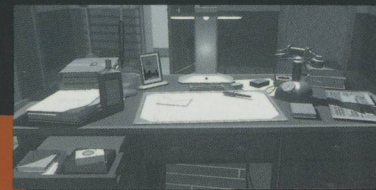




THE
INVISIBLE MAN
in
BLIND LOVE

THE INVISIBLE MAN



It is the simple story of a man in love. One night, he makes up his mind to propose to his fiancée. He goes to pick up the ring, in his office safe, that he intends to offer her as a token of true love. His growing agitation and short eyesight, added to the darkness prevailing in his Private-Eye office, do not make his work any easier. However, no one doubts they will soon be spinning out love's sweet dream. He is invisible, of course, but she is... blind!

Right from the beginning, the production of "The Invisible Man In Blind Love" has never shrunk from challenges :

- The challenge of achieving a "genuine" movie using only 3D computer graphics.
- The challenge of depicting a human character, sensitive and expressive, although absolutely invisible.
- Last, the challenge of having this film written, designed, animated and completed by just one person (helped or advised, however, by a handful of benevolent friends*), whose sole equipment was paper, pencils, bedside books about cinema... and a Silicon Graphics Iris 4D/25 with Explore software from Thomson Digital Image.

Using his knowledge of architecture and design, combined with his experiences as a set designer, animator, and producer of computer graphics and thanks to his love for the cinema, Pascal VUONG has managed, after 9 months of strenuous work, to take up all these challenges with "The Invisible Man In Blind Love".

As early as the first images, references to the cinema abound : The V.K.E. "Major Company" in black and white and with a cinemascope-like ratio, the title coming out with an alarming music while a limousine rides across the screen, are bound to remind audiences of the famous Film Noir. The action of this little humoristic drama begins with a fade-in tilted still shot from a detective office interior.

* With thanks to :

Georges Pansu for the faith he had in the project
Stéphane Ely, 1st assistant director and now working with Pascal Vuong as an Art Director.

Vincent Weil for his aid in modelisation

Hubert Fourneaux for his technical production skills and Christine Pansu for her hints on final editing

The Digison team for their sound-effects work

Violaine Janssens, Laurent Borenstein, Jerzy Kular, Jean-Jacques Benhamou, Xavier Nicolas, Agnès Tricoire, Frédéric Achdou, Ingrid Kessler et Catherine Vuong.





However, "The Invisible Man In Blind Love" isn't just a simple remake or a pastiche of classic movie - making. Ever amazed at the boundless possibilities offered by computer graphics, Pascal VUONG had to optimize the Explore software while keeping to what was "necessary and sufficient" for the final production.

Throughout the movie, the audience is plunged in a very specific atmosphere which, in fact, is created merely by 2 projectors and 2 or 3 "parallel light sources" in a carefully designed set. The music further enhances the feelings created by the image.

At each shot, an extra light source complements the ambient lighting in order to bring out the "real" actors of the movie : the objects shifted by the invisible man.

The furniture, as well as the props and all other items, have been given more or less detail (weight) according to their importance in the action and in the frame. Their shapes, sizes and "colors" are enough to make them play their parts without requiring expensive - and, here, needless - textures.

As opposed to the standard techniques of "flying cameras" used in computer graphics, the camera movements are limited to the point of view and action of the hero.

The invisible man is materialized thanks to the sole animation of the objects being moved, highlighted by appropriate sound-effects. They make him exist with due feelings and emotions.

Except for the final editing work, every single detail in the whole movie has been exhaustively thought out, and drawn five months before the computing of the first image. And the production of the movie has deviated only slightly from the initial story-board.

In conclusion, it is because he made use of the methods and "vocabulary" of "great" cinema that Pascal VUONG has achieved, not a movie of computer graphics, but what he calls... a "genuine" movie.



Paris, 28th of July 1991

Dear Pascal,

Thirty years already !

For you, since your birth, for me since the creation of EUROCITEL my company of SPECIAL EFFECTS for films.

Thirty years, what a long and rich way...

For you, Architecture, Computer Graphics and now, directions.

For EUROCITEL, the leadership of FILM SPECIAL EFFECTS in EUROPE, together with its young partner EXCALIBUR created in 1982, and since 1987 the use of Computer Graphics in its different application for film production.

Our encounter ? Our collaboration ?

I dare say inevitable.

Between your wish : "My aim was not to make a film in Computer Graphics but a real film with the Computer Graphics tool", and our knowledge of these tools in the service of creators, and our know how in means of film making, there had to be convergence.

That is why I greeted with enthusiasm your project of "The Invisible Man In Blind Love" with its atmosphere and admiration for American films, and I decided to produce it.

I have all reasons to be proud.

The welcome it received, the first award for 3D fiction at IMAGINA, its selection at the SIGGRAPH ELECTRONIC THEATER are the reward for our collaboration.

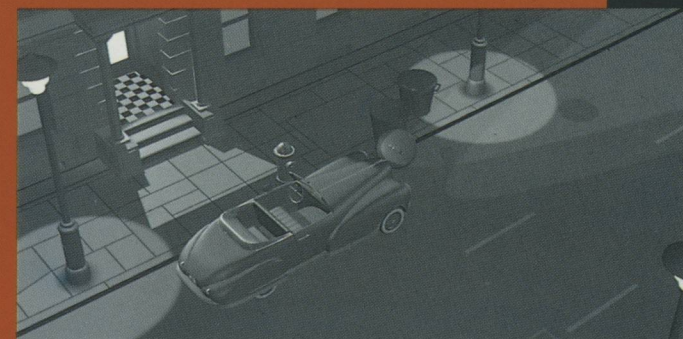
The future ?

For us to develop, innovate in the field that makes us combine film techniques and digital image.

For you, more films, for which, I hope we shall be partners.

Truly yours

Georges PANSU
Manager of EUROCITEL and EXCALIBUR



Pascal VUONG : The Director's Tools

To produce a film such as "The Invisible Man In Blind Love", you need powerful interactive tools. I was pleased to work with Explore 3D modeling and animation software from Thomson Digital Image (T.D.I.). The entire film (4'37'') was made on an entry - level 4D/25 workstation from Silicon Graphics. The rendering was fast, allowing me an average of less than 15 minutes per image in film resolution. This enabled me to meet my deadline for the Imagina presentation.

Atmosphere is critical to a film such as "The Invisible Man In Blind Love". This always starts with the modeling phase. Explore provides a free - form surface modeler that is easy to use. Rendering is done with adaptive subdivision of curved surfaces - so curves are always curve. This is important since all the atmosphere you strive to develop can be suddenly damaged if a surface is not completely smooth. I could achieve this particular atmosphere by using only part of Explore's wide range of lighting effects.

Throughout the making of this film, I had to be aware of exactly where I was within the production. The film includes 40 different shots, which reuse the same databases, lighting and some animations. Explore stores all different elements in separated directories. Thanks to the *Script* language, I could easily manage and modify my shots.

I shot the film entirely on 35 mm film. I had no VTR at my disposal to preview animations as they were completed. Fortunately, I had TDI's *Preview*, which is like having a VTR right on the computer. I could preview my animation without having to wait 24 hours (and go through the expense) to have a film developed.



"The Invisible Man in Blind Love"

1st Prize Pixel - I.N.A. 1991 in Fiction category
Selected for SIGGRAPH'91 Electronic Theater Show

35 mm movie with 1.85 optical sound - Duration : 4'37''
Created with Explore 3D Software by Thomson Digital Image
on Silicon Graphics Iris 4D/25 Workstation

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