

Aperture Labs

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What we are going to do:

"Human Polymorph-ed into Chi-huahua when hit by magical lightning"

Synopsis:

Apart from the lightning and shield interaction, we intend to have a "tug-of-war" interaction between 2 sources of lightning with the loser being polymorph-ed.

The idea can be likened to the wand battle in Harry Potter but "Messier" in that it will not just be a single stream but full spidery lightning effects that need to react with each other (Ala force lightning). The challenge is making the lightning interact in a convincing manner.

The polymorph effect will be achieved with alpha keying and split screen effects. This is difficult to describe but will be illustrated at a later date.

Production Notes:

The Lightning effects will be a combination of in camera lighting (to give realistic illumination of the character close ups), Match-moving (for the lightning to originate from the hands), compositing the rendered lightning(probably from the filter) and lens flares for added lighting effects.

The Shield effect will be simple, but in order to maintain the correct perspective of the angle of the shield in relation to the scene, we plan to place markers on the floor to "Match move" the shield's rotation plane. This should produce a more realistic and stable animation when we move the camera in the scene to different angles.

The Polymorph effect will be done by having a locked down camera film the character's reaction when hit by the lightning and then replacing the next frame with a shot of the character's formless clothes falling to the ground. We intend hold the clothes up with wires that can be released on demand. We might utilize a green screen to aid in the effect.

Comment [T1]: Your storyboard seems to be missing?

Hopefully without a storyboard you guys can still understand each other clearly to avoid confusion in the production.

Comment [T2]: This does not seem sufficient. The matchmove will be accurate for the floor only; the rest of the scene won't be accurately matched.

Consider filming in front of a green screen background, with white/black markers on them. This way, the markers cover most of the scene, allowing the matchmove to be more accurate. You can then chroma-key the background out during post-processing.

