

Nespresso

"Using Vue is like playing "God": growing mountains, digging rivers and so on. Just like when you're a kid playing in the sand - but with better results!"

Joachim Mazeau, Director, Winship Studio



Please meet Joachim Mazeau (Director) and Corentin Seguin de Broin (3D Artist), both working at Winship, a Paris based studio founded in 2008. Joachim studied Cinema at Sorbonne Nouvelle in Paris and started to work as an Editor in 2002. Corentin studied Visual Arts.

About the Artists

E-on: Tell us a little about yourself?

Joachim Mazeau: After my cinema studies in Paris at Sorbonne Nouvelle, I began as an Editor in 2002. Quickly I felt the need of creating my own images, so I naturally became Director/Motion Designer. In 2008 I founded Winship, a small creative post-production studio in Paris. Our main obsession here is to create moving images, whatever the technique (shooting, 2D, 3D), to tell stories the best way possible to create emotions.



Joachim and Corentin

Corentin Seguin de Broin: I am passionate for anything visual. The type that's always doodling anywhere instead of listening to the teachers, always watching around me, how light travel everywhere and so on. I had the luck to pursue studies in Visual Arts, where I could draw AND listen to

teachers, great! I did many different jobs in that field: Illustrator, Graphic Design, Illustrated Books/Publishing Layout Artist, Fashion Magazine Layout Artist, Magazine Art Direction, Comic Strip/Cartoonist, Musical Video Clip and so on, moving to scenography and architecture visualization to finally work full-time in 3D animation, mostly broadcast work.



How did you get into 3D?

JM: About 7 years ago I wanted to create an abstract city for a broadcast-design project, the identity of a French music channel (M6 Music). 3D was the best way to do it, so I started to learn Cinema 4D. That was the time when I met Corentin, with whom I now often work on 3D projects.

CSDB: With my mother being a Paleontologist and my father being a computer engineer, I quickly tried to reproduce nature with computers in a visual way. Back in 1995, after my studies, 3D software was still pretty basic compared to what we have nowadays in the market, and really powerful computers were way too expensive for a young artist, so for an amateur and hobbyist in 3D with average/low hardware, the easiest way to do things was pretty blocky/simplistic. Around 2002, my first professional 3D work was for a comic book, a crazy Science Fiction project. Lot of hard work, but I learned a lot while working on it. After that I slowly started to do magazine illustrations in 3D rather than in 2D, started to sell more and more 3D images, until I finally could support myself only with 3D.

Nespresso Onirio Project

Technical Aspects

Tell us a bit about your project!

The Brief

JM: The base of this project is that Nespresso needed a film for their new limited edition coffee called *Onirio* to be shown in all their magazines worldwide in 25 countries. They had already done the communication elements. The idea was to express the sensorial experience provided by this coffee in a global concept. It was about focusing on the taste of Onirio that reveals flower notes, that's why there's an omnipresence of petals.

In January 2011, the production *Chez Louis* contacted me to get in the competition. For the competition, they wanted a 2-minute film that would respect totally the identity of this communication, and that would necessarily show the 3 characters of the print elements.

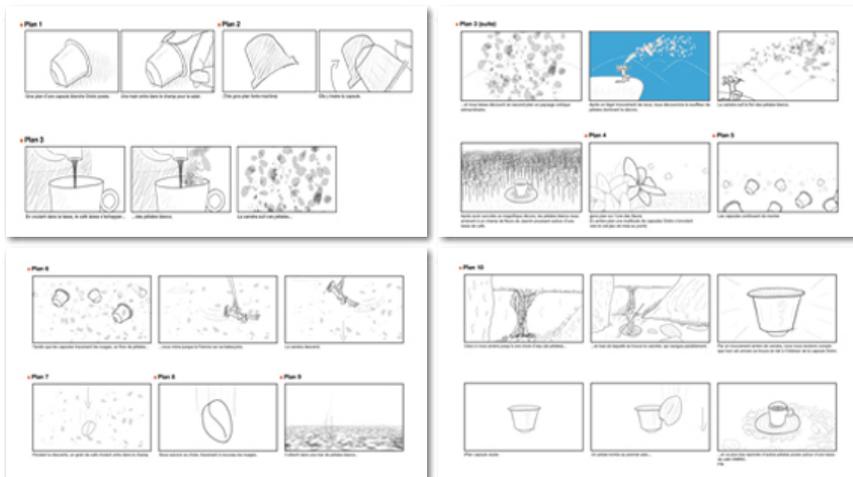


So when I began to think about a story, I immediately thought that the film should bring the Onirio's taste experience to life, as if we were showing this imaginary journey. We would follow the petals flow to discover a dreamlike world in which we would meet the three different characters. I quickly realized that this little trip would essentially create more interest if the landscapes surrounding us were stunning! So I thought about Vue quite early in the process. I worked on the whole proposal (storyboard, references, styleframes...) for about 6 days. We won the competition and

then the 3D production started at the end of February for a delivery mid April, so the project took about 1 1/2 months to complete. Globally, all the landscapes (mountains) and clouds have been done in Vue. All the detailed elements (growing flowers, capsules etc.) were modeled, animated and rendered in Cinema 4D.

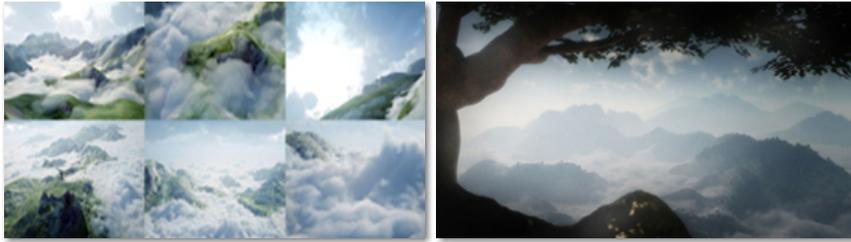
Storyboard

This storyboard was part of the proposal we prepared for Nespresso. It's a really rough storyboard I prepared myself to explain the film the best I can. I would have loved to prepare a more attractive and detailed one with a real storyboard, but we ran out of time...



Pre-Production

Corentin made these images which are pure Vue renders. They haven't been shown to the client because they were only our studio's research. They had a double function, artistic and technical: on one side, I gave Corentin references to find the style of our landscapes, inspired by Chinese' mountains as Huangshan, and on the other hand it was a perfect way to get familiar with Vue. The Chinese inspiration has finally been abandoned, because it wasn't neutral enough for the client, but it still has been a good training!



Styleframes

These are the very first rendered images we showed to the client. His principal worry was to be sure we would reproduce the color codes of the communication visuals perfectly. It wasn't perfect yet, but he began to be confident.



About Vue



When did you first start using Vue, and which version was it?

JM: I had a quick look on the demo version of Vue 6.5 in 2005. It was enough to give me an idea on the potential of the software, but I didn't have the opportunity to work on a project that would need it. And this year, when I began the pre-production of Nespresso with Corentin, it seemed to us like the tool we needed. So again, we downloaded the demo version of Vue 9, tested it for a few days, and then bought it!

CSDB: I had abandoned a couple of products to concentrate on the use of Cinema 4D, even though I always surveyed many other 3D packages on the Internet. When Joachim showed me what was going on with Vue 6.5, I thought that was the perfect time for me to jump back into natural landscaping, plus the xStream concept allowed me continue working with Cinema 4D. Quickly after testing Vue 6.5 I felt in love with it. But just like Jo, didn't get opportunity to really work with it professionally until this project!



Why did you prefer Vue over another similar product?

CSDB: For me it's a great thing to have a general 3D package in one hand, which I'm used to, and a really landscaping/atmospherical dedicated program in the other hand. I love the philosophy. I guess it allows more power for big scenes and less time consuming in post production "cheating". I mean, cheating is smart - we are cheating because we are forced too, but we would most likely use full virtual environment if we could, don't you think so? The integration of Vue xStream is such a great concept, it's the closest to this idea. I don't know about another package that does it so well, and since I feel comfortable with Vue...



Do you have any tips and tricks to share with the Vue users community?

JM: If you're working in full 3D animation, the background of some shots can take a while to render. It is sometimes interesting to calculate only 1 frame to use as a matte painting technique for the very background, to keep some rendering time for more elements close to camera... Moreover, it's a good way to avoid background flickering.



About Winship



Winship is a Paris based studio founded in 2008 by director/motion-designer Joachim Mazeau. The studio is a small creative post-production company focussing on design, animation, VFX and live-action direction for film and television. As a small team of mixed media specialists, Winship is creatively driven by the passion of finding the visual solutions

for any animated project from brands, ad agencies or production companies. For more information, please visit Winship's website: www.winship.fr and also make sure to check demo.shtl.org
