



The image shows the top section of the CGW website. At the top center is the logo for "CGW COMPUTER GRAPHICS WORLD" in a dark grey box. Below the logo is a small, faint text "Advertisement".

Below the logo is a navigation bar with the following elements from left to right:

- A "SUBSCRIBE" button with a dropdown menu showing "e-Newsletter" and "Magazine".
- A "SEARCH" button followed by a search input field.
- An "Advanced" search button with a magnifying glass icon.

Below the navigation bar is a main menu with the following items: Home, Current Issue, Gallery, Portfolios, News, Contact Us, Job Board, CG Forum, Resources. To the right of the main menu is an "RSS" button with a "2.0" version indicator.

On the right side of the page, there is a vertical sidebar. It features a stack of four small images: a futuristic interior, a person in a blue suit, a field of yellow flowers, and a sunset. Below these images is a purple banner with the text "DESIGN AND DIGITAL ARTS". Further down is the logo for "NYU SCPS SCHOOL OF CONTINUING & PROFESSIONAL STUDIES" and a link that says "CLICK TO LEARN MORE".

Reporter at Large:
The View from Torino, Italy: A Conference Fantastico

By Barbara Robertson

I've been to many conferences during my years with *Computer Graphics World*, but recently, I attended one of the best CG conferences ever: Torino's "View." What a wonderful surprise! Torino (or Turin), Italy, is reinventing itself from a manufacturing center into a mecca for digital entertainment, and View, directed by Maria Elena Gutierrez, is a centerpiece of that revolution.

"It's part of our DNA," says Mayor Sergio Chiamparino. "Cinema in Italy was born here."

The ancient city in northwest Italy's Po river valley provides a grand setting for what has become the most important computer graphics conference in Italy. Torino traces its history to 28 BC; you can still see a typical Roman street grid in the modern city. In the 15th century, the Counts of Savoy built gardens and palaces, and founded the University of Turin. Arched arcades over pedestrian walkways, many built in the 18th century, now shelter computer stores as well as cafés, but you can still drink espresso at the same cafe that once served Mark Twain.

For a short time beginning in 1861, Torino was the capital of Italy--the first capital of unified Italy. Now, it's a city of a million people, the fourth largest in Italy, famous for its Fiat factory, chocolate, the slow food movement, and the Museum of the Cinema in the soaring 19th-century Mole Antonelliana building. The building was the symbol of the 2006 winter Olympics, which Torino hosted. When you look toward the west or north, down narrow streets lined with buildings as ornate as antique picture frames, you see startling views of the snow-capped Alps.



But even though Torino's history and beauty surrounded us, the 10,000 or so people at View, professionals, vendors, students, and me, chose instead to immerse our bodies and brains in five days of what I discovered to be a masters class in computer graphics--the technology, history, application, and influence--taught by some of the most accomplished people in the industry.

In fact, for Torino student Marco Vettore, who must have an enlightened instructor, it was his first week of school. "At school, we are always inside," he says, referring to more than his bricks-and-mortar classroom. "It is good to see the world outside." Like many students attending the conference, Vettore hopes to work in the entertainment industry when he graduates.

View showed students like him the world they hope to enter, and provided recruiters eager to open the doors. But, it also provided resources for professionals. The presentations and workshops ranged from nuts-and-bolts practicalities and case studies to futuristic predictions, from personal histories to industry histories, from the theoretical to the inspirational. The conference covered animation, visual effects, game development, and broadcast. You could pick your passion.



Some examples of the practical:

Sharon Callahan, lighting director at Pixar for the Oscar-winning feature animation *Ratatouille* gave an amazing tutorial in lighting design that I will never forget; they used still images from feature films to explain such concepts as directing the eye, supporting the emotion in the story, maintaining continuity, and adding beauty. "Be clear who or what the shot is about," she said, for example. "Create pathways for the eye to move."

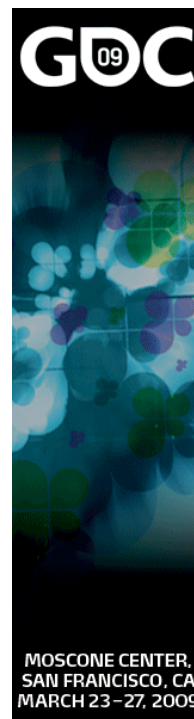
Lucia Modesto, character TD supervisor at PDI/DreamWorks, who was the third person hired at PDI, explained, in fabulous detail, how PDI/DreamWorks created rigs provided dynamic simulations under artistic control for Santa's beard in *Shrek the Halls*, and to enable the animals in *Madagascar 2* to easily transition between walking on two legs or four.



Stephane Deverly, pipeline supervisor at Framstore, provided a granular explanation of how Framstore managed *The Tale of Despereaux's* complex production, including information on asset management, shot management, and render wrangling.

Paul Topolos, a storyboard artist at Pixar, walked an eager audience of aspiring artists through his personal history as a storyboard artist for *Star Wars: Episode I*, a previs artist for *Star Wars Episode II*, and matte painter for *Ratatouille*, before taking us on a journey from concept art to final images in *Wall-E*.

Pam Hogarth, director of advancement at Gnomon's School of Visual Effects, along with instructors from Torino's National Film School and other schools, offered roundtables and presentations on CG training and education. And, Nvidia, Softimage, and Google gave separate classes targeted toward gamers, programmers, and artists.



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