ATLANTIS

Atlantis "Rising"

Creative Thoughts and Tech Methodology

What makes a resort appealing? Is it the natural setting, the accessibility, uniqueness? Personally, I think successfully communicating and selling the idea of a vacation resort has a lot to do with the feeling of the magical and the unexpected, without all the nasty side effects of actually not being in full control of your experience. The reason a resort such as Atlantis thrives is because it encompasses natural beauty, myriad experiences and a touch of the exotic. The name *Atlantis* itself brings a mix of mystery and exclusivity that appeals to a wide range of guests of all ages, and we want to portray all those aspects into a gorgeously produced spot.

Your boards and creative ideas are spot on in that they show enough of the location to titillate the viewer while bringing a touch of magic into play, and we are here to elevate them.

We open in a beautiful underwater locale. Caustic rays play with silhouettes that clearly show some ruins… or are they buildings? Tropical fish of every color and shape lazily swim amongst the statues, the surface of the water shimmering just beyond. In the call yesterday I mentioned the idea of finding ways to make a "personal" connection. *Perhaps we start with a snorkel or scuba diving couple finding this underwater paradise…*

We at Digital Domain have a deep history creating photo-realistic water effects and creatures, and we intend to bring that knowledge and creativity to full use on this piece. But it's not enough for something to look real. Reality can be overrated, so instead we ask, is it beautiful? Does it tickle the senses in ways that cannot be done otherwise? The opening shots need to transmit that sense of wonder, of mystery, while making sure the viewer is glued to the screen.

As the buildings "break the surface", we transition from one world to another, but the connection is maintained. That's what makes the spot magical. In a show of reality-bending storytelling, the fish that a moment ago were fluidly swimming underwater leap, and at times surround, our towers as they rise, while the caustic rays become beautiful sun streaks.

What will follow is the communion of the marine and human's worlds. I'd like to not only create beautiful fish and marine life but also make sure they behave in a way that will make 100% sense in the settings in which we are showing them. For instance, fish underwater do not look "wet", but if we have schools of fish swimming smoothly around our guests, we also don't want them to look dull. So we will carefully art-direct the particular ways in which light shimmers through the surface of our invisible water barrier and illuminates our CGI creations. We want the marine life to be gorgeous, colorful and alive.

I want the two worlds to, as you mentioned, cohabitate. And for that we will use exquisite color and lighting to bring both spaces into a single, magical world, as if both the human guests and the fish have moved into an in-between reality.

With that in mind we were also considering using some slow-motion shots at times, to make sure our schools of fish and life move in a realistic manner through the air, while adding the aforementioned caustic rays and a bit of particulate matter floating by.
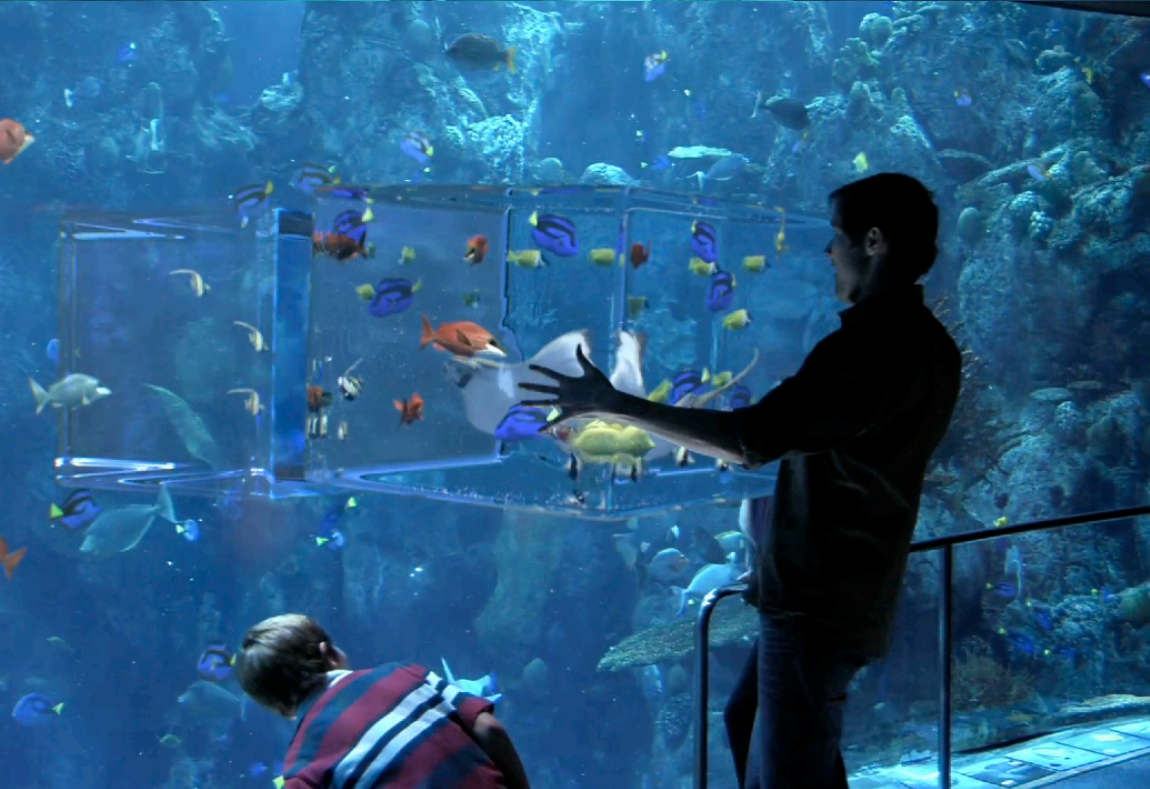
Some Tech Tidbits.

As our reel shows, we at Digital Domain have over twenty years of experience creating award winning and memorable visual effects. But we are also extremely aware of that fine line which cannot be crossed: That in which our effects overwhelm the story. *We are selling a resort, so it's extremely important we are at all times 100% aware of the need to showcase the beautiful Atlantis.*

In order to do this, we will employ the most advanced tricks of the trade.

There are three distinct areas where we are going to be concentrating our teams on: The underwater views, the water simulations as the main buildings break the surface and the schools of fish and marine life.

The underwater bits will be created as 3D models using references of ruins and Atlantis' own beautiful aquarium. The idea is to make it look 100% real, and that in turn will be dependent on the lighting design we choose. Caustic rays and reflections will shimmer and make the shots looks magical and a bit mysterious.
Schools of fish will mingle about, and in a similar manner, those will be both modeled and textured as 3D characters and using particle simulations, the school behavior will be achieved. We will also create streams of tiny air bubbles to give the shots a realistic feel.

The water simulation part of this equation also plays a part in the opening shots. Depending on the camera angles, it may be beautiful to see the surface of the water as from below. Waves and surface wavelets will help in creating the caustic rays that will illuminate the scenes. As the buildings rise and break the surface, water simulation will really get complex, and awesome. Water behaves in a very particular way at that large scale, and that's the reason why we feel creating the entire shots in CGI is the way to go. We will have control over main streams, break-up areas, foam, etc. What's most important is to make sure these shots are awe-inspiring and beautiful.

And lastly, as I mentioned above, the marine life. We know both Manta Rays and Flying Fish are important story points. So we will create our hero CG doubles based on extensive photographic reference (and some of the beautiful footage you've provided). Controls will be created to give our animators freedom of performance, just like we create for all our feature-film productions. All other schools of fish will be based on animation loops that will in turn be driven by our particle simulations so they stream and move about in a fully realistic manner, while giving our animators a great amount of art direction potential.
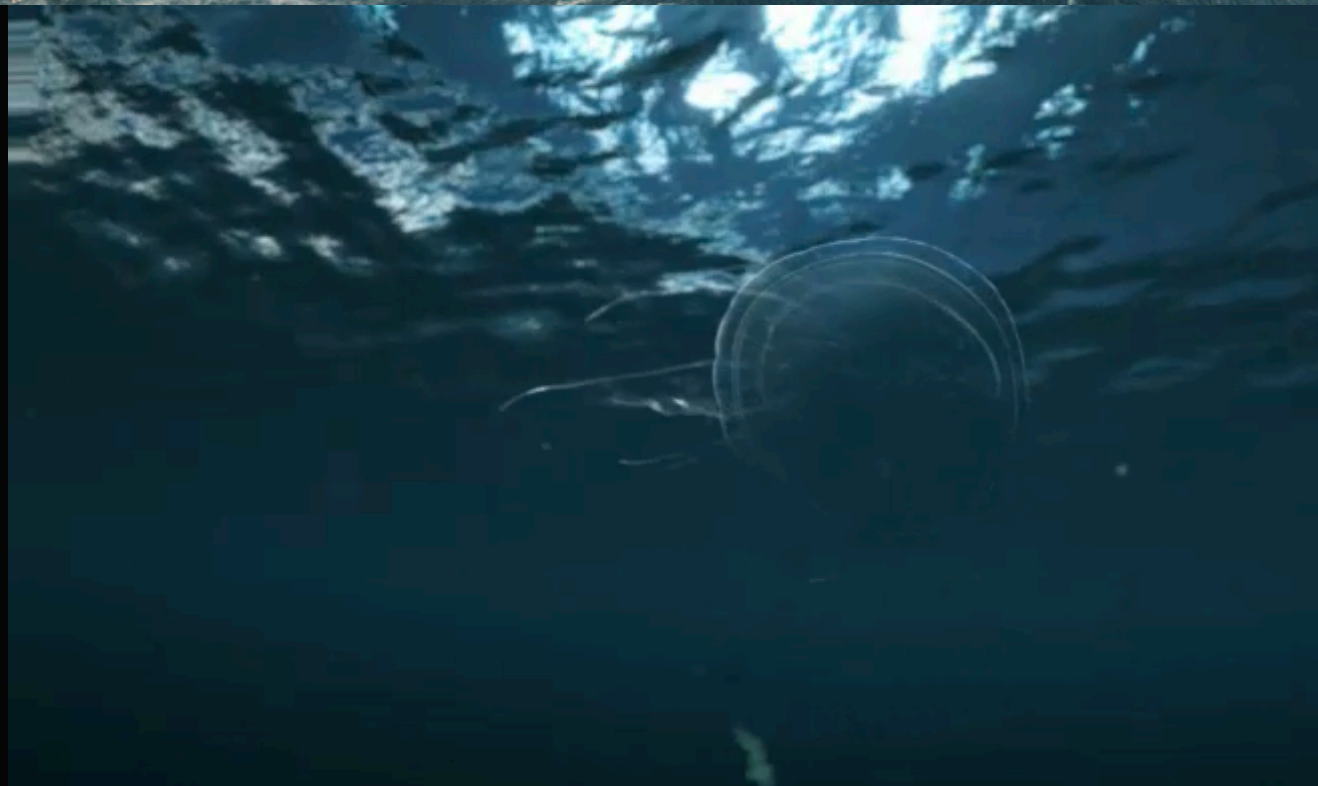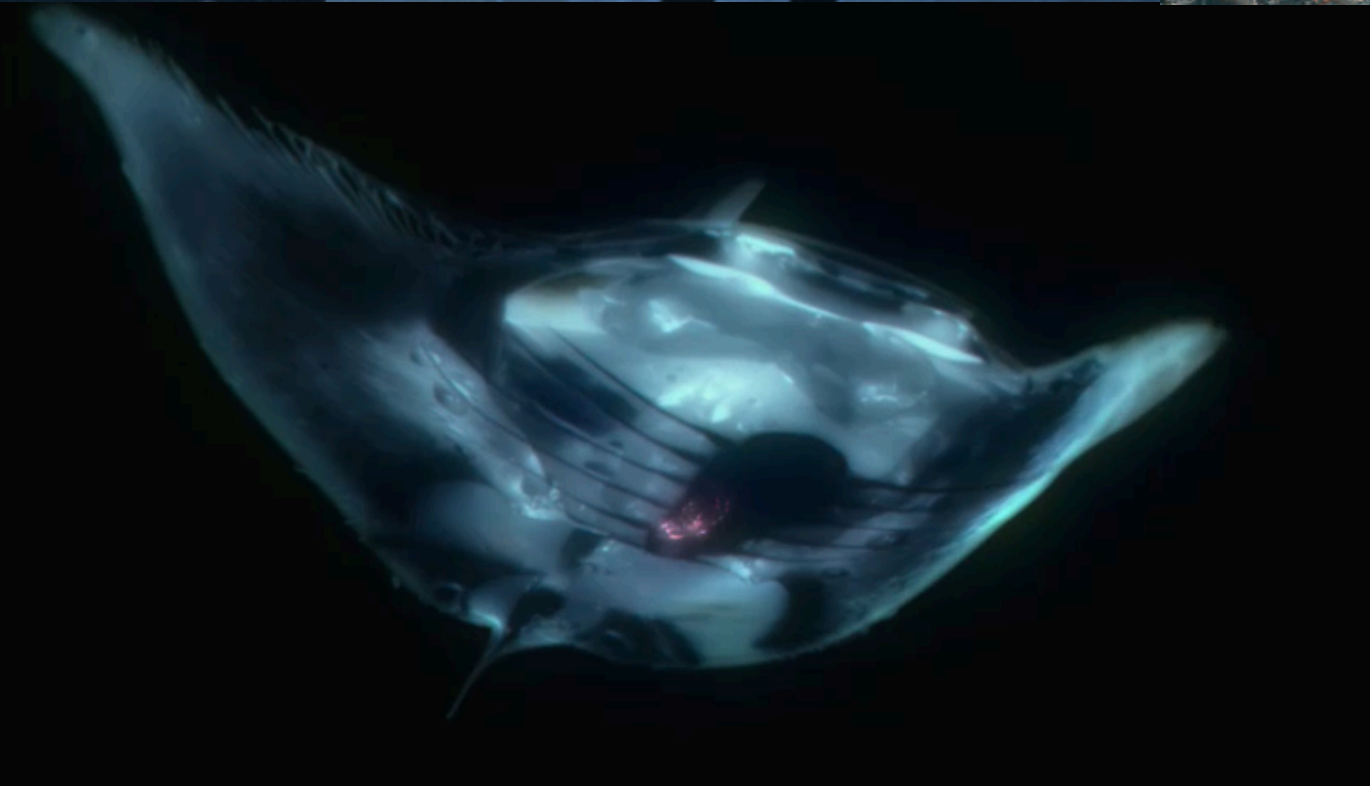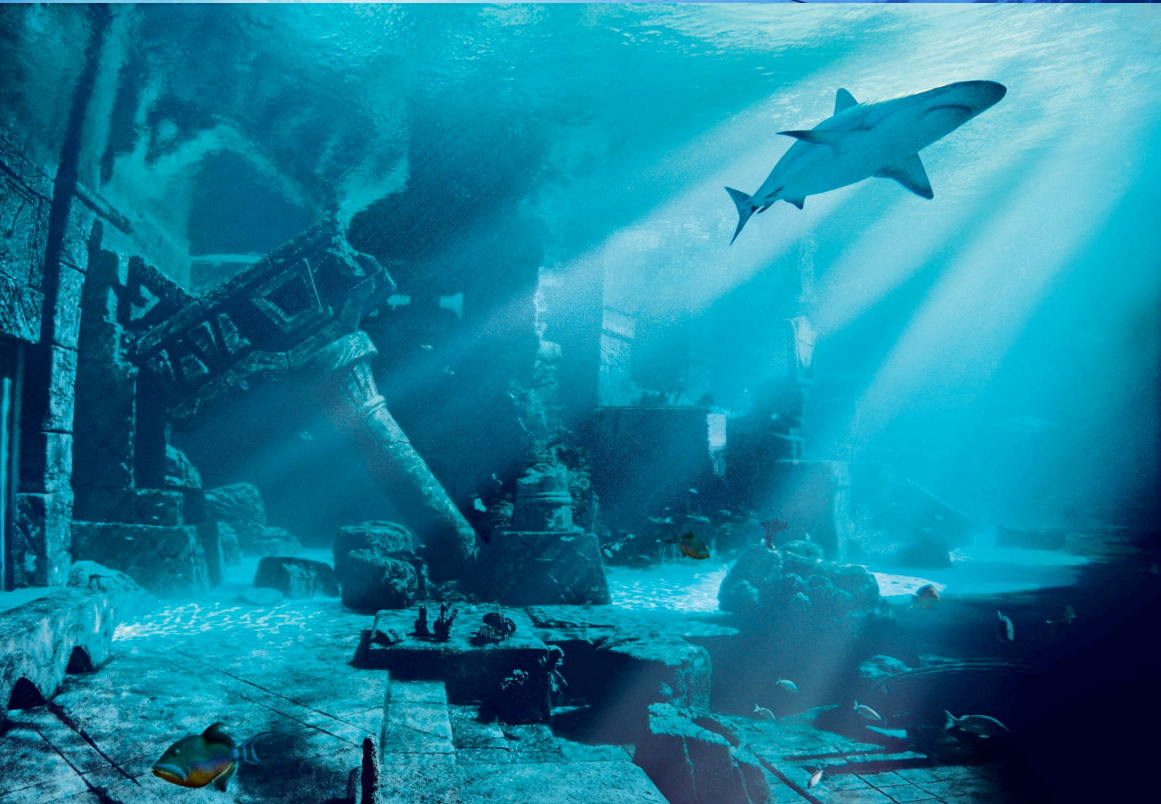
We will create an edit utilizing the most stunning of the existing footage you have shown us. In collaboration with you and your client, we will also make sure important story points, such as showing the casino, are considered.

In a process we are very familiar with, and constantly improving, our artists will track the footage to create 3D cameras that will allow us to integrate all the CGI we'll be creating, and finally our compositing team will combine everything into final, striking shots.

In closing,

Thank you so much for thinking of Digital Domain and giving us the opportunity to dream about this project together. We feel we have both the deep technical know-how necessary to create these beautiful shots, but most importantly, we are passionate about cool work, and this spot has the potential to be one of the coolest yet.

Peace,
Aladino Debert, Director/VFX Supervisor
& the entire DD Family.

DIGITAL DOMAIN

Founded in 1993, Digital Domain has delivered innovative visuals for more than 100 movies including "Iron Man 3", the "Transformers" series, and "Maleficent".

Digital Domain employees have earned seven Academy Awards in the Special Effects and Technical Award categories for movies including "The Curious Case of Benjamin Button", "What Dreams May Come", and "Titanic".

A creative force in advertising, Digital Domain has brought its artistry to hundreds of commercial, video game and music video productions. The company has been at the forefront of innovation for over two decades and pioneered the creation of internationally famous Virtual Performers including Teresa Teng and the 2Pac "hologram".

From offices in California, Canada, and Hong Kong, including its own state-of-the-art performance capture studio, Digital Domain continues a tradition of creating extraordinary imagery and productions for entertainment and advertising.

ALADINO DEBERT
DIRECTOR / VFX SUPERVISOR

A multifaceted creative talent, Aladino Debert shares a prolific history with Digital Domain, having worked for the company on feature films including "The Time Machine", "Star Trek: Nemesis" and Spike Jonze's "Adaptation".

Since returning to Digital Domain in 2010, Aladino has directed commercials for clients including Nike and Chevrolet, as well as video game trailers for "Ryse: Son of Rome", "Battleborn", "Evolve", and video murals for "Gears of War 3".

Additionally, Aladino has been the VFX Supervisor on spots including the CLIO-award-winning Nike "Biomorph", Call of Duty's "The Vet & The N00b" and others for Sprint, Cisco and SKYY Vodka. He is an expert at all aspects of digital filmmaking, with a particular focus on live-action and CG integration.

Prior to Digital Domain Aladino was a creative director at Radium working on spots for Target, Pepsi, BMW, Honda, Coca-Cola, Renault, Dolby, Boeing and other top brands. He has held CG and animation supervisor roles at a number of creative studios on both coasts. Aladino is a native of Argentina, where he studied Architecture at Buenos Aires University. He also holds a Computer Graphics Degree from New York City's Pratt Institute.

SCOTT GEMMELL

EXECUTIVE PRODUCER / HEAD OF PRODUCTION

Scott Gemmell oversees the day-to-day production of advertising, video game content and other marketing content flowing through Digital Domain, as well as the company's virtual production studio/performance capture stages. A veteran producer, Scott has a varied background in live action, motion graphics, animation, visual effects, online media and creative branding.

He joined Digital Domain in 2011 from Motion Theory, where he was head of production. Scott spent more than a decade in commercial production on projects for AT&T, Audi, Budweiser, EA Sports, Lexus, Nike and other top brands, and has expertise in software applications, pipelines and workflows, budgeting and scheduling, and industry unions and labor laws.

RICH FLIER
PRESIDENT, ADVERTISING & GAMES

Rich Flier oversees Digital Domain's advertising and video game business. A 20-year veteran brand strategist and marketer, Flier joined the company in 2011 as Executive Producer. He was instrumental in building the division's client base and expertise in the creative development and production of video game content for Activision, Electronic Arts, 2K Games, Microsoft and other top publishers, developers and ad agencies.

Prior to working at Digital Domain, Flier co-founded boutique games marketing and production agency Secret Identity. He was also the VP of Interactive Entertainment at 3D imaging company 3DV Systems, which was sold to Microsoft and its technology became part of the Kinect system. He spent several years at DDB Worldwide, was a VP at Creative Domain's Interactive Entertainment Division (now Trailer Park), and has held marketing and production roles at DreamWorks Interactive.