FUTUREWORKS Delivers VFX shots for "TUM MILE"

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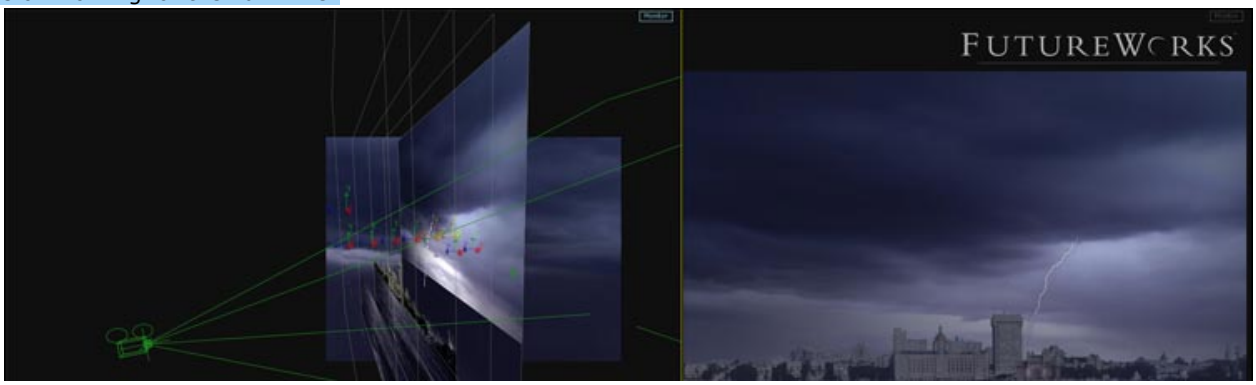
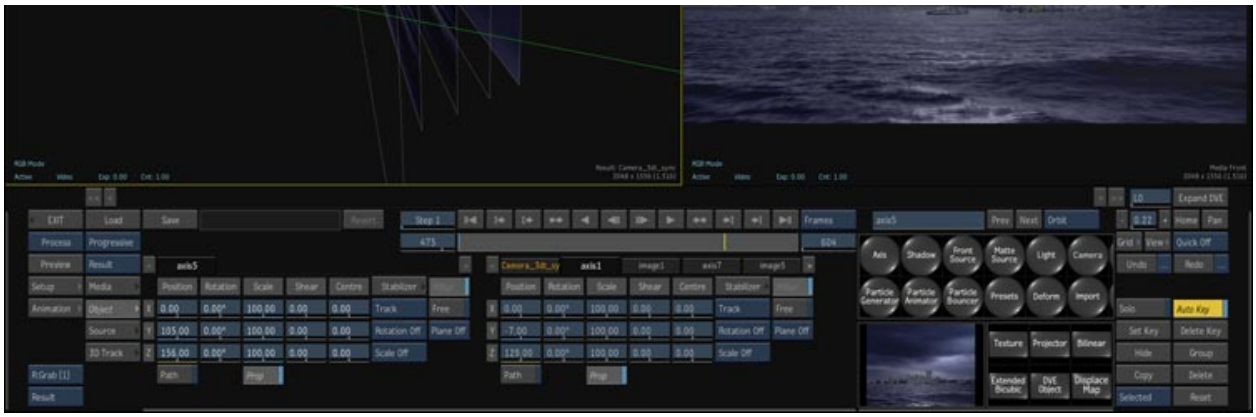
FUTUREWORKS Delivered challenging VFX Shots for Tum Mile - an unusual love story Directed by Kunal Deshmukh set in backdrops of Mumbai's rampageous 26thJuly'05.

Tum mile takes a calamity that hit Mumbai in 2005 monsoons and tries to recreate the horror that the deluge brought with it. The protagonists of the film, played by Emraan Hashmi and Soha Ali Khan, are stuck in the deluge, as has the whole of the city.

Through their eyes the film tries to convey what people might have gone through in those dark damp days when time ceased to move. It takes a satirical view on the administration and its preparation before monsoon.
FUTUREWORKS took the opportunity to take the directors vision to another level and make each shot believable and visually appealing so that the audience indulge in the story. We caught up with the FUTUREWORKS team, which talks about their challenges and experiences on working for the Tum Mile.

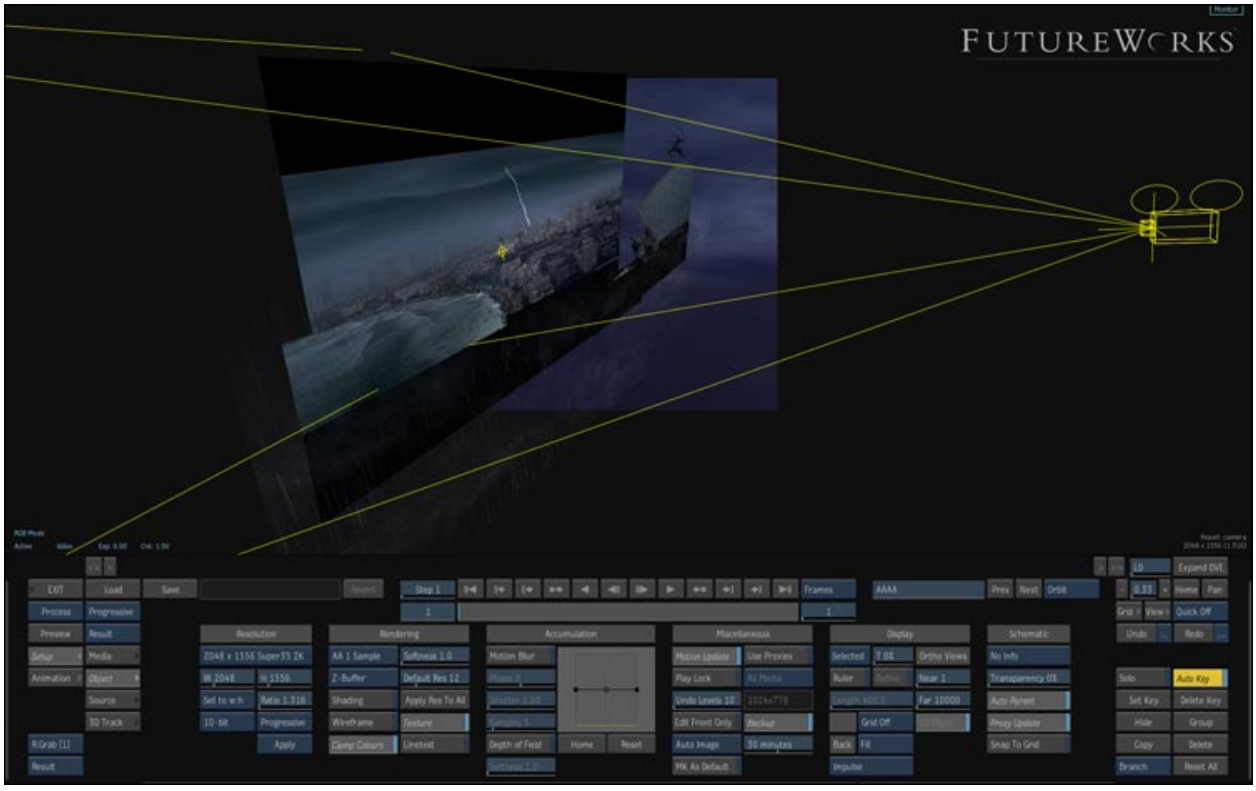




It was quite exciting as well as quite challenging to deliver the opening shot of the and another scene opener.

Creating seamless, realistic digital effects for Director Kunal Deshmukh was a tall order, but doing that cinematically wide angle shots with such camera moves was an extra added attraction for the post-production studios who worked on Mukesh Bhatt's.' box office hit Tum Mile. "Kunal has a very astute eye," says Abhishek De, the film's Visual Effects Creative Director (FUTUREWORKS). "It was important for the visual effects to look as though they were shot on real location on that rampageous day 26thJuly'05 in the middle of actual weather conditions. He didn't want the film to take on a gimmicky visual-effects look." In keeping with that philosophy, Abhishek shot lot of reference still photographs and footages for the two major visual-effects shots. Extensive planning and pre-production went in behind the two shots.

"Abhishek with his team members VFX supervisor Sriniwas Rao and Flame artist Wayne D'silva went with a hi-resolution still camera for shooting references and frames for creating the matte paintings of the Mumbai skylines. By shooting in digital hi-resolution format we could capture lot of actual life like details Abhishek says. "But the entire FUTUREWORKS team had to work in much larger resolution and, logistically, it was a difficult two shots of the movie to finish."



Visual-effects post-production house FUTUREWORKS worked on the two shots set amidst the wide significant skylines of Mumbai, and worked hard on digital makeup for the city skyline and other atmospheric effects.

To support the hi-resolution matte paintings with the number of atmospheric and particle effect layers, the studio had to work with the horsepower of AutoDesk latest Flame machines. Even that was difficult. "The kind of data that was flowing and way the layering was done was tremendous," Gaurav Gupta (CEO, FUTUREWORKS) says. "So we had to upgrade our whole infrastructure and pipeline. We needed faster network speeds to move data around, massively beefed up servers, and - the most important thing - increase ram power and add render nodes for fast background rendering."

Infrastructure

"The studio had upgraded its machines to 64-bit operating systems already" said Gaurav. "Fortunately, we have a strong R&D team who was all referencing massively for the shots."

Because the studio had Flame-experienced artists on the crew and existing AutoDesk-based software and workflows, the R&D department created an additional ram power that worked in conjunction with AutoDesk engineers to get around the memory limitations.

New blade servers increased data-storage space and improved data transfer rates. "This project we needed to access about 10 TB of data," Gaurav says.

Additional acreage in the render farm pumped up the processing power. "We had burn node licenses, each of which ran on dual-processor machines," Gaurav says. The limiting factor was how much power we could get into the building behind the shots for this film.

"It was our test shot for the pipeline," Gaurav says. "We did those shots pretty well and were very happy the way it turned out to be."

Ground Work

'Chopper tilt up and movement towards Gateway of India'

'Queens Necklace pan'

"Kunal was very clear of what exactly he wa[illegible]," Abhishek says. "He exactly told us with [illegible]sual references of what the shot supposed to look like and what kind of camera move[illegible] [illegible]character of it."

[illegible] clouds and lightning."

For tracking, the studio uses boujou, PF Track, flame tracker and a proprietary photogrammetry toolset. "We can give it point tracks from any source and it will give us a solve for the camera," Wayne adds.

To create the skyline, we photographed from the sea side looking at the city at 10 and 12 mega pixel cameras Canon EOS-5DS and Nikon D60S still cameras "With the 5DS, we could shoot multiple blasts with different lenses," Abhishek says.

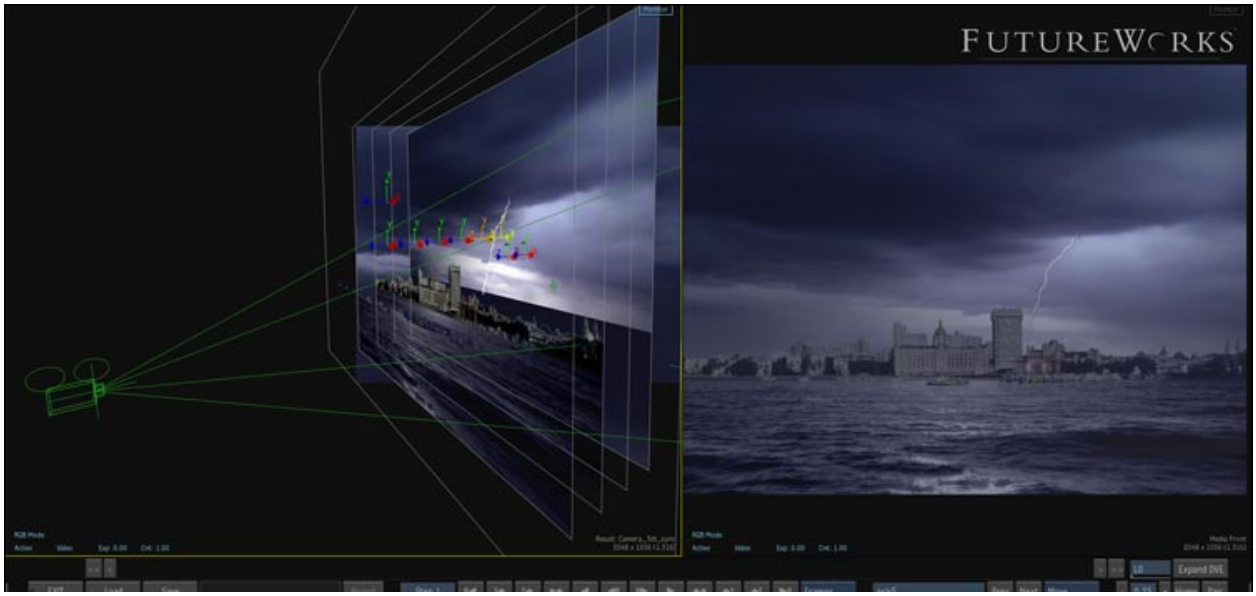
Matte painters worked in 27K by 4K resolution, and the artists painted texture maps and added elements, depending on the view. "That was a bottleneck," Sriniwas says. "Photoshop doesn't handle images above 4K very efficiently and it's a closed tool, so we couldn't get in there and add stuff to it. Working with Photoshop was possible, but slow. It took three or four times longer than usual to paint the textures."

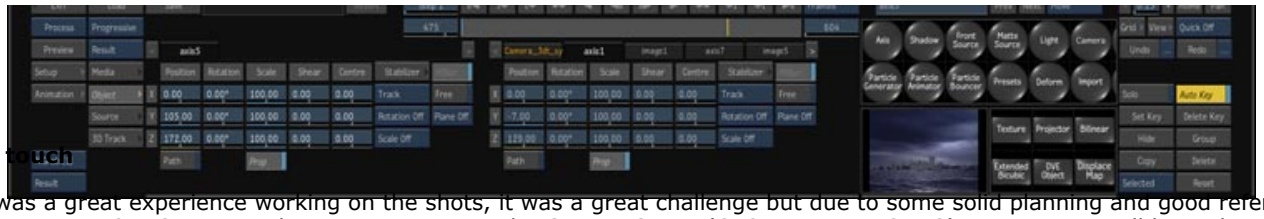
Rendering was less of a problem. To optimize render times, the studio got more ram power and render nodes.

Look and effects

The 3d team Vikas Sawlani, Berwin Dhanjal, Kishor Shetty helped cutout the necessary effects and matte paintings were taken care of by the Photoshop guys and then taken over by our flame guys Manoj, Navneet to add on the other elements and layers.

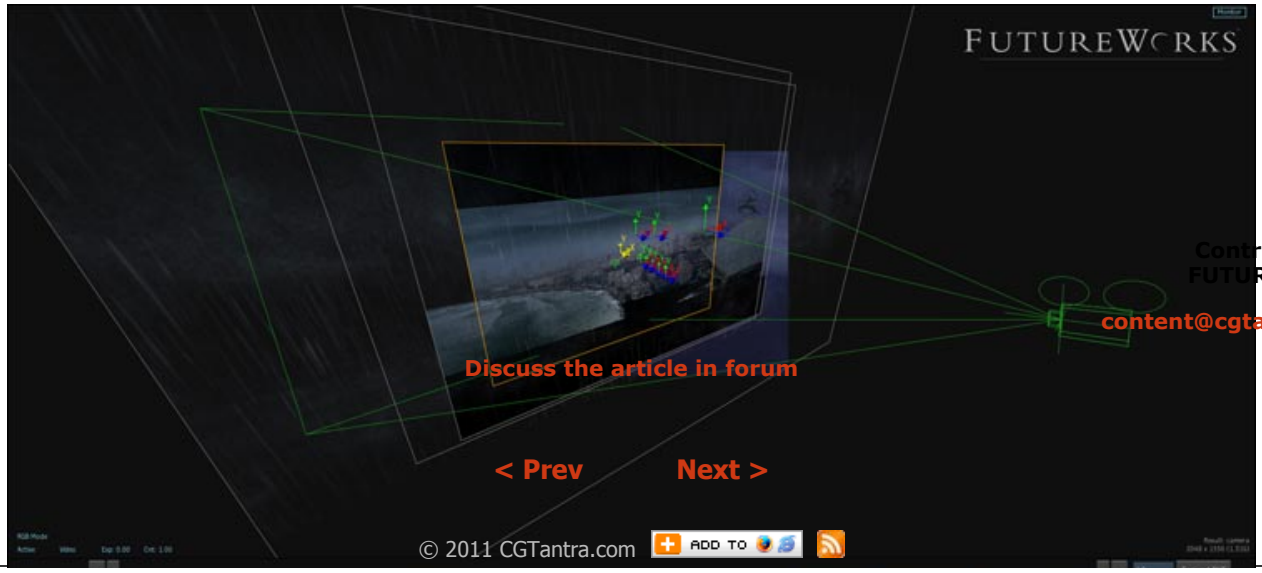
Another challenge was the look for the shots our Colorist from FUTUREWORKS Catherine joined hands to do the initial color correction and then we put it back on film to test it out on a big screen. Couple of passes and we were bang on.





Finishing touch

Overall it was a great experience working on the shots, it was a great challenge but due to some solid planning and good referencing by the whole FUTUREWORKS team and some smart moves by Gaurav Gupta (CEO, FUTUREWORKS) we overcame all hazards and hurdles 'withstanding the storm' and outputted fabulous looking shots.



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