



Framestore on **BLADE RUNNER 2049**

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Studio: Framestore Montreal / VFX: Film, TV

Project: *Blade Runner 2049*

Autodesk Solution: Maya, Arnold, Shotgun

With a pipeline based on **Maya** and **Arnold**, Framestore Montreal delivered 300 visual effects shots for the 2017 sequel to the beloved *Blade Runner*. Not only did they face huge technical challenges, but they were tasked with designing environments that would ultimately play a significant role in driving the story.

CHALLENGES

- Building two **massive scale environments** – Trash Mesa and Las Vegas – demanded the management of billions of assets and constant reevaluation of what was needed, depending on where the camera would end up.
- From complex modeling to atmospheric details, major changes were regularly required late in the game. With constant pressure to deliver on time, the **need to render efficiently** was critical.



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SOLUTIONS

Relying on Maya and Arnold to take on the most complex work

As the team tackled the creation of Trash Mesa and a futuristic Las Vegas, it became apparent that their miniatures were limiting in scale, and that two enormous sequences would have to be done entirely in CG.

“We used Maya and Arnold together on “Blade Runner 2049”. The pipeline between them is extremely robust.”

-Richard Hoover, VFX Supervisor at Framestore Montreal

To be efficient in polygon count and texture level, and to get it all rendered, required tremendous effort. Maya and Arnold working together made the process smoother and faster.

Richard Hoover, VFX Supervisor, explains, “Not only do I appreciate the fantastic images and animation they produce together, but I also appreciate the flexibility they offer. There isn’t just one way of doing things; you can develop your own method or approach to the work. That freedom is empowering; it gives greater license to the artists to achieve their unique creative vision.”

Rendering efficiently with Arnold

The artistic challenge of getting just the right look and feel was made complicated by the vision for an oppressive, grey atmosphere. Without light it was hard to shape things and give them depth and volume. In a constant battle against the clock, extensive testing with Arnold helped them to optimize render times and image quality.

Shotgun to connect teams and help maximize productivity

175 people worked on the project at Framestore Montreal. Across teams, they relied on Shotgun to help track everything, share assets, and manage last minute changes.

“ I think [Shotgun] works great... Shows now are too complicated to just wing it. ”

-Richard Hoover, VFX Supervisor at Framestore Montreal

BENEFITS

Flexibility Maya and Arnold helped to manage continuous iterations and ensure a dynamic workflow in the face of heavy scheduling demands. Shotgun played a crucial role in facilitating the extensive coordination required between artists and departments.

Stability With tools they could rely on, the team was able to focus on design, how best to support the story, and how to make people’s jaws drop.

Ready to make anything When they’re not limited by software, artists have the freedom to push boundaries and have fun while doing it. The only limit is their imagination.

Find out more about Framestore’s work on [AREA](#).

Get access to the creative tools used by top visual effects studios with products available in the [Media & Entertainment Collection](#).

Learn more about [Maya](#), [Arnold](#) and [Shotgun](#).

