

Detailed task description

Edoardo Pili (2007 - 2013)

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Rainbow CGI

I've been leading and directing the rigging department, prototyping both dynamic and static rig solutions.

Working on the movie "Winx Club - The secret of the lost kingdom", I've been responsible for the 3D pipeline, and I've addressed technical issues among different departments.

I've been responsible for the particle and fluid VFX linked to the characters, such as the colorful bubbles and sparkles coming out of the wings of the fairies.

Framestore

"The tale of Despereaux"

"Where the wild Things are"

As a TD in Framestore my first task was to fix and enhance the blendshape manager, a huge and complex tool used to manage both the cloth wrinkle system, and facial deformations. The main issue was to modify the activation functions of the corrective shapes, to make it possible the creation of in-between and multiple inbetween target poses.

I was responsible for the output of the crowd randomization process: I wrote a rule system to randomize shaders and colors, and a mel library to create shake compositions and generate from inside maya, textures and character sheets to let the directors choose among the randomly generated characters.

I was responsible for the crowd animation interface: an intensive development effort in full production time, to let the animators assign and offset cycles as fast as possible, give them an extra layer of control over the cycle animation and other tools to modify and manage their animations.

Finally I built face rig modules (mel scripts) for "Where the wild things are".

Starz Animation

"Gnomeo & Juliet"

"Love Birds" (short movie)

I've been working mainly on the characters, both developing rigging tools and working on triky assets (cartoony characters or muscular ones). Among the tools I wrote:

- Sticky lips module (mel script)
- multidimensional activation node to manage corrective blendshapes on the face and shoulder deformations (C++).
- relaxer node with volume control and stressmap for rigging and finalling purposes (C++).
- Handy mesh controls that deform along with the controlled object (mel script)

I've also been working on the rig of dynamic clothes and dynamic props such as ropes and pony tails. I've addressed some of the trikiest shots myself.

For the short movie Love Birds, I've developed an extremely elastic feather rig, with the ability to morph the final feathers into a hand. I've also developed tools to set up an ideal wing modeling workflow, to help us keep in sync rigging and modeling of the bird.

