



Delivery

Germany, 2005, Duration: 9:00 min.
35mm, Dolby Digital 5.1, Color

An old man lives a lonely life under the dark shadows of industrial smog. One day he receives a mysterious package which gives him the ability to change his environment. „Delivery“ is a surreal story about the change of a corrupt world. It combines an ecological message with individual 3D designs and a strong, emotional soundtrack composed by the brothers Andreas and Matthias Hornschuh.

Credits:

Story and animation: Till Nowak

Music: Andreas and Matthias Hornschuh

Sound: Holger Jung, Nils Keber, Tilo Busch, Till Nowak

„Delivery“ is Till Nowak's degree dissertation at the University of Applied Sciences Mainz, subject „media design“, supported by Prof. Tamás Waliczky in winter term 2004/2005.



Till Nowak was born 1980 in Bonn, Germany. In 2000 he finished school and founded the media agency „frameboX“ in Mainz, Germany. At the same time he studied „media design“ until his diploma in 2005.

Between 2001 and 2005 Till Nowak received the debitel media design award, 1st prizes at AFI Fest Los Angeles, OFFF Festival Barcelona, Prix UIP Ghent and some others.

Filmography (excerpt):

„Delivery“, 2005 (Director)

„Göring - Eine Karriere“, 2006 (Design, Title animation)

„Mr. Cool ICE - Ein Portrait“, 2005 (Director)

„Telesync“, 2003 (Director)

„Epiphania“, 2005 (Visual Effects)

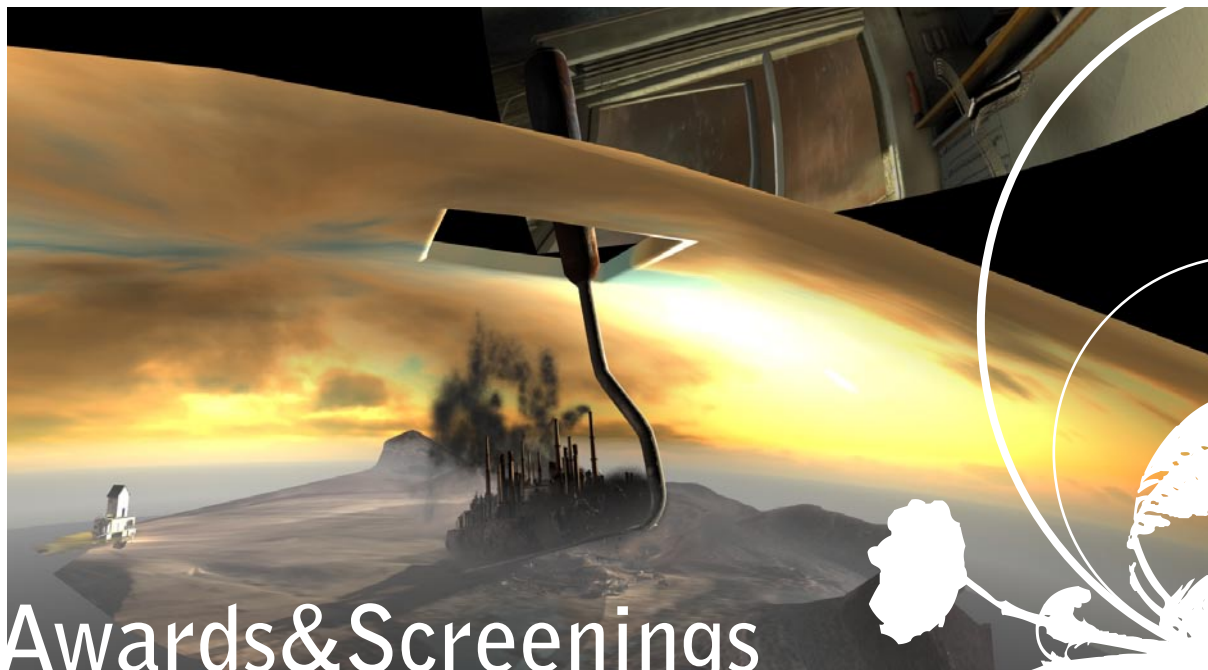
„Hitlers Kinder“, 2000 (Title animation)



Till Nowak

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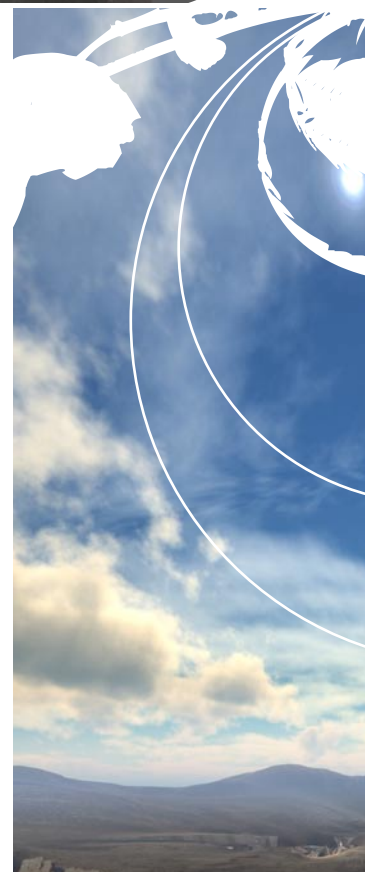


Awards

- **Best first film:** Annecy 30th Festival of Animated Films 2006
- **Grand Jury Award** for best shortfilm: AFI FEST 2005 presented by Audi, Los Angeles
- **Audience Award** for best shortfilm: AFI FEST 2005 presented by Audi, Los Angeles
- **Friedrich-Wilhelm-Murnau-Kurzfilmpreis 2006**
- **Mediterranean Environmental Award 2006**
- **Excellence in Film Making Award**, Sedona Int. Film Festival 2007
- **Prix UIP Ghent** for best shortfilm (32nd Flanders International Film Festival Ghent)
- **Prix du Conseil General**, 7th Festival du Premier Court-Métrage, Pontault Combault
- **Best Shortfilm:** San Sebastián Fantasy & Horror Film Festival, November 2006
- **Best Shortfilm:** OFFF Festival Barcelona 2005
- **Best Shortfilm** AnimaBasauri3, Spain, March 2007
- **Best Animation:** International Film Festival Monterrey, Mexico, August 2006
- **Best Animation:** Prague international shortfilm festival, November 2006
- **Best Animation** (Audience Award): Hamburg Animation Award
- **Best Animation:** Sehsüchte 2006, Int. Student Film Festival, Potsdam
- **Best Animation:** Bergisches Kurzfilmfestival, Wuppertal
- **Best Animation**, Byron Bay Film Festival, Australia, 2007
- **Best Animation**, Fantasy Worldwide Film Festival, Toronto, 2006
- **Best Animation** Durango Independent Film Festival, March 2007
- **Best Animation**, Sedona Int. Film Festival 2007
- **Best student animation** (audience award) goEast Festival Wiesbaden
- **Audience Award:** Teheran international animation festival, November 2006
- **Audience Award** („Made in Germany“) 22nd Hamburg Int. Short Film Festival 2006
- **Audience Award**, Anifest Budapest 2006
- **Winner** of the Victory Arts International Competition, Dallas, Dec. 2006
- **Jury Award** „Golden Glibb“, Weekend of Fear, Erlangen, Germany, 2007
- **Juror Choice Award**, 11th ASU Art Museum Short Film and Video Festival, March 2007
- **Design Forte Award** by www.netdiver.net, 2005

- Nominee for European Film Award
- Clermont-Ferrand International Short Film Festival 2006
- Filmfestival Cannes, „Next Generation 2006“, 21.05.2006
- 21. Internationales Kurzfilmfestival Berlin, 1. - 6.11.2005
- 5th Festival of German Films, Australia, 2006
- Short Shorts Filmfestival, Tokyo, June 2006
- Chicago International Children's Film Festival 2006
- 12. Sarajewo Film Festival
- Sevilla International Film Festival
- 60th Edinburgh International Film Festival
- SIGGRAPH 2006, Boston
- Telluride Film Festival 2006, USA,
- Message to Man Festival 2006, St. Petersburg
- Toronto Short Film Festival, „Spotlight on Germany“
- Lichtspiele Festival, Australia, Adelaide, November 2006
- Pontault-Combault, France, USA, October 11 - 15, 2006
- 21. Int. Festival of Films for Children, Iran, Isfahan
- Festivals Tribute of Platforma Video6, Athens,
- Sedicorto 2006, Forlì, Italia
- Ciné-Jeune de l'Aisne, 17 - 24 October, Saint-Quentin and l'Aisne

- 33rd Flanders International Film Festival, Ghent, Belgium,
- 7th „du grain à démoudre“ Film Festival, France
- Circuito OFF, Venice, Italy, September 1 - 7, 2006
- Best of Short Films Festival, La Ciotat, France
- Taiwan International Animation Festival 2006
- Fantasia Filmfestival 2006, Montreal, Canada
- 3rd Fresh Film Fest, Czech Republic
- CG Overdrive 2006, Singapore
- IFF Ofensiva 2006, Poland
- Shorts at Moonlight 2006
- Warsaw International FilmFest 2006
- International Film Festival Abitibi-Témiscamingue, Canada,
- Filmfest Weiterstadt 2005
- Videolab Sessions, Portugal
- Int. Leipziger Festival für Dokumentations- und Animationsfilm
- Filmfestival Münster, 2005
- Internationales Filmfest Braunschweig 2005
- FILMZ - Festival des deutschen Kinos, Mainz, 2005
- Cinema Slam, Ann Arbor, USA
- and some more...





Images

from DELIVERY © 2005

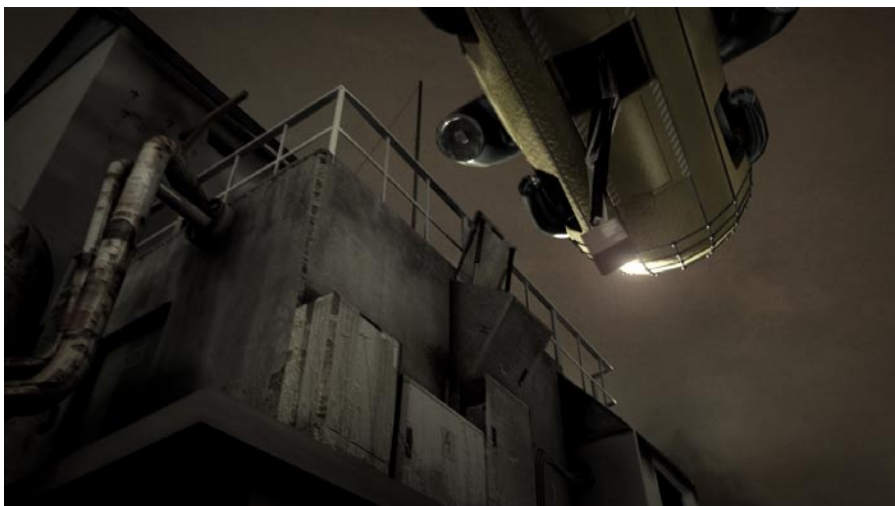
In the neighbourhood of a huge industrial city...



...lives an old man and cares about his little flower.



One day a vehicle comes over from the dark city...



...and delivers a mysterious package.



It comes unexpected, from an unknown sender...



...and just seems to be a metal box with a switch.



But it only takes little time...



...until its unbelievable content is getting obvious.



Interview

by Scott Davis, published on www.3dexcellence.com, a forum for 3D-insiders

SD: How did you start out as an artist?

Till: First let me thank you for your interest in my work! The artistic roots lie in my family. My father and my brother are artists. I started to be interested in all kinds of digital art when I was 15 years old (I was born in 1980). In the beginning I produced a lot of electronical music, started to make print design and made my first 3D experiences with trueSpace. I began to work with 3ds max when me and a friend got our first big job. It was an opener for a historical documentary on the german TV Station ZDF. Since 1999 I am working as a freelancer for 3D, print media, flash and webdesign. I also studied „media design“ in Mainz, Germany, where I realized my own, free projects.

SD: What made you decide you wanted to work in CG?

Till: I've been very much influenced by movies. It always fascinated me a lot if a perfect illusion of a fictive world was created. There were movies like „Alien“, „Dune“ or „Odyssee 2001“ but also old masterpieces like „Modern Times“ by Charly Chaplin or the movies of Jaques Tati. Also I am a big fan of David Fincher (The Game, Fight Club, Se7en) and Jean-Pierre Jeunet (City of lost children, Delicatessen, Amélie). These directors fascinated me so much during the last years by proofing that CG and visual effects can be wonderful tools to tell a story and to look into somebodies mind.

SD: Where did you get the idea for this story?

Till: When I began with the project I did not expect the search for the story to become almost the hardest challenge of the whole production. I set up specific guidelines for myself that I wanted the story to fulfill: The story should contain a deep message and not only a flat joke. And the character should not speak and its animation had to be

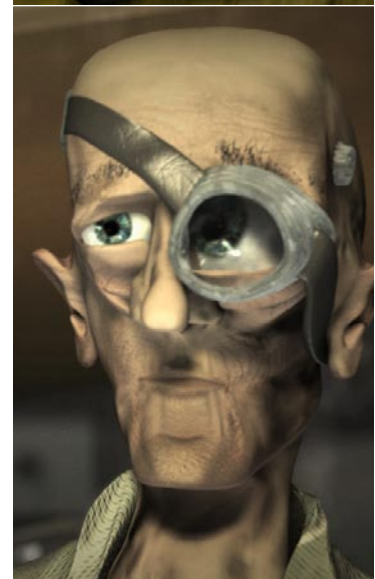
simple, because it was going to be my very first character at all. To play with different layers of reality should also be part of the story as a returning element of my work and I wanted the movie to contain very wide scenes with wide views, but also small scenes where I could play with some depth of field. There were some more aspects and so I created something like a puzzle for myself which made it really hard to find a story that matched all points. After months of thinking (with increasing intensity) I left for holidays and swore to myself not to come back without it and then I found this rather simple story.

SD: How did you create the sky and the backgrounds?

Till: The sky is almost the only texture that I did not fotograf or paint myself. It is just a map on a sphere which was provided by the German 3D artist Johannes Schlörb (www.schloerb.com) who - by the way - also influenced my style of lighting a scene. The background landscape is a wide piece of geometry with a texture made of different fotografs. The texture is not mapped „correctly“ on the geometry, but it is „projected“ from the view of the camera so that it works only in the chosen perspectives. I love this technique called camera-mapping, it is very effective. But on the other side its not so flexible, because if you change the point of view too much you will see distortions.

SD: How long did the final product take to render?

Till: I worked 6 months on the whole production including the storywriting. After the first month I started to render the first final scenes which were the ones of the mail-transport flying over the landscape. From that moment I almost rendered the next 5



months with up to 10 PCs which was quite a risky thing because parts of the final renders were created before other parts even started to exist. But it was the only way to finish it in time. One frame rendered between 5 and 30 minutes on one machine and I rendered a lot of it twice because of many little errors and artifacts...I am not looking forward to the electricity bill ;-)

SD: How much assistance were you given by instructors and fellow students?

Till: I am grateful to my professor Tamas Waliczky who is a master in all genres of CG that he gave me complete freedom but also a lot of very useful tips. Some friends borrowed me PCs for the rendering. A lot of help on the many small questions that appear when working with 3D software came from the #3dmax.de Chat-Channel. I did not want any practical help because I love doing everything myself. But besides the visual part of the production there was one very important thing: The music. The brothers Andreas and Matthias Hornschuh (www.hornschuh-musik.de) did a fantastic job and it is great to work with them.

SD: You are working right now, but do you have any grand future goals you would like to share?

Till: At the moment I am working a lot as a freelancer for marketing and advertising. I also have exciting projects there, but some day in the future I want to work on big movie productions.

SD: Where do you see CG going in the future?

Till: The ability to simulate everything with unlimited realism will grow and reach unbelievable dimensions. This means that good ideas will stay and get more and more important to build the content for such potential. At the moment we are on a point where full animated movies start to get produced one after another and I hope very much that this is not leading to a lot of crap concerning the stories. I would like to see serious animated movies soon and not only funny comic-like comedies „for the whole family“ even if I loved most of them until now :)

SD: I want to thank Till for sharing so much of his insight into the 3D world with us. His short-film is certainly a remarkable piece of work. I really think he is a much better modeler and animator than he may realize. His lighting and texturing is absolutely superb. I cannot wait to see what he does when a big studio like WETA or Pixar gets their hands on him. The photos he produced to show-off his methodology are really unprecedented and need to be documented in as many places as possible.

www.framebox.de
www.delivery.framebox.de





Interview

by Luis Montemayor, published on www.deathfall.com, a Computer-Graphics-Internetportal

When I first saw Delivery I didn't know what it was about, all I knew its that there was a box involved. From the beginning of the short film I was hooked, the slow movement of the camera in that extreme close up of the flower is great, then I saw this wonderful world Till created. I was very moved by the whole story, specially the ending. The style of the short film made me think of some directors I admire, and by doing this interview I realized that Till was influenced by these directors. So lets go to the questions and find out who is Till Nowak and how he did this beautiful short film.

Hi Till, could you introduce yourself.

Till Nowak: Thank you very much for your interest! I was born 1980 - so I am 24 years old. I work as a freelancer for art direction since about 6 years and have my own office called frameboX. In the beginning, a friend of mine and I were planning to have a big agency one day but after the first few years I realized that the freedom of a freelancer is much more what I wanted. But who knows what the future brings... During the last 4 years I was also studying Media-Design in Mainz, Germany, where I live. As a student I could realize my own projects. On the other side I could earn some money with a lot of print layout and production, web design and 3D for clients of marketing and advertising. This means such a lot of work that I am almost always in hurry. I started doing 3D with the software trueSpace about 8 years ago and changed to 3ds max in 1999. But for a long time I did not work very much with it and started to intensify it only 2 or 3 years ago.

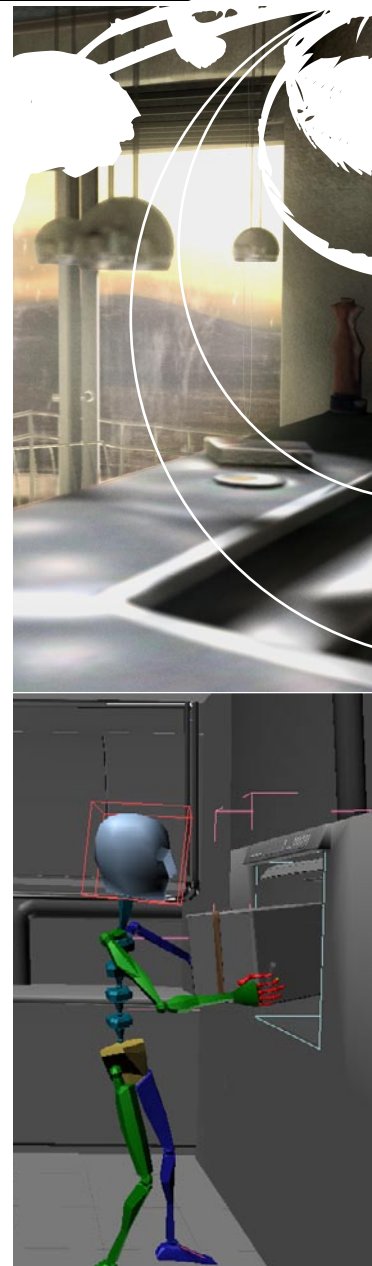
I think one of the strong parts of your short film its the story and the mood, could you tell us how you come with the

idea of „delivery“ and about the art?

TN: To develop the story was one of the hardest parts of the production. During the first weeks before producing I wrote about 10 short stories until I found one that seemed to be not too complicated to realize but was also complying a lot of requirements I wanted it to. It should contain not only a flat joke but a real message and a twist that you don't expect. I am a big fan of the director David Fincher (The Game, Se7en, Fight Club, Panic Room) who is a master of creating unbelievable surprises and unforeseen twists. Concerning the style I also was influenced by Jean-Pierre Jeunet (Amélie, City of lost children, Delicatessen). Both directors also demonstrated how fantastic CG can be used to tell good stories and not only for the effect itself. Another aspect is that I wanted „Delivery“ to look a little bit like an old oil painting. You can find some parallels to the art of romanticism like Caspar David Friedrich. These artists were influenced by the upcoming industrialization which is also the topic in my movie but from a point of view which lies some hundred years later...

How many people were involve in the making of the short film?

TN: The team consists of the brothers Andreas and Matthias Hornschuh who made the music for „Delivery“ and me for the 3D realization. I am very grateful to the two composers because their music is so important for the atmosphere. And there were Frank Sennholz and Fedor Binka as motion capturing operators and lots of helping hands which you can read in the credits. Some of them borrowed me their PCs for rendering, some gave me locations for shooting textures or inspired me with their ideas.



DF: Could you describe the way you work on this short film?

TN: After writing down the story in a few sentences I made a story board as rough 3D images because I am not a good painter. But many of the special camera ideas like the intro or the thinking-sequence came during the production and were not included in the first story board. It's a huge benefit of working without the commercial pressure of a client that you can start producing without every detail on a piece of paper and develop ideas spontaneous during the production. But on the other hand its important to define the milestones very early to make sure that the whole idea works and the look and feel will be unique.

To realize the movie within 6 months from the writing of the story until the finished rendering it needed some kind of experimental and intuitive ways of production. For example I twisted the workflow of modeling and texturing around, which means that I often started with a high resolution texture, mapped that texture on a plane and sculpted the model out of the textured plane. I did it that way to create the industrial city in a very short time. Also the body of the old man was modeled this way with only a single front and back view of the whole body as the base. This workflow is not the usual professional way and the out coming geometry is sometimes a bit messy but you get detailed textured models in very short time. A similar technique which I used for the kitchen was the so called camera mapping which I like very much and had used for earlier projects, too.

Another very important part of the production was the compositing. I desaturated the image, put a little flickering, some noise and a soft dark vignette over it to make it look like a film projection, and of course the depth blur, which makes the image much more special. I think the quality of the images can be increased 30 or 40 percent only by a little bit of compositing. The music was made during the 5th and 6th month or the production when the timing of the movie was completed. I gave a rough version and a some of my thoughts and ideas to the composers and they developed this exciting orchestral score.

One of the things I liked a lot, it was the sky and the lighting, could you tell us which techniques you use?

TN: The sky was just a huge 360-degree-image which was mapped on a deformed sphere. This beautiful texture was provided by the German 3D artists Johannes Schlörb and was the only texture which I did not paint or photograph myself. In the sky over the city there was also the particle-smoke and two deformed planes with alpha channels which made it look as if the smoke transforms into dark clouds. For the lighting I used arrays of light sources with strongly blurred shadow maps and tried to fake a little bit the look of GI. But the quality of the lighting is very much limited by the rendering time so I had to make compromises. It has all been rendered with the standard scanline renderer of 3ds max, no plugins and no SSS were used.

What made the lighting look a bit more realistic are the very bright blooming areas around the sun and the big green lamp. I manually composed and animated this kind of „glow“ over every single sequence in which the sun or this lamp is visible.

DF: The most difficult task in doing this short film?

TN: For me personally the most difficult part has been the animation of the character. It was my first character and the first time I ever used character studio so every move of him was a challenge for me... That's why the character animation obviously is the weak point of the animation. But I wanted to learn something by doing it myself. His motion is a mixture of key frame animation and motion capture. Especially all scenes where he walks are motion captured.

Could you tell us some stats from the short film?

TN: I rendered in 1280 x 720 Pixel resolution with 25 frames per second. One frame needed between 5 and 30 minutes of rendering time on one machine. I had up to 10 PCs which were rendering for about 4 months with some interruptions. To get the whole production done in 6 months I started to render some early scenes already after the first month of production and then tried to feed the render farm with new render jobs immediately if a sequence was finished. Unfortunately many of the scenes contained little errors or continuity mistakes so that I had to render a lot of it twice.

Are you working on a new project? could you tell us about it?

TN: At the moment I still have a lot to do with „Delivery“ and I have lots of freelance jobs which fill all of my time. It will need at least some months until I start thinking about a new short film. But you certainly will find small pieces of art which I release on my web site if anything interesting comes out in the meantime.

Thanks for taking the time to answer these questions and good luck!

