# DIGITAL PRODUCTION

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**Ausbildung!**
Was macht eigentlich ...
die Jobs einzeln vorgestellt

**Projekte**
Burned, The King's Man,
Spider-Man & Coffee Break

**Tools**
Unreal Engine 5, Renderman,
Omniverse, Lightworks

**Praxis**
TyFlow, Roundtripping,
Resolve und mehr ...

# UE5 in Production

We talked to Aaron Sims, who has recently made waves with his Unreal short films and his work for Epic Games.

**by Cornel Hillmann**



Aaron has worked as a Concept Artist since the early nineties and has paticipated on everything from "Wonder Woman" to "Mulan", "The Mummy", "Ghostbusters" to "Sin City". Furthermore he has credits as Visiual Effects Artist on "Sucker Punch", "Fantastic Four" as well as Character Designer on "The incredible Hulk" and many more – see the full list here **is.gd/aaron_sims** and check out a collection of other works here: **aaronsimscreative.com**.

**DP: The short film "THE EYE CALENTHEK" was produced in record time. What UE5 tools made it possible to bring your creative vision to life in such a short time period?**

**Aaron Sims:** The biggest advantage in making this short in such record time in UE5 was all the realtime rendering. No time was wasted on waiting for renders and everything was done inside UE5 with no compositing in post. Lighting using Lumen was a life-saver for having realtime GI for lighting and not having to fake everything made this process fun and fast.

**DP: What was the experience of animating in a game engine like? Did you have to adjust to new ways of doing things? What are the advantages of animating in UE5 using ControlRig as compared to the traditional workflow (such as importing animated characters from a DCC package)?**
**Aaron Sims:** I know its not for everyone,

but animating in UE5 for me is a blast as I'm working with everything and seeing everything in engine as a final look as I'm animating using the sequencer. This made it easier to see what needed to be tweaked for the shots I was creating.

Mocaping everything, even the creature, also made this process go much faster. Using the ControlRig as an additive on top of the mocap allowed for this all to be done in record time.

**DP: How do you see the potential of Metahumans and virtual film production in UE5? Will we see Netflix series produced entirely with Unreal 5 and Metahumans in the future?**
**Aaron Sims:** I personally feel Metahumans

are the future in telling compelling human stories all inside UE5. We are in the process of doing that now and hope to have our stories seen on one of the many streamers. As for virtual production: It is happening right now and only growing.

**DP: Do you see UE5 changing the industry in terms of workflow and production pipelines?**
Aaron Sims: I do. I feel its long overdue and time for a major change. As a founder of a VFX company, we abandoned the traditional methods and pipeline and are just a Unreal Engine VFX house now.

The biggest advantage is the realtime rendering. This has cut our cost down by over half, we have no need for a render farm and so many other aspects that cost time and money in what I call the old methods.

**DP: Do you think UE5 will open new doors for CG artists and enable more Tim Miller-type careers, from VFX pro to film director?**
Aaron Sims: I do feel that UE5 will open doors to filmmakers and CG artist like never before. I personally have never been as excited about a software in my entire life and see the potential with almost no limits to what artists and directors can create.

**DP: How was your experience working with Epic Games on "Valley Of The Ancient"?**
Aaron Sims: Working on "Valley of the An-

cient" as our first time seeing UE5 before the public, I was pretty blown away and very impressed, but it was constantly changing as we were working on the project. By the time we completed the project, I was hooked by every aspect of the software. The interface was cleaner and I liked the look of it. Also working with Lumen and Nanite is what convinced me to make a short film like "THE EYE: CALANTHEK".

**DP: What are your plans for the future?**
Aaron Sims: My plans for the future are to make feature films and streaming series all inside Unreal Engine and tell stories we could have never made before. The exciting thing is we are starting to do this now. Keep an eye out for what we will be making. > ei