

**AMD Cinema 2.0 Experience
Game Developers Video Transcript**



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www.amd.com/cinema2

Transcript:

Paul Wedgwood: Hi, my name is Paul Wedgwood. I'm the owner of Splash Damage and creative director on our projects. We developed Wolfeinstein: Enemy Territory and Enemy Territory Quake Wars with ID Software. And we're now working on secret stuff.

Cevat Yurli: Hi, my name is Cevat Yurli, CEO and President of Crytek.

Chris Kingsley: Hi, I'm Chris Kingsley, CTO and cofounder of Rebellion.

David Braben: Hello, my name is David Braben. I'm chairman of Frontier Developments, Limited, and I've been in the games business for 25 years.

Markus Maki: Hi, I'm Markus Maki I'm a development director and cofounder at Remedy Games, and we're currently working on a game called Allen Wake.

Chris Kinsley: The holy grail of computer games is to get a movie-quality rendering and graphics in our games. We're getting closer and closer to that now.

Paul Wedgwood: Of course they can't do this because movies get 45 minutes, an hour to render a single frame, where we have to do it real time.

Cevat Yurli: Software is a matter of investment and research, but we usually get there. But hardware is what enables us.

David Braben: Films like I Am Legend are very, very interesting because you've got -- of the film, you know, most of that, the background, is CG, and the foreground, Will Smith's scenes, blends seamlessly with it. And I think what's -- that's very, very interesting, from the way computer graphics are going. If you look back just five or ten years to films like The Abyss or Jurassic Park, they're very, very noticeably CG now because we have become accustomed to high-quality CG.

Cevat Yurli: Today, visual animation assimilation is sort of the weak part of the chain of the entire picture of realism.

Marcos Maki: We're definitely getting closer to that with games, but there's still a long way to go because we need to develop interactive, dynamic environments for the players, and even though we already use the same kind of tools and techniques to create the art as in movies, I think we're still at least 10 years off from getting to that level of quality.

Chris Kingsley: I think that when we reach true photorealism in games, it's going to open up some amazing avenues in games,

really immersive worlds that people can throw themselves into.

Paul Wedgwood: If you're talking about pure photorealism and taking into account cameras and stuff like that, we are years away from being able to do it.

David Braben: I think we are probably five years away from where you really have to think is that video or is that CG in games. And we're probably closer when it comes to the cinema.

Cevat Yurli: We are actually, in the games industry, catching up with the movie industry. So Hollywood does it already today, and games will do it approximately in three to five years, too. That is what we hope.

Marcos Maki: We will need faster hardware to not only show players the one frame, but to show them the full world, from every aspect.

Paul Wedgwood: The real challenge for game development is that interactivity is the bar, not visual fidelity alone. But simultaneously having these two problems, you know, ultimately still gives us the same challenge. If we don't have really, really good hardware, you know, we're not going to be able to make the games look as good as people expect.

Chris Kinsley: What's fascinating about the games industry is how things change so quickly. New generations of hardware come out so quickly that, in the blink of an eye, we're almost there for photorealistic games.

[End of recorded material.]