

RESOLUTION CITY

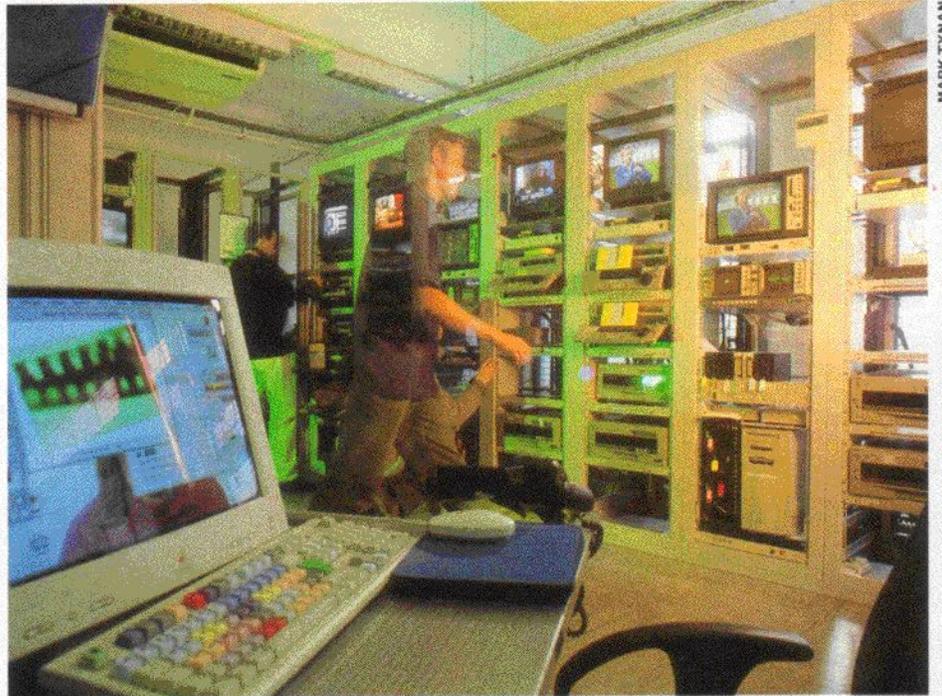
East-end exodus

Another company has fallen for the charms of sunny Shoreditch. Resolution has joined the rush into the east-end, lured by space, natural light and reasonable rents, as Rob Buckley discovers

It's the sort of request you expect to be followed by "this message will self-destruct in five seconds" - to convert a 10,000sq ft building into a post-house in 61 days. Yet Resolution asked its builders to do just that for its new east-end facility. The most surprising thing is they agreed, promising to waive the fee if they failed to achieve their mission.

Resolution started in 1996 when md Roger Moffat's Non Linear Editing merged with Edit Place, run by post-production director Mike Saunders. The D'Arblay Street company found itself in need of more space when Bazal's *Pet Rescue* arrived on the scene: the company's equipment tally was five Avids, but *Pet Rescue* would need nine just for itself.

The firm then took on temporary offices in Mayfair, where it might be still were it not for the landlords' wanting to redevelop the site. At first, the firm looked around the west end, but requests for a year's rent in advance meant up-and-coming Shoreditch was the next-best choice. "A number of new media companies are mov-



Planning ahead means everything can be centralised in the machine room at Resolution City

ing out here and it has an interesting vibe," Moffat reckons. "A lot of trendy bars and cafés are coming as well, and there's a lot of regeneration."

The former Old Street offices of Hitachi Europe, with four floors, full-height atrium, and pyramid glass roof eventually won out. After the builders had completed the 16 edit suites, using a system of pipes similar to Paris's Pompidou Centre for wiring, the entire Mayfair facility relocated in a weekend. And, to everyone's surprise, nothing went wrong on the first day.

"Computers don't enjoy being moved around," muses Moffat, "but we had only two systems go wrong in the first week."

Resolution City is aimed at high-volume broadcast work, in for months rather than weeks. *Pet Rescue's* still resident, while the 25-part *Great Estates* has just passed through. Intriguingly, the facility uses Media Composer for everything. "What's important to clients is that programmes remain fluid up to the point they're laid off," Moffat believes. Even audio is worked on the Avids for continuity.

There's still some work to be done. The upper floor will become a working café which Moffat hopes will add to the community feeling in the building. There's a garden area out back whose fate is yet to be decided, and another five Avid suites are due. The Unity will also become a web-based access point for clients to view their footage.

But Moffat says feedback on the offices has already been good. "Clients prefer it to where we were before. They love the roof, the amount of natural light we get, and the space."

KIT SPEC

Resolution City has 17 Avid Media Composer Offlines (three are used for audio post) and three Meriden-based Avid McXpresses. These are all networked and have shared media storage using a Unity server. Every suite has access to the central DigiBeta, SX, DVCam and Beta SP vtrs as well as separate computers for e-mail, work (such as spreadsheeting schedules) and internet access.

IN BRIEF



P3 Post is to have two sites again with the launch of its Outpost offices above Videolondon. The offline facility will house five MCOs and be connected to

P3 via fibre optics. Back in the online, P3's senior DS artist Phil Gadd has completed *Tron*-like idents for Fox Kids. Steve Popplewell and Michael Gibbins added 3D elements.



The first studio with a view on to the palace of Westminster has opened on the south bank. **Camelot Live**, based on the fifth floor of Westminster Tower, is aimed

mainly at news and discussion programmes that want a Westminster view that isn't chroma-keyed on. It also offers crew and equipment hire and satellite uplinking.



4:2:2 has landed a half-million-dollar contract with California's Sea Studios Foundation/National Geographic to create animations for *The Shape of Life*,

an eight-part broadcast series on prehistoric sea creatures. A team of four will work on the series for the next seven months using Maya, Illusion, Hal and After Effects.