GAMMA XRS



SIGNATURE STAGE · CHENNAI

VIRTUAL PRODUCTION STUDIO & TECHNOLOGY COMPANY

Final pixel, on the day.

We run the LED volumes and we build the pipeline that drives them. One team owns the stage and the code, which is why the image holds up when the schedule does not.

The stage and the software are one team.

Camera tracking, colour management and scene delivery are ours: we wrote them, we run them, and we fix them standing on the floor. On your production we are **the only party who owns both the volume and the code driving it**, and that changes what happens on the day something goes wrong.

01

One team, no hand-off

When the tracking drifts at eleven at night, the person who wrote it is standing on the floor, so it is fixed on the floor.

02

Colour is a contract

Our pipeline is specified in hex, Rec.709 and P3, and it is deterministic from scene file to sensor. The grade is agreed before the camera rolls and it survives to delivery.

03

Photoreal is a measurement

We publish our colour maths, our latency and our tracking tolerance. Every figure we claim is one somebody on the floor can reproduce.

04

We say what will not work

Before you book. If a scene needs hard sun or deep water we tell you, and we tell you what we would do instead.

WHAT THAT BUYS A PRODUCTION

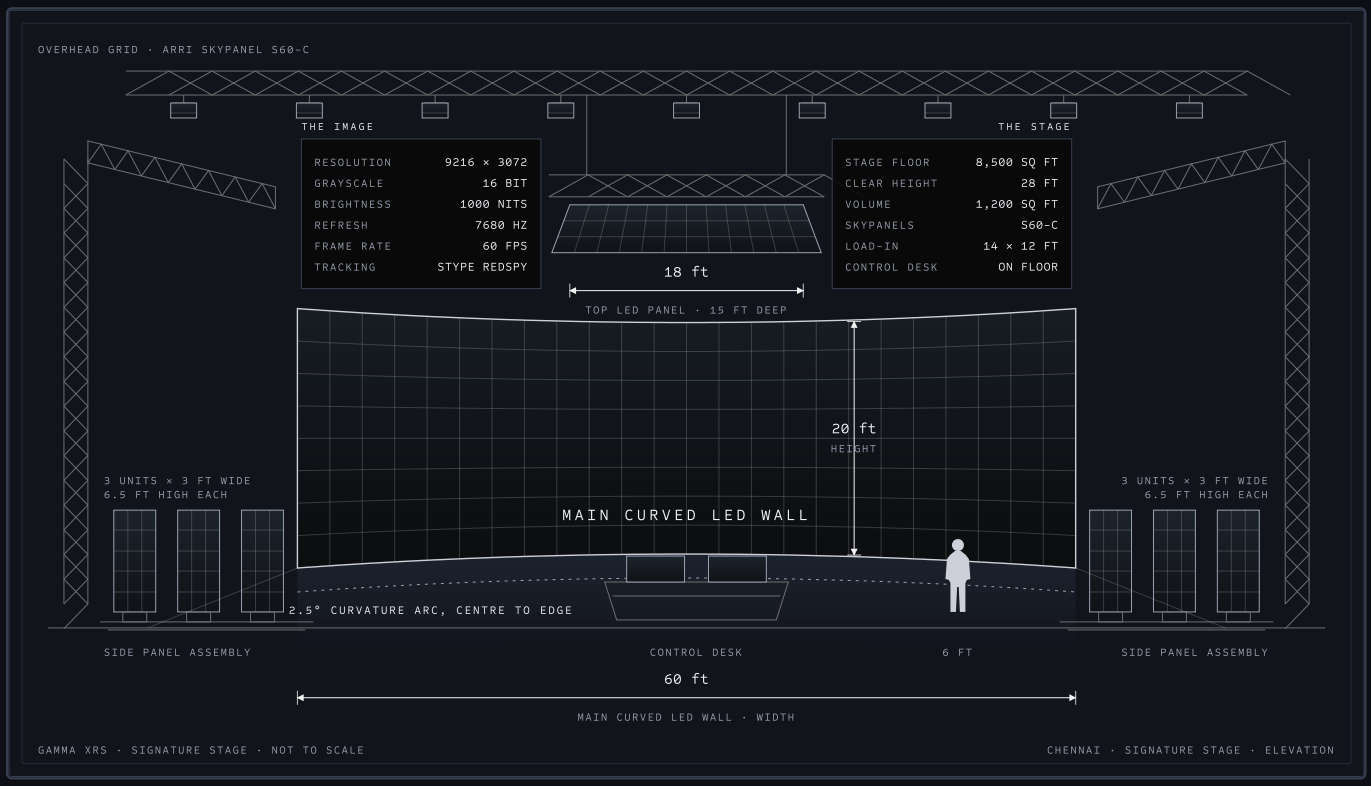
The world is right there on the wall, lighting your cast and captured in-camera from the first take. Everything is in-camera, with no need for green screens, roto, or compositing. What you see is what you shoot.

Keep the sunset exactly as you want it, for as long as the schedule demands — even on take forty.

Six locations in a day, without permits, convoys, or logistical delays.

Sixty feet of wall, curved to the camera.

Twenty feet high, on a 2.5 degree arc from centre to edge. Every figure on this drawing is measured, and every one of them is in the tech pack we send before you book.



MAIN WALL	RESOLUTION	MAX REFRESH	TRACKING
60 × 20 ft	9216 × 3072	7680 Hz	Stype RedSpy

The wall

Sixty feet of seamless LED space gives you room to bring every scene to life. The curved wall creates natural parallax, keeping the environment realistic as the camera moves.

Ceiling and sides

An 18 × 15 ft ceiling LED brings the sky overhead and adds natural top light to every scene. Six movable side panels can be positioned wherever you need reflections, depth, or extra light.

Tracking and control

Stype RedSpy drives perspective from where the lens actually is. The control desk sits on the floor with the crew.

The building around the volume.

A volume on its own is a rental. What makes a shoot day work is the floor in front of it, the rooms behind it, and a door you can drive a truck through.

STAGE AND ACCESS

Stage floor Clear, sealed and level	8,500 sq ft
Clear height to grid	28 ft
Load-in Roller shutter off the yard, so a truck reaches the floor	14 × 12 ft
Volume footprint	1,200 sq ft

CONTROL AND TECHNICAL

Control room Glazed to the floor, seats six	380 sq ft
Machine room Acoustically isolated from the stage	Separate
Connectivity Internal, with 1 Gb symmetric to site	10 GbE
Power and distribution	To confirm

CAST AND CREW

Green rooms En-suite, two with their own make-up position	4
Hair and make-up Daylight balanced	6 stations
Wardrobe Fitting, laundry and steaming	2 rooms
Production offices 14 desks, wired and lockable	3 rooms

BUILD, SUPPORT AND SITE

Art and build area Open workshop next to the floor	1,800 sq ft
Crew dining Catering kitchen on site	40 covers
Parking Including a generator bay	Up to 20 cars + caravans
Security Manned, floor on its own access control	24 hour

Facility figures are indicative and subject to final survey. The wall, panel and tracking figures on the previous page are measured.

Five stages, and you see the frame at every one.

Nothing here is a surprise on the day. The decisions that cost money — which setups belong on the wall, what the environment looks like, how the wall sits against your key — are all made before the unit arrives.

01 **Recce and camera test** — BEFORE YOU BOOK

You come to the floor with your DP and your lens set. We put your reference on the wall and shoot a test on your lenses. You decide on footage rather than on a presentation.

02 **Environment build** — FOUR TO SIX WEEKS OUT

Our real-time artists build or adapt the world with your production designer. You sign it off running on the wall, at size, rather than as a still in an email.

03 **Tech and pre-light** — THE DAY BEFORE

A day on the floor with your gaffer. We balance the wall against your practical lighting, set the colour pipeline and lock the look you will shoot to.

04 **Shoot day** — ON THE DAY

Our crew runs the wall, the tracking and the desk alongside your unit. Environments change between setups in minutes. The director signs off the frame on the monitor.

05 **Wrap and handover** — AT WRAP

Camera original, tracking data and the environment as delivered. Anything that does go to post starts from the same place you shot.

WHAT YOU LEAVE WITH

- Camera original media, verified and checksummed, on your drive before you leave
- Camera tracking data for every tracked setup, in the agreed format
- The environment as delivered, and the scene file it was played back from
- The on-set colour pipeline — CDL, LUT and the show LUT used on the day
- A shot log tying each take to its environment, lens and wall state
- Stage and pre-light reports, and the metered power and HVAC record

Bring your own world, or we build it.

A real-time environment is not a render, and it is not a matte. It has to hold up when the camera moves and run at frame rate on the wall. We check that before you book, rather than on the shoot day.

ROUTE A

You supply, we run

Your asset already meets the Gamma XRS asset readiness standard. We assess it free of charge, confirm it in writing, and run it.

No charge

ROUTE B

You supply, we optimise

The asset exists but will not run as delivered. We scope the work against the standard and quote it before any work starts.

Quoted per project

ROUTE C

We build it

Built with your production designer from script, boards or a scout, to the look you approve running on the wall at size.

Cost to cost

STAGE	WHAT HAPPENS	WHEN
Asset assessment	You send the scene. We test it on the wall against the readiness standard and return a written report: pass, or what fails and why. Free of charge. One assessment per booking.	5 working days
Optimisation quote	If it fails, we quote the work by complexity band with a fixed scope and a fixed fee. No work starts until you approve the quote in writing.	3 working days
Creation quote	Scoped from your brief and quoted on a cost-to-cost basis, with the build schedule and the approval gates named.	7 working days
Approval on the wall	You sign off the environment running on the volume at size before the shoot day.	Pre-light

The full asset readiness standard — geometry, textures, materials, lighting, scene organisation and colour — is published separately and forms a schedule to the hire agreement.

Questions we get.

The four that come up on almost every enquiry. If yours is not here, ask us at the recce rather than finding it out on the day.

How far out should we book?

Environment build is the long pole rather than the stage. A bespoke environment wants four to six weeks from approved reference; a plate playback day can turn around in a week.

Who owns the environment afterwards?

You own everything you supplied and everything we build for you under a creation brief. We keep our pipeline, tools and any general-purpose library asset. It is written down in the agreement.

What if our asset fails on the day?

It should not, because we assess it free and confirm in writing before you book. If you decline the assessment or change the asset after sign-off, the stage day still runs and is still charged.

Do you work with our VFX vendor?

Routinely. Tracking data, the environment as delivered and the on-set colour pipeline all hand over, so anything that does go to post starts from the same place.

Rates are issued on request. Bookings are made under our stage hire agreement, which prevails over this document.

Come and stand in front of it.

Fifteen minutes on the floor answers more than a presentation does. Bring a lens and a reference frame, and we will put it on the wall while you are here. Tours run on weekdays by appointment and take about half an hour.

BOOKINGS

bookings@gammaxrs.com

PARTNERSHIPS

partnerships@gammaxrs.com

STUDIO

16 Poonamallee High Rd
Velappanchavadi, Thiruverkadu
Chennai, Tamil Nadu 600077

TOURS

Weekdays, by appointment
About half an hour