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**BA 3D COMPUTER ANIMATION
LEVEL 5 ASSESSMENT: 3D PIPELINE DEMONSTRATION**

This is my project :)

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2008157

Creative Practice 4
Module Code M5X01569

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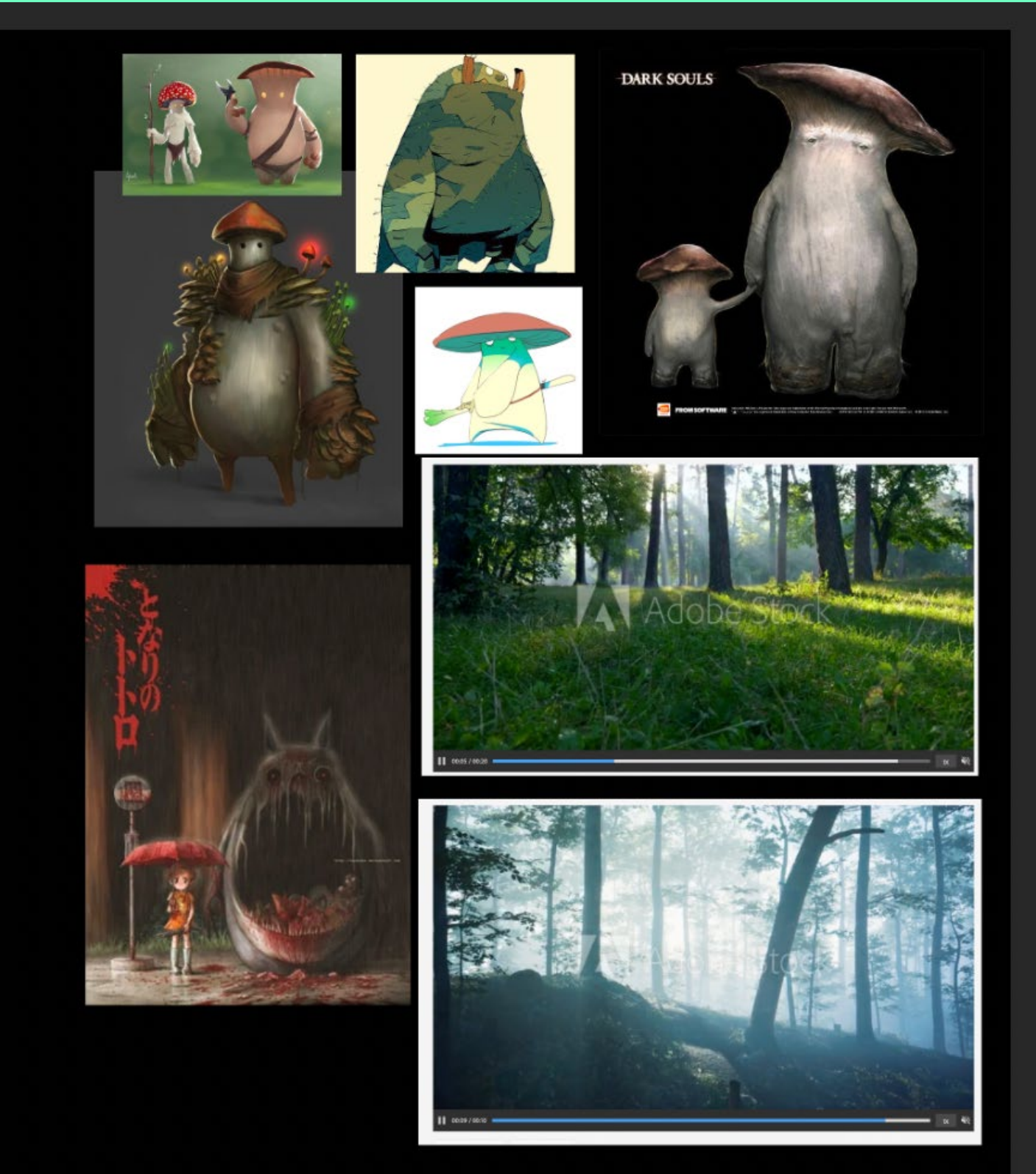
Mushroom Monster

My Initial plan was to model a Mushroom monster and import the intimidating crea-
ture into a forest scene using after effects.

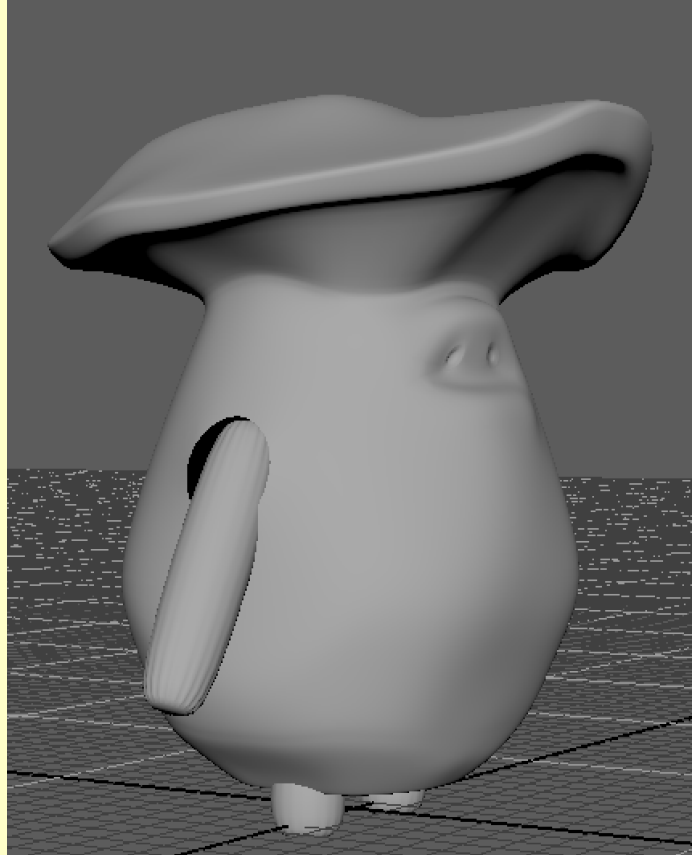
The following are some concept art and references used.

Concept Art

References Used

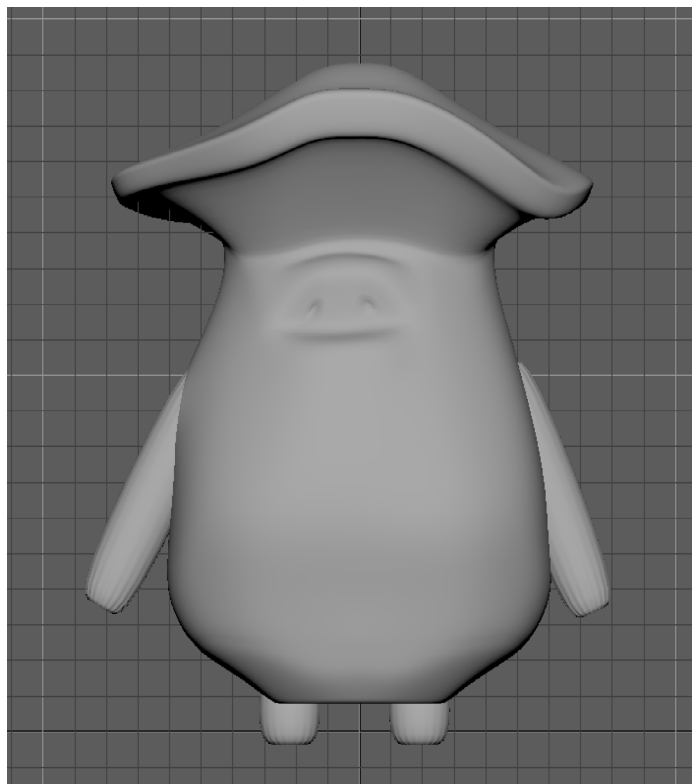
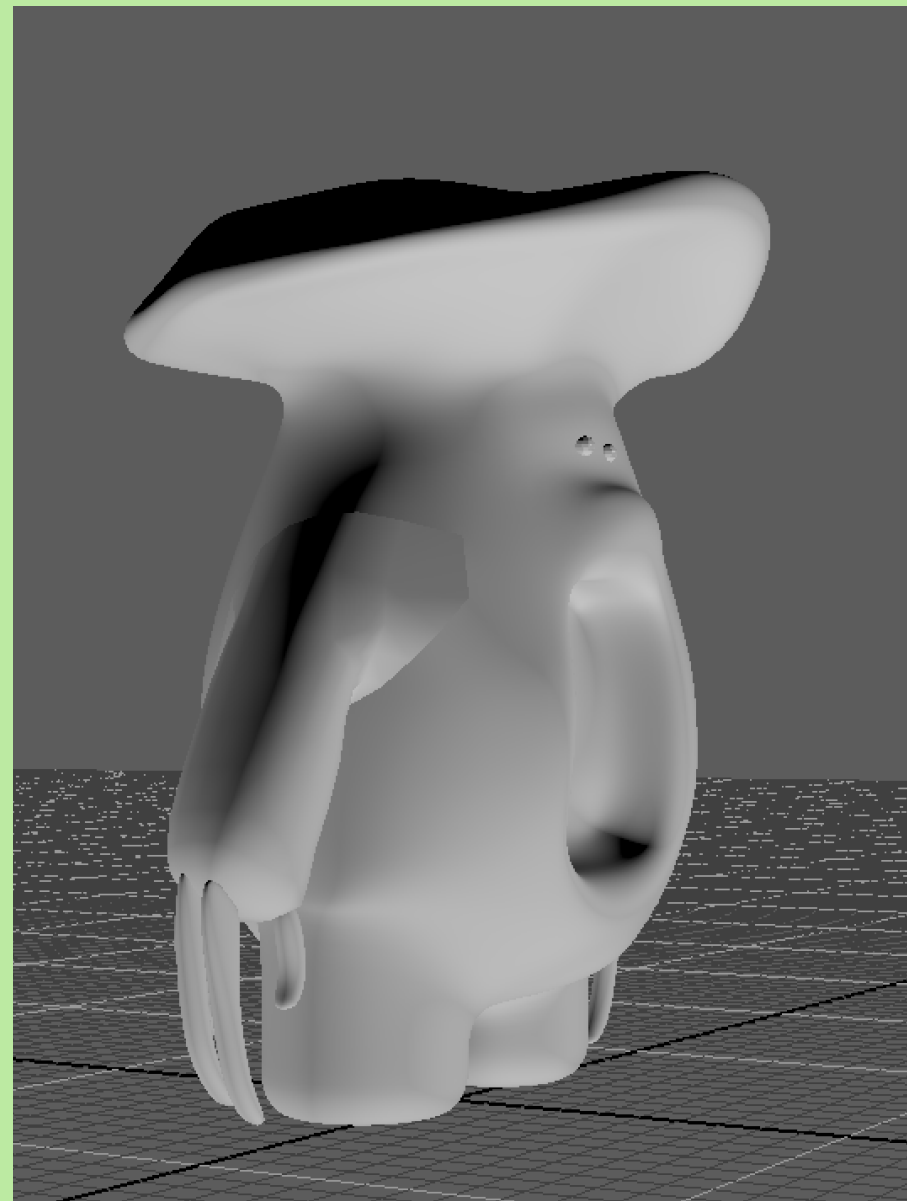
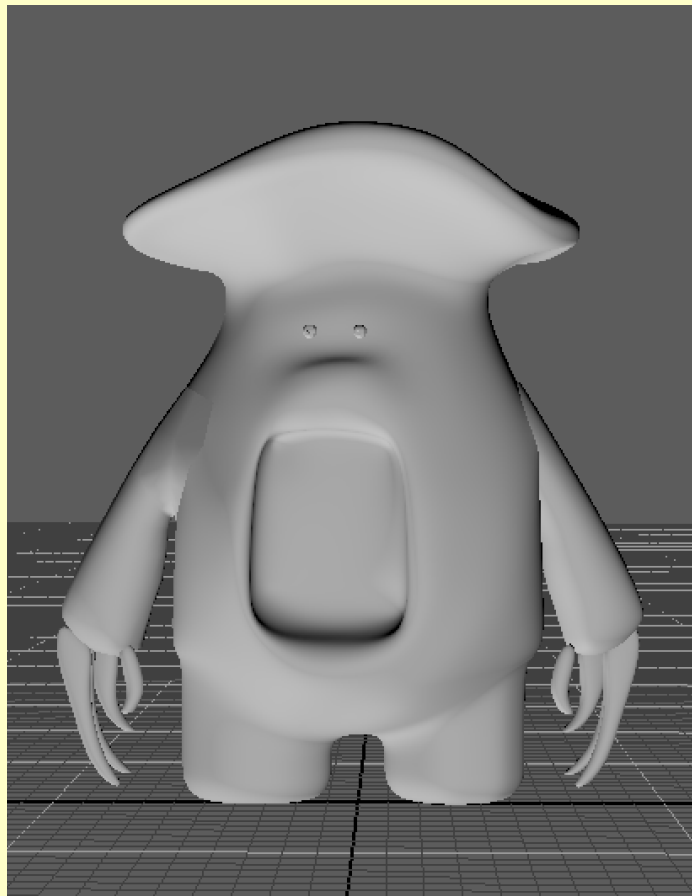


DESIGN PROCESS: 3D MODEL



Comments Mushroom Design

I tried to keep the shapes asymmetrical and smooth to replicate that of an organic living creature. I was fairly happy with the cap shape and the body but the eyes were not sitting the way I intended just yet, nor was the mouth. With more time I am confident I could have improved on the design but I decided to rework my project regardless.



The design was largely based on the horror depiction of Totoro and Mei, from "My Neighbor Totoro" Hayao Miyazak. The image has been reposted across the internet for years but the original artist is a user named Sachsen on Deviant Art.

I gave them a large cavernous mouth paired with vacant eyes to make it seem unsettling and creepy. The overall round and unassuming shape does well to



New Project

The Sword

Artist Reserch

Tim Kaminski
Art director, Concept artisti and educator
Random Spirits IG

Mukhlis Nur
comic artist , illistrator and author
Sinlaire_box IG

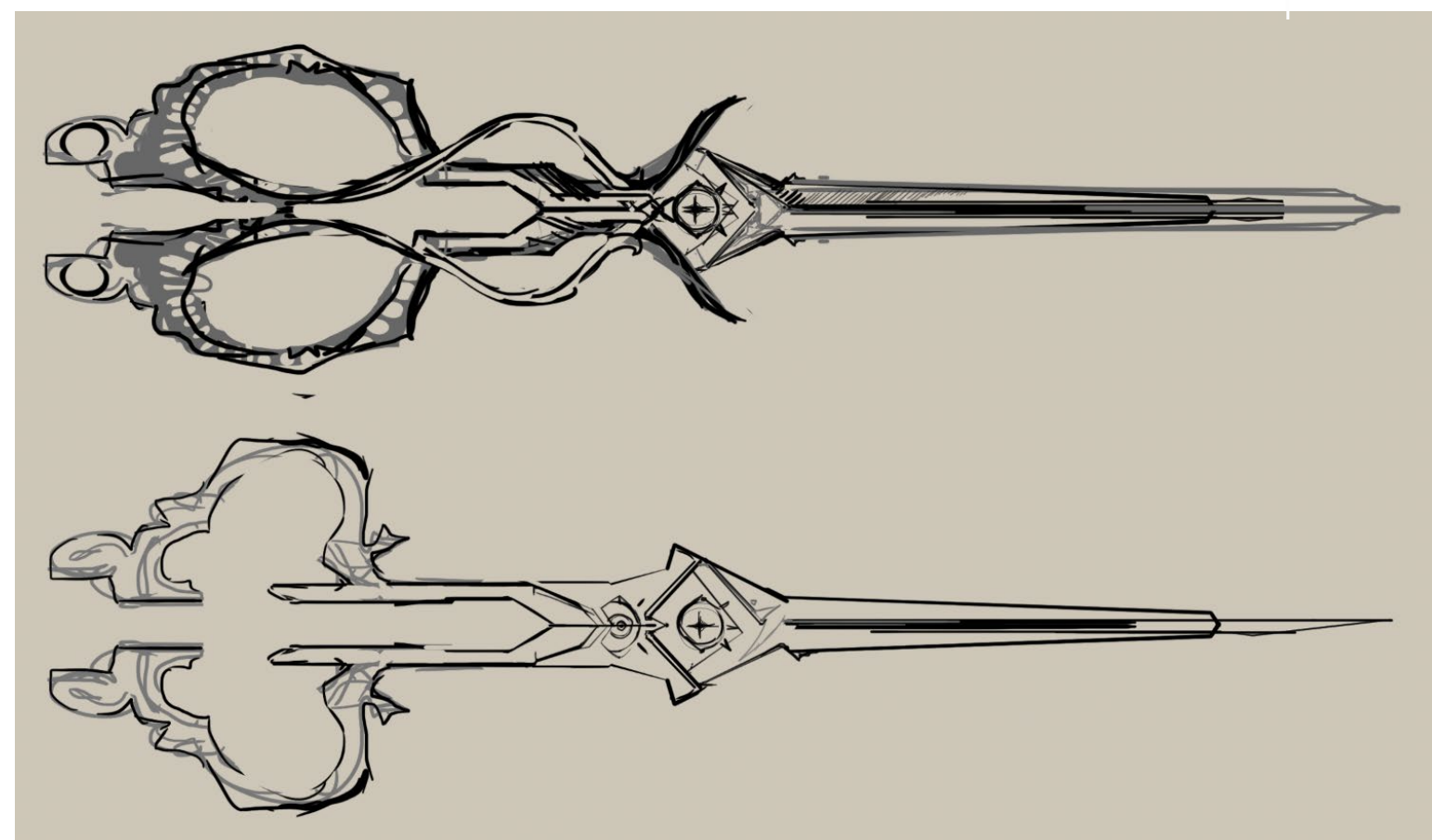
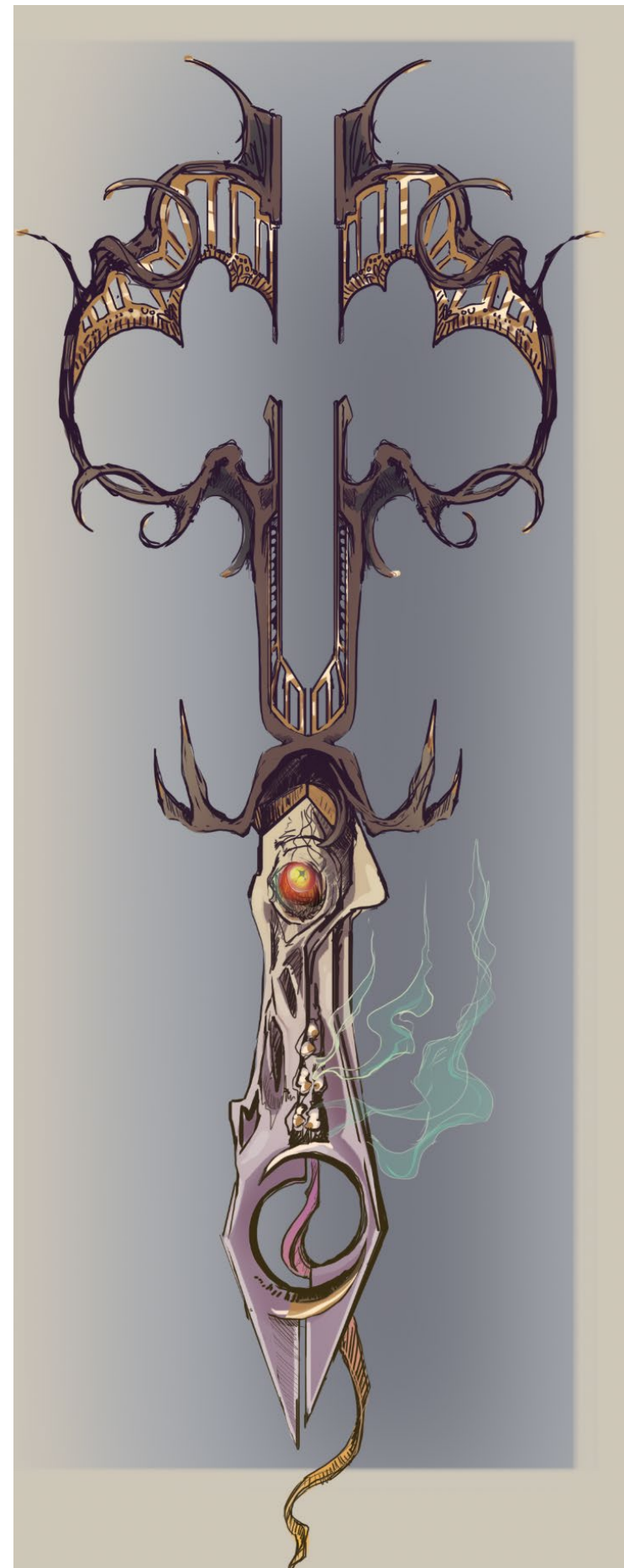
Andre Kent
Artist
Kent2d IG

Concept Art

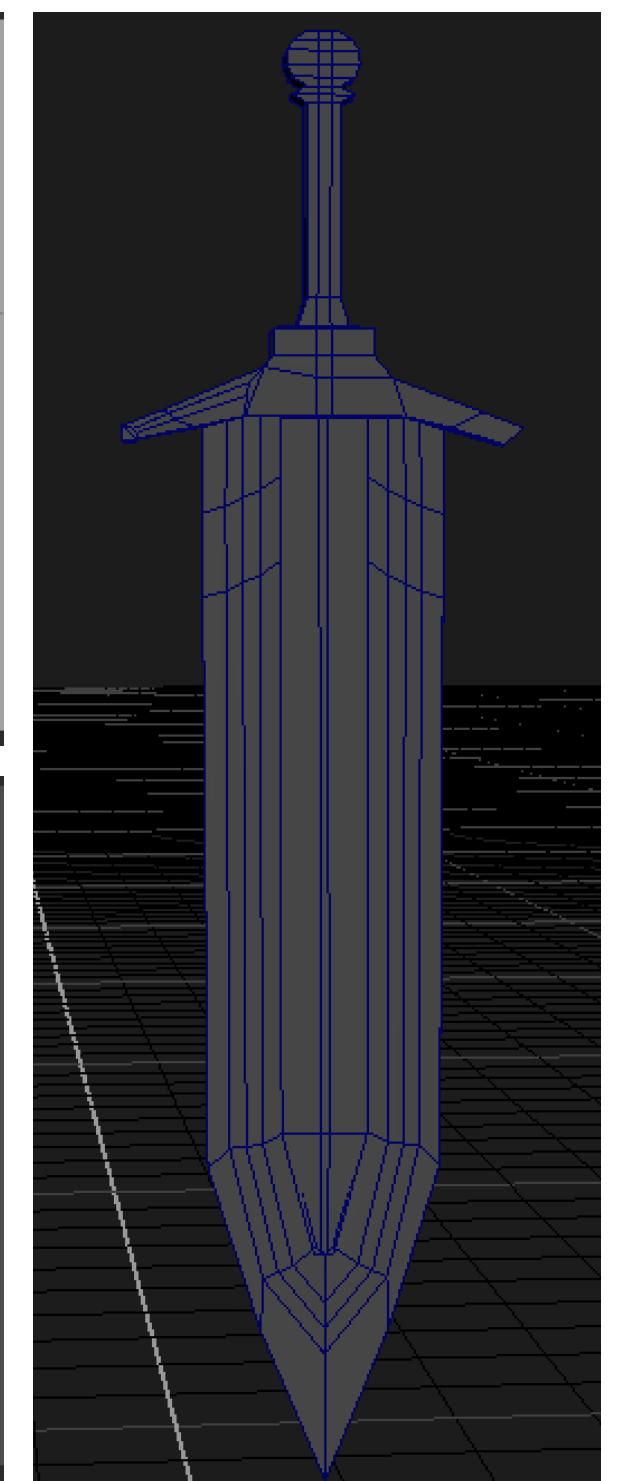
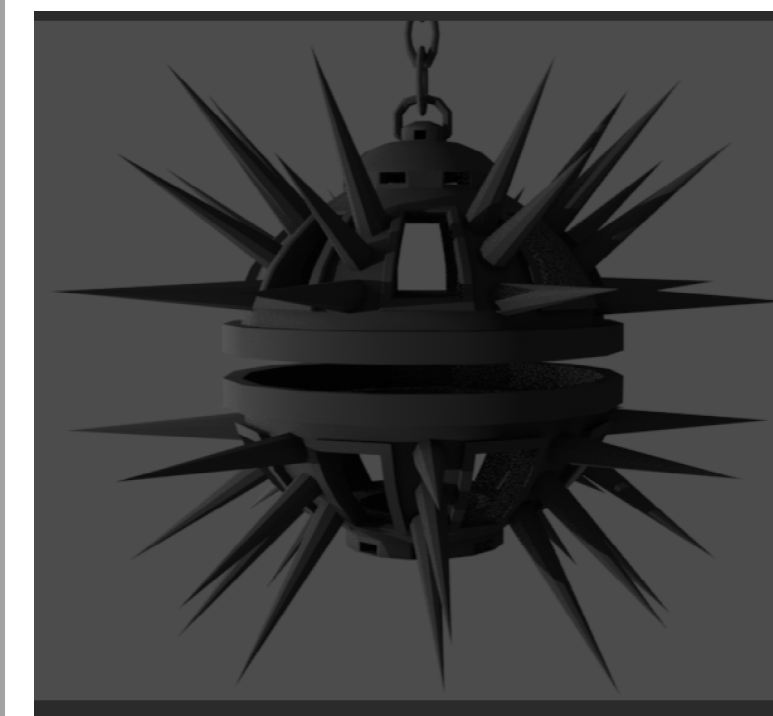
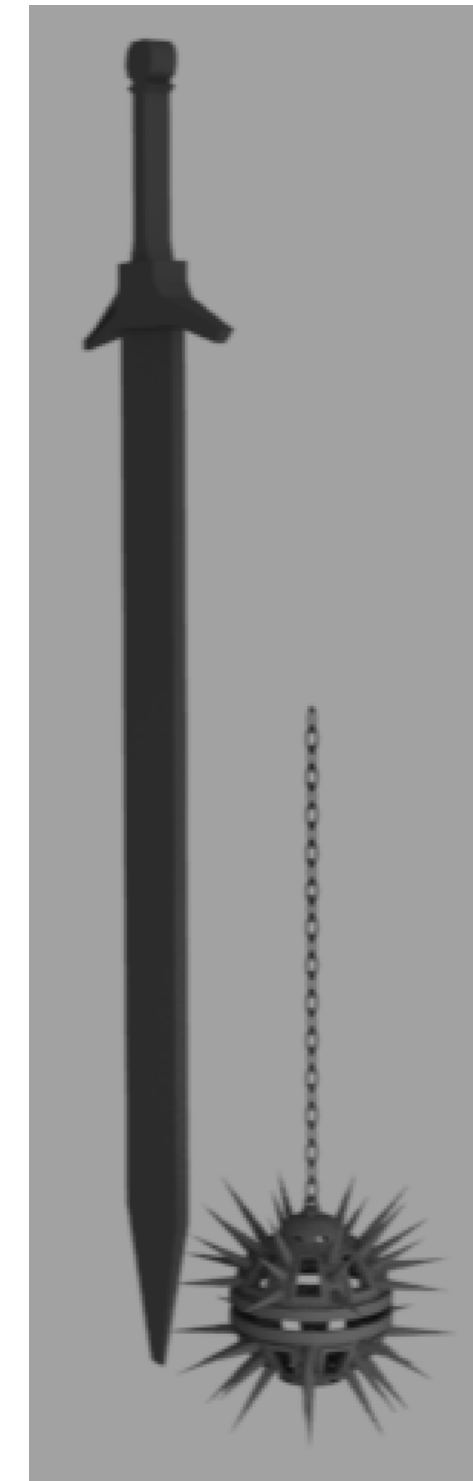
My chosen idea is a sword with a relevant backstory which I wrote myself. The Sword was to be a fantasy grave marker for a fallen warrior named Seth. She was a fighter with strong religious beliefs. This is where the idea for the spiky incense burner came from. A religious symbol adapted for a warrior.

This backstory helped me with the modelling and design process as it helped me generate ideas and stick to a content style with every aspect of the model. I wanted the design to be sharp with thick boxy shapes and few curved lines. This implies strength and power in its design, with only simple decorations across the weapon suggesting seriousness and a value for efficiency. These were characteristics I decided on to make my idea more focused and inspired.



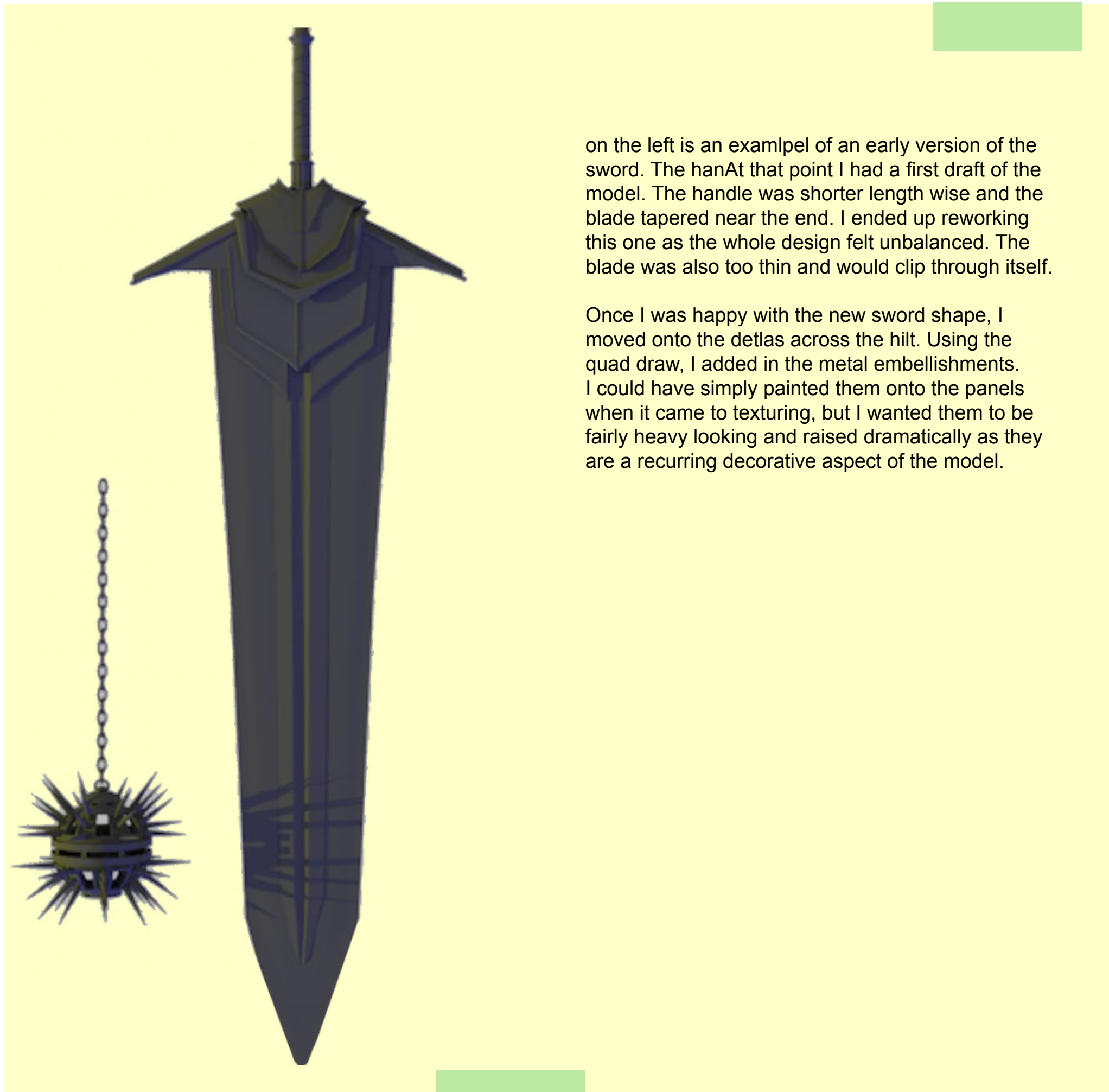


DESIGN PROCESS: 3D MODEL



In the early stages of modelling, I created a basic shape for both the sword and ball. From here I worked in sections, starting from the blade up and being careful to consider how everything would fit together as well as maintaining clean topology to limit issues later on. I wanted every panel on the hilt designs to fit seamlessly together, so I brought out edges and created sections that would slot into other parts, making it look more cohesive.

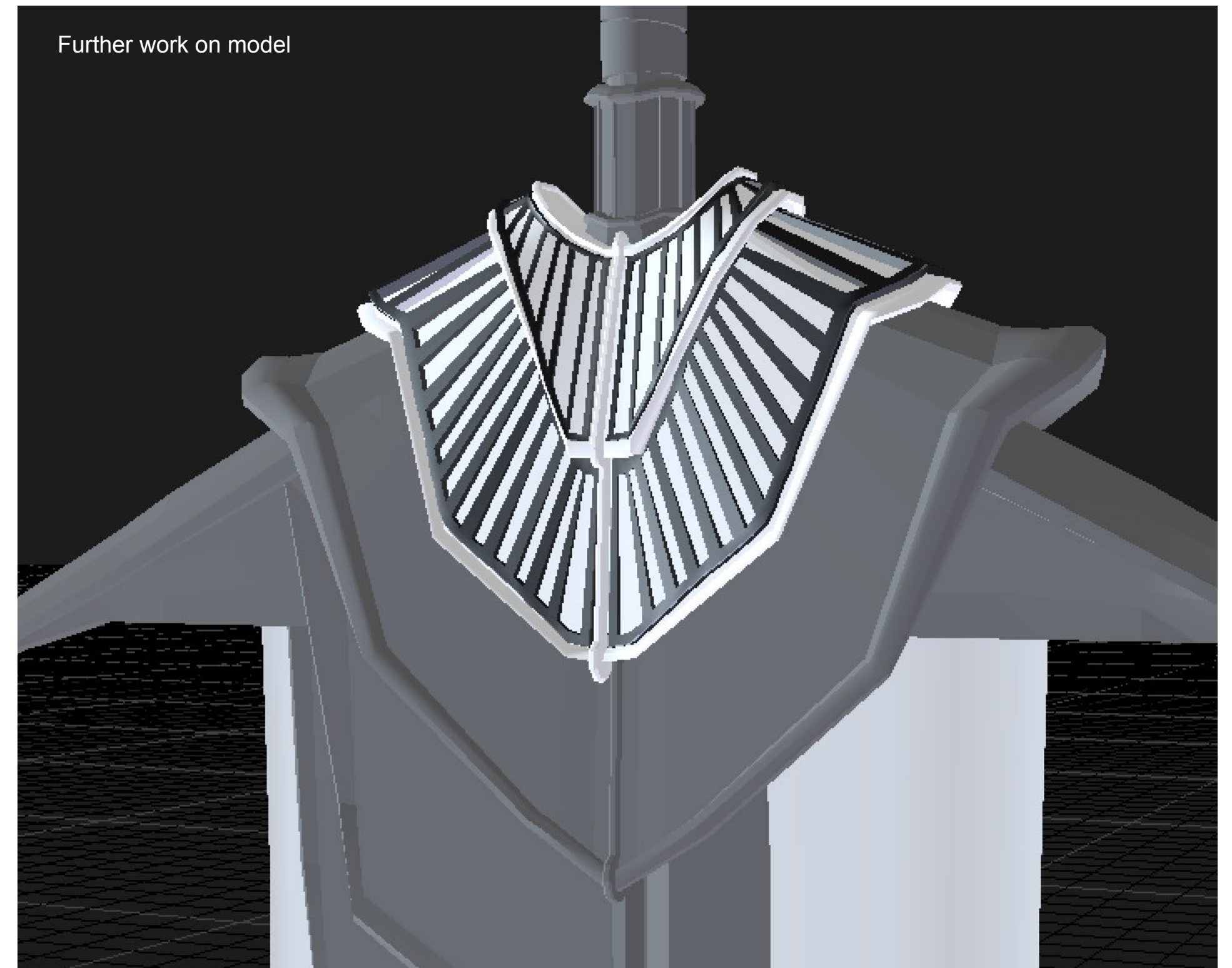
DESIGN PROCESS: 3D MODEL



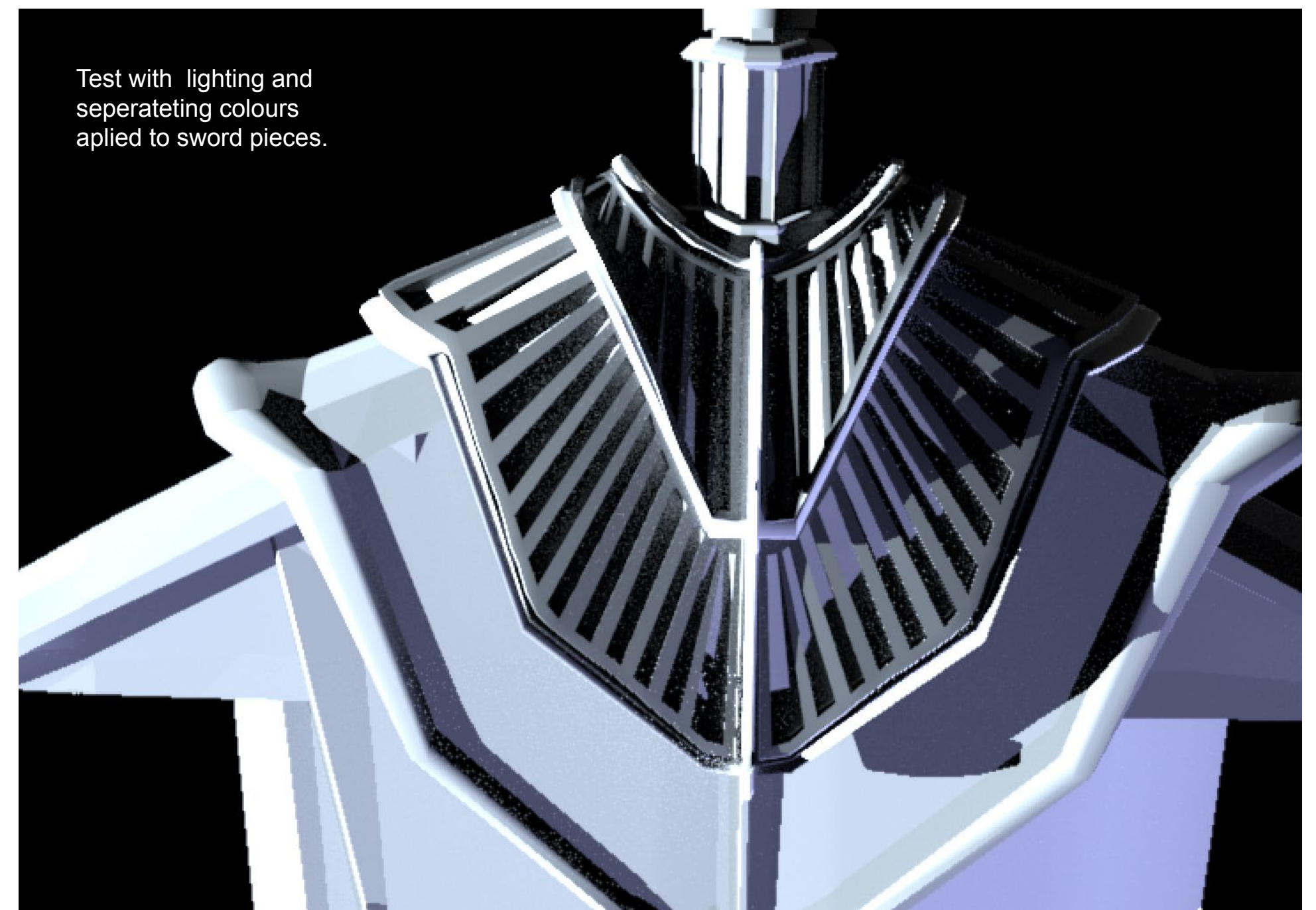
on the left is an example of an early version of the sword. The hilt at that point I had a first draft of the model. The handle was shorter length wise and the blade tapered near the end. I ended up reworking this one as the whole design felt unbalanced. The blade was also too thin and would clip through itself.

Once I was happy with the new sword shape, I moved onto the details across the hilt. Using the quad draw, I added in the metal embellishments. I could have simply painted them onto the panels when it came to texturing, but I wanted them to be fairly heavy looking and raised dramatically as they are a recurring decorative aspect of the model.

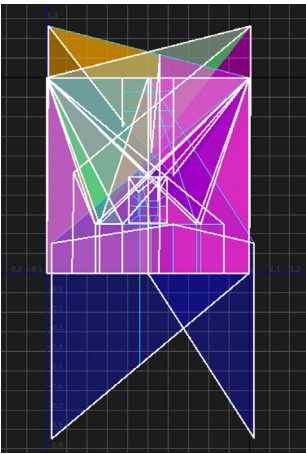
Further work on model



Test with lighting and separating colours applied to sword pieces.



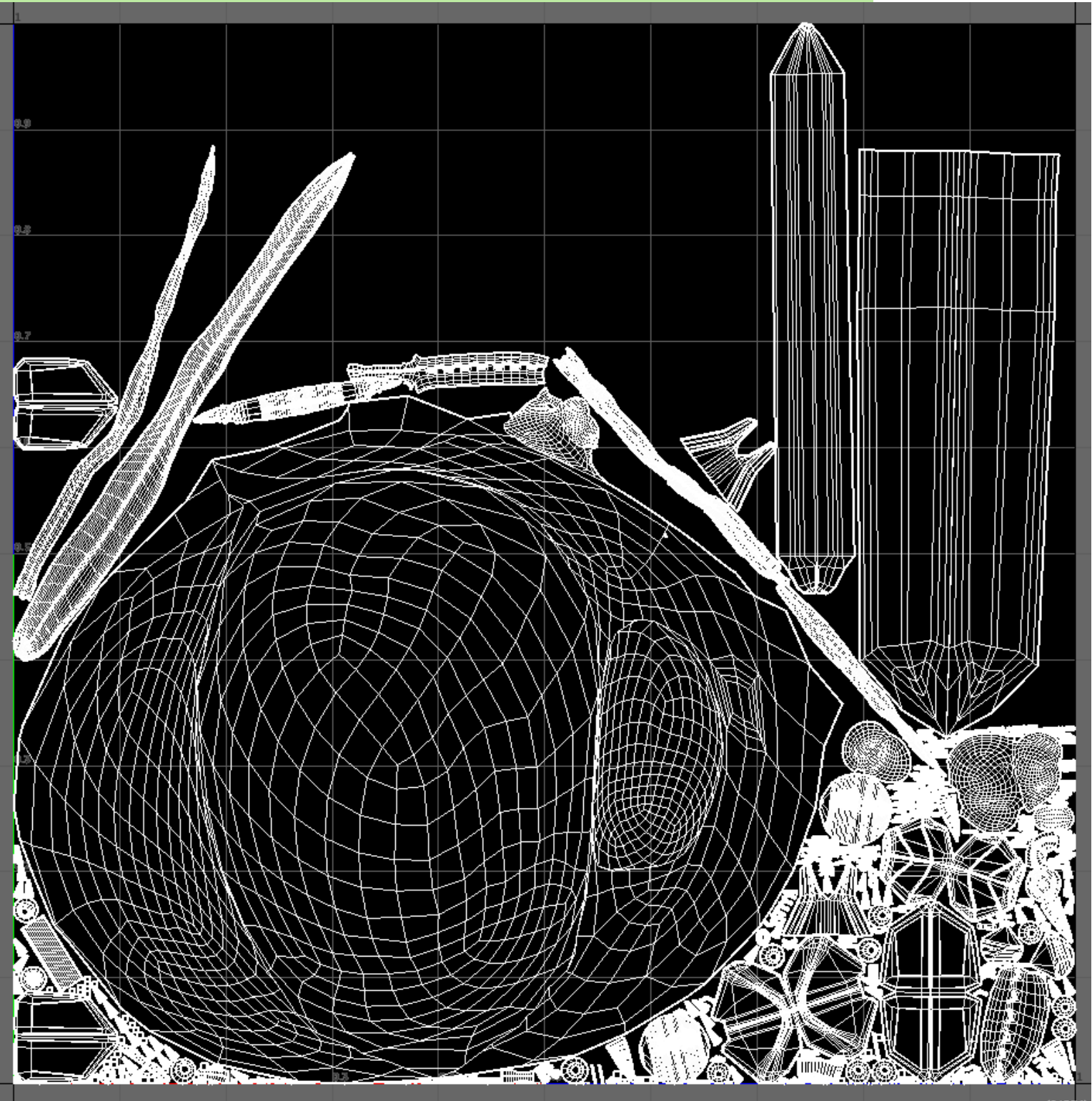
UV Unwrapping



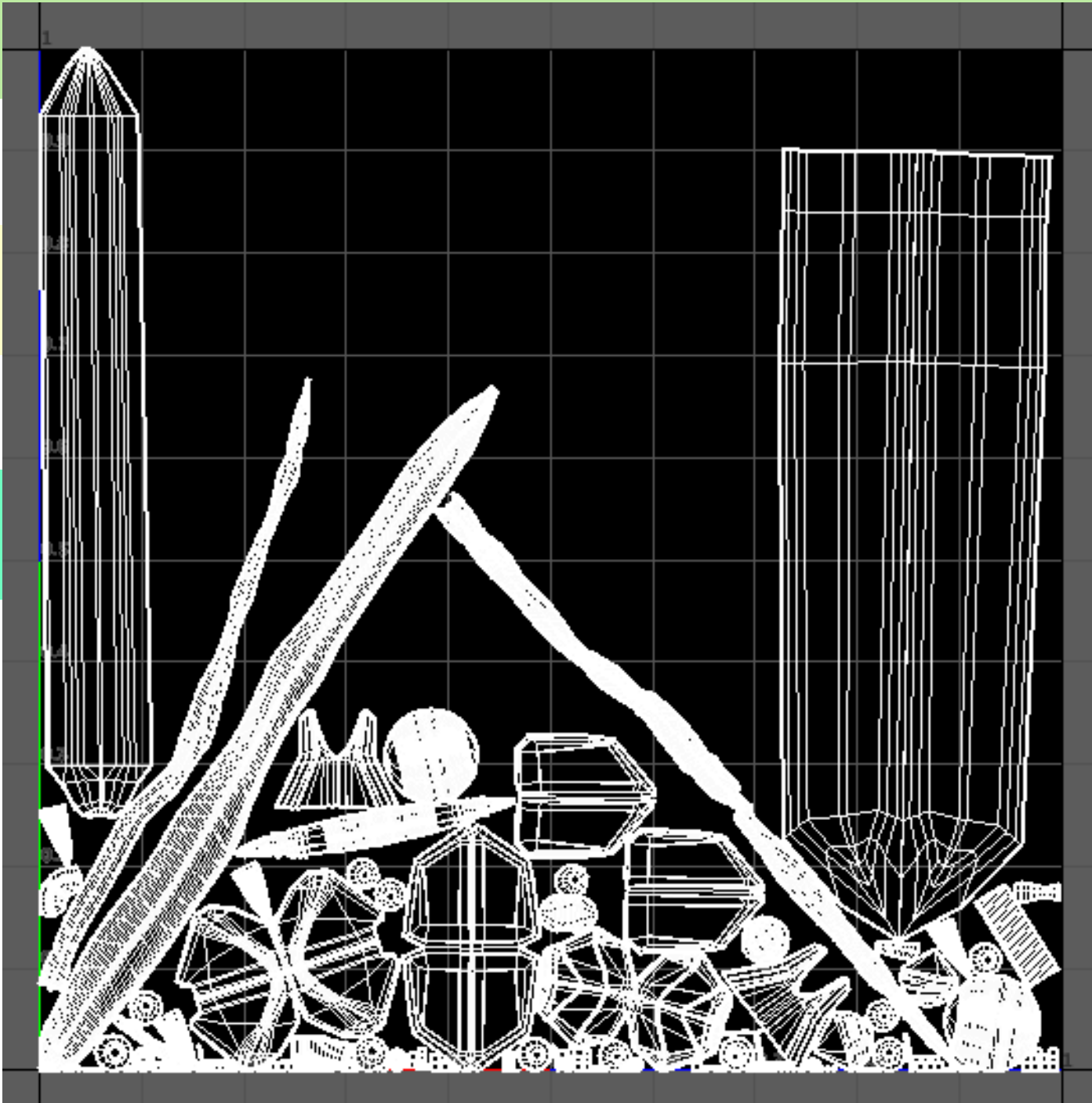
Original US's
befor edditing/

The UV unwrapping was daily simple across the model until we came to the incense burner and detailed metal embellishments on the sword. These were fairly complicated secontions and were difficult to unwrap.
Using a combination of the tools available to me and trial and error, I ended up with something clean and usable. Unwrapping was helpful for later when it came to texturing as it meant little warping/stretching of textures. It also made it easy to edit the UV where needed

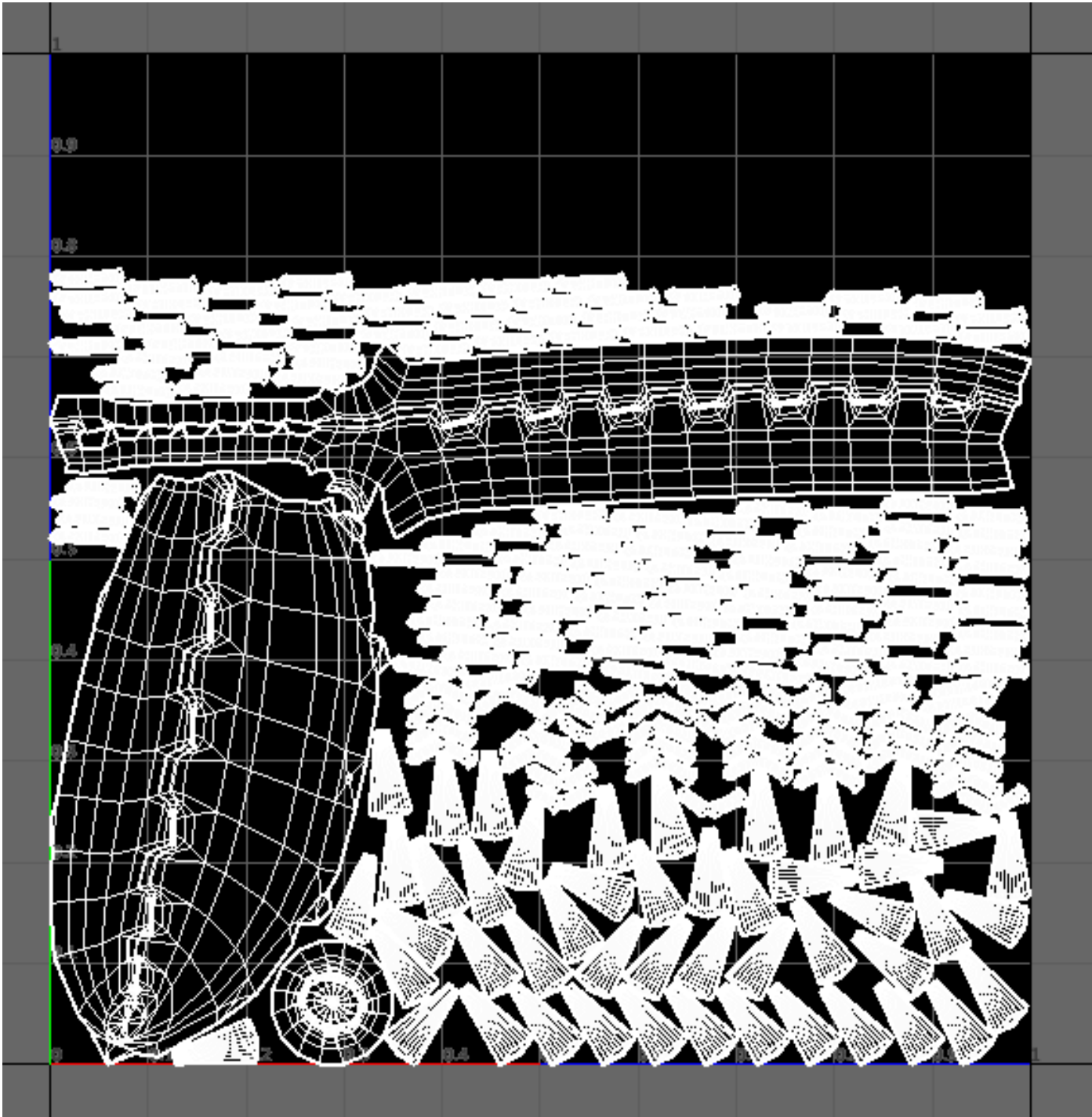
Sword, burner, chain, ribbons and rocks all unwrapped



Sword UV



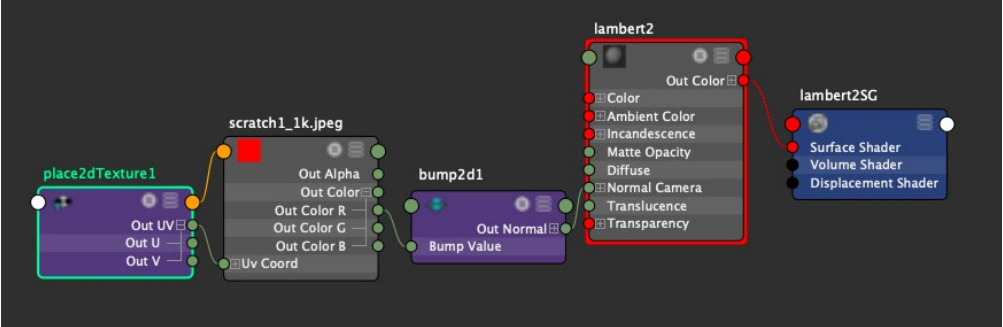
Insence Burner
UV



DESIGN PROCESS: 3D MODEL

Texturing

After applying basic textures across the model, I remanded them to keep track, I began applying texture to the metal panelling using a bump map. Though I tried out a few different textures, I didn't like their effect and decided to go for a sleek metal look. Though looking back on it now I would have made the sword look much older and weatherd. I feel it would have given the grave impact and made it feel more sombre as a scene.



DESIGN PROCESS: 3D MODEL

Lighting and Set

I set up a 3 point lighting set with varying colours and light intensity. I positioned them to show off the details of the model and did some test renders to see what lights worked best. I also created a dark blue set in the background to create a backdrop for the sword and make it look better in the scene.





Final Render

The next step was to start rendering the sword. I Set up 3 different cameras, a pan up, a turntable and a combination of the two. Using the graph editor, I changed how the camera keys interacted with each other and how they eased into the next key for a smooth and focused camera sweep.

I unfortunately only managed to render one of these sequences, the turntable animation. After a test render of the others I realised my pc wouldn't be able to render all three in time, so I focused on the shortest one and imported the sequence into after effects where I turned it into a video.

Reflection

If I were to remake this project, I would turn the textures of the high poly sword into a normal map and bake it onto a low poly model. I would like to improve my skills with substance painter and paint my own detailed textures. Using a colour ID map would be useful for this.

I feel i have a lot to improve on when it comes to texturing and lighting a scene but I feel i have learned a lot from thai project and have really advanced my skills in so m aspects, such as UV unwrapping, using the hyper shader, using the graph editor for the cameras, understanding texture nodes and general modelling skills



