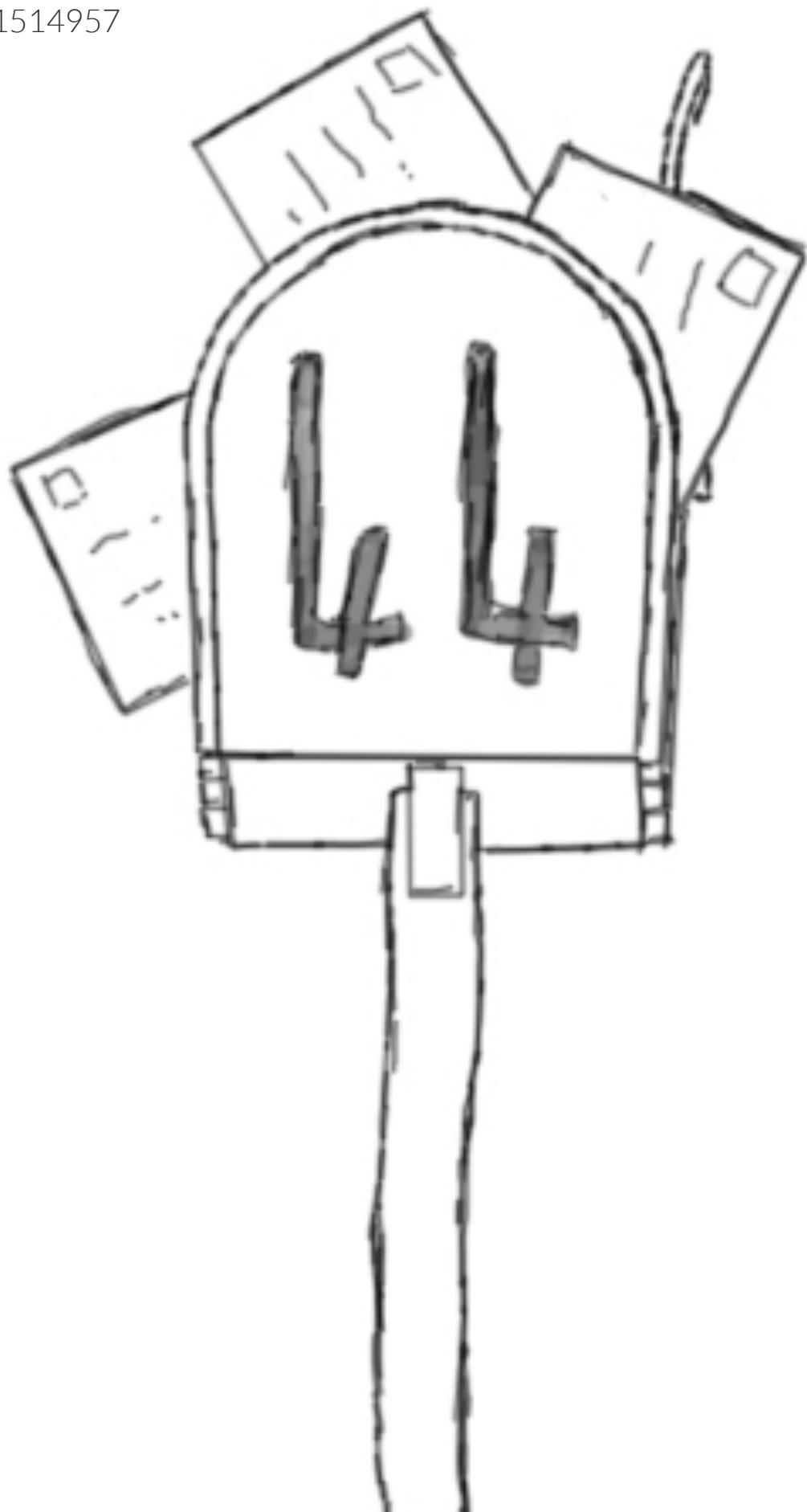


NM-11514957

## Assignment 1

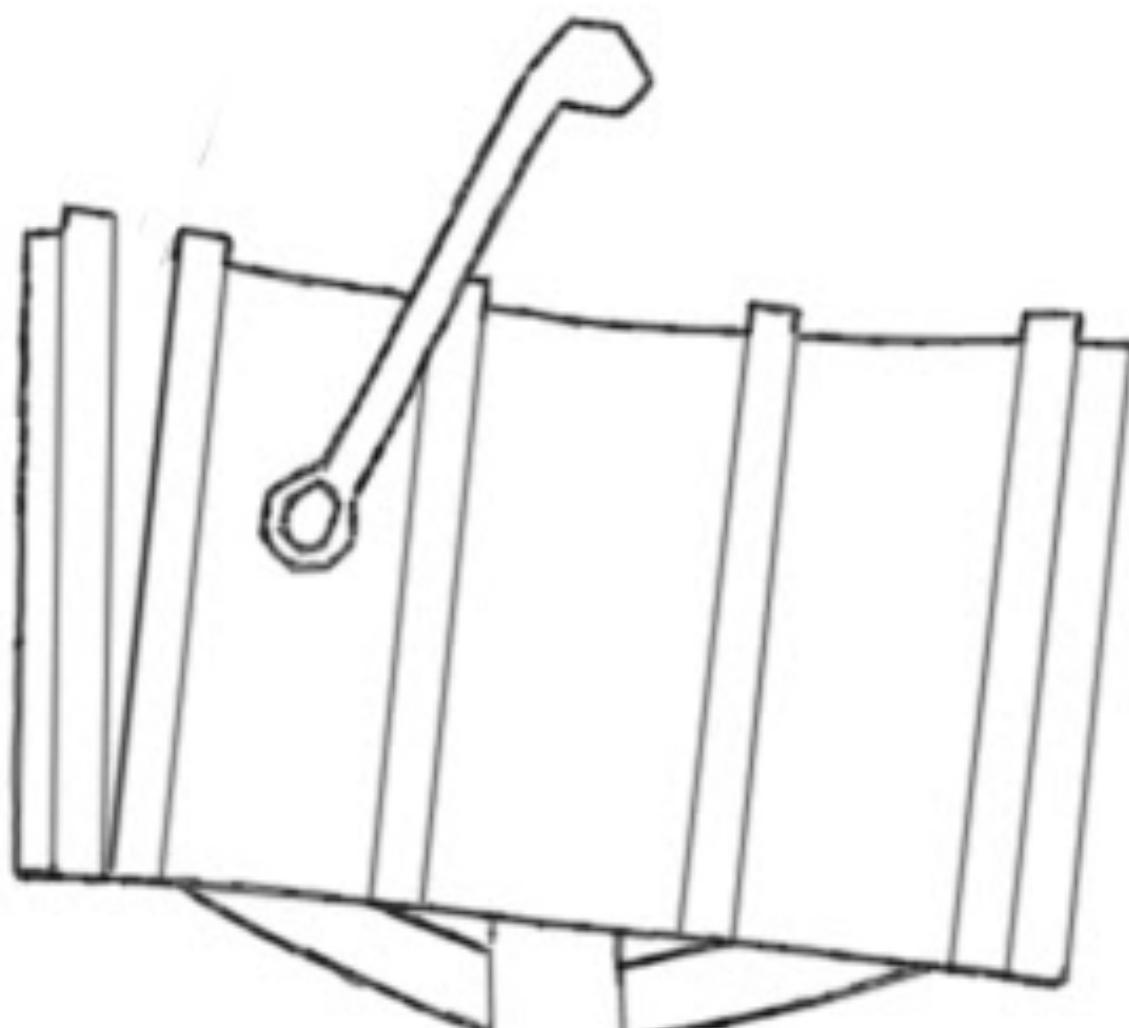
(i)

NM-11514957

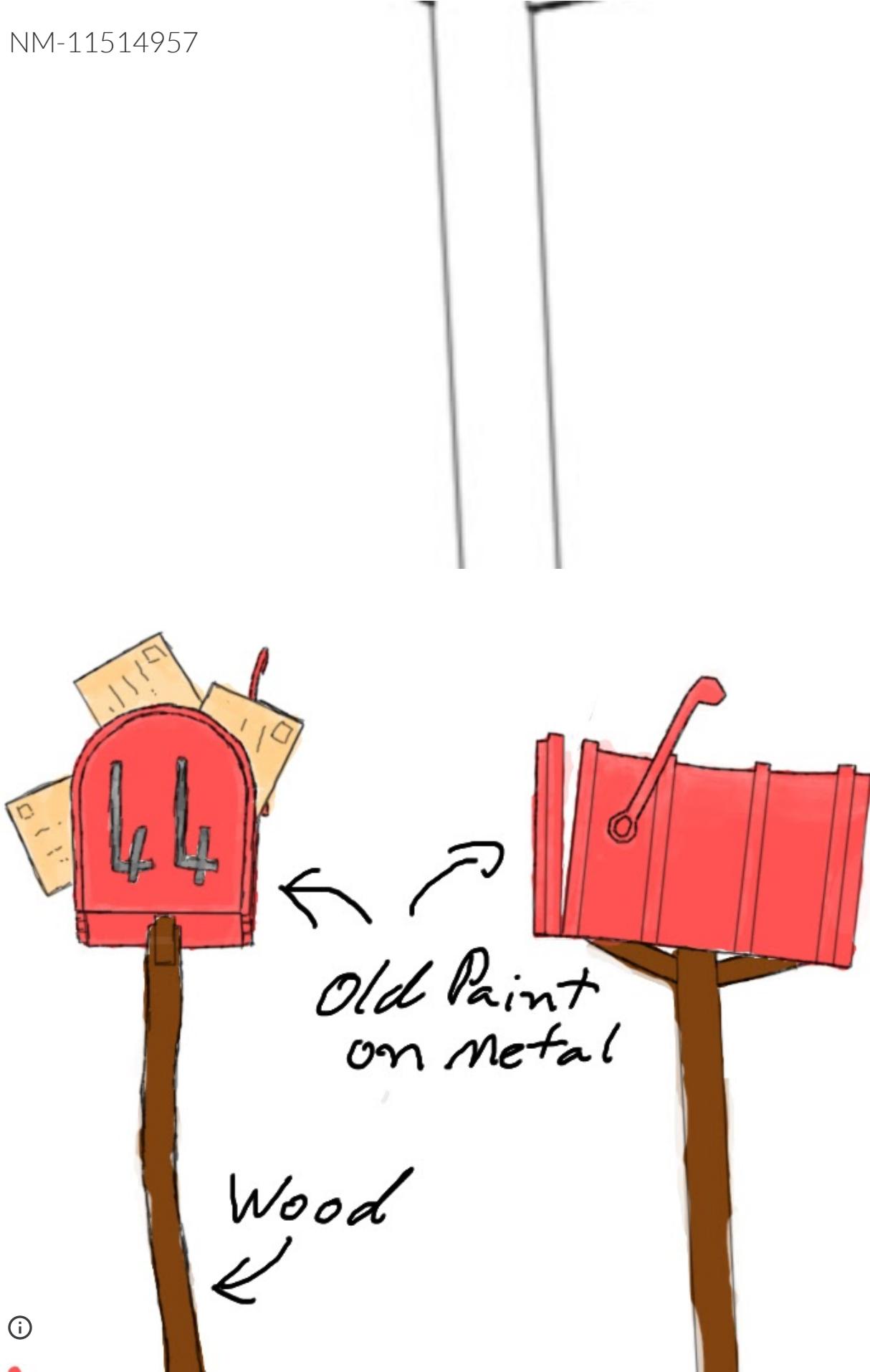


(i)

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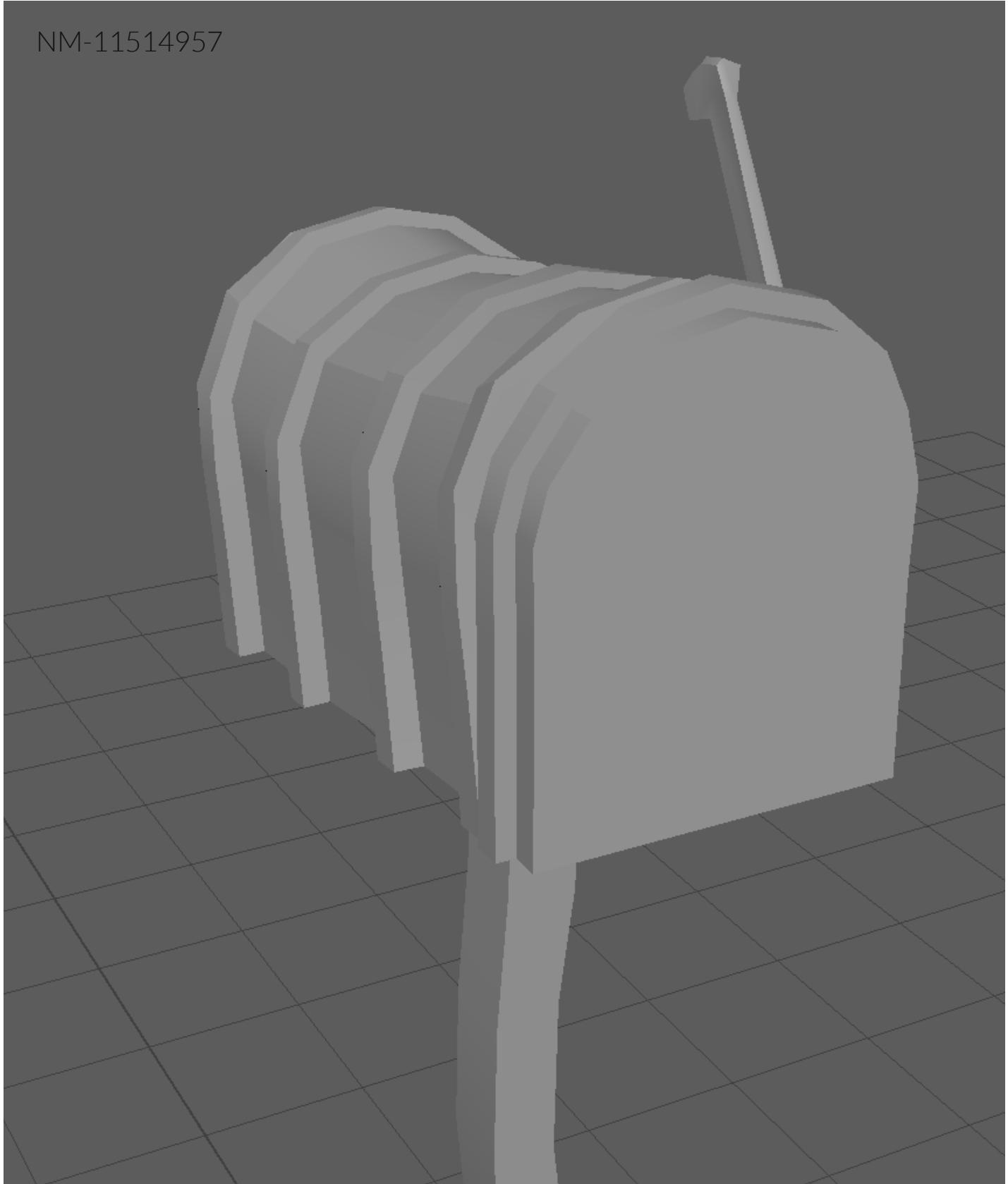
NM-11514957





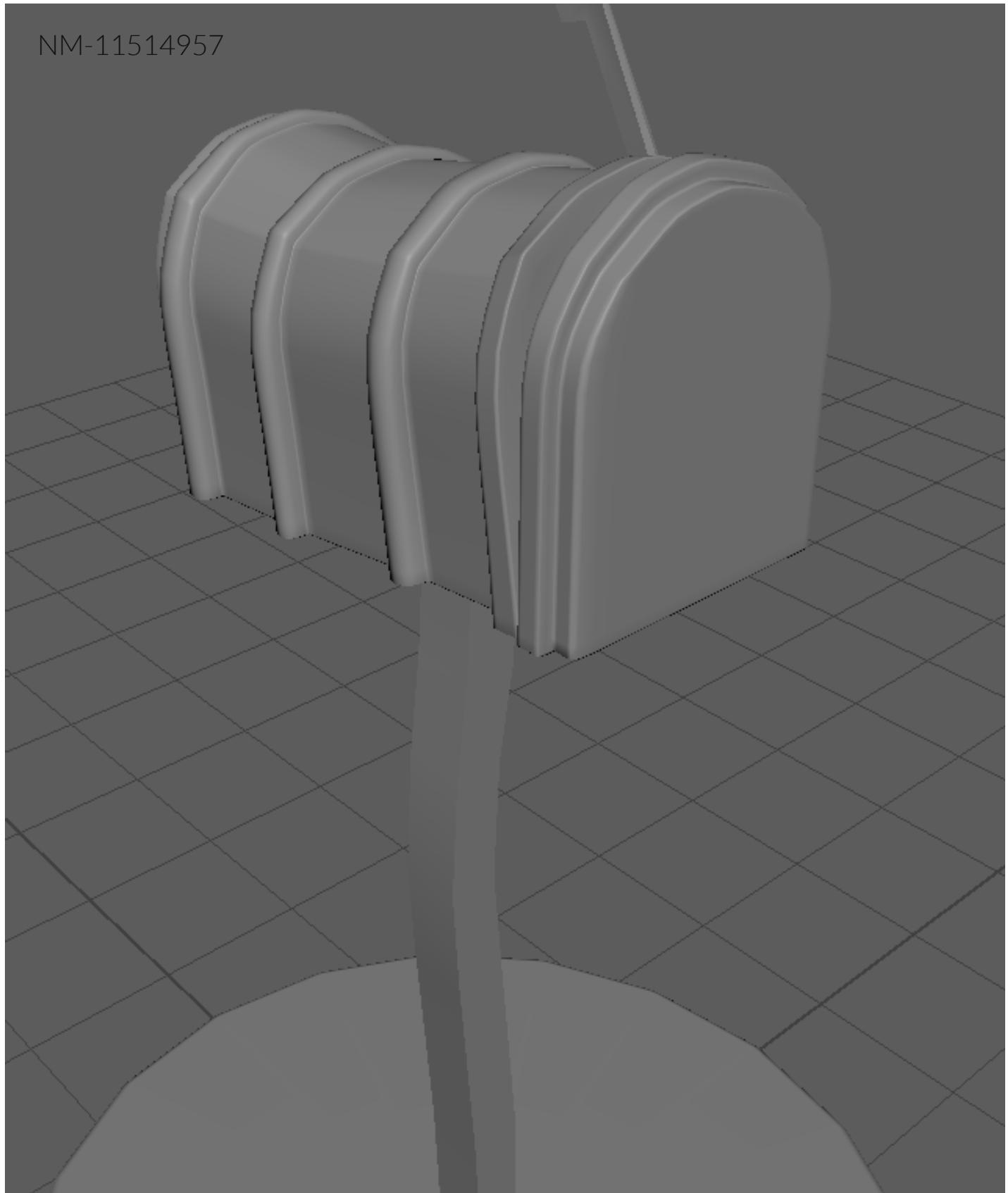
NM-11514957  
The initial sketch and detailed sketch from Assessment 1 - 3D Workflow (Details) Task Overview





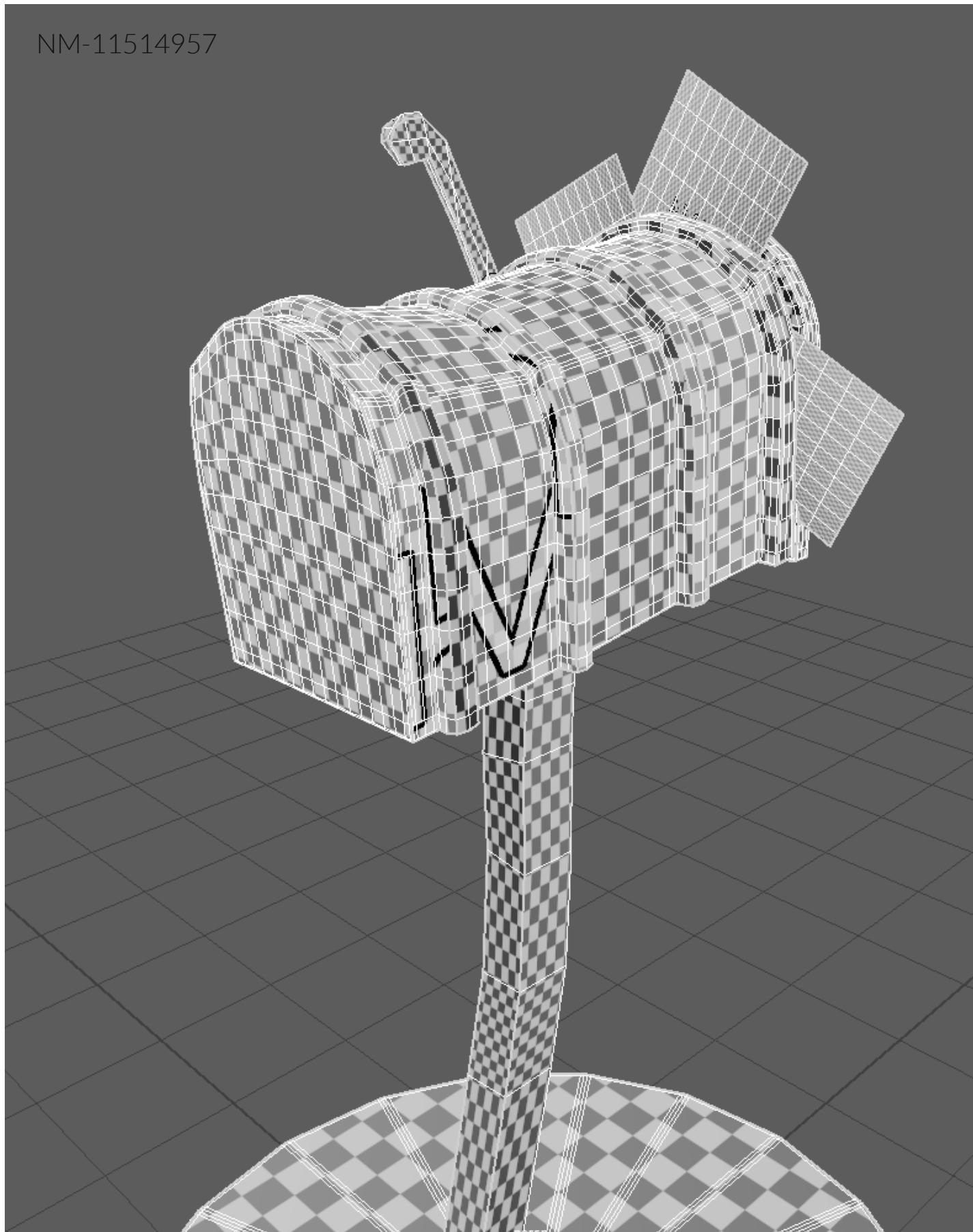
My base model started out as the above.



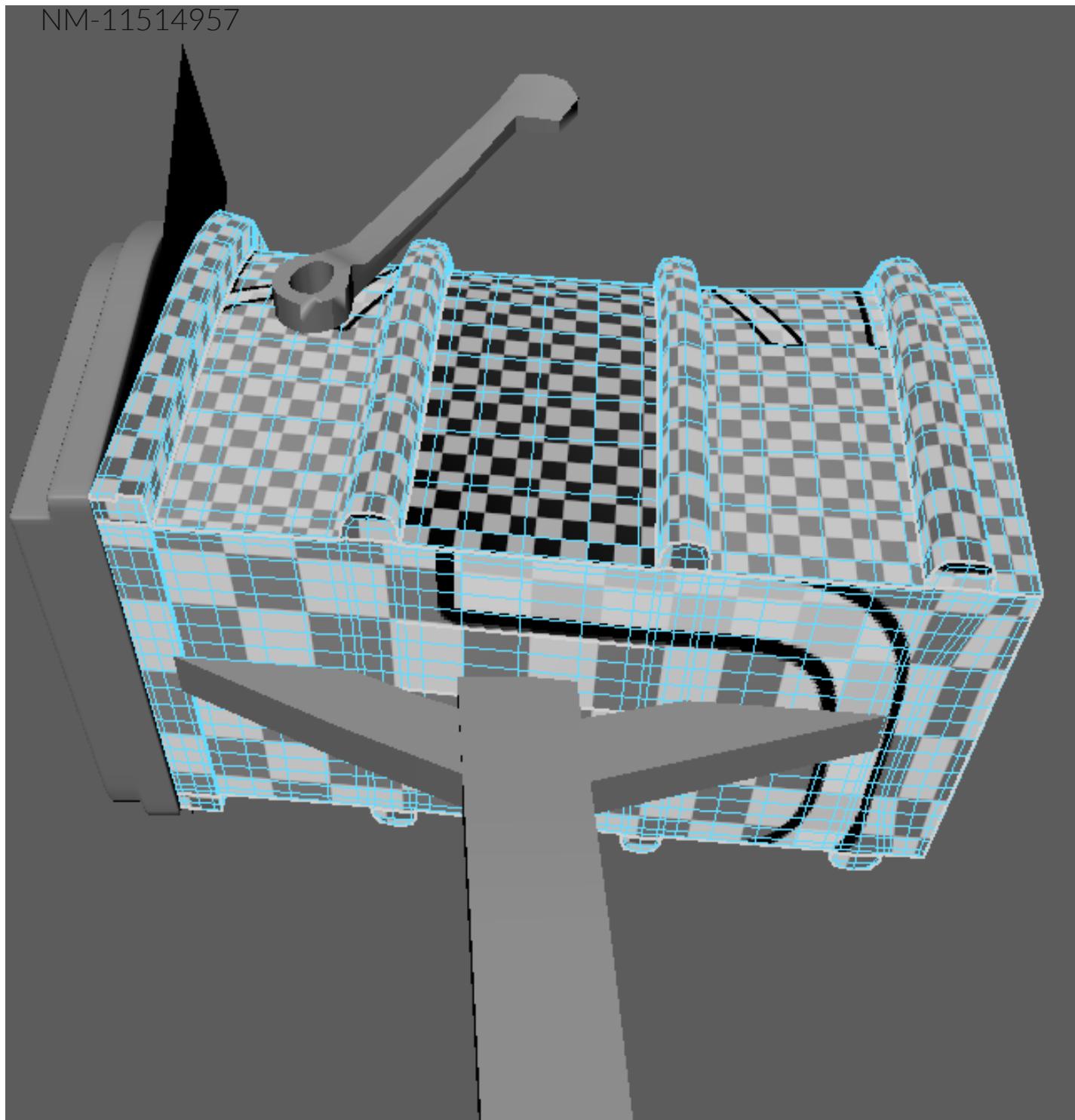


Initially I was under the impression that we were meant to create a low poly model, however after seeing the tutor's completed example, I added more subdivisions and smoothed it out. This is the result.



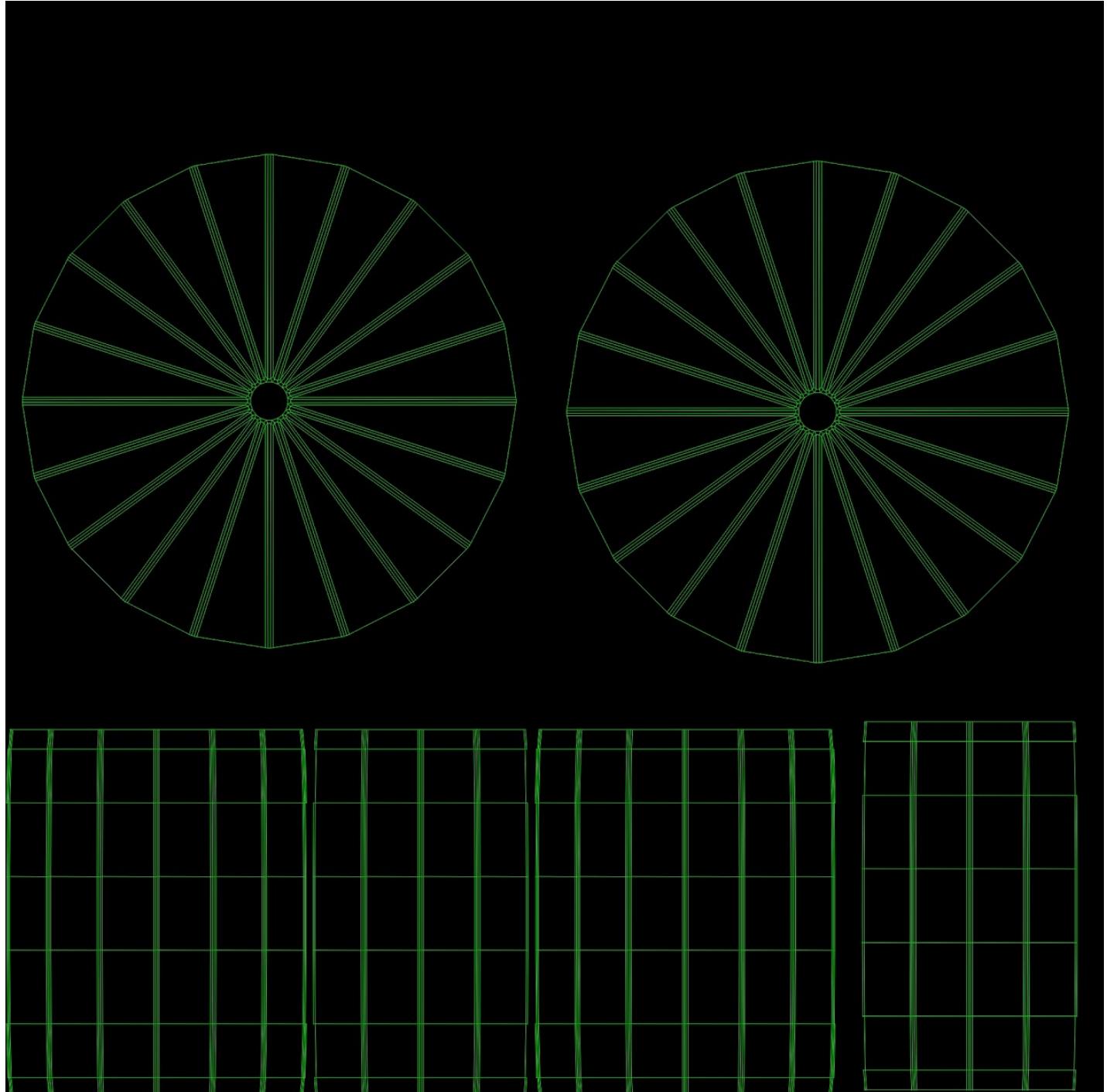


W ps, the UV map didn't save. However I was able to redo it to get the squares more even. There was priority to the squares (surfaces) that would be more visible and making sure they were even.

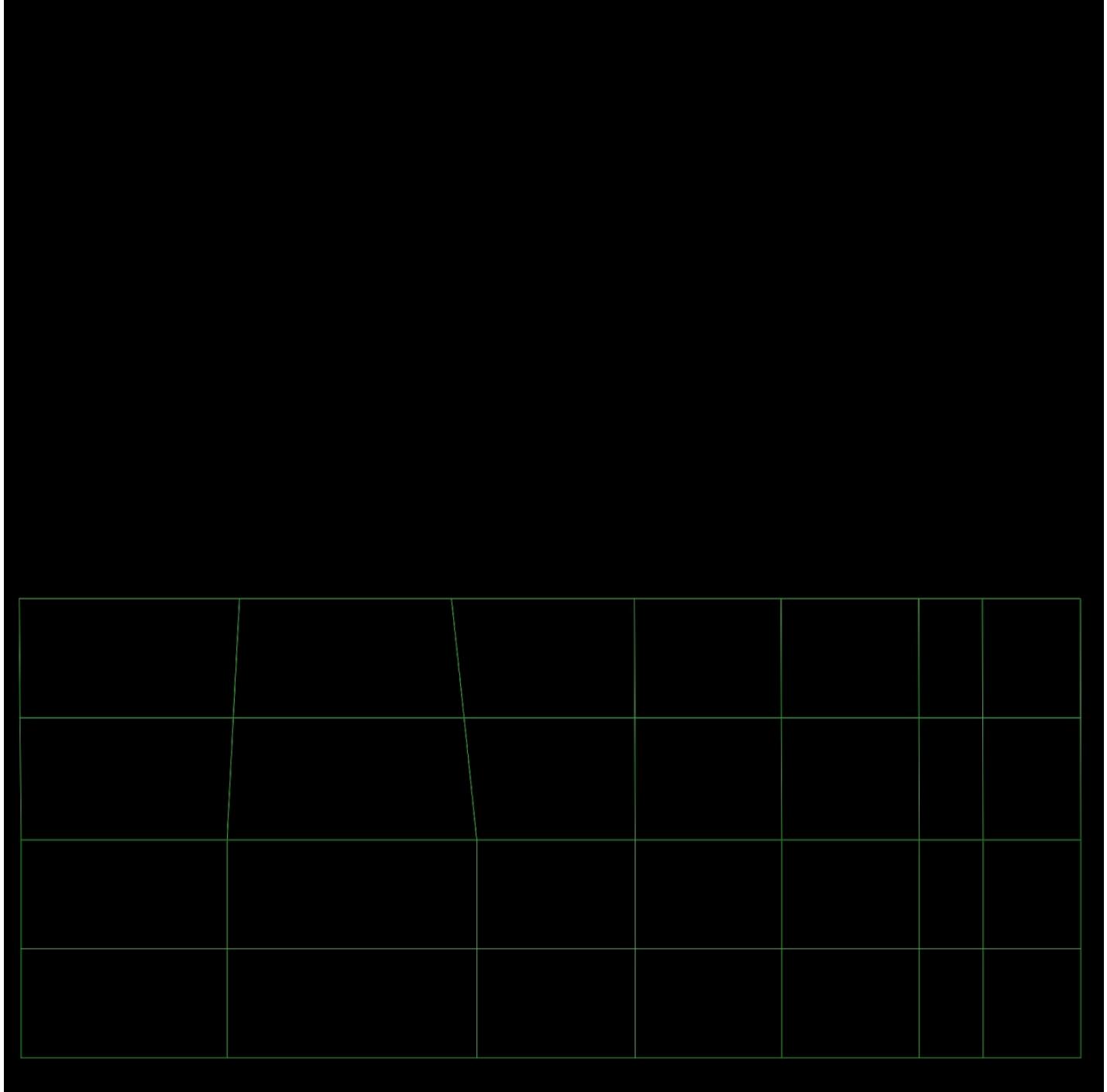


Squares at the bottom were less important (Lower resolution and lower space on UV)

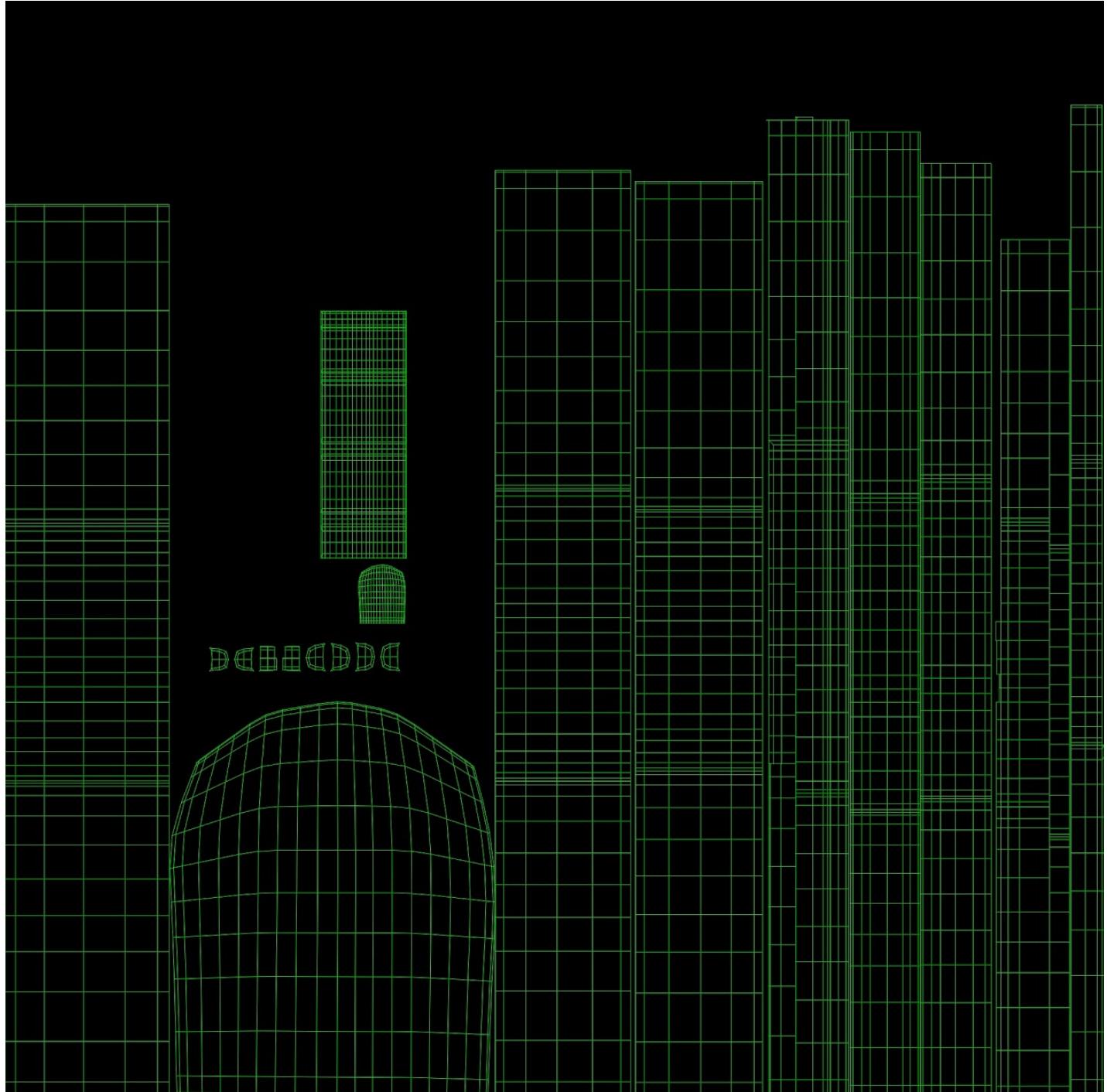




(i)



(i)

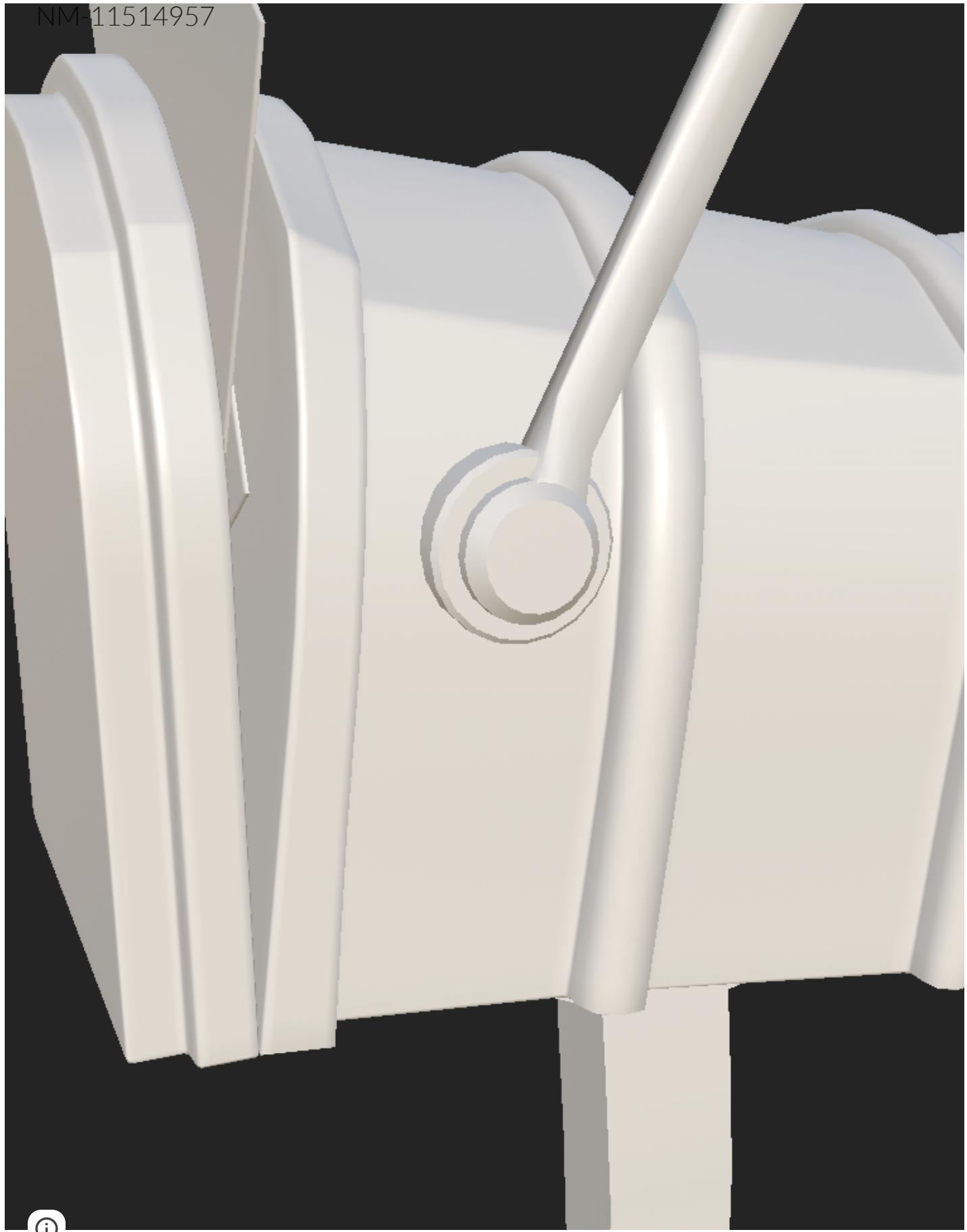


UV Layouts for base, post and the main box with the ridges.

(i)

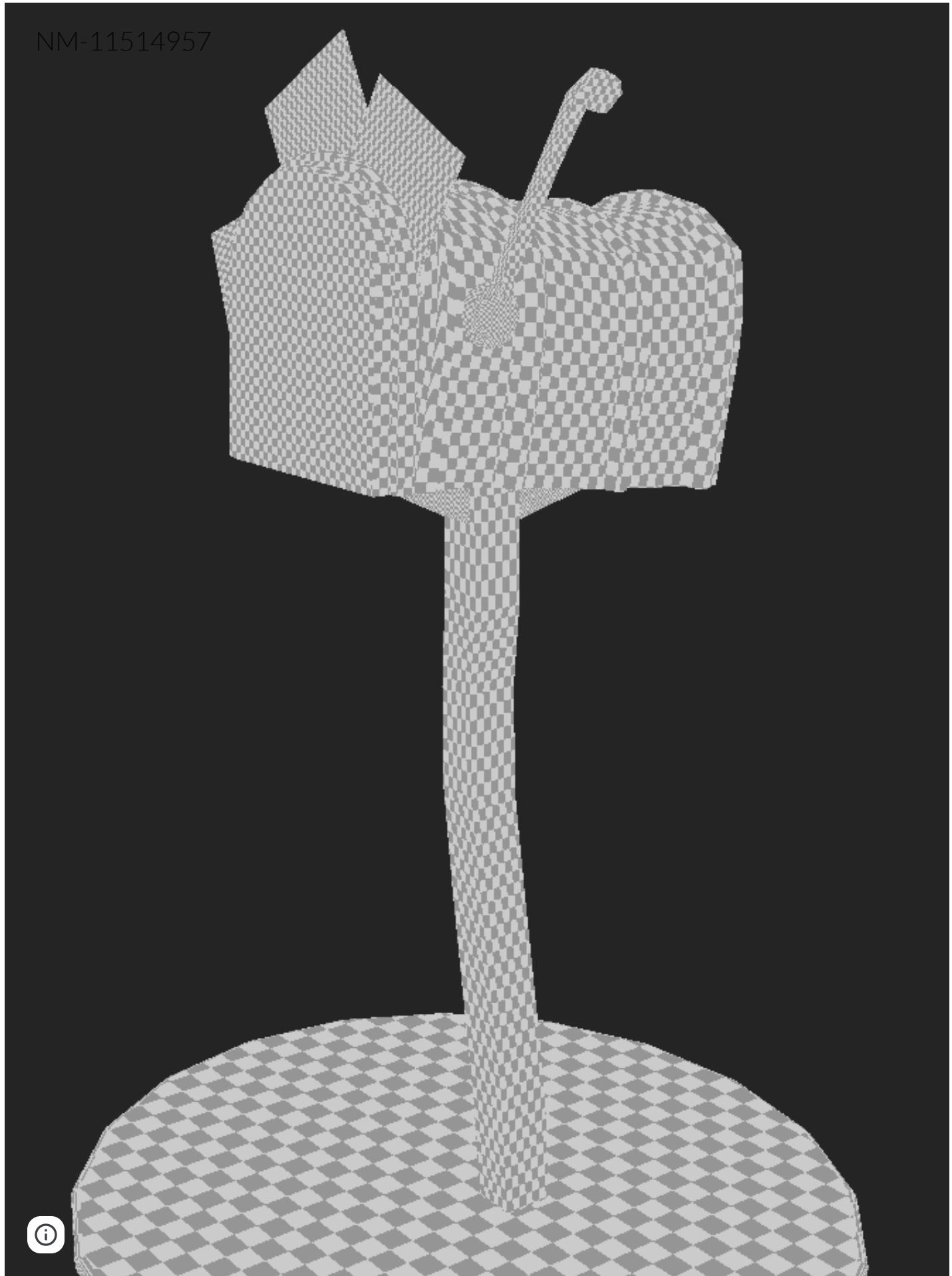


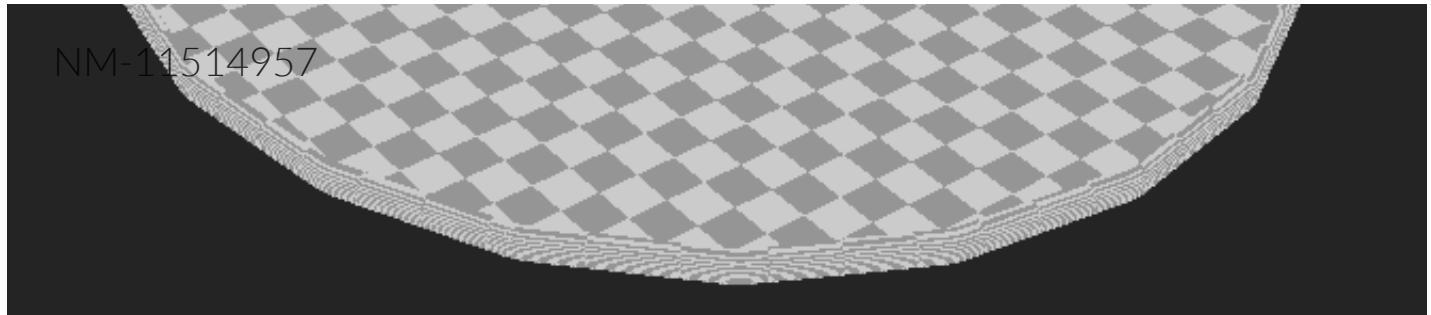
A ⓘ sending the model to substance painter, the handle looked like this... There was deformation in the model in the form of creases.



Back to the drawing board, I added better topology, which looks better and more functional - This version has

a bolt connection in the handle to the mail box.  
NM-11514957





Better view of the squares from substance painter

(i)



A *ng* textures to the mailbox in substance painter



F ⓘ view



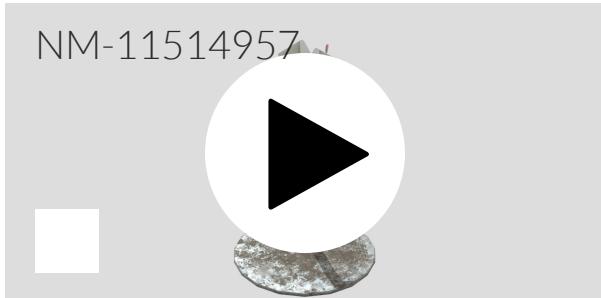
Side view





ISO View





[LetterBox](#) by [NickQUT](#) on [Sketchfab](#)

## NM-11514957

### Reflection:

The overall theme for the mailbox was the passage of time, neglect, and the persistence of memory. From the task description, the letterbox is filled with mail and has old paint on metal. This gives an impression that it is an old and neglected letterbox, and the colour is also aggressive. In my letterbox I added a moldy look to the base and wood to make it look deteriorated and not cared for. The top of the mail box shows signs of weather damage, with cracked painting at the top from long summers and undisturbed leaves sitting on top from the current autumn season. It has red paint as per the task description, which is dirtied and worn around the edges and areas of highest exposure.

I changed the numbers on the letterbox to white, because I thought it looked better, and it represents a layer of renewal and attempted revival, a counterpoint to the relentless march of decay. It gives the impression that it has been repainted on top of the red paint, and is already showing signs of wearing off.

Since the letterbox is red, I changed the dirt colour to be darker and grislier. The letterbox reminds me of something I would see in a horror game, where objects are frequently covered in red blood, worn and dirtied. I like that the ridges are especially worn out, as it gives the impression that the main letterbox has been futilely repainted red, and the long serving letterbox has become worn out again.

I learnt to start with a solid topology and model a design based off a sketch's specification. The handle was initially a nightmare to UV map because of bad topology, and when it was exported to substance painter it was obvious I had to retrace my steps back to the beginning. By ensuring the handle had better topology, it was easier to create an effective UV map without any deformation. I learnt how to use various modelling techniques such as deforming, smoothing, subdivisions and more. I learnt how to do UV mapping, which included cutting, sewing, and reorganising the UV map to achieve a more optimal result. This included making the areas least visible lower resolution (e.g the base), and giving priority to the most visible surfaces (e.g the cover). I learnt to apply textures to the UV maps in programs such as Photoshop, mudbox and substances painter to create the final result for the letterbox.

There is an error in the UV map for one of the ridges on the main mail box component. I sewed together the wrong edges, causing it to warp. In substance painter, I applied an oil affect on top of it in the model, since the oil is applied uniformly, regardless of the mesh warping. If I was to fix it from the root - the UV map, I would unfold the one ridge component and sew it back together so that the mesh was applied evenly.