



SM6P07 Digital Media Project

50% Individual Coursework

2024-25 Autumn

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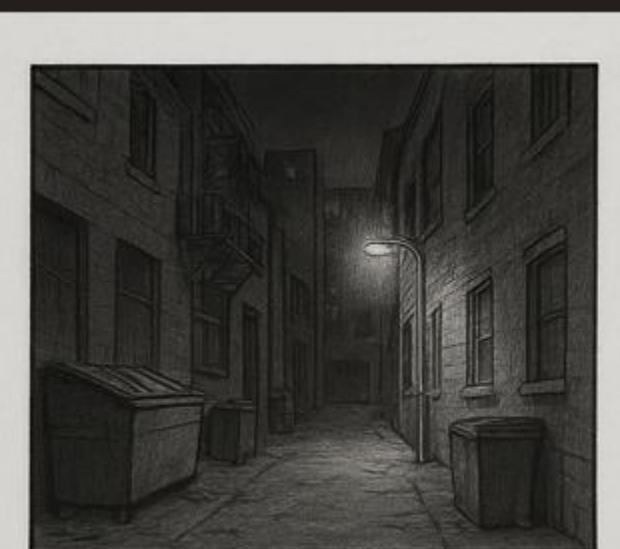
YouTube Link:	https://youtu.be/rUoa-rFztFE
Google Drive Link:	Final Year Project

Github Link:	https://github.com/Pyroknightsushi/Final-Year

I confirm that I understand my coursework needs to be submitted online via Google Classroom under the relevant module page before the deadline in order for my assignment to be accepted and marked. I am fully aware that late submissions will be treated as non-submission and a marks of zero will be awarded.

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Preface

This project is the conclusion of the student's academic journey in 3D animation. The technical skills, artistic vision, and narrative storytelling condensed into a single project. The task to create a concept, design and produce a short 3D animation.

The project challenges the student's proficiency in modelling, rigging, texturing, lighting, and animation, but also the ability to convey emotion, mood, and story without relying on dialogue.

Throughout this process, a variety of animation pipelines, experimentation with stylistic direction and a deep understanding of cinematics within a 3D space was learned. The work presented here reflects on the technical and conceptual skills of the student required to bring a narrative to life through animation.

Introduction

This coursework tasks the student to create a digital media project and complete it. The coursework requires extensive research on trends in the industry, pre-production (creating mood boards, storyboards, scripts), production processes and post-production processes.

Pre-production involves research on character design, a script, storyboards for the script and mood boards on how the scene is supposed to be depicted as.

Production requires the skill and technique to be able to model the character, the scene with all its little details, along with the need to add textures and animate the character.

Post-production involves everything from compositing, sequencing and rendering the scenes, along with adding subtle ambient music to make the final output come to life.

Self and third-party evaluation is also done which helps in knowing personal strengths and weaknesses. It also helps in reflecting on new skills and techniques that have been learned.

This task helps the student prepare for a future in the industry by helping them develop all the skills needed.

Topic, Research Question & Target Audience

Title

Working Title: Neon Echoes

A short 3D animated video showcasing an environment by following a cat around. It plans to showcase the modelled environment along with all the textures and lighting following a set path where a cat moves and interacts with the environment.

How do environmental storytelling, lighting, and texture design in a 3D space enhance player immersion and emotional engagement in narrative-driven games?

The combination of environmental storytelling, lighting, and texture design works together to enhance player immersion and emotional engagement. These elements help in conveying a narrative that is beyond simple plot points and encourages the player to feel a deeper connection to the world. It makes the world feel alive filled with a rich history, invokes emotional responses, reinforces mood, and creates a believable and tangible environment.

Target Audience

Title

Neon Echoes

Tagline

A world forgotten, rediscovered through the eyes of a wanderer

Genre

Sci-Fi Adventure

Post-Apocalyptic Exploration

Storyline

A cat's journey through breathtaking environments, revealing glimpses of the past.

Target Audience

Age: 16+

Gender: Any

Experience

Immersive Visuals

Emotional Atmosphere

Cinematic Quality

Aim of project

A short 3D animation video showcasing an environment along with all the assets in a 3rd person perspective. The objective of the project is to showcase all the skills the student has learned from modelling, UV mapping, texturing, animation. This will also be part of the student's portfolio for the future.

Resources

Software to be used

Maya

Used to model the character, animation, lighting, texturing, and rendering.

Blender

Used for environment modelling, box mapping the environment, along with scene setup with the help of minor assets that were downloaded.

Adobe Photoshop & Substance Painter

Used for storyboard, texturing of assets.

After Effects

Used for creating post-production effects.

Premiere Pro

Compiling footages from the scenes, adding ambient music, exporting the final output.

Websites Used

Shutterstock, Istock, Pinterest, ArtStation

Used for references, mood boards.

Quixel Bridge

Used to download assets

Polyhaven

Used to download HDRI

System Requirements

Drawing Tablet

Wacom Intuous

Desktop

Processor: AMD Ryzen 5 7600x

Operation System: Windows 11

Ram: 32 Gigabytes

GPU: Nvidia RTX 4070 Ti Super

Product Research

Character Modelling

For character modelling this tutorial was followed. This video goes through the basics of modelling a character. Starting with simple geometric shapes and refining them to form the body of a cat. This is effective in creating stylized characters, allowing flexibility and control over the proportions and features of the model.

Youtube Link: https://youtu.be/4JvuY3GTPRM?si=T4T_tDHnRIsGGuD7



Figure 1 Research on character modelling

Character Rigging

For rigging the character this guide was taking as reference. Research into joint creation and orientation, setup of Inverse Kinematics(IK), use of control curves and constraints, finally leading to skinning of the model.

Youtube Link: <https://www.youtube.com/watch?v=eucOLC2sOmk>



Figure 2 Research on Character rigging

Character Texturing

This video was taken as reference for Character texturing research. Learning how to UV unwrap the 3D model, then painting base colors into adding minor details such as fur patterns and facial features were researched.

Youtube Link: https://www.youtube.com/watch?v=WDsRtJTc_48



Figure 3 Character Texturing Research

XGen Hair Research

This video was used to research on how groomable hair is created in Maya with the use of XGen. Research into XGen Interactive Grooming, setting up the groom, creating guides to serve as the foundation for the hair's direction and flow, adding modifiers such as clump, noise.

Youtube Link: <https://www.youtube.com/watch?v=x0w4XpZqSCA>

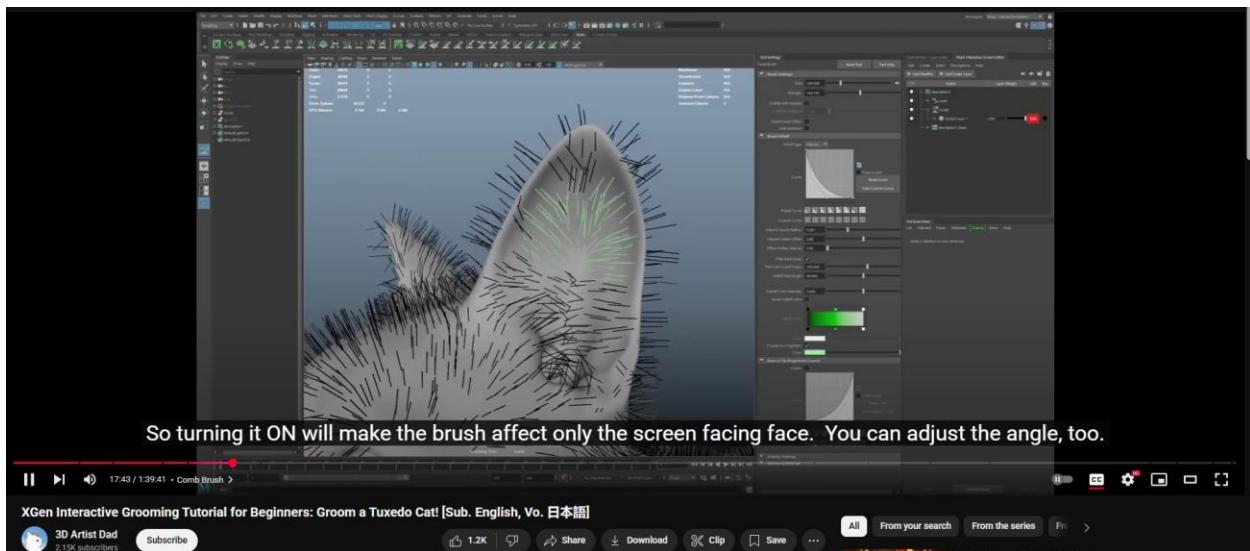


Figure 4 Xgen Hair Research

Environment Modelling

For environment modelling this video was taken as a reference. Research into modular design and the importance of designing building components such as walls, windows, doors, and roofs as modular pieces allowing for the efficient assembly and reusability across various projects. The use of grid alignment and snapping and demonstration of techniques for UV unwrapping modular components to optimize texture usage.

Youtube Link: <https://www.youtube.com/watch?v=56xMeqWXjSg>

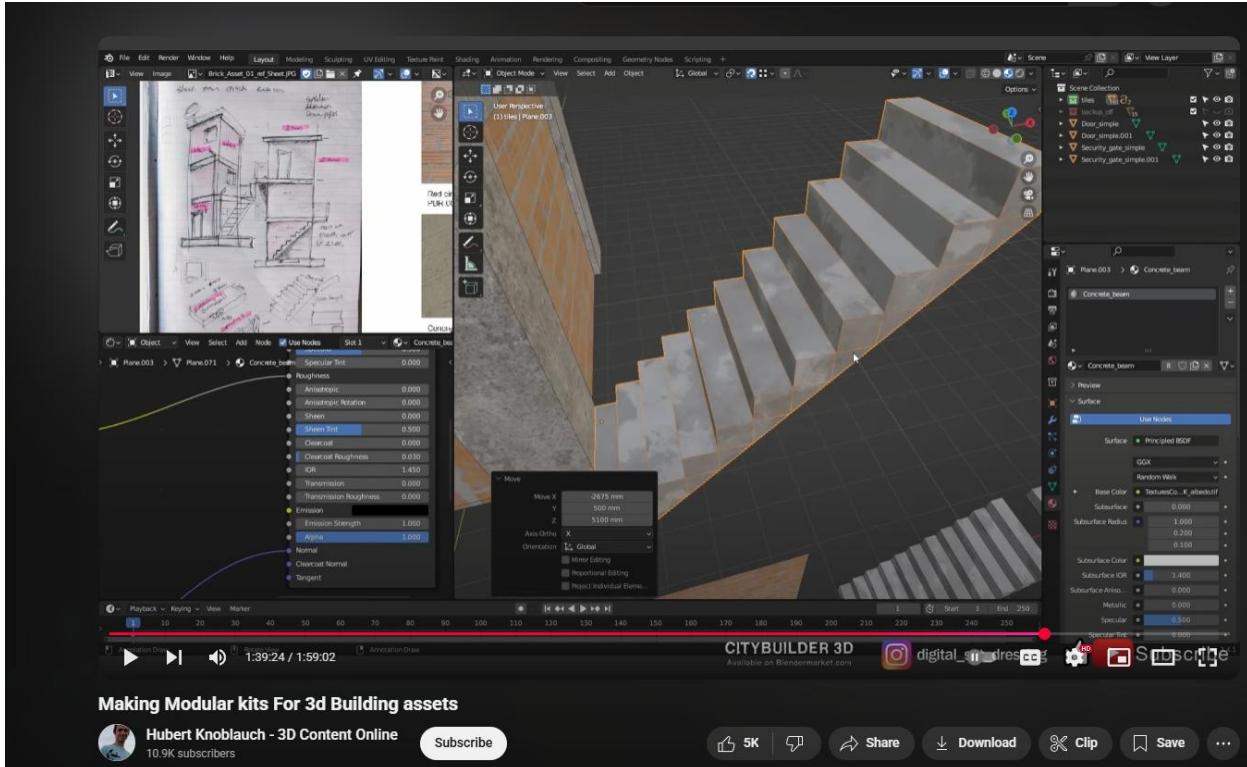


Figure 5 Environment Modelling Research

Box Mapping

This video was used as research for Box Mapping in blender. Box Mapping projects a texture on a model from six directions (positive and negative X, Y, and Z axes) blending them to create a seamless appearance. This method is ideal on models where UV unwrapping would be time-consuming and unnecessary.

Youtube Link: <https://www.youtube.com/watch?v=vyNm3l16rHg>

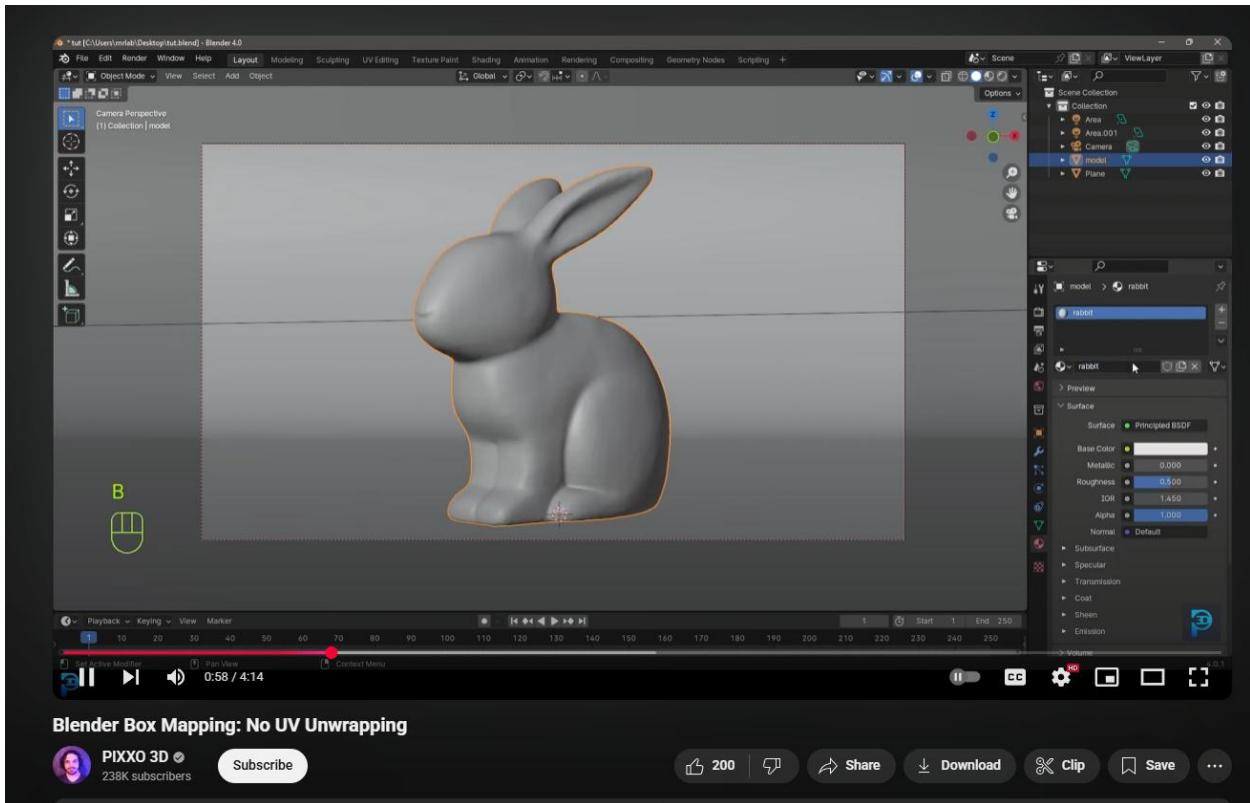


Figure 6 Box Mapping Research

Character Animations

This video was used as reference for character animations.

Youtube Link: <https://www.youtube.com/watch?v=v7KANqGGis4>



Figure 7 Character Animation Research

2D Image to 3D Model

This video was taken as reference to create 3D polygons from 2D images in blender. This method is useful for creating quick 3D representations of logos, patterns, or stylized artwork without manual modelling.

Youtube Link: <https://www.youtube.com/watch?v=BcjPCjxsCZo>

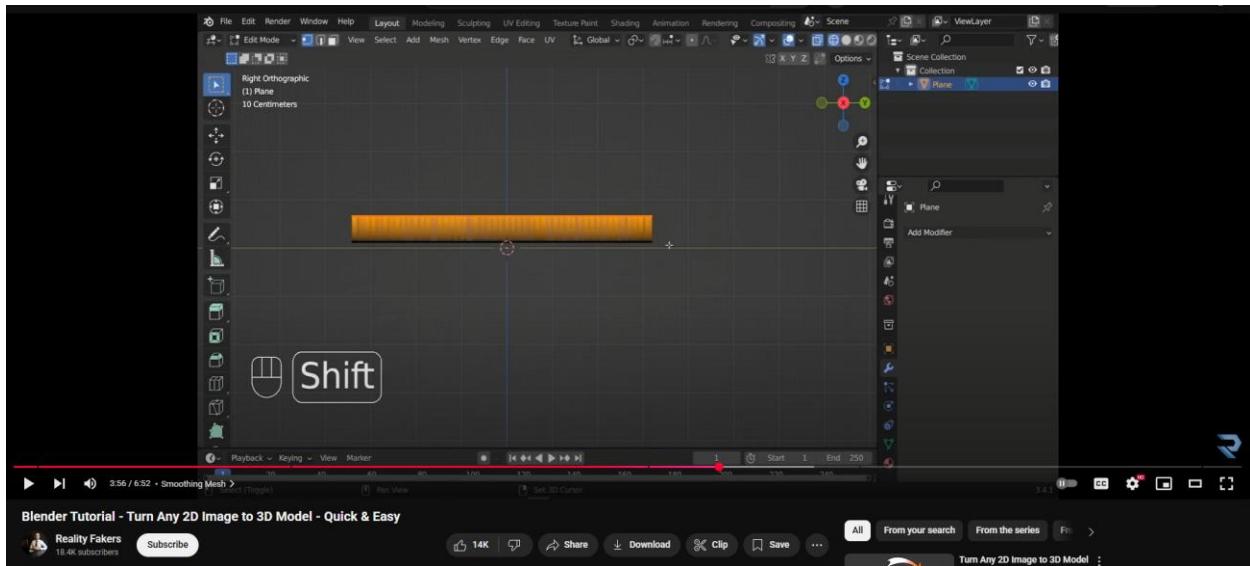


Figure 8 2D Image to 3D Model Research

Creating Wires/Cables using Curves

This video was used to research into making wires/cables quickly using Curves. Research into using the EP Curve Tool to draw a path for a wire or cable and extruding a polygon (commonly a circle) along the curve to form the 3D geometry for a wire.

Youtube Link: <https://www.youtube.com/watch?v=4igTVJOEJw0>

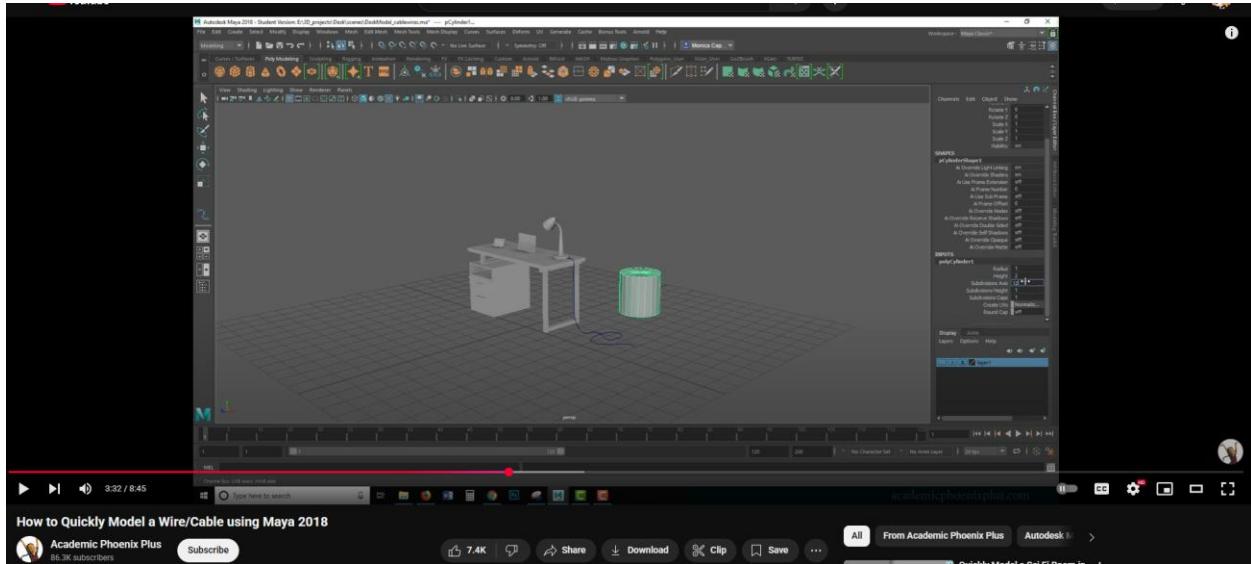


Figure 9 Creating Wires/Cables using Curves Research

Creating Neon Signs

Research into a quick and easy way on how to create neon signs on blender using text

Youtube Link: <https://www.youtube.com/watch?v=8eNN2Ep3Rqs>

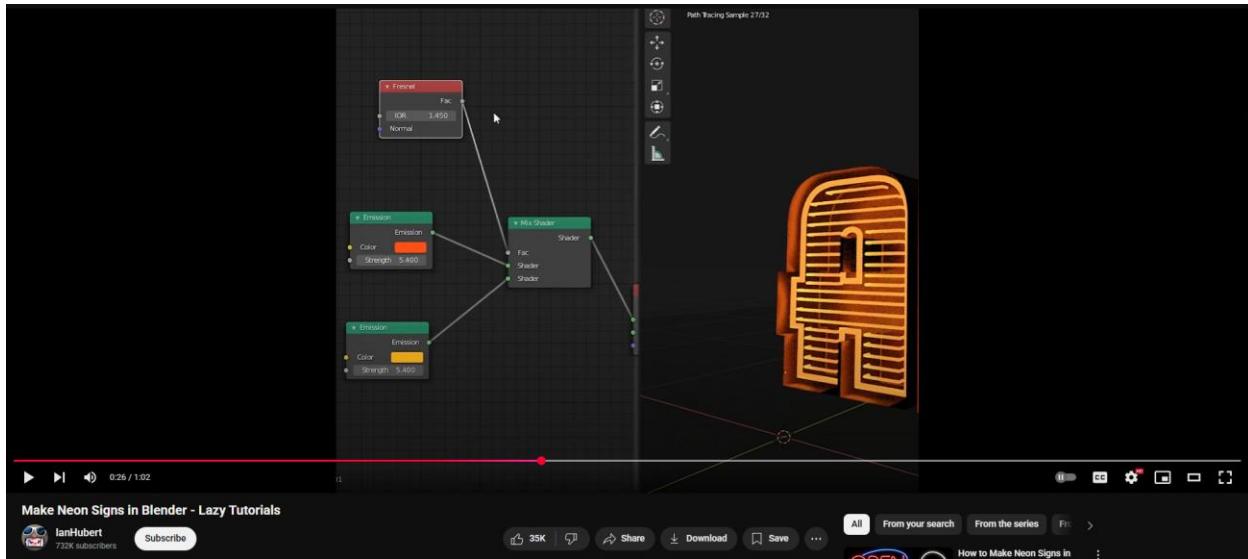


Figure 10 Research into creating neon signs

Creating Fur with nHair

Research into how to create a simple hair system using nHair

Youtube Link: https://www.youtube.com/watch?v=tNZcl_3iFUI



Figure 11 Research into creating hair with nHair

Adding Glow to Objects

Research into adding glow to any object.

Youtube Link: <https://www.youtube.com/watch?v=WTFj9B6eFgk>

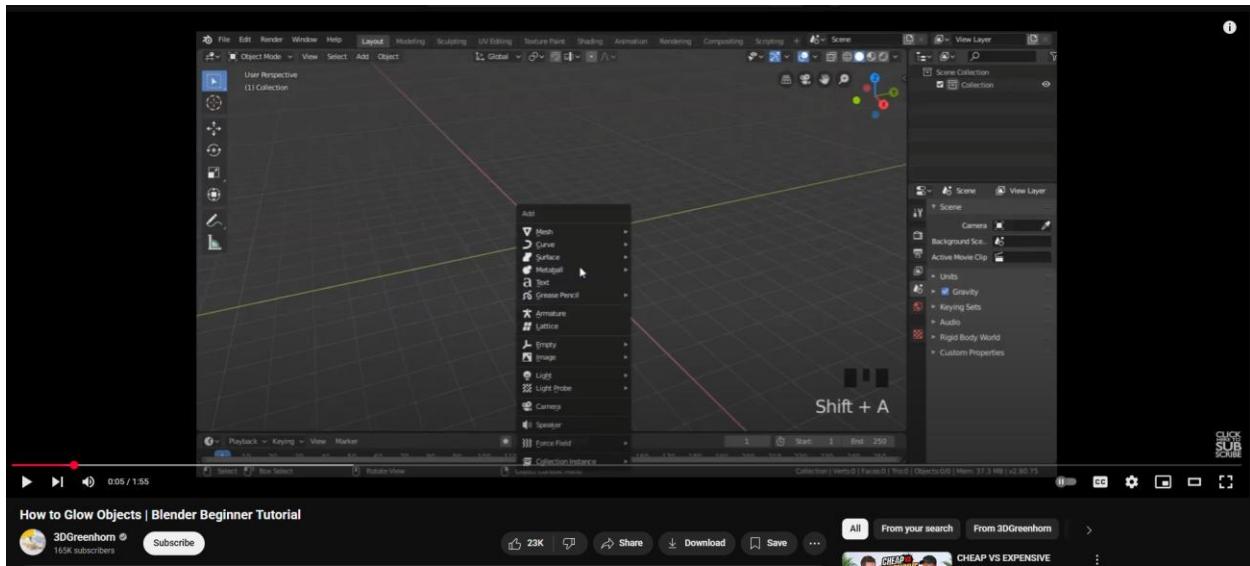


Figure 12 Research into adding glow to objects

Project Plan

The project timeline had to be changed as the deadline was closer than expected. So, adjustments were according to that. Animation took shorter than expected while documenting everything took a while but since animation didn't make as much time it was easier to meet deadlines.

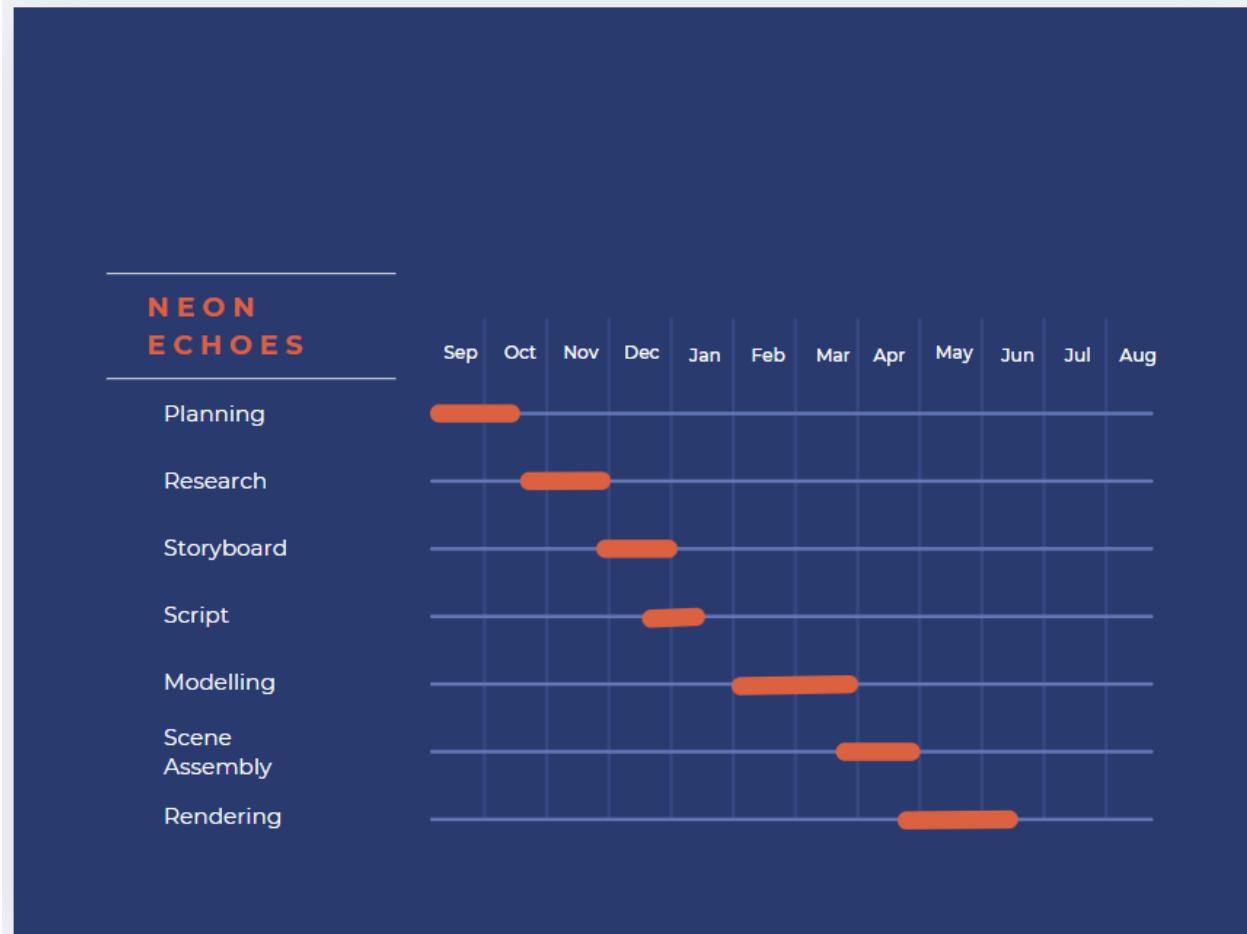


Figure 13 Old Gantt chart

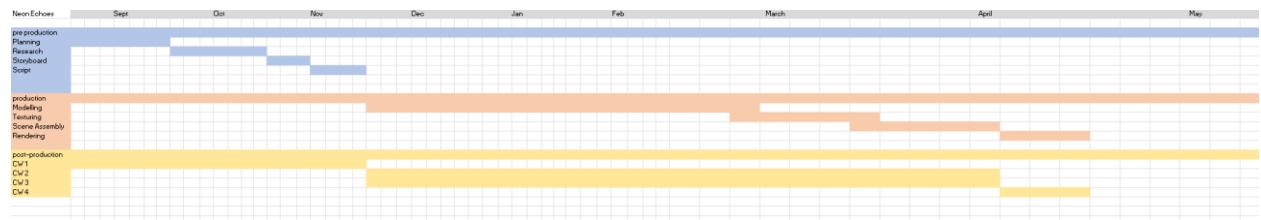


Figure 14 New gantt chart

Pre-Production

Concept and Script

The concept came into development after the indie game Stray. To know more about the environment, the vibes it gives off the trailer was watched and short playthrough was also done. The detail on the environment, the lighting, the behaviour and animations given to the character were looked upon, along with research on these topics.

Along with this additional research was done on **Wayfinding Theory**. With all these factors in mind a rough concept was created, a short 3D animation video showcasing an environment along with all the assets in a 3rd person perspective was the goal.

For additional references, the trailer for the movie Flow was also researched upon which is a masterpiece for visual storytelling. A dialogue-free animated adventure that follows a black cat navigating through a post-apocalyptic world.

```
Scene 1 : A shot of the alleyway
Scene 2: Zoom in on cat as it jumps to the electric box
Scene 3: Cat jumps to the window sill
Scene 4: Cat walks from one end of the window Sill to the other
Scene 5: Cat Jumps down from window Sill
Scene 6: Cat runs to the end of the alleyway
```

Figure 15 Rough Script

Character Design

Character design is a key part of the project. The main requirement for the character was that it needed to be an animal. To achieve this, references of cats was collected along with front, side views.

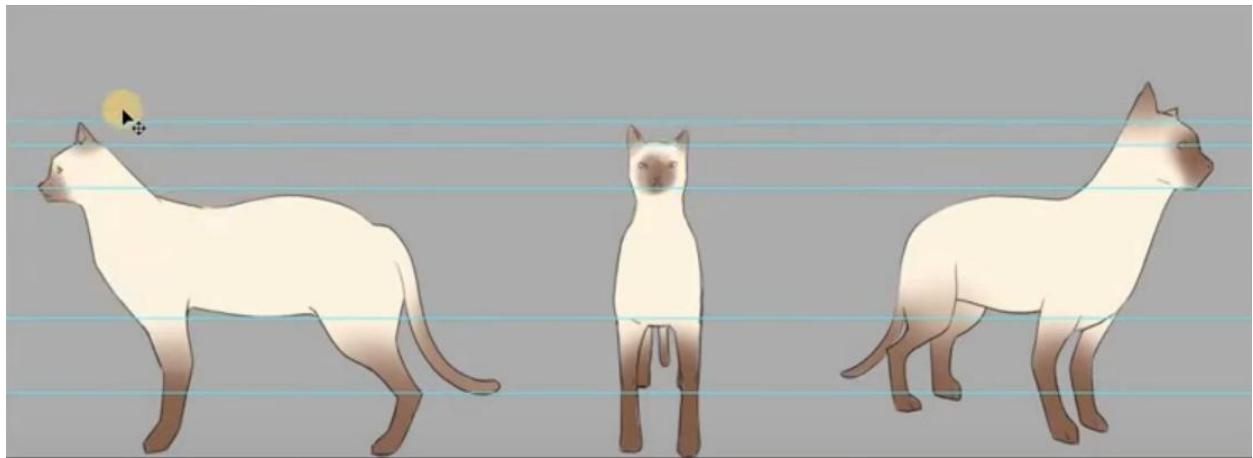


Figure 16 Cat Reference 1

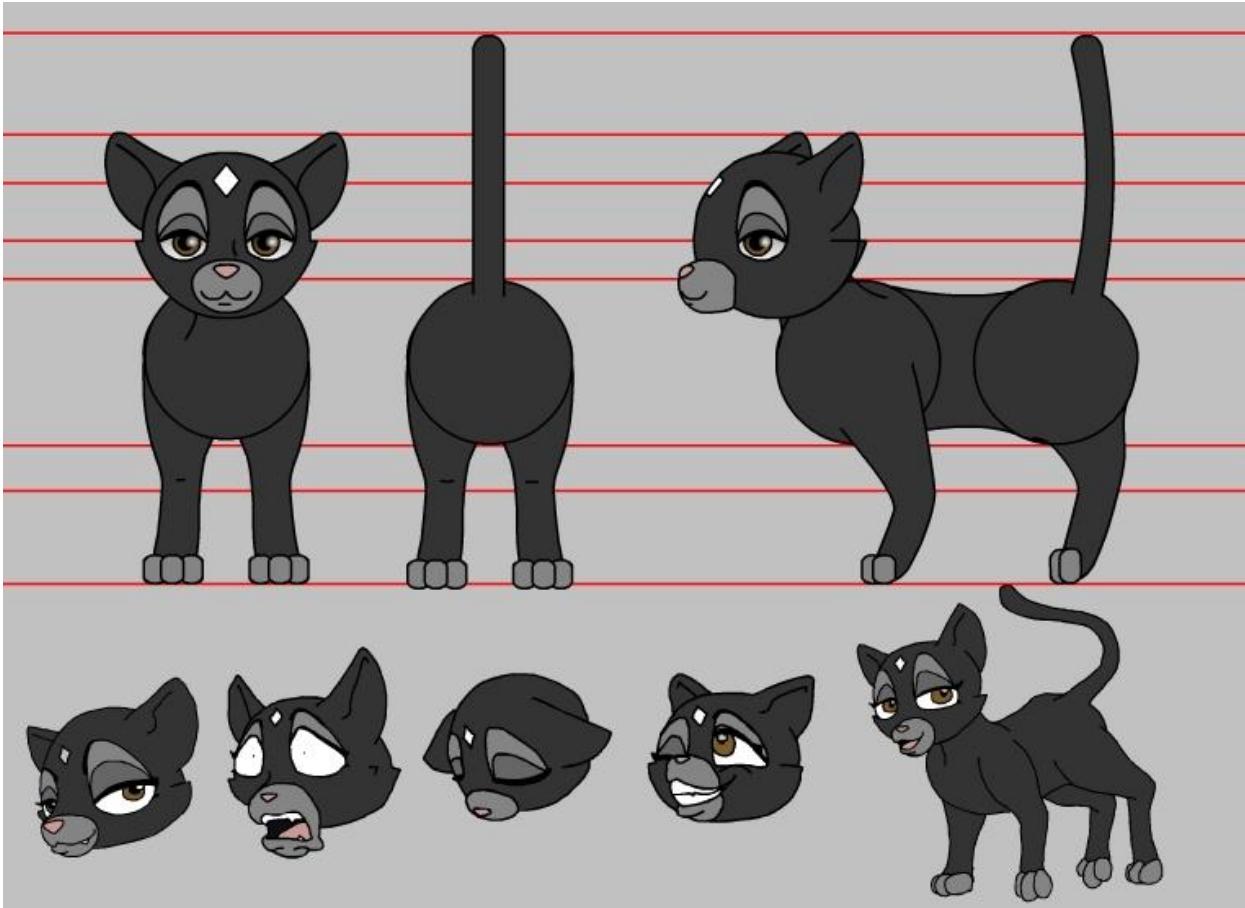


Figure 17 Cat Reference 2

PIXXO CAT TUTORIAL REF

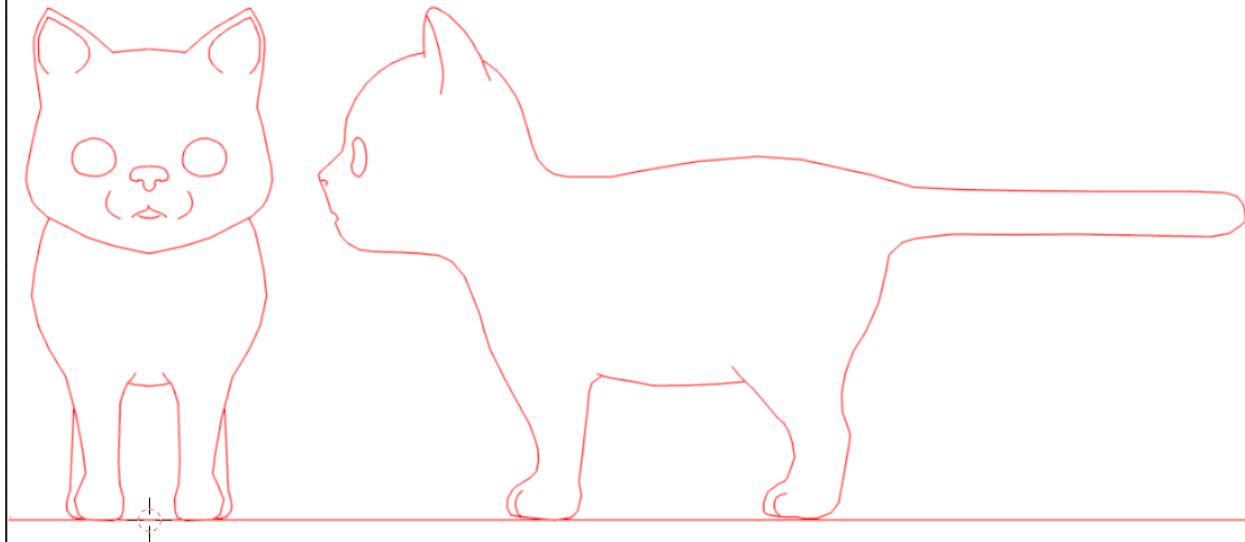


Figure 18 Cat Reference 3

Environment Research

Environmental Research is a crucial part of the pre-production process, as it gives a clear vision on how the scene is supposed to look. It also gives a rough idea on the types of lightning needed, how to frame the scene. A post-apocalyptic theme was researched for this project.



Figure 19 Environment Reference 1



Figure 20 Environment Research 2



Figure 21 Environment Research 3



Figure 22 Environment Research 4

Mood Board

A Mood board was created to determine the aesthetics of the project. It includes how the lighting is supposed to be, how the environment is supposed to look, the colors included in the scene.

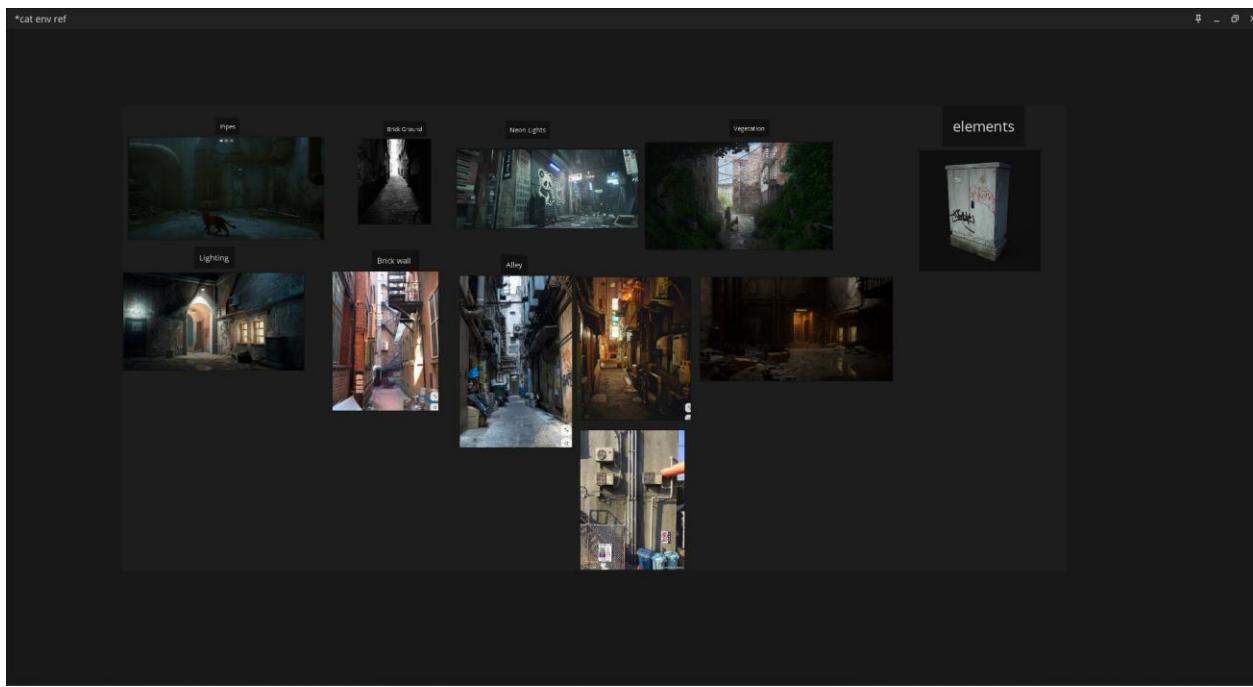


Figure 23 Mood Board

Storyboard



Scene 1

A shot of the alley



Scene 2

Cat Jumps on top of the electric box



Scene 3

Cat jumps up to the window sill



Scene 4

Cat walks on the window sill



Scene 5

Cat jumps down from the window sill



Scene 6

Cat runs to the end of the alley

Production

Project File Setup

An organized and neat folder structure is required for the project. A project file was setup to achieve this.

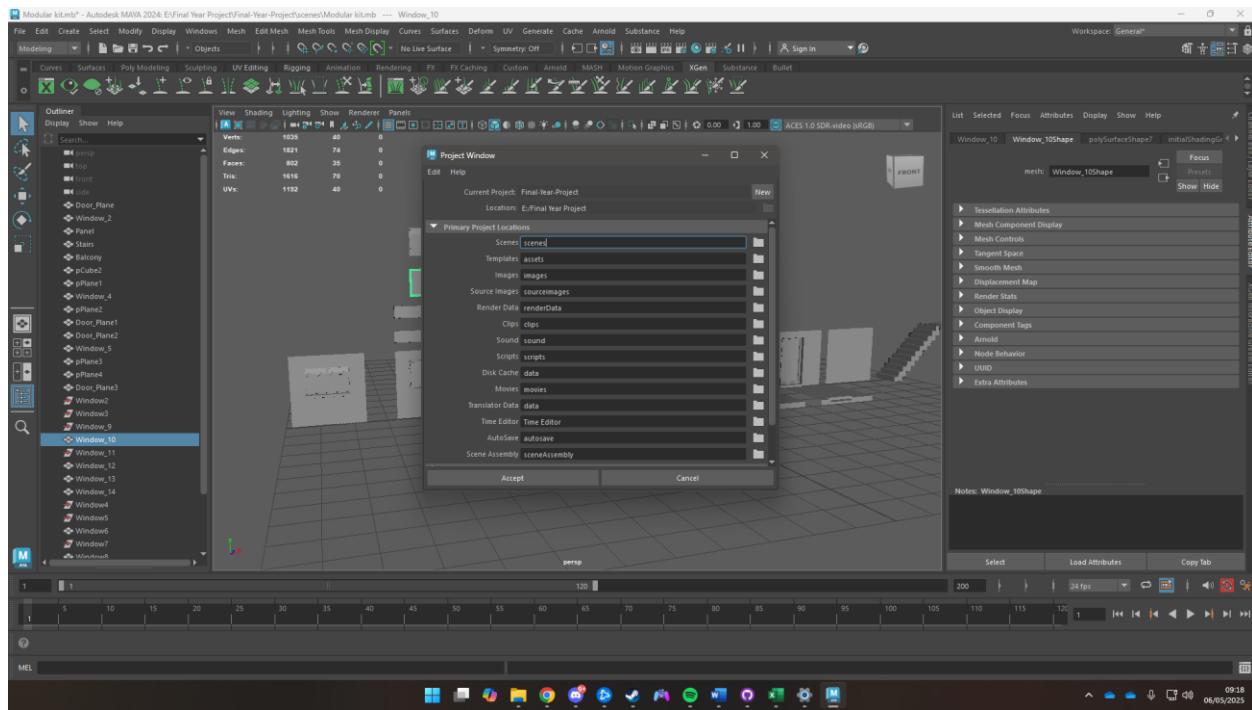


Figure 24 Setup Project Window

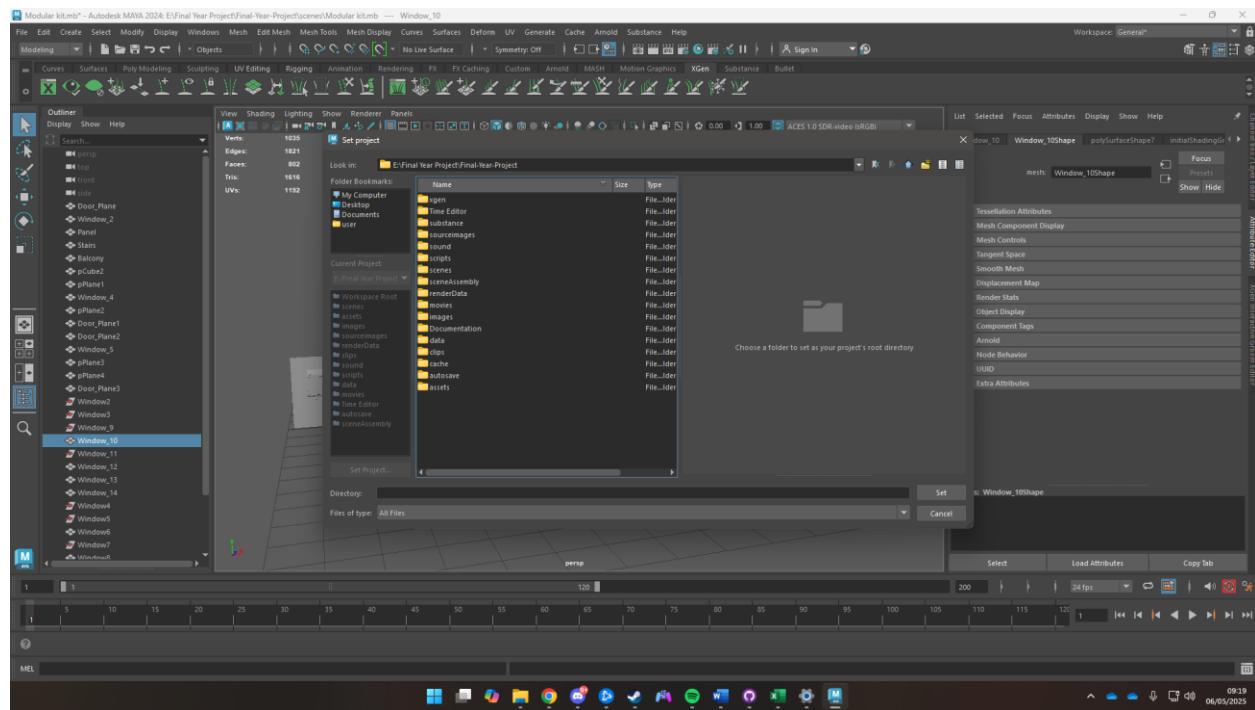


Figure 25 Set Project Window

Character Modelling & Texturing

Character

A Cube was used as the base of the entire character. To create the body vertices were moved to match the shape in the reference image. The cube was then extruded to match the size of the body and edge loops were added to give it proper shape. The average vertices tool was used to give the body a smooth look. Then one half of the body was deleted then mirrored to give it a symmetrical look.

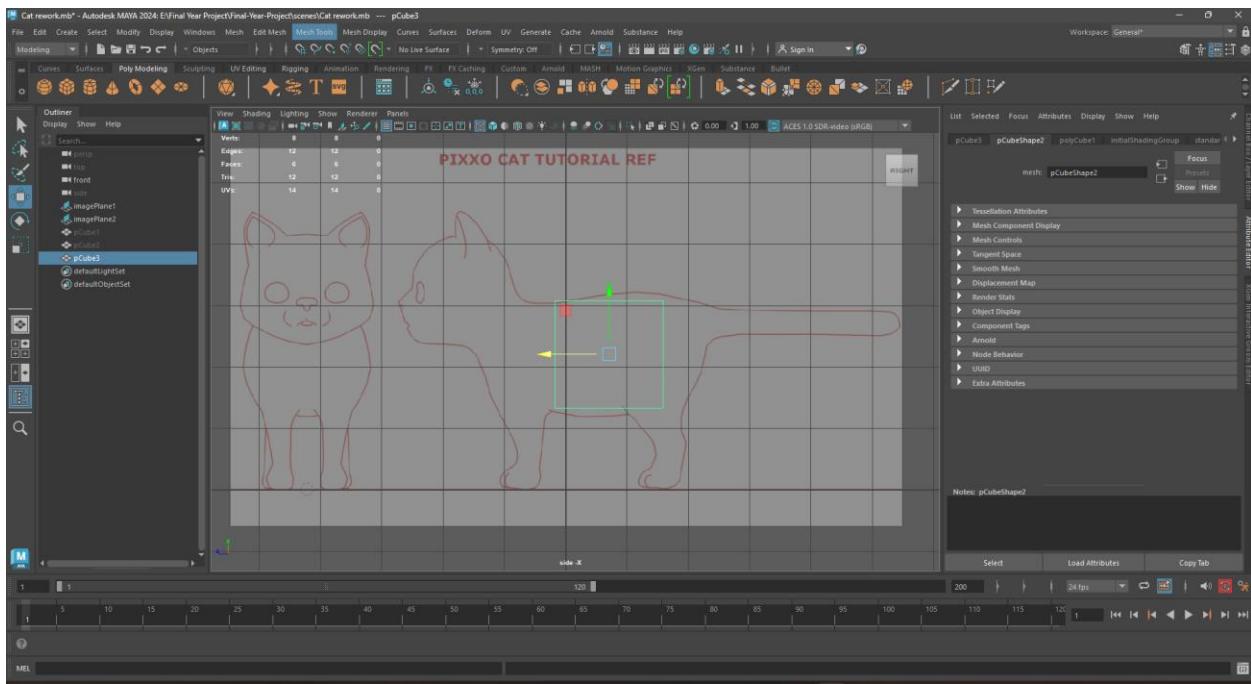


Figure 26 Cube as the base of the body

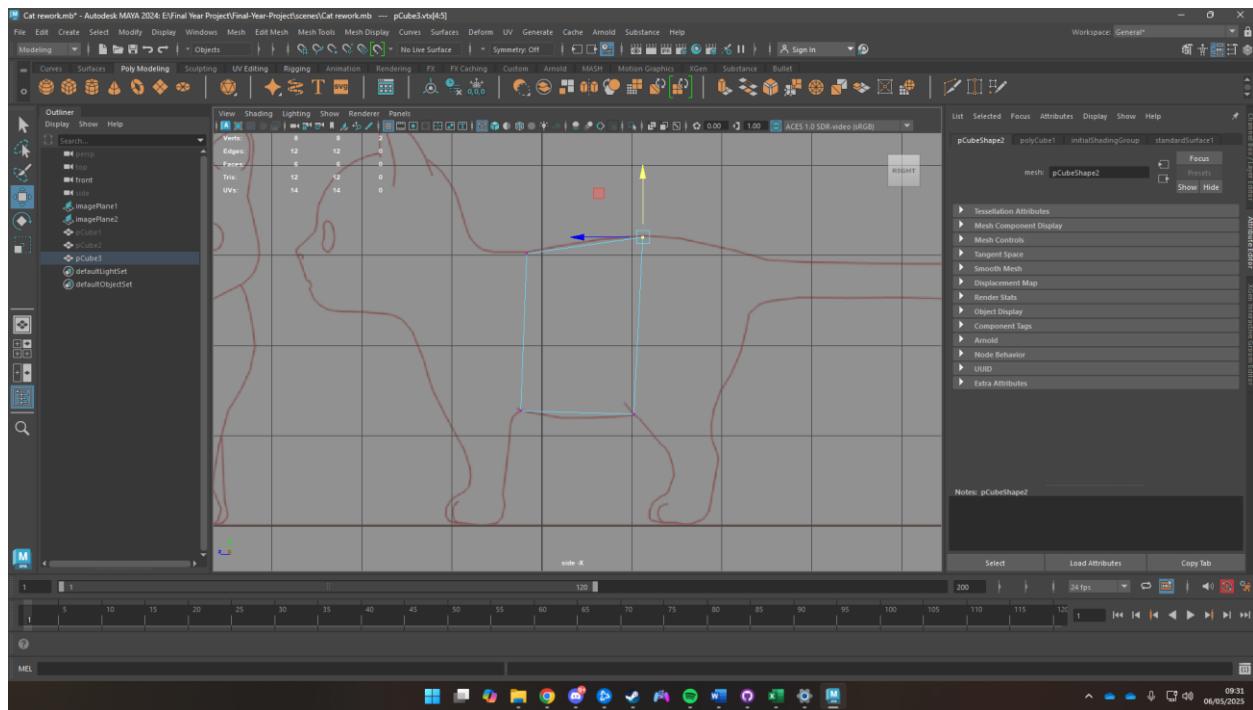


Figure 27 Moving vertices to create a rough shape of the body

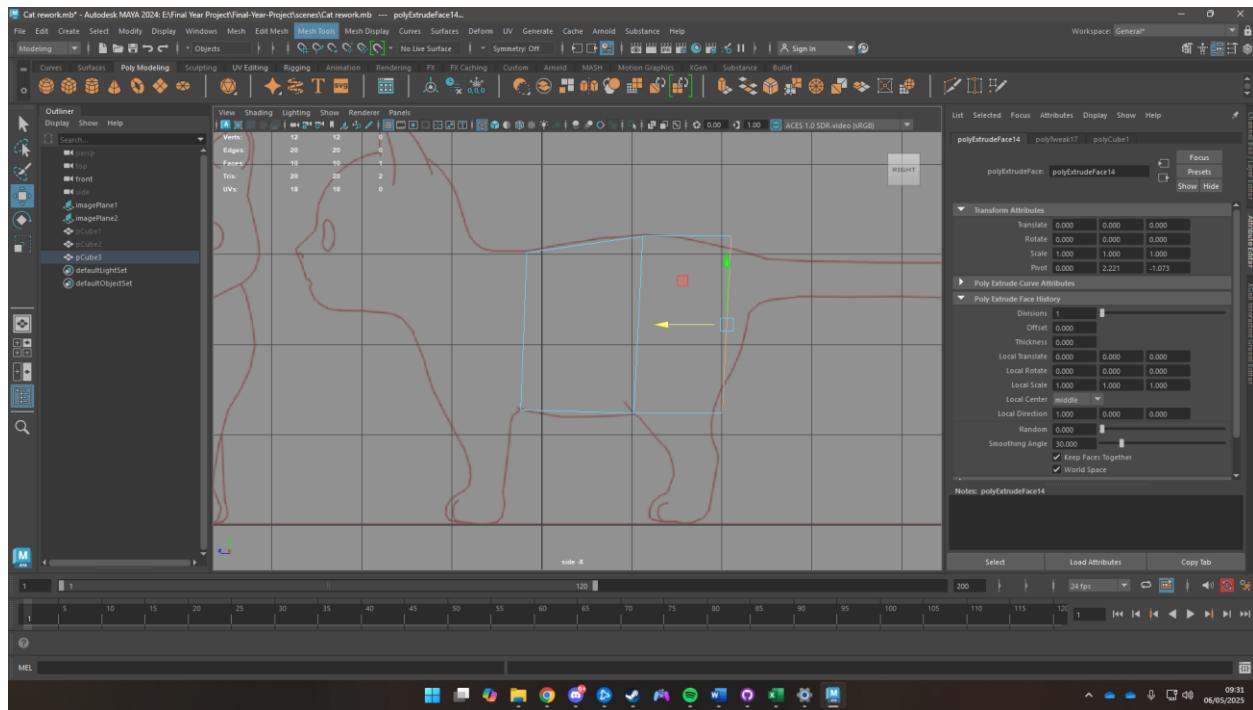


Figure 28 Extruding faces

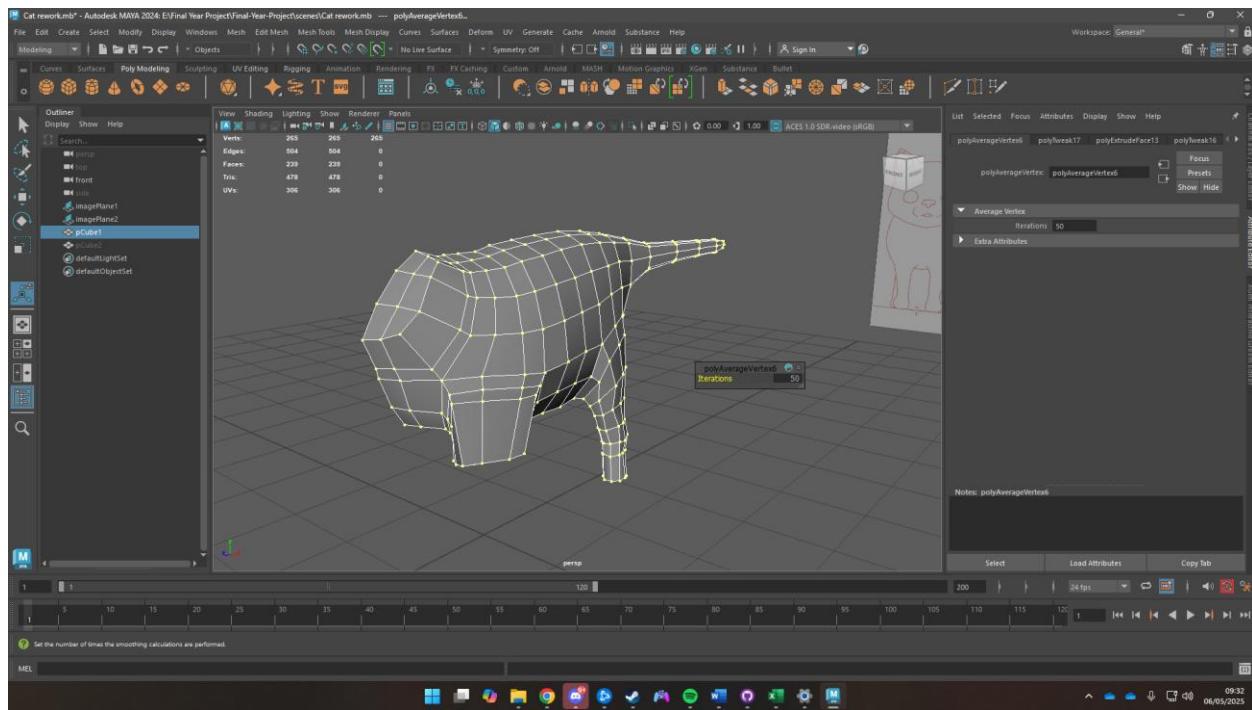


Figure 29 Use of average vertices tool

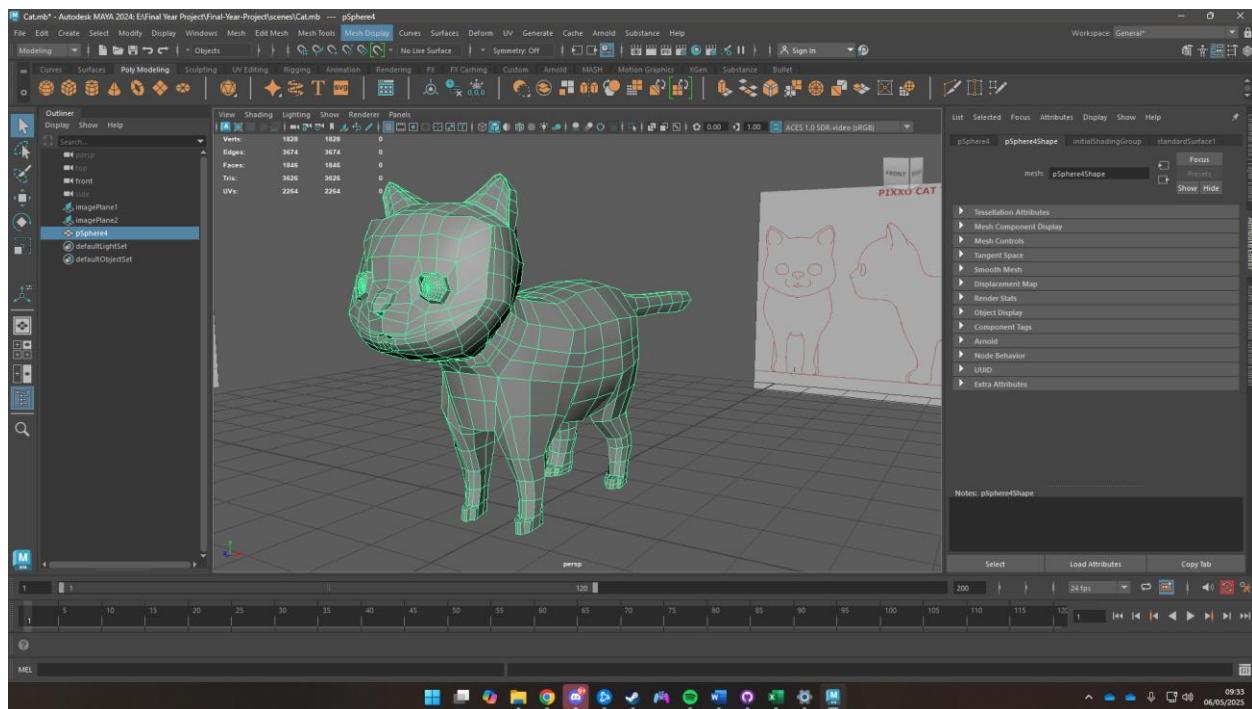


Figure 30 Rough Character model

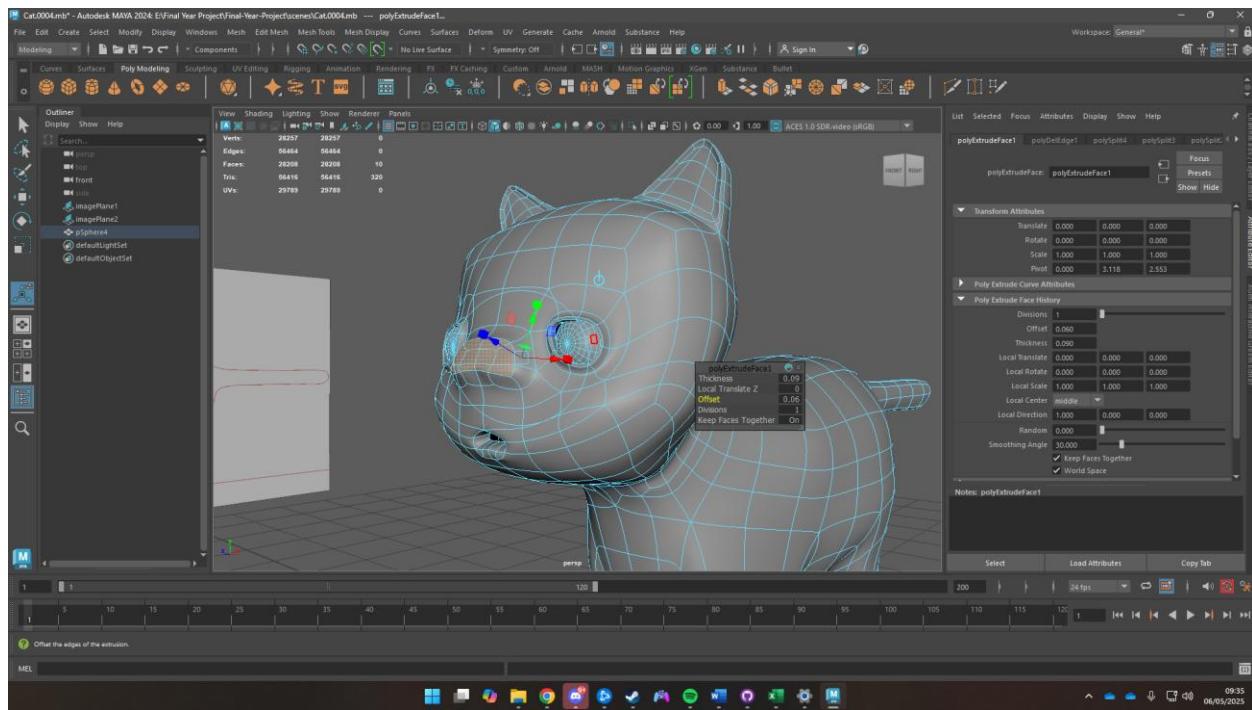


Figure 31 Modelling the nose

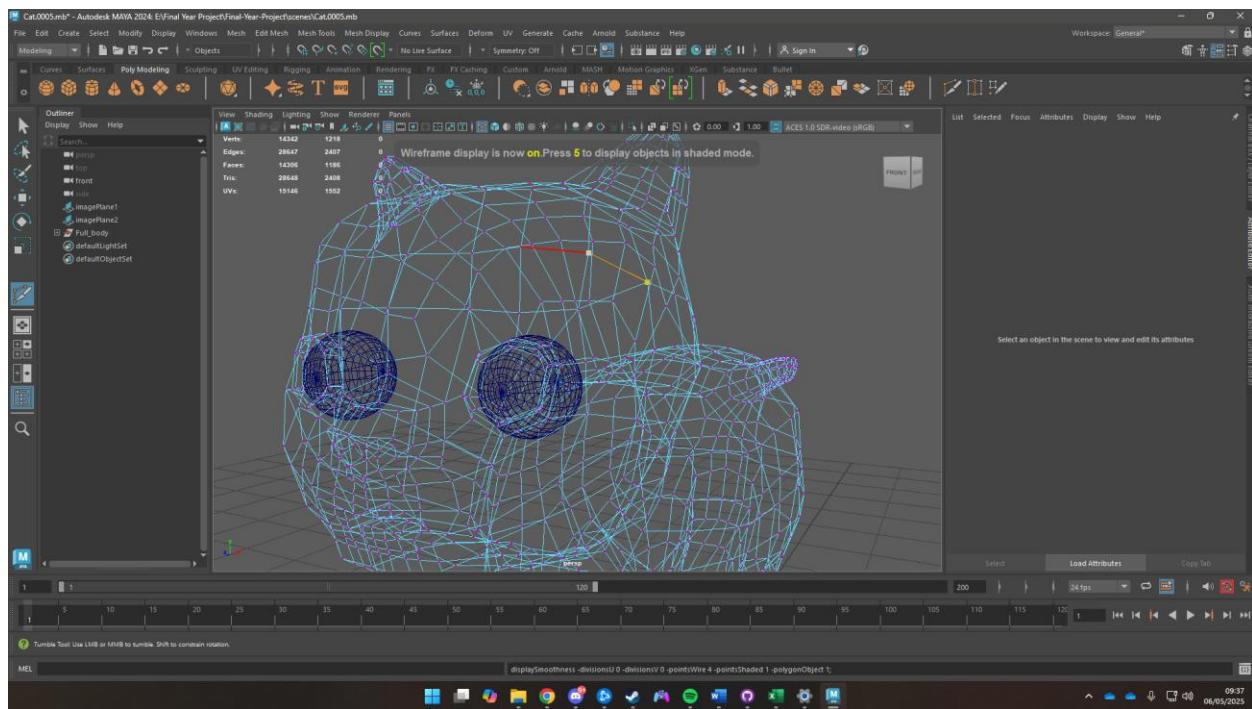


Figure 32 Adding loops for proper topology

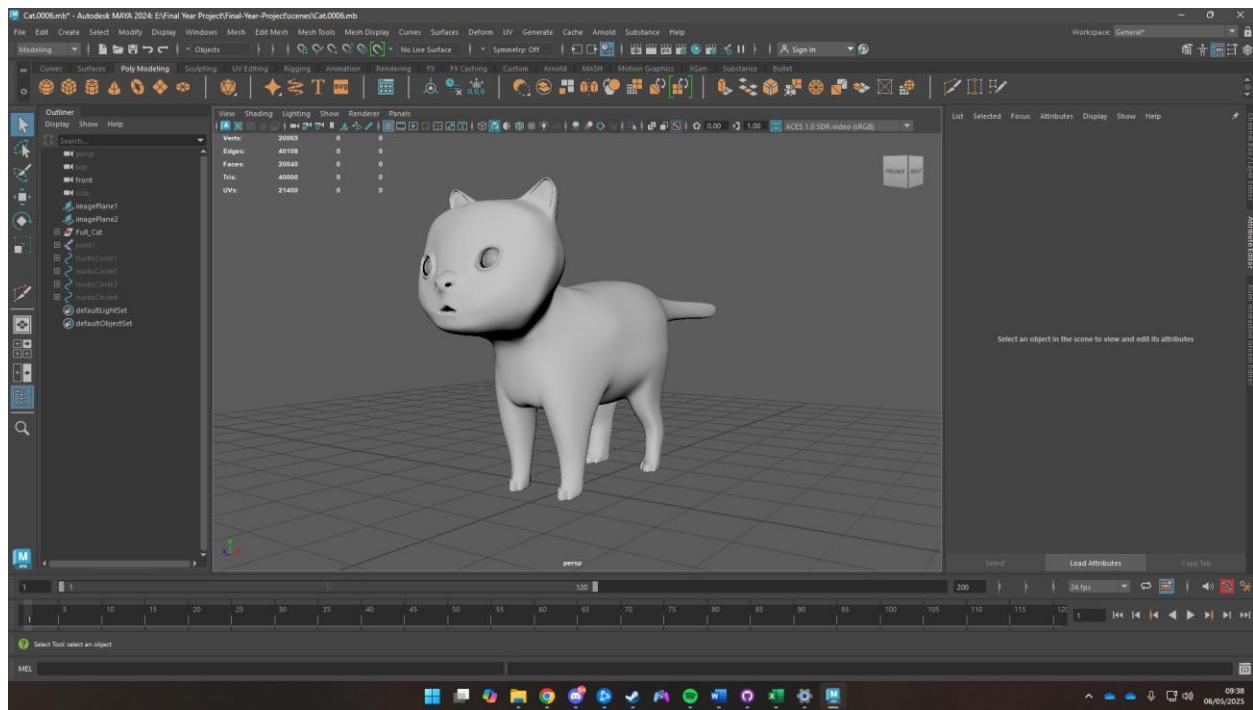


Figure 33 Completed Character

UV Unwrapping Character

To UV map the character, cut tool was used to separate the body into sections and sew tool was also used to sew edges that were causing problems while unwrapping. The body was then exported as a .fbx file for Substance Painter

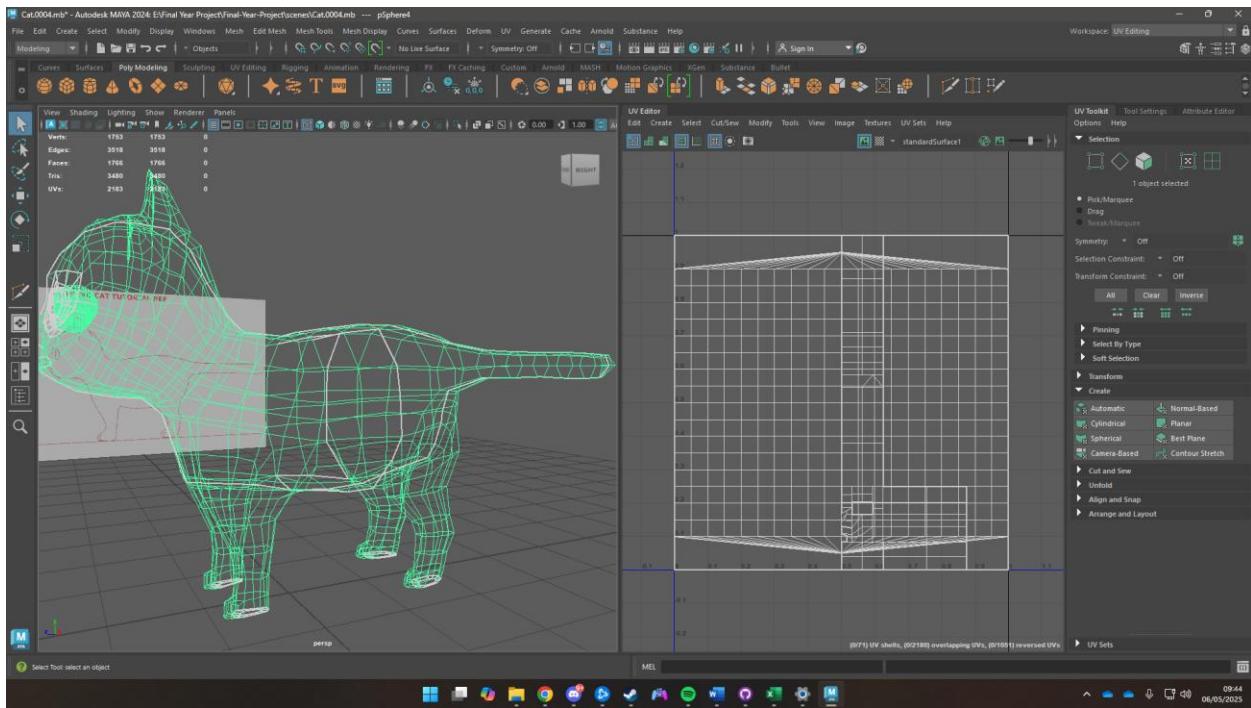


Figure 34 Uncut UV

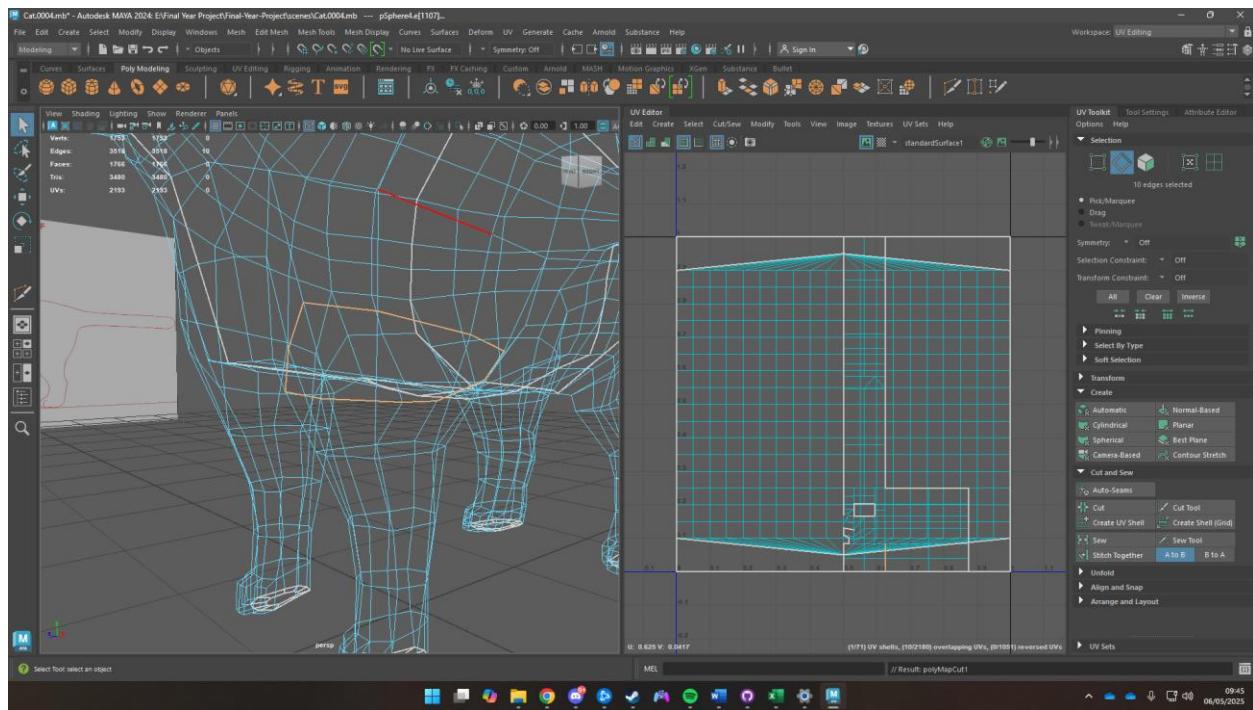


Figure 35 Use of Cut Tool

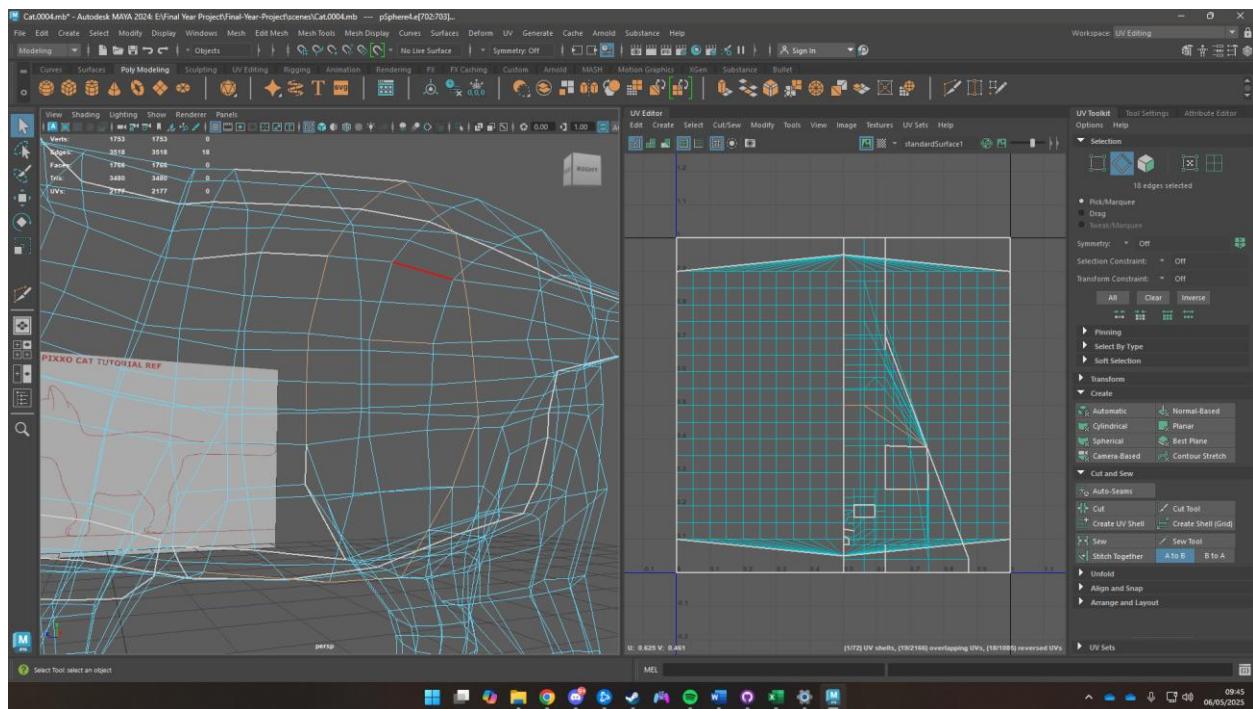


Figure 36 Use of Sew tool

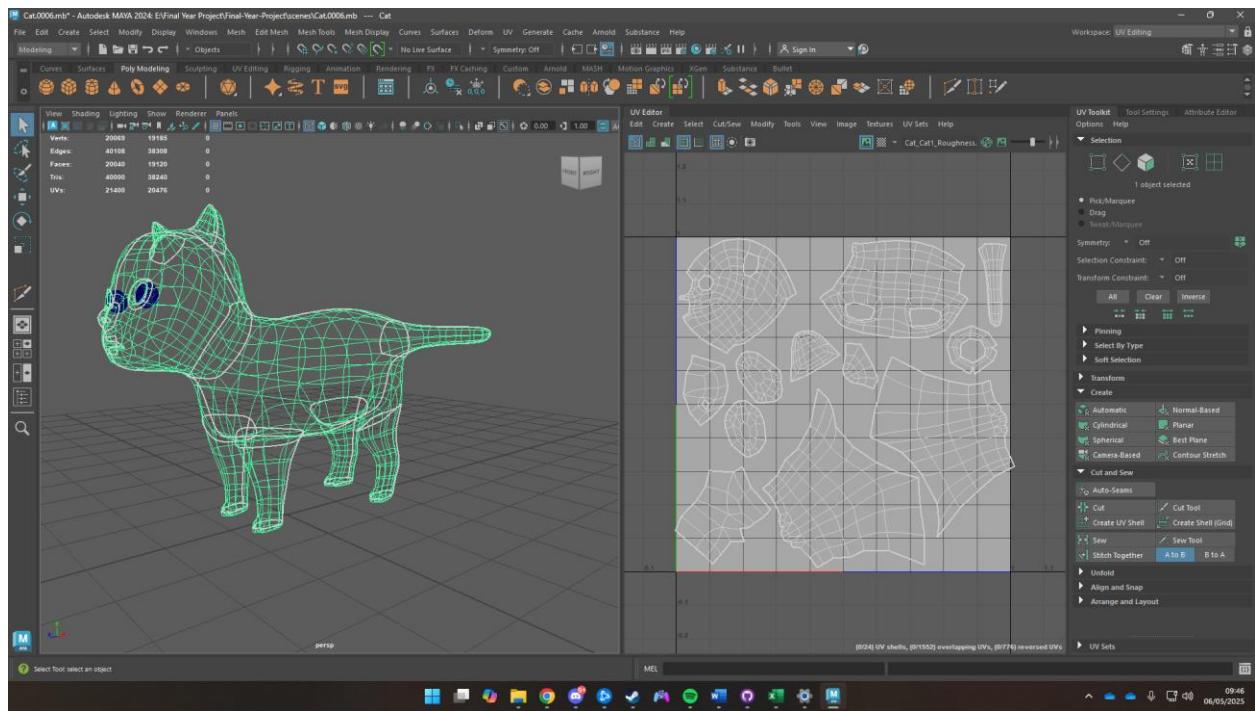


Figure 37 UV Unwrapped Character

Texturing

The .fbx file was imported into Substance Painter where the mesh was first baked then the textures were hand painted in different layers. First the character was painted all black then a 2nd layer was created where white spots were added to the model.

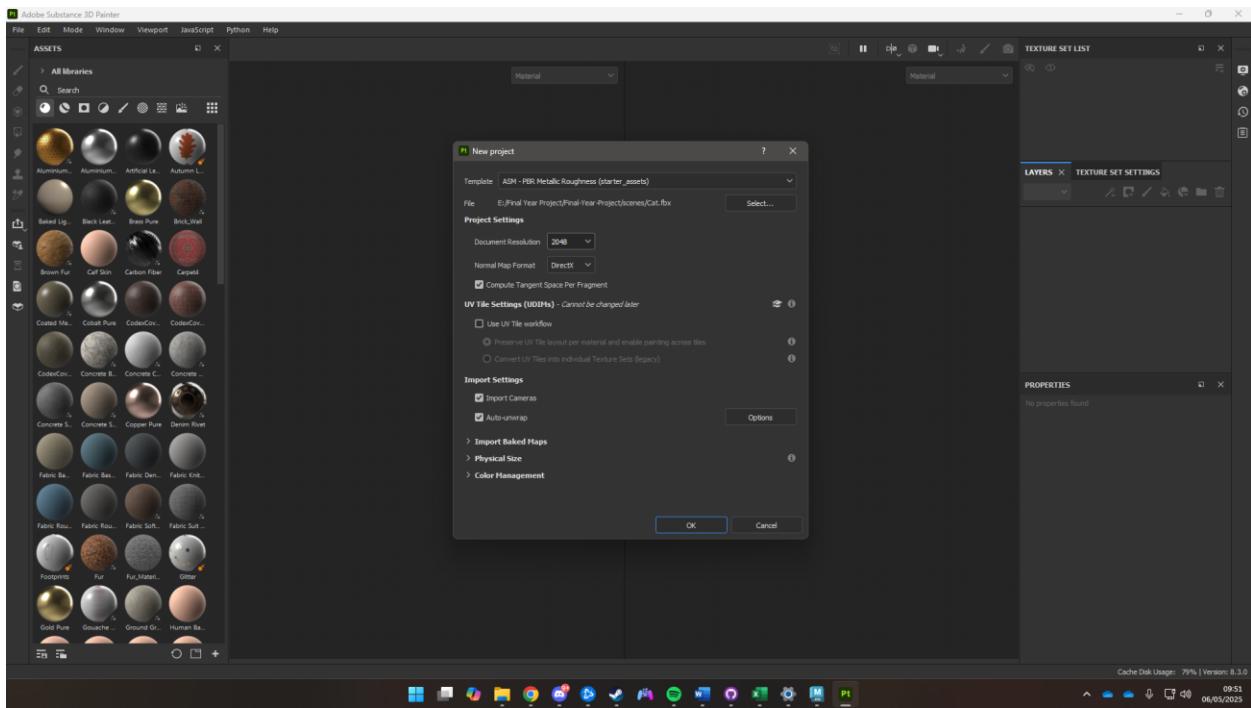


Figure 38 Importing the fbx file into substance painter

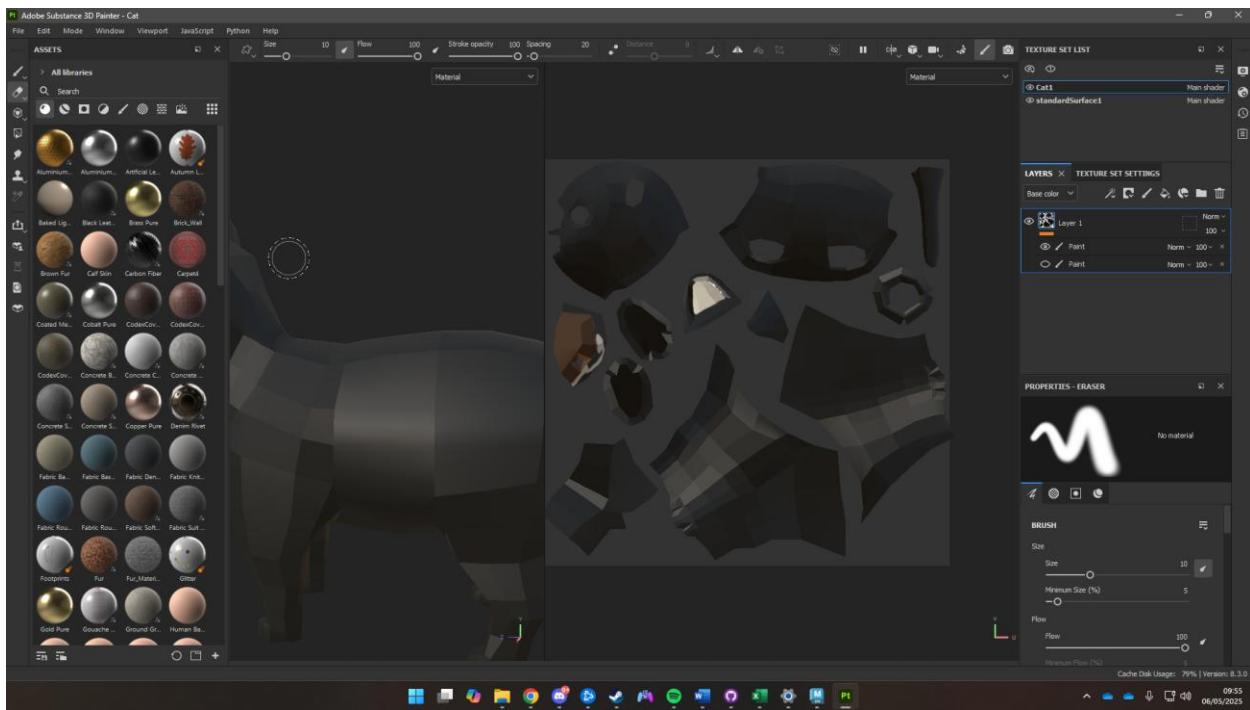


Figure 39 Painting the character black

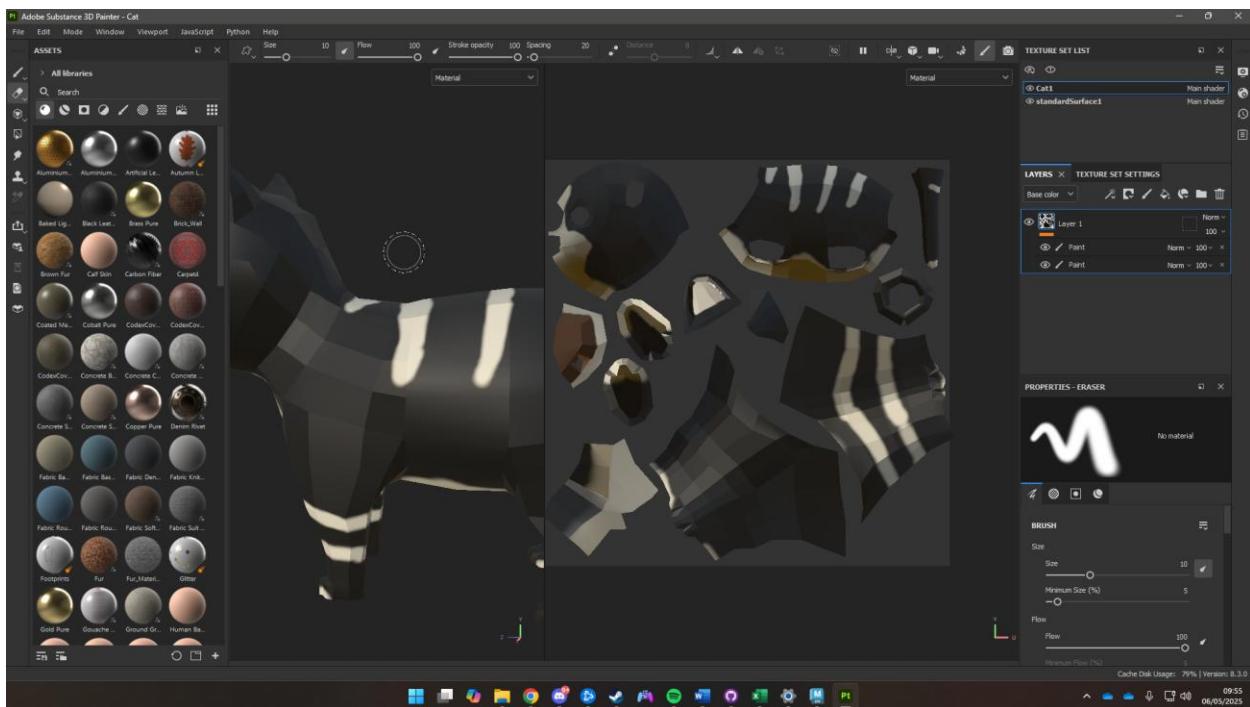


Figure 40 Adding details

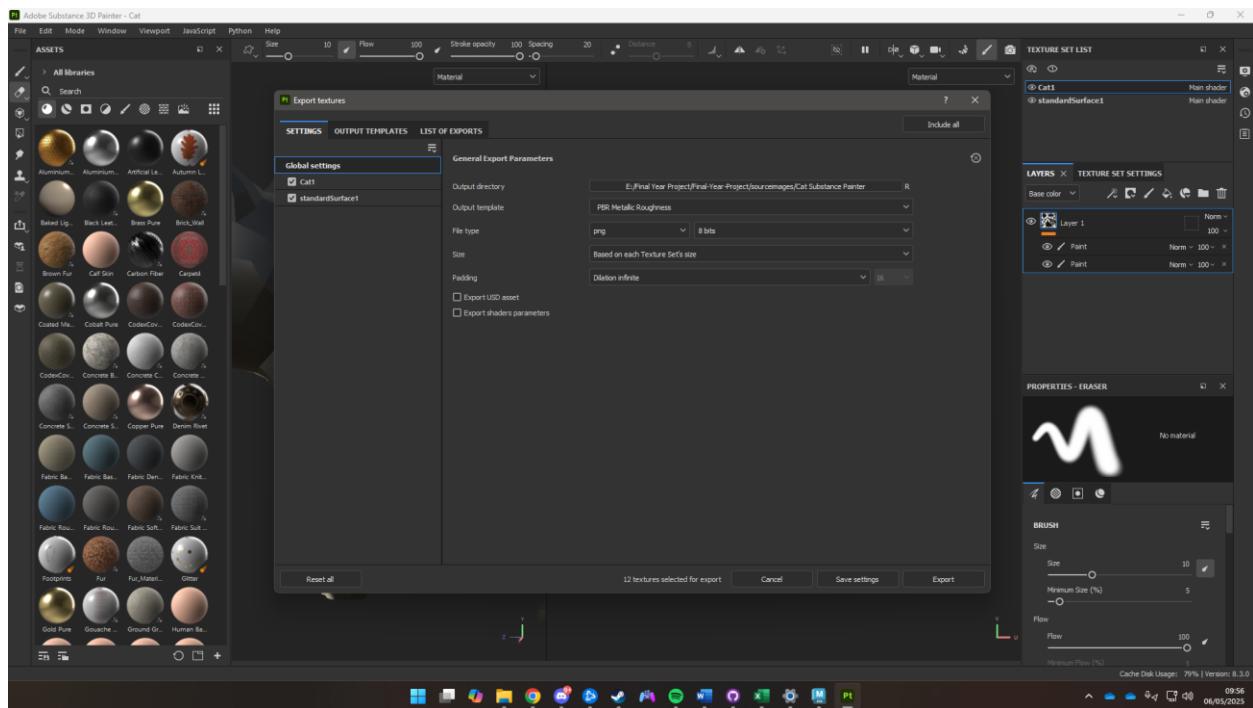


Figure 41 Exporting Textures

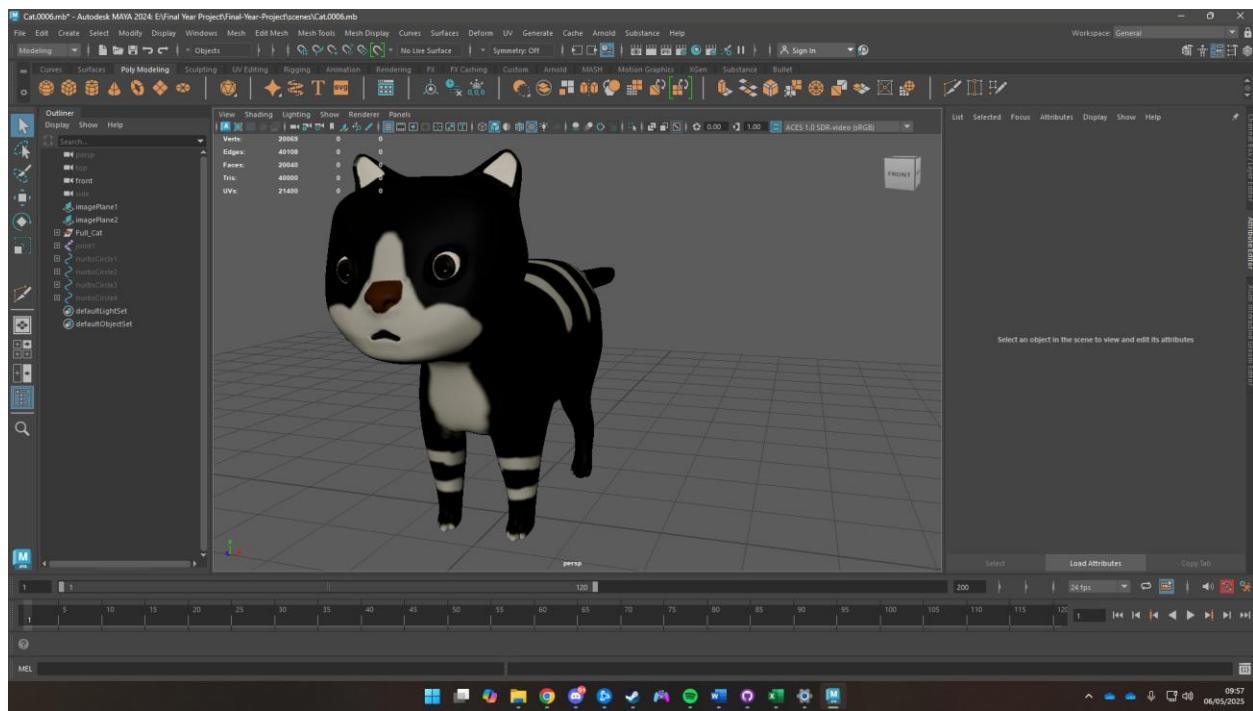


Figure 42 Textured Cat in Maya

Fur

To create the fur XGen was used. Interactive splines were first created then its density was increased. It was then groomed for a smooth look, along with the addition of clumps and noise to make it look more natural. It was then given a black texture to match with the color of the skin on the character.

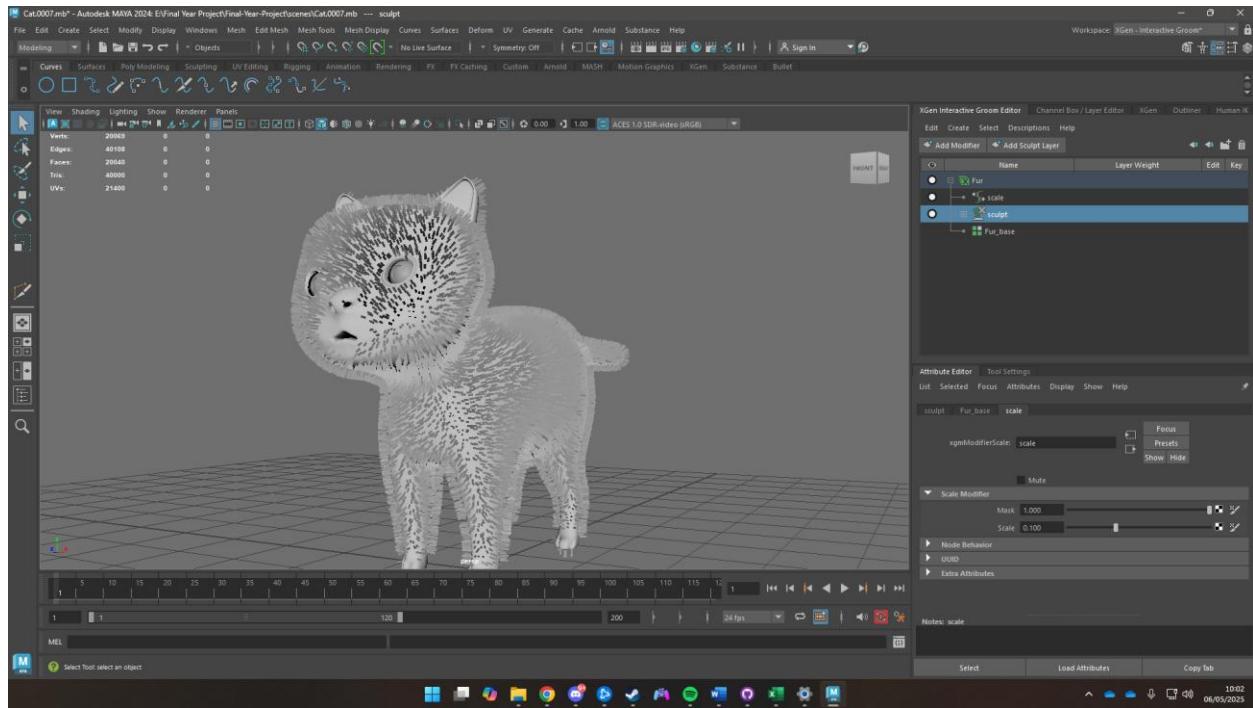


Figure 43 Creating interactive splines

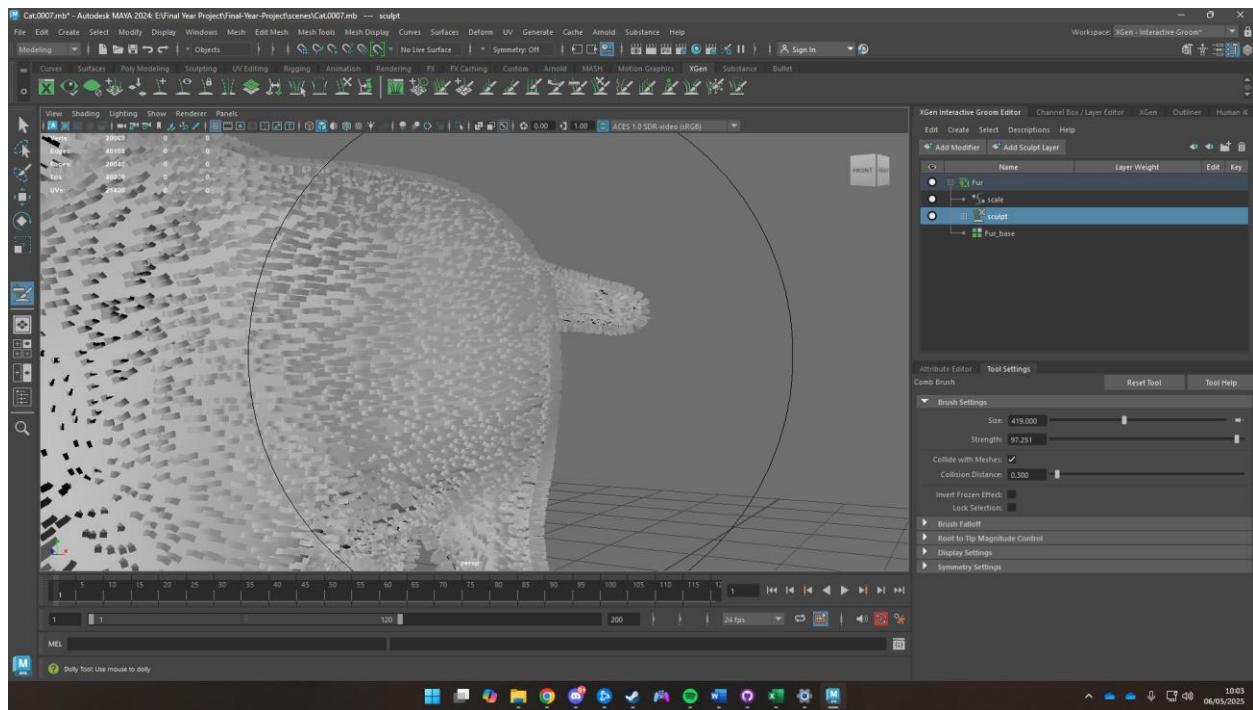


Figure 44 Grooming the splines

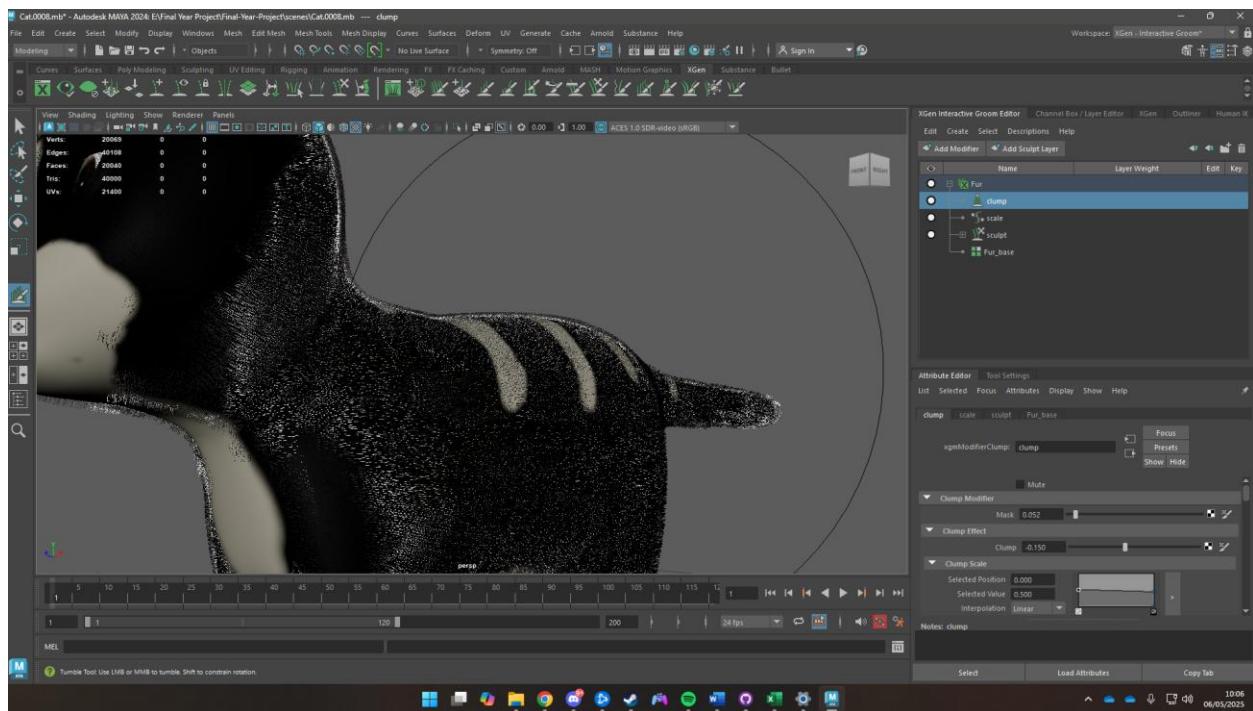


Figure 45 Adding Clumps

Rigging

The process of rigging, first bones were set all the way from the butt of the character to the neck. Then, a chain of bones for a singular leg was created and move to its spot on the mesh parented to the main bone and mirrored for the other leg. IK handles were then created for the foot, the same process was then repeated for the fore legs. A singular bone chain was then created for the tail and parented to the main bone.

For the head a 3-bone chain was created from the neck to the top of the skull. Bones were then created for the eyes, ears and chin then parented to the main head bone.

Curves were then created and then linked to the bones to function as controllers during animation.

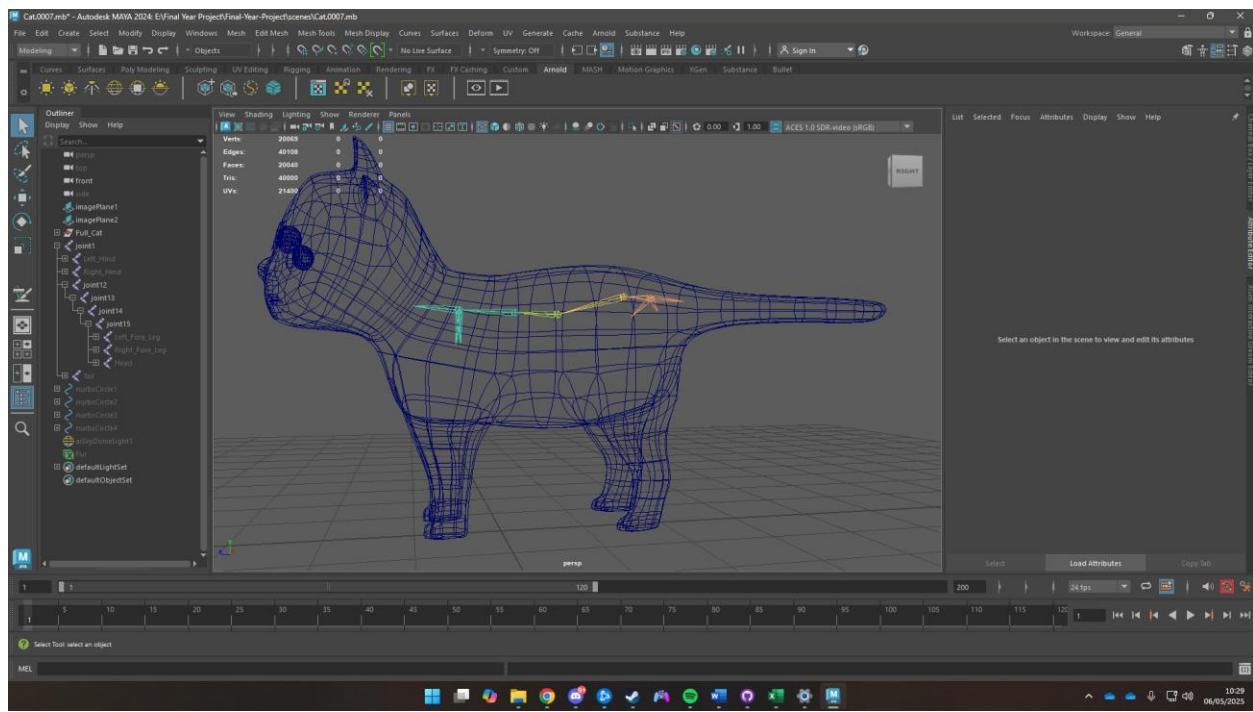


Figure 46 Creating Bones

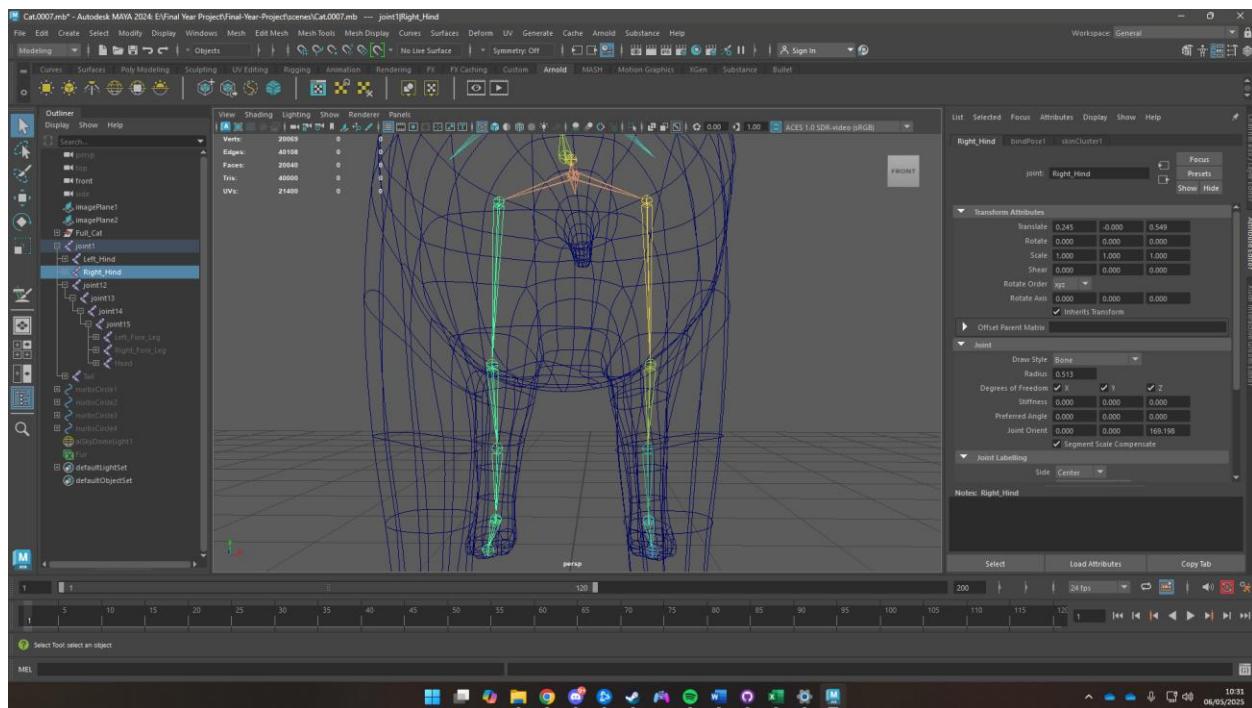


Figure 47 Creating Leg Bones

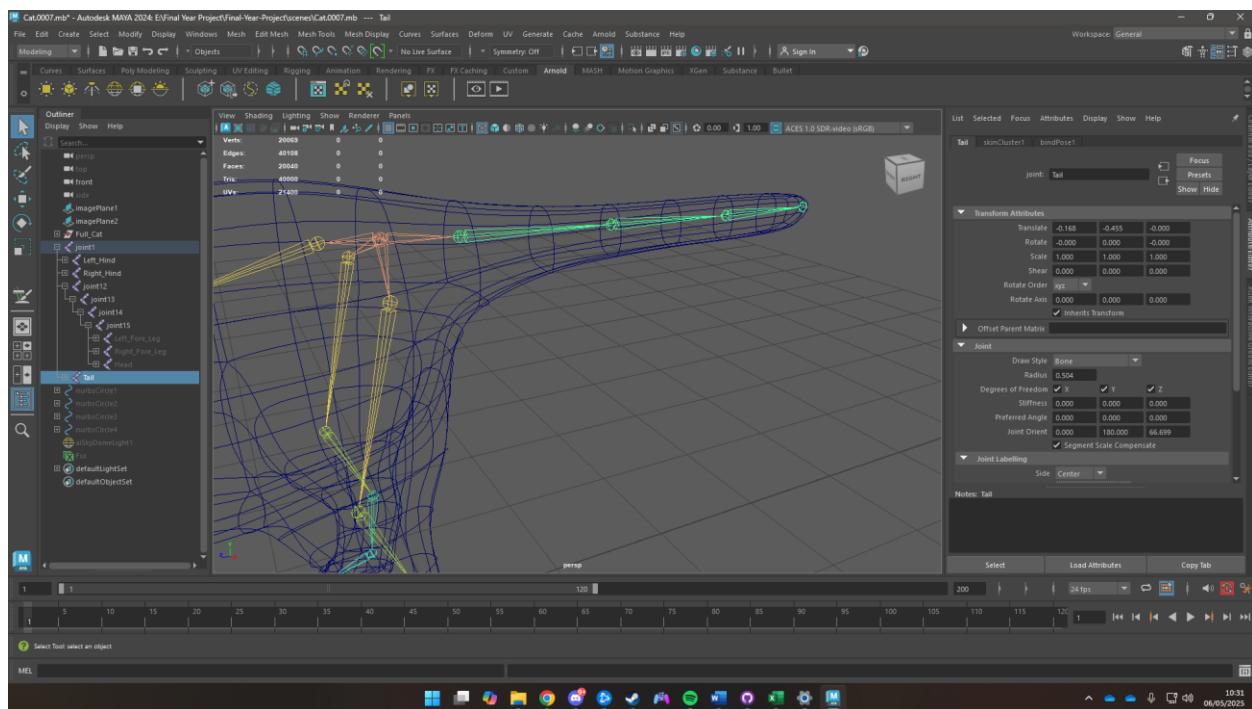


Figure 48 Creating Tail Bone

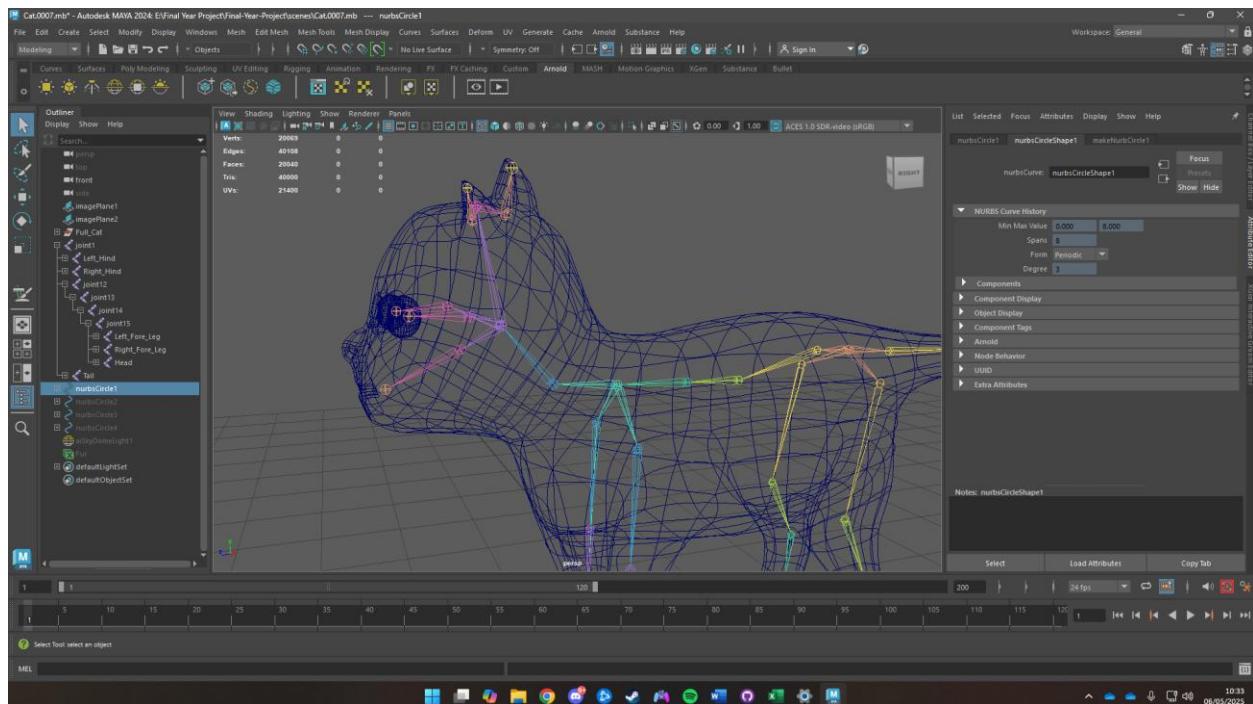


Figure 49 Creating Head Bones

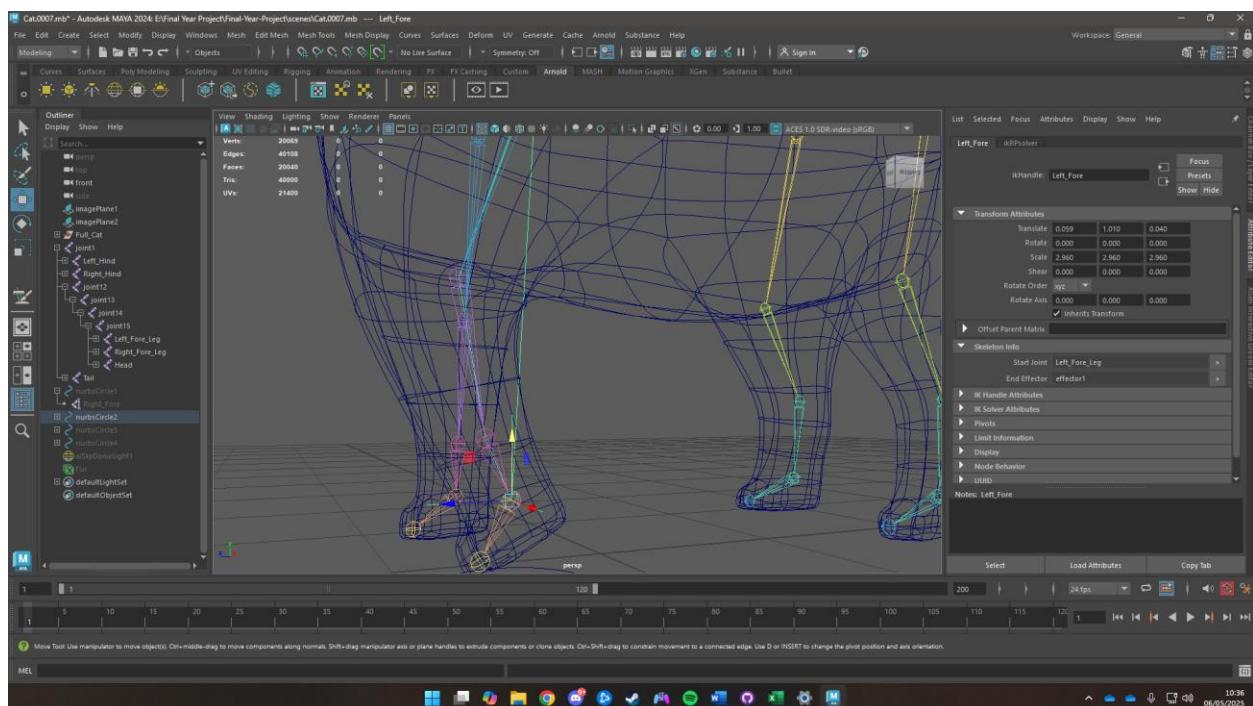


Figure 50 Creating IK Handles

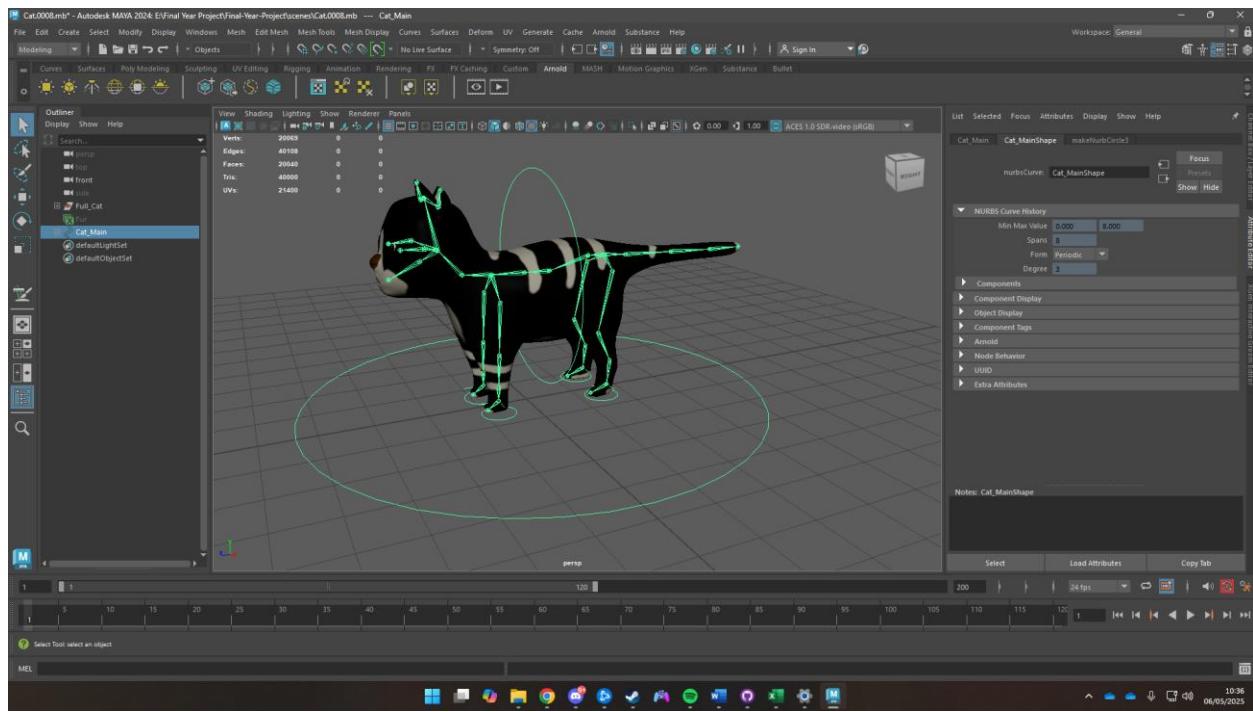


Figure 51 Adding Controllers

Environment Modelling

Modular Kit

A modular kit was created using planes. Extrude tool was used to create indents with offsets to create windows and doors. Brick and concrete textures were given to the planes. The planes were then snapped together to create different structures.

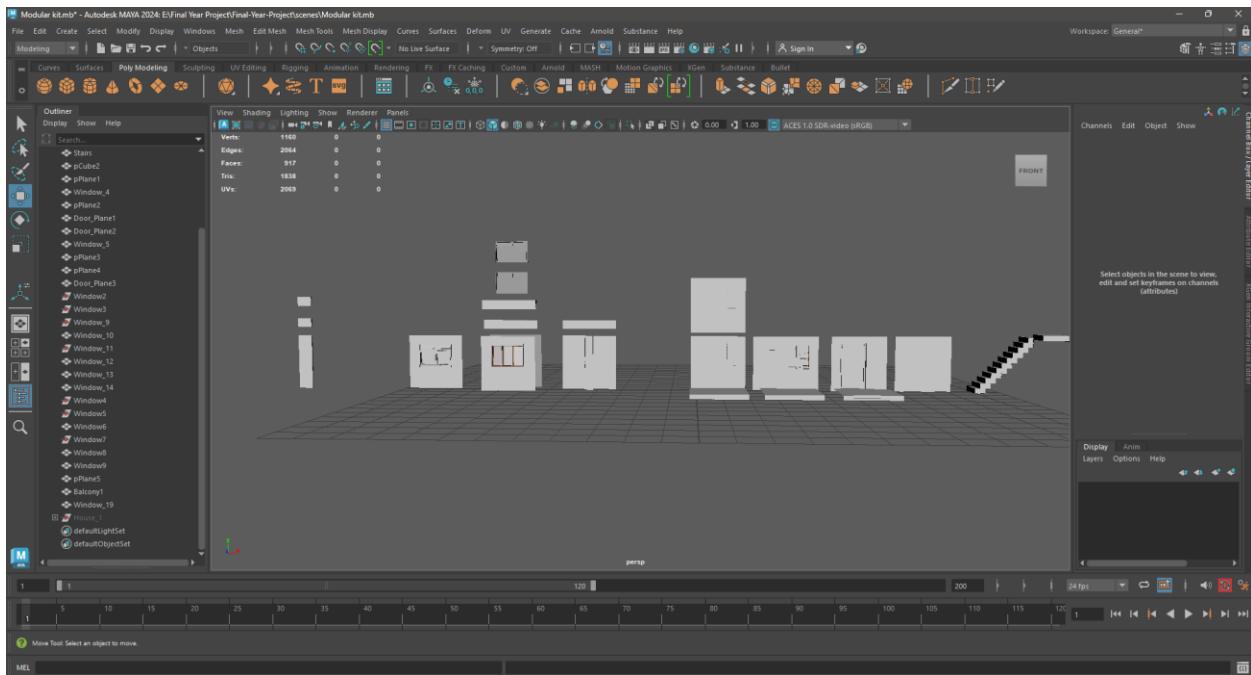


Figure 52 Modular Kit

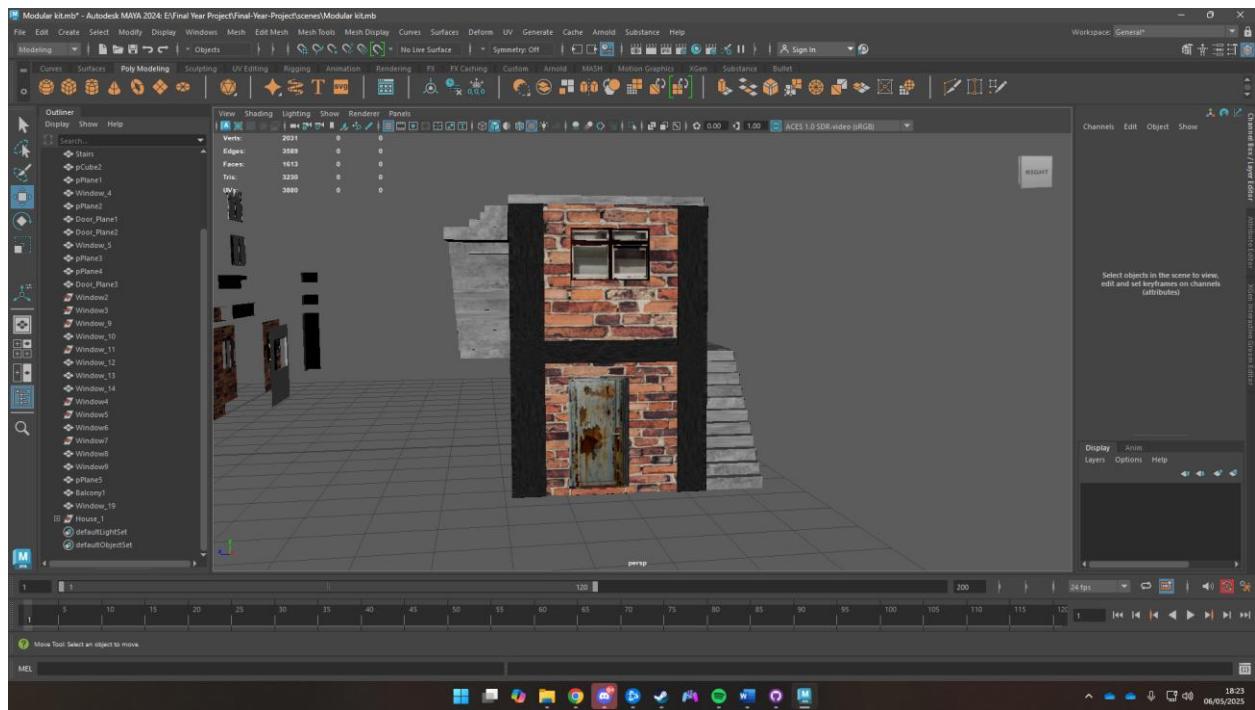


Figure 53 House made from modular kit

Air Conditioner

To create the air conditioner first the 2D image was imported into blender then it was 3D projected to create a rough mesh. Then it was adjusted, and the air conditioner was created.

First a plane is created

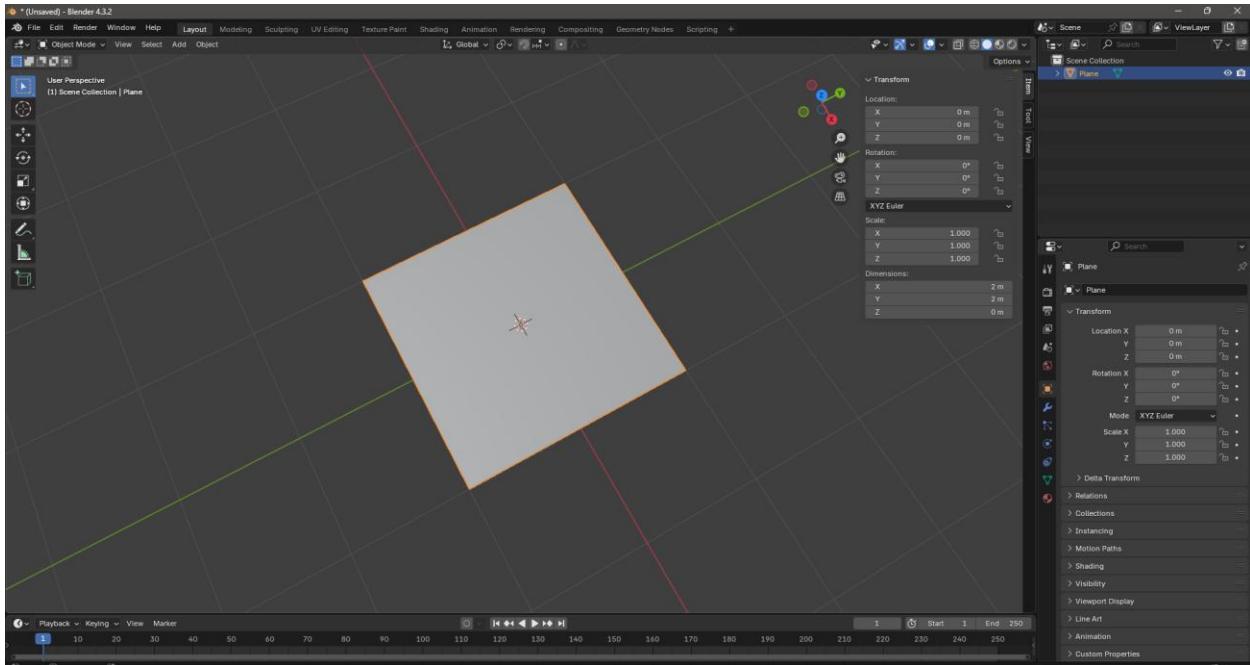


Figure 54 A Plane is created

Then the dimensions of the image to be projected is taken

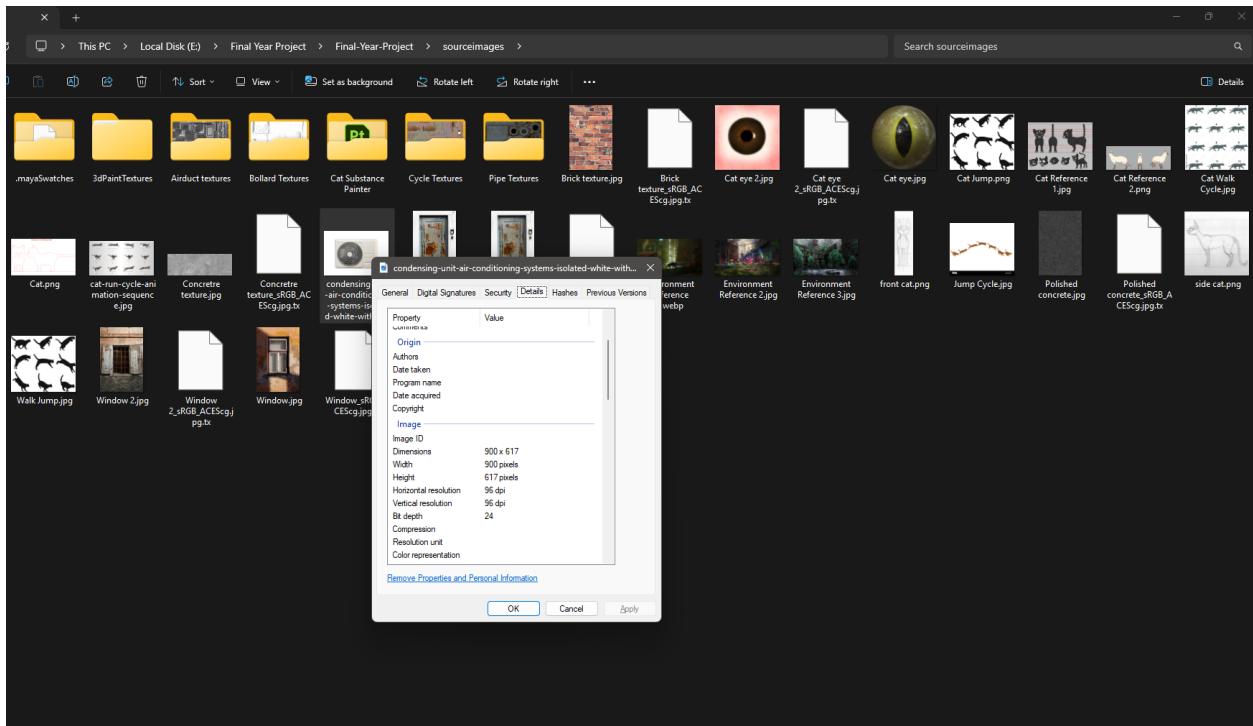


Figure 55 Dimensions of image to be projected

The dimensions of the image are then implemented on the plane

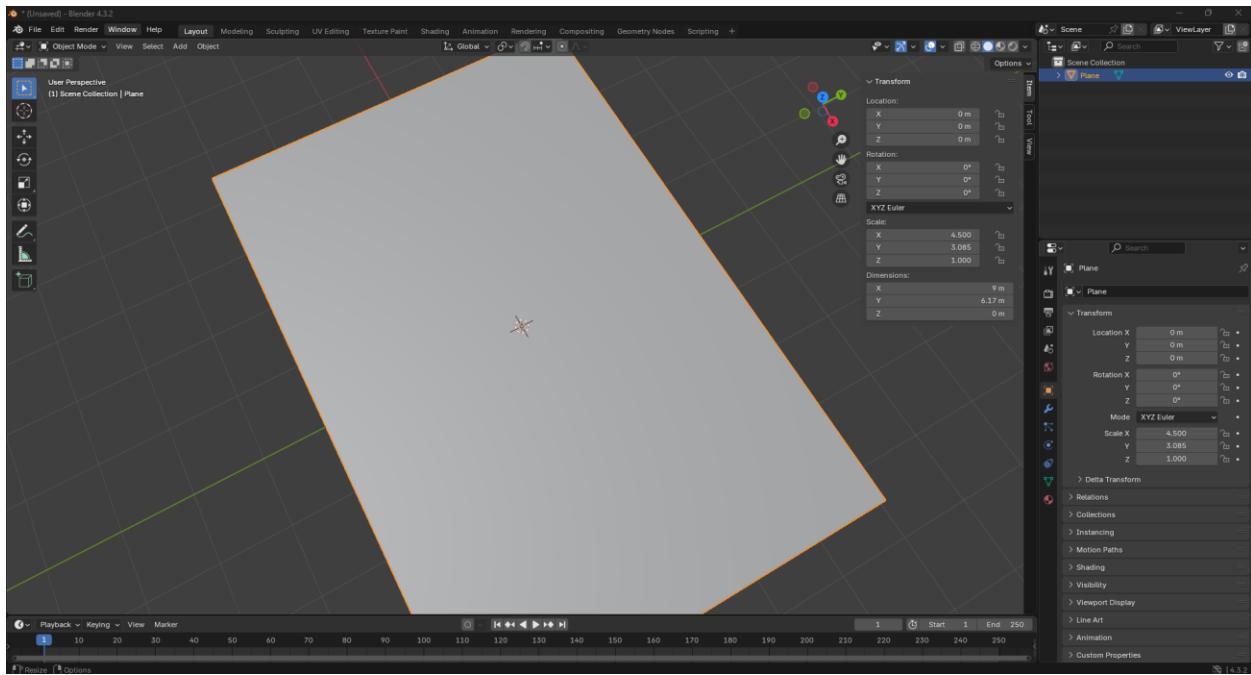


Figure 56 Implementing dimensions

Subdivisions are then added to the plane

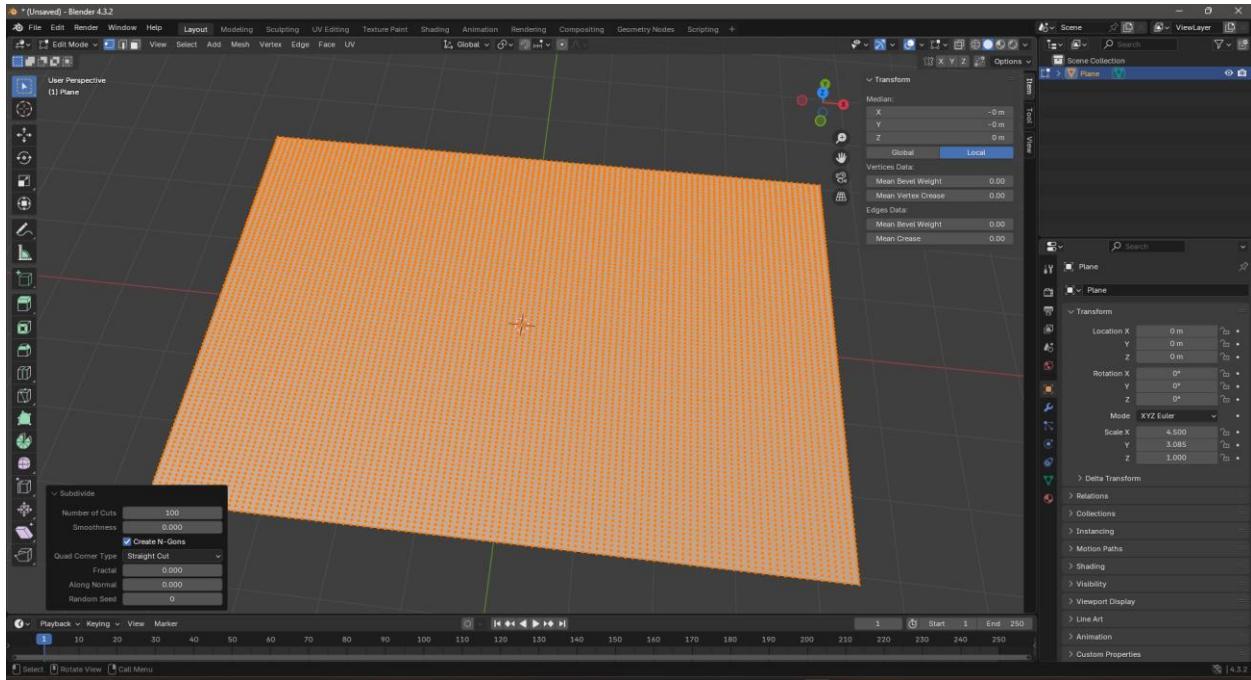


Figure 57 Subdivisions added

Then a displace modifier is added

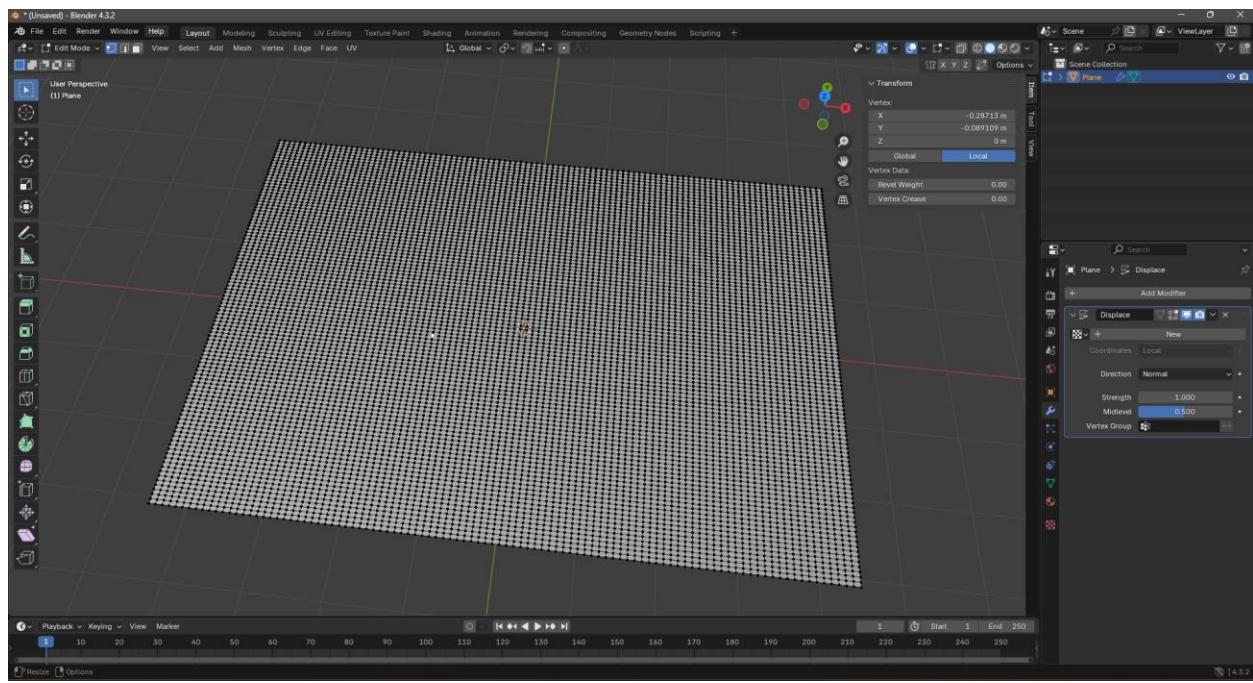


Figure 58 Adding Displace modifier

Projected model after image was added to the displacement modifier

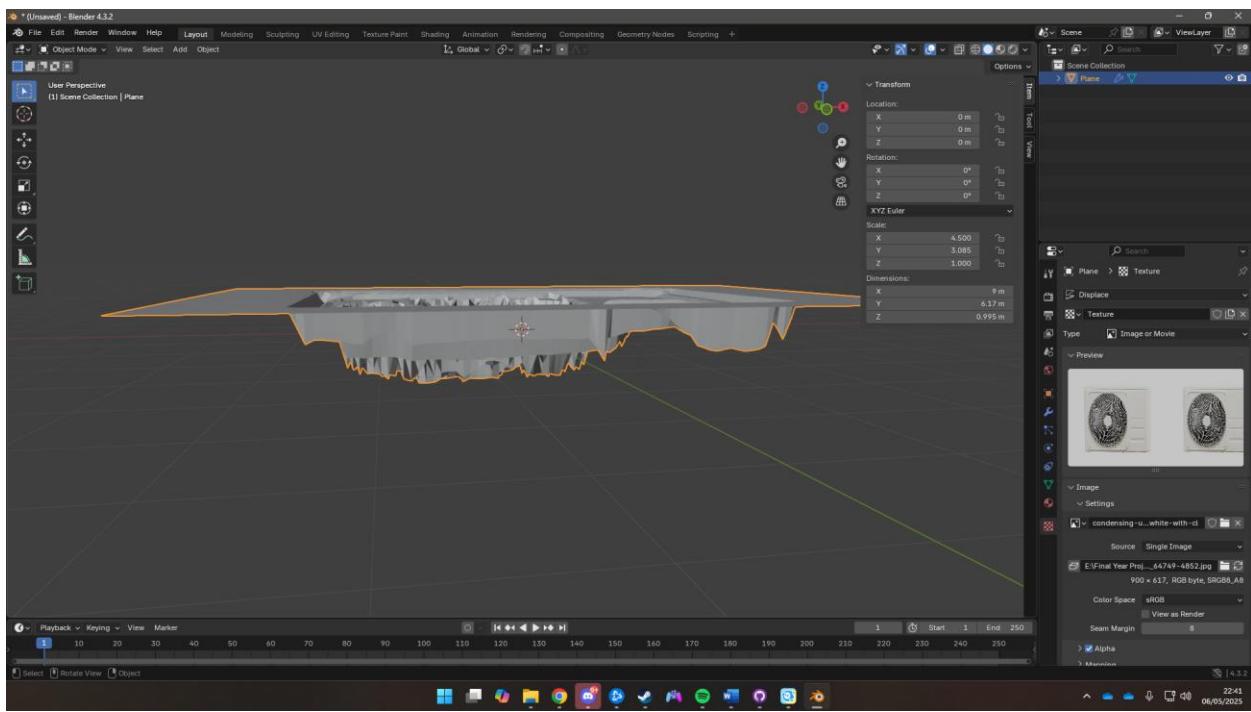


Figure 59 Projected Model

The Rough Projected model was then cleaned up to create an air conditioner



Figure 60 Completed Air Conditioner

Electric Box

The electric box was created in blender. First a cube was brought in and scaled to match a rectangular cabinet shape. Edge Loops were then added to create door panels.

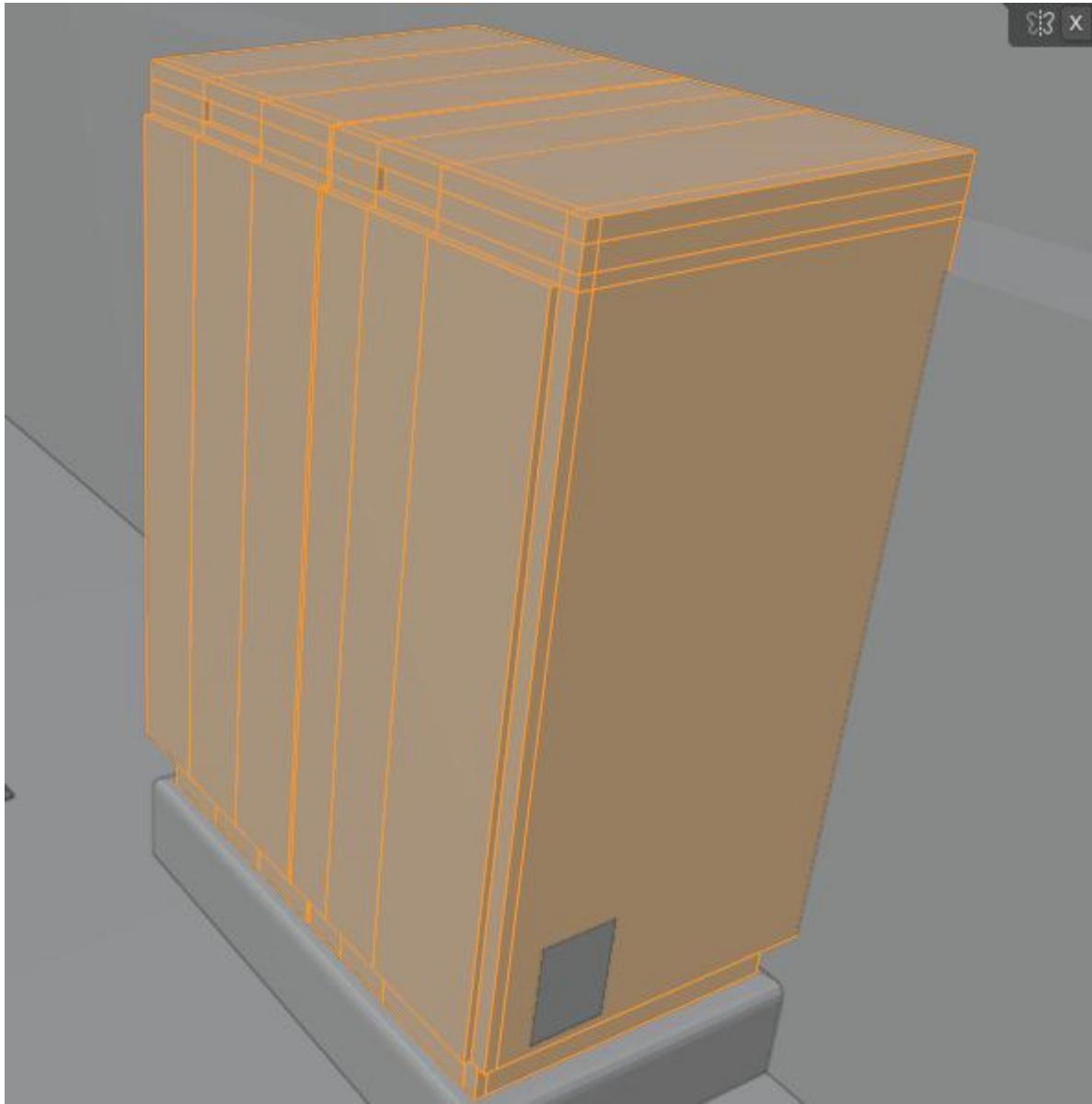


Figure 61 Electric Box Topology

A smaller rectangular box was added below the electric box to act as the base for the box.

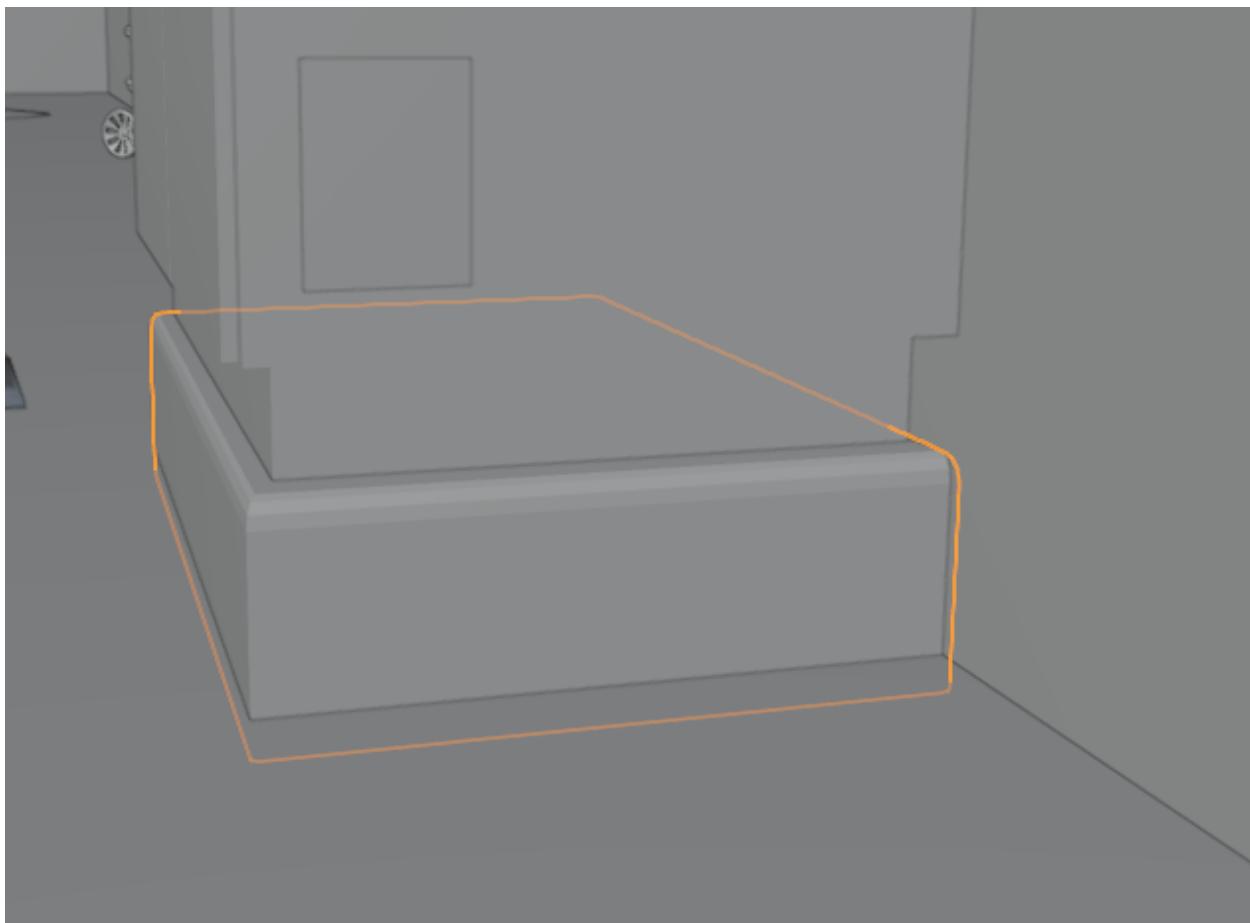


Figure 62 Electric Box Stand

The .fbx of the Electric box was then exported and imported into substance painter where textures were given.

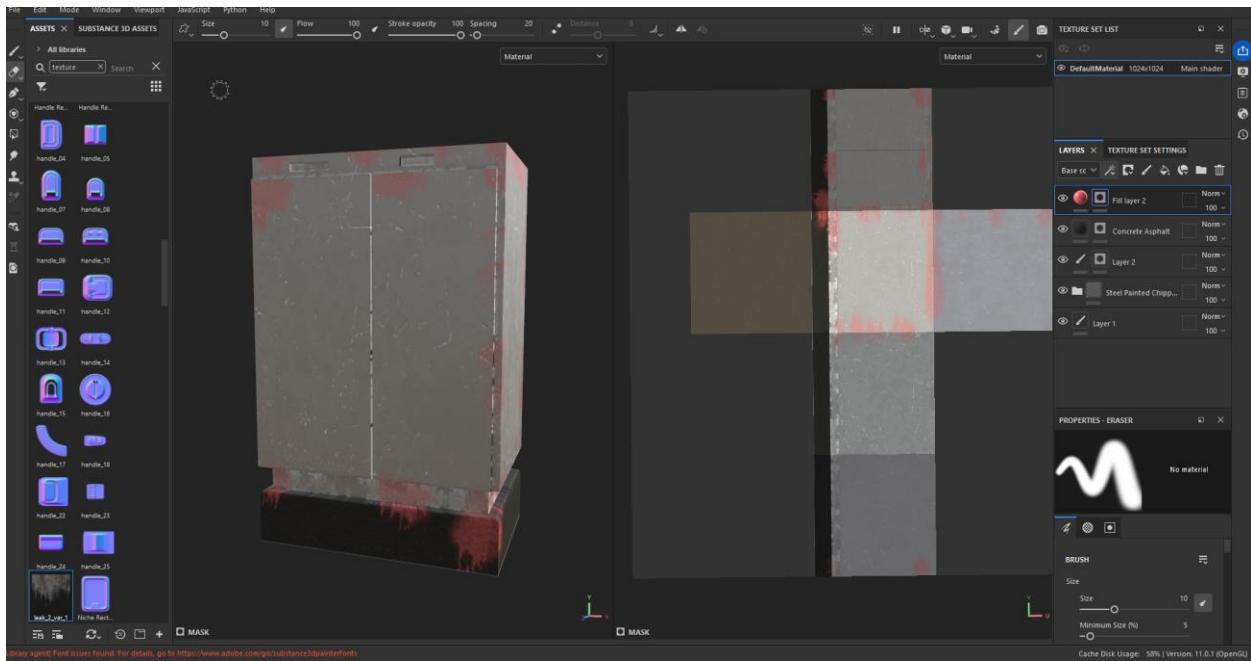


Figure 63 Texturing Electric Box

Minor details were also added

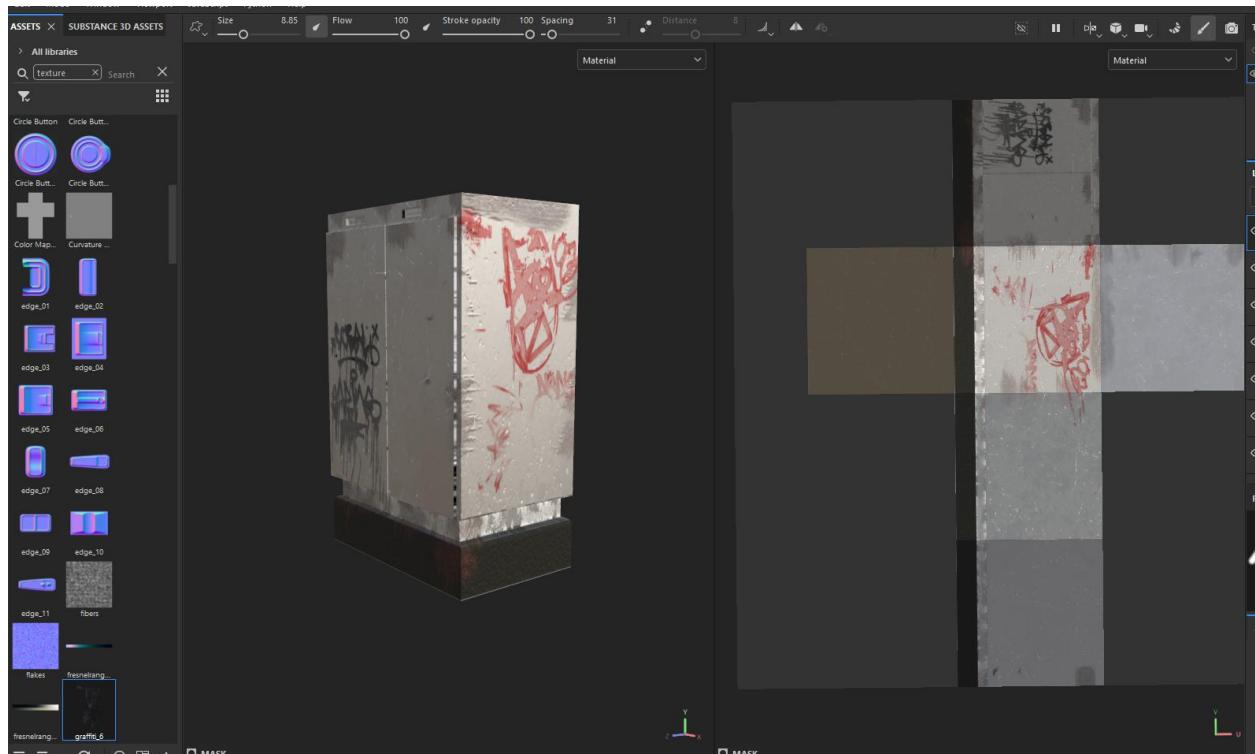


Figure 64 Adding Minor Details to the Electric box

Trash Dumpster

To create a trash dumpster first a good reference image is needed.

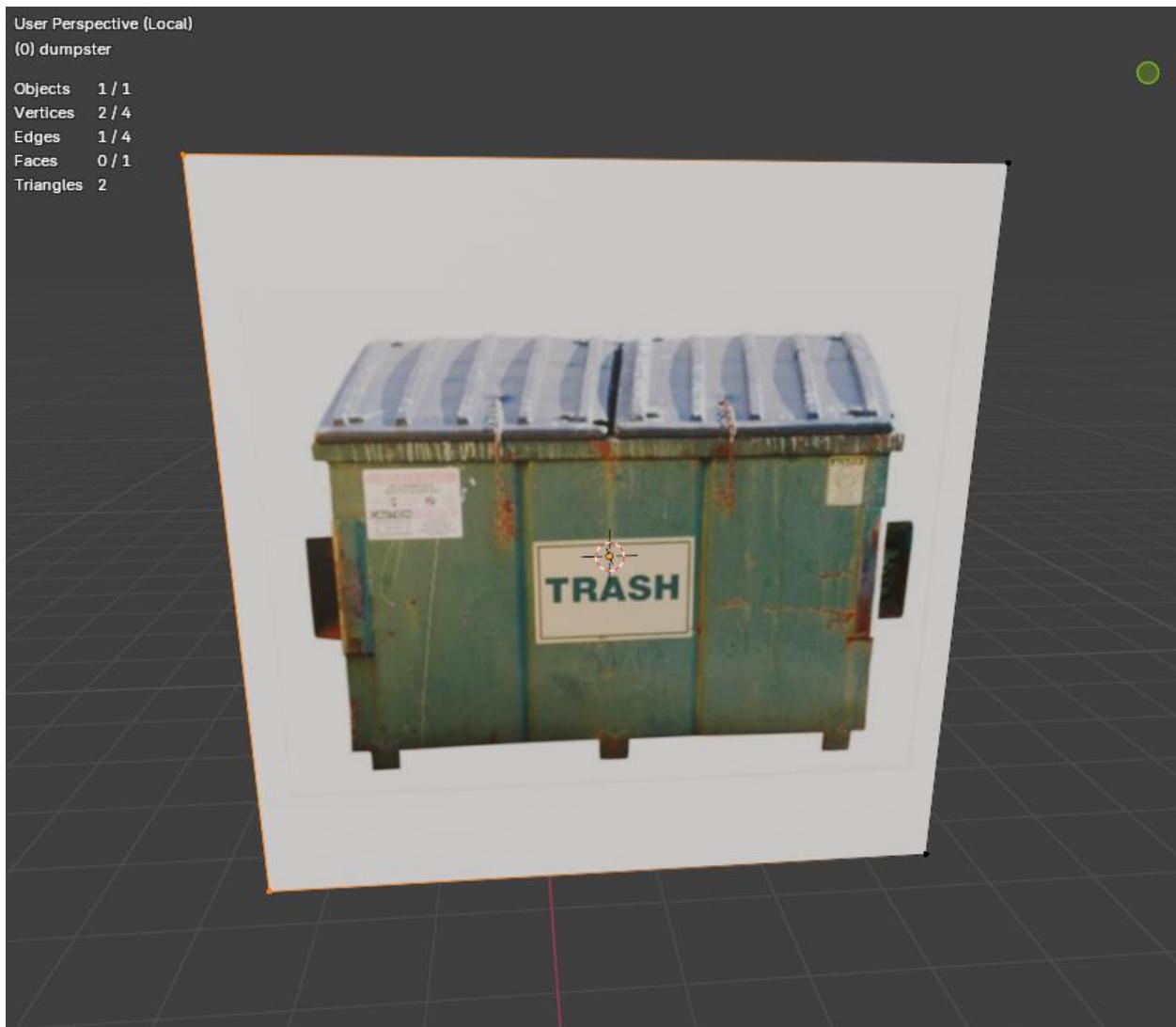


Figure 65 Dumpster reference image

Then a cube is taken and scaled to the proportions of the dumpster in the image and is then projected via camera mapping.



Figure 66 Projected Trash Dumpster

The mesh is then cleaned up to get a proper looking trash dumpster.



Figure 67 Cleaned up trash dumpster

For the textures the planes were given a base color and alpha while a royalty free graffiti was added

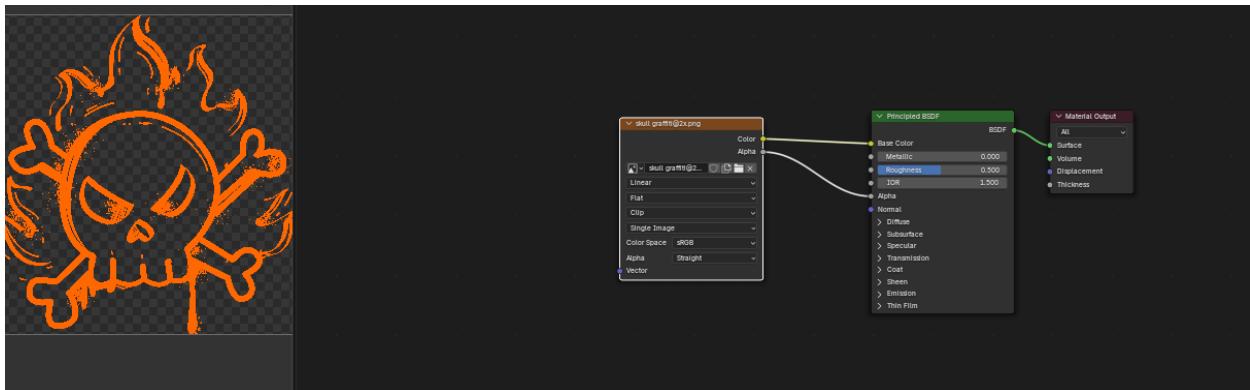


Figure 68 Texturing Trash Dumpster

A shrinkwrap modifier was used to project it as a decal

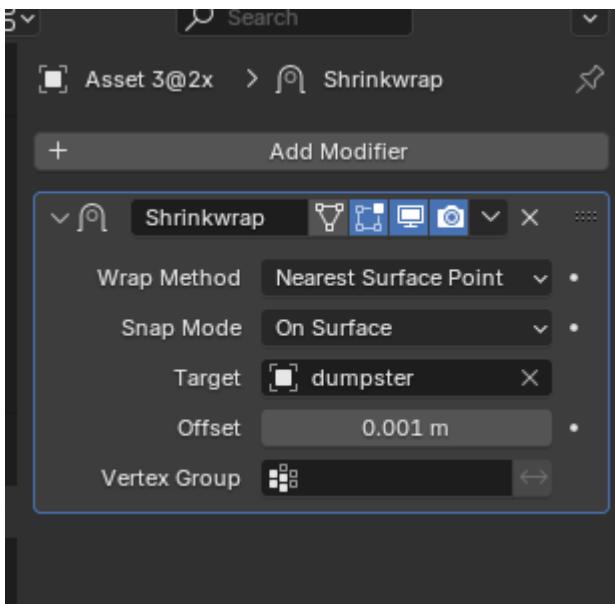


Figure 69 Use of shrink wrap modifier

This is the fully textured Trash Dumpster



Figure 70 Fully Textured Trash Dumpster

Window

To create a simple window, first faces were selected where the window is supposed to be.

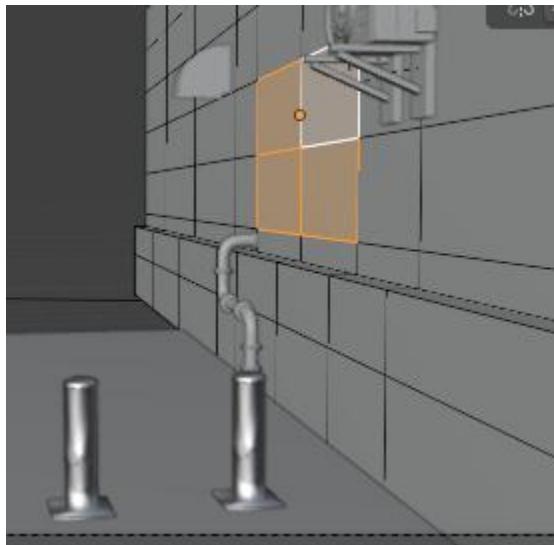


Figure 71 Selecting Faces for a window

The extrude tool was then used multiple times to reduce the thickness and offset the faces to create a realistic looking window



Figure 72 Window

Wires

To create realistic looking wires. The EP Curve Tool was used to first create a NURBS Curve by jotting down points.

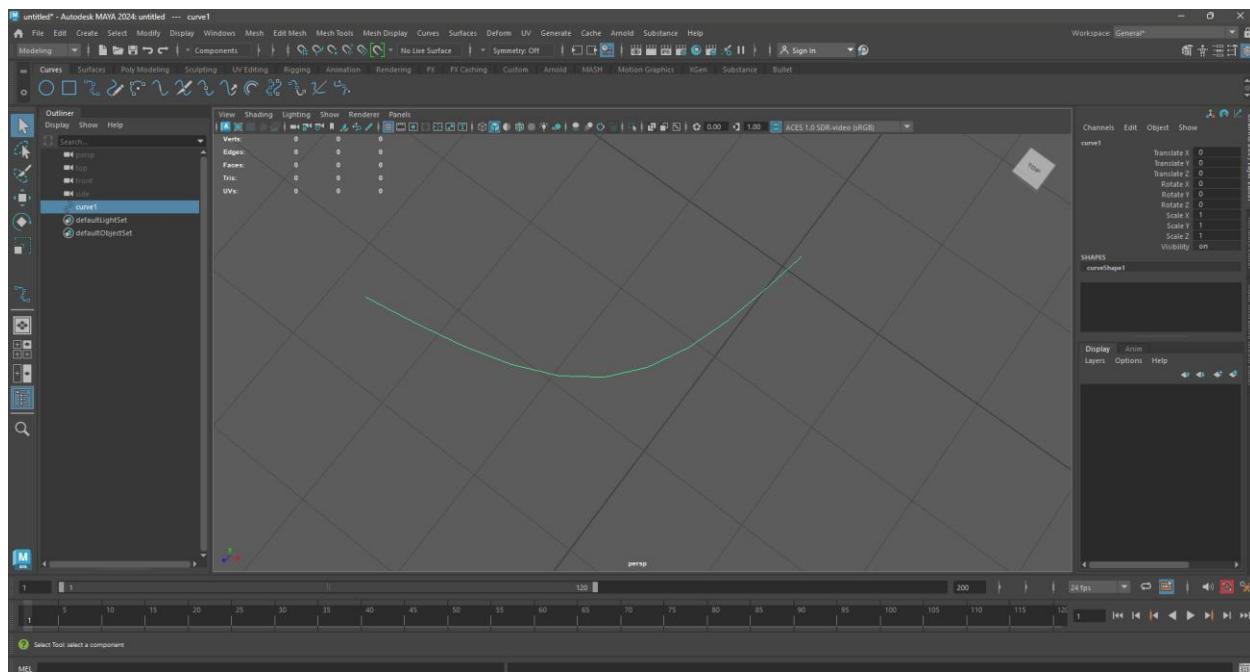


Figure 73 Creating a curve using EP Curve Tool

A Cylinder is then taken and its subdivisions reduced

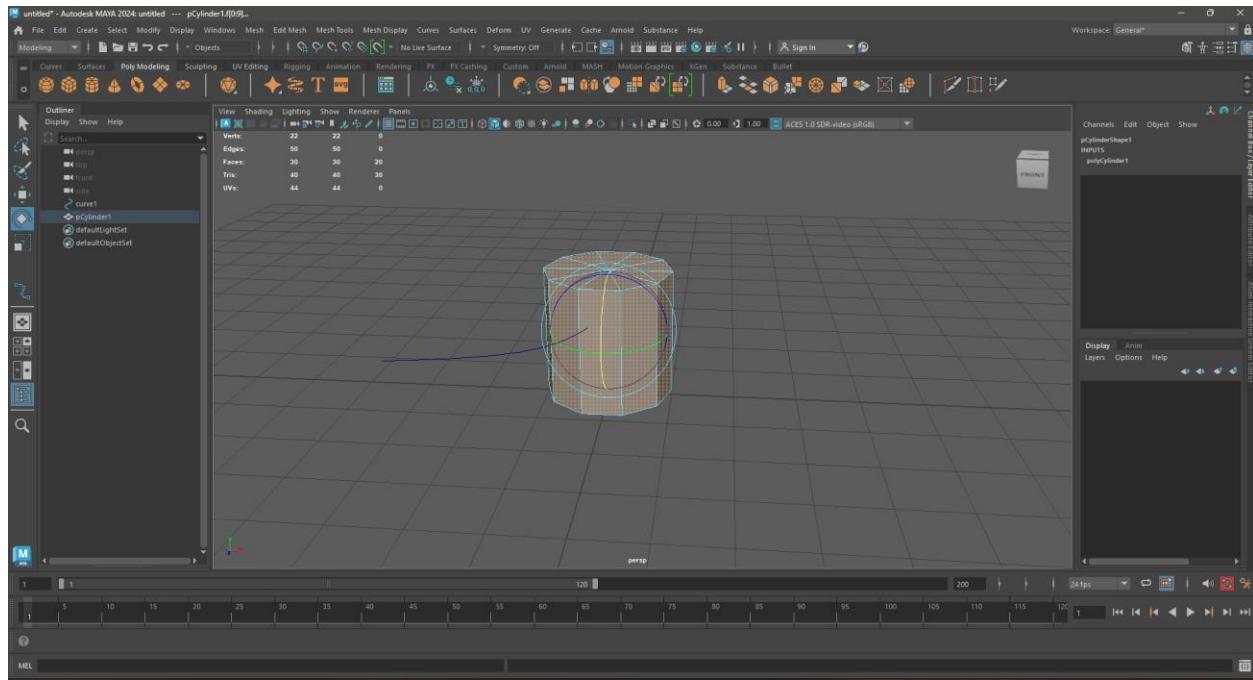


Figure 74 Taking a cylinder

All faces of the cylinder are deleted except one side to give a circular looking polygon then it is placed on the curve

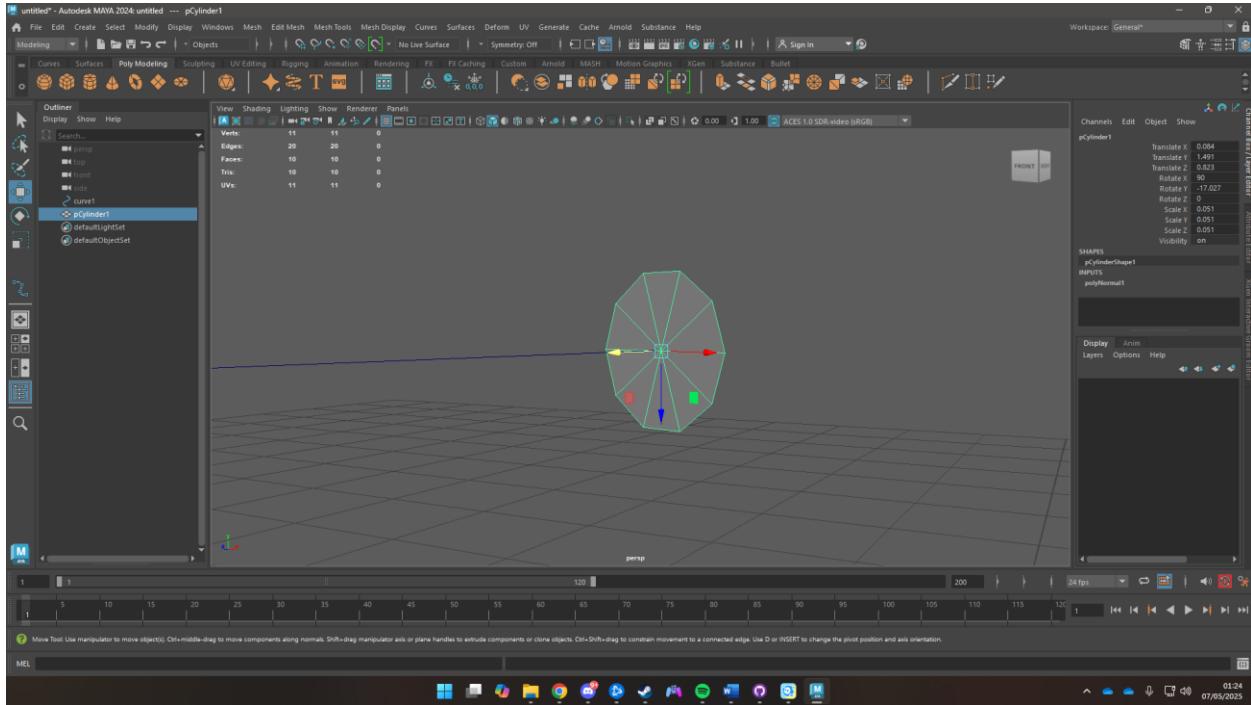


Figure 75 Circular polygon on curve

The Polygon is then extruded along the curve.

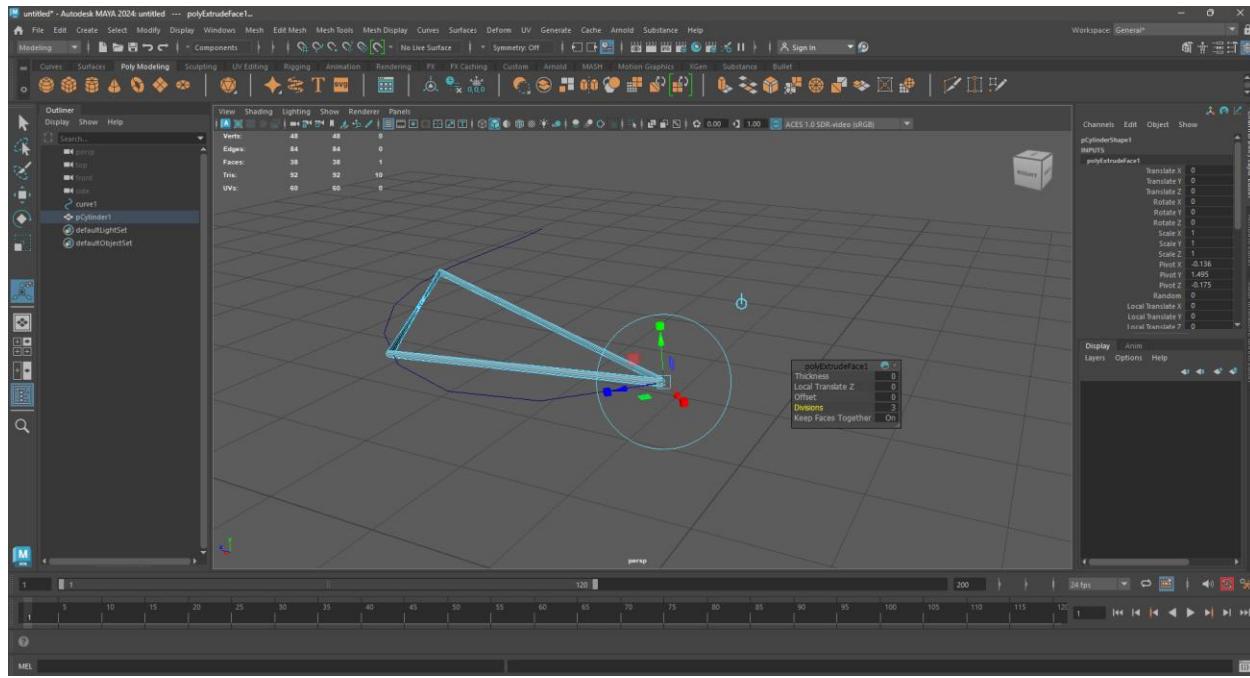


Figure 76 Extruded Polygon Along Curve

Divisions are then added to curve the polygon along the curve

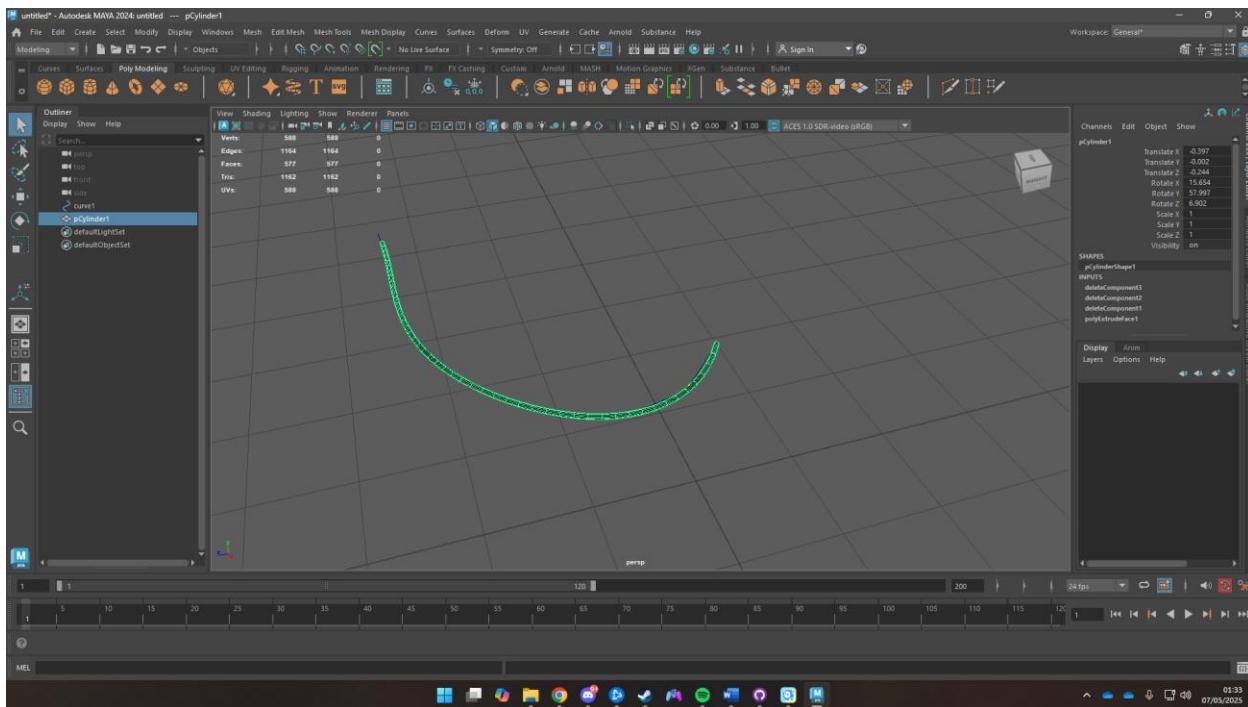


Figure 77 Created Wire

Downloaded Assets

Assets such as cycle, pipes, airduct, bollard were downloaded from Quixel Bridge and Polyhaven. The HDRI was also downloaded from Polyhaven

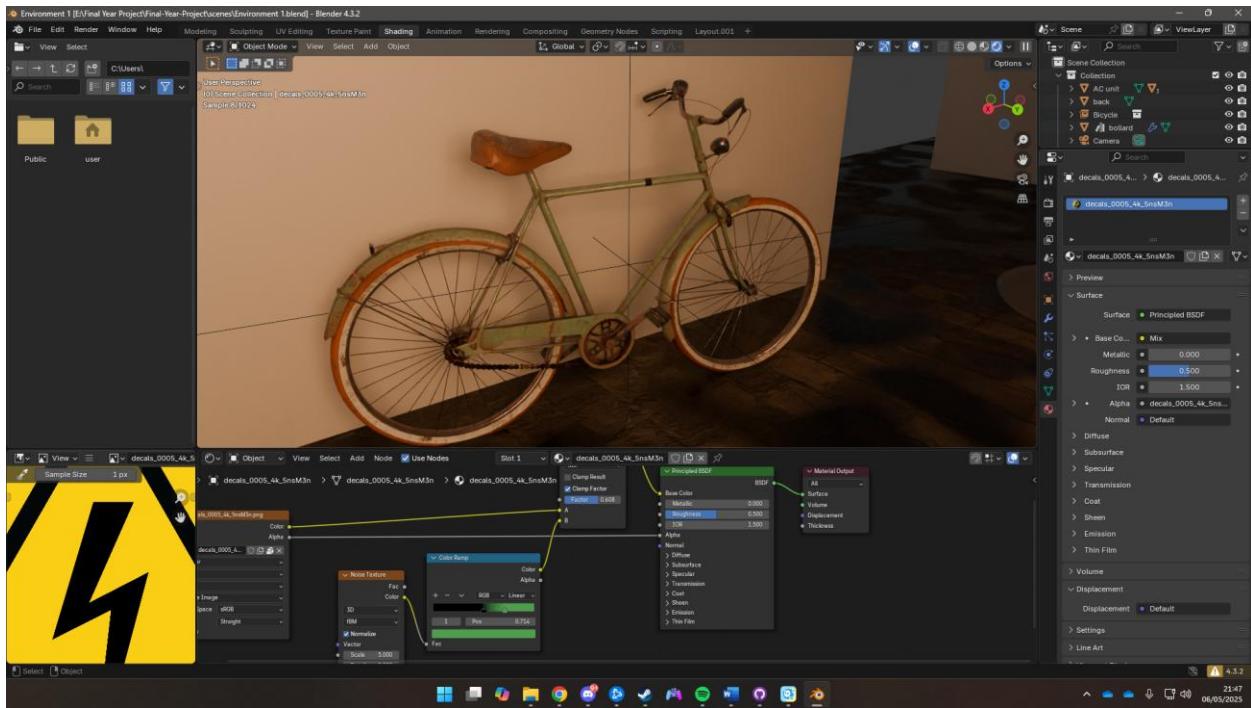


Figure 78 Imported Cycle from Quixel Bridge

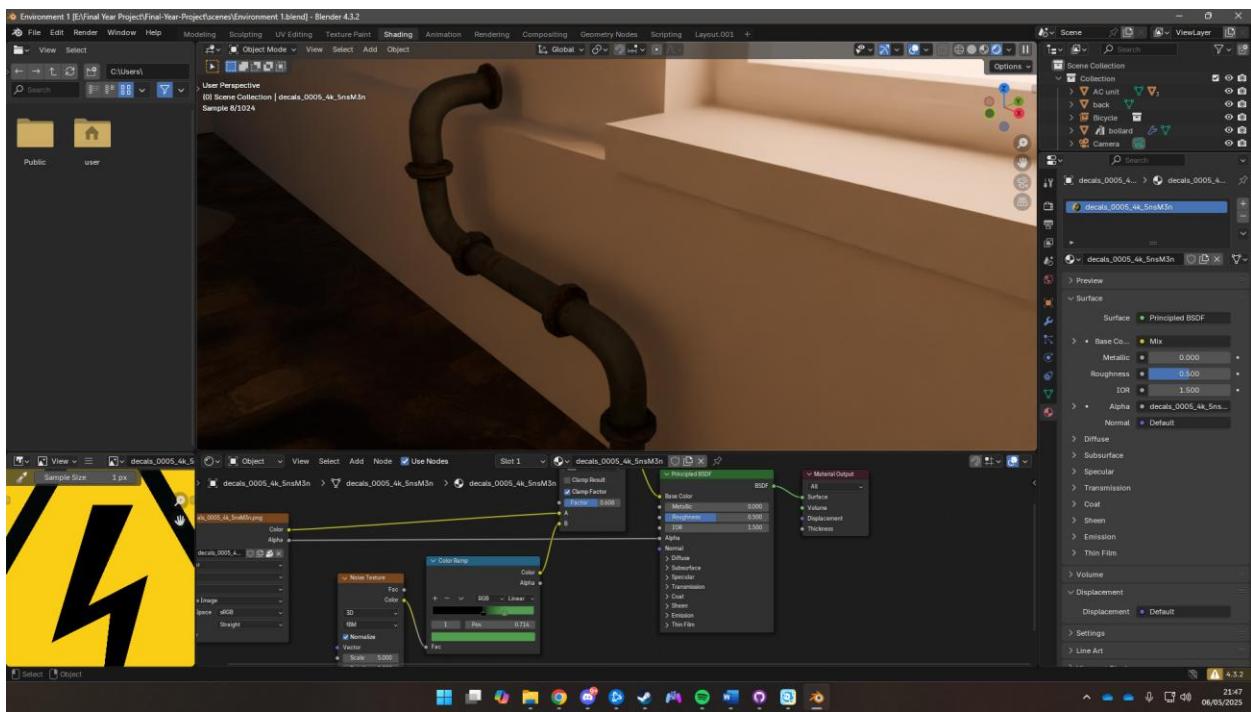


Figure 79 Pipes imported from Polyhaven

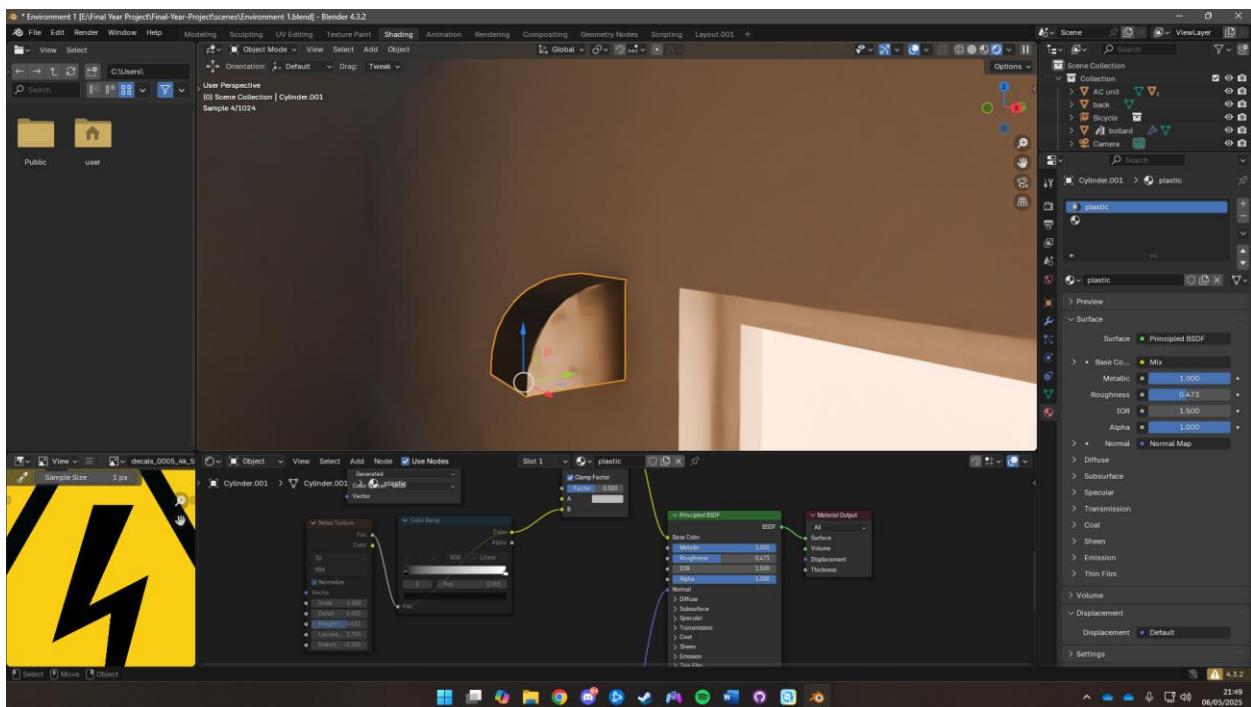


Figure 80 Airduct imported from Polyhaven

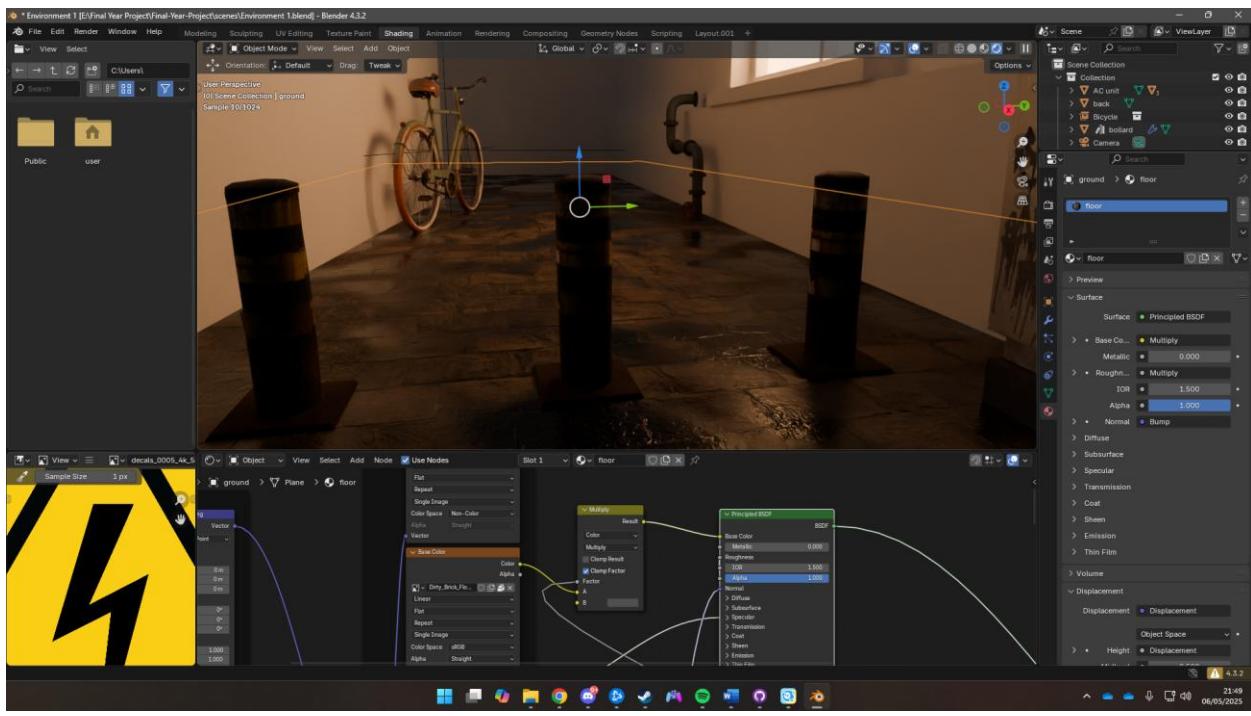


Figure 81 Bollard Imported from Polyhaven

Scene Assembly

The scene was assembled by importing all the assets into a singular file and placing them according to the mood board. Creating a rough block of how the scene is supposed to look.

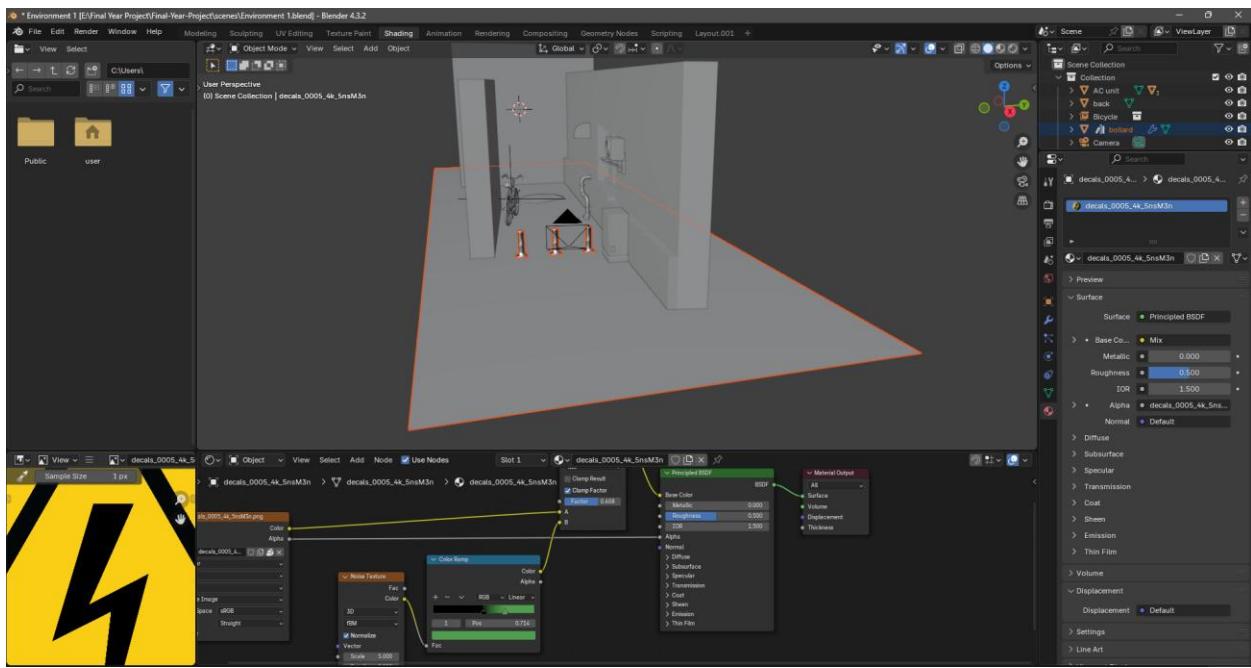


Figure 82 Rough Concept of Scene

Later minor details were added such as trash cans and garbage bags

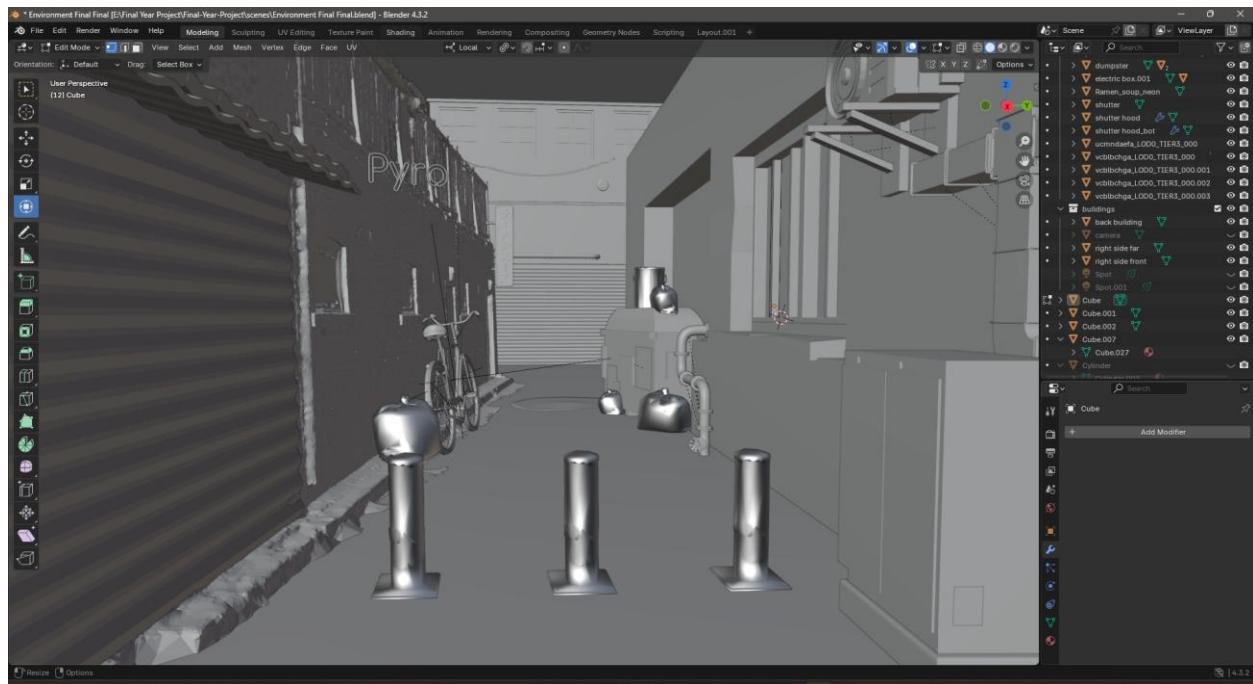


Figure 83 Minor Details added

Even further details were added to the scene such as neon signs, spotlights, tube lights.

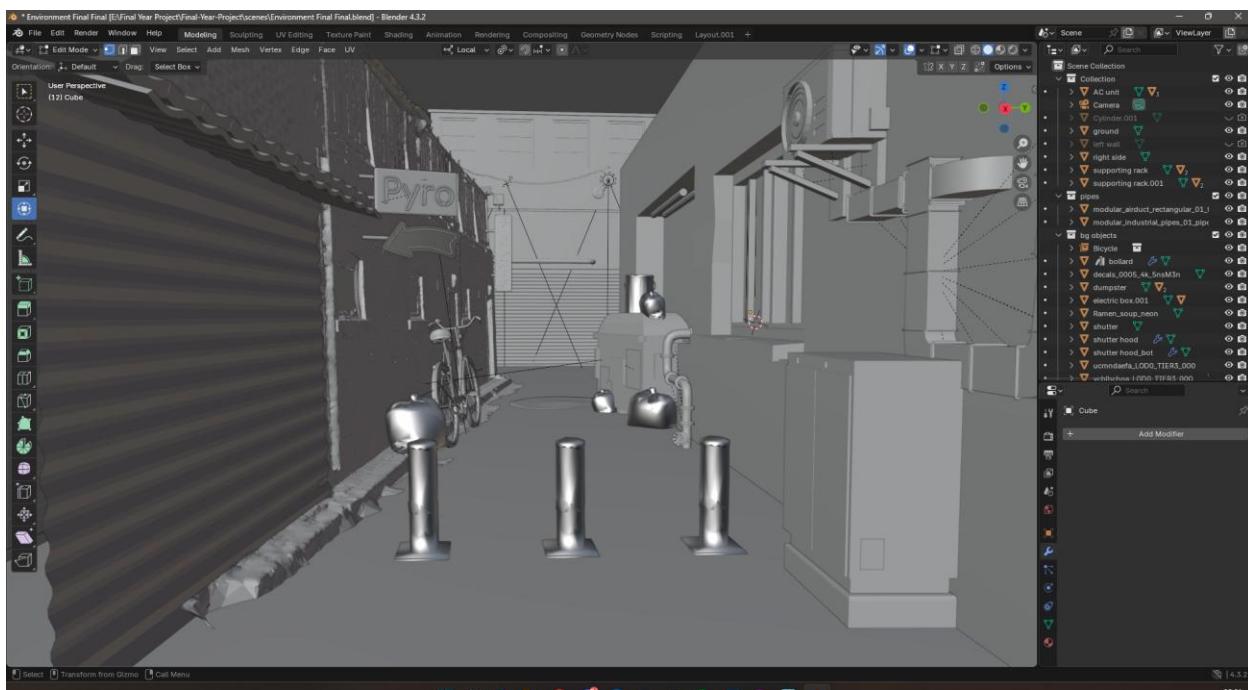


Figure 84 Final Scene Assembly

This is the render view of the scene with all textures and lighting enabled

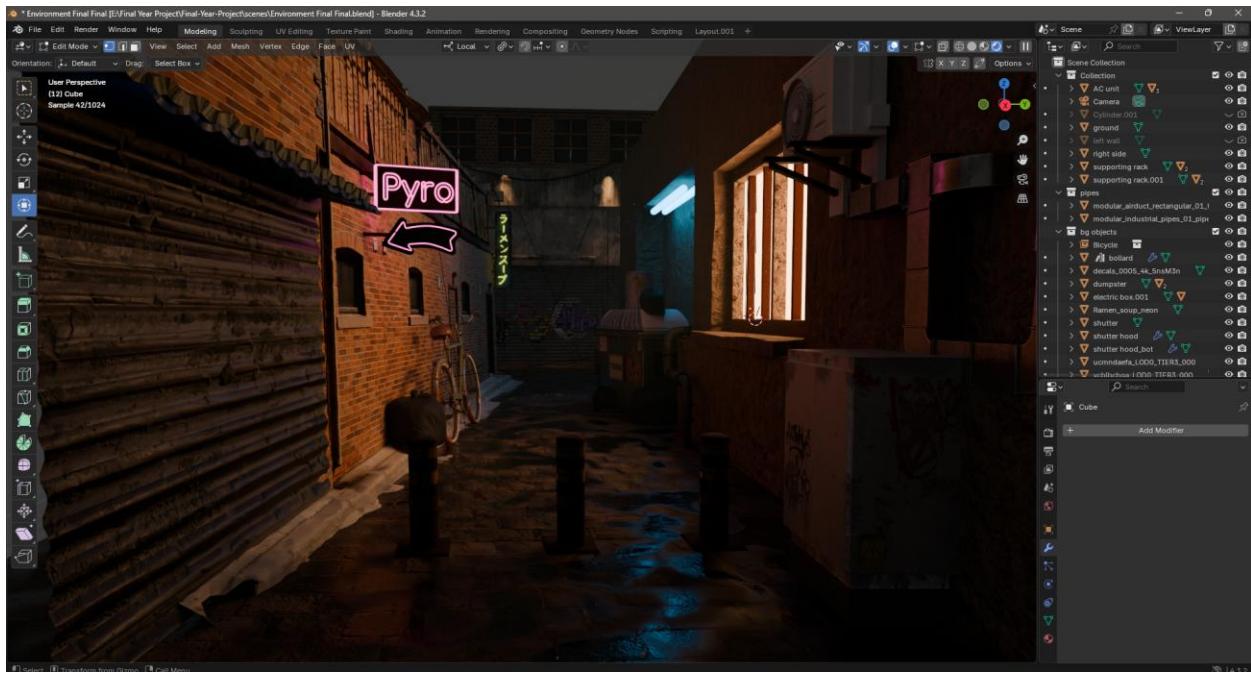


Figure 85 Rendered Scene

Animation

Various animation cycles were created for this project. Pose references were collected then imported into maya to create keyframes by moving controllers

Walk Cycle

To create a walk cycle that mimics the natural movement of a cat it requires thorough studying of catwalk references and understand the walk cycle of a cat which is in a four-beat walk cycle. Knowing the contact and passing poses in the appropriate key frames.

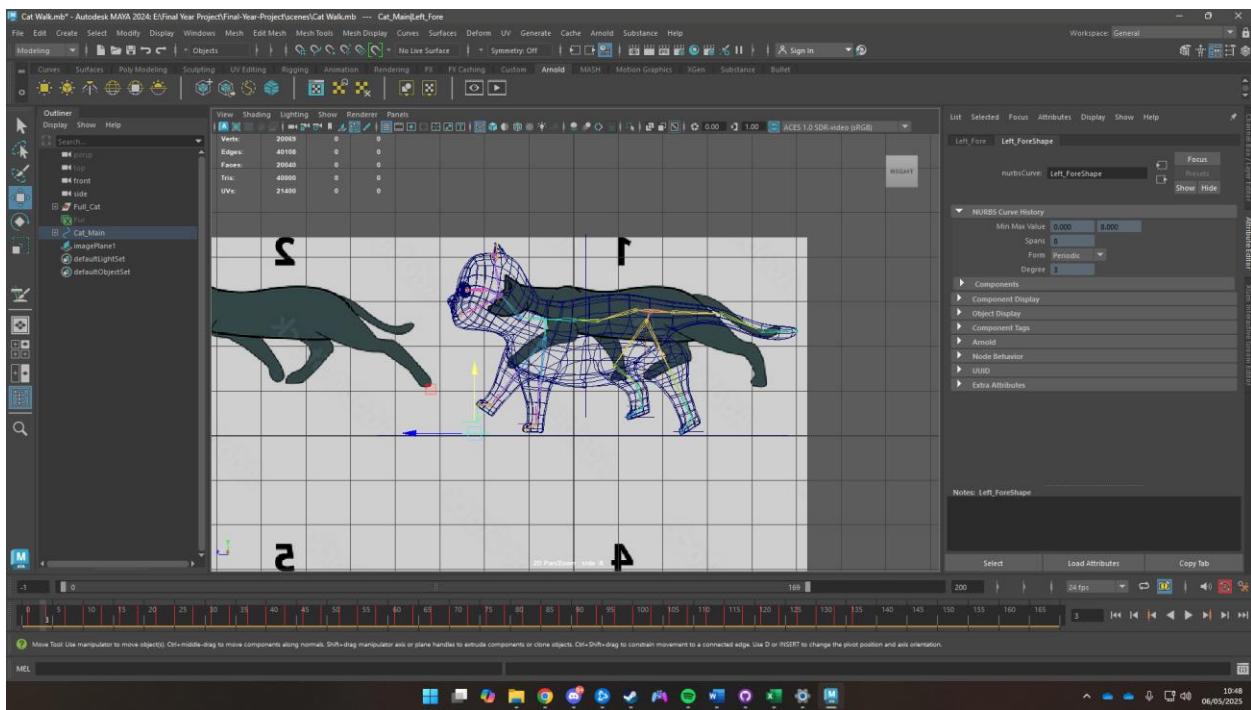


Figure 86 Creating Walk Cycle by adding Keyframes

Run Cycle

A run cycle for a cat involves fast and powerful motions which normally includes all four feet to be off the ground. It requires the studying of cats running in slow motion.

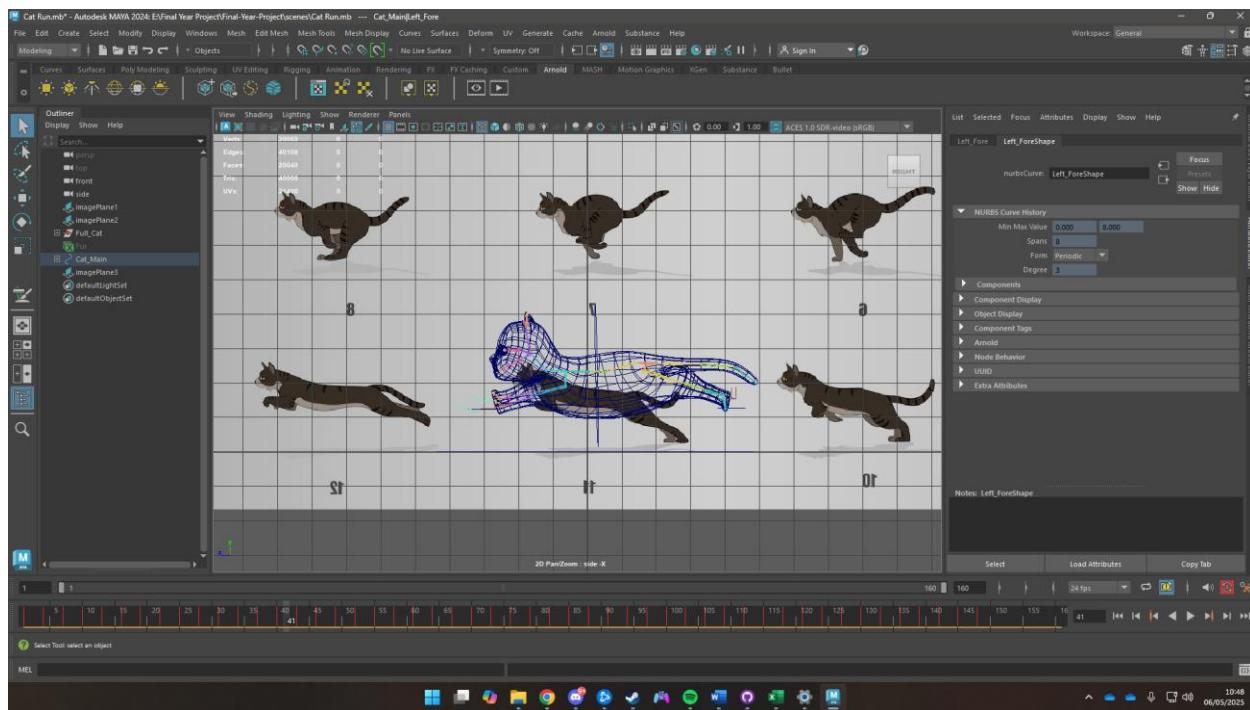


Figure 87 Creating a run Cycle

Short Jump

A short jump cycle for a cat involves animating anticipation, take-off, airborne phase, landing, and recovery phases. Since cats are agile timing and the arc they jump in are crucial to create a smooth animation.

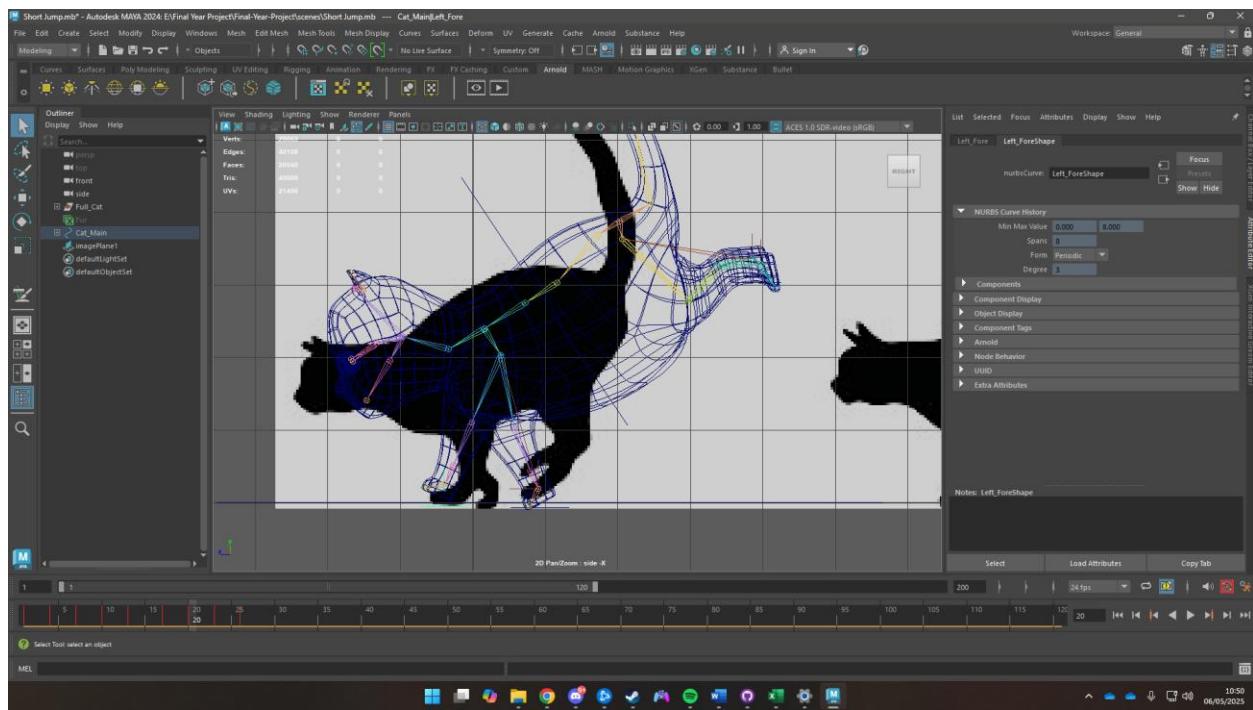


Figure 88 Creating a short jump

Long Jump

A long jump for a cat is more dramatic than a short jump. It requires a greater sense of power, distance, stretch, and control. It requires a thorough study about videos of cats leaping long distances knowing the deep anticipation, the explosive take-off, the mid-air arc, the impactful landing and the balanced recovery.

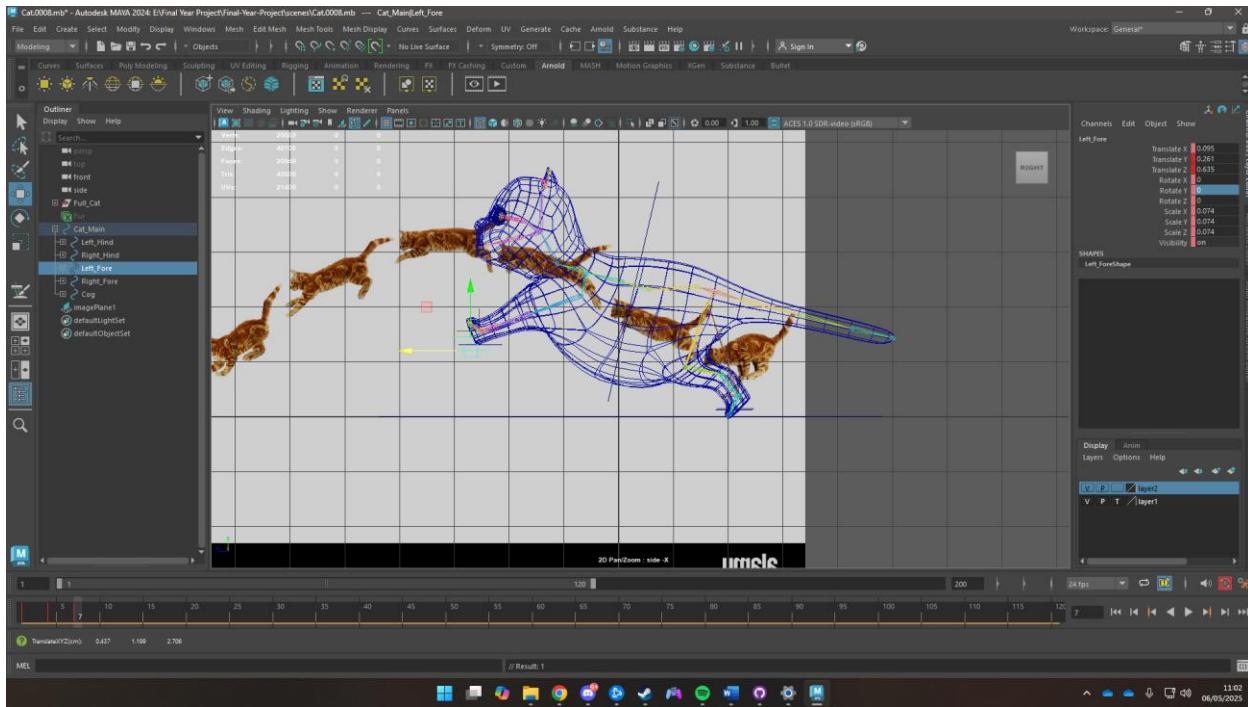


Figure 89 Creating a Long Jump Cycle

Lighting

Window Emissions

The windows were given an emissive tint leading a yellowish glow

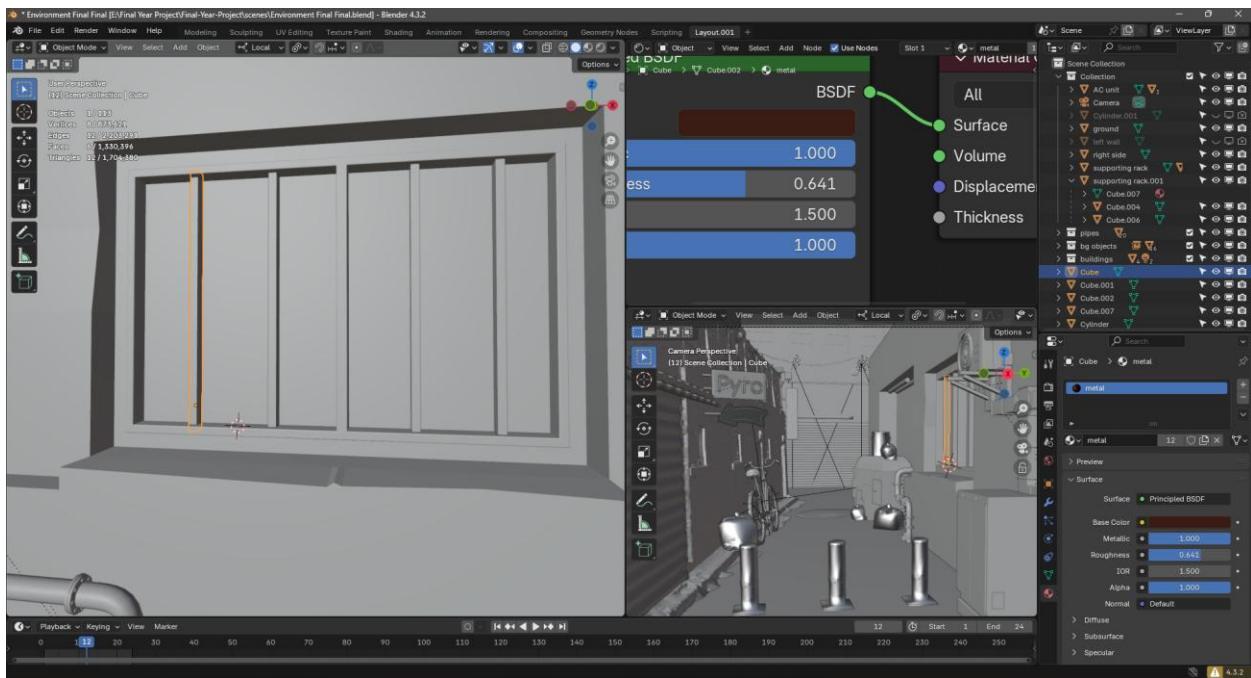


Figure 90 Untinted Windows

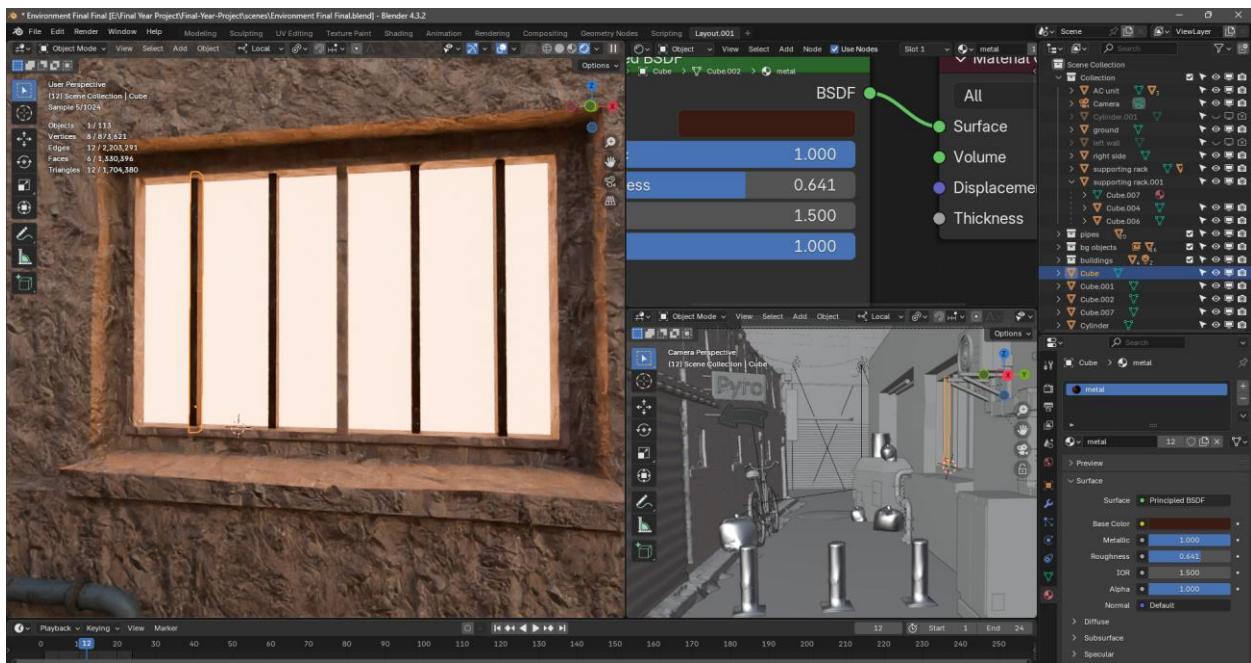


Figure 91 Windows with emissive tint

Tube Lights

The tube lights were also given an emissive blue glow to light up the scene

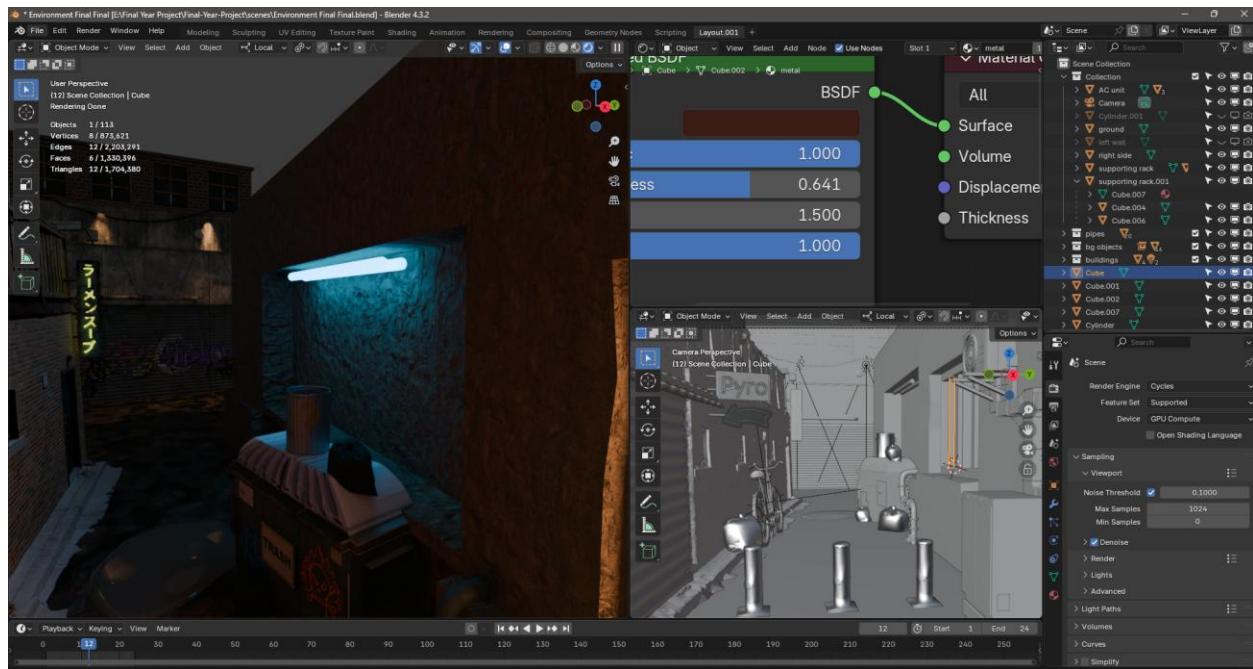


Figure 92 Tube Lights with blue emissive

Neon Signs

The Neon Signs were created and then given a neon emissive glow.

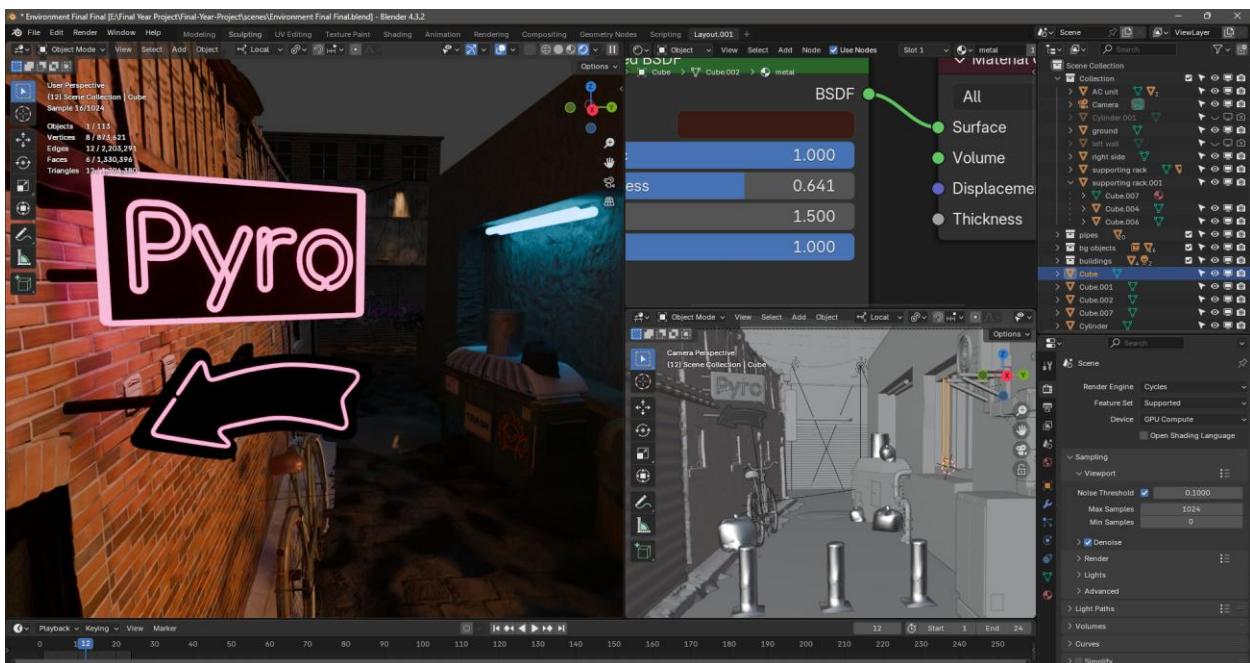


Figure 93 Neon Signs

Spotlights

Spotlights were added to the houses to give a streetlamp vibe

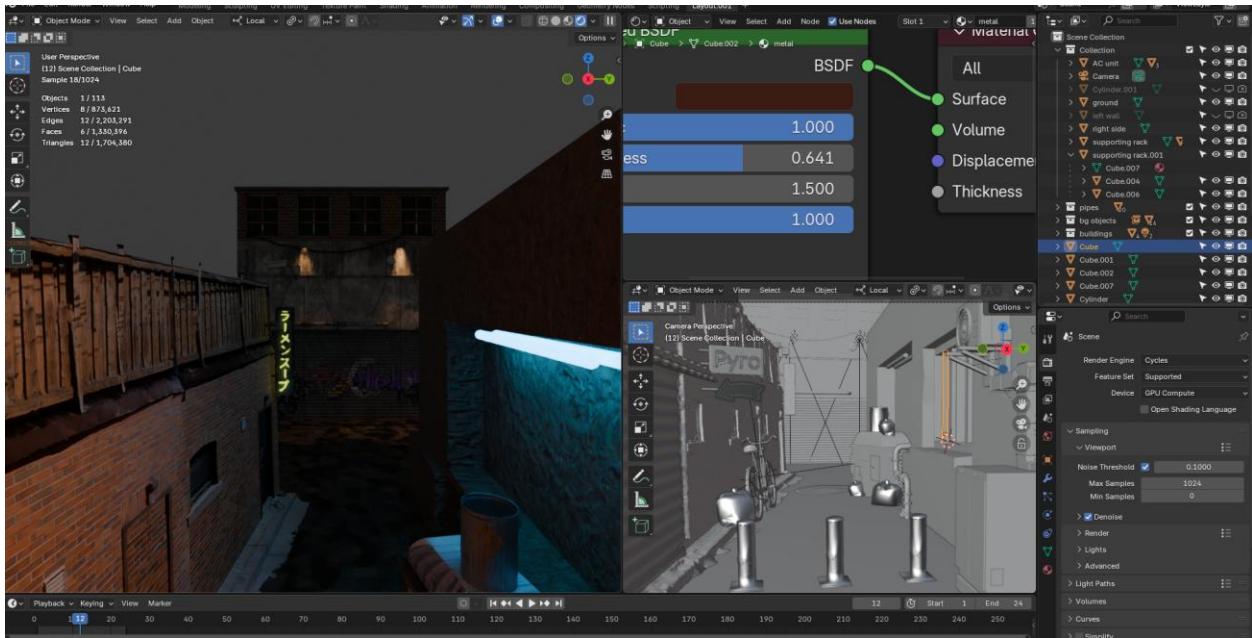


Figure 94 Use of spot lights

World Lighting

The world lighting was given a grey background texture to simulate nighttime.

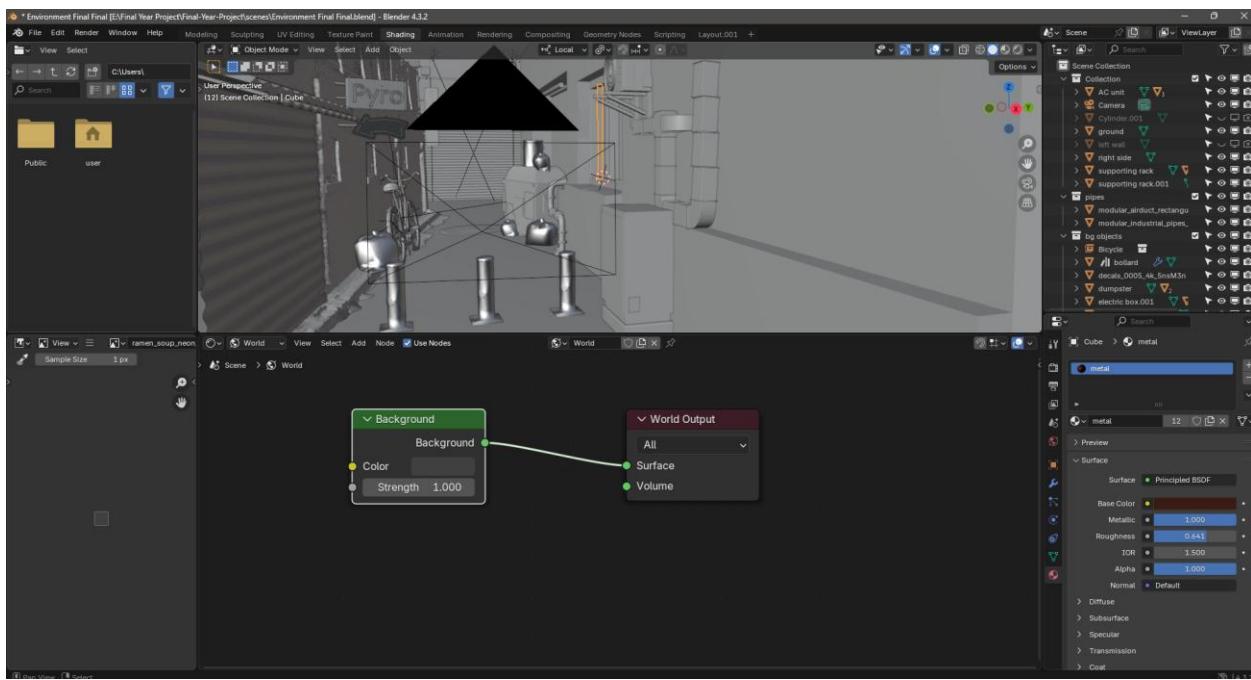


Figure 95 Texturing world lighting

Render Settings

Since Maya ran into problems Blender was chosen as the alternative for rendering. These are the render settings for blender

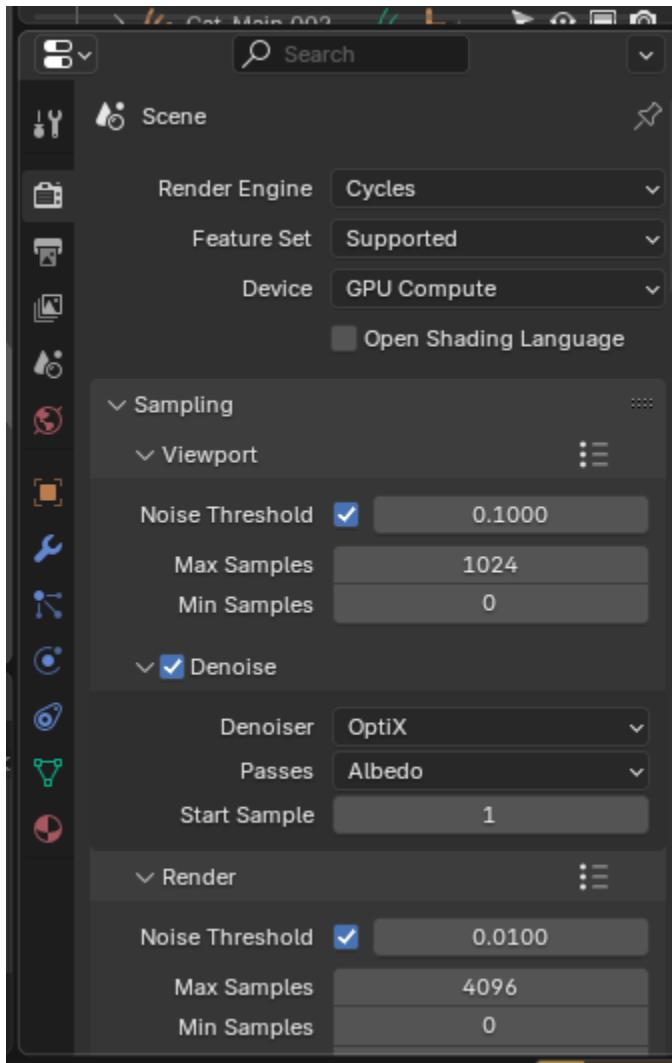


Figure 96 Render settings 1

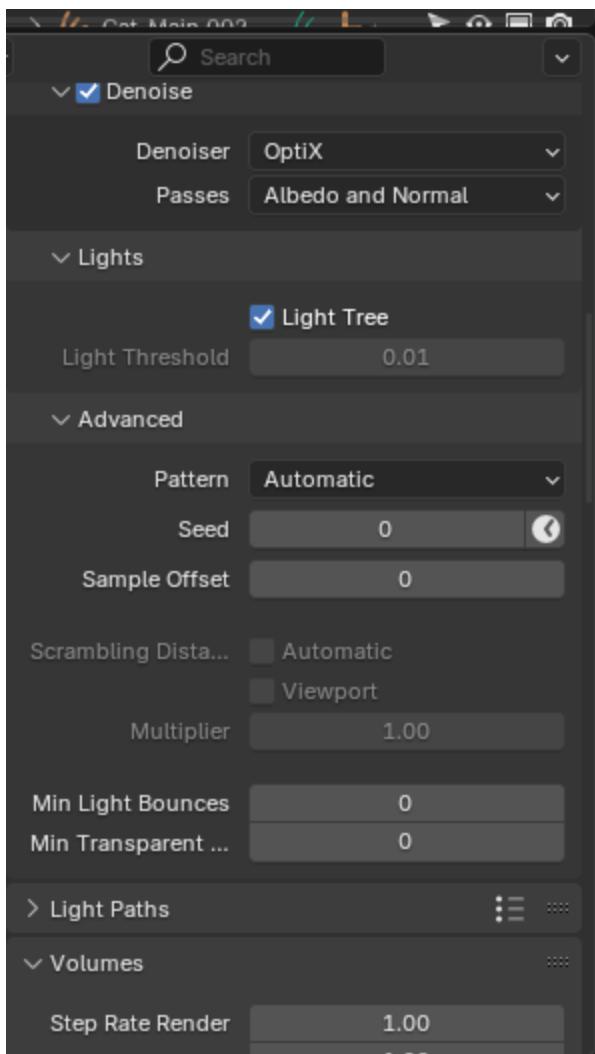


Figure 97 Render Settings 2

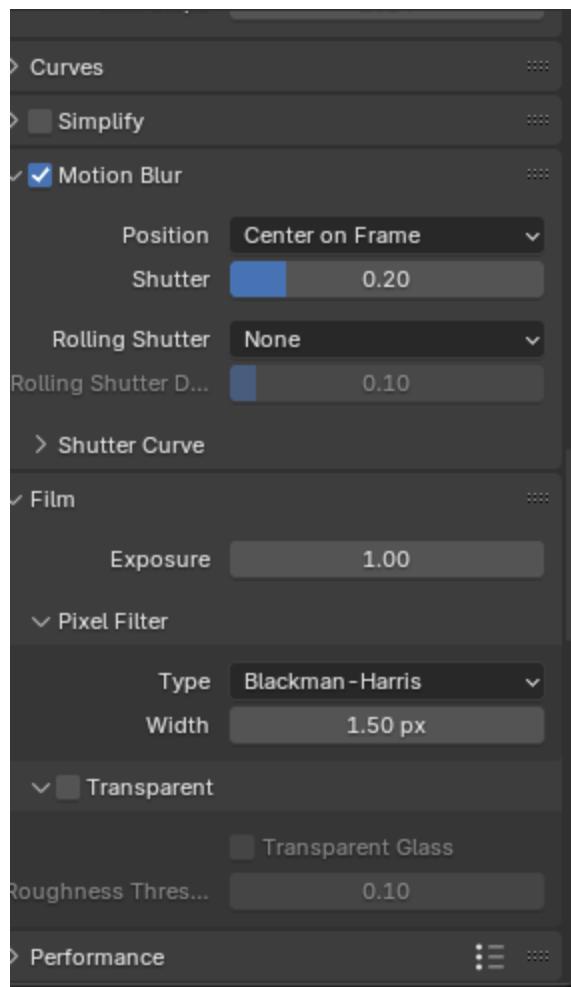


Figure 98 Render Settings 3

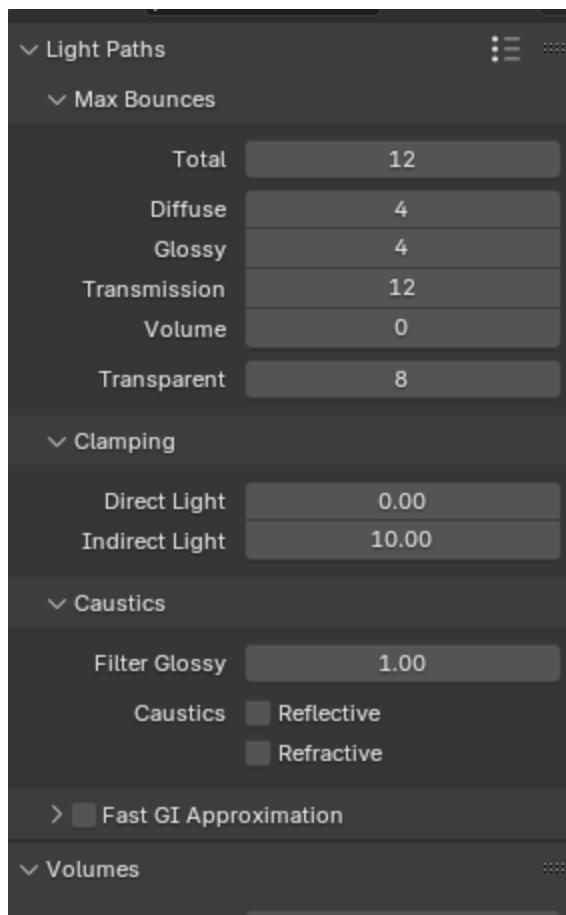


Figure 99 Render Settings 4

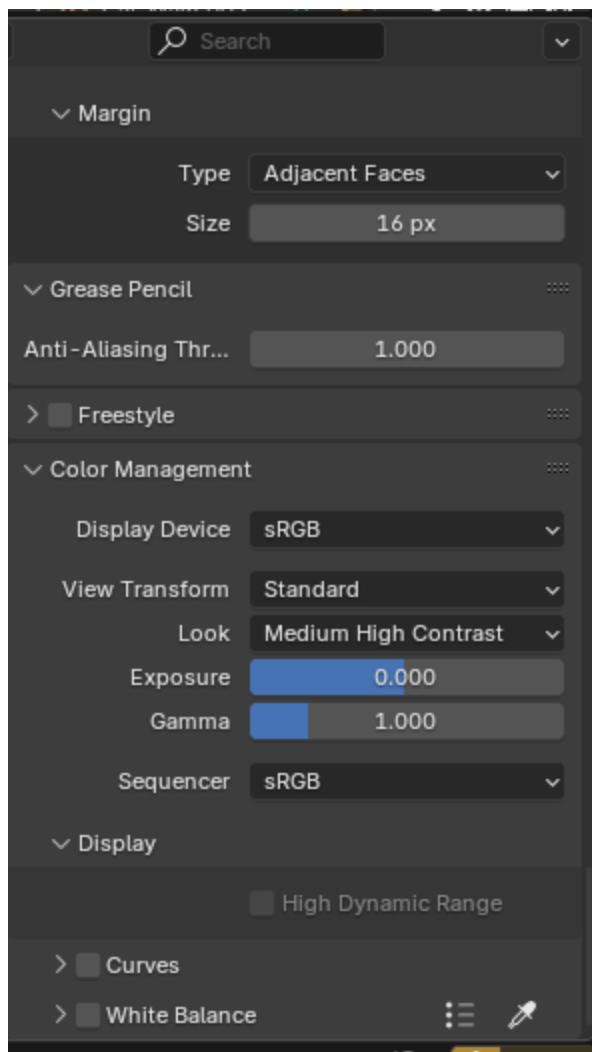


Figure 100 Render Settings 5

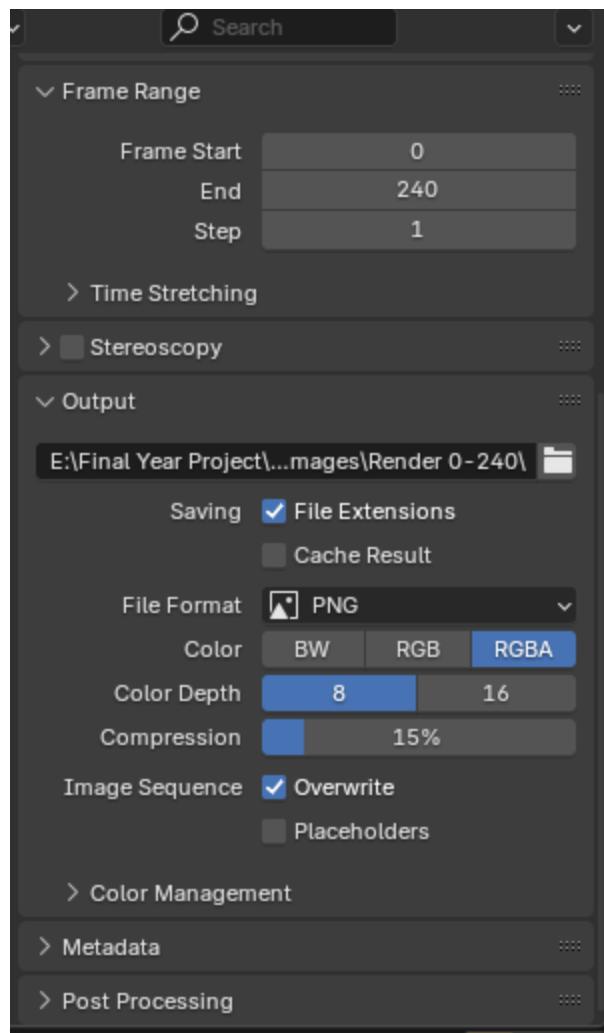


Figure 101 Render Settings 6

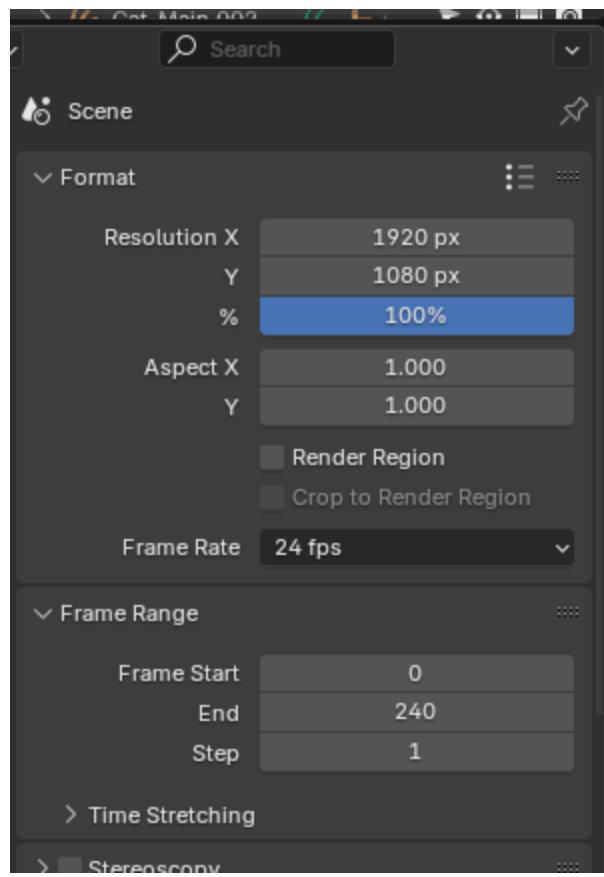


Figure 102 Render Settings 7

Post-Production

Problems faced and its solutions

Problem 1 & its solution

During UV unwrapping maya would bug out and some UVs would exist, but their maps would not be shown. This caused problems during the texturing process.

Solution: The simple solution was to auto unwrap the missing UVs then re-sewing and cutting edges according to how you want the UV to look

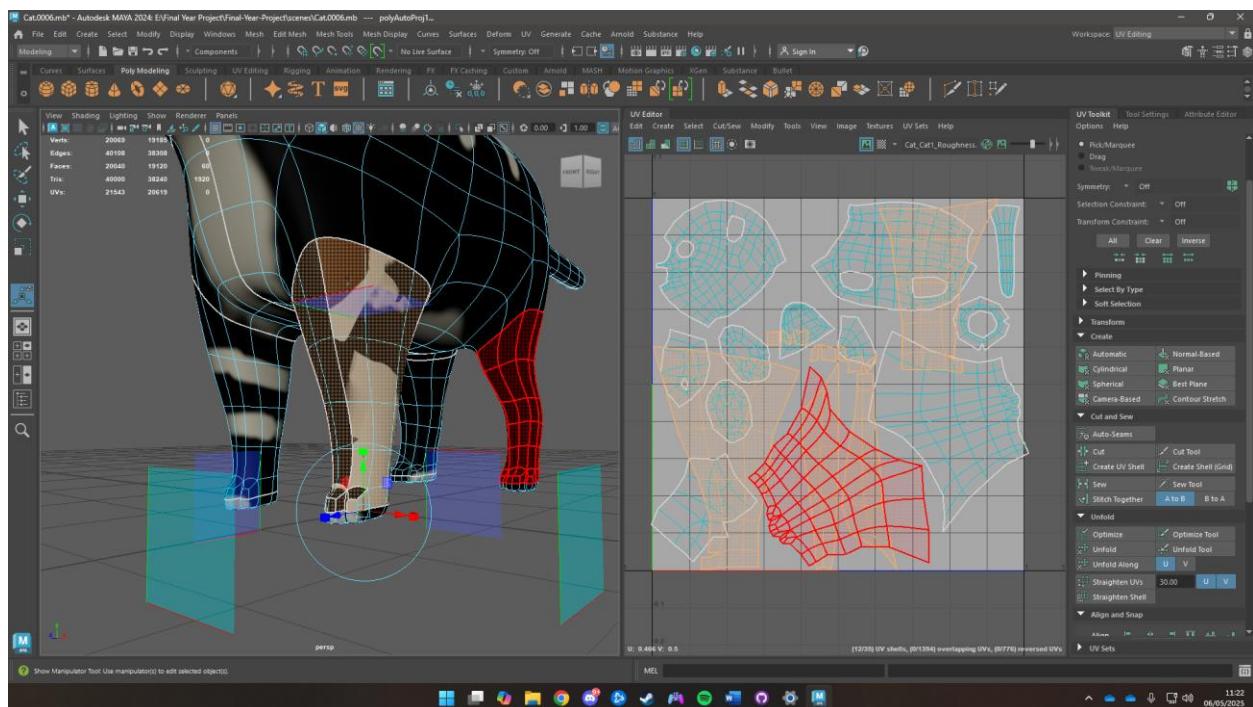


Figure 103 Auto-unwrapping

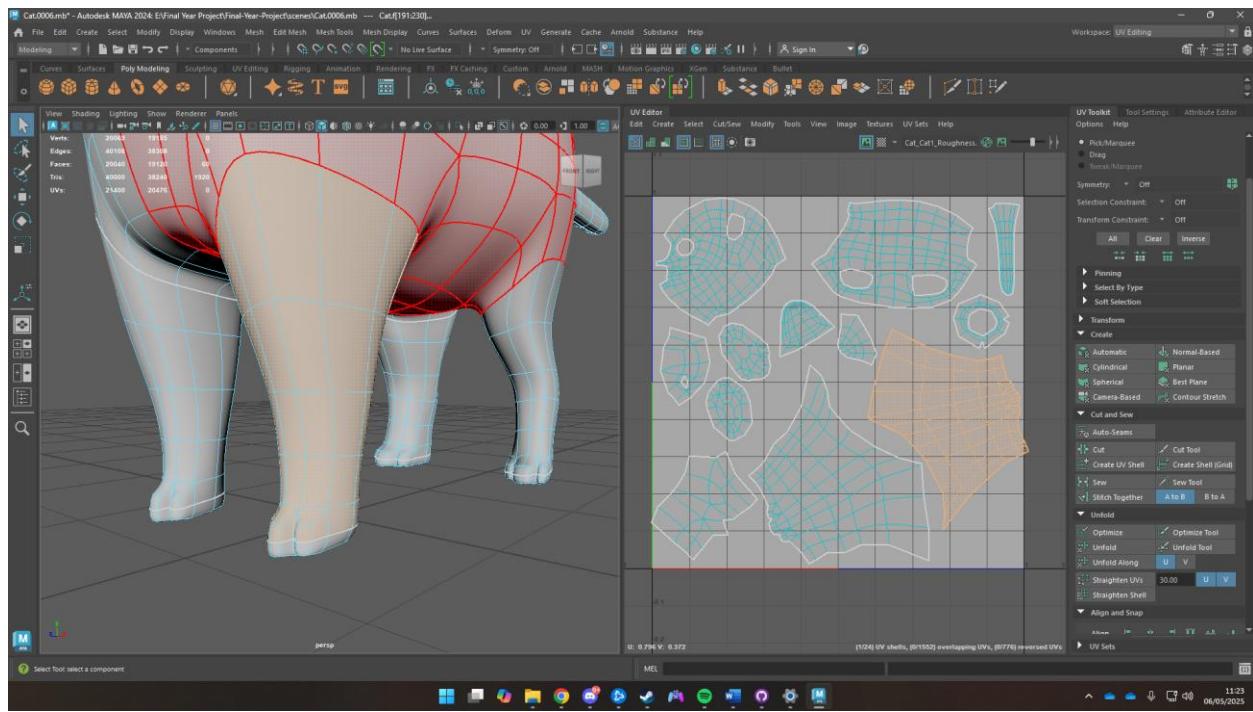


Figure 104 The Solution

Problem 2 & its solution

Maya kept crashing while creating animations, creating hair using xGen.

Solution: There was really no solution, just reopen Maya and do the same thing all over and hope it doesn't crash.

Problem 3 & its solution

Maya didn't import some textures that were made in blender

Solution: Character animation alembic files were exported to blender and rendered there

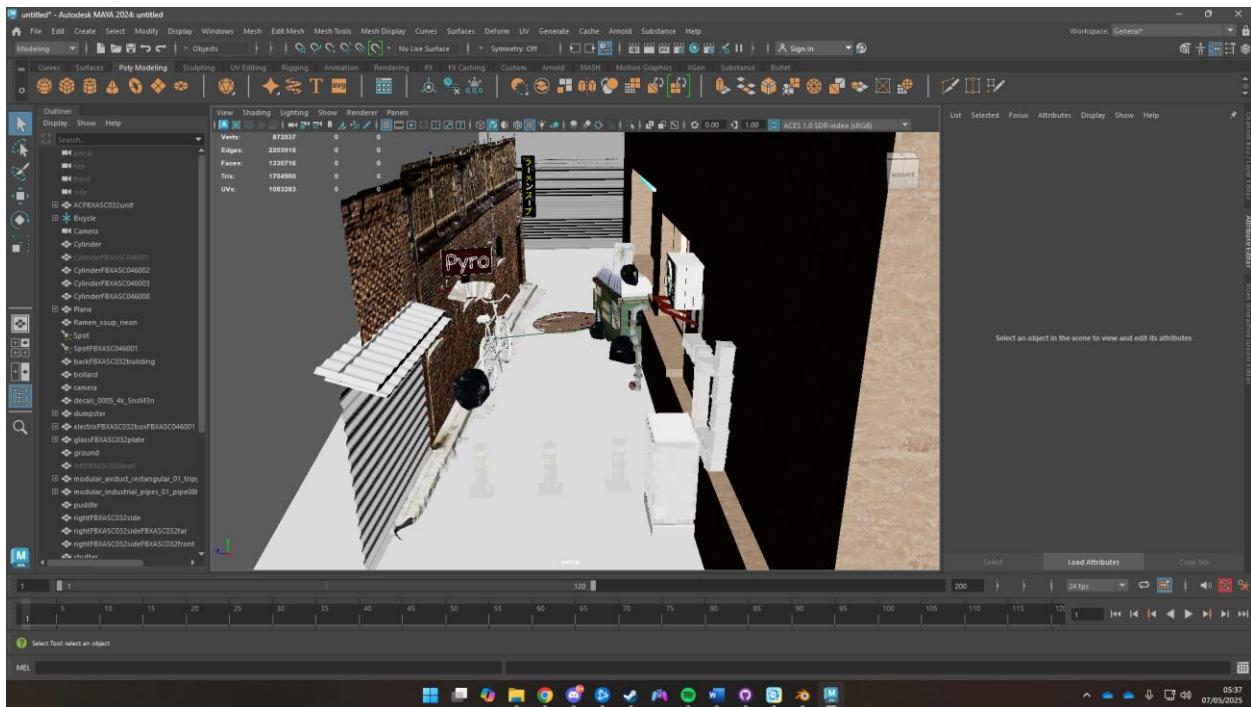


Figure 105 Maya not taking in textures

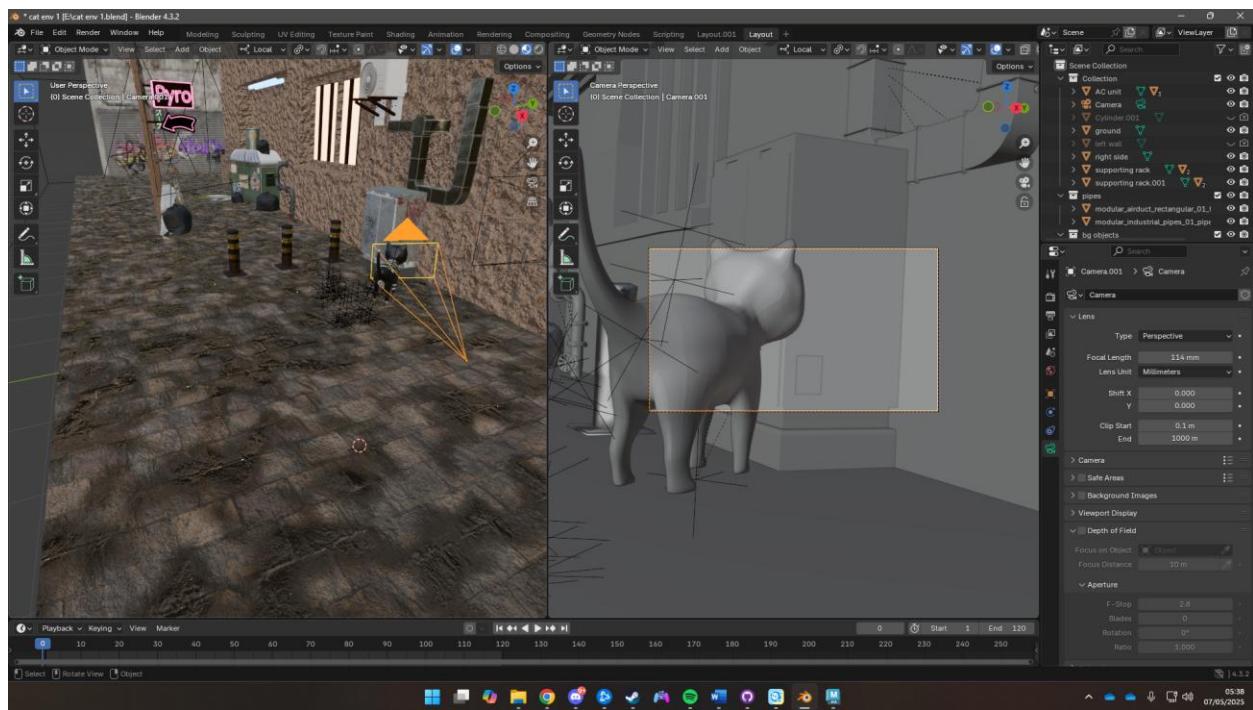


Figure 106 Solution rendering in Blender

Creating a video

First the rendered images are imported into premier pro

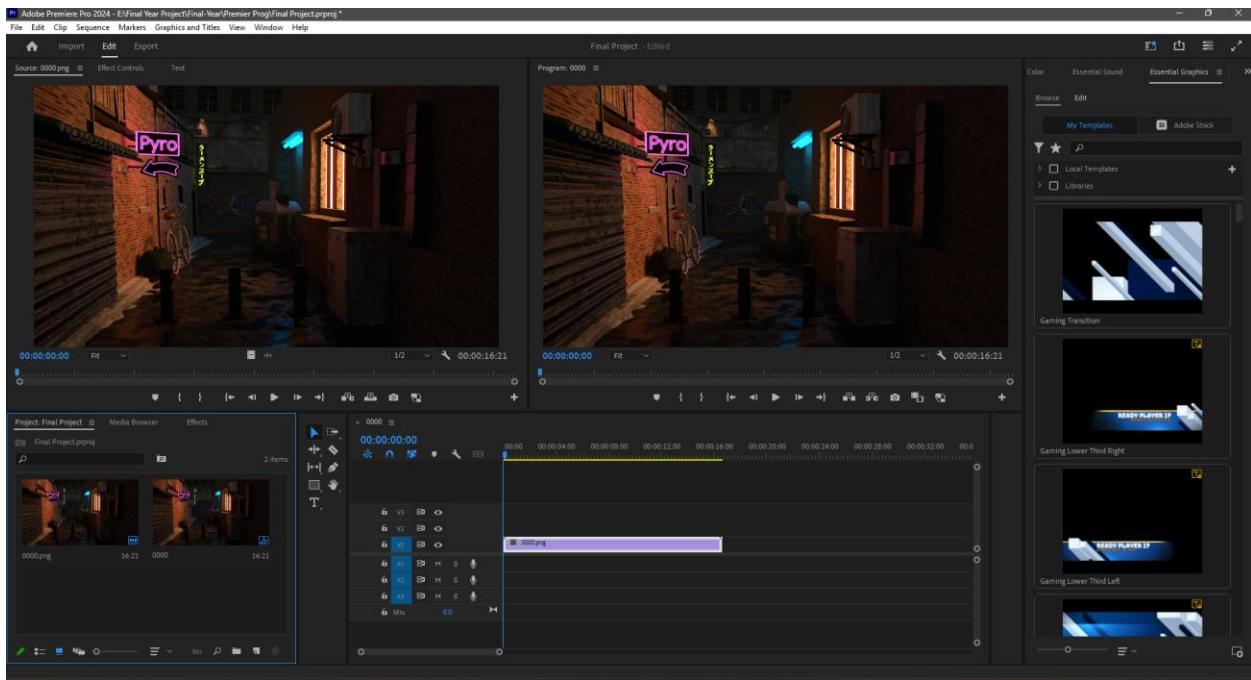


Figure 107 Importing images

Ambient music is then imported into the timeline

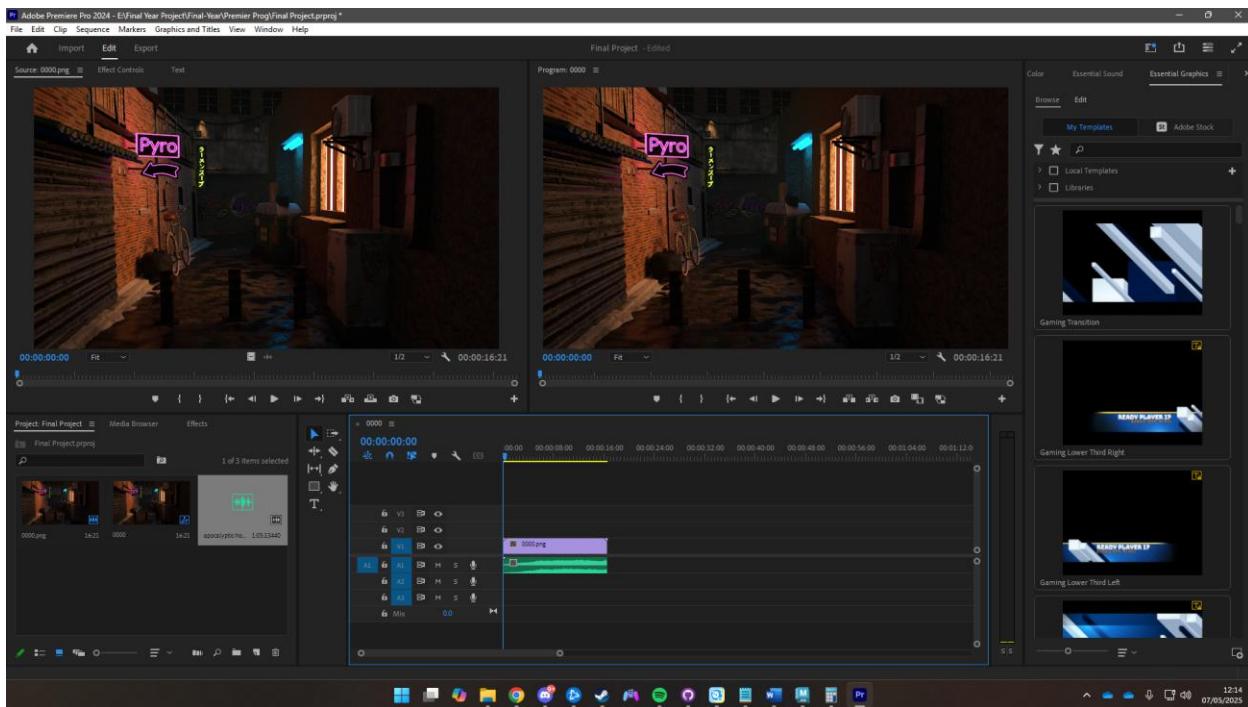


Figure 108 Importing music

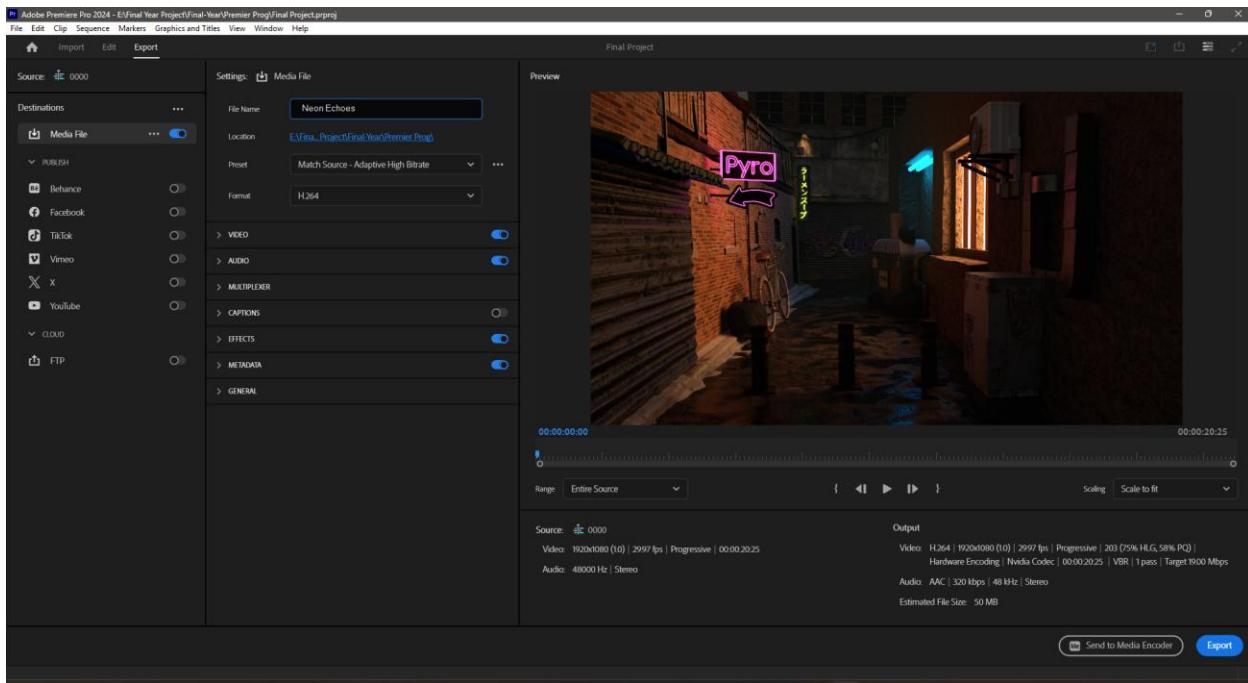


Figure 109 Exporting

It is then exported in H.264 Format

User Testing and Finding

Survey Form Results

A total of 11 questions were asked, names and emails were not revealed in the documentation, but follow-up questions were asked personally. The survey was provided after the responders watched the video.

Survey Link: <https://forms.gle/tDqngRJbHQZE6XjS6>

The results are as follows

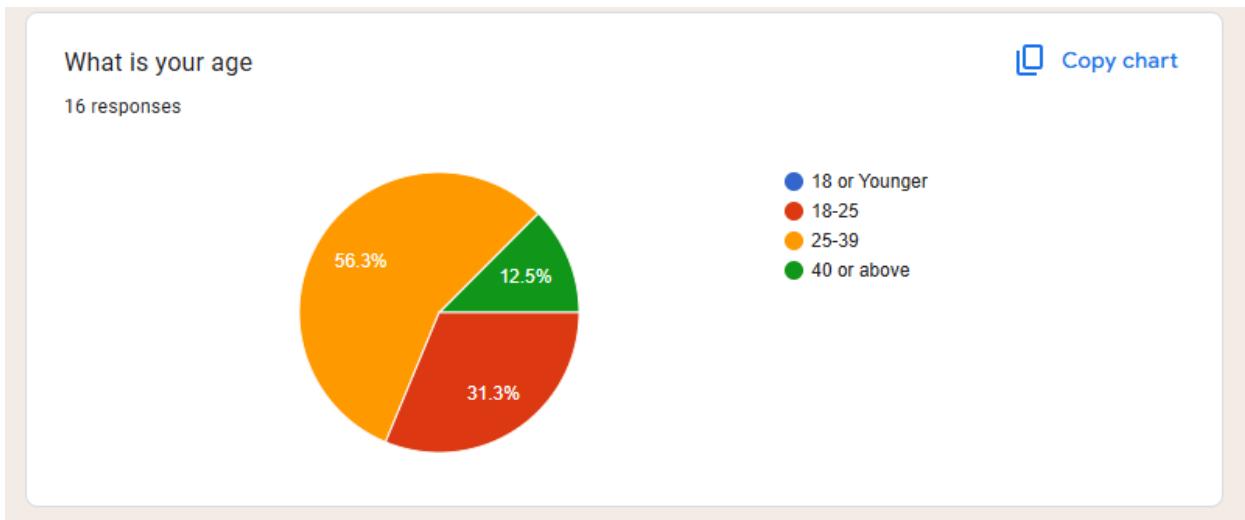


Figure 110 Age Group

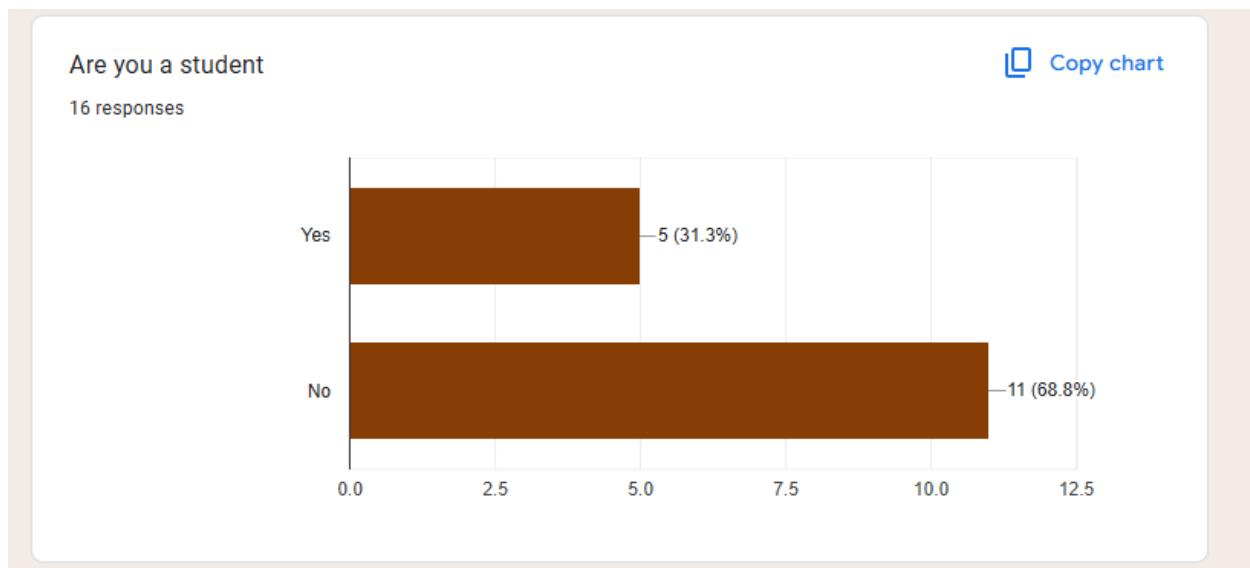


Figure 111 Occupation status

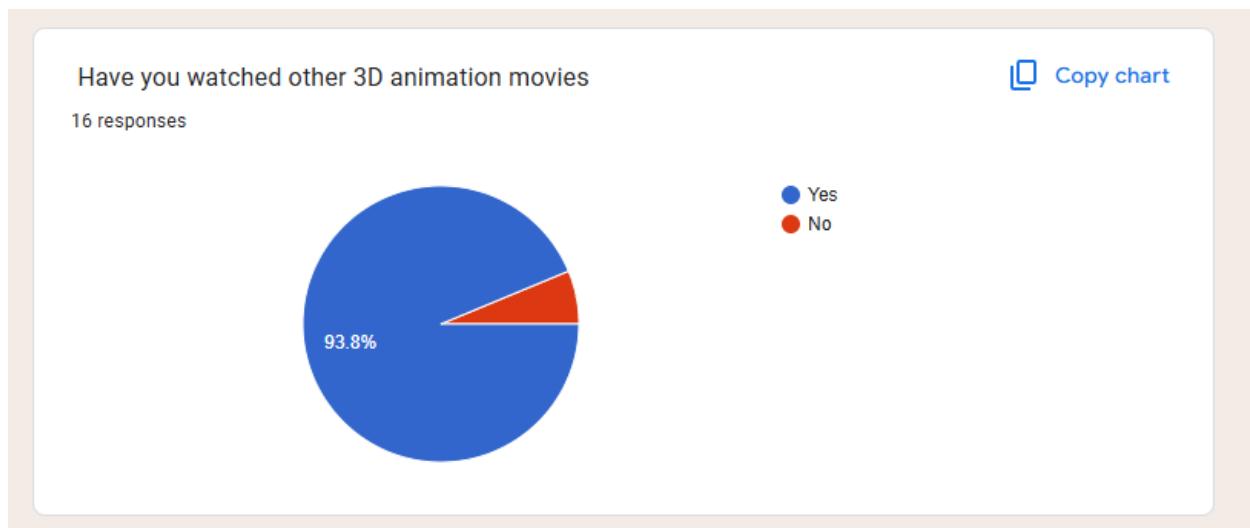


Figure 112 Have they watched other 3D animation movies



Figure 113 Appreciation of the 3D animation

On a scale of 1-10 how would you rate the ambience of the video?

 Copy chart

16 responses

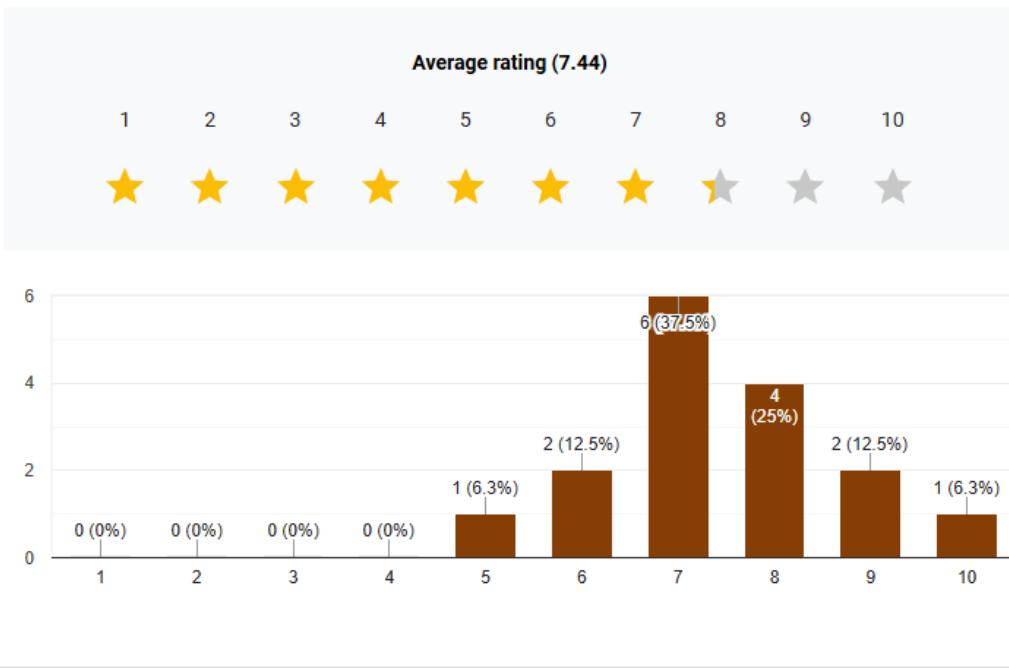


Figure 114 Ambience Rating

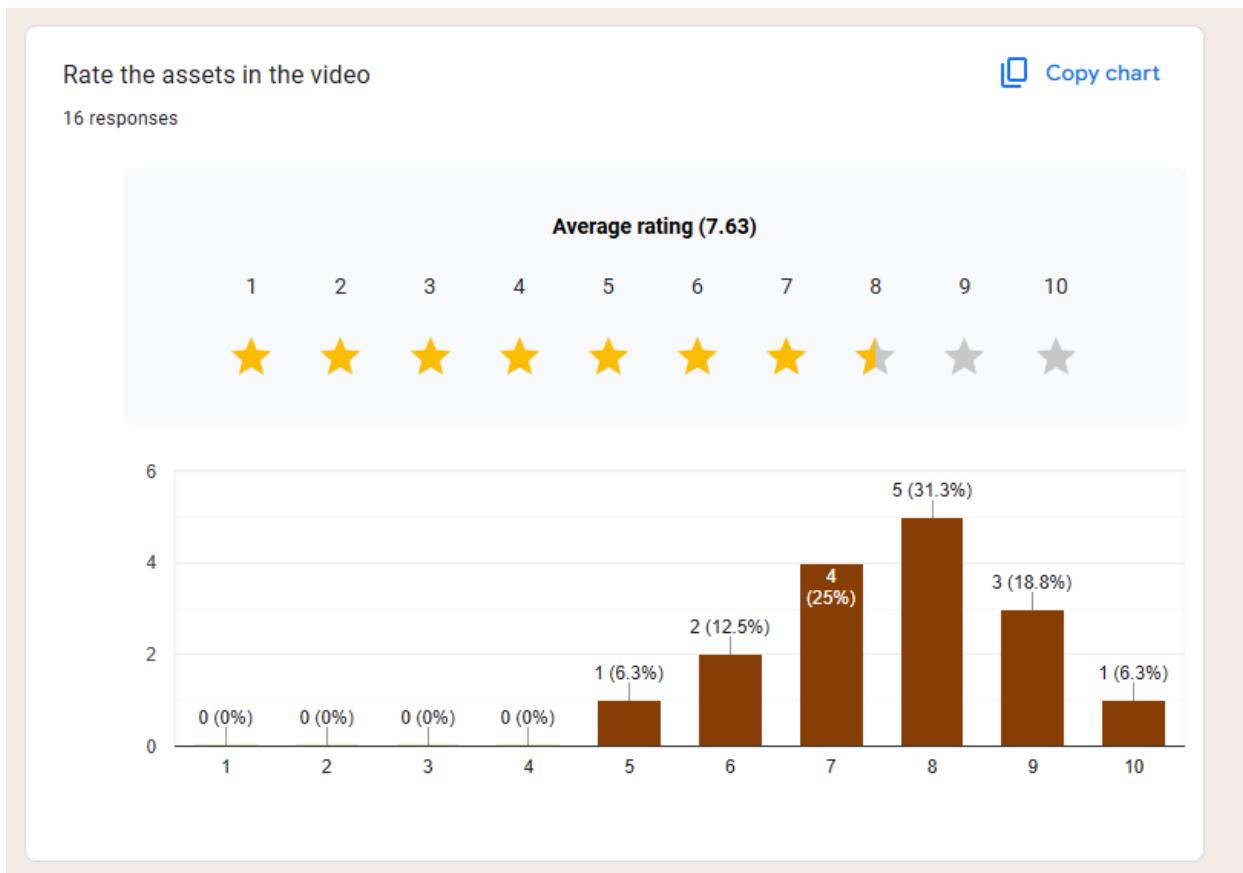


Figure 115 Asset Rating



Figure 116 Animation quality rating

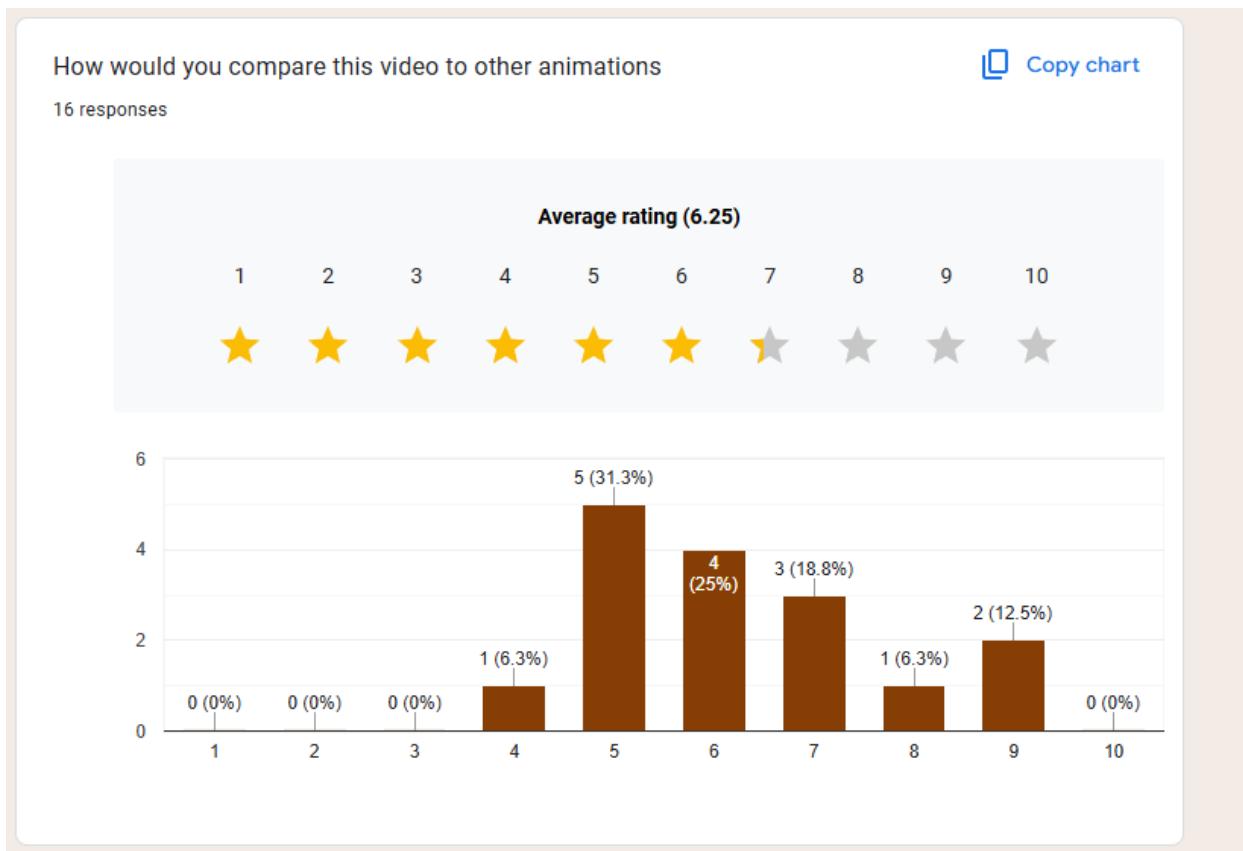


Figure 117 Comparison

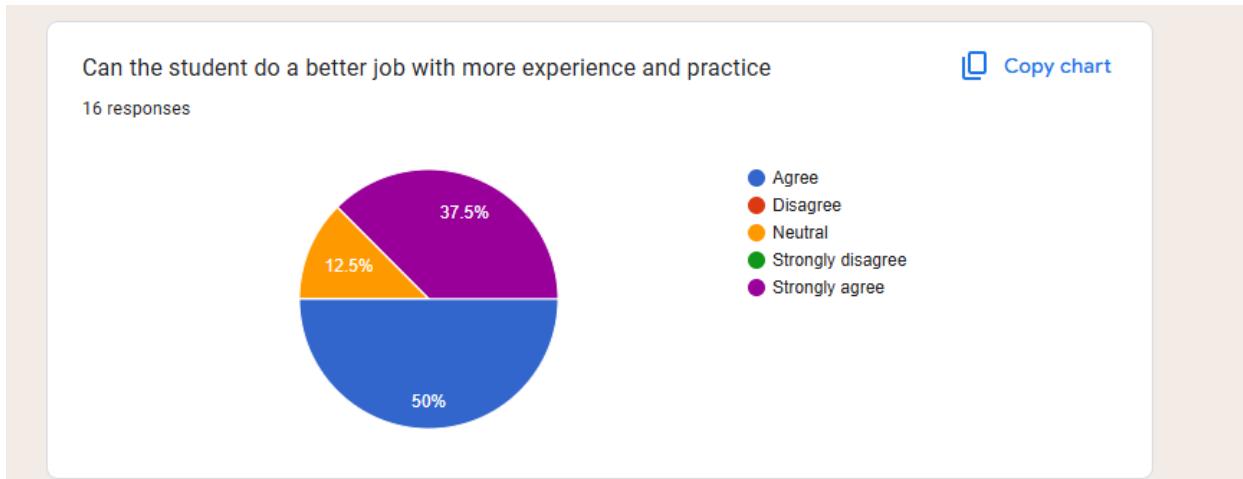


Figure 118 Student skill

Third Party Testing

Eva De Roy (Exports officer at Bundesamt für Wirtschaft und Ausfuhrkontrolle)



Figure 119 Eva De Roy

The animation looks neat. The aesthetics and mood of the environment look good, and the environment is visually pleasing too. The animation could use some more work as it looks a bit jank. Overall, the effort put in can be seen and it is very commendable. Can't wait to see what the student will create once he starts working in the industry.

Prajit Man Shrestha



Figure 120 Prajit Man Shrestha

The environment and the lighting are mind-blowing. The video in general is properly made. However, the animations were very choppy, and better work could be done on it.

It can be seen that the student has spent a lot of time on making the environment and lighting look good.

Anna Kasayuke (Project manager)



Figure 121 Anna Kasayuke

Having known the student for a long time now, it can clearly be seen he has been lazy with some aspects of the 3D animation. The animation could've been done much better. However, the environment, lighting, and ambience have hit the spot and look visually stunning.

Appendix

Weekly Log

Logbook Entry Sheet			
Meeting No:	2	Date:	11/09/2024
Start Time:		End Time:	
Items Discussed: Rough Project Planning			
Achievements:			
Problems (if any):			
Tasks for Next Meeting: References for the project			

Student Signature


External Supervisor

Internal Supervisor

Logbook Entry Sheet

Meeting No: 3

Date: 26/09/2024

Start Time: 8:30 am

End Time:

Items Discussed:

Project Discussion

Achievements:

Decided on what kind of environment to make

Problems (if any):

Tasks for Next Meeting:

Plan out props

Plan out what softwares to use

Student Signature

External Supervisor

Internal Supervisor

FYP Logbook Entry Sheet

Meeting No: 6

Date: 14/11/2024

Start Time: 10:00 AM

End Time: 12:00 PM

Items Discussed: Art Style, Object Interactions, Animation

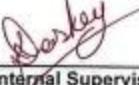
Achievements: Finalized art style, planned out scenes, planned out interactions.

Problems (if any):

Tasks for Next Meeting: Gantt Chart, Route Blocking, Research and Proposal Progress

Student Signature


External Supervisor


Internal Supervisor

FYP Logbook Entry Sheet

Meeting No: 9

Date: 05/12/2024

Start Time: 10:00

End Time: 12:00

Items Discussed: Research, How to submit files

Achievements: Learned how to submit files and
Research documentation

Problems (if any):

Tasks for Next Meeting: Partially completed proposal and
Research

Student Signature

External Supervisor

Internal Supervisor



FYP Logbook Entry Sheet

Meeting No: 10

Date: 12/12/1995

Start Time: 10:00

End Time: 12:00

Items Discussed:

Discussed the Research Proposal

Achievements:

Problems (if any):

Tasks for Next Meeting:

Almost complete proposal

Student Signature



External Supervisor

Internal Supervisor

Logbook Entry Sheet

Meeting No:

Date: 04/09/2025

Start Time: 08:00

End Time: 10:00

Items Discussed:

Asset kits

Achievements:

Problems (if any):

Asset Geometry

Tasks for Next Meeting: Rigged Character with movement
Implemented, Buildings completed

Student Signature

External Supervisor

Internal Supervisor



Scanned with CamScanner

Logbook Entry Sheet

Meeting No:	Date: 16/01/2025
Start Time: 10:00	End Time: 12:00

Items Discussed:

Discussed Proposal |

Achievements:

Problems (if any):

Tasks for Next Meeting:

Fix mistakes

Student Signature

External Supervisor



Internal Supervisor



Scanned with CamScanner

Logbook Entry Sheet

Meeting No:

Date: April 16th

Start Time: 8:00

End Time: 10:00

Items Discussed:

The Rigging

Achievements:

Problems (if any):

Tasks for Next Meeting:

Rigged character

Student Signature



External Supervisor


Internal Supervisor

Logbook Entry Sheet

Meeting No:

Date: April 11th

Start Time: 8:00

End Time: 10:00

Items Discussed:

Animation

Achievements:

Problems (if any):

Tasks for Next Meeting:

Final draft

Student Signature

External Supervisor

Internal Supervisor

Logbook Entry Sheet

Meeting No:

Date: May 2.

Start Time: 6:00

End Time: 10:00

Items Discussed:

Texturing, Animation

Achievements:

Problems (if any):

Tasks for Next Meeting:

Textured models

Student Signature

External Supervisor

Internal Supervisor

Logbook Entry Sheet

Meeting No:

Date: April 25

Start Time: 6:00

End Time: 10:00

Items Discussed:

Modelling

Achievements:

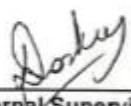
Problems (if any):

Tasks for Next Meeting:

Completed models

Student Signature


External Supervisor


Internal Supervisor

Technical Testing

The video played well across all tested devices from a desktop, to laptop, to a smart phone. The video had good colors and audio. There were no problems detected on this end.

Conclusion

The coursework turned out to be a long and gruelling task. Problems turned up every now and then, but as challenging as the coursework was, it was also equally as fun to work on. The student learned quite a bit from this assignment.

A lot of personal growth was seen, new skills picked up. The third-party review was harsh but also fair as a lot more work could've been done.

This has prepared the student to how the industry works and is prepared for the challenges to come.

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