

Henry Taylor  
**Games Development**

3D Art & Design  
Year One: 2023-24  
**Art Design Document**

Bachelor of Science (Honours) Games Development Degree

## Projects and Skill acquisitions

-  Week 01 – Primitive variations and shapes.
-  Week 02 – Mushroom madness.
-  Week 03 – Barrel of Laughs
-  Week 04 – Chairs and Tables
-  Week 05 – Foliage
-  Week 06 – Paint Ya Wagon
-  Week 07 – Repetition, Pattern and Rhythm
-  Week 08 – Modular Dungeon in Unreal Engine 5
-  Week 09 – Weird Science
-  Week 10 – Holly Jolly Christmas Lighting

## Other:

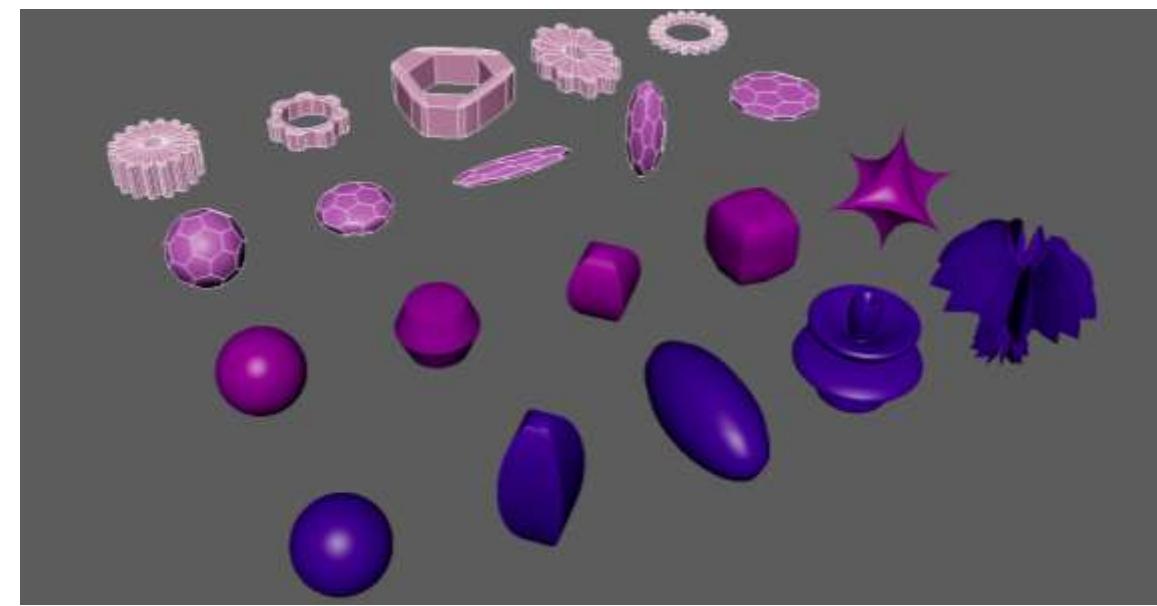
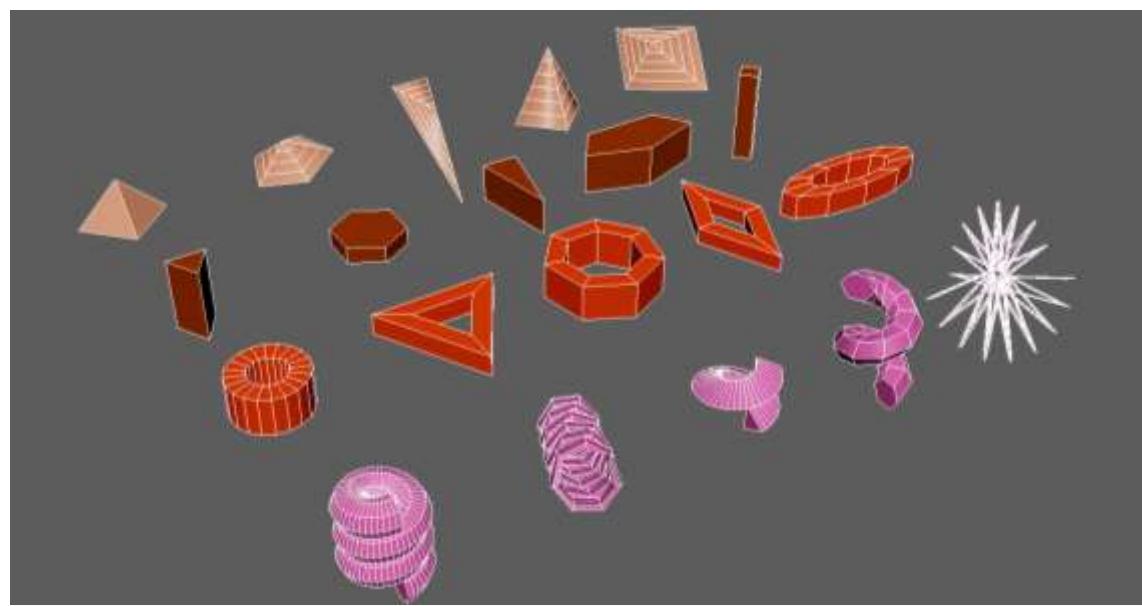
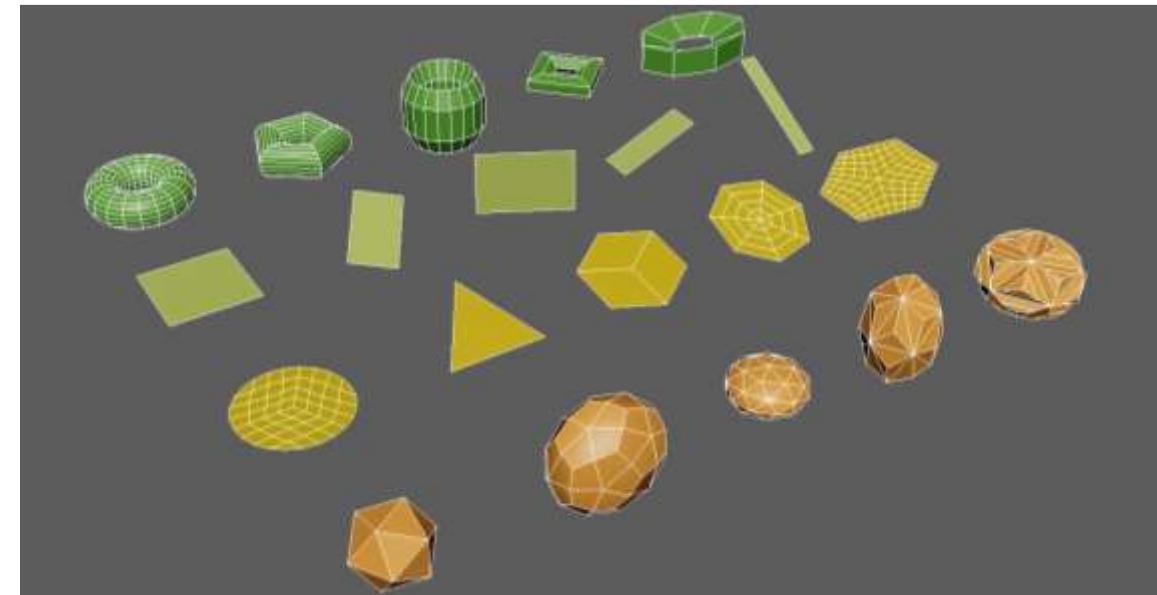
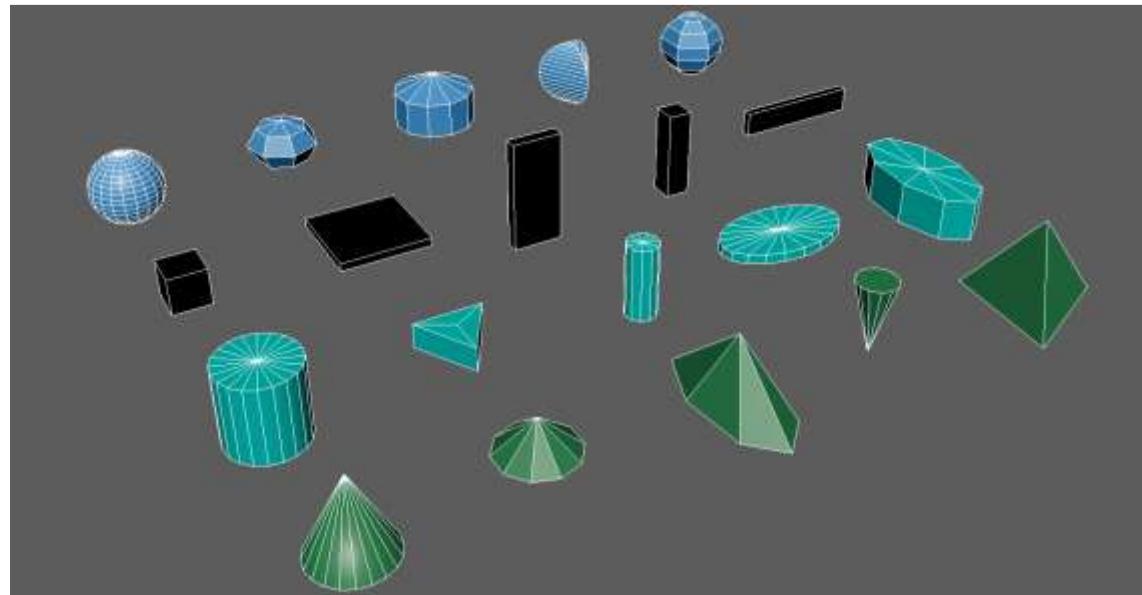
-  Introduction to university learning (3 vids).
-  Maya learning videos (6 vids).
-  Mudbox Learning videos.
-  Self-Reflection.
-  CCF.
-  Reference.

Please fill boxes:

- **Green** 100% finished
- **Amber** Part finished
- **Red** missing

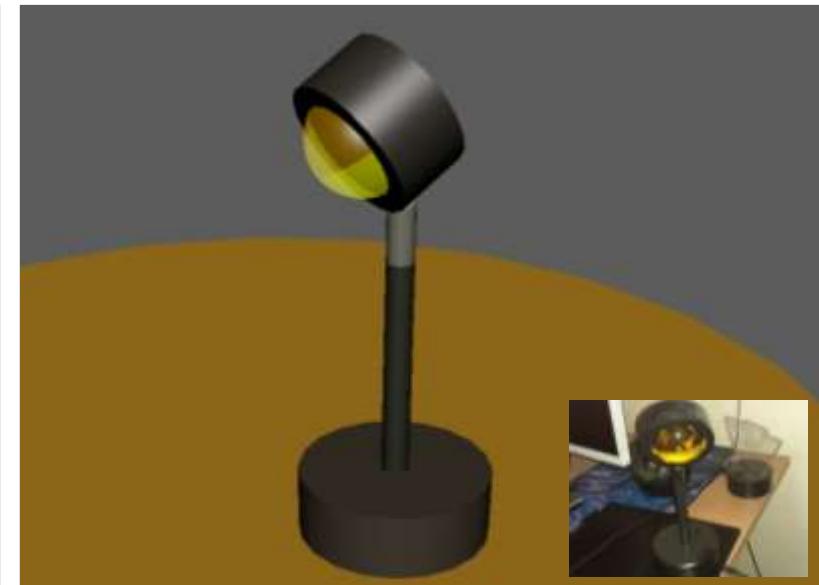
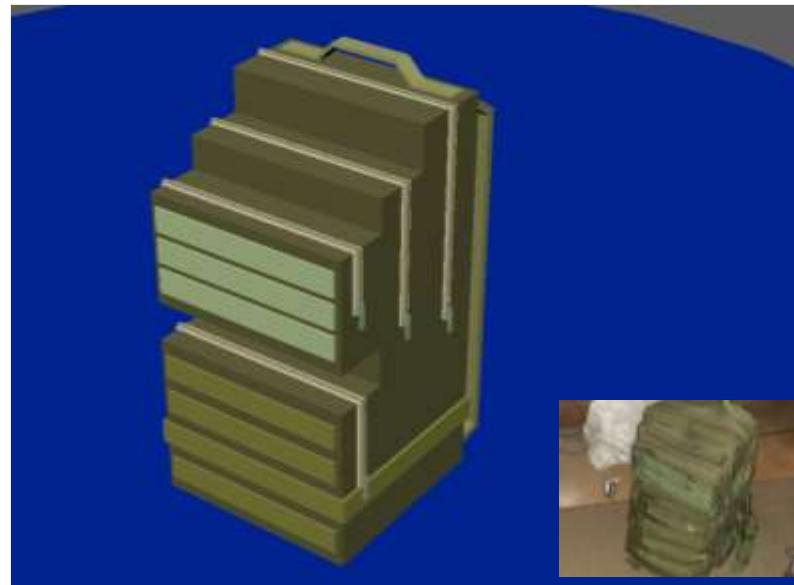
# 3D Maya

Primitive variations & shapes (Maya shape variation)



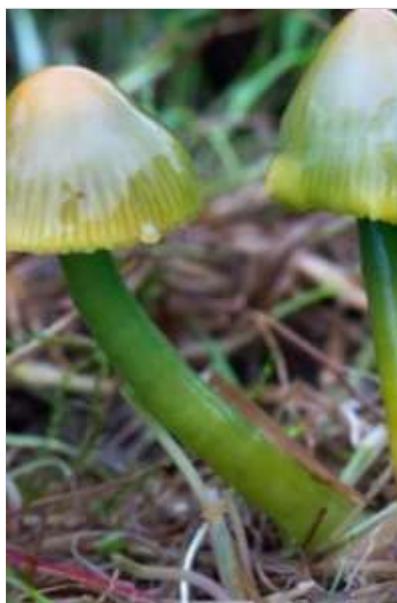
# 3D Maya

Primitive variations & shapes (Objects made from primitives)



# 3D Maya - MUSHROOM MADNESS – Research (real world)

REAL WORLD IMAGES



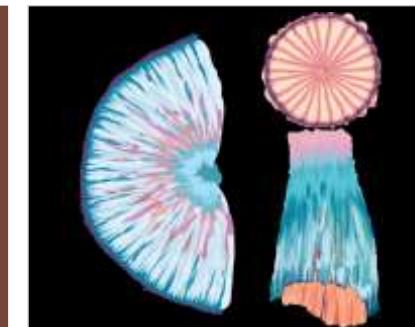
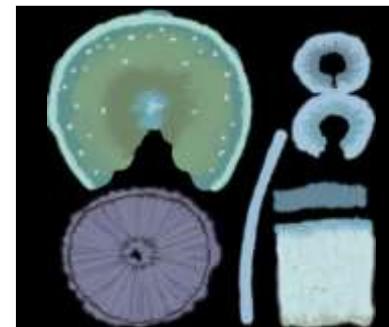
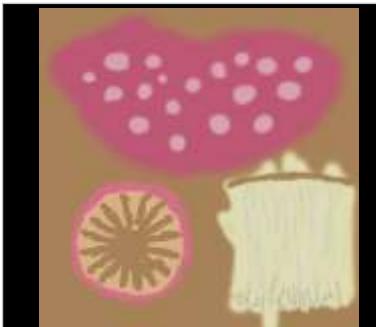
# 3D Maya - MUSHROOM MADNESS – Research (art world)

STYLES & ABSTRACT



# 3D Maya - MUSHROOM MADNESS

WK 2 ASIGNMENT



### Reflection:

#### PROFESSIONAL PRACTICE

- I attended the lecture on time, and everything I learned was reinforced with the Maya tutorial videos.
- The work was handed in on time.

#### DESIGN THINKING

- There are many strange and beautiful species of mushrooms and toadstools with various shapes and textures to consider when selecting an appropriate model subject.
- While researching the examples of mushroom artwork, I had to take into consideration which of them I would be able to closely recreate using the techniques I have developed in Adobe Photoshop.

#### MAKING

- Being familiar with the Maya primitive polygons helps when selecting suitable ones from the outset of 3D modelling endeavours.
- Going through the process of making 3 mushrooms, including UV and texturing, manipulating sub-object parts, and the use of **Bridge**, **Bevel**, **Connect**, **Extrude**, **Merge** and **Soft Selection**, will be valuable in the years to come.
- I set up a Maya Project correctly.

#### Other thoughts if you have more:

- I'm thinking that I still like 3D modelling.

# 3D Maya - BARREL OF LAUGHS- Research (real world examples of cylindrical shaped containers)

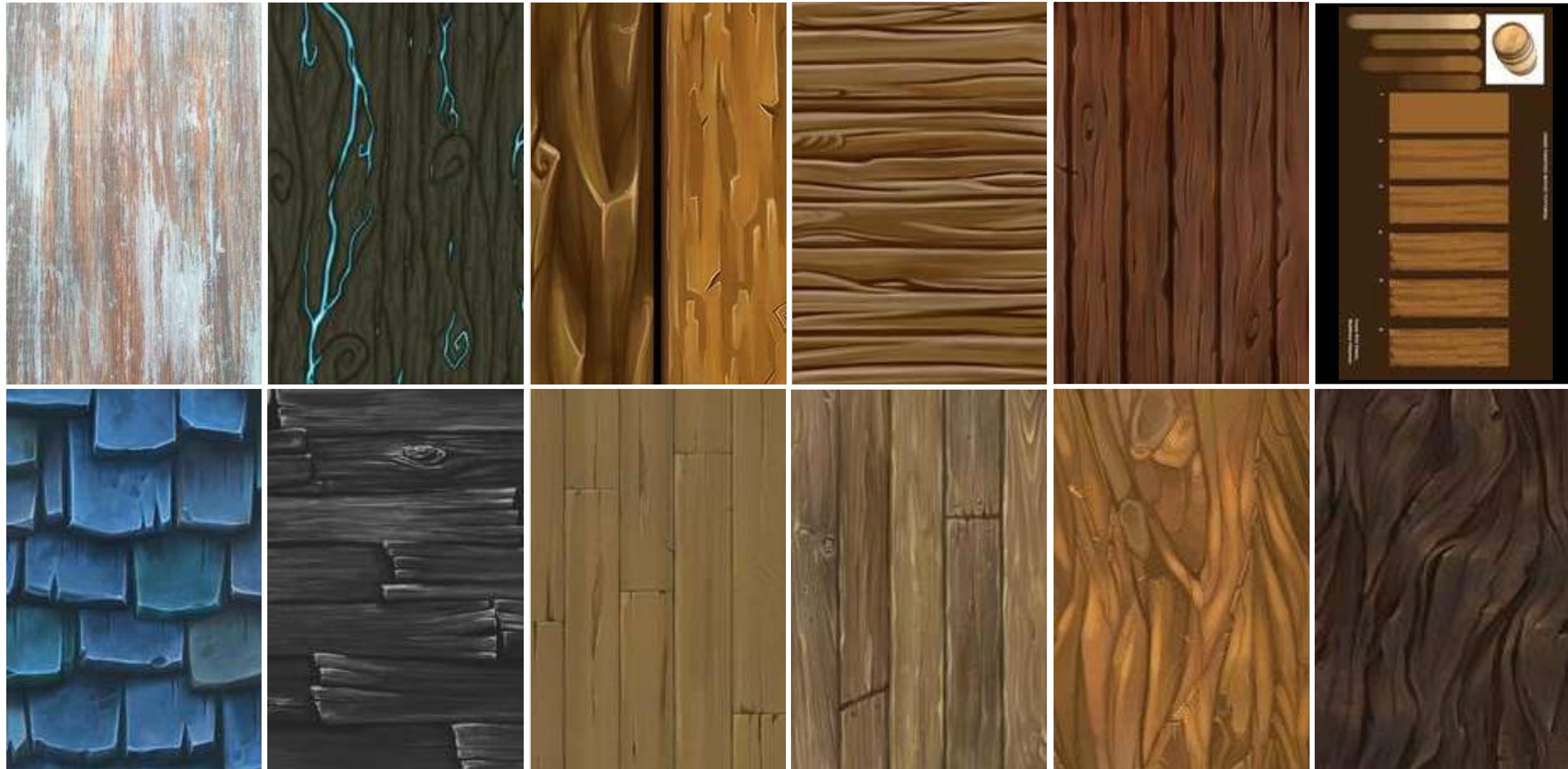
REAL WORLD IMAGES



# 3D

Maya - BARREL OF LAUGHS- Research (hand painted wood texture styles)

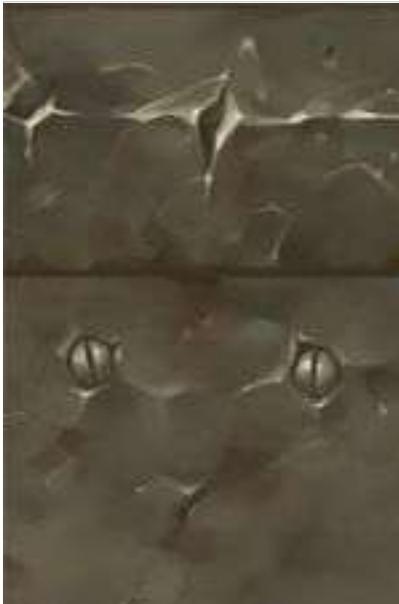
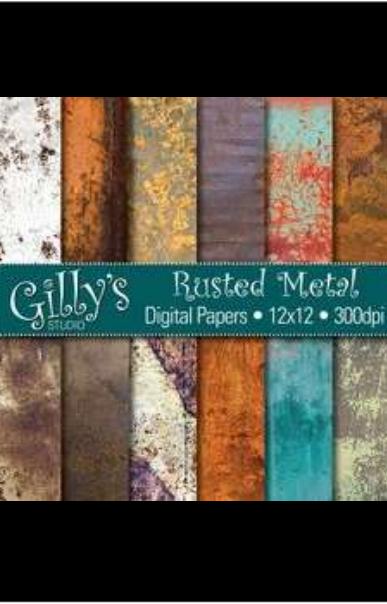
STYLIZED WOOD

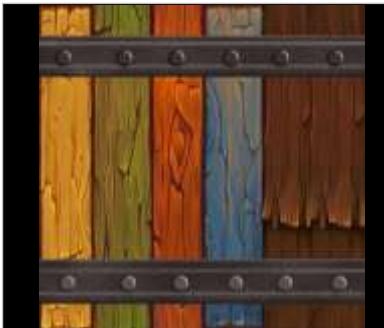


# 3D

Maya - BARREL OF LAUGHS- Research (hand painted metal texture styles)

STYLIZED METAL







### Reflection:

#### PROFESSIONAL PRACTICE

- I attended the lesson, on time, and found it relatively easy to follow the process of making barrels.
- I am comfortable with unwrapping barrels in various ways.
- I handed the work in on time.

#### DESIGN THINKING

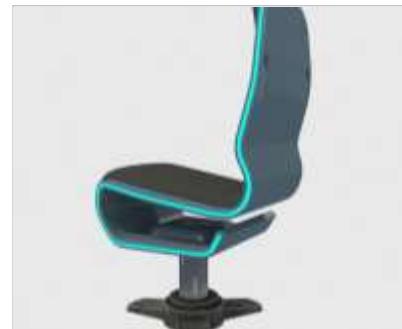
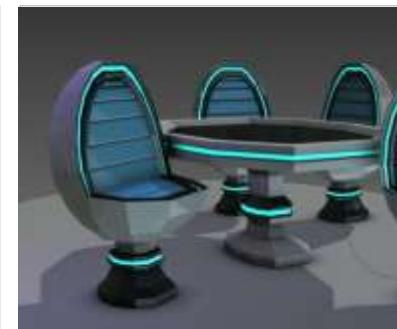
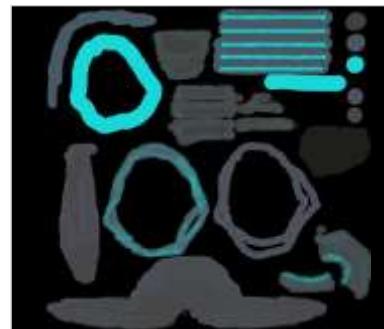
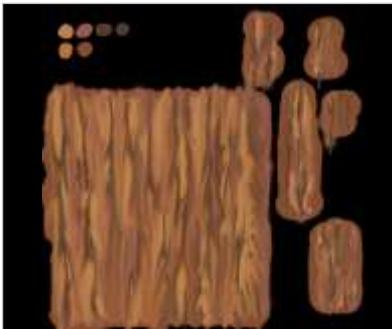
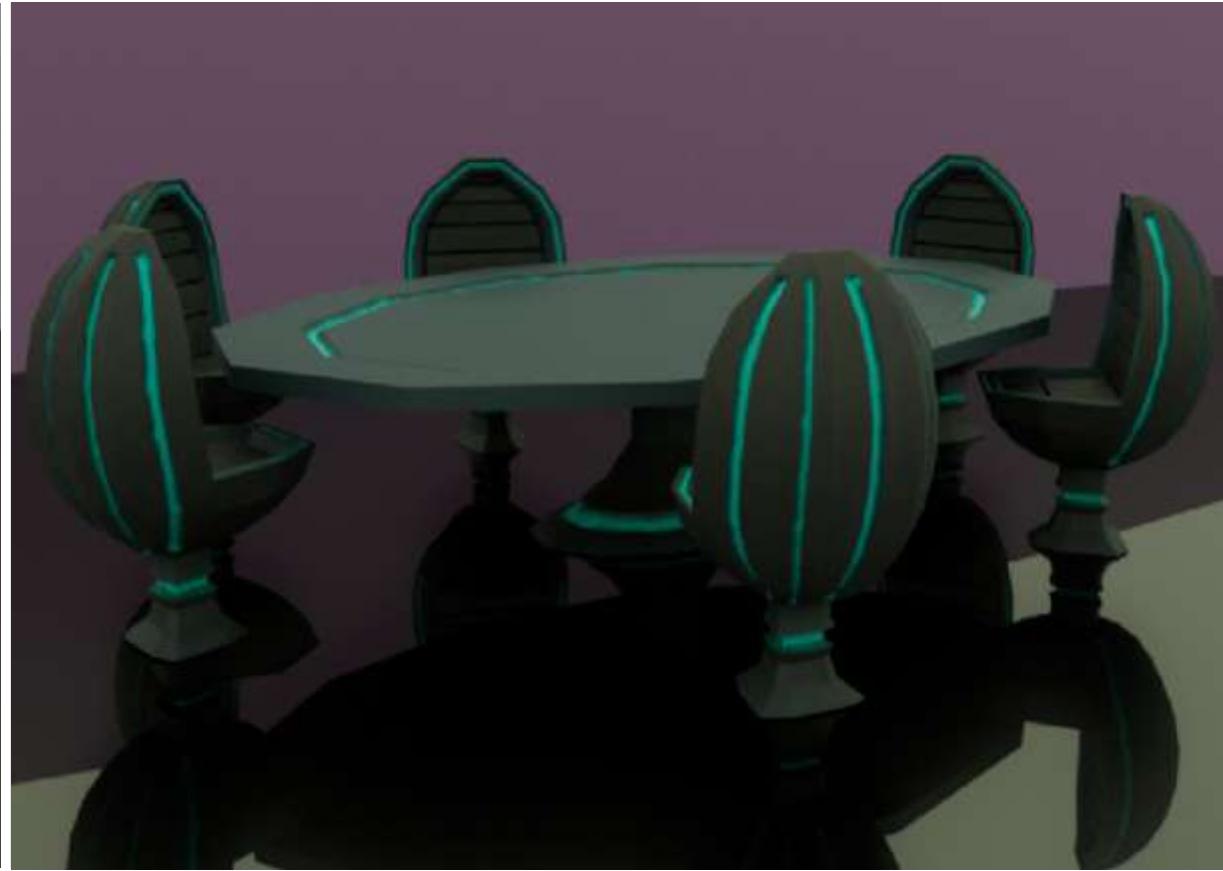
- I looked at a wide range of barrels during my research which expanded my perception of the shapes and textures of barrels in general.
- This is not the first time I have attempted to reproduce any metal or wood textures digitally it is still a challenge. Finding textures that I would have the confidence to undertake would also be a challenge as there are some very skilled artists out there. The skills and techniques I have developed will be used in future projects I am fairly comfortable with my skill set.

#### MAKING

- The design of my barrels dictated how they were unwrapped in UV, I am comfortable with the process.
- Well acquainted with **Extrude, Bevel, Bridge, Merge, Cut, Connect** and I feel confident using these and other tools going forward.
- The master studies of the different texture variations made me aware of what is possible using digital media.
- The master studies would have helped me to learn new styles in hand-painted texturing, if I had paid attention to them.
- I have set up a project in Maya correctly.

# 3D Maya – CHAIRS & TABLES (studio models will need texturing)

STUDIO EXAMPLES



# 3D

**Maya - CHAIRS & TABLES – Research (30 Pinterest -18 real world examples of unique and inspiring chair designs ADD)**

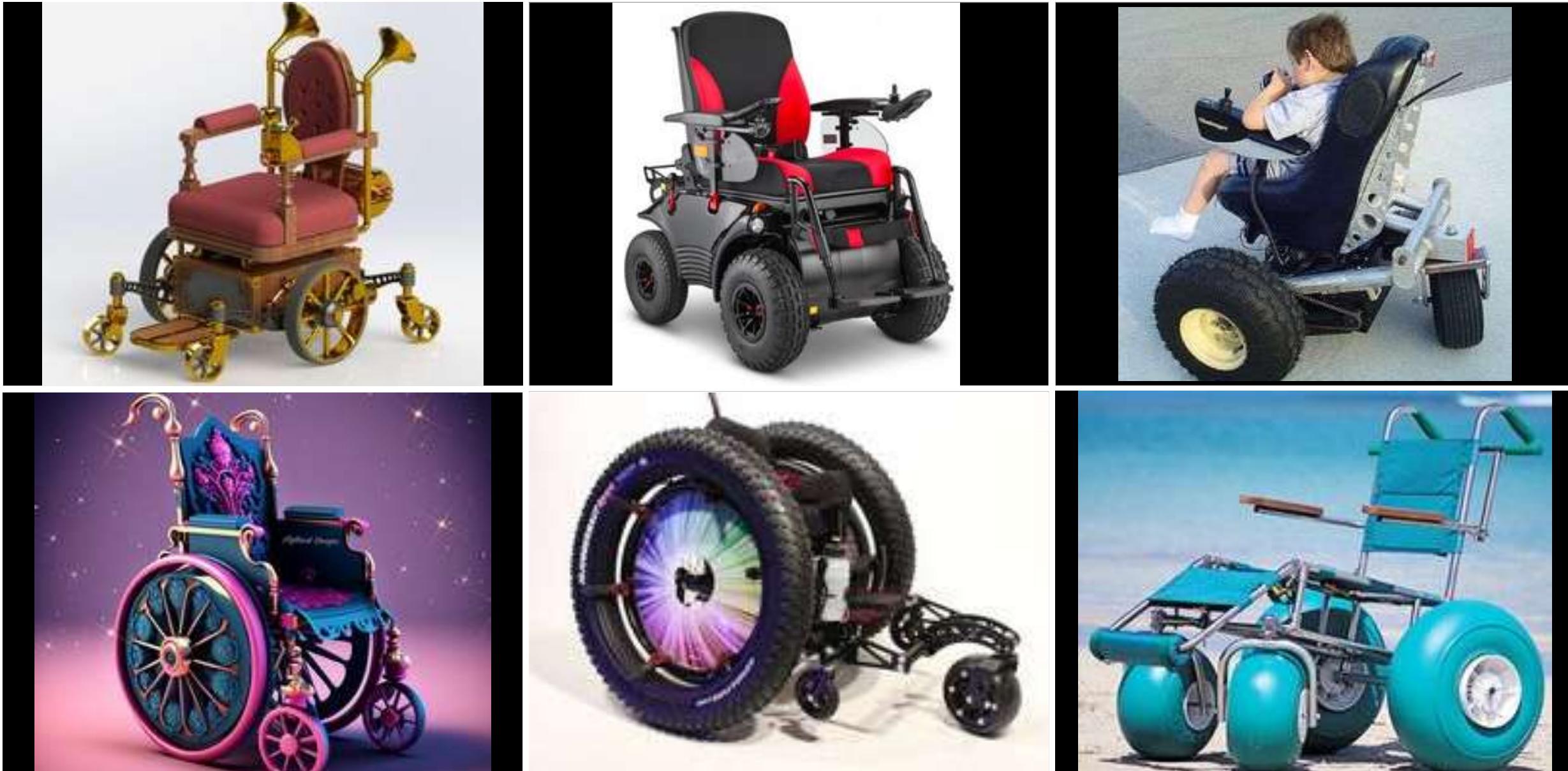
REAL WORLD IMAGES

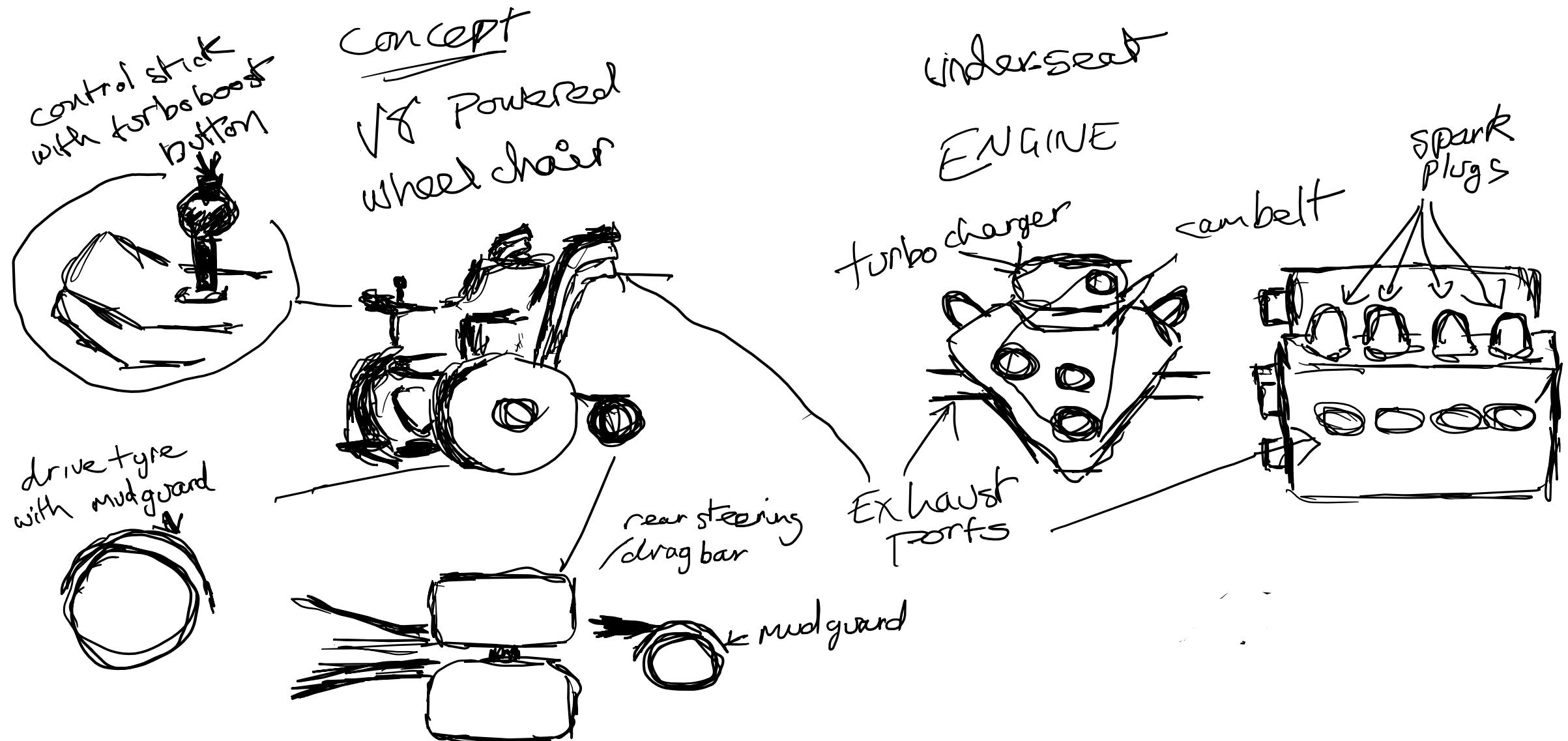


# 3D

Maya - CHAIRS & TABLES – Research (6 Variations of real-world chairs that show variations of your chosen design)

REAL WORLD IMAGES







# 3D Maya - CHAIRS & TABLES – Research (6 Potential hand painted textures & styles for your design)

STYLIZED

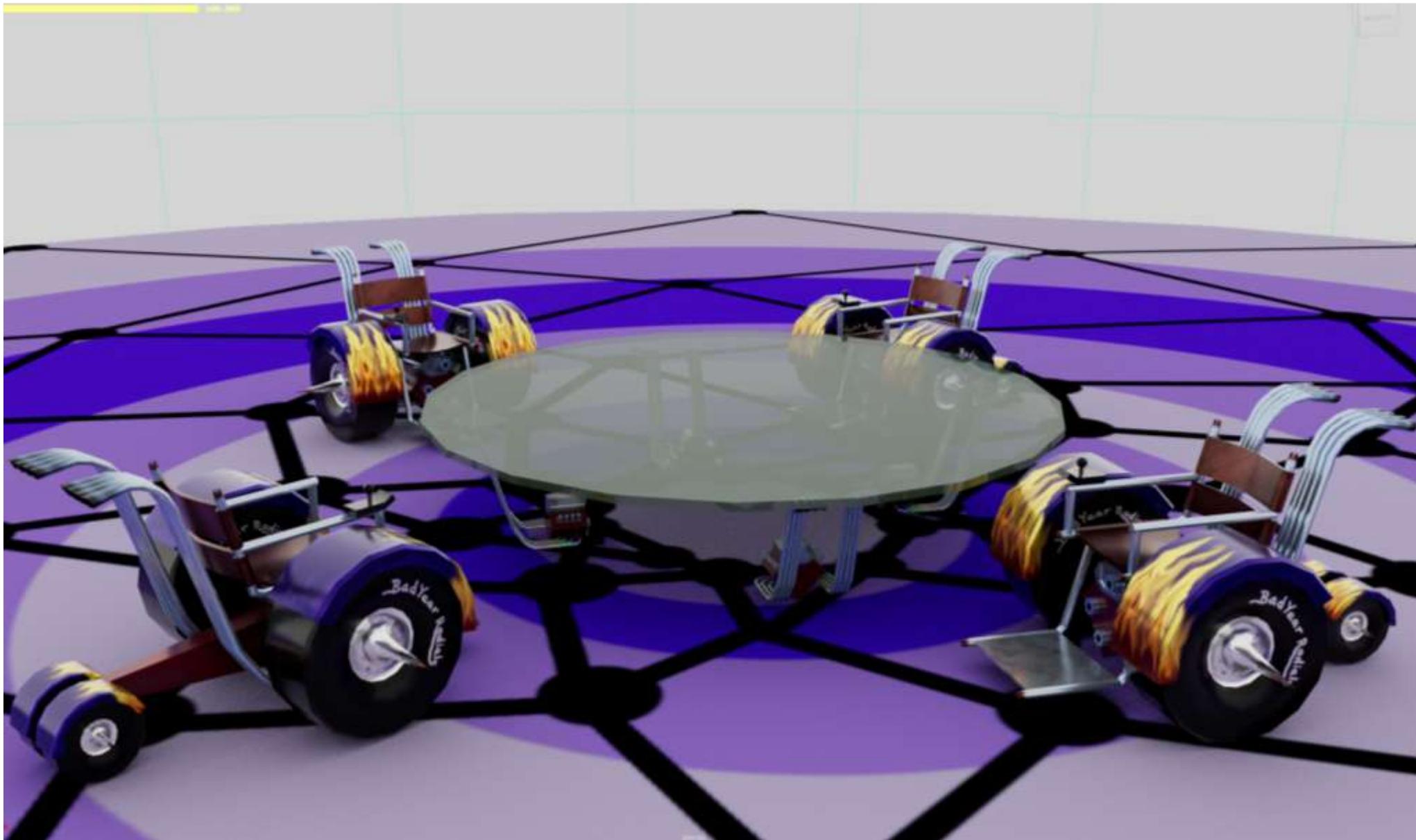


Insert a link for your 30+ cylindrical containers in Pinterest here

PROFESSIONAL PRACTICE + DESIGN THINKING + MAKING

# 3D Maya – CHAIRS & TABLES

YOUR HERO ASSET WITH HAND CREATED TEXTURES



### Who

- Any person who requires the use of a wheelchair.

### What

- Designed for super-fast shopping trips to the supermarket.

### Where

- High streets, shopping centres, Brands Hatch.

### Why

- Practically guarantees a clear aisle when you need it.

## Reflection:

### PROFESSIONAL PRACTICE

- Attended the lecture on time and felt comfortable with the content.
- I have a greater understanding of the design and meaning behind everyday objects. It is important to consider use, design and meaning in the creative process going forward.
- The work was handed in on time.

### DESIGN THINKING

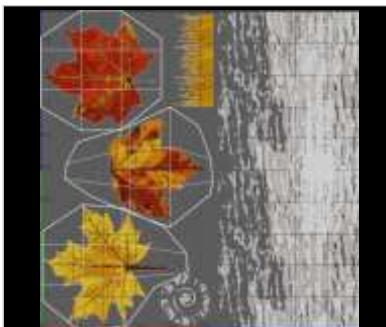
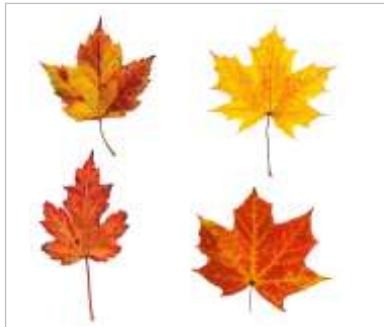
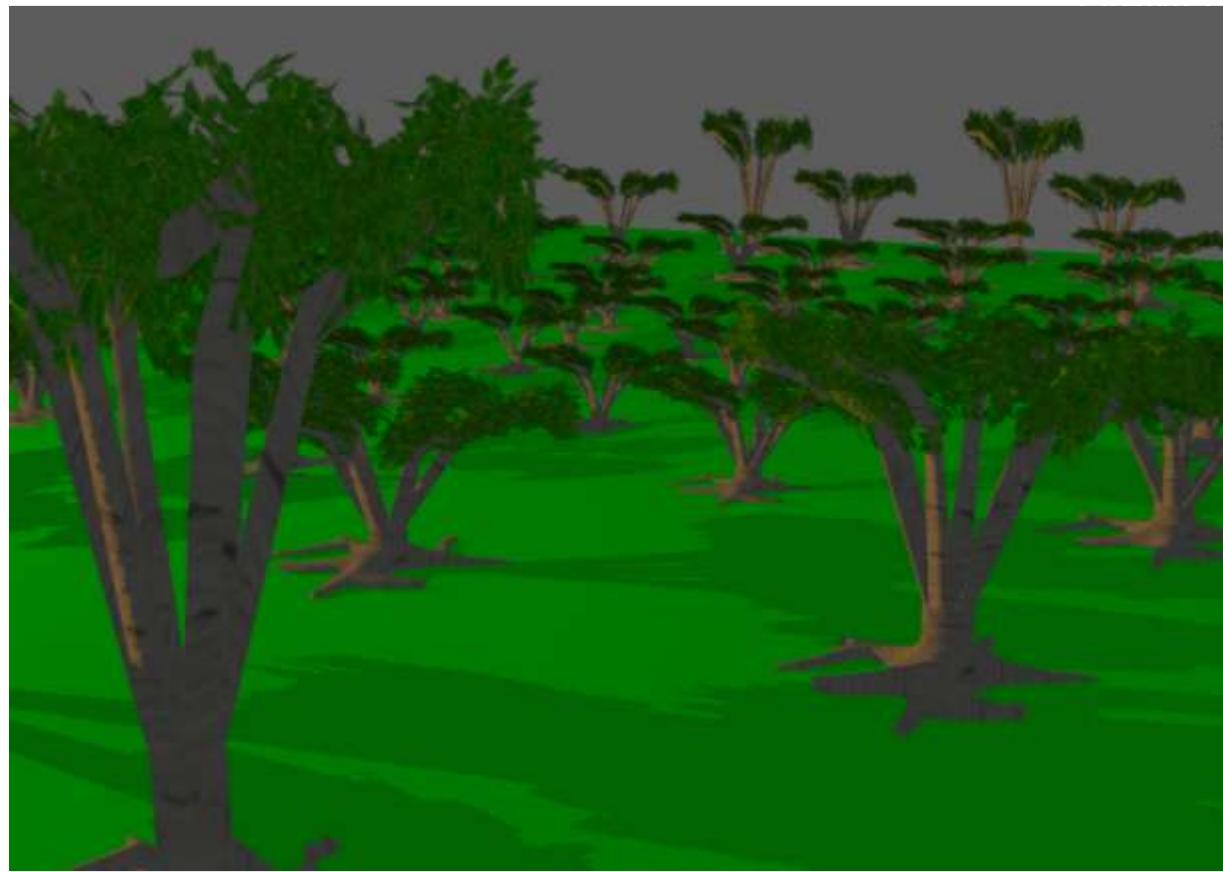
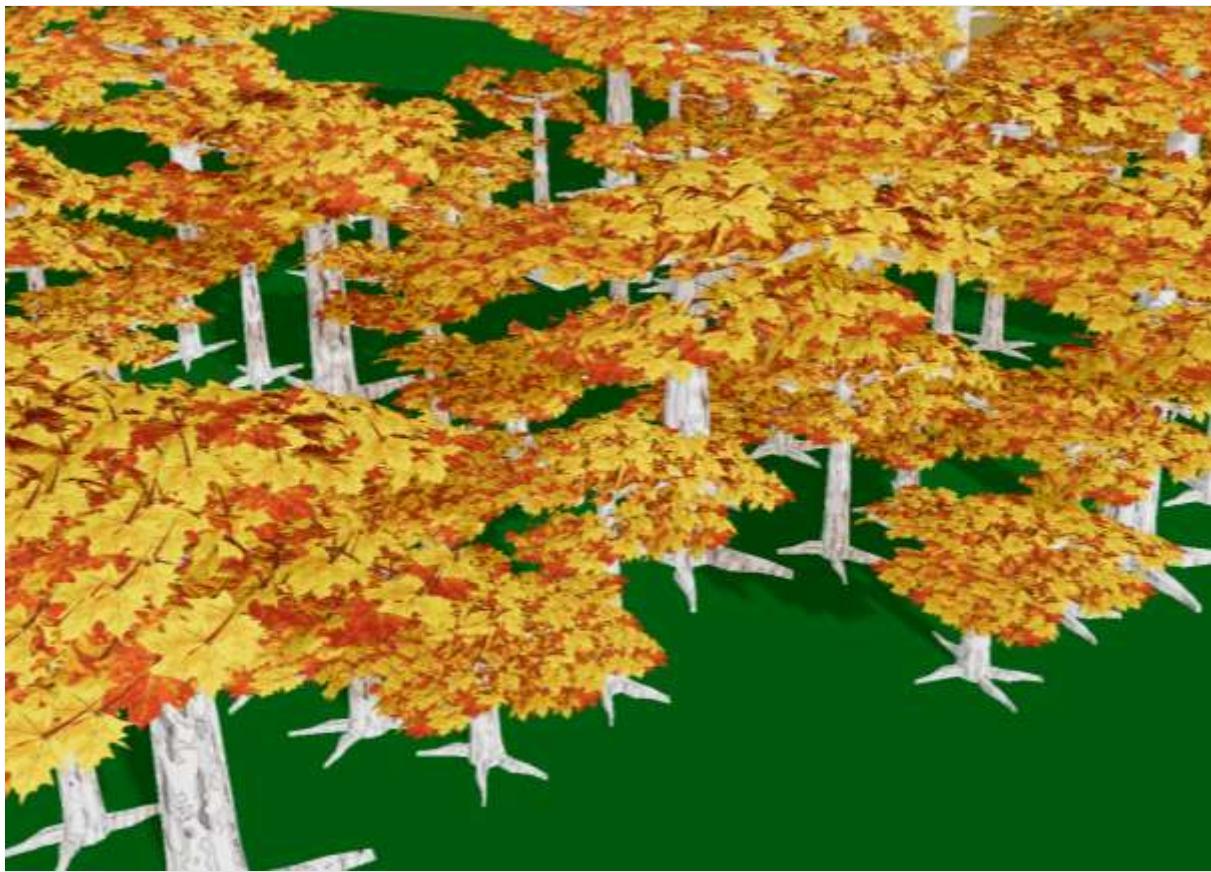
- Looked at a wide selection of wheelchairs both real-world and art-world to develop a better understanding of the users and their design.
- There were some fantastic variations which were used as inspiration for my final design.
- When researching textures for my chosen design, I knew that I would have to attempt chromium and leather for the first time. I feel confident that I will be able to reproduce those textures for future projects.

### MAKING

- I am comfortable with unwrapping 3D assets.
- **Extrude, bevel, bridge, insert, mirror, target-weld and connect** are modelling tools that I am comfortable using going forward.
- Master studies and real-world images enabled me to see subtle variations in textures and learn new ways to hand-paint textures.
- The project was correctly set up in Maya.

# 3D Maya – Foliage

STUDIO + SELF DIRECTED STUDY



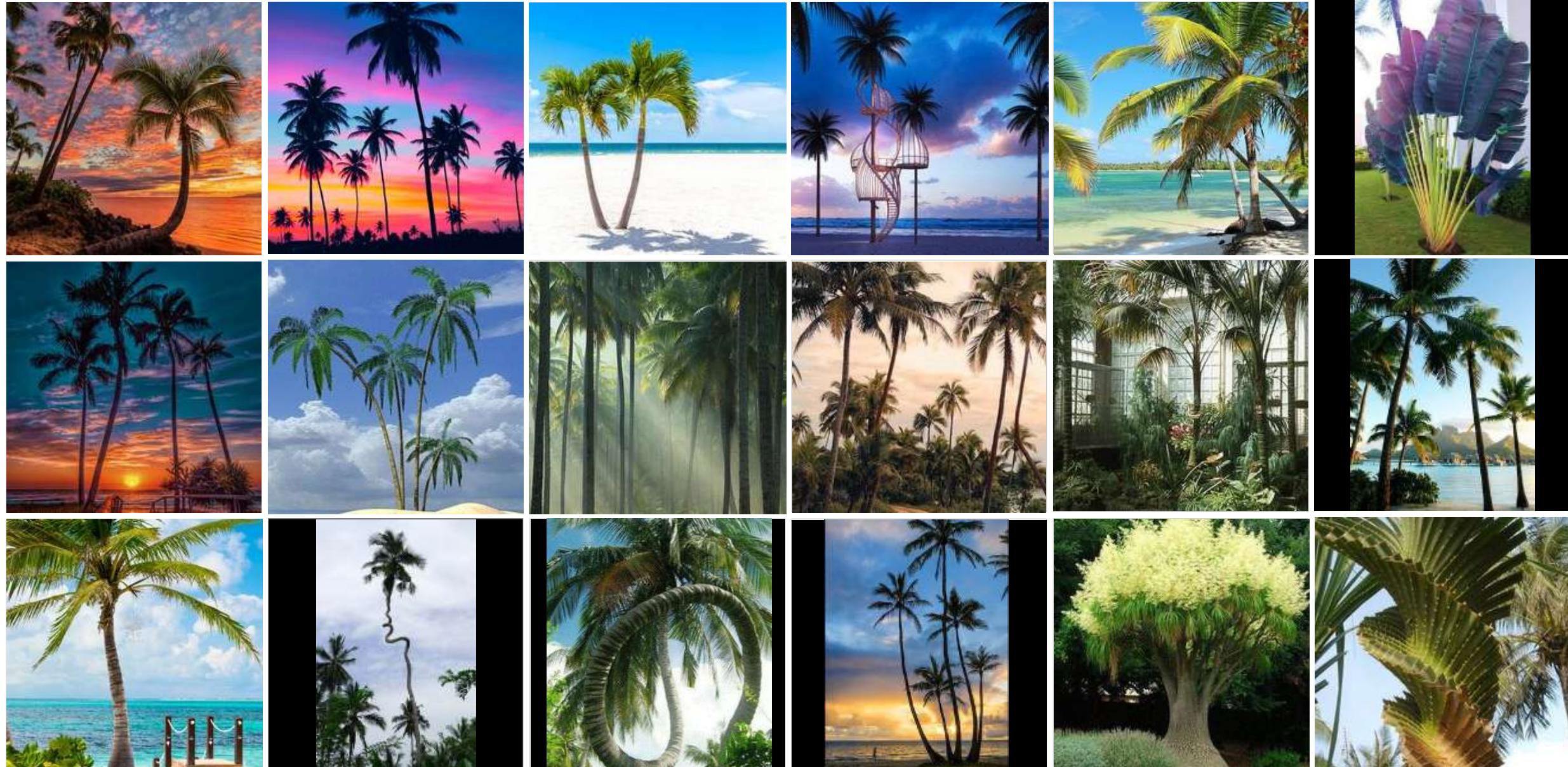
Style

PROFESSIONAL PRACTICE + DESIGN THINKING + MAKING

# 3D Maya – Foliage – Research

(30 Pinterest 18 real world examples of unique and inspiring foliage examples)

REAL WORLD IMAGES



# 3D

Maya – Foliage (macro textures & Patterns) – Research (30 Pinterest 18 real world inspiring texture examples)

REAL WORLD IMAGES



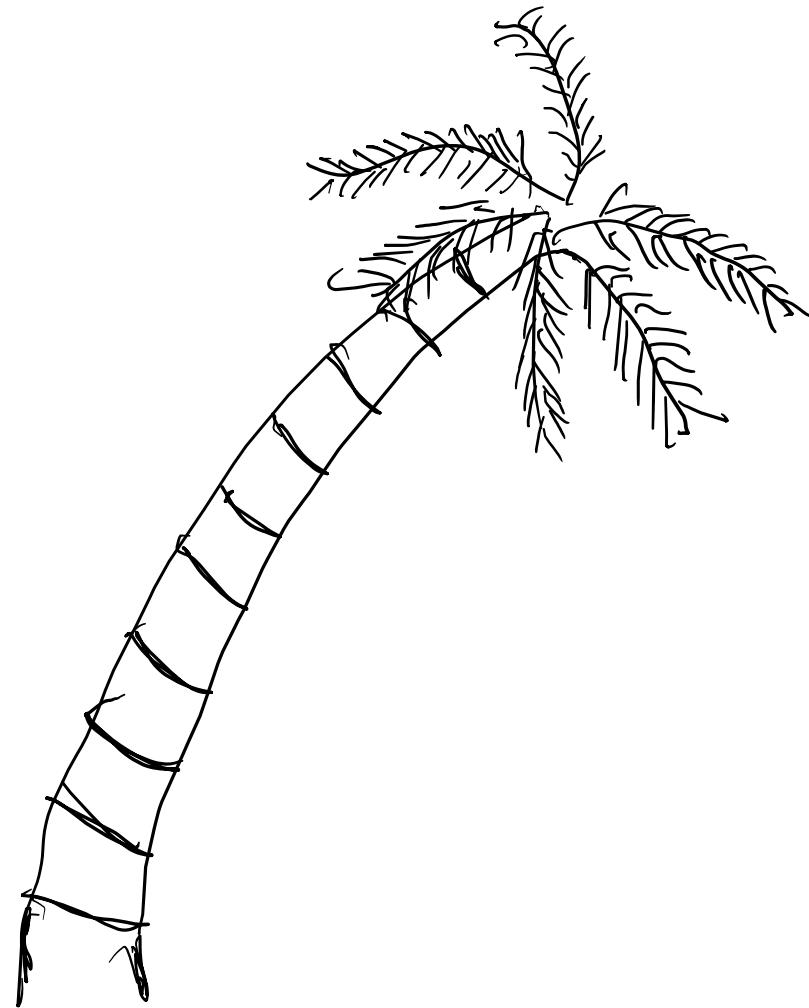
# 3D

**Maya – Foliage Research** (30 Pinterest 18 real stylized inspiring texture examples)

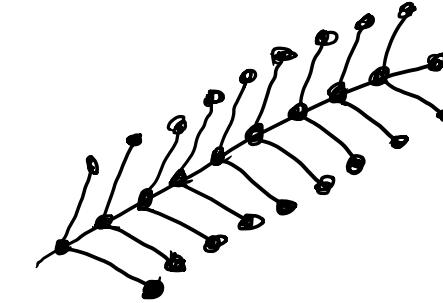
STYLIZED IMAGES



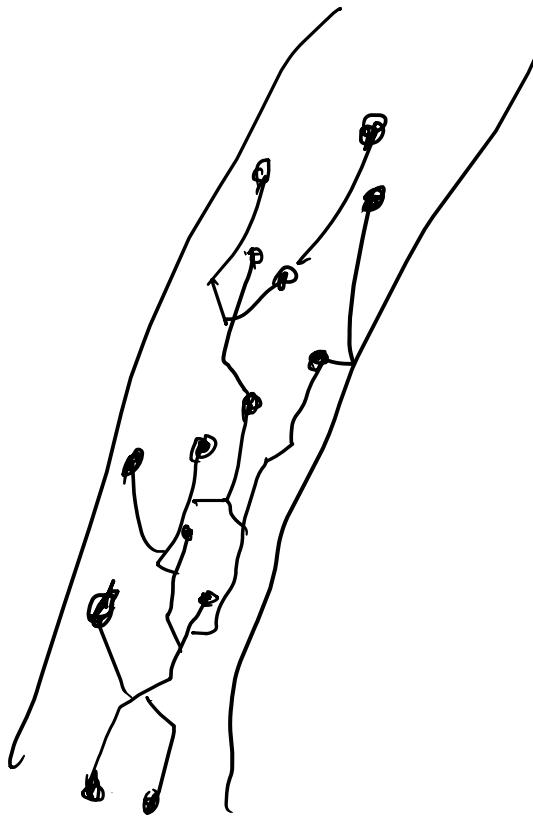
Circuit Tree



leaves purple circuit

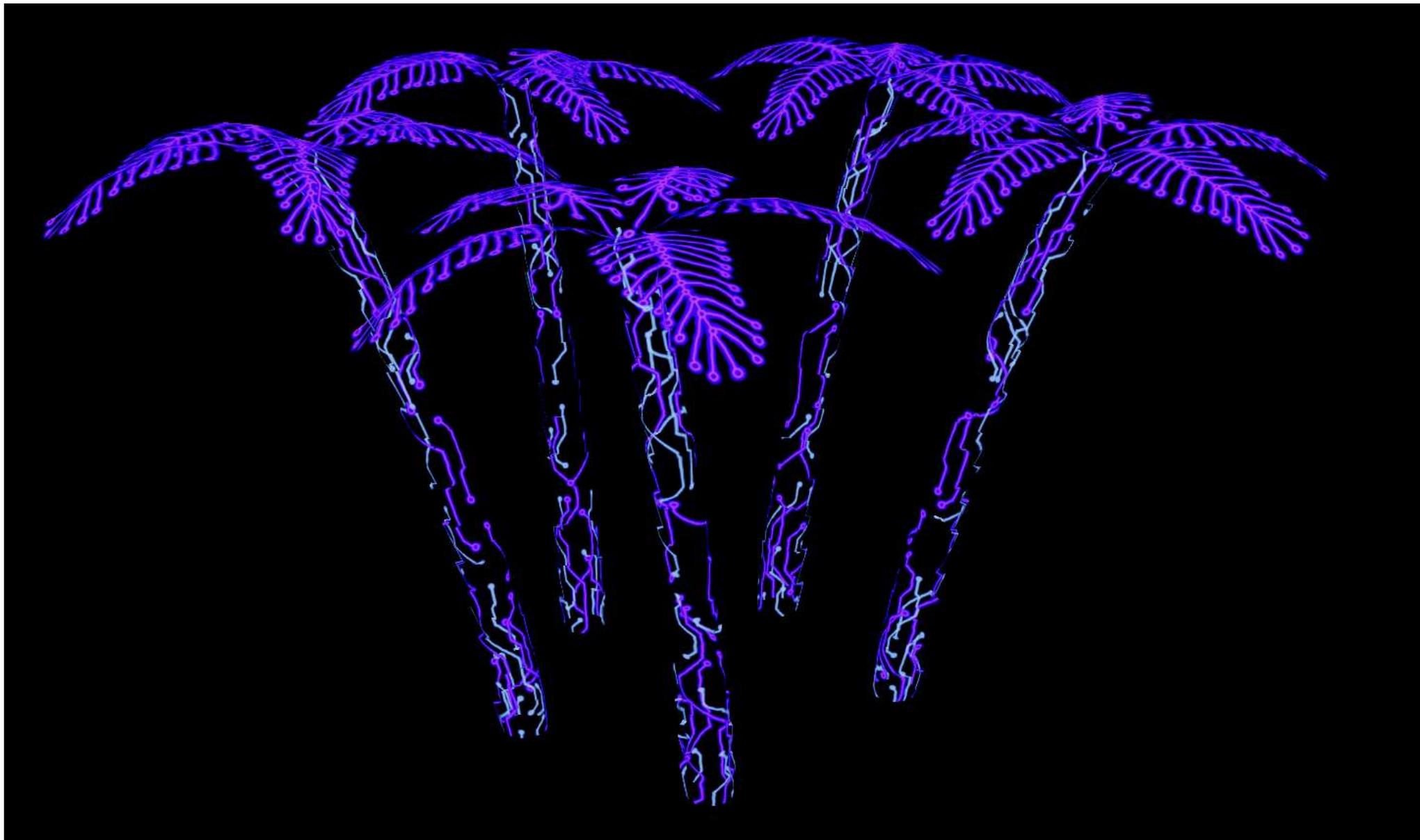


trunk purple circuit



# 3D Maya – Foliage – Your 3D Abstract Design

YOUR HERO ASSET WITH HAND CREATED TEXTURES



### Reflection:

#### PROFESSIONAL PRACTICE

- Attended the lesson on time struggled a bit with the alphas.
- I have a better understanding of the abstraction of everyday things and how I can use it to my advantage when creating assets for digital media.
- Handed the work in on time but unfinished.

#### DESIGN THINKING

- Looked at a large variety of plants and trees for my research with some of the natural plant structures being noticeably abstract themselves, I have a deeper appreciation for the fauna of this planet.

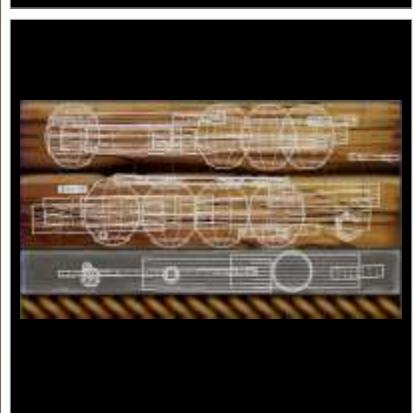
#### MAKING

- I made it

# 3D Maya – PAINT YA WAGON

(studio model will need texturing)

STUDIO EXAMPLES



# 3D Maya – PAINT YA WAGON – Research (30 Pinterest -18 real world examples of unique and inspiring wagon designs - ADD)

REAL WORLD IMAGES



# 3D Maya – PAINT YA WAGON – Research (6 Strong stylized images of wagons)

STILIZED IMAGES





Just a regular settler or travelling salesperson wagon from the 19<sup>th</sup> century, with a wardrobe on the back and a water barrel on the side.

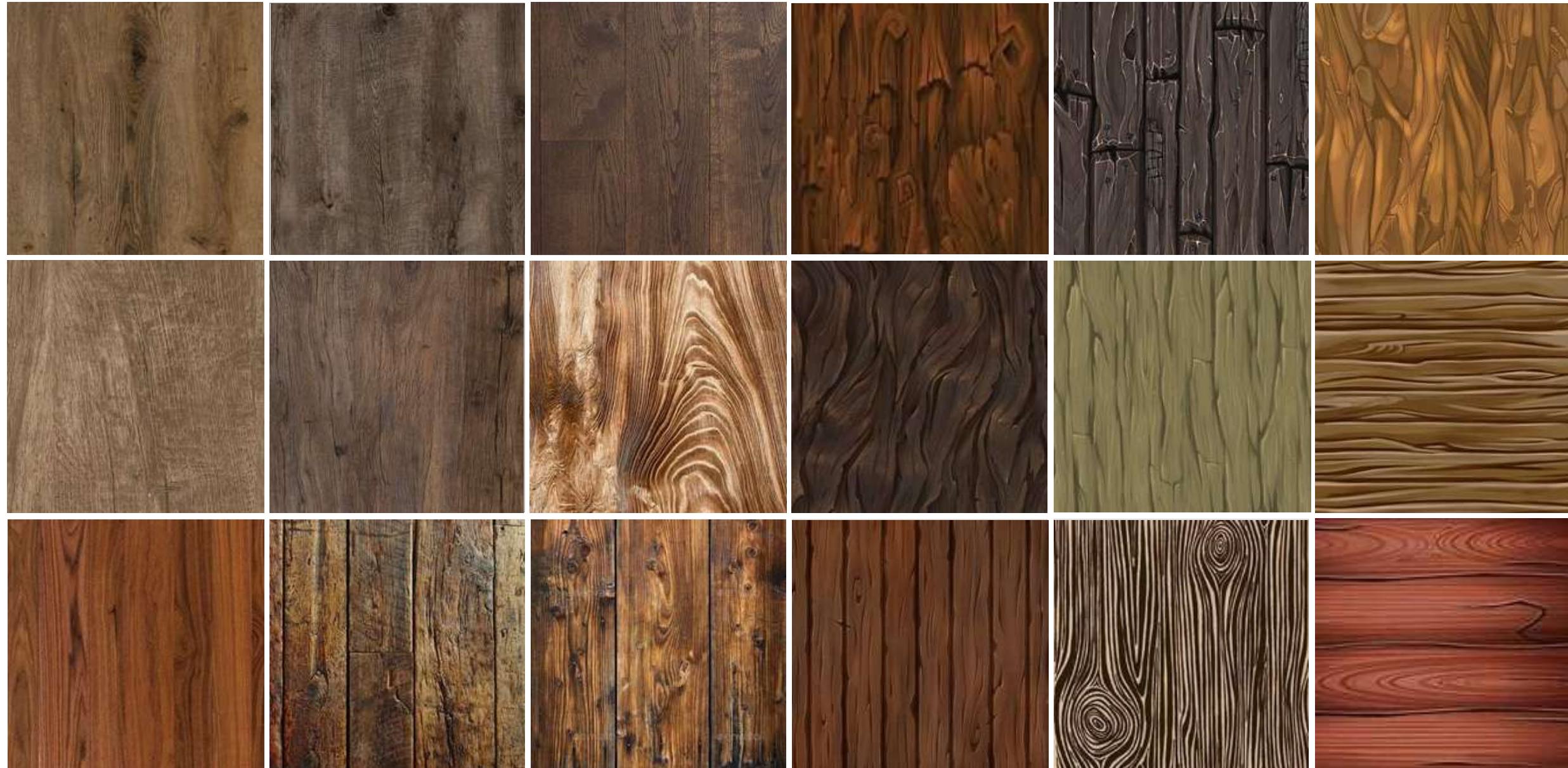




# 3D

Maya – PAINT YA WAGON – Research (9 real world/9 artistic interpretations of the textures you will be using)

REAL WORLD/STILIZED IMAGES



# 3D Maya – PAINT YA WAGON

(studio model will need texturing)

YOUR EXAMPLE



### Who

- Settlers or travelling salespersons.

### What

- Transportation of property and wares.

### Where

- 19th century North America.

### Why

- This wagon has a removable canopy, meaning it is very versatile for whatever weather may be encountered. Plenty of space for people or goods and a wardrobe on the back to keep clothes or various breakables in. Suspension on the front seat for those long journeys across rough terrain.

### Reflection:

#### PROFESSIONAL PRACTICE

- I did not attend the lesson due to illness.
- Handed the work in on time.

#### DESIGN THINKING

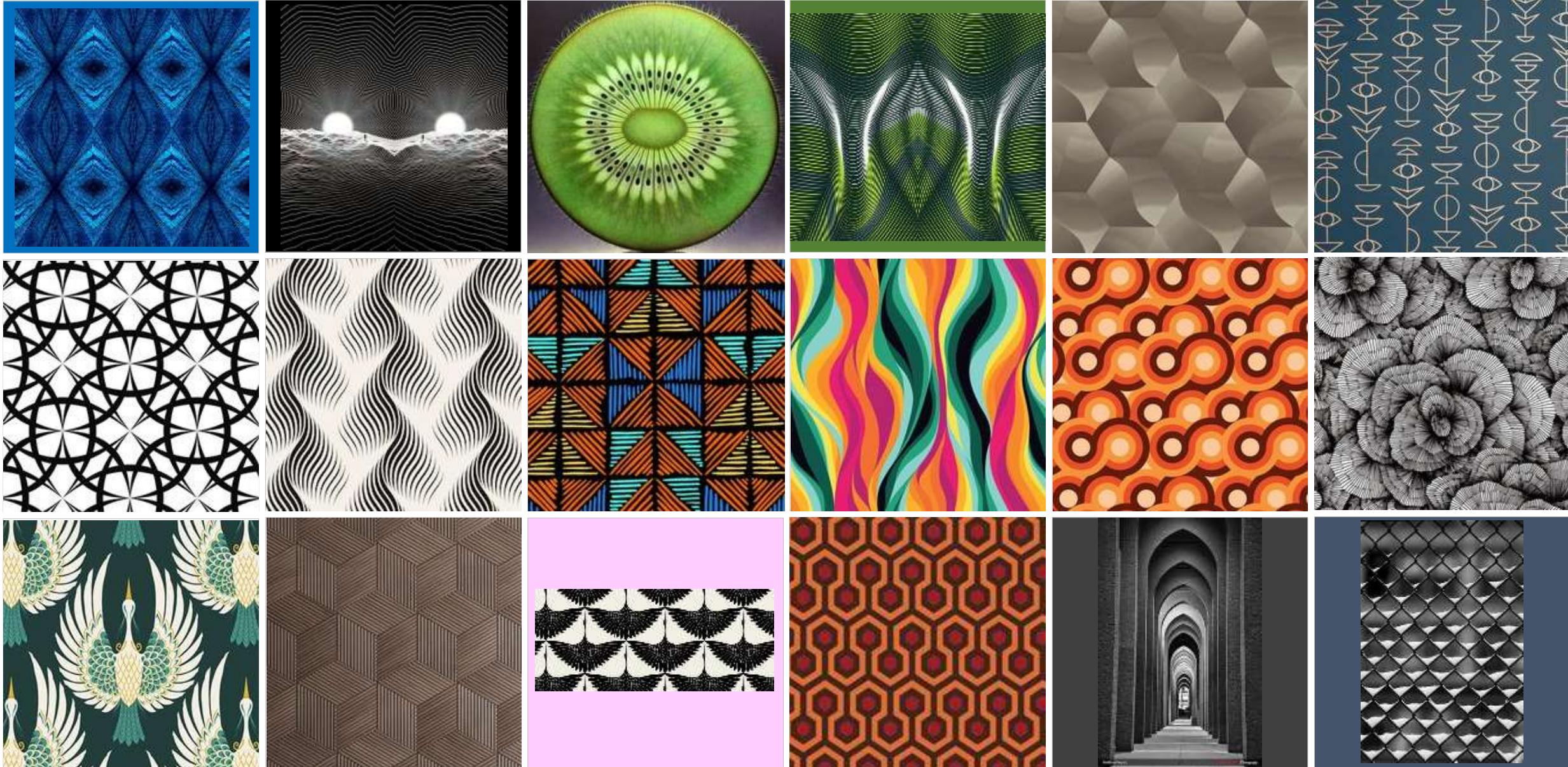
- I thought about wagons

#### MAKING

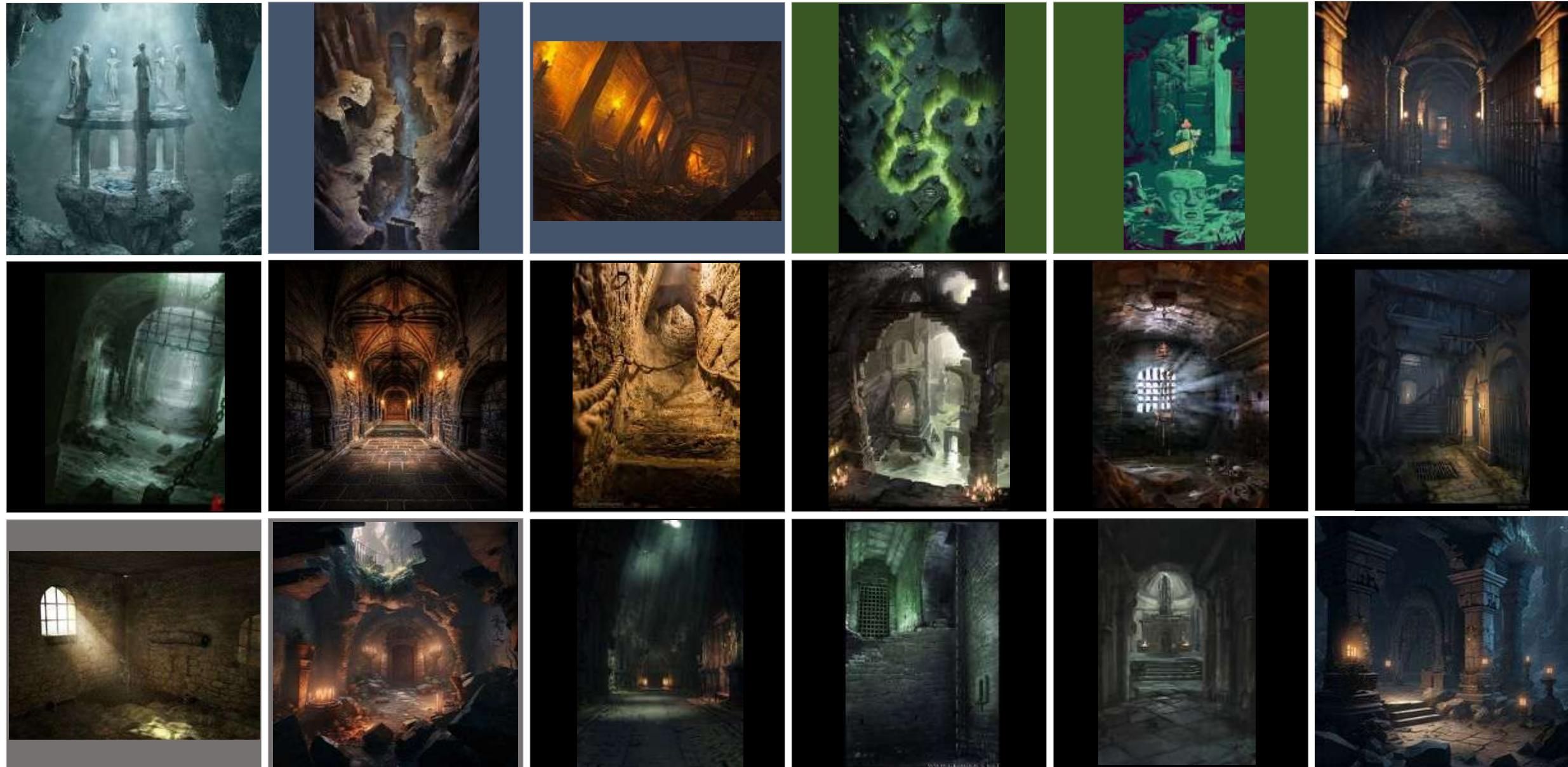
- I made a wagon
- I textured a wagon

3D

Maya – Repetition, Pattern, and Rhythm – research (30+ new and inspiring repeating Patterns / Textures - strongest 18 here)



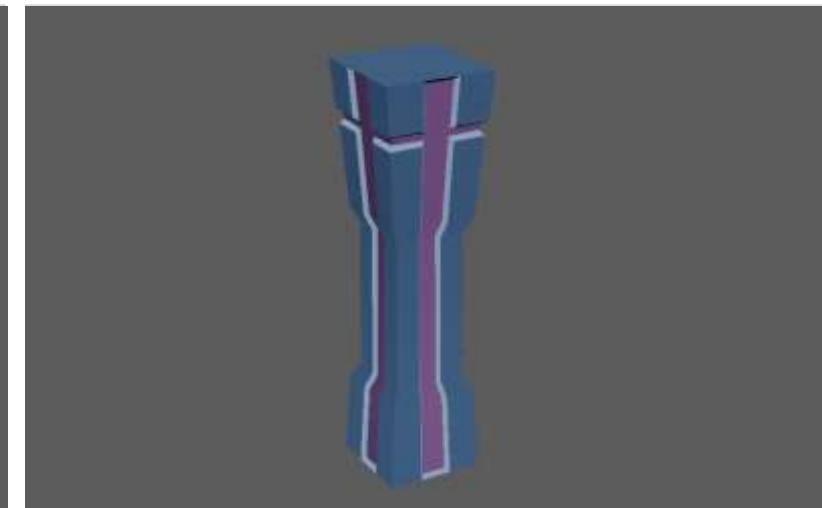
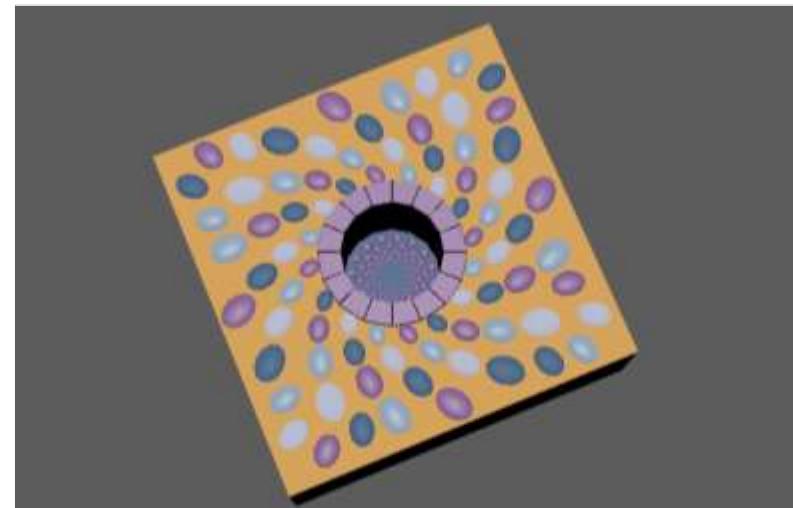
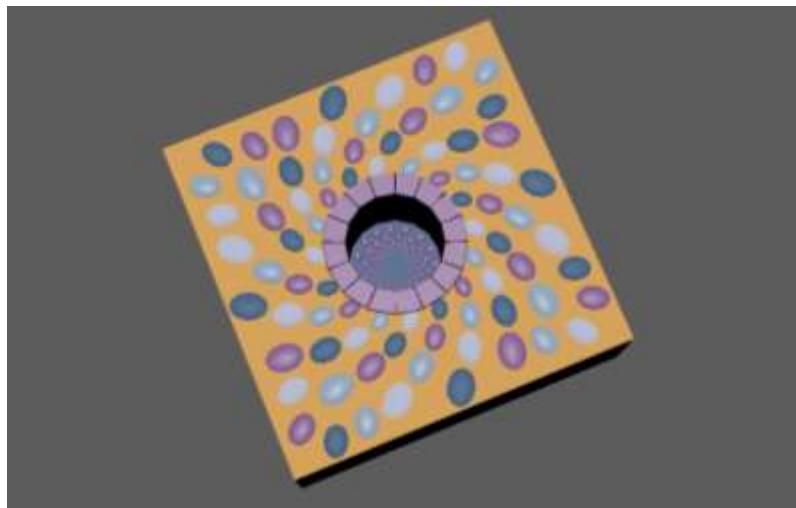
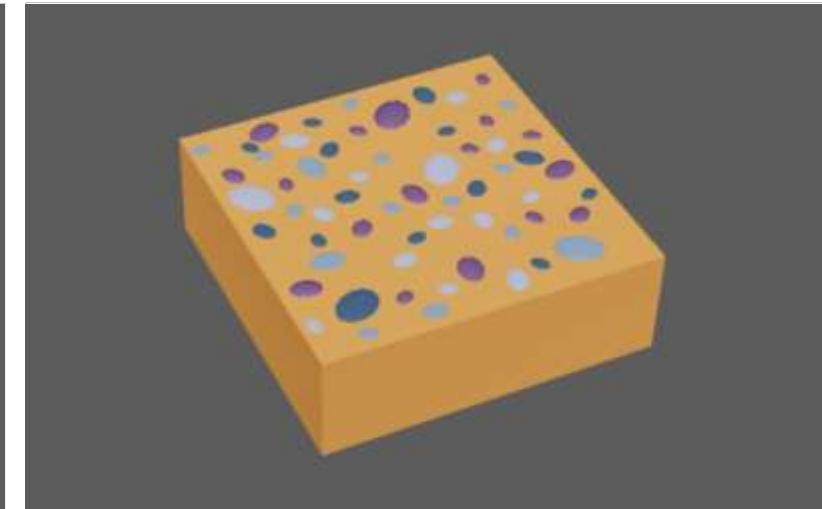
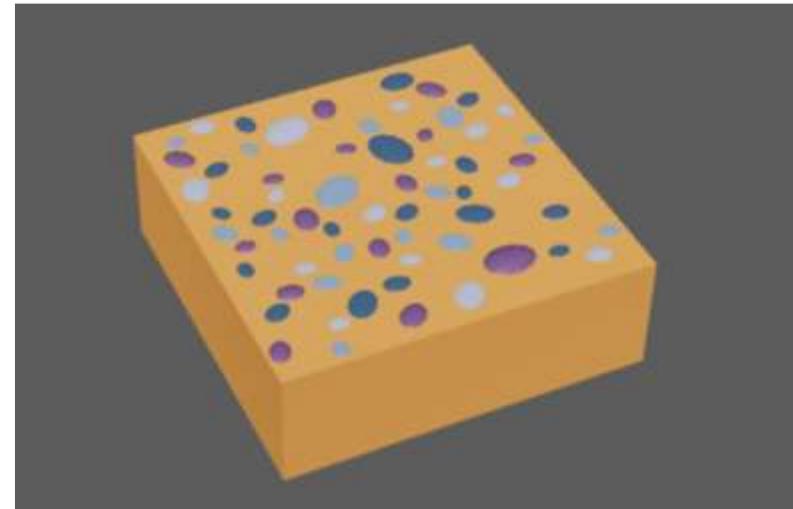
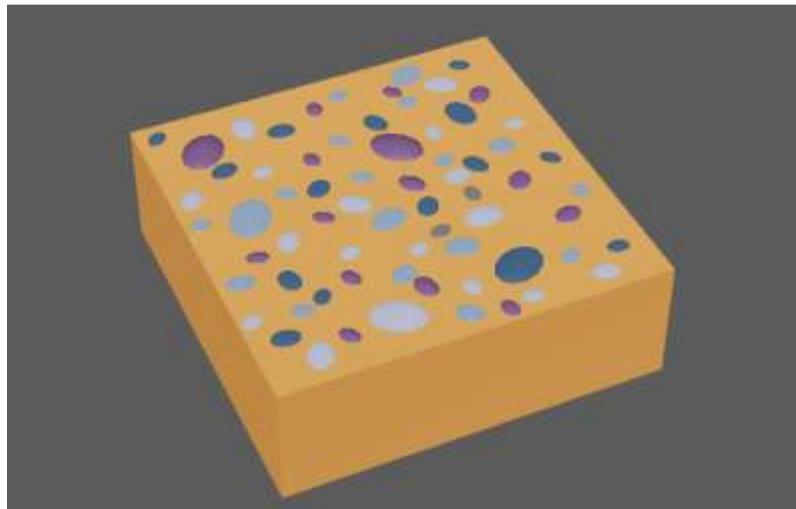
# 3D Maya – Dungeon Inspiration / Reference – research (30+ new and inspiring Dungeon Reference - strongest 18 here)



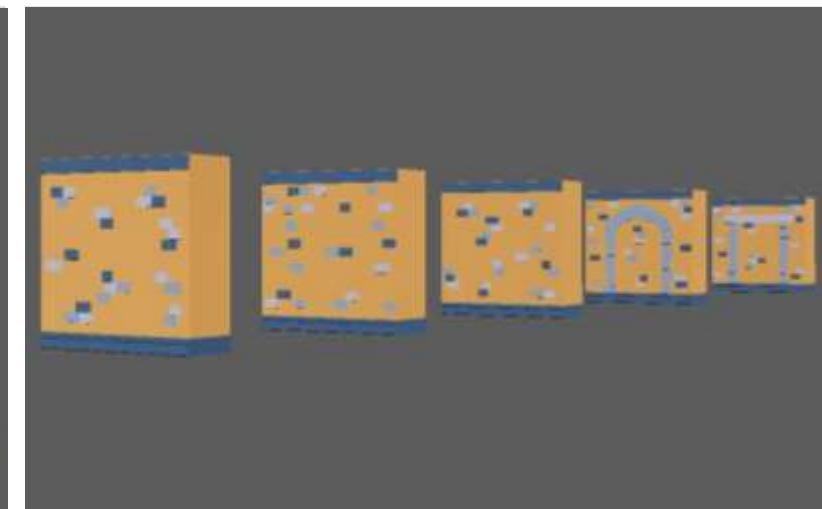
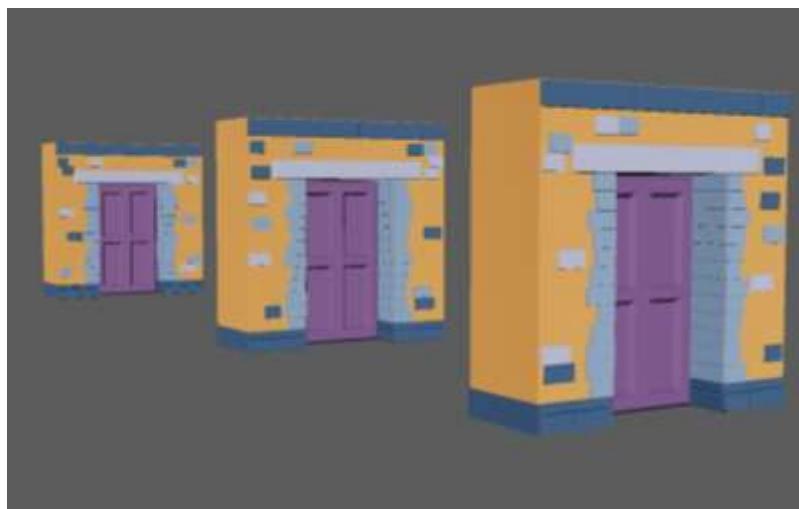
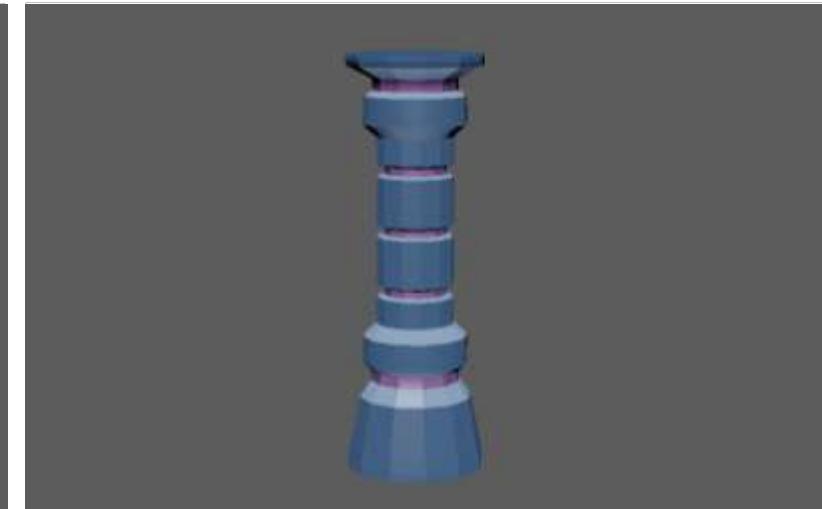
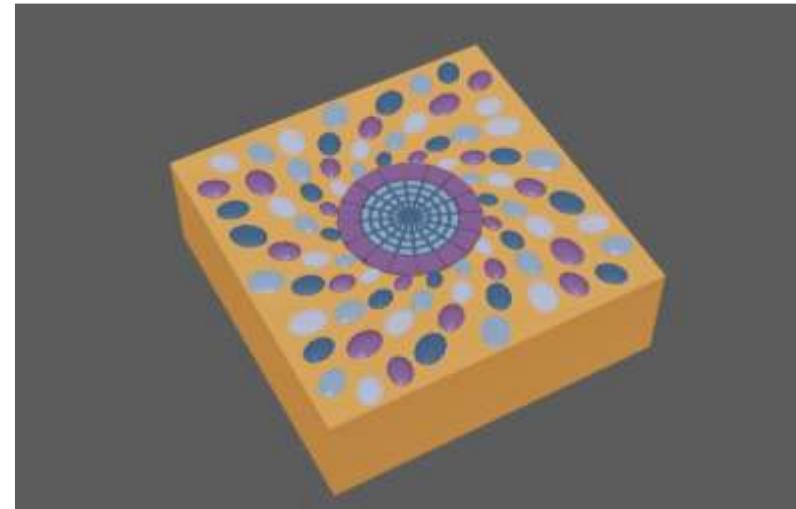
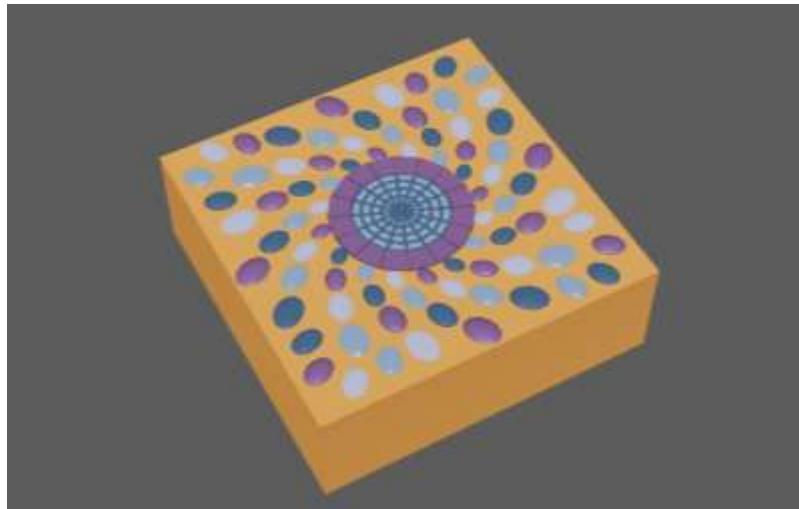
# 3D Maya – Repetition, Pattern, and Rhythm – research (30+ Interesting Colour Palettes – 6 best in your ADD – Colour Pallett taken from Adobe Colour)



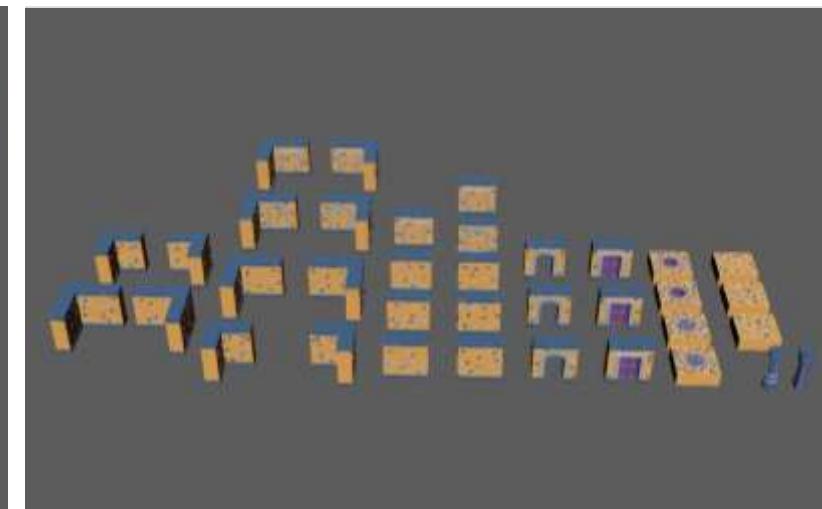
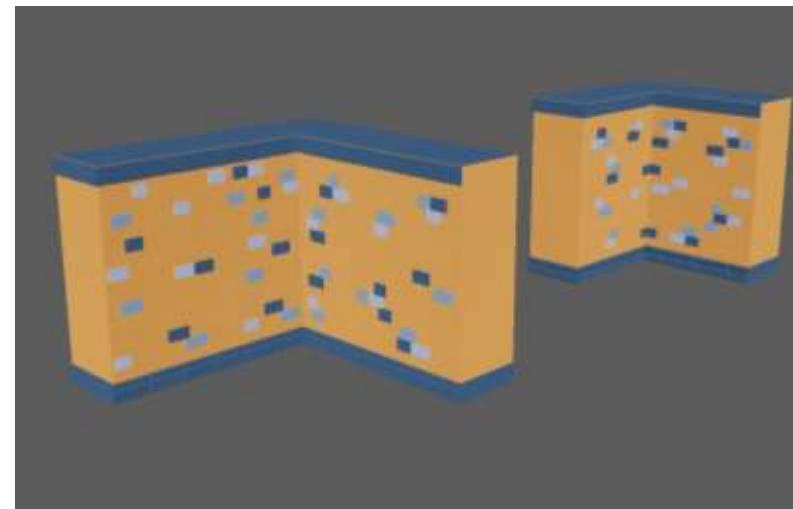
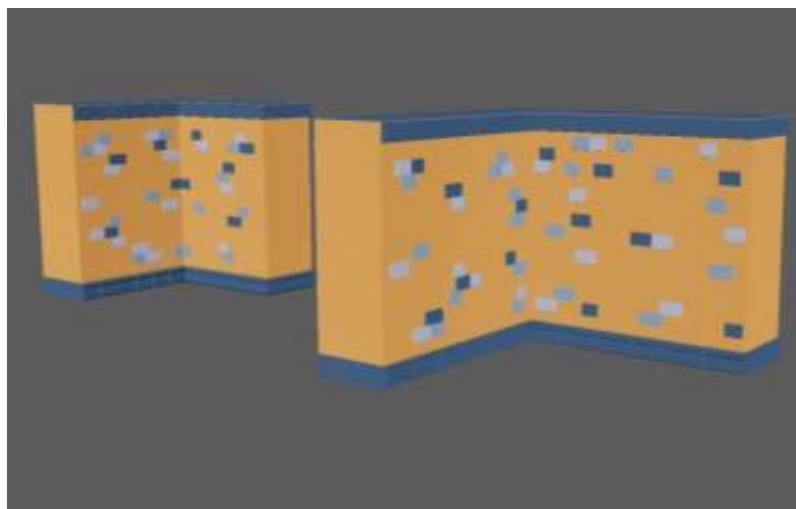
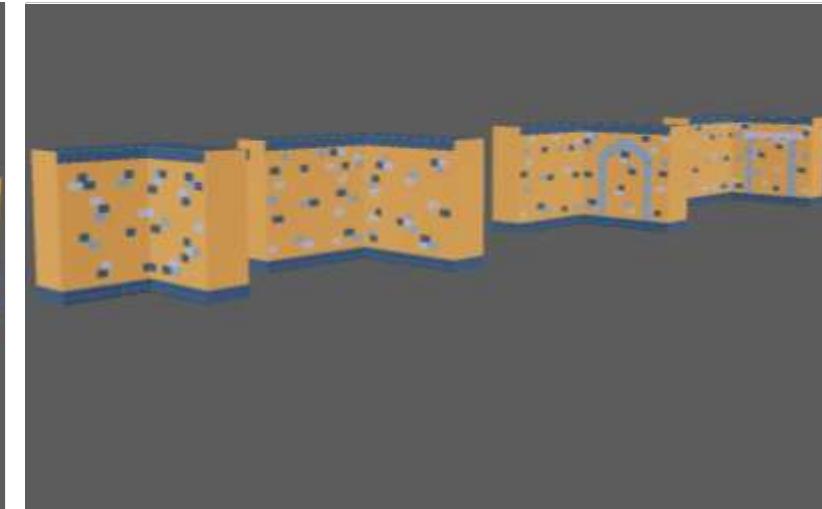
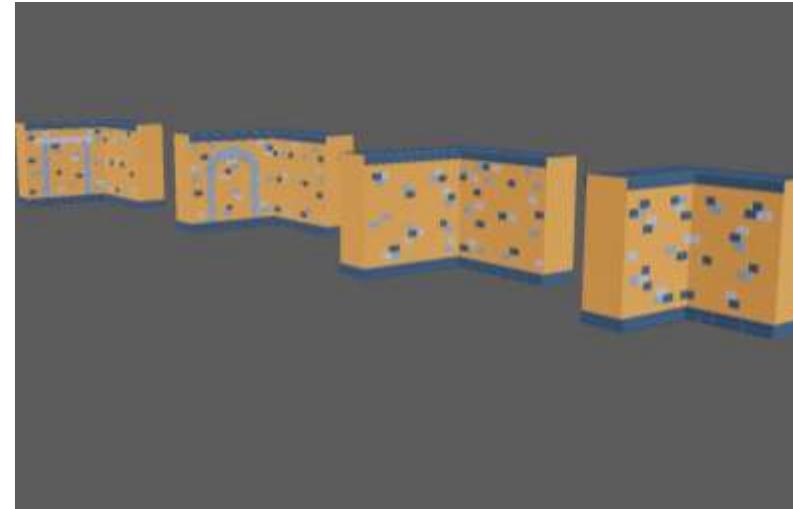
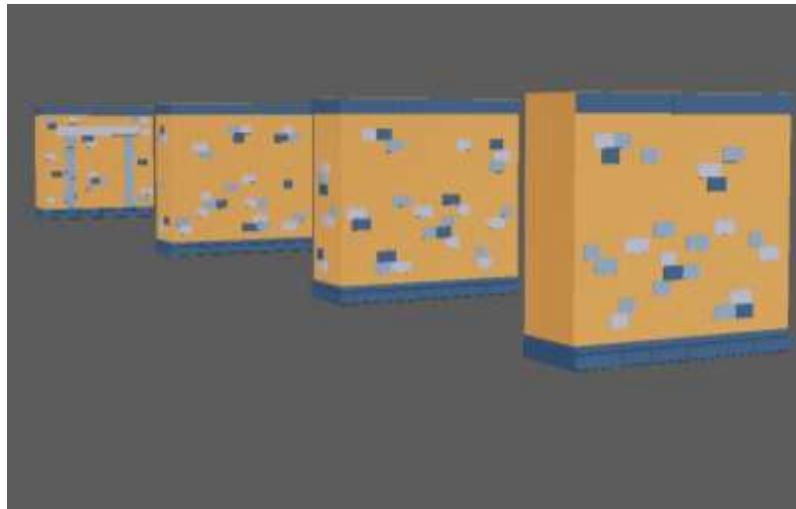
# 3D Maya – Modular Kit



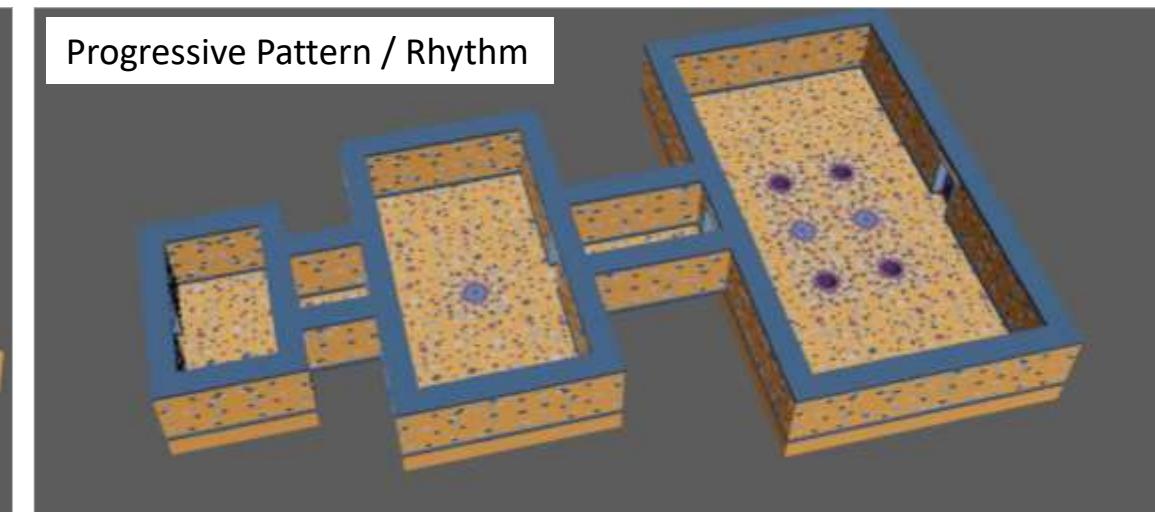
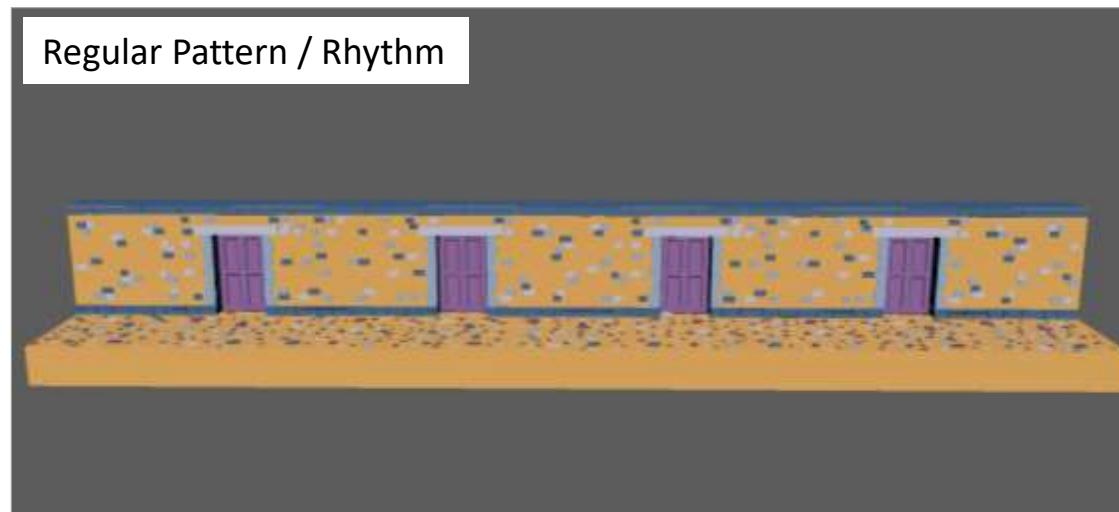
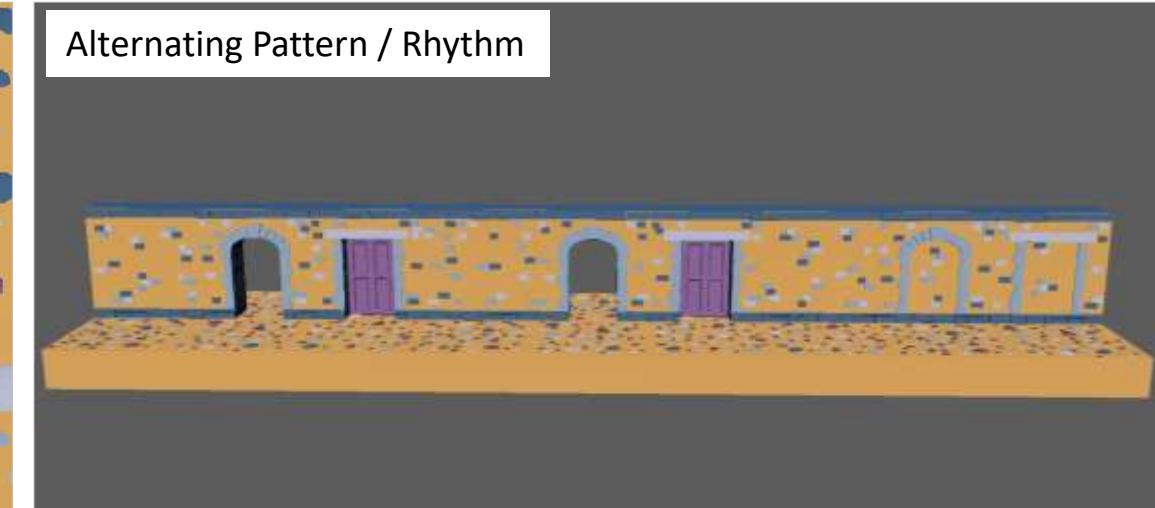
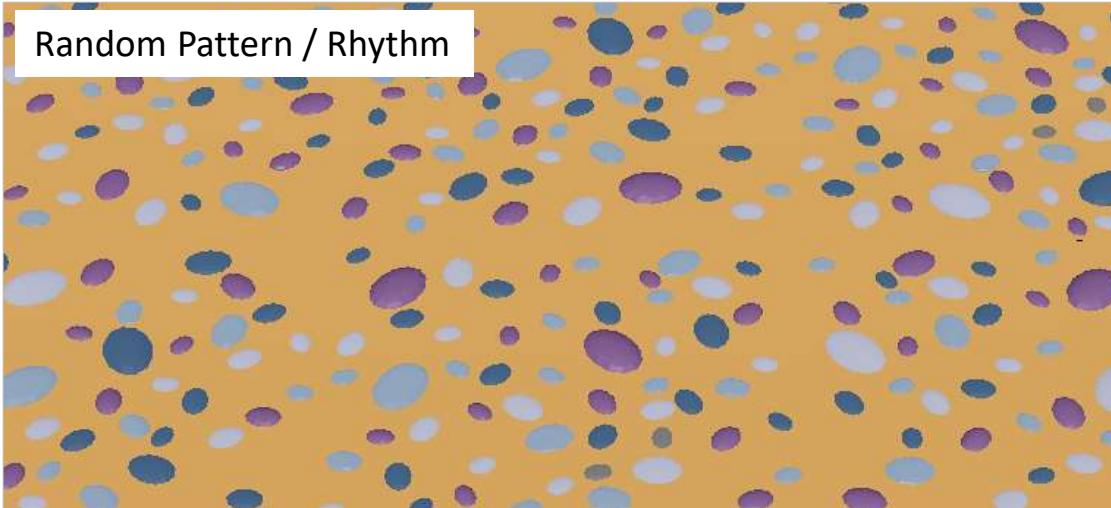
# 3D Maya – Modular Kit



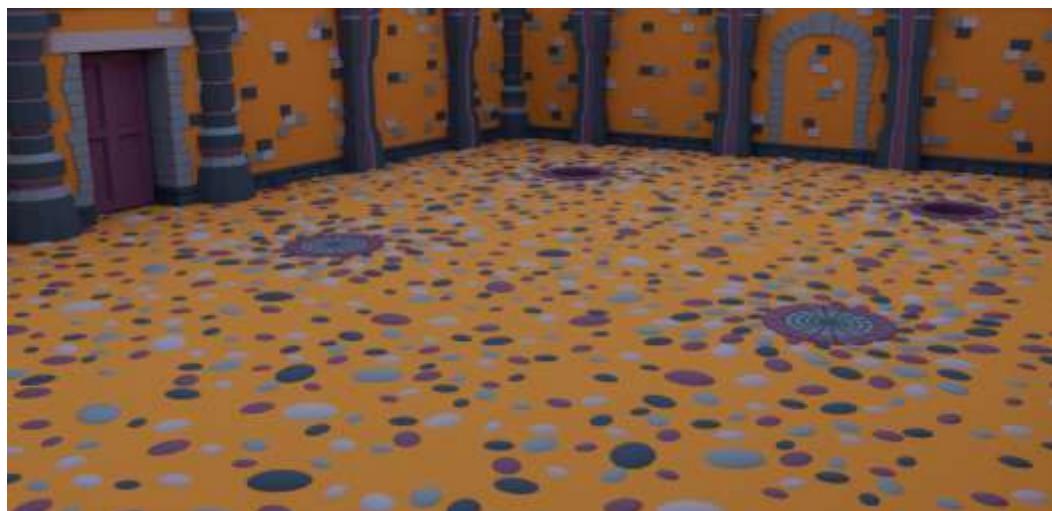
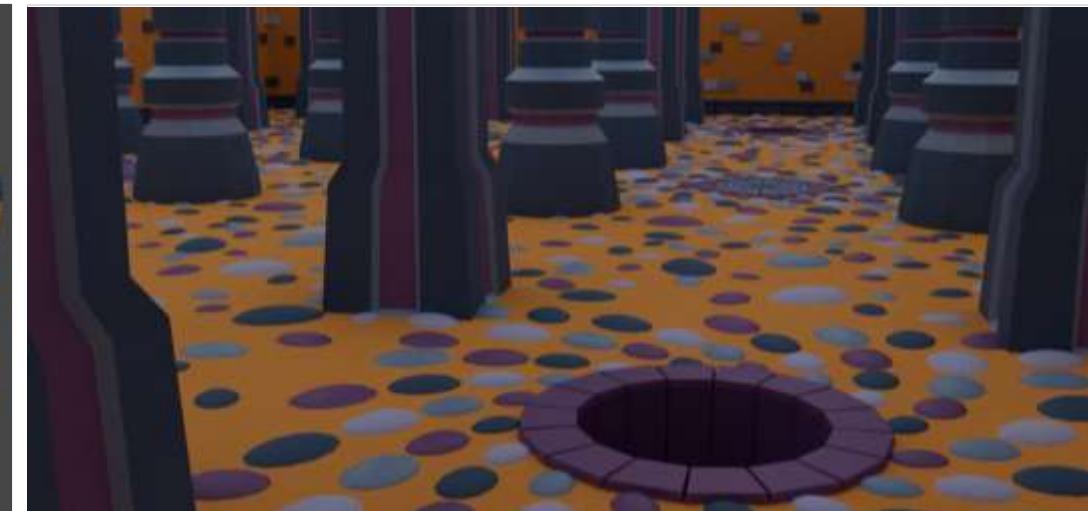
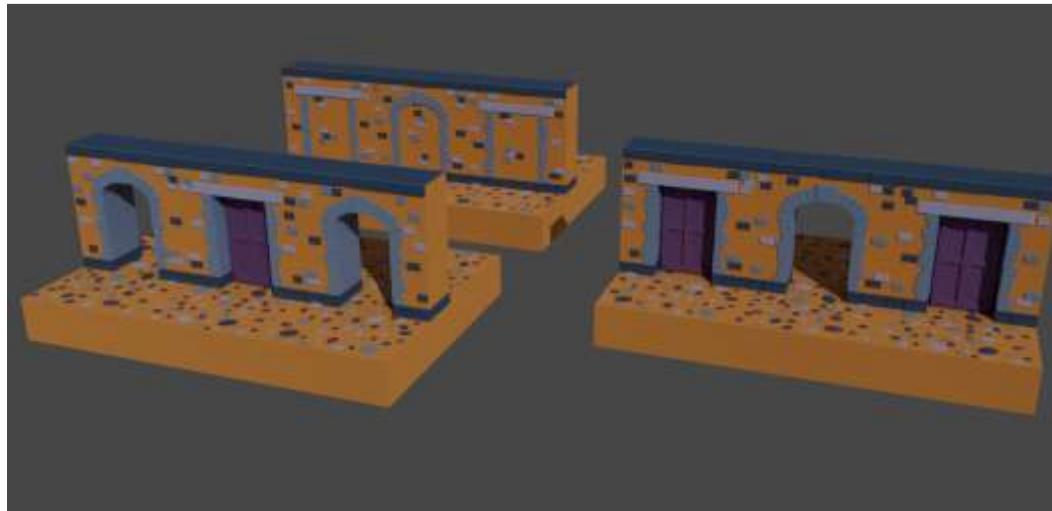
# 3D Maya – Modular Kit



# 3D Maya – Modular Kit- (Identifying Pattern types)



# 3D Maya – Modular Kit- ( Beauty Shots of your Modular Kit)



### Reflection:

#### PROFESSIONAL PRACTICE

- I did not attend the lecture I did watch the accompanying tutorials.
- The work was handed in on time.

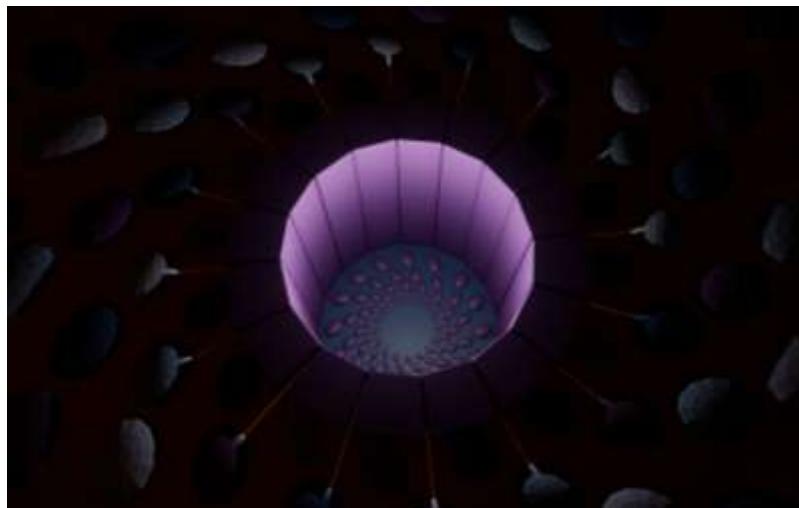
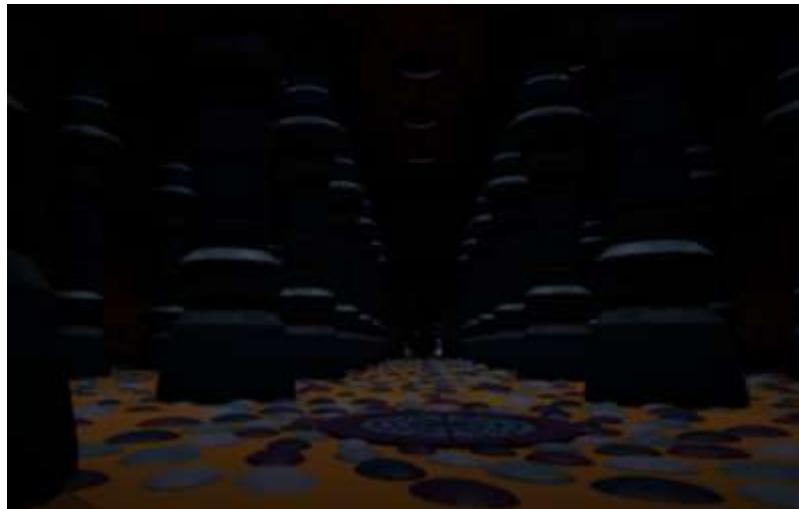
#### DESIGN THINKING

- There is a place for rhythms, patterns and repetition in game development, although care must be taken when creating and using them, so they are not instantly recognisable.

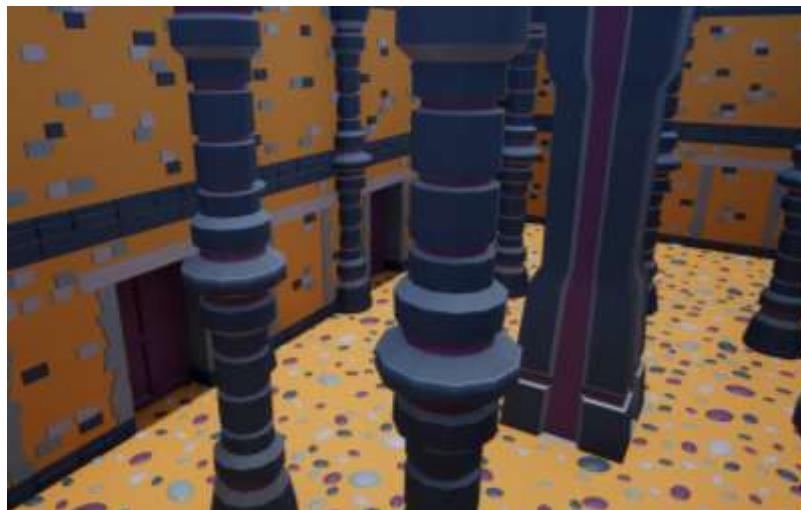
#### MAKING

- I now understand that making and using modular kits to build levels partially or completely is an important tool to have at my disposal. No doubt I will use this method of creation in the future, even if it is just to block out a level for reference purposes.

# 3D Maya – Modular Kit – ( Beauty Shots of your Modular Kit In UE5)



# 3D Maya – Modular Kit – ( Beauty Shots of your Modular Kit In UE5)



### Reflection:

#### PROFESSIONAL PRACTICE

- Attended the lecture on time and felt comfortable with the content.

#### DESIGN THINKING

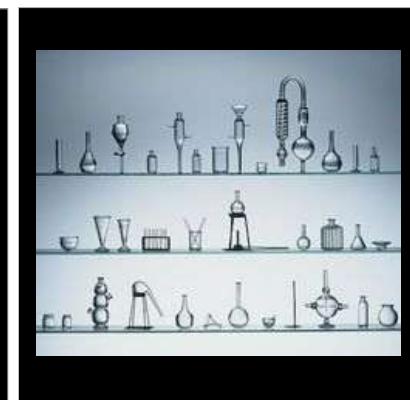
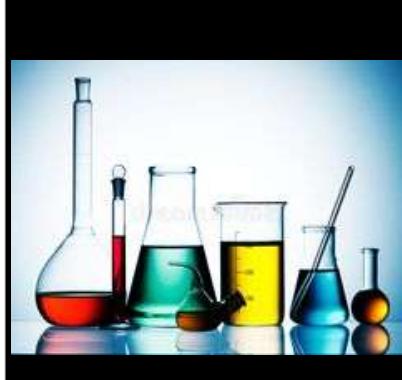
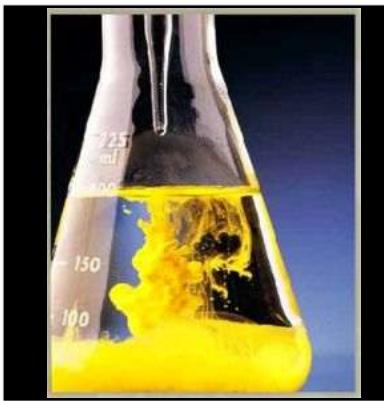
- Had no issues putting my modular dungeon into Unreal Engine 5 as I am familiar with the interface.

#### MAKING

- Because of the small number of floor assets imported into Unreal Engine 5 there were noticeable patterns visible from selected angles. This could be rectified with some minor adjustments to the original assets in Maya.

# 3D Maya – Weird Science – 18 interesting and unique real-world bottles, jars other medical lab equipment.

REAL WORLD IMAGES



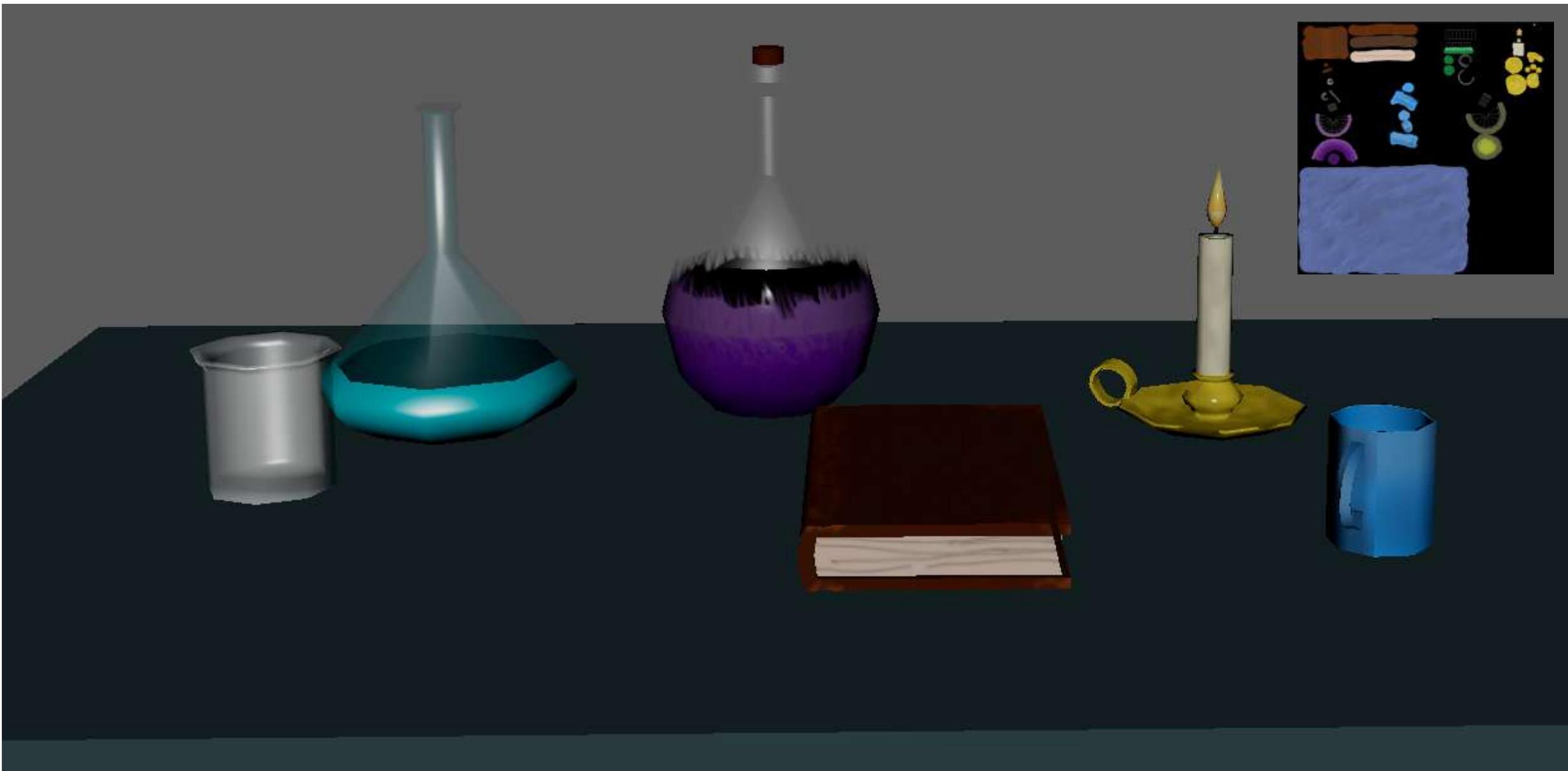
# 3D Maya – Weird Science – 18 strong examples of styles that have been used for this subject.

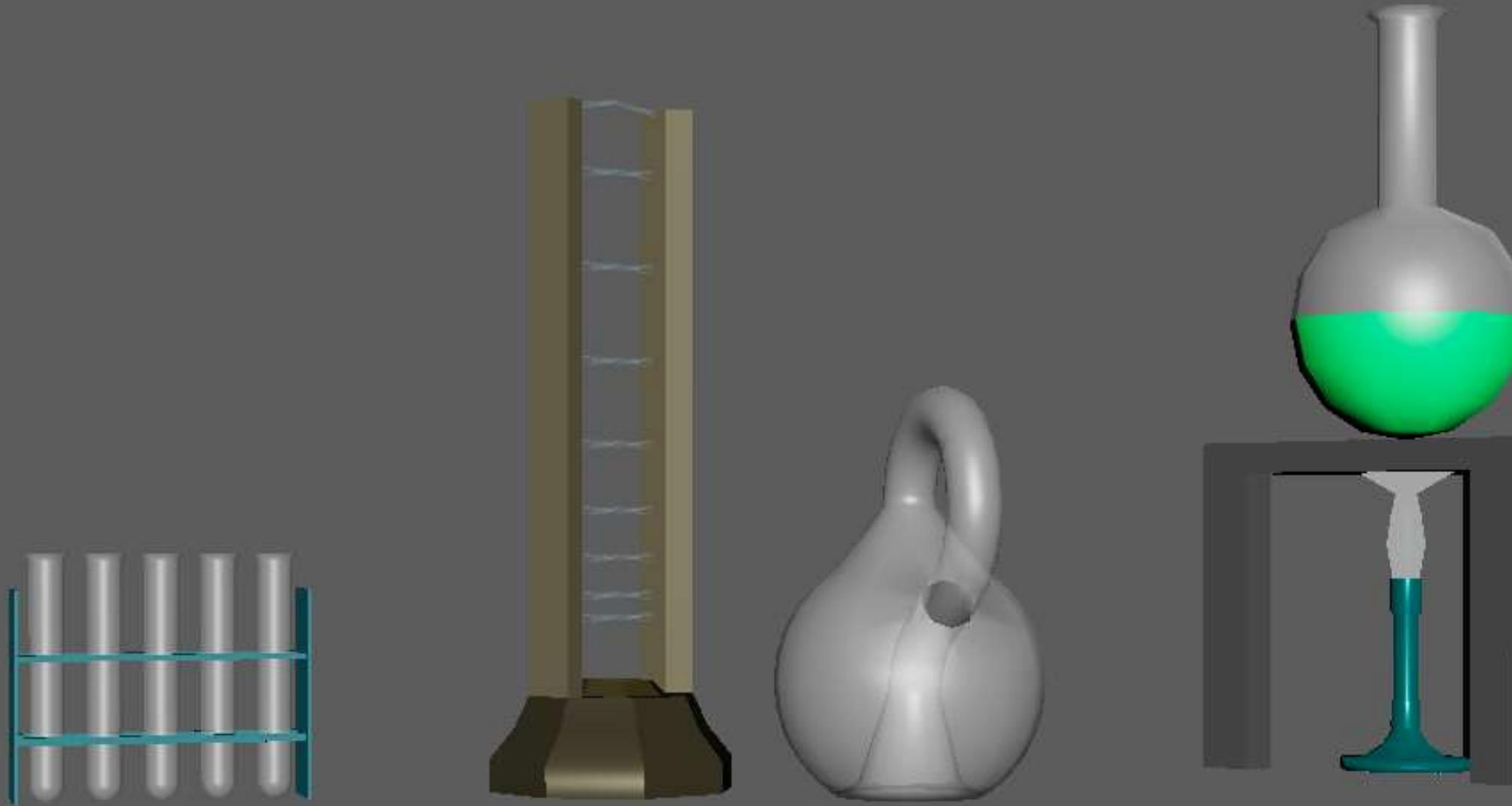
Graphic, illustration & Games



# 3D Maya – Weird Science – Studio work (practice your chosen style on the 3d made in the lesson)

STUDIO





### Reflection:

#### PROFESSIONAL PRACTICE

- Did not attend the lesson.
- Handed in on time but incomplete.

#### DESIGN THINKING

- Very little thought went into this.

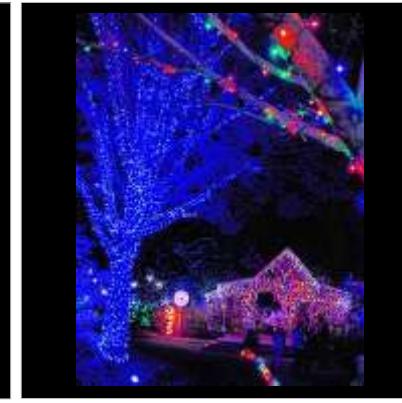
#### MAKING

- I just gave up trying to get alphas to work.

# 3D

Holly Jolly Christmas Lighting – interesting and unique real-world Christmas Lighting and decoration – 18 ADD

REAL WORLD IMAGES





# 3D

Holly Jolly Christmas Lighting! – Studio Example

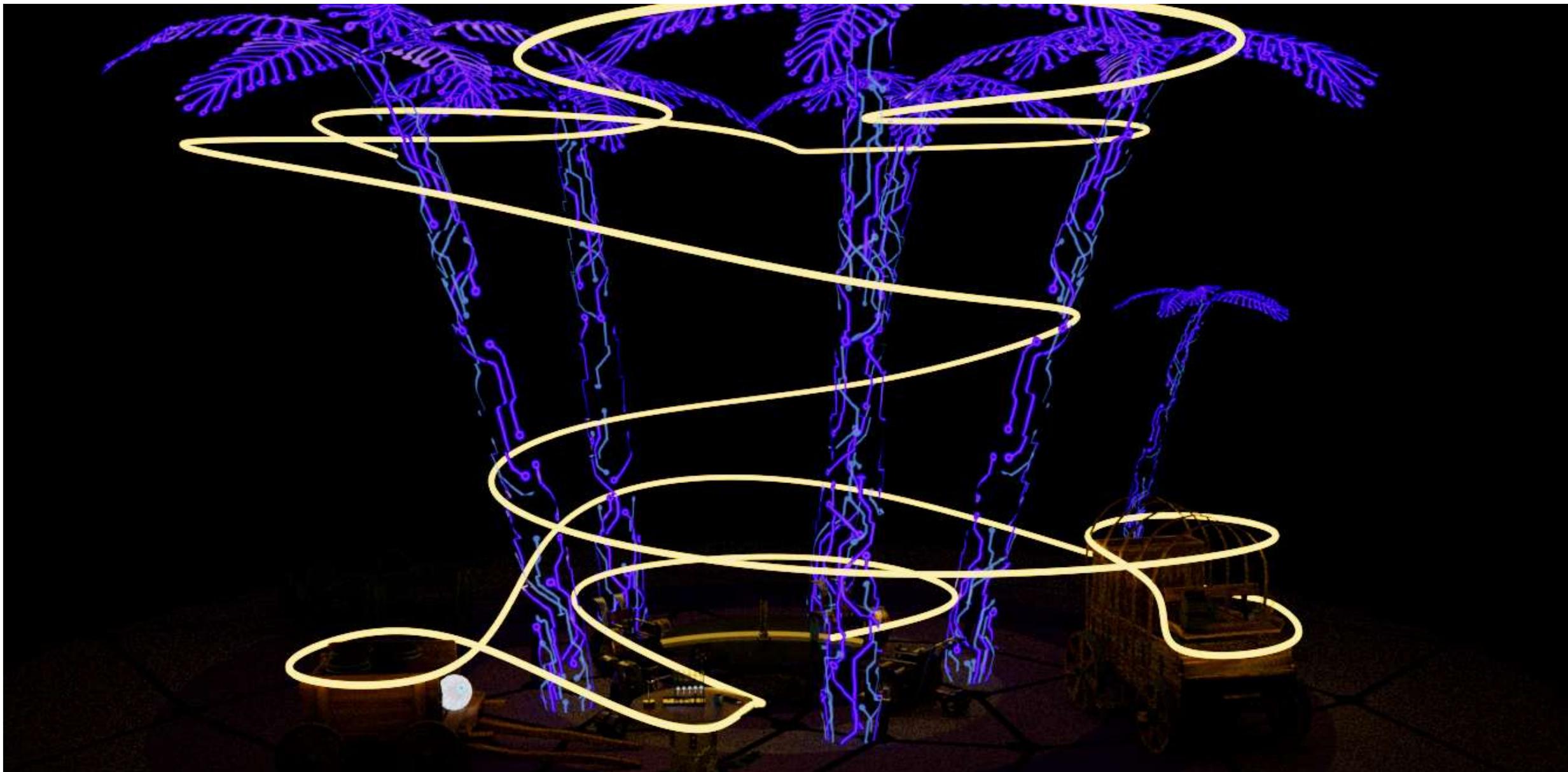
STUDIO



3D

Holly Jolly Christmas Lighting! – High Quality Render of your scene (lighting variation of original 01)

SELF STUDY PROJECT WORK



# 3D

Holly Jolly Christmas Lighting! – High Quality Render of your scene (lighting variation of original 02)

SELF STUDY PROJECT WORK



## Weekly Reflection:

### PROFESSIONAL PRACTICE

- I did not attend the lesson.
- The work was handed in on time.

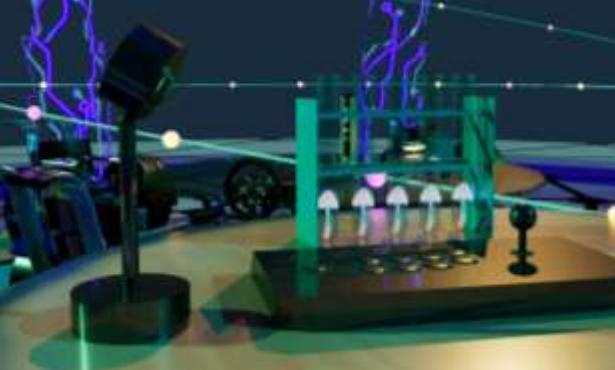
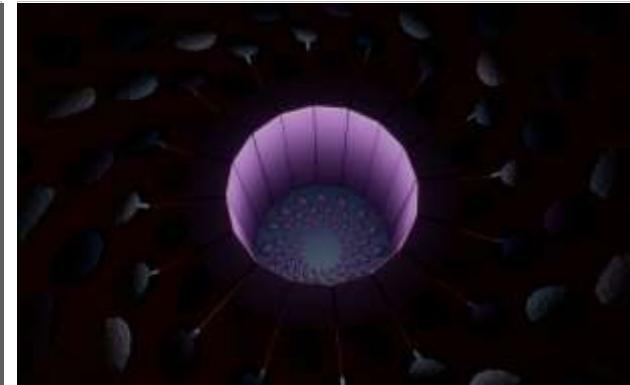
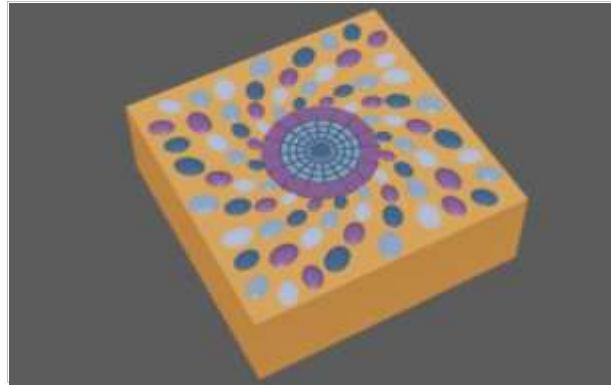
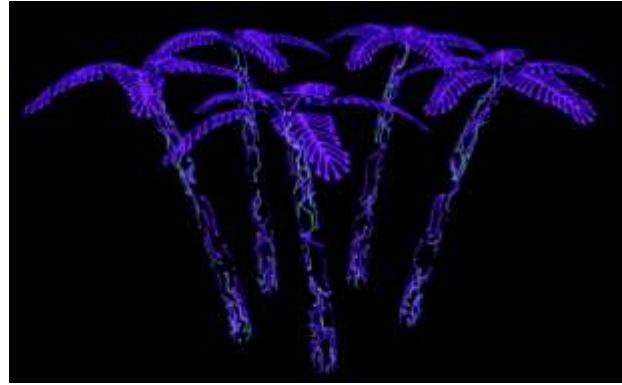
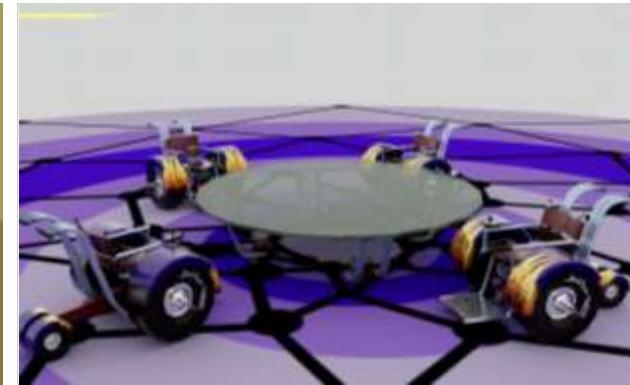
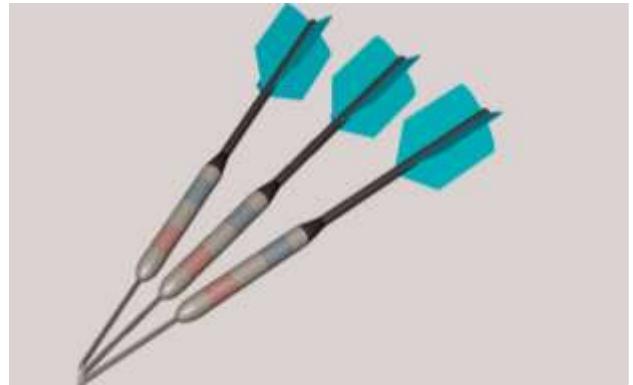
### DESIGN THINKING

- I put a great deal of thought into scene composition.
- I attempted to use most of the assets I had previously produced.

### MAKING

- I learnt more about lighting and rendering which helps make my assets look better in my hero shots.
- Lighting a scene in different ways using variations of coloured lights alters the mood significantly.

Your Best 12 3d project images from term 1 (one from each week **in order** plus a few your proud of )



# Term 1 Self Reflection

It is very important to read the descriptors and take on board the areas they are addressing.  
Don't beat yourself you have worked hard, but also keep in mind that 70+ is moving into excellence across the 3 categories, 80+ is moving into industry & wider industry level innovation, design thinking, professional practice & understanding, not just software use.

The Common Credit Framework is a nation wide level of excellence that all UK Universities have to align to, it is also what we grade against.

It is broken roughly down in to 3 parts:

## PROFESSIONAL PRACTICE

- Engagement & Attendance
- Attitude towards University learning and projects.
- Deadlines being met.
- Time management.
- Presentations

## DESIGN THINKING

- Design process
- Research both aligned and wider thinking of subject and industry.
- Experimentation
- Development
- Relating different areas of study to inform project outcomes.
- Bigger design thinking & idea generating
- Originality & creativity.
- Professionally developing a project.
- Fully understanding underlining design principles taught during lessons.

## MAKING

- Through the use of taught technology across the subjects demonstrate your professional practice and design thinking.
- Demonstrate your technical knowledge and skills as set out by the individual briefs and self driven projects.
- Producing support and projects that show full engagement and totally aligned to briefs visually.

Please highlight were you think you are sitting at the end of this first term, be kind but honest with yourself.

	Generic Criteria	90 - 100	80 - 89	70 - 79	60 - 69	50 - 59	40 - 49	30 - 39	0 - 29
Level 4	<b>Knowledge of contexts, concepts, technologies and processes</b>  The extent to which knowledge is demonstrated: relevant contextual or theoretical issues are identified, defined and described  historical or contemporary practices are identified, defined and described  appropriate technologies, methods and processes are identified, defined and described	Outstanding breadth of knowledge of fundamental contextual and theoretical issues and critical concepts and their relationship to historical and contemporary practices	Extensive knowledge of fundamental contextual and theoretical issues and critical concepts and a widening appreciation of historical and contemporary practices	Significant knowledge of fundamental contextual and theoretical issues and critical concepts and a widening appreciation of historical and contemporary practices	Confident familiarity with fundamental contextual and theoretical issues and critical concepts	Familiar with fundamental contextual and theoretical issues and critical concepts	Adequate knowledge of fundamental contextual and theoretical issues and critical concepts	Limited knowledge of fundamental contextual and theoretical issues and critical concepts	Little or no knowledge of fundamental contextual and theoretical issues or critical concepts
	<b>Understanding through application of knowledge</b>  The degree to which research methods are demonstrated: relevant knowledge and information is compared, contrasted, manipulated, translated and interpreted  knowledge and information is selected, analysed, synthesized and evaluated in order to generate creative ideas, practices, solutions, arguments or hypotheses	Relevant knowledge is explored and interpreted when proposing solutions to projects and problems which demonstrate evidence of independent thought	Deep level of comprehension and exploration of relevant knowledge in seeking solutions to projects or problems	Strong comprehension of relevant knowledge in seeking solutions to projects or problems	Sound comprehension of relevant knowledge in seeking solutions to projects or problems	Surface-level comprehension of relevant knowledge in seeking solutions to projects or problems	Incomplete comprehension of relevant knowledge in seeking solutions to projects or problems	Little or no comprehension of relevant knowledge in seeking solutions to projects or problems	Little or no comprehension of relevant knowledge in seeking solutions to projects or problems
	<b>Application of technical and professional skills</b>  The degree to which: appropriate materials and media are selected, tested and utilised to realise and present ideas and solutions  appropriate technologies, methods and processes are demonstrated  transferable, professional skills are effectively demonstrated  self management and independent learning are demonstrated	Accomplished and fluent application of appropriate practical and technical skills	Relevant, accomplished and fluent application of basic practical and technical skills	Strong application of basic practical and technical skills	Sound application of basic practical and technical skills	Competent application of practical and technical skills	Rudimentary application of basic practical and technical skills	Scant application of basic practical and technical skills	Ineffective application of fundamental transferable and professional skills
		Outstanding application of appropriate transferable and professional skills	Outstanding application of fundamental transferable and professional skills	Highly effective application of fundamental transferable and professional skills	Strong application of fundamental transferable and professional skills	Evidence of developing well as an independent learner	Competent application of fundamental transferable and professional skills	Limited application of fundamental transferable and professional skills	Little or no evidence of ability to learn independently
		Significant ability to learn independently and critically evaluate own progress using a wide range of feedback sources	Substantial ability to work independently and use feedback to reflect critically on own progress	Strong ability to work independently and use feedback to plan future tasks effectively	Evidence of beginning to develop as an independent learner	Adequate evidence of beginning to develop as an independent learner	Limited evidence of ability to learn independently		

# Term 1 self-reflection (must be completed)

## Final Conclusive Reflection of Term 1:

### PROFESSIONAL PRACTICE

- Professional practice was average. I need to attend more lectures going forward.

### DESIGN THINKING

- I am confident with my approach to the design aspect of 3D modelling, there is always room for improvement.

### MAKING

- I learned about rendering with Arnold and experimented with my texturing more than I did last year, I will continue to do so.

### Other thoughts if you have more:

- Struggling with sleep and depression did not help towards the end of the unit.
- I only just about managed to motivate myself before the end of term.

# Reference

**No references.**

Henry Taylor  
2206046

# 3D – Term 2

Year One: 2024  
Art Design Document

## Weeks - page numbers

 Front cover with name

 Full Index (Pg 69)

 Week 1 - Research(Pg 70 – Pg 77)

 Week 2 - Experimentation Stage (Pg 78 – Pg 80)

 Week 3 - Development Stage (Pg 81 – Pg 81)

 Week 4 - Development Stage (Pg 82 – Pg 85)

 Week 5 – 10 Making (Pg 86 - Pg 112)

 Hero Shots (Pg 113 – Pg 127)

 Studio examples (Pg 128 - Pg 129)

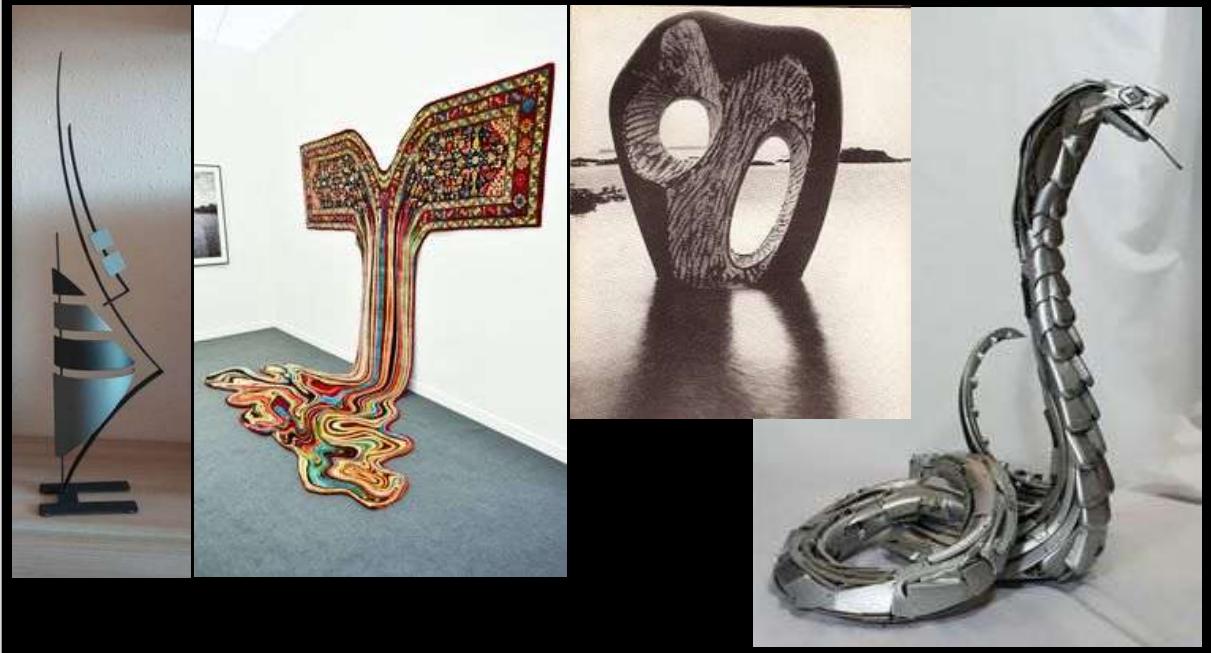
 Full Self-Reflection (Pg 130)

 CCF self-grade (Pg 131)

 References (Pg 132)

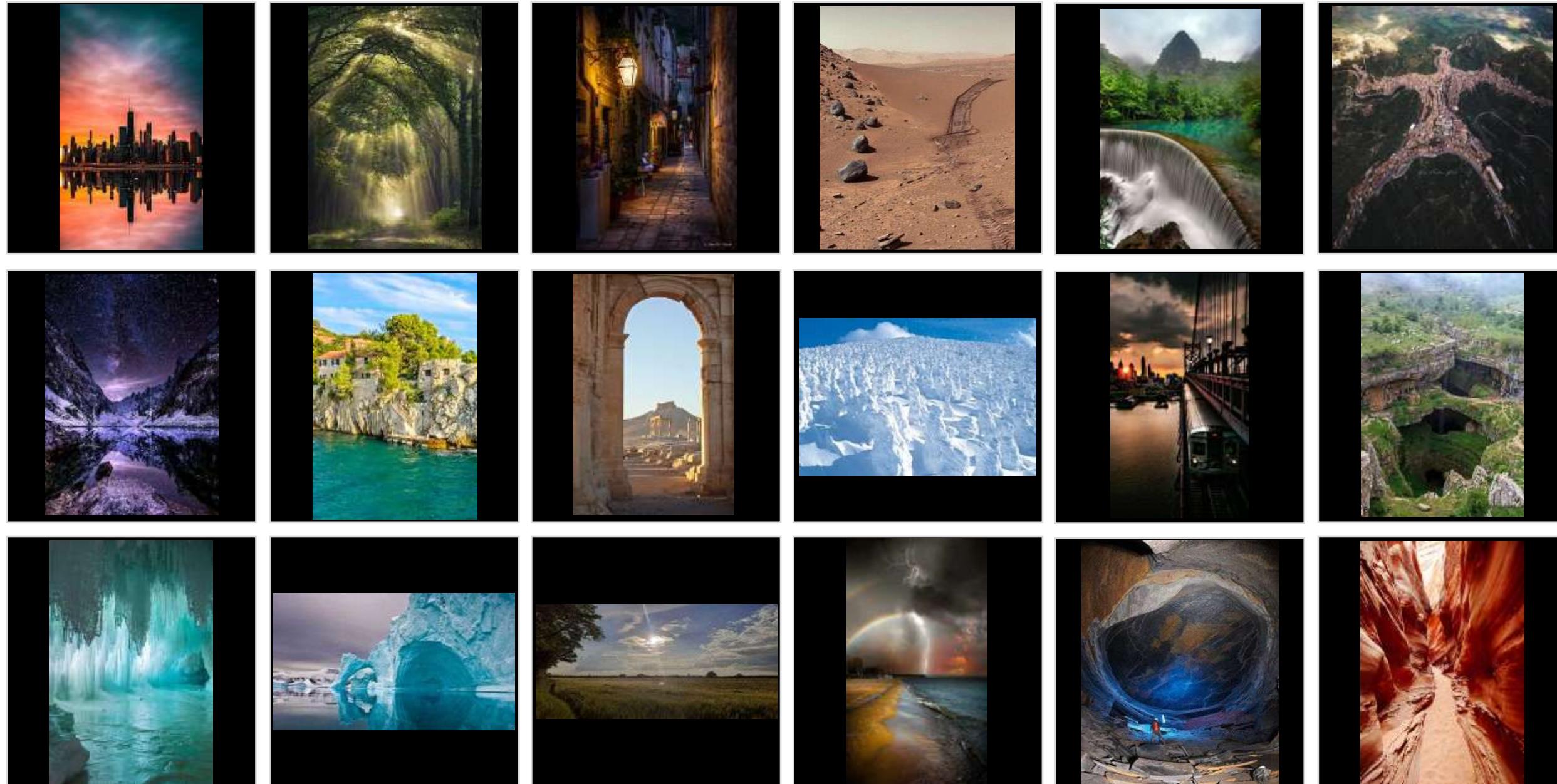
Total amount of hours spend across the production module =  
200+

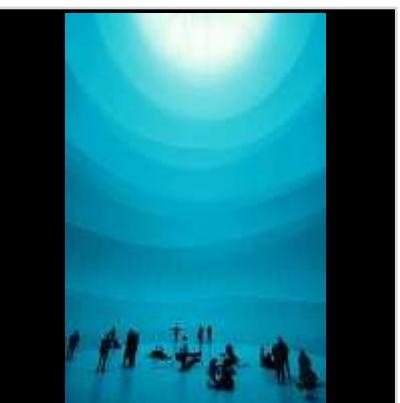
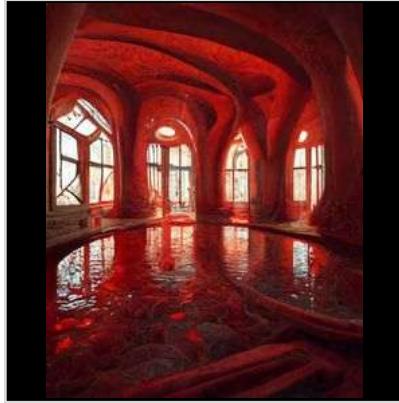
## SCULPTURE - General

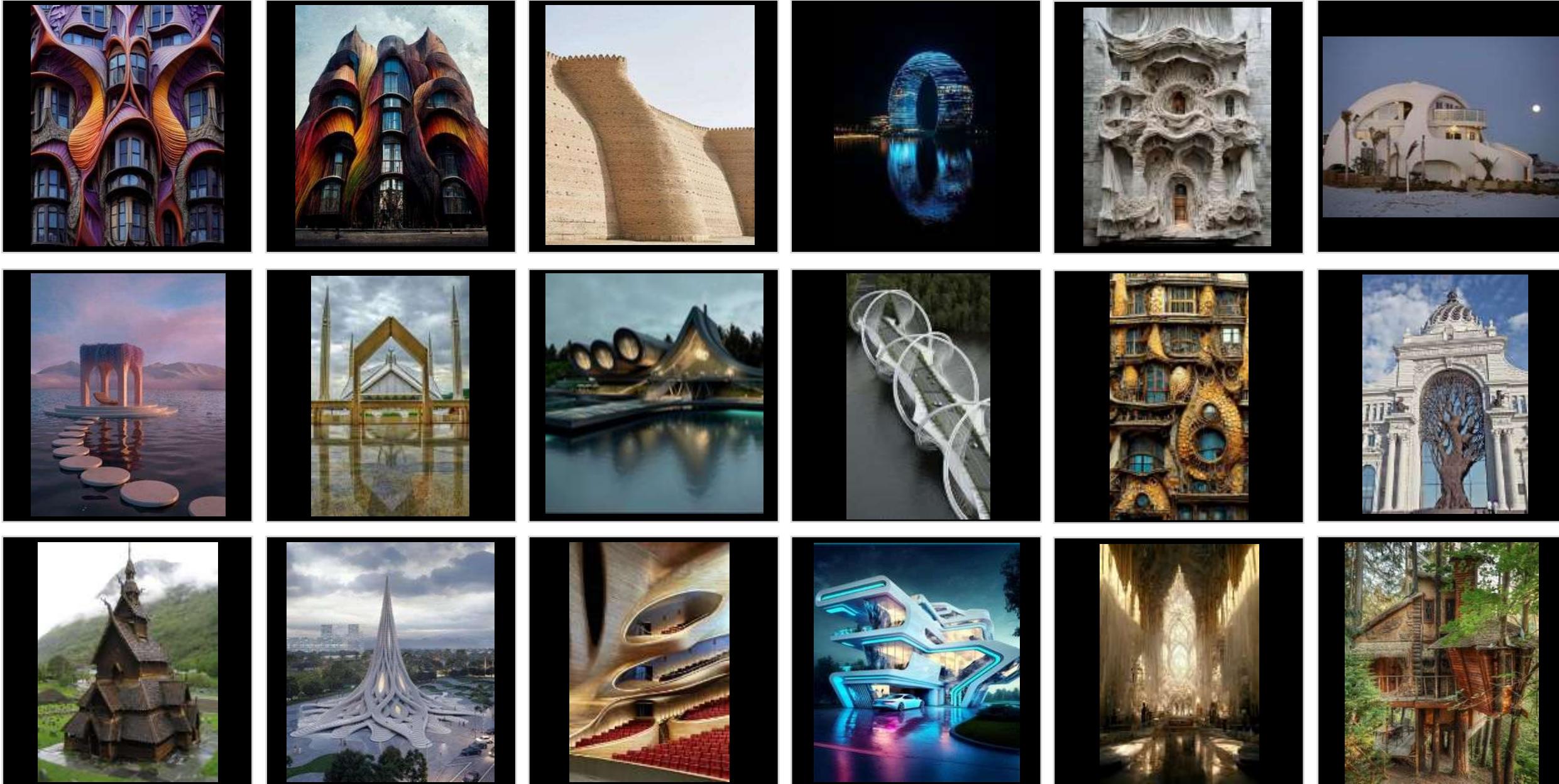


## SCULPTURE – Figurative (bodies &amp; Faces) ABSTRACT

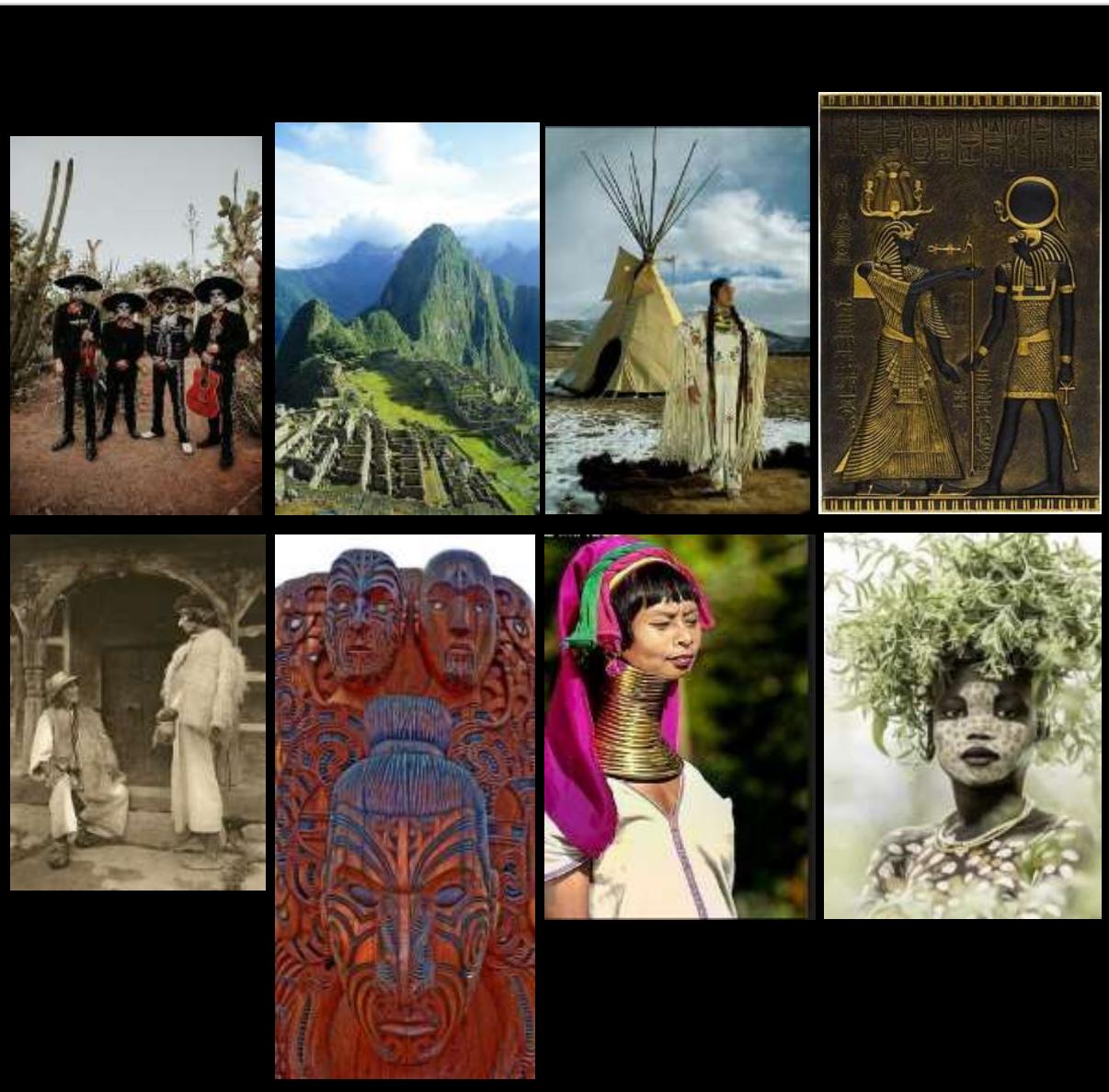








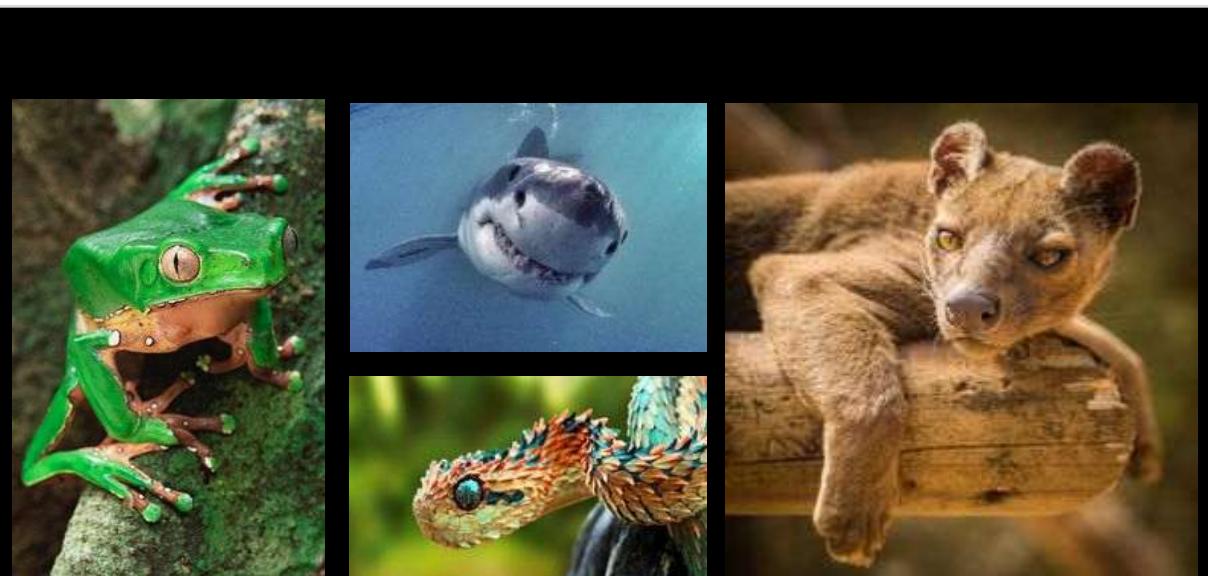
## WORLD CULTURE (societies, culture, costume)



## WORLD CULTURE (people)



## STRANGE ANIMALS



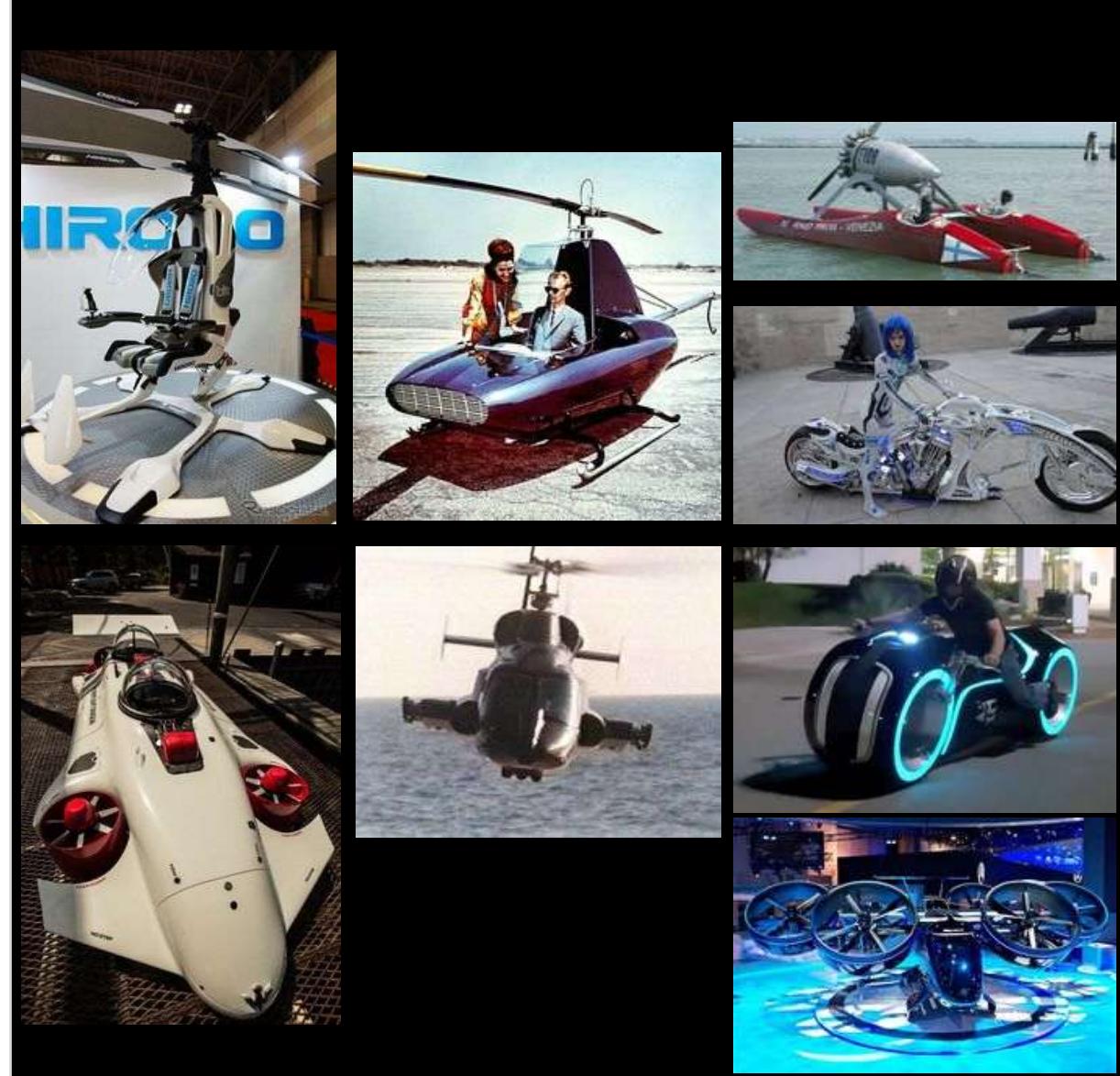
## COSTUME &amp; FASHION (not fancy dress or Highstreet)



## WORLD DESIGN (see list)



## TRANSPORT (amazing and the odd modes of Land sea air real transportation)



## COLOUR



## LIGHTING



- 01 – Forest of Mariachis found in The Arctic
- 02 – Oldest man in space watches giant insects attack Earth
- 03 – Figures from Māori sculpture come to life in an underwater library
- 04 – Indian Chief moonlights as a backing singer for Pink Floyd
- 05 – Sharp-toothed cannibal woman takes Airwolf for a joyride
- 06 – Colour Man emerges from an ocean of light and cries lightening
- 07 – Strange structure where time began brings the first designer watch into existence
- 08 – King Shark catches the Frog Prince cheating at poker
- 09 – Octopi race cycles on ribbons of light on The Grid
- 10 – Madagascan leopard relaxes in a blood bath
- 11 – Monstrous snake takes a liking to metal snake sculpture
- 12 – Long-necked woman upgrades neck rings to a double helix suspension bridge
- 13 – The Invisible Man and his cat explore the depths in a two-man submarine
- 14 – Purple demon lady accidentally starts a forest fire with her bike's exhaust flames
- 15 – Hexa-copter flies through a narrow canyon to escape a giant praying mantis
- 16 – Supervillain oversees insect invasion of a city in a vintage helicopter
- 17 – Evicted shotgun farmer claims Machu Pichu in reparations against Big Money
- 18 – Impressionist Chihuahua gets electrocuted marking territory on a light exhibit
- 19 – Egyptian gods are the only audience to a one-woman show at an organic theatre
- 20 – Bone warrior visits Space City to buy advanced weaponry and clashes with nemesis
- 21 – Tree of Life caretakers discuss the hypocrisy of wearing animal furs as a uniform
- 22 – African bush lady cultivates Mars for the future of Mankind
- 23 – Ballerina's ghost performs for sentient robots in deserted ruins
- 24 – Wooden Valkyries led by a metal mannequin lady march to war through the forest
- 25 – Buttons, not atoms, make up everything...who knew?
- 26 – Newlywed fashion models get wind-swept on impractical propeller boat ride
- 27 – Marble warrior prepares to meet his fate at The Skull of Doom
- 28 – Enshrouded commuters travel on the tube
- 29 – One-armed sculpture man tunes piano in a waterside cave
- 30 – Sun Goddess wakes up to a bad hair day on Titan moon base

### 3 Strongest most original ideas from your list

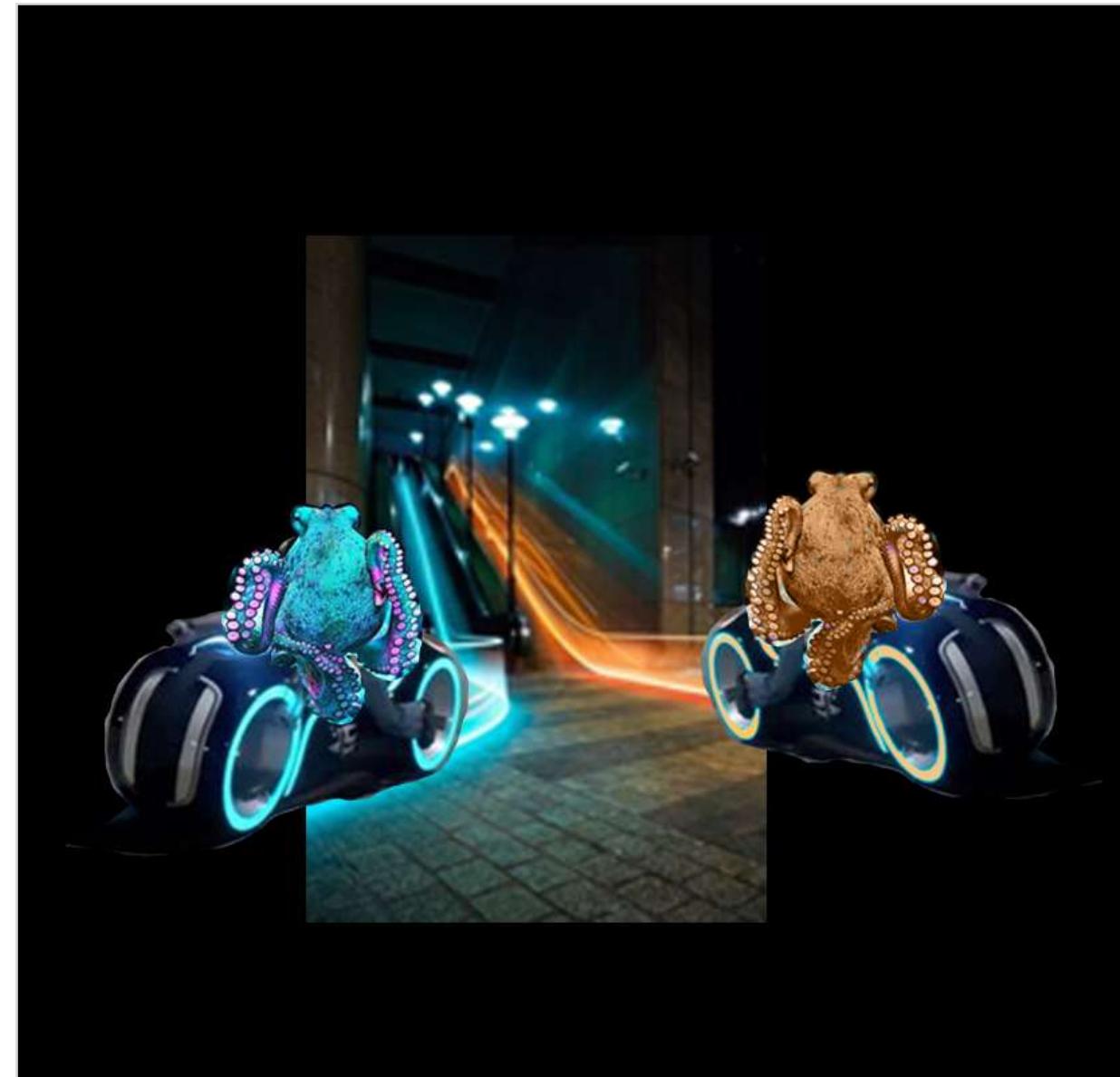
- 01 - King Shark catches the Frog Prince cheating at poker
- 02 - Octopi race cycles on ribbons of light on The Grid
- 03 - Wooden Valkyries led by a metal mannequin lady march to war through the forest

## 3D TERM 2 Experimentation- Week 2

IDEA 1 (King Shark catches the Frog Prince cheating at poker)



IDEA 2 (Octopi race cycles on ribbons of light on The Grid)



## 3D TERM 2 Experimentation- Wk 2

IDEA 3 (Wooden Valkyries led by a metal mannequin lady march to war through the forest)



Final best image from the 3 ideas (King Shark catches the Frog Prince cheating at poker)



## 3D TERM 2 Experimentation- Week 3

### Mood board



### Identify Colour Pallet & visual style



General ambience and table

The Frog Prince palette from AI-generated picture



Two potential palettes  
for King Shark

**Style:**  
Surrealism (maybe)

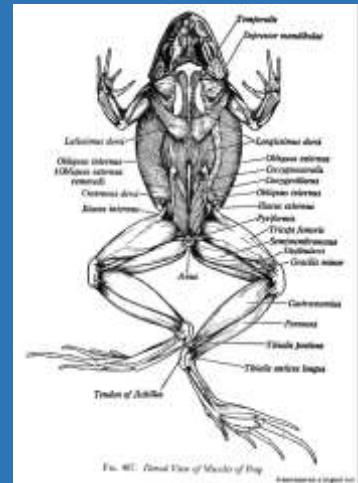
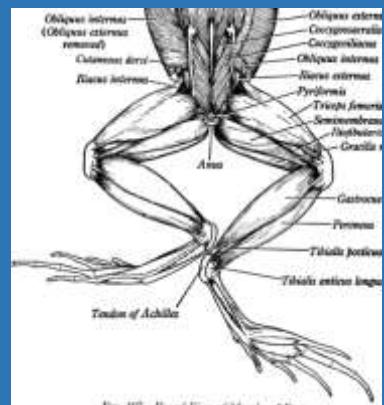
Palette for chips, cards,  
booze and smoke



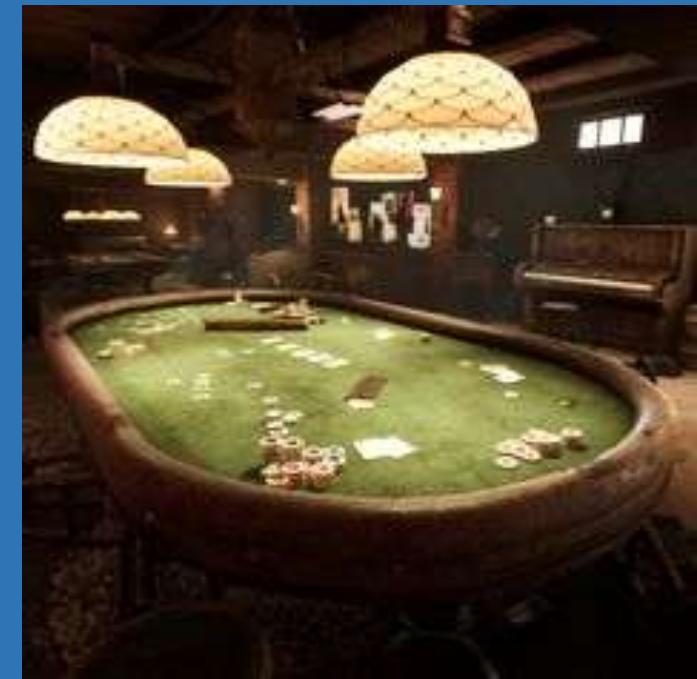
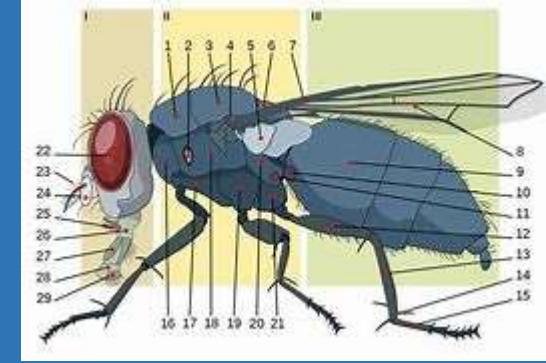
Cigar palette



**3D TERM 2** Development- Week 4 – Images for inspiration



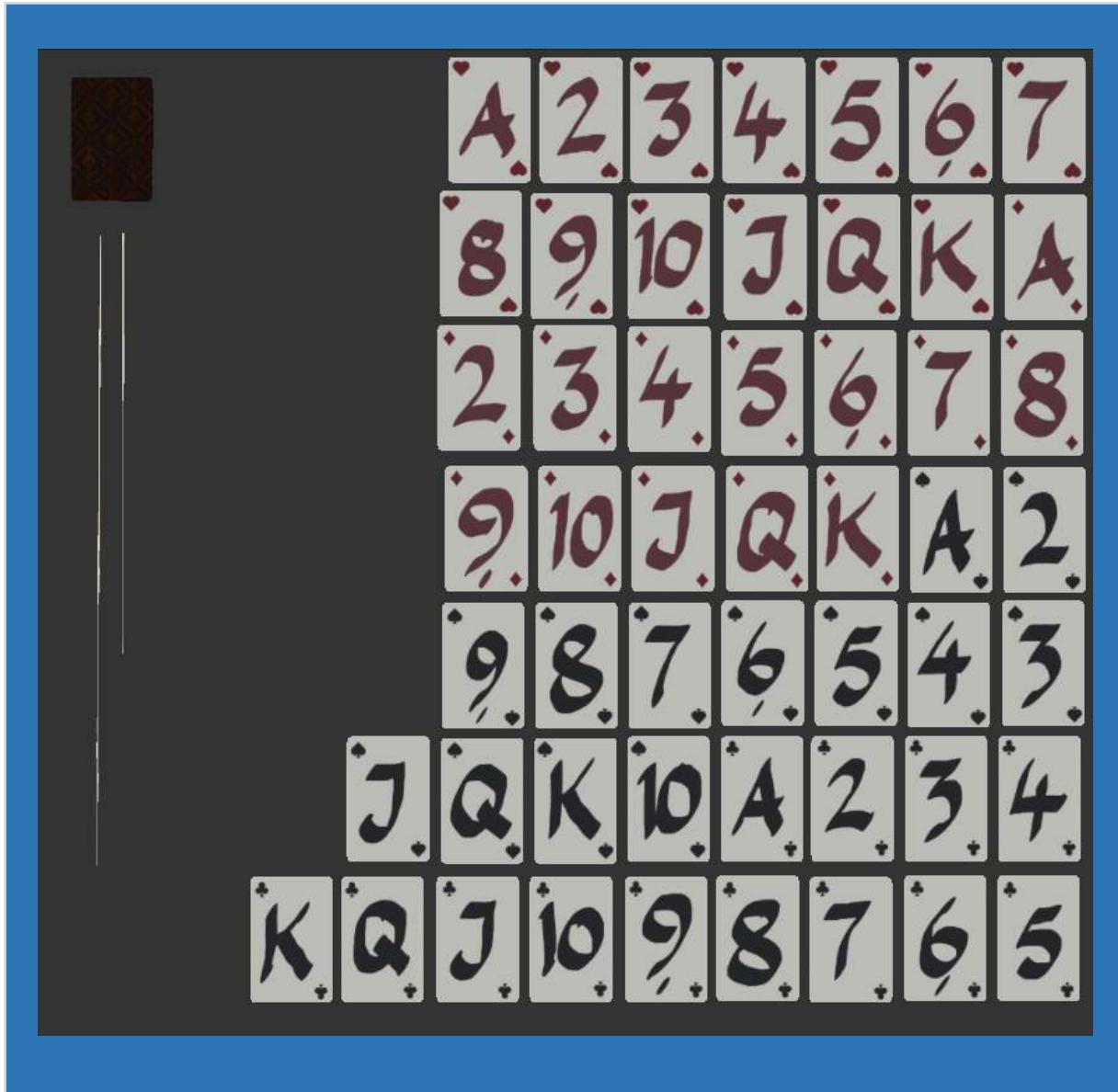
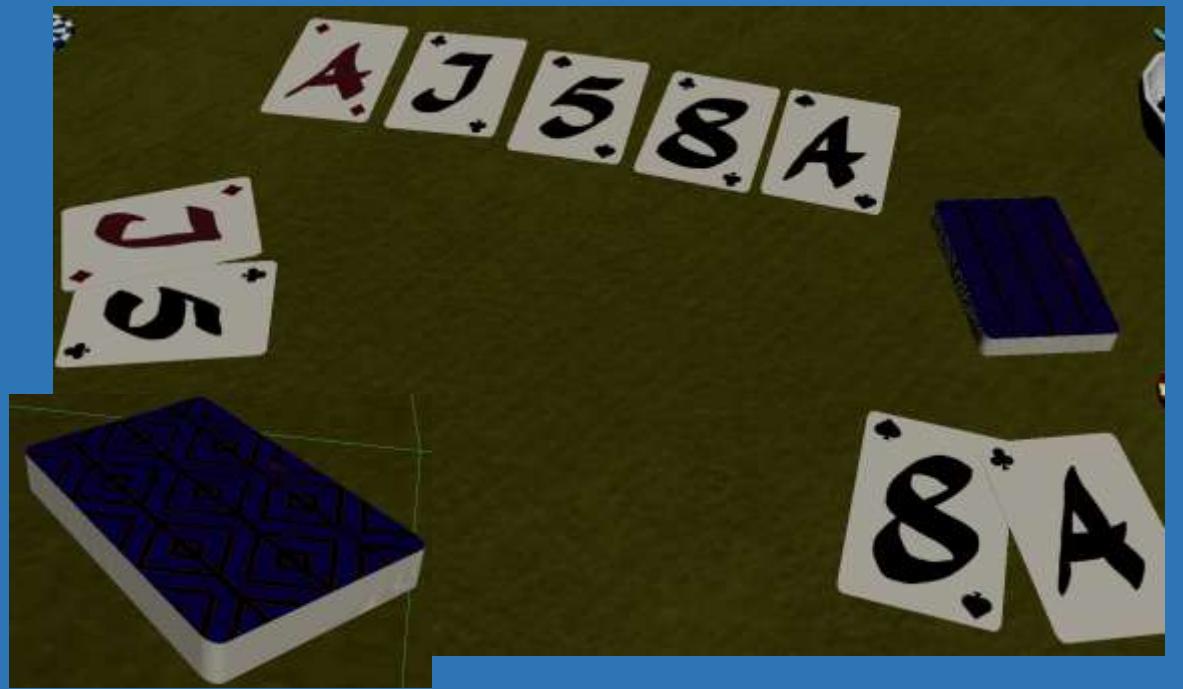
## 3D TERM 2 Development- Week 4 – Images for inspiration

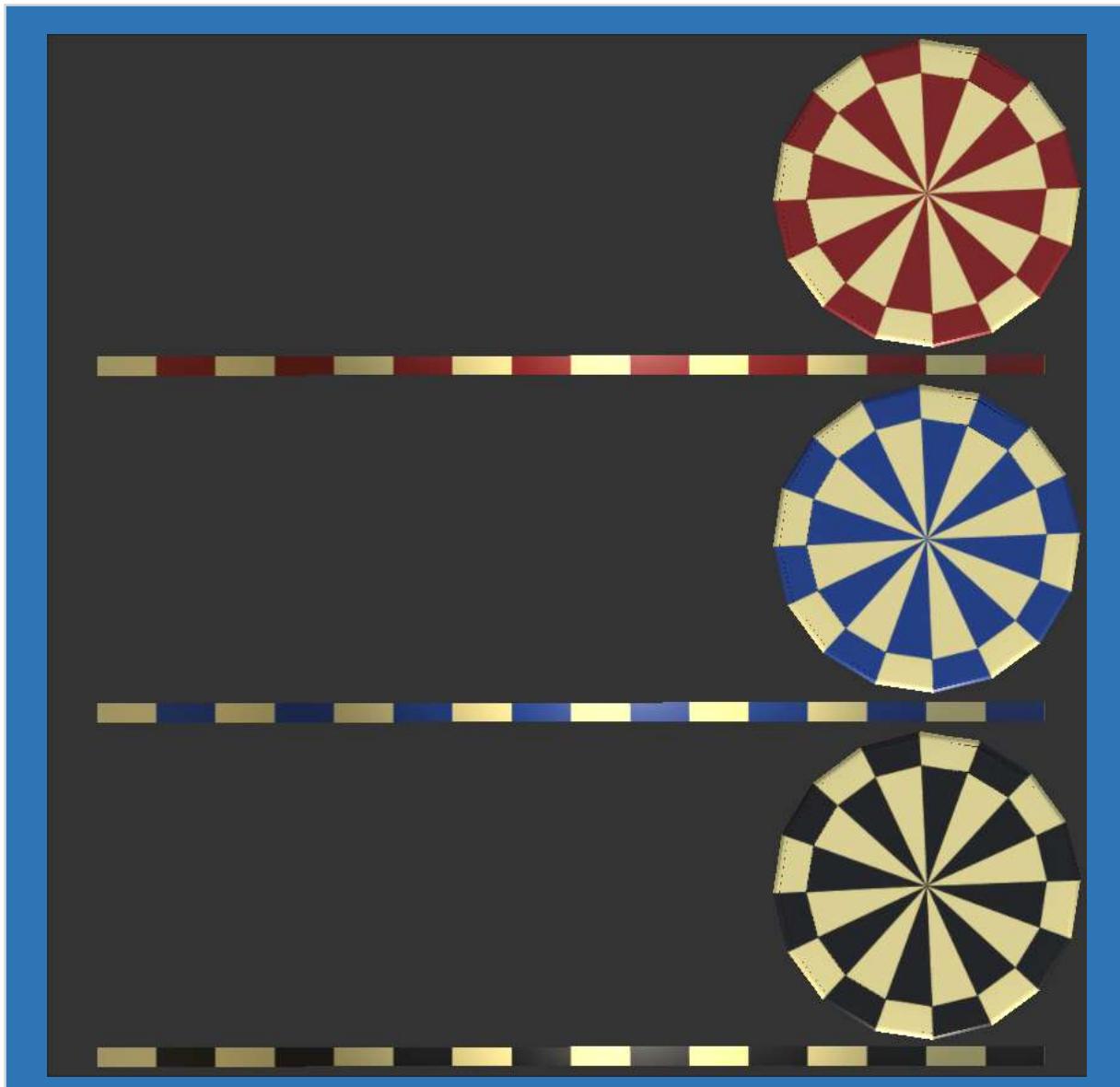


## 3D TERM 2 Development- Week 4 – Block out of Diorama

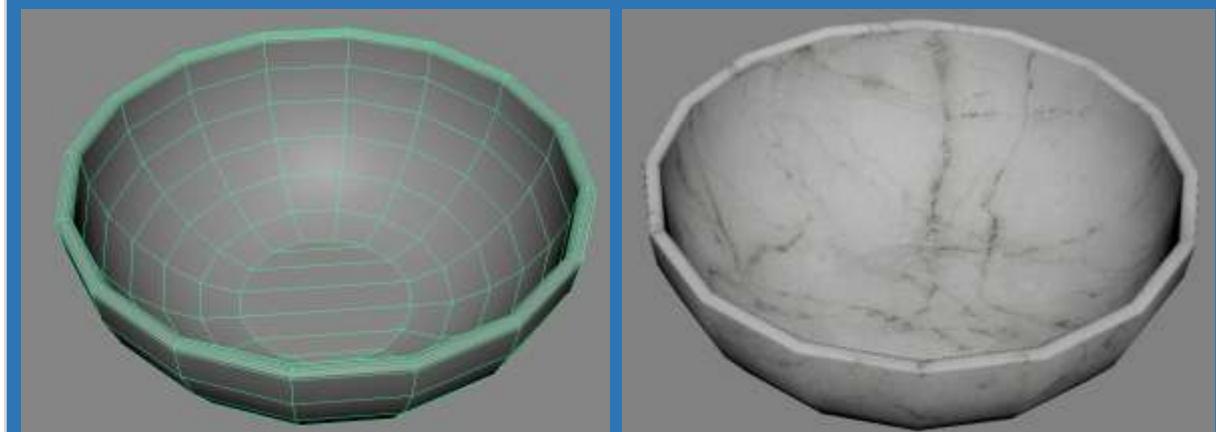
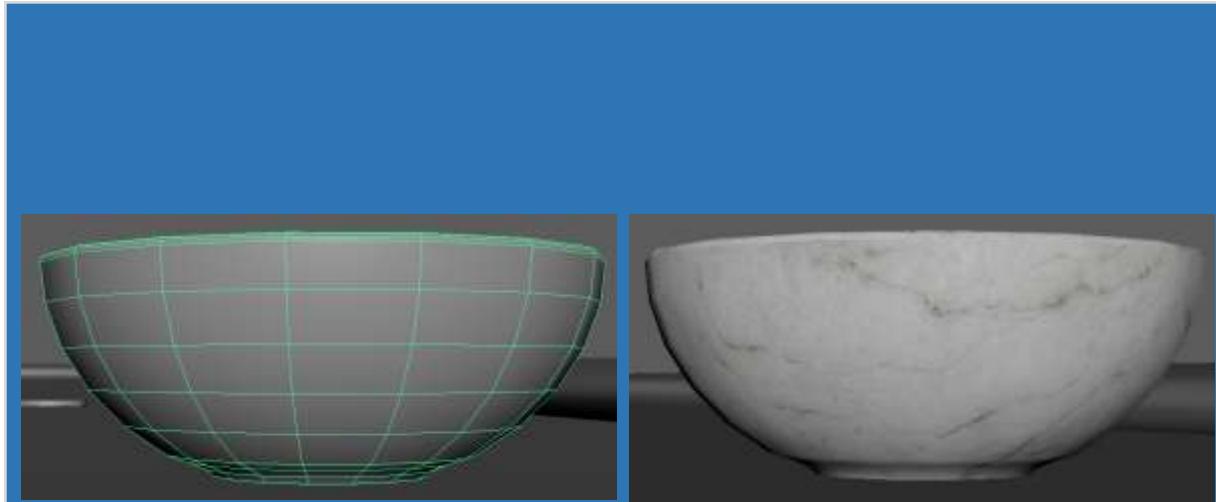


- Cards
- Poker Chips
- Snack Bowl
- Snacks (Flies and Fingers)
- Ashtray
- Small Table
- Column
- Comfy Chair
- Bar Stool
- Piano
- Piano Stool
- Poker Chair
- Floor, Walls, Ceiling
- Table Light
- Hanging Light
- Poker Table
- King Shark
- Frog Prince
- Skirting Boards (to hide gaps between walls and floors)
- Attempt scene lighting with emissive assets or point lights at same location if too weak

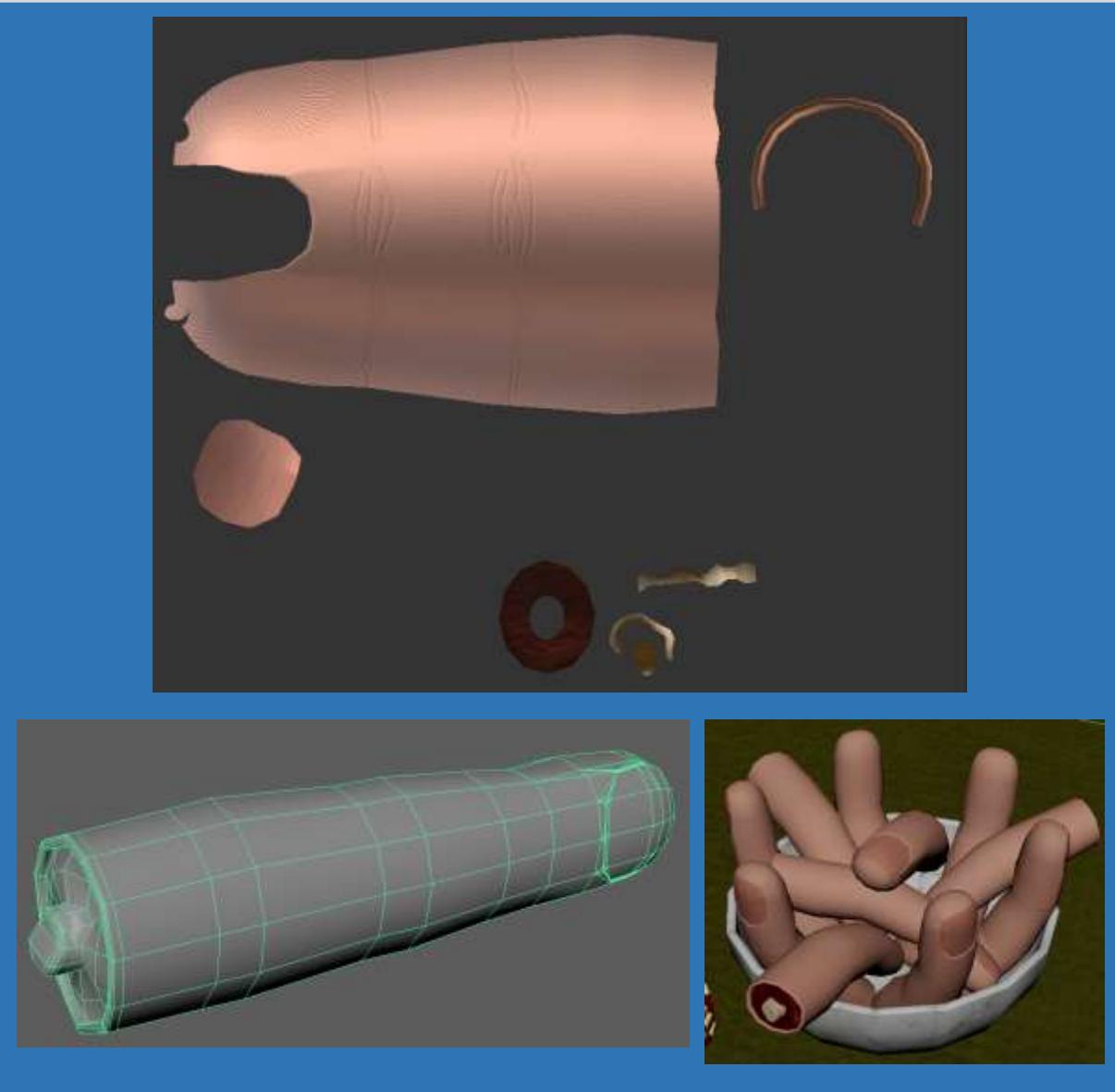


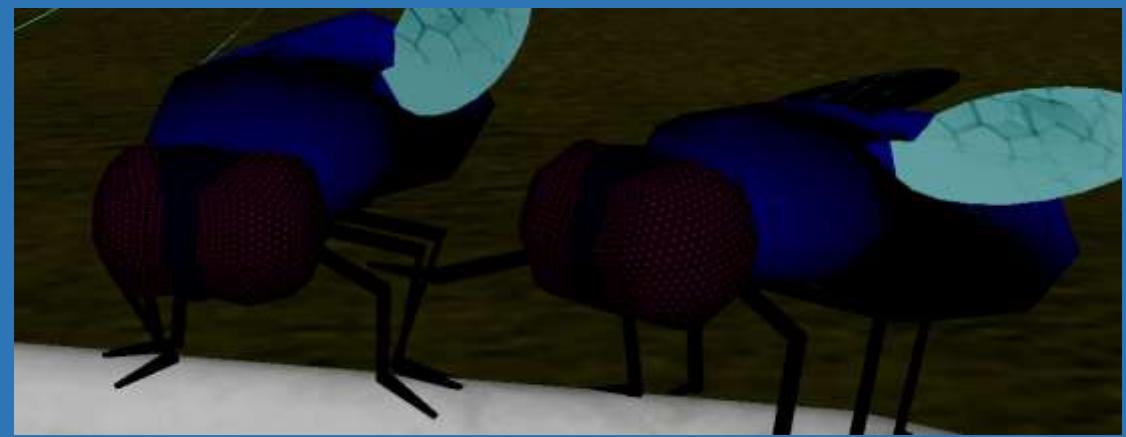
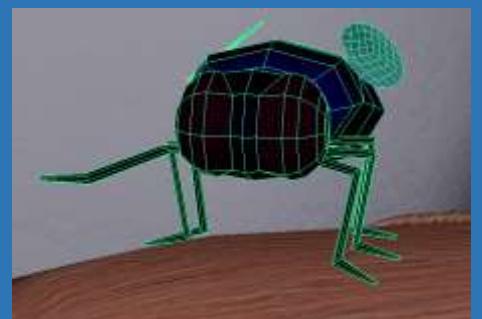
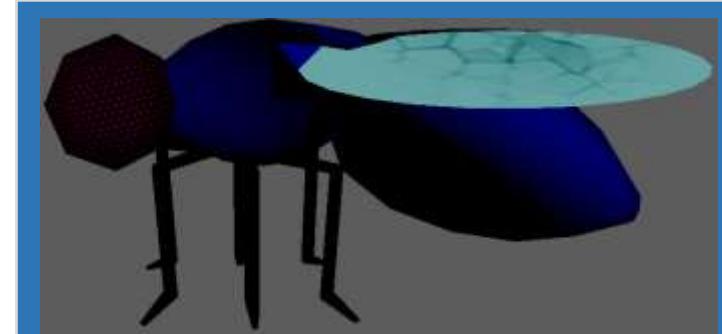
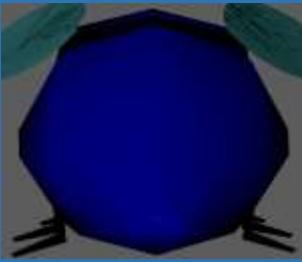
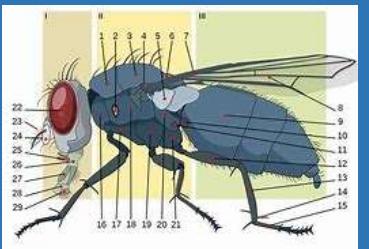
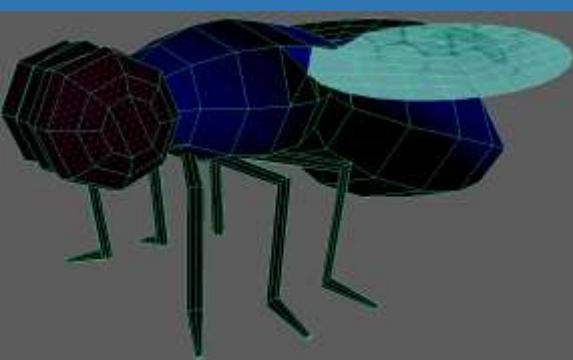
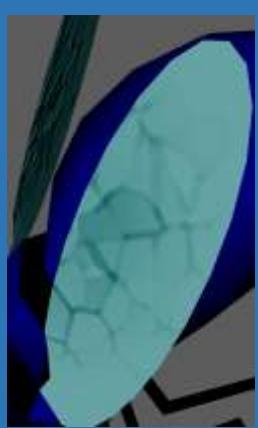
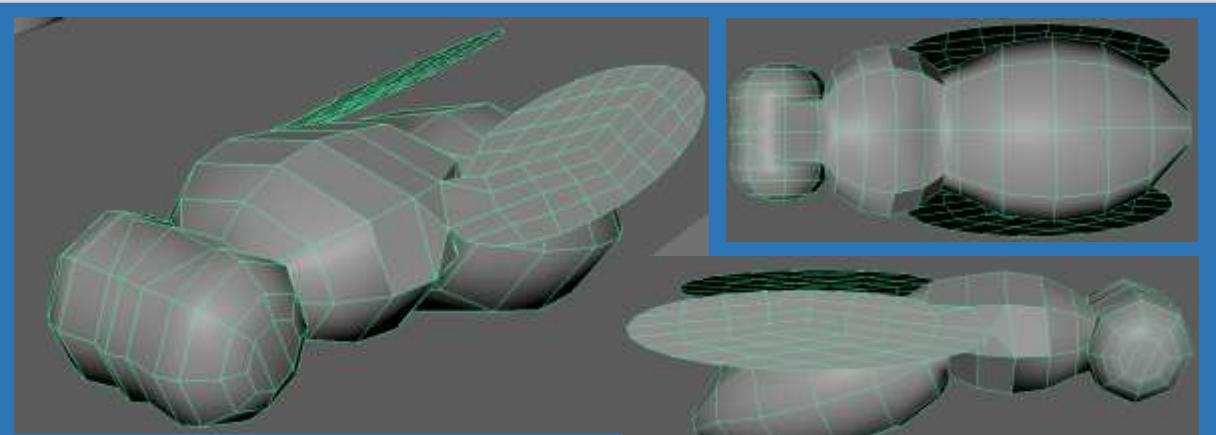


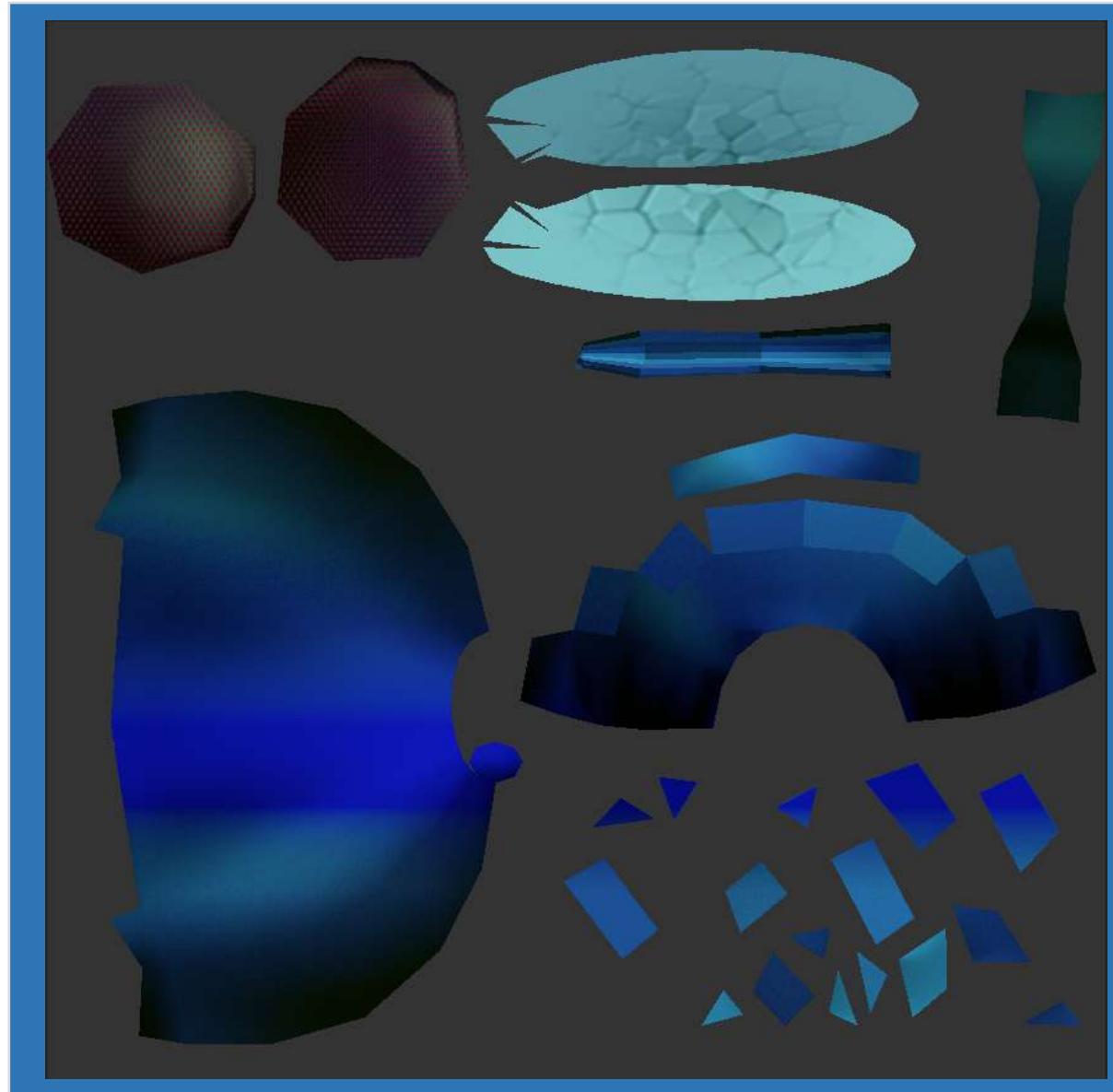
## 3D TERM 2 Production- Week 5 – Week10 – Snack Bowl with texture



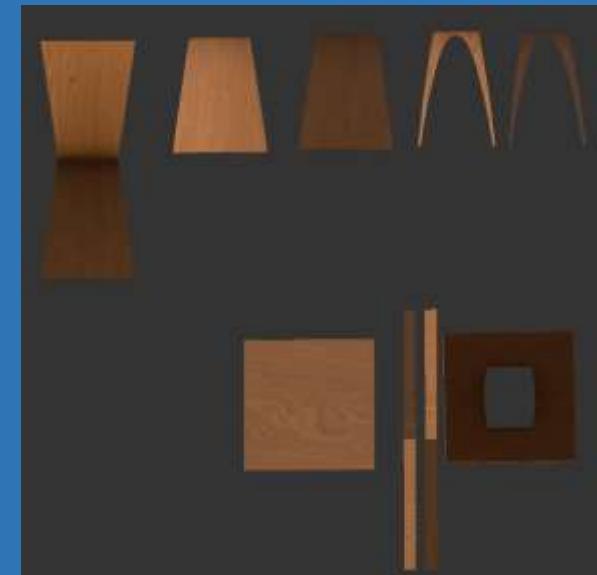
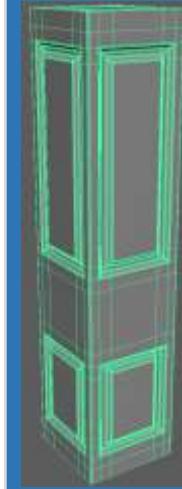
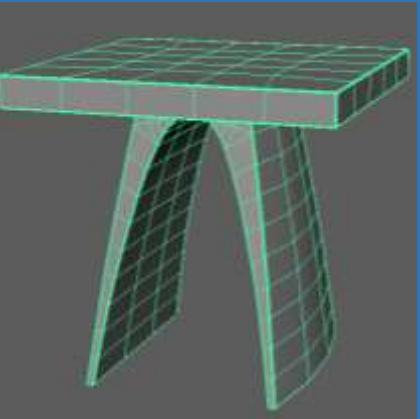
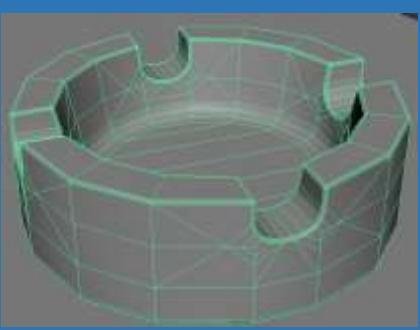
## 3D TERM 2 Production- Week 5 – Week10 – Finger Food with texture



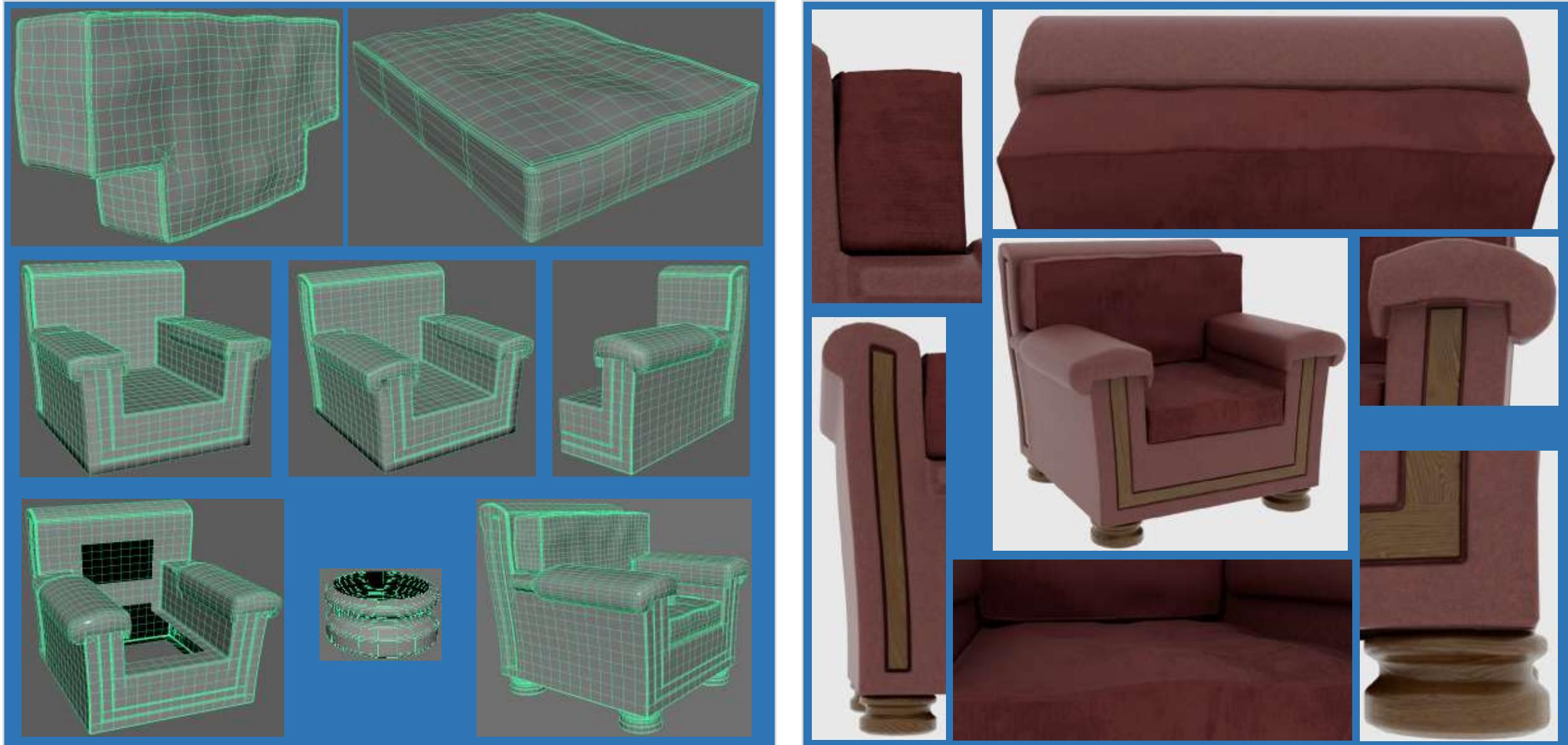




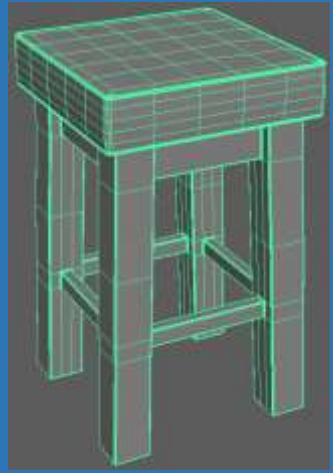
## 3D TERM 2 Production- Week 5 – Week10 – Ashtray, Low Table and Column with textures

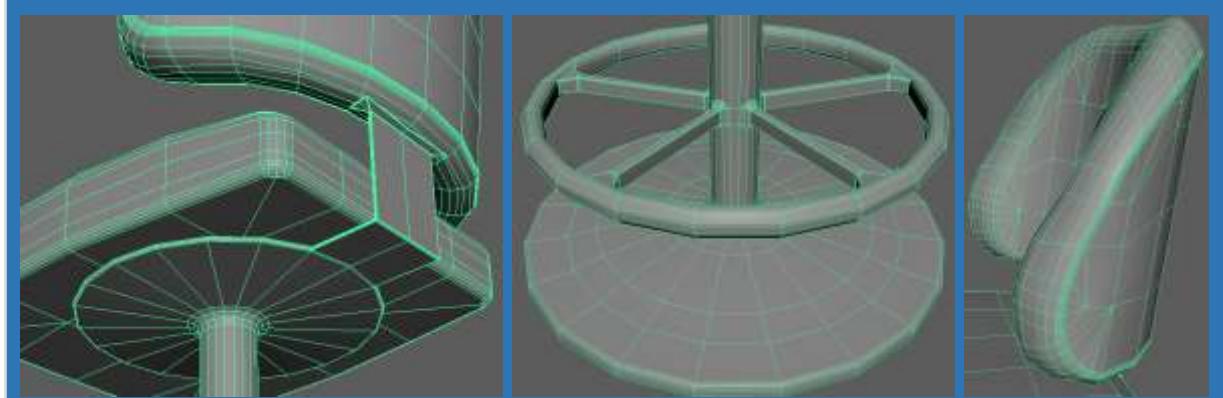
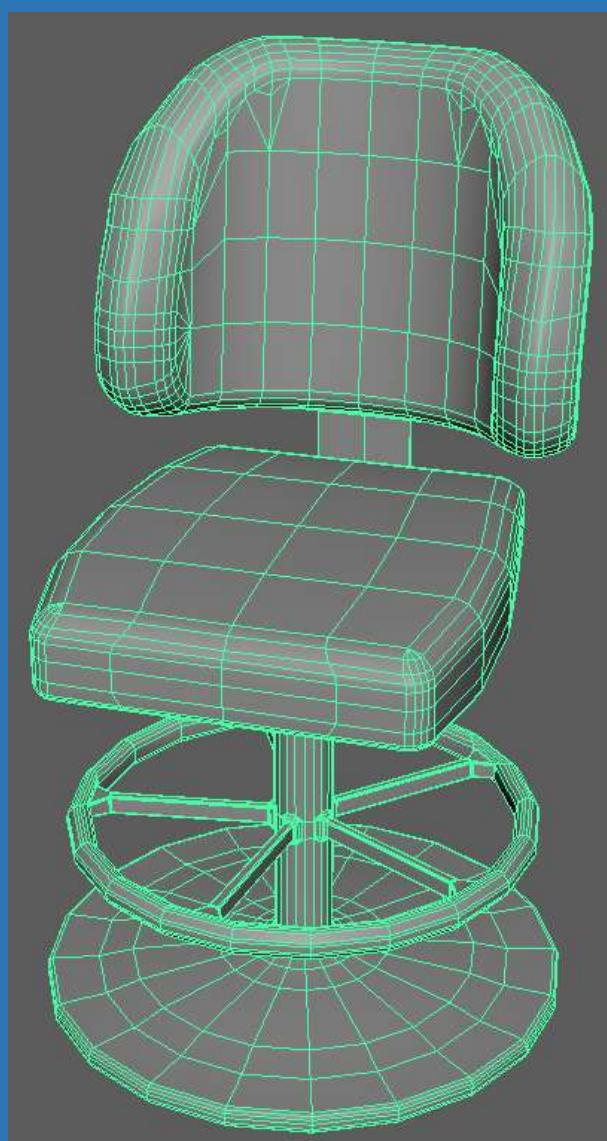
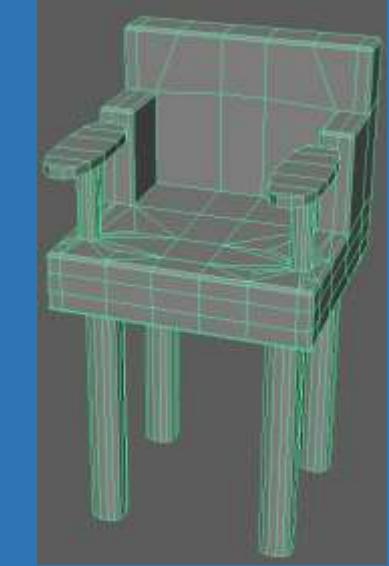


## 3D TERM 2 Production- Week 5 – Week10 – Evolution of the Comfy Chair

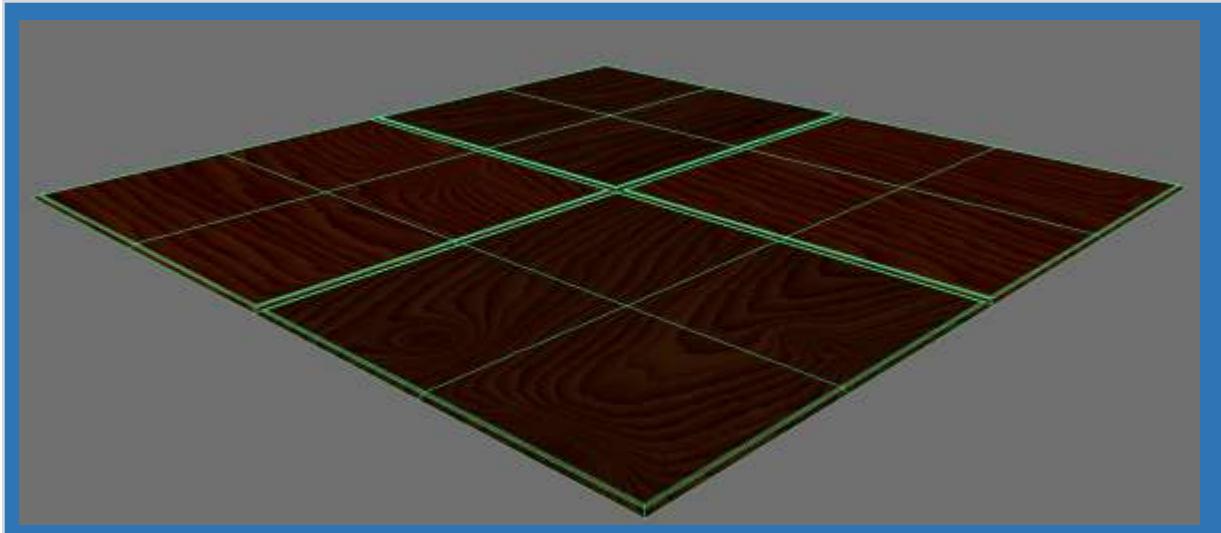






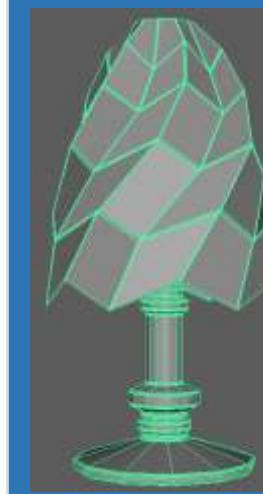
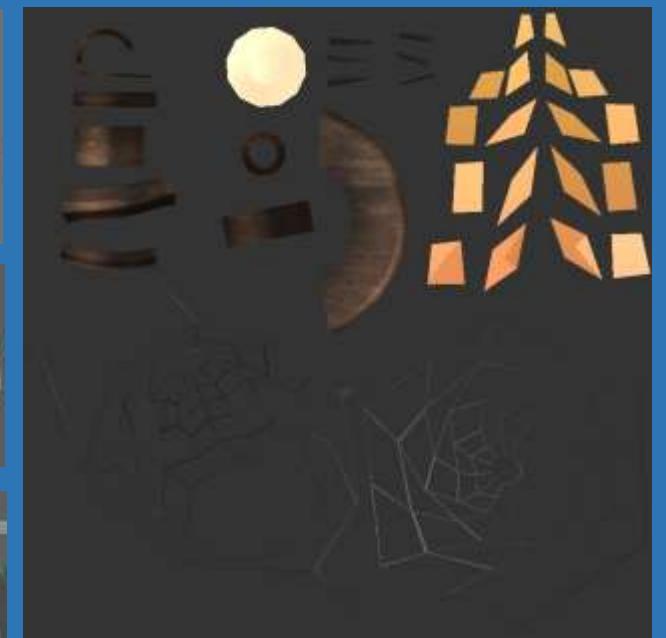
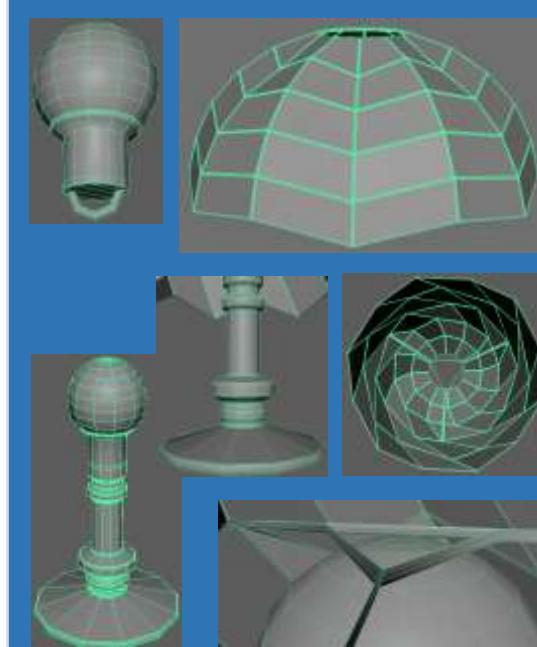
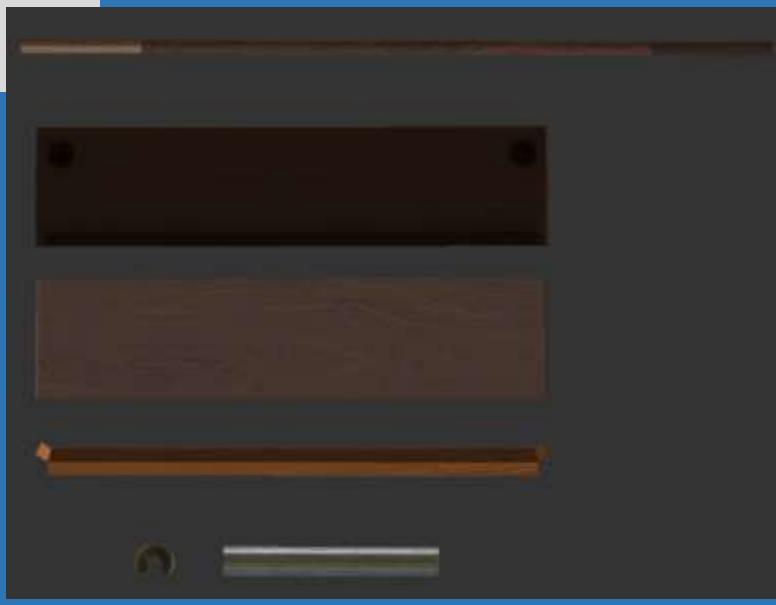
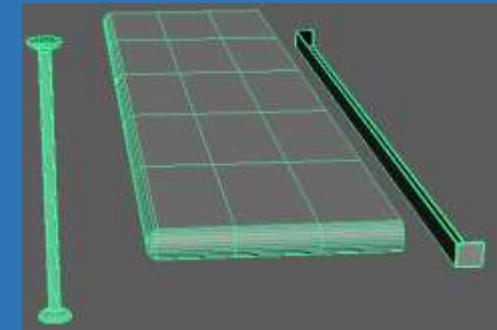


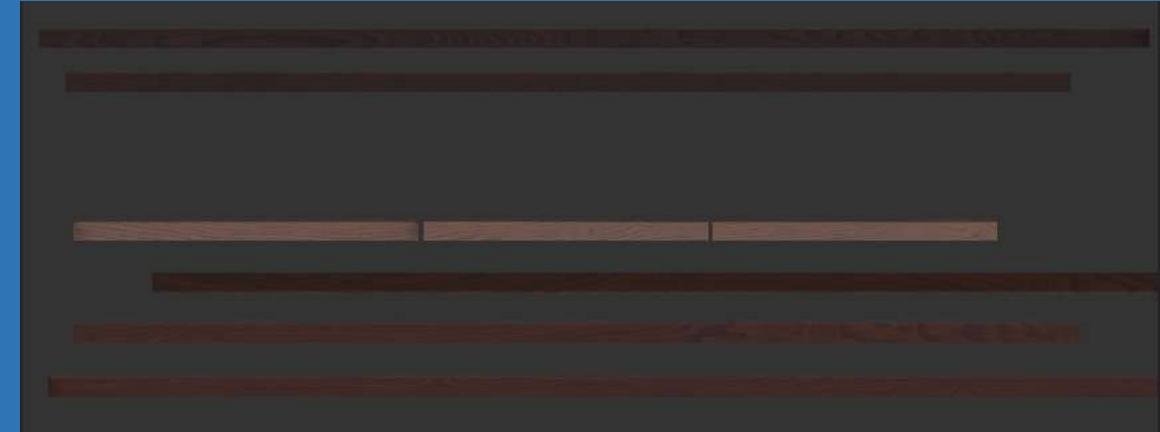
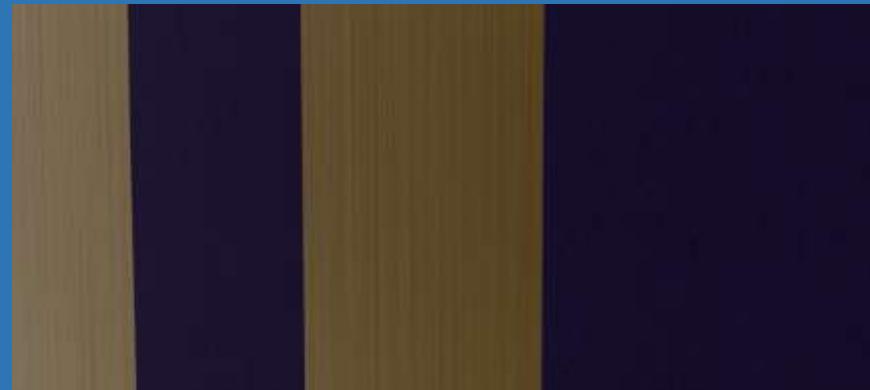
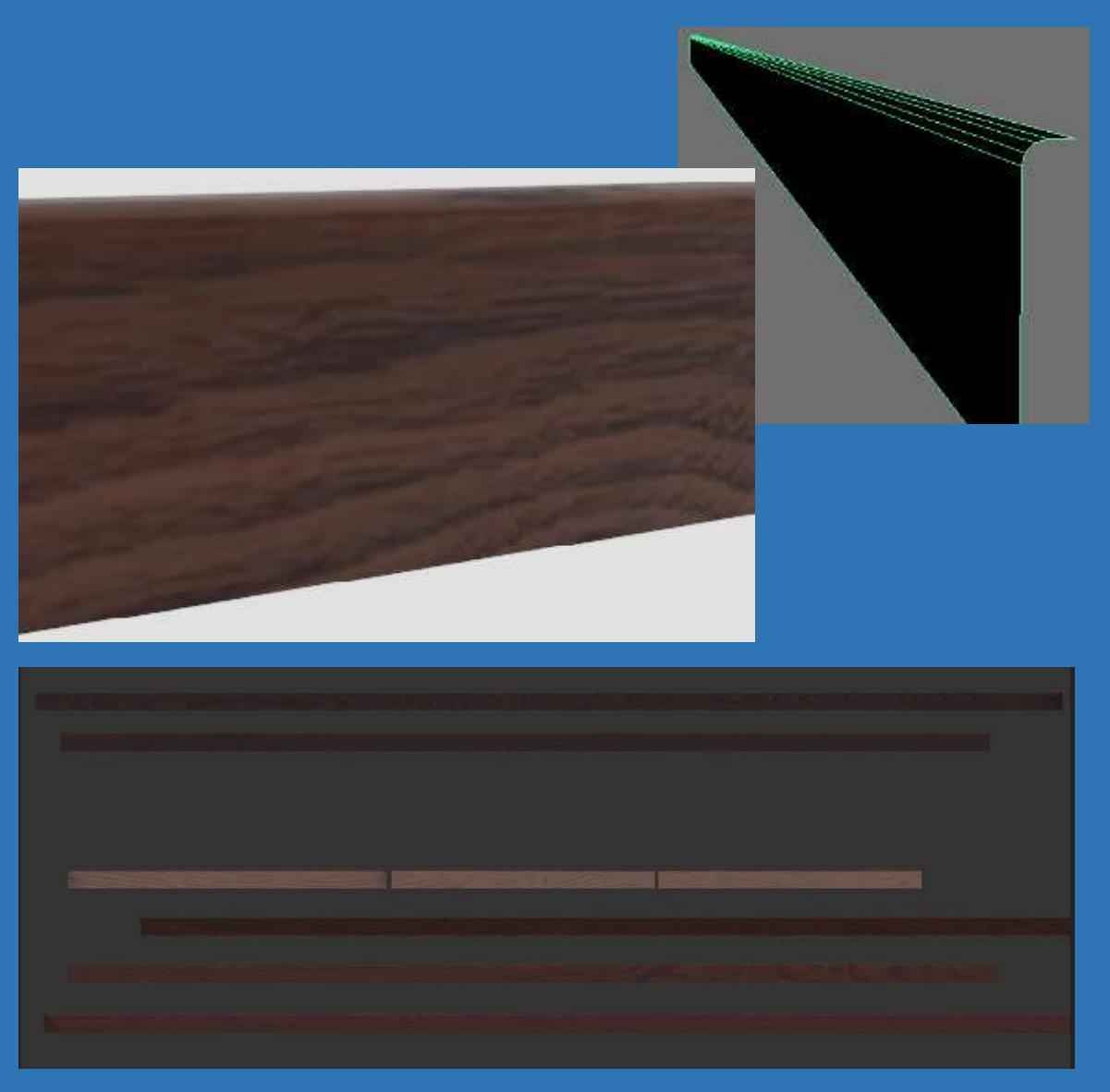
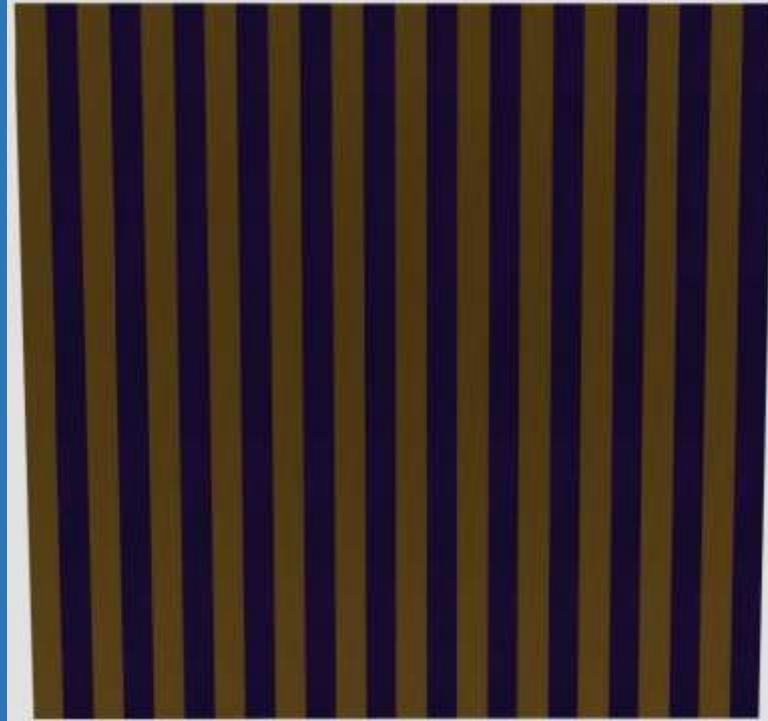




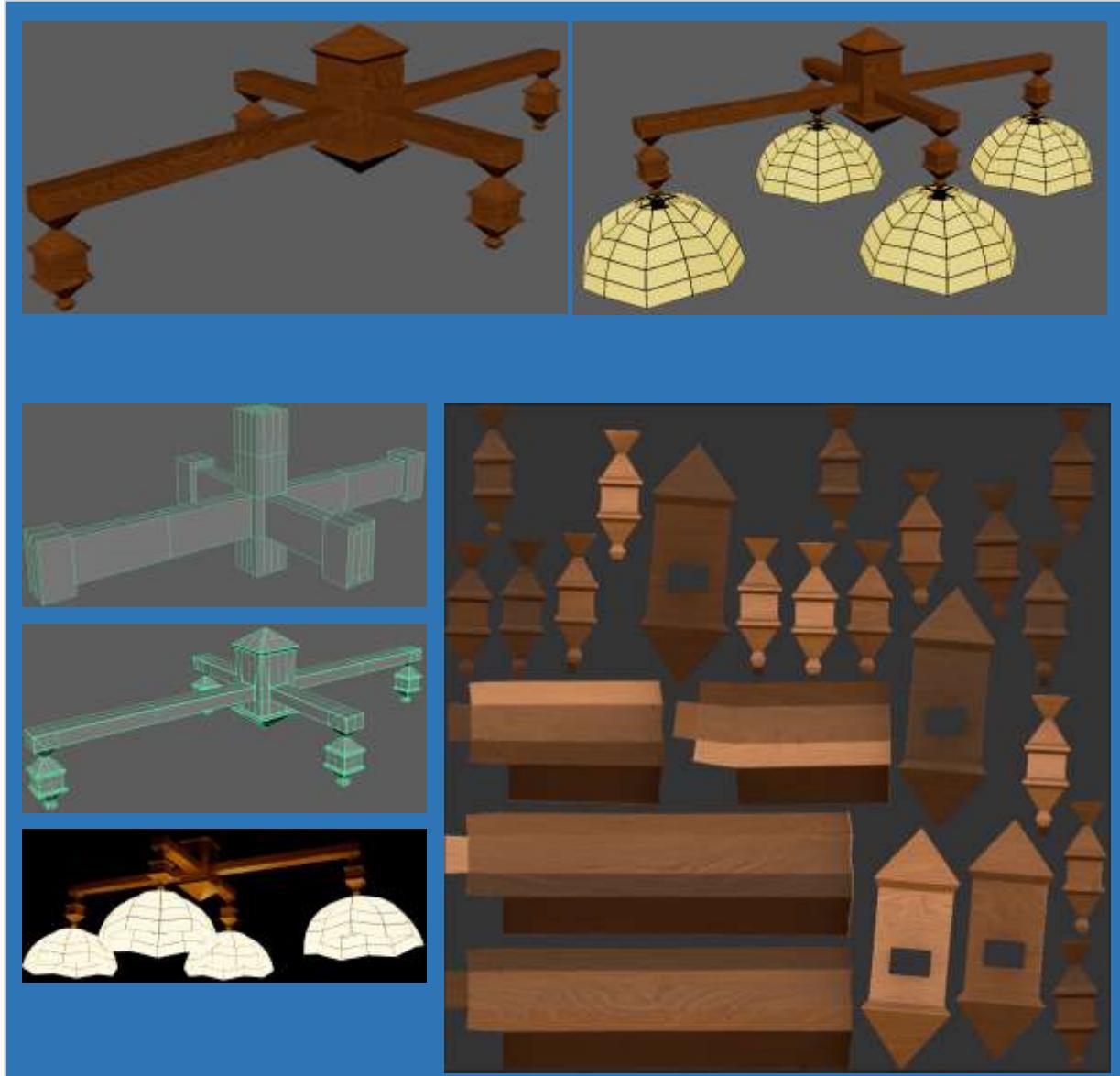
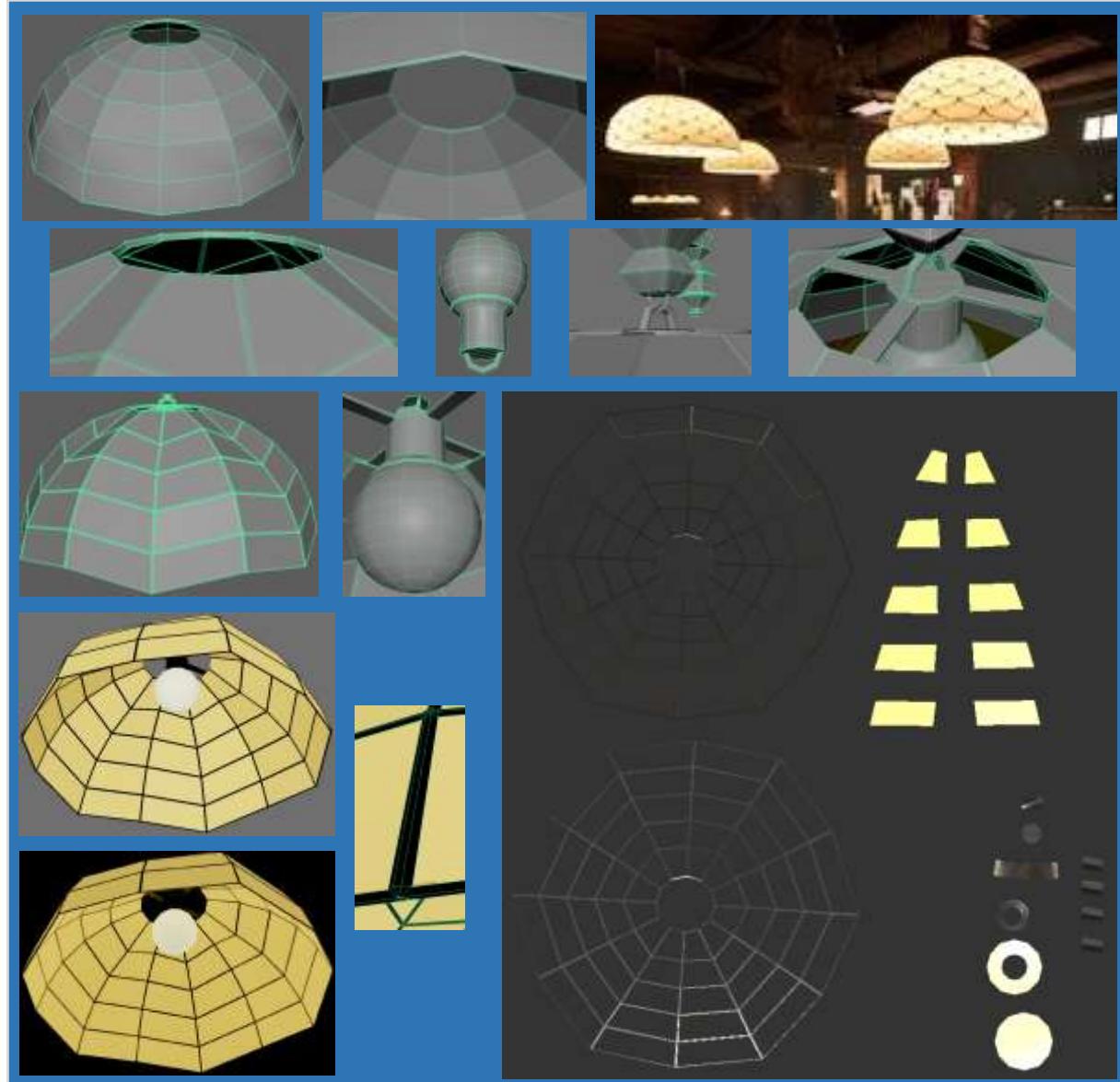


## 3D TERM 2 Production- Week 5 – Week10 – Side-Bar detail and texture, Table Light detail and texture

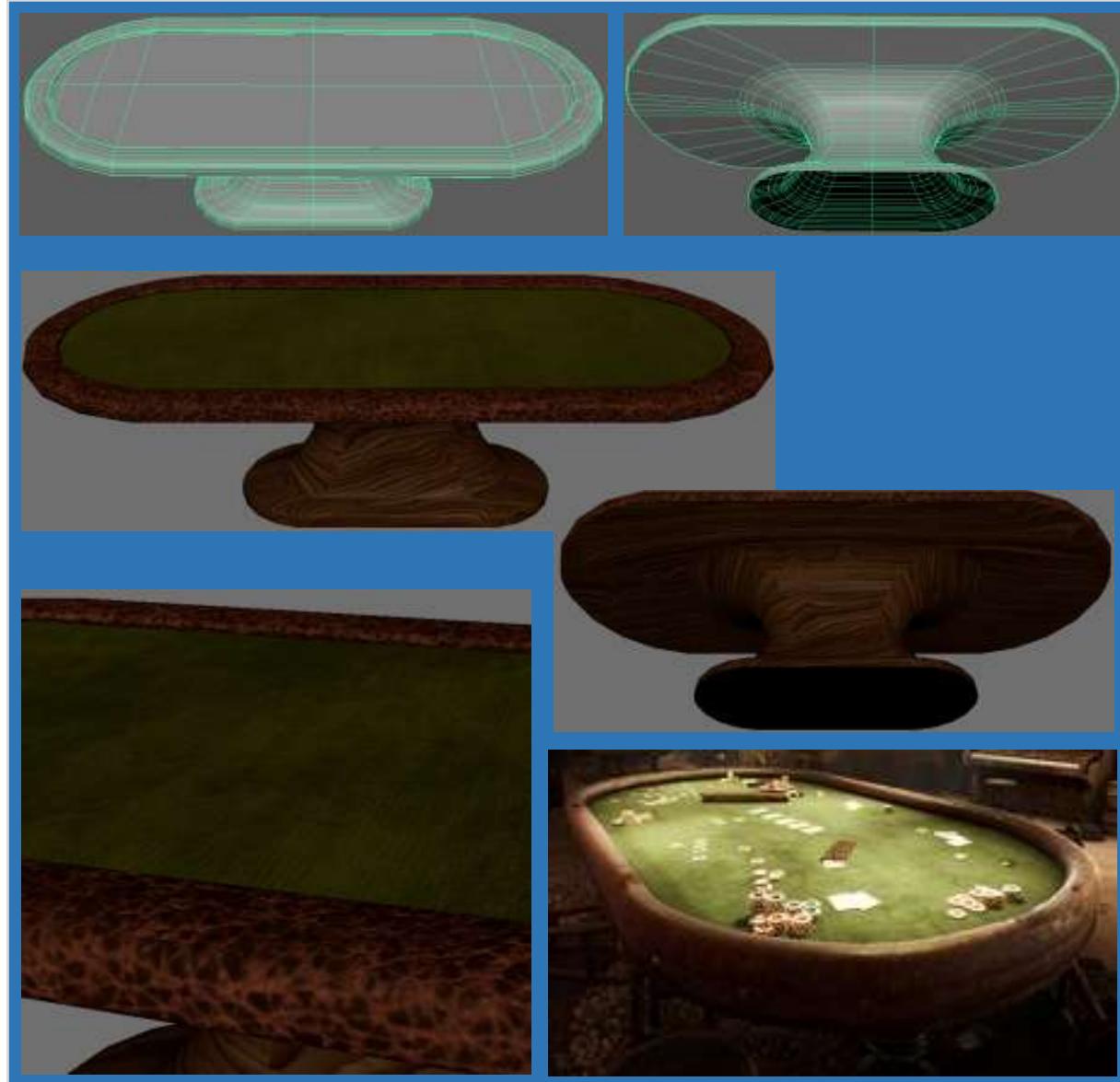


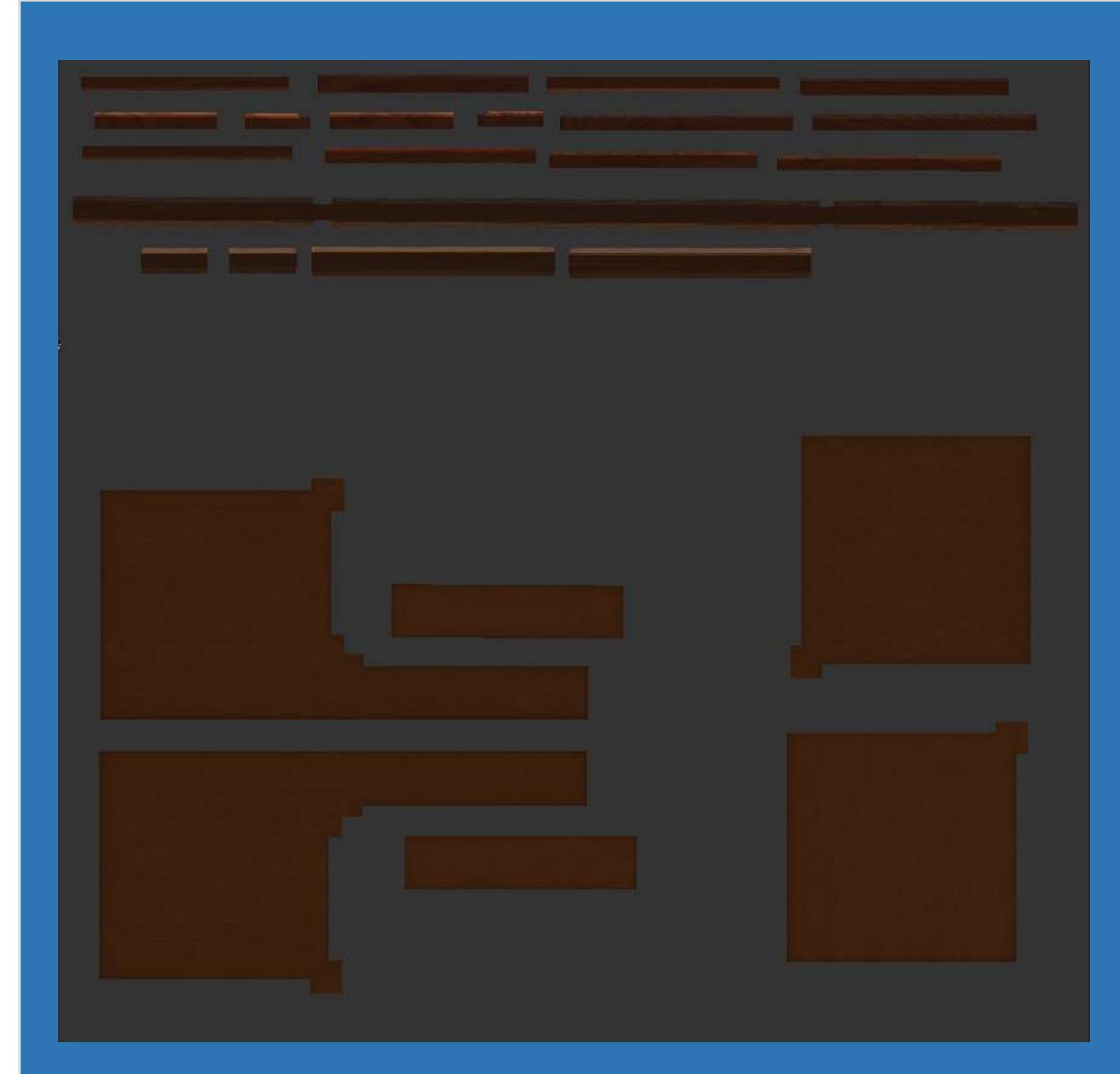
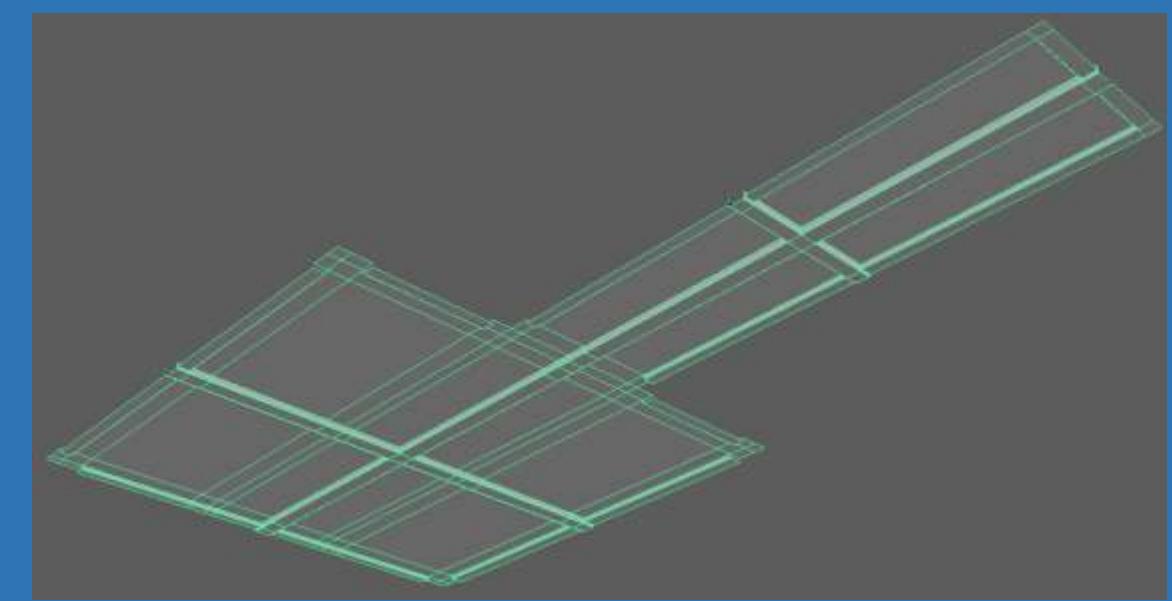


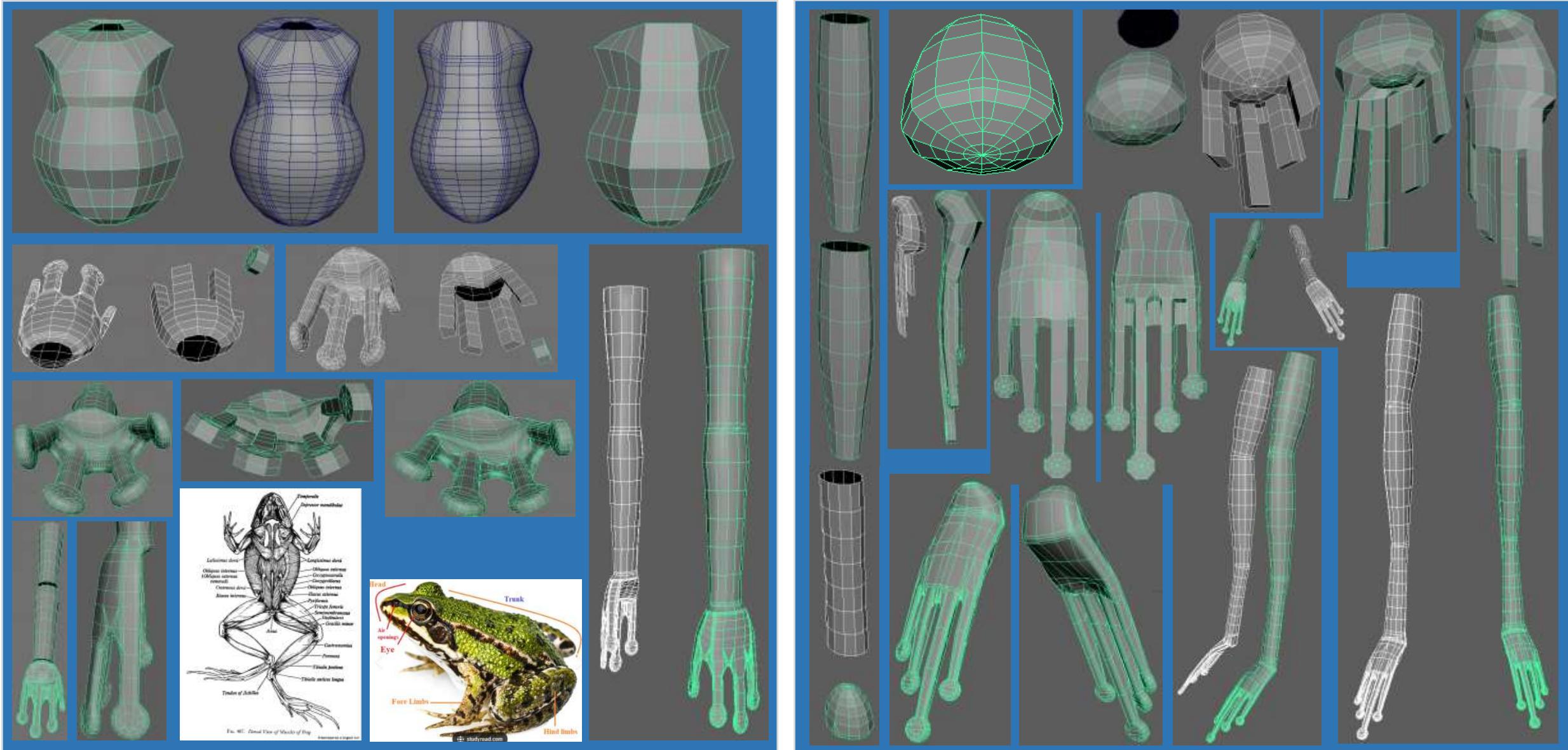
## 3D TERM 2 Production- Week 5 – Week10 – Hanging Light detail and texture

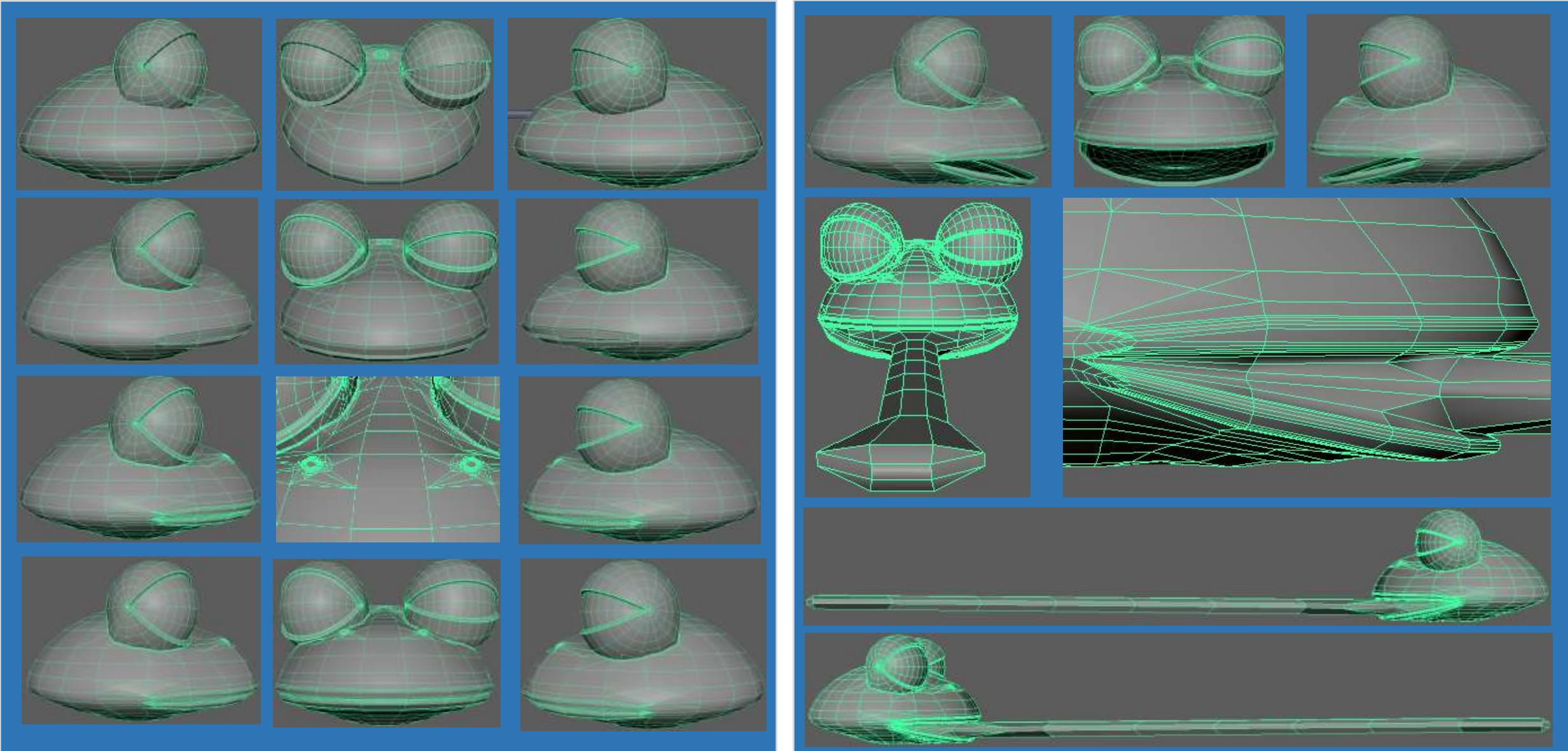


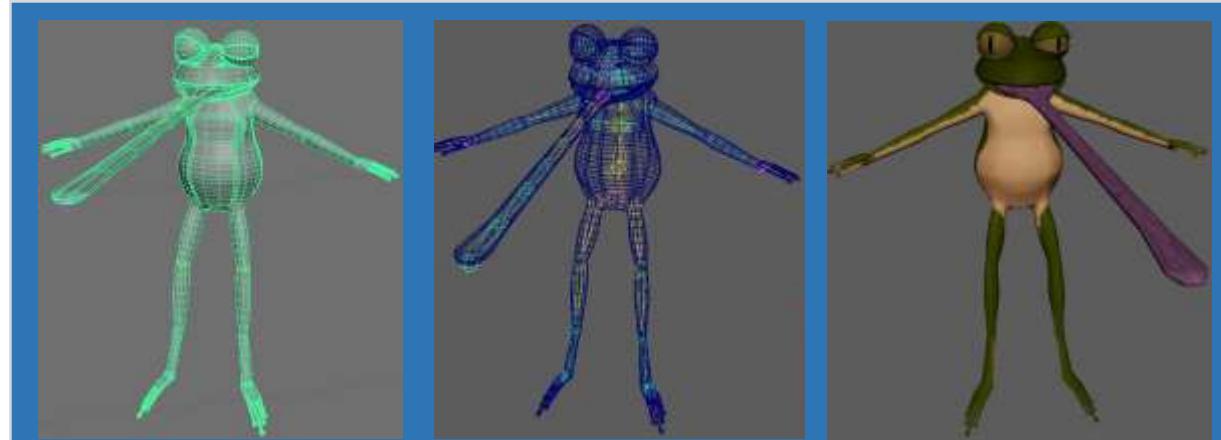
## 3D TERM 2 Production- Week 5 – Week10 – Poker Table detail and texture



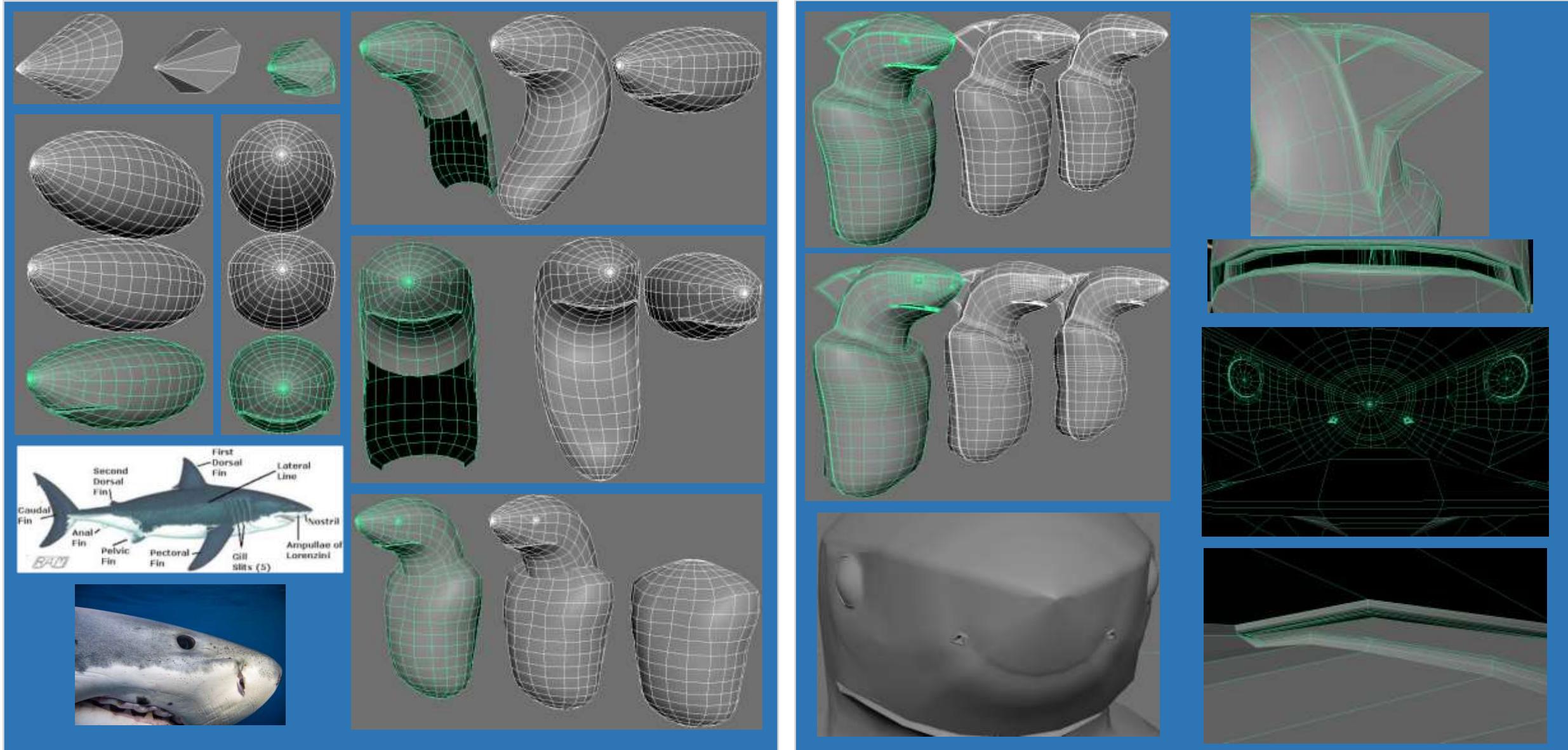


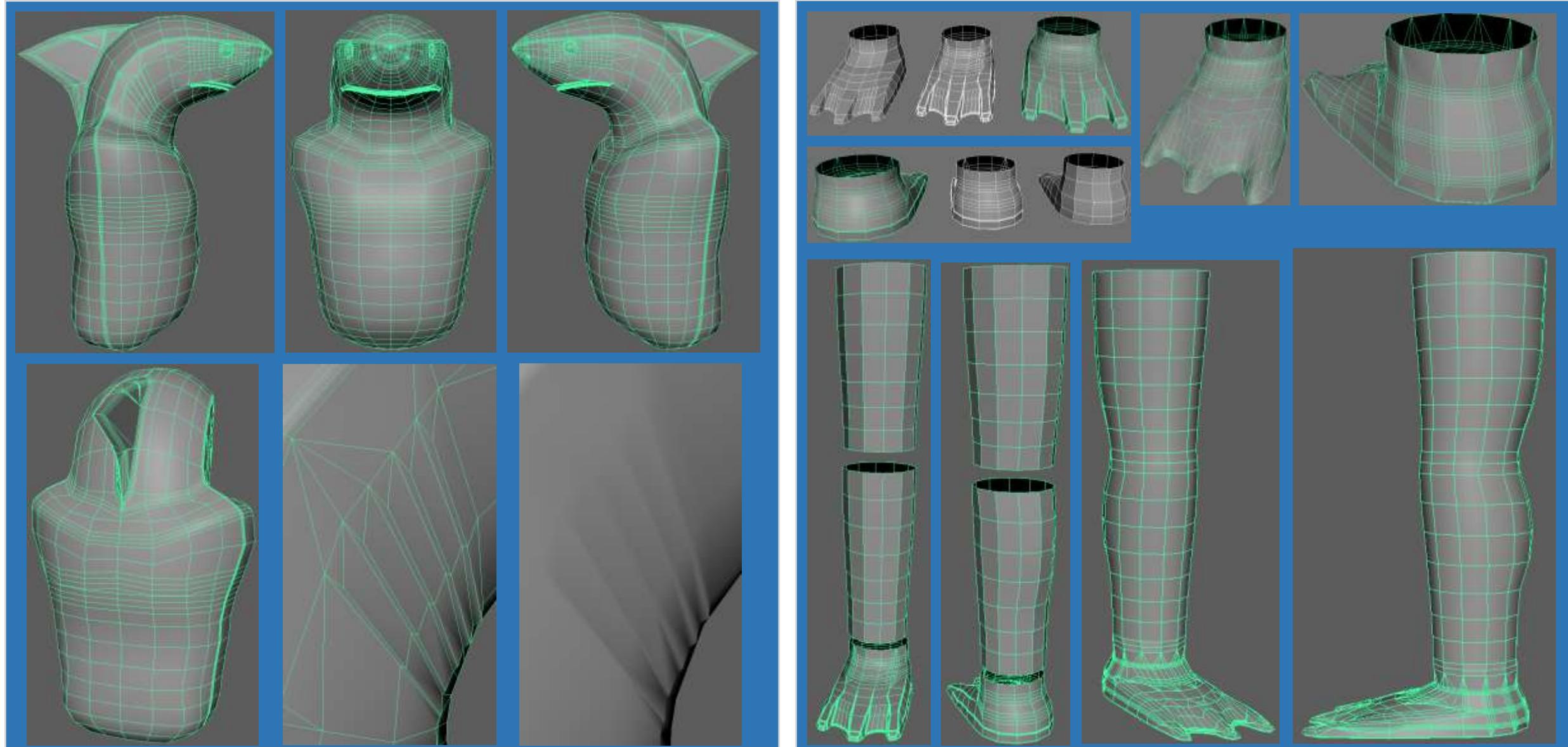


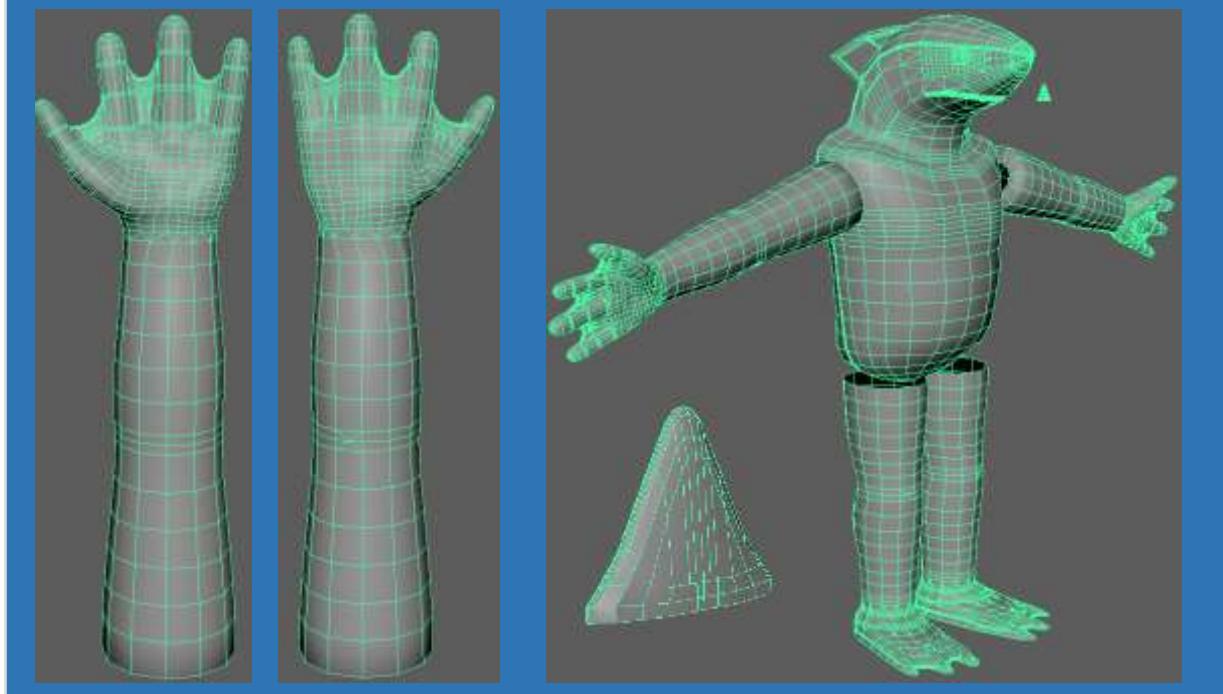
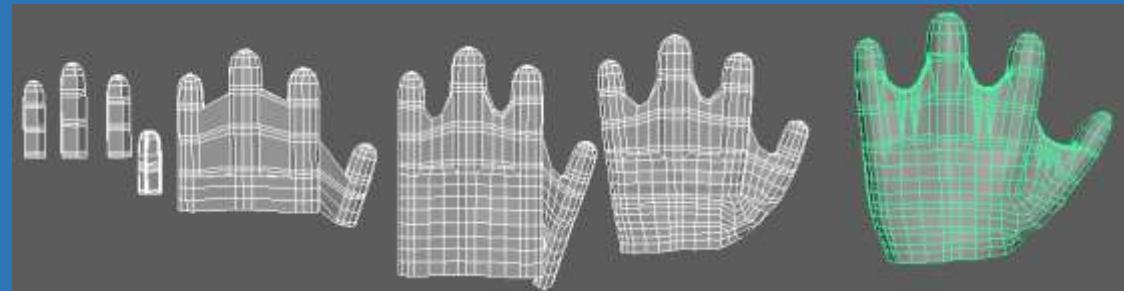
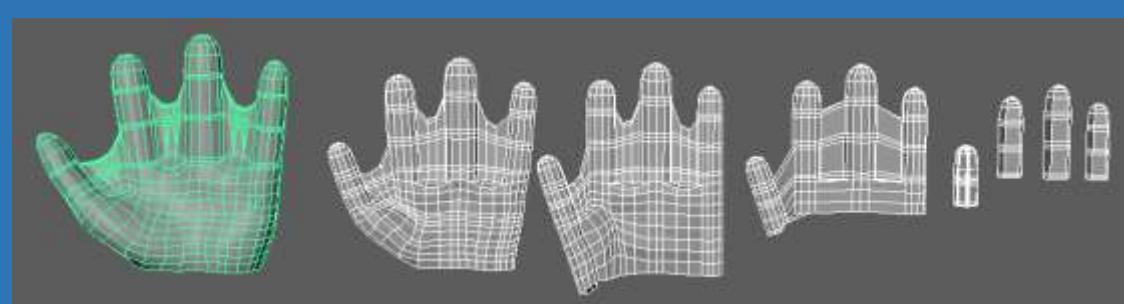
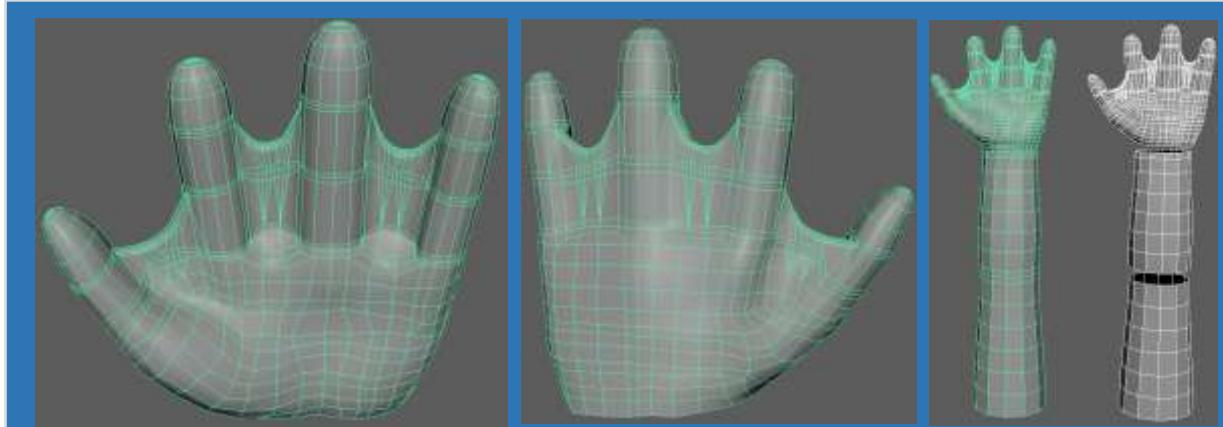
**3D TERM 2 Production- Week 5 – Week10 – Frog Prince head + tongue**

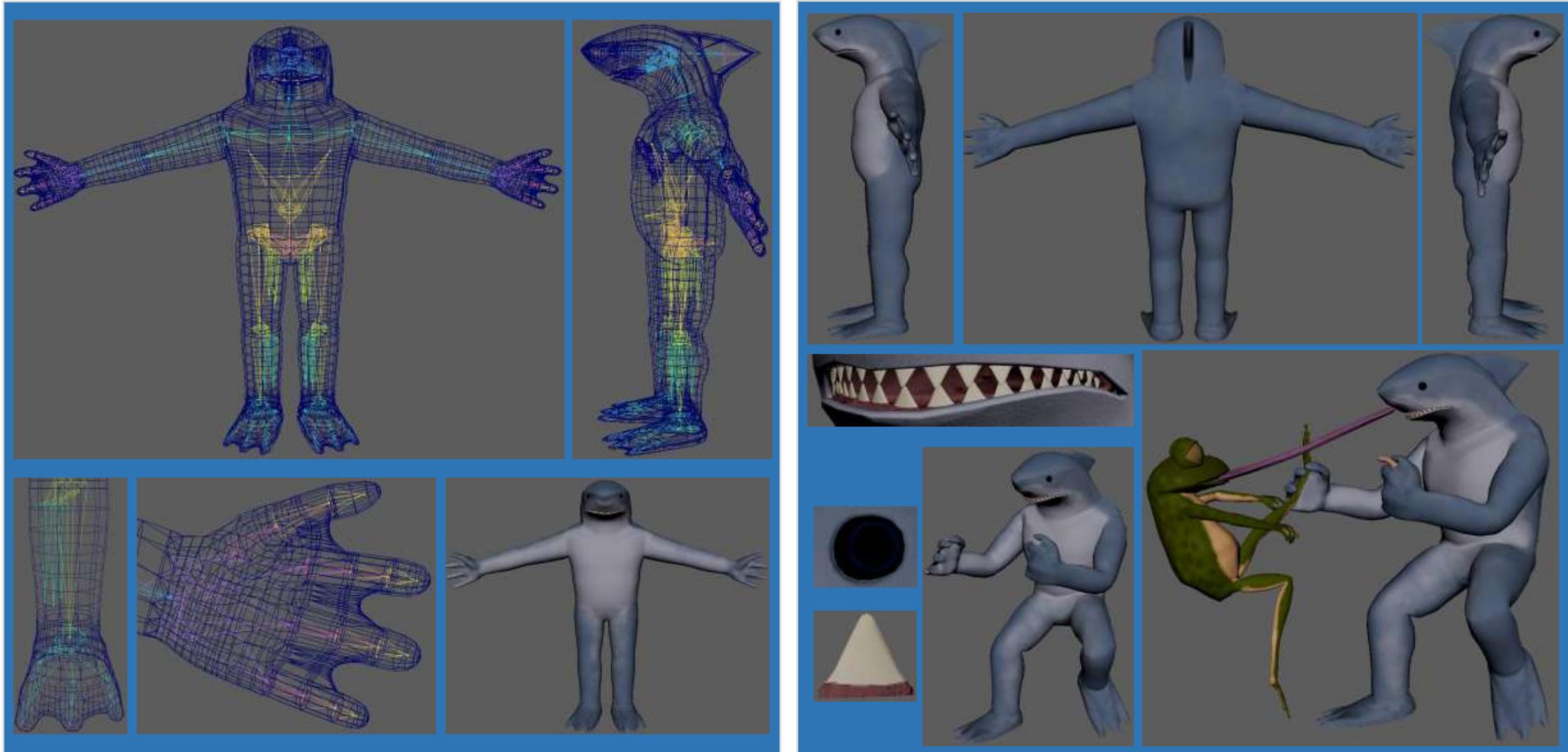
**3D TERM 2 Production- Week 5 – Week10 – Frog Prince full Frog, Rigging, texture and final pose**

## 3D TERM 2 Production- Week 5 – Week10 – The Evolution of King Shark – head/fin/eyes/mouth/nostrils/body



**3D TERM 2 Production- Week 5 – Week10 – Finished King Shark head and body with gills detail, leg and foot**

**3D TERM 2 Production- Week 5 – Week10 – King Shark hand and arm, Full Shark T-Pose and tooth**





## 3D TERM 2 Hero Shots – Even the fly knows he's cheating



**3D TERM 2** Hero Shots – Arnold Render Even the fly knows he's cheating Hero Shot

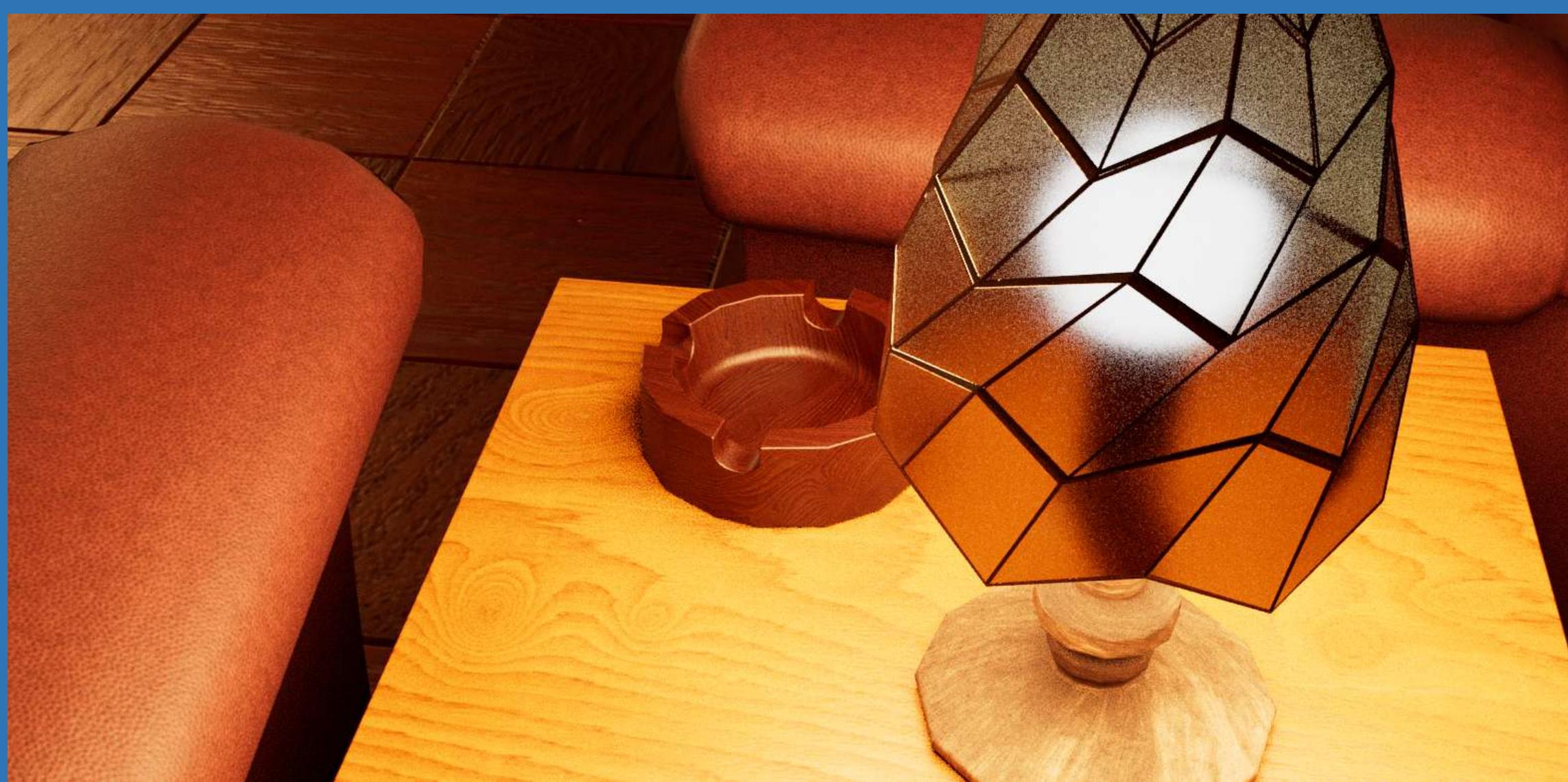






## 3D TERM 2 Hero Shots – Arnold Render Hero Shot Comfy Chair Corner



**3D TERM 2** Hero Shots - Arnold Render Hero Shot in the corner of Comfy Chair Corner

## 3D TERM 2 Hero Shots - Arnold Render Hero Shot



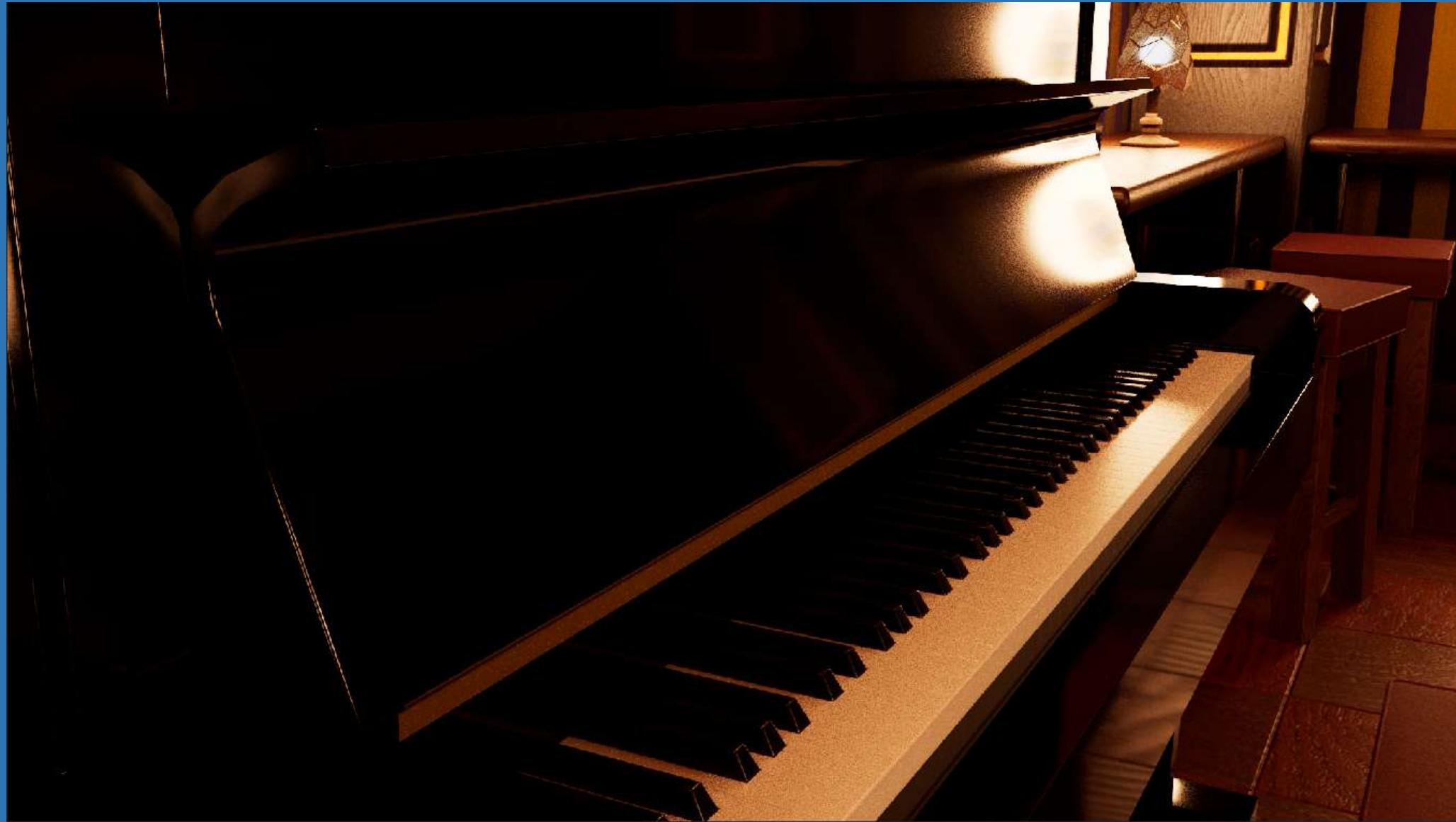
**3D TERM 2** Hero Shots - Arnold Render Hero Shot Frog Prince has a Dead Man's Hand (Black Aces + 8s)

**3D TERM 2** Hero Shots – Arnold Render Hero Shot Snack Bowls

## 3D TERM 2 Hero Shots - Arnold Render Hero Piano Shot



## 3D TERM 2 Hero Shots - Arnold Render Hero Piano Shot

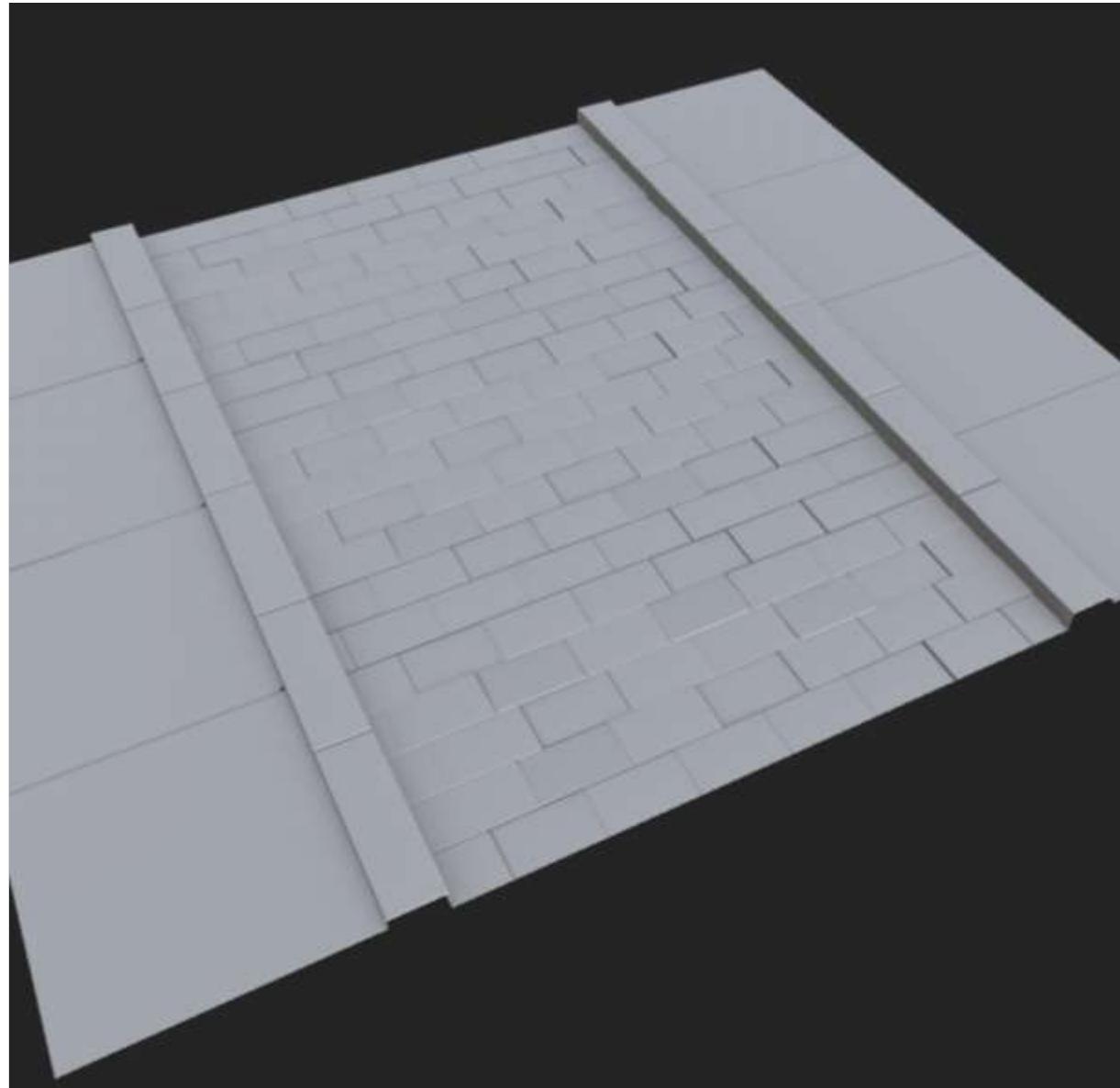


## 3D TERM 2 Hero Shots - Arnold Render Hero Under the Table Shot











Before this assignment started, I already had a well thought out concept that I wanted to make. I am quite happy with how it turned out. Rather than go through a lot of iterative design for the assets that I knew I was going to have, I decided to do it all within Maya. I started with my block out of the diorama and pretty much stuck to the layout. There are a few differences, for instance I made the area larger and put more tables and chairs in because with the original size of the block out when I got to constructing the diorama, was very claustrophobic, so I increased the floor area in size by 100%.

When it came to making the cards, I ended up making a full deck because I hadn't quite decided on the hands that the Frog Prince and King Shark would have, that ended up being the dead man's hand (black aces and eights) for the frog Prince and King shark had the Jackson 5's (jacks and fives).

Items that I created from scratch with no reference images were the comfy chair, the sidebar, bar stools and piano stool, columns, skirting boards, the floor and the ceiling. The purple and gold striped wall texture was deliberate in the hope the gold would reflect more light back into the diorama. This worked and it also worked unexpectedly in unreal. With all the reflective surfaces it produced a shimmering effect which kind of makes the diorama look like it's underwater, from a distance, at times. I did have two individually tweak each texture in Unreal as I could not find a plug-in that would import the textures exactly from Substance Painter. I did try using a post process volume but that only worked up to a point and turned my whites, green.

I used rigging for the first time to aid me in posing Frog Prince and King Shark. It saved me a lot of time and I learned a new skill in the process (sort of because I was manually binding and un-binding the rig and didn't use painted weights).

I estimate that I spent roughly 60 hours on the Frog Prince and 80+ hours on King Shark, if I had not been shown how to use rigging, I don't know how long it would have taken. On a side note, after I got King Shark to his final pose, I then positioned his teeth as they would have been distorted by the rigging within his lips and gums.

The snack food (flies and fingers) was an early afterthought, I felt I needed to add an extra dimension to the story being told. Adding the flies and fingers led me to have King Shark using one of the fingers to point and subsequently I put a fly on that finger also pointing at the cards and looking at the Frog Prince.

The emissive surfaces on the lights didn't quite work out in Maya so I ended up using point lights to create the atmosphere. However, the emissive surfaces on the lights worked rather well in Unreal Engine 5 but I did change the lighting layout in comparison to the diorama in Maya. I am happy with how it turned out in both Maya and Unreal. In case you don't notice the light and lamp shades have an inner and outer surface which I made transmissive to create a glass effect on the table lampshades in Maya.

Ultimately, I think if I had done a lot of iterative design, I don't know whether I would have finished this. If I'd have had more time the only things I would have added would be a pair of speedos to the Frog Prince and some Bermuda shorts and vest to King Shark.

# 3D TERM 2 Production – CCF Self Grade

The Common Credit Framework is a nation wide level of excellence that all UK Universities have to align to, it is also what we grade against.

It is broken roughly down in to 3 parts:

## PROFESSIONAL PRACTICE

- Engagement & Attendance
- Attitude towards University learning and projects.
- Deadlines being met.
- Time management.
- Presentations

## DESIGN THINKING

- Design process
- Research both aligned and wider thinking of subject and industry.
- Experimentation
- Development
- Relating different areas of study to inform project outcomes.
- Bigger design thinking & idea generating
- Originality & creativity.
- Professionally developing a project.
- Fully understanding underlining design principles taught and **Very importantly for yr3 the ones you have researched and put into action in your project**

## MAKING

- Through the use of taught and your progressive self driven Knowledge of aligned technology demonstrate your professional practice and design thinking
- Demonstrate your technical knowledge and skills as set out by the individual briefs and self driven projects.
- Producing support and projects that show full engagement and totally aligned to briefs visually.

Please read and highlight where you think you are sitting at the end of this year, be kind to yourself but honest

	Generic Criteria	90 - 100	80 - 89	70 - 79	60 - 69	50 - 59	40 - 49	30 - 39	0 - 29
Level 6	<b>Knowledge of contexts, concepts, technologies and processes</b> The extent to which: relevant contextual or theoretical issues are identified, defined and described  historical or contemporary practices are identified, defined and described appropriate technologies, methods and processes are identified defined and described	Exceptional breadth and depth of knowledge of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices  Exceptional knowledge of a range of relevant specialist techniques and processes	Outstanding breadth and depth of knowledge of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices  Extensive knowledge of a range of relevant specialist techniques and processes	A breadth and depth of knowledge of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices  Significant knowledge of a range of relevant specialist techniques and processes	Confident knowledge of a range of contextual and theoretical issues, some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices  Confident knowledge of a range of relevant specialist techniques and processes	Familiar with a range of contextual and theoretical issues, at least some of which are at the forefront of the discipline, and their relationship to a range of historical and contemporary practices  Sound knowledge of a range of relevant specialist techniques and processes	Familiar with a range of contextual and theoretical issues and their relationship to a range of historical and contemporary practices  Adequate knowledge of a range of relevant specialist techniques and processes	Some knowledge of a range of contextual and theoretical issues and their relationship to a range of historical and contemporary practices  Limited knowledge of a range of relevant specialist techniques and processes	Limited knowledge of contextual and theoretical issues and their relationship to a range of historical and contemporary practices  No significant knowledge of a range of relevant specialist techniques or processes
	<b>Understanding through application of knowledge</b> The degree to which research methods are demonstrated.  relevant knowledge and information is compared, contrasted, manipulated, transferred and interpreted knowledge and information is selected, analysed, synthesized and evaluated in order to generate creative ideas, practices, solutions, arguments or hypotheses	Exceptional application of a range of research methodologies to projects and problems and hypotheses, with evidence of highly focused independent thought and some new insights into the subject  Exceptional ability to produce a range of creative practices and to critically evaluate them in a wider context, generating sustainable arguments and highly effective and individual results	Systematic and thorough application of a range of research methodologies to projects, problems and hypotheses with evidence of highly focused independent thought and some new insights into the subject  Outstanding ability to produce a range of creative practices and to critically evaluate them in a wider context, generating sustainable arguments and highly effective and individual results	Rigorous application of a range of research methodologies to projects, problems and hypotheses with clear evidence of independent thought and critical analysis  Strong ability to produce a range of creative practices and to evaluate them in a wider context, generating sustainable arguments and highly effective results	Confident ability to apply a range of research methodologies to projects, problems and hypotheses with clear evidence of independent thought and critical analysis  Strong ability to produce a range of creative practices and to evaluate them in a wider context, generating effective results	Sound ability to apply a range of research methodologies to projects, problems and hypotheses with some element of independent thought and critical analysis  Competent ability to produce a range of creative practices and to evaluate them in a wider context, generating effective results	Competent ability to apply a range of research methodologies to projects, problems and hypotheses with little evidence of independent thought or critical analysis  Competent ability to produce a range of creative practices and to evaluate them in a wider context, generating effective results	Ability to apply a limited range of research methodologies to projects, problems and hypotheses, and no evidence of independent thought or critical analysis  Limited ability to produce a range of creative practices and to evaluate them in a wider context to generate effective results	No significant ability to apply research methodologies to projects, problems and hypotheses, and no evidence of independent thought or critical analysis  No significant ability to produce a range of creative practices or to evaluate them in a wider context to generate effective results
	<b>Application of technical and professional skills</b> The degree to which: appropriate materials and media are selected, tested and utilised to realise and present ideas and solutions appropriate technologies, methods and processes are demonstrated transferable, professional skills are effectively demonstrated self management and independent learning are demonstrated	Accomplished, original and fluent application of a range of specialist practical and technical skills  Outstanding accomplishment of a range of advanced transferable and professional skills applied to complex situations and problems  Exceptional ability to manage own learning in a sustained manner and to critically evaluate own progress, making use of a wide range of feedback sources	Accomplished and original application of a range of specialist practical and technical skills  Outstanding accomplishment of a range of advanced transferable and professional skills applied to complex situations and problems  Outstanding ability to manage own learning in a sustained manner and to critically evaluate own progress, making use of a wide range of feedback sources	Accomplished and imaginative application of a range of specialist practical and technical skills  Accomplished application of advanced transferable and professional skills to complex situations and problems  Very high ability to manage own learning in a sustained manner and to critically evaluate own progress, making use of a wide range of feedback sources	Confident and imaginative application of a range of specialist practical and technical skills  Confident application of advanced transferable and professional skills to challenging situations and problems  Strong ability to manage own learning in a sustained manner and to critically evaluate own progress, making use of a wide range of feedback sources	Sound application of a range of specialist practical and technical skills  Sound application of advanced transferable and professional skills  Strong ability to manage own learning in a sustained manner and to critically evaluate own progress, making use of a wide range of feedback sources	Competent application of a range of specialist practical and technical skills  Competent application of advanced transferable professional skills  Competent ability to manage own learning in a sustained manner and to critically evaluate own progress, making use of a wide range of feedback sources	Basic application of a range of specialist practical and technical skills  Limited application of advanced transferable and professional skills  Basic ability to manage own learning in a sustained manner and make use of feedback	Rudimentary application of a range of specialist practical and technical skills  Ineffective application of advanced transferable and professional skills  Evidence of a basic ability to manage own learning

## 3D TERM 2 Production - References

Add any references to assets / textures you have used from external sources