

ABHILASH KATTA

DESIGN PORTFOLIO
STUDENT / 3D ARTIST
DIGITAL MEDIA ARTS
SRISHTI INSTITUTE OF ART, DESIGN AND TECHNOLOGY

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ABOUT ME

Hi I'm Abhilash! I am a second year student at the Srishti Institute of Art, Design and Technology in Bangalore, India and I am pursuing Digital Media Arts. I have a passion for telling stories through 3D models, animations and sound. I also have a keen interest in Game design, love coding, with experience in Python and have dabbled with C# as well.

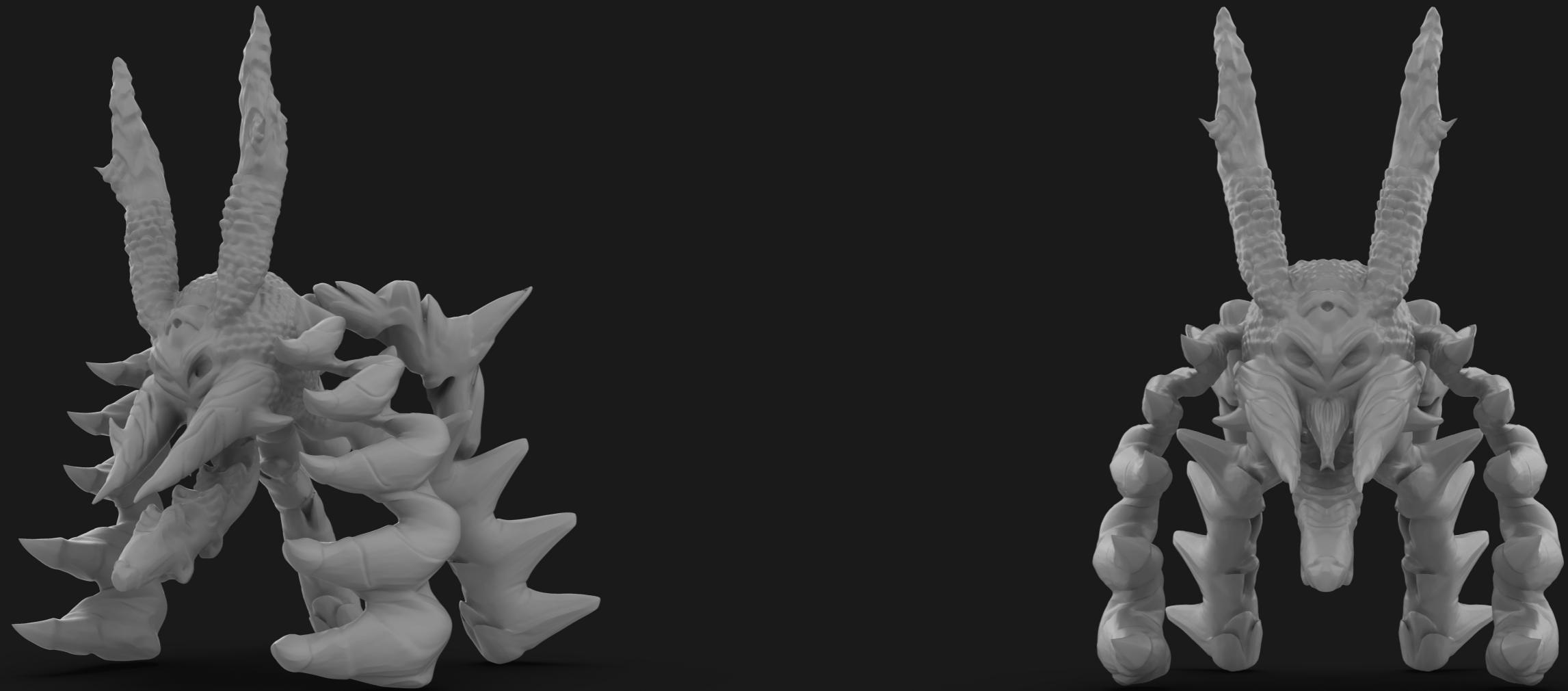
I have worked with various softwares, depending on the need, including Maya, Blender, Zbrush, Unity and others such as Photoshop, Pro Tools, Premiere Pro and After Effects.

The creation of visual stories, be it through games, movies or even just characters themselves deeply interest and intrigue me. I like being challenged and working in unfamiliar situations as it pushes me out of my comfort zone and broadens my interests.

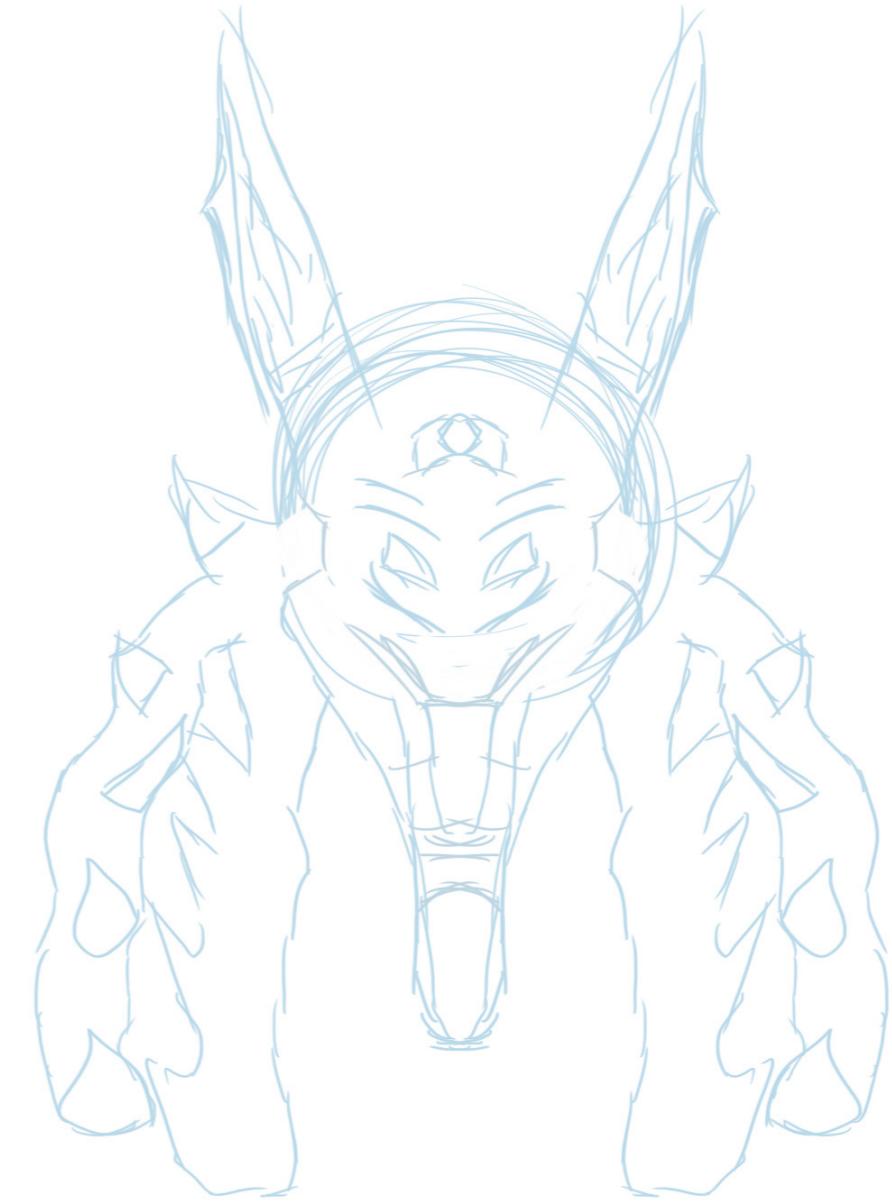


The concept for this character was inspired by the initial wave of survival first person shooters such as "Doom". I set out to create a creature which would possess demonic features and shock the viewer. The centre of the character is a sphere into which the body of the creature can curl into. Spikes and spines have been used to create a creature that evokes a sense of fear.

The ferocious Aspardax has great mobility as well as defense. It curls into a ball and rolls to safety when a threat appears. When on the offensive it unfurls its spikes and thrusts them into its prey. It then injects its victim with venom that paralyzes them and slowly makes them lose all form of motor controls.



GREyscale RENDER



CONCEPT SKETCH



This is based on a concept by Alex Braun. Through this project I wanted to capture the sense of magic that the illustration contained through my sculpt. The dynamic lighting from the staff lends it a sense of magic and is a crucial part of the creature's design. I also wanted to create a narrative based around the character.

Old magic runs through the Sintari. They sought power beyond their reach and attempted to call upon the power of an ancient sealed beast. The beast shattered into a thousand rocks and a horrible curse was cast on their entire race turning them into Gecko-like humanoids while granting them the power to wield the elements. Despite this power they are a gentle race that seeks peace and hopes to atone for their sins.



CONCEPT BY ALEX BRAUN



GREYSCALE RENDER



This is a creature sculpt based on a concept character done by Preetham Gunalan. The character was sketched at a dynamic angle in two dimensions. It is perspective based and in a 3D environment bringing out its depth was a learning experience. The mix of organic and inorganic structures in this model required modelling Maya and finally compositing them in Zbrush.



CONCEPT BY PREETHAM GUNALAN



GREYSCALE RENDER

MAUSIAN PRE-APOCALYPSE

3D ART

CONCEPT, MODELLING, TEXTURING, LIGHTING



This is a project in which I experimented with a species that existed before being changed drastically due to a calamity. I worked with the concept of the creature after being affected by an apocalyptic event. The creature I designed was a cat-like humanoid. The cat was chosen as the hybrid as I wanted to choose an animal that was highly concerned with its own grooming and one that kept to itself.

A species of hyper-intelligent and sophisticated humanoid cat-like beings that prioritize manners and grooming above all else. They are quite conservative and tread lightly when dealing with others. They do not like to incite conflict and often prefer keeping to themselves.



CONCEPT SKETCH



GREYSCALE RENDER



After the Mausian's society was unfortunately decimated by a plutonium asteroid that collided with their homeland. They have mutated to survive in what is left of their land. They, however, still take great care and pride in their grooming. They are now but a shadow of their former selves, mutated beyond recognition.



CONCEPT SKETCH



GREYSCALE RENDER

PHOTOREALISTIC RENDERING

3D SET
MODELLING, TEXTURING, LIGHTING



This is a set of two experiments to achieve photorealistic renders using opaque materials such as glass and realistic lighting. Through these experiments I have closely paid attention to detail such as dust and scratches. My goal was to capture the subtleties of the individual materials and textures, to produce realistic renders.

The render of the wine bottle was a result of experimentation with transmission and specularity. The lamp showcases attention to individual textures and the way they react to light.

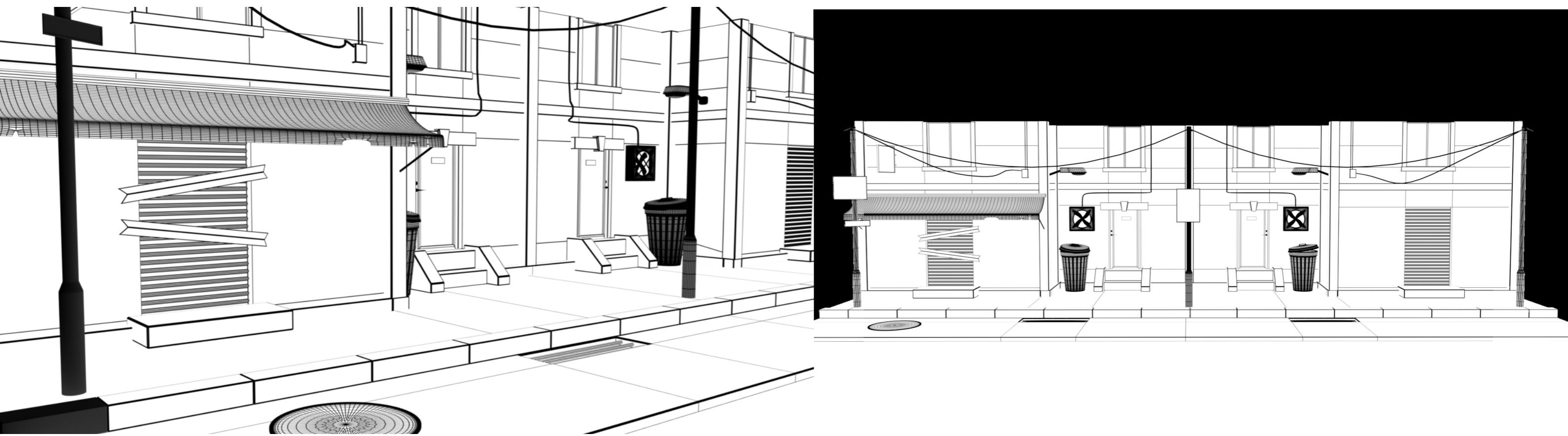
GAME SET EXTERIOR

3D SET
MODELLING, TEXTURING, LIGHTING



A game set created for a project. The scene is set in the early hours of the day. The mood intended to be created was one of danger and uncertainty. Dirty walls and rusted poles have been used to solidify this setting. This scene allowed me to experiment with various textures and lighting methods to create the final outcome.

WIREFRAME RENDER



INTERIOR SET

3D SET
TEXTURING, LIGHTING



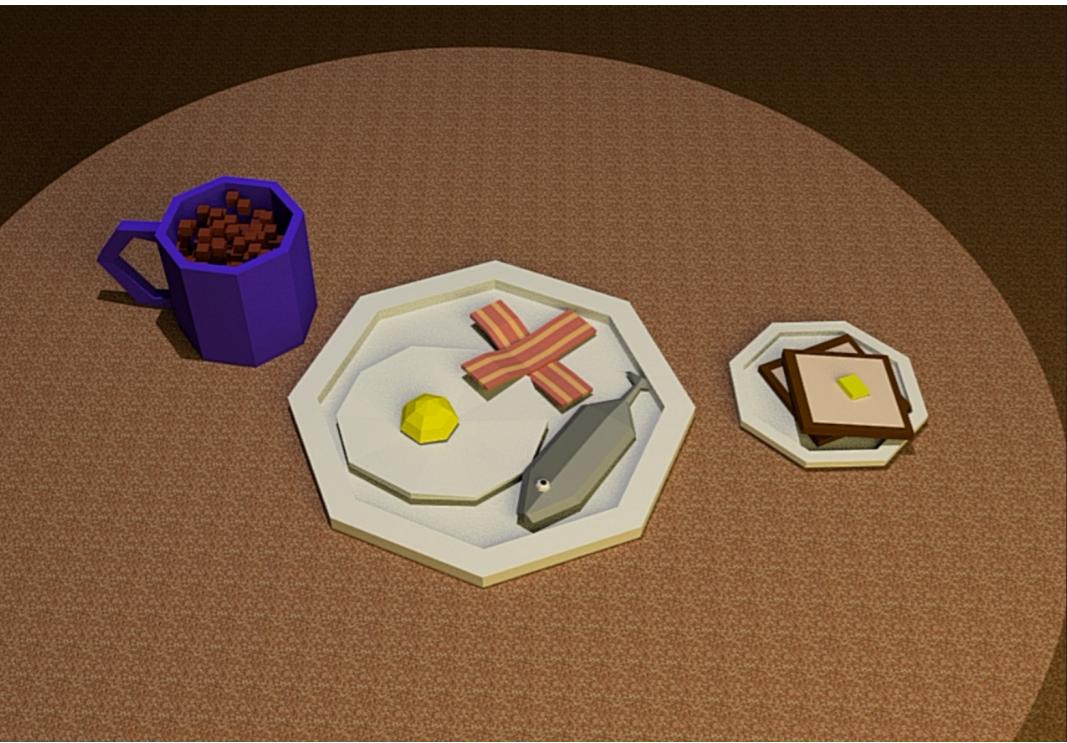
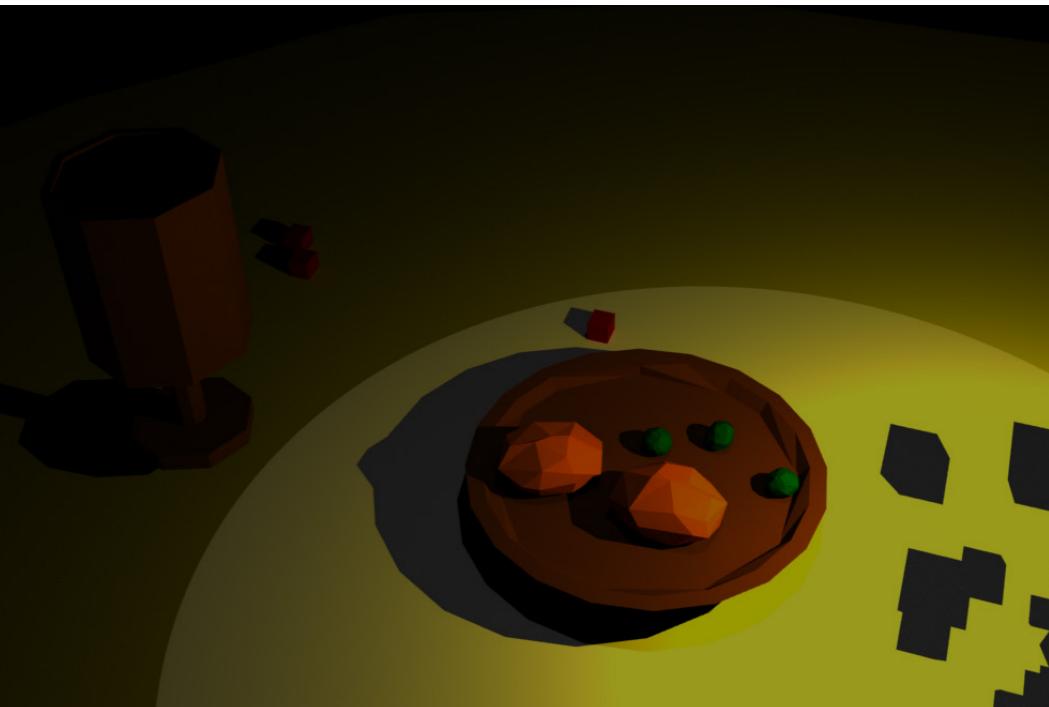
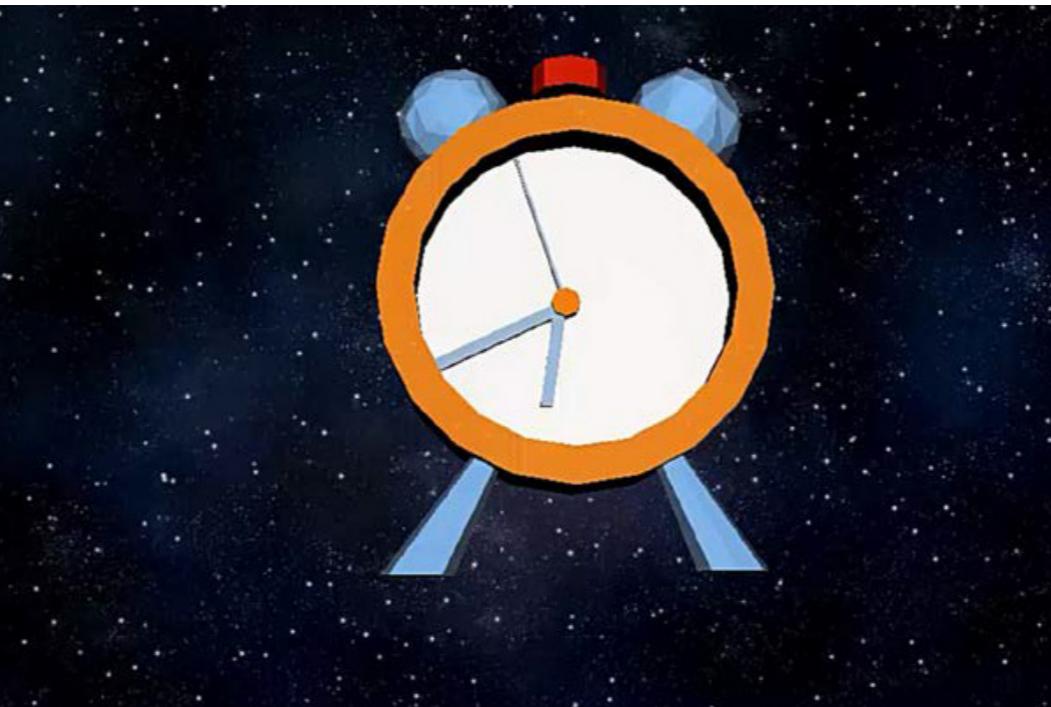
A project which was done to produce photorealistic renders in an architectural space. Multiple sources of photorealistic lighting have been used as well as multiple materials and textures. There is an emphasis on the use of neutral and warm colours and IES light profiles are used to ground the scene in the real world.

The project is a short animated video showing the evolution of breakfast over the last one hundred years as quickly as possible. Through this project I wanted to showcase the way food, breakfast in particular, has changed from being farm to fork and instead to being factory to fork. The film is stylized in a low-polygonal style. The low-polygonal style was chosen as I did not want the time restraints of rendering to affect the stylistic consistency of the film.

The modern world has seen a shift in trends over the last century from consuming what was available to them, sourced from their surroundings, to picking what is most convenient to eat. Processed cereals and juices are loaded with fructose and most of the nutritional value of the fruits, vegetables and grain that they were derived from would be lost while they were converted to their respective final products. This leads to the underlying question of the harsh future that our breakfast, and in extension our diets, could be facing. A future where breakfast is devoid of nutrients and is something so convenient to consume that the majority no longer cares to what they're consuming.

The storyboard has been provided on the next page.

The film can be viewed here:
<https://vimeo.com/254620022>



THE EVOLUTION OF CAMERAS

SHORT FILM-MOTION GRAPHICS
CONCEPT, ASSETS, COMPOSITING, ANIMATION, SOUND

The project is a short animated video showing the evolution of cameras, from the pinhole camera to the smartphone. Through this project I wanted to showcase the way cameras, and in turn, photography has changed since the late 19th century to today. To showcase this I have worked with flat, vector motion graphics to create a simplistic chronological visual piece that shows the various cameras that have broken boundaries and have changed the definition of what a is camera, and in larger sense, what photography has become.

Camera technology has been evolving at a rapid pace in the last 100 years. Most of the development has been between the 1900s and now. They were first used as a means of documentation. They were a device that facilitated the keeping of records.

The ones that became popular and a part of the history or present of cameras is due to some or the other major advancement facilitated by their invention. Cameras definitely play an important role in the daily life of millions of people. They use them to capture moments from their life in the form of photographs, for emotional beings such as humans; they also tend to hold sentimental value to them.

It took a great deal of time to make the camera that we use today, be it as a small module on our smartphones or compact point and shoot cameras or the mighty DSLRs.

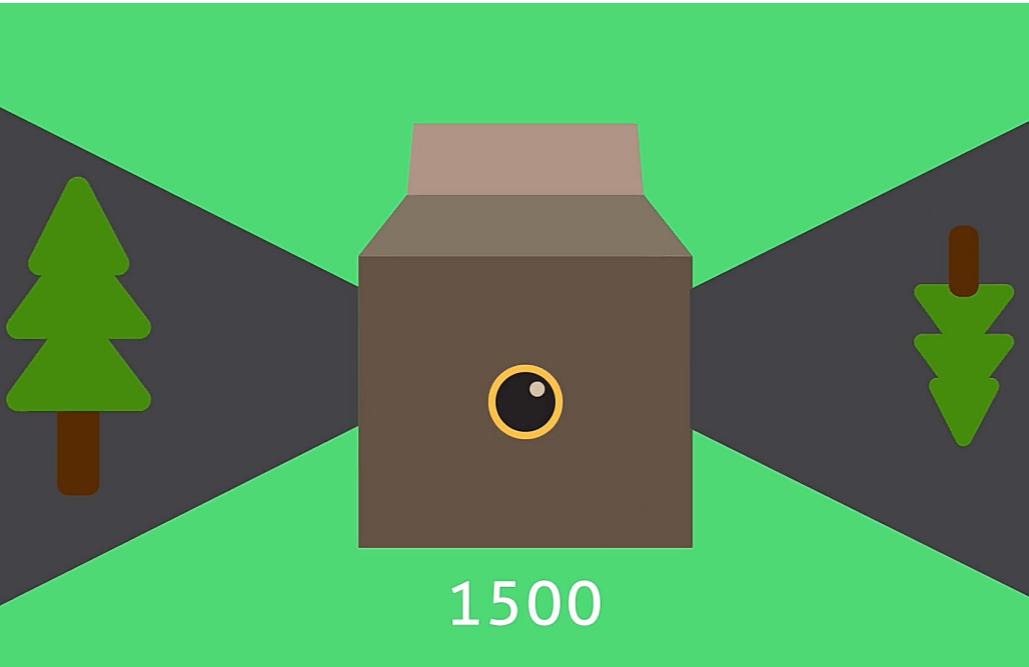
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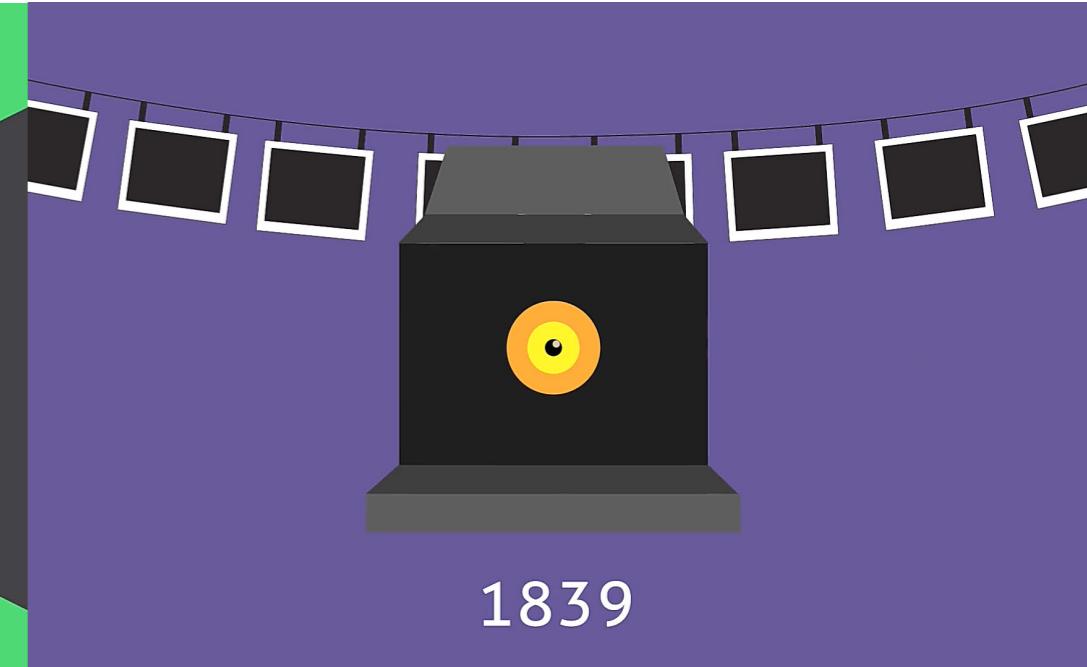
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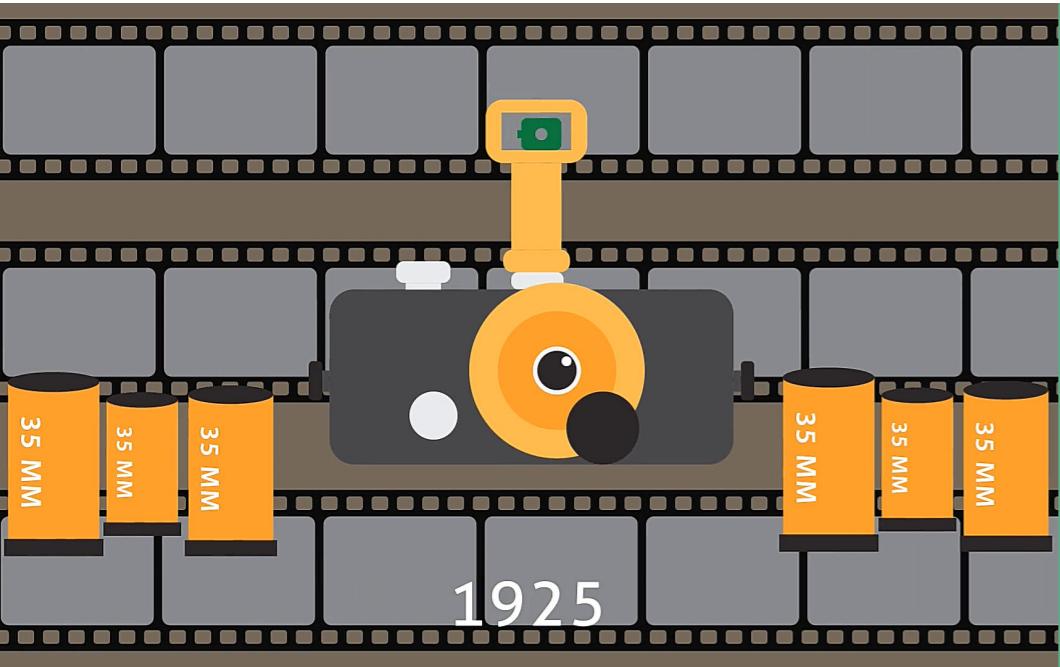
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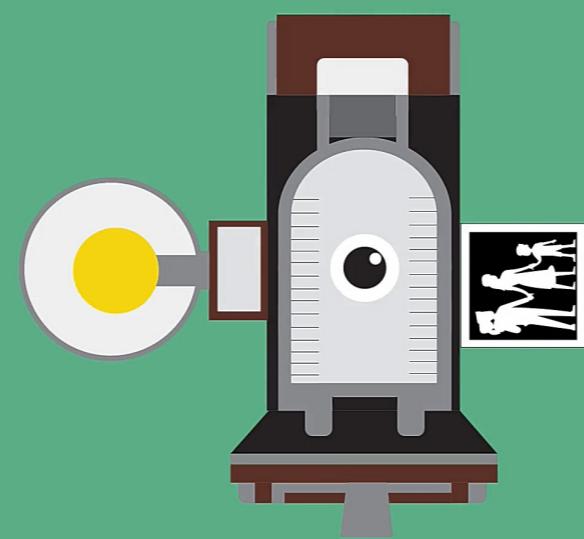
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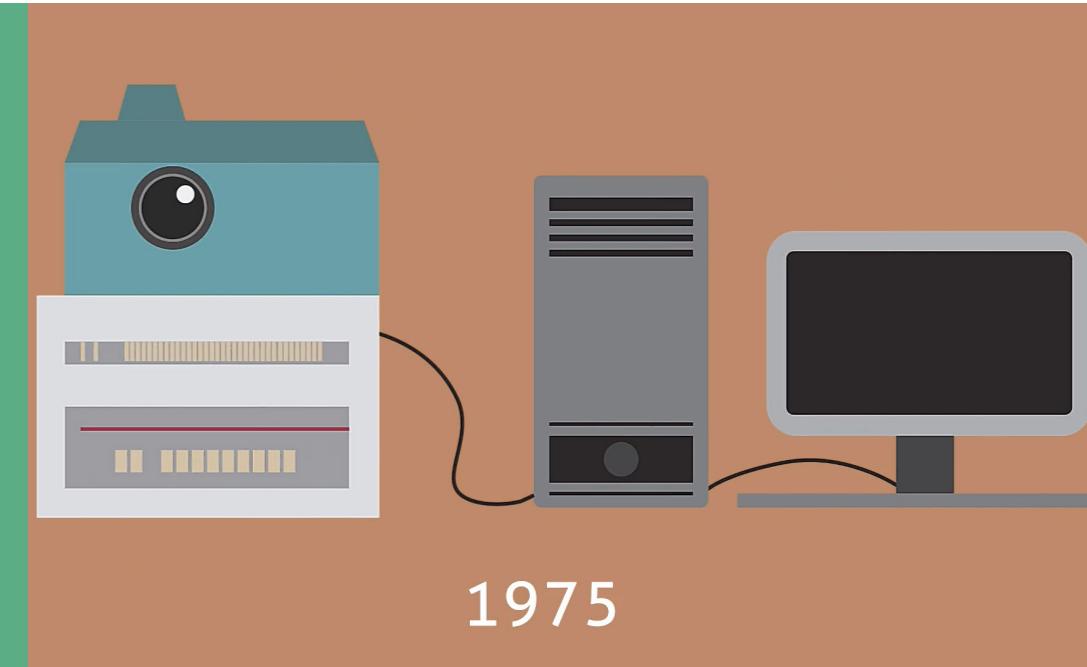
1839



1925



1947



1975



Sound design created for an existing short film, Enoument, as a part of an assignment. The aim was to create a certain atmosphere that would be completely missing without the sound. I experimented with Foley to create certain sounds for the film. Combining and improvising different sounds along with some mixing enabled me to create a background sound track that suits the film.

The film with the sound design can be viewed here:
<https://vimeo.com/254614973>

CONTACT:
nkumarap@gmail.com