

ABHILASH KATTA

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

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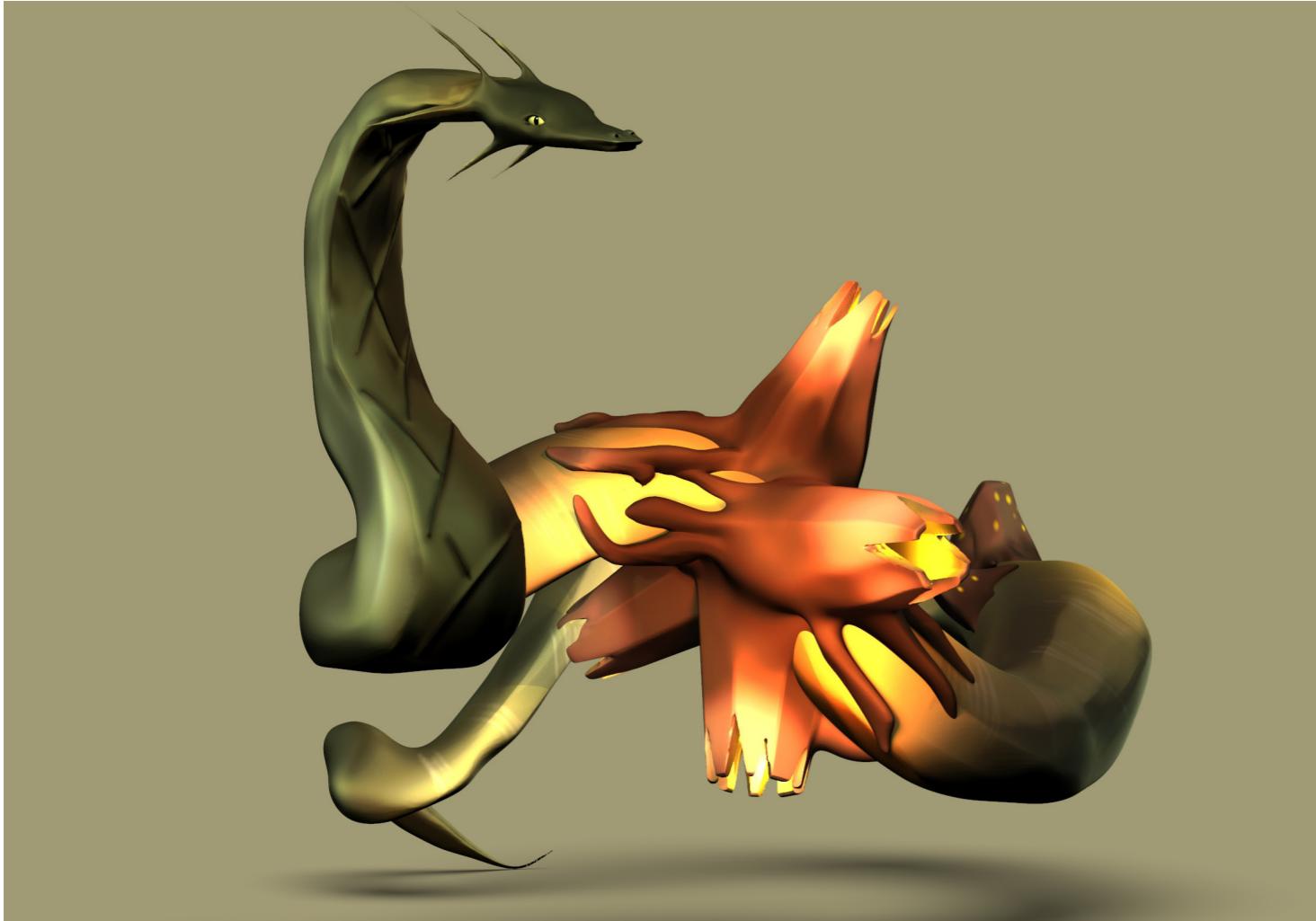
The concept for this character was inspired by the initial wave of survival first person shooters such as "Doom". I set out to create a creature which would possess demonic features and shock the viewer. The centre of the character is a sphere into which the body of the creature can curl into. Spikes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



Through this project I wanted to experiment with combining an animal into a humanoid creature. An extra emphasis was given to props having a major impact on the creature's story as well as in defining it. The dynamic lighting from the staff lends it a sense of magic and is a crucial part of the creature's design.

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.



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.

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.

MAUSIAN POST-APOCALYPSE

3D ART
CONCEPT, MODELLING, TEXTURING, LIGHTING



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.

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.

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.

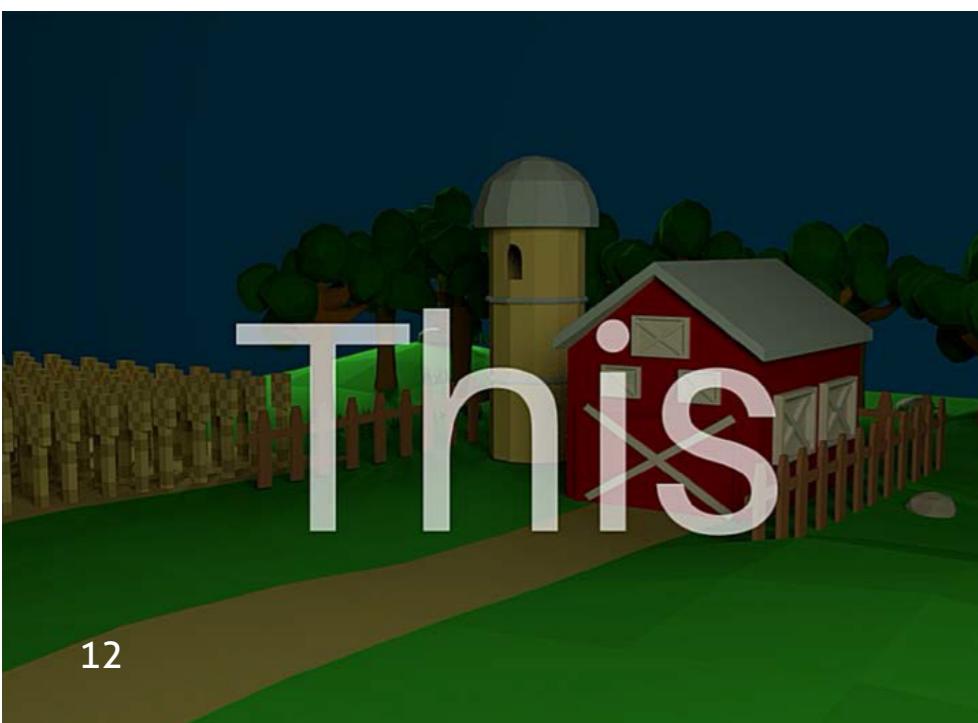
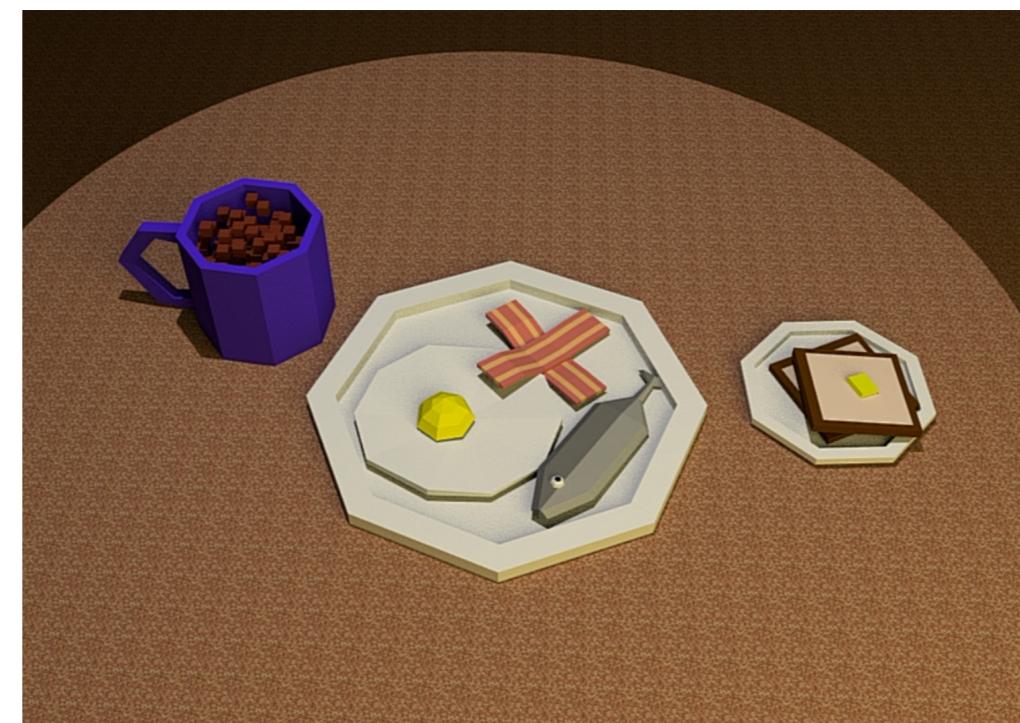
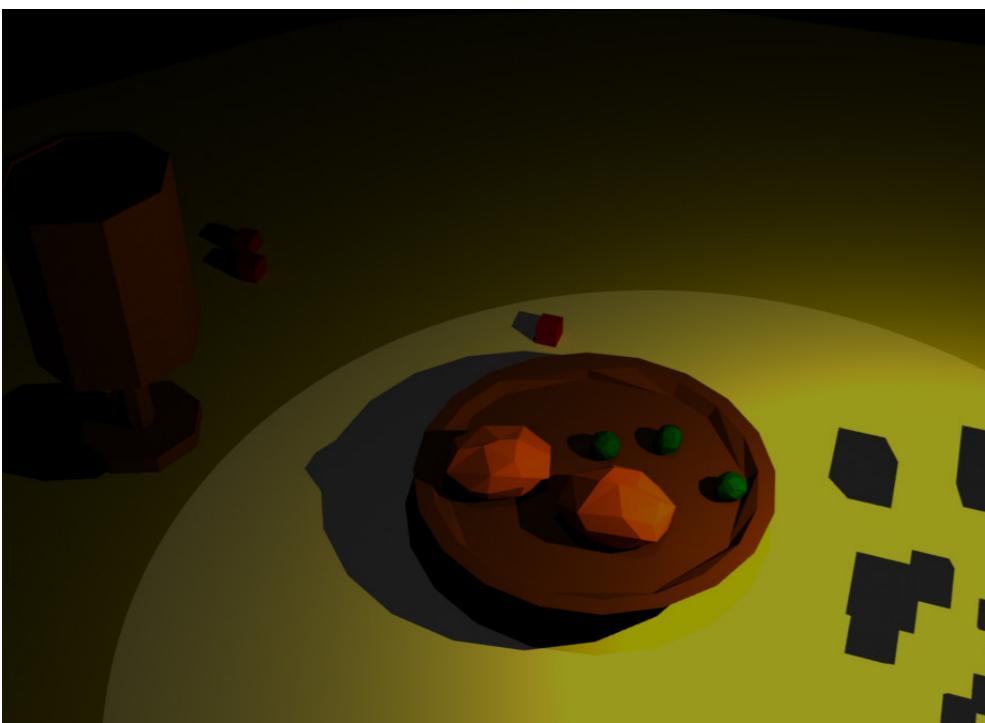
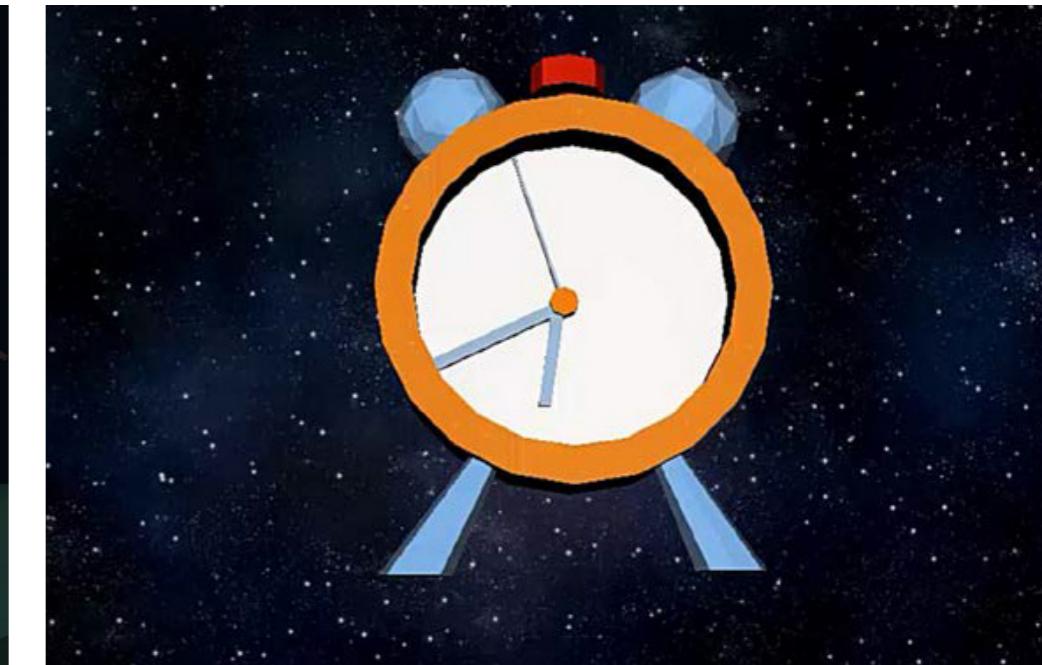
The project is a short animated video showing the evolution of breakfast over the last one hundred years as quickly as possible. Through this project I wanted to showcase the way food, breakfast in particular, has changed from being farm to fork and instead to being factory to fork. The film is stylized 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>

Breakfast



Question
your food.

This project involved conceptualizing a short story which could be narrated through stop-motion. After finalizing the story board we created several character prototypes and experimented with different materials such as clay and paper and finally with a few different styles. In the ending we chose paper cut-outs as they matched the rest of the theme of the world. We wanted the sets to have a sense of depth to them and to achieve this we had layers of different individual heights.

Cotton was used to create the clouds and was manipulated at every alternate frame to ensure that the background was not purely static and had some substance within itself. For the second set we chose grass to play the role of the animated element and switched the pieces of grass with a few others after every odd frame. We created rigs for the two characters with motion, the alien and the boy by twisting wire into the joints to combine the different cut-outs that required movement in addition to creating rigs for the side profiles of the alien.

Certain elements of the film were added in post production using Adobe After Effects such as the rain and bubblegum. In addition to this, moments which required close-ups were shot in isolation or created digitally.

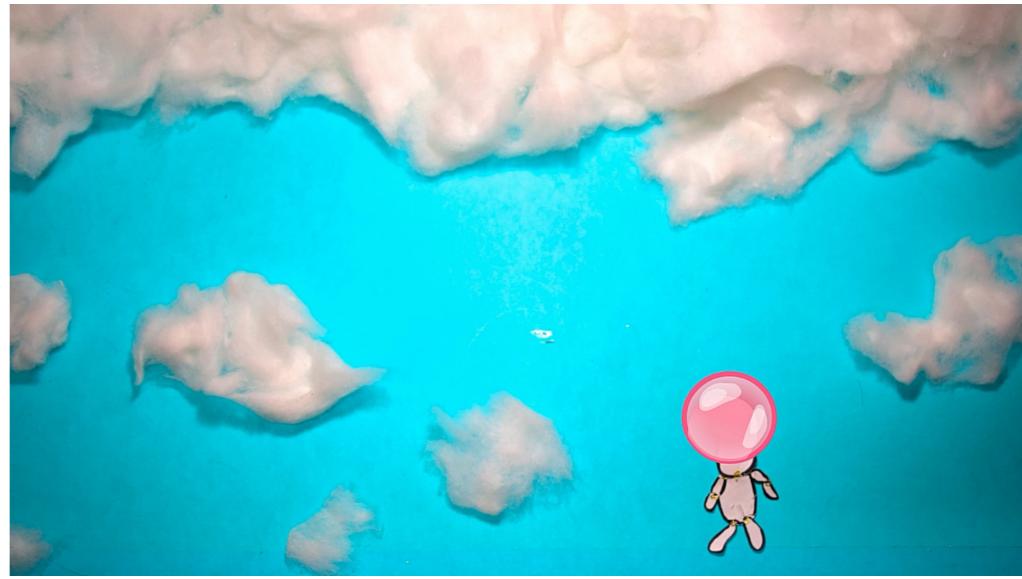
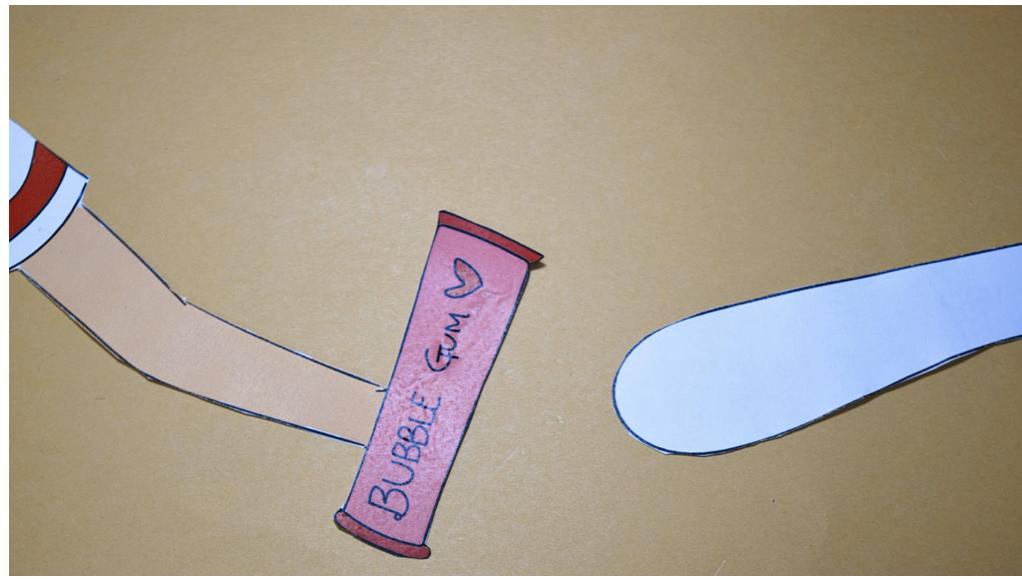
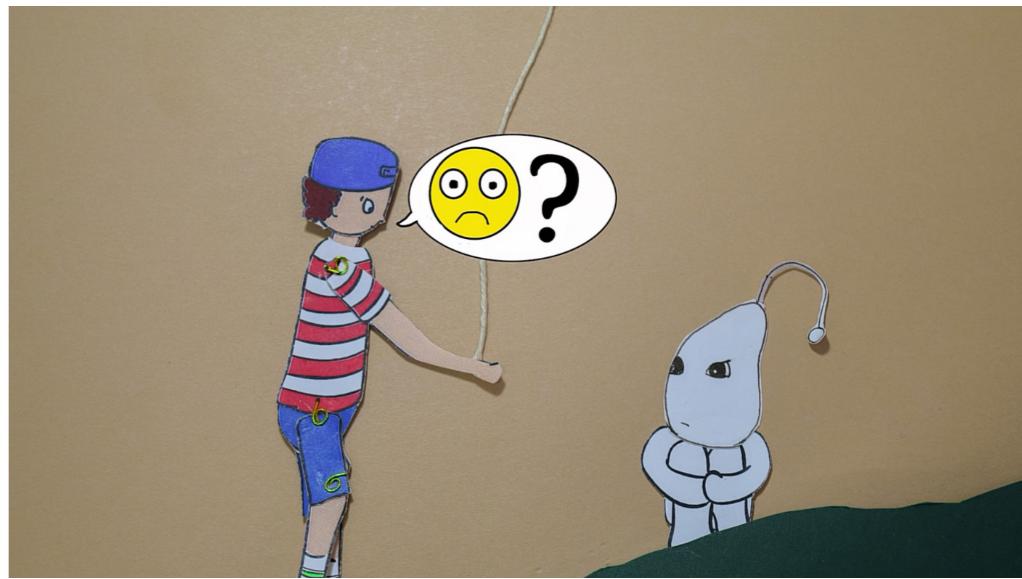
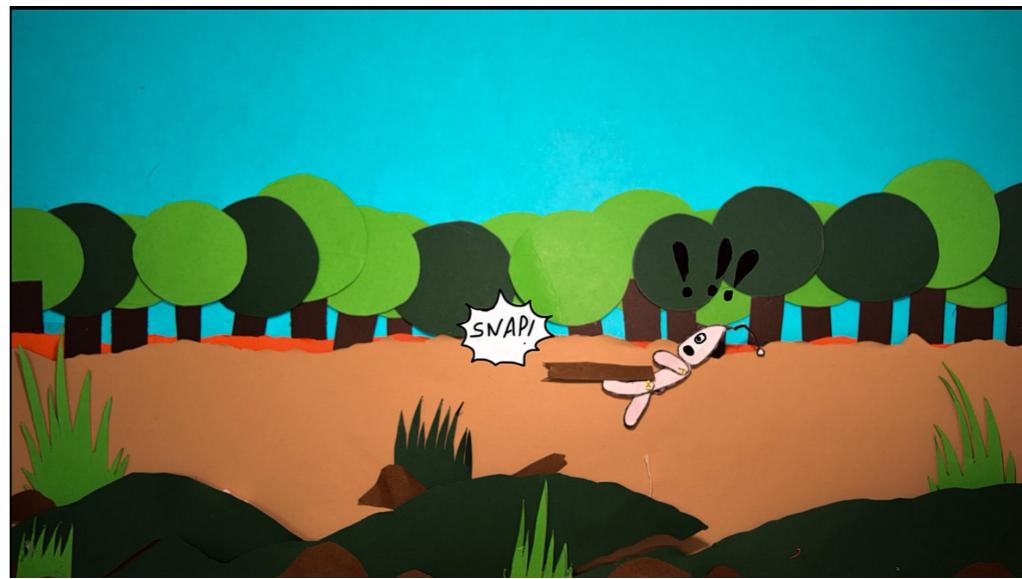
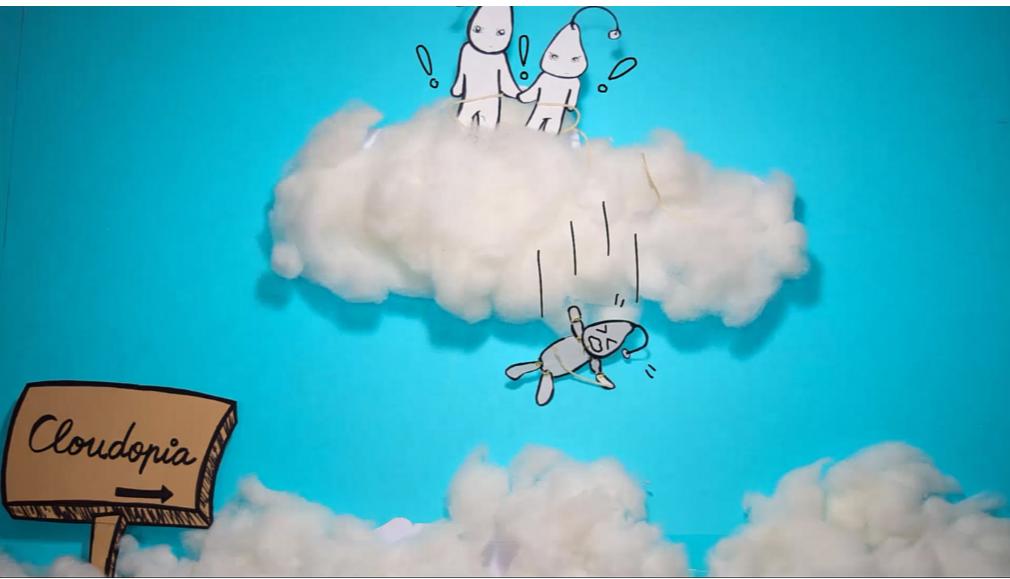
The story is about a little alien that falls from his home in the clouds. It follows his journey of getting back home. It is a short, light-hearted adventure that aims to bring a smile to its audience.

The storyboard has been provided on the next page.

The film can be viewed here:

<https://www.youtube.com/watch?v=mi0j9vGkCG0>

A CLOUDY DAY





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:
abilashkatta21@gmail.com