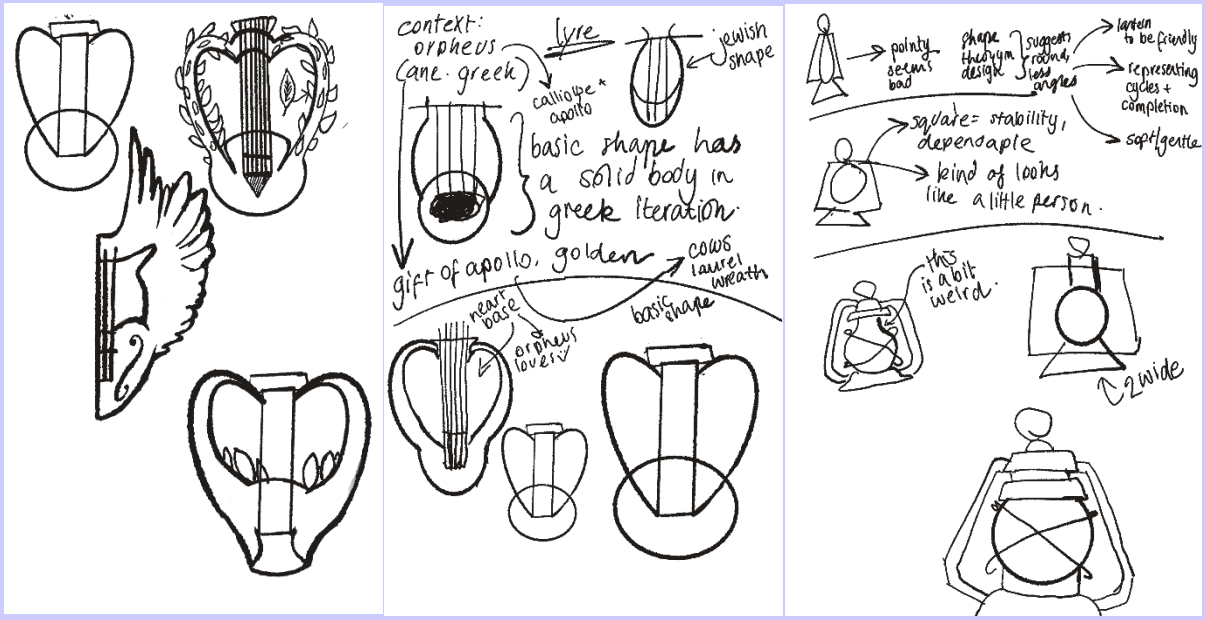
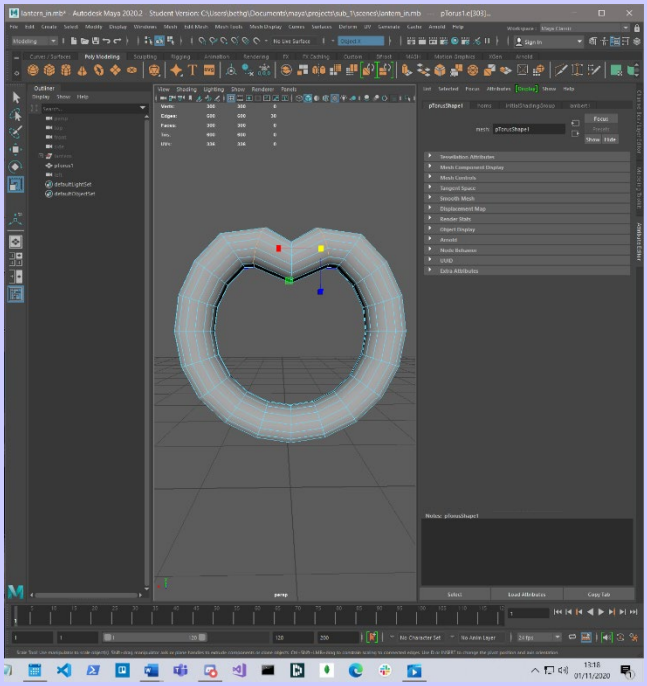
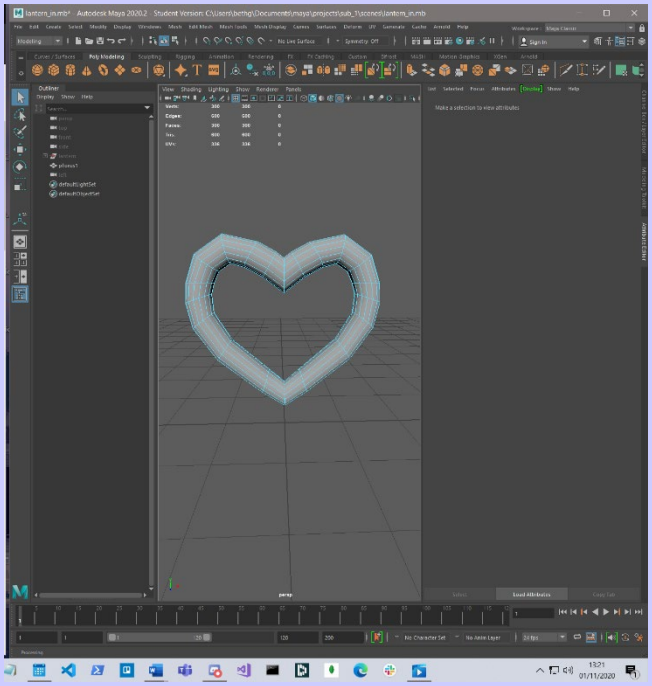
For my three models, I chose to make a lantern, a lyre and a shrine. This was a choice inspired by my creative project, which in turn draws reference from the Greek myth of Orpheus, who journeys to the underworld with his lyre to bring back his wife, Euridyce. In general, I think that this assignment went well- I used a variety of techniques in creating the models, and drew inspiration from a few places. My moodboard (shown below) features artwork from recent game “Hades” [2020] as well as traditional lyres depicted in artwork and as restored, tombstones from a variety of cultures, and some lanterns with low-poly references. *(see bibliography)*

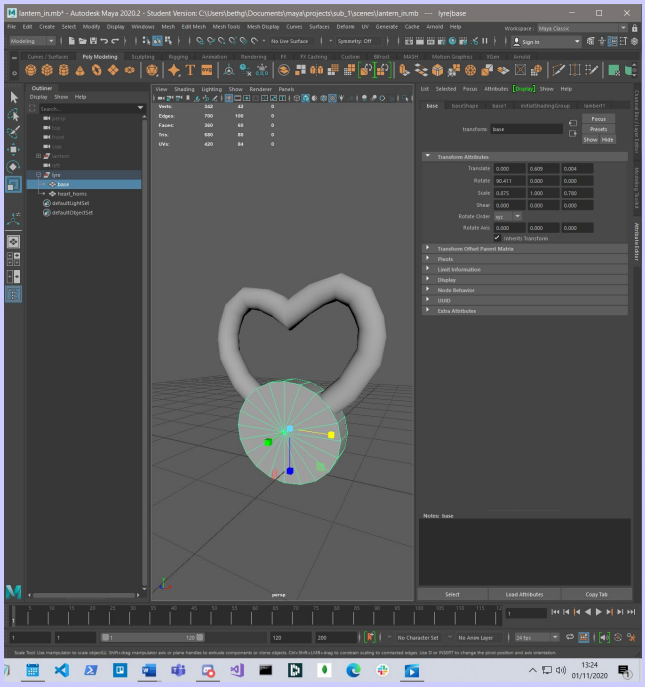
The mood board heavily influenced my design process, which focused around the character that I wanted the objects to portray. I used the theory of shapes most consistently, as this is a popular design tool in games and animated media in general; these key principles surround us so much that they become ingrained. An example of this is combining a square shape encompassing a circular bulb for the lantern; using that theory, it would depict a friendly or otherwise wholesome character being kept safe by something, which is close to what I ultimately would want this model to represent. I used a heart as the key shape of the lyre body, which makes sense for its role in the original myth of Orpheus.



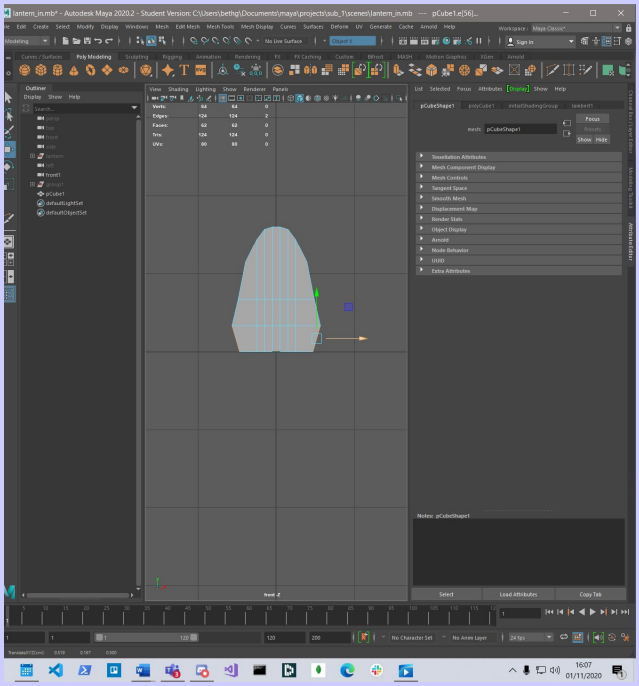
I used the key shapes that I had identified in the design process to create a body for my models, and then expanded from there.

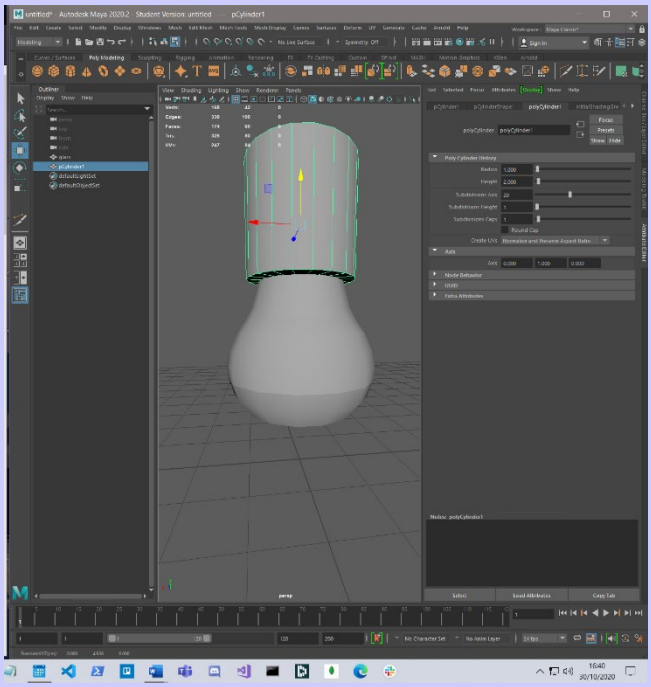




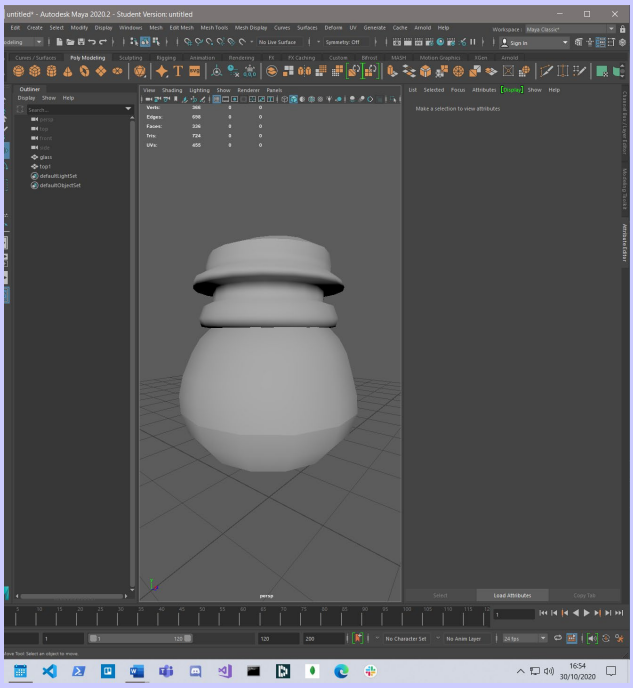


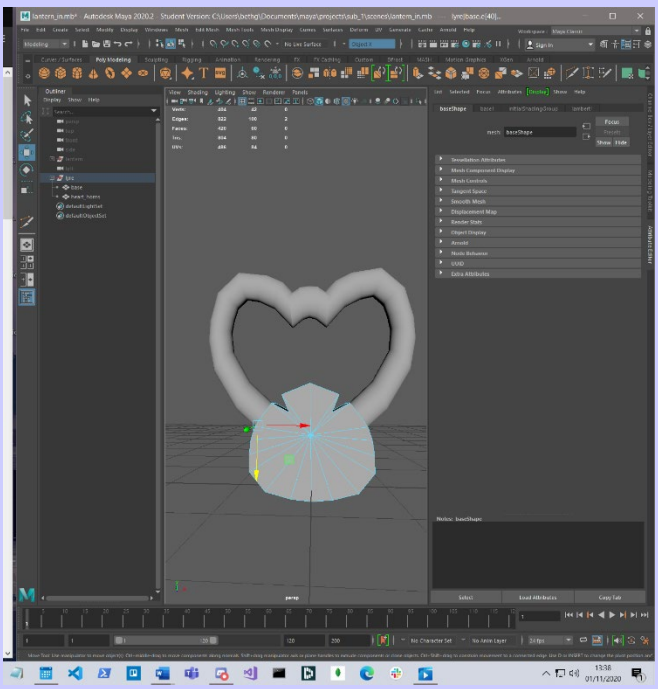
This meant that when I was sculpting, I had the bones or structure as a steady constant. It also meant that I knew how to create the models in the most efficient way, since I had considered the structure of the build.





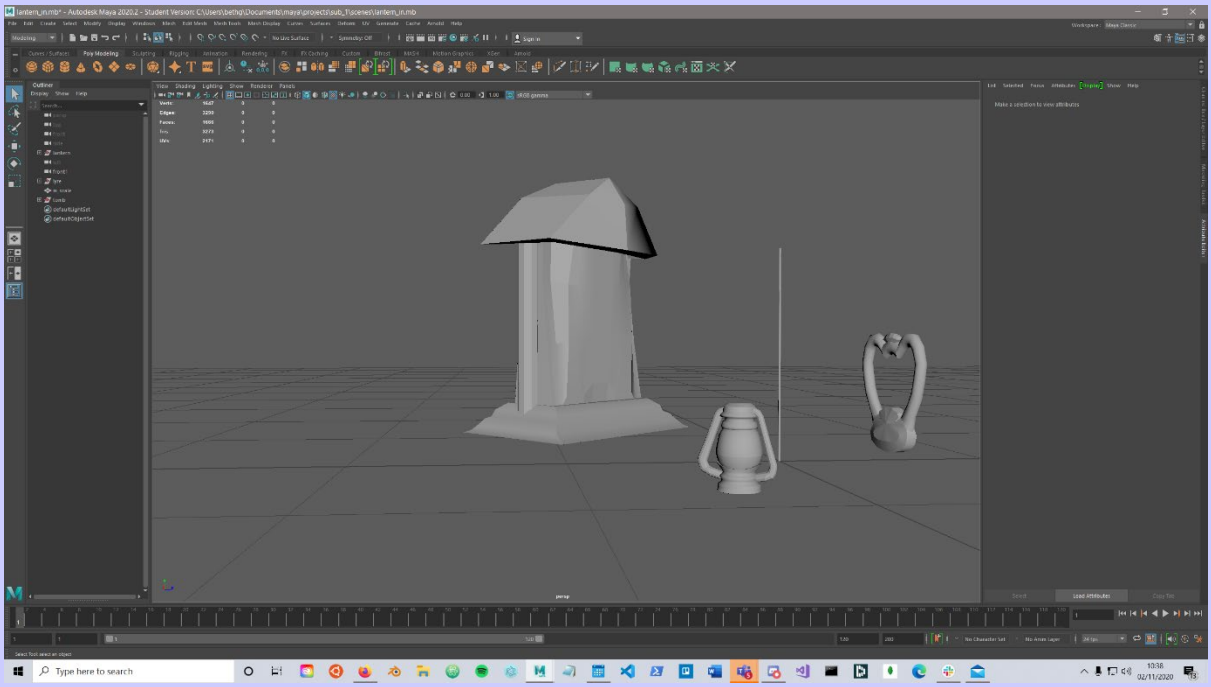
I would then stack and edit these basic shapes to get the substantial curves in. Since I wanted to keep the poly count pretty low – the brief is for low-poly assets ready for a game- I used a blockier aesthetic than trying to model too closely to reality. This also creates a nice, nostalgic type of aesthetic that I think fits the source well, and whilst I experimented a little with my final render with the level of smoothing involved, I was happy with the blocky turnout of the bigger shrine compared to the lyre.



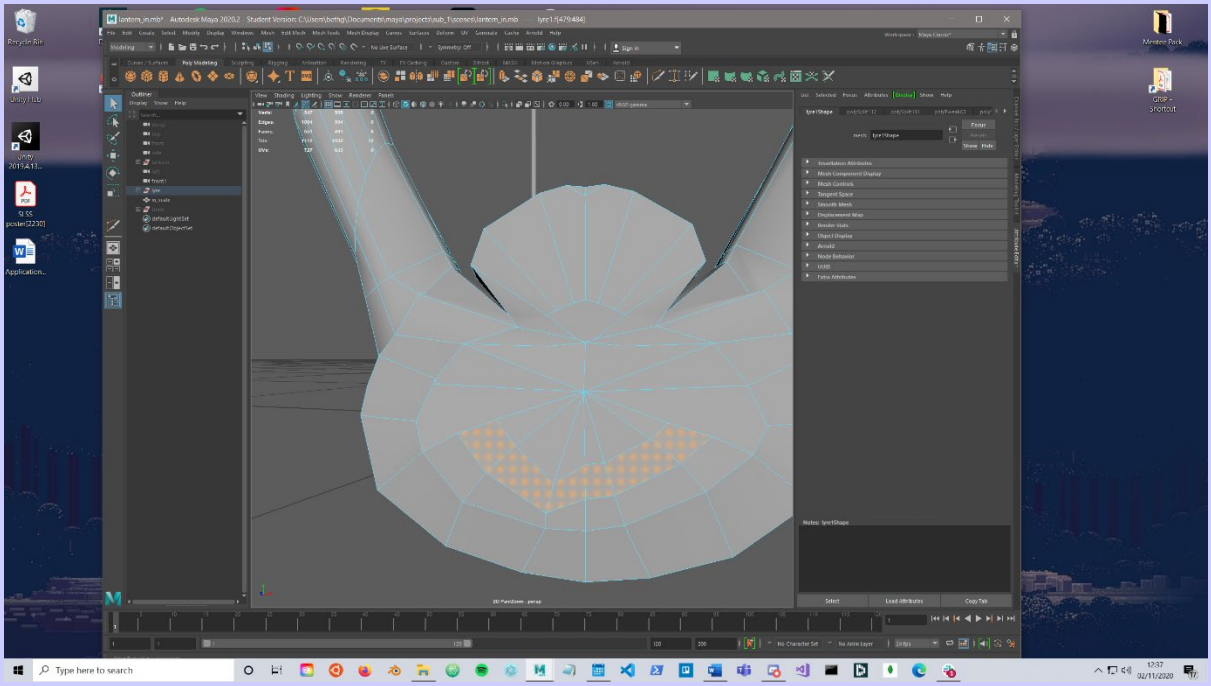


Using extrusions and the multi cut tool, I could create curves in the mesh, as seen in the tops of the lantern and lyre. I used the two techniques because sometimes it was more efficient for me to cut

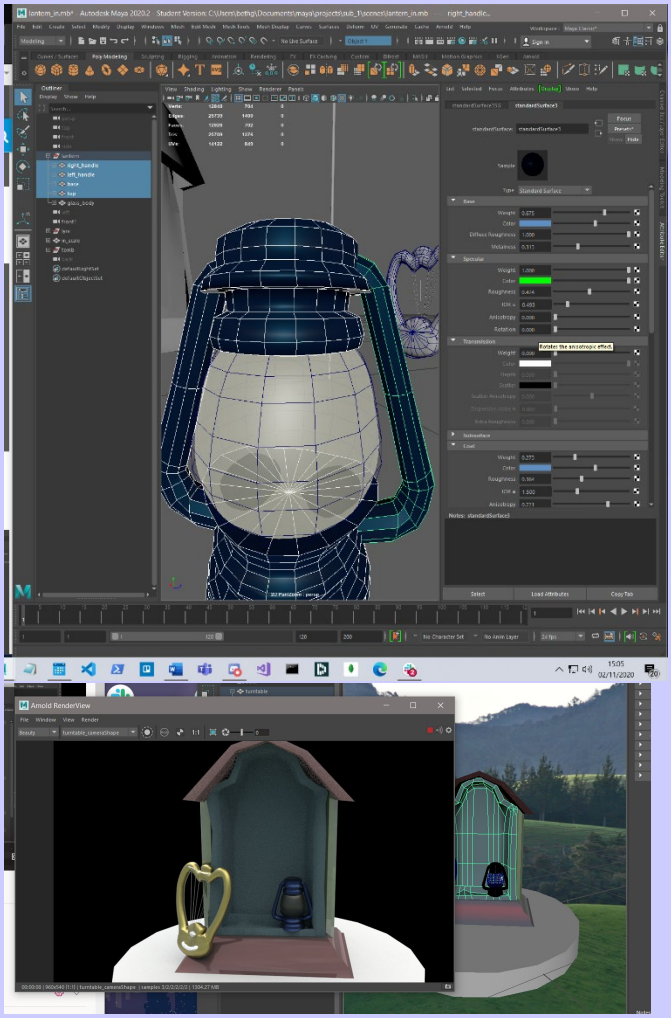
into the mesh, like the notches in the lyre body, to create the overall effect that I wanted. I also used the method of adding edge-loops that I could manipulate, as seen on the horns of the lyre.



Once I had all three models completed, I scaled them using a meter-tall cylinder that I created. This helped me to get a scale which felt right- for example, the lyre is fairly accurate, but the lantern is very chunky compared to real life, but I felt that this fit better with the vibe I was going for.



I added final details such as the strings and bridge onto the lyre by adding more objects and extrusions- the same method but on a smaller scale. The reason I did this after scaling was to maintain integrity- working on a big scale meant that I could have added these details in easier but they would have been easily missed or not worth the extra computation needed to add & shade them.



I chose to use simple materials for my texturing as it made the most sense, and I actually really like the effect that a plain matt shade can have. I did experiment with different types of shaders- for example, the base uses a ramp shader which creates almost a glossy marble effect, and the strings use a more phong-esque shader.

Largely, I used the simple “Standard Surface” material as my basis for working on, since it comes with a number of presets that allowed me to have more consistency in my material creation than I otherwise would have. I will continue to experiment with the materials and textures, though, because I feel that I could have achieved a lot more if I had used noise and texture mapping with images. This was a time-management issue, as I got distracted figuring out how the different material presets worked and comparing them.

Overall, I’m really happy with the outcome of my modelling, and I think it’s a good start. I want to continue tweaking the pieces and getting more confident with the textures before starting the next assignment, but I think I now have a solid grasp on model creation and using Maya.

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