

Bruno Hart DSDN 132 P1B



The Final Render Image

Thesis Concept

I'm interested in shedding light on the underbelly and exploring a potential future in which the world seems suffocated by human existence. To investigate this, I have chosen to explore the intersection space of Church street and Willis Street, specifically framing the St Mary of the Angels church in the center of the composition.

From the beginning, I had a clear stylistic vision that meant the ideation process was attempting to make sense of how Wellington could reflect such a dark and macabre state of human affairs.

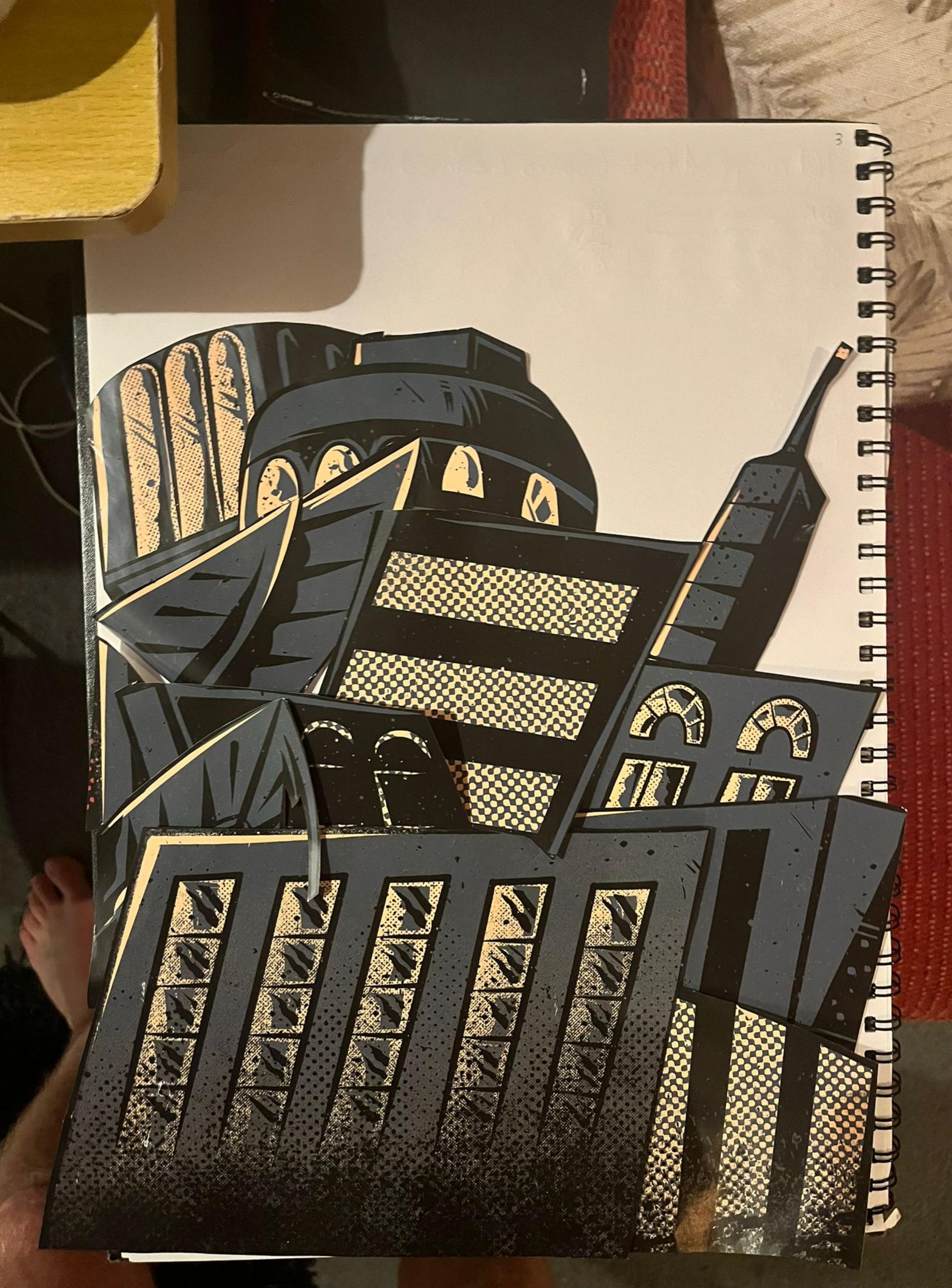
To create this sense of total depression and devastation in a modern world, the buildings seem to overlap with no order or reason. Buildings have been erected high into the sky, where there was space and a means to build, due to the devastating effects of continuous earthquakes caused by humanity's overconsumption and changing climate.

Influenced a great deal by Tim Burton's *Gotham*, the scene encapsulates a sense of despair and decay despite the impressive scope of human expansion evidenced in the Neo-gothic skyscrapers.

Church Street offers a unique space to capture the authentic buildings that are already there and allow them to inform the Metropolis of a brutalist, gothic, and expressionistic Wellington. Specifically, the Art Deco style that blends with the Victorian Buildings and Modern architecture creates a chaotic sense of disorder despite being in a central location. Furthermore, some of the details and themes that the architecture of each building sports can easily be modified with a couple more pragmatic shapes and lines to create a more 'Metropolis'-esque scene.

To question the space in which we operate means to question the very fundamentals of our existence. Currently, we are in global political turmoil, the economy seems to continue to heat up, and the social fabrication that binds nation-states together is dwindling by a thread. What happens if we continue to exist and accept simply? Are we likely to see a state seeded by corruption, depression, and malnourishment? This scene encapsulates my deepest fears for humanity, seeded in a warped sense of wonder.

Original Concept of Process



One rainy night in Wellington in I couldn't get to sleep. I sat up, went for a walk, and couldn't seem to get something out of my head. I needed to know what was driving me to such insanity. Something was wrong with my space. Something was lurking out underneath my nose, festering my senses with an impossibly ludicrous sense of posturing anxiety. I opened the fridge. On a plate, I arranged a cold selection of matured cheddar cheese, some slices of apple, and a packet of nuts I had forgotten to eat the day before. The plate seemed lonely. Something about it seemed off. There's nothing particularly pleasing about a student's plate of snacks on a rainy evening in Wellington; I remember remarking to myself.

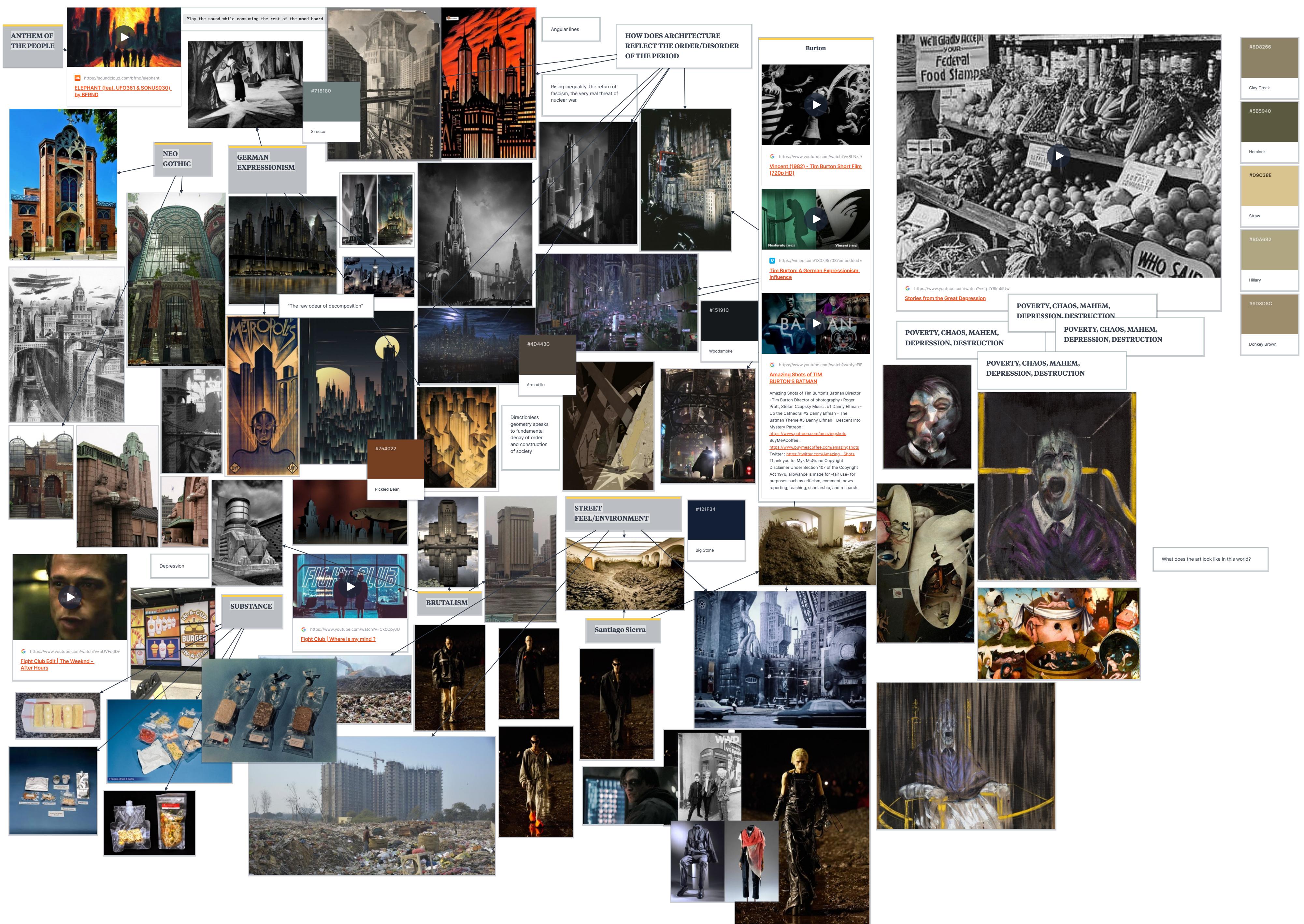
A couple of hours after drifting off into sleep, I woke again. Something is off. This time with a depraved sense of desperation, I ran about the apartment, attempting to transfix my attention towards the mysterious object causing my dissatisfaction. Something was stuck in the back of my mind like a piece of flesh seared attached to a hot coal. I needed the toilet.

There it was. I had placed the hideous poster above my toilet when first moving into the apartment. It made sense at the time to adorn an otherwise empty wall with the fragment of the poor taste of a yesterday. But tonight, it repulsed me to my core.

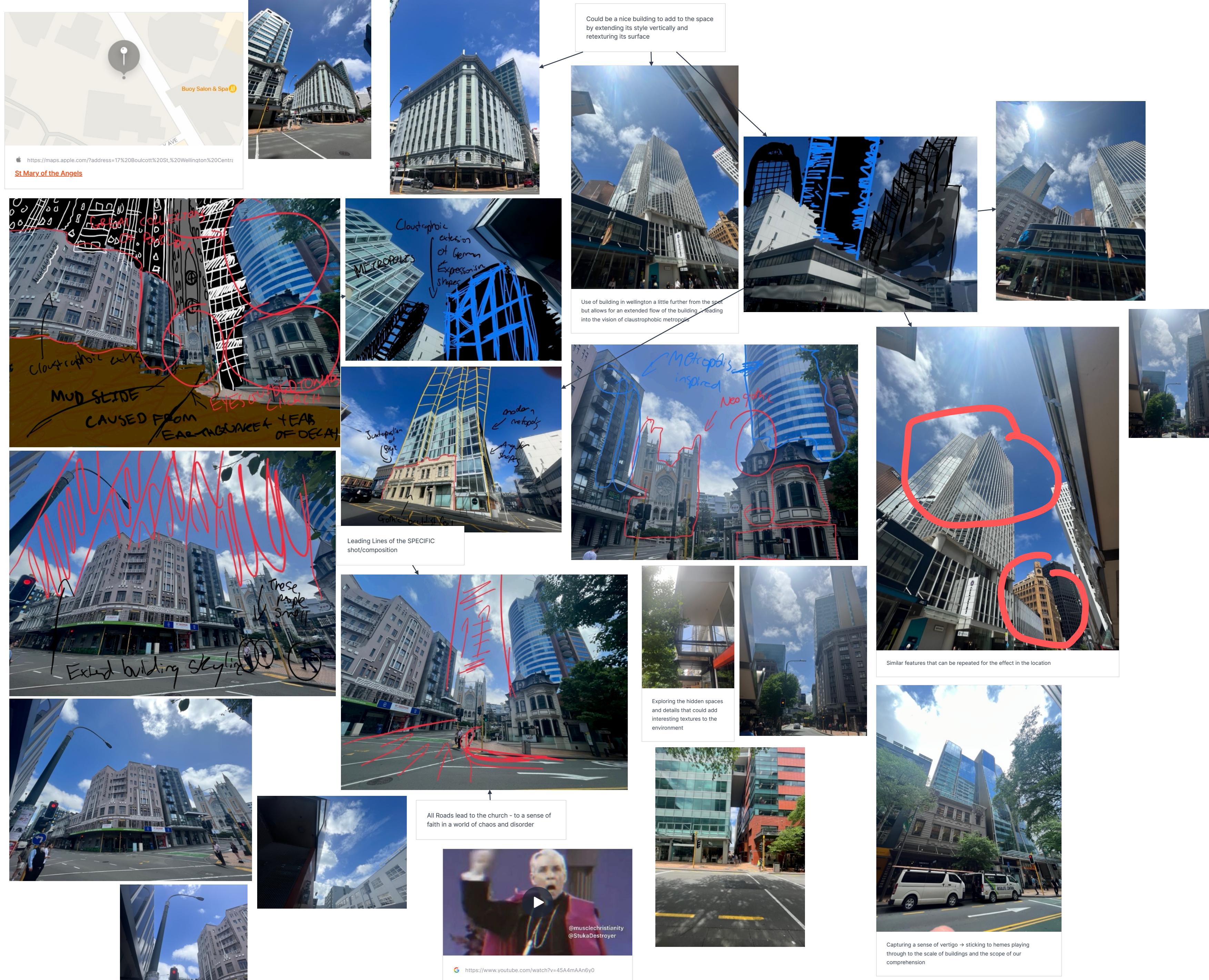
Tearing it down off the wall, I bought the poster to my desk. I held it up in my hands like a ragged Barbarian admiring his decapitated trophy of victory when something jolted me in my spot. I reached for the scissors and started cutting, arranging, rearranging, and sticking.

The image to the left results from an isolated sense of desperation. Within the boundaries of sleep, where does our mind go and why? I wanted to explore this part of the mind in this project. What do I fear about myself and my future? Why do I grapple with anxiety that overrules the functions of biology? What relation do the past and the present play in my reflection on the world? What is warped?

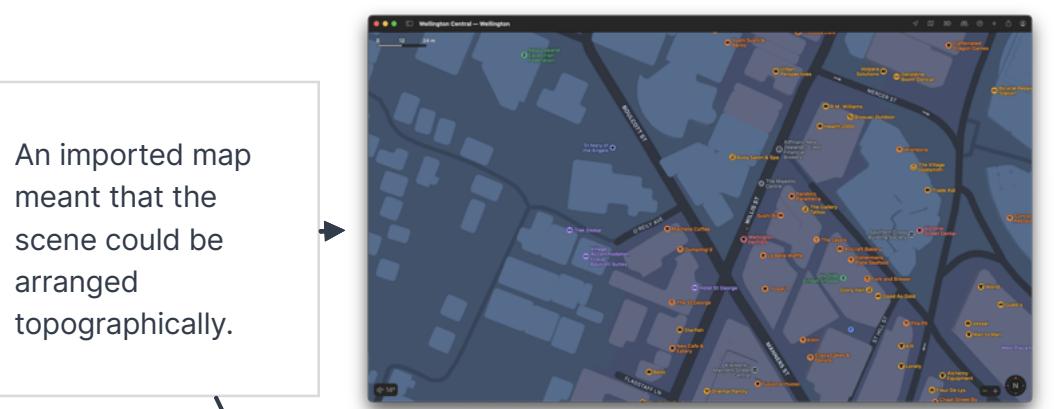
The original collage that inspired the entire process



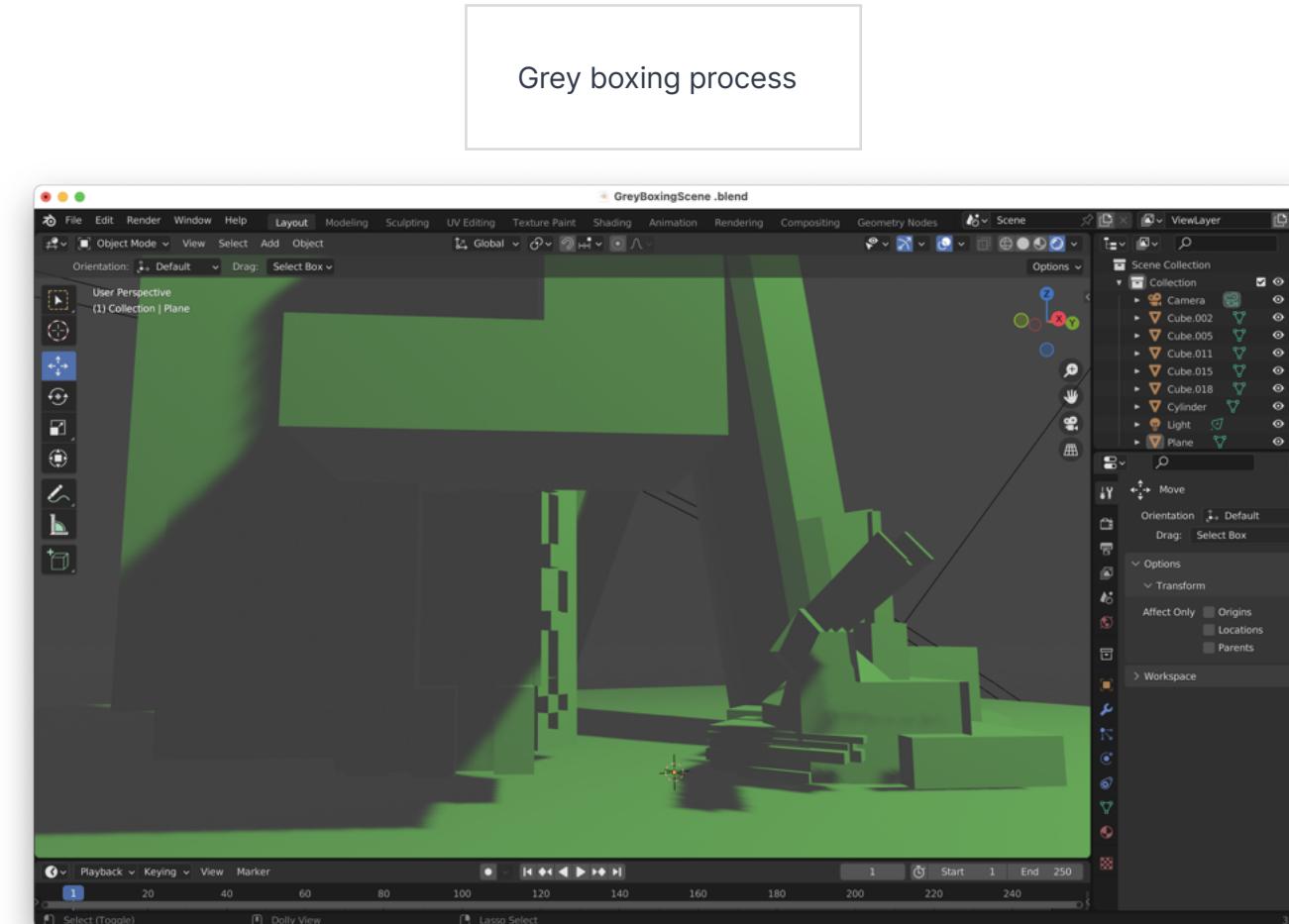
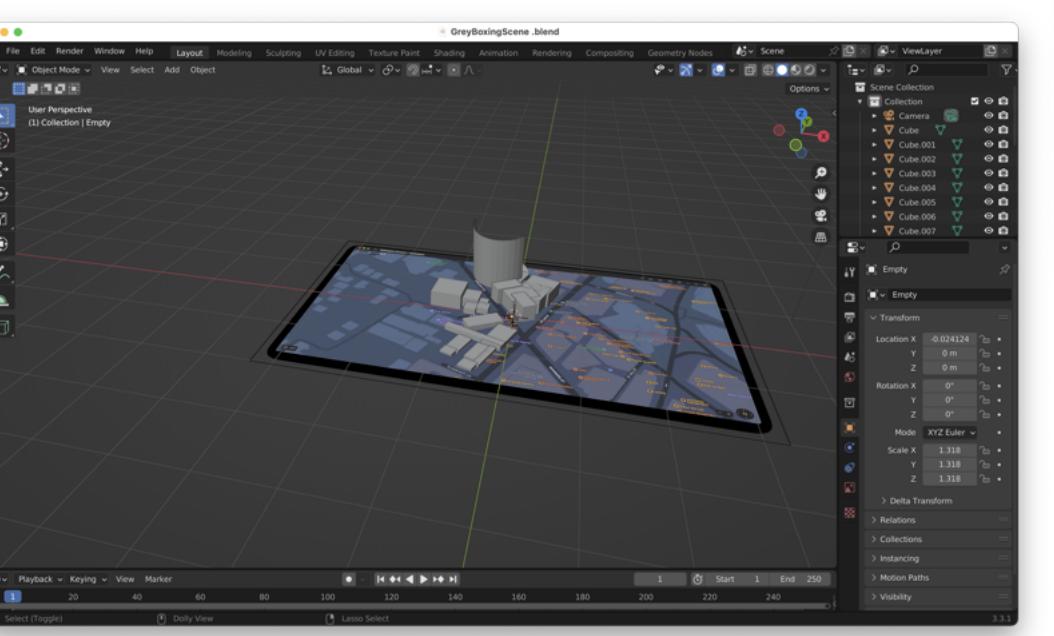
Mood board



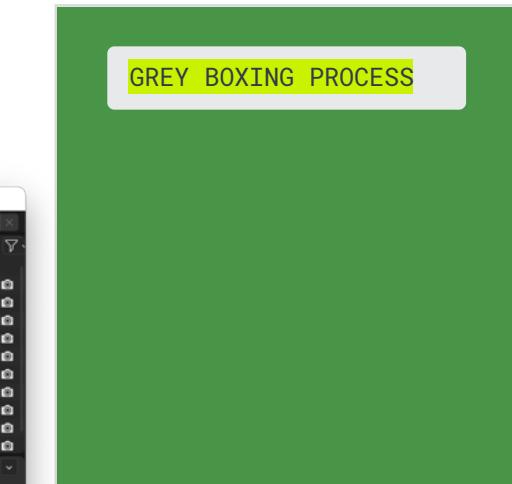
Location Scouting



An imported map meant that the scene could be arranged topographically.

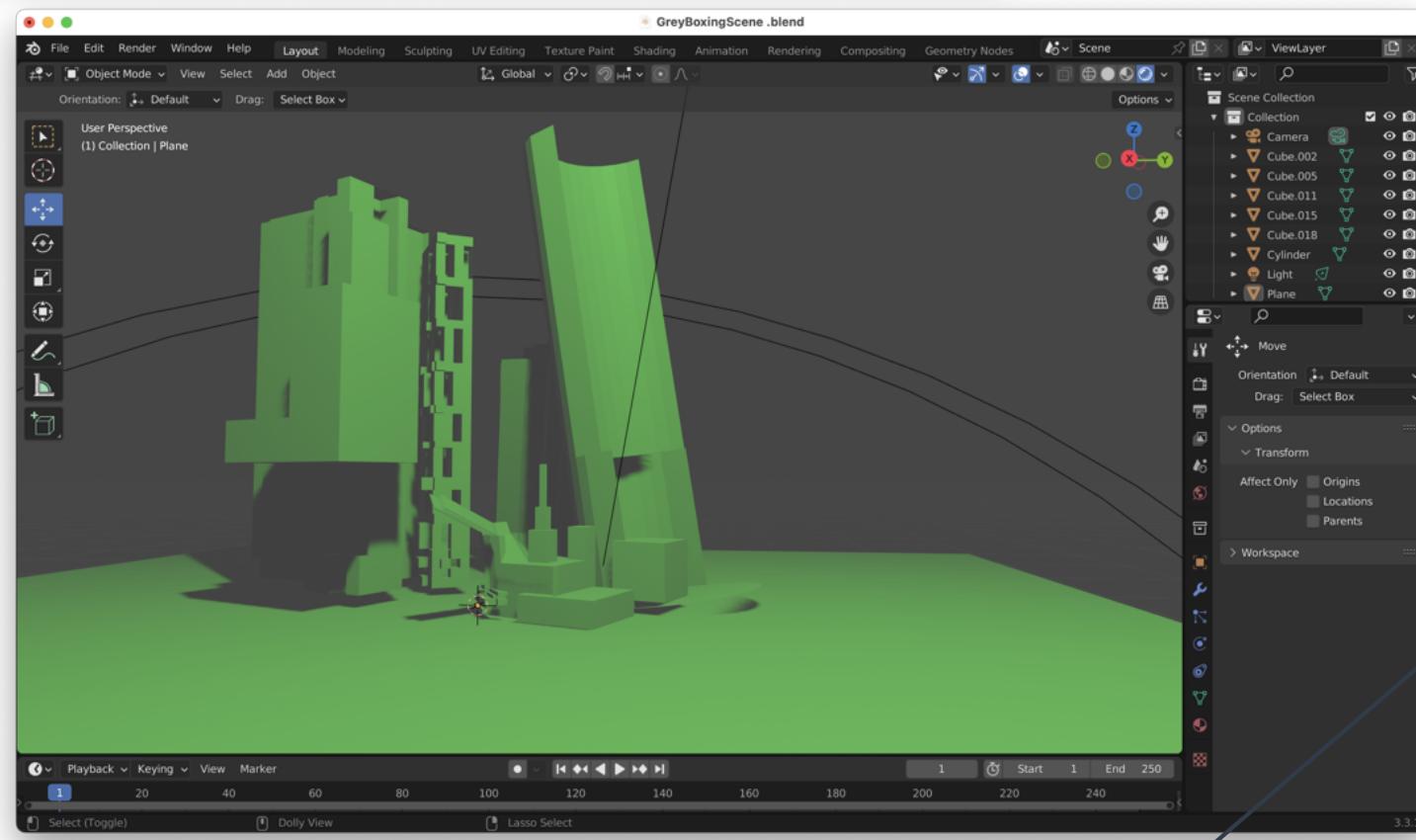


Grey boxing process

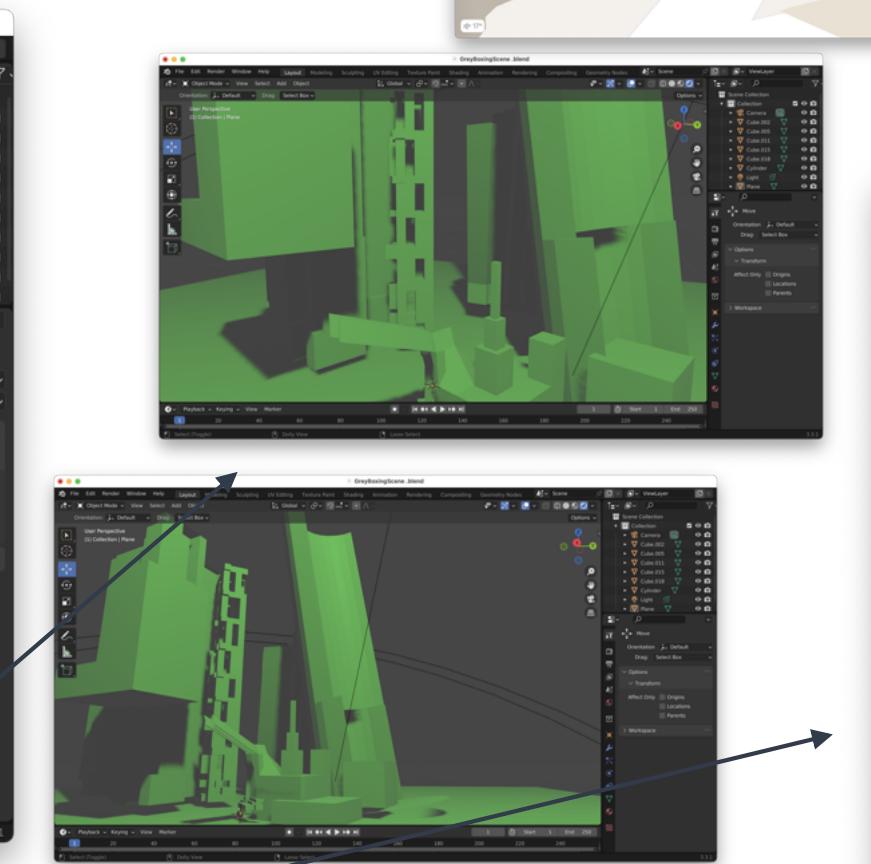


PERSONAL NOTES AND process

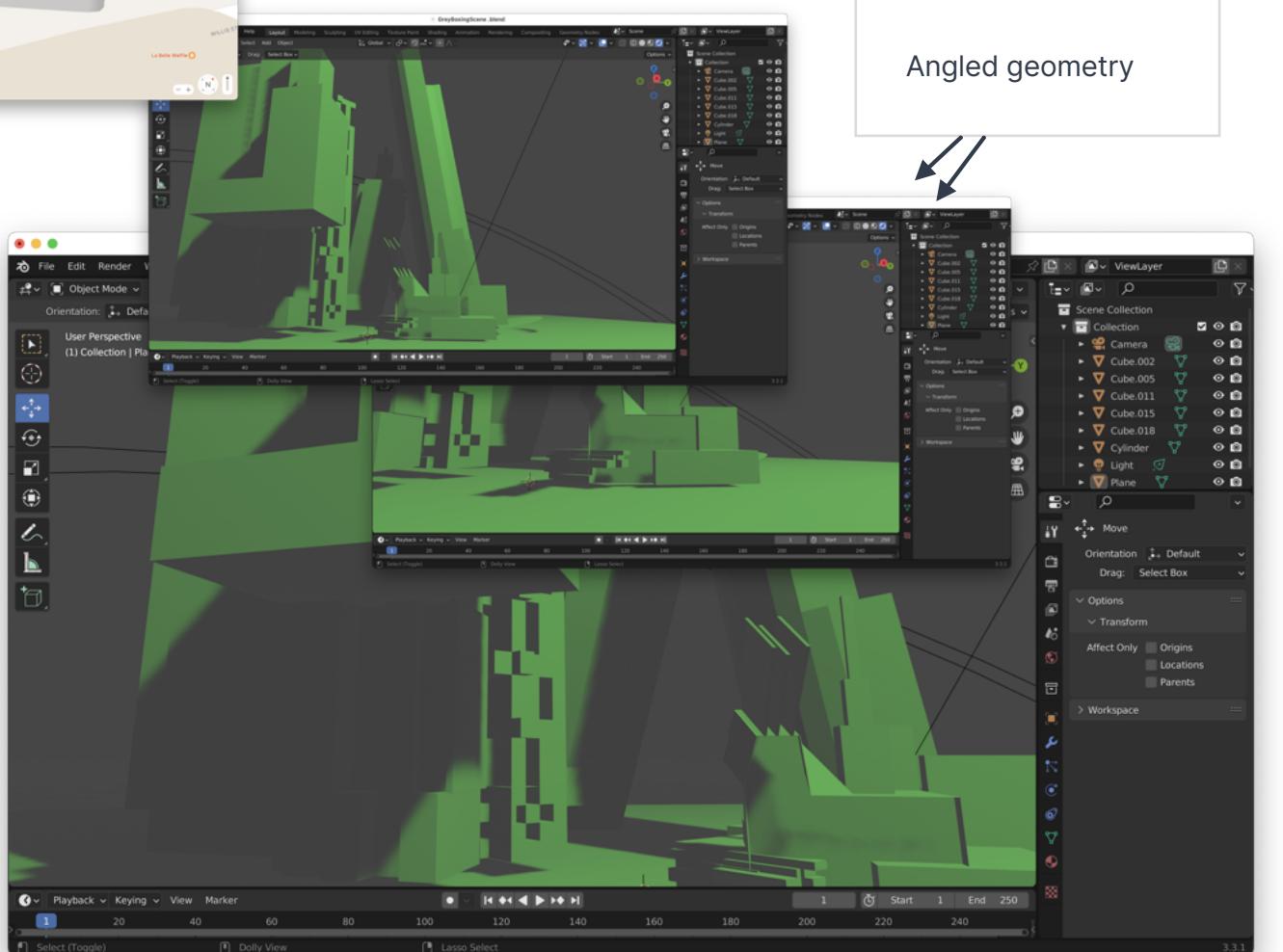
- Create more structures to fill the empty space
- Orient the camera towards a more nauseating vertigo view (create a sense of claustrophobia)
- DETAIL, DETAIL, DETAIL -> emphasize the recurring elements of the architecture style to create scale and authenticity to the world
- Level up blender skills
- Rearrange the levels of the building to suggest more decay to the group upon which the buildings are built
- Bring in sculpting elements to the plane to distort and create a sense of muddy street
- Burton, Neo-Gothic, Brutalism, German Expressionism and Depression Architecture
- Consider how the world-building done in the mood board and thesis can help add extra environment and detail to the scenes w/o building in it



Emphasis on capturing German Expressionist Shadows and feeling (Guiding influence would be Das Cabinet of Dr. Caligari)



Green and shadows aid in hiding the shoddy blender skills but are helpful in allowing atmosphere to build where sculpting lets it down to better communicate the intention of my thesis and vision

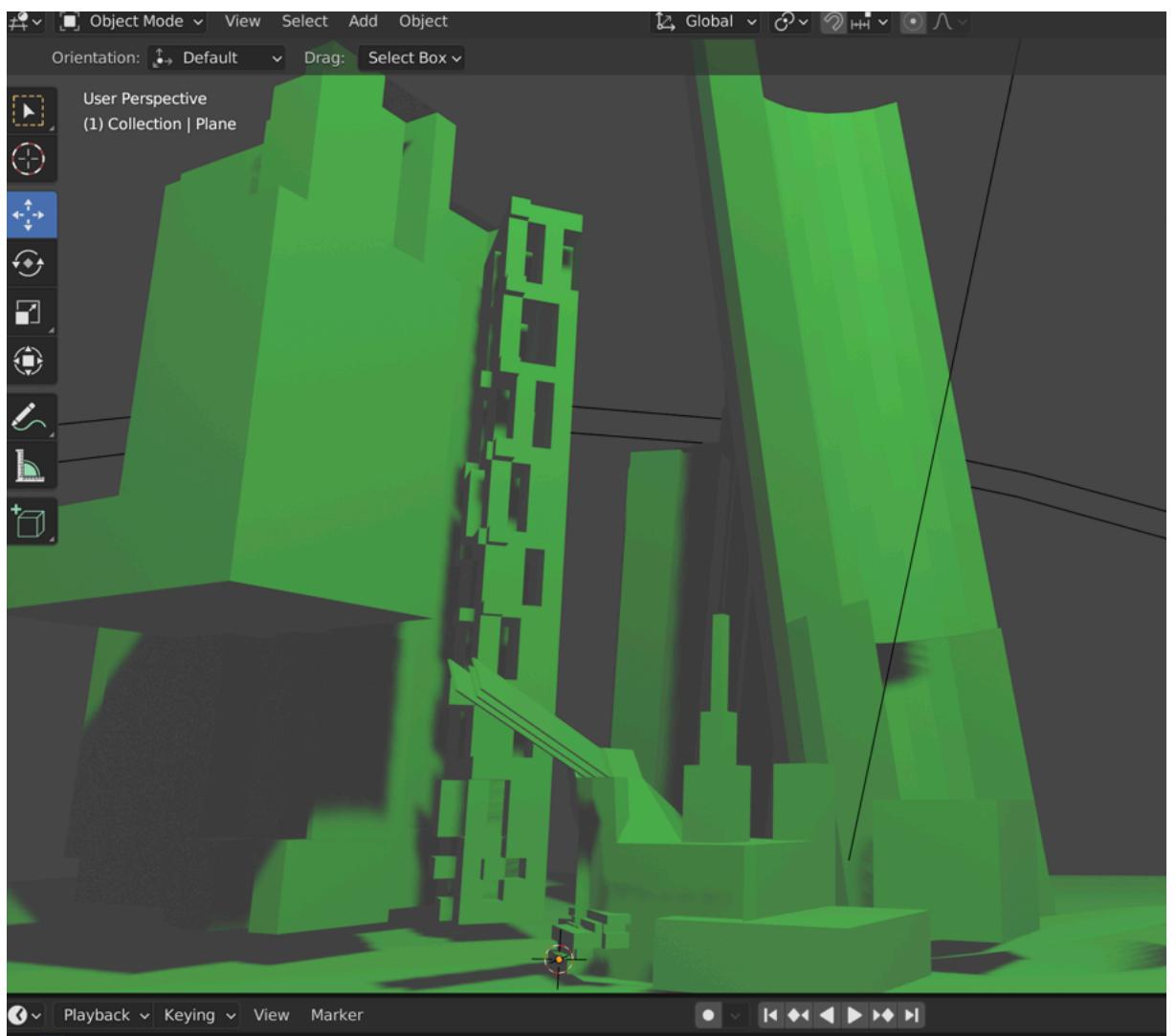


Angled geometry

Trying out variations on camera angles to attempt to find something that clicks with the scope of the scene

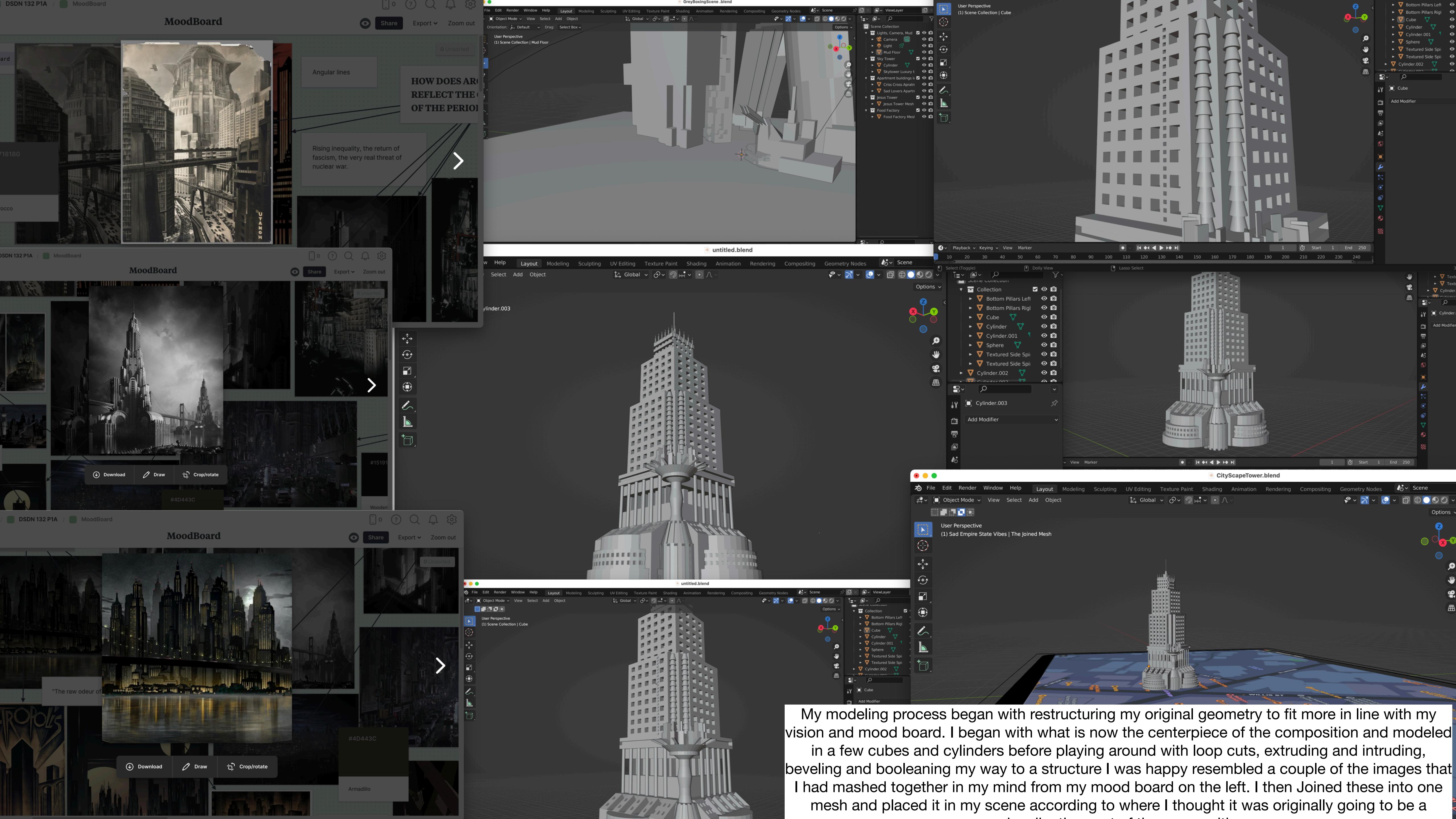
Grey boxing Process

Snap Shot of the process of Development

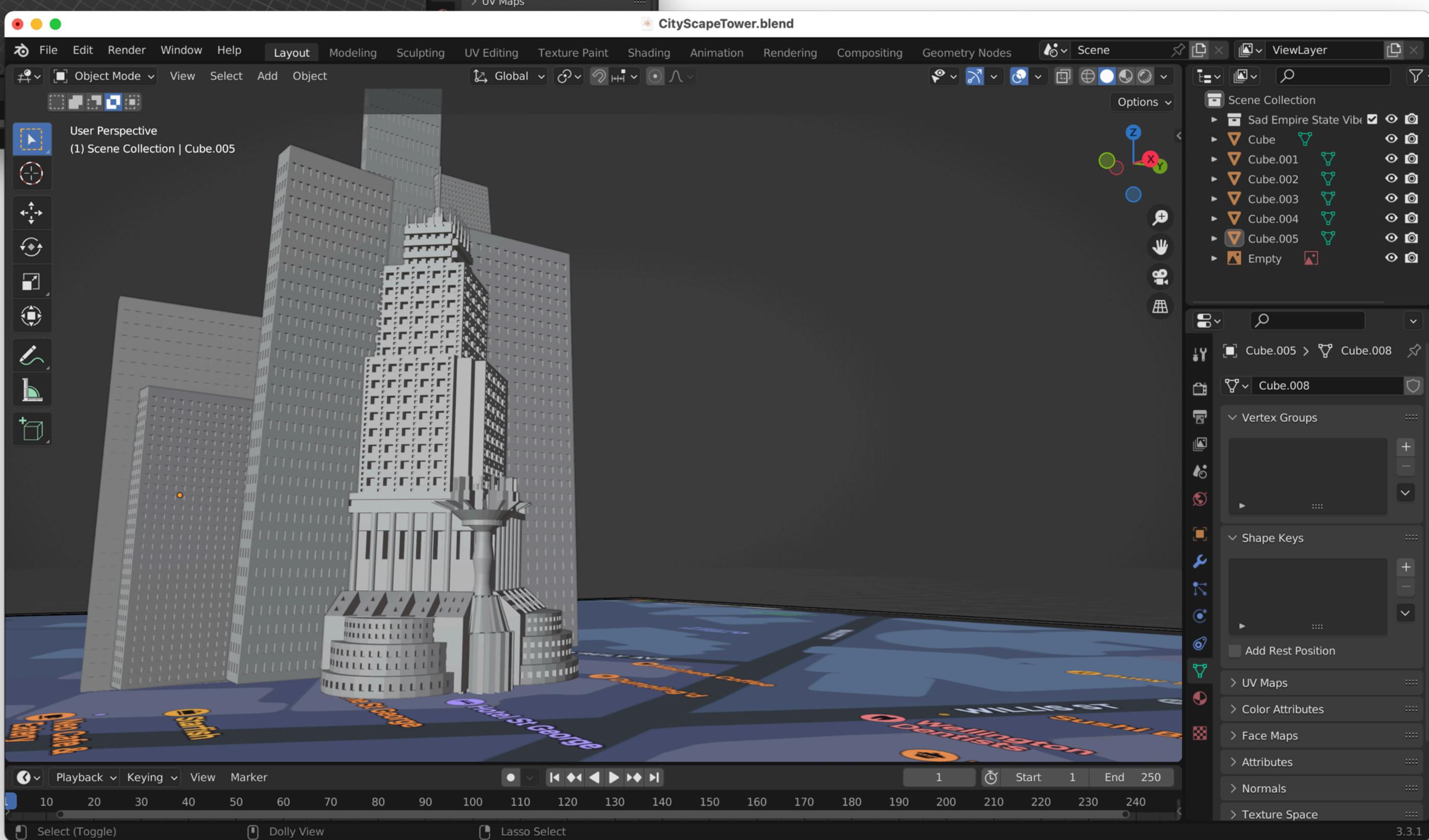
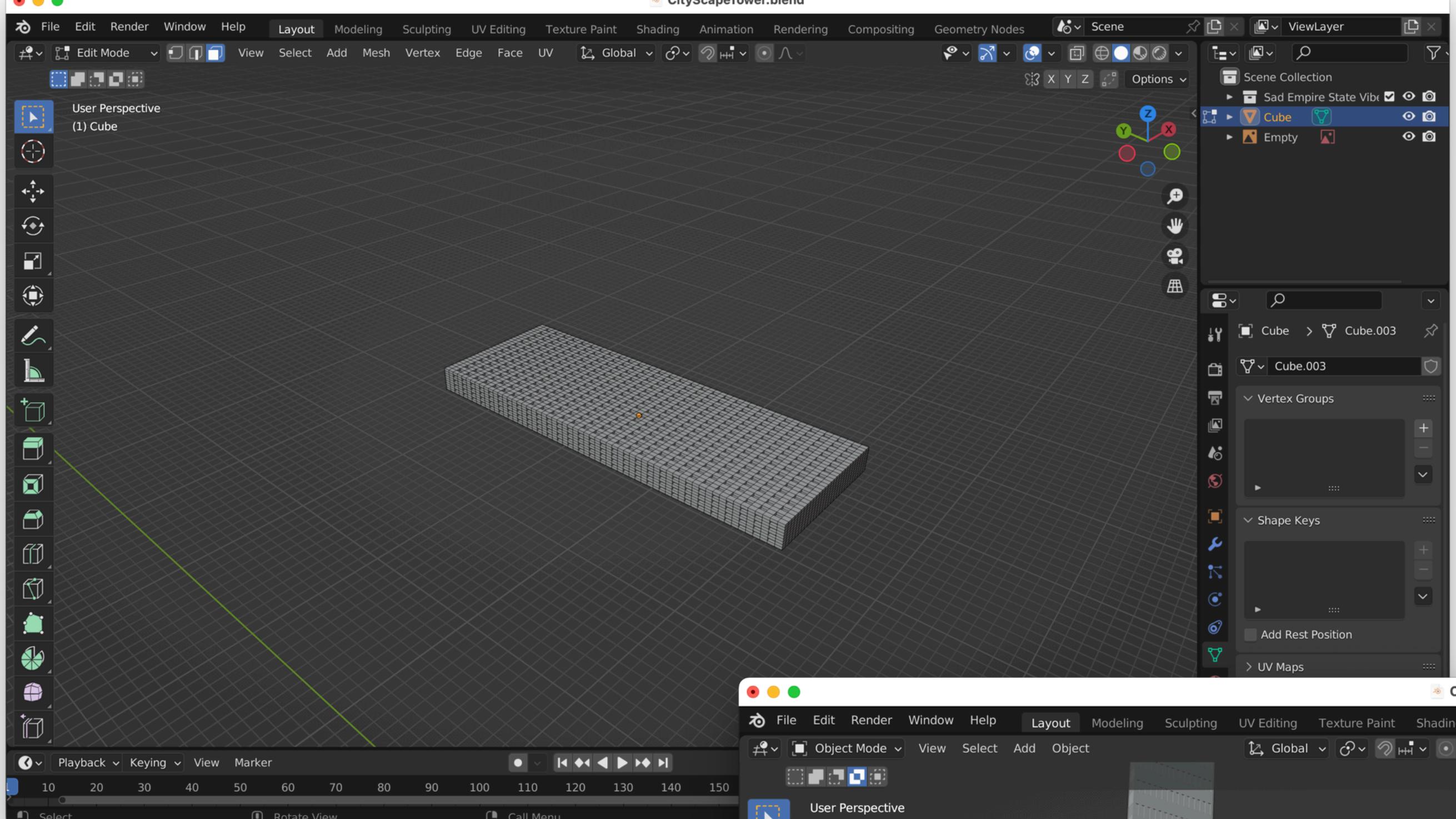


(I felt like my project was here for the longest time until it wasn't)

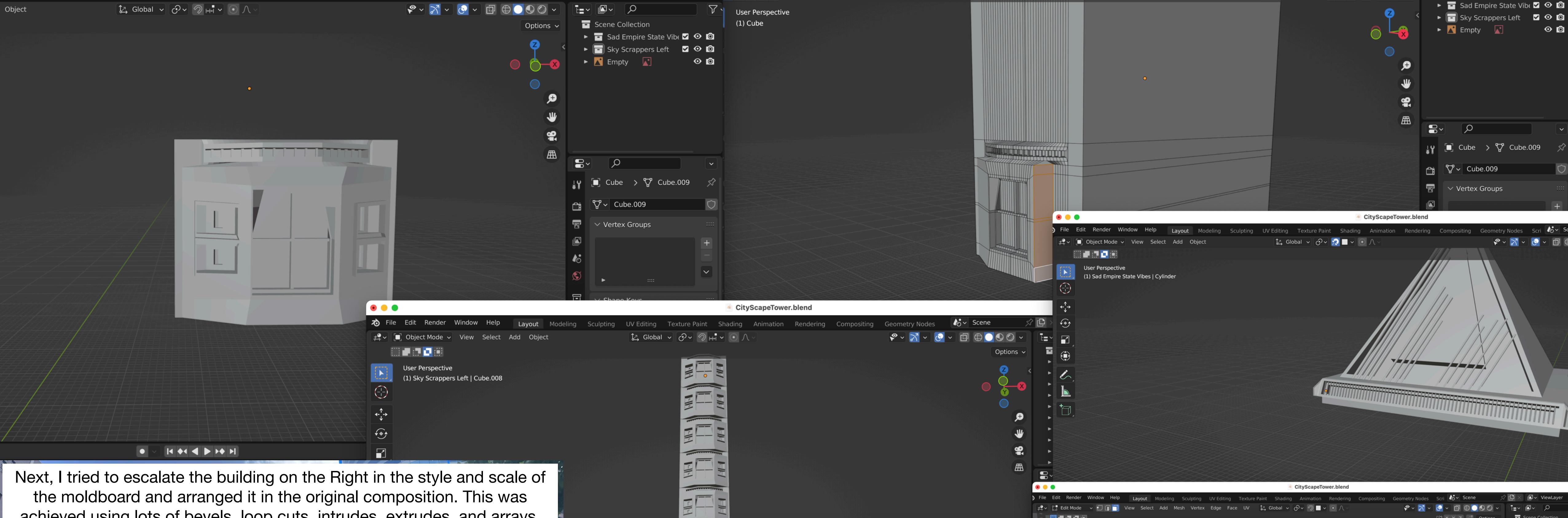




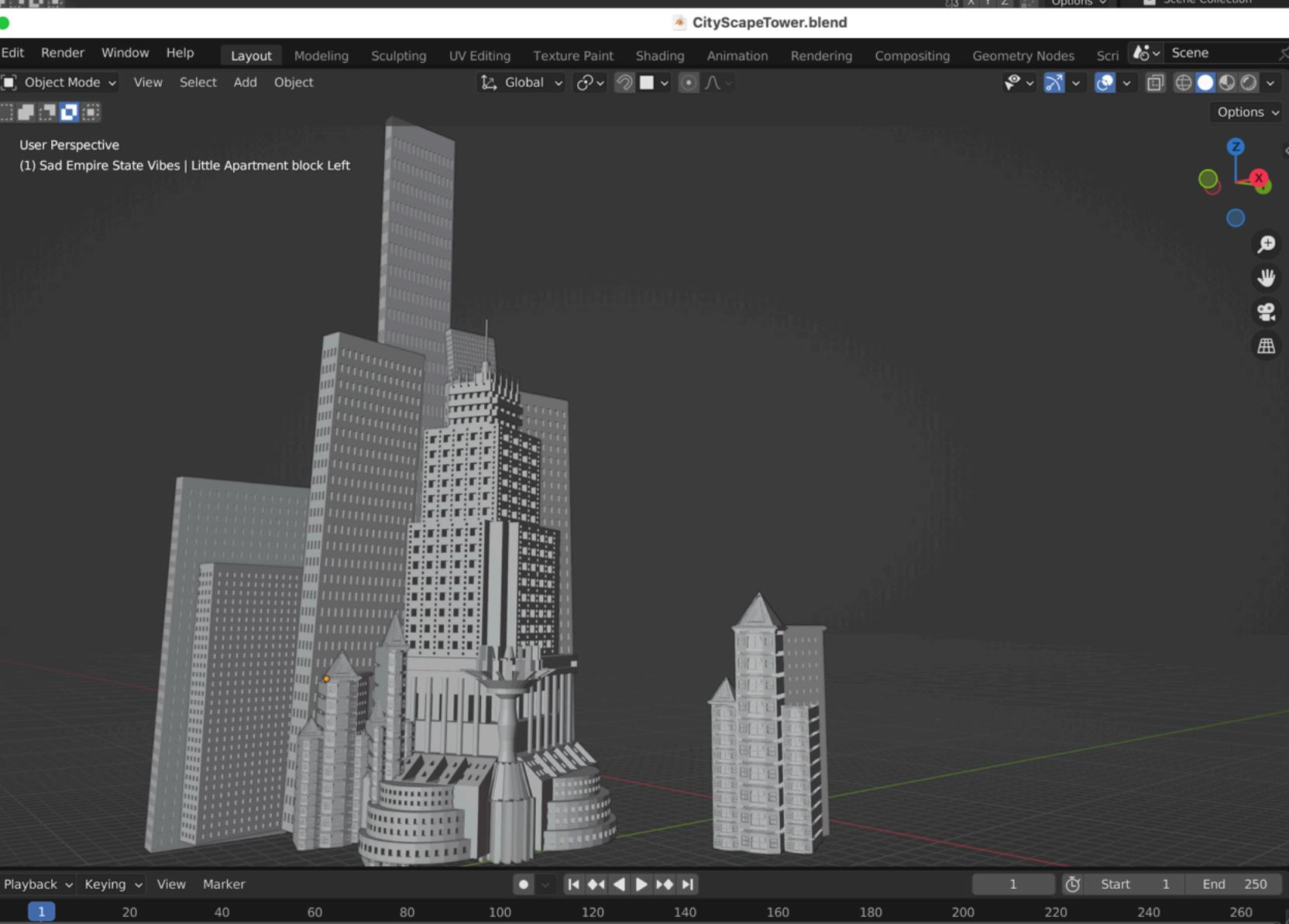
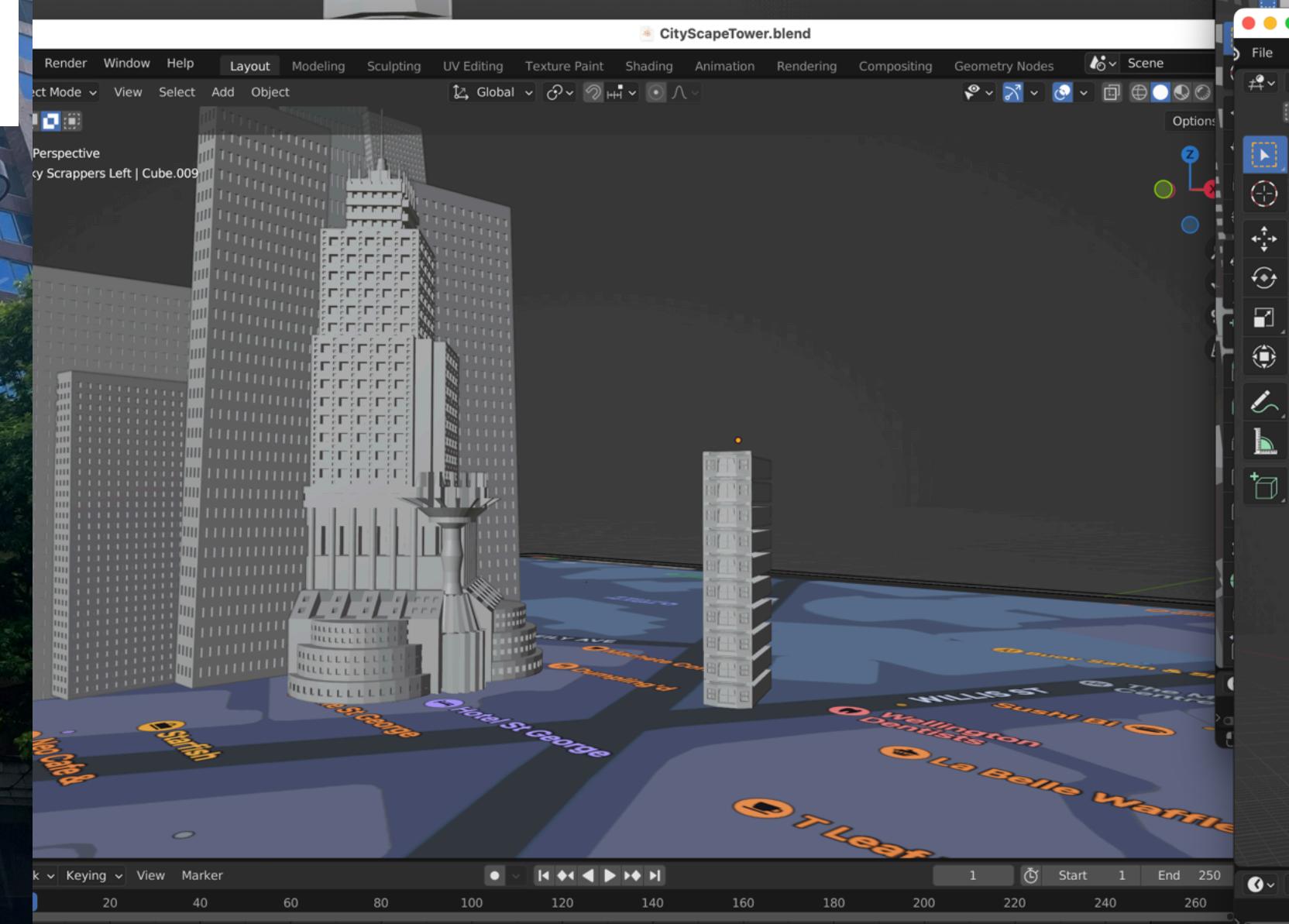
My modeling process began with restructuring my original geometry to fit more in line with my vision and mood board. I began with what is now the centerpiece of the composition and modeled in a few cubes and cylinders before playing around with loop cuts, extruding and intruding, beveling and booleaning my way to a structure I was happy resembled a couple of the images that I had mashed together in my mind from my mood board on the left. I then joined these into one mesh and placed it in my scene according to where I thought it was originally going to be a location in one of the images.



I then created a series of German expression-esc Buildings structures to help give my scene a bit of brevity and complexity. This was mainly achieved using loop cuts, extruding and intruding faces, and then arraying and duplicating that geometry around to help begin to create a pretty claustrophobic and vision-oriented scene



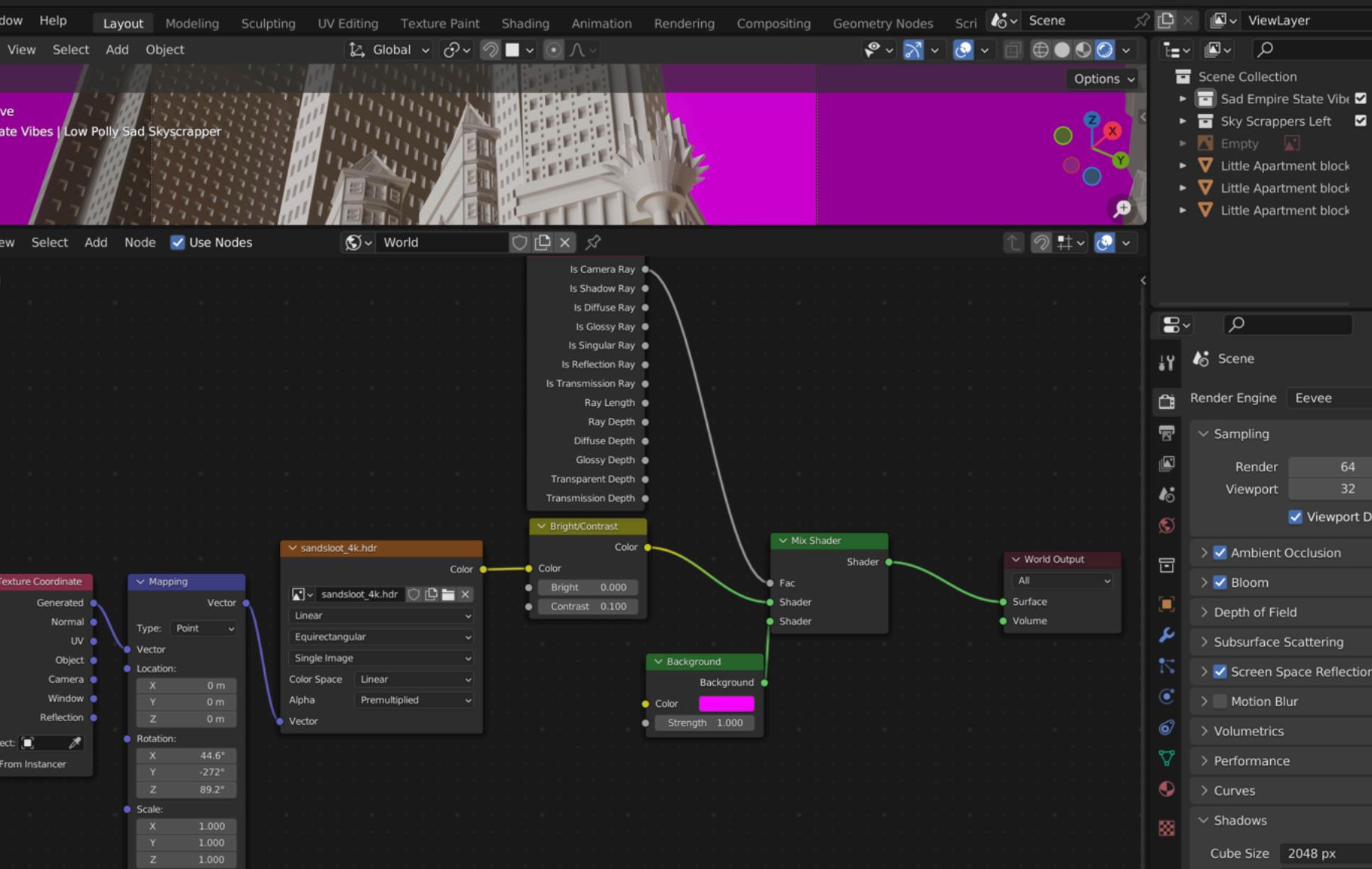
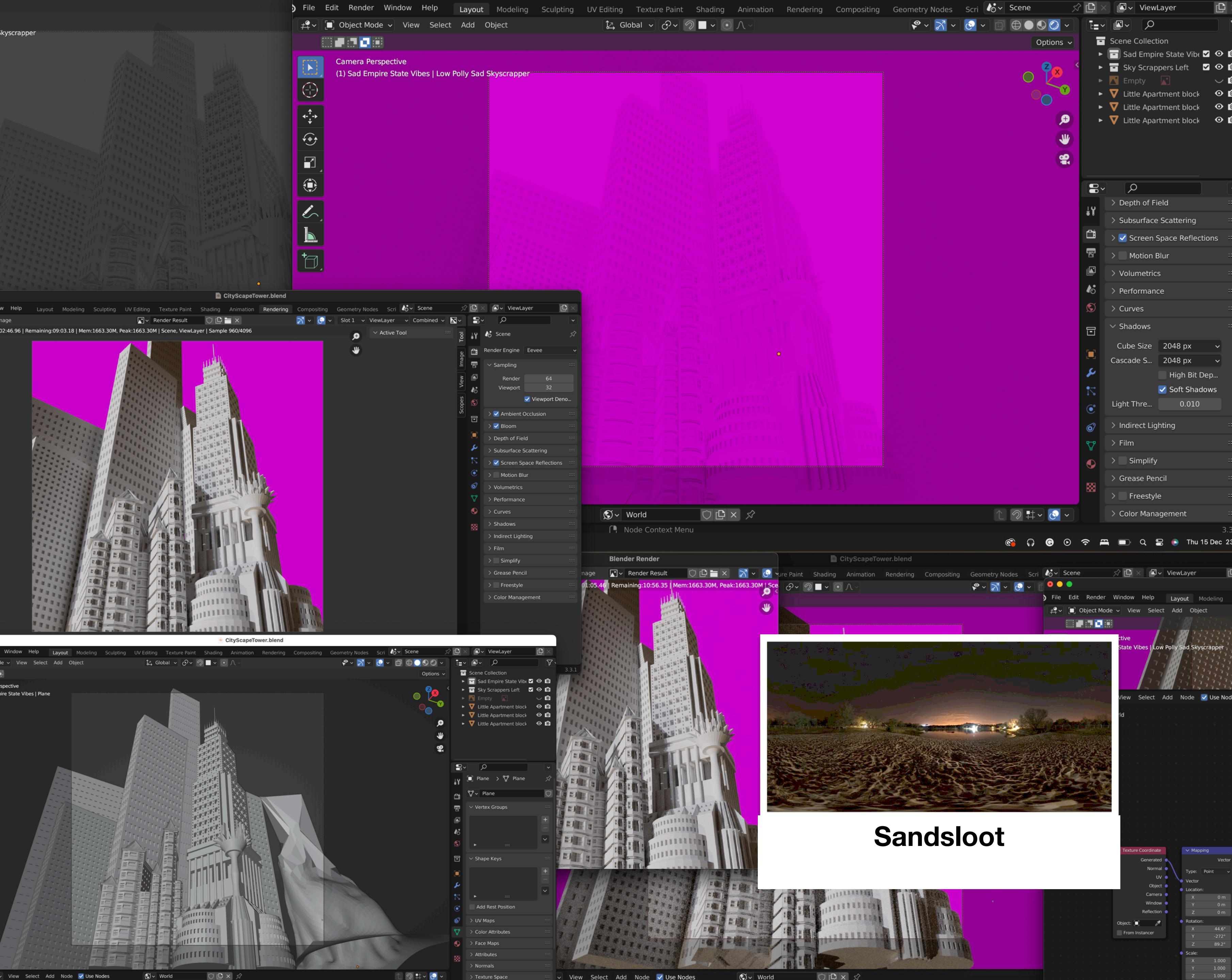
Next, I tried to escalate the building on the Right in the style and scale of the moldboard and arranged it in the original composition. This was achieved using lots of bevels, loop cuts, intrudes, extrudes, and arrays. Some snapping of objects to others, and you've got a freaky, quite Neo-gothic apartment block.

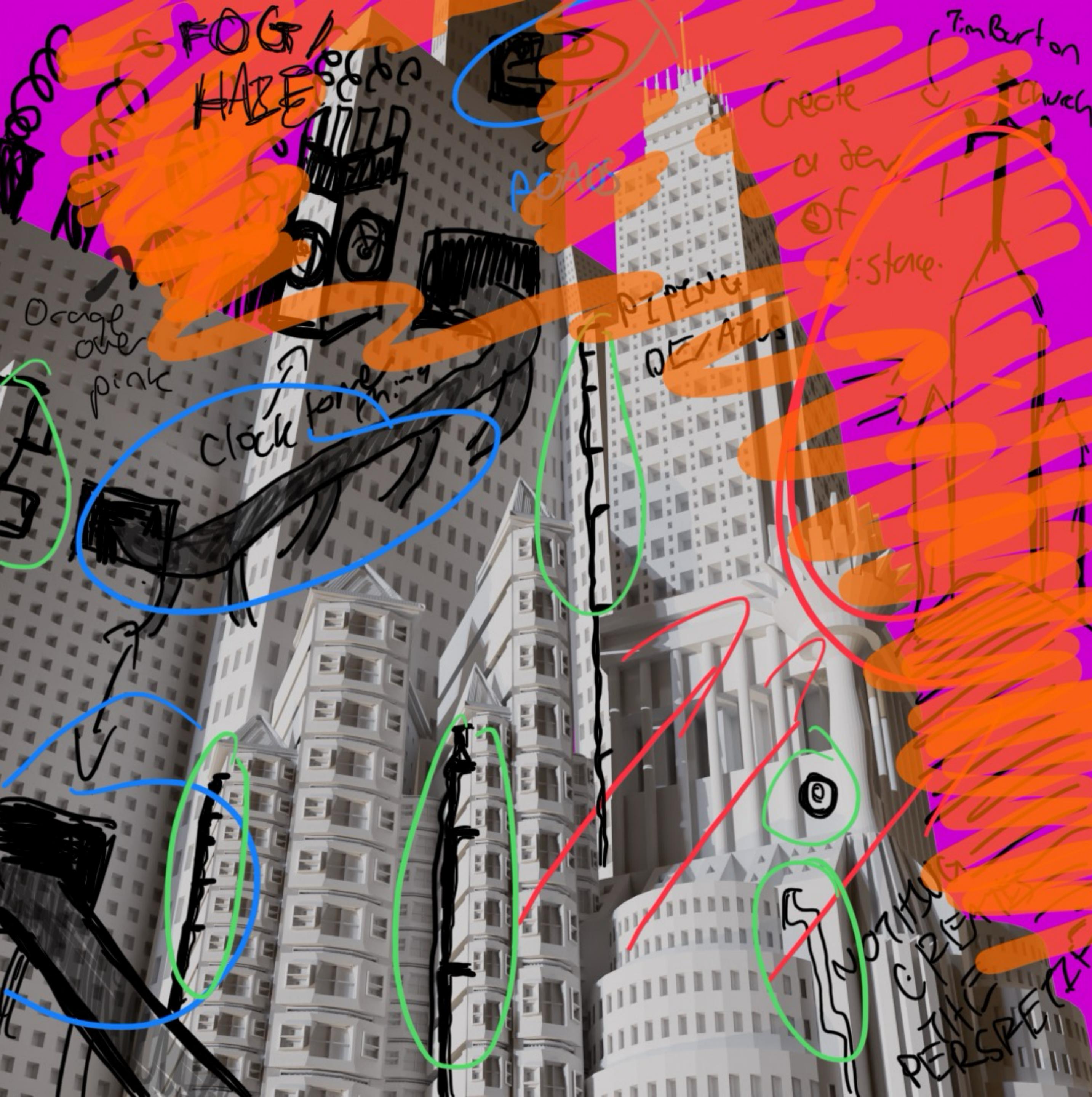


HDRI and Camera Framing

Next, to show some progress to Mark, as I had been busy working on a couple of projects outside of Uni (#busyboy), I just focused on the part of my scene that had evolved more than the other side. Happy Accident ended up coming out; as a result, it helped capture a sense of chaos and 'Metropolis' that I was after and couldn't have achieved the way I originally sketched and planned for. I adjusted the camera's focal length to around 40mm to create a sense of depth and tower. And after having just watched Lost in Translation on the plane ride to Cape Town felt inspired by the colors of Hot Pink and the square framing. I think using a camera like this subverts one's expectations of how it should be shot and, as such, creates a level of visual intrigue. I think it invites the viewer into a snapshot of reality and captures the devastation and claustrophobia I was after unexpectedly having an object cut out of the frame and focusing on a tight part of what now feels like an expansive cityscape. To top off the scene, I added an HDRI that gave off the vibes of my moldboard and adjusted the background color in later renders to celebrate that more.

Sandsloot

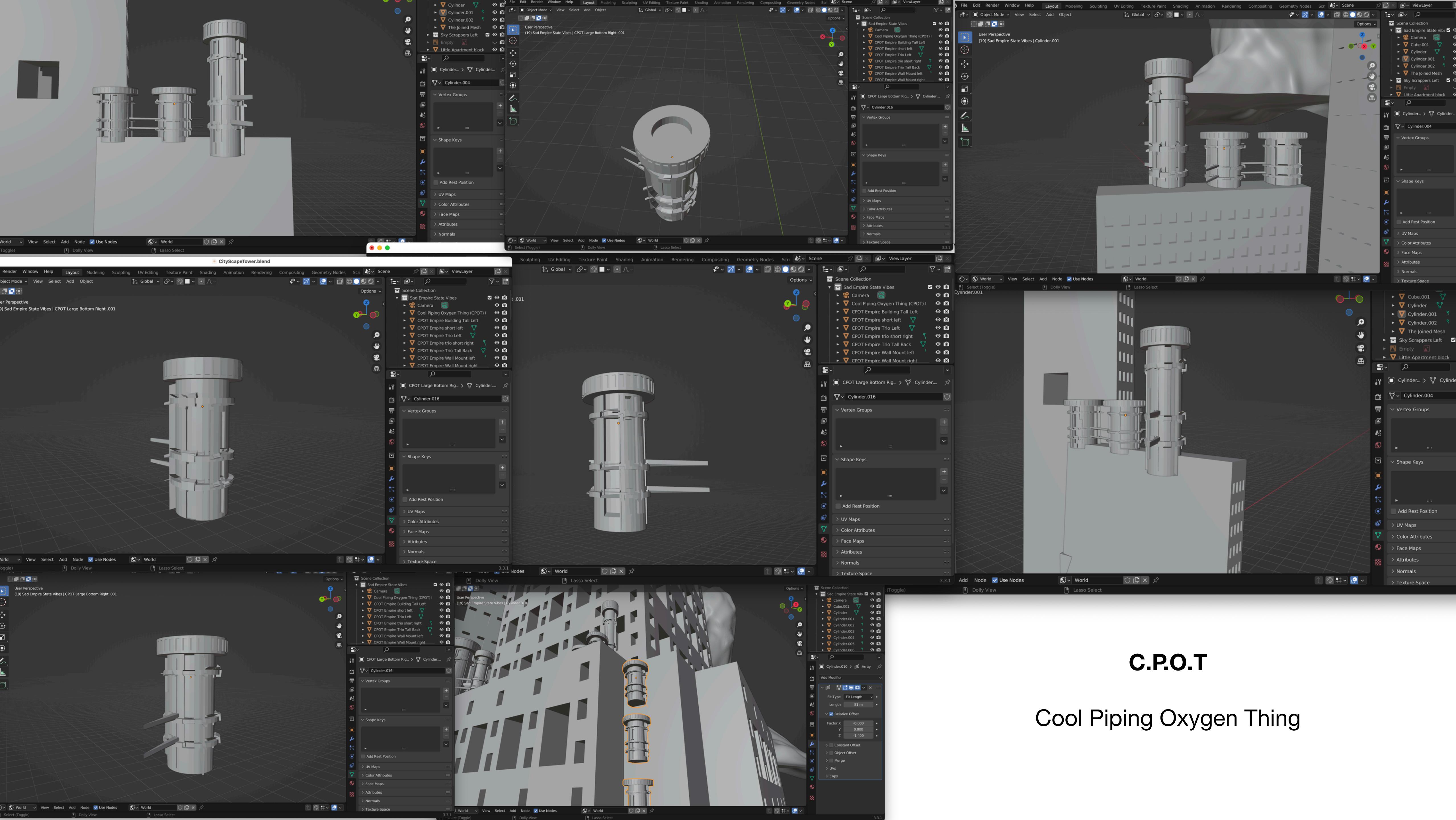


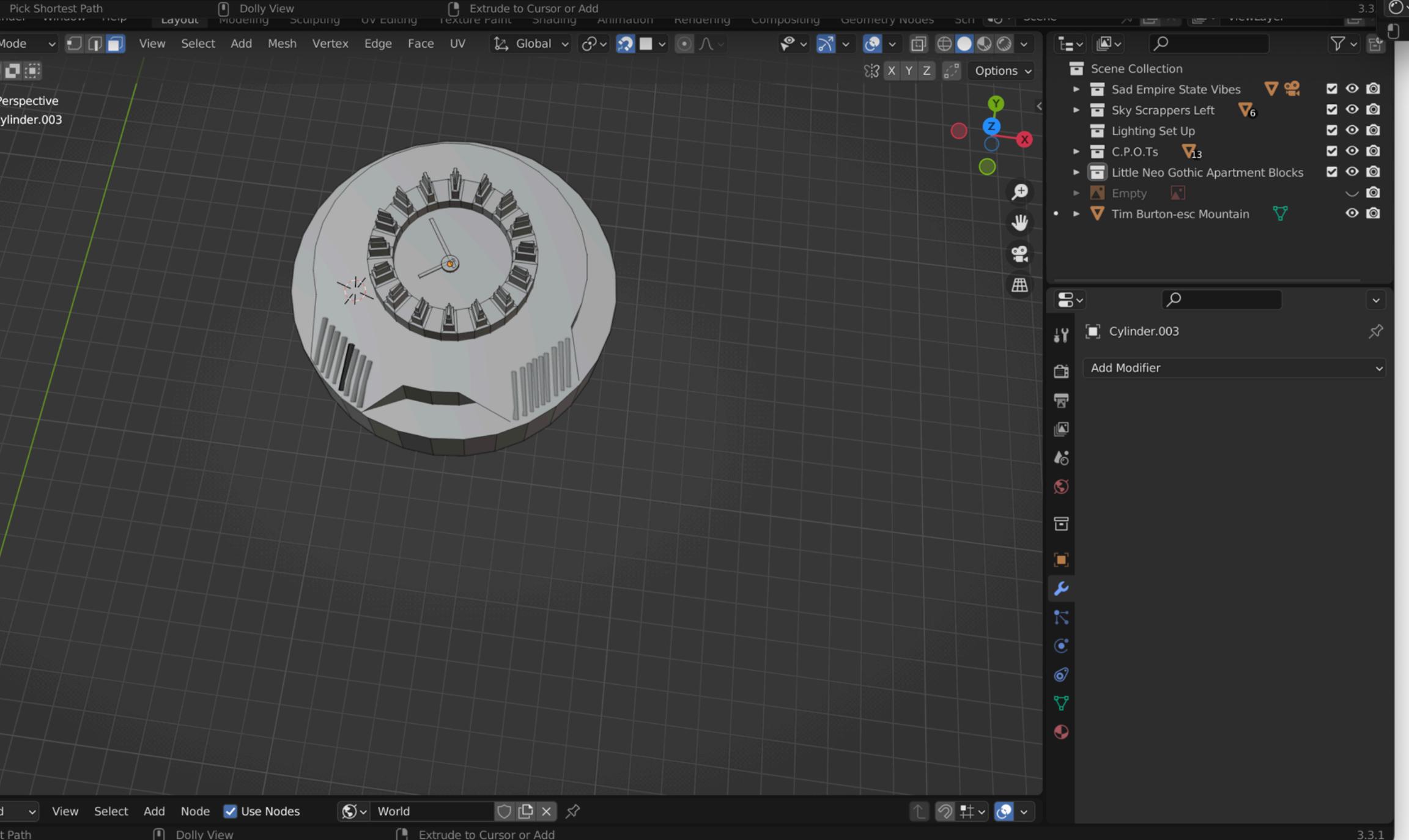
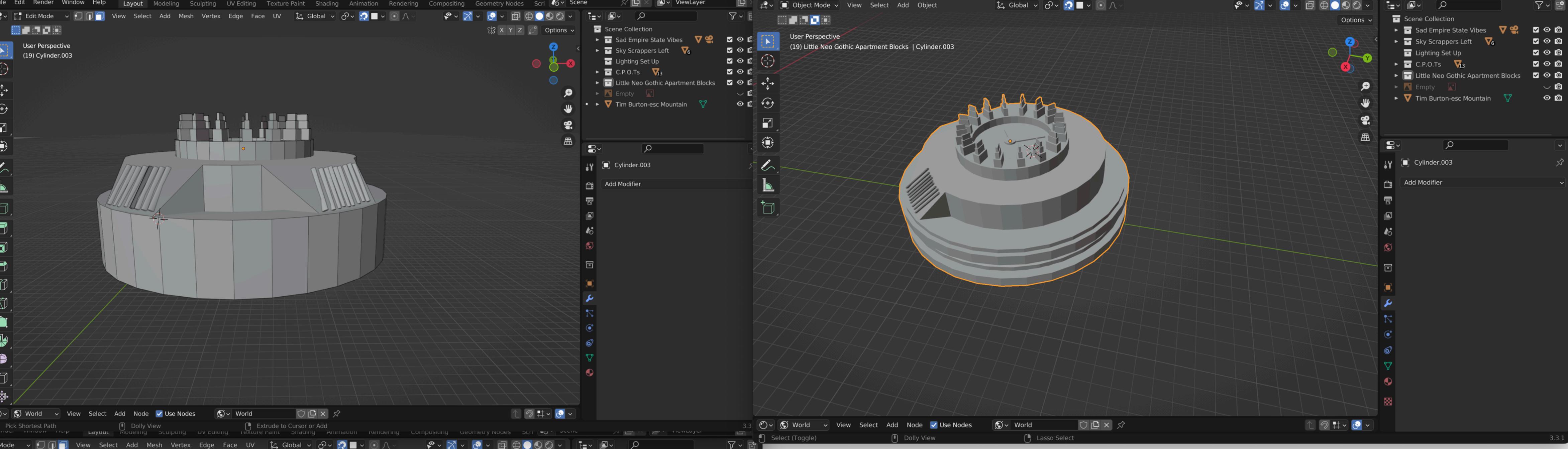


After rendering what I had, I sketched over the top of the image on my iPad to add details and figure out how I would achieve the scene I wanted to create. I focused on breaking up the image using Roads and adding a sense of a futuristic dystopia Metropolis in line with the mood board. I then added some details to create a more lived-in feeling to the space. However, throughout the process, I was conscious of not overdoing the detail and losing that German Expressionism sense to the scene. I ultimately wanted the viewer's eye to be guided towards the top right of the composition, where the church was, which helped to tie in the themes I had outlined in my mood board. After hearing Mark's comments again and again in the following few renders I did, I decided to abandon the idea of pink and stick to the original decayed fog idea I had. This turned out for the best, and it's fantastic to see how vital this sketch was in the final output.

The turning point sketch

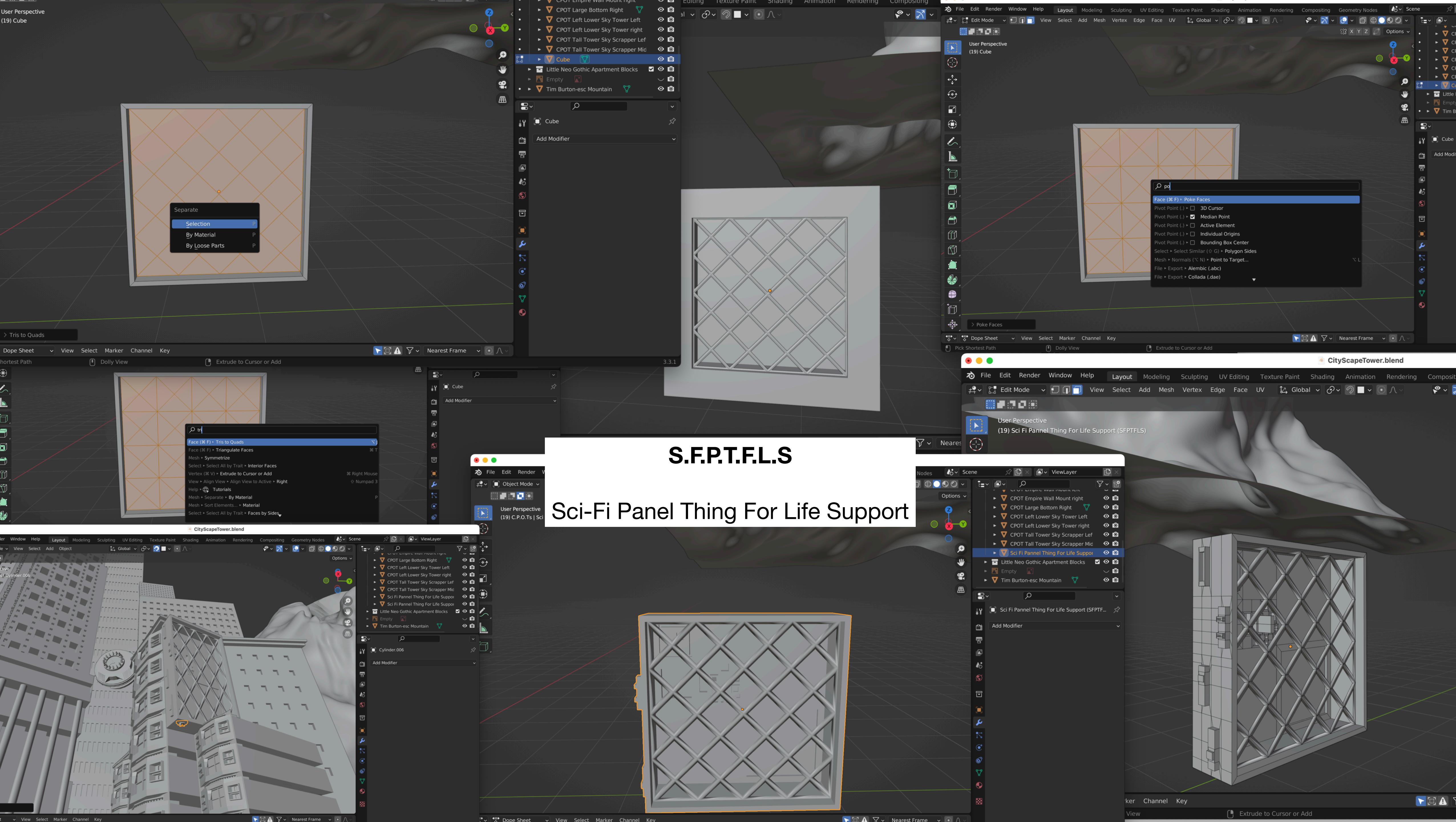
Some repeated details...

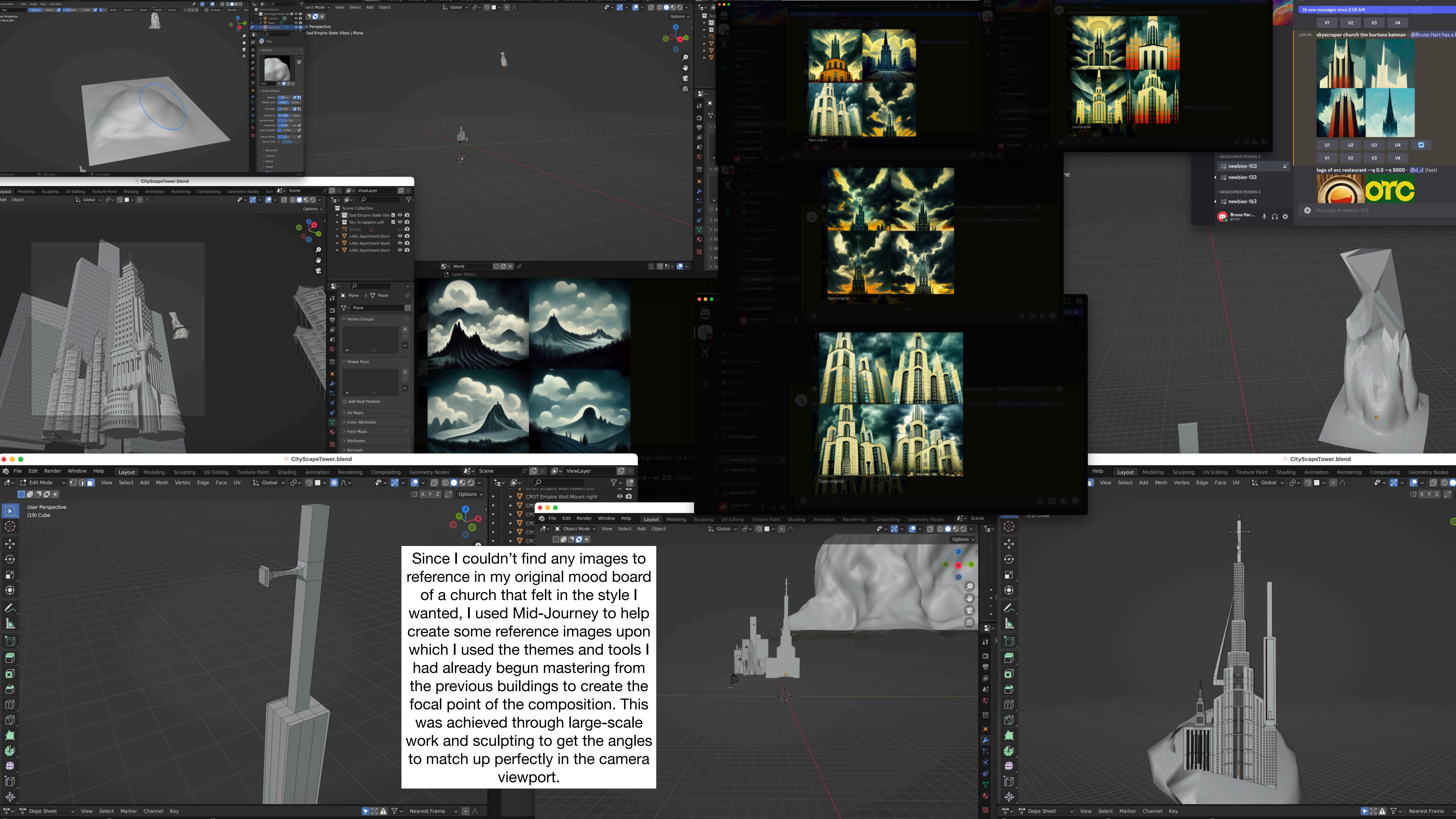


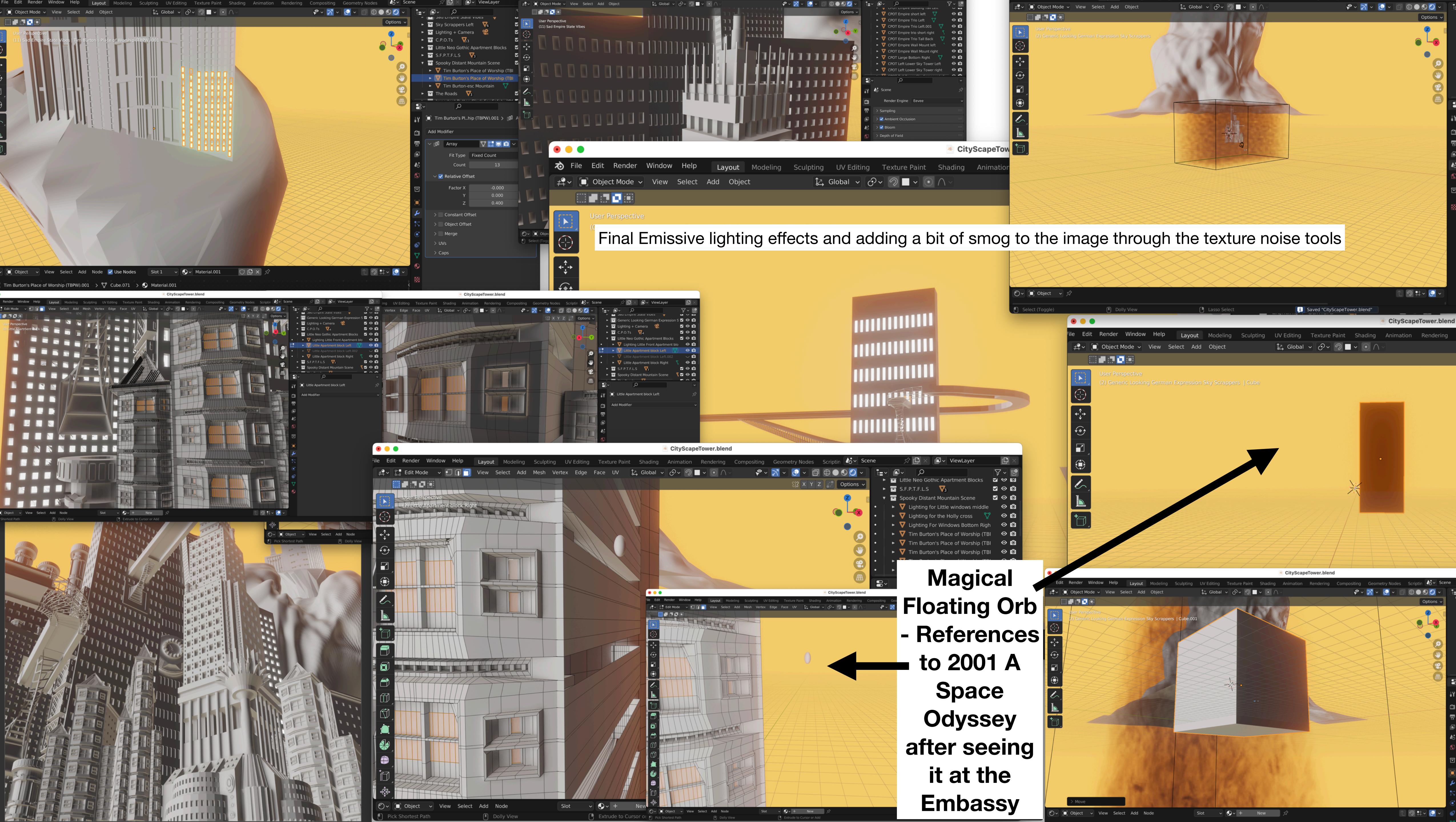


I.B.C.F.S

Important Button Clock For Safety









Final Output

The evolution of my blender journey, as shown through Discord.

Begin Top left - Read Left to Right and continue down in that pattern

This image displays a grid of 12 screenshots from a Discord server, showing the progression of a Blender project over time. The screenshots are arranged in a 4x3 grid, with each row showing a different stage of the project's development.

- Row 1:** Shows the initial stages of the project, including discussions about mood boards and early renderings of a purple donut.
- Row 2:** Shows the project moving towards a more complex scene, featuring a green donut and discussions about architectural elements like windows and silhouettes.
- Row 3:** Shows the project becoming more detailed, with discussions about lighting, geometry, and specific building models.
- Row 4:** Shows the final stages of the project, including a completed rendering of a cityscape with skyscrapers and a church, along with various troubleshooting and feedback messages.

The screenshots include various messages from users, attachments of images and files, and renderings of the 3D models being worked on. The overall theme is the artist's journey from basic concepts to a complex architectural visualization.

The final rendered outcome is a result of hard work and dedication. Between finishing a short film and then going straight into a two-week season play, coupled with working part-time and studying two other courses in Tri 3, the project was no easy feat. However, I still managed to get hands-on with the task and dig deep to produce an outcome reflecting my original mood board and concept work. I deserve to stress the degree to which I had to grapple with my process of modeling from the initial concepts towards the grey boxing before then graduating towards detailing the render with delicious complications to create a sense of depth and character.

Having had no prior experience in 3D software before this project, I underestimated the time and skill needed to grapple with getting the complexity of the software towards a place of learning its elegance and natural flow. As stated at the outset, the image came from a place with a precise outcome in mind, and as a result, a lot of the details and complexity were added to the scene using various loop cuts, extrudes, and intrudes. In addition, a variety of other modifiers and tools (big shoutout to booleans and arrays) meant that I could create a couple of objects to add a sense of the universe to the scene.

The C.P.O.T is my favorite sounding name, but the S.F.P.T.F.L.S is my favorite looking.

I'm most proud of my Metropolis-ESC highways I added through the buildings and the way the pillars holding them up twist. Learning to use the solidify and wireframe modifiers is a valuable tool to take into more models and scenes. Another skill that added detail this way was using the Bridge Edge Loops tool when connecting two faces to create crazy-looking complications. The spin tool was also another killer point that added to the arsenal.

There's a balancing act between achieving a perfect final image and accepting a level of pragmatism to push forward through. By the end, it's crazy to see a vision materialize in a relatively detailed and well-composed form (particularly from where I was a couple of weeks ago). However, there's still much more to develop within the original thesis concept I outlined, and I look forward to developing this universe further in project 2.