Ethan Hay Games Arts

3D FMP Production Yr three: 2025 Art Design Document FGCT6011

Bachelor of the Art Honours Degree

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Addressing design issues with the Scatter-shot.

This term my immediate goal is to get this model game ready. There are a lot of aspects that need to be adjusted/reworked to ensure this design works in Arnold render.

As you can see here, there is an issue regarding the texturing of the model, specifically where the UV has been unwrapped. This is relatively an easy fix as the line and be masked at the bottom or top which is covered by other parts of the gun.

The handle of this gun also needs to be reworked, it does not connect authentically to the body of the weapon, the material used is not suitable and it lacks detail that break up the shape.

The details on the gun are too large, need to be smaller and less noticeable. The grain and noise of the rust texture is distracting. Certain details like the text are drowned out and leaves the model looking unprofessional.

There are some thin parts of the weapon that would break the weapon itself and need to be reworked. In this case, its where the cylinder meets the chamber.

close these issue must effectively be addressed for the design to stand out for the right reasons. Apart of the deliverables I want for this term include close-up renders of the weapon and therefore the design needs accurate, detailed and visually stunning.







Pre-production weapon Tech test







refining its design for better usability and realism. I addressed the previous design flaws and changed the barrel design, as I felt the holes originally included were counterintuitive to the gun's purpose of firing three bullets in a widespread. By overhauling the barrel, the gun now better suits its intended function.





Base Metal

Roughness variation

Metal wear







Height Information 1







Base colour

Colour Variation

Roughness variation

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Base colour



Wood Grain



Height Information



Gun design - Wood Grip

Progression Test and renders



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This is where I left the Scatter-shot gun design. While the design is promising, visually interesting, and adds intrigue to the scene, it ultimately clashes with the other assets and draws too much attention to itself.

I would like to reiterate that, although this gun is being removed from the project, that does not mean I consider the design weak—it simply does not suit the intended purpose of the environment. After receiving feedback from an industry professional during the first Pecha Kucha presentation—who also shared this perspective—it became clear that this design would need to be shelved.

I intend to use this weapon in another project or model it as a standalone portfolio piece. However, this can wait until the end of the current project, as I have other models and assets that require my attention.

































In the end, I decided to move away from the more stylised depiction of the 1911 and instead represent a more accurate and authentic design, as this better suited the themes of my game environment—a post-apocalyptic world.

It does not make sense for the character in this scene to be able to customise these weapons to such an extent—this is also why I decided to remove the previous Scatter-shot gun design from my work.











High Poly 25 k tris

Low Poly 15 k tris







Low Poly 15 k tris





Making





Baked

Base colour



Grunge information

Hand painted scratches

Height Bump











Outline Height info









Colour Variation 1

Dirt



Metal edge wear

Colour variation 2

Colour variation 3









Text Information





This week I started by sending out email to some designers on the course, friends and family of mine to see what the consensus regarding the 3d scene was. I asked for the recipient's opinion on the latest render of the scene and provided some guestions to gain some insightful and valuable feedback.

•The responses are as follows:

dninjaduck <danrhay@googlemail.com> to me 🔻

08:15 (1 hour ago) 🙀 🙂 🕤 🚦

I wasn't quite sure what the scene was representing, as it sort of showed a couple of areas it was going down, 1, Vigilante detective workdesk scene 2. Some sort of workstation after some big event be it natural disaster or apocalypse

if it's for option one I would expect to see news clippings of some major event that they are investigating. For option 2 I would be looking for some sort of map with areas crossed out/ radius etc. along with maybe more boxes of emergency rations etc. possibly empty boxes of rations. Would also not expect to see electric lights maybe lots of burned down candles etc. maybe more empty whisky bottles showing how long they have been there?

14:20 (4 minutes ago) 🕁 🙂 🕤 🚦

•What is the overall vibe of the scene?

•What story do you think this scene is telling?

•Does anything feel out of place?

•Does the lighting work for the intended mood, or would you suggest a different approach?

•Are there any additional props or details that would enhance the scene?

Ellie Thompsor to me 🔻

Hev. Ethar

At a clance, the scene clearly creates the vibe of an apocalyptic or at least dystopian world where ouns are a needed commodity. But a further inspection reveals the story of the individual behind that. The amount of tools being used and the sticky notes around imply the user of this workbench has either a passion for their craft or understands that their work should be done correctly: both of which tell the story of someone who is competent and knows what they're doing. The messiness of their work station also implies a lot. It tells us that this is very likely a personal work station that only this person uses and that they either don't care enough to tidy up. Or that they use the work station so much that tidying it would be pointless. Furthermore, the ashtray and alcohol portray someone that is skilled enough to work without really concentrating.

There are only a few things I find to be out of place, but it is only after analysing the scene for this feedback that I noticed them. The guns imply the scene takes place in the near future. They clearly have some kind of advanced tech, but still resemble firearms of the modern day. However, objects on the work station such as the radio, ham radio and walkie-talkie make me question when this scene is set. I am perfectly able to accept that this was on purpose. Perhaps this is a more retro sci-fi world where some technology has advanced while other tech has remained unchanged purely based on what looks the coolest. Or that radio waves might be the only way to communicate now.

The scene's currently untextured state makes the lighting hard to notice but, once pointed out, it does add a lot to the scene. The light is directly above the work station. Implying it is some kind of lamp being used by this worker so they can see what they're working on. The room around the work bench is dark, which gives the impression that they are working at night. This further builds the character as one that works out of passion; as they are staving up all night to work. Or maybe it's because this work bench is in fact their hobby and they can only do it when it is late because they've been working all day. It could also be that they are being overworked by someone. There is a myriad of reasons it could possible be - all of which build the image of this character that we can't actually see

The scene is fantastic. I can only think of suggestions on what to add because I have been asked to do so. Had I not been, I would not have thought the scene needed anything new. The only thing that comes to mind is the wall above the gas canister on the left. This worker clearly likes to use up all the space they have and that wall is unused space. Maybe they have a finished or half-finished weapon hanging up there. Or perhaps a gas mask would add to the apocalypse vibe if that is what you're going for. Or even just something simple like a calendar

Thanks Ellie

Dear Mr Hay Hay

The overall vibe gives the feeling of someone in hiding and is telling the story of someone building their own guns.

The tools on the wall feel like they don't belong which i think is in part due to them just floating against the wall the same for the knife standing on its point that looks like it should have fallen over The lighting works well to highlight the key parts of the scene however it does feel like quite a warm and cosy light and makes the scene feel more inviting perhaps the lighting needs to be harsher with more shaper and defined

I first thought the glue bottles were whiskey flasks if I'm honest so maybe adding one of those to go with the cigarettes to show desperation within the scene.

Kind Regards

Ben Wallis

Sup boi.

When it comes to the vibe, it is making me think of an older mercenary type's work bench, maybe a space hidden in the garage away from prying eyes. I like the additions of the coffee cup, and the mess in general, and I think you could add to this by adding more mess, maybe some old take-out containers, or an overflowing bin to the side, iust to really hammer home the mixture of workspace and everyday life that I think you're going for

like the tools on the side wall, but feel they're too organised, I wonder if making the ends of the screw drivers different, as if to say they all from different sets could add to the idea of organised chaos. Also, when texturing, making some of the metal on the wrenches look older and some newer as if he's had to replace some due to wear or misplacement.

As for the lighting, i think making it it would benefit from having an actual light in the scene, when you see a work bench, you usually have a light that the person is able to direct and point if they need extra lighting when handling mething precise. I also think having a physical light in the scene will make it more dynamic rather than just having one general room light

l like the alcohol bottle on the top of the shelve, but I think you could add some other bits up there to add to the mysict of this character, maybe a hand made object from a child to imply he's also a father, or maybe some old school books to imply he's younger than the room would suggest. I think it would just be a nice easter egg for people to see and come to their own conclusions about what it means

Feedback for Ethan:



Overall I get a very Last of Us-inspired vibe from the atmosphere and use of props as it reminds me a lot of the workbenches you find scattered around to upgrade your weapons, and the inclusion of both weapons and tools really helps build onto that mood, especially with the smaller details like the radio, jerry can, and the little trinkets here and there. The story of the scene is harder to pinpoint purely because it's hard to tell what the atmosphere surrounding the piece is supposed to be, but because it gives me Last of Us vibes. I have to imagine it's a rather run-down and hectic environment, but this particular piece (much like in-game) offers a small moment of relief and peace from the main gameplay, whilst also striking a balance of importance and progress. I wouldn't say anything feels out of place; it's rather the opposite, as I feel like a more cluttered/messy environment would add to the piece and the story that it tells, as workspaces are even more cluttered and messy, especially with details like blueprints or posters on the walls, which could be a great inclusion to tie the piece together (I love the post-it notes, though). The lighting works as it doesn't overdo it with the brightness and offers a small window of light to a darker tone, which fits in with that feeling I mentioned earlier in regards to this being a small area of peace, which fits really nicely. If this becomes an animated project, I think a flickering light could really add to the rundown feeling and bring back a slight reminder of how the environment around it isn't safe if that's what you're going for. Overall, it's a really solid start and a wonderful foundation to build upon. Besides adding a few more props here and there to create a more cluttered workspace and to utilise the empty wall space better. I think adding rust/surface wear and tear to the guns, paint or damage to the walls and desk, and some dust here and there could go a long way to enhance it as well.

Chillie Tawton



The scene gives me kind of apocalyptic vibes or someone who is either trying to survive or planning some kind of crime, etc.? It gives me the impression the scene is set in a shed or out in some kind of forest, almost somewhere barren. The radio gives the impression there is either no modern technology like phones or that he is separated enough from society to need a radio (either from living in the countryside or from an apocalyptic-type situation). The mood is dark and sinister; it feels as though the scene takes place right before some kind of major event. The soft lighting adds to this, as the room feels otherwise dark and foreboding.

As for the empty space behind the radio my first impression was that it was chalk for the board behind the scenes; however, the board isn't likely a chalkboard as there are things attached. Also, if it were chalk, none have been used, as chalk crumbles easily. Regardless, the standing cylinder would likely not be standing; it's unlikely that on such a scattered desk a cylinder of that size would stay standing. It would be more likely to have been placed and rolled to the side

I also think the box is too smooth (assuming this might change later); it's not in any way tattered or torn, especially as it may be from being opened, even if it's just the corners that are slightly torn. This might be nitpicky, but should a shotgun shell be missing from the pack then? You could have a few leaning over the gap

By the addition of the bottle in the top right, one can naturally assume the character has some kind of alcohol addiction/favour but is somewhat well hidden/out of the way; the character in this case is still somewhat in control of himself. The light may also suggest some kind of hope, that whatever situation the character finds themselves in, they still hold onto a resemblance of light.

Just noticed the block phone* again; this could suggest this scene is set somewhat in the past or the person is removed from technology/society.

My thought of the desk gave me shed/outlandish vibes: I would like to see an addition to what the characters past may have been. Maybe add glimpses of his work life to suggest that he still hasn't

adapted to the new apocalyptic world or that he is holding out hope for the of the natural order? Consider including details such as an old keycard access or lanyard. 🛅 (Ctrl)

Feedback

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•Takeaway from feedback:

•Ben Wallis – Games art Student

•Add nails or hanging points for the tools, •Make the lighting harsher •Add whiskey flask

•Kitty Van Bokhoven – Games Animation Student

•Add more mess – old takeout containers, an overflowing bin •Mess up the organised tools on the wall, use different textures to signify they aren't all apart of the same set, •Add a new movable light source into the scene. •Add some form of lighting into the room. •Fill up the shelves with items relevant to the characters story – a hand-made cup, photos, books etc.

•Josh Ford – Colleague from work

•Story is hard to pinpoint – make more relevant

- •The cluttered mess of the scene adds to the scene •Blueprints, posters and post it notes used to fill out the walls
- •Add more props to create a cluttered space •Fill the walls

•Ellie Thompson – Philosophy student

•Apocalyptic vibe is clear •Guns looks near future-futuristic •Juxtaposes the retro tech in the scene •The characters story ands reasoning for working at the workbench is unclear

•Fill up the space above the radio

•Add Props like a gas mask

Chillie Tawton – Media Student at Brighton

•Shotgun shells should have less inside •Shotgun shells outside the box should be scattered and not standing •Add clothing or items from pre-apcolypse to tell the audience what he used to do. •Briefcase, lanyard, etc.

•Daniel Hay – Father

•Looks like a vigilante detective workdesk •A workstation after some event (apocalyptic or natural disaster) •A map with crossed out areas. •Emergency rations and cans of food. •Add some candles - no electricity.

Overall, I have received some very helpful feedback from individuals within the creative course and some great insights from those who have no relation to the games course whatsoever.

This range of perspective gives me a broader set of feedback to work from and allows me to craft a scene that caters to multiple needs.

The main standout piece of feedback I have received regards an unclear story for the character whose workbench this is. During the block-out stage, I have attempted to add hints towards the characters story; however, I have not yet defined this, and therefore it is difficult to create a narrative around it.

Other feedback regards the lighting of the scene; while some (Josh and Ellie) praise the scene for the subtle use of lighting, Kitty and Ben suggest that more should be done with it. Personally, I agree with the latter, and I already had plans to introduce multiple light sources in the next iteration of the scene.

Something else that was consistently pointed out is the blank space above the radio. I have plans to make this a conspiracy or evidence board. With a map that has string around different areas on a map. This will link to the narrative I created for the sound design student with different locations on the map, locating where the different factions (stalkers, herbalists, and meat priests) reside.

I also noticed that everyone referred to "post-it" notes in the scene; these, however, were intended to be polaroids, worn pictures of the family. Due to the misinterpretation of the Polaroids as Post-it notes, I will not include both in the scene. Whilst there are currently no Post-it notes on the screen, this misinterpretation by the audience was, however, well received and therefore will be taken forward into the project.

The rest of the feedback regards some smaller stuff that I had already planned to adjust due to the simplistic nature I used in the scene for the blockout.

The most important work I can do moving forward includes defining the character who inhabits the scene, as this will help define what props I can create to tell a more interesting story. Additionally, starting the evidence/conspiracy board will help fill out that blank space in the scene.

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Tascam Recorder Reference 1 Tascam Recorder Reference 2



3D TERM 2 Production - Recorder



3D TERM 2 Production - Recorder



3D TERM 2 Production - Recorder



PROFESSIONAL PRACTICE + DESIGN THINKING + MAKING


3D TERM 2 Production - Recorder



PROFESSIONAL PRACTICE + DESIGN THINKING + MAKING



3D TERM 2 Production - Recorder



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Reference Photo from amazon – texture remade in illustrator, so it was scalable and customisable rather than a base png.

3D TERM 2 Production - Recorder



3D TERM 2 Production - Recorder



3D TERM 2 Production – Pecha Kucha 1

- Interesting chat about why the project is as it is
- Early renders look very good
- Strong delivery
- Strong analytical thinking on the design of scene and gun
- Wear on grip of gun plus smooth the edges
- Smaller gun seems to need more weight in the scene
- Great game jam
- Very well presented
- Good thoughts on what's in the scene and narrative
- Getting into unreal early important
- Have you looked at metro and scrapped guns
- Is the gun design slightly stylized or real (answered)
- Make sure handle is looking carved
- Recorder needs looking at topology on it and see where you need topology.
- How are going to handle the cloth, look at simulations
- Making sure you do as much as possible out of a programme.
- Alphas for cloth edges
- Really good block out
- Make sure you have a high level of render in unreal, be aware of the way a real time engine.
- The refining of masks and texturing is important, that last 10% isnt 10%
- Roughness and other maps would have been good to see.
- Double check the scale works across all the scene.



Feedback Taken Forward – It was pointed out to me that my custom gun design, while visually compelling and strong, was quite stylised compared to the other assets in the scene. It was suggested that I revise the design or adjust the scene to create better visual synergy. I decided to remove this design, as iterating on it to better match the scene—or alternatively, stylising every other asset to match—would have taken too long.

I decided that the knife featured in the scene would work well in the spot previously occupied by the scatter-shot. The next few slides showcase the development of this asset.

Feedback





This is the starting point of the knife model. I initially used the Multi-Cut tool to create faces along the blade, which I then extruded to achieve a thick-to-thin tapering effect. However, the result wasn't visually appealing. It was suggested that instead of extruding, I could achieve a better outcome by adjusting the thickness of different parts of the blade directly to create the intended look.







Added groves into the handle



Cylinders for Boolean

Cleaned up Boolean





Quad drawn duct tape











First Render Pass – I tried a bandage wrap around the handle and a brushed steel effect on the knife to match the reference images. However, I decided to expand upon this.

Second Render Pass – This time, I replaced the bandage wrap with duct tape, which suited the colour scheme nicely, so I kept it. I also shifted to a more worn, military look for the blade, which better suited the prop's environment and increased its believability in the scene.



Third Render Pass – Building upon the second pass, I hand-painted some wear and tear onto the blade and used generators to create dirt buildup on the duct tape wrap.



Fourth Render Pass – I began finalising some of the asset's details. I added creased height maps to the duct tape to create a worn effect and hand-painted some blood splatters. By combining Substance generators with hand-painting techniques, I was able to achieve a strong texture on the blade.



I refined my hand painted textures by focusing them on the tip and blade edge. I also added some final extra details like the tally marks into the side of the blade. It is open to interpretation as to what these tally marks signifive but given the state of the world it can be assumed they are lives taken. I also added some text to add to the blade's authenticity.





Military HF Transceiver PD-8

Military HF radio transceiver RUP-15 PD-8









Front plate and Dials modelled separately from the body to save on Poly Count



Wireframe

Shaded

Arnold view





I made the front face plate and body slimmer for realism.

This is the low-poly version of the transmitter for my ham radio setup.

I adjusted the thickness and height from the original blockout, as the thicker, blockier base looked more stylistic.

I wanted everything to look proportionate to each other, but with everything else in the scene, the original, larger design disrupted the proportions and created a rather confusing environment.







I only made high poly versions of the dials as a lot of the space on the main body of the transmitter is flat and doesn't require a lor of information.

For the dials I took the unoptimized models that I had copied before making the low poly and used the smooth tool to create these.











3D TERM 2 Production - Wk 3







1. Base colour

2. Grain





4. Rust material + mask editor

5. Dirt generator + paint

6. Metal Edge wear + paint

The model uses two texture sets: one for the base, and the other for all the dials and cogs. This felt appropriate at the time; however, if time allows, I would like to revisit the UV layout and see if I can arrange it more efficiently.

Since then, I've received feedback from industry professionals on how I could have better optimised the UV layout. As most of the dials are identical, I could have had them share the same UV space and then rotated the models in Maya to create some variation. This approach would have allowed me to condense the UVs into a single texture set, resulting in a more optimised environment.



3D TERM 2 Production - Wk 3



3D TERM 2 Production – **Transverter**







I wasn't too happy with the lack of visual diversity in the previous model, so I started looking for another transverter that had more visual interest. This way, I wouldn't be solely reliant on the texture to make the model work effectively.

Blockout







Original Transverter

New Transverter Design





5752 tris

Whilst parts of this model are well optimised, I feel that I could have taken more care to optimise the dials more effectively. They were modelled with this many polygons initially because I wanted to make the radio interactive — allowing players to get up close and adjust the settings until they heard a transmission. However, since this won't be included in my final project, it didn't require this level of detail.



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Following a similar process to the one I used to create the recorder screen; I remade these screens and gauges in Illustrator and exported them as PNGs. This allowed me to scale them appropriately and use them as textures in Substance Painter. I used this method a couple times for this model which can be seen over the next few slides



Bake

Base





Roughness variation

Painted metal Edge wear

Colour Variation

3D TERM 2 Production – **Transverter**



Front Roughness variation

Dials and Knob texture

Switch Texture





3D TERM 2 Production – **Transverter**

Base texture complete



Created in Illustrator




I decided to add cracked glass over the top of the gauge to add visual intrigue to the design. It also reinforces the desolate nature of the world — the character is unable to repair or replace this worndown transverter and is relying on it not to break any further.

3D TERM 2 Production – **Transverter**



800 A 80 AH 12V





Ebay Ad





This slide has my first attempts at blocking out the transceiver shape, I tried various optimisation technquies and made appropriate changes where I could. Despite this, I was still unsatisfied with how the model was looking, as it seemed quite poly dense yet did not have the information I wanted on it. The smooth model looked good but was far too high in poly count for the purpose of the model and therefore could not be used.





After a few more failed experiments, I realised the solution to my problem. The solution was to follow the same steps I did for the transmitter and separate the face of the model from the body, use the poly count in the face and keep the poly count of the body low. An obvious answer but one that admittedly took me far too long to realise.



Blockout



Screen made in Illustrator



Texture Progression

Texture



Baked

Base Colour









Button texture



Text added



Screen added



Height added on dials

Dial details

Final















https://www.eurocarparts.com/p/lion-027-car-battery-3-yearguarantee-444770271











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Battery Front Sticker



89



Battery Front Sticker

	RE-GEN	SELF-CHARGING TECHNOLOGY
		CAUTION: LITHIUM-ION BATTERY - READ ALL SAFETY WARNINGS BEFORE USE, DO NOT USE LEAD/ACID CHARGER
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Low Poly

Baked

Dial Colour





Wear and tear



Front Sticker

Front and Top Sticker





Dimensions.Guide | Nintendo DS Lite











3D TERM 2 Production – Nintendo DS













3D TERM 2 Production – Nintendo DS





Height map was too high, so I turned it down



Texture test





Wear and Tear Variation 1



Wear and Tear Variation 2

Open DS detail test

Made the buttons rounded







Roughness variation



Baked









Dirt and grunge 1

Dirt and grunge 2

Screen details







3D TERM 2 Production – Nintendo DS

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22

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Base Colour

Roughness variation









Wires coloured

Baked

Dirt

Fingerprint roughness




https://www.youtube.com/watch?v=plF8mdhANMM



Filter – render -clouds

Threshold mask







Filling in land

Landmass colour

111



Soft light Layer Opacity 50%

Filter – render – clouds Filter – render – Different clouds Filter – Styalise - Emboss



Add Inner Glow



Set Emboss layer to soft light



Name: Layer 1 Styles Structur Blend Mod New Style... Bevel & Emboss Preview Contou Texture 0 Stroke Inner Glow Color Overlay Gradient Overlay Pattern Overlay Anti-aliased Reset to Default Make Default



Filter – render – clouds *Filter – render – Different clouds*

113

Add Outer Glow



Set clouds to soft light at 40%







Select – Colour range - Shadows



Use Island mask to delete the clouds on the sea



Filter – stylize – emboss – 250%



Change layer type to Linear Light



Filter — render — clouds Filter — render — Different clouds

Add a colour overlay



Select – Colour range - Shadows



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Filter – stylize – emboss – 100%



Add desert and snow with clipping masks



Find a free tarnished paper texture



Set to overlay and opacity at 50%



Adjust settings and levels









.19



Creased height mask 2



Colour correction - Desaturated



Creased height mask 1



Final





To ground the scene and add emotional depth and purpose to the environment, I wanted to create some photographs to feature throughout. I had originally planned to use real photos from my camera roll. However, I was advised that this could disrupt the visual style I had curated for the scene. I was encouraged to pose some Metahumans and use the renders to create the photographs instead.

Following the story I had developed — a father tracking down his son — I decided to download a child model from the Metahuman library. There weren't many children to choose from, and I didn't realise they could be customised until after I had completed the renders.





After adding the character to the Sequencer in Unreal, I was able to pose and create facial expressions for the Metahuman in order to produce a polaroid that the father carries with him. I wanted the child's expression to convey, "I don't want to be here" — similar to how most children react when their parents ask them to pose for a photo. In this slide, I am testing various poses that communicate that sentiment.





This is the photo that the father carries around with him, I wanted it to look like that the kid didn't really want to be there but stood there and took the photo anyway. I believe through my various iterations; this image is the best look I achieved. However, the quality of the render is rather high which makes it hard to believe this is a photo the father carries around with him.



I like the expired film look, as it matches the aesthetic of the environment I'm creating and also helps to mask some of the imperfections in the character's face, as the pose isn't perfect. Once rendered in Unreal, I brought the image into Photoshop, adjusted the colour curves, and manually painted in white spots to replicate the look of expired and faded Polaroids.



I used the same process for this photo, which the player can assume depicts the mother and father. I wanted the photo to feel genuine—like they were caught in the middle of a happy moment—which is why there are more imperfections. It's blurrier, and they aren't looking at the camera or keeping their eyes open.





<u>B</u>



https://dineanddivine.com/2019/03/30/bramley -st-james-church/



https://www.facebook.com/BramleyCOFE/?locale=en_G



<u>https://www.newburytoday.co.uk/news/to</u> <u>wn-swimming-pool-to-close-for-nearly-two-</u> <u>months-as-part-of-9389155/</u>



https://en.wikipedia.org/wiki/Bramley_rai lway_station_%28Hampshire%29



By using the Image Trace tool in Photoshop, I was able to digitally vectorise these photos. This gave them a slightly stylised look while still retaining the key qualities that ground the images in reality. I chose this approach for several reasons. Following the same reasoning behind not using real human photos for the polaroids, it felt more fitting for the project's tone if the locations also avoided a hyper-realistic look. This helped maintain a consistent visual style across the project.



These are some of the clues I developed for the detective board. Continuing the story of the father searching for his son, I decided to set the outbreak during school hours. Naturally, the first place the father checks is the school. When he doesn't find his son there, he discovers a permission slip for a swimming class. He then heads to the pool, where he finds signs of a massacre—but no evidence that his son died. From there, he travels to a nearby house, where he finds a piece of his son's clothing and an evacuation notice listing several safe sectors, which he then sets out to explore. If this was to be used in a real game setting, the development of the detective board would highlight the players jounrny.

EVACUATION NOTICE

MANDATORY Evacuation order

ISSUED BY THE DEPARTMENT OF PUBLIC SAFETY

Effective 23/05/13 all residents in the Hampsford area are hereby ordered to vacate all commercial and residential locations and proceed to the listed evacuation zones.

Evacuation zones:

Sector 4 (Downtown Industrial District)
Sector 5 (Hampsford Train station)
Sector 6 (Hampsford St James Church)

This action is necessary due to the sudden biohazard outbreak. Remaining in this area poses a risk to life.

DO NOT delay DO NOT attempt to bring non-essential items DO NOT return to your residence until told otherwise

Authorised by:

World health Organisation Director - General Dr Sheona Carter

Swimming Trip Permission Form

Rambley Secondary School Swimming Pool Trip Permission Slip Date of Trip: 23/05/13 Destination: (Ruperts Swimming Pool, Hampsford) Time: Depart at (1000 Am), Return by (13:00Pm) Grade/Class: (Year 8) Teacher(s) in Charge: (Mr Hay Hay)

Dear Parent(s)/Guardian(s),

We are excited to inform you that our class will be going on a field trip to the swimming pool at [Ruperts Swimming Pool, Hampsford] on [22/05/13]. This tip is part of our physical education program and aims to help students develop water safety skills, practice swimming techniques, and eniov physical activity in a fun and structured environment.

Important Information:

Students must bring a swimsuit, towel, flip-flops/slides, and a plastic bag for wet clothes.

A packed lunch and water bottle should be provided.

· Lifeguards and staff will be present at all times. Teachers will also supervise throughout the trip.

Transportation will be provided by [School Bus / Chartered Bus].

Please complete and return the signed permission slip by 16/05/13.

Permission Slip

I, ______(Parent/Guardian Name), give permission for my child, (Studen Name), in Green Class______, to attend the swimming pool trip to (Swimming Pool Name) on [Date].

I understand the nature of the activity and the supervision provided. I confirm that my child is in good health and able to participate in swimming activities. I will notify the school of any relevant medical conditions or concerns in advance.

My child can swim.
My child cannot swim or is a beginner.

ergency Contact Name:	
one Number:	
ent/Guardian Signature:	
te:	











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3D TERM 2 Production - Books



Kaneshiro, M and Nomura, Y. 2018 – present. Blue Lock. Tokyo: Kodansha

Naughty Dog, 2014. *The Last of Us Remastered* [video game]. PlayStation 4. Sony Computer Entertainment.

Horikoshi, K., 2014–present. My Hero Academia. Tokyo: Shueisha.

Illustrations used are not my own designs* - Referenced on screen and on slide 308* The models are mine but the illustartions used for the texture are not mine*

3D TERM 2 Production - Books











Base



Dirt and colour variation



Grunge and Height



Stylized natural ground mat

Clouds filter for colour variation







Hand painted ash – with height

Grunge and filters for height and grain

Hand painted ash – no height

3D TERM 2 Production – Cigarettes





Base



Grunge map +Emissive+ Hand painted for lit end

Grunge map for colour variation


3D TERM 2 Production – Cigarettes













3D TERM 2 Production - Cloth









In my previous pecha kucha I received feedback regarding the cloth the weapons lay upon. The main concern that the cloth itself was too clean and that it didn't have enough rough edges and looked too much like a base material from substance. I used dirt and grime masks to add roughness variation and used an opacity to mask to add the rips and tears.



3D TERM 2 Production - Cloth



3D TERM 2 Production - Cloth



3D TERM 2 Production – Pecha kucha 2





- Break the table edge with cloth
- Add some wear and tear to knobs
- Map looks off style needs to look more realistic
- Lighting for the scene needs work
- Include the sight
- #address the end of the gun
- Look at the bevels in render to make sure they match the even if a little different from reality
- Think of the above across the scene
- Grain in woods needs addressing, either tone down or up resolution
- Make sure specular and roughness are correct on each material same for coffee stain
- Really get the unreal lighting and rendering working

This is the feedback I received from my final Pecha Kucha, the feedback mainly focuses in on smaller details rather than larger details, whilst this was slightly discouraging to heat upon reflection it just means there was no outstanding problems within the scene itself





UVs 152



Roughness variation

Spray can house style

Logo name

Other text details









Dirt and grime buildup

Colour palace logo

Front paint can design

Paint splatter detail





Baked







Thistle Details





This model is the base one I used for the year 2 client brief which I modified and optimised for this project.

Opacity mask

Wood and metal details

Paint splatters



3D TERM 2 Production – Mugs and Molotovs



3D TERM 2 Production – Plastic Bottle





Baked

Base colour

Roughness variation



Dirt and grime





Broken handle height details



3D TERM 2 Production - Molotov







3D TERM 2 Production – Photo Frame



Baked







Grain detail

Wood fibres

Colour

Dirt and Grime

Final

3D TERM 2 Production – Licence plate





Final details

3D TERM 2 Production – Main Lamp



3D TERM 2 Production – Garage sign





3D TERM 2 Production – Rubix cube





3D TERM 2 Production – Cardboard, paper and books





3D TERM 2 Production – Cardboard, paper and books

















3D TERM 2 Production – **Desk accessories**



3D TERM 2 Production – **Desk accessories**



Super Glue

3D TERM 2 Production – **Desk accessories**






3D TERM 2 Production – **Desk accessories**





3D TERM 2 Production – **Desk accessories**











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3D TERM 2 Production – Panasonic Radio





3D TERM 2 Production – Panasonic Radio



FΜ	FREQUENCY MODULATION			88	92	96	100	104 1	08 ——	MHz	Rig Speaker
MW	MEDIUM WAVE			530	600	800	1000	1300	1600 ——	kHz	Diy Speaker
SW	SHORT WAVE			5.0	<u>6.0</u>	49 7.0 8.0	10.0	1 <u>2.0</u> 15.	0 1 <u>8.0</u>	MHz	RF-562
SCALE		0 1	2	3	4 5	6	7 8	9	10	m • • • • • • • • • • • • • • • • • • •	



3D TERM 2 Production – Panasonic Radio



Ethan Hay Games Arts – Blockout progression

3D FMP Production Yr three: 2025 Art Design Document FGCT6011

Bachelor of the Art Honours Degree





Early block out concept – focusing on table props







First lighting tests









Lighting refined



Close up camera angles established

More early textures added and composition changes



3D TERM 2 Production - Wk 10



PROFESSIONAL PRACTICE + DESIGN THINKING + MAKING

Ethan Hay

Games Arts – Final Renders –

Unreal

3D FMP Production Yr three: 2025 Art Design Document FGCT6011

Bachelor of the Art Honours Degree





























Ethan Hay Games Arts – Final Renders –

Arnold

3D FMP Production Yr three: 2025 Art Design Document FGCT6011

Bachelor of the Art Honours Degree









3D TERM 2 Production - Arnold Renders



3D TERM 2 Production - Arnold Renders








Ethan Hay Games Arts – competitions. UCA Game Jam

3D FMP Production Yr three: 2025 Art Design Document FGCT6011

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Chain reactions – A sequence of reactions where a reactive product or by product causes additional reactions.

The different kinds of chain reactions – ones that are predictable and the ones that are not. Can be categorised into 2 groups.

The domino effect and the butterfly effect.

The domino effect:

The domino Effect - in essence a chain reaction that leads to a predictable outcome.

A new discovery or invention can lead to a domino effect.

An invention in a country that improves quality of air is something that other countries would soon adopt.

Examples of domino effect, flat tire on car ignored, car crashes, other car crashes into it.

Domino effect Game examples:

Last of us - the outbreak - explosion

Smaller scale:

Back to the future Ice Machine

Back to the future Dog feeding station

Chaos theory:

The butterfly effect and chaos theory. Non-linear events leading to an unprecedented or expected outcome.

Chaos theory examples:

Life is strange – Chloes death or survival resulting in a hurricane that wipes out her hometown.

For simplicity's sake it might be easier to focus on the domino effect, patterns that are predictable

In a domino effect, all events are similar and cumulative from the initial event. In chaos theory, the impact of initial events leads to a totally different and complex results in later stages.

Personal Strengths:

Had-surface modelling

Realistic textures and lighting modelling

High poly modelling

Ideas:

Mid-western train robbery with dynamite scene

Short still story - split the screen into thirds and have a small diarama in each

Atomic bomb with "do not press" button

Design idea:

Atomic bomb in underground science shelter with <u>kids</u> drawings, toys and scribblings around the room.

A control panel with a big red button under lock and key with a "do not press" sign on top of it. The control panel also has a countdown stuck at 00:03 seconds, <u>suggetsing</u> that the bomb would blow up in 3 seconds if button was pressed.

A manuel on how to stop a nuclear explosion with kids drawigns in crayon all over it.

On the bomb itself would also have <u>kids</u> drawings, scribblings and a "do not touch" in crayon as to mimic the adults writing.

A glass seperator between the bomb and control panel but it is cracked and dirty

Set in an underground bunker with canned food open, scribbled notes

The next few slides showcase the development of my UCA Game Jam entry.

Initially I struggled to come up with an idea that I was excited by which was achievable in the short time frame. I first started to break down the theme – "chain reactions" and tried to get a deeper look or understanding of what a chain reaction could be.

After some brief initial research, I concluded that they're were two types of chain reactions. The domino/butterfly effect and chaos theory. Most stories and many games feature one or both concepts. Whilst I could have spent my time making a sequence machine I thought it be best to push myself outside of a prop and try and make a little environment. The idea I had was an abandoned underground bunker which had been turned into a kids play area.



Originally longer in length but decided to make 3 smaller ones































DRAWINGS AND PAPER



TRIM SHEETS



Toys and Cabinets	Control Panel	Wall	Ceiling	Floor	Floor Mat
	dials				















Ethan Hay Games Arts – competitions. The Rookies – Small Wonders

3D FMP Production Yr three: 2025 Art Design Document FGCT6011

Bachelor of the Art Honours Degree

Theme: Small wonders

My idea for this project focuses a baby's Cott set on a moon base/space station with specific focus a baby mobile. This project addresses the theme in various ways. The idea of children and birth itself can be considered a wonder. Children in comparison to adults are small, often described by their tiny hands.

By depicting a babys environment I'm am adhering to the small wonder theme. I believe that whilst children can be considered "small wonders". Every new experience to anyone is also a wonder. When young, everything is a wonder. That's because everything is new.

The baby mobile will depict the milky way solar system, whilst objectively these are humongous, however the way im displaying it makes it small.

Setting the scene on a moon base is another way I am adhering to the brief. Space is a vast seemingly unending area and therefore the planet earth and the moon are tiny and minescule in comparison.

To aid the production and provide an idea as to what I will produce, I have used AI to generate the following photos based on this brief:

- Focus: a space inspired baby mobile hanging over a crib set on a space station/moonbase.
- The mobile features planets, stars and tony spaceships
- There is a large window showing the space outside with stars and a distant view of other planets.





Baby Mobile





Baby Cott









Retopology

Baby Mobile








Baby Changing Station







Baby Changing Station







Ethan Hay

Games Arts – References

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Kaneshiro, M and Nomura, Y. 2018 – present. Blue Lock. Tokyo: Kodansha Horikoshi, K., 2014–present. My Hero Academia. Tokyo: Shueisha.

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Art station

