

# STYLISTED ENVIRONMENT

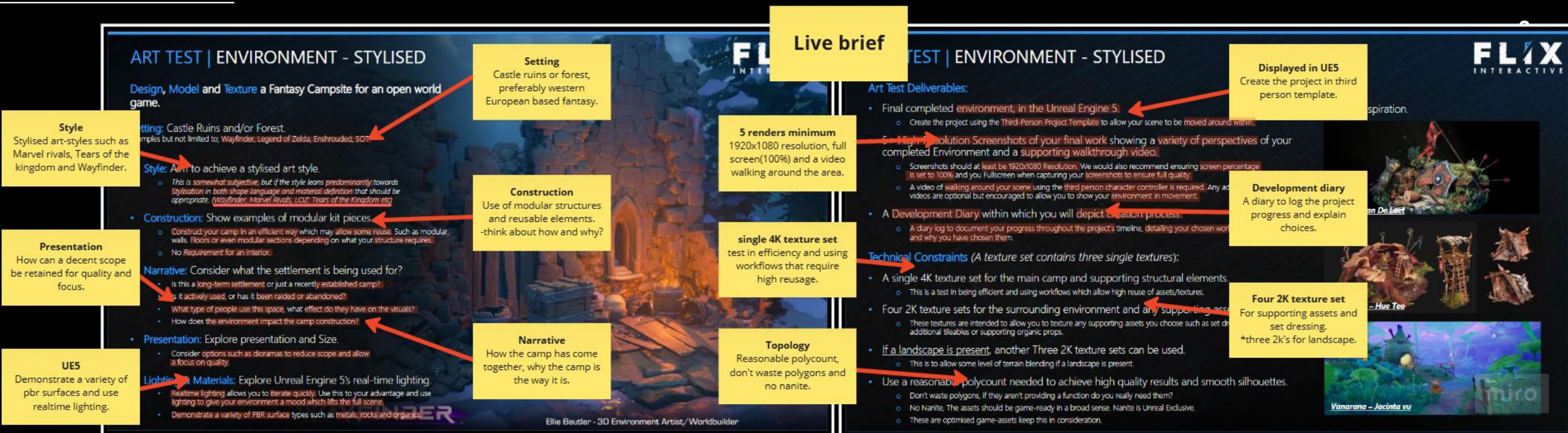
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S017460m – Jake Scothern

# BRIEF BREAKDOWN

MIRO: [HTTPS://MIRO.COM/APP/BOARD/UXJVITNOAHY=](https://miro.com/app/board/UXJVITNOAHY=/)

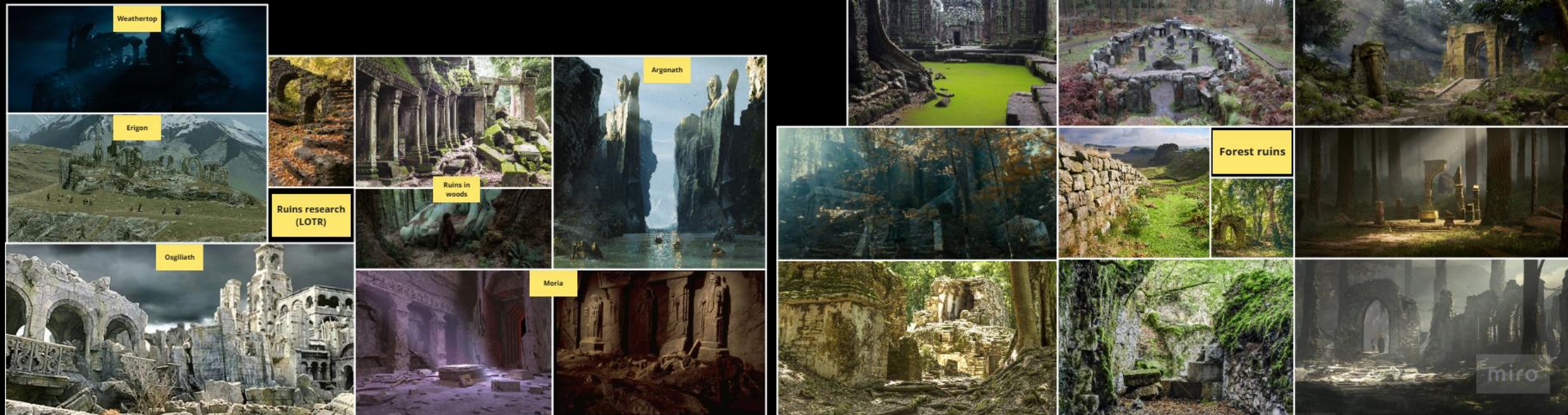
- To start the project, I decided to break down the brief.
- Breaking down the brief gives me insight into the project.
- Better insight allows me to follow the brief closer.





# IDEA GENERATION

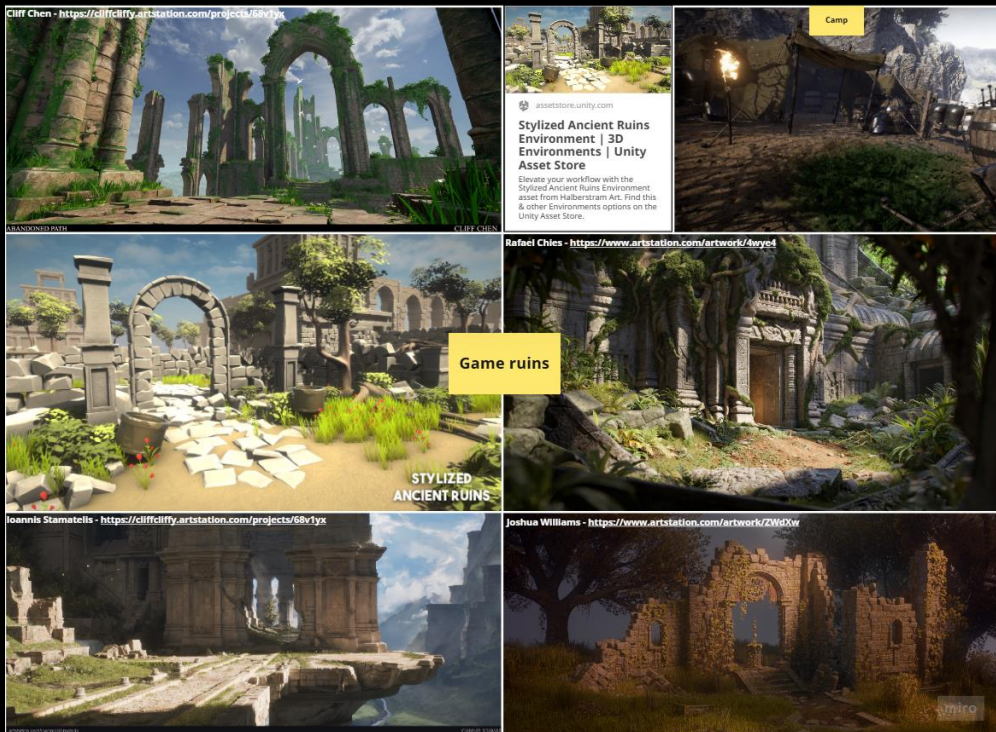
- After looking through the brief I like the idea of combining a forest with some sort of castle.
- I felt that ruins would be a likely place to establish a camp.
- Ruins can provide shelter from the elements.
- I also like the idea of forgotten civilizations in fantasy.



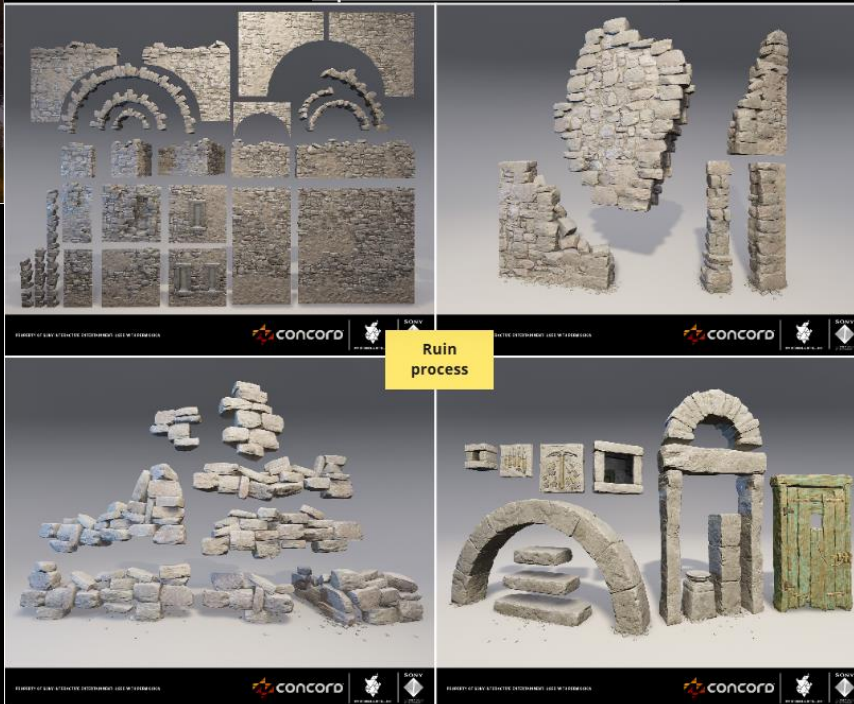


# INDUSTRY RESEARCH

- I started by looking at how other people from industry went about creating ruins.
- How they create their modular kits with ruins.
- A lot of artists either combine modular pieces together with geometry or model them separately.



Mak Malovic - <https://www.artstation.com/artwork/zxPVQw>



Alex Beddows - <https://www.artstation.com/artwork/NxrqPg>



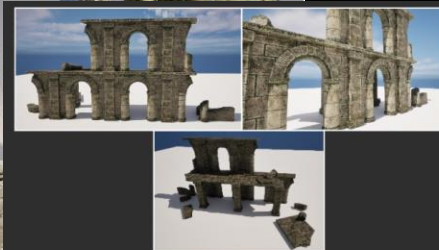
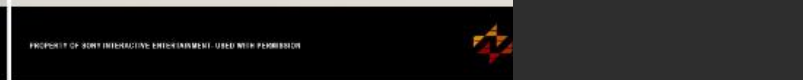
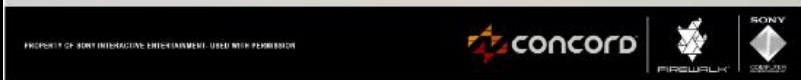
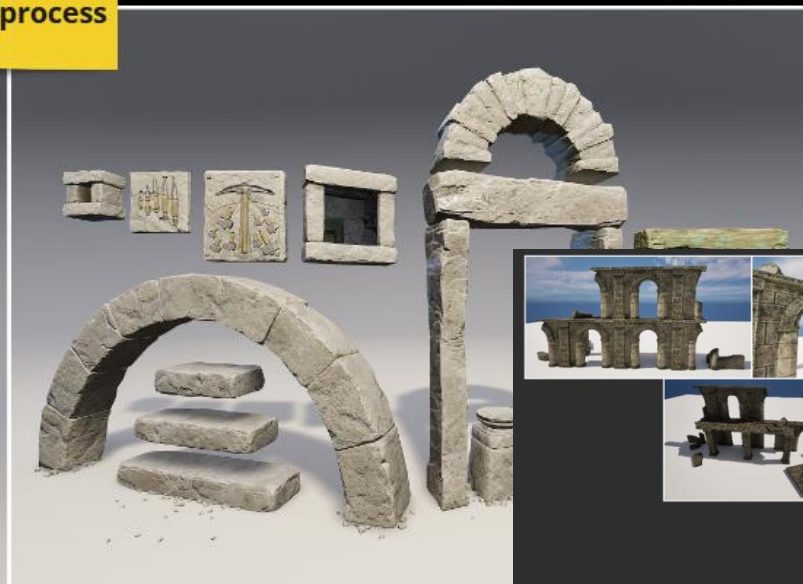
One artist molded the actual geometry.







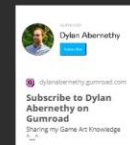
Ruin process



Unique UVS layouts



Parallax occlusion





Joachim Coppens - <https://www.artstation.com/artwork/832eG>



Bad Rhino Studios - <https://www.artstation.com/artwork/832eG>



WAYFINDER

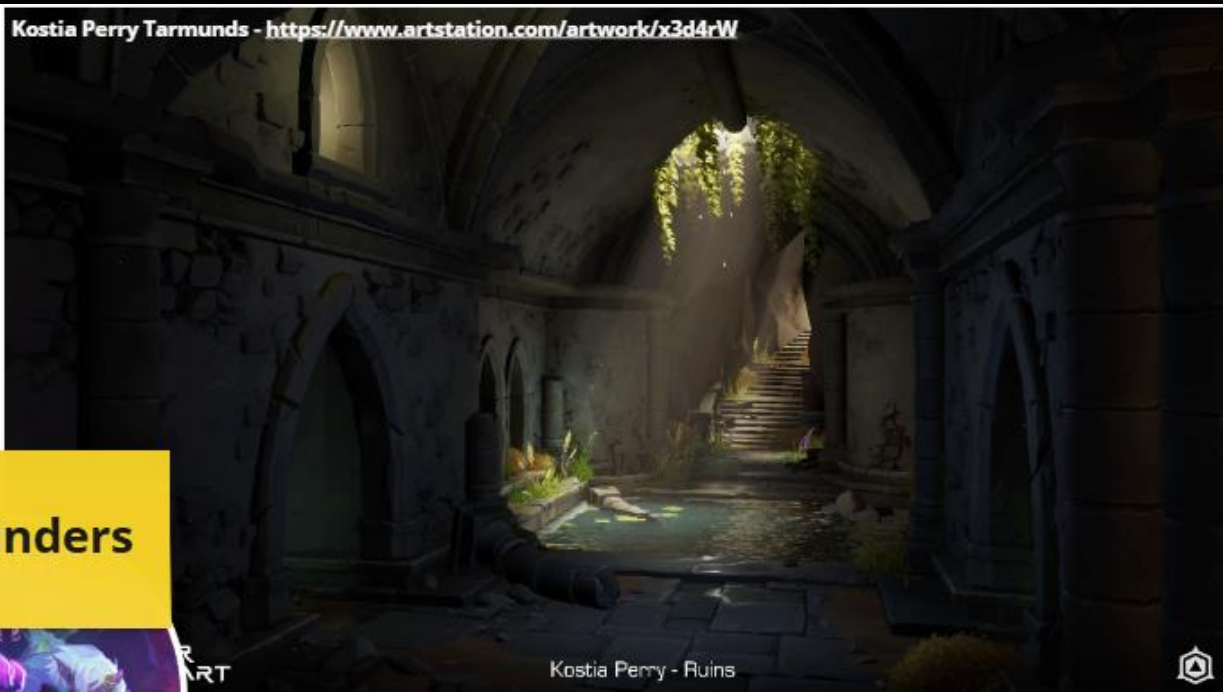
BAD RHINO STUDIOS



wayfinders



Kostia Perry Tarmunds - <https://www.artstation.com/artwork/x3d4rW>



Kostia Perry - Ruins



WAYFINDER

BAD RHINO STUDIOS

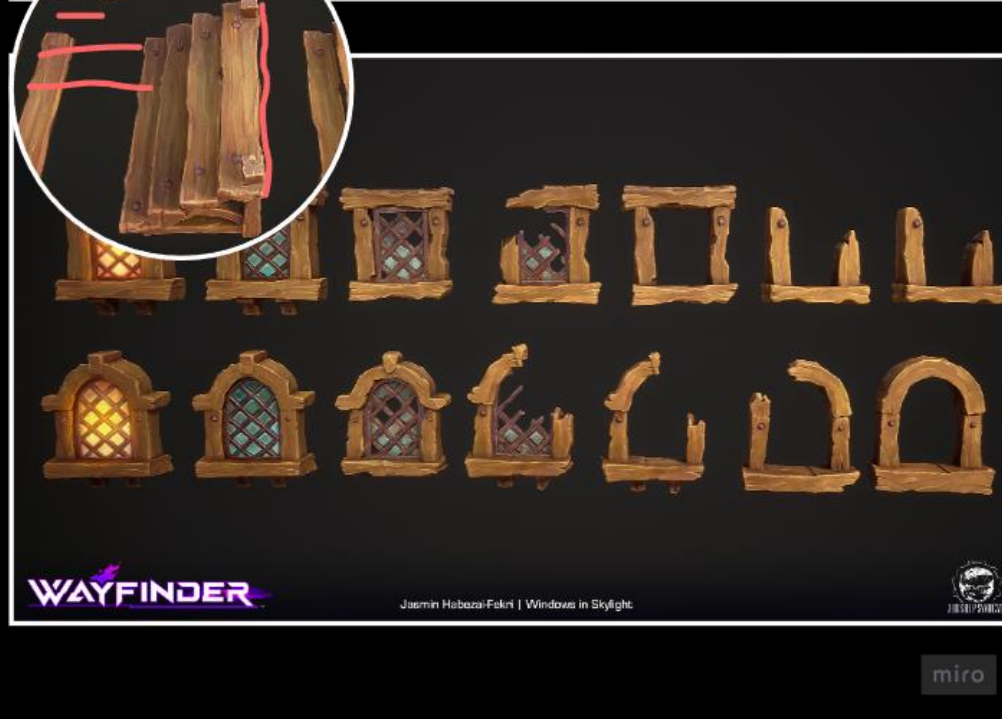
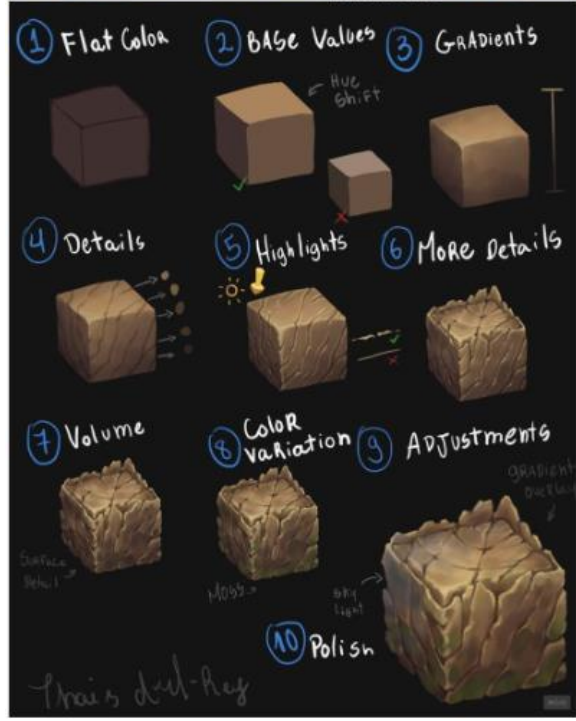




# WAYFINDERS ART STYLE



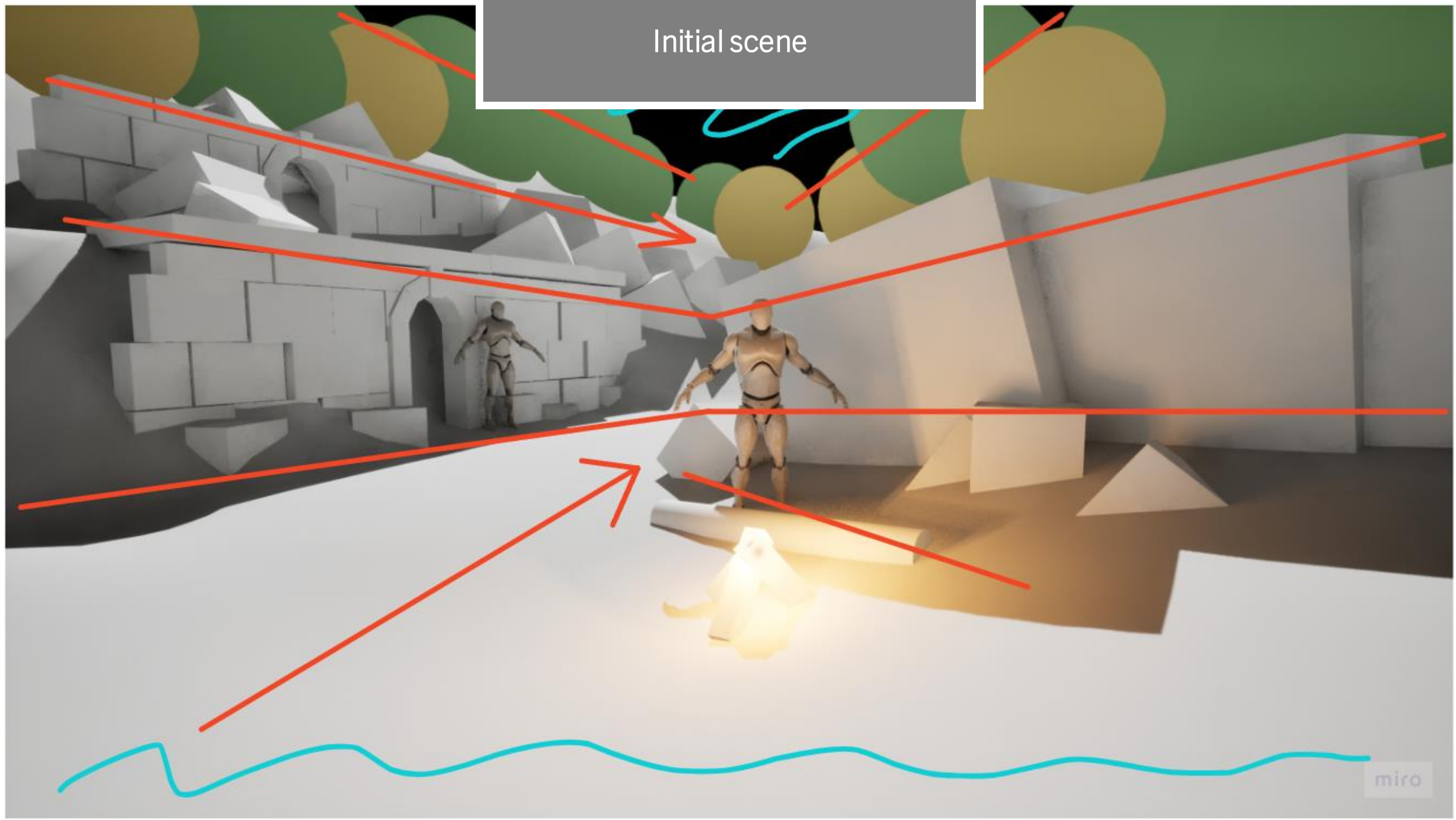
Wayfinder primarily uses sculpted detail and layering materials.



Wayfinders uses strong forms to build up its assets for ease of texturing.



Initial scene





## Blockout

The aim with my render:

- Negative space to not make the scene too polluted.
- Asset lead to the viewer to the focus point.

Lighting assists direction.

**Asset list:**

- Ruins pack, includes materials and set pieces.
- Campsite set pieces and props.
- Tree and grass.

## Positives:

- Leading lines are very good attention to detail to be able to control what the viewer should be looking at
- Blockout very well considers the setup for the environment, it is already made clear that these should be ruins in the final result

## Negatives:

- There is a lack of composition introduced into the current shot. This is especially useful when telling a narrative as you can have the more important assets within a focal area

Consider using any of these, but also, ensure it fits for your scene.

RULE OF THIRDS	FIBONACCI SPIRAL
SYMMETRY	MANDARIN POINT
GOLDEN TRIANGLES	LANDSCAPE DEPTH
FRAMING DEPTH	LEADING LINES
FIBONACCI GRID	LINES AND PATTERNS

These overlays can be found on the Fab store page

# Idea and research

Real life references and concept art

Industry and artist references

An asset list may be very useful to note down the different key features you've referenced here

Jaden recommended using stronger forms of composition to better help make the scene more digestible and help the visual flow.

Asset List Example						
Assets +						
All Asset Name	# Time (Hours)	Blockout	High Poly	Texturing	Type	Complete?
Asset 1		Not started	Not started	Not started		<input type="checkbox"/>
Asset 2		Not started	Not started	Not started		<input type="checkbox"/>
Asset 3		Not started	Not started	Not started		<input type="checkbox"/>
Asset 4		Not started	Not started	Not started		<input type="checkbox"/>
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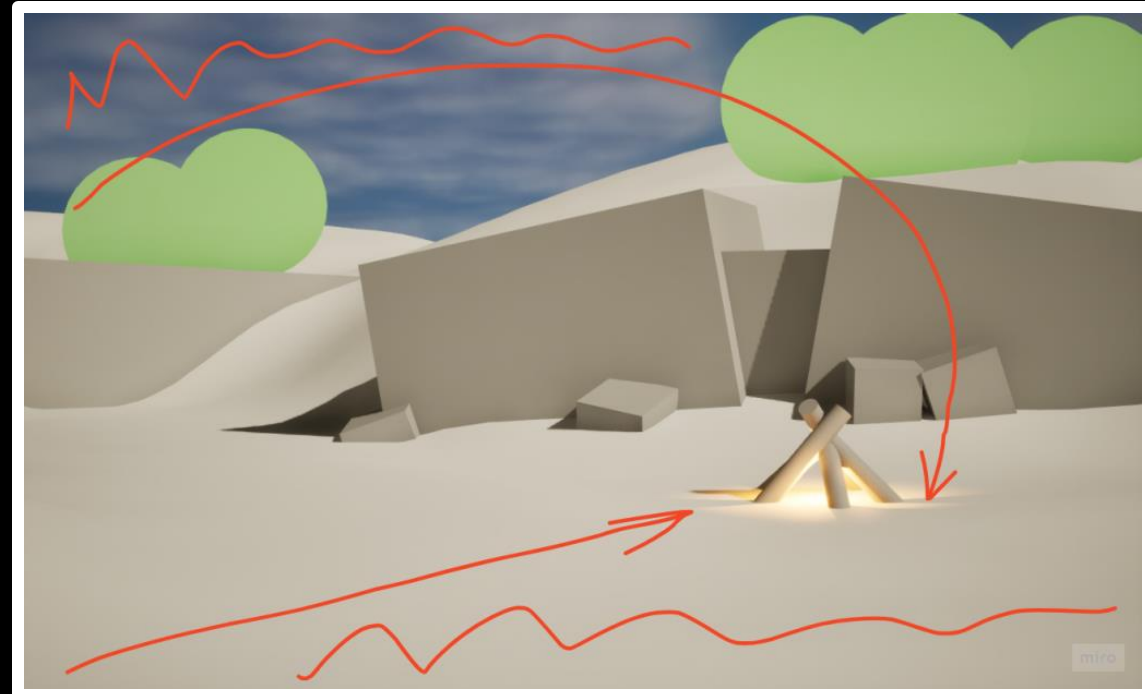
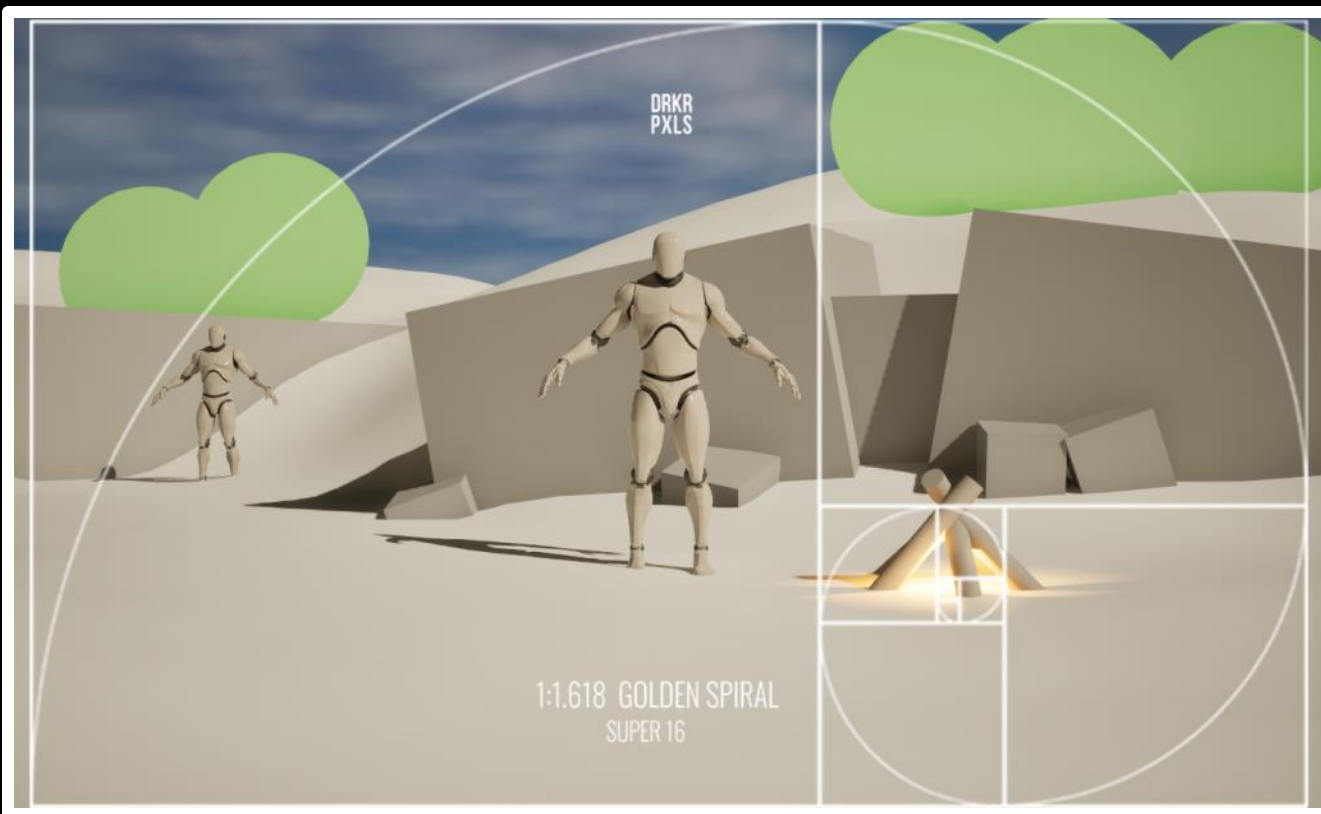
Asset Name	# Time (Hours)	🌑 Blackout	🌞 High Poly	🎨 Texturing	📁 Type	✓ Complete?
Asset 1		🌑 Not started	🌞 Not started	🎨 Not started		<input type="checkbox"/>
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Asset 3		🌑 Not started	🌞 Not started	🎨 Not started		<input type="checkbox"/>
Asset 4		🌑 Not started	🌞 Not started	🎨 Not started		<input type="checkbox"/>
Asset 5		🌑 Not started	🌞 Not started	🎨 Not started		<input type="checkbox"/>
Asset 6		🌑 Not started	🌞 Not started	🎨 Not started		<input type="checkbox"/>



# RESPONDING TO FEEDBACK

Jaden suggested using the golden ratio to help guide the viewers eye throughout the scene.

This better shows off the quality of the assets throughout the level.



This simpler block out and use of overlays helped me figure out how the scene functions.





# DOWNSCALING

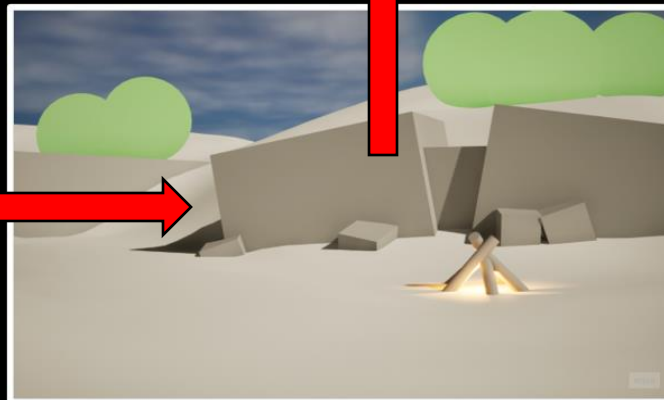
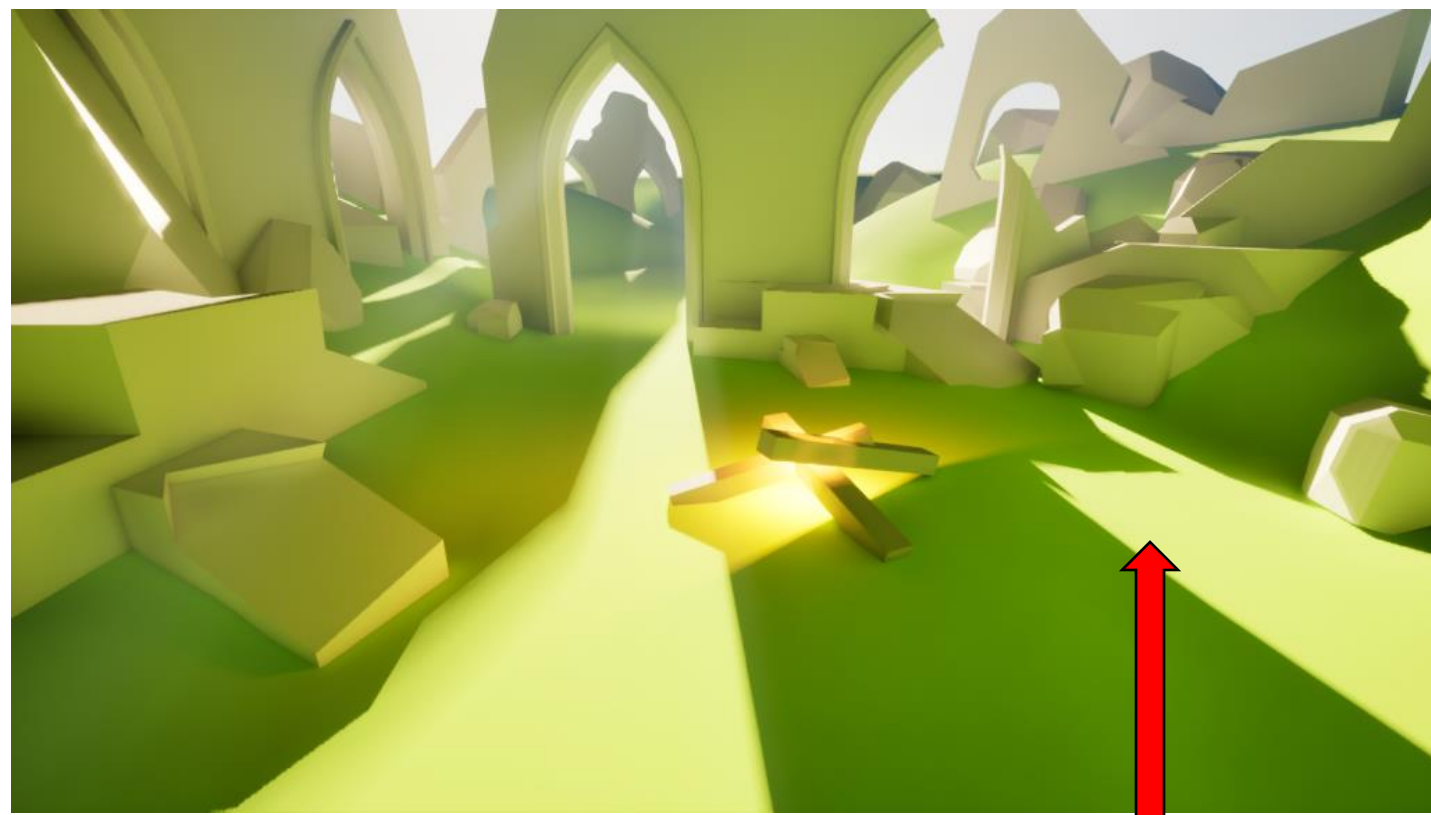
During a lesson, a lecturer suggested downscaling my scene, and to also think about methods of modularity with my assets.

The new blockout primarily focuses on reusable assets.

I decided to reorganize my scene, focusing on priority workflows.

This helps me to create less assets whilst creating a more complete scene.

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# BLOCKOUT COMPOSITION



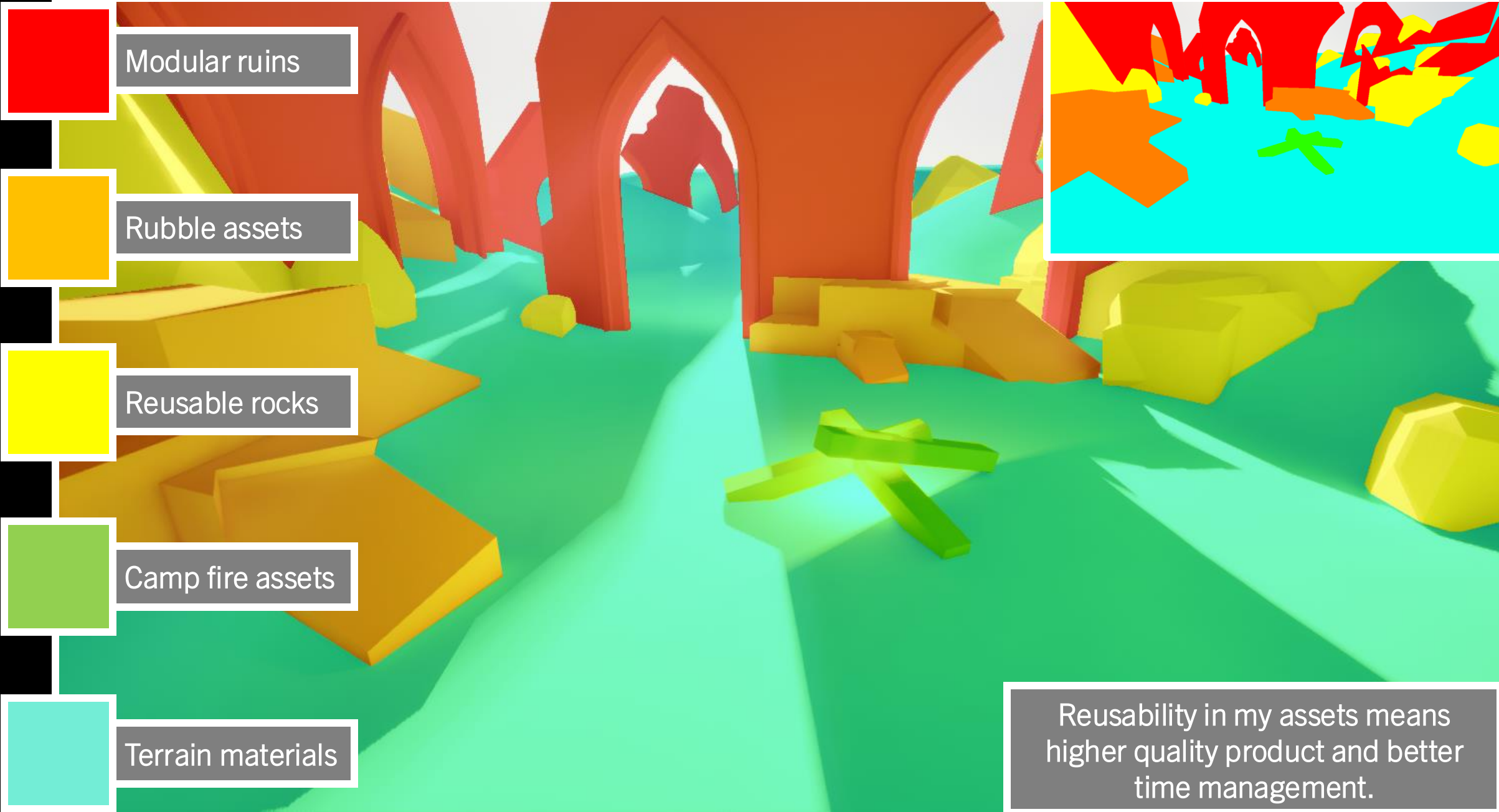


# BLOCKOUT COMPOSITION



The viewers eyes are led across the assets.

# ASSET LIST AND MODULARITY





# PRESENTATION FEEDBACK

One of the most important pieces of feedback from the presentation was texture usage and playability.

Texture usage is important, because of the brief requirements.

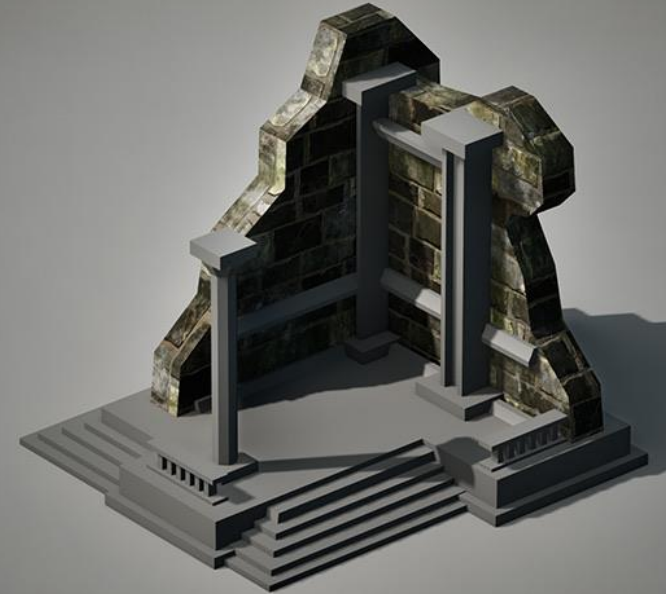
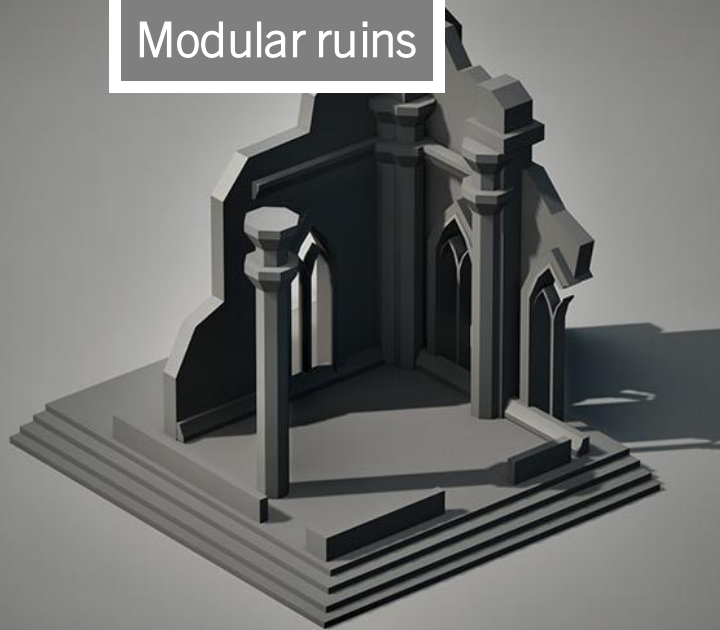


This is a basic breakdown of the textures I plan to use.

Some texture sets may be combined to increase performance or allow for more assets.

# WORKFLOW EXAMPLE

Modular ruins



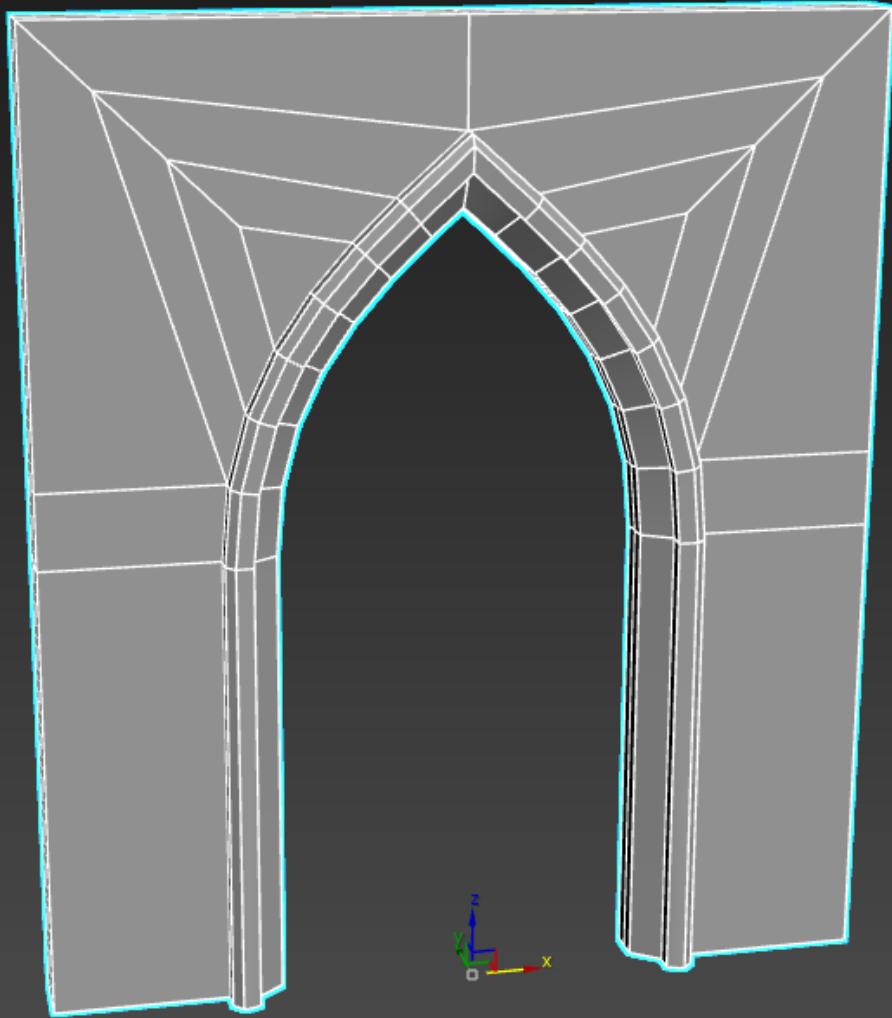
Looking into how others structure their modular kits.



Using a mixture of geometry and materials to create a ruins.



# INITIAL BLOCKOUT

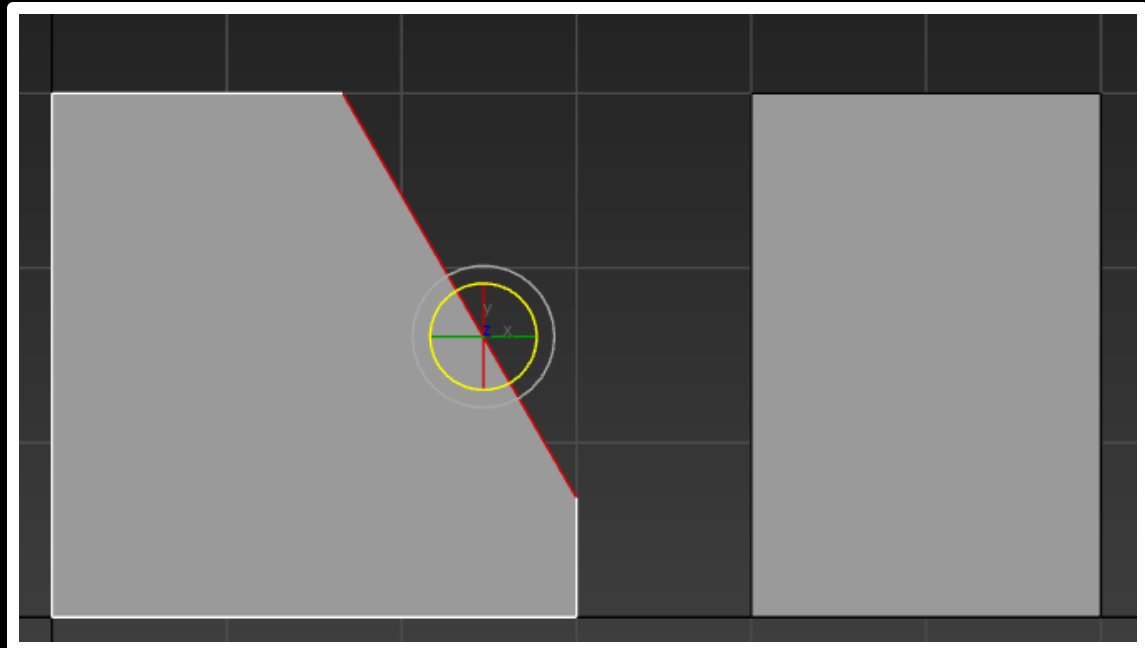


I based the theme of the pieces on a mixture of gothic and medieval architecture.

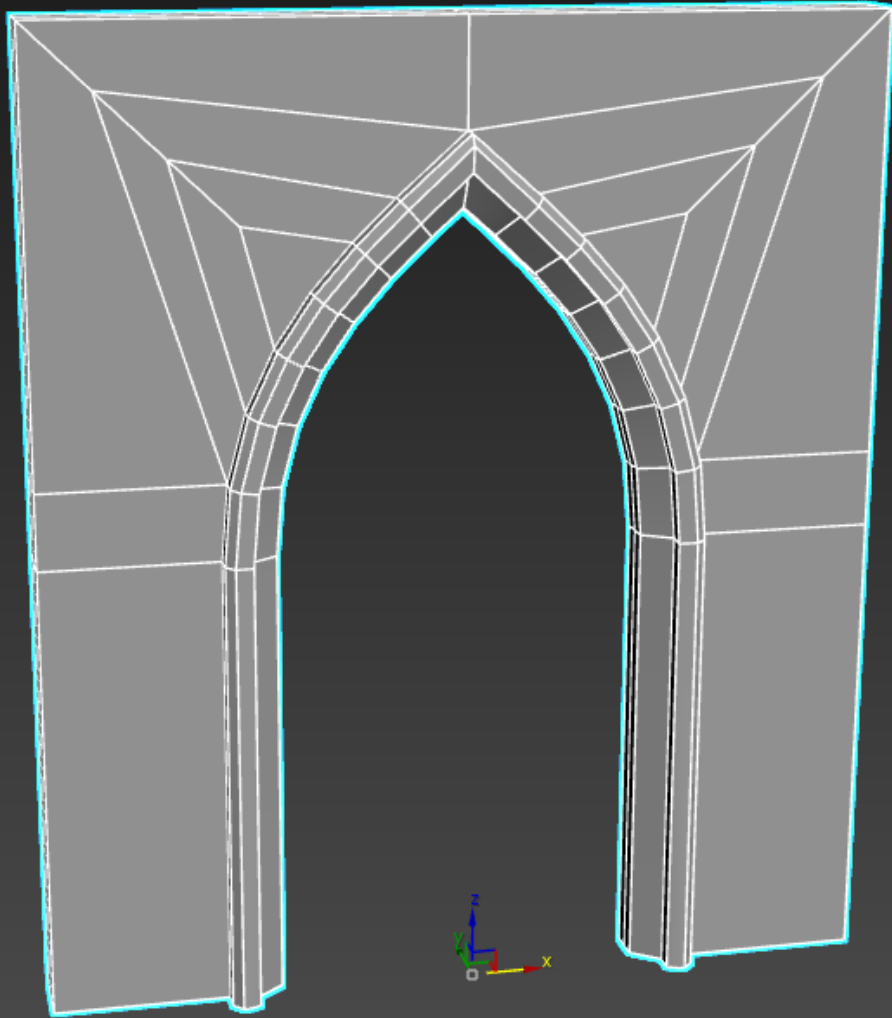
Kit so far



Cutting slices into the walls to create a more ruin aesthetic .



# INITIAL BLOCKOUT

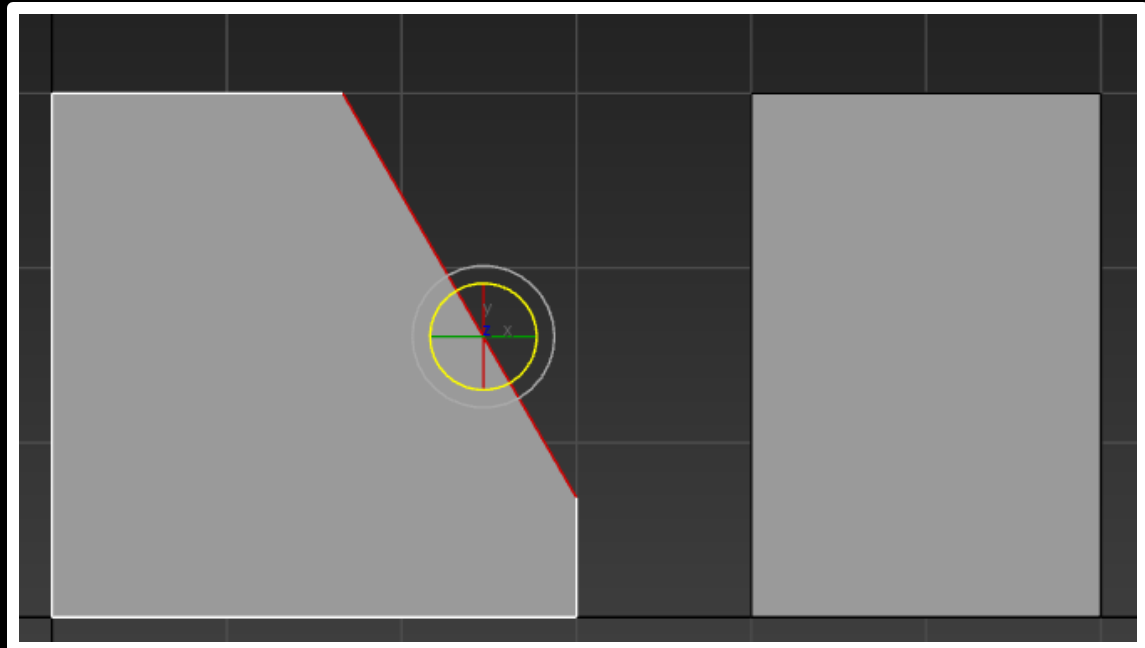


I based the theme of the pieces on a mixture of gothic and medieval architecture.

Kit so far



Cutting slices into the walls to create a more ruin aesthetic .





# WAYFINDERS STONE RUINS

Wayfinders uses full on sculpted assets. To save time and improve modularity, I plan on using a mixture of geometry and tileable materials.

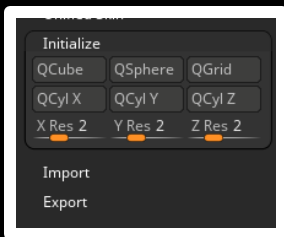


WAYFINDER

Jasmin Habezai-Fekri | Modular Set for Skylight - Stone Bases and Toppers



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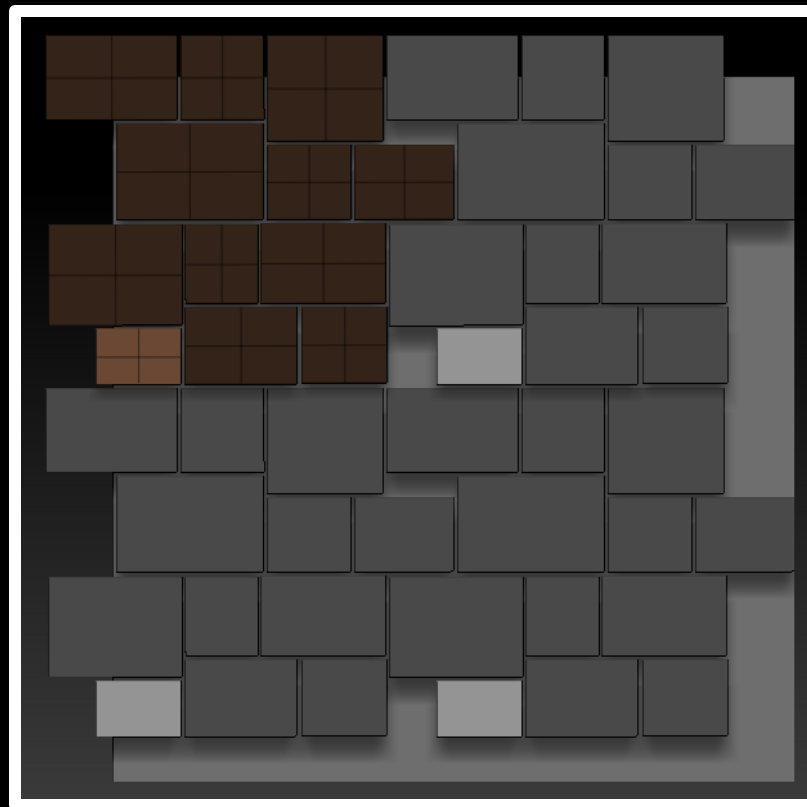
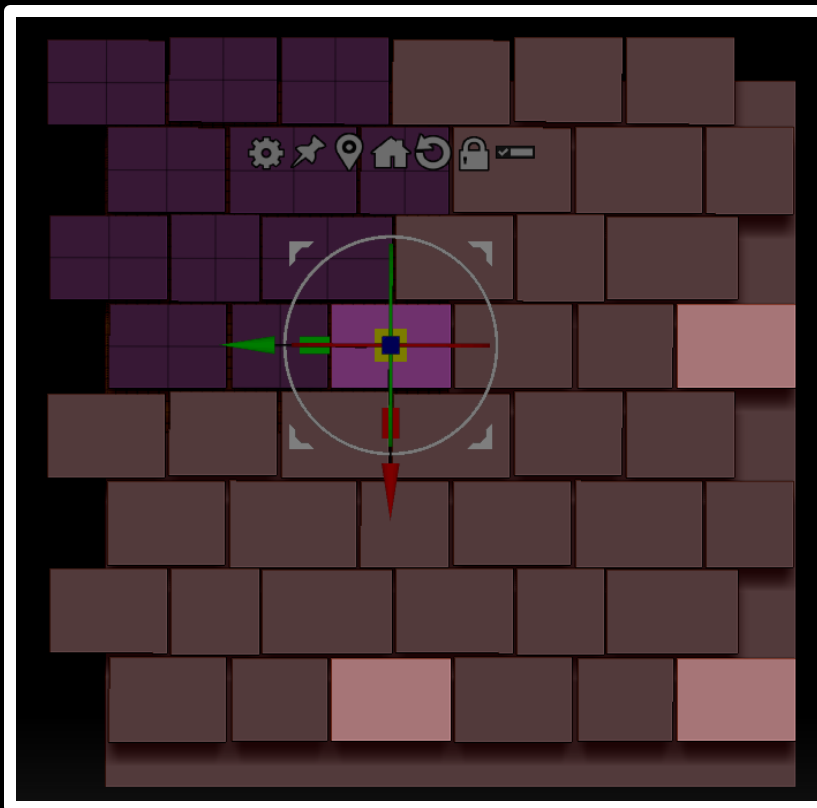
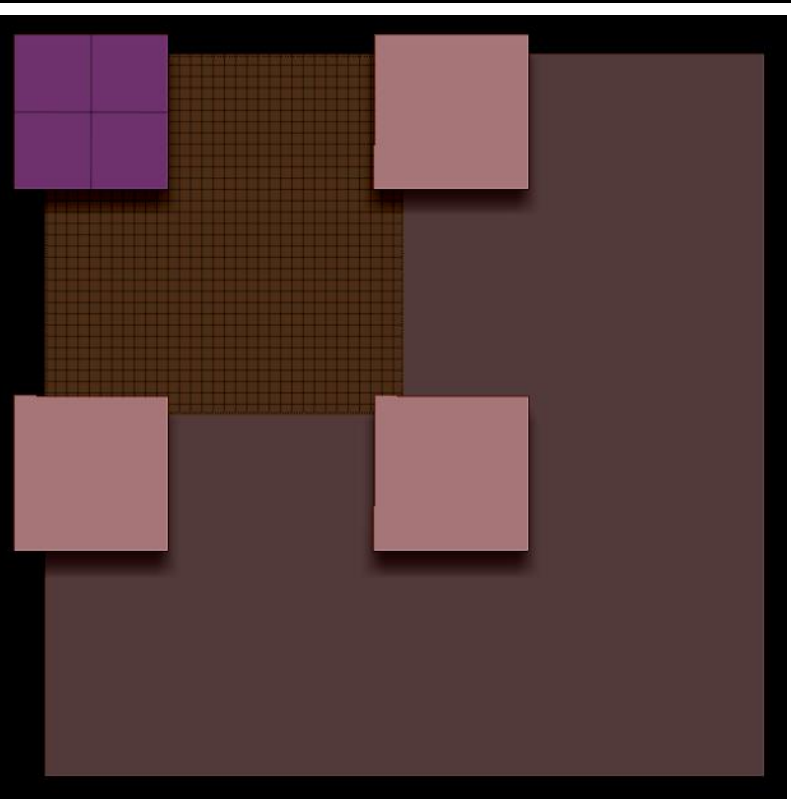
# MATERIALS

## STONE WALL MATERIAL

I decided to sculp my material in Zbrush, this was because I felt that the results would better mirror Wayfinders sculpted style.

Using symmetry, I built a basic bock pattern.

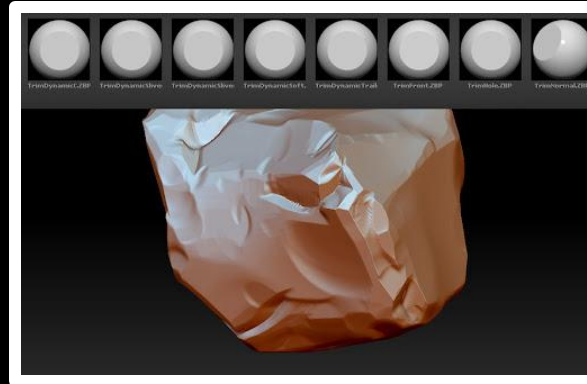
After blocking out the pattern, I used the move tool to add depth to the brick pattern.





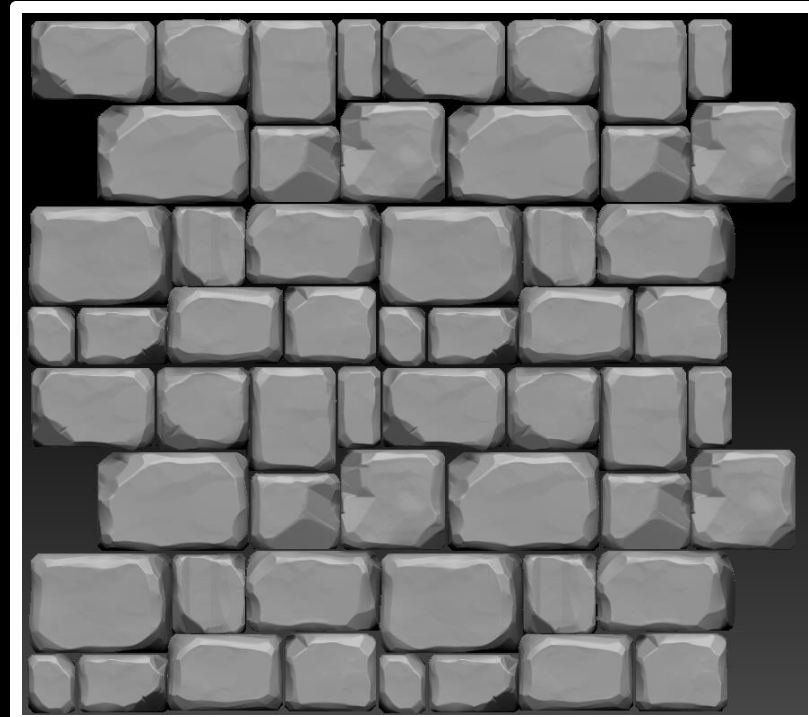
# MATERIALS

## STONE WALL MATERIAL

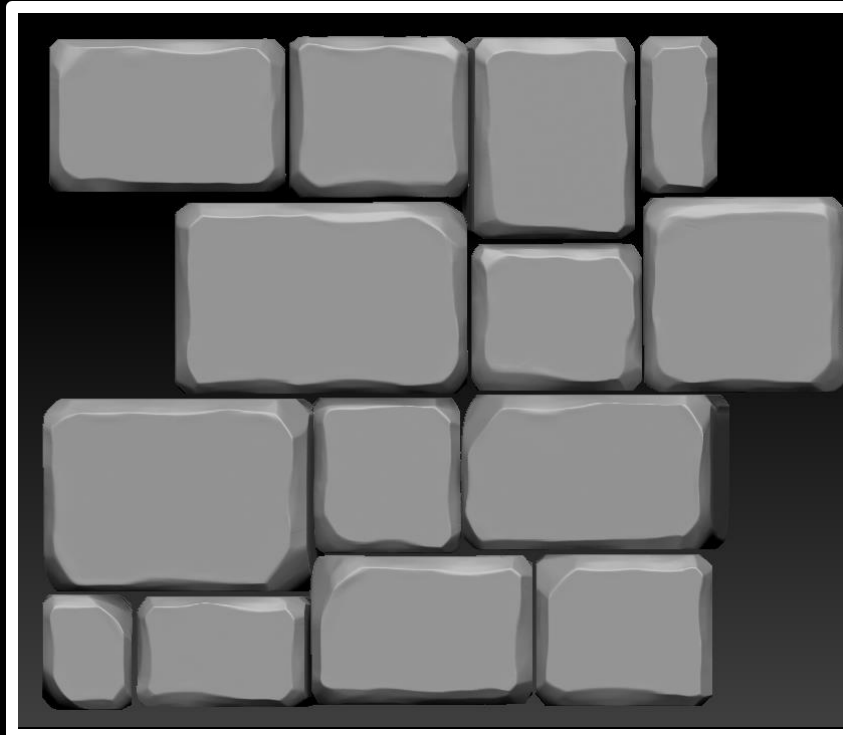


I further rotated and moved the brick to make the material look older.

After, breaking up the tileable aspect, I then chamfered the edges.



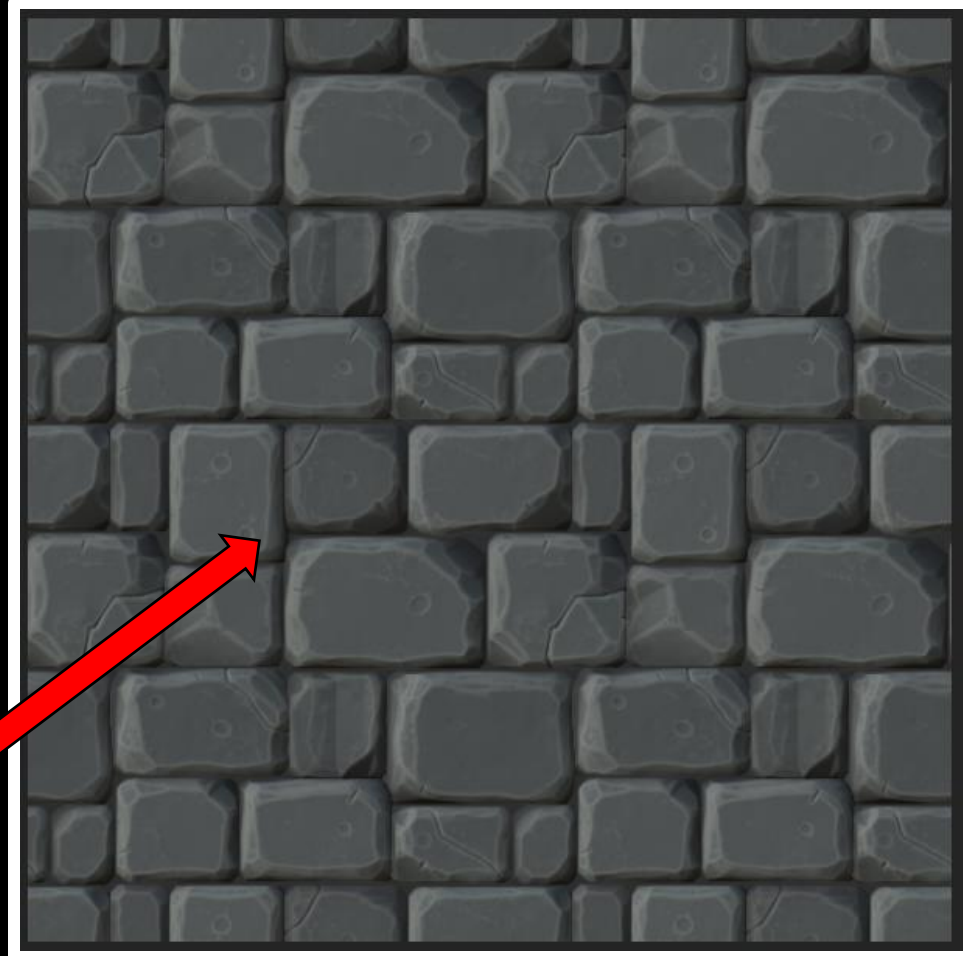
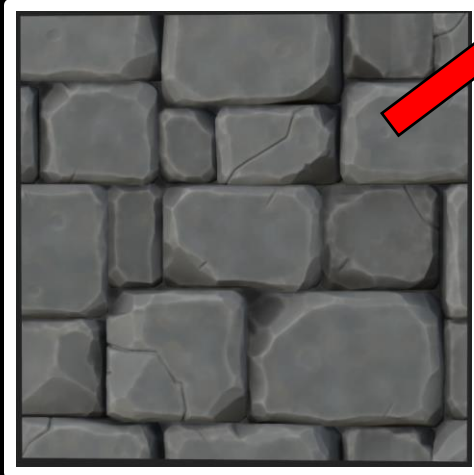
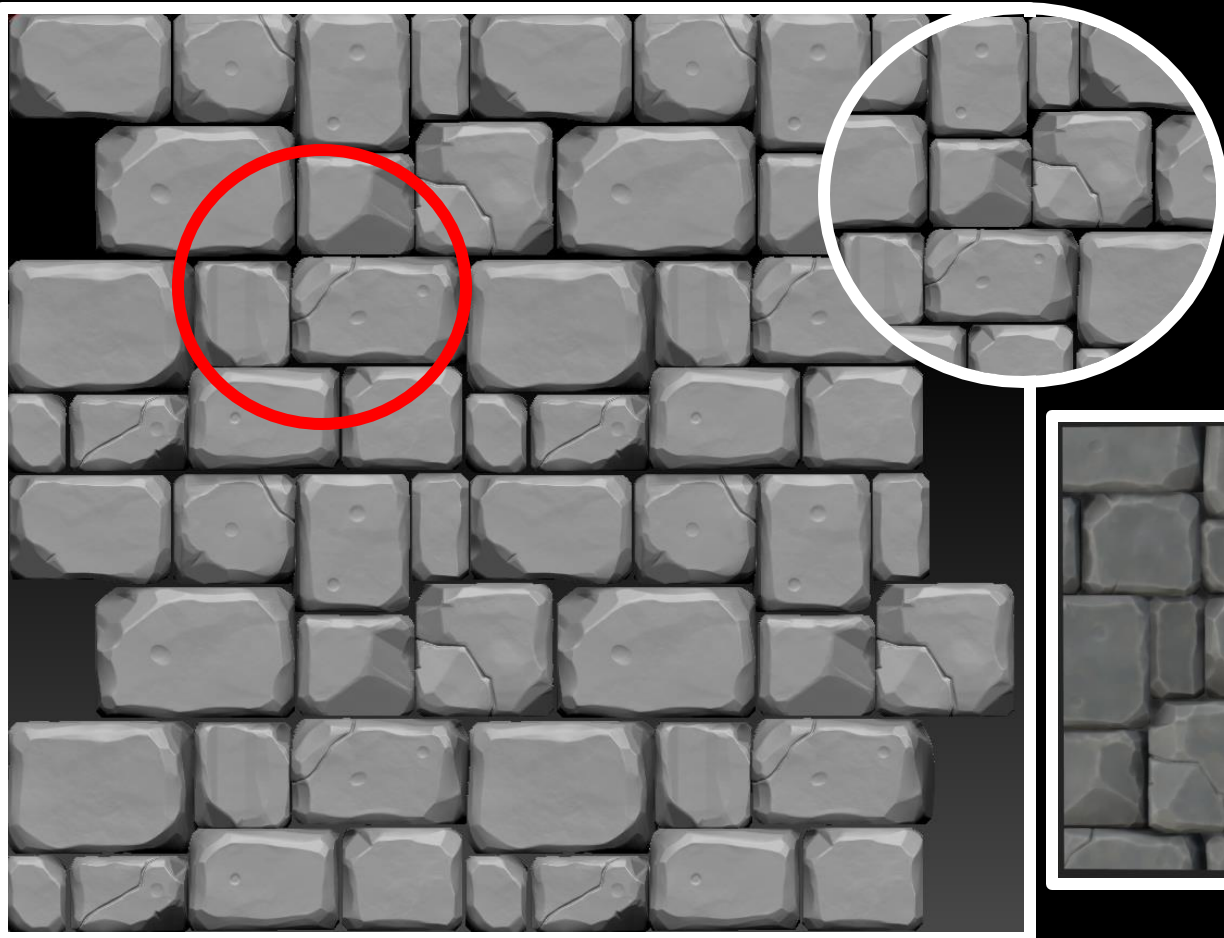
I then used the cut tool to break up the brick, this makes them look older and more random.



# MATERIALS

## STONE WALL MATERIAL

Before exporting the highpoly, I added cracks and dents. This adds to the bricks age

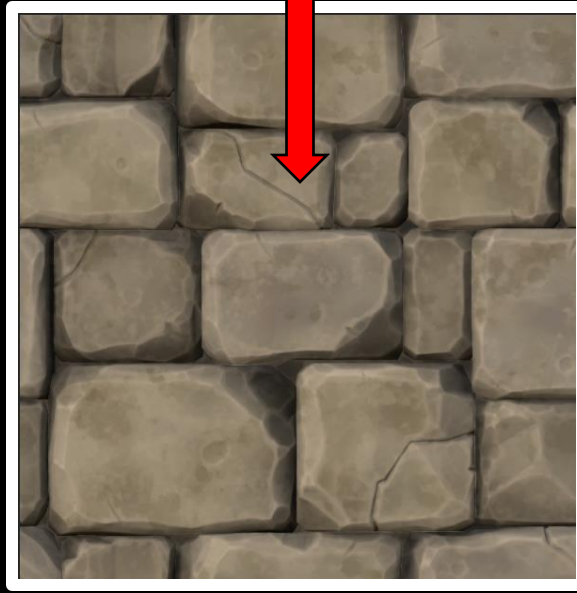
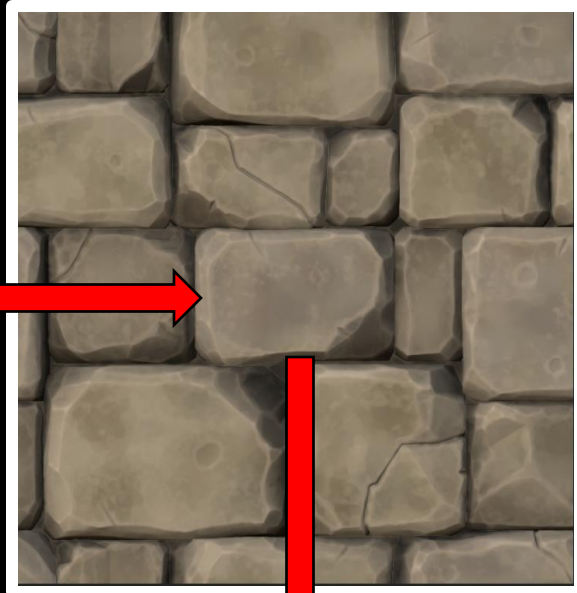
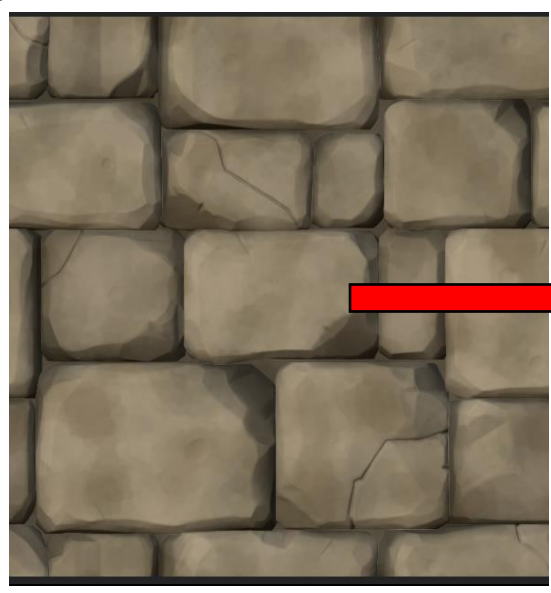


I then exported the material into substance and baked it onto a plane; I then tested the tileability.



# MATERIALS

## STONE WALL MATERIAL



I built up the levels of details to quickly and concisely bring the texture together.

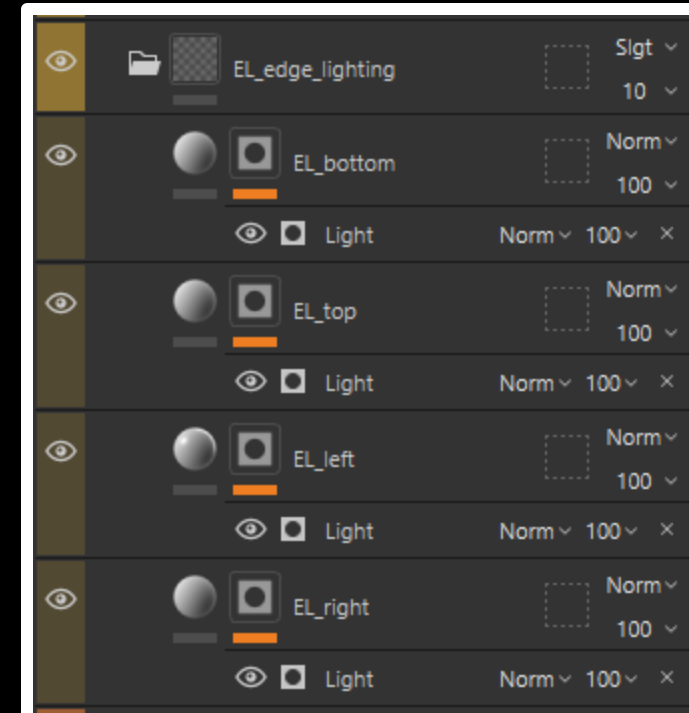
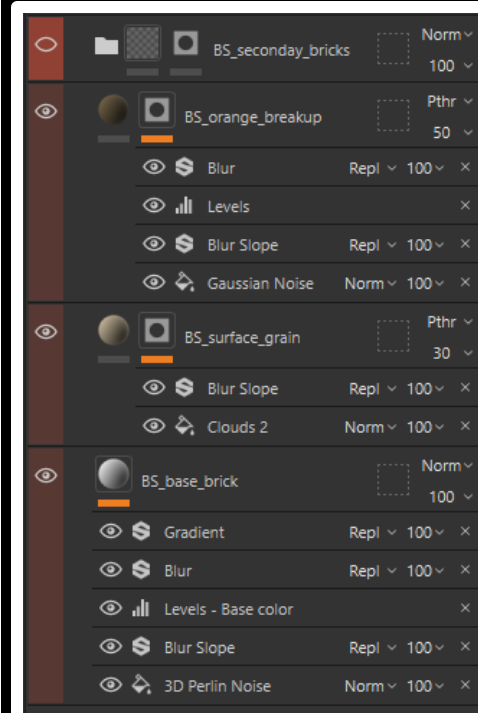


# MATERIALS

## STONE WALL MATERIAL



I like using slope blur as it allowed me to fracture the texture and follow the Wayfinder style.

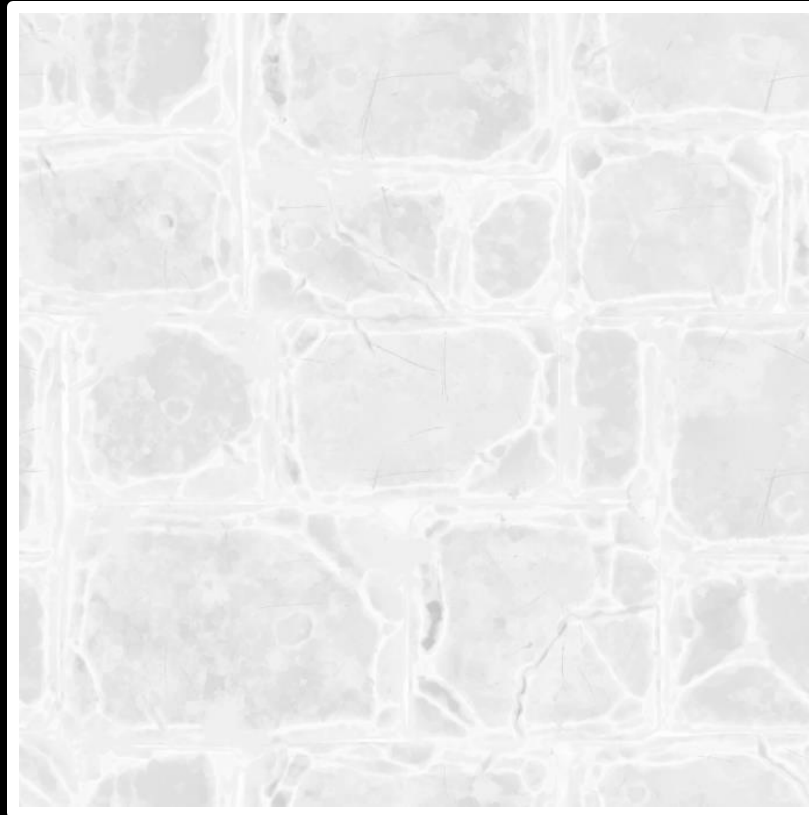
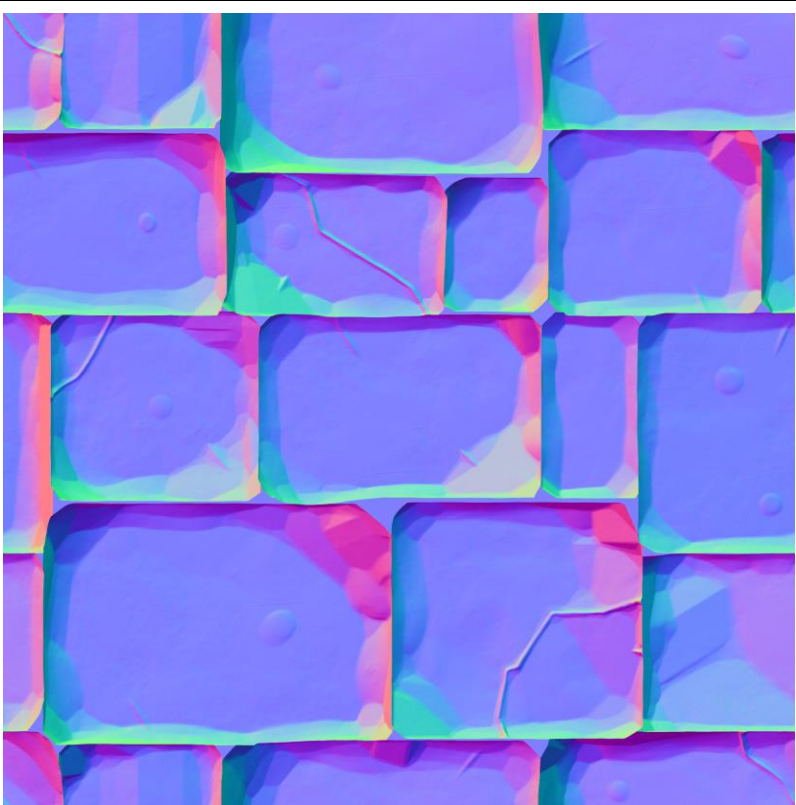


By using a mixture of lighting, curvature and AO, I added depth to the material, helping it stick out.

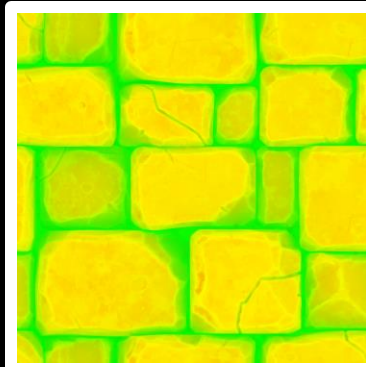


# MATERIALS

## STONE WALL MATERIAL



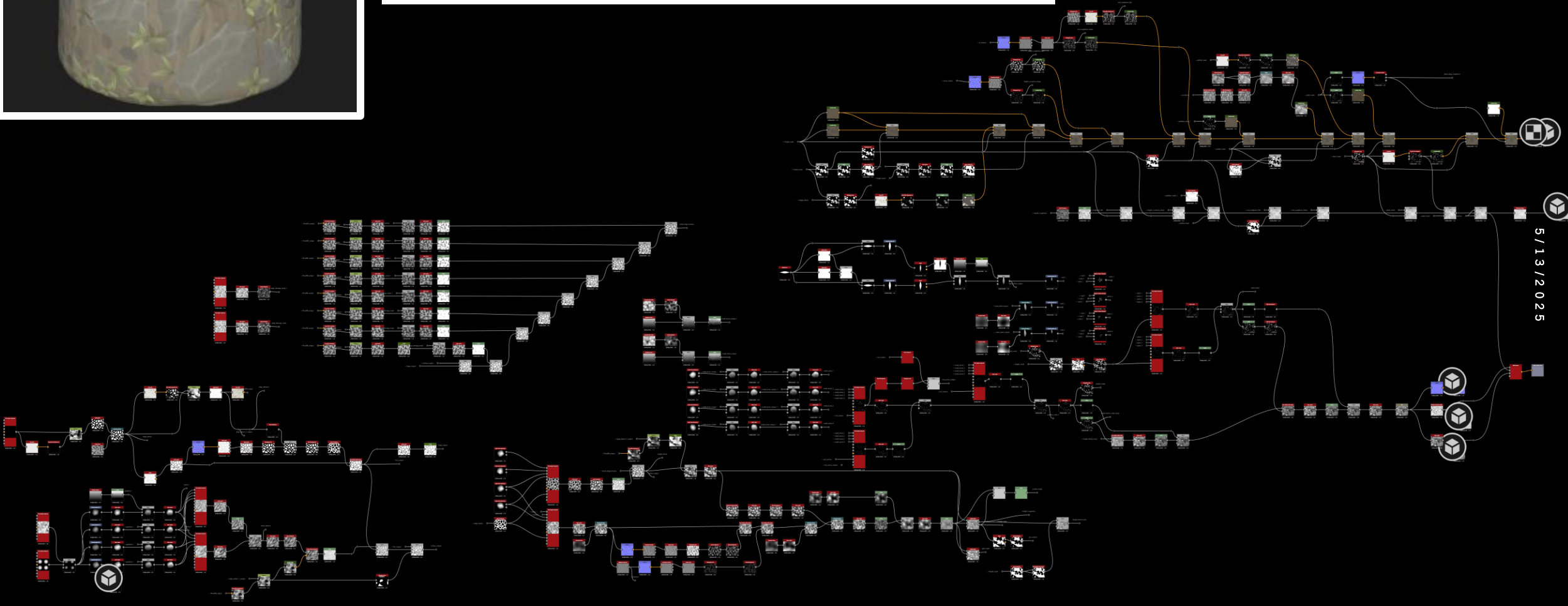
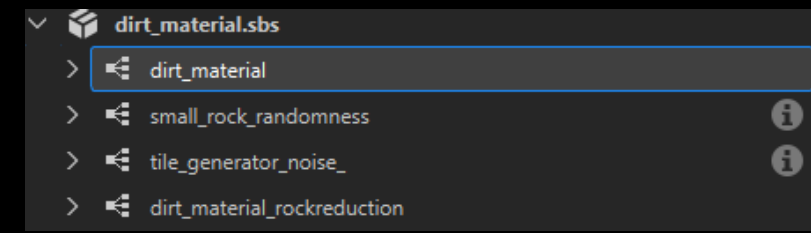
Packing the height, ao and roughness help to reduce memory cost via the amount of maps imported into engine.



# MATERIALS

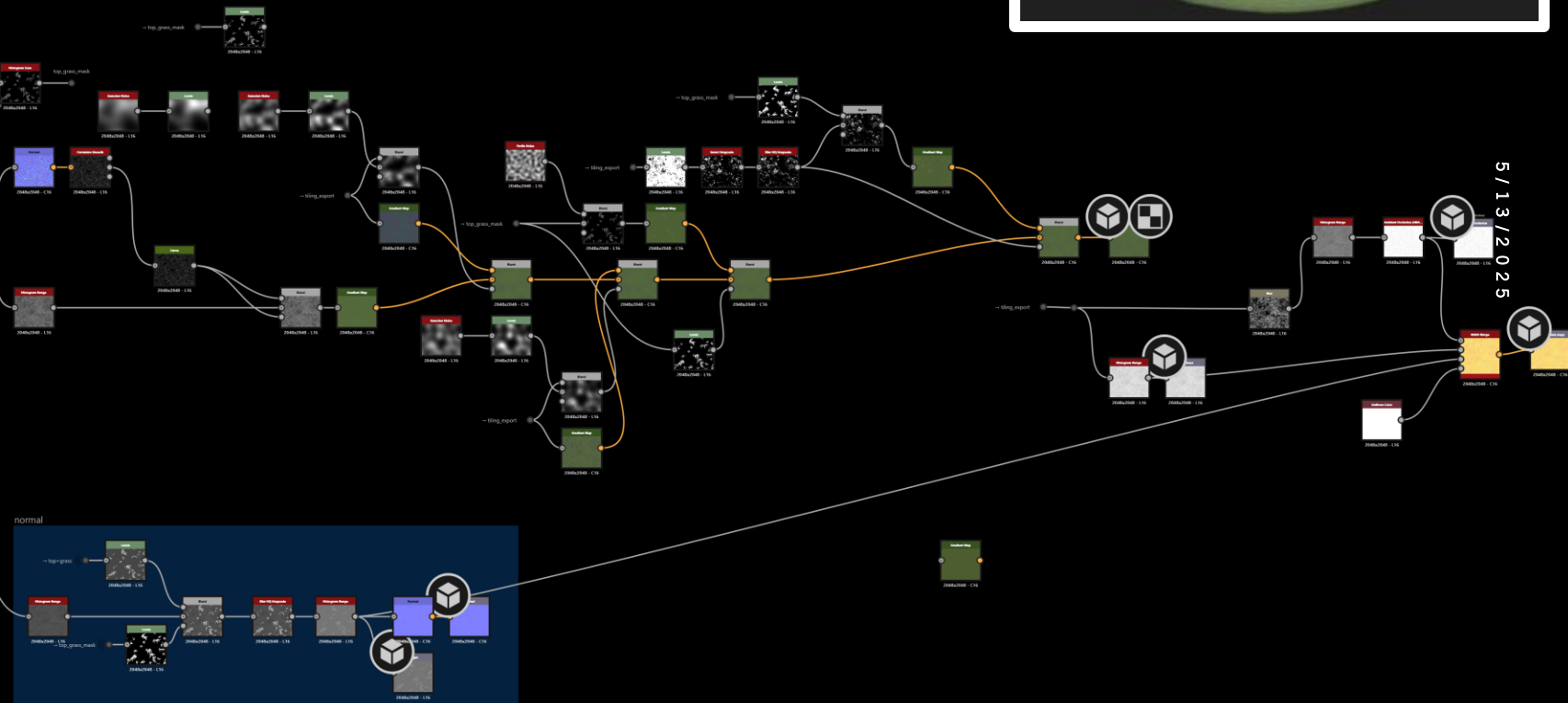
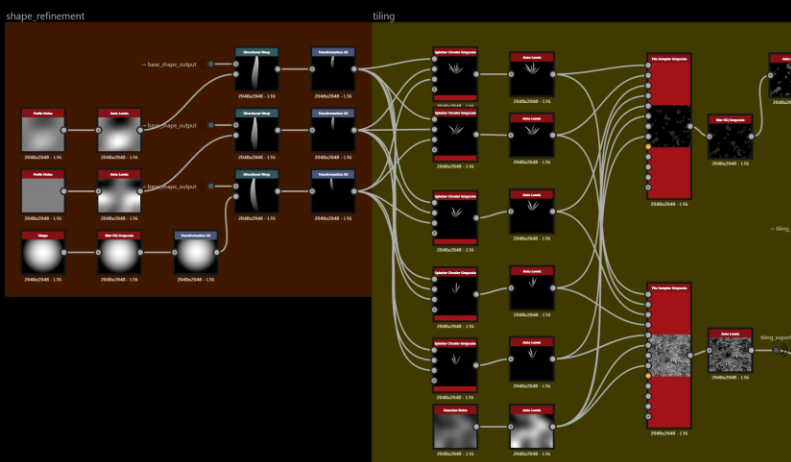
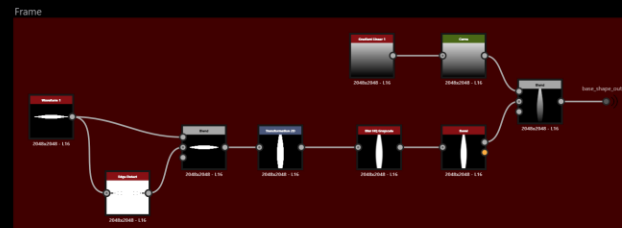
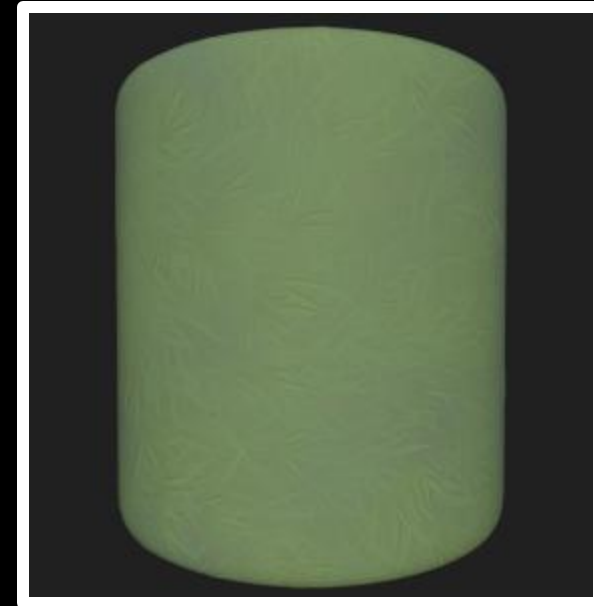
## LANDSCAPE MATERIALS

I did use subgraphs to clear up space and to make inputs for random features such as rocks.





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# MATERIALS

For the soil material, I did altered the stone material to reduce the stones.



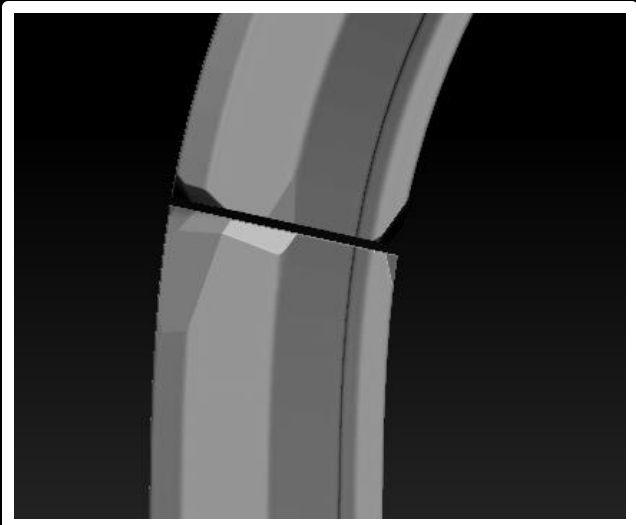
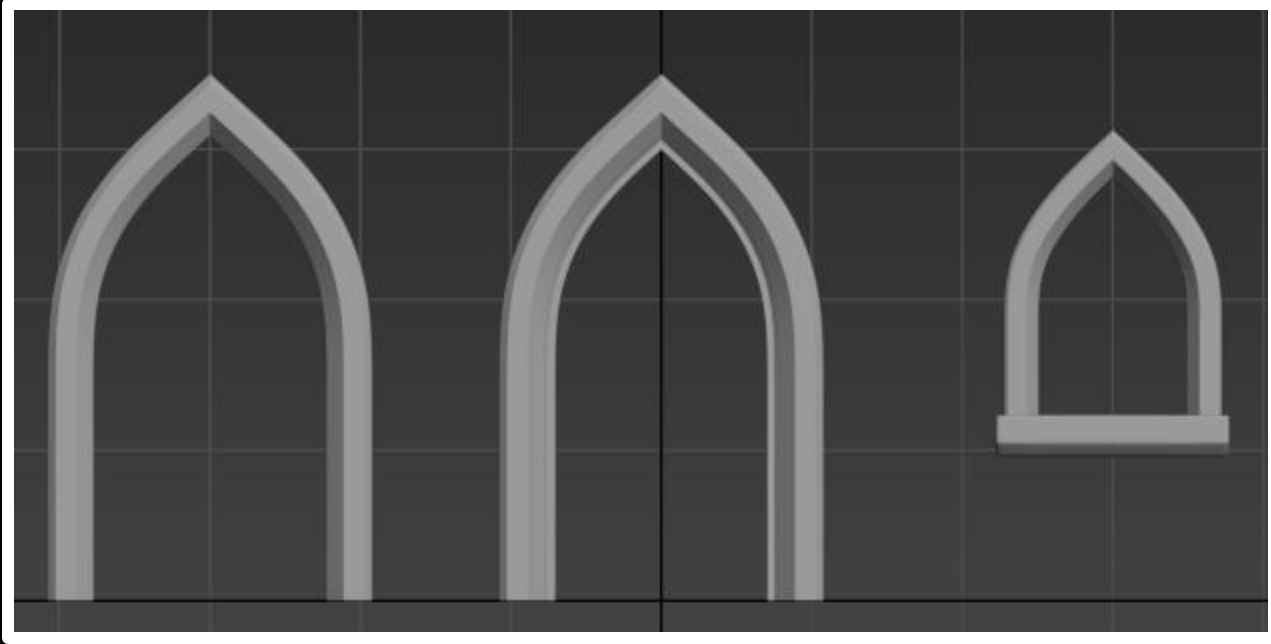
I then used a basic landscape material to paint the ground.

To make the stone material resemble Wayfinders, I applied a parallax occlusion to add depth, this make the brick pop out more.



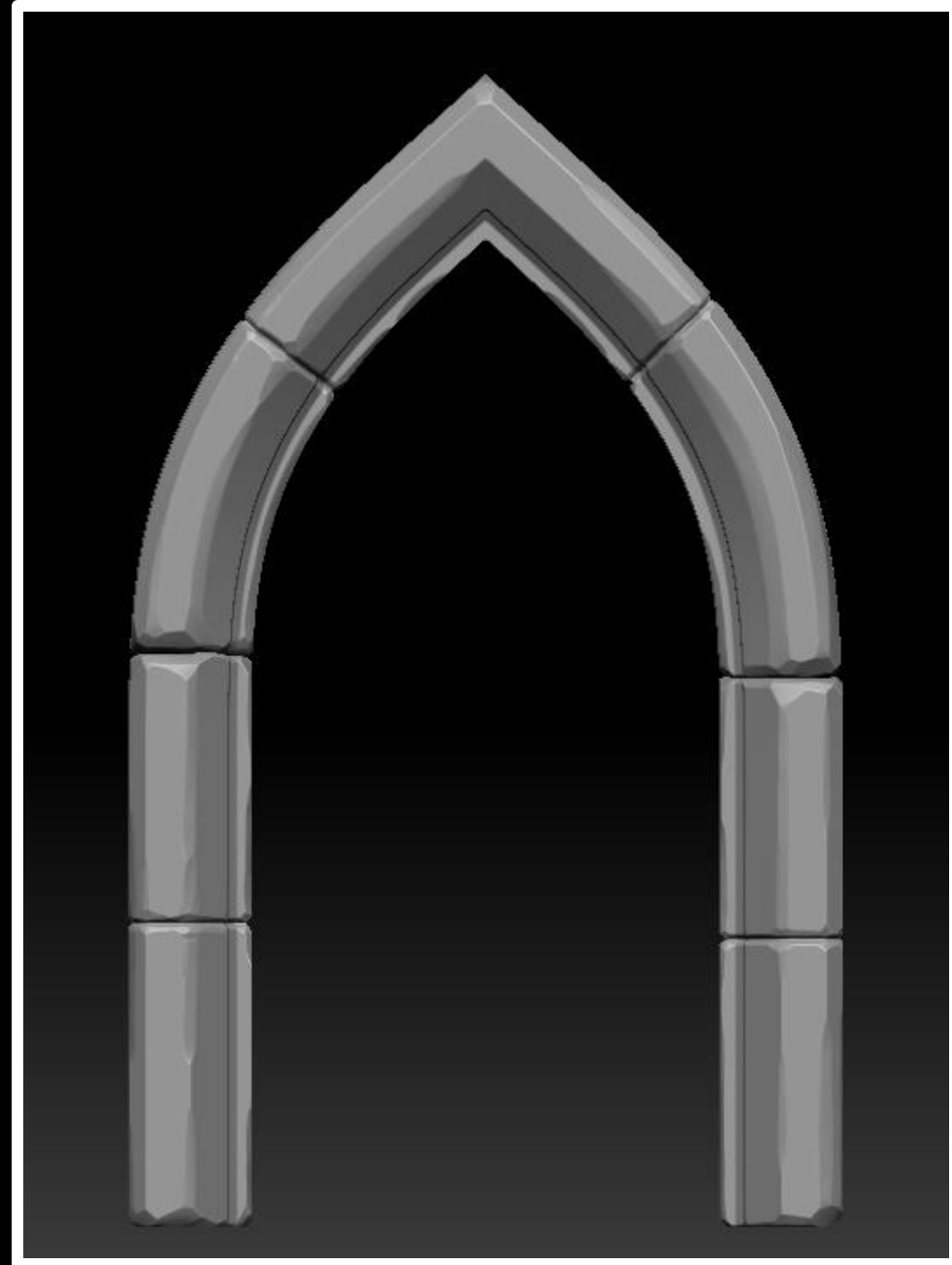
# MODULAR KIT

## STONE ASSETS



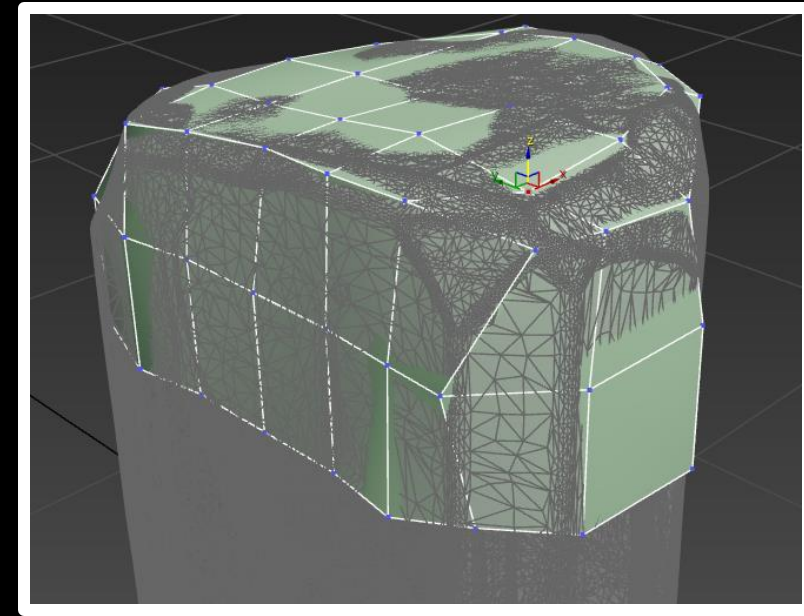
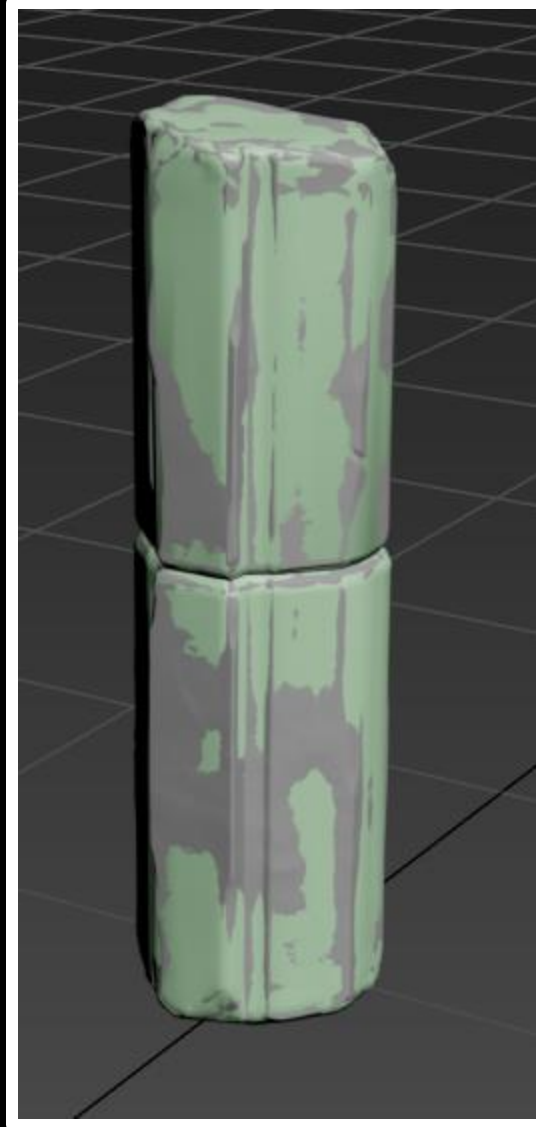
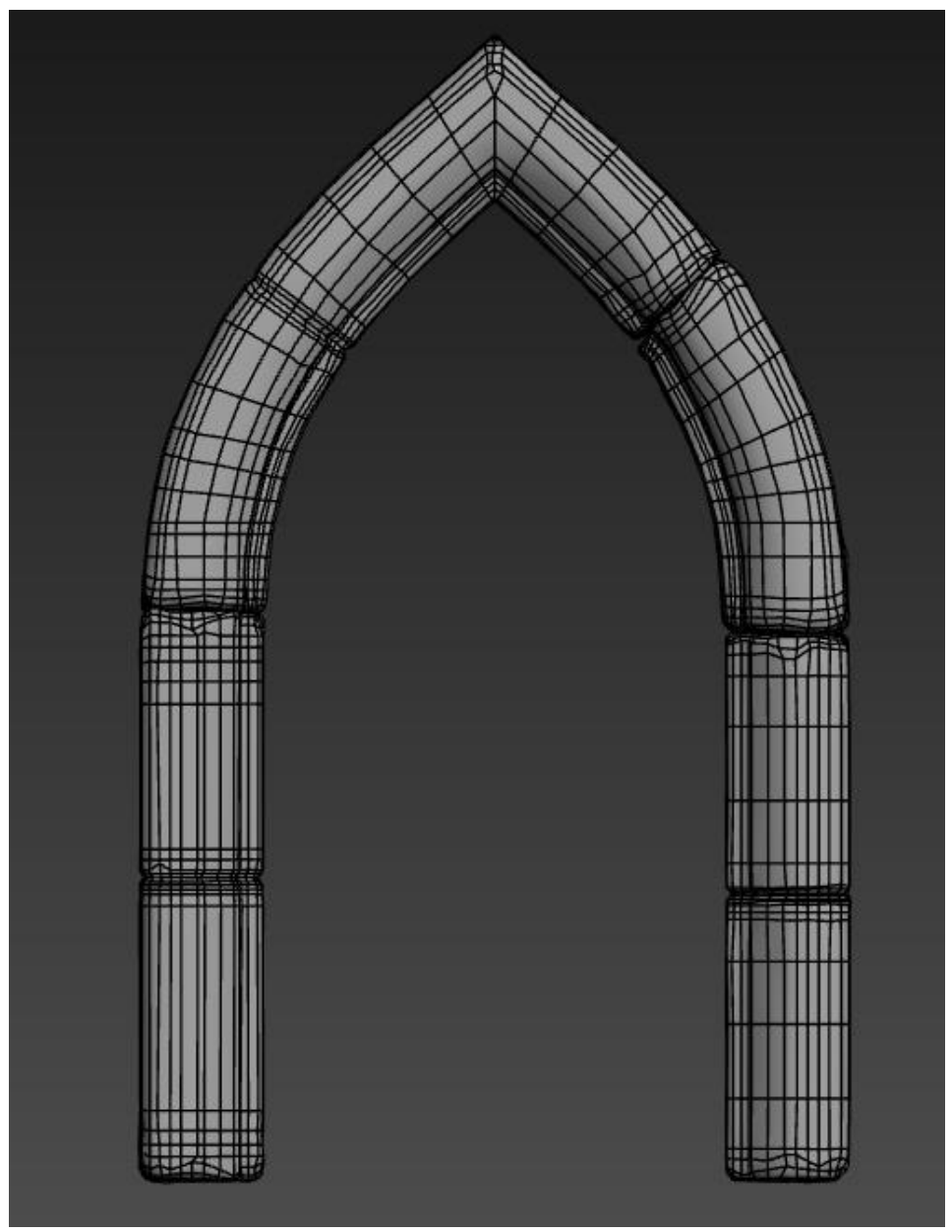
I followed a similar process to the brick material when it came to sculpting.

Using the blockout, I cut out segments with the cut tool and then softened them with trim brushed.



# MODULAR KIT

## STONE ASSETS



Instead of using Zremesher, I decided to make my low poly in 3ds max, this meant I could better align the mesh whilst having better uv's and topology.

When it came to the low poly, I tried to match the vertices with the silhouette, this makes a more dynamic asset.

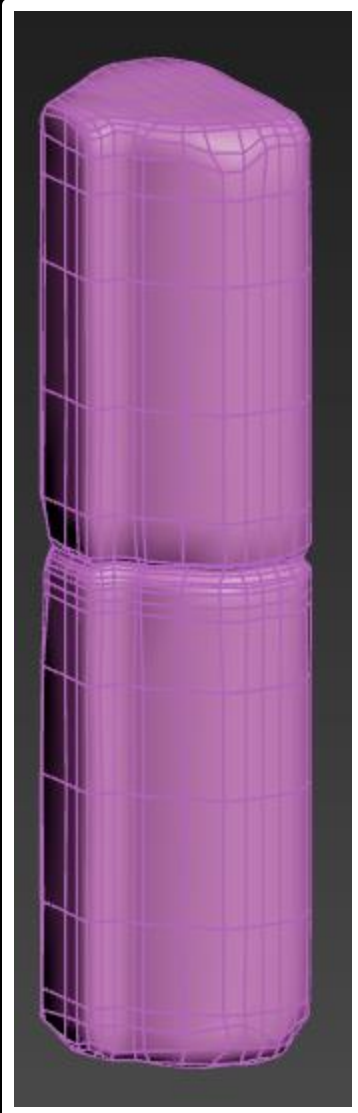
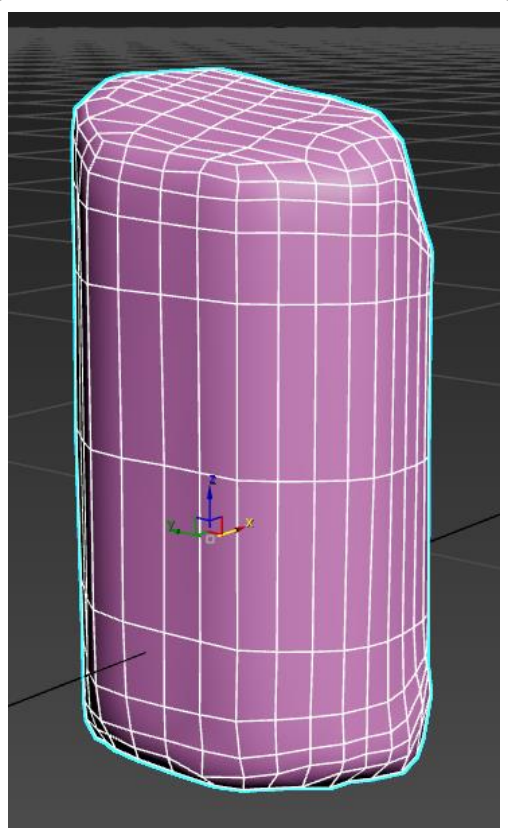


# MODULAR KIT

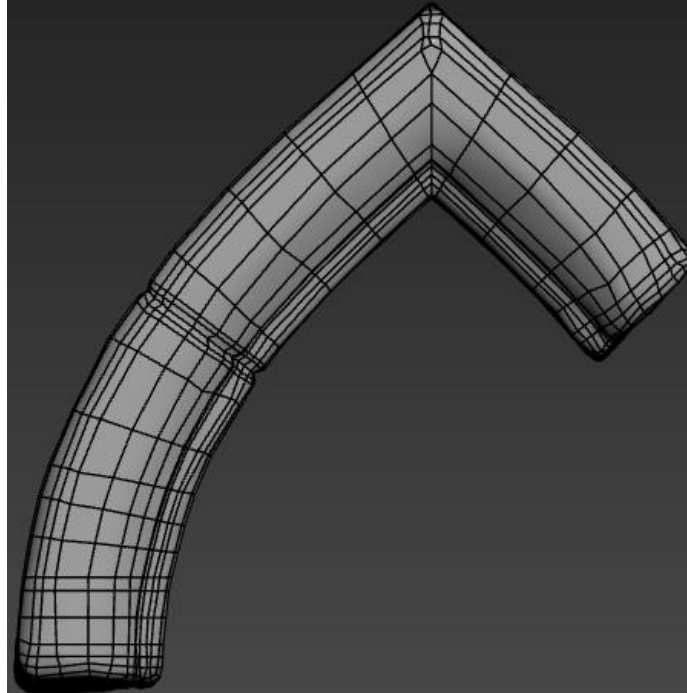
## STONE ASSETS

I've always found working with auto retopology to be annoying, the edge loops cause many issues with unwrapping and refinement.

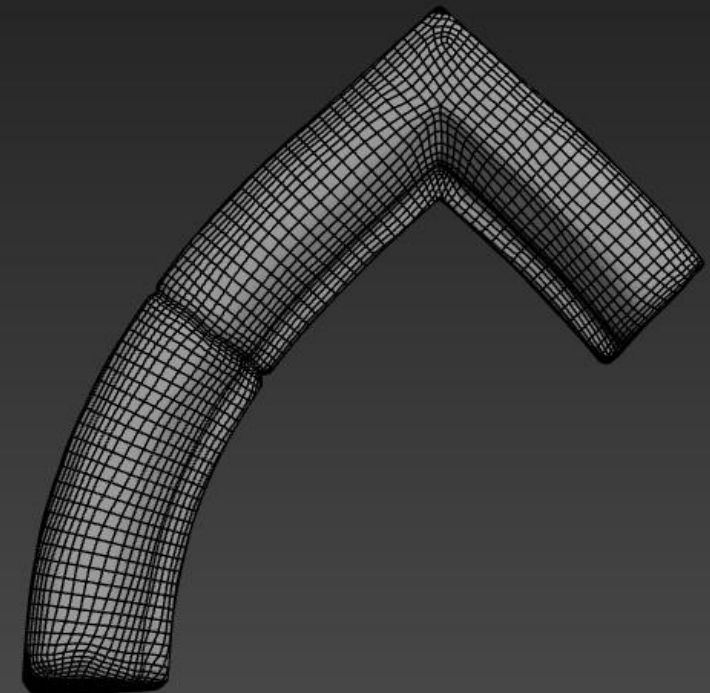
Low poly column examples.



Manual retopology

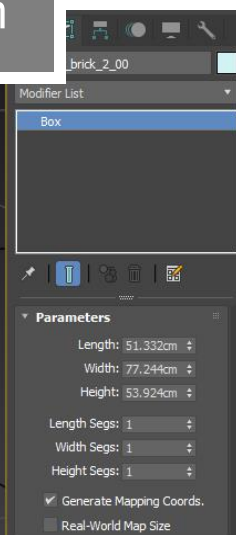
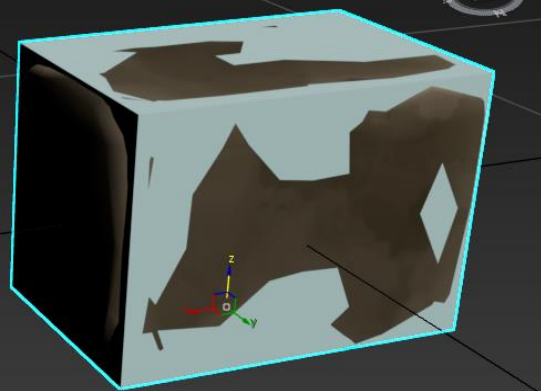


Zremesher at 1k



Manual retopology does take longer.

Custom collision



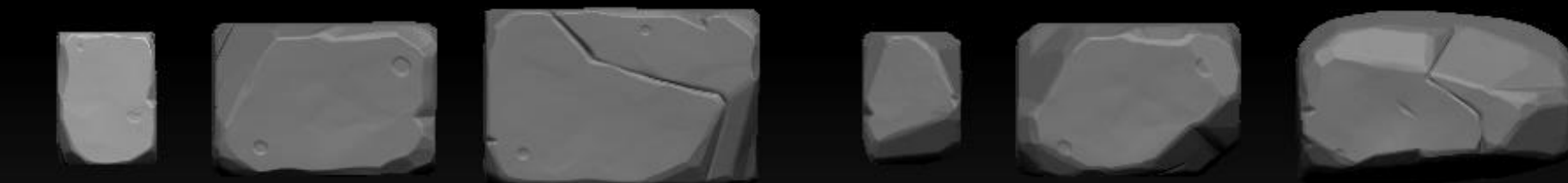
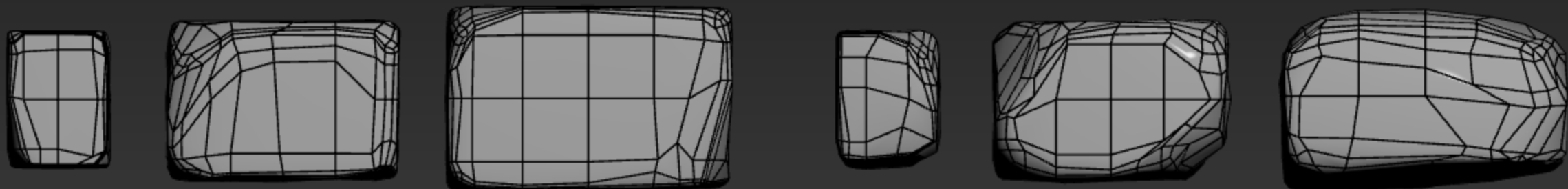
# MODULAR KIT

## STONE ASSETS

Having custom collision reduces run time, especially for modular pieces.



The small stone bricks are designed to be not only used within the modular kit to break up the flat surfaces and edge, but to also be used as set dressing in the scene.



Sculpted in zbrush, low poly done in 3ds max.



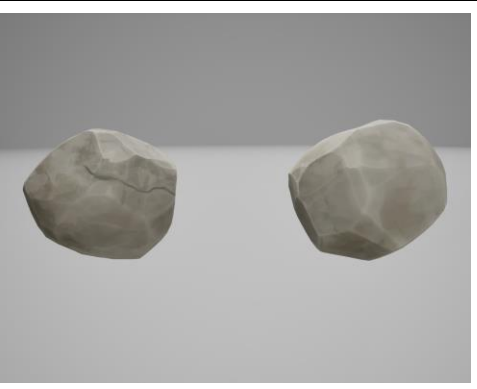
# MODULAR KIT

## STONE ASSETS

I placed small stone bricks on the edges and in some wall areas, this makes the kit pop.

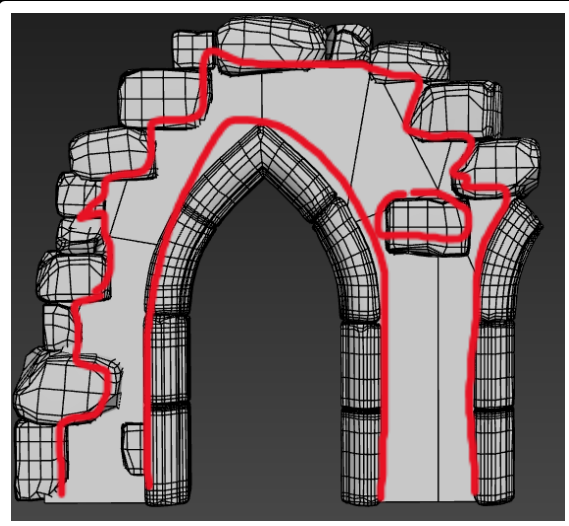
I created several independent stones and rocks using the same process as established previously.

These assets are both used in the modular kit and as set dressing.

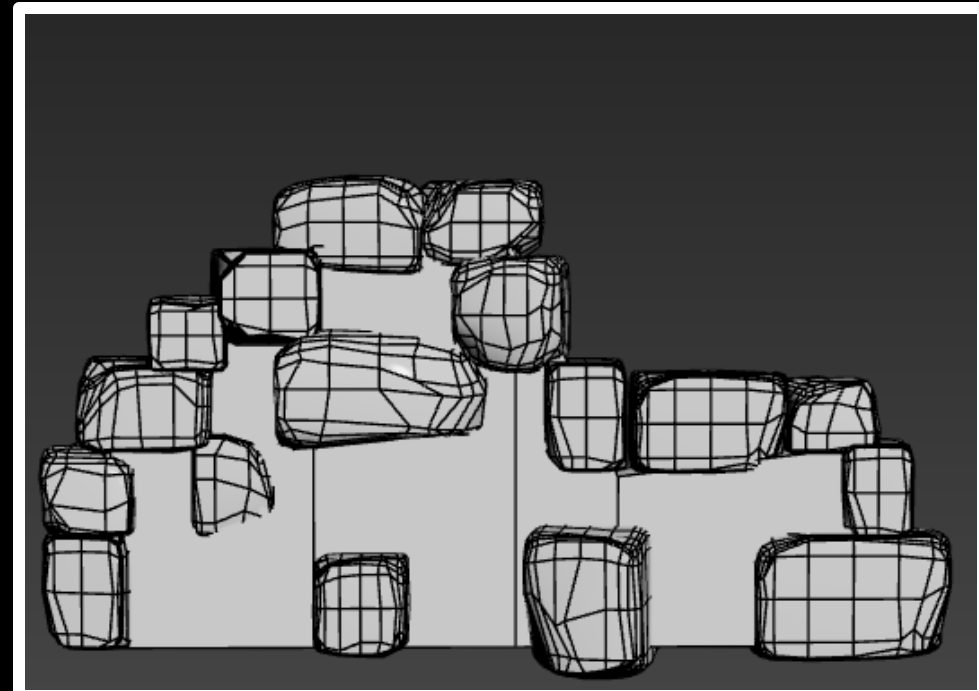
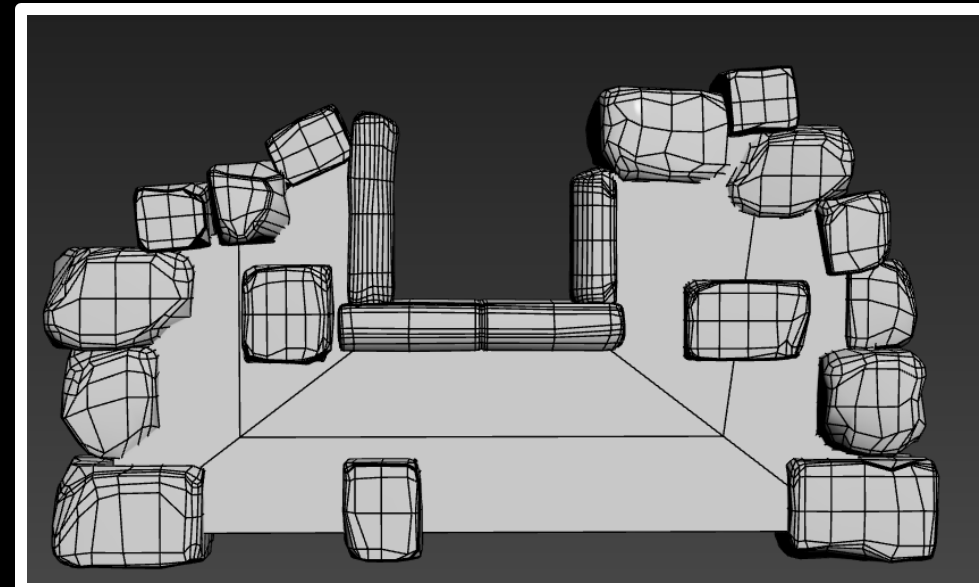
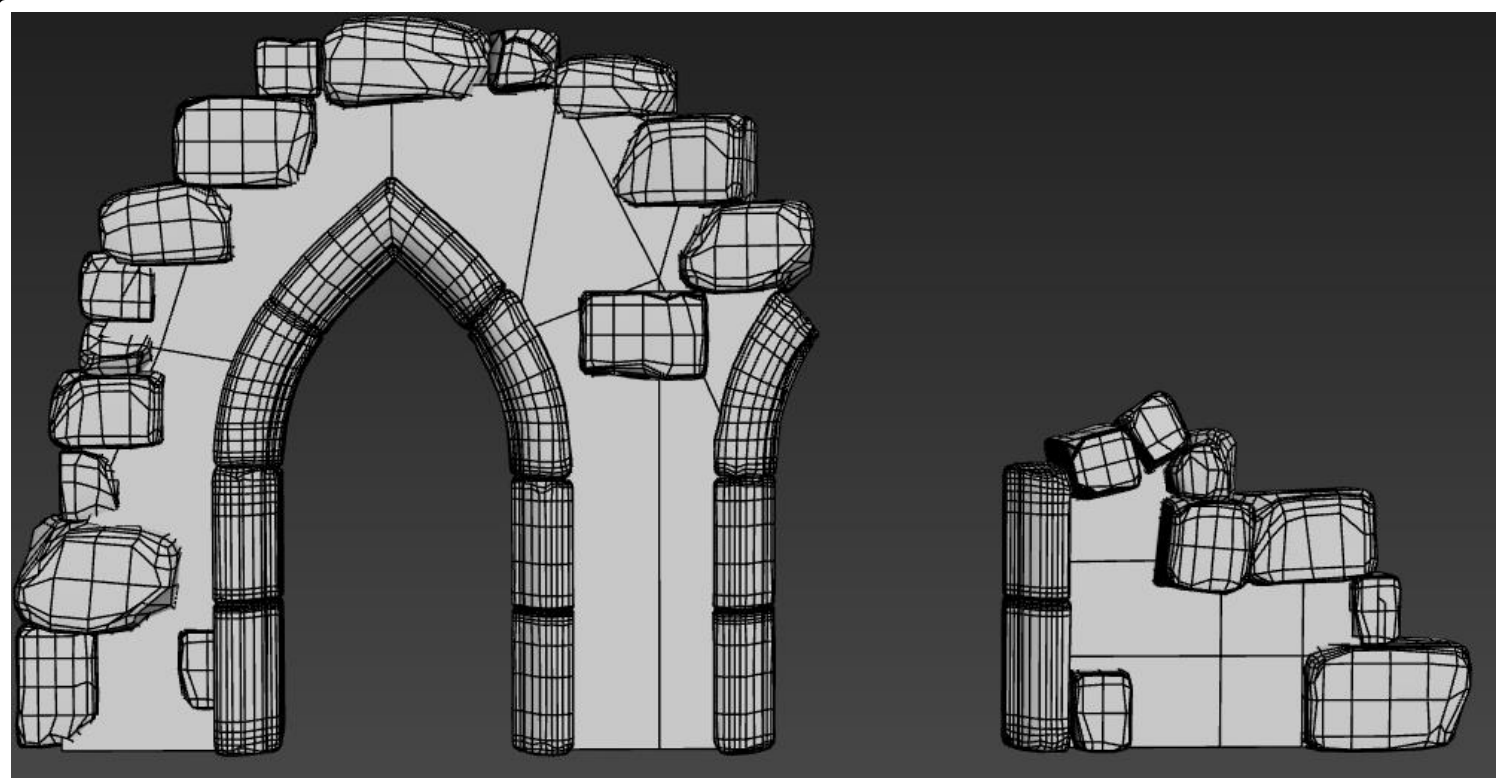


# MODULAR KIT

## STONE ASSETS

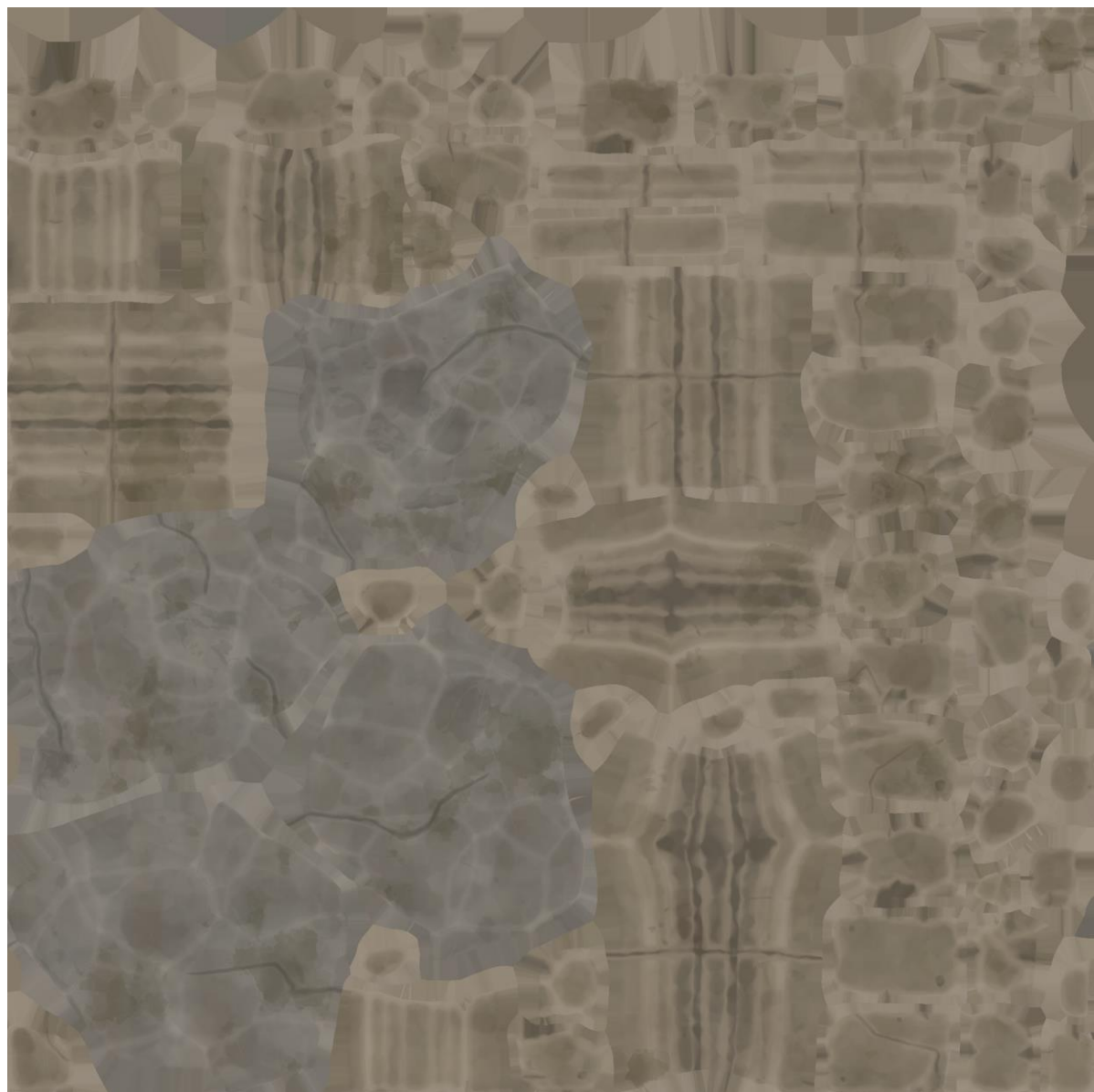


I feel using a mixture of tileable materials and modular bricks makes the kit extremely fluid. One of the reasons I chose this route is to better match the desired modularity shown in the brief.



# MODULAR KIT

## STONE ASSETS



In adherence to the brief, I made sure combine the rocks, bricks and columns on the same texture sheet, this saves memory and frees up a texture map spot.

I think creating separate parts of geometry helped to not only adhere to the brief but massively assisted in set dressing and storytelling.



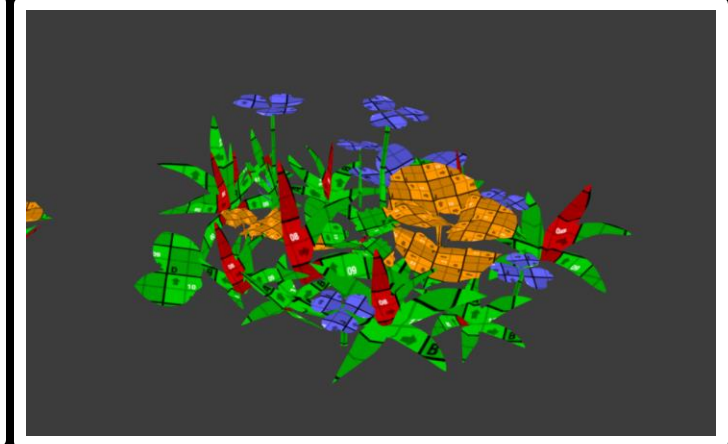
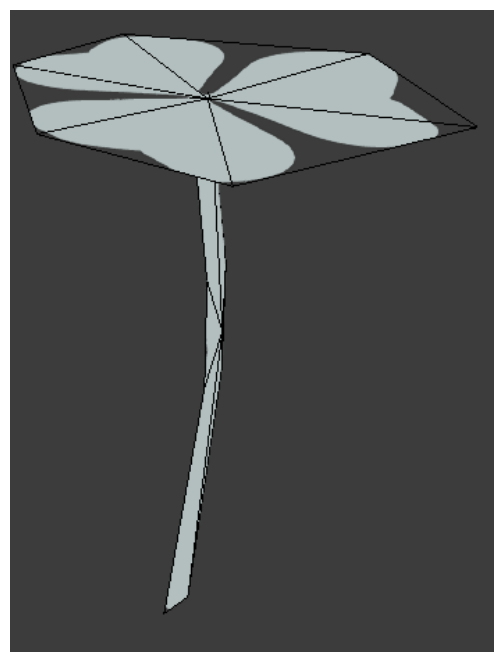
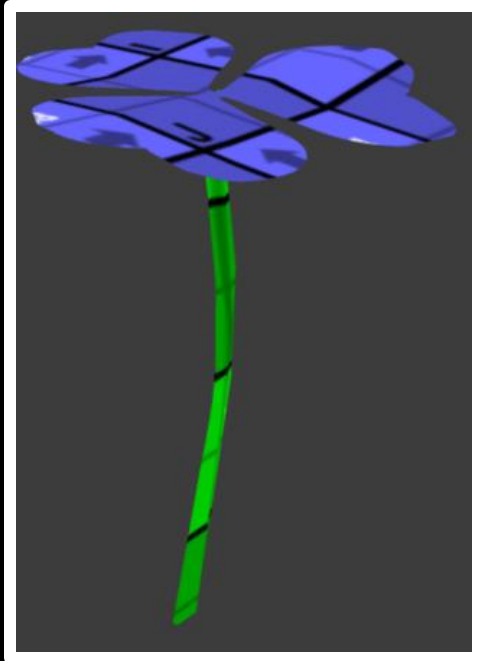


# FOLIAGE

## RESEARCH

I used the sketch fab idea again to look at how other people made their foliage dynamic.

<https://sketchfab.com/3d-models/stylized-grass-pack-9ff741dfddc64a2caf567a46f4291226>



I decided to look at wild temperate plants, these fit the themes the most.

### flowers

Bluebells



erigeron  
karvinskianus  
'profusion'



Wild garlic



Primrose



Foxglove



### Ground plants

Ground ivy



Ferns



Nettles



Clovers

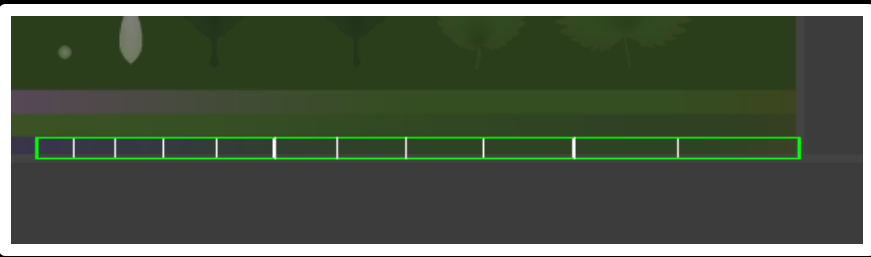


Grass

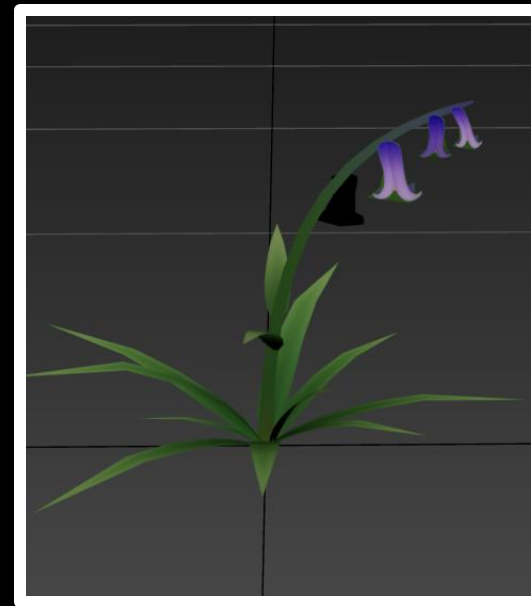
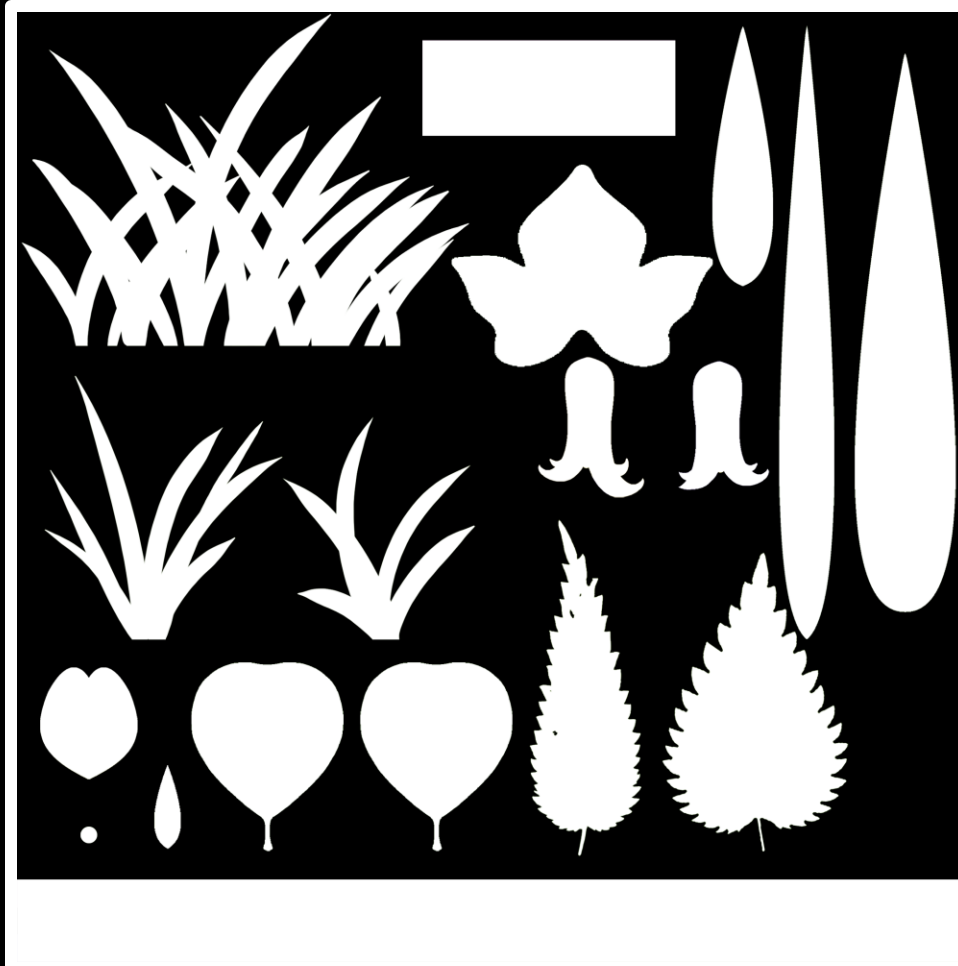
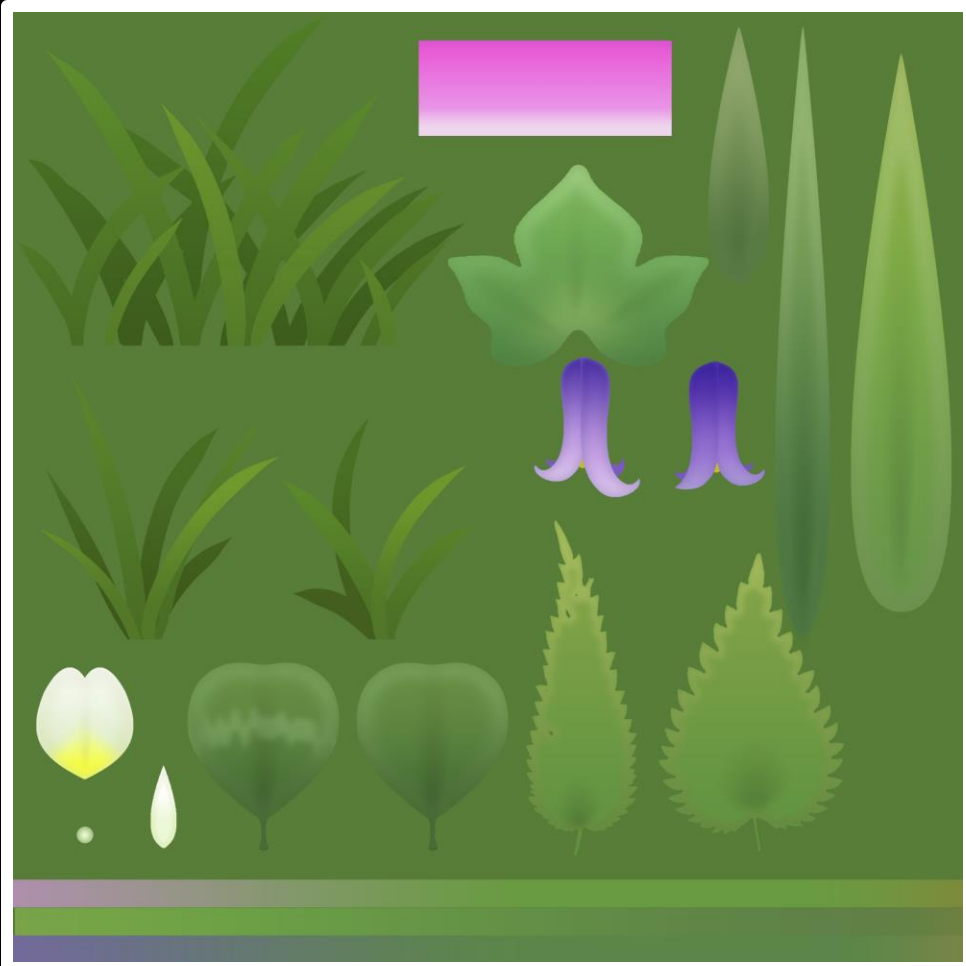


# FOLIAGE

## PLANT CARDS



I chose to use photoshop to create my plant as at the time I felt that a normal wasn't needed as wayfinder seemed not to use normals for their foliage.



I used splines and bend modifiers to make the plants have more shape.



# FOLIAGE

## PLANT CARDS

I tried to make the plants less common on the center, this is to suggest semi frequent usage, this suggests that the area is used to transport goods.

Storytelling



I do think the plant help to break up the scene.

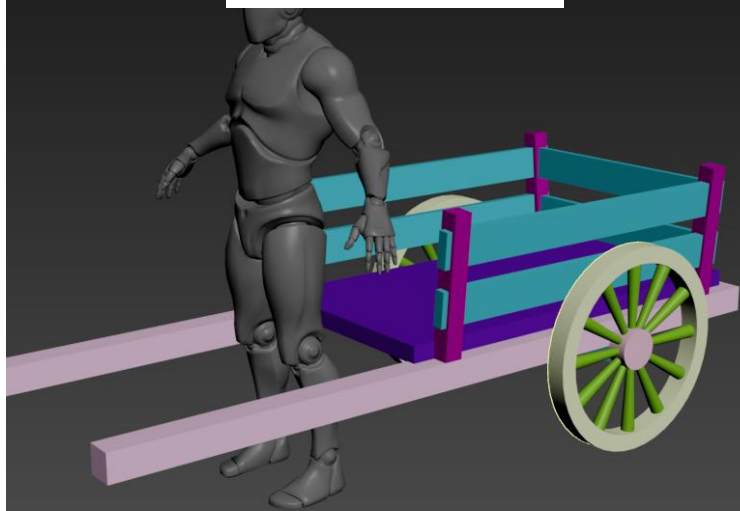


Overall I'm not too happy with the plants, I unfortunately ran out of time but they need stronger colour.



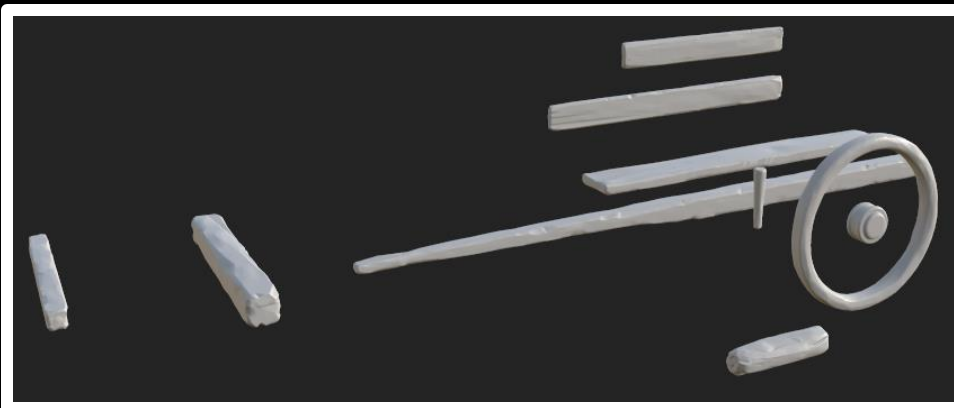
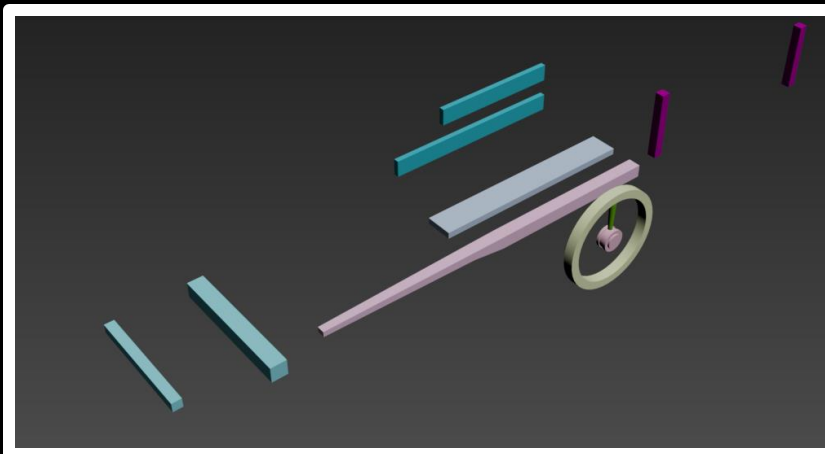


Blockouts



# CAMP ASSETS

For the camp assets, I want to make the cart modular, being able to use planks as both set dressing and within the cart speeds up both production time and saves memory information.



I decided to go with a broken cart, this builds on the constant usage idea.



The broken cart gives a reason for why there is a camp in this spot.

I sculpted the cart in zbrush and unwrapped it in 3ds max.

# CAMP ASSETS



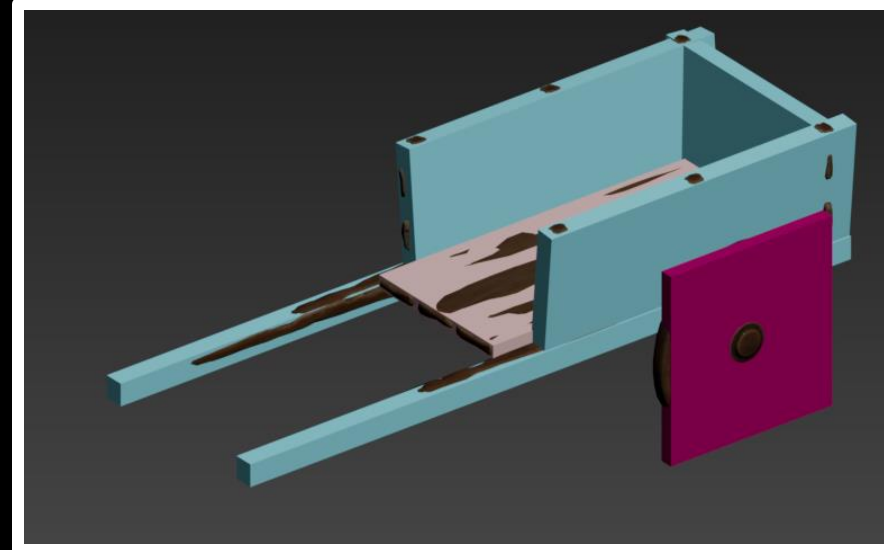
Adding a separate piece of fire wood in the same texture map helps to optimise texture usage.

I followed a similar texturing principle to the stones.



Texturing the cart separate helps to take off pieces for use in the environment and to also bake the asset better.

I made custom collision for the cart, this is to help with optimisation.



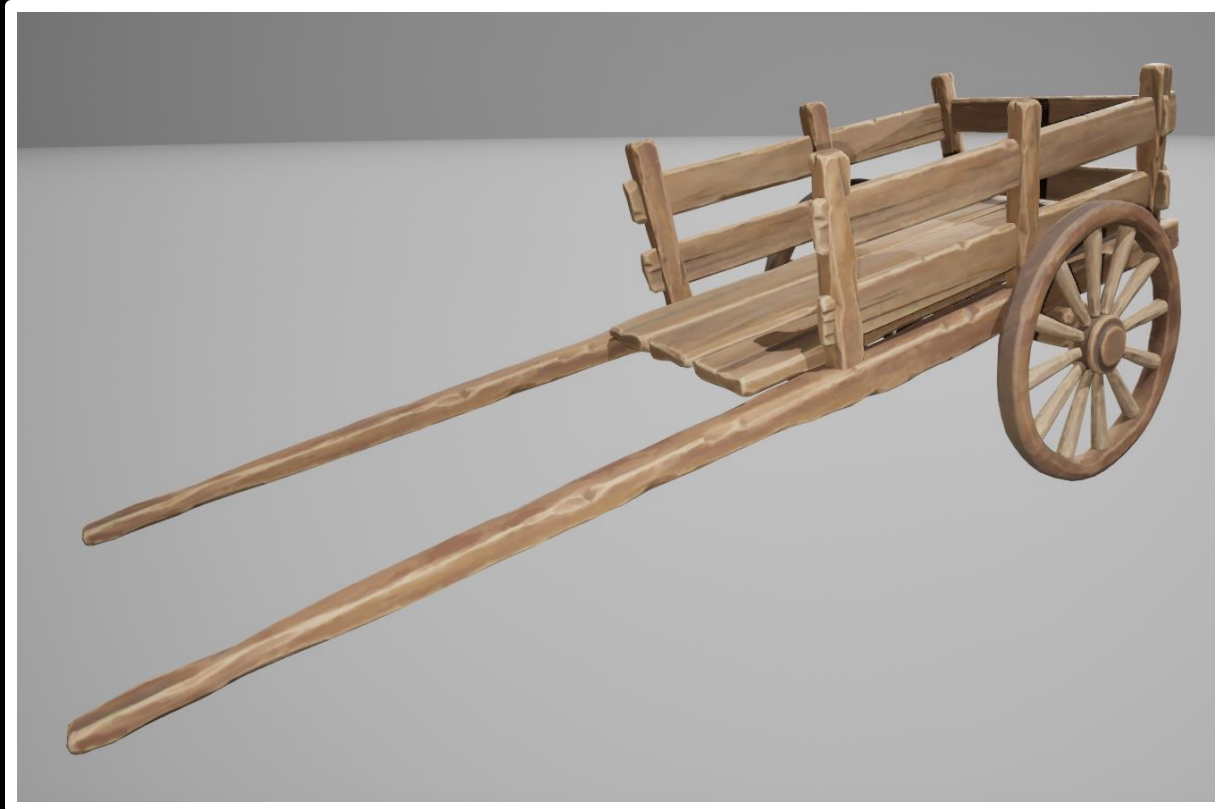
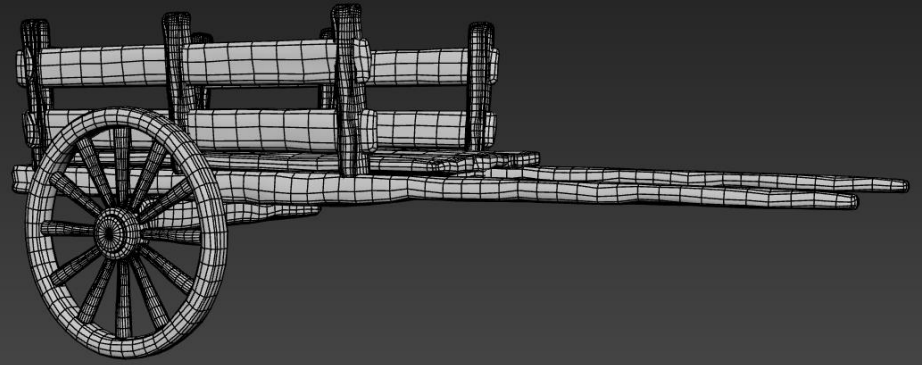
# CAMP ASSETS



FAN  
ART  
WAYFINDER

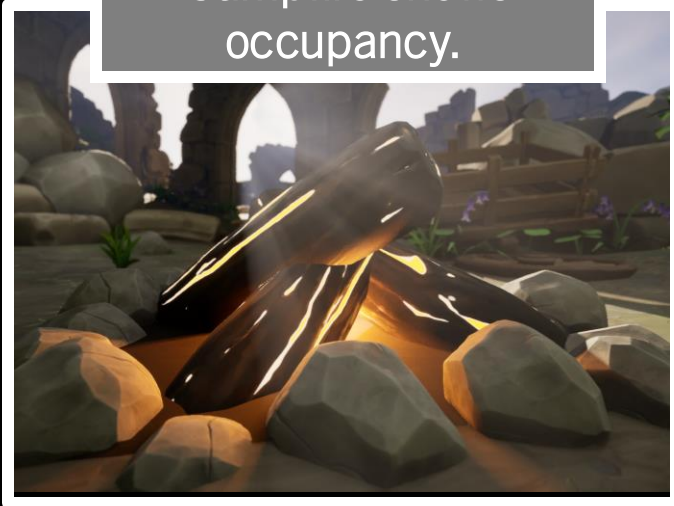
I think my cart matches the one from Wayfinders well. The albedo could be with being more varied though.

The cart exclusive assets have a higher poly count, this is because they are less modular.





Campfire shows  
occupancy.



# STORY TELLING



I think by making the stone wobbly and adding extra assets throughout the surface, it makes the ruins look a lot older. I do want to add decals for grime and moss in the future.

I wanted to give a reason for why there is a  
camp amongst these ruins.



Small details like the  
wheel help to build the  
scene's narrative up.

I liked the suggestion  
that a cart has been  
damaged, so the user  
has built a camp  
nearby attempting to  
fix it.



To make the area seem highly used I reduced  
the foliage and grass in the route.













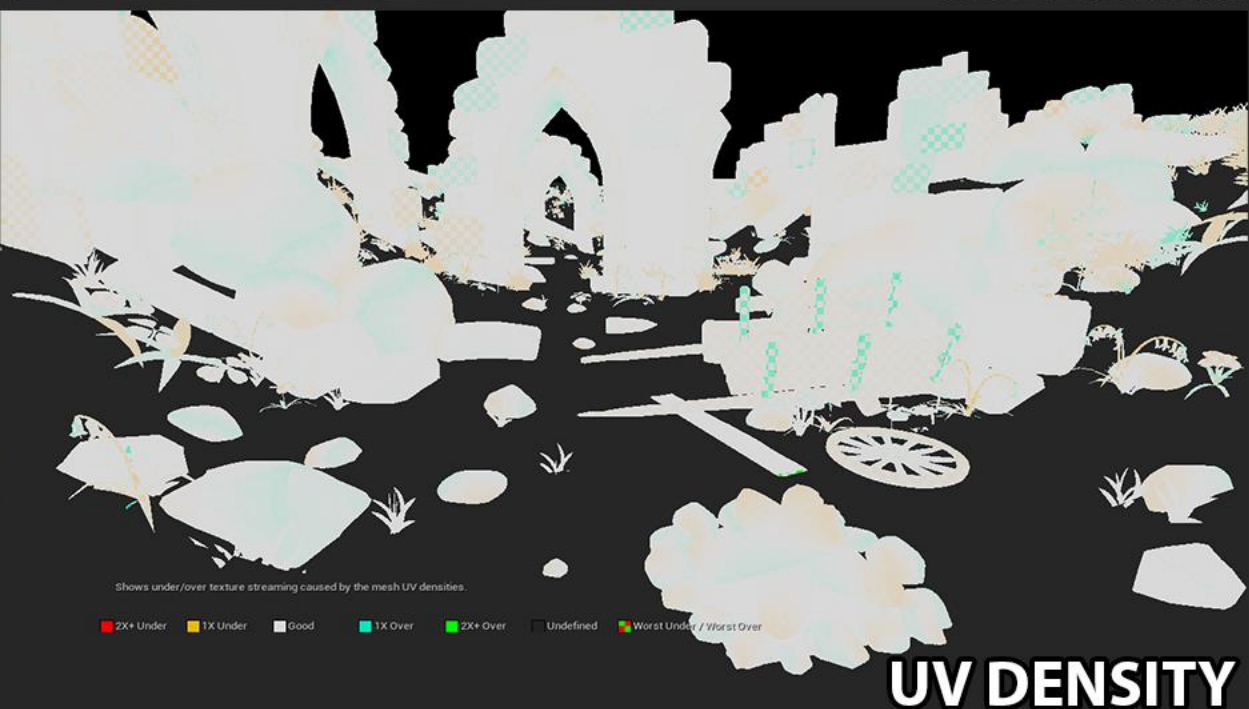
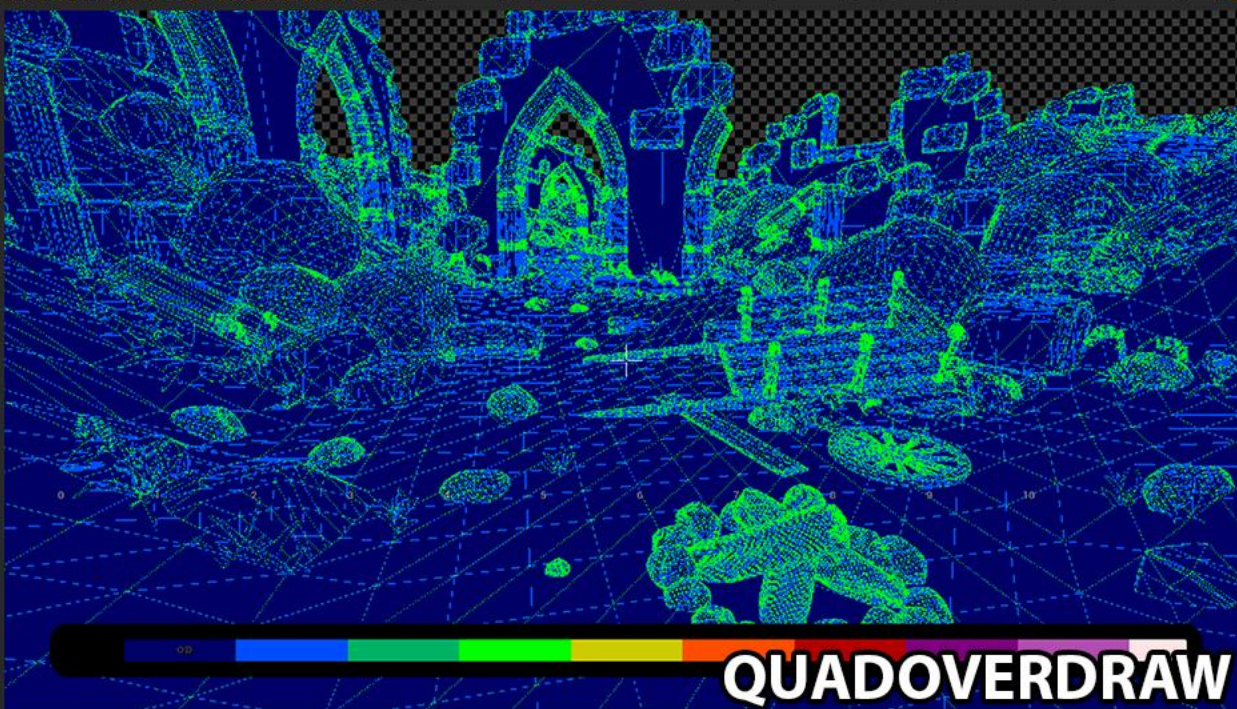
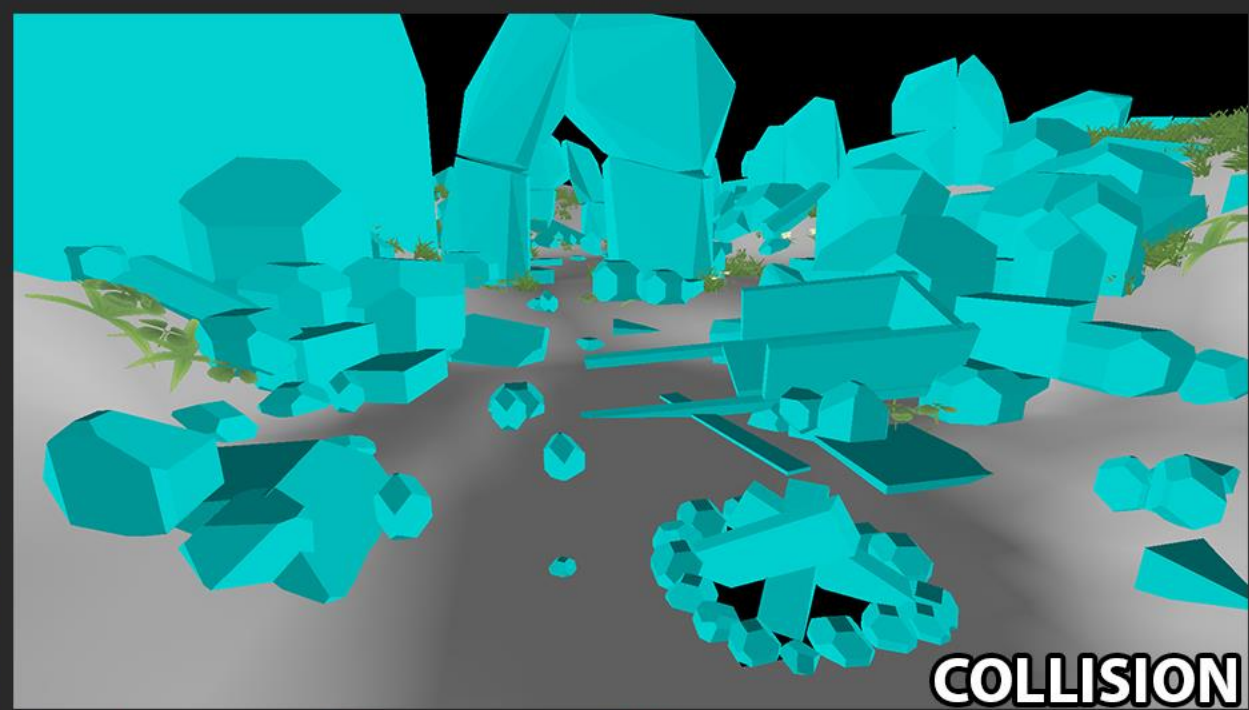
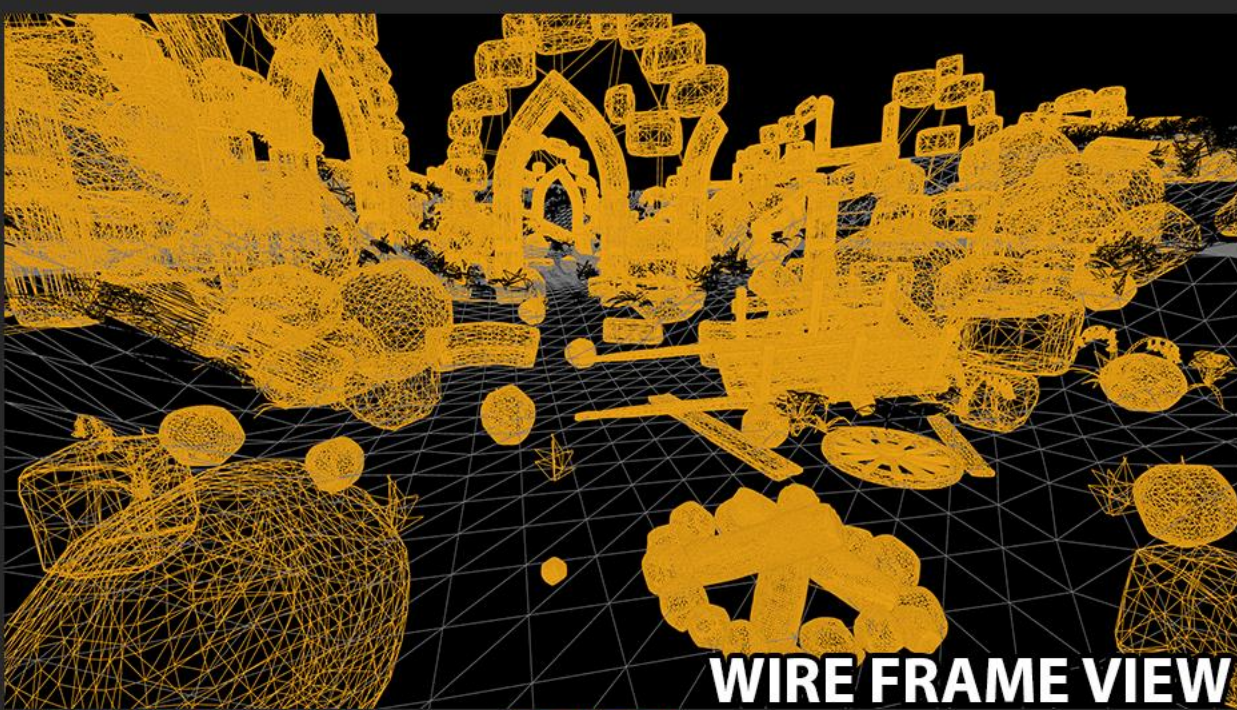
FLAT VALUE



FLAT COLOUR







Shows under/over texture streaming caused by the mesh UV densities.

■ 2X+ Under ■ 1X Under ■ Good ■ 1X Over ■ 2X+ Over ■ Undefined ■ Worst Under / Worst Over







