Major Project Rvj

"To ashes, and ashes to"

Deepraj Basu

Starting with Pre viz

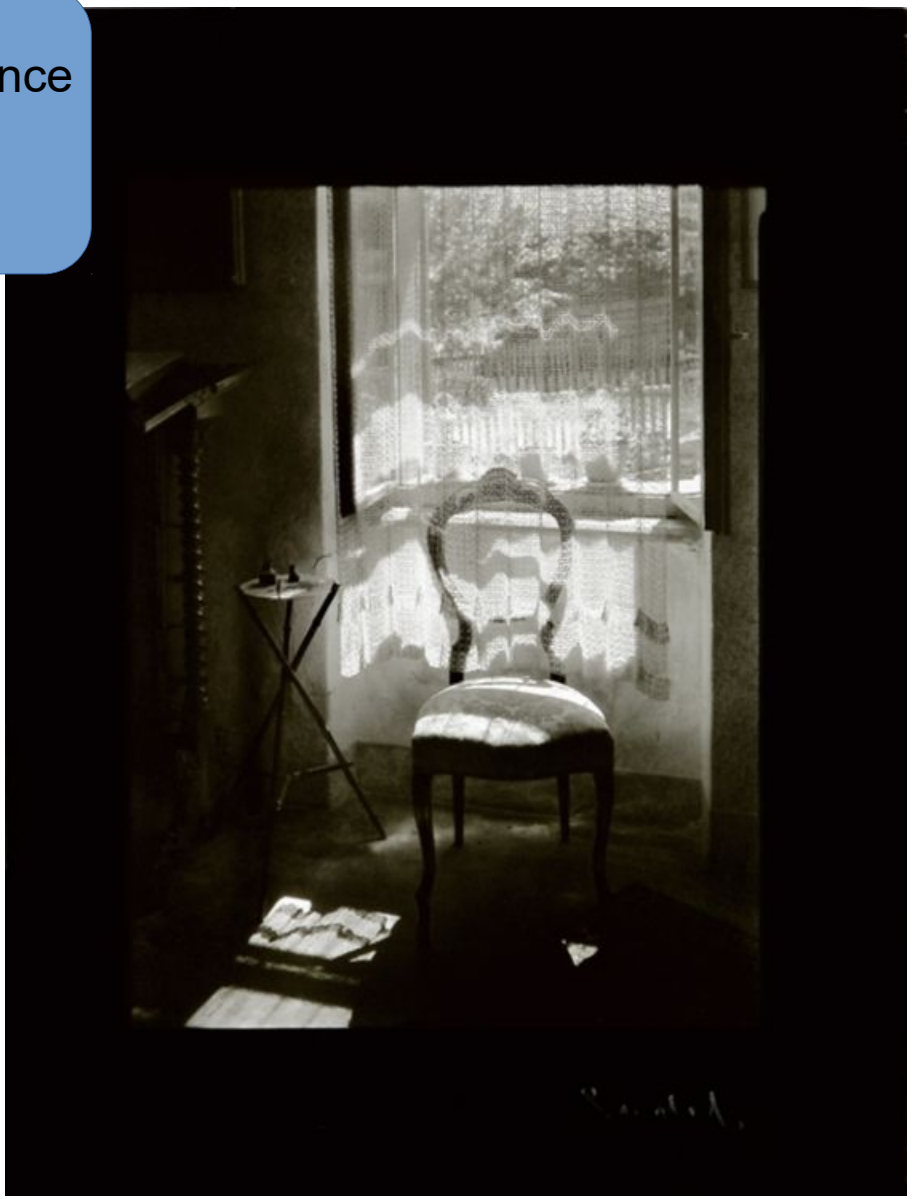
- I started this project by closely analysing the output of the previous visualization module,
- I realised that some of the scenes and shots needed tweaking and more generally the amount of content was too much to produce within the short allocated time
- Also there many repetitive ideas, which could be used as a communication device but also could make the output monotonous.

Taking a look back

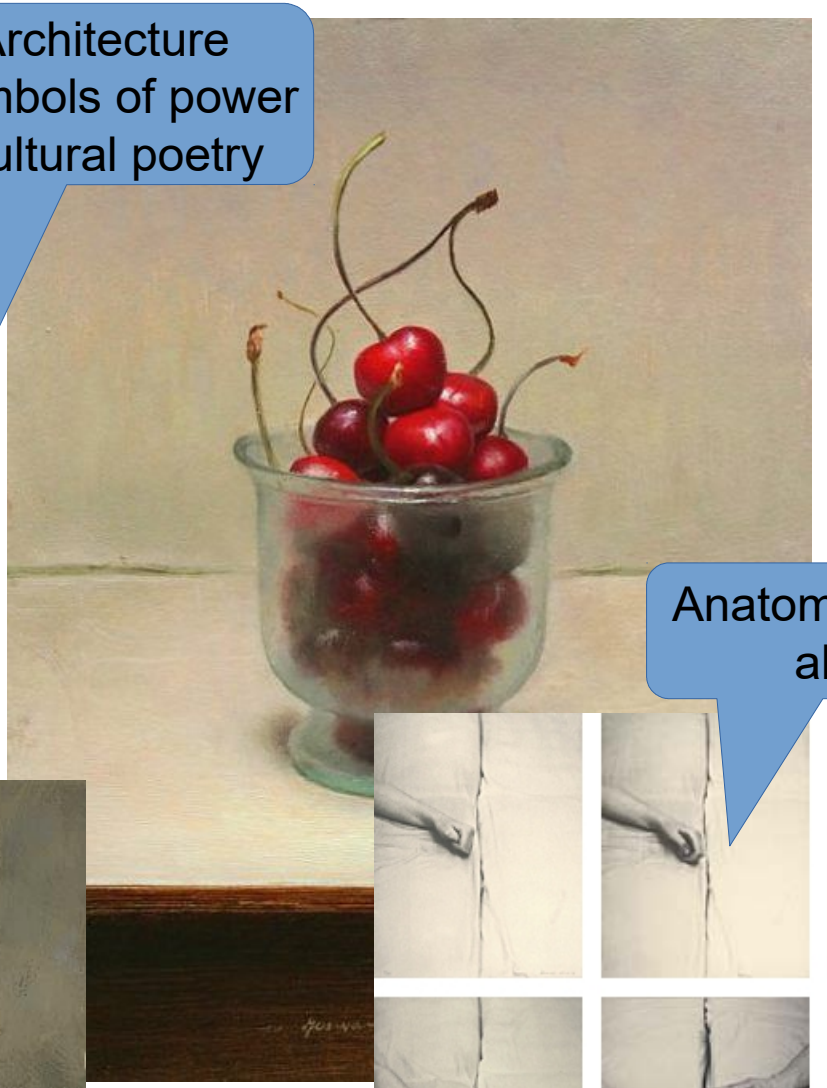
- As a refresher i arranged the references collected for the vmp module and studied them once again

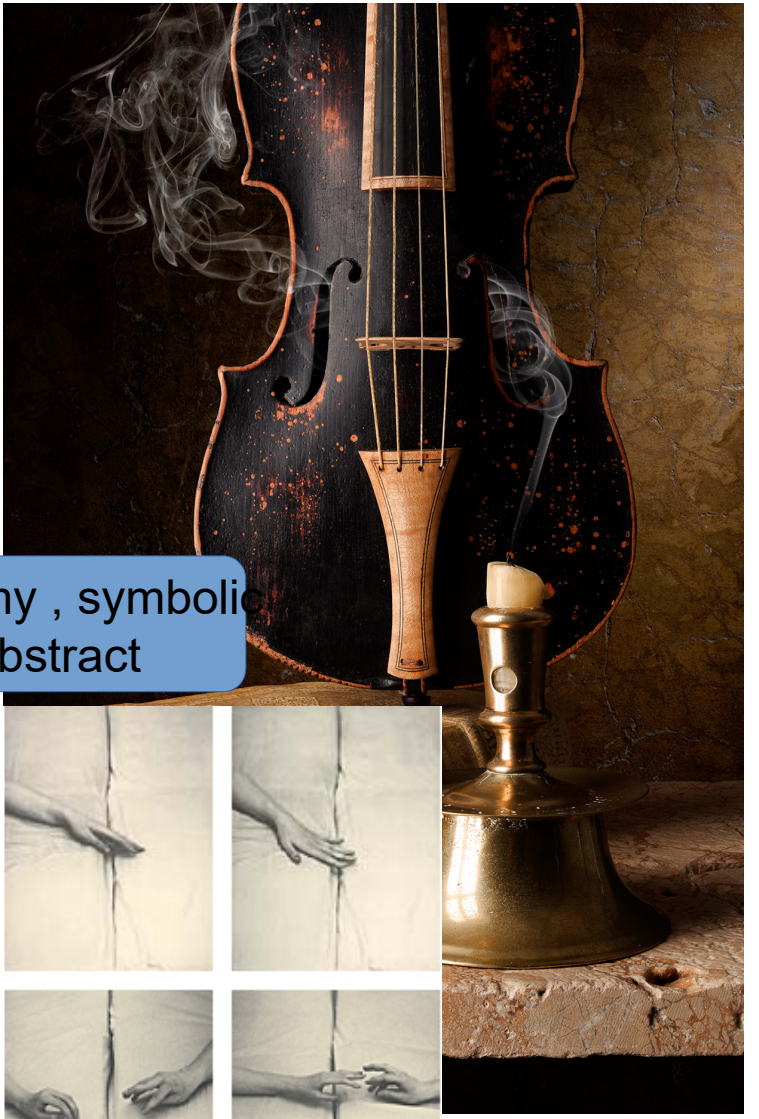
Initial Visual references

Communicating ambience
And moods through
The quality of light

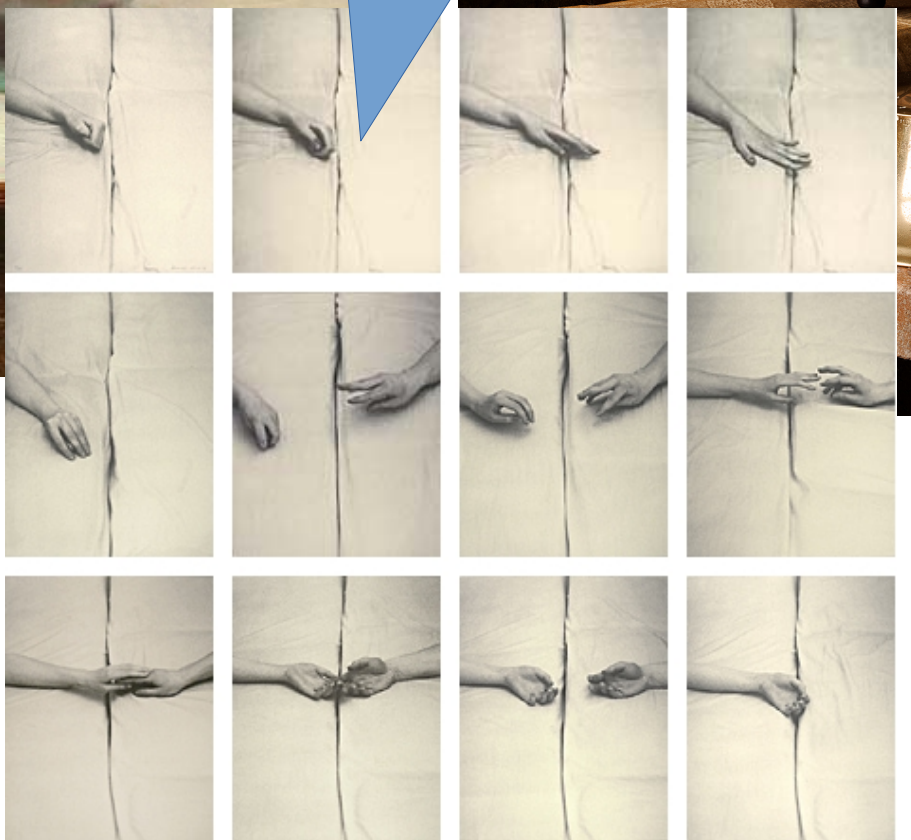


Architecture
Symbols of power
Cultural poetry





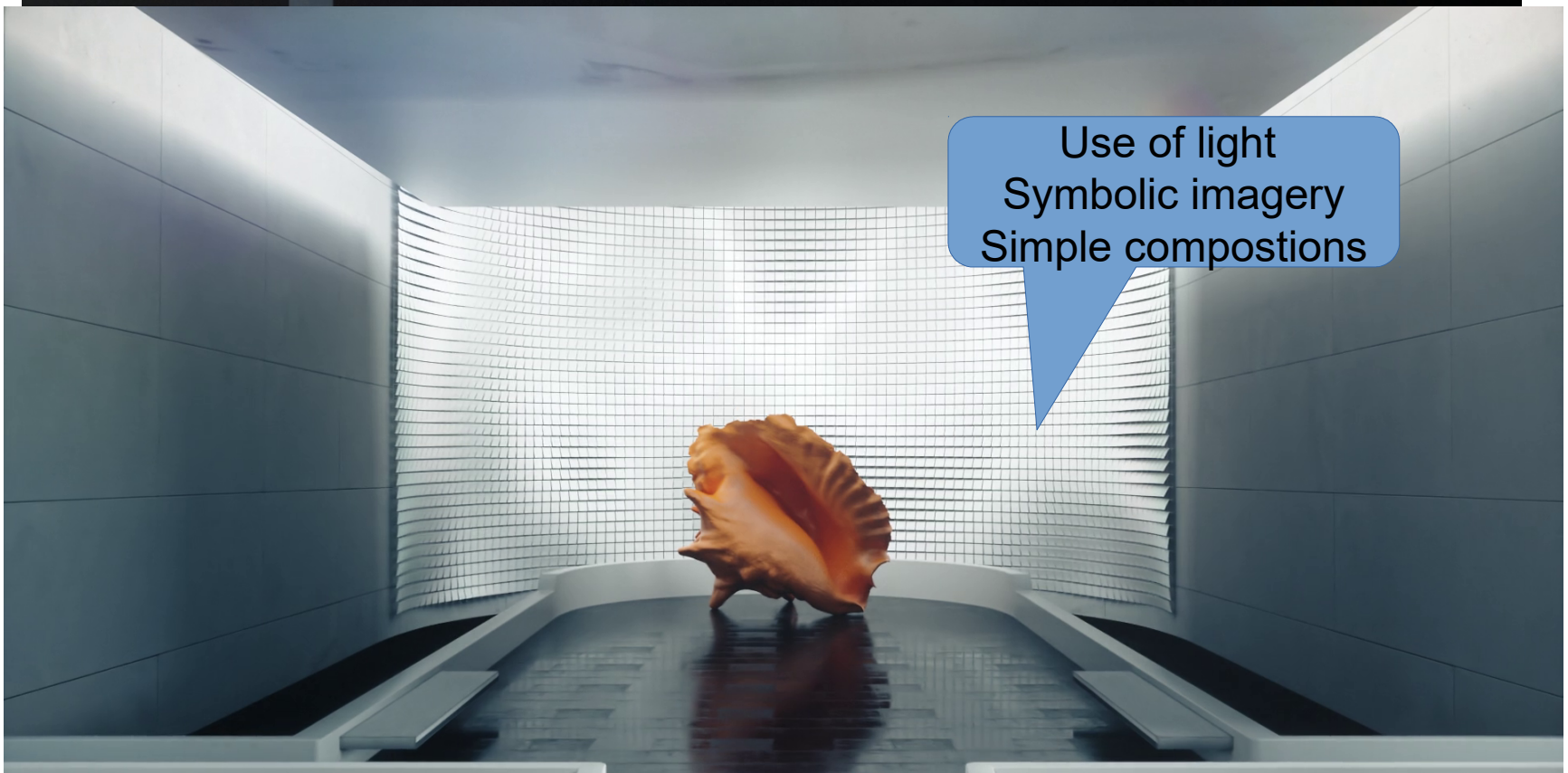
Anatomy , symbolic
abstract

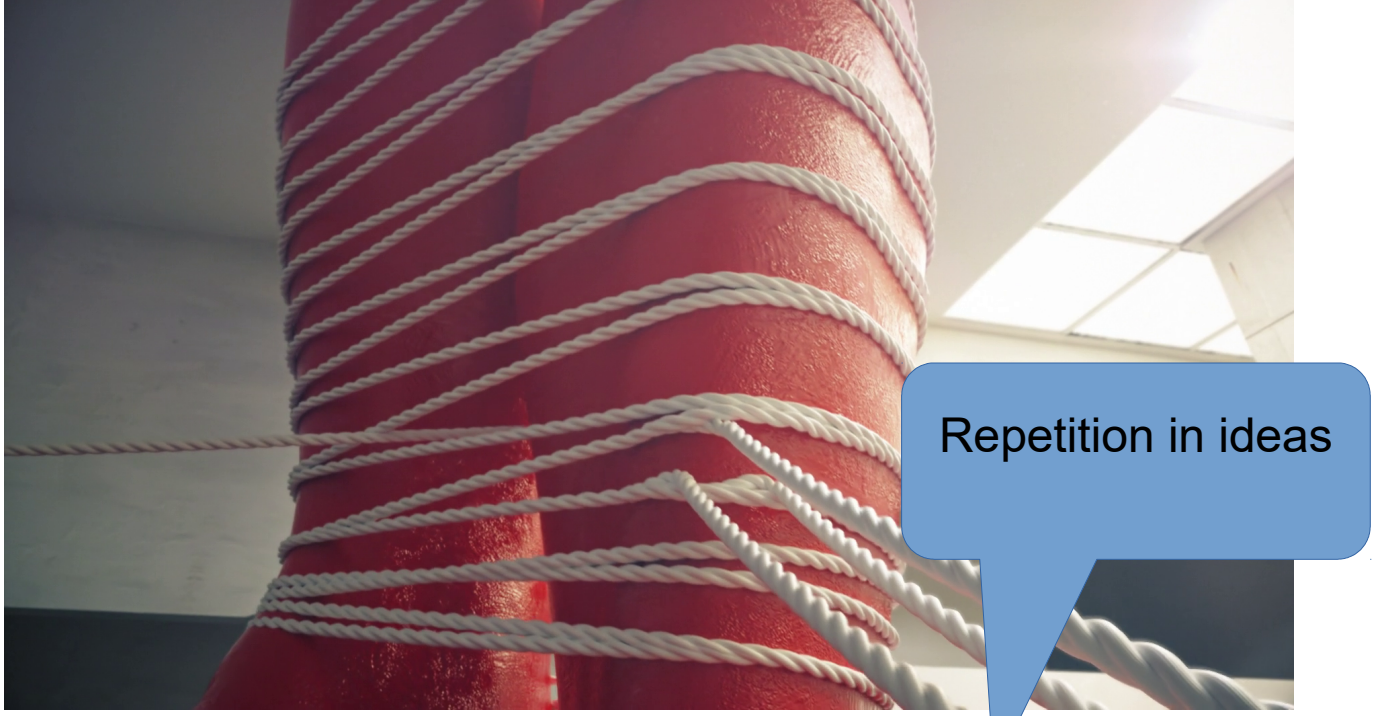


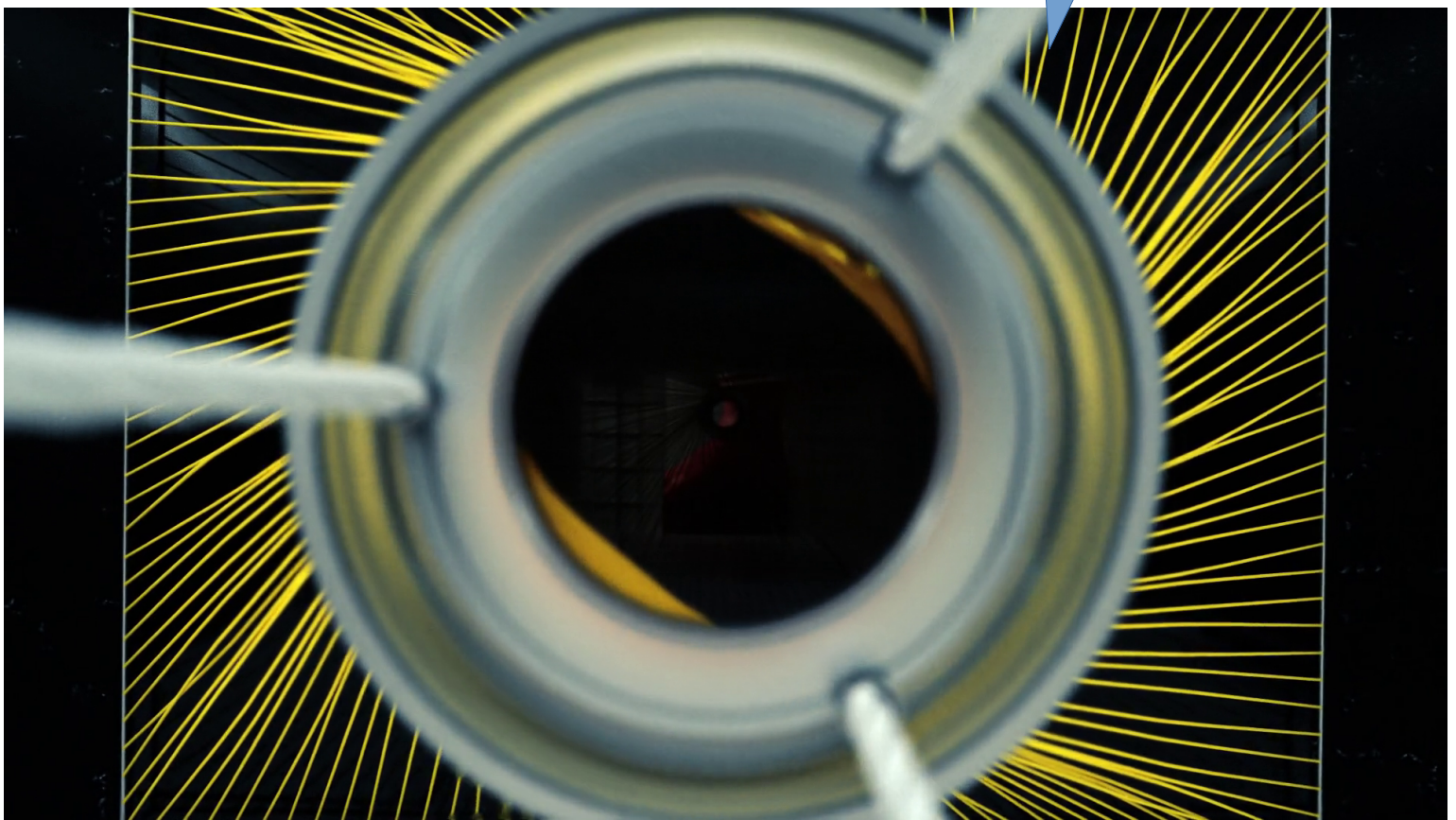
Allowing the content
To speak for itself
Using textures colour
Stillness and movement
to communicate

/'mondegreen/

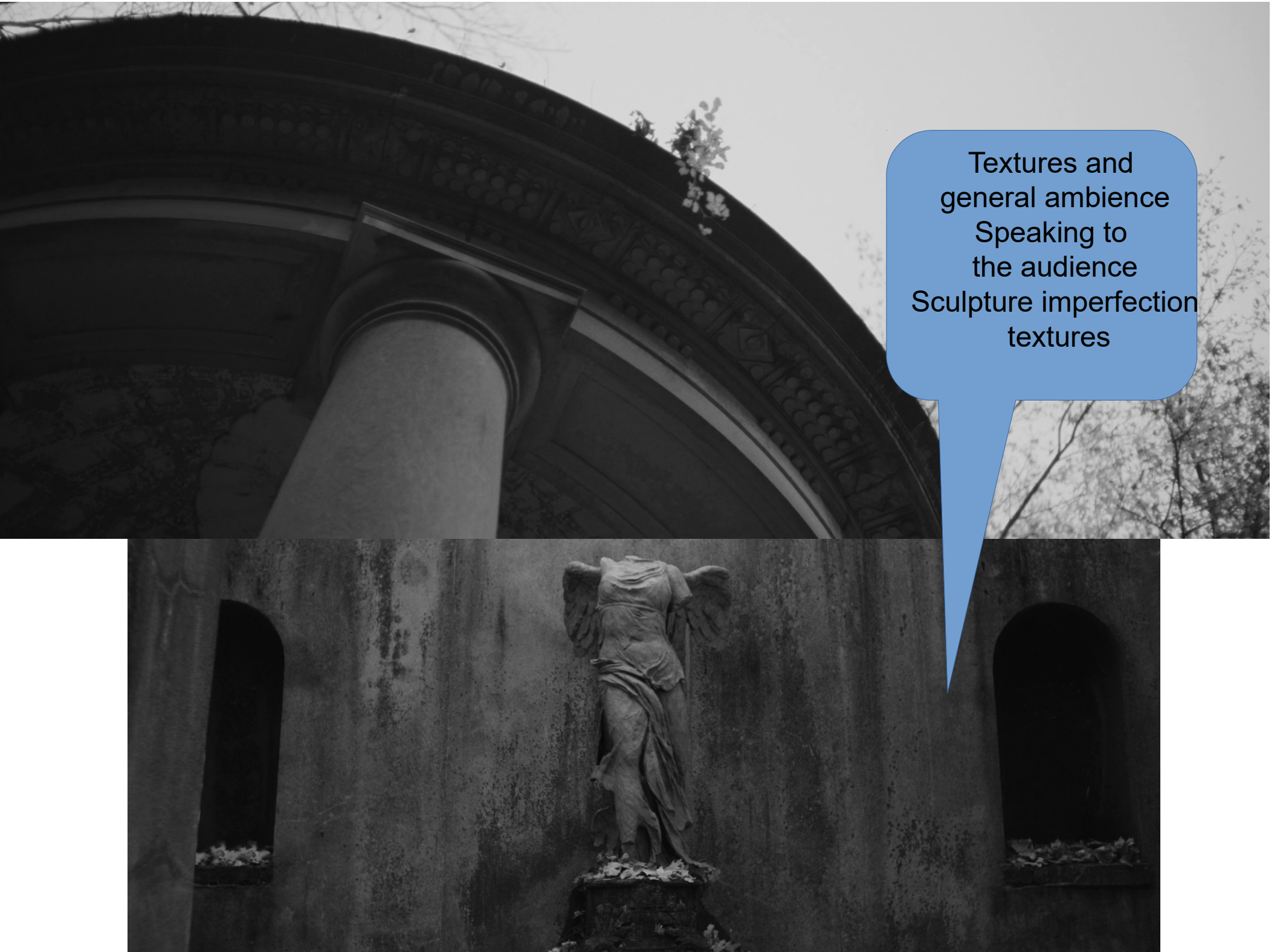
[A misunderstood or misinterpreted word
or phrase resulting from a mishearing]



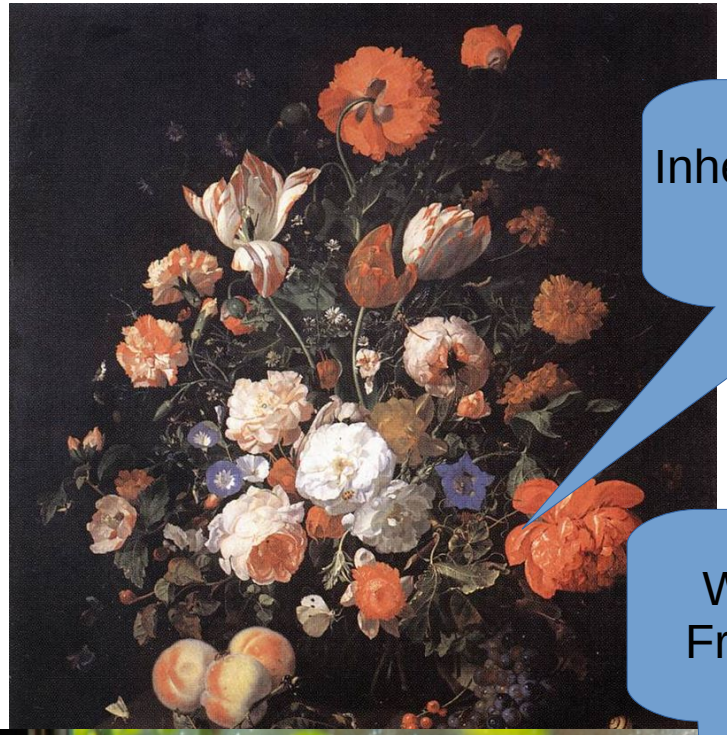

Repetition in ideas

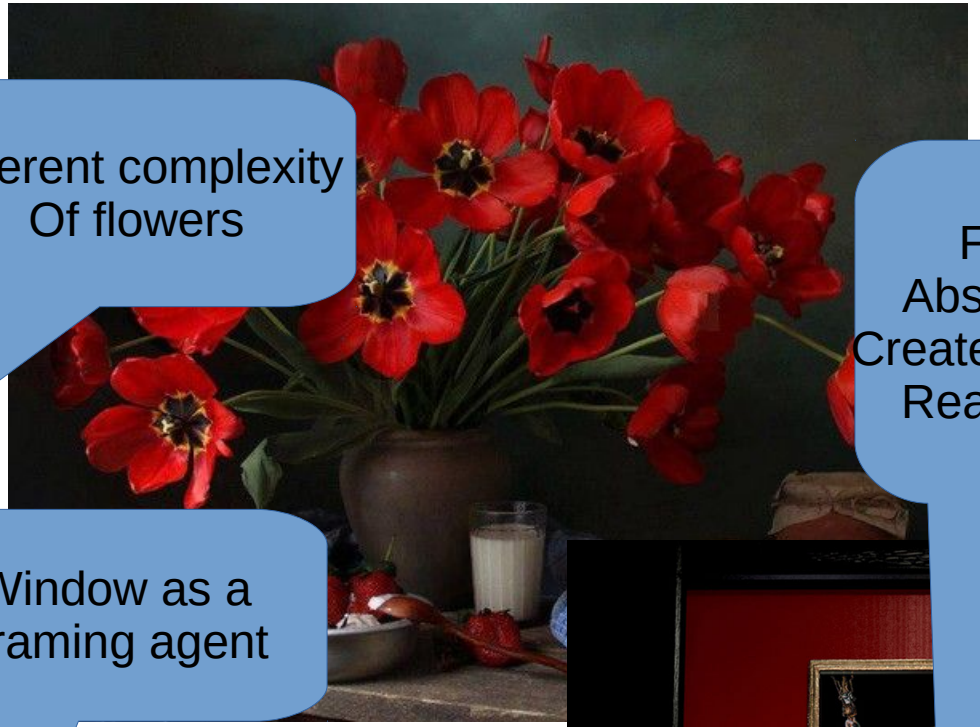


Use of the surreal


Textures and
general ambience
Speaking to
the audience
Sculpture imperfection
textures

Nature
Natural materials
Communicate a rough
Earthy vibe





Inherent complexity
Of flowers

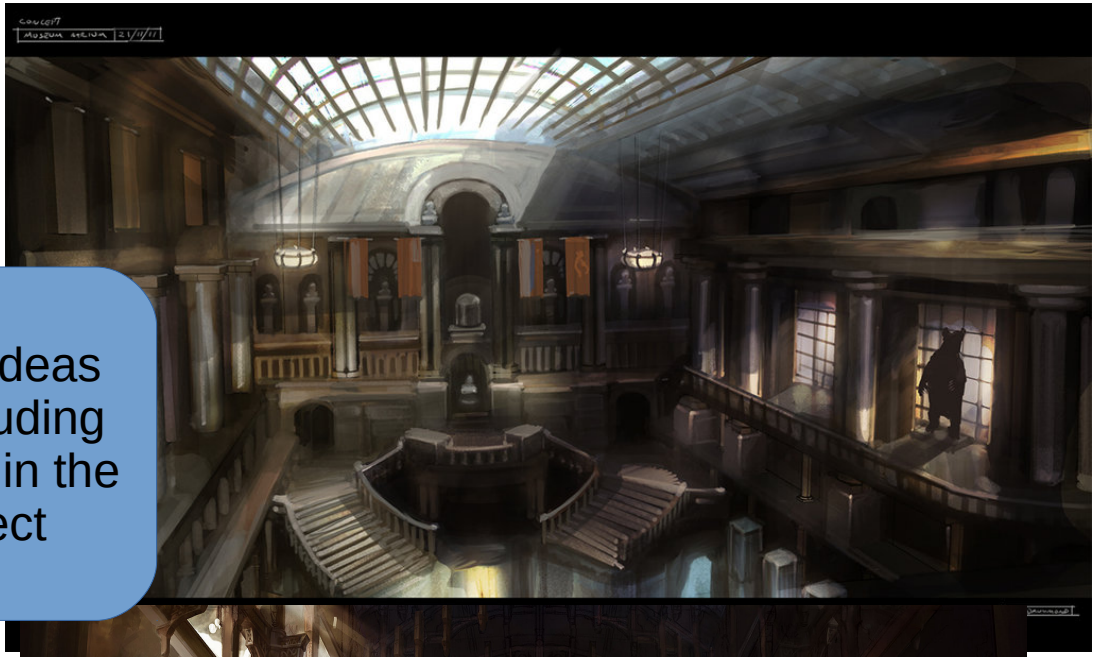
Framing +
Abstract shapes
Created by grouping
Realistic objects

Window as a
Framing agent

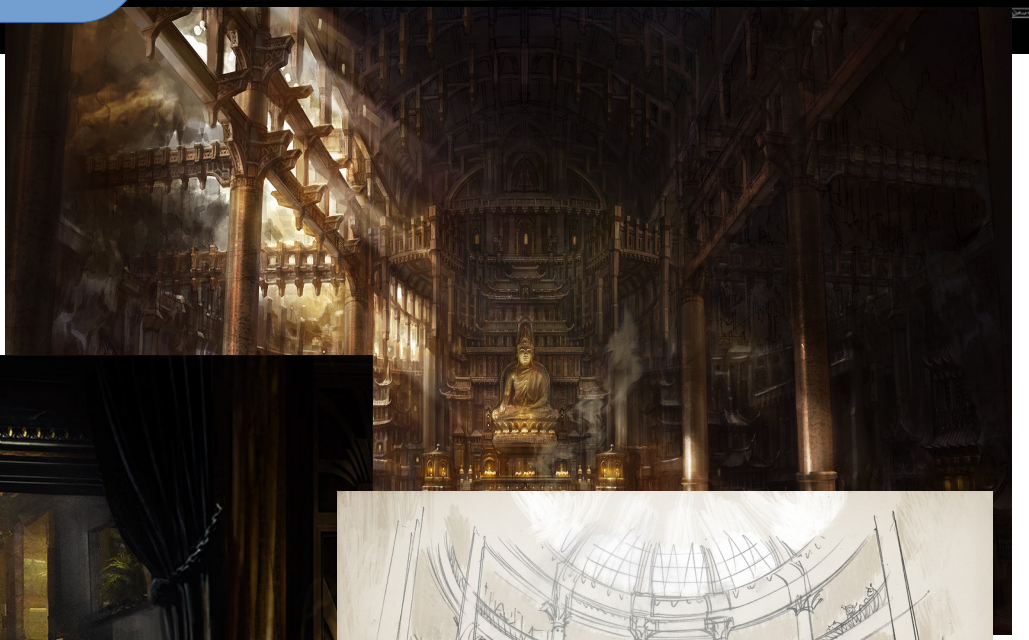
The natural draw of an open window
framing+lighting
Note: refraction through liquid

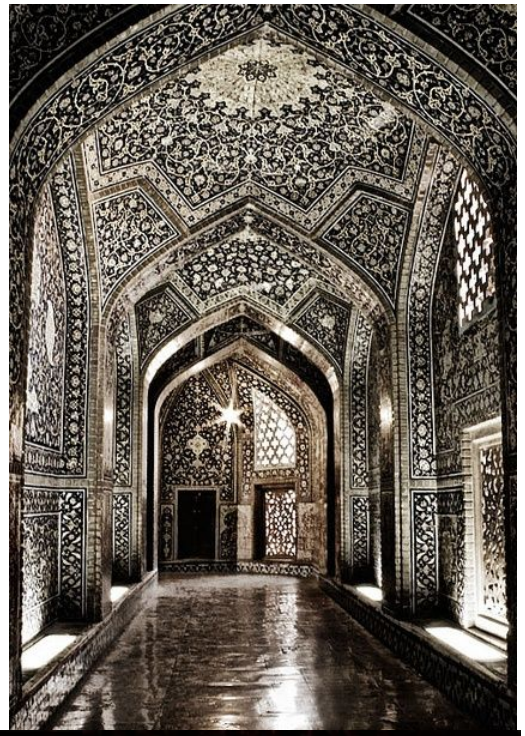
Directing the gaze at something that isn't given much attention
Or importance

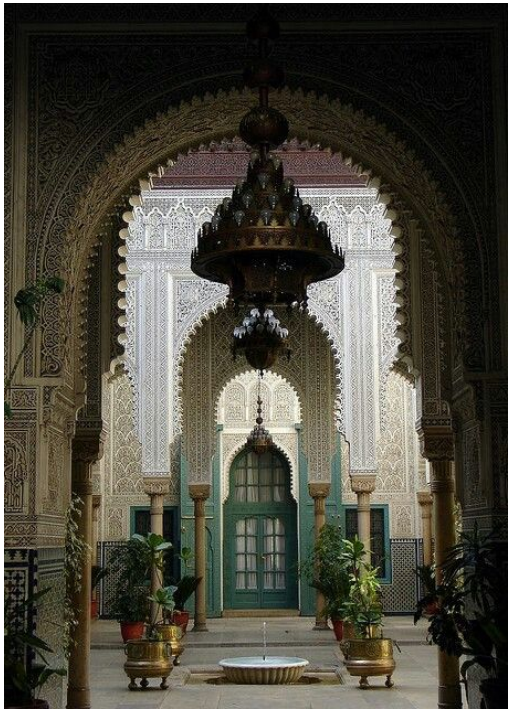
Objects of power
Strength
Hu'man' resilience
Against violent nature

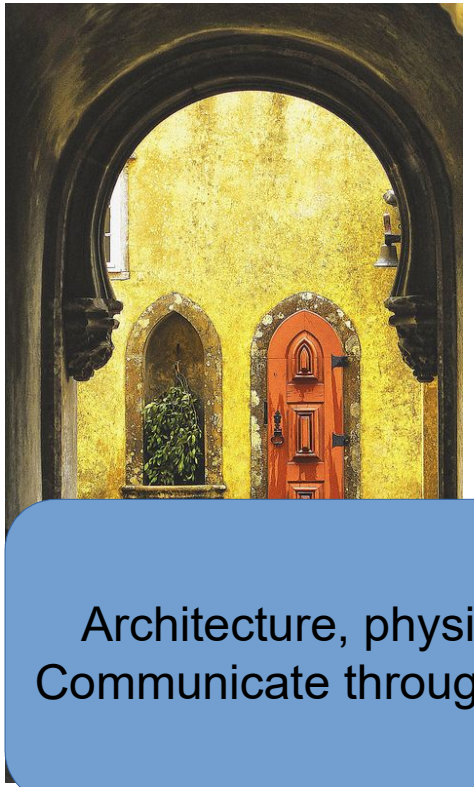


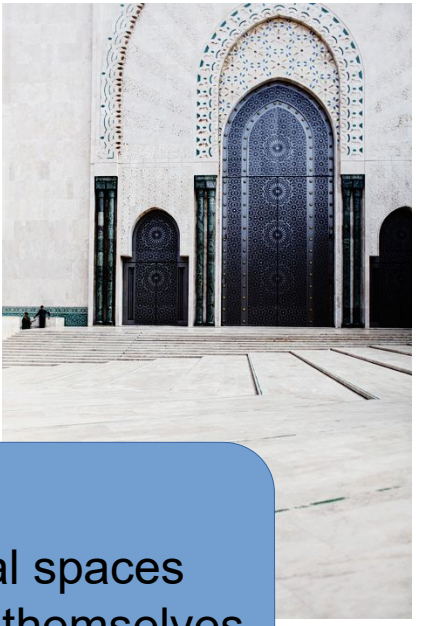
Some ideas
For including
Interiors in the
project



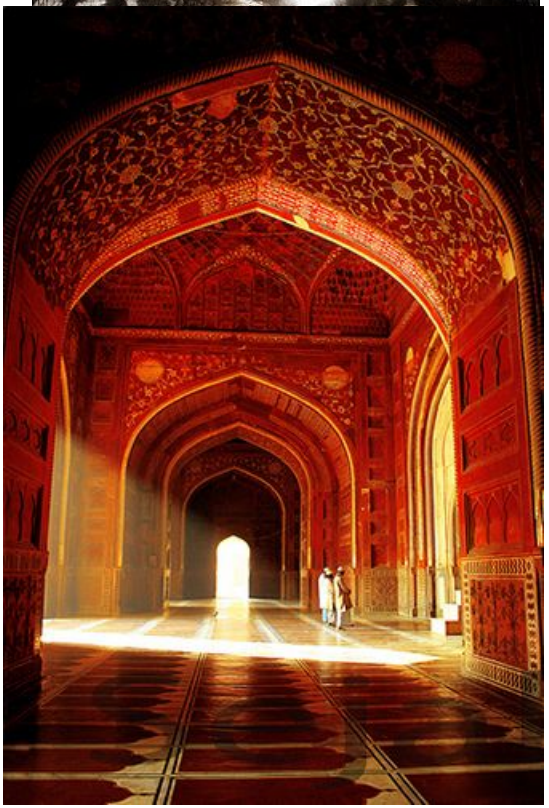


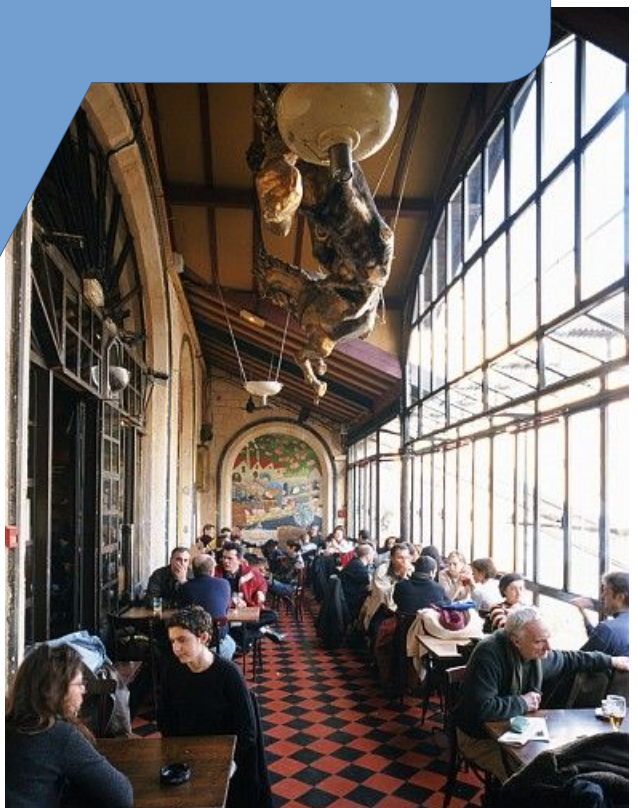




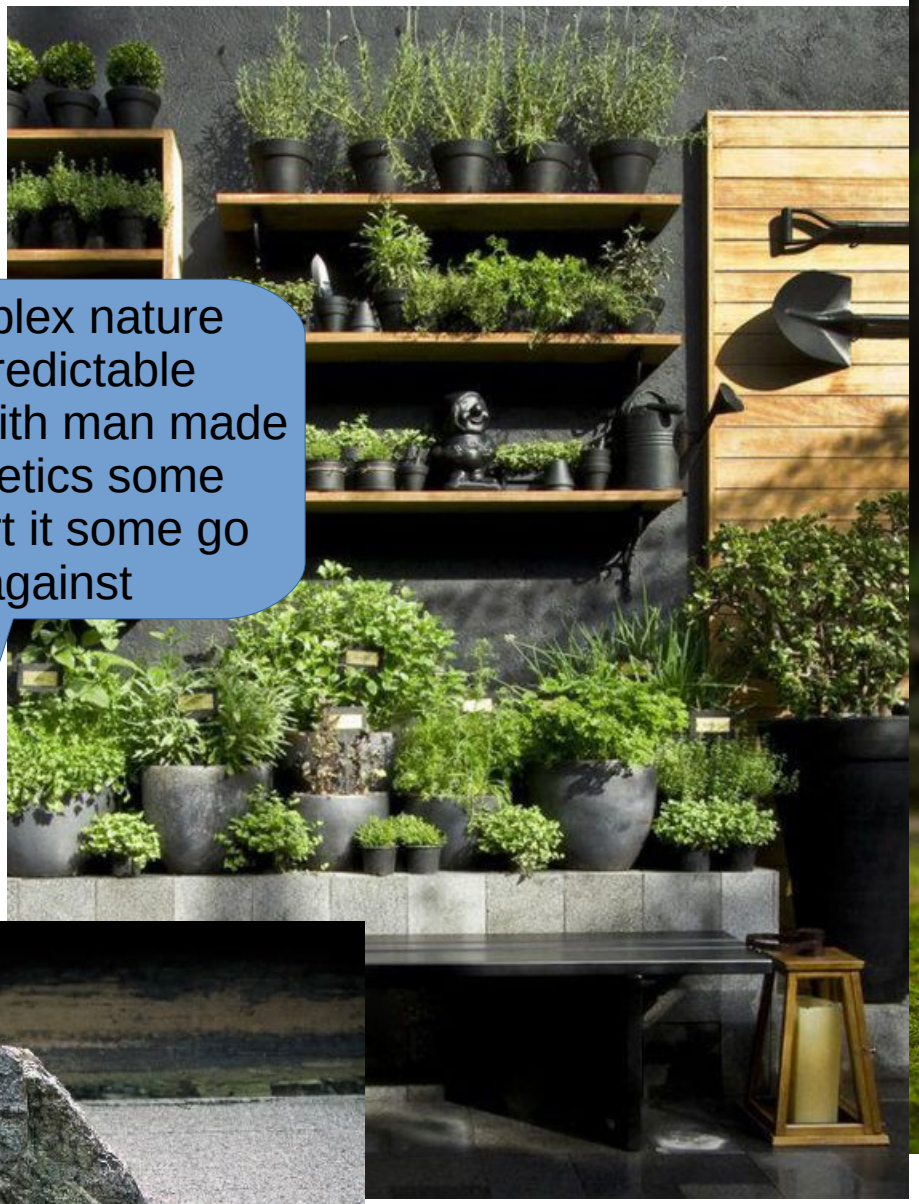


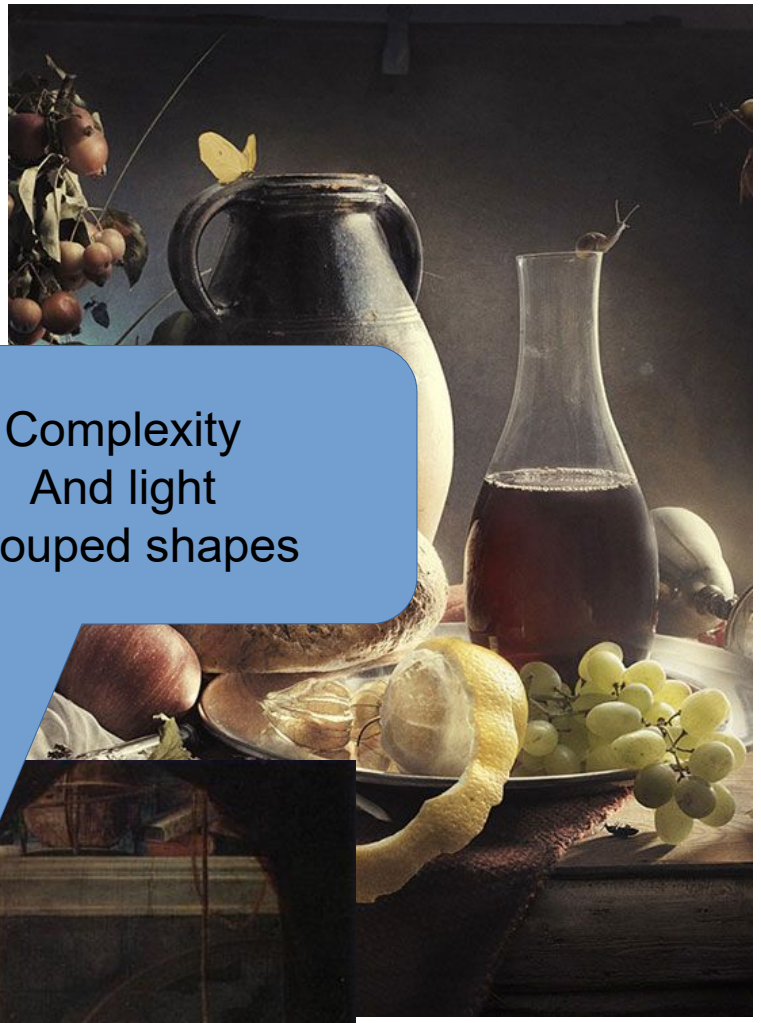
Architecture, physical spaces
Communicate through themselves



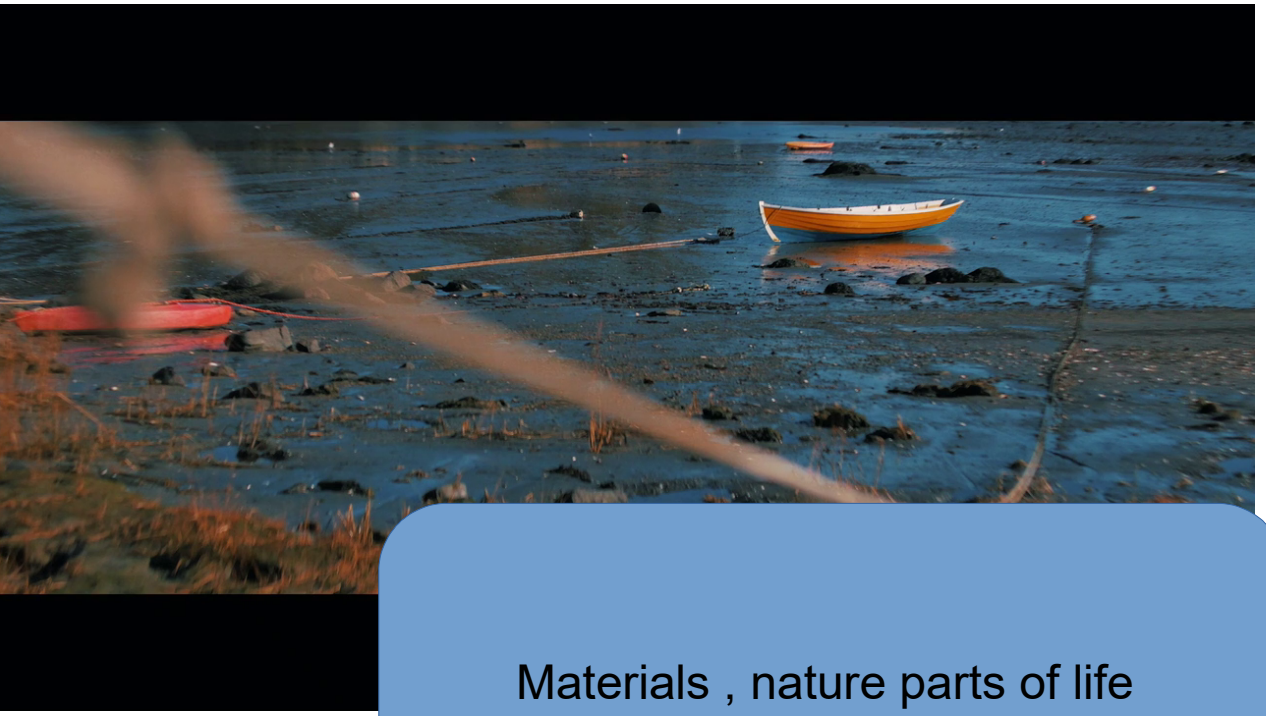


Complex nature
Unpredictable
Mixed with man made
Aesthetics some
Support it some go
against



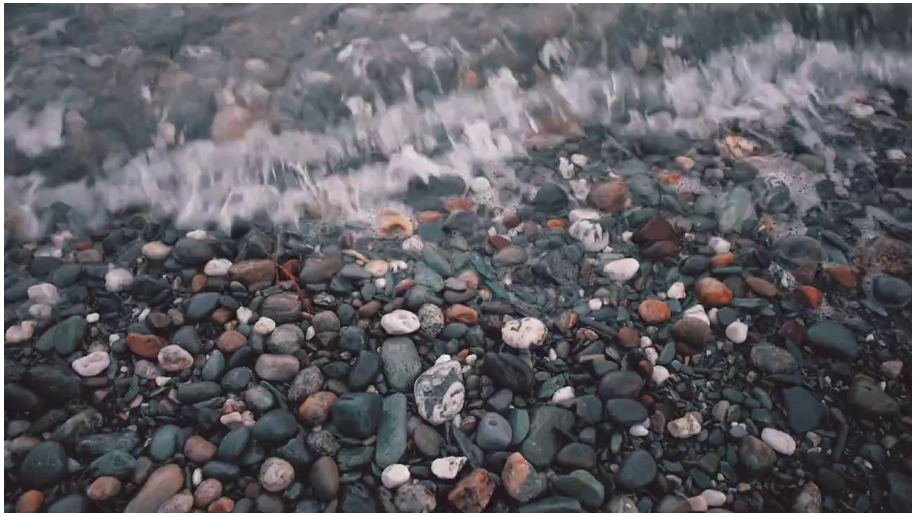


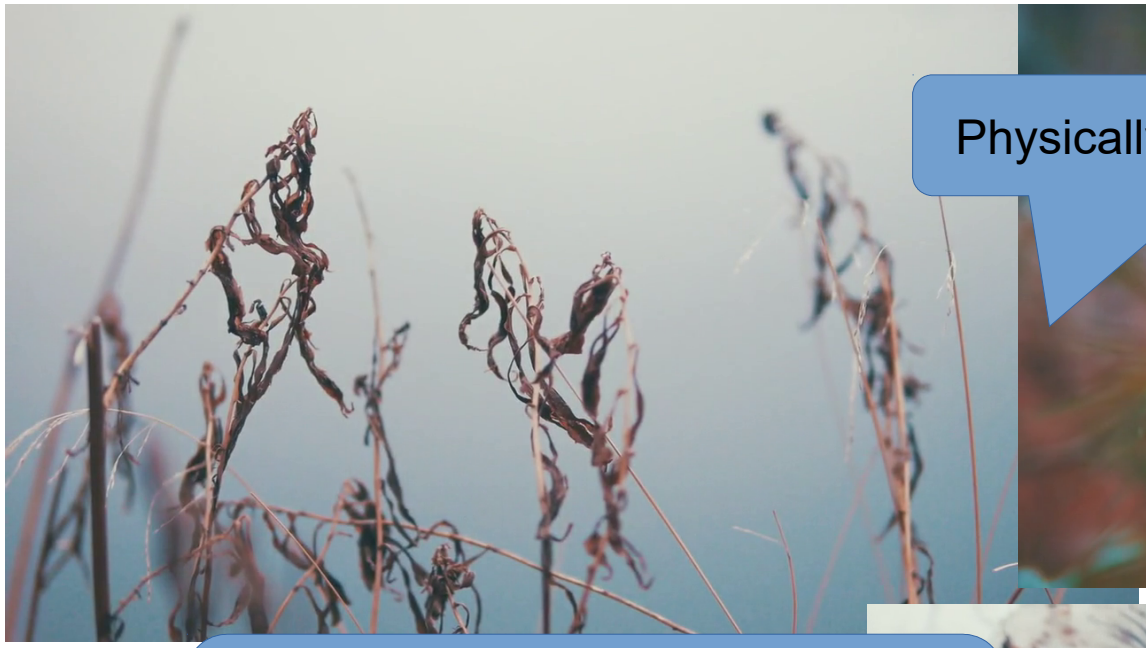
Complexity
And light
Grouped shapes

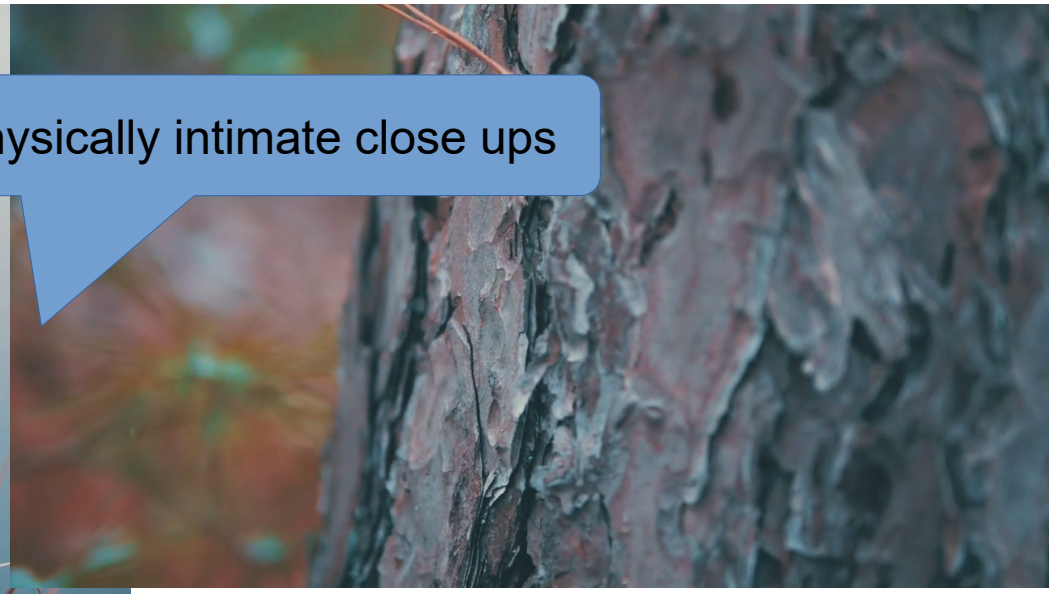


Materials , nature parts of life
Communicate things abstract and deep

Colour
Texture
Camera movement





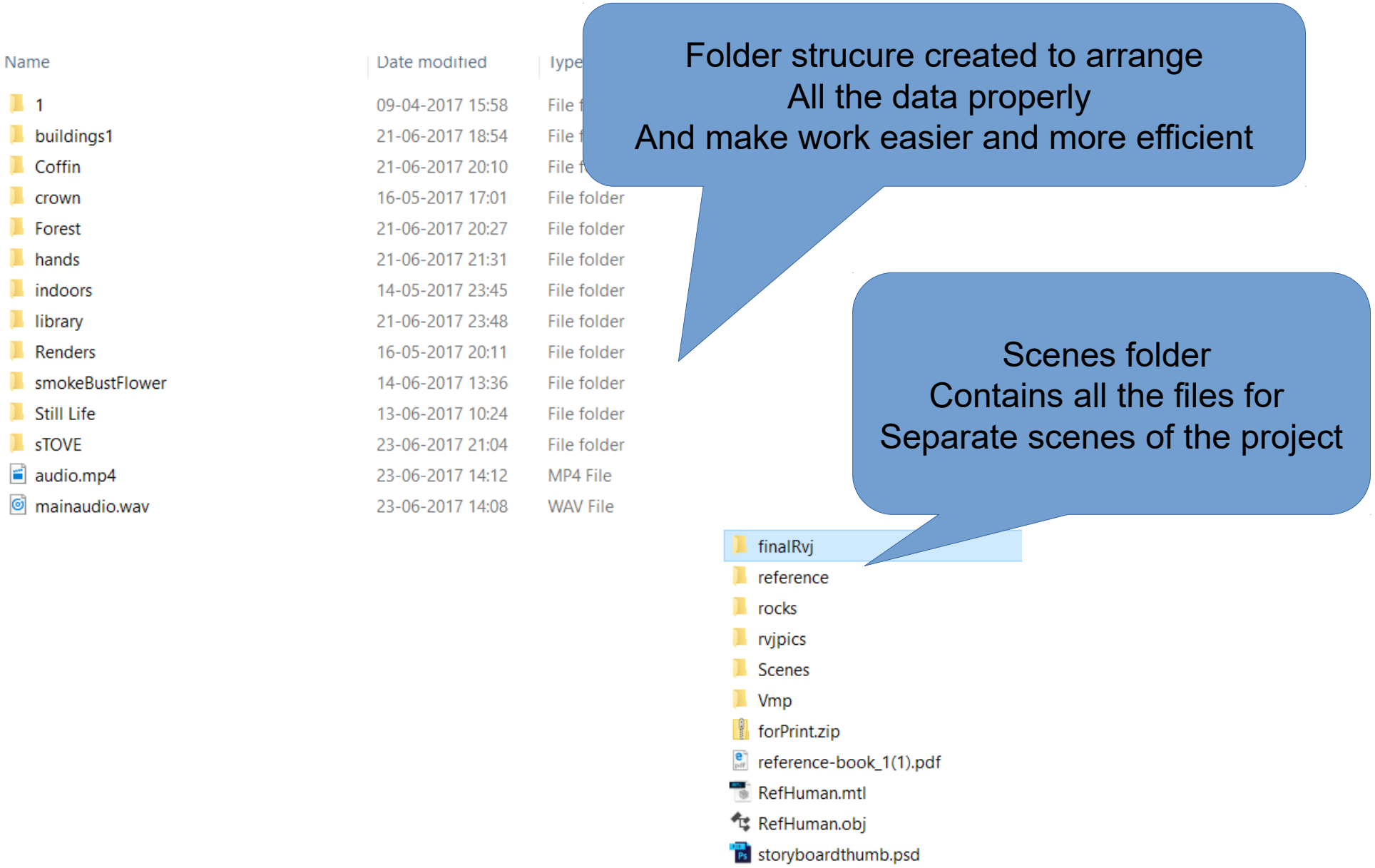


Physically intimate close ups

Poetic communication through visuals

Notes on progress

- At this point i am just collecting all the necessary information to get started with the project.
- So I am organizing all the references, creating a clear folder structure so that I can organize all the data properly without any room for confusion.
- Also i’m re-thinking and clarifying all the shots and seeing how can improve upon my ideas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Forest
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File folder
hands
21-06-2017 21:31
File folder
indoors
14-05-2017 23:45
File folder
library
21-06-2017 23:48
File folder
Renders
16-05-2017 20:11
File folder
smokeBustFlower
14-06-2017 13:36
File folder
Still Life
13-06-2017 10:24
File folder
sTOVE
23-06-2017 21:04
File folder
audio.mp4
23-06-2017 14:12
MP4 File
mainaudio.wav
23-06-2017 14:08
WAV File
Folder strucure created to arrange
All the data properly
And make work easier and more efficient
Scenes folder
Contains all the files for
Separate scenes of the project
finalRvj
reference
rocks
rvjpics
Scenes
Vmp
forPrint.zip
reference-book_1(1).pdf
RefHuman.mtl
RefHuman.obj
storyboardthumb.psd

Using reference

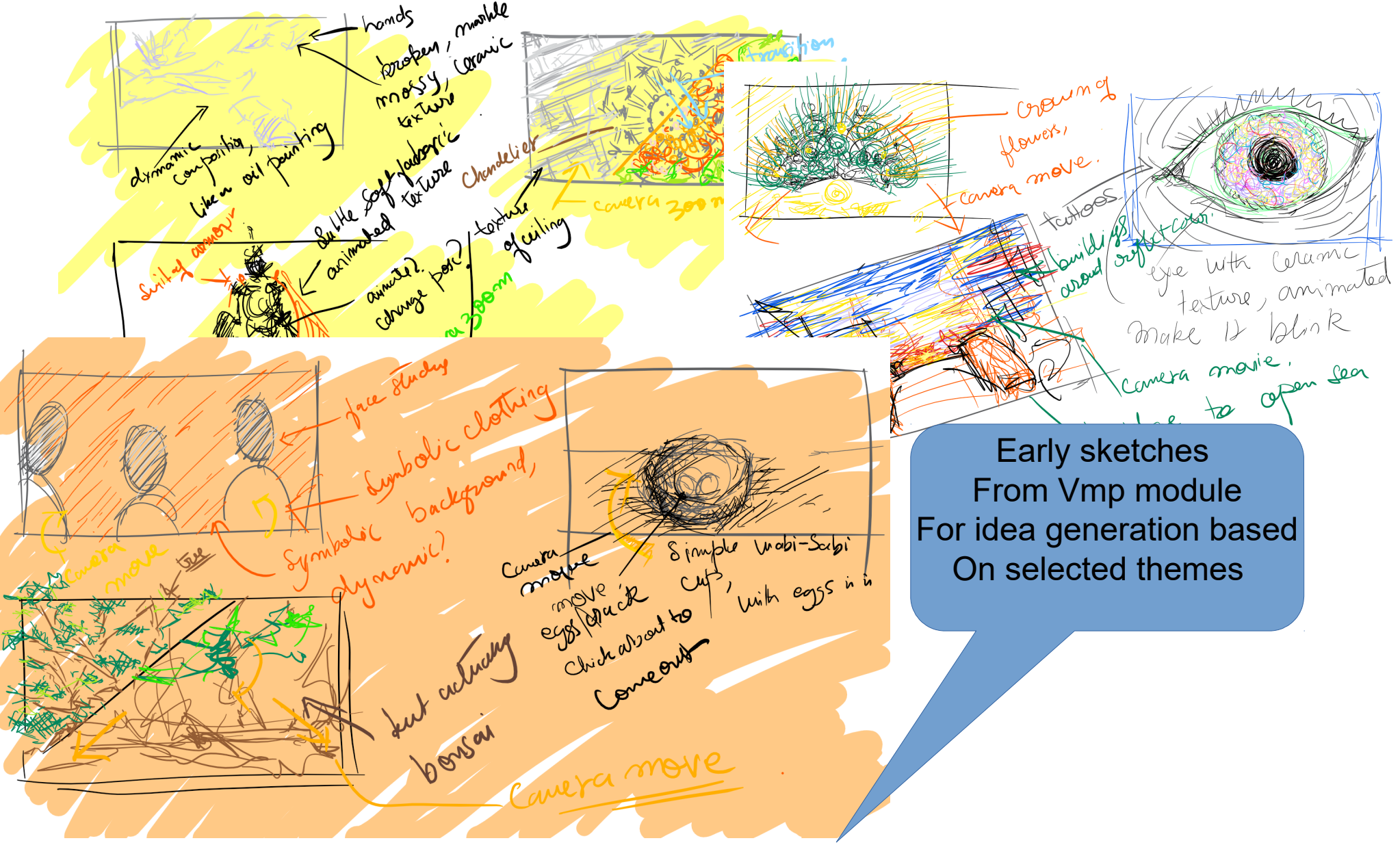
- How i am treating the collected references right now
  - The available references are categorized and collected in different folders that i will be refereing to while making my scenes
  - Apart from helping me form the general mood and style of the project ill also use these references for specific information that ill implement in the objects that i will be creating

Note on overall references and ideas

- These are the initial references that helped me develop the basis of the project in the vmp module.
- I wanted to capture a sense of abstract beauty like the references above do
- I started this project by revisiting these images to make sure i start off in the right direction

Early sketches

- The following are some of the sketches developed by me by the end of the vmp module
- I wanted to use them throughout the project to guide me in the proper directions



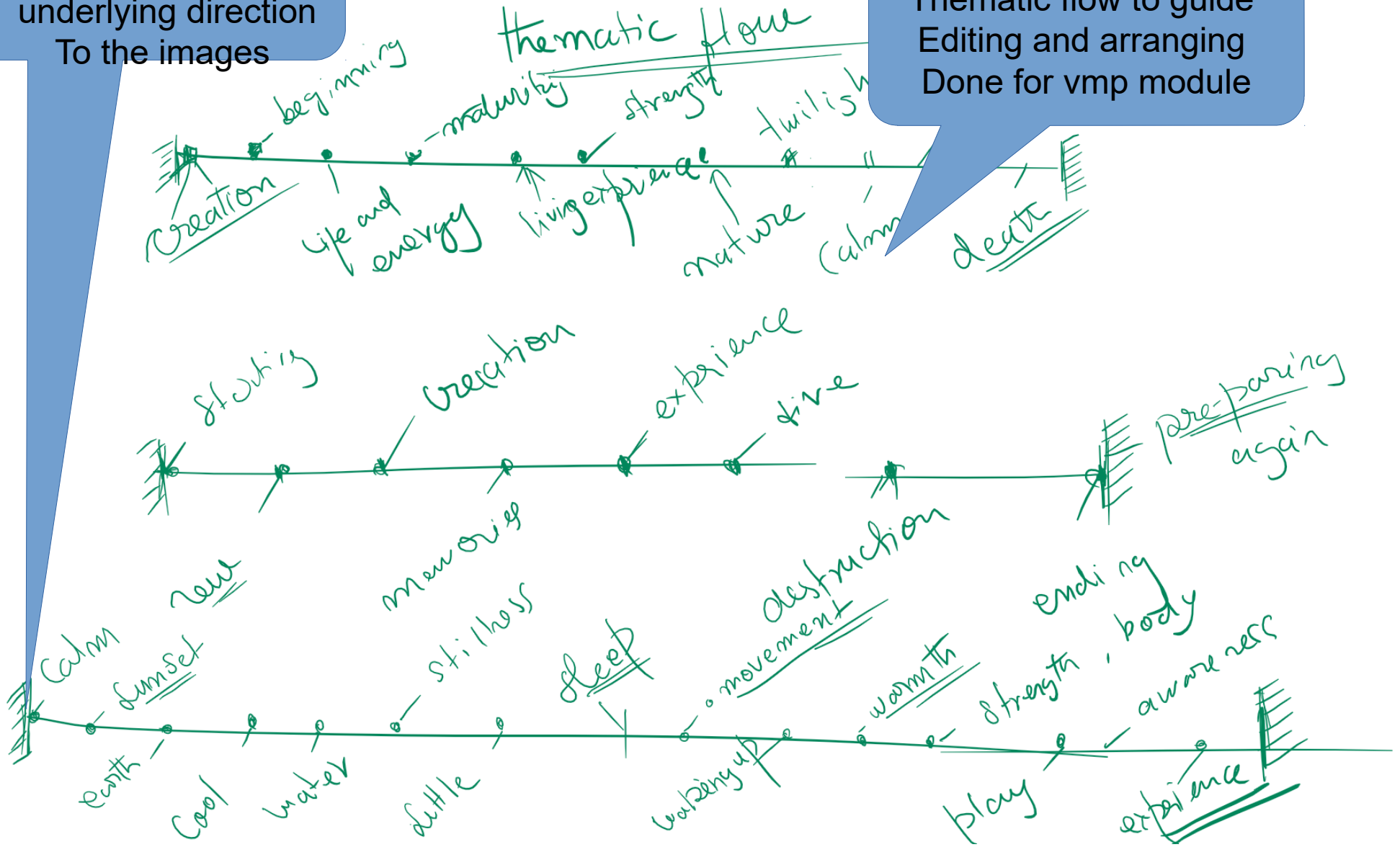
Early sketches
From Vmp module
For idea generation based
On selected themes

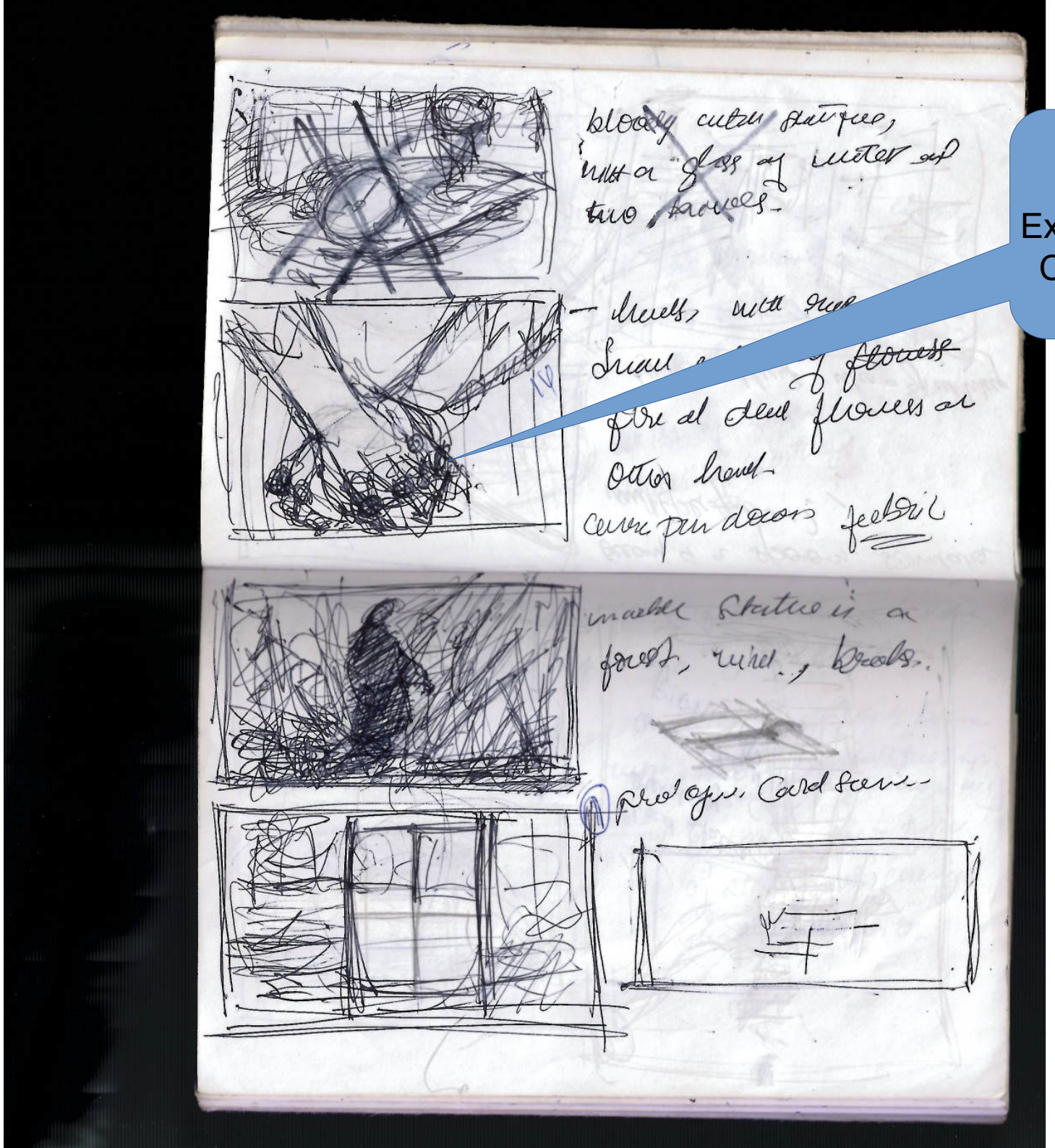
poetry

- I want this project to be an attempt in creating something that could be described as visual poetry, even though it sounds pretentious i think its accurate
- Abstract expression hand in hand with a intimate physical experience or the experience of the physical
- I want to explore that through this project

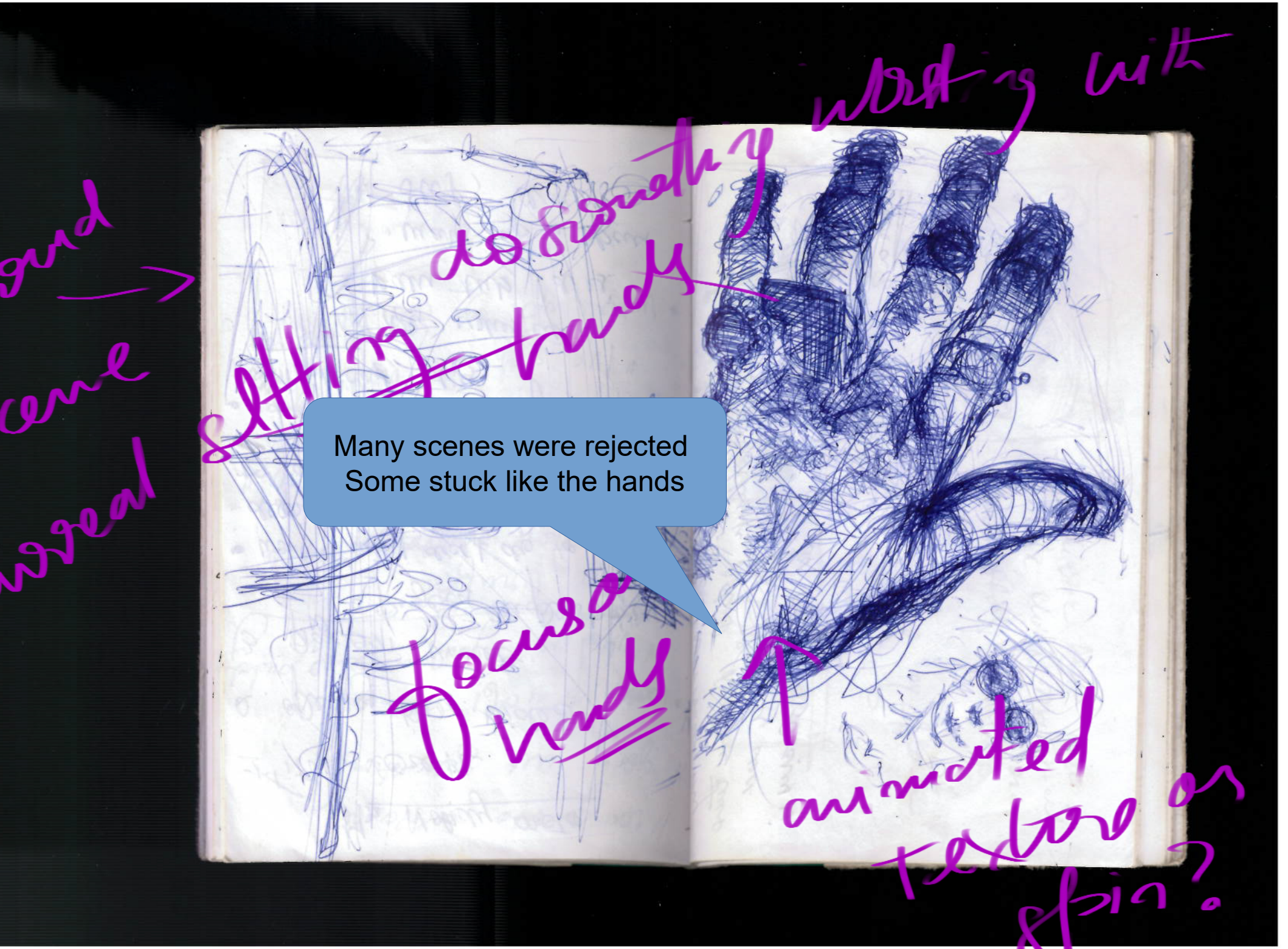
Want to use this to
Guide the flow of shots
So there is some
underlying direction
To the images

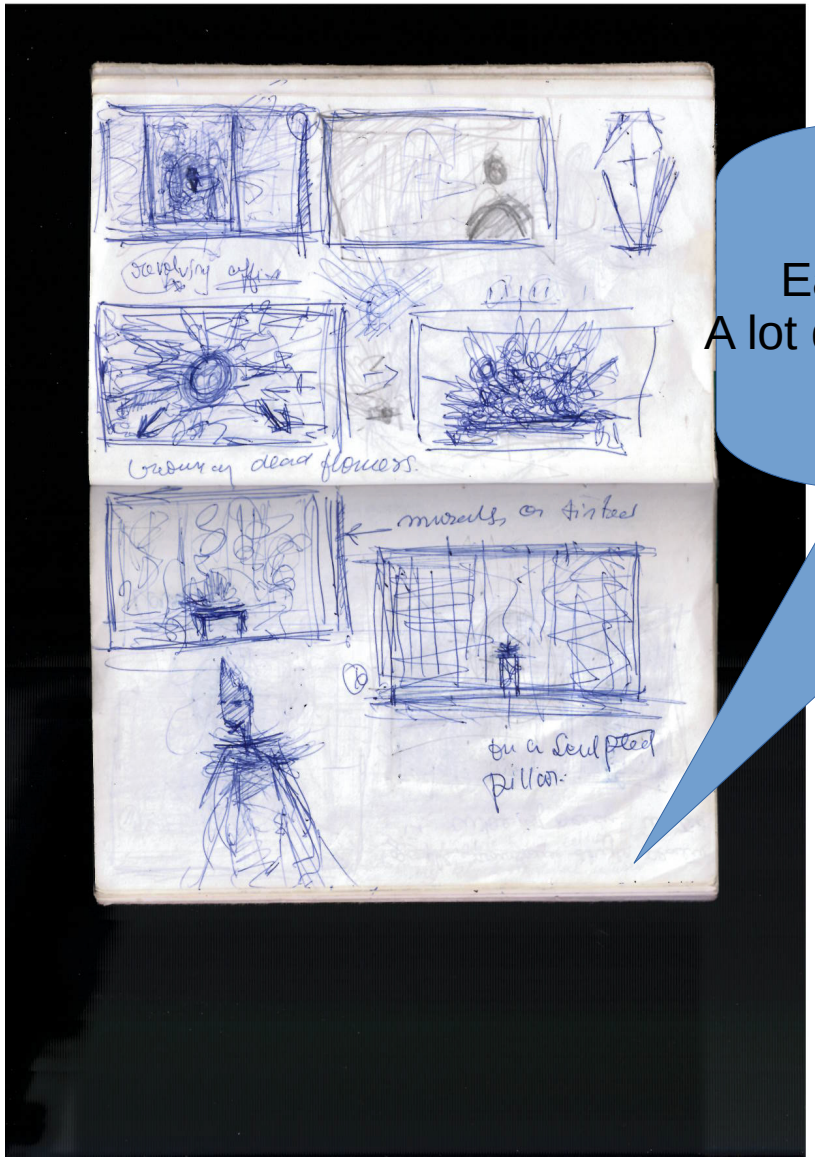
Thematic flow to guide
Editing and arranging
Done for vmp module





Sketches Setting up Expectation for Complex and Dark vibe


Many scenes were rejected
Some stuck like the hands



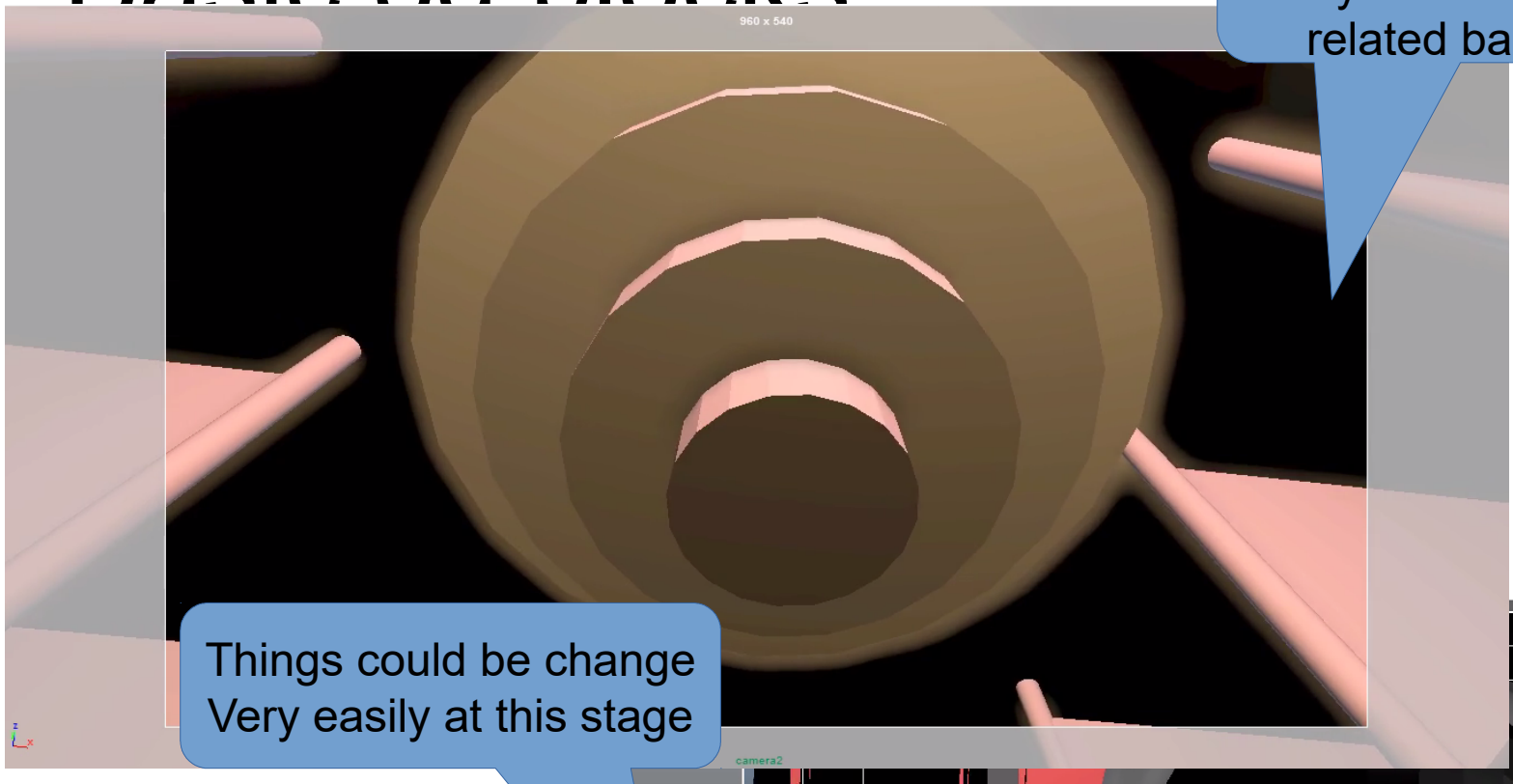
Early ideas that were changed
A lot during the progress of the project

Notes on progress

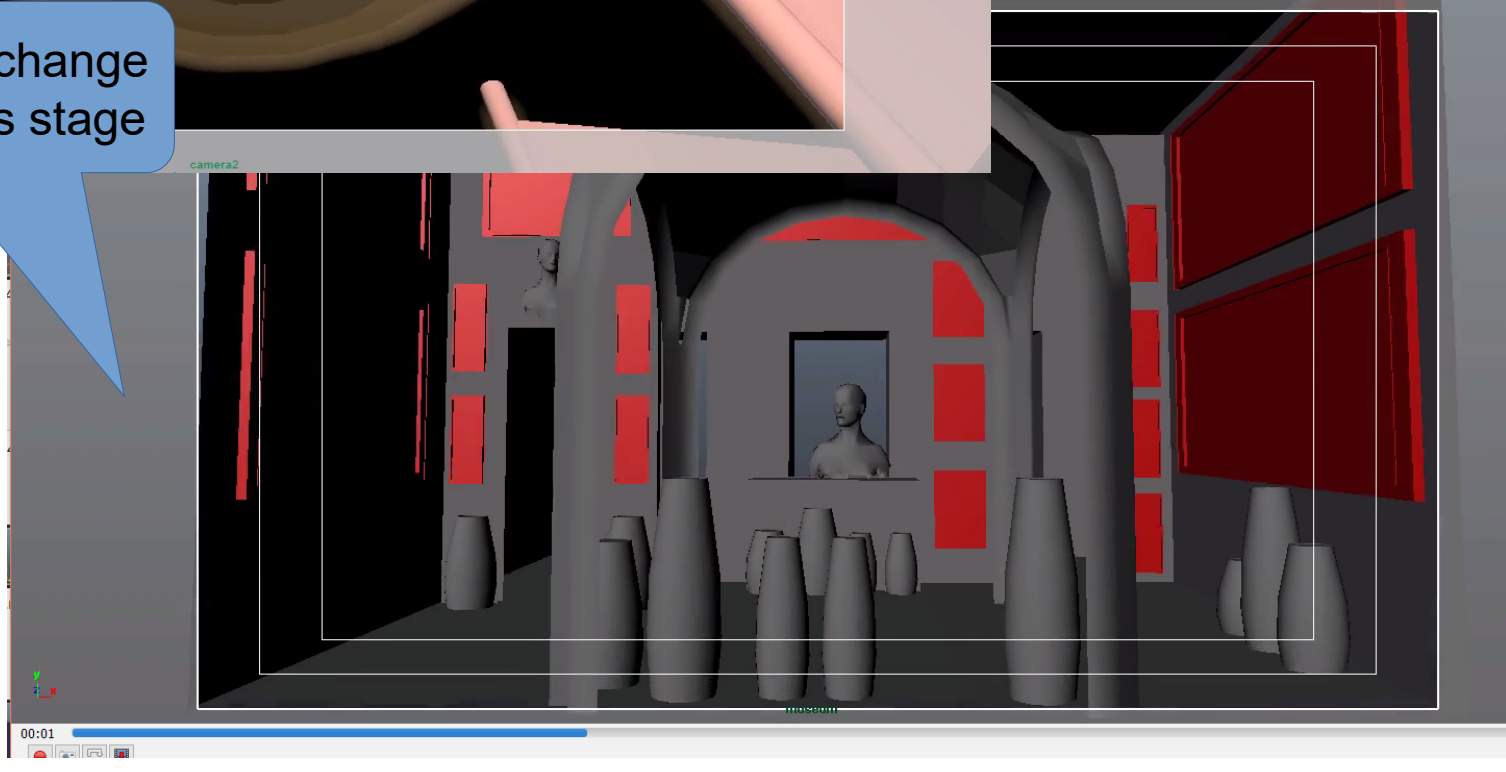
- Moving away from the photo references a while im looking back at my sketches
- Revisiting the original raw ideas that i had generated just making sure that i have these ideas in my mind and haven't disconnected from any of them
- Just reminding myself that its important to keep the mood dark, the ambience mysterious and add even a little bit of a horror vibe.
- The sketches are full off details so I have to keep that in mind also

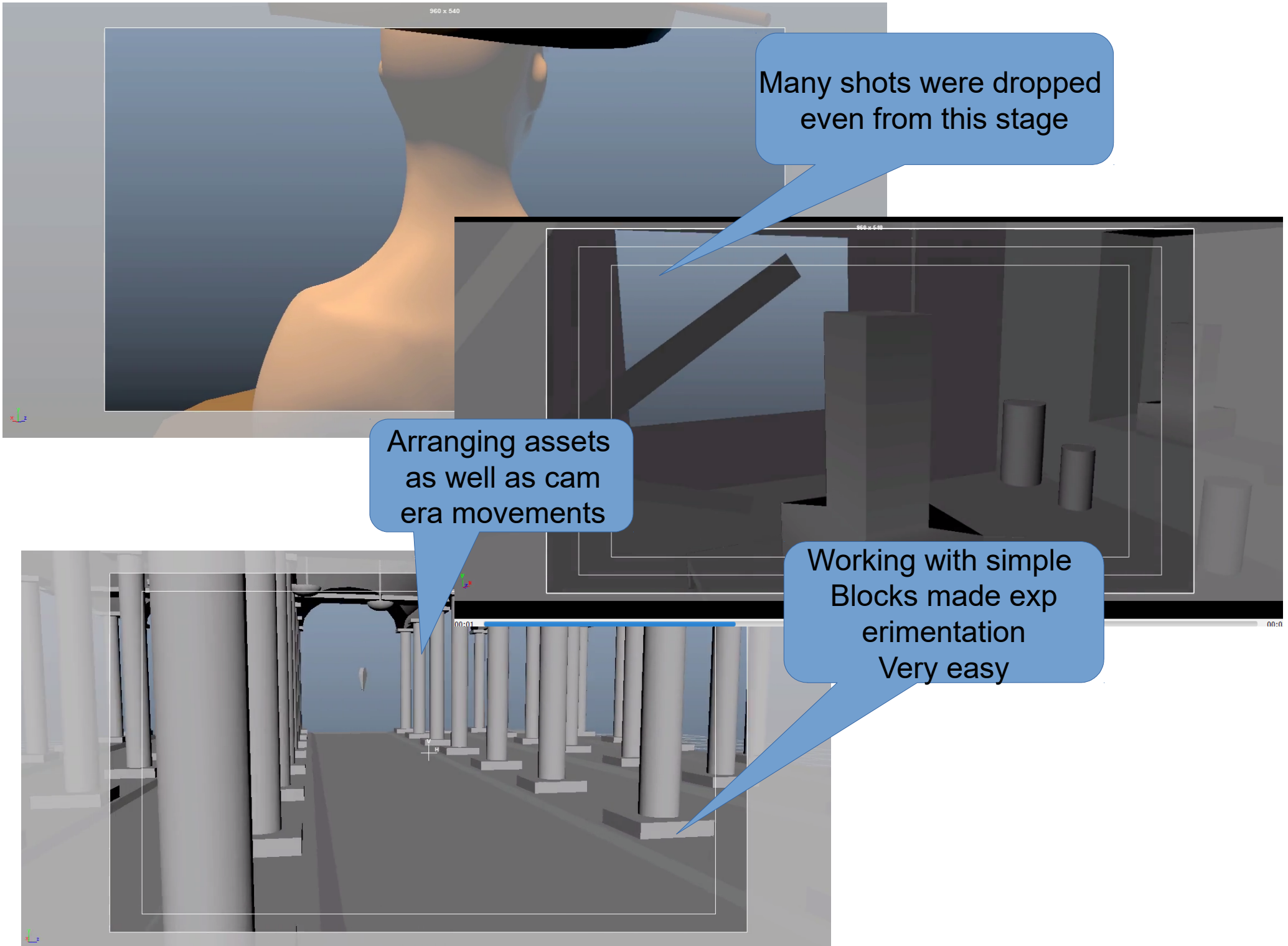
Basic 3d blocks

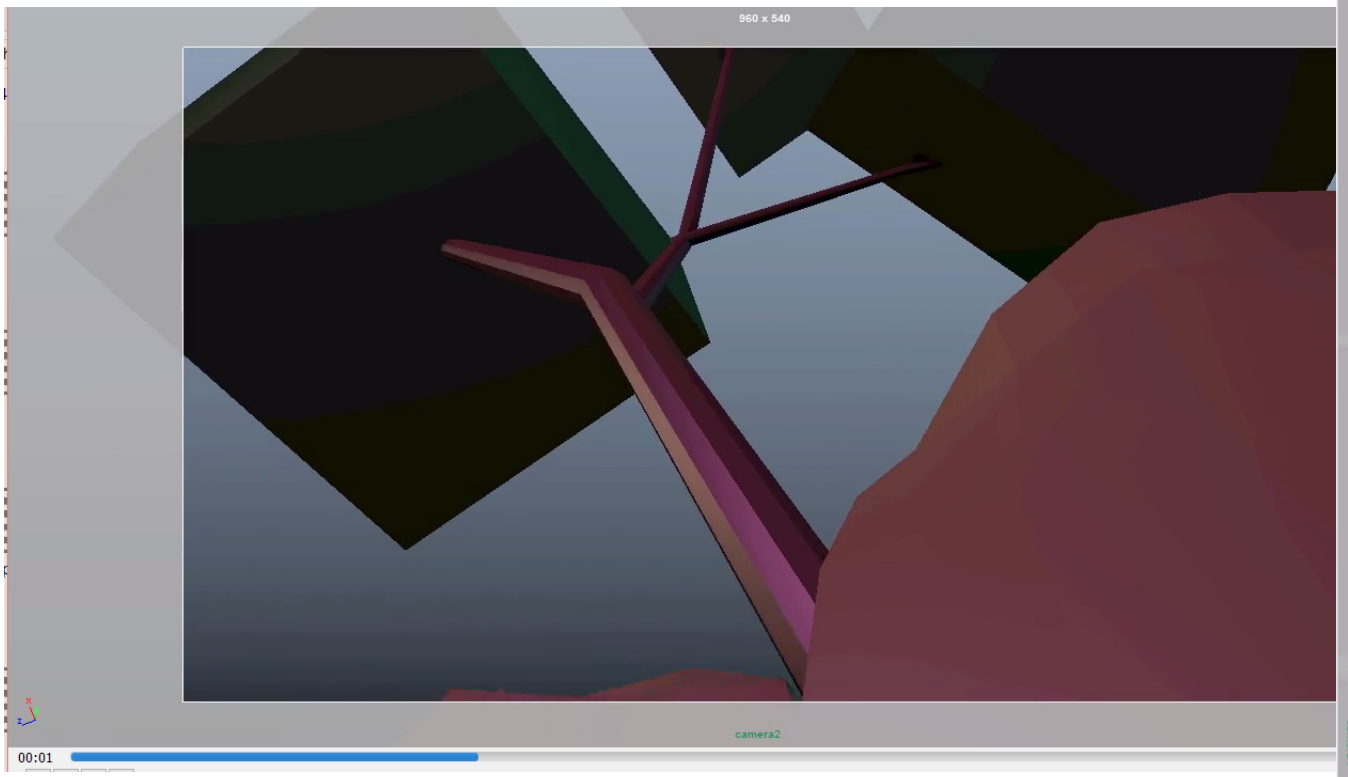
Blocking shots of several scenes
Many shots of final can be related back to these



Things could be change
Very easily at this stage




960 x 540
Many shots were dropped even from this stage
Arranging assets as well as cam era movements
Working with simple Blocks made exp erimentation Very easy


960 x 540
camera2
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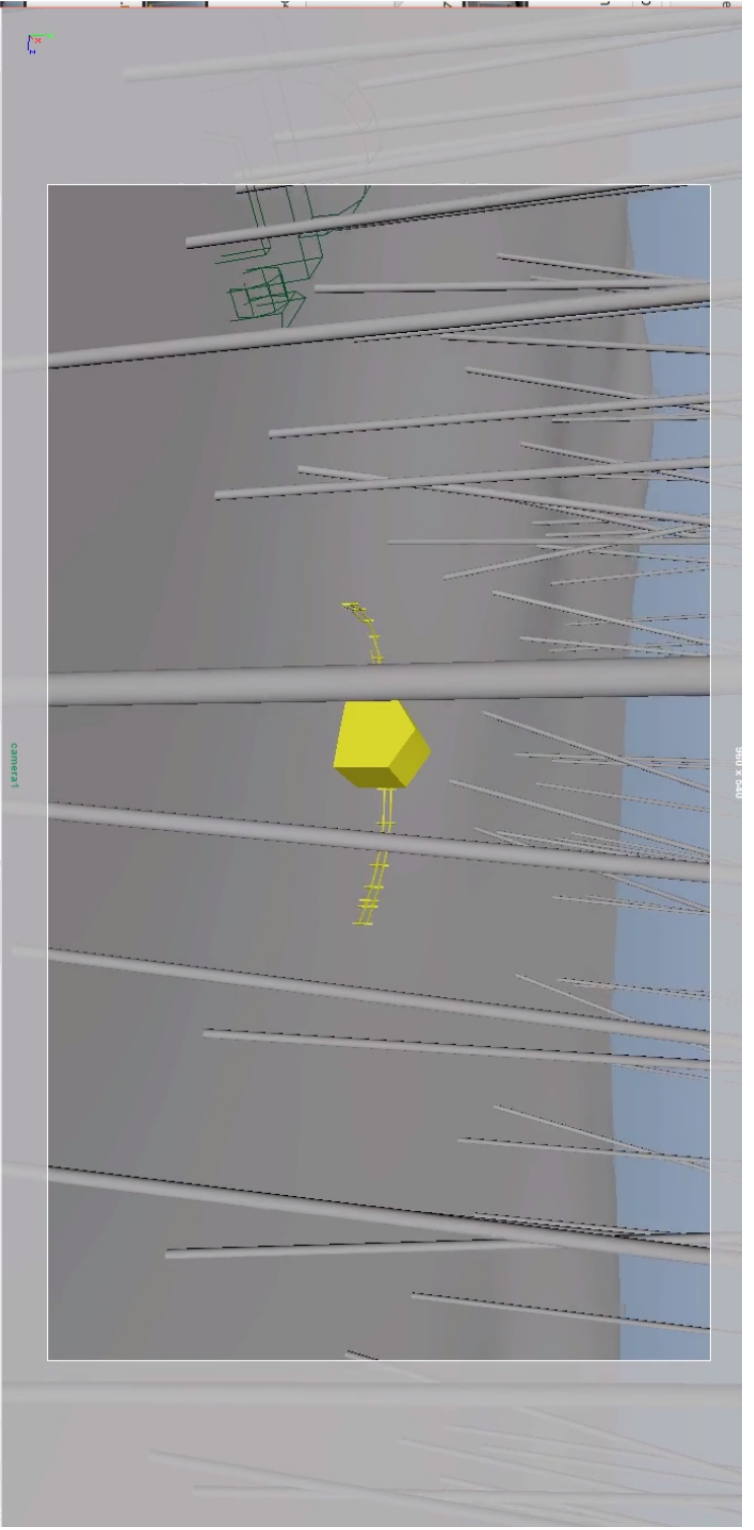
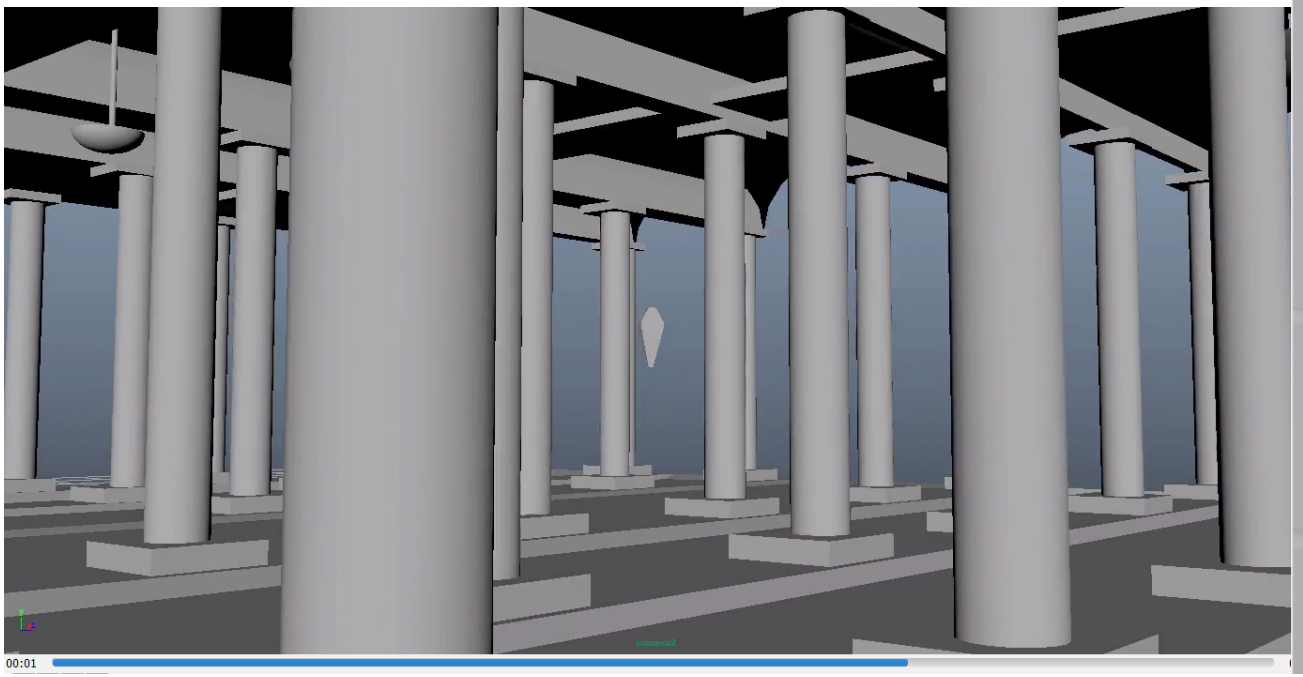

camera1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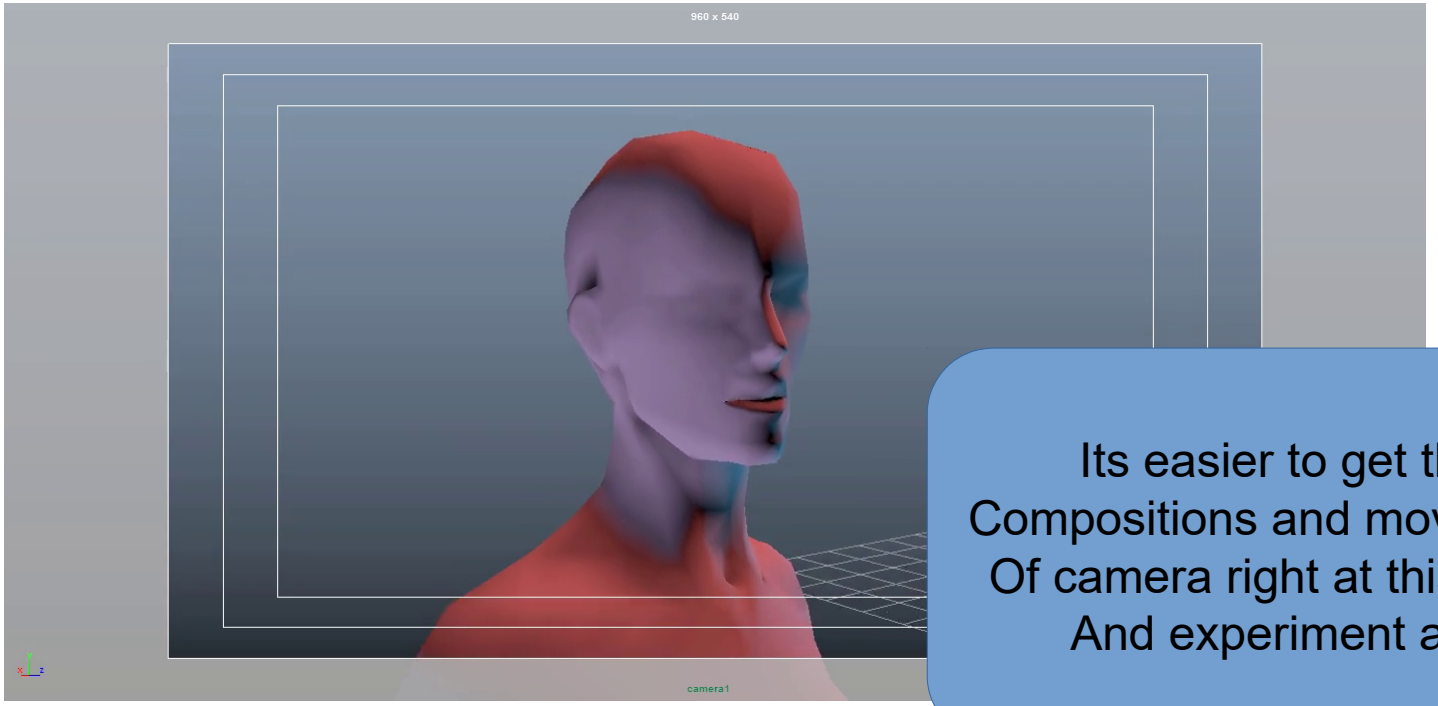
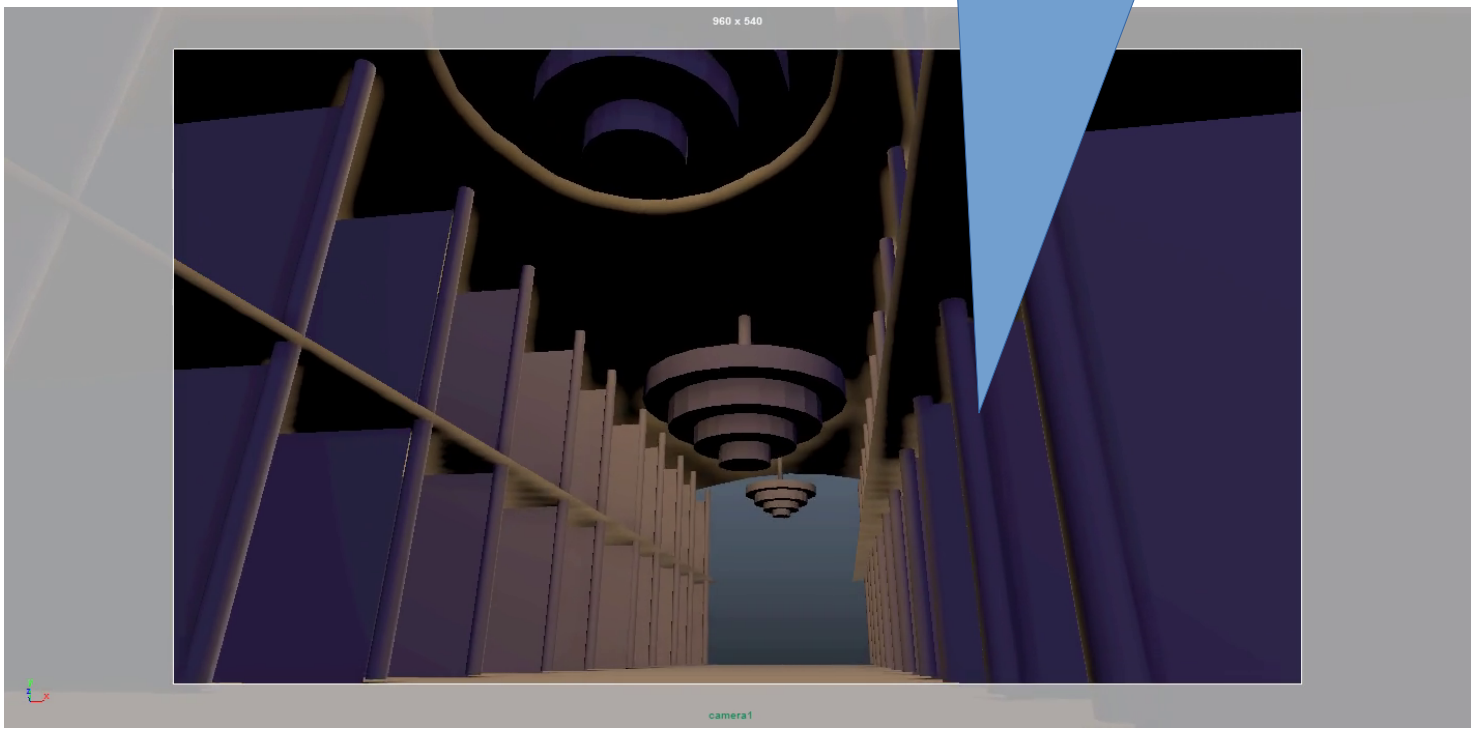


Its easier to get the
Compositions and movements
Of camera right at this stage
And experiment a lot



- I had developed these 3d blocks by the end of the vmp module to create a rough image of what some of the scenes might look like
- I used them and referred to them again and again throughout the project make the scenes more accurate to my original ideas

Purpose of project

- The idea behind the project was to explore a non-narrative visual experience similar to a poem that may or may not have a story
- I wanted to explore themes of death, creation time, and experience
- I wanted to go beyond a presentation of happenings or events and explore the ability of 3d animation to communicate abstractly
- I wanted to explore different types of shots and camera movements to present ideas in a fresh way

Choice of medium

- I chose the medium of 3d animation as that supports the creation of abstract ideas like the ones i developed.
- It would also allow me to learn many things which will help me in the future as im looking at 3d animation as a career.
- Playing with lights, architecture, etc would be easier than doing stopmotion of live action etc
-

Choice of software

- Maya- as that is what we have been using for a long time, also it would be most streamlined for rendering and getting help from our teachers.
- Zbrush- it is best for sculpting, it makes it easier to create detailed surfaces, also merges easily with maya workflow, can also paint textures using it
- Substance painter- relatively new texture painting software. Want to try it out to paint textures for some of the models,
- After-effects- most comfortable with this software for post production which is a essential part of the process
- Photoshop – most comfortable with this software to paint textures etc.

Pipeline

- This is the general pipeline that i will be going through for each scene
- Start with references, primarily use the vmp module concept,
- Start modeling in maya, and uv unwrap
- If needed take it to zbrush
- Set up scene in maya , set up cameras
- Set up lighting in maya
- Get textures on the models
- Do test renders
- Render all needed passes
- Do post work in after effects
- Render out final video

Over All look and feel

- Based on the pre vis i wanted to go for a dark and mysterious look high contrast lighting for the most part
- I also want to create a uncanny unreal atmosphere so bringing together ideas, imagery that doesn't belong etc.
- But for the most part i want things to look old, damaged, bent etc.

Goals for the Project

- Should look professional
- Should be engaging
- Should look different and out of the box
- Should express energy

Expected learning from project

- Create a variety of types of models
- Know how to develop textures to make things look professional
- Learn how to set up scenes, explore experimental shots and scenes,
- Engage with a complete 3d workflow
-

Ideas behind editing

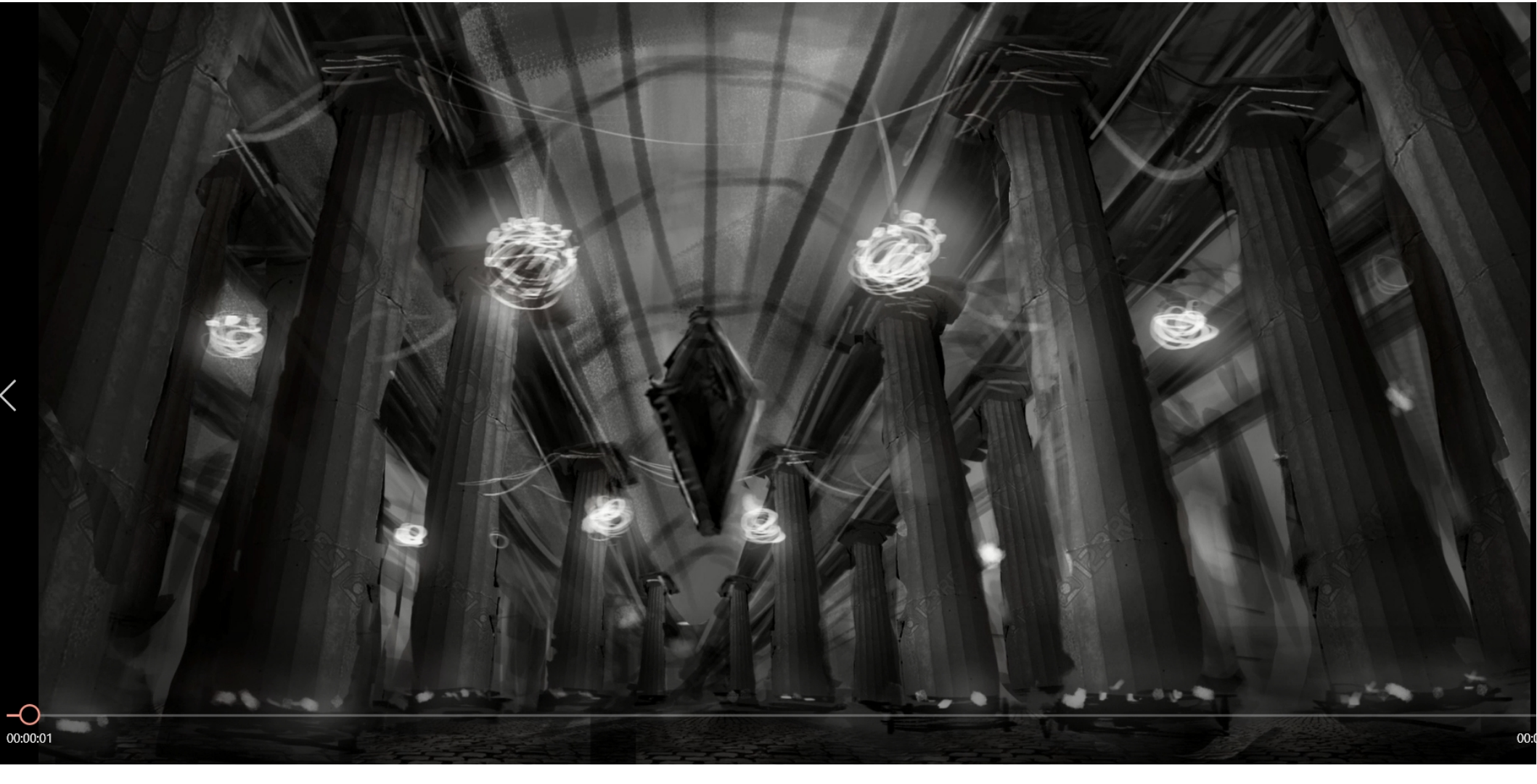
- I want to use a variety of editing ideas as appropriate for the shots,
- I want to use dynamic transitions stark cuts and fades
- I want to jump between distant shots and create continuity whenever necessary,
- But on the whole it should be generally disorientating and confusing

Scene by Scene Analysis

- Analyse every scene from the pre-viz and see what can be changed, condensed , combined or removed.
- This was essential too fit the completion of the project within the given time frame and make it more concise and impactful

Coffin Scene

- I want to keep this scene pretty much as it is, instead of one bit long shot i will explore the artistic possibilities a little more
- I want to keep a pov shot in the beginning that slowly turns into a smooth non pov shot
- I also want to cut away and into the scene multiple times
- Apart from this i want to keep the low key lighting as it is but decrease the openness of the scene and make it a little more claustrophobic but keep the architectural setting grand
- Moving away from a general hall type setting i want to resemble a church or cathedral so it connects more thematically with the coffin itself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Flower crown

- I want to make some big changes to this
- I want to combine it with the busts scene conceptually and instead of making a big crown i want to explore tHE dead flowers imagery in a more non localized way by including it generally as a prop for the busts
- This way i can combine scenes and save time and bring the smoke idea closer to these dead flowers and human head
- I can also explore flowers in other areas of the body as props etc

Bonsai Scene

- I do want to include this bonsai scene but within another scene as a individual idea i think its not very strong
- But within another scene its worthy of acting like a focal point
- I think adding it to the large library scene will be a good idea as it will enrich it with a focal point
- And ill save a lot of time as i wont need to make a separate interior for this scene as well
- I want to include coniferous trees in it rather that more branching out non coniferous trees as per my painting, this will link it to the forest scene maybe i can even cut between these two scenes to link them
- These changes will enrich the possibility of this bonsai idea

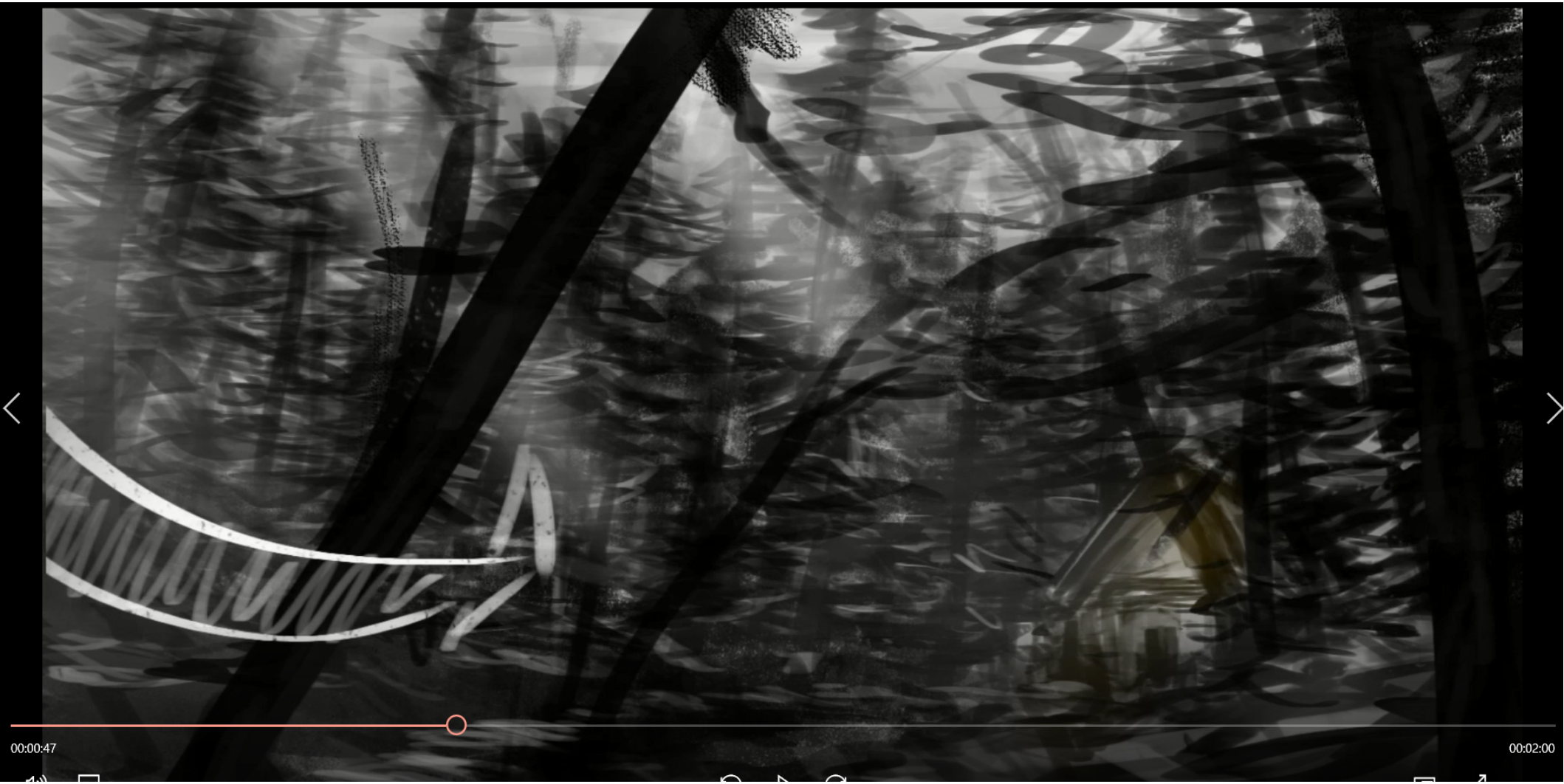
Forest Scene

- Forest scene should be keep pretty much the same
- Not may changes to be made hear
- I think instead of just sticking with one lighting i should move It so that it looks more and more stark as time goes within the scne.

00:00:38
00:02:0
10
30

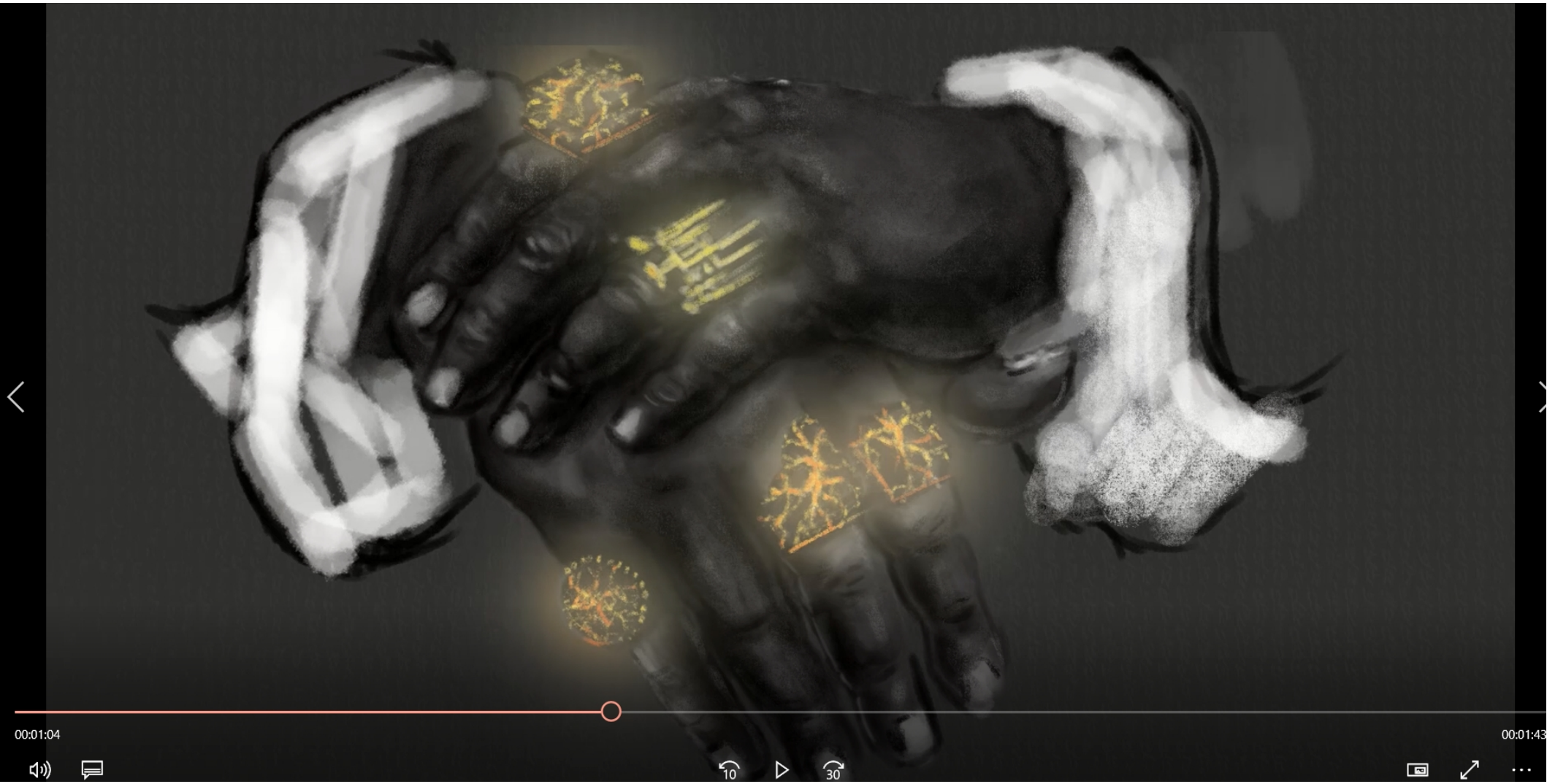
Stove Scene

- Want to change the look of the stove so that it looks more of a common usable used stove
- With pots and pans around it i want to make it look like its been used
- Other than that everything else will remain the same
- The primary source of lighting should be the flames from the stove itself


00:00:47
00:02:00

Hands

- This scene wont have any major changes
- The camera should be brought closer to the /hands
- The hadns shoul;d be a little less fatty and more wrinkled
- Other than that this scene can stay the same

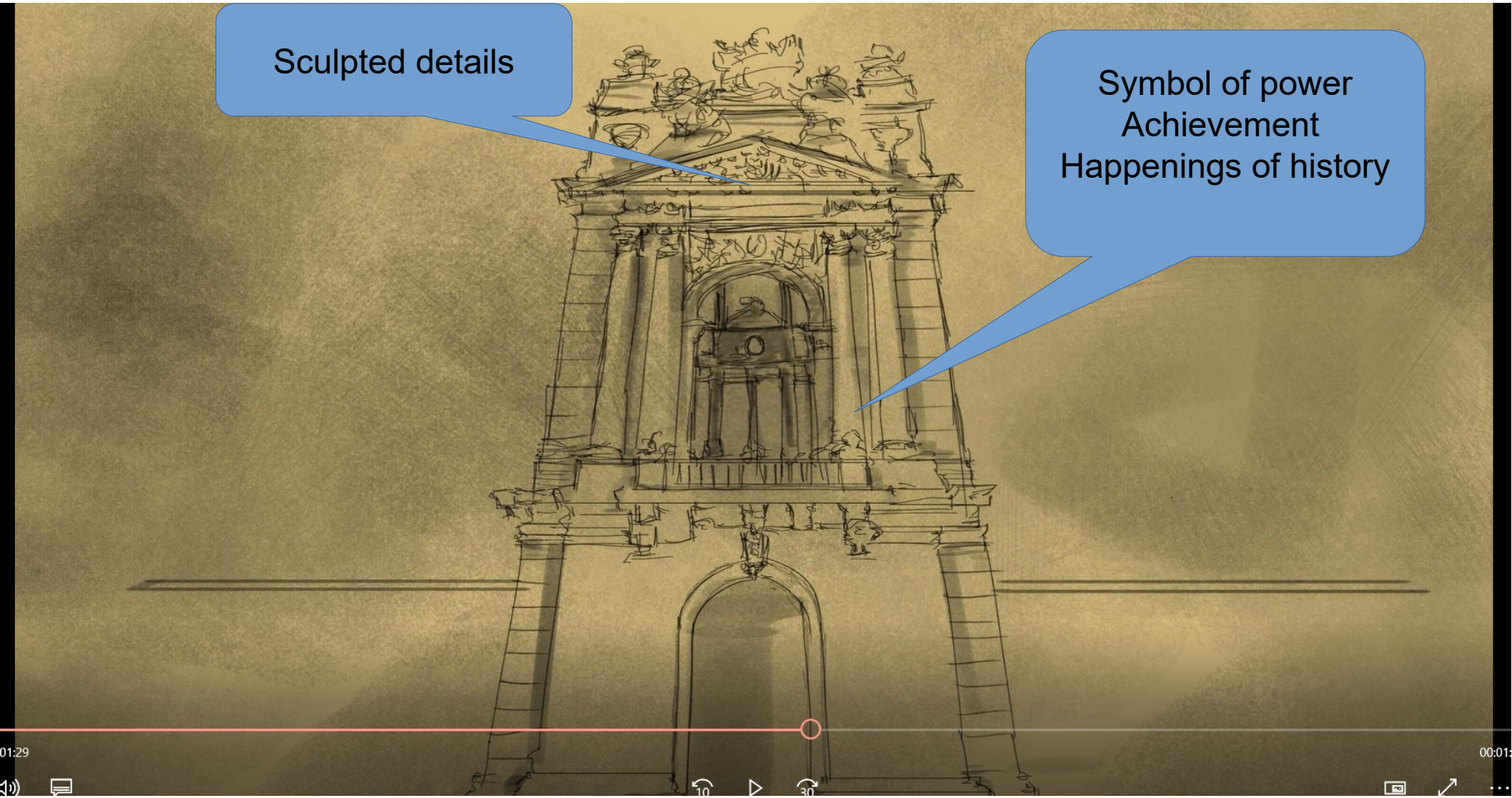

00:01:04
00:01:43
10
30

Busts

- Instead of switching between many busts i think ill condense it into one sculpture which can also House the flower idea,
- Instead of making hyper realistic humans i want to play with surface detail and texture more
- They can look more like marble sculptures
- Need to focus more on the texturing process
- The flowers can be eyes too
- Need to figure out a goood pose for the sculpture
- Include the smoke as well
- This scene if done as i imagined would be boring long and take too much time

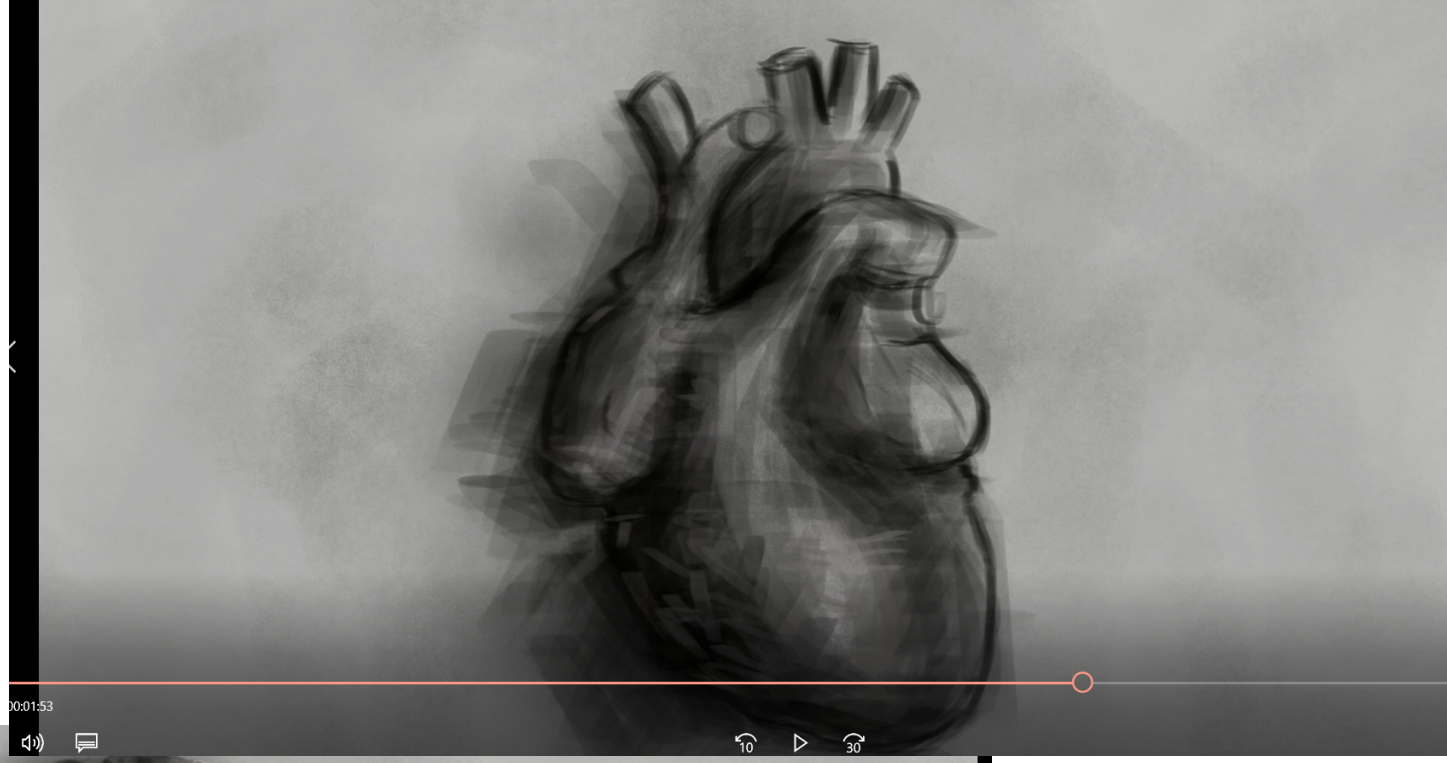
buildings

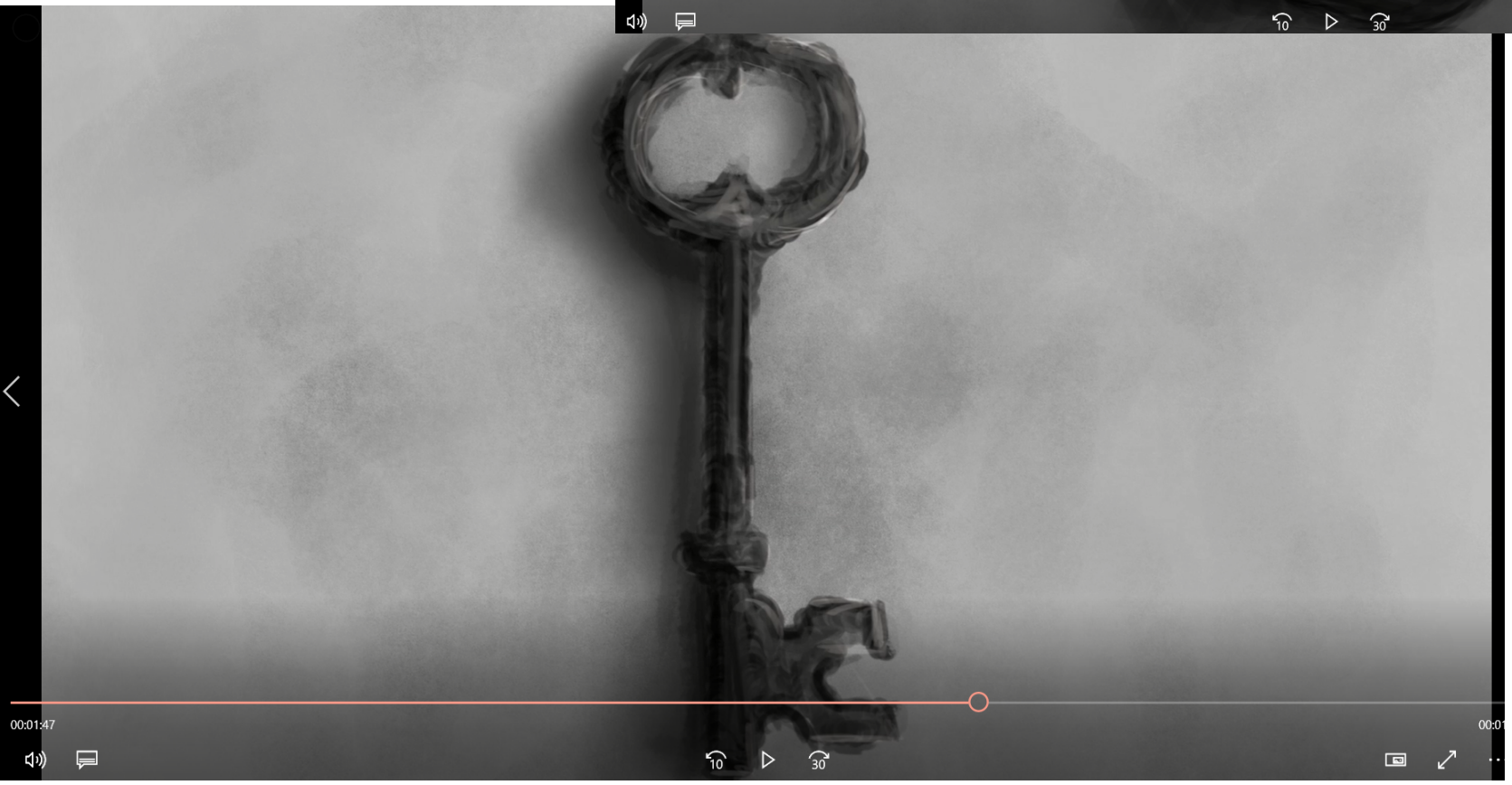
- I need to reduce the buildings in number
- Doing this portion of the project itself would take more time than i have
- Instead of 10 i should do only one or two and juice these scenes as much as possible
- Using this scene as quick repetitive cuts would be a good idea or even one stark long shot with a still camera this i will figure out when im piecing together the project post modeling
- Which building to make ? I think a more bland looking one that can house more of the highlighted architectural ideas at once would be a good option
- A more generic looking building face
-


Sculpted details
Symbol of power
Achievement
Happenings of history

Still life scene

- Will reduce the number of pieces in this sequence as well
- The watch , key , the little inkpot with the plants idea seems good
- I should aslo definitely do the heart


00:01:53
10
30


00:01:47
10
30

00:01:0
10
30

:01:39

Notes on progress

- Working with my main sketches and concept video to figure out the possibilities of new scenes or modifying the scenes somehow
- Realised that the video needs to be tighter and more condensed
- Grouping things and bringing scenes close together based on new ideas generated
- Sticking to same mood and feel just arranging the content a little differently

Interior sequence

- I want to combine the green house with the buddha scene
- And inculde the open window shot
- If i have time i will include more ideas from here but given the time i should focus on doing this much

Notes on audience

- Just to mention again i want the project to be directed to audiences who will be more inclined towards abstract art, poetry things of that nature
- So mature audiences dont think children or younger ppl will enjoy it much as im not trying to make exciting or thrilling things

Library Scene

- Want to keep the scene as it is include the bonsai within this scene
- Again instead of rendering one long shot i want to use it more and as i scene to cut into and out of many times throughout the project.
- Instead of coming into it throug the large window i can find some more impactful ways of introducing this scene like coming into from the coffin scene etc.

00:02:17
00:00:30

Last flower still life

- The last flower motif also seems like its hanging in thin air
- So to combat this im going to dissolve this scene into other scenes keeping the dead flower motif alive but condensing it into the rest of the project in general.

Combining and condensing ideas

- I combined many ideas to reduce amount of work repetition and creating a more condensed project idea
- Instead of travelling linearly i want to jump between scenes and come back to areas again and again
- Instead of just having more content

Starting production

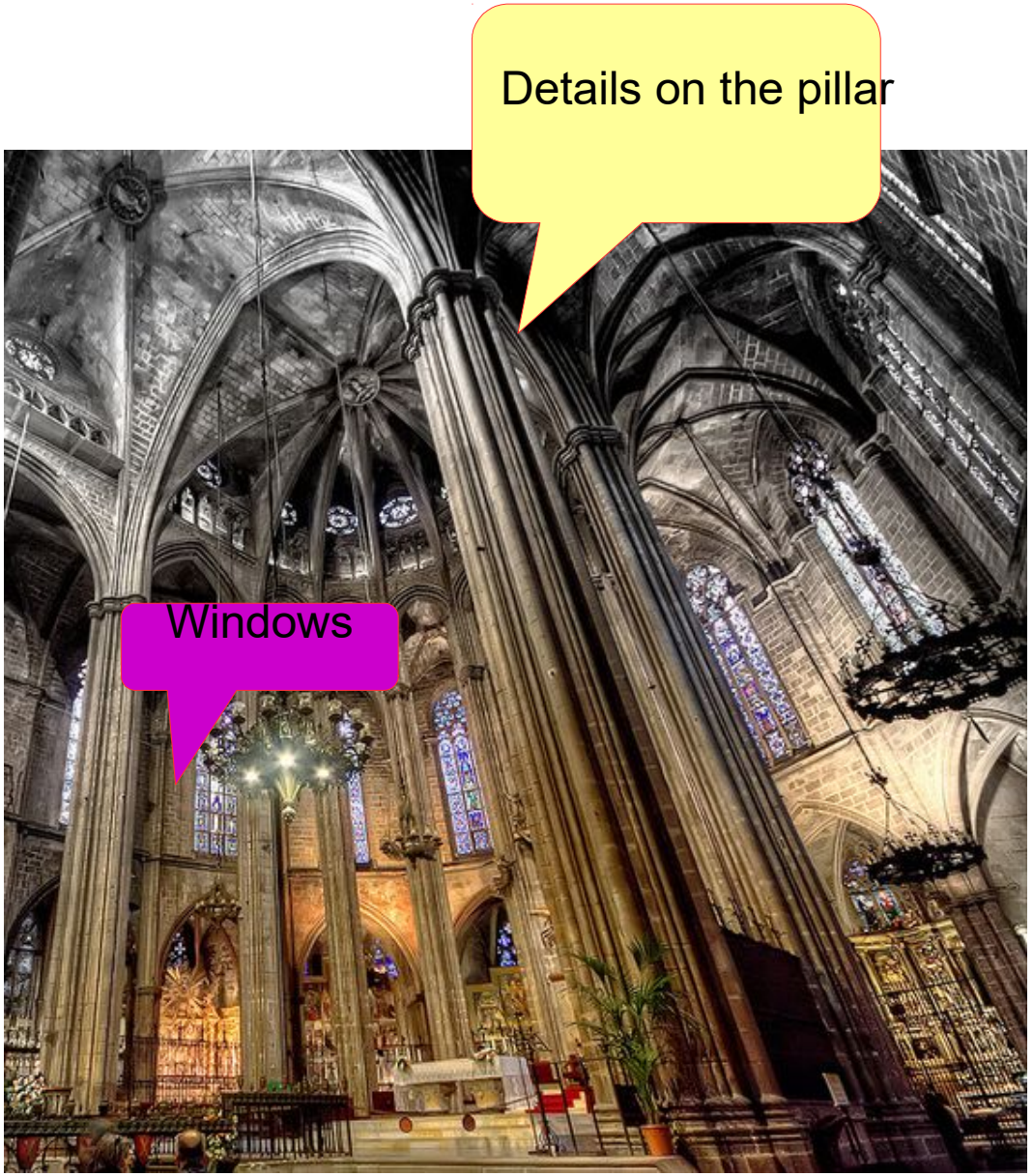
- At this point i was ready to start production
- The way i want to do is to go from rough to detailed
- But instead of doing one scene at a time i want to start and work all or more than one scene together so that i can develop relationships between them whenever i want
  - But for simplicity i will present them linearly in this document

Grouping and categorizing

- This is how i created my folder structure
- Have different folders for each scene where i will start developing the assets
- When times comes to include textures in the projects i will create project folder that will be a part of this greater structure

Translating reference into 3d

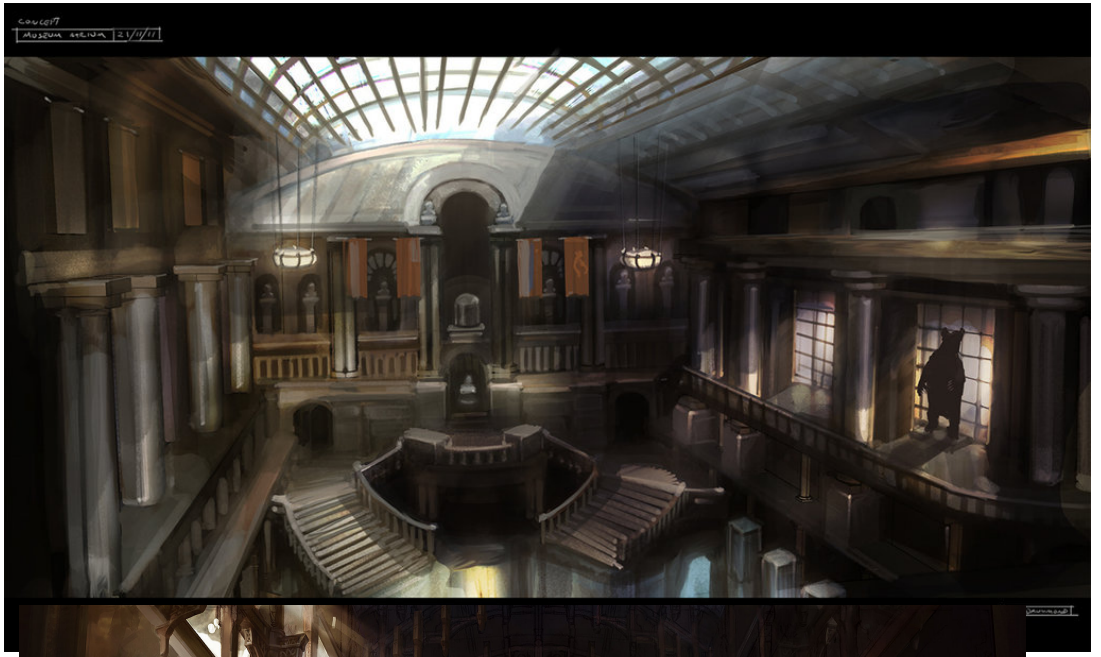
- I think there is value in using reference to guide my work in many cases, especially with highly technical architectural designs, sculpt designs etc
- But there is always ways of modifying especially in the 3d world
- Copying also helps in the learning process,
- But i have to constantly judge weather what im including through reference and make sure it fits the entire attitude of the scene ,
- In sculpting reference can be used as an preliminary guide after which the sculpt should usually develop on its own much like a poem.

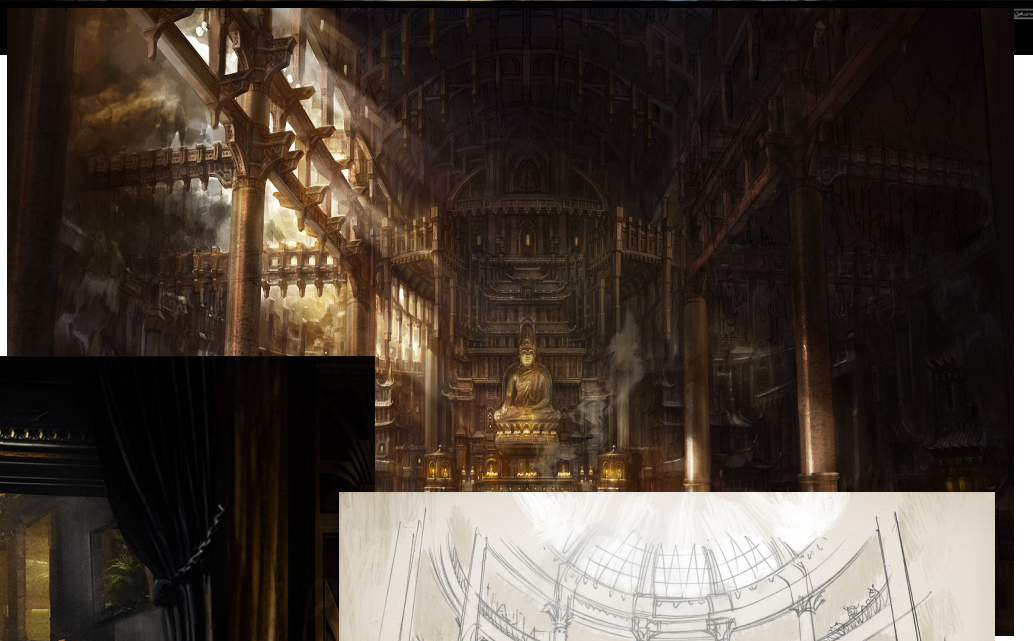

Details on the pillar
Windows

Floor and walls

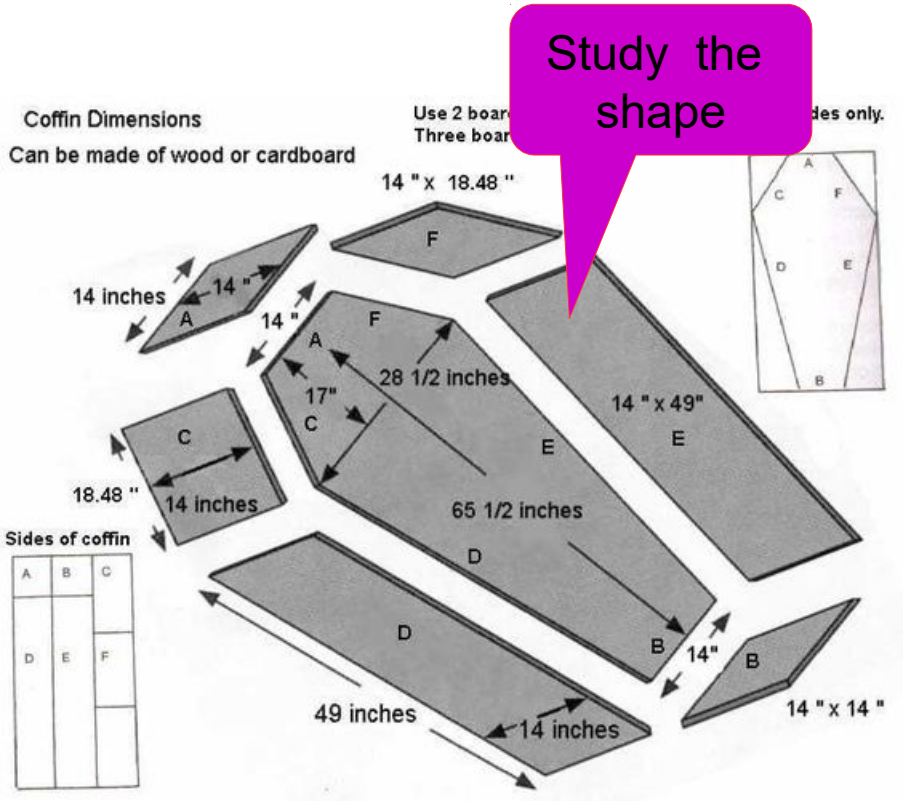
Roof
Repeating pillars
Long hallway

Light coming in





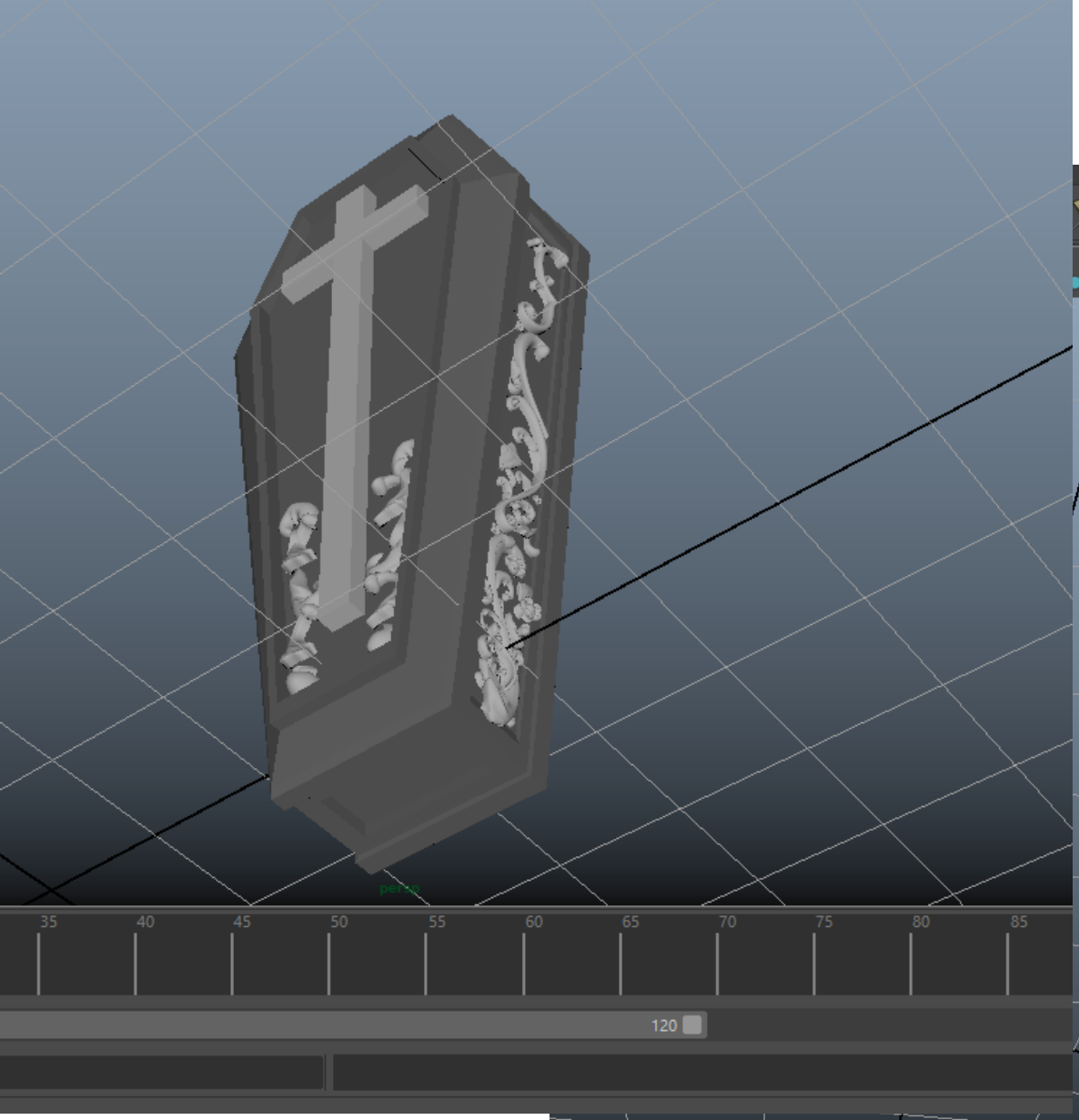
Large amount of Visual detail

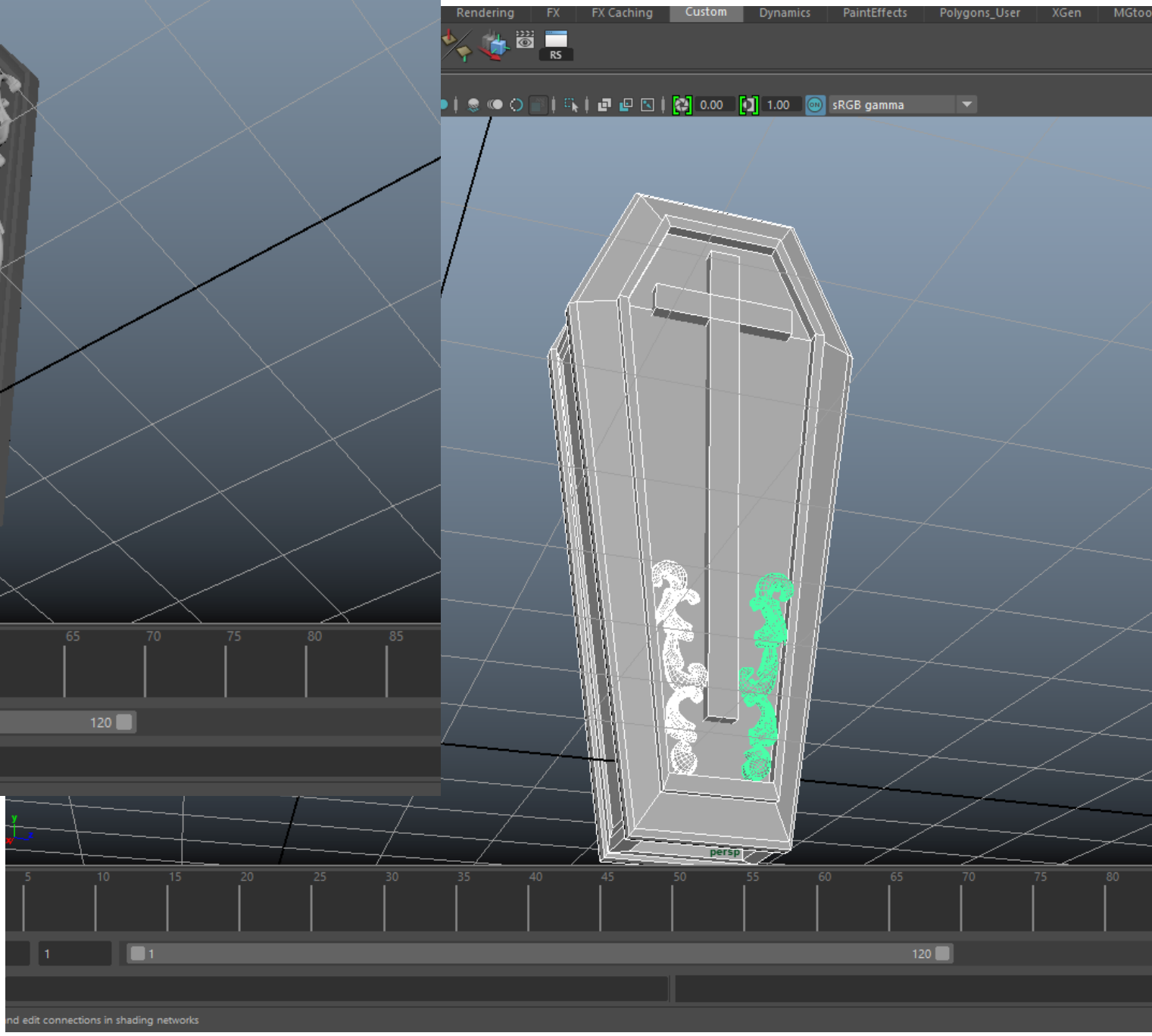

Study the shape
Coffin Dimensions
Can be made of wood or cardboard
Use 2 boar
Three boar
des only.
14 " x 18.48 "
14 inches
14 "
14 "
28 1/2 inches
17"
14 " x 49"
18.48 "
14 inches
65 1/2 inches
Sides of coffin
49 inches
14 inches
14"
14 " x 14 "

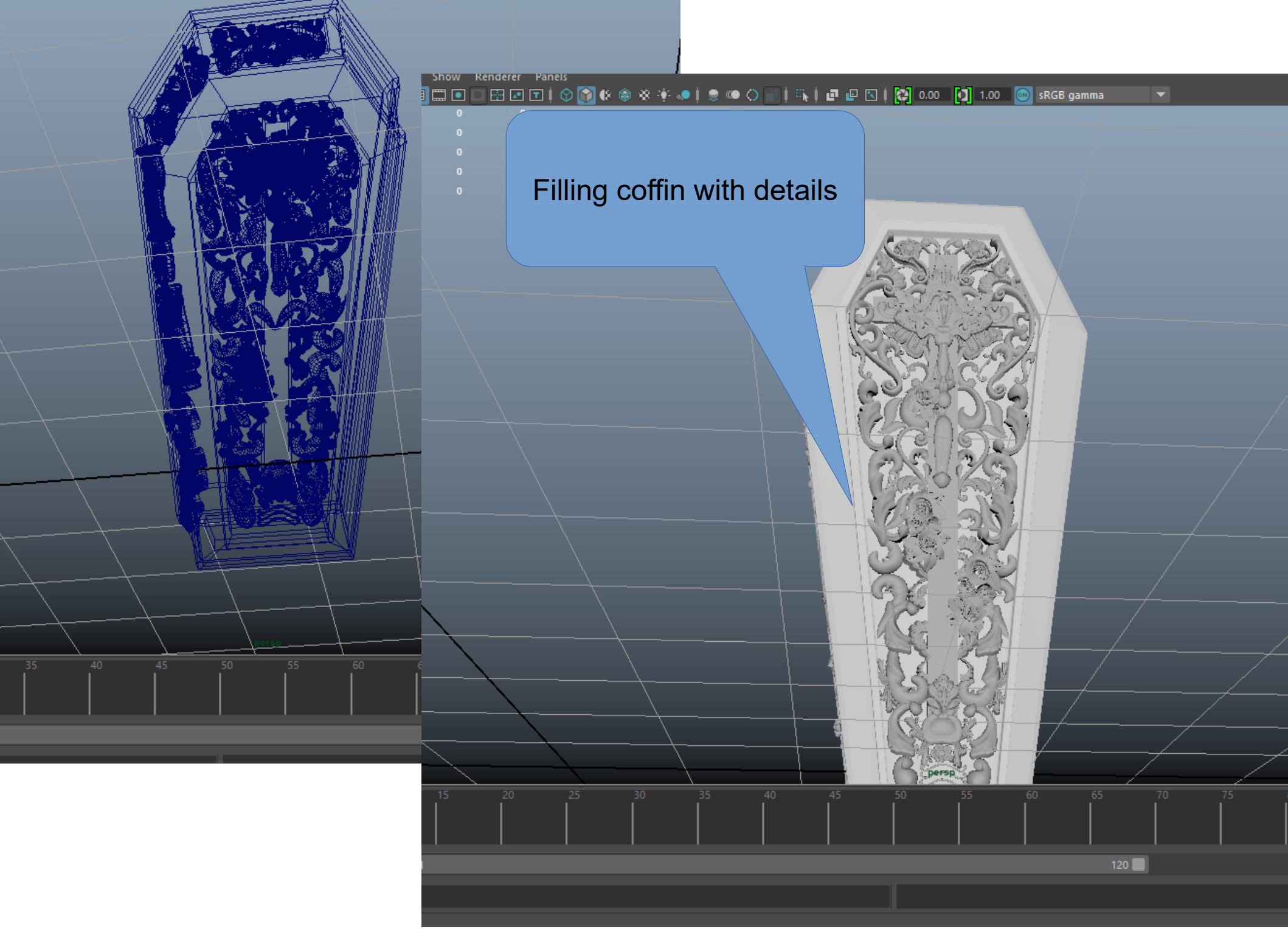
FURNITURE - COFFIN
Example of 3d coffin Soft lighting
POLYGONS: 3908
OBJECTS: 52

Old wooden feel

Sculpted details


35 40 45 50 55 60 65 70 75 80 85
120


Rendering FX FX Caching Custom Dynamics PaintEffects Polygons_User XGen MGtoo
RS
0.00 1.00 sRGB gamma
persp
5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80
1 1 120
nd edit connections in shading networks

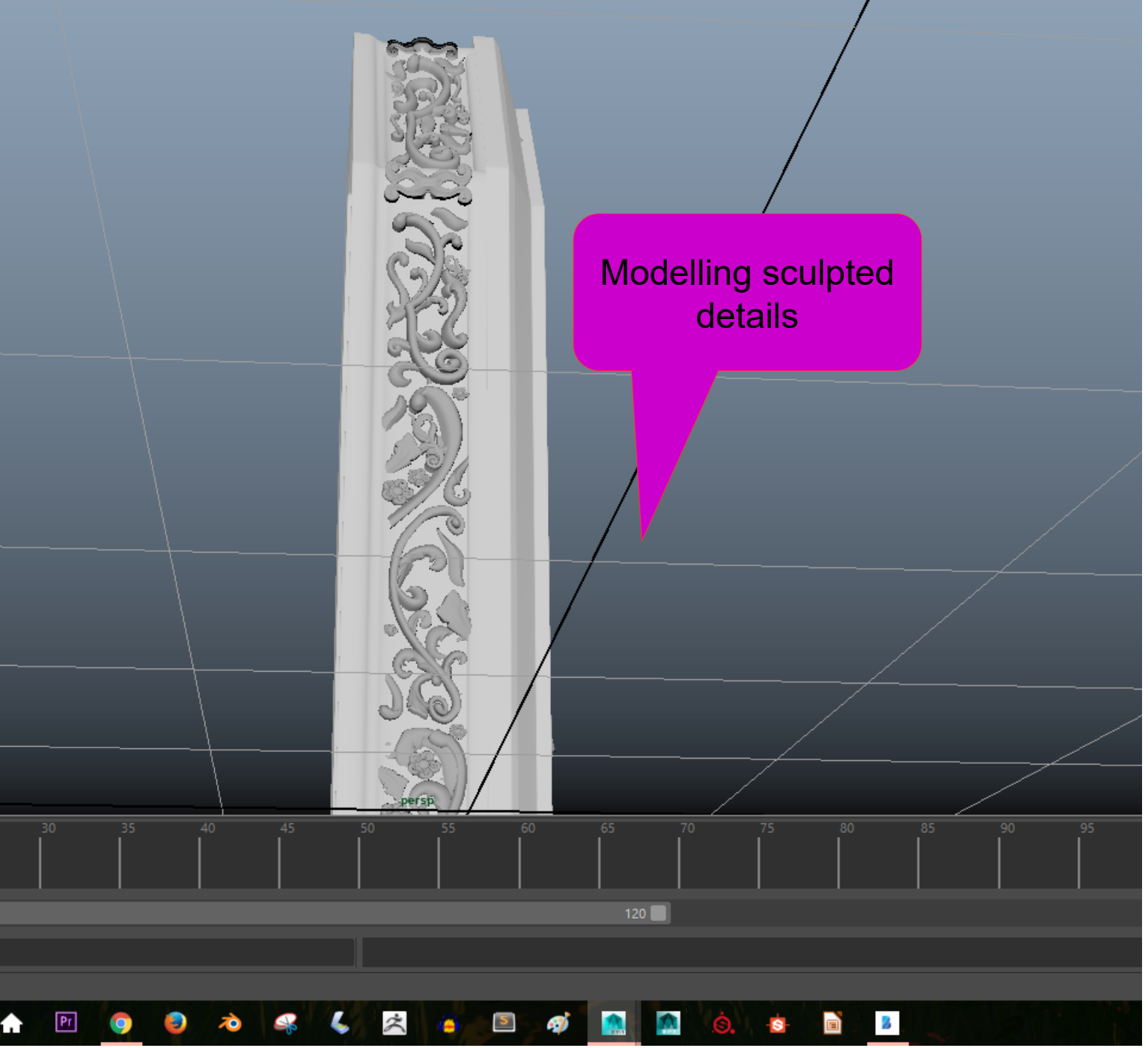

Show
Renderer
Panels
0.00
1.00
sRGB gamma
Filling coffin with details
persp
persp
35
40
45
50
55
60
15
20
25
30
35
40
45
50
55
60
65
70
75
120

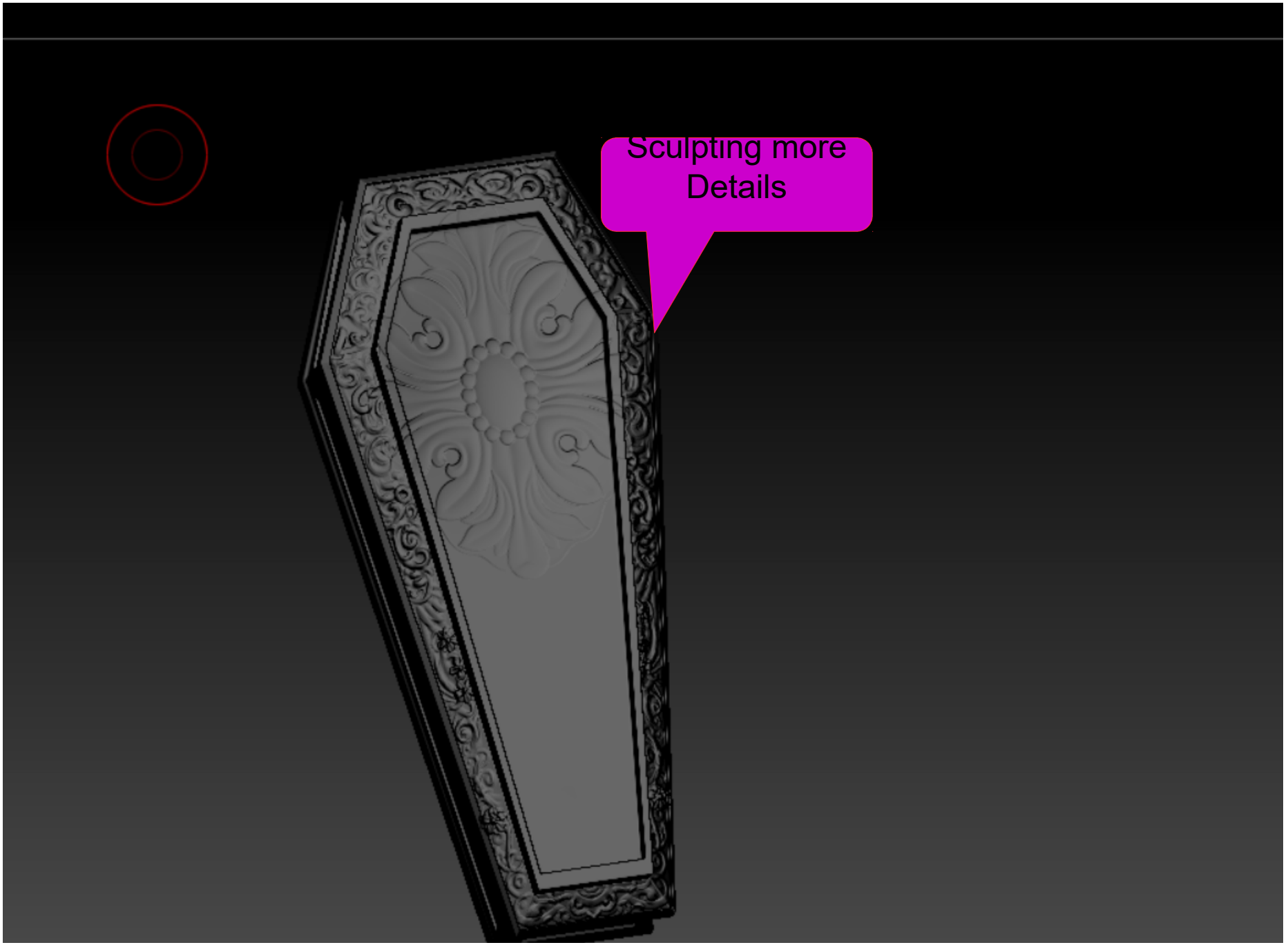
Notes on progress

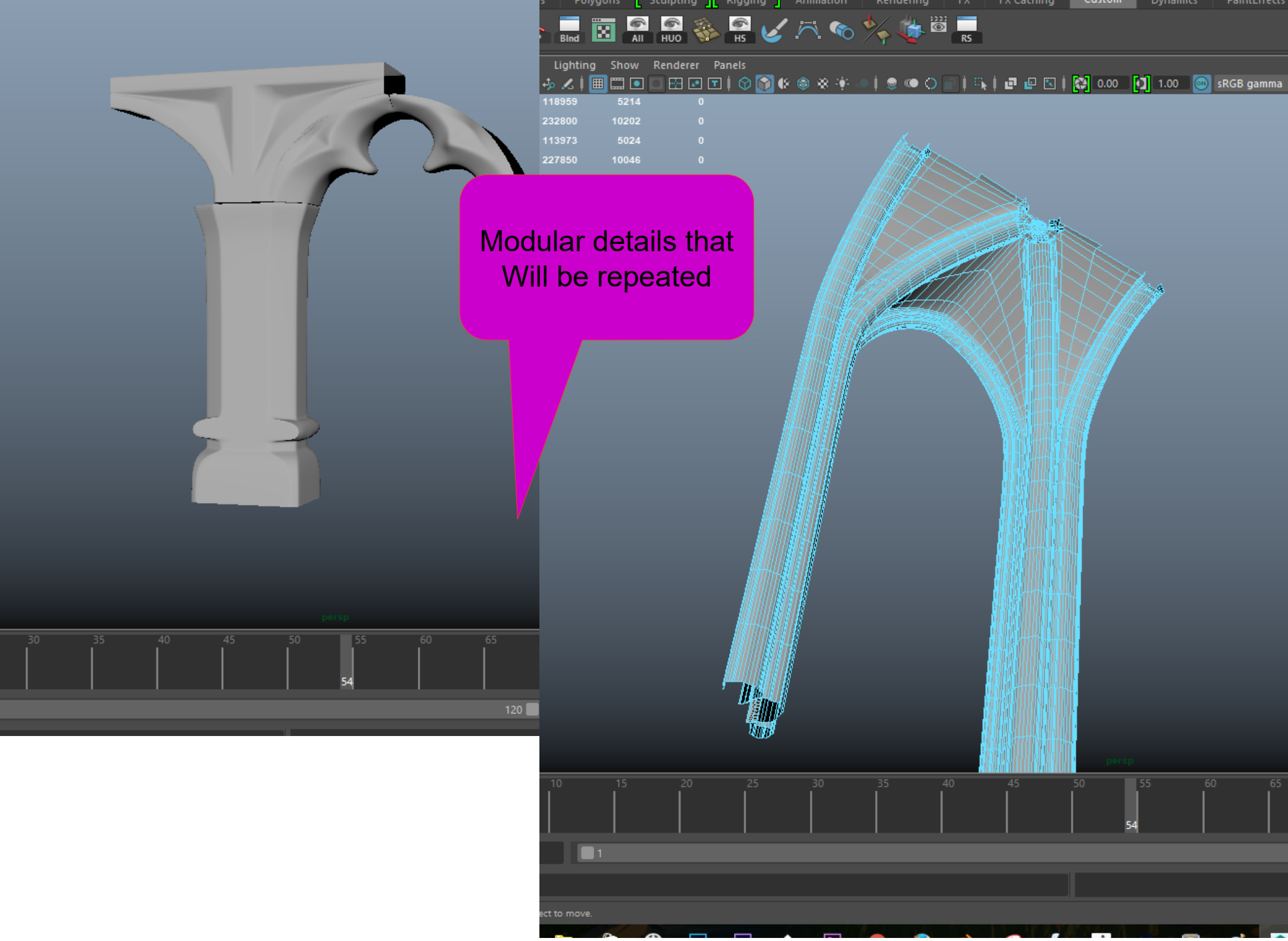
- Trying to bring the coffin scene up
- Started with doing the environment
- Needed a lot of reference for this
- Started building modular units that could be repeated later
- Then went into the coffin
- Tried to make it look as detailed as possible
- Tried to make it look like some rich persons coffin who died long time ago

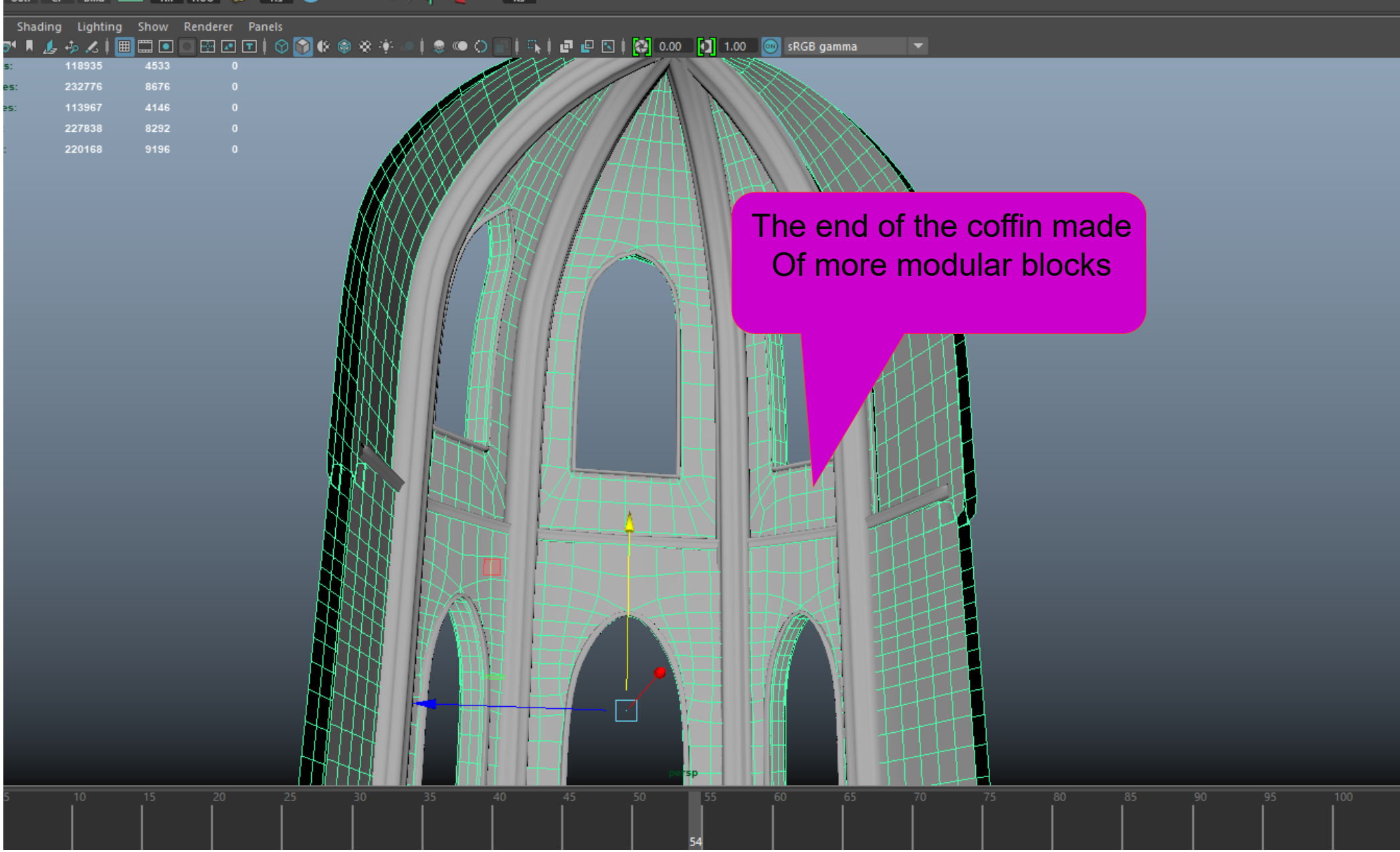
Using reference

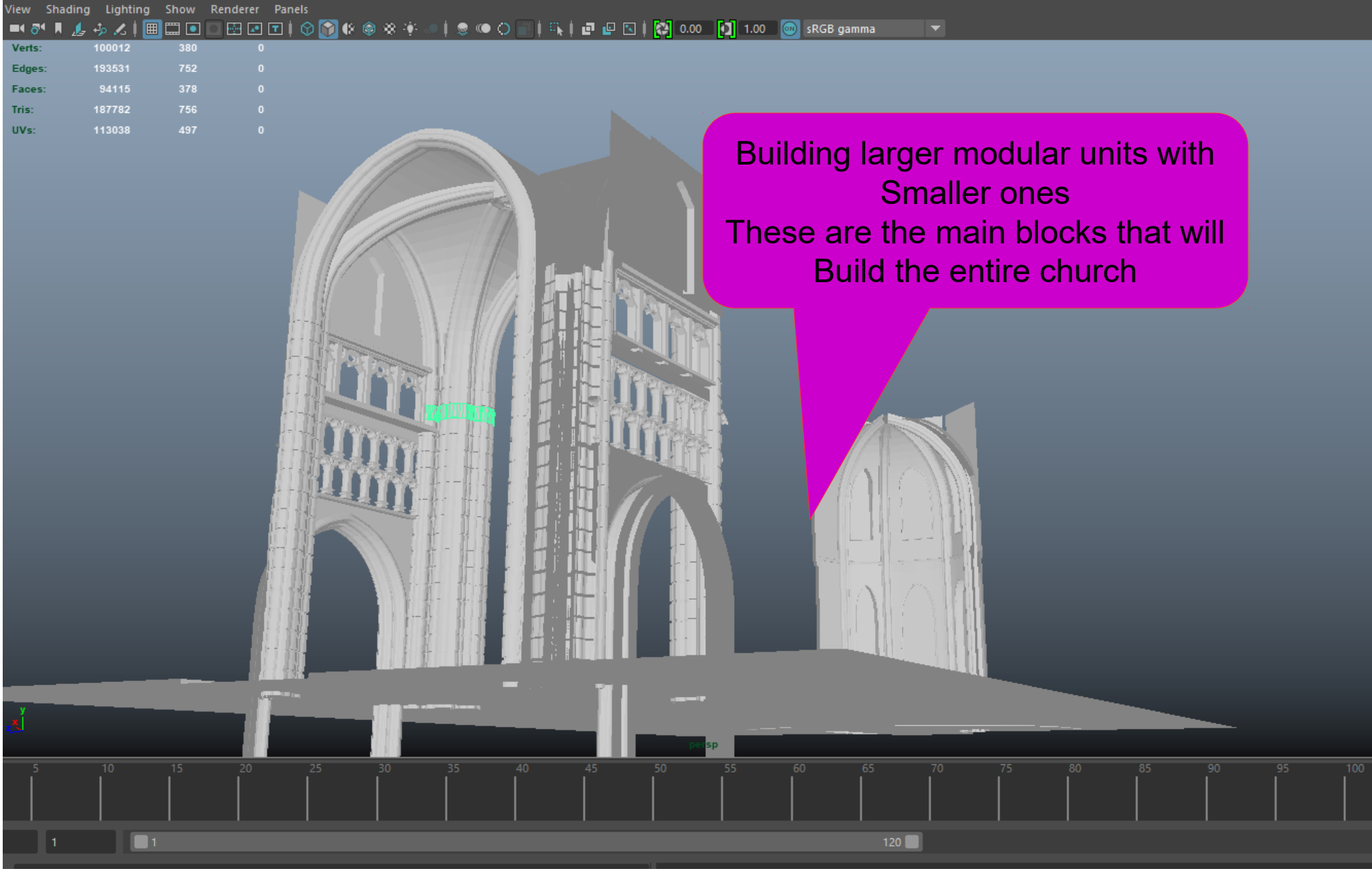
- The sculpt details for the coffin are really important
- Trying to get the richness of the materials will also be crucial the lighting will also affect the quality
- The church itself has a lot of details in the way the architecture is designed
- The church building has a lot of scope for adding details this should be good advantage

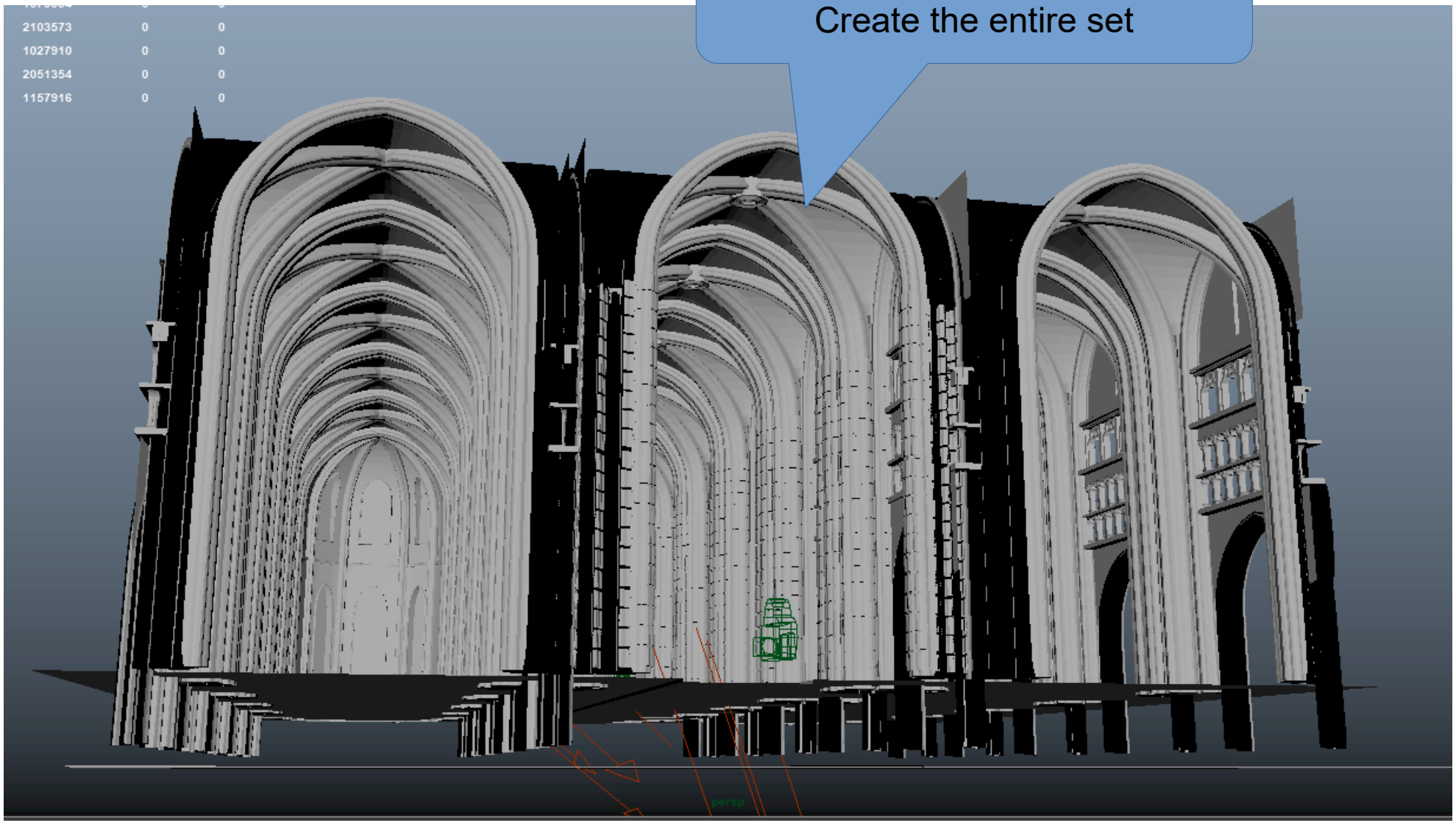

Modelling sculpted details
persp
30
35
40
45
50
55
60
65
70
75
80
85
90
95
120

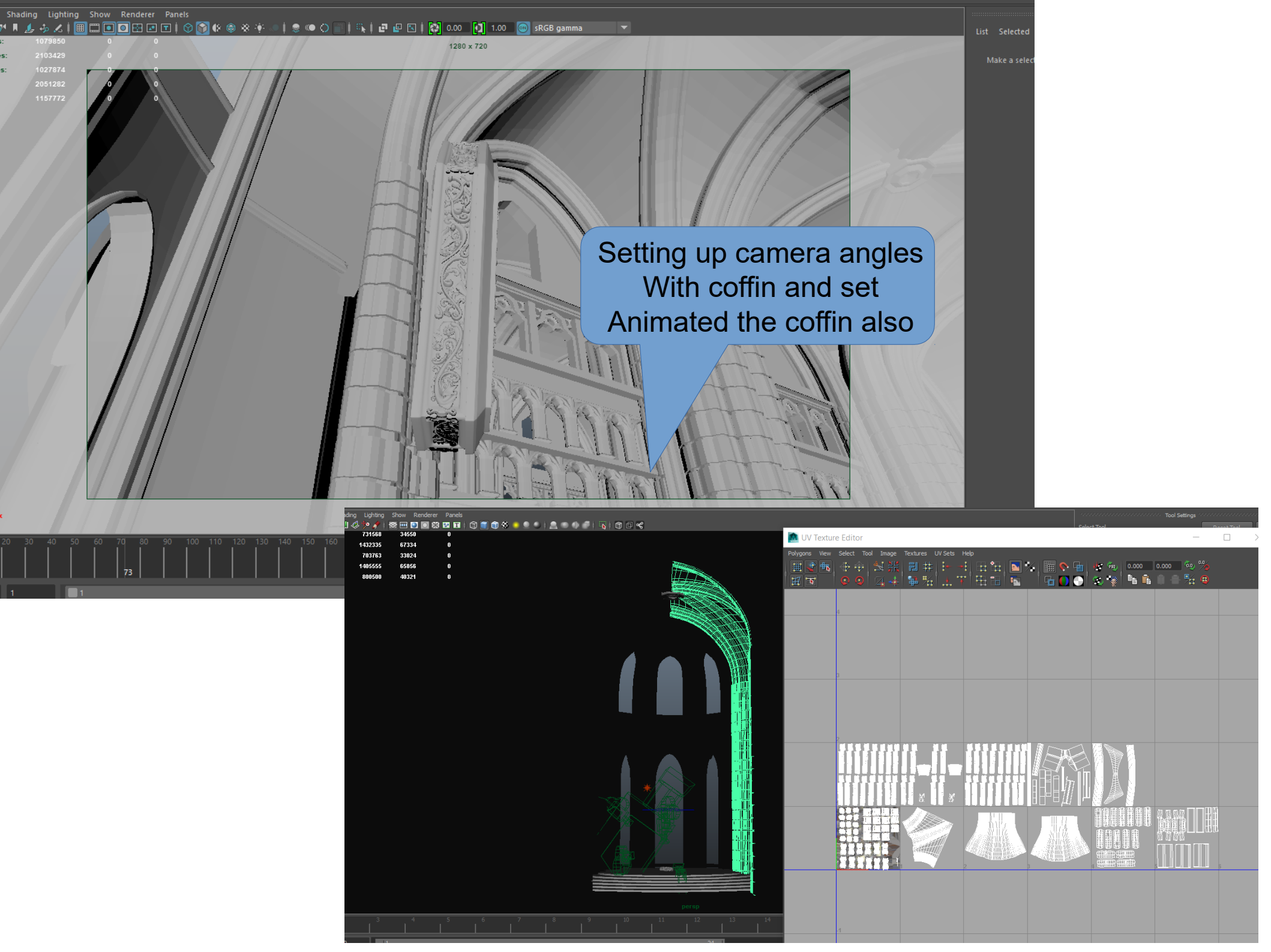

Sculpting more
Details

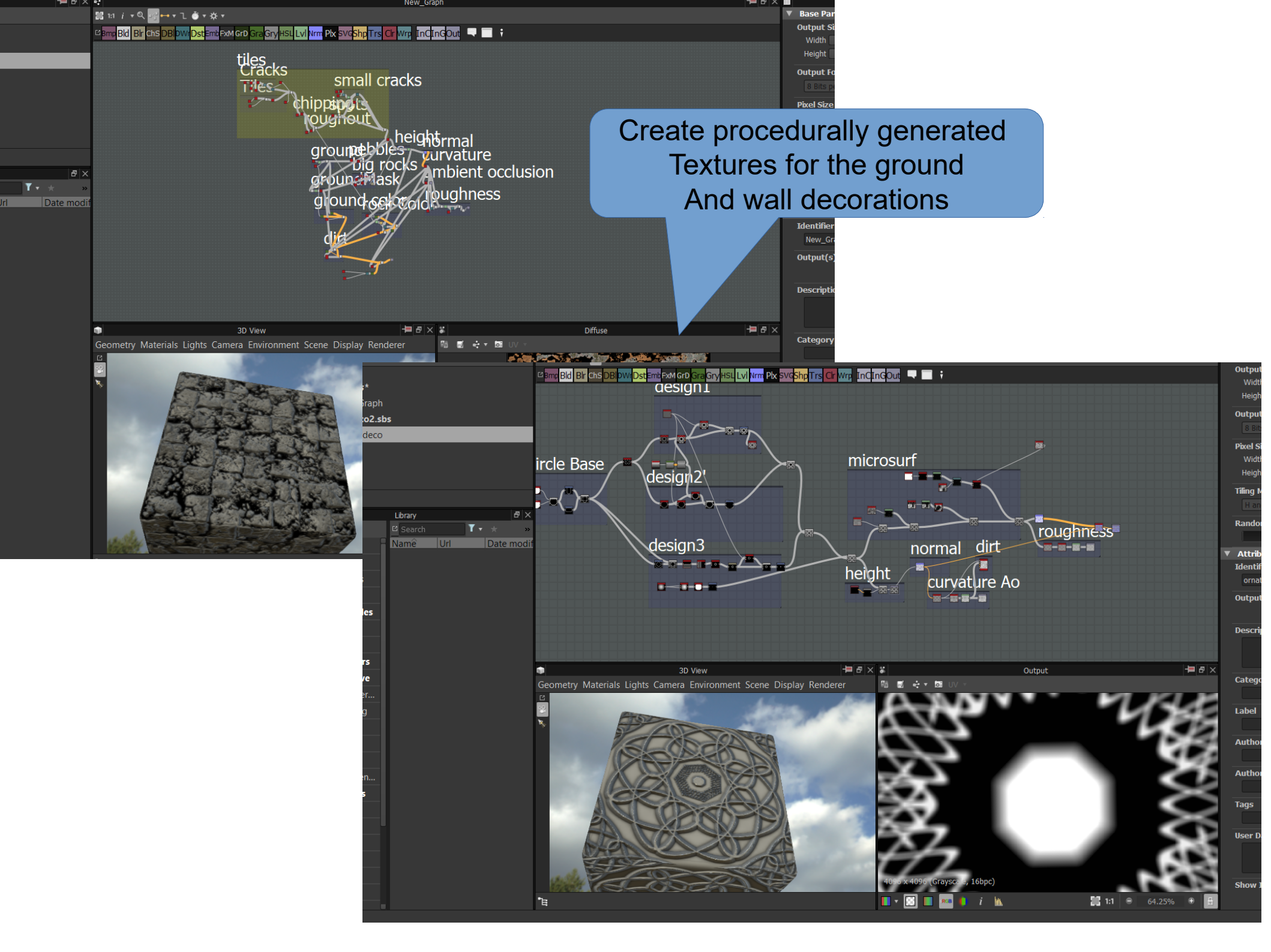

Modular details that
Will be repeated
Lighting
Show
Renderer
Panels
persp

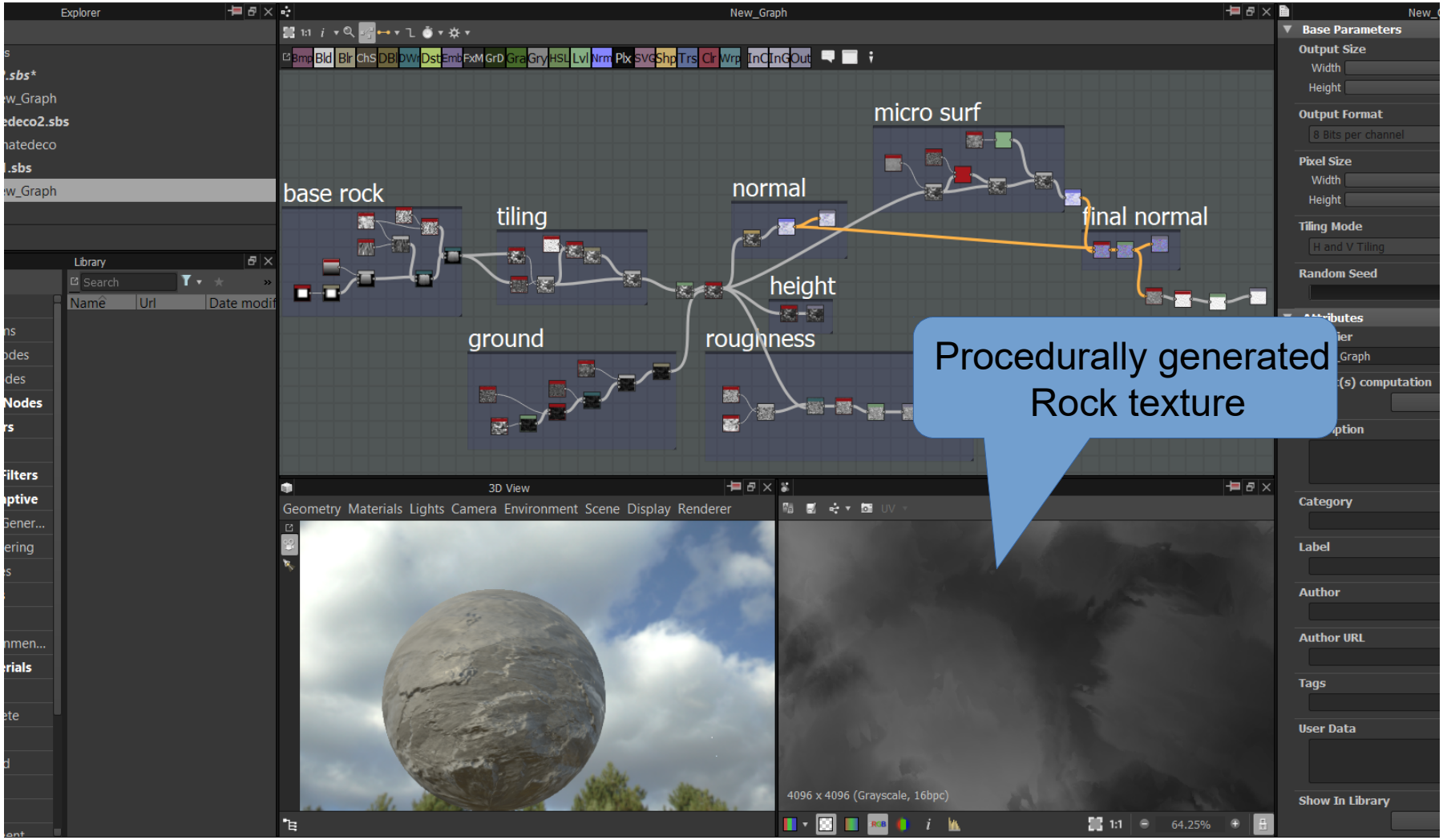

Shading
Lighting
Show
Renderer
Panels
118935 4533 0
232776 8676 0
113967 4146 0
227838 8292 0
220168 9196 0
0.00
1.00
sRGB gamma
The end of the coffin made
Of more modular blocks
persp
5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100
54


View Shading Lighting Show Renderer Panels
Verts: 100012 380 0
Edges: 193531 752 0
Faces: 94115 378 0
Tris: 187782 756 0
UVs: 113038 497 0
sRGB gamma
Building larger modular units with Smaller ones
These are the main blocks that will Build the entire church
persp
5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100
1
120


Repeating the modular blocks to
Create the entire set
2103573 0 0
1027910 0 0
2051354 0 0
1157916 0 0
persp


Shading Lighting Show Renderer Panels
1280 x 720
Setting up camera angles
With coffin and set
Animated the coffin also
UV Texture Editor
Polygons View Select Tool Image Textures UV Sets Help


Create procedurally generated
Textures for the ground
And wall decorations
tiles
Cracks
Tiles
small cracks
chippings
roughness
height
normal
curvature
ambient occlusion
roughness
pebbles
big rocks
mask
color
dirt
3D View
Geometry Materials Lights Camera Environment Scene Display Renderer
Diffuse
design1
design2'
design3
microsurf
roughness
normal
dirt
height
curvature Ao
Library
Search
Name
Url
Date modif
Output
1:1
64.25%

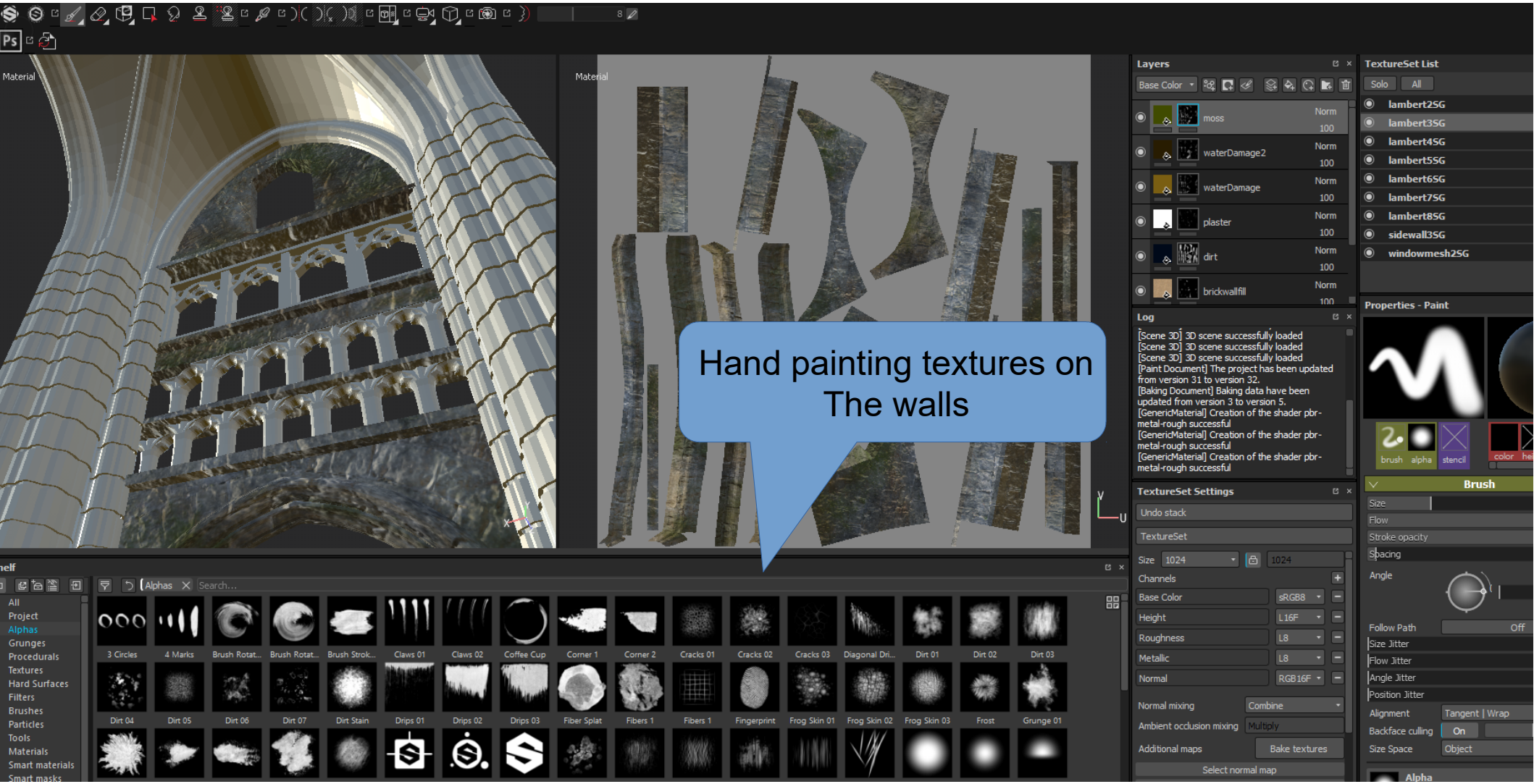

Explorer
New_Graph
Library
base rock
tiling
normal
micro surf
final normal
height
ground
roughness
Procedurally generated
Rock texture
3D View
Geometry Materials Lights Camera Environment Scene Display Renderer
4096 x 4096 (Grayscale, 16bpc)
Base Parameters
Output Size
Width
Height
Output Format
8 Bits per channel
Pixel Size
Tiling Mode
H and V Tiling
Random Seed
Category
Label
Author
Author URL
Tags
User Data
Show In Library

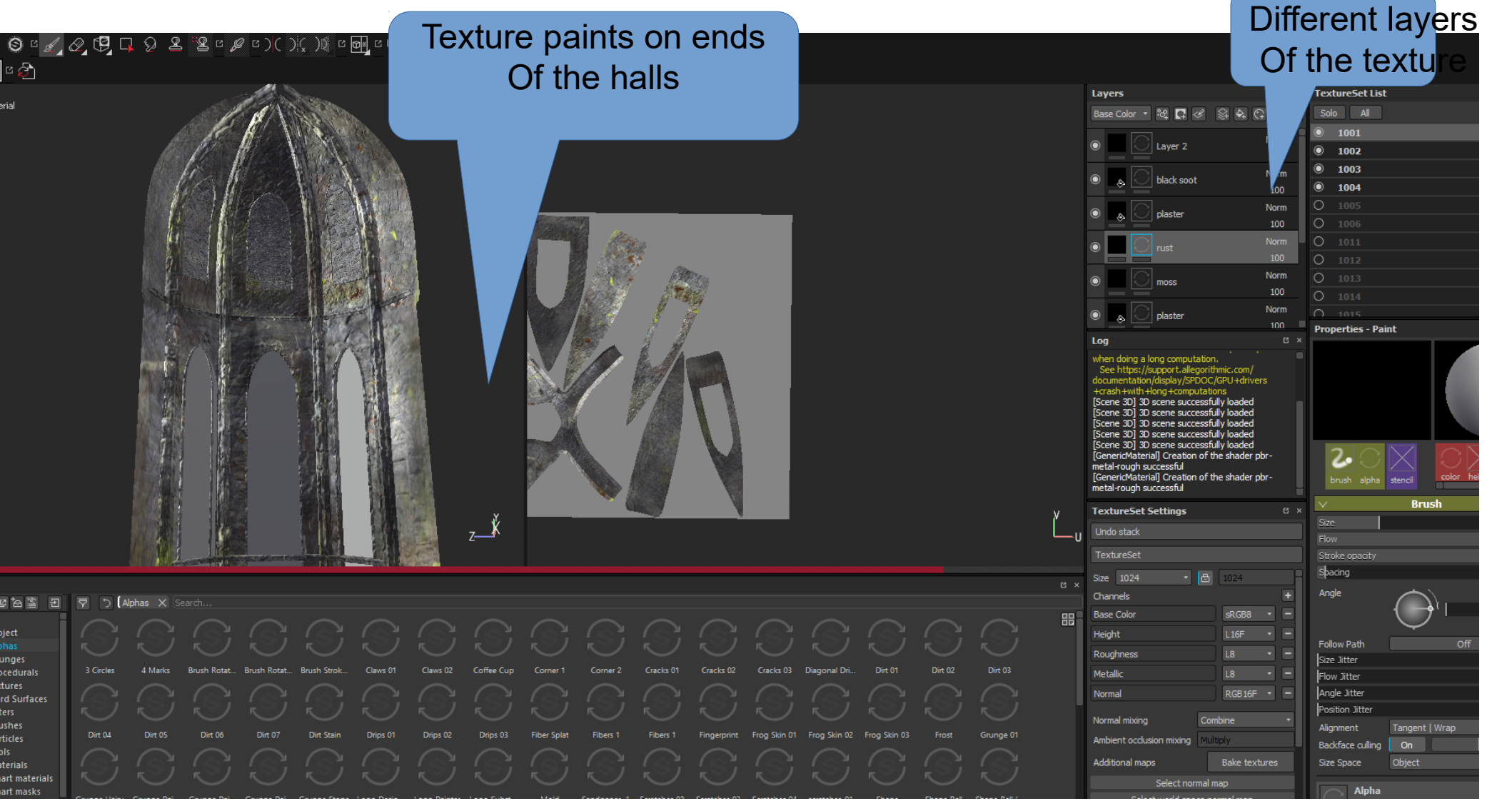
Notes on progress

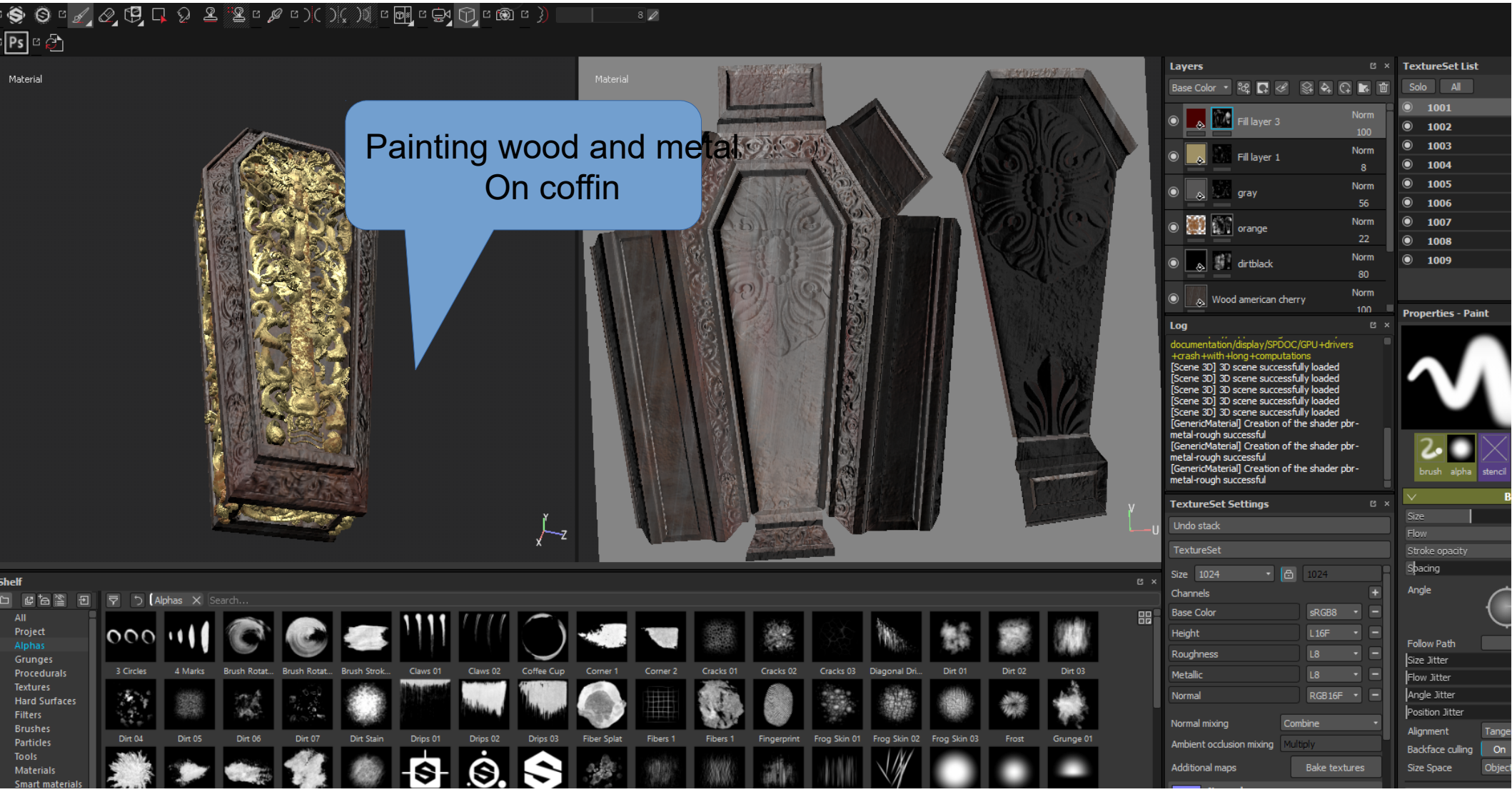
- Started on the texturing side
- Used substance designer to create several things
- The rock texture i might need to use but im not too sure
- I think ill use the radial design ideas in the buildings themselves it was a fun learning experience also
- Handpainted the textures for the building
- Took long time with it mixed several textures for wall, moss damage etc.

Using reference

- The references helped me alot with the textues
- The type of stone how the damages develop
- How the lighting might affect the textures
- What kind of look would be more accurate
- How much to tile the textures
- I had to use the references to answer all these questions


Material
Material
Hand painting textures on
The walls
Layers
Base Color
moss
waterDamage2
waterDamage
plaster
dirt
brickwallfill
Norm
100
Log
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[Paint Document] The project has been updated from version 31 to version 32.
[Baking Document] Baking data have been updated from version 3 to version 5.
[GenericMaterial] Creation of the shader pbr-metal-rough successful
[GenericMaterial] Creation of the shader pbr-metal-rough successful
[GenericMaterial] Creation of the shader pbr-metal-rough successful
TextureSet List
Solo
All
lambert2SG
lambert3SG
lambert4SG
lambert5SG
lambert6SG
lambert7SG
lambert8SG
sidewall3SG
windowmesh2SG
Properties - Paint
brush
alpha
stencil
Brush
Size
Flow
Stroke opacity
Spacing
Angle
Follow Path
Off
Size Jitter
Flow Jitter
Angle Jitter
Position Jitter
Alignment
Tangent | Wrap
Backface culling
On
Size Space
Object
Alpha
TextureSet Settings
Undo stack
TextureSet
Size
1024
Channels
Base Color
sRGB8
Height
L16F
Roughness
L8
Metallic
L8
Normal
RGB16F
Normal mixing
Combine
Ambient occlusion mixing
Multiply
Additional maps
Bake textures
Select normal map
Alphas
Search...
All
Project
Alphas
Grunges
Procedurals
Textures
Hard Surfaces
Filters
Brushes
Particles
Tools
Materials
Smart materials
Smart masks
3 Circles
4 Marks
Brush Rotat...
Brush Rotat...
Brush Strok...
Claws 01
Claws 02
Coffee Cup
Corner 1
Corner 2
Cracks 01
Cracks 02
Cracks 03
Diagonal Dri...
Dirt 01
Dirt 02
Dirt 03
Dirt 04
Dirt 05
Dirt 06
Dirt 07
Dirt Stain
Drips 01
Drips 02
Drips 03
Fiber Splat
Fibers 1
Fibers 1
Fingerprint
Frog Skin 01
Frog Skin 02
Frog Skin 03
Frost
Grunge 01


Texture paints on ends
Of the halls
Different layers
Of the texture
Layers
Base Color
Layer 2
black soot
plaster
rust
moss
plaster
Norm
100
TextureSet List
Solo
All
1001
1002
1003
1004
1005
1006
1011
1012
1013
1014
Log
when doing a long computation.
See https://support.allegorithmic.com/documentation/display/SPDOC/GPU+drivers+crash+with+long+computations
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[GenericMaterial] Creation of the shader pbr-metal-rough successful
[GenericMaterial] Creation of the shader pbr-metal-rough successful
Properties - Paint
brush
alpha
stencil
Brush
Size
Flow
Stroke opacity
Spacing
Angle
Follow Path
Off
Size Jitter
Flow Jitter
Angle Jitter
Position Jitter
Alignment
Tangent | Wrap
Backface culling
On
Size Space
Object
Alpha
TextureSet Settings
Undo stack
TextureSet
Size
1024
Channels
Base Color
sRGB8
Height
L16F
Roughness
L8
Metallic
L8
Normal
RGB16F
Normal mixing
Combine
Ambient occlusion mixing
Multiply
Additional maps
Bake textures
Select normal map
Alphas
Search...
3 Circles
4 Marks
Brush Rotat...
Brush Rotat...
Brush Strok...
Claws 01
Claws 02
Coffee Cup
Corner 1
Corner 2
Cracks 01
Cracks 02
Cracks 03
Diagonal Dri...
Dirt 01
Dirt 02
Dirt 03
Dirt 04
Dirt 05
Dirt 06
Dirt 07
Dirt Stain
Drips 01
Drips 02
Drips 03
Fiber Splat
Fibers 1
Fibers 1
Fingerprint
Frog Skin 01
Frog Skin 02
Frog Skin 03
Frost
Grunge 01


Material
Material
Painting wood and metal
On coffin
Layers
Base Color
Fill layer 3
Norm
100
Fill layer 1
Norm
8
gray
Norm
56
orange
Norm
22
dirtblack
Norm
80
Wood american cherry
Norm
100
TextureSet List
Solo
All
1001
1002
1003
1004
1005
1006
1007
1008
1009
Log
documentation/display/SPDOC/GPU+drivers+crash+with+long+computations
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[GenericMaterial] Creation of the shader pbr-metal-rough successful
[GenericMaterial] Creation of the shader pbr-metal-rough successful
[GenericMaterial] Creation of the shader pbr-metal-rough successful
Properties - Paint
brush
alpha
stencil
Size
Flow
Stroke opacity
Spacing
Angle
Follow Path
Size Jitter
Flow Jitter
Angle Jitter
Position Jitter
Alignment
Backface culling
On
Size Space
TextureSet Settings
Undo stack
TextureSet
Size
1024
1024
Channels
Base Color
sRGB8
Height
L16F
Roughness
L8
Metallic
L8
Normal
RGB16F
Normal mixing
Combine
Ambient occlusion mixing
Multiply
Additional maps
Bake textures
shelf
Alphas
Search...
All
Project
Alphas
Grunges
Procedurals
Textures
Hard Surfaces
Filters
Brushes
Particles
Tools
Materials
Smart materials
3 Circles
4 Marks
Brush Rotat...
Brush Rotat...
Brush Strok...
Claws 01
Claws 02
Coffee Cup
Corner 1
Corner 2
Cracks 01
Cracks 02
Cracks 03
Diagonal Dri...
Dirt 01
Dirt 02
Dirt 03
Dirt 04
Dirt 05
Dirt 06
Dirt 07
Dirt Stain
Drips 01
Drips 02
Drips 03
Fiber Splat
Fibers 1
Fibers 1
Fingerprint
Frog Skin 01
Frog Skin 02
Frog Skin 03
Frost
Grunge 01

Concept, existing inspiration additional reference

- This scene needs to be gloomy and dark
- It should also evoke a kind of reverence
- It needs to have a hint of the divine
- There need to be good editing opportunities
- The coffin model needs to be detailed
- The structure should look old and damaged
- The lighting needs to look ethereal

Modeling

- I started with modelling the church structure itself
- I had to design a modular block that could be repeated
- I gathered reference first
- To get the shapes of the pillars i multi-cut tool to get the correct shapes
- Then i extruded it to create the pillars

notes

- Even though i am calling this place a church its not really a place of worship but a more generic looking hallway
- The modular quality of the structure is really important
- Need to stick to the reference as i am trying to mimic classic architectural ideas.

- The other shapes were developed using primitives like cylinder cube etc
- I duplicated the models as they were being modelled to make sure they were modular and could be repeated
- Tried developing some details in the structure by adding netting effects etc.
- I was told to extrude out parts of the pillars to make it look like the stone was coming out

- **Floor** was done with planes the main pathway was a separate piece that was situated a little lower than the rest of the floor

- **Coffin** was the next thing that was to be modelled
- I gathered reference as the first step
- Went for a classic medieval style of coffin
- I wanted to fill the sides with classic deco relief forms
- So after the simple box of the coffin was modelled i went into the decorations

- I modelled floral decco forms based on reference
- I made them directly around the coffin and
- positioned them in as fast as possible
- After a few different types of these forms were done i duplicated them around to fill up the entire model
-

Sculpt

- I felt some parts of the coffin needed some more detail, for this i decided to sculpt them in z brush instead of modelling
- I used clay build up brush in z-brush to achieve this detail after this was done i decimated the model to bring it into maya
- I unwrapped this decimated model in zbrush itself

Unwrap

- As the church structure was modular i unwrapped a single unit
- It took a while to figure out what the most efficient unit would be
- After this was done unwrapping didnt take too much time
- For the coffin the decorations on the side had become too complicated to unwrap properly so i planar mapped as they wouldn't need a high level of texture detail in them

Texturing

- I used the reference to figure out some accurate texturing ides
- I used some base textures to get the rock for the church to this i added water damage
- Old plaster growing moss, soot and dust layers
- To build up a complicated looking texture set
- I did this five time so that the repeating structure doesn't look same

- Texturing the coffin was a similar workflow the base texture was wood
- I added damage , scratches,
- Metal items were textured added rust and additional damage to this
- I had a somewhat satisfying realistic coffin piece
- I kept fine tuning this till i was happy

- For the stone floor i used substance designer to create a stone floor texture
- This was also a good learning experience as i got to learn the complexities of procedurally generated textures
- I took a generic looking tile to which i added height and several noise layers and damage details to get a old stone floor
- I could also manipulate the network to create different textures

Camera angles

- I started sketching ideas for shots and angles based on this i set up cameras in one files of the
- Slowly i started blocking out the camera animating
- I used the standard animation workflow here
- Get the angles timing proper then added the minor details in movement wherever necessary
- I tried to get a few more shots than actually necessary
- So that i could cut out later and not have to make new shots later
- I tried relating the shots to other scenes by using singular came movements for smooth transitions
- Later on i fully fixed the flow of shots to fit the final set of renders

Setting up materials

- Used mia material for maya for all the models in the scene for its versatile abilities
- Imported the appropriate textures like normal roughness etc to get a good look
- Tweaked around the settings while taking test renders to get it ready for renders

For this scene taking a beauty pass and depth pass was enough

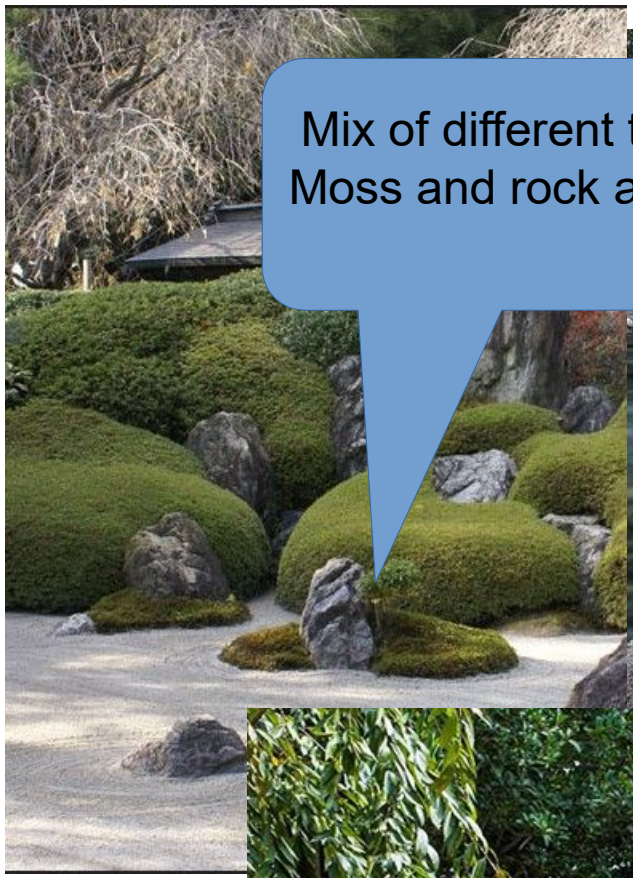
Rendered seven shots from this scene

Major problems faced

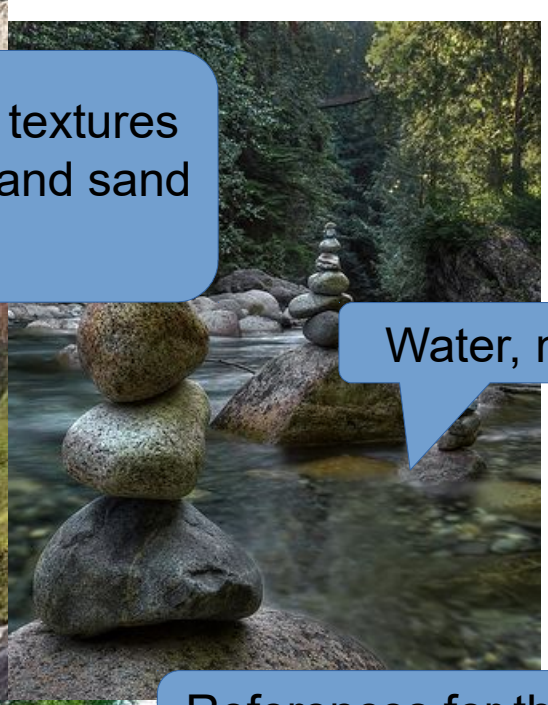
- Cleaning up the model
  - As a model had to be repeated many times to create the set everything needed to be as perfect as possible
  - While duplicating i had to go back and fix the base and duplicate again
- Setting the coffin up for sculpt
  - I had to re uv the coffin after putting in a uniform web of edges so that the coffin could be sculpted
- To much detail in textures
  - The textures were having too much normal and height detail
  - So i had to iterate many times to get the perfect amount of detail in the textures both for the coffin and environment

Library Scene

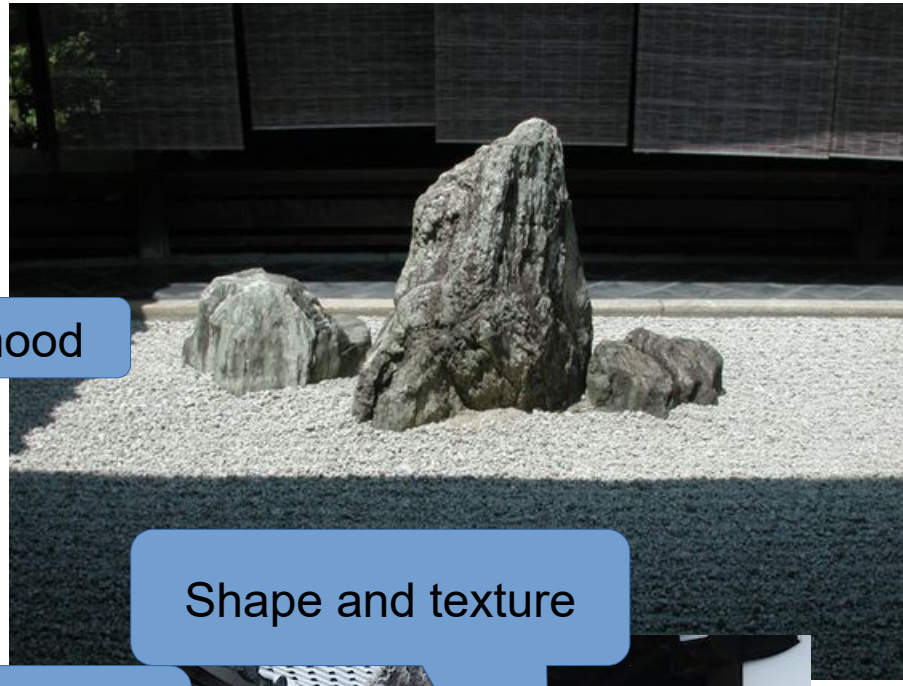
- As per the concept work and further modifications this scene is going to be in a large library
- The main focal point will be the bonsai which will first look like a large tree
- Also in the mix there will be a large chandelier
- The idea is to play with scale of things sources of light



Mix of different textures
Moss and rock and sand



Water, mood



Shape and texture

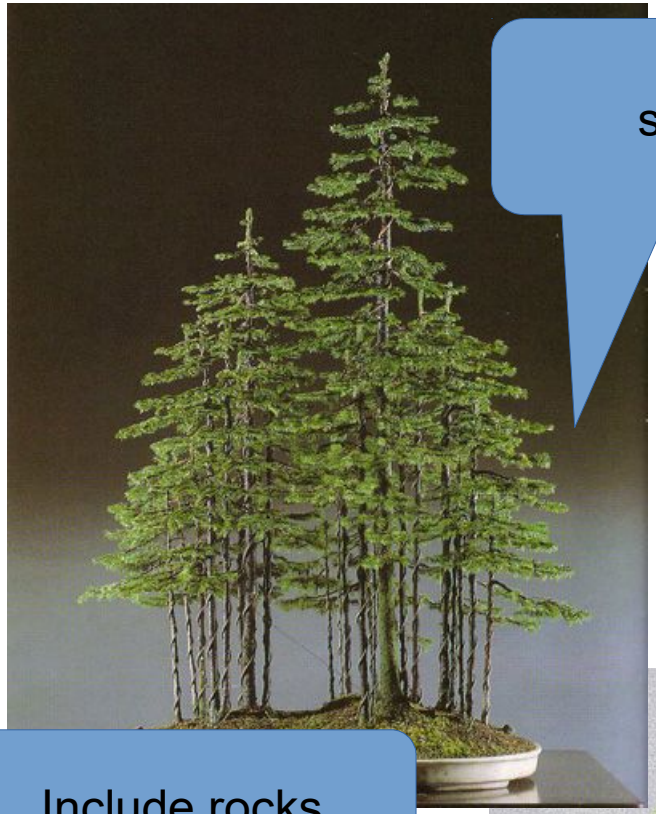
References for the bonsai

Containers, plants
Mix of different textues

shape

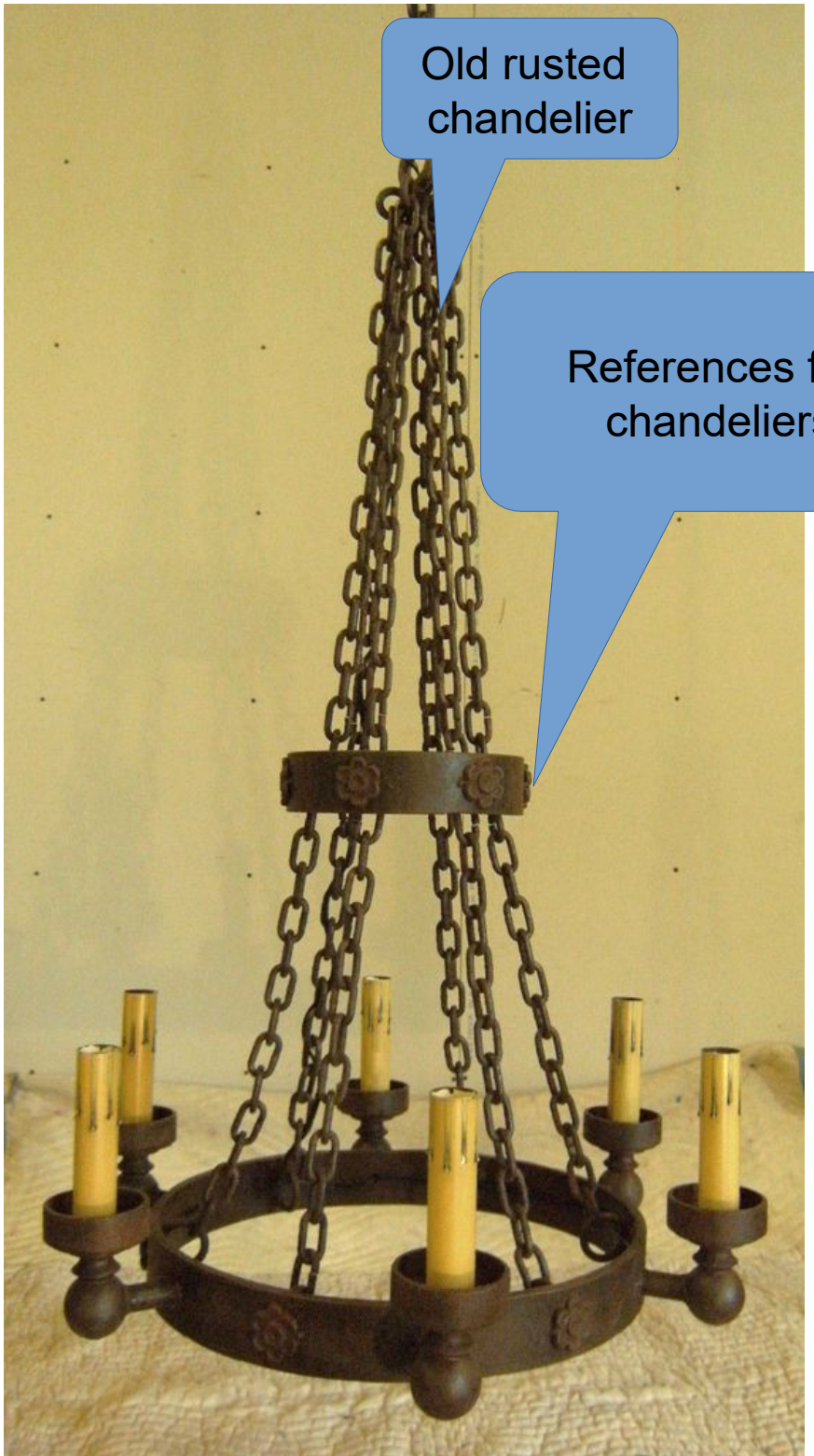
Idea for trees for
The bonsai

rock



shape

Include rocks



References for chandeliers

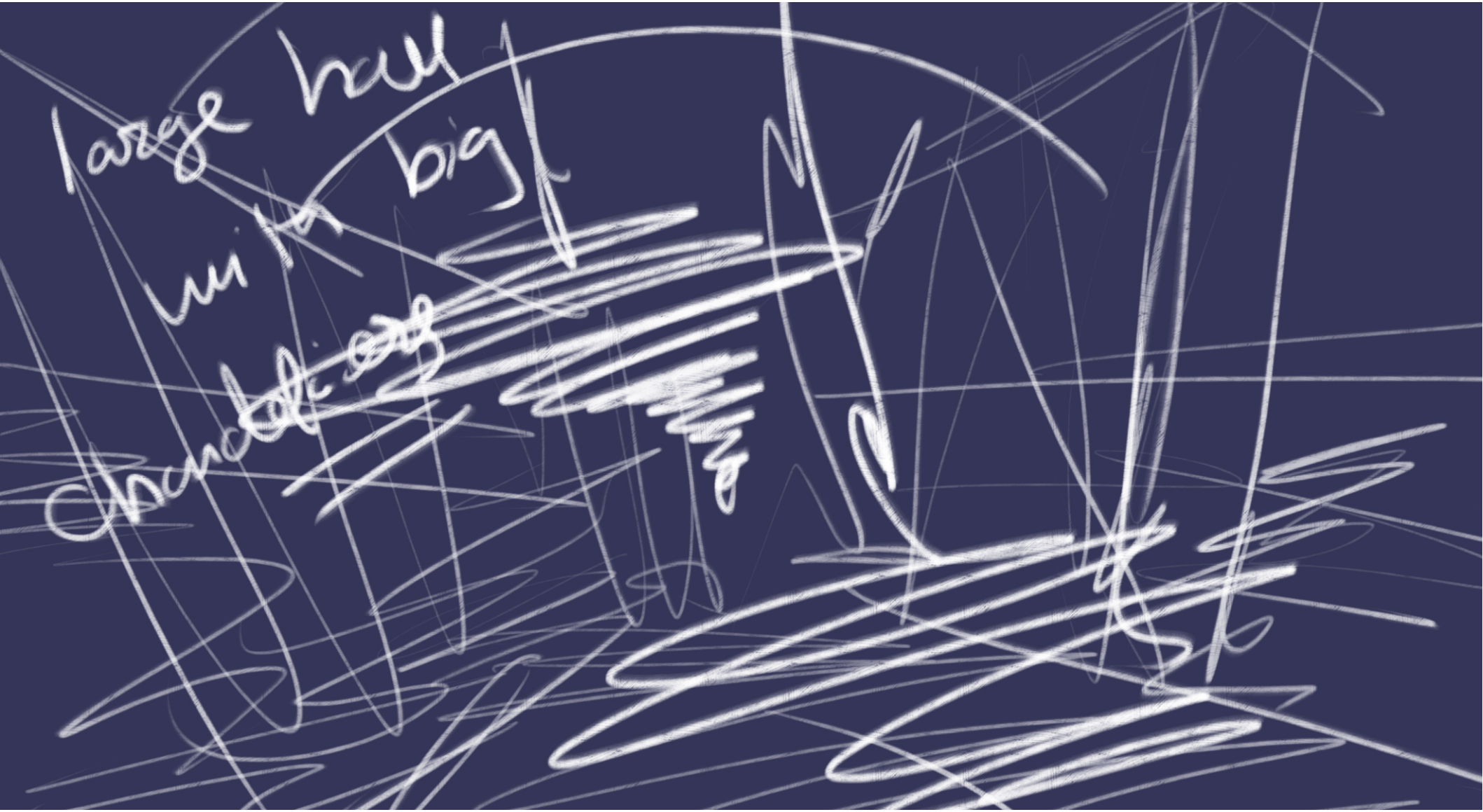
Old iron rusted aged look

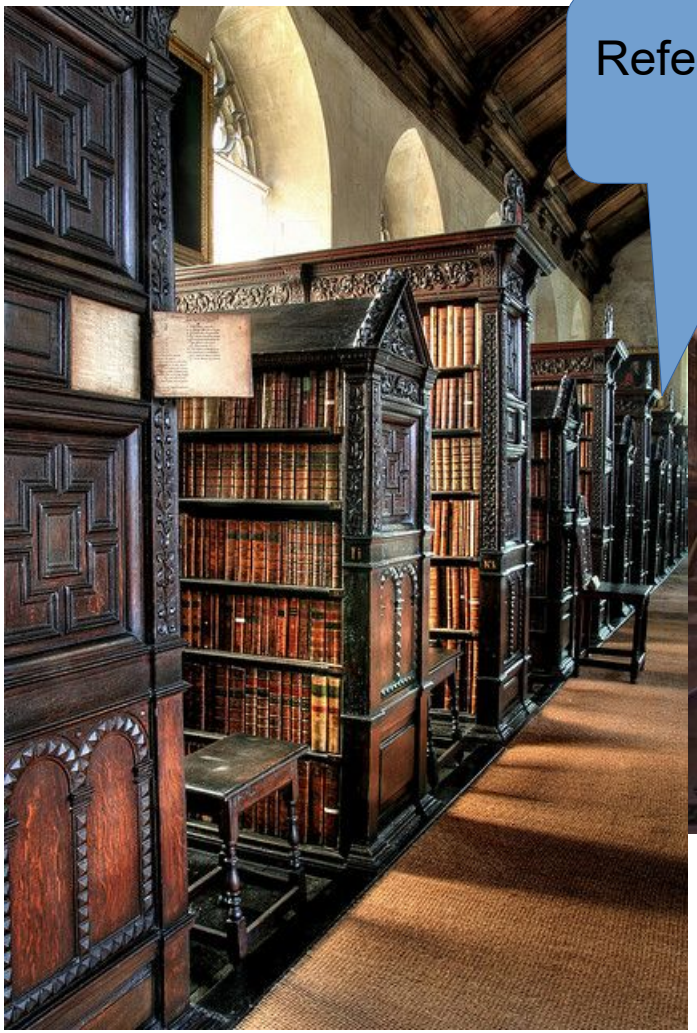
shapes

Multilayered shape

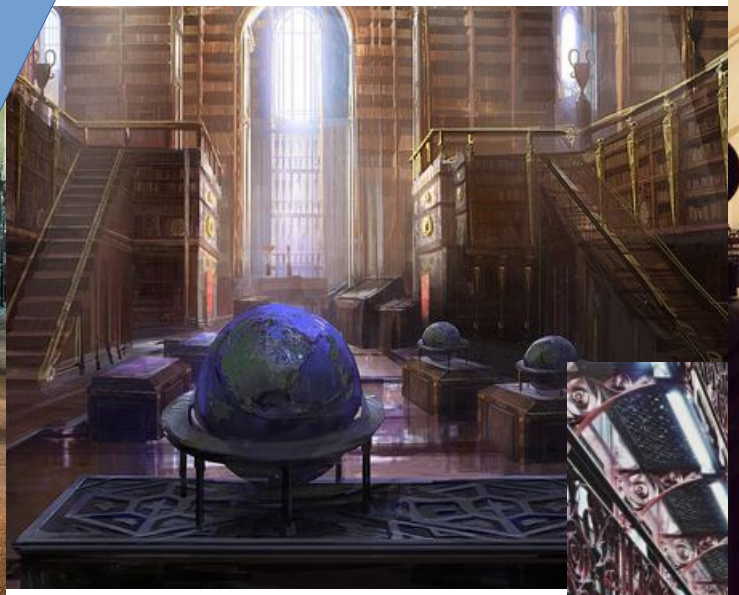
Inclusion in hall setting

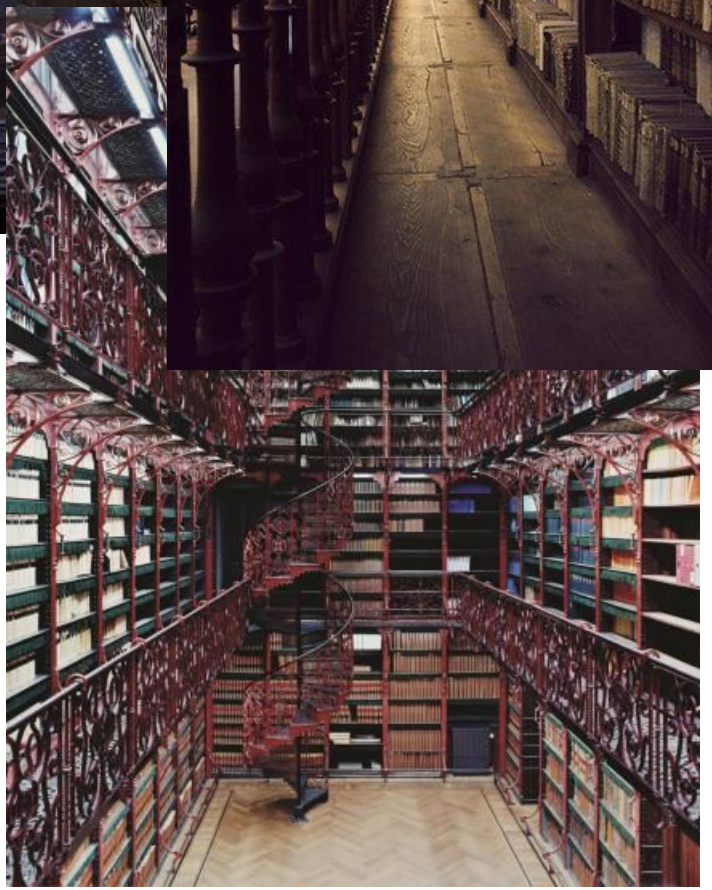
PH. NATHALIE KRAG PER TANJA SOLCI STUDIO


large hull
big

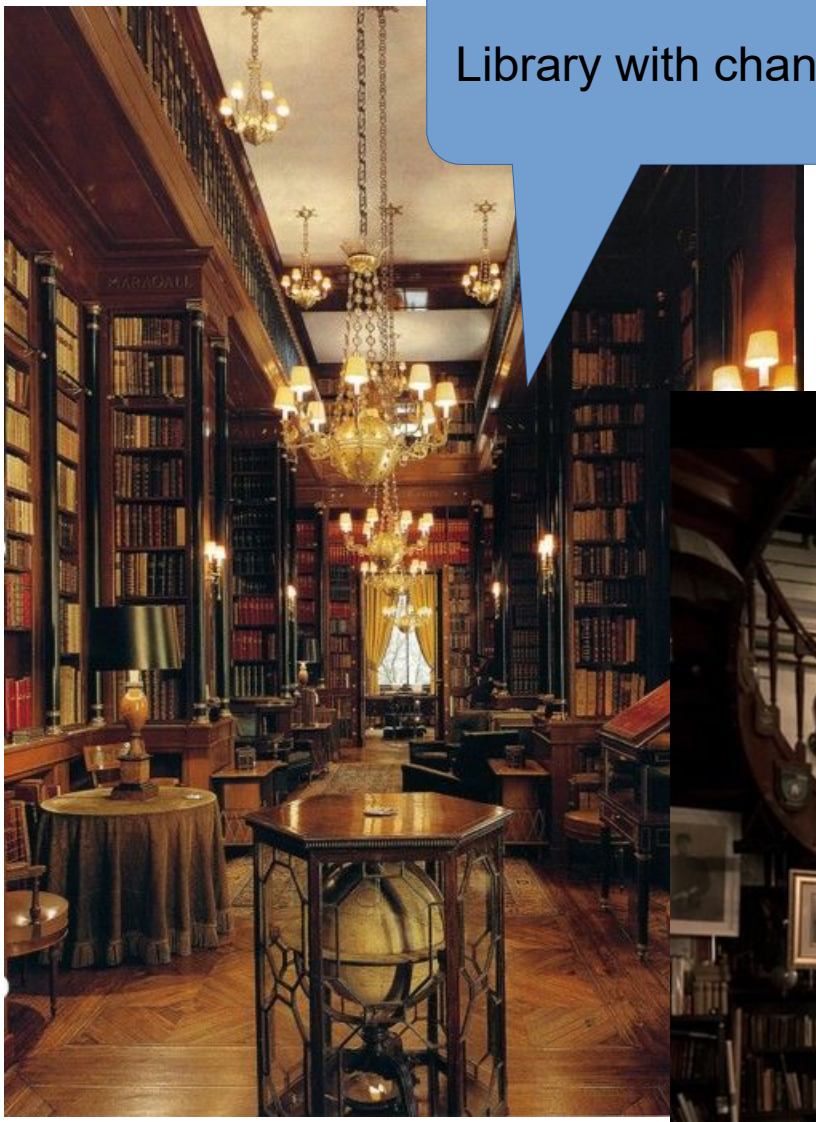


References for library itself



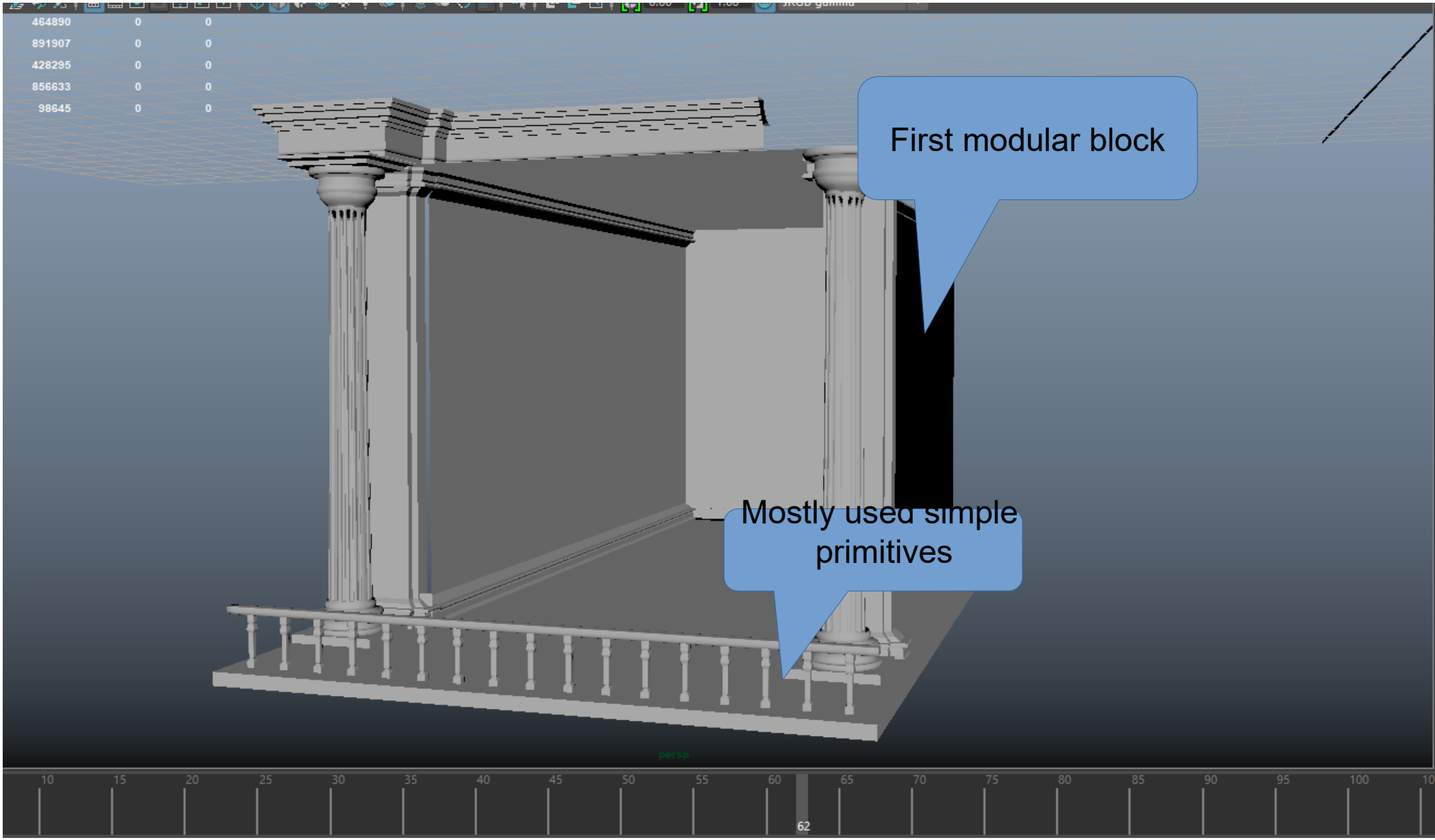


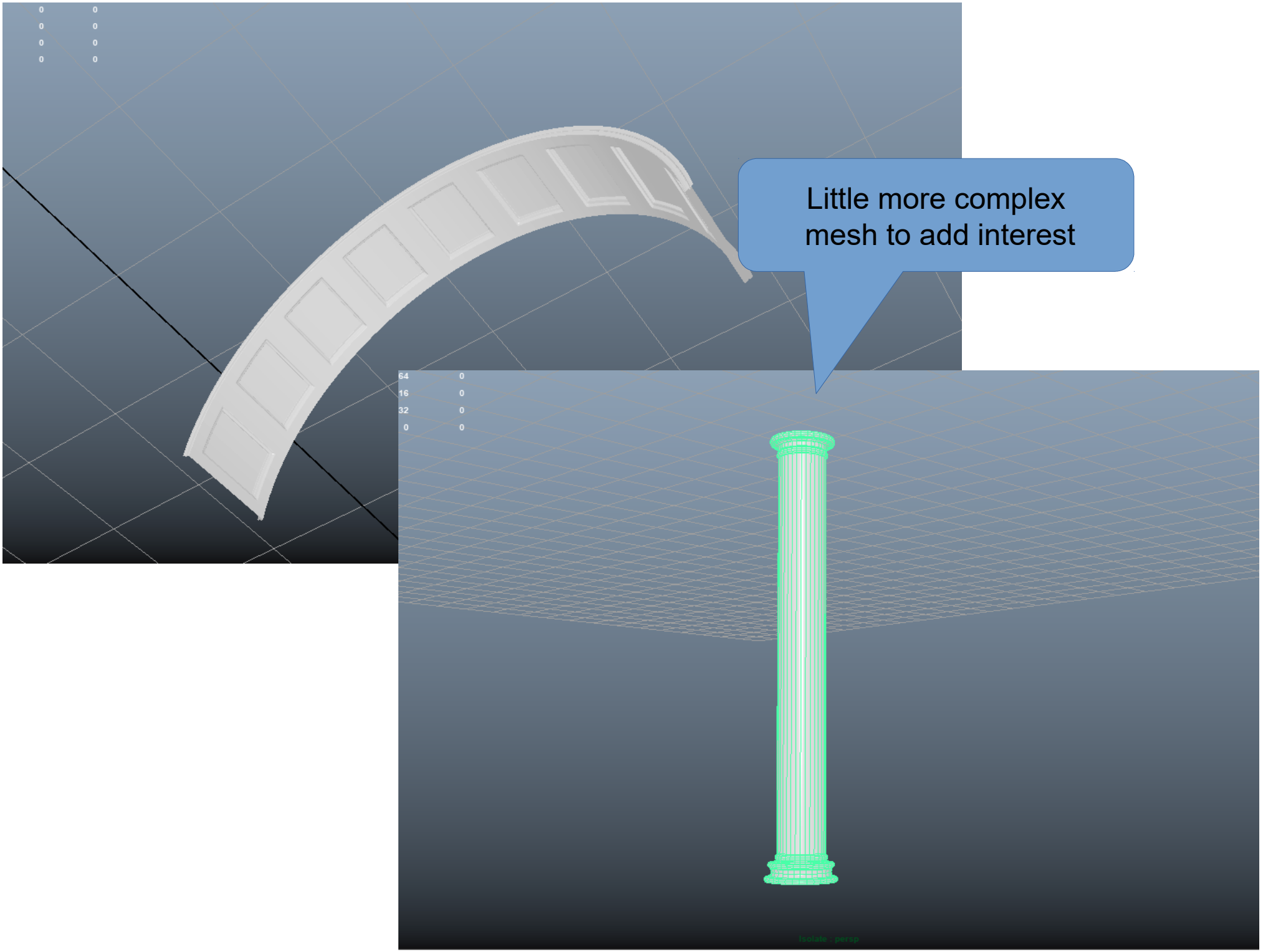
Big hallway

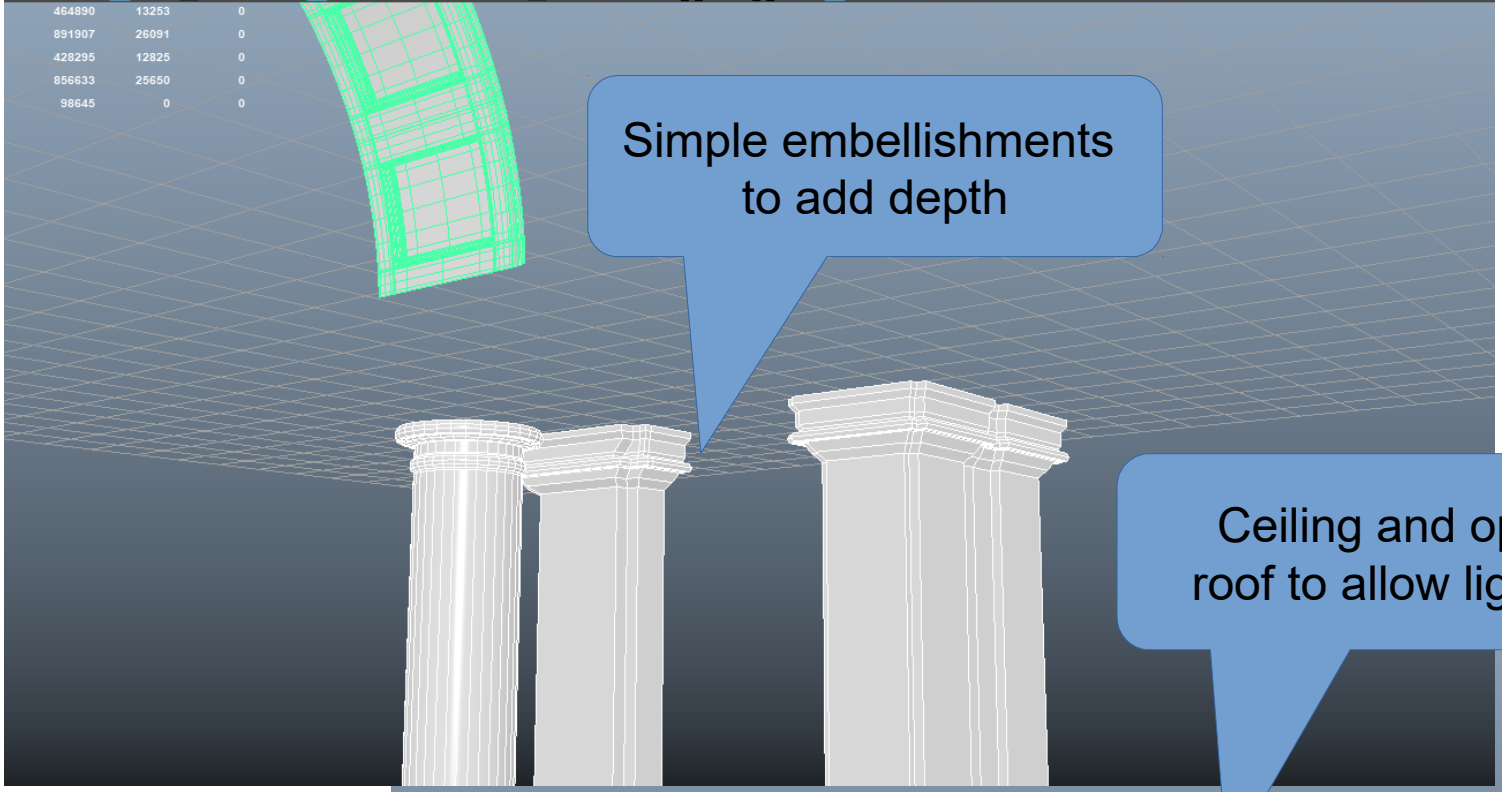


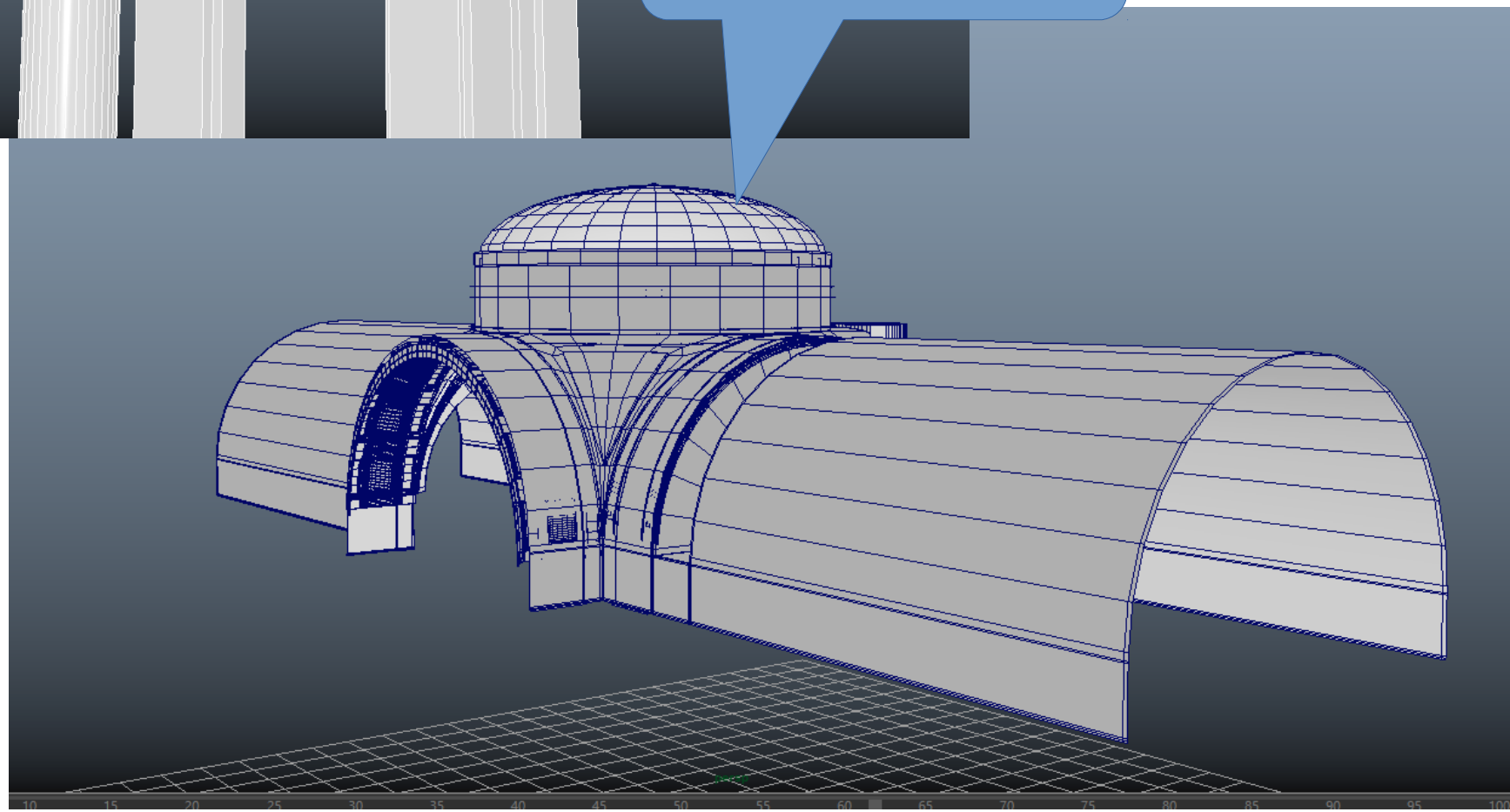
Library with chandelier

Details to fill life into scene


First modular block
Mostly used simple primitives


Little more complex
mesh to add interest


464890 13253 0
891907 26091 0
428295 12825 0
856633 25650 0
98645 0 0
Simple embellishments to add depth

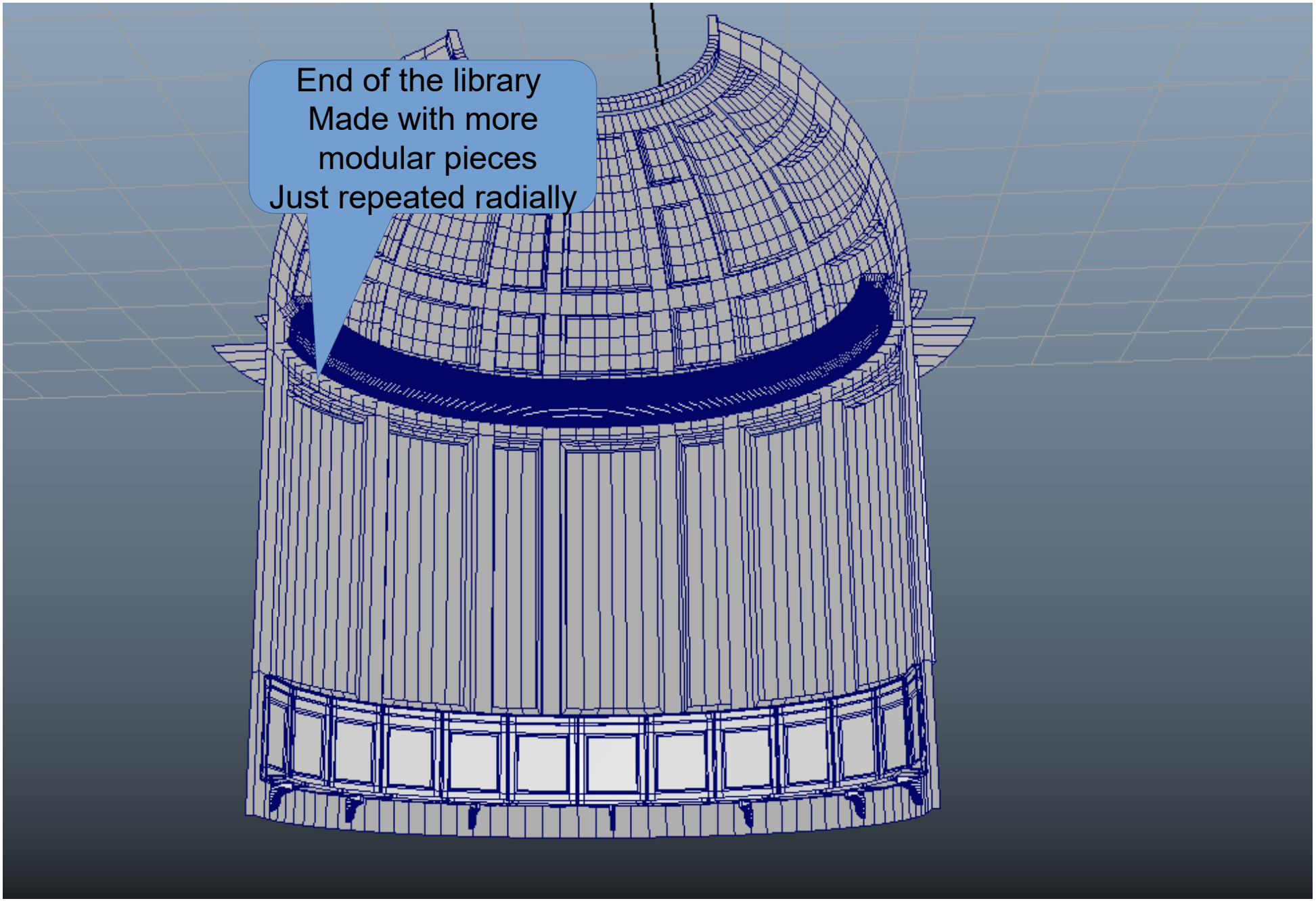

Ceiling and open roof to allow light in

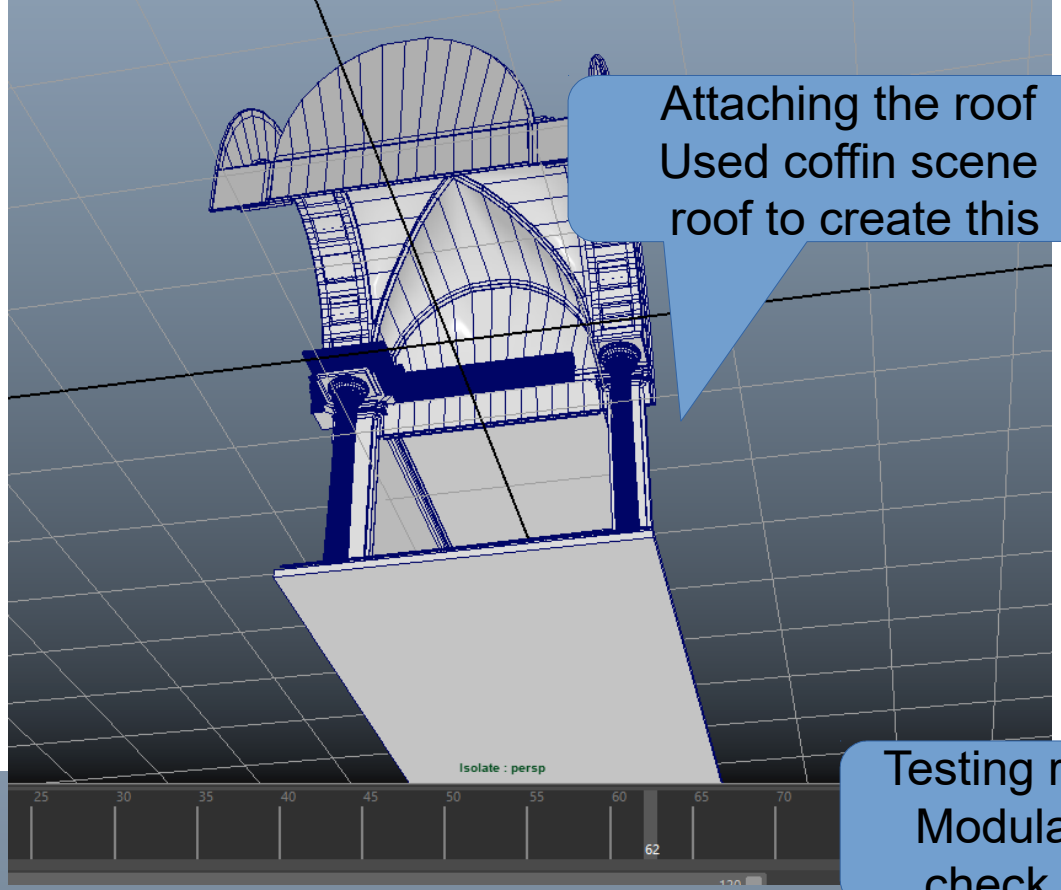
Notes on progress

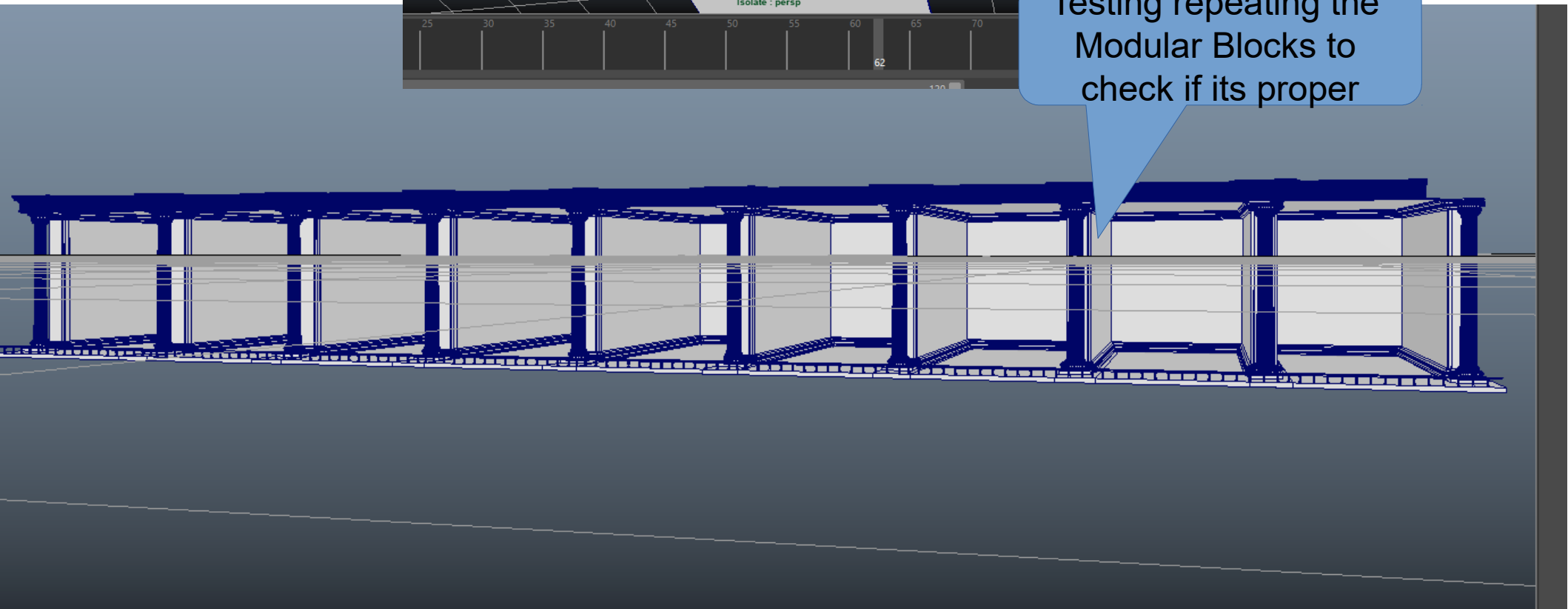
- Started constructing the library based on the references
- Started my creating a single modular room for the library that can be repeated many times to get the entire set
- Made the roof for the central hallway
- Added small blocks like square pillars round pillars etc extrusions in different areas to add depth

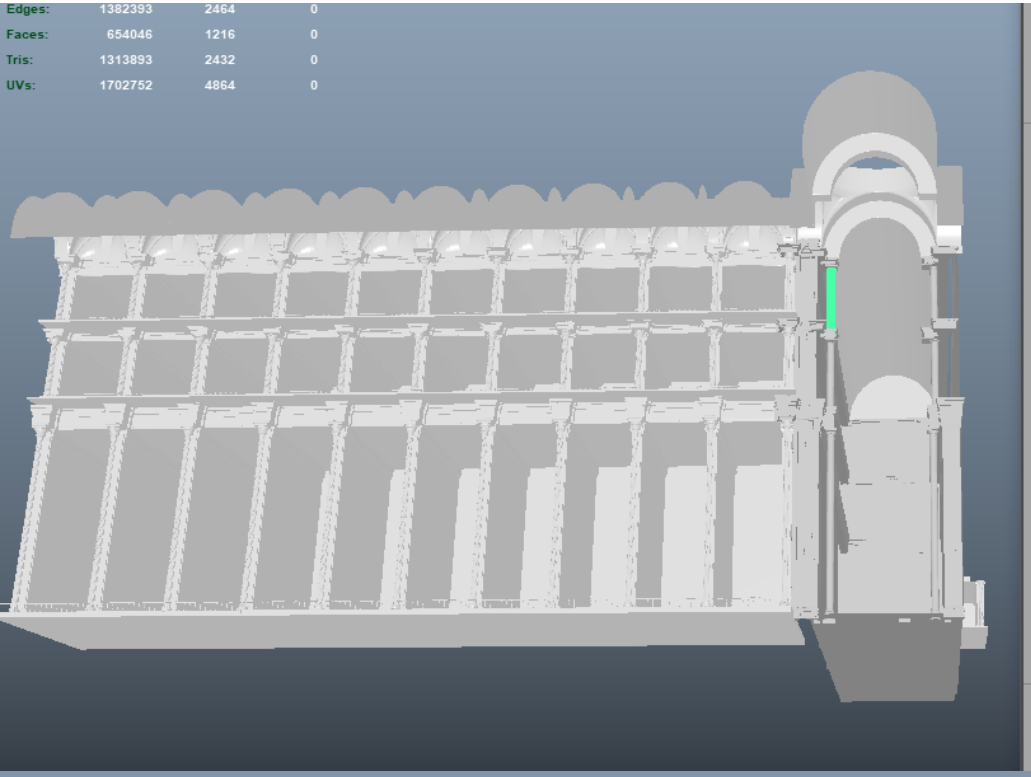
Using reference

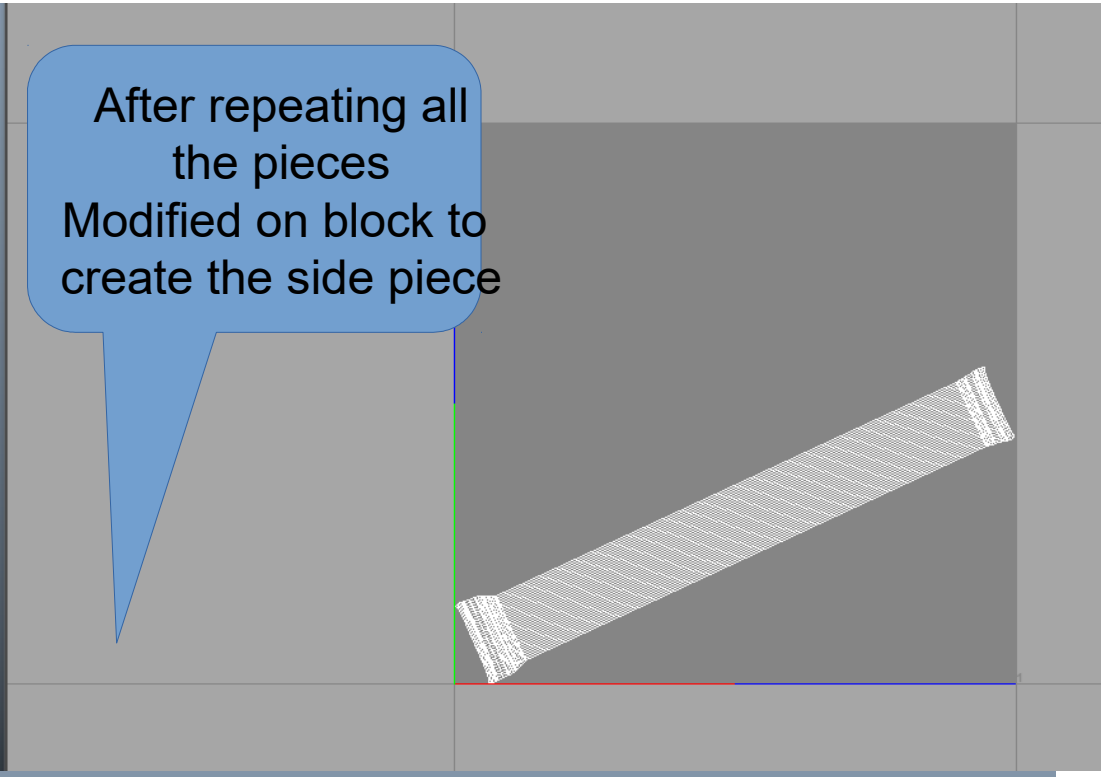
- References were important to get the basic layout of the library itself
- Deciding how the pillars would look how the embellishments to the basic architectural ideas should look like
- What type of shapes i should use etc
- I think with the direction the project is going i am making something that is accurate and believable

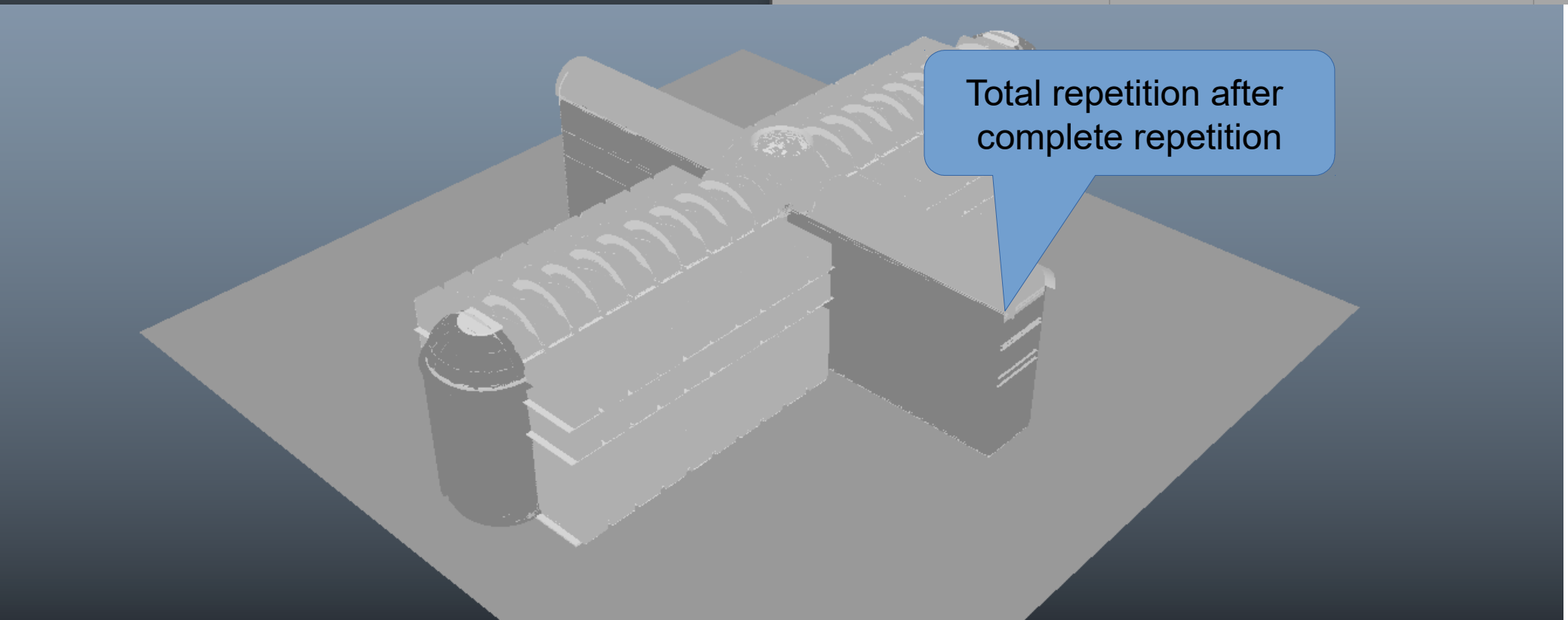

End of the library
Made with more
modular pieces
Just repeated radially

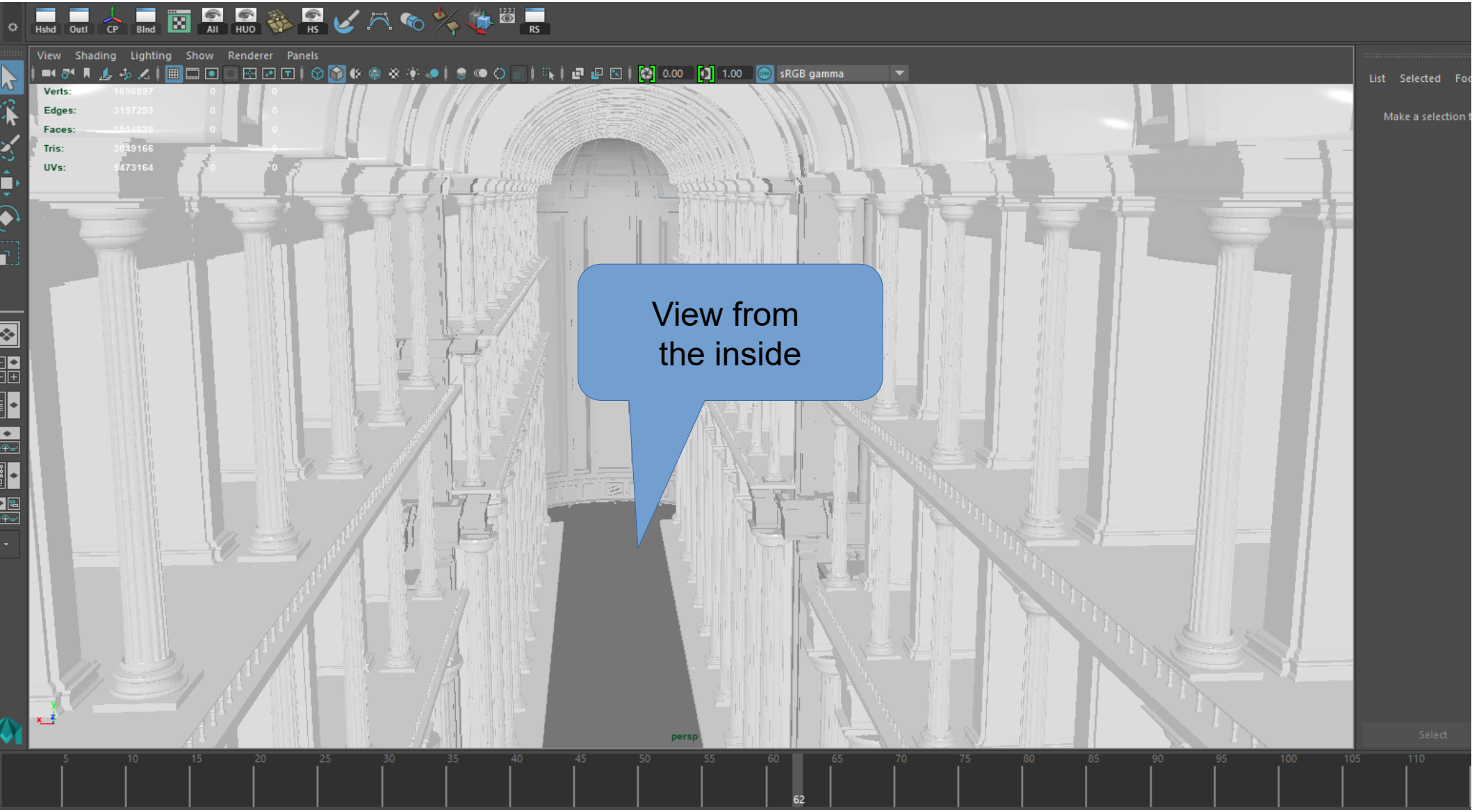

Attaching the roof
Used coffin scene
roof to create this
Isolate : persp
25
30
35
40
45
50
55
60
62
65
70

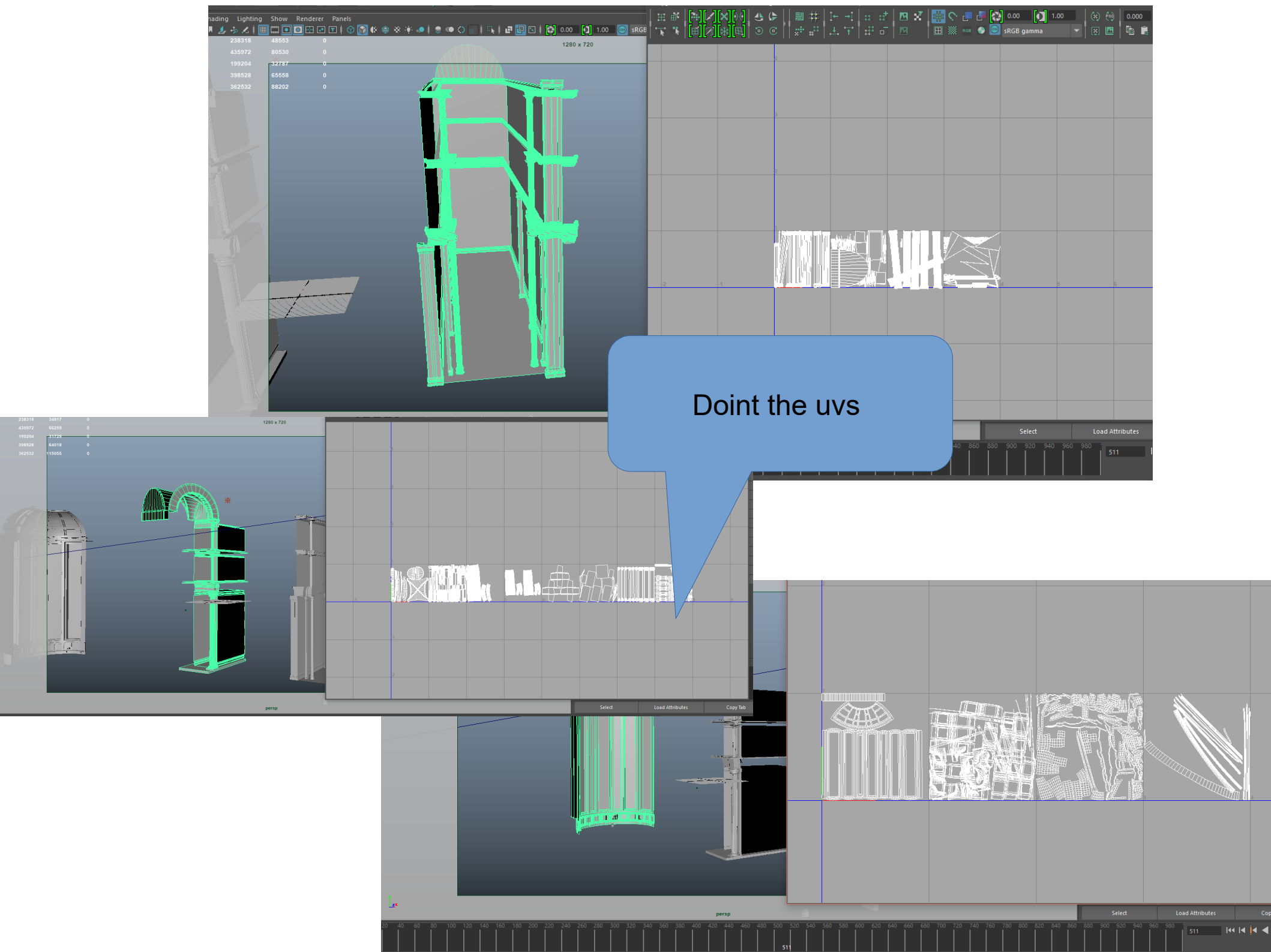

Testing repeating the
Modular Blocks to
check if its proper

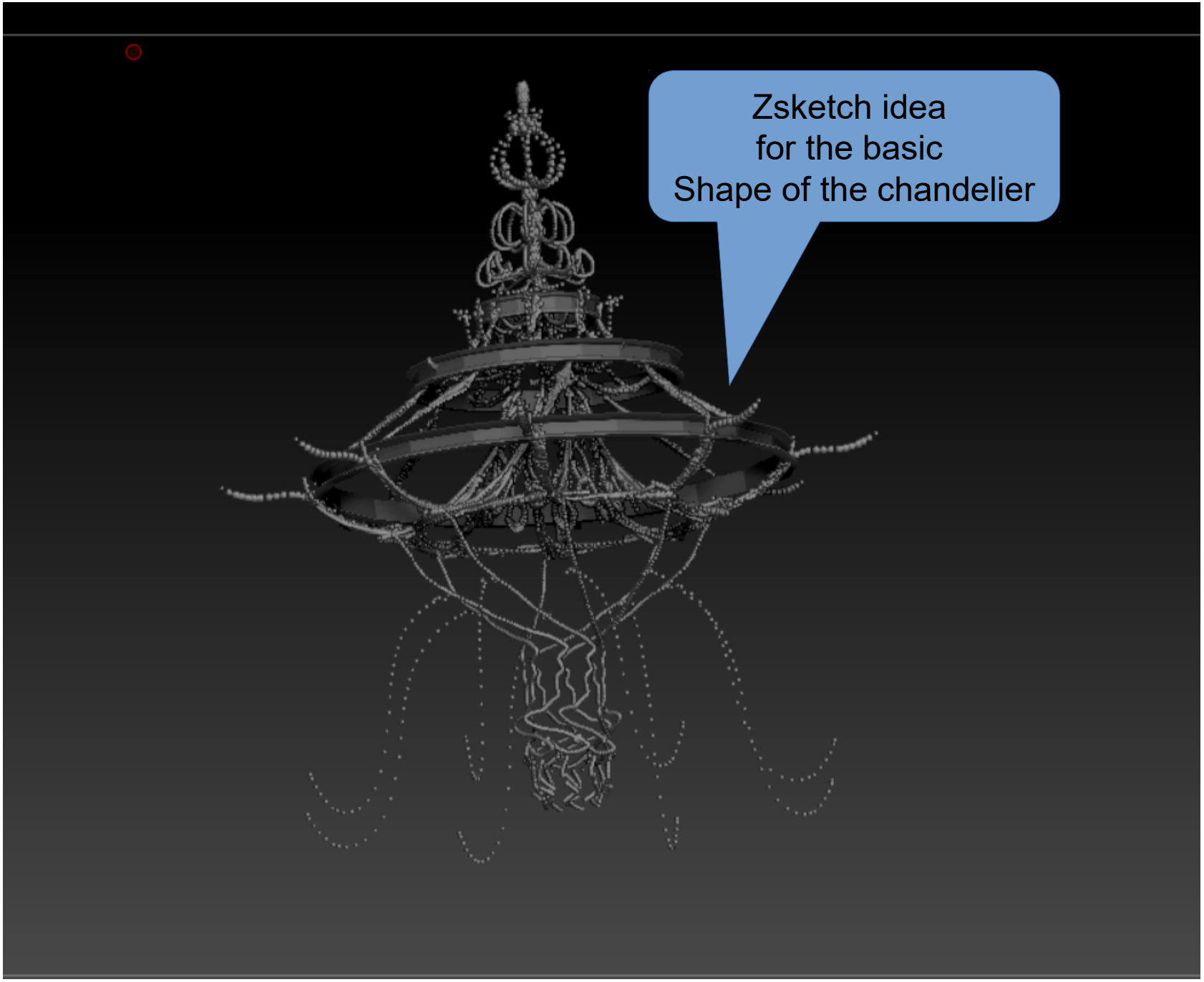

Edges: 1382393 2464 0
Faces: 654046 1216 0
Tris: 1313893 2432 0
UVs: 1702752 4864 0

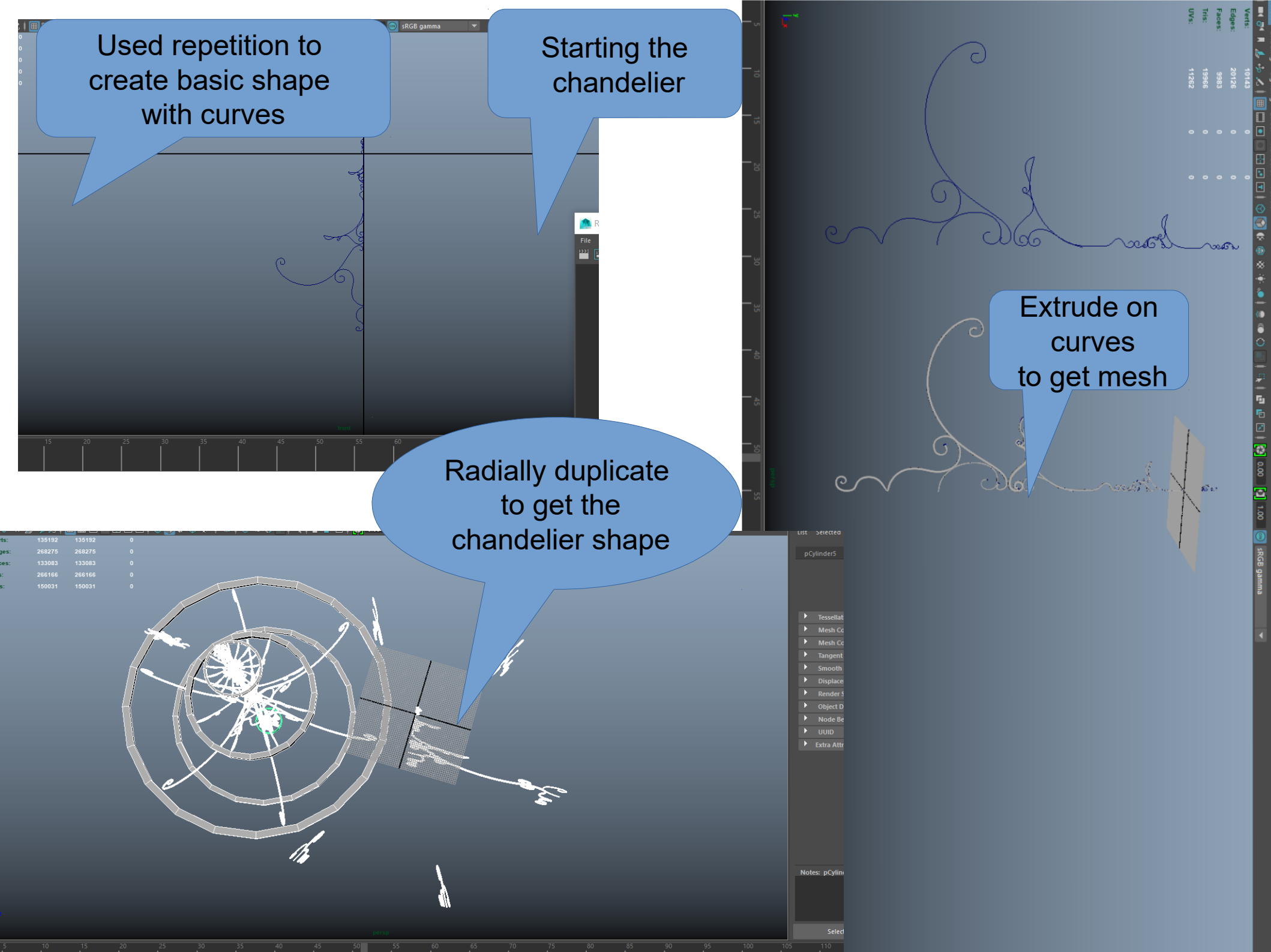

After repeating all the pieces Modified on block to create the side piece

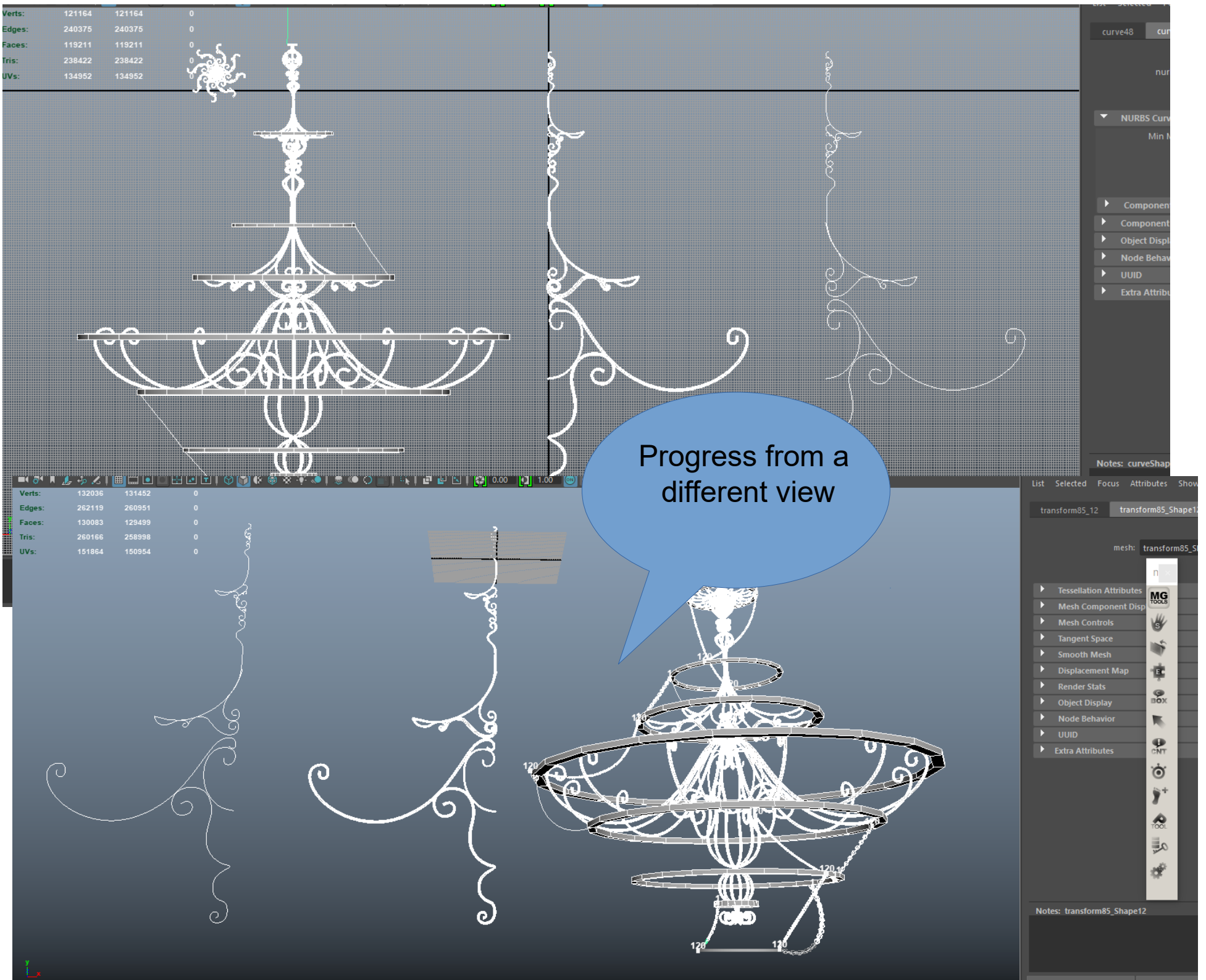

Total repetition after complete repetition

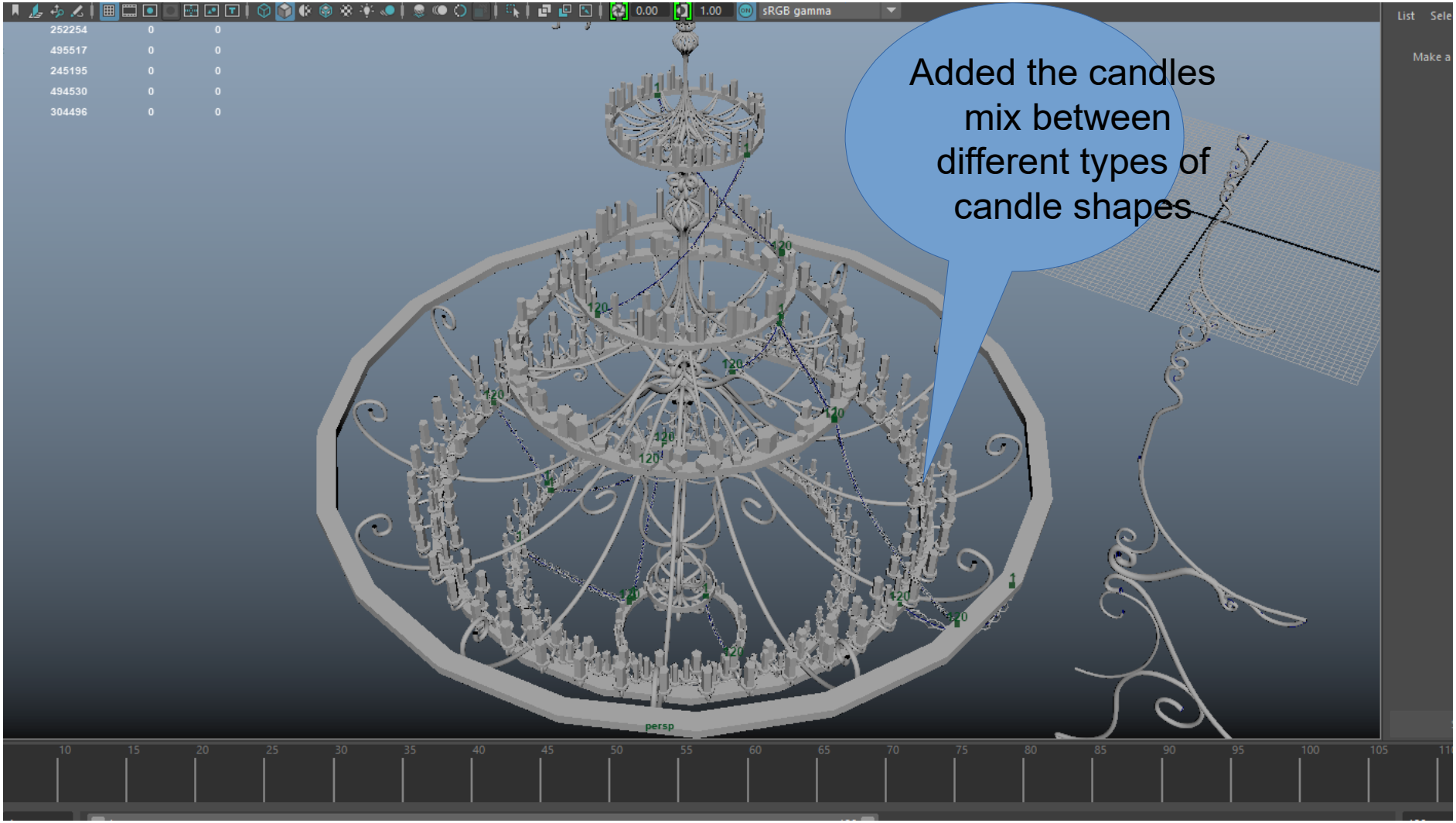

Hshd
Outl
CP
Blnd
All
HUO
HS
RS
View
Shading
Lighting
Show
Renderer
Panels
0.00
1.00
sRGB gamma
Verts:
Edges:
Faces:
Tris:
UVs:
List
Selected
Make a selection
View from
the inside
persp
Select
62


Doint the uvs


Zsketch idea
for the basic
Shape of the chandelier


Used repetition to create basic shape with curves
Starting the chandelier
Extrude on curves to get mesh
Radially duplicate to get the chandelier shape


Verts: 121164 121164 0
Edges: 240375 240375 0
Faces: 119211 119211 0
Tris: 238422 238422 0
UVs: 134952 134952 0
Verts: 132036 131452 0
Edges: 262119 260951 0
Faces: 130083 129499 0
Tris: 260166 258998 0
UVs: 151864 150954 0
Progress from a different view
curve48
NURBS Curv
Min
Componen
Component
Object Displ
Node Behav
UUID
Extra Attribu
Notes: curveShap
List Selected Focus Attributes Show
transform85_12
transform85_Shape12
mesh: transform85_S
Tessellation Attributes
Mesh Component Disp
Mesh Controls
Tangent Space
Smooth Mesh
Displacement Map
Render Stats
Object Display
Node Behavior
UUID
Extra Attributes
Notes: transform85_Shape12

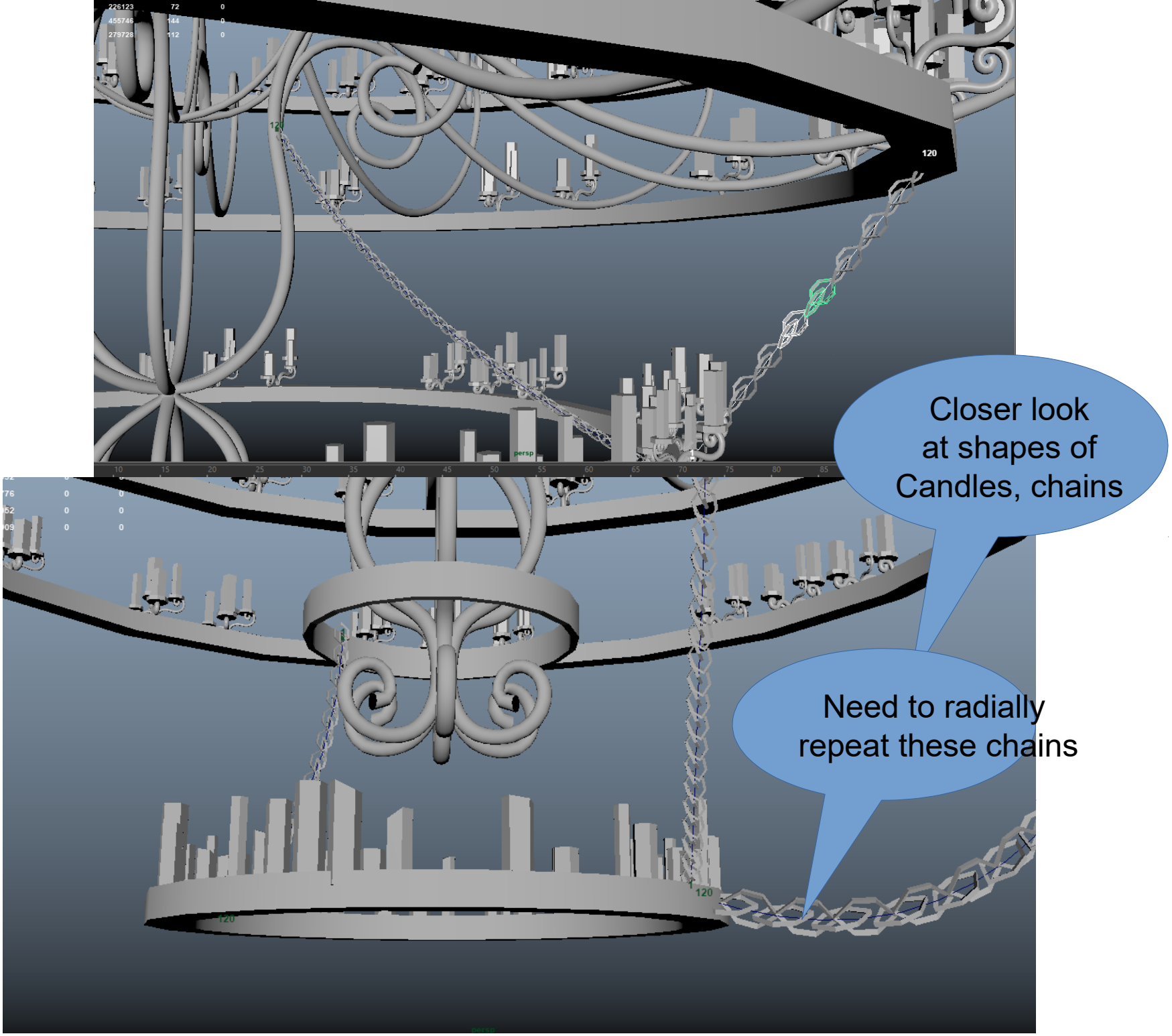

Added the candles mix between different types of candle shapes
persp

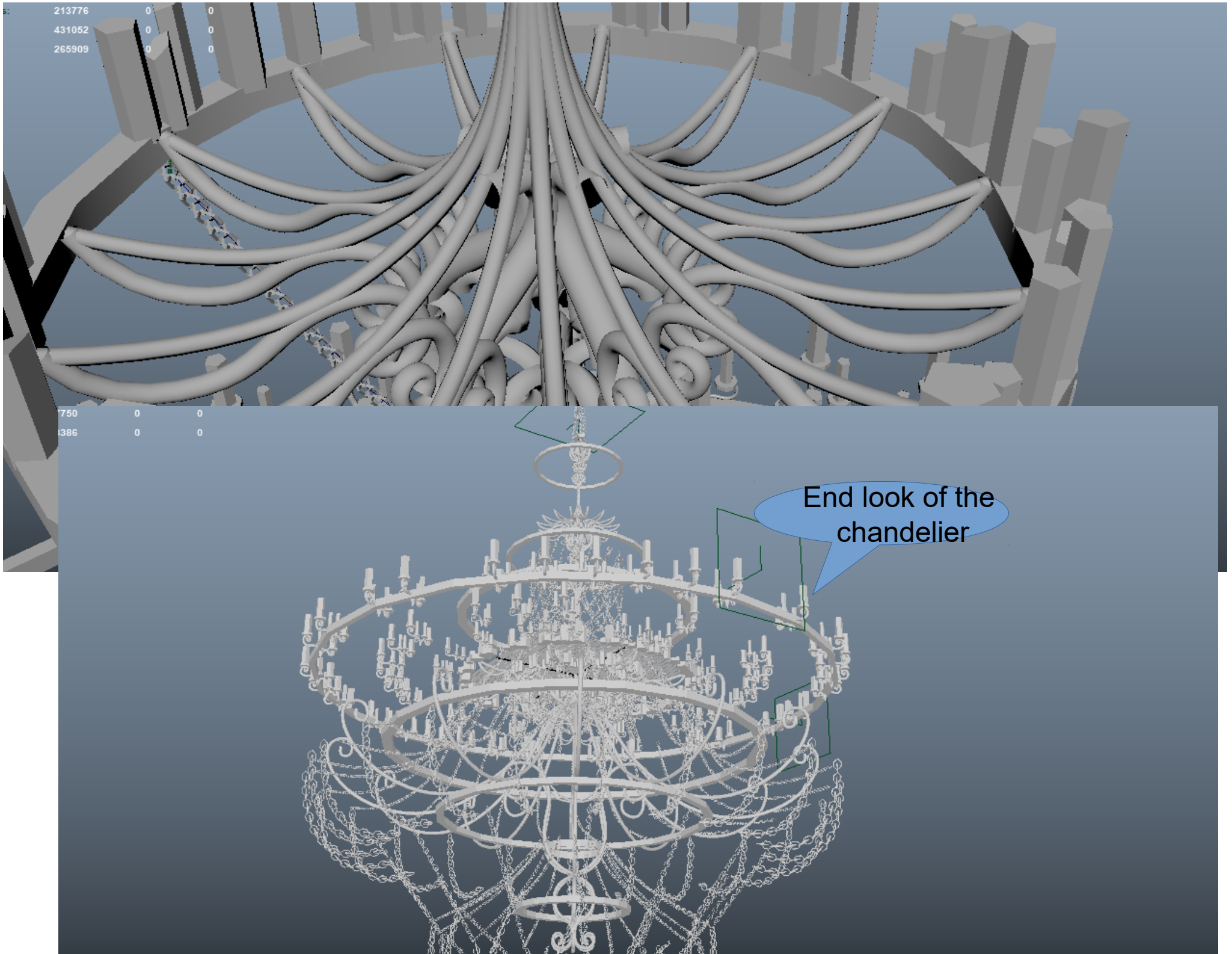
Notes on progress

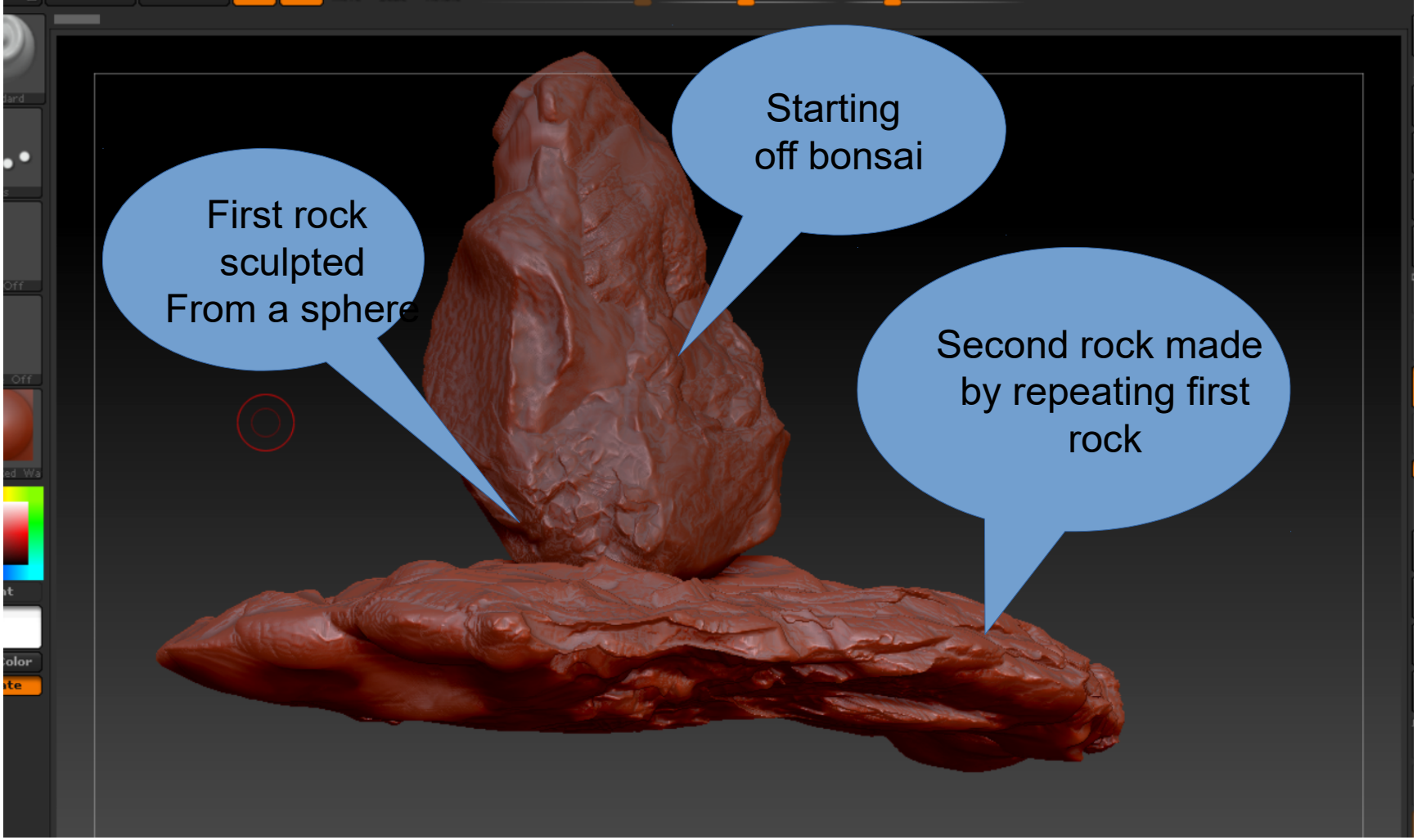
- Finished with the basic blocking of the library set
- Started the chandelier
- The library seems to be coming together well even though things are taking too long too finish

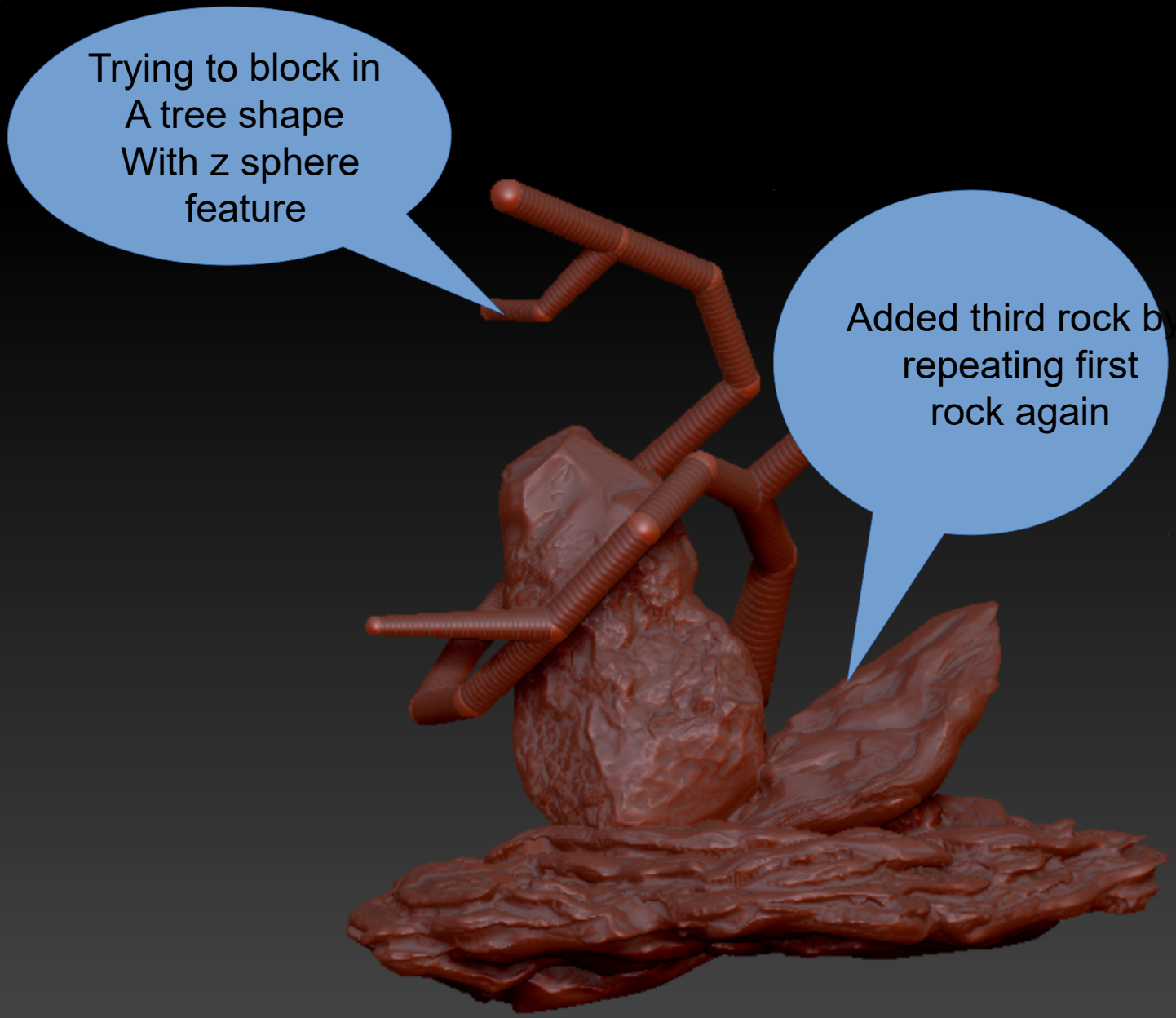
Using reference

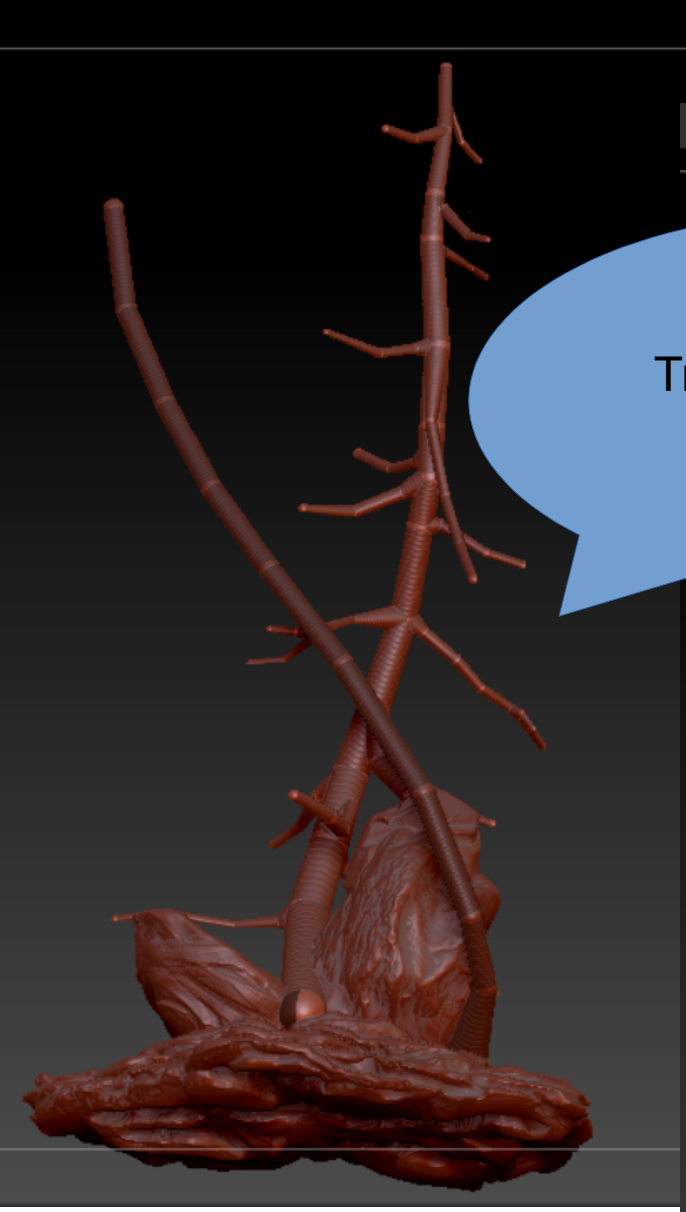
- Reference was important for the following
  - Shape of the chandelier
  - Making the curves and flow of the chandelier
  - Layering the different levels of the chandelier and create a engaging overall flow


Closer look
at shapes of
Candles, chains
Need to radially
repeat these chains

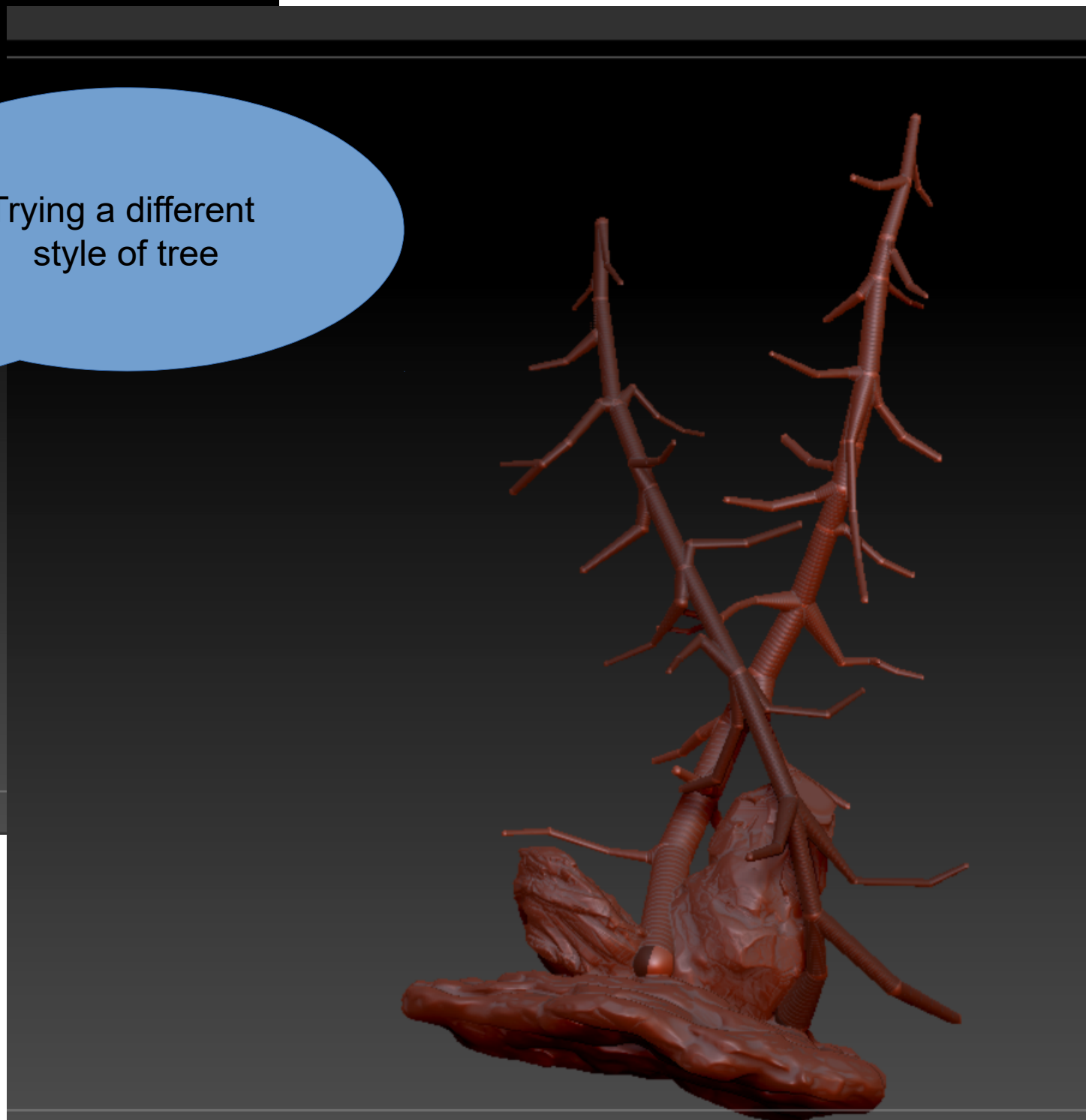

213776 0 0
431052 0 0
265909 0 0
750 0 0
386 0 0
End look of the chandelier


Starting
off bonsai
First rock
sculpted
From a sphere
Second rock made
by repeating first
rock


Trying to block in
A tree shape
With z sphere
feature
Added third rock by
repeating first
rock again



Trying a different
style of tree

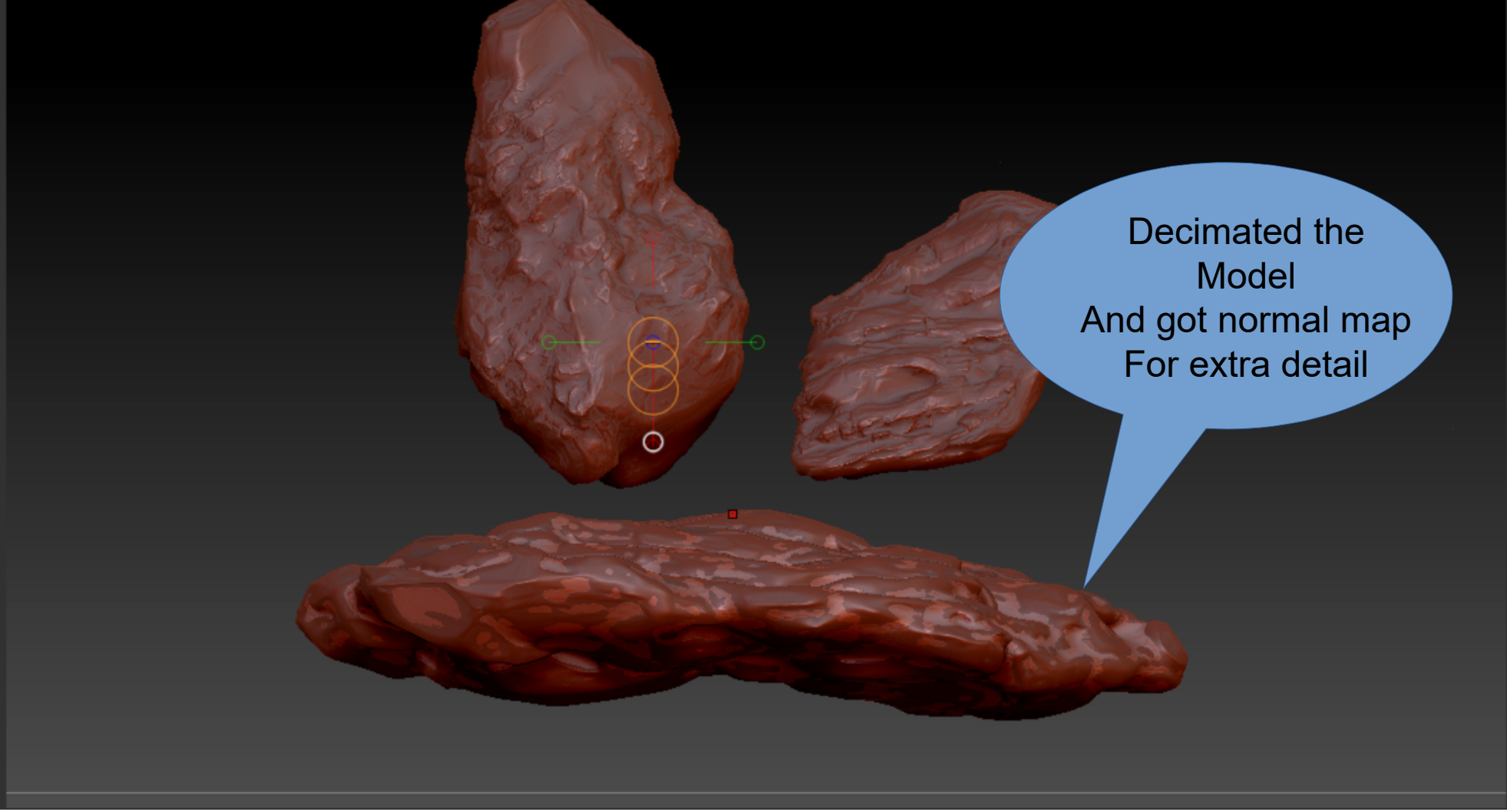


Notes on progress

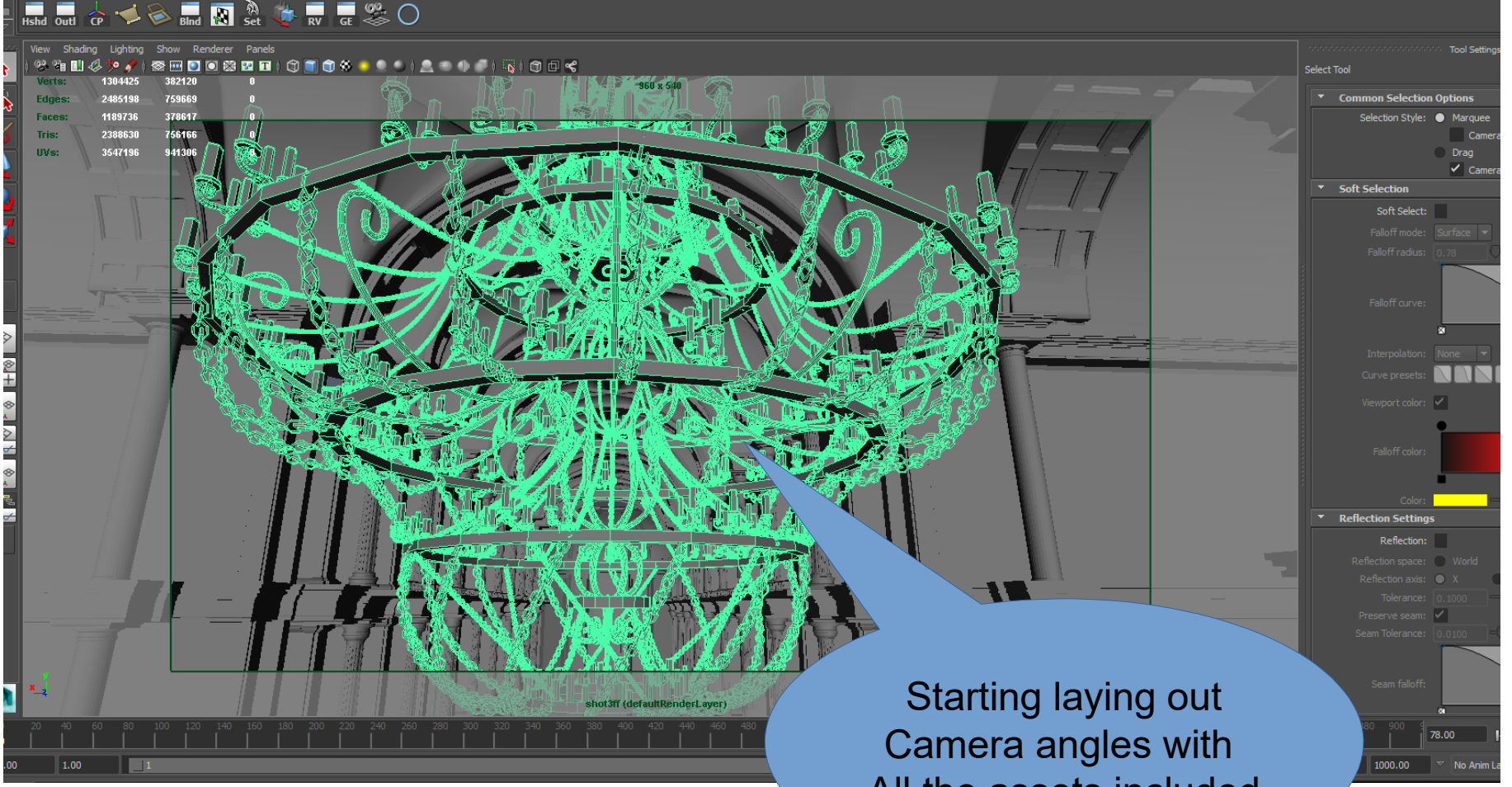
- The bonsai seems to be coming along okay
- If i want animation in the trees i cant use the zbrush to make the trunk as it might cause several problesm
- Best thing would be to use paintfx to create the tree itself so that it can have wind animation etc
- But the trees wont be spiralling unless i use deformers which makes it more complicated
- But it would be closer to my reference if coniferous trees are straight

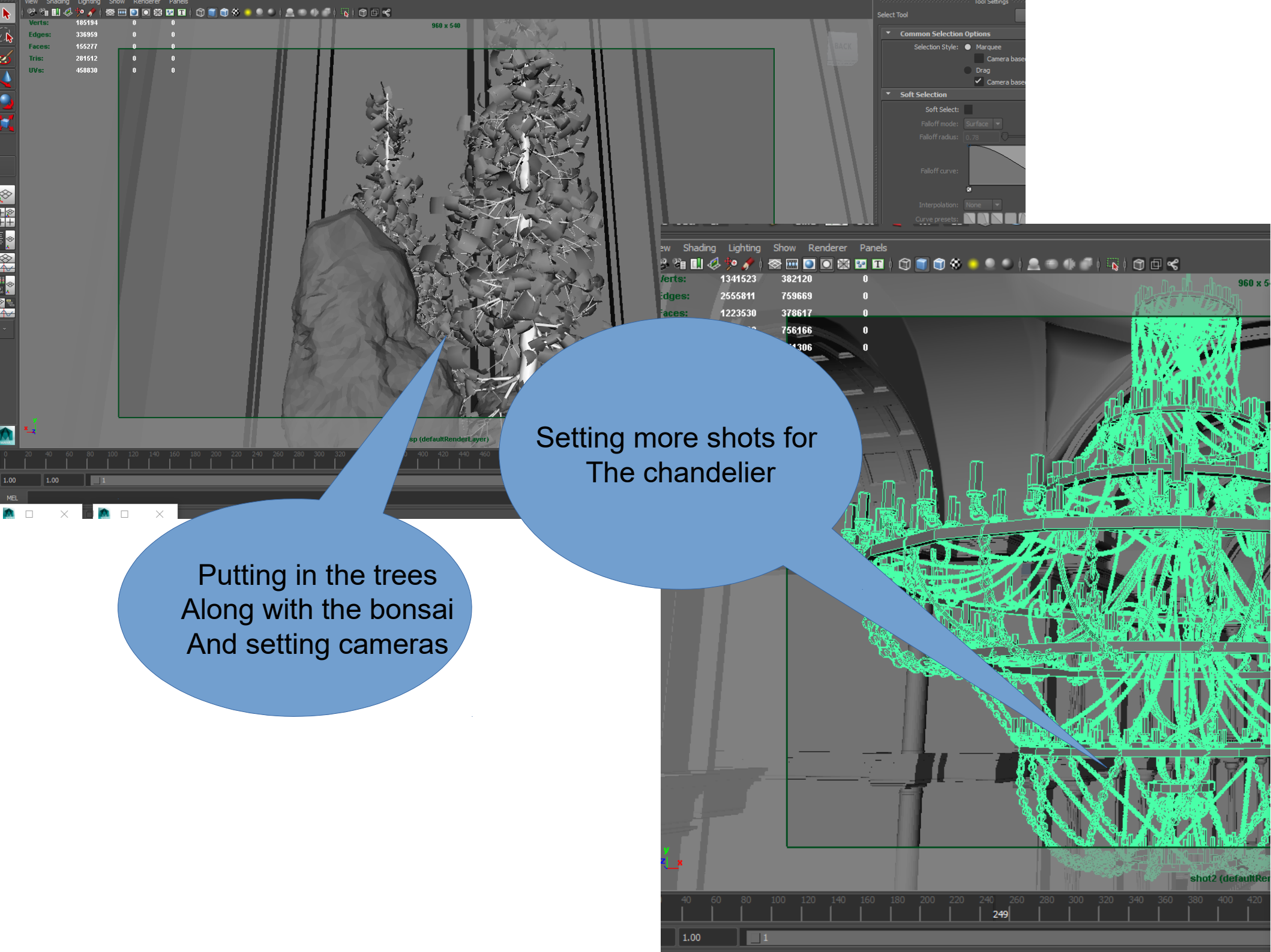
Using reference

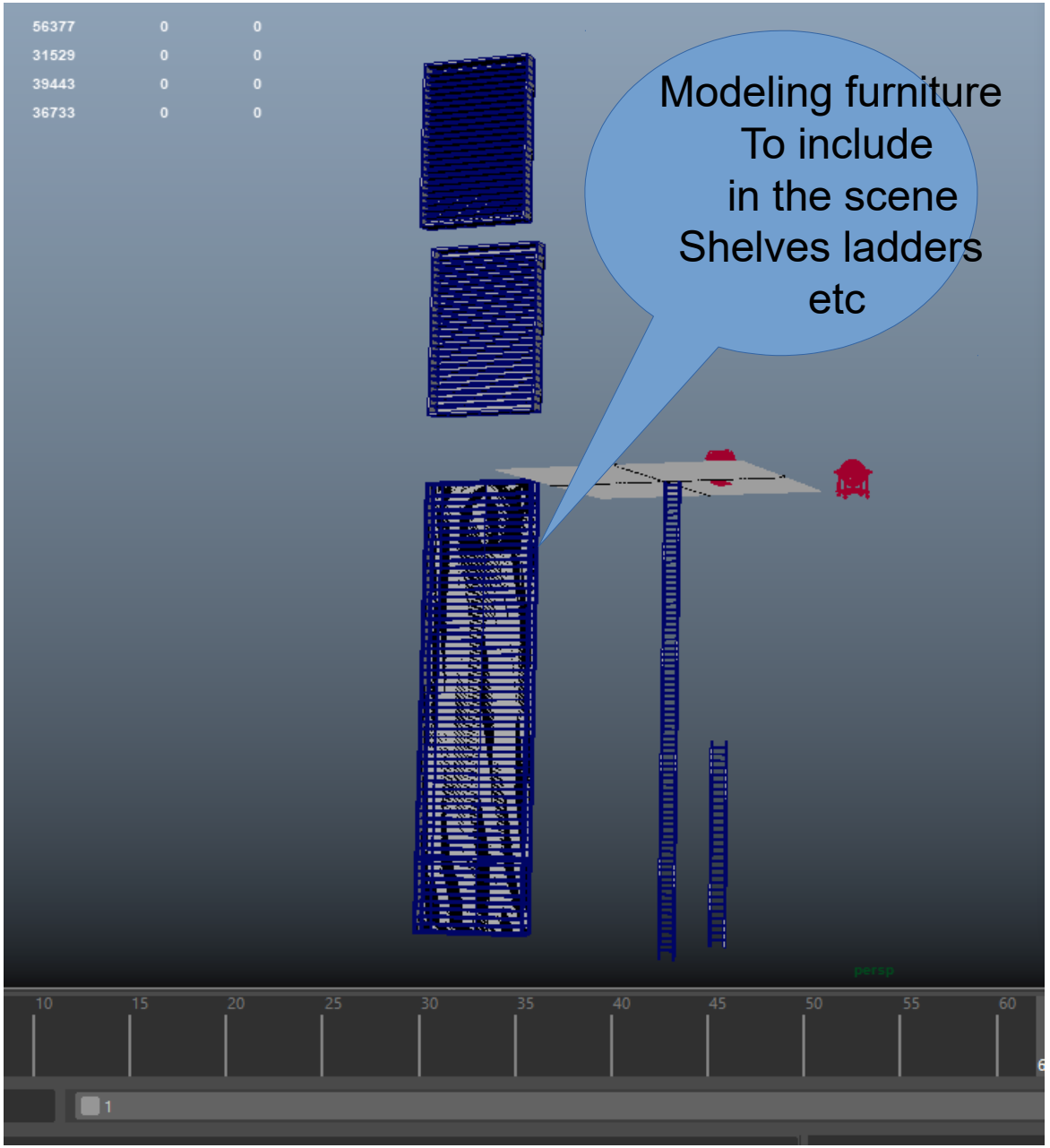
- The reference for bonsai helped me in several things
- Shape of the rocks
- Shape of the trees
- What type of textures to include
- How to angle to rocks , build a aesthetic relationship between their shapes


Decimated the
Model
And got normal map
For extra detail

Prepared the pedestal
And container
From base mesh made
In maya


Starting laying out
Camera angles with
All the assets included


Putting in the trees
Along with the bonsai
And setting cameras
Setting more shots for
The chandelier


56377 0 0
31529 0 0
39443 0 0
36733 0 0
Modeling furniture
To include
in the scene
Shelves ladders
etc
persp
10 15 20 25 30 35 40 45 50 55 60
1

Concept, existing inspiration additional reference

- Old grand library
- Needs to have a fantasy feel
- Should look filled and complicated
- Need to have good lighting
- Create opportunities for almost still shots
- Should have a smooth editing flow for going from bonsai to environment to chandelier etc

Modeling

- Again i went for the modular units that i would require to create the entire library
- The scene also needed pillars
- All this i slowly developed using primitives
- It took me quite some time to get it proper so that when duplicated they looked smooth
- I duplicated several floors to create the multi storied library
- I also modelled the ends of this structure which would have glass

- The floor was again just planes
- After everything was duplicated and looked proper i set up another file to do the uvs
- I started the Bonsai model within Zbrush
- After getting good reference and studying them i started sculpting the rocks
- After a rock was sculpted i duplicated it to construct two more rocks of different shapes and sizes
- When this was done i went to make the container and pedestal for the bonsai
- This was done based on my sketches and reference

- I sculpted several imperfections after bringing the base models for them from maya
- At the end of this i decimated all the models and used zbrush to unwrap and create normal and displacement maps
- I exported objs to include them in maya workflow
- I decided i will use paintfx trees for the trees of the bonsai as animating these for wind turbulence would be much easier and also i can use the same trees from the forest scene.

- Chandelier for this model i needed a lot of reference i wanted it to look old and not fancy
- After gathering reference i used primitives of different kinds to model its different aspects
- Which included the frame
- Which i made using curve extrude and duplicating these curved pieces radially
- I then did the lights which were candles
- Some of the candles were wax candles without sands for this i used low poly cylinders which i randomly arranged on several levels
- I tried randomizing the height width and shape of them too
- Other candles were more fany with stands these i radially duplicated from one pieces and manually randomized their arrangement

- After this i added the chains by using the animate on curve ability in maya
- As there were going to be many links i used a very low poly model to get these links
- Then radially duplicated these links again to finish the chandelier model
- This was then uved
- I used zbrush for this process because manually doing it would take too much time
- I then arranged the uvs as per the udim workflow to simplify and make a combined object

Unwrap

- Uvs weren't too tough as most of the shapes were simple enough
- This scene had multiple blocks of modular models so these i had to group properly so that while texturing i could use multiple uv maps
- For this i learnt how to use UDIMS which would allow me to use multiple maps for the same shader

Texturing

- Most things in the library were made out of wood so used different types of wood planks textures to get a good luck
- Hand painted the bonsai part and chandelier area
- Used proper rock textures for the stones added some moss etc, some marble for the pedestal and the chandelier was mostly metal

Camera angles

- Used more rough sketches to figure out shots for this scene wanted to get multiple shots out of this scene
- Wanted to connect this scene to many other so drew those out
- Based on that i animated the cameras
-

Setting up materials

- Again, set up materials using mia material with the appropriate maps from zbrush and substance painter.
- The library itself didnt take much time because they were large modular pieces that wouldnt be seen in much detail
- I spent most time in doing the bonsai and the pedestal of the bonsai , container etc as these would be the focal element
- The chandelier would be quite away from the camera in the shots so that also was finished quickly

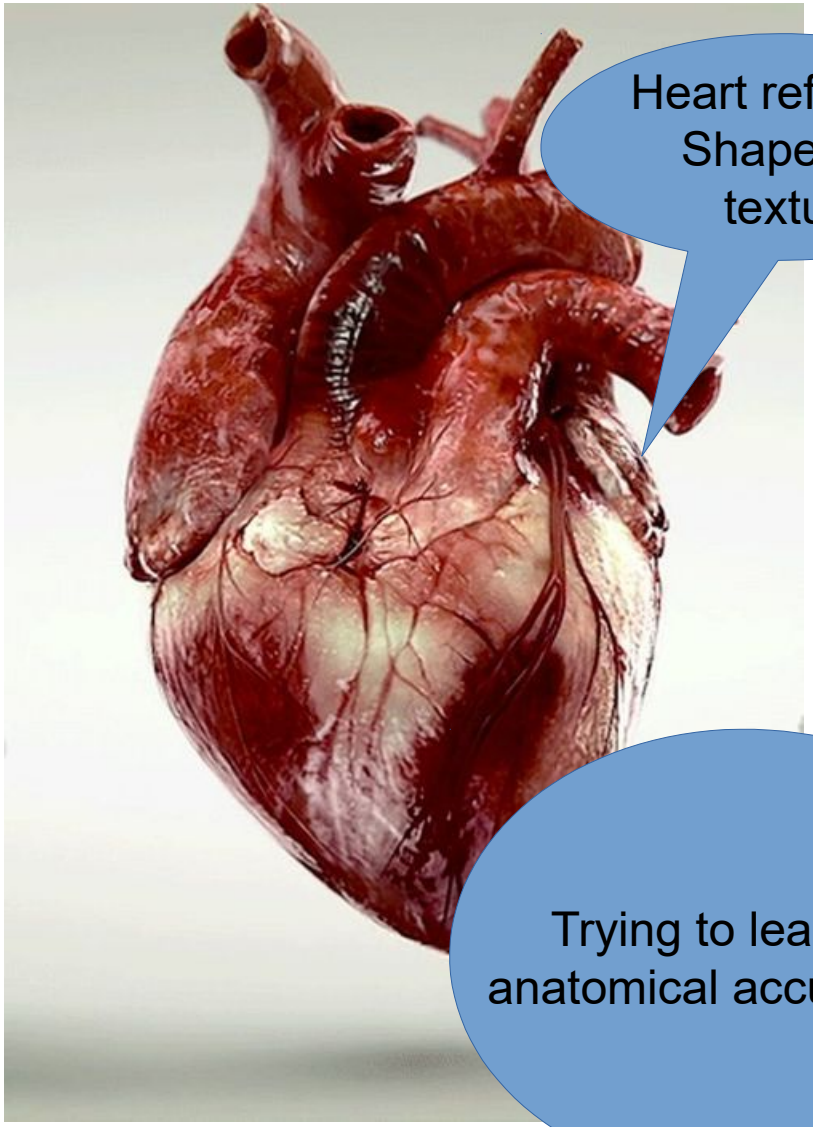
This scene was rendered in a standard way with a diffuse pass, depth pass and beauty pass

Major problems faced

- Volume of work
  - The sheer volume of work for this set was huge
  - It overwhelmed me quite a bit
  - But i broke it down to small steps and that helped
- Chandelier
  - Figuring out how to build the chandelier itself was tough i first started in zbrush, then i went on to maya where i tried different techniques
  - Finally i came to extruding mesh on curves and radial duplication technique to finish it
  - The chains on the chandeliers were also a new problem for me i used curves and mesh to get them as well
- Set – the huge set required a lot of perfection as things needed to be duplicated many many times one small mistake would escalate to huge problems so i had to manage that
- Trees for bonsai- i first tried making trees for the bonsai manually but that wasn't working as animating the leaves would be a lot tougher than using paintfx, so i had to shift midway which caused some stress.
-

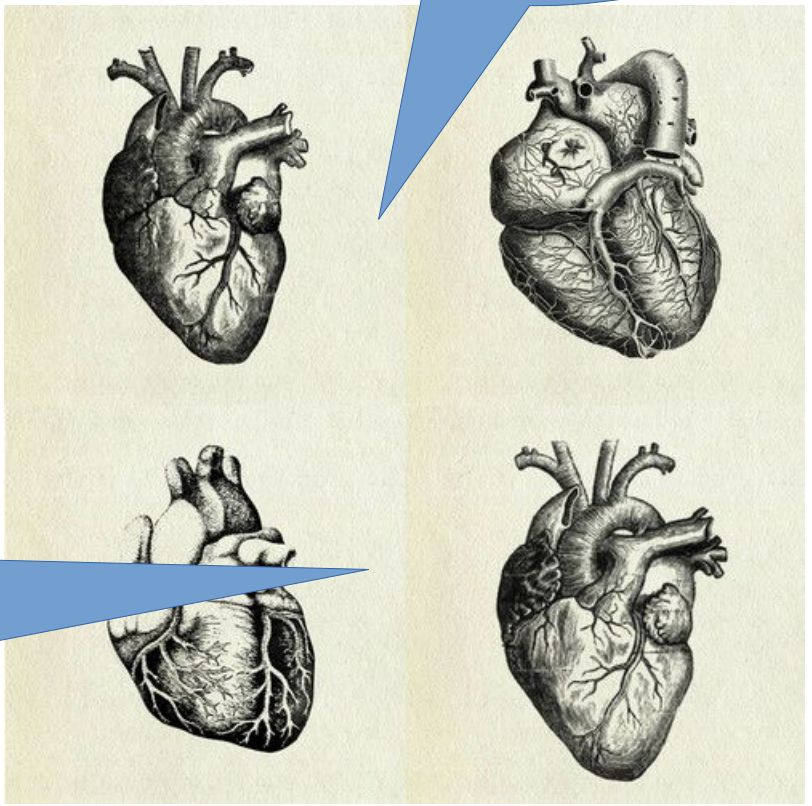
Still life Scenes

- Symbolic introduction
  - Taking time out to look, observe pay attention have an experience for its own sake
  - Stillness
  - Aesthetic quality of physical
  - Relationships with larger aspects of human life
  - Remind of things easily forgotten
  - Pain violence peace
  - Symbolic juxtaposition
  - Comment on modern life?



Heart references
Shape color
textures

More references
For shapes of heart

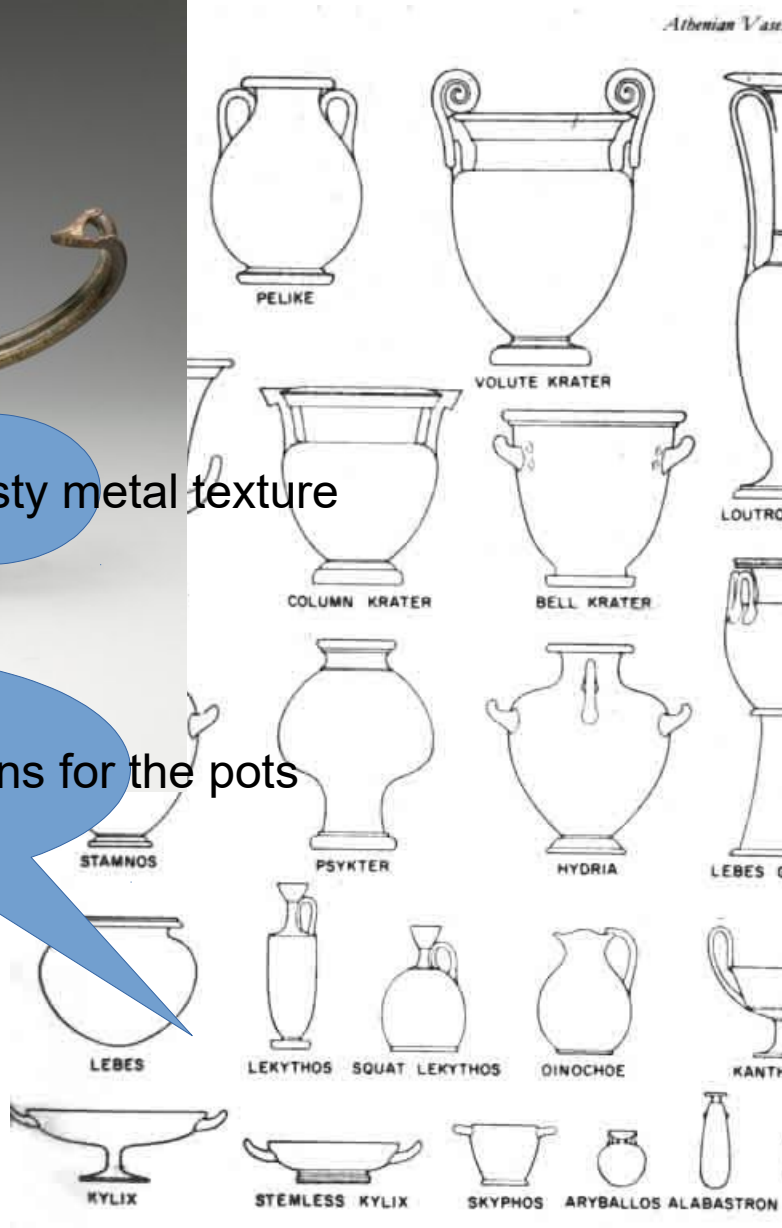


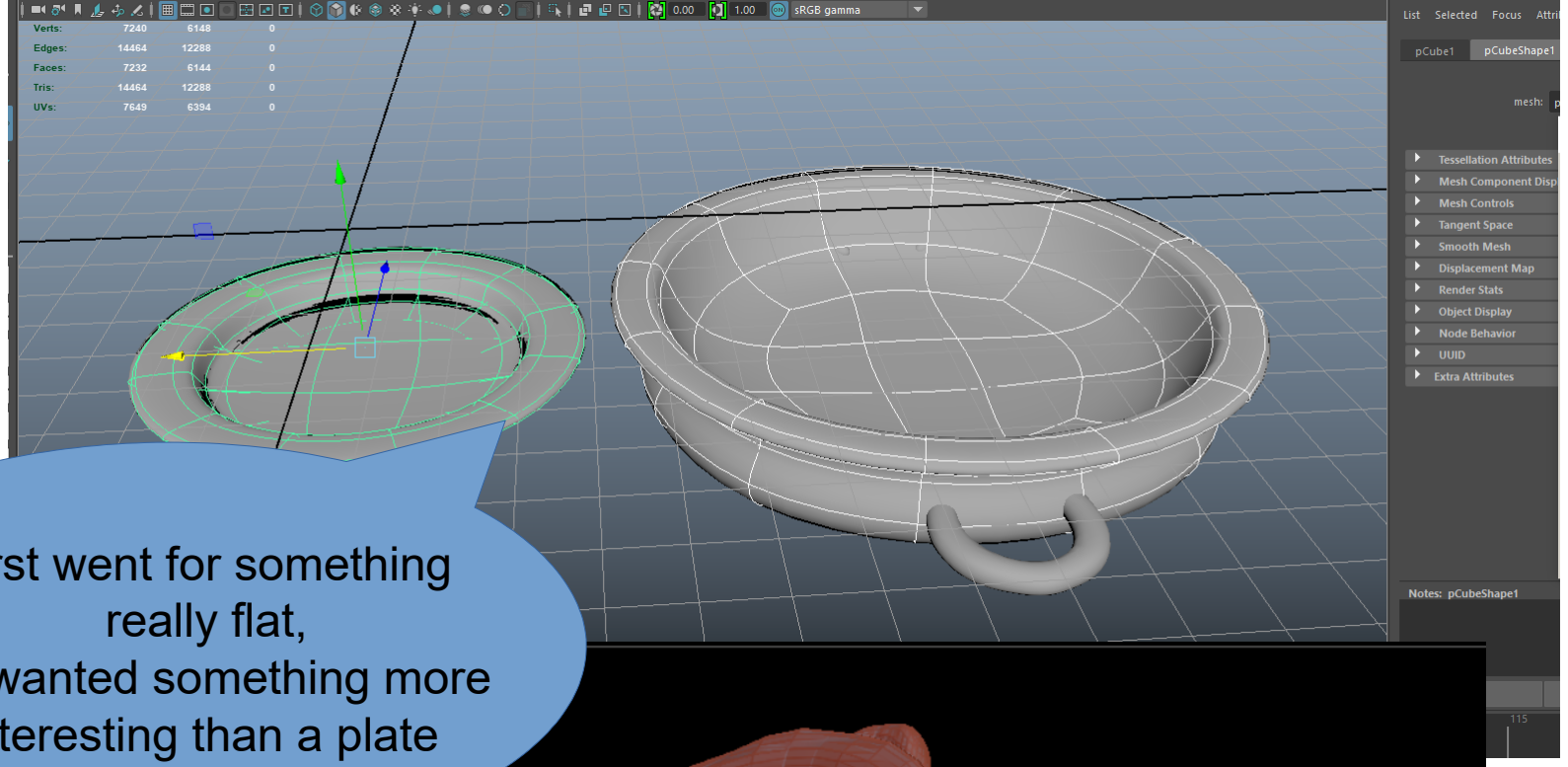
Trying to learn for
anatomical accuracy etc

Different styles of cups for the heart to be in

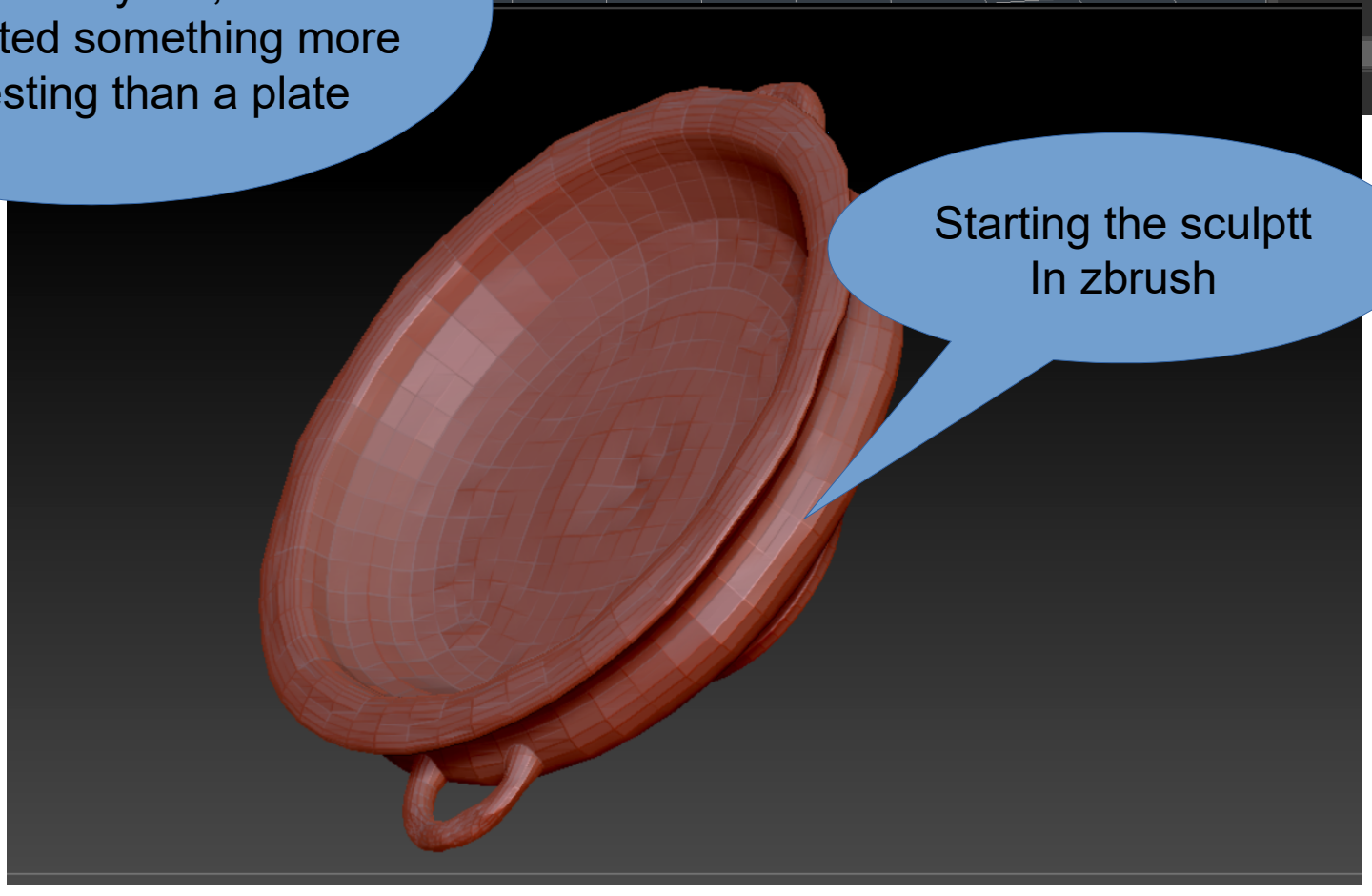
Rusty metal texture

Different options for the pots

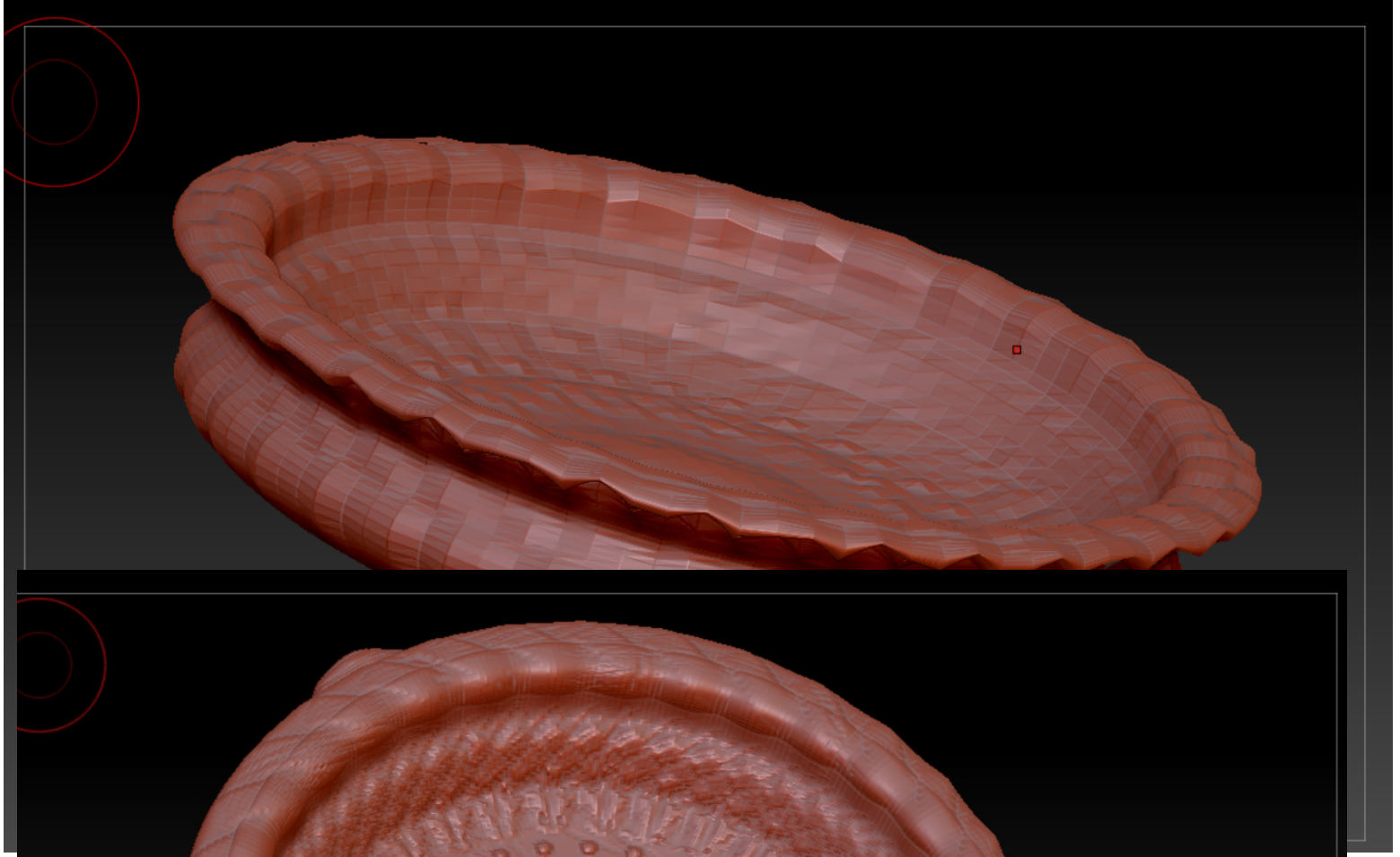


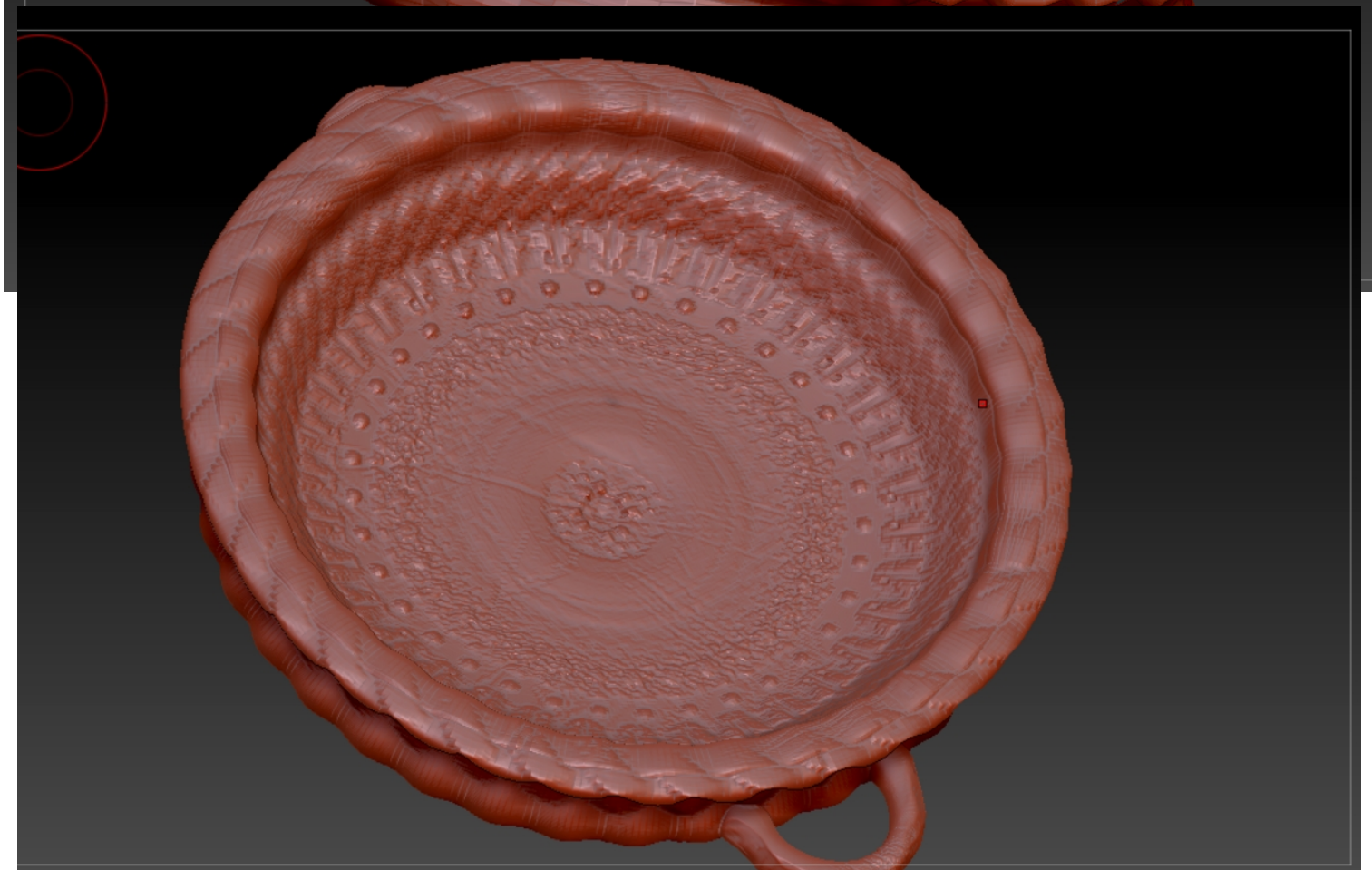


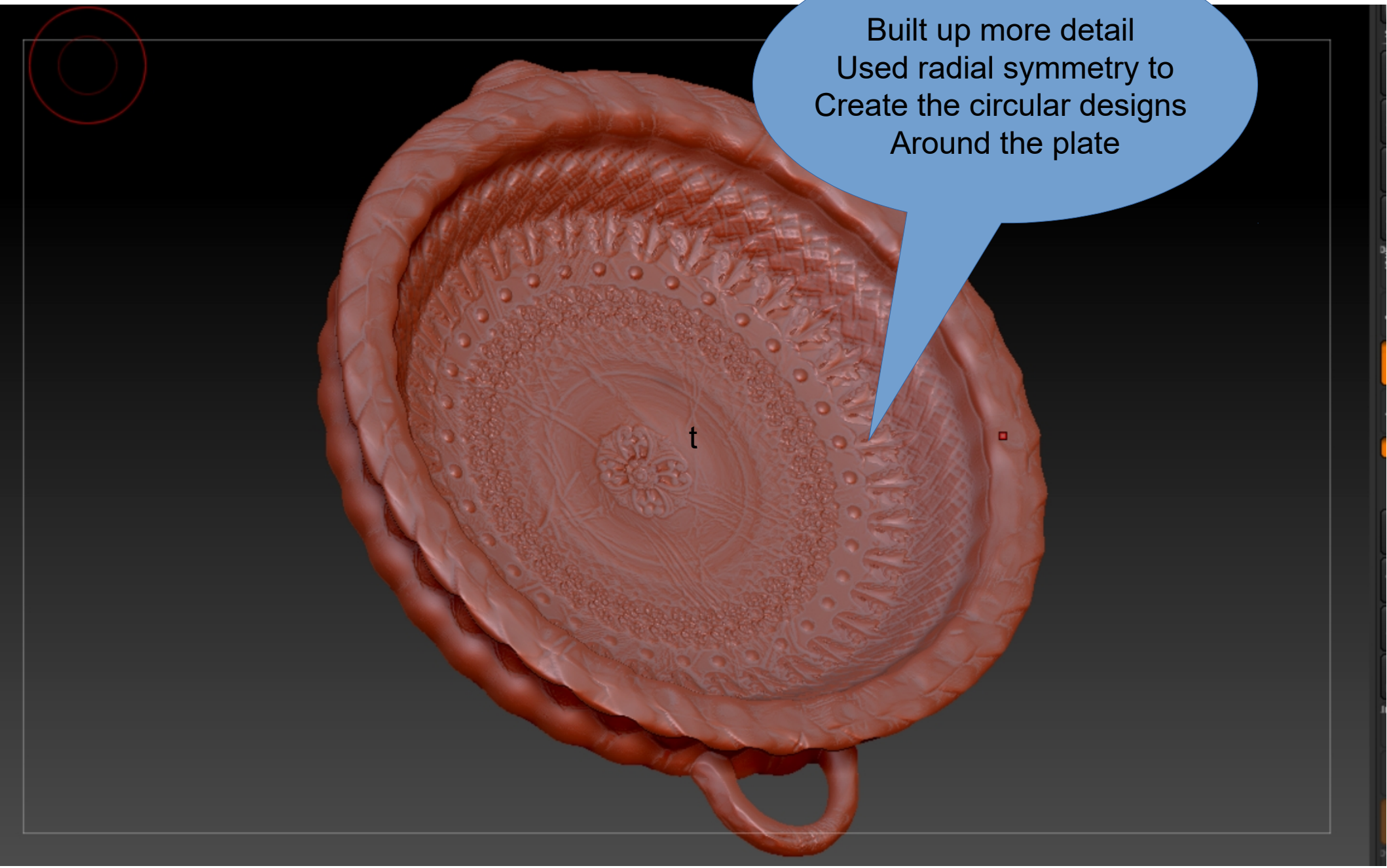
First went for something
really flat,
but wanted something more
interesting than a plate



Starting the sculptt
In zbrush






Built up more detail
Used radial symmetry to
Create the circular designs
Around the plate
t

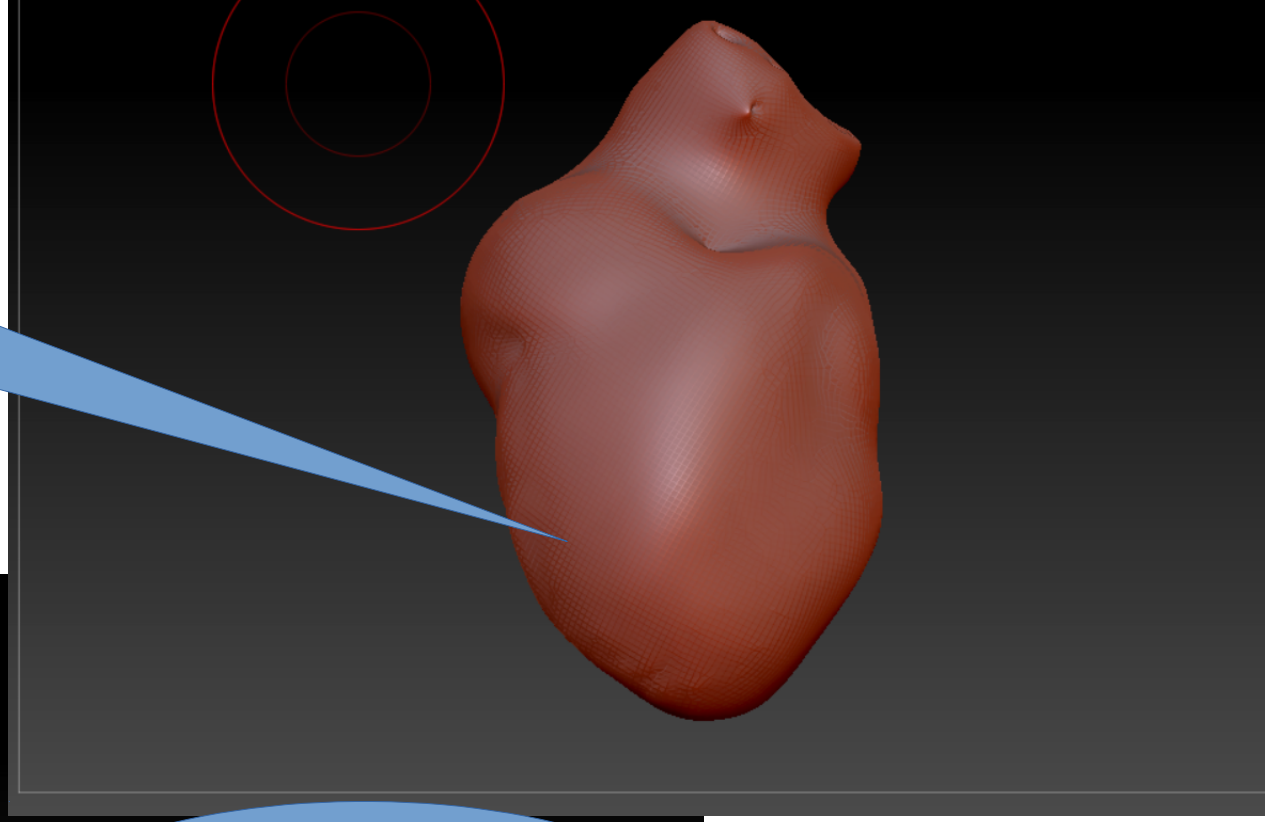
Notes on progress

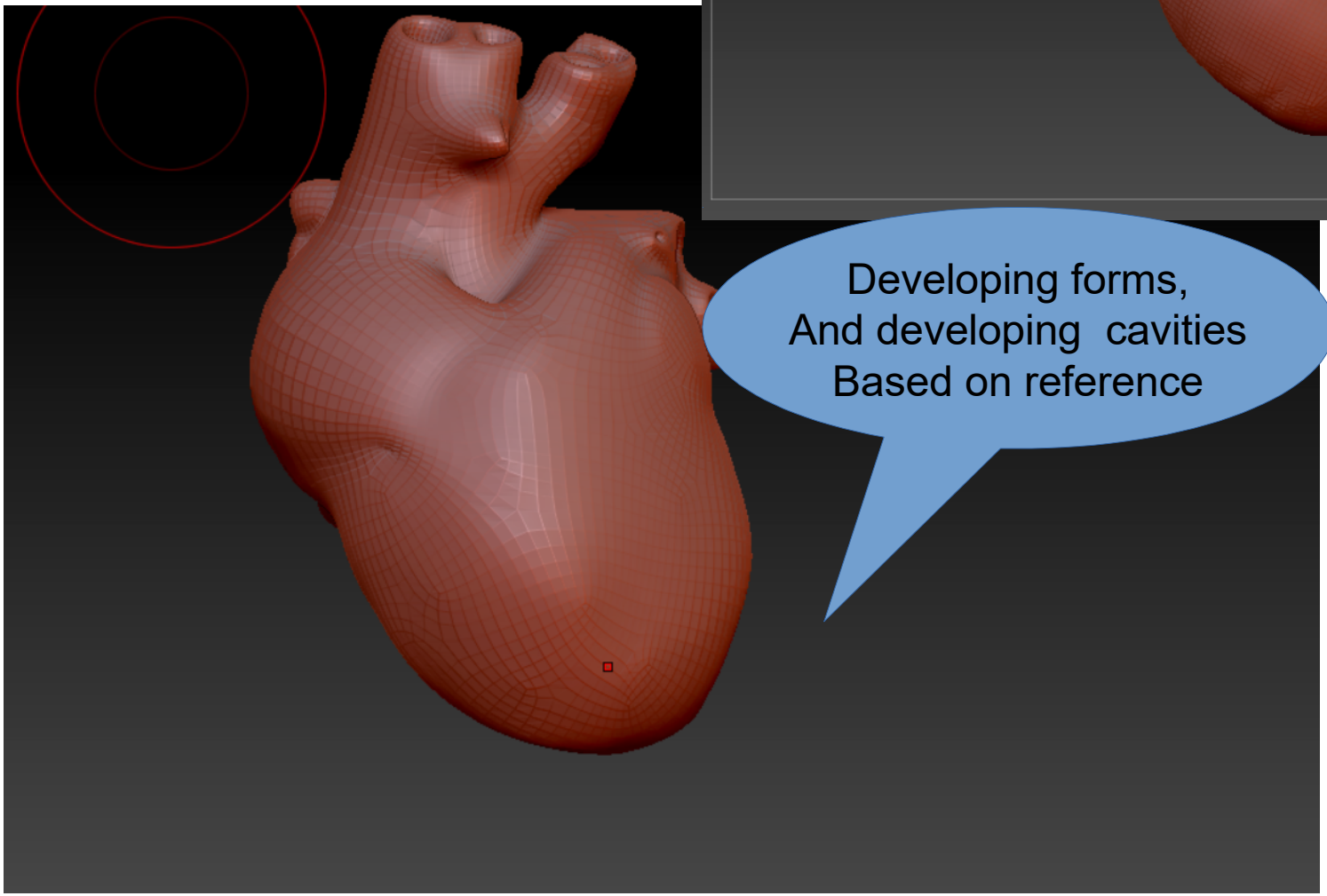
- Started the heart scene
- Made the plate on which it will rest
- The idea behind it was to use a greek idea a flat platter type thing that would have ample opportunity to make details in decorations

Using reference

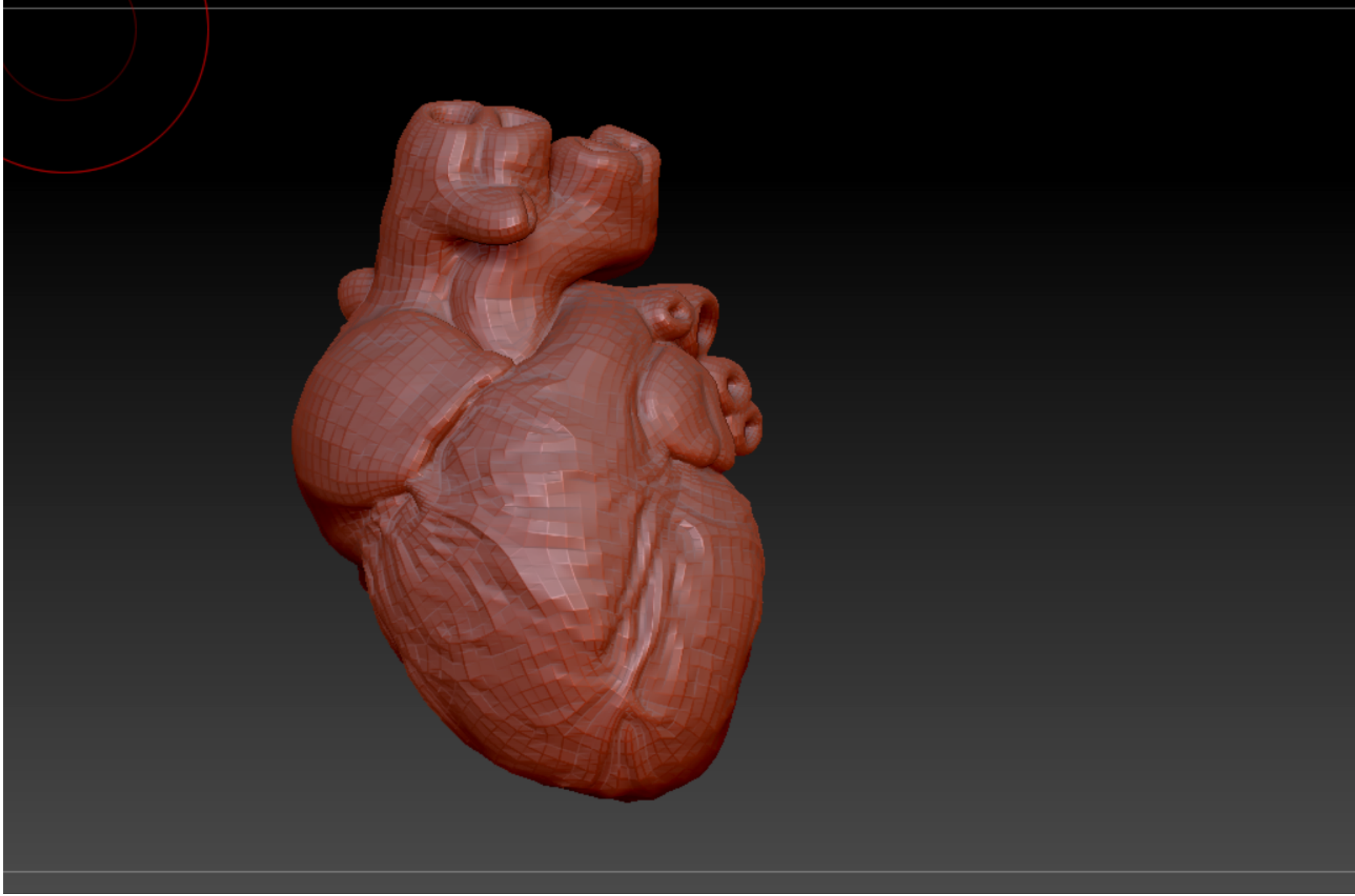
- Got a good idea for textures from the reference
- The flat shapes helped me a lot allowing the depth of the platter to be less gave more visually pleasing results
- The textures on the heart need to be accurate
- The glossiness of the heart muscles need to be accurate
- Apart from that must observe anatomy to make it as accurate as possible

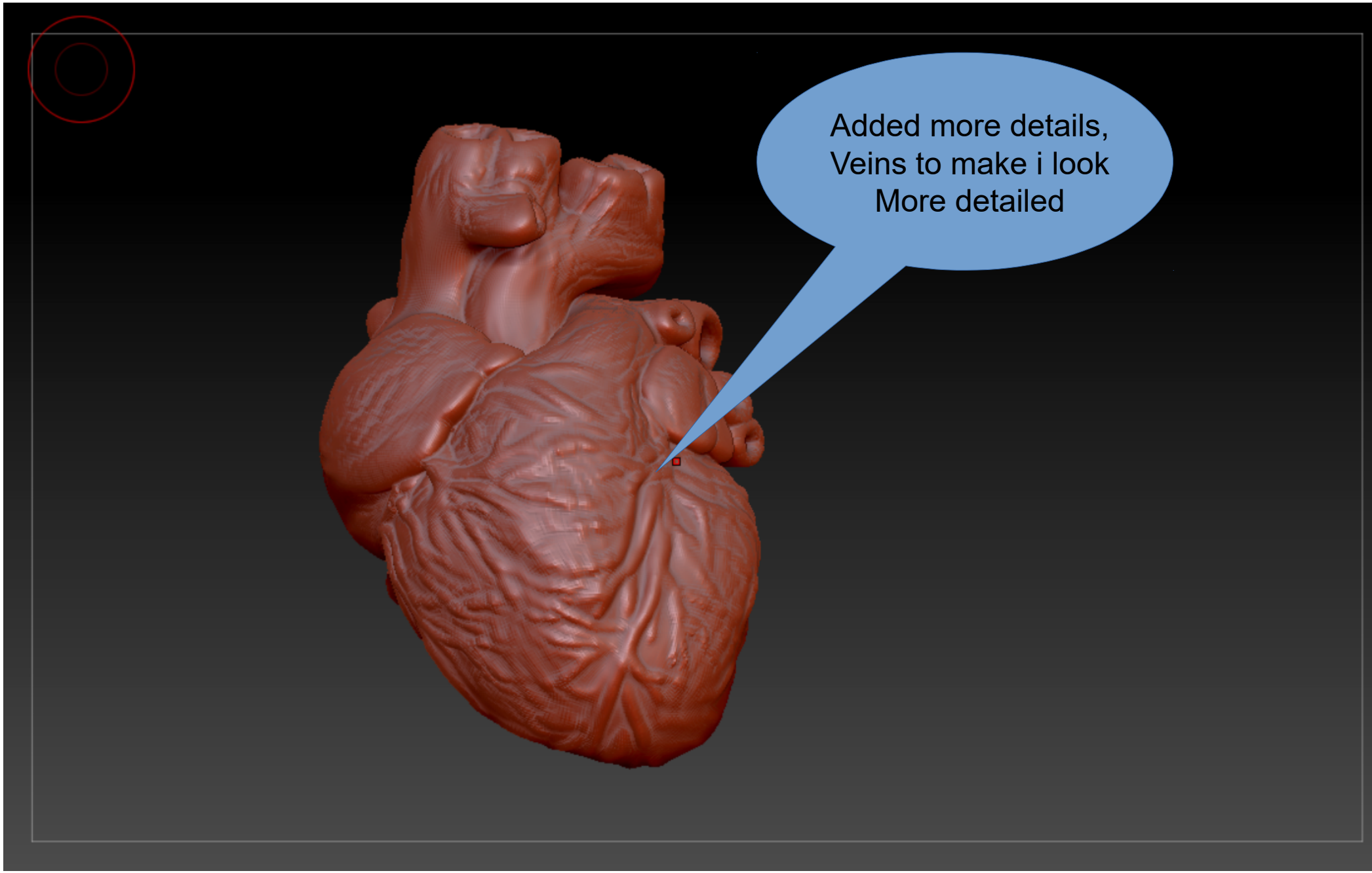
Starting heart shape sculp
From sphere

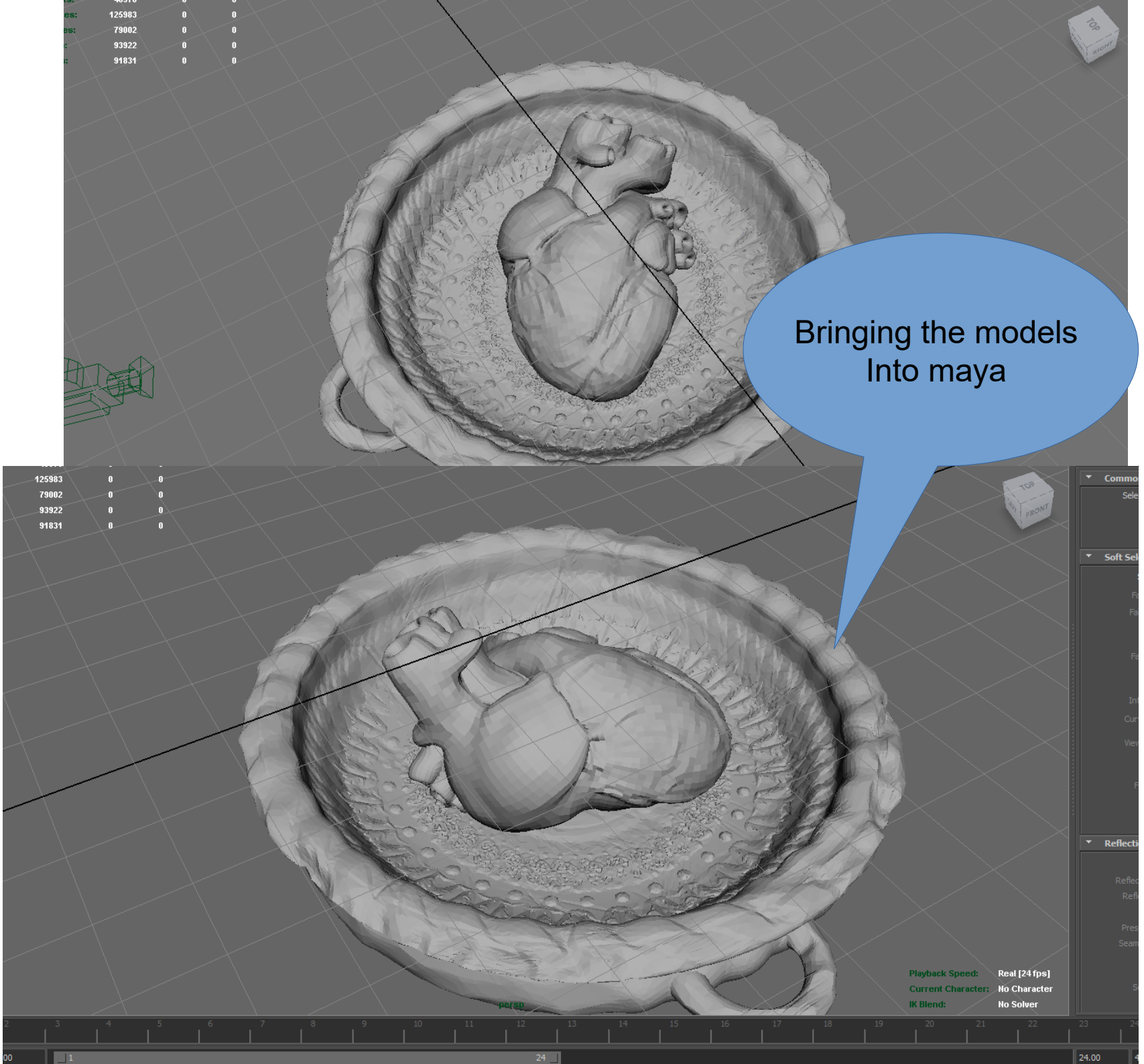


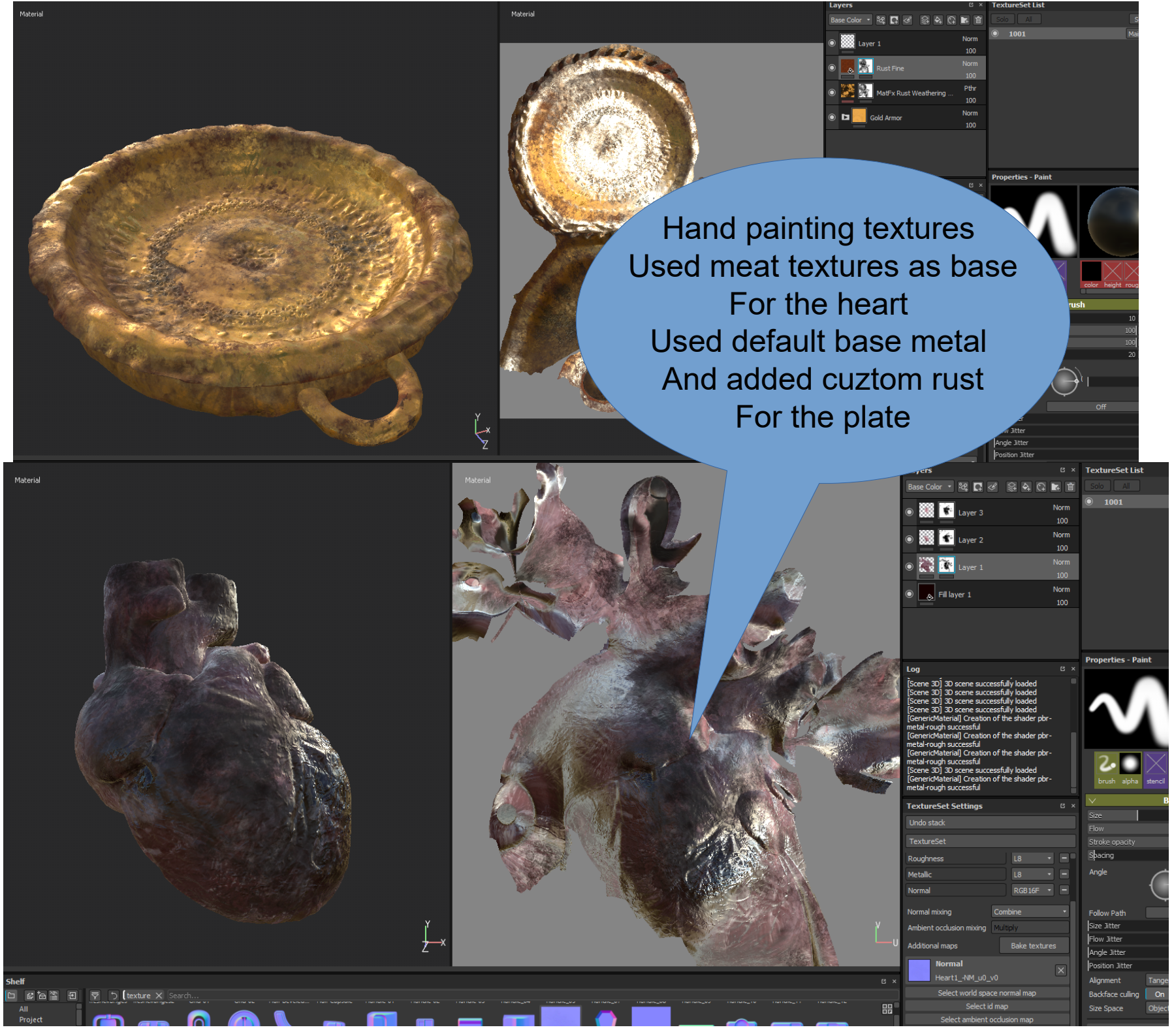


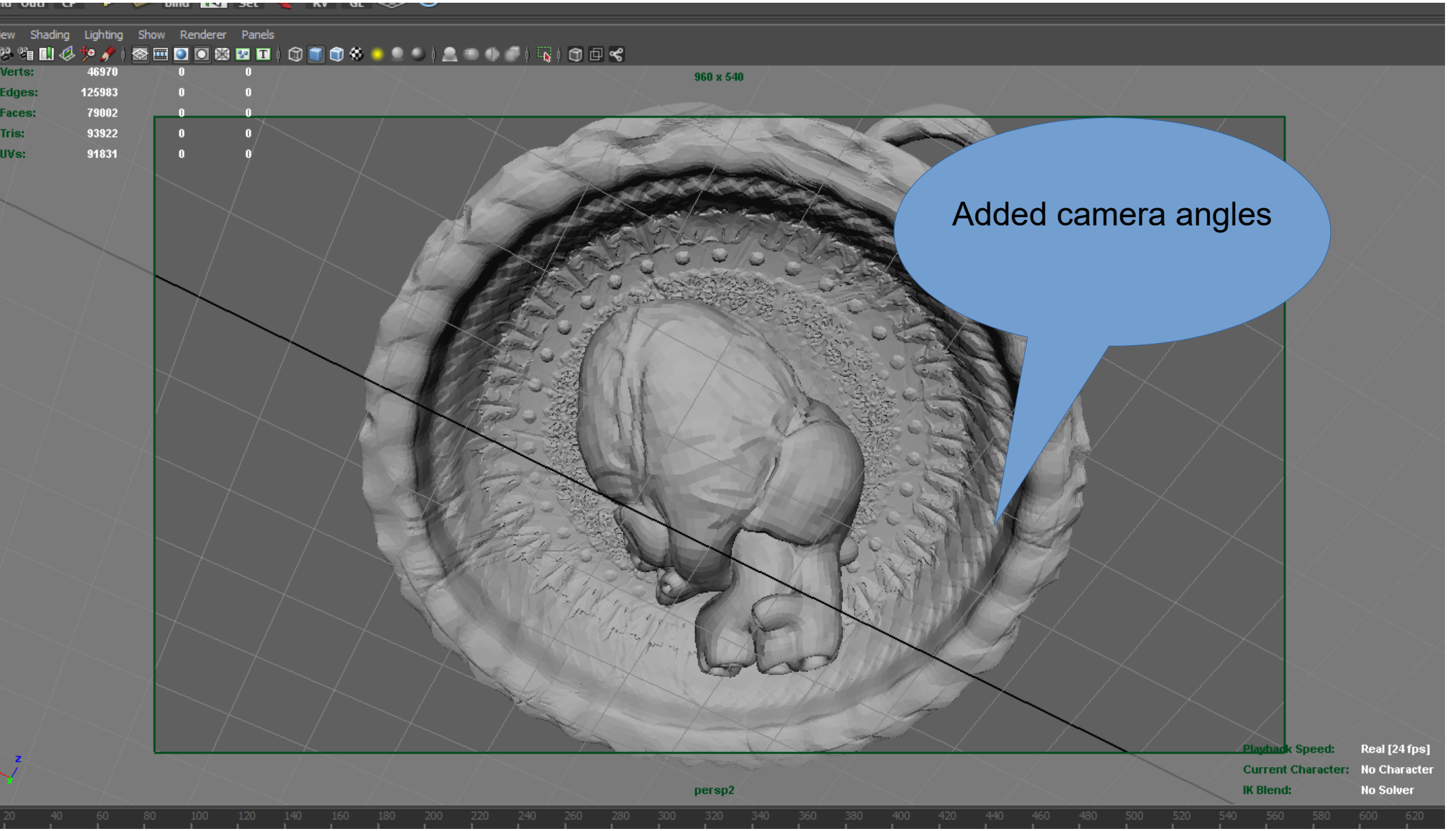
Developing forms,
And developing cavities
Based on reference




Added more details,
Veins to make i look
More detailed


125983 0 0
79002 0 0
93922 0 0
91831 0 0
Bringing the models
Into maya
Playback Speed: Real [24 fps]
Current Character: No Character
IK Blend: No Solver
persp

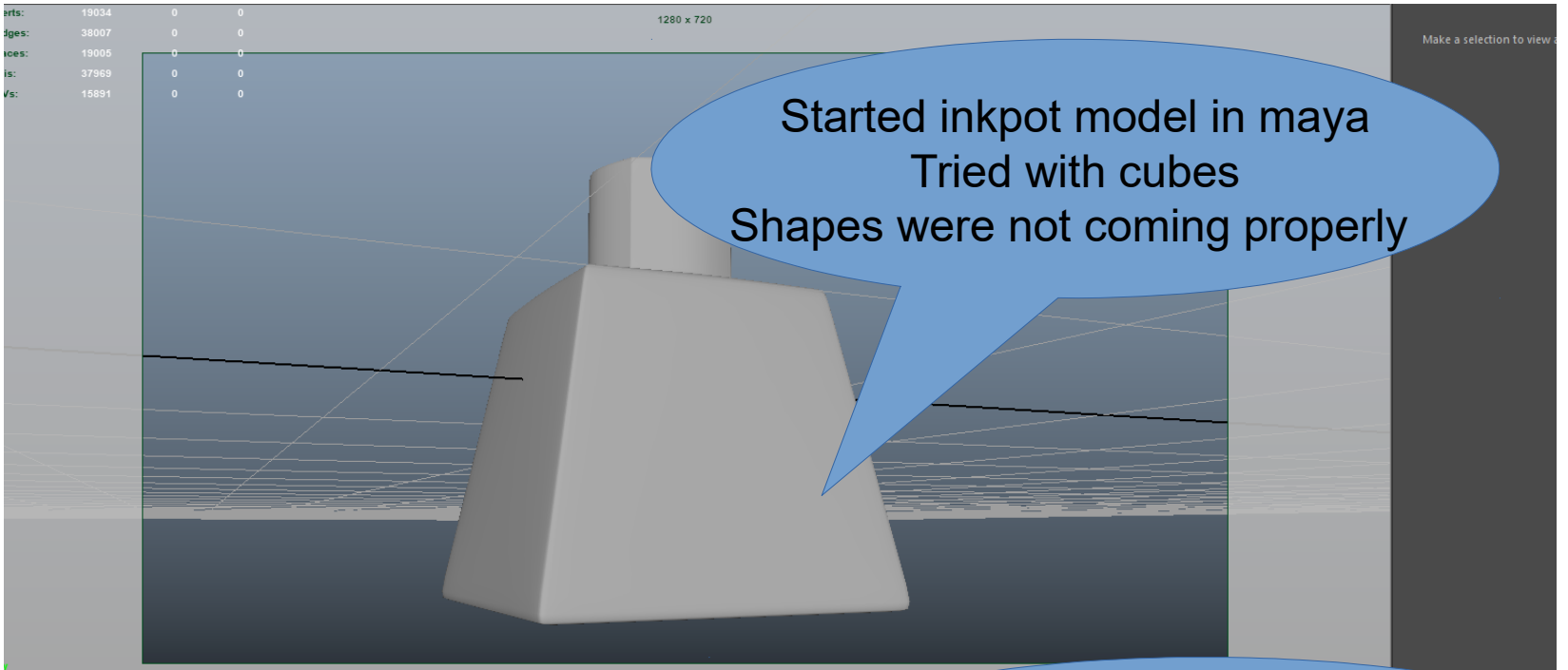

Material
Material
Layers
Base Color
Layer 1
Norm
100
Rust Fine
Norm
100
MatFx Rust Weathering ...
Pthr
100
Gold Armor
Norm
100
TextureSet List
Solo
All
1001
Properties - Paint
color
height
rough
Off
Angle Jitter
Position Jitter
Hand painting textures
Used meat textures as base
For the heart
Used default base metal
And added cuztom rust
For the plate
Material
Material
Layers
Base Color
Layer 3
Norm
100
Layer 2
Norm
100
Layer 1
Norm
100
Fill layer 1
Norm
100
TextureSet List
Solo
All
1001
Log
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[Scene 3D] 3D scene successfully loaded
[GenericMaterial] Creation of the shader pbr-metal-rough successful
[GenericMaterial] Creation of the shader pbr-metal-rough successful
[GenericMaterial] Creation of the shader pbr-metal-rough successful
[Scene 3D] 3D scene successfully loaded
[GenericMaterial] Creation of the shader pbr-metal-rough successful
Properties - Paint
brush
alpha
stencil
TextureSet Settings
Undo stack
TextureSet
Roughness
L8
Metallic
L8
Normal
RGB16F
Normal mixing
Combine
Ambient occlusion mixing
Multiply
Additional maps
Bake textures
Normal
Heart1_-NM_u0_v0
Select world space normal map
Select id map
Select ambient occlusion map
Size
Flow
Stroke opacity
Spacing
Angle
Follow Path
Size Jitter
Flow Jitter
Angle Jitter
Position Jitter
Alignment
Backface culling
On
Size Space
Shelf
texture
Search...
All
Project

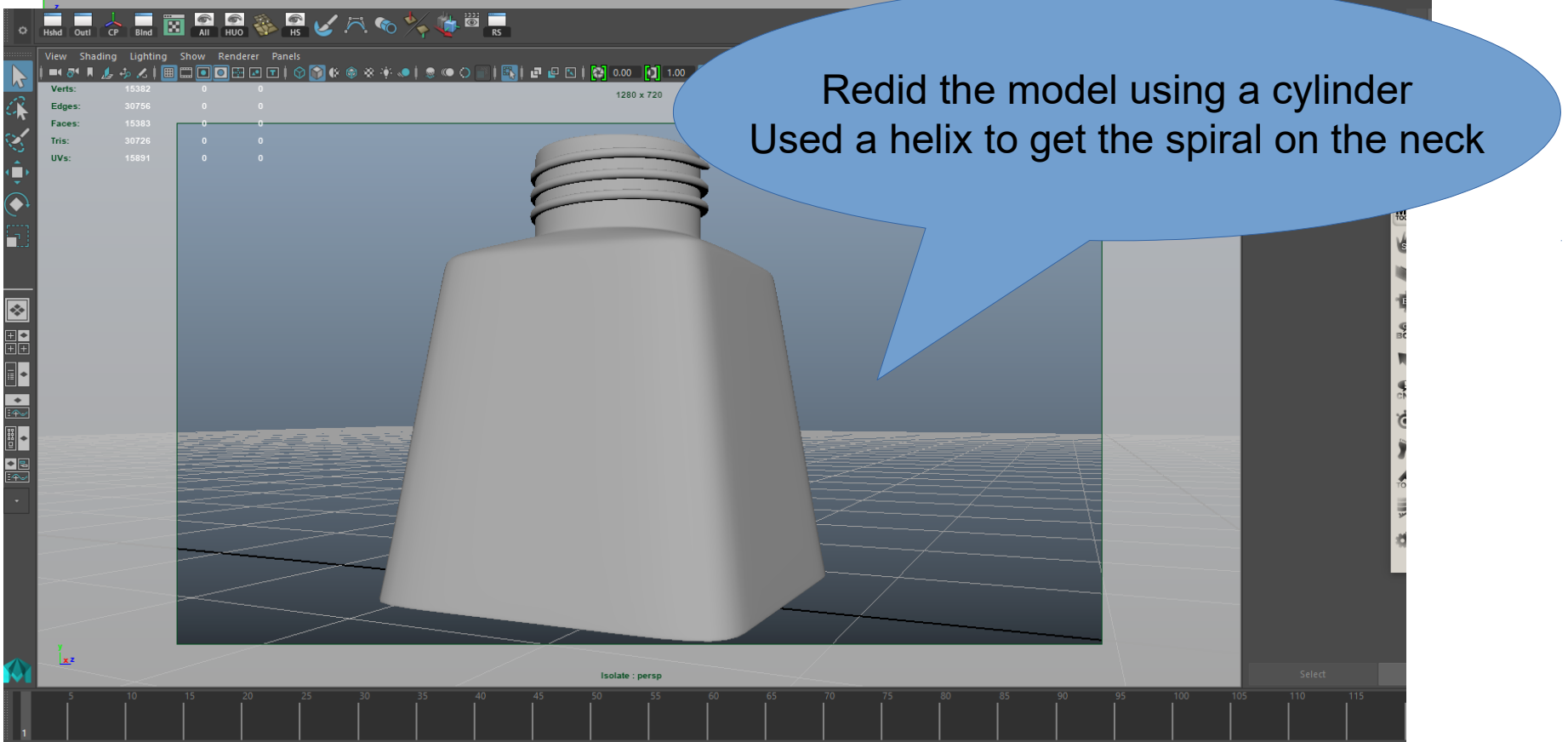

Shading
Lighting
Show
Renderer
Panels
Verts: 46970 0 0
Edges: 125983 0 0
Faces: 79002 0 0
Tris: 93922 0 0
UVs: 91831 0 0
960 x 540
Added camera angles
persp2
Playback Speed: Real [24 fps]
Current Character: No Character
IK Blend: No Solver

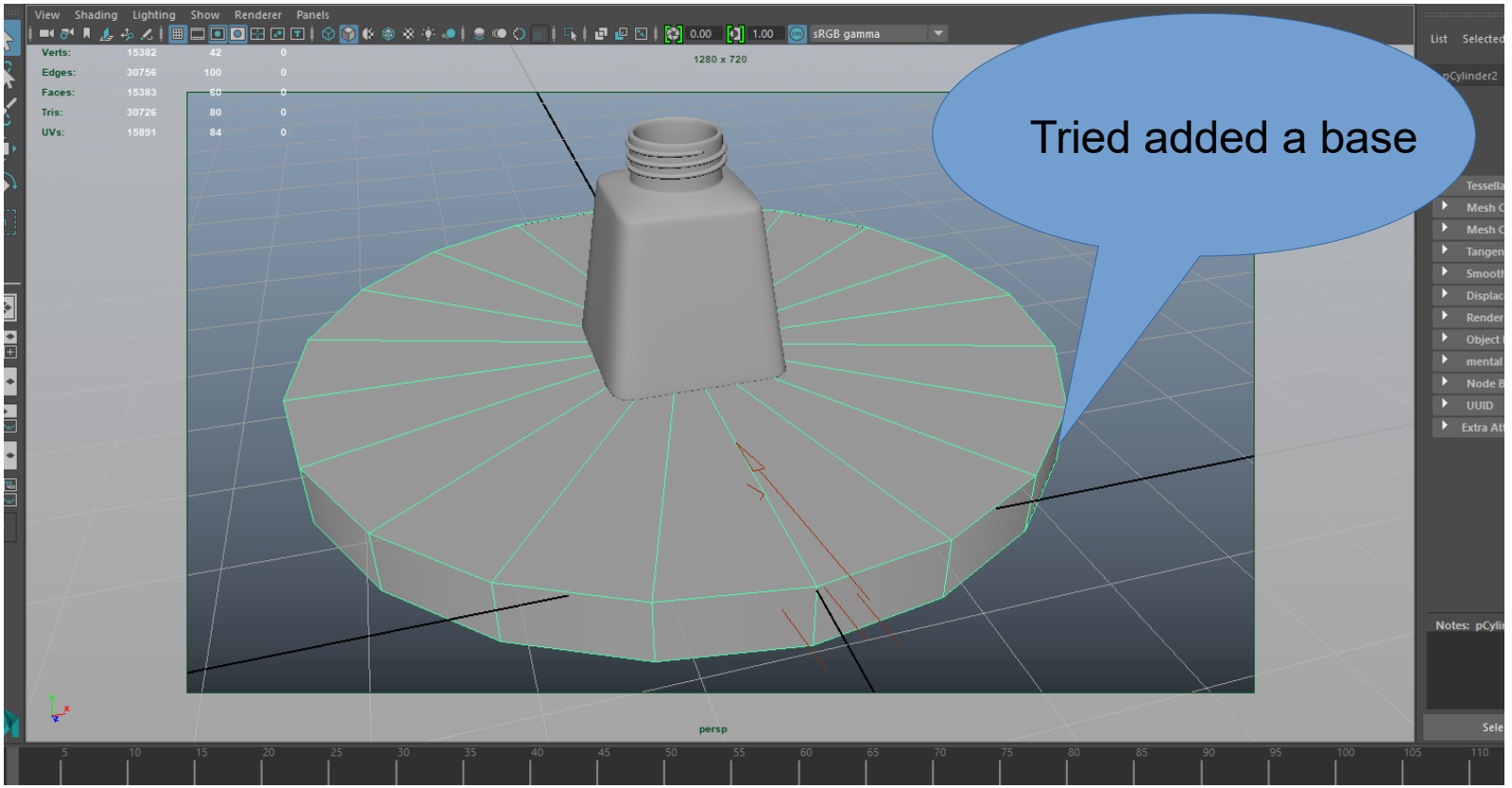
References for inkpot still life

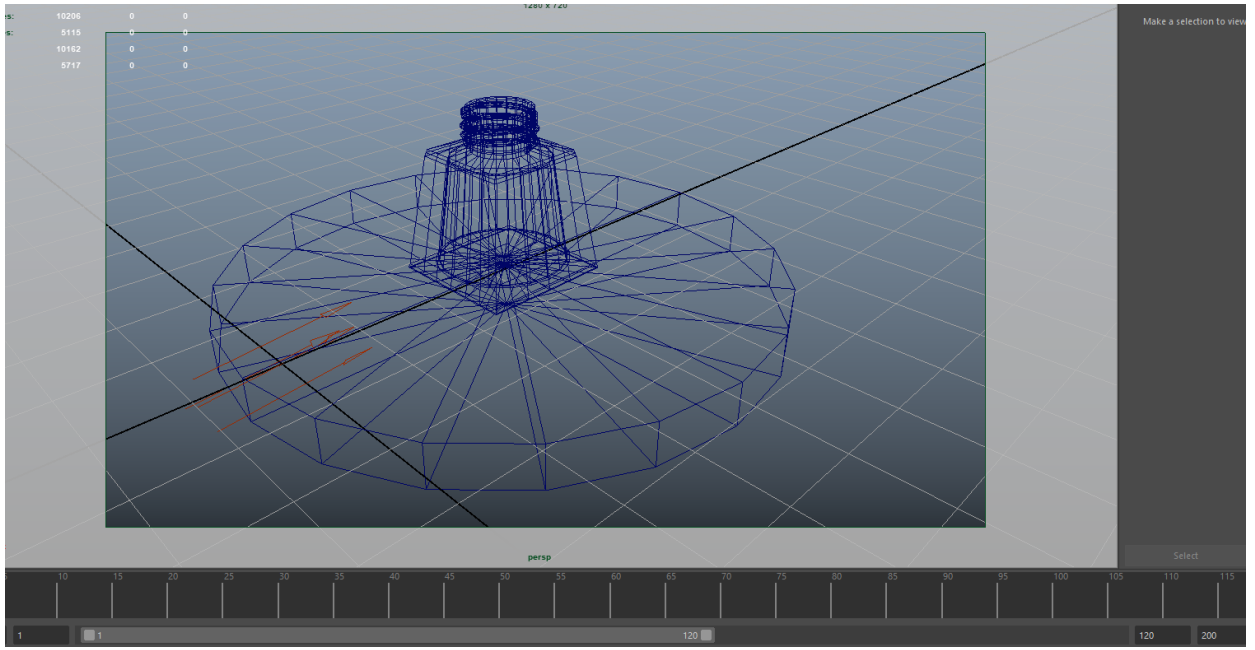
reflections

Plants in pots
Similar to something i want to do


1280 x 720
Started inkpot model in maya
Tried with cubes
Shapes were not coming properly


Redid the model using a cylinder
Used a helix to get the spiral on the neck
Isolate : persp


View Shading Lighting Show Renderer Panels
Verts: 15382 42 0
Edges: 30756 100 0
Faces: 15383 80 0
Tris: 30726 80 0
UVs: 15891 84 0
1280 x 720
Tried added a base
persp

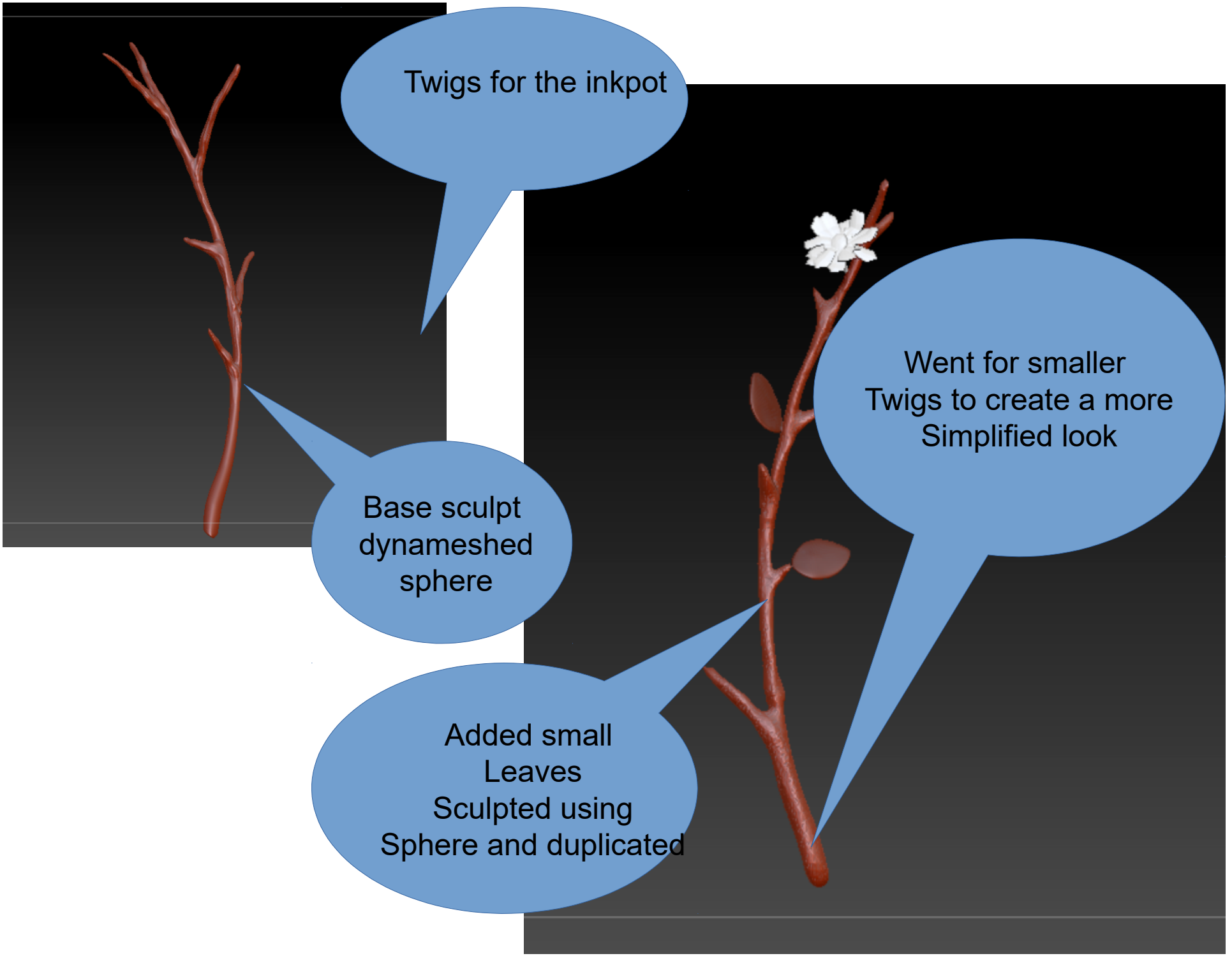

persp

Notes on progress

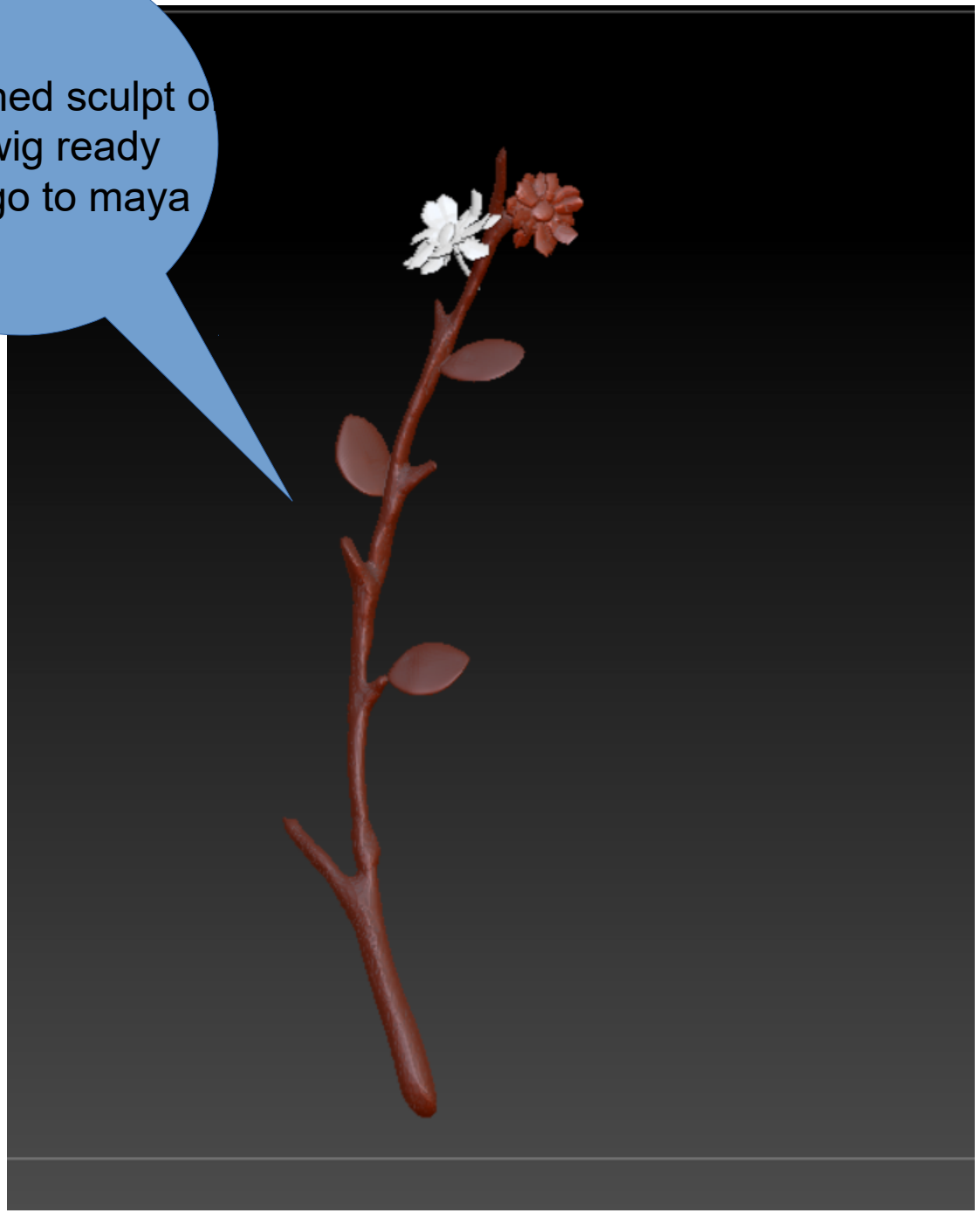
- Still life scenes are going properly
- Taking a lot of guidance from the references and my sketches
- Had some problems with the heart in the zbrush workflow manipulating the mesh from dynamesh to a re-meshed model was a bit tough i had do a bunch of manual work to set it up so that it works properly
- Texturing was a easy process but the open opportunities allows for a lot of tweaking so just like painting one must force themselves to call it finished
- Inkpot itself was easy enough as it was very simple model

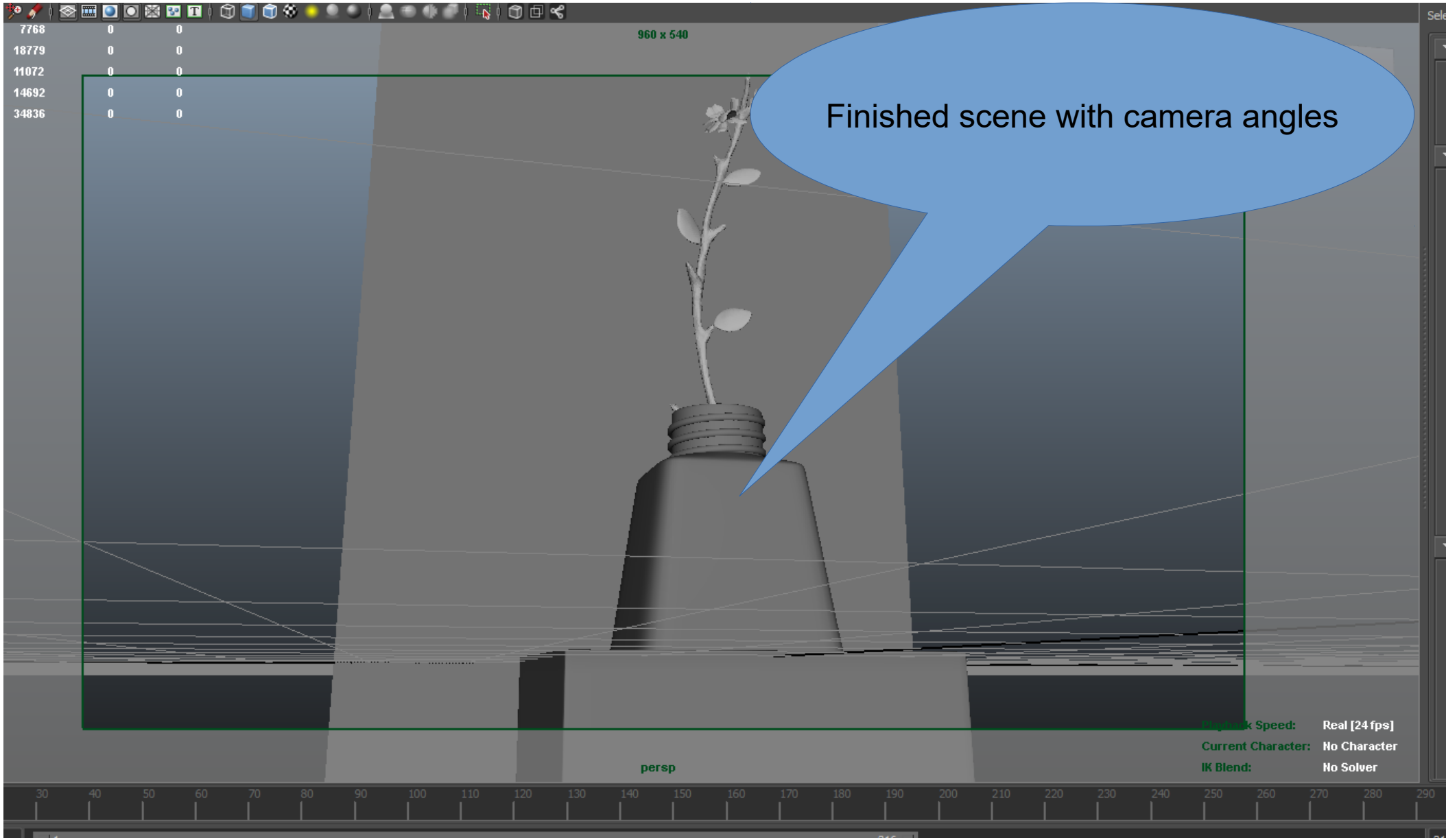
Using reference

- The collected reference helped me do several things,
- Get the proper form and shape of the heart
- Put all the anatomical aspects at the proper place the cavities arteries veins etc.
- The texturing process was really simplified as i know what type of colours to put where especially with the heart as it is such a complex thing.
- The rust for the the vessel was important so i observed the reference really properly to make sure its accurate


Twigs for the inkpot
Base sculpt dynameshed sphere
Went for smaller Twigs to create a more Simplified look
Added small Leaves Sculpted using Sphere and duplicated

Finished sculpt o
Twig ready
To go to maya



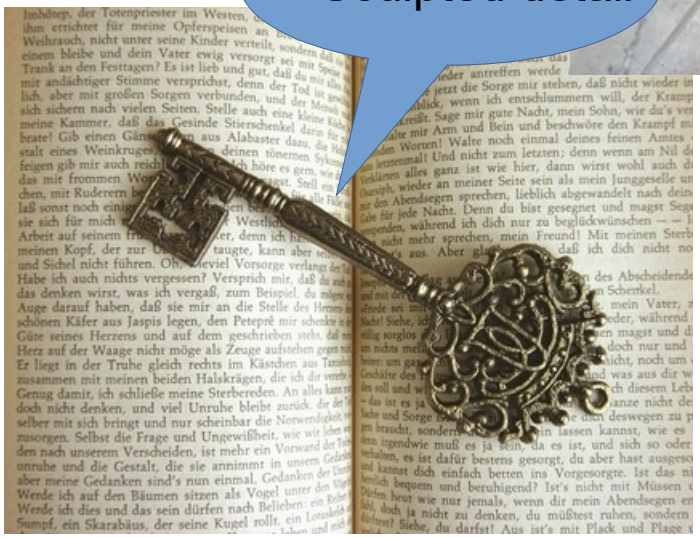

7768 0 0
18779 0 0
11072 0 0
14692 0 0
34836 0 0
960 x 540
Finished scene with camera angles
Real [24 fps]
No Character
No Solver
persp

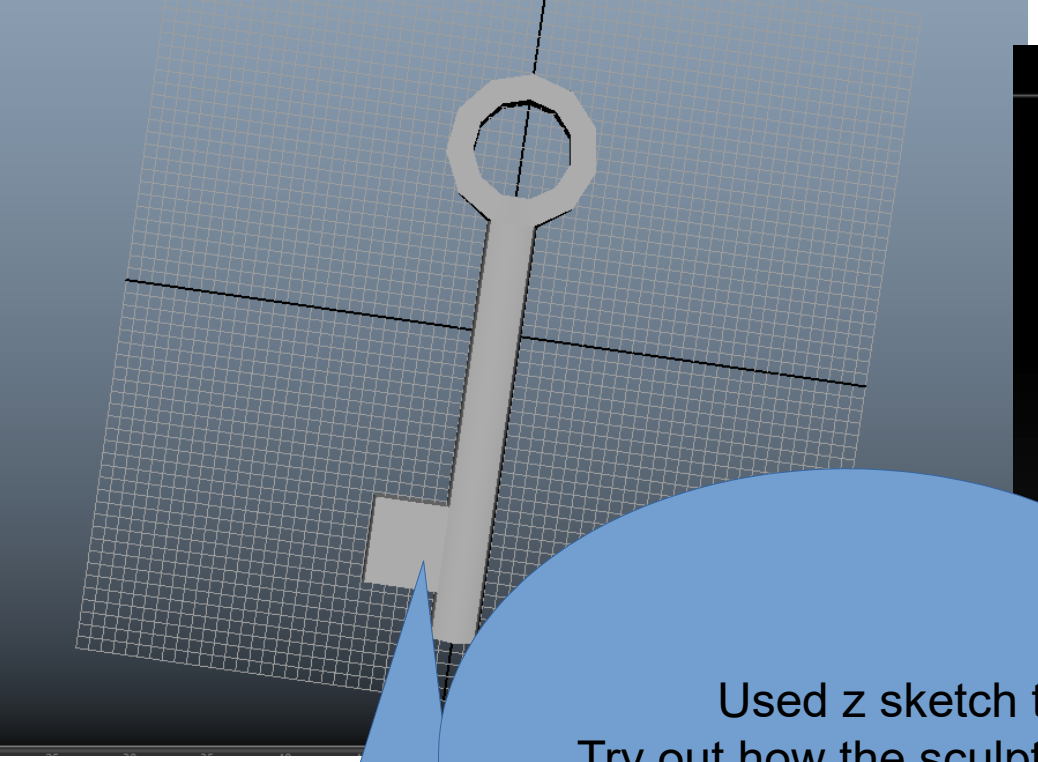
References for keys

Round ends
Strange heads

Entire body filled with detail

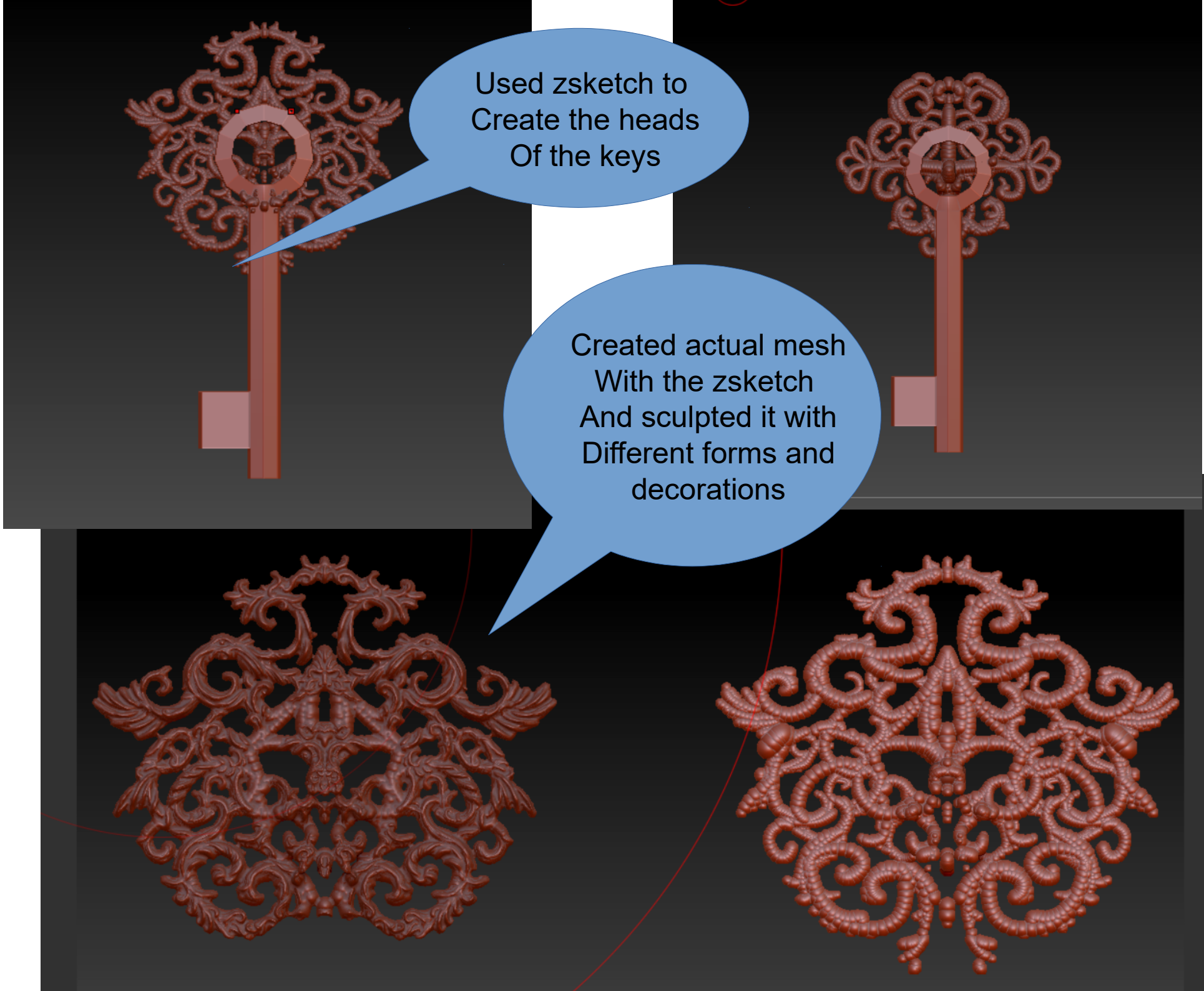
Sculpted detail

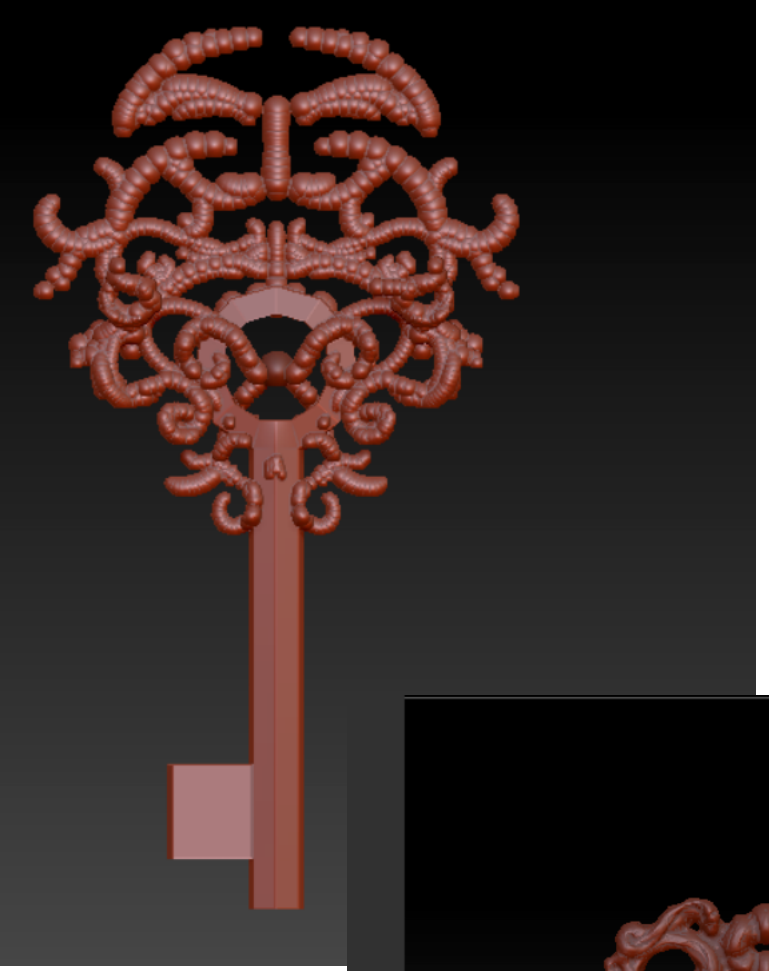


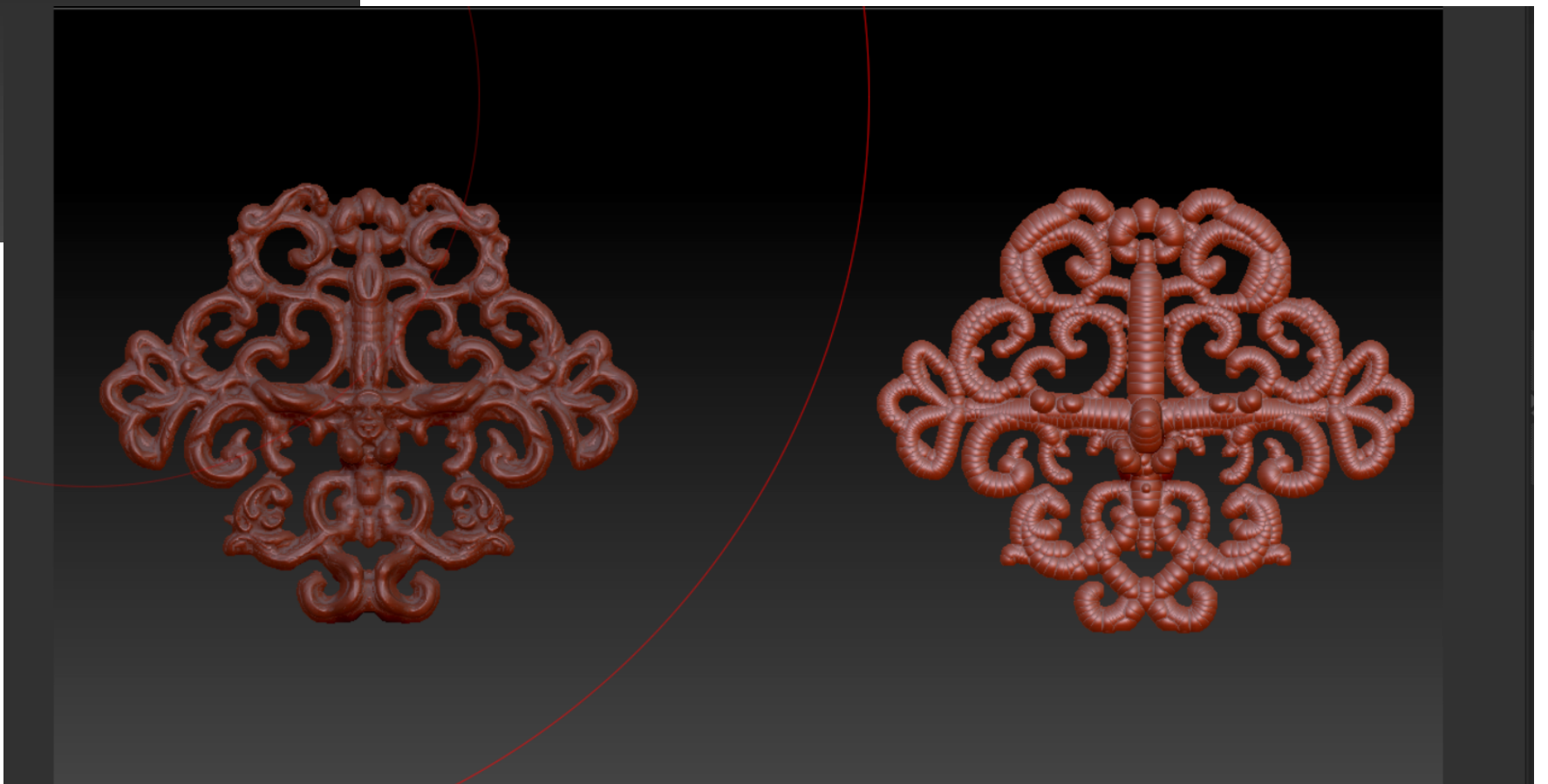


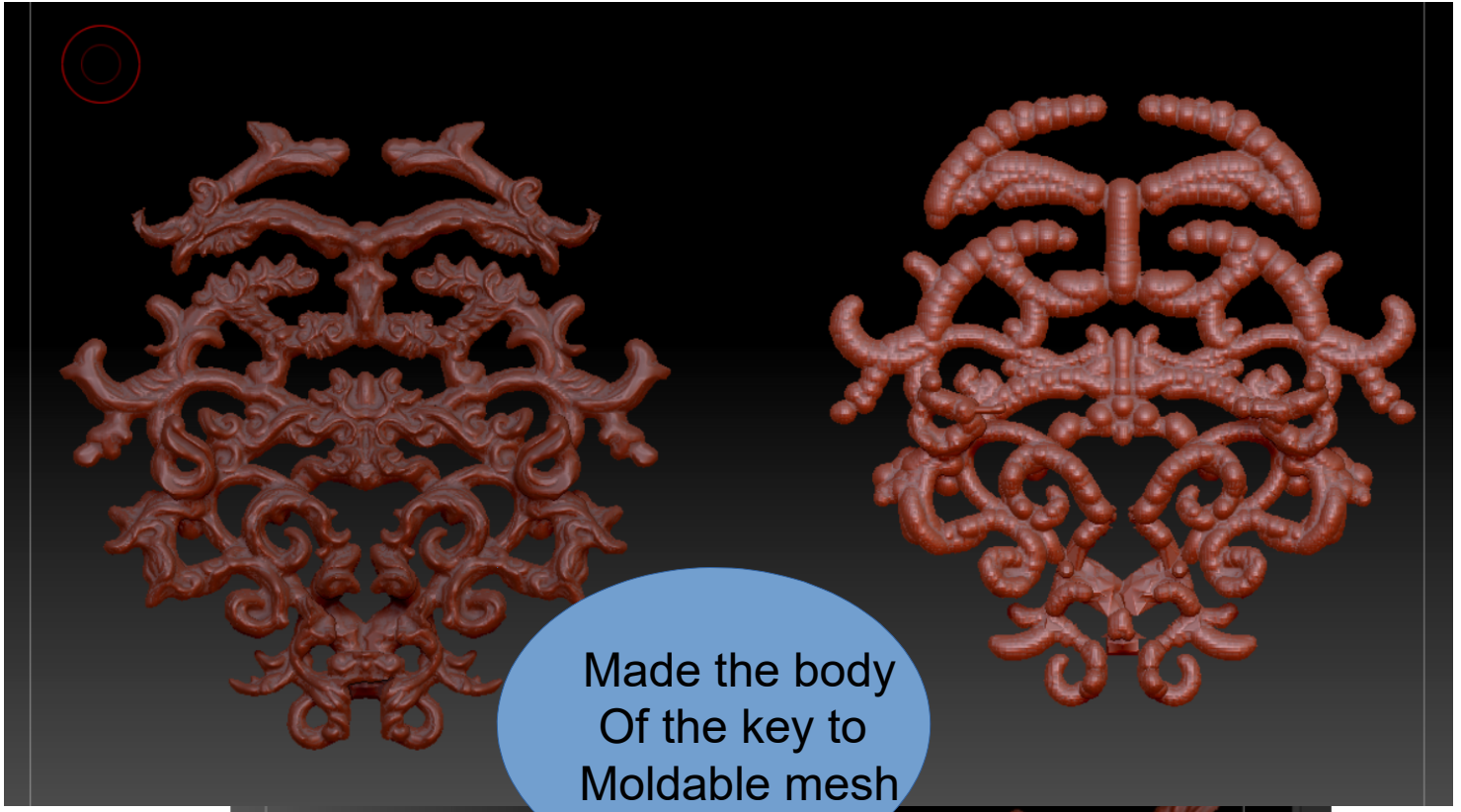
Used z sketch to
Try out how the sculpted detail
Might look in the finished idea

Started base mesh im maya

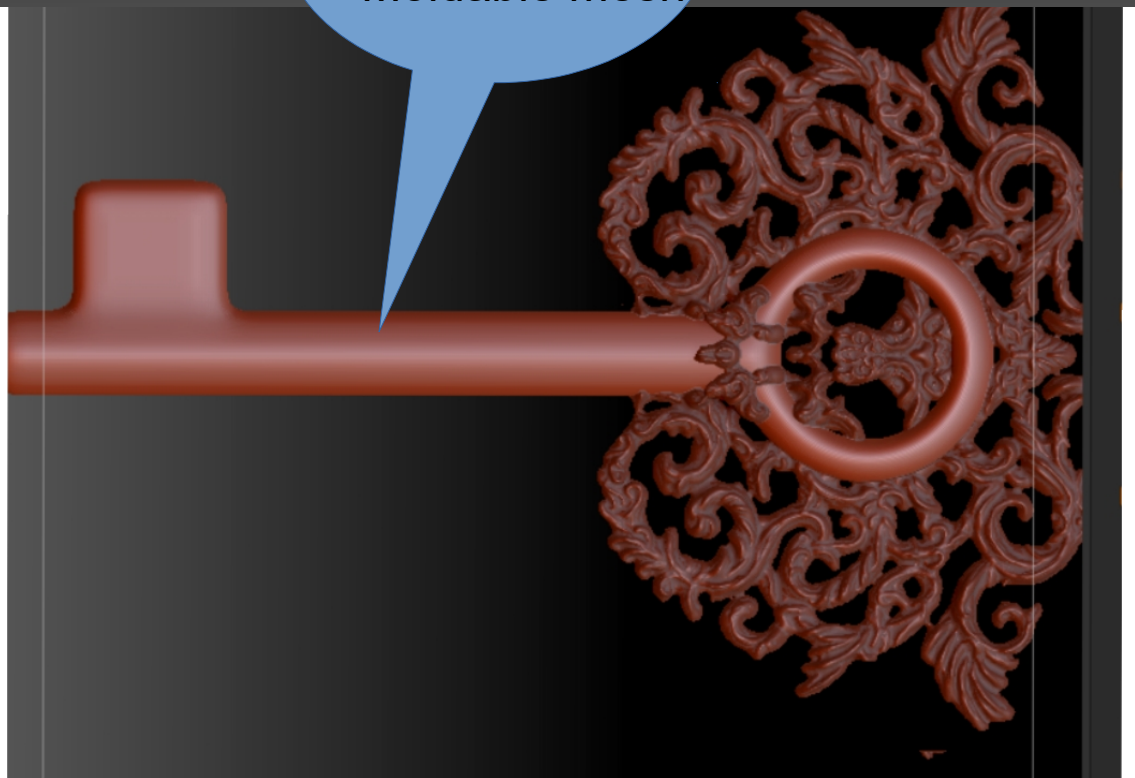

Used zsketch to
Create the heads
Of the keys
Created actual mesh
With the zsketch
And sculpted it with
Different forms and
decorations

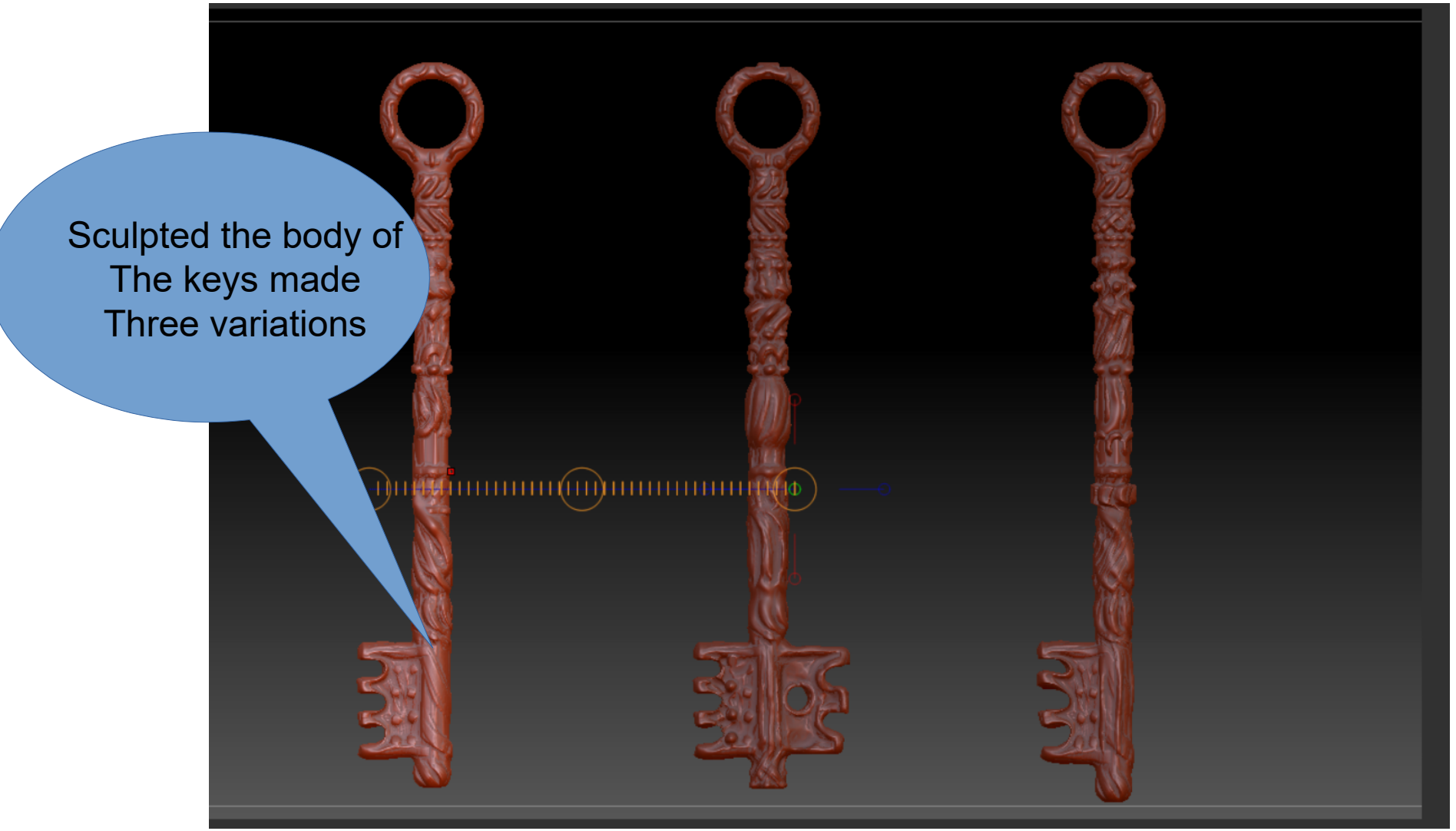






Made the body
Of the key to
Moldable mesh



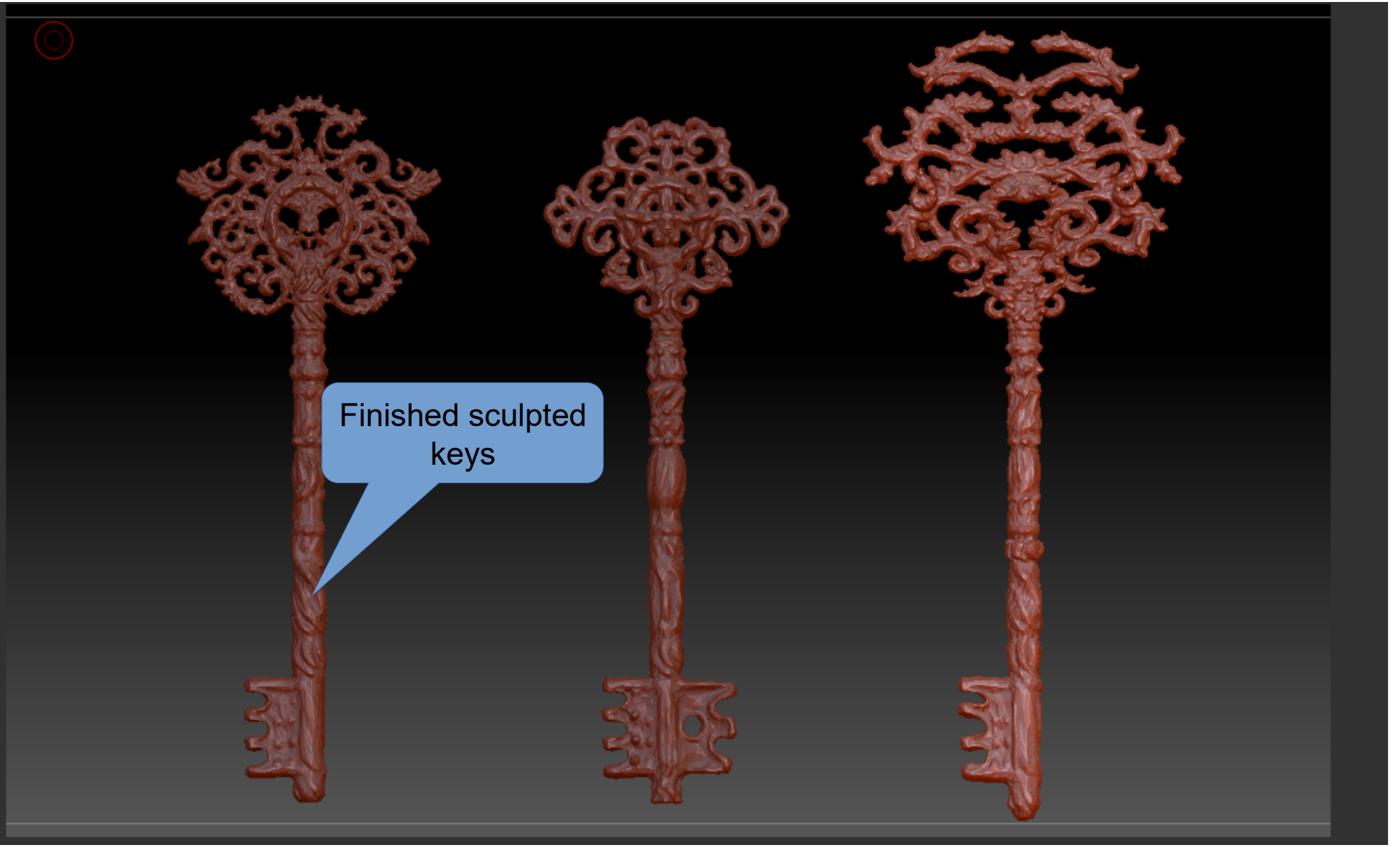

Sculpted the body of
The keys made
Three variations

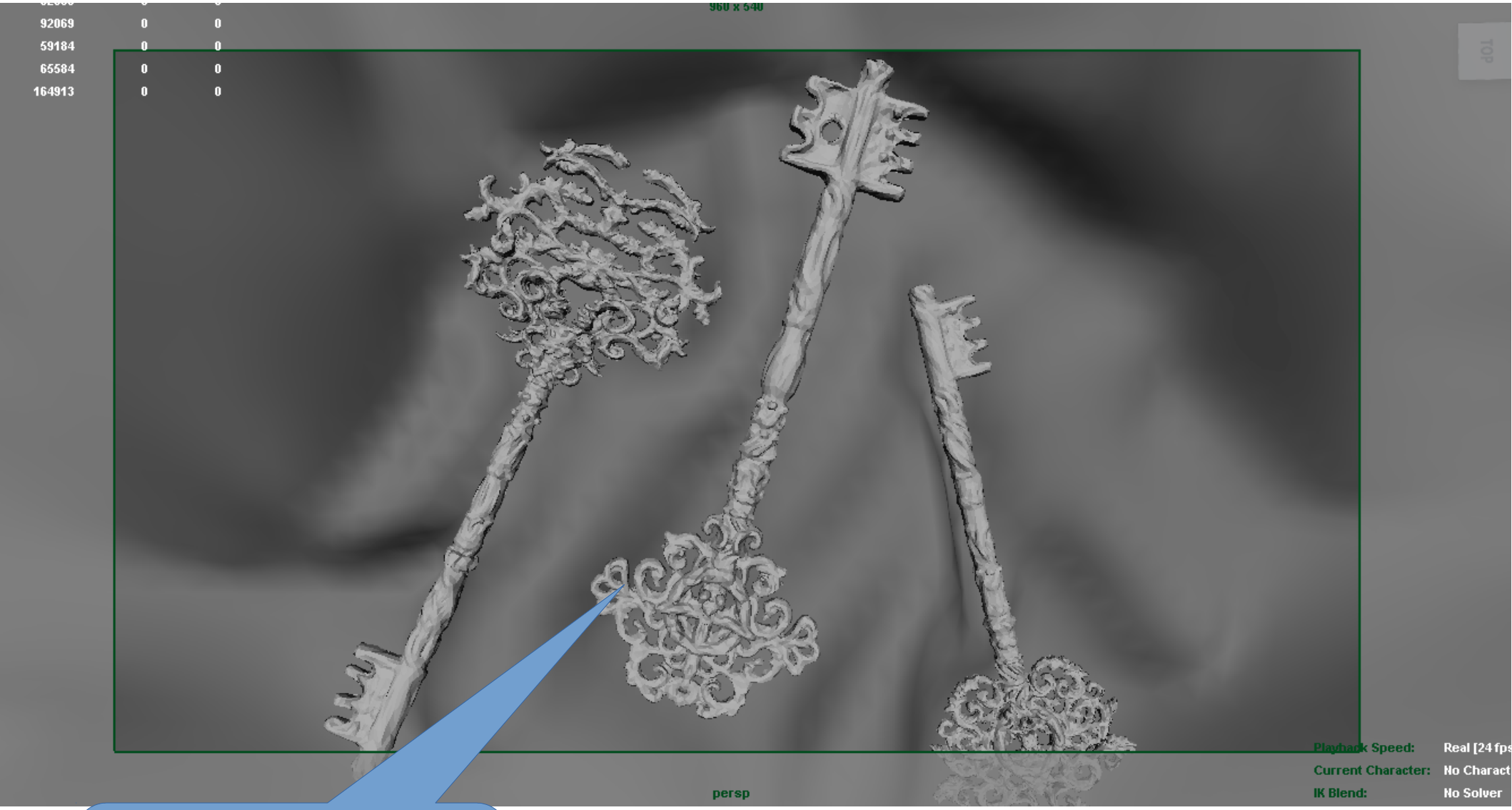
Notes on progress

- I used the standard dynamesh workflow to create the twid and the keys
- At this point i feel very confident with this technique
- Creating three different variations for the key was a smooth process the keys in a way started developing themselves and i ender up with three very different looks and styles

Using reference

- The twig was simple enough so didnt need a lot of reference for that my sketch was good enough,
- But for the keys initially i had to take a lot of inspiration from the references but later
- After the base designs were put in it was easy enough for

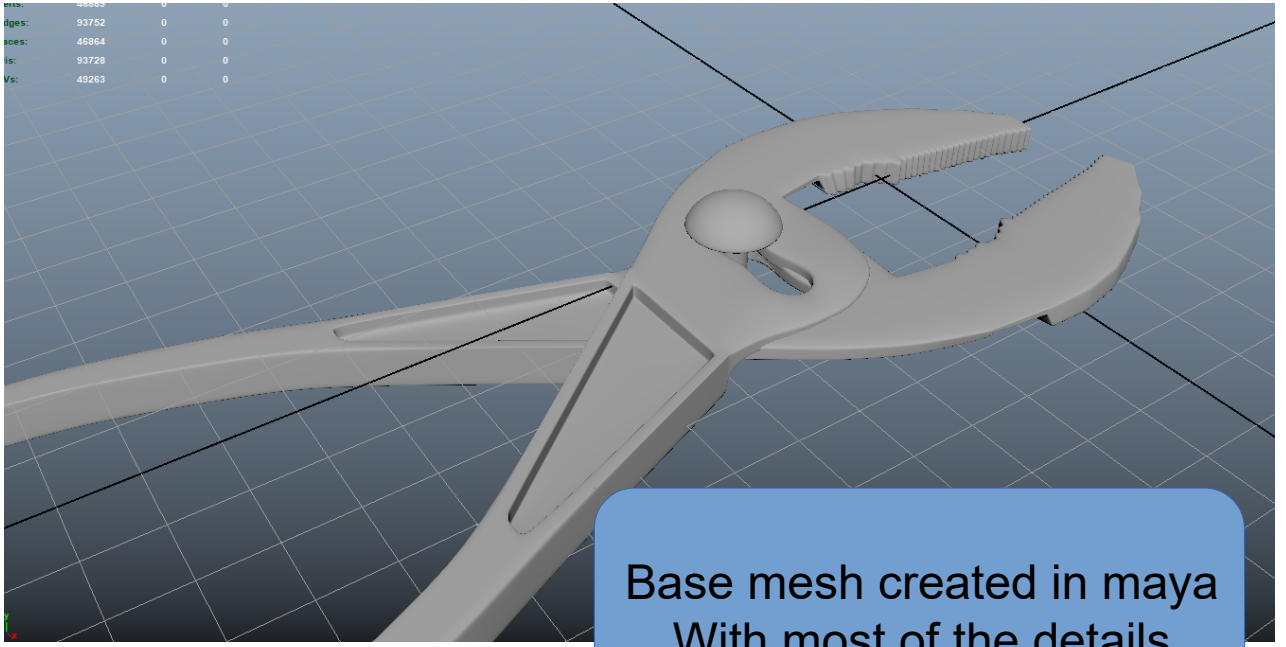

Finished sculpted keys



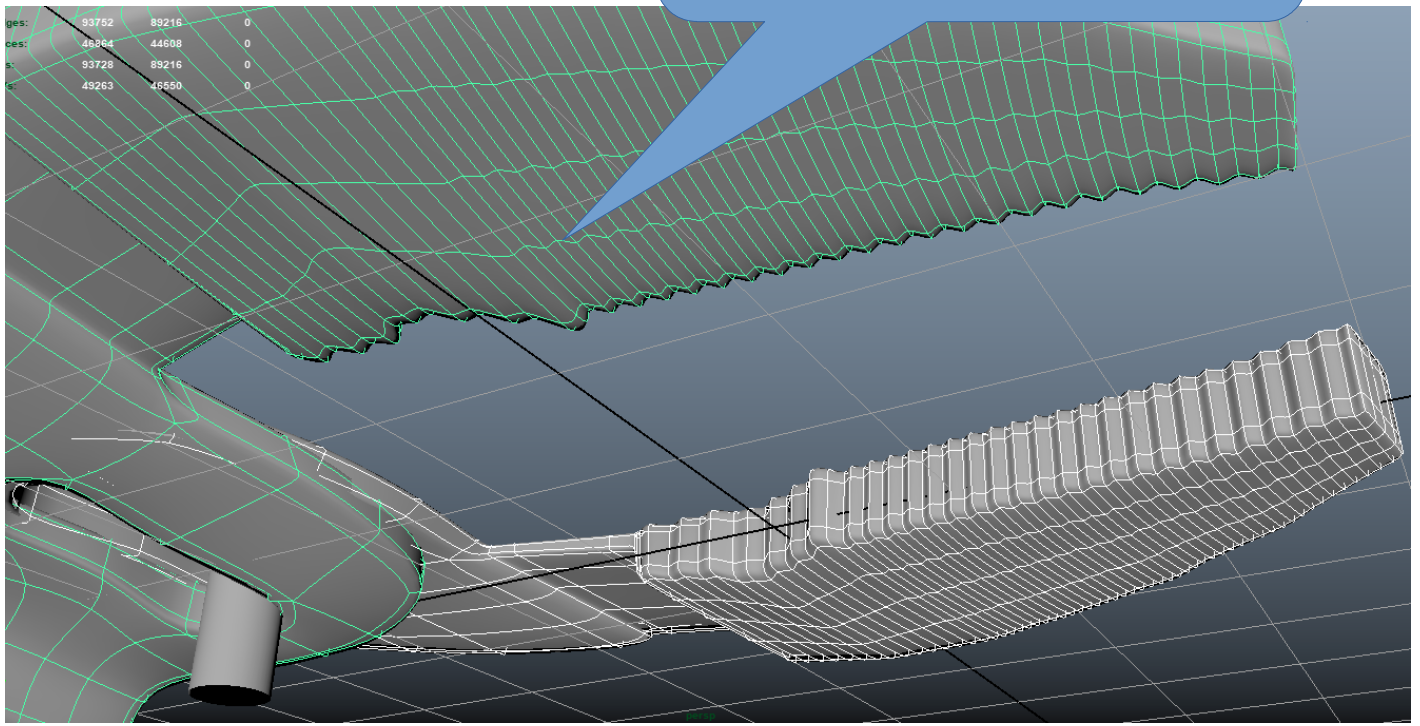
Brought it into
Maya set camera angles
Background is manually
Sculpted cloth

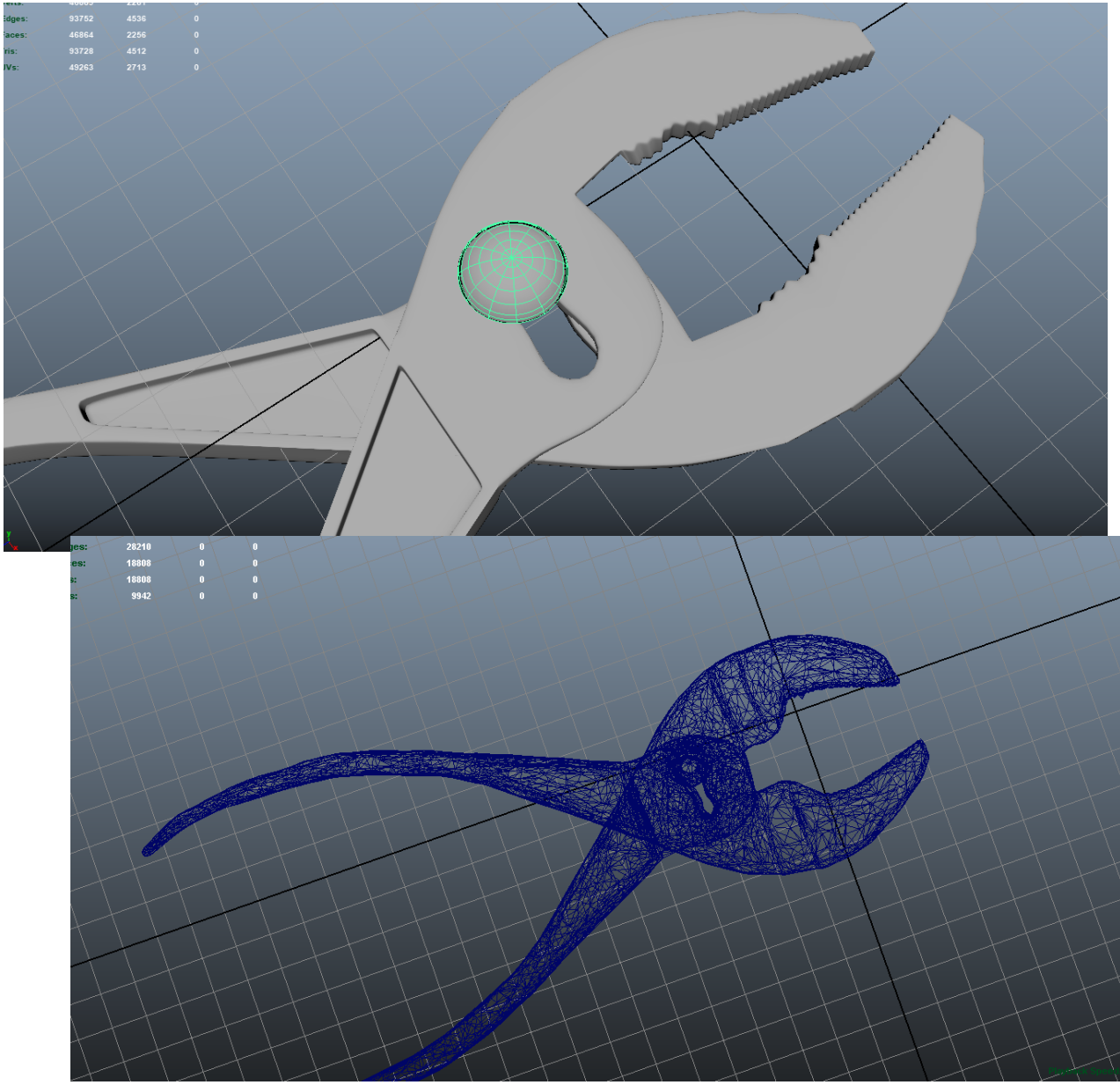
Reference for hand tools

Rough
Crude
Completely metal

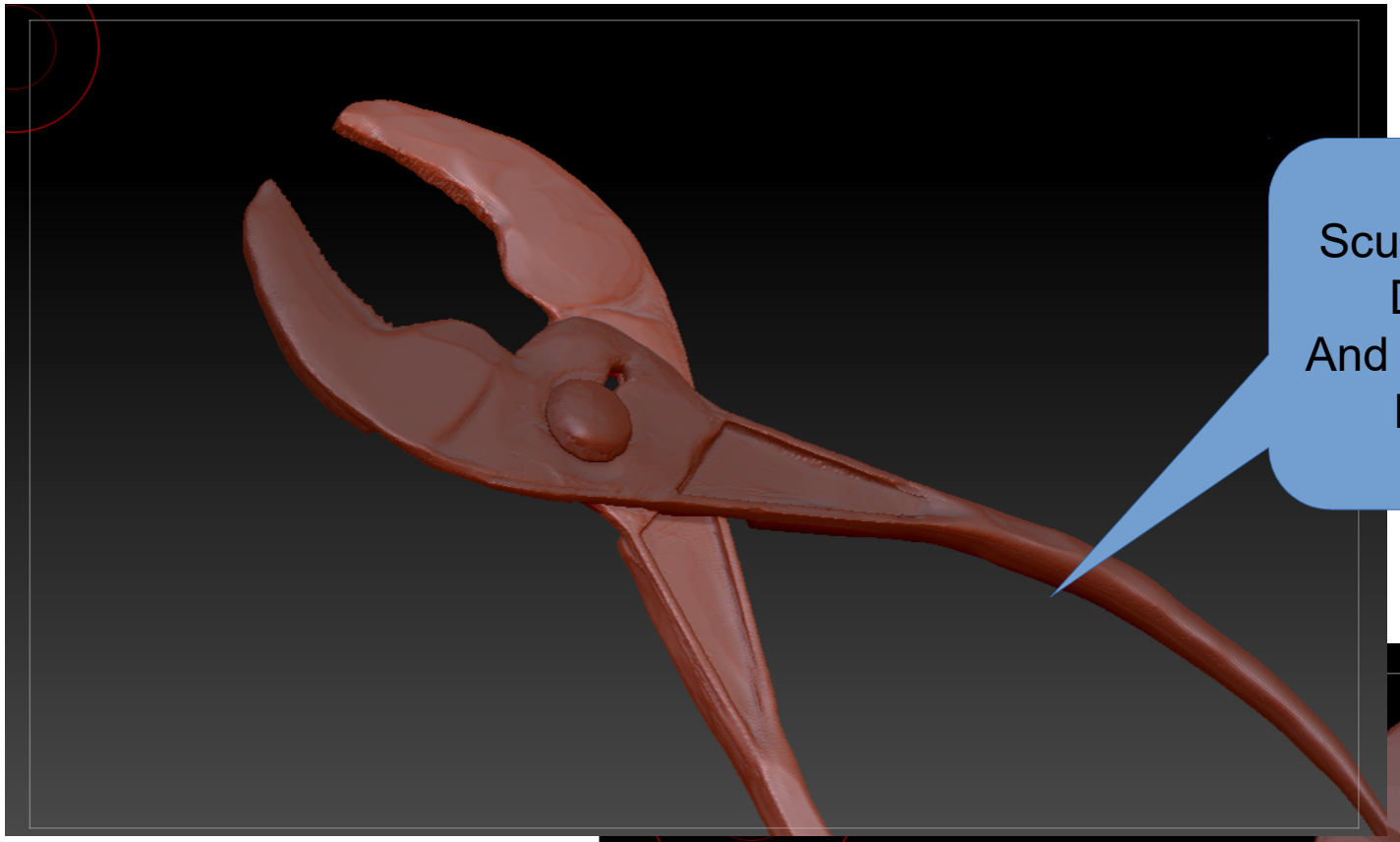


Base mesh created in maya
With most of the details

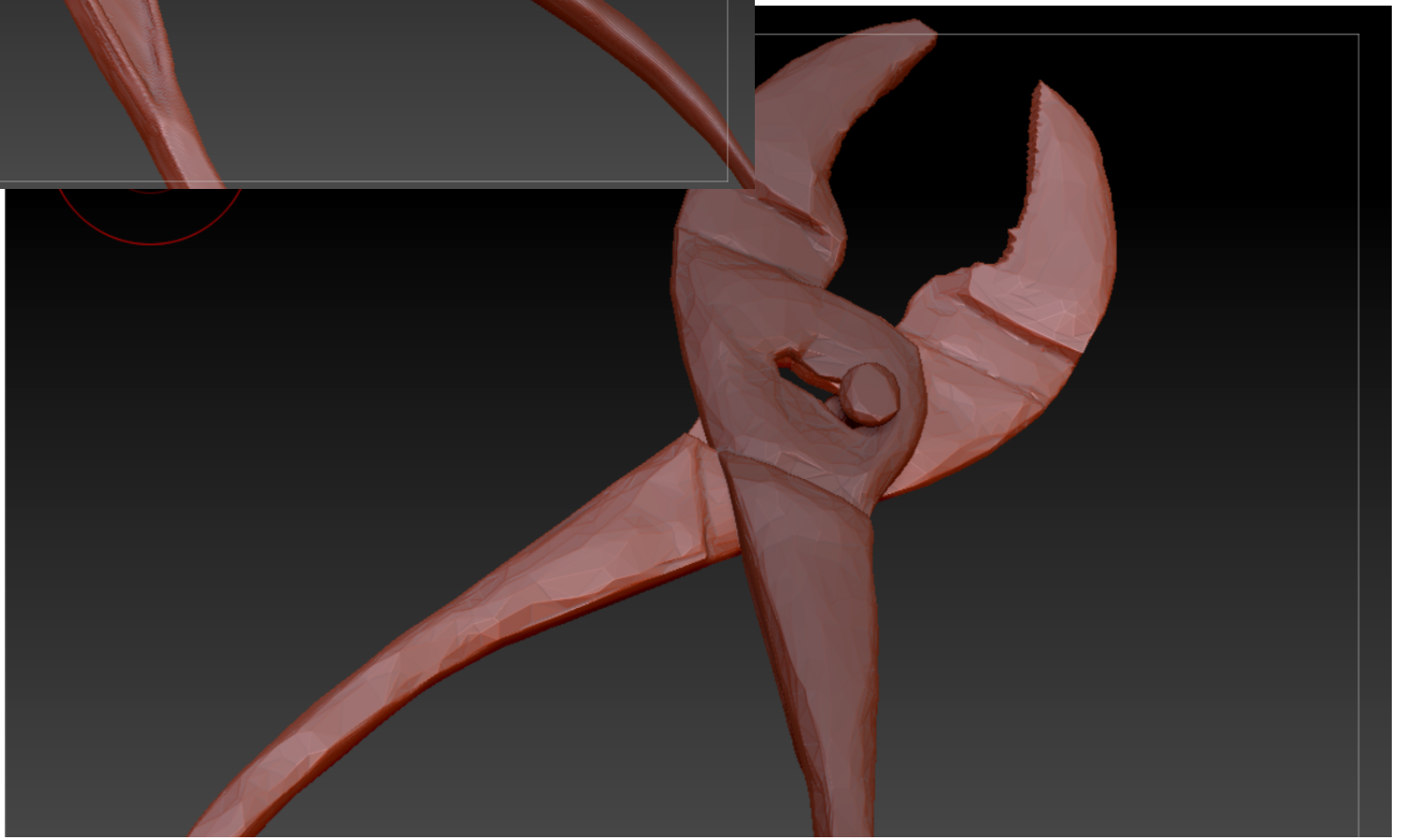


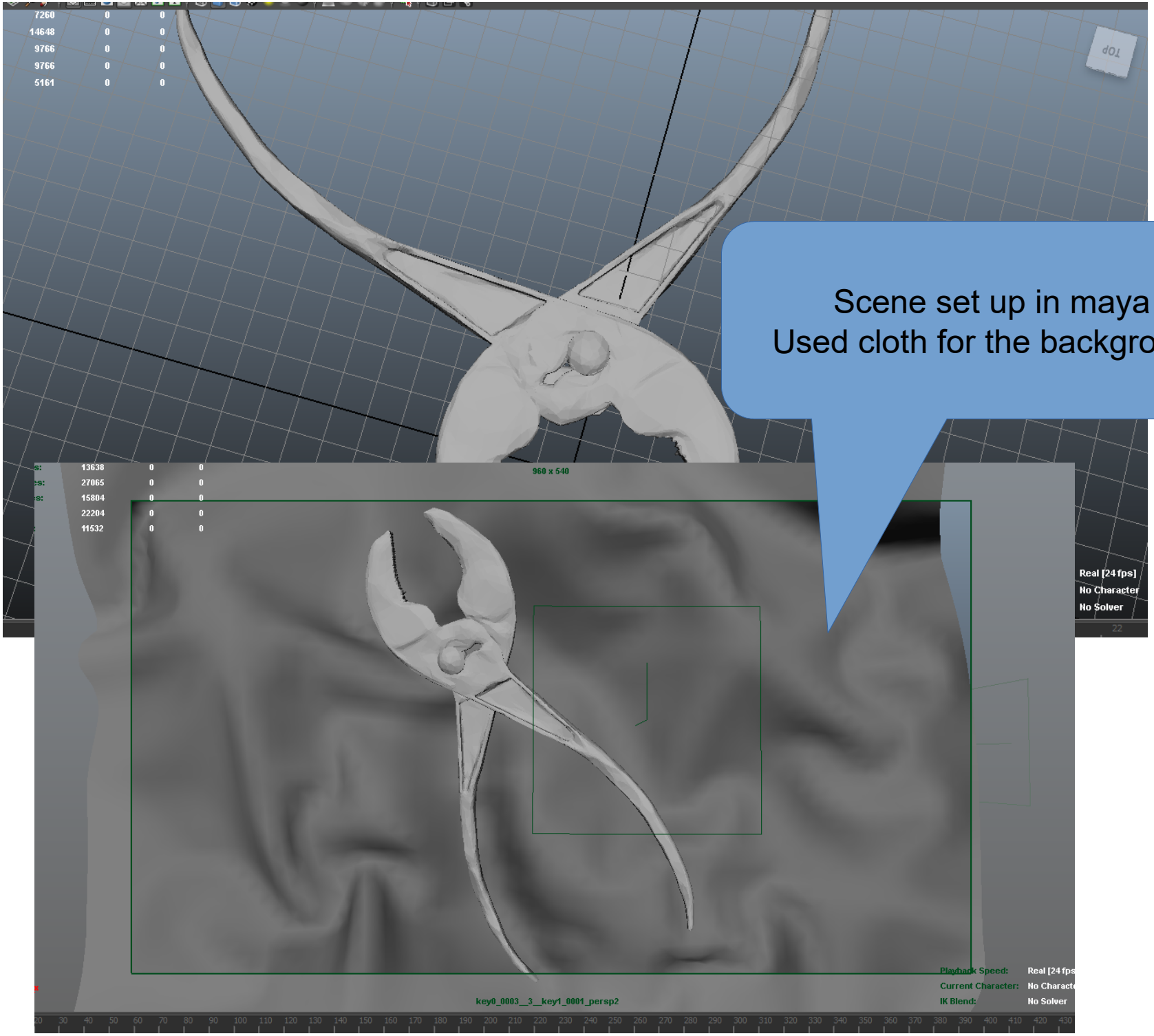

Edges: 93752 4536 0
Faces: 46864 2256 0
Tris: 93728 4512 0
UVs: 49263 2713 0

28210 0 0
18808 0 0
18808 0 0
9942 0 0

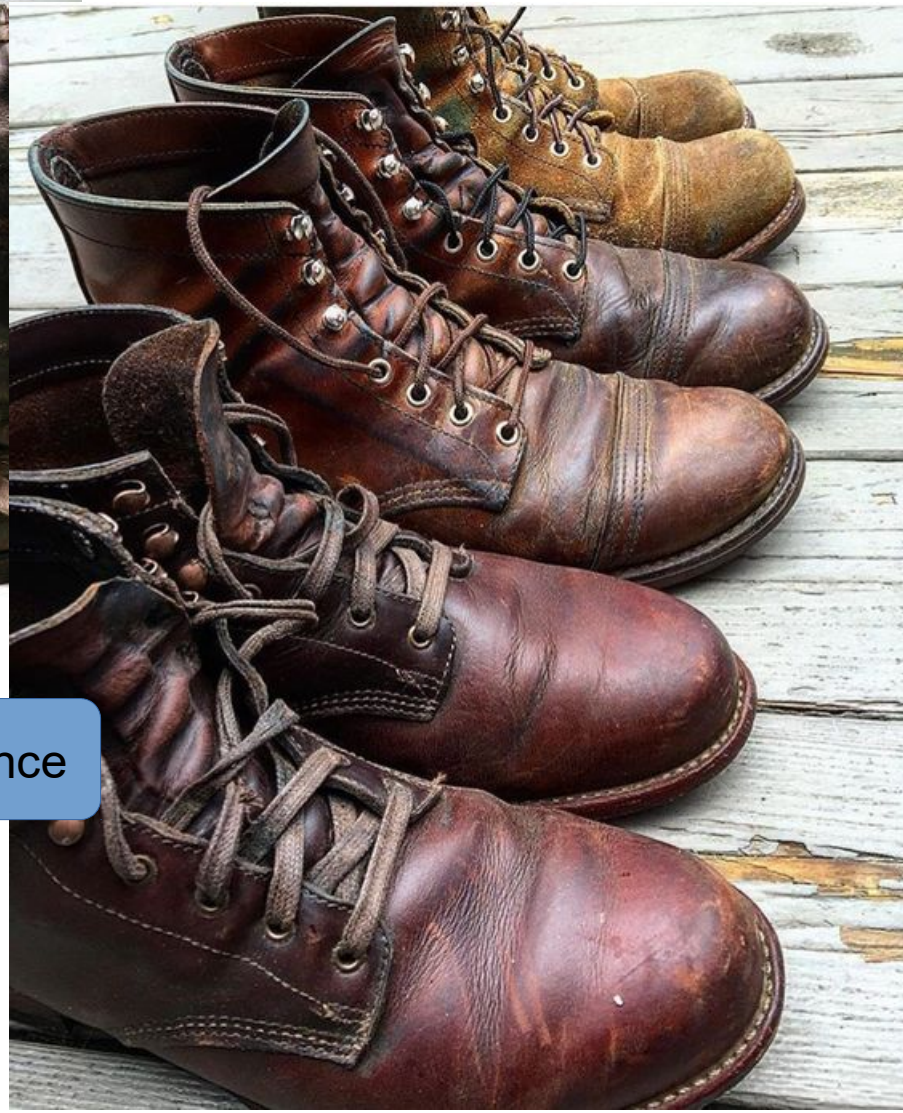


Sculpting details
Damages
And deformations
In zbrush

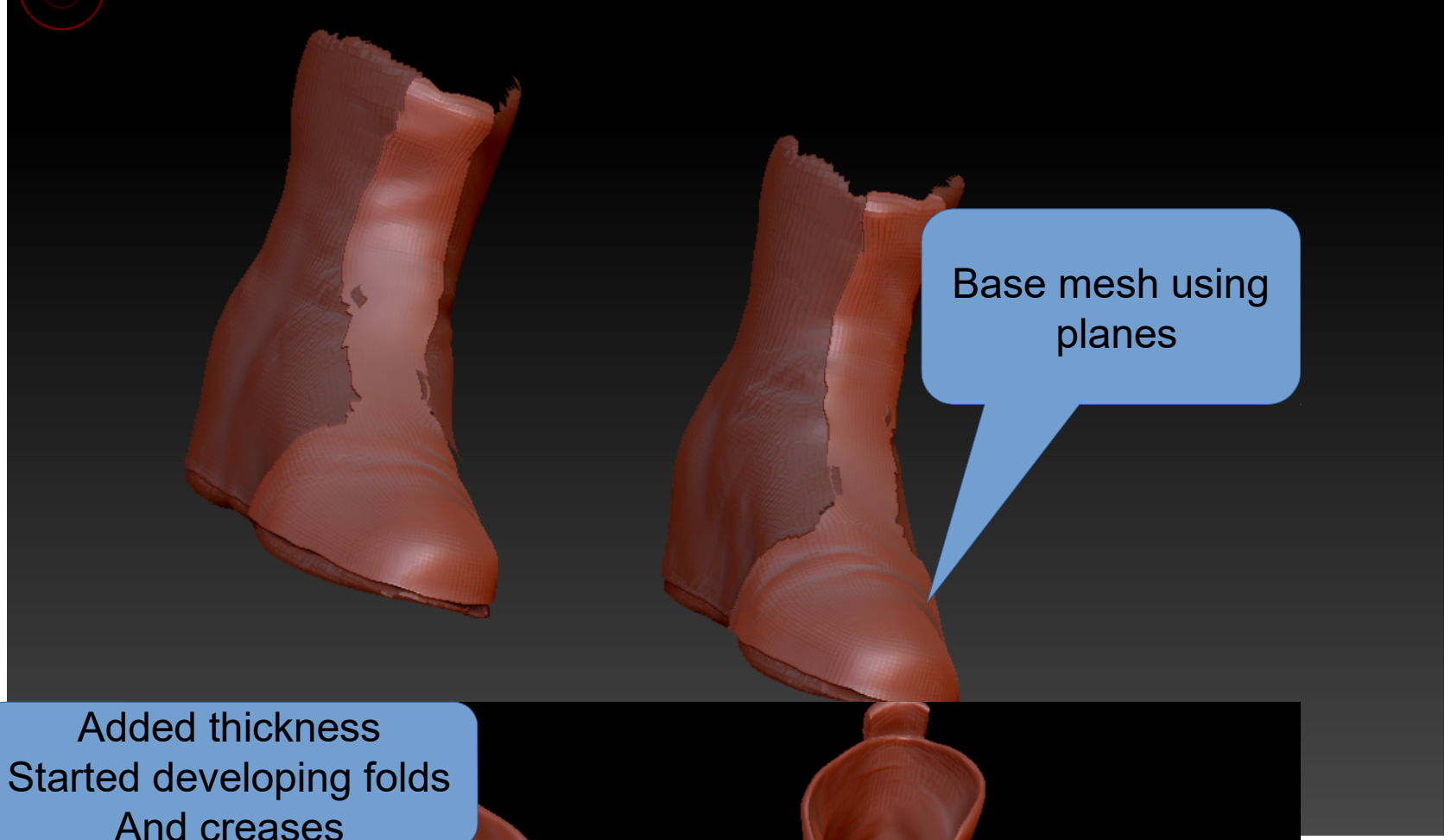



Scene set up in maya
Used cloth for the background
960 x 540
Real [24 fps]
No Character
No Solver
key0_0003__3__key1_0001_persp2

Main inspiration for shoes
Van Gogh painting of peasant shoes



Worn out leather reference


Base mesh using planes

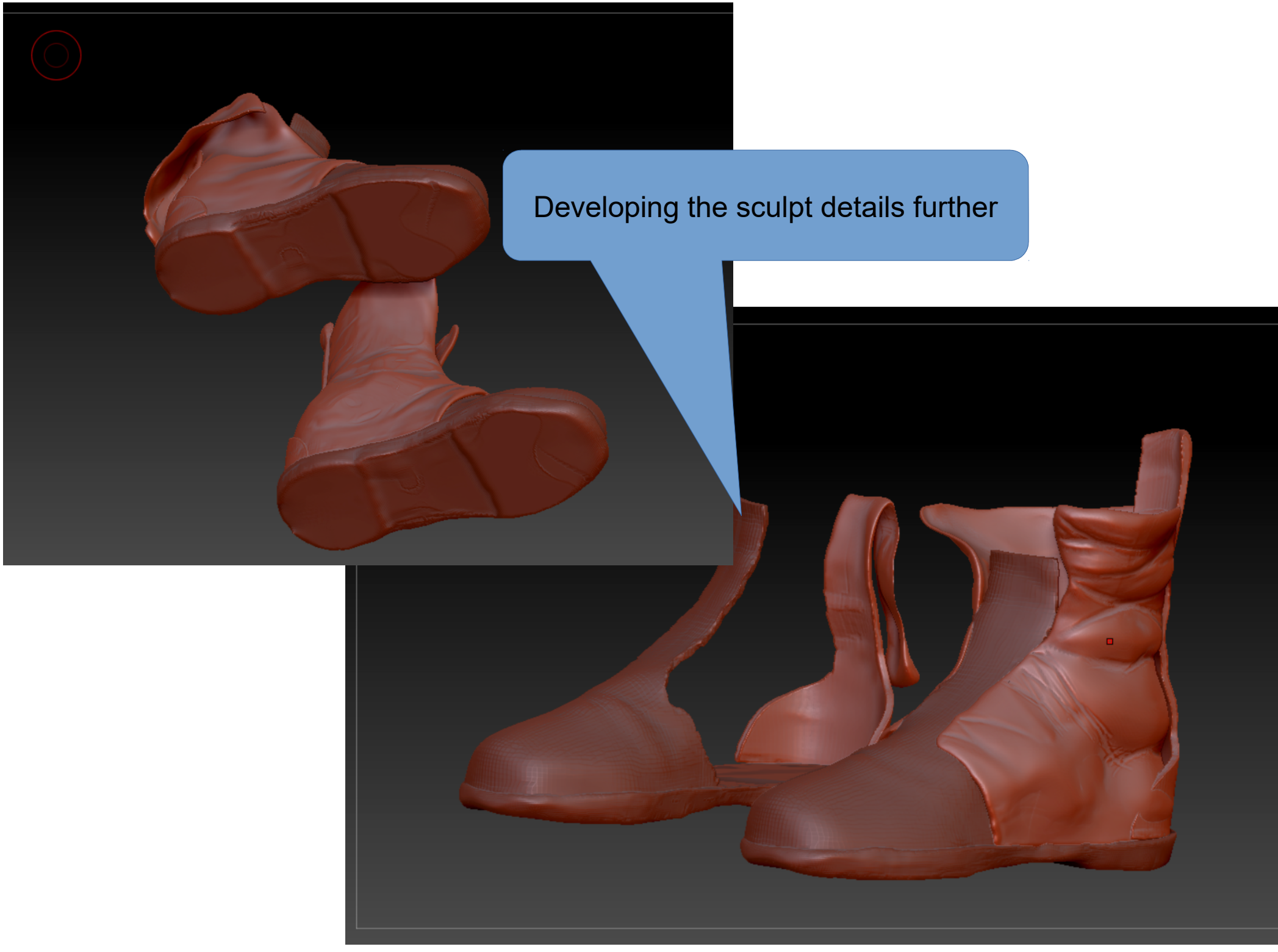
Added thickness
Started developing folds
And creases

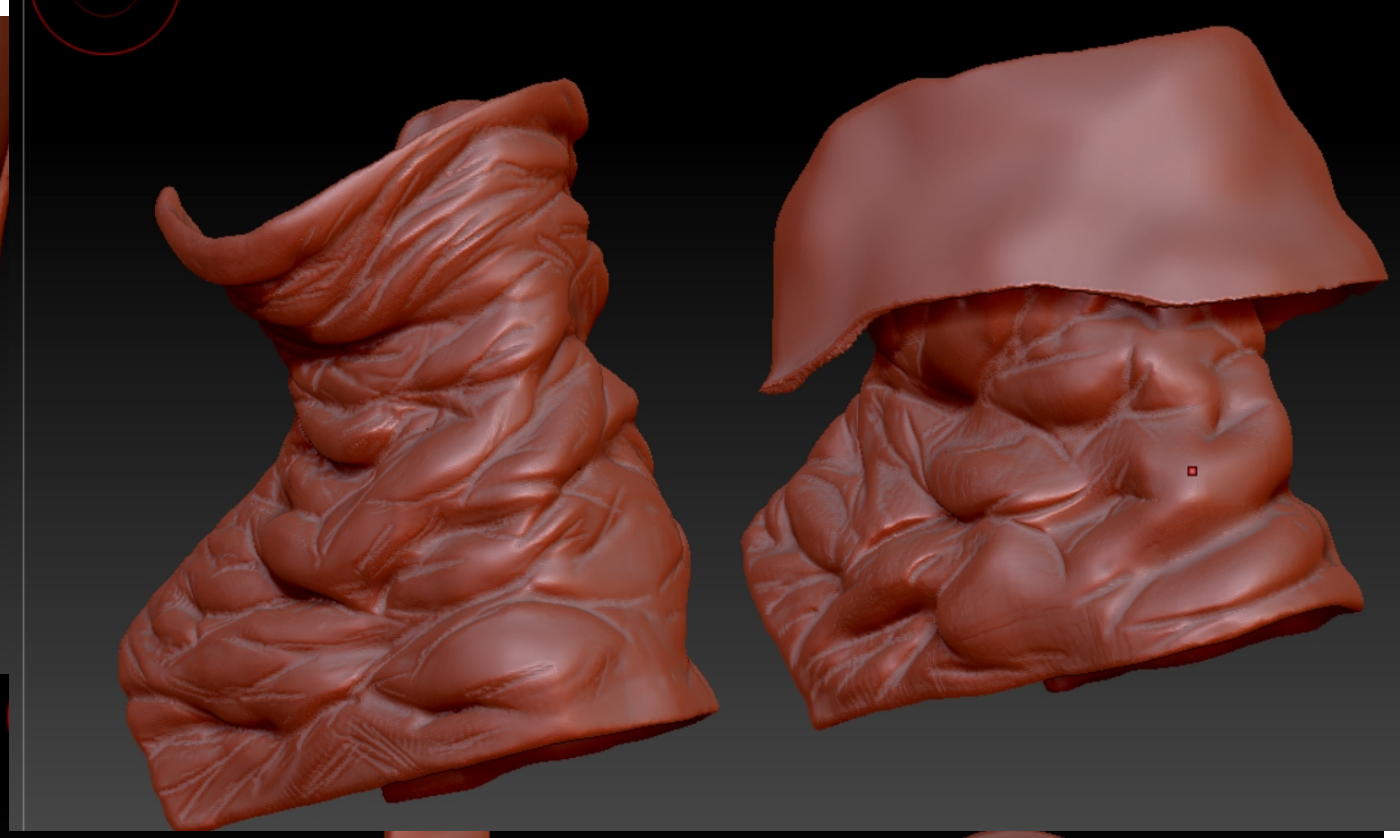
Notes on progress

- The organic folds and wrinkles of leather had to be really carefully planned out
- The basic shape of the shoe itself wasnt to hard to do
- Folding the leather to open up on the shoe was a hard task and i had to use several techniques to accomplish that
- In the end i had basically fold it up manually

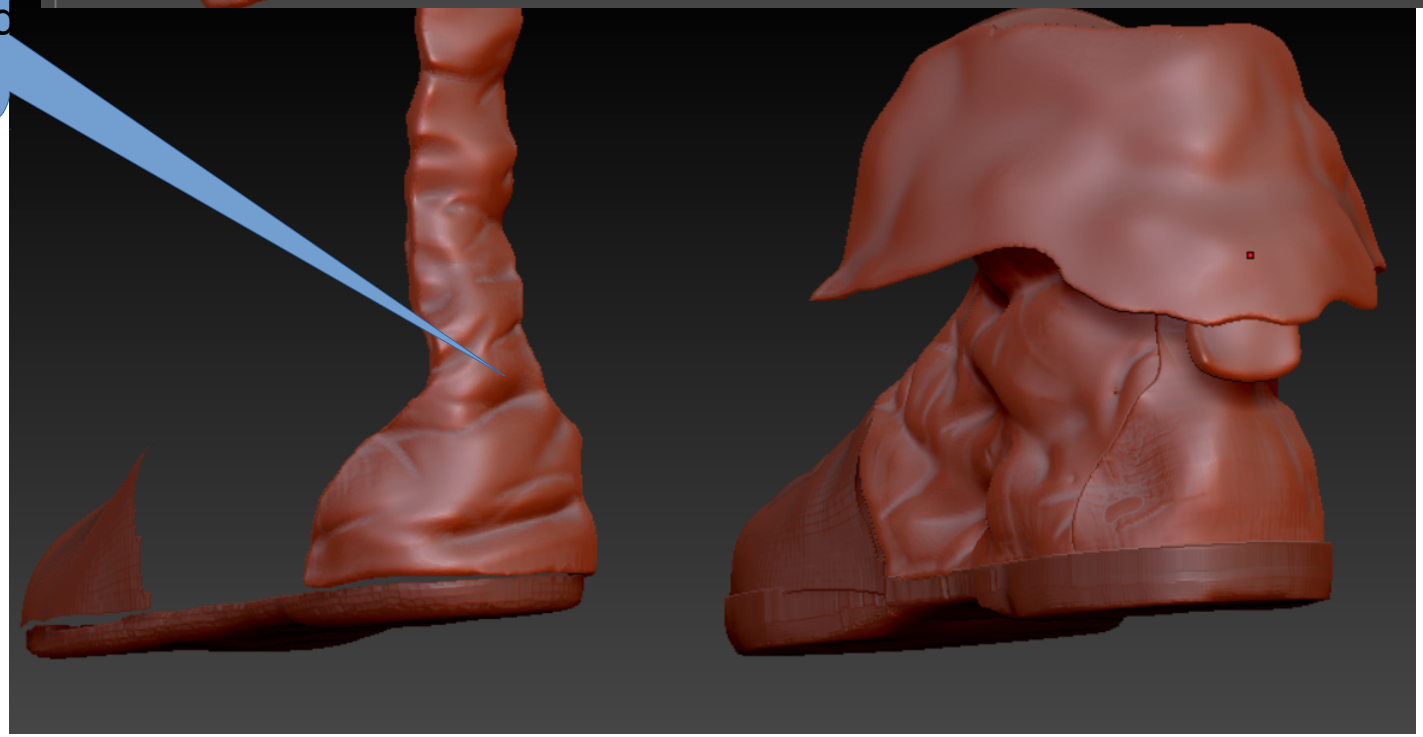
Using reference

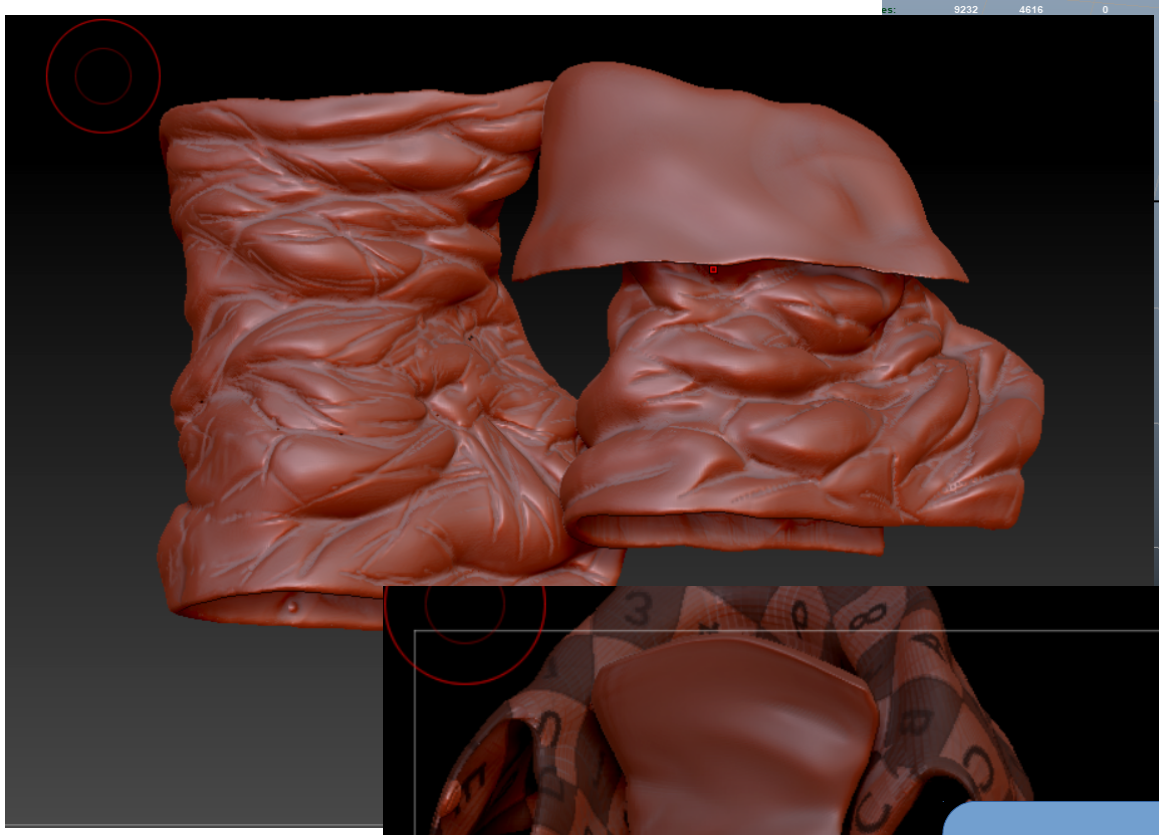
- I had to look at reference a lot for properly doing the folds and wrinkles on the shoes as i wanted them to look very old and worn out
- I notices a patter in which these folds were manifesting it was a z patter i tried using this idea while developing the sculpt
- Leather shoes not only fold and wrinkle but also lose shape this also had to be carried into the model for which i needed the help of the images.

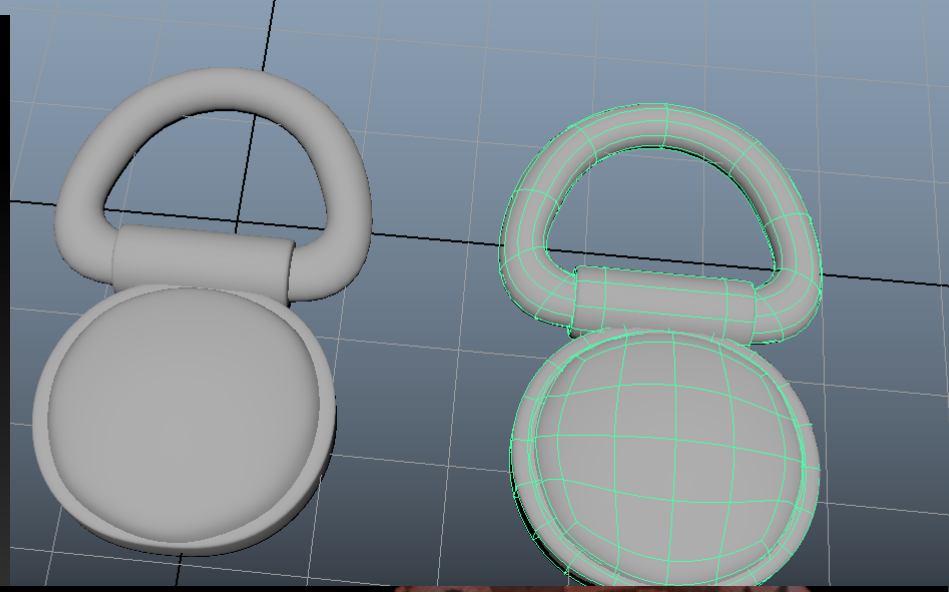

Developing the sculpt details further



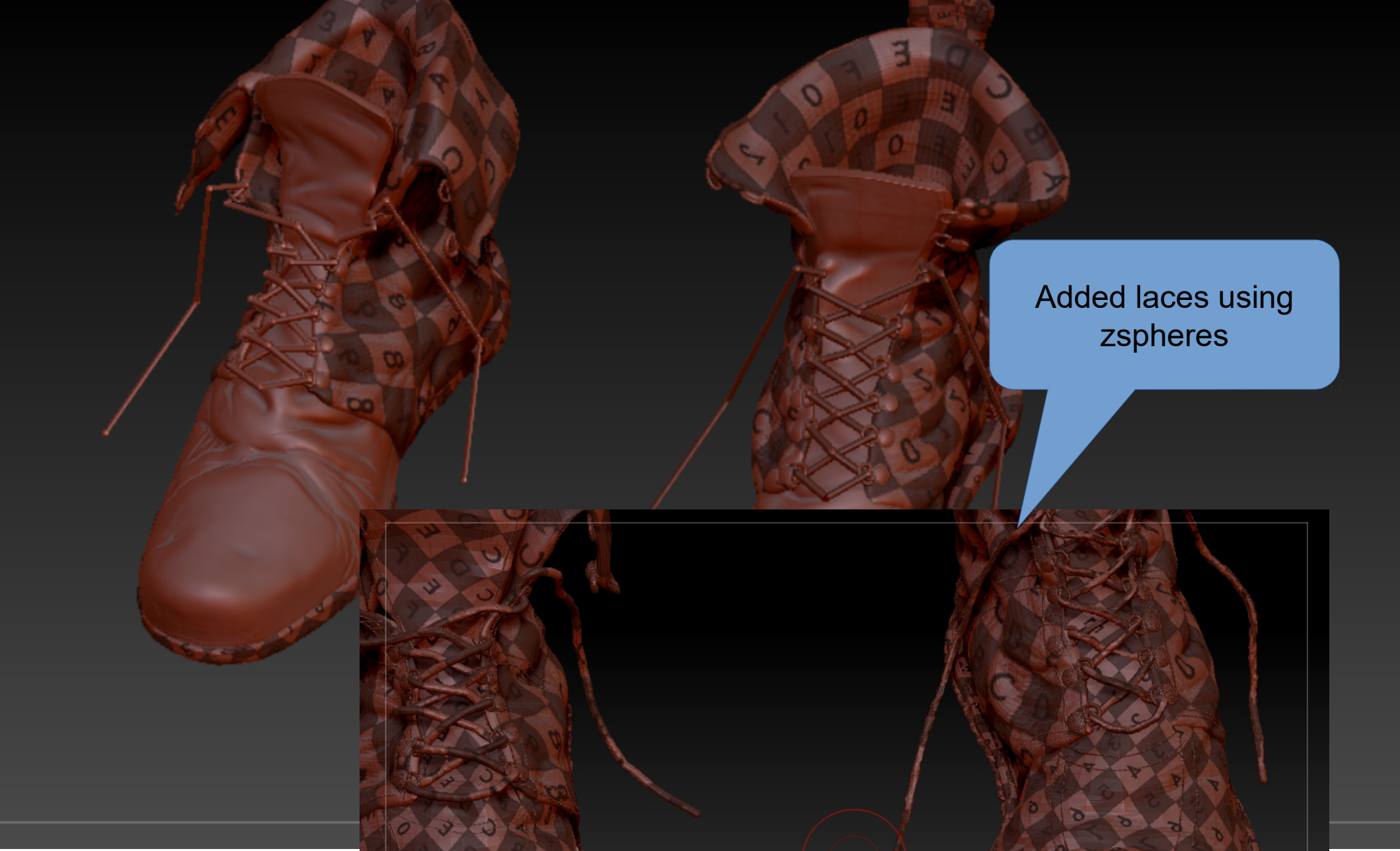
Adding more and
And more aging and
damage

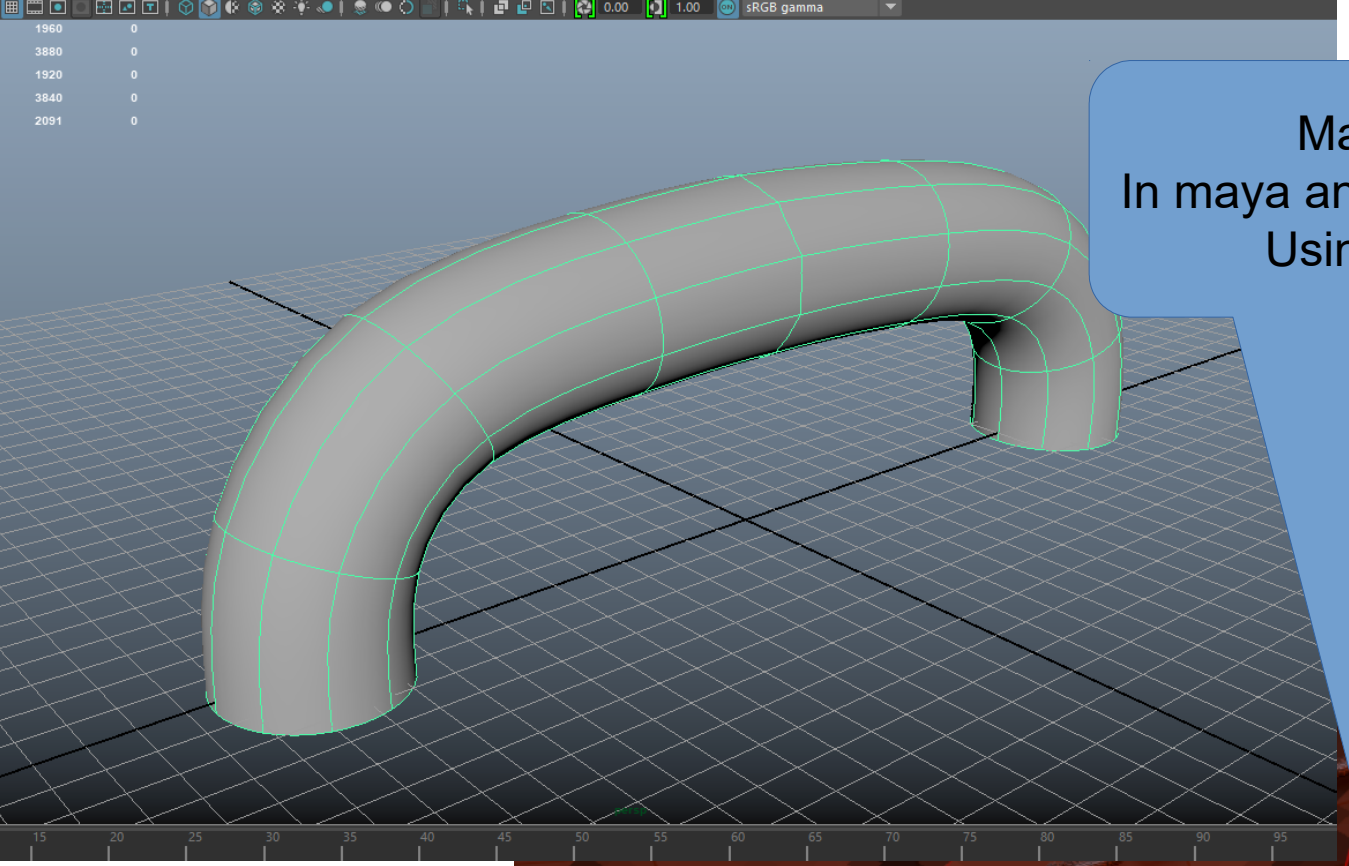




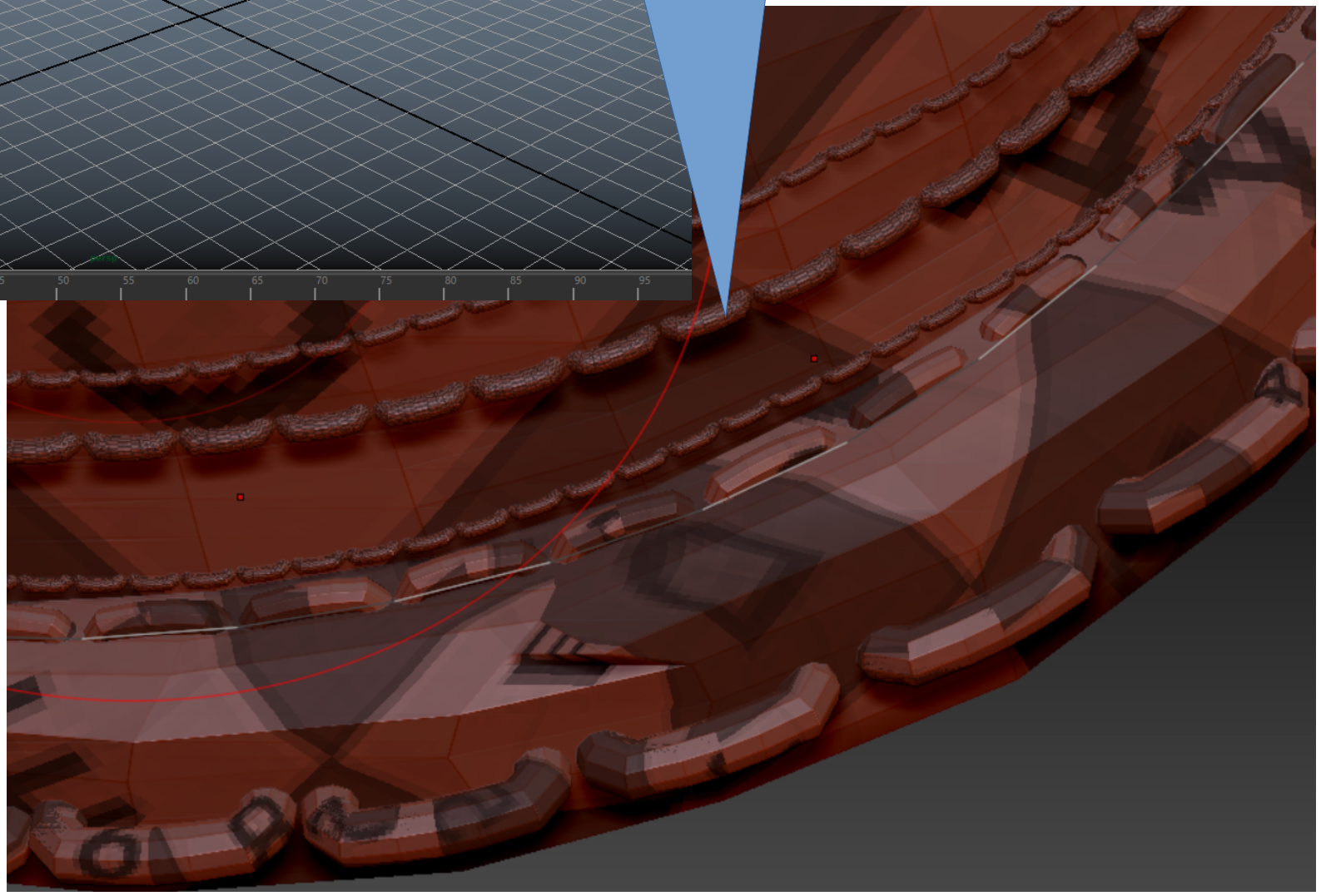


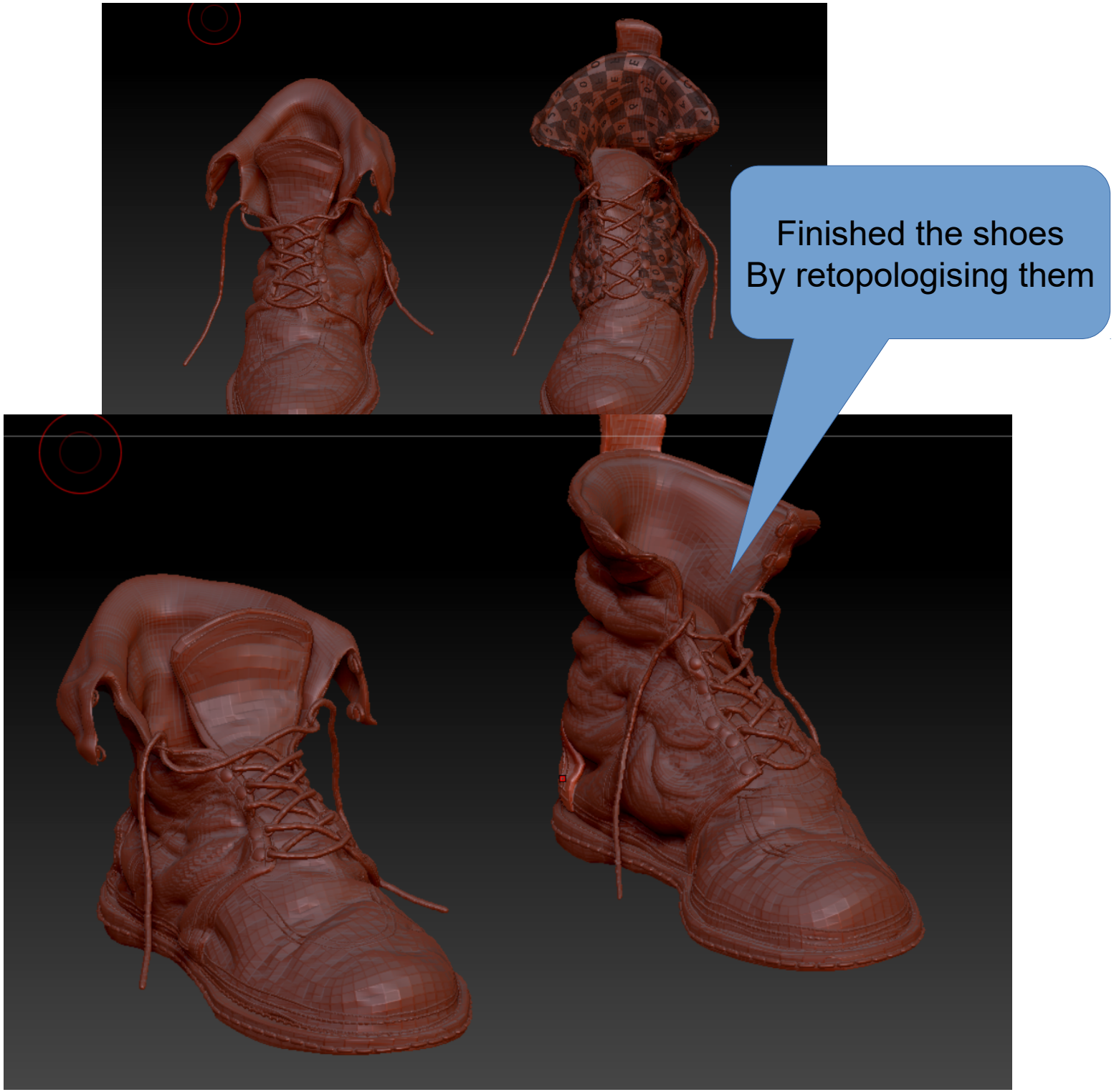
Manually attached
rings to the leather


Added laces using zspheres



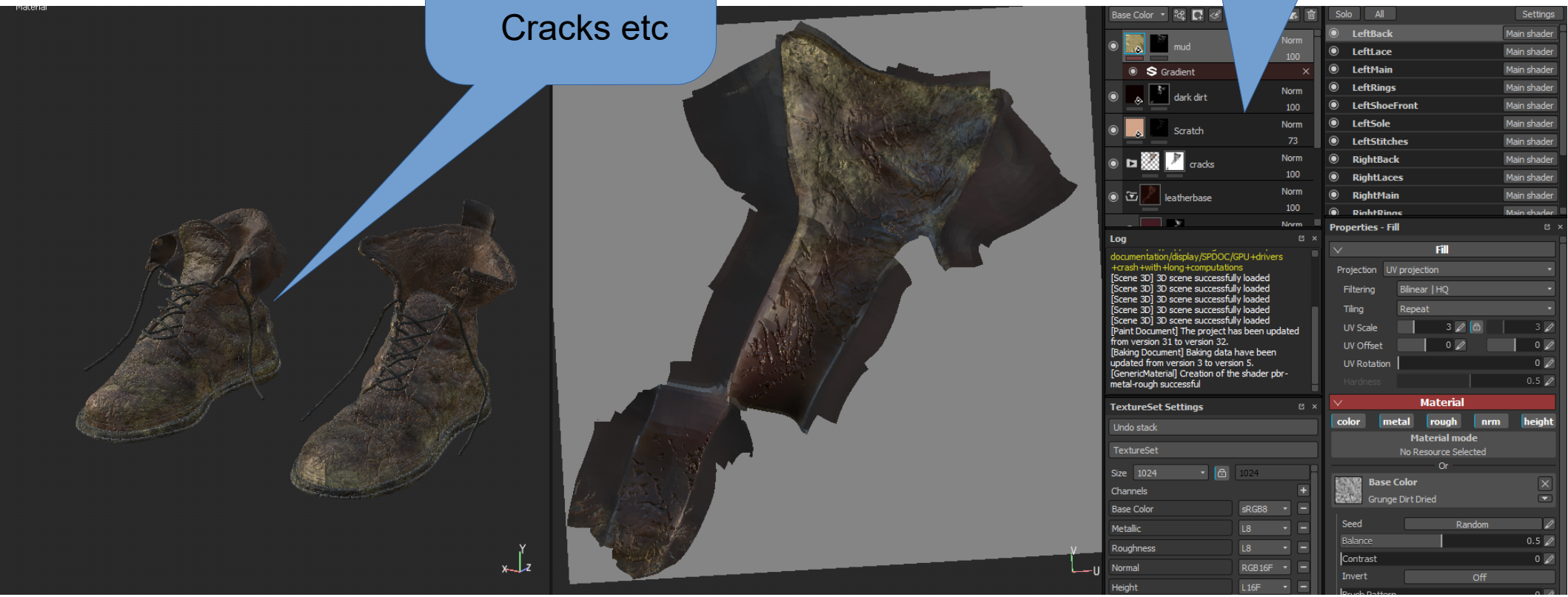
Made base model for
In maya and attached them in zbrush
Using object paint brush

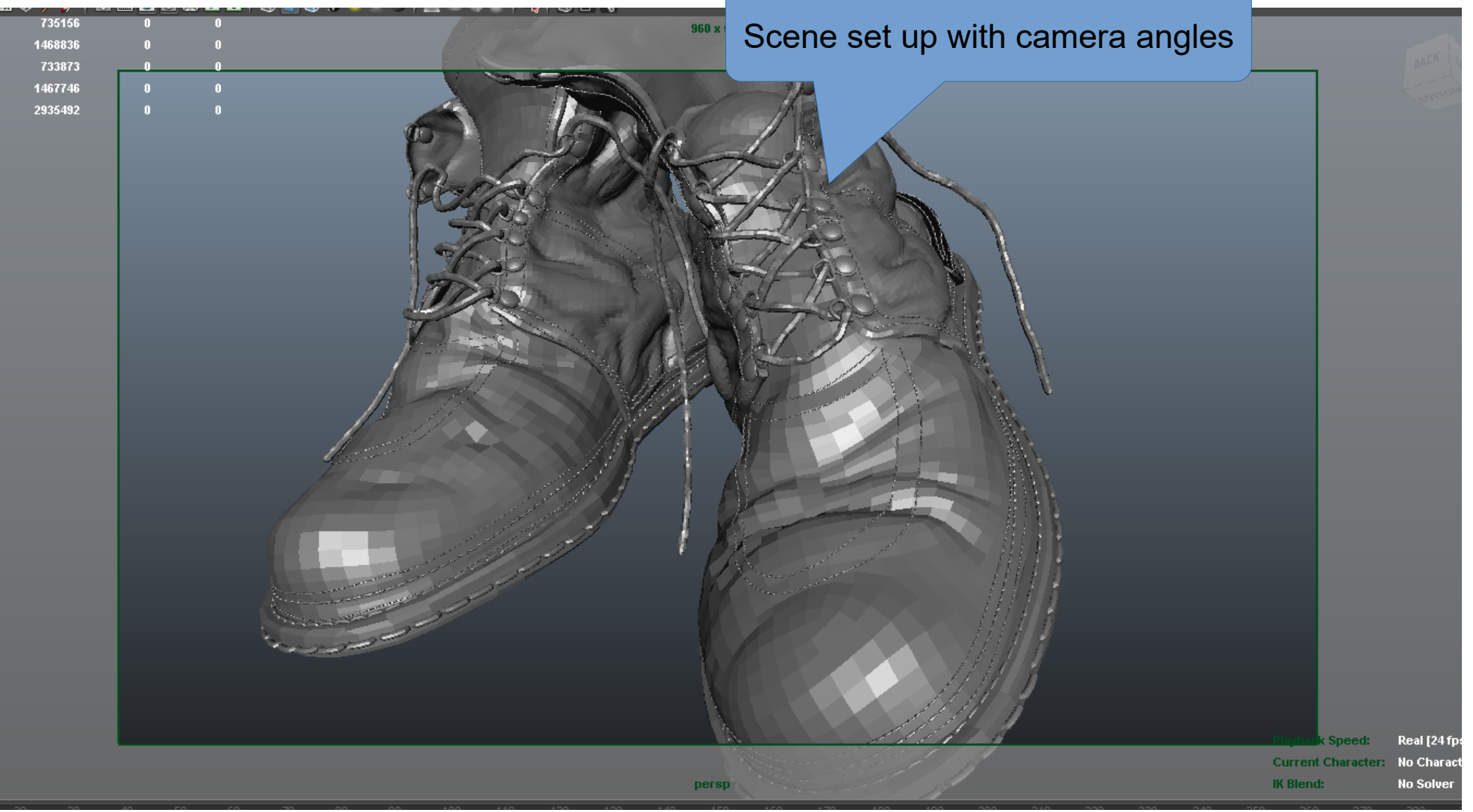



Finished the shoes
By retopologising them

Painted textures
Added clay
Dirt
Scratches
Cracks etc

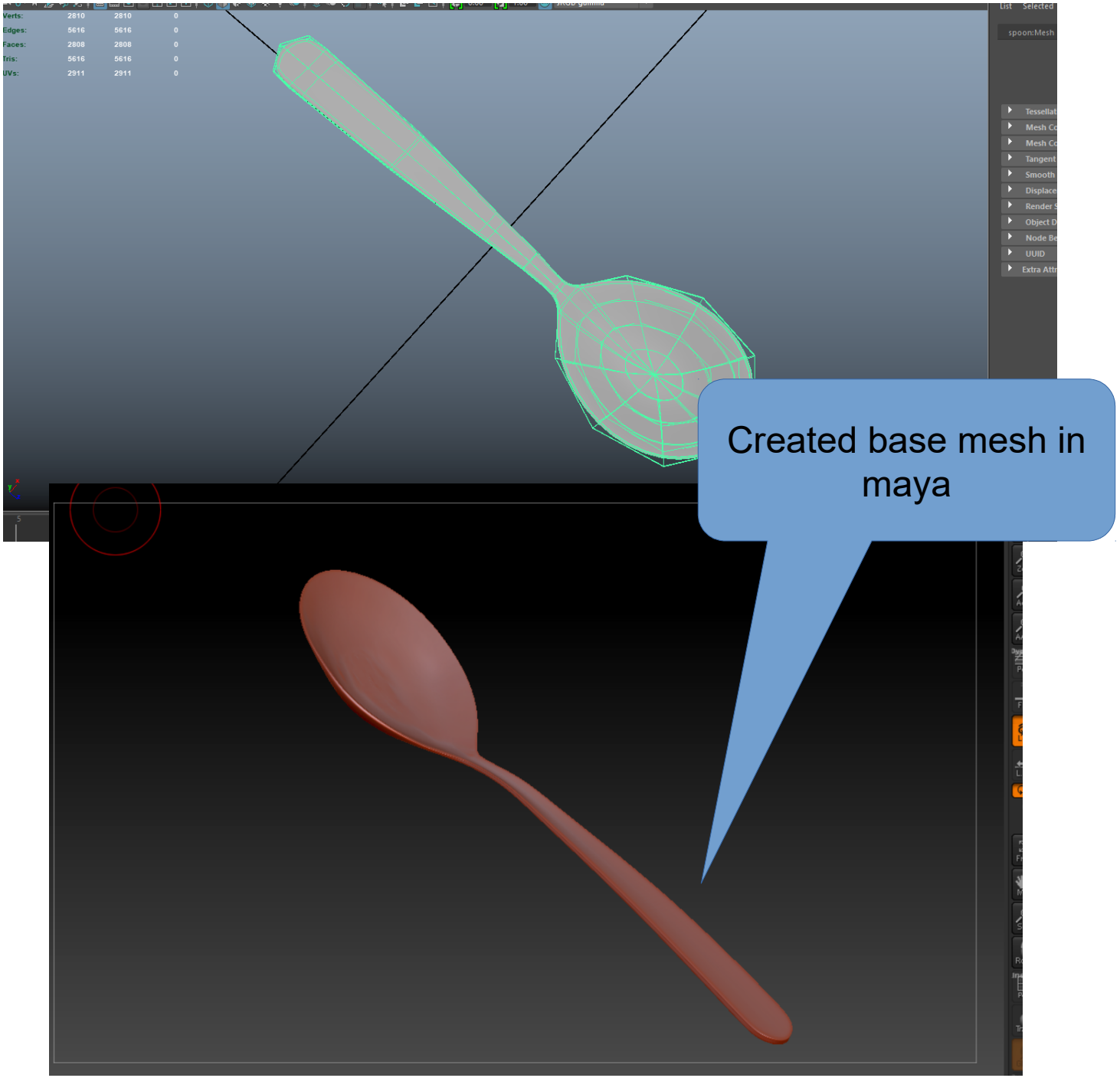
Balanced all the layers using mask

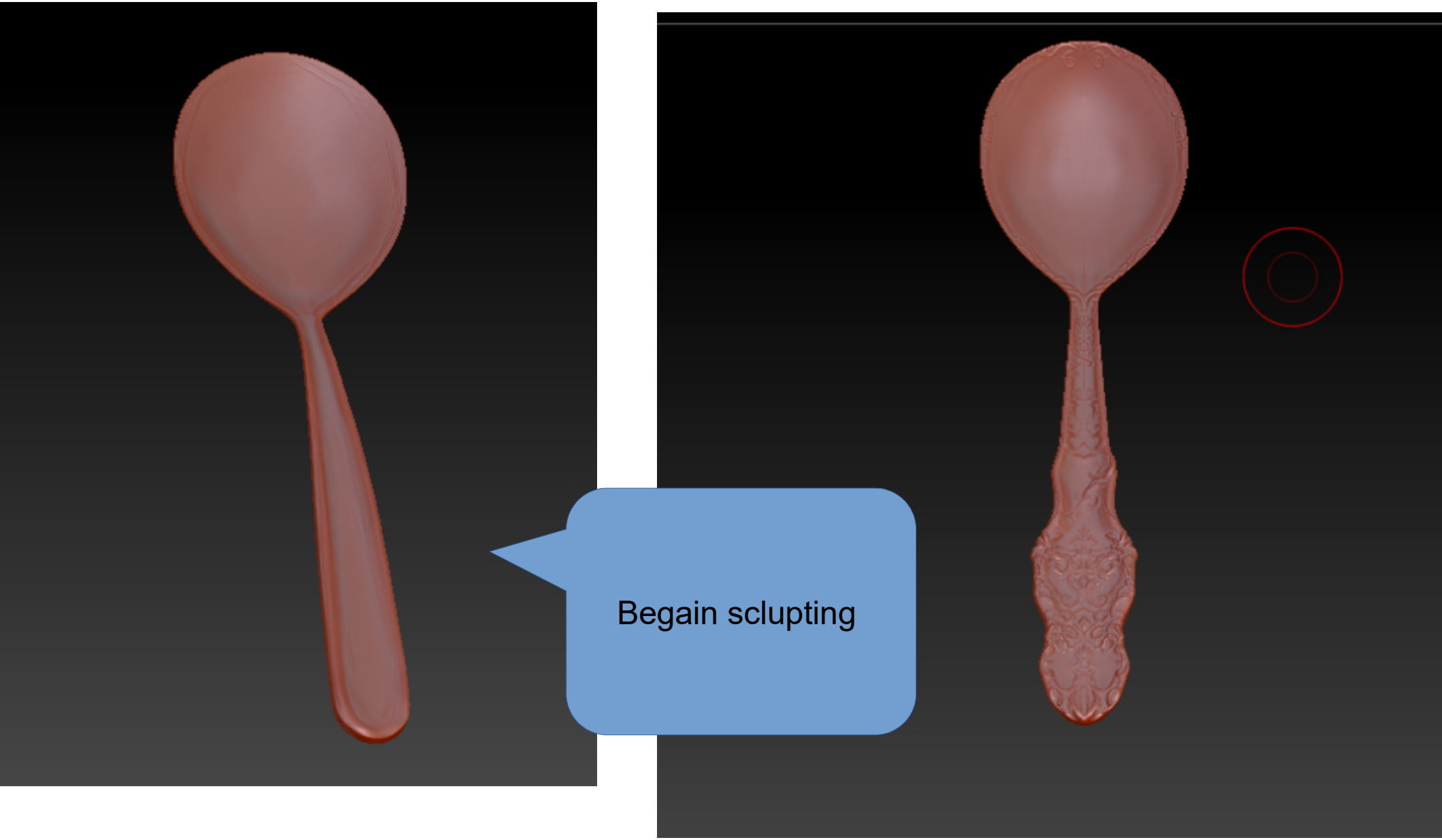


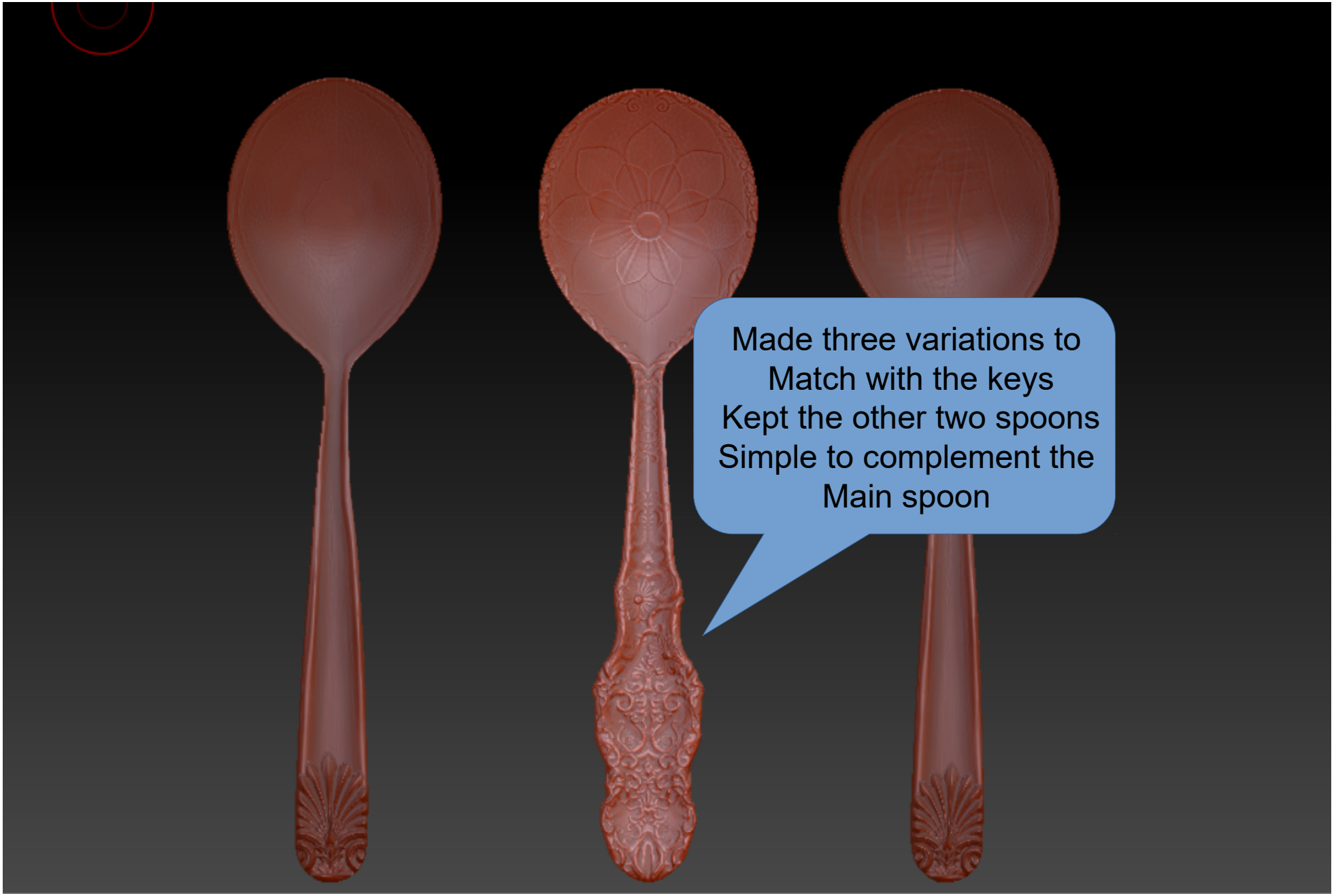

Scene set up with camera angles
735156 0 0
1468836 0 0
733873 0 0
1467746 0 0
2935492 0 0
960 x
persp
Current Character:
No Charact
IK Blend:
No Solver

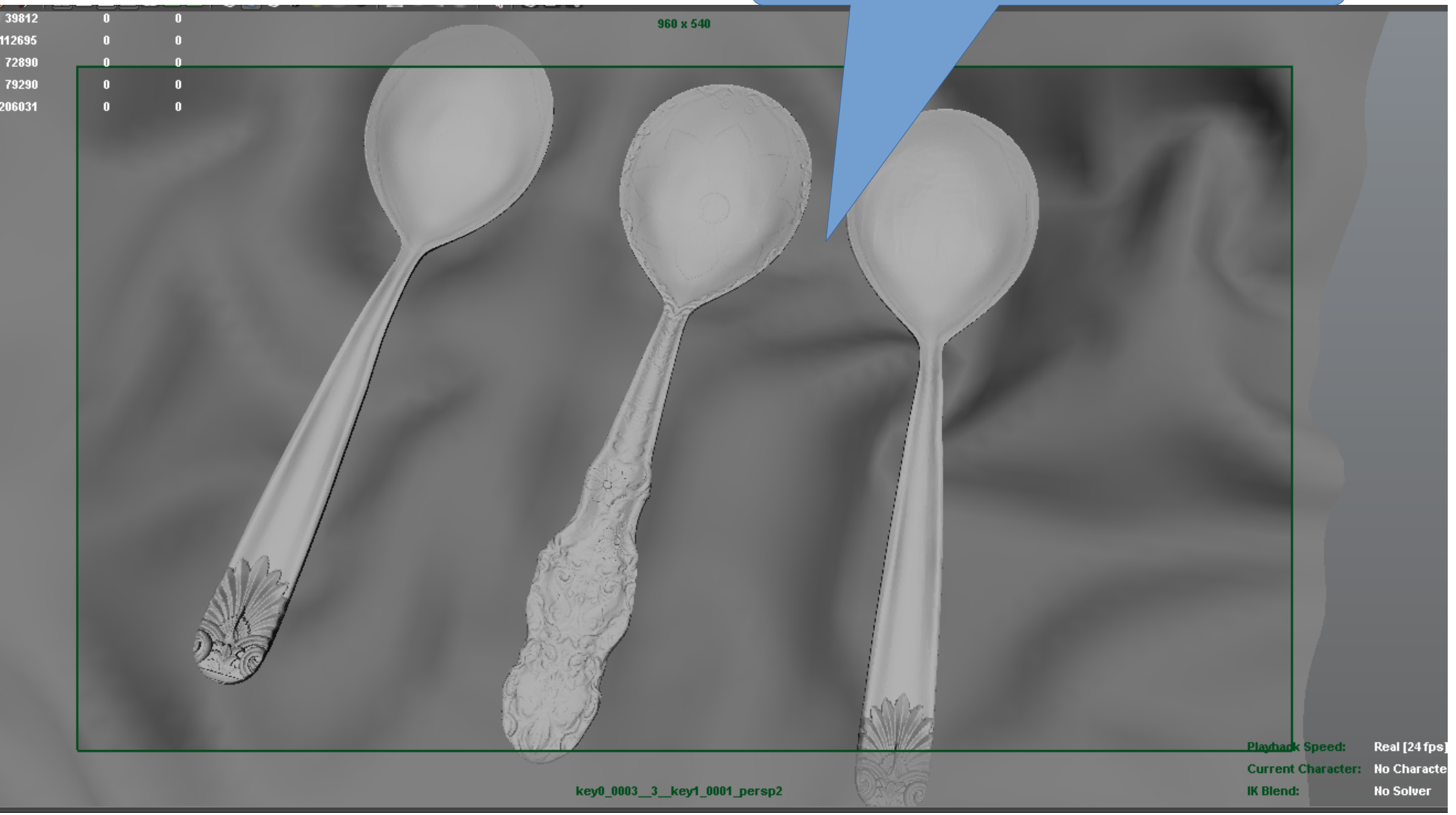
References

Sculpted details

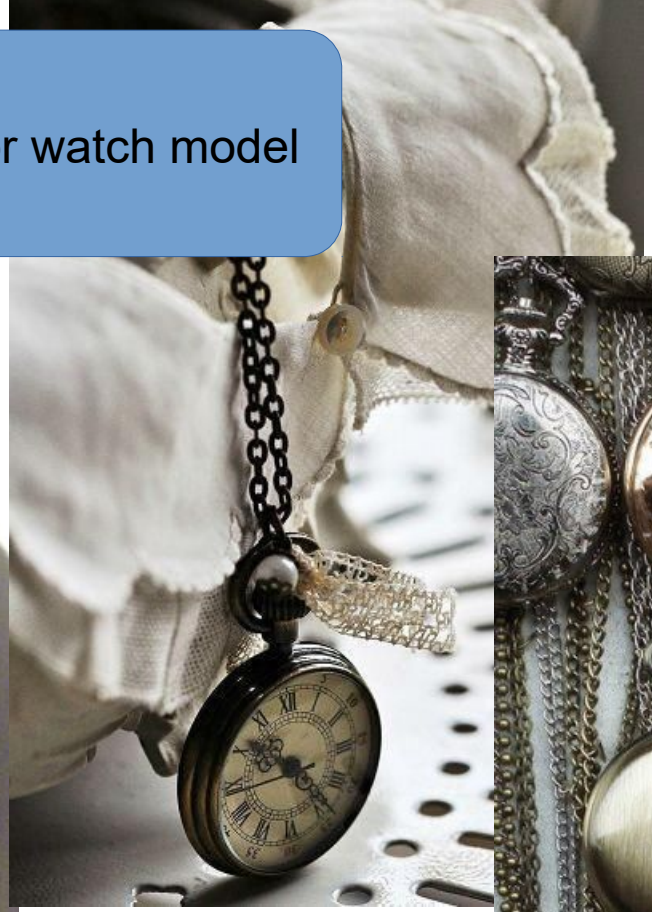

Verts: 2810 2810 0
Edges: 5616 5616 0
Faces: 2808 2808 0
Tris: 5616 5616 0
UVs: 2911 2911 0
List Selected
spoon:Mesh
Tessellat
Mesh Co
Mesh Co
Tangent
Smooth
Displace
Render S
Object D
Node Be
UUID
Extra Attr
Created base mesh in maya


Begain sclupting


Made three variations to
Match with the keys
Kept the other two spoons
Simple to complement the
Main spoon

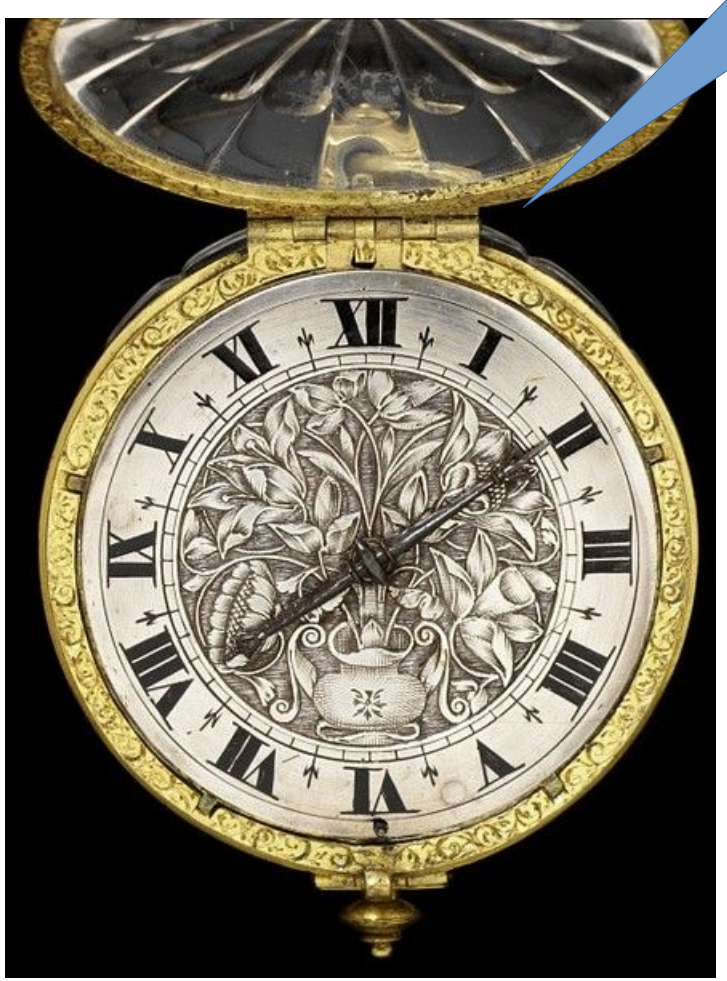

Scene set up with cloth and camera
39812 0 0
112695 0 0
72890 0 0
79290 0 0
206031 0 0
960 x 540
key0_0003__3__key1_0001_persp2
Playback Speed: Real [24 fps]
Current Character: No Characte
IK Blend: No Solver

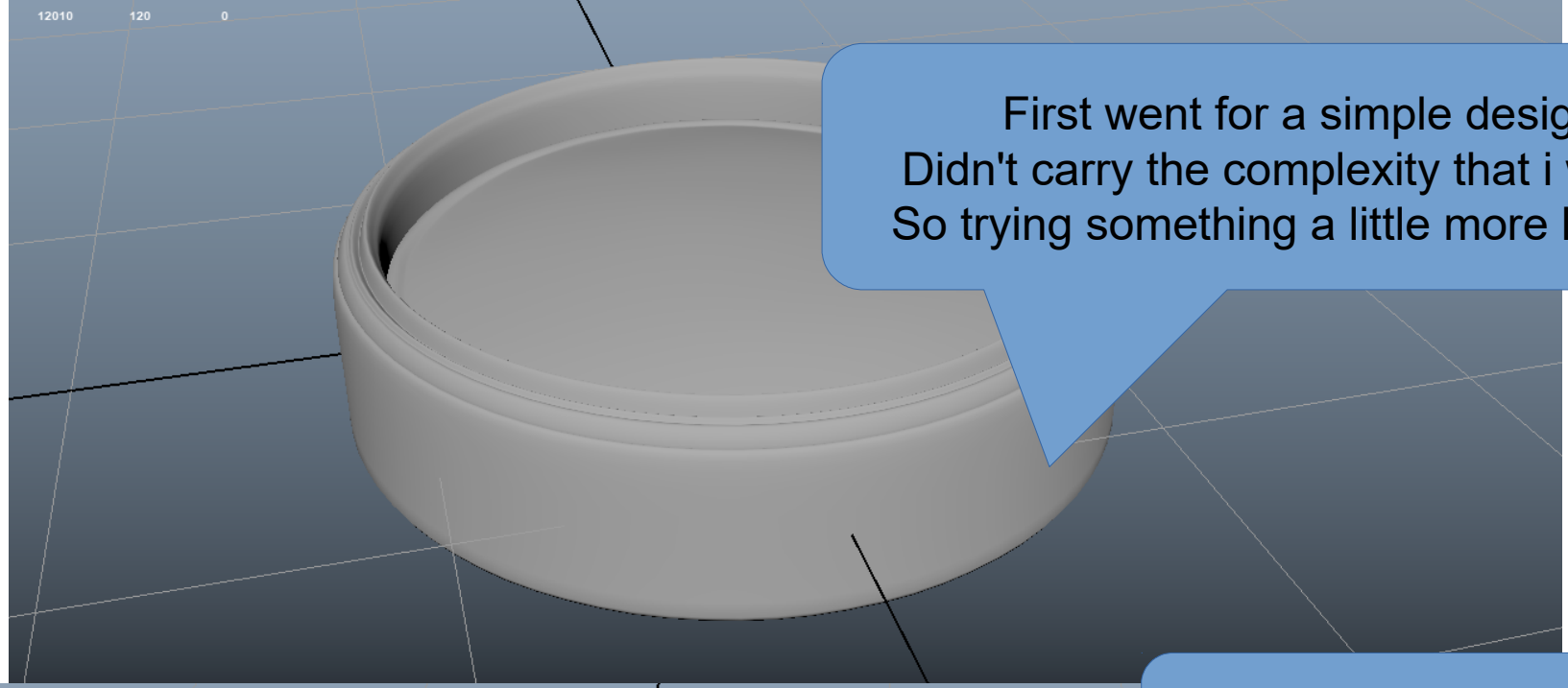
References for watch model

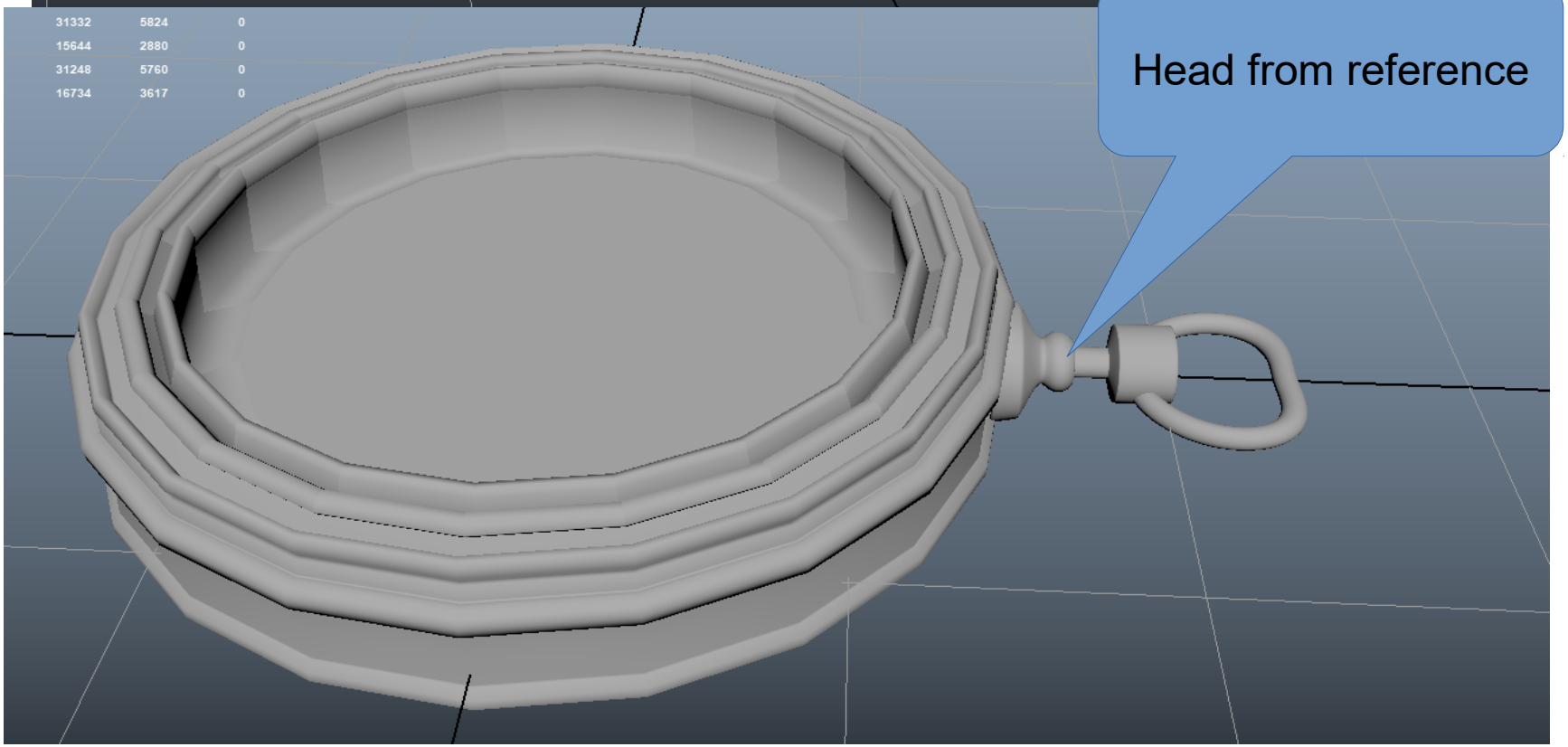


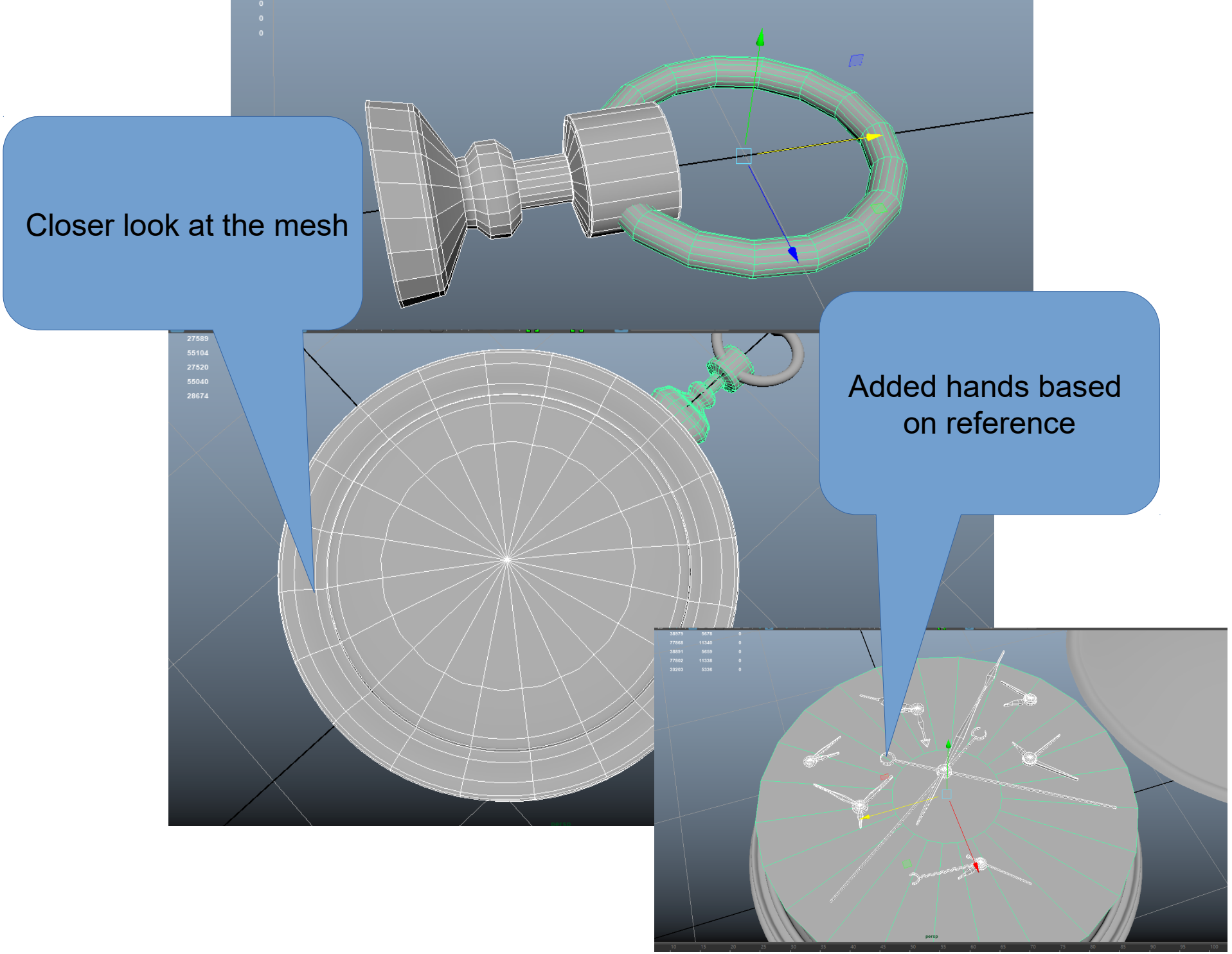
Sculpted details

Shape
With and without lid

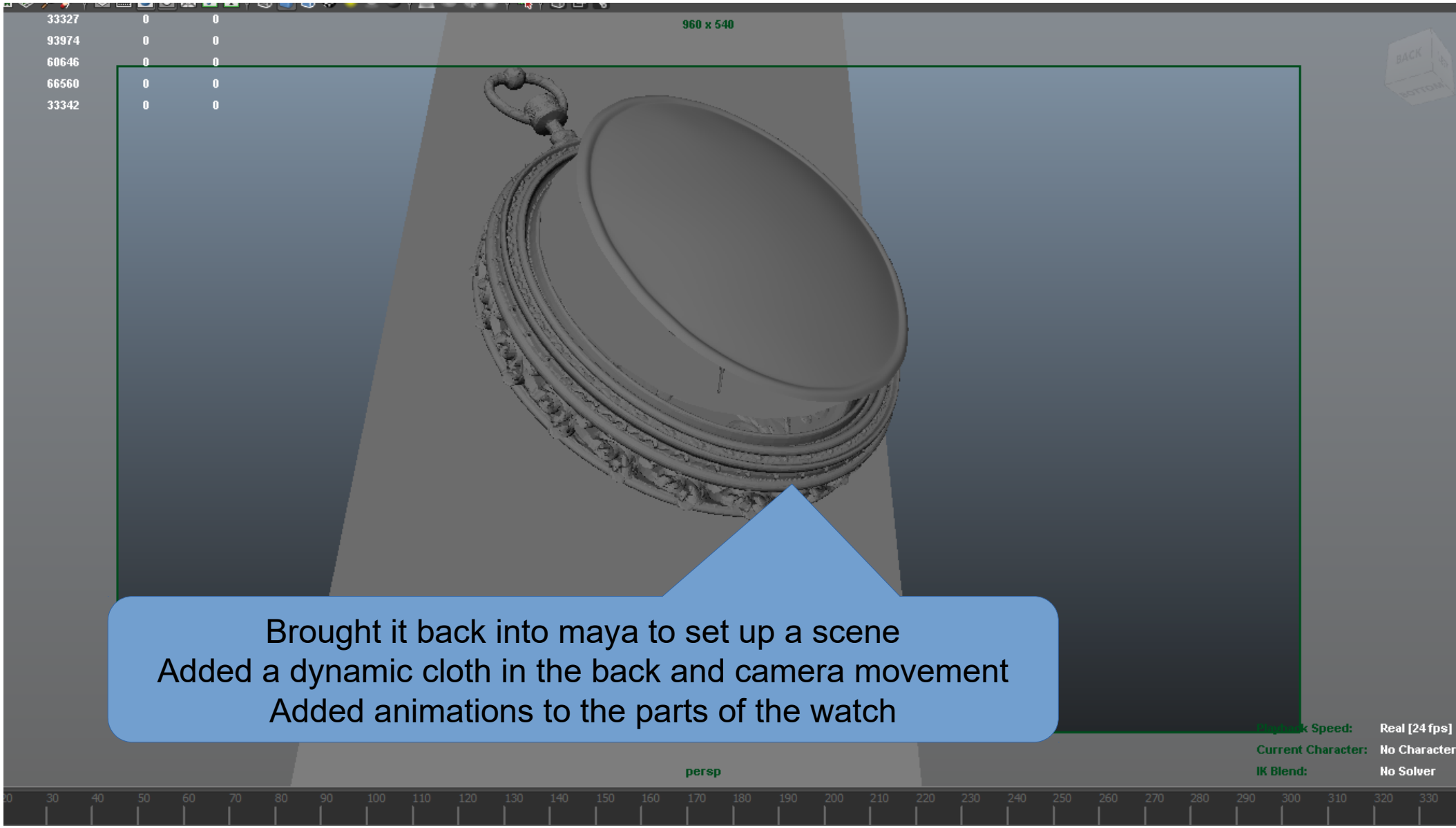



12010 120 0
First went for a simple design
Didn't carry the complexity that i wanted
So trying something a little more layered


31332 5824 0
15644 2880 0
31248 5760 0
16734 3617 0
Head from reference


Closer look at the mesh
Added hands based on reference

Sculpted the main body using
Clay brush, radial symmetry
And custom alphas


33327 0 0
93974 0 0
60646 0 0
66560 0 0
33342 0 0
960 x 540
Brought it back into maya to set up a scene
Added a dynamic cloth in the back and camera movement
Added animations to the parts of the watch
Playback Speed: Real [24 fps]
Current Character: No Character
IK Blend: No Solver
persp

Modeling

- After finalizing what i was going to model i started gathering as much relevant reference as possible
- I started with the heart for this i used zbrush
- I started with a dynamesh sphere which i shaped into what kind of looked like a heart as per the reference
- I made the base topology using zremesher from here i added the details of veins and other muscle details which i took as normal and displacement map

- Next was the ink pot
- Based on reference i easily modeled the inkpot itself using cylinder primitive
- I used a helix to create the groves on the neck
- I used zbrush to model a simple twig and leaves using disks
- I added some flowers that i quickly modeled an unwrapped in maya
-

- Keys
- I wanted some old looking keys
- I used zsketch function in zbrush to achieve this i made some crazy looking designs for the keys
- I worked on three keys and i got some good looking designs
- In the end i decimated these models and took out height maps
- I tried different looks for the keys eve though i created them out of the same key

- Plier, the base pier i modeled in maya using reference this i took into zbrush
- i started sculpting the surface defects to make it look more primitive and imperfect and old
- After achieving this decimated the model and took out a obj
- I didnt taking any height maps from zbrush as sufrace detail was going to come from the textures

- Shoes, this was a big project
- For the reference i chose van gogh’s painting of peasant shoes
- I started by creating the base model for the shoes in maya i duplicated one base model and reflected it to create the other one
- I took this into zbrush and took a very long time to correctly make the shoes
- I scrupled in the folds and ageing effects on the shoes
- From here i took it into maya to properly do the uvs and get it into painter to be painted
- This was the first modled i textured with painter so it was a good learning experience

- Spoon this was quite easy i modeled a base in maya brought it into zbrush
- I used clay build-up and standard brush to sculpt in some decoration details i duplicated this spoon for two more spoons but decided to simplify these other two spoons to not make the scene too noisy with details.

- Pocket watch
- I had to research a lot of reference to get a good looking stop watch idea
- I modeled the base in maya again and took it to zbrush to sculpt the decorations
- I kept the model as simple as possible one mesh for the glass cover
- One for the main body and one for the surface of the watch combined with all the hands based on reference
- I used custom alphas to achieve the zbrush details , i also modeled damages etc,
- I exported after decimating the model

Unwrap

- Most objects here were unwrapped manually in maya
- Just the stove was done in zbrush as the decimated mesh was not easily getting unwrapped manually or using maya unwrap tools

Texturing

- Texturing for most of the models was done in zbrush and painter,
- As all the objects would be central elements of their shots
- For this reason i used detailed maps and took a long time to paint the textures for them one by one

Camera angles

- All the objects were in their own shots
- For most of them i went for a more abstract look and smooth camera movements
- For some of the shots like with the spoon and keys i put cameras which were more like hand-held

Setting up render

- The appropriate texture maps were put into mia materials in maya and rendered
- Only diffuse pass and beauty pass was taken for most of the shots in this scene

Major problems faced

- Most things in this scene were simple enough and i didnt encounter problems
- But for the heart get it to beat using blend shapes was a challenge, and sculpting it was also a big challenge as the heart is a very complex organ and its easy to get it wrong , it was a slow and tiring process
- The uvs for the shoes were a headache as they had so many different parts to them so all the textures from substance , zbrush etc had to be correctly arranged
- On hindsight i think i should have simplified the uvs for the shoe
- Getting a good shape for the watch was a little effort, but reference helped a lot

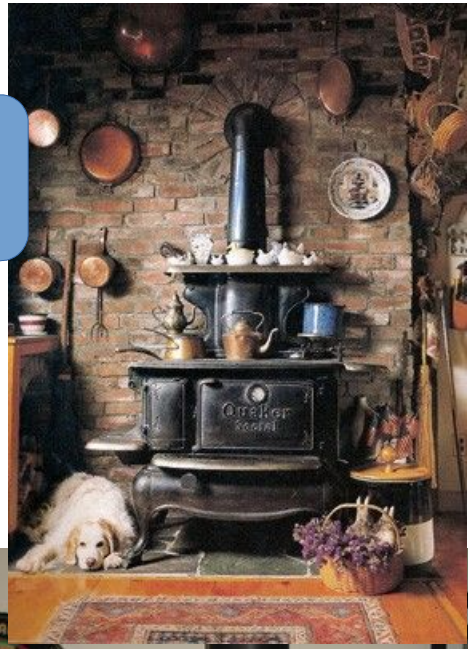
Stove Scene

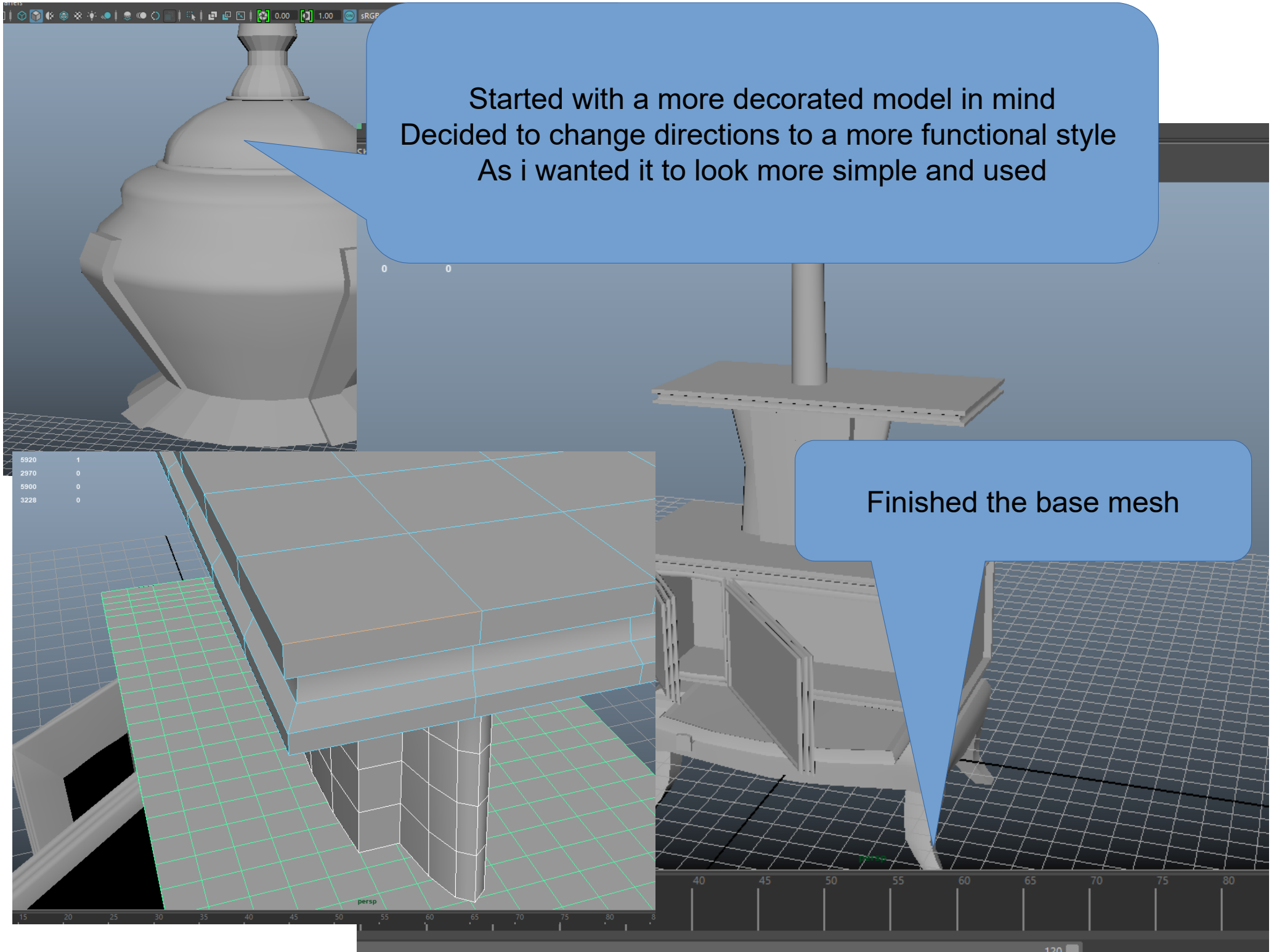
- Fire
- Economic conditions
- Sustenance
- Home
- Comfort
- Danger

References for stove

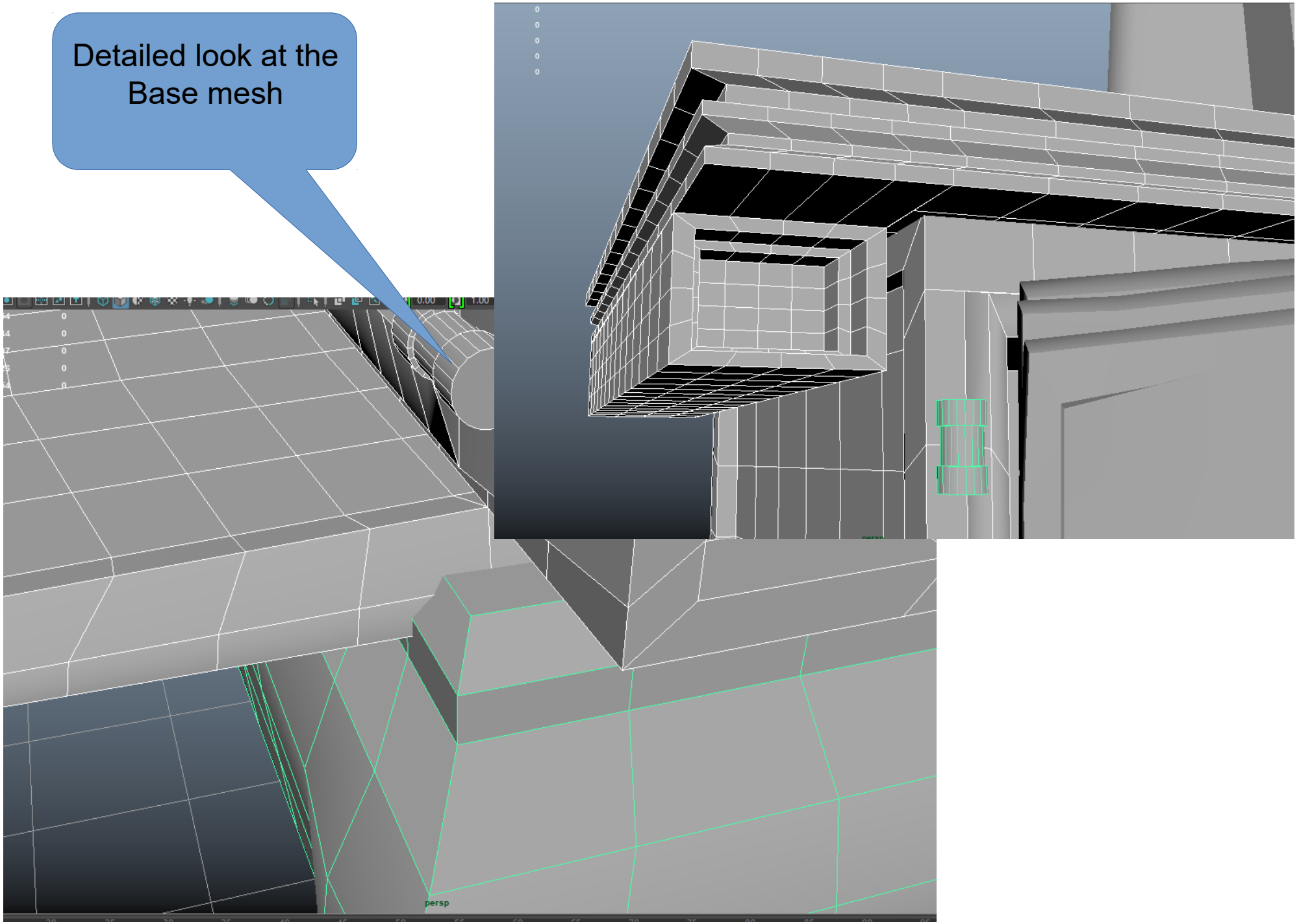
Old and used

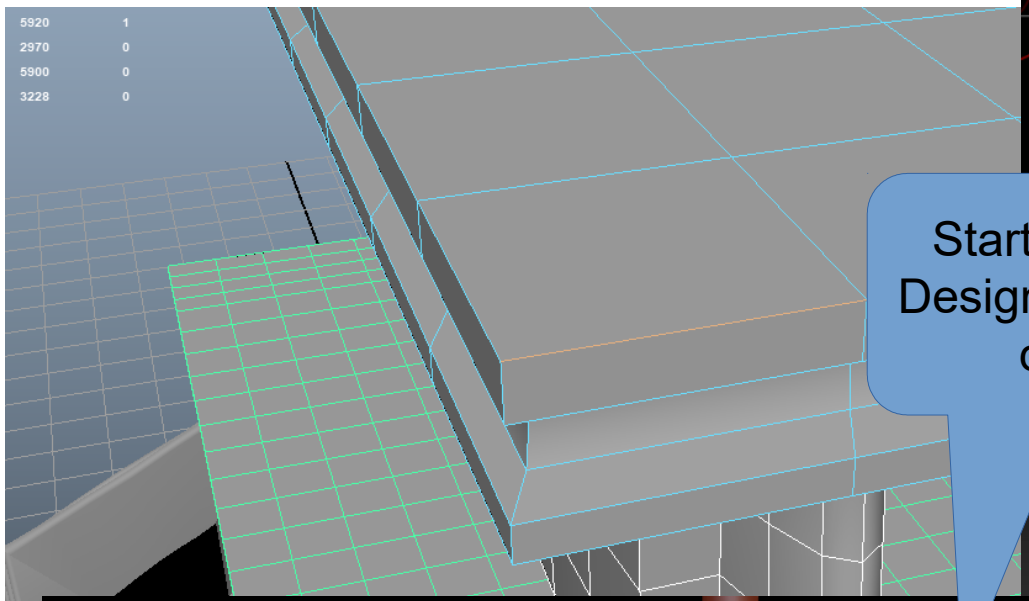
Different styles



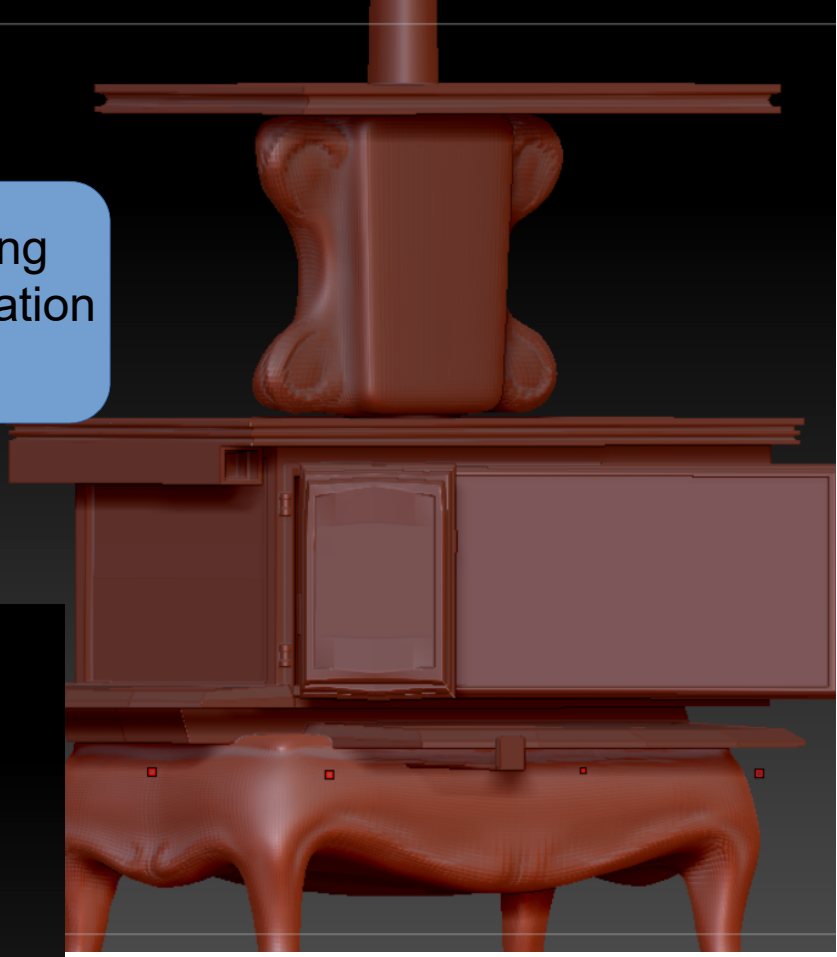

Started with a more decorated model in mind
Decided to change directions to a more functional style
As i wanted it to look more simple and used
Finished the base mesh

Detailed look at the Base mesh

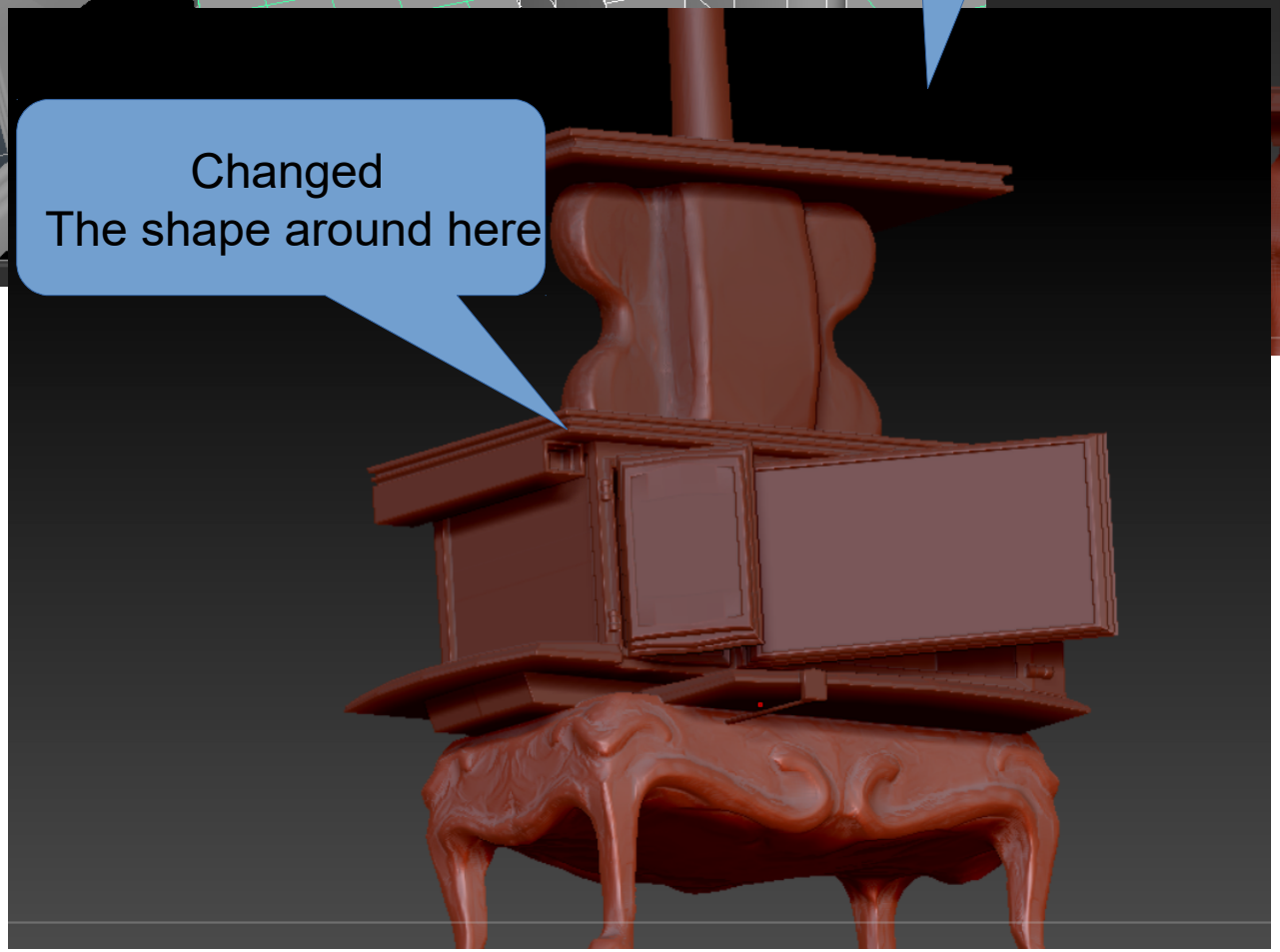




Started sculpting
Designs deformation
damages



Changed
The shape around here

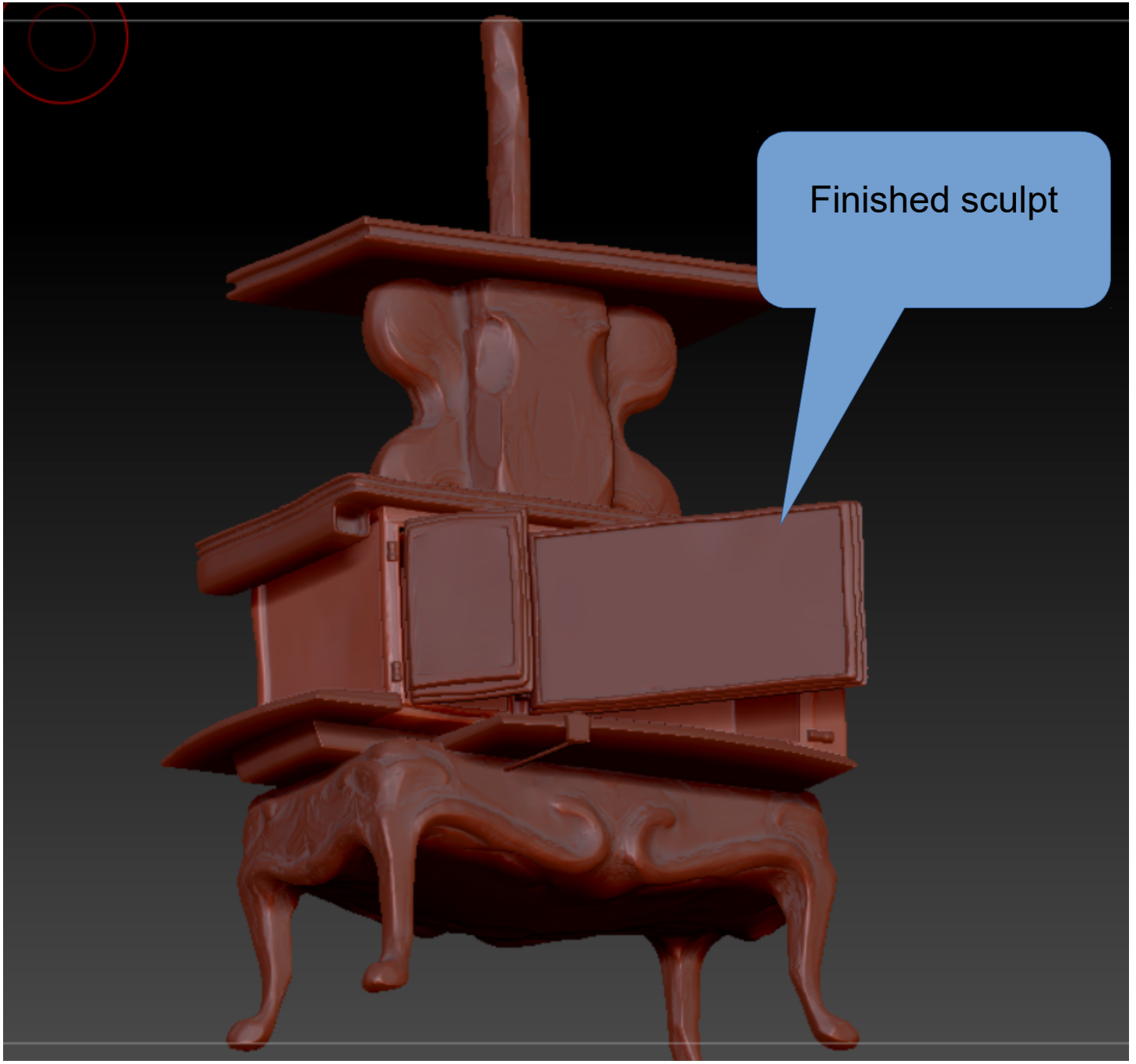


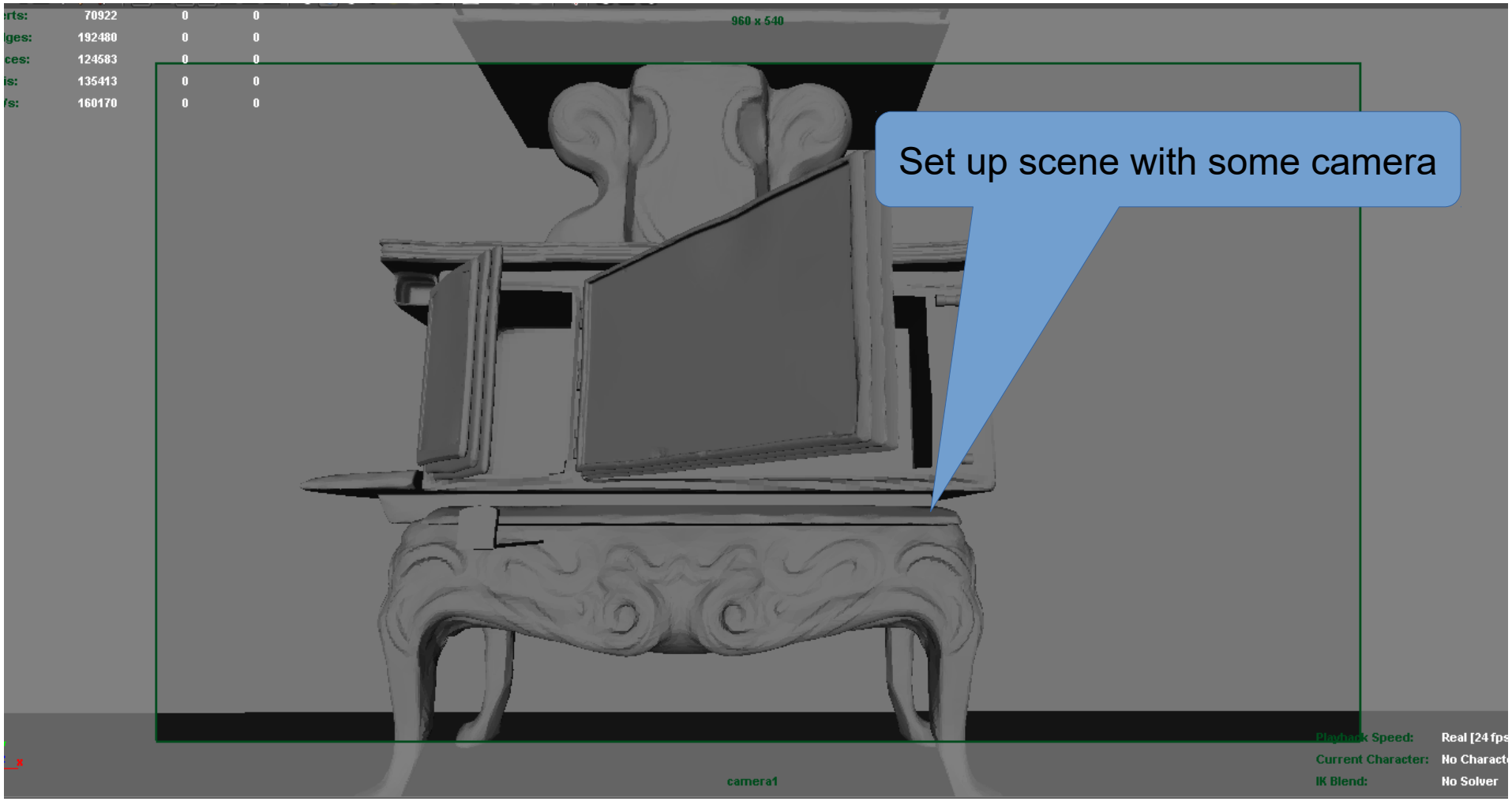
Notes on progress

- The idea for the look of the stove changed suddenly for me at first i wanted to make a highly decorated stove with lots of detail
- But then it wouldn't look used or rustic
- I wanted that look so i went for a more functional stove
- Something that would look as if people actually have been using it,
- Developing the base mesh was simple enough but adding the deformations to the the object in z brush was tough
- As it needed to be very subtle so that it looked like aged metal, for this i rechecked the model over and over again and developed the sculpt very slowly working all the areas together so that the overall look wouldn't be ruined

Using reference

- The reference was crucial for this model, i looked at many new stove designs while creating the base mesh and then looked at how
- The old stoves would change over time as they age
- Its was very subtle for the things were made of hard and sturdy metal but i managed to carry this to my work i think,


Finished sculpt


70922 0 0
192480 0 0
124583 0 0
135413 0 0
160170 0 0
960 x 540
Set up scene with some camera
camera1
Playback Speed: Real [24 fps
Current Character: No Charact
IK Blend: No Solver

Concept, existing inspiration additional reference

- The stove should look old
- The entire scene will look very dark and dangerous
- The flames will be the main source of light
- The iron should look like sooty and very old so texture wont have too much details
-

Modeling

- Started with a base which i modeled based on many reference images
- I first tried making a really facny decorated stove
- I later decided it wouldnt be proper so i went for a more simple look so that it would look like the stove was actually in use
- I used the same zbrush workflow to get the imperfections and damages
- I wasnt concerned too much with perfection because the scene would be quite dark and the stove would be not so visible

Unwrap

- The model was simple enough even though the decimation created a strange flow
- So i unwrapped it in maya itself and used the UDIM arrangement to create the obj for texturing in substance painter

Texturing

- The stove was to look old and heavily abused full of soot,
- This made the texturing a little easier as i didnt have to do to many color details only some rust and bumpy old iron feel
- Just a generic floor texture was used to do the floors and walls these elements wouldnt bee seen much so didnt have to concentrate too much on these

Camera angles

- I chose two relatively still shots for this scene on was looking straight at the stove for another scene i put the camera upside down just to capture a more disorientating view of this scene

Setting up materials

- Setting up materials for this scene was simple enough as there were only a few objects
- Mia materials were used with proper maps to set up this scene

For this scene along with beauty pass a occlusion pass was taken

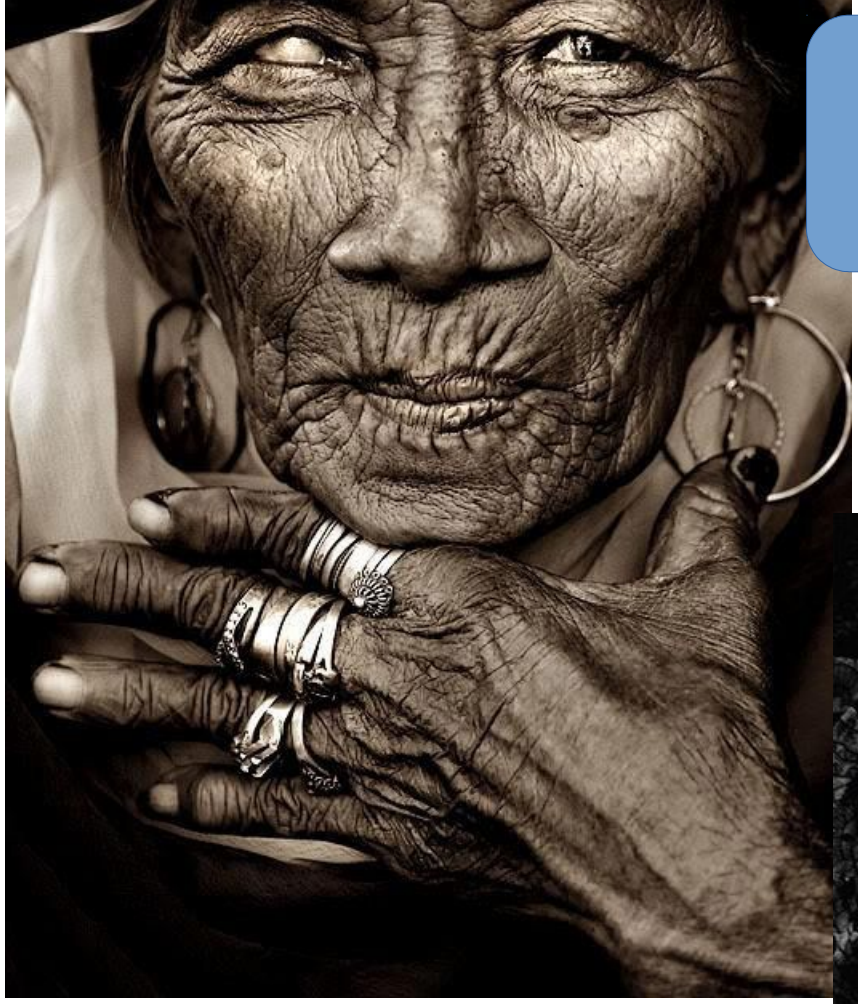
Hands

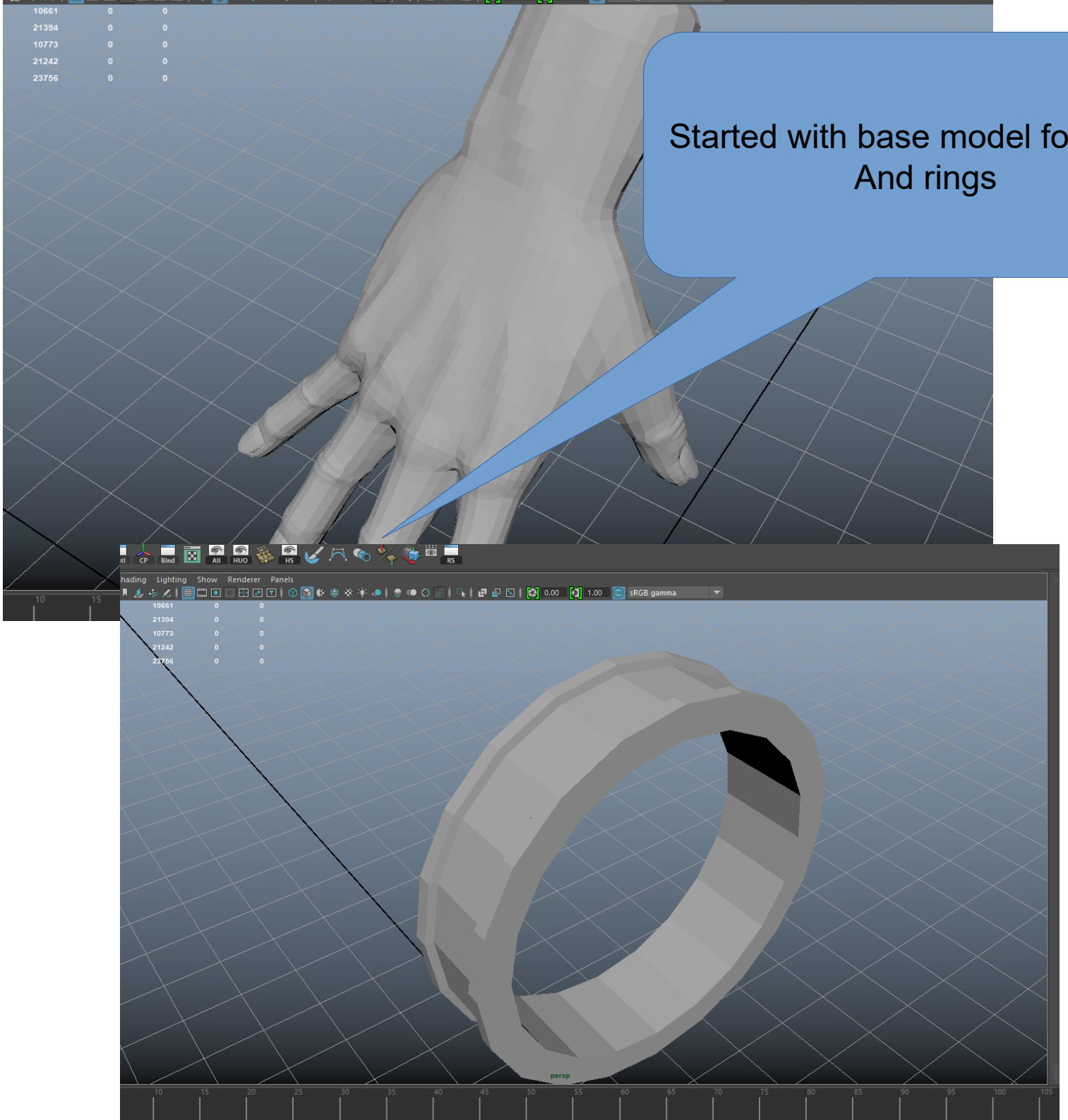
- Experience
- Age
- Ups and downs of life
- Gifts of aging
- Pride
- Respect
- Strength and weakness

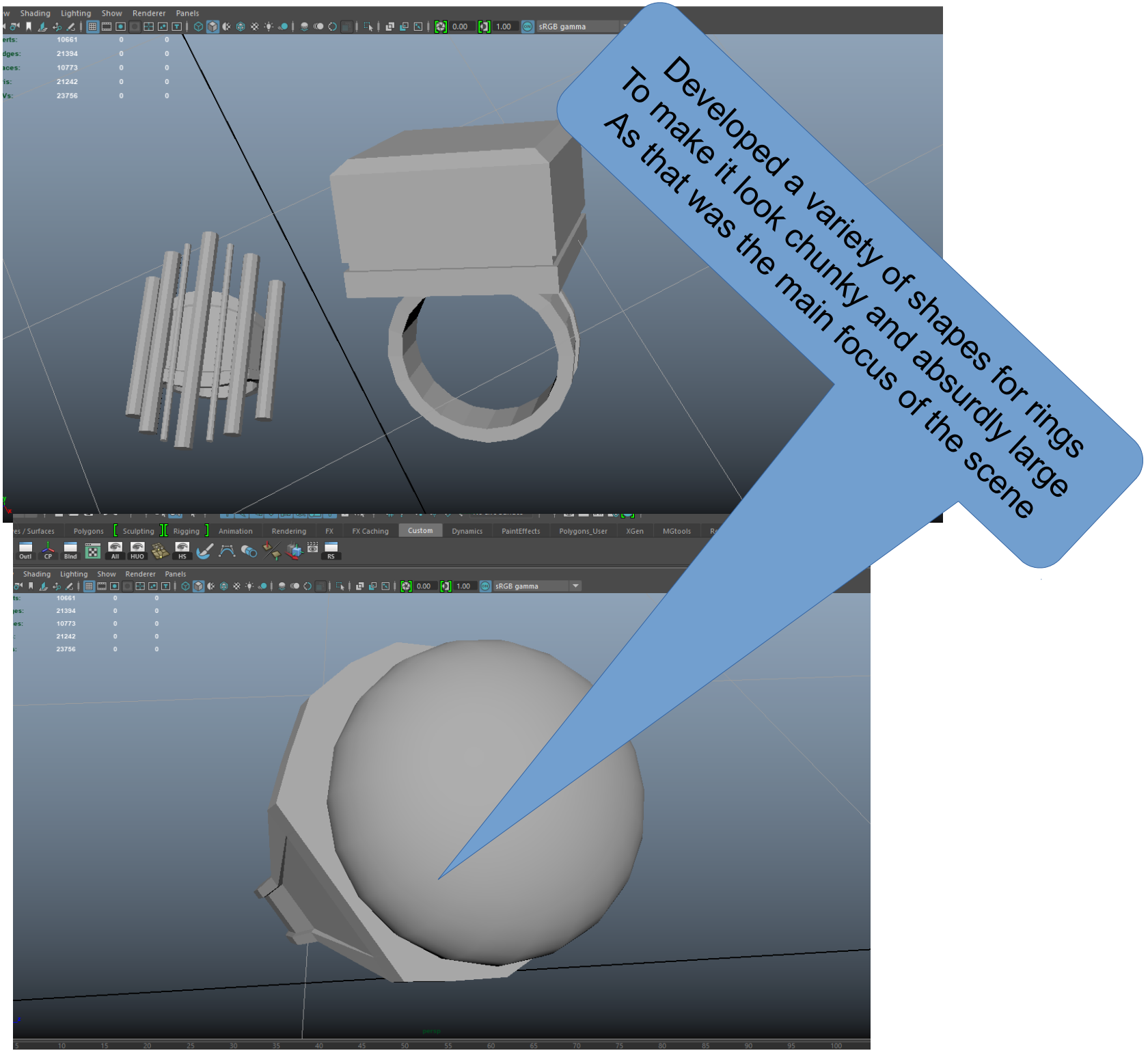
Main inspiration for hands idea

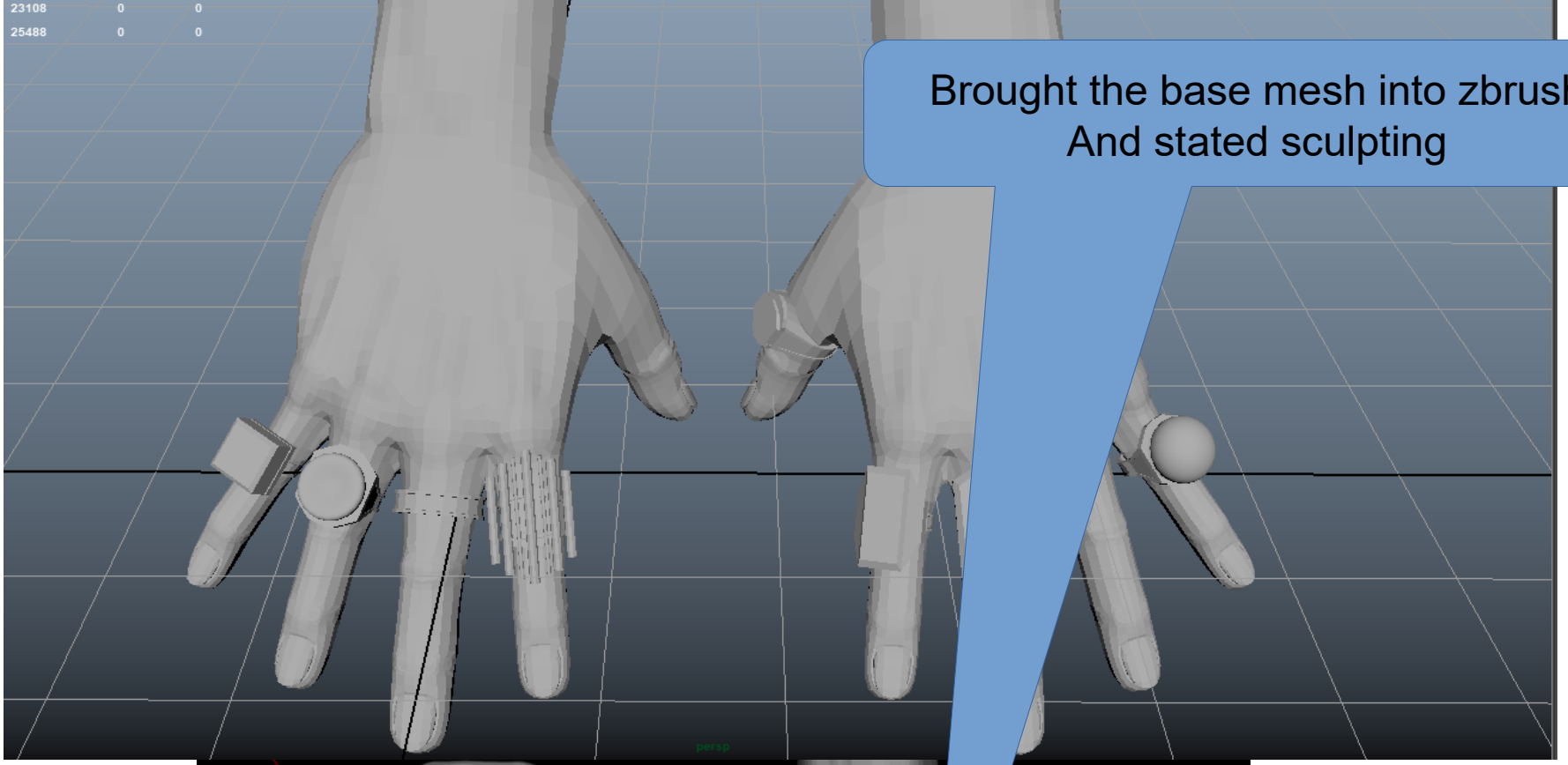
Big rings
Aged hands
Royal grand vibe

References for wrinkles
Old hands
Old hands with rings

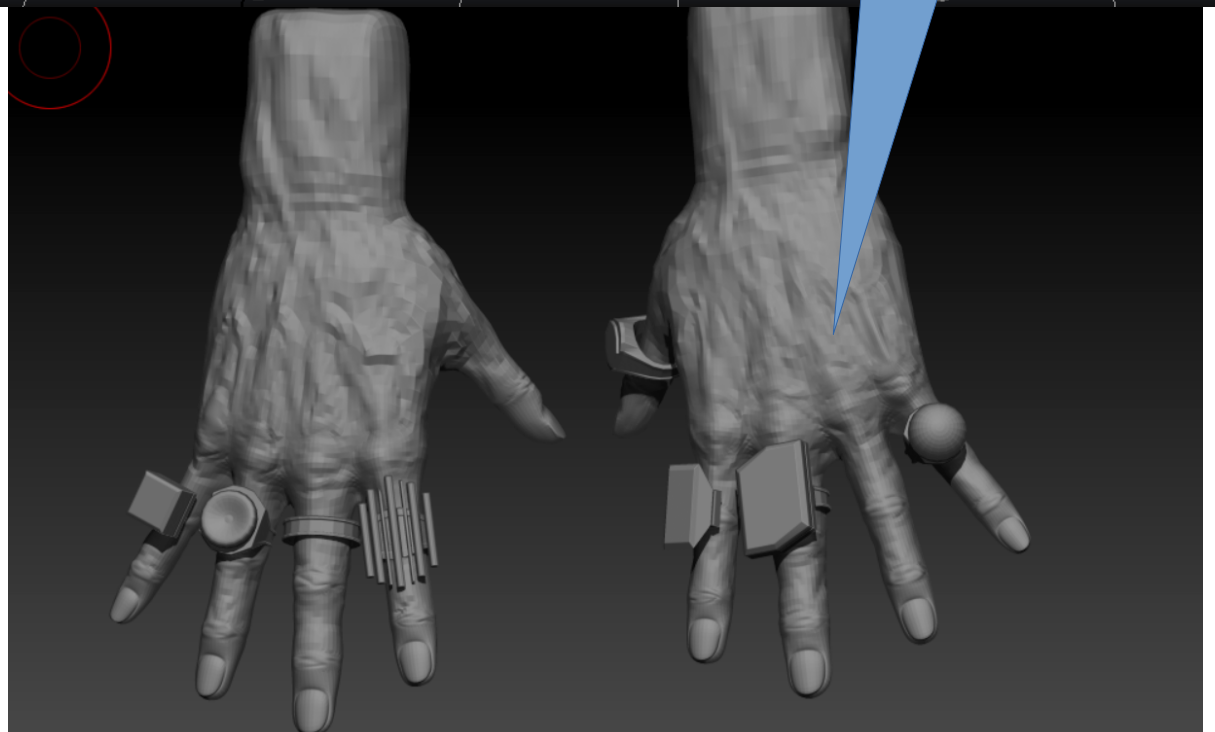


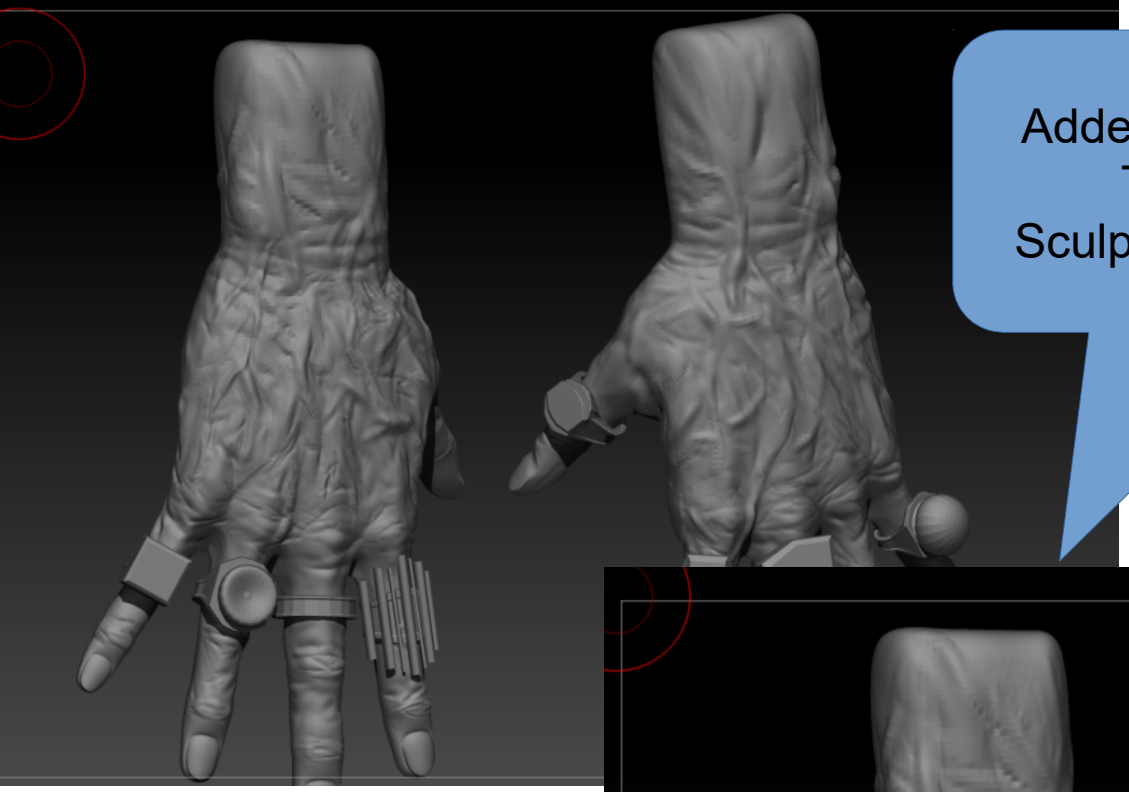

Started with base model for hands
And rings


Developed a variety of shapes for rings
To make it look chunky and absurdly large
As that was the main focus of the scene

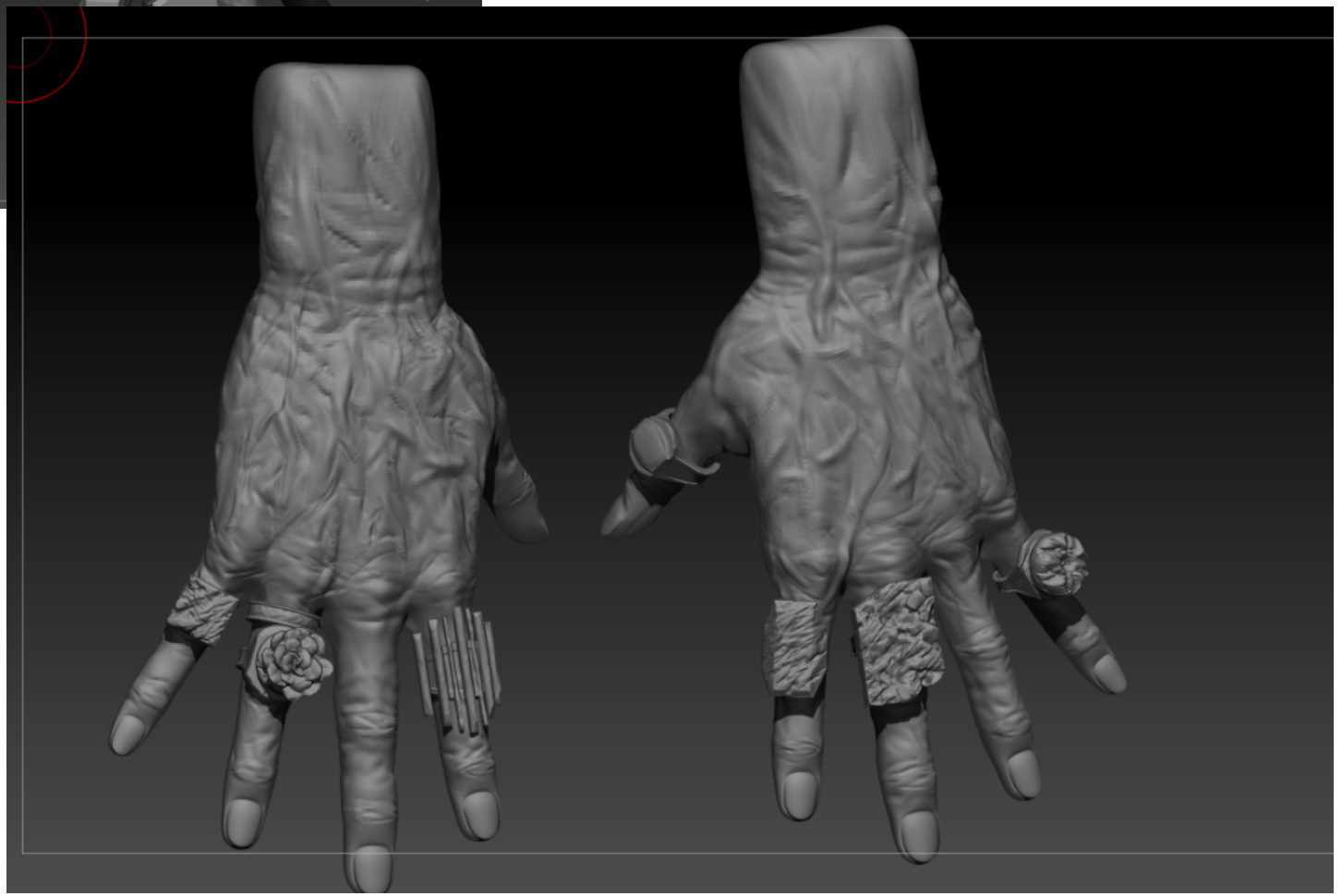


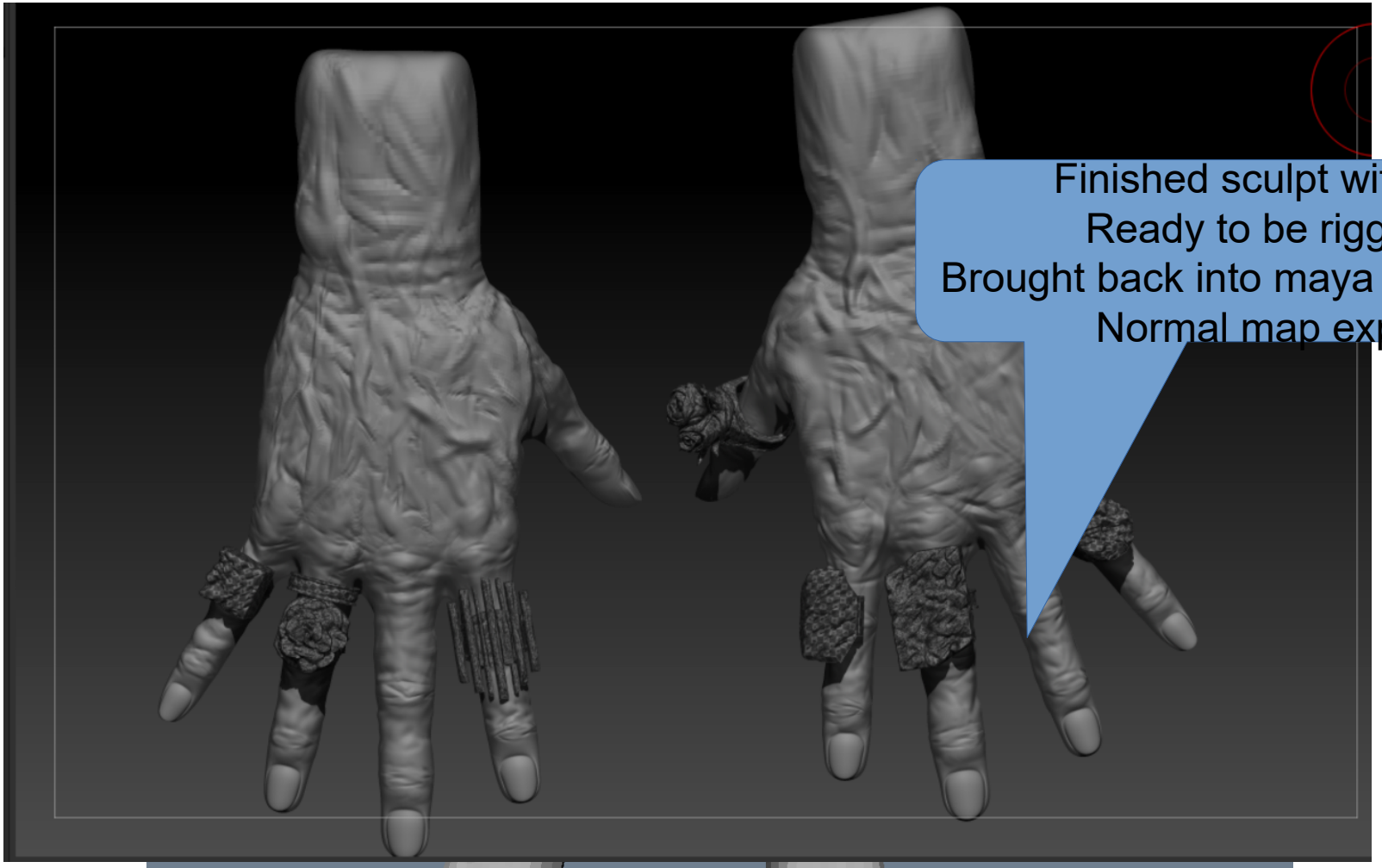
Brought the base mesh into zbrush
And stated sculpting

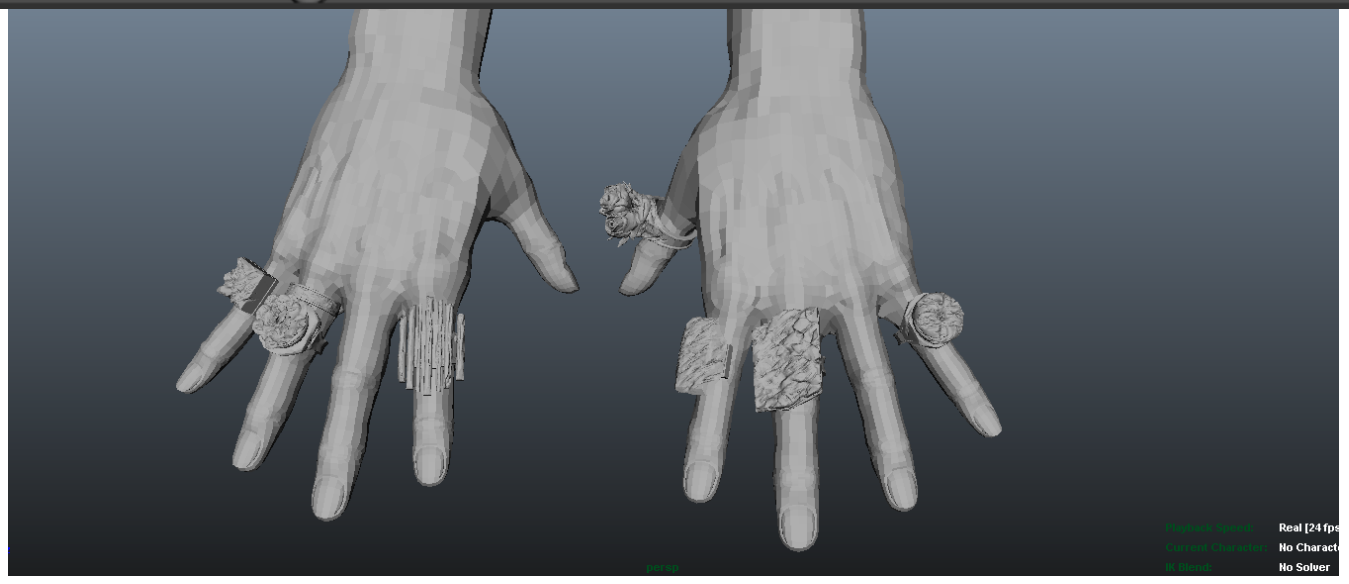




Added more detail to the hands
To make them look old
Sculpted the rings right after that




Finished sculpt with uvs
Ready to be rigged
Brought back into maya after taking
Normal map export

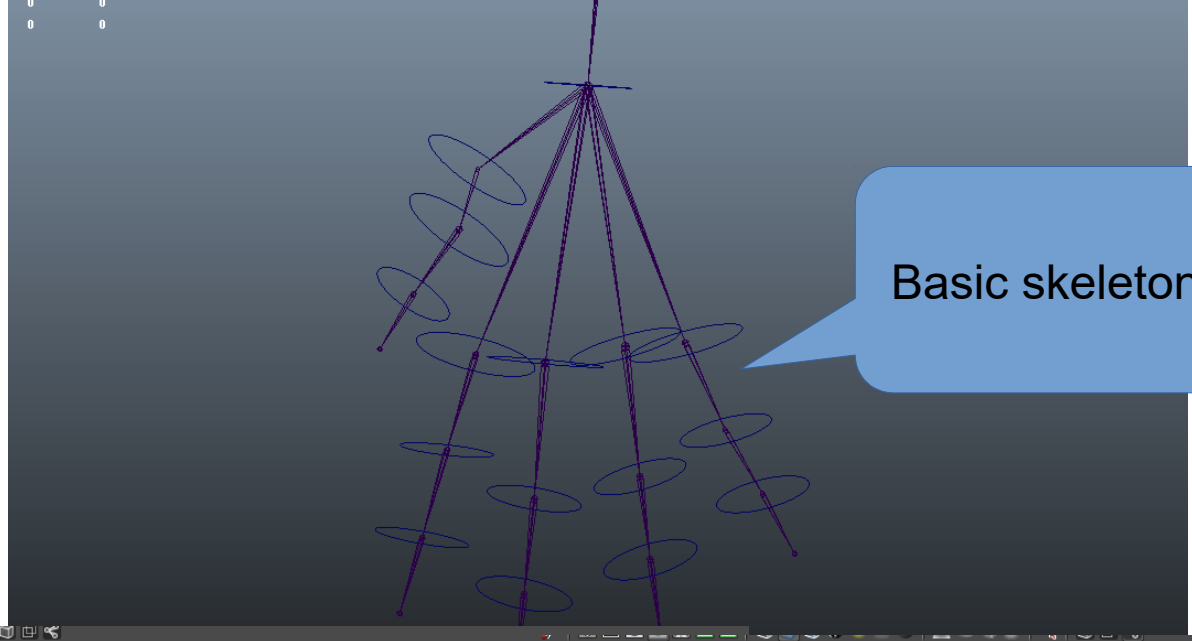

persp
Real [24 fps
No Solver

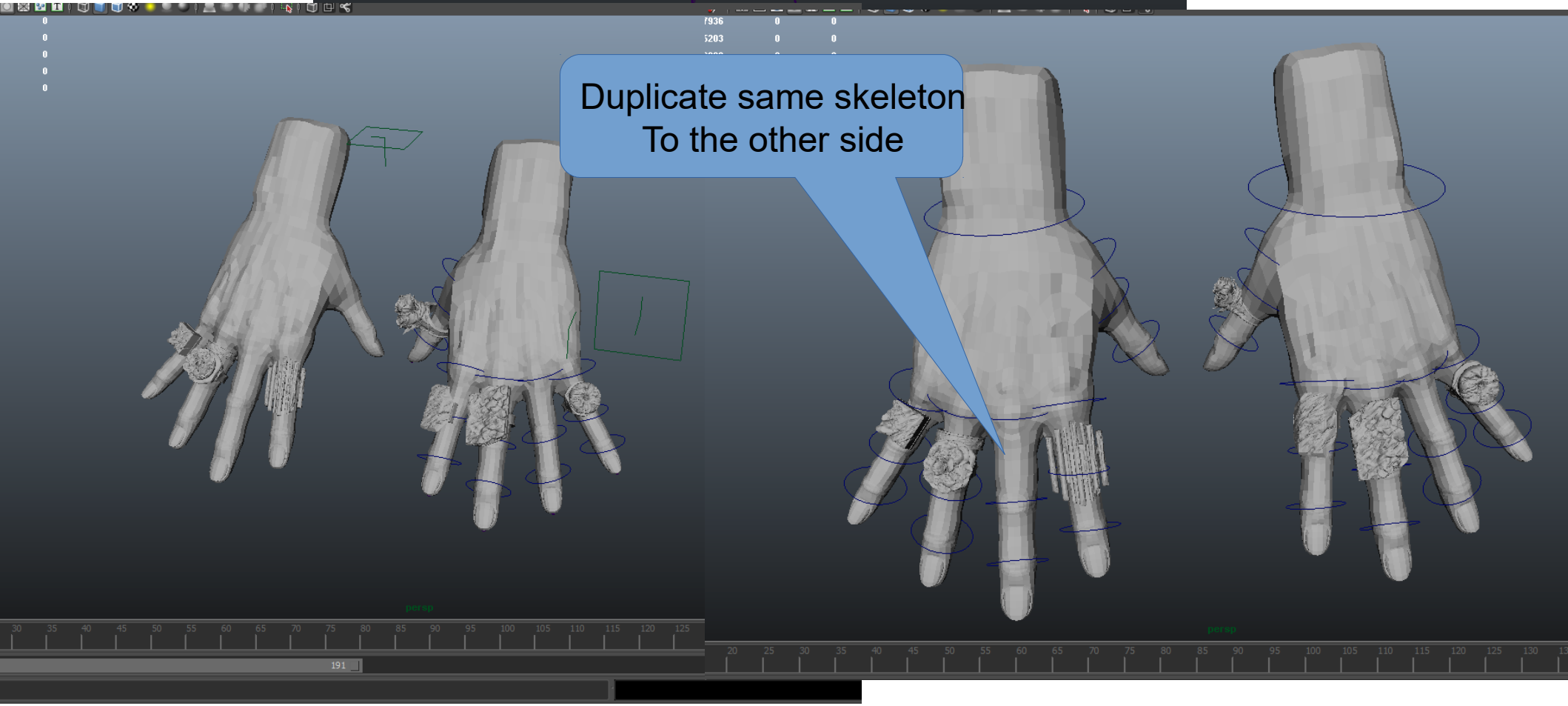
Notes on progress

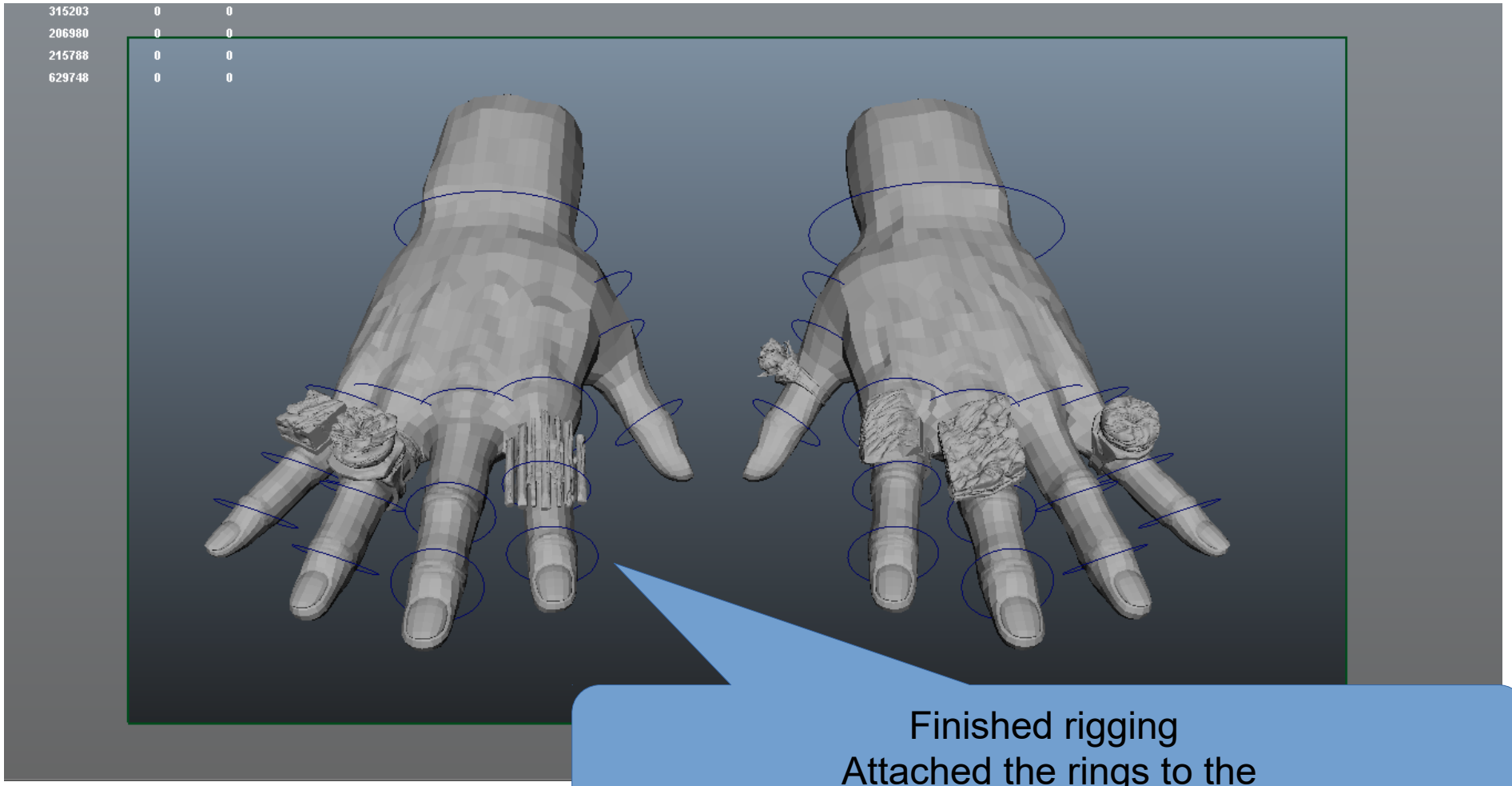
- The hands came out well, they look old and very realistic
- Even the rings look quite okay too me even though i wasn't feeling too confident about them in the beginning
- The iterative sculpting process that i used for the hands developed the details slowly and properly making them look very natural .
- It was really smooth to take the normal maps output also, as the uvs were so clean for the hands

Using reference

- Natural things like wrinkles folds of the skin are really hard to execute without having proper references
- So i relied on them heavily to create the hands themselves
- But other than that i knew the rings would mostly have a rocky feel to them so i sculpted it out of imaginations
- And even the floral designs on the rings turned out well


Basic skeleton for the hand


Duplicate same skeleton
To the other side



Finished rigging
Attached the rings to the
Fingers set up camera angles and simple animation

Concept, existing inspiration additional reference

- The hands should look old
- Again the fire will be the main source of light and the focal point
- The rings should also be very good looking as they will be catching the viewers eye

Modeling

- Started with a standard hand base model
- I took this into zbrush and slowly developed the anatomical details
- Fat vines tried to make the hands look as old as possible
- Made them asymmetrical also to increase the realism
- I kept working on the details until i was happy then i exported an obj with proper topology as it was going to be animated
-

- I started sculpting the rings after that
- Based on some reference i decided to model the base rings
- I made these rings very big, a little absurd even, i wanted them to look old like ancient rock
- I even wanted some flower ideas to come into the rings
- Using dynamesh on these rings i was able to create somethings that i was happy with
- I decimated them when sculpting was finished
-

Unwrap

- Thanks to the clean topology the unwrapping of the hands was very easy and the standard process of cutting seams at the exact spot was used to unwrap the hands

Texturing

- For the hands i wanted a different type of feel so i didnt go for a skin texture, instead i decided to go for a different material like marble or porcelain
- I added some golden decorative patterns to add interest and make the scene look stranger
- Along with this the rings were painted sooty charcoal black

Camera angles

- For this scene i used a very plain, standard camera angle so that i could focus on the animation of the hands mostly ,
- I added some movement to the camera just to make it not fully still

Setting up materials

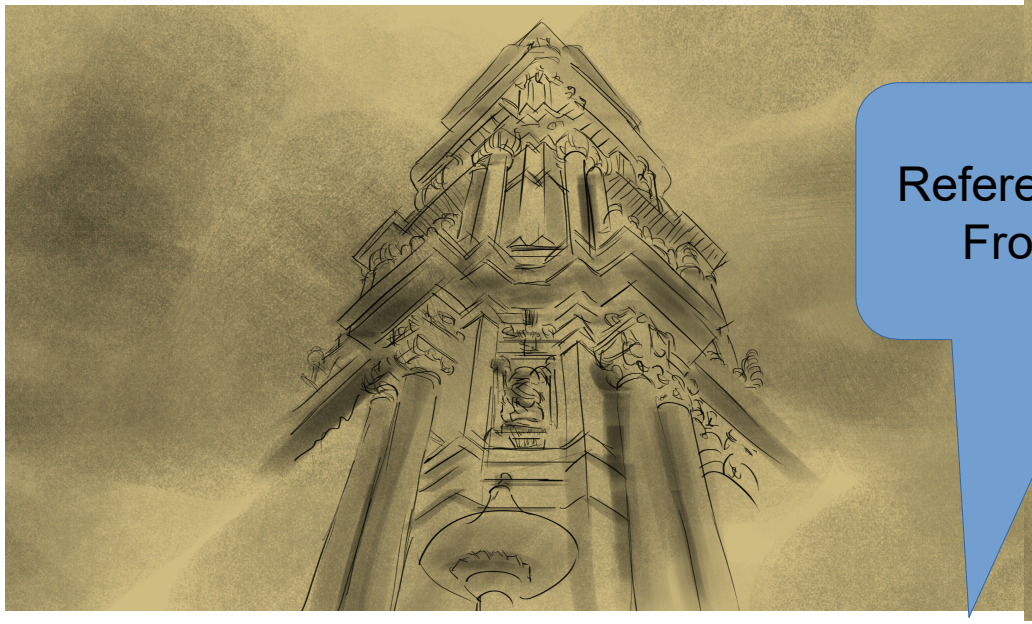
- Mia materials with all the maps were used for all the objects in the scene
- The stove had to be set up so that it looked like old iron with soot on it
- After this was done the scene was set for render

The particles of flames were rendered seperately and occlusion and beauty was set up for the stove itself

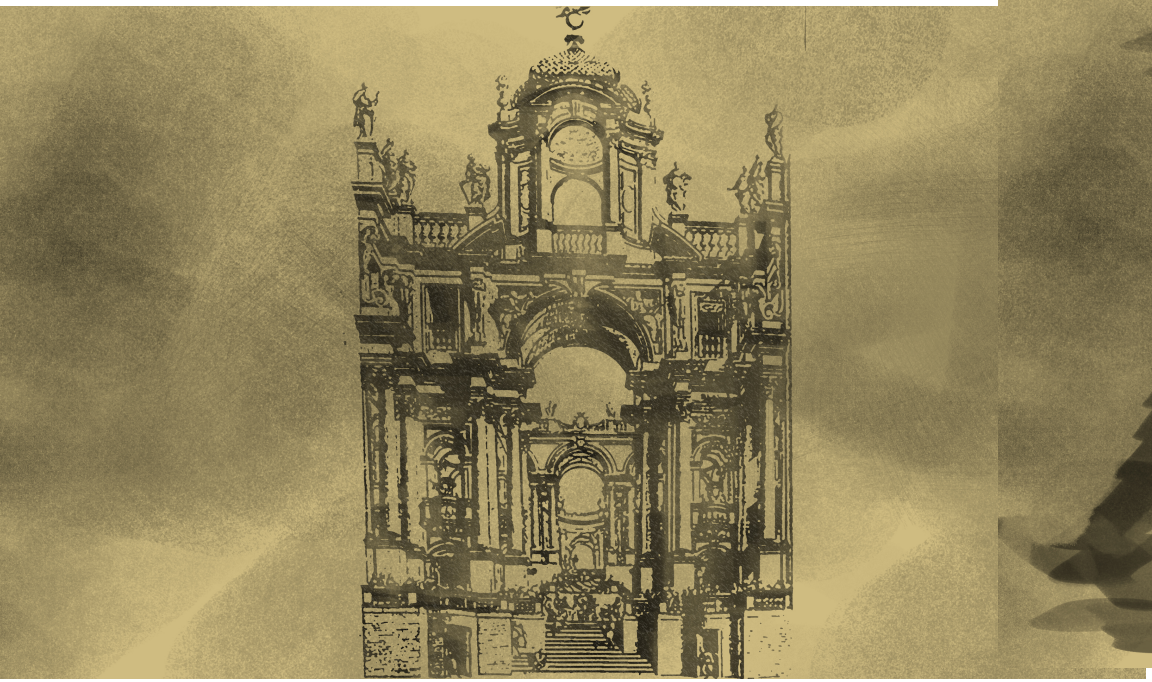
After this the renders were ready to be composited

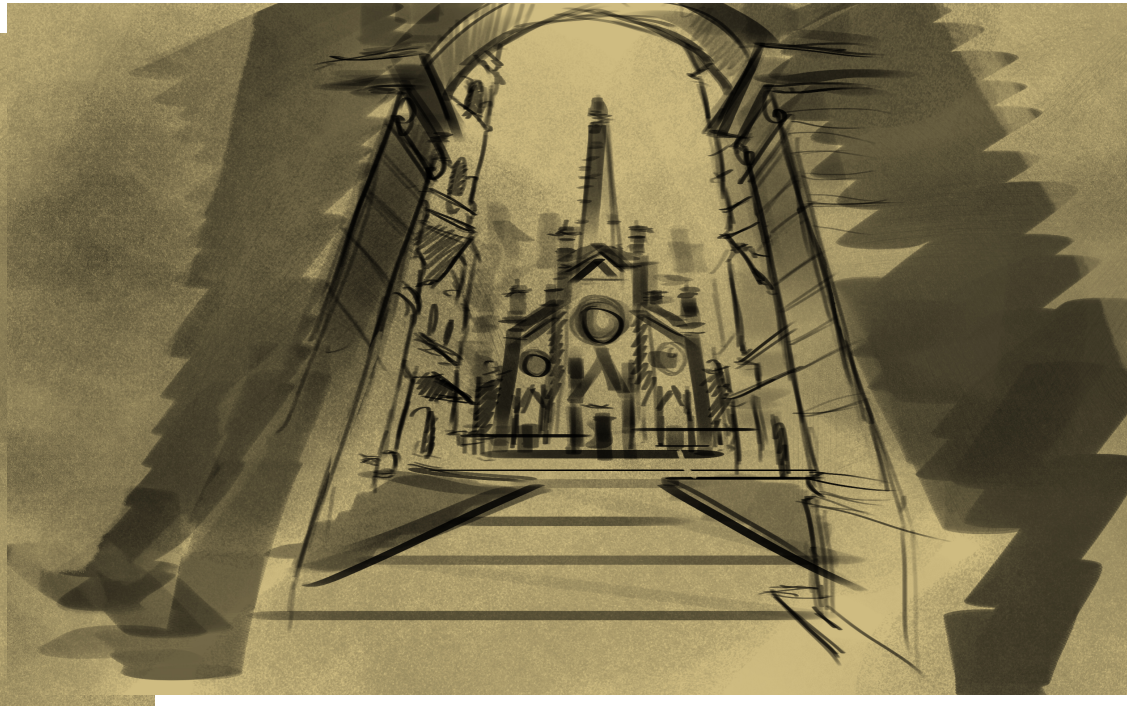
Building

- Power
- Labour
- Seeing
- Height
- Grand
- Artistic achievement

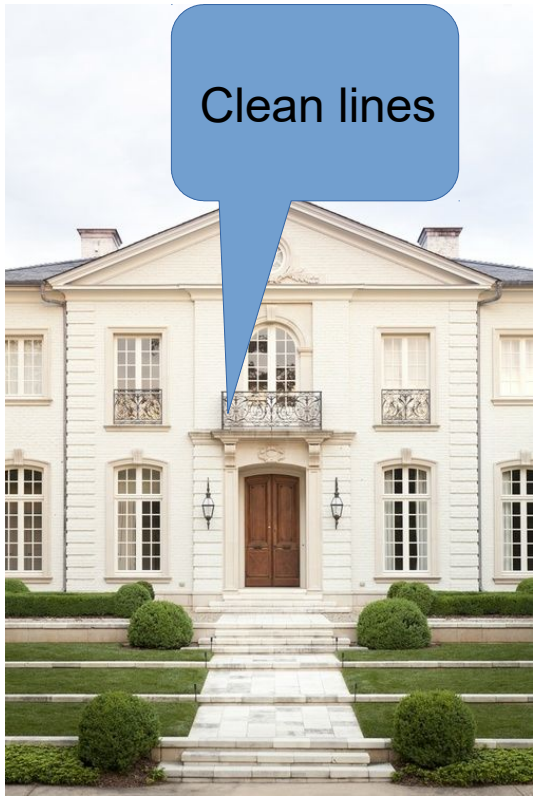


References for building
From vmp output

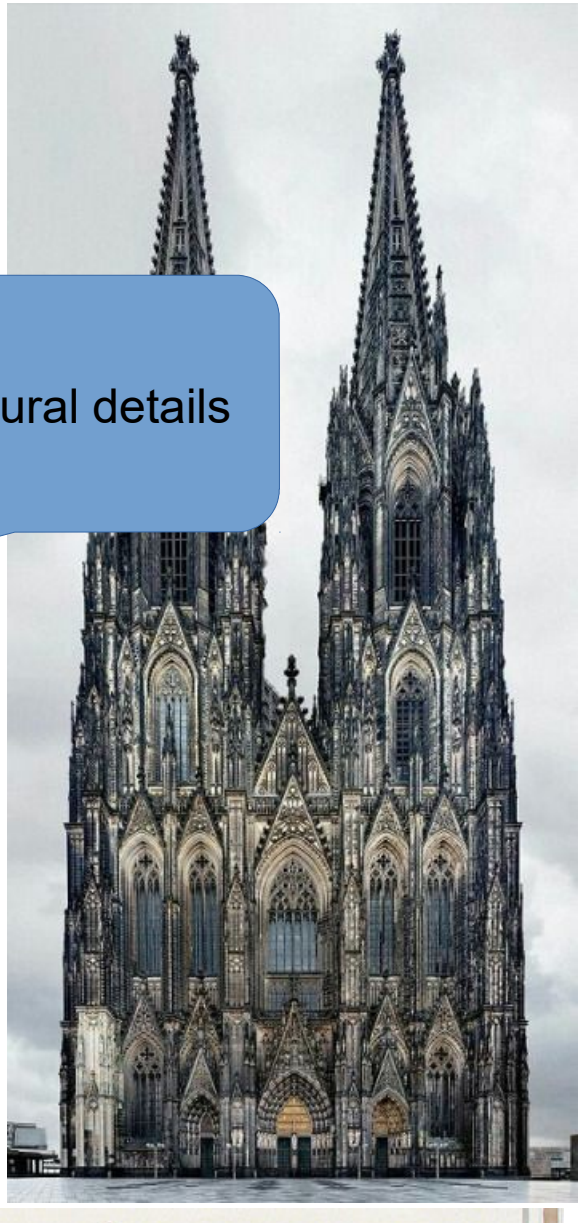


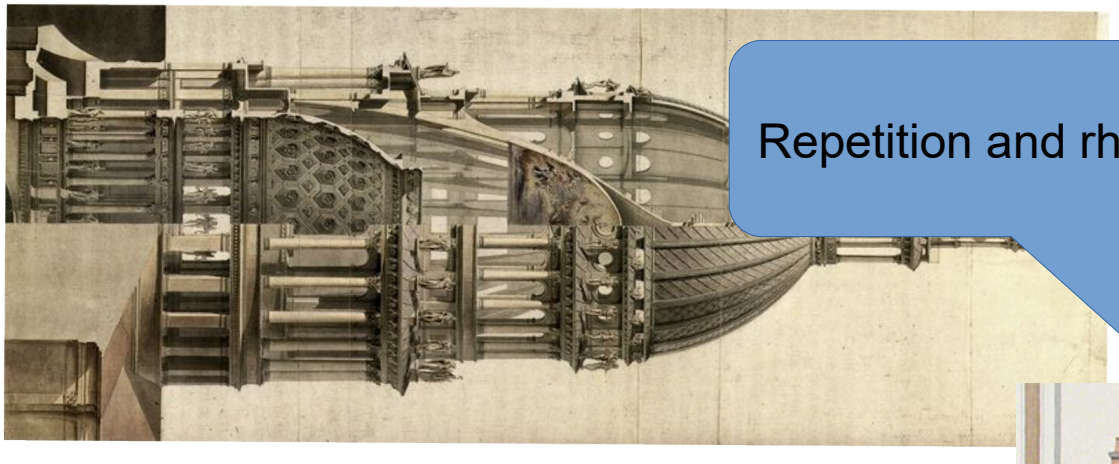


Starting reference

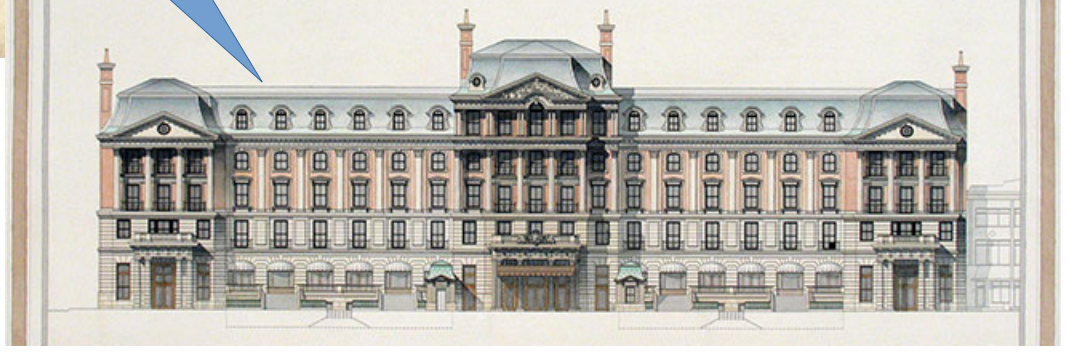


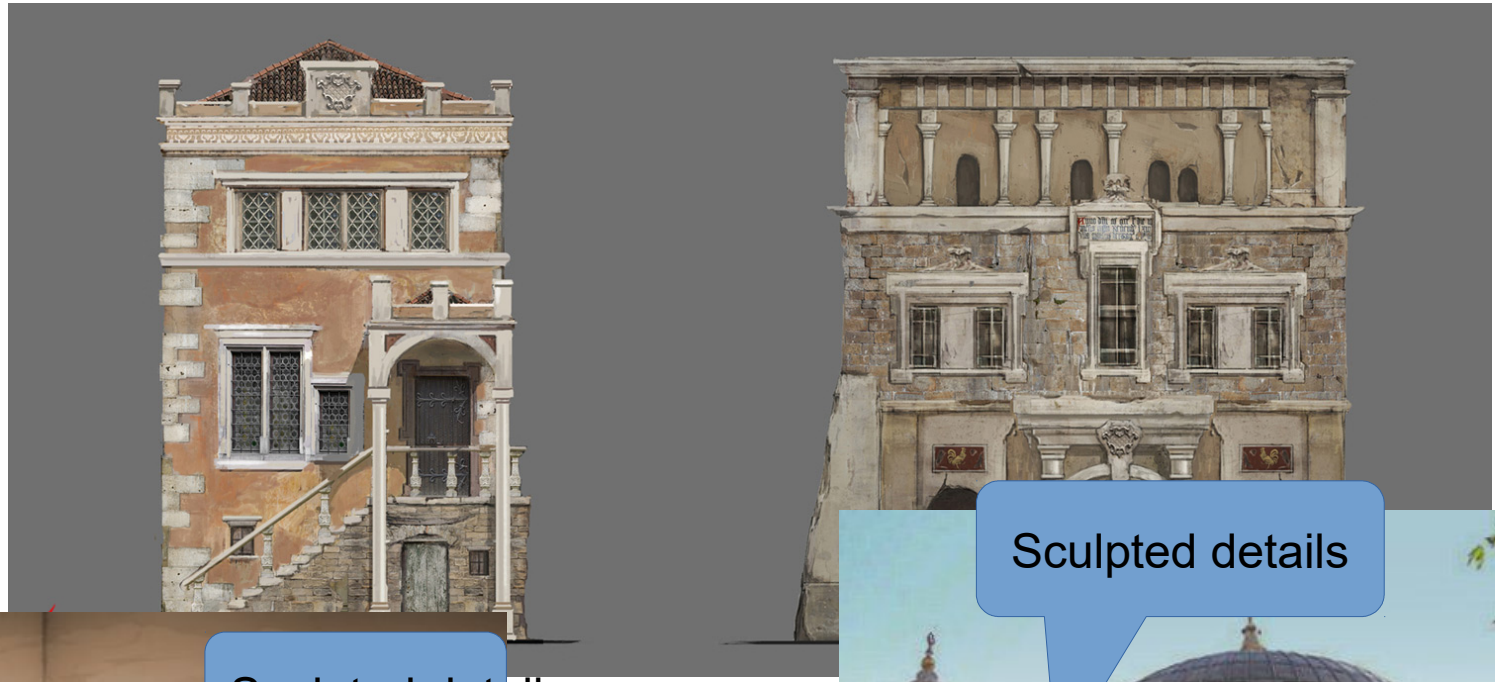
Structural details

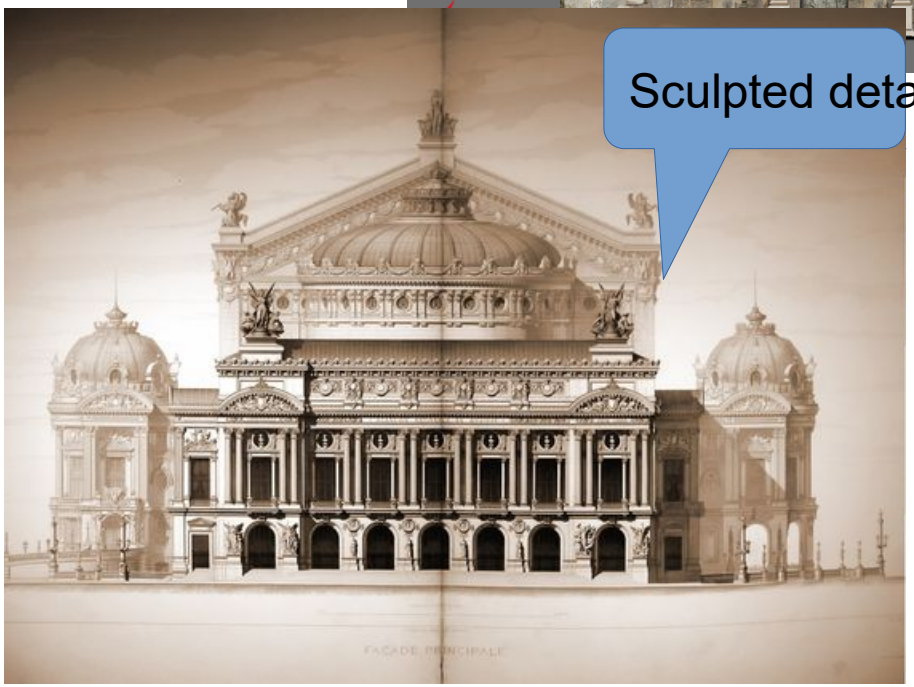




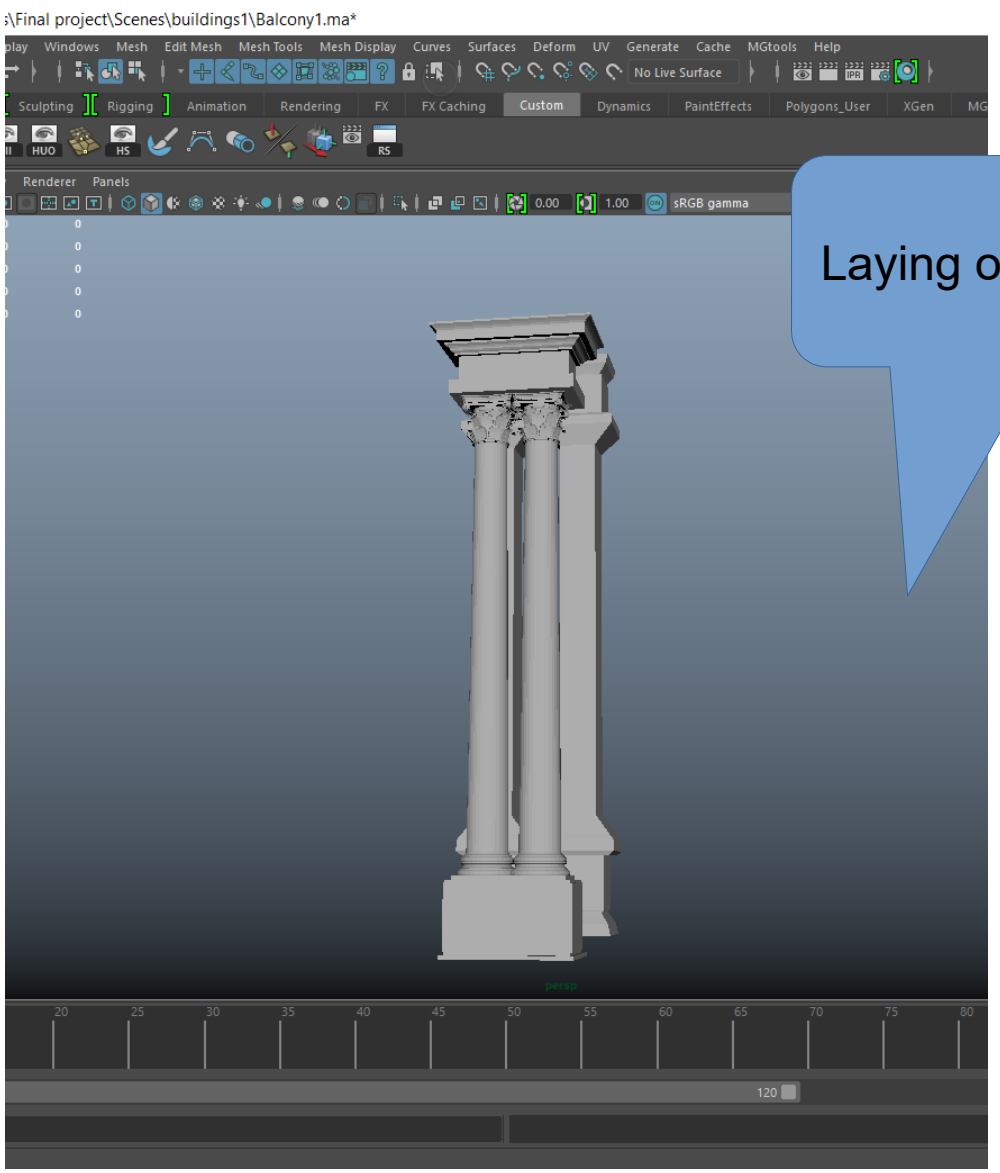
Repetition and rhythm

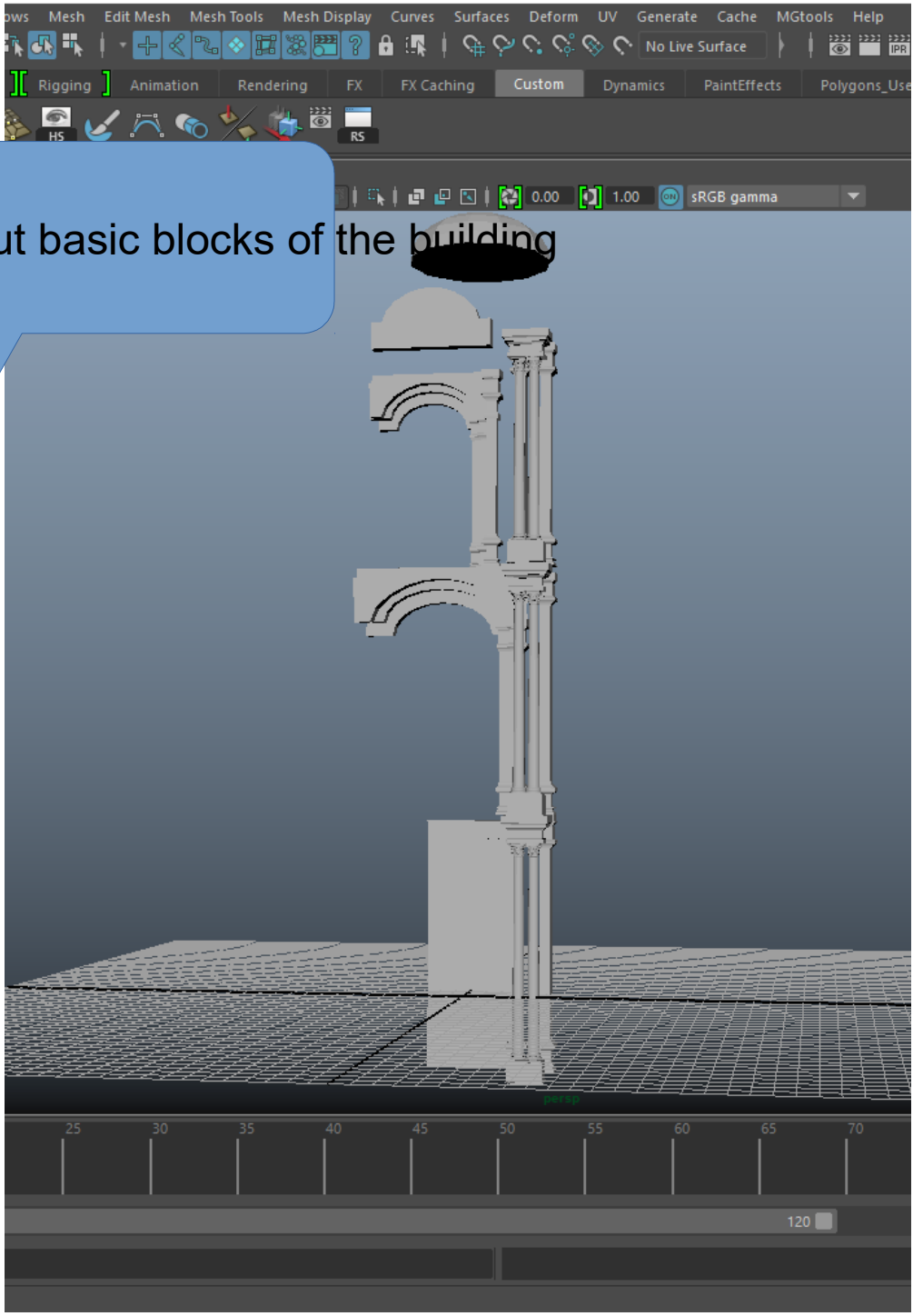




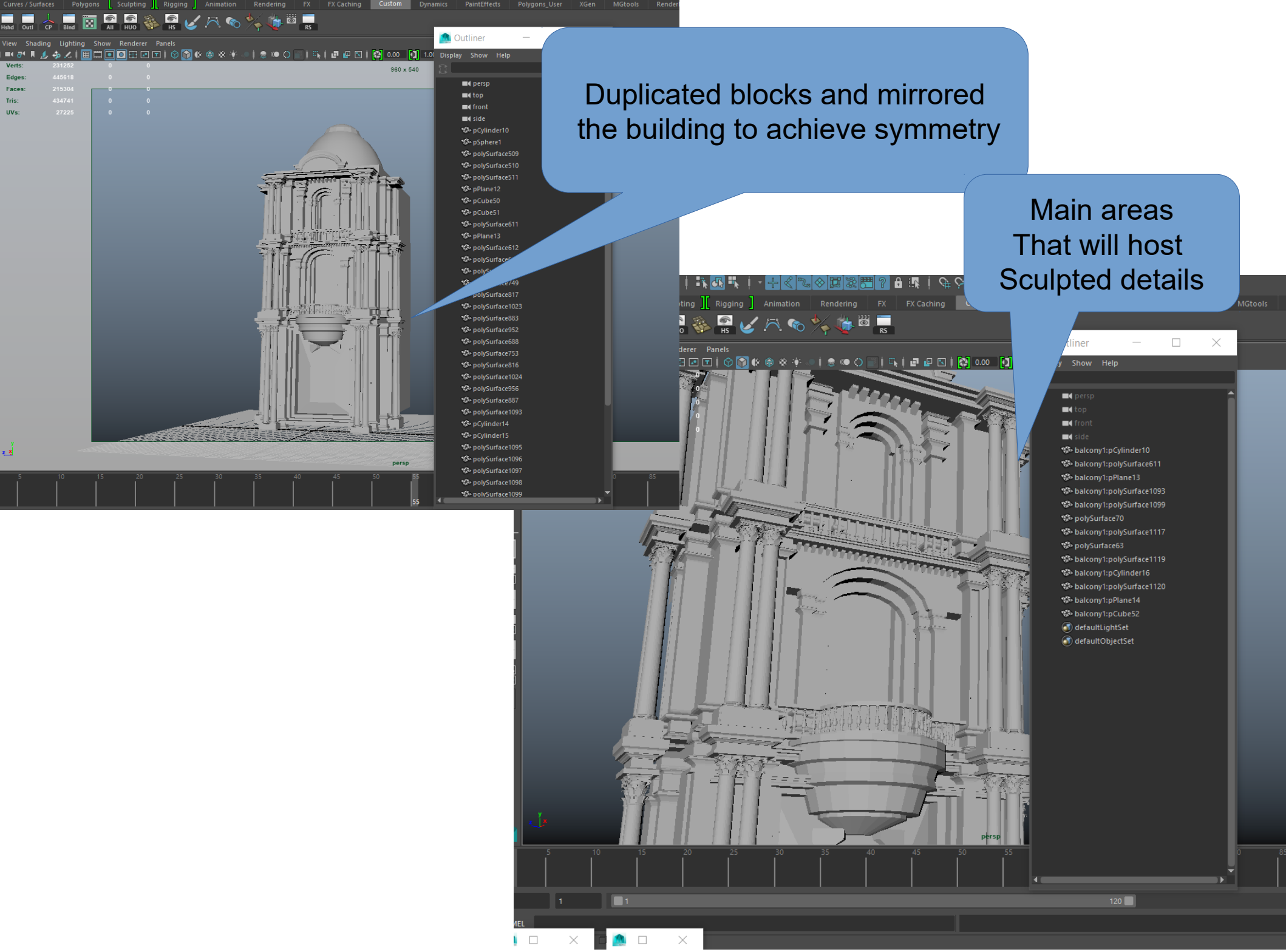

Sculpted details

Sculpted details





Laying out basic blocks of the building

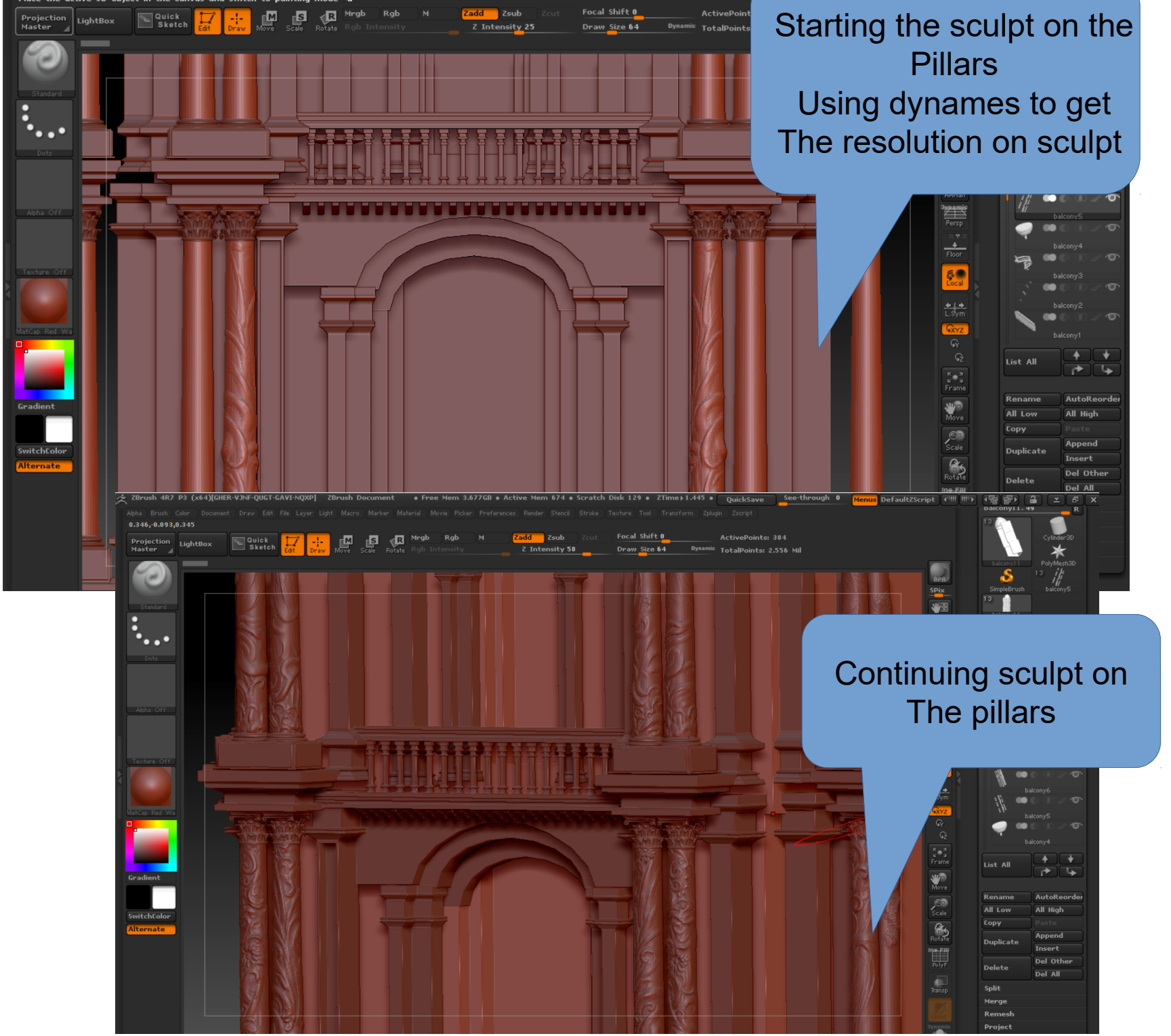

Duplicated blocks and mirrored the building to achieve symmetry
Main areas That will host Sculpted details
Outliner
persp
top
front
side
pCylinder10
pSphere1
polySurface509
polySurface510
polySurface511
pPlane12
pCube50
pCube51
polySurface611
pPlane13
polySurface612
polySurface817
polySurface1023
polySurface883
polySurface952
polySurface688
polySurface753
polySurface816
polySurface1024
polySurface956
polySurface887
polySurface1093
pCylinder14
pCylinder15
polySurface1095
polySurface1096
polySurface1097
polySurface1098
polySurface1099
balcony1:pCylinder10
balcony1:polySurface611
balcony1:pPlane13
balcony1:polySurface1093
balcony1:polySurface1099
polySurface70
balcony1:polySurface1117
polySurface63
balcony1:polySurface1119
balcony1:pCylinder16
balcony1:polySurface1120
balcony1:pPlane14
balcony1:pCube52
defaultLightSet
defaultObjectSet

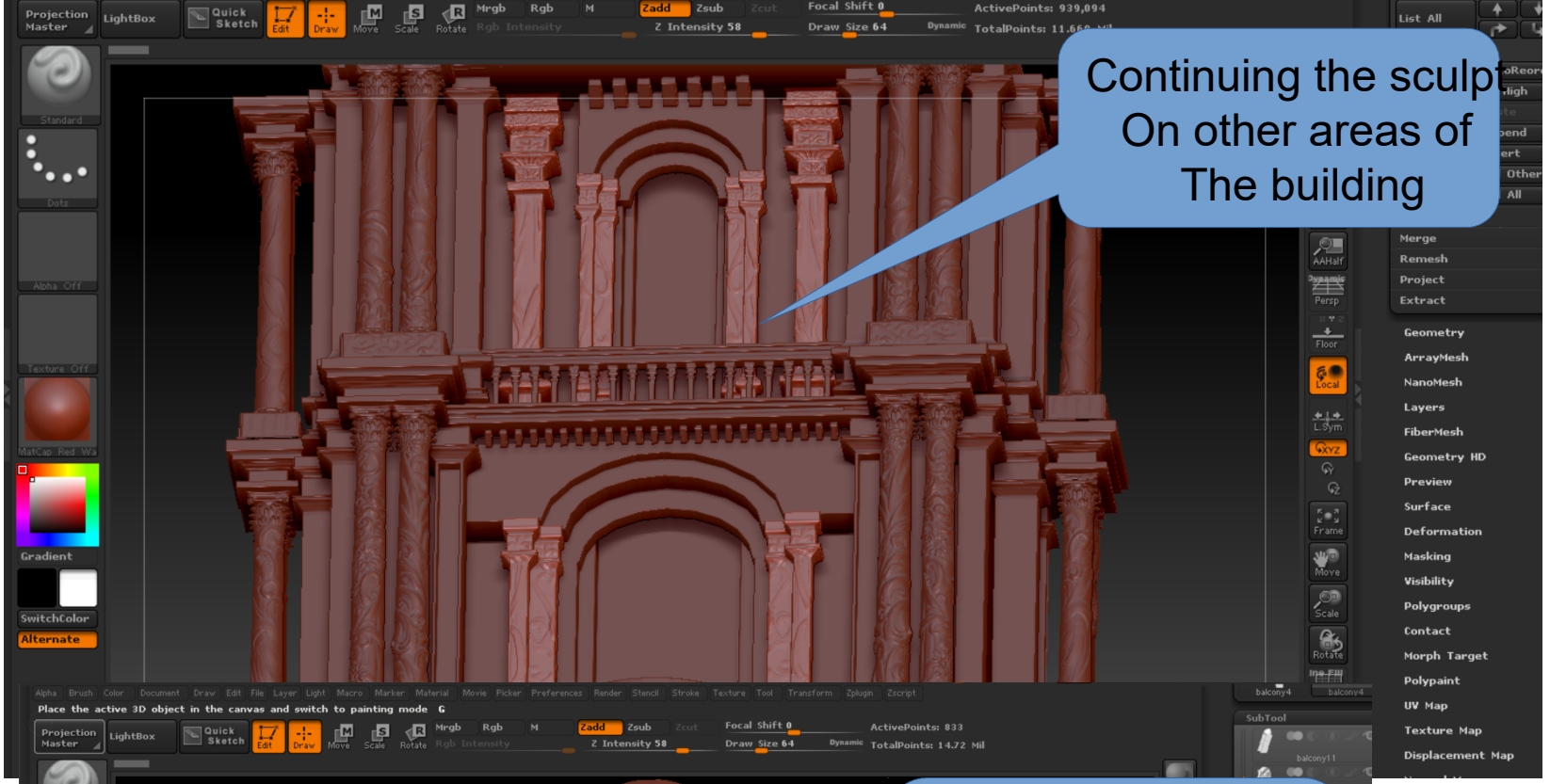
Notes on progress

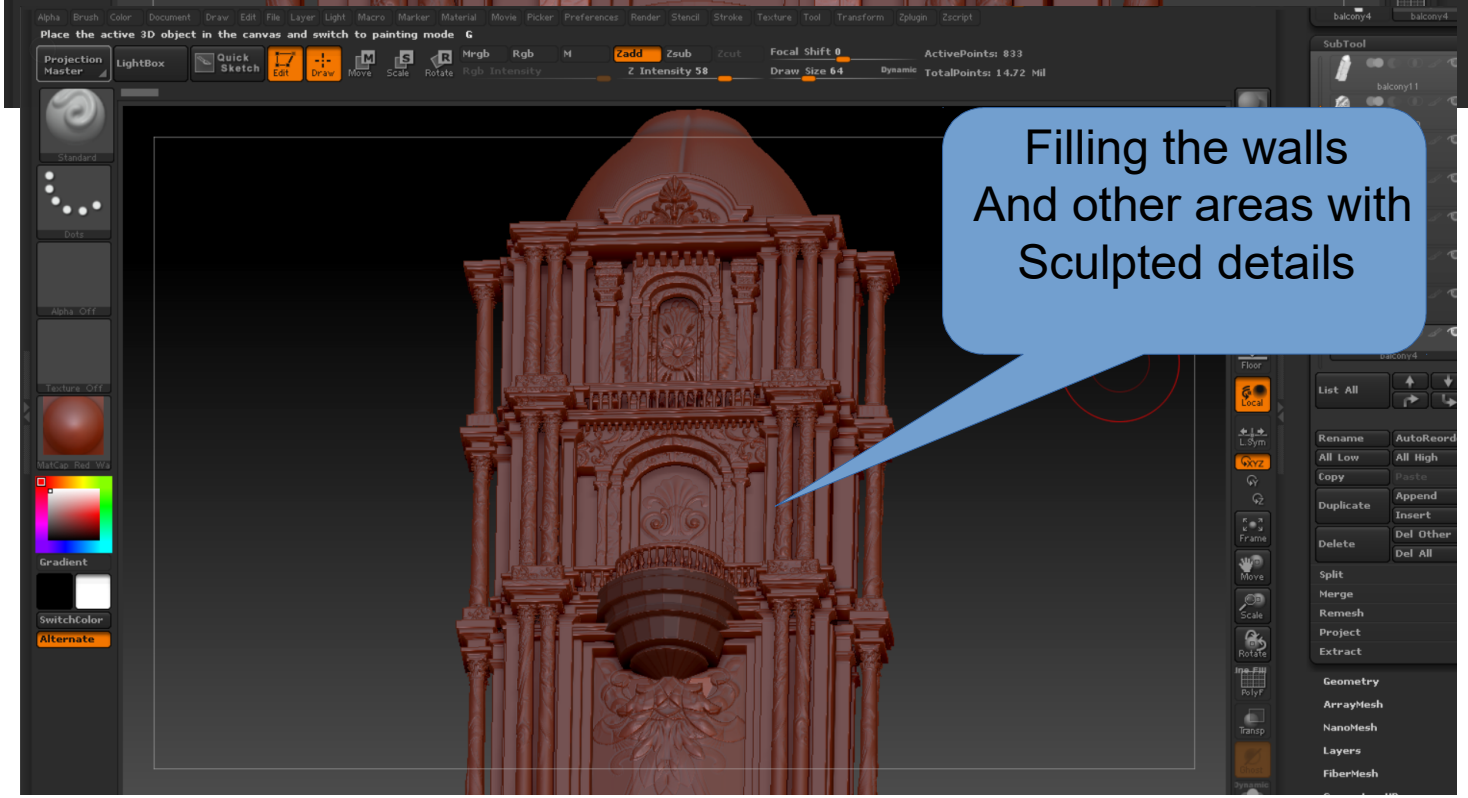
- Building came out with satisfying my results
- Didn't stick to references fully after i had a good base thing done
- Really enjoyed sculpting things on the building but the scene itself looks empty and blank
- Sculpt ended up being a mix of several styles of decorations but the combined idea looks good enough

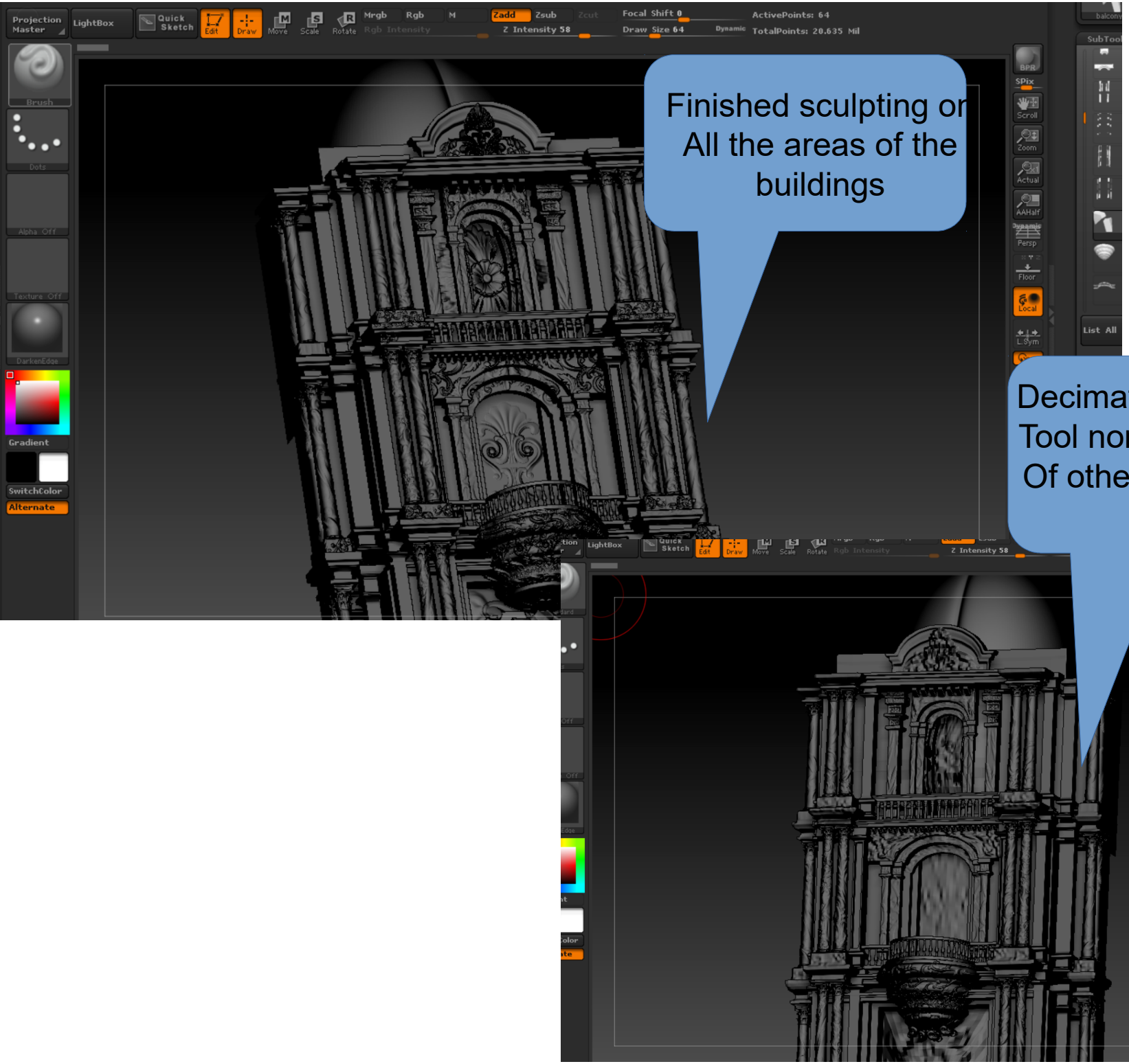
Using reference

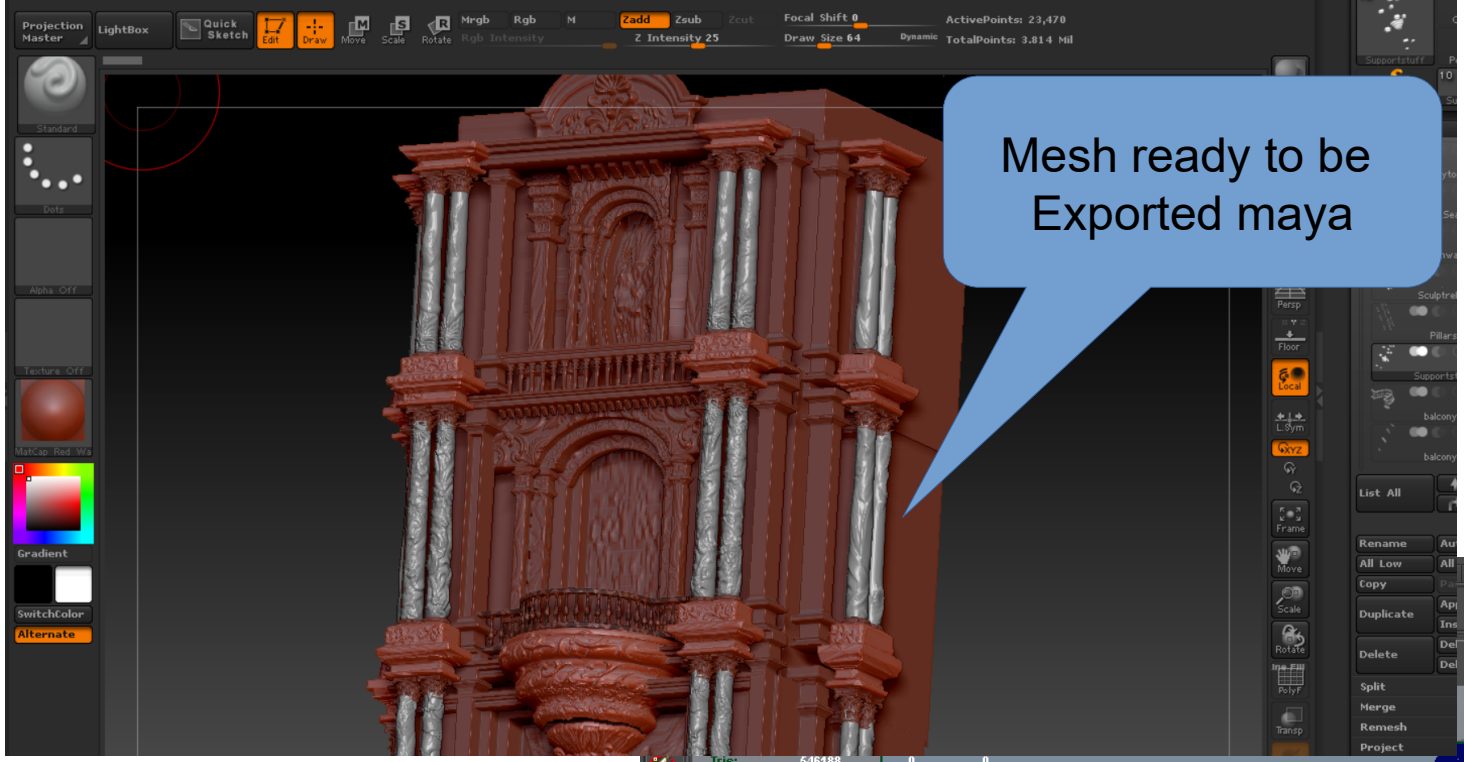
- Had to rely on the references heavily to get the shape and design of the building itself and things like railings etc.
- Used the reference images to get a good idea about what kind of sculpting details i should go for
- Different areas of the building took inspiration from different images
- But after the base was sculpted i moved away from the references and let the sculpted ideas develop themselves
- This seemed to be a good workflow for the decorations

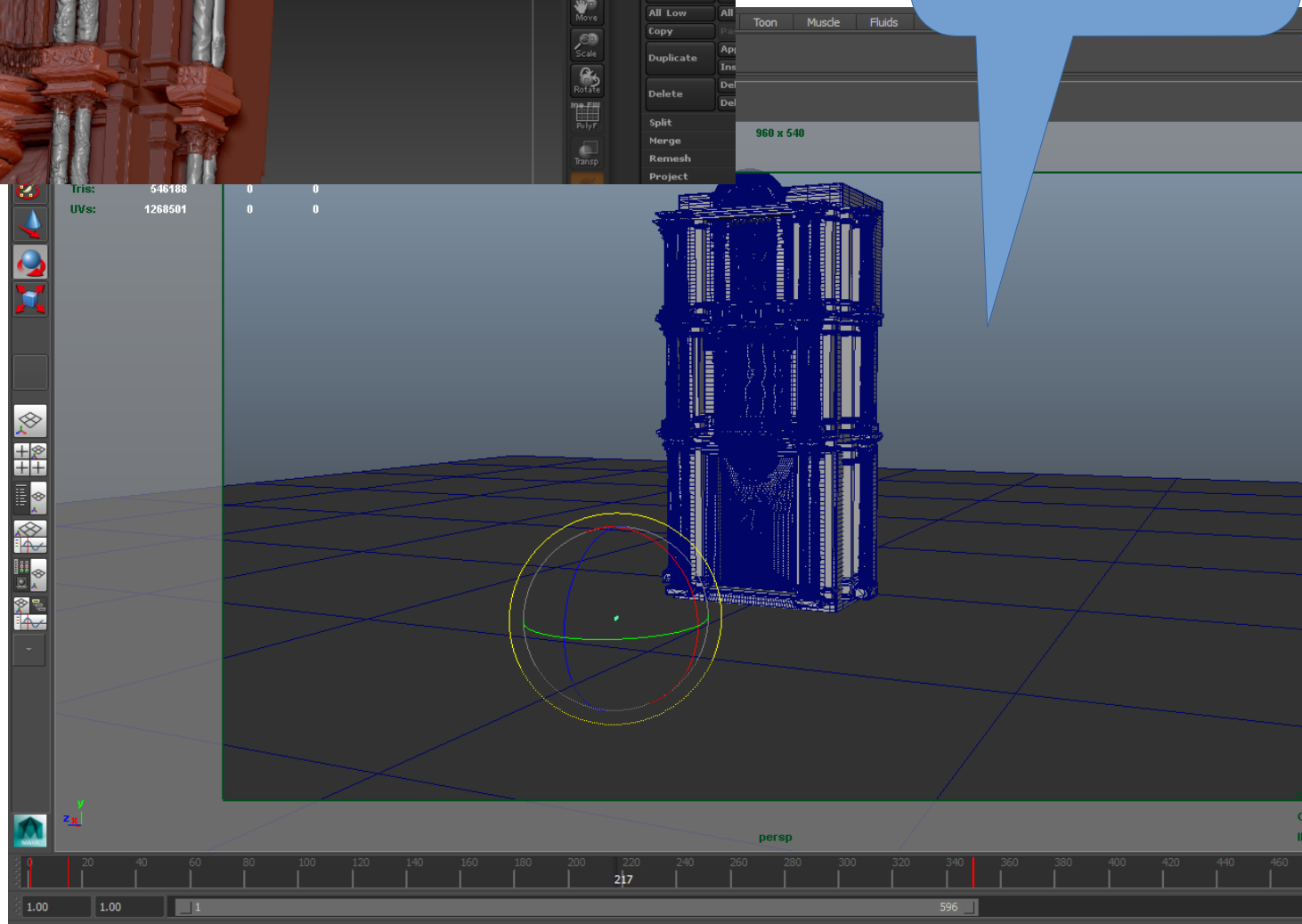

Starting the sculpt on the Pillars
Using dynames to get The resolution on sculpt
Continuing sculpt on The pillars


Continuing the sculpt
On other areas of
The building


Filling the walls
And other areas with
Sculpted details


Finished sculpting or
All the areas of the
buildings
Decimated certain areas
Tool normal map output
Of others to export into
maya


Mesh ready to be
Exported maya


Scene set up
With cameras
Toon
Muscle
Fluids
960 x 540
persp

Concept, existing inspiration additional reference

- Need a nice cinematic that can be come back to
- Need a very detailed and engaging building with lots of opportunities for visual details
-

Modeling

- Started by modeling a base in maya according to few references
- I knew i was going to sculpt it in zbrush so made only the necessary detail that would be difficult to do in zbrush
- I wanted a symmetrical structure so modeled only half the piece
- In zbrush started using dynamesh to create sculpture details
- This took a long while and lots of trial and error so saved many iterations
- Added some detail using custom alphas as well
- When it was ready decimated took some map outputs and brought it back into maya

Unwrap

- The building had large objects which seemed difficult to unwrap manually
- So i used zbrush to unwrap everything
- This gave okay results but it wasnt perfect
- The objects for which i wasnt taking a normal map output, were uv corrected in maya itself to make them more usable

Texturing

- Simple marble look was used for most elements
- Some dirt and dust was added in some areas to get a good look
- Other than that the objects themselves were bringing the richness with the damages and sculpted elements of them

Camera angles

- I used simple cameras for this scene with some transitions so that i could connect it to other scenes
- The camera was kept simple enough so that it didnt distract for the theme of the objects themselves
- Some noise and movement was added to make it look more interesting

Setting up materials

- Simple mia materials were good enough to use to get a good look and feel for the building itself
- The appropriate maps had to be imported so that the specular reflection, normals etc could be achieved to get a good result

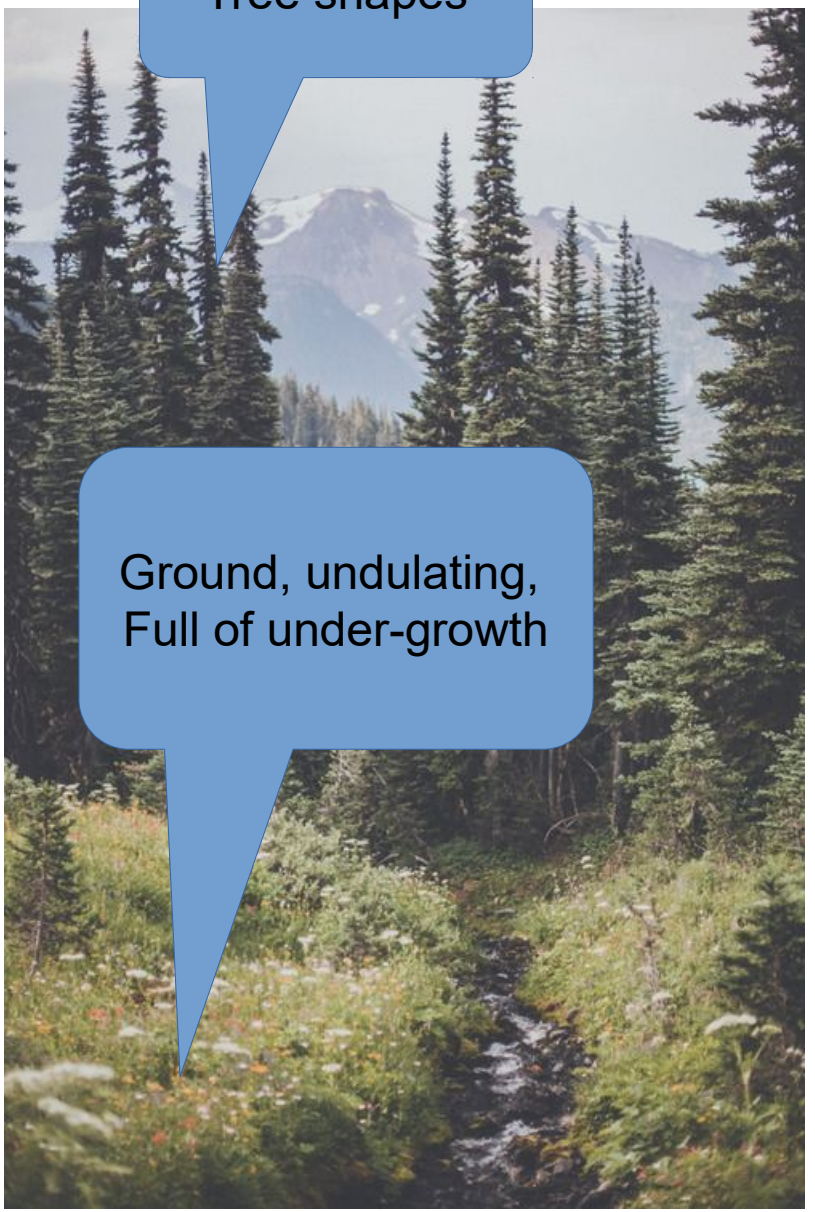
A depth pass along with occlusion was taken to get a good render output for the scene

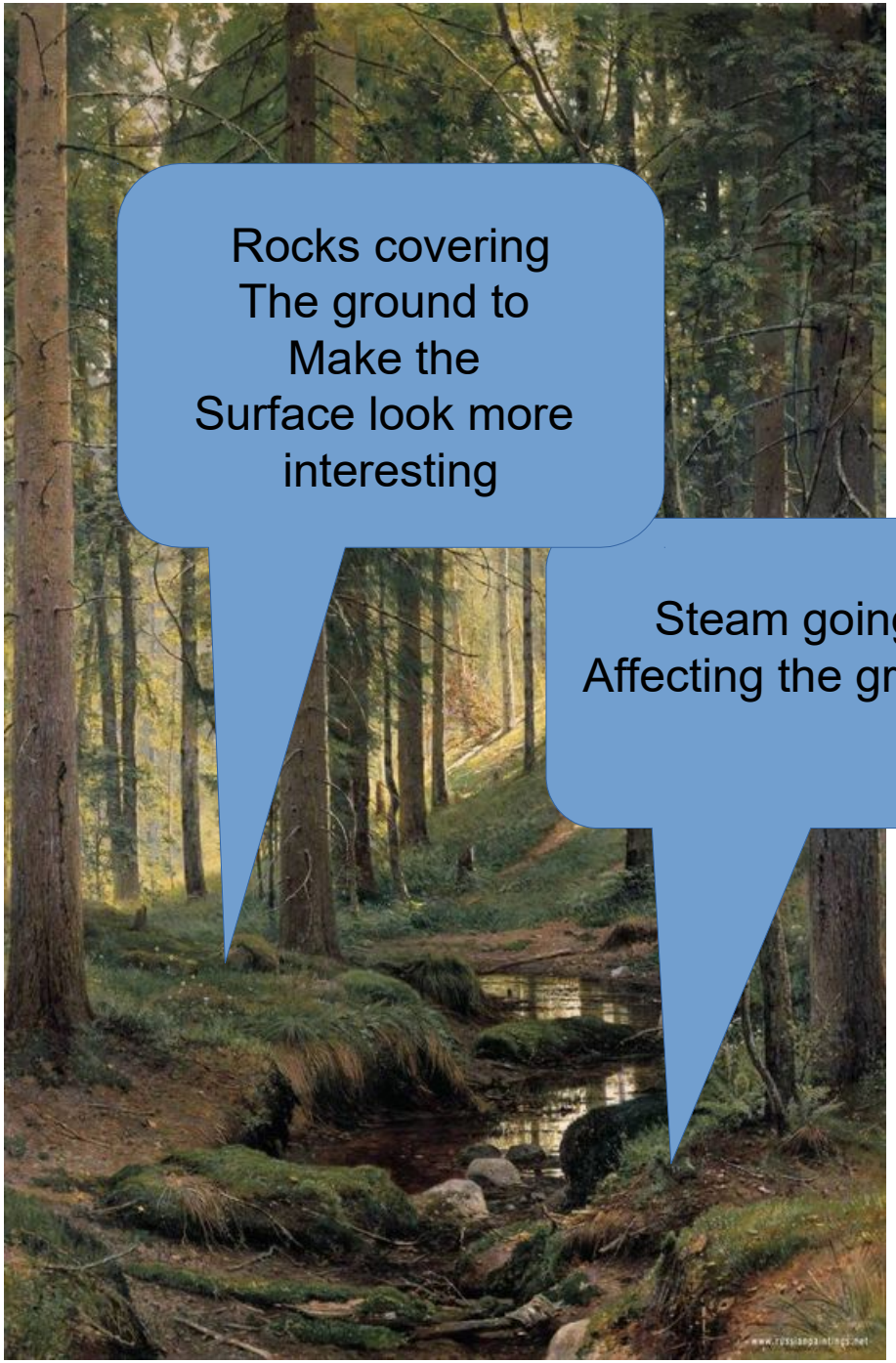
Major problems faced

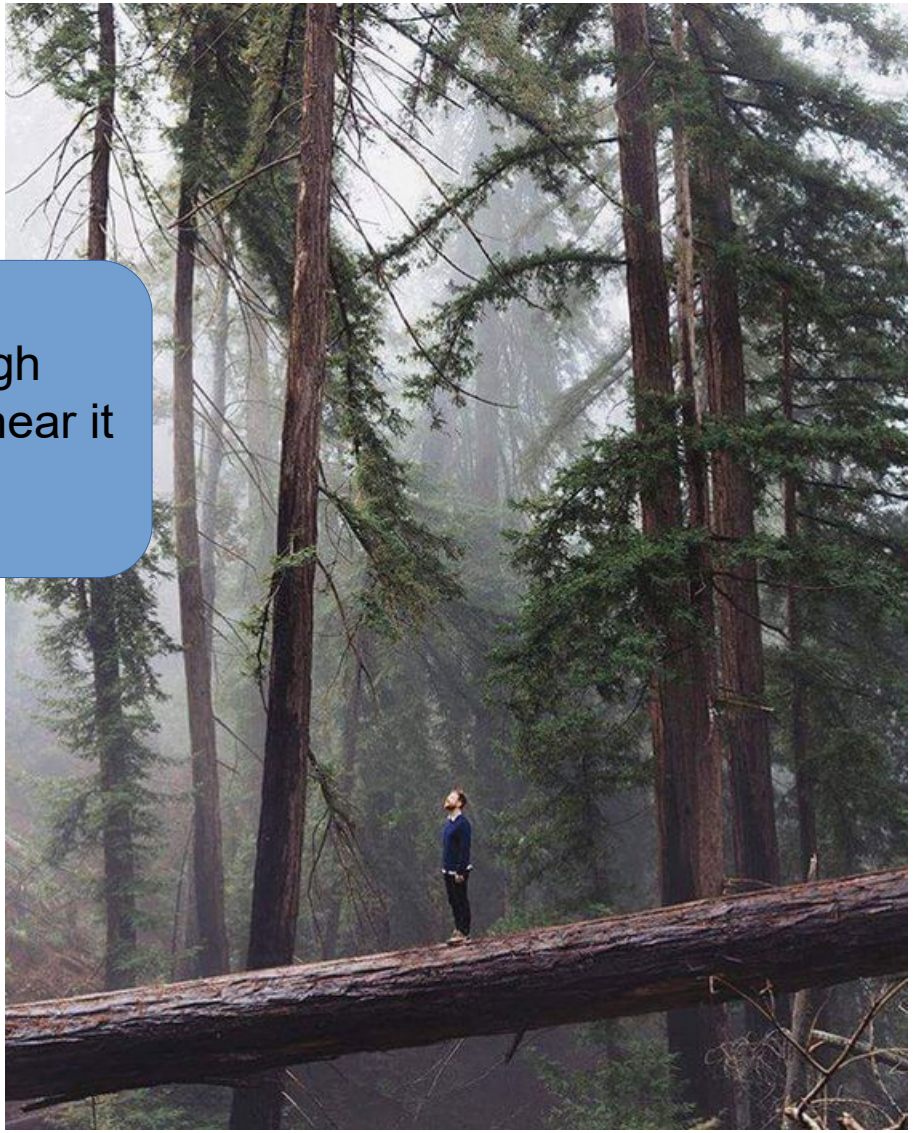
- The only big problem in this scene was decimation
- Some areas were to be decimated whereas other areas could not be
- So i had to mix decimation with normal maps which made the model a little complicated
- Other than that the inherent emptiness of the scene was a difficult to overcome
- For this i set up camera angles so that the building itself could feel the frame

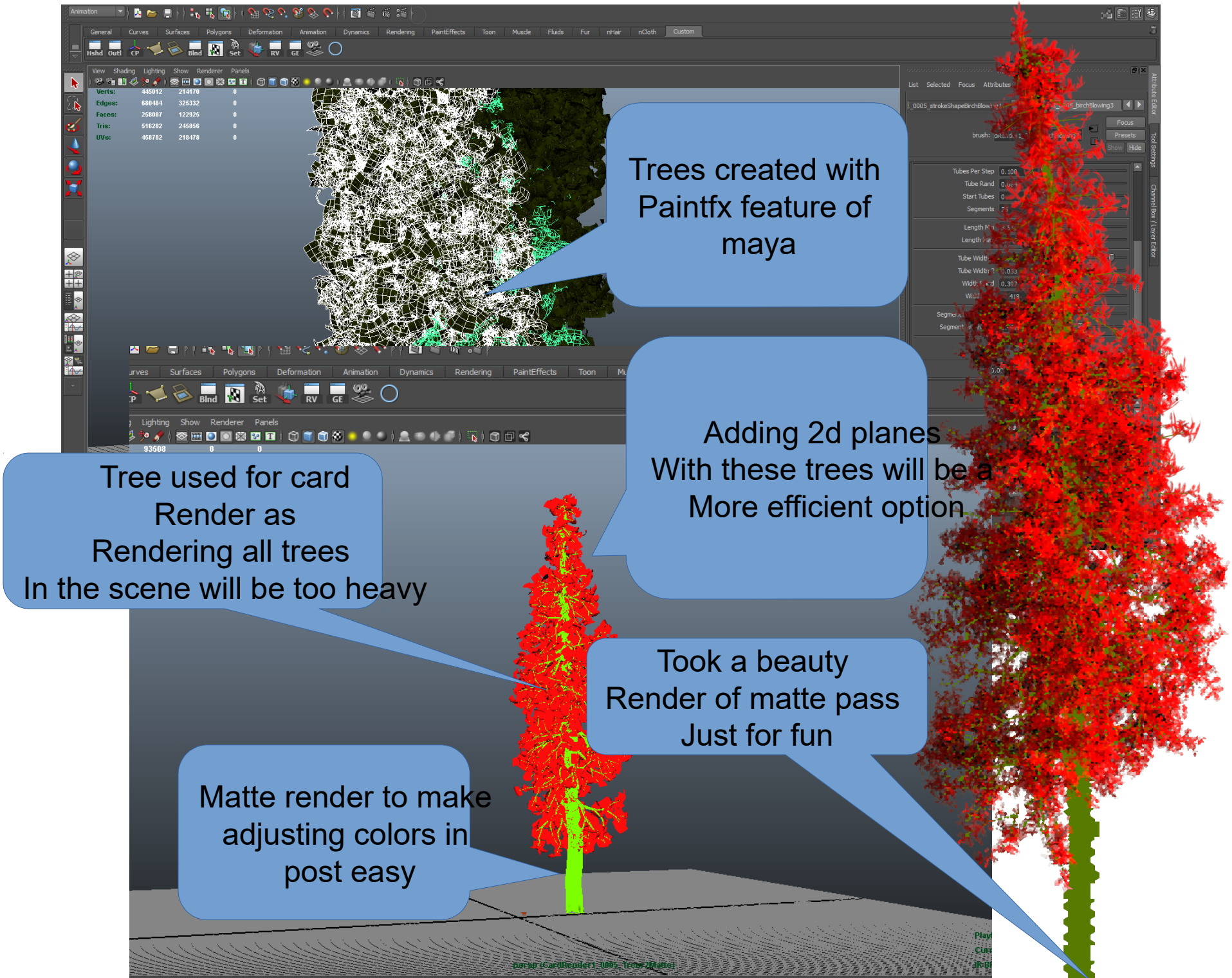
Forest

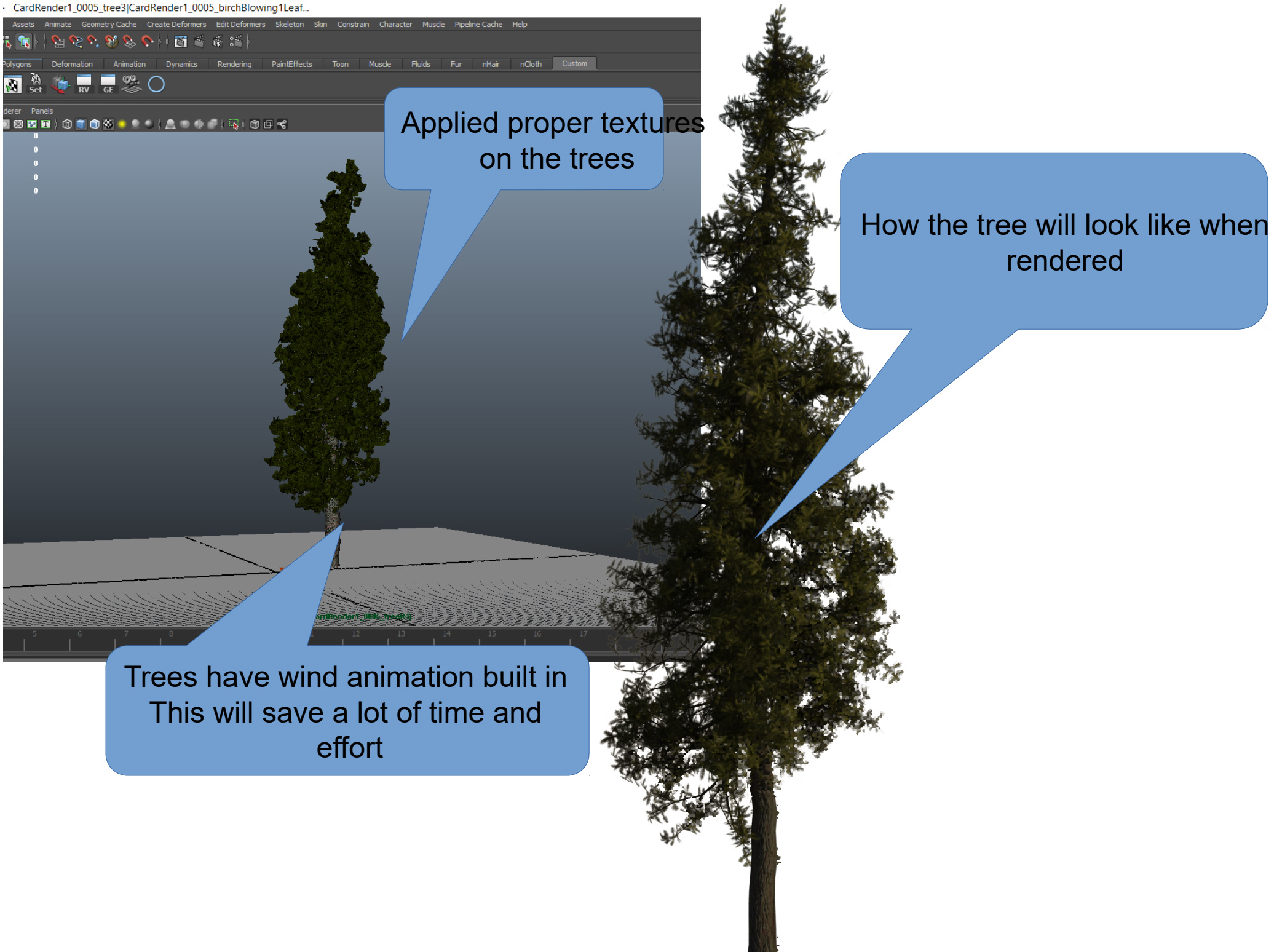
Reference for forest scene
Bark texture

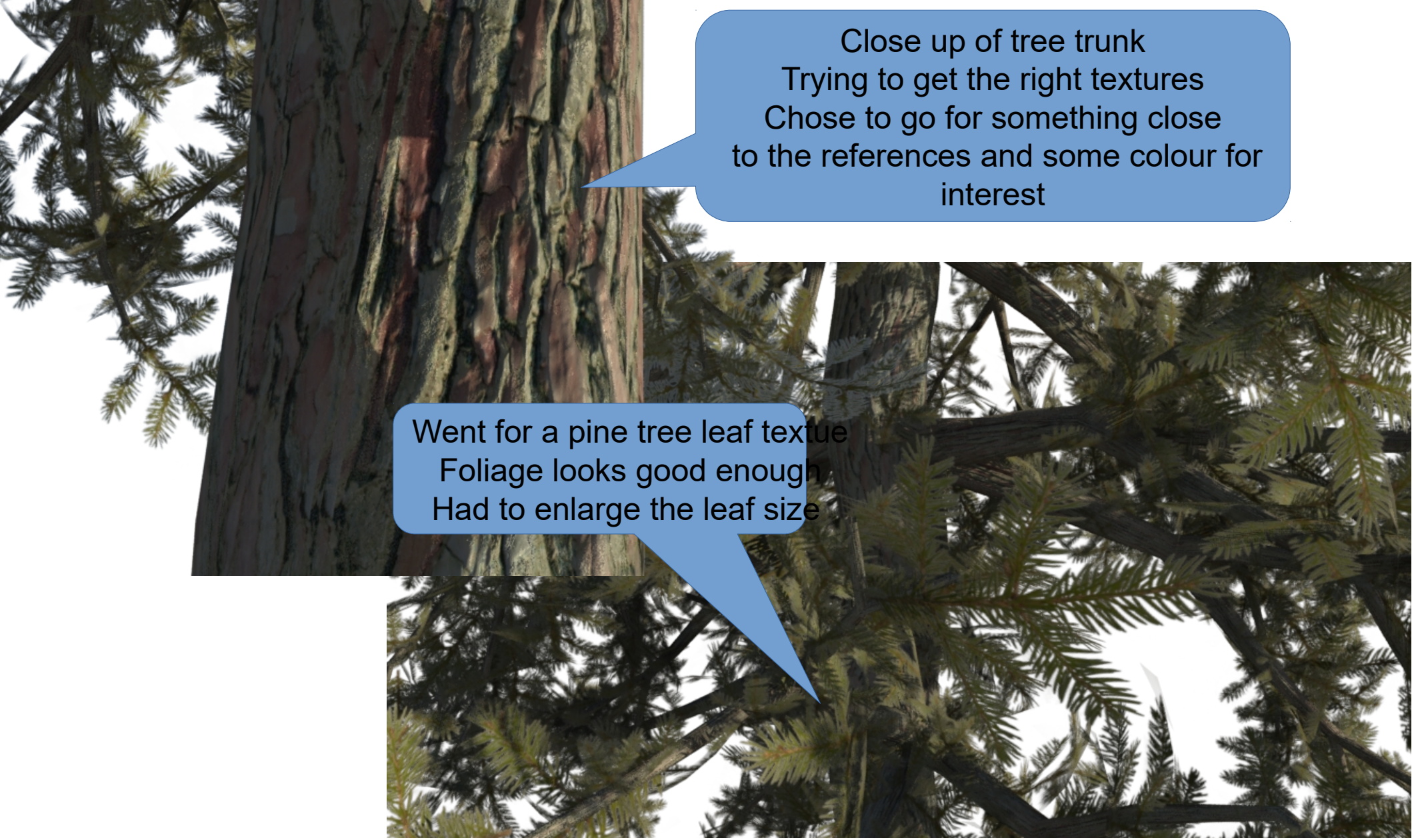

Tree shapes
Ground, undulating,
Full of under-growth


Rocks covering
The ground to
Make the
Surface look more
interesting
Steam going though
Affecting the ground near it




Trees created with Paintfx feature of maya
Adding 2d planes With these trees will be a More efficient option
Tree used for card Render as Rendering all trees In the scene will be too heavy
Took a beauty Render of matte pass Just for fun
Matte render to make adjusting colors in post easy


CardRender1_0005_tree3|CardRender1_0005_birchBlowing1Leaf...
Assets Animate Geometry Cache Create Deformers Edit Deformers Skeleton Skin Constrain Character Muscle Pipeline Cache Help
Polygons Deformation Animation Dynamics Rendering PaintEffects Toon Muscle Fluids Fur nHair nCloth Custom
Set RV GE
Panels
Applied proper textures on the trees
How the tree will look like when rendered
Trees have wind animation built in This will save a lot of time and effort

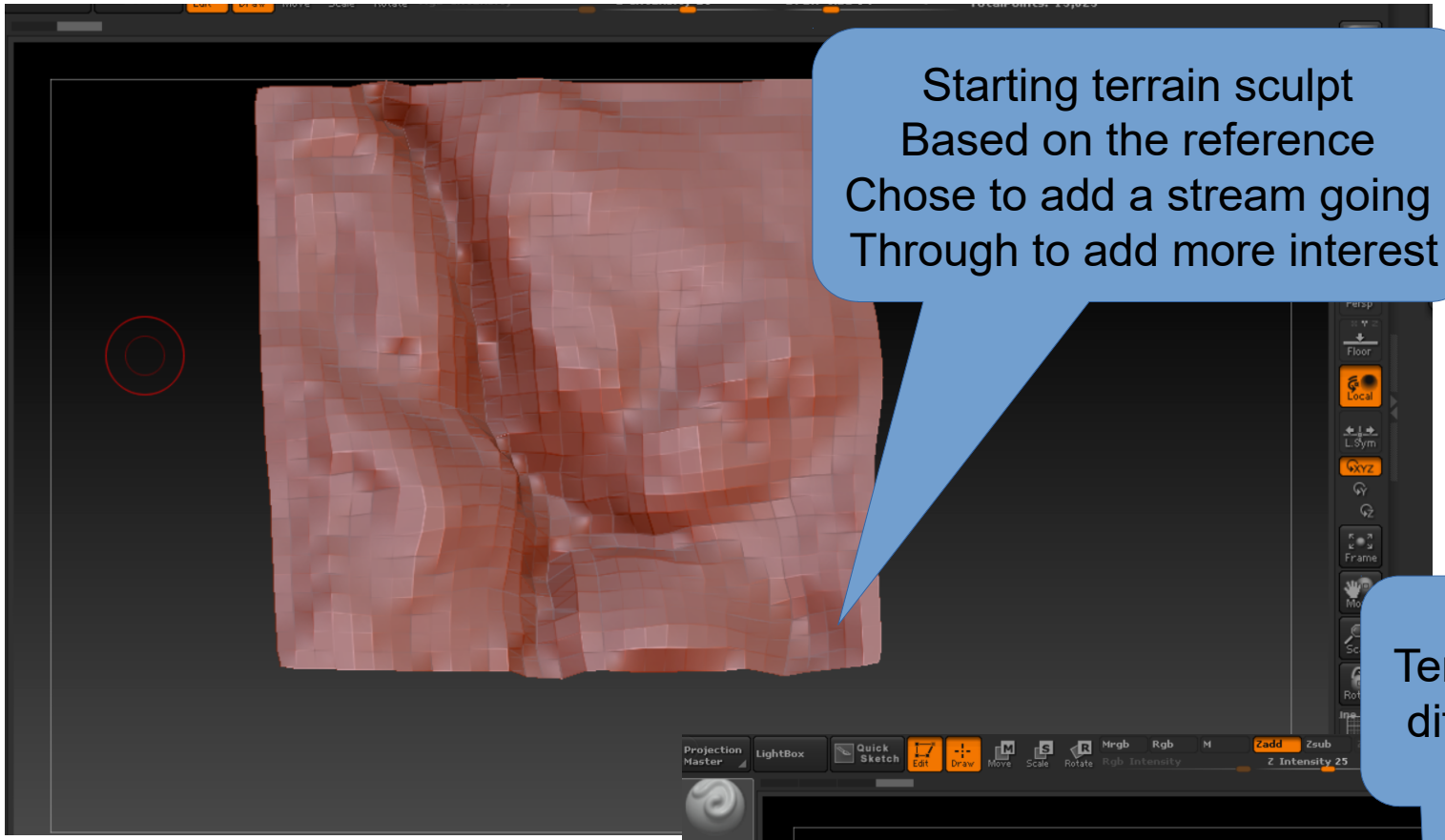

Close up of tree trunk
Trying to get the right textures
Chose to go for something close
to the references and some colour for
interest
Went for a pine tree leaf textue
Foliage looks good enough
Had to enlarge the leaf size

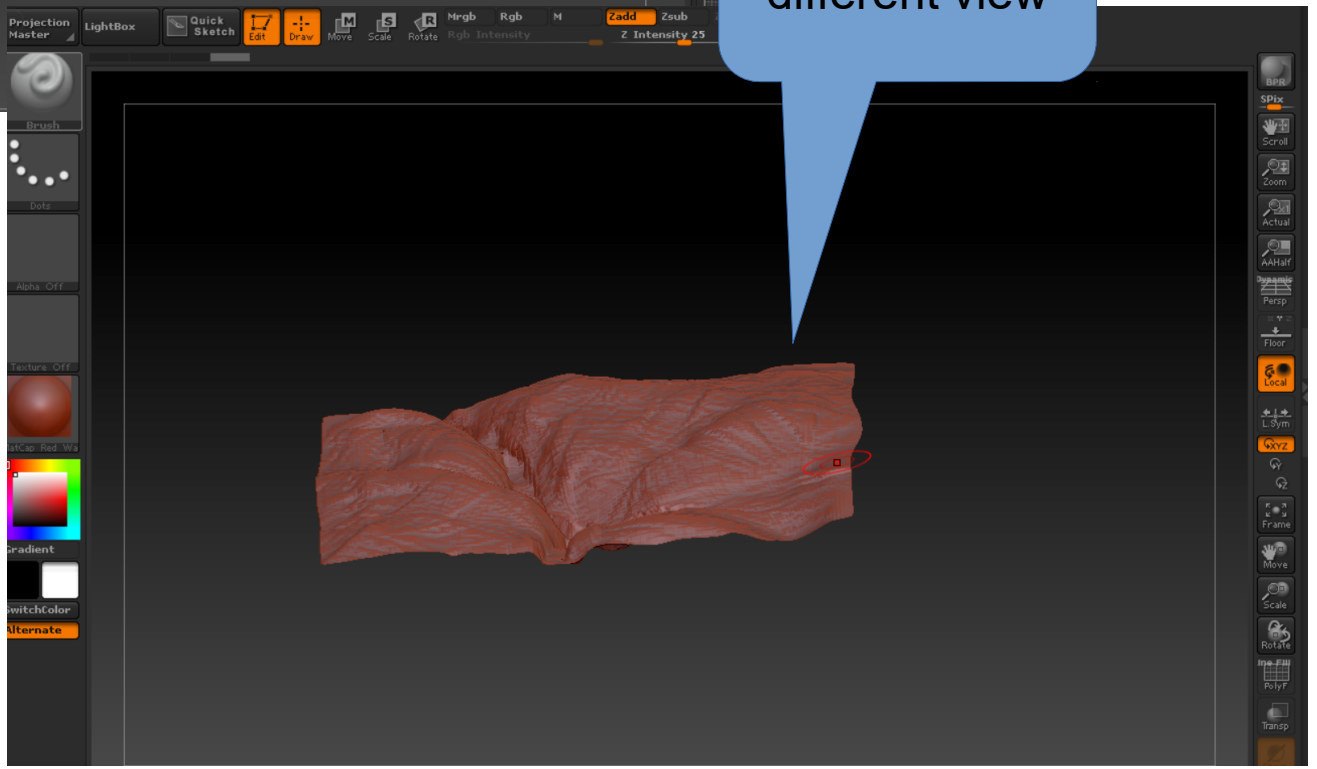
Notes on progress

- To get the treees to look right was a tough job
- Getting the right textures in
- The lighting was set to complement the trees as much as possible
- Trying to get a good amount of foliage to get as much interest as possible but cant risk the trees looking weird

Using reference

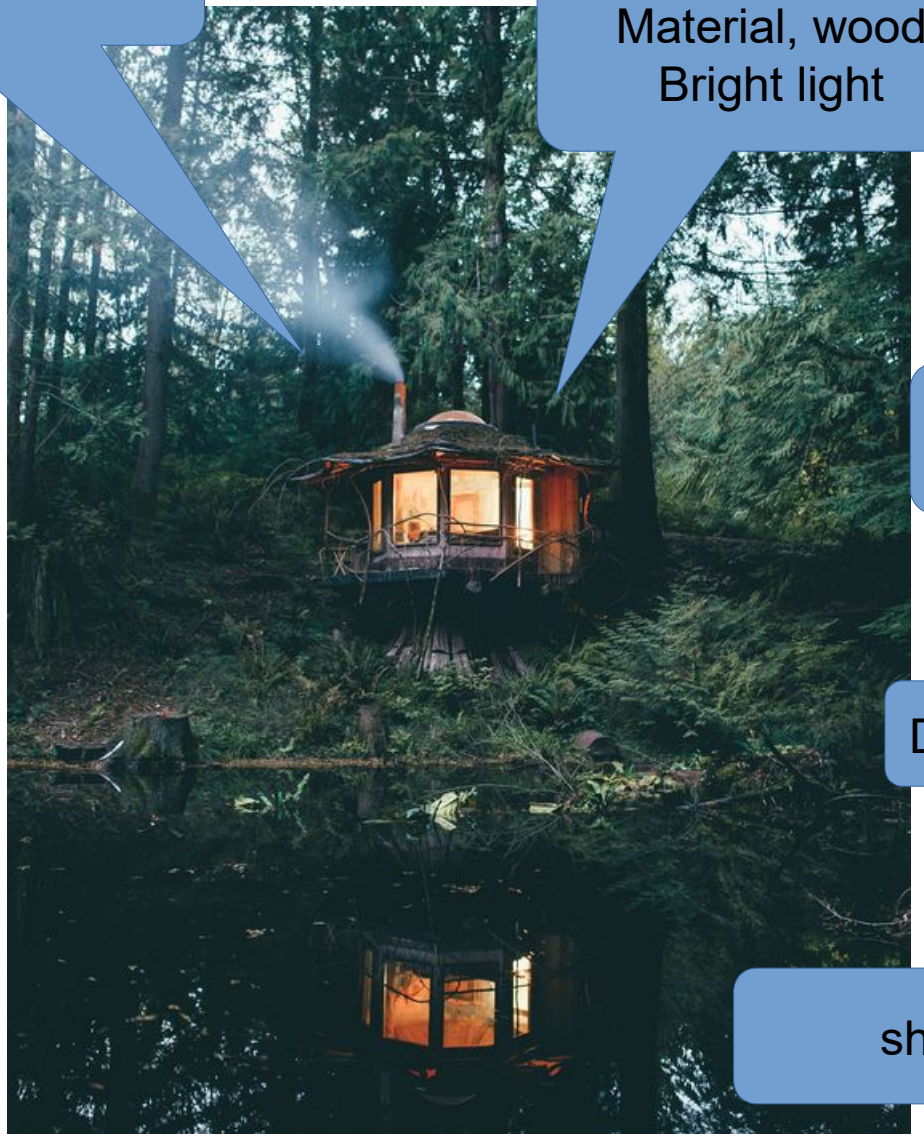
- Needed to constantly refer to the images of pine trees to make sure the shapes of trees are good and in line
- Also needed to find the correct textures for the leaves as well as the bark
- Used the textures to match the undulating terrain of the forest floor
- As the ideas were mostly organic i had a lot of creative freedom with the tools and especially terrain sculpt


Starting terrain sculpt
Based on the reference
Chose to add a stream going
Through to add more interest


Terrain from a
different view

Reference for wood cabbin

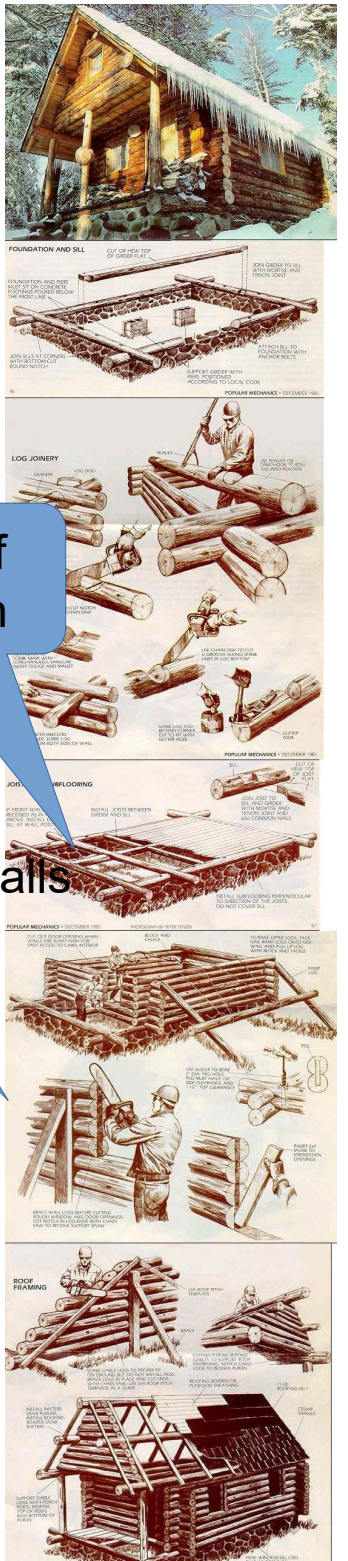
Material, wood
Bright light



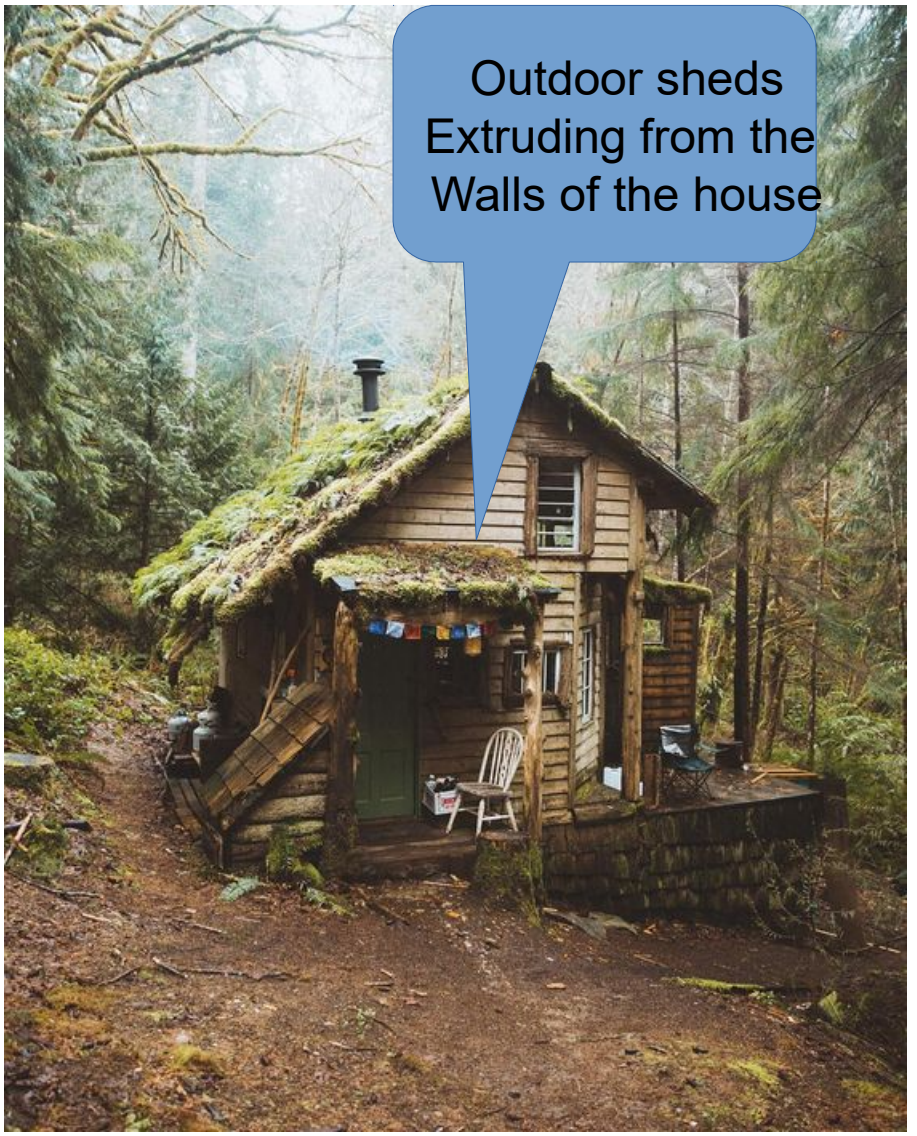
Structure of
The cabbin

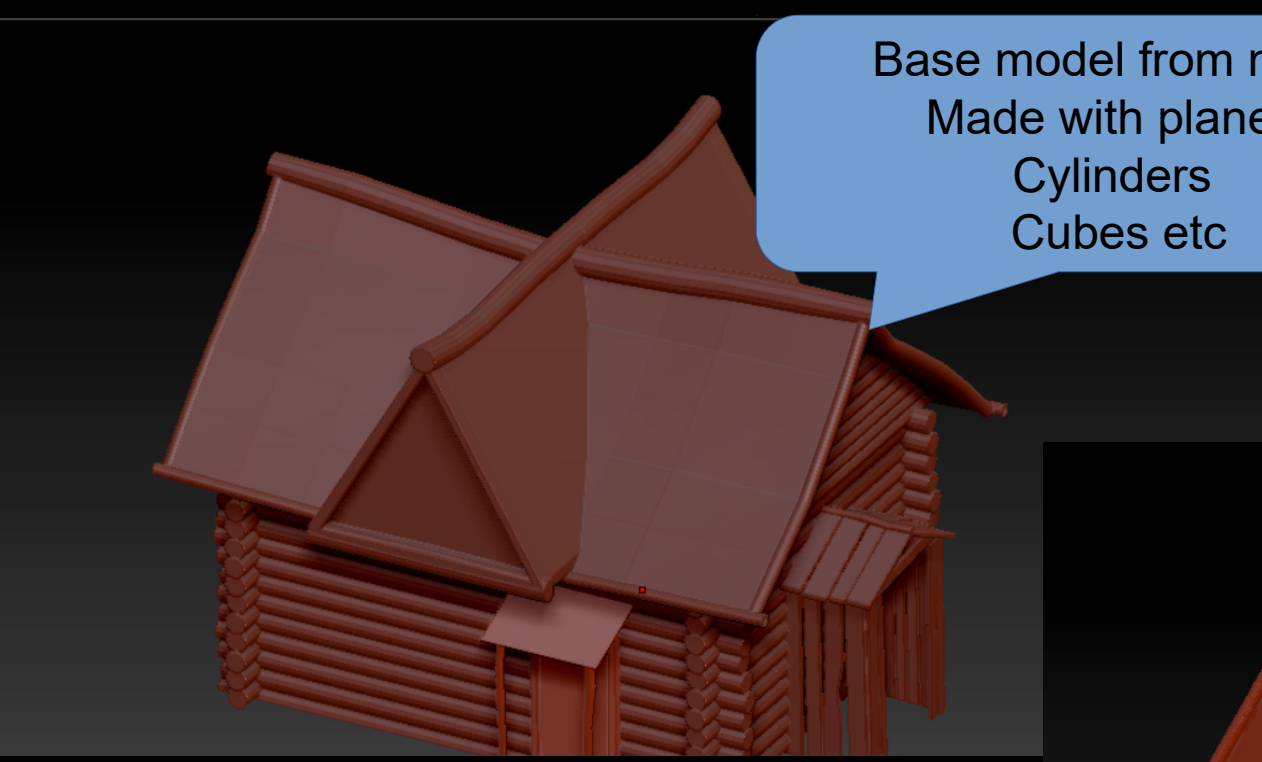
Designs on walls

shape



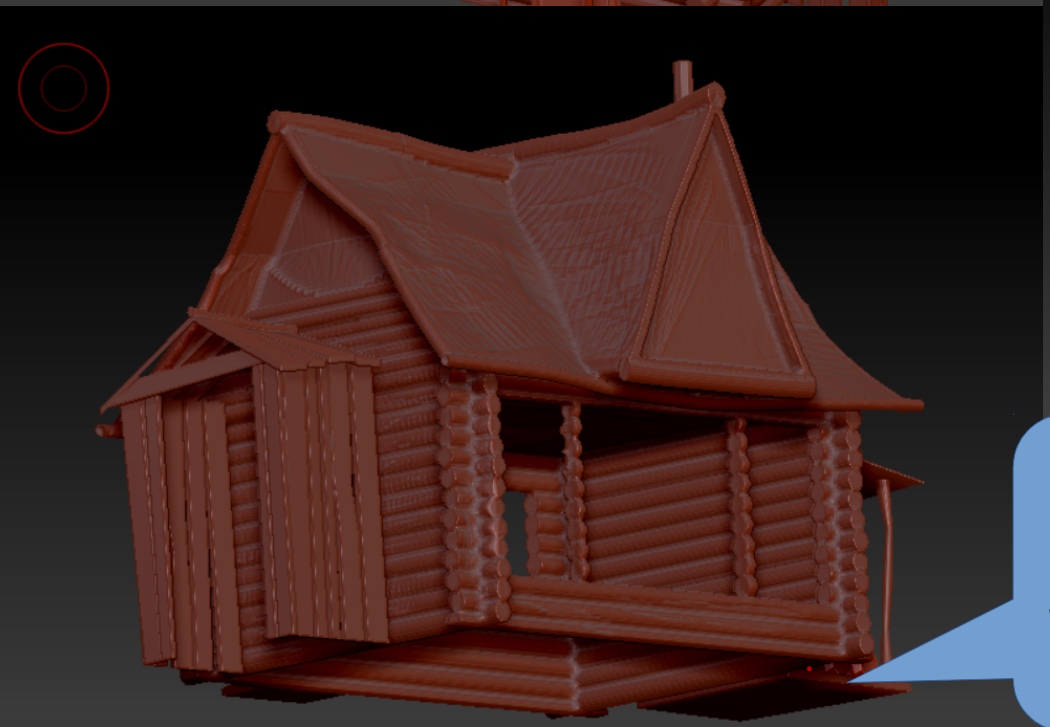
Structure of the roof
Chimney with smoke

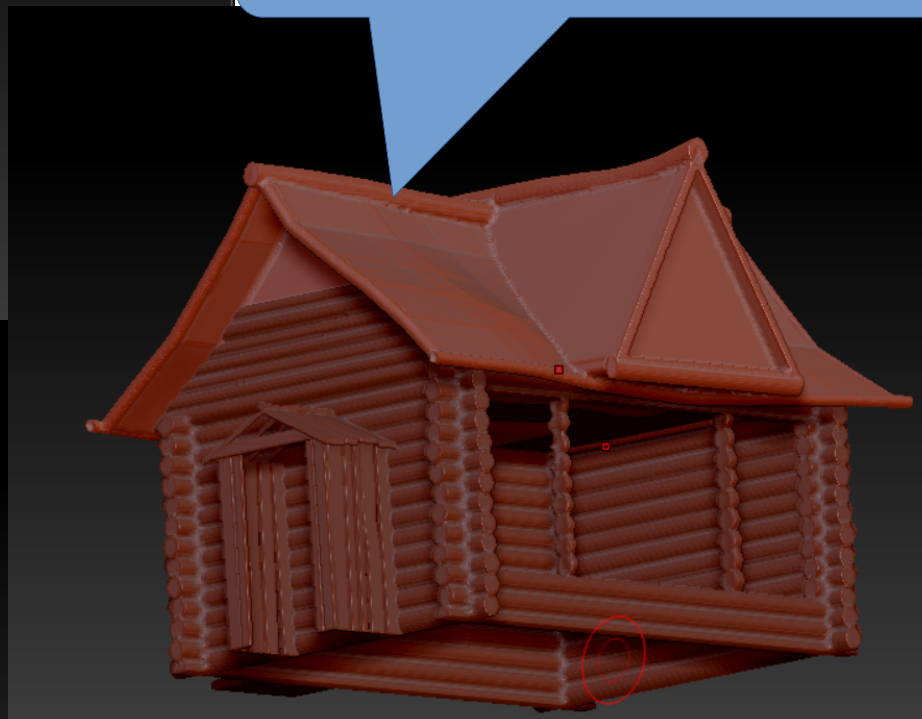

Outdoor sheds
Extruding from the
Walls of the house



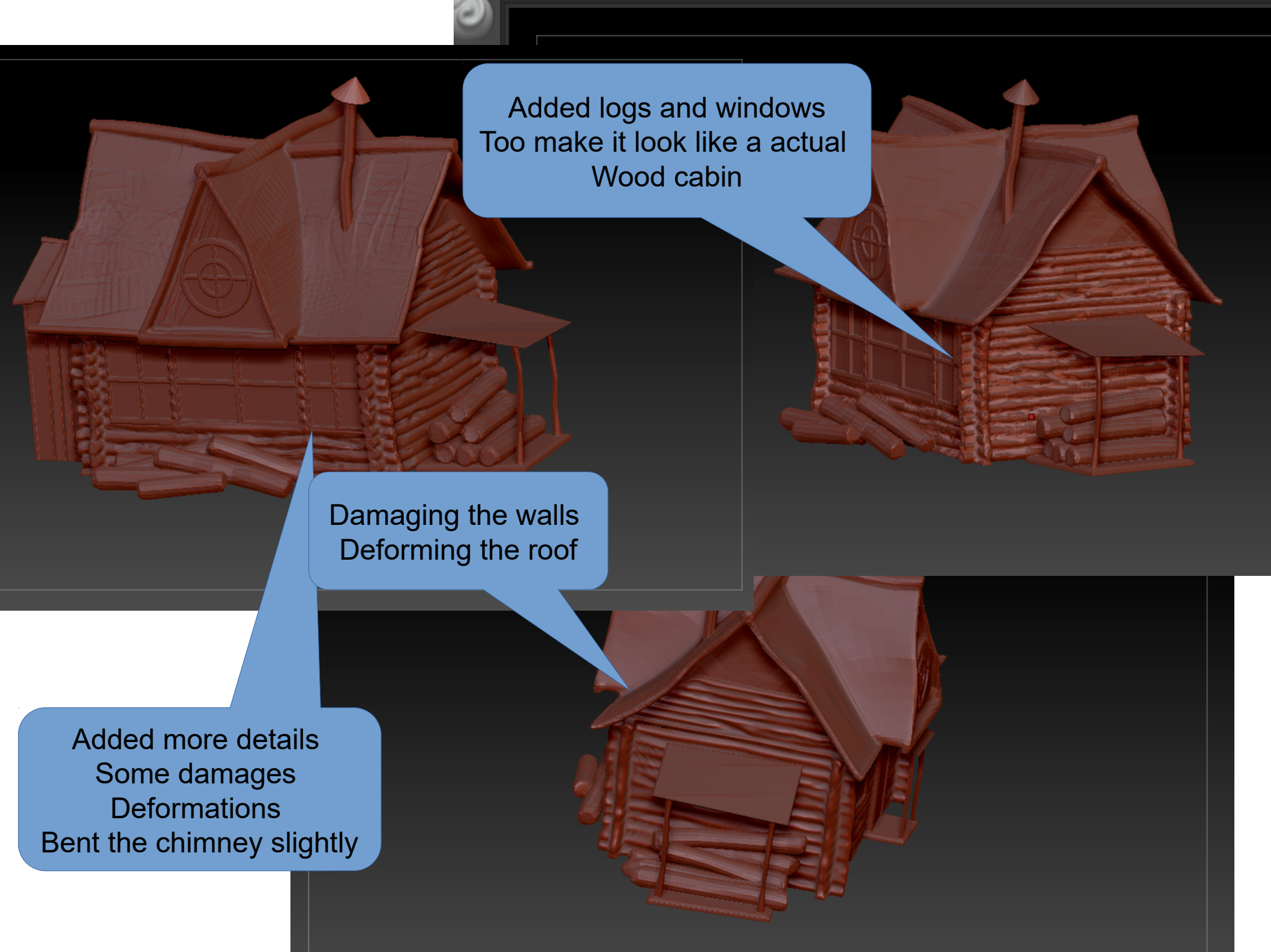
Base model from maya
Made with planes
Cylinders
Cubes etc

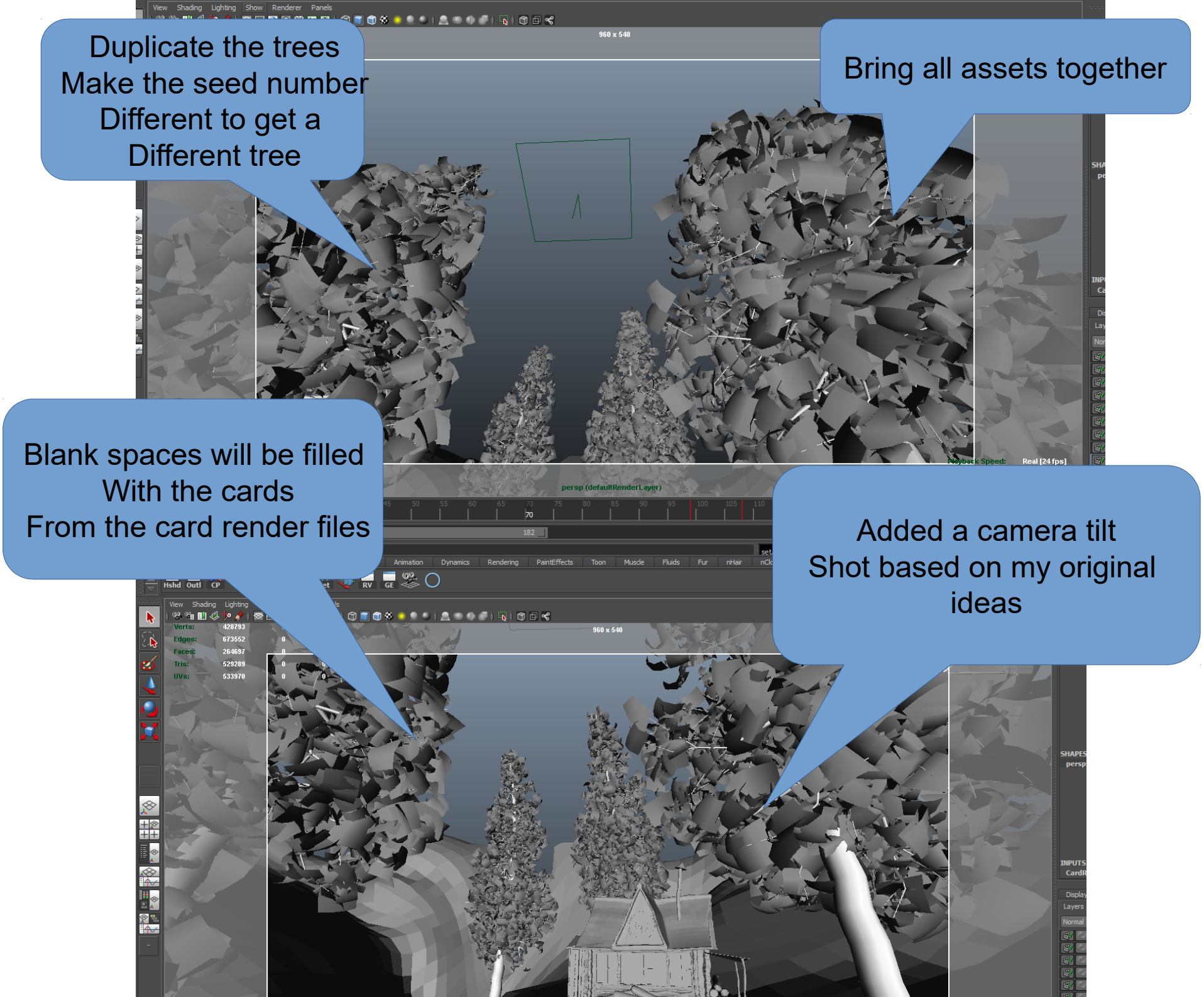
Following structure and form based
On the references





Sculpting more details
On walls added a chimney
Sculpted more organic forms
Based on references


Added logs and windows
Too make it look like a actual
Wood cabin
Damaging the walls
Deforming the roof
Added more details
Some damages
Deformations
Bent the chimney slightly


Duplicate the trees
Make the seed number
Different to get a
Different tree
Bring all assets together
Blank spaces will be filled
With the cards
From the card render files
Added a camera tilt
Shot based on my original
ideas

Concept, existing inspiration additional reference

- The forest will go through time
- The lighting will change
- Its needs to be a suspenseful scene
- With the cabin seen at the very end
- But i should also cut in and away a few times
- The trees will be very important the jungle should look dense enough

Modeling

- The trees i made with paintfx feature in maya as it had built in animation and produces good trees
- I had to learn this workflow which took a bit of time
- Then i had the trees
- I had to make some separate trees to get card renders that could be used to fill up the scene

- For the ground i used zbrush to sculpt out the terrain this was easy enough
- In the distance i set up the hilly relief so that the horizon would be hidden
- Other than that i created a flat-ish area to put the cabin in and a ditch for a river or a stream
-

- For the cabin i used the standard workflow that included zbrush
- After the base was done in maya i brought it into zbrush to sculpt decimate and do uvs for some of the items
- I included many wooden blocks logs to make it look like a wood cutters cabin
- Added windows chimneys etc

Unwrap

- The cabin was unwrapped in zbrush because of the decimation
- Other than that the ground was a simple sculpted plain so the unwrap was simple enough
- And painfx output was already unwrapped by default

Texturing

- The ground was textured by mixing many textures
- The cabin was simple a wooden structure with gamages moss etc
- And trees had just a bark texture and leaves
- This was enough to texture the entire scene

Camera angles

- Based on my concept work i set up cameras
- Most of them very stable with not too much movement so that the essence of the scene could be captured without distractions
- The camera started with looking at the canopy then suddenly lands on the cabin
- Other shots were held at the cabin with with simple movements

Setting up materials

- Mia materials were used to shade the scene with appropriate maps to get the accurate look

Several card renders of the trees were taken to fill up the forest with matte and beauty passes

For the main scene itself an occlusion pass depth pass and beauty pass was taken

Major problems faced

- Getting a good tree out of paintfx needed a lot of manipulation of settings,
- This took a very long time but with trial and error it became easier
- Then i had to figure out how to convert that to mesh and set up textures and materials
- I also ḥad to take card renders which was a completely new thing for me
- The cabin was sculpted easily but doing the clean up on it was a big headache and took a lot of trial and error
- The correct faces needed to be deleted, ṭhis was difficult in zbrush so i brought it into maya and did it

Blocking out camera angles

- At the end of this process i had many good shots per scene
- I wanted to use this time to block out the perfect combination of these shots to construct my film
- I made many sketches and came up with different iterations to shape this up
- I used my pre viz shot flow as a guide also but many things needed to be changed up too

Creating the proper sequences and flow from scene to scene

- It was important for things to flow properly
- Proper shots needed to cut in some of the shots needed to transition using camera movement s
- Other needed different treatment
- All the sketches helped me to set this up for render

Play blasts

- Compiled a collection of play blasts of all the shots to give form to the entire video shot by shot
- After all the main shots were decided and drawn out chain of continuity was established based on which these playblasts were arranged

Editing unwanted shots

- Many unwanted shots that felt out of place needed to be edited
- The play blasts helped at this point to tell which shots were working and which were not working at all

Test renders

- Several test renders were taken as still frames to test what would the final output look like and to test the materials and textures,
- This let me to finalize the files and ready them up to be sent for rendering

Tweaks

- Many tweaks had to be made to the camera movements
- Lighting , textures etc had to be fine tuned to get the proper look and feel

Big decisions on time and render

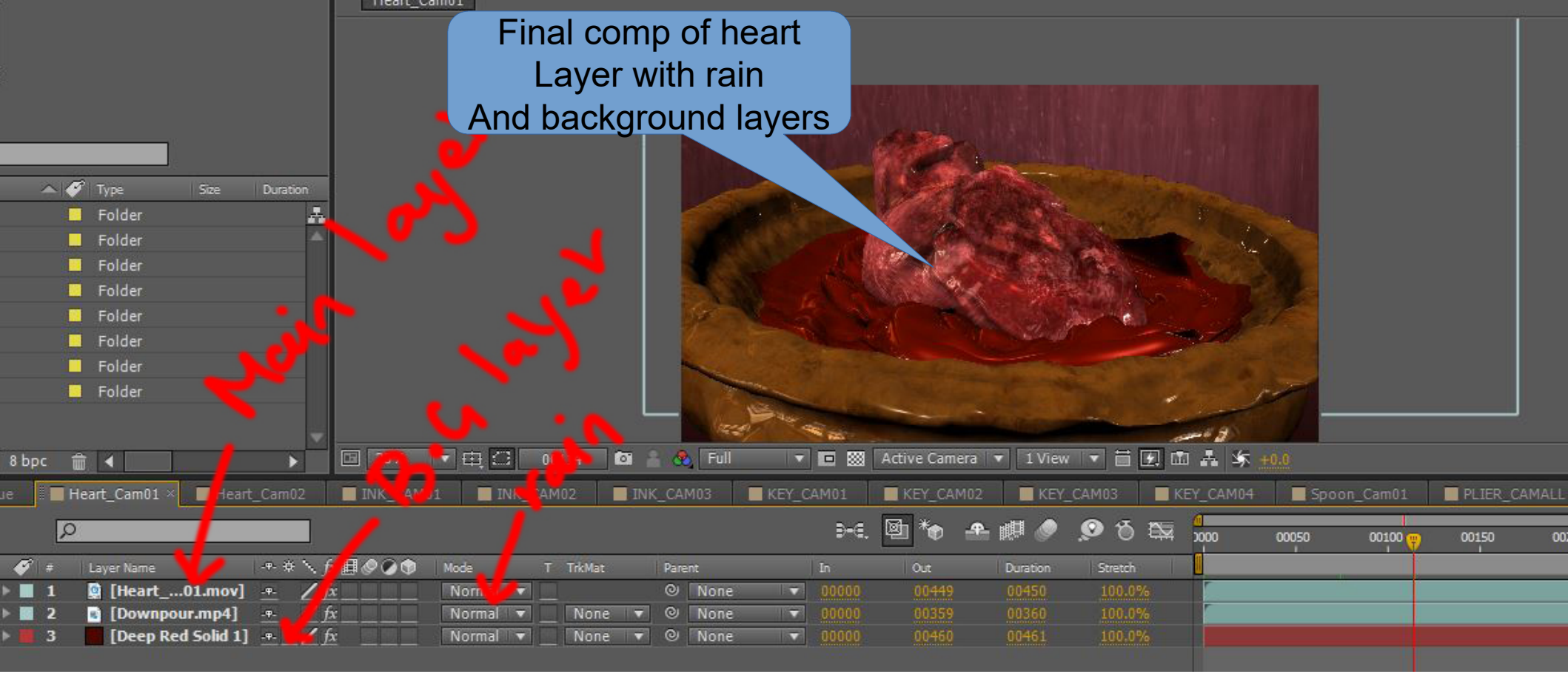
- Due to the time constrain all the shots could not be rendered so play blasts were taking using viewport2.0 for most of the shots
- The same shots were rendered multiple times to get matte passes that allowed some flexibility with post production
- Really unfortunate that i cant finish the project as i had imagined it but it is a necessary compromise
- Hoping the new direction will open up some special oppertunities

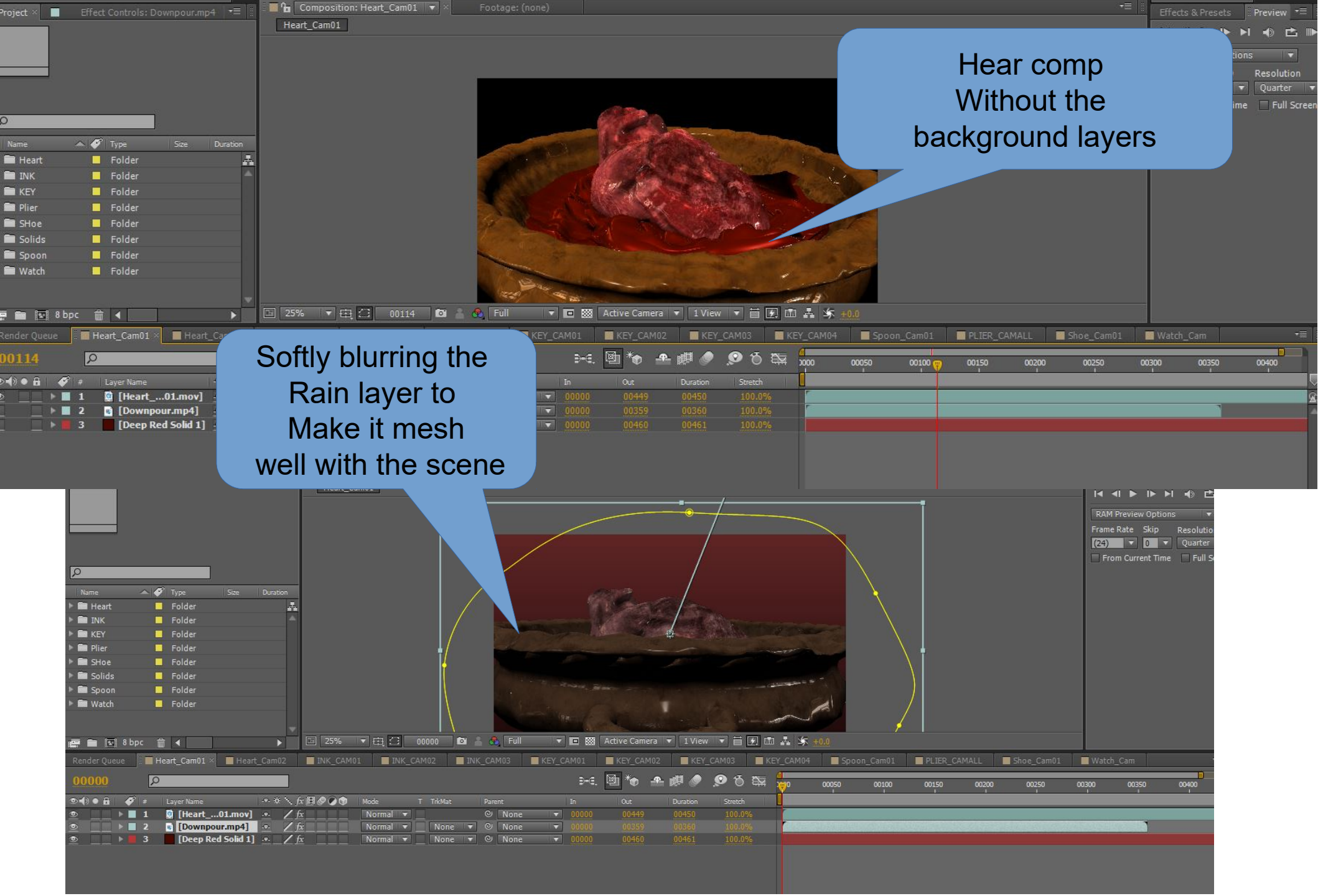
Post production in after effects

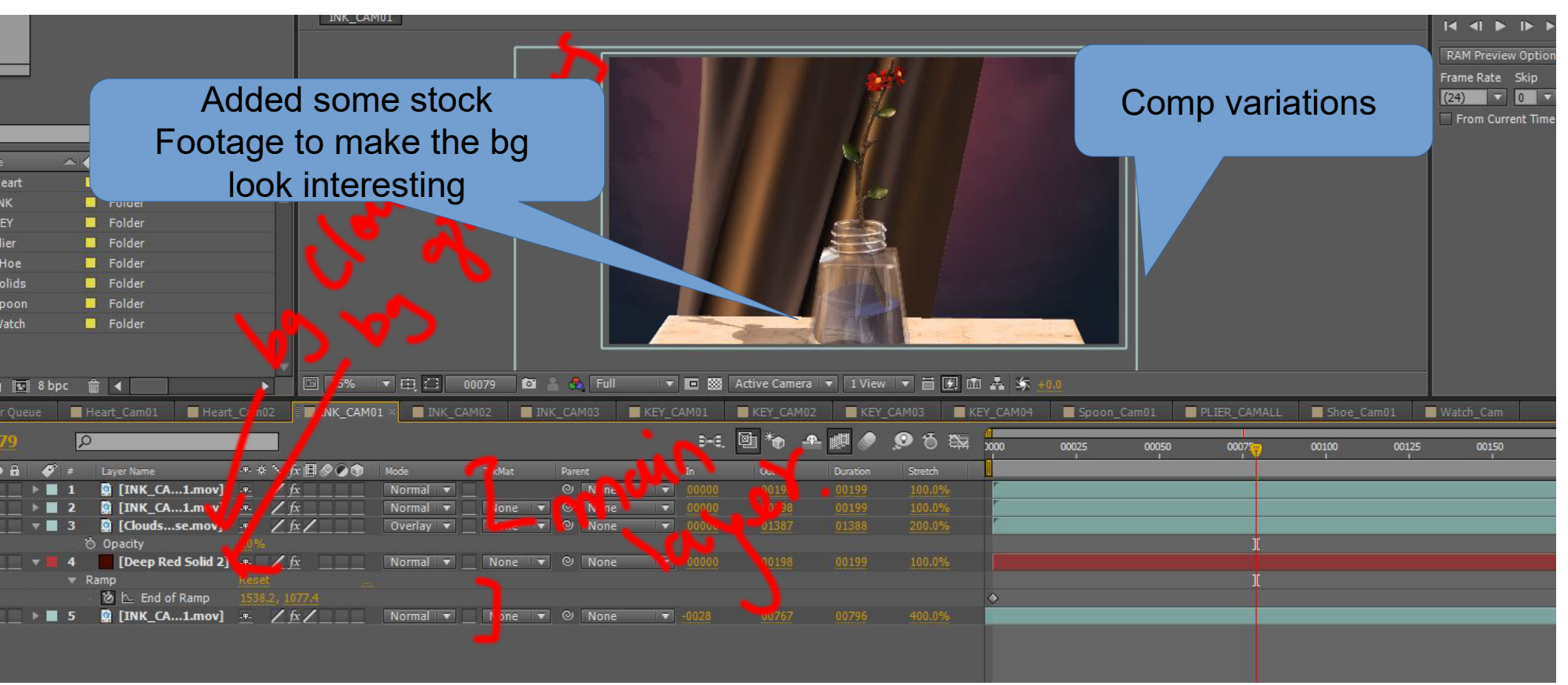
- For the rendered shots all the passes were brought into after-effects
- The mood and colours were tweaked to increase the interest
- Some masking will be involved to get the matte right for post background insertion

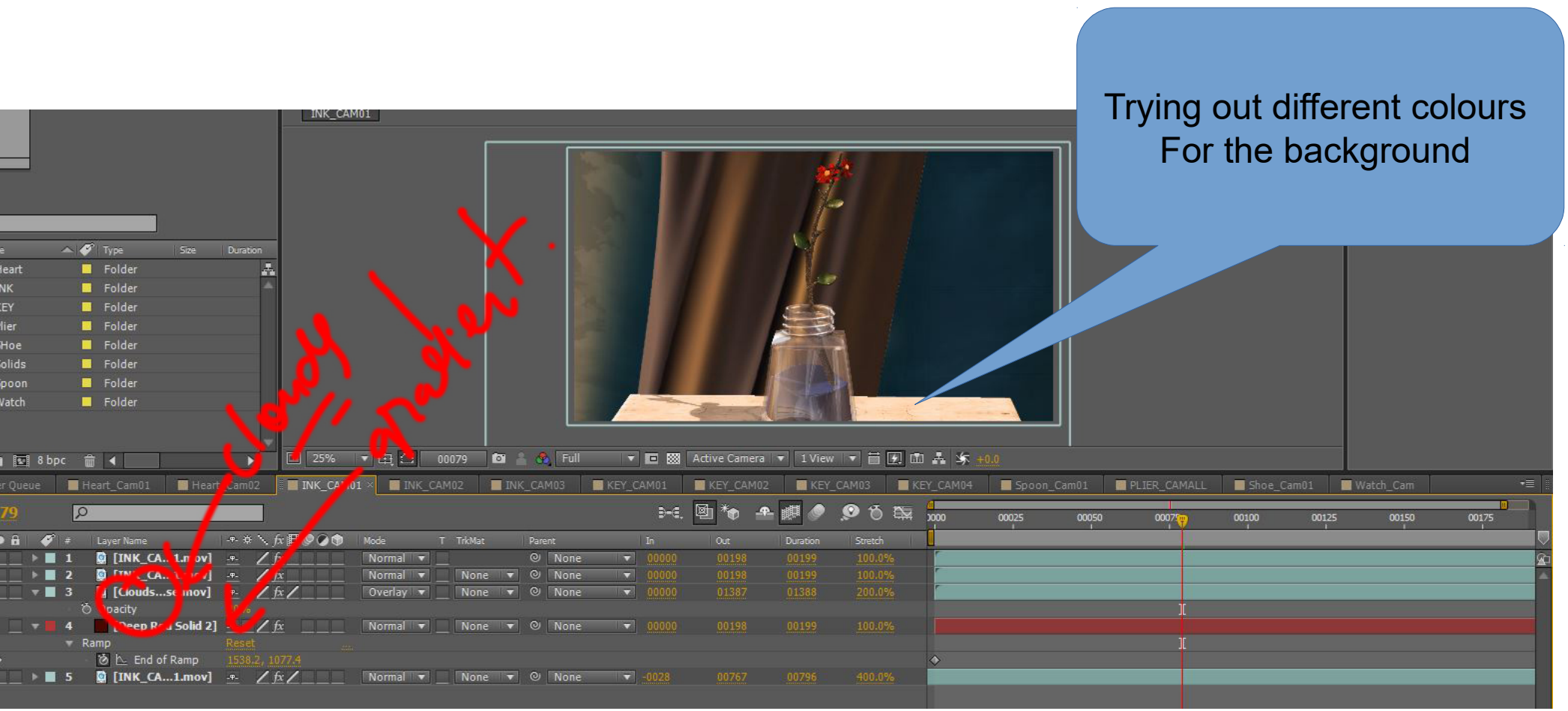
Stock images and footage for bg

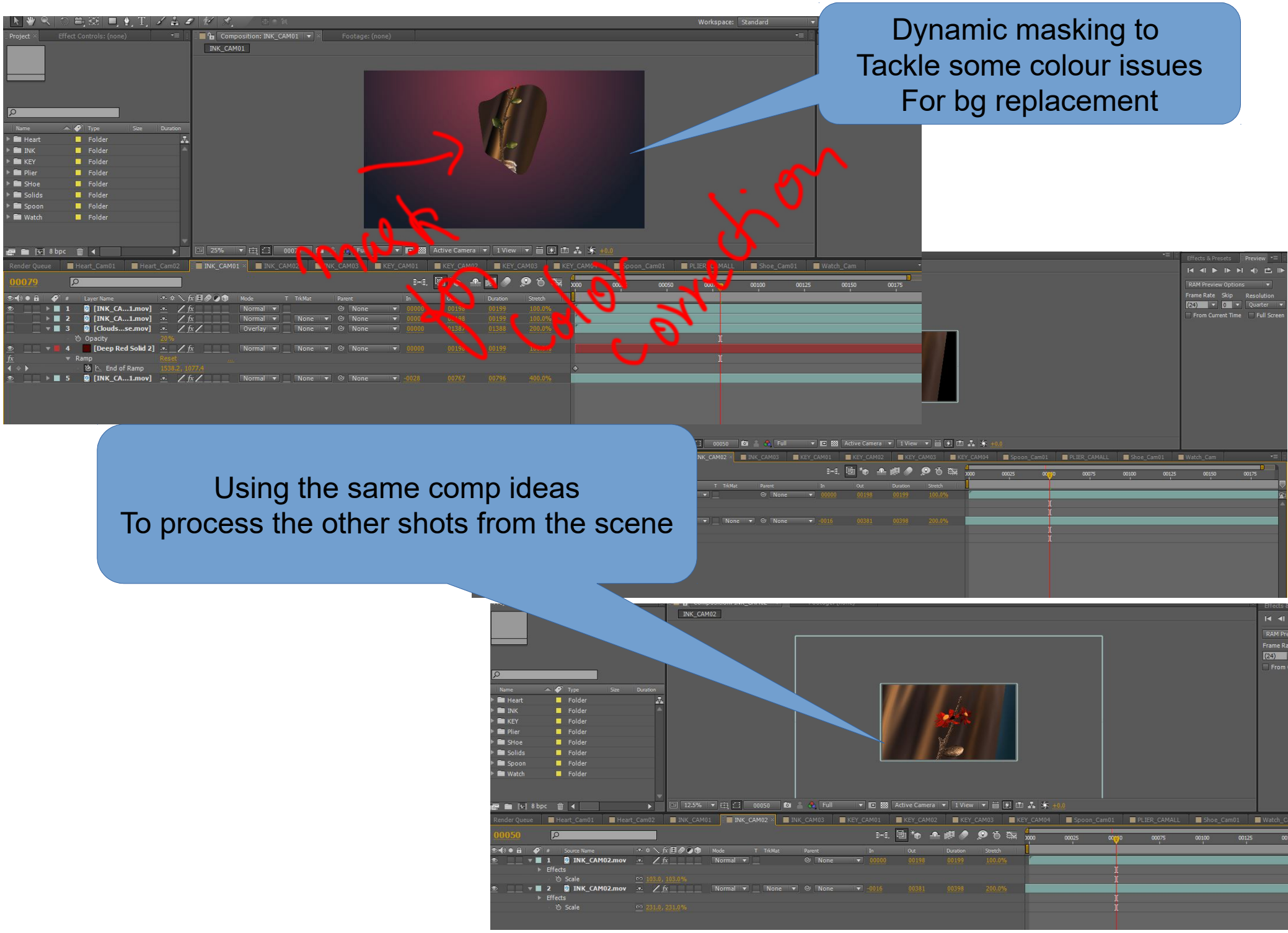
- In many of the shots i used stock images and footage to add interest to the background
- For example in the heart shot i used a ran layer to fill in the background and support the ‘narrative’ of the shot, as the heart starts beating the rain starts falling
- In other places i used the bg of a city as an opportunity to add symbolic meaning, time modernity etc


Final comp of heart
Layer with rain
And background layers
Main layer
B.G layer
rain
Type
Size
Duration
Folder
Folder
Folder
Folder
Folder
Folder
Folder
Folder
8 bpc
Full
Active Camera
1 View
+0.0
Heart_Cam01
Heart_Cam02
INK_CAM03
KEY_CAM01
KEY_CAM02
KEY_CAM03
KEY_CAM04
Spoon_Cam01
PLIER_CAMALL
Layer Name
Mode
T
TrkMat
Parent
In
Out
Duration
Stretch
1 [Heart_...01.mov] Normal None None 00000 00449 00450 100.0%
2 [Downpour.mp4] Normal None None 00000 00359 00360 100.0%
3 [Deep Red Solid 1] Normal None None 00000 00460 00461 100.0%
00050
00100
00150

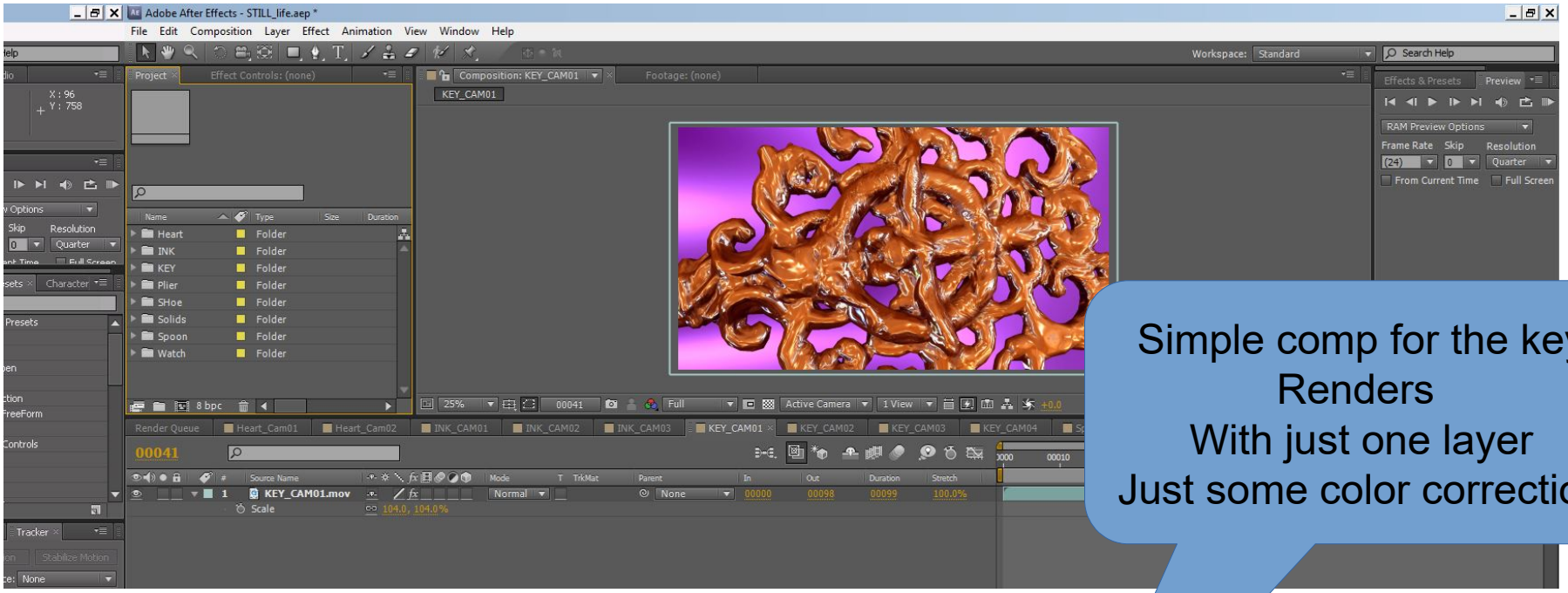

Hear comp
Without the
background layers
Softly blurring the
Rain layer to
Make it mesh
well with the scene

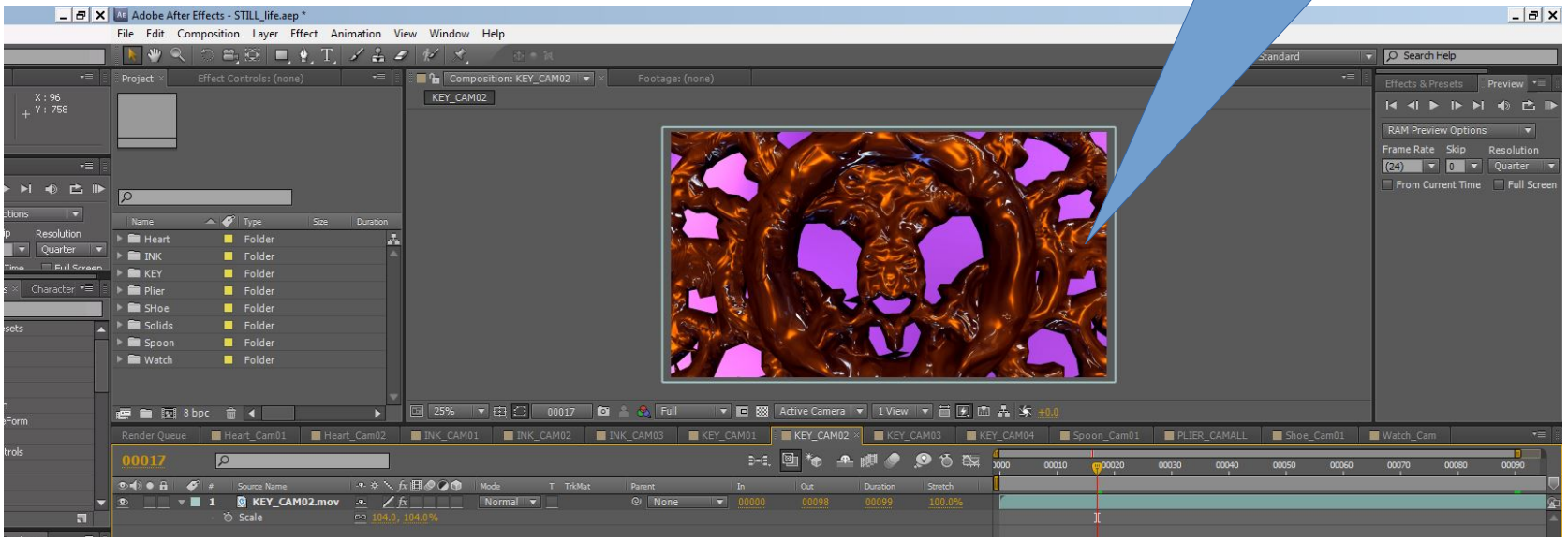

Added some stock Footage to make the bg look interesting
Comp variations
INK_CAM01
INK_CAM02
INK_CAM03
KEY_CAM01
KEY_CAM02
KEY_CAM03
KEY_CAM04
Spoon_Cam01
PLIER_CAMALL
Shoe_Cam01
Watch_Cam
Layer Name
Mode
Parent
Duration
Stretch
Normal
Overlay
Opacity
Ramp
End of Ramp
RAM Preview Option
Frame Rate
Skip
From Current Time
Active Camera
1 View

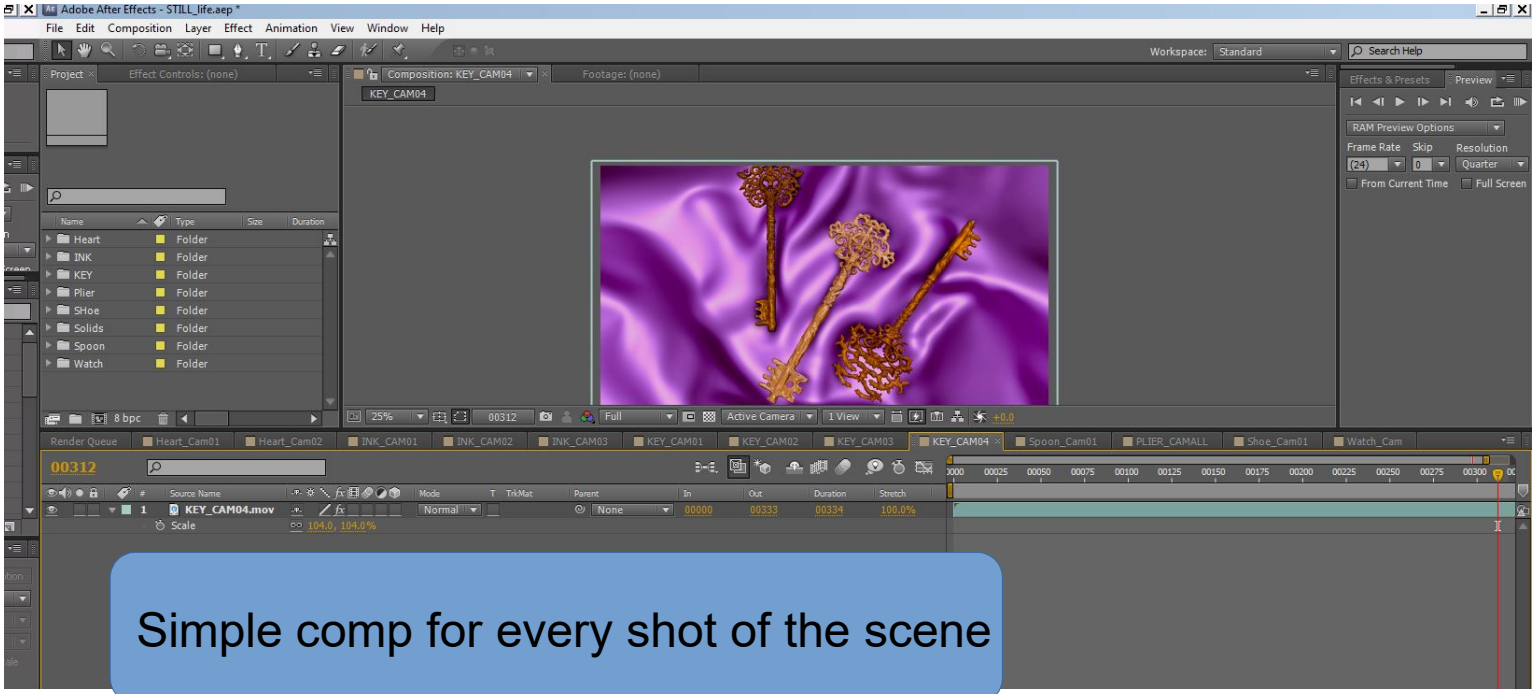

Trying out different colours
For the background
Cloudy gradient
INK_CAM01
Heart_Cam01
INK_CAM02
INK_CAM03
KEY_CAM01
KEY_CAM02
KEY_CAM03
KEY_CAM04
Spoon_Cam01
PLIER_CAMALL
Shoe_Cam01
Watch_Cam
Layer Name
Mode
TrkMat
Parent
In
Out
Duration
Stretch
Ramp
Reset
End of Ramp
1538.2, 1077.4

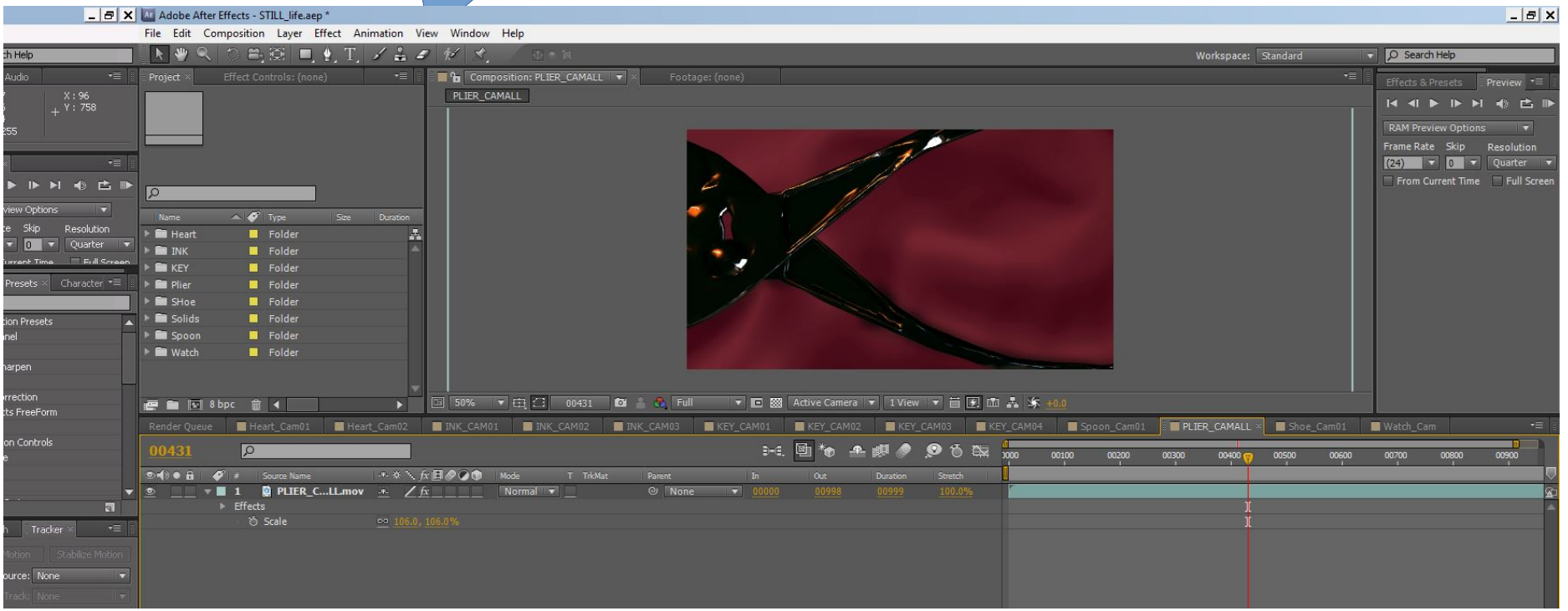

Dynamic masking to
Tackle some colour issues
For bg replacement
mask
for
Color
Correction
Using the same comp ideas
To process the other shots from the scene

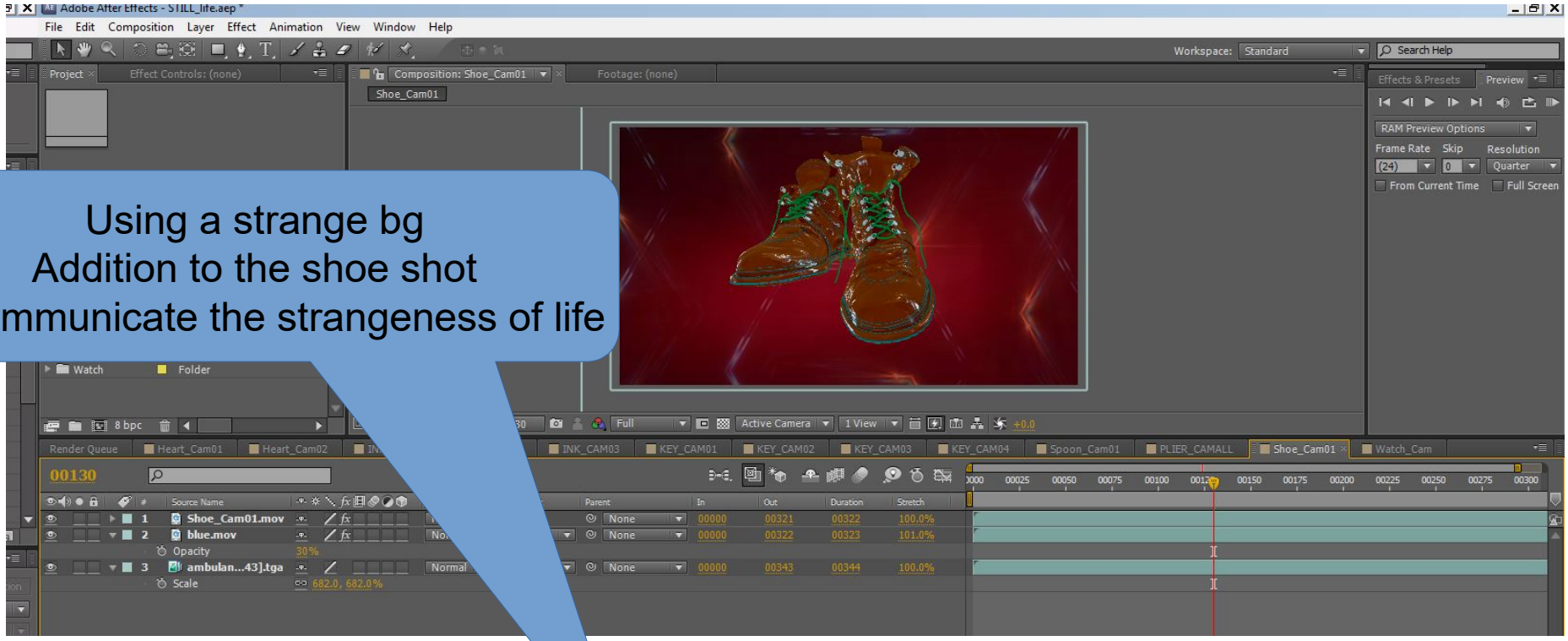
Transparent material
Of the glass container
Disturbed the bg replacement
Masking to tackle that


Adobe After Effects - STILL_life.aep *
File Edit Composition Layer Effect Animation View Window Help
Project
Effect Controls: (none)
Composition: KEY_CAM01
Footage: (none)
KEY_CAM01
Heart
INK
KEY
Plier
SHoe
Solids
Spoon
Watch
Folder
Render Queue
Heart_Cam01
Heart_Cam02
INK_CAM01
INK_CAM02
INK_CAM03
KEY_CAM01
KEY_CAM02
KEY_CAM03
KEY_CAM04
00041
KEY_CAM01.mov
Scale
Simple comp for the key
Renders
With just one layer
Just some color correction

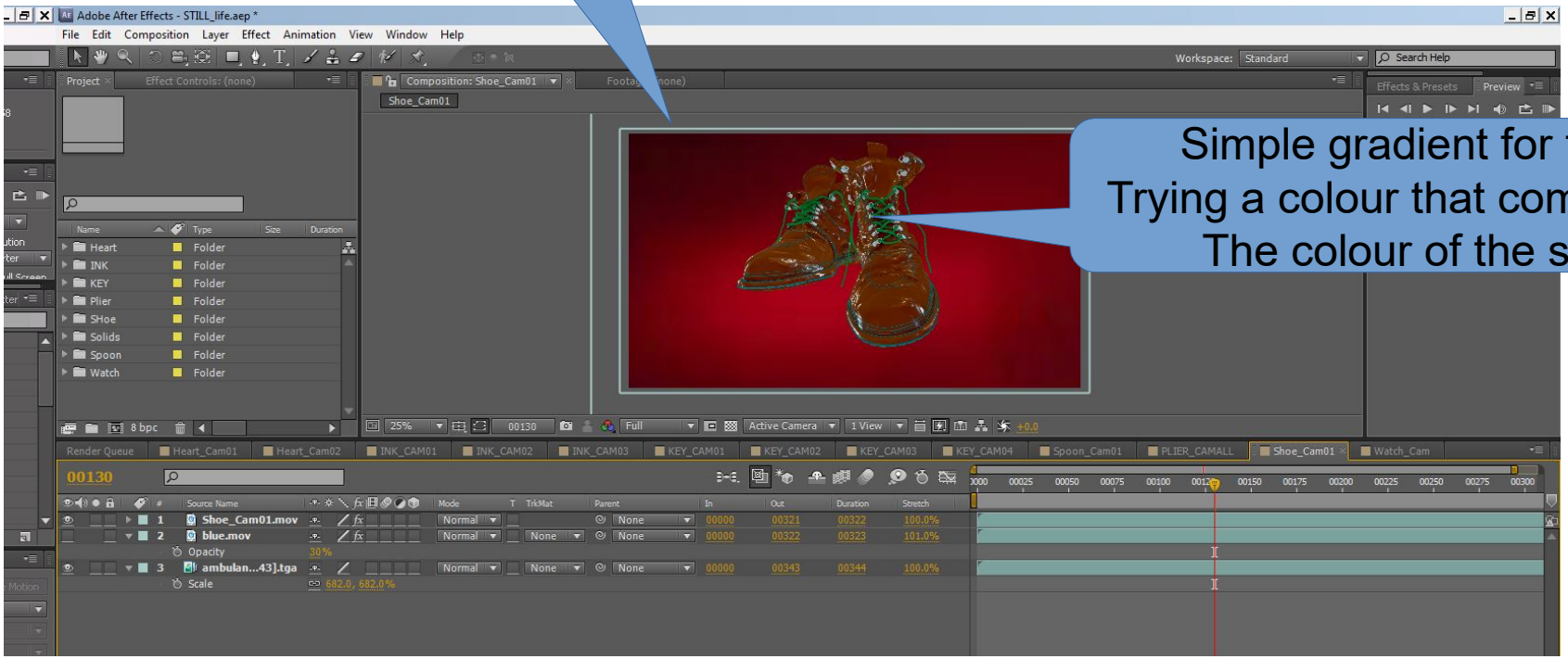

Adobe After Effects - STILL_life.aep *
File Edit Composition Layer Effect Animation View Window Help
Project
Effect Controls: (none)
Composition: KEY_CAM02
Footage: (none)
KEY_CAM02
Heart
INK
KEY
Plier
SHoe
Solids
Spoon
Watch
Folder
Render Queue
Heart_Cam01
Heart_Cam02
INK_CAM01
INK_CAM02
INK_CAM03
KEY_CAM01
KEY_CAM02
KEY_CAM03
KEY_CAM04
Spoon_Cam01
PLIER_CAMALL
Shoe_Cam01
Watch_Cam
00017
KEY_CAM02.mov
Scale


Adobe After Effects - STILL_life.aep *
File Edit Composition Layer Effect Animation View Window Help
Workspace: Standard
Search Help
Project
Effect Controls: (none)
Composition: KEY_CAM04
Footage: (none)
KEY_CAM04
Effects & Presets
Preview
RAM Preview Options
Frame Rate Skip Resolution
From Current Time Full Screen
Heart Folder
INK Folder
KEY Folder
Plier Folder
SHoe Folder
Solids Folder
Spoon Folder
Watch Folder
00312
KEY_CAM04.mov
Scale
Simple comp for every shot of the scene

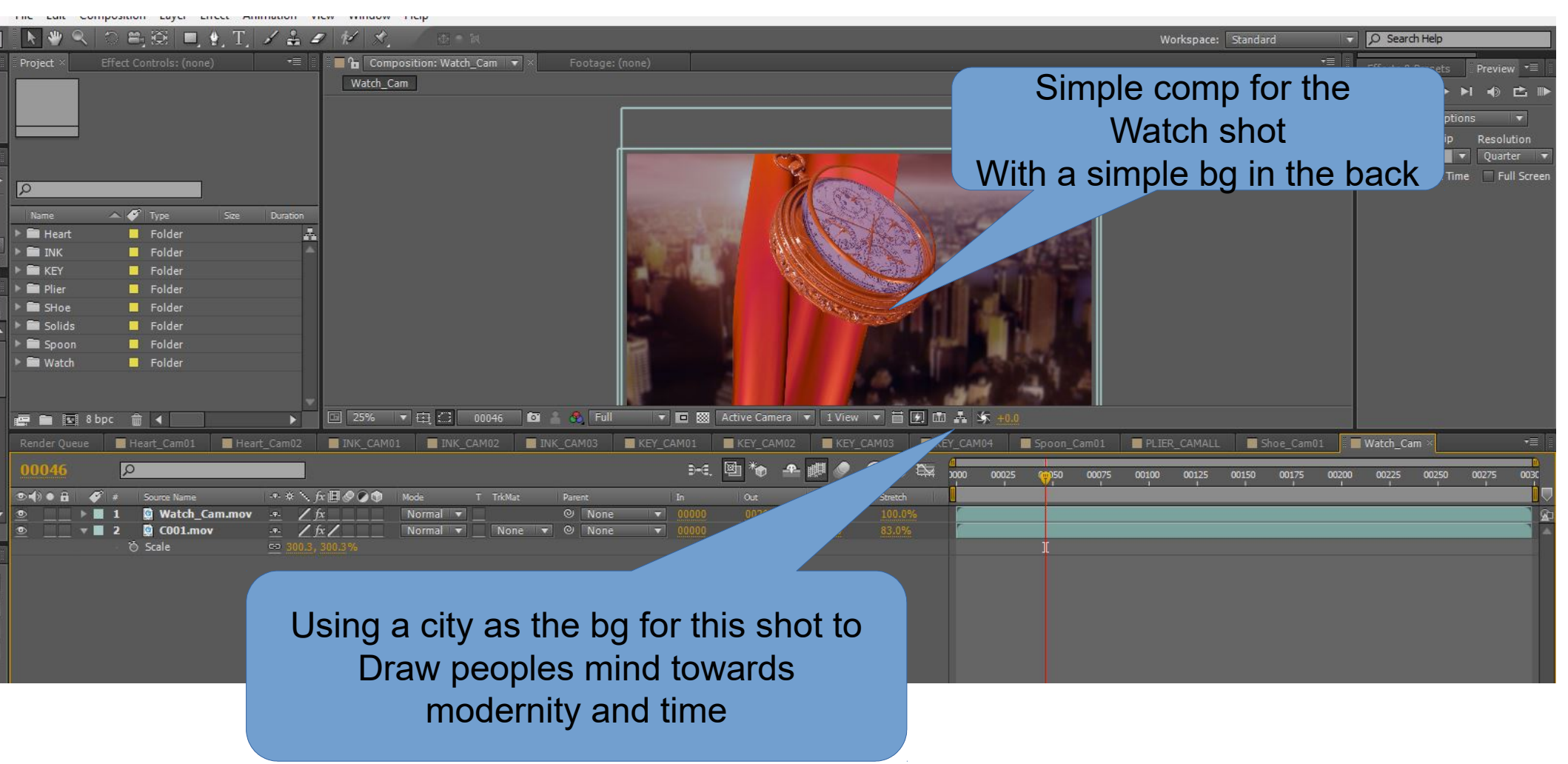

Adobe After Effects - STILL_life.aep *
File Edit Composition Layer Effect Animation View Window Help
Workspace: Standard
Search Help
Project
Effect Controls: (none)
Composition: PLIER_CAMALL
Footage: (none)
PLIER_CAMALL
Effects & Presets
Preview
RAM Preview Options
Frame Rate Skip Resolution
From Current Time Full Screen
Heart Folder
INK Folder
KEY Folder
Plier Folder
SHoe Folder
Solids Folder
Spoon Folder
Watch Folder
00431
PLIER_C...LL.mov
Effects
Scale

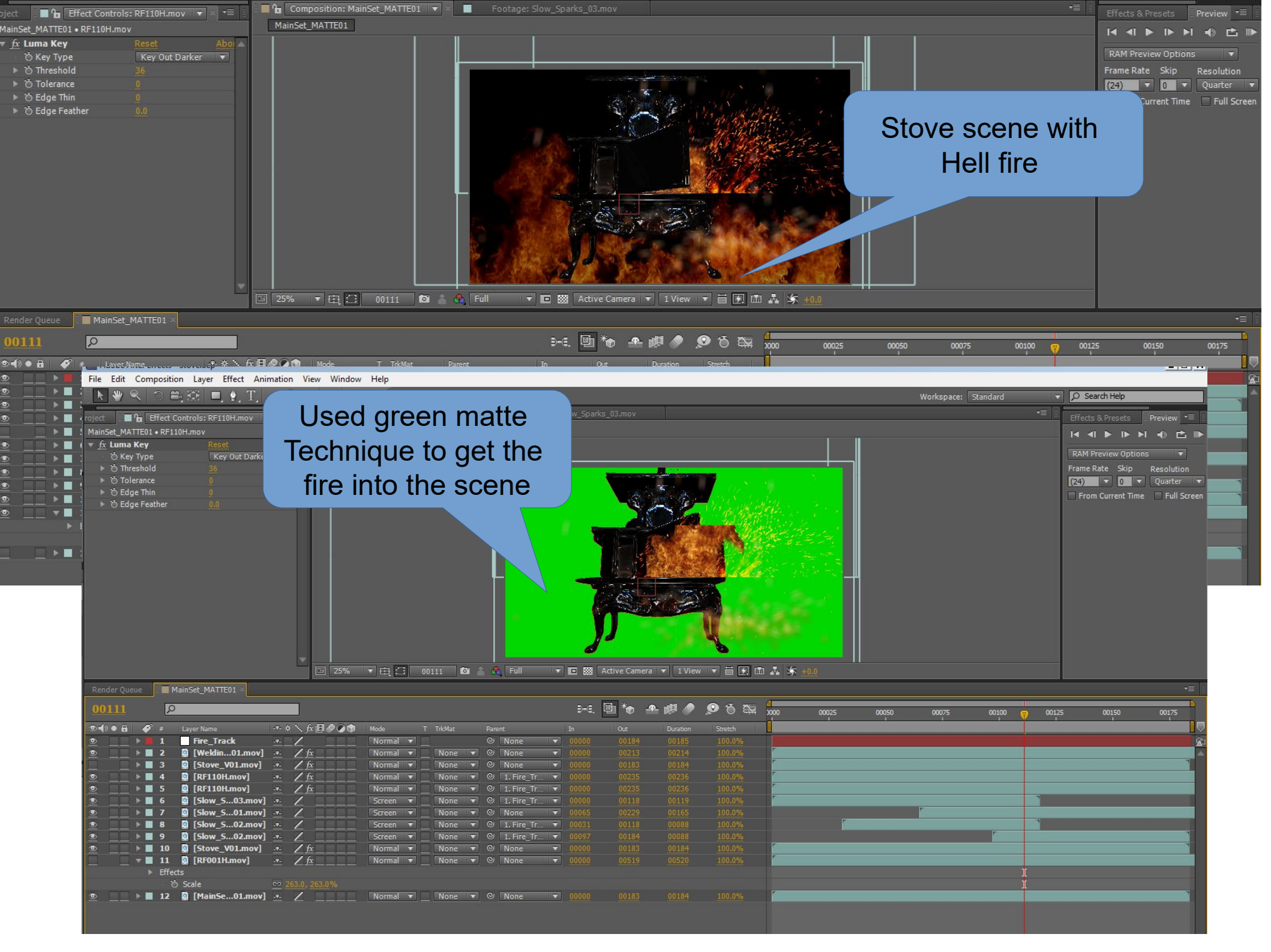


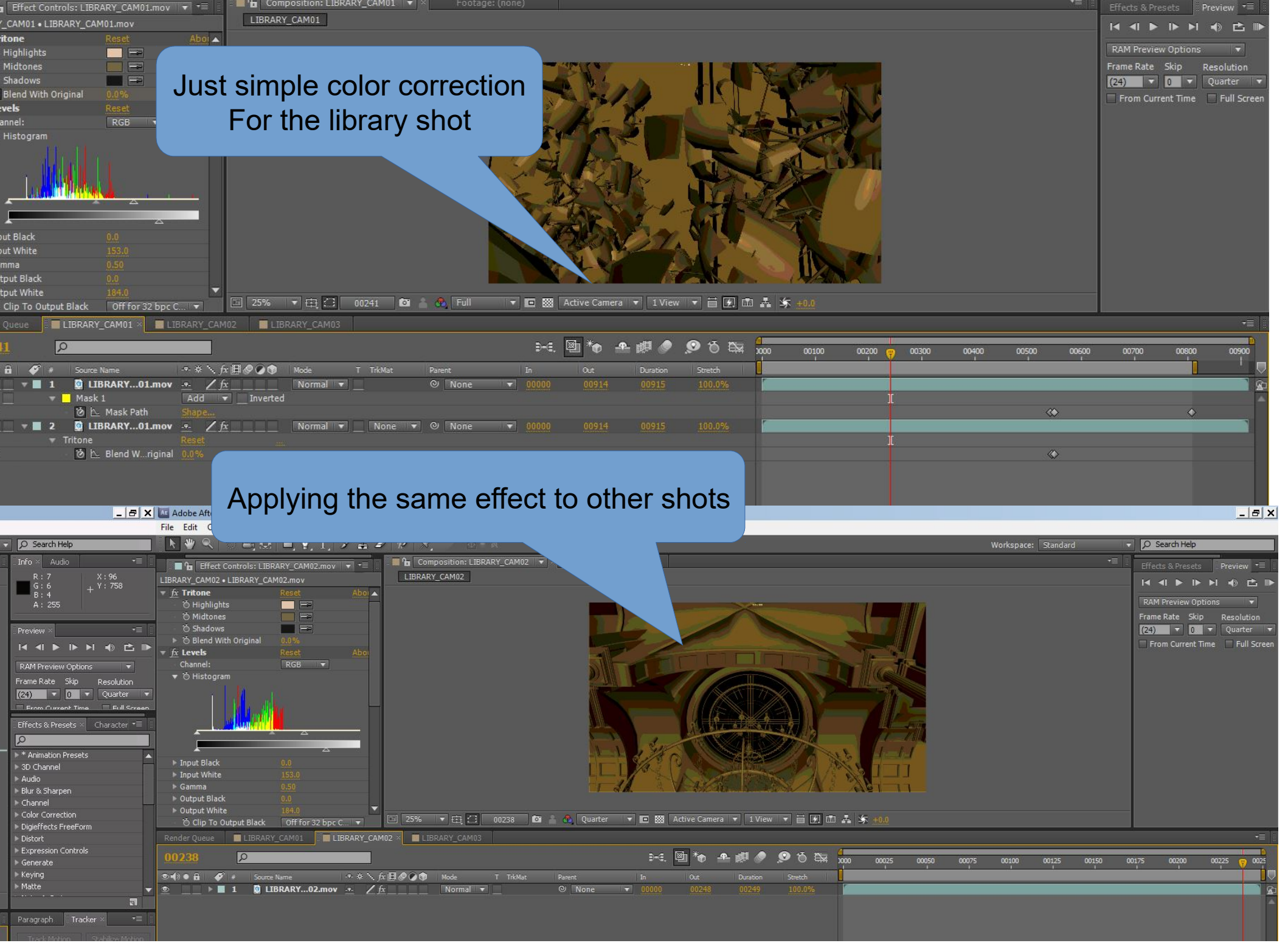
Using a strange bg
Addition to the shoe shot
To communicate the strangeness of life

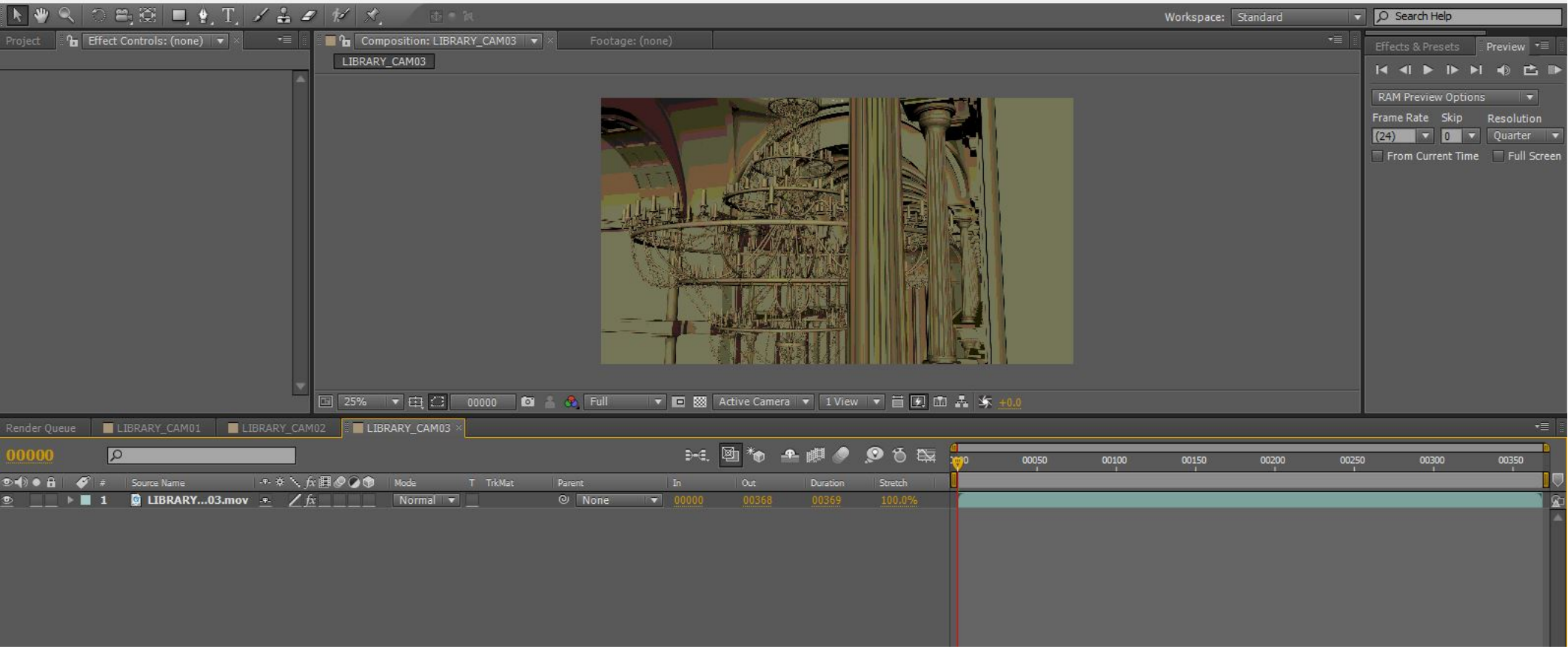


Simple gradient for the bg
Trying a colour that complements
The colour of the shoes

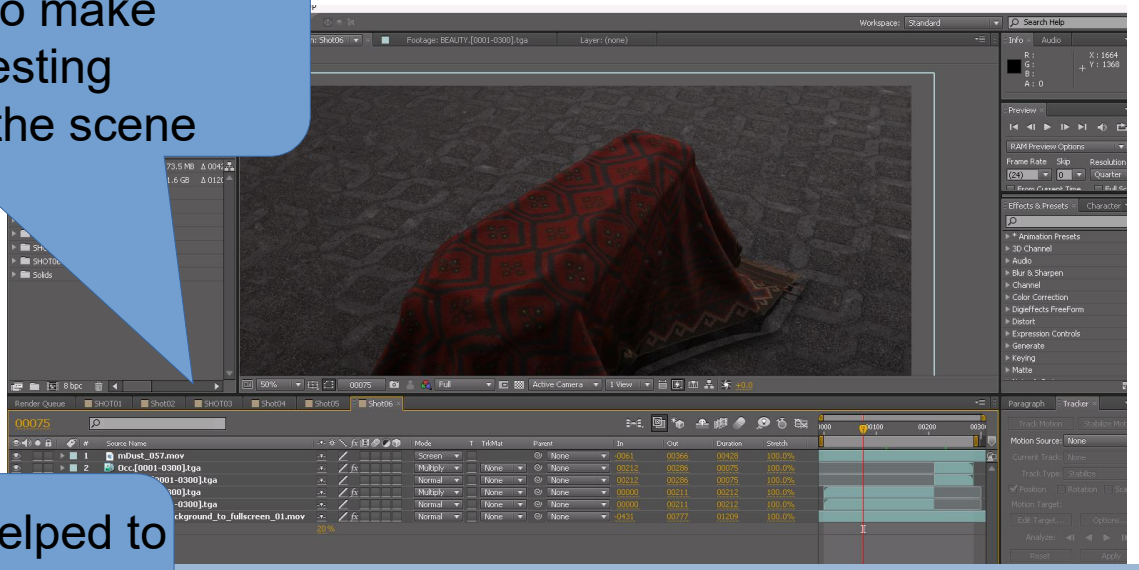

Simple comp for the
Watch shot
With a simple bg in the back
Using a city as the bg for this shot to
Draw peoples mind towards
modernity and time


Stove scene with Hell fire
Used green matte Technique to get the fire into the scene

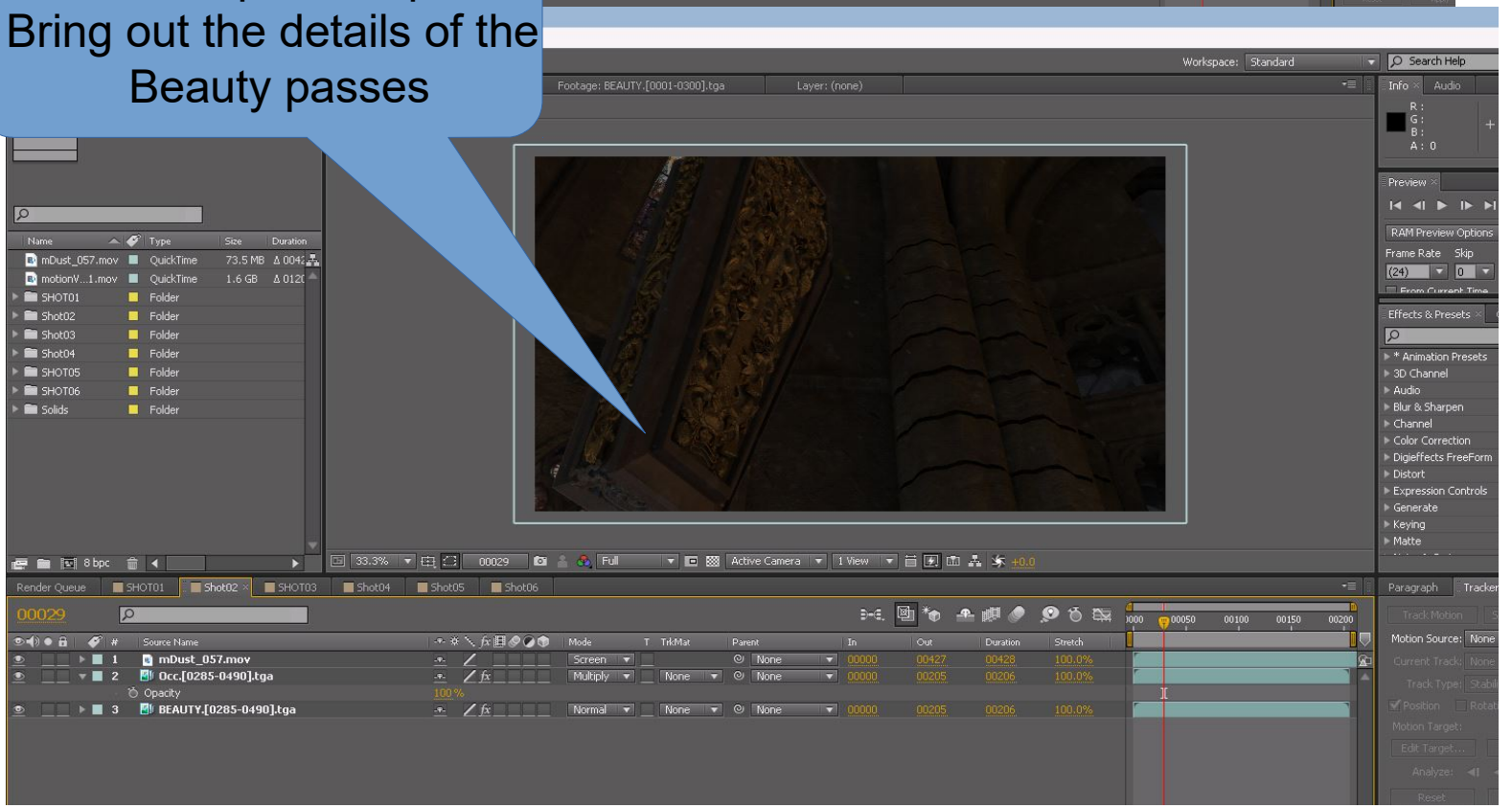

Just simple color correction
For the library shot
Applying the same effect to other shots

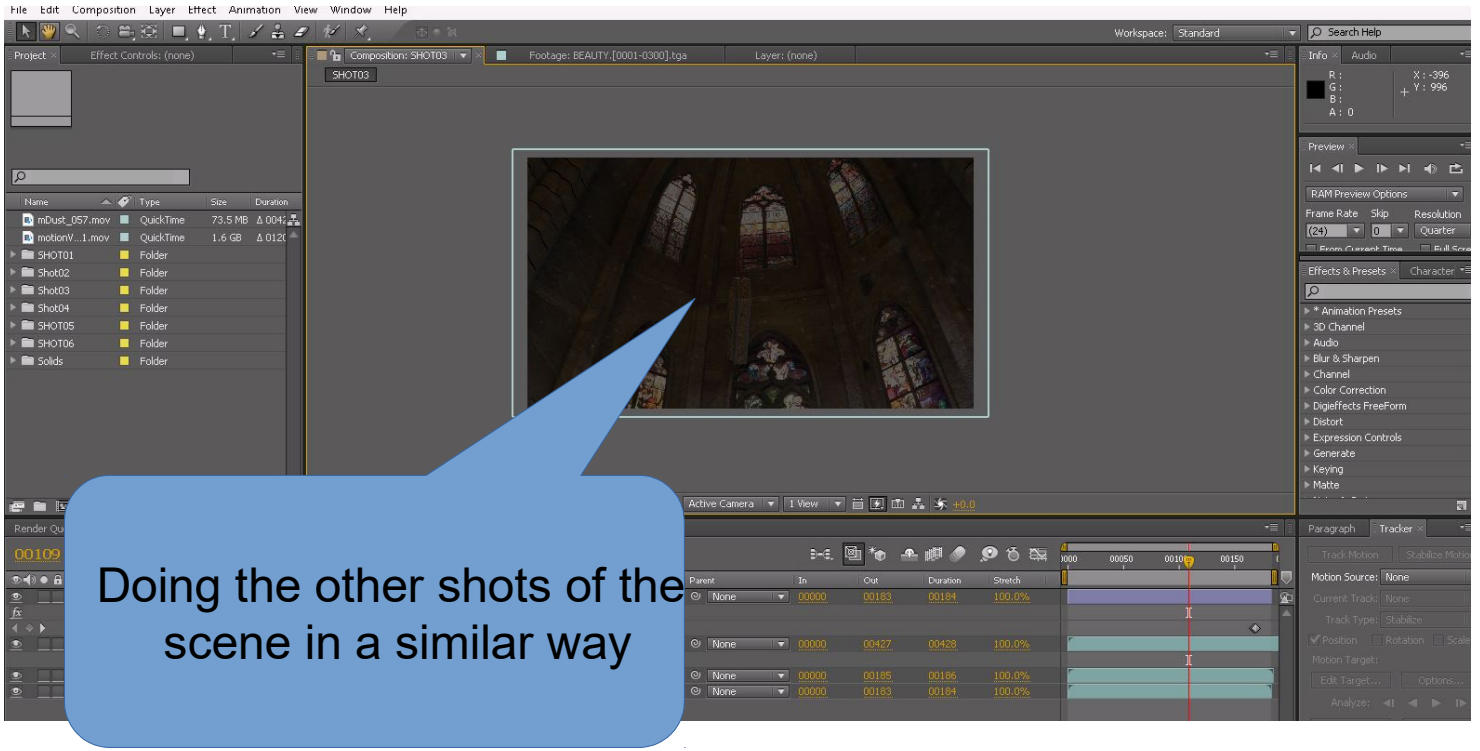

Workspace: Standard
Search Help
Project
Effect Controls: (none)
Composition: LIBRARY_CAM03
Footage: (none)
LIBRARY_CAM03
Effects & Presets
Preview
RAM Preview Options
Frame Rate
Skip
Resolution
(24)
0
Quarter
From Current Time
Full Screen
25%
00000
Full
Active Camera
1 View
+0.0
Render Queue
LIBRARY_CAM01
LIBRARY_CAM02
LIBRARY_CAM03
00000
00050
00100
00150
00200
00250
00300
00350
Source Name
Mode
T
TrkMat
Parent
In
Out
Duration
Stretch
1
LIBRARY...03.mov
Normal
None
00000
00368
00369
100.0%

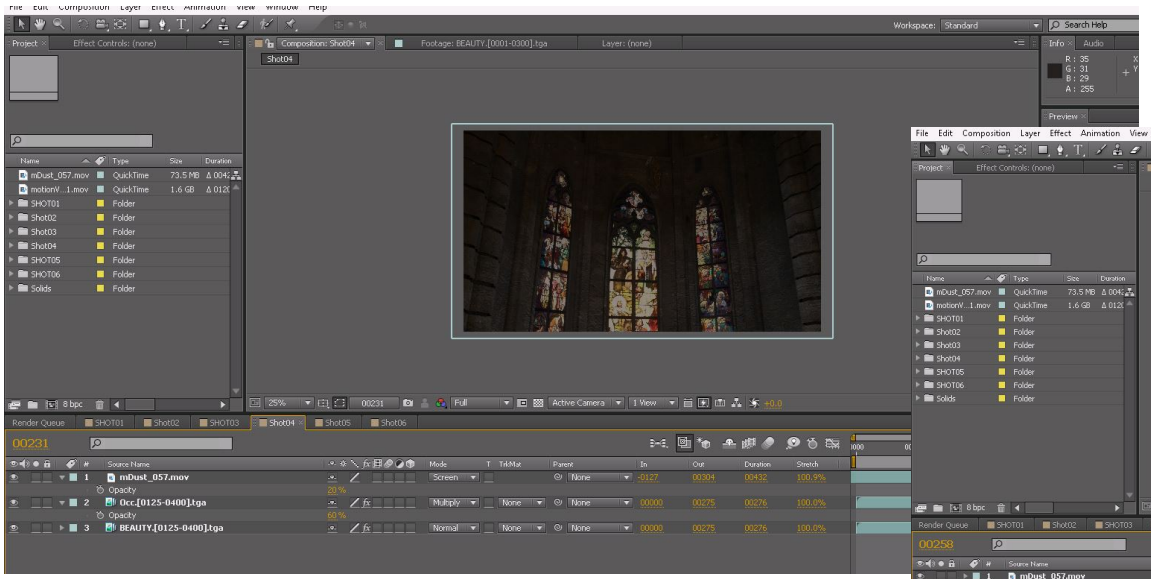
Comped this shot with occlusion passes
Added a dust layer to make
it look more interesting
And set the mood of the scene

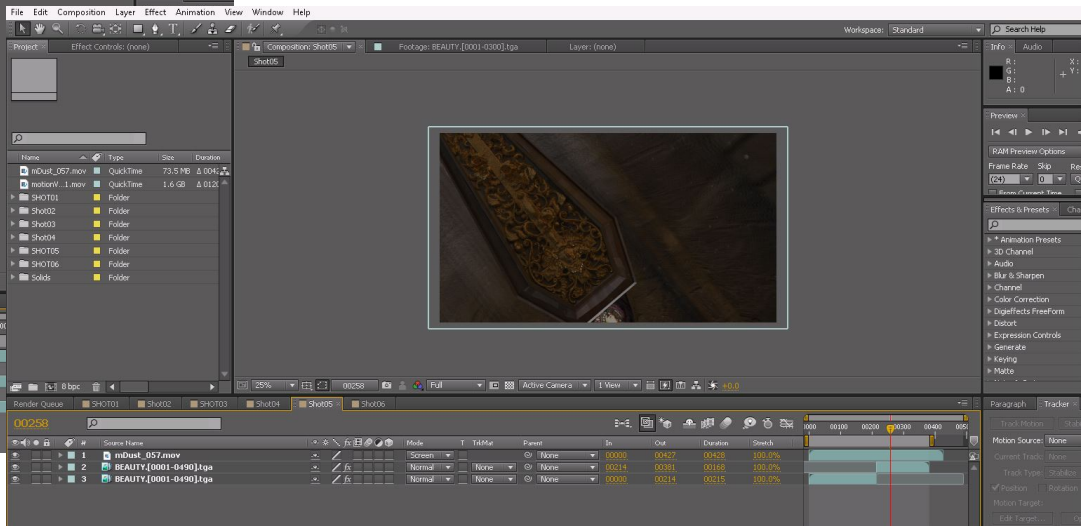


Occlusion pass helped to
Bring out the details of the
Beauty passes

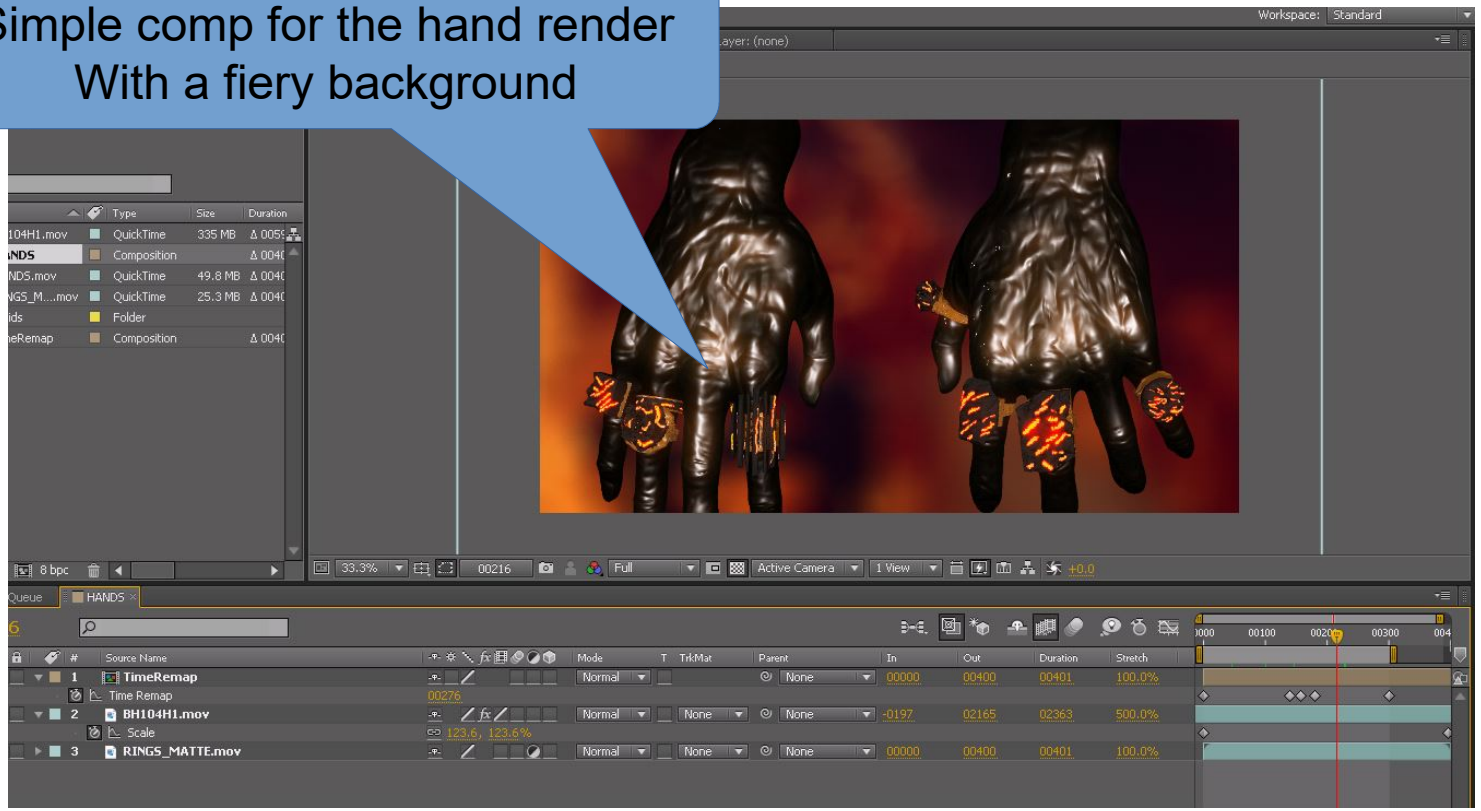



Doing the other shots of the scene in a similar way

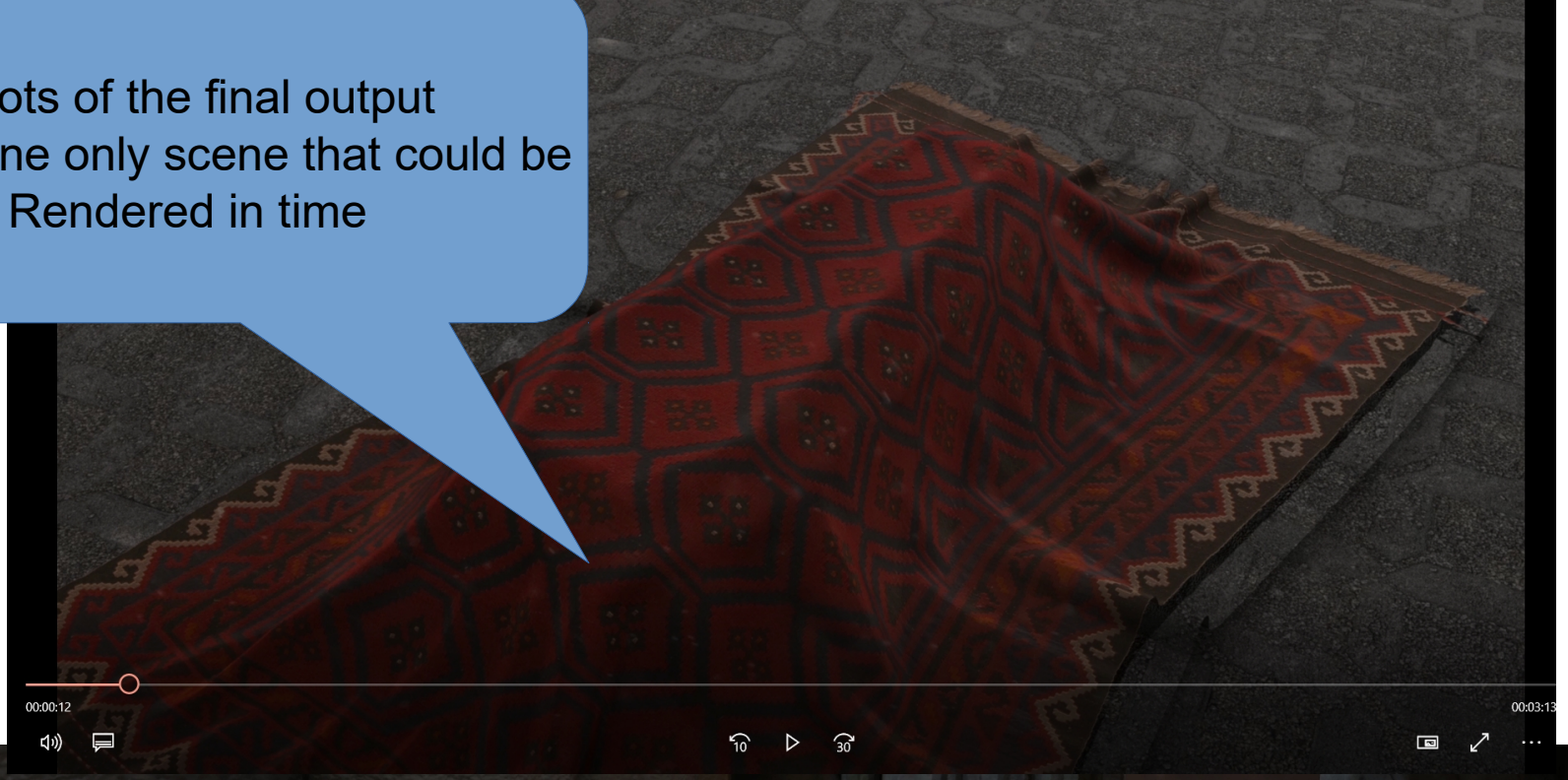


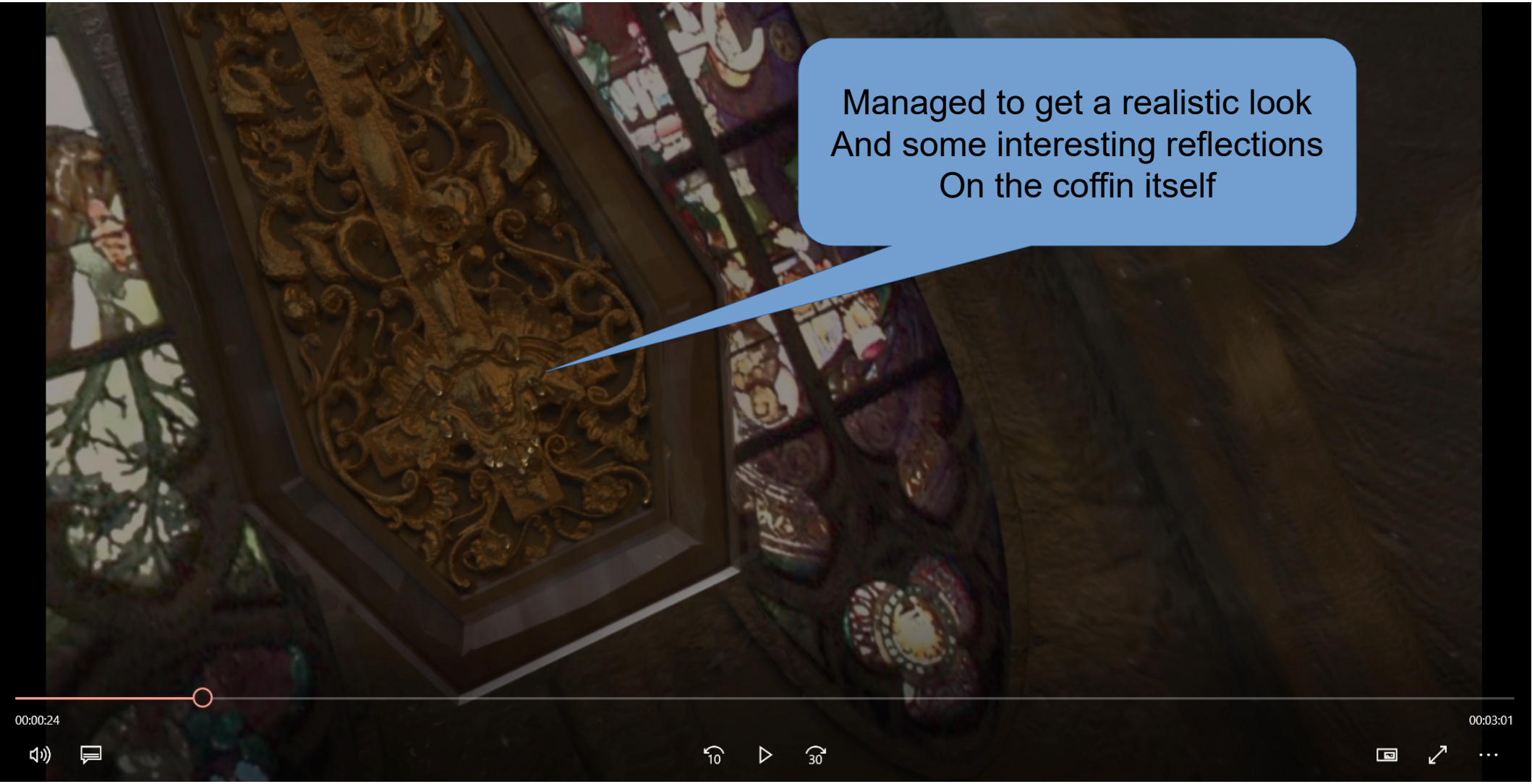


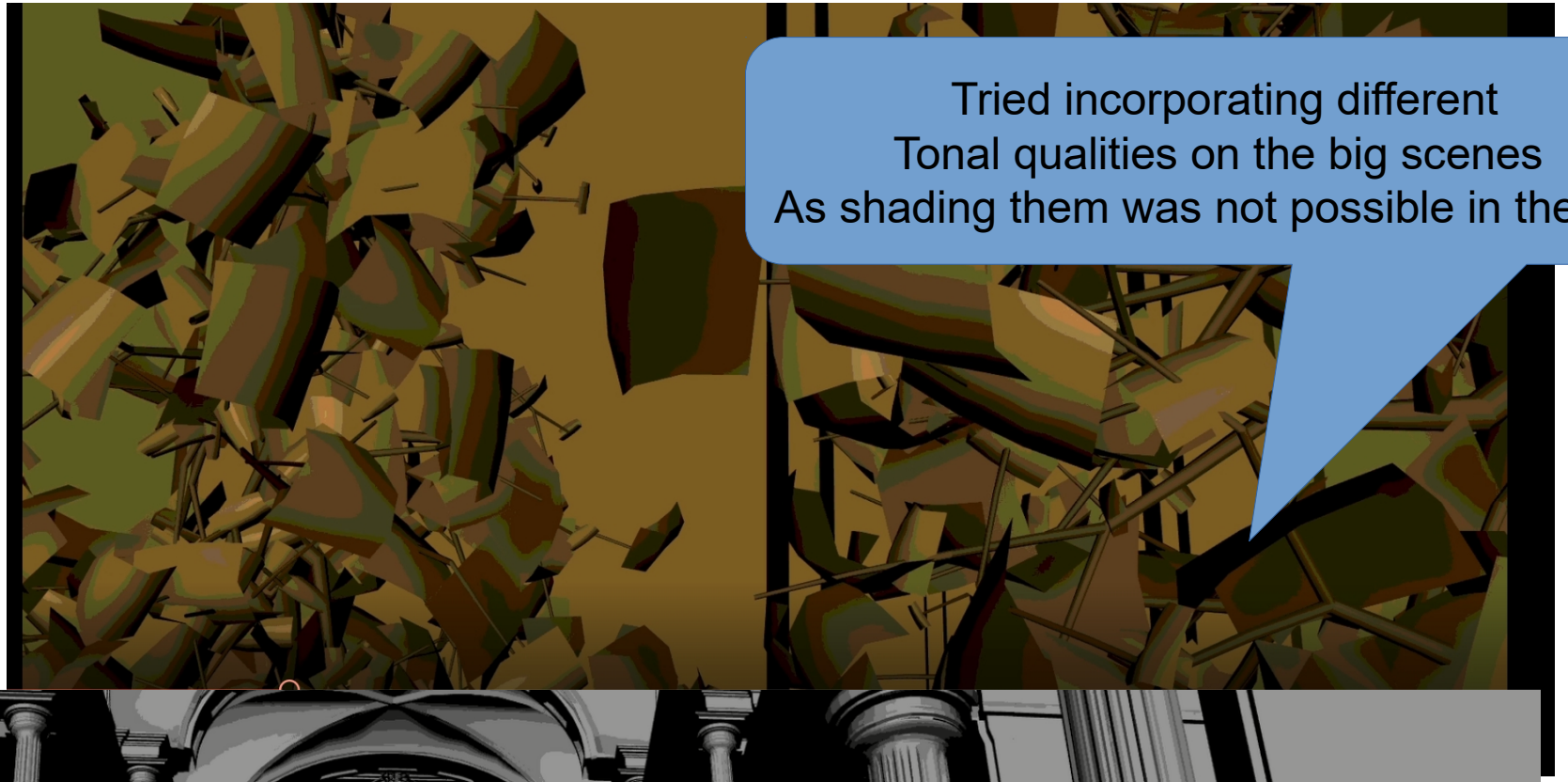
Simple comp for the hand render
With a fiery background



Shots of the final output
Coffin scene only scene that could be Rendered in time




Managed to get a realistic look
And some interesting reflections
On the coffin itself
00:00:24
00:03:01
10
30



Tried incorporating different
Tonal qualities on the big scenes
As shading them was not possible in the time

Notes on progress

- Checking each sequence
- Matching contrast mood lighting color to what my idea was
- Trying to make everything gel together as much as possible
- Trying to create the most engagin experience with what content i have using

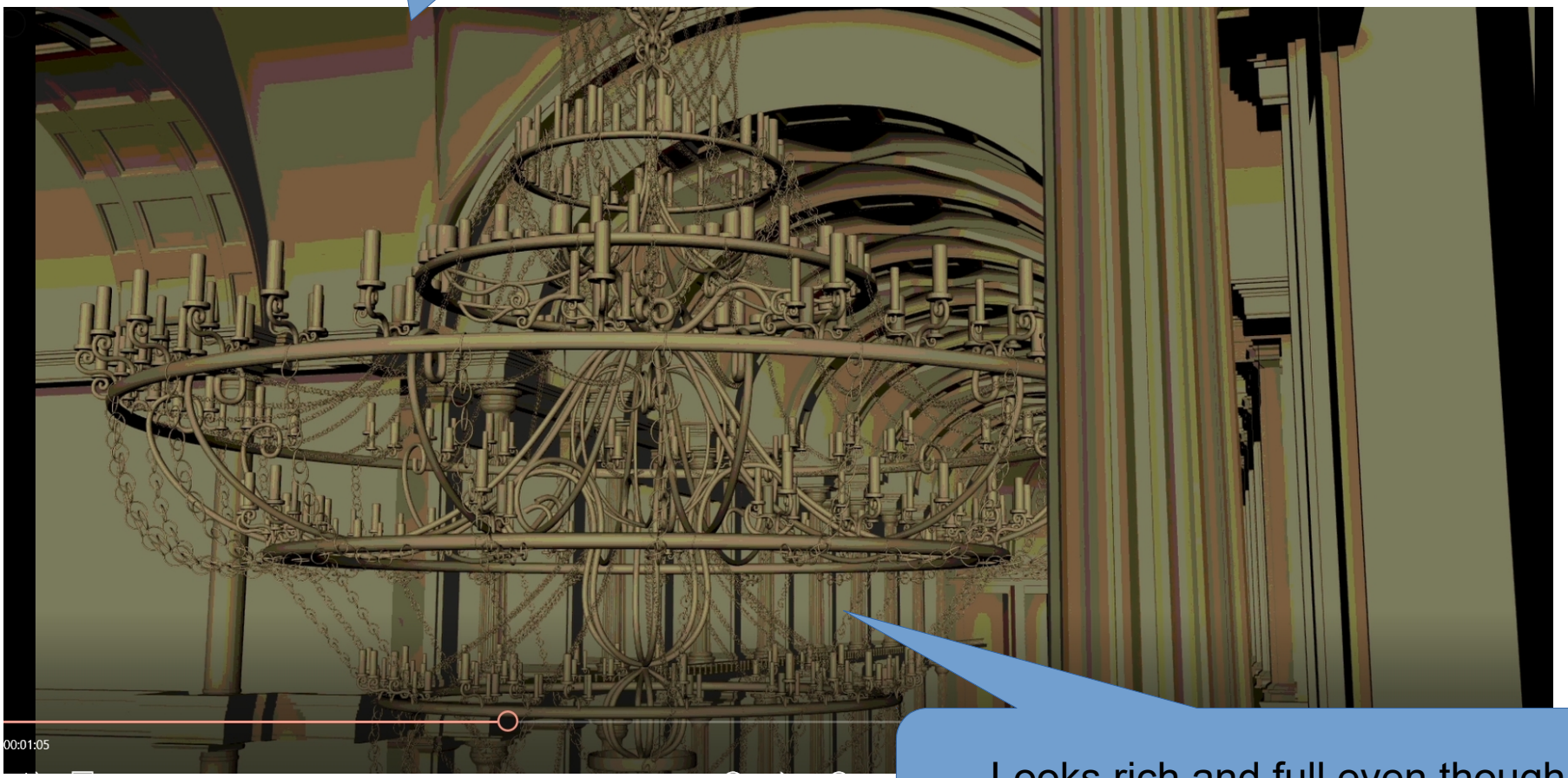
Using reference

- The original references had a lot of inspirations for color and mood
- Trying to get the colors to balance in directions similar to those to get a good mood going with the sequences
- But at the same time the scenes themselves seem to demand a certain treatment so trying to marry that with my ideas

Shots from the final output

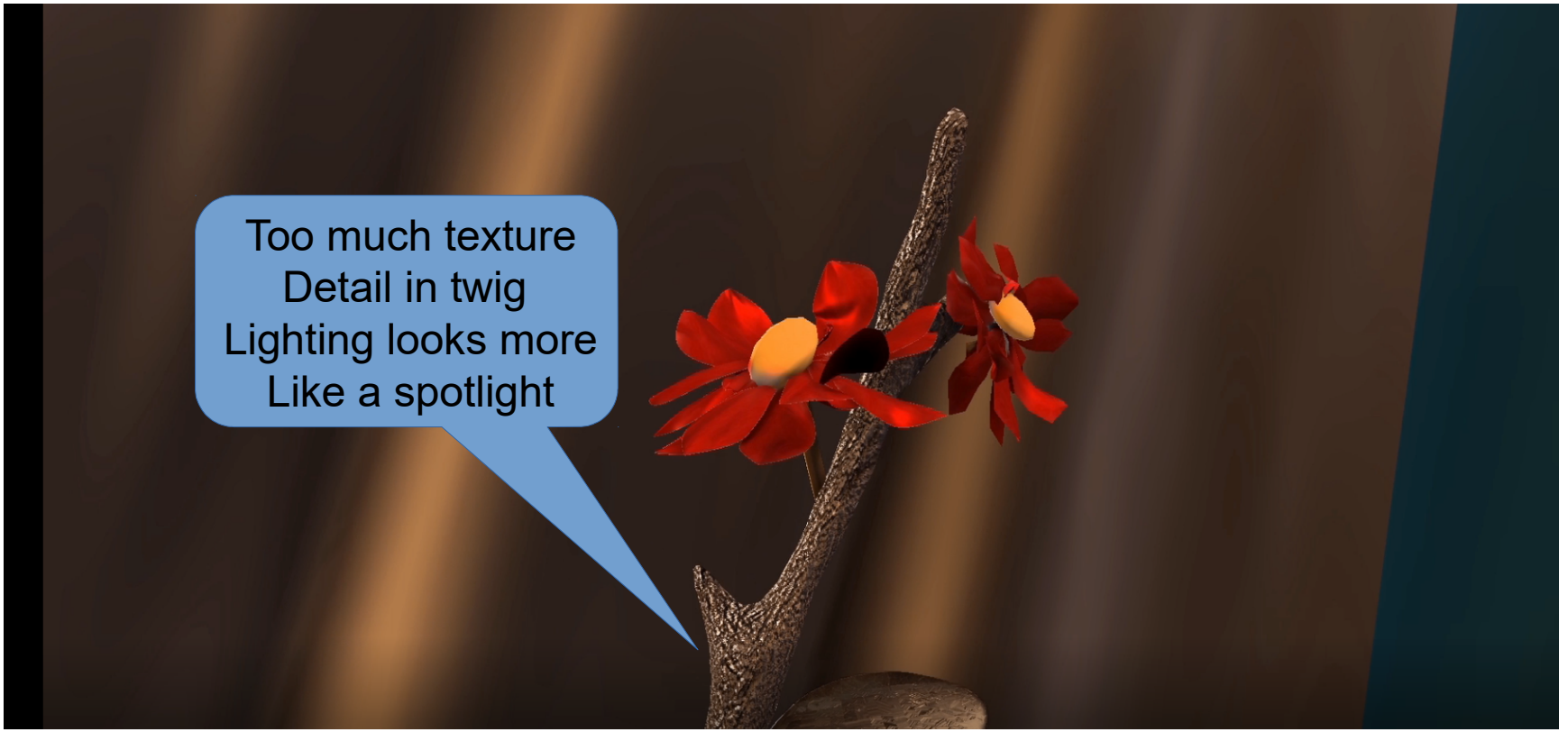
- These are some of the shots from the final output with comments on what could be better and what worked out

Weak in rendering obviously

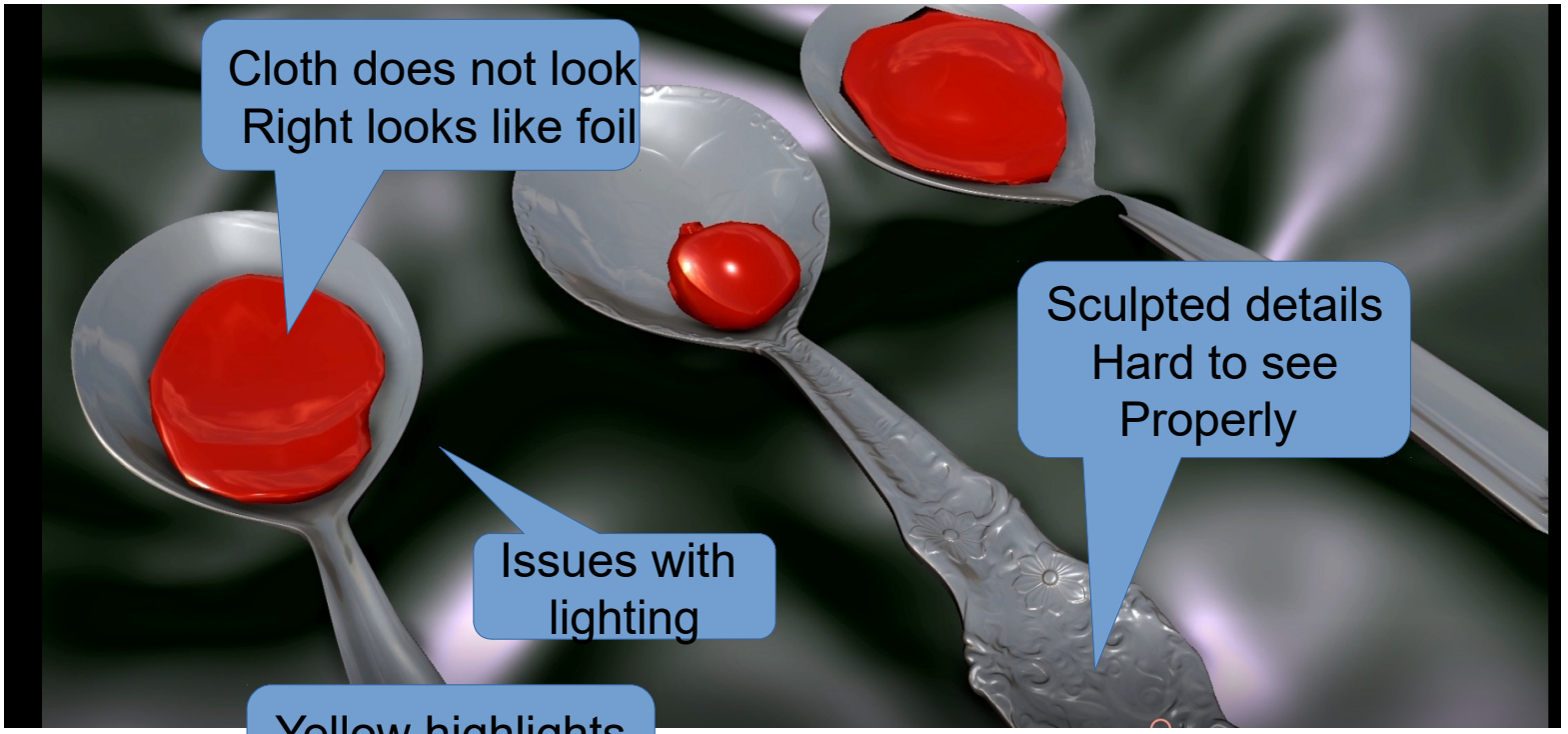


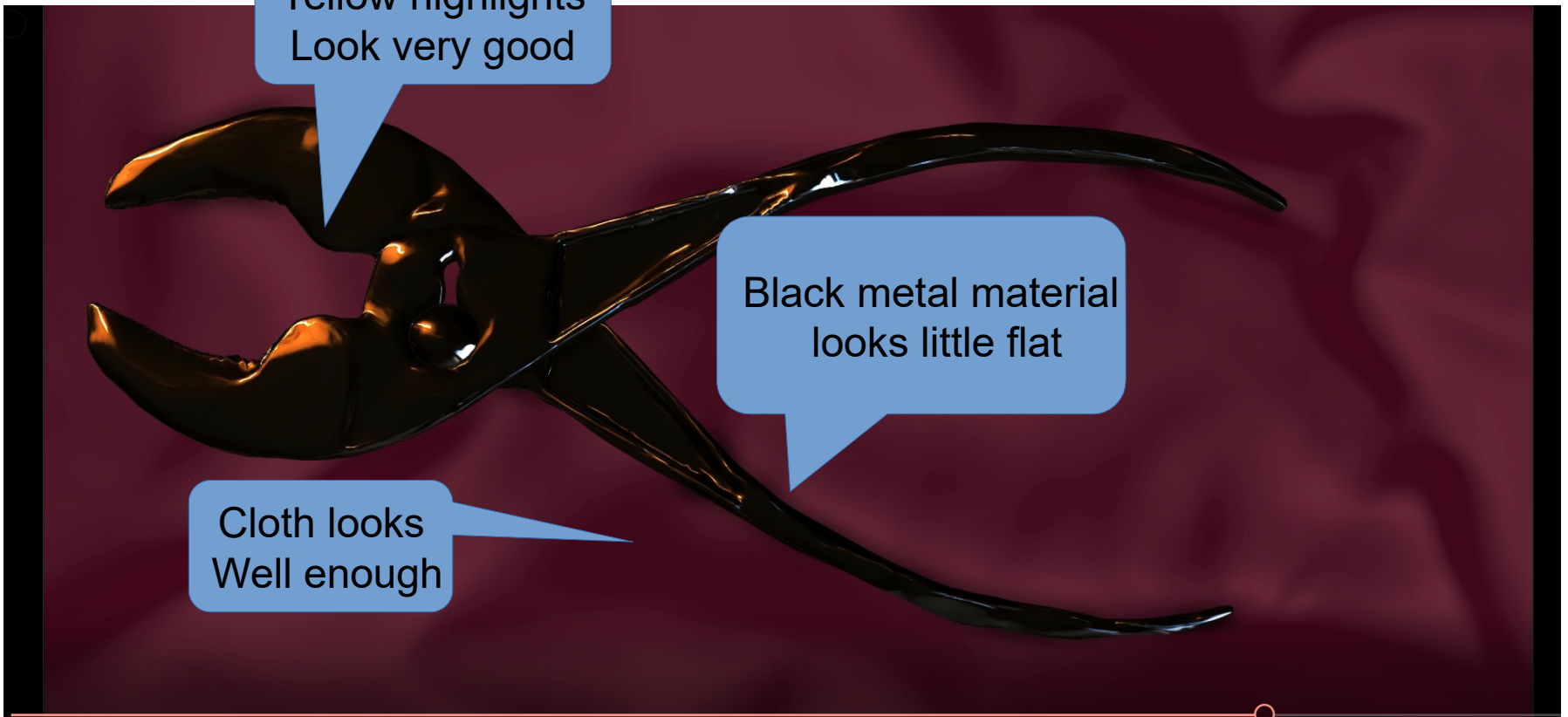
Looks rich and full even though
The furnishings couldn't be introduced

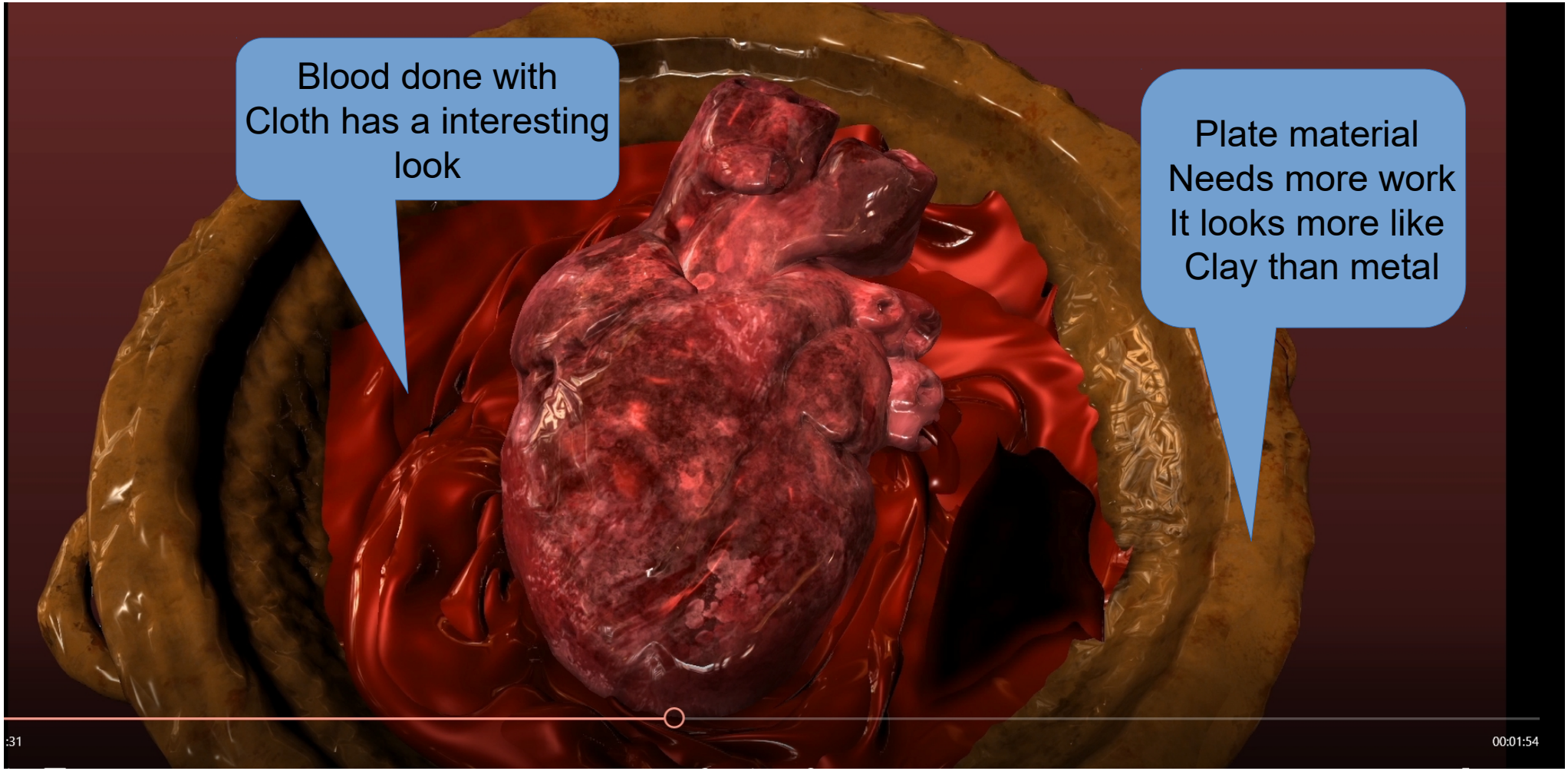
00:01:28


Too much texture
Detail in twig
Lighting looks more
Like a spotlight

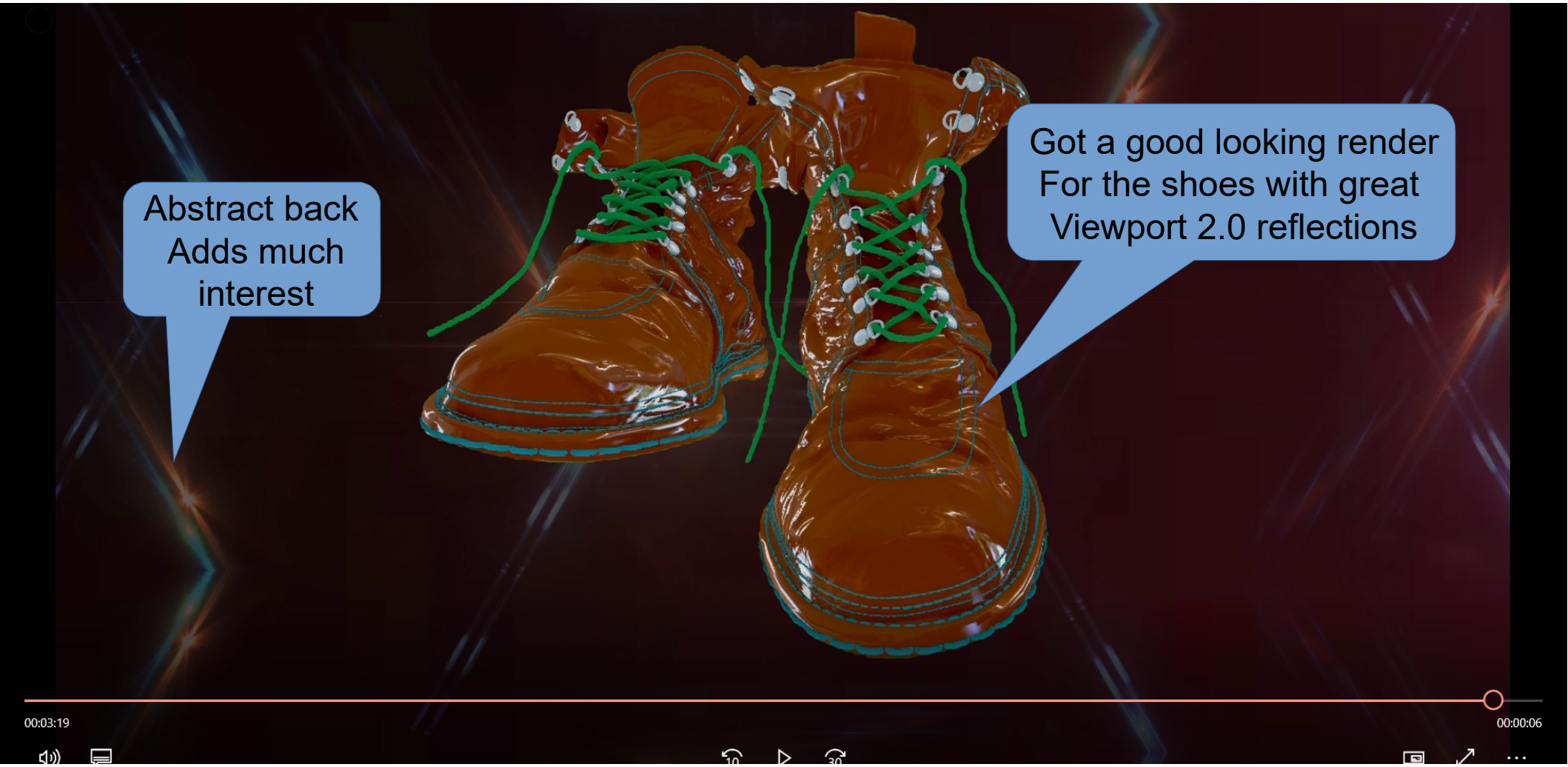
Watch looks
Very good
A little more texturing work maybe
Some translucency for the Cloth?
Glass too clear
Watch looks brand new
00:02:18
00:01:07


Cloth does not look
Right looks like foil
Sculpted details
Hard to see
Properly
Issues with
lighting


Yellow highlights
Look very good
Black metal material
looks little flat
Cloth looks
Well enough


Blood done with
Cloth has a interesting
look
Plate material
Needs more work
It looks more like
Clay than metal
:31
00:01:54

Hell fire looks
Well violent
Background
Looks
Interesting
Hands
And keys didnt
Come out well
Desperately
Needs

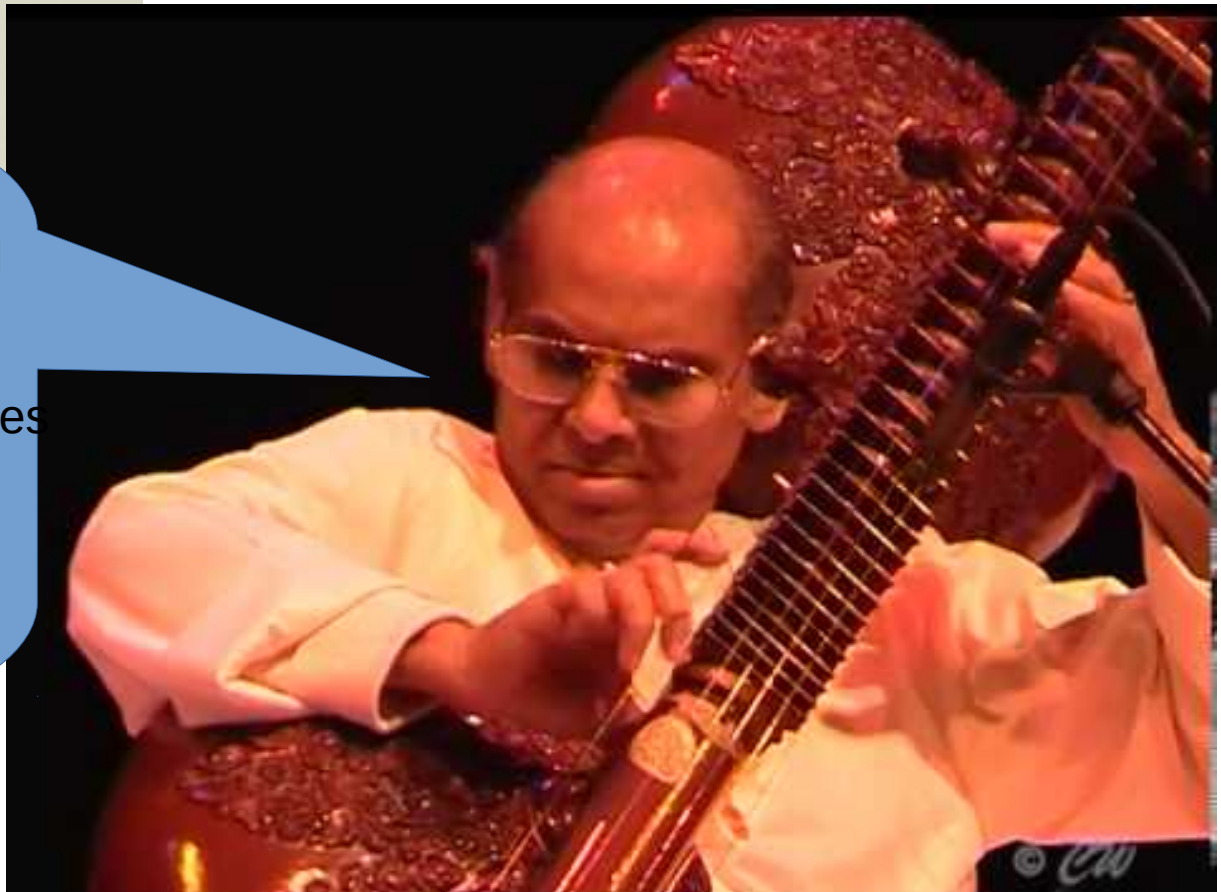

Abstract back
Adds much
interest
Got a good looking render
For the shoes with great
Viewport 2.0 reflections
00:03:19
00:00:06

Setting title

- After giving it some thought i decided to keep the name of the project as “to ashes, and ashes to”
- It is a line from the collection of poems by T.S Elliot called
- Which deals with many of the themes that I wanted to explore in my project such as death, beginnings, fire, destruction decay etc.
- It was a major inspiration behind the project so i wanted to use the title as a means of paying homage to it

Artist tycho, makes
Deep house style
Ambient dance music
Some of his songs have a lot
Of dark and gloomy vibes

Ustad asad ali khan rendering
Raga shree, generally considered
A dark and spooky raga,
With a very fiery aesthetic
The development of the performances
Pace could be matched with
The pacing of my work



Choice of music

- I tried several things for music for the project
- I could either use the soundtrack that i had developed in my vmp module
- I thought of using sounds from the artist tychos songs
- Or a classical music piece by asad ali khan
- By the end of the project i realised that it would take too much time to develop another soundtrack tailor made for the visuals
- So instead i compromised and went for the vmp soundtrack with some alterations.

What worked what didnt

- At the end of this project i think it would be good idea to evaluate what worked and what didnt.
- I think the creation of the content itself was a good part of the project a major chunk that did work
- What didn't look quite as good as i would like is the form of presentation.
- The work that i am trying to do i think doesnt look quite right in the context of a single visual experience as in a whole film.
- The ideas might have worked better as a collection

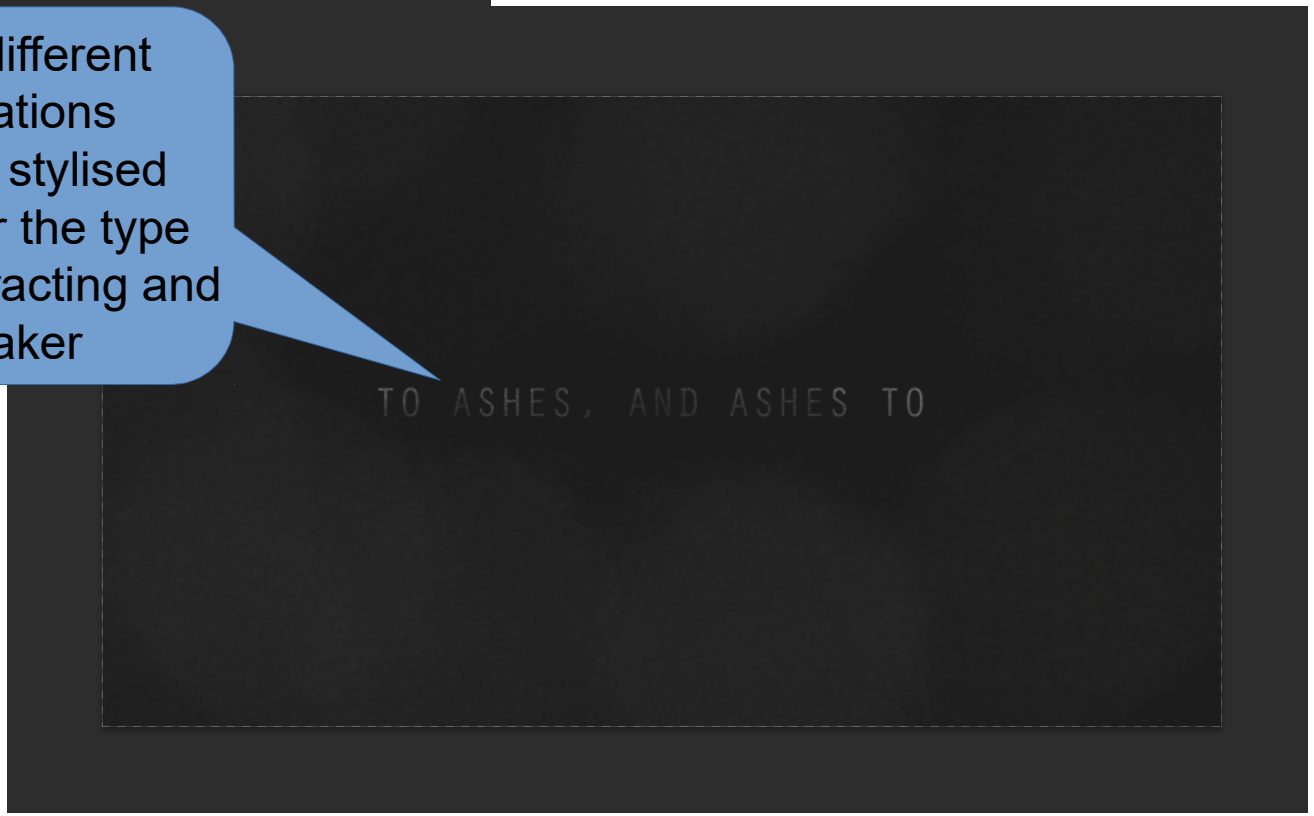
- To a certain extent it is a collection but presenting it as a fully connected film doesn't seem to be right for what it wanted to express
- But there are several ways of approaching this problem i think.
- The other issue was the amount of effort i put in
- I think I should have put in way more hours than i did, i obviously couldn't finish it fully even though the render time was way more that what i thought it would be
- Apart from this i think the content i have created as ample opportunity to be worked into

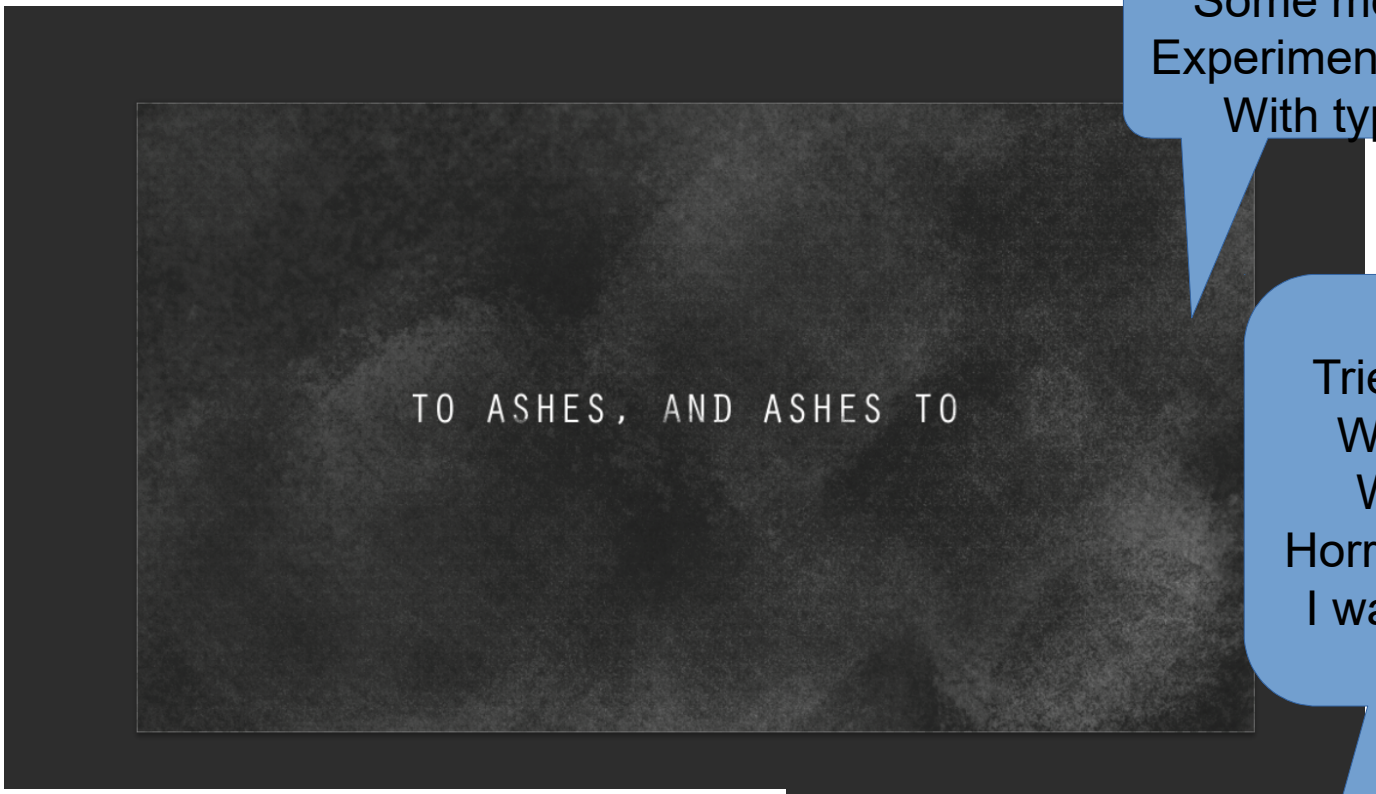
Title Cards and suggestion plates

- Decided to use some suggestion plates to guide the viewers mind in a certain way
- This will add structure to the apparent chaos of my project
- I chose the words contemplation
- And for some fun pyromania and added their definitions in the plates
- I thought the idea would guide the mind of the viewer but not constrict it as room for interpretation would remain open
- I made several variation to get the look and fell proper
- After i had the look down for the main title i used the same technique to do the others

Final title design
Kept the text simple
Added a smoky, ashy
Background

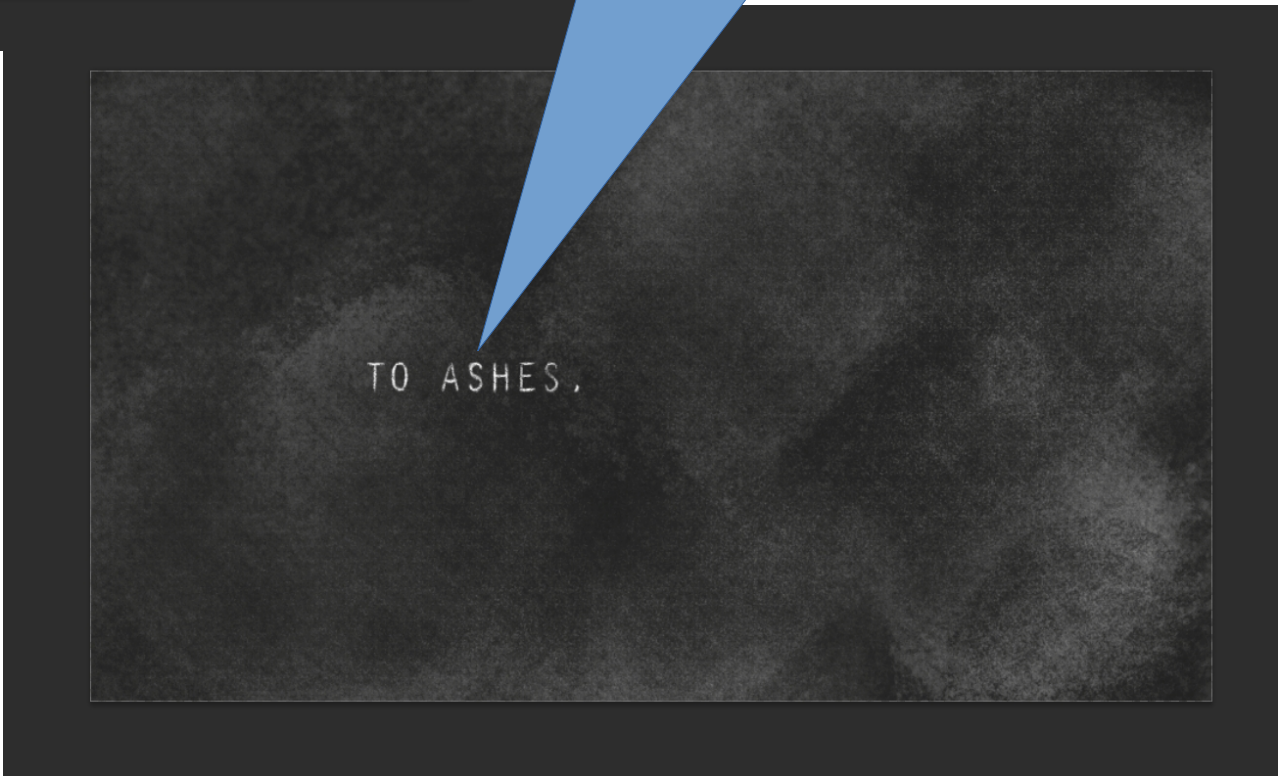
Tried different
Variations
A more stylised
Look for the type
Was distracting and
weaker





Some more
Experimentation
With type

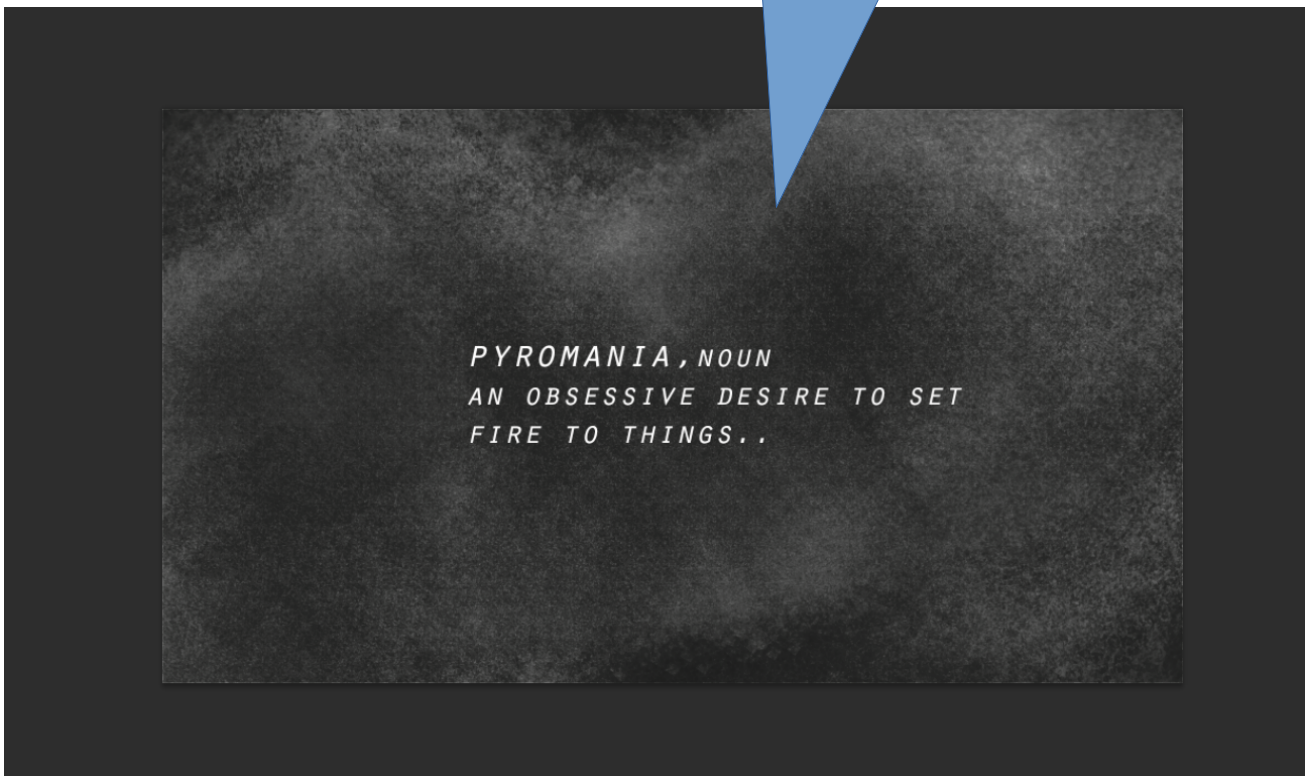
Tried a manually done look as
Well but again this seemed
Weaker and the title for a
Horror film or something like that
I wanted a more impactful look



Tried fading the Text this was looking Promising but I liked The clean look more

Another variation Tried different typefaces

Used the same technique to Create cards to prompt the The viewers mind

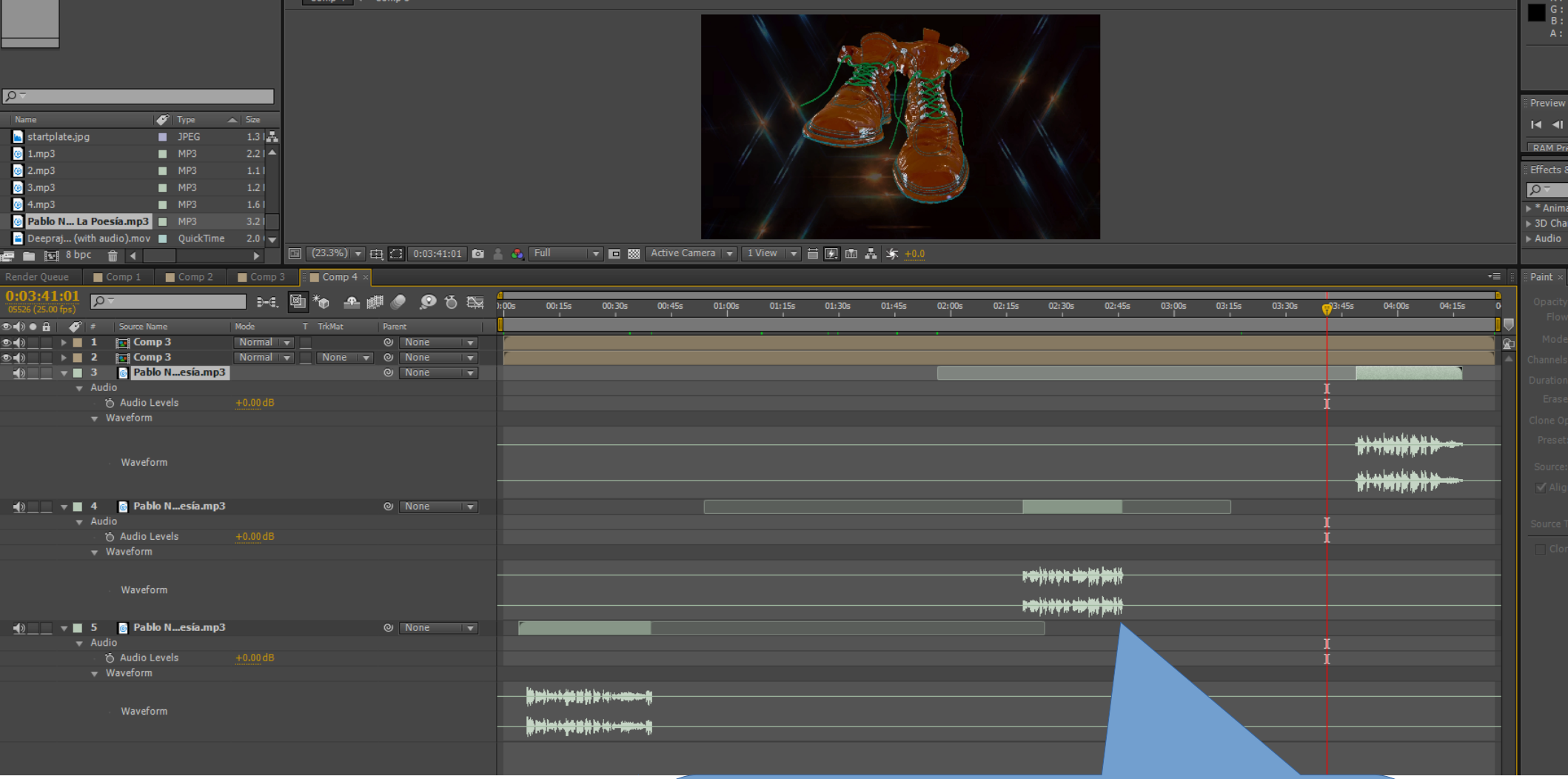


Final experimentation with music

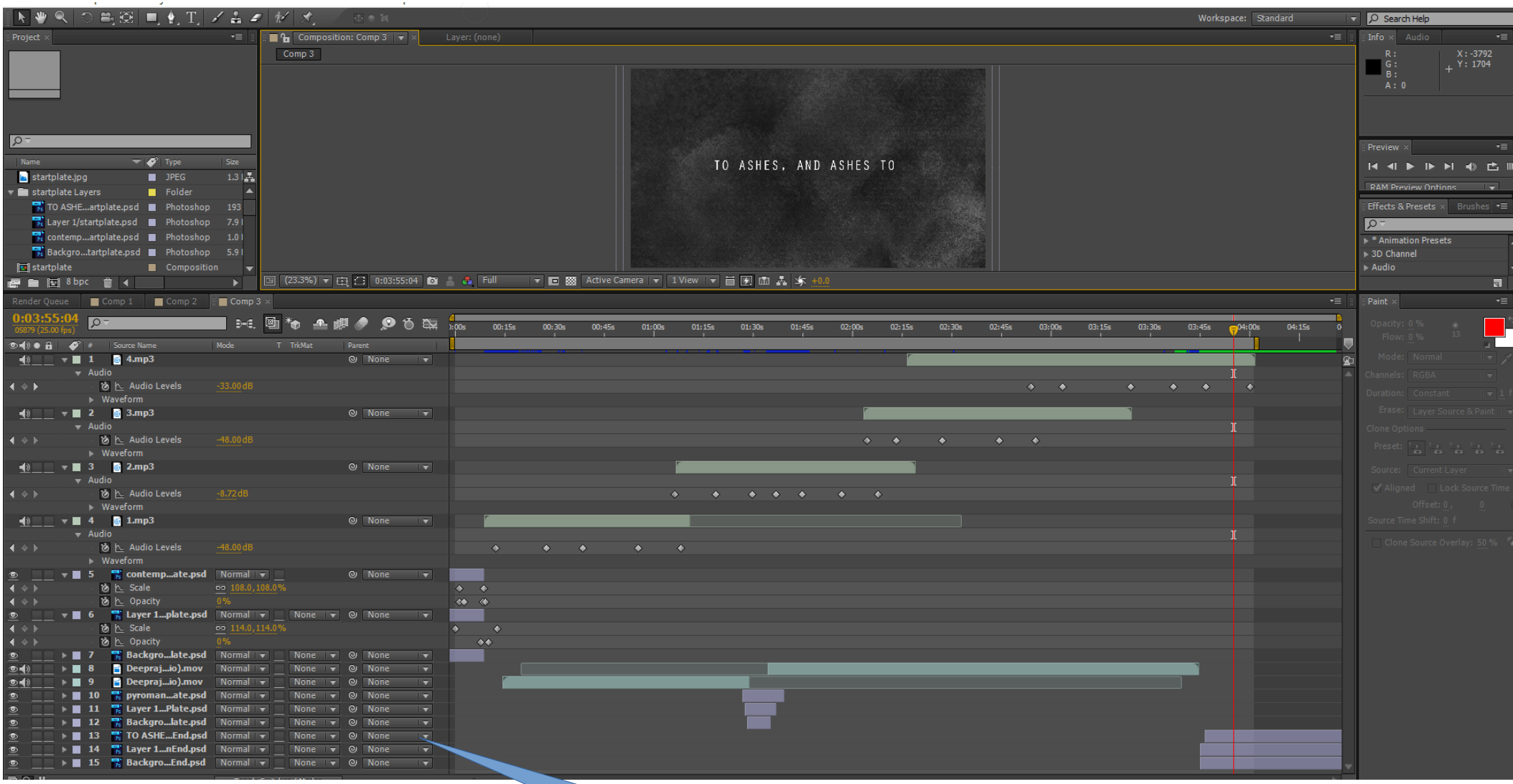
- As a final experimentation with music
- I mixed the raga shree parts with the chosen music
- I knew which parts of the entire piece were at what pace so i put the slower parts in the beginning and the more fast and intense parts towards the end
- The dissonance caused by the layering of the two tracks was interesting but i had to decrease the volume of the former track
- The end result was subtle and cool
- I animated the volume control to add more variation
- By the end i was happy with the result

Last experiment with music

- I tried adding pablo neruda reading some of his poetry, to the final render of the film,
- I found that it was distracting from the rudra veena performance and not adding anything substantial to the experience
- So i decide not to complicate the soundtrack too much and chose not to add any voice to it unlike my first vmp output.



Trying an experiment by adding some poetry
Tried going for something non English so that
The focus is on the sound of the human voice
I chose Pablo nerudas la poesia as i had read a
Translation and really liked it
But in the end it seemed to distract and not add
Anything to the experience so i chose not to use
This audio.



Line up with plates
Took some time to
Get the timing perfect
For this had to render
Several times

Experimentations with lineup

- After the line up with the plates was arranged
- I had to make several attempts at getting the timing right for the plates
- The first plate was staying for too little time in the beginning
- In the second render i noticed that the last plate was staying on for too long
- Even mixing the music took many renders
- I wanted the veena music to be the focus and the former track to be a background support
- To get the mixing right took me a few tries.
- After five renders i arrived at something i was

What could have I done differently

- Put in more effort
- Tried treating the content a little differently so that it flowed into a connected film context smoothly
- Oriented the output not as a single film but a collection of separate pieces like a book of poems
- Condensed the content further.
- Group more of the shots together especially the ones with single things into a bigger scene.

Future of this project

- Im sure that i want to use the content of the project improve it to create something new
- I think as a collection of separate ideas it will work better
- That way i dont have to worry about create a meshed up idea and i can focus on the fullness of the scenes themselves
-

What i learnt from the project

- This project allowed me to learn several things
- The sheer volume of work involved taught me a lot of things like how to manage time, not get distracted, plan out tasks efficiently etc.
- Many technical things became easy to me as i did them so many times throughout the project
- like sculpting things in zbrush.
- It taught me how to deal with less resources and try to make the best of whats available
- It taught me how to evaluate my decisions and quickly judge what is working and what isnt.
-

- It helped me develop my focus a lot and stick to doing what's important
- I understood the proper flow of the standard 3d pipeline and that cleared up a lot of confusion for me
- I learnt new software like substance painter
- Substance designer bitmap to material etc
- Overall i think it helped me develop a new way of looking at art and story and even poetry and how to involve computer graphics in that environment

thanks