



Exploratory Practice: Game Arts

Character Design, Modelling and Animation

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Continue

New Game

Options

amiibo

DLC Purchased

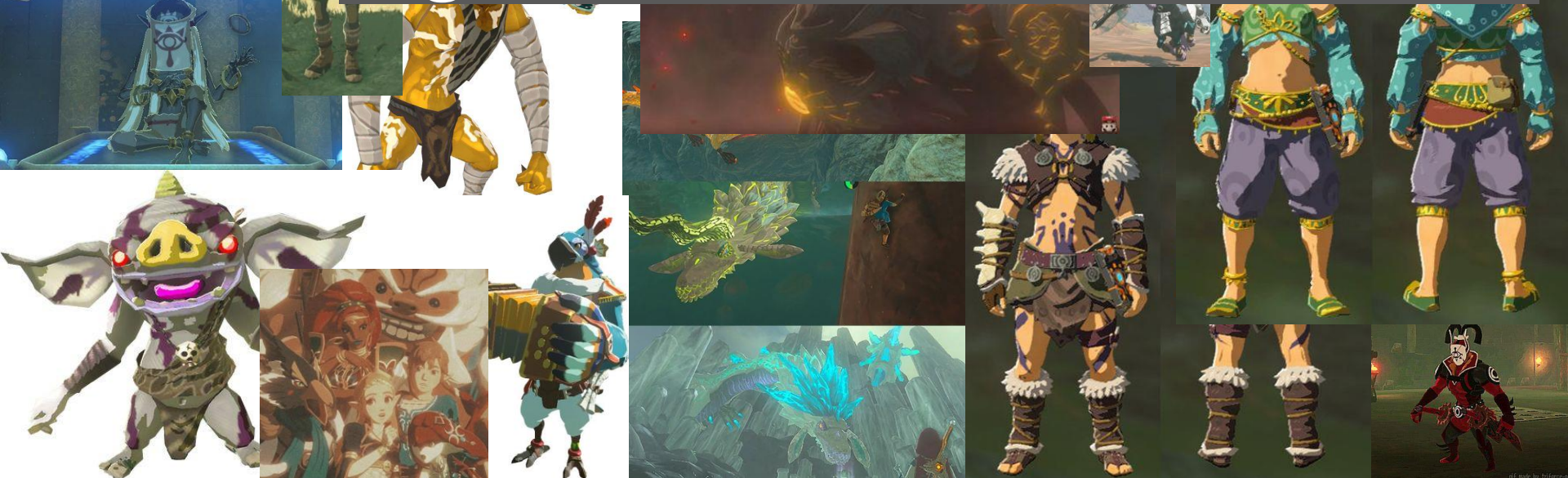
Ver. 1.1.0

DLC Ver. 1.0

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Legend of Zelda - Breath of the Wild





GENERAL MILITARY

SEE-THROUGH

30000
poly: surt limit
(vents)
40/50 K

ANIMAL TRAITS

SOME SPECIFIC OLD CLOTHES AS
OPPOSED TO SOME GENERIC
BANDAGES

MAGIC RUNES ON
INVISIBLE FABRIC
FANCY LAPE
BALL GOWN
BATH ROBE??
PLANTS GROWING
ON CLOTHES

216-CH29

SHORT LEGS

I HATE
MASSIVE
TESTS

DISCONNECTED
NO JOINTS
NO PROBLEM

ANIMATIONS

A pose



walk cycle
idle
one gesture
? weapon?
attack

optional 4th
animation

take the colours from an existing character

SKELETAL

MAYBE A MONSTER HEAD
- DEMAGORGON STYLE

IF I GO WITH PLANTS
IT CAN ATTACK WITH THEM
POISON IVY or CORNELIA HALE
N.T.C.H.
DC

Head design -
decided to go with
a regular skull

BELTS
BUCLES
NEAPONS
SHILDS
SCARVES
HOODS
BAGS
BACKPACKS
BANNERS
MASKS

MALE OR FEMALE ???
ZOMBIE
MAGE
SCIENTIST/TECHNITIAN/CYBORG
KING/QUEEN

headers

4 LOT OF
ACCESSORIES

BONES STICKING
OUT

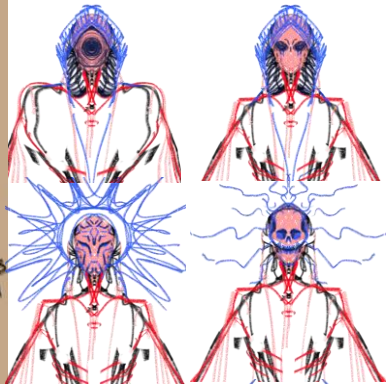
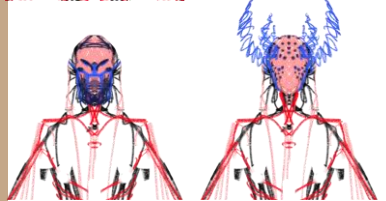
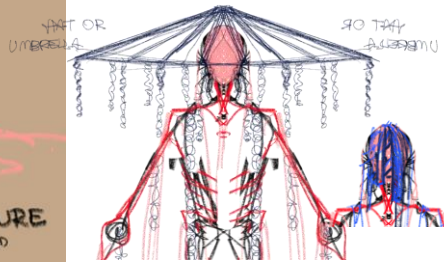
hunched
looming

animal lower legs or massive feet

thia with
swollen joints

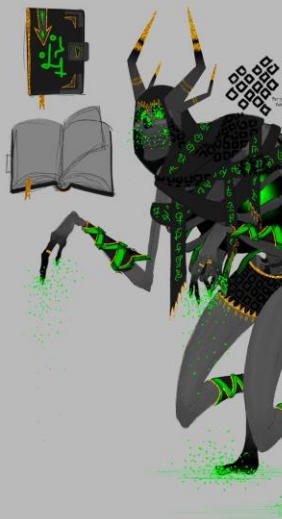
MECHANICAL OR^d ORGANIC?

CROUCHED FIGURE
FABRIC POOLING ON THE GROUND

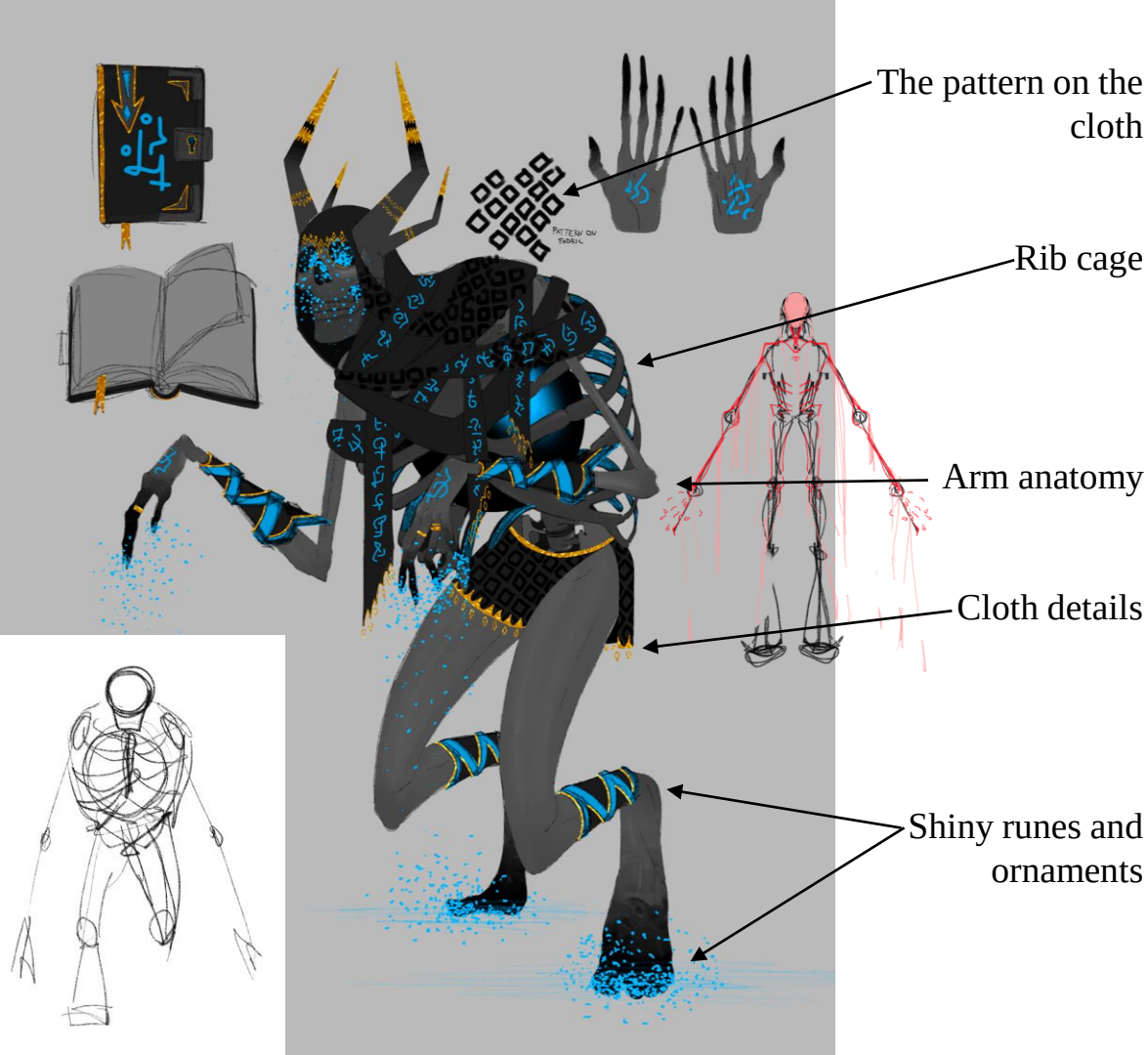


Refining the Design

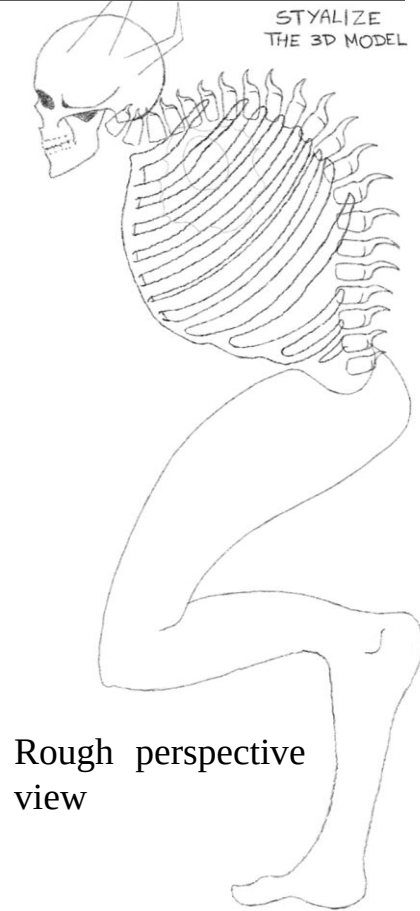
When creating the clothes i decided to inspire myself with middle eastern clothing rather than the common european wizard design with pointy hats and long beards.



... and many more colours.

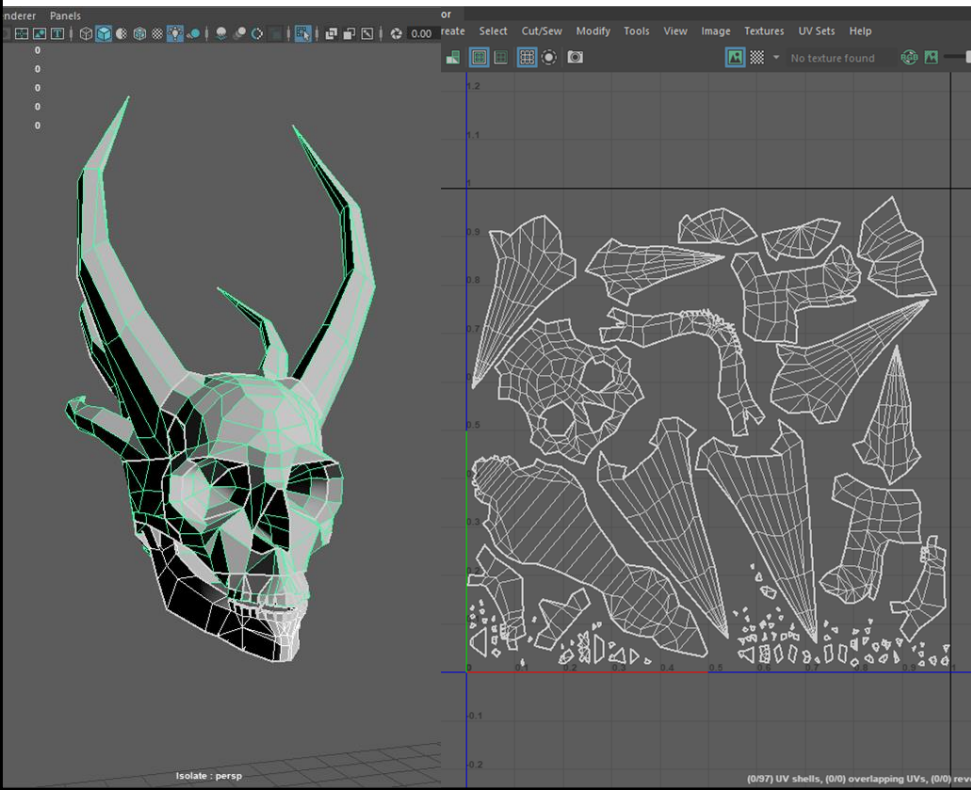
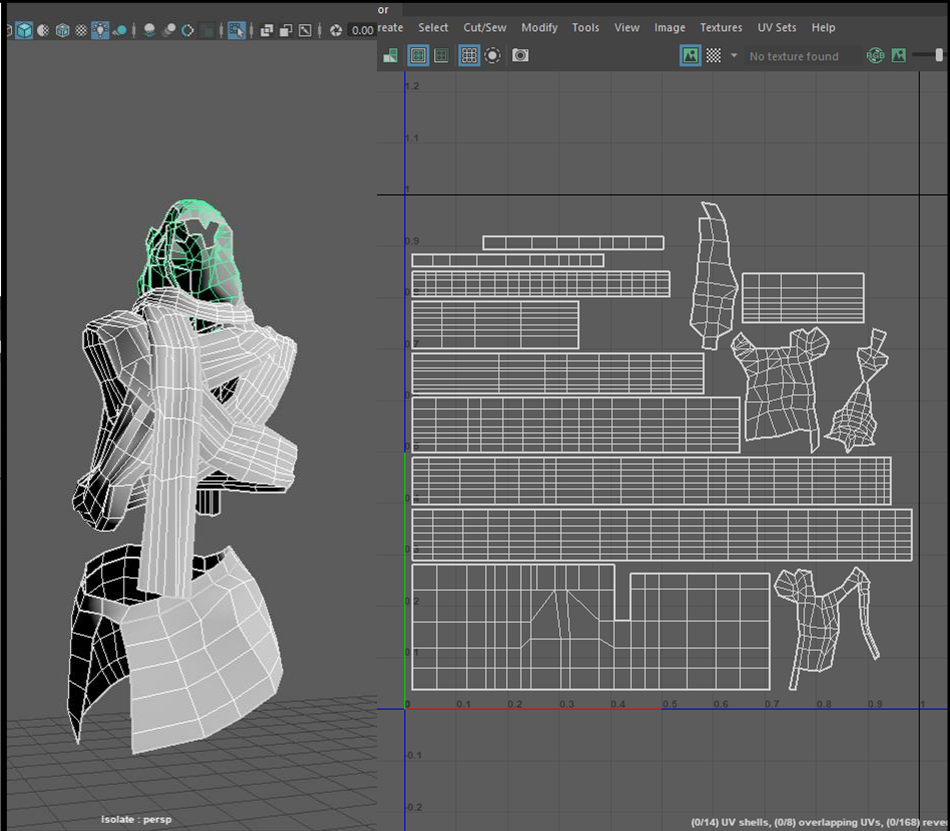


Final Idea

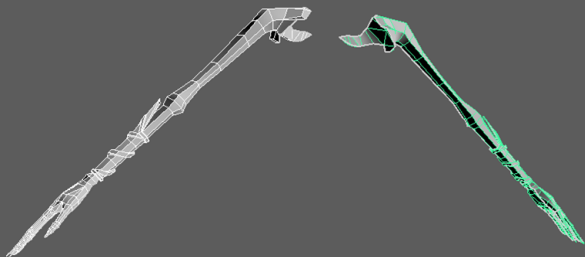


Modelling

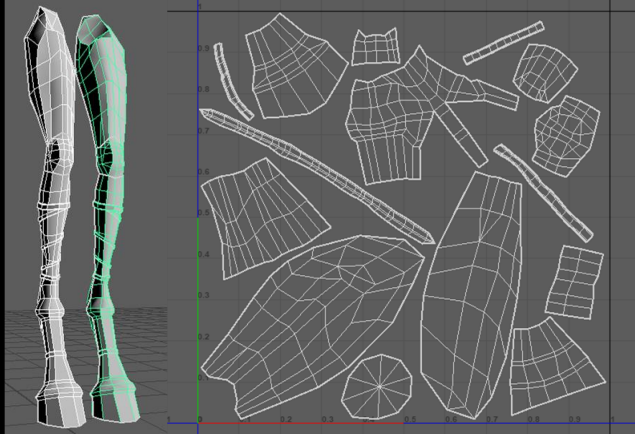
The skull is split into the main, top part and the lower jaw. On the UVs I had to separate the teeth from the rest since they heavily warped the textures on the adjacent elements.



I created the cloth by reshaping an orb that had the top and bottom cut off. I straightened out the UVs on the cloth because I actually wanted the pattern on it to warp like it would on real cloth.

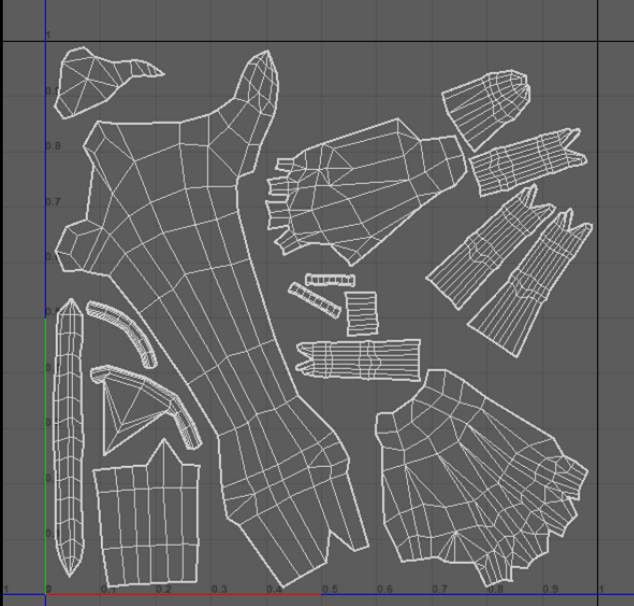
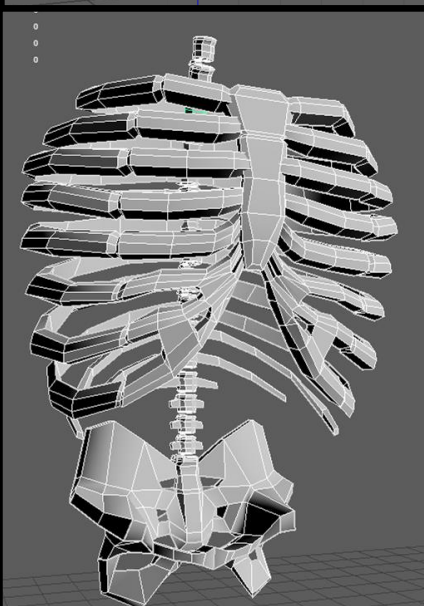


When making the arms you can make one and duplicate it to the other side. Be careful not to do it too many times, you don't want one arm inside of another.

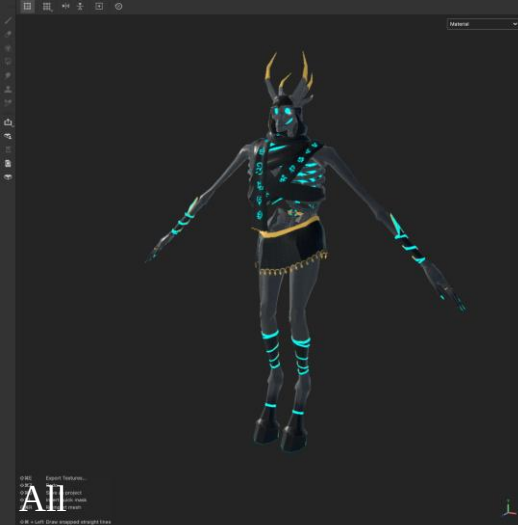
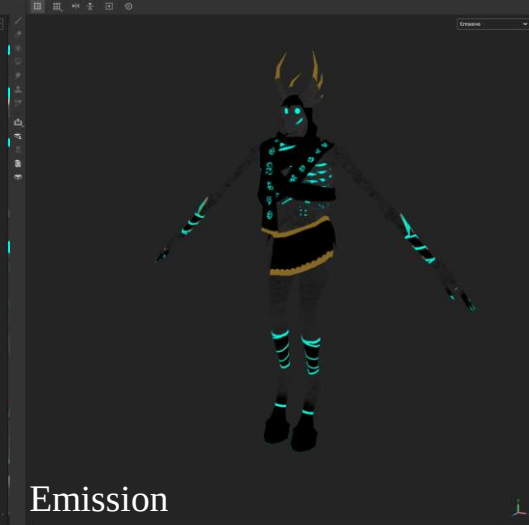
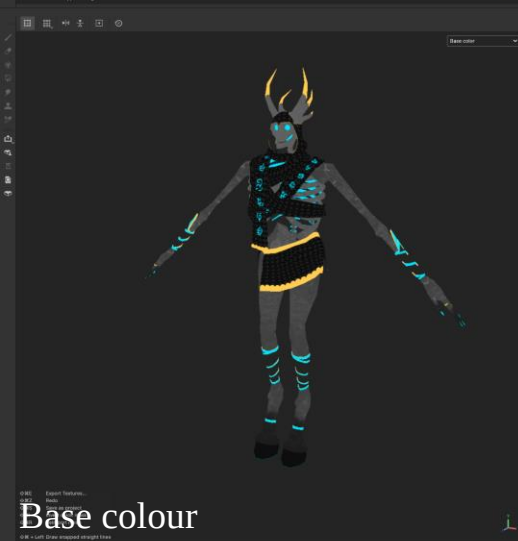
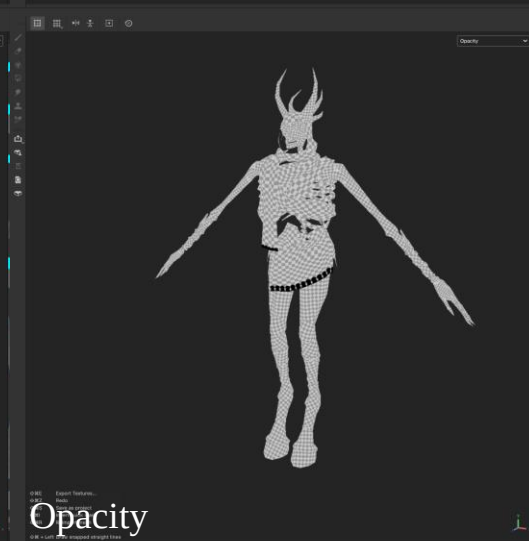
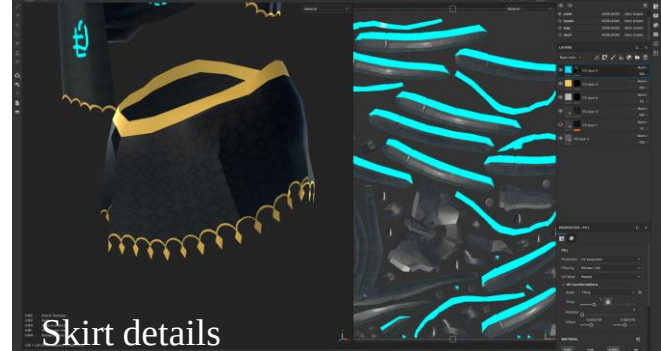
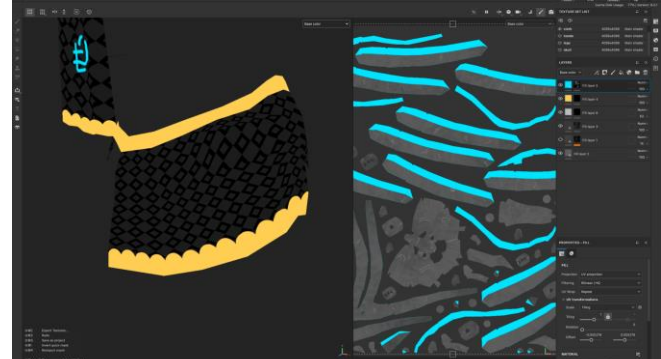
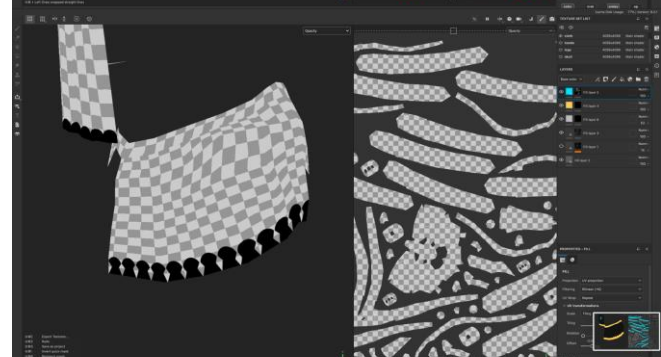


Modelling

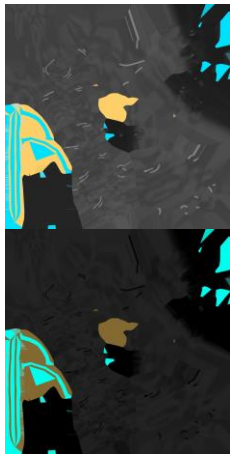
I decided to make hooves instead of feet. Both for the arms and the legs the UV locations are the same for left and right, since they are identical.



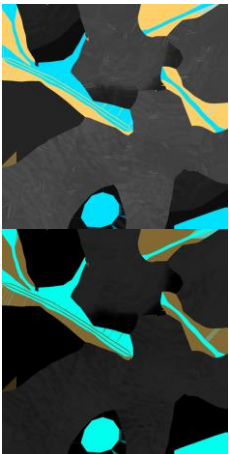
On the chest each vertebrae and rib are a separate object. This made them easy to UV but very hard to weight paint.



Arms



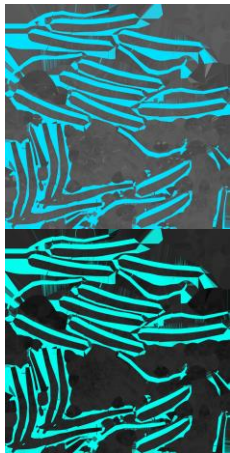
Legs



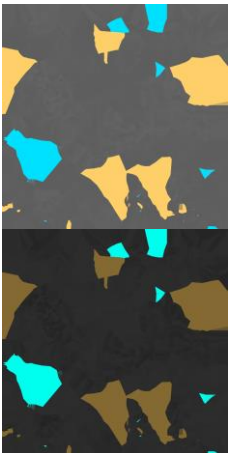
Cloth



Chest



Skull



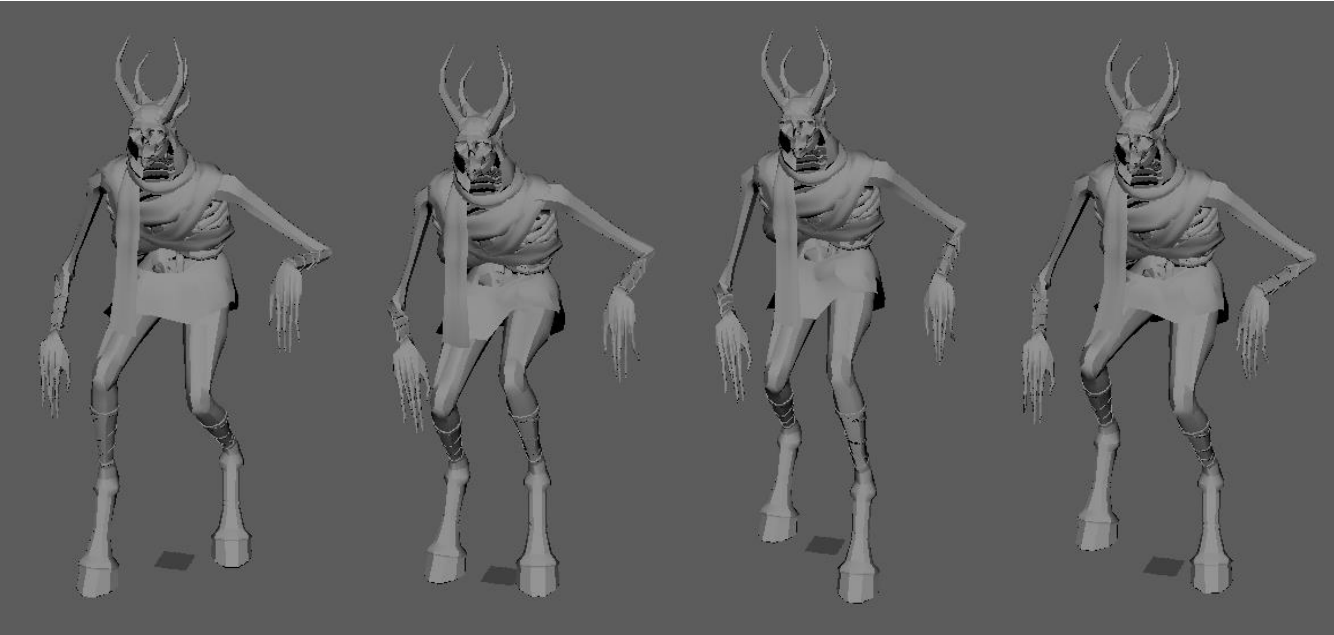
opacity

I divided the UV sets in order to avoid the texture being pixelated at the edges.

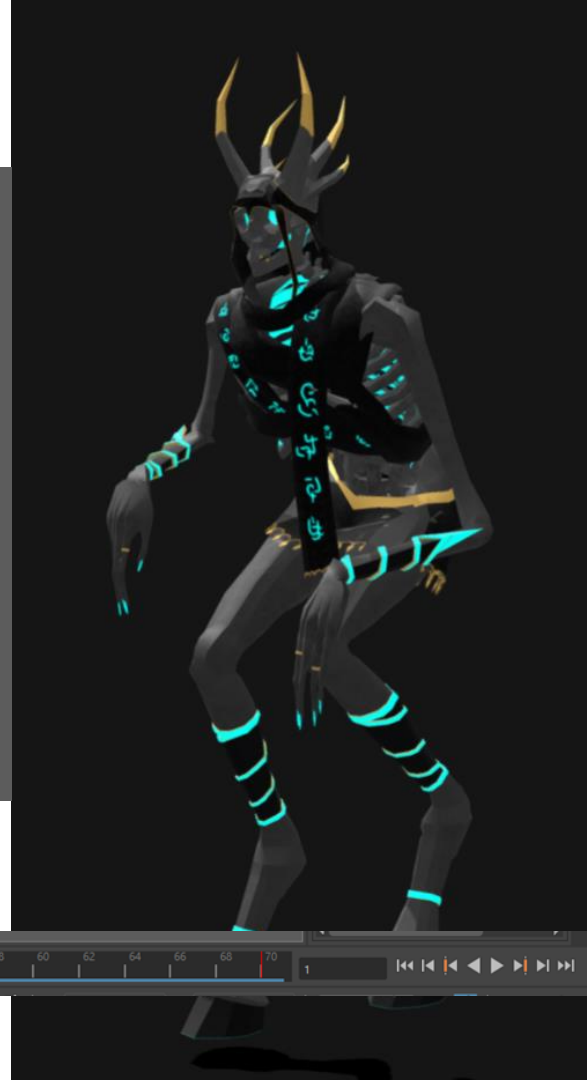


<https://skfb.ly/oHOQx>

ANIMATIO - Walking

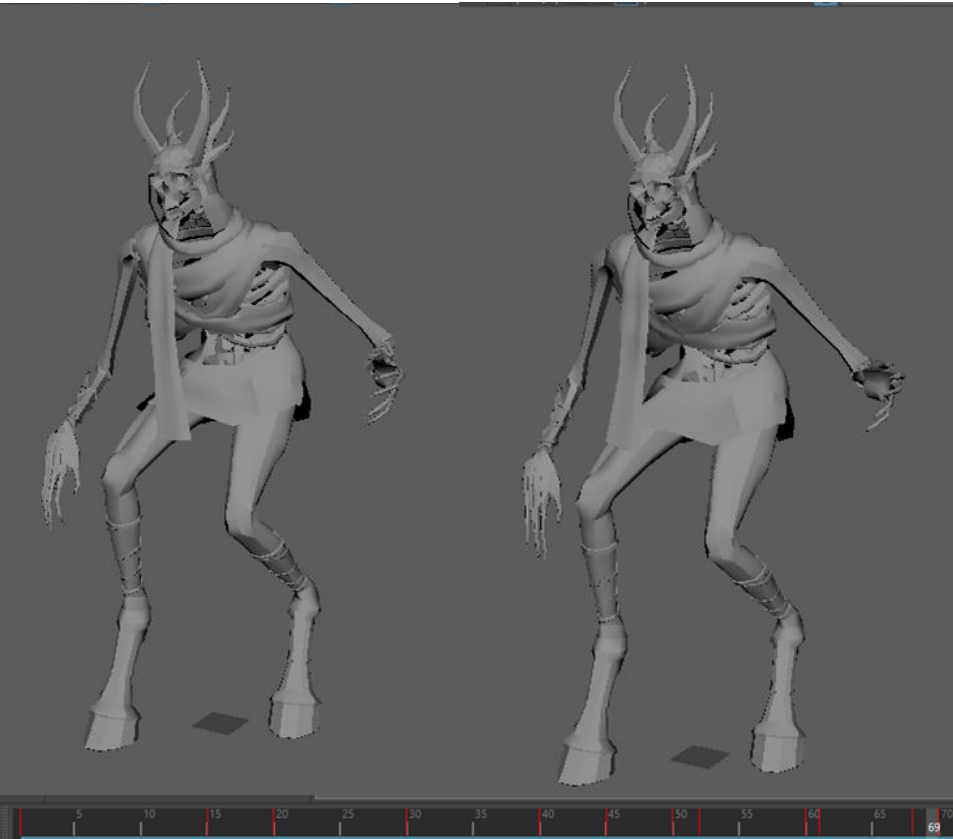


The walk cycle looks quite rigid due to the characters bony build. The character moves slowly because it is creepily sneaking up on someone.

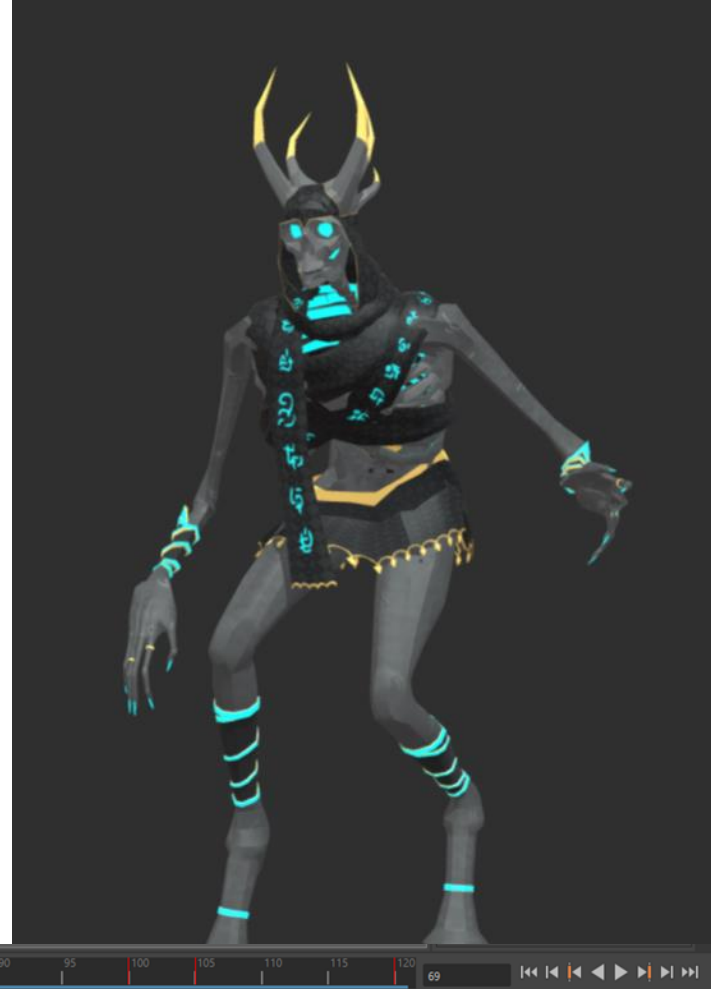


<https://skfb.ly/oHN87>

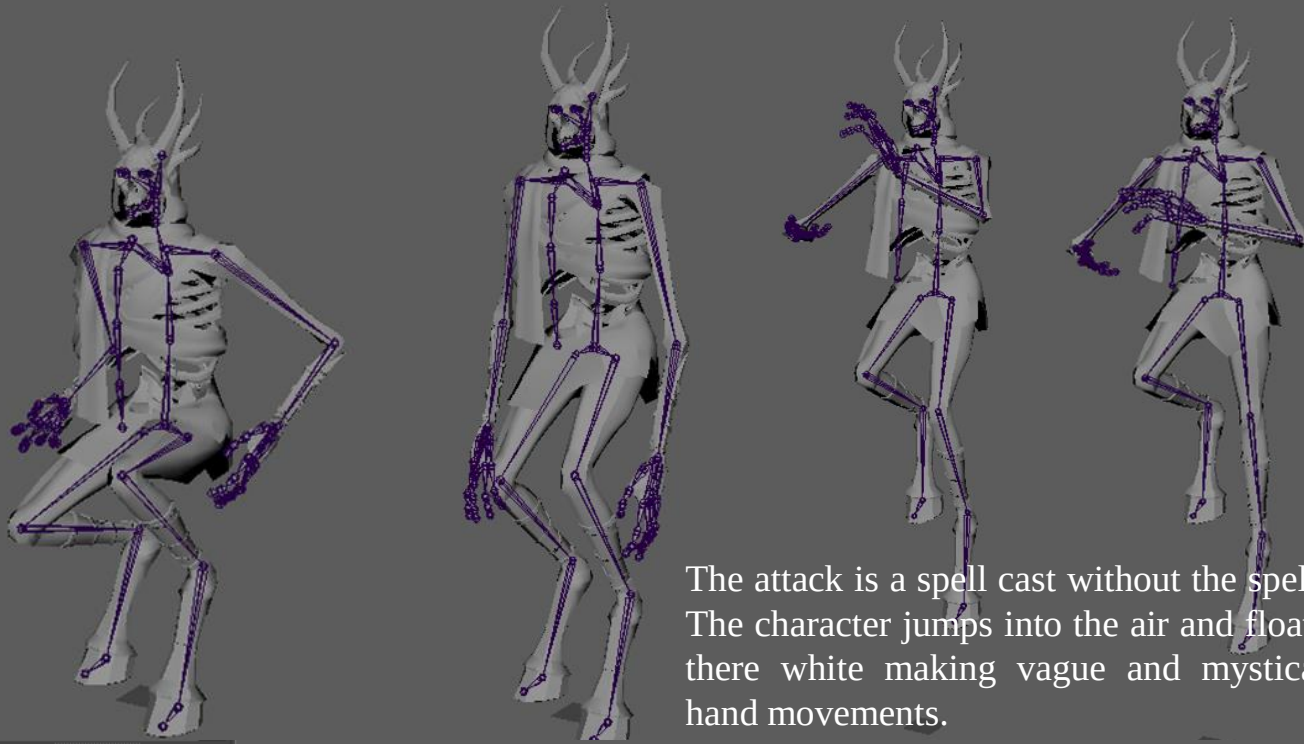
ANIMATIO - Idle



For the idle animation I simply added small movements in the fingers and neck to make the standing position more interesting.



ANIMATION - Attack/Spell Casting



The attack is a spell cast without the spell. The character jumps into the air and floats there while making vague and mystical hand movements.



<https://skfb.ly/oHNHL>

Reflection

This project was only the second time that I worked on creating and animating a character model, therefore I had a lot to learn. Since I decided to make a skeleton model I had to study bone anatomy, in particular the chest area. The model is in the style of Legend of Zelda: Breath of the Wild so keeping the model at a low polygon count went a long way towards making it look consistent with the game look. At the same time I had to find a good balance between the simplicity of my model and its ability to move. If the mesh was too simple it would deform badly when rigging. I am very happy with how I improved at coming up with, developing and documenting the concept art. Making a detailed design has always been hard for me since I tend to stray from any initial ideas as I work, this applies to not only 3D modelling, but also painting or sculpting. For the rigging learning how to attach asymmetrical elements was quite hard, but worthwhile, because asymmetry can make a model much more interesting.

The biggest challenge in the whole process was the weight painting. Not only was it a completely new skill to learn, I also realized the shape of my model made it particularly hard. All the ribs and spine elements had to be painted not only separately but also from the inside. Lastly I worked on animation. Since the character is a skeleton I intentionally rigged it in a way that the bones and limbs warped shapes as little as possible, the side effect of this is very rigid movement. The rigidity is especially obvious on the arms, because they are very straight and very thin. A thing that I did not manage to achieve was the BotW cell-shading style on the final model. While I did figure out how to do it in Maya it was not a good program for presenting the final work.

Overall I am very satisfied with the final model. While right now, at the end, I know there were things I could have done better throughout the process, I am happy because the project was a great learning experience. Starting with the concept art process that helped me learn how to look for inspiration. Moving on to modeling, texturing and UV editing that I already knew how to do, but could improve at. And ending at the completely new skills of rigging, weight painting, and animation.

<https://zuzannastawowska.myblog.arts.ac.uk/2023/06/01/exploratory-practice-game-arts/>