

Japanese Garden
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ITGM 721 Environment for Games
SCAD- Spring 2015
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- This assignment was the third in a series of environments created for Environment for games and was referred to as "Project C". In this project we were guided by the instructor to make an exquisite environment using all of the skills learned throughout the quarter including research, modeling, UV layout, material and texturing. The audience that I planned this for was those intrigued with Eastern culture and nature lovers.
- My approach to 3D work always starts in 2D. For environments I will draw pieces I think I would like in the environment, paying attention to the minutia. I also tend to go out and get my own references when possible. For this project I went out to a Japanese garden on two occasions and gathered references. 244 of the pictures taken for reference are on a flickr page for public use: [LINK](#) The pictures were taken at the Chicago Botanical Gardens.
- Because I had gathered so many photographs I was able to extrapolate almost all of the textures for the project from the photo shoots. I used Bitmap 2 Material to make PBR ready textures from photo source images. Speedtree was used to place leaves that I created from reference and model the trees; I used Speedtree because though I enjoy modeling trees they tend to take up a lot of time to create. I modeled the rest of the assets in Modo and Zbrush and painted them in Substance Painter and Photoshop. When creating the sky box I used a program called Spacescape that allows for procedural night skies to be created.
- When designing the layout, tranquility, isolation and affordances (for walking) were considered. I created an isolated nook in the mountains, but there is an opening to get in, but it is small. The area was sculpted to have a tranquil calm pond and swaying grass and trees. The mountain side has a slope that I put grass on and created a gradual incline to entice the player to walk up the slumped side of the mountain and get a look at the vistas.
- Color choices were created based on weathered, older natural wood and rocks. The most important design factor considered was period; the pieces developed had to look like they could have existed at least 150 years ago.
- I chose to create the scene at night. I wanted the lighting to be from the lamps and the hut as the primary sources. I studied Jeremy Vickery's Gnomon Video to understand lighting and color composition better.
- The final production was done in stills and a video capture was also taken to show the scene in real time.