



The Art of Distant Memories

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1 Overview & Description

2 Objectives & Goals

3 Moodboard

5 Schedule & Backup Plans

6 Early Experiment

10 Workflows

11 Biome

76 Target Audience & Marketing

Guide

Overview & Description

Thank you for opening The Art of Distant Memories. This is a book recording the pre-production process of the project Distant Memories. The book will feature the creation process of the project, including concept & visual development, workflow, technical details, future plans and many more.

Distant Memories is a series of landscape concept art describing the sceneries of a post-apocalypse world where almost all living beings have been eradicated from Earth.

Objectives & Goals

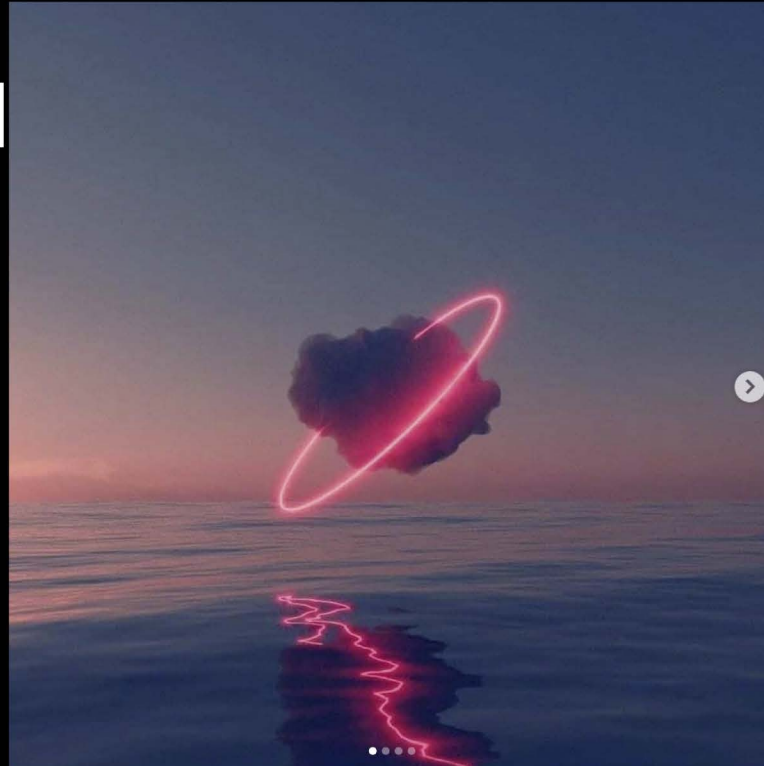
The project aims to question the sustainability of current civilization and offer the audience a glimpse into the potential future. The deliverable for this stage of the project would be 6+ concept art featuring 6 individual biomes with unique environmental landscapes.

The project, *Distant Memories*, would be submitted to exhibition centres, museums and environmental organisations. The main goal of this project is to raise awareness of the urgency for environmental protection and a call for action to the general public.

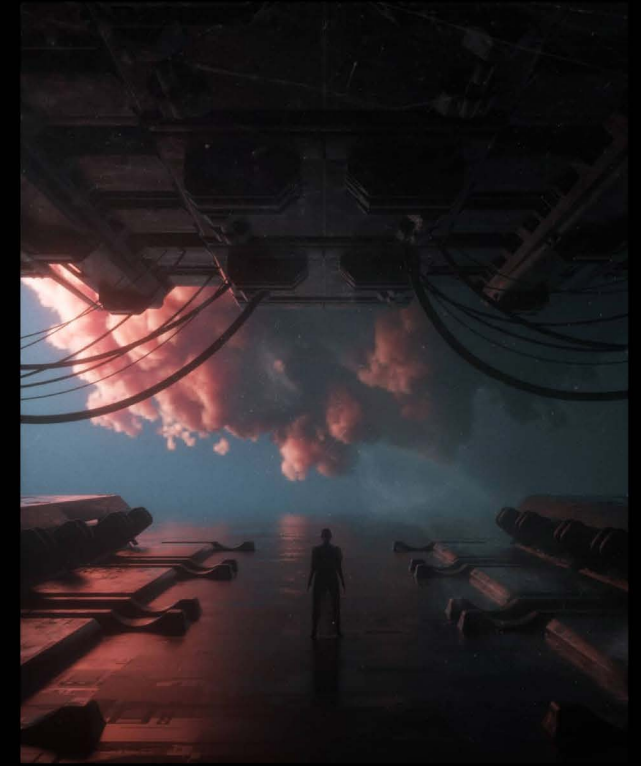
Moodboard



@konji__



@cloudatlase



@tiagommarinho



World Creator 3 Web

The moodboard for Distant Memories aims to focus on surrealism and emptiness, together with the calm and quietness in nature.



@taehoonpark_art



@ericaofanderson



@tiagommarinho



@gabornagy_photography



Risk of Rain 2 - Screenshot

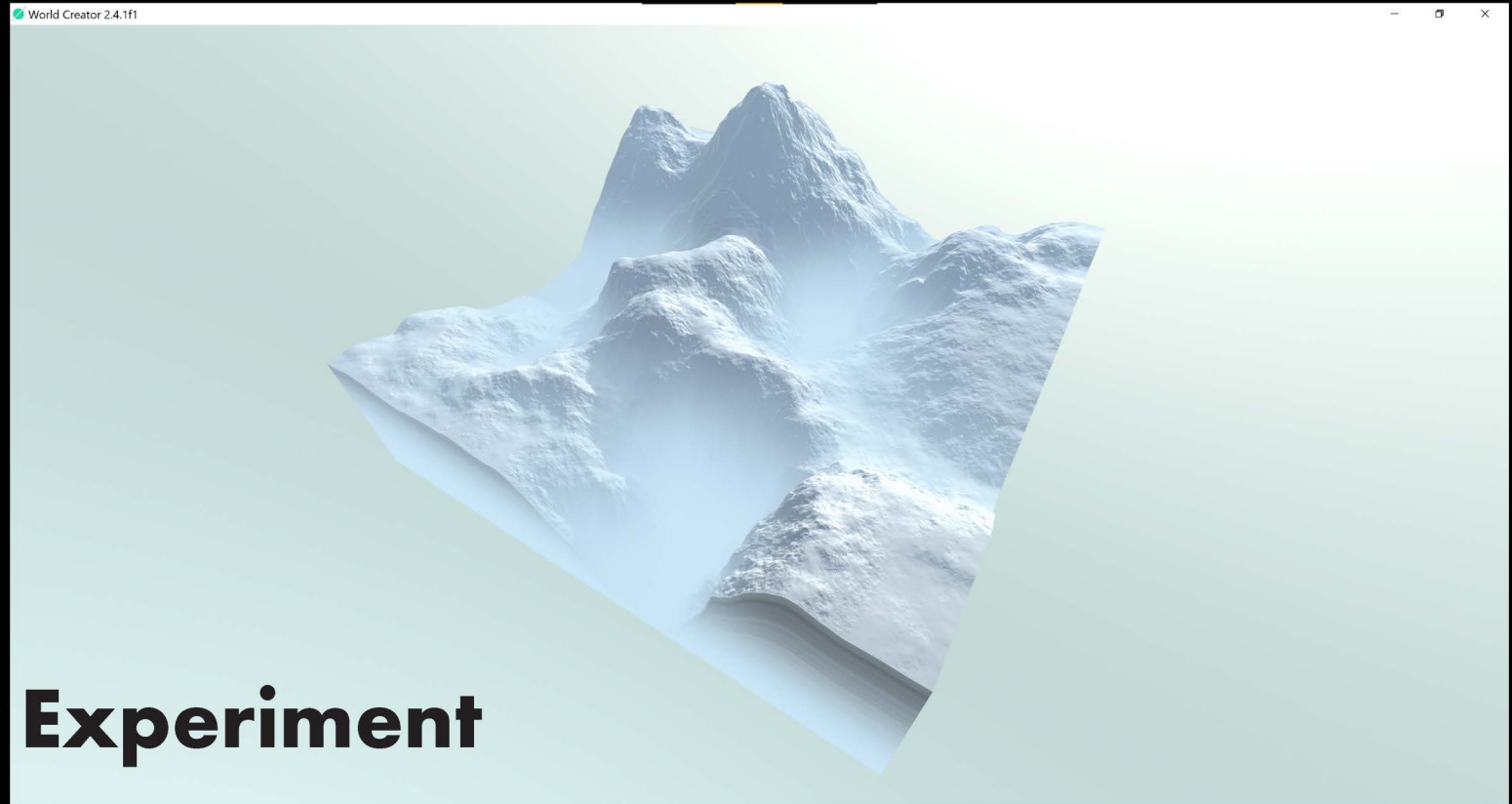
Moodboard

The pictures I have collected here would be a guideline in regards to mood, tone and colour palette for Distant Memories.

Schedule & Backup Plans

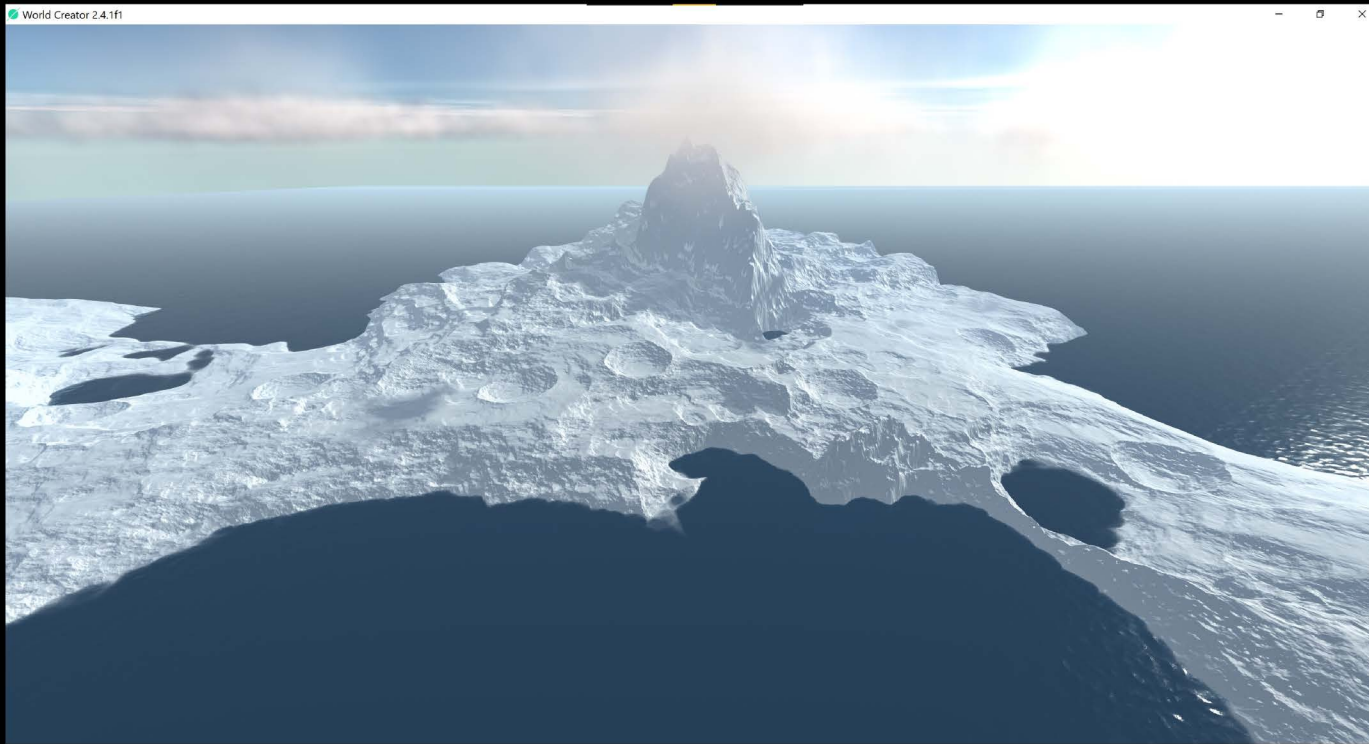
- Experiment with modelling/Generation aspect of environment art
- Experiment with colour/lighting
- Craft Sceneries for world building
- Render Scenes
 - Search Render setting
- Design variation of visual result
- Design booklet/concept artbook for assignment 2 submission
- Adjust & change
- Deliver project (Week 12)
- Post on MAGI/Canvas

I have been using Milanote to keep track of my production schedule. The production has been a relatively smooth experience. I did leave 4 days of spare time in between 'Experiment with modelling' and 'Experiment with colour' to fully understand World Creator and gained a deeper understanding of the basic concepts for environmental arts. It turned out to be quite useful. For more information on how I explored during playtest, please see 'Early Experiment' in the next section of this book.



Early Experiment

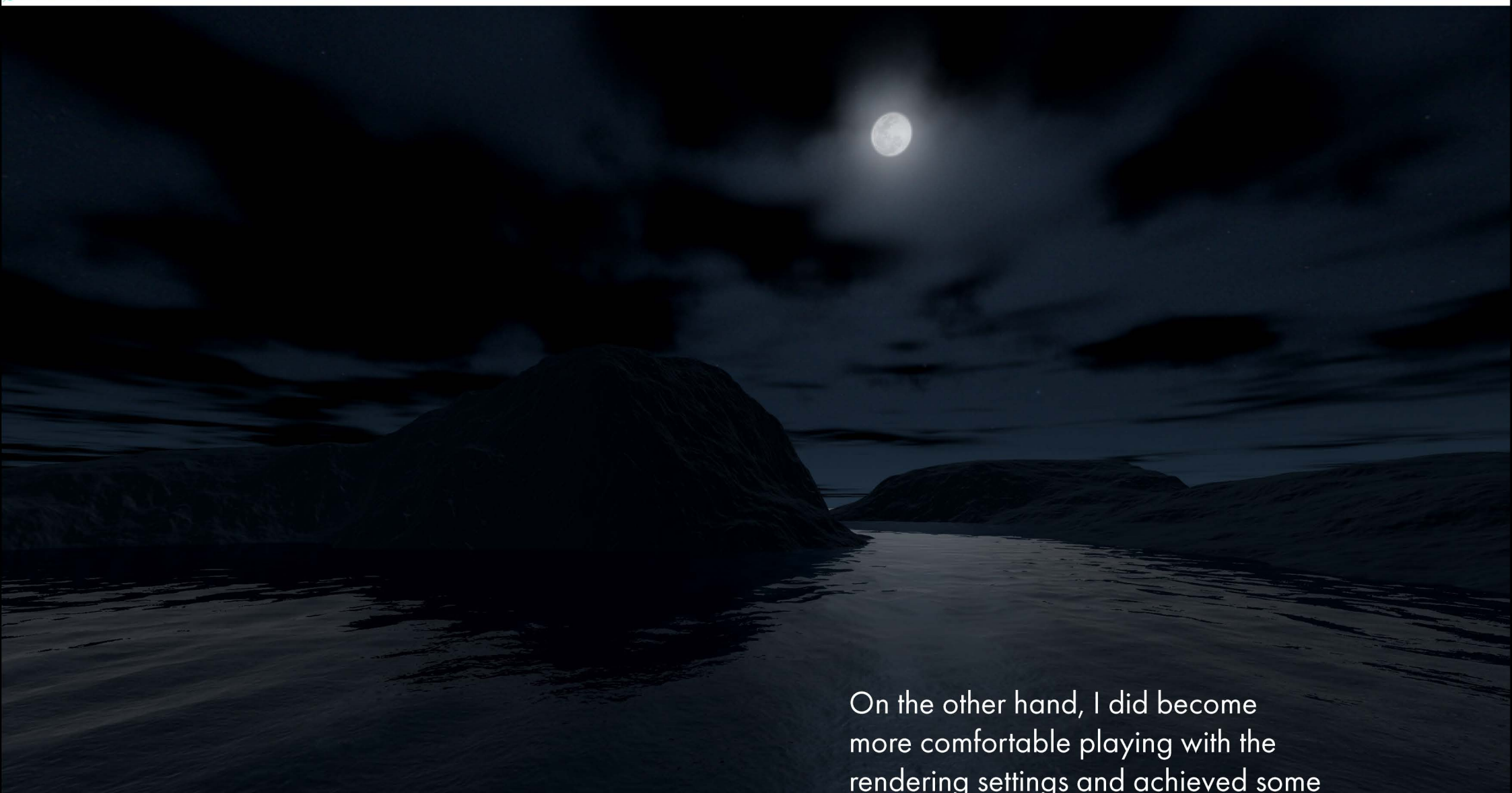
Being completely new to World Creator, it took me some time to learn and explore the software before jumping into production.



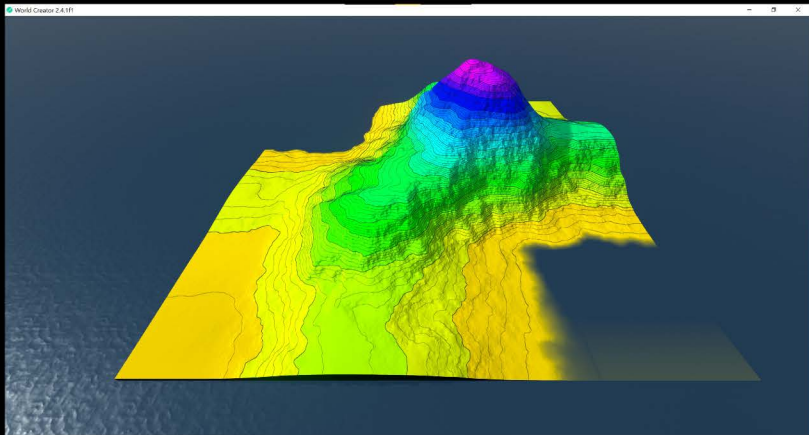
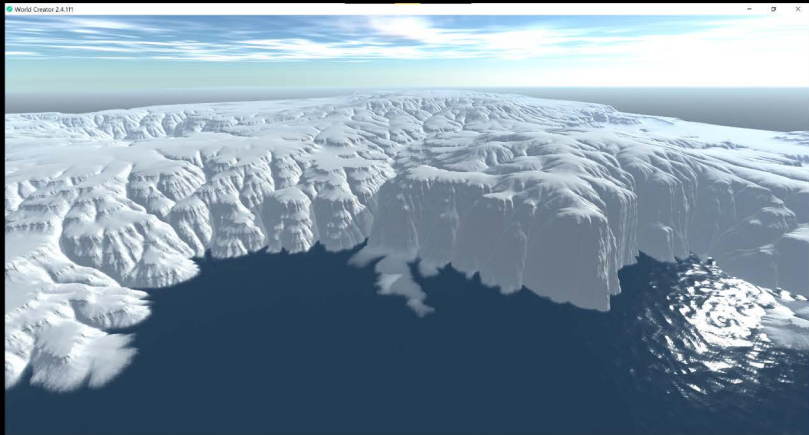
In the beginning, I was focusing on creating terrains that are not likely to be found on Earth, as I think it would be a liberating experience.

However, due to the lack of reference and unfamiliarity of the software, I was stuck and decided to return my focus to creating realistic biome instead.





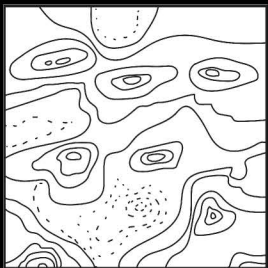
On the other hand, I did become more comfortable playing with the rendering settings and achieved some satisfying result, which turned out to be very helpful in the later stage of this project.



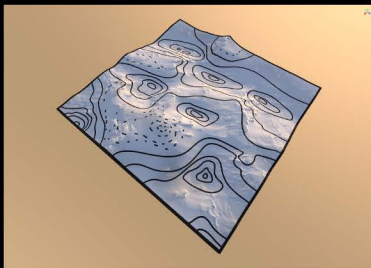
Here are some additional screenshots of my exploration of learning world creator

Workflows

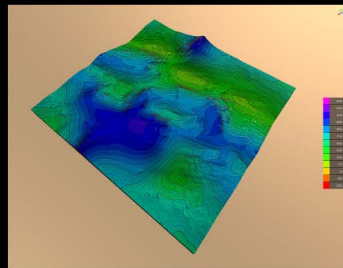
Distant Memories would be created with World Creator and Blender. Being completely new to environmental art, I have explored different ways to simplified my working process as follows:



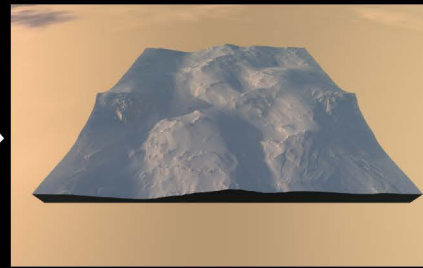
Sketch Terrain concept in 2D



Model/Generate terrain in 3D



Refine detail in height/shape



Modify terrain using Filter / modifier



Apply Texture



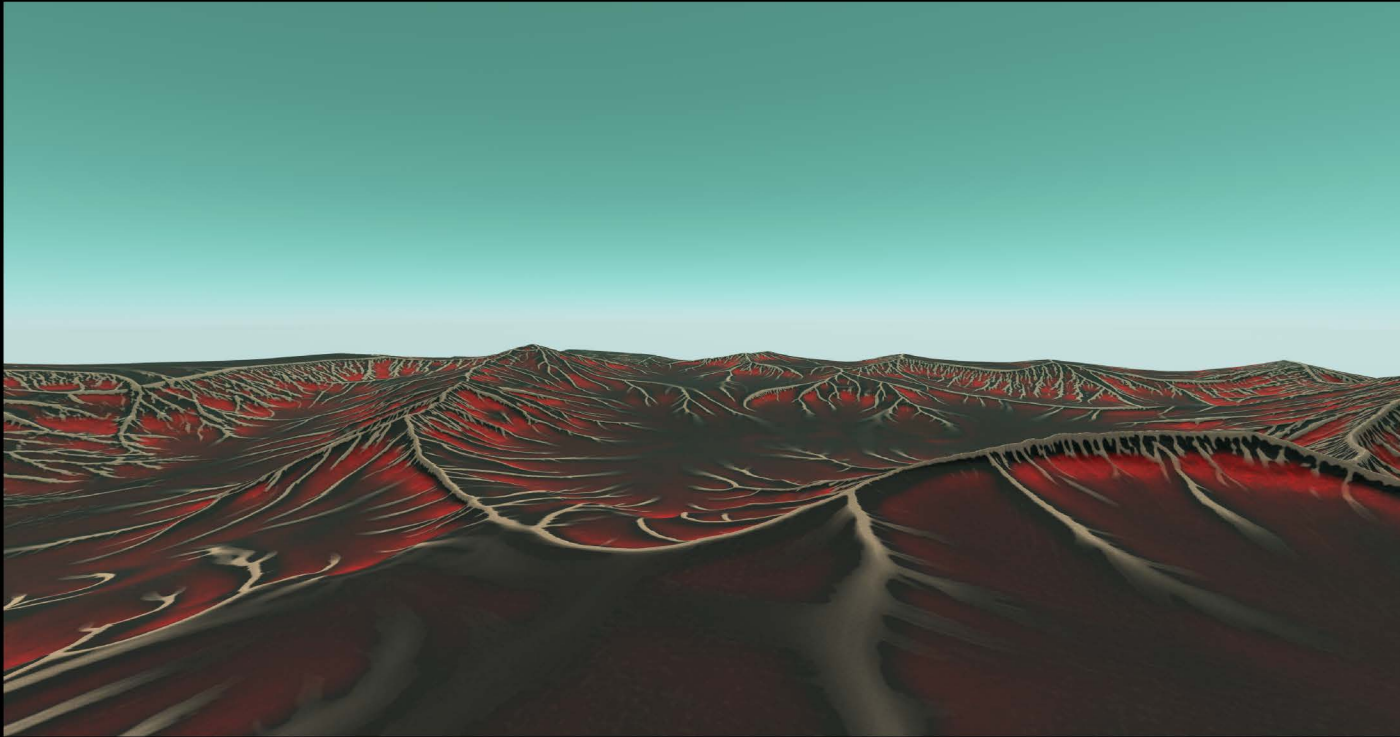
Render



BLOODROOT

BIOME

□ 1°00'15"S 63°23'19"W



Biome intro

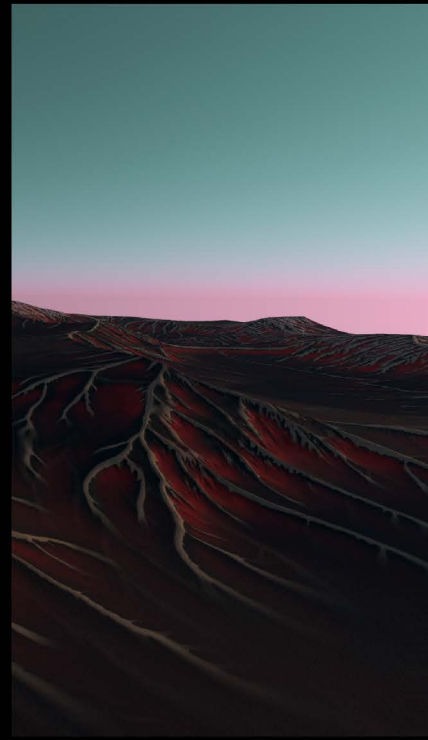
After centuries of rapid evolution and adaptation, plants in the new era has taken a different form and role in the ecosystem. They are the only living creature left after all. Slowly and gradually, they are becoming one with whatever is left on this planet.



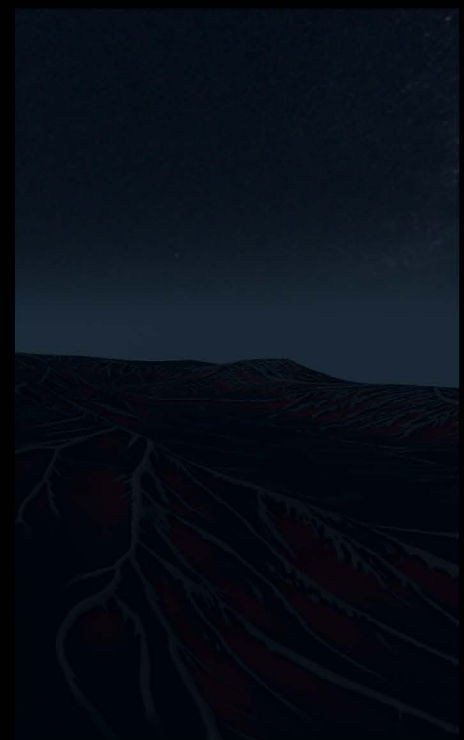
Dawn



Sunrise



Sunset



Night

Time cycle impact

Although bloodroots cannot move, their active hours still echoes with the sunlight. With any light source, bloodroots would connect and extend beyond their reach. Their spreading speed reflects the strength of light in the surrounding areas.



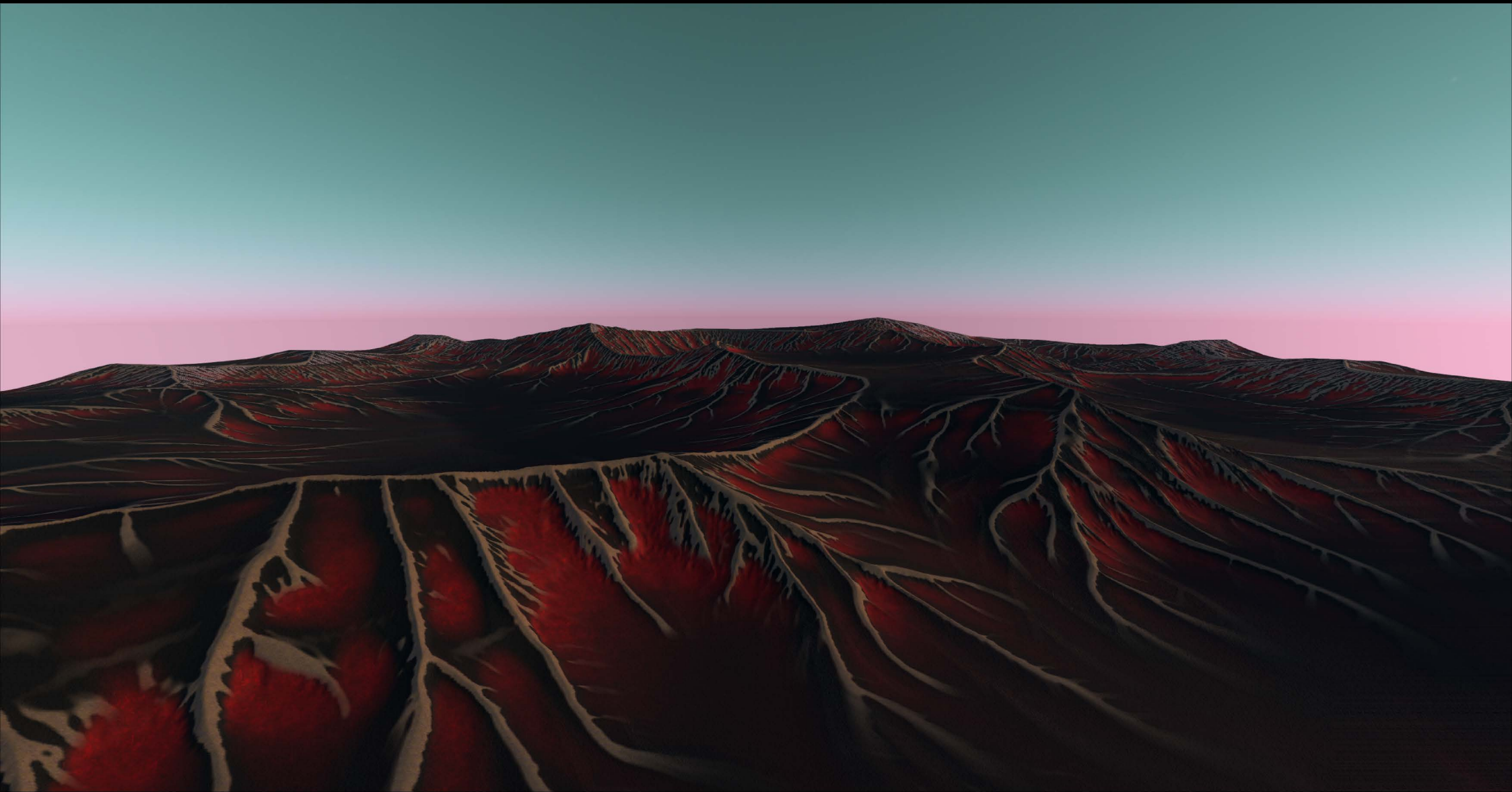
Bloodroot

It appears to be the only plant living on Earth, and it seems to be the only living being too. The Bloodroots do not have a memory organ to record the past in any shape or form, but they managed to reach the majority of surfaces on earth, covering them with a red paint colour, imitating what happened in the distant past.

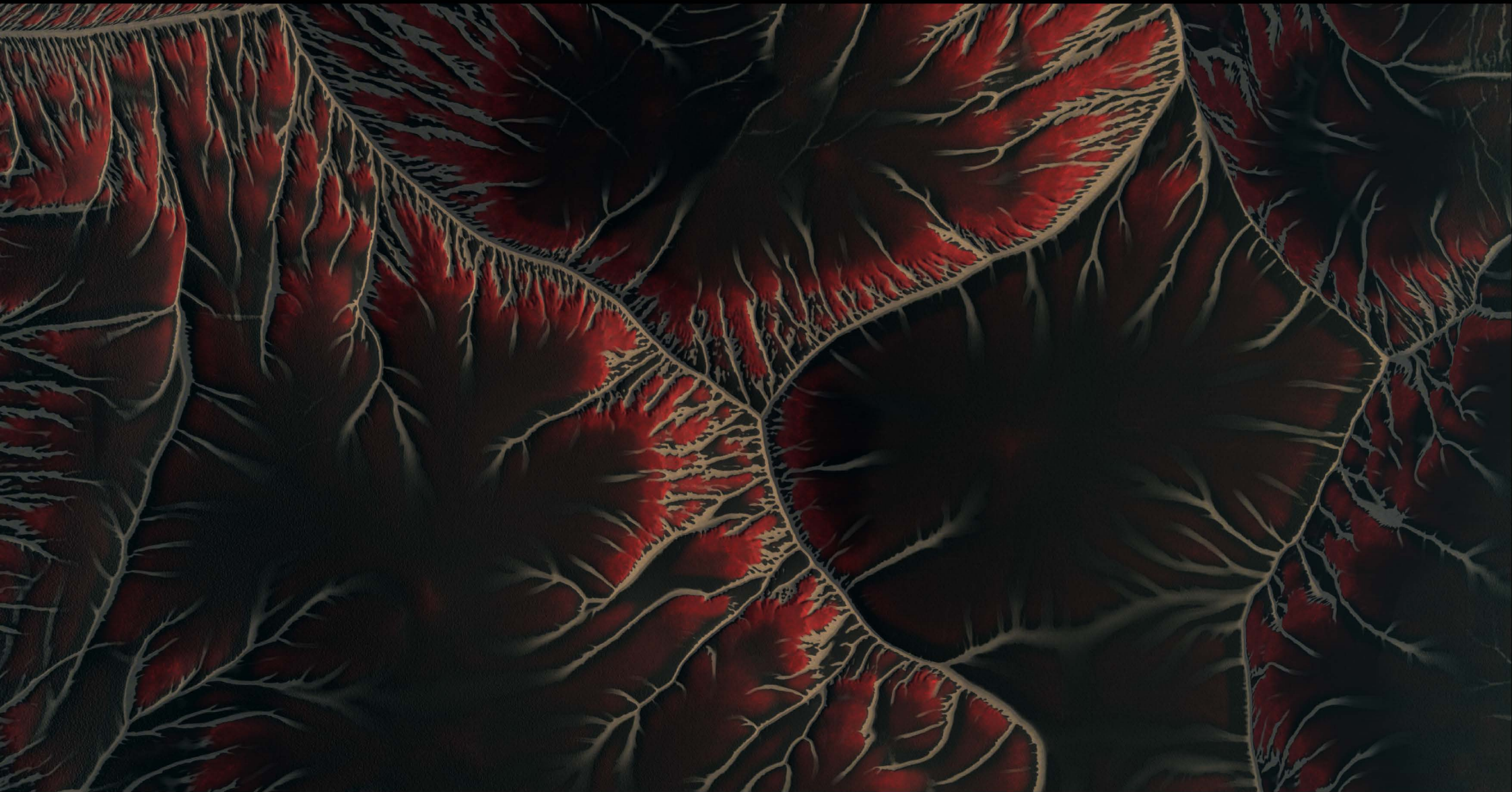


Evolution

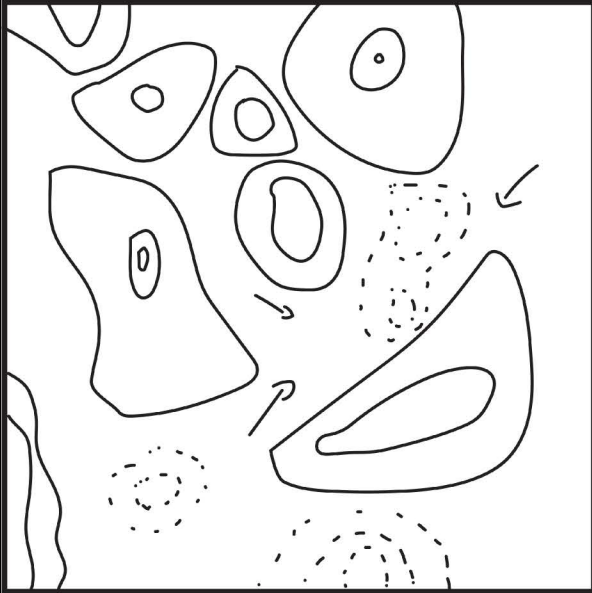
Abandoning leaves and vines, Blood-roots only kept their roots. They no longer provide Oxygen, as there are no other living being except themselves. When the sunlight is full, the area that surrounds their root turns red, gathering and glowing like blood clots, with the sound of crying. It seems to be some sorts of communication method.



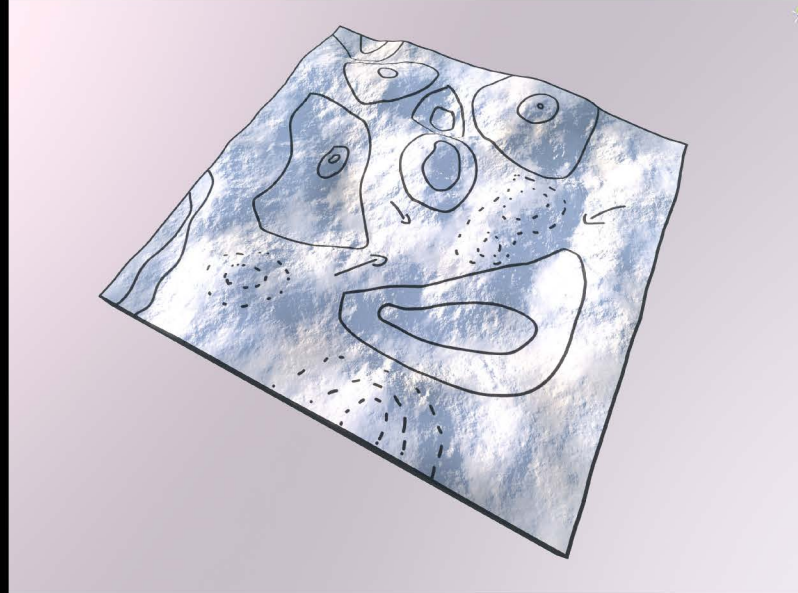
Hero Image - Bloodroot Biome



· Hero Image alternative - Bloodroot Biome ·

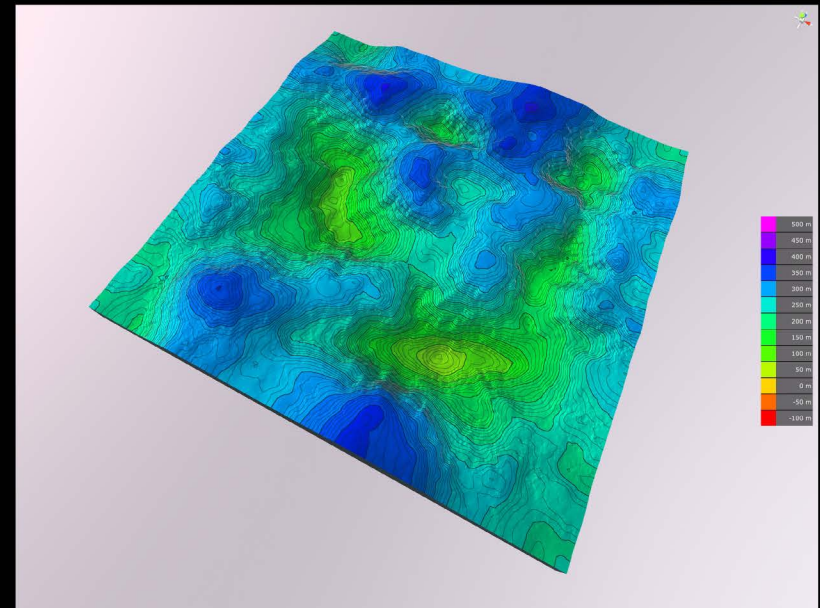
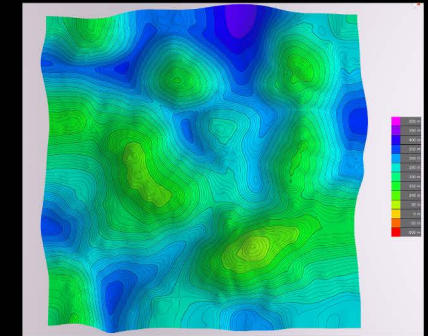


Bloodroot - base terrain sketch



Applying Sketch - model generation

Height map - Plan



Height map for Model Sketch

The biome's main focus is Bloodroots' contamination and their motion of spreading. The terrain is designed to be mostly flat to showcase the ability to attach to the surface.

One of the main challenges of the bloodroot concept is to create the root visually.



Modifier - Root (Step 1/3)

After experimenting with different filters and layers, the erosion modifier + Dune modifier worked well on presenting the planet from the creature's root.



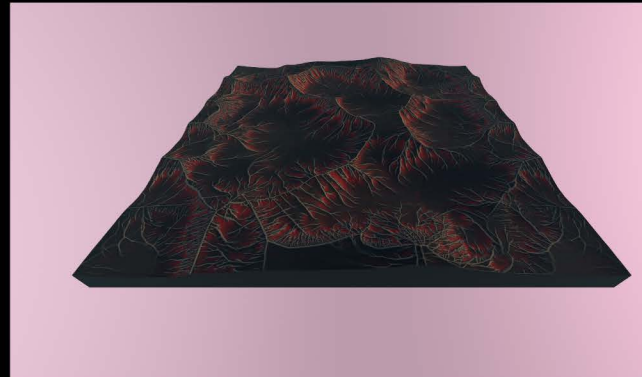
Modifier - Root (Step 2/3)



Root texture - vine



Surface texture
(Blood clot effect exploration)



Bloodroot Terrain Overview - Front

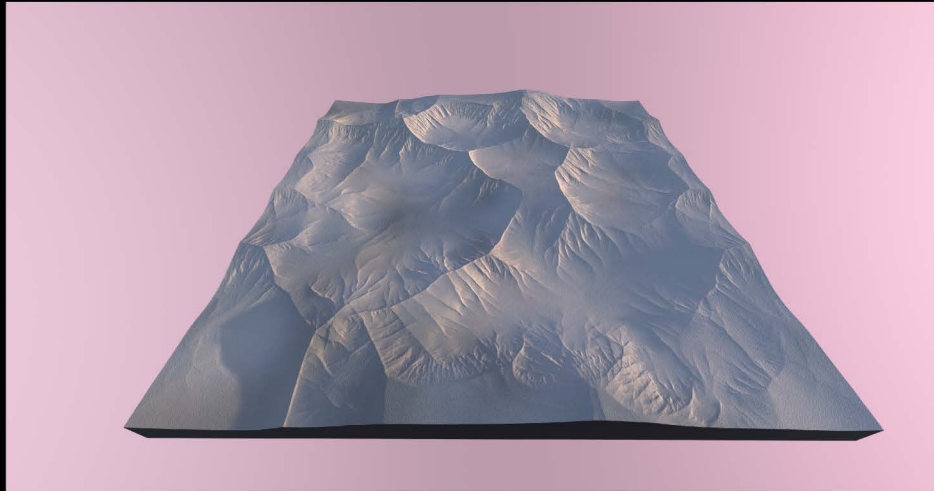


Bloodroot Terrain Overview - Plan

The blood clot effect is a combination of different layers of textures, plus the concave option in applying texture from the eroded filter.

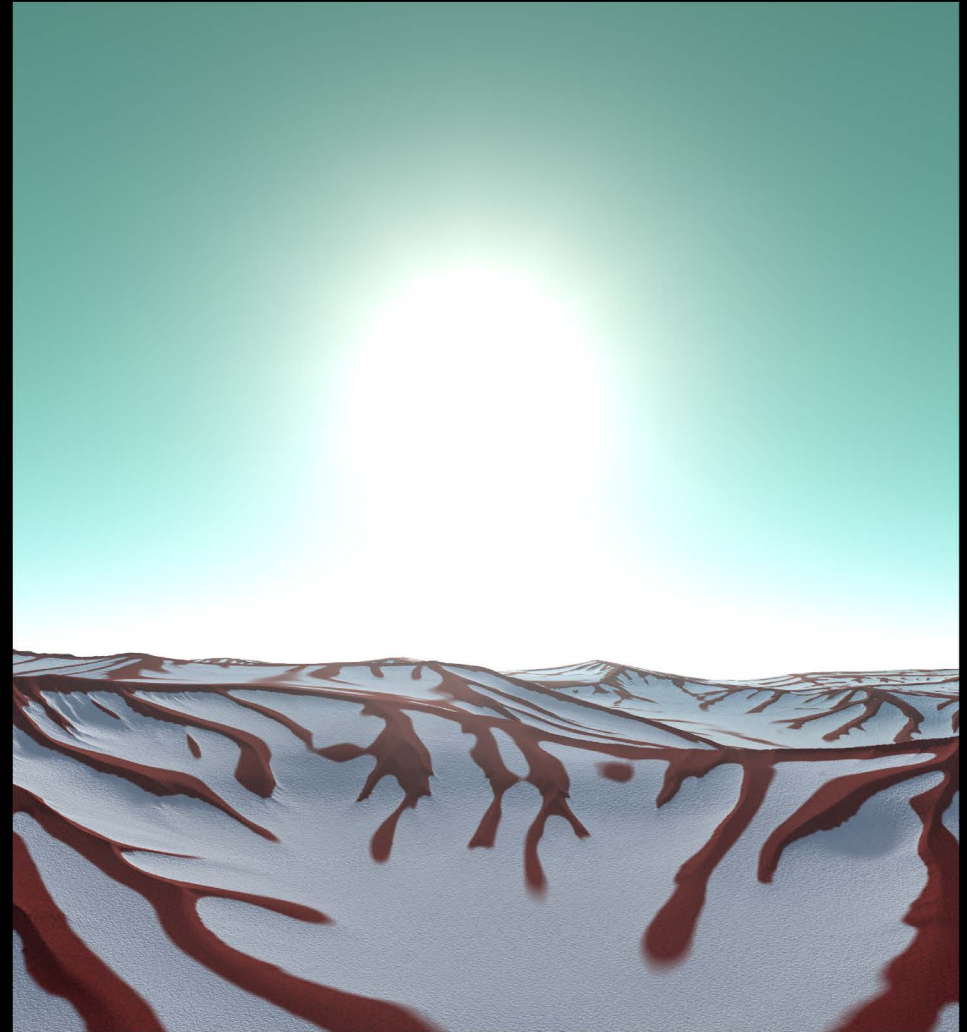


Blood clot texture effect - Final

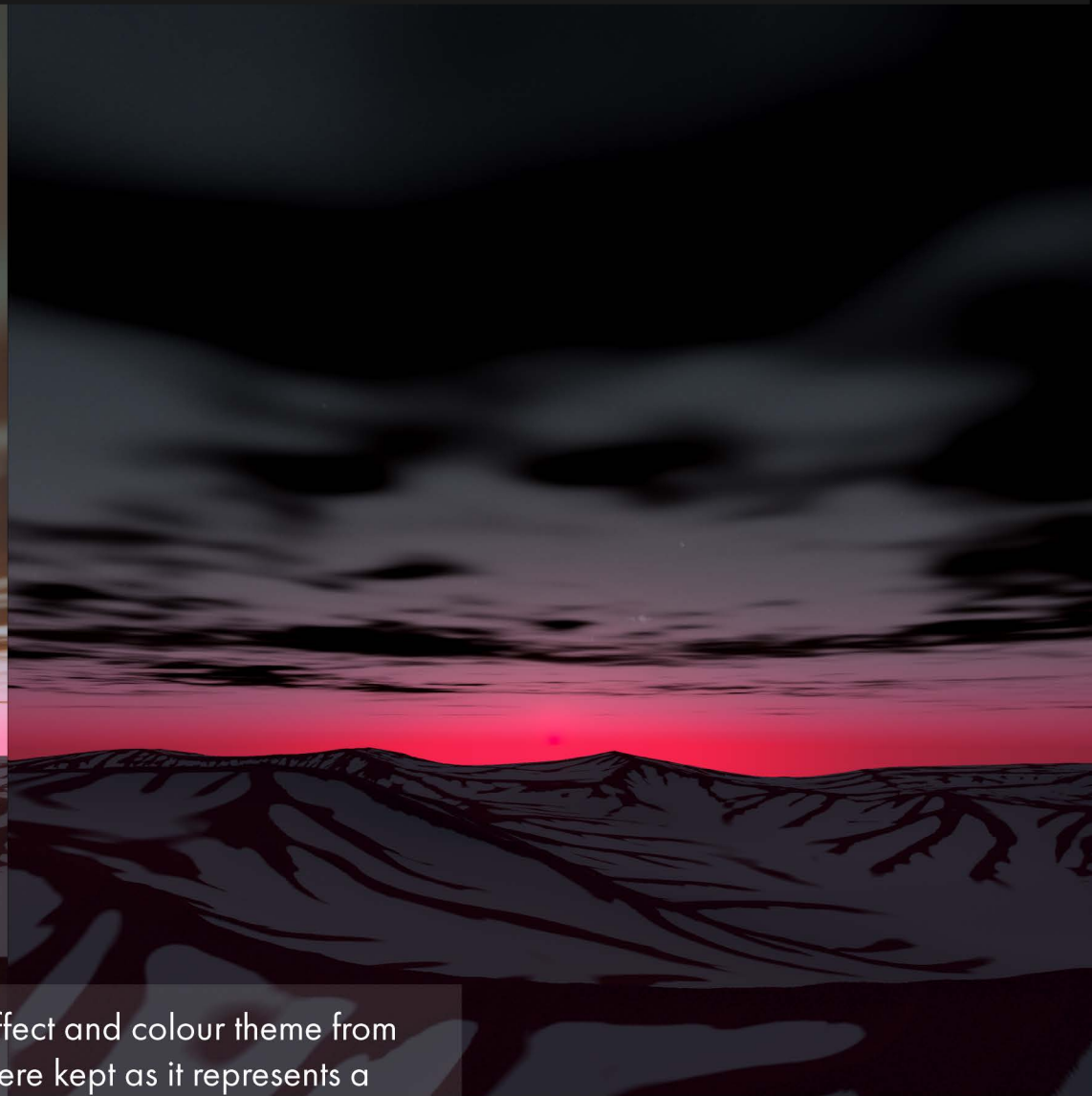


Terrain shape were perserved

In the previous version of the Bloodroot biome, the design took a different approach by using white as the base colour for terrain mimicking a snow environment. The decision of colour change occurs to better fit with the concept of plants that could be found in many biomes, rather than them growing in a specific temperature-related environment.



Previous visual concept for Bloodroot biome [Snow]

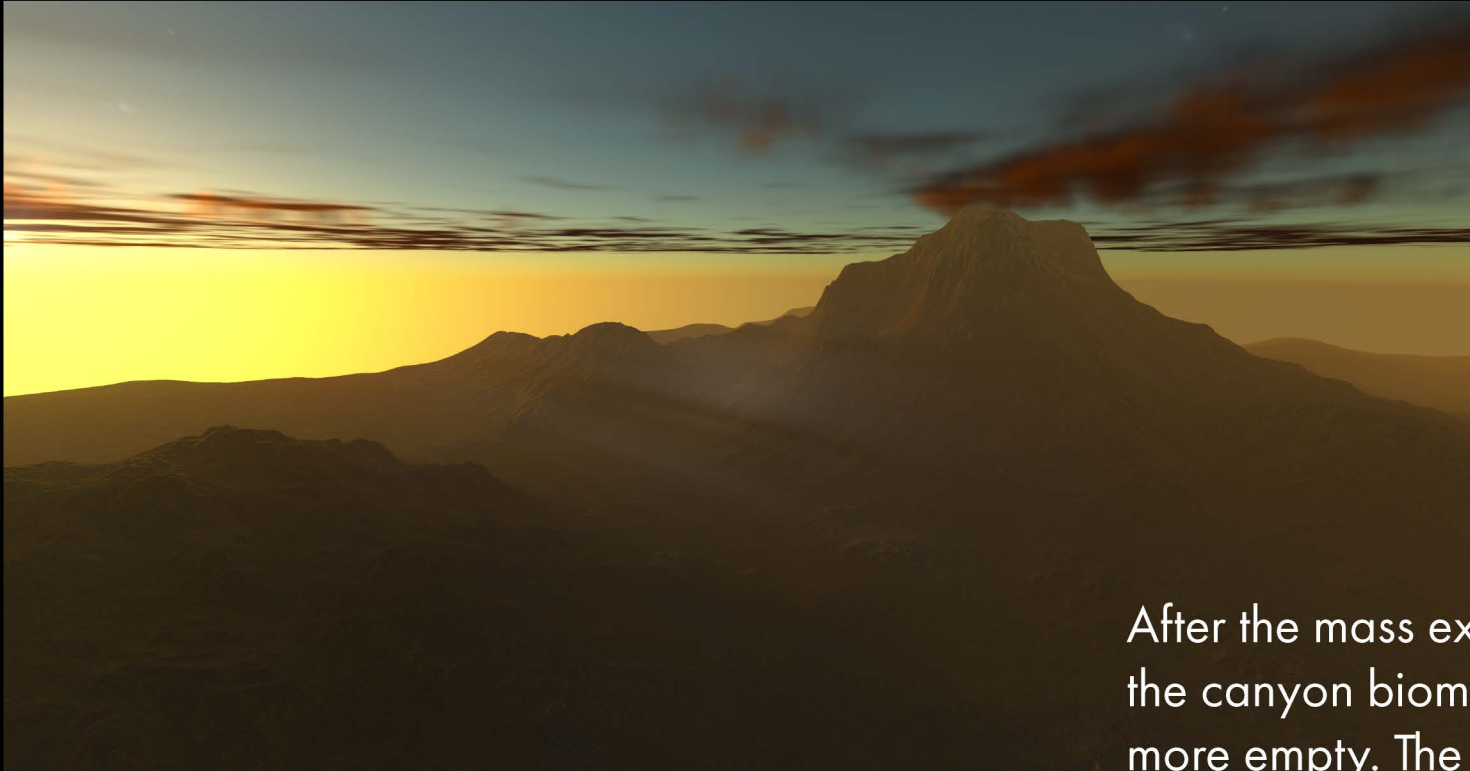


However, the weather effect and colour theme from the previous renders were kept as it represents a surreal tone that fits the idea of a cruel yet beautiful apocalypse world setting.



CANYON BIOME

x
|
27°38'15"N 107°16'20"W

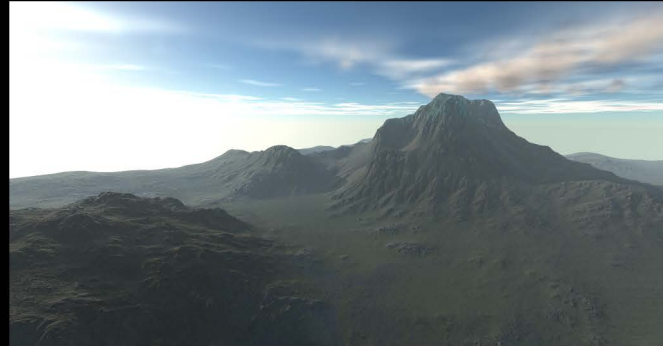


Canyon Biome

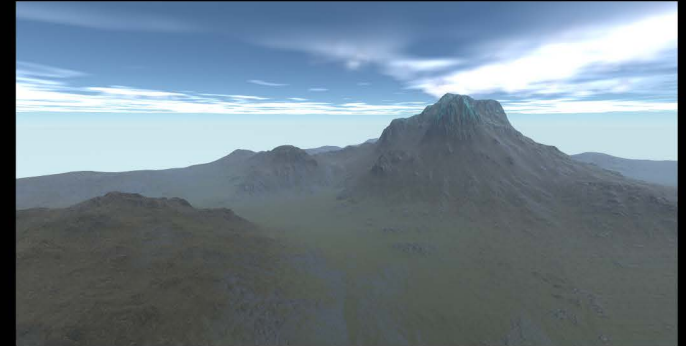
After the mass extinction of the creatures, the canyon biome has become even more empty. The only source of green seems to be coming from the crystals peaking from the top of the mountain.



Dawn



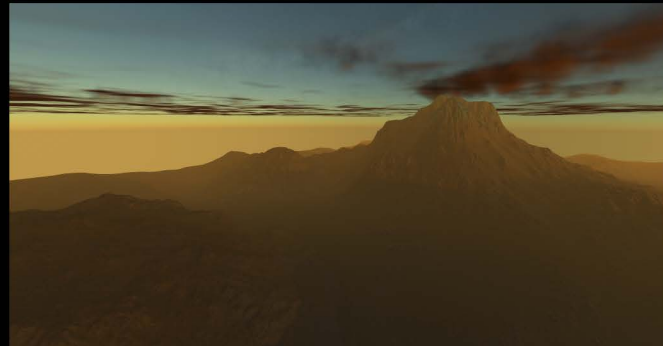
Morning



Noon



Afternoon



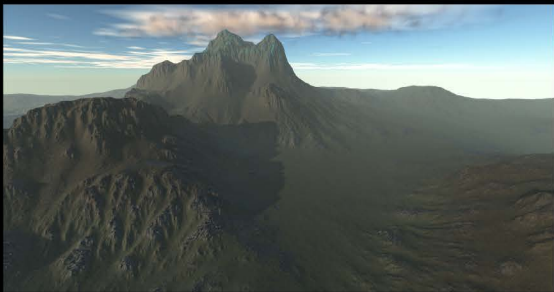
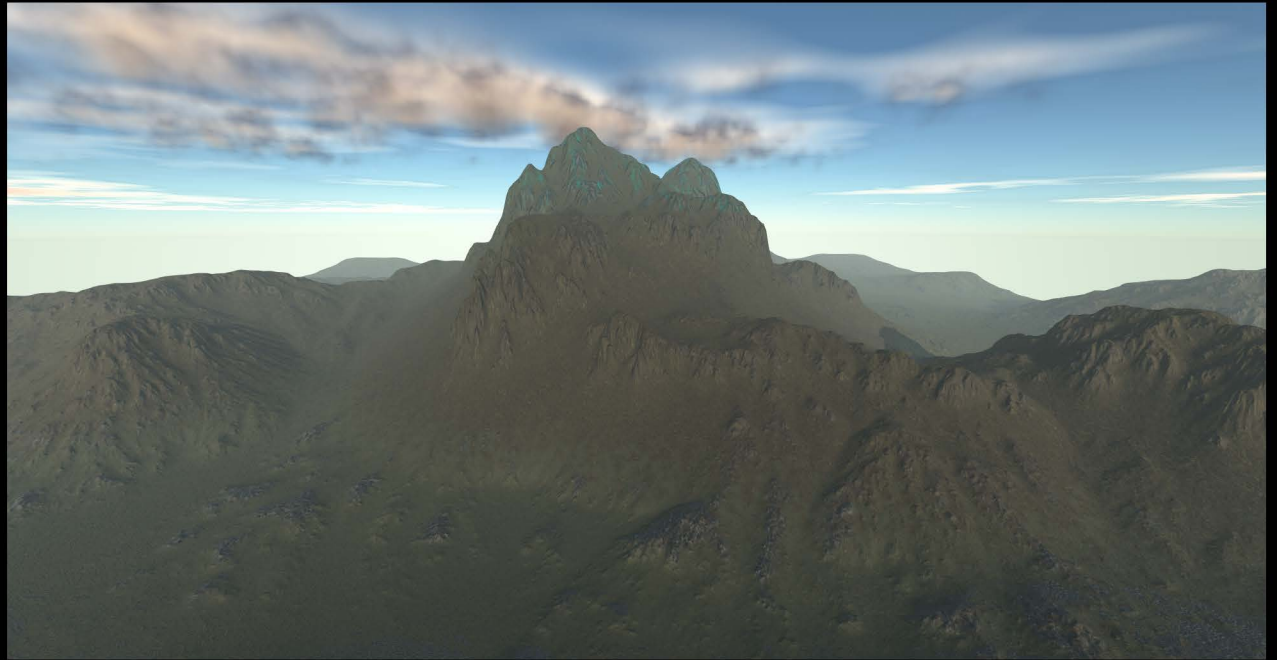
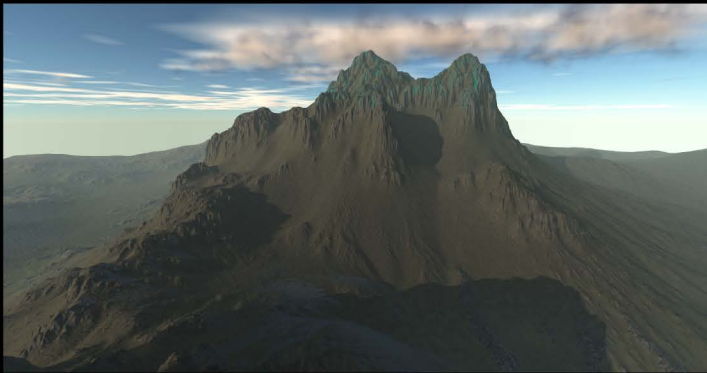
Twilight



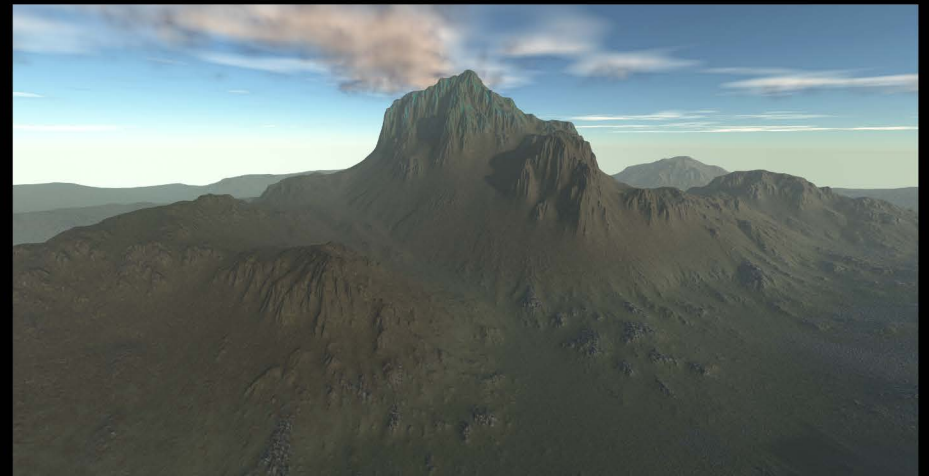
Midnight

Time Cycle

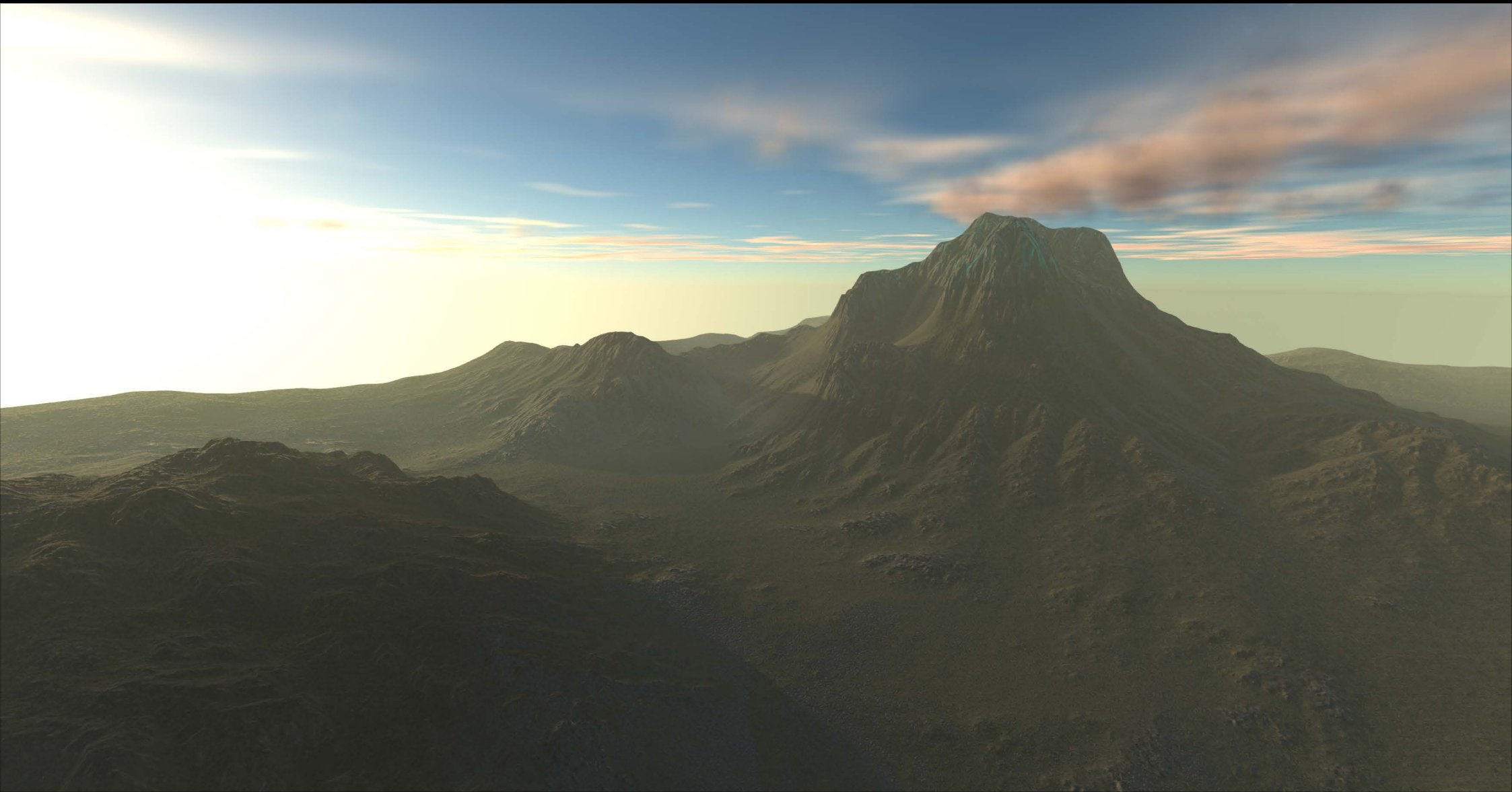
Additional photos from Canyon Biome



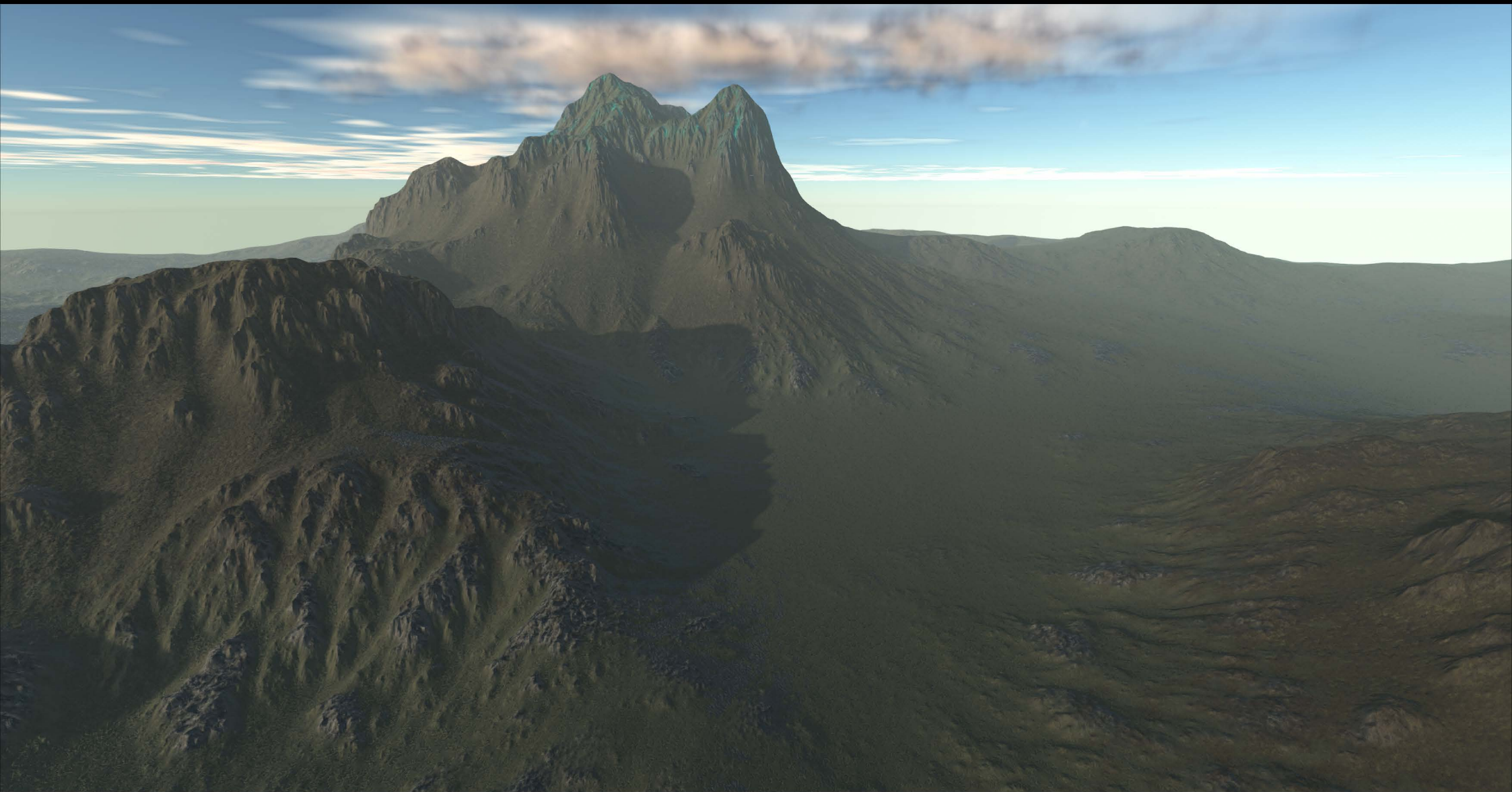
Long term radiation from the past scattered through the biome, rendering minerals and crystals with lethal light. Some of them have resurfaced due to earthquake



Additional photos from Canyon Biome

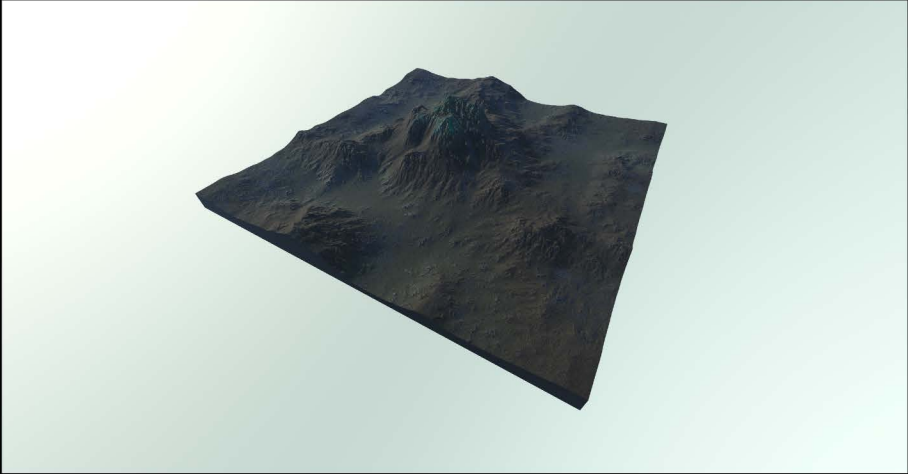
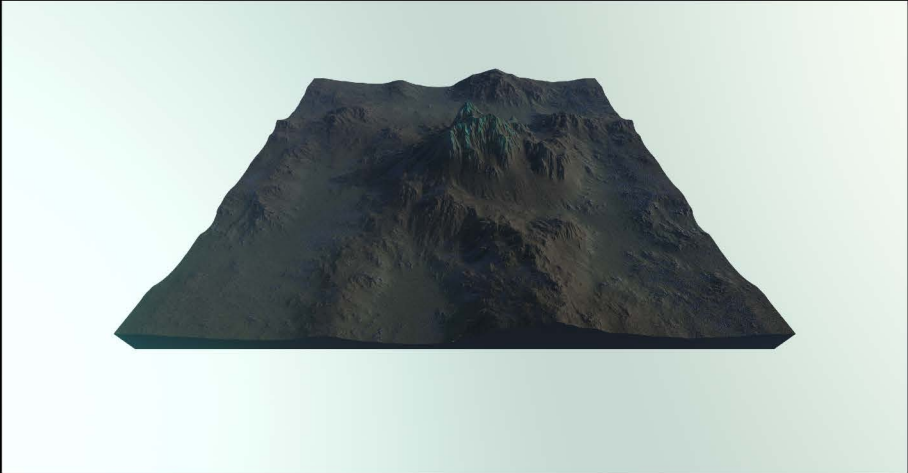
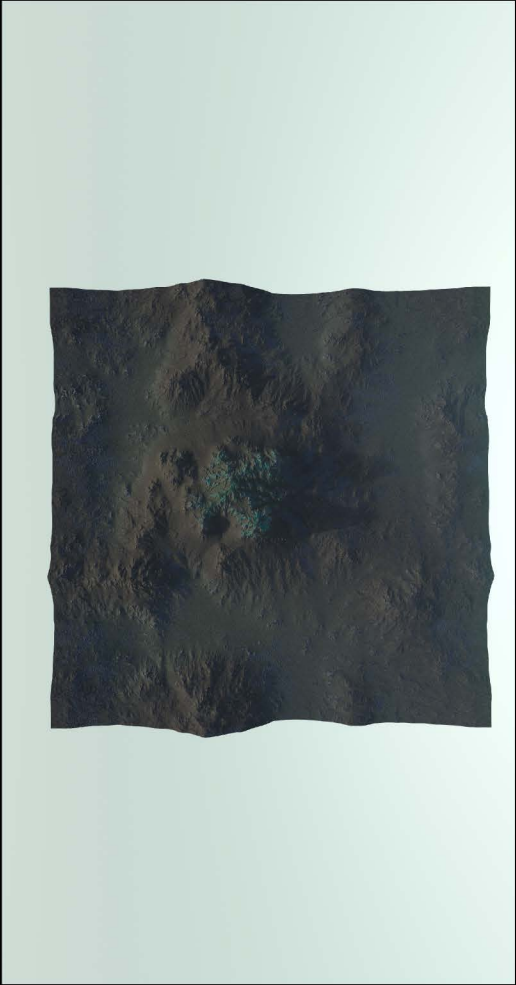


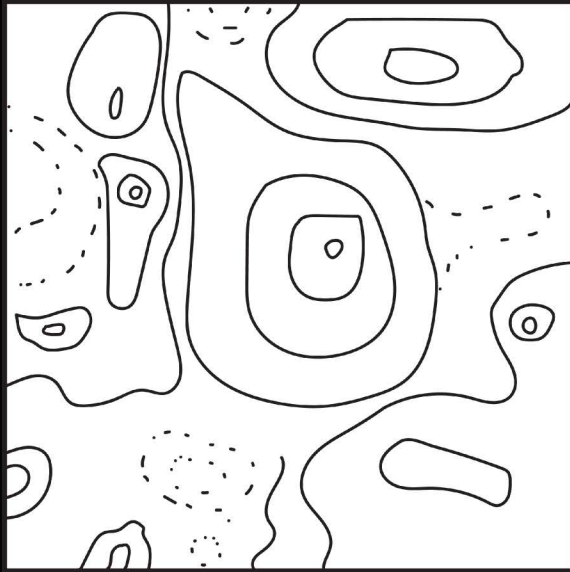
Hero Image - Canyon Biome



Hero Image alternative - Canyon Biome

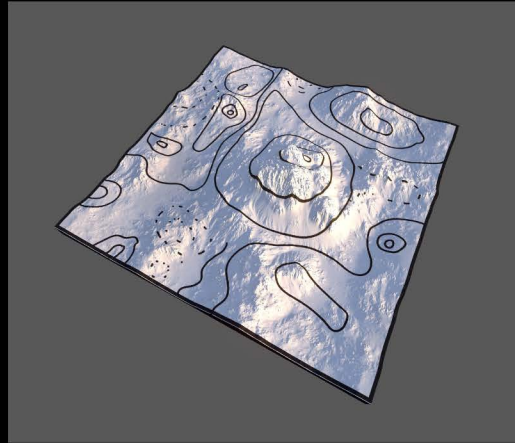
Terrain Overview



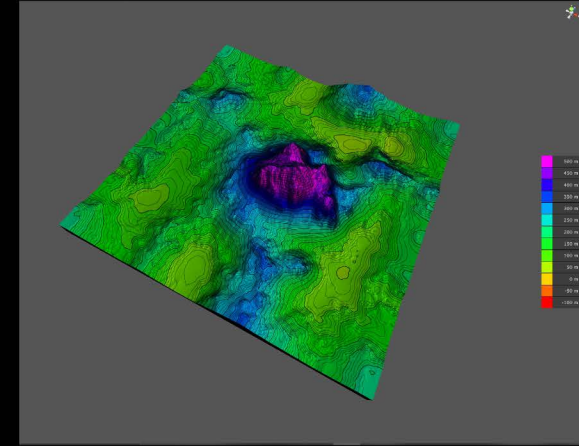


Base terrain sketch

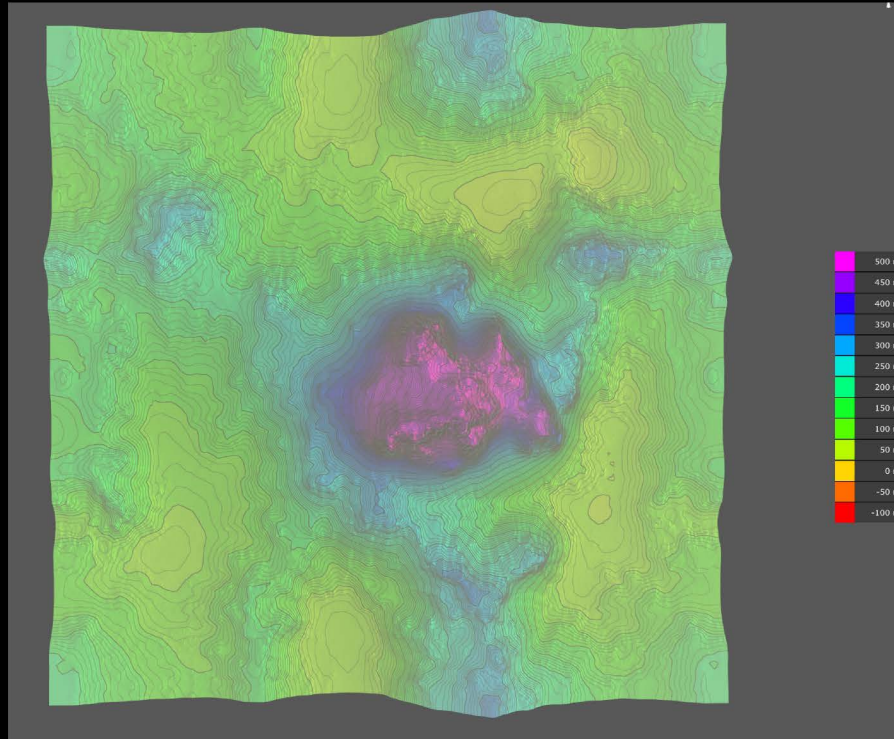
As one of the first terrain being experimented with, the canyon terrain concentrates the audience's attention to the middle as the highest point of the map.



Applying Sketch - model generation



Height map for Model Sketch



Height map - Plan



+ Canyon Eroded
Applied to terrain



+ Canyon Eroded
Applied to terrain



+ Talus Simulation
Applied to terrain

To create a realistic Canyon landscape, 2 Canyon Eroded Filters were applied at different Level strength to create complexity in different regions. Talus simulation is also applied to create the effect of sand connecting cliffs in between mid-ranged Height cliffs

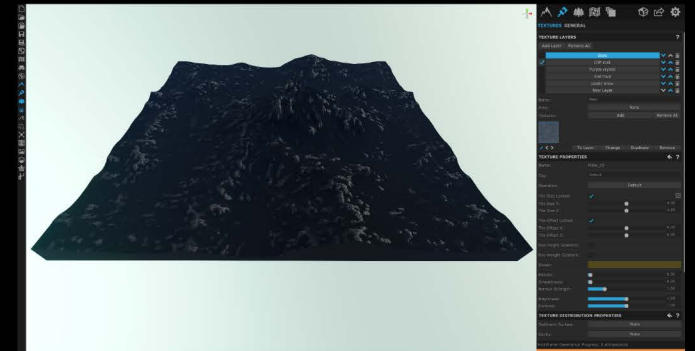
Used texture explanation:



Base Texture (Dirt) - creating the overall tone of the terrain and set the mood and colour for dirt in general.



Glowy Texture (Rock) - creating the radioactive Crystals on top of the mountain following the biome concept.



Cliff Texture (Rock) - Making edge of the cliff realistic, applied to convex areas.



Mud Texture (Dirt) - Applying additional dirt texture to the middle height range of the canyon to add further complexity.



Surface Texture (Stone) - Applying a different texture similar to the cliff for the ground area to add more realism.

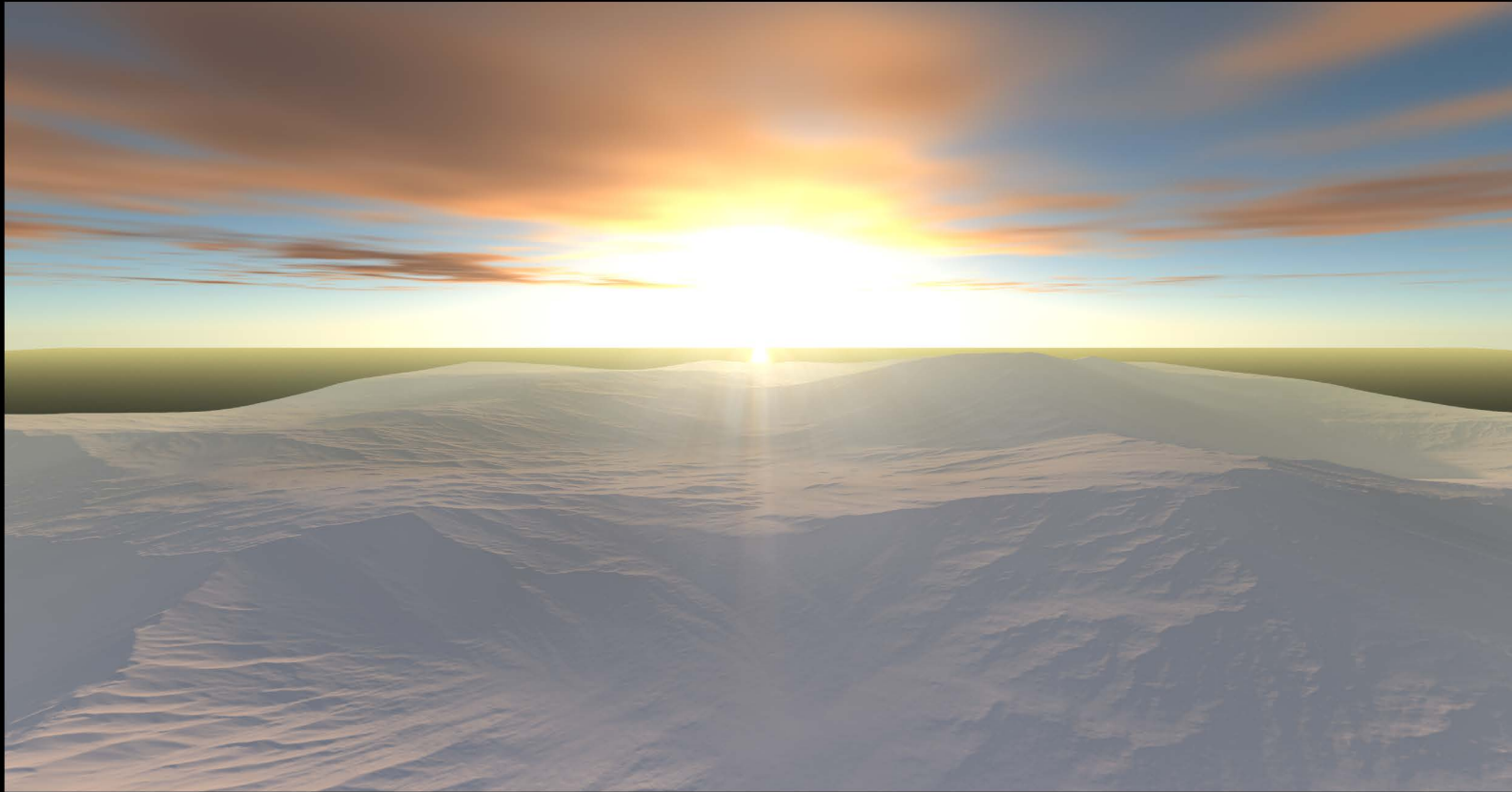


Surface Texture (Snow) - Failed attempt...Immediately ruined every other texture's location, snowing plan abandoned.



□ 78°12'33"S 0°21'20"W

BIOME **GLACIER**

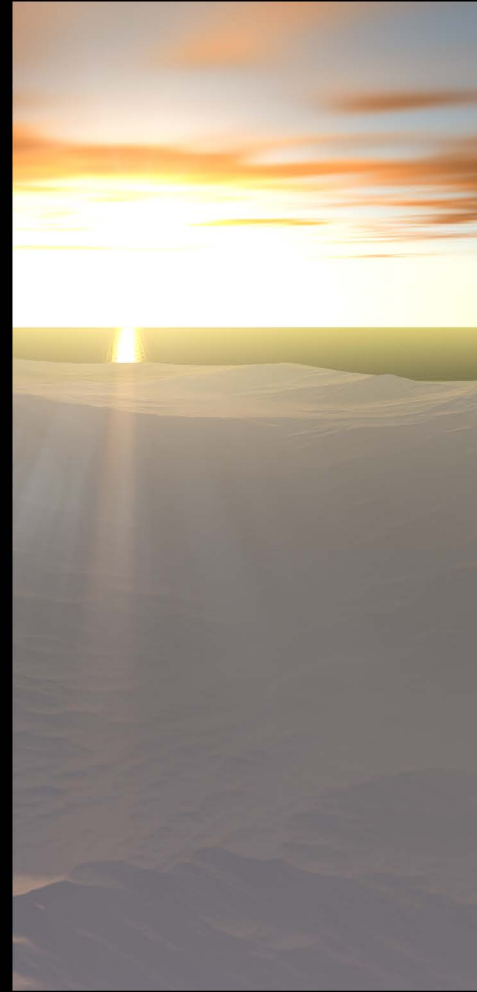
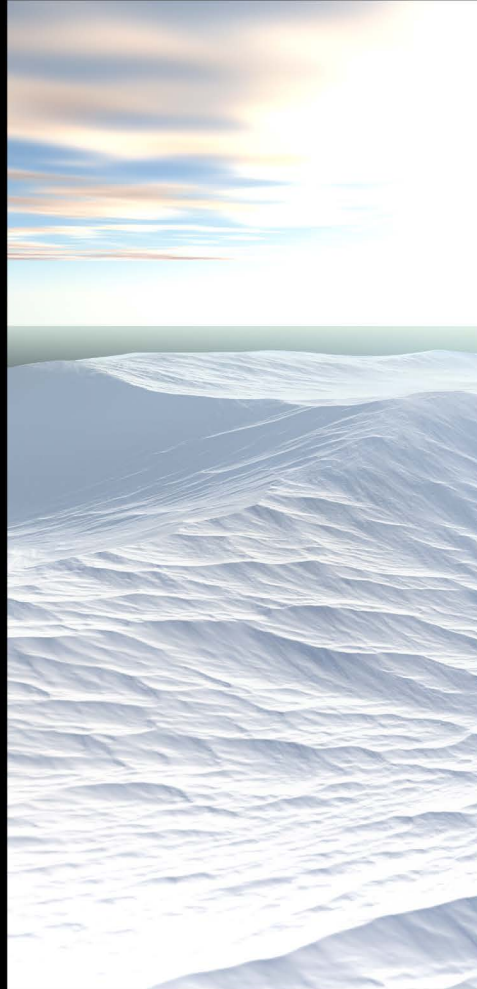


This glacier has become the very last existence of the ice related biome. With the temperature rising rapidly, it might not be able to exist much longer. The creatures that rely on this biome have extinct long ago, and soon the ice too would be eradicated from the planet.



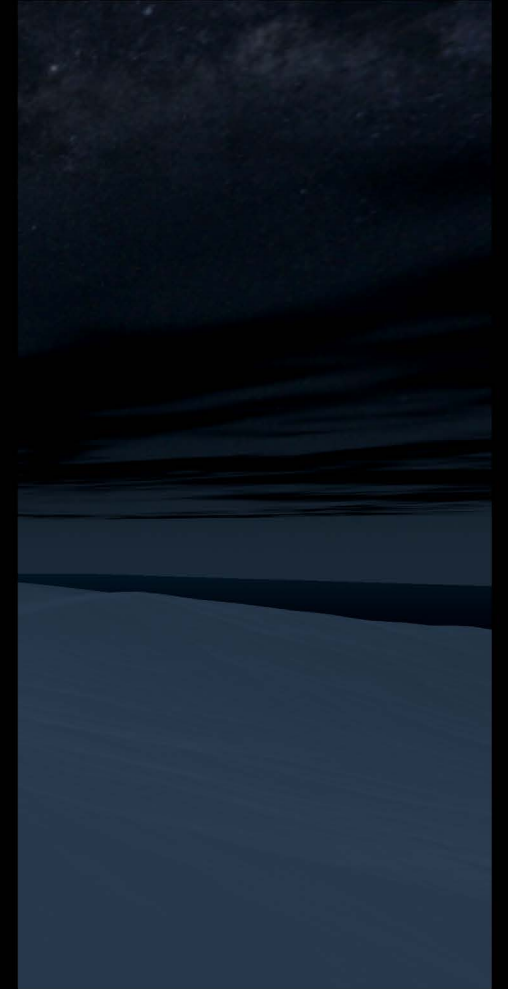
Sunrise

Polar Day



Sunset

Polar Night





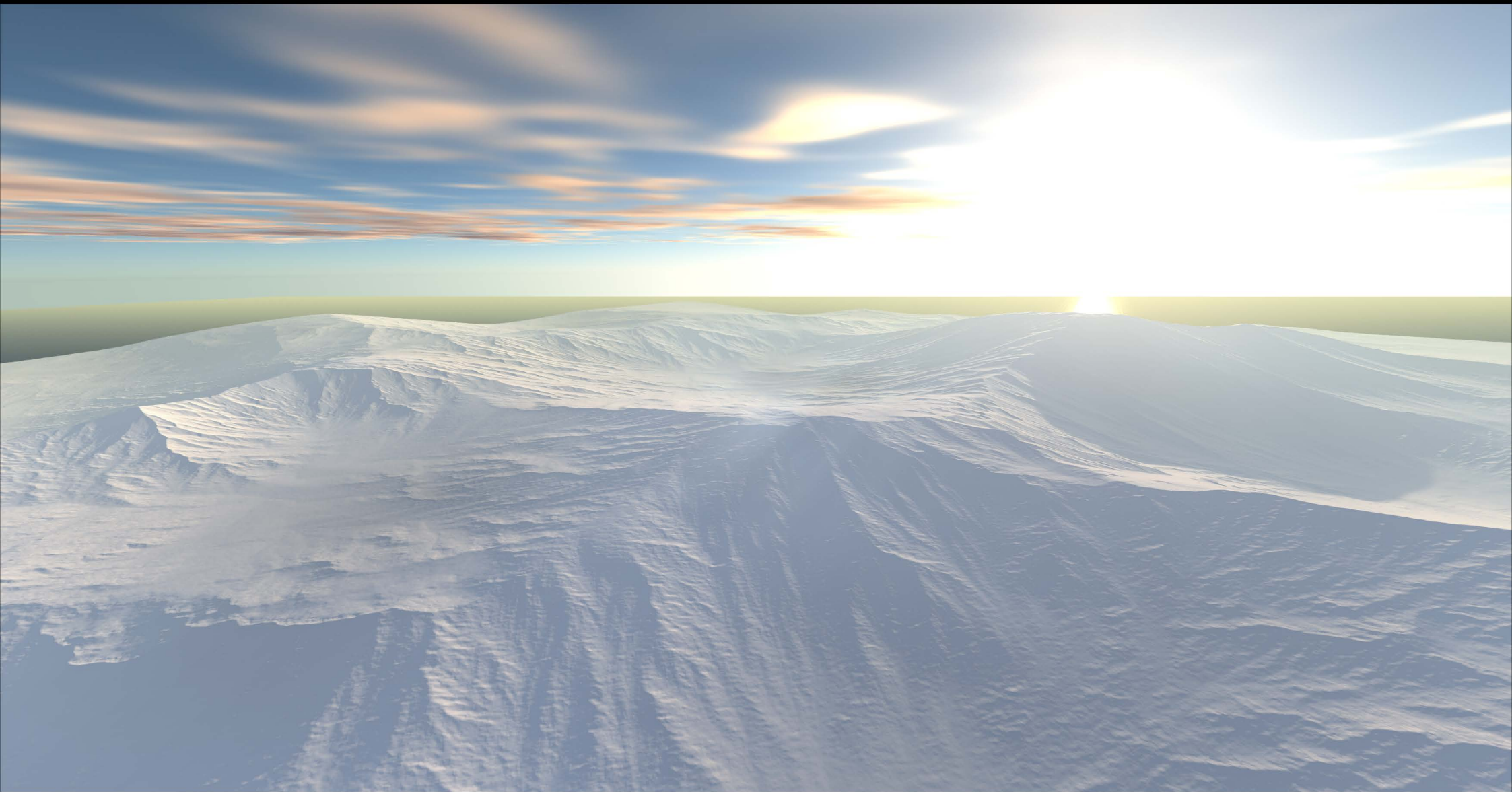
Constant exposure from the sunlight has eroded into the surface of Glacier Biome, leaving traces of melting behind.



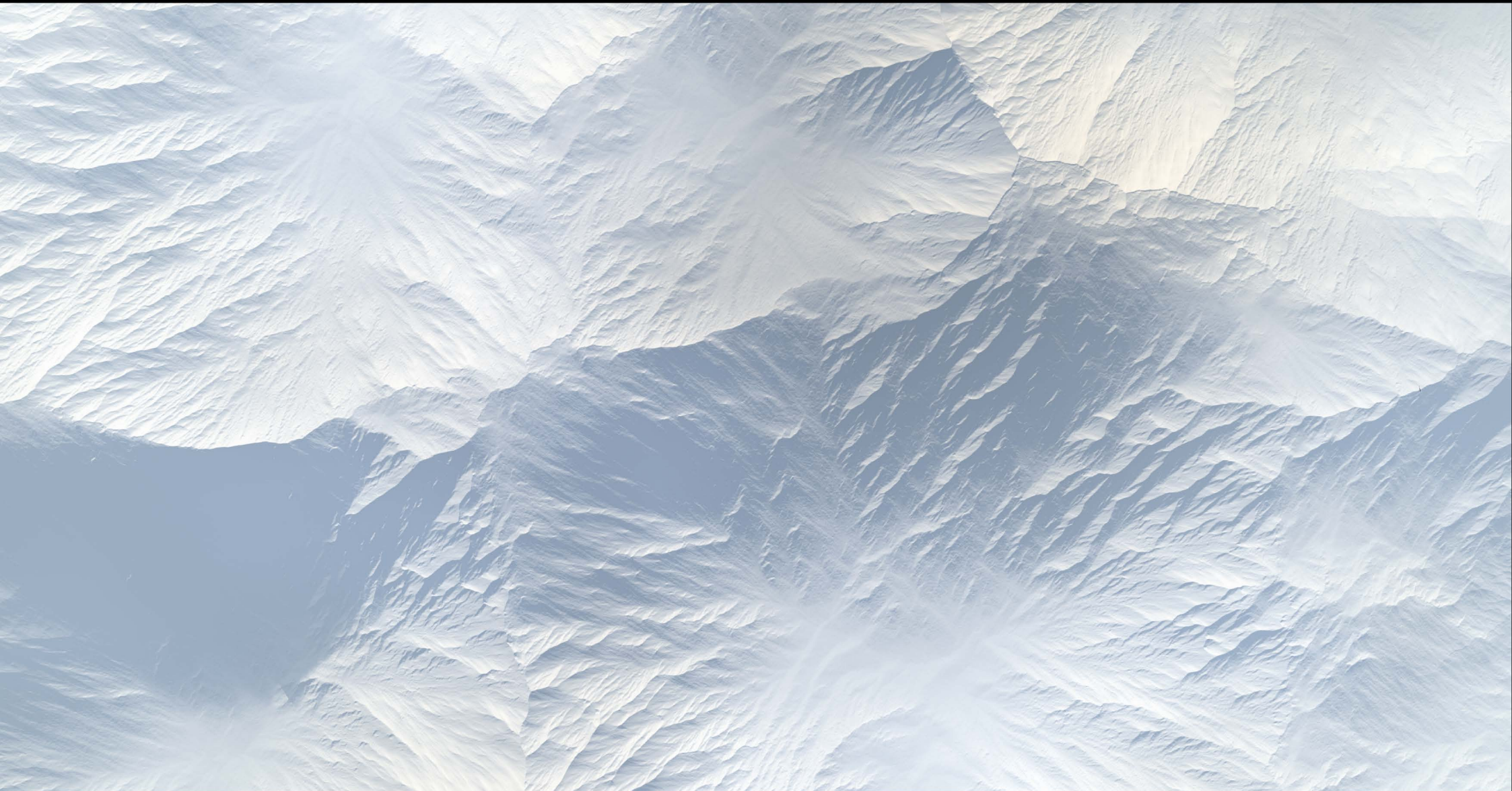
The toxic chemical component from the ocean has also sped up this process.

The very edge of the glacier can be seen clearly and directly from the other end.

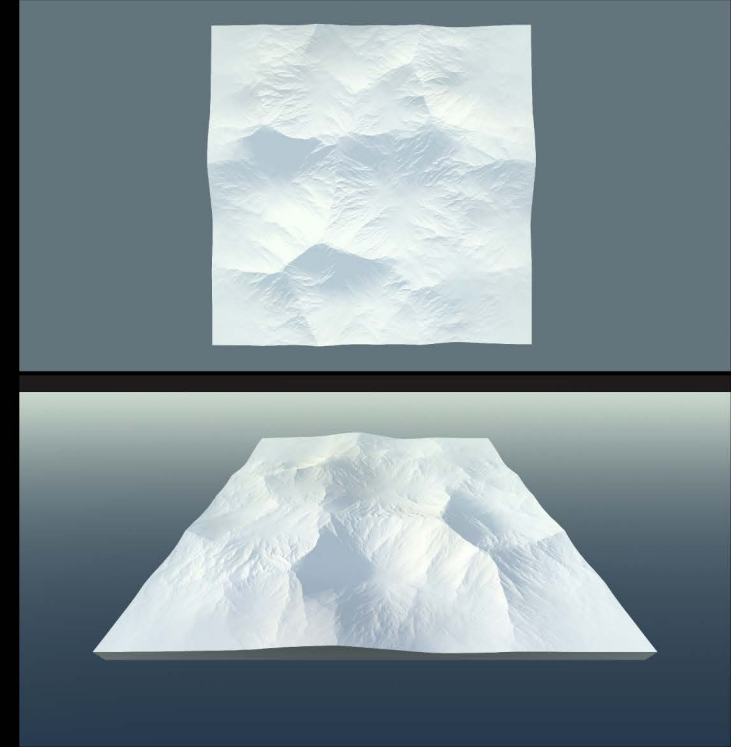
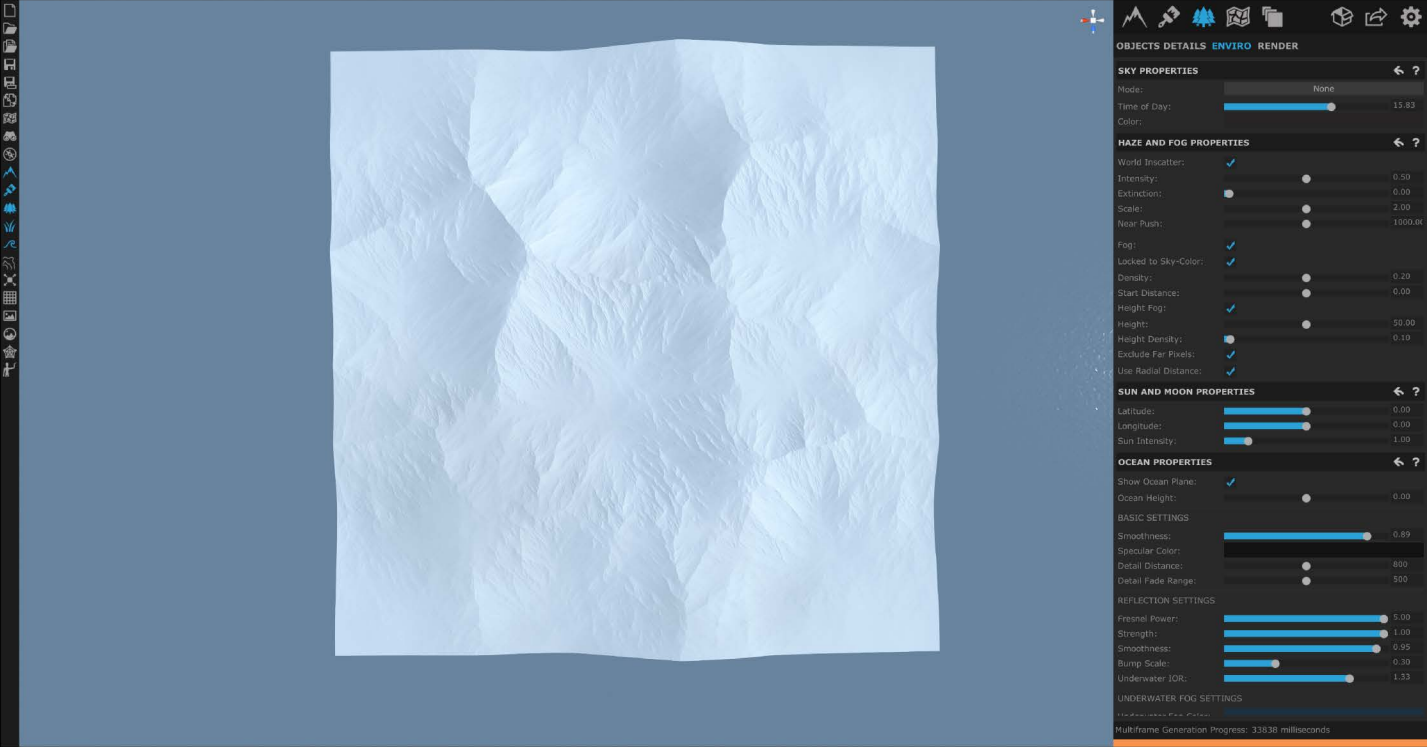




Hero Image - Glacier Biome



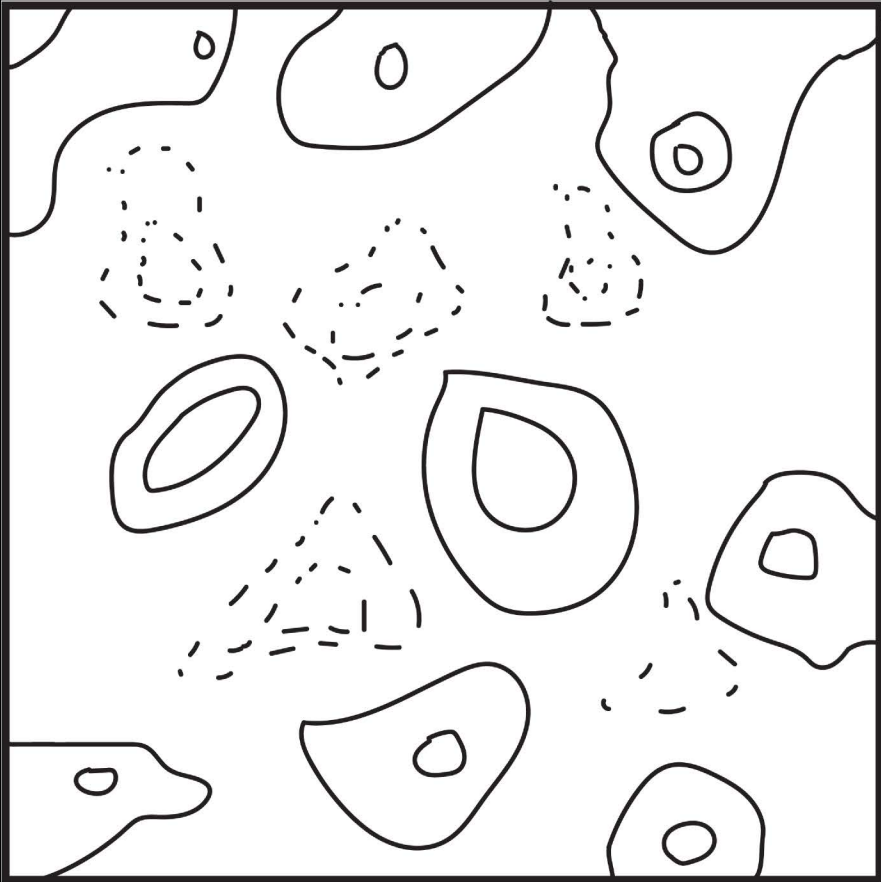
Hero Image Alternative - Glacier Biome



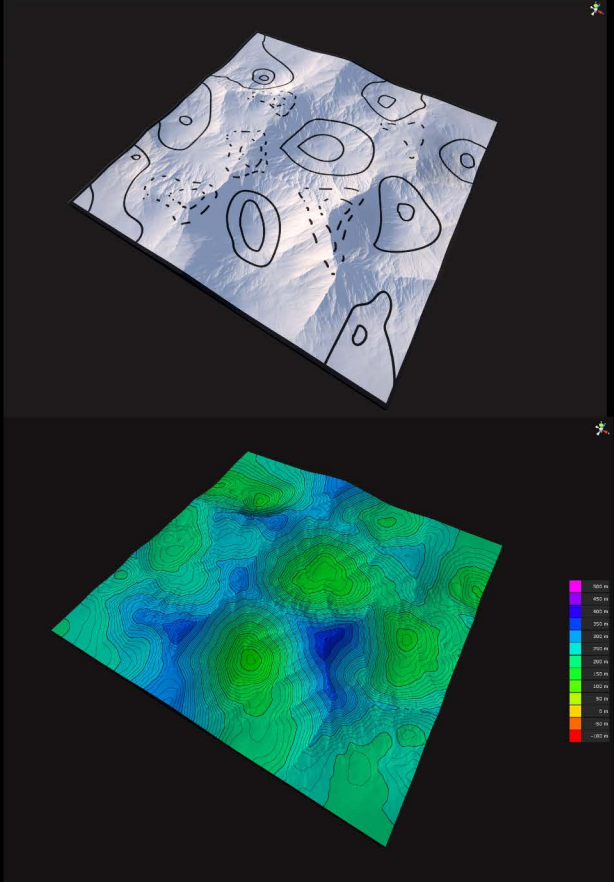
Glacier Terrain Overview

To reflect the concept of a nearly melted glacier, the size of the terrain is set to be significantly smaller than the other biomes.

3D modelling and generation according to map

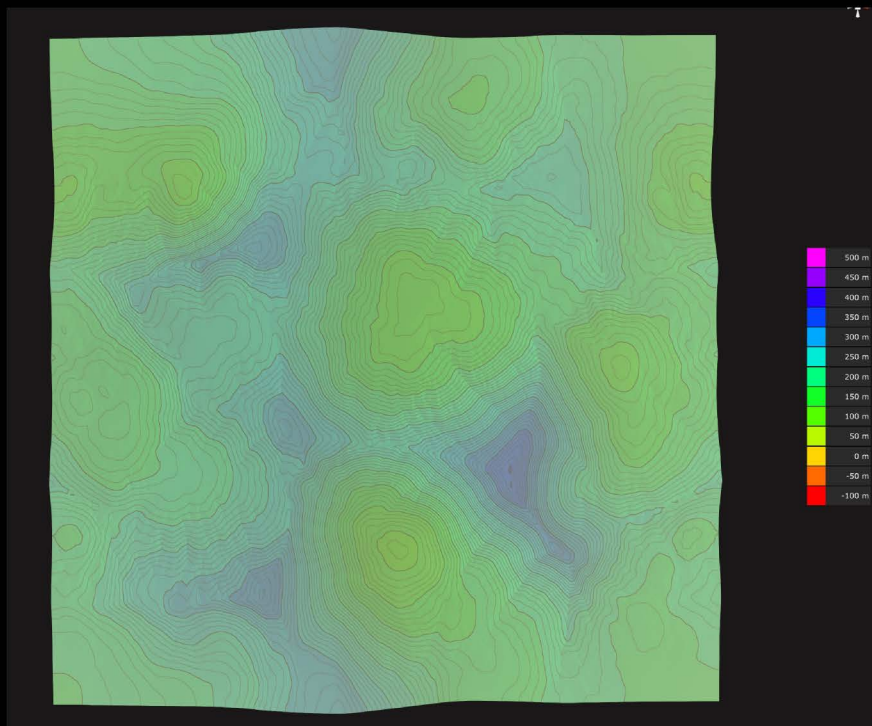


2D Terrain Sketch - Height map



Height map after refinement

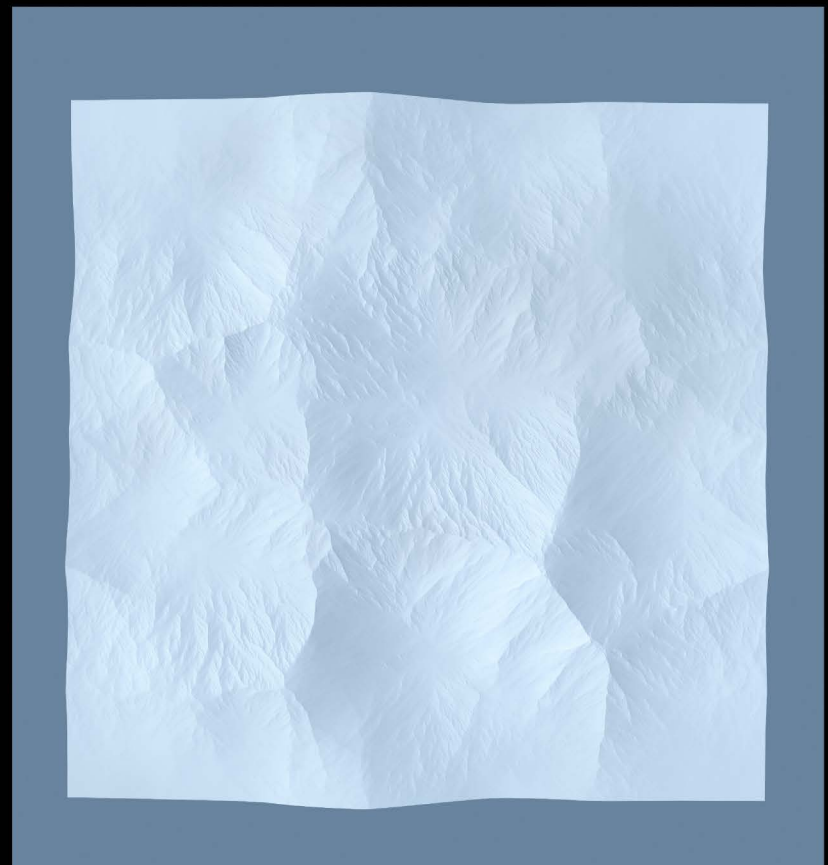
The negative space from melting on the surface has been the key focus of this biome. The depth and force of the negative space should be shallow from melting, but also almost transparent and fragile



First Heightmap (Draft)

The initial heightmap has barely any depth in terrain variation.

After applying with a simple ice texture, the erosion effect works great in showing the direction of the melting process



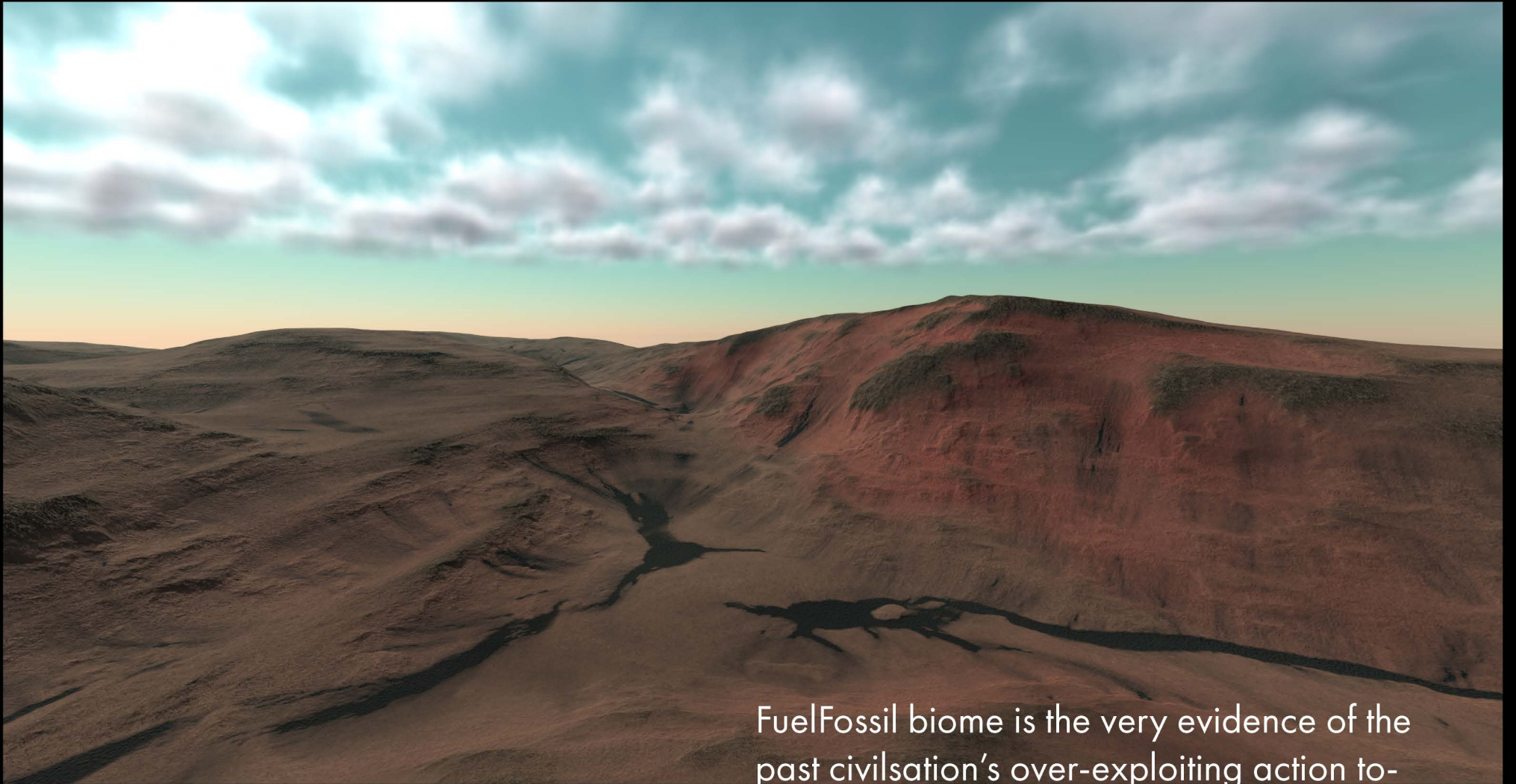
Ice+Erosion effect



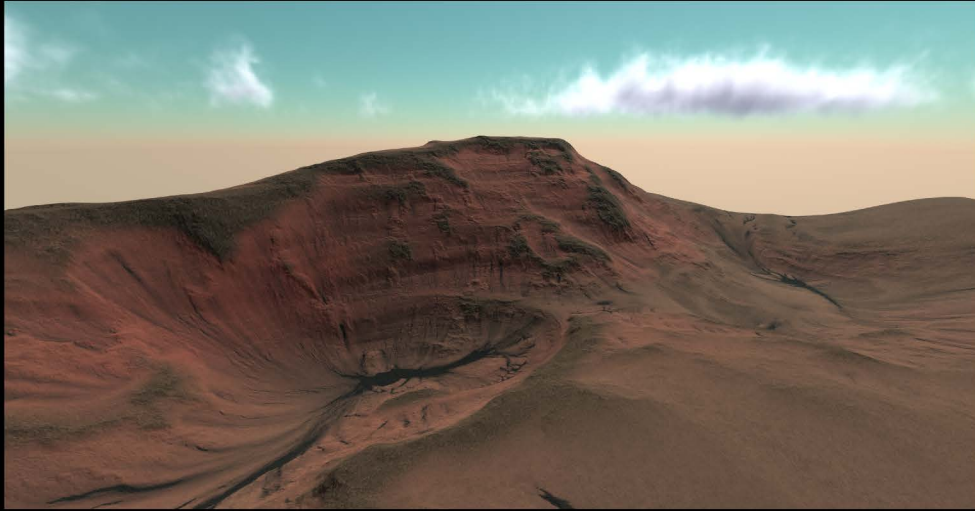
FUELFOSSIL

BIOME

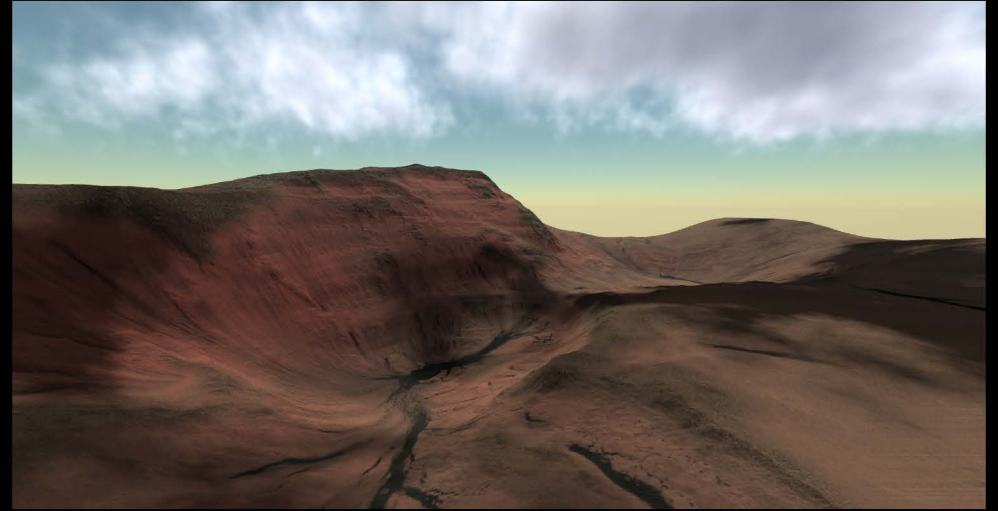
26°58'08"S 139°28'50"W 



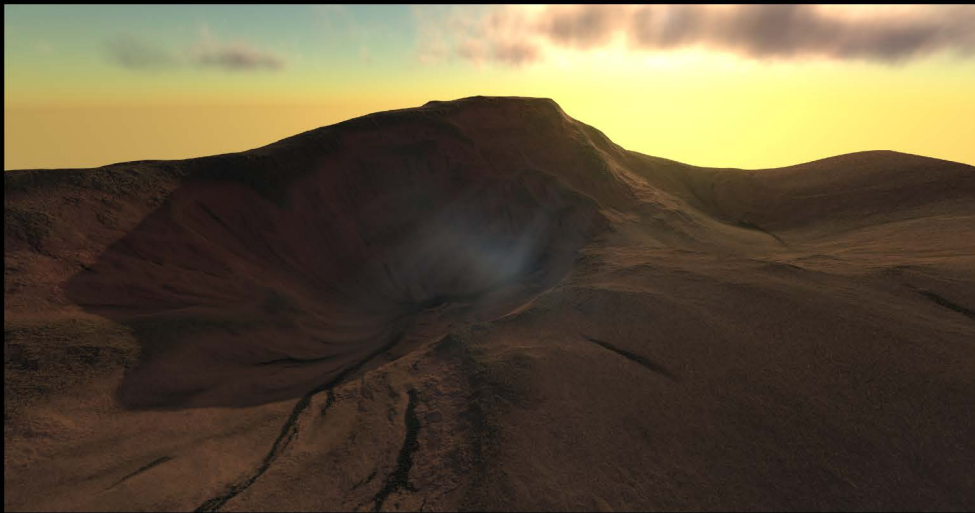
Fossil biome is the very evidence of the past civilisation's over-exploiting action towards the nature. The land here has been digged and refilled constantly and carelessly.



Sunny



Cloudy

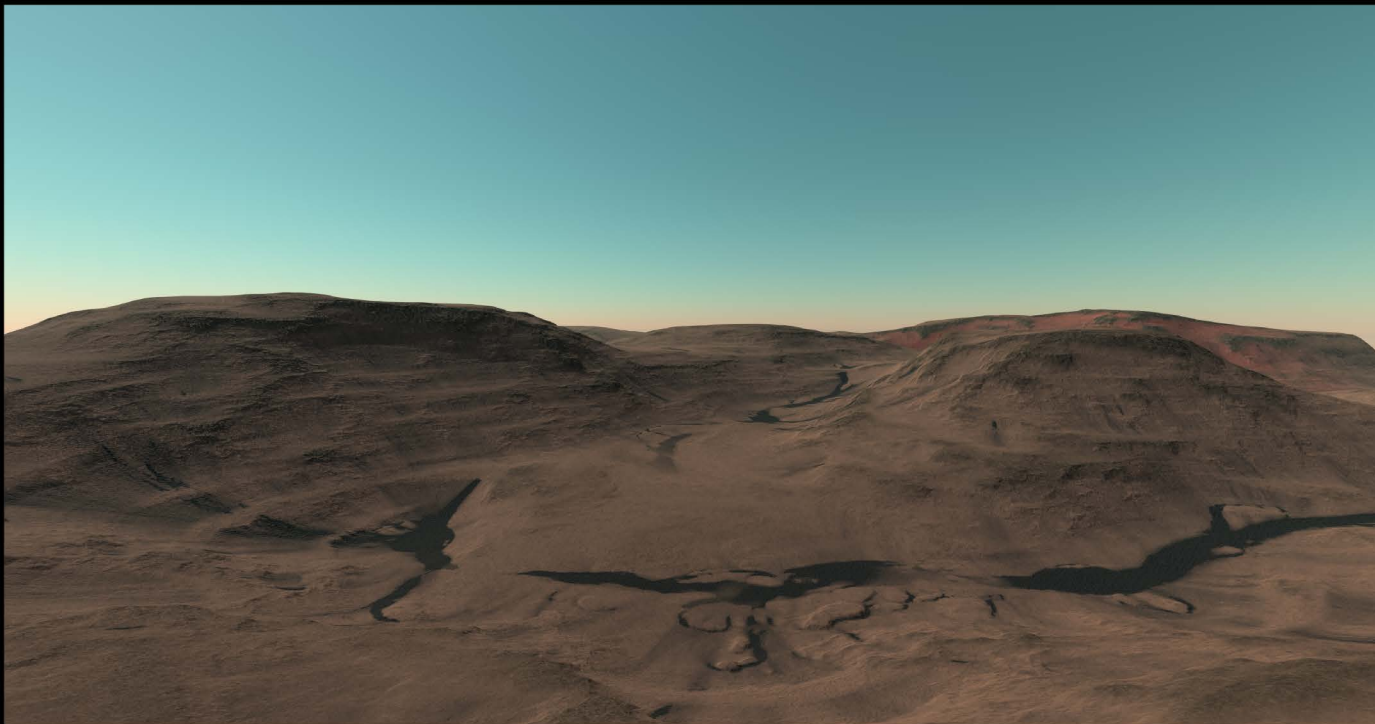


Dawn



Twilight

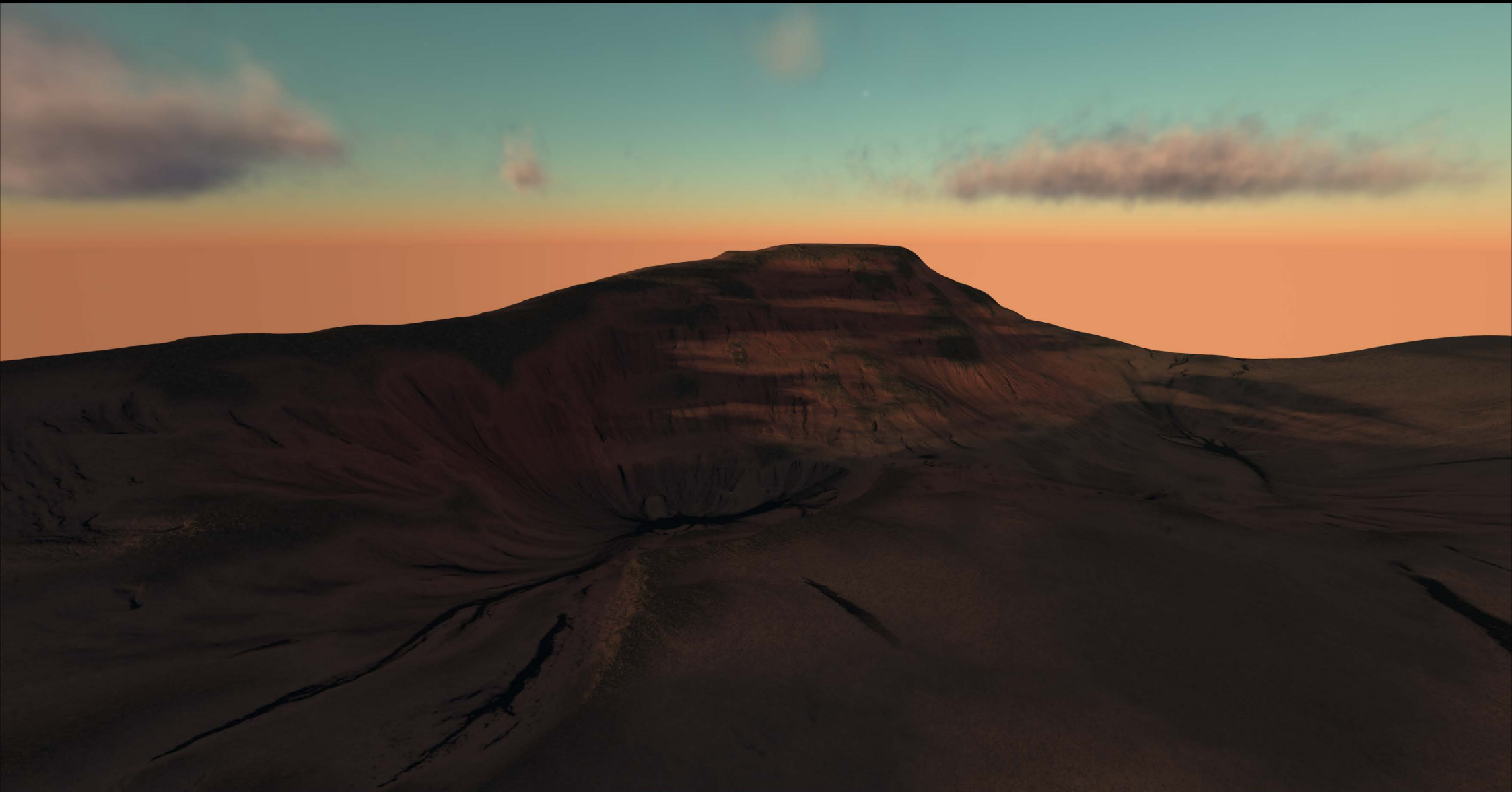
With constant construction and digging, the terrain structure becomes unstable enough that leftover fuel starts to resurface towards the ground and evaporates into the air, creating a toxic atmosphere in the surrounding areas.



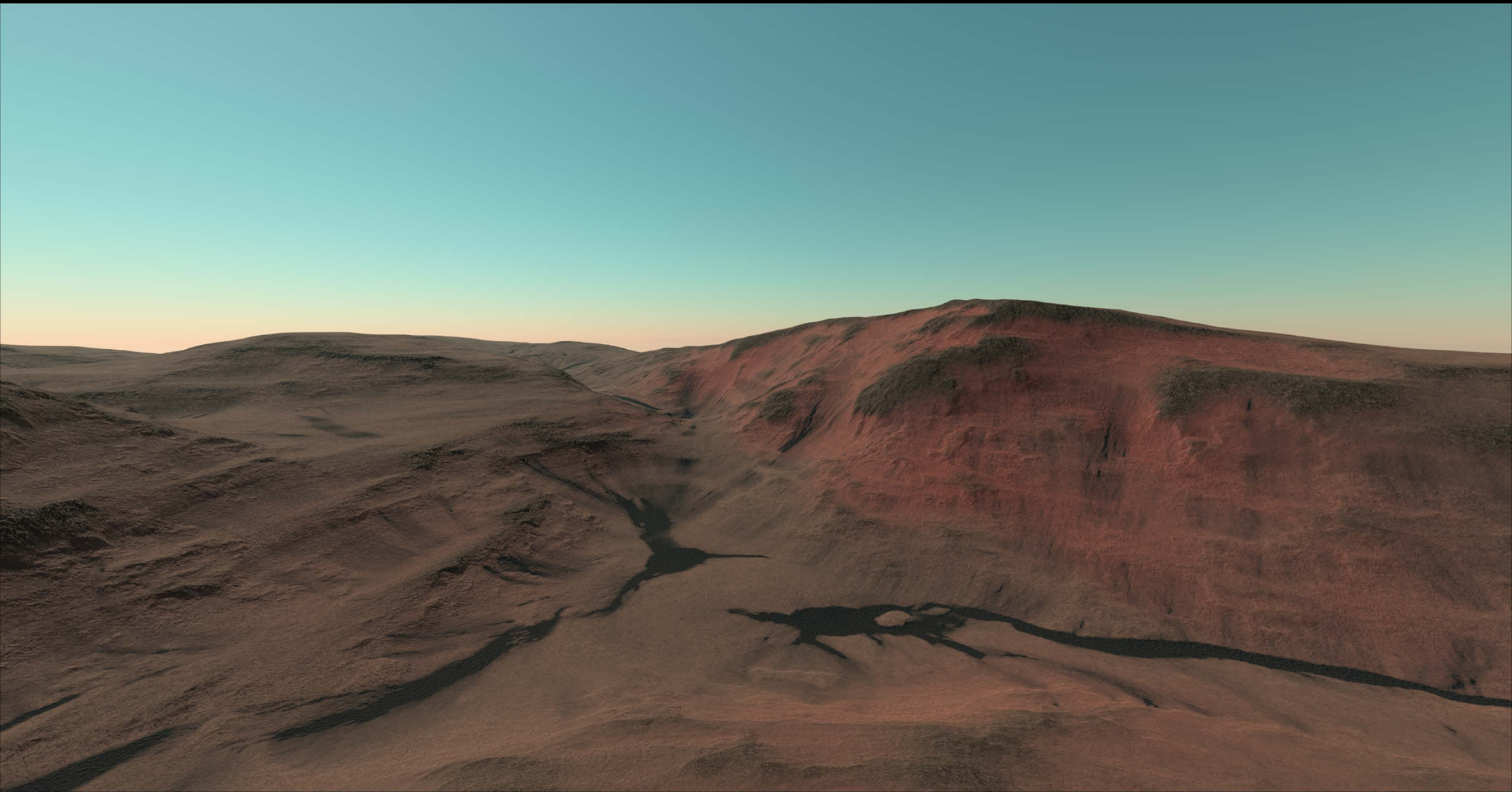
Oil covers up any water surfaces, contaminating it before any living creature.



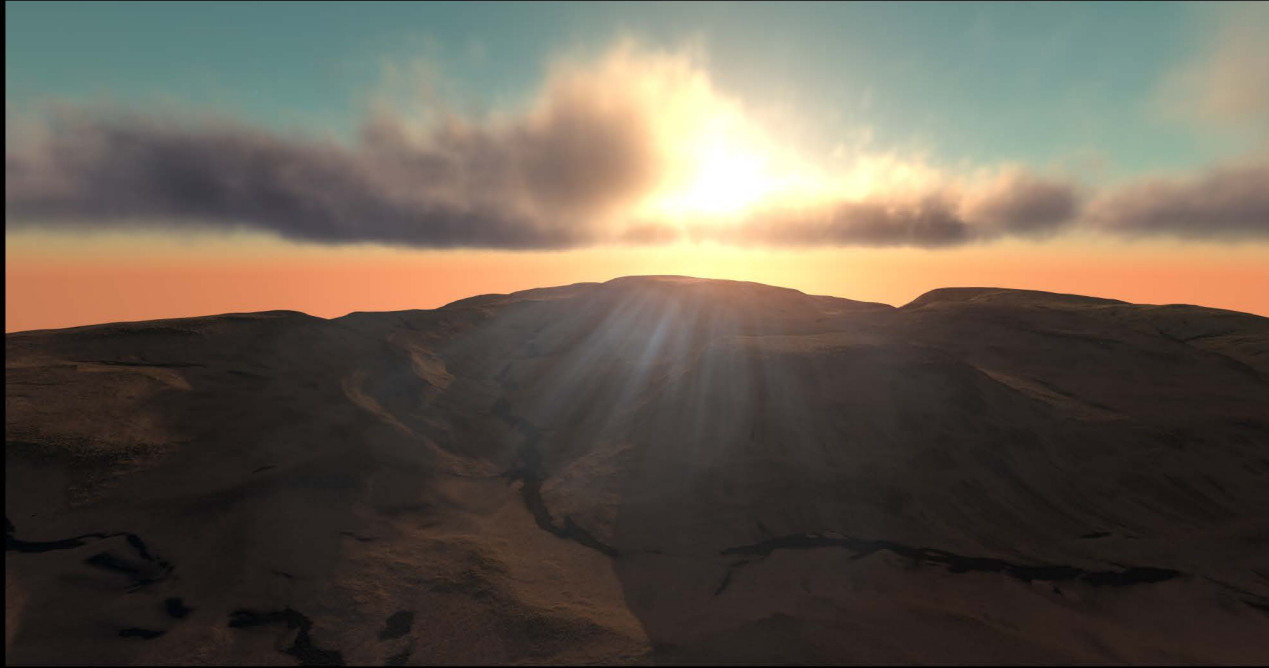
Toxic oil leaking from the ground



Hero Image - FuelFossil Biome

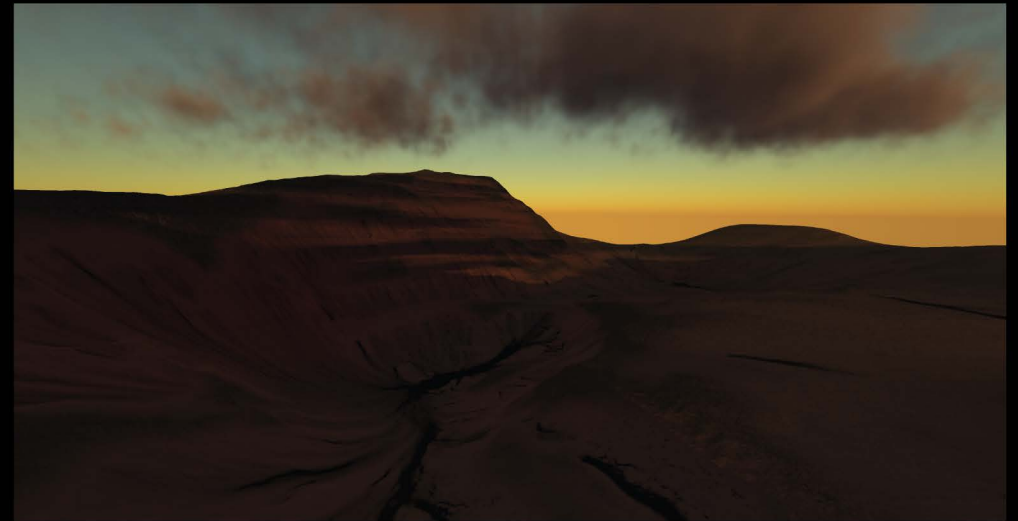
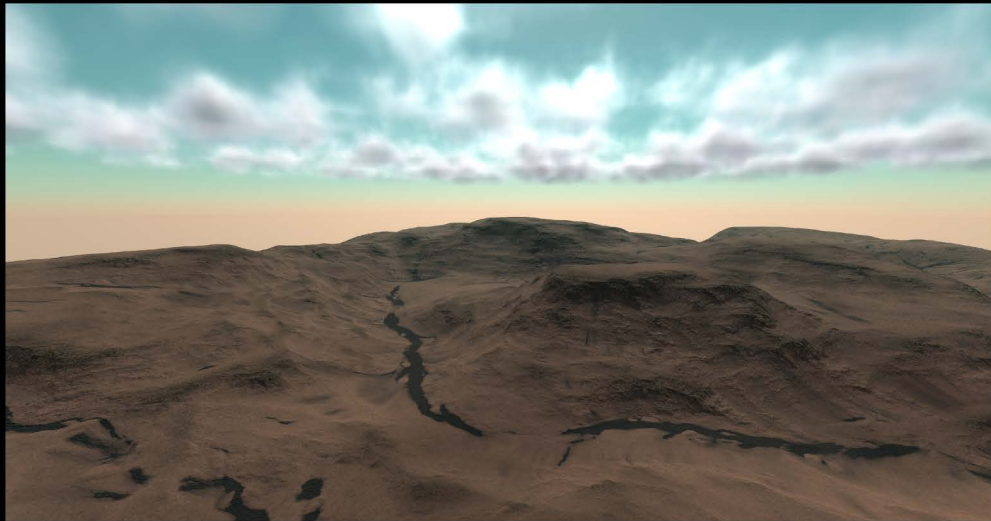


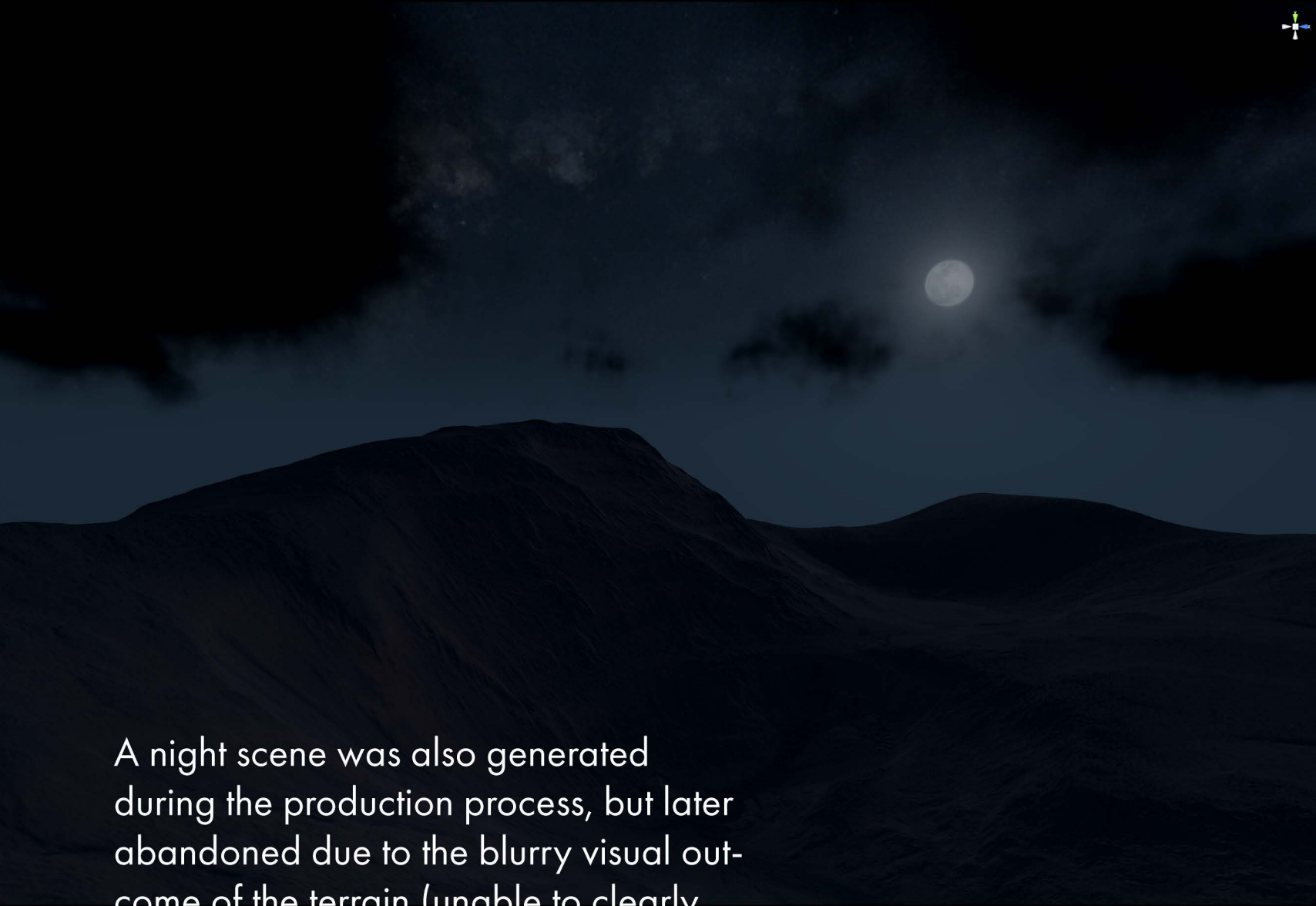
Hero Image Alternative - FuelFossil Biome



Weather Effect

The Fuelfossil biome is the first terrain with an animated cloud applied to each scene. The effect was focused on the contrast between the wetness of the cloud and the dryness from the ground





OBJECTS DETAILS ENVIRO RENDER

SKY PROPERTIES

Mode: Ultra
Play:
Time of Day: 17.78
Color:
Disable Skybox Ocean:

HAZE AND FOG PROPERTIES

Thickness: 1.59
Wavelengths: R 680.00, G 440.00, B 440.00
World Inscatter:
Intensity: 0.50
Extinction: 0.00
Scale: 2.00
Near Push: 1000.00
Fog:

SUN AND MOON PROPERTIES

Latitude: -17.06
Longitude: 84.63
Sun Size: 1.00
Sun Intensity: 1.00
Moon Intensity: 1.00
Exposure: 1.00
Mie Scattering: 1.00
Anisotropy Factor: 0.76
Sun Shafts:
Scale: 1.00
Radius: 1.00
Threshold: 0.00
Use Light Color:

OCEAN PROPERTIES

Show Ocean Plane:
Ocean Height: 0.00

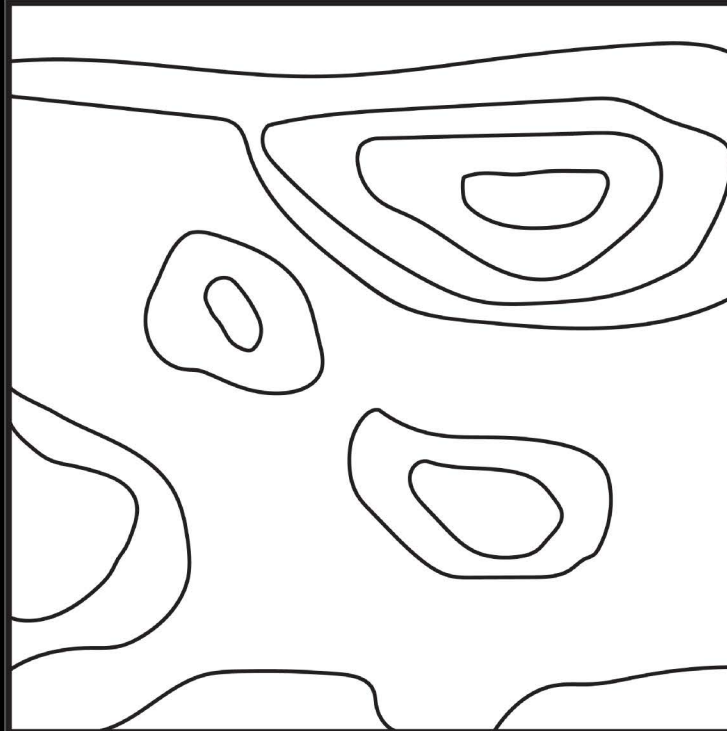
CLOUDS PROPERTIES

2D Clouds:
3D Clouds:
High Quality:

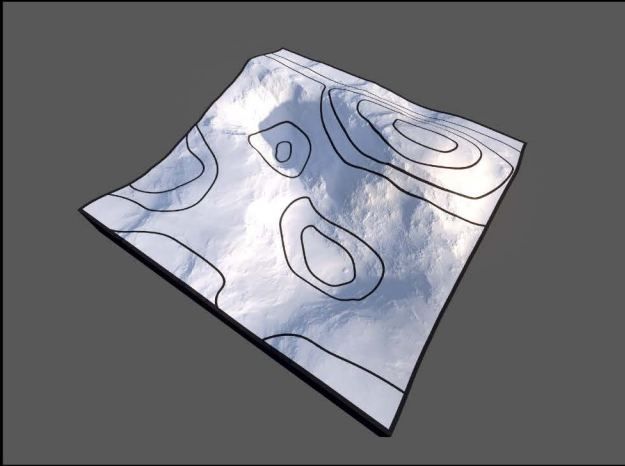
Multiframe Generation Progress: 2141 milliseconds

A night scene was also generated during the production process, but later abandoned due to the blurry visual outcome of the terrain (unable to clearly identify the details of the terrain surface)

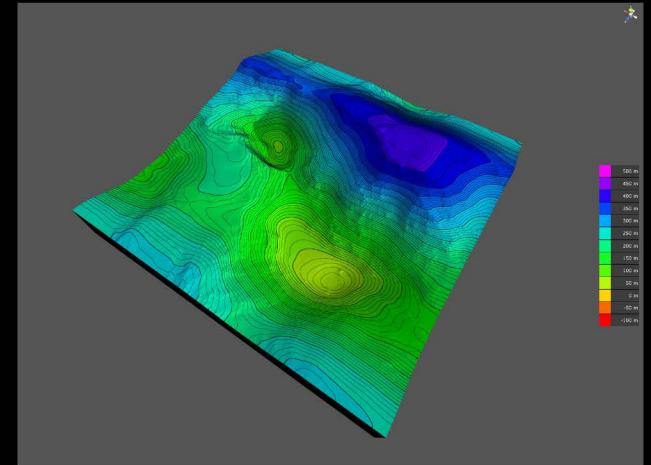
2D Terrain Sketch - Height map



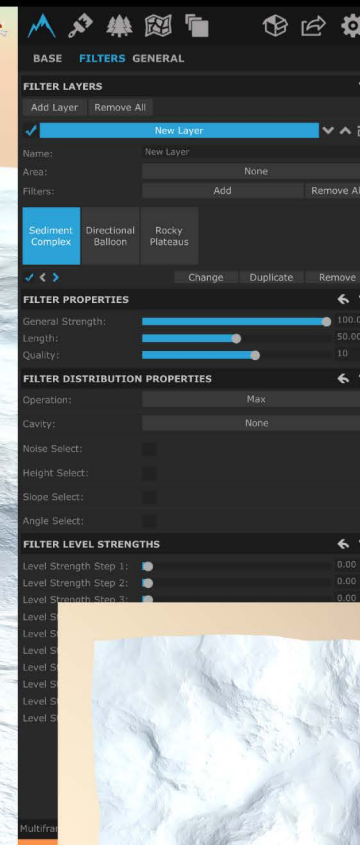
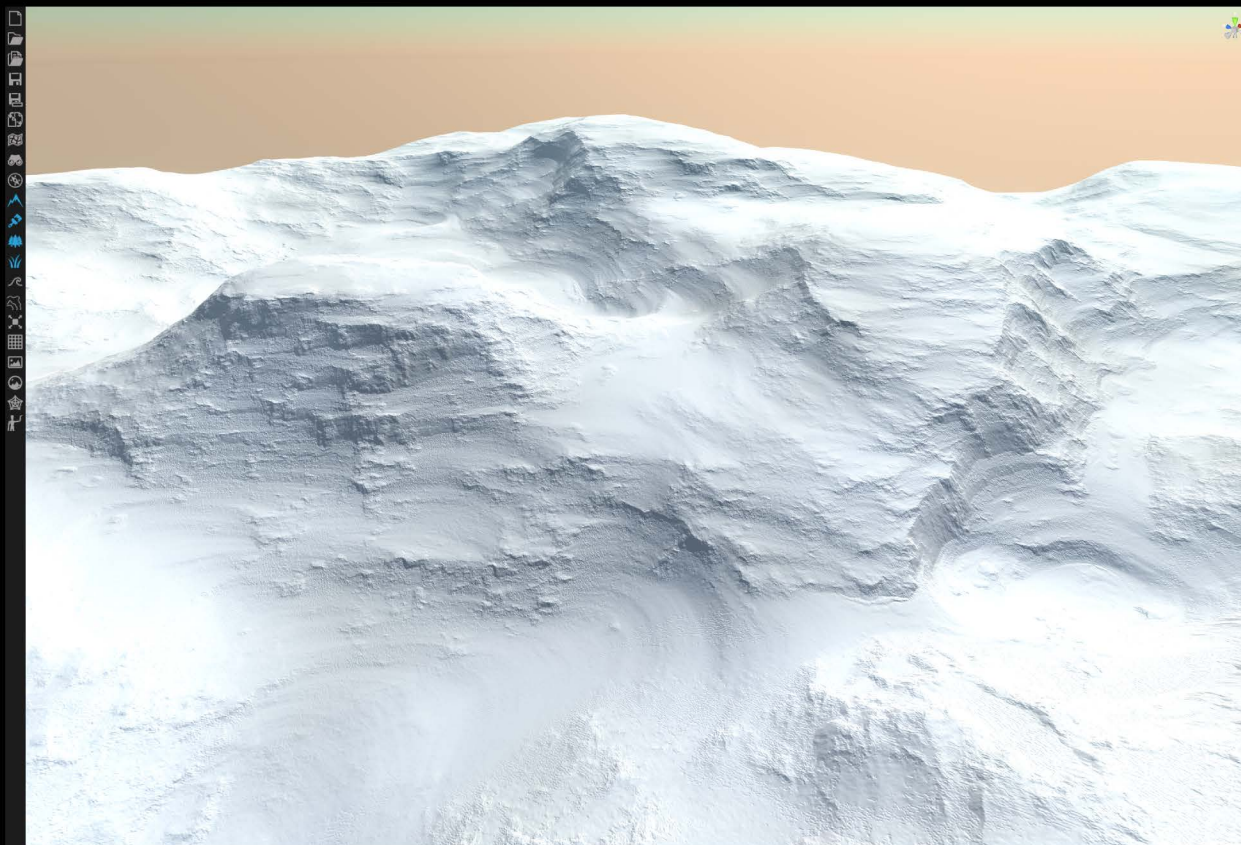
3D modelling and generation according to map



Height map after refinement



For the FuelFossil biome, rocks and large elements on the terrain needs to be bulky and sturdy to reflect the tough concept of the environment. Instead of complexity, there are fewer changes and variations on terrain comparing to other biomes.

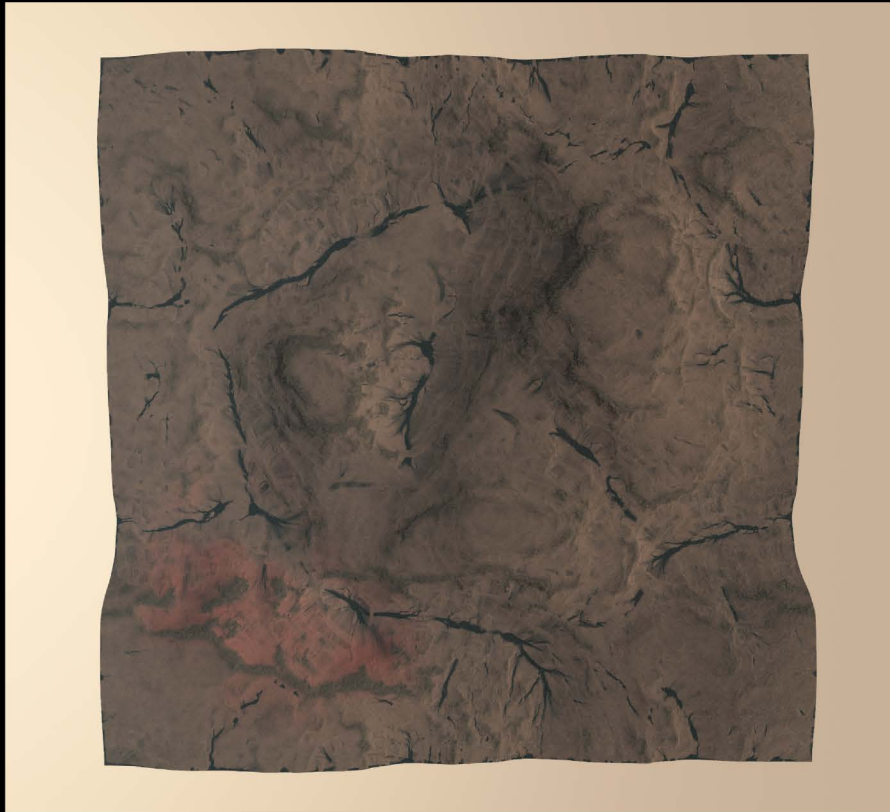


Adjusting Filter Level Strength (Level 5+)

The detail of the surface is where the complexity comes in. By adjusting Filter Level, I have defined more details in smaller areas on broad surfaces. This would be perfect for texturing later to showcase the complexity and realistic aspect of simple terrains.



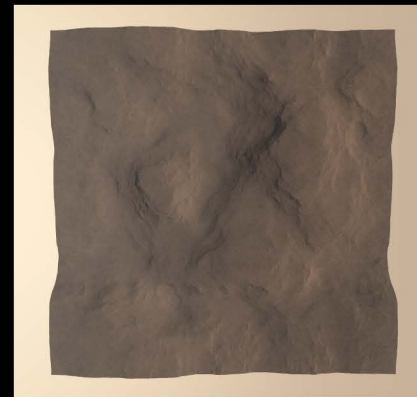
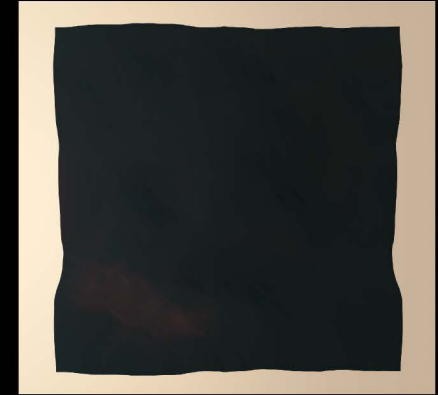
Terrain overview



Biome Texture Overview

The biome texture is mixed with 3 layers of dirt and oil. Darkness and Roughness are much higher on texture the deeper it is been applied to.

Bottom layer texture [Heavy]

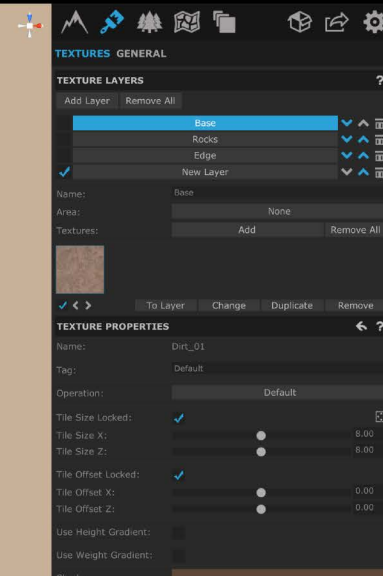


Surface texture [Simple]

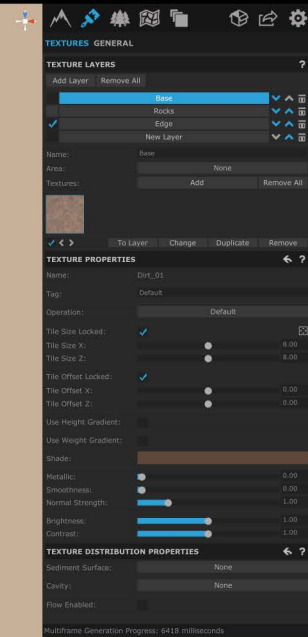


Mid-layer texture [Mixed]

Texture for Oil (Concave)



Additional texture for Oil



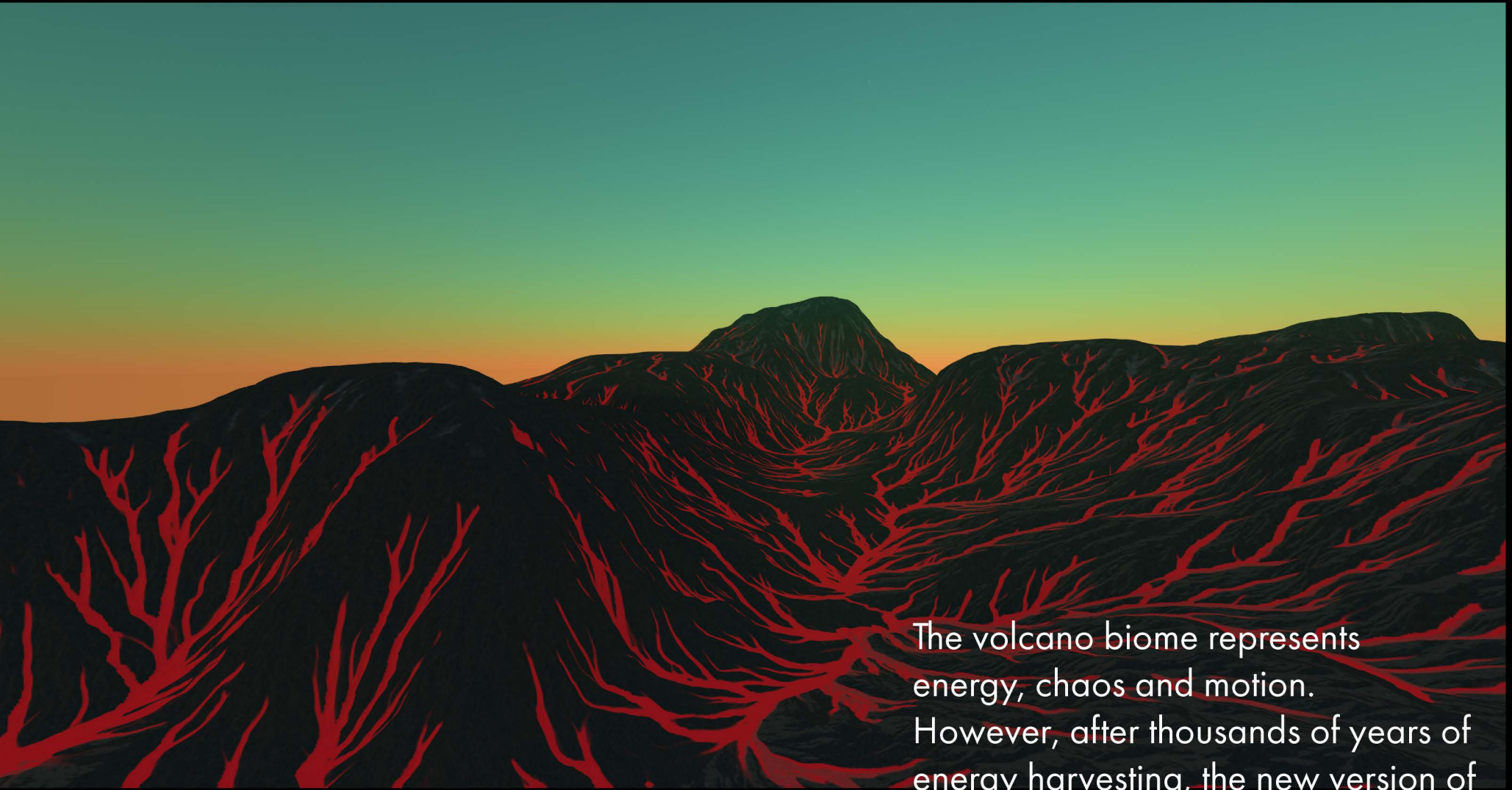
These two layers of texture are additional to the existing texture. By applying with noise filter, they added more complexity in generating the oil trace on the surface.

VOLCANO

BIOME

64°30'31"N 18°03'12"W





The volcano biome represents energy, chaos and motion. However, after thousands of years of energy harvesting, the new version of the volcanic biome has become quiet and still.

6:00



8:00



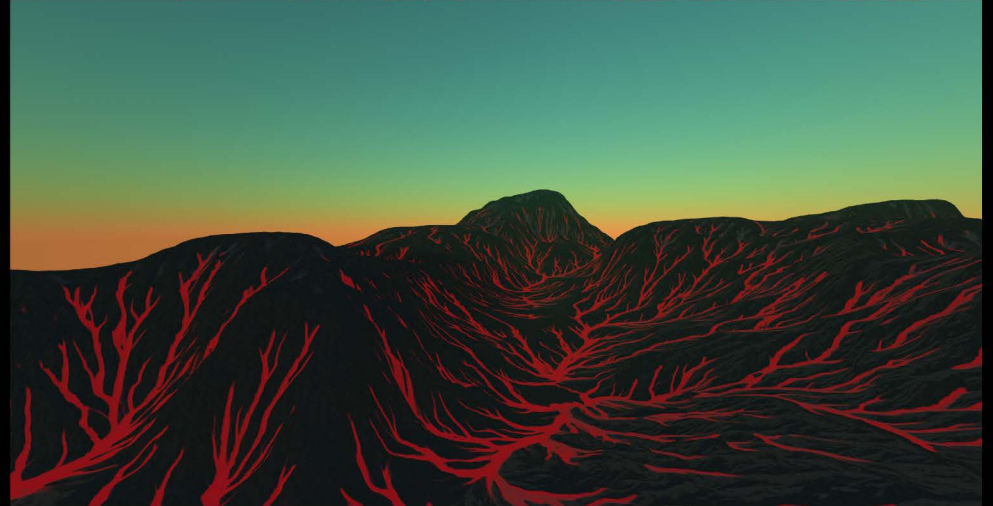
9:00



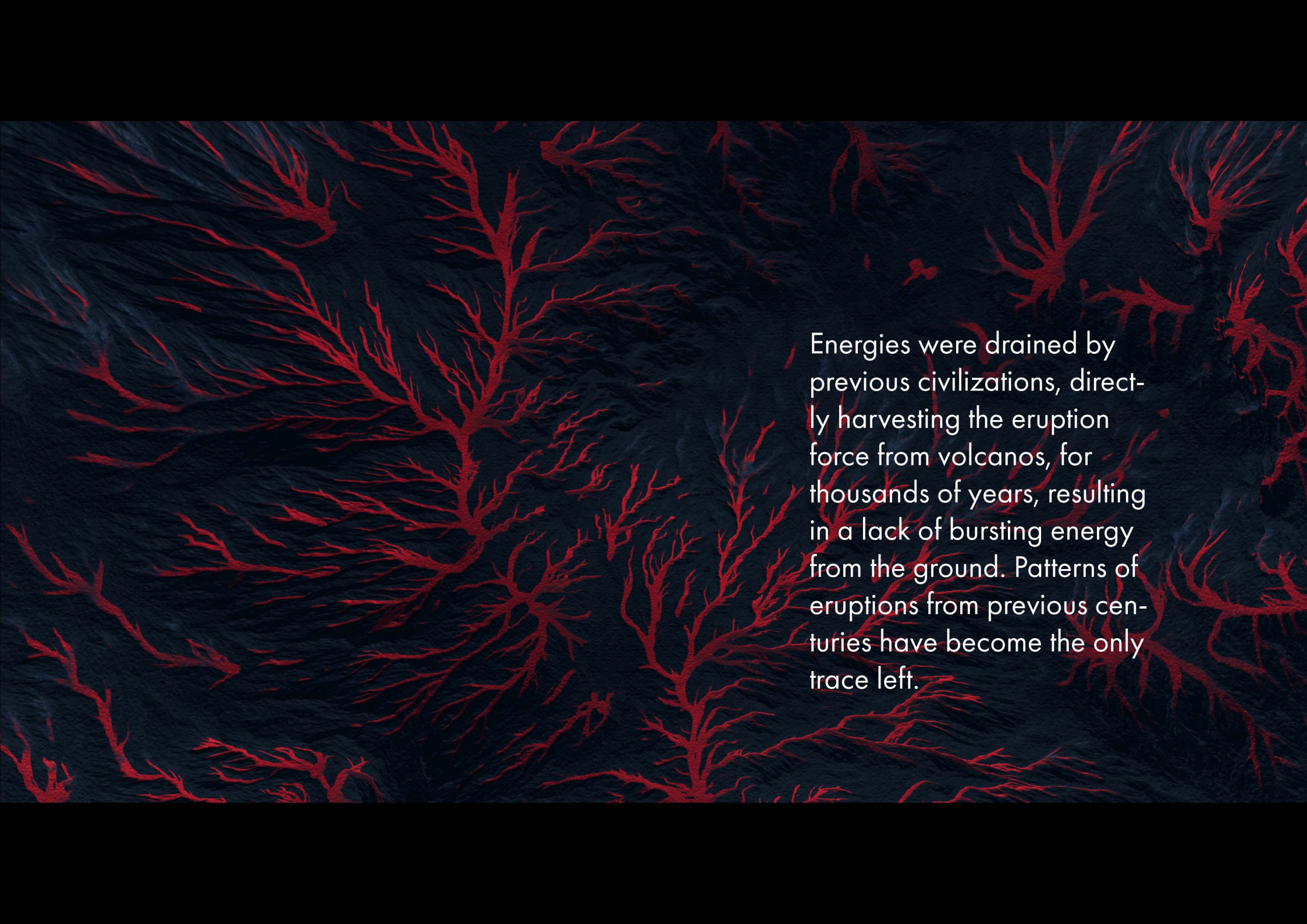
7:00



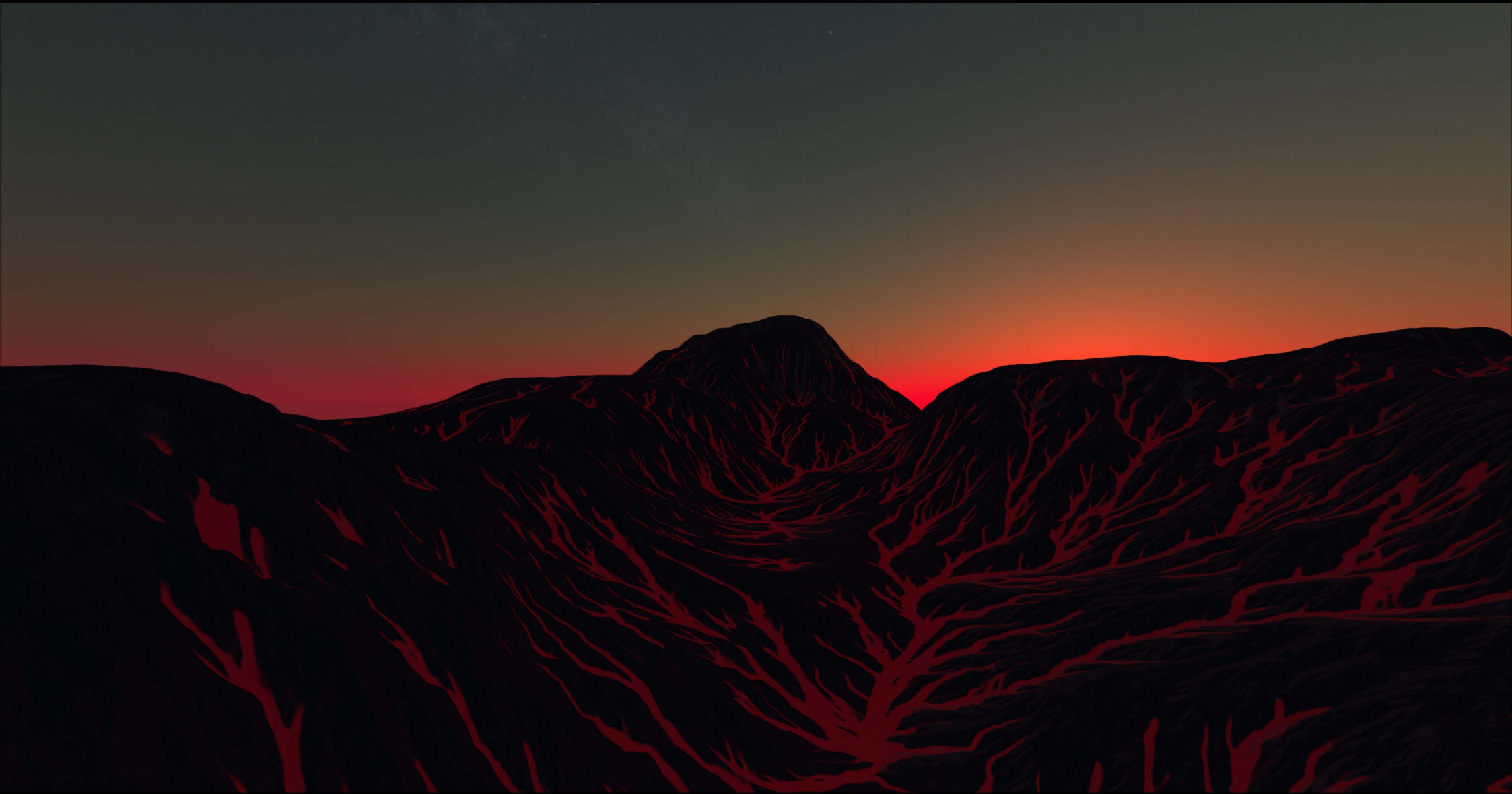
10:00



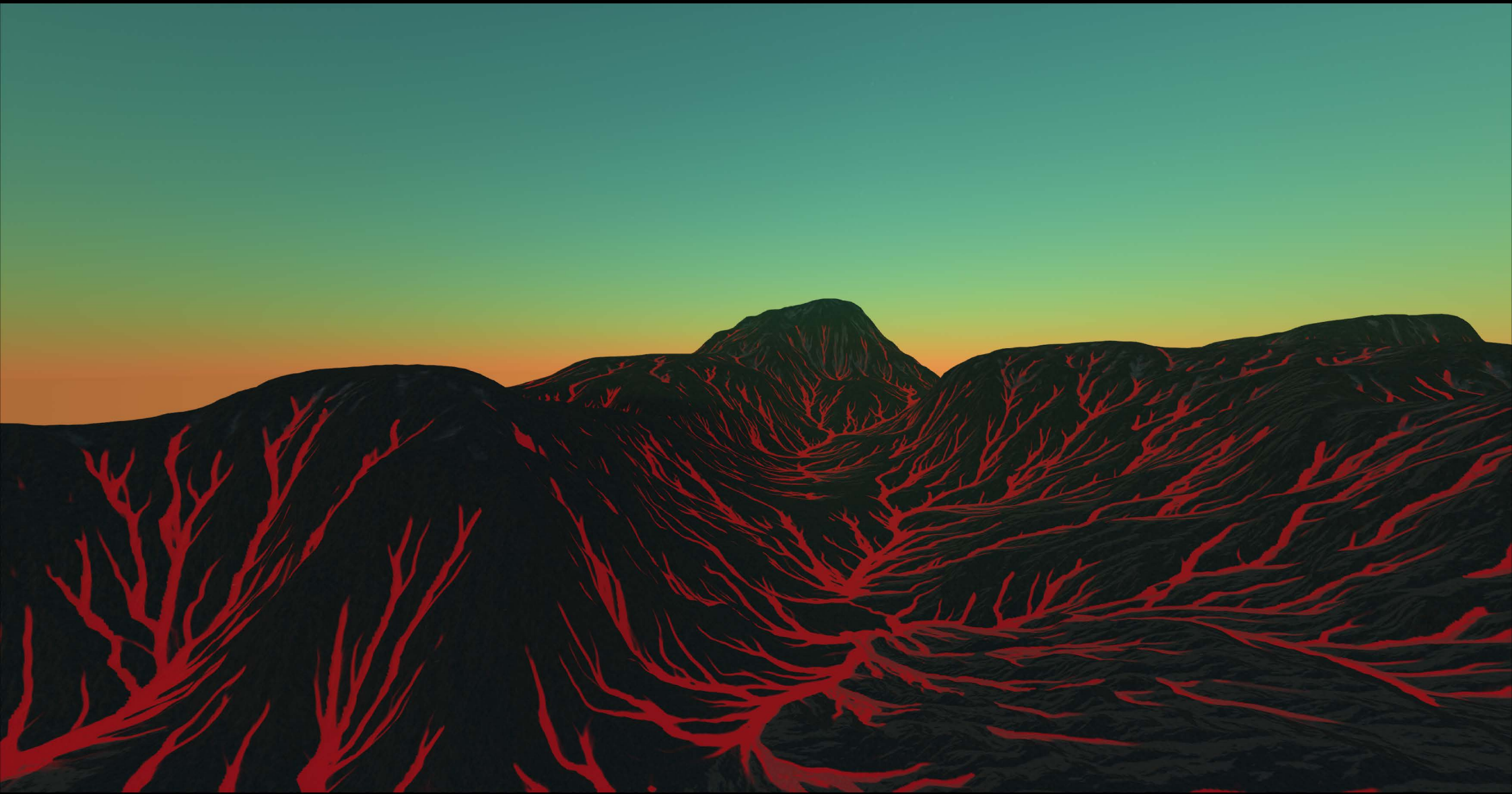
Different from other biomes' visual focuses in time variations, the volcano biome changes concentrates on a specific time range (6am - 10am) in daylight to best presenting the relation between lava and sky.



Energies were drained by previous civilizations, directly harvesting the eruption force from volcanos, for thousands of years, resulting in a lack of bursting energy from the ground. Patterns of eruptions from previous centuries have become the only trace left.

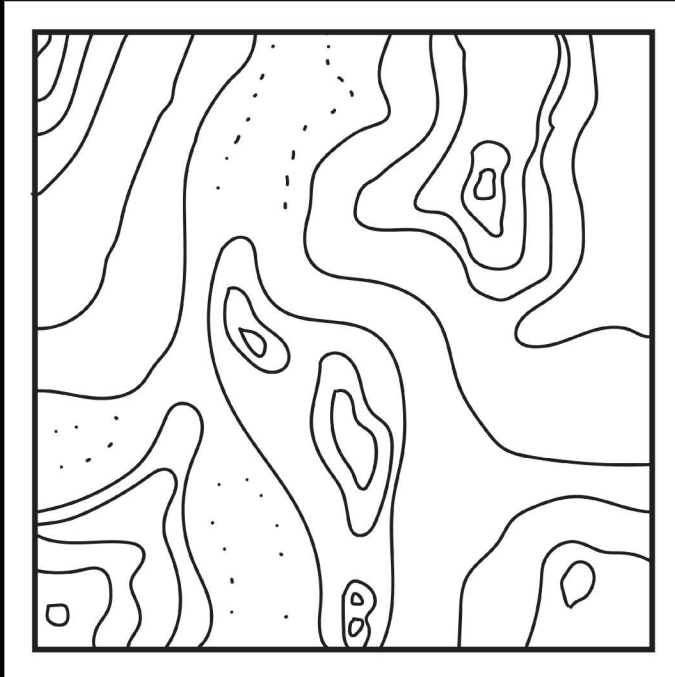


Hero Image - Volcano Biome

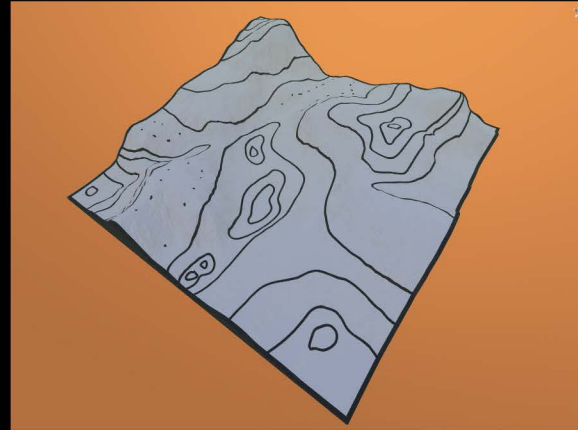


Hero Image Alternative - Volcano Biome

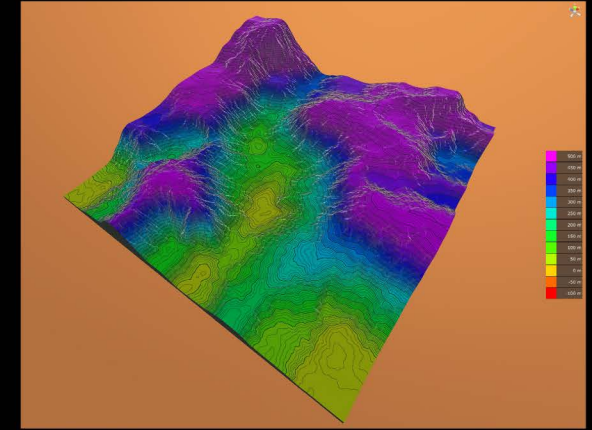
2D Terrain Sketch - Height map



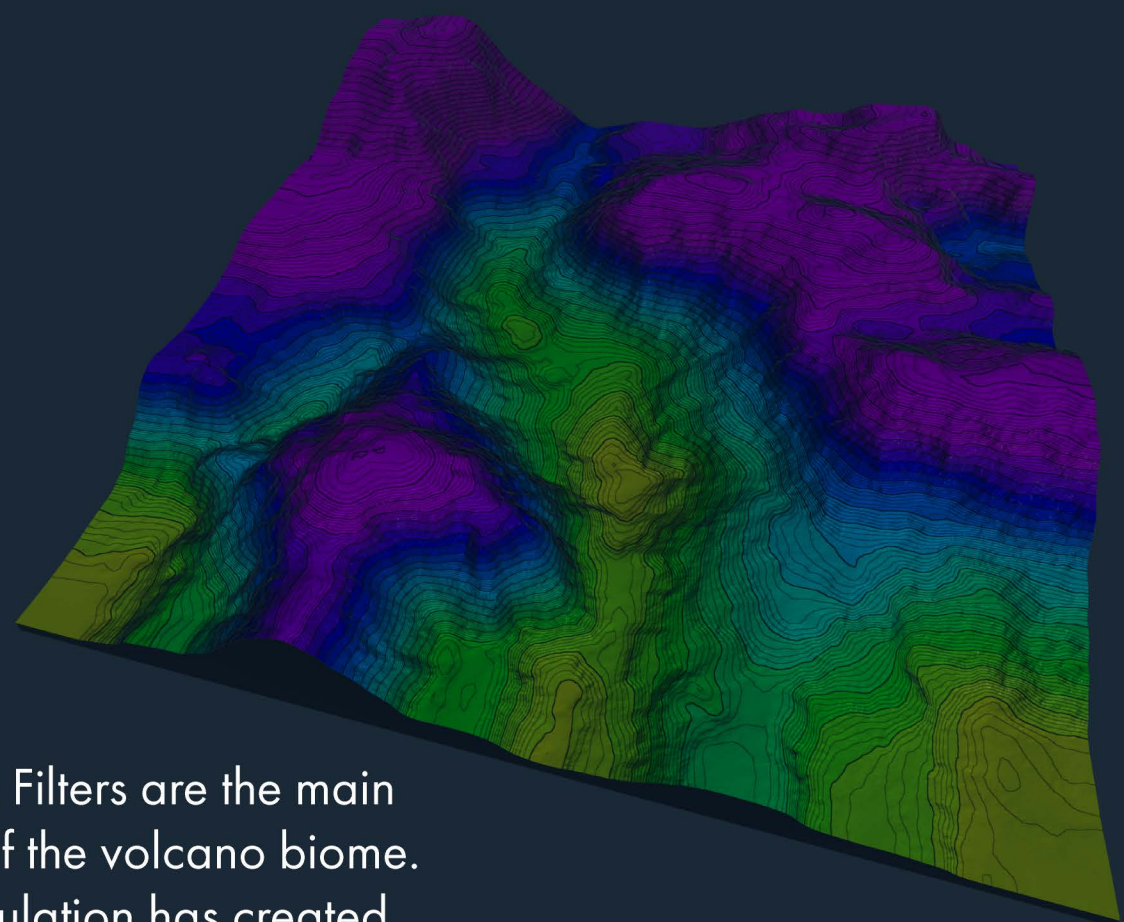
3D modelling and generation



Height map after refinement



The terrain design for the Volcano biome aims to reflect the characteristics of calm and anger. Instead of approaching it with explosions and eruptions, I decide to use a hydro pattern instead, mixing with the energy from the lava.



BASE FILTERS GENERAL

FILTER LAYERS

Add Layer Remove All

New Layer

Name: New Layer

Area: None

Filters: Add Remove All

Angled Erosion Canyon Eroded

Change Duplicate Remove

FILTER PROPERTIES

General Strength: 52.21

Depth: 0.60

Amount: 0.03

Erosion Smoothness: 0.35

Ridge Smoothness: 0.35

FILTER DISTRIBUTION PROPERTIES

Operation: Addition

Cavity: None

Noise Select:

Height Select:

Slope Select:

Angle Select:

FILTER LEVEL STRENGTHS

Level Strength Step 1:	0.00
Level Strength Step 2:	0.00
Level Strength Step 3:	0.00
Level Strength Step 4:	0.00
Level Strength Step 5:	100.00
Level Strength Step 6:	100.00
Level Strength Step 7:	100.00
Level Strength Step 8:	100.00
Level Strength Step 9:	100.00
Level Strength Step 10:	100.00

Multiframe Generation Progress: 119 milliseconds

Erosion Filters are the main effect of the volcano biome. The simulation has created paths for lava to stream down the rock elements smoothly.

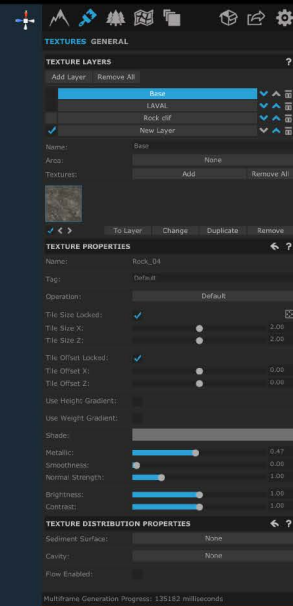
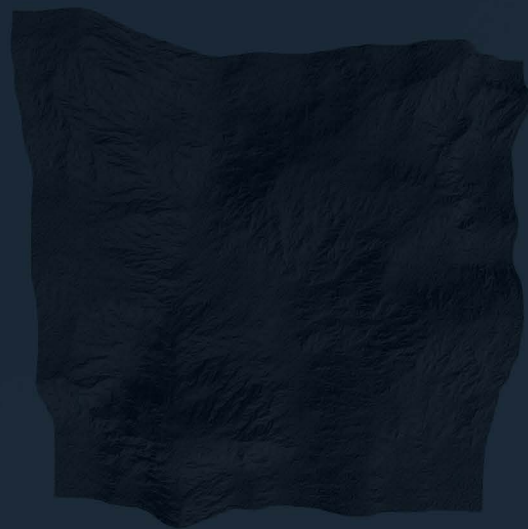
Volcano Cliff [Texture]

+

Base - Rock [Texture]

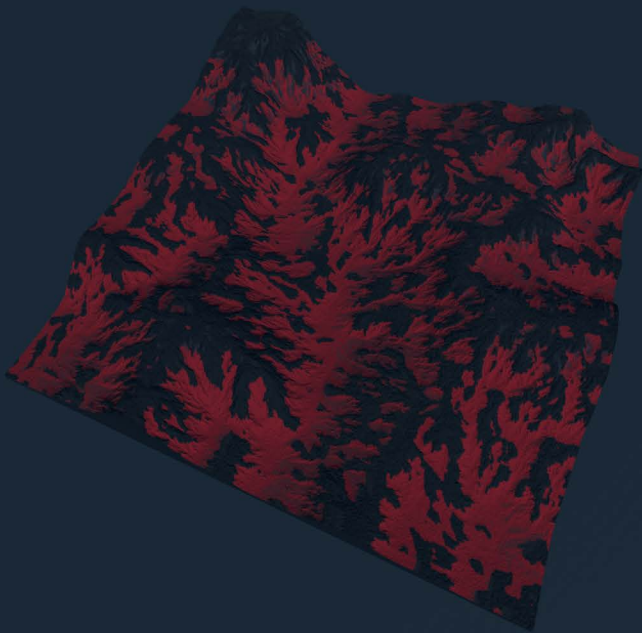
+

Hard surface [Texture]

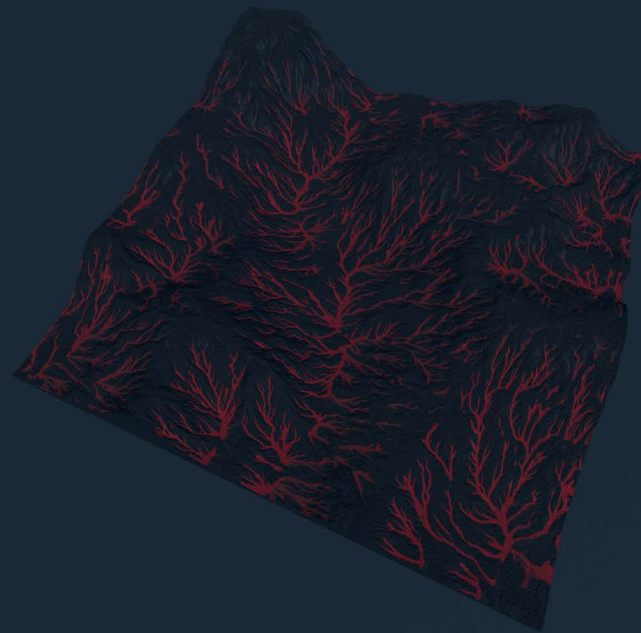


To create the volcano surface, I used 3 layers of textures. Each of them contains elements of rock textures of different depth found in the natural environment.

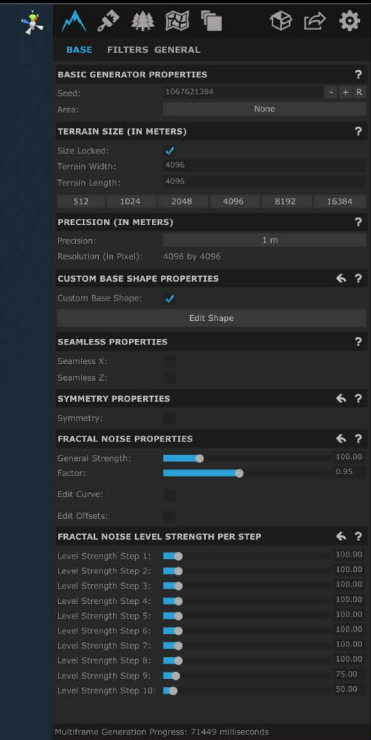
Adjustment of Hydro simulation depth ensured it fits better with the calm and still characteristic of this biome



Hydro Simulation (Before)



Hydro Simulation (After)

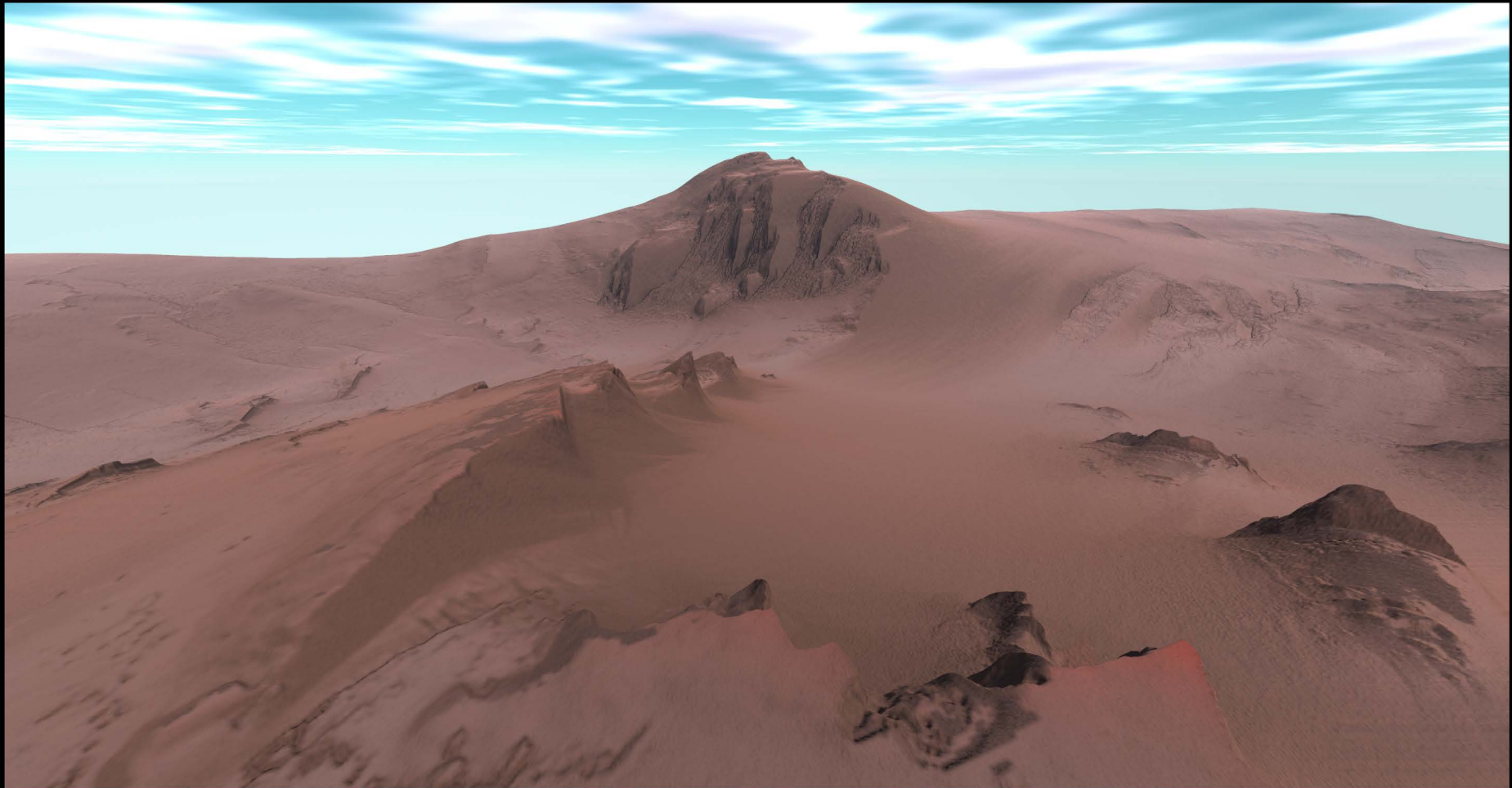




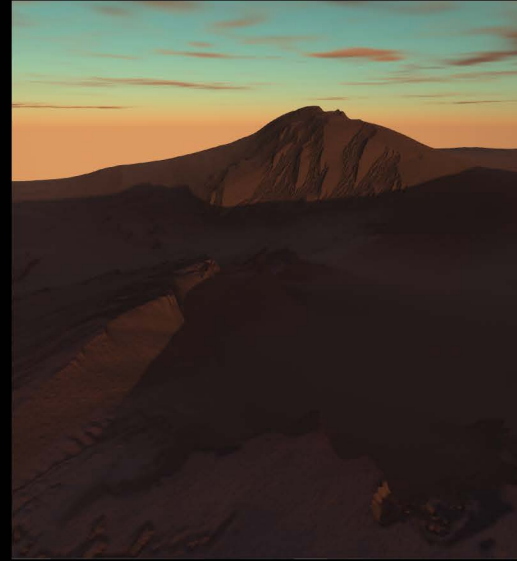
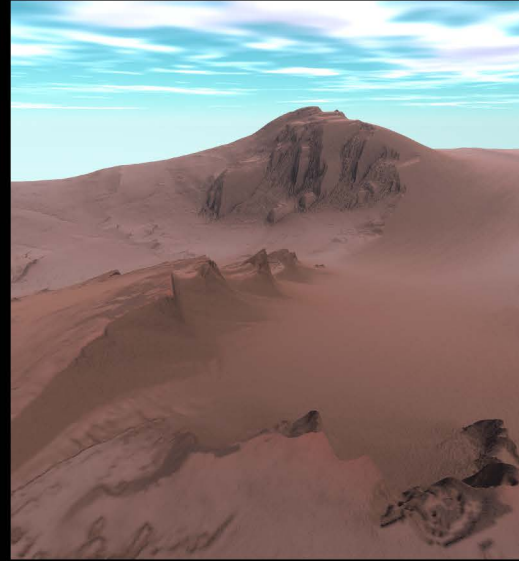
DUNE

BIOME

□ 19°24'20"N 49°27'24"W



Sand Dune Biome has become one of the most common biomes on Earth, due to critical deforestation by humans. Water is considered extremely valuable for all living creatures in the past. However, after the last animal died, it seems irrelevant for water to exist in the desert.



Noon

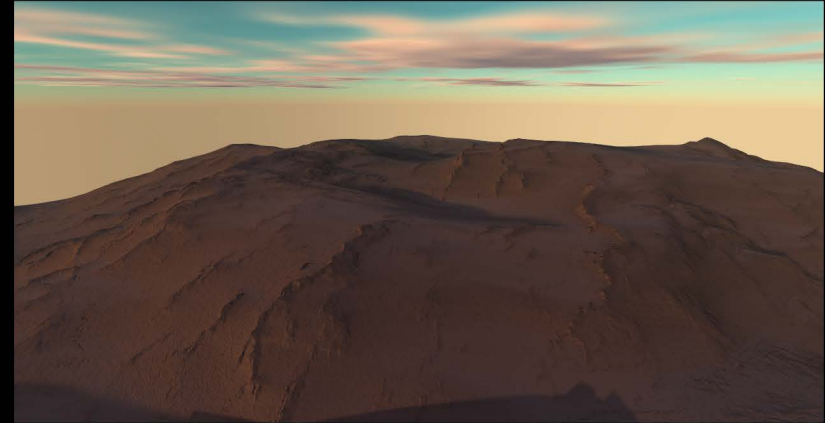
Sunset

Twilight

Wind and sand has become the dominance element in this biome. The constantly changing landscape has never been the same in any given time period.

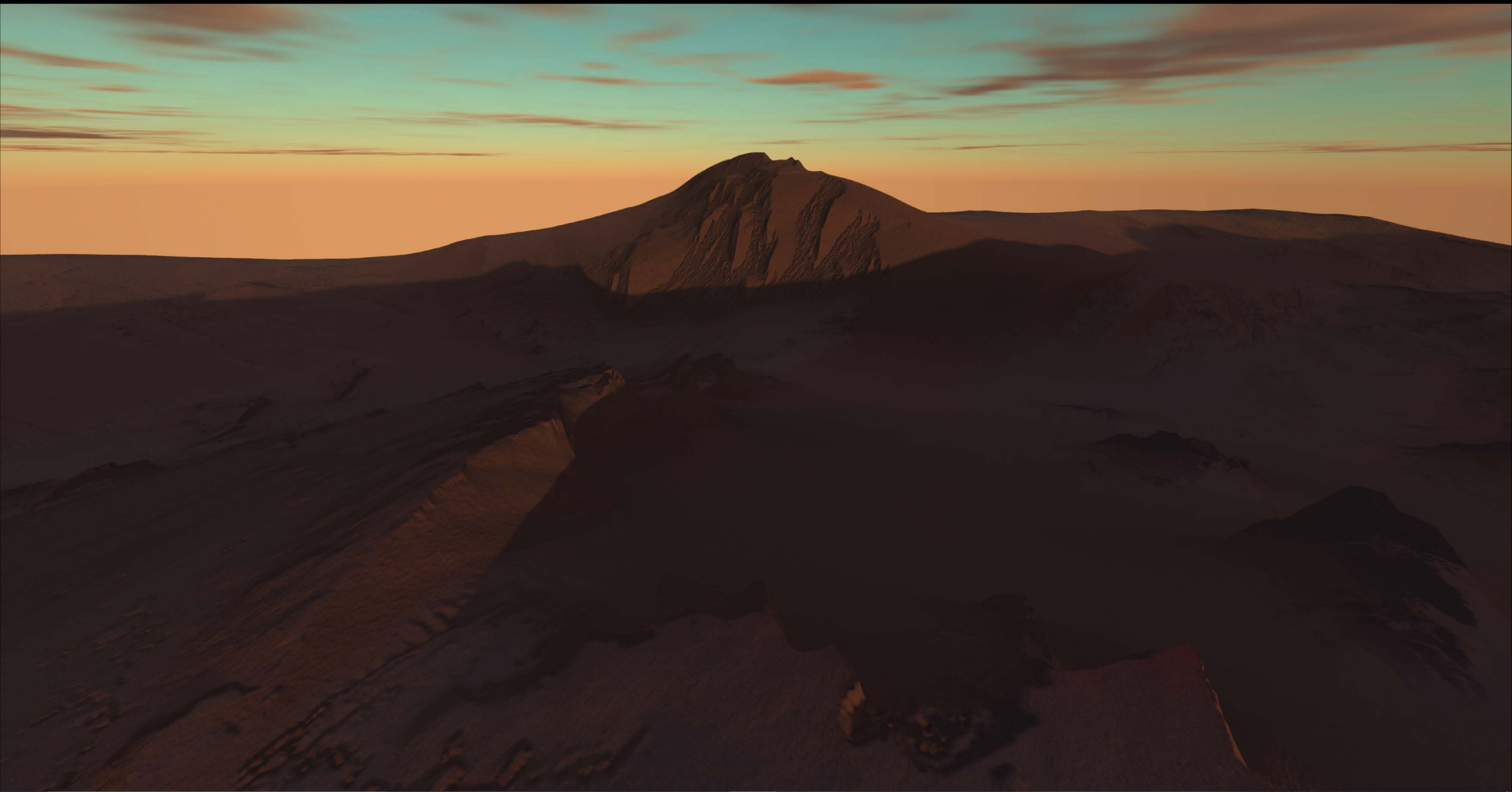


Light and shadow in biome



The natural environment of this biome has allowed much playfulness using shadows to create a surreal environment



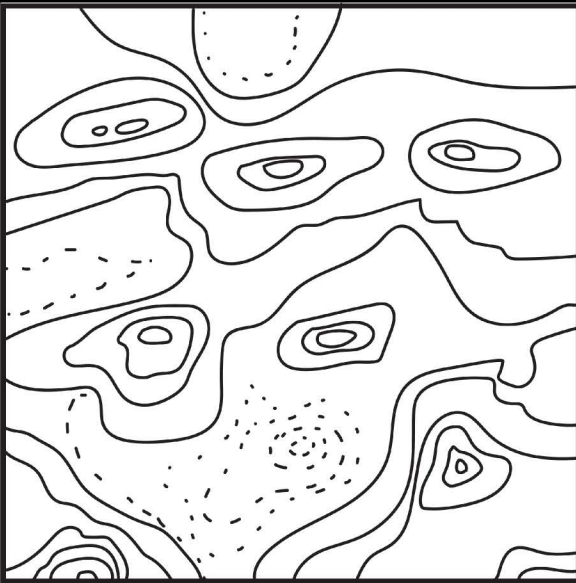


Hero Image - Dune Biome

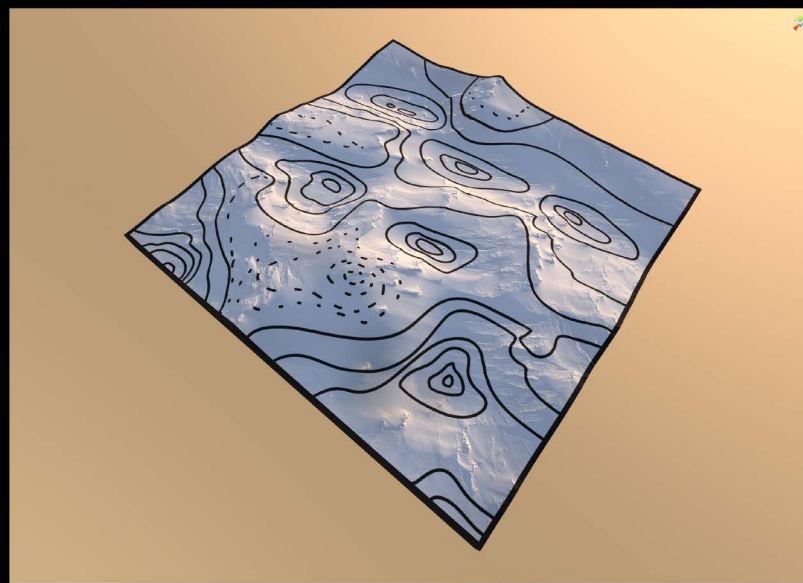


Hero Image Alternative - Dune Biome

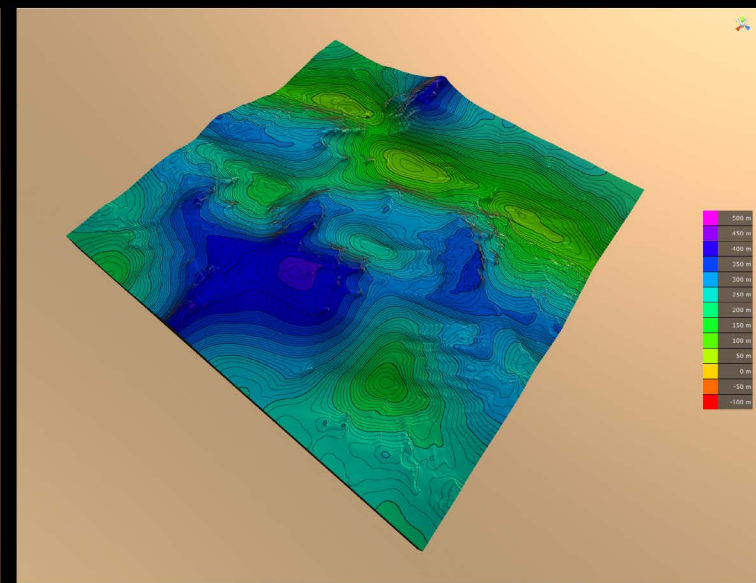
2D Terrain Sketch - Height map



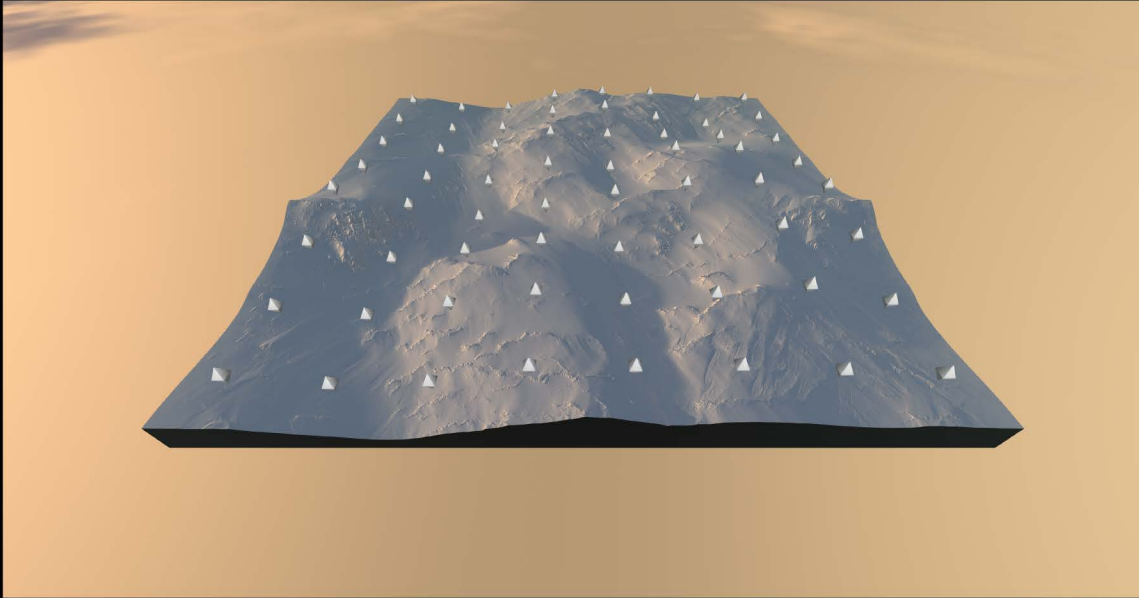
3D modelling and generation according to map



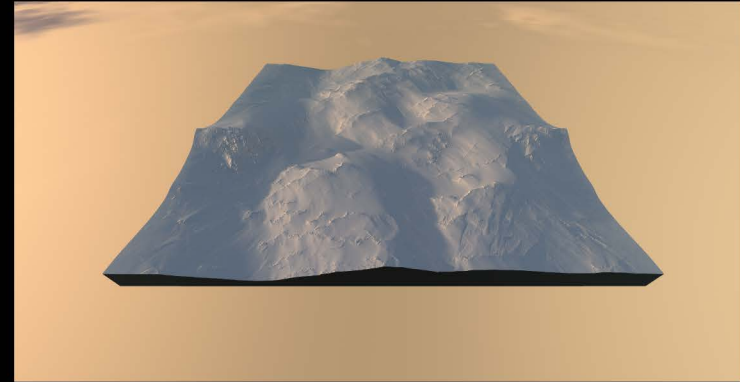
Height map after refinement



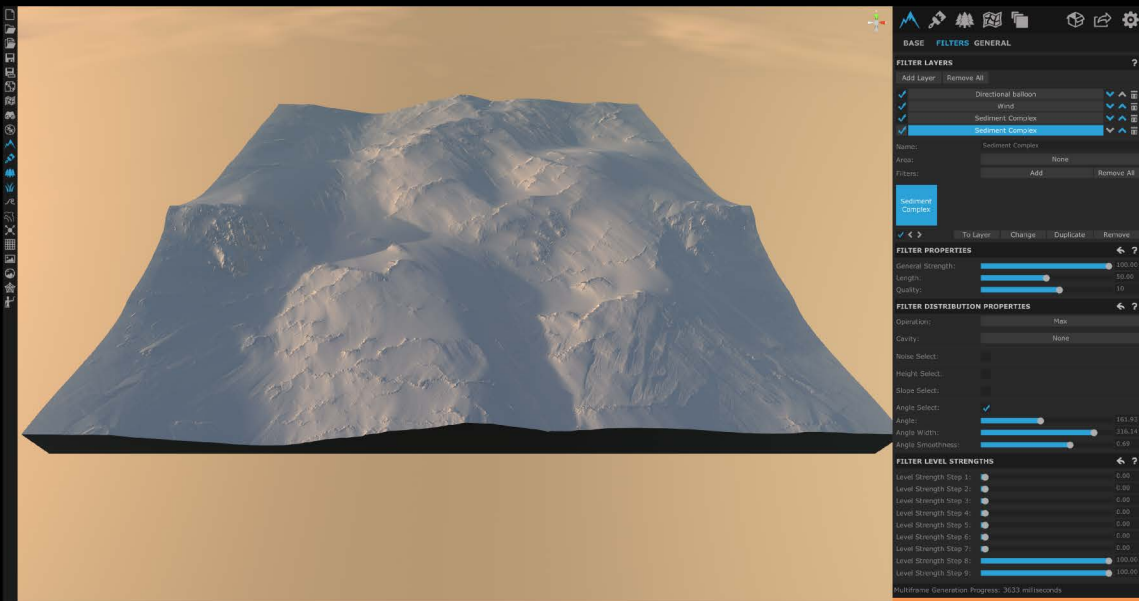
During the creation of Dune Biome, one of the key factors remains on how to create and generate a soft-changing landscape visually. The design approach in sketches and initial modelling aims to recreate the feeling of motion and movement through invisible lines (trace of the wind).



Adjusting height in detail [modelling]



Refined landscape [modelling]



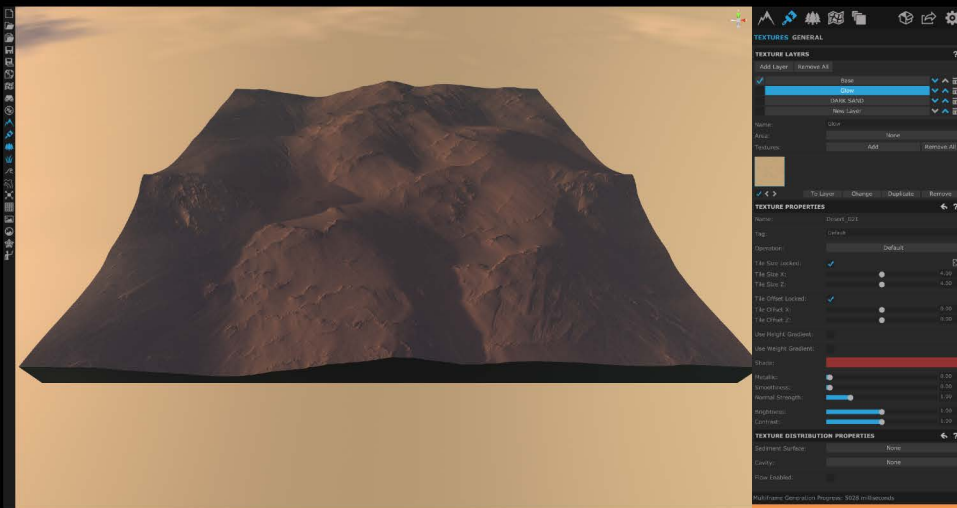
Technical proof [modelling]

The modelling process started with large, hard elements in the dune - Rocks and low-level cliffs. Sand is added as an additional element later through both modifier (filter) and texture. It also functions as a fill in between the gaps of the rocks.

To accurately represent the dune biome, 3 layers of textures are applied during the texture phase. The base texture was adapted and adjusted from Dirt, with an additional layer adding more complexity in detail. To create variety in dune and reflection, the convex area of the terrain has been given more value in light reflection following the sun direction.



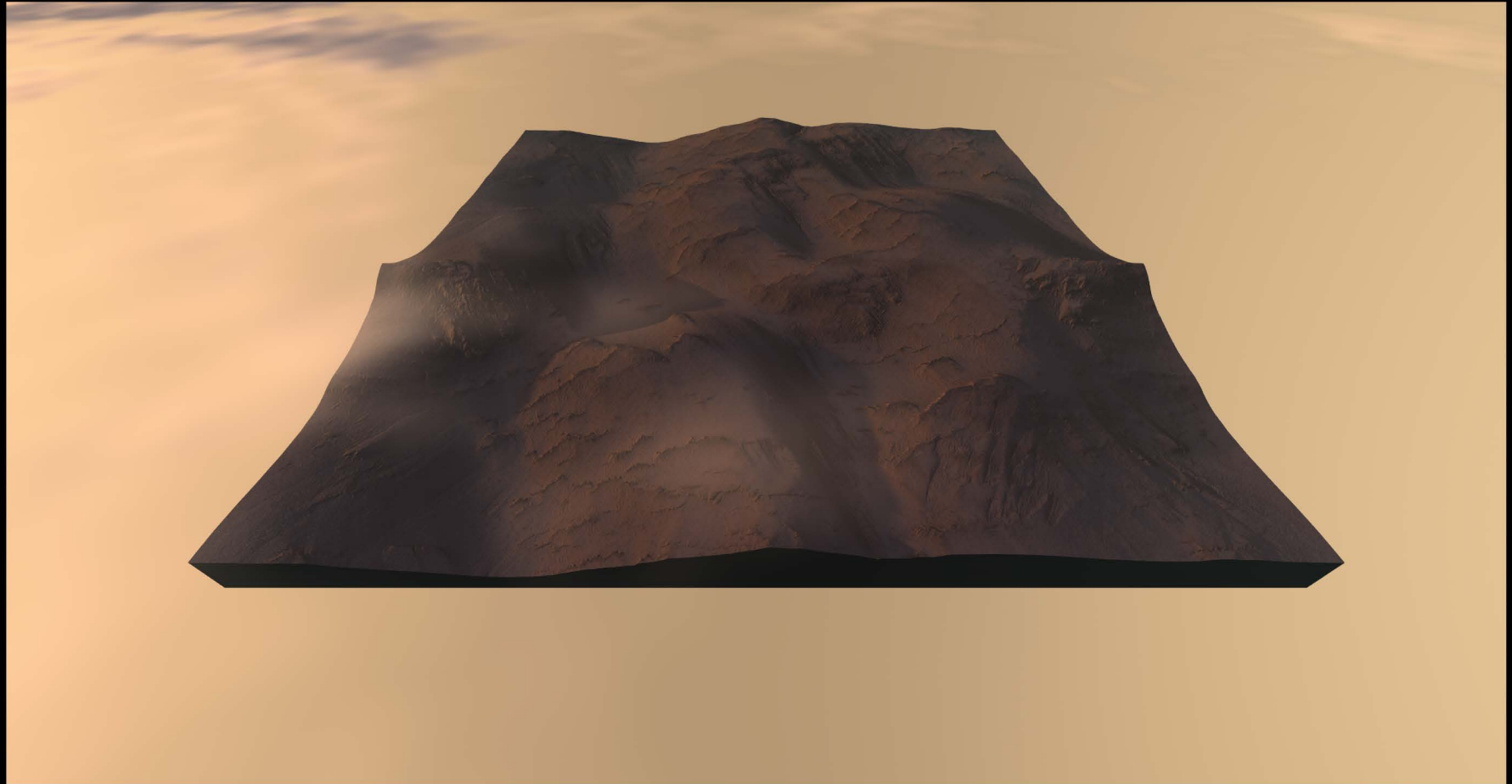
Reflection on convex [Texture]



Base - Dirt [Texture]



Additional layer of dirt distributed with noise [Texture]



Final outocme [Texture]

Target audience & Marketing

The project is developed aiming to present an post apocolyse future in museums and art galleries to anyone who is beyond 16, more likely towards people who are interested in environment, science-fiction or both. People who enjoys photography, or 3D design might be drawn to this project's exhibition as well.



Merch Design - Bookmark
To be given to audience
after the exhibition

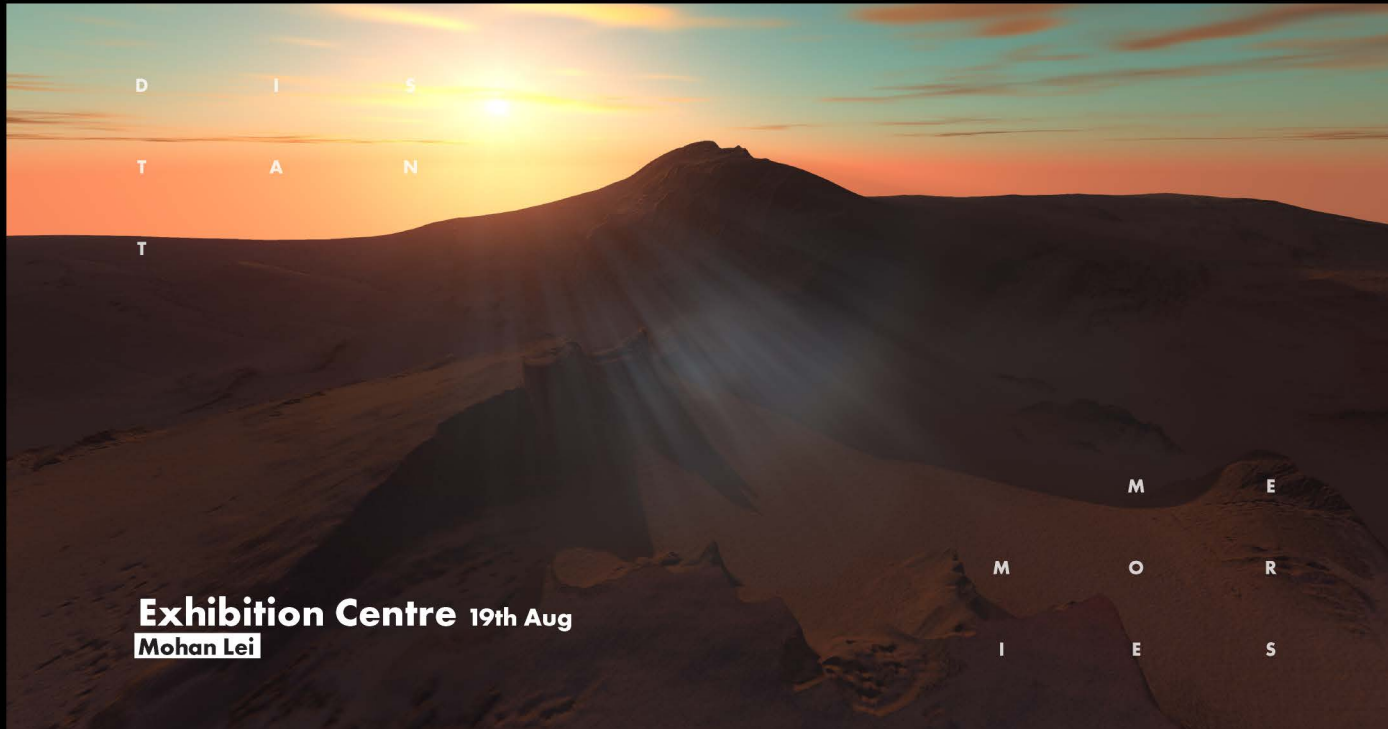
Target audience & Marketing



Poster Banner - Public Display

Apart from displaying posters around the city, posters would also be seen on social media in order to generate revenue, primarily on Instagram and Twitter, where the advertisement has a stronger visual focus.

Target audience & Marketing



The posters' design would cover all 6 biomes in the project, giving audiences a new experience of possibilities each time they see the posters.

A night sky with the Milky Way galaxy visible in the upper half. The lower half shows a dark, wavy horizon line, possibly representing water or a distant landscape. The text "Thank you" is centered in the middle of the image.

Thank you