## ART DIRECTION FOR UNCHARTED 2 AMONG THIEVES

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## Erick Pangilinan

# ART DIRECTORS

**Robh Ruppel** 

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### **Erick Pangilinan**

**Robh Ruppel** 

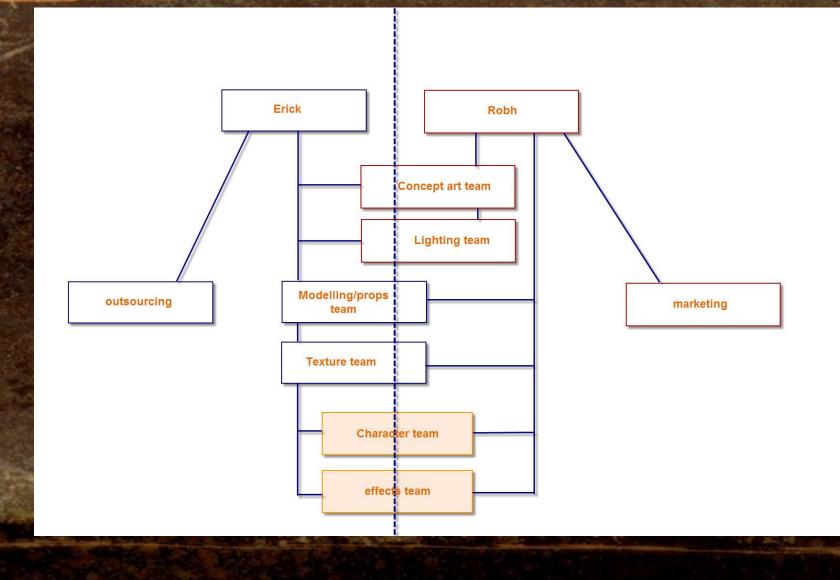
### **ART DIRECTORS**

#### **Erick Pangilinan**

Implementation side

**Robh Ruppel** 

Art side



**Most asked question** 

**Robh Ruppel** 

**Robh Ruppel** 

#### Mies van der Rohe

## Robh Ruppel

#### Mies van der Rohe







**Robh Ruppel** 

#### Mies van der Rohe

**Robh Ruppel** 

ART DIRECTOR "Meet the Robinsons" "Brother Bear"



#### **Robh Ruppel**

### ART DIRECTOR "Meet the Robinsons" "Brother Bear"









### ART DIRECTOR

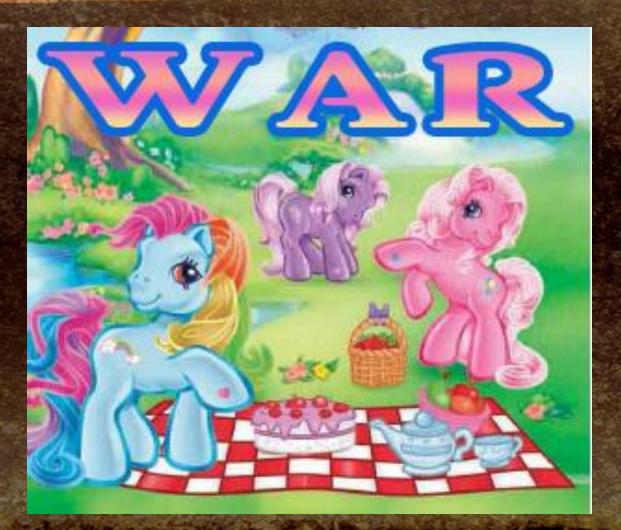
What makes Naughty Dog unique?



### SOLVING THE SAME VISUAL PROBLEMS IN FILMS AND GAMES

### VISUALS REINFORCE EMOTION/MOOD/STORY

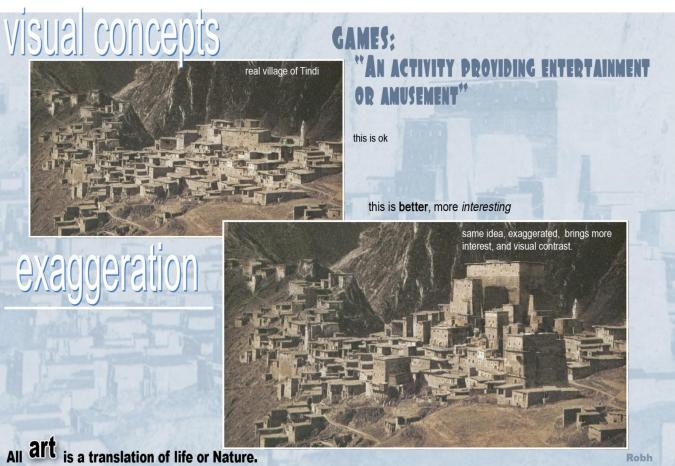
EVOKING WAR Gritty, horror, grim, tragic, desperate





## High level concepts and procedure

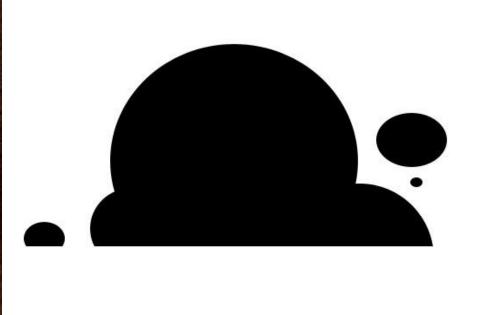
#### **Style Guides**

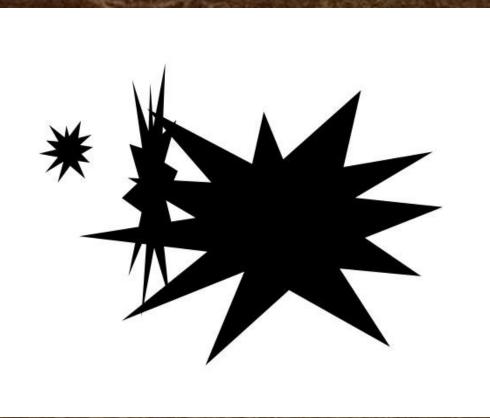


Translation; the rendering of something into another language or into one's own from another language. This is a very good definition. We aren't copying life, we should be translating it into the medium we work in.

## SHAPE LANGUAGE

## SHAPES: TOOL TO AFFECT HOW PEOPLE FEEL



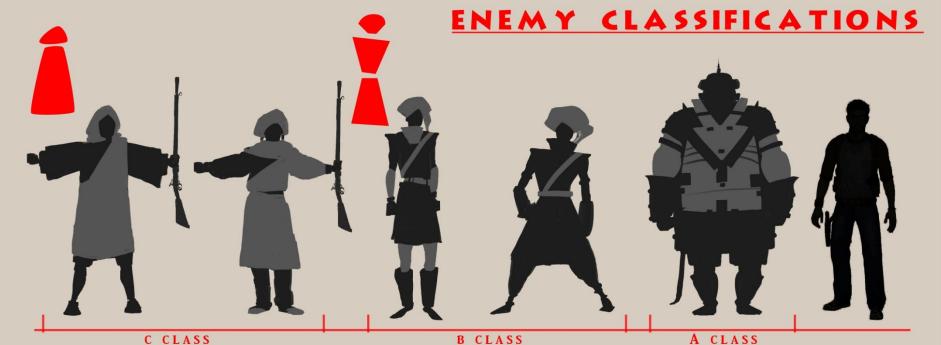


#### **Style Guides**

<u>C CLASS</u>. SOFTER, BOTTOM WEIGHTED TAPOZOIDAL SHAPE. MOSTLY LIGHT IN TONE. CLEAN OUTLINE.

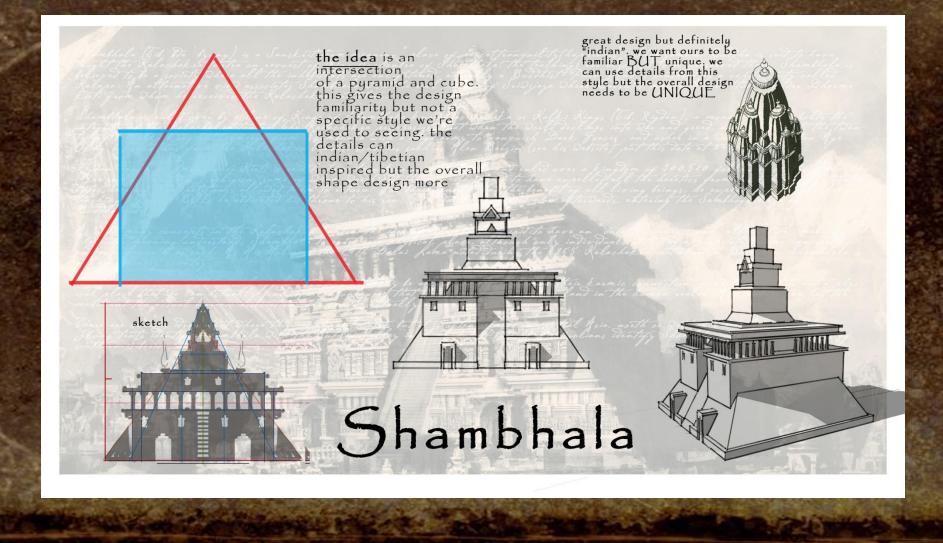
**B** CLASS. OPPOSING TRAPEZOIDAL SHAPES. MORE COMPLEX OUTLINE, MORE ANGULAR. MOSTLY DARK IN TONE

A CLASS. THE TANK. BIG, SPIKY, COMPLEX AND HARD TO KILL.









#### **Style Guides**

#### SHAPE LANGUAGE FOR SHAMBHALA

MODULES FOR FILLING OUT THE CITY

#### PLAN VIEWS

here's a few guides for filling out the vast forgotten city of SHAMBHAL with consistent building types. we're going to have plenty of unique buildings as well, this is to help establish a basic look for the city.



the floor plans for the building shapes are laid out on simple grids with varying degrees of receding facades, each of these represents a building, some can have simple square footprints while others can be more elaborate, almost any variety of shapes can be made from varing these simple plans.

the portions can be altered too, everything doesn't have to be a square and plans can be mirrored

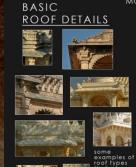
also, the shape doesn't have to be solid. pill can create the same footprint while adding variety. like this example on the right

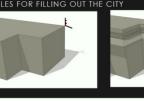














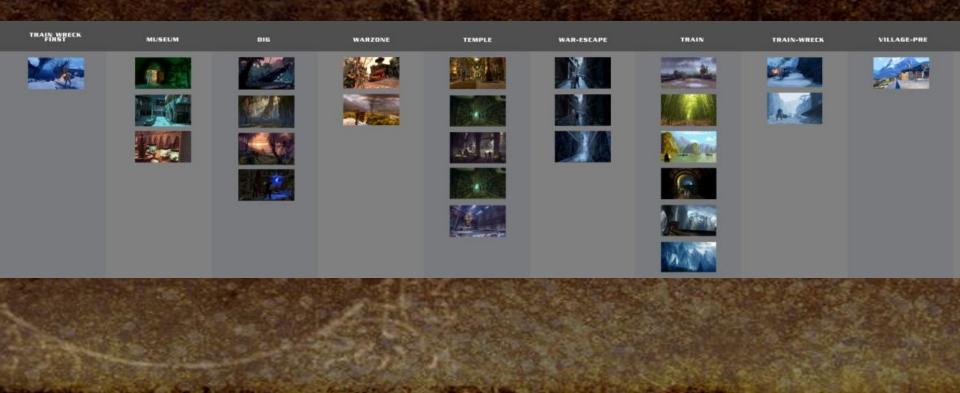


#### **Color Scripts**





#### **Color Scripts**



**Color Scripts** 



approaches, snow blowing towards camera, less ecause of wider lens, a little brighter sky behind Dra

COLOR AND LIGHTING VERY EMOTIONAL TOOLS

**Color Scripts** 



Blue Sky

IT ALL STARTS WITH DRAWING





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Blue Sky

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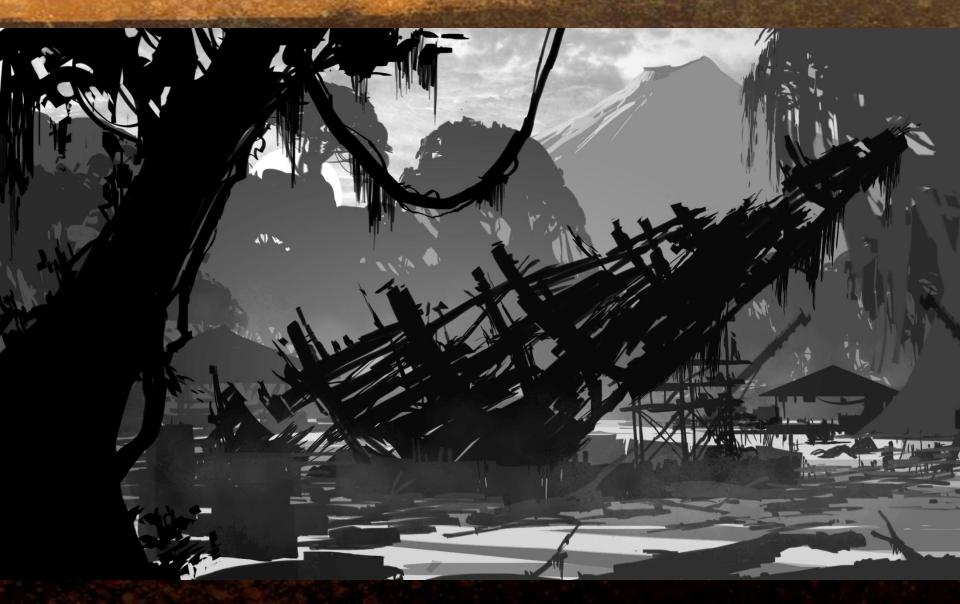




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#### Making ART









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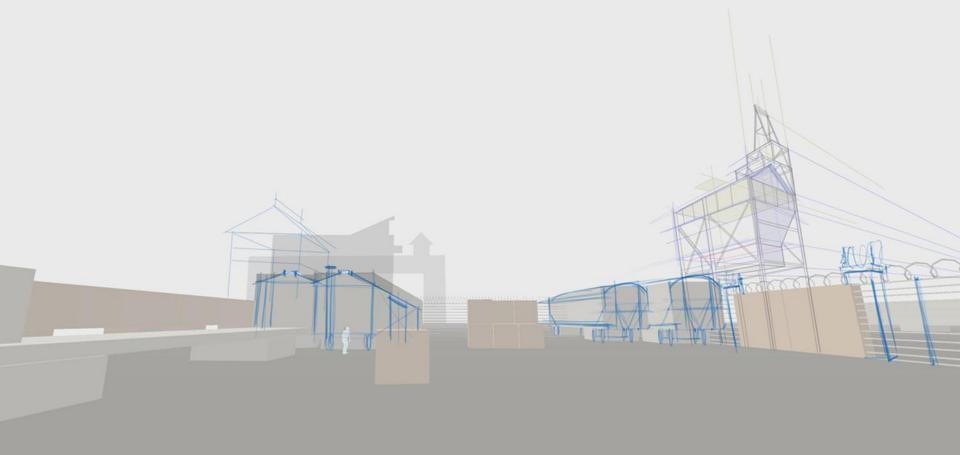
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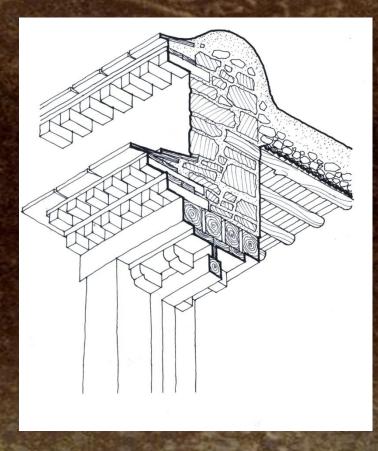


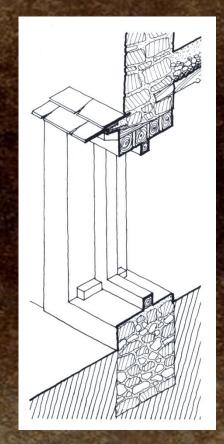
#### And all the details

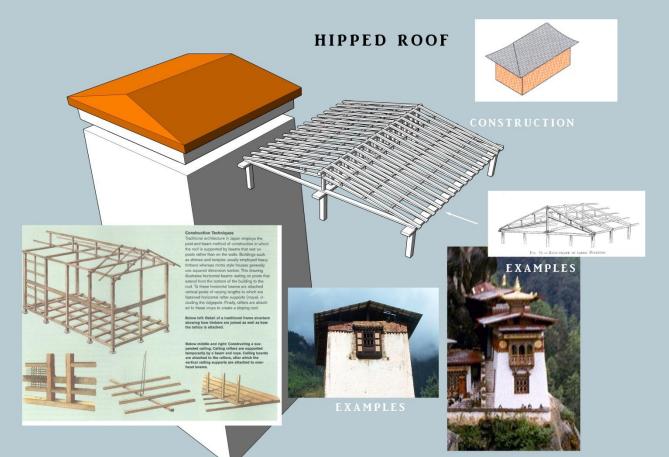
#### Gompa Level



#### PLACE FALLING APART SO WE NEED TO KNOW HOW IT'S PUT TOGETHER



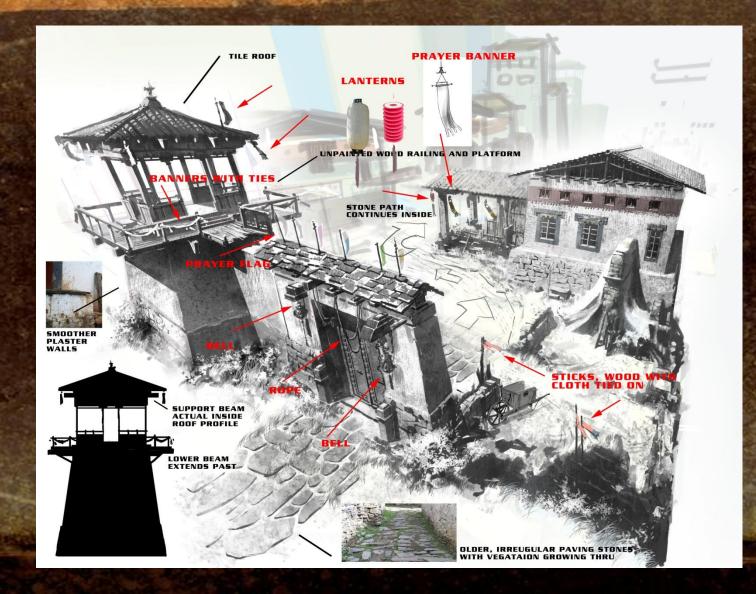


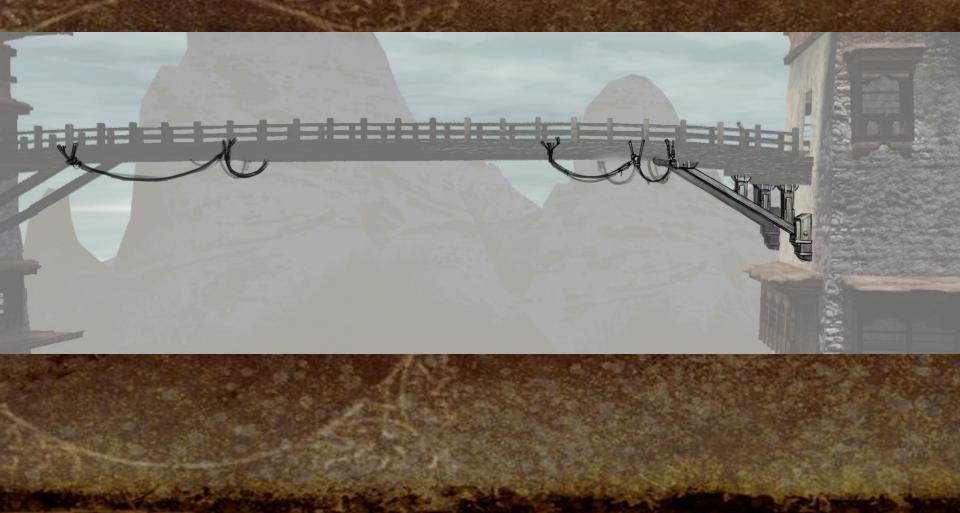


Carl and a second

tent and a set

er for 'gompa' 'gompa-touers-work' active!









...BUT STILL NEEDS TO MATCH HERE

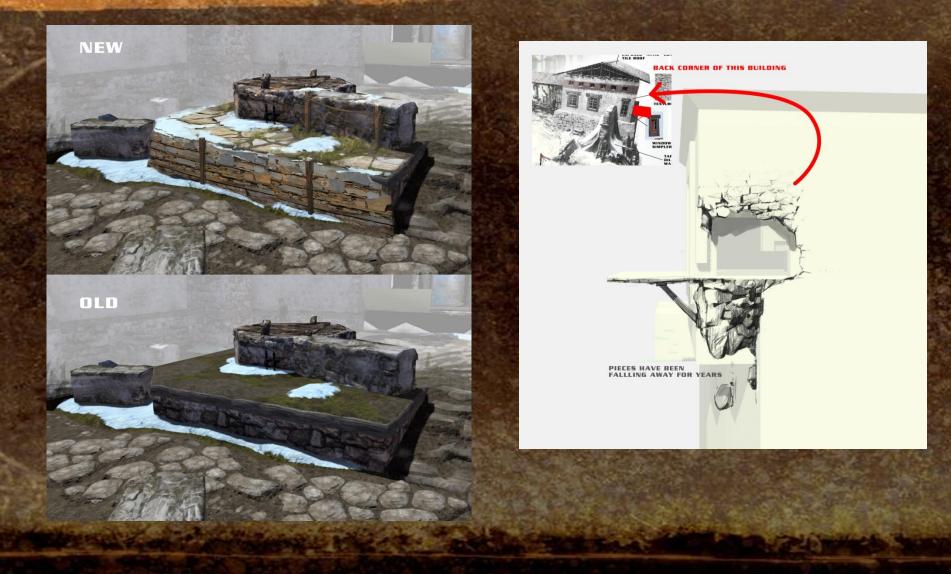
WOOD P

NE BASE

WOOD FRAME LEFT OVER

MORE RUBBLE

CLEAR ENTRANCE





#### Paint overs



#### CURRENT



stronger warm/cool on buildings. less magenta overall

more snow,

lighter ground overall

MORE LIKE THIS!

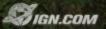
vegetation

BORNEO - Swamp/dig level

#### BORNEO - Swamp/dig level

Just so you don't think it's all perfect <sup>(2)</sup>

**Final Look** 



100

#### **Final Look**

Early concept





more bulbous with clearly readable holes

Stuff could be "puking" out of some holes.

Overall shape of the tree pushed to exaggerated the major bends.

> Small details "guarantined to a focused area, rather than spread throughout.



#### New direction





**NEW CONCEPTS** 



WE'RE GOING FOR A MORE **MYSTERIOUS, FRAZETTA** FEEL TO THE SWAMP LEVEL IN THE BEGINING OF THE GAME. LOTS MORE TWISTY, ROPEY, ORGANIC, MOSSY....



R A Z E Т





#### **NEW SWAMP STYLE**

#### sketches







LOOKING DOWN ON MARCO POLO FLEET

#### sketches



LOST MORCO POLO FLEET IN SWAMP

#### **Finished Sketch**



DISTANT VOLCANO IN SWAMP/FLEET LEVEL

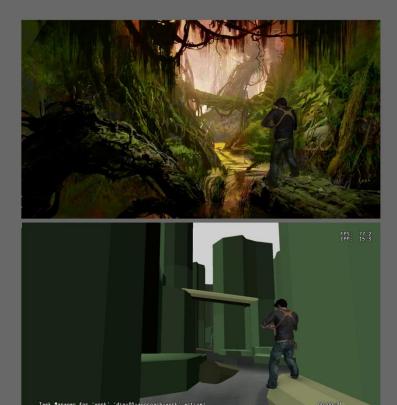
**Finished Sketch** 

**Full Color Painting** 

#### ...done over block mesh







reference



reference

reference





It's one thing to have an idea and another to make it into a game.

# Erick Pangilinan

#### **Erick Pangilinan**

Art Director – Uncharted 2: Among Thieves Lead Environment artist – Uncharted: Drake's fortune Environment artist – Jak & Daxter series Environment artist – Crash Bandicoot 2,3 and CTR



Pre-vis concept art

#### **Designer layout**

#### **In-Game art**

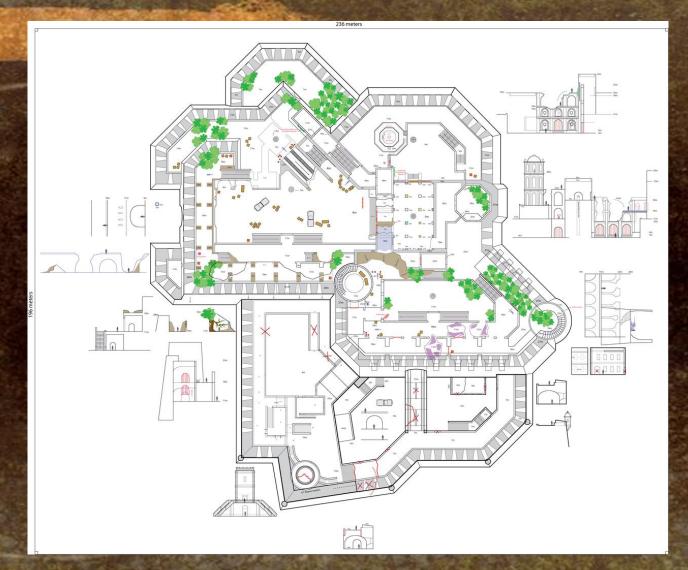
#### Artists Tools



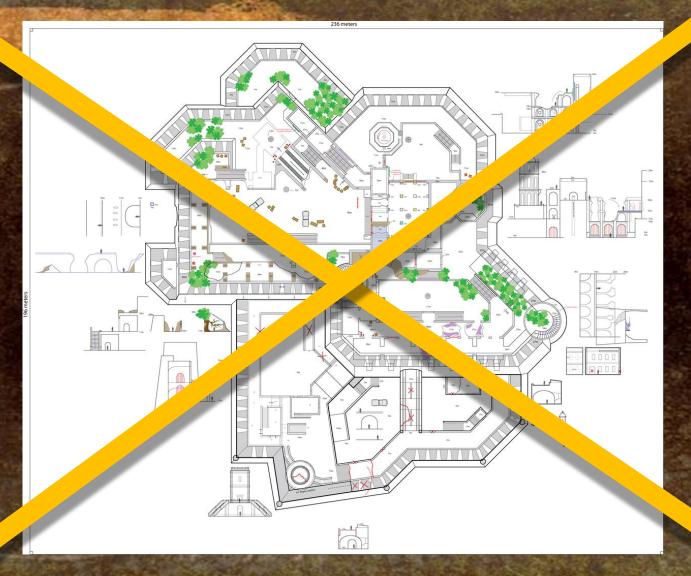
#### Concept art



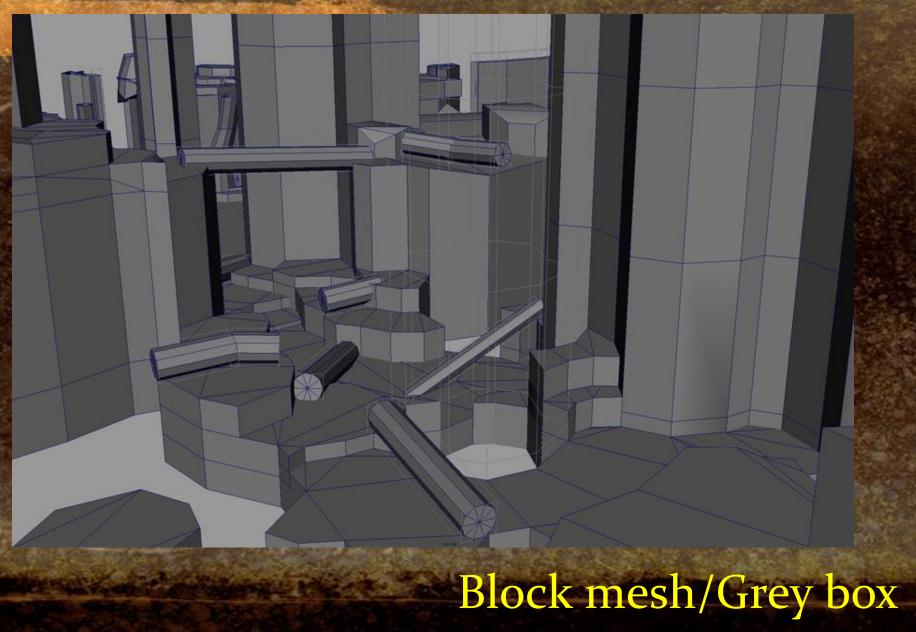
#### **Reference pictures**



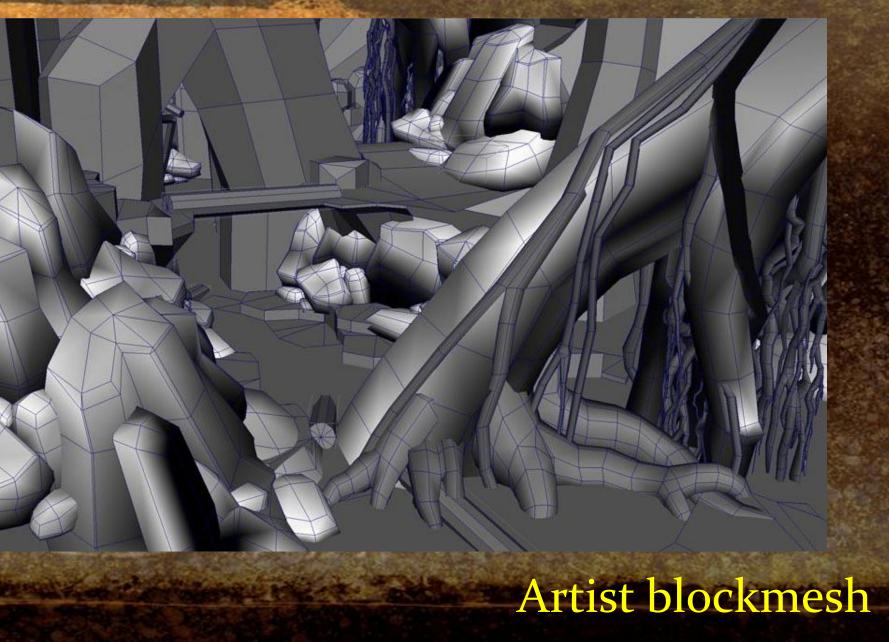
2D maps- designer



#### 2D maps- designer



# Blockmesh - drawover



# Final Maya mesh





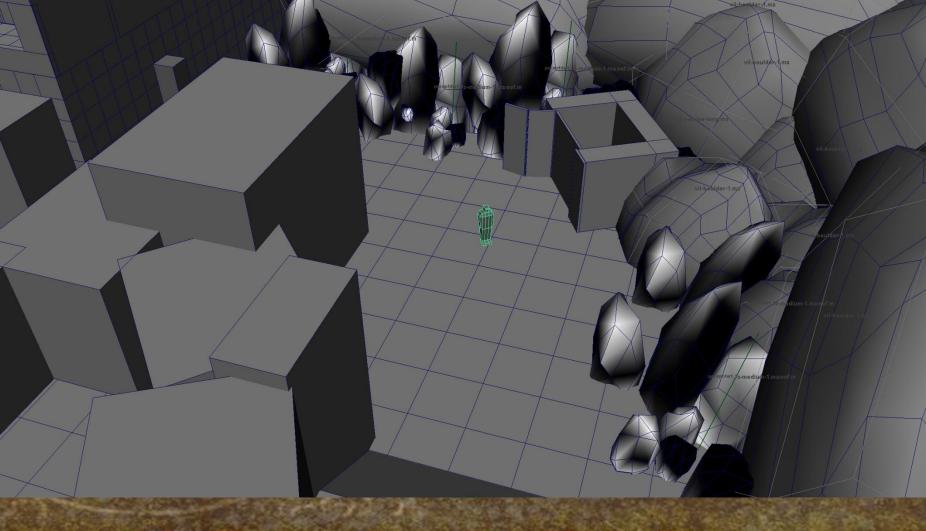


#### Original concept

#### Original blockmesh

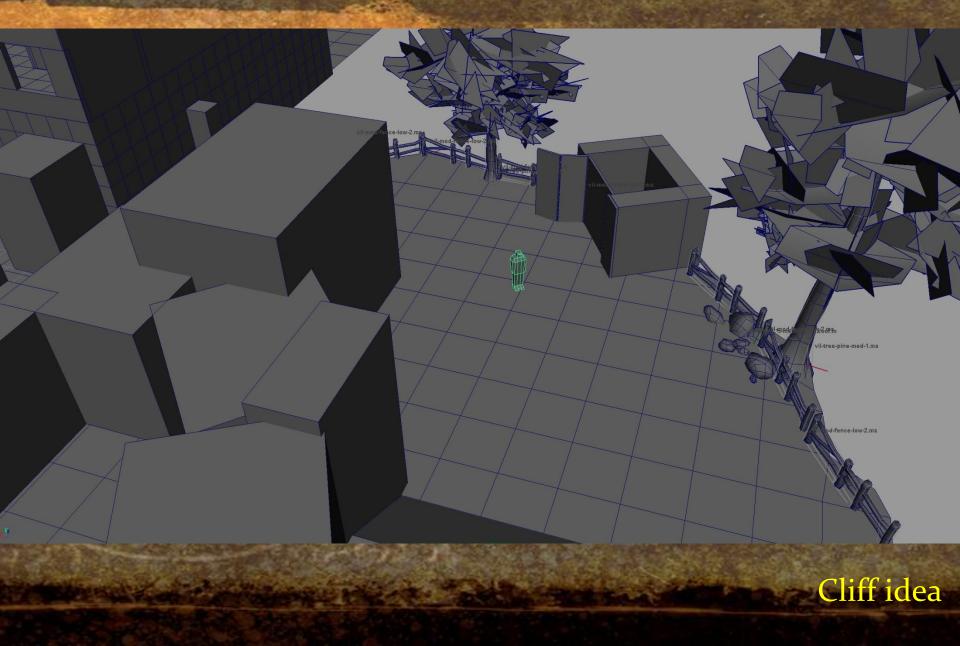
#### Original blockmesh

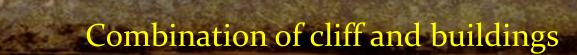




#### Mountain wall idea



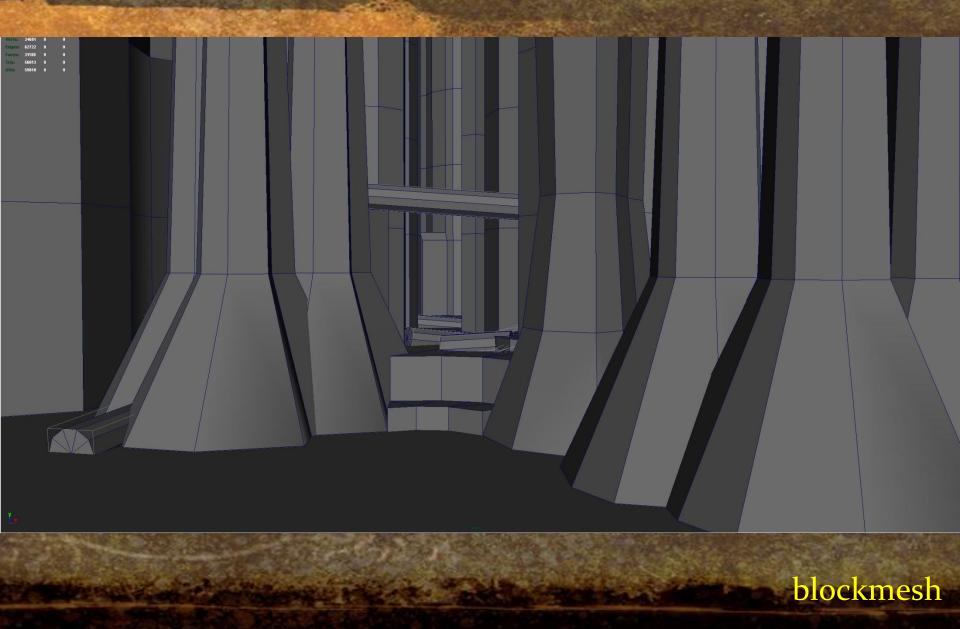


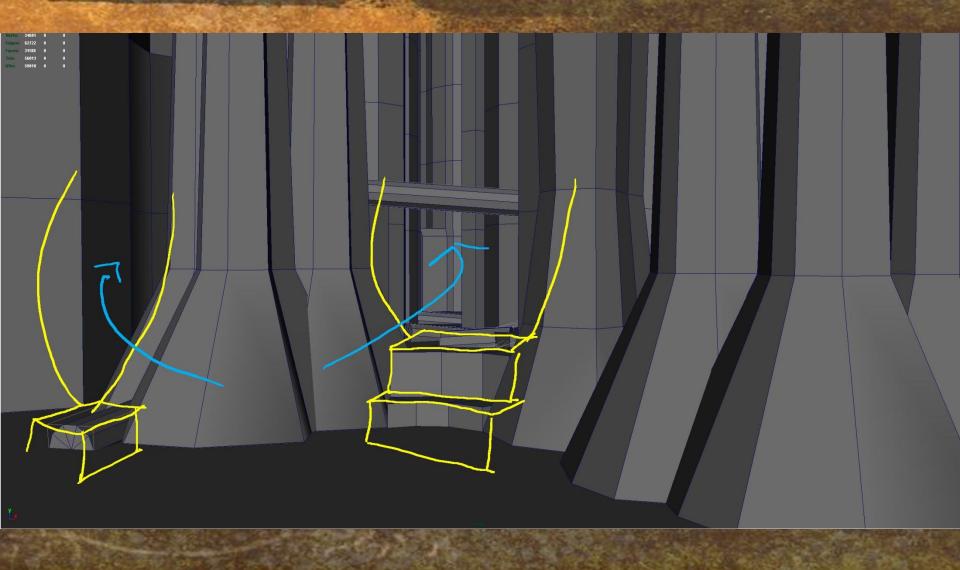




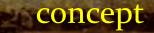








Check game play requirements...

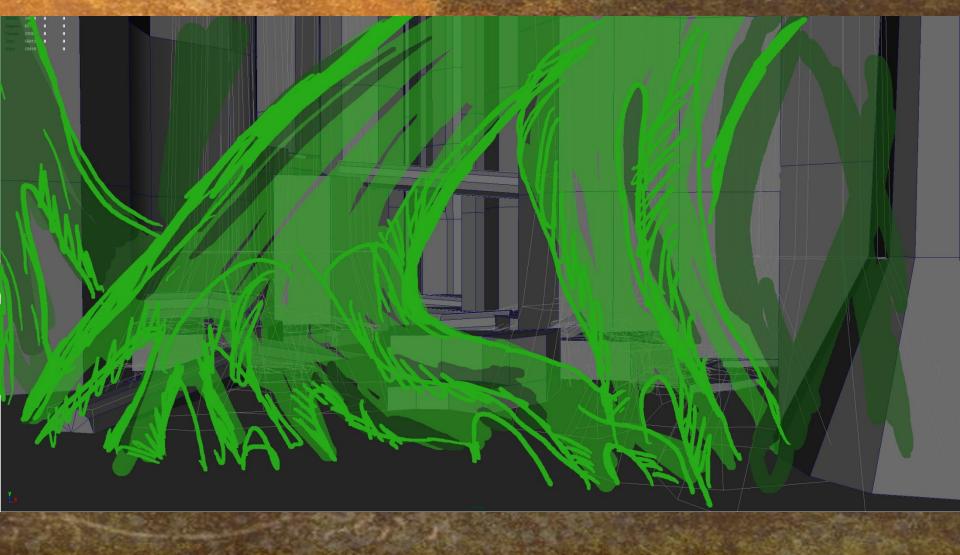




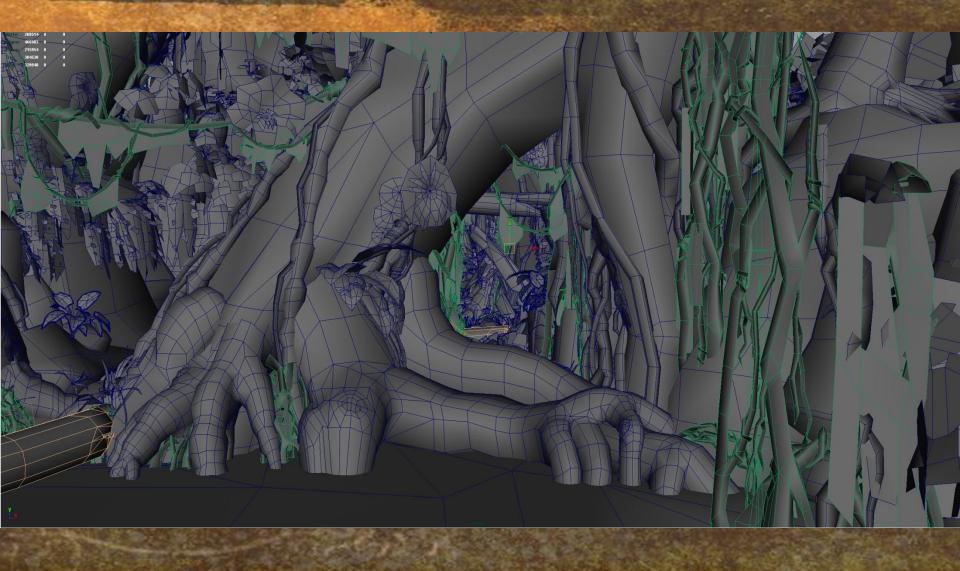
Draw over



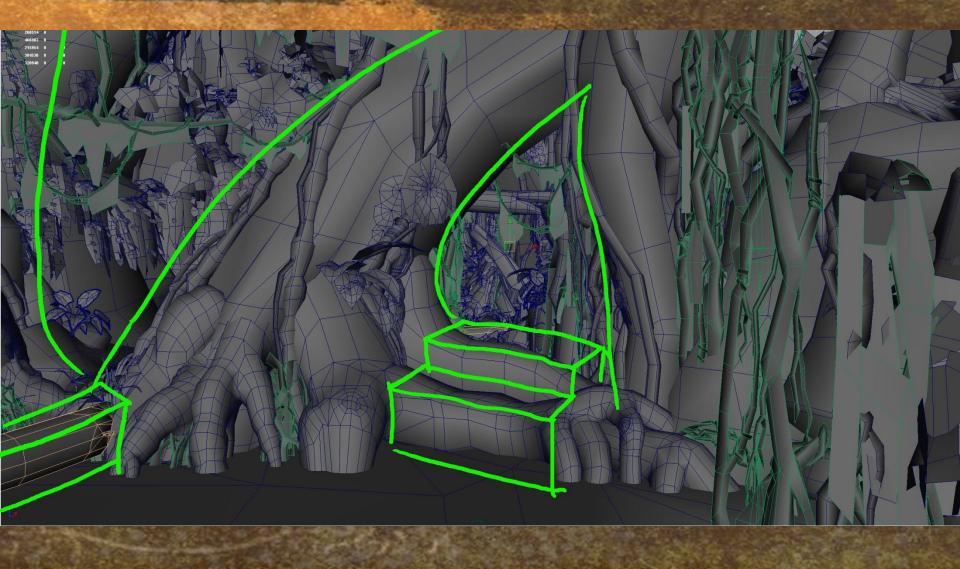
Draw over





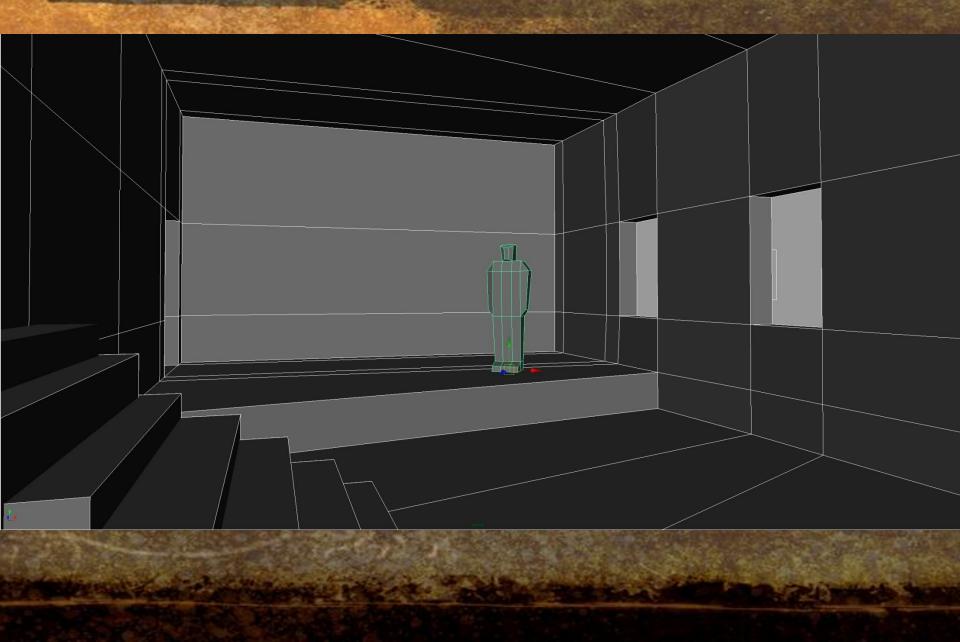


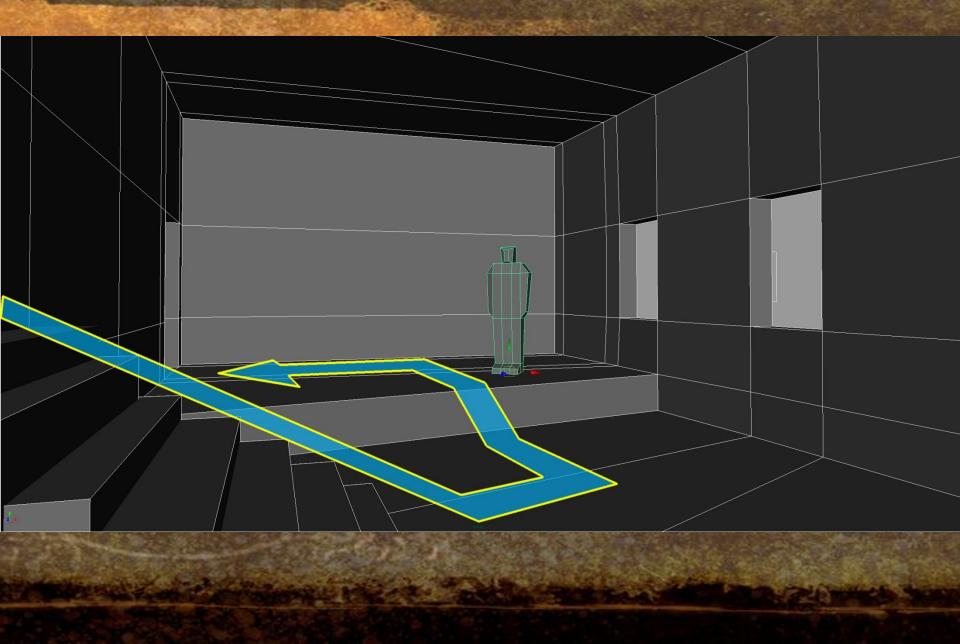
Final Maya art

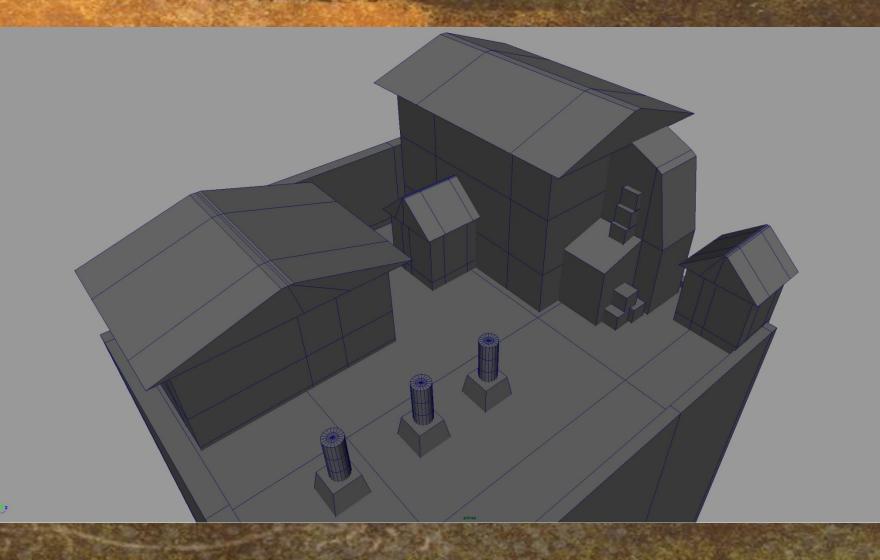


Final Maya Art

#### Variety in Scale and proportions







#### Stepping stones





Create arches to lead player through.



#### Create Path Variety.



#### Counter point spaces.

Counter point spaces.

#### Counter point spaces.





Landmarks to give orientation



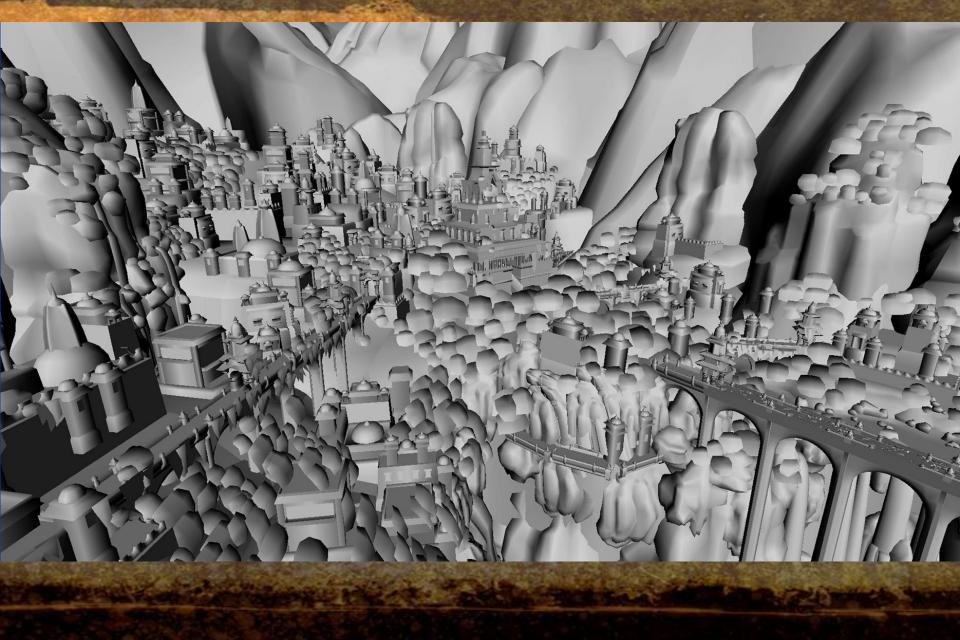


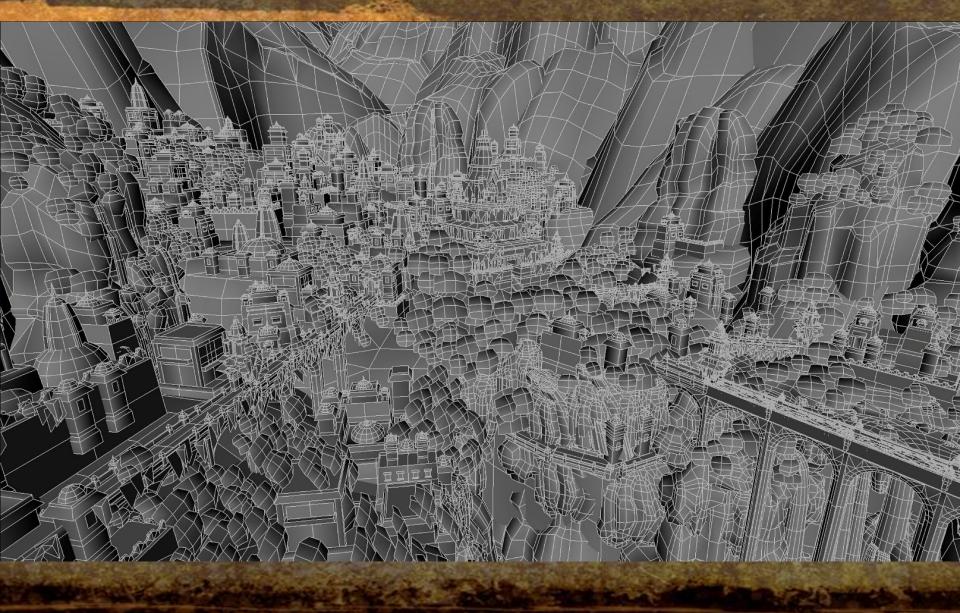


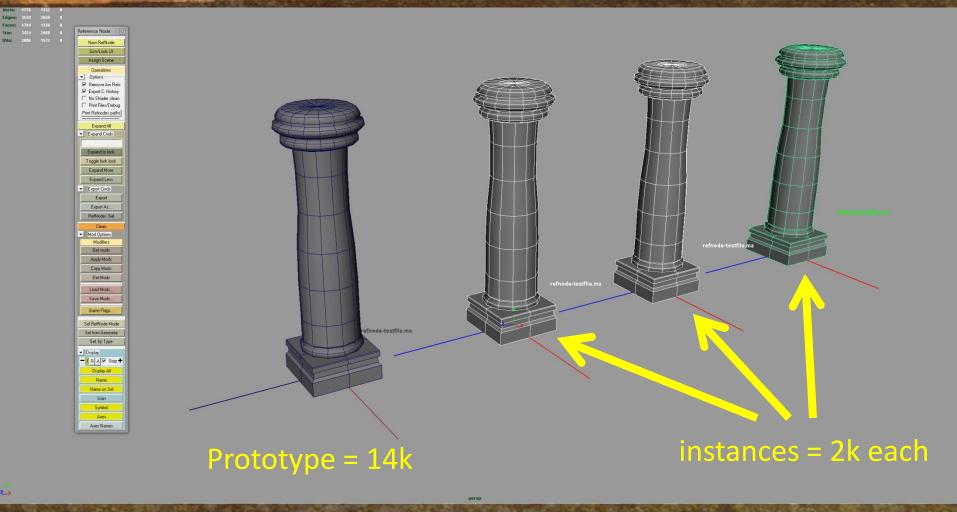


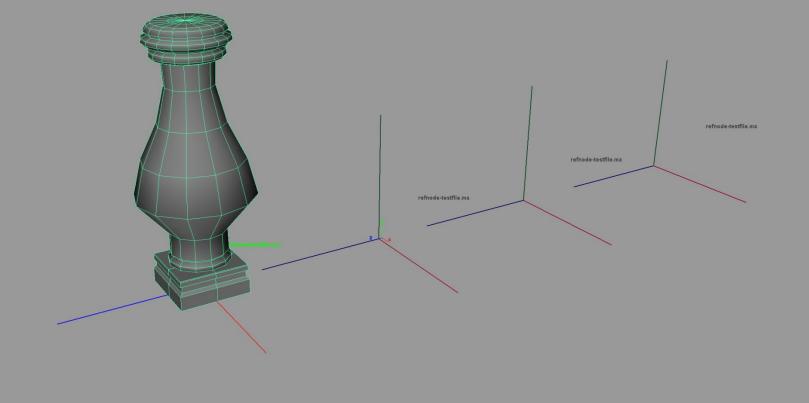




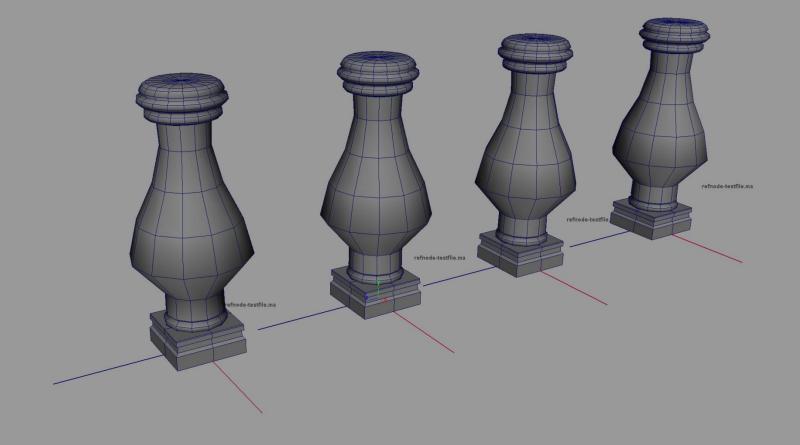




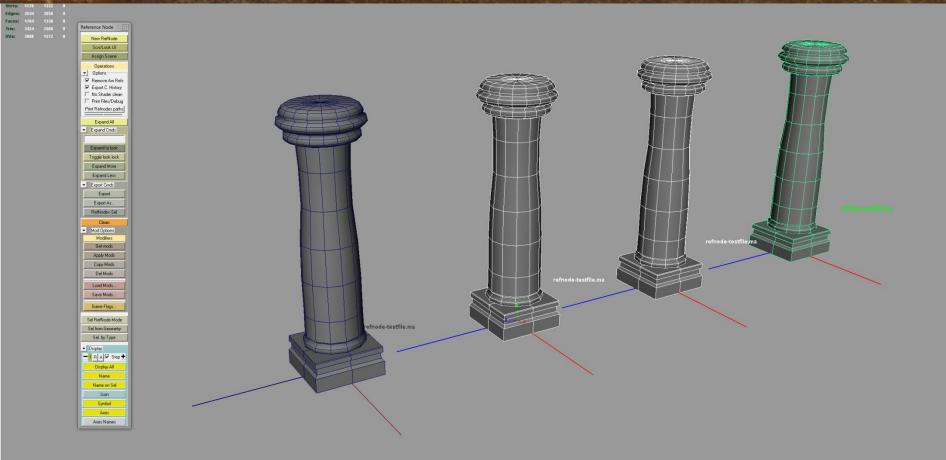




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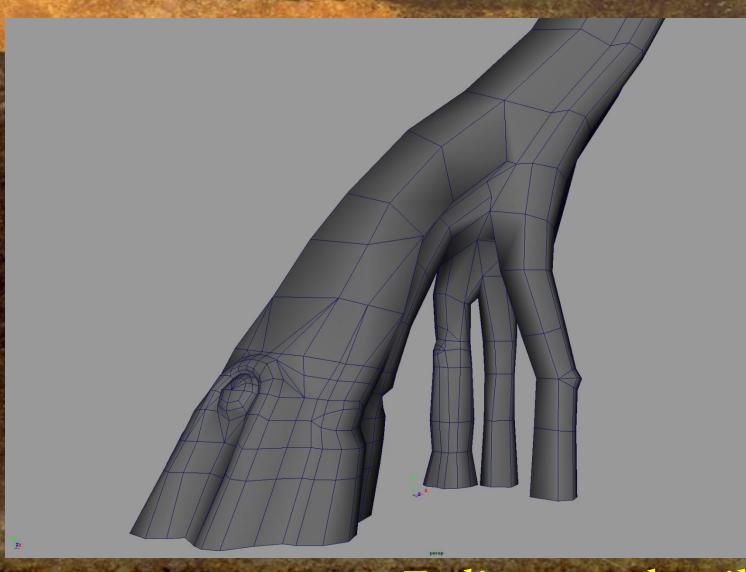
persp

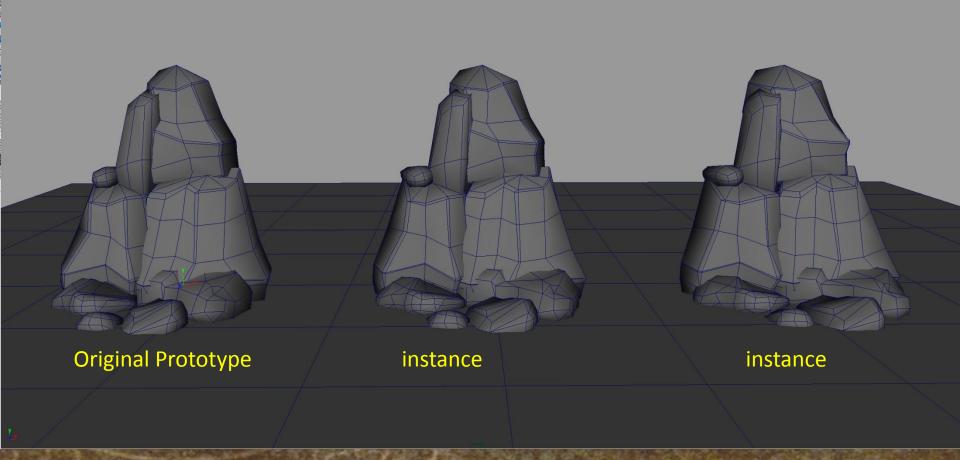


# Fading distance

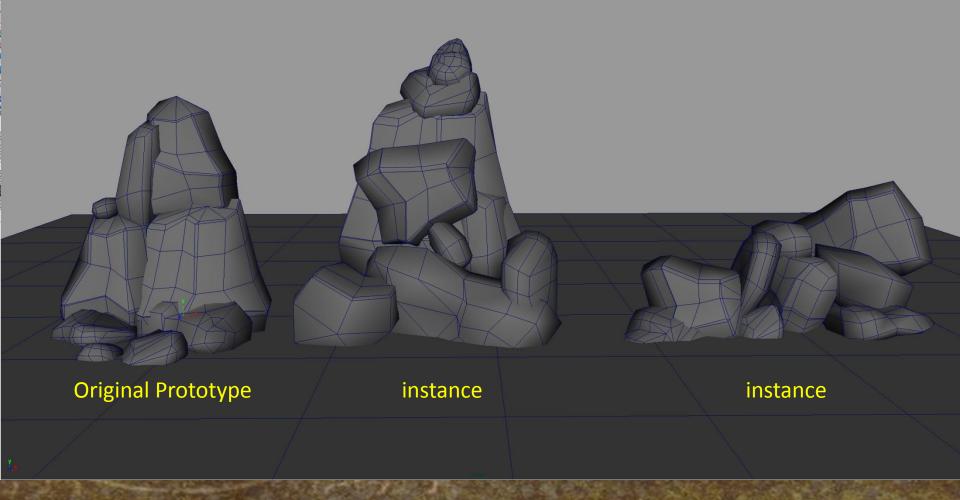


ZX

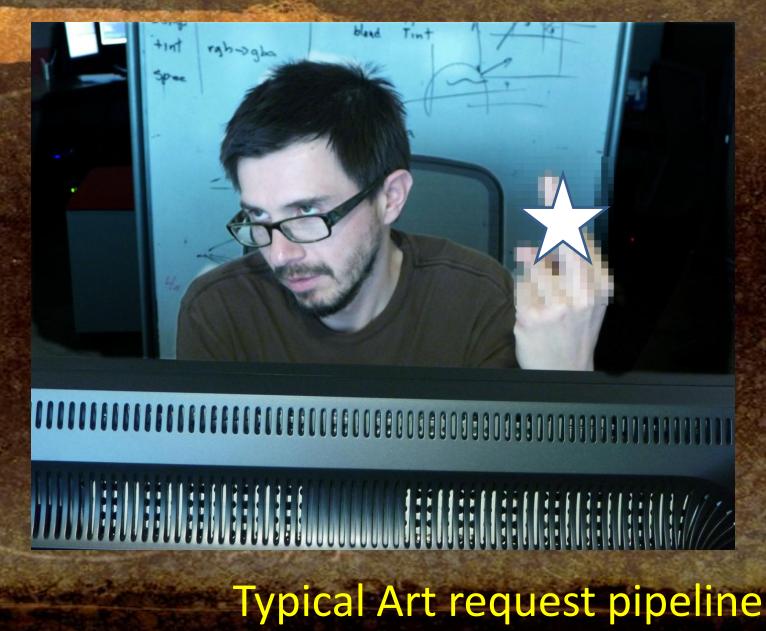




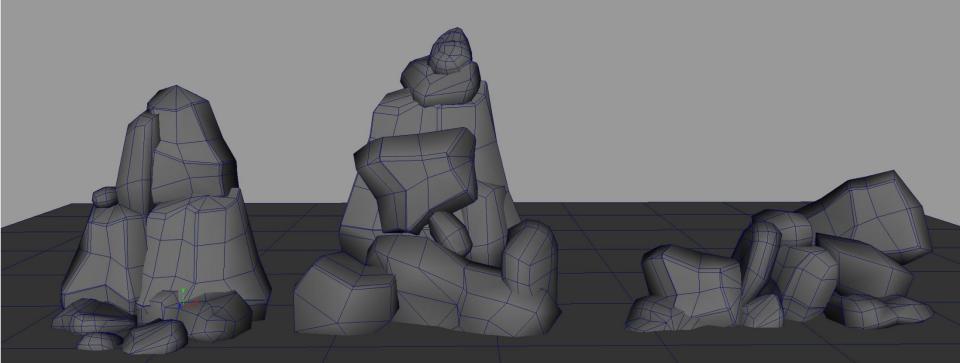
#### **Repetitive instances**



# Rock arrangements







Prototype A = 14k

#### **Instance A = 2k**

#### **Instance A= 2k**

# **Rock arrangements**

**Modified instances** 

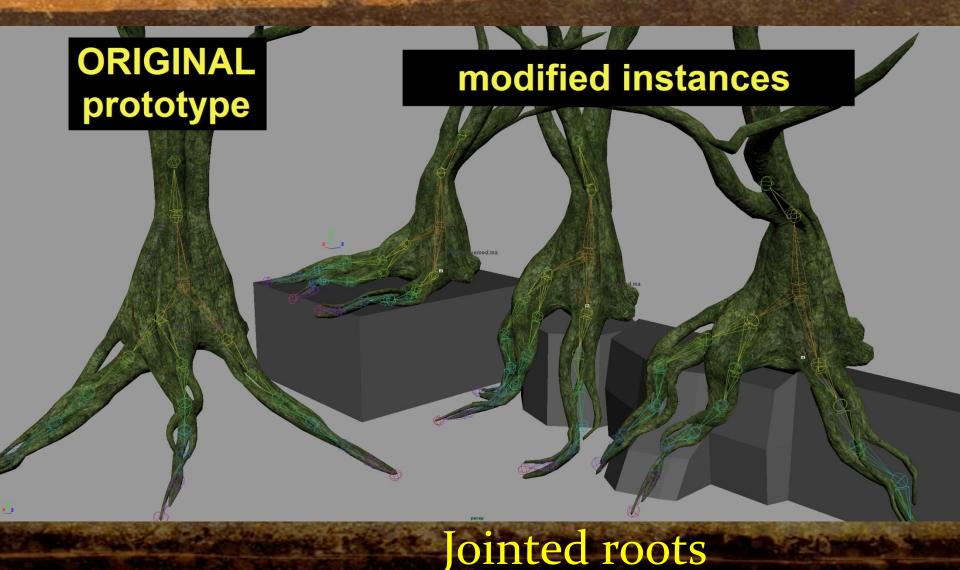
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#### **Modified instances**

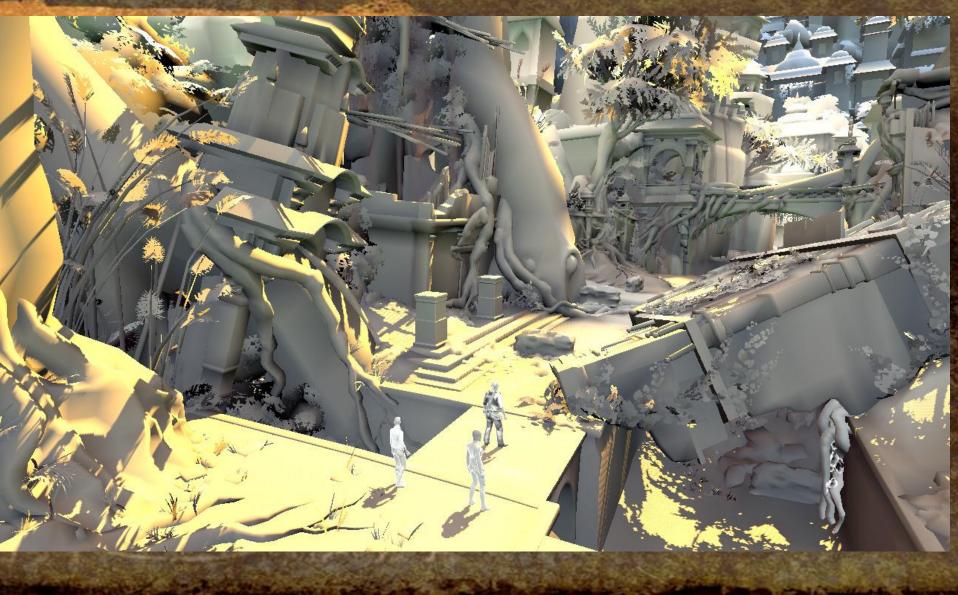
#### **Modified instances**



## Jointed roots



# **Ref-nodes + Modifiers**



A Martin Martin

# l'extures

# Normal maps



AV

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	Discard back-faces hits				Baking opti
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# Nvidia

# Crazy Bump



# Crazy Bump

### zbrush



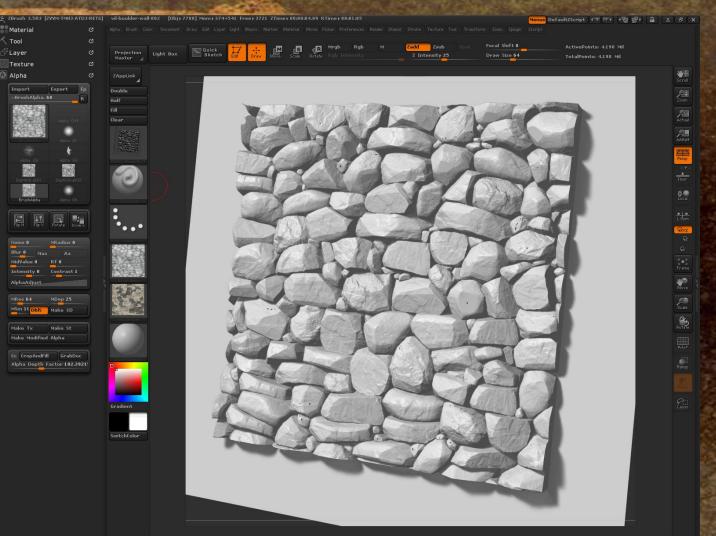
# Crazy Bump

### zbrush

# Nvidia



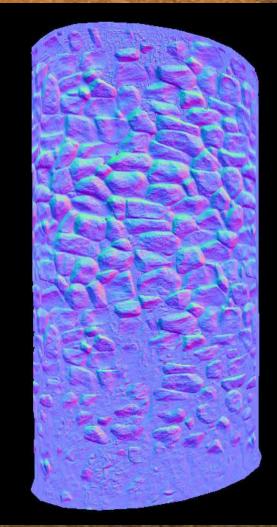
# Color map



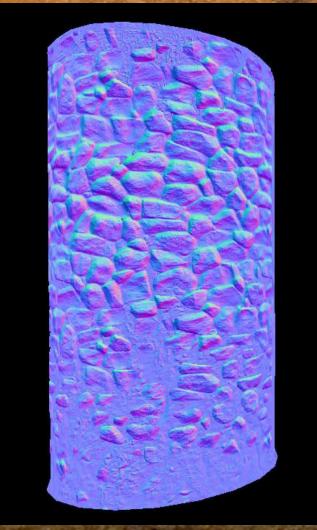
Zbrush sculpting rocks

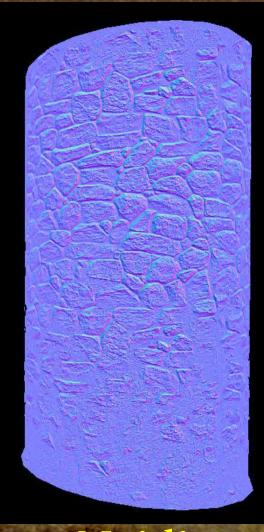


# Crazy Bump zbrush Nvidia



# Crazy Bump zbrush





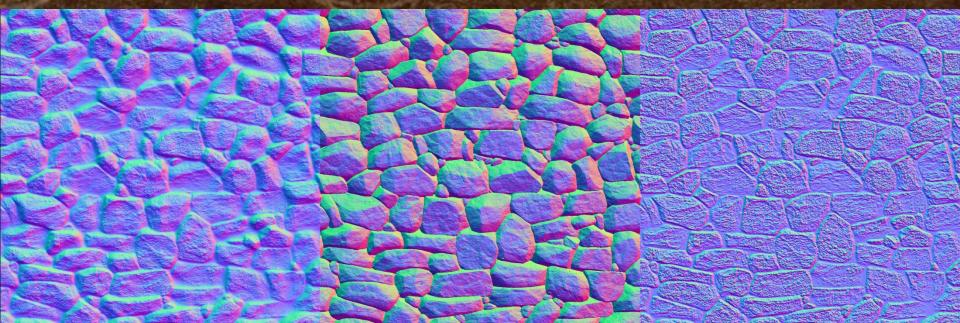
#### Crazy Bump zbrush Nvidia



#### zbrush Crazy Bump



### Crazy Bump zbrush Nvidia



#### Crazy Bump

zbrush



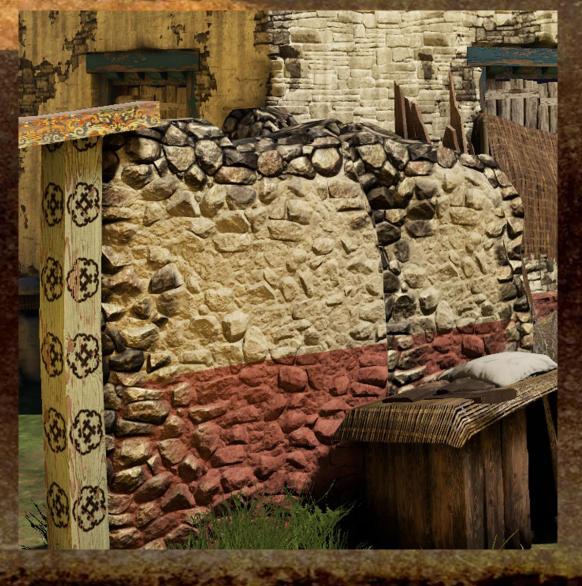
Normal map comparison

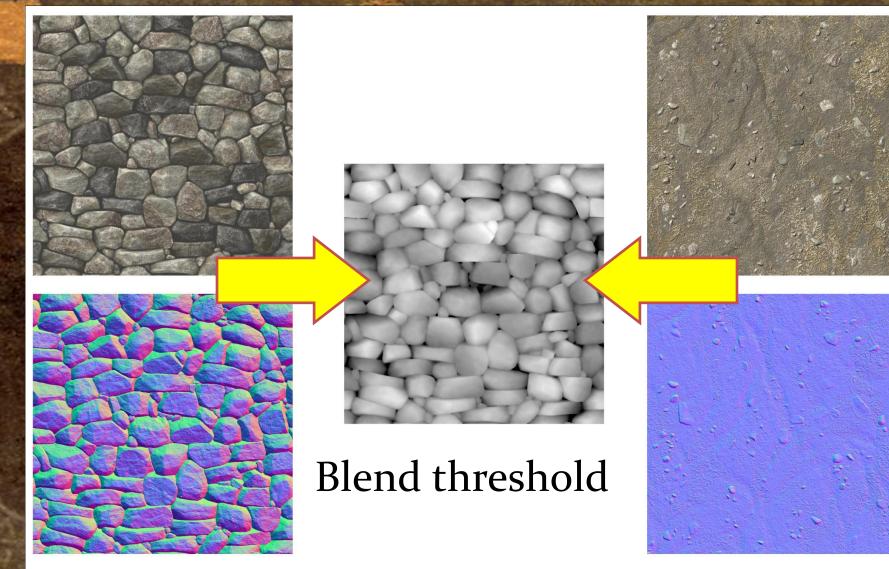


**Tiling textures** 



#### blend shaders





Texture set #1

Texture set #2



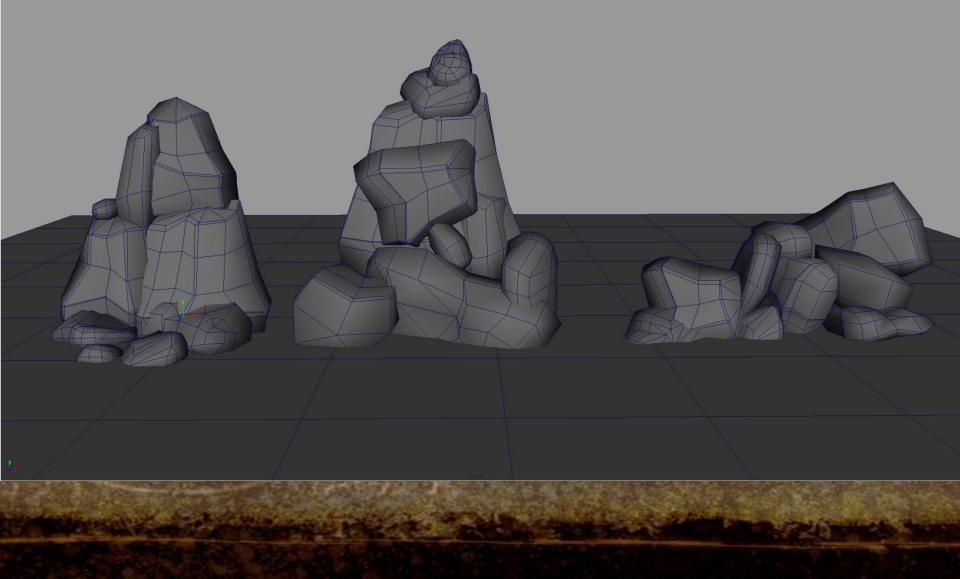
#### Final blended texture

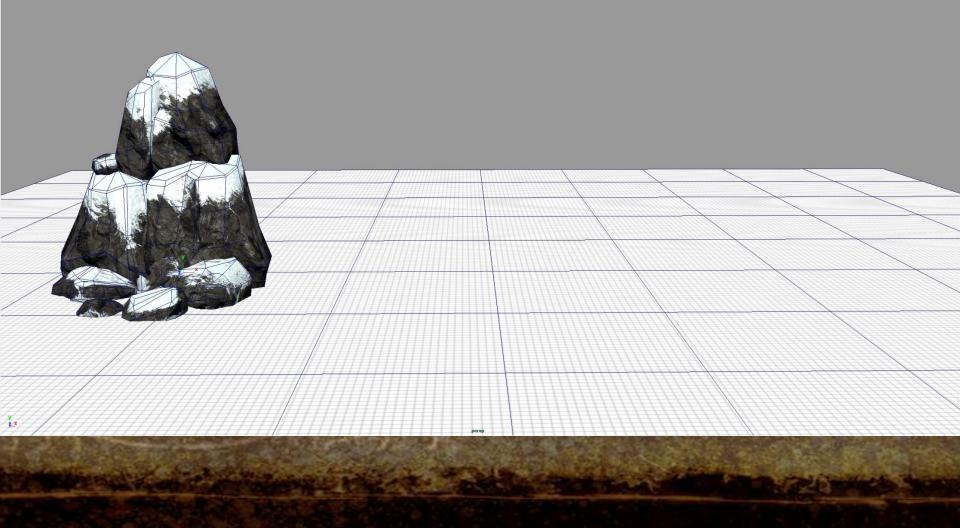


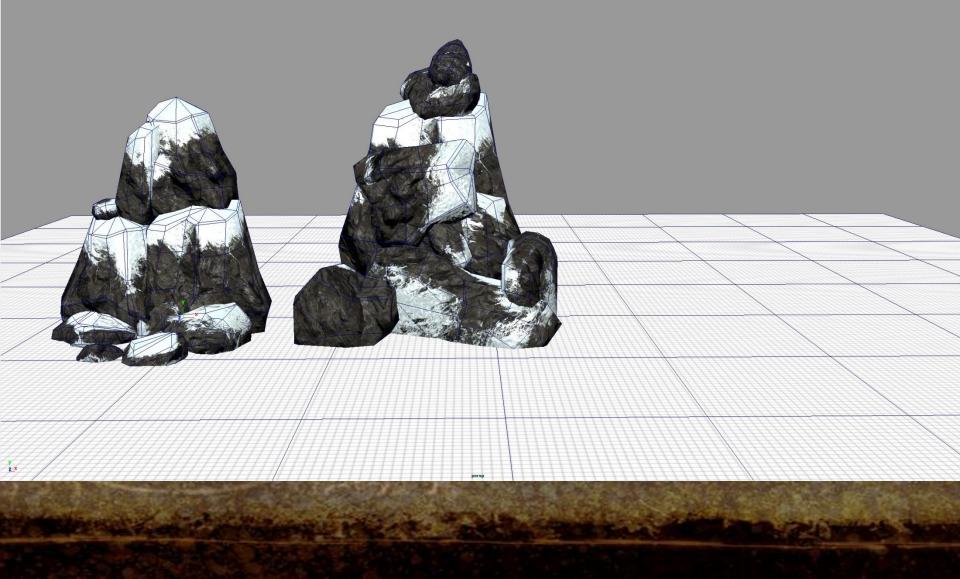
#### Final blended texture

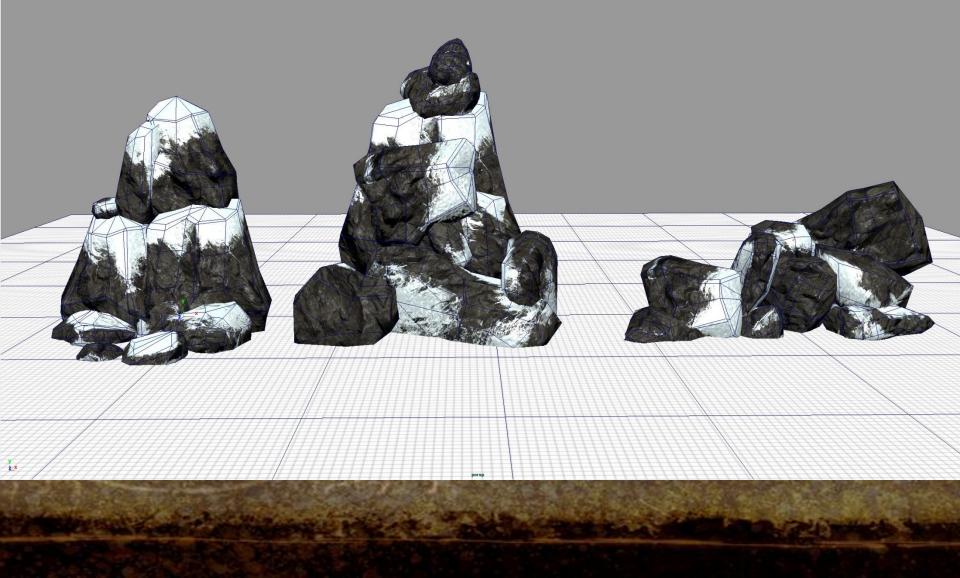






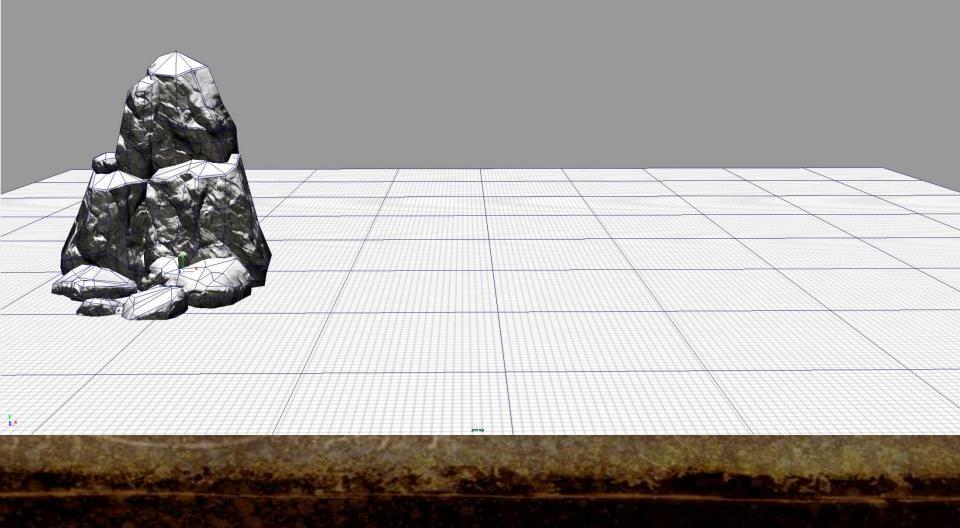


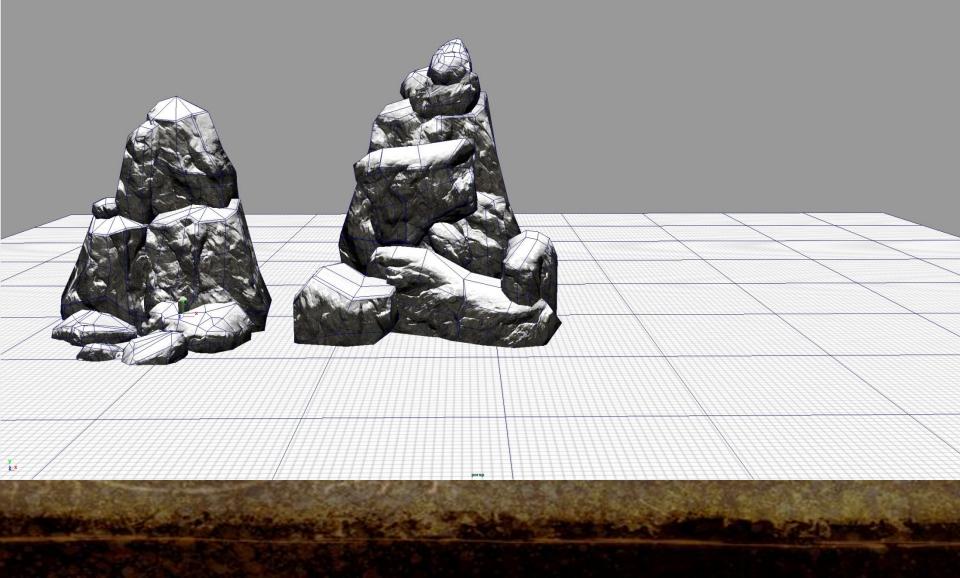


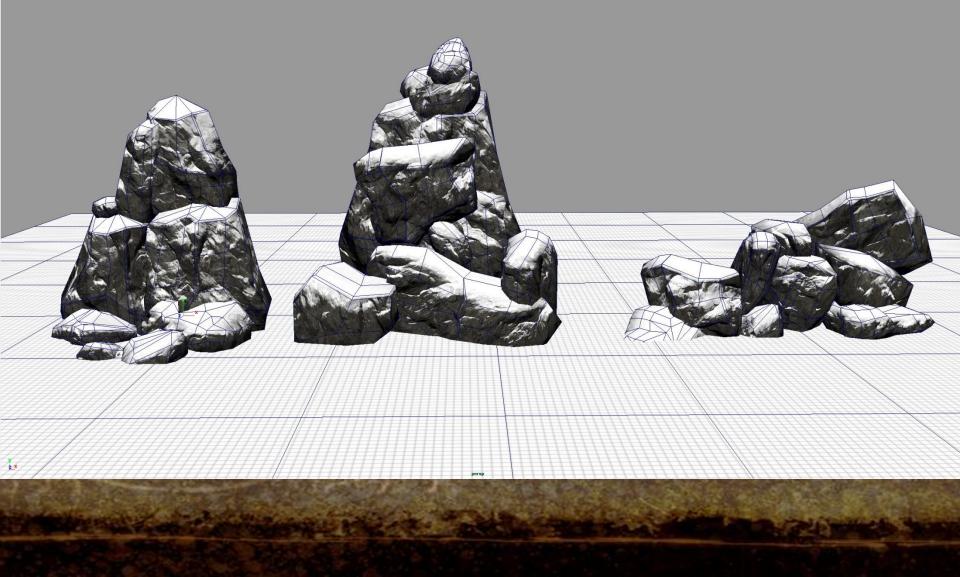


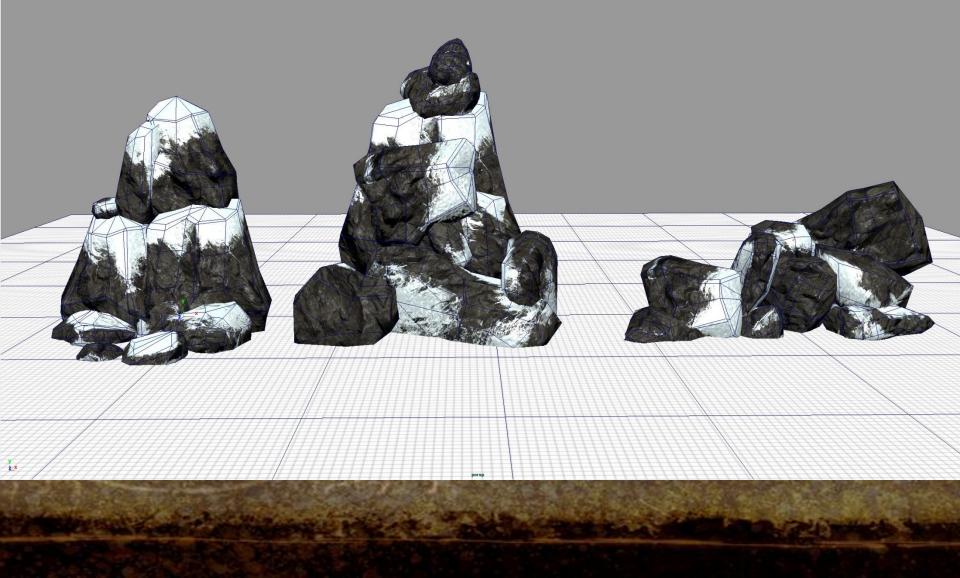


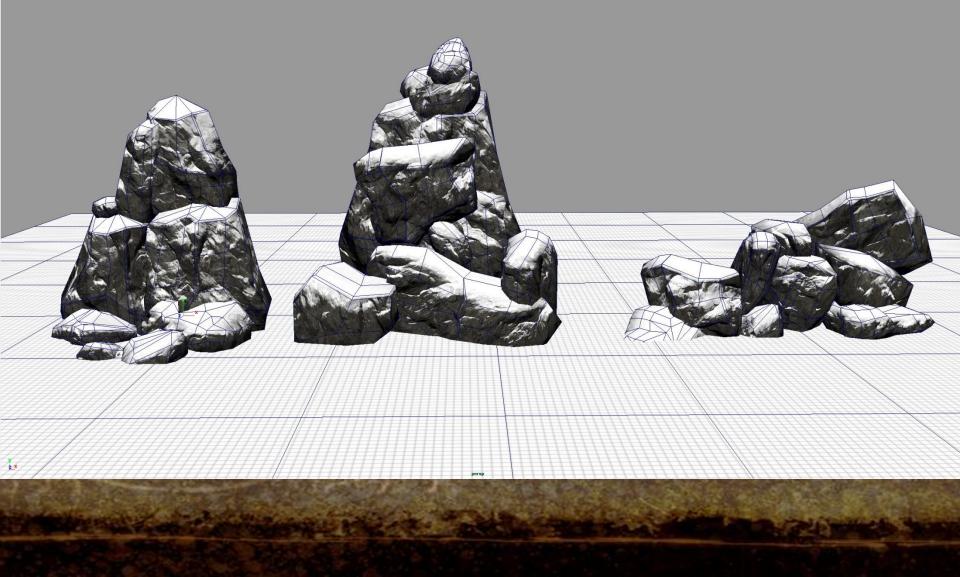










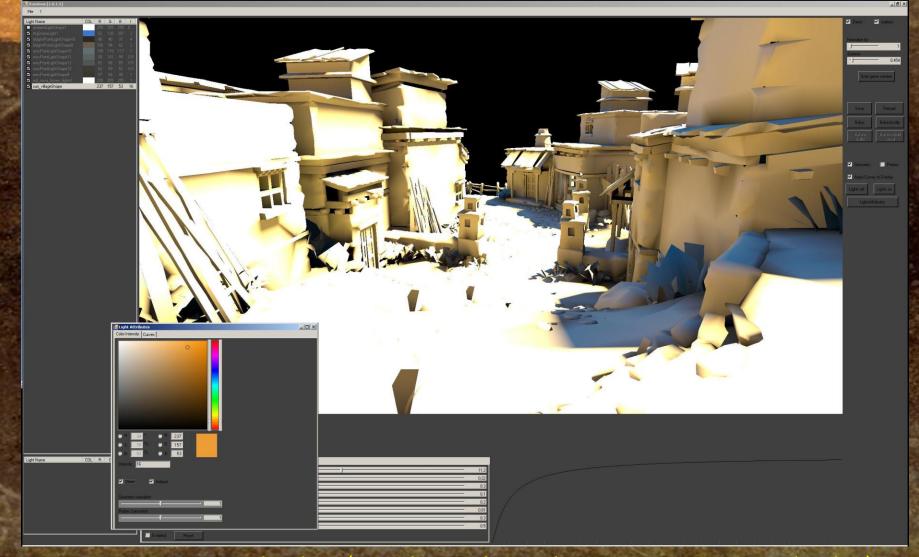


# Slope shader

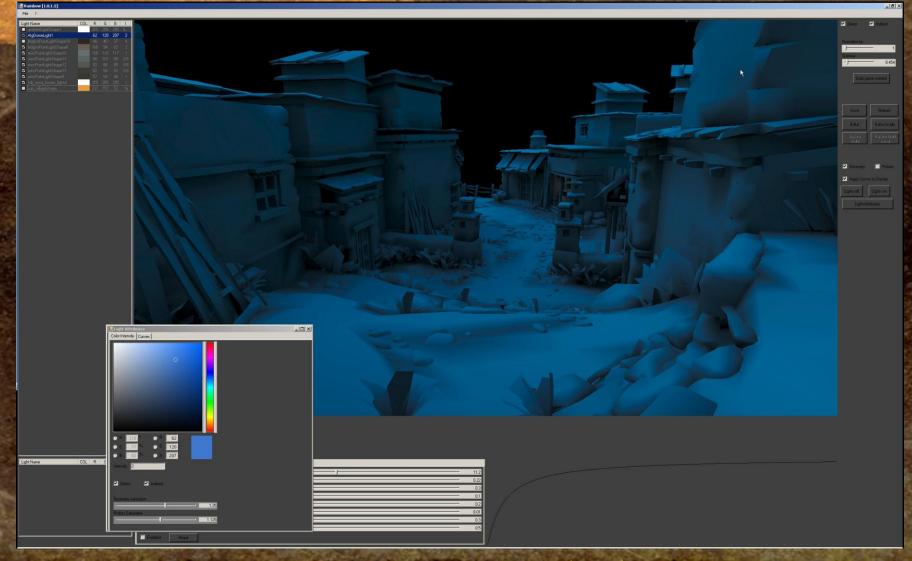
# Tiling + blend + slope shaders

# **Lighting Process**

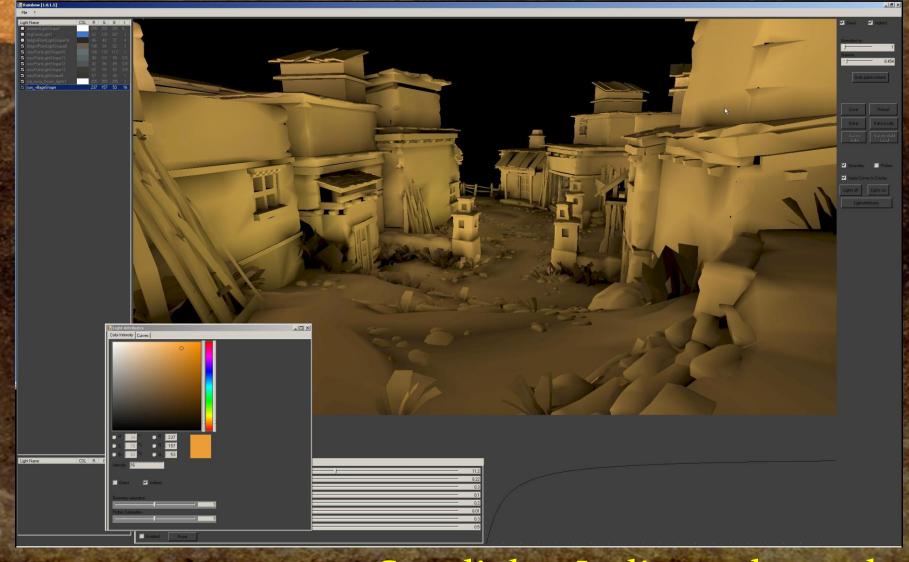
# **Baked Lighting**



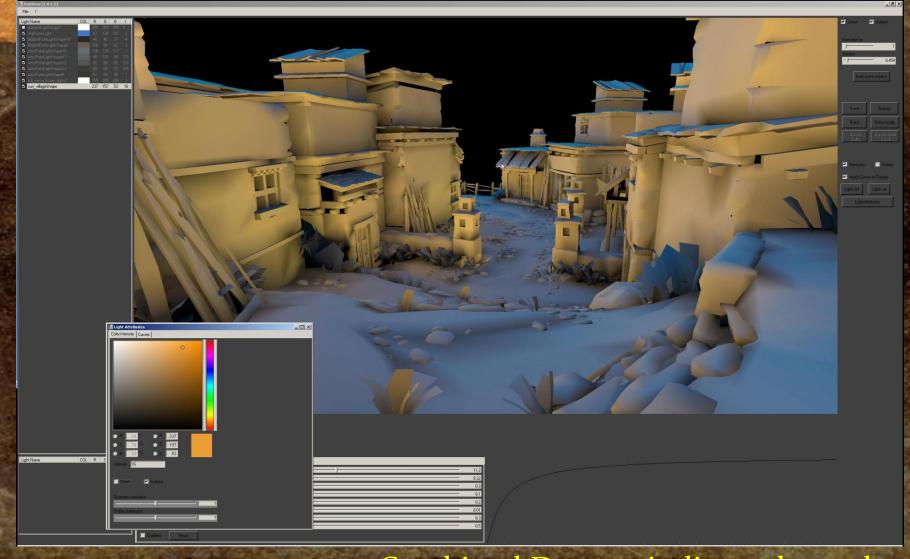
Direct Sunlight (replaced with run-time sunlight)



# Dome lighting



#### Sun-lights Indirect channel



Combined Dome + indirect channels



dome + indirect channel (in-game)

#### **Combined with textures**



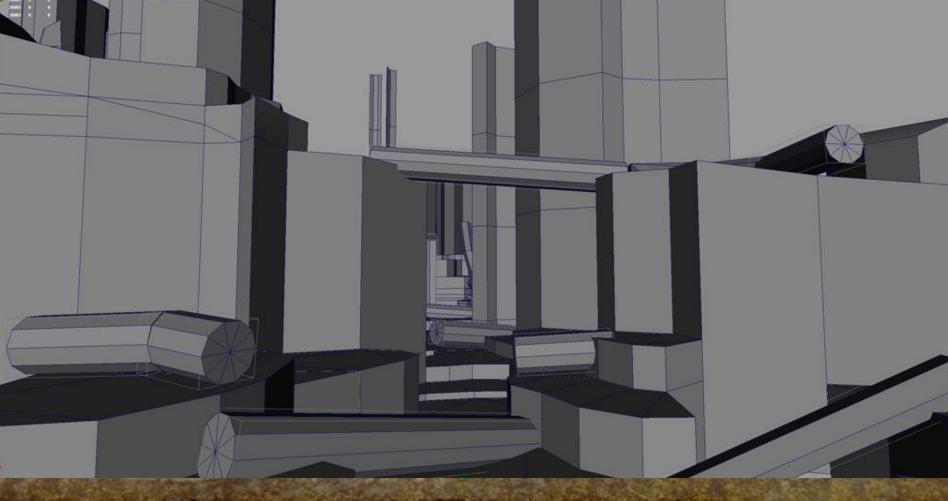
#### **Run-time Shadows**

# **Baked Shadows**

#### Baked & Run-time Shadows

# Light maps





#### Blockmesh



# Maya final geometry

# Maya textured view

# In-game with lighting



#### **Special Thanks**

Tate Mosesian – Lead Texture artist Christian Nakata – Sr. Texture artist Dave Witters – Lead Lighting artist Carlos Gonzales – friendly programmer Simon Craghead – Sr. Environment artist