# BARDIA AFCHAR - 3D-Artist

## Reel 2019 Breakdown

# Pink Troubles CGI Animated Shortfilm

https://www.youtube.com/watch?v=xE0uUdoB_o4



CG Island



Concept Art

In the CG animated short movie "Pink Troubles" I was responsible for creating the whole island, from modeling, UV-layouting, texturing and shading of the mountain, all plants and additional assets like the ghettoblaster, the boatwreck or the coconuts. I was also leading a team for modeling additional assets for the island.

I setdressed the island with its environment, working for all shots and camera positions, keeping the look and character of the CG island as close as possible to the artwork of the concept artist.

I also modeled (incl. UV-layout) the highly detailed Robot-Character following the concept art enriching it with all of its technical details and lots of crazy gadgets and functions, hidden inside its body in close up quality for future episodes. Everything was perfectly riggable and animatable.

My tools were Maya, Vray, Mudbox, Photoshop
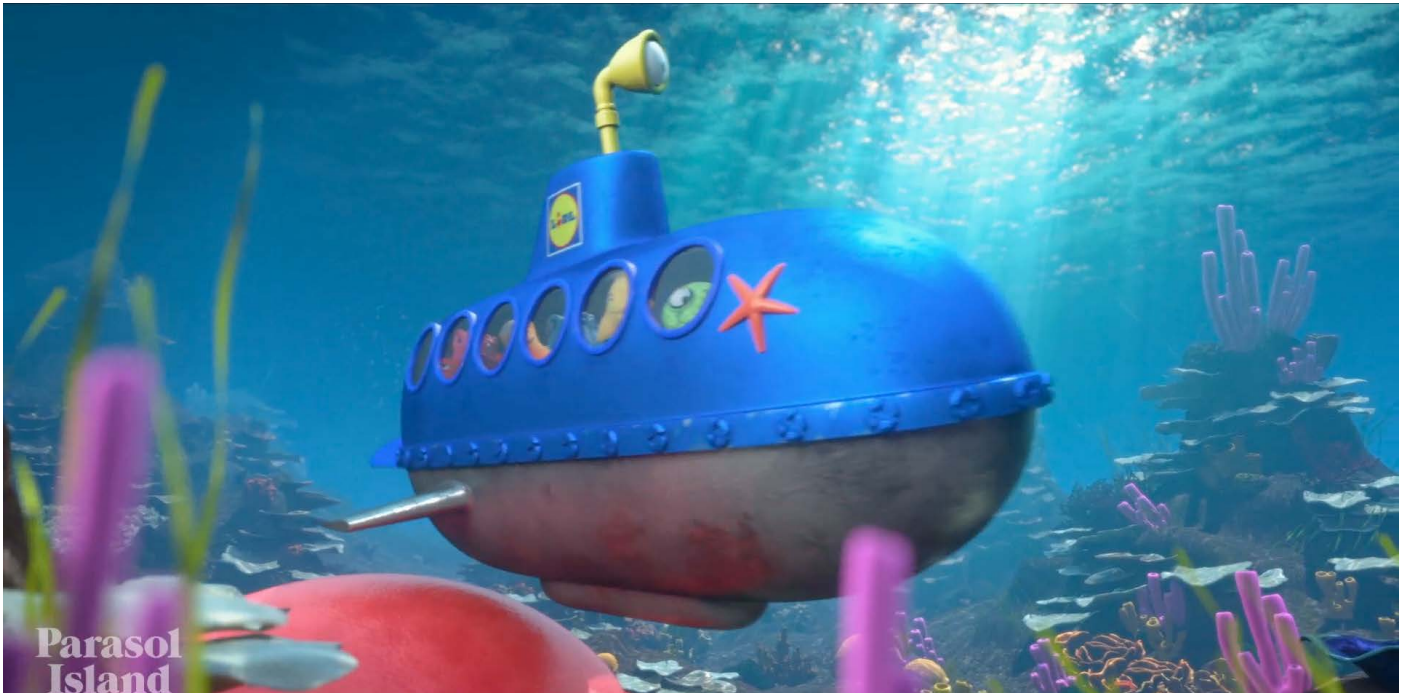
**The Robot**
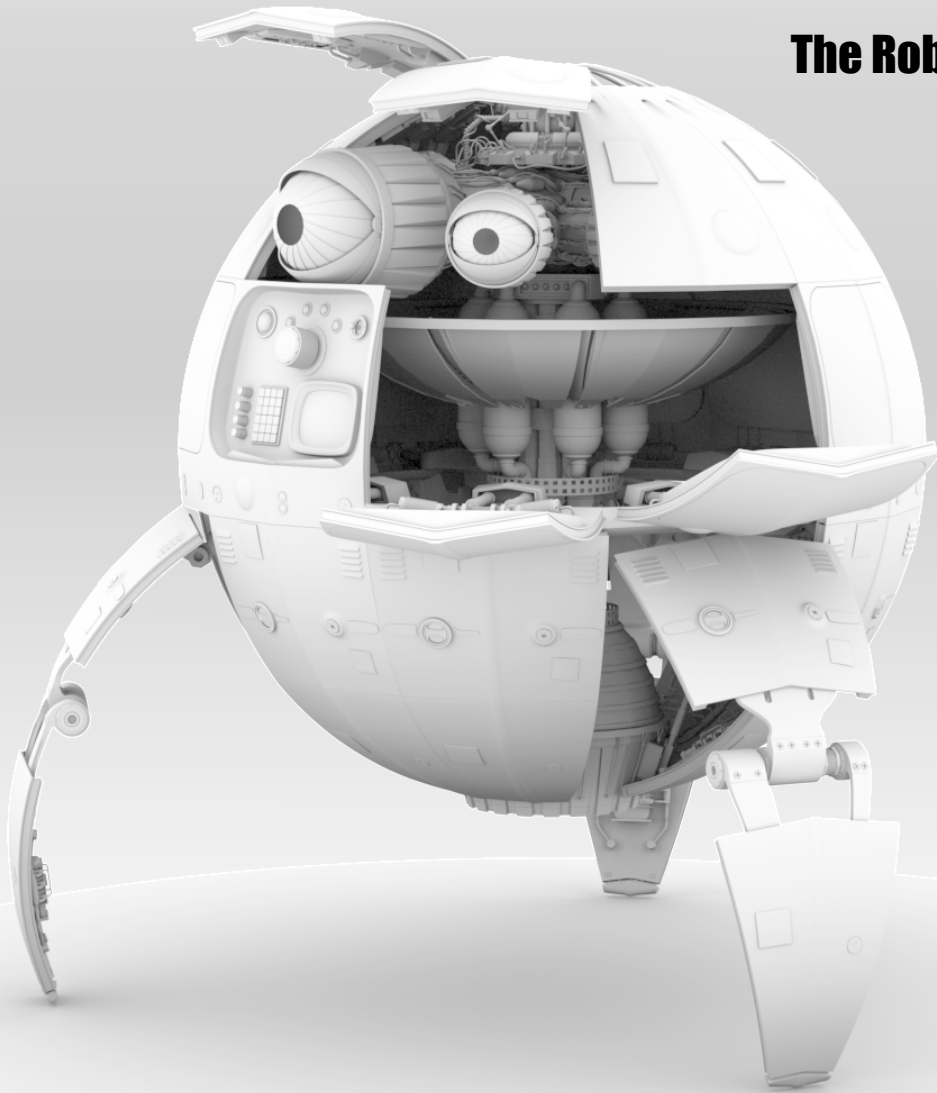


**Bananatree**
style example

# Stikeez III Oktopus, CGI Animated Commercial

https://www.youtube.com/watch?v=5jndgccDnSc



In this Stikeez TV Commercial I created the underwater environment. Modeling, UV-layouting, texturing and setdressing (also using a underwater plant collection) with Maya and Mudbox. I also created the complete submarine inside and outside keeping it as close as possible to the original concept artwork. Modeling, UV-layouting, texturing and shading was done in Maya, Redshift, Mudbox and Photoshop.
In the endshot of the commercial I have animated all characters and the submarine.

# NRW TV  Breakfast TV Intro

www.spaceandmotion.de, starting at sec. 39



In this intro for a morning show of NRW TV, a local TV station, I was responsible for all aspects of the project. I developed the story, did all the modeling, UV-layouting, texturing, shading and lighting and animated everything, rendered it out and composited the final result in the end.
My tools were Maya, Mental Ray, Photoshop, After Effects.

# Stikeez aus dem All, CGI Animated Commercial

https://www.youtube.com/watch?v=TnXTgpQAeQY



In this scene of the project I have animated every background character in Maya.

# A Little Lost, CGI Animated Game Trailer

https://www.youtube.com/watch?v=t-Kab1yZ5LM



In "A Little Lost" I was responsable for every aspect of texturing, lighting, shading and rendering. My tools were Maya, Redshift, Mudbox and Photoshop.

# Iberogast TV-Commercial

The Iberogast TVC for Bayer required highly detailed models of healing herbs. My responsabilty was the Iberis herb which is very very tiny. So I had to work with a big magnifying glass to model it correctly.

It basically consists of one open blossom which was multiplied and modified into different looks by deformers and then put on a complex stem structure.

The blossom itself was made from one petal, starting with a simple base model and UVs in Maya, then exporting it to Mudbox, were I sculpted the high res details and exported them as a displacement map with an additional normal map for smaller details. The petal model was multiplied and deformed to get a complete blossom with different looking petals.

The stem base structure was also modeled in Maya and then refined in Mudbox.

The textures were all painted in Mudbox. Texture refines were done in Photoshop. The small closed blossom was basically created in the same way.

After the whole Iberis plant was established, I rigged the plant with deformers so that a slight opening of the blossoms and petals could be easily animated.

# Schokobon TV-Commercial

https://www.youtube.com/watch?v=4OtzXh-8vPE



In this Schokobon TVC I had wide range of jobs to do. My tools were Maya, Arnold, Mudbox and Photoshop.
First I did the lighting, shading and rendering for all shots.

The second task was to create and rigg and skin two additional pocket geometries onto the egg body, which could be opened and closed and still have the exact same skin weights as the egg body, so that they feel like being one part with the egg in all the different poses. Controlles for animation were added.
A simple plane was shrink wrapped to the eggs body and then opened with a blendshape. Skinweights were copied from the eggs body to the closed pocket geo. To have both egg and pockets textured without seams, both got a cylindrical UV projection with an identical projection node. The resulting rigg worked flawless.

For the third task, Schokobons flying out of the pockets, I modeled one Schokobon and set up nparticle emitters in the pockets. I added some hand animated Schokobons for individual moves.

Finally the unwrap process was done with an extra unwrap rigg. In short it is mainly consisting of a series of blendshapes, created in Mudbox, and additional deformers for twisting the paperends and adding some bending and stretching to play around for the animator.
The whole construct was connected with some controllers to make animation easy for the animator.  Wrinkles were modeled as a blendshape, supported by a wrinkle-bumpmap for the finer wrinkles.

# Penny - Natürlich für alle, TV-Commercial

https://www.youtube.com/watch?v=gyeDE5sbMSk



In this this Penny TVC I had to replace a basket filled with dull potatoes by a basket filled with colorful bellpeppers. I did the modeling, matchmoving/animation, texturing, lighting shading and rendering for every shot, were a basket had to be replaced or added.
So I modeled the basket straw and wire construct from foto reference, added ropes and the hook and rigged it for some dangling, swinging  and rotation to match the original movement.

Using a 3D tracked prepared scene I positioned and matchmoved the basket mainly by eye guessing the correct position of the hooks upper pivot and refine it by keyframing it frame by frame. Afterwards I animated the basket accordingly and rendered it.
An HDRI from the location and some extra lights in Maya were used for lighting.

In the shot below the basket was just added.

My tools were Maya, Arnold, Photoshop.

# Elvenar

I rigged the flying ship and all its installations, from anchor to rope ladder, in the Elvenar game trailer and added some procedural animations to flags, sails and dangeling cloth to look like a dynamic wind simulation.

My tools were Maya, Arnold, Photoshop.