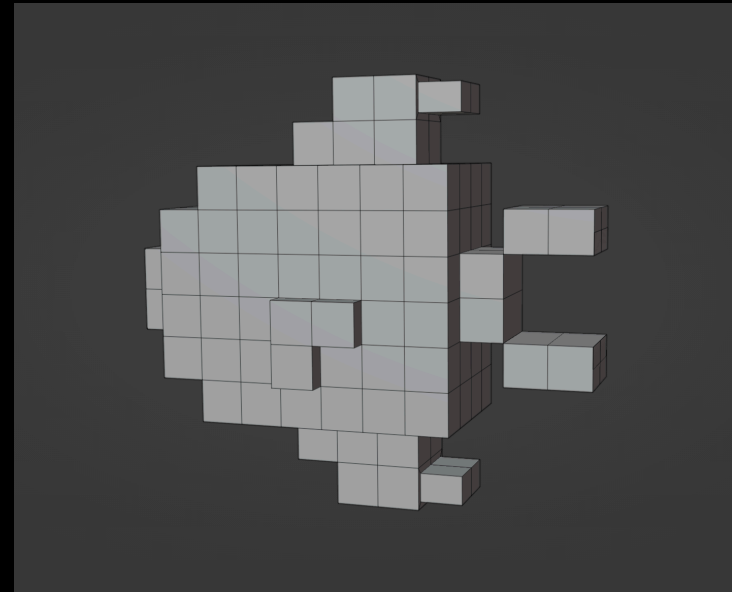
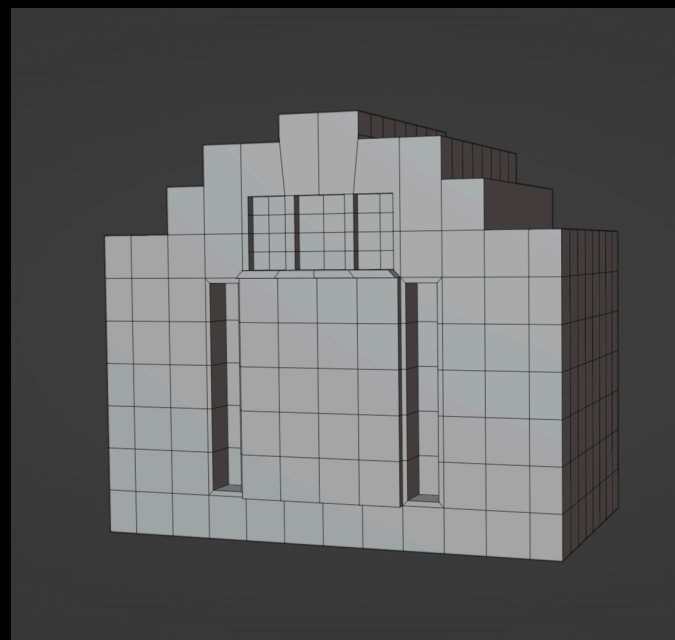
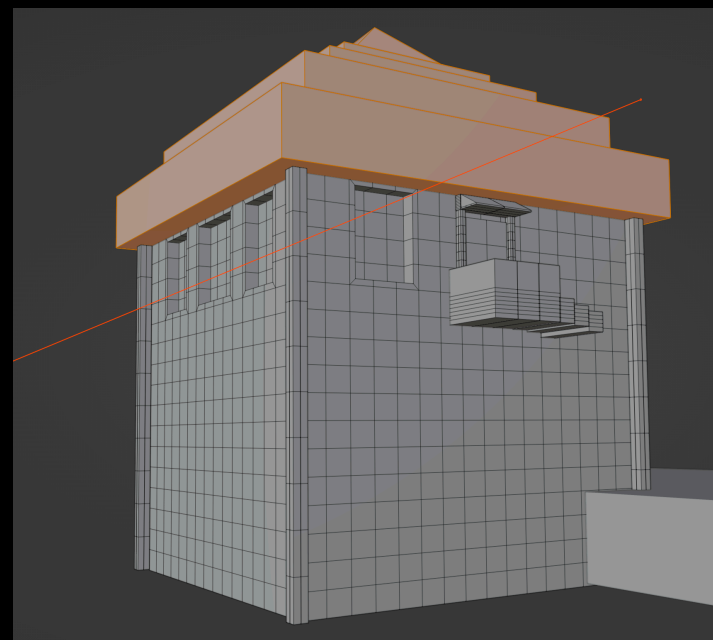


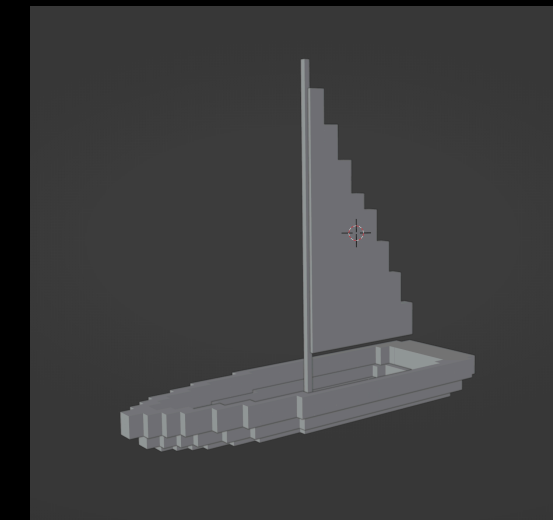
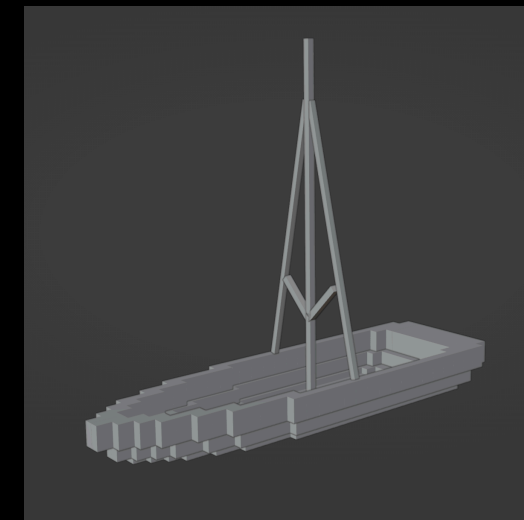
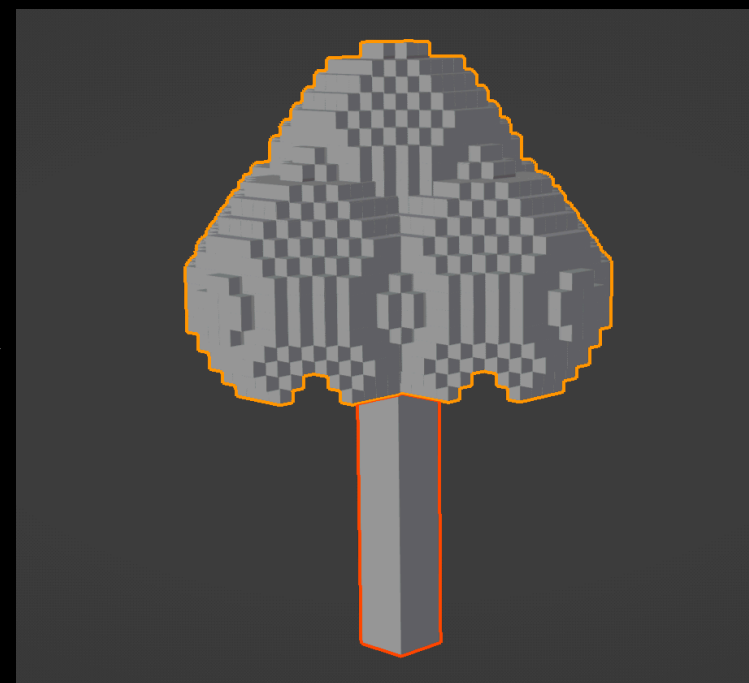
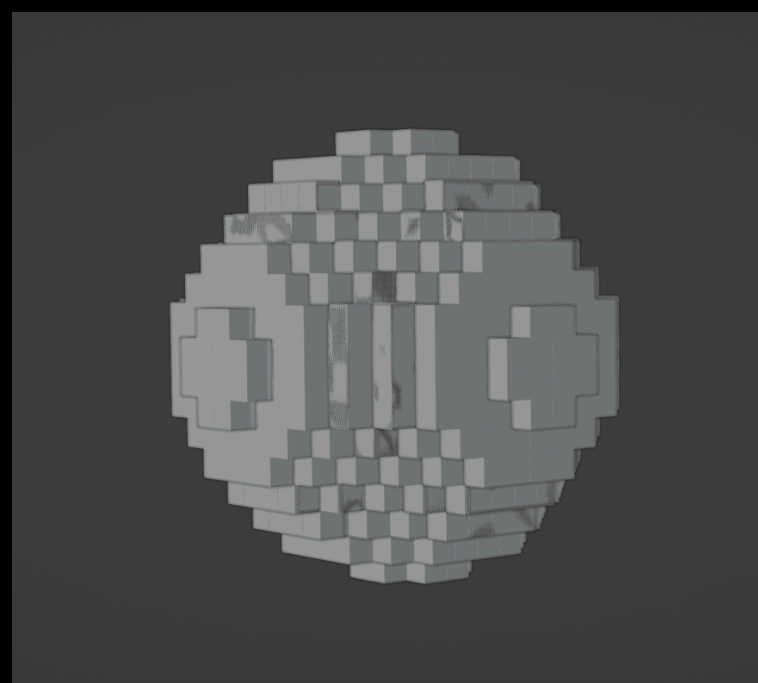
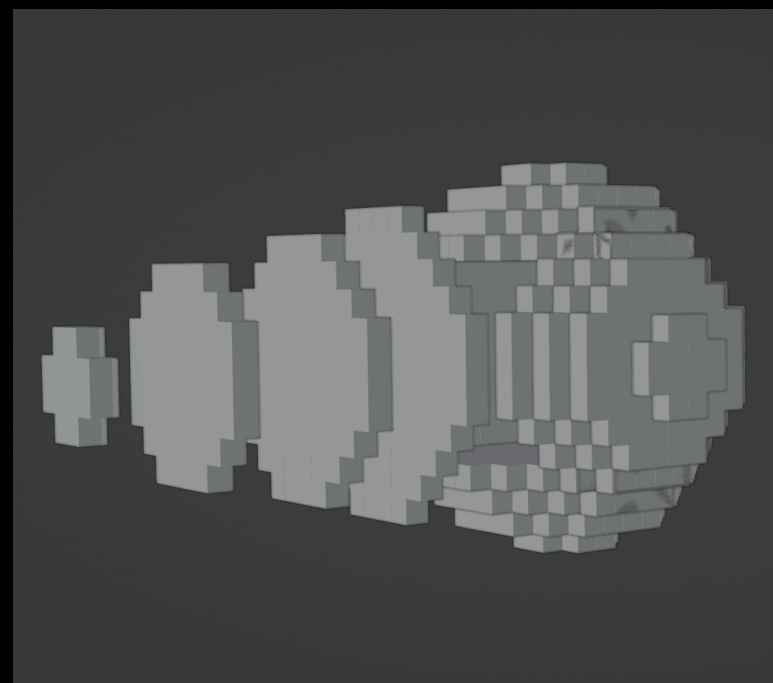
Process Reflection



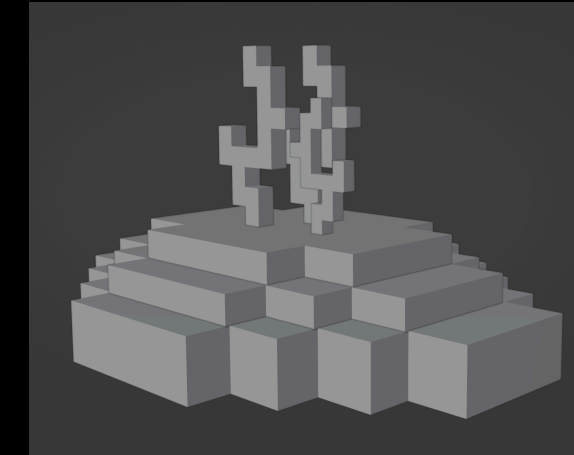
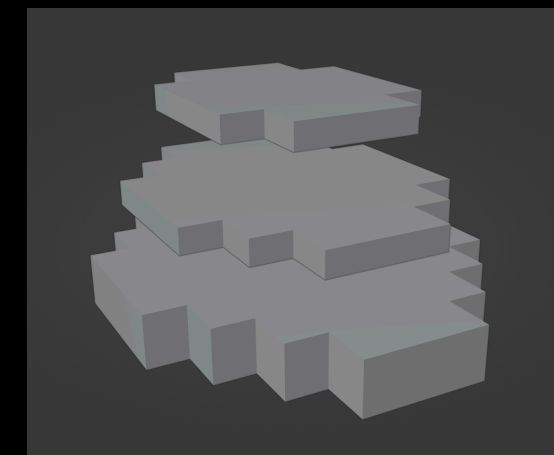
Modelling voxel art was based on understanding how to extrude, insect and subdivide. When modelling any shape, I would start by creating a 2x2 cube. From then, it was a matter of extruding uniformly in a specific direction depending of the shape I wanted to achieve.



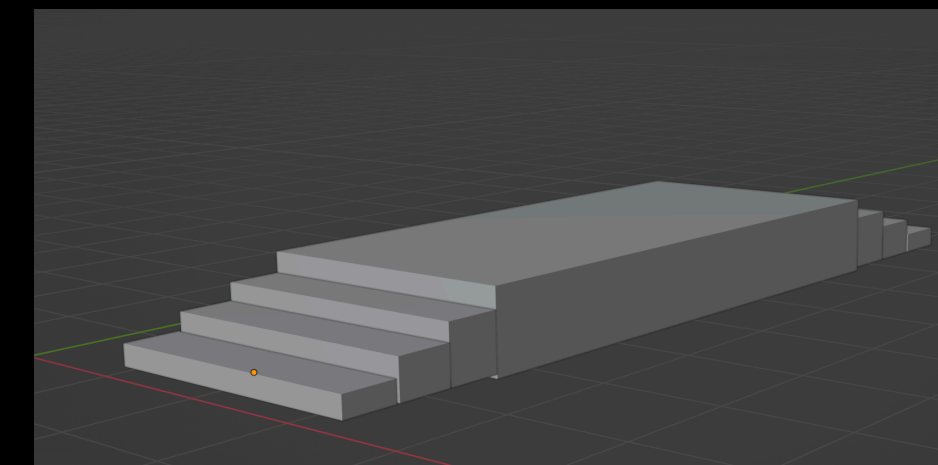
If I wanted to create any type of window or door, I would simply select a face, subdivide it, insect it and extrude it to the inside.



Some models suffered aesthetical changes in order to look good.



While some others came to life just by adding another element to it.

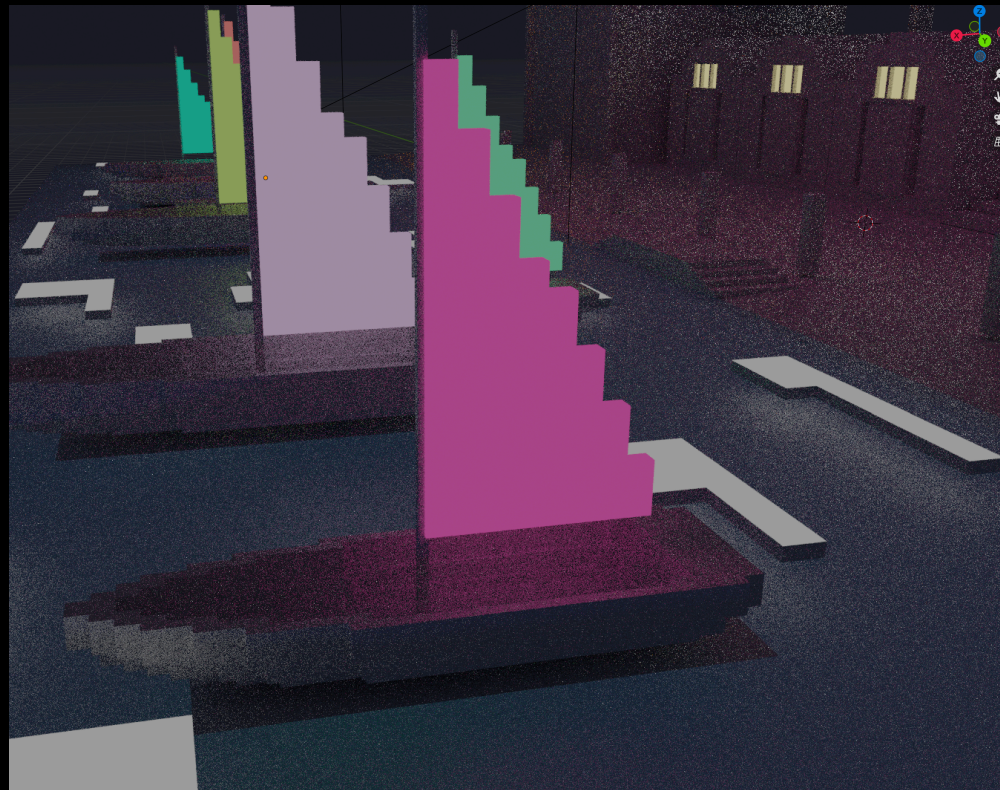


Models like stairs were achieved just by putting some primitive shapes all together.

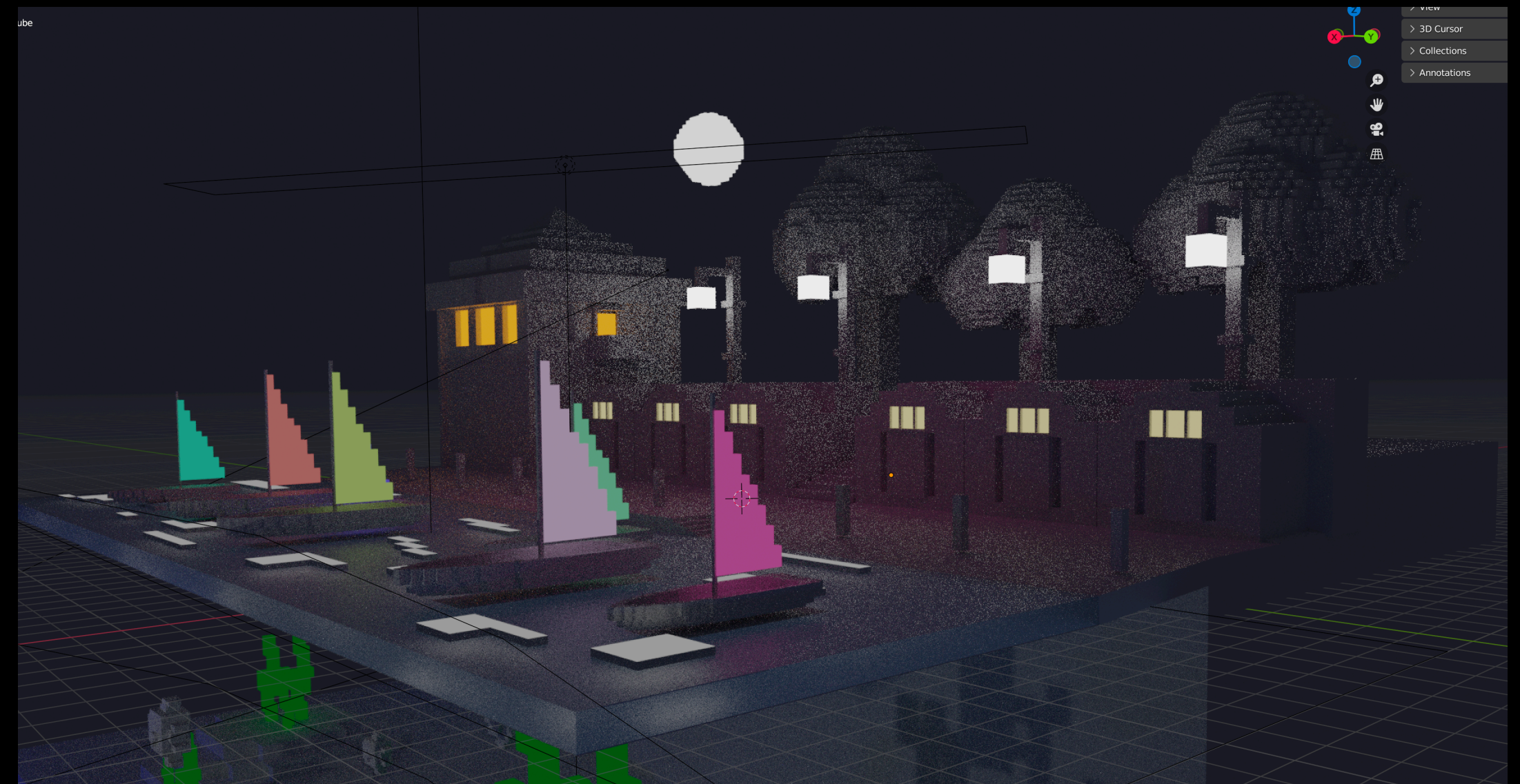
For some models, I had to explore ways to achieve specific shapes (like circles or ovals) just by using cubes. My approach for this was creating copies of an initial piece and change their scale. After that I would join them to create a group. Finally I would only have to make copies of that group and arrange them to create the shape I wanted.

Ricardo Arevalo

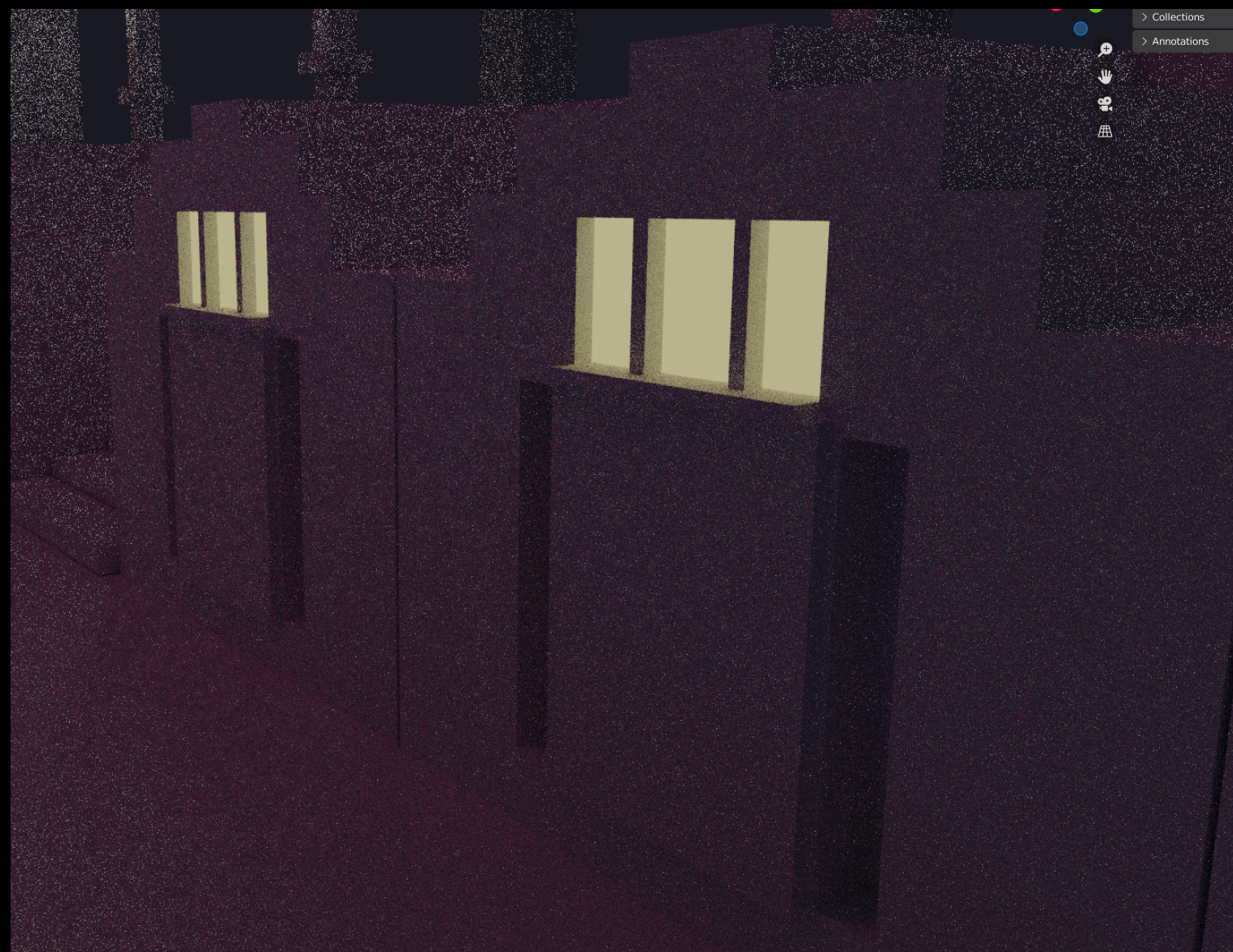
Process Reflection



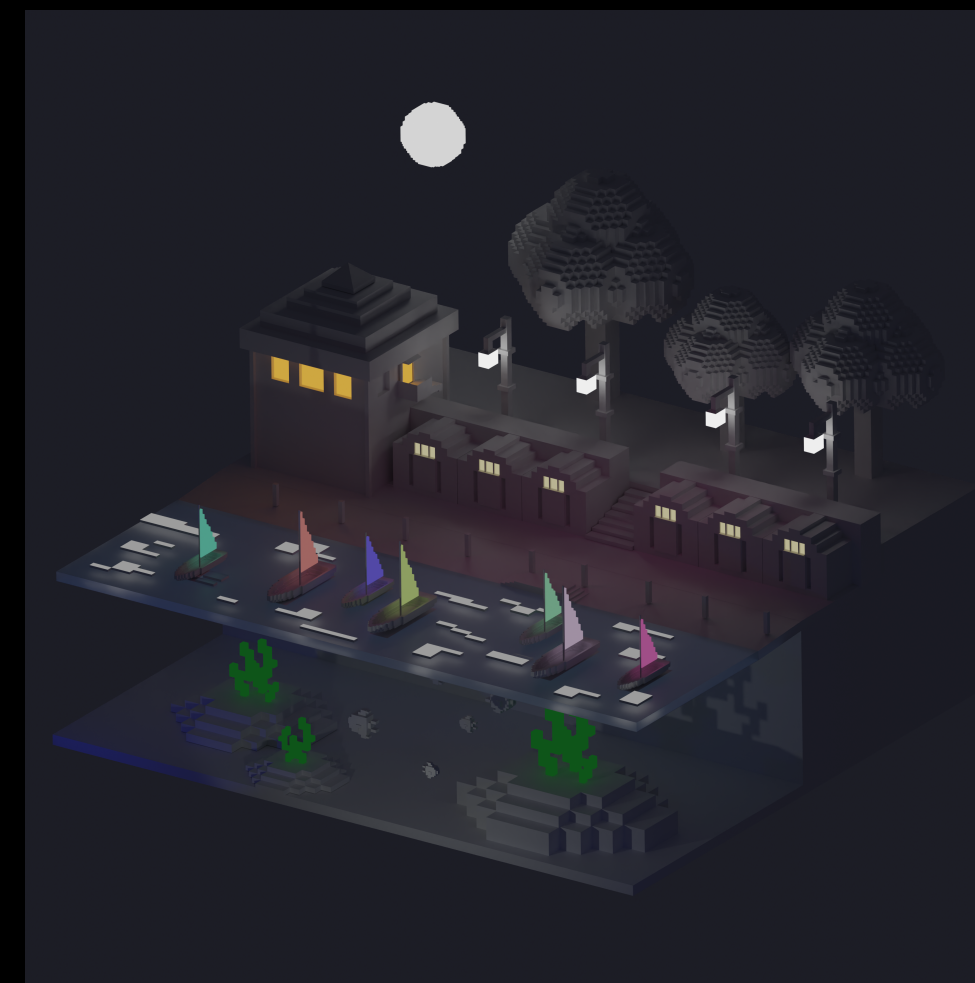
In my opinion, lighting was what brought my scene to life. It gave me a chance to highlight elements that in the plain composition would not have had any relevance.



Lights in certain places also give context to certain models. The light posts for example would only be sticks if they did not have an emissive material coming out from it.



By putting lights in places like windows, I was able to convey an organic feeling with my scene. The model looks like there are things happening within it.



Finally, the isometric camera angle reinforces the look and feel of voxel art. The scene would not convey the same if the camera was pointing to a different direction