



We invite you today to discover the magic universe of Erik Geslin, studies coordinator of the ESCIN. Exceptionally, discover directly the work of Erik by downloading his real time 3D scene, on our website, in the "Demos" section. Thank you Erik for sharing your experience and this splendid scene with us.



Erik Geslin

I was born in 68. I have begun my career as a video game designer (Iankh r, Microid, etc.) at the beginning of the Nineties, then I have incorporated the design and marketing service of an international American group, SCI. At the end of the Nineties I have met my wife and thus decided to integrate a design studio in Brittany. Then, I have become manager of the design department of PARX and finally Artistic Director, during 6 years, for Nautilus, a company who develops applications for virtual reality.

Since last year, I am studies coordinator and teacher for real time 2D and 3D of the multi-media BTS (diploma of high-level technician), with communication as a specialty, and of the real time 3D diploma of the ESCIN (Higher School of Digital Interactive Creation).

Project AVALON

Avalon is a personal project. The goal of this creation was to test the functionalities of Nova in order to integrate it in our training pipeline. We have always wanted to be innovators in this field: first school of real time 3D in France to train with tools like Zbrush, Motion Builder, or with languages like HLSL or GLSL, etc... Nova has quickly seemed to me a complete tool allowing a fast implementation of a real time 3D environment created with 3ds max.

My scene, "Avalon", is also an illustration of the topic of Virtual Reality, highlighted by movies like Avalon or Matrix: the user evolves in a virtual reality, while maybe being in a reality defined as virtual. It is also, from a graphic point of view, a homage to the artist Enki Bilal and to the "Fair of Immortals", in particular to the Mauer Palace Hotel.



Creation tools

For the creation of the low poly modeling, the use of 3ds Max seemed justified to me and the test with Nova gave me more than I could expect.

I am under the charm...

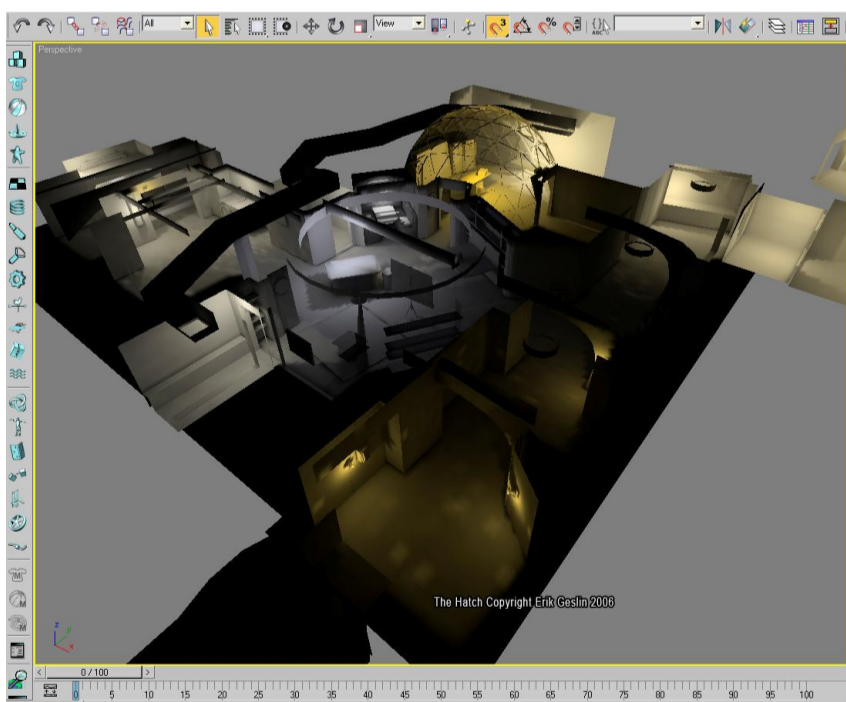
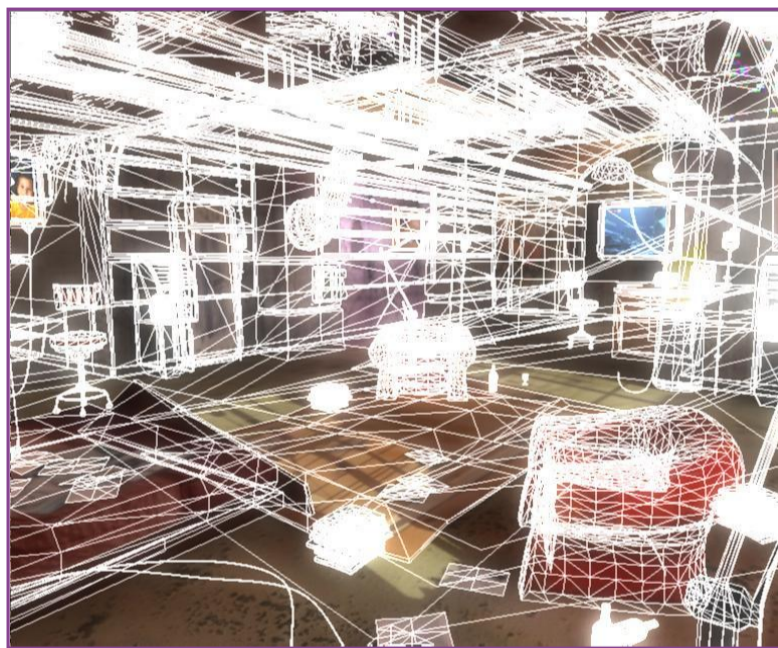
Much faster in its production setting than more complex tools.

I am now impatient to see what will be possible for me to make in my next project with some lines of Visual BASIC and with the manager of HLSL shaders.

Some Figures on the project

The scene is roughly made up of 60 000 faces. I hardly use 30 Mo of textures DDS. On the other hand I use a rather consequent volume of lightmaps (as I usually do).

The scene is not very fast. This is not related to a too low FPS, but on a difficulty I have to manage the inertia of camera (problem of scale, which I intend to solve quickly).



Erik's projects

I currently work on the development of "The Hatch" (for those of you who would have watched "Lost") and I will have probably finished by September... before season 3 starts in the United States.

This time I will massively use the normal mapping and the specular shaders. The first tests are very promising and I have nearly finished my modeling phase.



In conclusion

I would like to thank the Vertice team for the creation of this tool, awaited since too a long time. I hope that the following releases will be able to preserve the simplicity of ergonomics of the first version and especially that the whole of the functionalities will always be integrated directly in the general ergonomics of 3ds Max.

I had to modify a few things in my scene so that it could be fully compatible with new 5.5 release. Maybe this compatibility could be improved in the future... because I really intend to sign for the 20.01 release Nova in 2050 ;-)

