



Contents

Demogorgon | Uni Kuru Toga

ODYSSEY SHIP

Photography

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Demogorgon brief | Moodboard

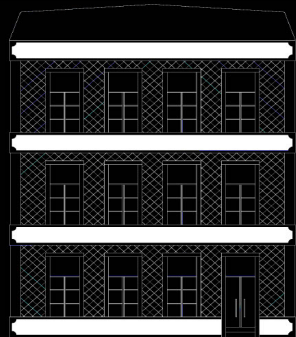


This project translates Demogorgon by Fernando Pessoa into a 3D Lisbon street scene inspired by the poem's tense, unsettling mood and fear of the unknown. A traditional Lisbon building was modelled from scratch as the main setting, then additional background buildings were imported to build a believable city context. A dark, restrained palette and misty lighting were used to suggest mystery, an unseen presence, and a feeling of escape.

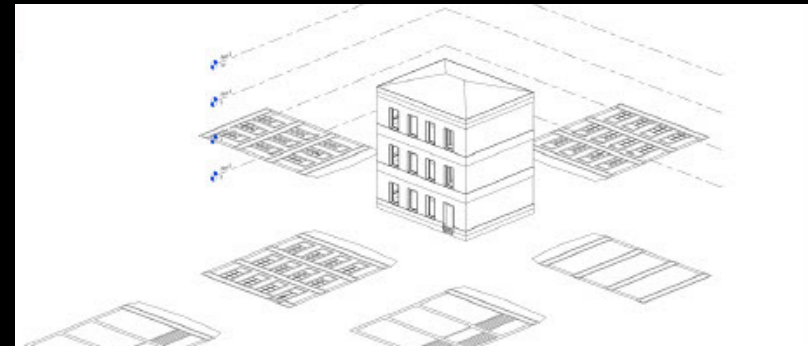
3D Development



In the sketch phase I explored Lisbon as a steep, mountainous landscape, using ups and downs to test rhythm, depth, and tension in the scene, and to find a composition that felt unstable and mysterious before moving into the 3D build.



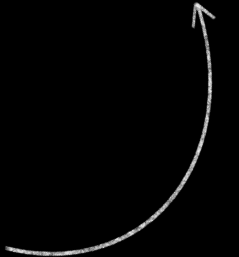
In AutoCAD I set the plan and elevation to lock the street layout, proportions, and key architectural lines before modelling.



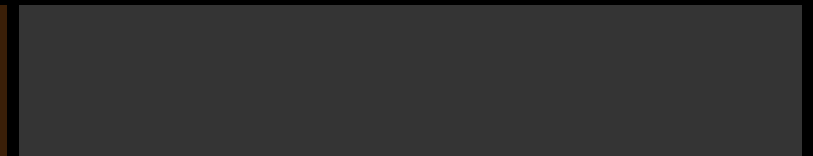
In Revit I built the main traditional Lisbon building from scratch, establishing the correct volumes, structure, and scale.



In Blender I developed the materials, fog, and lighting to create the atmosphere and realism, and assembled the wider Lisbon scene with background buildings.



Final Renders



I included a set of sunset renders to introduce a warmer, more cinematic lighting condition that highlights the ship's silhouette, materials, and scale more clearly than neutral daylight. The low sun angle creates longer shadows and stronger reflections, helping the forms read cleanly and giving the project a premium, film-still atmosphere, while also showing that the design works across different environments and moods rather than in only one lighting setup.

Uni Kuru Toga | Brief and Visual References



The brief was to choose an everyday object and show a full process from research and sketches to technical planning and final 3D modelling, renders, and animation. I first planned to model glasses and then a watch, but I chose the Uni Kuru Toga mechanical pencil because its elegant design and functional mechanism made it a stronger and more personal object to study. I researched the pencil from multiple angles, sketched the key parts to understand its structure, created technical drawings to lock proportions, and then used those guides to model it accurately in 3D before finishing with materials, lighting, renders, and animation.

Moodboard



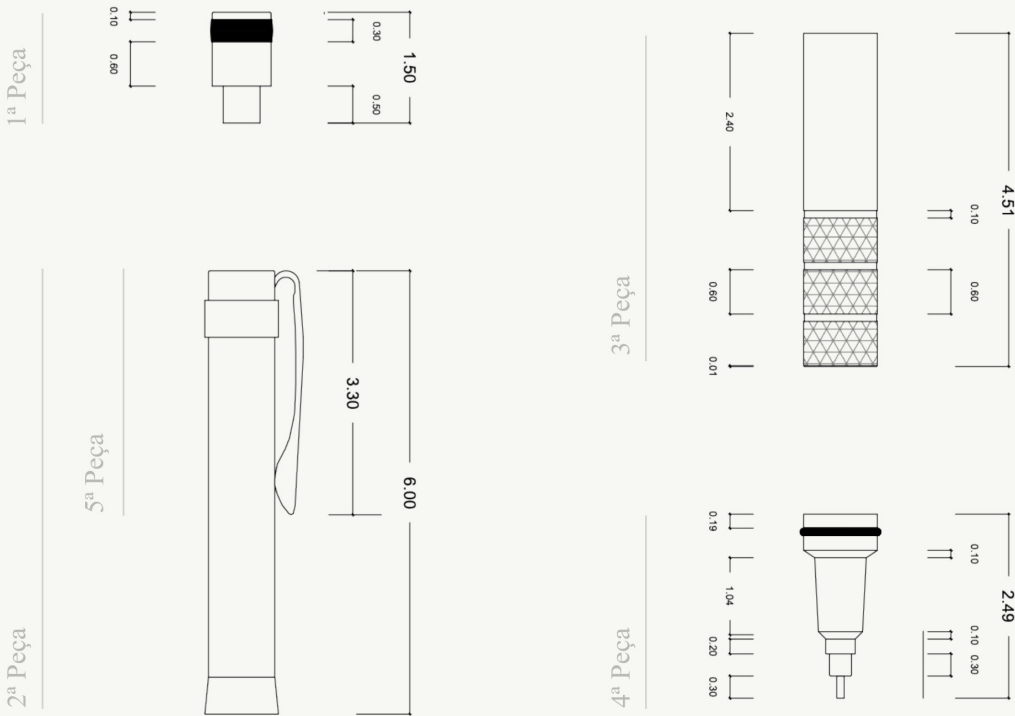
In this Moodboard I wanted to use grey tones and a strict black and white palette to give the project a luxury feel, as if we were filming a perfume advertisement for a mechanical pencil. The goal was to make the object feel premium and iconic through clean contrast, controlled lighting, and a minimalist atmosphere, with a subtle James Bond vibe running through the visuals.

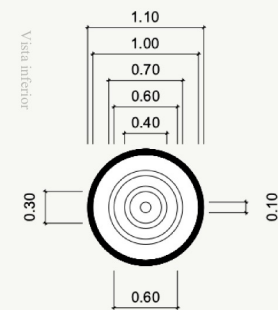
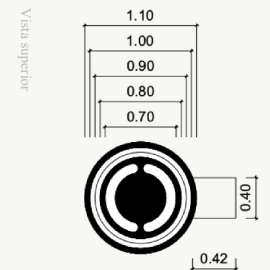
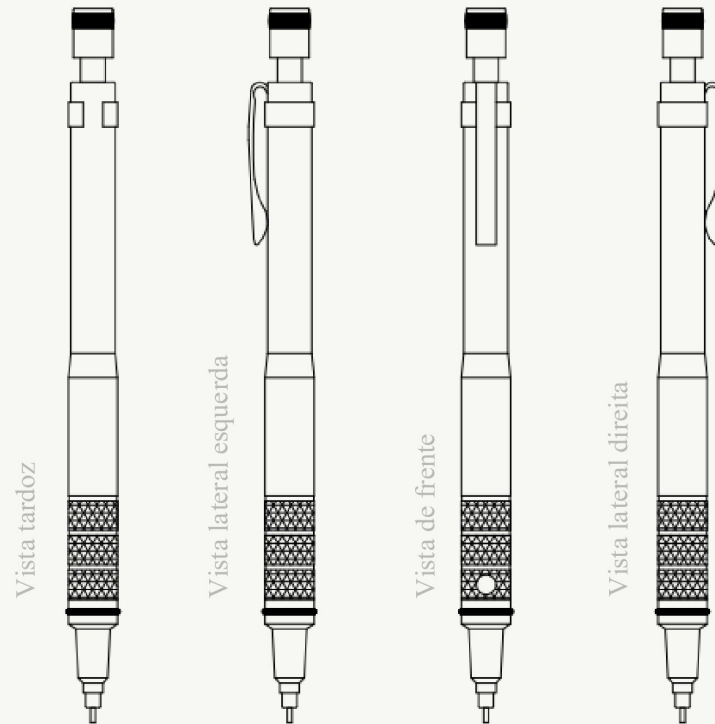
Sketches



In the sketch phase, I was able to understand the geometry of the mechanical pencil, which later helped me model it much more accurately in Blender. It also allowed me to plan some of the animation frames, as I could visualize how the geometry would move. Overall, the sketching helped me brainstorm both the design details and the animation process.

Technical Drawings



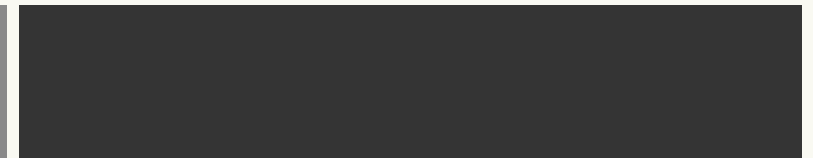
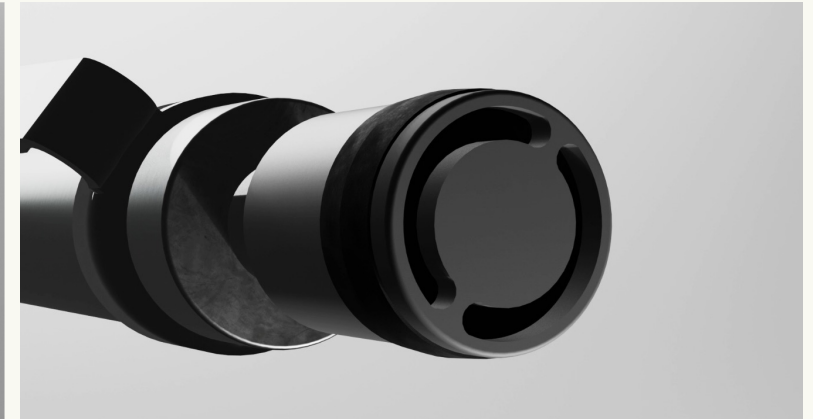
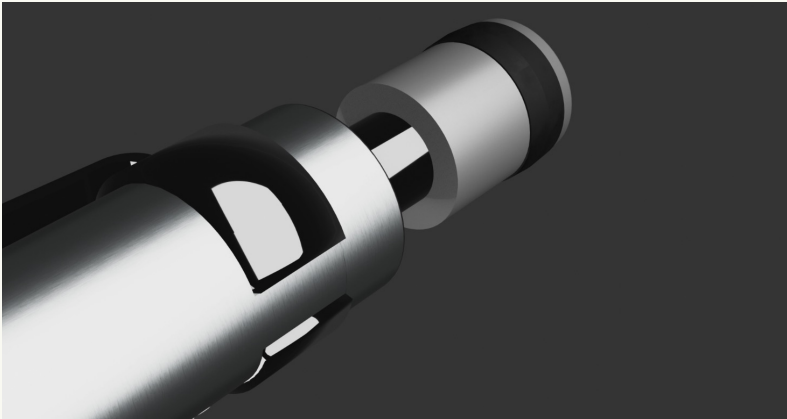


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DESENVOLVIMENTO DE PROJETOS 3D
DESENHOS TÉCNICOS
UNI KURU TOGA | SIDE VIEWS | TOP VIEW | BOTTOM VIEW
FILIPE ALEXANDRE RODRIGUES

DRAWING
NUMBER
ESCALA : 1:1
DATA : FEVEREIRO 2026

Final Renders

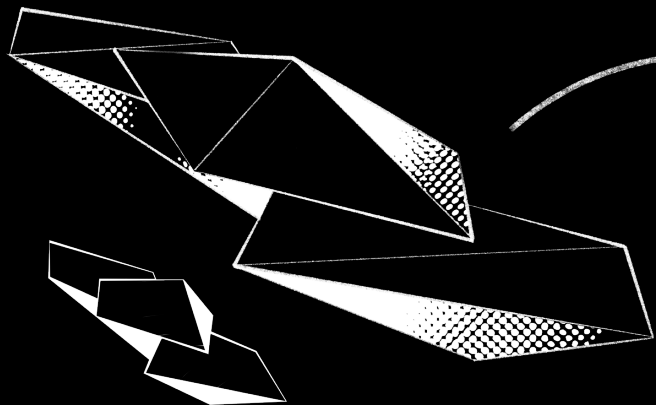


In this sequence, I focused on crafting a series of slow, panoramic shots of a premium mechanical pencil against a studio backdrop. The viewer's attention is drawn entirely to the pencil's design, with lighting that gradually fades in and out, building a sense of anticipation. The transitions are punctuated by abrupt cuts, enhancing the dramatic focus on each moment.

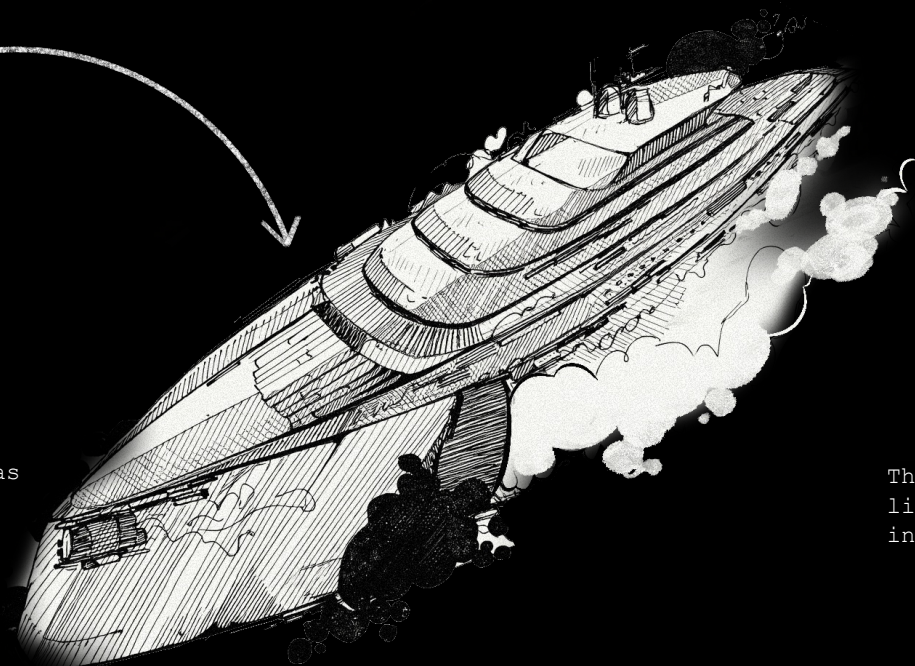
ODYSSEY SHIP | Brief and Visual References



For the Odyssey Ship, each classmate was asked to design from scratch one element inspired by Homer's Odyssey. In this project, the chosen element was the departure ship, reinterpreted in the year 3050, within a robot dominated future, where the original sea journey is translated into an atmospheric and sub orbital voyage. To define the visual language and cinematic atmosphere, the research drew from Moebius, Dune, Interstellar, 2001 A Space Odyssey, and Star Wars, alongside real world references from military aerospace, navy artillery, traditional sail boats, luxury yachts, and many others, focusing on silhouette, scale, materials, and light. 12

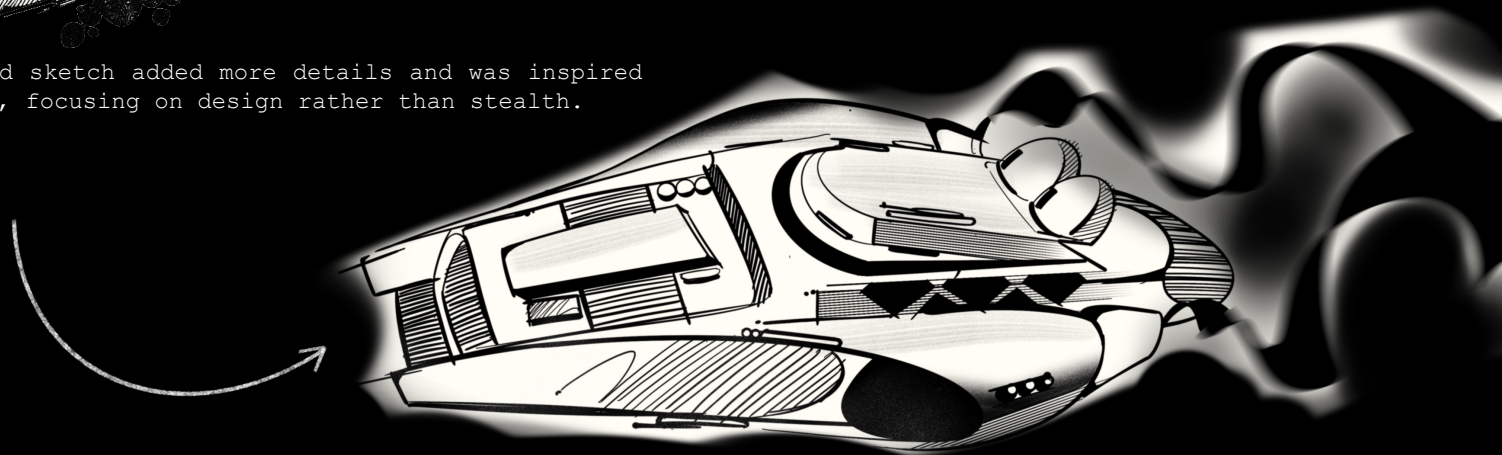


In the first sketch focused on basic shapes and was inspired by stealth technology.

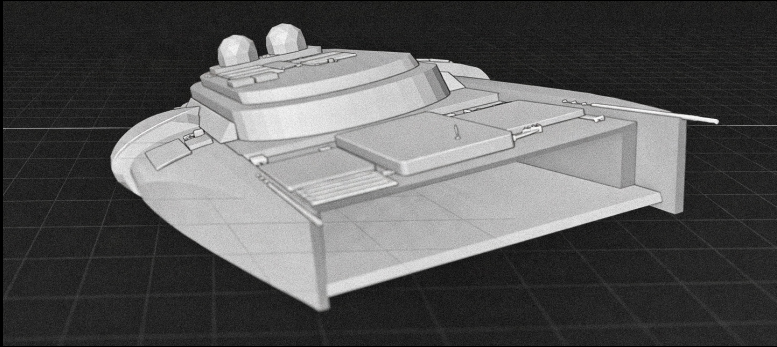


The second sketch added more details and was inspired by yachts, focusing on design rather than stealth.

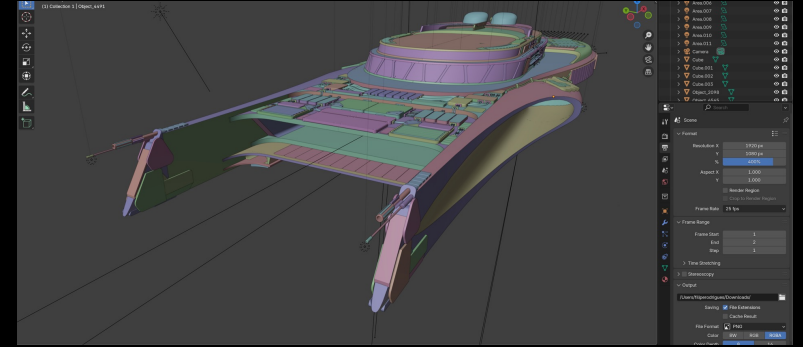
The third idea was a balance: it kept simple shapes, like the first, but added some detail, and was inspired by a catamaran instead of a yacht.



3D Development

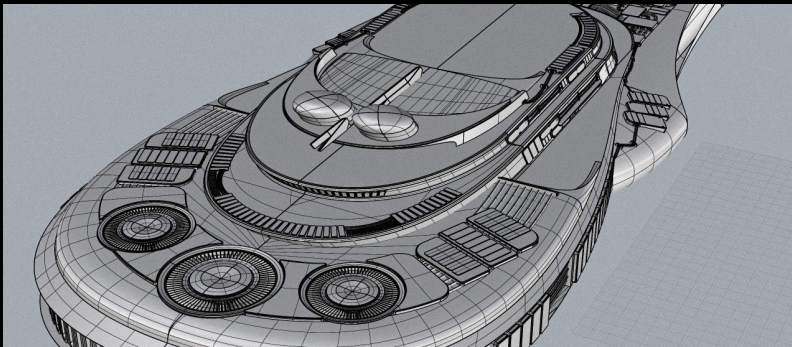


It was a safer option to model the spaceship in Rhino because it allowed me to refine the design quickly within the time I had. Using a rough model from Blender, I could adjust proportions and then draw the pieces directly in Rhino, since it offers precise tools similar to AutoCAD, but with greater flexibility for this process.

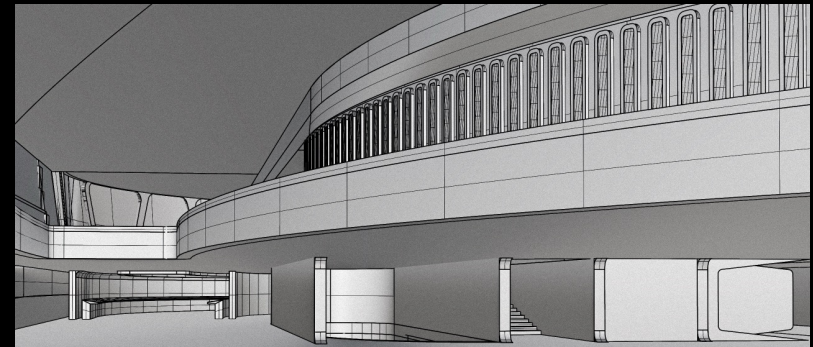


This image shows an early base model in Blender, made before the final spaceship design, helping me plan shapes and the overall flow.

Finally, after Rhino, I used Blender to add textures, separating each part so I could give them individual materials.

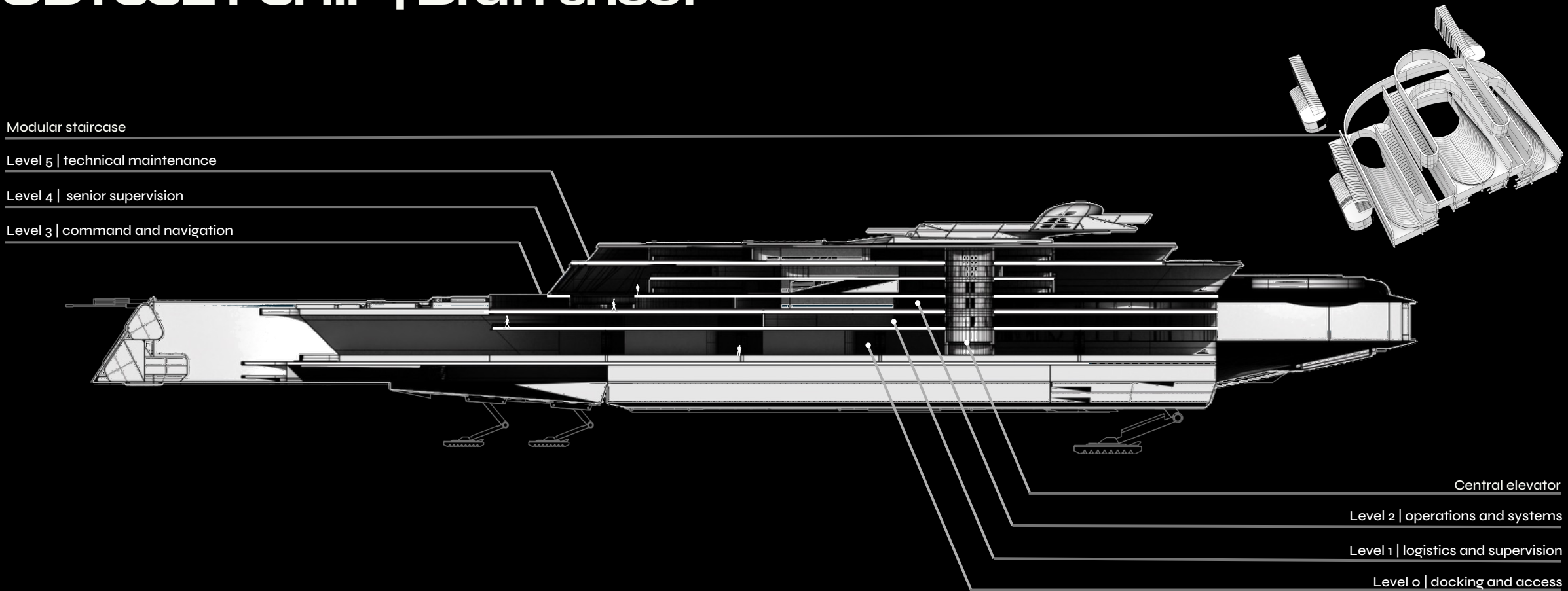


In this image shows the final spaceship model created in Rhino, with refined details based on that initial concept.



In this stage of the process, I developed the interior design of the spaceship, also done in Rhino, to define the inside spaces.

ODYSSEY SHIP | Draft sheet



The Odyssey Ship is organized into five levels, each serving a distinct function for its robotic crew. The ship measures 380 meters in length and 68 meters in height, imposing a sense of scale suited to a long voyage in a hostile future. The interior is structured hierarchically: Level 0 is the docking hangar, Level 1 handles logistics and supervision, Level 2 focuses on operations and systems, Level 3 is for direct command, Level 4 supervises trajectory decisions, and Level 5 houses technical maintenance and continuous operation. A central elevator and a modular staircase connect all these levels, ensuring efficient vertical circulation across the ship.

Materials



Figure 1.

Black metallic material with a lacquered finish and defined joints, suitable for exterior panels where a more premium, reflective look is desired without losing the modular read.



Figure 2.

Dark metal with subtle wear and micro-scratches, designed for contact and maintenance areas, reinforcing a more industrial character.

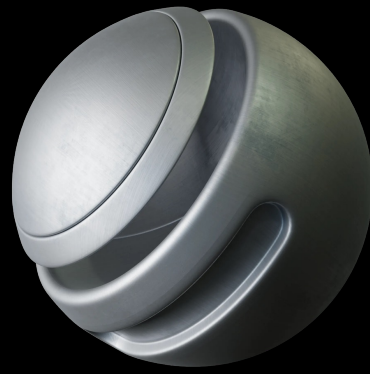


Figure 3.

Light brushed metal, suitable for structural components, frames, grilles, and high-precision areas, creating a clean contrast against darker, worn metals.



Figure 4.

Painted metal with corrosion and peeling paint, useful for adding contrast and visual history in technical areas, exposed edges, and elements subject to impact.



Figure 5.

Technological surface with plates and graphics, suited for interface zones, equipment modules, and functional panels, adding complexity and a sci-fi visual language.

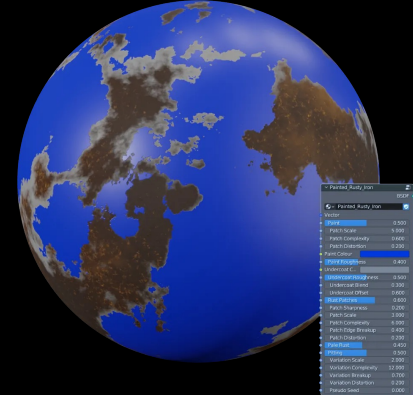
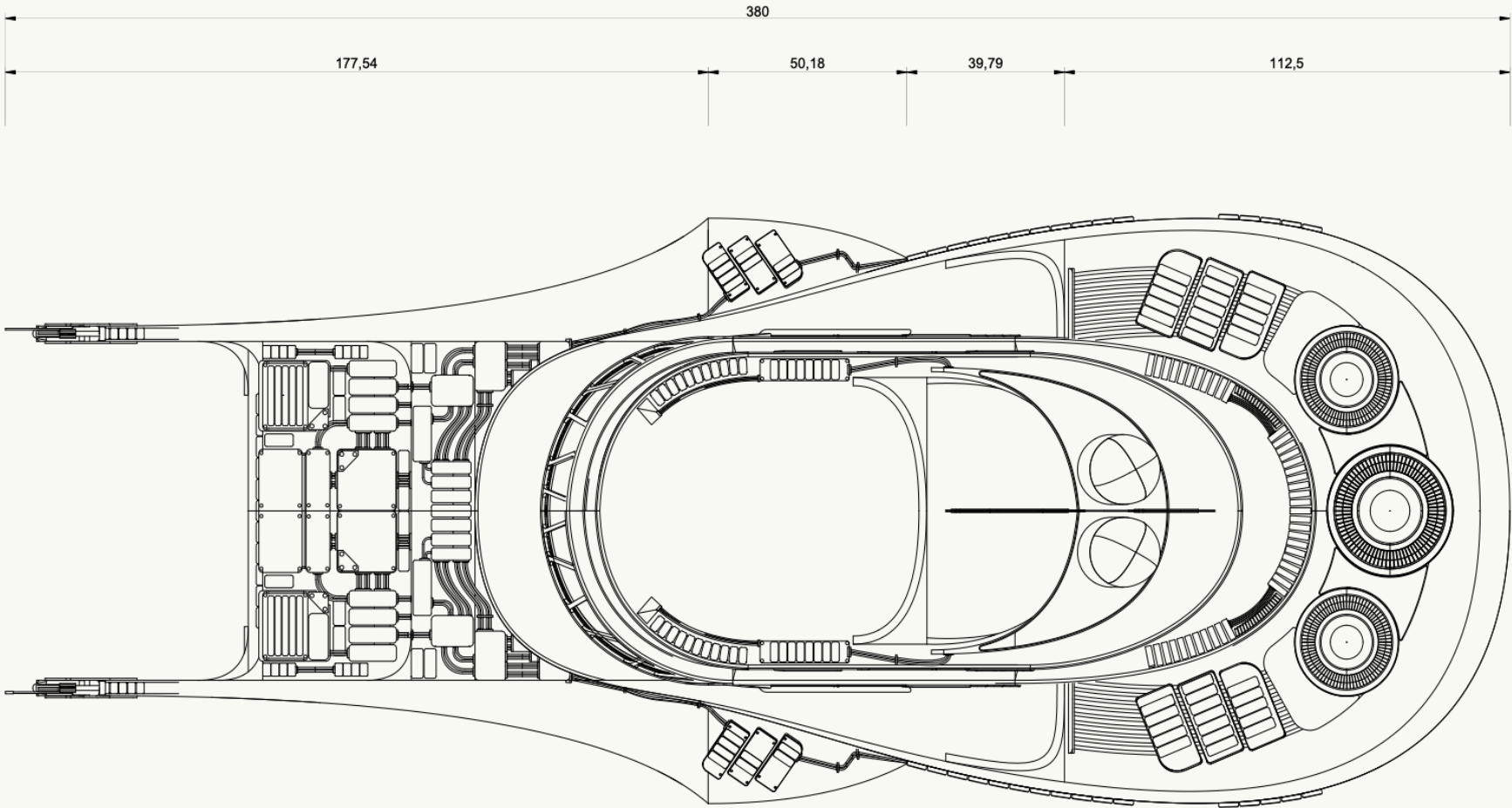


Figure 6.

Painted iron material with procedural rust, used as a reference for ageing variation, allowing control over stains, pitting, and transitions between paint and oxidation.

Technical drawings

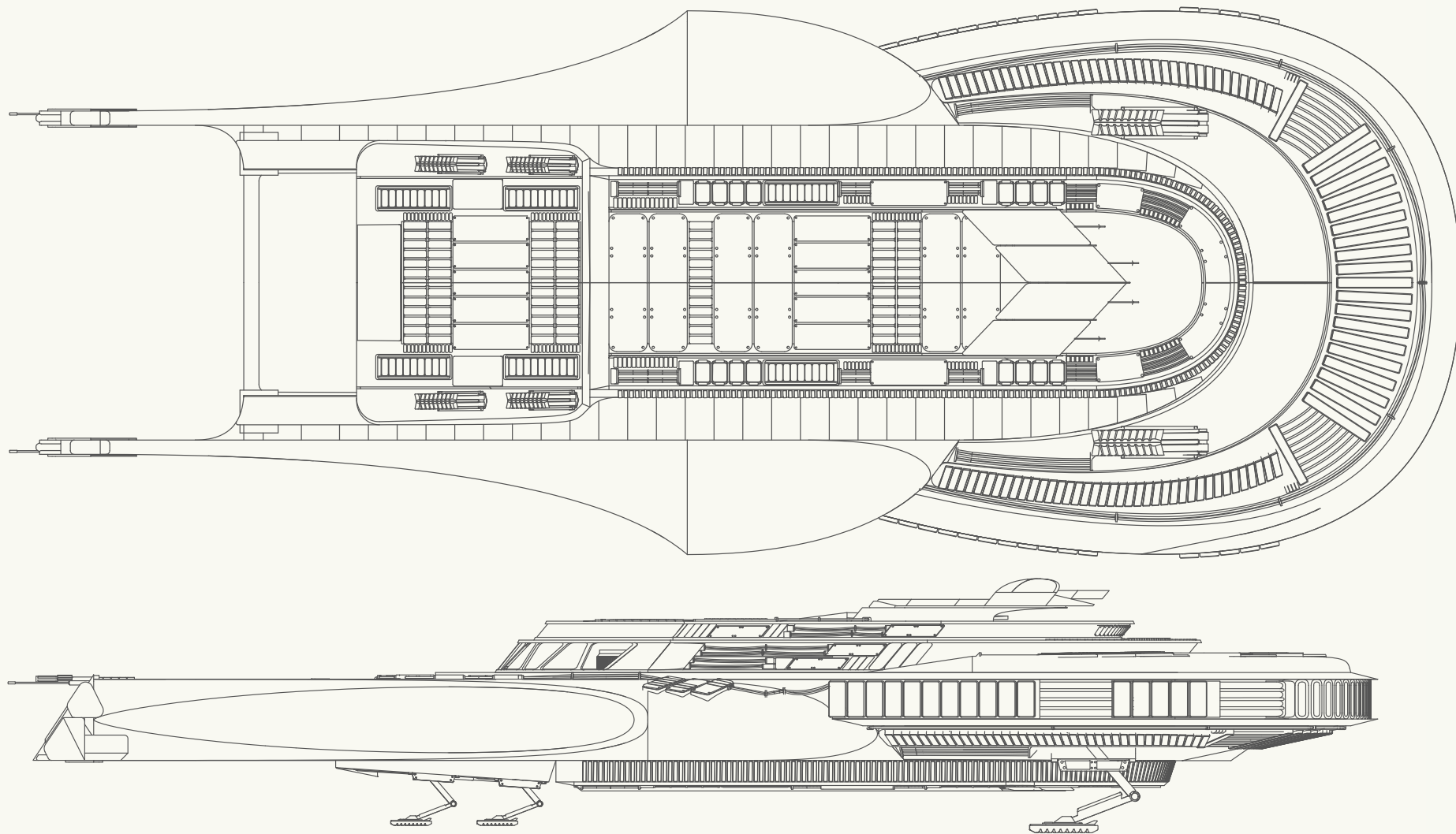


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ODYSSEY SHIP | TOP VIEW
FILIPE ALEXANDRE RODRIGUES

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DATA: FEVEREIRO 2026



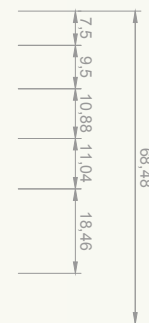
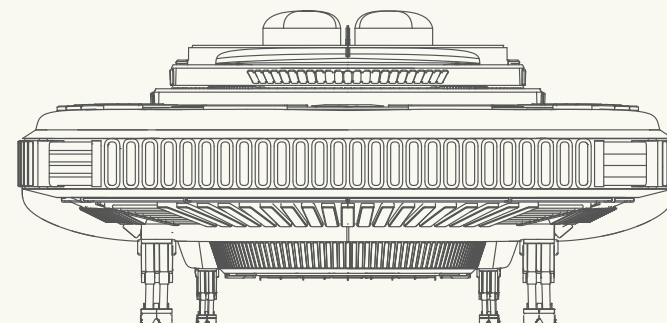
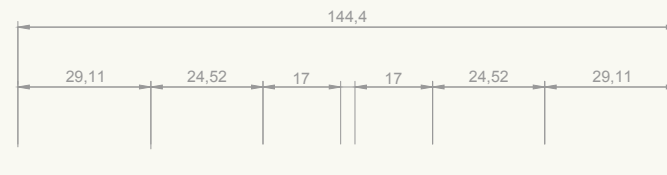
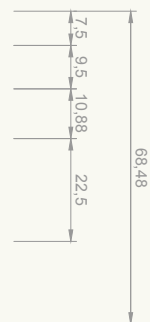
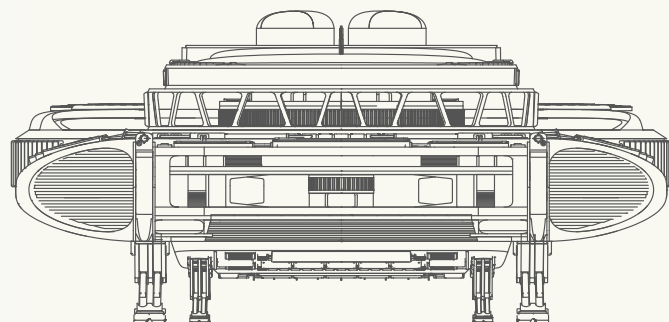
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DESENHOS TÉCNICOS
ODYSSEY SHIP | BOTTOM VIEW | SIDE VIEW
FILIPE ALEXANDRE RODRIGUES

ESCALA GRÁFICA
DATA FEVEREIRO 2026

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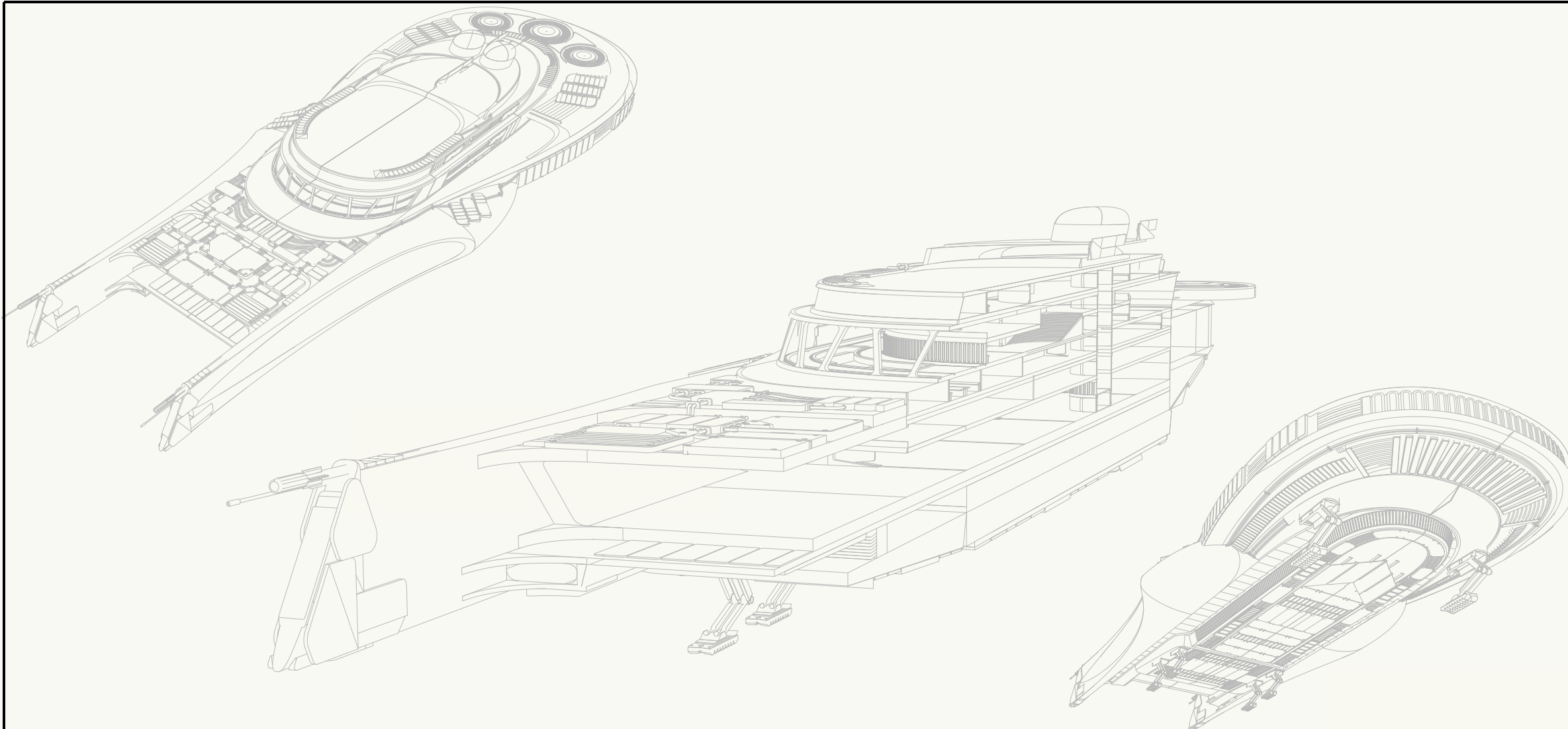
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DESENHOS TÉCNICOS
ODYSSEY SHIP | FRONT VIEW | REAR VIEW
FILIPE ALEXANDRE RODRIGUES

DRAWING
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ESCALA GRÁFICA
DATA FEVEREIRO 2026





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ODYSSEY SHIP | PERSPECTIVE VIEWS
FILIPE ALEXANDRE RODRIGUES

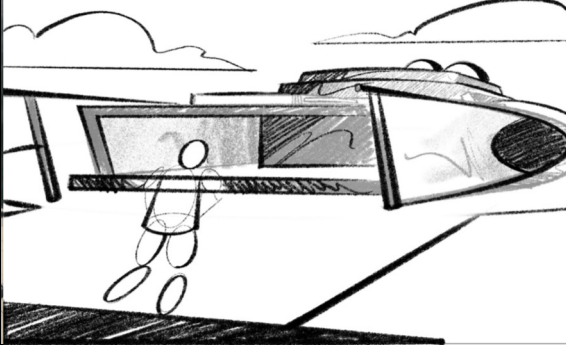
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ESCALA GRÁFICA
DATA FEVEREIRO 2026

Storyboard

Length 6 seconds

Shot: 1



Description: Ithaca Port, industrial style, exterior, with mist and diffuse lighting. The camera is a wide shot.

Length 3 seconds

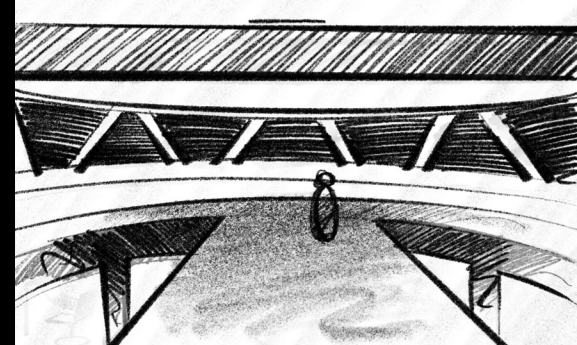
Shot: 2



Description: Inside the ship, notable for its curved walls, enhanced by layers of wires and connections. Wide shot.

Length 3 seconds

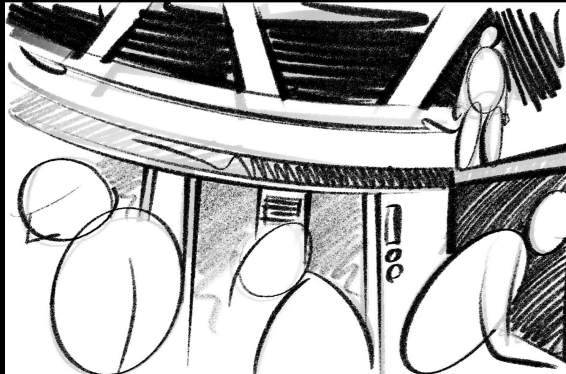
Shot: 3



Description: Inside the control room, emphasised by its central raised platform. Wide shot.

Length 3 seconds

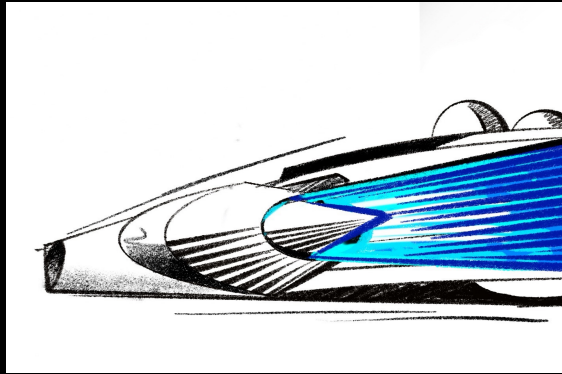
Shot: 6



Description: The setting is defined by cool tones, artificial lights, and a panoramic window. Wide shot.

Length 3 seconds

Shot: 5



Description: The exterior is blurred, suggesting extreme speed and power. Focus on the engines. Close-up shot.

Length 6 seconds

Shot: 6



Description: A ship suspended in the sky, nighttime, covered by clouds. The ship's silhouette is visible through the clouds. Wide shot.

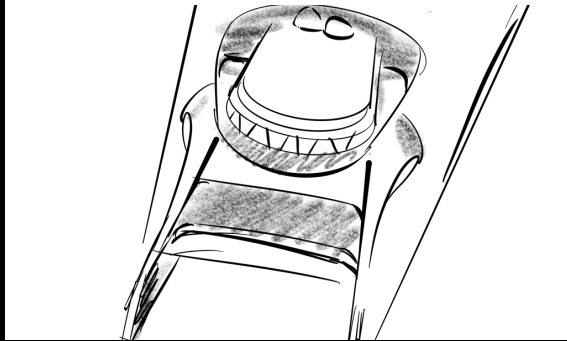
Storyboard

Length 3 seconds Shot: 7



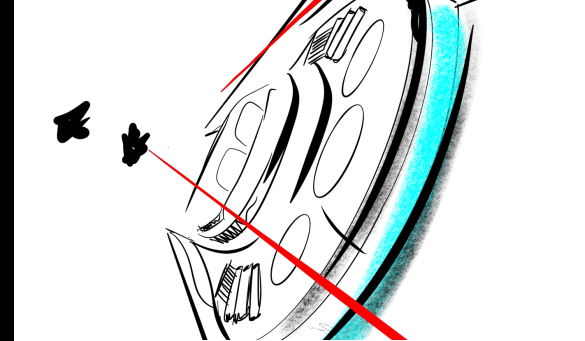
Description: A subjective shot on the fuselage, with diagonal lines suggesting speed and risk. Cool tones and soft light create a sense of silence and controlled tension.

Length 3 seconds Shot: 8



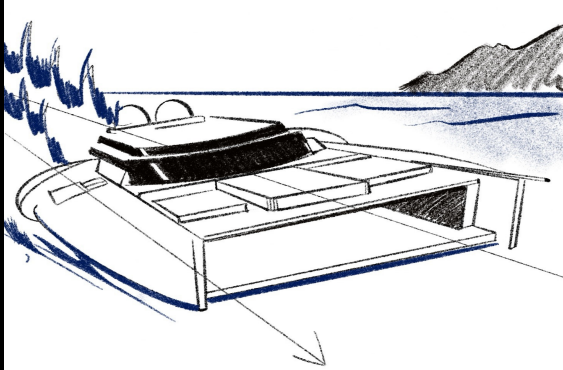
Description: A close frontal shot of the ship in flight, with motion blur emphasising acceleration and aggression.

Length 3 seconds Shot: 9



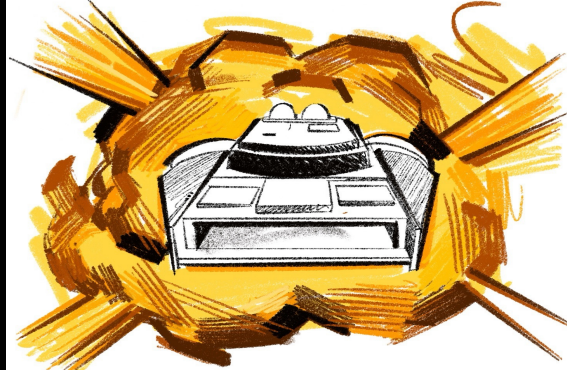
Description: A wide tilted shot of the ship skimming the desert diagonally, creating an immediate sense of speed and risk. Warm tones contrast with green lasers and a cool blue glow.

Length 3 seconds Shot: 10



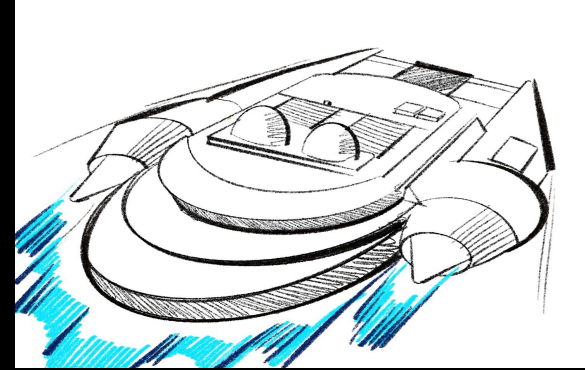
Description: A cold image of the ship moving just above the sea, creating a trail of spray on the water. Tilted shot.

Length 3 seconds Shot: 11

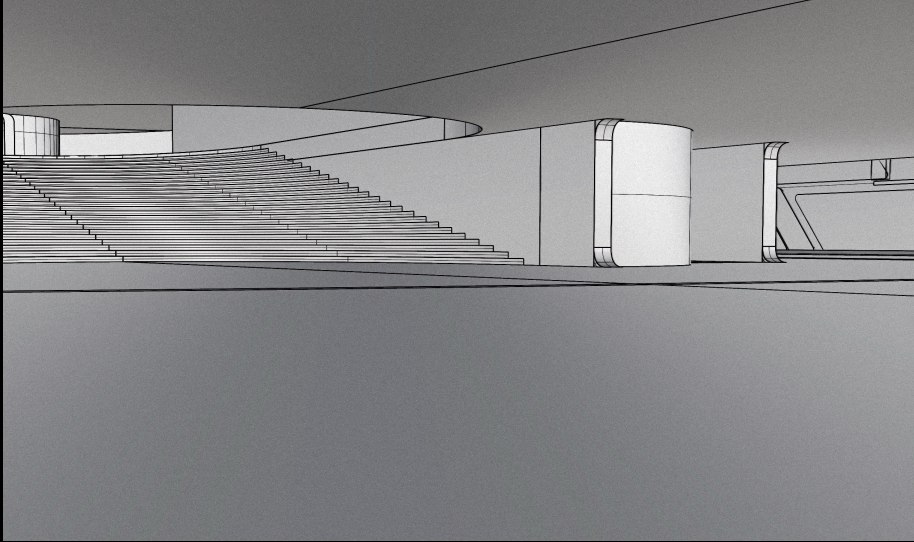


Description: The ship passing through an explosion, an intense war and action scene. Wide shot.

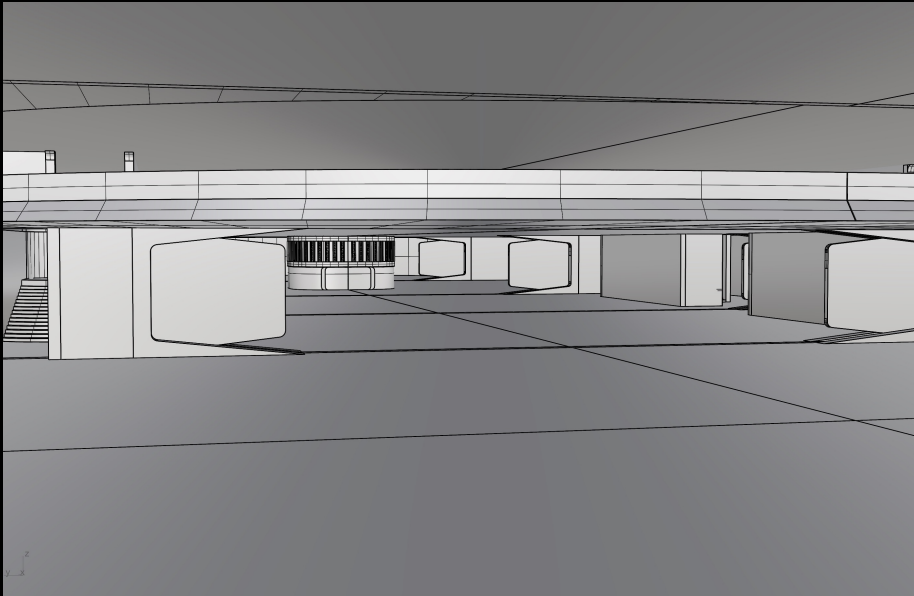
Length 6 seconds Shot: 12



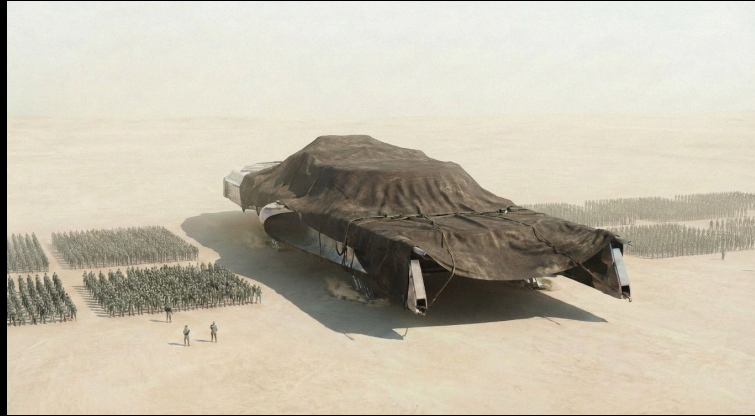
Description: The scene is a space distorted by speed lines, creating a sense of supersonic travel. Tilted shot.



In this sequence, the images on the left show the 3D geometry of the interior of my ship, without textures. The images on the right are the same views, but with textures and fully rendered. These final renders were created in Blender and then enhanced in post-production using tools like Photoshop and Lightroom.

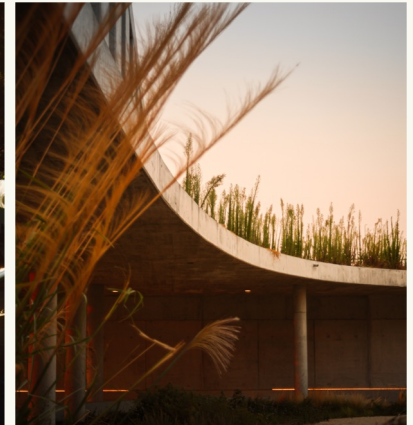
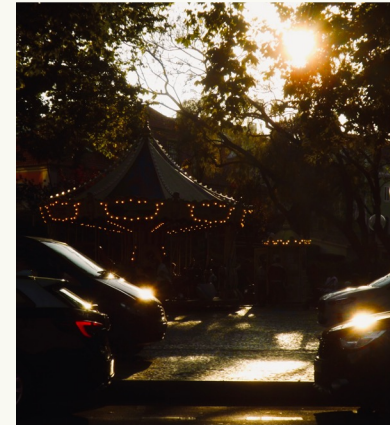
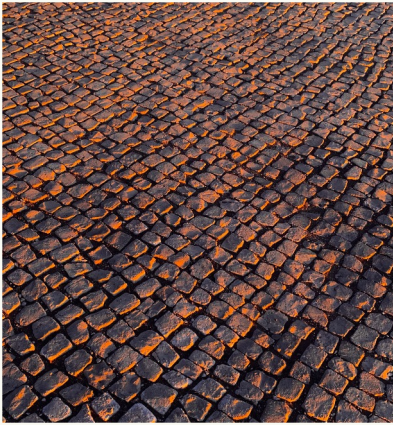


Final Renders



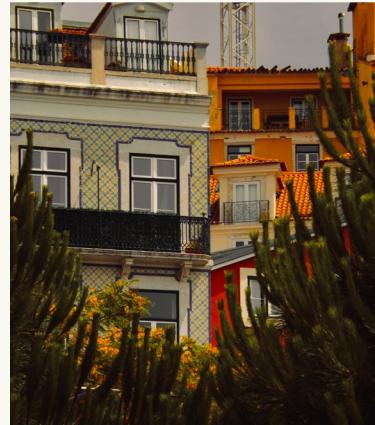
These final images were created using Blender for the 3D rendering, and then refined in post-production with Photoshop and Lightroom. I assembled background montages and made adjustments to enhance the final compositions, giving each image a polished, cinematic quality.

Photography



This series of photographs is a visual exploration of the coastal environment. Each image was carefully chosen as part of a larger study into what makes these spaces so uplifting. I set out to understand how light, proportion, and subtle details, such as water splashes, textures, and silhouettes could come together to evoke a sense of calm and wonder.

Final Sequence



In this final sequence, I bring together a study of organic architecture, coastal textures, and silhouettes. Each image, whether it's the reflective movement of water, a carved pavement, or an urban form, explores how these elements interact along the coast. I aim to understand how water's movement, light, and form come together to elevate the atmosphere and draw us deeper into these spaces.

