TECH ART

Be Inspired. Be Creative. Be NEXT.

Ubisoft Toronto NEXT is an annual competition designed to showcase the talent of video game development students in Ontario. Kick-start your career in the industry with a paid apprenticeship and spend the summer learning from the Ubisoft Toronto studio's top talent.

Compete in one of seven disciplines to win an apprenticeship:

- o Modelling
- o Animation
- o Programming
- o Concept Art

- o Level Design
- o User Interface
- o Technical Art

Last year, 12 students made the transition from student to game developer at Ubisoft Toronto through this program. Are you next?

Eligibility

- You must reside in Ontario
- Be eligible to work in Canada
- Currently attend or have graduated from an Ontario post-secondary school no earlier than Spring 2017.
- This challenge must be done individually. Team based submissions will not be reviewed.

Ubisoft Toronto NEXT: Tech Art Competition

This is all about being a technical interpretation of the artistic challenge. Much like the Obed's brush with the disturbing horrors of Dr. Comb's laboratory, Technical Art is a mixture of cold hard science, creative endeavours, and a touch of mystical dark arts, which few will understand. Construct the scene described in Obed's letter, and additionally choose a technical area of focus to help bring your creation to life. We recommend that you focus on only one of the following technical additions to the challenge:

- Post FX, Visual Effects, and Shaders
- Content Creation Automation

Post FX, Visual Effects, and Shaders
Use a diverse variety of shaders and materials to produce the Orrery. Looking for technically sophisticated, and interesting shaders that bring the description of the story to life. Simply blending a few textures together will not cut it. We are expecting the use of both vertex and pixel shaders to create a dynamic Orrery, with the option of introducing compute shaders into the mix.

Content Creation Automation
This focus is all about making the computer do the work for you. Weather you procedurally build the entire scene, set dress it procedurally, or simply produce tools that speed up some aspects of the workflow, use your mystical abilities to create a scene that manual labour alone would have difficulty building.

The background: The sorcerer's apprentice

Oct 25th, 1923.

Dearest Anna,

Last week I began my internship with the famous or to be more appropriate, the infamous DR. Geoffrey Combs. Why he choose me for the position I will never know, but I suspect that it may have something to do with the fact that I was the only candidate with no living relatives, and given the events of the last week this fact has weighed heavily on my mind.

Unfortunately for me Dr. Comb's lab lay on the outskirts of the university grounds in the old Miskatonic medical building. Built in 1821 the building is now almost completely derelict, of course with the exception of Dr. Combs who occupies the old operating theatre, the kind with wooden spectator galleries that surround a morbid operating table, I shudder to think of what horrors occurred here in the name of science.

But Anna, it's not what this place was that bothers me, but what it has become!

As I entered the old Victorian operating theatre for the first time I was shocked to my core at its state. The room was dimly lit by several gas lights hanging from a vaulted ceiling (the old medical building was never serviced for electricity). The wooden spectator galleries that look down and surround the operating floor were stacked with dozens of the most bizarre and foreign (dare I say alien) looking aquatic creatures preserved in liquid, all emanating an eerie low glow, bio-luminescence I suspect. As my eyes adjusted to dark more details came into view.

Pushed into a back corner of the room there were trays of old surgical tools and equipment, broken jars and what looked like the remains of a human skeleton, the kind used for the study of anatomy. The adjacent corner was piled high and spilling over with ancient books and scrolls, many in foreign languages some of which I could not identify. At the center of the room where the operating table should be rest a large ornate mechanical Orrery, several feet across. Built primarily from brass and fascinatingly complex with many gears and interwoven rings, it was clear that this device was at the heart of DR. Combs's studies. But there was something strange with the Orrery, upon closer inspection it revealed that this was not our solar system with our host of familiar planets, but something entirely different. There were no less than twenty planets, labeled with bizarre names like "Yuotsoth" and "Urskilkt", suspended in the center of the Orrery, where typically the Sun would be placed there was a large, maybe one foot in diameter, perfectly spherical Specimen jar containing what looked like some sort of living cephalopod that as it squirmed and twisted shimmered every known color, and some that that I have no words to describe.

Anna, believe me when I tell you that upon seeing this creature my entire body was filled with a kind of dread that I hope another living being should never feel, and after recalling this experience and committing it to writing I have become weary and cannot continue writing anymore of my experiences tonight, so the remainder of my story will have to wait.

Yours faithfully,

Obed Marsh

Submission Requirements & Documentation

All items are mandatory

- **The entry package must be named as follows: NEXT_Modeller_FirstnameLastname**
    - **Documentation must be in PDF or PowerPoint format**

        - Full name;
        - School;
        - Program;
        - Your brief biography;
        - Your résumé and cover letter;
        - The link to a 1 minute YouTube video with a minimum resolution of 1080p
        - A detailed breakdown of the technical aspects of your challenge. Include any of the following if it will help explain your work.
            - Any shaders you've written (with a description of how to use them).
            - All tools that were written (with a description of how to use them).
            - Any rigging or procedural source files if applicable (ie, Max/Maya file containing a rig, or a Houdini file used to create some aspect of the scene).
        - References to any resources you used while researching for the challenge eg:
            - White papers.
            - Tutorials Videos.
            - Websites.

- **High-res JPEG files. (separate)**
    - Two beauty shots of your Diorama at 1920x1080 resolution (landscape or portrait);
    - Two technical shots of your Diorama (wireframe, texture flats, lighting set-up, or anything else you think we should see about your development process);

Key Dates & Deadlines

Want to stay on top of the competition? Sign up for reminders, tips, and important updates at
http://toronto.ubisoft.com/next-sign-up/

Full submission Deadline:	Sunday March 24th, 2019, 11:59 pm EST
	Submit your entry at http://toronto.ubisoft.com/next-submissions/
Interviews:	Early May 2019
	Selected candidates will be invited to the studio for an apprenticeship interview.
Portfolio Reviews &	Mid-May 2019
Feedback Sessions:	Those who complete a submission by the deadline will be contacted by email in early May by email with the opportunity to sign-up for a limited number of portfolio review sessions with Ubisoft Toronto developers.

Awards Ceremony: Mid-May 2019 – By Invitation Only

Finalists will be invited to attend the Ubisoft Toronto NEXT Awards Ceremony in May 2019. We will announce the Grand Prize Winner during this reception, and we will showcase and celebrate the talent of all of the NEXT finalists.

Judging criteria

A panel of expert judges will individually rank the overall entry package, out of 40, based on the following criteria:

Complexity of Entry Package (1-10):

-   Difficult and ambitious subject matter
-   Intricate, expressive details for environments

Composition of Entry Package (1-10):

-   Proficient use of scale for environment and space
-   Crafting of the image with complimentary use of colour and light

Creativity of Entry Package (1-10):

-   Creation of original environment designs
-   Expressive emotion, look, and feel in the composition

Comprehension of Instructions (1-10):

-   Adherence to all instructions provided

Ubisoft Toronto will designate a maximum of five finalists, dependent on the recommendations of the Ubisoft Toronto judging panel. Ubisoft Toronto is the sole judge of this contest and reserves the right to elect the panel as it sees fit; all judgement is final and non-negotiable.

Tips

Technical Art is all about using a balance of technical ability with artistic talent. Often people in this discipline will be a Jack of all trades, and a master of none. While you may not be the world's greatest artist, or the best programmer out there, you should be able to use a mixture of both disciplines to produce something that other, more focused specialists would not be able to achieve.

While we do require you to build the entire scene, don't be afraid to put the focus on the areas that you are applying the technical aspects of the challenge to.

We are looking to judge your technical ability, not somebody else's. Do not present prefab objects from an asset store, or other people's work as your own. Be very clear about what aspects of the project are your technical aspects. Keep a list of references you've used, and if using other people's libraries or code, make sure it has a valid usable licence. Be very clear about what is actually your work.

We value quality over quantity. While we won't stop you from tackling every single technical challenge, we will more favourably judge a single well executed area over several mediocre ones.

Prizes

- 1st Prize:
    - One (1) paid Technical Artist Apprentice position at Ubisoft Toronto. The Apprentice position shall be for a length of three (3) months at Ubisoft Toronto studio, and is currently scheduled to begin June 3rd, 2019. Dates subject to change at the sole discretion of Ubisoft
    - Display a minimum of one (1) piece of 1st Prize Winner's art, submitted with their submission package, in the public space at Ubisoft Toronto
    - One Ubisoft prize pack valued at $300

- Finalist Prizes:
    - Display a minimum of one (1) piece of each finalist's art, submitted with their submission package, in the public space at Ubisoft Toronto
    - One Ubisoft prize pack valued at $300

Questions?

Email us at NEXT@Ubisoft.com. Note: Email is not monitored 24/7 but we will do our best to respond within 24 hours.