

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:

- Modelling
- Animation
- Programming
- Concept Art
- Level Design
- User Interface
- 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: Modelling Competition

Participants must create a 3D video game environment diorama of the scene provided in the outlined story. Pay close attention to the broad descriptions in the story and make sure to incorporate details that support your interpretation into the diorama. Walls, floors, ceilings, and background terrain may be partial cutaways. Focus on level of detail rather than physical size of your diorama.

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, bioluminescence 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

Diorama Scene:

- Victorian Operating theatre
- Large mechanical Orrery
- Set dressing depiction of room contents
- Lighting to emphasize look and feel

Note: Characters are not required for 3D dioramas.

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 of a looping flythrough of your Diorama in HD with a minimum resolution of 1080p
 - Demonstrate personal process/ how you make your choices;
 - Visually document your key references as a 'vision document' or 'inspirational mood board'
 - Documents can include key location, props, surface and lighting ingredient references
 - Any personal sketches or screen shots of early compositional exploration block-ins
- **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.
Note: Session spots are first-come, first-serve and are not guaranteed. Due to the volume of submissions we receive each year, we regret that

we cannot provide feedback on submissions outside of these portfolio review sessions.

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.

Diorama Specifications

To get an idea of what we're looking for in a diorama, you need only look at recent PS4, Xbox One, and PC titles to get an understanding of what we expect from a next-gen, realism-driven art style. Consider the following information as guidelines, not hard rules when creating your diorama entry. We're interested in seeing what you consider next-gen, and what you do to get there.

- The tools you use and how you capture your video is completely up to you;
- Feel free to use whatever real-time engine you would like;
- No pre-rendered submissions will be accepted;
- Remember that Ubisoft Toronto's core focus is next-gen, photo-realism art styles for its games;
- There is no hard triangle limit or texture resolution limit – we're interested in seeing how you pull off a next-gen diorama while being as efficient with your geometry as possible;

- Presentation matters! - feel free to utilize a skybox, lighting, and other secondary elements that will best present your real-time diorama;
- Solo entries only; no teams

Tips

- **Creation of all described content is not required.**
- Keep focus tight but with room for expression in a diorama format in order to not over scope your approach;
- Pay attention to silhouette and composition that best support visual dramatic quality and supports the narrative;
- Consider level of detail goals that will work when close to your scene and at a distance – this can help inform your approach with how to set up your textures and modeling details;
- Work out spatial ideas that will allow room for the mysterious depictions, even if the spaces are somewhat tight consider your compositional approach so your scene will visually breath;
- Use technology to your best advantage. Consider how this affects lighting in the environment, reflections off surfaces etc. This layer can aid in adding dramatic effect to your compositional value.

Prizes

- 1st Prize:
 - One (1) paid Modeller 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.