

PERSONAL WORK PORTFOLIO

modudio

BRYAN EBENHOCH / 2024

ABOUT

Modudio is the studio platform of Bryan Ebenhoch, dedicated to present his creative work and promote his abilities. The content presented here is select collection of his personal work produced over several years, with most being formed recently.

Bryan provides innovation, logic, and expansive design through conceptualizing and executing vision through awarded performance in the entertainment experience industry and beyond.

From story to creative originality in world-building, he forms experiential exhibits and attractions for themed destinations and location-based entertainment, to content in feature film, documentaries, and associated realms.

Always applying critical thinking with attention to detail through his cross-disciplinary skills in design and management, Bryan applies his admiration of vehicle design, architecture, engineering, industrial design, graphic design, and storytelling.

Bryan drives awarded results of execution with increased guest and consumer engagement through proven performance applied to developing and expanding intellectual properties for brand awareness.

Disciplined through experience in corporate projects around the globe, Bryan applies over two decades working for industry-leading companies via in-house offices, remotely, and in the field at U.S. and international locations.

Through employment and contractual roles, he has engaged as a production designer, producer, creative director, art director, sr. designer, exhibit designer, design manager, project manager, design coordinator, and motion picture archivist.

This portfolio represents comparable works Bryan has produced personally over the last decade with many recently and from this year.

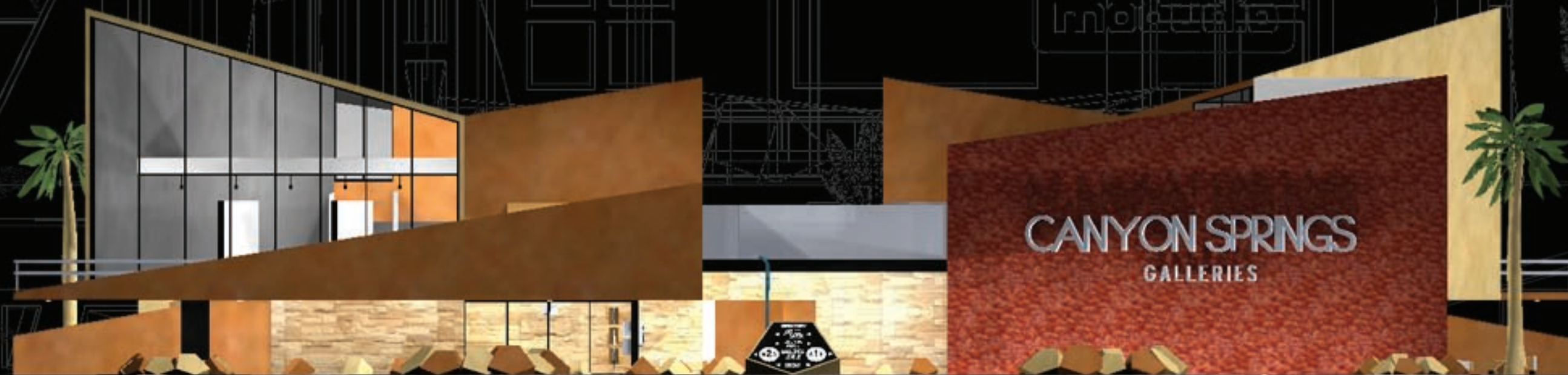
Bryan can be reached through his website at <https://modudio.com/> by email at experiences@modudio.com and through his LinkedIn professional profile at <https://www.linkedin.com/in/ebenhochprofile>.

Thank you for your interest in viewing and consideration of work opportunities.

PROFESSIONAL WORK PORTFOLIO

MODUDIO

CANYON SPRINGS GALLERIES



BRYAN EBENHOCH

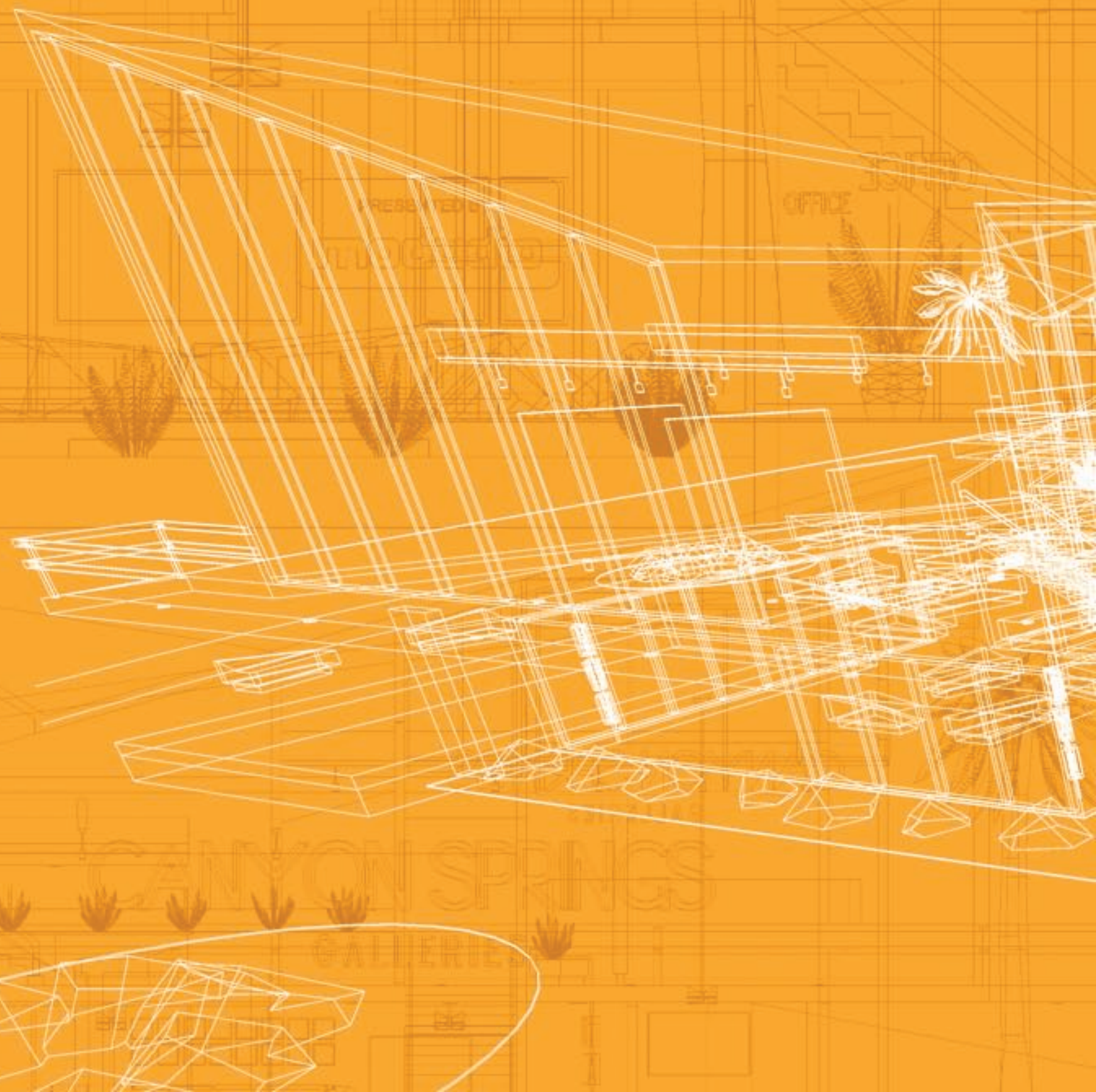
CANYON SPRINGS GALLERIES

YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: BLENDER / SKETCHUP
LOCATION OF WORK: ORLANDO, FL

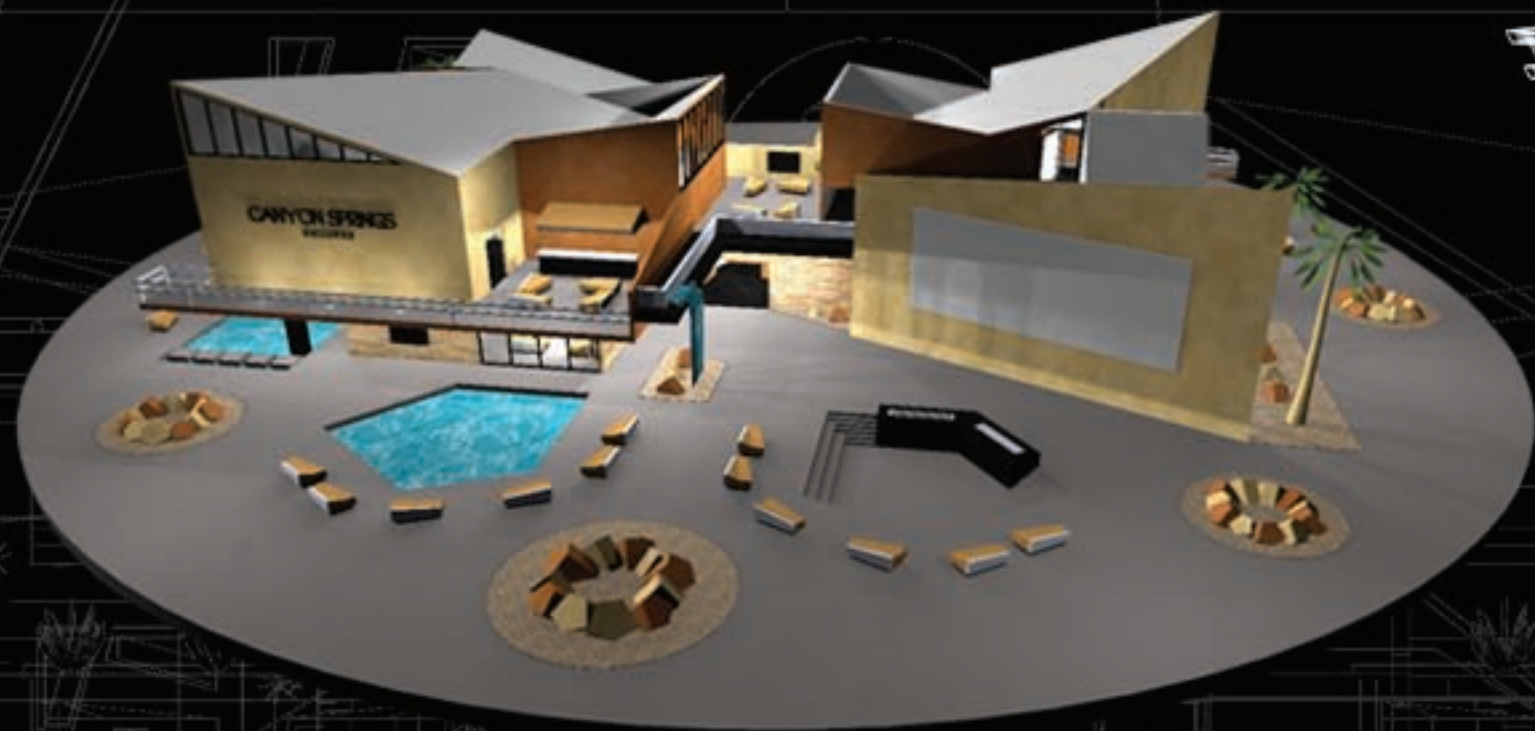
The creative design approach for this metaverse environment for a virtual museum entry was driven by an interest in desert architecture, tourism destinations like those of Palm Springs, mid-century architecture, and even to homes depicted in The Flintstones animated television series. It's unique creative design was produced by a process to represent abstract interpretations of desert landscape with canyon forms upright with a water feature as the central focal point and main entry, to the simulated rocks placed around the perimeter to disrupt the horizontal panorama of the flat surfaced base.

Utilizing software from Blender and SketchUp, to Photoshop and Office programs for planning the scope, it was formed to apply a multi-color palette of earth tones using different textures to separate the forms of the core angled shapes and horizontal ledge lines. While maintaining a loft-style interior with vaulted ceilings, the space at one time had a larger atrium with trees, which became a sitting space to allow for more exhibit floor. The two multilevel galleries included here currently provide for 600 square meters (1968 sq. ft.) of dedicated exhibit floor space.

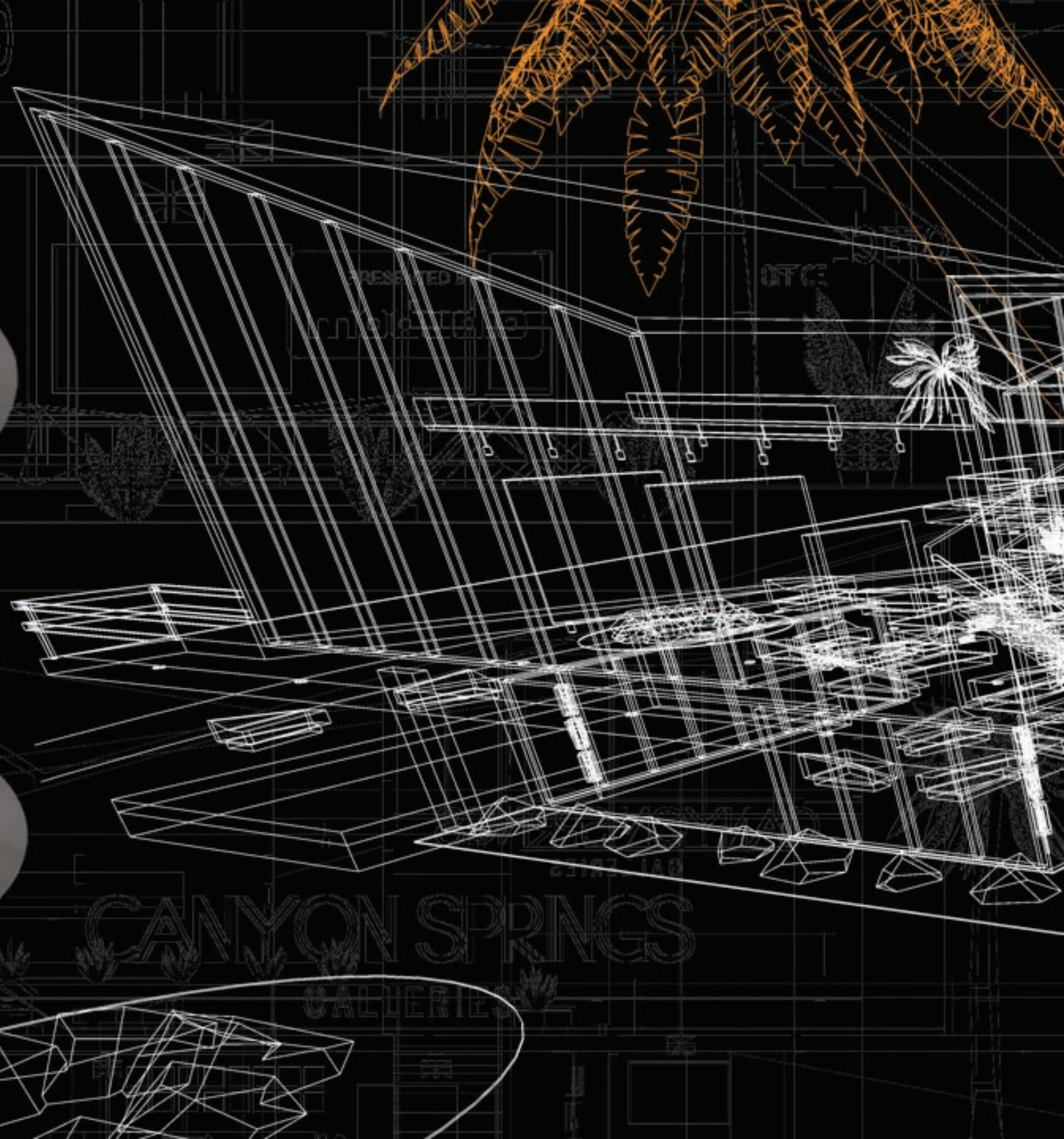
BRYAN EBENHOCH



CANYON SPRINGS GALLERIES



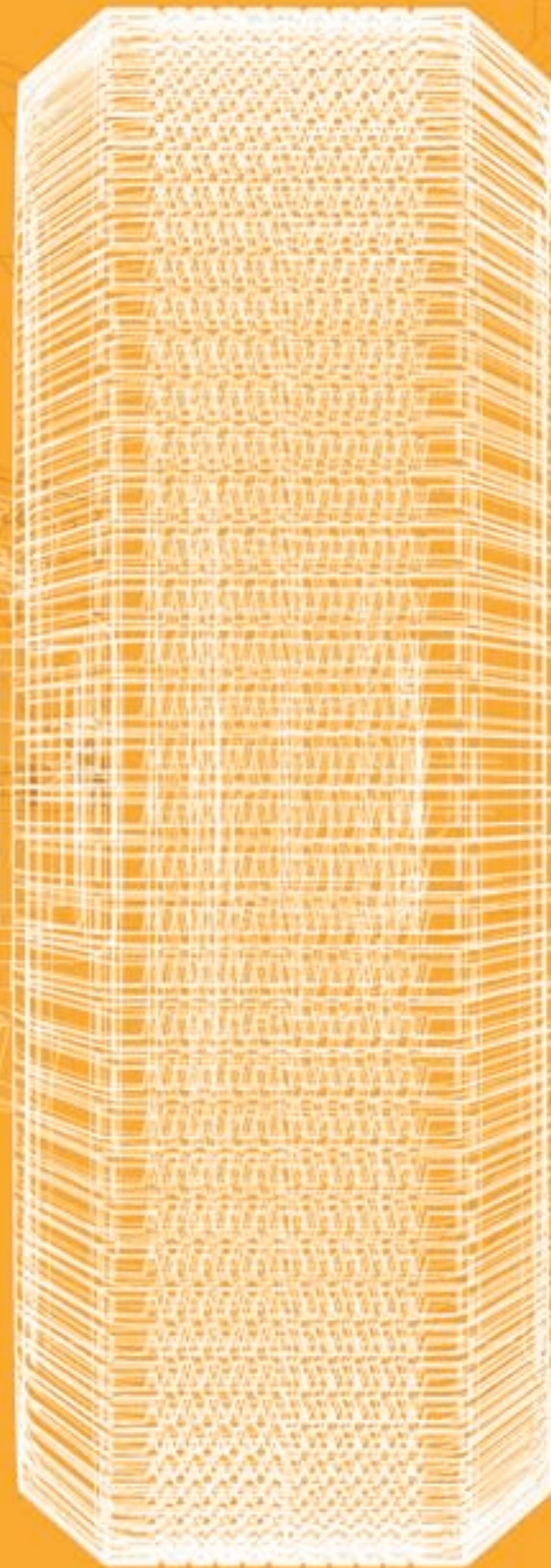
BRYAN EBENHOCH



MUSEUM & EXHIBIT



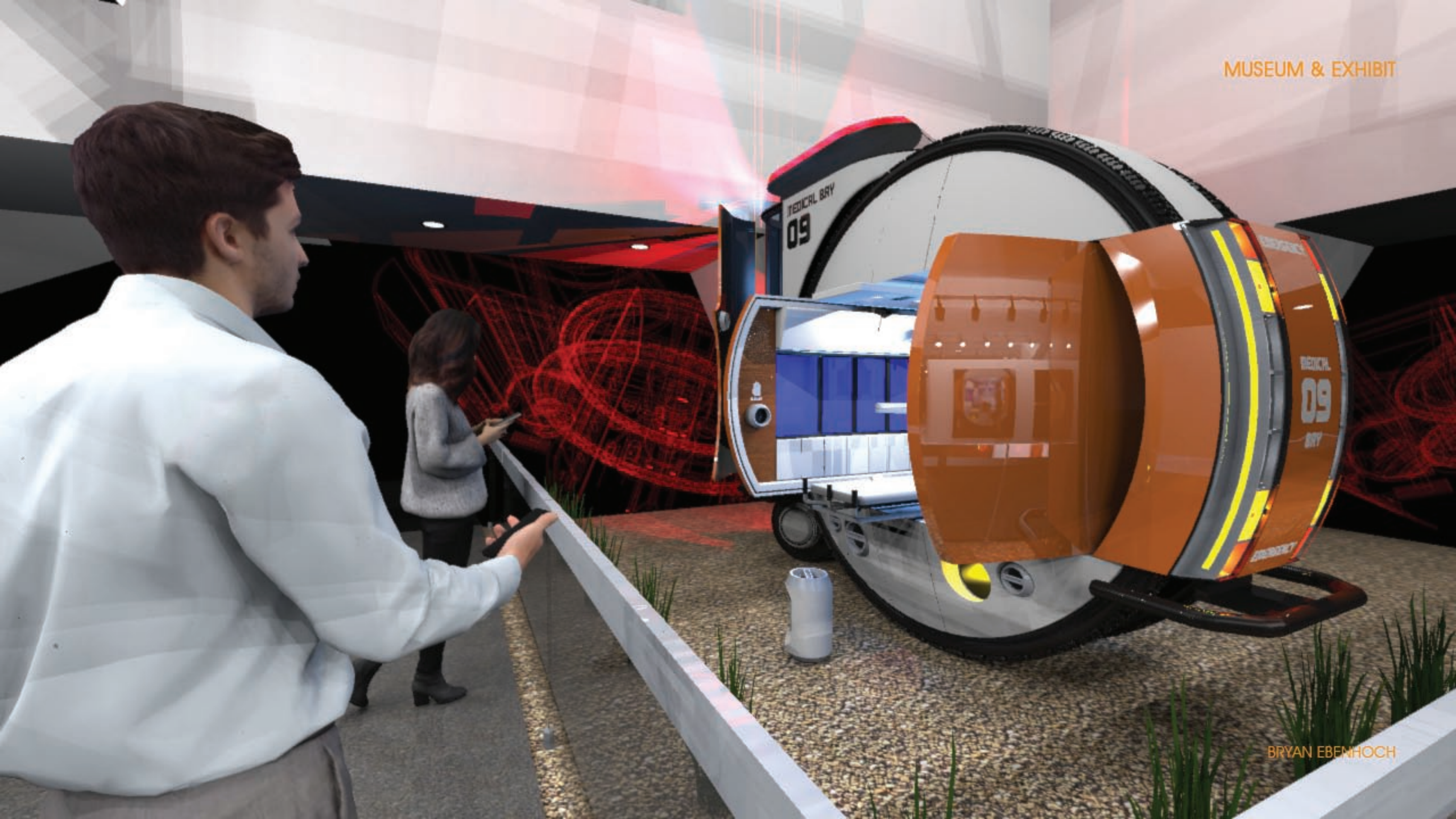
BRYAN EBENHOCH



YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: HAND-SKETCHING, PHOTOSHOP, SKETCHUP
LOCATION OF WORK: ORLANDO, FL

Developed as concept studies for virtual gallery environment considerations, this view shows a gallery exhibit area. Forming various spaces to determine ideal arrangements to accommodate my own works in 2D and 3D, I formed the spaces as large rooms with differing themes and architecture. With skylights, a catwalk to adjacent rooms, and provision for wall graphics, this gallery focuses on vehicle content and includes the conceptual utility vehicle I call the spider car. The guest is the only sourced model.

MUSEUM & EXHIBIT



BRYAN EBENHOCH

MUSEUM & EXHIBIT

YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: HAND-SKETCHING, PHOTOSHOP, SKETCHUP
LOCATION OF WORK: ORLANDO, FL

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BRYAN EBENHOCH

MUSEUM & EXHIBIT



BRYAN EBENHOCH

YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
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MUSEUM & EXHIBIT

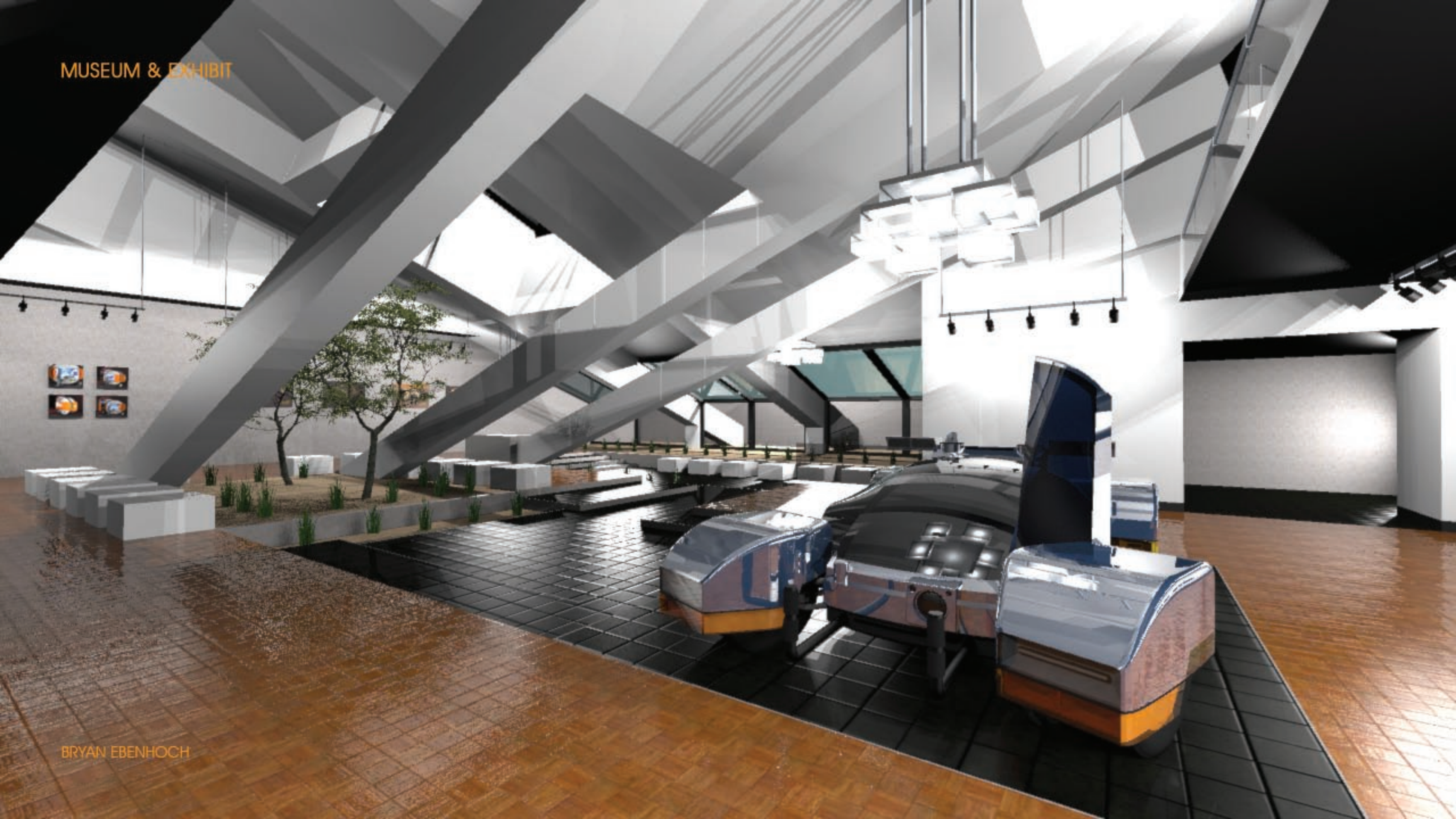


BRYAN EBENHOCH

YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: HAND-SKETCHING, PHOTOSHOP, SKETCHUP
LOCATION OF WORK: ORLANDO, FL

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MUSEUM & EXHIBIT



BRYAN EBENHOCH

MUSEUM & EXHIBIT

YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP
LOCATION OF WORK: ORLANDO, FL

Developed as a concept study for virtual gallery environment considerations, this is one of many different designs I produced in January 2022. Forming various floor layouts to determine ideal square footage to accommodate my own works in 2D and 3D, I formed the spaces as large rooms with differing themes and architecture. With skylights, catwalks to adjacent rooms, cube-based light fixtures and seating, the diagonal beams sweep through the space for a dynamic presence. This gallery focuses on vehicle content and include the conceptual patrol car and other works I created. The trees are the only sourced models.

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MUSEUM & EXHIBIT



BRYAN EBENHOCH

NEW VALLEY LIBRARY

THE

POWER

OF THE

LIBRARY

IS IN

YOUR

HANDS

MAKE A

DIFFERENCE

IN YOUR

FUTURE

TODAY

NEW VALLEY LIBRARY

YEAR: 2013 / 2020
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP / TWINMOTION
LOCATION OF WORK: ORLANDO, FL

Developed as a concept study to produce an idea-to-model presentation pitch in a short time frame, this concept digital 3D model was produced in less than 14 hours. In establishing the brand, the exercise was a development to establish an approach to integrating the architecture and symbolism of its purpose to the public. To evoke a theme in context to the facility, the starting point was an open book. The fountains depicted on the exterior represent paths of learning, growth and the cycle of activities that result. The various heights of the fountain book monuments represent the height of one's imagination and pursuit of understanding a subject they desire. The trees and cars are Twinmotion components.

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NEW VALLEY LIBRARY



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STUDIO



BRYAN EBENHOCH

YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP
LOCATION OF WORK: ORLANDO, FL

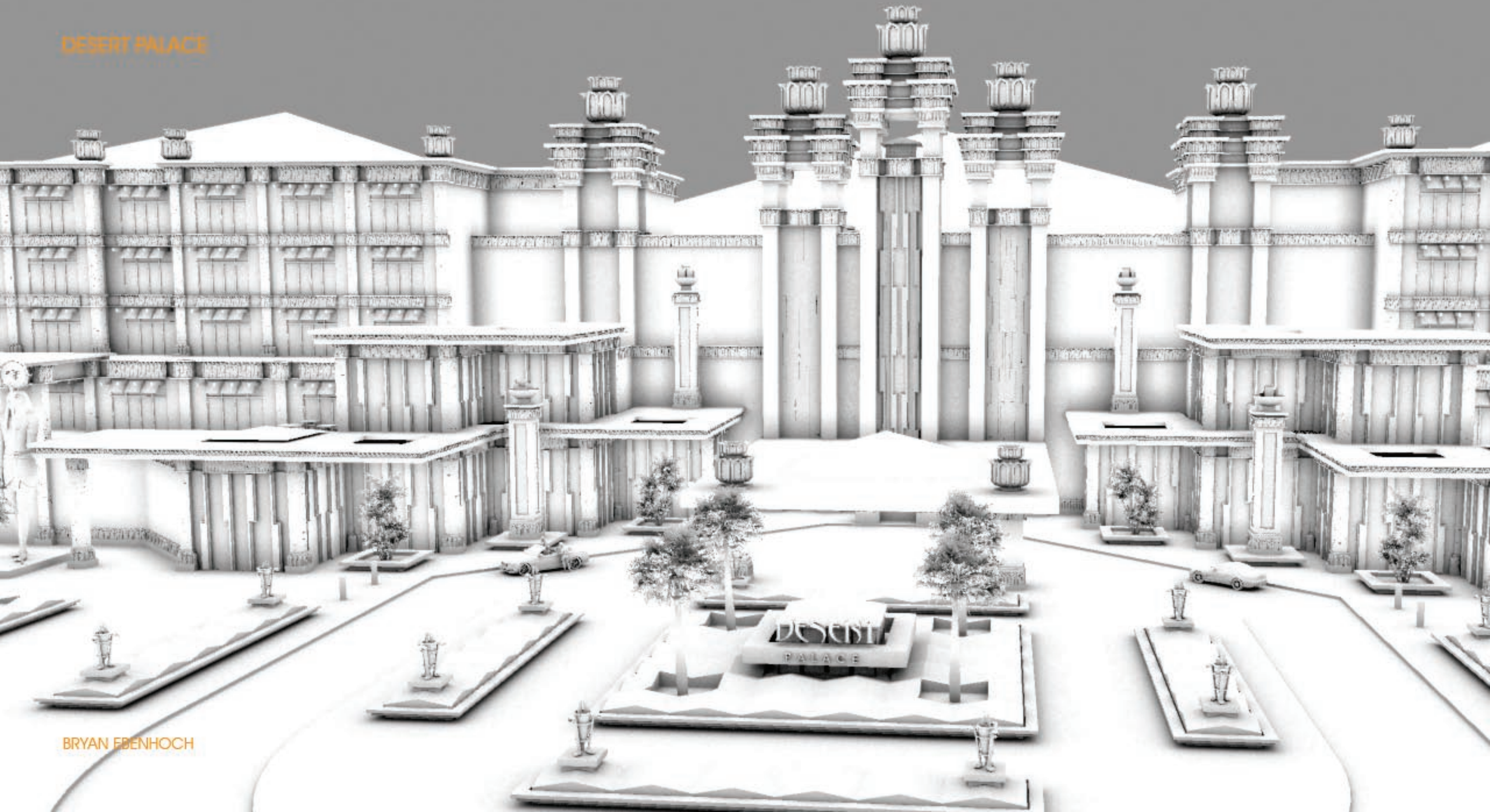
As part of my design exercises in developing virtual galleries, I produced spaces to include work areas. This was of the spaces developed as a combined museum gallery with a design studio. With skylights, a catwalk to adjacent rooms, and atrium, I added a built-in fireplace and wood floor to give the area warmth in contrast to the concrete and chrome elements. Placing my own creations in the environment, my works include the fixtures, chrome cactus, concept art, desks, chair, and maquettes of the electric horse and walking vehicle I created. The tree is the only sourced model.



STUDIO

BRYAN EBENHOCH

DESERT PALACE



BRYAN EBENHOCH

DESERT PALACE

YEAR: 2014 / 2021
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP / TWINMOTION
LOCATION OF WORK: ORLANDO, FL

Desert Palace was a creative exploration in conceptualizing a branded resort hotel that combined contemporary style with the details of the past. I have admired Egyptian architecture and the works of Frank Lloyd Wright and the approach was to develop something that captured details to relay elements of both styles of work. This study was developed without initial sketches. My work was approached to establish the vision I had in mind, and although I do produce sketches for many initial design efforts, this effort was entirely a 3D software development. This particular work was formed entirely in SketchUp, utilizing available components of SketchUp warehouse for trees, cars and statues, while all the architecture, ornamentation, and fixtures were produced from scratch. The plaza ground features were developed to carry a modular cast block system to represent sand dunes and establish a horizontal base at the ground level. These were formed as planters to give the concept a stylistic landscape and additionally carry the pyramid motif through the property, like the roof features and fountain. The Egyptian design motifs were also integrated to produce the torchiere columns, and ground accent lighting that included custom vessels with snakes a part the design. Utilizing the Twinmotion library of components, trees, people, vehicles, and backdrop were applied.

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DESERT PALACE



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EMPIRE THEATER

EMPIRE THEATER

EMPIRE
A CONCEPT
OF TIME

EMPIRE
A CONCEPT
OF TIME

EMPIRE
A CONCEPT
OF TIME

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EMPIRE THEATER

YEAR: 2013 / 2020

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / TWINMOTION

LOCATION OF WORK: ORLANDO, FL

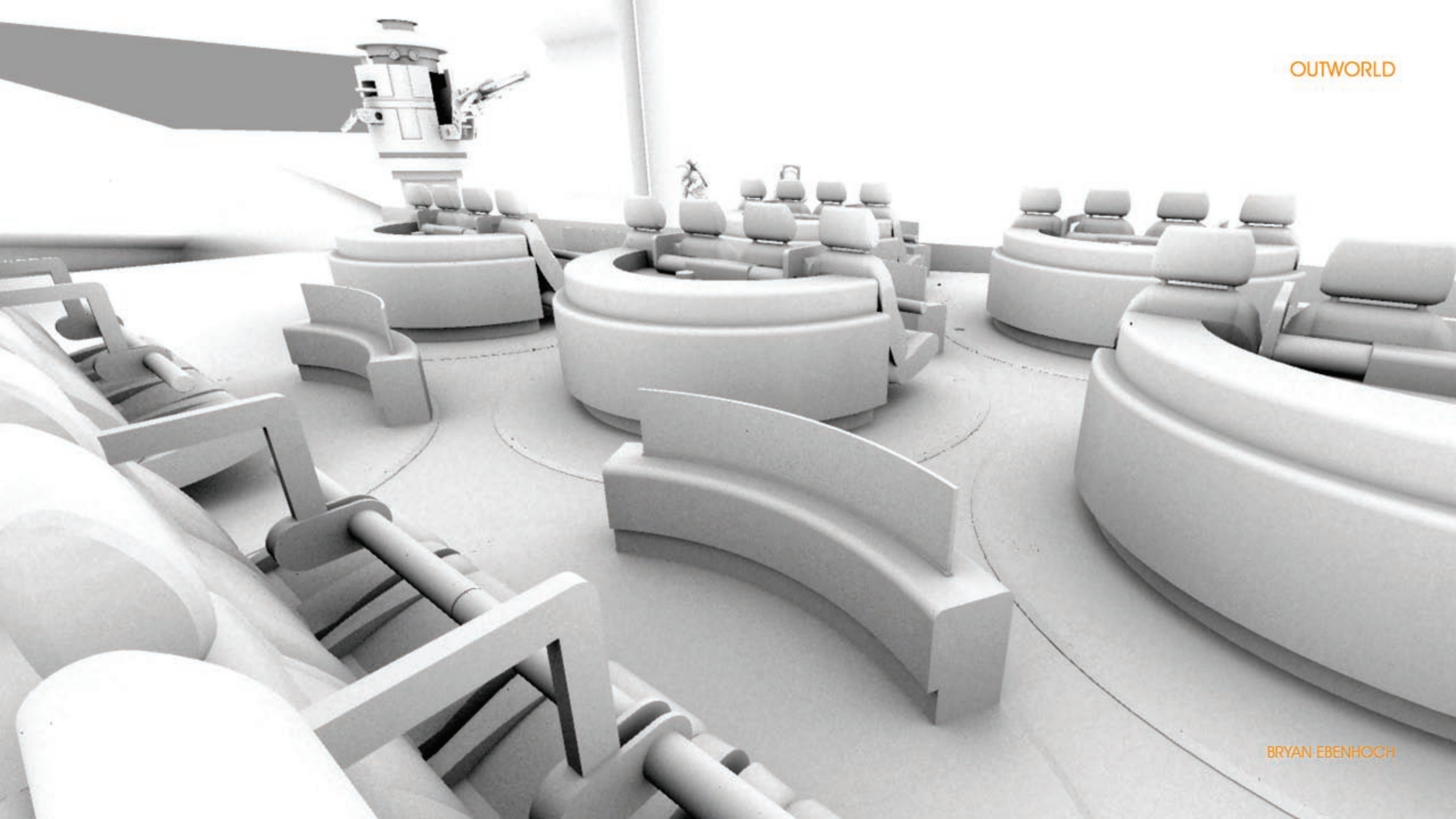
I developed this model as a design study for an independent theater with art deco styling motifs of the 1930's Hollywood era. Using embedded surface details and ornate window applications, this concept model was conceived and conceptualized entirely in 3D software in less than 36 hours without preliminary sketches. In 2020, I gave the model some updates and brought it into Twinmotion, to form new renders, lighting, and animation. Utilizing the Twinmotion library of components, trees, people, and vehicle were applied.

EMPIRE THEATER

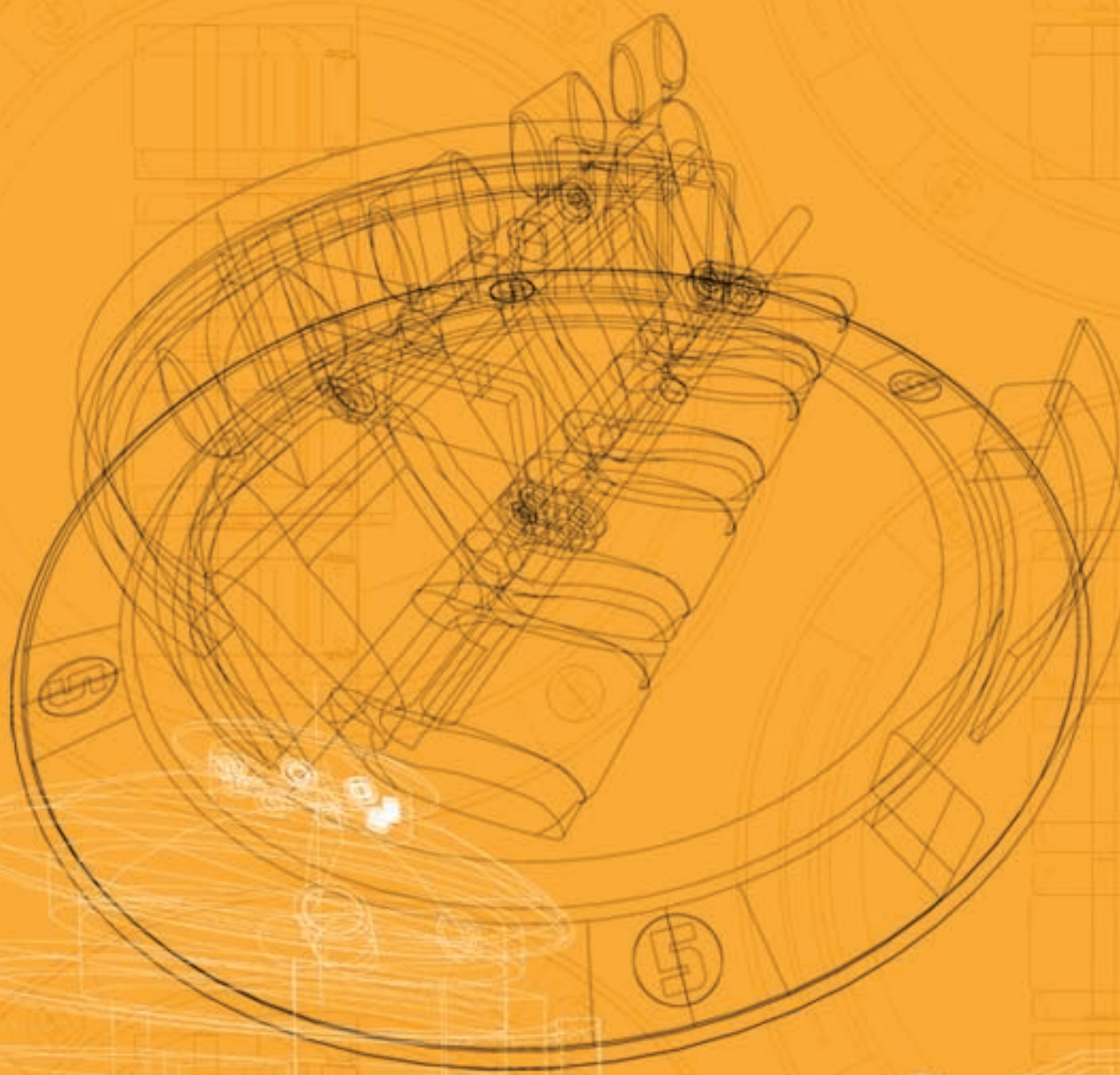


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OUTWORLD



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YEAR: 2014 / 2020
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP, TWINMOTION
LOCATION OF WORK: ORLANDO, FL

I developed this model as a design study for an attraction combining a theater, motion simulation seating, practical effects, and animatronic characters. This concept model was conceived and conceptualized entirely in 3D software in less than 36 hours without preliminary sketches. In 2020, I gave the model some updates and brought it into Twinmotion, to form new renders, lighting, and animation. Sketchup warehouse was utilized for seats and for astronaut representations.



OUTWORLD

BRYAN EBENHOCH

THE POWER STATION

THE POWER STATION

CITY ELECTRIC CO.

BRYAN EBENHOCH

THE POWER STATION

YEAR: 2013 / 2020

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

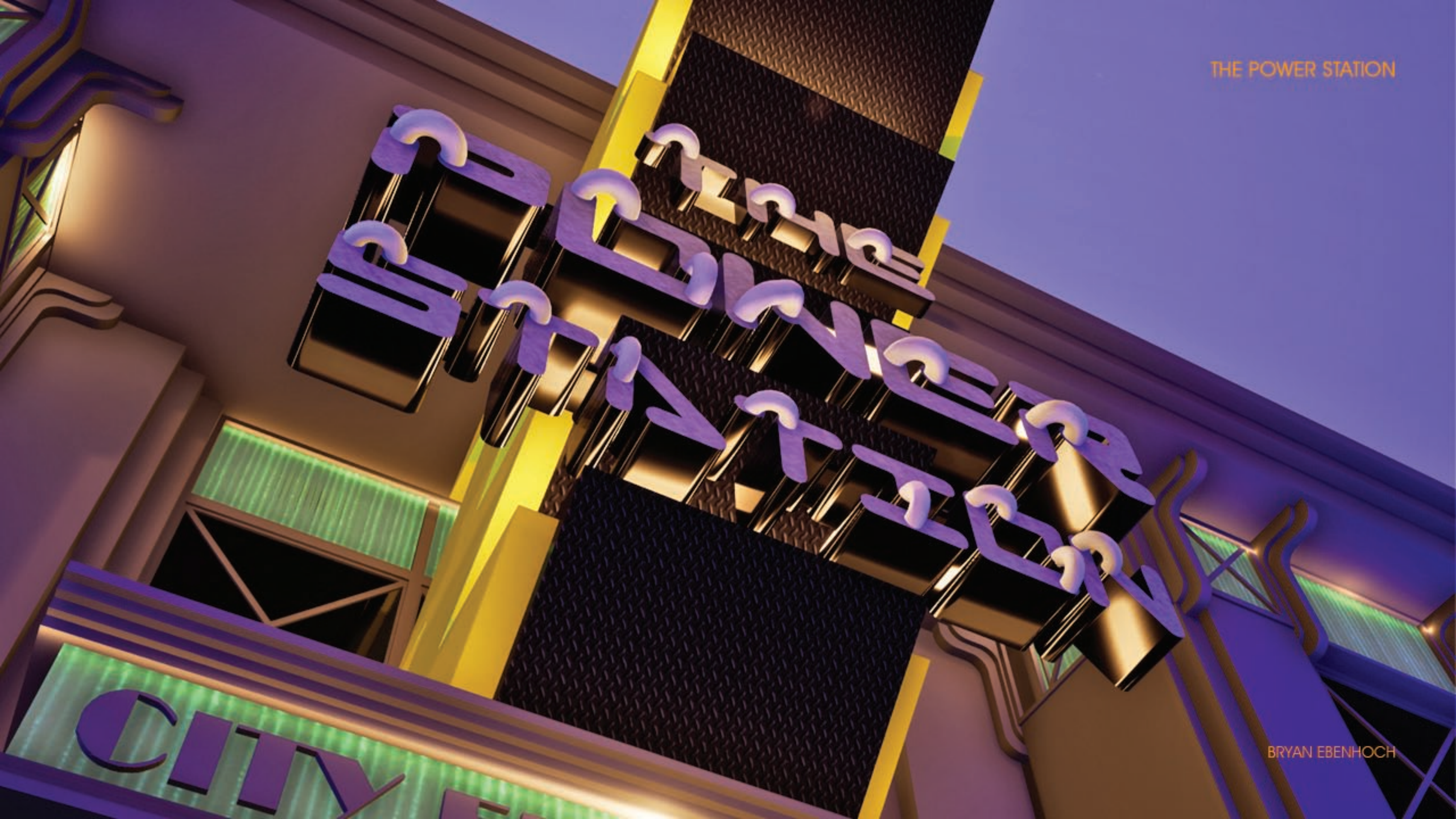
MEDIA: HAND-SKETCHING, PHOTOSHOP, SKETCHUP, TWINMOTION

LOCATION OF WORK: ORLANDO, FL

Intended as an attraction facade for a theme park venue, this exercise was carried out by forming an old power facility building with an added large themed modern sign. The sign integrates dimensional electrical conduit features and a lighting bolt that provides the mounting base for the raceways. The digital sketch interpretation was formed after the model was produced to work out the scale and dimensions best suited for visibility and sightlines from a sidewalk and street approach. In 2020, I brought the model into Twinmotion to apply lighting for new renders and animation. Utilizing the Twinmotion library of components, a tree, vegetation, and background was applied.

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THE POWER STATION



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SHIPWRECK SHORE / PIRATE'S PEAK



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SHIPWRECK SHORE / PIRATE'S PEAK

YEAR: 2017 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND SKETCHING / PHOTOSHOP

LOCATION OF WORK: ORLANDO, FL

While I have formed blue-sky concepts for entire theme park lands for companies in the past decade with results that have been built, I continue to develop my own ideas, bringing life to ideation sketches I have formed over the years. As an individual inspired from his first trip as a child to Walt Disney World, enabled by my father's employer as a Disney attraction sponsor by Monsanto, I have spent many years drawing from my experience and research. This model was formed over seven days to show a theme park icon facility that incorporates rides, a dining experience, and retail that all associate to the enclosed facility structure. The thought behind this endeavor was to form a design that would be based on shipwreck survivors that build their own fortress on an island from wrecked ships, to incorporate cannons, and lookout features from deck and hull timbers, ship bannisters and sails as their alterative home. I formed a story narrative, attraction names, and a restaurant venue called Parrot Key with a parrot rock band venue that does their take on pop music with audience participation. this exercise was in consideration of Walt Disney's own words in the 1968 broadcast focused on the Pirate's of the Caribbean attraction when he expressed "Disneyland will never be completed as long as there is creativity in the world."

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SHIPWRECK SHORE / PIRATE'S PEAK

YEAR: 2017 / 2021

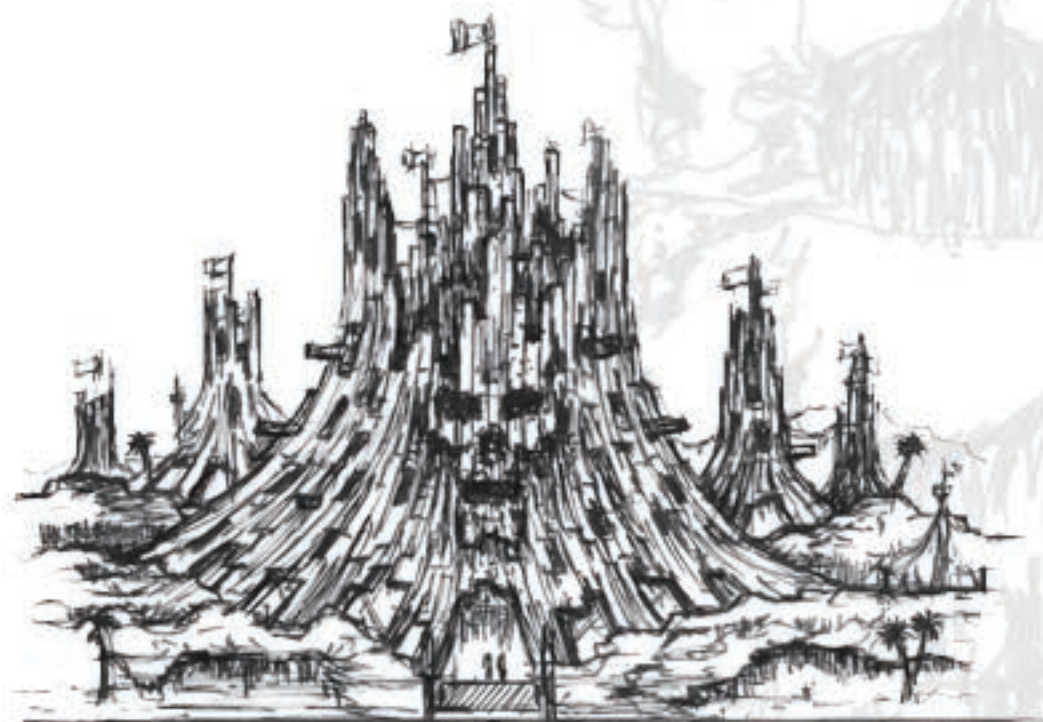
CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND SKETCHING / PHOTOSHOP

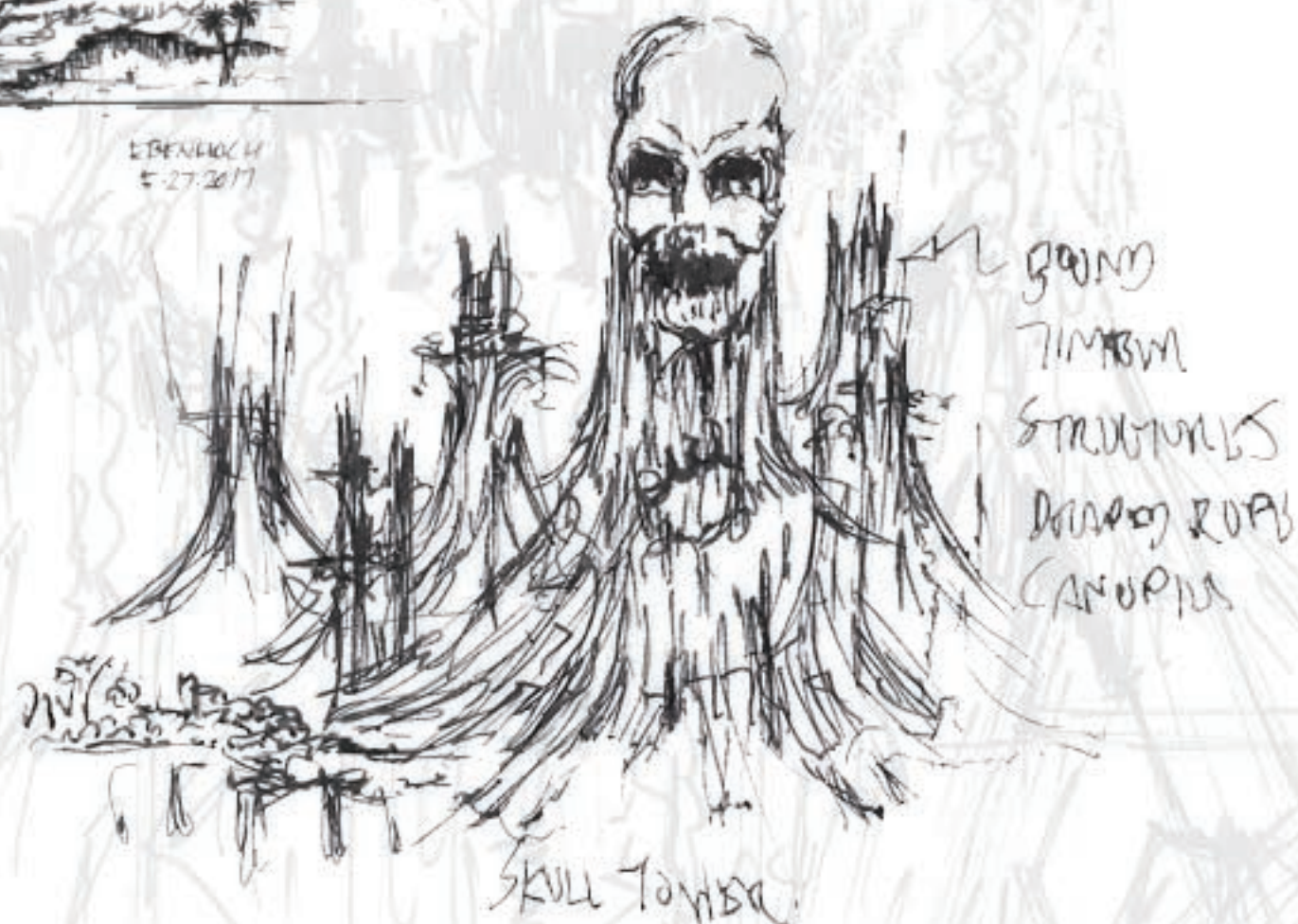
LOCATION OF WORK: ORLANDO, FL



PIRATE CASTLE - SHIPWRECK ISLAND
136' HEIGHT FROM WATERLINE

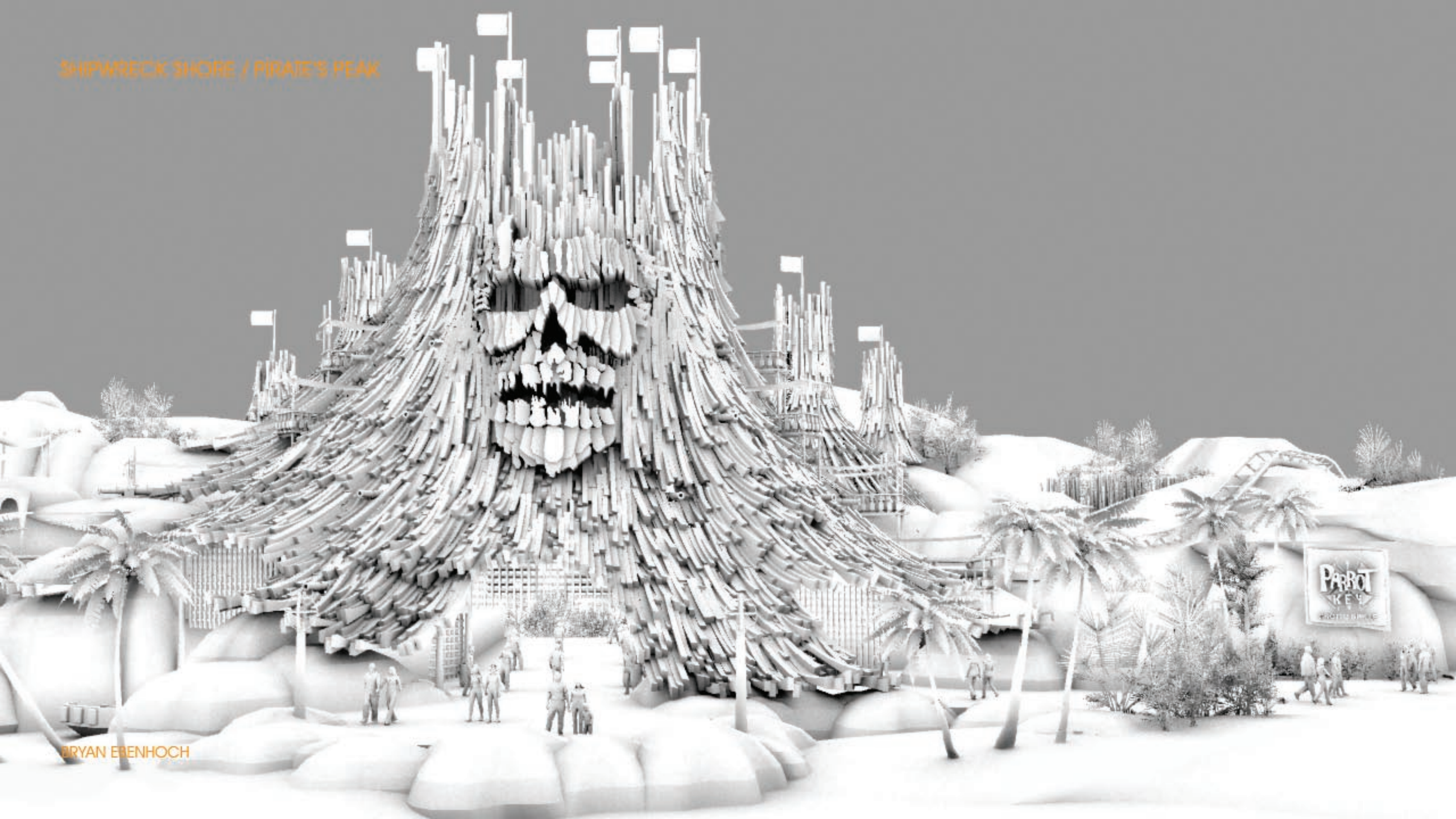
EBENHOCH
5-27-2017

These sketches show the initial ideation on the right, an elevation sketch to form the attraction proportions and a refined skull sketch. These sketches were the first efforts to form a larger drawing with more details. After the first pass of sketches were produced, I began a story narrative, to define what the attraction would be and the area development and adjacent structures would include for the area I called Shipwreck Shore for a fictional park named Treasure Landings. I gave the attraction the name Pirate's Peak.



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SHIPWRECK SHORE / PIRATE'S PEAK



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SHIPWRECK SHORE / PIRATE'S PEAK

YEAR: 2017 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND SKETCHING / PHOTOSHOP

LOCATION OF WORK: ORLANDO, FL

This image shows my desk with the larger elevation drawing that I produced to take the process further in developing the attraction building features. When I formed a new detail sketch of the skull, I used it as the final direction for the design proportions and printed an overlay from my scanned sketch and placed it over the drawing to revise the skull proportions formed earlier. This work was then used to form the proportions of the model I produced four years later.

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SHIPWRECK SHORE / PIRATE'S PEAK



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SHIPWRECK SHORE / PIRATE'S PEAK

PARROT
KEY

BRYAN EBENHOCH

PARROT
KEY
GROTTO GRILLE

SHIPWRECK SHORE / PIRATE'S PEAK

YEAR: 2017 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

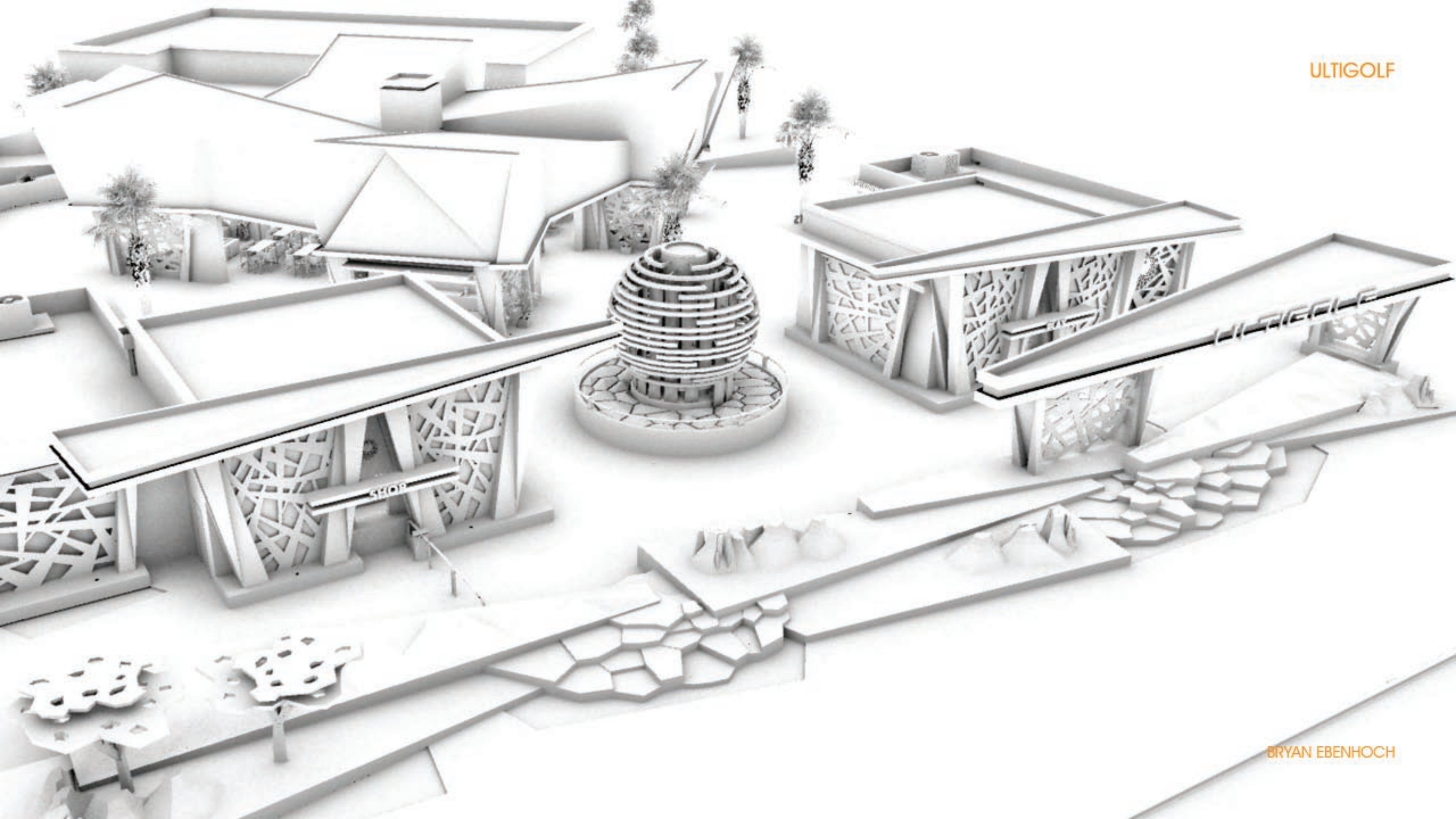
MEDIA: SKETCHUP / HAND SKETCHING / PHOTOSHOP


LOCATION OF WORK: ORLANDO, FL

In developing the adjacent features of the Pirate's Peak attraction building, my approach for the main theme dining establishment was to have it a part of the water-front grotto that flanks the structure at its base. The venue was named Parrot Key as it is associated to the entertainment within, featuring a rock band of misfit birds singing pop music songs while encouraging guest participation through the integrated video gear and projection within the interior of the dining areas. The birds greet the guest with a story of a great storm and how the survivors made music that the birds have carried throughout their stage act, with their own tune of humor, through a fully-immersive audio visual experience.

BRYAN EBENHOCH







YEAR: 2018 / 2021
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP / TWINMOTION
LOCATION OF WORK: ORLANDO, FL

This project began through an idea I formed in 2018 for an alternative guest interactive opportunity in location based entertainment. Creating the interactive experience involved a period of both design iterations and different set-ups. The experience activity was formed to be unique and not offered by any other venue. Forming an initial design for the facility content, and theme, I made variations over the years to then bring the model work into Twinmotion for animation. With the design work on the interactive activity area and components, I included a venue name and logo design, overall theme, a fountain, restaurant, outdoor dining pavilion, refreshments area, retail store, ticketing, restrooms, maintenance and operations area, parking lot, lighting, sidewalks, service and waste collection areas, and landscaping. As this work was combined with business planning, engineering, research, and pitch deck inclusions, the work spanned nearly 3 years. Utilizing the Twinmotion library of components, trees, people, fountain spray, vehicles, and cityscape backdrop were applied. UltiGolf is a development proposal with a website at ultigolf.com.

ULTIGOLF



BRYAN EBENHOCH

SPIDER VEHICLE



BRYAN EBENHOCH

SPIDER VEHICLE

YEAR: 2018 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

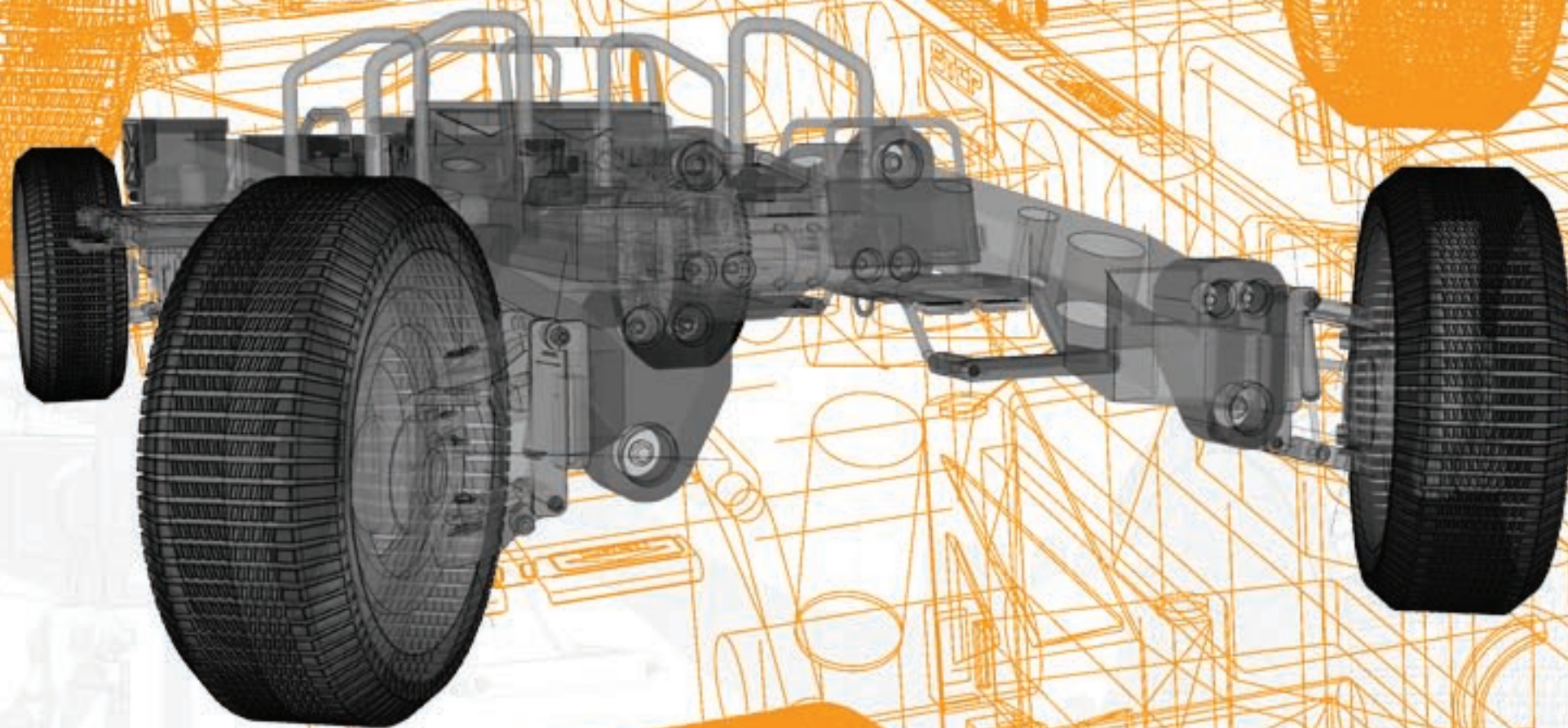
ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP

LOCATION OF WORK: ORLANDO, FL

I developed this model as a design study for an all-electric adaptable universal utility vehicle. This concept model was conceived and conceptualized entirely in 3D software in less than 24 hours based on a small sketch I produced in 2018. With the ability to rise to lift and move loads under the carriage, the side outriggers allow for additional seats, stretcher or arsenal attachments for military applications. While I have been engaged prior to design attraction vehicles and directed projects that involve fabrication of mechanical elements and enclosure housings by vendors for exhibits and attractions in the past, I apply my knowledge to new things I develop to form new ideas quickly on the go. With the recent advancement in electric motors and power cells, this chassis was formed to be based on utilizing the latest abilities of computer controlled mobility and control.

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SPIDER VEHICLE



BRYAN EBENHOCH

SPIDER VEHICLE

YEAR: 2018 / 2021

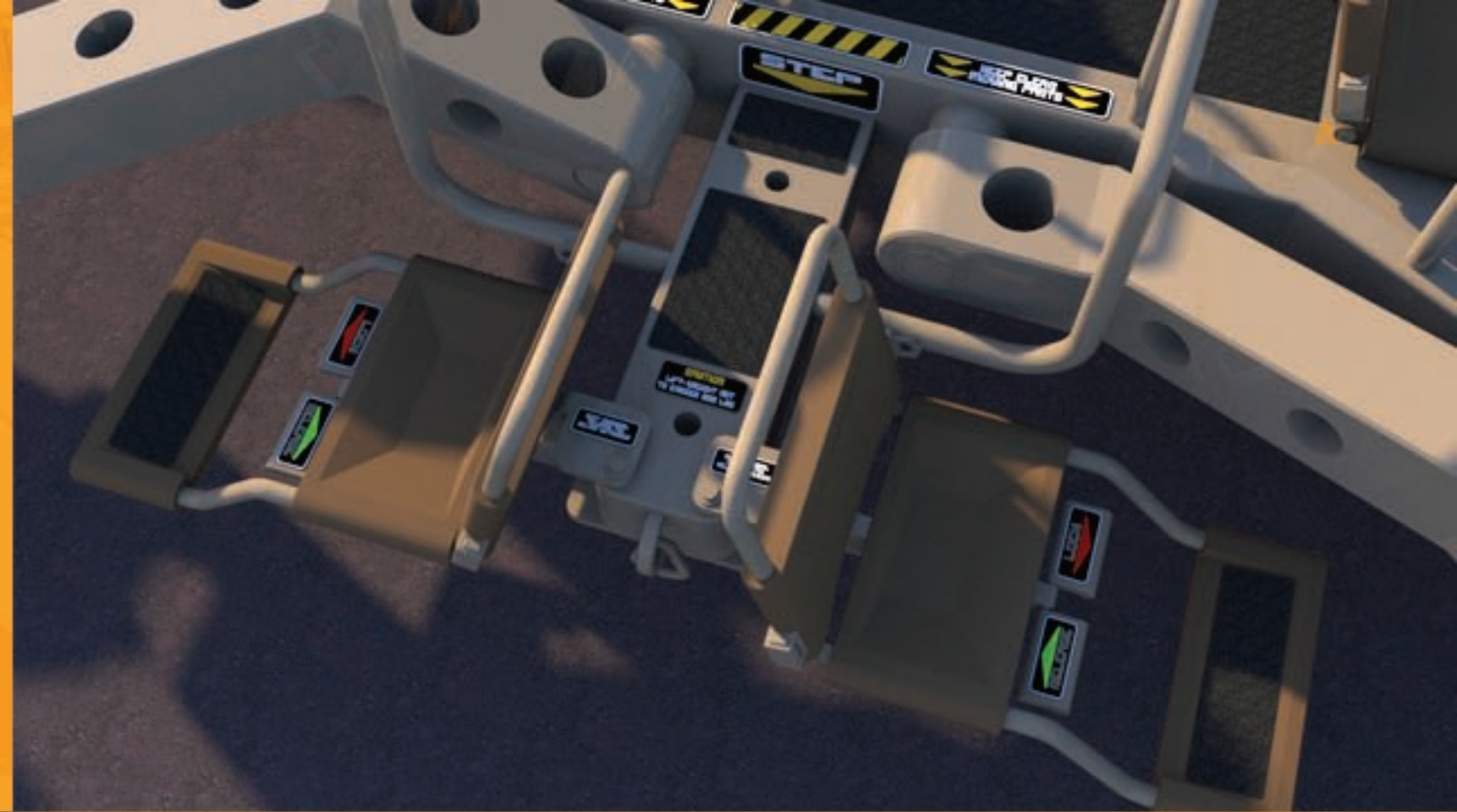
CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP

LOCATION OF WORK: ORLANDO, FL



The removable seats (A) are designed to have a swing-out ability (B) through the enabling levers that lock the seat in positions from 0 to 90 degrees for single positioning, or with both seats having swing-out ability from 0 to 45 degrees. This allows for a quick pick up of a soldier or worker to position themselves for different activities. The seats can be removed by a lock-pin that attaches them at the side outrigger. A total of four seats can be applied, allowing for two on each side, increasing total seating capacity for six individuals. The seat assemblies are designed to be light-weight, with seat backs that can fold down to provide a flat shelf if supplies are placed on sides. The lap belt restraint system is integrated, and can be used to secure supplies alternatively. The swing-out position allows for a vehicle occupant to access the outrigger to step onto the vehicle between the operator and navigator seats while pulling on the support rails to rise upward.

B

BRYAN EBENHOCH

SPIDER VEHICLE



BIYAN EBENHOCH



SPIDER VEHICLE

YEAR: 2018 / 2021
 CLIENT / COMPANY: SELF / PERSONAL
 SCOPE: CREATIVE DEVELOPMENT / DESIGN
 ROLE: CREATOR / CONCEPTUAL DESIGNER
 MEDIA: SKETCHUP
 LOCATION OF WORK: ORLANDO, FL

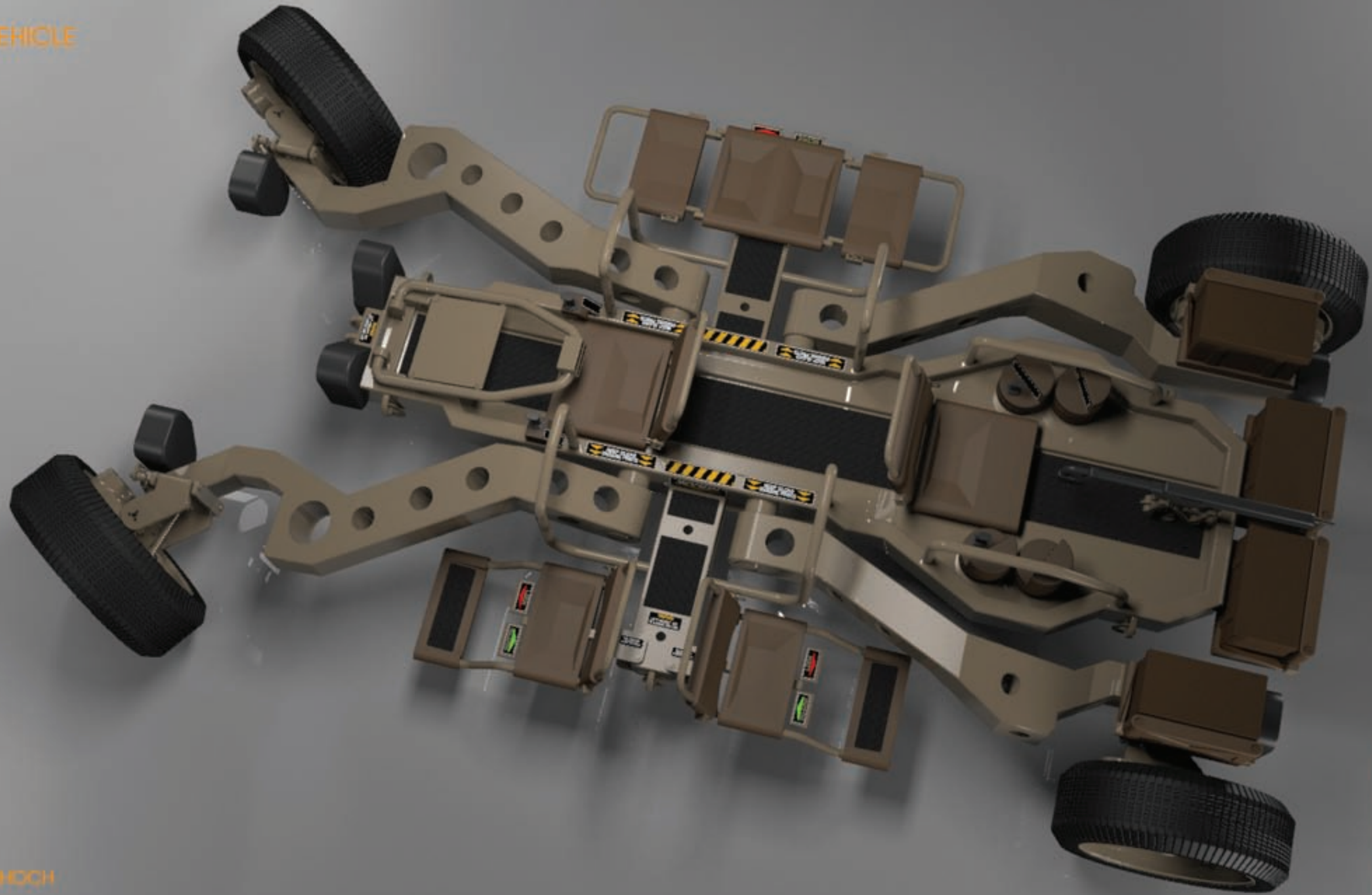
The removable stretcher (A) is designed to have a swing-up ability (B) through the enabling levers that lock the stretcher in positions from 0 to 90 degrees. This allows for a quick pick up of a soldier or injured patient in the field to be positioned for transport. The stretcher can be removed by a lock-pin that attaches it at the side outrigger. A total of two stretchers can be applied, allowing for one on each side, increasing total stretcher capacity for two individuals. The stretcher assemblies are designed to be light-weight, formed of seat components that can fold up to provide occupant incline position or as a flat wall to shelve supplies in place at the side. The belt restraint system is integrated, and can be used to secure supplies alternatively. The swing-up position allows for a vehicle occupant to access the outrigger to step onto the vehicle between the operator and navigator seats while pulling on the support rails to rise upward.

BRYAN EBENHOCH



B

SPIDER VEHICLE



BRUNNEN HOCH

SPIDER VEHICLE

YEAR: 2018 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP

LOCATION OF WORK: ORLANDO, FL



The vehicle design allows it to have ability to rise and straddle over pallet-based supplies to haul below its undercarriage. (A) The strategically placed connection allowances on the frame provide for attachment at 6 main points. The vehicle is also equipped with pulling attachment points at the front. (B) With the operator at the forward controls, the the process to position, raise and lower the vehicle over supplies can be seen by looking down to the right or left over the floor frame or by the console video. The renders here show one example of how a load of supplies can be hauled using prepared chain segments for a common application at a warehouse, airport, or field location.

BRYAN EBENHOCH

SPIDER VEHICLE

YEAR: 2018 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

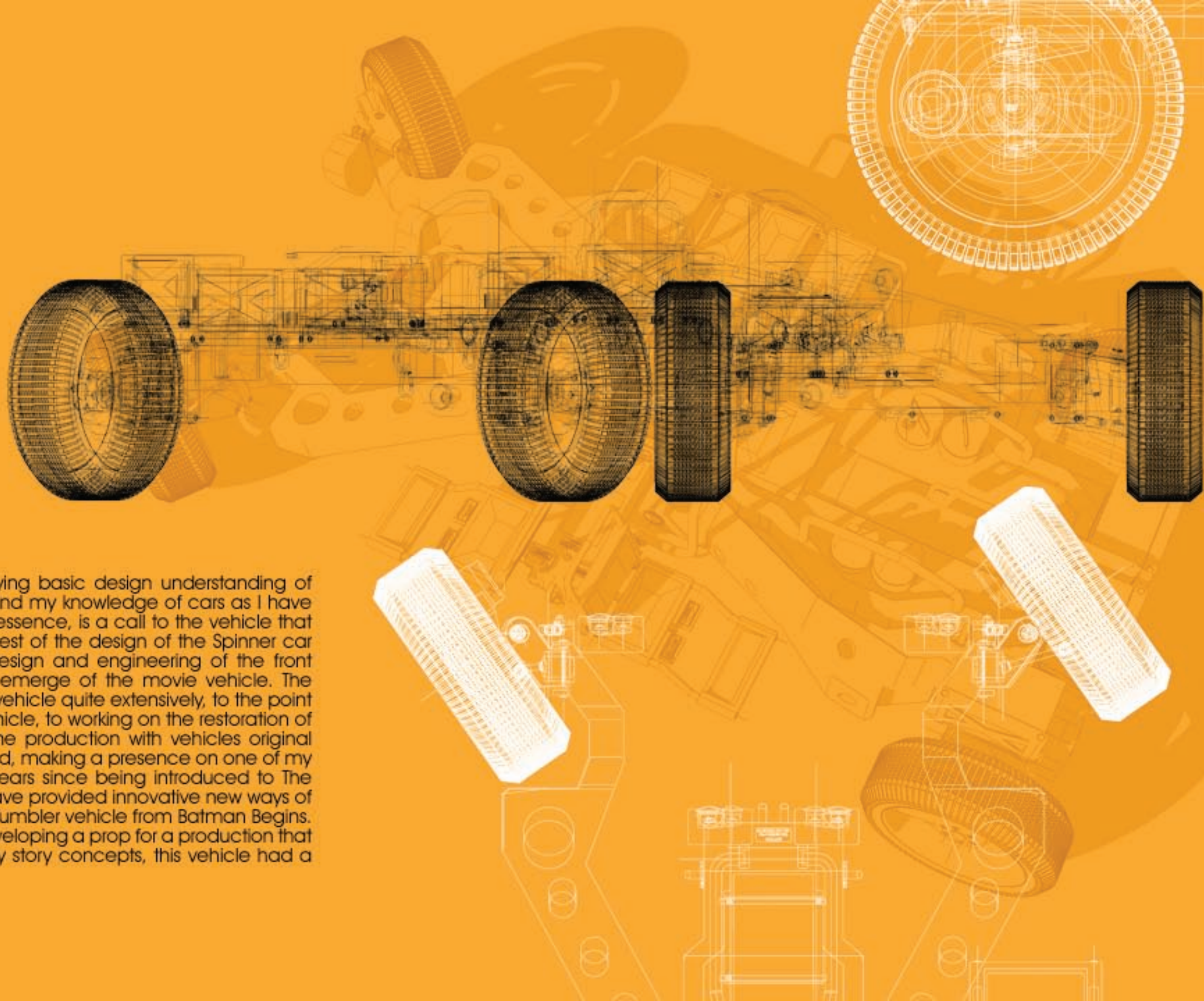
ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP

LOCATION OF WORK: ORLANDO, FL

Forming the independent suspension was applying basic design understanding of mechanical design, recalling my training prior, and my knowledge of cars as I have restored two vehicles in the past. This vehicle, in essence, is a call to the vehicle that has inspired me most. Having a passionate interest of the design of the Spinner car from the 1982 film Blade Runner, the overall design and engineering of the front wheels fascinated me since I first saw images emerge of the movie vehicle. The interest in the car motivated me to research the vehicle quite extensively, to the point of becoming a go-to person on details of the vehicle, to working on the restoration of the vehicle that was used for flight scenes in the production with vehicles original builder, Gene Winfield, with the designer Syd Mead, making a presence on one of my days during the work in Mojave, CA. Over the years since being introduced to The Spinner, I have admired different vehicles that have provided innovative new ways of producing something unusual, including the the Tumbler vehicle from Batman Begins. The spider vehicle was approached as if I was developing a prop for a production that had a specific function in the story. In one of my story concepts, this vehicle had a military application.

BRYAN EBENHOCH



SPIDER VEHICLE

YEAR: 2018 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

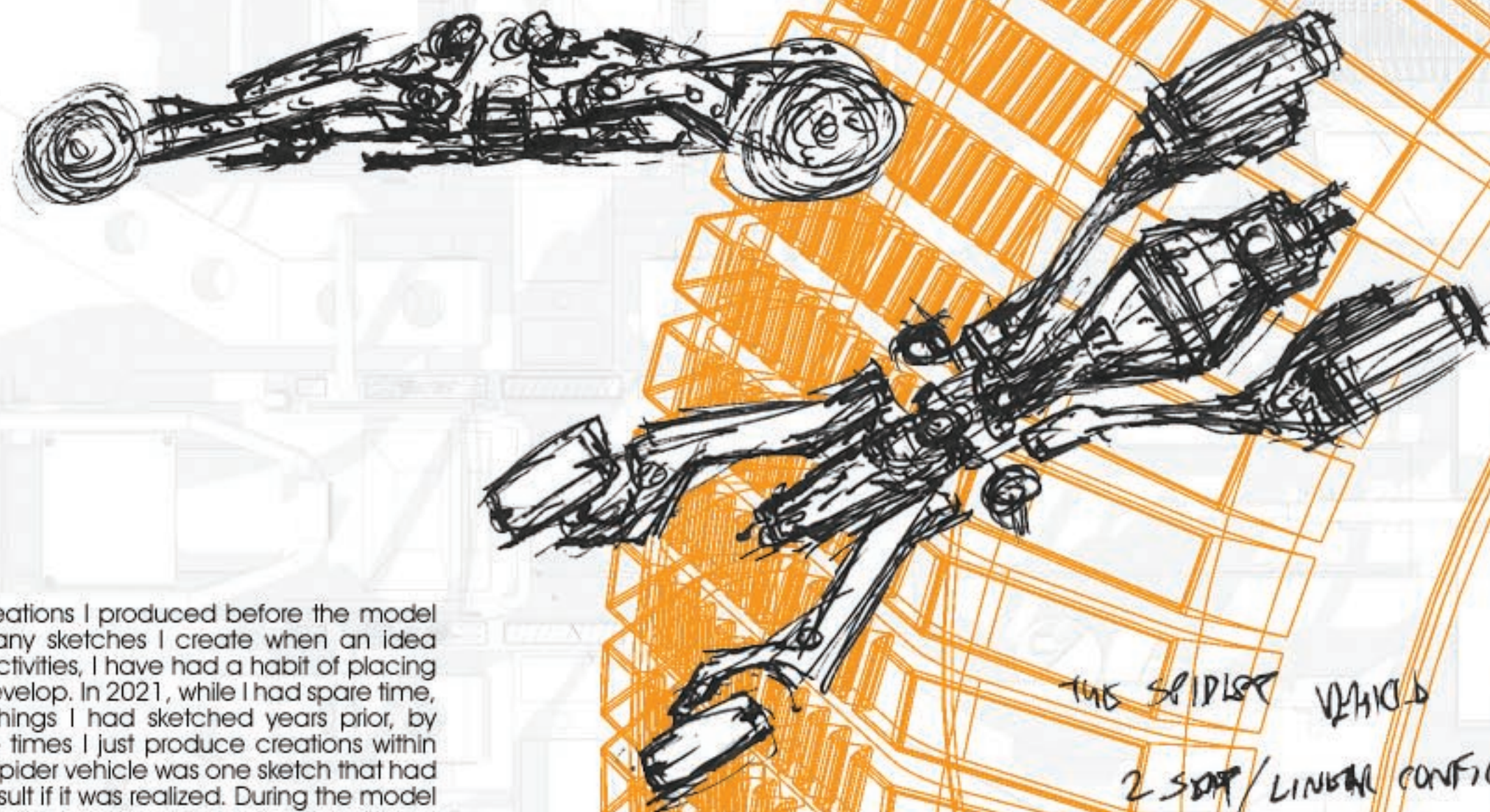
ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP

LOCATION OF WORK: ORLANDO, FL

The sketches shown here were the only two ideations I produced before the model work I formed three years later. As one of many sketches I create when an idea randomly comes into mind while doing other activities, I have had a habit of placing them in a folder for potential use on projects I develop. In 2021, while I had spare time, I decided to invest time creating variety of things I had sketched years prior, by modeling what was envisioned. There are also times I just produce creations within software without any drawings in advance. The spider vehicle was one sketch that had a unique form that would have an interesting result if it was realized. During the model phase, other features evolved that allowed the vehicle to have more functionality just based on what the process and shape provided.

BRYAN EBENHOCH



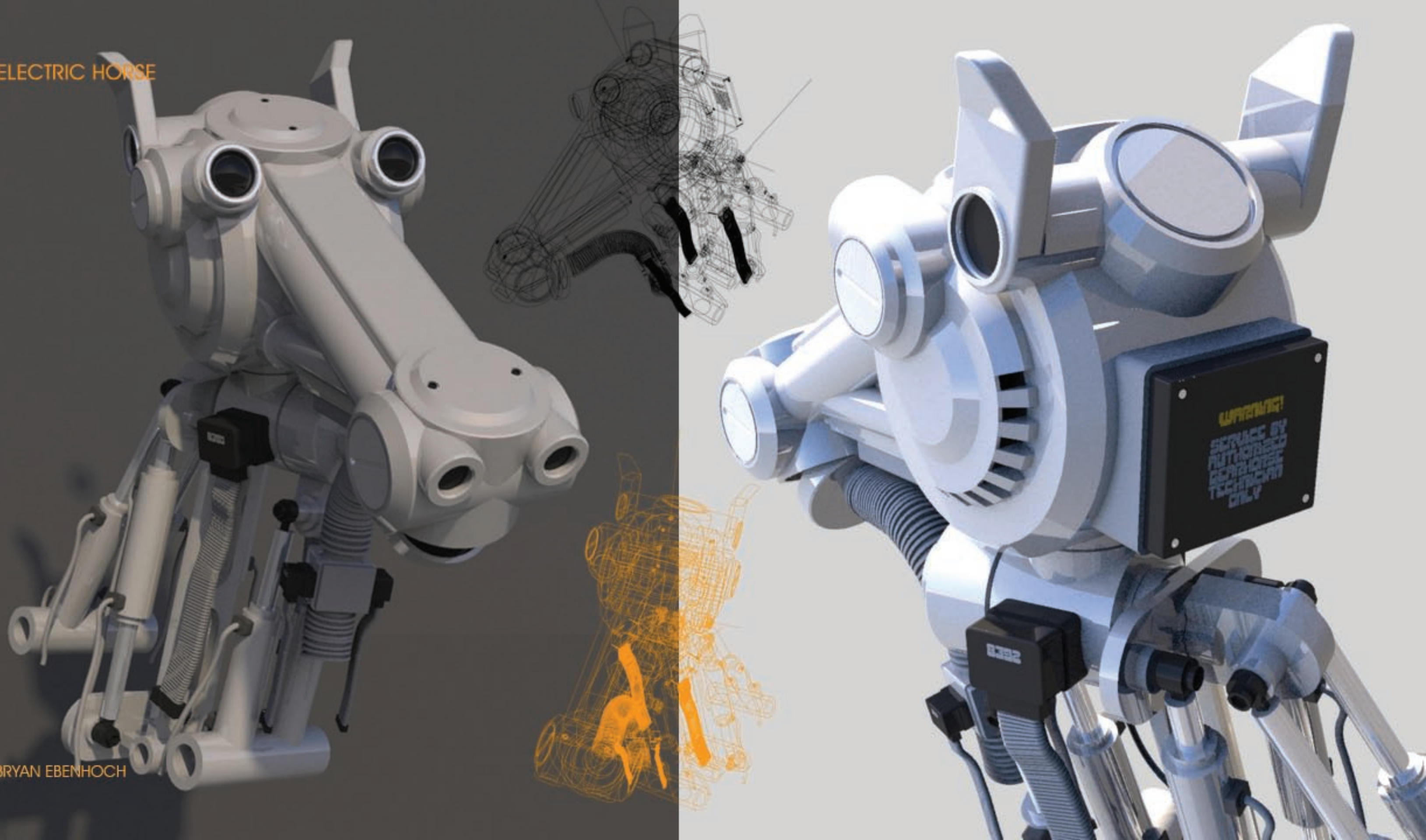
THE SPIDER VEHICLE

2.5D / LINEAR CONFIG

10.27.2018

ELECTRIC HORSE

BRYAN EBENHOCH





ELECTRIC HORSE

YEAR: 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP

LOCATION OF WORK: ORLANDO, FL

I developed this model as a design study for a mechanical animated attraction character. This concept model was conceived and conceptualized entirely in 3D software in less than 8 hours without preliminary sketches. While I have directed projects that involve fabrication of mechanical elements and enclosure housings by vendors for exhibits and attractions in the past, I apply my knowledge to new things I develop when it may house industrial design elements.

BRYAN EBENHOCH

LIGHTBIKE



BRYAN EBENHOCH

LIGHTBIKE

CHINWERHEND

YEAR: 2022

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

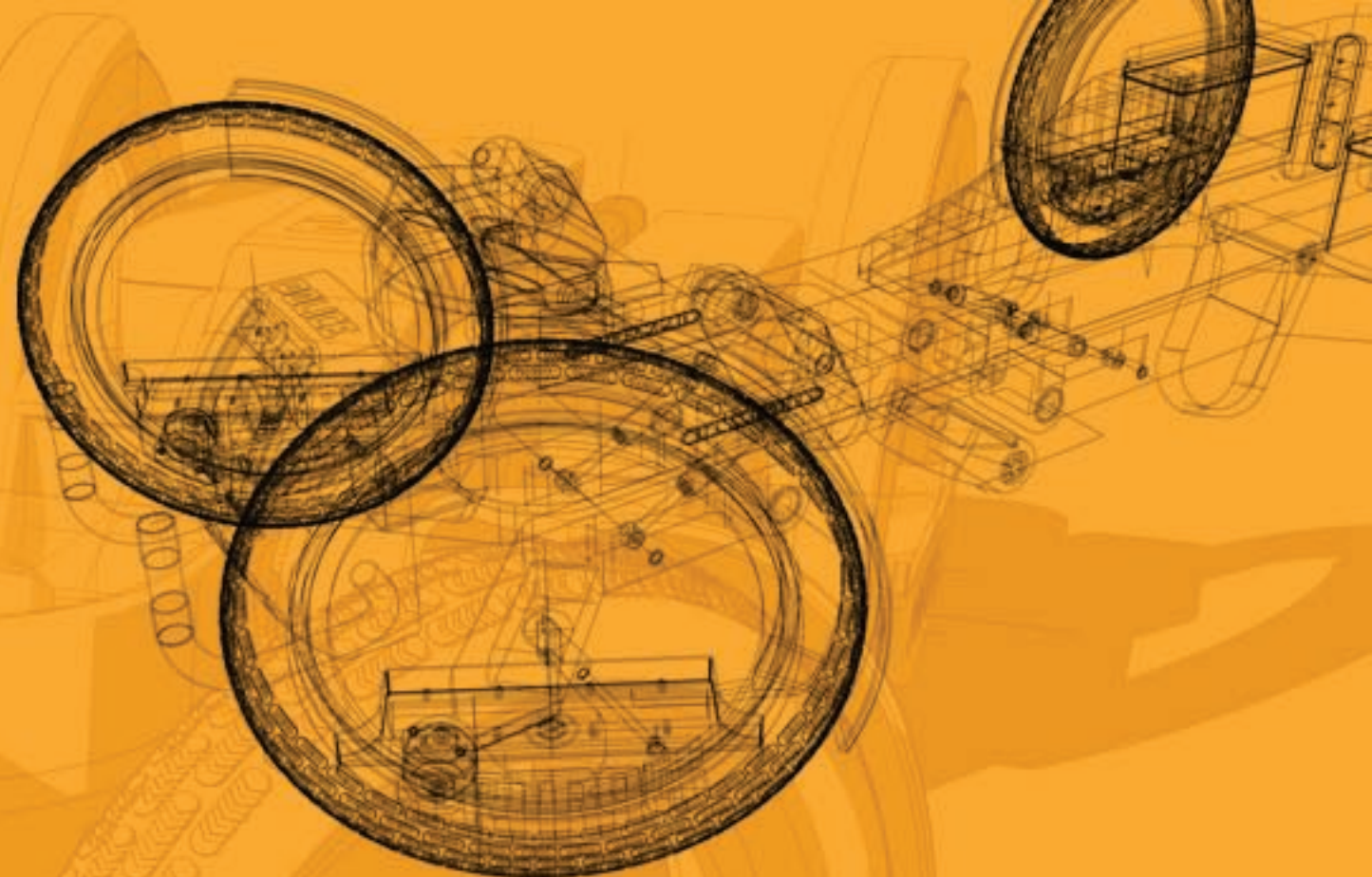
ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP

LOCATION OF WORK: ORLANDO, FL

The LightBike evolved over a nine hour period, forming the concept from zero to finished render. The approach for creating this vehicle was to devise a lightweight motorcycle-golf cart hybrid. The vehicle could be transported in multiples, to provide a fleet of security transportation vehicles for beaches, large field events, and for other street or sidewalk use. The design for the electric vehicle utilizes a hubless wheel system while including an independent suspension for various terrain conditions. The dash combines video surveillance monitors for communication network information and camera feeds. The rear storage pods are adaptable to provide barricade signage that unfolds from the telescoping lids and housings. Equipped with push bars the vehicle can assist with movement of barriers or provide support for impaired vehicles blocking access ways. The light package includes a combined arrangement for graphic identity and alert beacon illumination. The hand-drawn pen sketch shown at right was the only planning drawing I produced, which was a time away from a computer where most model scope I produce on my own ideas are entirely formed within the 3D software during the modeling process. This sketch shows the name and badge that came to my mind, shown in line art from model at top of page.

BRYAN EBENHOCH



2020

LIGHT BIKE DESIGN

CHIN

CHINWERHEND



A



LIGHTBIKE

YEAR: 2022
 CLIENT / COMPANY: SELF / PERSONAL
 SCOPE: CREATIVE DEVELOPMENT / DESIGN
 ROLE: CREATOR / CONCEPTUAL DESIGNER
 MEDIA: SKETCHUP
 LOCATION OF WORK: ORLANDO, FL

The low profile silhouette for the design (A) is primarily intended for pedestrian and crowd facing activity over street situations for traffic response. The lighting package allows for full-perimeter illumination and alert abilities while the front light assembly houses onboard cameras and night vision. (B) The shape of the front design led to the name badge creation "Hammerhead" as a fictional model from a manufacturer.

BRYAN EBENHOCH



LIGHTBIKE



BRYAN EBENHOCH

LIGHTBIKE

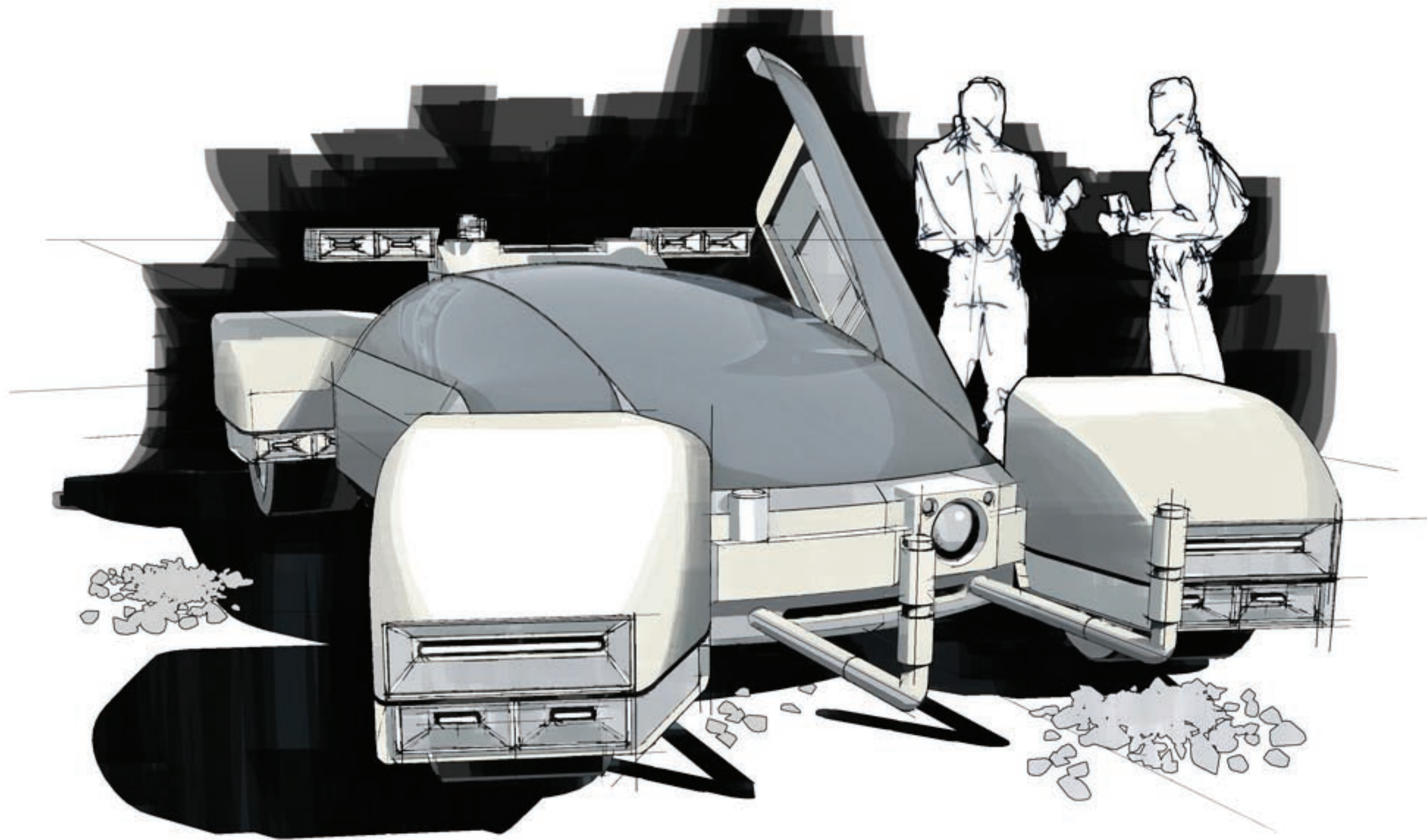
YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP
LOCATION OF WORK: ORLANDO, FL



The overall length and low profile design allows for a highly stable balance of the chassis, while the weight is predominately at its base housing the battery tray with access from the front. (A) The light package was placed low as the intended use is for pedestrian and crowd response with the alert beacons having the ability to illuminate a large ground span around the vehicle. (B) The rear storage pod system allows for adapter systems such as a stretcher, medical supplies, or for specialized event uses to support a large umbrella, ticketing unit, or beverage dispensers.

BRYAN EBENHOCH

PATROL CAR



BRYAN EBENHOCH

PATROL CAR

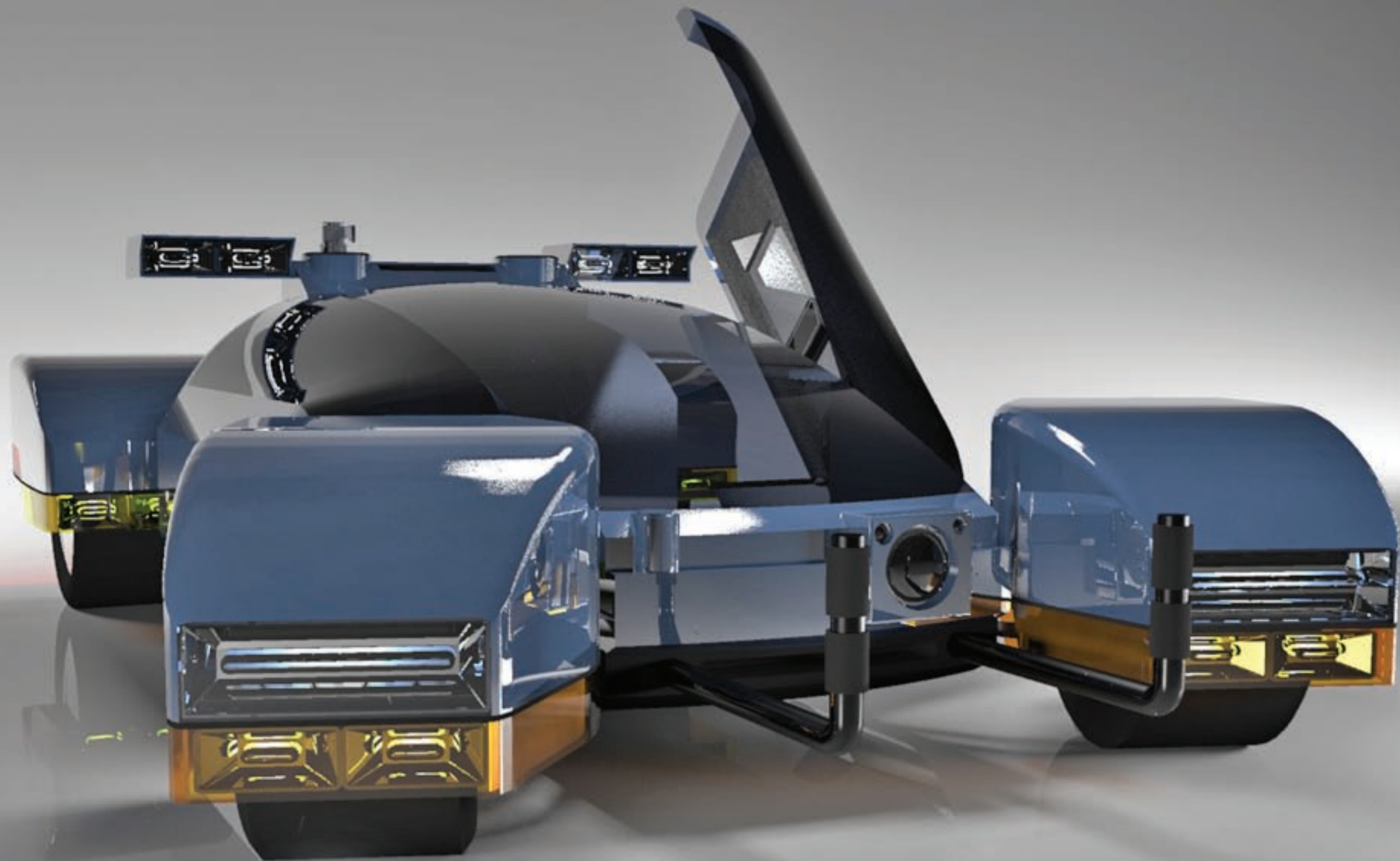


YEAR: 2021
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP / HAND-SKETCHING / PHOTOSHOP
LOCATION OF WORK: ORLANDO, FL

This project involved a period of producing ideation sketches years earlier to form this conceptual vehicle. While the work was produced initially by hand, the vehicle was modeled in 3D to establish an emphasis on proper perspective and view desired and then brought into Photoshop to produce an illustrative result. The concept process involved an engineering phase to determine door hinge points, suspension, steering, and a change to flight mode to have the wheel housings extend with moving parts developed for vertical thrust capabilities. At top of page is digital sketch combined with scanned hand-sketched figures. The hand-sketch below is one of the first drawings I produced at the time I was attending my first year in high school.

BRYAN EBENHOCH

PATROL CAR



BRYAN EBENHOCH

PATROL CAR

YEAR: 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP

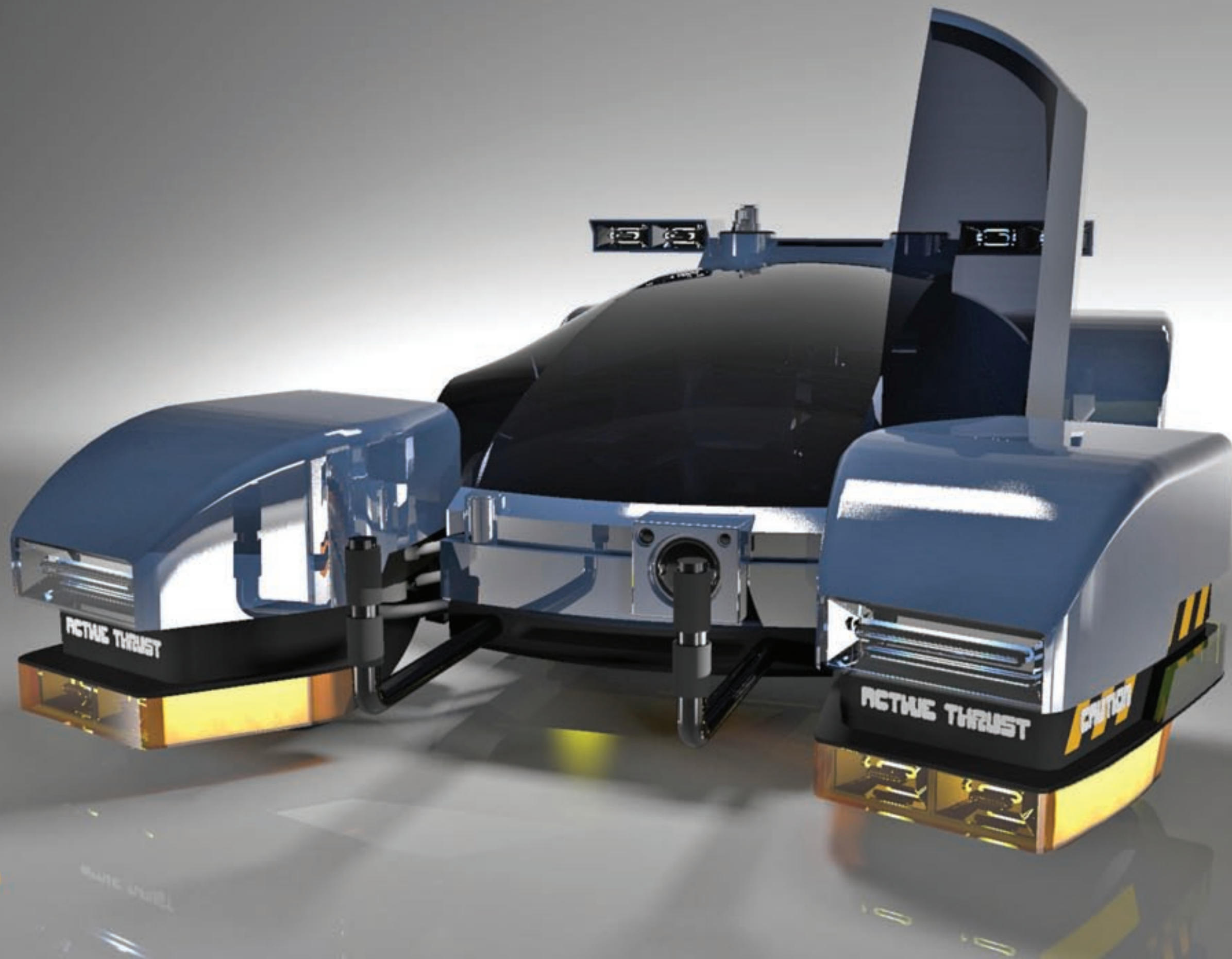
LOCATION OF WORK: ORLANDO, FL

I developed this model as a design study for an all-electric adaptable universal utility vehicle. This concept model was conceived and conceptualized entirely in 3D software in less than 24 hours based on a small sketch I produced in 2018. With the ability to rise to lift and move loads under the carriage, the side outriggers allow for additional seats, stretcher or arsenal attachments for military applications. While I have been engaged prior to design attraction vehicles and directed projects that involve fabrication of mechanical elements and enclosure housings by vendors for exhibits and attractions in the past, I apply my knowledge to new things I develop to form new ideas quickly on the go. With the recent advancement in electric motors and power cells, this chassis was formed to be based on utilizing the latest abilities of computer controlled mobility and control.

BRYAN EBENHOCH



PATROL CAR



BRYAN EBENHOCH

TW8-RAIDER



BRYAN EBENHOCH

YEAR: 2020 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

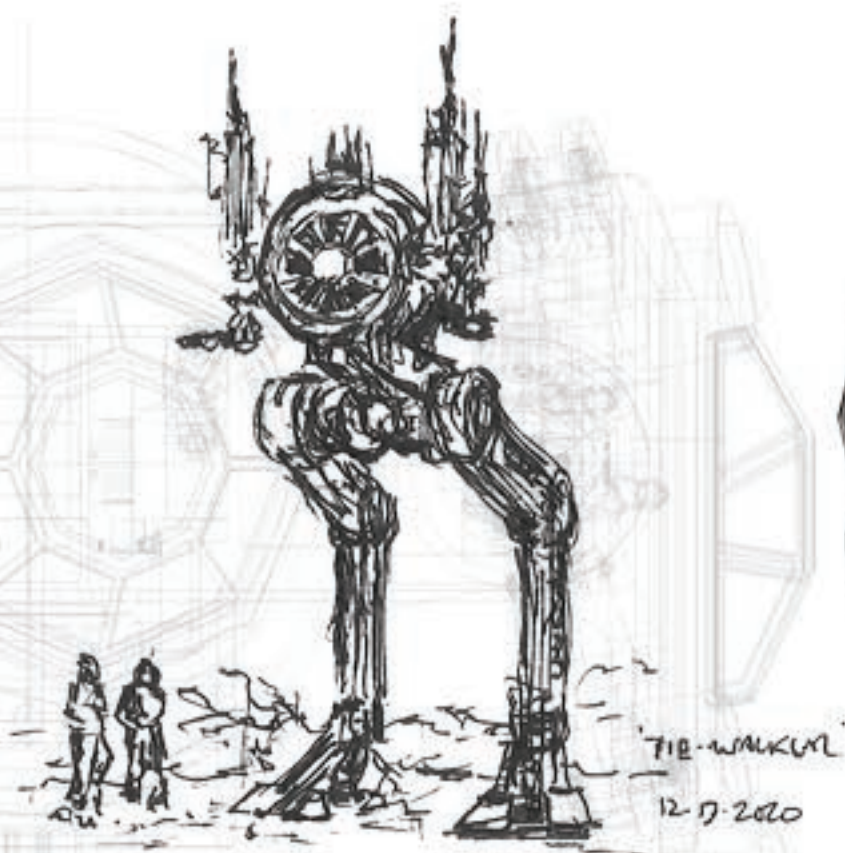
MEDIA: SKETCHUP / HAND-SKETCHING / PHOTOSHOP

LOCATION OF WORK: ORLANDO, FL

Conceived as walking vehicle with robotic arms to facilitate response activities to site locations, this design was based on initial sketch I produced 2020. The spherical cockpit pivots left and right and up and down, while the robotic arms pivot 360 degrees. The two front mounted weapons pivot left and right. The legs are designed to manage rocky terrain conditions while maintaining stability through multi-jointed areas of articulation.

TW8 RAIDER

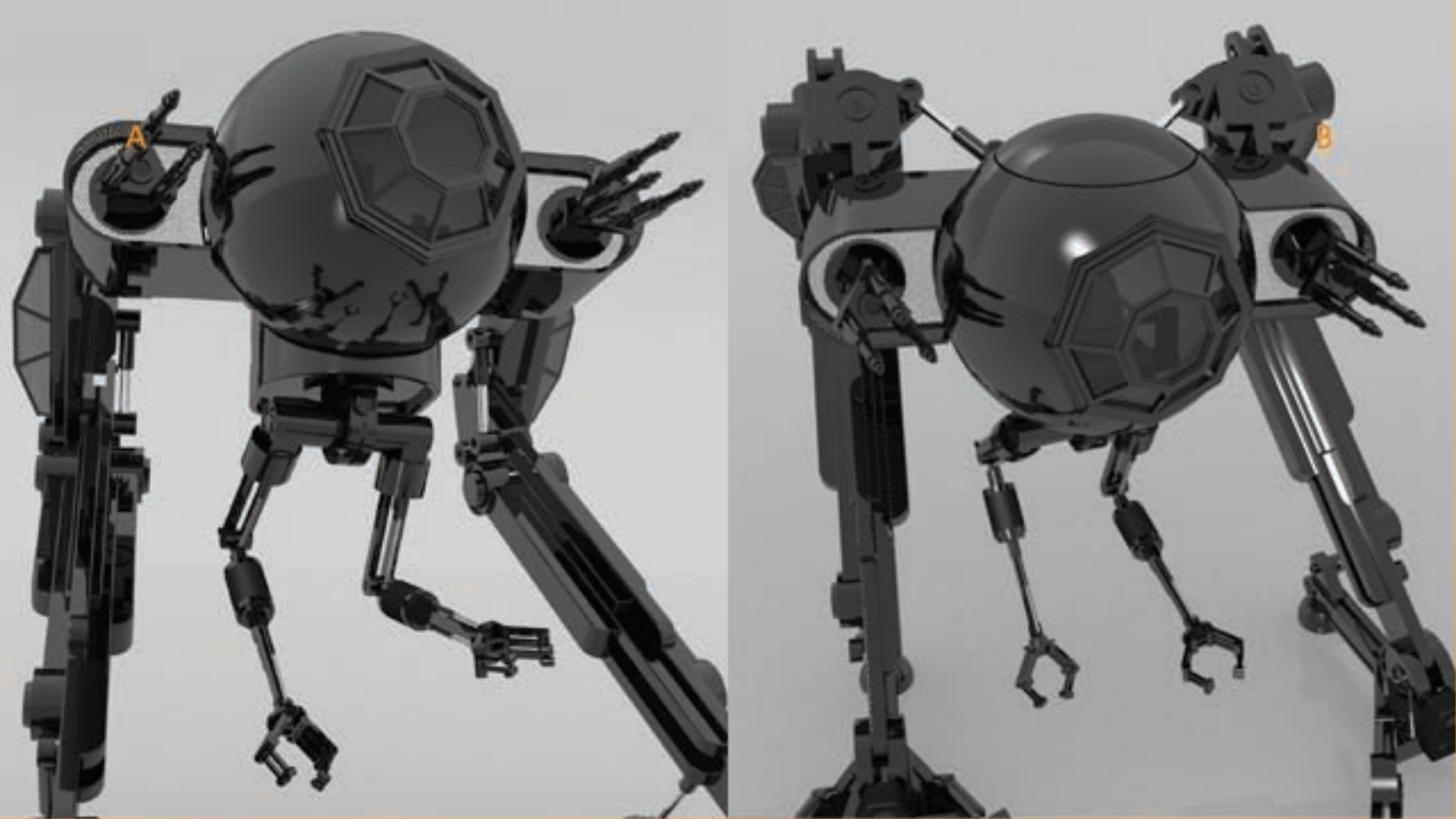
YEAR: 2020 / 2021
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP
LOCATION OF WORK: ORLANDO, FL



After producing a small ideation sketch in 2020 of the bipedal walking machine that was both inspired by Lego and the Star Wars franchise, a year passed before deciding to model it in a realized form. The small pen sketch I produced shown above was the starting point. As the model work developed, I decided the work out better proportions and iterations as it evolved. This was in coming up with its purpose for its design, capabilities and what equipment it would have for mission use. As the design provide a pod for an operator that swivels left, right, up, and down, the weapon systems can also moved in with the same abilities. I gave the machine arms for search and salvage operations of vehicles that may have crashed on a planet's surface or for combat operations to disrupt enemy communications equipment. The modeling of this concept occurred over three days before I was satisfied with the final form before rendering.

BRYAN EBENHOCH



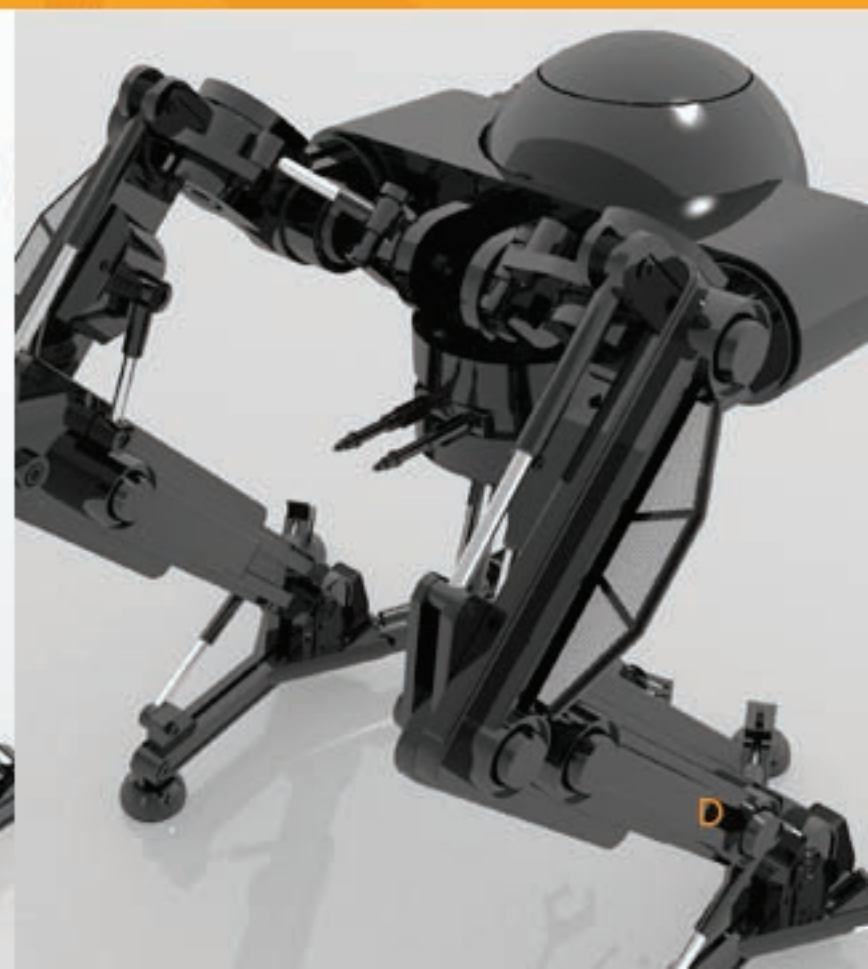


TW8-RAIDER

YEAR: 2021
 CLIENT / COMPANY: SELF / PERSONAL
 SCOPE: CREATIVE DEVELOPMENT / DESIGN
 ROLE: CREATOR / CONCEPTUAL DESIGNER
 MEDIA: SKETCHUP
 LOCATION OF WORK: ORLANDO, FL

These detail images of the walking vehicle show the TW8-Raider in search mode. Image (A) reveals the arms attached at swivel point with camera system. Image (B) shows the operator hatch at the top of the control pod. Image (C) shows the rear upper mounting arrangement for the various leg components. Image (D) shows the various additional components of the legs.

BRYAN EBENHOCH



ERU / MEDICAL BAY / POLICE



BRYAN EBENHOCH

YEAR: 2019 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND-SKETCHING

LOCATION OF WORK: ORLANDO, FL

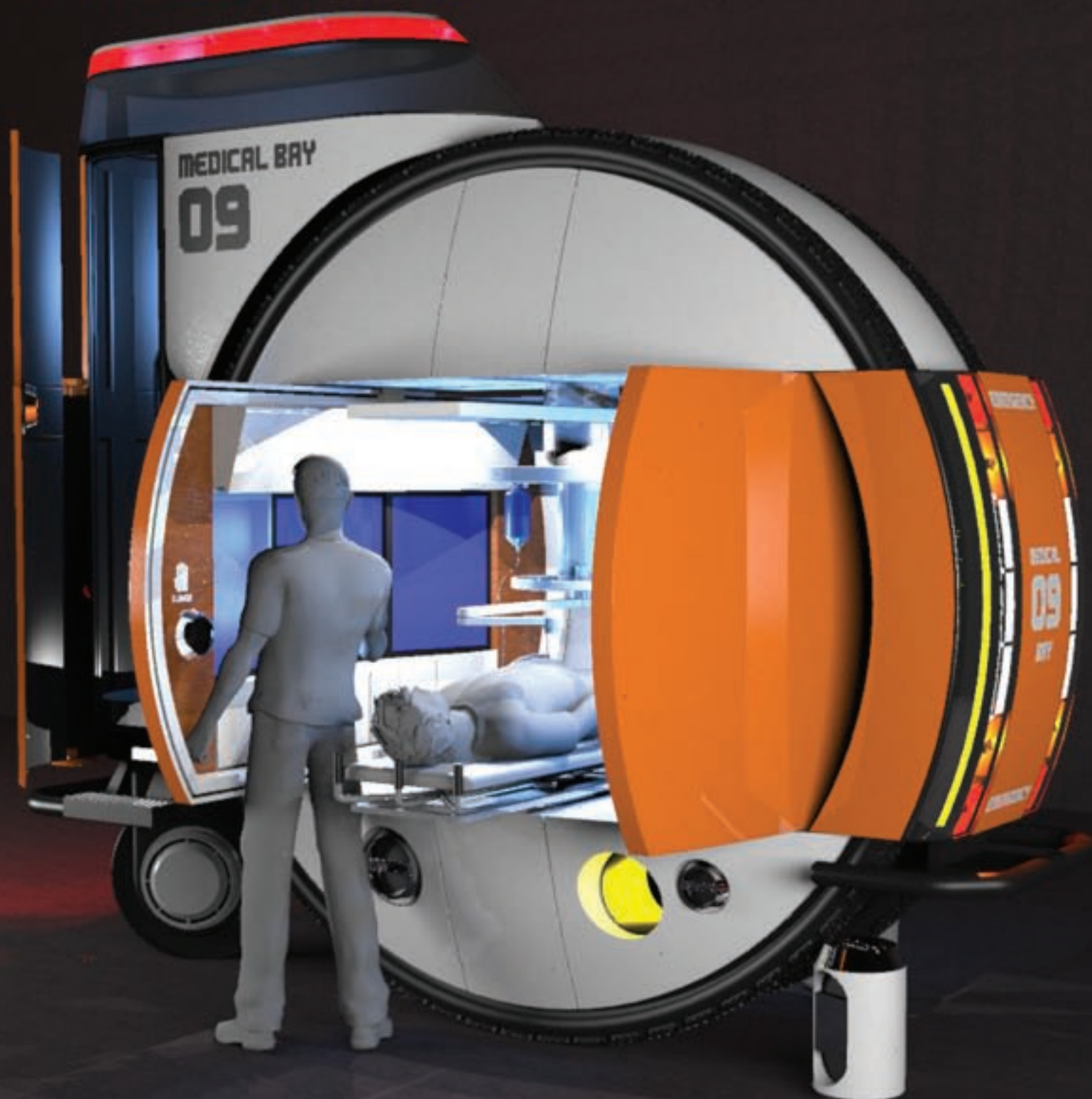
In response to a sketch I produced of a vehicle from a dream in 2019, I modeled these conceptual works to develop configurations for alternative emergency response vehicles. Taking an ambulance to the next level for practical use, I developed a vehicle that can accommodate four medical members at once to care for a trauma victim onsite by forming the vehicle as medical bay within a large wheel based design. The space within features large built-in monitors for remote physician or family member presence and other inclusion to rapidly assist patients requiring immediate onsite care. With a retractable curtain, the care space can be set up for privacy. Produced as a narrow vehicle, the design enables the vehicle to travel more easily with reduced clearance in busy traffic areas. The stretcher unit pivots with the doors in sequence for opening and closure. With portable field equipment located at the lower access areas, the vehicle utilizes a space for one medic to travel with patient. A secondary design I produced was a wider police version that can carry two patrol motorcycles or for transporting apprehended individuals.

ERU / MEDICAL BAY



BRYAN EBENHOCH

ERU / MEDICAL BAY / POLICE



BRYAN EBENHOCH

YEAR: 2019 / 2022

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND-SKETCHING

LOCATION OF WORK: ORLANDO, FL

For the medical bay features, a common ambulance was reviewed for what could be improved through an alternative mobile platform. The process in creating new options formed in the development process. This effort resulted in having patient access from both ends of the stretcher by up to four medical care professionals, while giving each task area reach to supplies and equipment for patient care. A privacy curtain can be dropped down on both sides to allow for critical surgery procedures on site when trauma is severe and needs immediate intervention. Equipment and supplies are accessible from built-in side cabinets, overhead supply and instrument hub, dial-based pills & capsules dispenser, and modules from the vehicle's lower wheel casing. The video monitors allow for care directions and live remote feeds of doctors or family members to be with patient for critical care and comfort needs.

YEAR: 2019 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

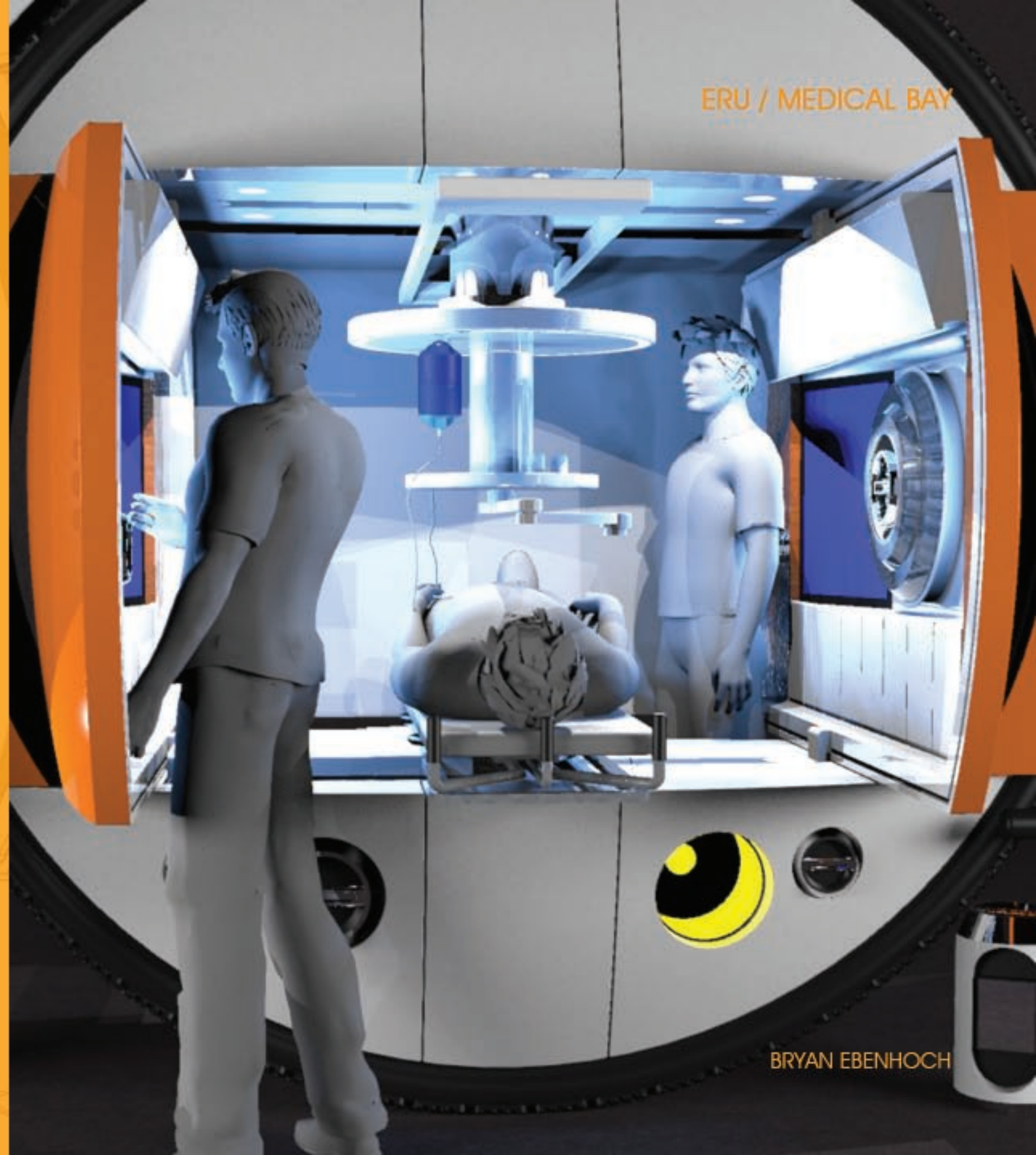
ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND-SKETCHING

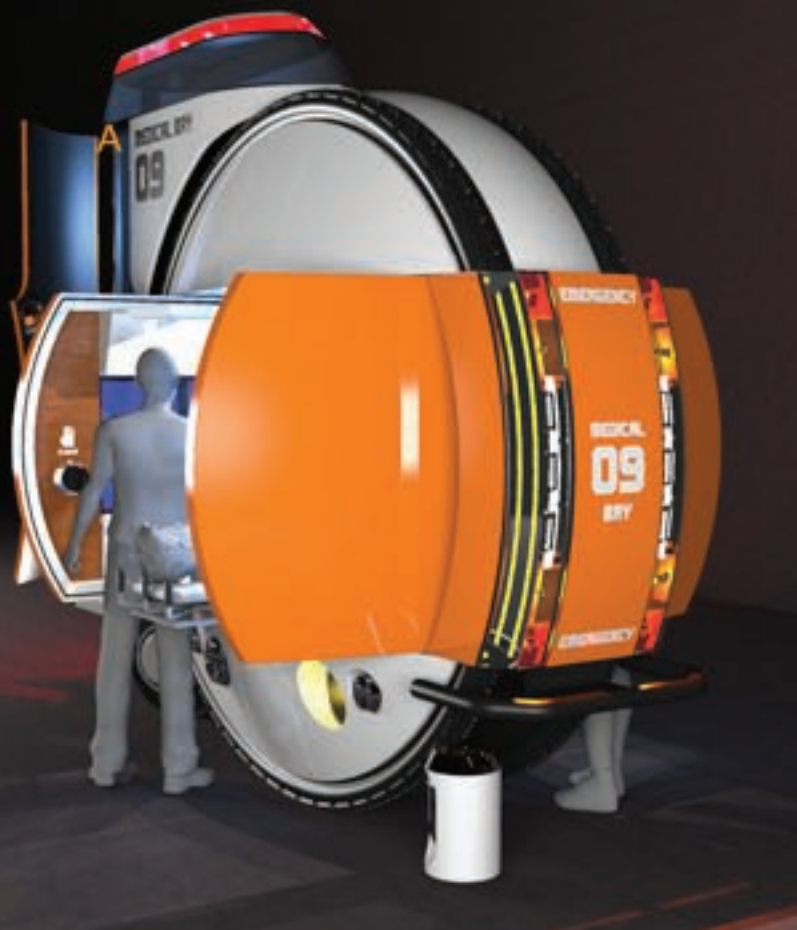
LOCATION OF WORK: ORLANDO, FL

In response to a sketch I produced of a vehicle from a dream in 2019, I modeled these conceptual works to develop configurations for alternative emergency response vehicles. Taking an ambulance to the next level for practical use, I developed a vehicle that can accommodate four medical members at once to care for a trauma victim onsite by forming the vehicle as medical bay within a large wheel based design. The space within features large built-in monitors for remote physician or family member presence and other inclusion to rapidly assist patients requiring immediate onsite care. With a retractable curtain, the care space can be set up for privacy. Produced as a narrow vehicle, the design enables the vehicle to travel more easily with reduced clearance in busy traffic areas. The stretcher unit pivots with the doors in sequence for opening and closure. With portable field equipment located at the lower access areas, the vehicle utilizes a space for one medic to travel with patient. A secondary design I produced was a wider police version that can carry two patrol motorcycles or for transporting apprehended individuals.

ERU / MEDICAL BAY



BRYAN EBENHOCH



ERU / MEDICAL BAY

YEAR: 2021
 CLIENT / COMPANY: SELF / PERSONAL
 SCOPE: CREATIVE DEVELOPMENT / DESIGN
 ROLE: CREATOR / CONCEPTUAL DESIGNER
 MEDIA: SKETCHUP
 LOCATION OF WORK: ORLANDO, FL

These sequential images of the ERU show how the enclosure and stretcher turn for transit state simultaneously. Image (A) depicts an operator finishing his patient procedures. Image (B) shows the operator selecting the closure procedure from an exterior console with the doors sliding toward center and the stretcher still in position. Image (C) shows the process near completion with doors and stretcher now turning 90 degrees and the equipment / supply module placed into its stowage compartment. Image (D) shows the vehicle in transit mode.

BRYAN EBENHOCH



ERU / MEDICAL BAY

YEAR: 2019 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

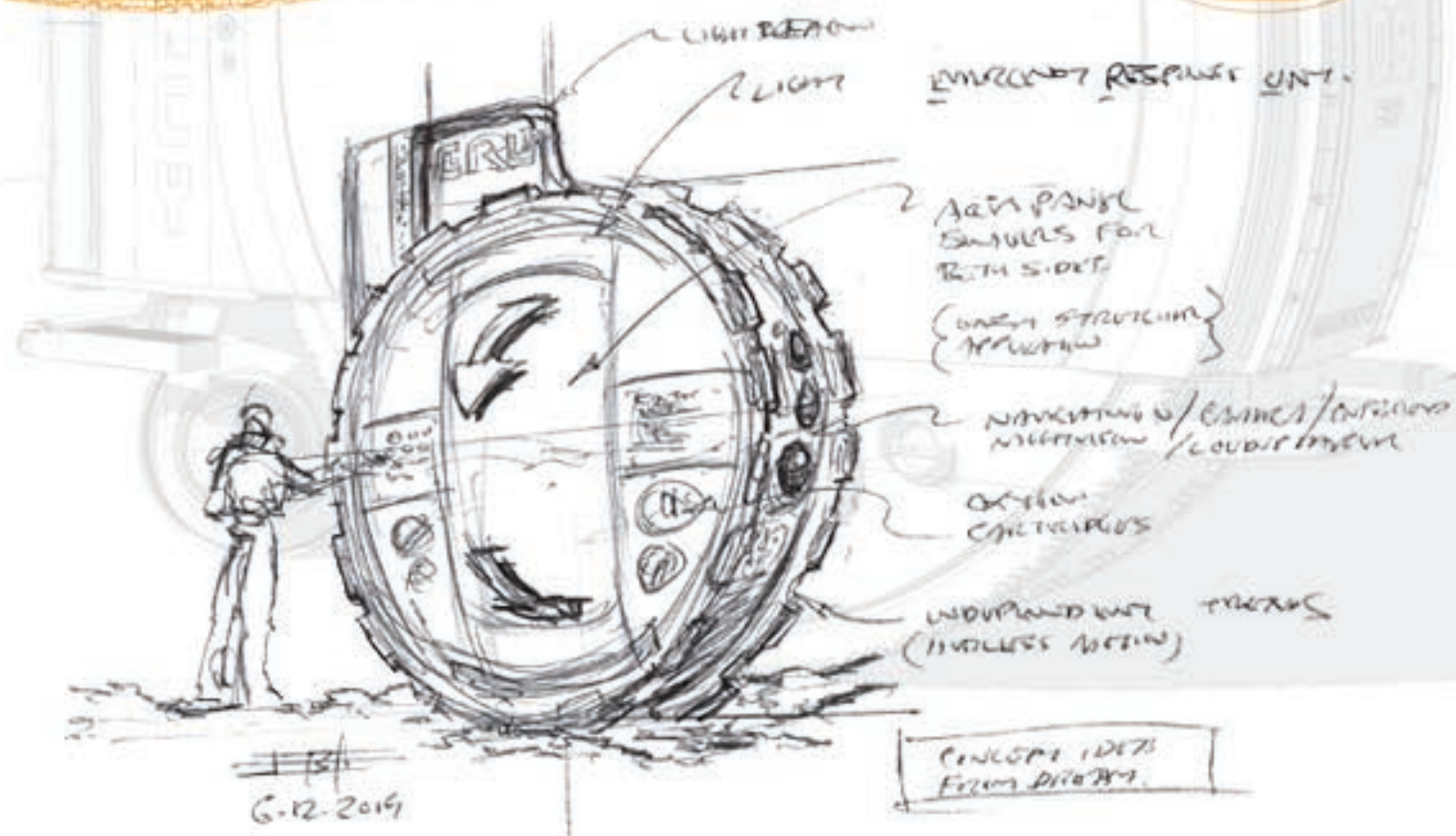
ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND-SKETCHING

LOCATION OF WORK: ORLANDO, FL

The sketch shown on the right was the only one I formed before producing the model three years later. This particular vehicle was one that was in a dream I had and I produced the sketch after I woke. While the vehicle I dreamt of was a red response unit for the scene of a fire, when I began working on the model, I decided to take a different approach for the wheel casing by having the doors open horizontally to allow for it to have another purpose. I envisioned the vehicle being a fully remote unit that could retrieve patients for transport to a hospital. The narrow width of the vehicle provided an advantage for high traffic congestion to weave through smaller paths and minimize delays. Like the Segway, this vehicle would have a stabilizing feature to counter high winds and g-forces when at high speed for upright balance control.

BRYAN EBENHOCH



YEAR: 2019 / 2022

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND-SKETCHING

LOCATION OF WORK: ORLANDO, FL

The model phase of the police emergency response vehicle started with taking the medical bay version and altering the width primarily, while adding other details. The process didn't take long to form this alternative version as it carries many of the same components. The width applies a common vehicle approach for one lane use on roads. As this was planned to show a motorcycle transport application, it lead to creating the police lightbike that is shown as one of my other examples of work.

ERU / POLICE



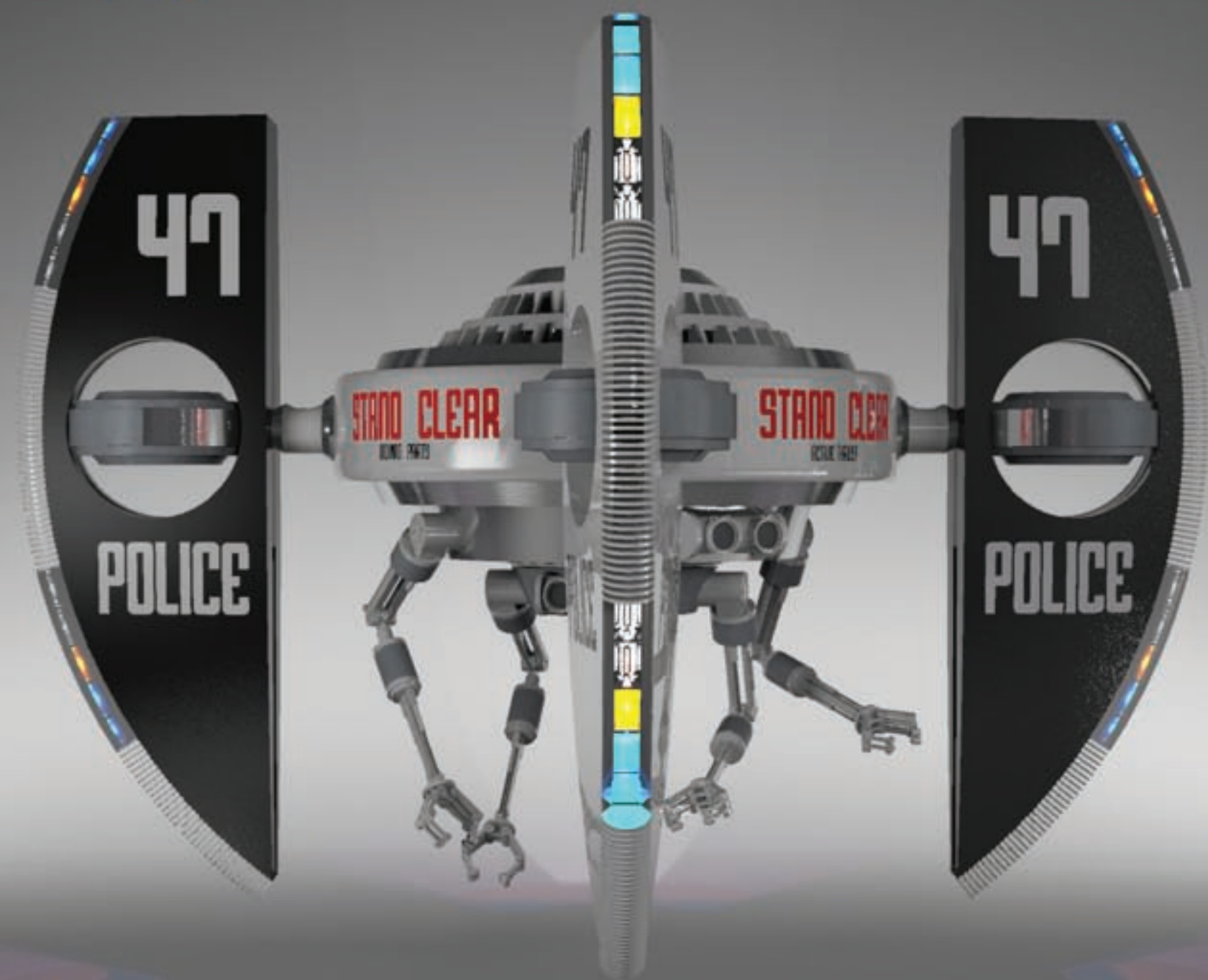
BRYAN EDENHOOD



YEAR: 2019 / 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP / HAND-SKETCHING
LOCATION OF WORK: ORLANDO, FL

After I produced the mobile medical bay vehicle, I planned to produce an alternate version that would be applied to police use. The intent of this design was to have it wider to allow for transport of individuals or motorcycles. The front enclosure would have the ability to rise up for a motorcycles to be loaded and unloaded, while the side door opening option would be set up for transporting individuals. The third option was to have the vehicle set up as a mobile command center for field response where police activity would be more involved.

DRONE



BRYAN EBENHOCH

YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP / HAND-SKETCHING
LOCATION OF WORK: ORLANDO, FL

Conceived as alternative design for a drone, this design enables this drone to have field maintenance ability with wings that pivot into position for flight and landing configurations. Beyond surveillance abilities, with two sets of robotic arms mounted on separate rotating rings, the drone is developed to respond to field conditions requiring assistance for traffic accidents, transporting items, or in suspect apprehension activity. A central vertical thrust unit is accompanied by four pivoting fans that move independently of the wing positions. Landing gear is housed within the wings.



DRONE

YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP
LOCATION OF WORK: ORLANDO, FL

These sequential images of the drone show how the transformation from flight mode to landing. Image (A) depicts the drone in a saucer configuration state with the two sets of optional arms. Image (B) shows an overhead view of the drone in saucer configuration. Image (C) shows the process of the wing segments turning 90 degrees from over head view. Image (D) shows the drone preparing for landing while the thrust fans remain set in downward position.

BRYAN EBENHOCH



D

DRONE

YEAR: 2022

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

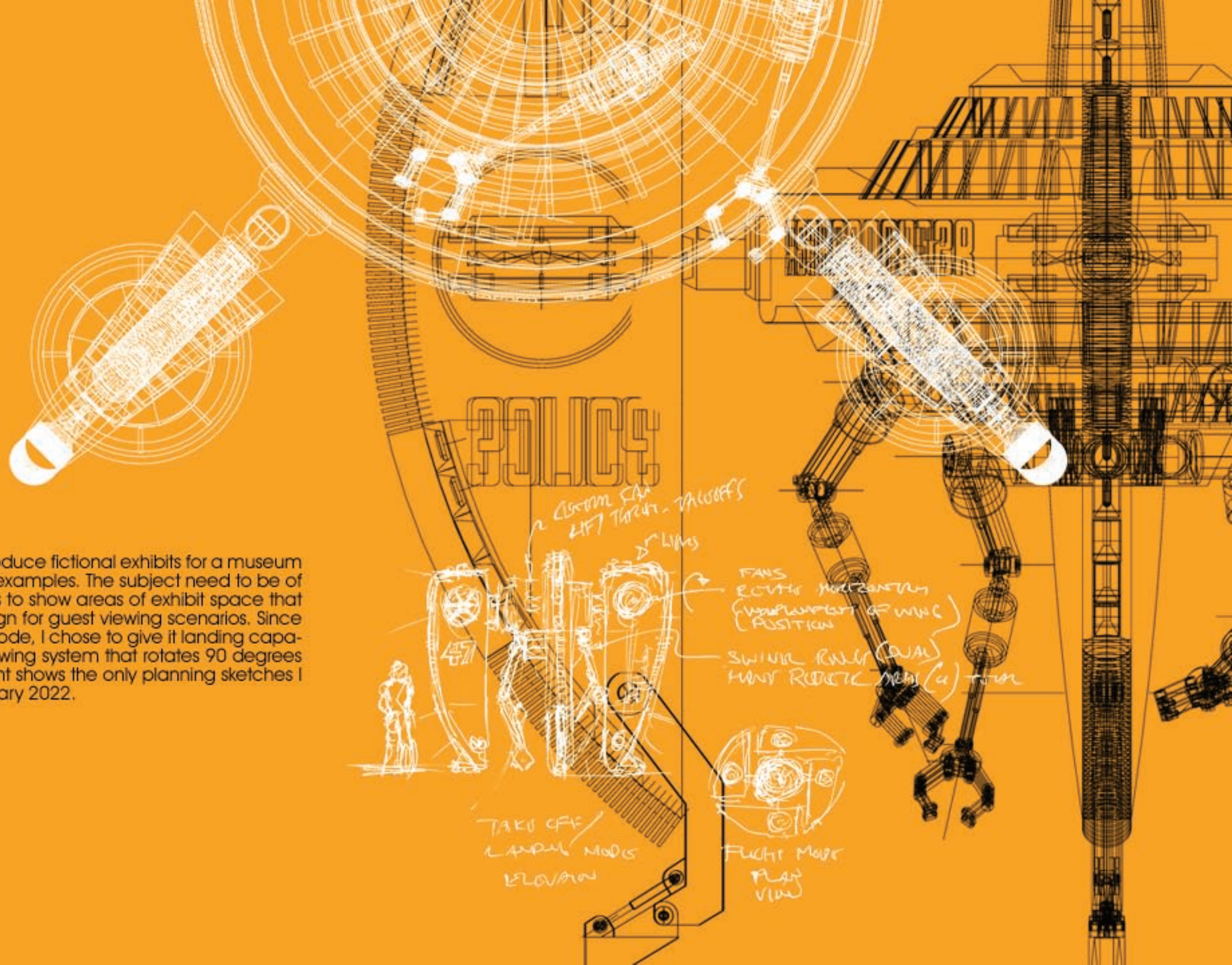
ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND-SKETCHING

LOCATION OF WORK: ORLANDO, FL

The drone creation was undertaken in effort to produce fictional exhibits for a museum interior settings I was developing just for portfolio examples. The subject need to be of a large scale to be one of four vehicle concepts to show areas of exhibit space that combined wall-based large format graphic design for guest viewing scenarios. Since the drone wasn't going to be exhibited in flight mode, I chose to give it landing capability that included gear that extends out from a wing system that rotates 90 degrees from its flight configuration. The image on the right shows the only planning sketches I produced when I began the model work in January 2022.

BRYAN EBENHOCH



SERVOID



BRYAN EBENHOCH

YEAR: 2019 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND-SKETCHING

LOCATION OF WORK: ORLANDO, FL

This project involved a producing one ideation sketch of a front and back of a floating robot character. The robot was modeled in 3D to establish an emphasis on proper perspective and view desired and then brought into Photoshop to produce an illustrative result. The concept process involved an engineering phase to determine arm, wrist, finger, and neck movement pivot points. The robot features illuminated eye and mouth accents, a color pattern that would vary between units, a forward-facing task light, and a 360 degree rotating warning beacon on its lower torso, where it's power service port is located. The humorous look of surprise for the robot's face was intentional.

SERVOID



BRYAN EBENHOCH

SERVOID

YEAR: 2019 / 2021

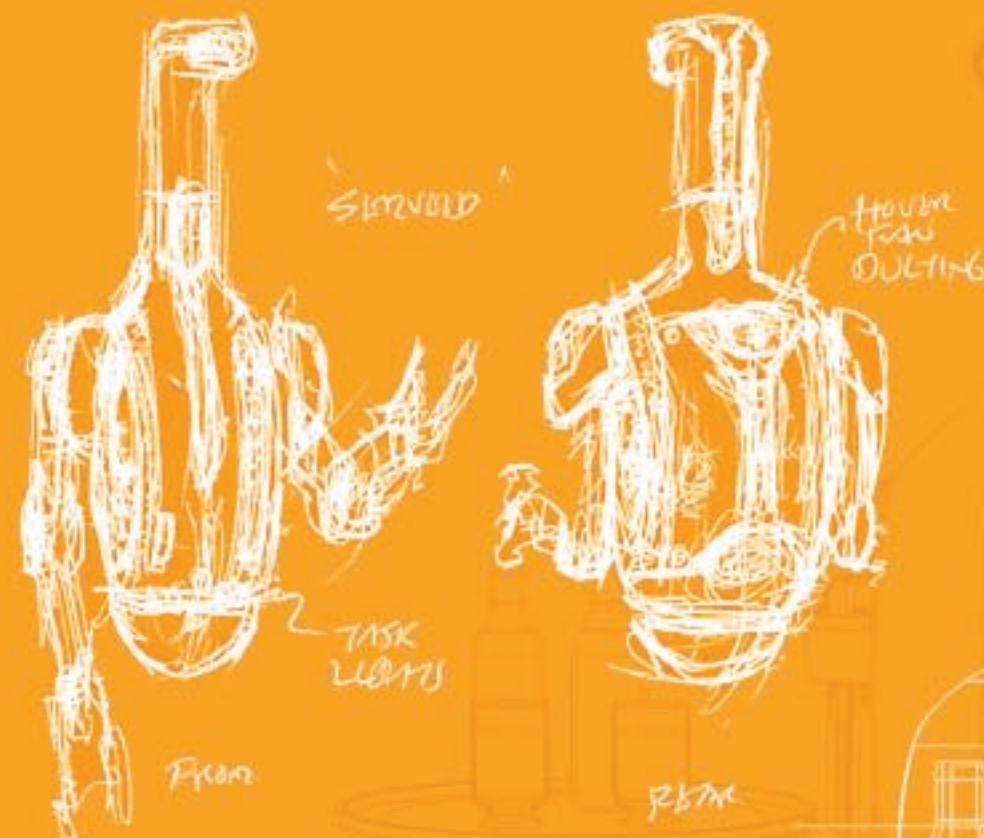
CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

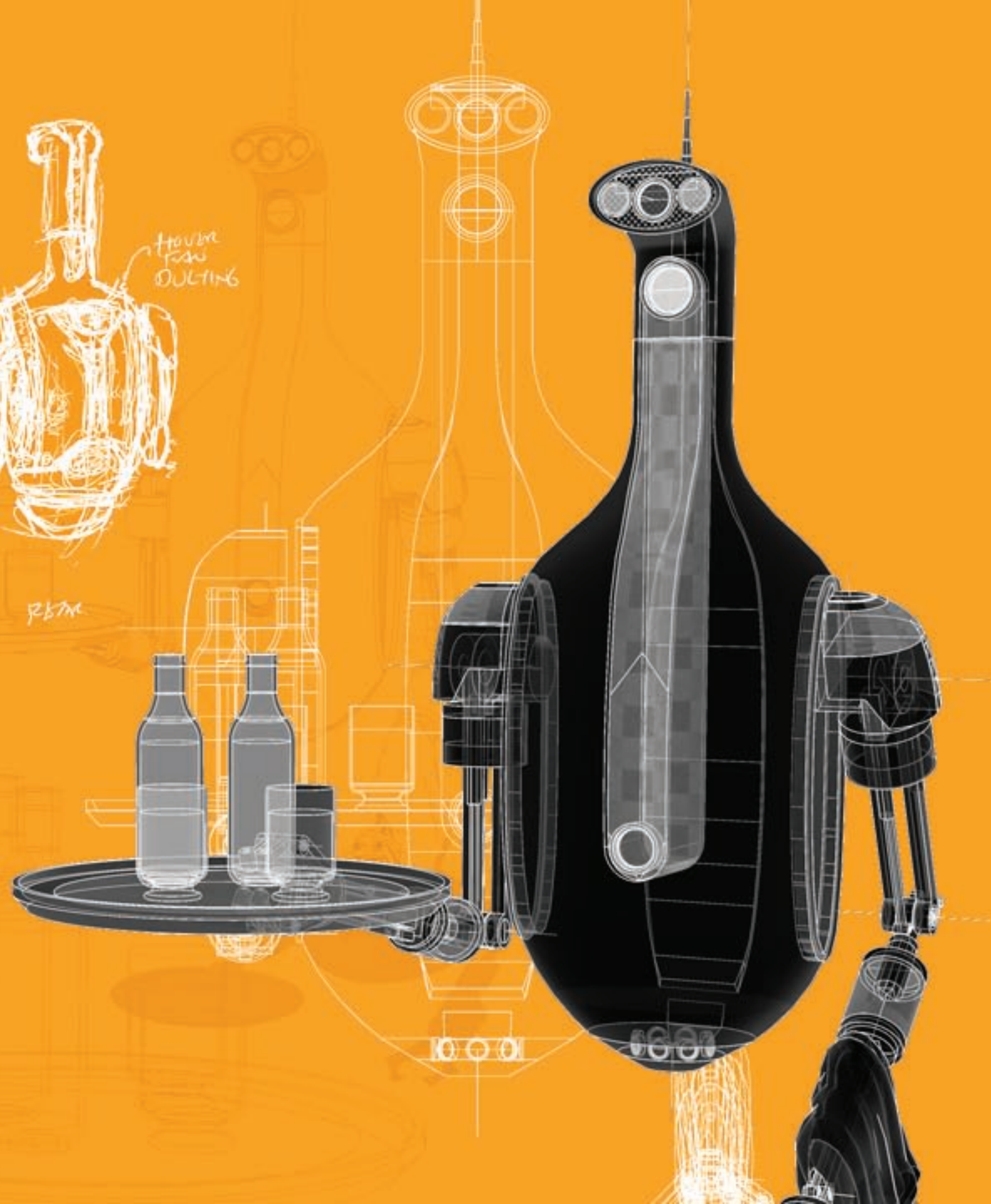
ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND-SKETCHING / PHOTOSHOP

LOCATION OF WORK: ORLANDO, FL



Shown above is the only sketch I produced, which also was produced in 2019 like others shown as examples that I modelled later. When I sketched the robot, I gave it the name servoid to define its purpose. As it was depicted as a fictional product that would hover about to manage household chores or services to assist guests, I wanted it to evoke the mannerisms of a butler that would be dressed through a design and color application as if he was wearing a type of formal suit or tuxedo for social events and parties. The arms I created were utilized for some of my other models. After I produced the model, I then created the digital sketch of the servoid in a party environment.



BRYAN EBENHOCH

DRONE / RCU



BRYAN EBENHOCH

DRONE / RCU

YEAR: 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

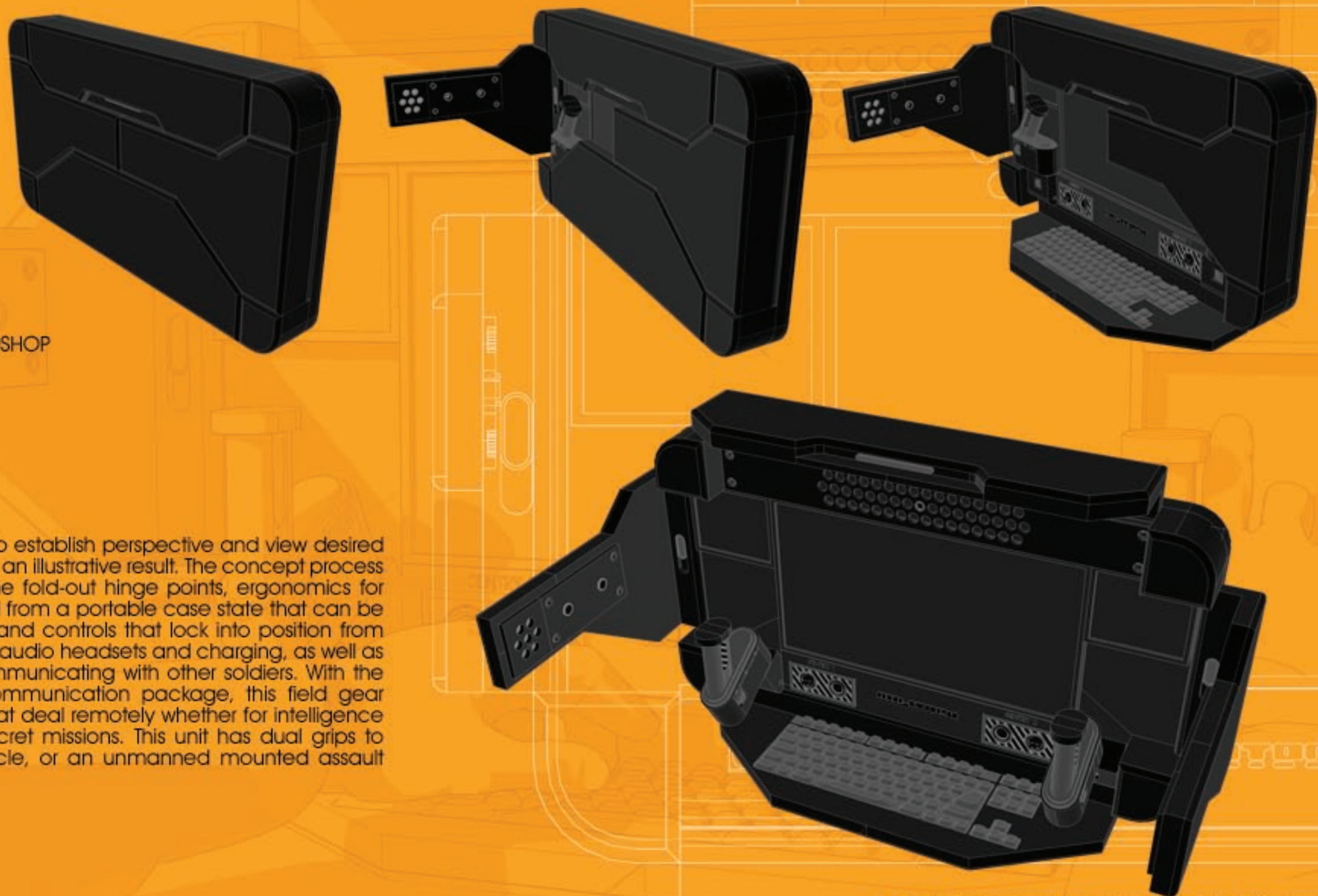
ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND-SKETCHING / PHOTOSHOP

LOCATION OF WORK: ORLANDO, FL

This exercise was modeled in 3D and used to establish perspective and view desired and then brought into Photoshop to produce an illustrative result. The concept process involved an engineering phase to determine fold-out hinge points, ergonomics for human use, all devised to deploy in the field from a portable case state that can be carried by personnel assigned. It includes hand controls that lock into position from their stowage placement, monitors, jacks for audio headsets and charging, as well as side speakers and microphones when communicating with other soldiers. With the integrated forward-facing camera and communication package, this field gear allows a soldier to access and control a great deal remotely whether for intelligence gathering, platoon combat activities, or secret missions. This unit has dual grips to control two drones, a remote ground vehicle, or an unmanned mounted assault weapon.

BRYAN EBENHOCH



DRONE / RCU



BRYAN EBENHOCH

WORKSTATION



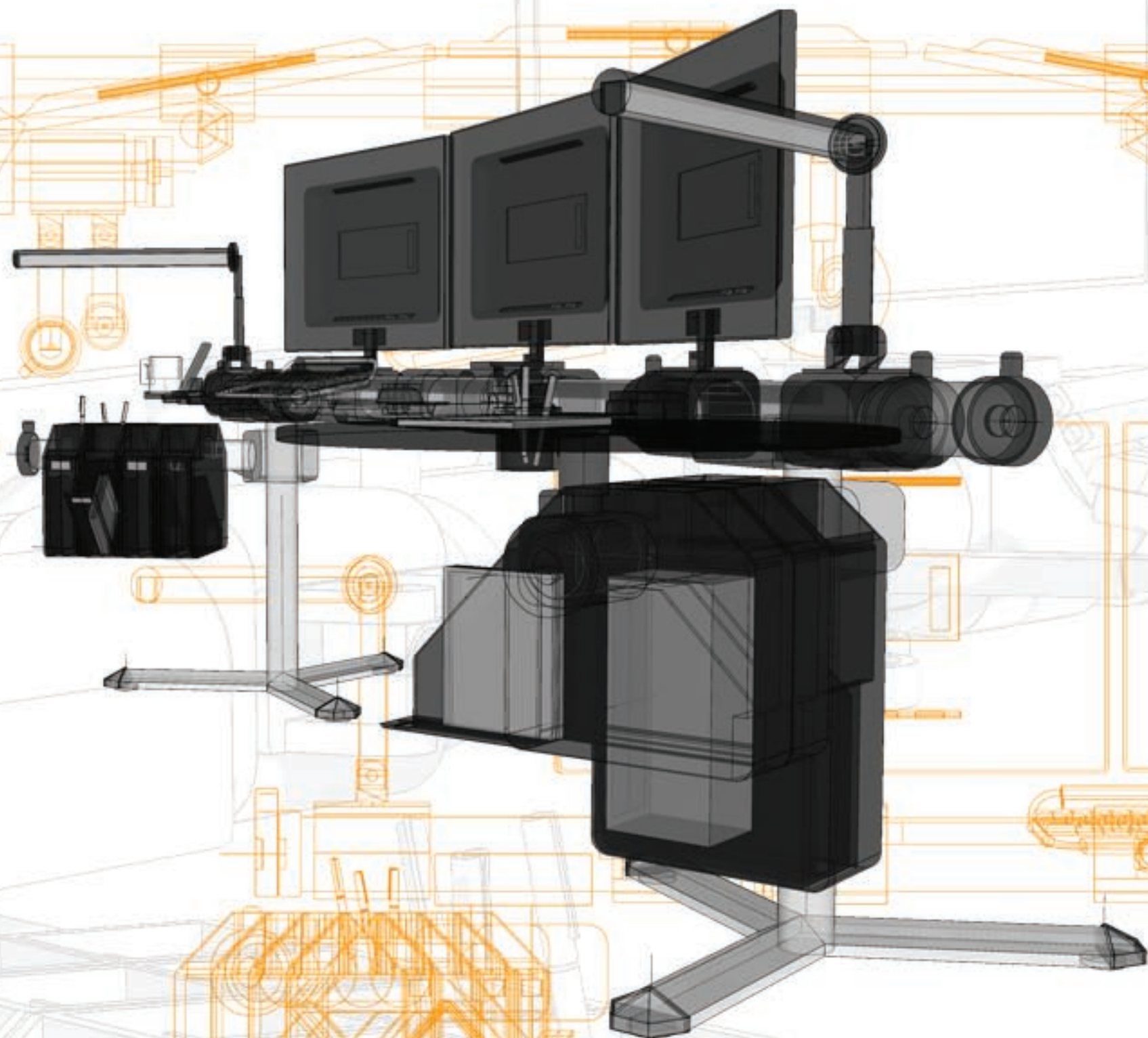
BRYAN EBENHOCH

WORKSTATION

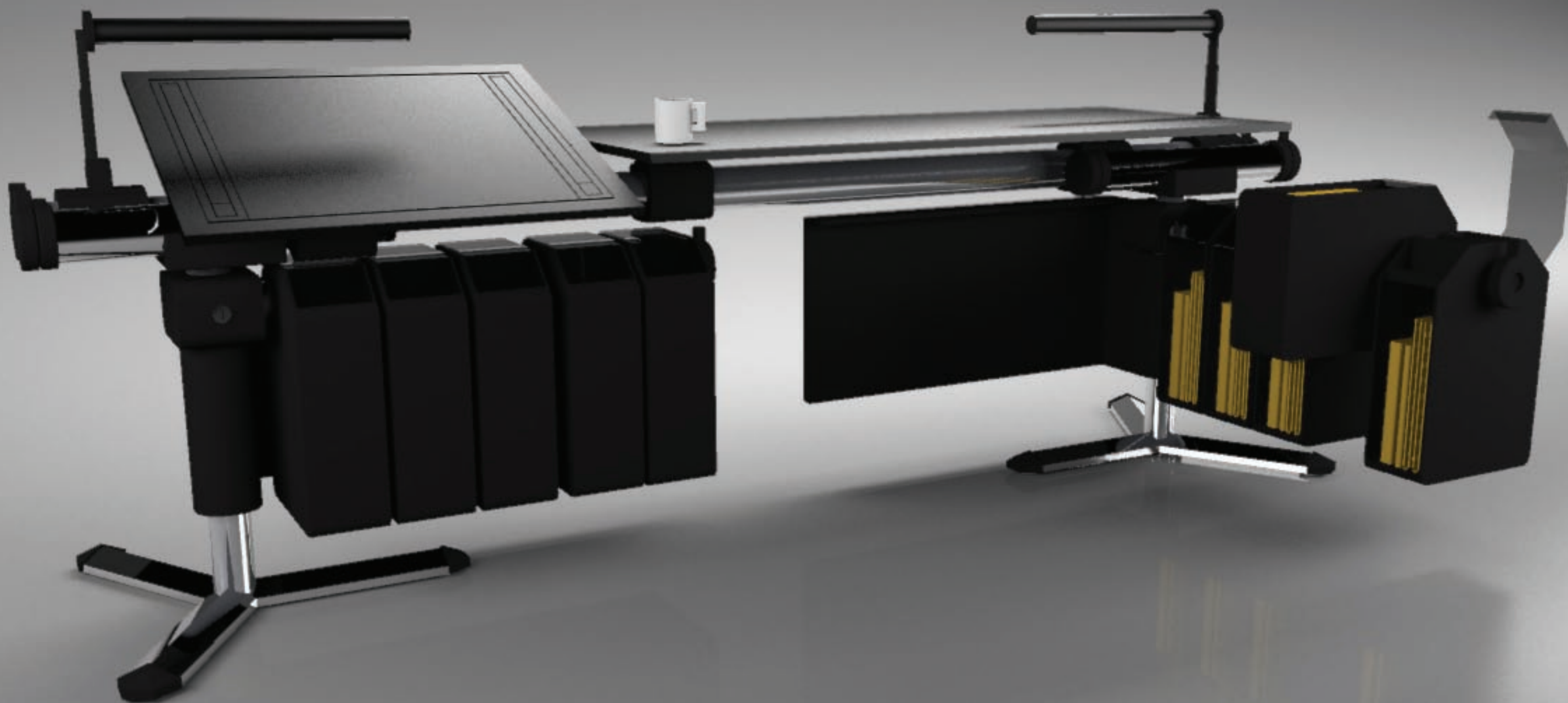
YEAR: 2022
CLIENT / COMPANY: SELF / PERSONAL
SCOPE: CREATIVE DEVELOPMENT / DESIGN
ROLE: CREATOR / CONCEPTUAL DESIGNER
MEDIA: SKETCHUP
LOCATION OF WORK: ORLANDO, FL

Choosing to create my own modern furniture for a virtual studio setting, this workstation provides a universal mounting system. Rather than drawers, the storage features consists of compartments that can be pulled downward for access files, notebooks or other items. The storage bins at the upper locations of the bins provide easy access for various desk accessories. The accessory mounting adapters include a beverage and phone holder, lighting and monitor provisions and keyboard. The round table is also mounted by an dapper mount. A mating chair with the three-prong support system was also made, along with a matching credenza with locking storage bins, desk and table top provision.

BRYAN EBENHOCH

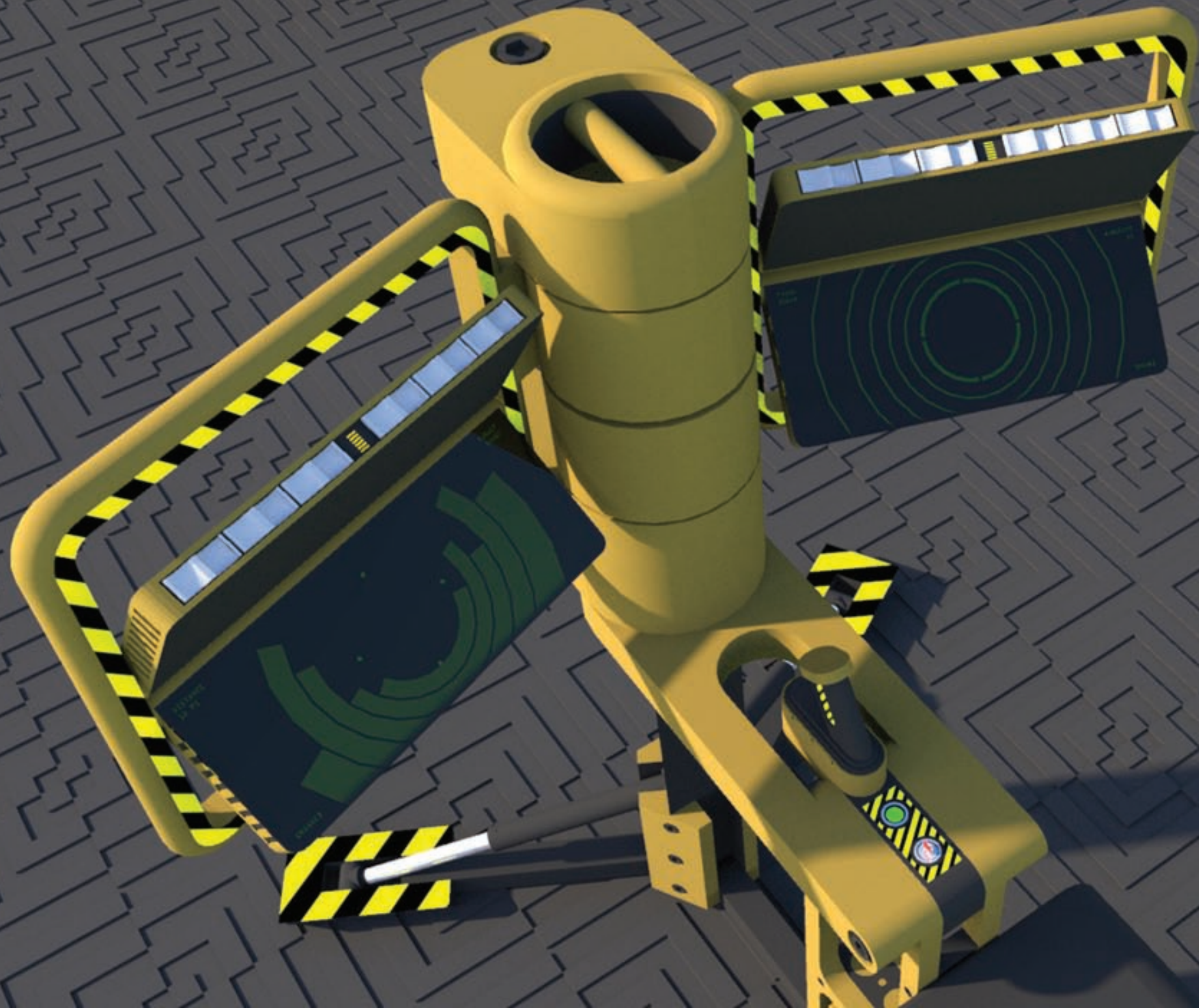


CREDENZA



BRYAN EBENHOCH

DRAGONFLY / RCU



BRYAN EBENHOCH

DRAGONFLY / RCU

YEAR: 2013 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

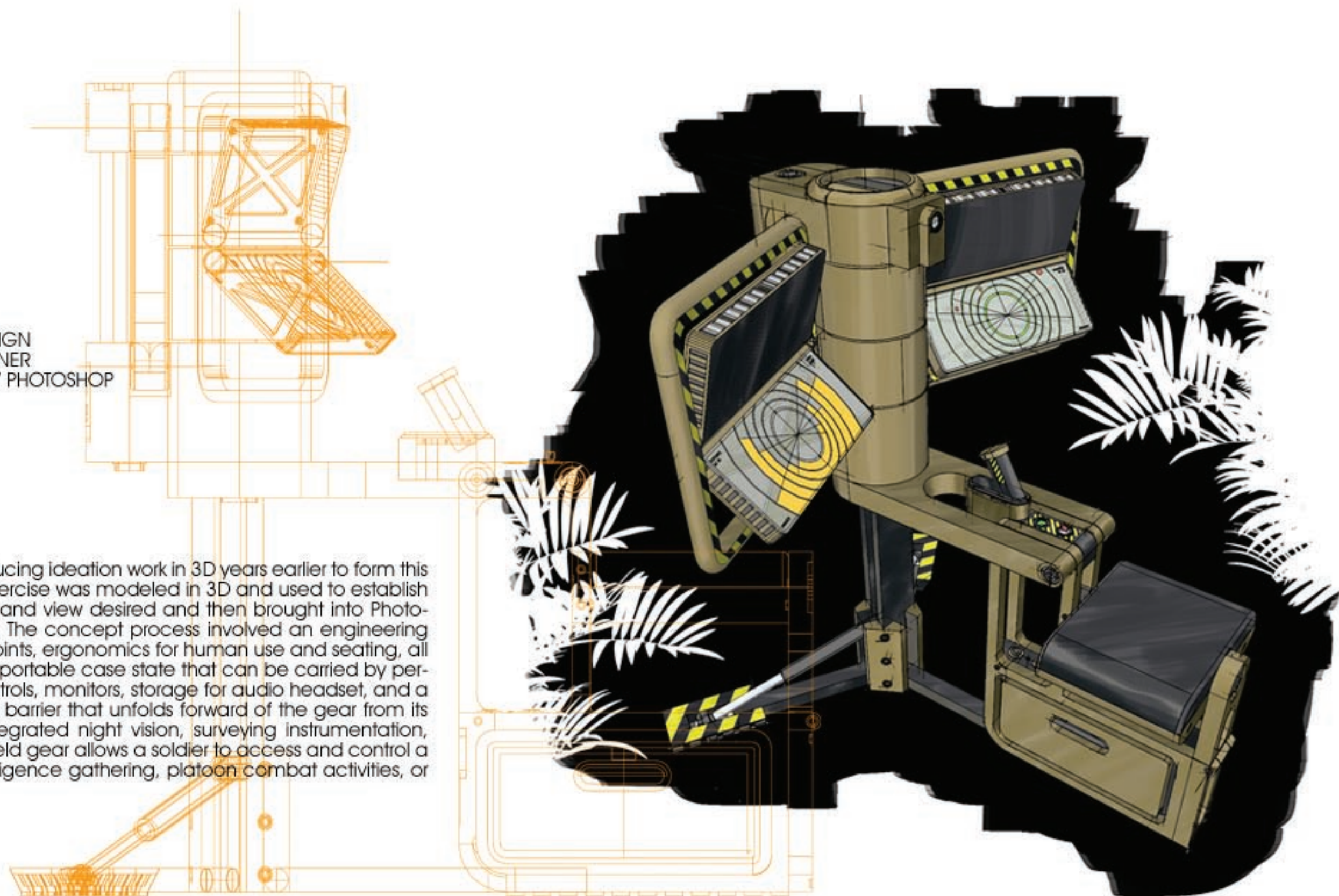
ROLE: CREATOR / CONCEPTUAL DESIGNER

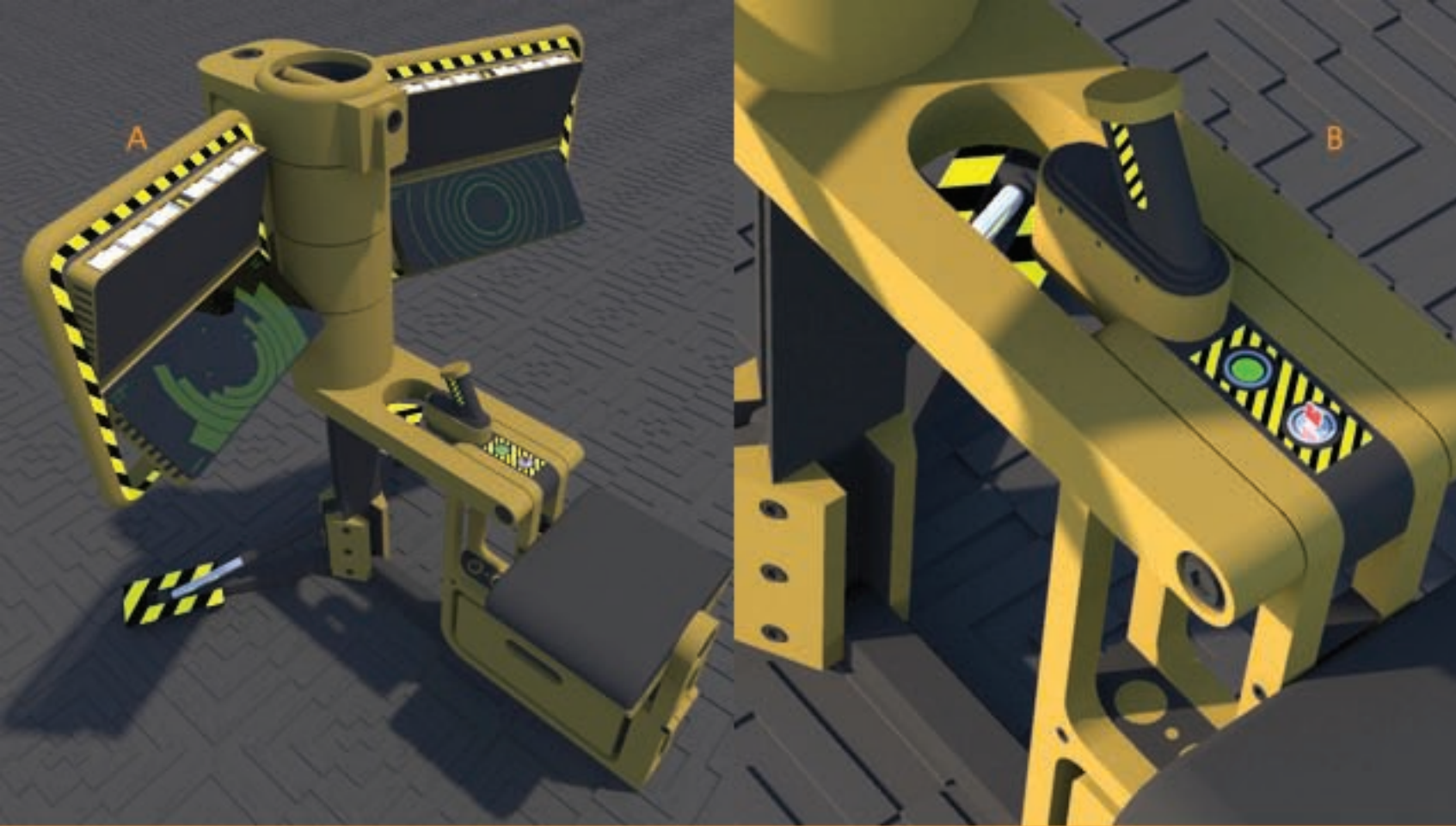
MEDIA: SKETCHUP / HAND-SKETCHING / PHOTOSHOP

LOCATION OF WORK: ORLANDO, FL

This project involved a period of producing ideation work in 3D years earlier to form this conceptual military hardware. This exercise was modeled in 3D and used to establish an emphasis on proper perspective and view desired and then brought into Photoshop to produce an illustrative result. The concept process involved an engineering phase to determine fold-out hinge points, ergonomics for human use and seating, all devised to deploy in the field from a portable case state that can be carried by personnel assigned. It includes hand controls, monitors, storage for audio headset, and a deployable bullet-proof camouflage barrier that unfolds forward of the gear from its enclosed storage area. With the integrated night vision, surveying instrumentation, and communication package, this field gear allows a soldier to access and control a great deal remotely whether for intelligence gathering, platoon combat activities, or secret missions.

BRYAN EBENHOCH





DRAGONFLY / RCU

YEAR: 2013 / 2021

CLIENT / COMPANY: SELF / PERSONAL

SCOPE: CREATIVE DEVELOPMENT / DESIGN

ROLE: CREATOR / CONCEPTUAL DESIGNER

MEDIA: SKETCHUP / HAND-SKETCHING / PHOTOSHOP

LOCATION OF WORK: ORLANDO, FL

Images here show various details of the Dragonfly remote control unit. Image (A) shows an overall view of the unit in elevated-seat mode. Image (B) shows the control grip and activation panel. Image (C) shows an operator in the field in ground-seat mode with camouflage curtain setup. Image (D) shows the unit in its transport form.

BRYAN EBENHOCH



DRAGONFLY / RCU



BRYAN EBENHOCH

PERSONAL WORK PORTFOLIO / BRYAN EBENHOCH / 2024

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