PORTFOLIO

Andreas Nøhr

2026

dark wonderland

Raw Power Mobile

ROLE	TECH ARTIST
YEAR	2025-26
TOOL	UNITY
TYPE	TEAM/MOBILE
COMP	RAW POWER MOBILE

As a Technical Artist at Raw Power Mobile, I worked across rendering, optimization, tools development and environment art on Dark Wonderland. My contributions included building custom shader systems for mobile performance, developing artist-facing production tools, and exploring AI-assisted workflows that accelerated concept and character production.





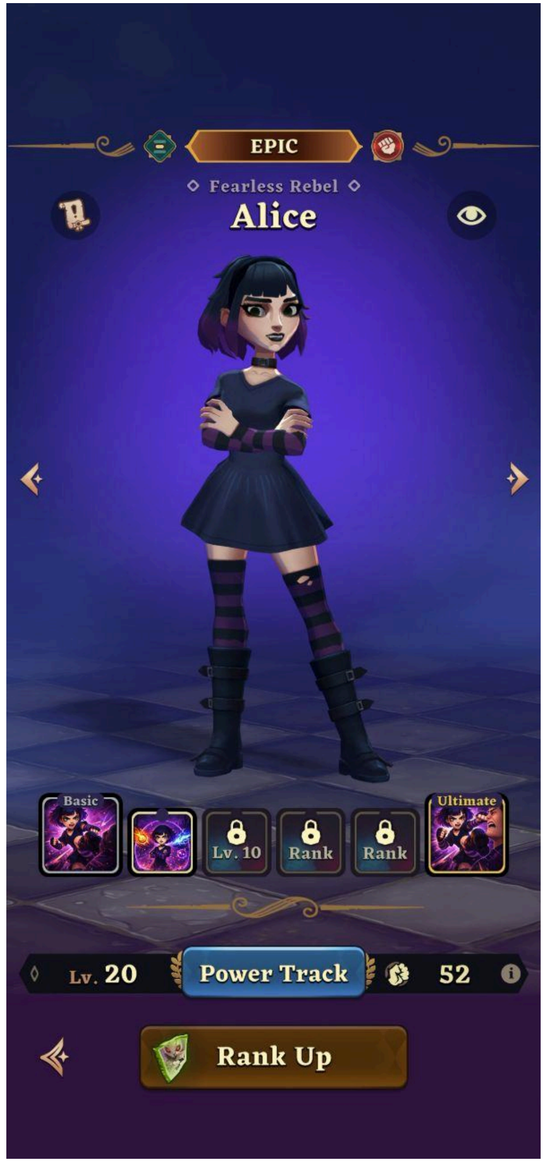
dark wonderland

Character Shader

What I did at Raw Power

Focused heavily on rendering optimization and scalable asset systems.

The characters initially consisted of separate meshes for body, eyes, hair and props, each with their own textures and materials. I developed a vertex colour-based shader system that allowed these elements to share the same rendering logic, significantly reducing draw calls and enabling efficient batching. I applied similar thinking to props, vegetation and landscape systems, designing assets around performance from the beginning rather than treating optimization as something added at the end.







Setup scene and the toon shader

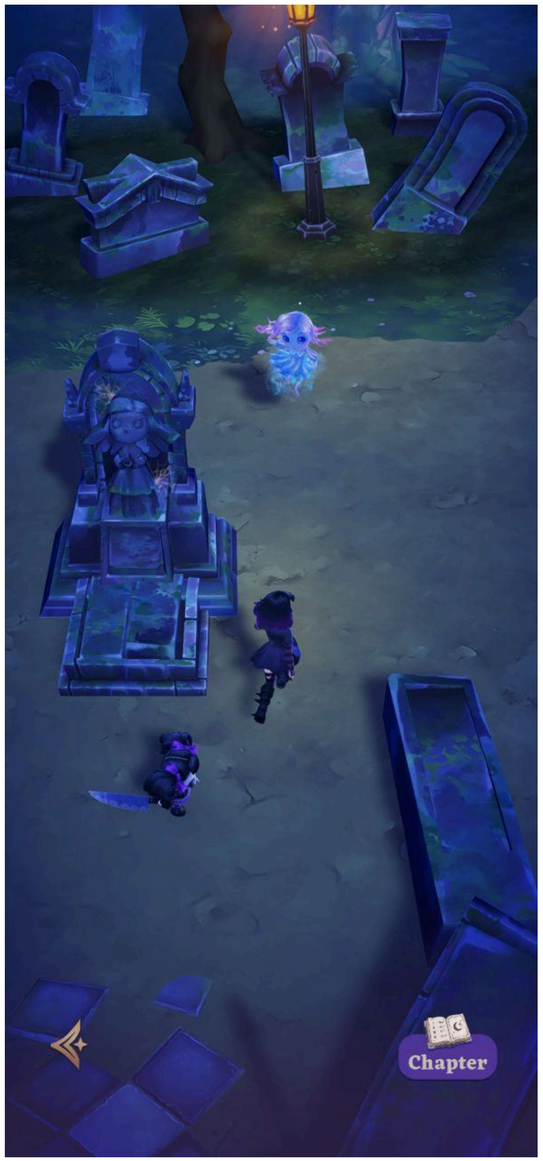
dark wonderland

Rendering

Built the game's rendering framework from the ground up.

I developed the custom shader systems used throughout the game, including Toon, Landscape, Prop, Sky Dome, Grass, Vegetation, Fog, Lighting and VFX shaders. Everything was designed around the constraints of mobile hardware, balancing the stylized visual direction with performance and maintaining a smooth 60 FPS.







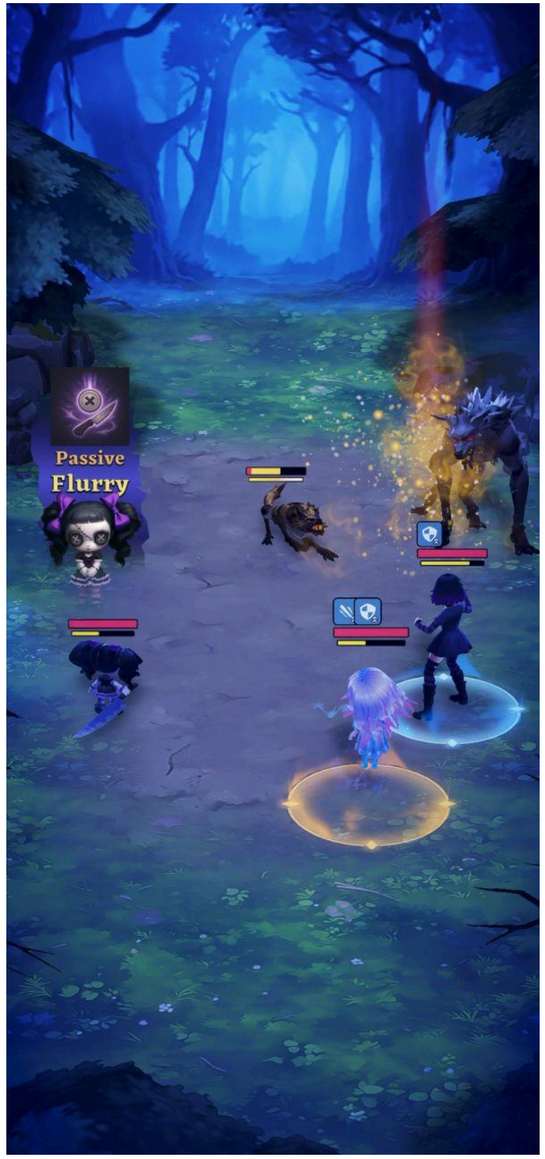
Environment art and scene setup

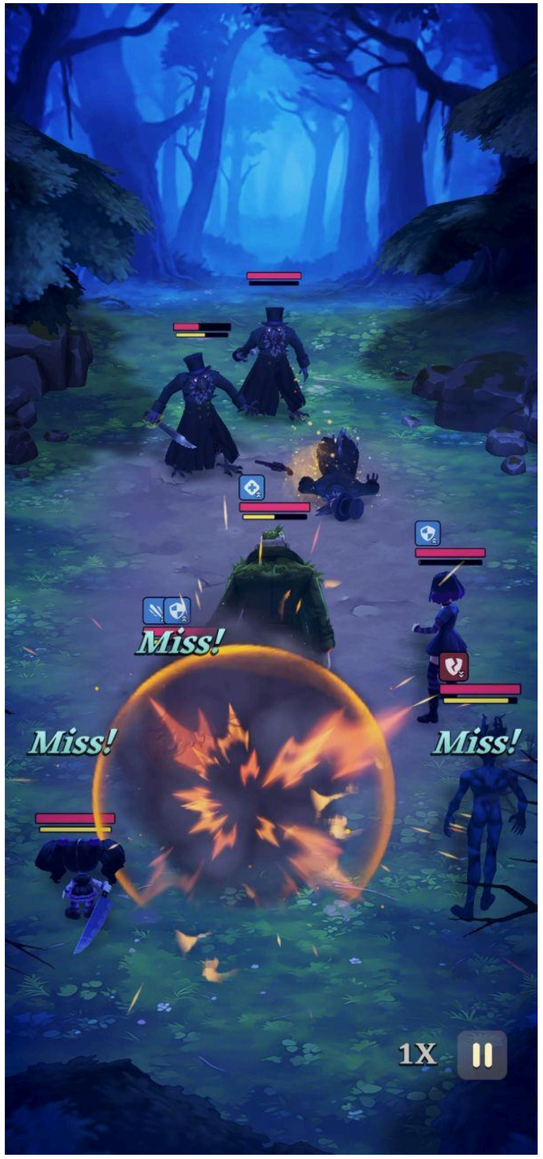
dark wonderland

Tools

Built tools to make production faster.

I created Python tools for Blender to support both 3D artists and animators, alongside custom Unity tools for tasks such as asset alignment and environment construction. My approach to tools was: find the repetitive, frustrating or time-consuming parts of a workflow and remove them, allowing artists to spend more time actually creating.







Environment art and scene setup

dark wonderland

AI Pipeline

Developed artist-first AI workflows.

Together with artists and Raw Power Labs, I explored where AI could genuinely improve production without taking creative control away from the team. One workflow I created allowed concept artists to create usable character turnarounds in approximately a day, compared to a process that could previously take up to two weeks. I also developed a local workflow for the Art Director where pencil sketches could be rendered directly in the visual style of the game. This made it possible to quickly evaluate ideas and designs before committing them to the next stages of production. Another local pipeline used character turnarounds as the starting point for generating an initial 3D base model and texture foundation. Rather than replacing the work of the 3D artists, it removed some of the repetitive starting work and gave them a faster foundation to build upon.




CRYSTAL ORB
2M
Dark Wonderland
Merin
#1
WITH GLOVES

Dark Wonderland

White Rabbit











dark wonderland

Environment art

Still got my hands dirty making art.

Alongside the technical work, I created stylized environment assets, tileable ground textures, trees and vegetation. I also worked closely with Level Design to build and dress battle maps and levels, which was important for me not just building systems in isolation, but understanding how they were actually used in production.





Environment art and scene setup

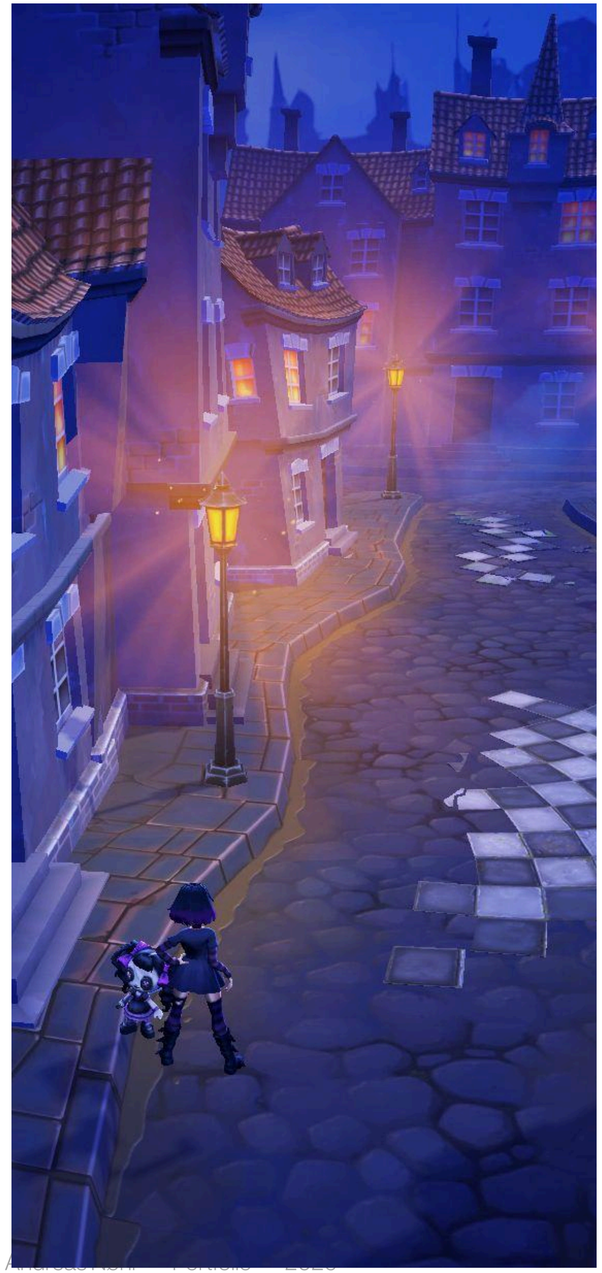


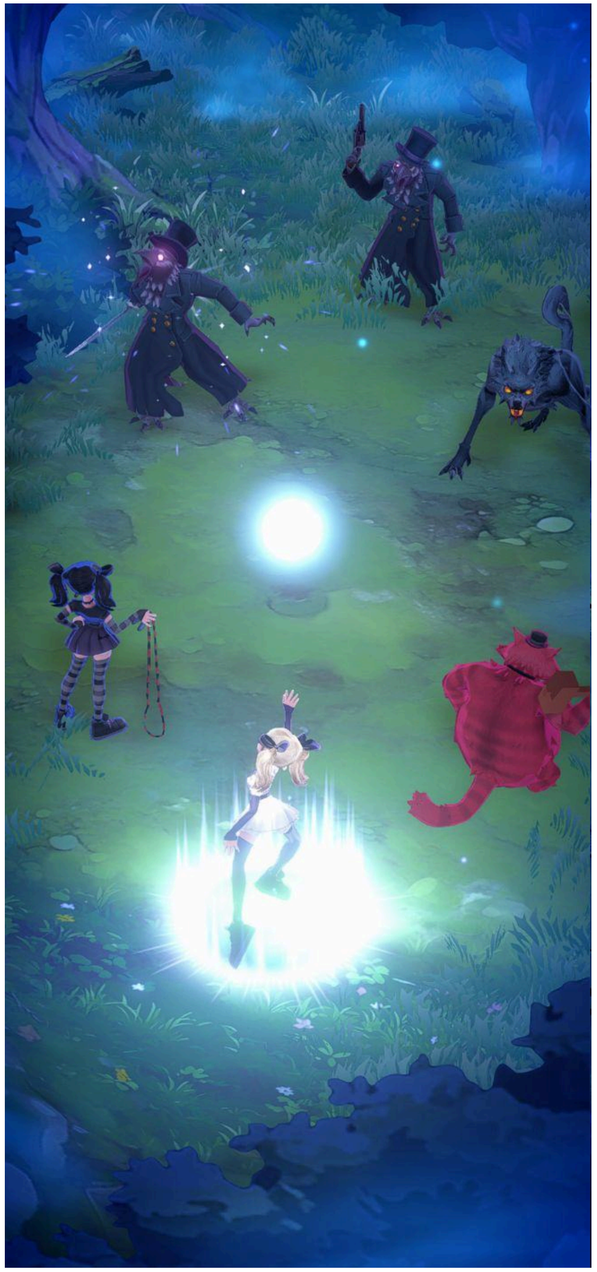


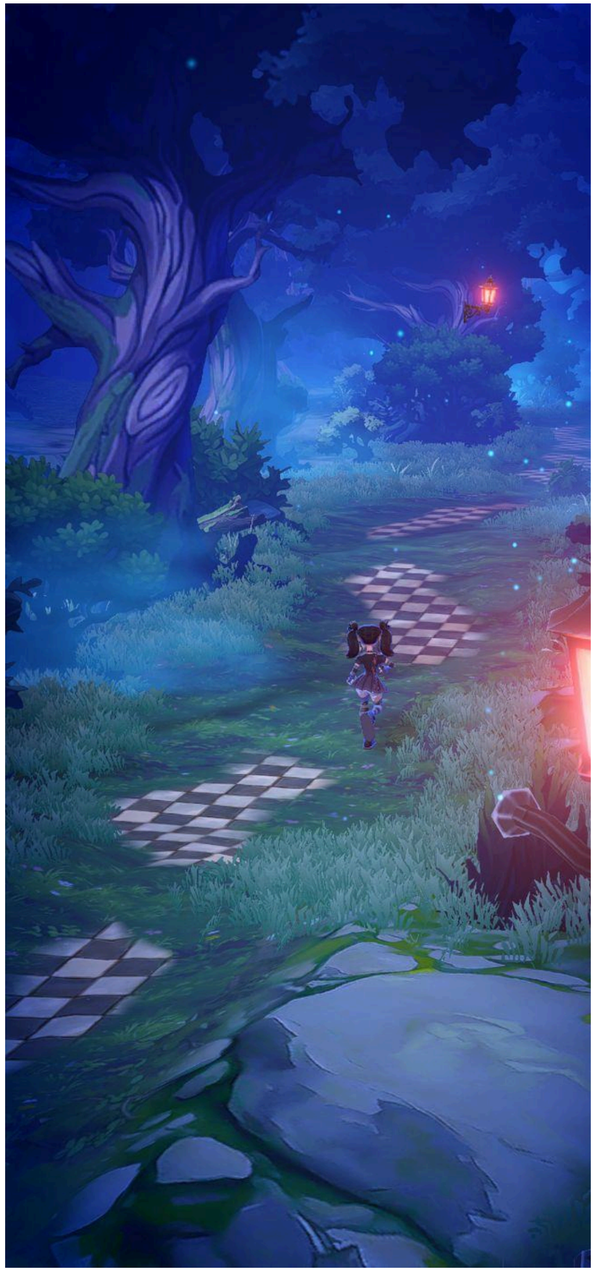


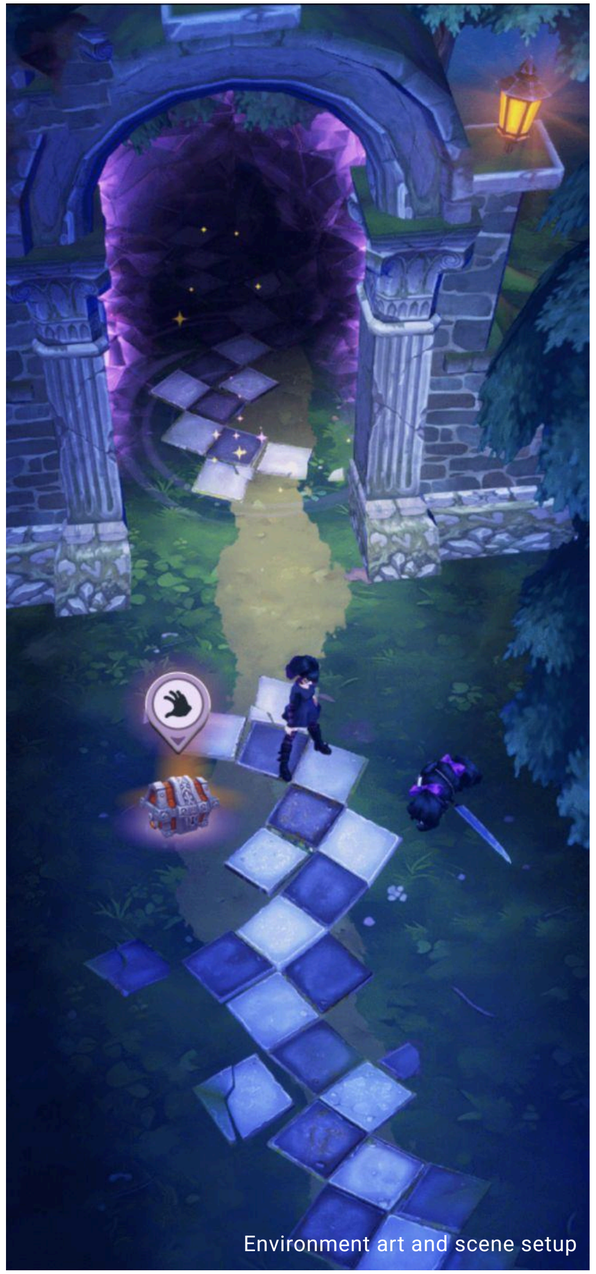
Environment art and scene setup

dark wonderland









dark wonderland

Environment



Fog shader and environment

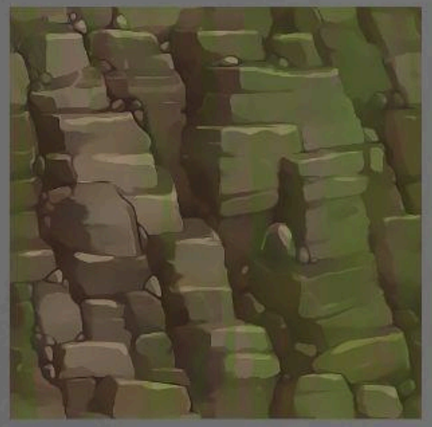


Drawn in 2D and model in 3D

dark wonderland

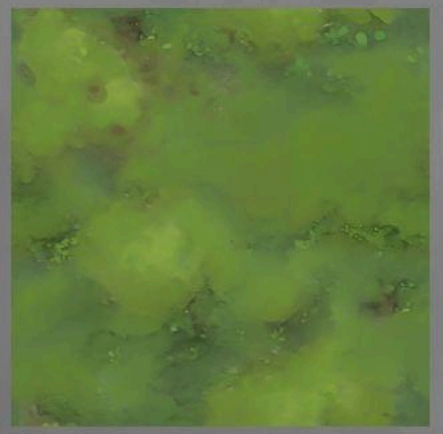
Raw Power Mobile

Dark Forest











Rock Plateau



Checkered path



Boulder groups

ZOOKEEPER

Unity Tool

ROLE	TECH ARTIST
YEAR	2026
TOOL	UNITY
TYPE	SOLO/TOOL
COMP	UNITY STORE(IN DEVELOPMENT)

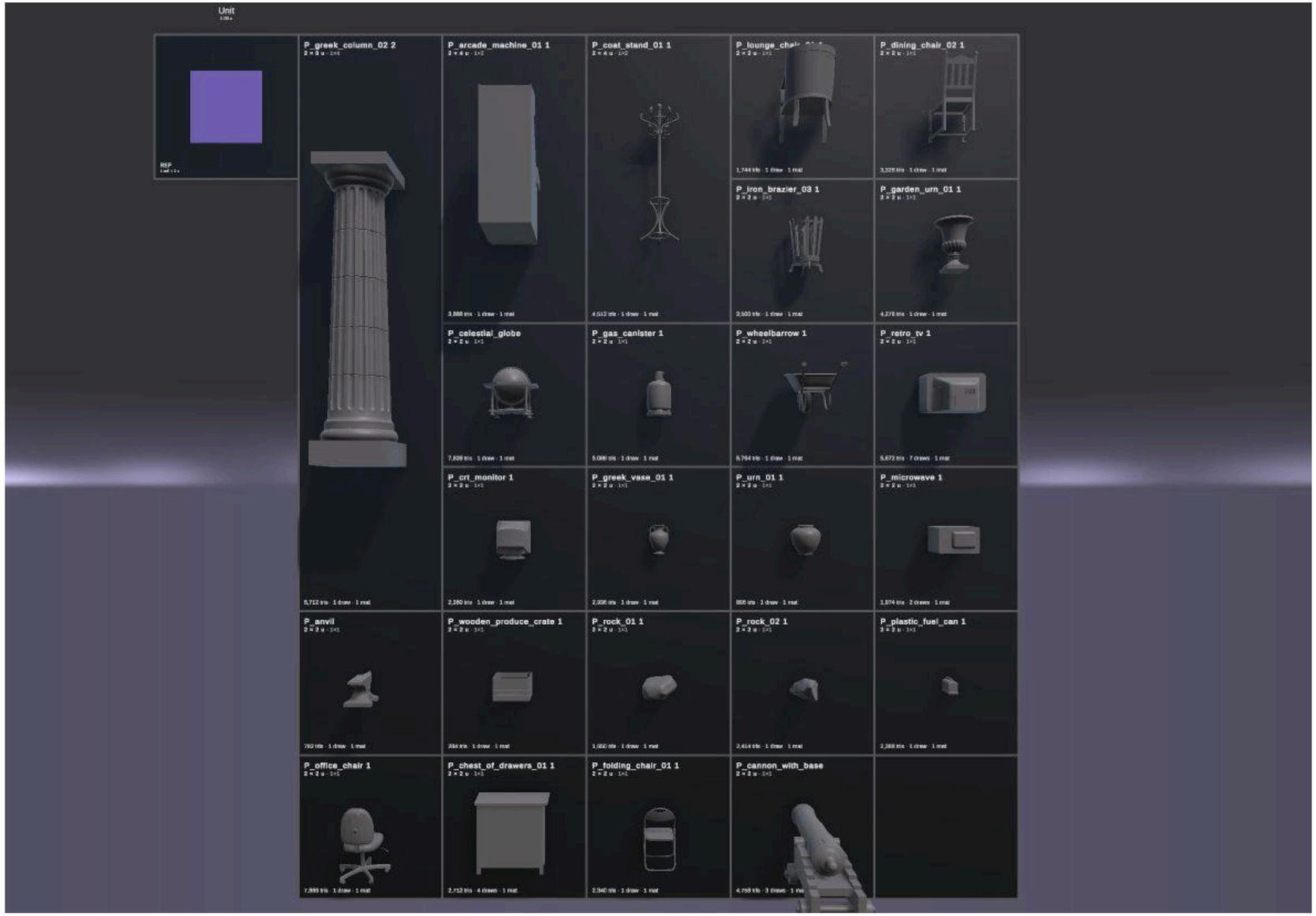
ZooKeeper is a Unity Editor tool for organising, visualising and inspecting entire asset libraries in a single scene. Assets are automatically arranged into categorised grids, with live technical statistics and configurable performance budgets displayed directly alongside each model.
The tool turns asset review into a visual workflow, making it easier to navigate large libraries, identify optimisation issues and maintain an overview of a project's assets without manually assembling a showcase scene.



ZOOKEEPER

Unity Tool

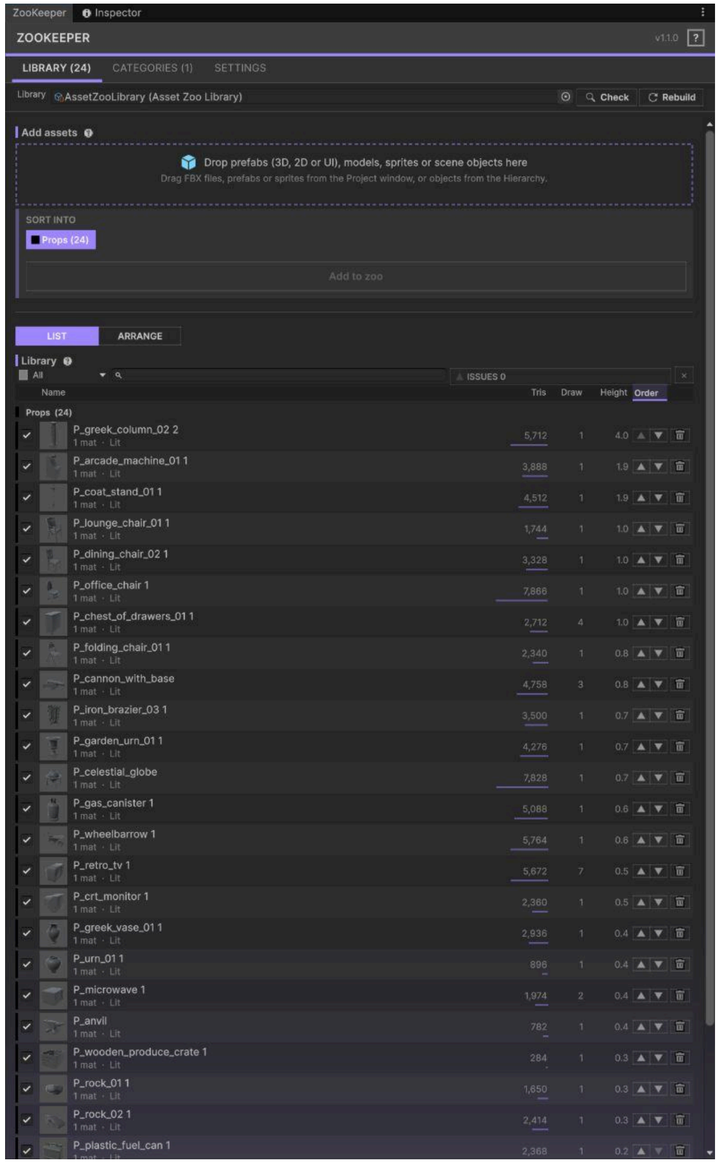
ZooKeeper generates a navigable 3D overview of an entire asset library. Models are automatically arranged on category-based platforms, with labels, scale references and live mesh statistics. The scene can be rebuilt at any time from the library data. Here shown in 2D mode, which arranges assets on the XY plane for a clearer overview of 2D asset libraries.

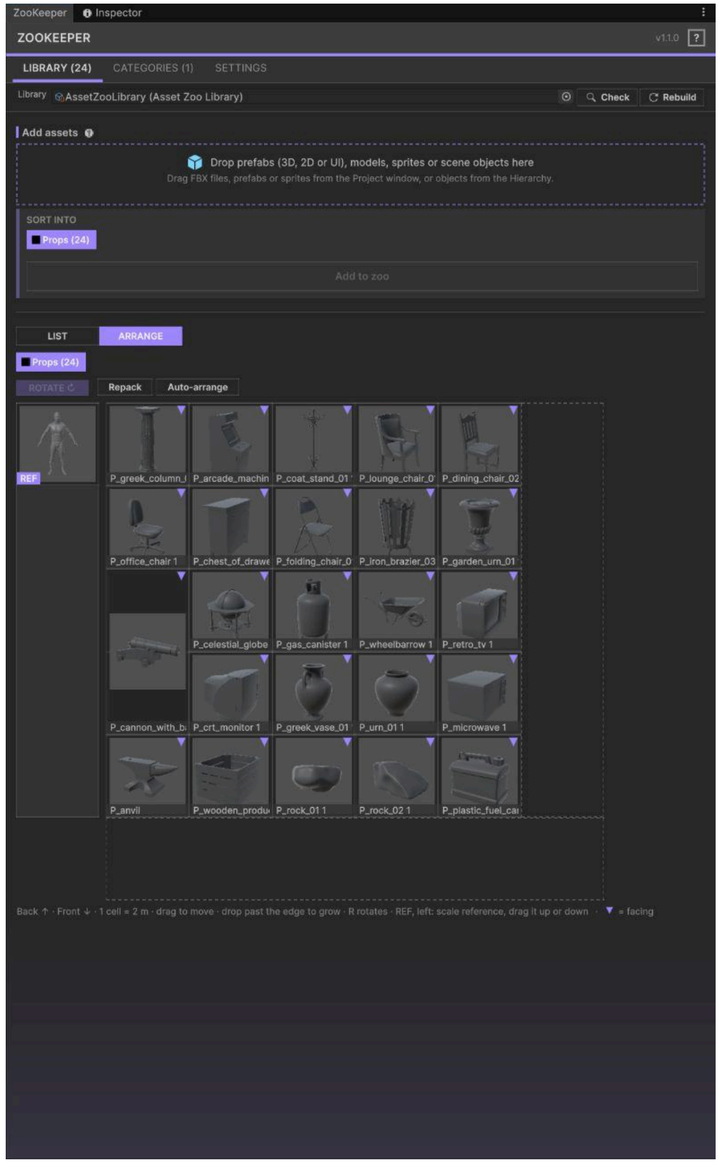


ZOOKEEPER

Unity Tool

Each category has its own layout, visual settings and performance budgets. Configurable limits flag assets that exceed their budgets, while broken assets are identified for further review. The tool also features a Resident Evil 4-inspired inventory system for intuitively arranging and organising assets within each category.

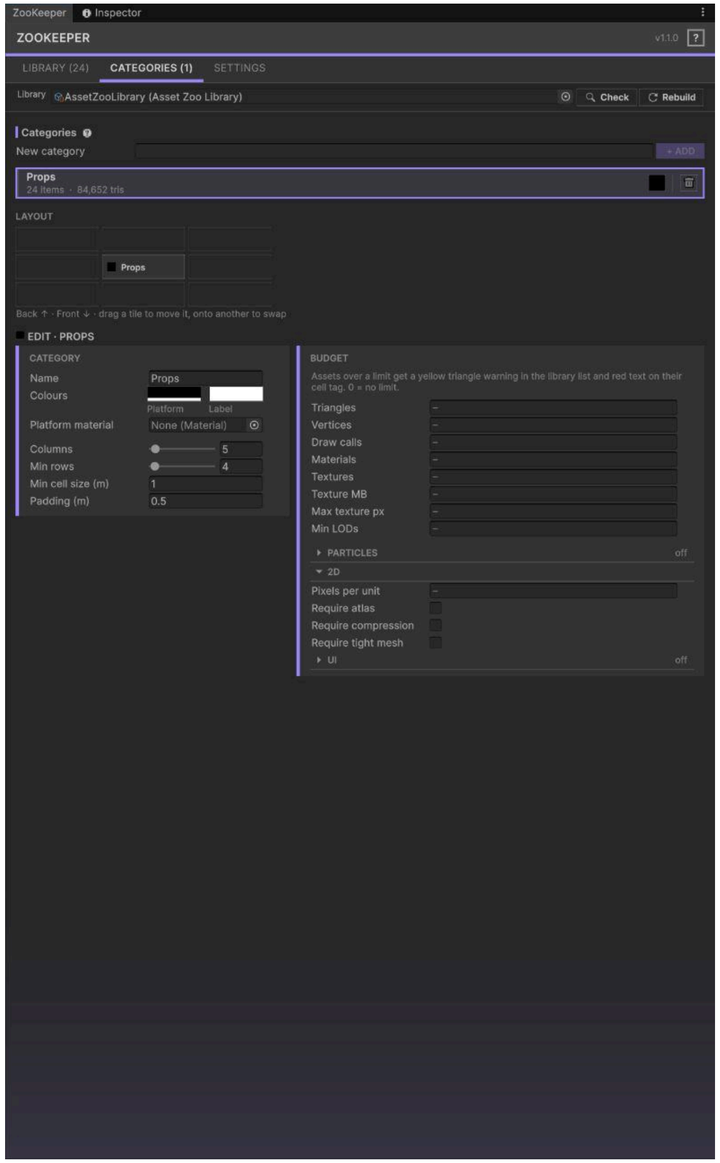


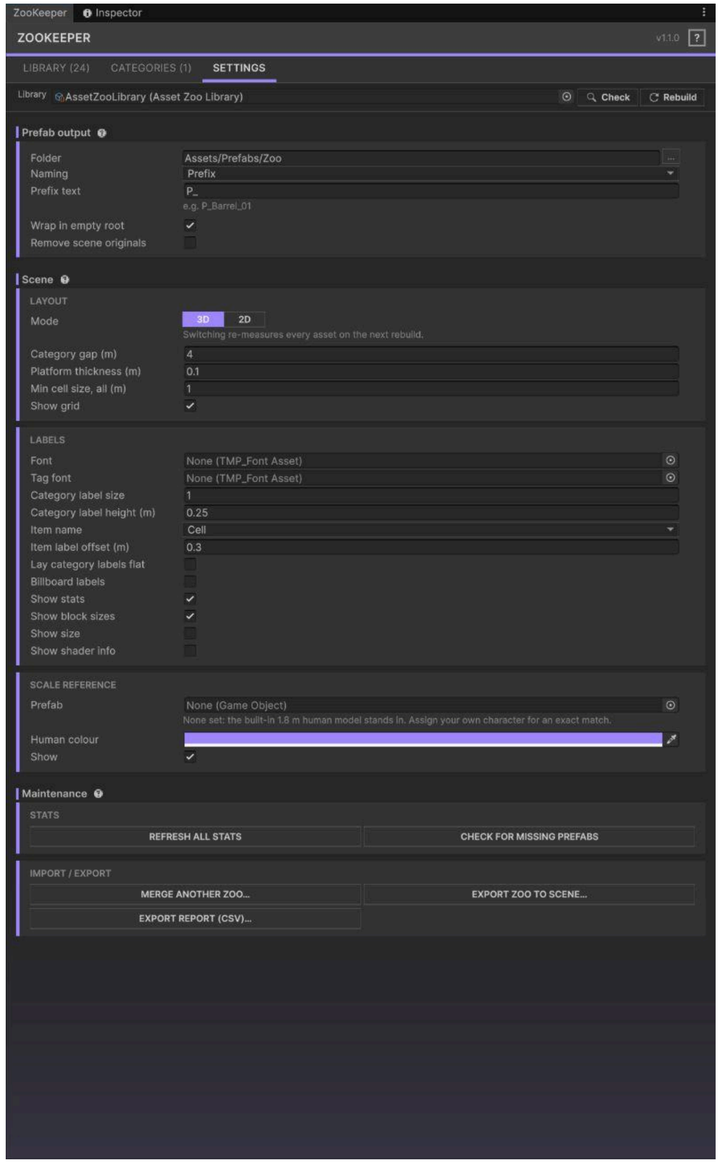


ZOOKEEPER

Unity Tool

The library supports categorisation, filtering, manual arrangement, batch renaming and merging libraries. Assets can also be exported to a standalone scene, making the tool useful for both asset review and day-to-day production workflows.





TAORGANIZER

Unity Tool

ROLE	TECH ARTIST
YEAR	2026
TOOL	UNITY
TYPE	SOLO/TOOL
COMP	UNITY STORE(IN DEVELOPMENT)

TA Organizer is a Unity Editor toolkit for automating repetitive technical-art tasks and maintaining consistent asset pipelines. It scans art assets for naming, folder structure, import settings, model scale, pivots, material issues and texture-format inconsistencies, with automated fixes for supported checks.

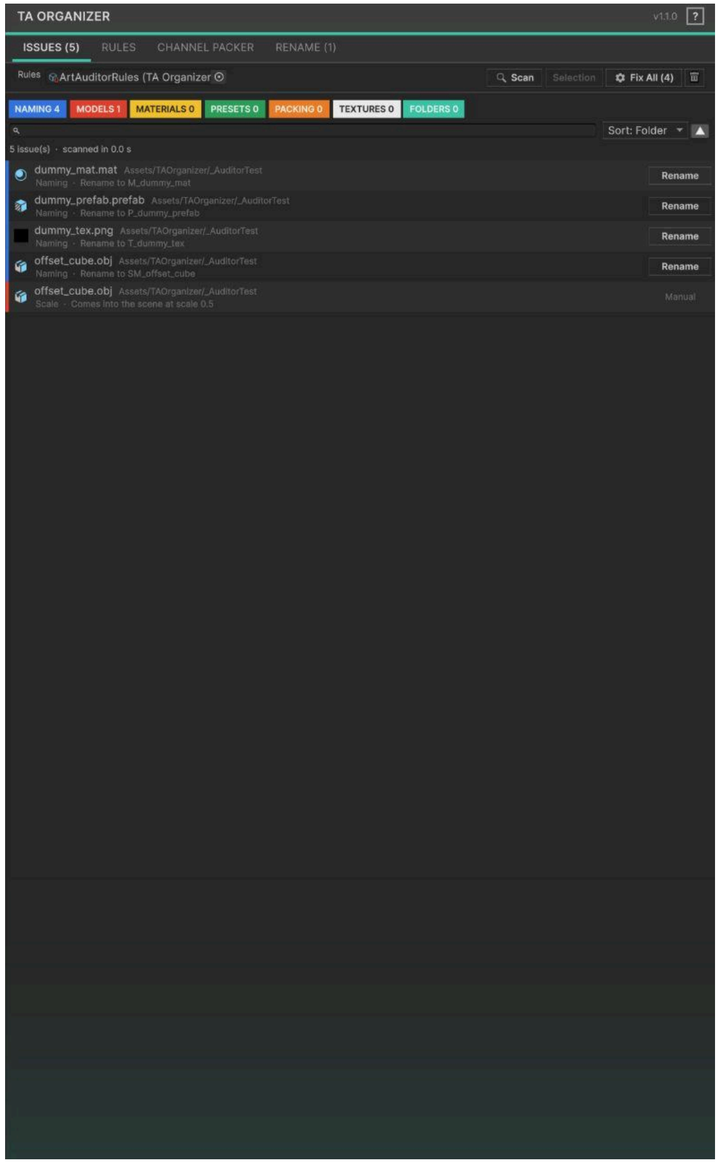
The toolkit combines asset validation with workflow utilities for texture packing, batch renaming, material safety and hierarchy organisation, helping artists catch issues early and reduce manual cleanup.

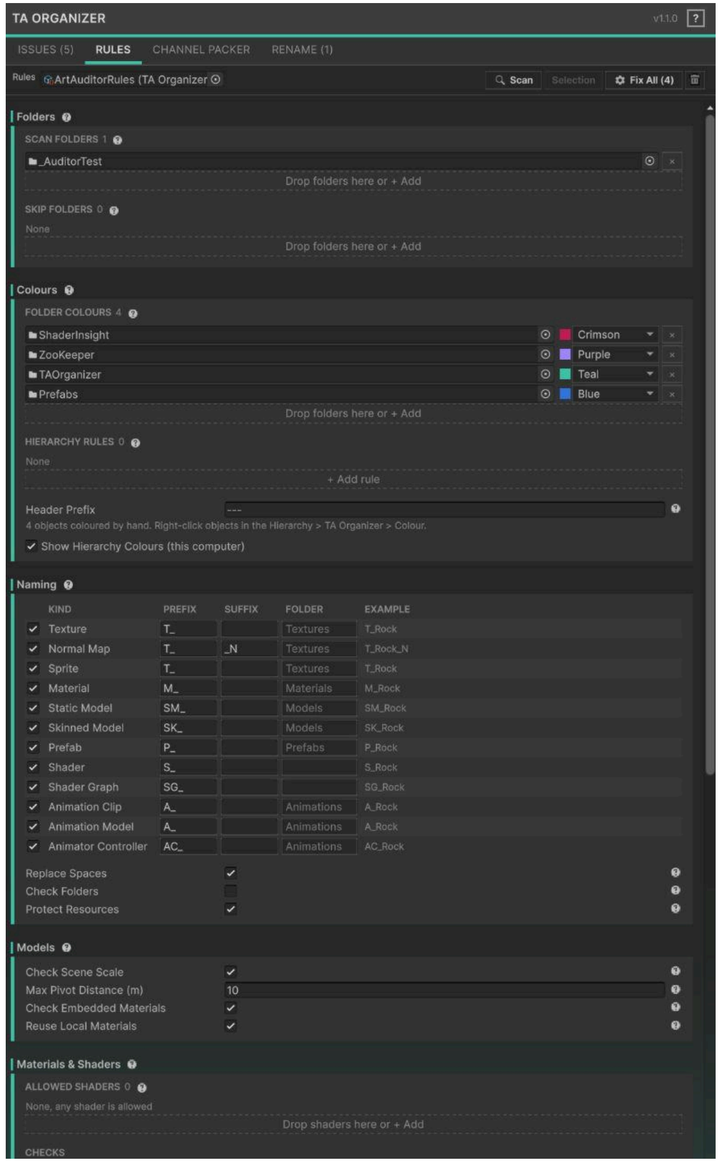


TAORGANIZER

Unity Tool

A configurable rule system scans project assets for common pipeline issues, from inconsistent naming and folder structures to incorrect import settings and material problems. Issues are grouped by type and can be filtered, inspected and fixed individually or in batches.

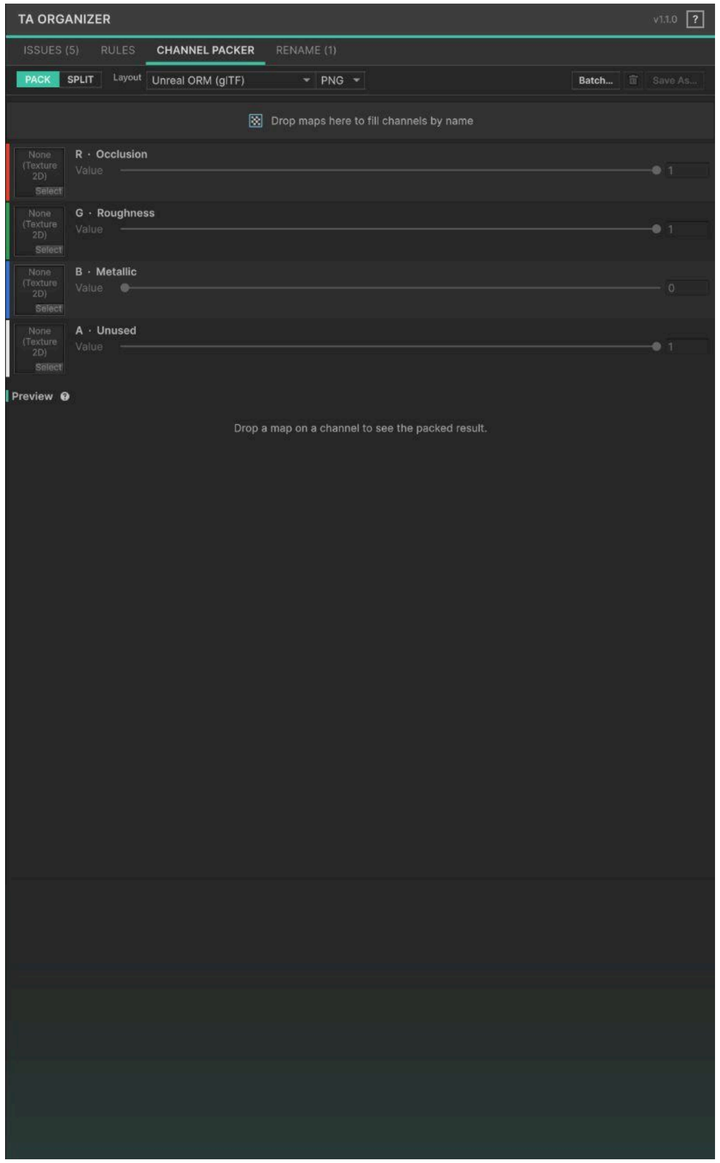


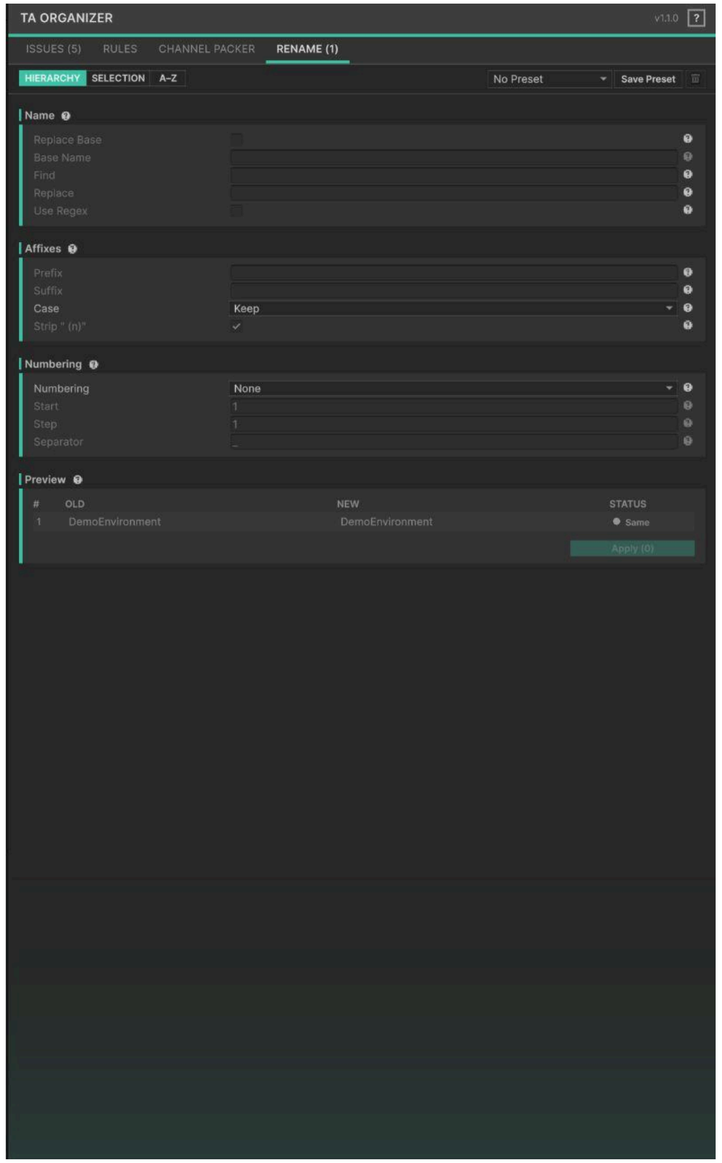


TAORGANIZER

Unity Tool

Channel Packer combines maps into packed textures or splits them back into individual channels, with configurable layouts, inversion and live previews. Batch Rename provides rule-based renaming, numbering and a live preview for selected scene objects.





please evacuate

Greed is good!

ROLE	ART DIRECTOR/TECH ARTIST
YEAR	2026
TOOL	UNITY
TYPE	TEAM/PC

Please Evacuate is a kaiju game developed in Unity. Set in a city where monster attacks have become a profitable business model, the game follows a creature that grows too destructive and too popular for the corporation REBUILDCO controlling it. Combining colourful comic-book visuals with corporate satire, the project explores a world where destruction is just another revenue stream.



In game












GARAGE
DONUT
P
FUN
POP
SODA
FIZZ
05
ホテル
ASTRO
RAMEN
2
LAB
FUEL
GAME
Cafe
TEK
未来
24
HR
TEK
RADIO
RATIO
TEK
FUN
LAB

Raw Power Mobile - Internship Application

As part of applying for a intern position at Raw Power Mobile, I wanted to prove that I was capable of working quickly, iterating under tight deadlines, and jumping back into Unity. While I had a lot of previous experience with Unity, I had spent the previous three years primarily working in Unreal Engine. The challenge was therefore partly about proving my skills to Raw Power, but also about proving to myself that I could quickly get back up to speed in Unity.
At the same time, I found myself becoming increasingly interested in the challenges of mobile development and optimization. To push myself, I gave myself three weeks to create three small games, one game per week. The schedule was intentionally tight, forcing me to focus on rapid prototyping, quick decision-making, and finishing rather than endlessly polishing ideas.
It was an intense challenge, but by the end of the three weeks, all three games were playable. More importantly, the process reignited my interest in Unity and introduced me to the world of mobile optimization.



sweet streak

Raw Power Mobile - The 3-Week Challenge · 1 of 3

ROLE	TECH/3D ARTIST/PROGRAMMER
YEAR	2024
TOOL	UNITY/BLENDER
TYPE	SOLO/MOBILE

Sweet Streak is a small mobile game developed in Unity, inspired by classic endless runners. You chase after a sugar rush while dodging taxis. The project focused on optimizing pre-generated levels for mobile.

My goal was simply to have fun and make something lighthearted, silly, and a little dumb. The idea was inspired by my nephew, who is one of my biggest sources of inspiration. He wanted a game about a chubby boy eating cake.

The game was completed in just one week as part of my three-week sprint for Raw Power Mobile. I also used AI to create the skybox and explore some early concepts, as part of my personal challenge to experiment with an AI workflow in each of the three projects.

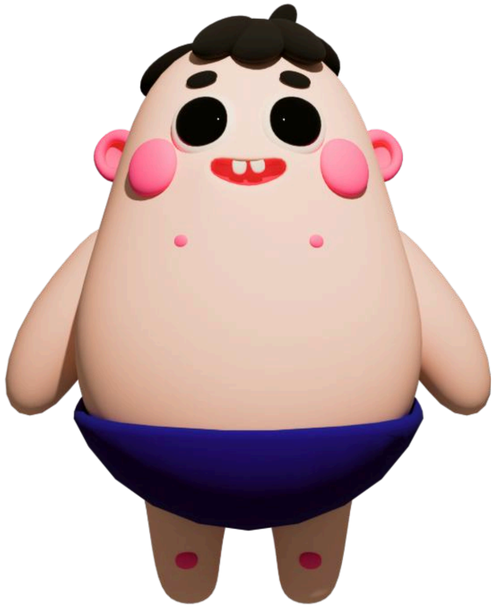


In game

sweet streak

Assets

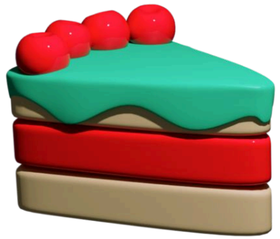
Characters & Props



Main character



Car(enemy)



Collectible

Environment

Modular buildings



FINGERFLIP!

Raw Power Mobile - The 3-Week Challenge · 2 of 3

ROLE	TECH/3D ARTIST/PROGRAMMER
YEAR	2024
TOOL	UNITY/BLENDER
TYPE	SOLO/MOBILE/PC

Fingerflip is a fingerboarding game built around the idea: perform tricks and be rad! The game combines elements of platformers and rhythm games in a stylized 3D world.

I spent a week developing the initial concept and prototype in Unity, creating animations for running, jumping, and performing tricks such as kickflips. The animation work took up a significant part of the week, but by the end, I had a rough playable prototype.

The concept was developed using AI as part of my three-week sprint for Raw Power Mobile. I used AI and photobashing as tools for exploring and developing the game's visual direction and concept art.

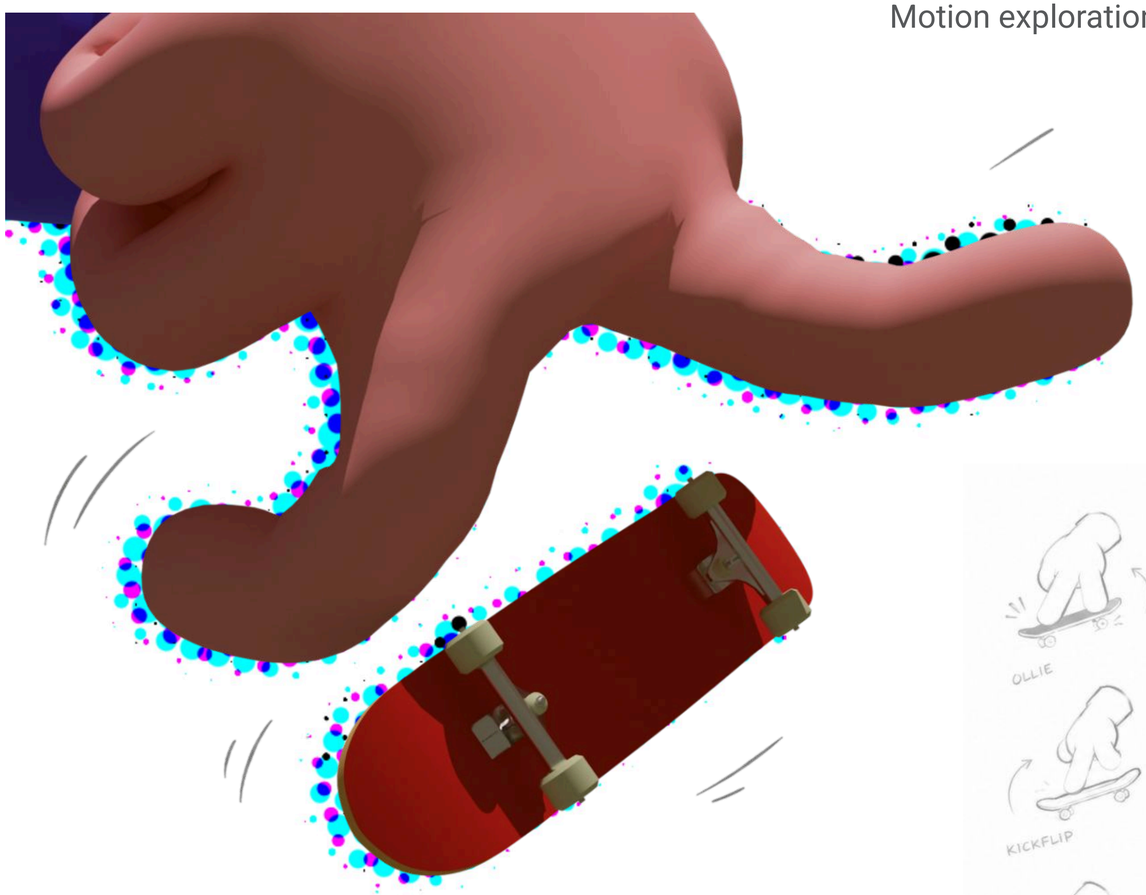


Concept art of the game (Created with AI/Photobash overpaint - NOT FINISHED GAME)

fingerflip!

Assets

Motion explorations



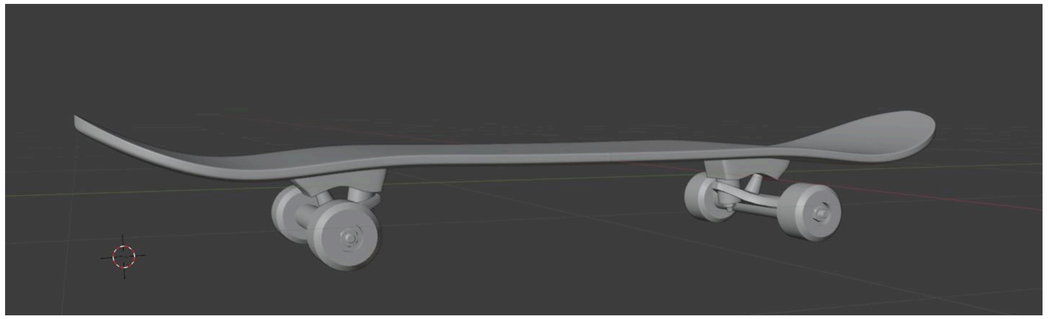
Hero assets (in Blender)



Main character



Wizard NPC
(Okay, yes. I may have a pointy hat problem.)



Early iteration of skateboard

claymancer

Raw Power Mobile - The 3-Week Challenge · 3 of 3

ROLE	ARTDIRECTION/GAME DESIGN
YEAR	2024
TOOL	UNITY/CLAYMATION
TYPE	MOBILE

Claymancer is a small Unity game combining auto-shooter mechanics, dungeon crawling, and hordes of monsters. And, surprise, you play as a wizard!
The project focused on both art direction and performance optimization. Using Unity's DOTS, I could spawn a ridiculous number of enemies at once without getting hit with an equally ridiculous performance bill.
The character was sculpted from real clay, with animations created using classic claymation. I wanted to explore something physical and tactile rather than purely digital, and see how that handmade feeling could translate into a game.

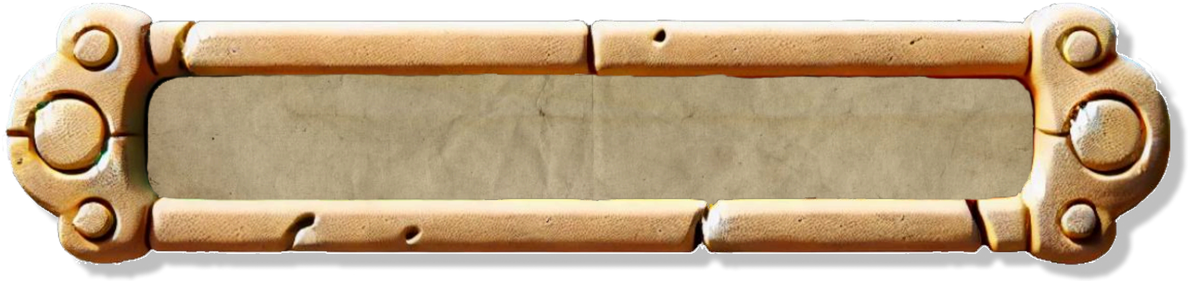


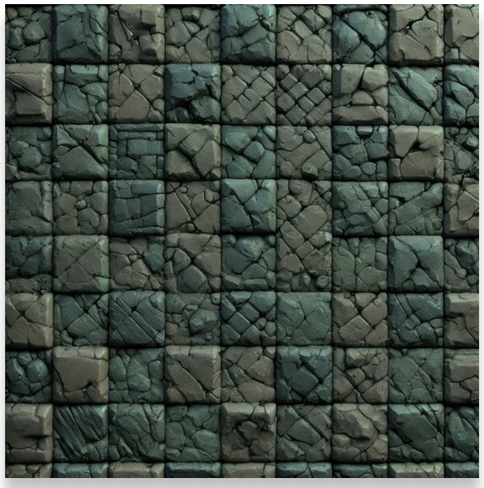
claymancer

Assets

claymancer

Assets





Floor



Monster#1



Monster#2



Monster#3



Main character



VFX spells

waterwalk

Exploring a future beneath the North Sea

ROLE	TECH ARTIST/PROGRAMMER
YEAR	2024
TOOL	UNREAL/SUBSTANCE
TYPE	TEAM/PC

Waterwalk was a group project where I collaborated with Master's students who focused on asset production and art direction, while I took on the role of Technical Artist and Programmer. As my first major Unreal Engine project, I got to build several systems from the ground up.
Waterwalk is a first-person open-world game set in a future submerged North Sea, where players explore new ecosystems as a diver accompanied by a robotic assistant. The project explores climate change through a more hopeful lens, imagining how life can adapt and evolve.

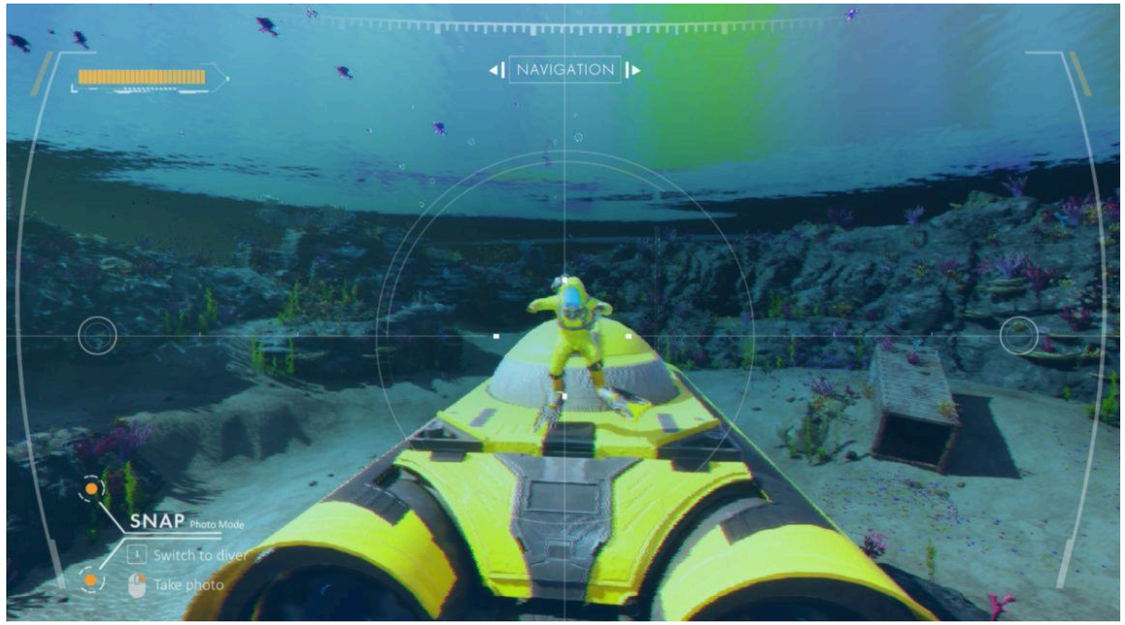


Concept art made with assets

role

Waterwalk





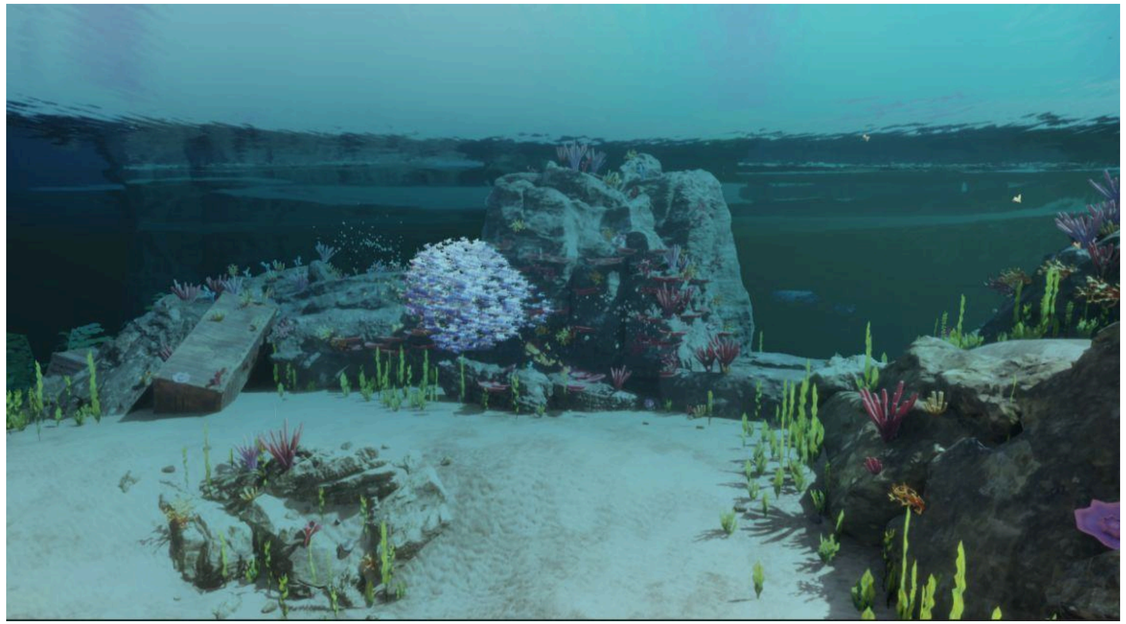
My responsibilities covered most of the technical side of the project. I set up the development environment, implemented core gameplay systems, and handled all programming and shader development.

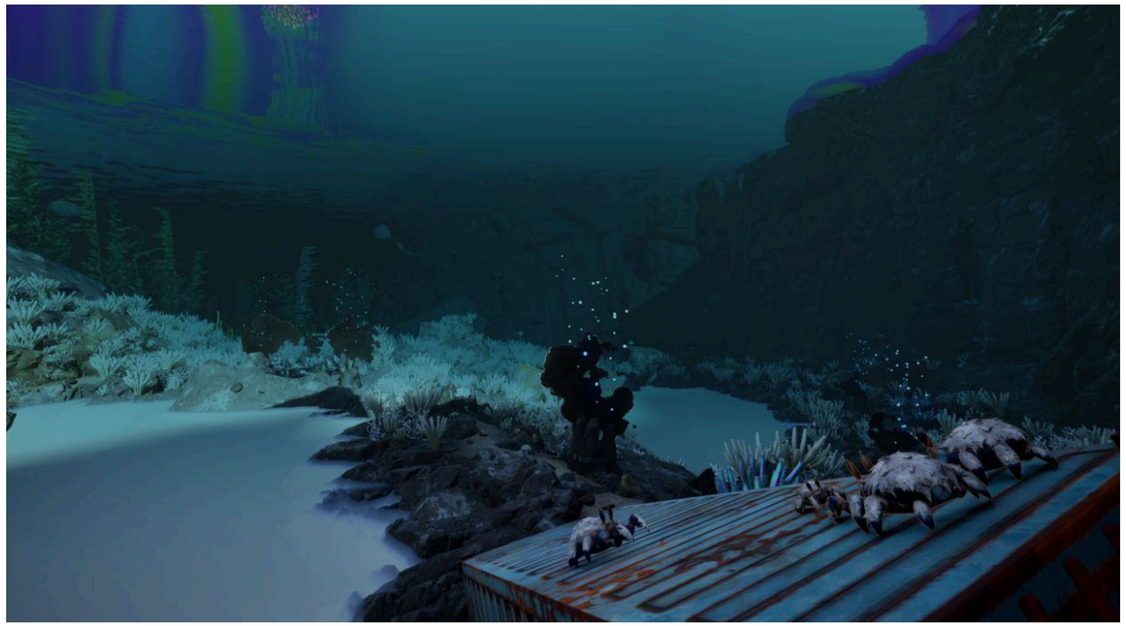
I developed the underwater systems, including swimming mechanics, fish behaviour, temperature-based gameplay restrictions, and a robotic companion that could assist with navigation and picture-taking. I also created the underwater visual effects, including caustics, wet lens effects, bubbles, god rays, and underwater volcano VFX.

On the rendering side, I developed shaders for underwater effects and transparent materials using dithering techniques. Alongside the technical work, I also built and dressed levels, ensuring the team's assets looked their best in Unreal while remaining optimized enough to maintain a smooth 60 FPS.

The project gave me the opportunity to work across programming, shaders, VFX, optimization, and environment art building many of the systems from the ground up.







citizen street

BA project

ROLE	2D ARTIST/ART DIRECTION
YEAR	2023
TOOL	PHOTOSHOP
TYPE	TEAM/PC

The Long Fingers of Citizen Street is an indie game set within Simon Jon Andreasen's storyworld, adhering to its established guidelines and principles. The game takes place on Citizen Street in 1930s Copenhagen, where you take on the role of an orphaned child struggling to survive the harsh realities of street life.

The universe draws inspiration from the works of Charles Dickens, German Expressionist cinema of the 1920s and 30s, and games such as Psychonauts. The project was built in Unreal Engine, though here I am showcasing only the character concept art.

Each character was designed across different periods, following their development from the 1930s through to the 1950s. I wanted the concepts to capture an expressionistic visual language, using deliberately rough drawings, exaggerated silhouettes, and strange proportions to create characters that feel slightly distorted and unsettling rather than traditionally beautiful.



citizen street - 1930







citizen street - 1940



citizen street - 1950





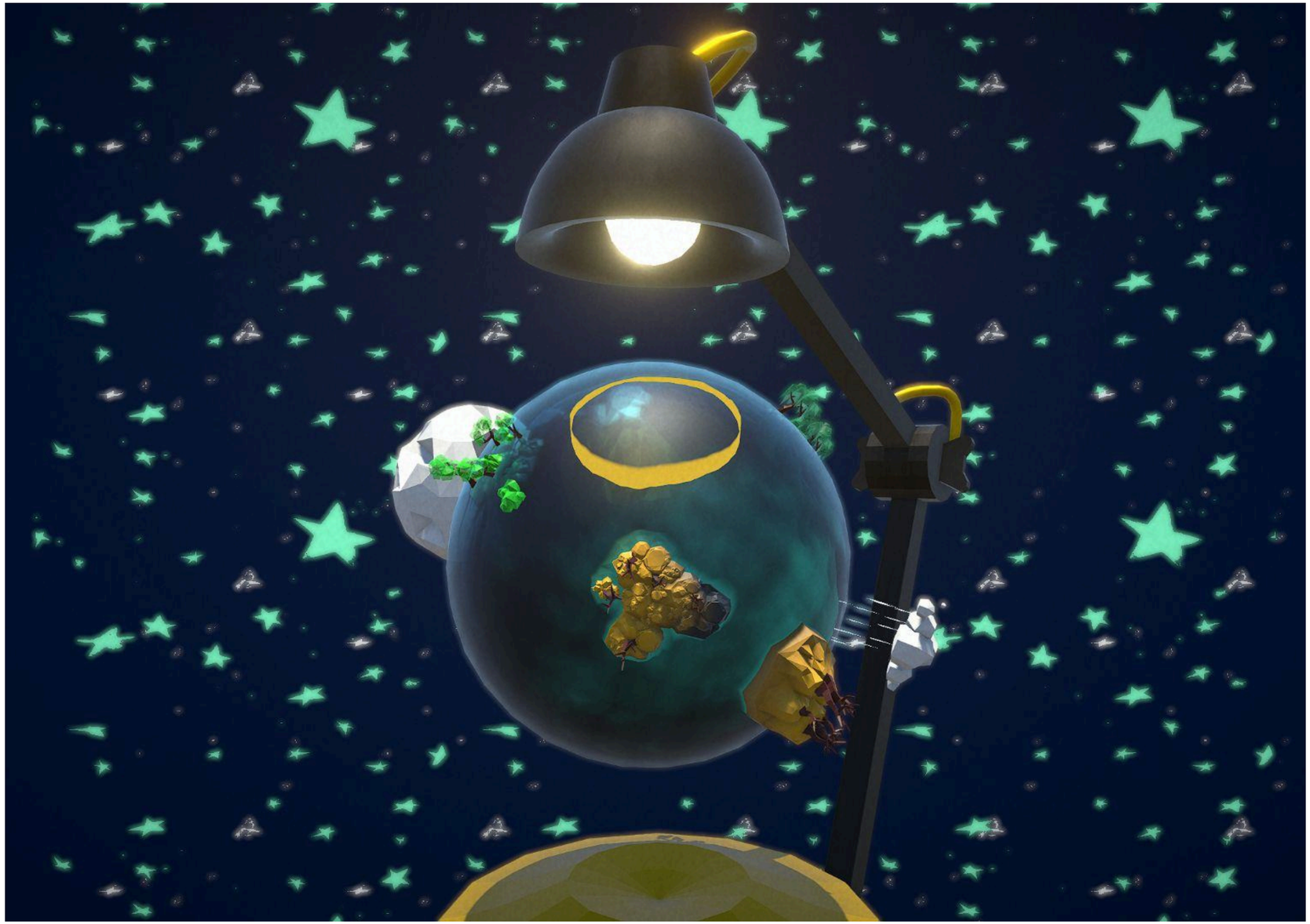


lumigro

NGJ 2023

ROLE	3D/TECH ARTIST/GAME DESIGN
YEAR	2023
TOOL	UNITY/BLENDER
TYPE	TEAM/PC/MOBILE

At Nordic Game Jam 2023, I worked with #TeamSpaceGarlic to create *Lumigro*, a 3D puzzle game focused on environmental education for kids. Players balance sunlight and water to nurture islands, learning about climate and resource management through gameplay. We wanted to deliver a message about the importance of sustainability and the interconnectedness of nature. I made most of the 3D models, shaders and UI.



KIND OF ART

Poster competition

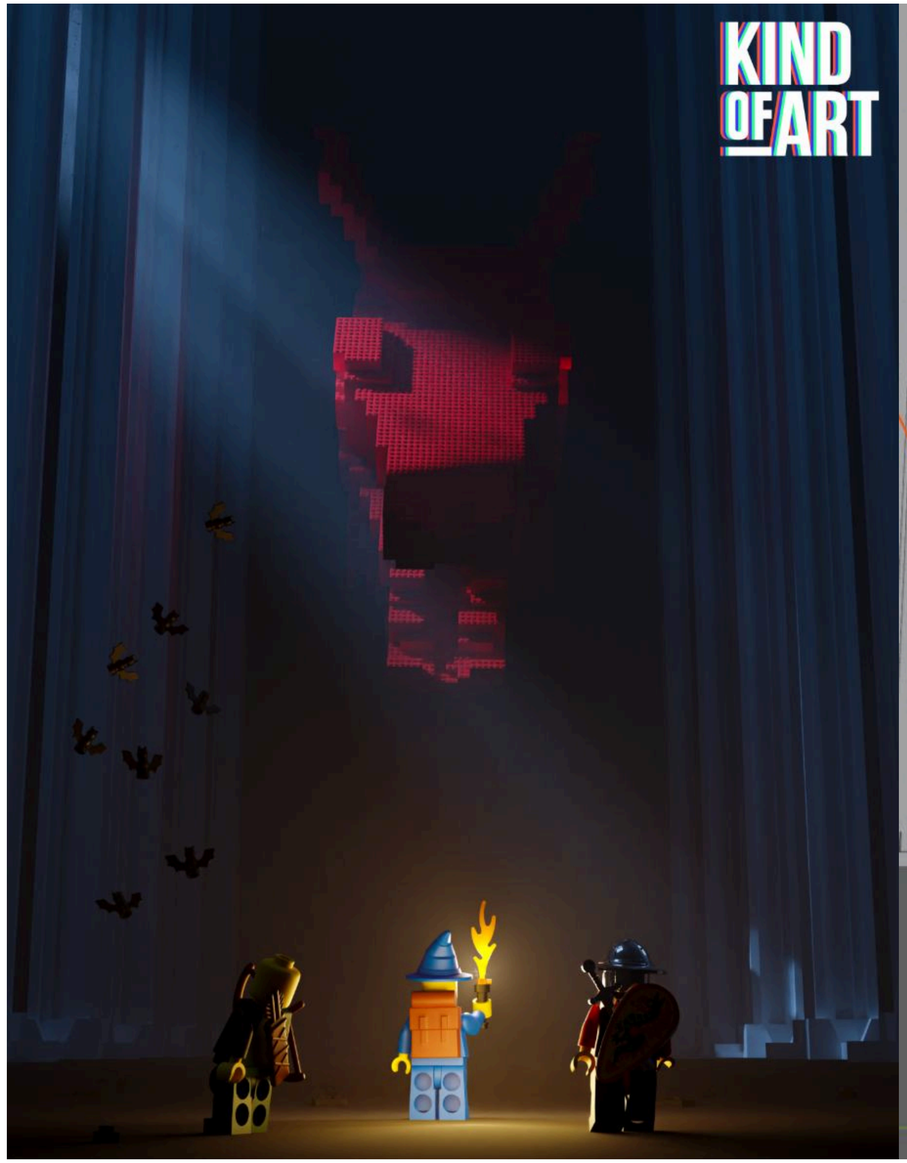
ROLE	3D ARTIST
YEAR	2023
TOOL	BLENDER
TYPE	SOLO/POSTER

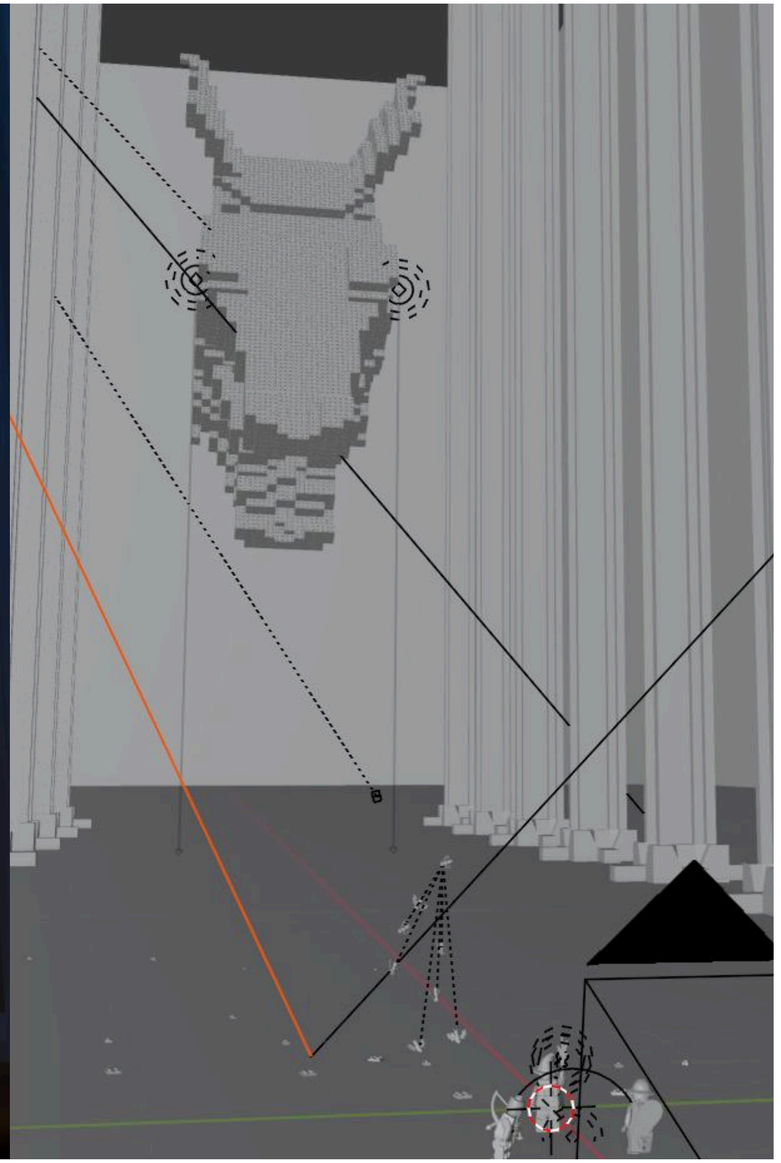
This artwork was submitted to the 'KIND OF ART' poster competition and explores the theme of convergence by blending two worlds I love: Lego and tabletop roleplaying games. The result was Lego Quest.

Inspired by childhood memories of using Lego figures and bricks in improvised Dungeons & Dragons adventures. The design draws inspiration from my favourite Lego Castle sets and became an opportunity to practice lighting, composition, and 3D modelling.

Everything in the scene was made from scratch, including the dragon, which was created using Blender's Geometry Nodes.

And yes, if you've been following the portfolio closely: that's another wizard. Apparently, I have a type.





ravenrock

Pixel art game in Unity

ROLE 2D/TECHART/GAME DESIGN
YEAR 2020
TOOL UNITY/ASEPRITE
TYPE TEAM/PC

Ravenrock is a silly indie project I've been working on with my programmer friend Aleksander Fjellvang. It's the kind of game we always wanted to play a nostalgic pixel art, classic hack-and-slash beat 'em up, reminiscent of Golden Axe. It was a game I first made at a gamejam in 2016 but picked up when covid hit and redone all the assets and mechanics. You play as a Viking, raiding up and down the English coast, collecting treasure, and expanding your fleet.



ravenrock

Assets - Characters

Warrior

Storeowner

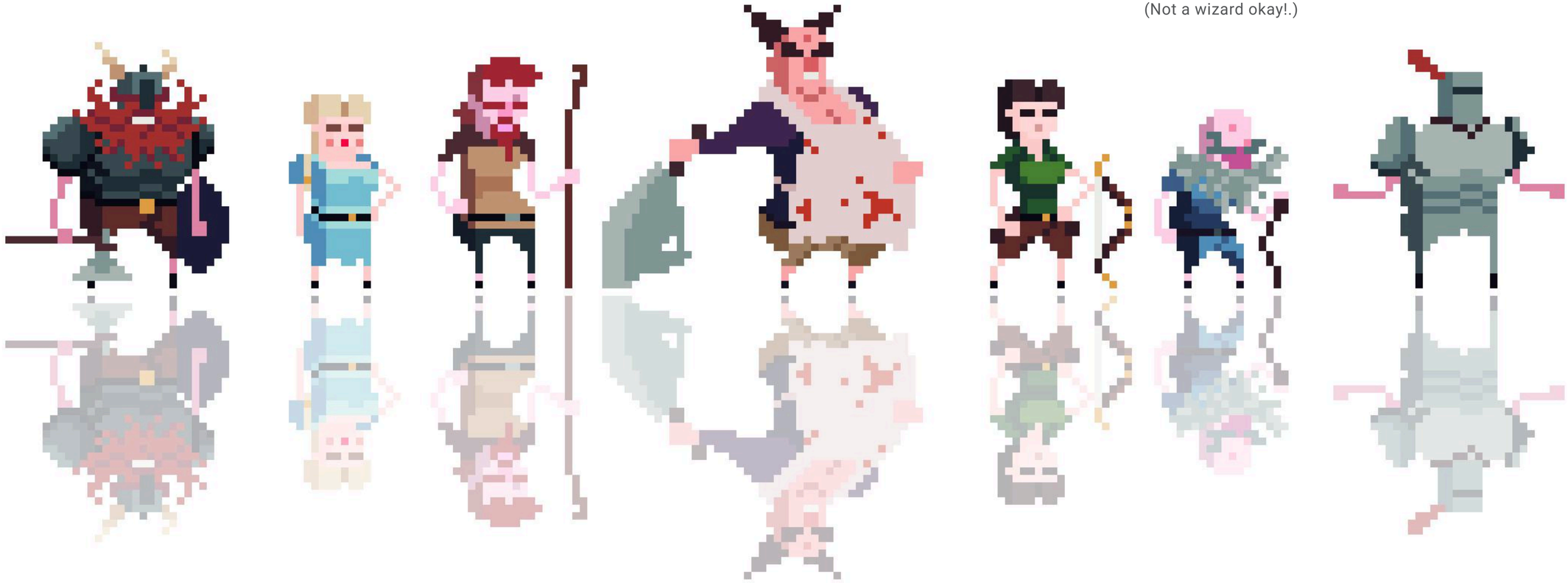
Farmer

Butcher

Ranger

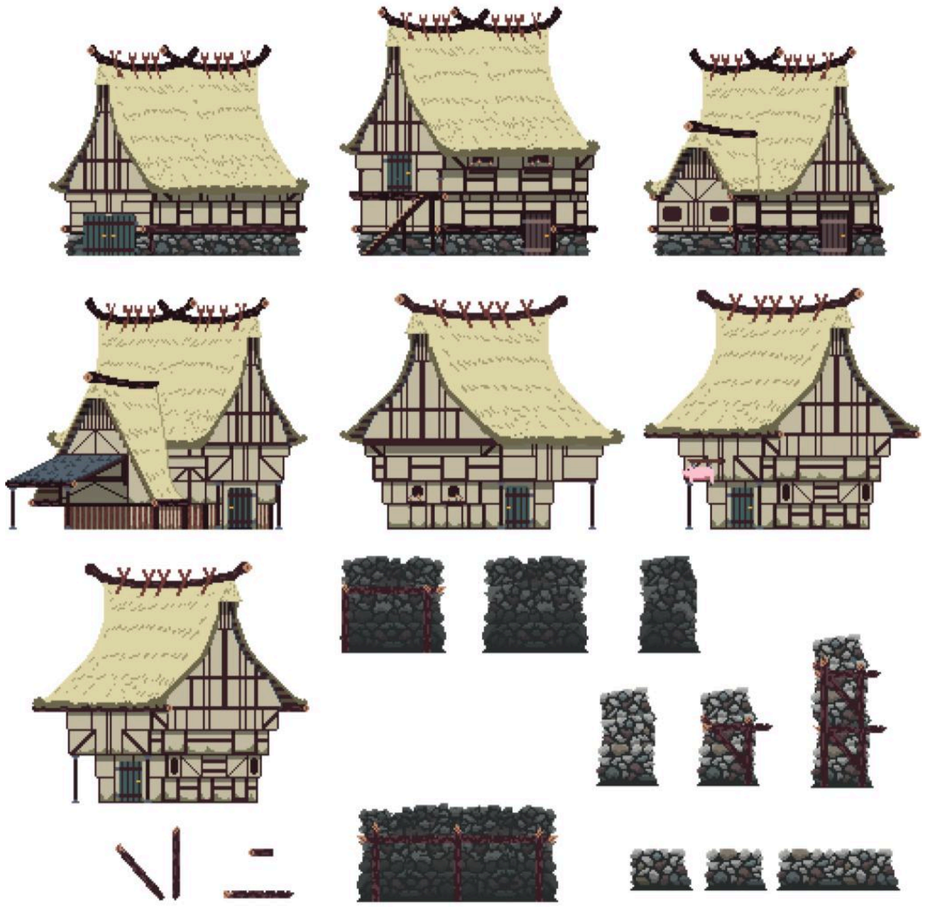
Old guy
(Not a wizard okay!.)

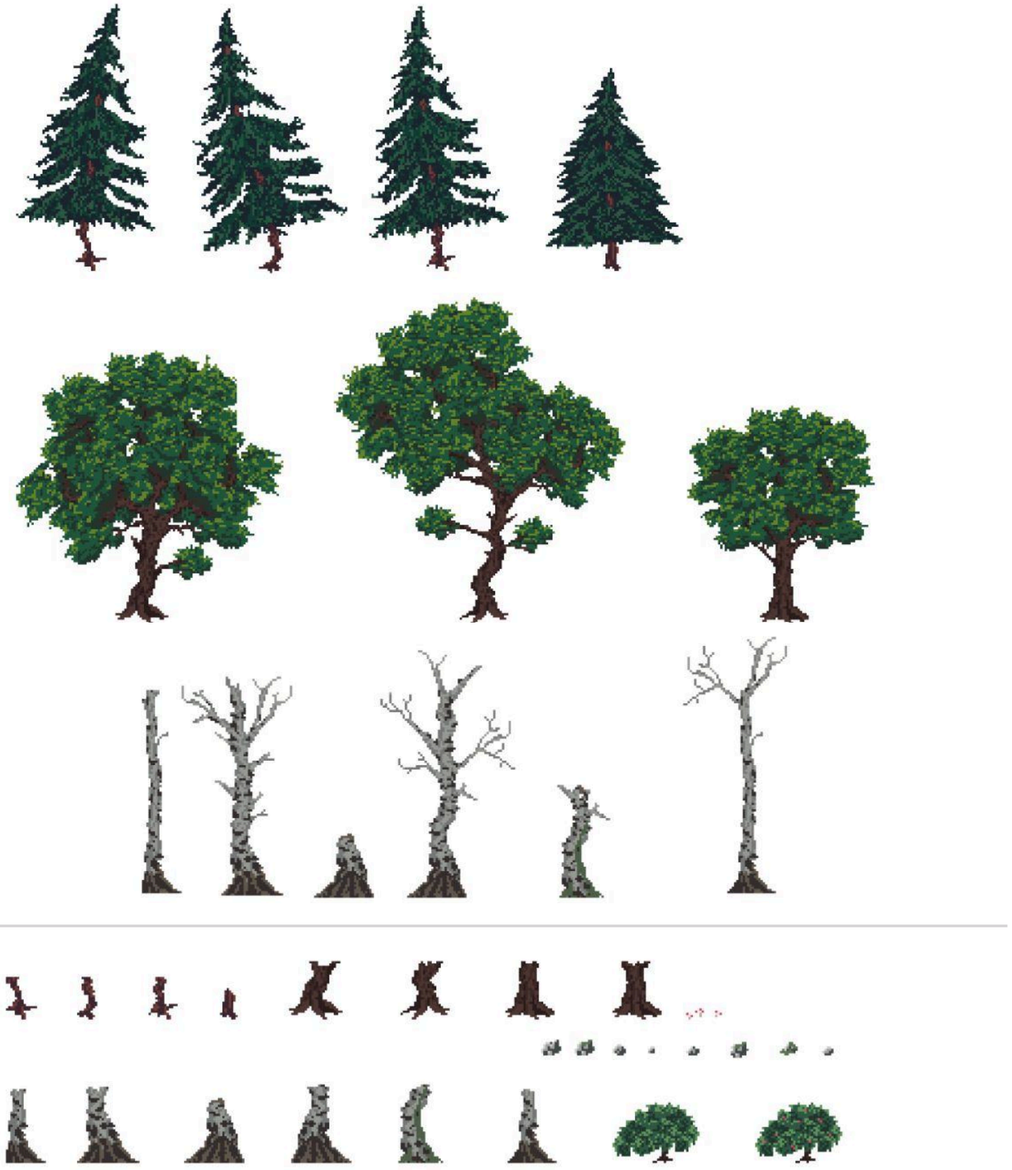
Metalhead



ravenrock

Assets - Environment





THANK YOU

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