



# **GAMES ART LIVE BRIEF**

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*Flix Interactive: Stylised Character*



# BRIEF BREAKDOWN

Σ71M& Σ7MKD7Δ0M



## DESIGN

This project doesn't only ask us to sculpt our characters but also to apply some kind of design theory to it, whether it be finding a concept and then applying some original inspiration to it or to completely create a new design from scratch using traditional or unique techniques like photo basing.

## STYLE

The brief asks for a PBR Stylised art style but stylised is extremely broad in its definition. It could be anything from flat vibrant colours like in most Blizzard titles, to cel shaders like in Marvel Rivals or Pokemon it could also feature the Hand Painted likes of Dota and League of Legends.

## SHERIFF / OUTLAW

The Sheriff and Outlaw character classifications allow for a pretty broad scope, especially in coming up with the designs especially since being either, depends on the genre and over arching power structure the character belongs to. Sheriffs are supposed to be a Pinnacle stature in any law enforcement Agency, meanwhile Outlaws are the nemesis of such people because they go against everything that the law enforcement structure stands for. With that in mind you can immediately begin drawing distinctions between the two. For example, In the Star wars franchise, Jedi go from being figures of great respect, lorded as peace keepers to the citizens of the galaxy. However once the Jedi order fell, and a new power structure was introduced, they all became the very people they would be sent to pacify, outlaws and traitors to the new regime. Some of the Clone commanders also followed the same path of being a wartime law enforcement, to becoming rogue traitors hunted by the people that made them obsolete.

This Brief asks for the project to follow a stylised workflow and to create a Sci-Fi inspired character themed after either a Sheriff or an Outlaw. It stipulates a nice and high poly count of 65k to 100k tris but this can be stipulated upon the 3D artstyle chosen by the artist.

### ART TEST | CHARACTER - STYLISED

Design, model and texture a Stylised Outlaw or Sheriff Character.

- Your chosen character would be an important NPC the player character may encounter and must fight/evade dependent on the player character's morale choices.

Setting: A Sci-Fi Open World Game.

Examples but not limited to: Star Wars Hunters, Marvel Rivals.

- Style:** Aim to achieve a PBR Stylised Art Style.
  - This is somewhat subjective, but if the style leans predominantly towards stylisation in both shape language and material definition that should be appropriate. A Hand painted style shouldn't be an issue, although visual fidelity should still be high. (Marvel Rivals, Enshrouded, Grounded, Star Wars Hunters)
- Sculpting:** Show examples of modern sculpting techniques.
  - Use a range of modern techniques to produce a mesh and textures on-par with AAA game standards. Employ a range of stylised sculpting techniques and brushes. Show examples of stylised chunky sculpting with trimmed edges and clean, faceted surfaces.
- Narrative:** Consider what is the character's personality?
  - What is the character's backstory? How does this influence their appearance?
  - Can you tell which faction or group your character belongs to in the world?
- Presentation:** Explore presentation and Size.
  - Character Posing, this is key to helping convey your character's unique personality.
  - Consider options to present your character such as dioramas or ground plane although supporting de-dressing and props are not required.
- Lighting & Materials:** Explore Unreal Engine 5's real-time lighting.
  - Realtime lighting allows you to iterate quickly. Use this to your advantage and use lighting to give your environment a mood which lifts the full scene.
  - Demonstrate a variety of PBR surface types such as metals, fabrics and skin. Create textures which have a stylised material response.

Please note, Quixel Megascans or other downloadable assets used for dioramas will not be marked but may be used for presentation.



FLIX  
INTERACTIVE



# BRIEF BREAKDOWN

Σ71M& Σ7MKD7Δ0M

## SETTING

The Project is supposed to be based on an NPC character found in a Sci-fi game specifically an open world game which means that the environment that they're found in will matter too. The diorama should add to the sculpt in its world creating aspect.

## PRESENTATION

As far as deliverables go it's quite specific. A final presented artefact inside of Unreal engine 5, 5 high res screenshots of our work showing a variety of perspectives for our character as well as a development diary. Use of auto rigging software is permitted but Having a Pose is required.


## NARRATIVE

This project should be showing some kind of narrative through the character design, either in sculpting or in texturing. Some kind of subtle design theory should be utilised. An example would be how the clothing is presented, is it fresh off the line kind of like the empire in Star Wars, or is it a bit roughed up and worn out like the rebellion, does it have mismatched pieces or is it a cohesive look. If it's a biomechanical character, does how neat or rough are they, are the biomechanical enhancements as a result of an injury, if so be sure to show some kind of damage to add to it, is it neat and clean as if it's an elective enhancement allowing people to infer the character's wealth or something along those lines, things like that will help tell a story through design elevating it to a level akin with the characters made by AAA level companies.


This Brief asks for the project to follow a stylised workflow and to create a Sci-Fi inspired character themed after either a Sheriff or an Outlaw. It stipulates a nice and high poly count of 65k to 100k tris but this can be stipulated upon the 3D artstyle chosen by the artist.

### ART TEST | CHARACTER - STYLISED


Visual Inspiration.



Combiner Cases - Oleksandr Mazura



Valorant Agent - Rosa Lee



Chronicles Corbin - Gia-Han Lam

Please note, Quixel Megascans or other downloadable assets used for dioramas will not be marked but may be used for presentation.

**Art Test Deliverables:**

- Final completed environment, in the Unreal Engine 5.
  - Create the project using the Third-Person Project Template to allow your scene to be moved around within.
- 5+ High-Resolution Screenshots of your final work showing a variety of perspectives of your completed characters.
  - Screenshots should at least be 1920x1080 Resolution. We would also recommend ensuring screen percentage is set to 100% and you Fullscreen when capturing your screenshots to ensure full quality.
  - Ensure character screenshots are not all in T-Pose. Posing is required.
  - Bonus: A rigged and playable character would go a long way for presentation.
- A Development Diary within which you will depict creation process.
  - A diary log to document your progress throughout the project's timeline, detailing your chosen workflows and why you have chosen them.

**Technical Constraints:**

- 65- 100K Triangles for the character and any props.
- Maximum of Four 4K texture sets for the main character and supporting props.
  - This is a test in being efficient and using workflows which allow high reuse of textures.
- Use a reasonable polycount needed to achieve high quality results and smooth silhouettes.
  - Don't waste polygons, if they aren't providing a function do you really need them?
  - No Nanite. The assets should be game-ready in a broad sense. Nanite is Unreal Exclusive and not currently supported on skeletal meshes.



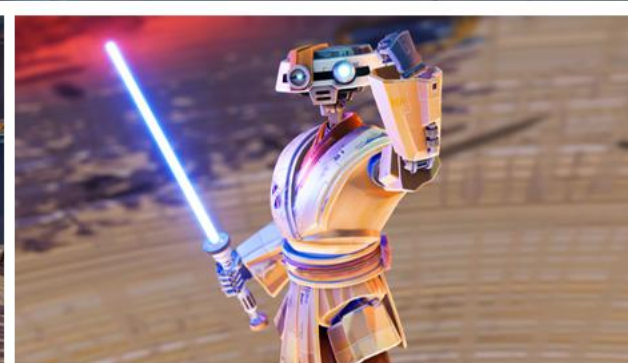
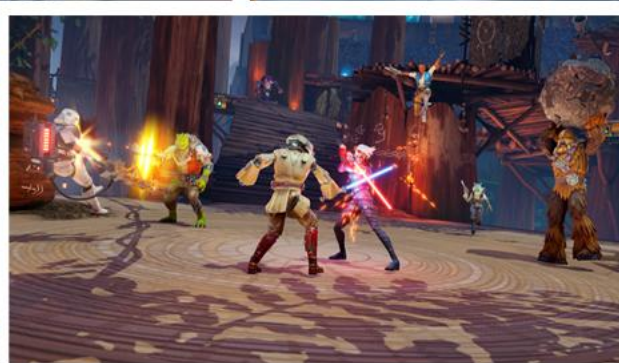
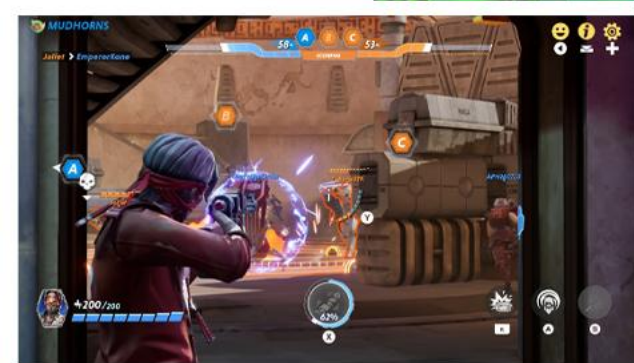
# CHOOSING A STYLE

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## STAR WARS HUNTERS

Star Wars Hunters is a free-to-play mobile game, designed around an online arena combat, hero shooter. set in the STAR wars universe, players will take on the personas of different characters ranging from a droid with a jedi attire, to an ewok in a miniature AT-ST walker (as seen in the movies). it has a variety of locals for which they all will battle in and utilises a stylised workflow. as far as technical parameters go it is likley that the final game ready characters will have around 40k- 80k tiangles to ensure fidelity in animation as well as maintaing optimization for performance on a mobile device or Switch console.

Regarding its texture style they utilise a Lot of vibrant colours to emulate this playful toon like style most of these characters are based off of real characters found within the franchise but colour theory is definitley used in the character design process.





# CHOOSING A STYLE

DESIGNING A NEW



Marvel rivals is a free-to-play stylised 6v6 hero shooter based on the marvel comics IP. it uses characters found within both cinematic releases, and from the depths of the comic franchise to create an enlightening hero shooter that allows for gamers of all ages to play as their favourite champion hero or villain to achieve victory and rise through Galactas ranks. As far as designs go, they utilise both comic accurate and original design methods when generating these characters. These characters have around 50k-60k triangles in each depending on the kind of character theyre creating.

The texturing choices used by this game stick to the comic accurate themes using vibrant hues and colours all compiled together with various cel shaders.





# STYLE RESEARCH

RESEARCH & ANALYSIS

## STAR WARS HUNTERS

The Art style of: Star Wars Hunters, is one of a stylised realism approach. It blends realistic anatomical proportions with exaggerated features for a cartoonish look. It uses Vibrant and High contrast colours for bold and an enhanced level of visual clarity. The character silhouettes are strong and bold, the actual models utilise a use of smooth clean cut surfaces, simplified details and an overall clean and cartoonish aesthetic. The diverse cast features a plethora of emboldened features depending on the species they identify, the likes of the wookiee and the ewok utilised large visual hair clumping all over their bodies to indicate that aspect of their species. the sith character utilises a Lot of cohesive shape design with the red and black suit, comprising of both regular cloth pieces and some light armour in places to indicate a readiness for battle. the workflows follows a simple PBR stylised approach but with hand painted influences in places too.





# SHERIFF V OUTLAW

LEVEL 771 & N Y ΔΔΔΔΔΔ

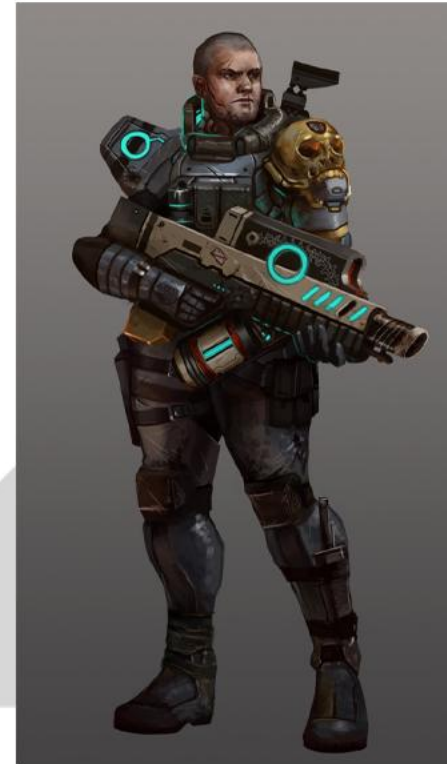


When we think of sheriffs the very Typical response is an Old Western character that wears a hat and some kind of navy blue coat. however if we were to break it down a little a sheriff is someone who upholds the law and order for their constituents since they are an elected position. As such their outfits can be varied depending on their location of employment.

## SHERIFFS

LEVEL 771 & N

The project theme is all about finding a new way to interpret the role of Sheriffs and Outlaws. Sheriffs will have characteristics that an outlaw might not and vice versa, as such visually speaking each role will incorporate different elements to showcase, where one may walk around with weapons out in the open the other will wear it concealed etc.



When we think of an outlaw, its very similar in that we think of a western character, maybe an old cowboy or something. however if we were to look at the term outlaw more broadly, they can be assigned to anyone who breaks the law of their home environment. a criminal essentially but with more bravado, more oomf.

## OUTLAWS

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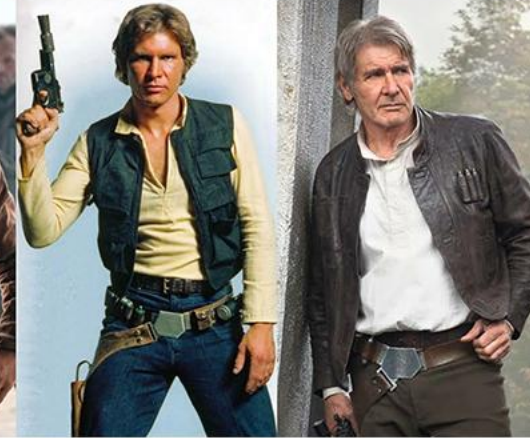


# SHERIFF V OUTLAW

KEV771&N Y ΔUW&N

An Outlaw stereotypically is seen as a cowboy like Arthur Morgan and his gang. However if we look at it for its definition its just someone who has broken the law and lives outside the line. A line that is entirely metaphorical and created by whatever government makes the laws of the land. as such an outlaw could also be a rebel in a broken system.

On this side, outlaws with very little morality, New republic empire, crime syndicates, non guild Bounty hunters.



On this side, high morality outlaws, rebels or robin hood esk characters, stealing from the evil to give to the poor/ needy type tropes.

# OUTLAWS

ΔUW&N



LIVE BRIEF 07



George Horwood - H019223L

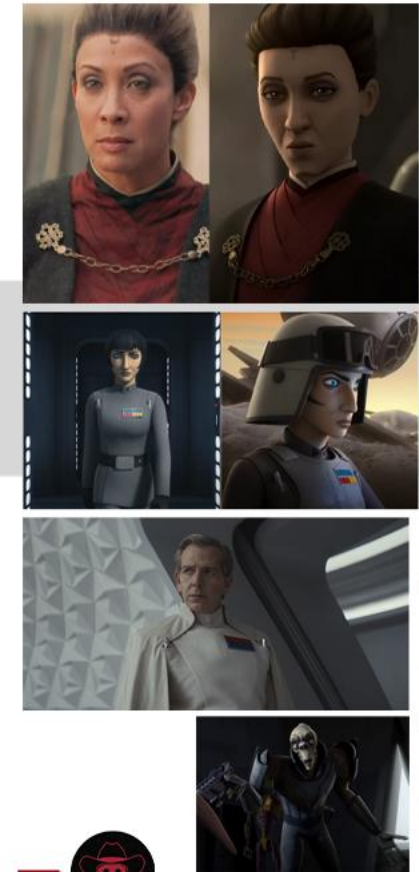


# SHERIFF V OUTLAW

LEV771&N Y DUWKON

Sheriffs in Sci-Fi specifically in Star wars are a little bit difficult to come up with since the setting is quite literally the entire galaxy, but we dont typically follow the people upholding the law, only the ones fighting greater evil.

On this side, sheriffs with an evil and vindictive persona abusing their powers to get what they desire.



On this side, high morality Sheriff/ lawman individuals that are definitely worthy of their titles.

# SHERIFFS

LEV771&N





# DESIGN DEVELOPMENT

EVN17U 7VYVJΔUJVU↓

As far as the design considerations made we know the Art style will be Star wars Hunters, we know the theme will be sci fi. One thing i do know is that i want a character that can be found in both, sort of like a bad guy turned hero sort of character, or maybe a stormtrooper turned rebel sort of vibe.



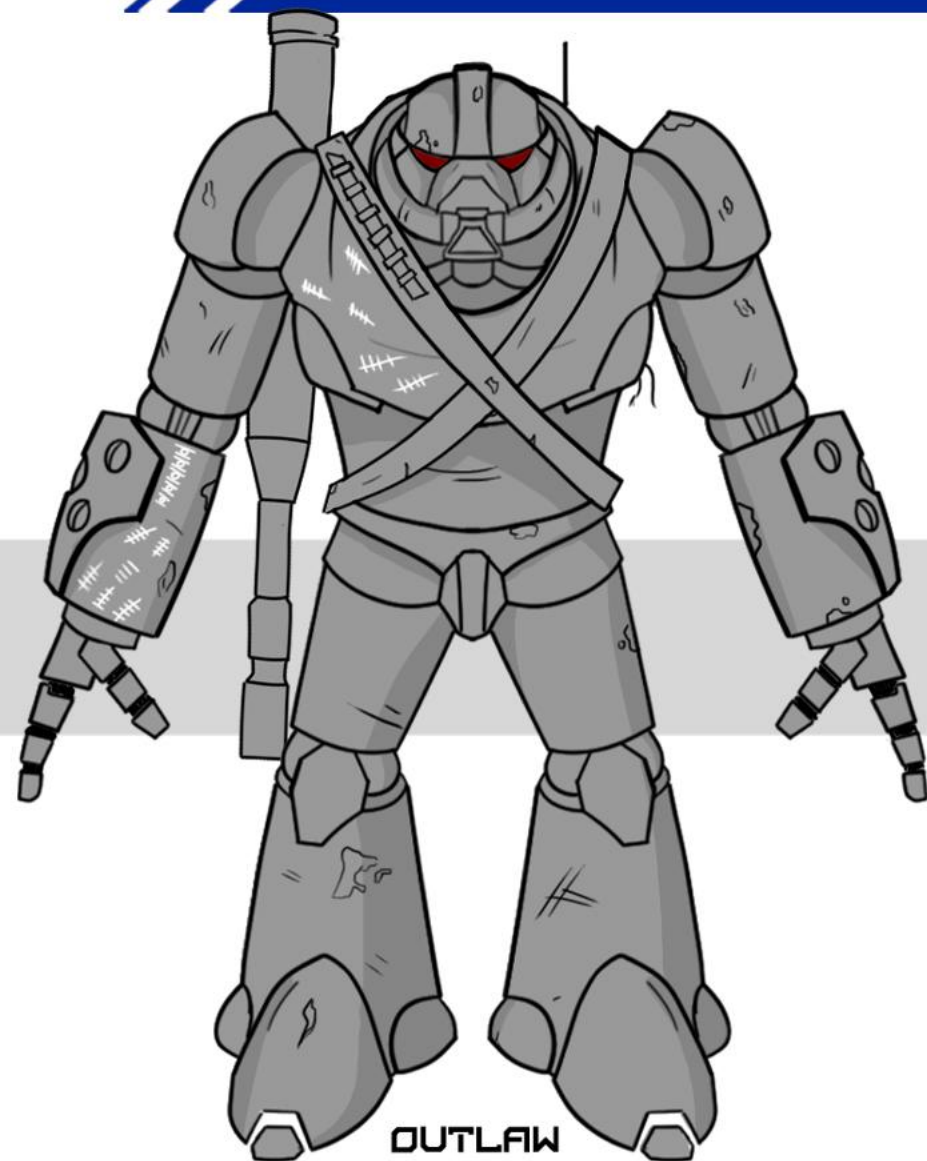
A reference board to help build up an idea before creating the concept to use later. I wanted to find neutral designs that would allow for subtle details to change the narrative be it asymmetric armour layouts or tertiary details like scratch marks to indicate battle damage, or tally marks to indicate someone keeping count of their confirmed kills.



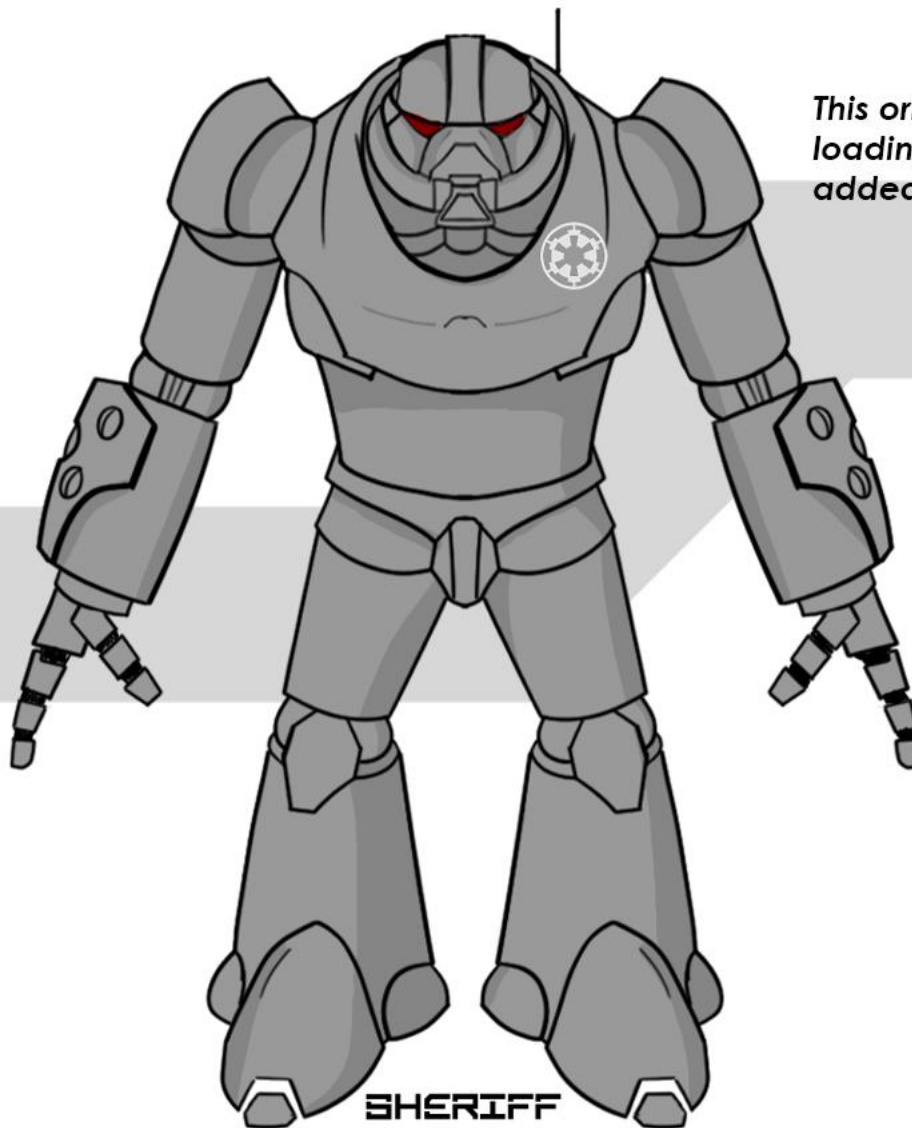
# DESIGN DEVELOPMENT

EVN177A 7VYV77ΔC7V7A7

These Initial concepts combine the Strong silhouettes of the republic commando clone troopers, with the subtle nods to the Imperial sentry droids, and the Space marine body shape. the design features both a sheriff design and an outlaw design to help bolster any narrative i might be able to make.



**OUTLAW**  
ΔC7V7A7



**SHERIFF**  
7VYV77ΔC7V7A7

This original Concept is to emulate a heavy loading lifting droid but with an imperial sting added to it.

The design fits the brief quite well, however it involves intricacies that are fairly out of scope for an 8 week development cycle.

The idea of having a character that blends into both the sheriff and outlaw category works more in my favour, I will attempt a blockout first in z brush just to see if im doubting my skills before I officially write it off.

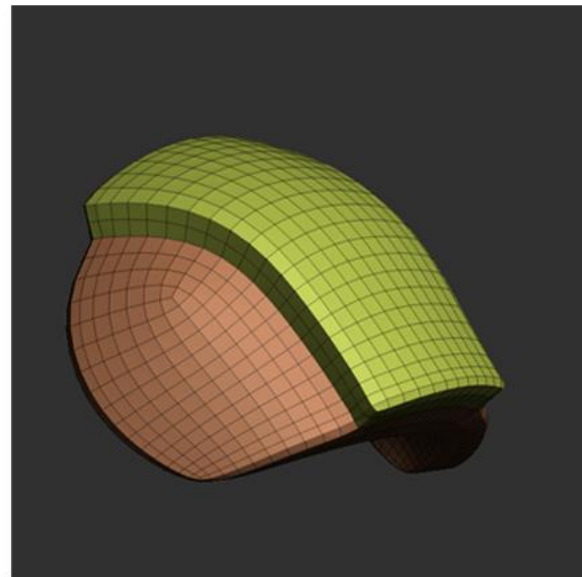


# DESIGN DEVELOPMENT

EVN1171A 7V1YV1ΔC1ZV1A↓

These initial blockouts aim to help me to build up an idea of how difficult the actual character would be to make. Sections of these have had some buffing to them to make them look accurate compared to concept however i am still having trouble with getting the head shape right which is a major selling point of the character design.

I have found that in the creation of the Character, a lot of hardsurface will be required, a skill of which i am not particularly versed, other than the creation of subtle peices. however to tackle the problem i have been using a combination of roughly sculpted meshes, extracting and polygrouping them to create a much cleaner set of geometry then using z modeller in place like the shoulder pads to give them the accurate secondary forms.

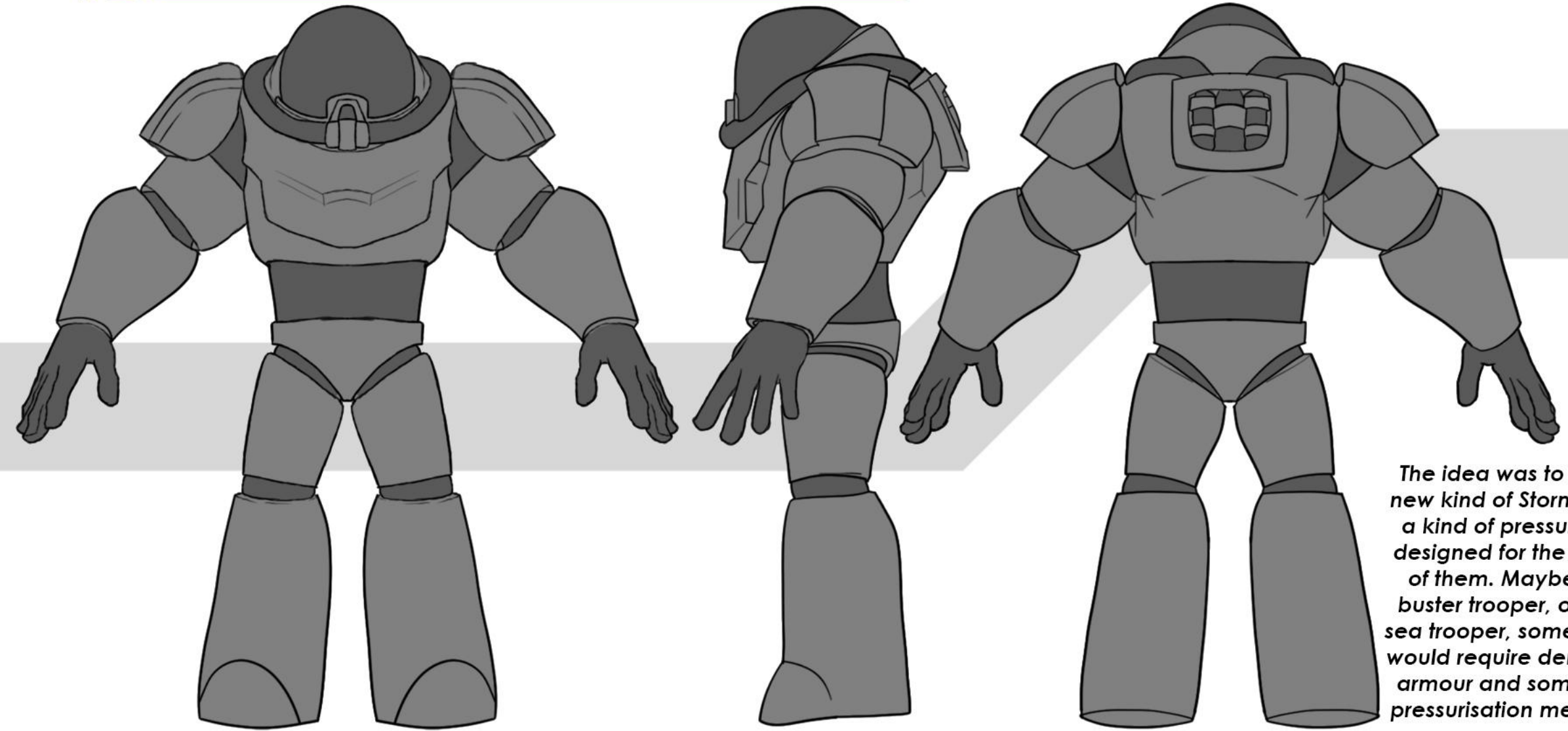




# DESIGN DEVELOPMENT

EVN1171A 7V1YV1-ΔC1ZV1A↓

I decided to go back to the drawing board so to speak, and try again at creating a character I thought would work. My initial thought was to just scrap the head, and go human but then I thought why not try making a suit that fit the sci fi genre.



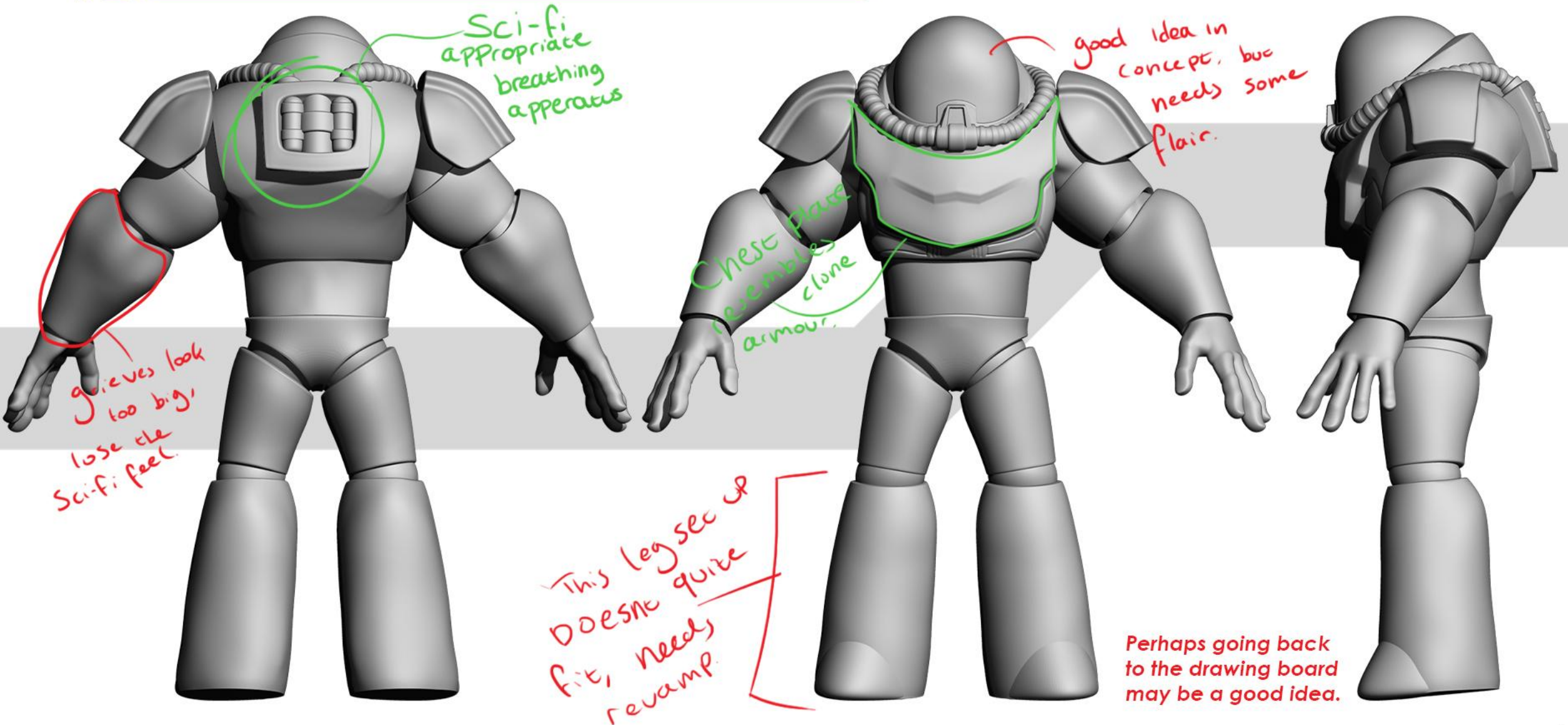
The idea was to create a new kind of Stormtroopers, a kind of pressurised suit designed for the strongest of them. Maybe a Tank buster trooper, or a deep sea trooper, something that would require dense strong armour and some kind of pressurisation mechanism.



# DESIGN DEVELOPMENT

EVN117A 7V1YV1ΔU1V1A↓

An updated version of the model, according to previous concept. it features the same pipe breathing tube like ensamble only this time placed further forward, enlarged, and then wrapped round to the rear to become a makeshift o2 tank. with the idea of space suit being the forefront of my mind.



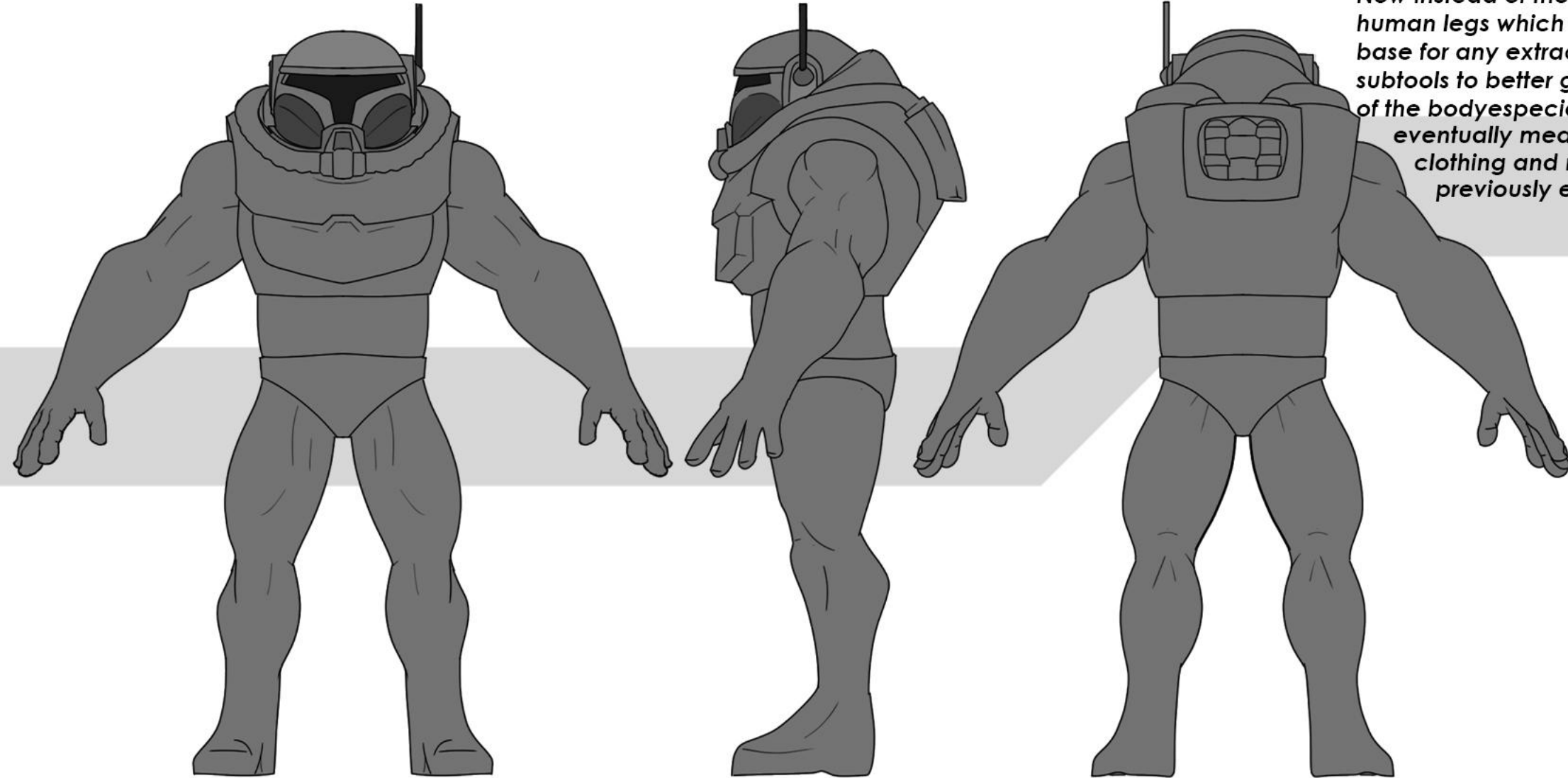


# DESIGN DEVELOPMENT

EVN1171A 7VYV1JΔC1ZV1A↓

This is the final base draw over i will be doing before full on development begins, I wanted to find a way to better infuse Star wars Hunters into this project so i decided to turn the head from a basic fish bowl like helmet, into a Mandalorian Style helmet as the clone troopers were inspired by.

Now instead of the fat legs, he has human legs which can be used as a base for any extracted armour subtools to better grasp the contouring of the body especially since this will eventually mean regular cloth clothing and not just all metal like previously envisioned.



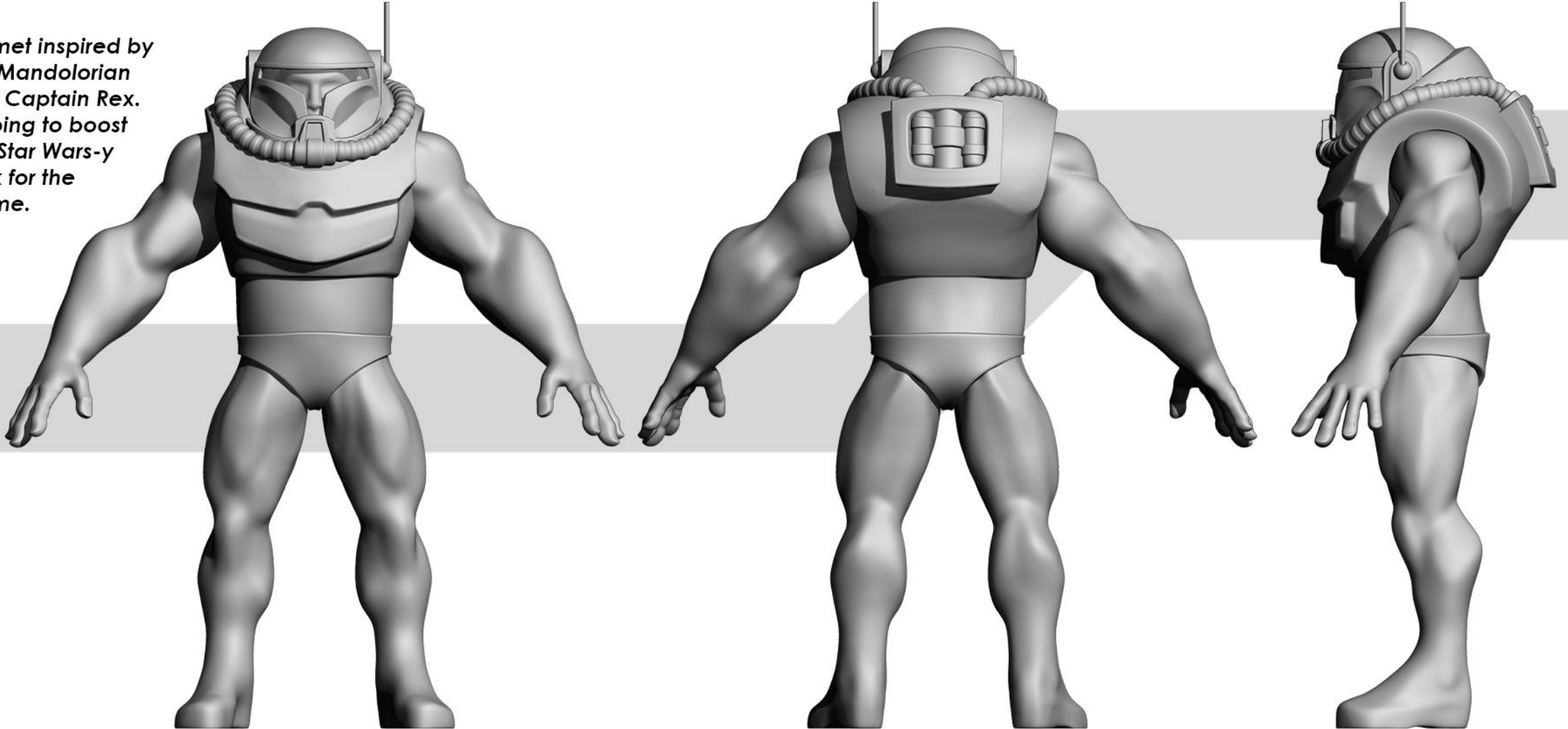


# DESIGN DEVELOPMENT

EVN1171A 7V1YV1-ΔC1ZV1A↓

*I decided to go back and re do the concept sketch this time accounting for armour changes. I got rid of the armour on the arms and replaced the legs with actual legs but made sure to fill and flatten the feet to create a boot like shape for later on, when I sculpt shoes for the character. It was at this point that i decided to go down the Madolorian route.*

*Helmet inspired by the Mandalorian and Captain Rex. helping to boost the Star Wars-y look for the theme.*



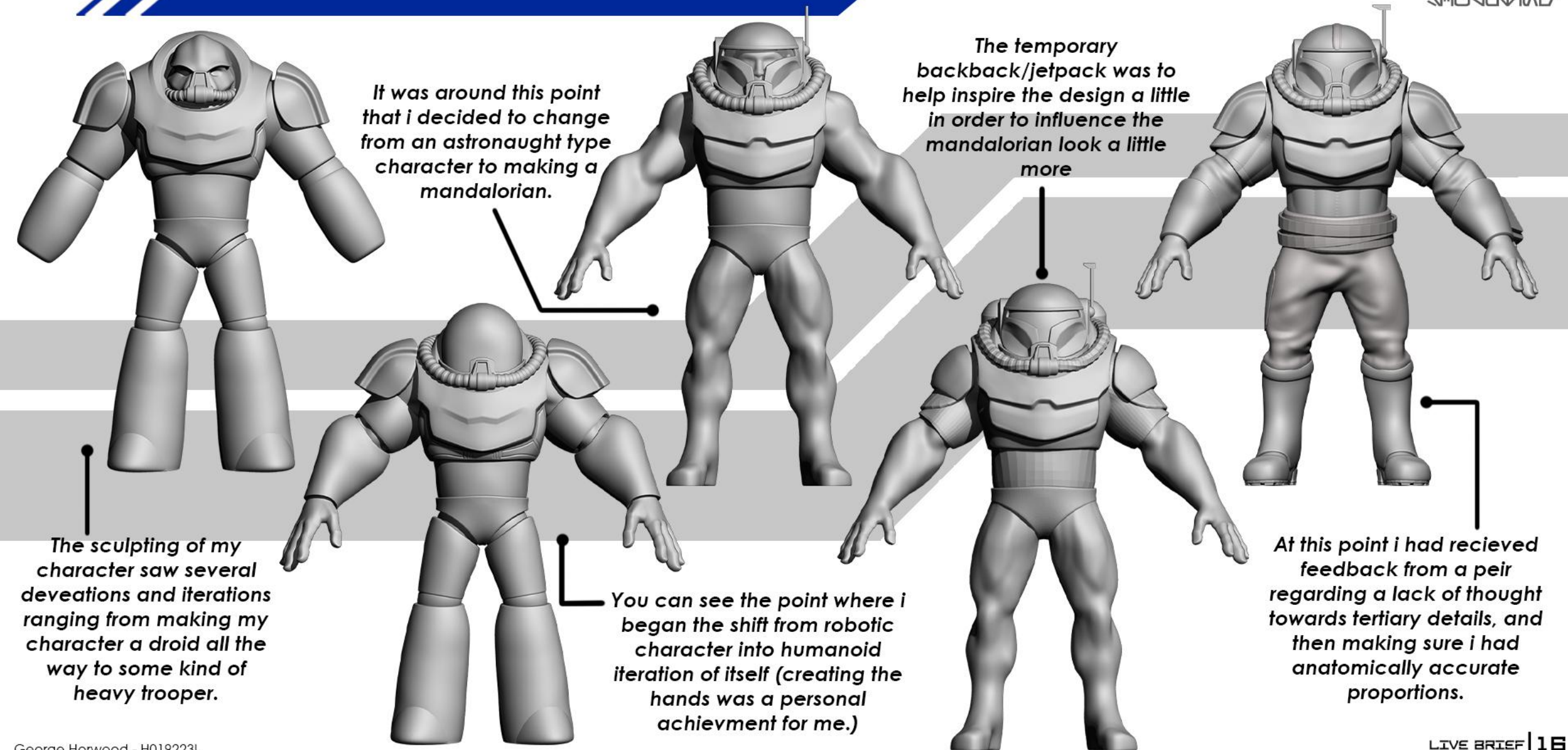


# DESIGN DEVELOPMENT

EVN1171 7VYVJΔCZV1A↓

# SCULPTING

Δ11C1C1A17





# DESIGN DEVELOPMENT

EVN1171A 7VYV1-10C1V1A1

Mandalorians first appeared on the cinema screen through the character Boba Fett played by Jeremy Bulloch, then replaced in 2002 by Temuera Morrison in the 2nd installment of the prequel trilogy, since then the sci fi religion was more recently depicted through animation, and live action in the form of Katie Sackhoff, John Faveru, and Pedro Pascal.





# DESIGN DEVELOPMENT

EVIN17UA 7VITYVJΔUJCVIA↓

No two armours are exactly alike amongst those walking the way of the Mando'lor However they do all share one or two similarities. one of which being the layout of their armour peices. This breakdown should help to identify the most crucial elements to making a mandolorian.



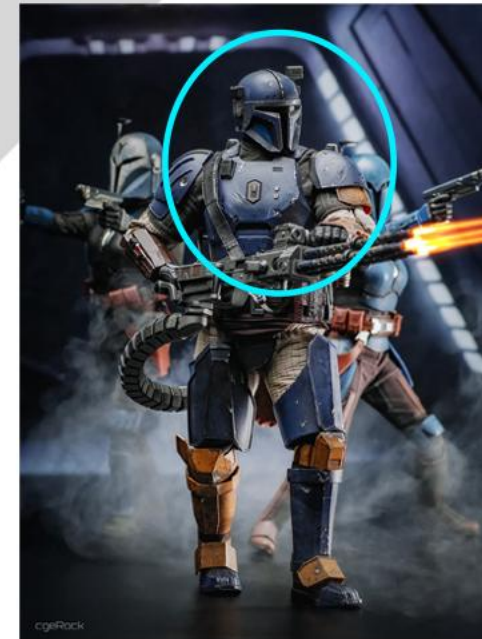
**HELMET**  
EVINCVI↓

**PAULDRON**  
UKUJ77ΔU

**CUIRASS**  
I'U17KΔU

**GAUNTLETS**  
UKUJΔU↓VU↓

These are all key identifying features of a mandolorian and its armour set, with the main focus being the upper torso, head and wrist accutremants. No two armours are alike, however its always the same focul points helmet, cuirass, pauldrons and Gauntlets





# DESIGN DEVELOPMENT

EVN1171 7VYV1J0C1V1A1

# SCULPTING

111111111111

This is the point I was at by the 'Mid Point' review stage of the project:

The shrinking of the helmet was to help better sell the look of a mandalorian since all the helmets I could find were almost identical in their size and silhouette.

There are some obvious changes required, as well as the less obvious ones. For starters the gauntlets need some seeing to because right now they're still blockouts.

It's clear some thought had been given as regards to the more personal features of the character, with a heavy focus on two important features: the Helmet and the Jetpack.

Also, boots need to see some love because whilst the previous iterations were okay, they were too complex, instead ill v'y for a more simple take on them. and finally, mandalorians are meant to be 'living arsenals' yet I see no indication of weapons or storage.



# DESIGN DEVELOPMENT

EVN1170 7VYVJ0CZV0A

# HIGH POLY

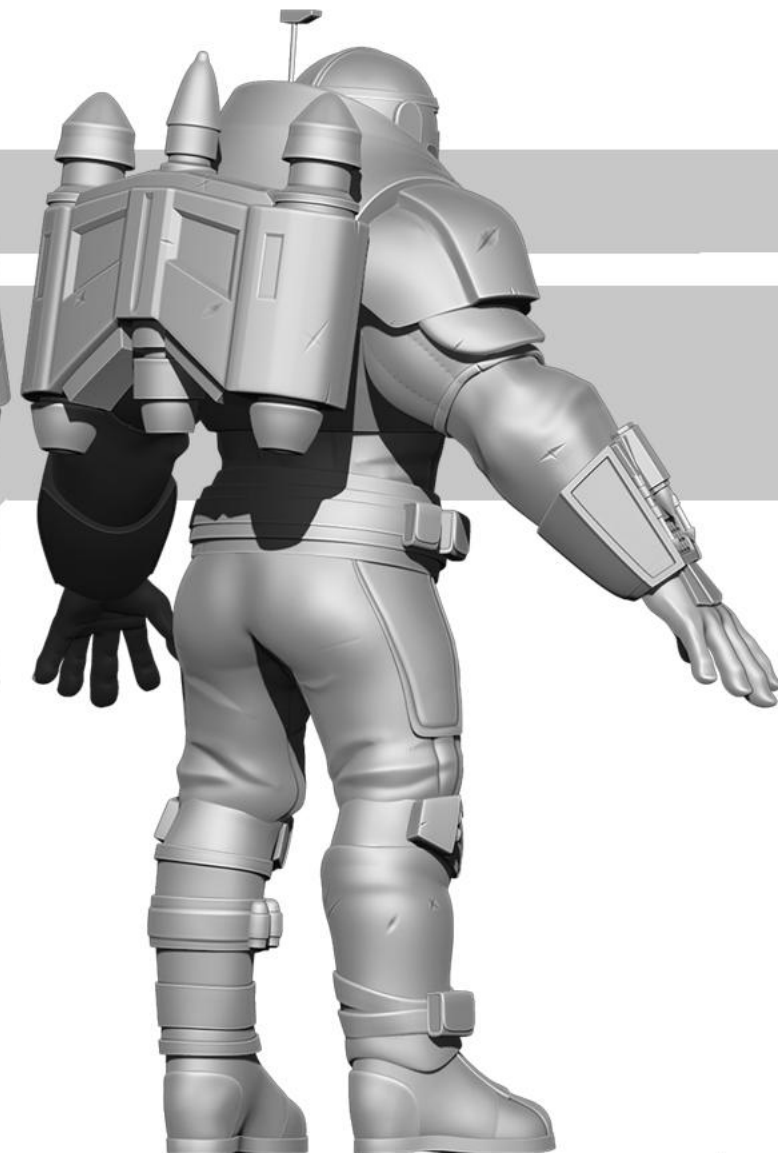
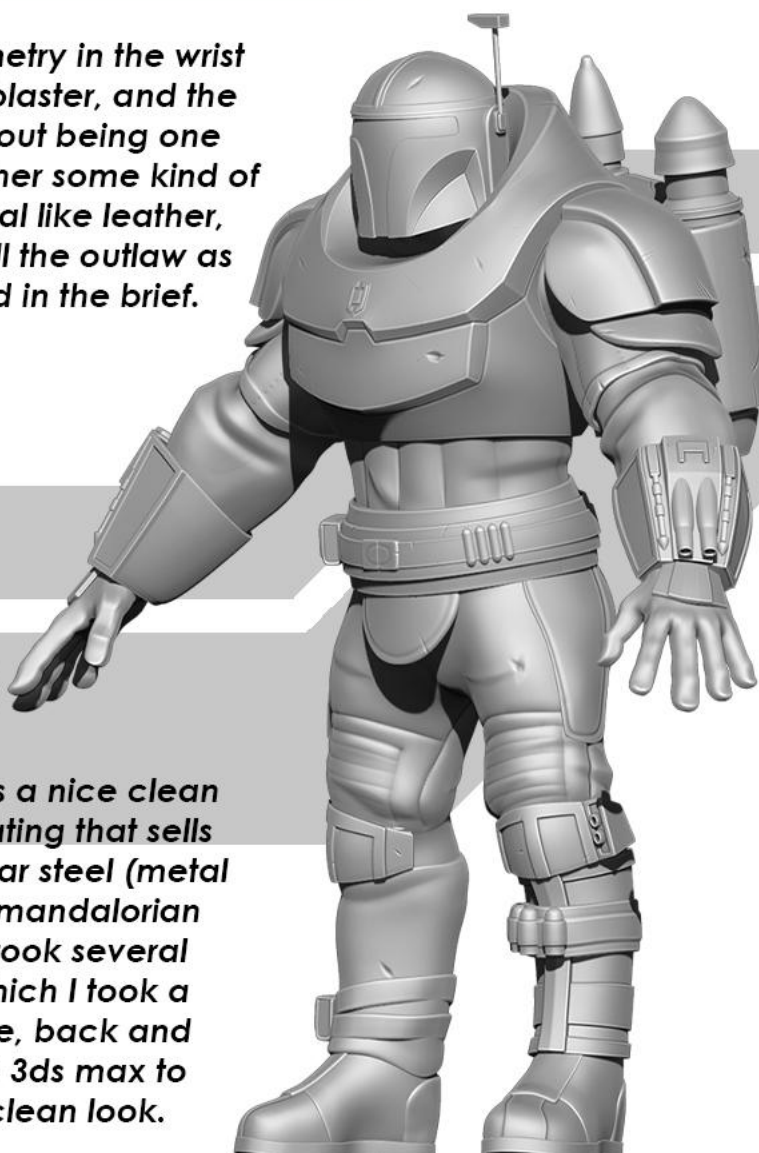
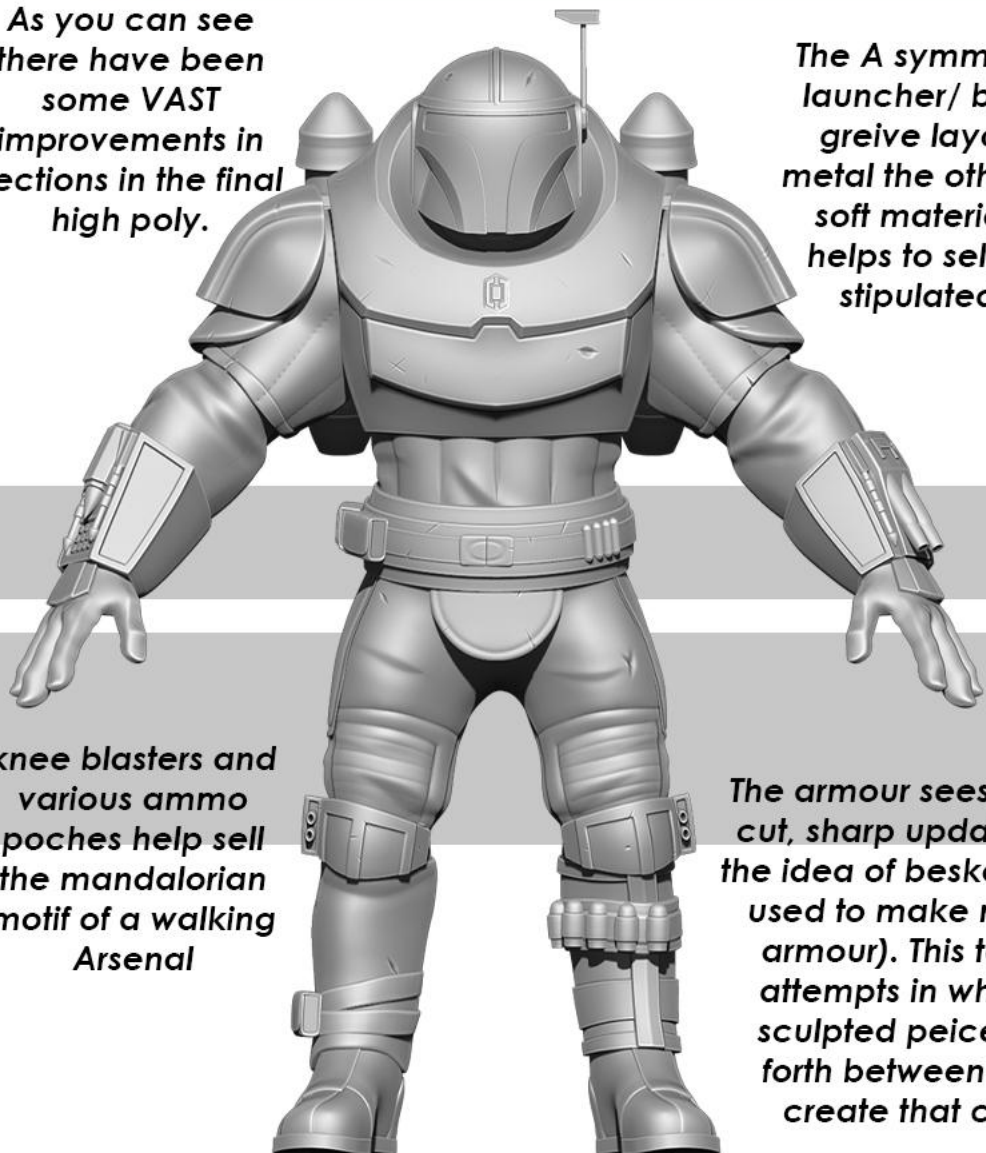
E17E 00-V

As you can see there have been some VAST improvements in sections in the final high poly.

The A symmetry in the wrist launcher/ blaster, and the greive layout being one metal the other some kind of soft material like leather, helps to sell the outlaw as stipulated in the brief.

knee blasters and various ammo pouches help sell the mandalorian motif of a walking Arsenal

The armour sees a nice clean cut, sharp updating that sells the idea of beskar steel (metal used to make mandalorian armour). This took several attempts in which I took a sculpted peice, back and forth between 3ds max to create that clean look.





# DESIGN DEVELOPMENT

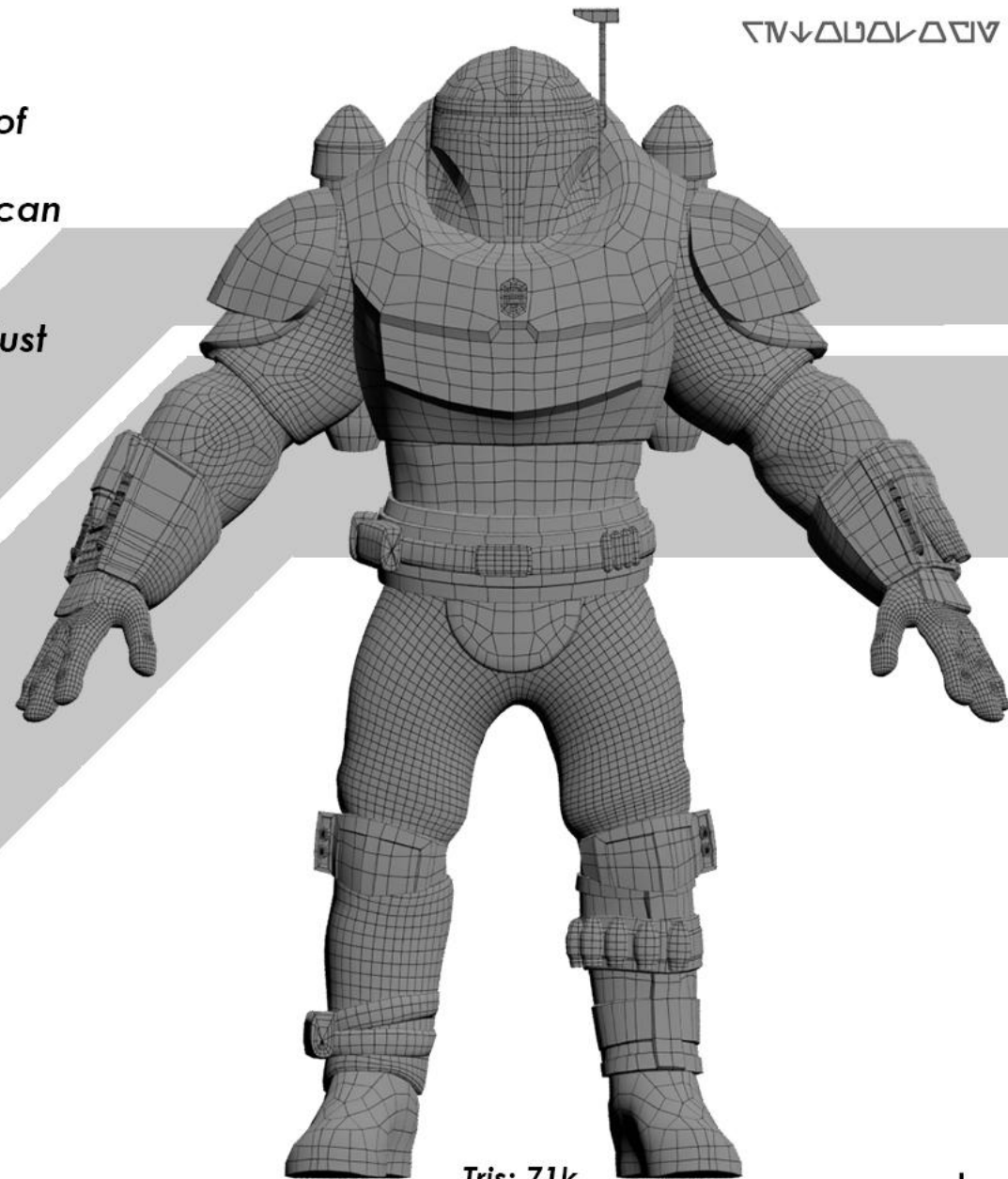
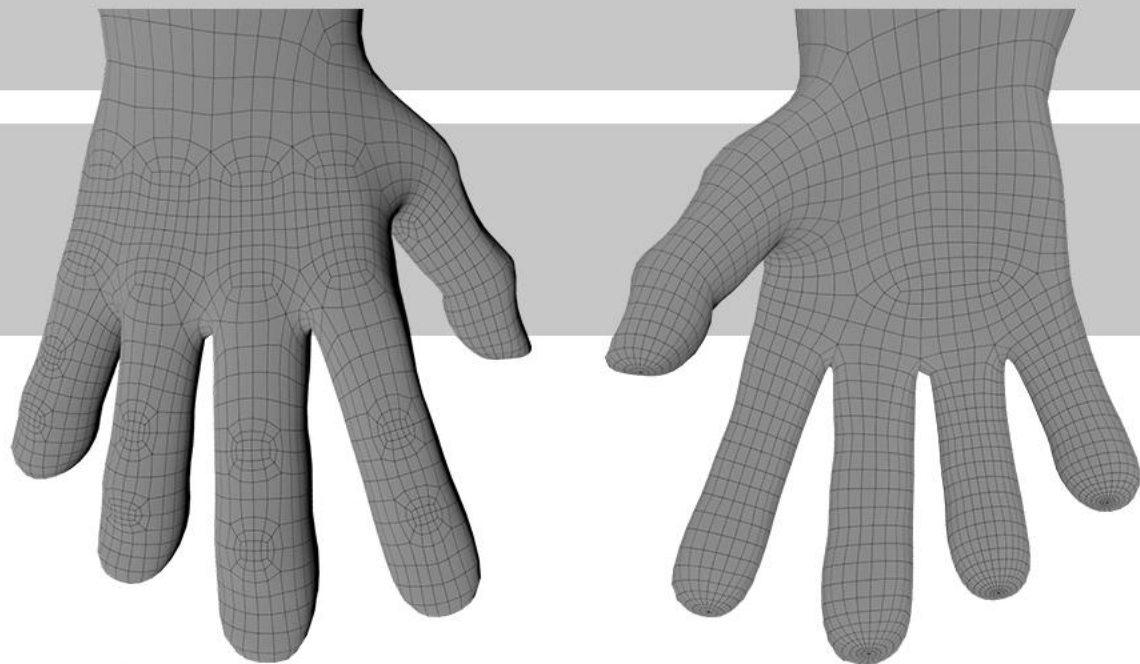
EVISITUA 7VYVJΔCICVIA↓

# RETOPOLOGY

CTVΔCICVIA↓

The total re-top budget for the Low poly was a total of 65k-100k tris. This kind of budget allows for more 'leeway' around the areas with intricate topological concerns like creases and animation loops. This also means that animations can be more dynamic thanks to the generous topology.

Also for this brief we are limited to 4, 4k texture sheets. However, I don't think just 4 sheets would be enough for this project, as such I will be adding a sheet to account for the possibility of weapons to be added to it. This means some creative mathematics may be required. i.e 1 x 4k is equal to 4 x 2k maps



Tris: 71k



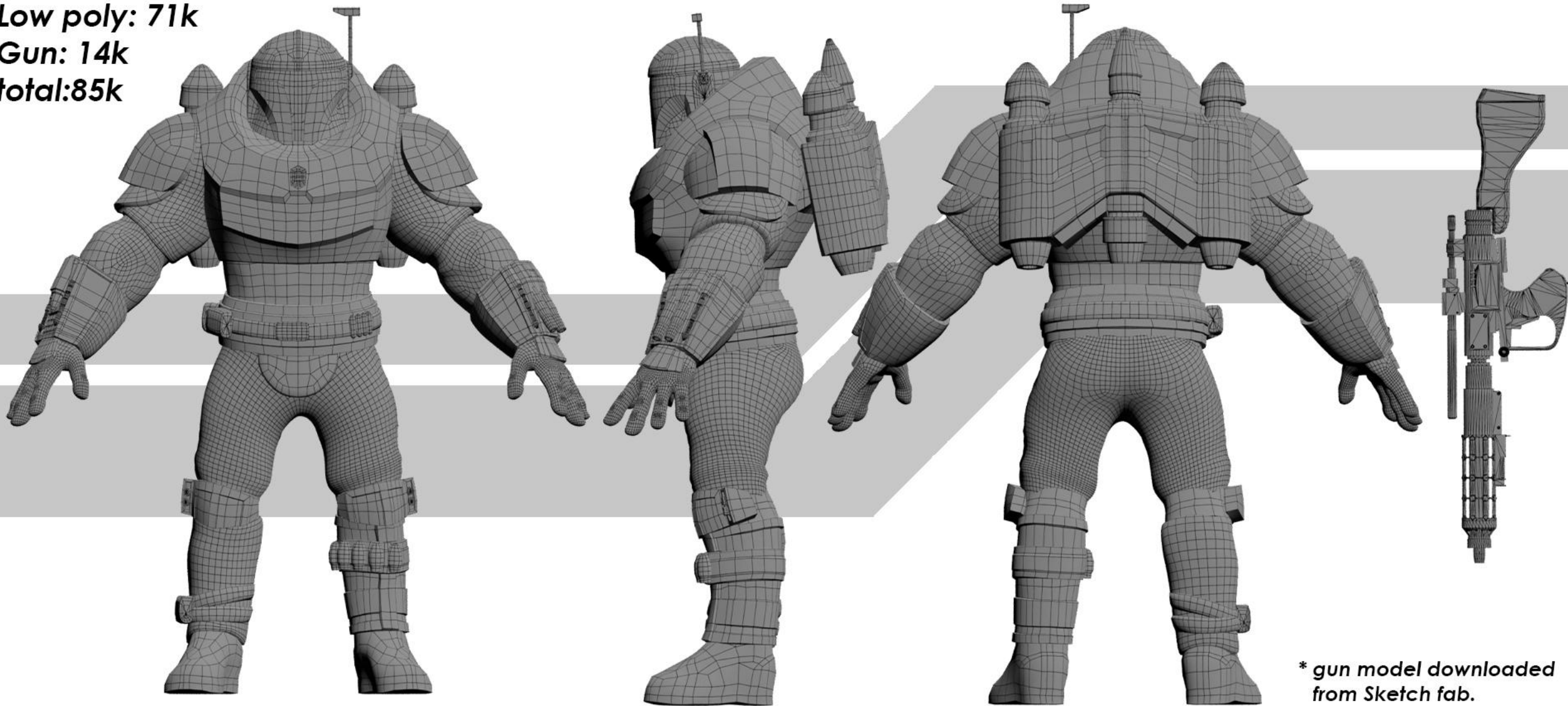
# DESIGN DEVELOPMENT

EVN117A 7VYVJΔCZVIA↓

# LOW POLY

1ΔO UΔJV

Low poly: 71k  
Gun: 14k  
total:85k



\* gun model downloaded  
from Sketch fab.

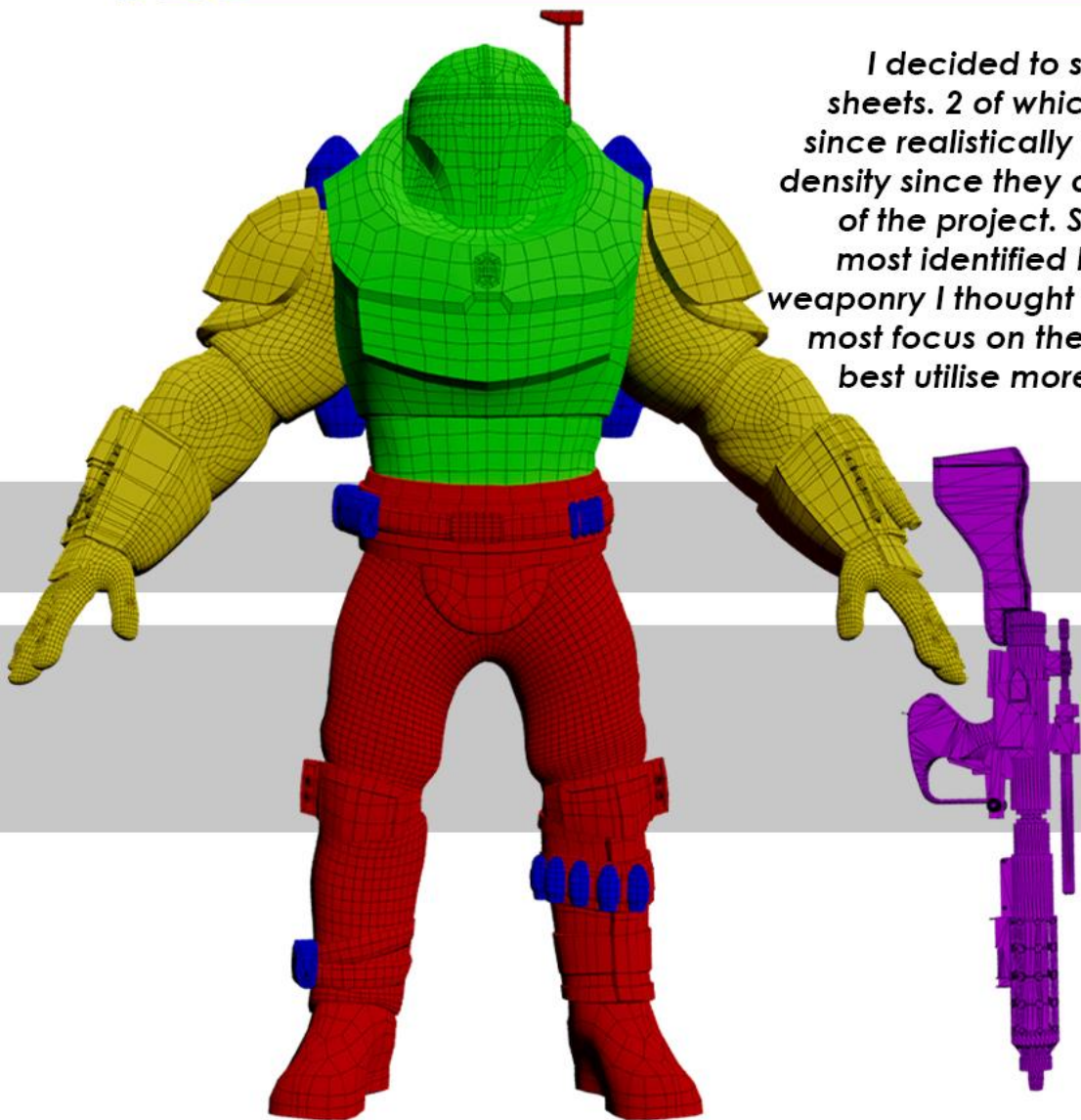


# DESIGN DEVELOPMENT

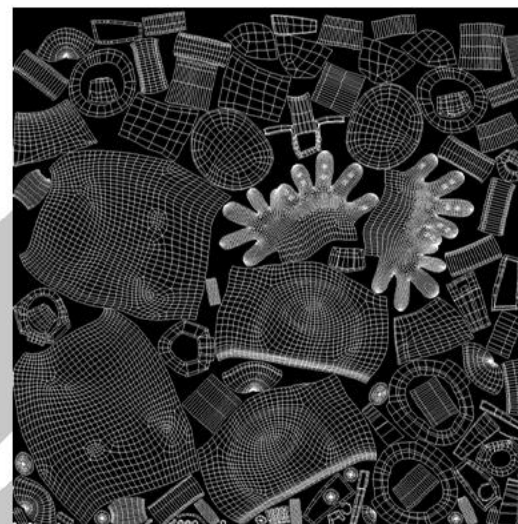
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# UVW SHEETS

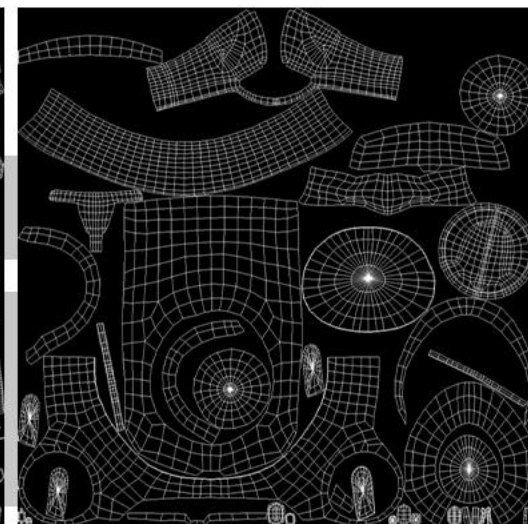
UYO NEVV1A



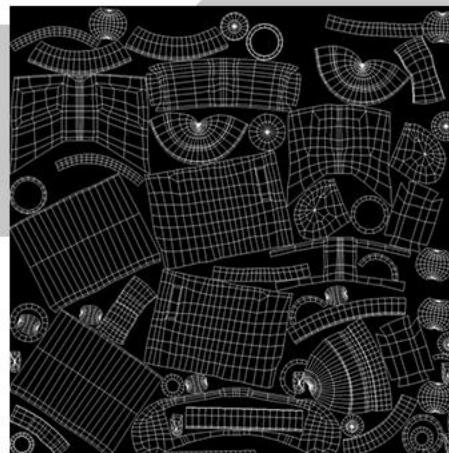
I decided to split my low poly into 5 sheets. 2 of which are 4k the rest at 2K since realistically they require less texel density since they are not the main focus of the project. Since a Mandalorian is most identified by its helmet and wrist weaponry I thought these would need the most focus on them and as such could best utilise more UV space for details.



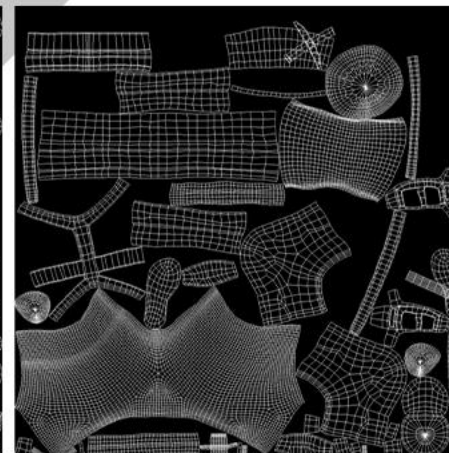
4096 x 4096  
Arms and Gauntlets



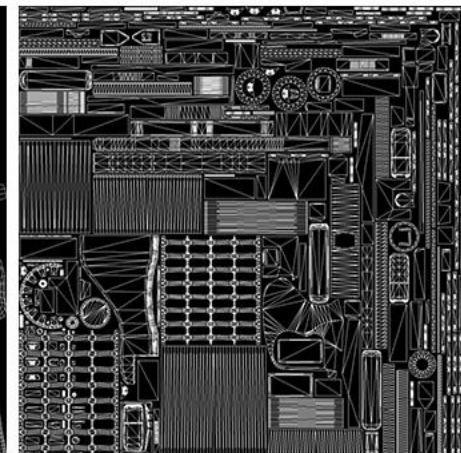
4096 x 4096  
Helmet & Torso



2048 x 2048  
Pouches and Jetpack



2048 x 2048  
Legs, feet & Knee rockets



2048 x 2048  
Gun



# DESIGN DEVELOPMENT TEXTURING RESEARCH

Before I begin ANY kind of texturing of my Mandalourian I first have to conduct some light research. I need to know things like: Does the style of helmet dictate the colour use, what do the differing colours mean? and do I need to start building a back story for my character?

## Helmet styles:

The helmet style i chose for my Mandalorian is that of the Din Djarin style, a strong and clean cut looking helmet. this however DOESNT mean anything regarding the colour requirements. it does however give me something to think about regarding colourway availabilities and placements. As you can see, the colours differe no matter the helmet style, however some features allow for more complex colour variations. Some colourways feature decals and designs on top of the base beskar design, this would lean more to the complete and utter uniqueness of every helmet variation.

## Mandalorian Colourways & their meanings:

As you can see, the colours worn by a mandalorian all have a meaning. The Black worn by the likes of Death wtach (in the clone wars animated series) backs this because they all believe that theyre fighting the government to bring back Mandalorian Justice. The red worn by the Maul-ites (death watch loyal to darth maul) is worn by the mandalorians who are 'honoring' the death of their brothers (who switched factions) and also honoring Maul's brother killed by palpatine. As you can see the meanings behind the colours matter as such, creating a backtory will help.

## MANDALORIAN ARMOR COLORS AND THEIR MEANING



**BLACK** Justice



**RED** Honoring a Parent or Loved One



**BLUE** Reliability



**GREEN** Duty



**YELLOW (Gold)** Vengeance



**WHITE** New Beginnings / Purity



**ORANGE** A Lust for Life





# DESIGN DEVELOPMENT TEXTURING

EVN117A 7VYVJΔCZVIA↓

↓VIA↓CJ71A7

NAME: RAX VORN

CKA YΔ7A

ALIAS: THE IRON EMBER

↓EM 17ΔA MΔSV7

Born on the moon of Concordia, Rax grew up as a founding of the watch right up until the day of the imperial purge of mandalore or as it is colloqueally known as: 'A night of a thousand tears.' when his conclave were forced into exile during Moff Gideons pursuit of Real Beskar for his new imperial science project Since that day, Rax adorned the red and gold of his new beskar armour to honour his brothers and sisters killed in the purge and vowed vengeance and to pursue justice against all imperial remnants no matter the cost, To Himself, to others, to the world around him. so long as the empire suffered nothing stood in his way.



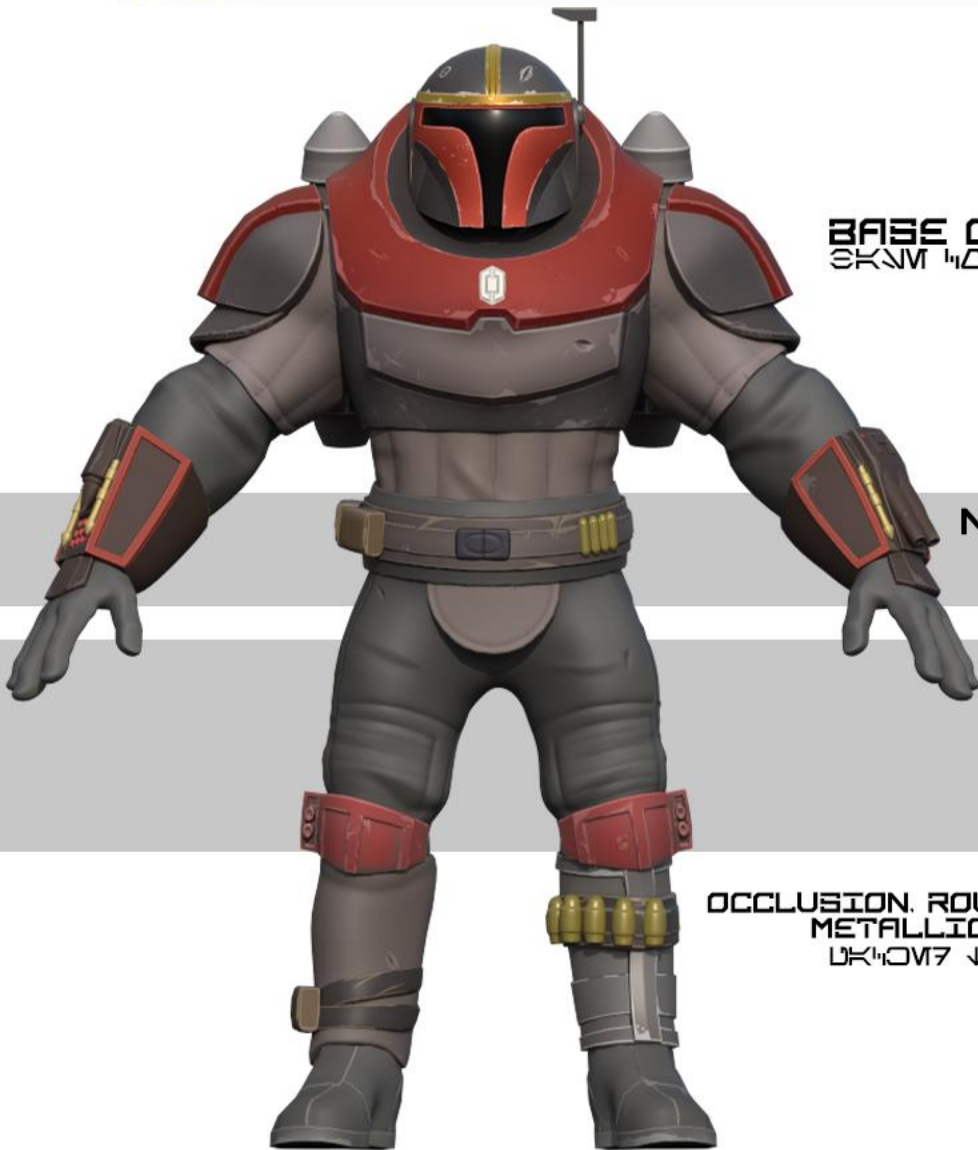


# DESIGN DEVELOPMENT

ƎVIV117U 7VIVV1ΔUUVUΔ

# TEXTURING

↓V1Δ↓U71UΔ7



BASE COLOUR  
ƎK1V1 1ΔVΔU7

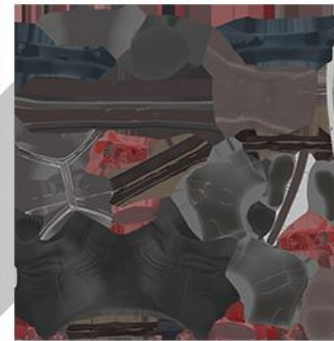
NORMAL  
NΔ7U7K1

OCCCLUSION, ROUGHNESS,  
METALLIC PATCHED  
U71ΔU7V1Δ ↓V1Δ↓U71UΔ7

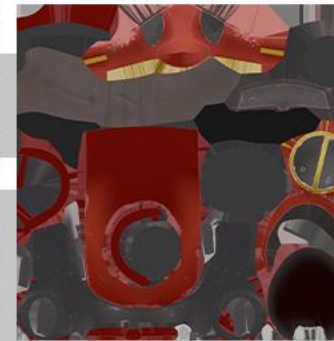
ACCESSORIES



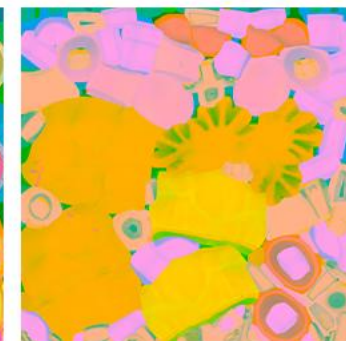
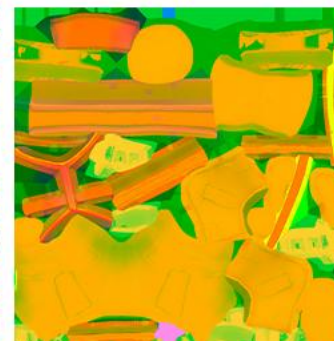
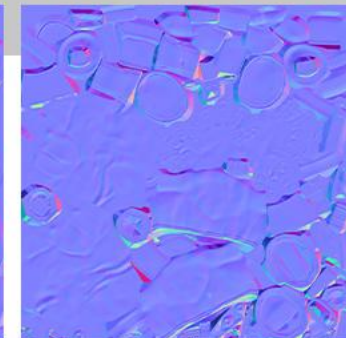
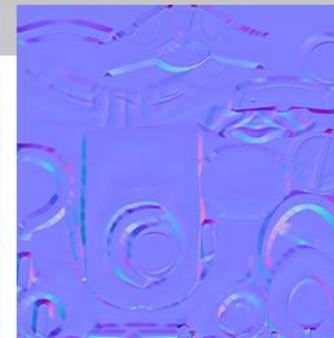
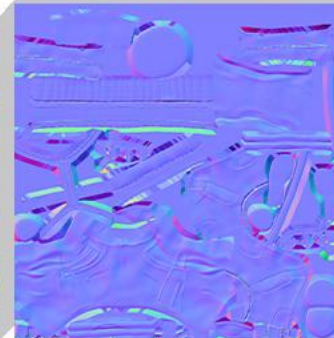
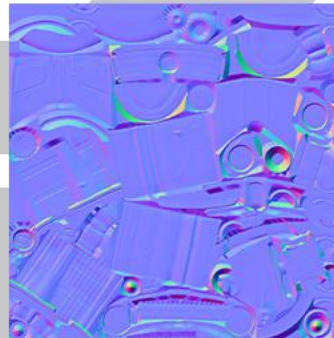
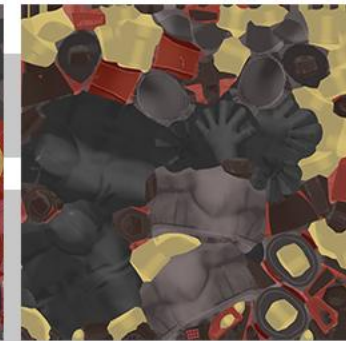
LEGS + BOOTS



HEAD + TORSO



ARMS + WRISTS





# DESIGN DEVELOPMENT

EVN17A 7VYVJΔCZV1A

POSING  
UΔN1A7

When creating the poses I had a lot of back and forth not just between softwares (although that was something) but also what kind of Dynamic poses I should be creating for references i looked at a variety of sources ranging from the ones of Return of the jedi, the mandalorian and Book of Boba fett, but also from the Animated series' which whilst dynamic would have more exaggerated poses thanks to the limitless nature that an Animated show may allow in its physical attributes.

For mine i went for a range of not only idle but also dynamic poses.

I wanted to find ways to show off all the features of a mandalorian that makes them such a formidable creed this meant finding a way to show them using the Jetpack, their wrist blasters, knee rockets, and gun.

























# REFLECTION

7V1E-V1Y1-1DA



This live brief required the creation of a stylised sci-fi outlaw or sheriff character, utilising a standard PBR (physically based rendering) workflow commonly used in Stylised game art pipelines. The brief referenced Games such as Star Wars: Hunters (Zynga, 2023) and Marvel Rivals (NetEase Games, 2024) as art style choices. I chose to base my design heavily on Both The Star Wars Pantheon as a whole and Star Wars: Hunters in particular since they both Heavily.

The project allowed for a further developent of skills in sculpting that had not been fully realised before as well as, retopology, baking, and texturing within a stylised 3D workflow. One of the key challenges encountered was during the sculpting phase, particularly in developing the helmet and armour. Achieving clean, stylised forms that retained character identity proved time-consuming, requiring multiple iterations and back and forths between zbrush, and 3ds Max to ensure proper armour fidelity throughout the project.

Another significant issue arose during the texturing stage. It became difficult to create a coherent material and colour composition between the: hard-surface armour, the organic components of the character, and the surrounding clothing, ammunition and other accutremants. The initial approach used only four material sets for the character with a 5th used for the weapon, however perhaps fully utilising all budgeted texture sets would have been more appropriate given the way that the materials textures and appearances differ on chracters like 'ARAN TAL' who also don the beskar armour (star wars hunters). Ultimatley this limited my ability to control texture detail and contrast across different areas of the model. Negatively impacting the overall readability and surface variation.

However, Despite this issue it became a useful learning opportunity. Upon reflection, I recognised that a more effective strategy would have involved creating additional material sets to help with breaking down the ar,our into not only its reflectiveness but also its design as a whole.

In future projects, a plan going forward would be to spend less time worrying and leapfrogging between the kind of concept this project will approach and instead, picking one, sticking to it and breaking it down a little more so that these time wastaged can be better avoided. One of the highlights of this project would have to be the way the dynamic poses translated into the unreal project, and subsequently the final renders. they show fidelity through out and a clear understanding of showcasing a story through a single image.

