

The logo for Warhammer 40,000, featuring the word "WARHAMMER" in a large, stylized, metallic font, with "40,000" below it in a smaller, similar font. The entire logo is set against a dark, textured background.

THE CREATION OF THE MESORITES

ကနေဒါ



T'AU EMPIRE
THE MESORITES

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- PROJECT PROPOSAL -

THE TAU, IN LORE ARE MEANT TO HAVE DOZENS AND DOZENS OF AUXILIARIES AND GALACTIC ALLIANCES WITH MULTIPLE ALIEN RACES, HOWEVER, THIS ISN'T REFLECTED ON THE TABLE-TOP BECAUSE AS OF 2024 ONLY 3 PLAYABLE RACES ARE AVAILABLE – THE TAU THEMSELVES, THE KROOT AND THE VESPID. THE REST ARE RELEGATED TO A SMALL AMOUNT OF LORE AND/IF ANY CANNON ART.

MY AIM IS TO CREATE ANOTHER RACE UNDER THE TAU UMBRELLA THAT FILLS A NICHE AND MAKES THE FACTION MORE LORE-ACCURATE.

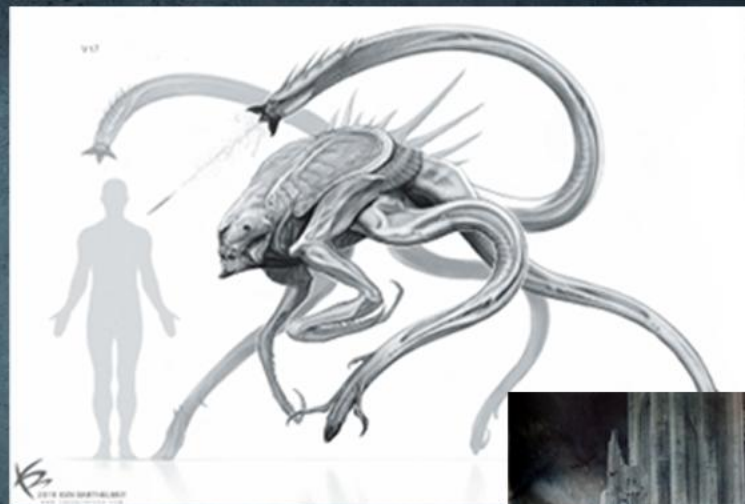
- KEY INFLUENCES -

CREATURE ARTIST KEN BARTHELEMY, HIGH FANTASY ARTIST JOHN HOWE AND MODERN DAY 40K ARTIST PEDRO NUNEZ.

I WANT TO TAKE PEDRO'S REALISM, AS THIS SEEMS TO BE THE MAIN STYLE OF WARHAMMER ART.

I LIKED JOHN HOWE'S ENVIRONMENTS AS THEY HELPED ME SCALE THE CREATURES TO KEEP THEM REALISTIC AND GROUNDED IN THEIR WORLD.

KEN'S CREATURE DESIGNS STAY BELIEVABLE REGARDLESS OF HOW ALIEN IN APPEARANCE SOME CREATURES ARE DUE TO ADHERING TO HOW ANIMALS CAN MOVE IN THE REAL WORLD. YOU CAN TELL FROM FIRST GLANCE WHAT KIND OF CREATURE IT IS, CARNIVORE, HERBIVORE ETC, AGAIN, USING REAL WORLD ANIMAL INFLUENCES AND SIMPLE CREATURE DESIGN PRINTABLES.

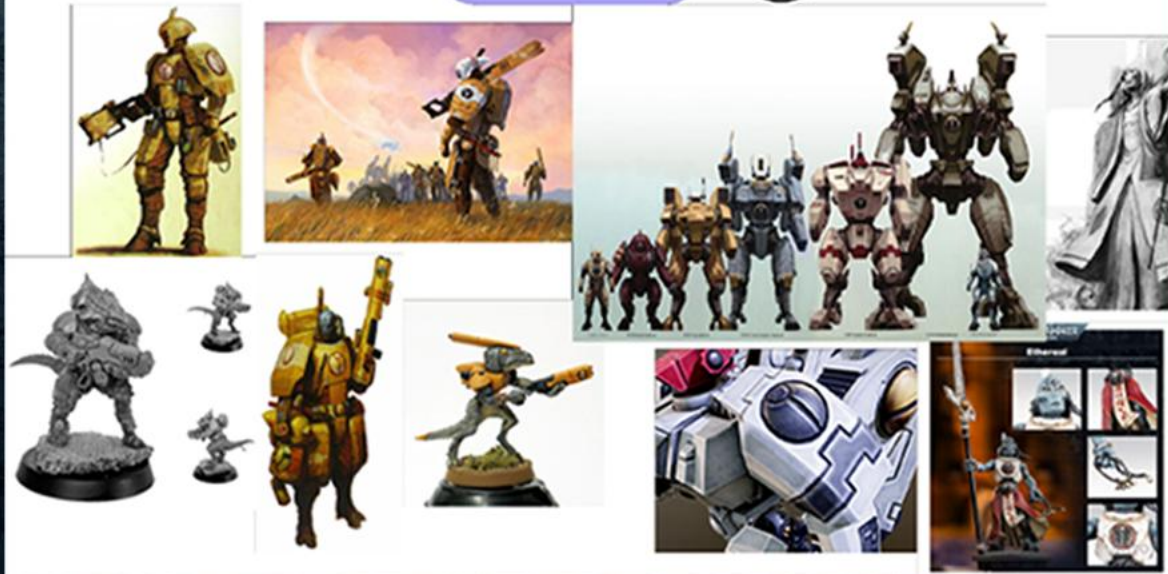


INSPIRATION FOR THE PROJECT -

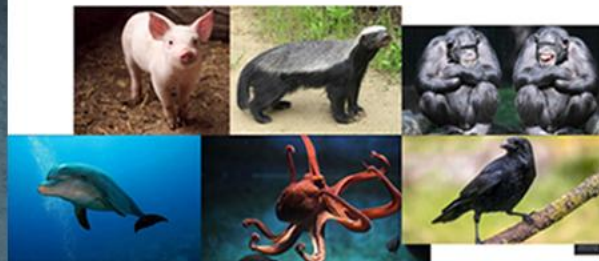
LOOKING AT THE ISSUES AIMED TO BE ADDRESSED WITH THIS AUXILIARY. AND BEGAN TO THINK ABOUT WHAT ELEMENTS COULD BE TAKEN TO EXPERIMENT WITH AND PUSHED INTO FORMING THE CREATURE FOR THE AUXILIARY.

THE TAU DO NOT HAVE TERMINATOR OR PSYKER EQUIVALENTS, SO BEGAN LOOKING FOR ELEMENTS WHAT COULD USED TO BUILD ON THIS.

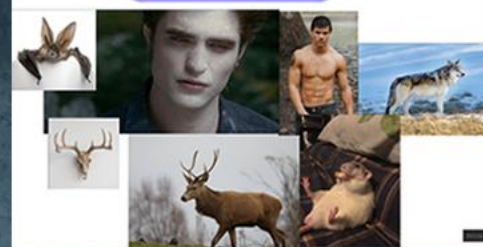
Tau refs



Smart/psyker creatures



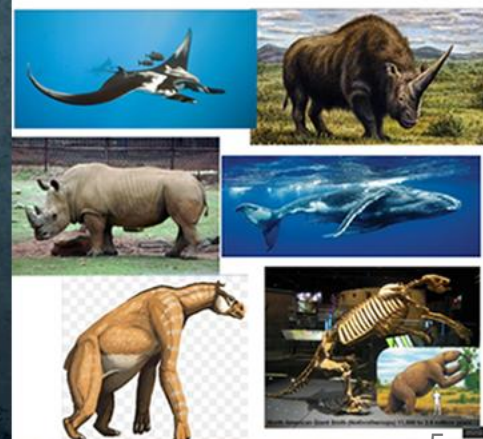
Mythical creatures



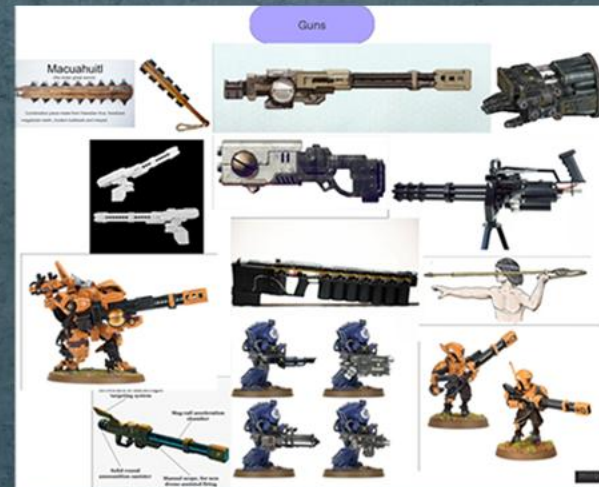
Props



Megafauna



Guns

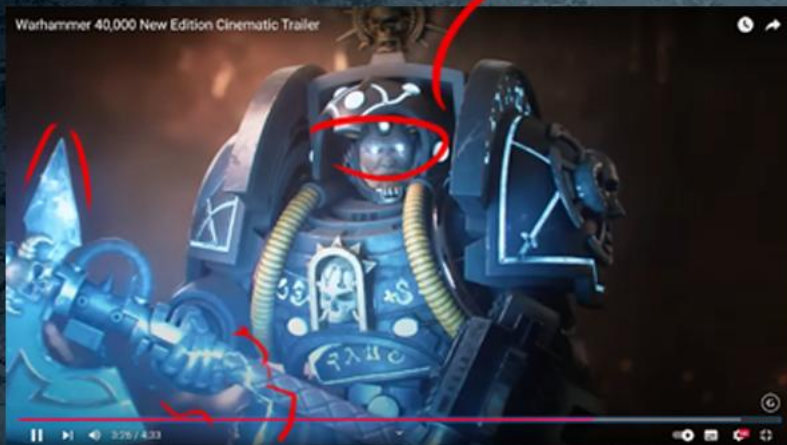


Deep sea creatures



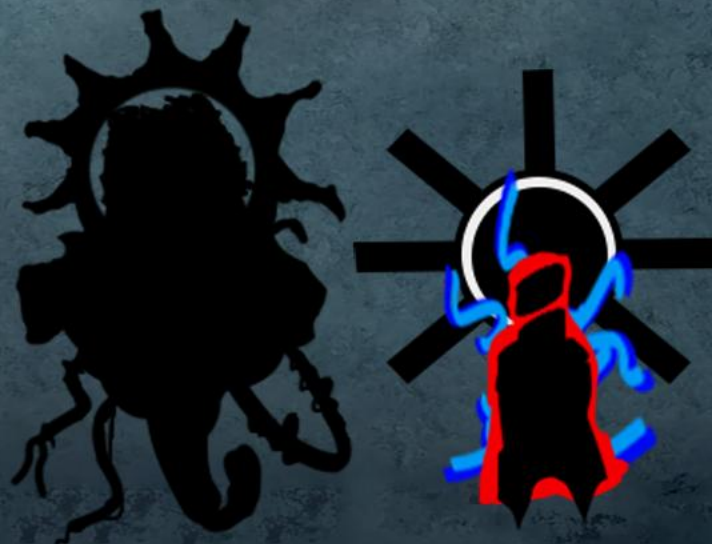
- PSYKER AESTHETIC -

GLOWING EYES AND LIGHTING SEEM TO BE A RECURRING MOTIF TO SHOW THE POWER USED BY THE PSYKER.



THE TAU ETHERALS WEAR LONG FLOWING ROBES, AS THE ETHERALS ARE THE CLOSEST THING TO TAU PSYKERS; THIS IS ANOTHER DESIGN ELEMENT TO KEEP IN MIND.

IT SEEMS IN THE MEDIA PSYKERS USE A DISKUS BEHIND THEM.



LOOKING AT THE TAU SHOULDER PAD AND ITS ARMOR INFLUENCE, THINKING ABOUT THE SOFT CURVES AND TRI-STRUCTURE IT FOLLOWS.



A QUICK SKETCH STUDY LOOKING AT HOW THE TAU PLATE ARMOUR FITS AROUND AN EXISTING AUXILIARY.



THE HAMMERHEAD STUDY FOLLOWS THE SAME PRINCIPLES OF ARMOR DESIGN, USING GENTLE CURVES AS THE SHAPE LANGUAGE. THIS ADDS TO THE TAU'S OTHERNESS COMPARED TO MANY OTHER RACES IN WARHAMMER 40K.



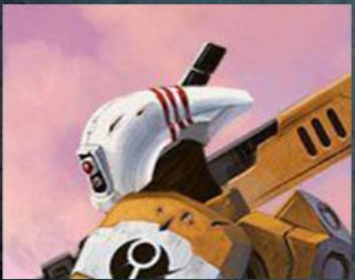
THE NAGA



THE HAMMERHEAD



STUDY



REFERENCE



STUDY

- TAU FIRE WARRIOR STUDY -

THE MAIN AIM OF THE STUDY WAS THE SHOULDER PAD, GUN AND CHEST ARMOR, WHERE THESE ELEMENTS WILL BE THE CORNERSTONE OF MY FUTURE DESIGNS.

A SECONDARY PURPOSE WAS TO BUILD A COLOUR PALETTE FOR FUTURE STUDIES WHERE THE ARMOR PLAYS AN IMPORTANT ROLE IN THE DESIGN LANGUAGE OF MY BLUE-SKIES AND THUMBNAILS.



THE ICON OF THE
TAU EMPIRE AND
ITS HOME TAU



COLOUR PALETTE

TO HELP REINFORCE THE PSYKER CONCEPT, LOOKING INTO CEREBRAL ANIMALS LIKE THE SPERM WHALE WHERE THE SKULL AND THE HEAD AS A WHOLE IS CONCERNED. IN THE SKULL'S CASE, THE CREST/DISH SHAPE FITS WELL WITH THE SHAPE LANGUAGE OF THE PSYKER, AND AS FOR THE REST OF THE HEAD, IT USES ECHOLOCATION, WHICH COINCIDES WELL WITH HOW PSYKERS COMMUNE WITH THE WARP TO DRAW FROM FOR THEIR POWERS.

WHERE THE GOBLIN SHARK HAS THE INVERSE TO THE SPERM WHALE WITH THE HEAD'S CREST PUSHED OUT, WHICH IS ANOTHER ELEMENT OF INTEREST TO BE EXPLORED.



INITIAL IDEATION - BUILDING A FEELING OF THE AUXILIARY CREATURE



- ANIMAL STUDIES -

STARTING WITH ANIMAL STUDIES THAT WOULD BE TURNED INTO BLUE-SKIES FOR THE AUXILIARY CREATURE. STARTING WITH THE ANIMAL BODY WILL HELP ENSURE THE ANATOMY FEELS GROUNDED WITHIN THE LAWS OF BIOMECHANICS.

USING THE STUDIES AS THE BASIS FOR THE BLUE-SKIES SKETCHES ALSO MOVED THE SKETCHES STRAIGHT INTO COLOUR AND TEXTURE.

THE RHINO STUDY WOULD HELP GIVE THE CREATURE SOME PHYSICALITY.

THE RAT STUDY WOULD HELP WITH FUR TEXTURE AND SHAPE LANGUAGE OF THE HUNCHED-OVER POSTURE.

CROWS ARE ASSOCIATED WITH HIGH INTELLIGENCE, SO THE STUDY BEING THE BASIS FOR THE BLUE-SKIES WOULD HELP SHOW THE CREATURE IS OF A SIMILAR INTELLIGENCE, WHICH CAN BE USED TO SUGGEST THE CREATURE IS ENLIGHTENED AND SO IN USING THE SAME DESIGN LANGUAGE TO TRANSLATE THAT TO SHOW IT'S PSYKER, AS PSYKERS ARE SEEN AS ENLIGHTED OR OTHERWORLDLY.





DESIGNS 7 & 11 HAVE DESIGN ELEMENTS THAT WOULD WORK MOVING FORWARD, THINKING ABOUT THE IDEA OF A PSYKER RACE WITH MULTIPLE LIMBS. THIS ALSO COINCIDES WITH THE TAU GOD, MULTI-LIMBED MULTI-FACED ENTIRETY, WHICH LEADS DOWN THE IDEA OF A RACE THAT MAY BE SHAPED IN THE TAU GOD IMAGE. THIS CREATES A PARTICULAR DESIGN PHILOSOPHY TO MOVE FORWARD WITH. BOTH THE INFANTRY AND COMMANDER HAVE MULTIPLE LIMBS USED DIFFERENTLY. IN THE INFANTRY'S CASE THE EXTRA LIMBS ARE HOW IT MOVES, WHERE AS THE COMMANDER FITS MORE INTO THE PSYKER ROLE AS PSYKERS ARE RARE IN THE 40K UNIVERSE, WHERE THE EXTRA LIMBS FILL A MORE PSYCHIC FUNCTION FOR THE COMMANDER.



21 HAS A STRONG DESIGN WITH ITS HEAD AND BODY SHAPE AND REQUIRES MORE EXPLOATION; HOWEVER, ELEMENTS OF SOME THE OTHER DESIGNS SEEMED WORTHWHILE, SUCH AS THE COLOUR AND CREST OF 19 AND THE TATTOO OF 20. WITH DESIGNS 24-29, ADDING TAU TECH TAKES AWAY FROM THE UNIQUENESS OF THE DESIGN AND DOESN'T ADD ANYTHING NEW THAT THE TAU DON'T ALREADY HAVE. DESIGNS 30-34 FIT MORE INTO PSYKER ROLES. 32 HAS A SIMILAR SILHOUETTE TO 21 AND SO WORKS WELL IN SHOWING HOW, WHILE FILLING DIFFERENT ROLES AND FUNCTIONS, THEY LOOK LIKE THEY ARE PART OF THE SAME RACE.



BUILDING ON THE CREST CONCEPT, DESIGNS J, L, AND M COMPLEMENT EACH OTHER AND PROVIDE DESIGN ELEMENTS FOR VARIOUS AUXILIARY CATEGORIES. J'S LONG EYEBROWS AND BEARD SUIT THE PYSKER, WHILE L AND M ARE MORE SUBDUED FOR OTHER UNITS, WARRANTING FURTHER EXPLORATION.



NOW, I'M LOOKING FOR OTHER INFLUENCES TO INCORPORATE INTO THE DESIGNS TO HELP GROUND IT. UPON EVALUATION, THE AZTECS WERE A GOOD POINT OF REFERENCE AS A LOT OF 40K DRAWS ON A LOT OF INFLUENCES FROM DIFFERENT CIVILIZATIONS.

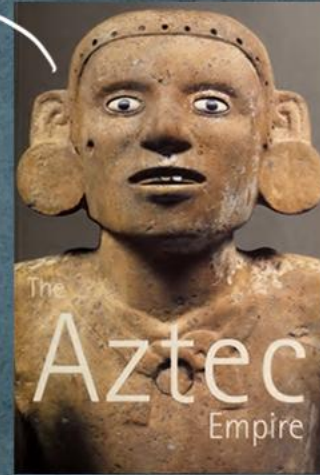


Head dress & accessories

(Repeating patterns)



Aztec people would pierce their body as a way of ritualistic blood letting to appease their Sun & War God.

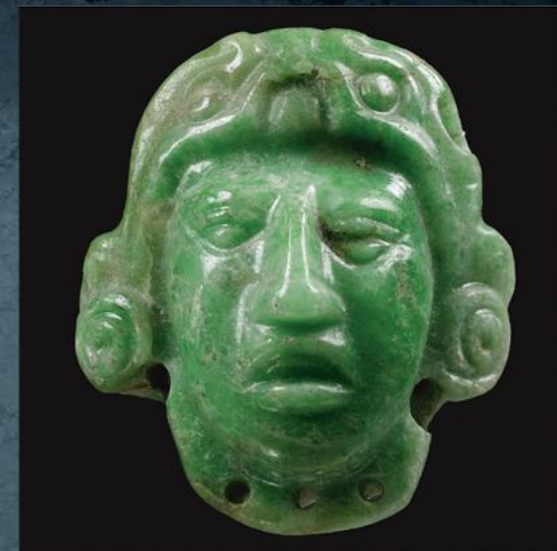


Strong geometric shapes



Tile mosaic + Skull = ART Through Sacrifice

STUDY OF JADE FOR FUTURE
ACCESSORIES IDEATION -



FURTHER REFINING THE DESIGN AND ADDING JADE-LIKE ELEMENTS, MIXING IT WITH THE TAU TECH TO MAKE SOMETHING NEW AND MORE AUTHENTIC TO THE AUXILIARY, ALSO GIVES THEM A CULTURAL CORNERSTONE WITH HOW THE JADE MATERIAL IS VIEWED AND USED WITHIN THEIR CULTURE. MOVING FORWARD WITH ELEMENTS FROM THE DIFFERENT ITERATIONS TO DISTILLED TO THREE UNIT TYPES - INFANTRY, COMMANDER AND A PYSKER.





INFANTRY



COMMANDER



PSYKER



HEAD
PIECE



HELMET



- GUN ITERATIONS -

THE POSITION OF THE GUNS ON THE AUXILIARY WERE IMPORTANT GIVEN HOW IT MOVES AND WHERE ITS LIMBS ARE LOCATED. NUMBERS 4 AND 6 FIT THE BILL, WITH THE HANDS BEING ON THE TOP SIDE OF THE GUN. ALSO, HAVING TWO HANDLES FOR THE GUN MAKES IT LOOK LARGER AND HEAVIER, WHICH WORKS WELL IF THIS AUXILIARY IS TO BE A TERMINATOR EQUIVALENT.

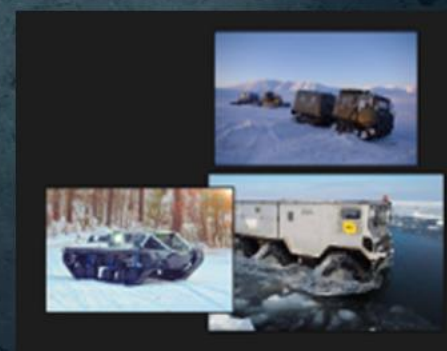
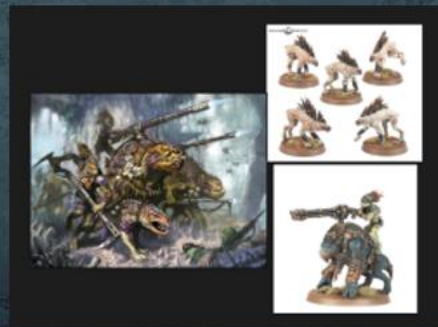
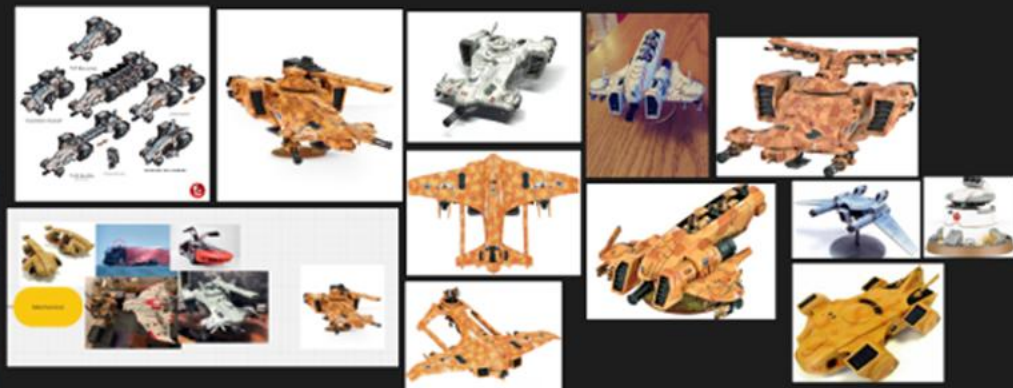
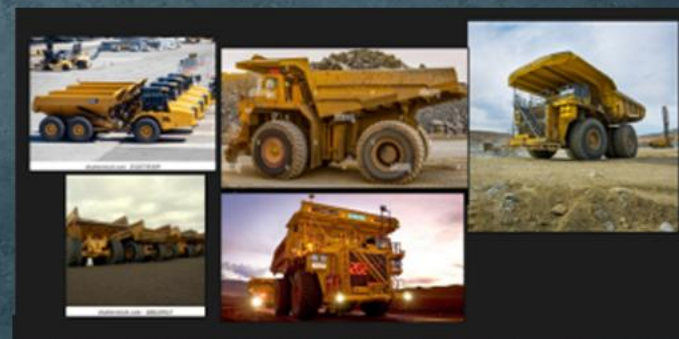
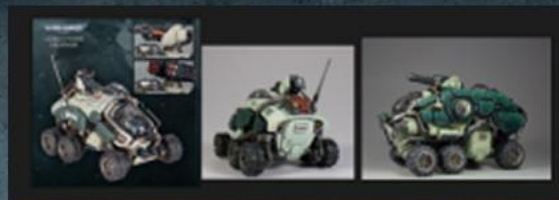
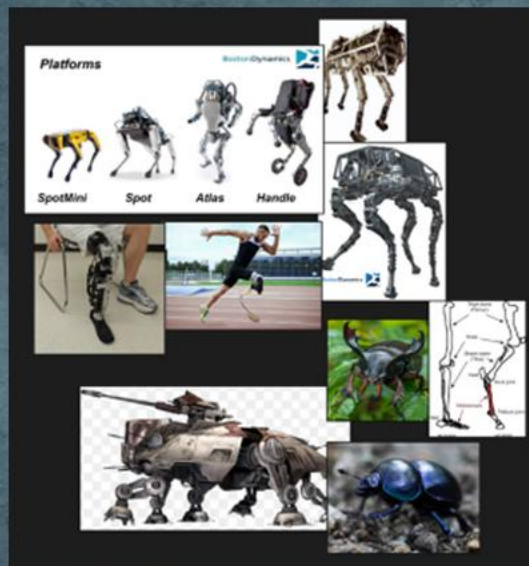


PRELIMINARY TURNOUTS ON THE
AUXILIARY RACE, NEXT WOULD BE TO
MOVE THE MODEL IN 3D.



- VEHICLE REFERNCES -

LOOKING AT THE
VEHICLE TO
ACCOMPANY THE
AUXILIARY, THINKING
ABOUT WHAT PURPOSE
IT WILL SERVE: A
TRANSPORT UNIT,
TANK/ARTILLERY, OR A
MIX OF BOTH.



STARTING WITH SILHOUETTES TO BUILD THE FORM OF THE VEHICLE

V.1



V.2



V.3



V.4



V.5



V.6



V.7



V.8



V.9



V.10



V.11



V.12



V.13



V.14



DESIGN V. 15 & 17 HAD A SIMILAR SHAPE LANGUAGE AS THE AUXILIARY AND SO FELT LIKE THE STRONGEST CHOICE TO PUSH FORWARD.

V. 15



V. 16



V. 17



V. 18



V. 19



V. 20



V. 21



V. 22



V.A



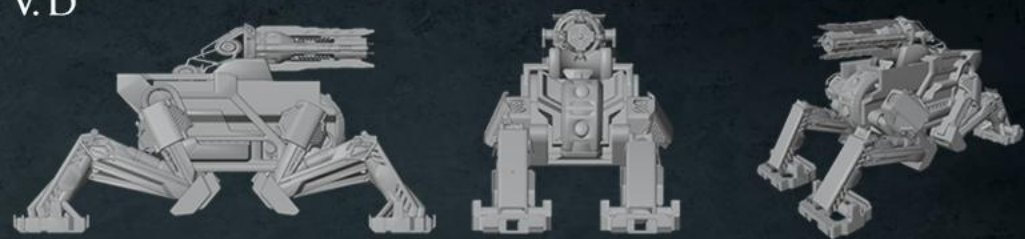
V.B



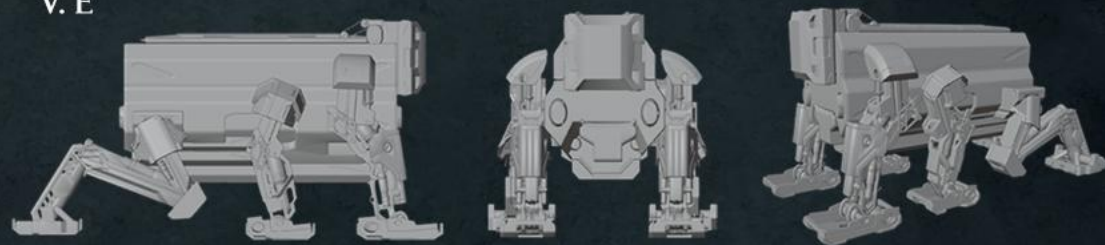
V.C



V.D



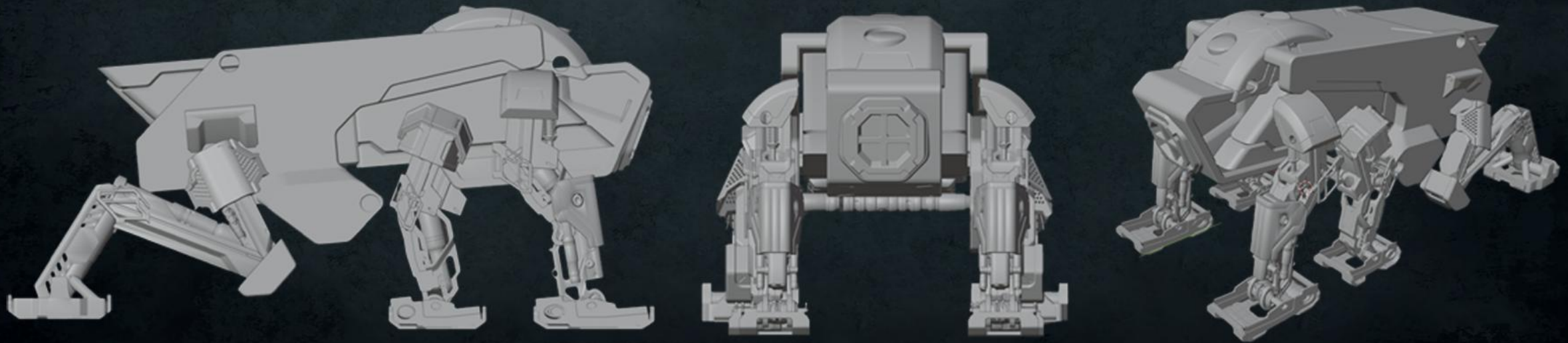
V.E

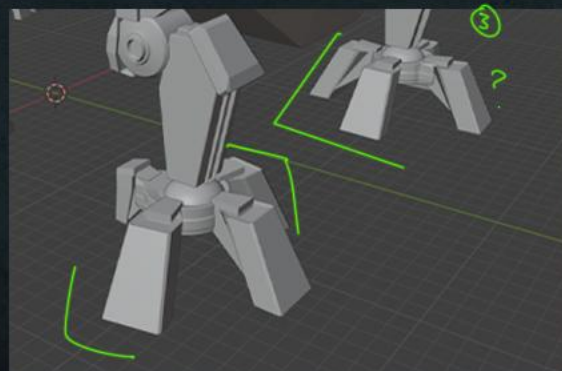
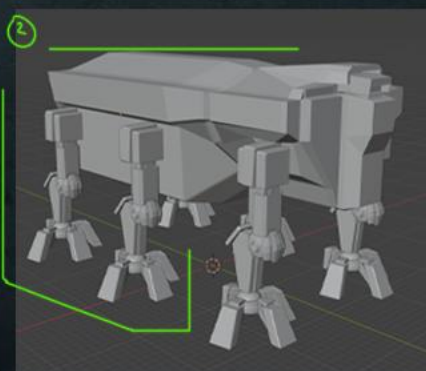
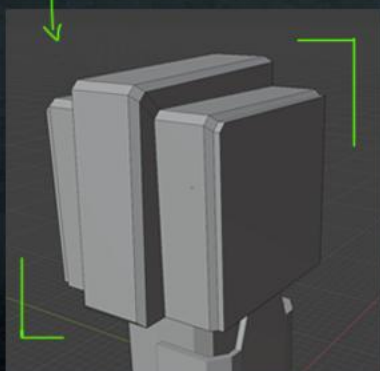
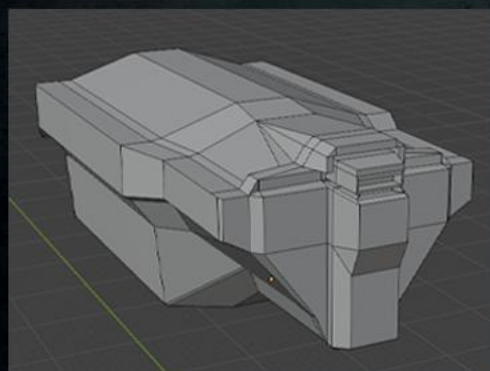
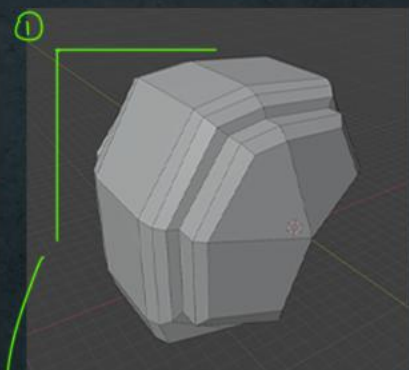
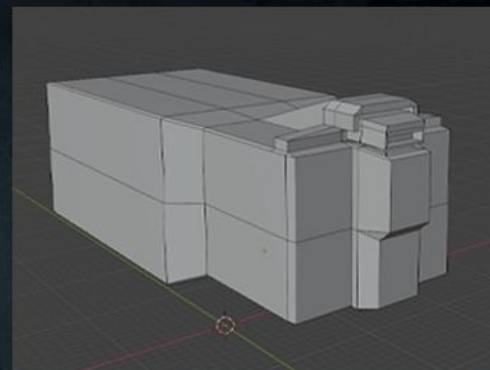
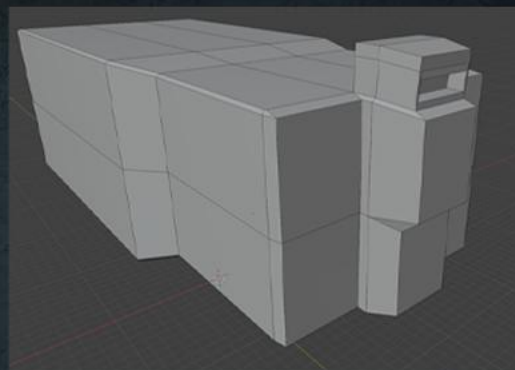
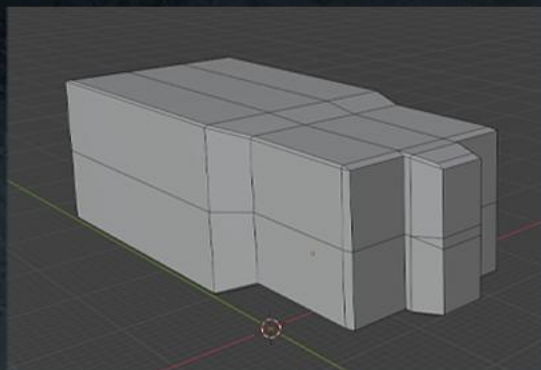
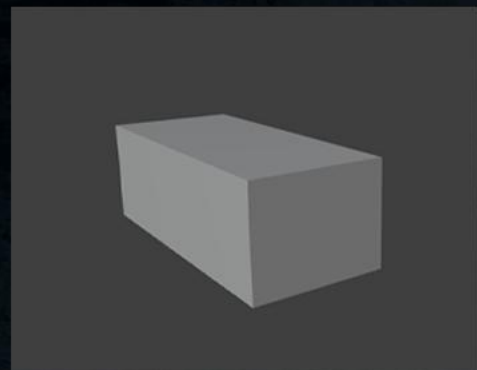


V.F



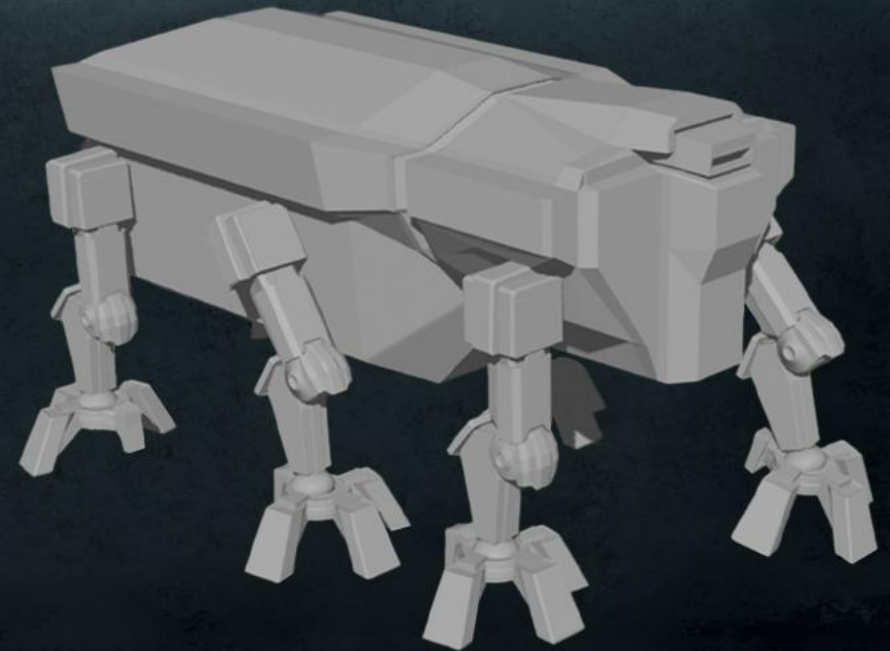
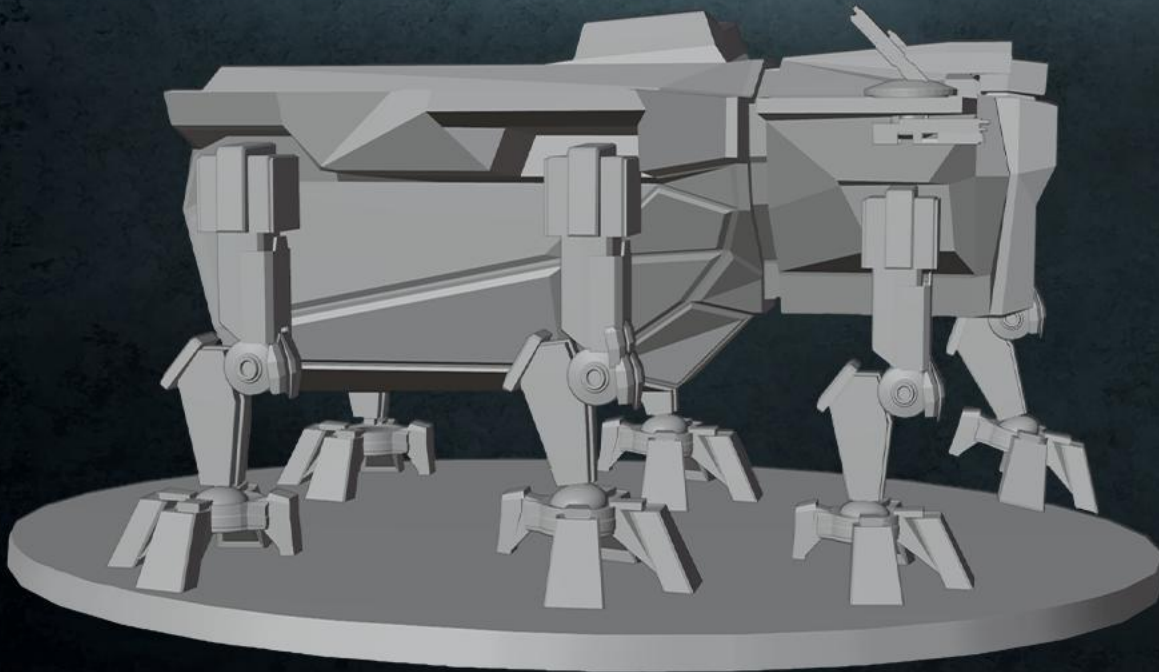
THE MAIN FOCUS OF THESE THUMBNAILS WAS CONSIDERING WHAT FUNCTION THE VEHICLE WOULD SERVE WITHIN THE AUXILIARY: AS A TROOP TRANSPORT OR AS AN ARTILLERY PIECE/TANK. MOVING FORWARD, THE MIX OF V.B. & V.E. WAS USED TO CREATE A TROOP TANSPORT VEHICLE. THE AUXILIARY IS SLOW-MOVING, TOUGH, PHALANX UNITS THAT WOULD ACT AS THE VANGUARD OF THE TAU MAIN FORCES, SO THEY WOULD NEED A VEHICLE TO MOVE THEM ACROSS THE TABLETOP FOR ADDITIONAL MANOEUVRABILITY.





TAKING THE IDEA OF V.C. & V.E. AND STARTING TO BUILD FROM THAT WITH AN ADDED INSPIRATION OF TAU VEHICLES.

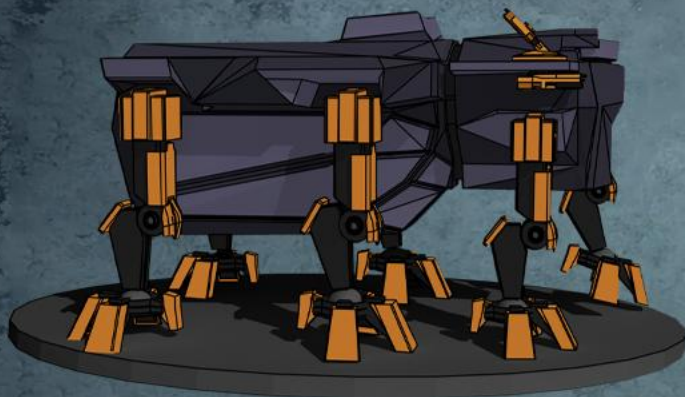
1. THE SHOULDER PAD STRAYED TOO FAR FROM THE MAIN CHASSIS DESIGN SILHOUETTE, SO I SIMPLIFIED IT TO FIT BETTER INTO THE OVERALL SILHOUETTE.
2. THE BACK PART OF THE BODY, I.E., WHERE THE TROOPS WILL BE TRANSPORTED—HERE, I WANT TO MAKE THOSE BACK LEGS BIGGER, RESTRUCTURE THE BACK TO ACCOMMODATE THEM BETTER, AND ADD MORE COMPLEXITY, SUCH AS ADDING SOME GUNS, DRONES, AND A PLACE TO SIT A COUPLE OF UNITS ON TOP. THIS WILL ALSO HELP GIVE THE VEHICLE SCALE.
3. WITH THE FEET OF THE VEHICLE THE QUESTION OF WHETHER IT SHOULD BE 4 TOES OR 3 ON THE BACK PAIR OF LEGS, BUT GIVEN THAT THE MIDDLE PAIR ALREADY FACES FORWARD HELPING TO KEEP THE WEIGHT DISTRIBUTED, GOING WITH 3 MADE MORE SENSE, AS IT ALSO KEEPS THE DESIGNS OF THE OTHER LEGS AS WELL.



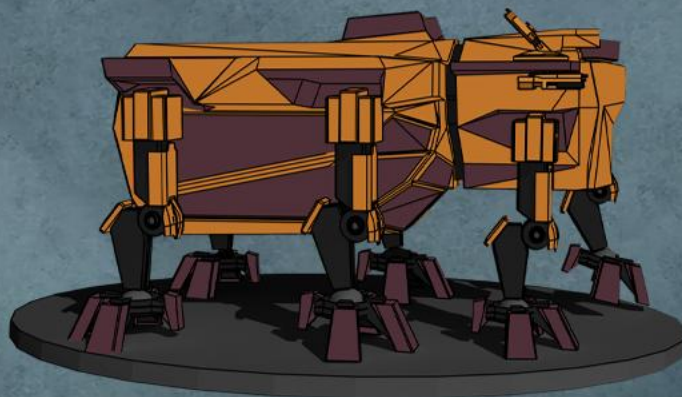
COLOUR VARIATIONS FOR THE VEHICLE: EXPERIMENTED WITH THE STANDARD COLOURS USED IN MANY OF THE GENERAL TAU COLOUR SCHEMES.

1 AND 2 FELT IN LINE WITH THE WAY TAU WOULD PAINT THEIR VEHICLE AS THEY WERE INSPIRED BY THE WAY THE TAU PAINTED THEIR CRISIS BATTLE SUITS. THIS ALSO COMPLEMENTED THE DESIGN AS THE SHAPE LANGUAGE WAS ALSO BASED ON THE CRISIS BATTLE SUITS.

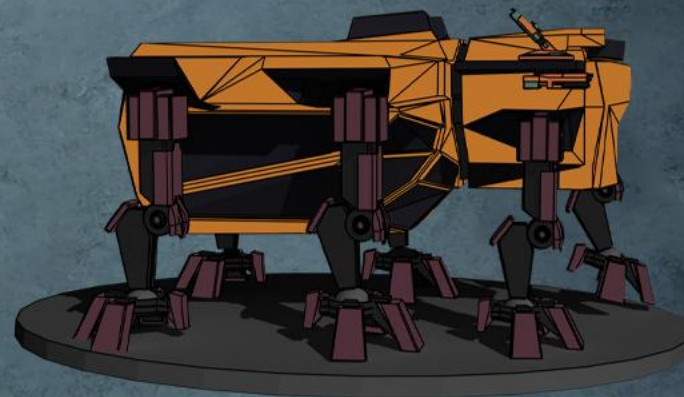
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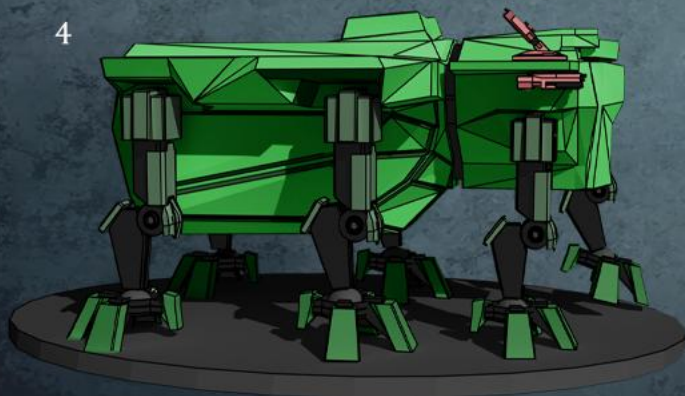
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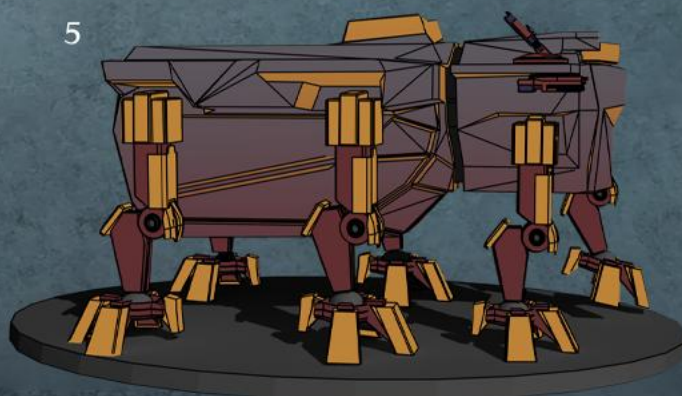
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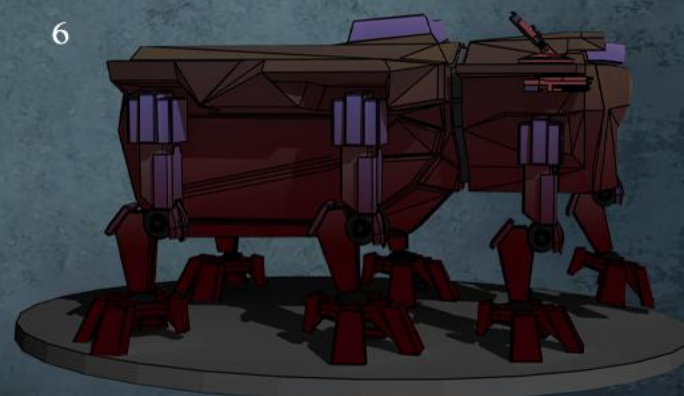
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5

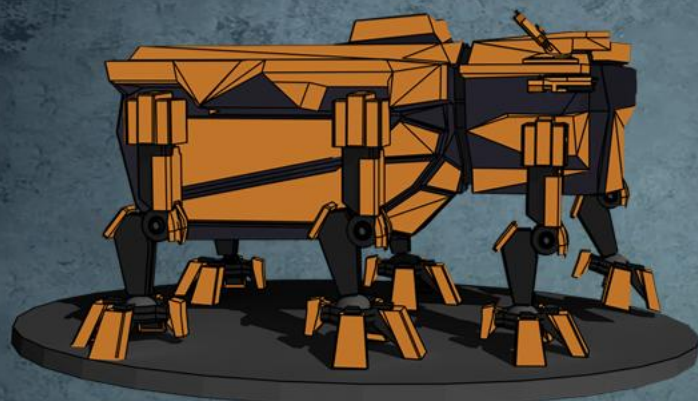


6

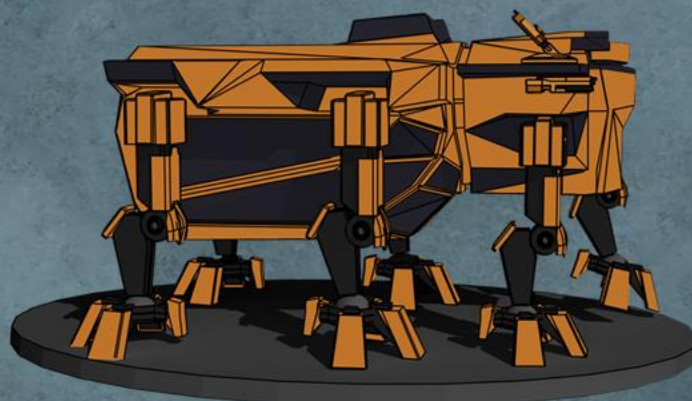


NUMBER 8 HAS A GOOD COLOUR BALANCE WHILE STILL BEING IN LINE WITH THE PAINT SCHEME.

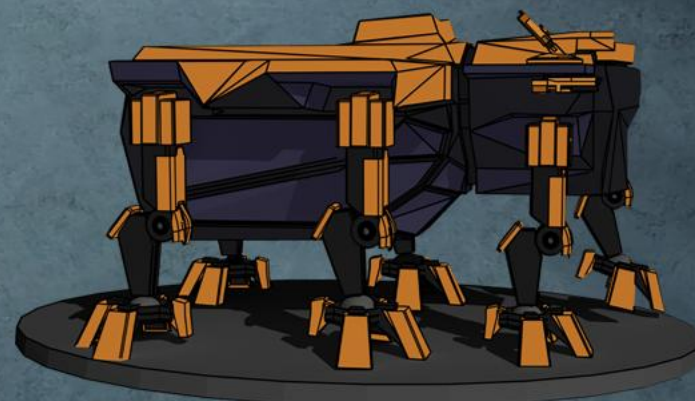
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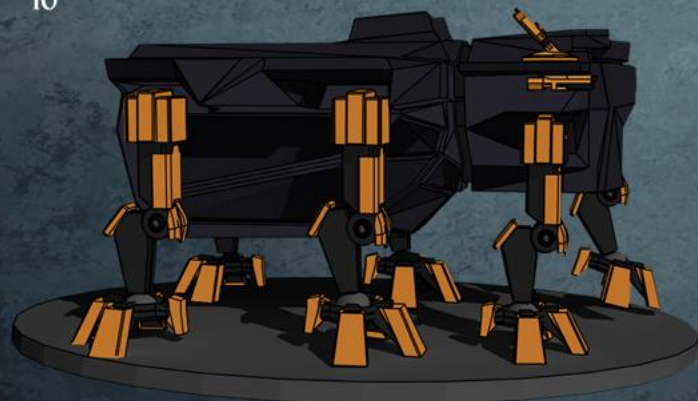
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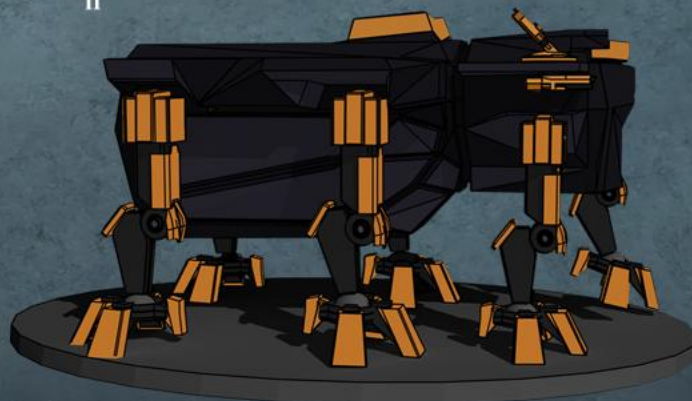
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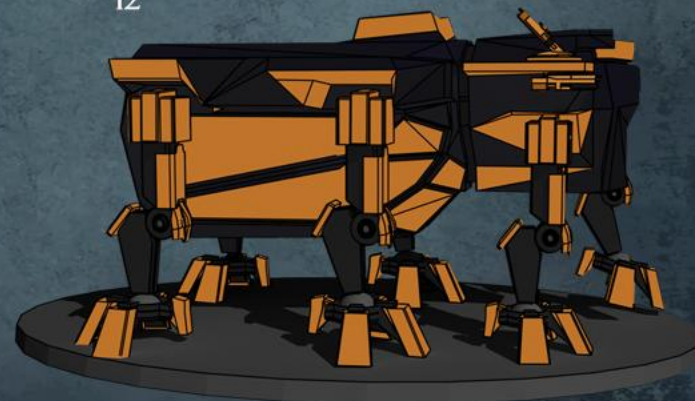
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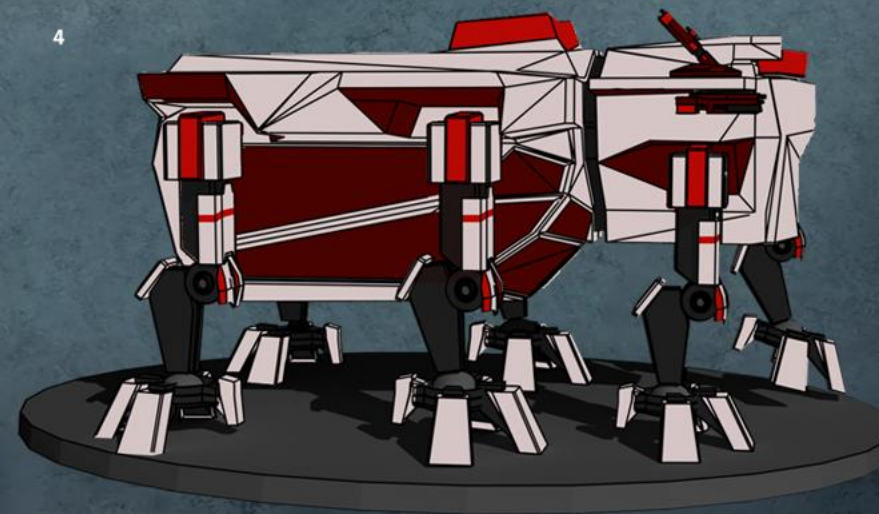
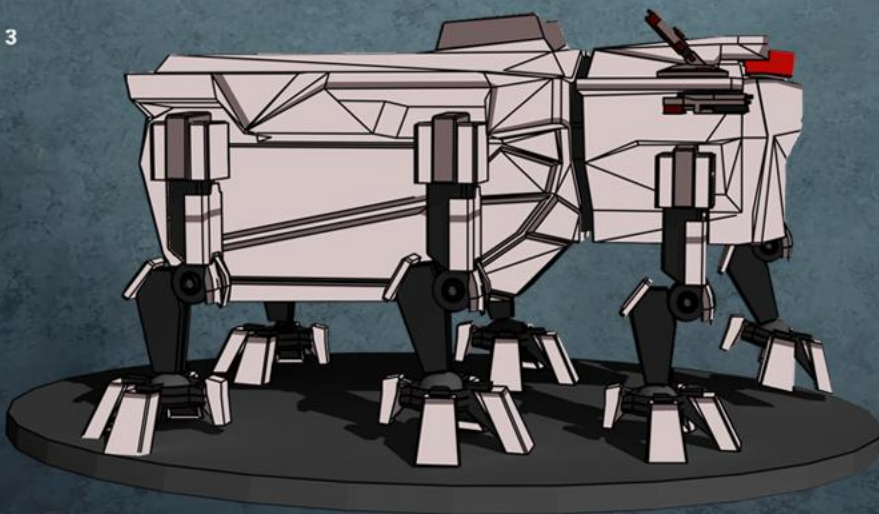
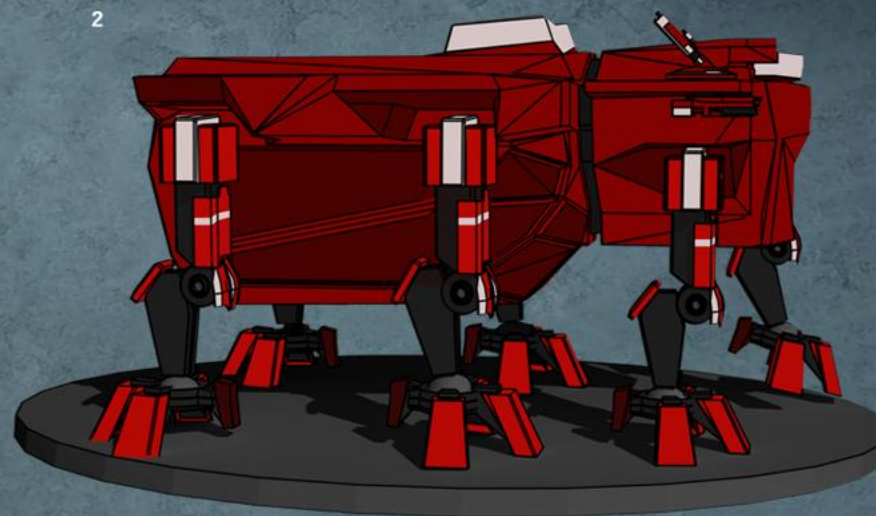
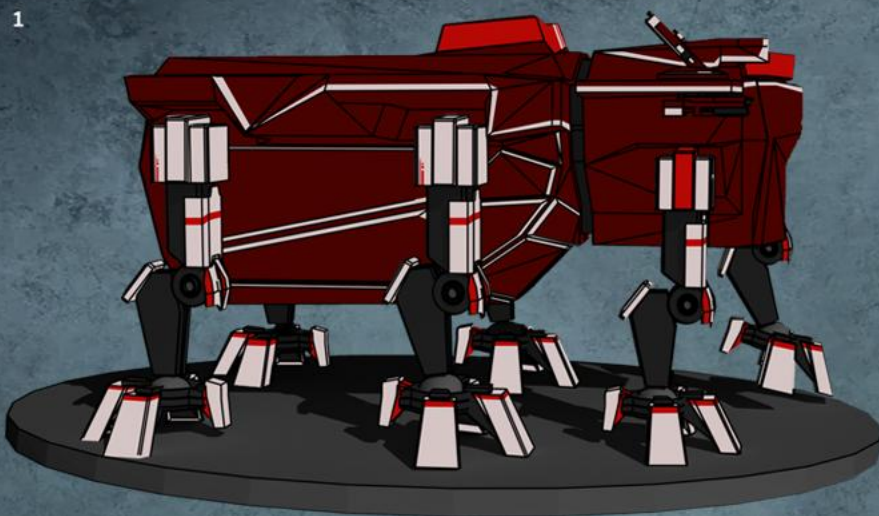
11



12



- ALTERNATIVE FARSIGHT ENCLAVES COLOUR VARIATIONS -

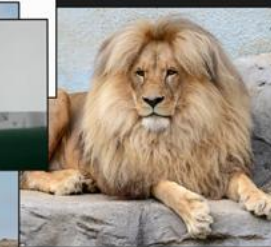
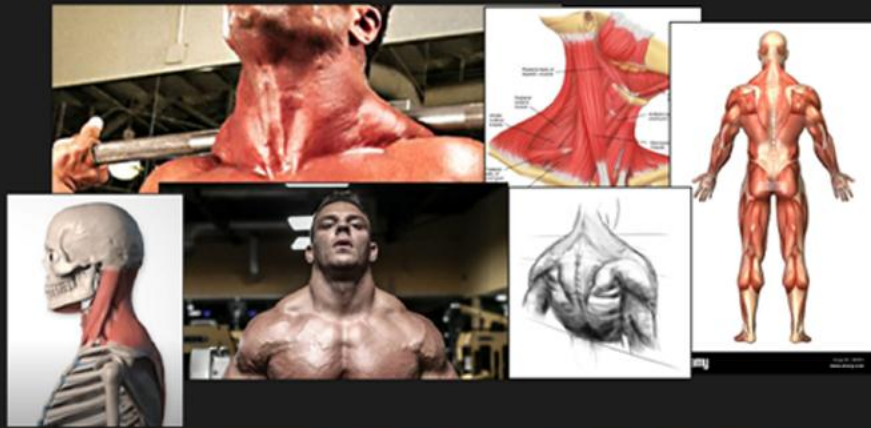


- REFERENCES FOR THE HEAD SCULPT -

LOOKING AT THE HAIR AND HOW IT
CONNECTS FROM THE SCALP AND FLOWS
NATURALLY FROM THE HEAD OF THE
AUXILIARY.

ALSO, LOOKING AT THE NECK AND HOW
IT FITS AND WHAT NEEDS TO BE
EXAGGERATED TO FIT THE DESIGN TO
CONNECT WITH THE SHOULDERS.

NECK



- HEAD & HAIR MADE IN ZBRUSH -

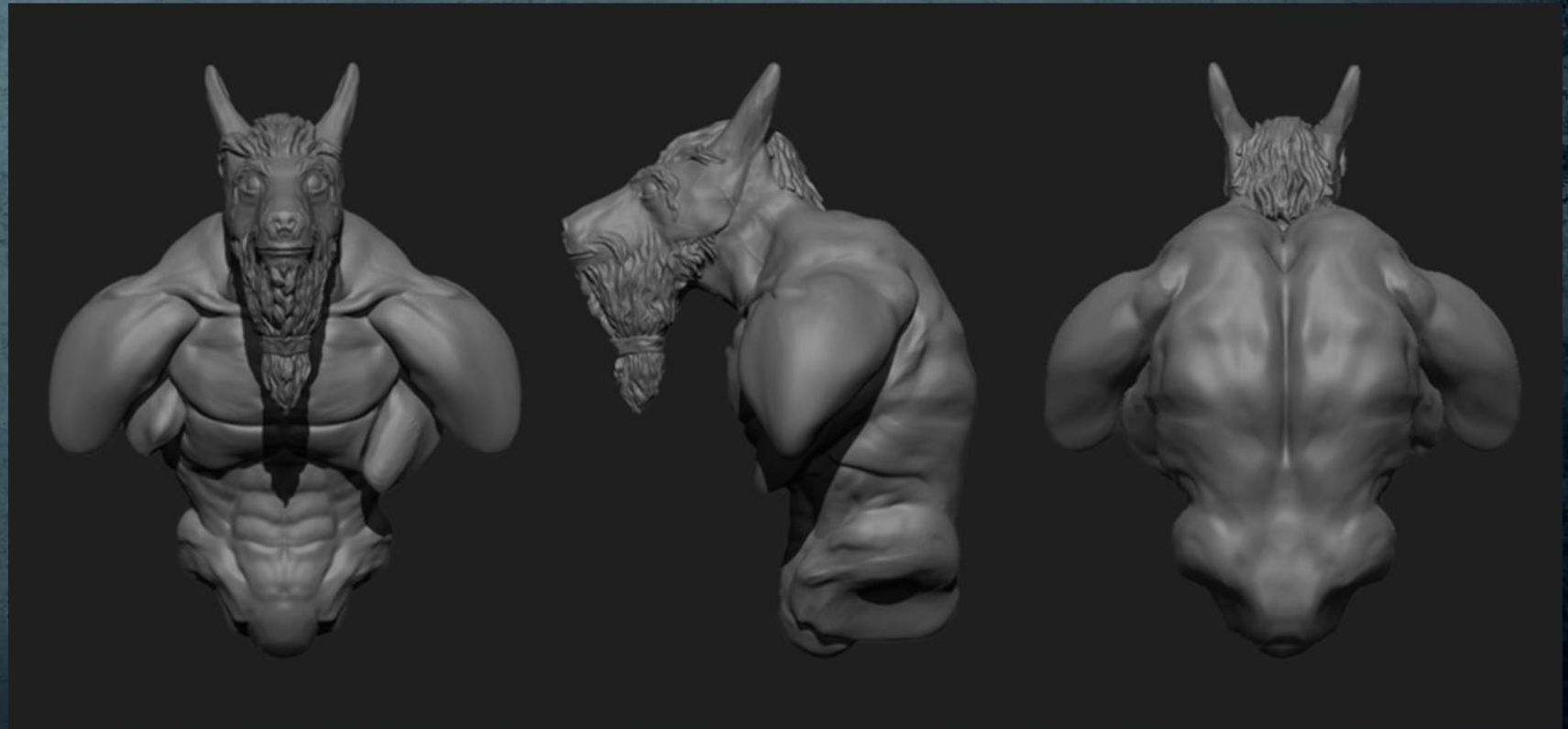
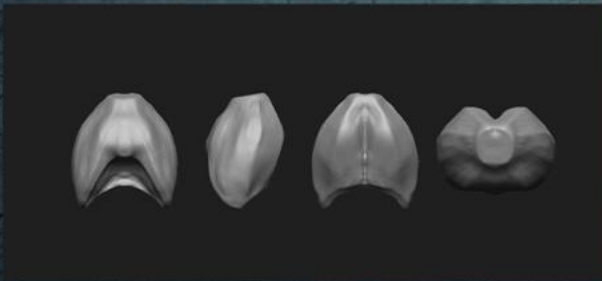
CONSTRUCTING THE HAIR THROUGH SHAPE CARVING AND LAYERING TO MAKE IT FEEL AS ORGANIC AND NATURAL AS POSSIBLE DUE TO THE HAIR AND BEARD HAVING STRONG CULTURAL SIGNIFICANCE FOR THE AUXILIARY MARKING STATS AND RANK.

THE PRELIMINARY TURNAROUND WAS USED AS THE BASIS FOR THE HEAD SCULPT, WITH THE HEAD ITSELF KEPT CLEAN TO MAKE SPACE FOR THE LONG FLOWING HAIR, EYEBROWS AND BEARD.



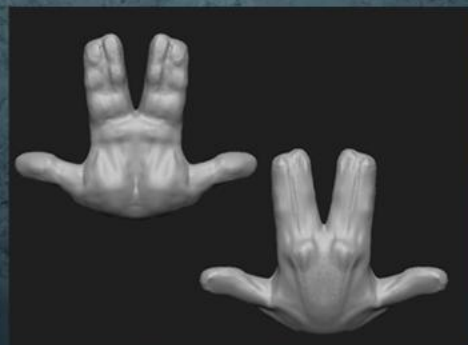
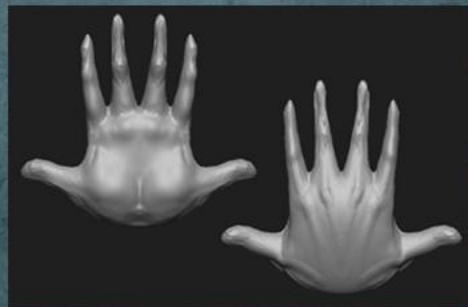
- TORSO CONSTRUCTION -

THE TORSO NEEDED TWO EXTRA PAIRS OF PECTORAL MUSCLES AND SHOULDER BLADES, SO BY SCULPTING WITH THE BASIC MALE TORSO FIRST, IT COULD BE CHANGED ONCE THE CONSTRUCTION WAS DONE; FROM THERE, THE ADDITIONAL MUSCLES AND BONES COULD BE ADDED ON TO THE TORSO, DOING IT THIS WAY ENSURED THE TORSO WOULD STAY GROUNDED IN REAL-WORLD ANATOMY.



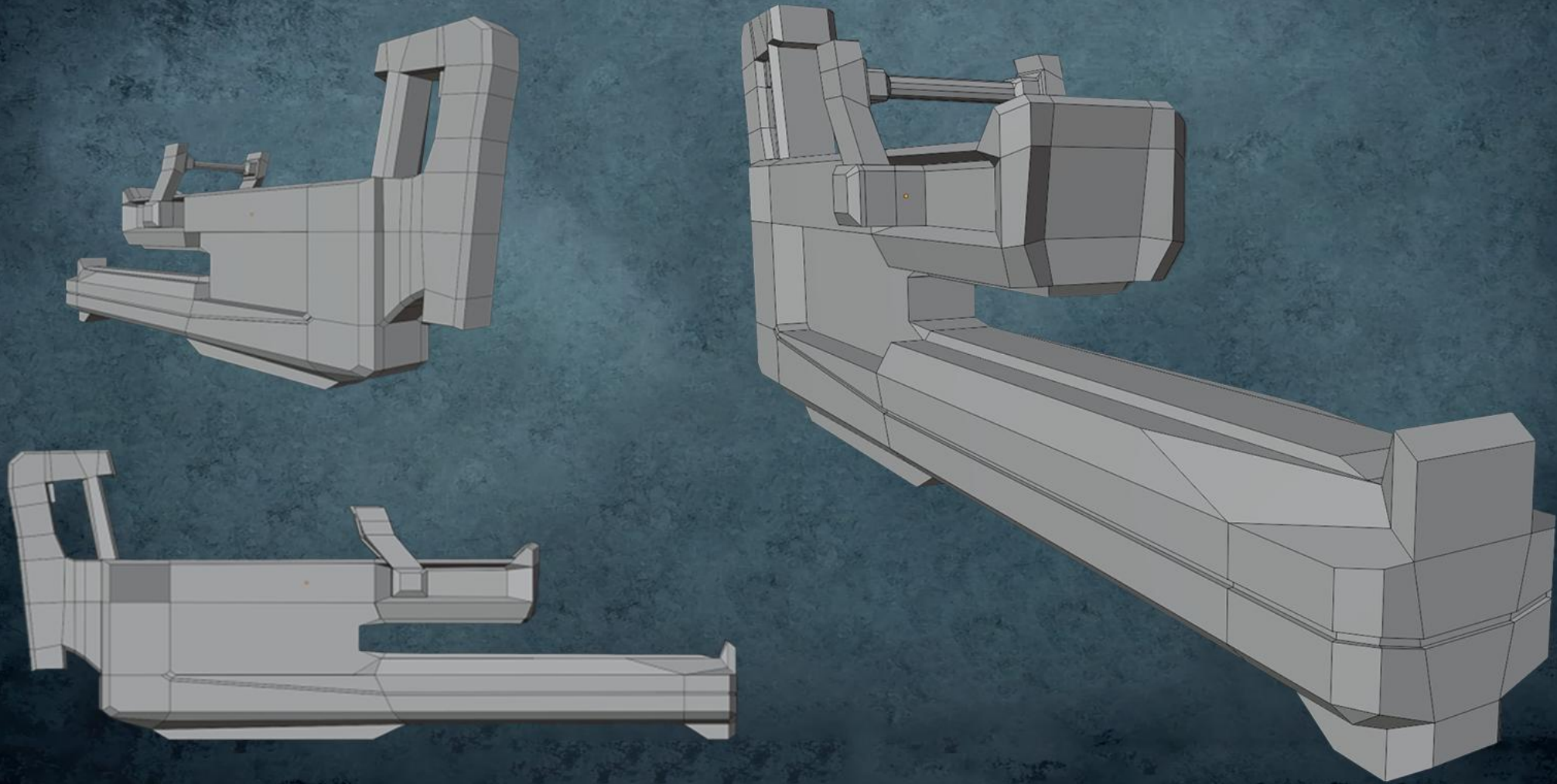
- HAND SCULPT -

GIVEN THE LARGE SIZE OF THE AUXILIARY CREATURE, LOOKING TO OTHER LARGE ANIMALS THAT FIT A SIMILAR SHAPE LANGUAGE FOR INFLUENCE, IN THIS INSTANCE, APES AND THE WAY THEY WALK ON THEIR KNUCKLES, WHICH DETERMINES HOW THE HANDS WILL LOOK AND IN WHAT NATURAL SHAPE WILL BE FOR WALKING, WALKING THIS WAY PROVIDES BETTER BALANCE WHEN WALKING DUE TO THE WEIGHT OF THE CREATURE BEING SO GREAT, AND SO HAS ADAPTED LONGER ARMS TO BE ABLE TO WALK ON ITS KNUCKLES.



- GUN SCULPT -

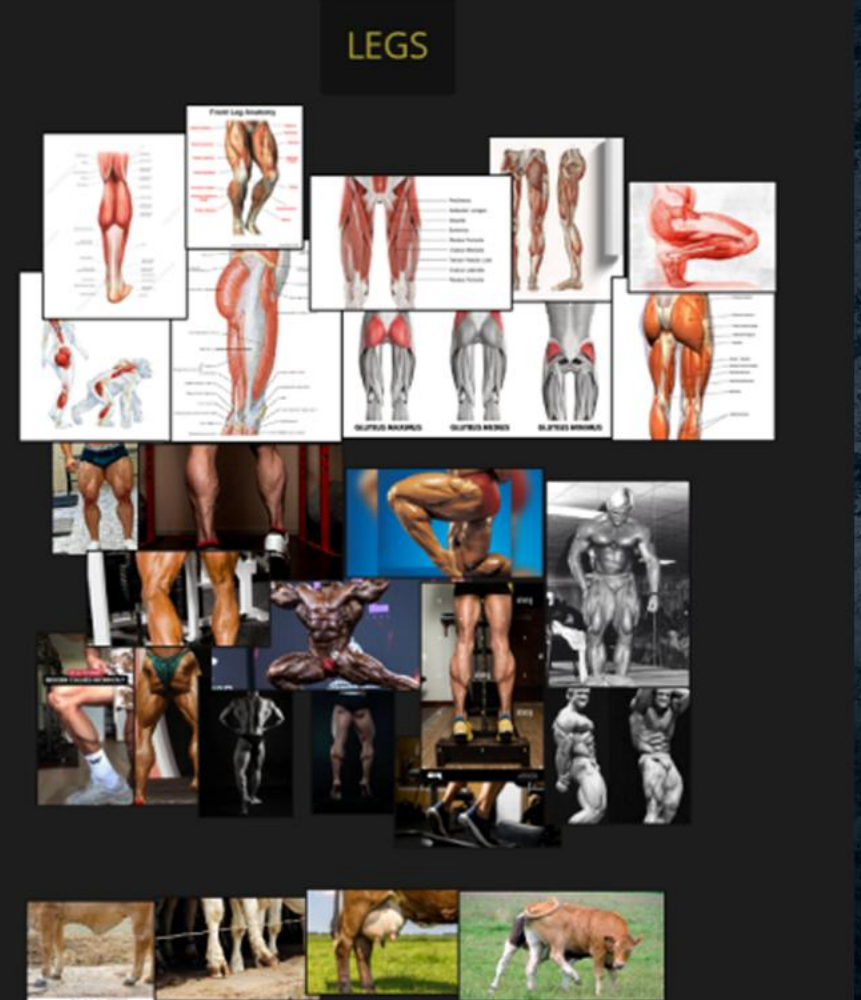
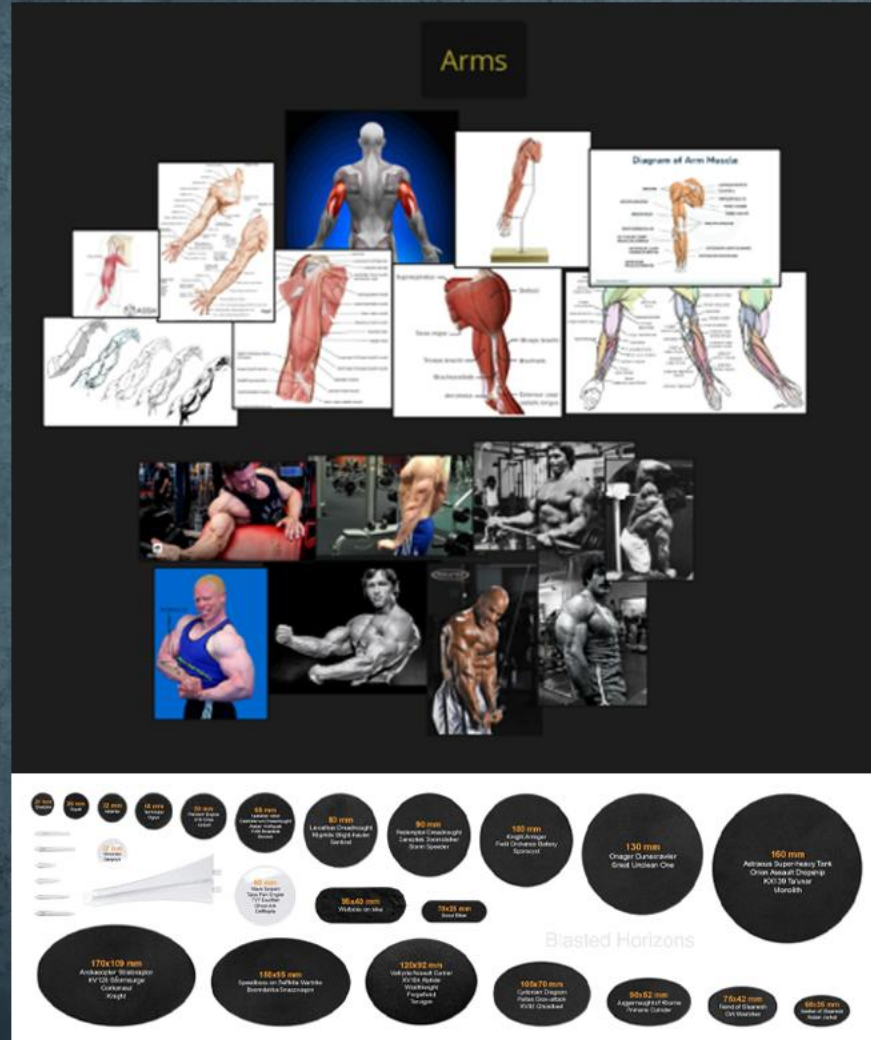
THE GUN IS A HEAVY-DUTY TOOL, AND GIVEN THE ANATOMY AND MULTIPLE LIMBS OF THE AUXILIARY CREATURE, GIVING THE GUN TWO HANDLES ON THE TOP SIDE OF IT ALLOWS FOR THE AUXILIARY TO HOLD IT AND USE IT EFFECTIVELY.



- REFERENCES FOR THE LEGS AND ARMS -

THE ARMS, LEGS AND BACK LIMBS WERE MADE AROUND THE TORSO TO ENSURE THE SIZE AND MUSCULARITY WERE CORRECT FOR THE BODY.

THE ARMS, THIGHS AND CALVES WERE HUMANOID TO GIVE THE CREATURE A GOOD SENSE OF MUSCULATURE AND PHYSICALITY WITH THE ANKLES BASED ON COW LEGS AS THE WEIGHT OF THE CREATURE NEEDED TO BE MORE STRONGLY SUPPORTED AND ALSO ABLE TO KICK BACK TO DEFEND ITSELF. IT IS ALSO WHY THE BACK LIMBS ARE PRESENT AS IT ANOTHER WAY FOR THE CREATURE TO DEFEND ITS REAR. IT HAS A LARGE BACK WITH A STRONG HUNCH FORWARD LEAN AND SO ADAPTED WAYS TO PROTECT ITSELF FROM BEHIND.



BASE SIZING FOR THE MODEL: AS THIS IS A TERMINATOR AQUIVANT MODEL IT'LL AIM TO FIT FOR THE 40MM BASE.



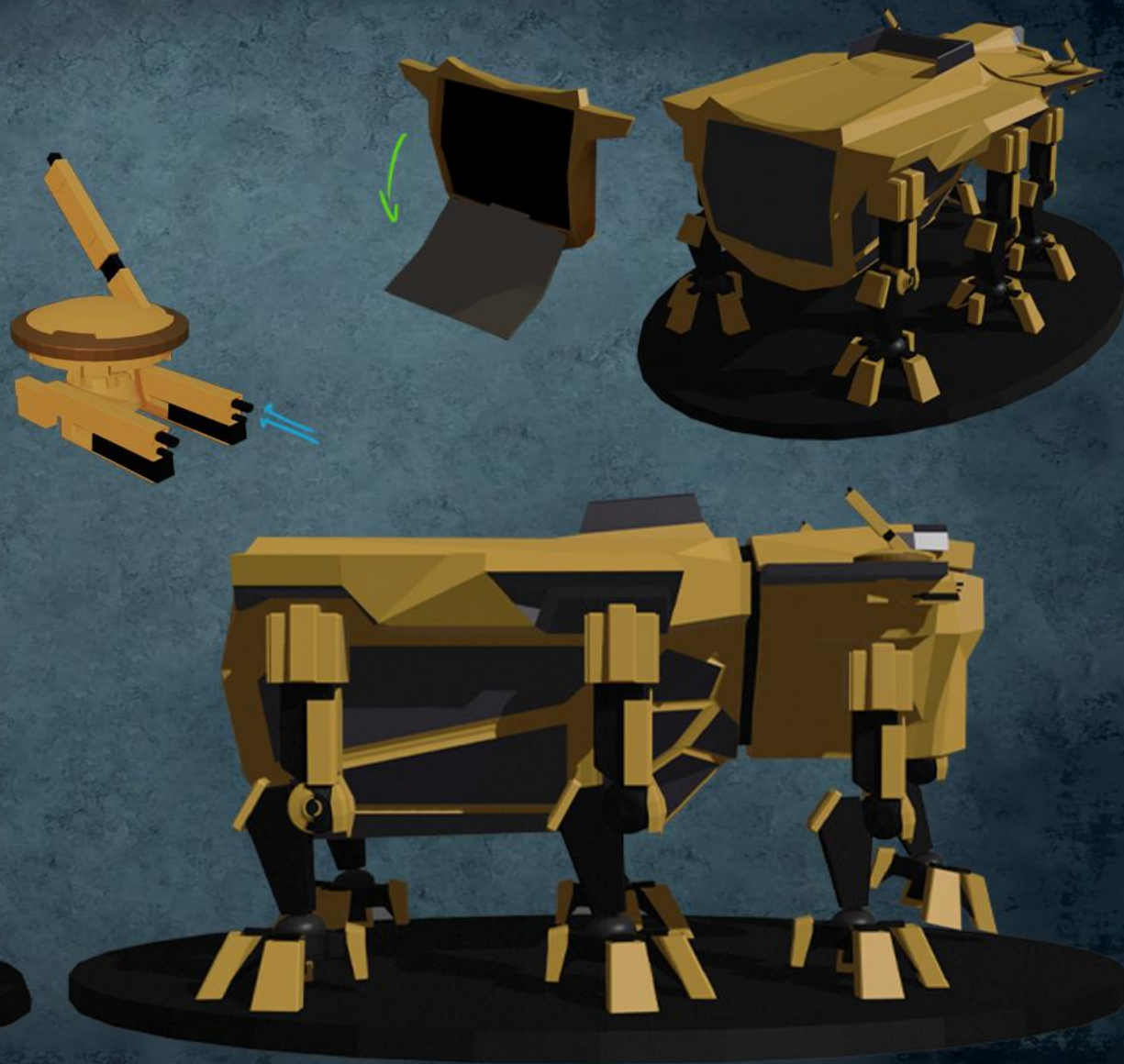
- THE MESORITE AUXILIARY TURN AROUND -



- VEHICLE TURN AROUND -

THE SPECIFICATION OF THIS VEHICLE WAS TO MAKE A FORM OF TRANSPORT FOR THE AUXILIARY CREATURES WHILE MAKING IT LOOK SOLID ENOUGH TO WITHSTAND IN COMING FIRE.

WITH THE DESIGN LANGUAGE BASED ON THE DESIGN OF THE CRISIS BATTLE SUIT, THE VEHICLE LOOKS MANEUVERABLE WHILST STILL HAVING THE WIDE DESIGN THAT WOULD ACCOMMODATE TROOPS AND REFLECT THE TYPE OF AUXILIARY THAT IT'S A PART OF, MIRRORING BEING THE LARGE AND WIDE LUMBERING AESTHETIC.



- KEY FRAME -

THINKING ABOUT HOW TO STRUCTURE THE KEY FRAME AND LOOKING AT THE BOX ART, THEY TEND TO HAVE A KEY FIGURE AS THE MAIN FOCAL POINT OF THE PIECE. MANY KEY FRAMES HAVE THE MAIN FOCUS HIGHLY RENDERED, WHILE THE REST OF THE PIECE HAS FEWER BRUSH STROKES. INSTEAD, LIGHTING, SHADOW, AND PERSPECTIVE ARE USED TO BUILD IN THE SHAPES THAT AREN'T AS WELL RENDERED. THIS KEEPS THE FOCUS ON THE HIGHLY RENDERED FOCAL POINT OF THE PIECE.

THUMBNAILS - 4 FELT TO BE THE ONE MOST IN LINE WITH HOW THE BOX ART STRUCTURED THEIR PIECES, WITH A KEY FIGURE ELEVATED ABOVE AND THE REST OF THE ARMY TO FURTHER REINFORCE THE AREA OF FOCUS WITHIN THE KEY FRAME.



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T'AU EMPIRE
THE MESORITES

CONCLUSION -

THIS PROJECT HAS BEEN AN INSIGHTFUL CHALLENGE WHERE I'VE HAD TO USE EVERYTHING I'VE LEARNED FOR THIS PROJECT. I USED TRADITIONAL SKETCHES TO DIGITAL PAINTING, PHOTOBASHING, BLENDER AND ZBRUSH TO DEAL WITH NEW PROBLEMS I'VE ENCOUNTERED - CREATING A BRAND-NEW RACE FROM SCRATCH WHILST MAKING SURE THE RACE ADHERES TO THE RULES SET BY THE WARHAMMER 40,000 UNIVERSE, WITH MY FYP CENTERED AROUND SOLVING THIS PROBLEM. THE CREATION OF THE AUXILIARY UNITS AND VEHICLES HELPED IN RESOLVING THE PROBLEM AND I WAS LEFT WITH A STRONG FOUNDATION FOR THIS RACE TO BUILD FROM.

FOR THE PROJECT ITSELF, THERE ARE SOME ASPECTS THAT IN HINDSIGHT, I WOULD'VE LIKED TO TWEAK, LIKE MAKING SURE THE FACE, HANDS AND FEET WERE MORE DEFINED IN THE PRELIMINARY TURN-AROUND. HOWEVER, I'M HAPPY WITH HOW THE DESIGNS CAME OUT. I FEEL THEY HAVE A STRONG SILHOUETTE WITH THE FOUR ARMS AND LARGE BOVINE LEGS. OTHER POINTS OF INTEREST WOULD'VE BEEN TO EXPLORE MORE ASPECTS OF THE CULTURE AROUND THIS AUXILIARY AND PUSH FOR GREATER INFLUENCES, GIVING MORE GROUNDED IDENTITY AND FLESHING THEM OUT EVEN MORE, SO MORE INTERESTING ELEMENTS COULD BE ADDED INTO THE DESIGNS. ANOTHER PROBLEM I FEEL I EXECUTED WELL ON - FINDING THE BALANCE BETWEEN GIVING THE AUXILIARY ITS UNIQUE IDENTITY, WHIST STILL KEEPING TAU ELEMENTS THERE IN THE DESIGNS, ESPECIALLY WITH THE VEHICLE, WHICH IN SOME WAYS WAS MORE CHALLENGING TO CREATE TO BE BOTH UNIQUE TO THE AUXILIARY, WHILE STILL HAVING THE TAU FINGERPRINT ON IT. I DID THIS BY FUSING THE CRISIS BATTLE SUIT AND AUXILIARY DESIGNS, WHICH I FELT STRUCK A HAPPY BALANCE BETWEEN THE TWO RESPECTIVE IDENTITIES.

LOOKING BACK AT BOTH MY INFLUENCES AND INDUSTRY, THIS PROJECT HOLDS TO WHAT I WAS TRYING TO EMULATE, WHILST STILL BEING IN LINE WITH THE AIM OF THE PROJECT FROM THE OUTSET. THIS HELPS IT STAND ON ITS OWN FROM MY INFLUENCES AND INDUSTRY PEERS.

THIS PROJECT HAS ALSO HELPED ME GAIN A STRONGER UNDERSTANDING OF BALANCING THE INFLUENCES OF MORE IPs AND CULTURAL ELEMENTS WHEN CREATING A CREATURE OR RACE THAT IS UNIQUE WITHOUT FALLING INTO IMITATION OF SOMETHING ELSE.

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