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D E S I G N W O R K S B Y

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FARNHAM UCA - GAME ARTS YEAR 3 - FINAL MAJOR PROJECT - 2024

PROJECT ACTORIAN MOTHARD

D E S I G N W O R K S B Y

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DESIGN WORKS BY RYAN NOTHARD

FOREWORD

This art book showcases the design works for my final major project for the University of the Creative Arts - Game Arts (BA Honours). The setting is France post World War 2, where an offshoot of the Templars, focusing on vampire hunting, utilises a genetic recreation of Joan de Arc to combat a vampire threat.

BIOGRAPHY

Born and raised in South Africa, I moved to the United Kingdom at the end of 2015 after studying Art, Design, and History locally. Once possible, I pursued a BTEC Level 3 in Interactive Media and Games Design at Kingston College, while improving my art and design skills through online tutorials.

After graduating with a triple distinction star, I turned to Escape Studios to enhance my artistry while improving my soft skills within retail work.

I then attended the University for the Creative Arts in Farnham, and have completed a three year degree.



Whilst at university I honed my design and general business skills through thorough engagement with course material, independent learning, and part-time work.

I have acquired real-world experience in the game development pipeline through group projects, as well as job shadowing at 22Cans and Tasty Poison.



JANICE

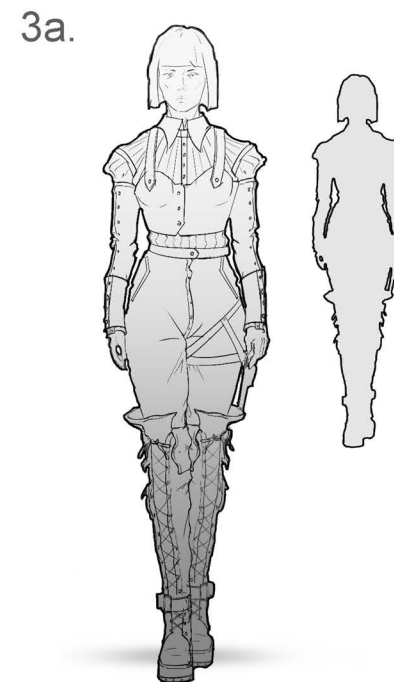
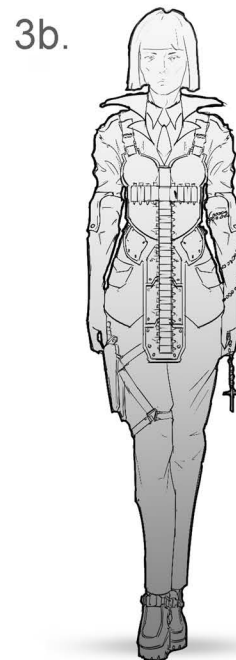
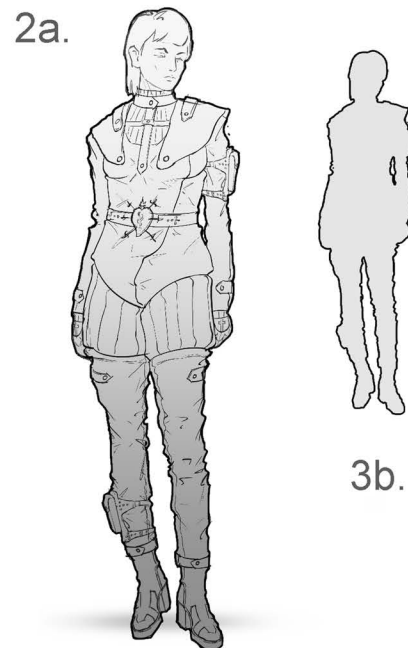
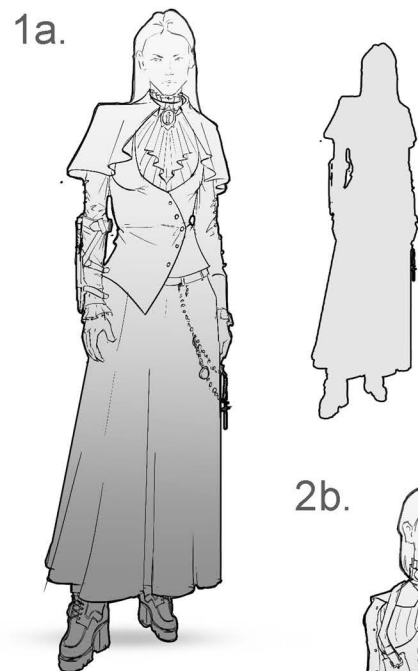
The main character, Janice, is a genetically engineered descendant of Joan de Arc. Her pure Christian blood is the key to defeating an ancient vampire hidden deep within a French commune.

Being part of the Templar faction, she has equipment designed to combat such foes.

JANICE COSTUME

DIRECTIONS

1. Religious
2. Fencer
3. Agent



THUMBNAILS



Various design directions were explored, mainly religious and nun-focused design languages, nimble fencer padding, and more business-like secret agent clothing options.



Above are the final three design options I presented for peer feedback. After deliberation, B was chosen for the WW2 secret-agent aesthetic, with elements from A and C.

1.



2.



3.



4.



5.



6.



7.

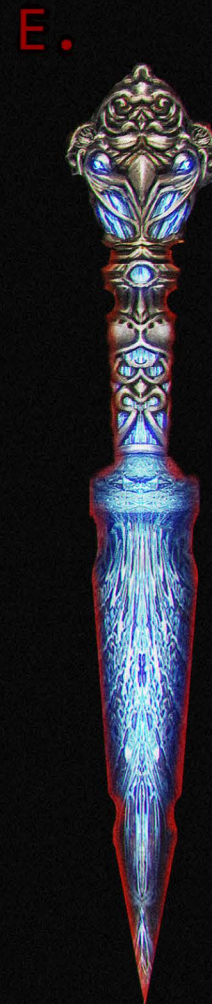


8.



9.

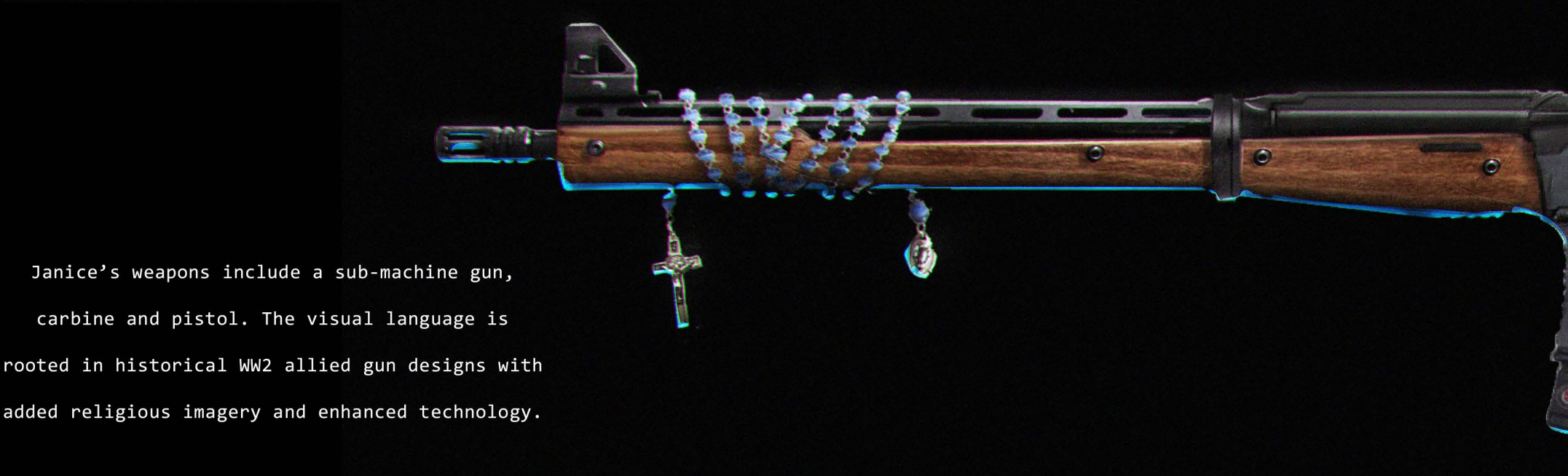
For the facial characteristics, several options were designed using photo-bashing and paint-over techniques, allowing a variety of personalities to be explored.



The knives for Janice were designed with vampire-killing stakes in mind, with a variety of design languages, religious symbolism and technology levels to show visual interest.



The combat vest Janice wears is designed to store her two main knives, as well as spare holy-water ammunition for defeating her vampire enemies.



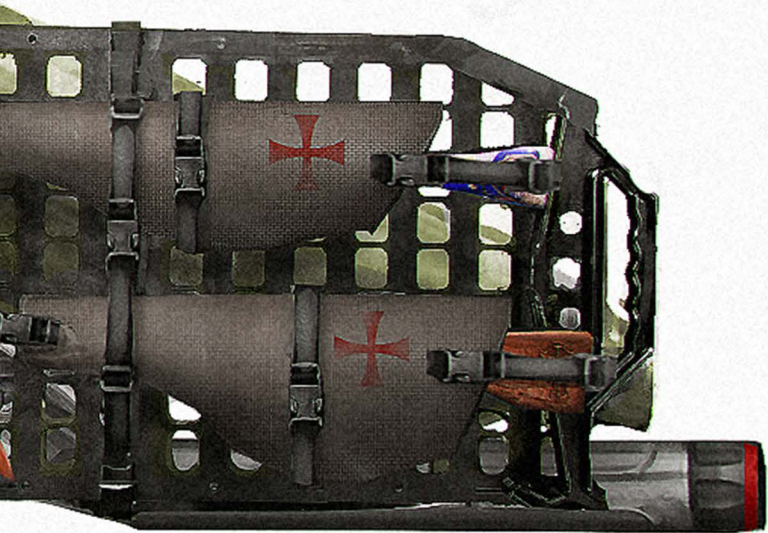
Janice's weapons include a sub-machine gun, carbine and pistol. The visual language is rooted in historical WW2 allied gun designs with added religious imagery and enhanced technology.

Modern materials and visual languages
update the templar's gear ahead of their
contemporaries in the time period, hinting
at secretive scientific advancements.



The motifs of her faith and templar faction are
reflected in the cloth, rosaries, logos and
etched iconography on the weaponry.

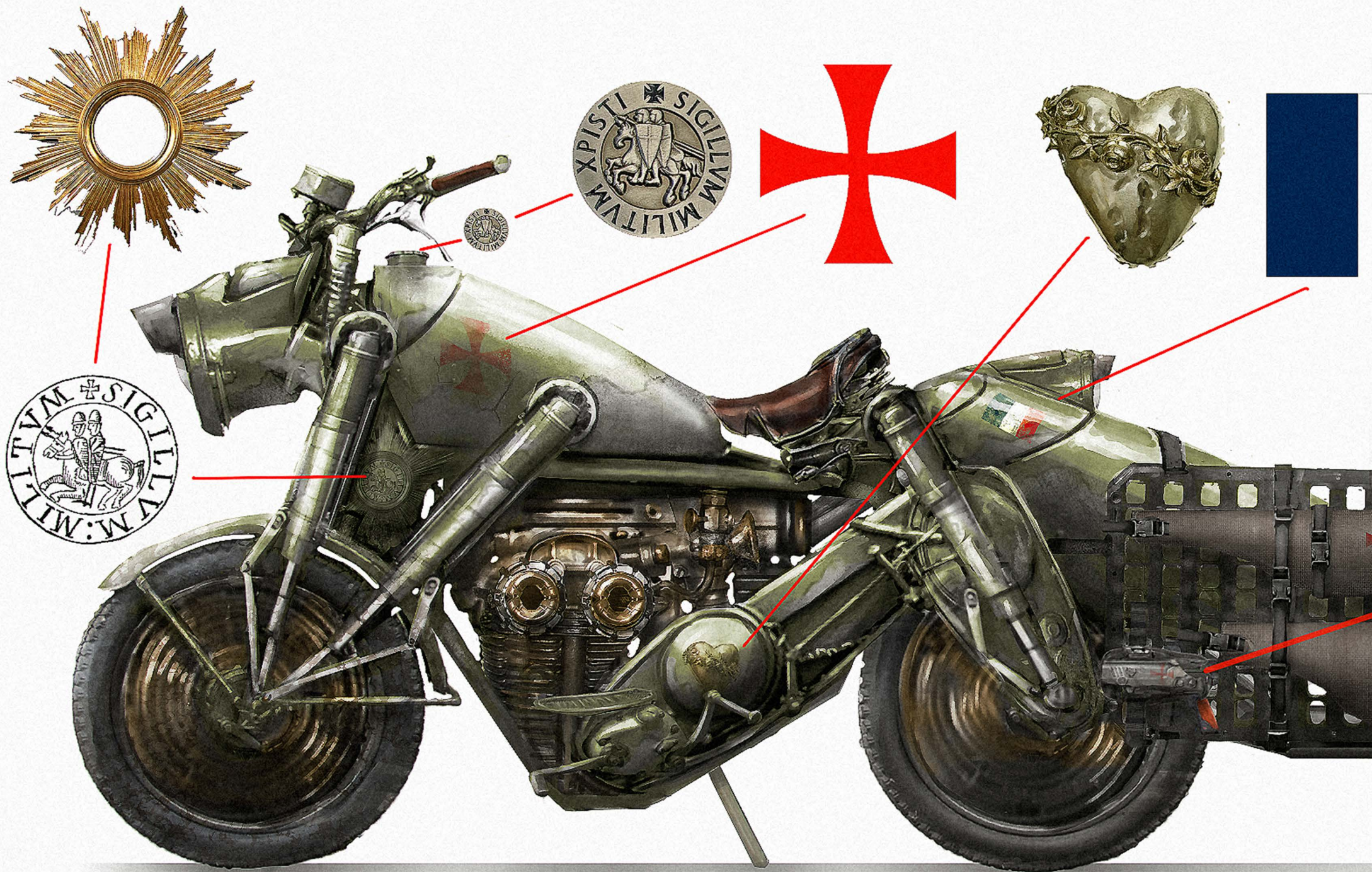


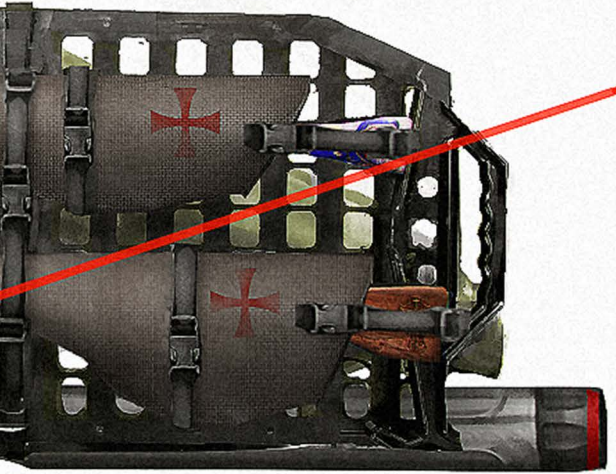
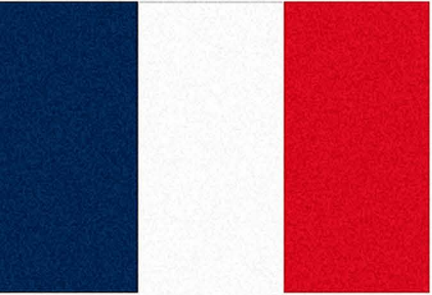


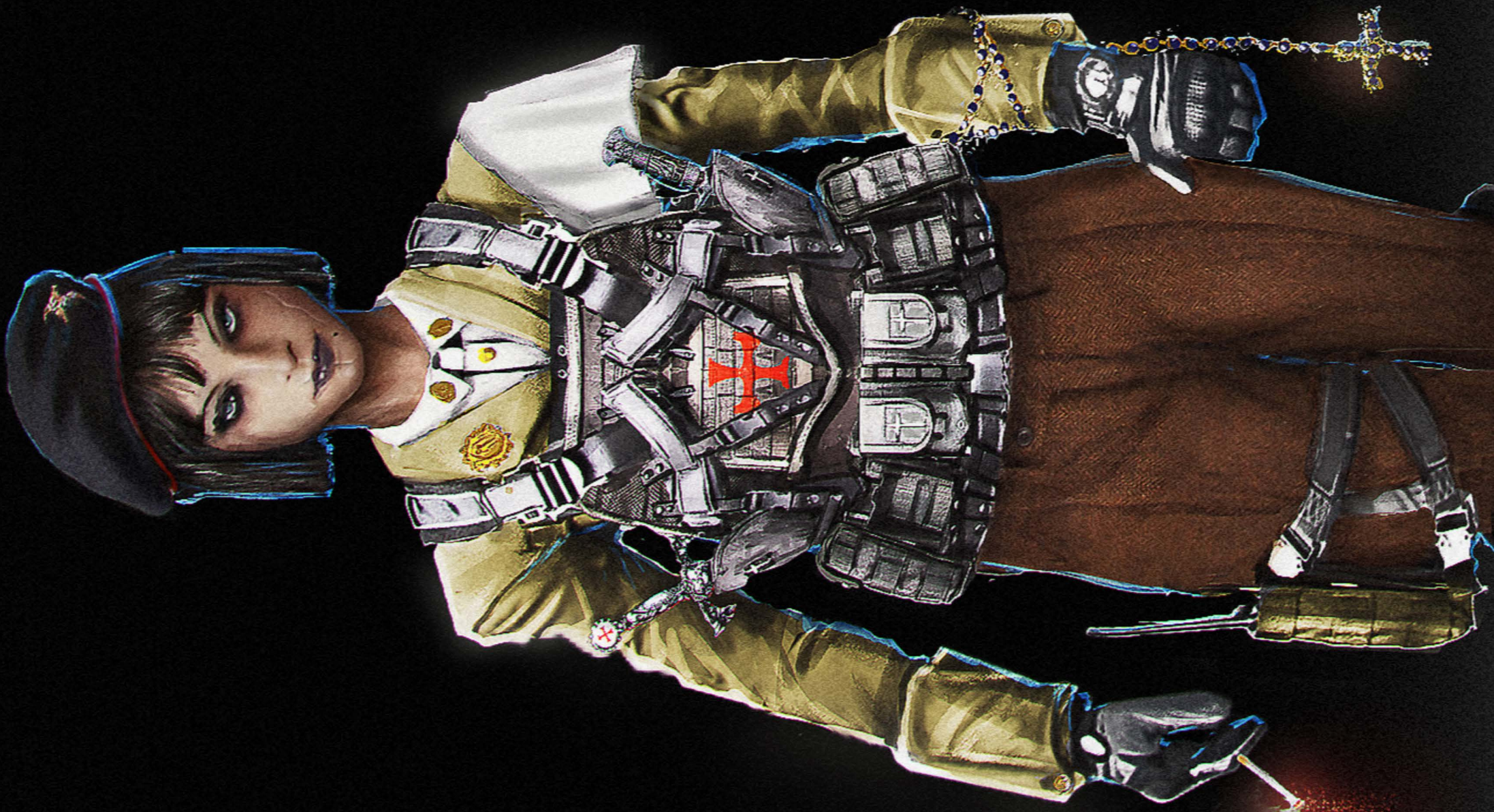
TEMPLAR LOCUST BIKE

Janice's transportation is a modified WW2 motorbike; enhanced suspension, aerodynamics and storage lending it a locust-like appearance.

A retrofitted weapons rack allows for easy access to her guns.







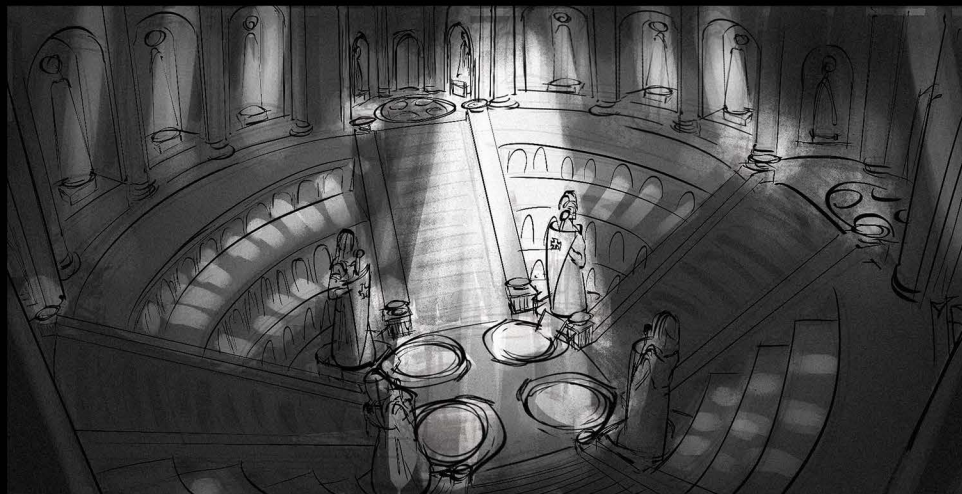


The attitude of Janice is designed to exude confidence, assurity and determination. Bolstered by her faith and superior technology she is ready to defend her country from the vampiric blight.

1A.



1B.



1C.

The interior designs are designed to be a Templar place of worship, an area where Janice can contemplate her next actions.

1D.

The area is intended to feel regal, grand, imposing and all-encompassing; akin to kneeling before an altar in an ancient cathedral.

2A.



2B.



2C.



2D.



Bunker designs were explored, linking Templar elements with WW2 concrete architecture, ammunition storage and radio communication equipment.

3A.



3B.



3C.



3D.



Another element of the bunker is that of a reading room; an environment where Janice may research, rest and recuperate.



The bunker is designed to enable a smooth flow of movement throughout, with several main areas for interaction.



The altar within Janice's Templar bunker is ancient, depicting Joan de Arc with Templar weaponry, hewed in a classical style from stone.



At the base of the altar there is a velvet pillow for Janice to kneel on, praying to the thorned heart.



The top of the altar contains the likeness of Joan de Arc, a stoic figure. Bare, yet armoured by her faith, she stands guard for humanity.

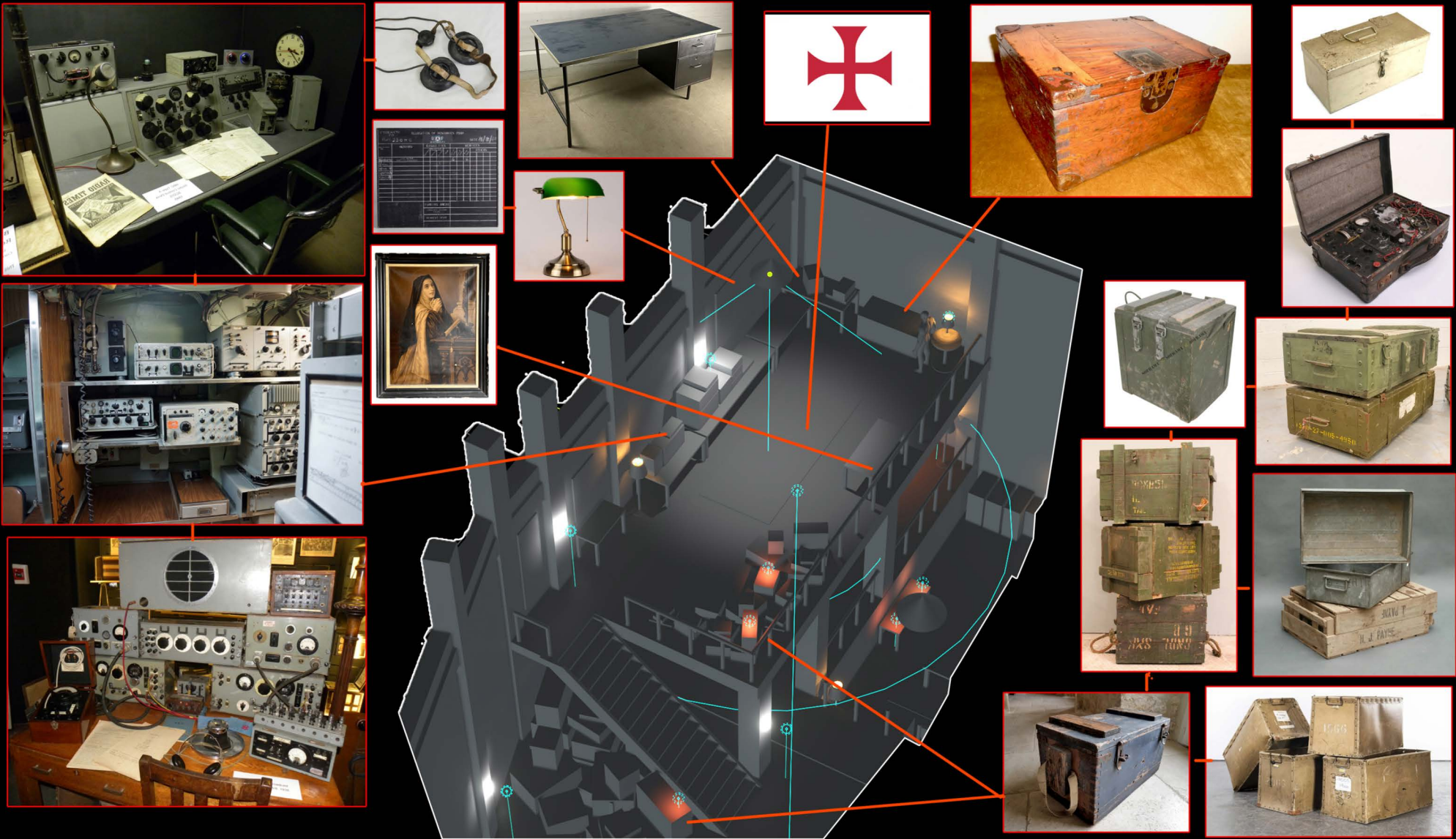


Janice's Templar bunker has designated areas for her to plan, relax, co-ordinate with allies via radio, pray and arm herself for any upcoming battles.

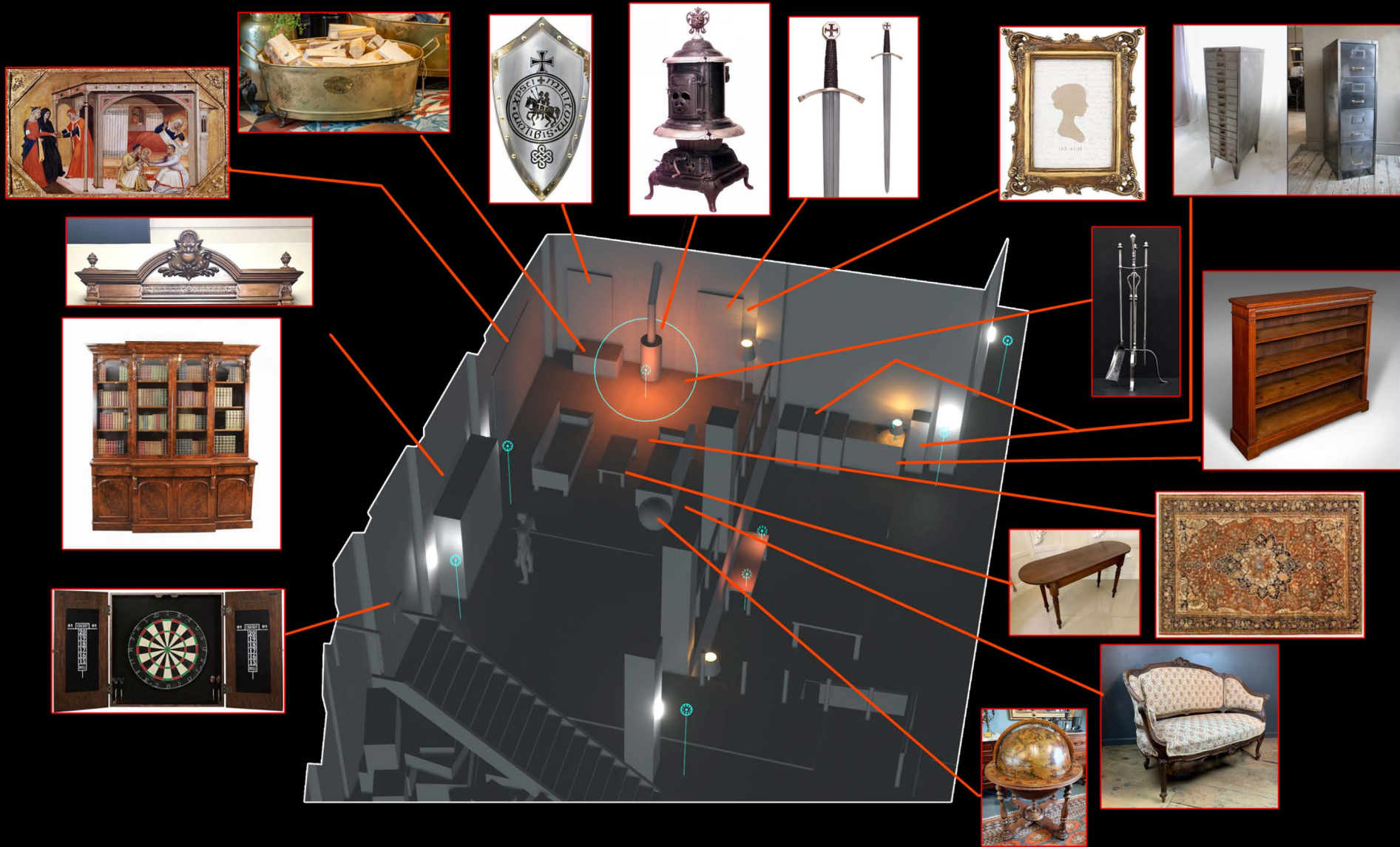
(below) Ornate cabinets contain Janice's arsenal of weapons, including her knives and guns in addition to an array of traditional vampire-killing kits and items.



(above) Janice's planning area contains maps, religious reminders, anatomical representations of her enemy, note-taking equipment, filing cabinets and a drafting board.



The bunker mezzanine contains both storage crates and extensive radio equipment, which enables Janice to monitor certain frequencies for clues that might alert to vampire activity.



The lounge area contains various pieces of furniture, including a large bookshelf, set of two sofas, a low coffee table, darts board and a world globe.

Flanking the furnace are a Templar sword and shield from the original crusades. Set within ornate French frames they are accompanied by a religious painting.





COMMUNE

The commune sits on the outskirts of the French Alps nestled along rocky outcrops and built into ancient stone walls and ruins.



The narrow cobblestone streets are lined by tall buildings with reclusive inhabitants, their vehicles and carts laden with market goods lay abandoned outside as the streets are filled with mist.



Philippe is the resident hunter and de-facto guard of the commune. Armed with a long rifle he walks the perimeter of the town tirelessly.



Louis is the carpenter of the commune with his hard-working dog Gabriel, who carries his tools when needed.



Charlotte is the matron of the commune, her pruning scissors and sewing needle contrasting her basket of flowers.





Jules and Adeline are the wealthiest members of the commune. They spend their time researching, reading and overseeing local events.



Andre is the local farmer. He is cantankerous but joyful once talking about his crops.



The resident mechanic, Juliette, fixes anything with either a spanner or a smile.



MALKIN

An eternal enemy to the Templars, Malkin the vampire, has recently risen from a chateau grave after 1000 years.

He is the engineer of the 'Blood Blight' plague that has been set upon the French countryside, turning the local population into deformed abominations.

He is adorned with gothic silver technology powered by glass-like blood, which transmits the disease through incision.



A.



B.



C.

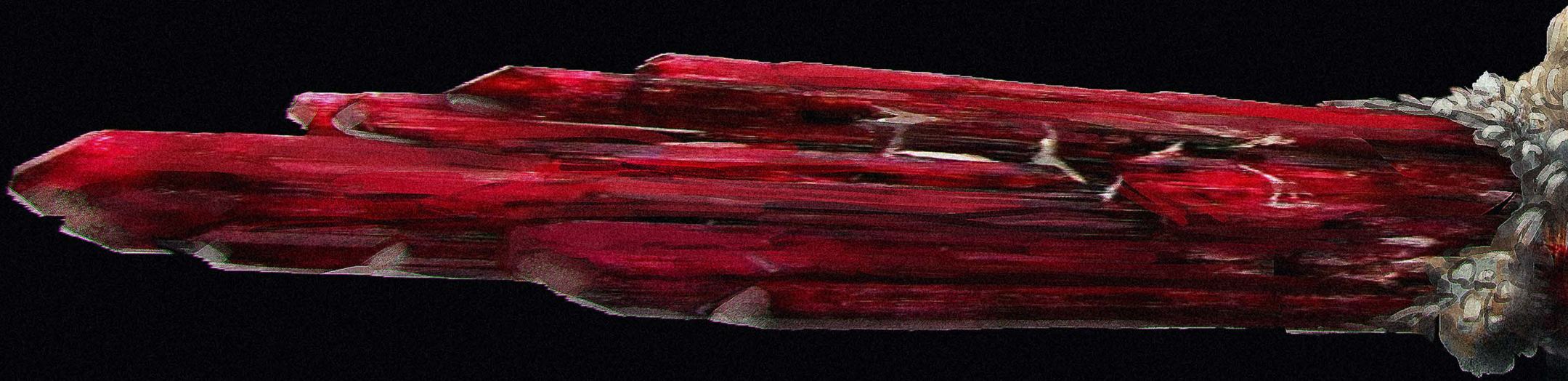


The initial explorations for the 'Blood Blight' disease affecting the villagers due to the vampire presence ranged from melting embryos, inverted bone and flesh and blood vessel growths creating hardened limbs.

(below) Pillars of mangled bone
flowering into crystals of glowing
blood is another design direction
that was explored.



(above) Mounds of flesh containing
captured villagers is another avenue of
design explored, with sticky residue
pulling away from grasping limbs reaching
out of the bubbling growth of viscera.







This maggot-like creature was an exploration
in biological functions relating to the
'Blood Blight' disease.

It consumes the flesh of the fallen and
converts it to hardened crystal, forming
hazardous environmental obstacles.



This design is an exploration in more traditional 'zombification' using blood as the main method of proliferation.

The infection spreads from the initial wound and creates various growths, forming ranged and melee appendages.

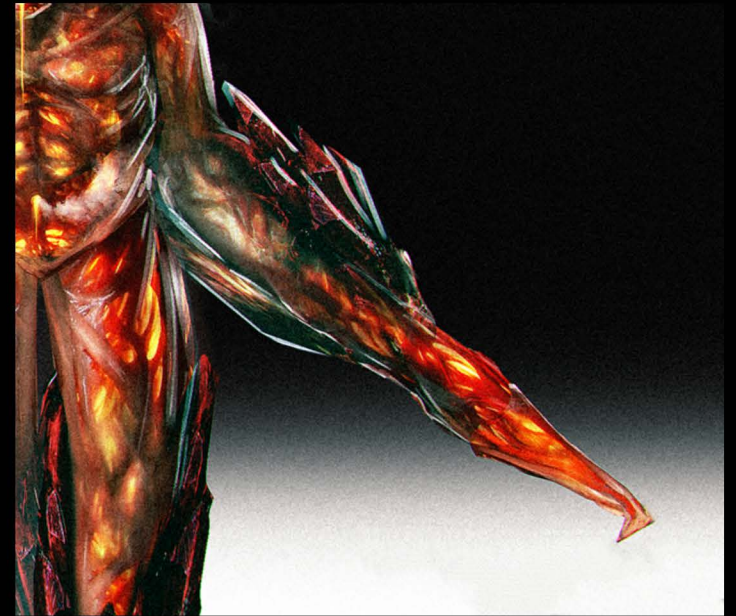






(below) The carpenter has become a raging creature. At the last stage of infection he has lost his humanity.

The sheer heat of his blood-boiling rage steams out of his deformed head as he chases down prey.



(above) His tools have fused into his body. A series of organ-like growths covered in crystals end in a hardened hammer-head.

(above) His left arm has absorbed his wood saw, forming a tapering blade that ends in a sharp hook, perfect for ripping and tearing away flesh.

(right) Gabriel, the carpenter's dog, is transformed into a skittering centipede of blood vessels and crystals, its gaping maw spouting a multitude of grasping protrusions.

The heat of the swirling blood within generates a warm and ethereal glow.



(left) Philippe, the patrolling hunter, is transformed into a slithering sharpshooter.

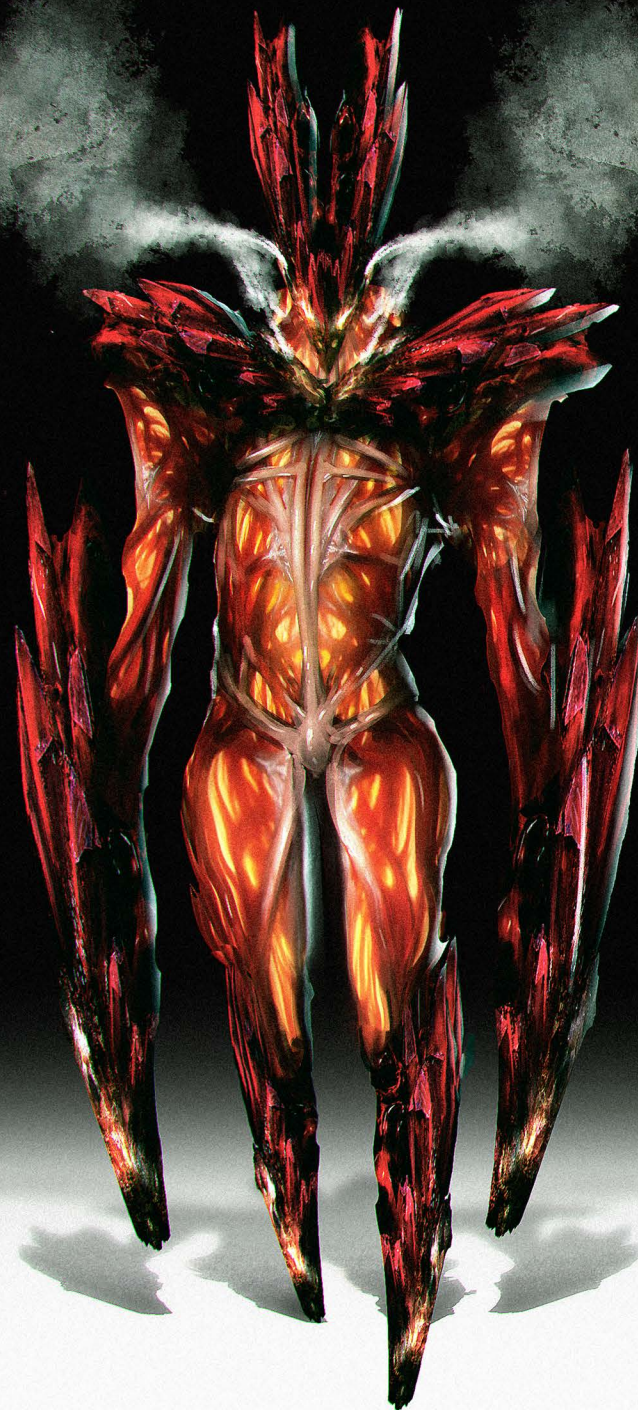
His shooting hand has been turned into a malformed rifle made of meat, bone and blood.





The scissor-wielding matron has been turned into a malformed slug, with a boiling womb and deadly dual-pronged appendage with the ability to bisect everything in its way.







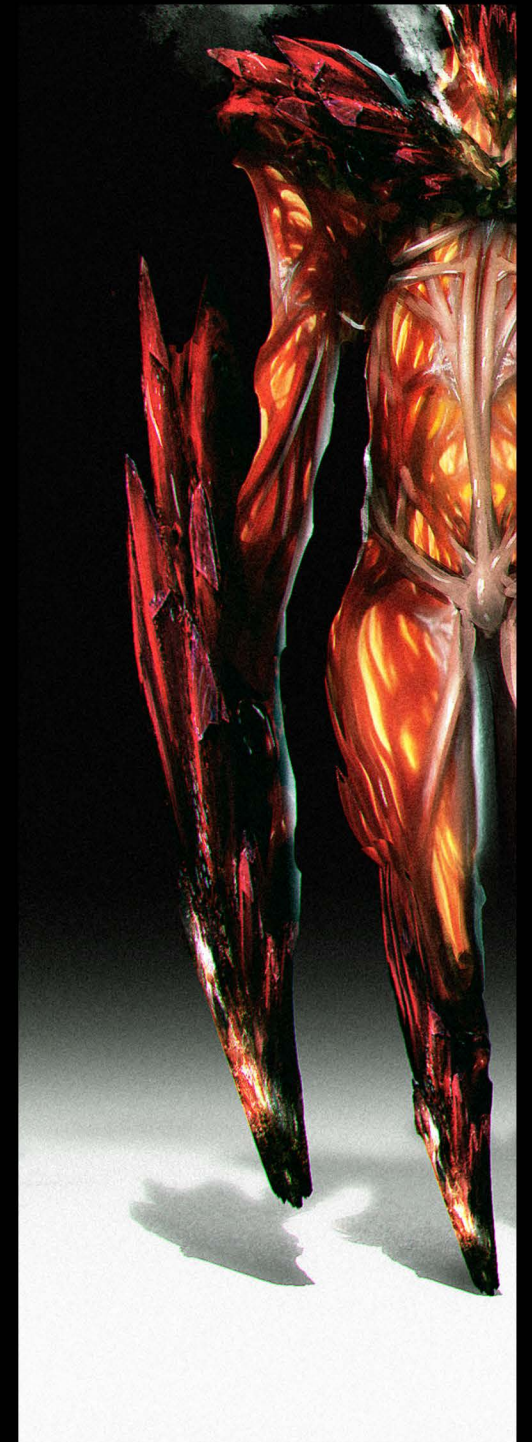
Adeline's body has been transformed into a corsetted and fan-like contortion. The spheres of blood replacing her shoulders create hardened crystals of blood capable of being propelled at extreme speeds.



The lower half of her body has engorged into a malleable orifice that churns boiling blood in constant motion, keeping the liquid sustenance fresh for the thrall's vampire master.

Adeline's husband, Jules, has reached the late stages of the blood-borne disease; his body transformed into an agile sprinter with elongated arms ending in goring tips.

Like his carpenter peer, the boiling blood circulating within him is kept in check with steam-spouting vents.



The cantankerous farmer has been turned into a bloated monster; the blood bubbling out of the freshly infected wound on his chest feeds the growing crystal clubs at the ends of his straining arms.





The mechanic's body is mid-way through transformation,
with the remnants of tattered overalls clinging to her
deforming legs.

The cherished dog tag she wears of her deceased
military boyfriend has shifted and lodged into the
melting viscera of her left arm.



