

FOREWORD

If I were to see myself a few years ago, I couldn't have imagined creating this fantasy world, which is my Final Major Project. If this idea hadn't come to light, my FMP would have been entirely different, such as a sci-fi IP. Just like my previous assignments, this project was another opportunity for me to explore outside my boundaries, to become more knowledgeable as a concept artist, and to always grow endlessly.

And for that, I was glad that I took this opportunity. I was able to touch onto From Software games such as Dark Souls, Bloodborne and Elden Ring. Experiencing the grand environments, its sombre worldbuilding and its drama opened to me the beauty of dark fantasy. I would also get to witness the masterpieces of Lord of the Rings and be amazed by how its cinema is way ahead of its time. Throughout this project, you can see these inspirations reflected in my work.

I am sure other people in my cohort would also feel that the Final Major Project was also the biggest test to us artists. Making this FMP wasn't easy, but I wouldn't have learned if I hadn't had a few falls. This title could use more work and will definitely be touched up even after university, but I am glad that I made it, and I will continue to grow as an artist and potentially a master.

ACKNOWLEDGEMENTS

I would like to hugely thank my friends who have guided me alongside my entire project. Whether it is helping me put the story together, exchanging feedback in my designs, or helped me through hard times that have brought my Final Major Project to a hold. It always reassures me that I always have people who cheer me on, people to count on.

I would like to thank my tutors at university for being good mentors and experts to aid not only my project, but also to educate me to become a better artist. They have given me various wisdom of pushing my expertise, building my core and strengthening me to become a resilient artist.

I would like to thank my family for their loving support. If it weren't for them, I couldn't imagine myself being anywhere else other than in art. I wouldn't be in university to meet the friends I have made, or to be around the expertise of my tutors. It is thanks to them that I was able to reach for my ambition to become a concept artist.



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STORY

BECOMING GOD

Agalencia was a prosperous and holy land, laid in the care of their Goddess Agan. The Holy Family, and the descendants that followed, were recognised as the governing and religious figure of the nation. However, the people were soon entrusted on the wrong hands, by tyrnant lords.

Inarias, the Omniscient, had a hunger for knowledge, and so she tormented her people to serve as material for her intelligence.

Gonra, the Conjurer, turned against the family by unleashing the depths of the Gates, only for its monsters to infest the lands.

Athrenez, the Immortal, blasphemed the natural order, hoping to live forever.

The fourth lord, Vela, was exiled being assumed that she was twisted like her family. She soon birthed a son where she would train for all his life to be the chosen one to vanquish the tyrant lords. He would be known as Harvitch the Lordkiller.

A PURPOSE

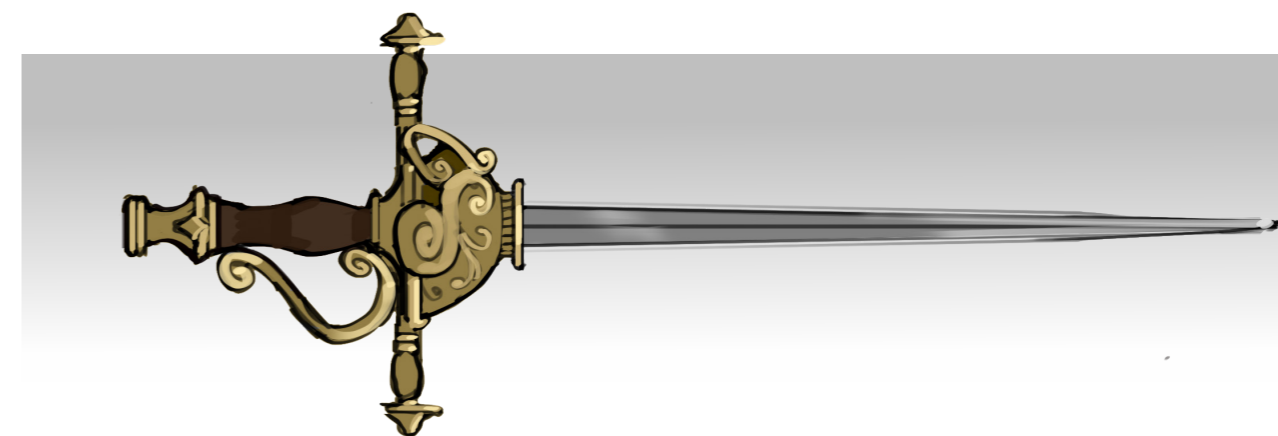
He would soon achieve victory. But at the end of his journey, he felt hollow. After all of his life being the purpose of killing the lords, he had nothing left to pursue.

“Why shouldn’t I be a god?” he says. And thus began a new era of a new tyranny.

Vela was heartbroken seeing how her son has succumbed to the same lust for power. But Agan’s heavenly voice echoes to her.

“No one is left. It is up to you now”.

And so your journey begins, Lordkiller.



VELA

THE FORGOTTEN REGENT

As the tyrants were busy trying to betray each other over godhood, Vela is a strong-minded leader unlike them, and so her valour led her to be a regent who spoke to the people when the lords were absent. She was appointed due to her background as a skilled fighter and marksman.

During her time of exile at High Solitude, she built upon a resilience, knowing that she would not succumb to the same greed. She then expressed this strength in raising her son. Now she will need it to survive in the nation's ruins.



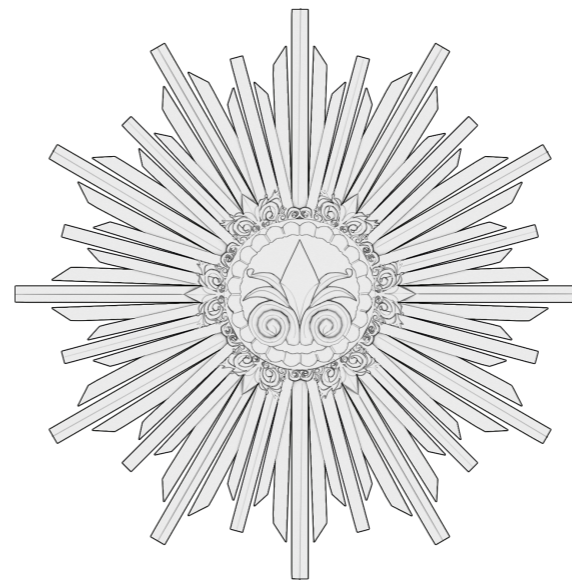
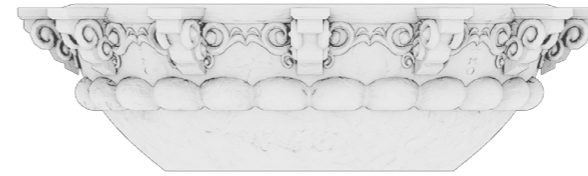
Vela's design was the most challenging among the characters that will be covered in this project. Originally, she was intended to be portrayed as a glorious knight, evoking a sense of strength, while her dress gives a sense of flow, femininity, and her former status as a lord.

Her design was not perceived as a striking main character. Eventually, she was redesigned to share some designs of a musketeer, having her coats and capes to enhance that sense of flow.



The three designs, and potential roles, for Vela: A knight, a warrior, and a musketeer.

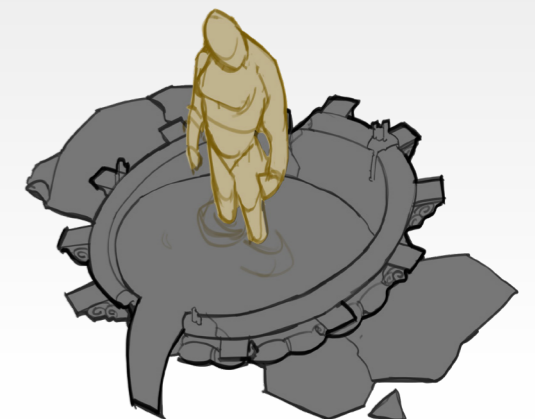
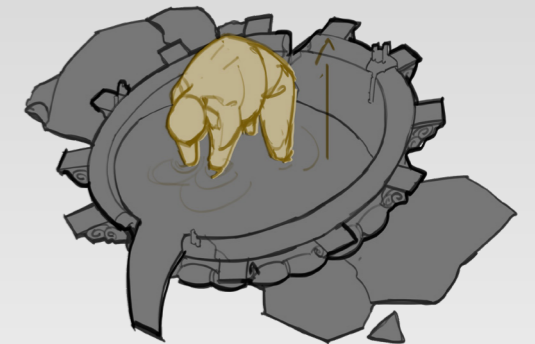
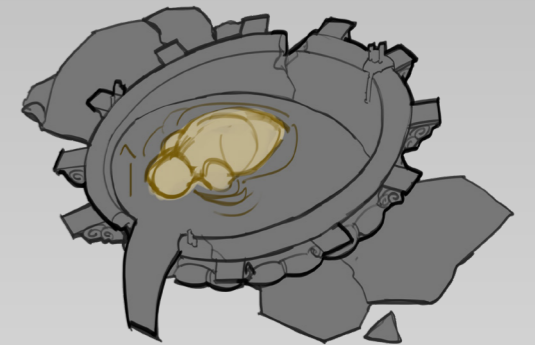
RESURRECTION SHRINE



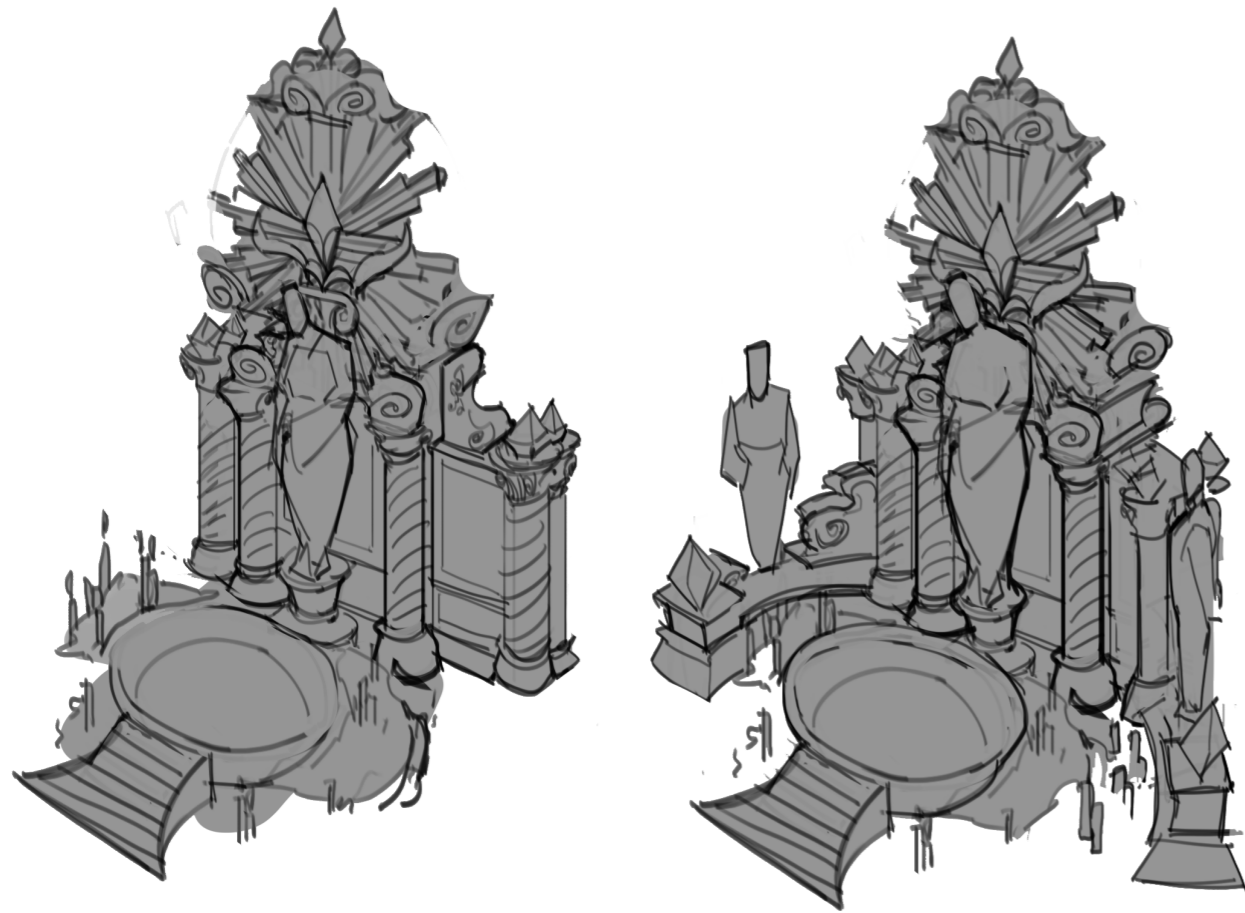
A BASIN OF TEARS

These shrines are a hotspot to praise the Goddess Agan and the lords of the nation. After Athrenez's and Harvitch's torment, remaining believers maintain the Agan statue's sanctity while defiling any imagery of the tyrant lords.

Goddess Agan sheds her tears to its basins to aid your journey. With the connection of your goddess, you are to be born again.

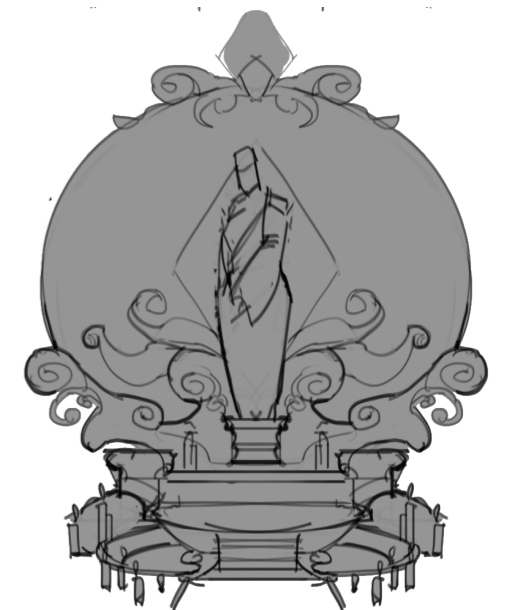
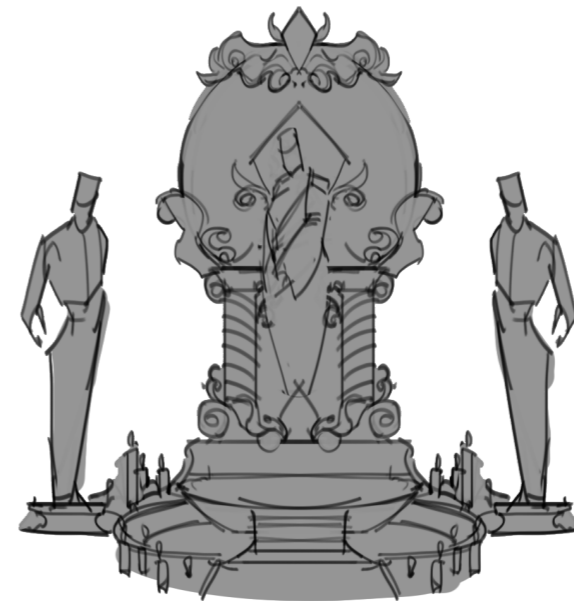
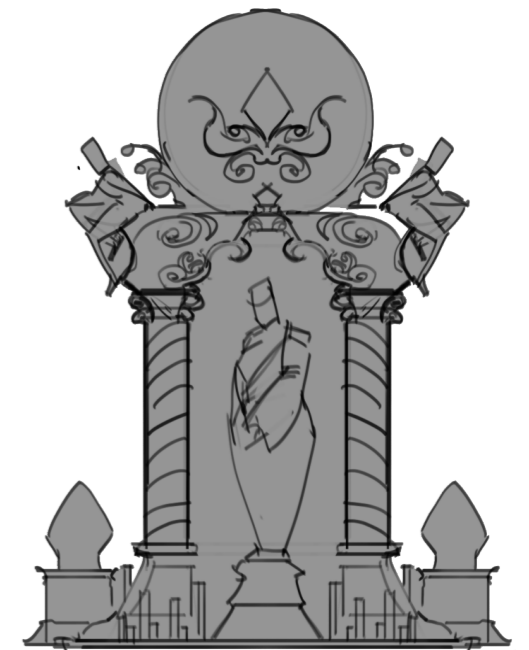
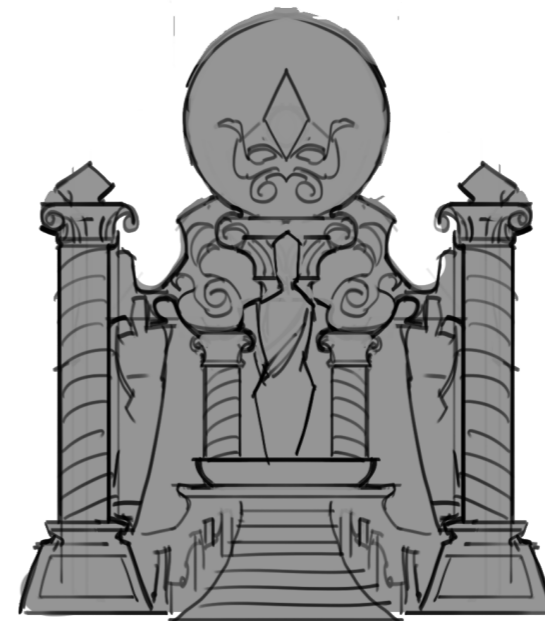
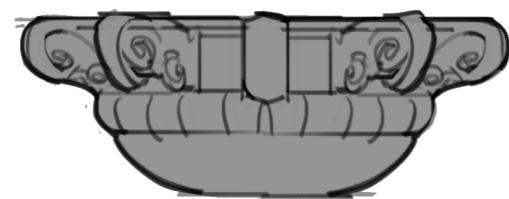
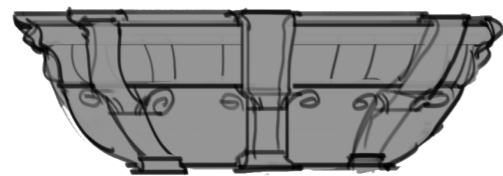
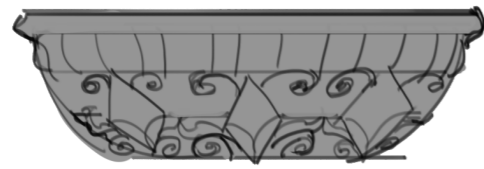
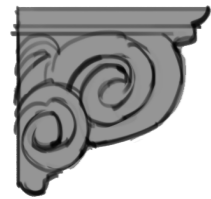
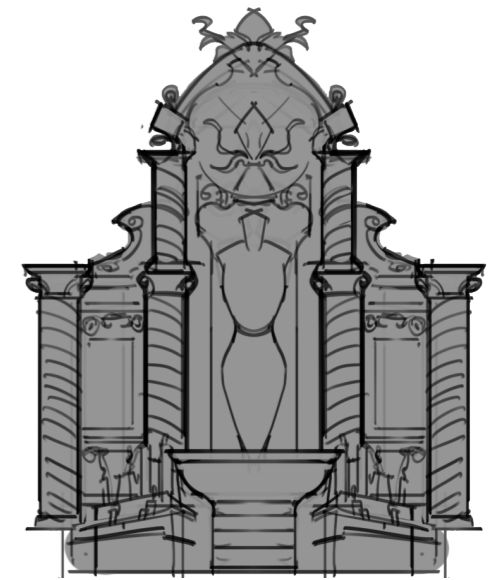


Respawn Mechanic

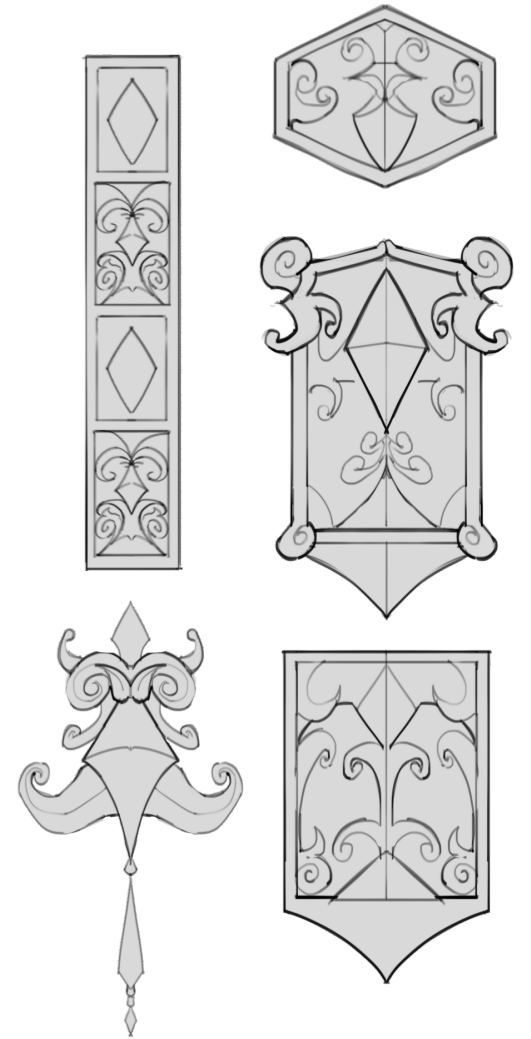
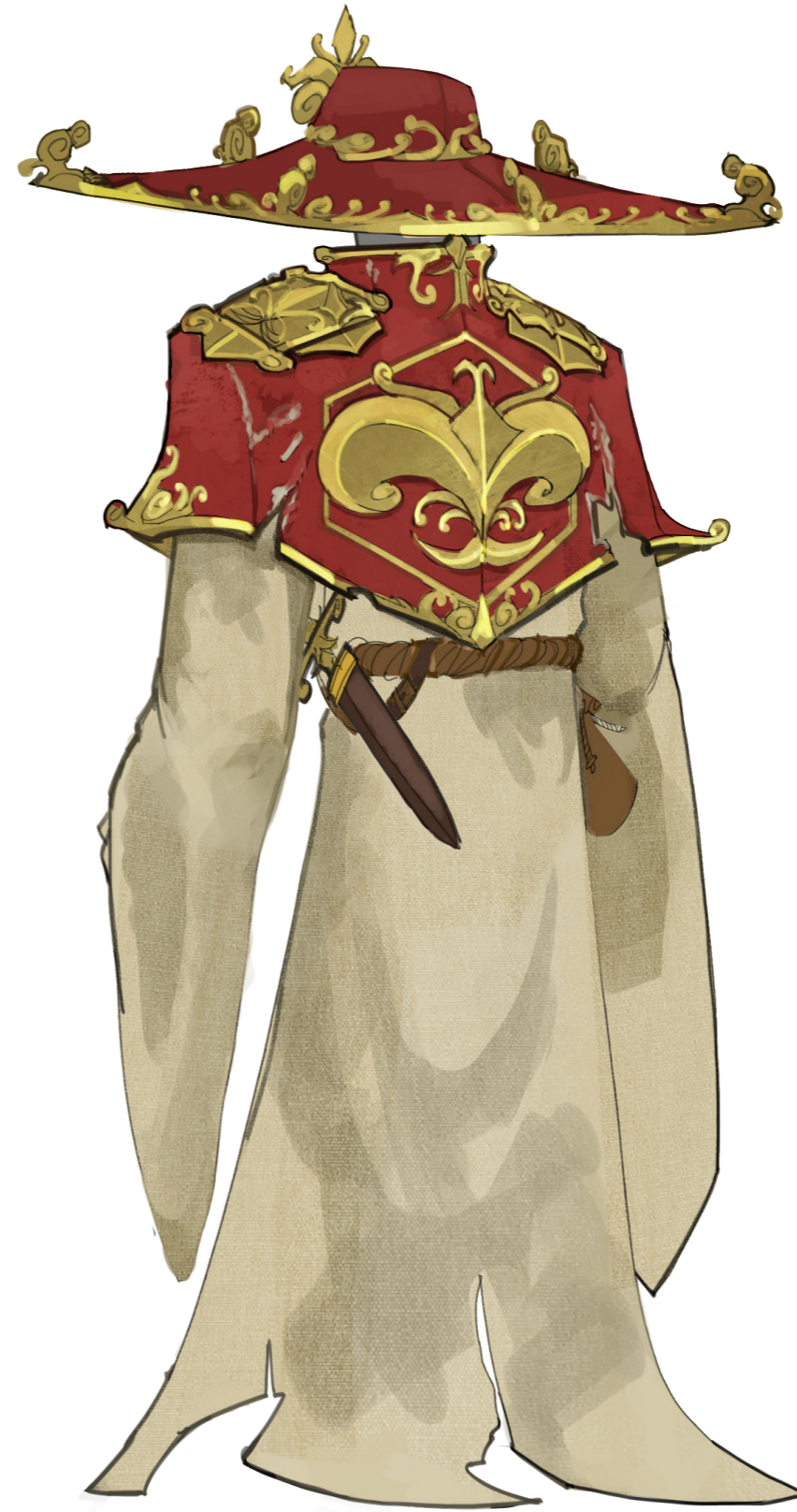


The design of these shrines intends to explore and establish the setting of Agalencia, being inspired by the Baroque. The era's motif of religious iconography was used to depict the storytelling of Agalencia, its religion, and the people.

A baptismal basin was fitting to be the game's respawn mechanic. Using Goddess Agan's tears as the shrine's resurrecting substance expresses Agan's weakness, seeking desperation as her religion becomes endangered.



VATHEN



THE FORGIVEN

A peasant despised from his former life of crime, Vathen eventually saw the world's torment as a manifestation of his crimes. To repent for his sins, he delves into a route of priesthood and serves as Vela's guide in the assistance of survival and spirituality.



Vathen's design takes inspiration from a Catholic priest's attire. Though he is presented in a holy manner, tiny details such as his tattered vestments, assorted jewellery, and a dagger would give contrasting hints to his criminal backstory.



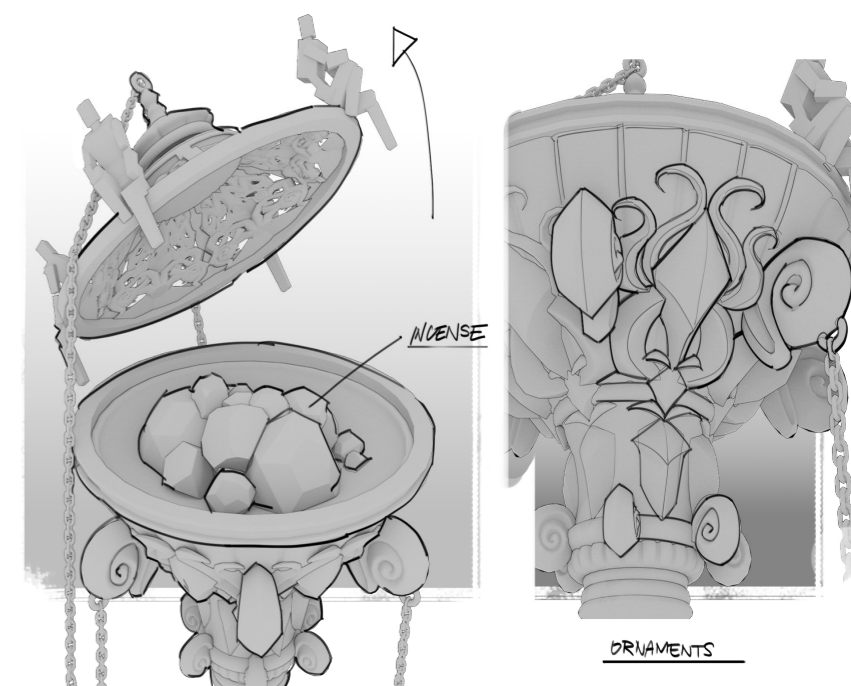
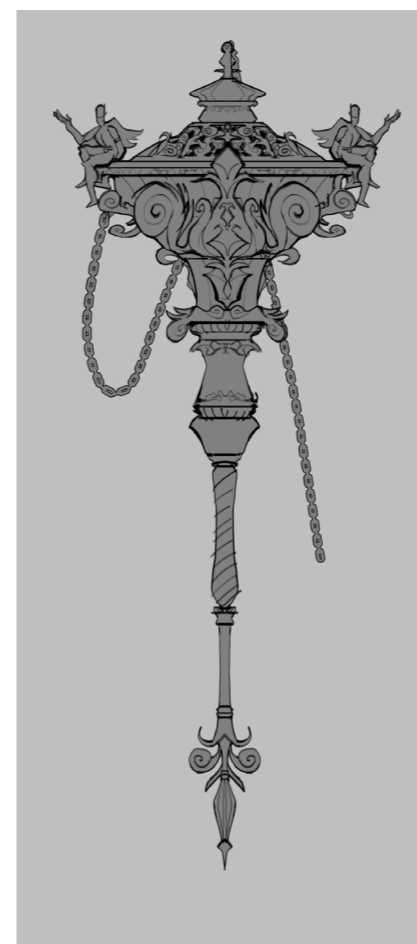
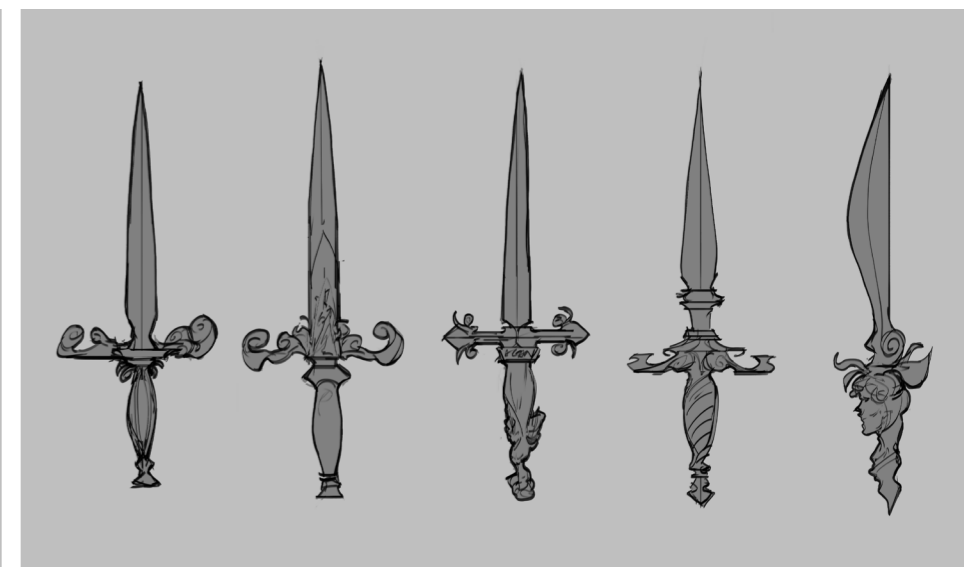
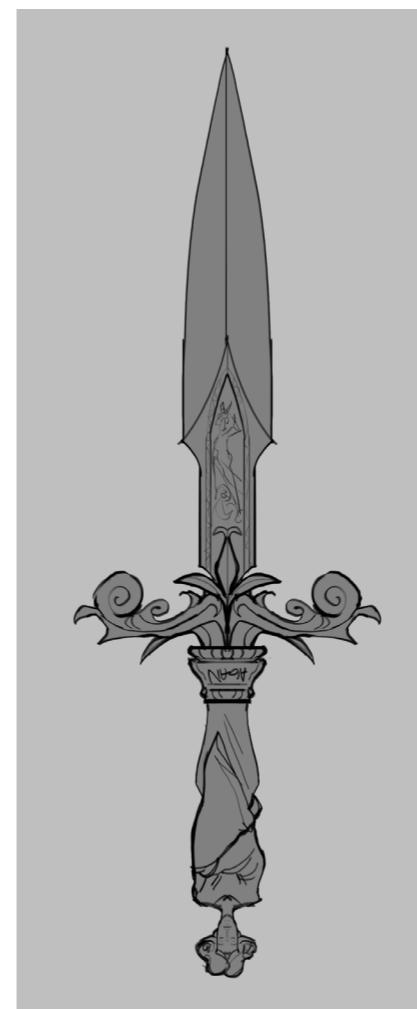
VATHEN'S DAGGER

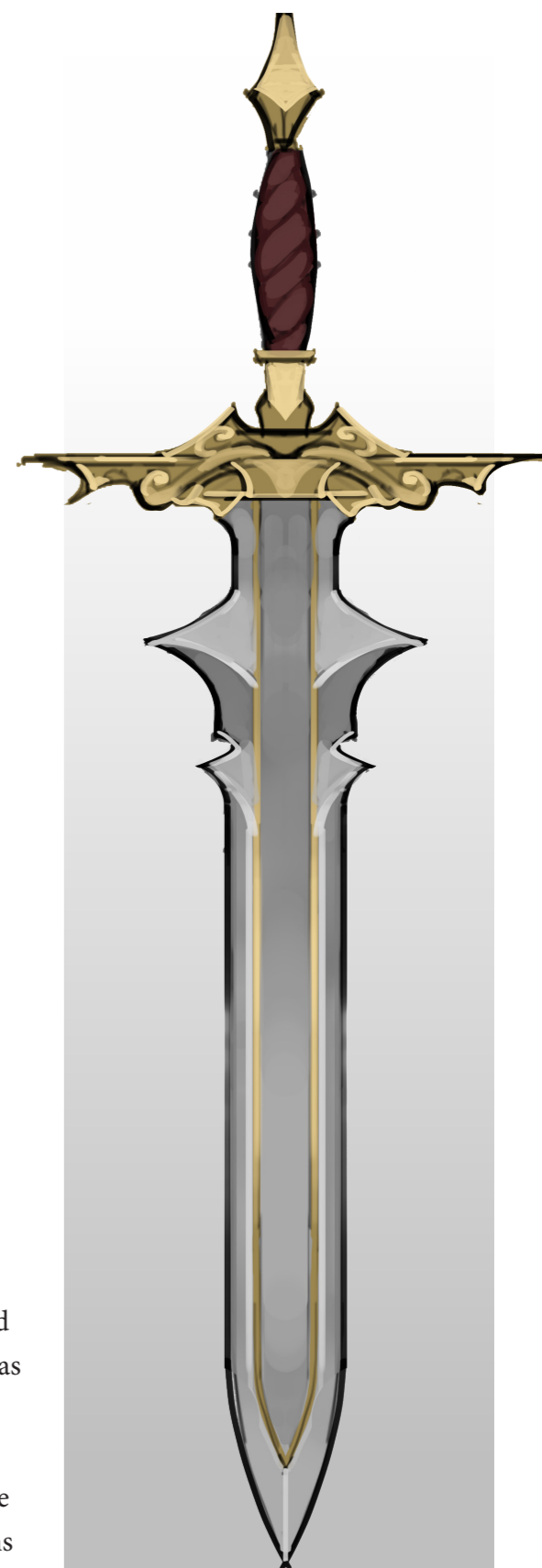
This blade can be quickly unsheathed and perform a quick succession of attacks, making this small weapon ideal for agile approaches. Though Vathen is a criminal no more, a servant of Agan must protect.



CENSER MACE

Used by priests at Ravanesquen originally for religious practice, its weight, size and incense function was also fitting as a lethal weapon against monsters. Gives heavy blows and a lingering sting over time.





HARVITCH

THE LORDKILLER

The son of Vela. The desperation of the country's salvation led to a long, harsh journey for Harvitch to be ready. His body was strong, but his mind was not.

When crisis came to him after his victory against the lords, he became self-centred, sadistic, and greedy. Whatever entertains him, whether it be resuming the creation of Inarias' subjects, progressing Athrenez's path of human alteration, or building a new order, it fills the void inside him.



Originally, Harvitch's design was chaotic, with a former silver armor chipping away to reveal a black interior, and crooked golden halo rays mutating out of his armor trims. This was to show his loss of control as a ruler, and his blindness of being a false god.

Similar to Vela's design, his original look did not match the intended read for a main character, and therefore, a direction of adding layered messaging of his false godhood was further developed, leading to his final design.

RAVANESQUEN

A HOLY BEACON

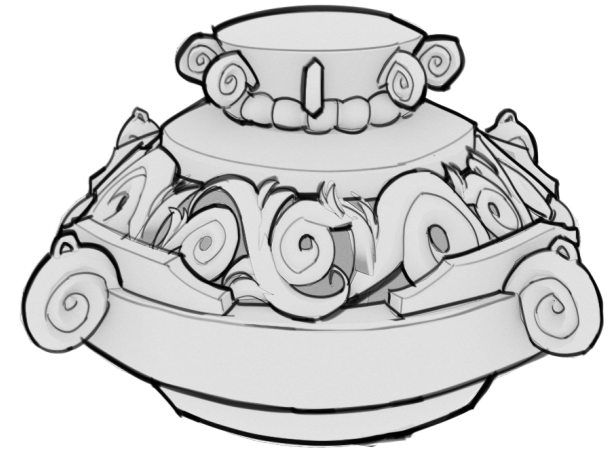
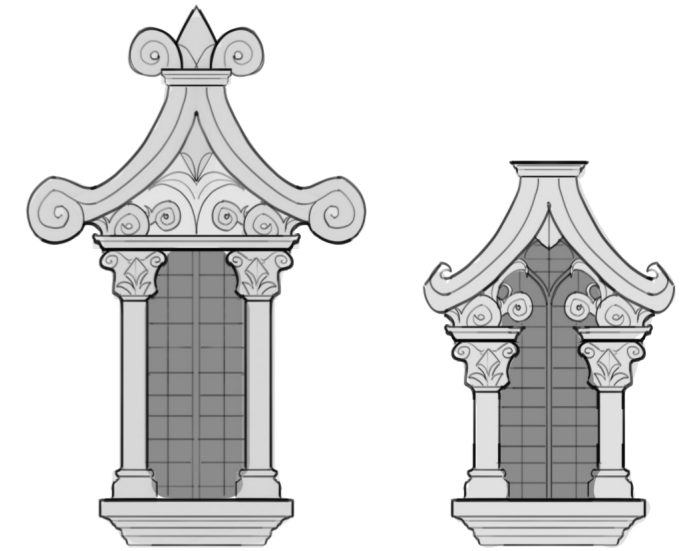
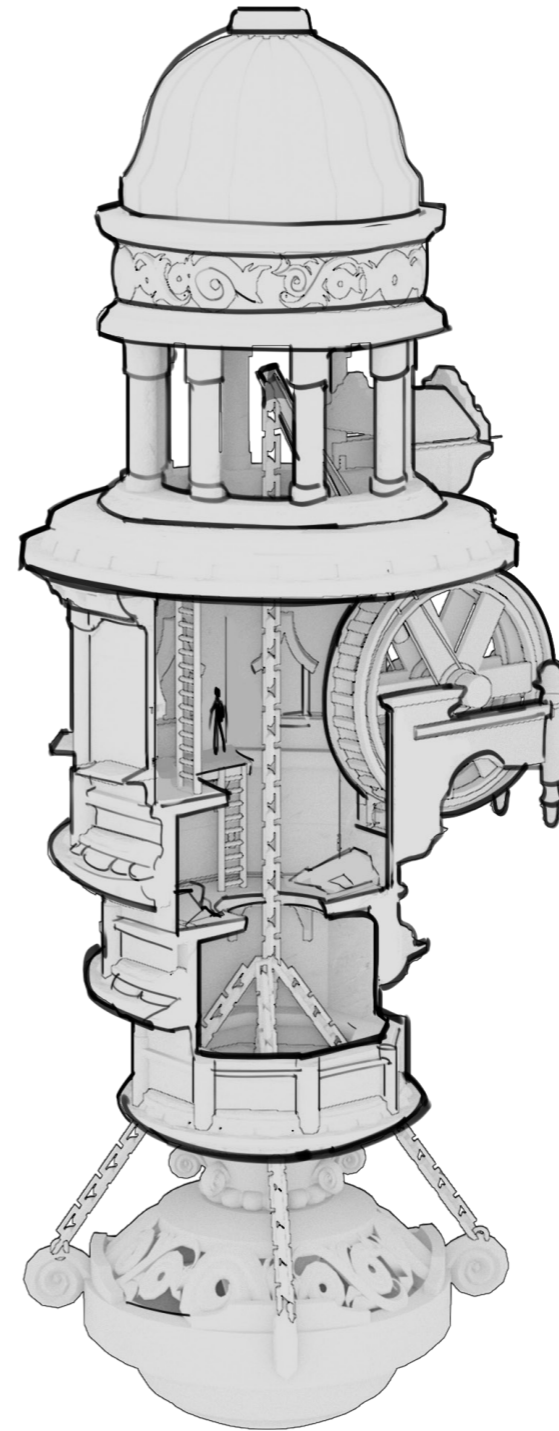
A town on the cliffy outskirts of Alran, Ravanescuen has been recognised as a pilgrimage site, with its cathedral standing on its mountain summit as a beacon for the country's religion.

Icons and alcoves of their goddess and statues of their lords are placed around their gilded buildings, showing their love for the rulers who have guided their lands.



INCENSE TOWERS

These are stationed across Ravanesquen, with braziers emitting incense to fog the town have its citizens immerse themselves in heaven.



The incense tower functions by having the protruding wing of the tower being a stockpile for Iridescent Myrrh. The brazier is raised by a treadwheel mechanism that moves the crane, pulling up the brazier up for it to be refilled at the lower stockpile level.





Originally, the scope of Ravanesquen was small, envisioning the place as a small, decrepit village with a chapel centring it. As the vision grew, it evolved from a chapel, to a basilica, to a cathedral. Though the design details of the cathedral remains true to real life baroque architecture, its layout and orientation branches out chaotically and towering, enhancing its sublime image.

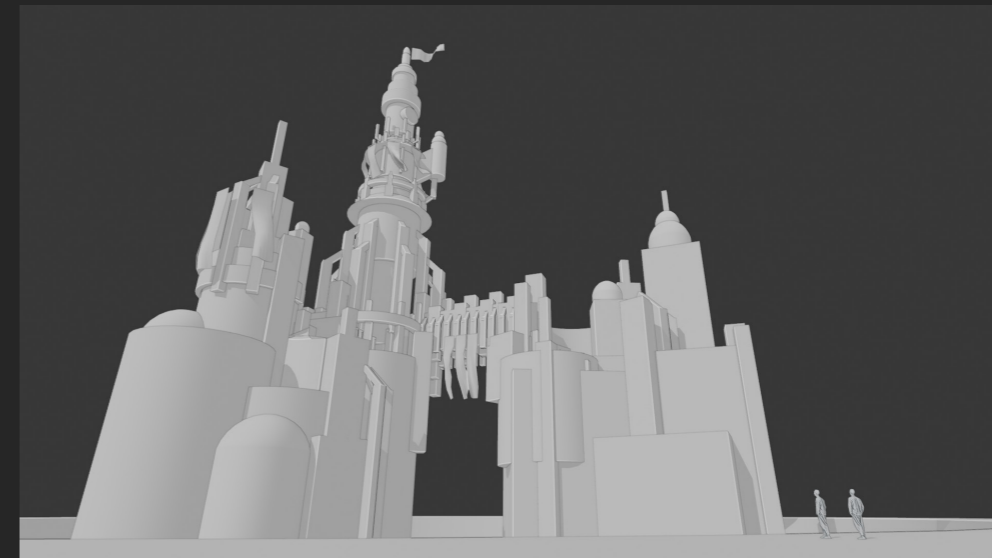
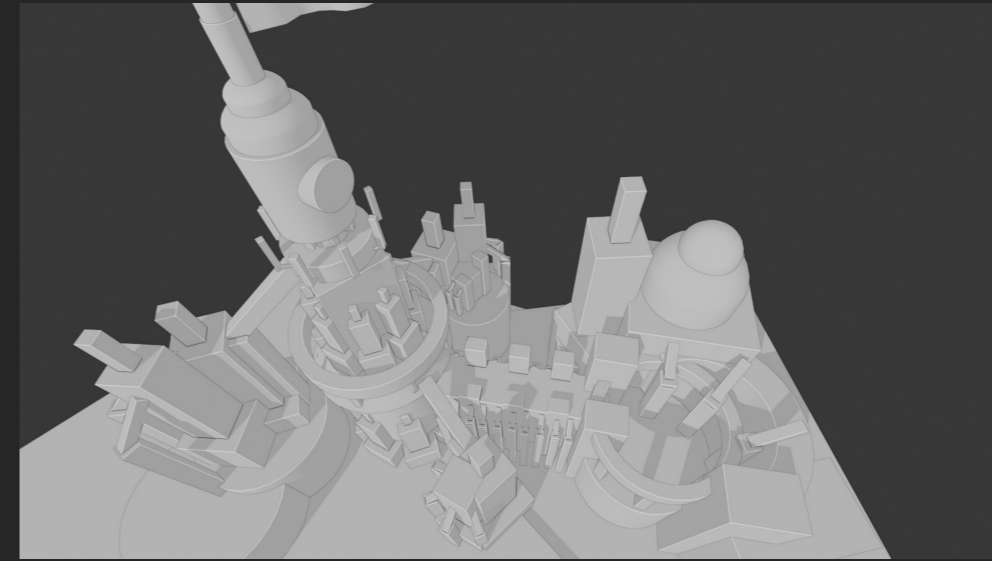
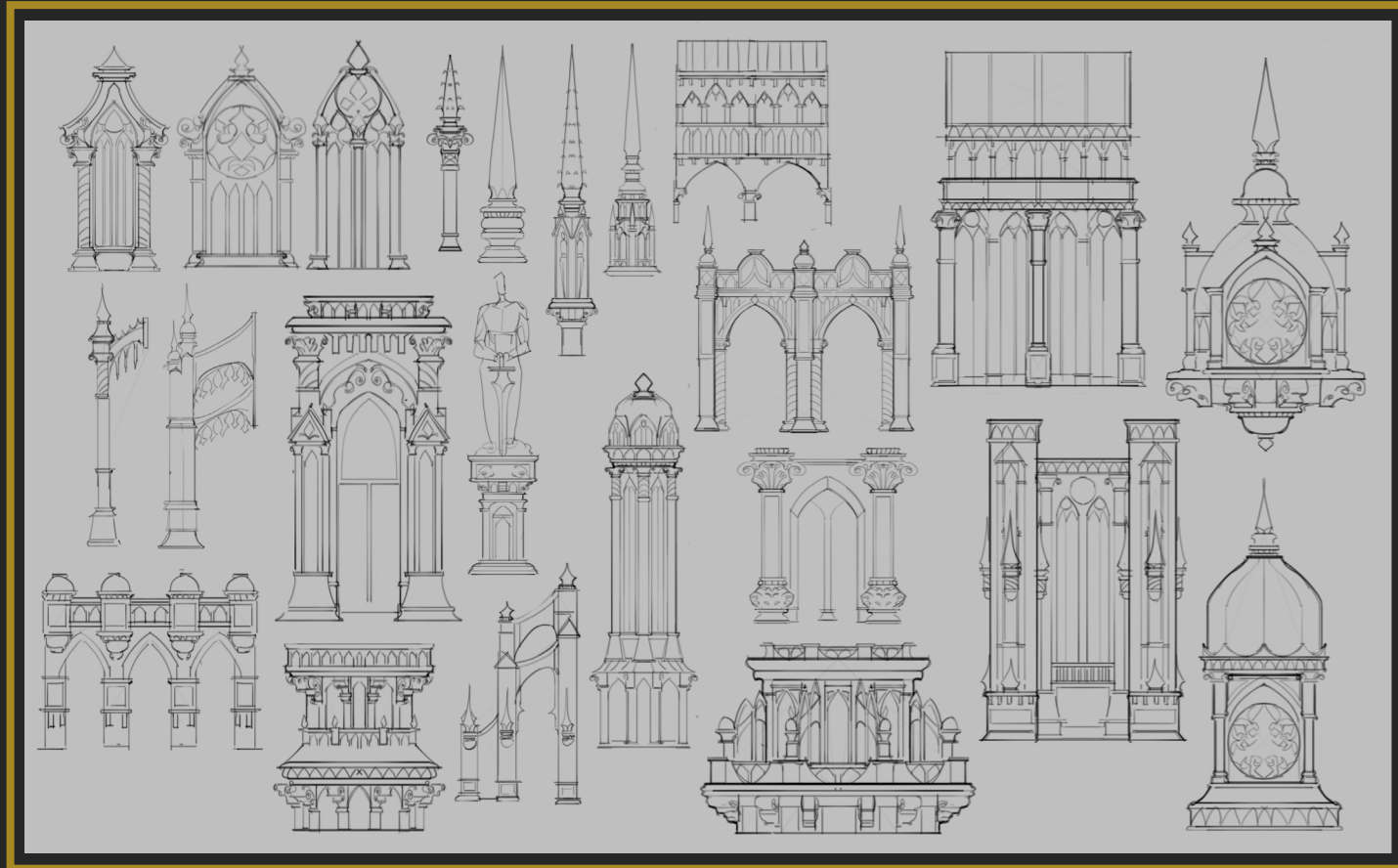
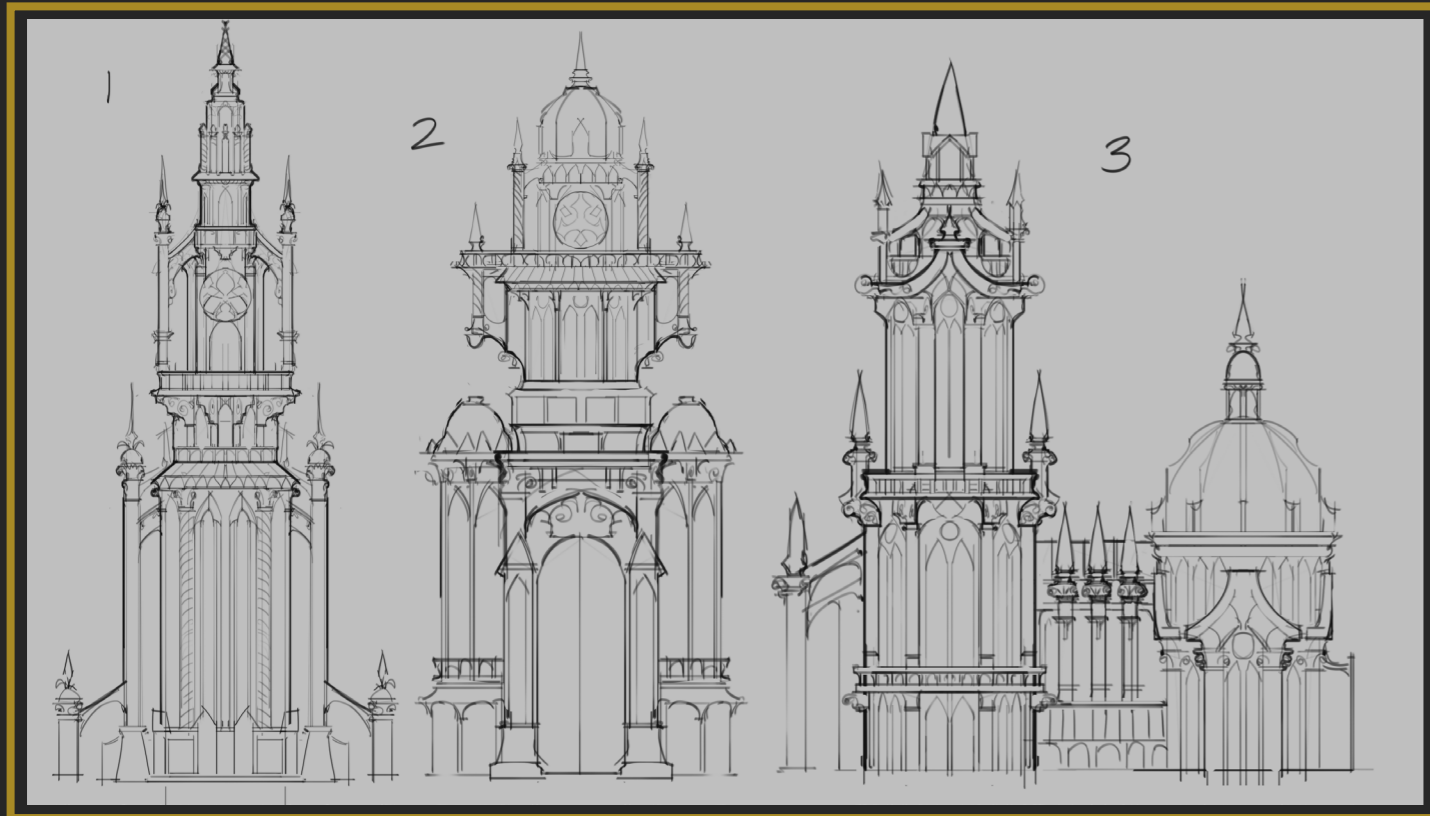
The layout of Ravanesquen intends for its residences to be stacked and hugged around the cathedral's walls, expressing the attitudes of the locals' attachment to their religion.



ALRAN

NEW ORDER

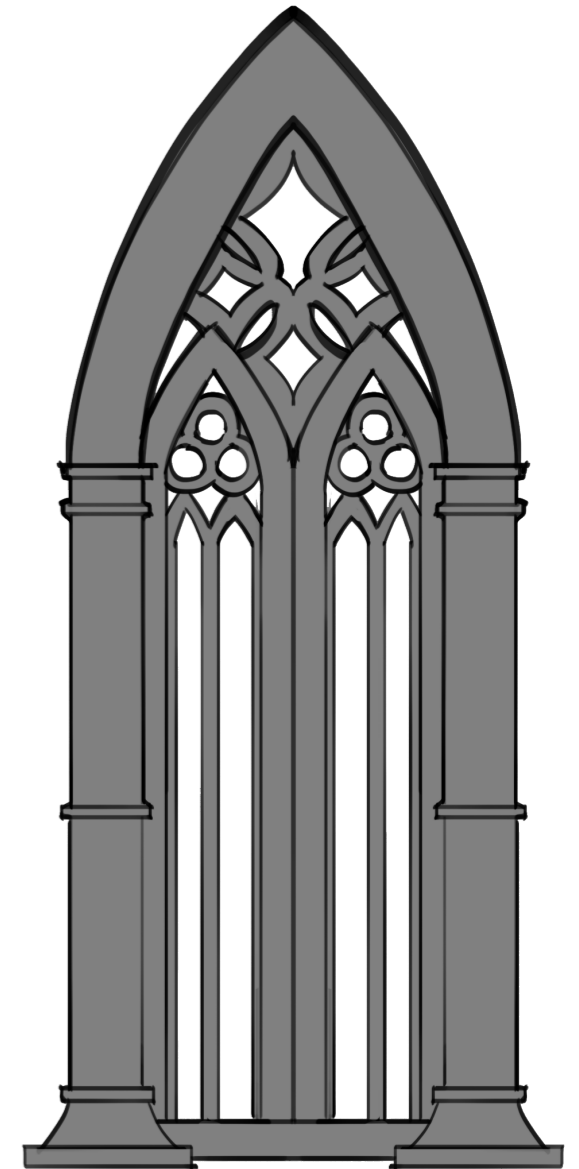
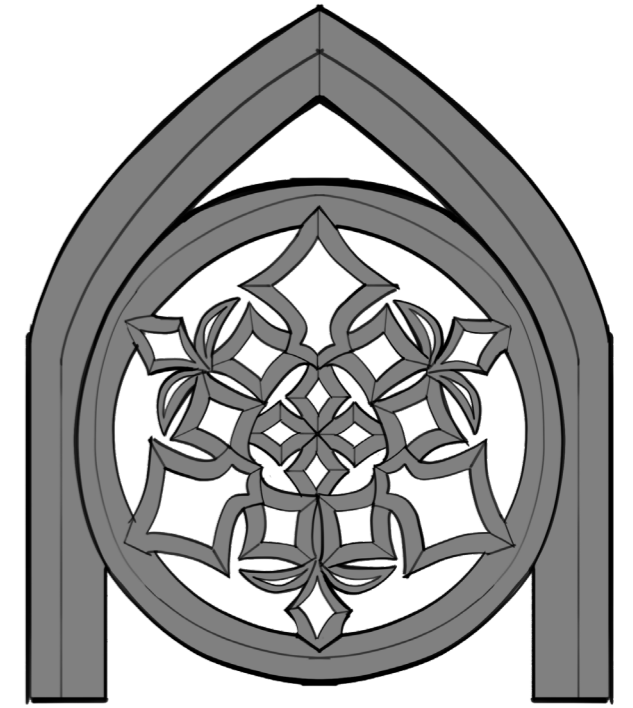
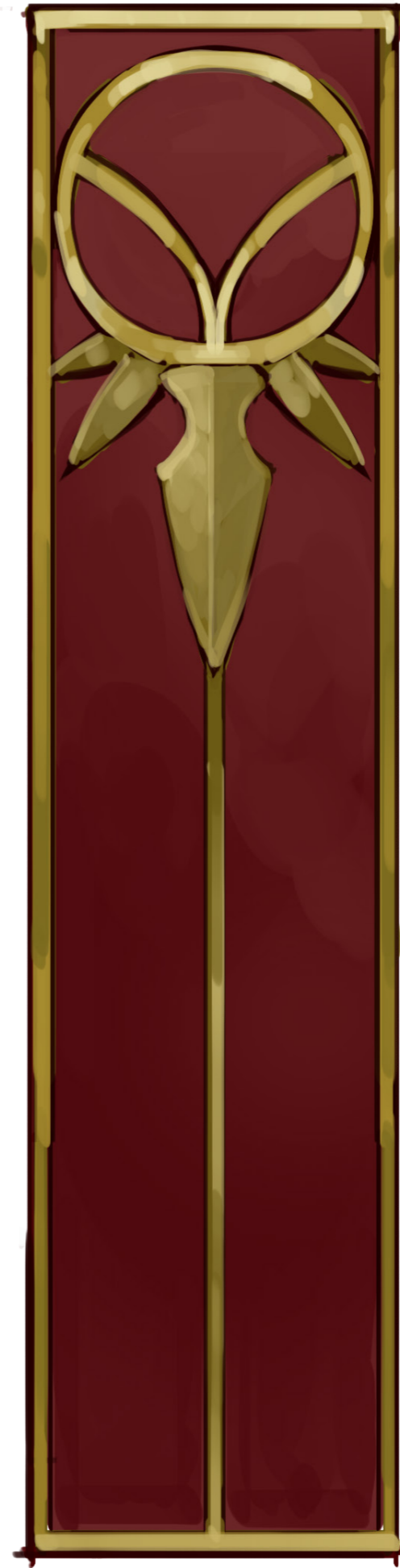
Once the beating heart of Agalencia, once the centre of Athrenez's tyranny, Harvitch has now claimed it as his own. This gothic movement establishes the sign of a new order, with the spires towering over the wastes, and the remains of an old holy order being use as the foundation for its new ruler.

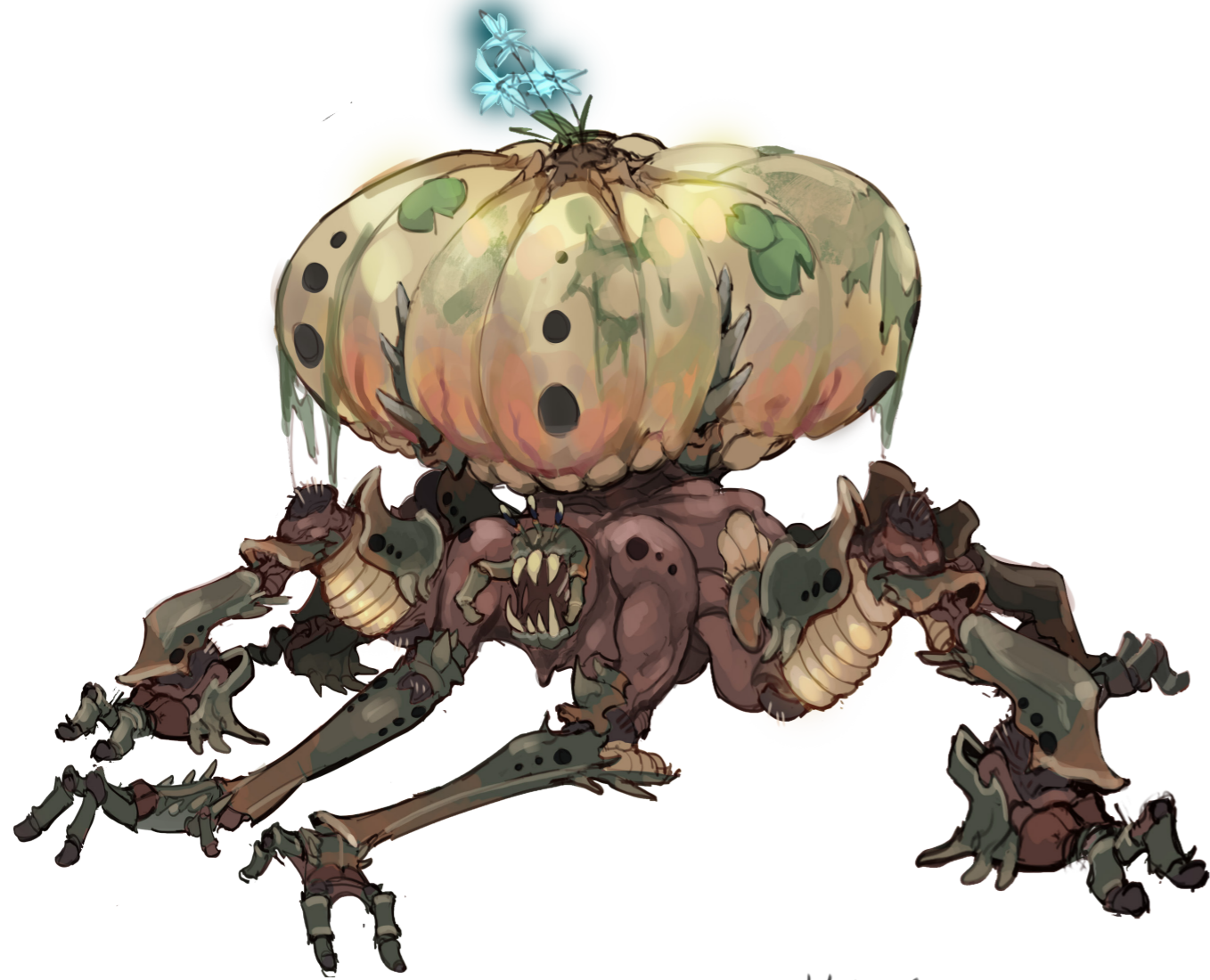


Gothic architecture was used as the motif of a new era. While Baroque and its spirals and filigrees represent a sublime grace, the pointed arches and spires represent hostility to the land.

Some elements of Baroque, such as the solomonic pillars and the Corinthian structures, are mixed within the Gothic to keep this architecture connected to its world.

The space of Alran represents the final breath of Agalencia, originally with a storm brewing with its tower as the epicentre, and the former city flattened with only the tower standing as a watchful eye.





MARSH CRAWLER

One of the many creatures created and disposed by Inarias the Omniscient, left to roam the marshes of the Sorrow Sea.

Evolved from mud crabs, arachnids and insect larvae, these creatures have a predatory behaviour to hide in the mud, waiting for a prey to cross its path.



CREATURES OF AGALENCIA

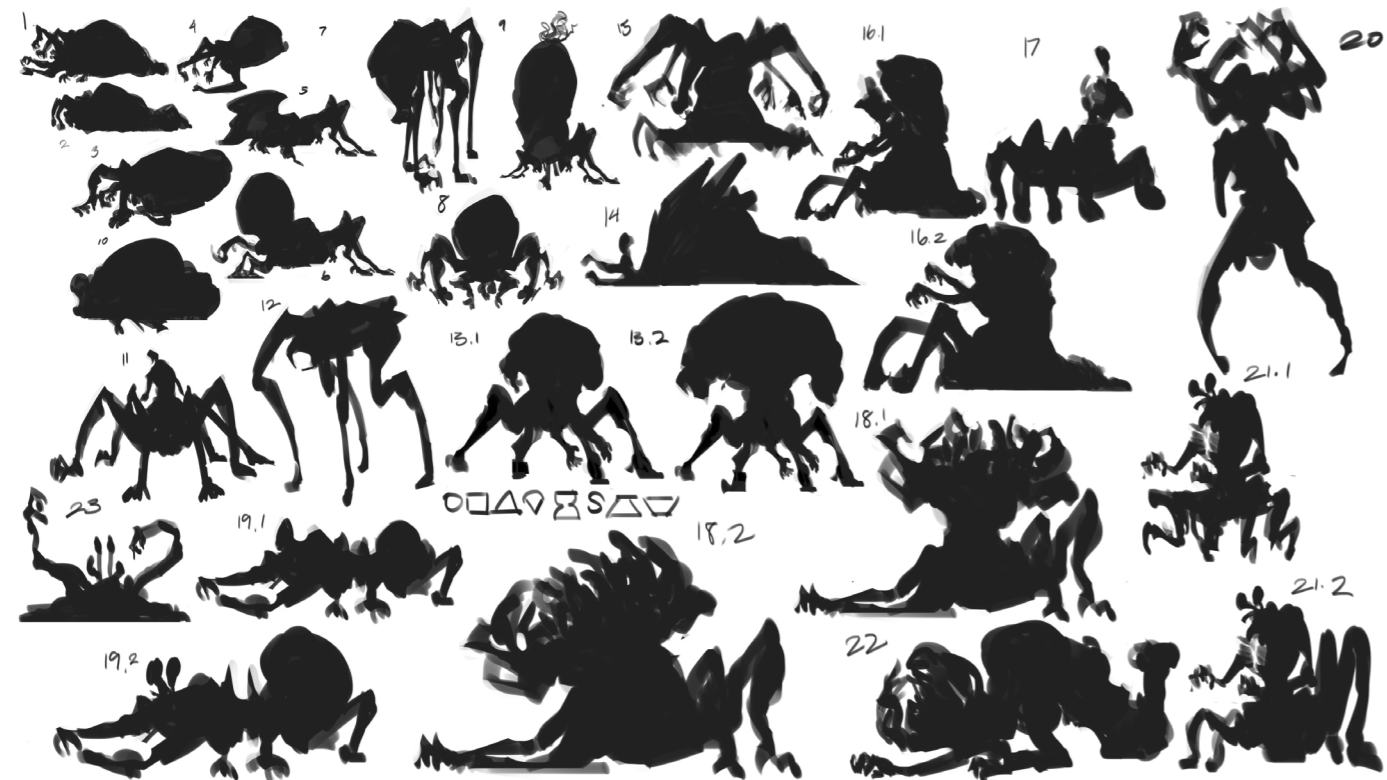


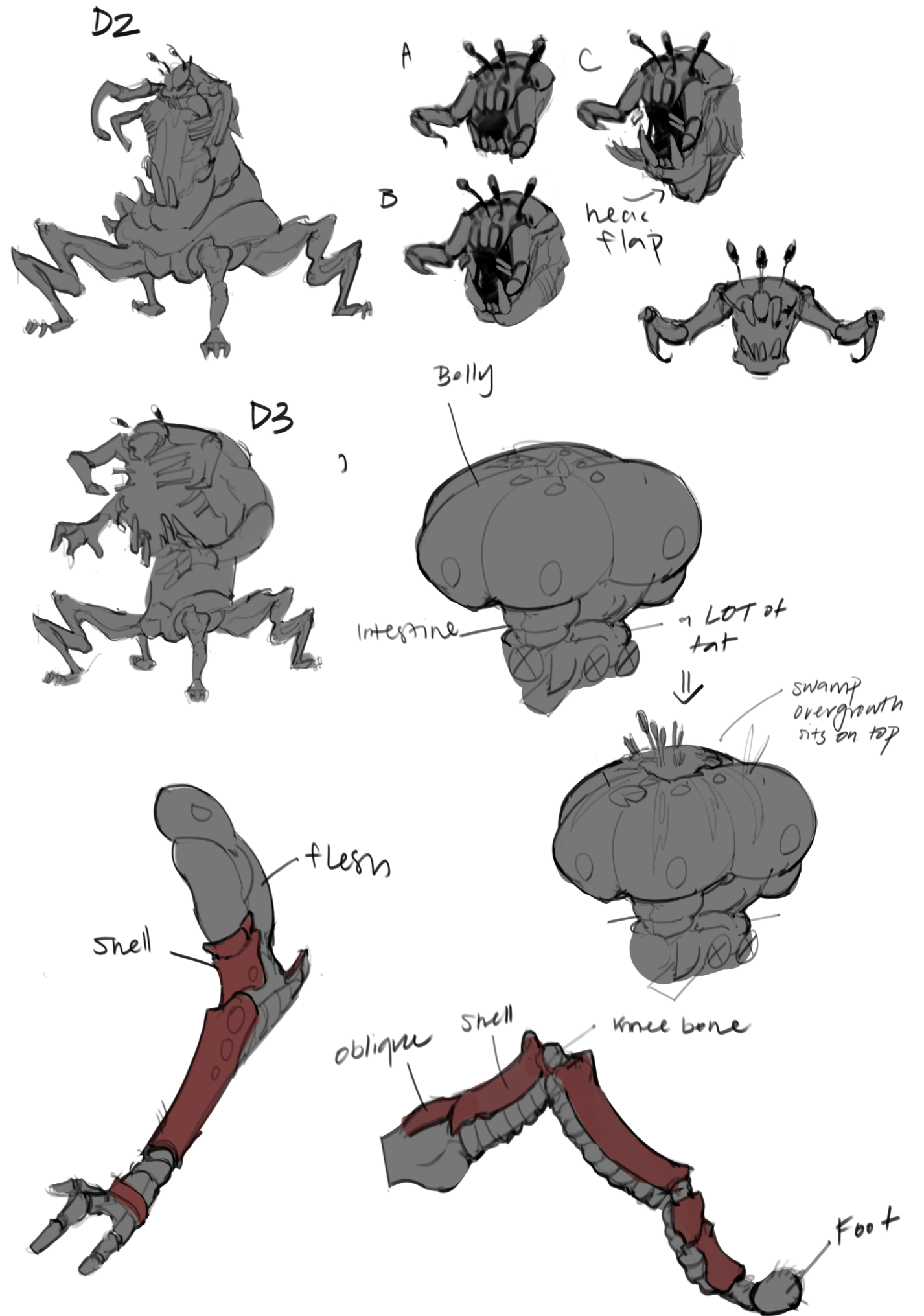
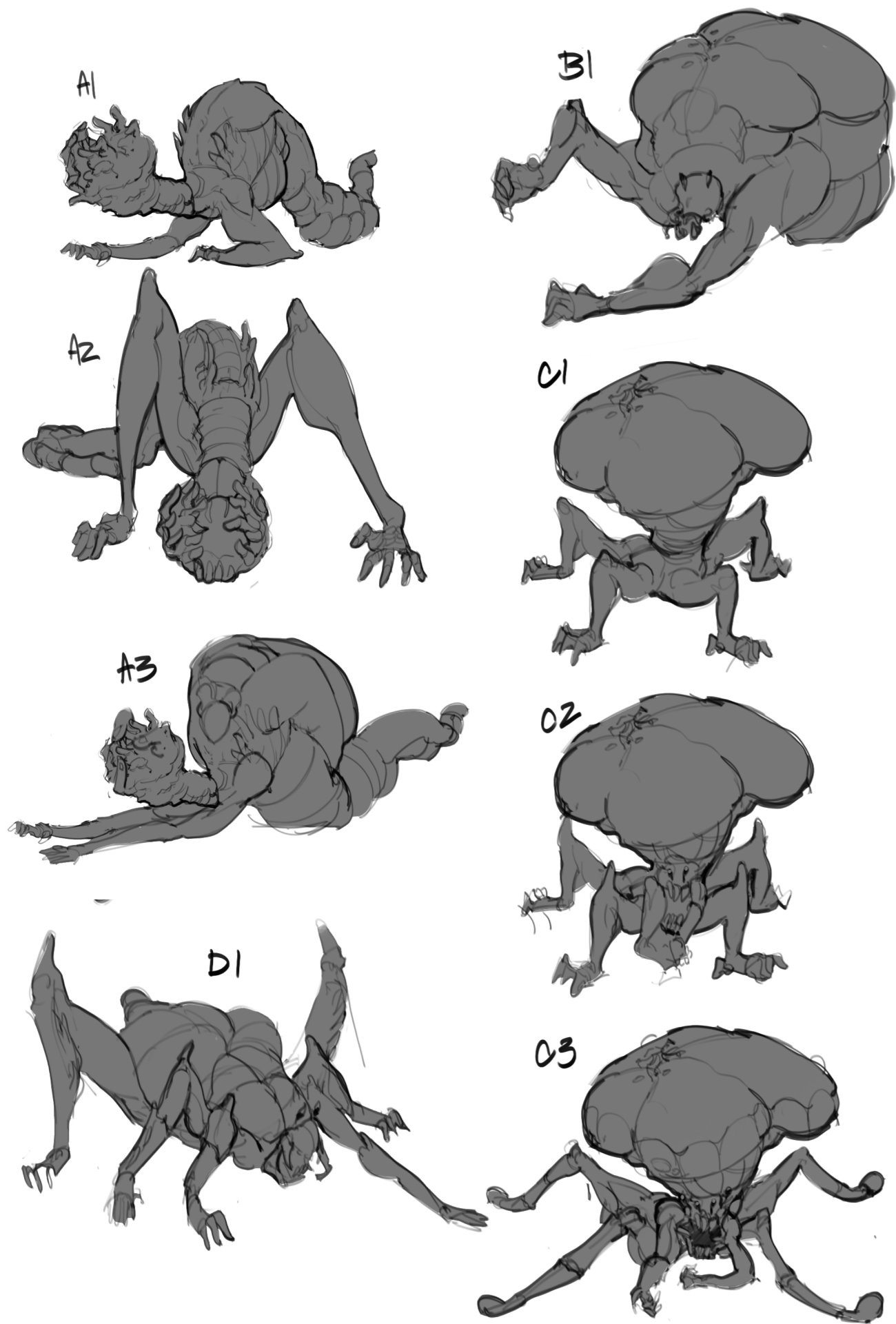
FLAGELLANT UNDEAD

Prisoners of the nation. Dead criminals are revived by Athrenez to act as a defense against enemies that attempt to stop his power.



There were many ideas for the monsters to roam around Agalencia. From the undead that revived the deceased Agalencian locals, to insects that evolved to bigger monstrosities, to mutated human abominations with their sprouting limbs. The twisted mind of Inarias was experimental with her creatures, each serving as one step closer to her omniscience.



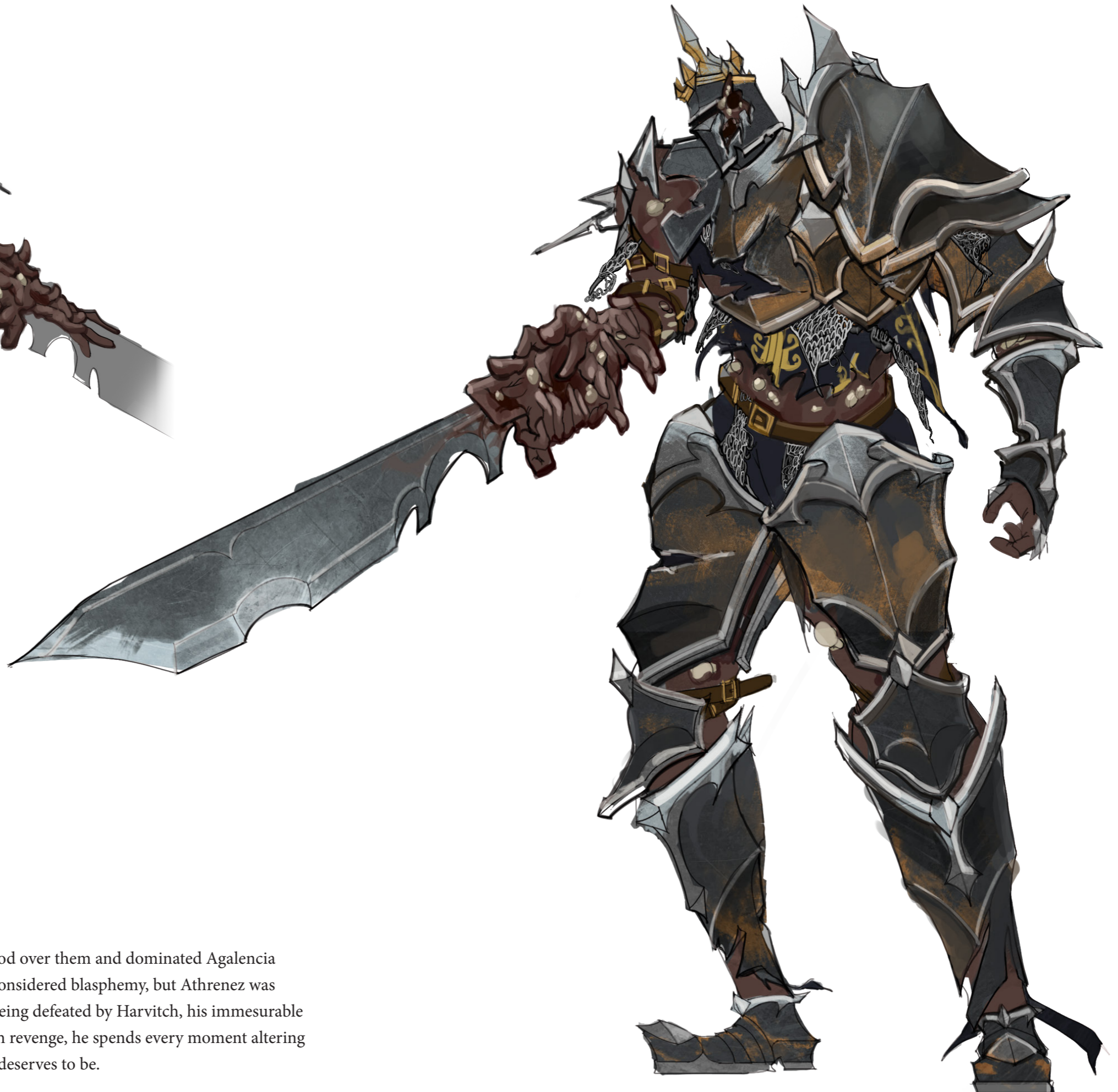




ATHRENEZ

THE DYING IMMORTAL

Between the tension of the Holy Family, it was Athrenez that stood over them and dominated Agalencia for decades. Recreating immortality and human alteration was considered blasphemy, but Athrenez was arrogant, as he wanted to truly rule if he were a real lord. After being defeated by Harvitch, his immeasurable greed for the throne was strong enough to revive him. Filled with revenge, he spends every moment altering himself, covering his battle scars to grow stronger as the lord he deserves to be.



Taken inspiration from the stories of soulsbourne bosses. His design attempts to show a character that has fallen from grace, a dying man underneath a royal image, a truth underneath a lie.

His early designs shows desperation to the throne through gesture, with one design reflecting a hunchback, while the other uses a weapon as a walking cane.



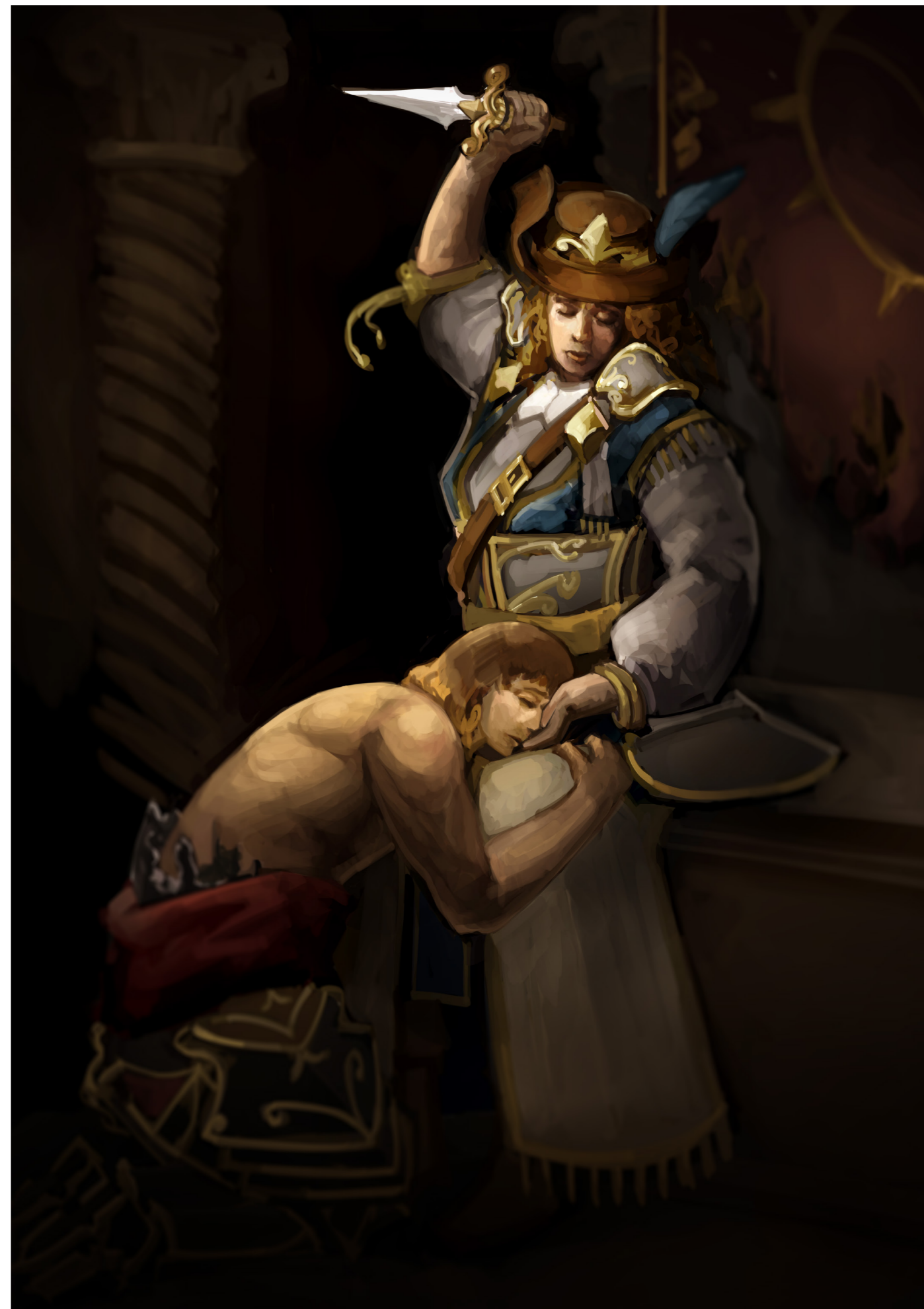
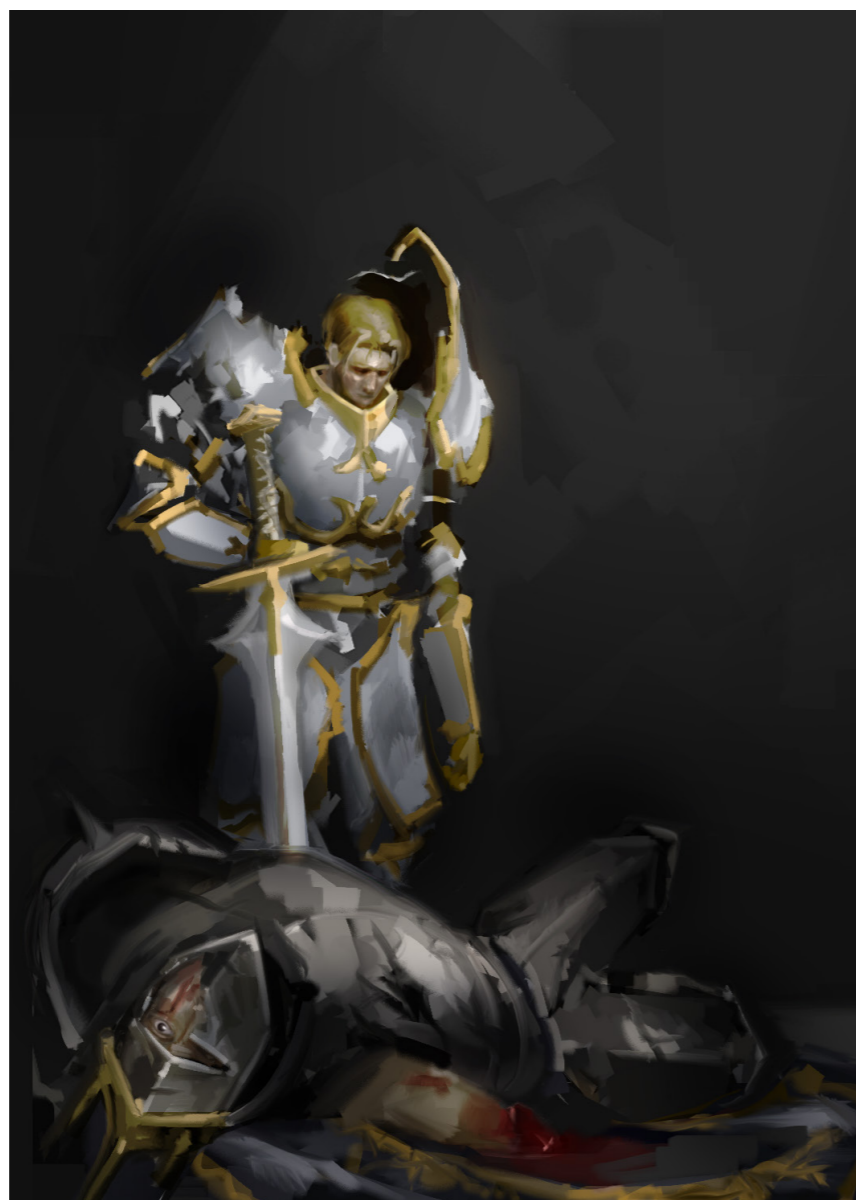


These illustrations aim to capture the likeness of Baroque art, with chiaroscuro and other classical inspirations that tell a story.

The first piece shows Vathen praying over Vela, showing the dynamic of a mystic guide praising hope to a sole saviour of the land.

The second tells a prologue, with Harvitch shown in a different look, and Athrenez in his final breath. Though a victory should be celebrated with the death of a tyrant lord, Harvitch is seen in misery and regret, knowing that he now has no purpose left.

The final piece shows the climax of the battle between Vela and Harvitch. The final scene of a mother sacrificing her own son for the greater good leaves drama to Agalanecia's fate. The antagonist expresses weakness and defeat, while the hero shows hesitance.





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