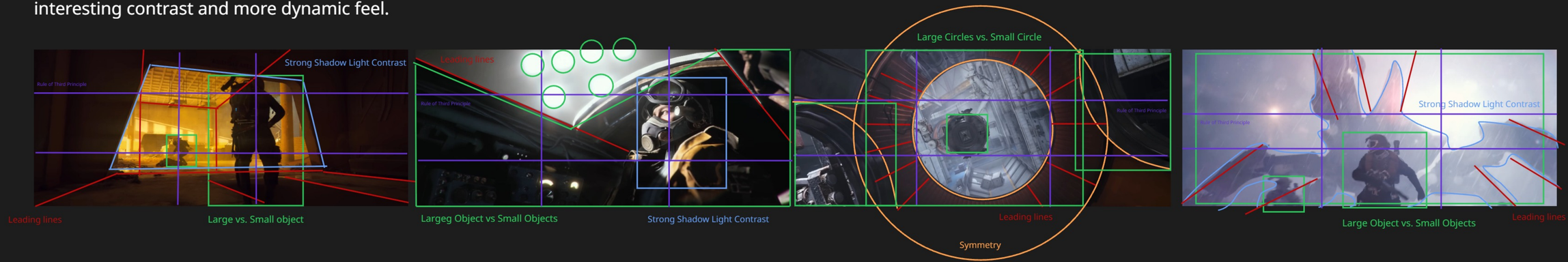
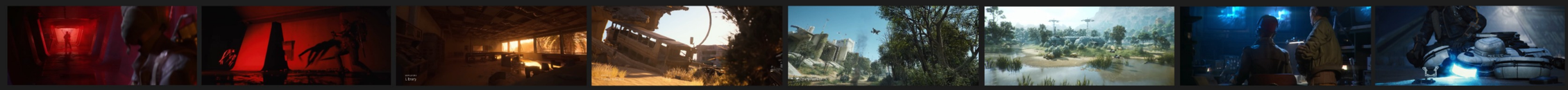
PRE-PRODUCTION

Research was done before creating the scenes by studying the cinematic and trailer content from ARC Raider's YouTube videos, focusing on ARC's style in composition, lighting, colors, post processing, and storytelling.

**Composition and Lighting** wise, there's frequent usage of contrast through backlighting that blocks out shapes and outlines through strong shadows and rimlighting, followed by symmetry or leading lines to assist with composition and points of interests in a grid fit for 21:9 aspect ratio. Additionally there's a balance between large and small objects that gives interesting contrast and more dynamic feel.




**Color** wise, the recurring use of red, yellow, green, and blue color schemes in the cinematic footage is a clear link to the iconic stripe pattern ARC Raider's Key Art.



For **Post Processing**, I mainly find uses of bloom, chromatic abberation, lens flares, lens dirt and vignettes.



Abandoned-looking structures, overgrown environments, humanoid and machine characters, are all **environmental storytelling** elements that help narrate and hint towards the lore behind ARC Raiders and its universe.



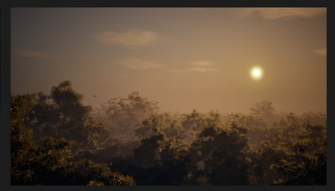
PRODUCTION

Based on the pre-production findings, I focused on building scenes inside Unreal Engine that incorporates and references the characteristics from ARC Raider's cinematic content, including composition, lighting, a variety of outdoor and indoor shots, wide to medium focal lengths, the identified color schemes, similar post processing, as well as some environmental storytelling elements such as human characters, drones, and machines.

FAB assets were used to create the scenes. To be as efficient as possible, some scenes utilized pre-existing lights with additional local lights, while other scenes have been relit from scratch when necessary in order to achieve the desired look. Similar case with the environment, I utilized existing levels as best as I could, but adjusted where needed or created environments from scratch using the downloaded FAB assets in order to achieve the desired composition and storytelling. Additionally, there is a mix usage of pre-existing animations from FAB assets as well as creating hand-keyed and mocap animations from scratch using Maya and Quickmagic. No post-production compositing was done other than putting the scenes together inside Premiere Pro along with some sound design, in order to achieve the final look in-engine and to be able to represent a game experience that is as accurate for the players as possible.

Shot 1


Establish camera on pre-existing Level


Replaced with new global lighting


Objects placed for composition and storytelling


Additional local lights and fake "sun" to indicate upper right and lower left corner points of interest

Shot 2


Created scene from scratch


Added foliage and props


Added more shadows for composition and lighting balance reasons


Added more local lights to give further visibility to the characters and give some depth to the center structure


Added additional local fog to add more depth to the scene overall

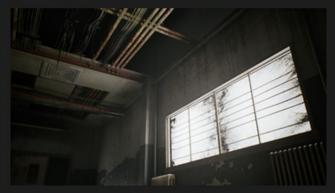
Shot 3


Kept pre-existing lighting and environment, placed camera and composition

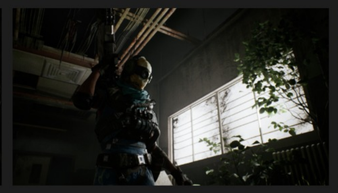

Added additional props and foliage


Adjusted Post Processing and Fog values to for more bloom, fog, and green color scheme

Shot 4


Utilized pre-existing lighting and environment, placed camera and composition


Added additional props and foliage


Added additional local lights to give some further details to the character


Adjusted Post Processing and Fog values to for more bloom, fog, and green color scheme

## PRODUCTION

### Shot 5


Pre-existing level used to compose the camera angle


Adjusted the scene and extended the corridor to better fit the scene vision


Replaced with new global lighting


Added local lights for god rays to give leading lines


Added local lights to lit the indoor environment


Additional setdressing and fog added for storytelling and composition

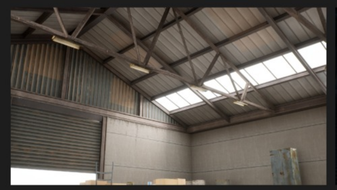
### Shot 6


Pre-existing level used to compose the camera angle


Adjusted materials and lights to be more cold and blue

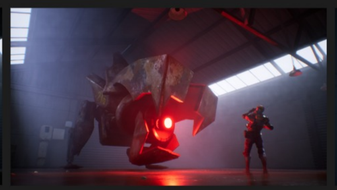

Added additional local lights and Drone, and adjusted post processing

### Shot 7 & 8


Pre-existing level used to compose the camera angle


Replaced global lighting, post processing, and added local lighting for god rays


Changed camera angle to better suit the subjects while retaining composition

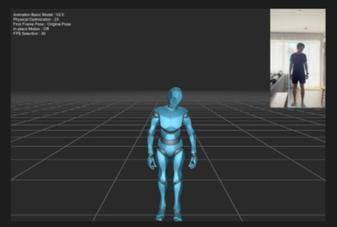

Additional red local lights added to the machine for the head

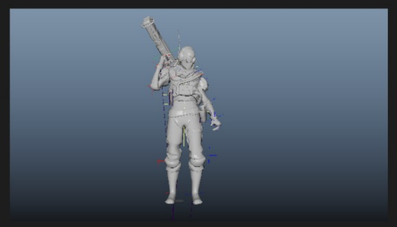

Other angle with the new lighting setup

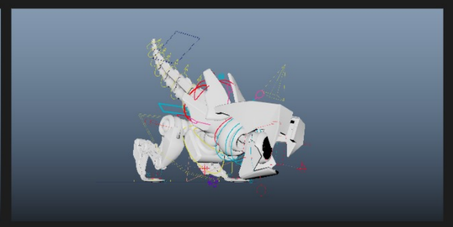

Additional local lights to highlight the subject to give better depth and contrast

## ANIMATION

Shots 4, 5, 7, and 8 includes motion capture and hand key animations done by me using Maya and Quick Magic, while shots 1 and 2 uses Paragon assets existing animations.


Suitless motion capture done with iPhone and Quickmagic


Retargeted to Paragon character in Maya and rigged for motion editing


Hand-key animations using a ready made rig

FULL LIST OF ASSETS USED

Unfinished Building - Quixel Megascans

Warehouse - Quixel Megascans

Derelict Corridor - Quixel Megascans

Modular Sci-Fi Indoor/Outdoor Environment Pack - JessyStorm

Paragon Lt. Belica - Epic Games

Paragon Gadget - Epic Games

Paragon Drongo - Epic Games

Military Drone - Dspazio

Rural Australia - Andrew Svanberg Hamilton

Plants, Trees, and Forest assets - Quixel Megascans

Robotic T-rex - Hotaru

Easy Fog - William Faucher