



KORDIAN SKOWRON

ART
PORTFOLIO

ILLUSTRATION/ DESIGN



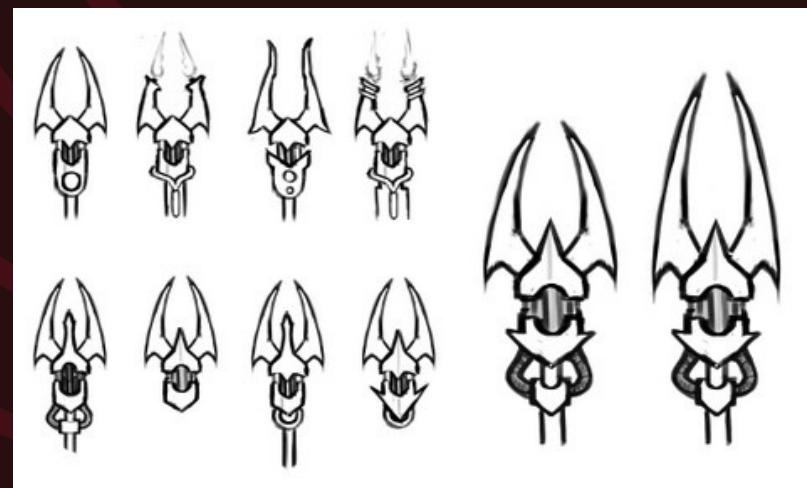
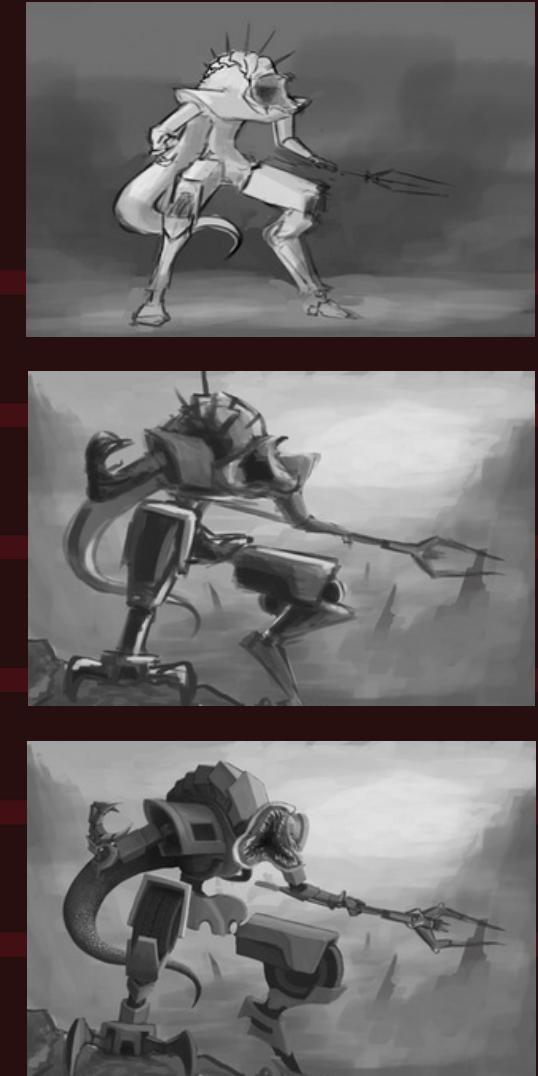
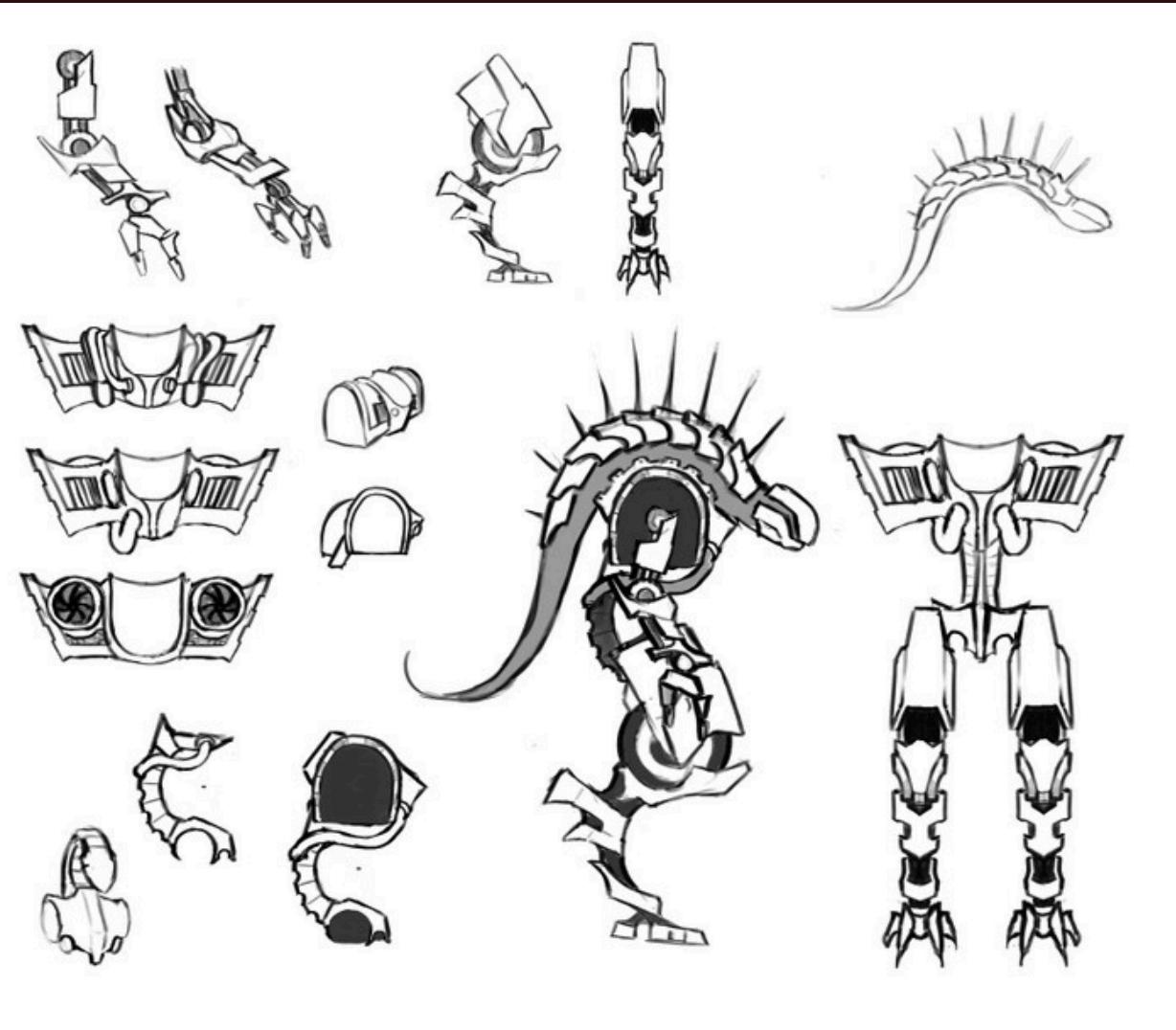
RAHK'SHI

REDESIGN



MY DESIGN PROCESS

Rahk'shi is a creature from the Lego Bionicle toyline which is a property that is near and dear to my heart. So much so, that I decided to revisit it many years later and see if I can build upon and refresh its original design. I mixed elements from the original 2003 Rahk'shi and the all star version from 2010. Using the fact that lore-wise inside their robotic spines were organic bug-like creatures, I decided to explore their more animalistic and bestial side. I wanted it to be intimidating but still look very quick and agile. It is a machine controlled by an organic predator made for tracking and pursuing its pray, and I wanted to make that obvious through its design.



THE FLESH GOLEM

I was commissioned to make an illustration for a book that would be introducing a golem summoned by necromancers. They would be using human and bear remains from a dungeon under the throne room where the action takes place. Made mostly with bone marrow and bones themselves, though altered and shaped by dark magic. Its heads are skulls of three long buried kings, former rulers of this land. It is standing face to face with the protagonist, the bravest of knights willing to raise his sword against the horror unfolding before his eyes.



AMON THE DRAGONBORN

Original character from a Dungeons & Dragons campaign. A draconic hunter of tall posture valuing agility over armor. Using mainly wares made from his prey, and proudly wielding a two sided glaive made with jaw bones of a Balhannoth he hunted with his bare hands. He is very primal, but not primitive. Using his wild nature in combat he is an excellent warrior, although not the most talkative or friendly toward his companions.





NUMBER: 9

Part of an animation project where the goal was to make a unique design for two randomly selected numbers and letters, and then to animate them using Adobe After Effects. This is a static image of gif I made of the number "9". As someone naturally drawn to unsettling imagery, I chose to approach this project from an angle that would frame my subjects as monster-adjacent creatures.

LETTER: R

A part of the same project as the previous “Number: 9”. In this case, I wanted to create a being that could potentially exist in a fantasy world, rather than an abstract organic entity. To achieve this I decided to portray the letter “R” as a head of an otherworldly creature.





MLK MEDICAL UNIT

One of my earlier worldbuilding projects. In the not so far future, a highly specialised heavily armored medical unit is formed. They are designed to survive big caliber gunshots, explosives and to bring medical assistance even in the most hostile environments. The armor is too heavy and unwieldy for regular troops, but ideal for medics wanting to safely assist the injured on the battlefield.

WILL I JUST...DISSAPEAR?

A painting heavily influenced by a song from my favourite band "Lorna Shore" titled "Pain Remains II: After All I've Done I'll Disappear".

I wanted to capture the feeling of tragic helplessness. The subject understands the fact that he is inevitably going to die on this battlefield. However, he is simply unable to accept it. He realises how irrelevant his ambitions and dreams are, in the face of approaching death. Yet he can do nothing, but observe in disbelief, how his body is slowly losing strength, and giving up on him.



WORK EXPERIENCE
POLISHEDGAMES

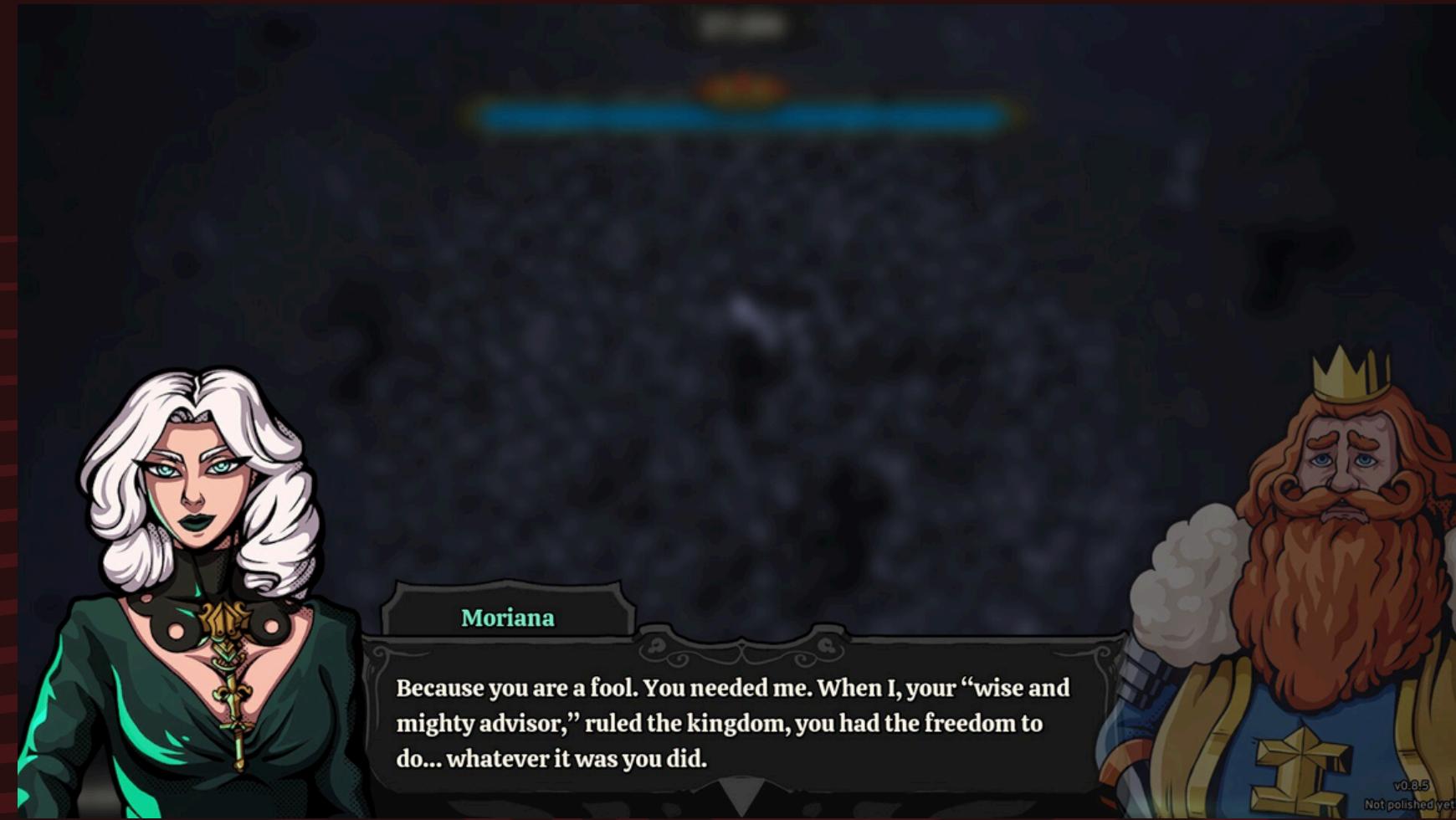


BE MY HORDE

During my time working as a 2D Artist at Polished Games i gained incredibly valuable experience that helped me grow both creatively and professionally. I learned to adapt quickly, communicate effectively within a small multidisciplinary team, and most importantly balance artistic vision with technical constraints.

I was responsible for creation of all assets used in the game, from various enemy and playable units, through backgrounds and buildings, all the way to the parts of UI like icons and character portraits. I gained confidence in my skills and deepened my understanding of game development pipelines.

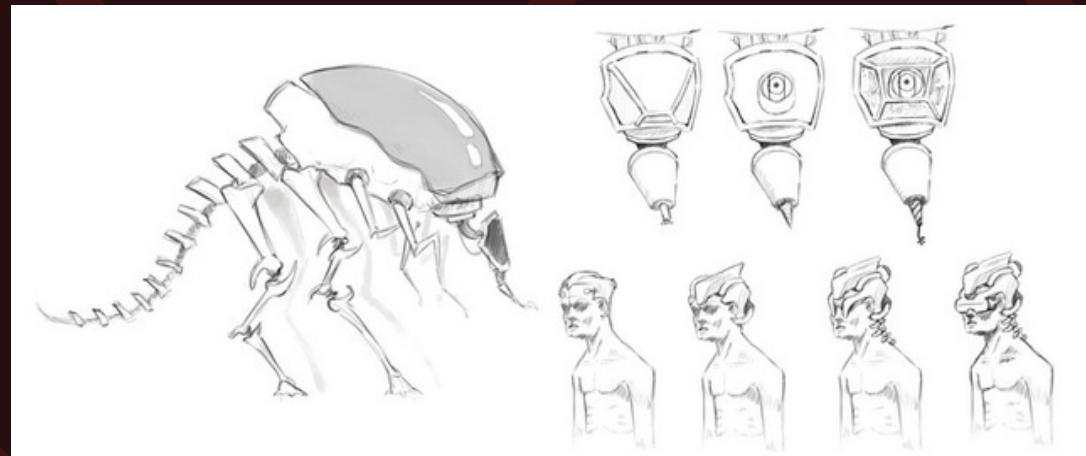




PERSONAL HORROR GAME PROJECT

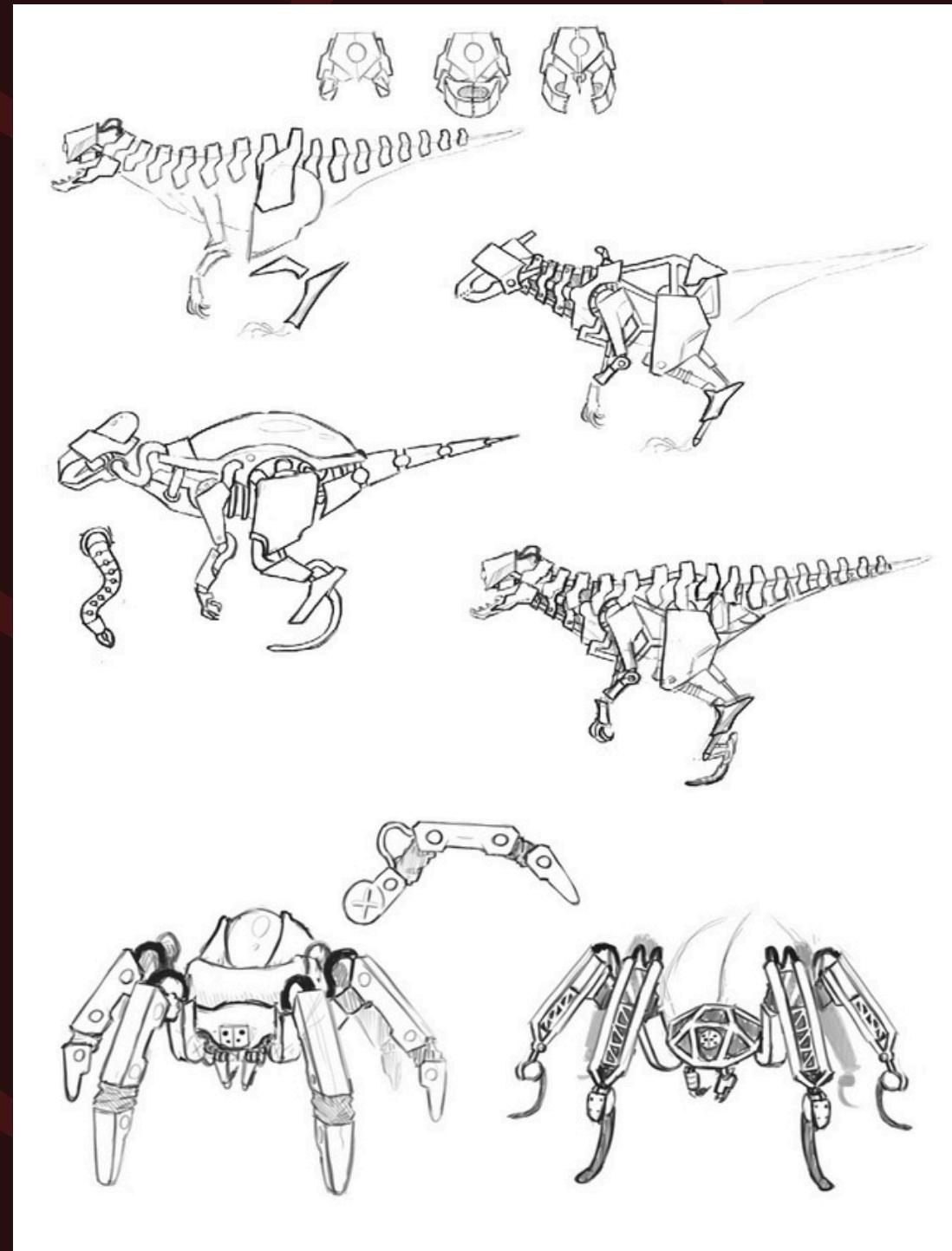


DYNAMIC NEURO TRANSPLANT TECHNOLOGY

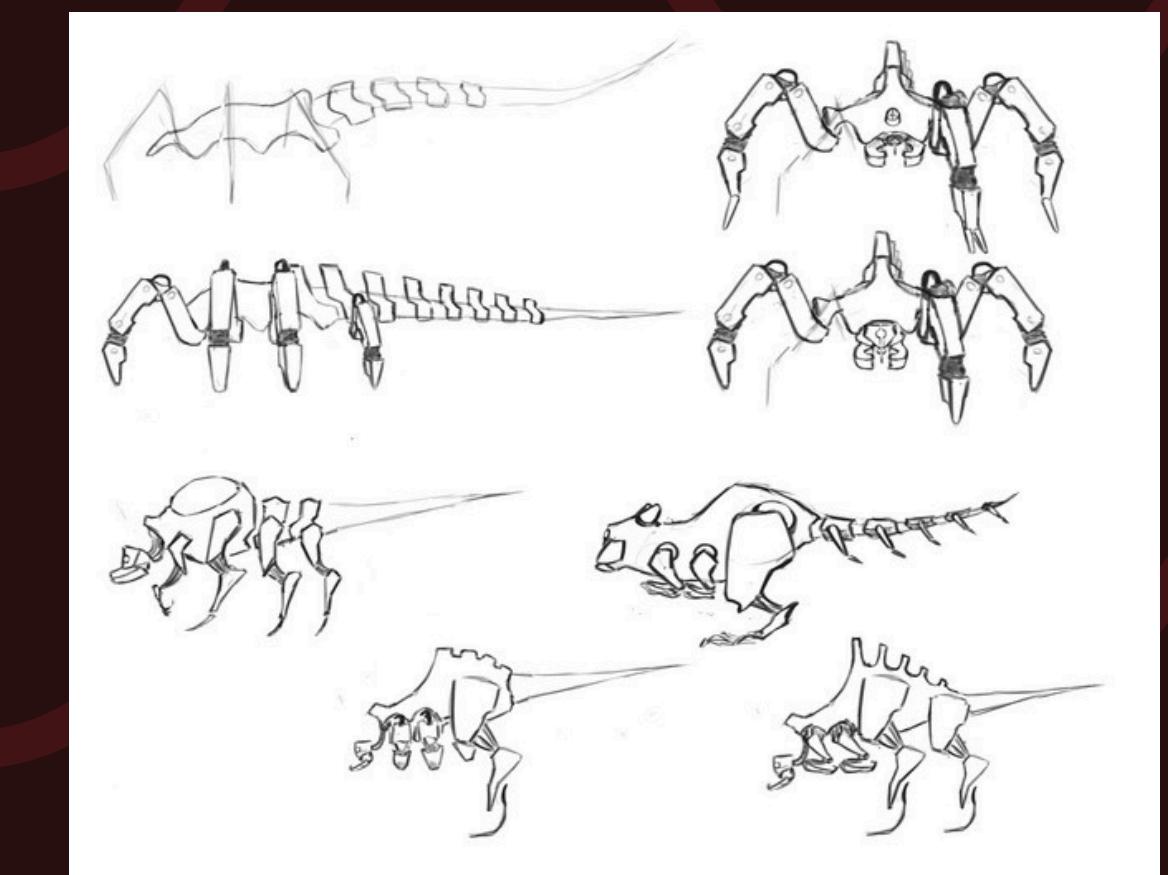


GAME CONCEPT

Claustrophobic horror, happening in the near future. You find yourself trapped in an abandoned underground laboratory. Quickly you realise why the place has been shut down. There are human remains scattered all over, and it seems the thing responsible for this catastrophe is still here. As the game progresses you learn about the subject of the forsaken research: transferring of human brain into a mechanical body. Under the pressure of high ranking government sponsors, the development of such a technology was rushed and focused the speed at which it could carry out its purpose. An autonomous drone designed to quickly extract and secure the not yet dead brains of fallen soldiers.



I explored designs based on a plethora of animals that are considered frightening for various reasons, focusing on their agility and adaptability. I was aiming more for the psychological horror aspect. Therefore, I tried to avoid creating a design that would appear overtly scary, but rather emanating with a soullessness and efficiency of an infallible machine that always operates with surgical precision.

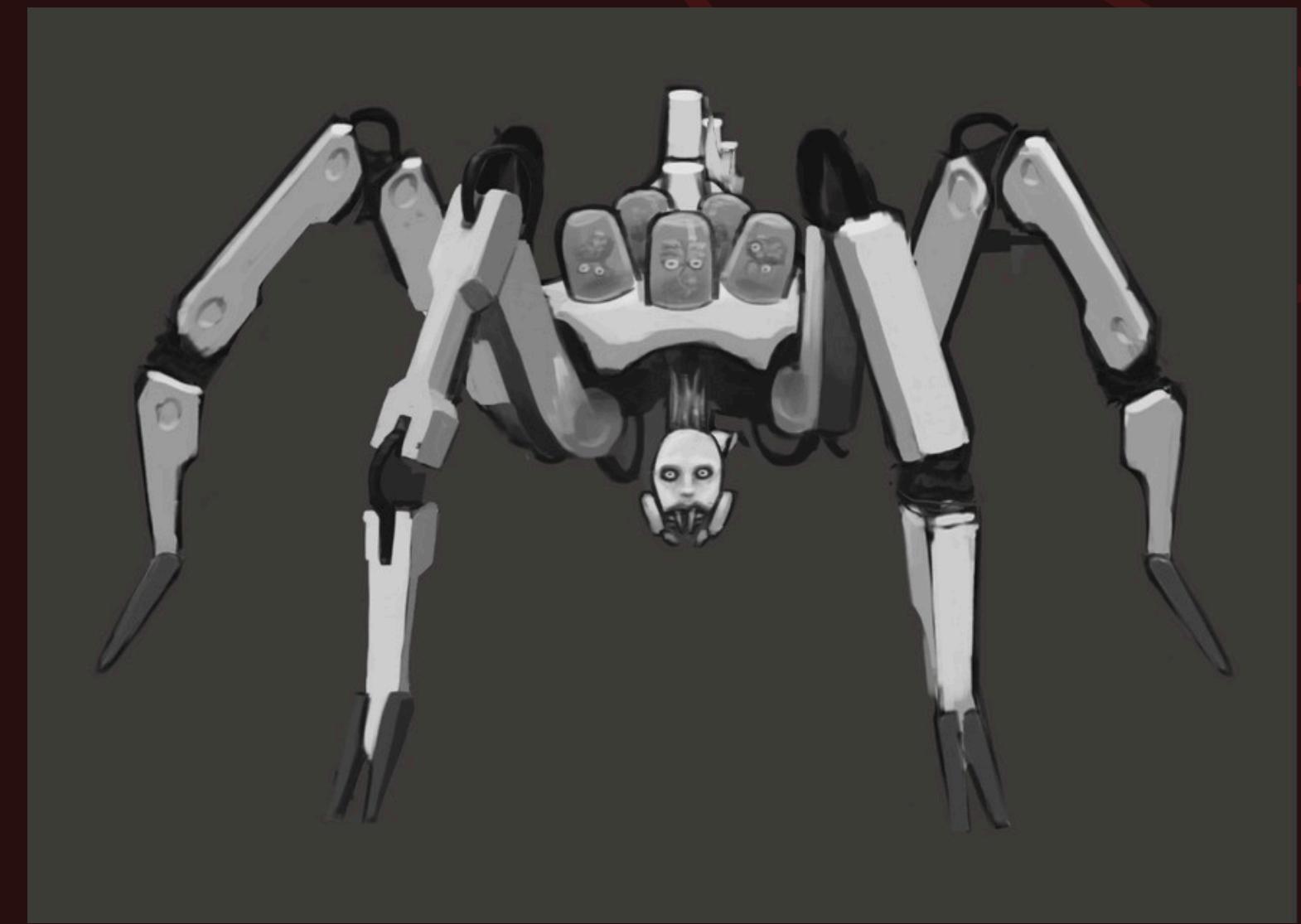


MARK. 08



It has to be able to get through rough terrain and infiltrate buildings. With that in mind, inspired by real life hexapods that can operate really smoothly and meticulously, I decided that an arachnid body would perfectly suit those requirements.

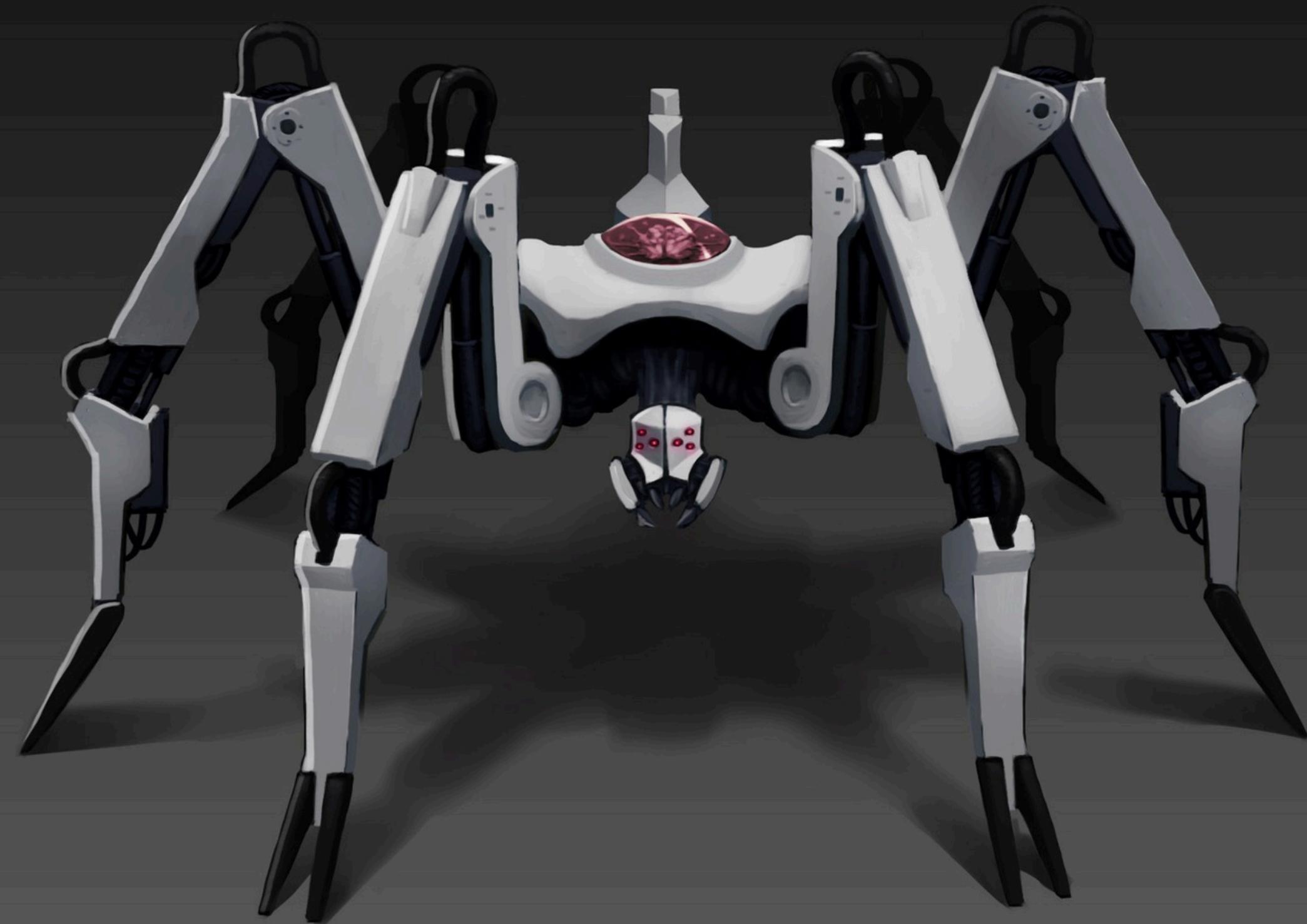
At first, my design was not intimidating enough. So through a series of experiments with lengthening its limbs, and giving it more organic looking features, I arrived at a finished product I was satisfied with.



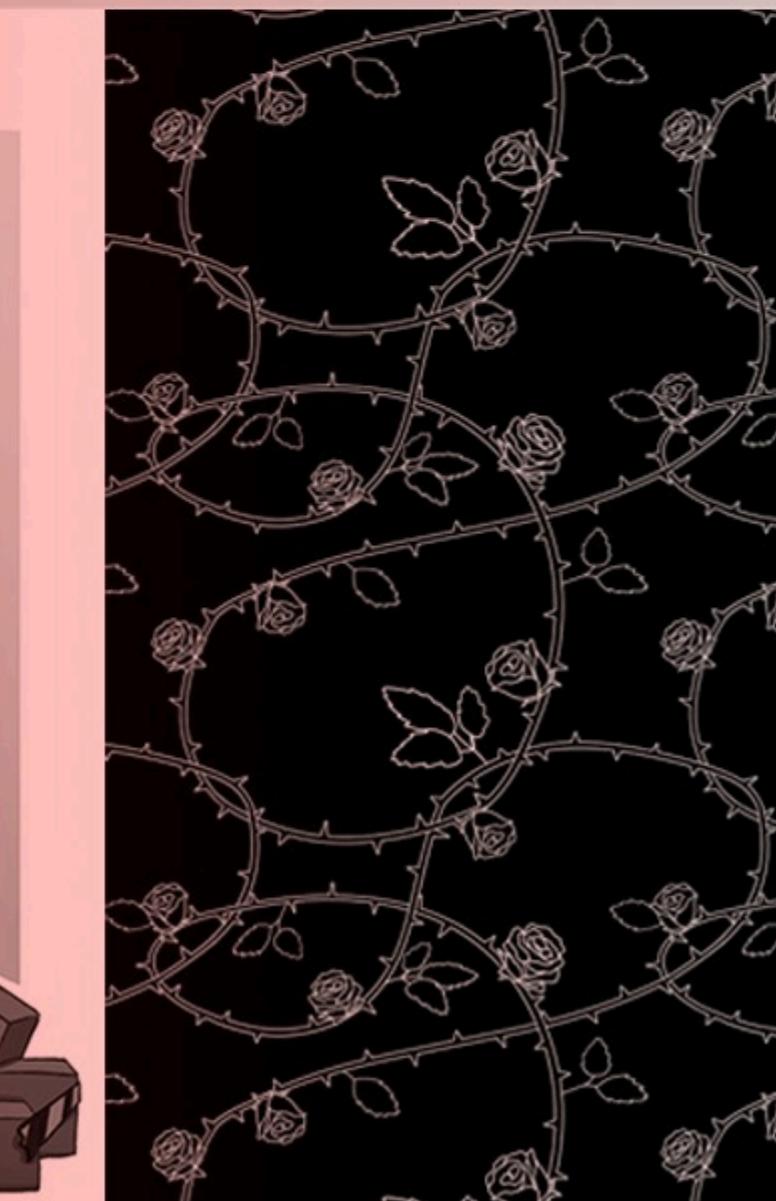
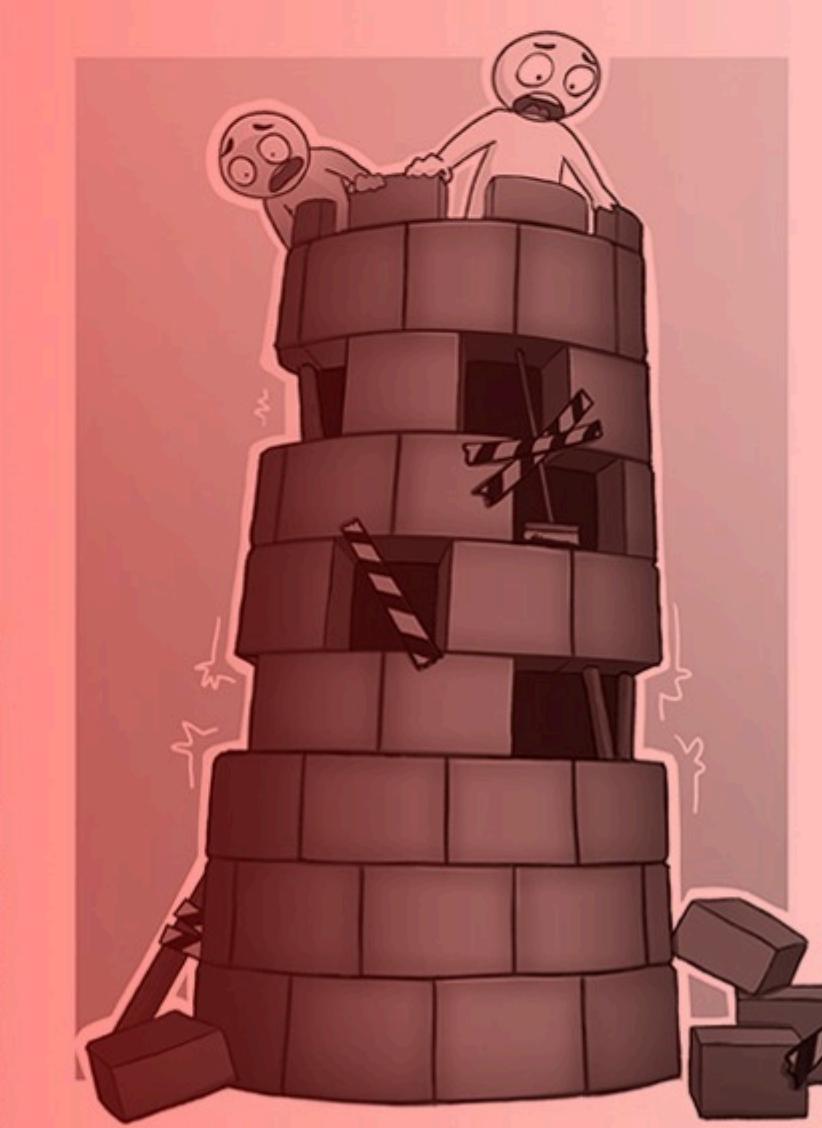
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“THE ENTITY”

FINAL CONCEPT

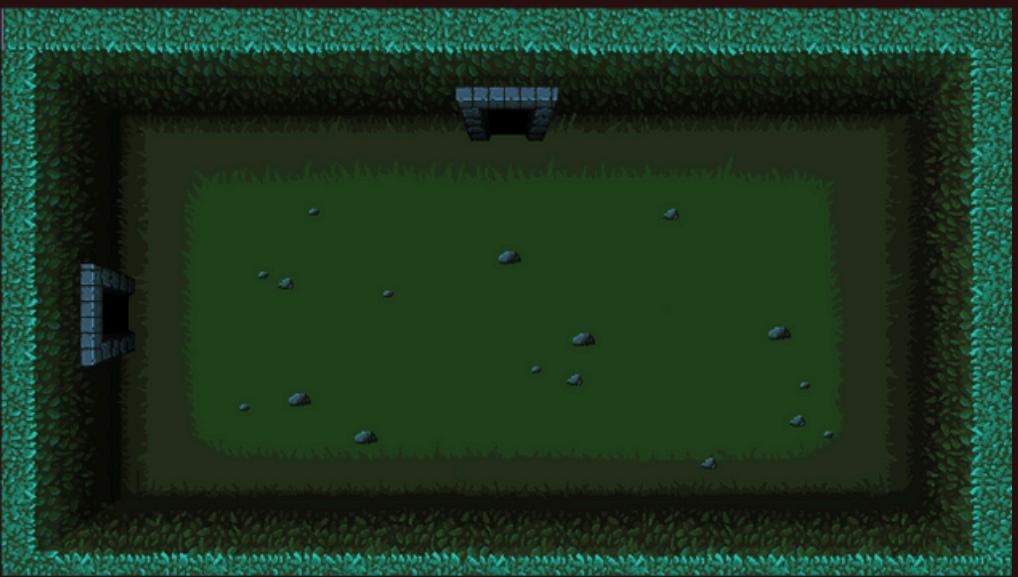
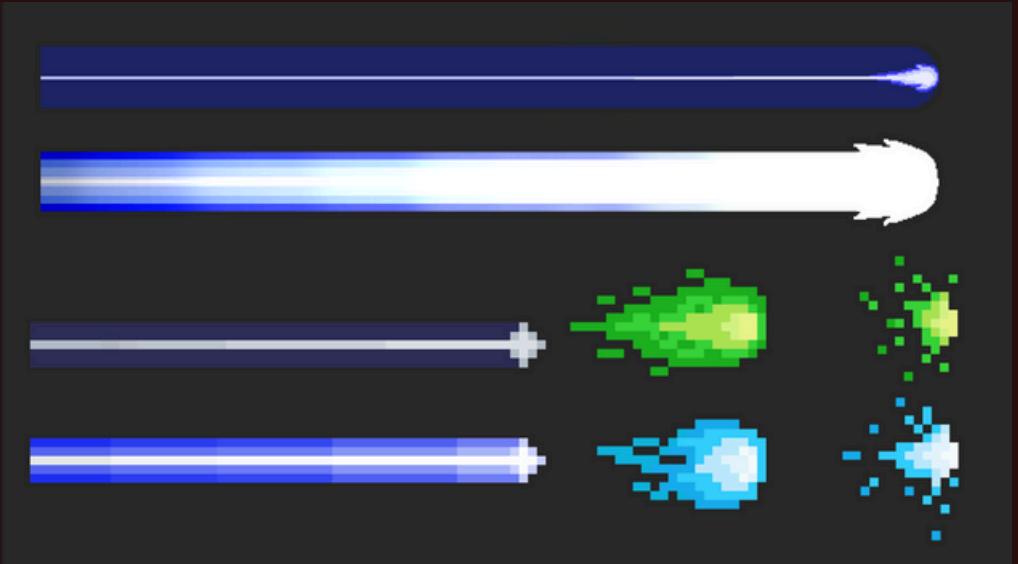
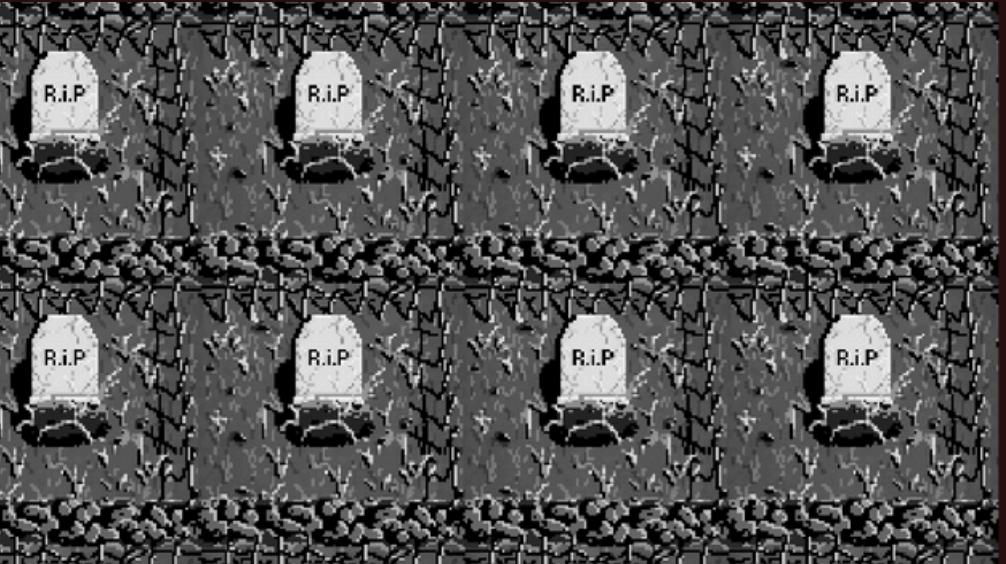


OTHER SKILLS



PIXELART

During my university days, a friend who was learning to program asked for my assistance in one of their projects. The exercise consisted of programming a short, but fully playable game. I immediately agreed, and the works on this slide are some of the assets that were used in the finished game. I never properly learned how to create pixel art, however for assisting my friend as best I can I quickly studied up on the subject. Creating the backdrops for levels was the most time-consuming aspect of this project, while working on character and enemy sprites ended up being the most challenging. Not being used to working with the constraints of this style, the lack of detail was the most difficult aspect to get used to.



3D GRAPHICS

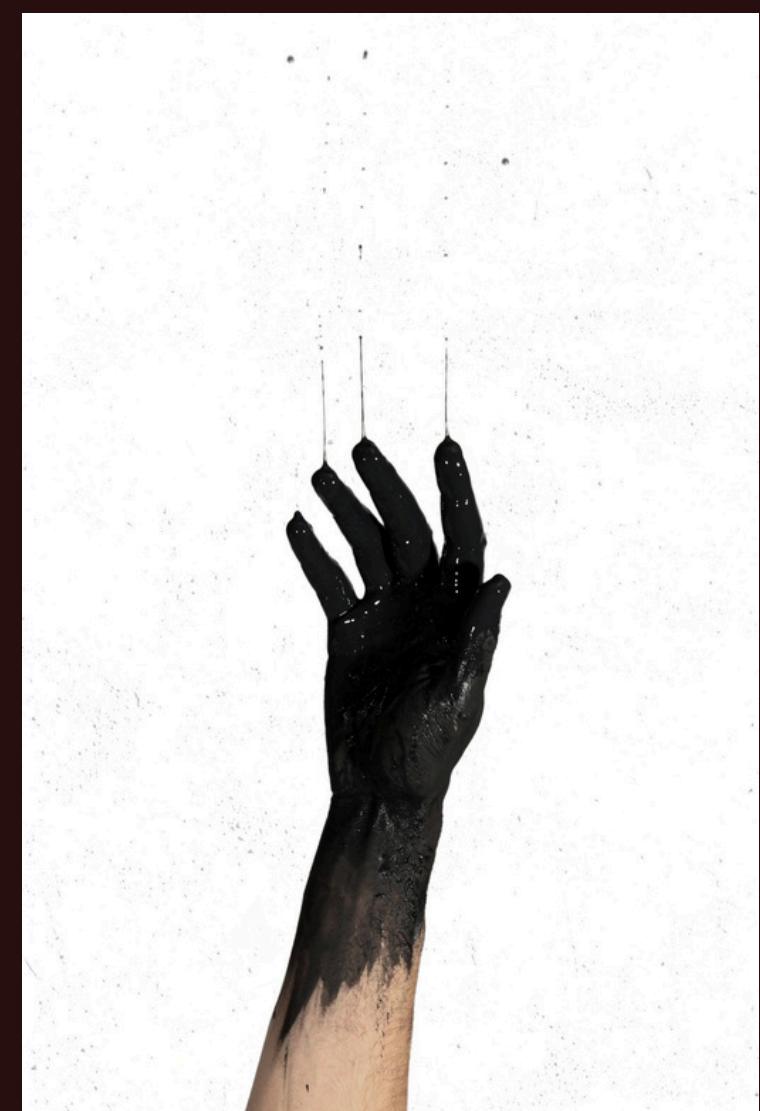
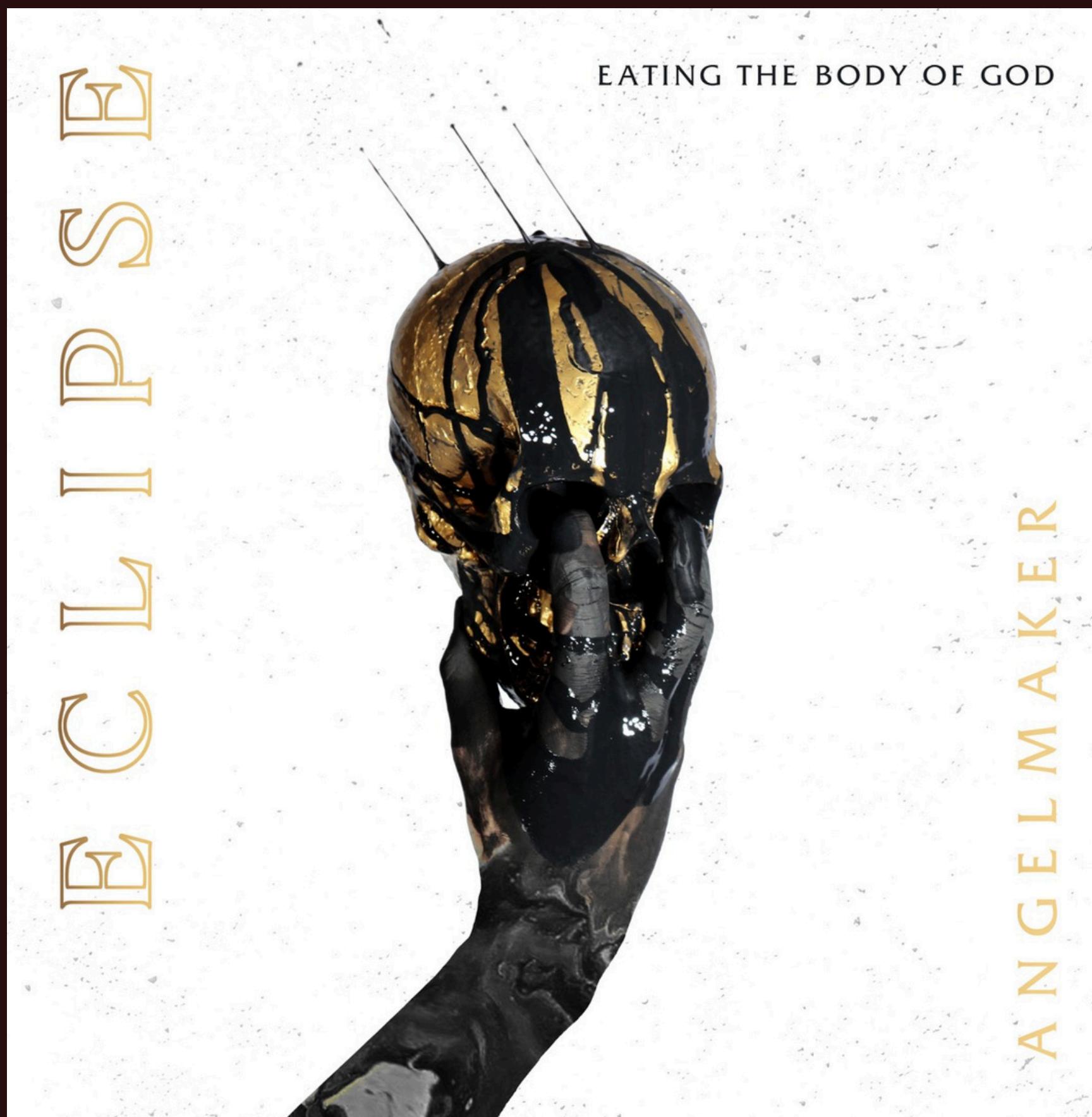
I mainly worked in Blender, and used that program on the few occasions during which I felt like I needed to better grasp the perspective of my more difficult drawings. I plan to study this subject as a tool for improving the quality of my illustrations. The projects I included in this portfolio are to show my basic understanding of Blender. They are the abovementioned scenes that I created to better understand the point of view from which I wanted to draw certain illustrations.



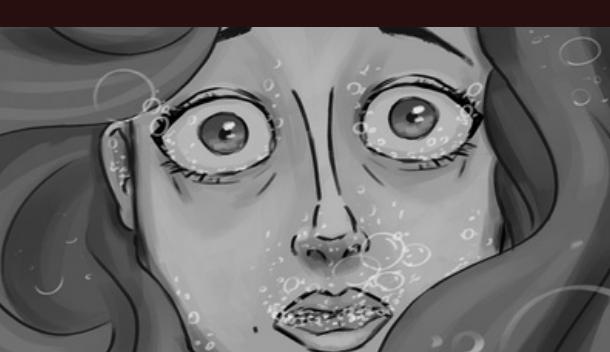
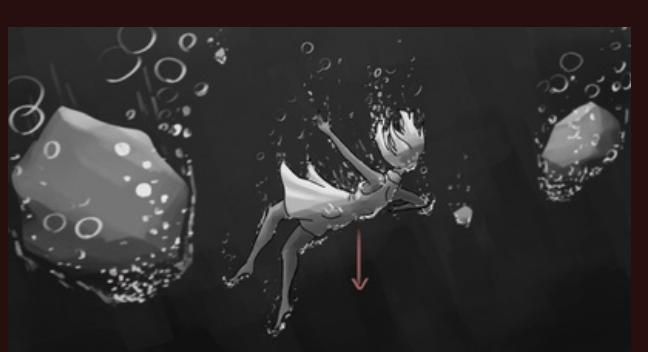
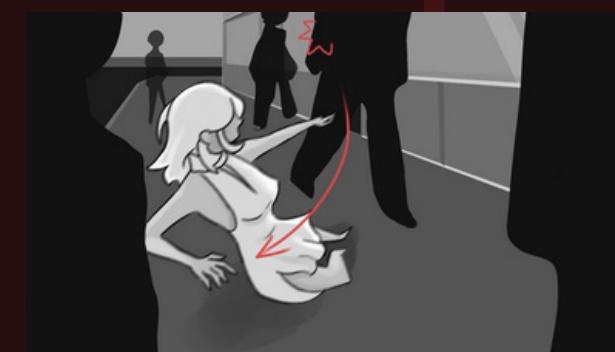
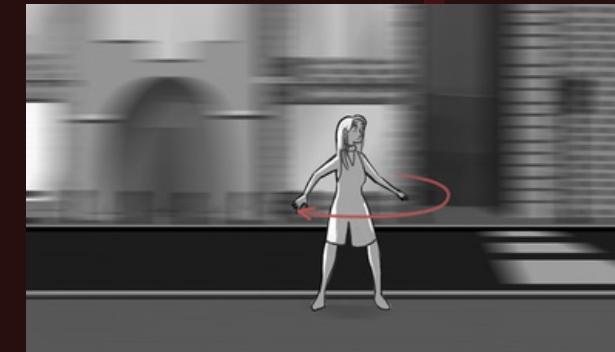
PHOTOGRAPHY & GRAPHIC DESIGN

During my years at SWPS I have made a couple of graphic design projects, and my favourite one is the design I created for a fake album inspired by a real band called "Angelmaker". I had the opportunity to experience the whole process from start to finish. From sketching the concept, to setting up professionally lit and shot photographs in our university studio. And lastly using all those files to merge it all together in Photoshop, and create the final version of the project.





STORYBOARDING



Presented pictures are a storyboard for a fragment of a song "Riverside" by Agnes Obel. During this project I learned to think of drawings not only in terms of illustration but also animation which, in turn, allowed me to better understand continuity, and the movement between frames. However, the most valuable lesson through was polishing my teamwork skills. In a creative group of four we had to come up with a unified idea for an animatic that would reflect the feeling of the chosen song. First we identified the tasks we needed to do, and divided the labour amongst ourselves. After which, we execute them as efficiently as we could, all while under the pressure of having very little time.

KORDIAN

BORN IN: 2001

LOCATION: Wrocław, Poland

CONTACT: kordianskowron01@gmail.com

ABOUT ME

Ever since I can remember I have been captivated by the immersive worlds of comics, books, and video games. Growing up my love for gaming evolved, I played a wide range of titles, from the ones in the competitive multiplayer genre like League of Legends, to the richly detailed RPGs such as Skyrim and The Witcher. And if I loved anything more than playing, it was creating, and I was particularly fascinated by the artistry and craftsmanship behind my favourite video games. It has been a constant source of inspiration for me, and being a part of this industry was, and still is, my dream.

I understand that keeping up with industry standards is a continuous challenge, but I'm fully committed to pushing my skills further and embracing that growth. I'm hungry for knowledge and ready to invest myself with the utmost dedication to meet and exceed new expectations.

