

ACTION SPACEMAN



Proposal

Brief

I have been hired by a small game development studio So Software (So Soft.) after pitching a concept for a video game by the name of Action Spaceman.

Action Spaceman is a fast paced action platformer with a great emphasis on characters to be released on all current gaming systems.

This game inherits the cutsey and colourful aesthetic of Japanese pop-culture combined with a more western graffiti inspired tone to make something that can appeal to western and Asian audiences alike.

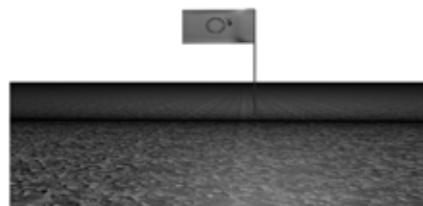
As lead designer and head of development, I am in charge of designing and directing the game as well as producing and designing its assets and any other promotional or miscellaneous material relating to Action Spaceman.



Primary Technique

My main technique for my project is 3D digital modeling and rendering. This was a rather ambitious decision as I had zero experience in any sort of 3D based software tools prior. The main reason I chose computer graphics was because it directly relates to video games. It allows me to produce authentic renditions of the characters as they would appear in their raw media rather than requiring interpretation.

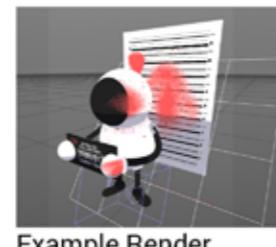
My software of choice is Cinema 4D, an industry standard 3D rendering tool. I began learning by watching video tutorials, my new found understanding led to my first render*, a flag atop a flat moon with nonsensical lighting patterns. As time went on and more experimentation was done I was able to develop my skills and produce my first 3D character**. Eventually I developed my skills to where I was able to achieve my desired results***. Photoshop is used in order to utilise my models.



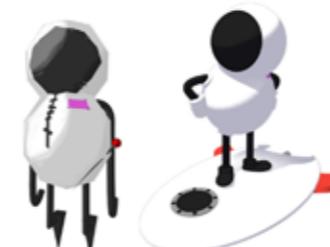
*My Very First 3D Render Project



**First 3D Character

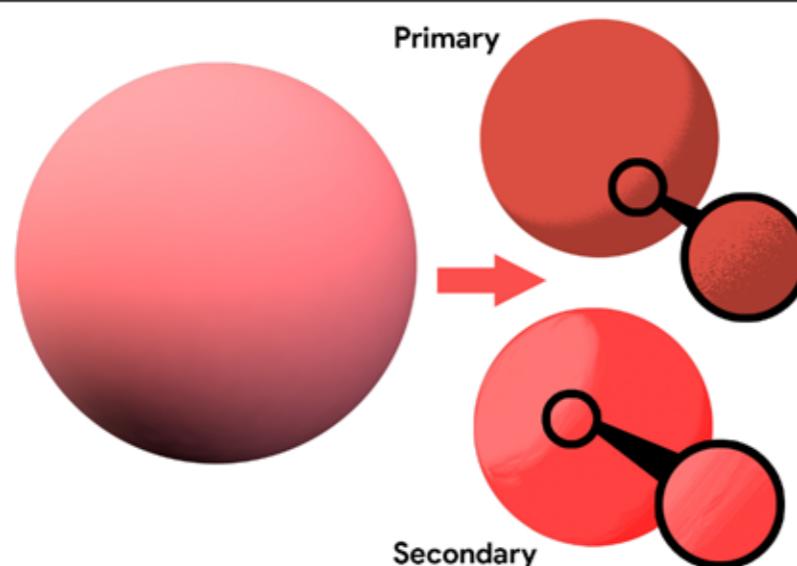


Example Render Scene



***Current Quality of Work

OLD



3D Art Style

I went through a multitude of art styles throughout development. Initially my chosen art style was attempting to replicate Pixar's CG animations, a style that incorporates realistic lighting and environmental effects while maintaining a cartoony aesthetic. The problem with this choice of style is that it looked no different than the hundreds of 3D animations produced in the last couple decades. My spaceman looked like it could be a scrapped Toy Story character. There was a inherent lack of unique stylistic quirks that could boost Action Spaceman's brand identity. This lead me to rethink my art style.

After experimenting with different art styles and methods of shading I discovered two styles that I found stood out above the rest. These two styles take on a more illustrative approach which allows them to be easily adapted with other methods of illustration.

My primary art style utilises noise manipulation to produce a graffiti inspired two-tone style of shading, ditching complex lighting scenes and rendering techniques in favour of a single source of light. The graffiti inspiration is used to represent breaking the boundaries. Despite the apparent 2D look, this style is entirely achieved within a 3D workspace, this means I can achieve my desired cartoon look while being able to utilise my new found 3D modeling skills.

By ditching the complex lighting scenes, rendering takes about 10 seconds instead of the previous minutes I had to wait.

My secondary style doesn't utilise lighting at all, it uses a custom image made in Photoshop of a painted sphere. This texture follows the camera's position to give the effect of light and shade based on perspective. The visual imperfections give it the appearance of being hand painted.

Why Did I Choose This?

Ever since 2 years old, I have been interested in videogames, introduced to the media with games such as "Blues Clues", "Putt-Putt" and "Freddi Fish", three educational point-and-click games intended for a very young audience. Since then my tastes in games have matured greatly and I'm now interested in more challenging games. It wasn't till about 8 years old where the idea of producing my own game began to intrigue me. This new-found interest lead me to starting my own Scratch account. Scratch is a simple to use drag-and-drop programming language targeted at young kids to teach them the basics of coding. Here I produced a ton of small scale projects for many years. During this time I would also learn how to modify pre-existing games, for example I would customise the textures in the PC game 'Sonic Adventure DX' to create my own characters within the game.

My interest in game development would later resurface in 2015 when assigned with the task of producing a videogame with the aptly named game creation software "Game Maker". This assignment required me to learn how to produce graphics using Adobe Illustrator for the first time and to learn how to code an entire game using Game Maker. Where as in the past I had only used beginner software using pre-existing graphics, I now had to use an industry grade software and entirely original graphics to produce my game. This game was titled 'Treading Snow'. Following the game's development, I came up with and drew out a ton of concepts for new games I was planning to develop. Unfortunately I struggled to maintain the drive to complete these projects as I felt there was no purpose in making them without any goal or hand-in to meet.

After taking art/design from Year 9 to Year 12 my passion to create was risen from the dead upon being informed that we would have full creative freedom in Year 13, our context was ours to chose. Before the year started I had 2 ideas, design an operating system tailored to large tablets (After a poor experience with my own tablet) or design a videogame. The idea of a videogame ultimately won out as there was not enough possible content with the former and creating a videogame was way more appealing to me. This decision allowed me to once again resurrect my passion for creating videogames.

This became more than just a project for a specific deadline but a challenge to see if had the ability to produce something on a much larger scale.

- I wanted my project not to be a mockup or an imitation, but instead be what I would produce were I releasing a real video game
- The biggest reason possibly was that I wanted to see what my passion could create in 4 terms.
- What I find lacked in both the video game industry and other design submissions was colour, most of what I see opt for drab, earthy colours and give off a depressing vibe.
- In an industry of anti-consumer trends and games created entirely surrounding focus testing, I see a space for some originality.
- I have had a strong idea of what I wanted to do beyond school and my subject choices have reflected that
- Since this is the first year in art design where we have full creative control, I wanted to utilise that to the fullest extent by making something that is entirely mine and isn't based on any pre-existing events, properties or places.

Primary Colour Scheme

Inspired by Vaporwave and 80's Outrun aesthetics, my colour scheme consists of mainly pinks, purples and blues.

Heavy 80's and 90's influence is done to resonate with an older demographic.

This colour scheme was also chosen as I prefer bright and vivid colours over dark and earthy ones.



The Name of the Game

The aim of my game's title was to reflect its tone in 1-3 words. The name 'Action Spaceman' was perfect as it achieved this goal in 2 words.

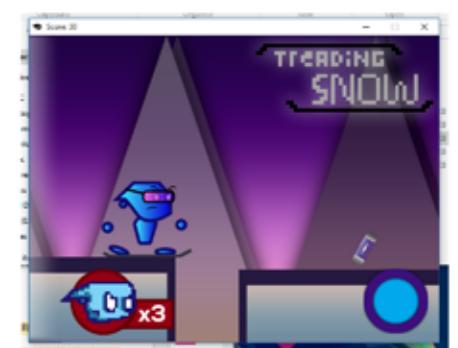
The 'Action' represents the game's high-octane vibe and the 'Spaceman' shows that this is a game with a strong emphasis on characters.

Combining the two words then gives you a strong idea of the main character, a no holds barred astro-naught.

Both words have 2 syllables, giving them equal importance.

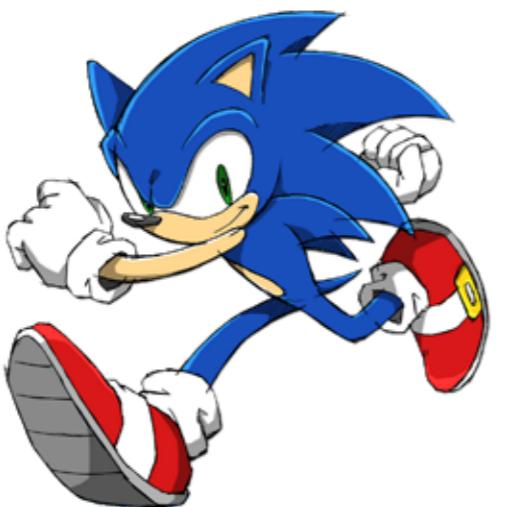


The first 'program' I ever wrote: "rainbow walking cat" on 25 Jul 2008



Character and Screenshot from Treading Snow

Research/Inspiration



Sonic the Hedgehog (Franchise and Character)

The Sonic the Hedgehog franchise has been one that for whatever reason I've consistently liked since for over a decade. This could be due to the timeless character design, the unique approach to things this series has or the fact that this series is not afraid to take risks to keep things fresh. Much like the character himself, this series doesn't get things done by simply standing in one place.

Many aspects of Sonic have shaped my project, most notably main character and fast paced nature of my game was inherited from Sonic's style.

Also the fact that I chose a videogame in the first place is due to my love for this franchise.



JetSet Radio (Video Game)

Designed by Ryuta Ueda, Jet Set Radio is evidence of how the art of graffiti can be incorporated successfully into videogame form.

Complete with an upbeat soundtrack by the later mentioned Hideki Naganuma and a street art style, this is an amazing inspiration of picture and sound.



Street Art/Graffiti

Street art shaped my overall visual design and inspired me to use more hands-on artistic methods in my work. Graffiti intrigues me as it's a collage like display that portrays attitude, rebellion and energy in a visual medium.



Vaporwave (Music Genre/Aesthetic Style)

Vaporwave is a very surreal and abstract sub-genre of music that when done well, can invoke feelings of nostalgia you have never felt before. It's like drugs in music form.

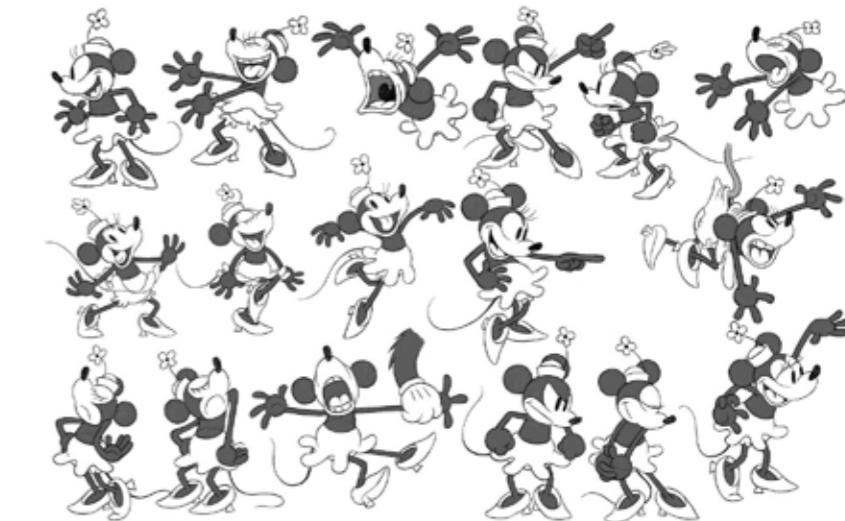
Vaporwave also has an aesthetic to go with it, it consists of trippy abstract images with bright colours and heavy use of early 3D computer graphics. The aesthetic also brings huge doses of nostalgia for things you may have never even experienced before.



Google/Rovio Animation

Both Google's and Rovio's animation divisions have crafted unique and illustrative animation styles that ooze with charm.

They both manipulate noise in a way to give their characters texture and with enough imperfections to look like it was done by hand. This inspired my two primary character art styles



Rubber Hose (Animation Style)

One of the earliest styles of animation, Rubber Hose remains as one of the most expressive. The name is given due to the rubber hose-like appearance and flexibility of the character's limbs.

This heavily inspired my main character's design as rubber hose allows for strong expression through posture and movement. The lack of colour in the era of rubber hose inspired my spaceman's colour scheme and it helps him resonate with older audiences.



Hideki Naganuma (Music Composer)

Hideki Naganuma has a very interesting and unique style of music. He creates high octane soundtracks primarily through the use of various stock audio samples. I describe his style of music as a collage in audio form.

I would often listen to his music while making my game's assets, trying to match the image with the sound I'm hearing.

From Concept to Creation: The Importance of Character Design

Action Spaceman (Main Character)

Body Structure

When coming up for a base model to structure my character, I considered what I would want my spaceman to do, how he would be used and what his personality would be. I wanted a character who was fast and energetic. Going the way of cartoon was the best choice to portray this type of character. I took a look at other energetic cartoon characters that give off a deceptively cutesy yet cool demeanor who express themselves through show rather than tell. The two characters I felt fit this demeanor best were SEGA's Sonic the Hedgehog and Disney's Mickey Mouse.

Both inherit a lot of similarities between each other, they both possess a compact yet tall stature, have exaggerated body parts such as a huge head and large hands and are both based off an existing creature. All these design choices are put in place to allow their respective characters to convey quick wit, energy and edge through action and gesture.

Action Spaceman inherits this design philosophy, his visual design allows him to show off his quick wit and high energy without the use of dialogue as videogames are a very visual medium.

Much like how neither Sonic nor Mickey stand on all fours; Action Spaceman isn't confined by the articulate limitations of a real spaceman. This is apparent by appearance alone with his rubber hose limbs which allow for a great number of expressions. The human-like stature also brings some relatability and believability with the user. He's designed to be imitable.

Colour

Despite my bright and vivid colour scheme, the two primary colours chosen for Action Spaceman are pure white and pitch black. This is done to encourage the use of bright and vivid colours in my scenes to contrast with the character. This is also inspired by the black and white rubber hose style animation of the 1920's.

The Pink Patch

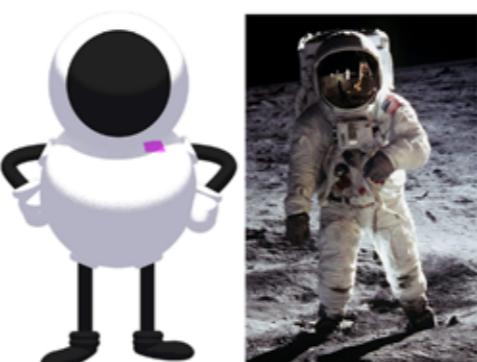
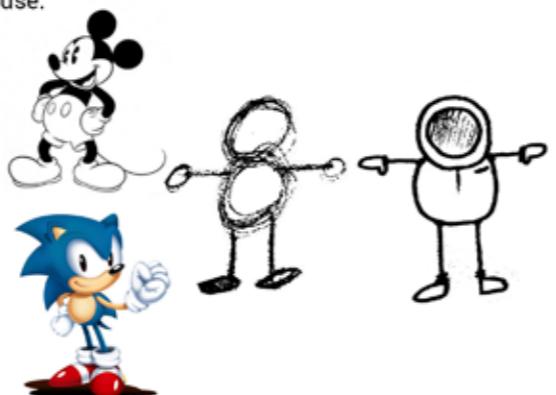
The Pink patch on Action Spaceman's chest serves as an accent colour to the black and white. By breaking the character's black/white colour scheme it represents loss of assurance. This patch also serves to break the character's otherwise perfect symmetry, also representing a loss of assurance.

Shape

Like Sonic and Mickey, Action Spaceman is based off a pre-existing entity and trims the fat in order to make it easily recognisable as what it's meant to represent while remaining distinguishable. No aspects of this character are obscured.

Unlike Sonic and Mickey, who are given more human-like qualities than their real-life counterparts, Action Spaceman goes the other way, taking a more abstract approach on an already human figure. Simple geometric shapes are used to construct action spaceman, giving it an easily distinguishable silhouette and high adaptability in other mediums and art styles. If a child tried to draw him, you would know who it was.

His space helmet consists of merely 2 spheres, this is done for effective iconography as many everyday things can remind you of this helmet.



Most of these things are related to vision, just like a helmet.



The Aspect of Mystery

- Due to his fully covered body and lack of voice leaves the viewer wondering, who is Action Spaceman? This then leads you to interpret who action spaceman actually is. "Is he a man in a suit?" "Is HE the suit?" "Is he a man like the name suggests?". The viewer can also envision themselves as the main character so it becomes more relatable.

- The Pyro from Team Fortress 2 was the inspiration

- Neither character's names or voices give insight on the mystery

Scrapped Concepts

Facial Expressions



I explored different ways of giving my character facial expressions but they all felt too artificial for me so they were scrapped.

Zipper



My character originally had a zipper due to an odd misconception that space suits had zippers. The zipper can still be seen in most of my concepts.

IS THIS HIM?



Action Spacedoll

When the idea of a villain/rival came to mind, I wanted something that was mysterious and 'cool' but in a darker sense than the main hero. So I took the title of 'Anti-Hero' literally and made the decision that the main villain would be in the form of a doppelganger that took on a more dark and creepy tone. This decision ran through the entire development of the character



My first idea was a carbon copy of my spaceman with an evil expression painted poorly on his helmet to reflect his insanity. This idea was scrapped as it went against one of my personal character design rules which stated that each character needs a distinct silhouette.



Other ideas I considered include a version of my spaceman with negative colours, a robotic version of my spaceman and a polygonal spaceman. The problem with these concepts was that they either looked too similar to action spaceman or didn't give off the creepy tone I was looking for.



Examples of Heroes and their rival/anti-hero counterparts



These ideas lead to my final design, a voodoo doll incarnation. This idea came from the observation that the polygonal spaceman sort of looks like a plush toy. The combination of doppelganger and plush toy immediately brought voodoo dolls to mind as they're soft toys which are designed to mimic a person. To make this character stand out, he was created with low-poly shapes much like one of my previous designs. He was also shaded entirely different than the rest of the cast, opting for a hand-painted method to drive the hand-made appearance home. He's almost deceptively cute.

Action Spacedoll imitates Action Spaceman's features with poorly cut fabric stitched onto his face and body

Since Action Spacedoll is in control of himself, the sewing pin becomes a tool of the doll rather than the creator and thus, he wields a large pin as a sword which he uses his body as a sheath for.



Bort

Bort was the first character I designed while messing around with plastecine. He's a short alien-like creature with tentacles for legs and a purple poncho.

Bort has been through a number of re-iterations before reaching his final design. His initial design had fully black eyes wrapped around his head, his second iteration had more cartoony eyes that stuck out and a glowing necklace in place of a poncho and his final design incorporated what worked well with the previous designs, combining the initial poncho with the second iteration's eyes.

His eyes no longer generated shadows, no longer gave a blank stare and were curved to give a curious, optimistic expression.



Miànjà

Miànjà is a more cutsey take on the mask from the 1996 thriller 'Scream'. He possesses both mask-like and ghost-like properties.

His name is Chinese for the word 'Mask'.

He is designed to look flat when facing forward.



Devo and Destructo: The Destructive Duo

Originally I had designed Destructo as a solo character under the name 'Da Bomba'. It wasn't until I was helping my sister with her history notes where I read the words devo and destructo, abbreviations for the words devastation and destruction and I immediately came up with the idea to give Da Bomba a partner in crime and a new name.

Both characters inherit an early 1900's Art Deco visual style and share certain features with each other like their giant fixed grins.

Helee

Helee's design is inspired by a childhood character by the name of Ollo but designed to exclusively exist in the skies. He possesses a propeller on his head and long arms so he can keep his distance from the land and seas while having most human abilities. Admittedly, I kind of phoned it in on this one and could've added more detail.

Posters



Surfin' on a Wireframe

This poster was made as a love letter to 80's and 90's digital media and nearly every element of this poster is a call back to the late 1900's: The name 'Surfin' on a Wireframe' is a reference to the old internet term "Surfing the Web". The monitor Action Spaceman is jumping out of is an old beige crt monitor with a low resolution and scanlines. The spaceman jumping out resembles old computer graphics, the wireframe resembles even older computer graphics. The grid in the background, the colours and the text style harkens back to the Retro Outrun aesthetic spawned in the 80's



Helmet of Hallucination/Retina of Resonance

Inspired by Magdiel Lopez's 'Just a Kid' poster, this poster takes on an abstract and trippy tone. The background was made to be vivid and colourful to contrast with the spaceman and his helmet. An undescribable and surreal image with an old-timey television effect was put in the spaceman's visor to look like he was hallucinating



Stuck Between Some Felt and a Soft Place

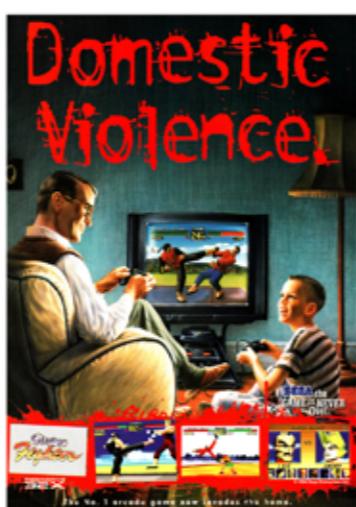
This poster provided me with a challenge to make something that wasn't primarily 3D modeling. Originally the poster did consist of 3D models made to look like felt but this was not as interesting as it would've been with real felt. I had previous experience with fuzzy felts during my year 12 art design class where I made a Makara Peak scene exclusively out of fuzzy felts. This poster went through multiple iterations before coming to the final design.



Final Poster - Tag, You're It.

My goal with this poster was to get people questioning how malicious this poster actually was, a goal that was already met by many edgy advertisements of the 90's.

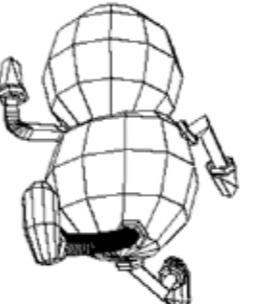
Multiple aspects of this are put in place to confuse the viewer. The title 'Tag, You're It' could either be referring to getting arrested for tagging or it could mean that you're his next victim in a neverending onslaught. The splatters on the background and foreground could either be red spraypaint or blood, both reasons to get arrested.



Example of 80's outrun aesthetic with polygonal wireframe 3D.



Action Spaceman Wireframe



'Just a Kid' by Magdiel Lopez



Original poster made on a computer



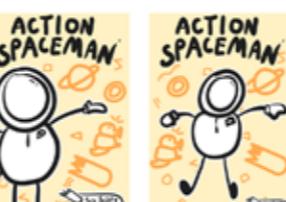
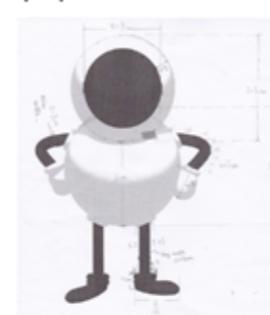
Original Helmet Image



Image inside helmet made to look like an old CRT Television to resonate with older viewers



Measurement sheet for getting felt proportions correct

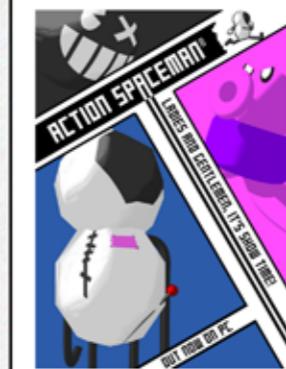


Initial Hand-Drawn concepts that would later become my felt poster



Hurdling in the 1900's

This poster aims to tickle the 20th century nostalgia bone by mimicing the Windows 95 box art from 1995. Elements of flat Japanese geometric design are used as well, taking inspiration from Sonic Spinball. The spaceman uses a low-poly model to replicate the 3D graphics of that time period.



The Placard of Parallel

This poster inherits the bauhaus design of the 1910's to 1930's and combines it with the characters and tone of Action Spaceman.



Miami Joyride

This poster uses a unique art style to the other posters, this art style was inspired by Crockett and Tubbs' Miami Vice poster. The composition was based on the endless summer festival poster.



Groovy Geometry

This poster has a large emphasis on abstract geometry combined with a very flat style. The background elements look almost like cut-out paper. This aesthetic is very popular in Japan, which is where my artist model is from.



Threshold Splash

The foreground of this poster is based off one of the starwars posters, where a silhouette of the character is filled with different objects to make up their features. The background of this poster is inspired by the Jazz-Cup, a very simple design consisting of pastel brushes of two different colors and point sizes that make it look like water, hence the 'Splash'.



Logos and Typography



Primary Artist Model - Nury Rush

Nury Rush is a digital graphic designer who specialises in creating logo designs for hypothetical video games. His logos do a great job at jumping out at the viewer with their cartoony aesthetic, vivid colour palettes and bold text. I am also a fan of his use of Japanese katakana along side traditional english. His logos have a striking personality to them.

Typefaces/Fonts

To do this successfully I had to search for typefaces that are cartoony, bold and full of character. To achieve this I was going to have to search for unique fonts that are not part of basic Windows.

DIGITALT HOUSE-A-RAMA KINGPIN

P22 DESTIJL TALL KIMBERLEY D3 STREETISM



Logo 1

The first logo was made to look like it was zooming across, using the nintendo power logo as an artist model



Artist Models



Logo 2

Use the Sonic Generations logo as a basis, this logo was designed to pop out and be easier to read than the previous one. This logo was done in my 3D rendering software and just has more depth than the previous logo.



Logo 3

The problem present in my previous logos was that the text could simply be changed and the logo would be just as effective. This logo squashed that problem by adding images that give it unique character relating directly to my product



Logo 4

This logo kept the unique imagery of the previous logo but condensed it down to not take up as much space. Perspective was given to the logo as well

No Artist Model



Final Logo 1

I started to use Nury Rush's work as a direct artist model for this logo. I designed it to pop out with the vivid glossy colours on a black backing. Dashed lines in the shape of saturn are used as imagery to give the logo some unique flair. Japanese katakana was included to appeal to asian audiences.

Final Logo 2 - Isometric Insomnia

My teacher suggested I use my newfound 3D modeling skills to make a logo with more depth. This was a great idea as it resulted in my most interesting and creative logo with a ton of unique flair that wouldn't work anywhere else.

Final Logo 3

This was my chosen final logo because my previous one was difficult to read under the wrong background and it was a bit complex to be put on all of my promotional assets. However, I've grown to like this one a bit more since it is just as effective in representing my game with a lot less clutter needed.

This logo takes all my favourite features from the previous logos and puts them together. The imagery from Isometric Insomnia, the colours and katakana from Final Logo 1 and the speedlines from Logo 1

Character Logos

In addition to my game's main logo, I also had themed logos made for each of the other characters. These logos are all designed to represent the characters as simply as possible.



Action Spacedoll

This logo was designed to drive the doppelganger theme home. This logo represents Action Spacedoll's efforts to be somebody else.



Bort

This logo features Bort's face and nozzle in place of the 'o' in the word Bort. His expression was also altered to have him facing the front.



Helee

This logo was designed to look like the character. It was made to be the same dimensions and same colour, complete with a propeller on top.



Miānjù

This logo is quiet and subtle like the character; designed to easily camouflage. As Mianju is a chinese word, accented characters are used.



Devo

Inspired by Art Deco, this logo demands it be seen with its high contrasting colours and neon lights that match the character. Unique imagery was also incorporated. The D in Devo is made to look like Devo's large grin. The V in Devo has very effective imagery by using the clock from Devo's hat to form the V.



Destructo

This logo is designed very similar to the Devo logo but matches Destructo's b/w colour scheme and has some unique imagery with the D and O that looks like his face and a bomb respectively.

The Intergalactic Spaceman Arcade

What is the Spaceman Arcade?

For the month of Action Spaceman's launch, there will be a promotional arcade opening up to promote the game (hypothetically). This arcade is to have videogames, arcade machines, pinball tables, themed foods and merchandise for all ages.

This idea stemmed from my fascination with amusement parks and seeing cartoons and other properties being translated into physical things like rollercoasters and merchandise.



Ice Cream Range and Bar

The idea for an ice cream range was based on the character ice creams seen at many ice cream shops and trucks for decades. One of which even has gumball eyes like what the character ice creams are infamous for.

Fun Fact: The popsicle stick uses a picture of sand as the texture, something that in every other case, doesn't mix with icecream.



Arcade Cabinet

What would an arcade be without an arcade machine?

This arcade machine is exclusively designed for a 2 player fighting game titled Action Spaceman Championship.

The games art style is directly inspired by another 2-player arcade fighter known as Sonic the Fighters. The graphic style consists of low poly models where each polygon is distinct from the other, giving off a golf ball like refraction.



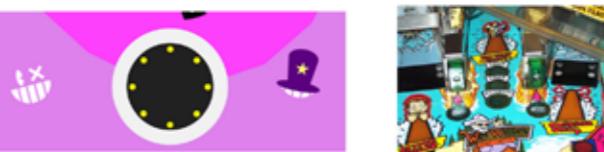
Pinball Table

I created a pinball table for the arcade as I really enjoy pinball but feel that pinball tables aren't as accessible as they used to be.

I took a look at some existing pinball tables from the 20th century as reference for my 'Action Spaceman: Dream Pinball' table.



Like real pinball tables, I incorporated 3D characters as pinball elements.



I also made flat styled images for the pinball platform much like in 'white water'.



My favourite pinball table, 'White Water' by Williams was used for reference

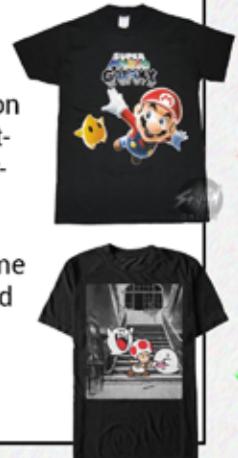


アクションスペースマン
Est. 1993

T-Shirt

I wanted to make a shirt that will be worn by both Action Spaceman fans and non-fans. This is achieved by treating the shirt not as an advertisement by merely plastering a logo on the front, but a stylish shirt that takes a more subtle approach to its design.

Something that's trending in the clothing and videogame industry is retro revival; bringing back what was old and making it new again. This is why I chose the early 90's computer graphics rendition of the spaceman for the shirt combined with Japanese katakana to fit the early computer theme.



Future Direction

What Will Happen to Action Spaceman Now?

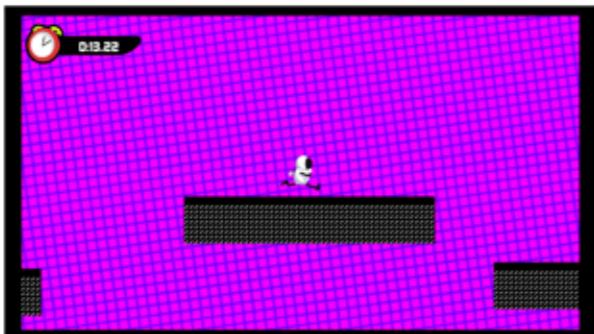
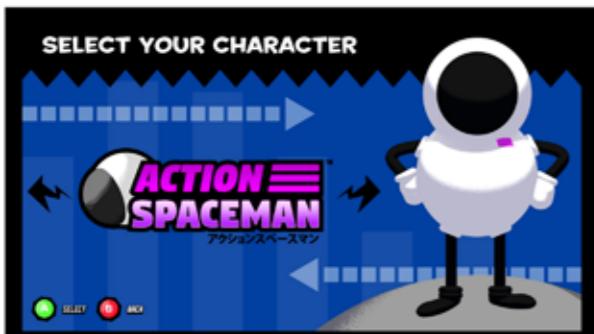
Following my end of school exams, I am planning to upload a directors cut of my submission to youtube with new and unused content and an extended playing time to my subscribers of nearly 5k.

I am determined to make Action Spaceman a reality when I learn to program and get into the game industry as I see a free space in an industry full of anti-consumer trends and products based solely on focus testing. I think Action Spaceman is fresh, original and different enough to fill that space and turn the current gaming industry on its head. The gaming industry is very open for indie developers with a passion for making games and that makes me feel confident that I can become part of that industry.

My life long dream is to see one of my creations brought to life so I am determined to push Action Spaceman as far as it can go.

As part of a Digital Tech Science assignment I have already produced a very early proof of concept for Action Spaceman that I can use as a basis to improve Action Spaceman as a brand

Screenshots for the Action Spaceman Early Prototype Build



If I had more time, what would I do differently?

If I had more time to complete this project, I would've learned more 3D modeling skills in order to tackle environment design, dynamic posture, more detailed animation and hand modeling. I felt my art design could've definitely benefitted if I had developed these skills in Cinema 4D this year.

I would be able to pull off many different effects that no other method could produce if I had a more 3-Dimensional approach to elements besides the characters. I would also have learned how to use After Effects much sooner so I could present my creations in the best possible light.

So What Now?

After putting a lot of thought about whether to take the more hands-on design course of Massey or to switch to both design and computer science at Victoria. I ultimately decided with Victoria as I wanted to be able to carry my design further by learning to program my own video game. I will be specialising in 3D Design and Animation for my Bachelor of Design Innovation major.

Unfortunately due to clashes and lack of trimester 2 opportunities, I am unable to take the introduction to computer programming course but instead must take the Programming for the Natural and Social Sciences course which is less driven towards my desired career but definitely provides the skills necessary for pursuing that career. I also earned a 5000 dollar achiever scholarship for Victoria which is a big help and a big reason to go to Victoria over Massey.

Conclusion

Unfortunately there are a lot more thoughts I would've loved to put in this document that I don't think will ever be escaping my brain. But what I can say is that this project quickly went from being something made solely to meet a deadline, to something I became really passionate about and that I hope to keep in my mind for years to come and to take it even further. Hopefully the skills I learn at Victoria University in the next 3 years can allow me to do so.

My ADD made focusing a bit hard this year but I safely claim that I pushed through it hard enough this year to produce something that I can be proud of.

This is **ACTION SPACEMAN**,

THANKS FOR READING!



ACTION SPACEMAN