

PARTNERS

- Benemérita Universidad Autónoma de Puebla



- Tokyo University of Technology,
School of Media Science



- LUCA School



- University of Ostrava



- School of Art at Northern
Illinois University



- Harz University
of Applied Sciences

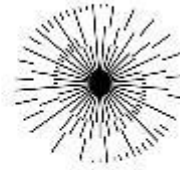




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GAME LAB

University of Silesia **POLAND**

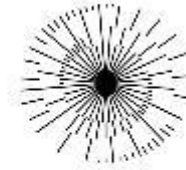




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Students team

Grzegorz Dąbrowski / Leader

UE4 Developer, game producer, lead artist

Jakub Mucha

UE4 Developer, gameplay programmer

Katarzyna Kniefel

3D Animator, level designer, concept artist, texture artist

Seav May Taing

2D Artist, UI/UX Designer

Kyousuke Kurihara

Quality assurance, developer

Takuto Watanabe

Quality assurance, planning

Mentors

Marcin Goldyszewicz

Consultation/Art & Tech

Adrian Kuś

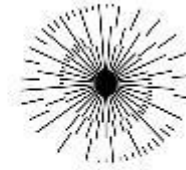
UE4 developer, concept artist, game designer



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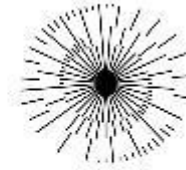
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Mutations of nature

POLISH LABORATORY



Core fantasy

- The game's metaphor will be a critique of lack of change, stagnation and neglect shown through the use of mold/sticky substance as an effect of the corruption of this world. The world lives only thanks to beings that animate it - if they die out, then it stops changing and stagnating.
- Hence come the mutations of nature, which defends itself from the dangers of external activity. But it does so as a defense mechanism, just as humans do - people are evolving in order to protect itself from disease, to progress as a species, and to survive.
- However, if we stopped evolving as a human species, or similarly, nature would stop mutating, this would lead to stagnation and ultimately extinction.



Solutions implemented since last milestone

Design

1. Our game aims to guide the player through environmental narrative across the levels.
2. The player gets information from the environment about his purpose in the world.

Gameplay

1. Player will travel procedurally generated and changing 3D world.
2. The player will fulfill the assumptions of the game by completing simple logical tasks.

Art

1. We used simple, organic forms.
2. Aesthetics is based on concealing the contrast between the fairy-tale style of the surroundings and repelling forms.

Tech prototype	Art prototype	Gameplay prototype
<ol style="list-style-type: none"> Includes mold mechanics. Contains test artificial intelligence. Includes a dynamic weather change mechanic. Includes collectible mechanics and exemplary reaction to the environment. Features a new pre-animated character. It presents a gameplay situation in which the player gets into mold and is chased by monsters. 	<ol style="list-style-type: none"> Diorama, still life Mesh shapes are adequate to disk concepts. Mesh materials harmonize with each other and have a consistent color palette (it is best to use the colors that are in the color guide on the disc). There are various forms on it - there must be organic form, stones, grass, and water. The lighting sketch of this diorama aims at the final vision of the game. 	<ol style="list-style-type: none"> Contains a generated level built of five dioramas. Dioramas have collisions that allow the player to move around the generated level on all layers. The player can climb any tree. The dioramas are built in a way that does not disturb the player's immersion (smooth transitions between volumes). Levels shuffle when you enter the trigger.
<p>The purpose of this prototype will be testing mechanic at an angle situations in which they can be used.</p> <p>The second goal is put to the test the mechanics of mold and artificial mechanics intelligence.</p>	<p>The purpose of this prototype will be presenting vision for a project that will strive for the final look of our game.</p> <p>It is supposed to look "complete". Scene presented let it have the maximum size of the moodarts previously drawn by Kasia.</p>	<p>The purpose of this prototype is design blockout and development building rules the space it has guide the player through the game.</p> <p>Mainly it's work with forms shapes. This prototype also checks how we'll find each other in the regenerated space.</p>

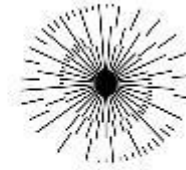
We divided our work into three different prototypes that make up one game.



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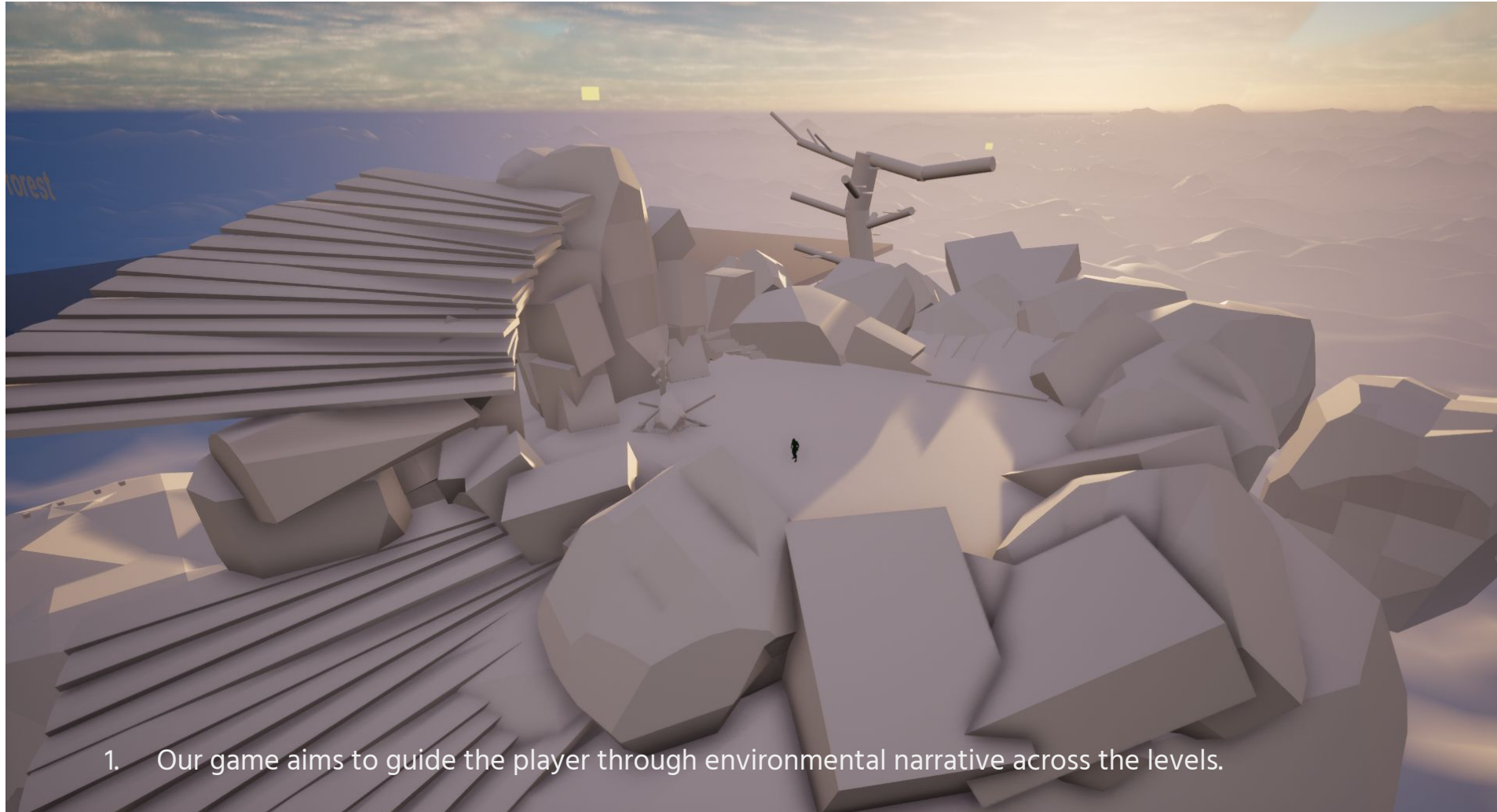


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1. Design



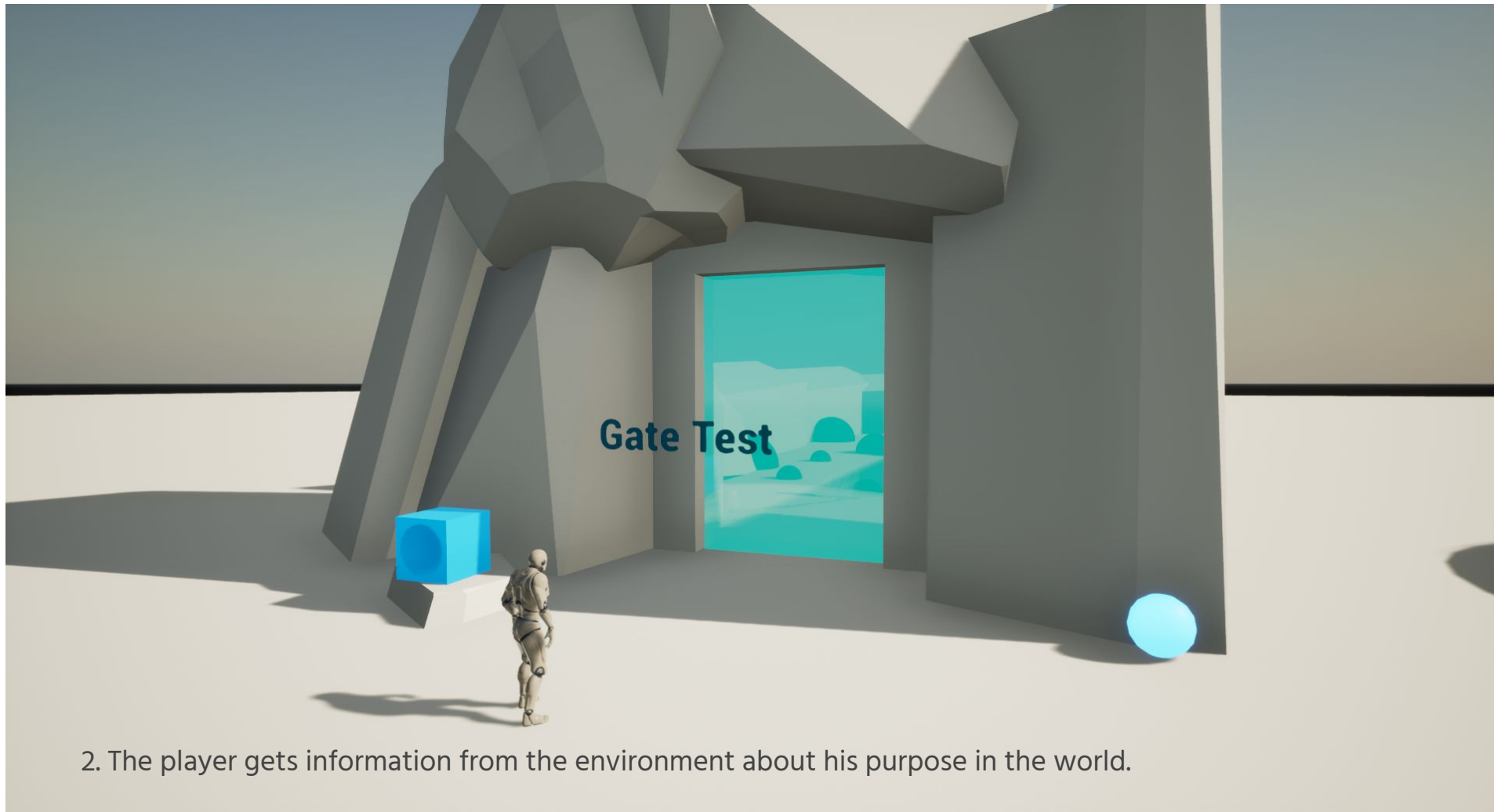
1. Our game aims to guide the player through environmental narrative across the levels.

Design

When designing a location, we list the narrative and gameplay principles that guide us when designing it.

For example, our narrative goal here is to present the general landscape of the land the player is in, explain what mold is and how it affects the environment.

It also contains fly mechanics which fulfills gameplay purposes.



2. The player gets information from the environment about his purpose in the world.

Design

All environmental activities will be based on very simple messages for the player, which is presented in the picture on the left.

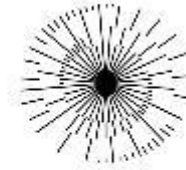
We are using affordance principle when designing logical tasks for the player.



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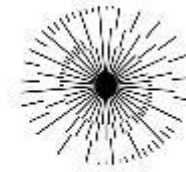


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2. Gameplay and narrative

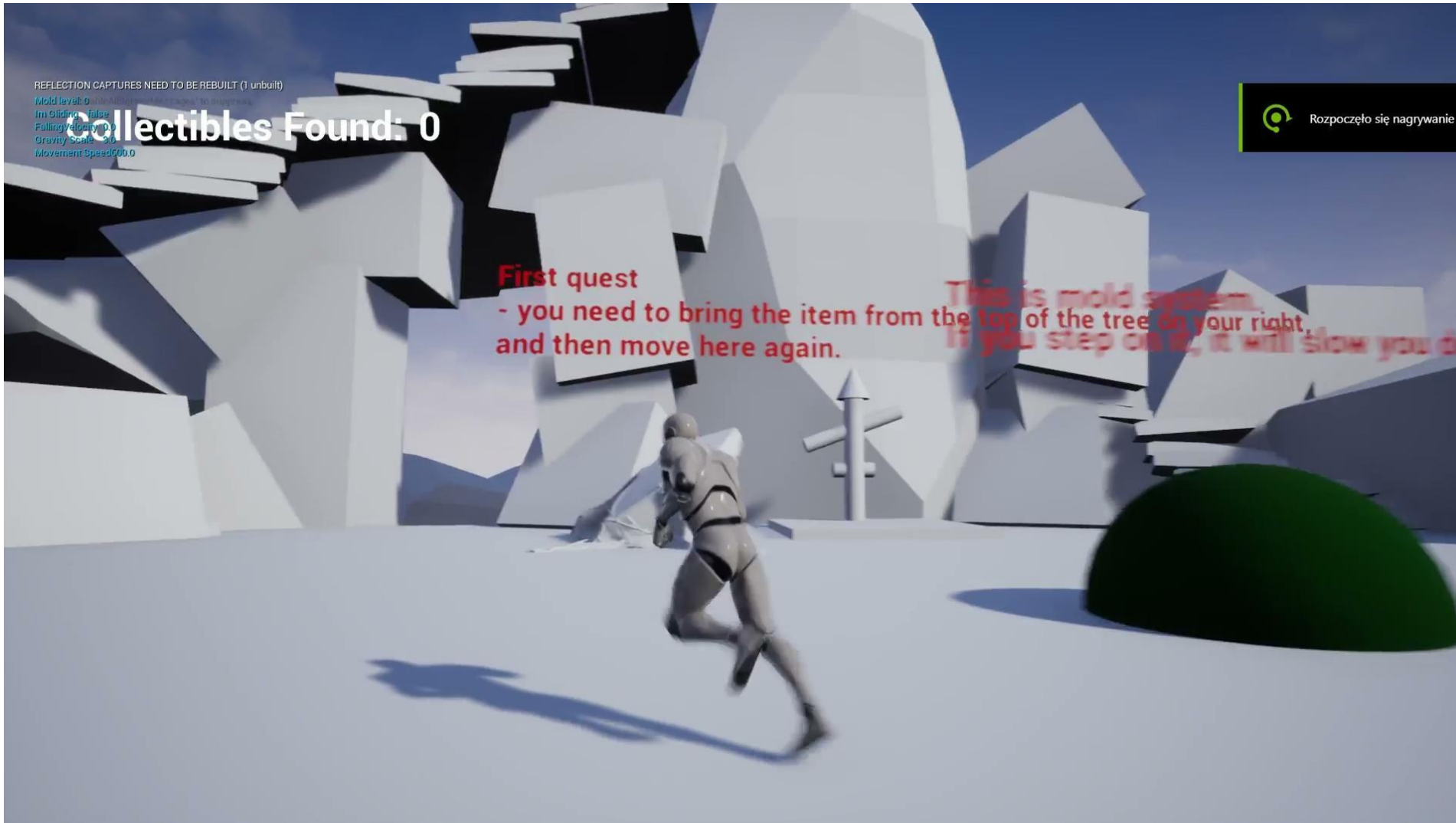
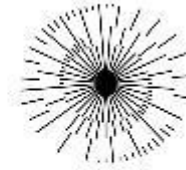


Gameplay

1. Player will travel through procedurally generated and changing 3D world.

We want our gameplay to be unique each time the player enters the forest.

It also meets the assumptions of the topic of our laboratory - **mutations of nature.**



Gameplay

2. The player will fulfill the assumptions of the game by completing simple logical tasks.

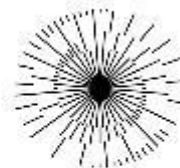
The scheme of designing tasks for the player finds its confirmation in gameplay situations in which he must perform activities that further push him towards further levels.



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3. Art



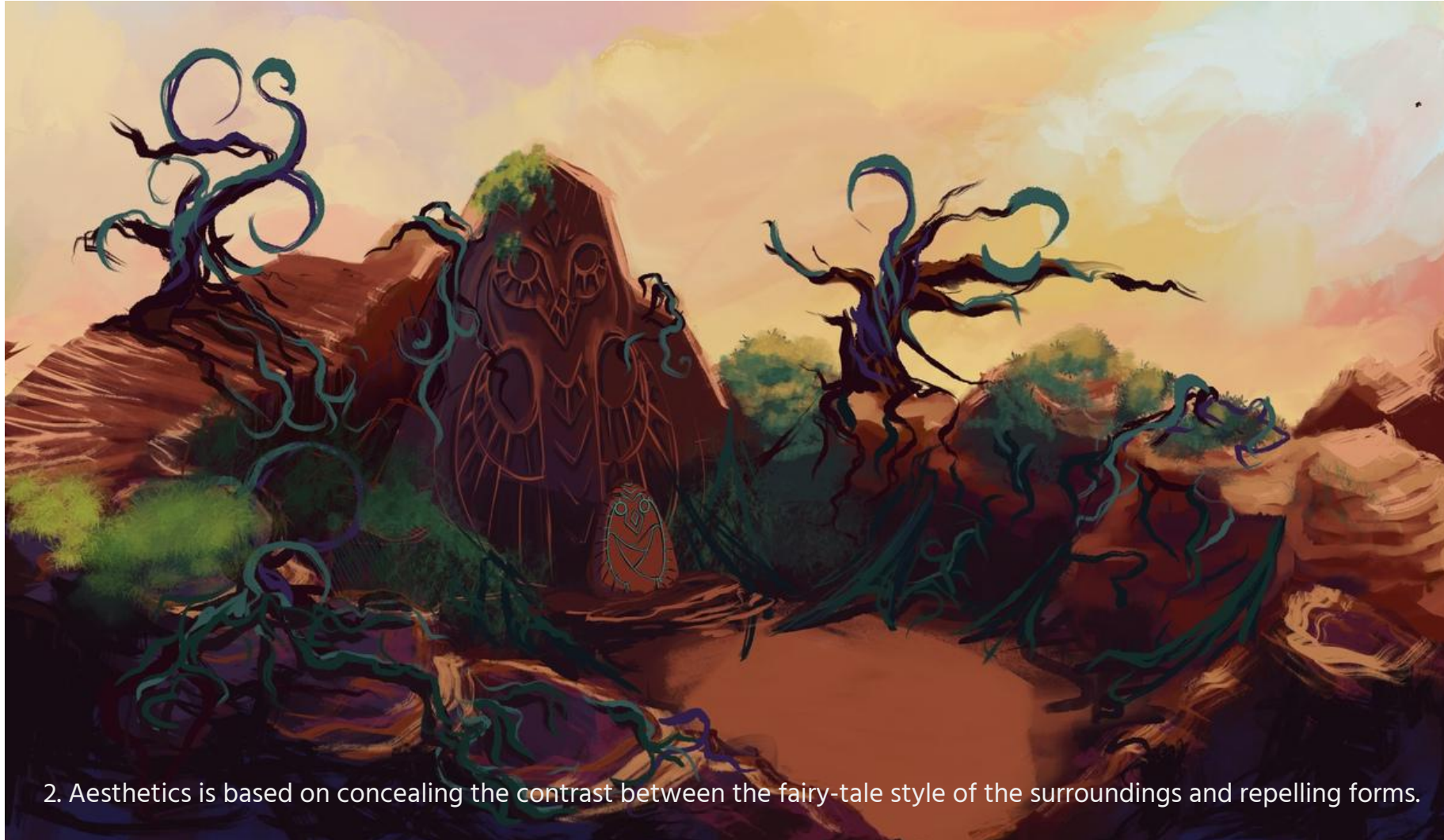
1. We used simple, organic forms.



Art

Simple, geometric forms are associated with gentle graphics that favors games about traveling and exploration, and with its help, we want to make the joy of traveling as great as possible.

This also helps to complete the game, as our team consists of only six people.



2. Aesthetics is based on concealing the contrast between the fairy-tale style of the surroundings and repelling forms.

Art

Using adversity in our game helps to express the artistic message of our game. It also makes the player get used to games that are not graphically diverse. The use of such treatments also forces the player to think about the message.

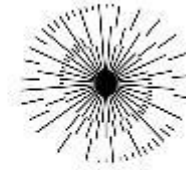
Please keep in mind, that we are still looking for consist art style in our game.



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More designs

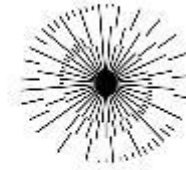
Sketches and designs that describing our process.



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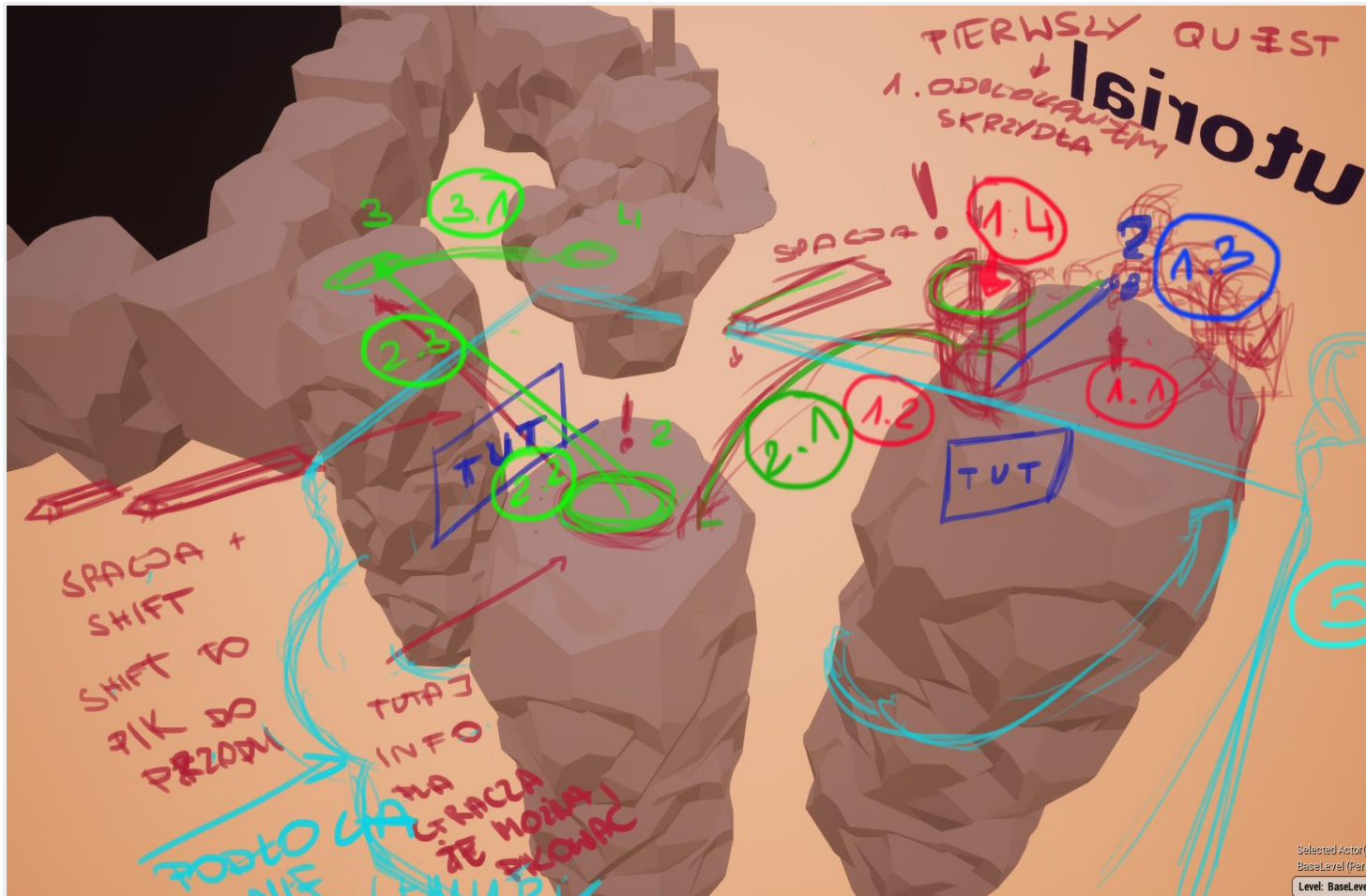
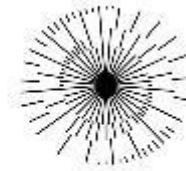


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Area design



Legend

1. first pillar.

- 1.1. Player's start.
- 1.2. First obstacle that gives the task. After completing the task we get wings.
- 1.3. Tree/object on which will hang quest objective.
- 1.4. In the same place (1.2.) we give the quest and get the wings.

2 Second pillar.

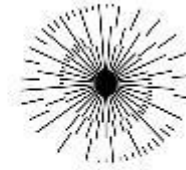
- 2.1. The first chasm you jump over. The gap between the two pillars should be big enough to jump to the second (2) platform with a single jump.
- 2.2 At this point, there must be a tutorial that instructs the player on how to spike while flying.
- 2.3. Challenging chasm which can be jumped only at the moment when we will quilt to the third pillar (3).

3. third pillar.

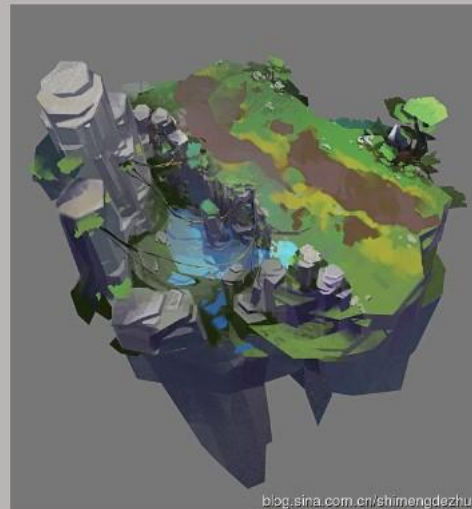
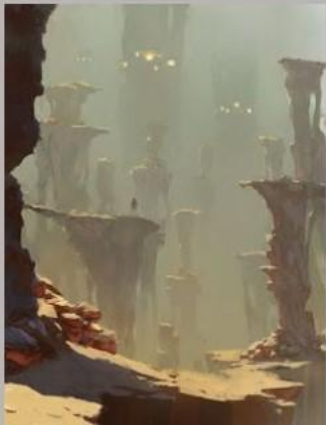
- 3.1. chasm which is not very demanding for now, but you could make it as demanding as the previous one to improve the quilting mechanics.

4. last rock ledge, land on it and then continue to the level with waterfall.

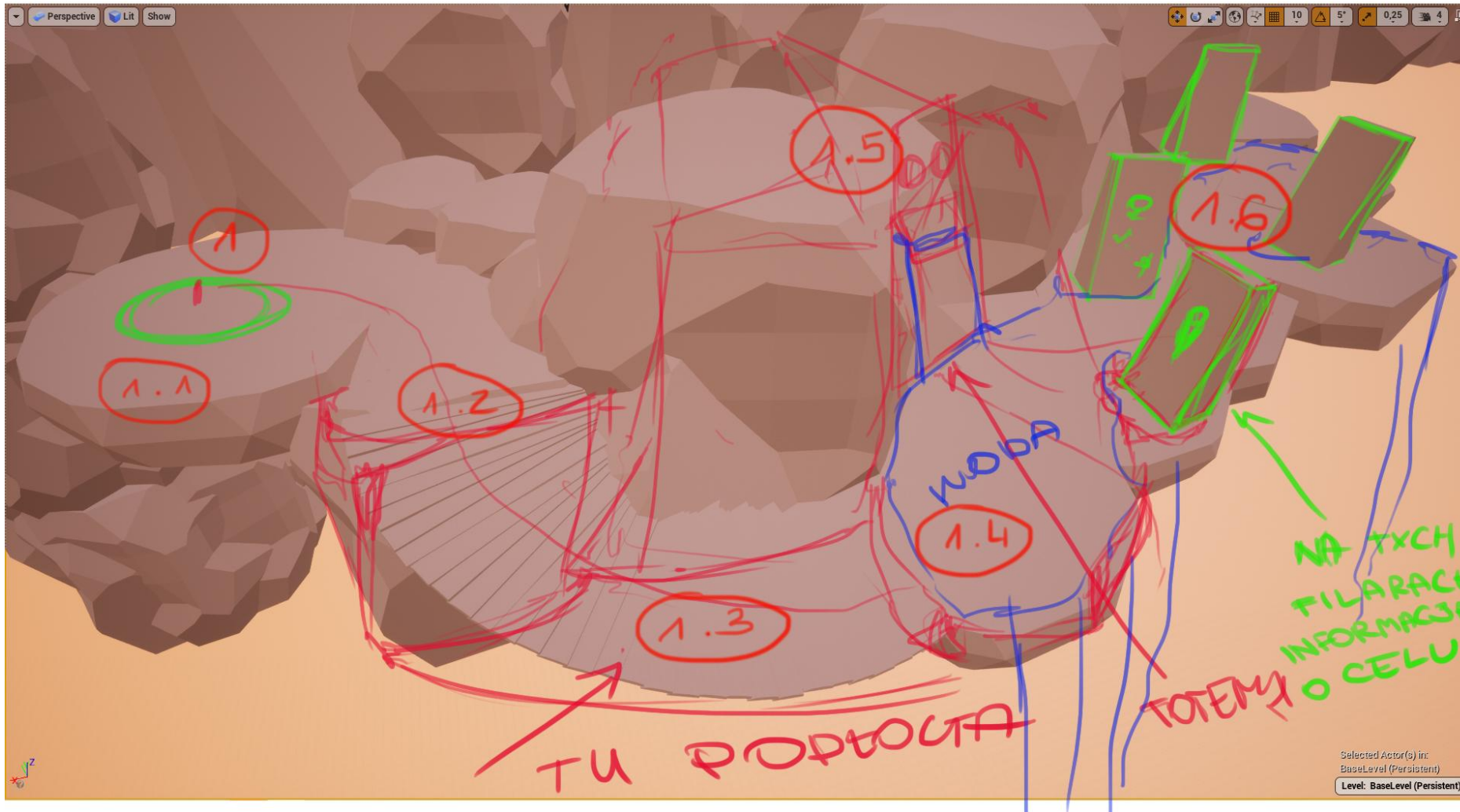
- 5. Instead of an empty surface, let there be a floor here, to punish the player for the mistake, but to offer another solution, for example to climb back up using the stairs.



Part 1 Gliding rocks



Area references



3.2.1. Legend

Rock shelf.

1.1. Open space, here we stand before entering a narrow mountain pass.

1.2 Instead of stairs - an abyss. The player will have to jump over the chasm. Again - you will be able to jump back up if you fail.

1.3 Abyss.

1.4. Shelf of rock, to which we have to jump. At the same time it will be the beginning of a cave, the light will change, etc. to a blue glow > Kasia's references that she sent.

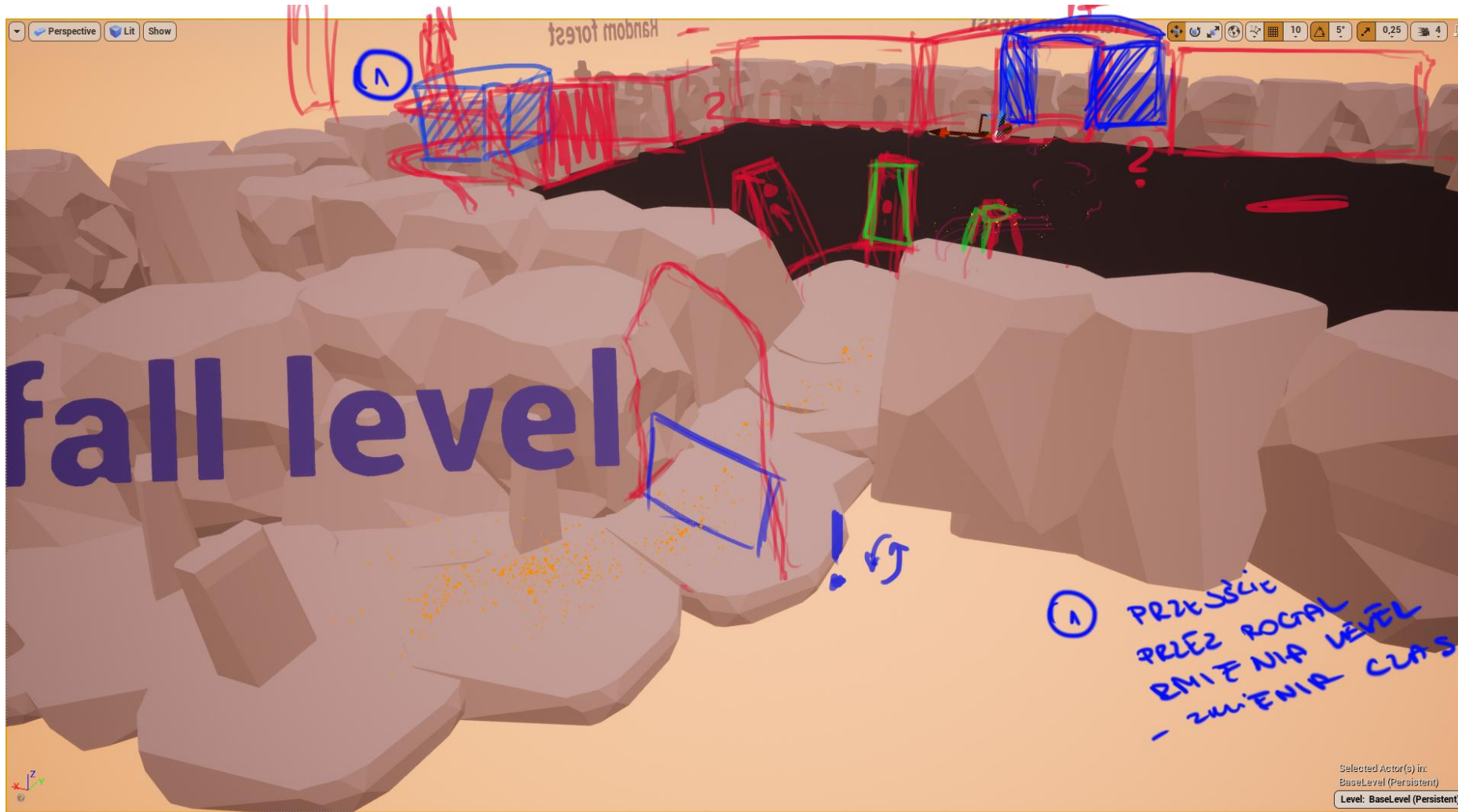
1.5 Totems - they will act as waterfalls from which water will be flowing all the time. Here we can try to slow down the player and prevent him from using the wings (because they got wet) - then we can be sure that he will pay attention to the pillars with his target.

1.6 Pillars

Part 2 Waterfall



Area references



3.3.1. Legend

Exit the cave

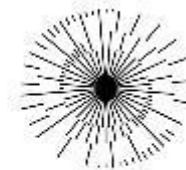
Here you will be informed that you are entering a new location and the quest will change, which will be displayed on the side of the character.

These three pillars will inform the player that the levels will be multi-level and what to do and what to look for. This will be engraved on these pillars.

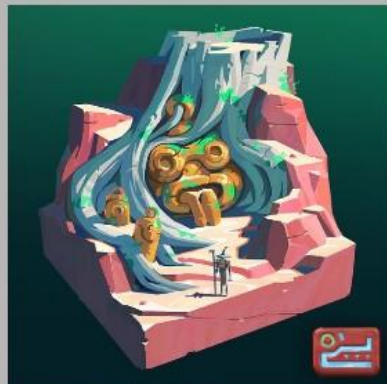
Random forest

2.1 Branches in these levels where we will be interacting with totems.

2.2. Here will be streaming level volume which will randomize the forest (2).



Part 3 Forest



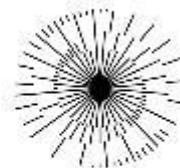
Area references



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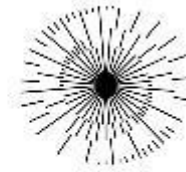
Character design



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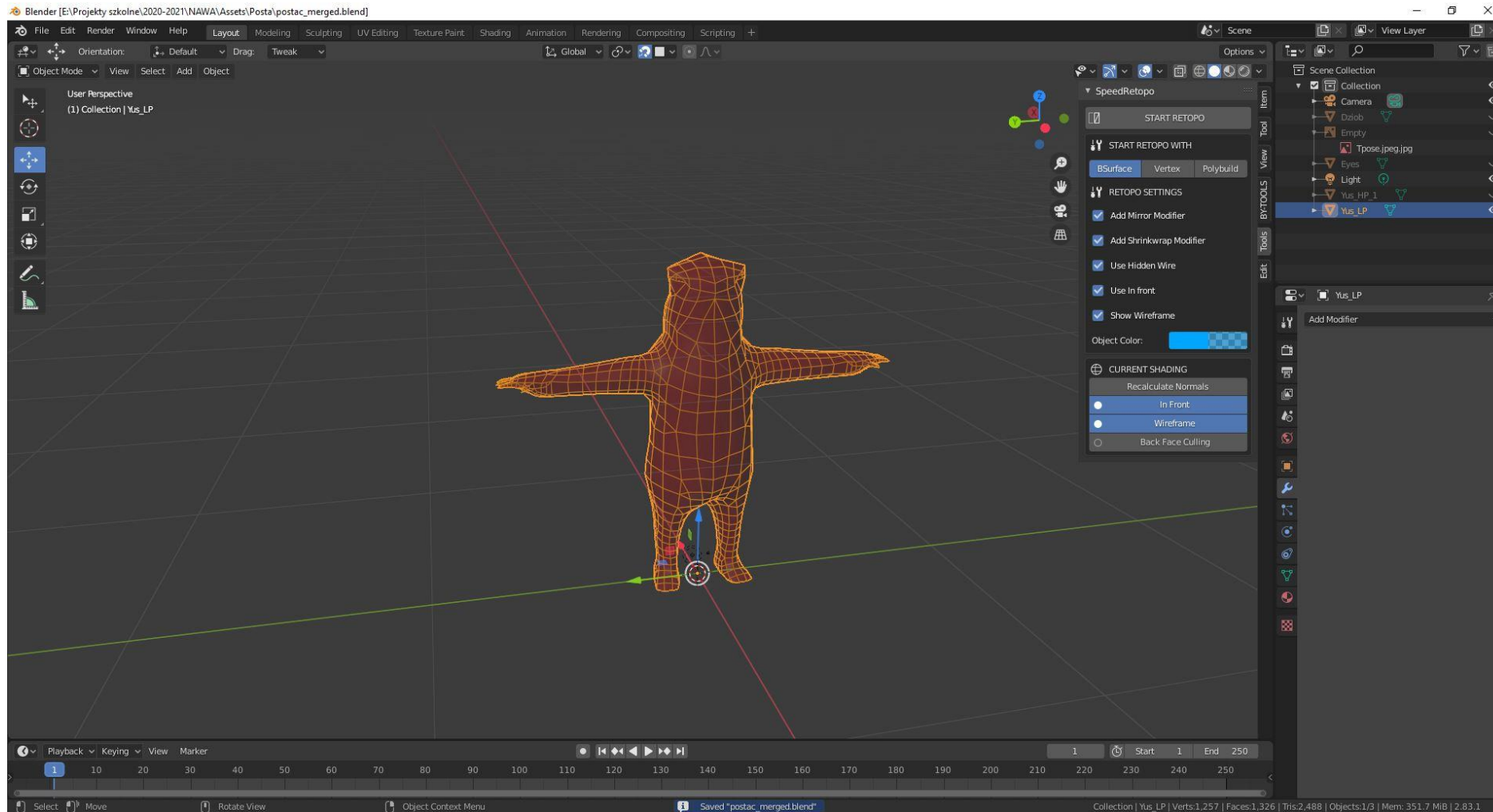
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We aim at simple characters that express our vision of the game - fairy-tale and childish simplicity.

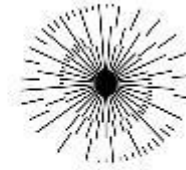




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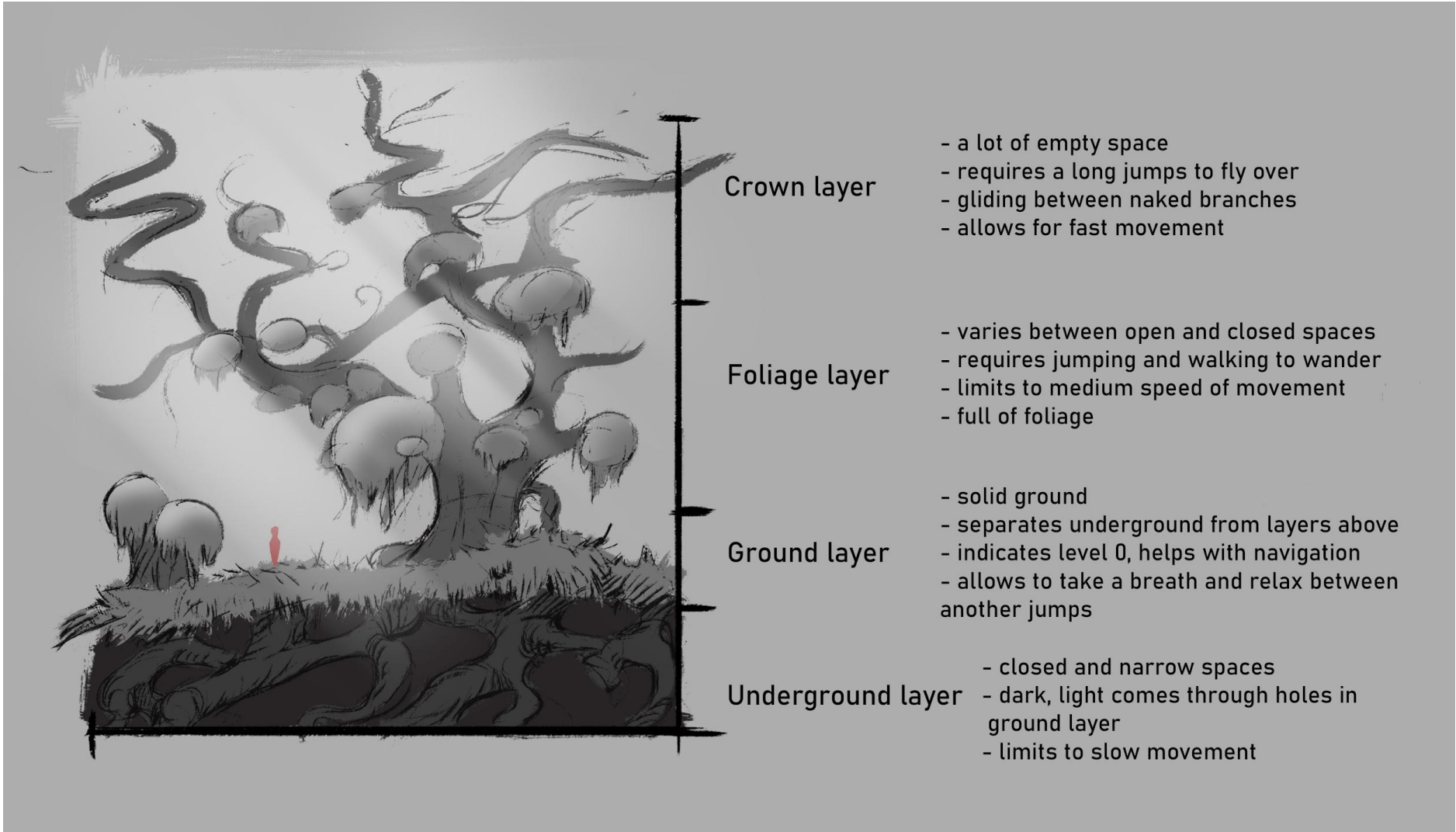
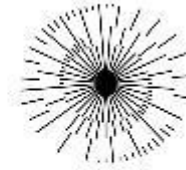


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Environment & level design principles

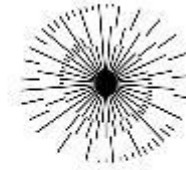




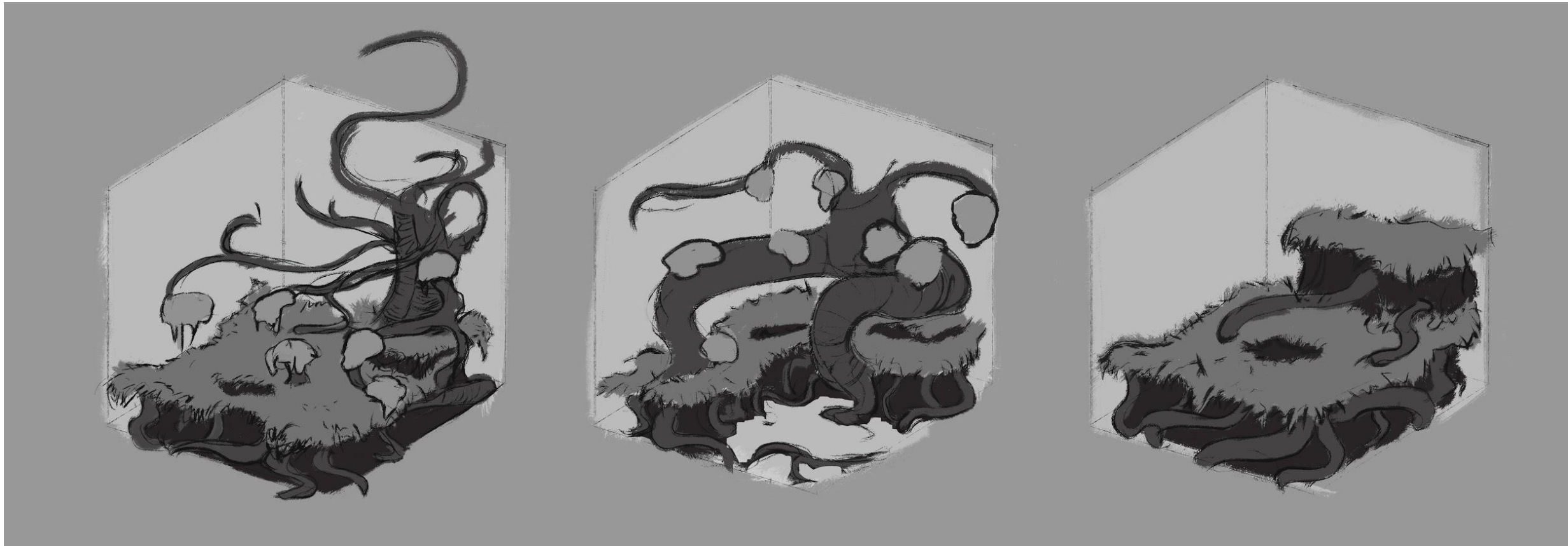
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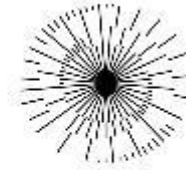




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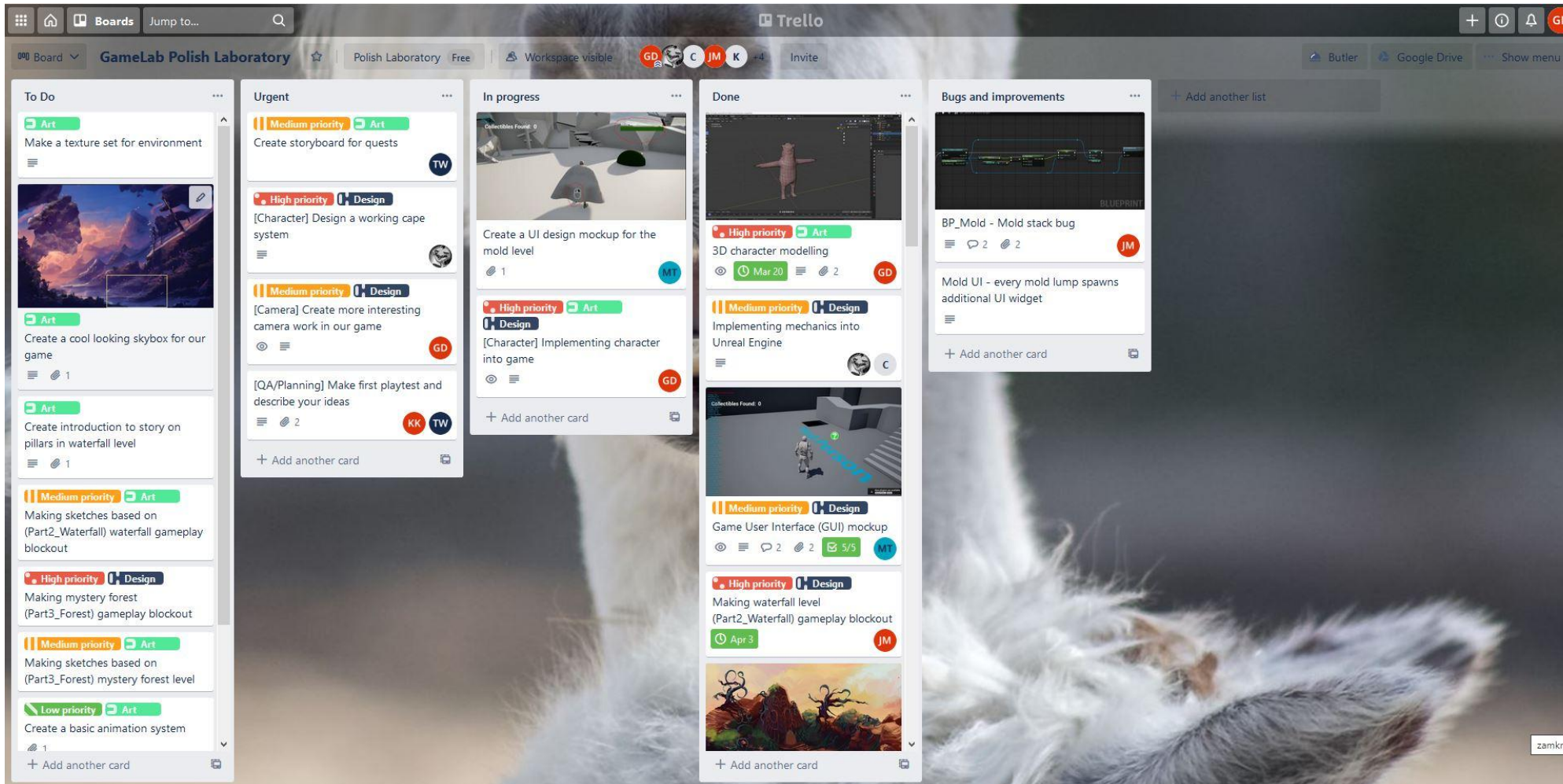
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Workflow and communication

Some screens about how we are working.



We use Trello to send tasks with each other and make suggestions for our game. The platform is very convenient to use due to its structure based on a kanban board.

It is connected with our Google Drive when we are gathering all of our resources.

It provides safe and clear communication between objective and content of it.

2.1. Story, core fantasy and game pillars

Game Pillars

Exploration	Randomness	Fairy tale feeling
We want the player to enjoy the exploration of space and move freely around it.	We want things created in the game to be randomly generated by the game. We have to make the game as universal as possible.	We want the game to have a fairy-tale atmosphere. We squeeze the best out of this term, even though our models will have a sticky and repulsive vibe.

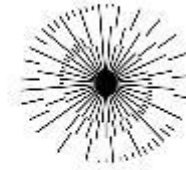
We meet every week at an hour that suits all team members. We are spread all over the world, so at 10 AM UTC + 1 we meet on the voice channel to present the weekly progression.



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Thank you for your attention!