

STATEMENT OF INTENTION

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We are making an interactive media resembling a crossover between creative puzzle solving and 'Planet Earth' documentary. The game is situated in a fictional fantasy environment inspired by the ancient Chinese literature 'The Classic of Mountain and Seas'. The central gameplay revolves around the player taking 'pictures' of the creatures doing different actions (eating, sleeping, caring for young etc.) and they must think of creative ways to alter the environment so new behaviour could be encouraged (taking all the food from one creature's territory so they are forced to fight for food from the next territory).

The main selling point of our interactive (to be experimented with) is Chinese ink style painting that the player will get upon taking 'pictures' in the game. A rough example is provided below, with current game aesthetic on the left and a potential outcome for that scene on the right (I do not own this ink painting, URL to original creator is provided).



URL:<https://www.youtube.com/watch?v=nI0tcVkCBK4>

Another 'point of difference' for our project would be the comprehensive ecosystem that we are hoping to build. For me, quite a lot of times animals/creatures exist in games only to serve as a resource pack (dropping meat/hide) upon being killed and there's not much further interactions beyond that. It feels wasteful especially when more interesting/unique



Screenshot of 'Classic of Mountains and Seas': https://www.cqcb.com/reading/2018-11-19/1244674_pc.html

creature designs doesn't open up unique behaviour. For example, upon seeing a creature with 5 heads, I want to see the interaction between the 5 heads: do they have 5 different minds or are they controlled by one central 'mind'? Do they squabble? Does one head just take all the food, or do they all fight for it?

We are backed by a book which innately offers strange/unique looking animals, and often nothing is said about their behaviour (left image). So this is the perfect opportunity for us to perform experimentations with weird/strange behaviours. Ultimately we want to bring

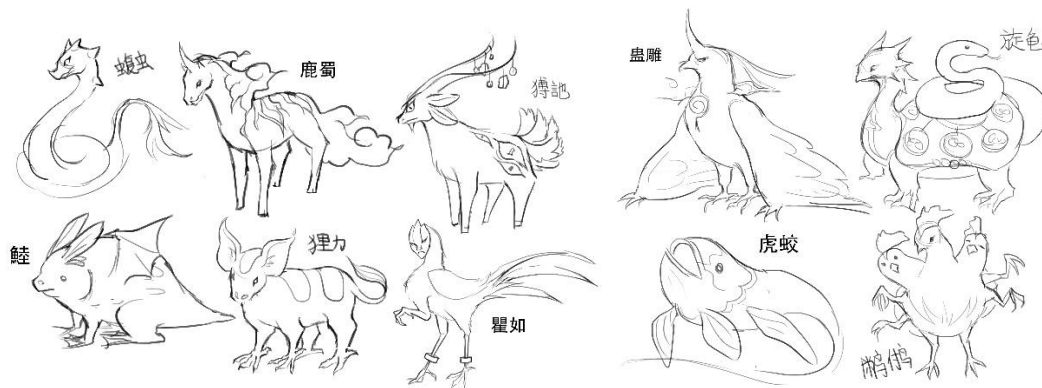
these vague descriptions into a 3D interactable environment and make them feel living and breathing.

CONCEPTS

These concept designs were completed during Studio 1 as part of pre-production and will serve as a foundation for production during Studio 2.

Creature Concepts:

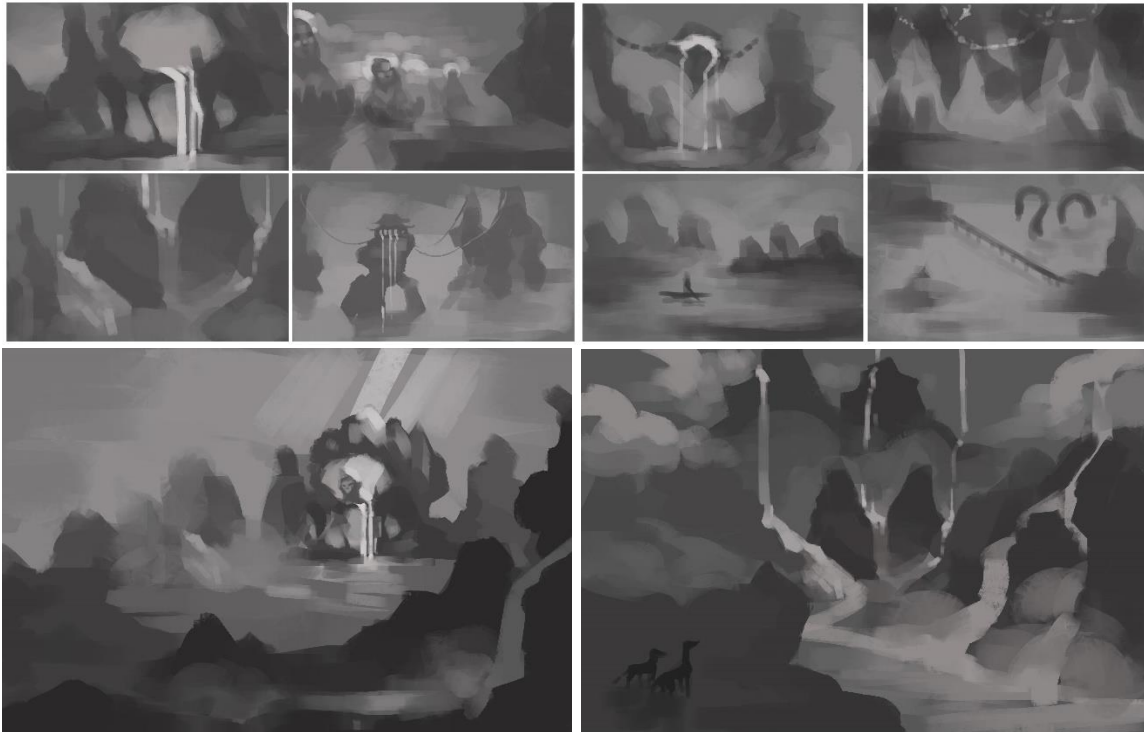
I read through the first chapter of 'Classic of Mountains and Seas' and circled out the more interesting creatures and tried to come up with creative designs for their outlook. I had stuck to descriptions when possible (general shape, colours of creatures), but allowed for more creative freedom when the descriptions are very vague.



Landscape Concepts:

After constituting a mood board composing of Chinese ink paintings, landmarks (mountain/rock formations) and game concept arts, I've developed the following sketches. These helps to provide an overall feel/shape to the environment that I'm hoping to build.

The top eight images are rougher block-outs during the initial brainstorming phase, and the two larger images below are 'combinations' of the ideas generated, with features that appeared more interesting.



Vegetation Concepts:



These are some sketches for speciality plants to use in my game. There were very little description of herbs in the book so I was allowed to be a bit more free with the designs. I was trying to explore interesting combinations of shapes, curves, and materials. These will be the interactable vegetations in my game, and hopefully their weirder outlook will guide the players to look at them.

PRODUCTION

We have properly entered production since Week 2 (Week 1 was mostly for pitch consolidation and planning). These were our weekly outcomes:

Week 1:

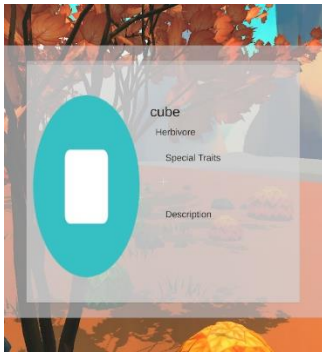
Amy: Pitch consolidation and planning (creating task lists which allocated work to each week of production)

Tony: Player inventory and Encyclopedia Setup



I started by creating ScriptableObjects for the items with a base class which would hold all the basics (item name, icon, description, quantity, etc.). Child classes were then created inheriting the base class which would have their own unique variables. I then created the inventory which consists of a grid that were separated into different categories (consumables, materials, and animal items) for ease of navigation.

I then programmed item pick ups, item storage, holding of items in hand and dropping of said items in hand.

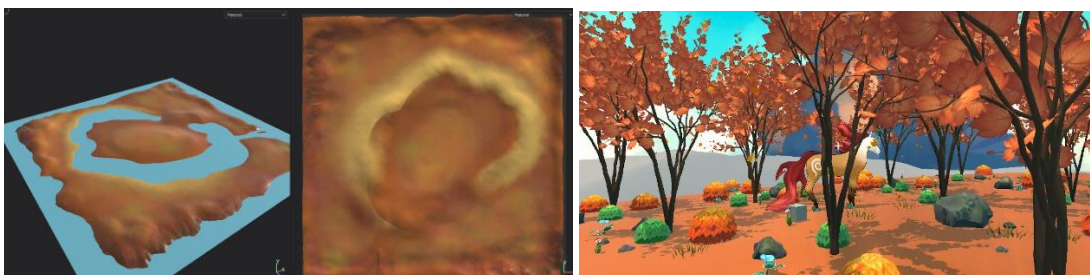


Using a system similar to the player inventory, I created a ScriptableObject for the creature entries which would include portraits, names, descriptions, and classifications. Next I added the interface which would display the creature entries that would expand based on how many entries you currently have.

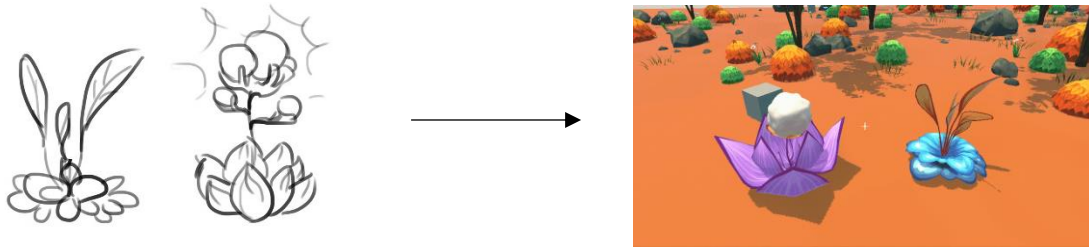
Week 2:

Amy: Basic Scene Setup, Harvestable Food Sources

A new terrain was sculpted in Blender and textured in Substance Painter (left), assets produced from last semester (trees, rocks, bushes) were added to populate the scene (right).



I've tried to maintain a mostly warm and homogenous (orange, brown, yellow, reds) palette to generate a relaxing environment that is comfortable on the eyes (not too much clashing colours). Occasional green and blue plants were scattered to break up the scene a little, and makes the whole environment a bit more interesting to look at.



Based off the concept sketches from last semester, two interactable food plants were modelled in Maya, textured in Photoshop and then animated in Maya. Since these are interactable (can be harvested for food), I've employed the three following techniques to help guide the player's eye to them:

1. Contrasting colours – Colours selected were contrasting to the main palette of the environment, so they 'pop out'. As illustrated above, the vibrant blue and purple stands out quite well against the mostly orange environment
2. Small wind animation – The human eyes are naturally drawn to movement so small wind animation is intended for capturing the player's attention
3. Sparkle Particle system – Visible in-game, the golden sparkles will indicate to players that 'we're special, look at us!'.



Icons were also illustrated so they are loggable/displayable with player inventory UI (Left).

Tony: AI Wander + FOV System, Hunger system

For Wander system, I first started by baking a NavMesh with the terrain of a scene, soon after I would add a NavMeshAgent to a test creature which would add AI pathing to it and I would also add NavMeshObstacles to any trees, bushes, and rocks for AI to avoid. Finally, I would add the wander system by calculating a random direction, and setting a new destination within a certain radius. For the FOV, I used target masks which would dictate what would be detected with the creature's vision as well as a obstacle mask which would block their vision. Based on the tag of what is in view, the creature could either run towards a piece of food if it's hungry, or run away.



With the hunger system, I created a coroutine which would decrease the hunger of a creature each minute with a set decrement based on the creature. A UI Display of the hunger bar is showcased on the left.