

BRYND C
PORTFOLIO PLAN

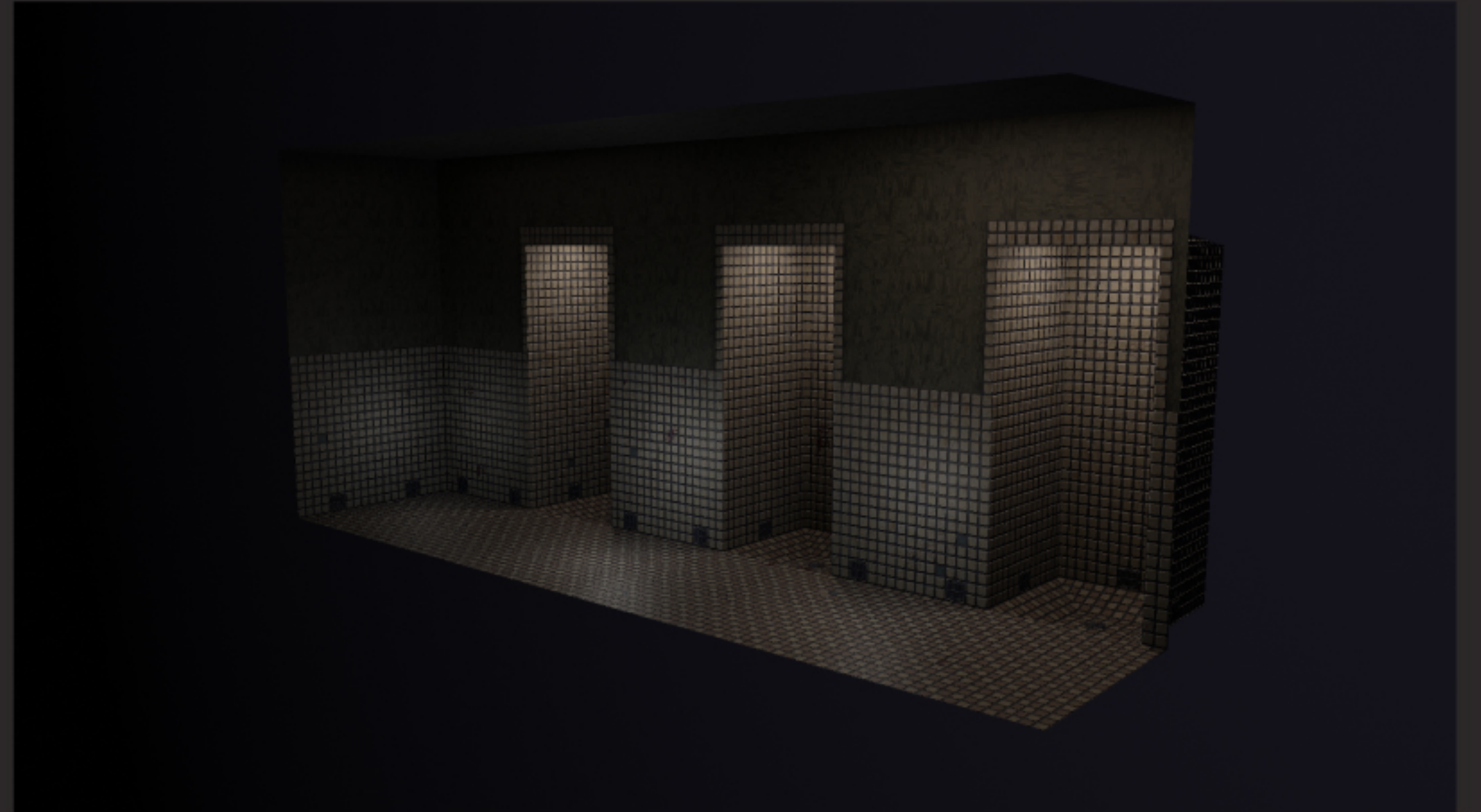
MAGI STUDIO ONE, SEMESTER 2

25/07/2021 S3336414

1 - INTENTION

I want to continue experimenting with Liminal Space by creating environments with a sense of intrinsic menace through juxtaposition and emptiness.

Developing this will also allow me to refine my new-retro aesthetic of low-poly modelling with pixel art textures, resembling PSX and PS2 games, while taking advantage of modern techniques like normal mapping, bloom, volumetrics and complex lighting.



2 - CONTEXT

This will take the form of an interactive environment that is part of larger horror game, capturing the style and feeling of the Haunted PSX indie game scene with its glitchy postprocessing, crunchy graphics and distorted noise.

Some games from this scene that stand out as strong influences for me are Blank Frame by ThroughTunnel, Paratopic by Arbitrary Metric, and Dusk by David Szymanski. Each having their own unique gameplay from one another, Blank Frame being a single location puzzle adventure, Paratopic an arthouse walking sim, and Dusk a retro shooter, all are first person with a strong sense of dread that take place in familiar but oddly surreal environments.

As for older games that are creative touchstones, there is the Silent Hill series (as always) originally created by Keiichiro Toyama, Nocturne by Joe Wampole, and Clive Barker's Undying. These games have each contributed something different to my thematic and gameplay interests over the years, fuelling my obsession with retro creepiness.



(Blank Frame, 2020, <https://throughtunnel.itch.io/blank-frame>) (Paratopic, 2018, <https://arbitrarymetric.itch.io/paratopic>)
(Dusk, 2018, <https://newblood.games/>) (Nocturne, 1999, [https://en.wikipedia.org/wiki/Nocturne_\(video_game\)](https://en.wikipedia.org/wiki/Nocturne_(video_game)))
(Silent Hill, 1999, <https://www.konami.com/en/>) (Undying, 2001, https://www.gog.com/game/clive_barkers_undying)

3 - METHOD

With scope depending upon the workload that is manageable in this time, I plan to use this process of experimentation to solidify the concepts and style I want to use in games.

By creating an isolated section of a game, I can construct a solid framework of both mechanics and experiential elements to be used as building blocks for my later projects.

Though I was able to establish my intentions for this studio in semester one to some degree, I still feel that these skills will need to be developed over the first five weeks before I am confident in what to create for the second half of the semester. My methods right now are only theory, and I am flexible to change.



4 - P R O D U C T I O N

Timeline

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- Week 2 - Level & Palette Design
- Week 3 - 3D Models & Texturing Experiment
- Week 4 - Environment Design
- Week 5 - Unity Experiment
- Week 6 - Folio 1, Playable Example
- Week 7 - 3D Assets & Environment
- Week 8 - Texturing & 2D Sprites
- Week 9 - 3D Portion Prototype
- Week 10 - 2D Portion Prototype
- Week 11 - Sound & Music
- Week 12 - Interactivity & Gameplay
- Week 13 - Folio 2, Complete Prototype
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Tools

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Design Work: Level layouts to be designed in the RPG Map software (by Sébastien Bénard) with sprites created in Aseprite.

3D Modelling: Blender

Palette: A 256 indexed colour palette created from scratch in Aseprite.

Texturing: This is a process I need to experiment most with, but I want to try to create seamless textures in Substance Alchemist, crunch down their pixel size in Substance Painter, restrict their colours to the above Palette, export them along with their Normal Maps, and then refine them in Aseprite.

Sprites: 1-bit sprites for the meta-game to be drawn and animated in Aseprite.

Sounds & Music: I will be recording all my sound work through an old vhs camcorder, uploading through RCA converter and then processing them in Adobe Audition.

Game: Unity using Flow/Node Canvas

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5 - OUTCOME

An Interactive Environment with some functional gameplay elements like item collection, object interaction and basic exploration.

