

PORTFOLIO PLAN

MAGI STUDIO 1 Duncan Corrigan

1. RATIONALE: Intention

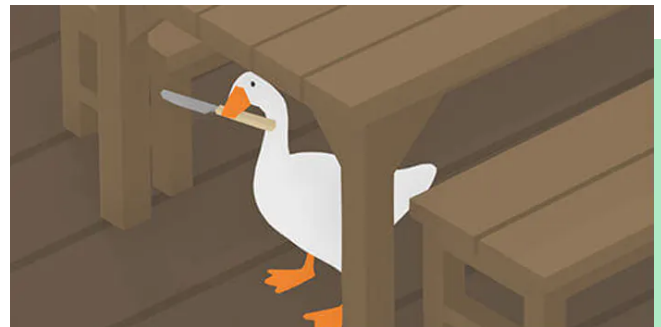
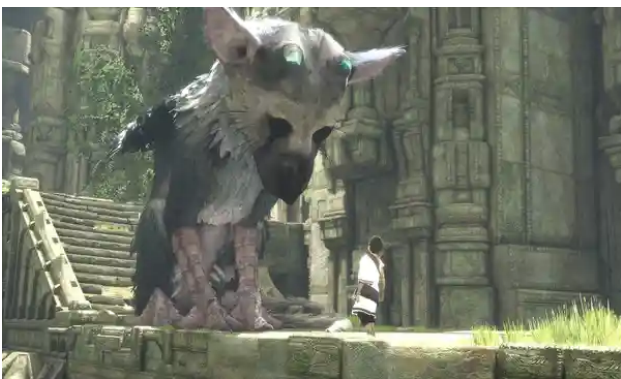
I am interested in creating games that inspire players to be playful, and in that playful state, explore new ideas more deeply aligned with their integrity and intuition. I think play is a powerful method for exploring new ideas and gaining introspect. I would like to explore the role playful animation and interaction has on our ability to embody avatars and explore ideas in games. By utilising unique locomotion and novel animation I'd attempt to inspire players to engage playfully with a space and it's themes, and explore how ideas can benefit from this collaboration with the player when they are provided with the tools to augment the context in which the idea is being expressed.

2. CONTEXT: Field

There are many game developers that focus heavily on character animation such as Fumito Ueda and Jenova Chen, who use procedural animation to give their characters weight and physicality. The emphasis on physicality allows for more nuance and expression in the way you move around the environment.

House House and Greg Lobanov use more traditional animation systems but focus on creating fun-to-embodiment characters with lots of novel animation and interaction that encourage playful engagement and performative play. The goose is a great example, with the ability to honk and flap its wings, the player is given the tools to really embody the goose and perform goose-like shenanigans.

Game developers Giant Sparrow and Keita Takahashi, on the other hand, create unique movement systems or interactions in their games to involve players in their storytelling/idea sharing. In the case of 'What Remains of Edith Finch', the story is told using traditional text and voice over, however, the way in which the player navigates and interacts with the text is unique and varies between scenes. These interactions afford the player a sort of authorial role as well as the space to augment the scene.



3. METHOD: Conceptual, Technical, Craft & Management

Given there is quite a technical overhead to my conceptual goals, I intend to keep my scope small and instead have the focus be on the execution and implementation of newly learned techniques. Week to week, I'd hope to focus on a particular technical aspect or skill that I feel is important to execute on the larger concept. These skills would build on top of each other leading to richer objects as the weeks go on. As an example, in the first week I might focus on developing my skills in 3D modelling which would then pave the way for work on future objects that build upon 3D characters and environments.

Ultimately, my goal is to gain the capacity and maneuverability to engage with my conceptual goals more effectively. I think by building my confidence in these different skills I will open new opportunities and avenues for exploration.

4. PRODUCTION: Tools

- Unity - Game prototyping, animation systems
- Blender - 3D modelling and animation
- Inkscape - Visual exploration/mockups, texture work, 2D assets
- Krita - Texture work
- Audacity - Audio/sound design

Week 1-2	Modelling and animation tests
Week 3	Procedural animation tests
Week 4	Visual explorations
Week 5-6	Small character movement prototype
Week 7	Level design
Week 8	Interactables
Week 9-10	Audio/sound design
Week 11	Play testing
Week 12-13	Short game prototype

5. OUTCOME

A small video game prototype that focuses on unique movement and novel interactions.

