

Art Bible

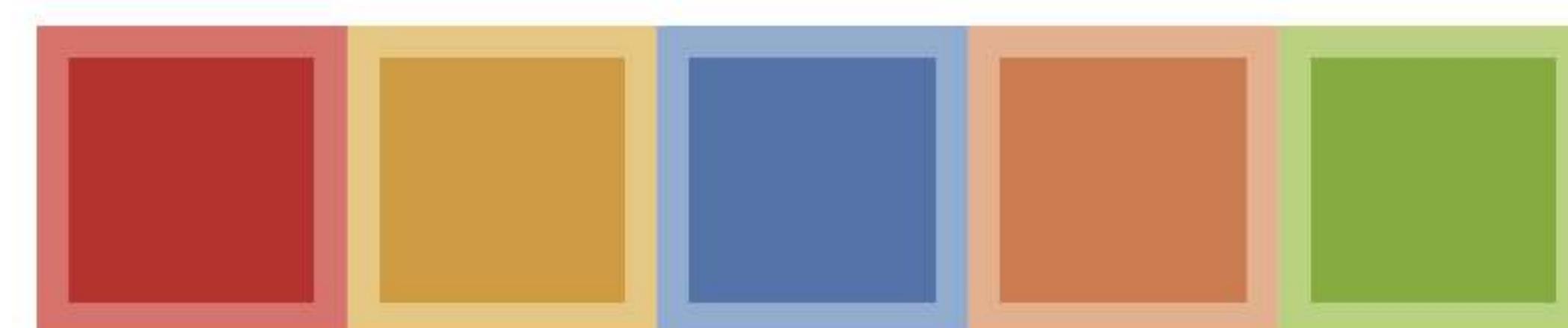
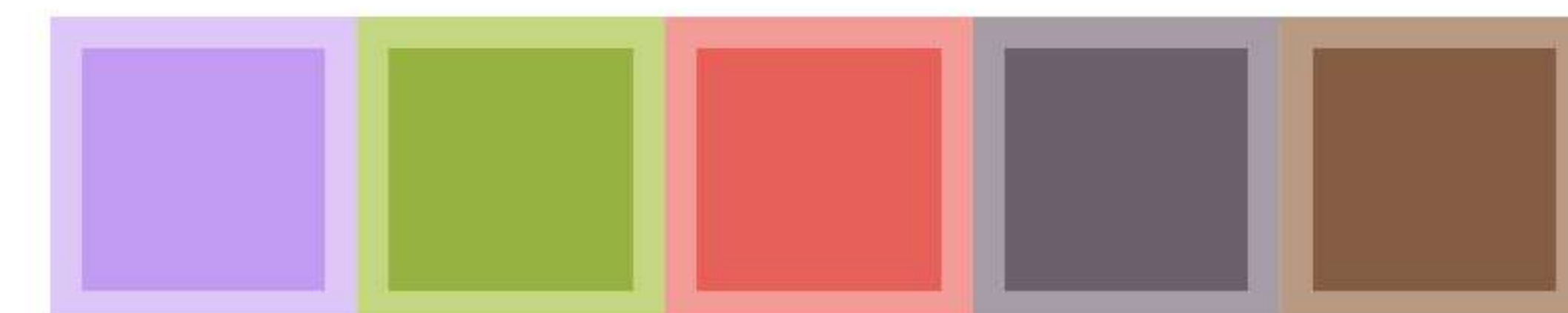
ARTBIBLEREX

A game by WoolyWalkman

ART



Fantasy World

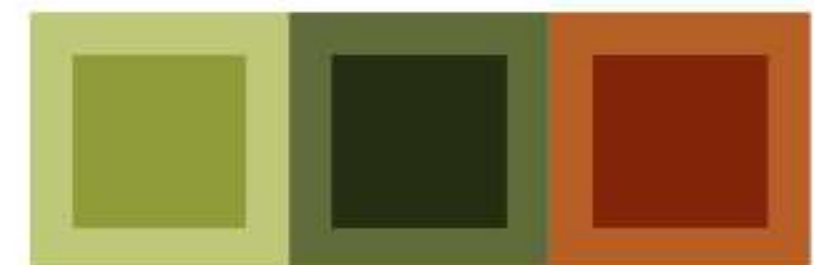


Rex's Bedroom



COLORS

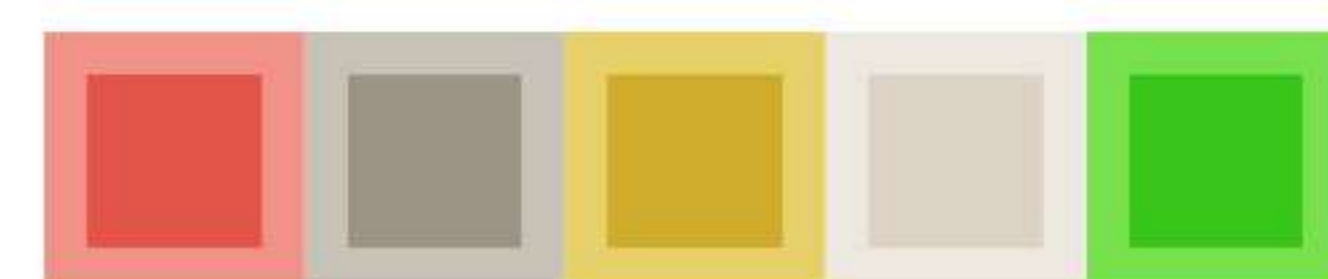
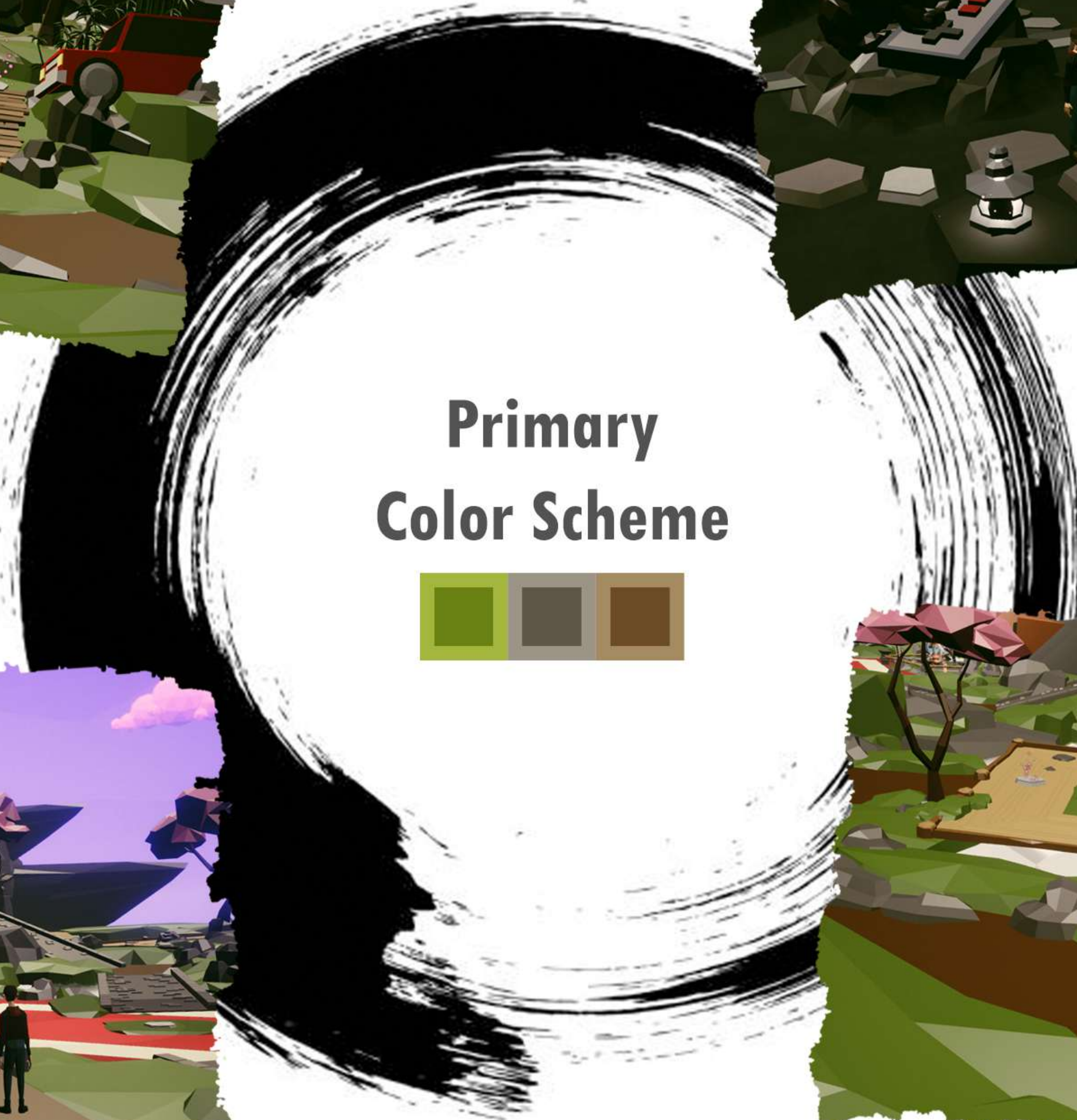
Sushi
Experience



Cave
Experience



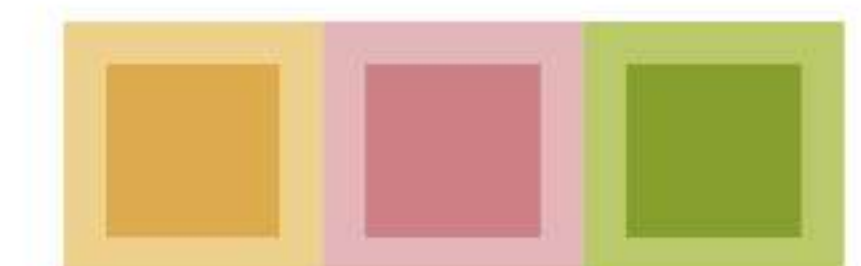
Primary
Color Scheme



Game Console
Experience

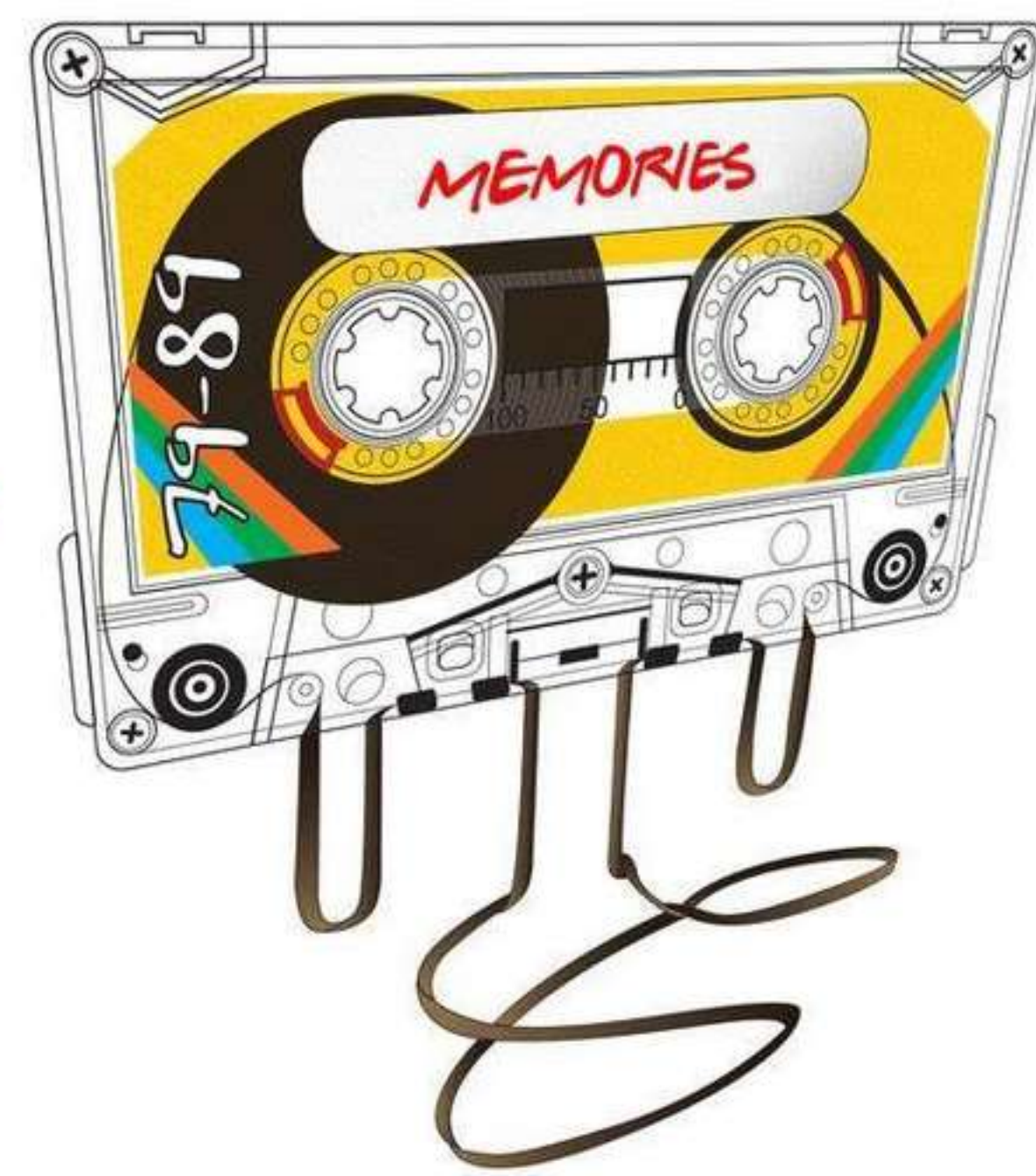


Zen Garden
Experience

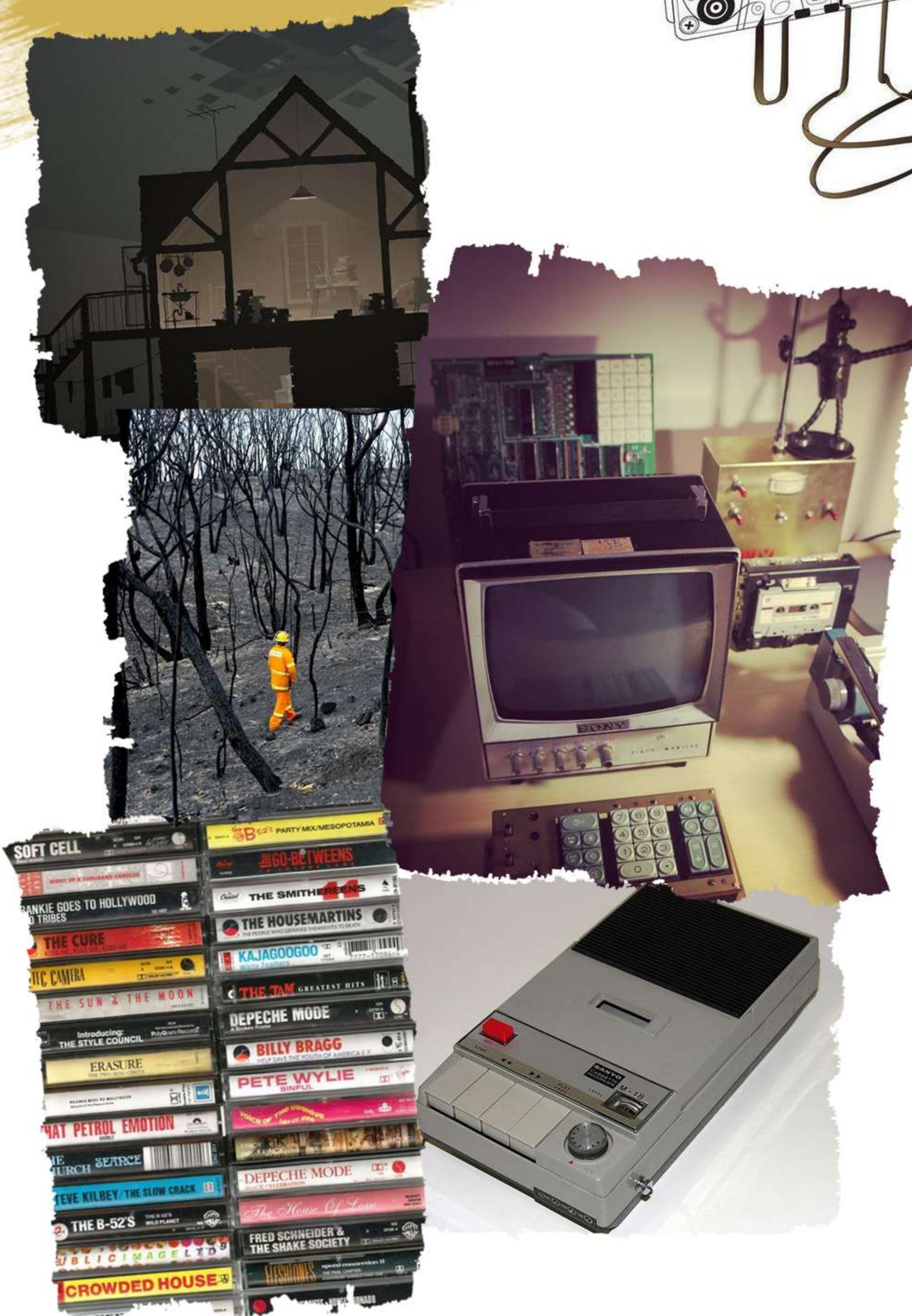


MOODBOARD

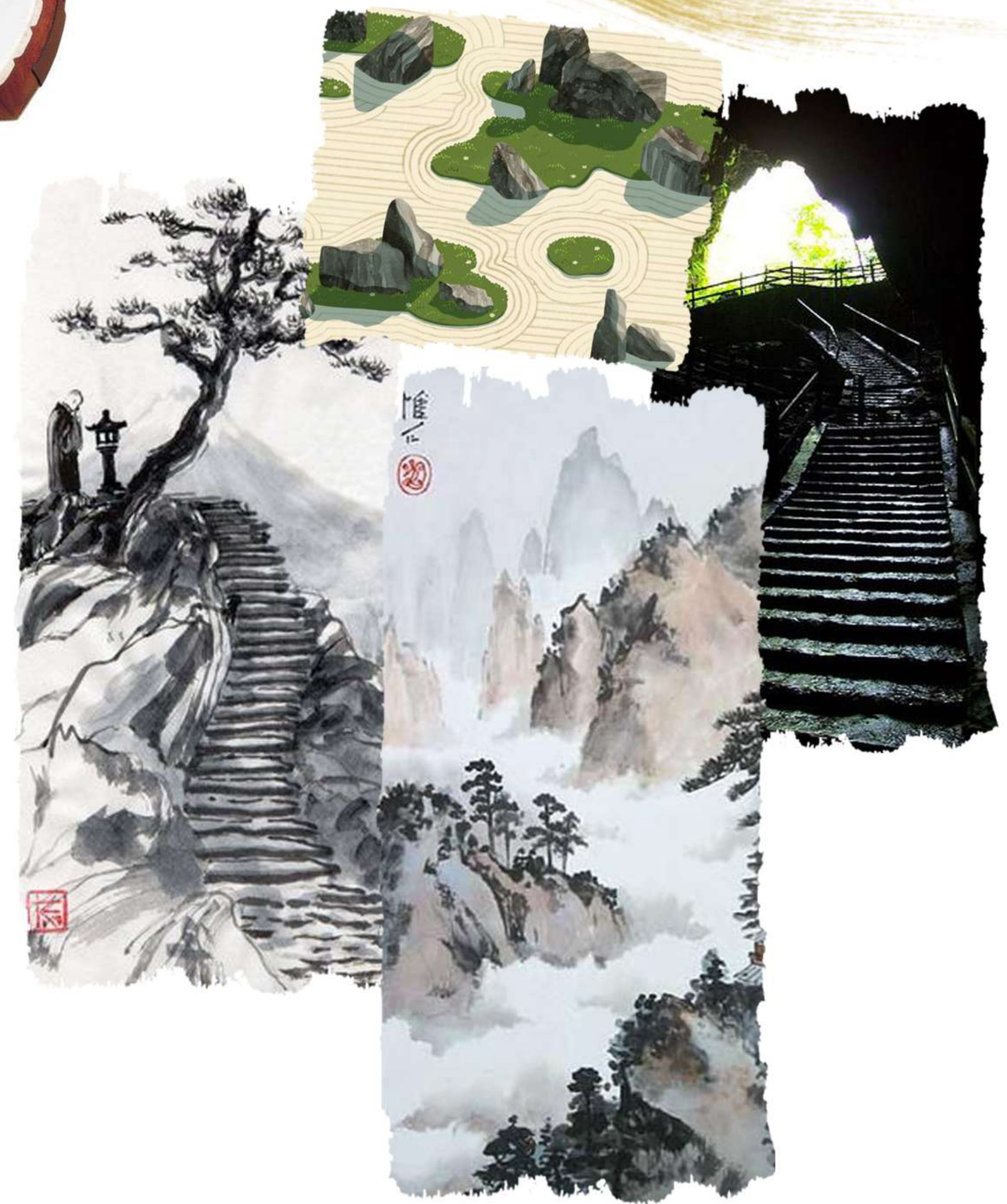
Our initial inspirations were objects and impressions that connote intense nostalgia, and equally environments of intense desolation and dissociation.



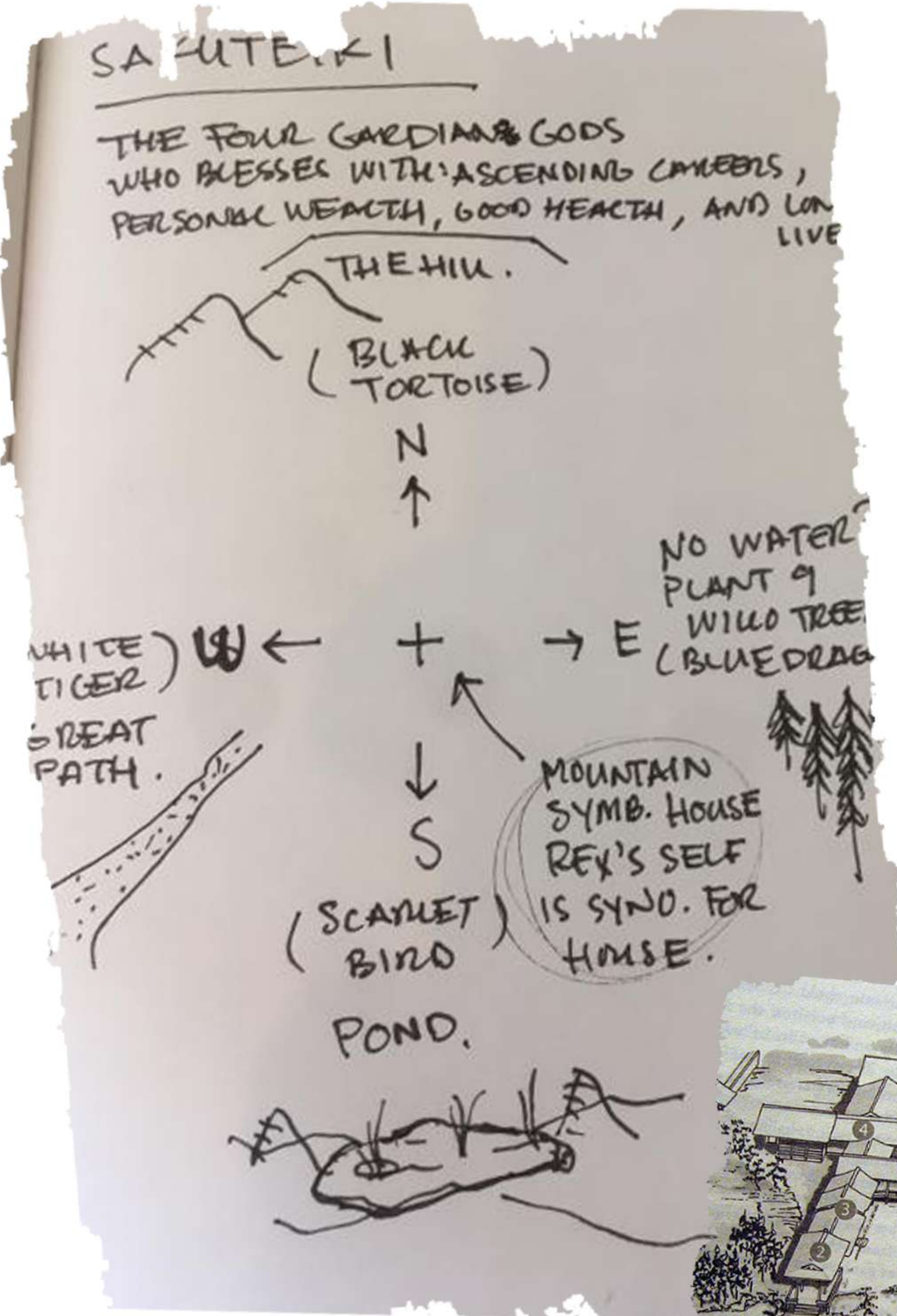
Asian non-violent narrative structures gave us the central idea for the content; the non-violent, introspective challenge of growing up, and the aesthetic principle of Sakuteiki, a Japanese gardening style emphasizing the placement of stones and the feeling that the designer wants to impart..



During the development process, inspiration struck from the chill, meditative game 36 apples (abberator, 2019) and the dense, nostalgia-laden themepark islands of The Gardens Between (The Voxel Agents, 2018), turning our focus onto communicating memory and fantasy through chill gameplay

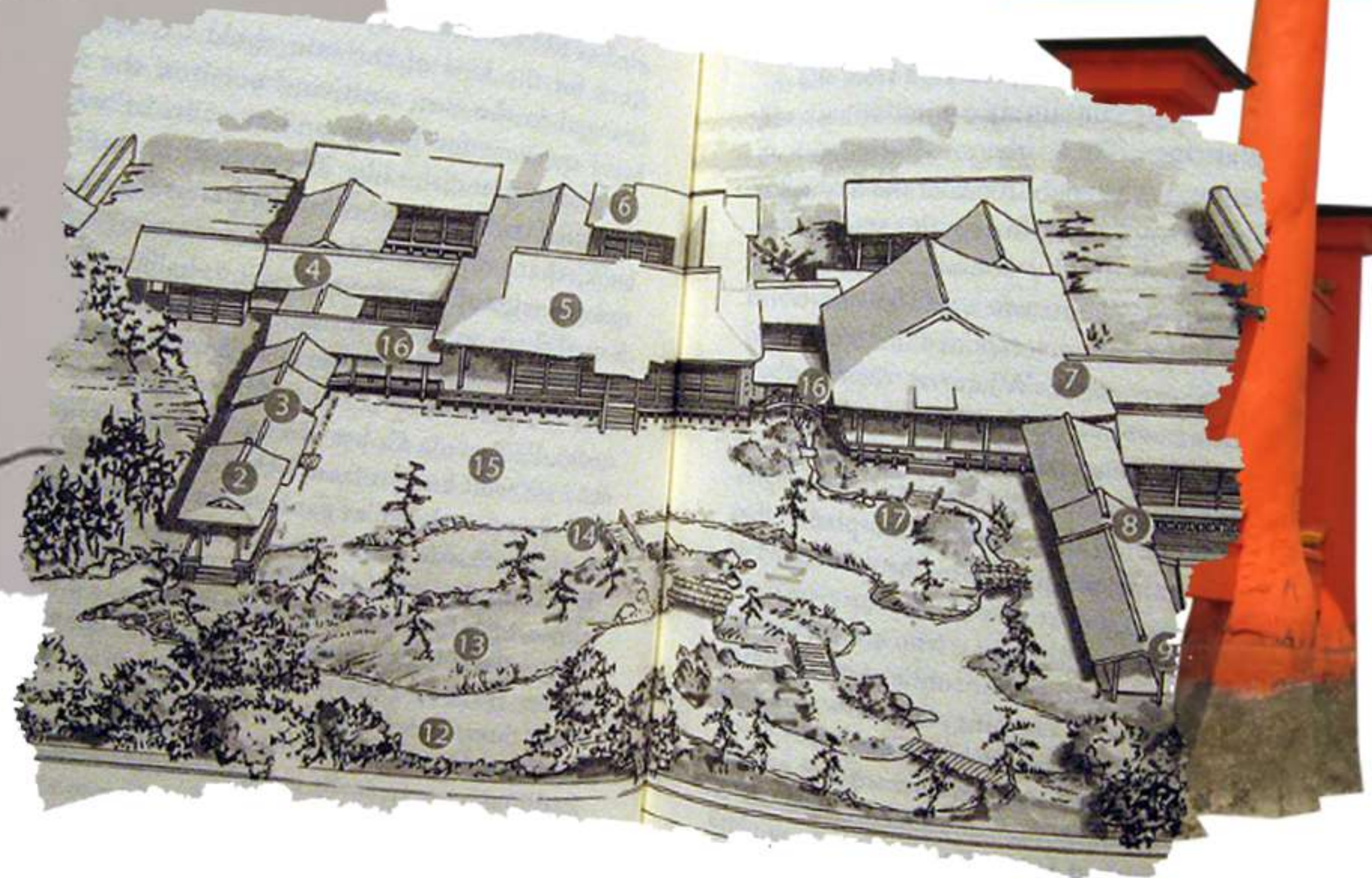


SAKUTEIKI



The mountain is a symbol for Rex and the journey towards adulthood, while the fantasy world is laid following the guidelines for a Sakuteiki garden. If the Sakuteiki format is followed, it should bring ascending careers, wealth, good health, long lives and balance. (Jiro & Keane, 2011)

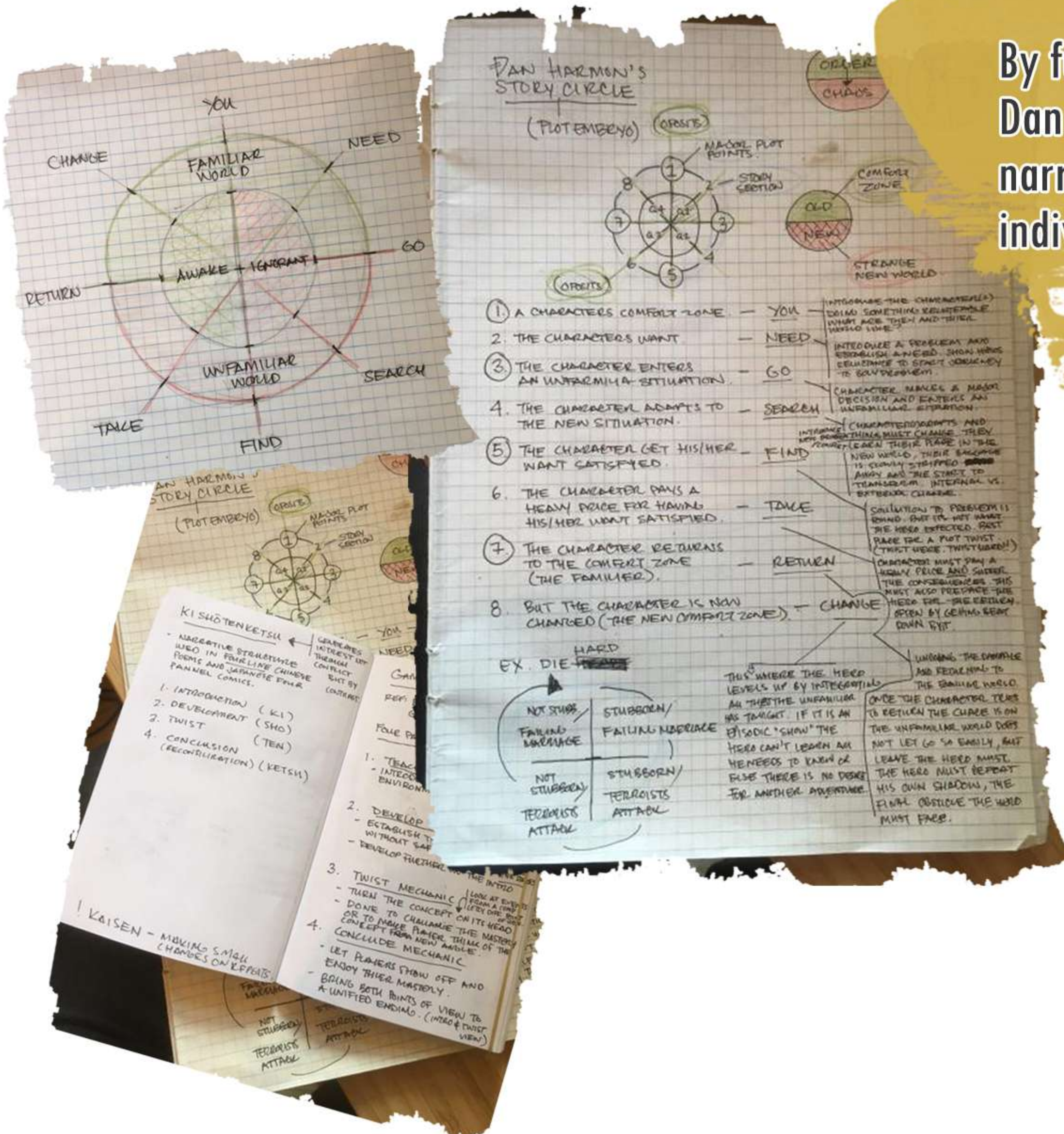
"[as a symbol] Mountains suggest arduous, painstaking ascent and sublimation, the widened perspective, the peak experience, the thin air of headedness and sublimity"
- Ronnberg, 2017



Each experience starts and ends by passing through a Torii
- the gate being a threshold of change (Ronnberg, 2017)

STORY CIRCLE

By fusing the the non-violent narrative model of Kishotenketsu and Dan Harmon's story circle, we found guidance for the structure of the narrative, the shape of Rex fantasy world and the progression of each individual experience and their placement within Rex fantasy world.



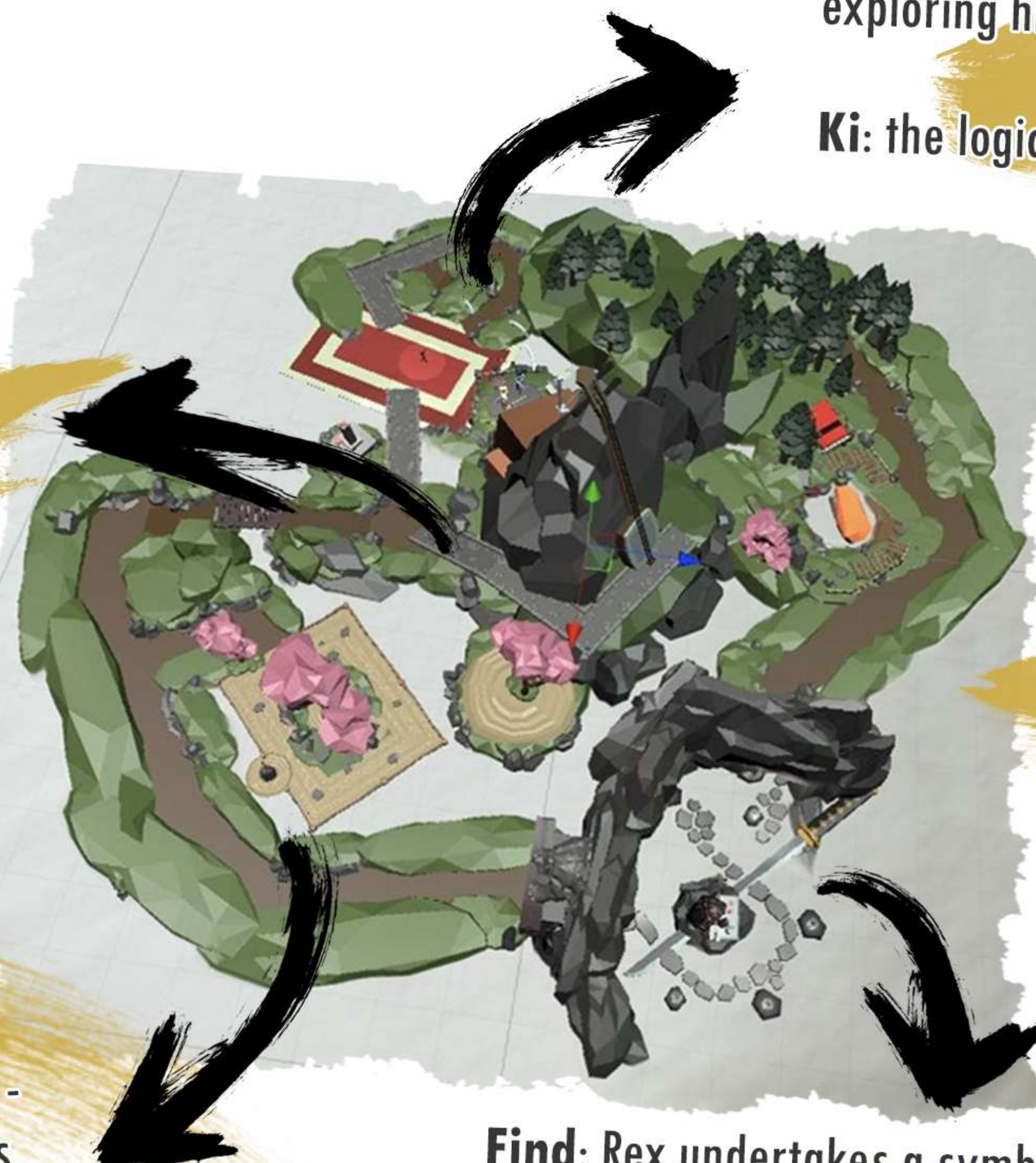
Search: Rex begins his search for understanding, exploring his fascination with games.

Ki: the logic of the fantasy world is introduced.

Go/Return: Rex starts at the foot of the mountain, and must go there when having found balance and interest in the shamisen.

Search: Rex explores more adventurous sides of himself.

Sho: the logic of the fantasy world is expanded upon.



Take: To reach clarity, Rex must embed the sword into the stone - choosing peace over aggression and unifying his male and female sides.

Ketsu: the sword is no longer something he must tread, but is now a normally sized object integrated into the zen garden experience.

Find: Rex undertakes a symbolic ordeal of walking along the edge of a sword, and finds himself to be the combination of his interests.

Ten: the audiovisual expression of the game changes.

ASSETS

When selecting assets for the fantasy world, we selected those assets that were most recognisably symbolic.



After experimenting with mixing all asset packs, we choose to work with the samurai pack in order to be able to contrast the blocky shapes of the modern house pack with the tranquil aesthetics of a zen garden.

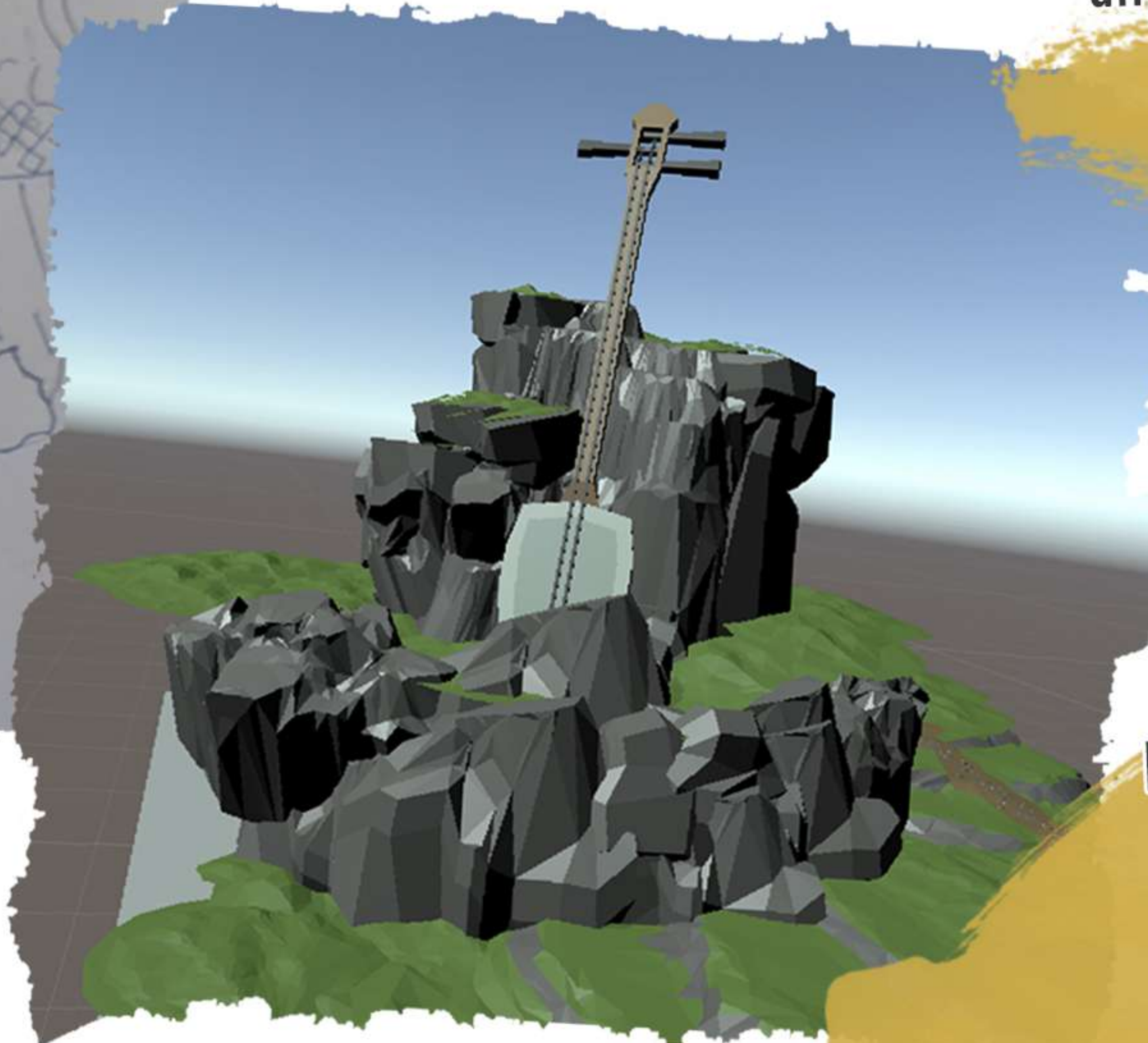
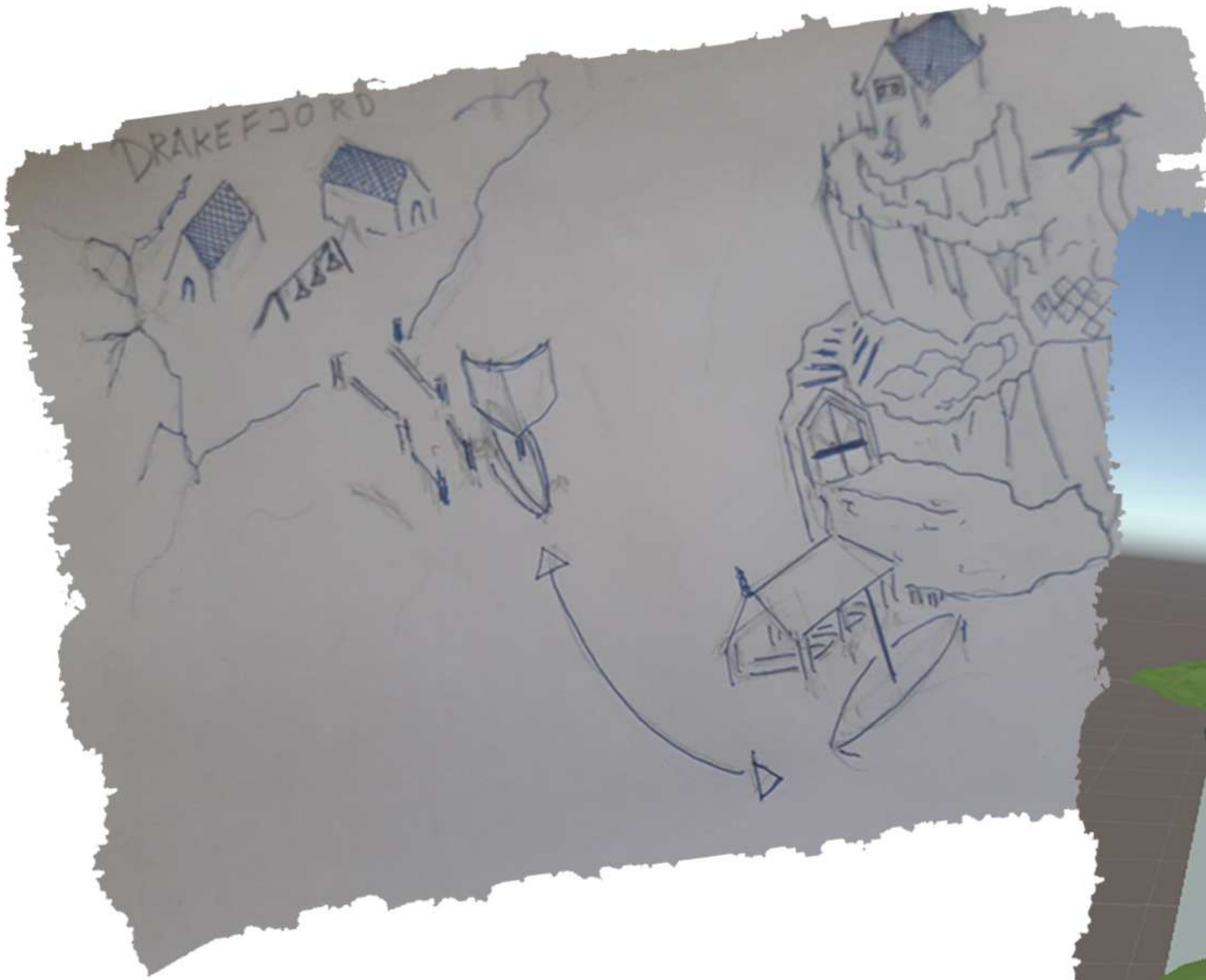


The Samurai pack models allowed for a color palette with a greater variety in color, and more picturesque assets.

Note: All assets, fonts, and art used in the game are provided as a reference at the end of this document

PROTOTYPES

Early prototype development involved exploring different fantasies based on available asset packs.



After settling on a mixture between the modern and Asian with the shamisen as a central component, we experimented with different sizes for the experiences and sizes between them



Some experiences had to be redesigned; to the left is the old sushi experience, which had the same progression, but was visually too realistic in style compared to the rest of the world

REX

As Rex was also going to be a vessel that the player could project their own presence into, we had to give Rex specific characteristics that would not compromise being generic; we did so by characterising him primarily through the objects in his room.



We had to find a model that put Rex at the precipice between childhood and adolescence. To achieve this, we prototyped many different appearances and clothings.



His room reflects a budding interest his japanese heritage, with pictures of formative memories.

AMBIENCE



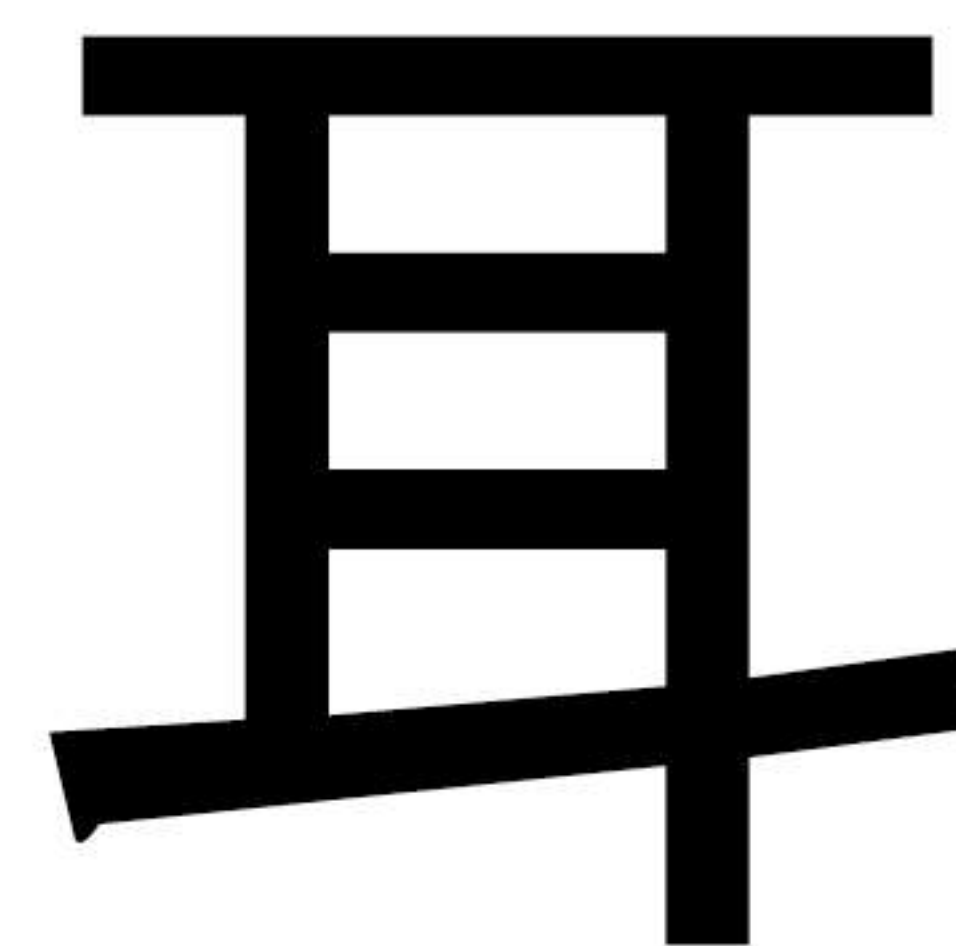
Sho - development

In the second experience, new types of footsteps and ambience layer upon the old.



Ten - Turn

The cave ambience is tense and noisy compared to the foregoing experiences



Ear



Ketsu - reconciliation

The different ambient soundtracks are combined into a single track, analogous to Rex's newfound balance.



Ki - introduction

The first experience introduces the sounds heard throughout the game: The ambience, the strum on the shamisen, and swords clashing.

INTERACTION



Step on a stone - an object phases in or out - and the shamisen sounds.

The dolly camera frames both this event and the next stone to step on



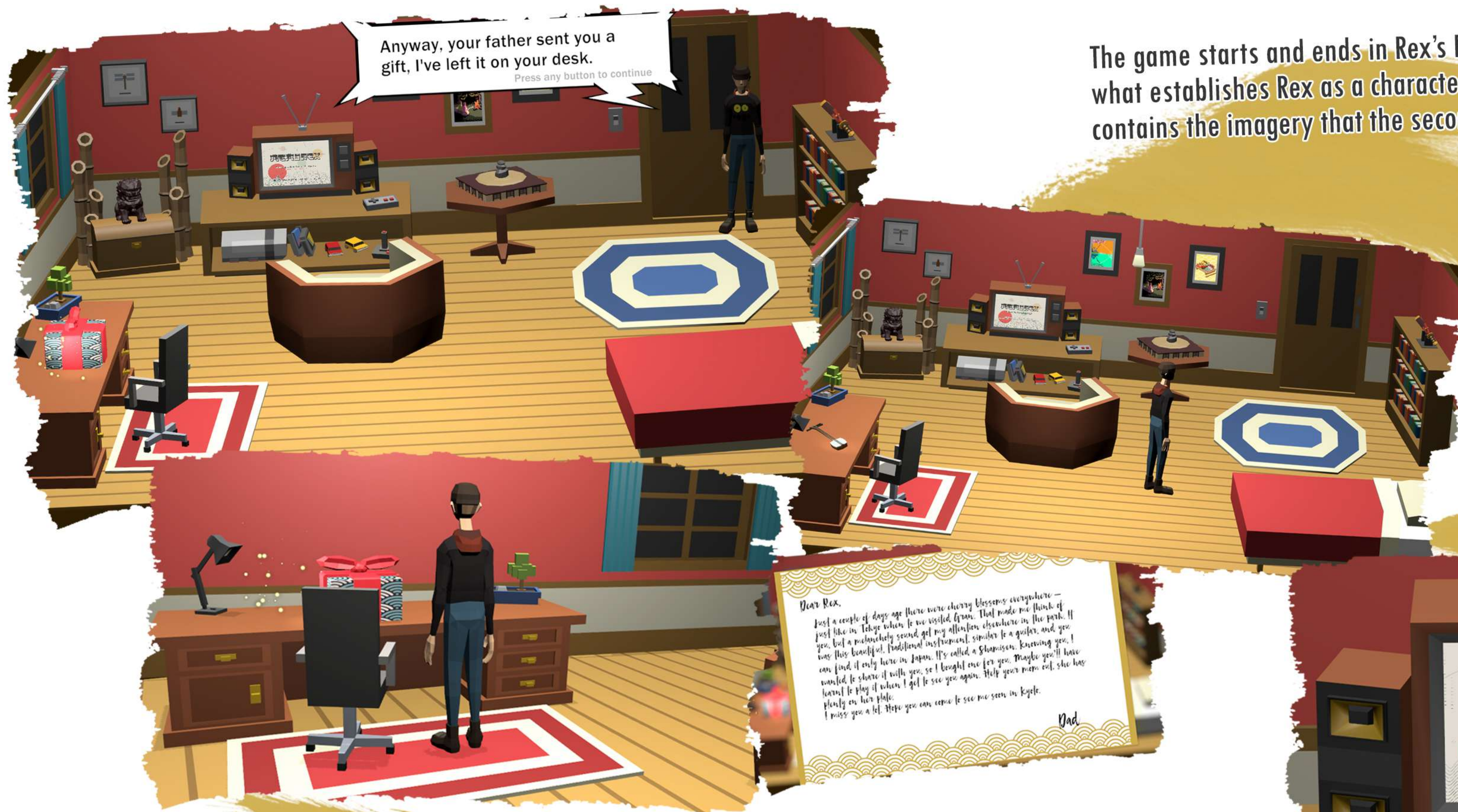
The interactive objects are placed such as to create a slow pace, where the shamisen notes ring out, creating ambience.



The dolly camera alternates between close and wide shots, to allow the player immersion but at the same time not lose focus on the experiences.

Further away, an object also phases in or out, allowing perceptive players to see changes in the environment.

REX'S ROOM



The game starts and ends in Rex's Room - it is simultaneously what establishes Rex as a character and the fantasy world, as it contains the imagery that the secondary world runs on.

The TV integrates the menu into the diegesis, blurring the separation between the player and the gameworld

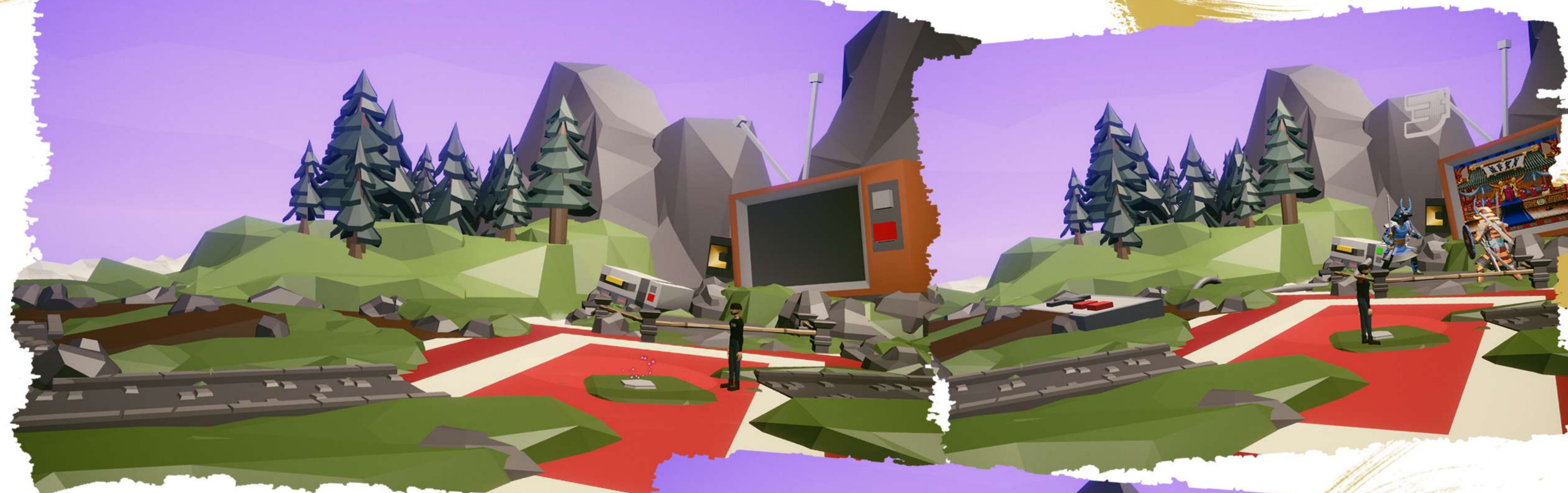


The static camera provides a contrast to the cinematic dolly of the fantasy world.

CONSOLE EXP.

The first experience establishes the visual language for the game; what the player should look for, where they should go, and what objects that will be interactable

The Gamepad phases in along with the fighting samurai - communicating that the gamepad may be used to interact with the Samurais.



The bend in the road, and the tree hints at there being more to explore, and guiding the players vision forward

The first Interactable object in Rex's fantasy world is centered, enticing the player to step on it.



Stepping on gamepad buttons makes the samurai fight, causes new land and the gate to appear. Note the framing function of the two pillars

耳 ~

SUSHI EXP.

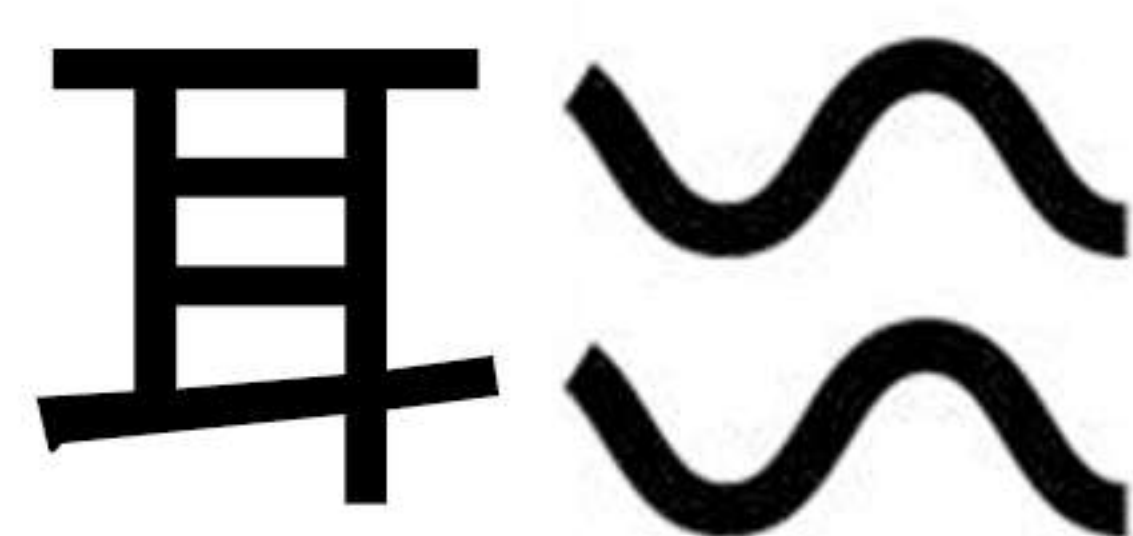
In this experience, an adventurous side of Rex's personality reveals itself.

The memory layers its connotations gradually, first with the car, and when the fish appears, possibly camping.

The next stone to be pressed is always within view

The pond as symbol inverts perception, bringing new insights and newfound tranquility (Ronnberg, 2010)

The mountain opens, a new gate indicating a route of passage



CAVE EXP.

The cave-experience contrasts the other experiences:
it is dark and the ambience is more tense.

Walking on the small path lends a
more deliberate pacing and attentiveness.

“Psychologically, entering a
cave can have the quality
of introversion, incubation
regression to the source,
psychic withdrawal or hiber-
nation.” (Ronnberg,)

The Komainu lion dog guards
the shamisen, and rex must
walk the razors edge and find
new order in his interests.

As Rex exits, the cave closes behind him, showing
that there is no way back to his old self



ZEN GARDEN EXP.

The sword in the last experience is of a less fantastic size, symbolizing a newfound order and clarity.



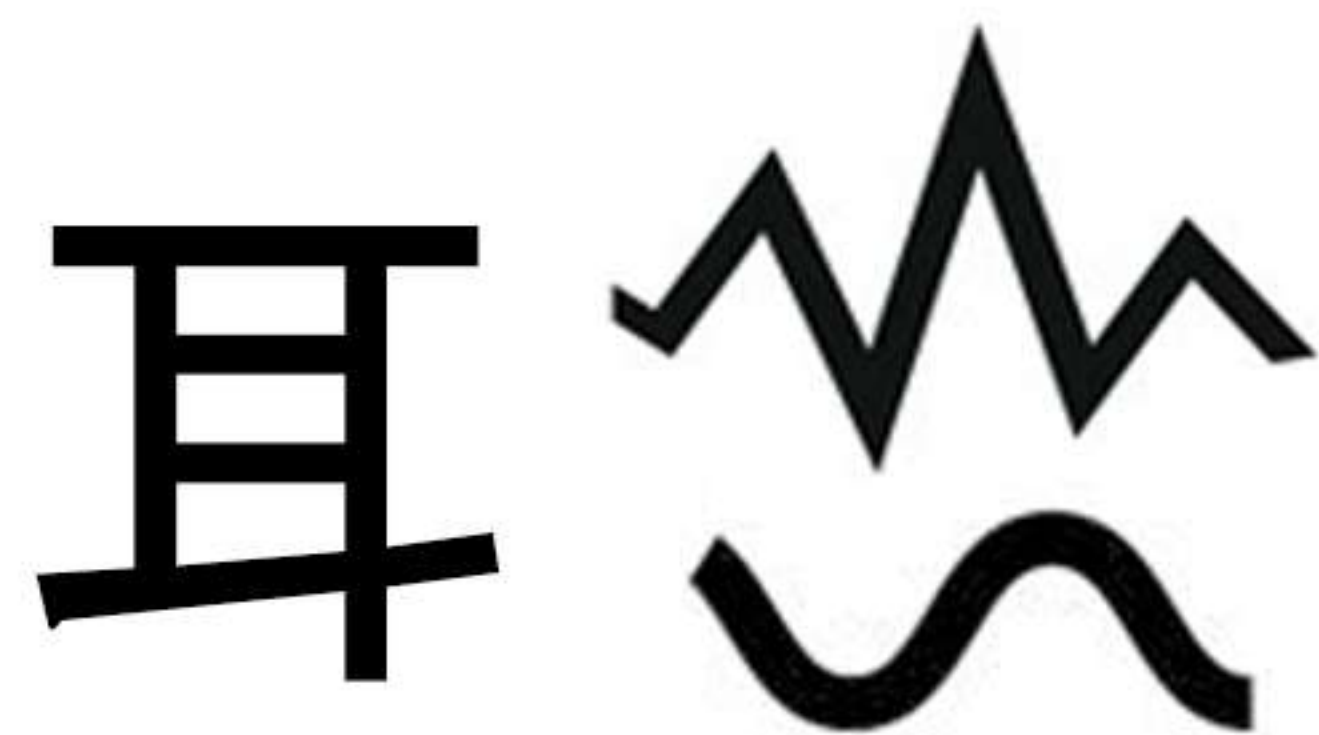
The gate is framed between the two trees when it appears, and the whole road up to the gate is visible, guiding the player there.



While the road snakes scenically to the left, the experience is framed centrally by the camera.



The journey inside Rex's fantasy starts where it began - in front of the shamisen





MEMOREX



Accreditation

The following In-game resources and asset packs was used to create Memorex

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