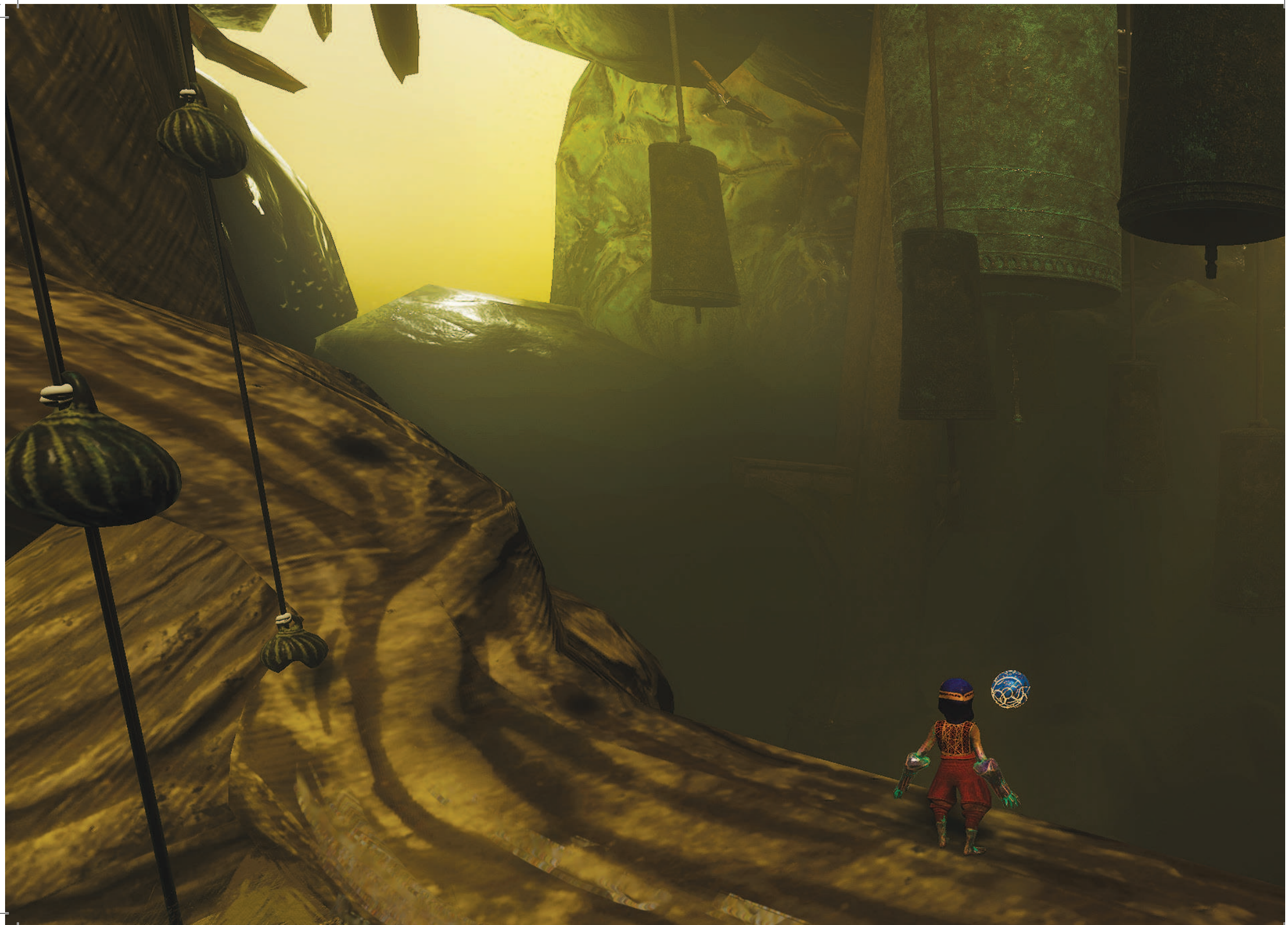


A stylized, orange and purple tree-like logo with a complex, branching structure, featuring a large 'B' integrated into its design.

BLIGHT VOICE

Bound by Fate, The Destiny of Two Worlds Lies In Your Hands.







THE TEAM



Johannes Witt



Leon Dreiling



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Introduction

Our Vision

Our goal was ambitious: We wanted to create an interconnected, organic and yet mythical world. That world should be defined by enormity and vastness as well as believable inhabitants that we wanted to be embedded into the environment as natural as possible. However, the true peculiarity of this world are the two layers it consists of, whereas one is hidden from your view.

We chose to create two characters, who share an unusual companionship. Each character has different abilities: The boy can walk, run and jump, while the small creature can fly. During their journey, their different sets of abilities will complement each other, so they must always tackle challenges ahead of them together.

The player characters in comparison to the vast environment should seem small and helpless. In addition to that, we decided against a combat system. Therefore, skill and cunning are your only weapons against the obstacles that stand between you and your goal. Whereas it is true that you cannot fight, we included a special ability both characters inherent. You can see into the hidden, second world and with that you can reveal helpful objects or stumble upon more obstacles. With this second world it was important for us that it would hold all the solutions to your problems and at the same time it is the cause of all your troubles.

Facts

Semester: 3rd Semester Project

Constraints: 3D Side Scroller

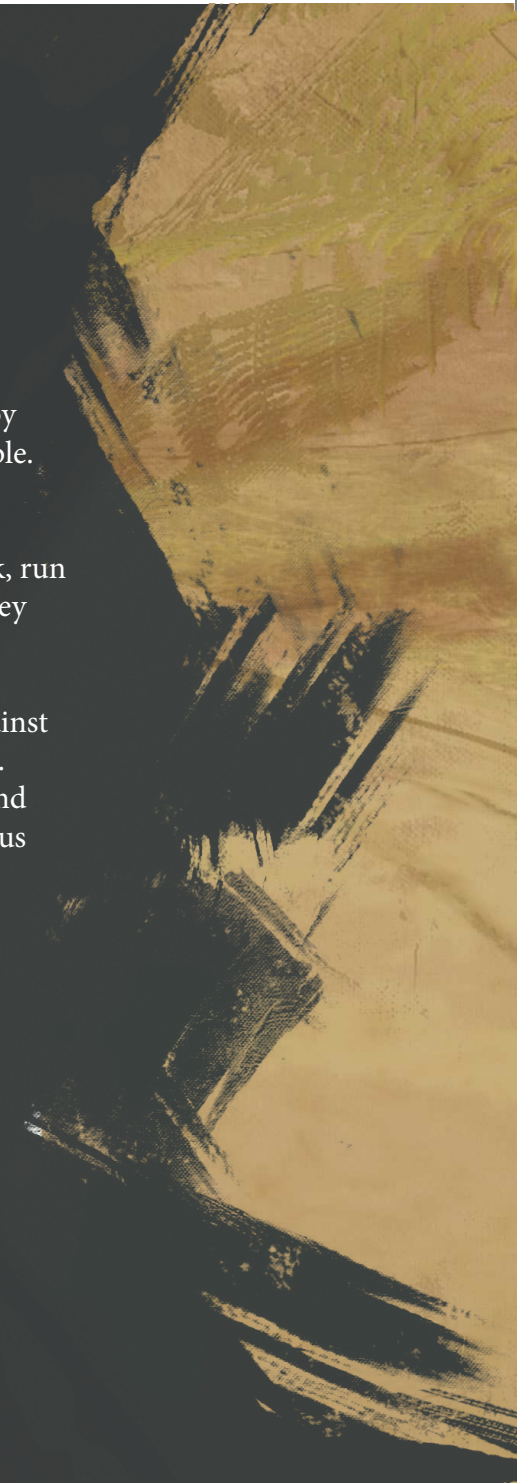
Development-Time: 4 Months

Team: Leon Dreiling, Laura-Maria Martinek, Raphael Sindermann, Johannes Witt

Genre: 3D narrative-driven Fantasy-Adventure

Platforms: PC, XboxOne/PS4

Target Audience: 15-35 years



The background of the page is a textured, painterly illustration. It depicts a person from behind, running or walking quickly across a sandy, uneven terrain. The person is wearing a purple head covering with a gold and black patterned band, a patterned tunic, and reddish-brown trousers. They are carrying a dark, rounded object, possibly a bag or a small animal, under their arm. In the background, there are tall green reeds on the left and large green ferns on the right. The overall color palette is warm, with a lot of tan and brown tones, suggesting a desert or coastal environment.

Characters

CHAPTER I
THE INHABITANTS OF OUR WORLD.

Character Concept Design

In context of our story, the main player character represents an old machine, built by skilled engineers of the old civilisation and brought to life by an ancient soul and life energy transfusion. To build the boy they used organic materials in combination with stone and gems. Once he came to life, he was immediately transmorphed into a mind-controlled mining slave, whose task was to harvest the energy sources from the second world. However, this process failed with the boy. He never truly lost his consciousness, because the life energy that was infused into his mind withstood the manipulation methods and prevented the boy from becoming an empty working vessel.

The character texture not only showcases the narrative side of our design, but also serves a very important purpose: standing out from our dark, foggy and greenish environment.



Early outfit concepts show a more complex style for the main player character. At this stage we had not yet defined the colour palette of the environment. But due to the design of environment and the complexity of the assets, we decided to go with a much simpler outfit style with more vibrant colours and a striking silhouette.

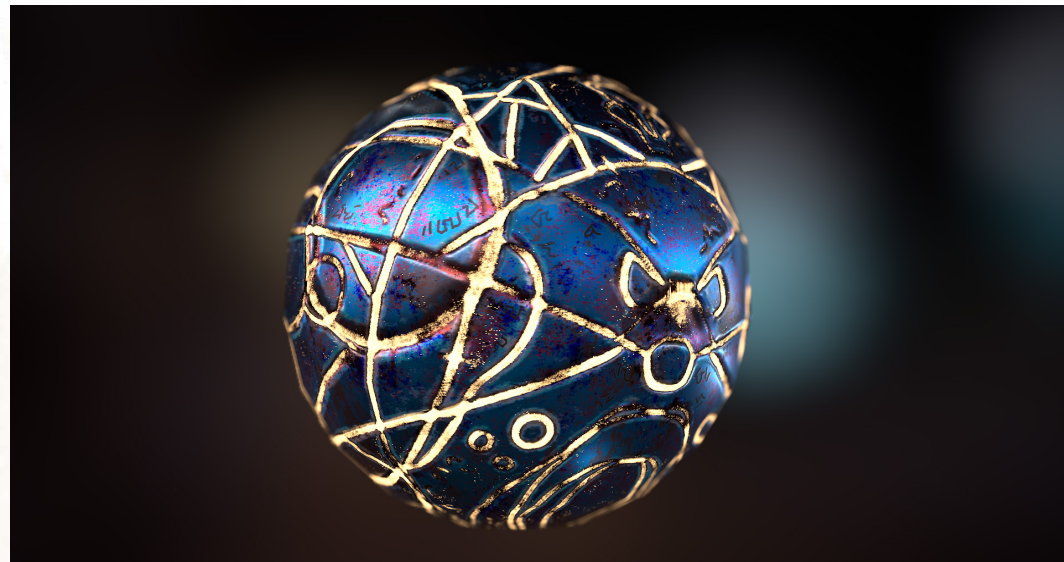




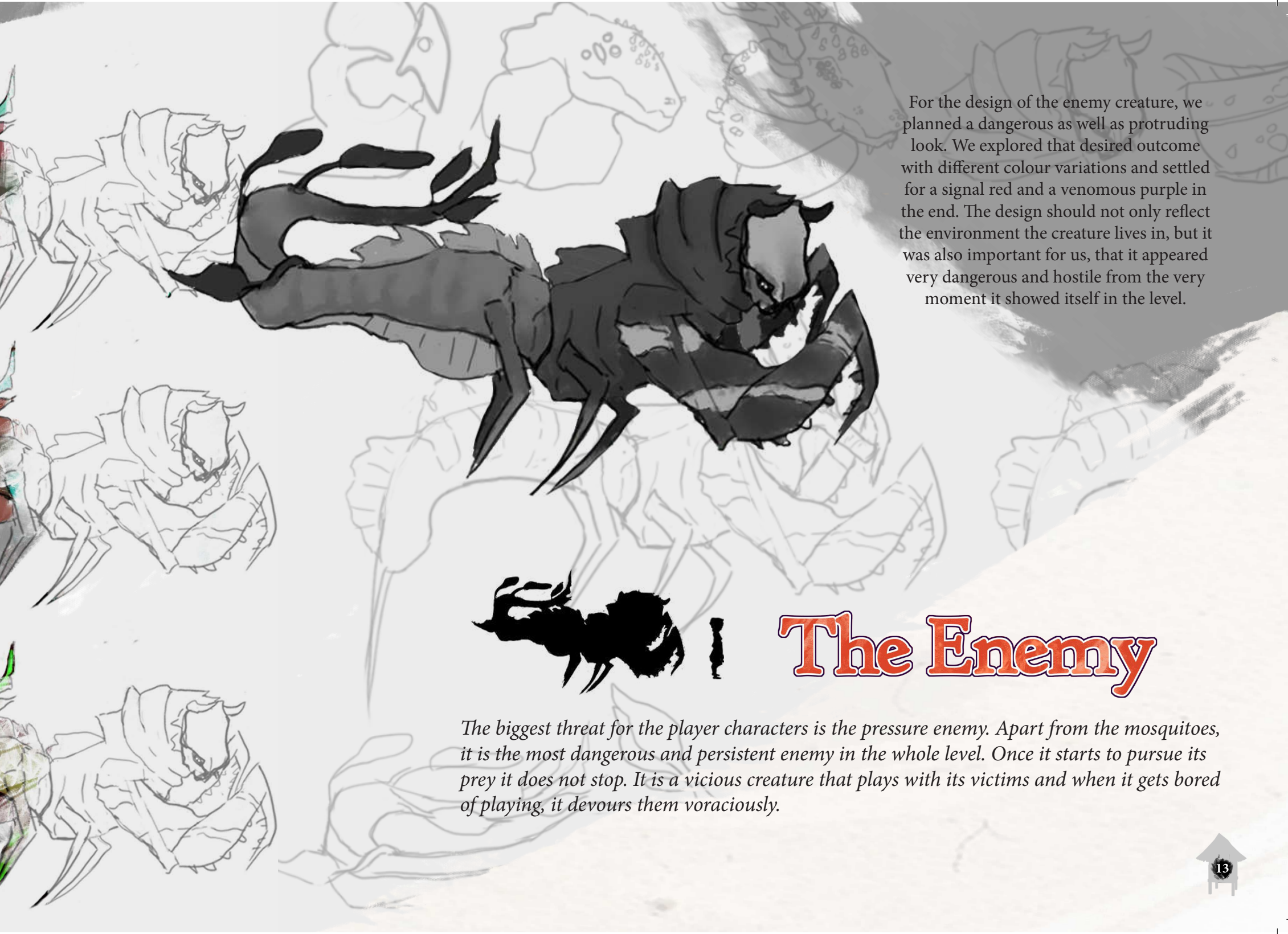
For the second player character we had planned to implement a small creature from the second world. However, due to a lack of time and the complexity of the design, we needed to decide to simplify the concept. So, we chose to go with a sphere that looked like an ancient engineering work from the old civilisation.











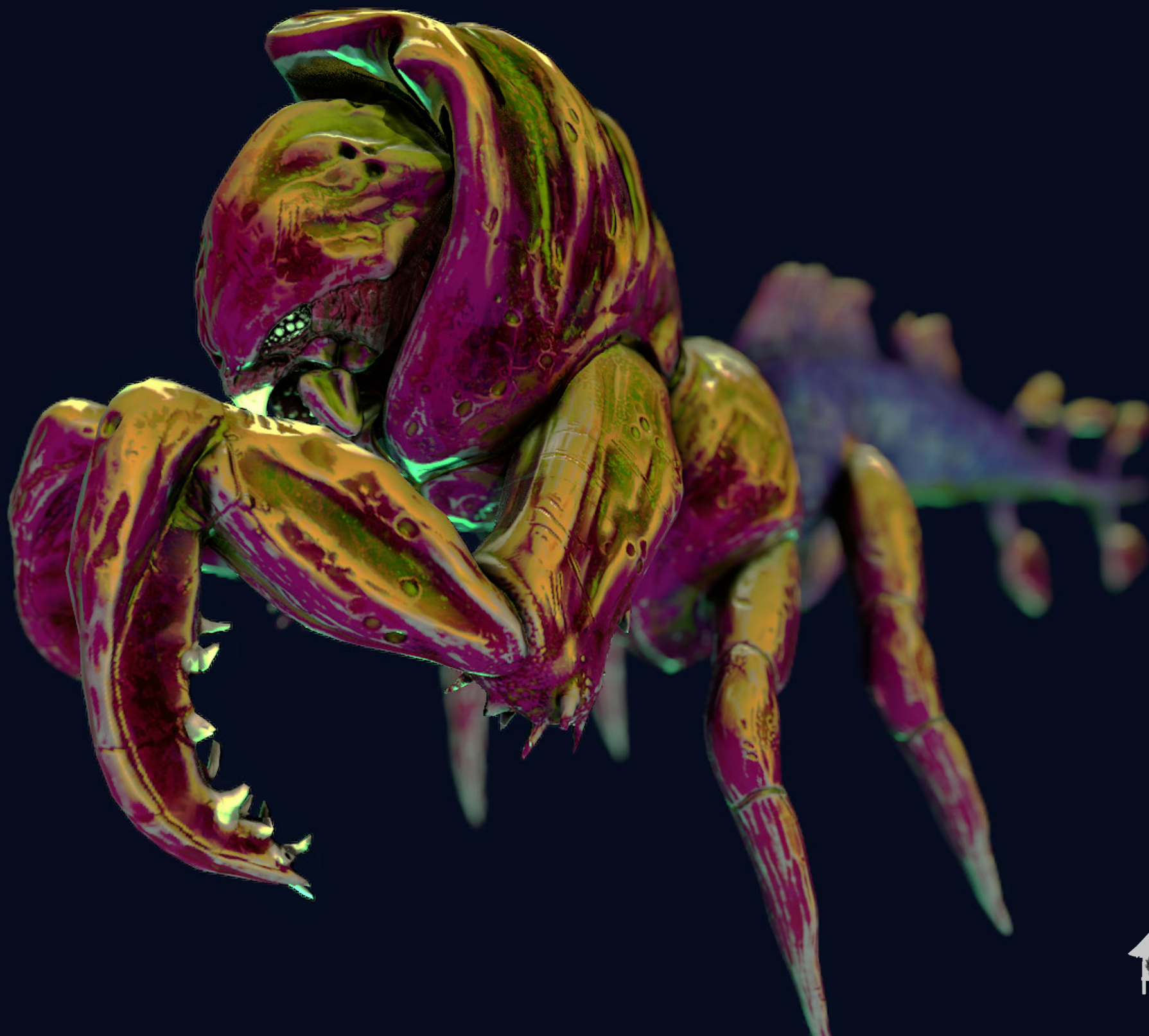
For the design of the enemy creature, we planned a dangerous as well as protruding look. We explored that desired outcome with different colour variations and settled for a signal red and a venomous purple in the end. The design should not only reflect the environment the creature lives in, but it was also important for us, that it appeared very dangerous and hostile from the very moment it showed itself in the level.



The Enemy

The biggest threat for the player characters is the pressure enemy. Apart from the mosquitoes, it is the most dangerous and persistent enemy in the whole level. Once it starts to pursue its prey it does not stop. It is a vicious creature that plays with its victims and when it gets bored of playing, it devours them voraciously.



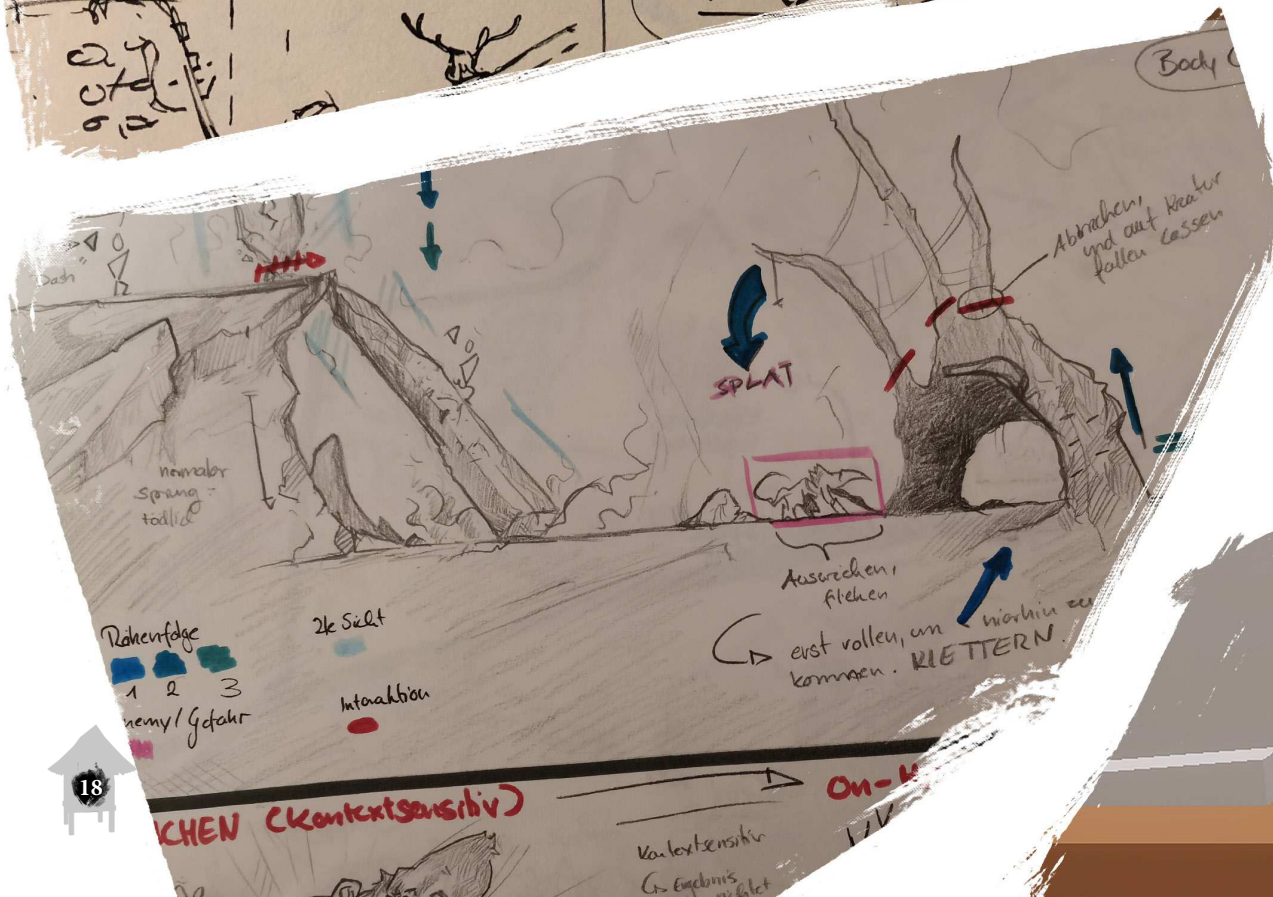




Leveldesign

CHAPTER II

DESIGNING A
BELIEVABLE WORLD.



Ideation Process

The conceptional phase of our game began on our Miro board, which after a while contained a plethora of ideas we gathered together. It was important for us to start with the world, and then slowly populate it with the characters and creatures we wanted the player to encounter.

Throughout our concept phase, we not only established a believable world, but we also made sure that every design decision was grounded in our narrative.

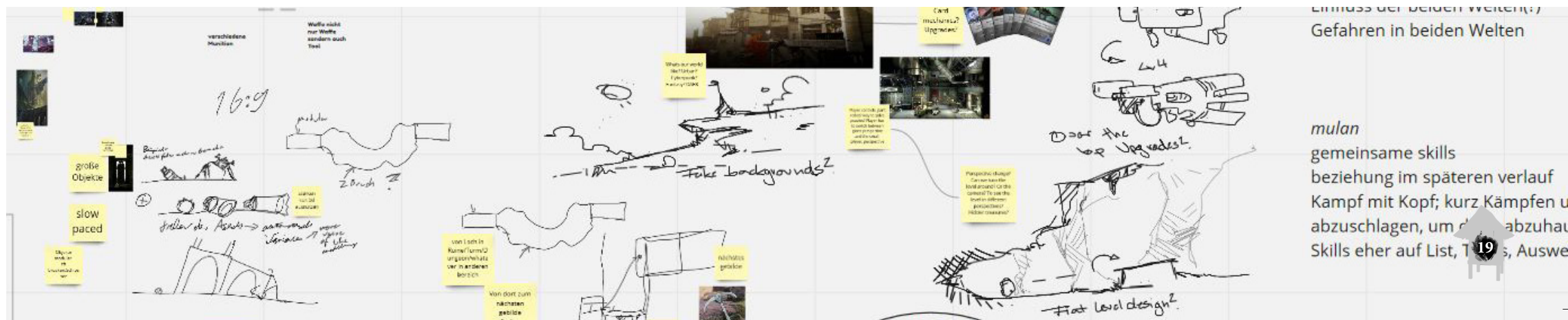
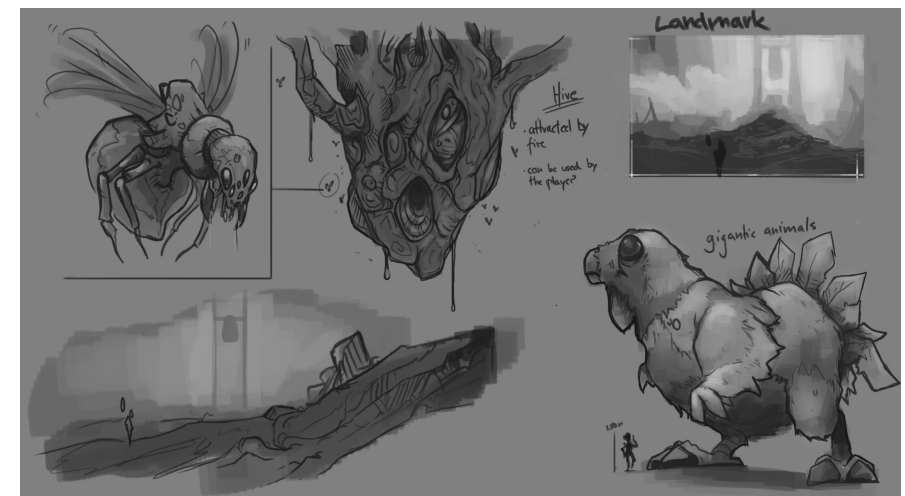
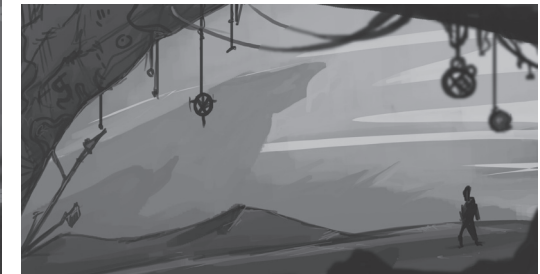
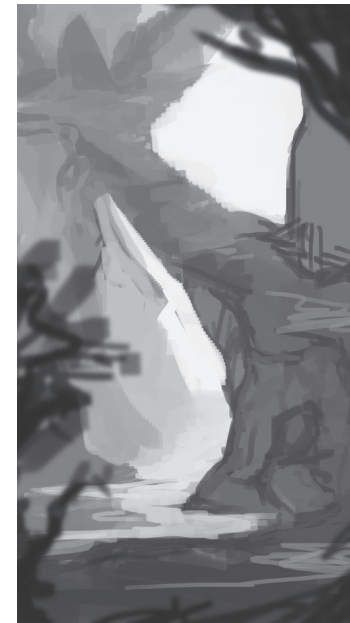
As the project began to grow, we created a guideline for the designers, so asset creation could be integrated seamlessly and concept designs would head into the direction we needed.

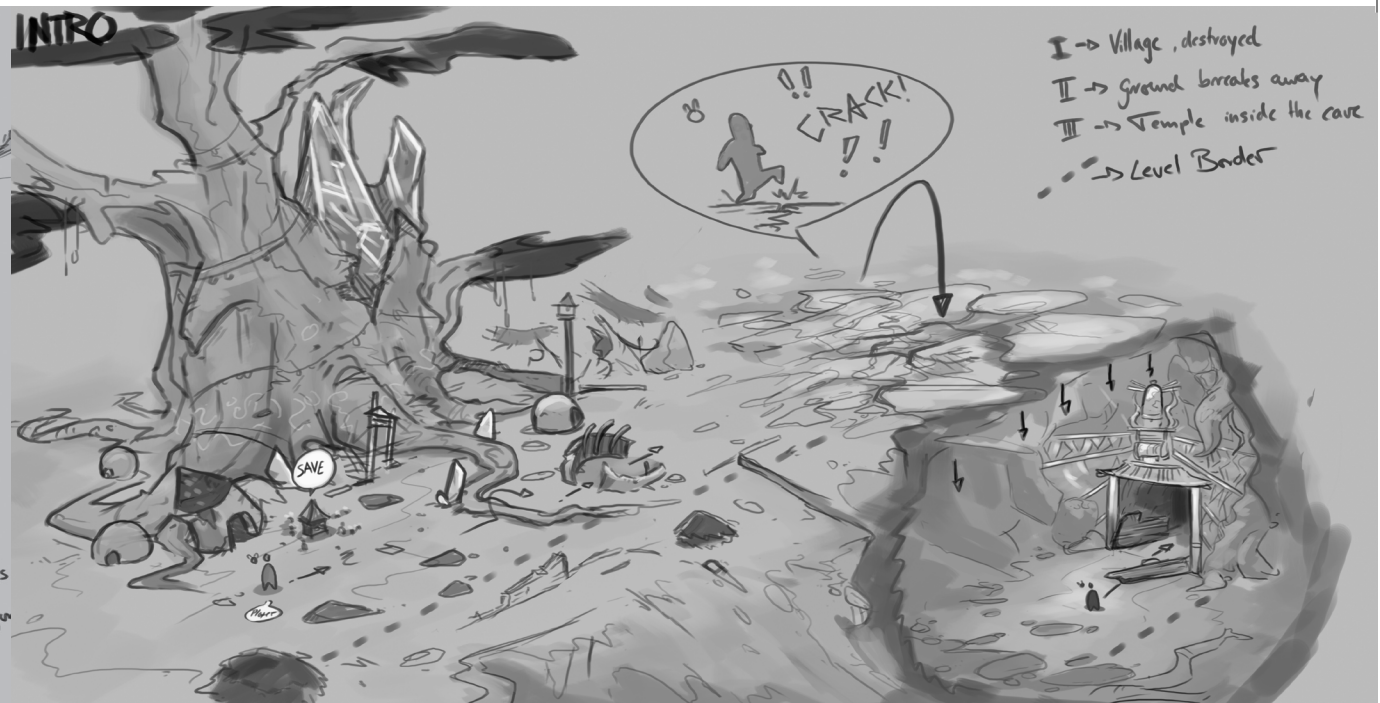
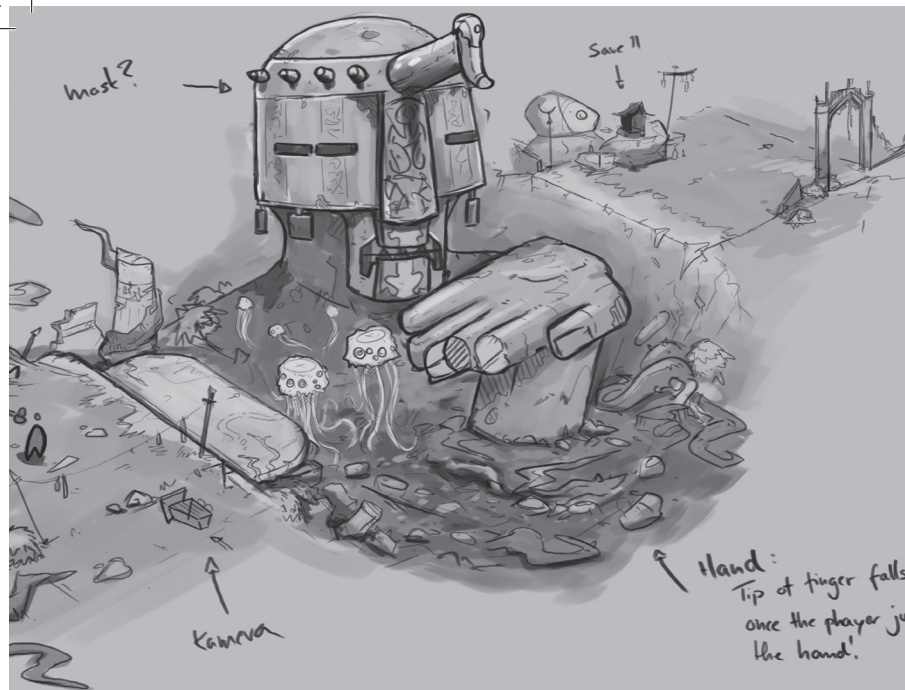
Eventually we decided for a dark fantasy setting in a rouge-like adventure game, where the players have to use their wits to survive encounters with strange inhabitants of the dangerous world.

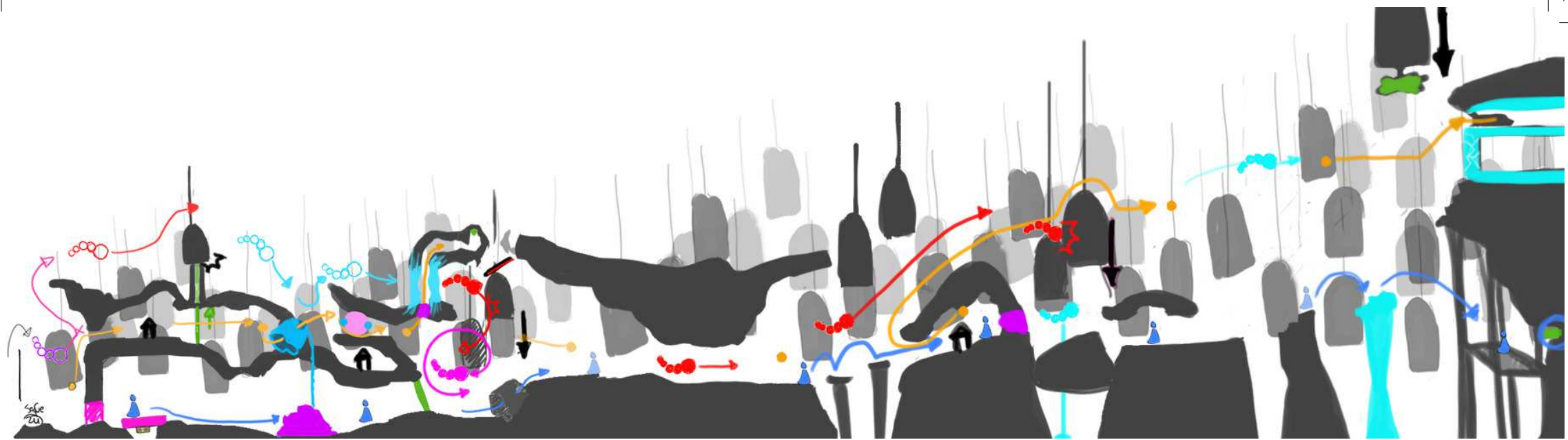
We experimented with different variations of our core mechanics and constantly refined them. At one point we even thought about implementing a combat system, which depended on evasive manoeuvres and one-shot enemies only. After all, however, we settled with two player characters, who instead of having the ability to fight, have the ability to see into the hidden world.

A fair number of questions that needed solving remained: How should we balance our level? What other abilities could our player characters have? How do we implement the view-changing mechanic in a fun and interesting way?

In the end we found a solution for almost every question and created a fairly balanced system.







final of Act 2: man sucht nach
Enemy um es perfer tur fliegen
zu lassen

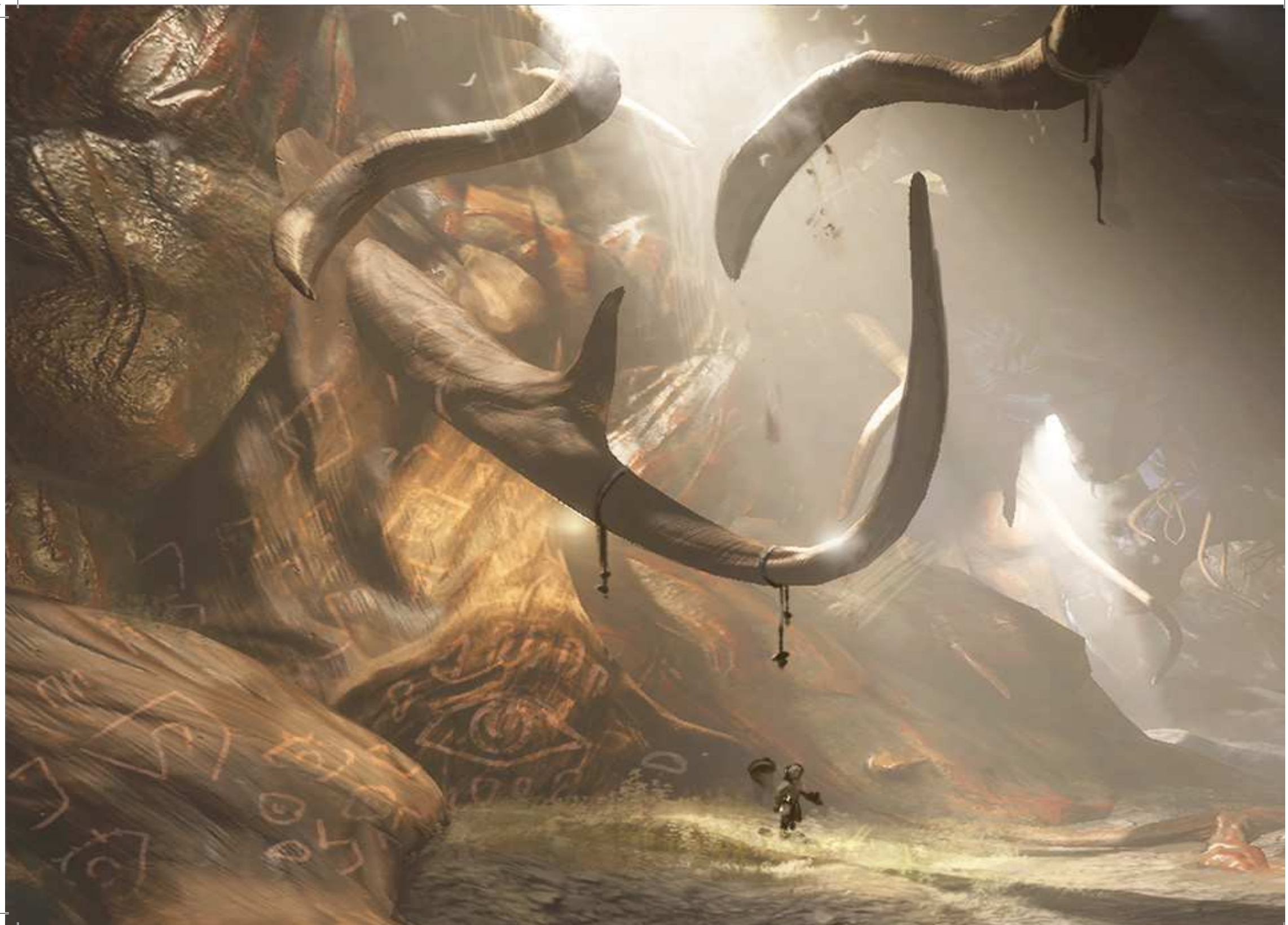
Mückenwesen hängen
sich in Stein & machen ihn poios
o gefangen

verständig
idee

die Glocken, die man
runterfallen lässt, müssen
unvollkommen sein
z.B. → sind kaputt als
andere

muss ich erst
kloppeln,
sonst ist plausibel
zu verschall
wird munter-
gelassen







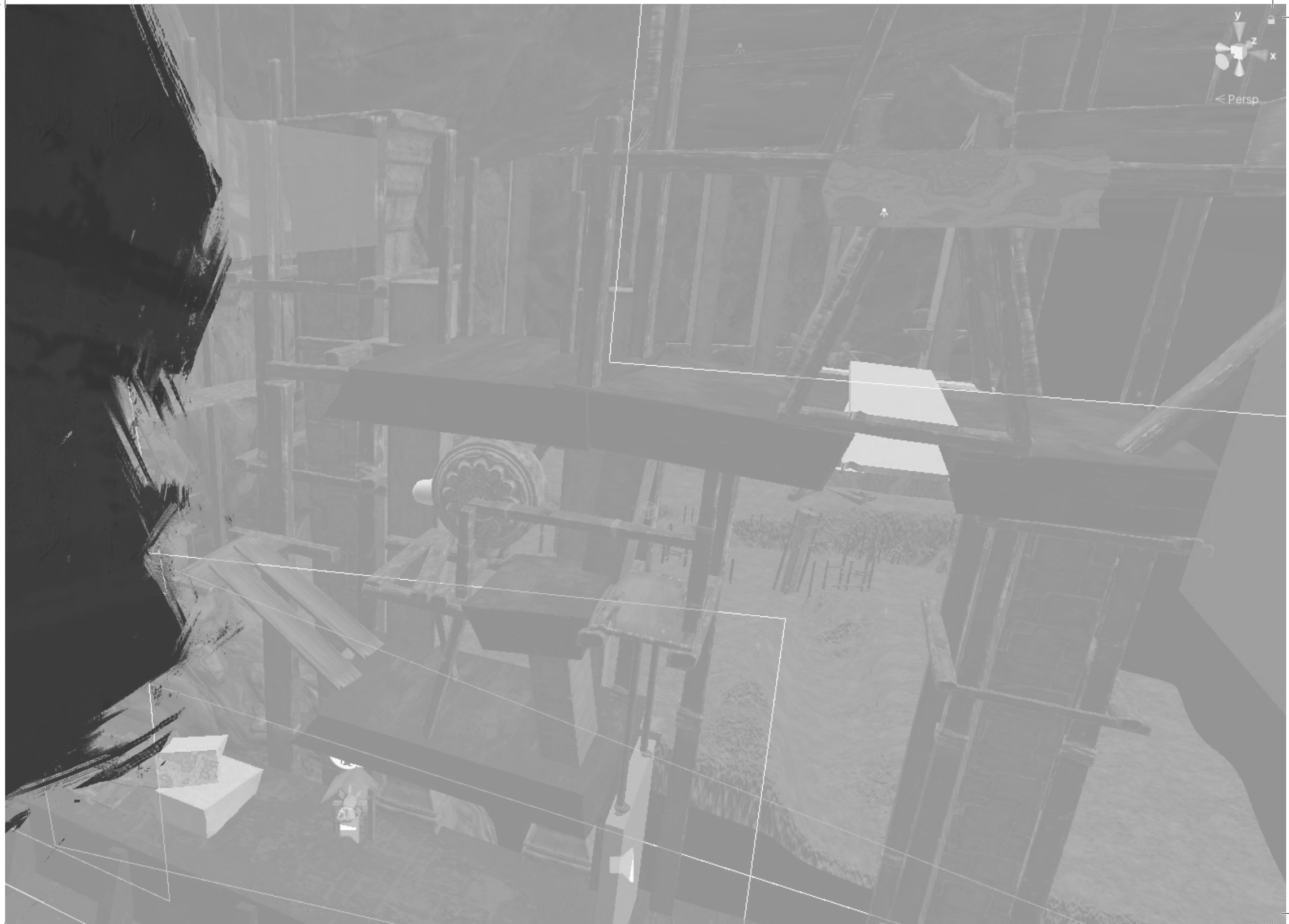
Concept designs, overpaints and fake screenshots helped us to establish the mood of a scene. They also defined what kind of assets were needed for future development.

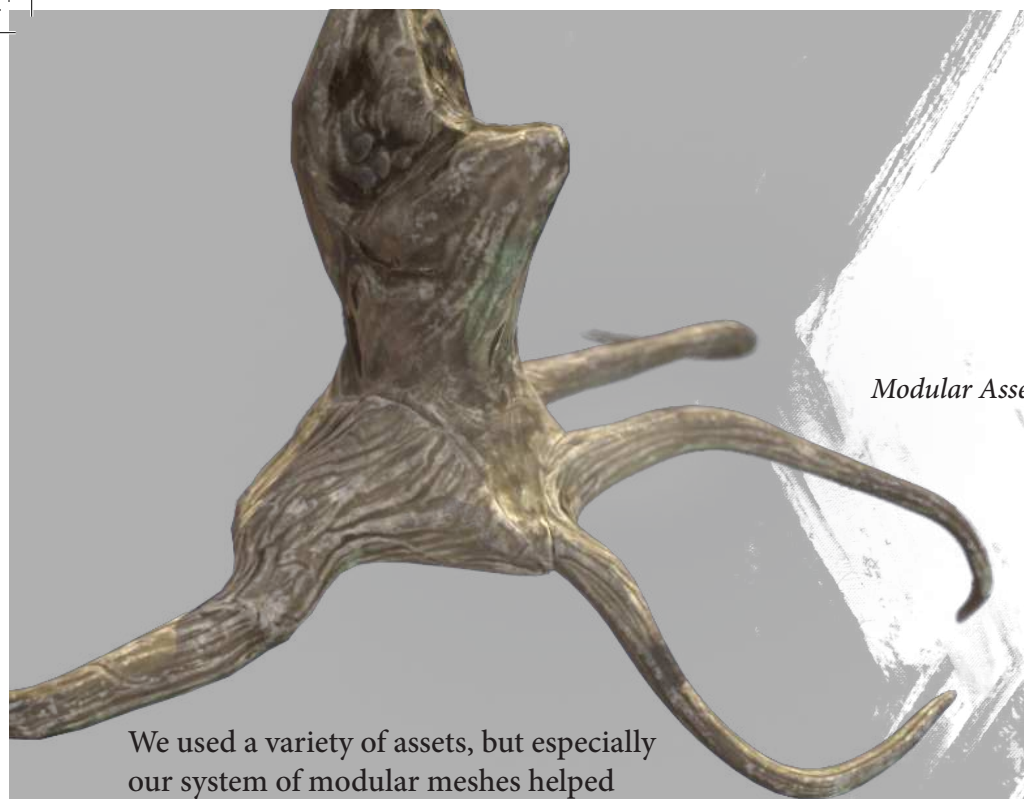
The Unity Project

CHAPTER III

BRINGING

OUR VISION TO LIFE.





Modular Asset No. 1

We used a variety of assets, but especially our system of modular meshes helped us to speed up creating compelling level structures without needing to rely on too many non-recyclable 3D models.

Of course, we crafted unique key assets such as the checkpoint shrine. It was important that the checkpoint delivered a unique and memorable experience for the players. So, we decided to celebrate the moment of saving the game by ringing the sound of a wind chime and lighting up the candles inside the shrine.

The time constraint of the project challenged us to adopt simpler problem solutions and develop new ways of creating interesting backdrops.



Shrine Model



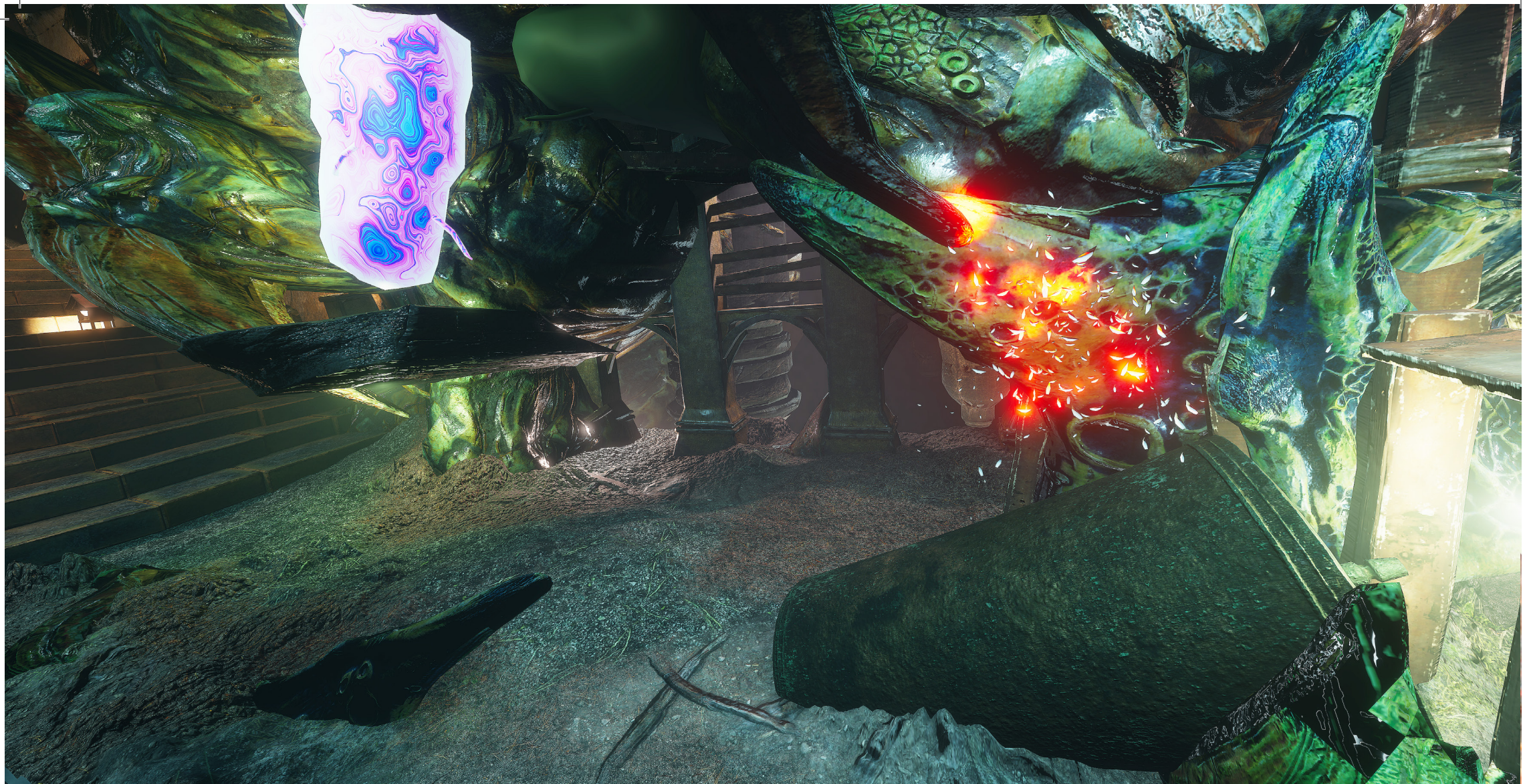
The Forest Of The Old

This is the introduction into the world of our game. Even though only little time is spent here, the players already get a good grasp of the feel and atmosphere of our game world.

Our player characters start on the surface without having any idea of what waits for them underneath. Apart from conveying our game feel, this part serves also as a short tutorial by explaining the basic movement and the save point system.

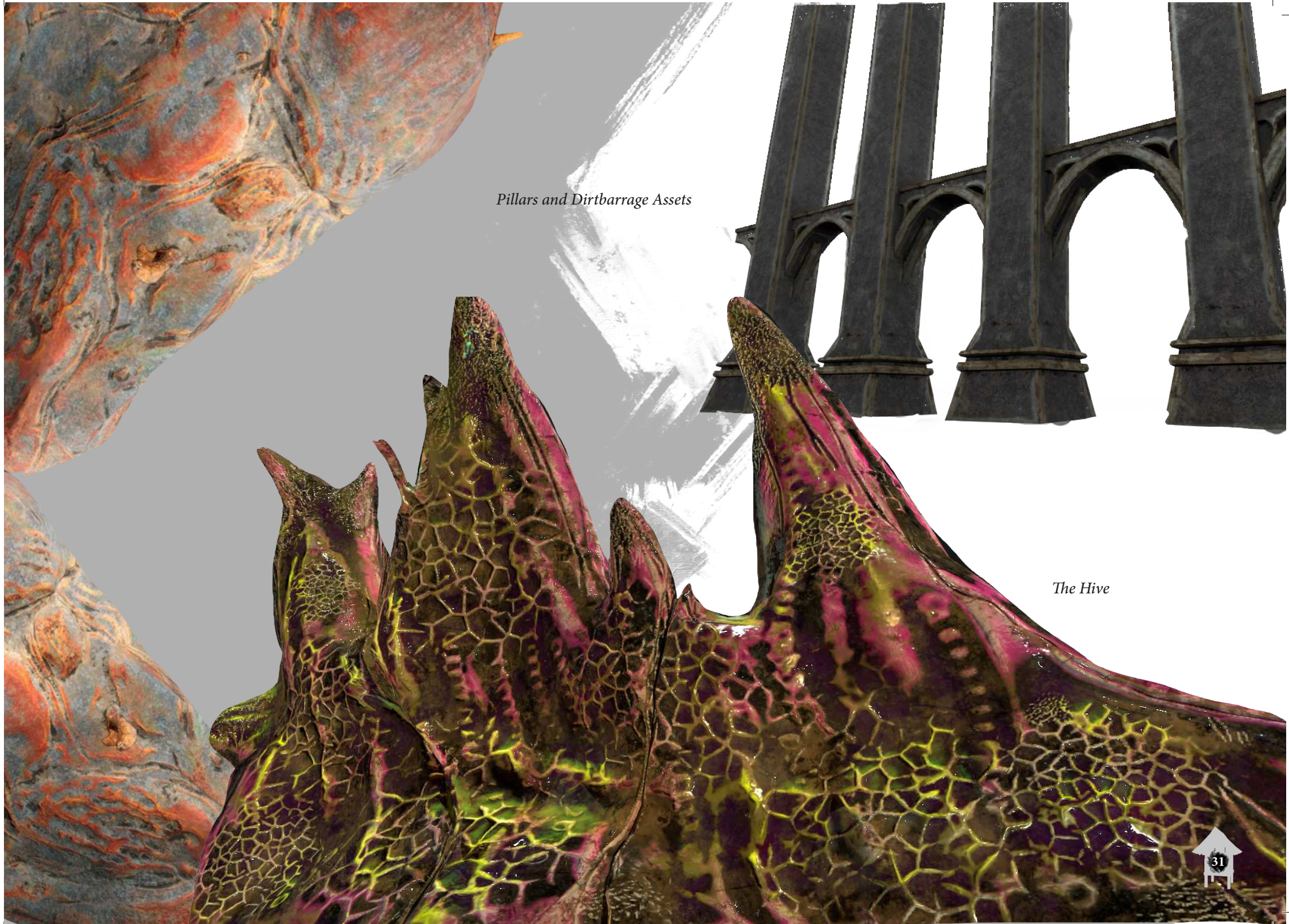






Swarm Lair

This part of the game is our first challenge. With a new mechanic introduced, the players need to switch between the two characters in order to lure away the dangerous mosquitos enveloped in a red fog. Only in combination with the view-changing mechanic will the players succeed.



Pillars and Dirtbarrage Assets

The Hive







Elevator



Bell Model No.1



Handgear



Modular Wood



Construction Site

Now we get to the most difficult part of the level. The old construction site is not only full of traps, but it is also the hunting ground of the pressure enemy. And if this was not enough, the two player characters get separated for a short amount of time. To survive this part of the level both characters need each other more than ever. The characters must solve puzzles with their view-changing ability, they need to switch constantly, but most importantly they always must be quicker and smarter than the pressure enemy.





The player already saw the bells and wooden constructions, but not in these dramatic proportions. The background also serves as a continuation of the huge construction site.



The Inner Sanctum

The epilogue of our game. The atmosphere of this place is completely different from what the player experienced before. Dark stone constructions reach unbelievable heights and the ground fades into pale green fog. The stone arches complete the eerie environment and add an extra touch to the dark fantasy theme of our game.



Wind Chime



Decorative Artifact



Brood Chamber

Acknowledgments

*This project was part of our Game Design study at the HTW Berlin.
BLIGHT VOICE was created by Johannes Witt, Laura-Maria Martinek, Leon Dreiling and
Raphael Sindermann, in 17 weeks over the course of the third semester.*

*We like to thank Prof. Susanne Brandhorst and Prof. Thomas Bremer for their helpful feedback and
constant support.*

*Furthermore we like to thank Timo Falcke for his insight, coaching and support over the course of
the project.*

We would also like to give special thanks to our family and friends.

BLIGHT VOICE was created with the Unity Engine.

*Artworks, Assets and every image inside this book belong to the development team consisting of
Johannes Witt, Laura-Maria Martinek, Leon Dreiling and Raphael Sindermann.*



Thank you!

