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Alexander Gorbatyuk (  [shurick](#) ) wrote,  
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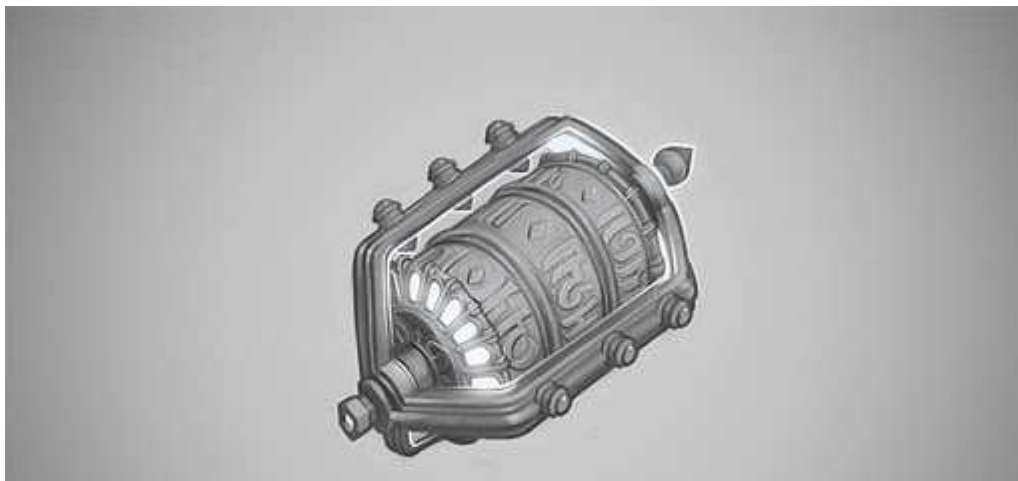
### Creating a world in 7 days

At the request of and with permission, post the report here our senior environment artist [Anton Lavrushkina](#) on [KRI'10](#) .



### "Creating a world in 7 days"

During the long and painful search for stylistic Rage, we came to a "conditional realism." This is what many seek competing companies, so the second pillar of our stylistic graphics - a combination of monumental, expressive forms with sophisticated decoration.





*Art scene we created at the start of development, as a more concrete idea of how it will look like a frame from the final product. To demonstrate chose a cozy, non-aggressive atmosphere, comfortable, and open, giving the player the opportunity to feel the spirit of adventure.*

*In the scene we have worked for the characteristic stylistic Rage, topological solutions and atmospheric. She was going to the final game ASSET, ktoroye then we used for the first vertical section.*



*What is - Vertical section? This is one segment of the product. In our case - an area in which there is the whole basic gameplay, all the basic features, the amount of content (architecture, flora, propsy, as in the final) - in general a set of entities and practices that in the future can be easily replicated.*



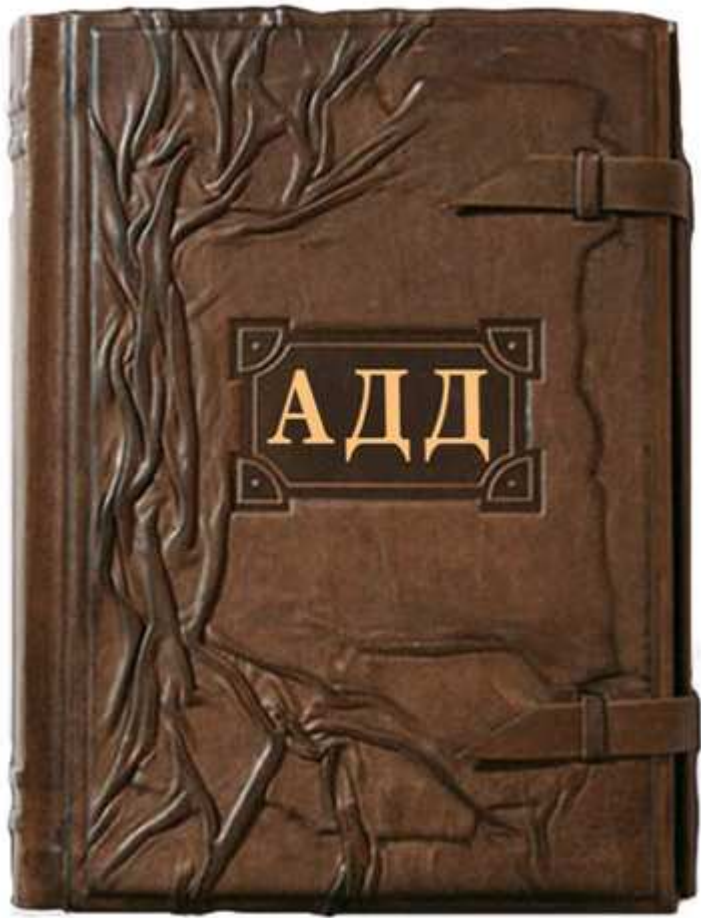
*After spending half a year, we have, basically, a very pleasant, sweet and healthy enough play area, with plains, agricultural fields, welcoming oak groves, streams, windmills and even a small town.*

*The zone immediately played out 3, and if we assume that the cave - and then all four differ greatly in design and mood setting, and that caused some doubt on the stage kontseptirovaniya. In addition, we were dissatisfied with the overall quality of ASSET. Our fears and frustration built up and eventually we gave up all of these developments.*



*We realized that all that time went on someone else's path. Realized that, despite the fact that the idea of the overall styling was correct, we are not our own face. The schedule of the vertical section was not "her", she completely relied on the specific techniques and competing solutions. The player would not get new experiences, new feelings, could not at once and forever with its associated messages with Rage.*

*But despite the erroneous path of implementation, methods and hints we have obtained in the process made it possible in future to reach a new level of picture quality. At this stage, we have laid the "foundation" of all the major artistic techniques. Thanks to him we began to fill our "Bible for artists" - Art Design Document.*



*It is important to understand that the project detailed and well-formed ADD - this is what ensures the visual integrity. This tool is helping everyone involved "in a particular subject." He is simply irreplaceable for "tuning" of new employees, the total wave, to work with outsourcing.*

*Remembering the main theses formed us for ADD at the moment, I want to highlight three of them. Perhaps these points will seem to you but proved facts, you will be surprised how many people do not take into consideration these things.*



Твердое НЕТ плоскости



Преувеличение форм



Преувеличение

*Topology is a major tool in creating an atmosphere of the game. To create a truly powerful landscape, the horizon line should always be an intersection of at least two lines of rounded or angled. More about Asset:*

*An exaggerated form of*

*All objects and details of the environment as geometric and texture should be somewhat "exaggerated" and "swollen."*

*Often for "weighting" of the object should be to increase the extent of its base, expanding to make it to the ground. This is necessary for easy filling scenes. The scene is easier to fill several large facilities than many small ones. So we can avoid "meltsheniya" average and long term. Ideally, the readability of the objects should be stored until they are in the field of view of the player.*

*The style of the game, including architecture, implies almost complete abandonment of right angles, parallel lines and "drawn with a ruler" proportions. And finally, about the plasticity of:*

*Plasticity*

*Must seek to ensure that the contour of objects and parts were the most malleable and saturated. Try to hide the awkwardness of limited geometry. Care should be taken to follow this rule does not violate the readability of the forms. Environment should not put the player in a deadlock. It must be his surprise and amaze, yet stay clear.*



*Returning to the first stages, I remember during the second vertical section. He helped us to identify with the subject in terms of design.*

*Realizing the lack of a "rod" in the direction of development schedules, after a long search of inspiration, we came to the ideology of "the Russian national colors." This ideology, we have used in the gameplay and graphics. This allowed us to abandon the repetition ossified competing solutions. Helped create a memorable image.*



*Following this direction, we came to design the game environment in whatever manner you see now in the game:*



*Here we come to that for which we are all gathered here - now I rasckazhu how labor of the game environment in our game!*

*By bringing the experience gained in heavy fighting with the vertical slice, we have an algorithm that in general, gave us satisfying level of quality.*

*Each item of this algorithm has a few paragraphs. We examine in detail each of them.*

*"Preparation" stage:*

*First, we get from the writers and designers describe the performance characteristics of the future zone - its size, the number of sectors and levels of monsters inhabiting it, and that's such a lab-sketch.*



After this, the more tangible stage. I collect References illustrating the atmosphere of the zone. This work is at first quite strongly squander wait, but it greatly accelerated after the realization that much easier to pick up the necessary materials, following a certain topic or set of topics. For example, the starting area for the League were the main themes of Russian villages and construction of St. Petersburg, and for following their zone - the conquest of Siberia.

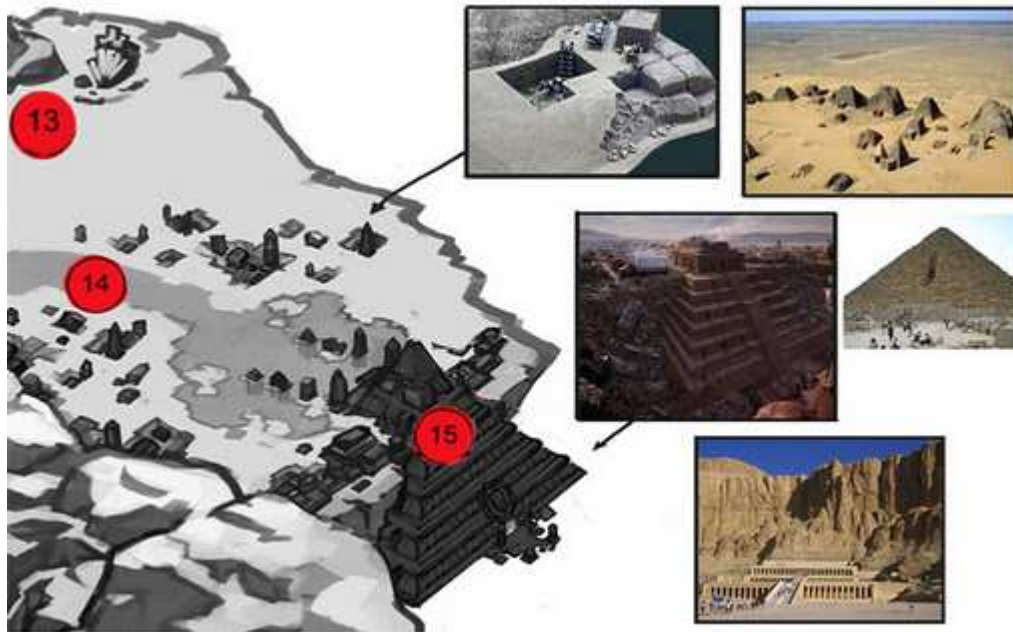


A clear understanding of WHAT you are doing

Understanding of the topic of work, facilitates understanding of the commands in the direction of movement, sets the framework within which they will continue to work. In turn, Reference - this is a concrete representation of

Usually this is due to c plot nuances.

Hence the following rule: every major gaming site area requires its own subjects and found a reference on them.



For example, in this zone, the final sector is devoted to a pyramid buried in the land of the mysterious ancient race. Tags for search refernsov for this place were the following: an ancient evil, digging graves, mysterious Egyptian temples.



Move on to the scheme:

Given subject, picking up the necessary materials, you can create atmospheric concept. It is also a very important part of the process - is even more clear idea how it will look in the future zone.

A few words with regard to this phase of work:

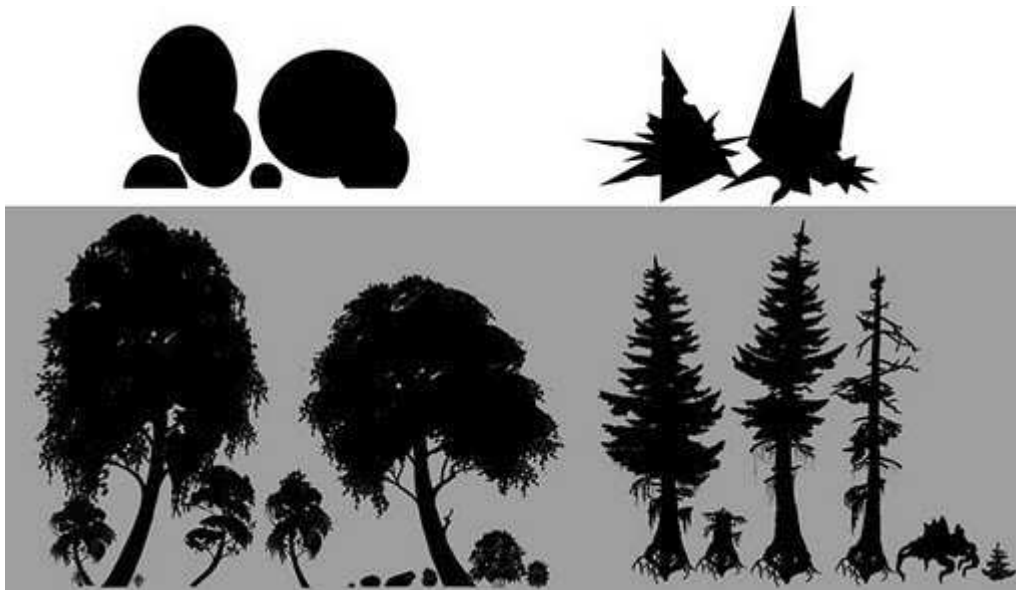




*This 3 "kit", it was thanks to them, we see that there actually is.*

*The visual part is to reinforce and develop the story laid by a screenwriter. Amplify emotions and mood. Working on the concepts of any environment, always keep in mind that there is a direct, though not a clear relationship between the shape of objects, their mood, dynamics and comfort for the perception of a player.*

*The form of expression conveys and allows us, by comparing objects and events, to acquire some knowledge about them. Simple, rounded, located about rhythmically, give a calm, measured mood surroundings, causing the player a sense of calm, tranquility. And vice versa - ragged, sharp contours, placed in a difficult, aggressive manner, throwing the player challenge, evoke a sense of lurking danger, insecurity.*



*For example - for the starting zones were chosen been profound soft, spherical in shape - they create a sense of security, in contrast to the Asset for the "Russian Fairy Tales", which are the opposite of nastroenie. Krome, playing with the direction of loops, tying them in a thoughtful composition can be achieved different levels of the dynamics of the frame to focus the player on certain important points.*

*However, regardless of the concept, the form must be understood and associated with the objects of life, well understood and well maintained color. A player must not speculate or guess, and immediately understand the objects and objects of the game. And artists, and designers should not overlook this important fact, and that it affects the overall perception of the game.*



Coverage of the game to a greater extent should operate in color but not its brightness. This is necessary in order to even the playing night scene has remained well-read, and users do not have problems with orientation in the game space.



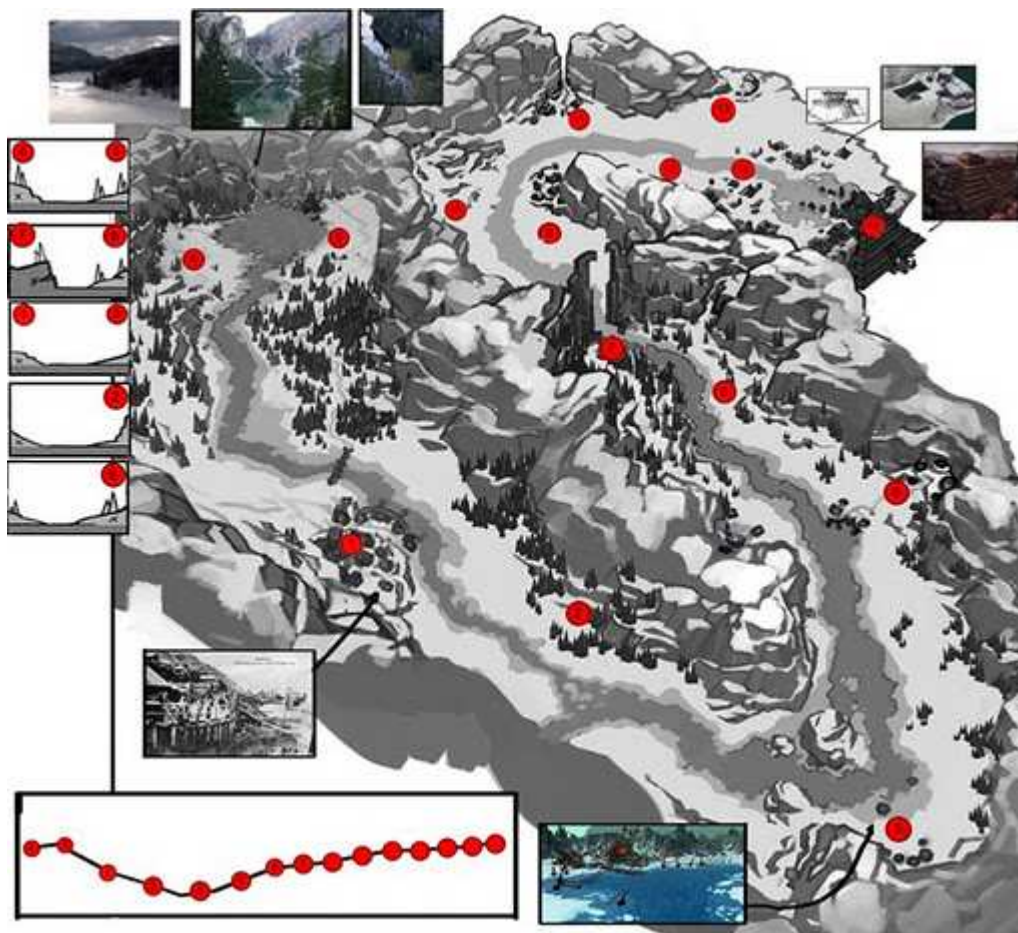
For example, here is the search for solutions in color and light to one of the first areas hadaganskie Empire. Virtually nothing is changing in the frame, using only the change in the light, you can greatly change the mood. The latter option, because of this, it looks much tense.



While working on atmospheric sketch, you should always keep in mind that you draw a game frame. In addition to presence of the characteristic of all the objects and compositions of them lined up, it is important that the composition was as characteristic for the whole area as a whole. For example, the concept of drawing a zone where the main topological "chip" is a river surrounded by mountains, is not worth spending time on vyrisovyvanie village built somewhere on the outskirts.

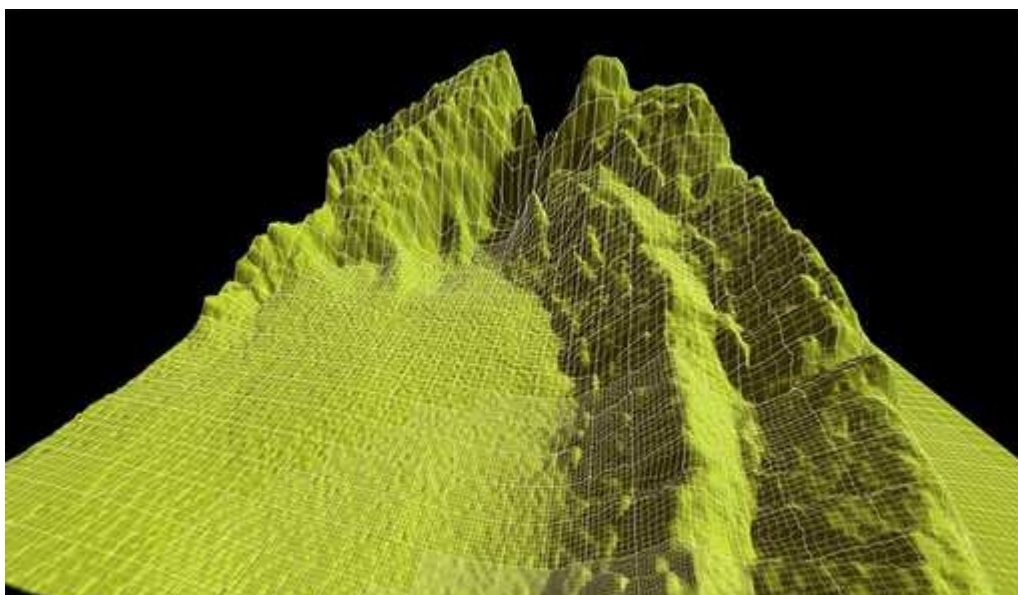
In addition, we can say that nature itself has already come up with all of us - we are left only to find it, pass it through a creative machine in your head and keeping the overall style of the project, to integrate seamlessly into the game. We need to create "epic magical cataclysm of the great magician laboratory explosion which was within the ancient rock"? Come on Google, Eyyafyadlayokudl Climb - here's a ready-made material))))

But back to the manufacturing process.



*Their significance for the work can not be overestimated. Artistic value at this point is minor, the main thing - is the transmission of ideas through the area of macro-topology. According to Slade pictures can be understood as evolving map of heights, depending on the progression of the character in the zone. What types of terrain characteristic of each sector.*

*A structured partition in the height and the importance of each sector + References in each major component, allow designers to safely move on to creating a topological disc.*



*whether the change in altitude terrain prototype etc.*



*Most important advantage of this stage - it allows you to protect MAP designers from major front in the future. If you need somewhere to raise or "tilt" the whole sector - not a problem, a couple of tens of minutes of work and all the way) To sum up all the good ideas in one, we get the next rule:*

*A sound structure rather than "chaotic porridge"*

*Every game is to break the frame on the front, middle and background. Well, when the topology supports the way the player - eg footpath, which vetsya Mezhujev hills, sending the player on the most important quests. "Convenience" topology priority of graphic design. For example: for the active type of gameplay boevki with large number of CMV monsters can not use a huge slice of the hill. Half the time the player instead of contemplating the excitement of open spaces, will abut the wall. And if you try to climb the hill, it will be a long time to crawl, staring at the camera in the game terrane.*

*Moving further along the circuit.*



*By the end of a topological sketch is a set of Asset outsourcing and start creating ref-piece. Asset usually not as the final - but it's not so important, because we are interested in composition, but not detail. We need a piece of reference for understanding the final vision of the zone, and for setting goals autorsonym MAP designers - it's a good example of decisions which they then rastirazhiruyut the whole area.*

*Then I'll make a small step to the side and talk about the global method, which allowed us to keep the entire production cycle in the art of good quality. This ideology is based here in absolutely all stages of development, but it manifests itself most clearly is in this stage of the pipe-line.*

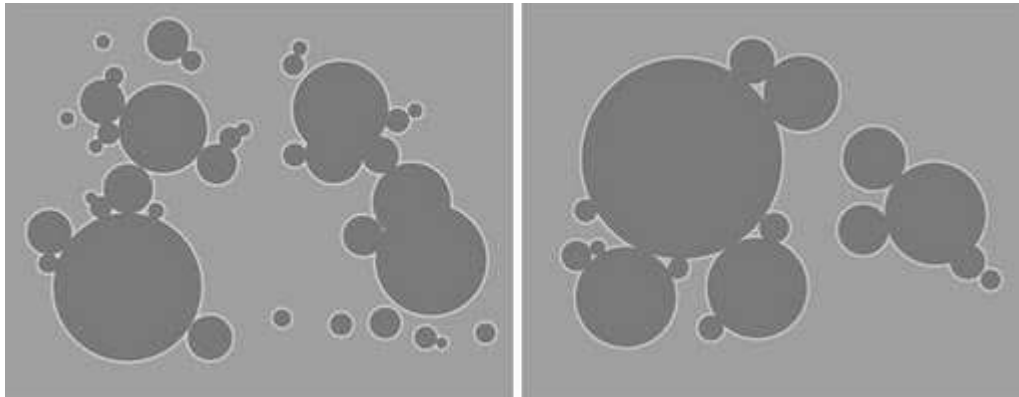
*The fractal structure of the world*

*So, let's imagine that we are in the forest). Take a good look around you at the space. You will discover that the world has previously seemed to you completely chaotic and unstructured, in fact subject to clear logic. It turns out that nature abhors chaos, and in any open your landscape, with due diligence, you will find a lot of schemes. One of them - a grid scale.*

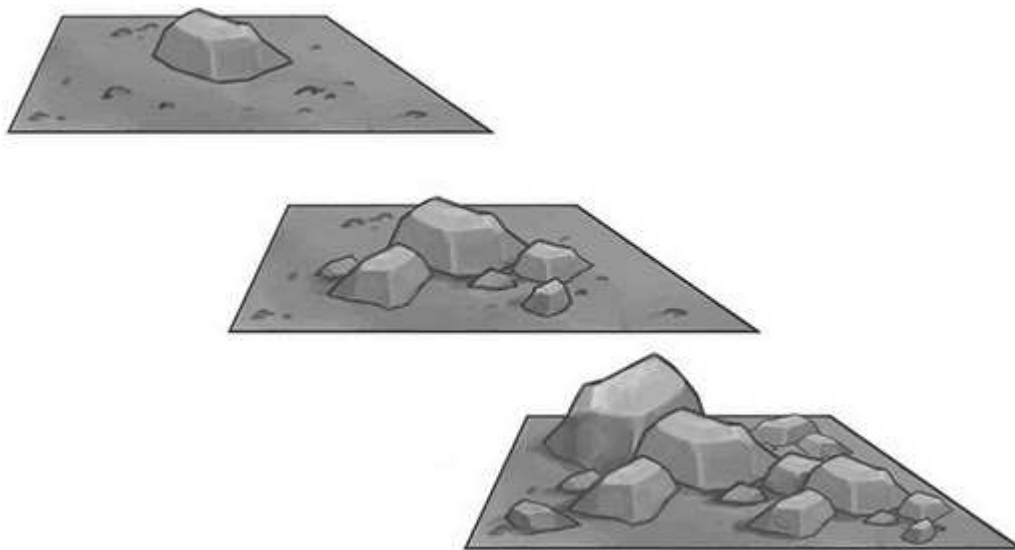


*Any natural, artificial and often, the structure of objects can be represented in the form of large-scale grid. Credence to any landscape or still life, achieved very layout of large, medium and small objects. Composition built on a different scale forms is always an aesthetic pleasure.*

*Therefore, this principle can and should be projected onto any frame game. One of the nuances, is a requirement that all large facilities should be integrated into the world with facilities comparable with the player. It is necessary for naturalness.*

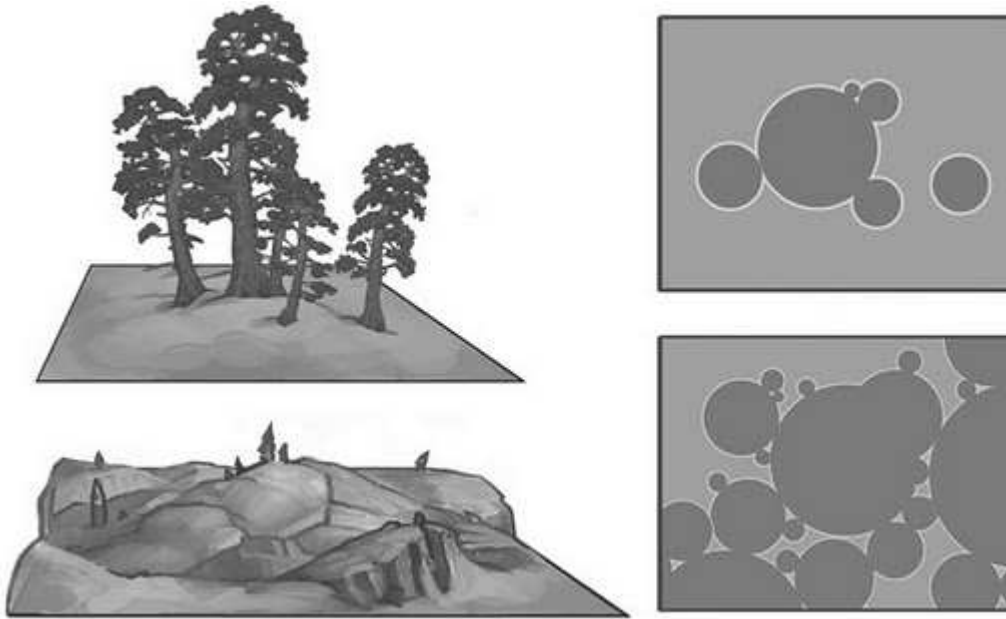


*If we develop this idea further, and look at these things is not an isometric view of a, say, from above, then we'll see something like a fractal - the larger forms are supported by smaller, and so on to reduce. This scheme works well in constructing the frame composition - of any object does not have a strong personality, and not bearing a narrow functional value can be created by a complex composition based on repetition.*



*For example, taking an ordinary rock, and repeating it enough number of times, we can get a new, more complex object. In the original value. Moreover, to play a little with the scale, we can use this track objects as the basis for creating an even more massive and interesting. However, there is a caveat - the technique only works within the niche occupied by the object at a given grid size. And only with objects suitable for replication.*





Take for example the atmospheric concept for Splinter Hypatia:



On the horizon we see the most overall object, then go to the grid scale of a pine, then placed around them to support a small spruce, and the ruins, then pebbles, and the last Range - this herb, which is also divided into several types according to shape and size. Each object has its own niche in height, there is nothing to each other does not argue, everything looks very organic.

Working on starting zone Hadagana, we thought - but is it possible to collect a zone in which the dominant instead of the flora will be urban architecture. Make-zone city.

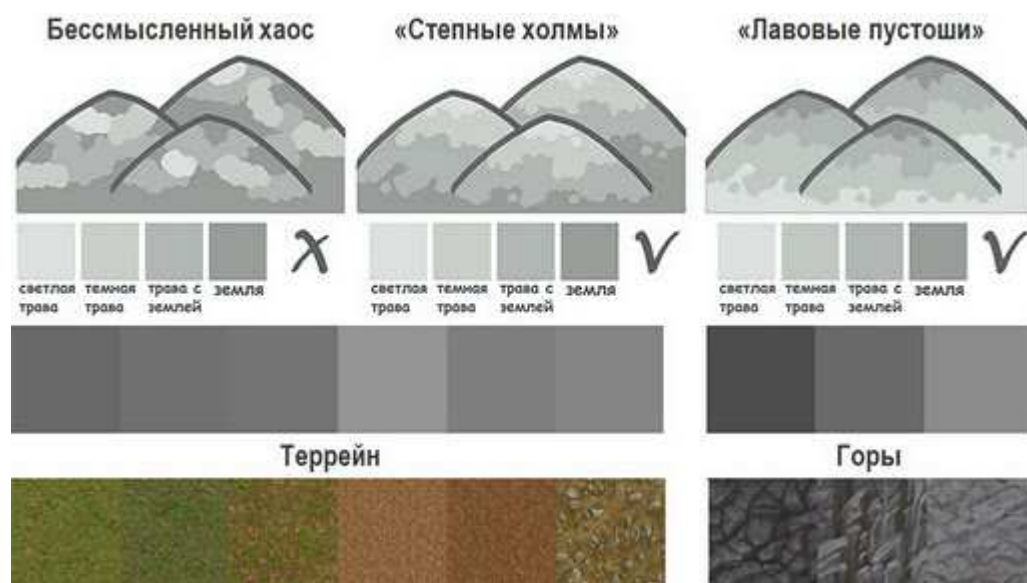


Here we have also proved useful method of fractal construction: on the map is the key point - the center of separate locations. They are decorated using a unique c large buildings. A connecting space between them is filled with a calm, easy terrasiruemyi blocks of residential houses. Direct analogy with the standard zone - all massive objects in the size dizaynelis grid is large, medium and small buildings. And it is a trifle in the form of benches, trash containers, and other things.

But back to the ref-piece.

Suppose we have the correct topology, intelligently have placed objects, however, terrane itself is still not finished - no painting. About it and I would like to tell us more.

Concept range of tiles simultaneously creates a terrane with atmospheric sketch, and as well as the rest of the art., Character drawing is subject to greater disclosure and mood zone. The main feature here - it usilivanie volume geometry with textures. The idea migrated directly from the techniques used by artists, painting miniatures.



Perceiving the topology of the area as one large analog model, easy enough to provide some color and texture to what you would use for her painting. This palette is a set of texture tiles. Since the entire surface of the base layer stain colors, and then poured into the recesses of the darker, and all exposed parts are painted lighter. Of course, this is a very simplified scheme, and eventually every tone is divided into several. In addition, when creating the palette must be aware of the concept of the zone:

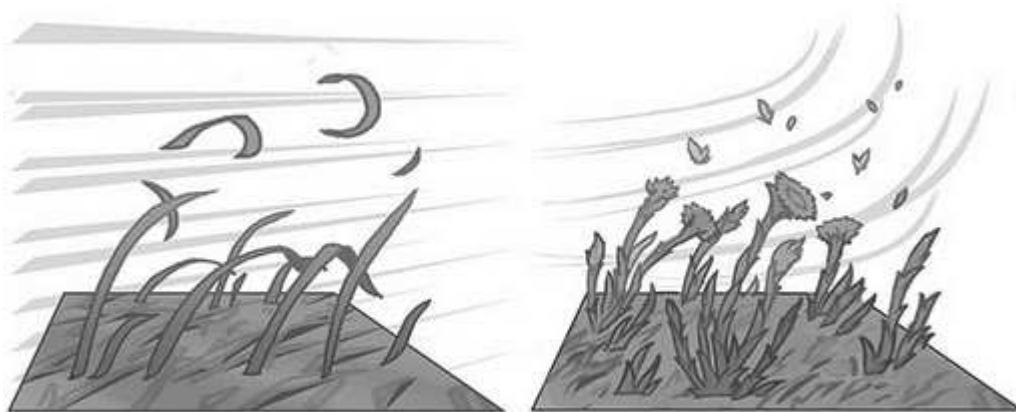
If your problem is - positive zone about the green hills and meadows, you'll be using this particular scheme. However, for the conduction band lava river flowing between the islands of the frozen rocks, this pattern is inverted - because the lava itself is light and it should play.

So we get a separate line for tall surface, where the character moves and cuts terrane - mountain ranges. Each of them has a dark tone to the recesses, the average for the base and the light for acting surfaces.

Now, more detailed, about the technology. At this stage we have come to the 2nd different techniques.

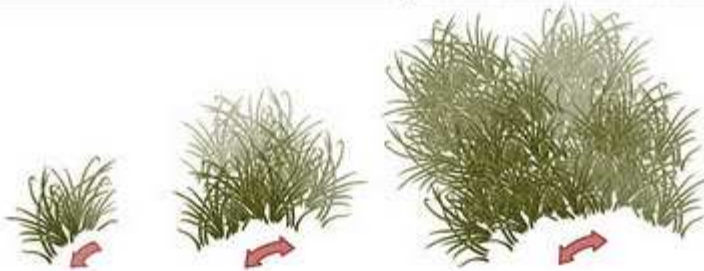
First, it is soft, synergistic technology, its goal - the creation of spatial coverage, the maximum interaction with the environment. Suitable for three-dimensional, soft, noisy surfaces. For example, for grass, bent wind.





To maximize the effectiveness of the coating to imagine how a small cube or 3D chart, all the components which have a single picture and plastic: Figure tile overlaps with patterns of vegetation, and she in turn interacts with the environment through the particles carried by the wind. At the same time and drawing lines on tile grass and grass sprites are the same.

For example, we can again take over the work process zone Hypatia:



First, we ordered Sprites herbs, guided by reference and atmospheric sketch. This is a set of sprites that will be in effect tied to the terrane. In this vegetation once done with an eye to bind to a particular tile. That is on a light tile catfish will only grow its tied to him the type of grass in the darkest - a. A small hint - for basic tile is best to book a few sprites, so picture will be more "alive."



*The most important thing - and that he is going to figure terrane with the same sprites. Before assembling important to define the nature of the grass, it is necessary so that the lines on the ground and line to match the sprite. In addition, it is important that the scale of detail in the tile and binds sprites match.*

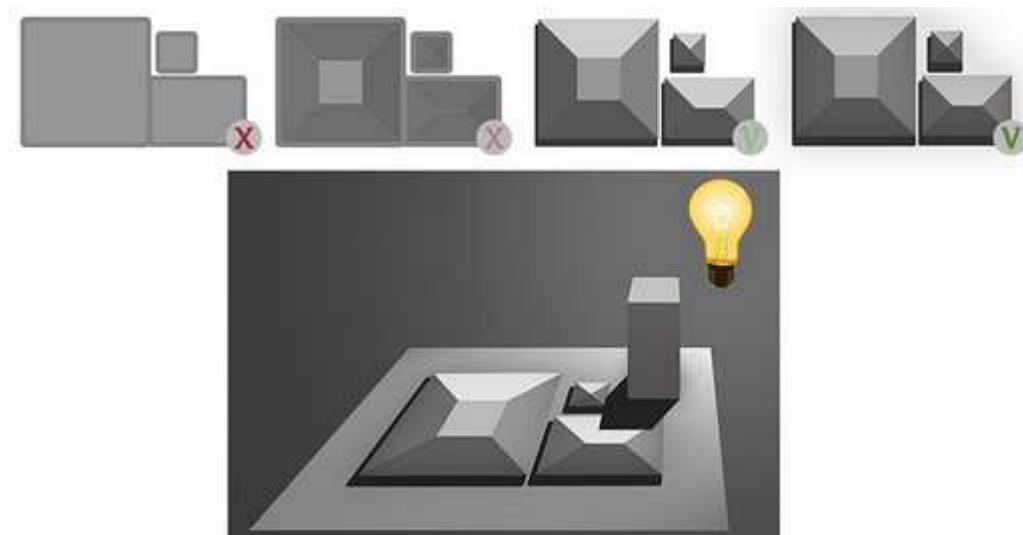
*Duplicate sprite, rotate it on an axis located in the "growing point" of a few degrees, merge layers, repeat the entire procedure and was repeated several times until you get the sheet size.*

*Another small hint - leave more air in the leaf it will make deeper and surround tile.*

*The resulting sheet to duplicate, that is lower than reduce it to 2 / 3%, displace, can be rotated a few degrees, the brightness diminishes, creating a depth effect. There may be some duplicates, depending on their specific needs. For darker tiles, add to the drawing sprites with more shadow area.*



*After setting the anchor to the ground sprites should look seamless, three-dimensional "carpet" coverage.*



*The second technique - Rigid psevdobemnaya, it is suitable for surfaces with hard light and shade, such as stone or sand dunes.*

*Purpose - to create the illusion of depth and surface geometry of the worldwide lit the sun.*

*with the world with light!*



*After baking model defuz can add texture and noise dorisovyvat small accents, cracked, chipped, generally all that is faster to do in 2D, as a model. After setting up maps and information reflect the colors \ light should be illuminated by the illusion of volume where it's really not.*

*Reduction of*

*And so, we have prepared and painted with a topology and set apart Asset vegetation. There remains the last and most important from an artistic point of view of stage-a stage of information.*

*The objective of phase information - adjust all the possible components of the frame so that the image is perceived as a holistic and realistic. There are several areas of work and each of them are equally important:*

*The total reduction of all parameters.*



*You have to understand that no matter how you try, many components of the frame - trees, shrubs, stones, different architecture and even the sky - will differ in detail texture kloristikoy, contrast, sharpness and so on.*

*Masses to reduce all the options so that a thousand to ensure the integrity of the atmosphere and the*

*temperature of the lighting did not argue with the color of the sky.*

*In addition, many, I think, understanding the importance of a rich and fascinating sky in the game, forget about the fact that objects in the sky - the clouds are in the same light that scene and objects in the terrane. And even if they narisvany on a plane - for the sun, they are volumetric, three-dimensional object, which should be illuminated by the same laws as other components of the frame. Accordingly, it is important that the light and shadow on the clouds of identical temperature and tone of the rest of the c environment. Naturally, there must take into account aerial perspective - regardless of time of day and mood lighting, the farther from the foreground - the greater the decrease in the saturation of color.*

*The next direction in the reduction of:*

*Passable pieces should have a lower contrast and granularity in the picture than impenetrable. The number and intensity of black in impassable areas, and terrane obzhey closing the path must be greater than the grounds on which the player to move freely. This is necessary for more intuitive movement throughout the area as a whole.*



*In addition to working with the shape of the texture and shape, it also contributes to the light. When the light is evenly distributed, then the space of the playing field may seem bright and capacious world. Lighting should emphasize the shape of objects in the game, pass mood of the scene is not a bad designer, and send the player in the right direction. Lighting accents play a role designators, create a visual path for the player. In addition, c by light and color can draw his attention to the places where in the opinion of the creators of its interesting gameplay and waiting for reward. In contrast, shade unwanted sections we will give the player feel that this place is minor relative to the actively-selected.*

*And those who have not yet seen the report of our art director Victor Surkov, you can watch it [here](#) .*

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