

KAY JOHNSTON (A0072904)
UPSKILL
OPEN-WORLD ELDER SCROLLS
LEVEL DESIGN BREAKDOWN &
DEVELOPMENT DOCUMENT

Written By Kay Johnston



Contents

- Page 3-5: Project Goals & Initial Concept
- Page 6-8: Project Pipeline Overview & Project Timeline
- Page 9-11 Developing The Concept & Gathering Reference
- Page 12-13: Level Design Documentation
- Page 14-26: Production Stage (Terrain)
- Page 27-44: Production Stage (Blockout)
- Page 45-63: Production Stage (Set Dressing & World Population)
- Page 64-74: Production Stage (World Building)
- Page 75-86: Production Stage (Gameplay Pass)
- Page 87-88: Final Thoughts & Self Reflection



PROJECT GOALS & INITIAL CONCEPT





Project Goals

- Expand my skills within the level design discipline by creating a non-linear open world level
- Create a quest that both features in Skyrim and stays true to the already established lore while adding my own content that makes it unique.
- Create a large open world that features multiple unique locations. Quest locations & No Quest Locations such as POI. Have a focus on player exploration
- Prototype fun gameplay so the player can play the quest and traverse the open world
- Design and Blockout a believable Skyrim level that players can recognise.



Initial Concept

- The level takes place in Saranhold. Saranhold is a newly established hold that was formed 100 years after the game.
- Skyrim is now under the control of the Aldmeri Dominion who took over control after wiping out the remaining Stormcloak armies shortly after the Skyrim civil war.
- Saranhold has recently been struggling with Thalmor mercenaries that have been killing and raiding to keep the Saranhold Jarl in line.
- The player will play as a Nord farmer called Isteim. The quest will follow Isteim's journey for vengeance after his farm is destroyed by the mercenaries.
- Saranhold is a smaller settlement in Skyrim located north of Riften.

PROJECT PIPELINE OVERVIEW & PROJECT TIMELINE



Project Pipeline Overview



Pipeline Stage #1: Concept

The first stage of the pipeline was to concept and just write all my ideas down to get a good understanding of what I wanted to create. This stage directly transitioned into the next part of the pipeline.



Pipeline Stage #2: Sketching

After I had finished the concept stage I started to sketch down some ideas for my levels. I created layouts for the key areas of the level so I could get a better idea of the layout and scale as well as get a better visual reference of what I wanted to make within the game engine.



Pipeline Stage #3: Documentation

The documentation stage came in two parts. The first part was to create the Level Design Document (LDD). This included all the necessary information about my level and quest and what I planned to produce in the engine. Secondly was the Level Reference Document (LRD) which included all the references I had gathered to use when creating my level. The LRD can be accessed through the LDD so I can continually return back to them both at any time.



Pipeline Stage #4: Terrain

The terrain stage was a really important part of the pipeline for me as I wanted to make sure that the base was solid before I started to move on to the later stages. Keeping to my reference but also keeping the terrain realistic was a key focus of mine throughout the project. Skyrim is a region that is very mountainous so it was an element that I really wanted to get right.



Pipeline Stage #5: Blockout

Blocking out the play space is a vital part of the process. The level will feature multiple locations that I blocked out based on my reference. This stage will go through many iterations to make sure I get every aspect right for the quest's gameplay. I aim to have the general architecture and structure of the towns, farms and POI locations recognisable to Skyrim and other Elder Scrolls titles.



Pipeline Stage #6: Gameplay Pass

The gameplay pass is the final stage of development. During this stage, I will program the quests Mechanics, Gameplay, as well Elements such as dialogue and in-game compass as well as sound implementation. During this stage, I will playtest frequently to maximize and improve the overall enjoyment and player experience of my level.

Project Timeline

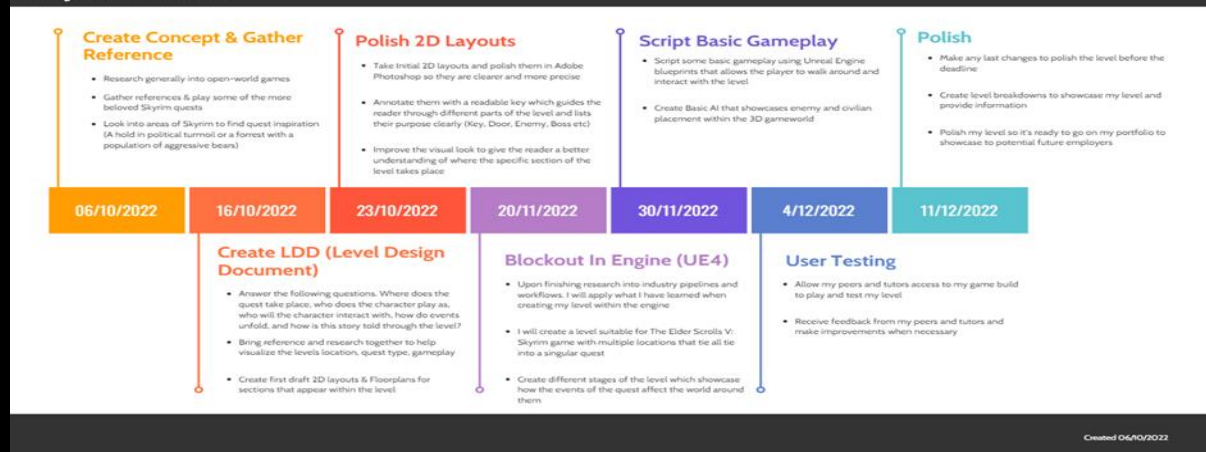
This project timeline showcases the different stages of my project's development and the deadlines I set for each one.

I have successfully followed this timeline through the whole process of the development of my level.

I created this timeline to keep me on the right path when it came to realizing the pipeline I set at the beginning of the project.

This timeline has made me focus on each stage of development for the correct amount of time.

Kay Johnston (A0072904) Upskill Open-World Level Production Project Timeline



Full Timeline Document:

<https://infograph.venngage.com/ps/UuEwXwNghY0/kay-johnston-upskill-project-timeline>

DEVELOPING THE CONCEPT AND GATHERING REFERENCE





DEVELOPING THE CONCEPT

Developing the concept of my level came in many parts. These parts I have listed below some of the key elements I believe helped me develop and become confident in my concept

- Writing it down
- Sketching Level Layout Designs
- Having convocations with other students, lecturers and friends

Writing It Down

Getting my thoughts onto paper was key when in the earlier stages of development. It helped me a lot to return and look over my initial ideas when creating my LDD. The concept has changed a lot since but a lot of the core elements that I wrote down are still there but have been iterated on to create a better playable experience for my level.

Sketching Level Layouts

At this point, I had a clear idea of what I wanted to create so I started to sketch down some layouts for some of the areas you visit as part of the quest. The main three layouts I focused on were the ones that were related to the quest's gameplay (Isteim's Farm, Saranhold Town & Mercenary Keep). These layouts allowed me to get a better sense of the scale within the level, layout & how these areas will transition between each other in the open world setting of the level as well as the distance the player will have to travel.

Having Convocations

Having a chat about my project has been one of the most beneficial things I could do both at the beginning and end of the project's timeline. With Skyrim being a game that is well known a lot of my peers would bounce their ideas off me that they thought would be cool to implement. Feedback has been so important to me so I can further improve my work. Also speaking to different lecturers with different specialties weekly has helped me improve my level in different areas and improve the overall project.



GATHERING REFERENCE

When it came down to gathering references for my level, I split everything up per section and focused on them individually. I created a level reference document that featured all the references I had gathered for specific parts of my level. Specific examples include reference on things such as

- Terrain types in different holds of Skyrim
- The general architecture of buildings in each hold in Skyrim
- What Vendors appear in towns & cities and the general layout of them
- Interior reference for key locations within my quest

Reference was extremely important for this project as I wanted to make the level feel like a Skyrim level. My goal is to make the player almost immediately recognize the structure, theme and feel of the level and go “Oh this is a Skyrim level”

My reference document has been an invaluable asset when I was blocking out the playable areas of my level. I feel I've really gotten down the feel for the level and I accredit that to my Reference Document as well as my Level Design Documentation.

LEVEL DESIGN DOCUMENTATION





Level Design Documentation

The First Steps

When creating my level design documentation. The first thing I established was what I intended to create and what my goals for the project which I mentioned earlier in this breakdown. I also included a section of important notes that I must stick to through development this helped me massively stay in line with my project timeline and also my own personal improvement goals within the Level Design discipline.

Setting The Scene & Narrative Considerations

Due to me creating a level for an already existing title I wanted to make my level unique with its own spin on it. I decided the best way to do that would be to do it through the level's narrative tie-ins. Setting the level 100 years after the events of the game allows me some freedom with what I decide to create. I had a lot of fun designing new areas with a familiar Skyrim feel and building the world around the narrative changes implemented. The Level, Narrative and Gameplay all tie together when the player plays the quest for the level.

Polished Layouts

Taking my sketches and polishing them up within my LDD was a good step towards clearer and more visual layouts that a reader can better understand. I prefer using PowerPoint to create updated layouts due to its ease of access. It allows me to mock-up lots of ideas quickly. Creating clear layouts with a readable key is important to me so I could potentially send it to someone, and it is readable, and I can look back at it at any time during production.

Gameplay

The level needs to be playable, so the biggest consideration was the gameplay of the level. I designed my level and gameplay around 3 core pillars these were

- Exploration
- Interaction & World Building
- Combat

I used these pillars as a compass to point my level design in the right direction. Lastly, the most important gameplay consideration was the quest itself. I designed a quest around the level and narrative that features multiple locations to explore, NPC characters to interact with and interesting combat encounters. I used Figma to create layouts to help visualize my quest structure and gameplay and showed my peers in order to receive feedback to edit and improve on my work.

Below is a link to my Level Design Documentation

PRODUCTION STAGE: TERRAIN





TERRAIN (GENERATION STAGE)

Introduction

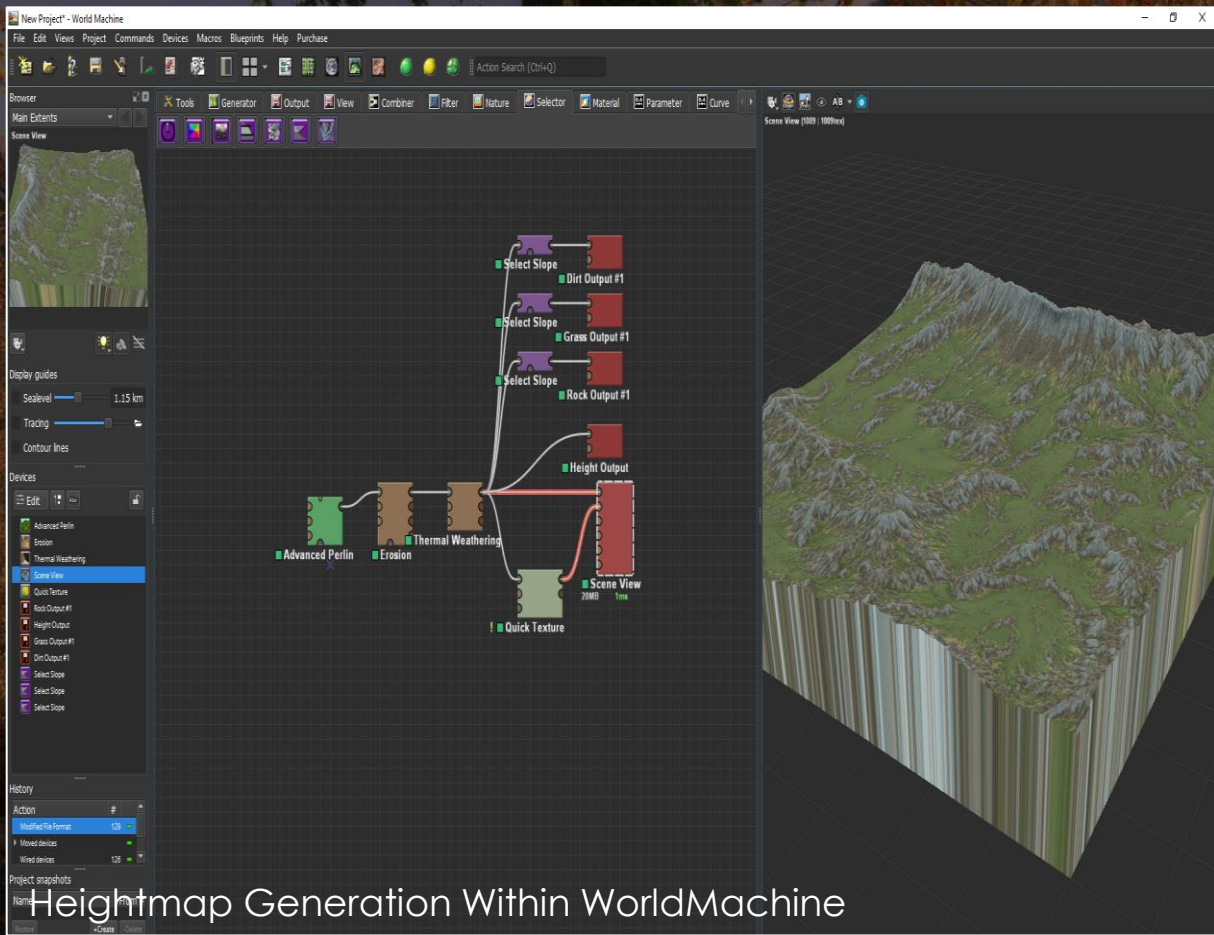
As I started to work in the engine the first thing, I wanted to do was get the terrain for my open world down. As the terrain is such an important part of the level, I wanted to make sure it was done correctly. The terrain went through a lot of iteration to get it right for my Skyrim level.

To create the terrain, I used a piece of software called WorldMachine. This was my first time using a height map generation software but has completely changed how I will approach doing terrain work. There were a lot of aspects I had in mind for my terrain that I've implemented both in WorldMachine and UE4 these are

- Large Mountain as a core focal point to the level (Used to navigate the level)
- Water Sources (Lakes, Rivers & Waterfalls)
- Flatter Areas for populated areas (Houses, Towns, POI)

Reference & Research

Within my reference document, I have gathered reference of the 9 holds of Skyrim and their terrain. This was a really important step for me as it really help me get a feel for the themes that the region follows with its terrain. I also researched terrain in real-world locations such as New Zealand, Nepal & England to help with my terrain in-game.





Terrain (Landscape Material & First Foliage Pass)

Landscape Material

To create the landscape material, I created a landscape master material that showcases different materials depending on the height of the terrain these link to the three height outputs that I set up within WorldMachine. These outputs are

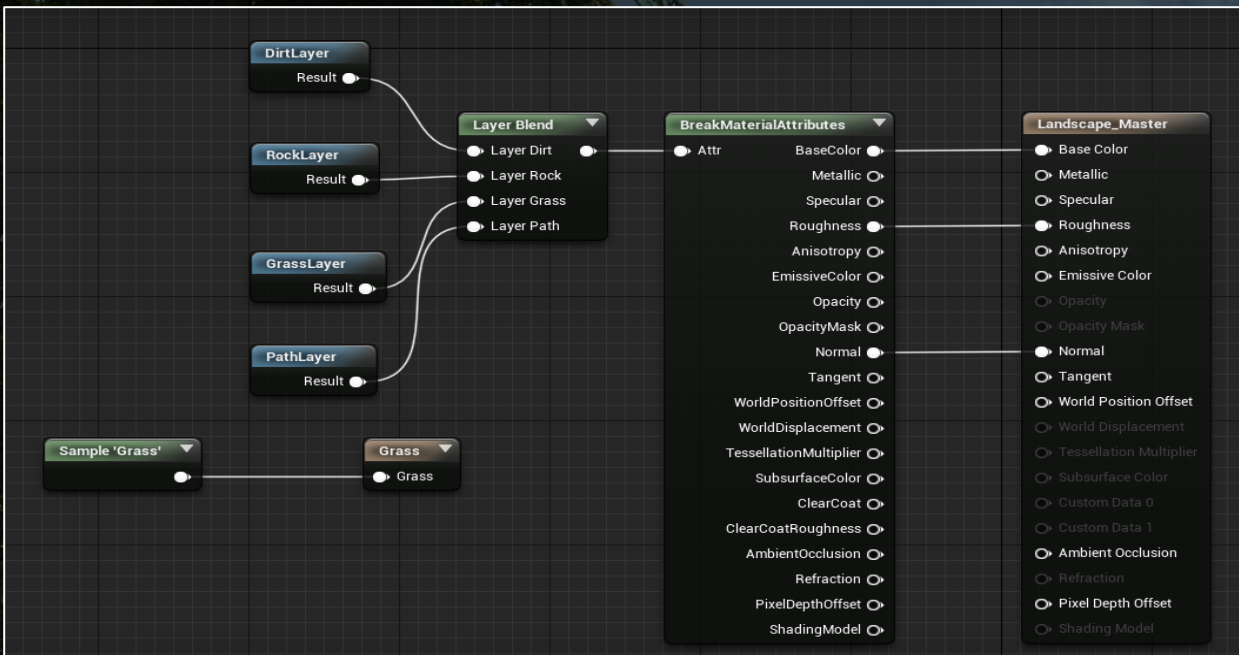
- Grass
- Dirt
- Rock

I sourced some megascan materials for the terrain which I used for the landscape material.

These layers are also paintable within the landscape tool so I'm able to further edit what layer materials appear where within the terrain.

Foliage

The first pass of foliage I did on my terrain uses a landscape grass type which I applied onto the grass layer within the landscape material. This had generally okay results I had to do a lot of cleanup in the terrain editing stage but the first pass on the terrain went relatively well.



Details

Search Details

Grass

Grass Varieties

Grass Mesh

Override Materials

Grass Density: 300.0

Use Grid: [checked]

Placement Jitter: 1.0

Start Cull Distance: 10000

End Cull Distance: 20000

Min LOD: 1

Scaling: Uniform

Scale X: Min 1.0, Max 1.0

Scale Y: Min 1.0, Max 1.0

Scale Z: Min 1.0, Max 1.0

Random Rotation: [checked]

Align to Surface: [checked]

Use Landscape Lightmap: [checked]

Lighting Channels

Receives Decals: [checked]

Cast Dynamic Shadow: [checked]

Keep Instance Buffer CPl.Copy: [checked]

Grass Mesh

10 Array elements

19 members

Ribbon_Grass_LOD0_Var1_InstSpec3_1

0 Array elements

Default

19 members

Ribbon_Grass_LOD0_Var2_InstSpec3_2

0 Array elements

Default

Landscape GrassType





Terrain (Editing Stage)

Starting The Editing Stage

At the start of the editing stage, I took a screenshot of the terrain I had previously created and made a quick illustration that showcased the layout I had designed for the open world. Using the layout, I decided on decisions on the following

- The Level's paths and where they lead
- Water sources (What type of water sources appear where within the world)
- Quest Locations (Where they appear within the world)
- How different locations link to each other on the path
- POI Locations

I then put the illustration into UE4 on a plane and used it to create the layout in the engine.

Pathing

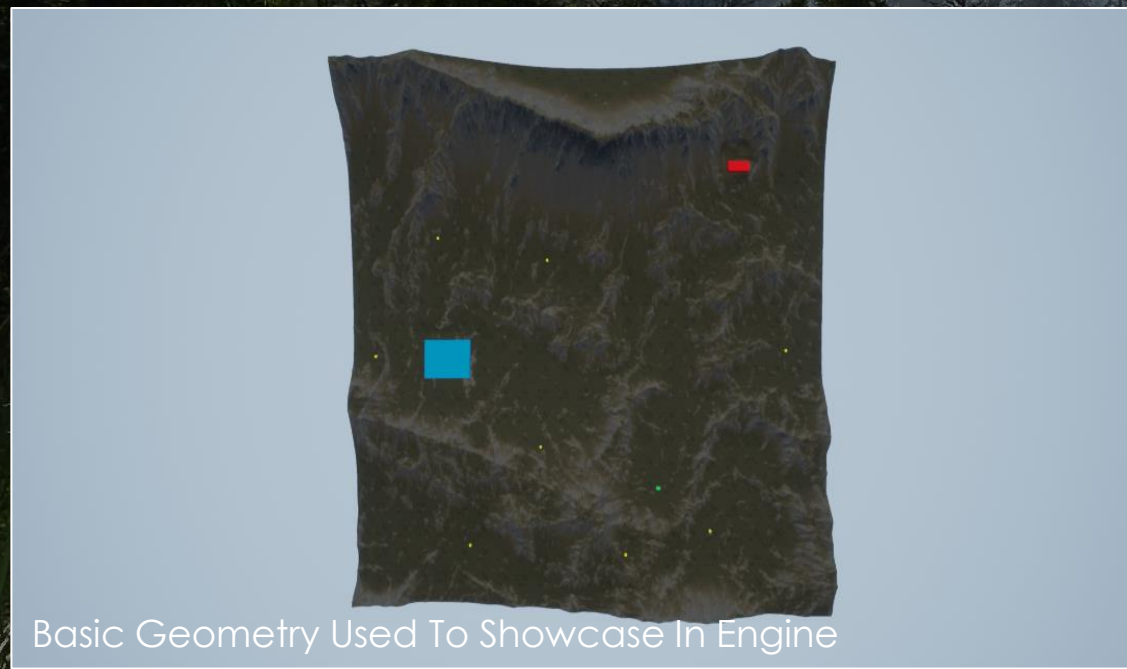
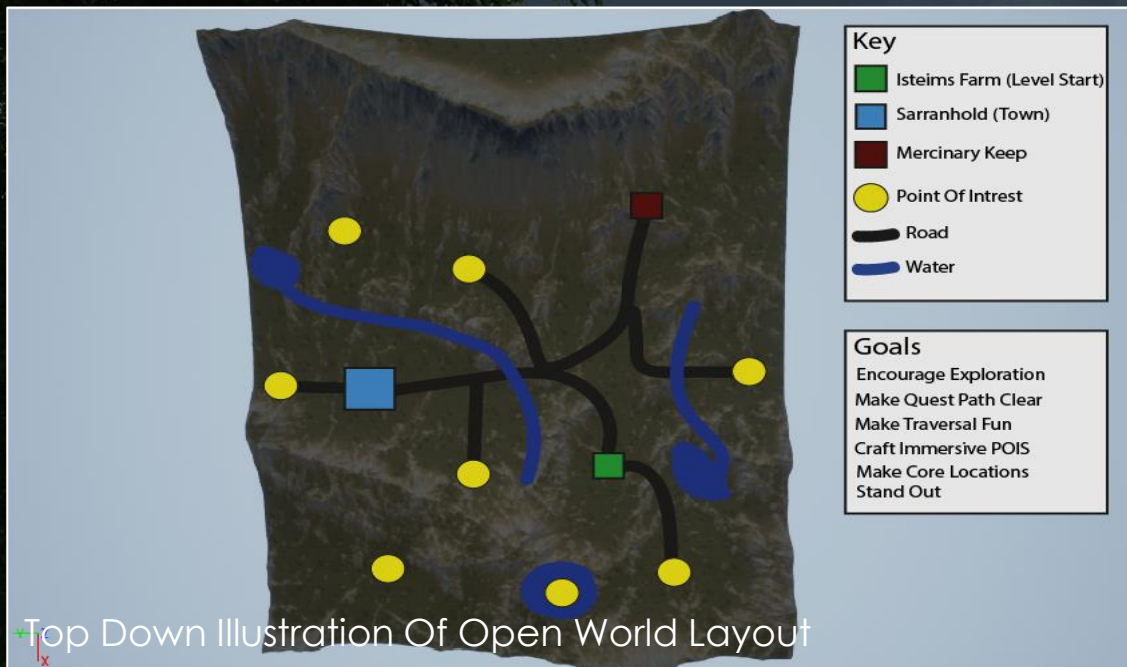
To create the paths, I added another material to my landscape master and then applied that material using a landscape spline. From there I'm able to grab any point on my spline and branch off and it will have whatever material I have selected in this case a road megascan.

Water sources

My level features three main bodies of water that the player can find. The fisherman's hut POI is settled on a small lake, A large waterfall that pours into a stream and a small body of water that forks into a small lake. To create these bodies of water I had to erase parts of my terrain to carve out the water path I then sourced some water planes from the marketplace for the water itself. Skyrim features a lot of bodies of water and that's something I also wanted to implement in my own work.

Painting

The painting stage was the final part of the Terrain process. As I mentioned in an earlier slide there were a lot of issues with how the grass spawned especially within other layers. The painting stage consisted of my painting away all the grass and other materials and making sure that each layer didn't creep in other materials. This process improved the overall look of my terrain.





Pathing Material



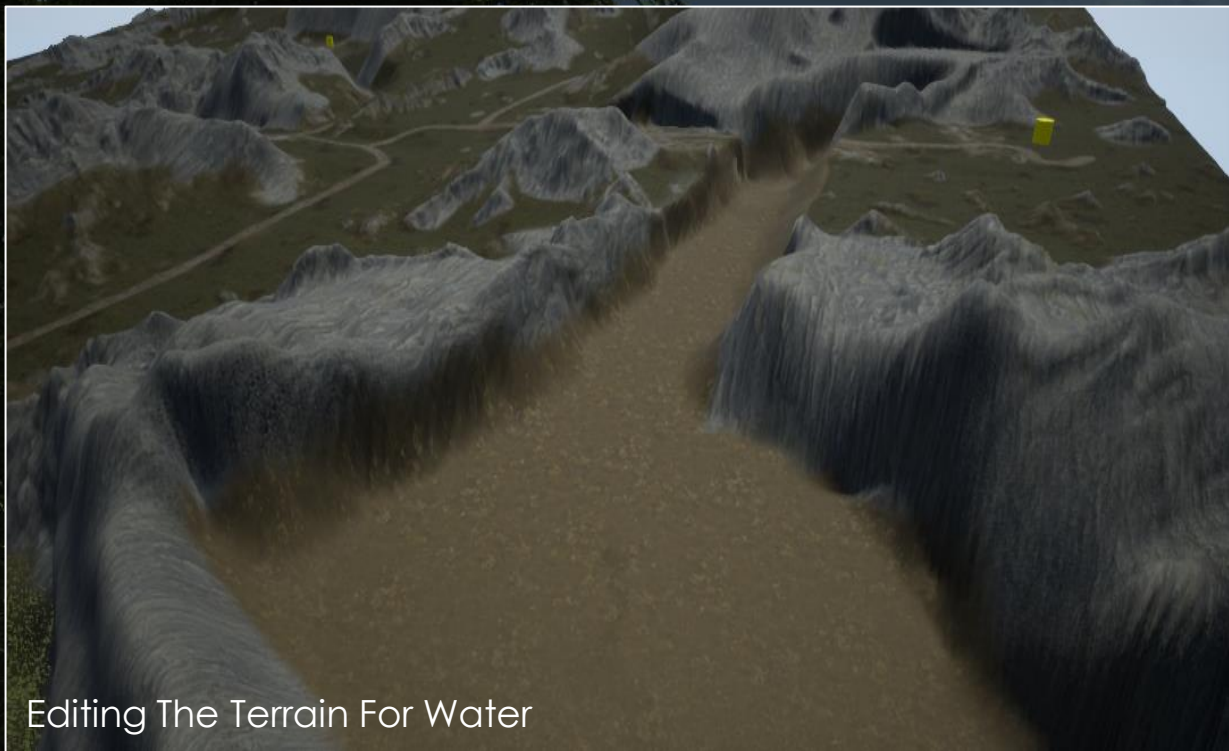
Top Down View Of Splines



Height Adjustment



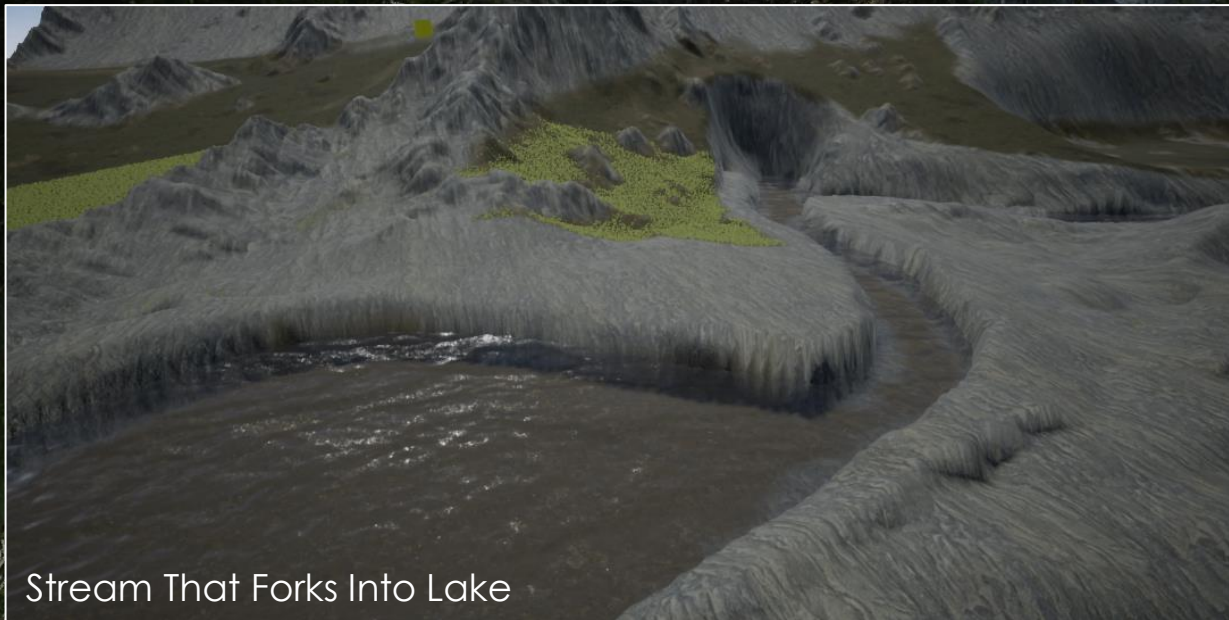
Branching Paths (Can Use CNTRL + Click to create new paths)



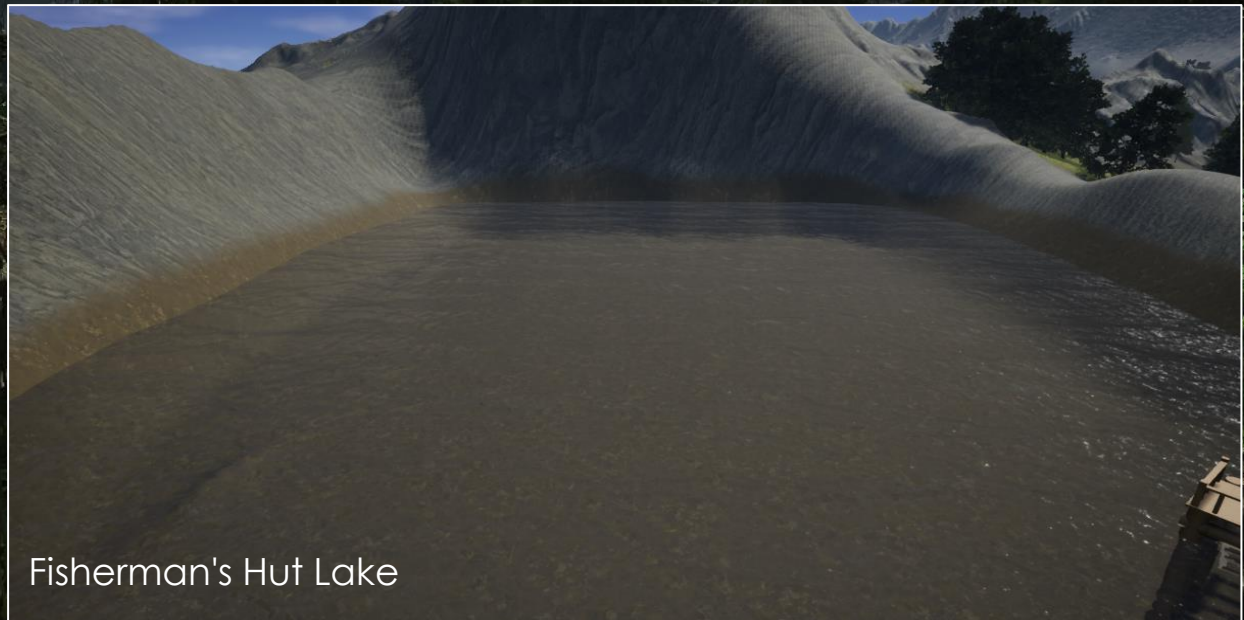
Editing The Terrain For Water



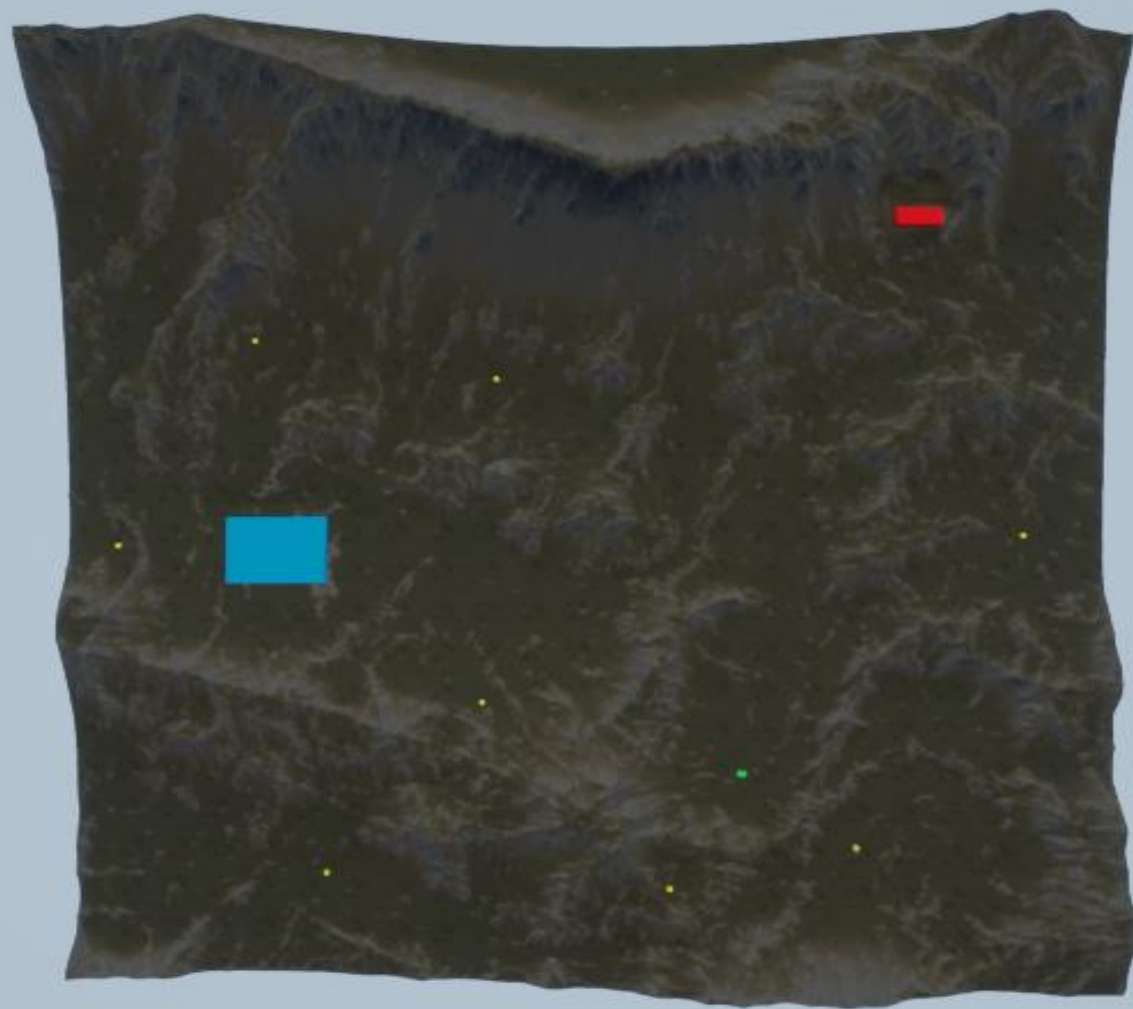
Waterfall Into Stream



Stream That Forks Into Lake



Fisherman's Hut Lake



Before Landscape Painting

1000m by 1000m



After Landscape Painting

1000m by 1000m



Terrain (Navigation Through The North Facing Mountain) (Level Focal Point/Landmark)

Navigation Through The North-Facing Mountain

One of my biggest focuses with my terrain was to have a large mountain landmark that could be seen at any point of the level. The reason for this is so players can use the mountain's direction on the screen to subconsciously get a sense of where they are within the world.

An example I use is as follows

The level starts with the player facing the mountain which is in view directly in front of them. Once the player needs to visit the town, they would have to head Northwest. Now the player is in the town how do they return to where they were?

My hopes were that the player would subconsciously know due to the direction the mountain is facing. So now they are leaving the town they will know they have to head Southeast to return to that location.

Playtesting

I found through playtesting this worked well as I found players knew exactly where things in the world were without any form of navigation tool.

I play-tested my game without telling the player where to go or what to do (Quest Disabled) and just observed to see what actions they would take and what paths they would follow. Ultimately the overlooking mountain was successful as I found that a lot of players easily traversed the level without a compass or map.

It works of prior knowledge but the mountain acts as the way finder

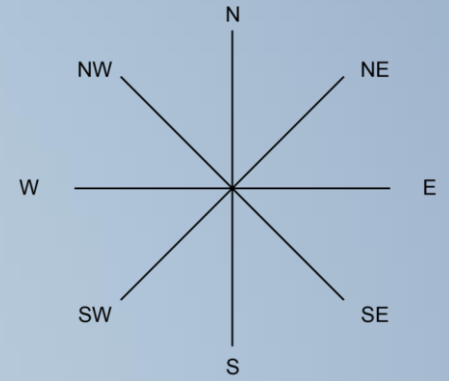
Key

1 View Point One

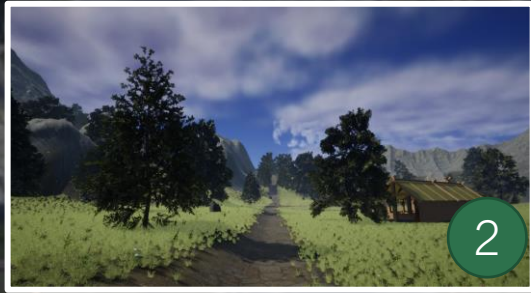
2 View Point Two

→ Direction Of View

→ Path To Location



Player can see the mountain landmark while facing north



Now that the player is at point two and they are facing east but the mountain landmark is to the north

What that means is due to the player facing the east and the mountain landmark being north they need to go south east to return to points one



1000m by 1000m

PRODUCTION STAGE: BLOCKOUT





Blockout (Introduction)

My Three-Step Method

When approaching blocking out the play space for my level I used a three-step method that I found incredibly useful.

Step One

Placing a basic cube where something is supposed to be. As simple as that sounds this really helped me to create the general layout of my open world and some of my larger locations in-game. Doing this also helped with the following

- Scale
- Travel Distance Between Locations In-Game
- Time Taken To Travel Between Different Locations
- Level Flow

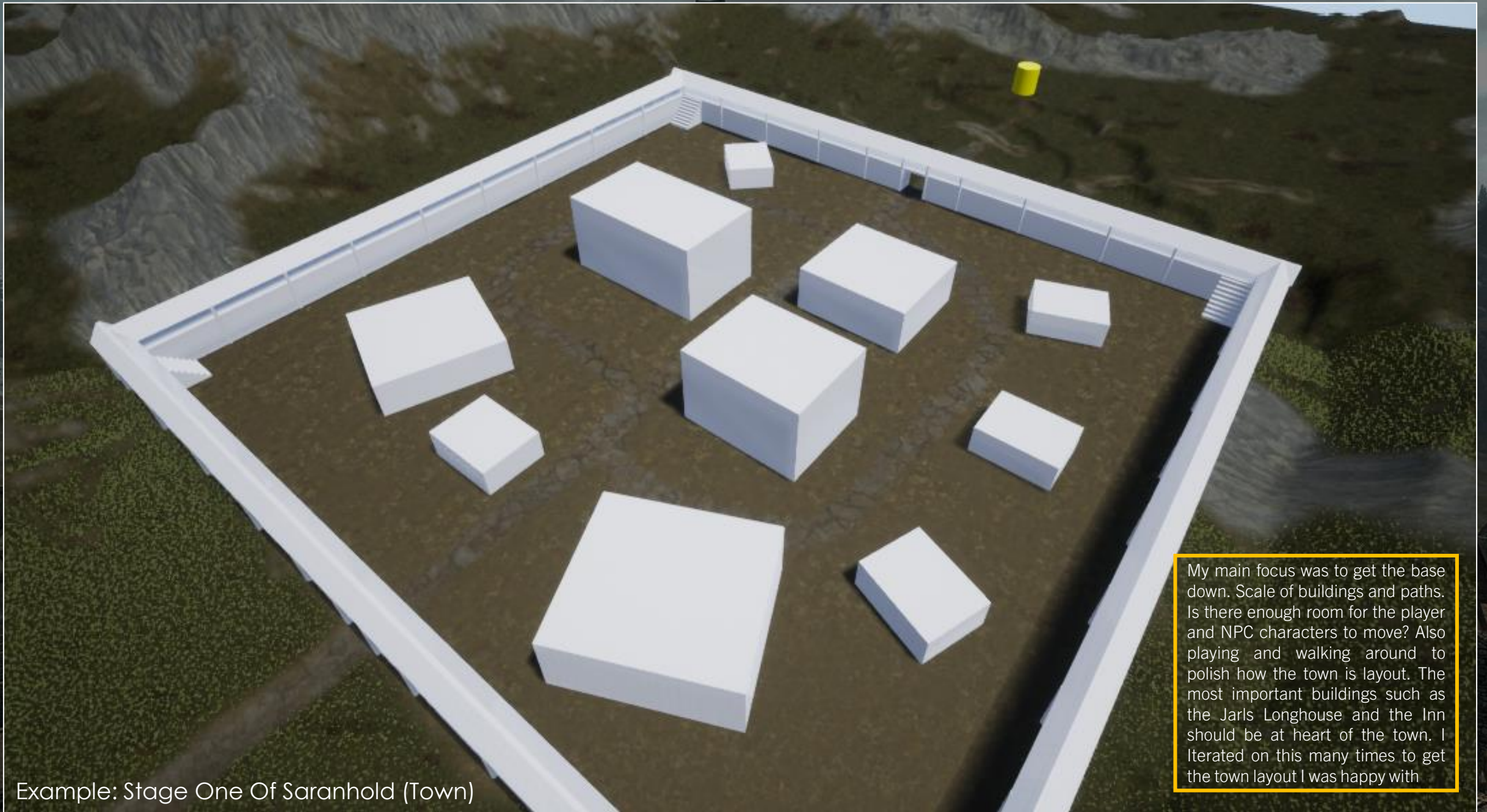
Step Two

Adding the general architecture. This helps the level look more than basic primitive shapes and makes the buildings and structures look like you intend them to. Also, this helps a game artist when it comes to bringing your work to life visually.

Step Three

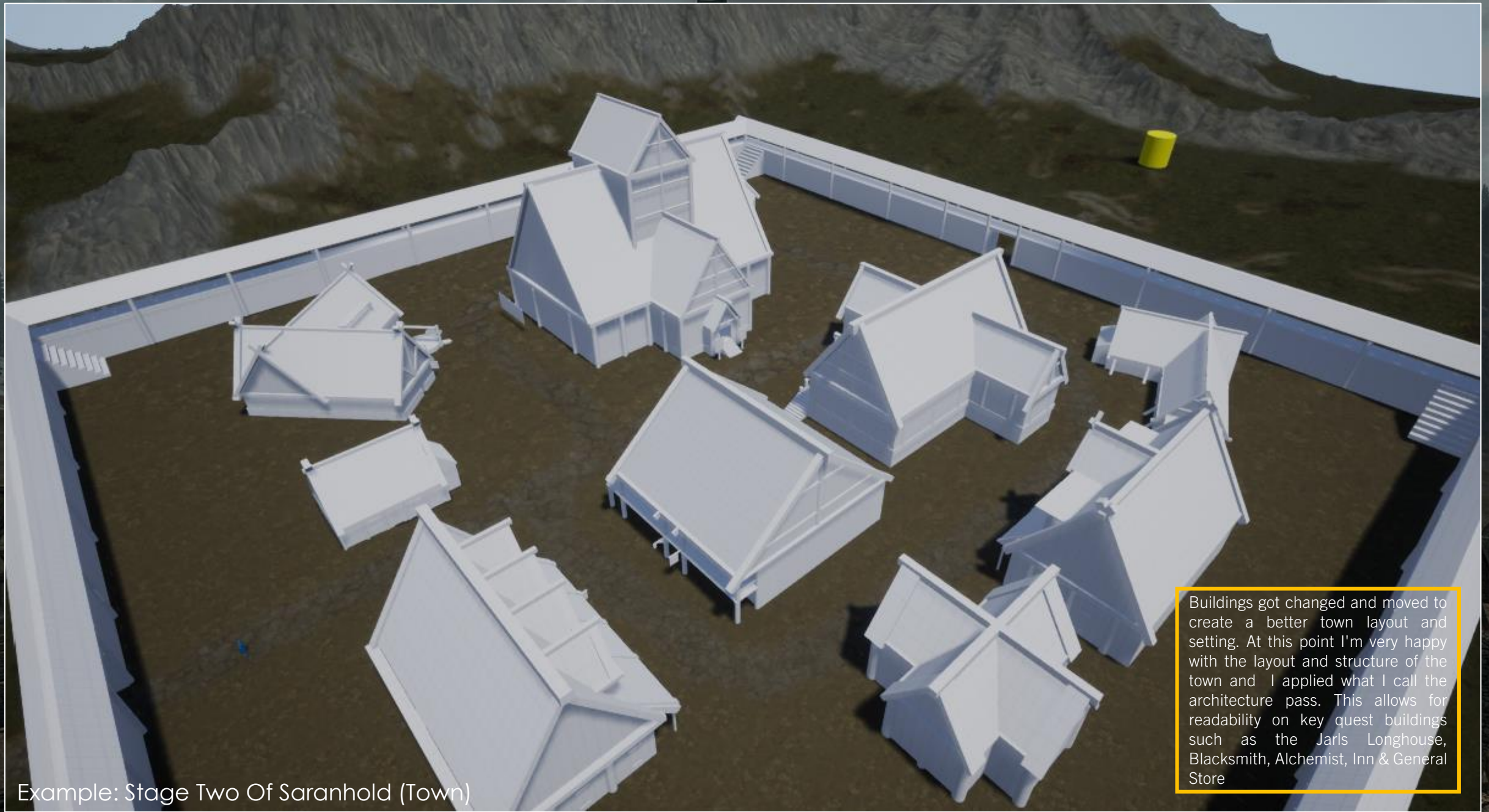
Fishing Touches, Color Pass, Testing & Changes

Finishing the blockout work I apply color to better show different elements. For this project, the color followed the general themes of Skyrim architecture. Lastly testing the section to make sure things are correct especially, the elements I mentioned above in step one. Then comes changes based on what I find through playtesting both with a player and playtests by myself.



Example: Stage One Of Saranhold (Town)

My main focus was to get the base down. Scale of buildings and paths. Is there enough room for the player and NPC characters to move? Also playing and walking around to polish how the town is layout. The most important buildings such as the Jarls Longhouse and the Inn should be at heart of the town. I iterated on this many times to get the town layout I was happy with



Example: Stage Two Of Saranhold (Town)

Buildings got changed and moved to create a better town layout and setting. At this point I'm very happy with the layout and structure of the town and I applied what I call the architecture pass. This allows for readability on key quest buildings such as the Jarls Longhouse, Blacksmith, Alchemist, Inn & General Store



Example: Stage Three Of Saranhold (Town)

The final stage is adding in all the final set dressing elements and polishing up the section/level based of playtest feedback. Adding the colour further adds to the blockout by making buildings more recognisable and fitting them into the architecture featured within Skyrim. At this point testing is the most important stage. Playing the level consistently to improve and iterate on my designs



Blockout (Quest Locations & POI)

Quest Locations

My level features three core quest locations that the player will visit as part of the level quest. These three locations have been planned from the start of development due to the importance of the quest. So, these locations are based on 2D layouts that I created in the design documentation stage. The three core quest locations are

In order that the player visits them in the quest

- Isteim's Farm (Level Start)
- Saranhold (Town) (Large Civilized Area That Is Key To The Quest)
- Mercenary Keep (Antagonist Base & Quest End)

Important buildings also feature interiors. Isteim's Farmhouse, Mercenary Keep and multiple buildings within Saranhold feature interiors you can enter and interact with civilians

POI

One of my gameplay pillars is player exploration so I wanted to give players a reason to leave the quest path. There are a total of five POI and as mentioned earlier three quest locations meaning there are eight total locations to visit in the open world. The POI locations are all like Skyrim POI examples, but they all narratively tie into my level.

The POI that features in my level are as follows

- Fisherman's Hut (Fisherman Dialogue As Part Of The Quest)
- Geraldine's Cabin
- Thalmor Stockades (Ties Heavily Into Quest Antagonists)
- The Nature Stone (Standing Stone Featured In Skyrim)
- Saranhold Mine

Key

-  Isteim's Farm
-  Saranhold
-  Mercenary Keep
-  1 Fisherman's Hut
-  2 Geraldine's Cabin
-  3 Saranhold Mine
-  4 Nature Stone
-  5 Thalmor Stockade



I've put the mercenary keep on a hill. To showcase a sense of authority they have over the town within the narrative. They are reigning over the people of saranhold and I wanted to tell that the player subconsciously through the levels layout.

The town is situated in a large open area. The trees have been cut down to make room for building the town so it features a foliage very sparingly. The town is one off the key areas of the level so it's a visual focal point

1000m by 1000m





Isteim's Farm Stables & Wheat mill



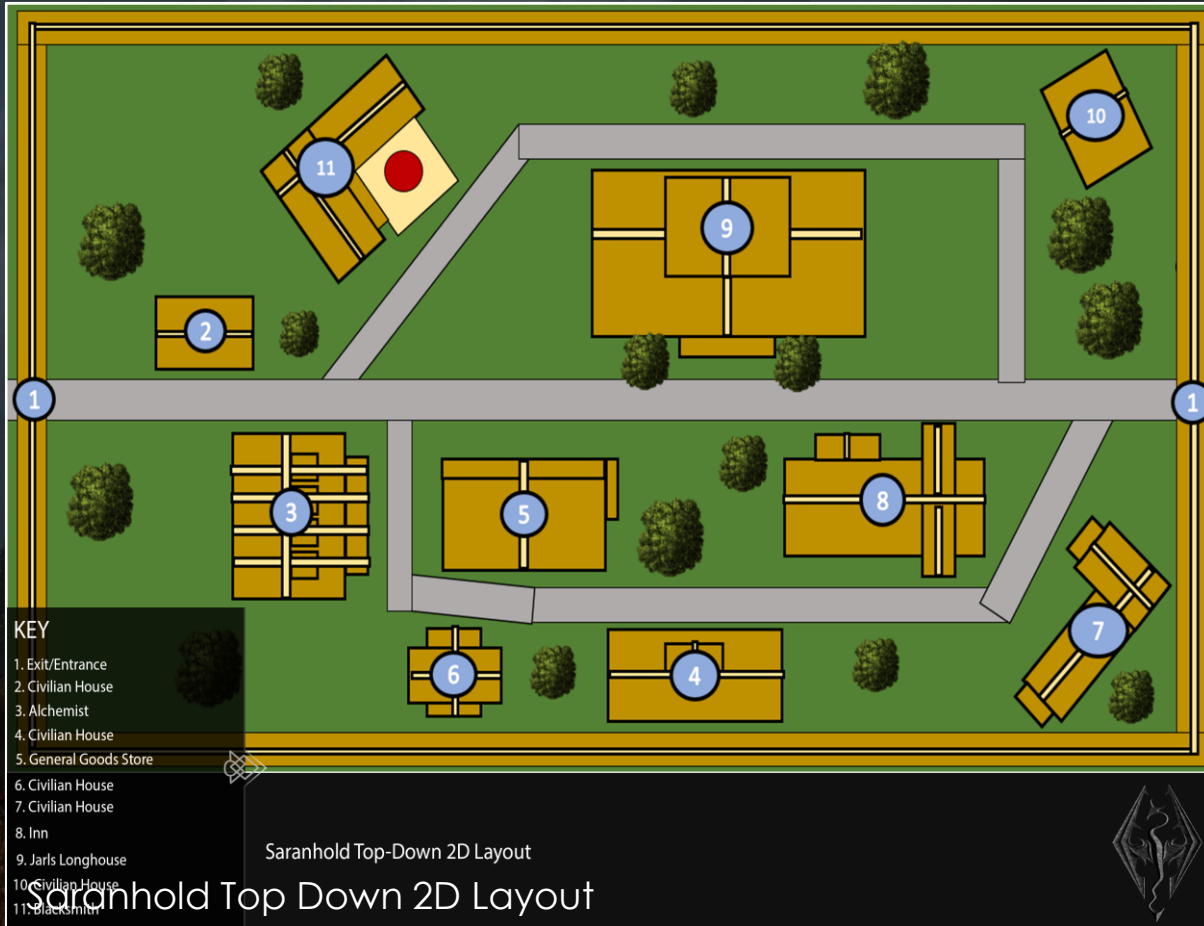
Isteim's Farmhouse



Isteim's Farm House Interior



Isteim's Farm Ariel Shot





Saranhold Ariel Shot



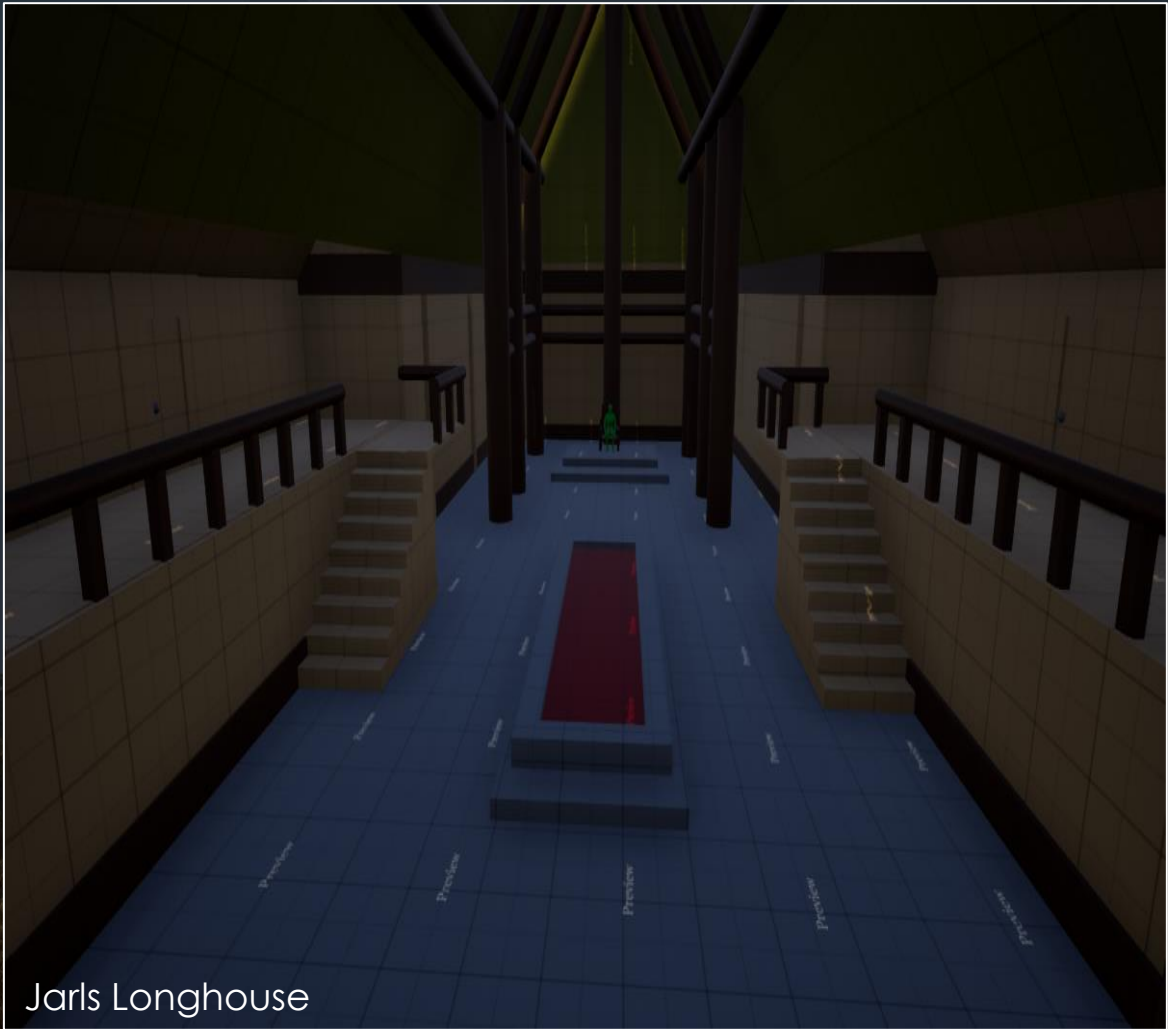
Saranhold Blacksmith



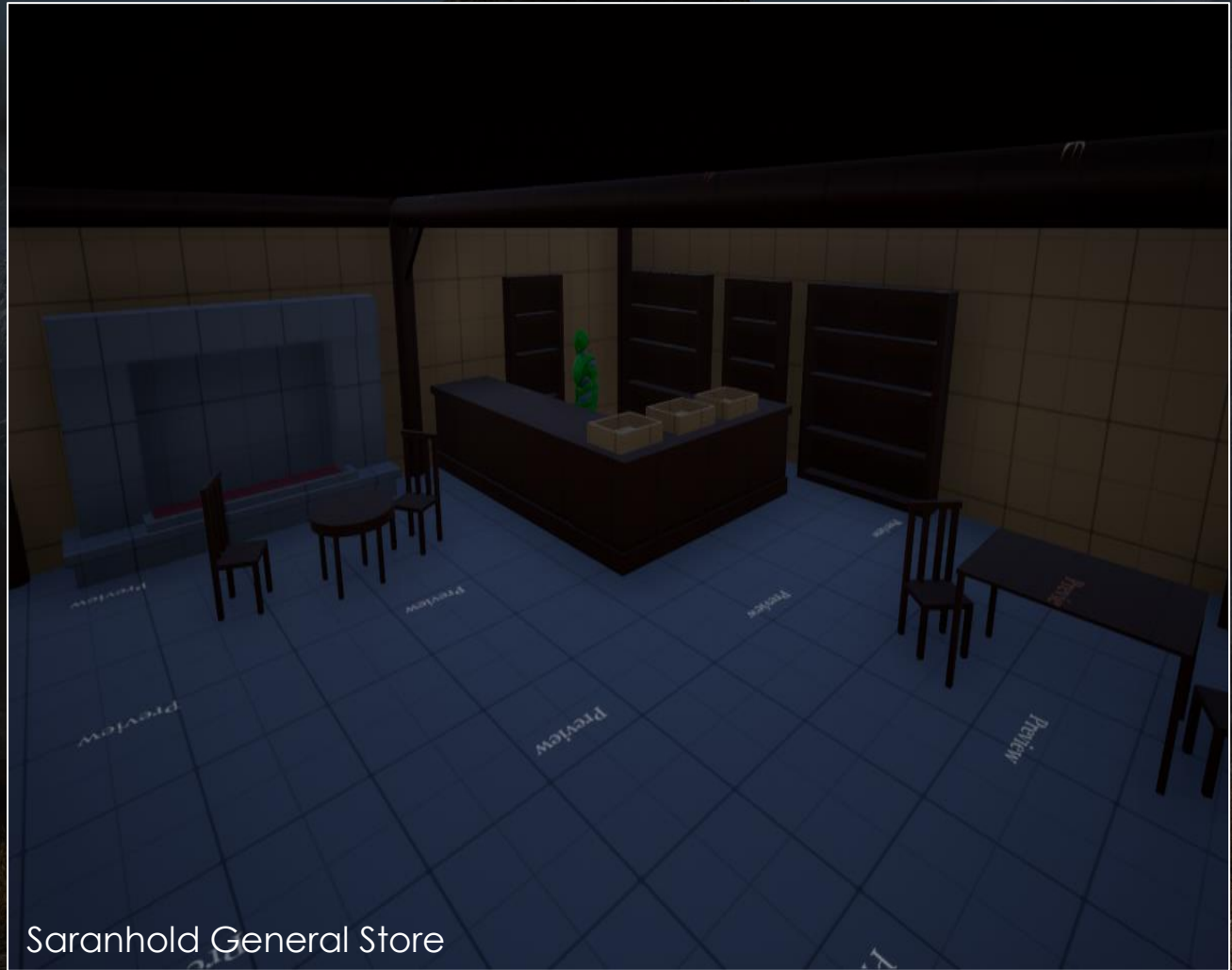
Saranhold Inn



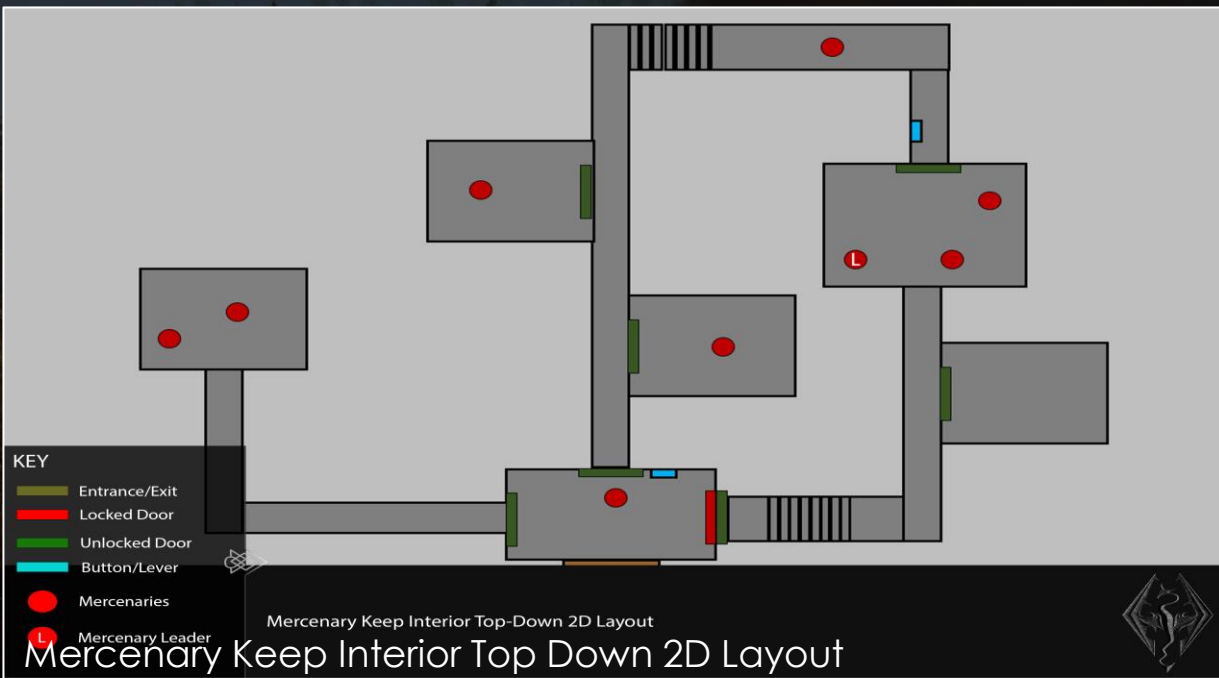
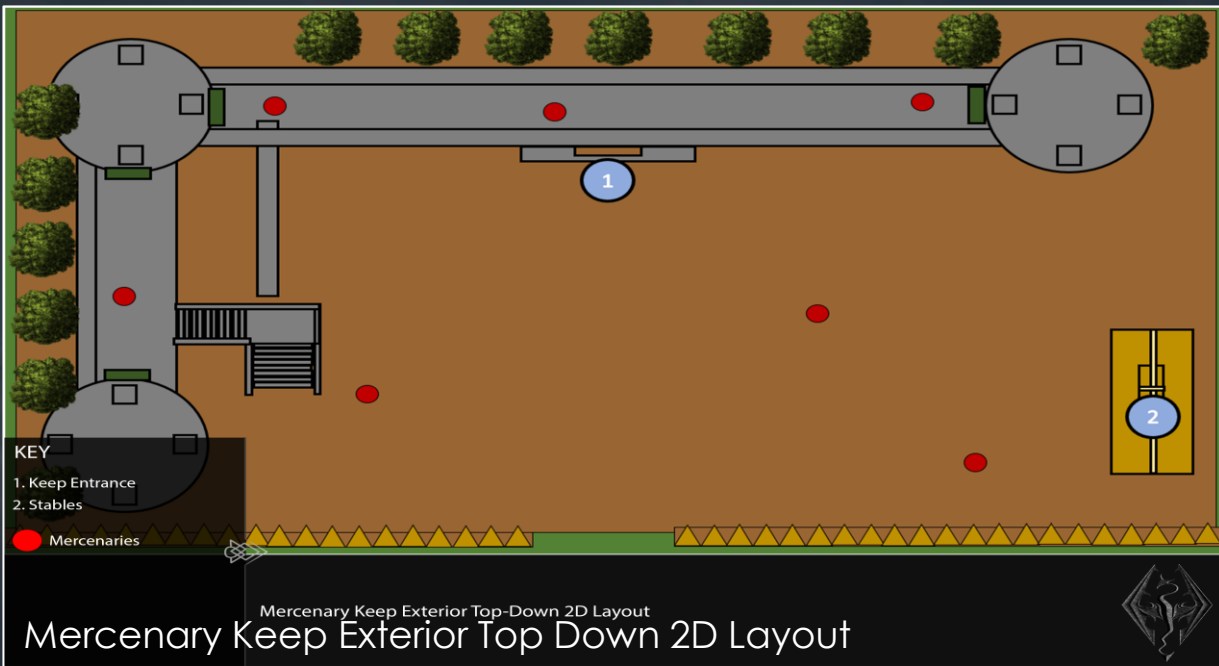
Saranhold Alchemists



Jarls Longhouse

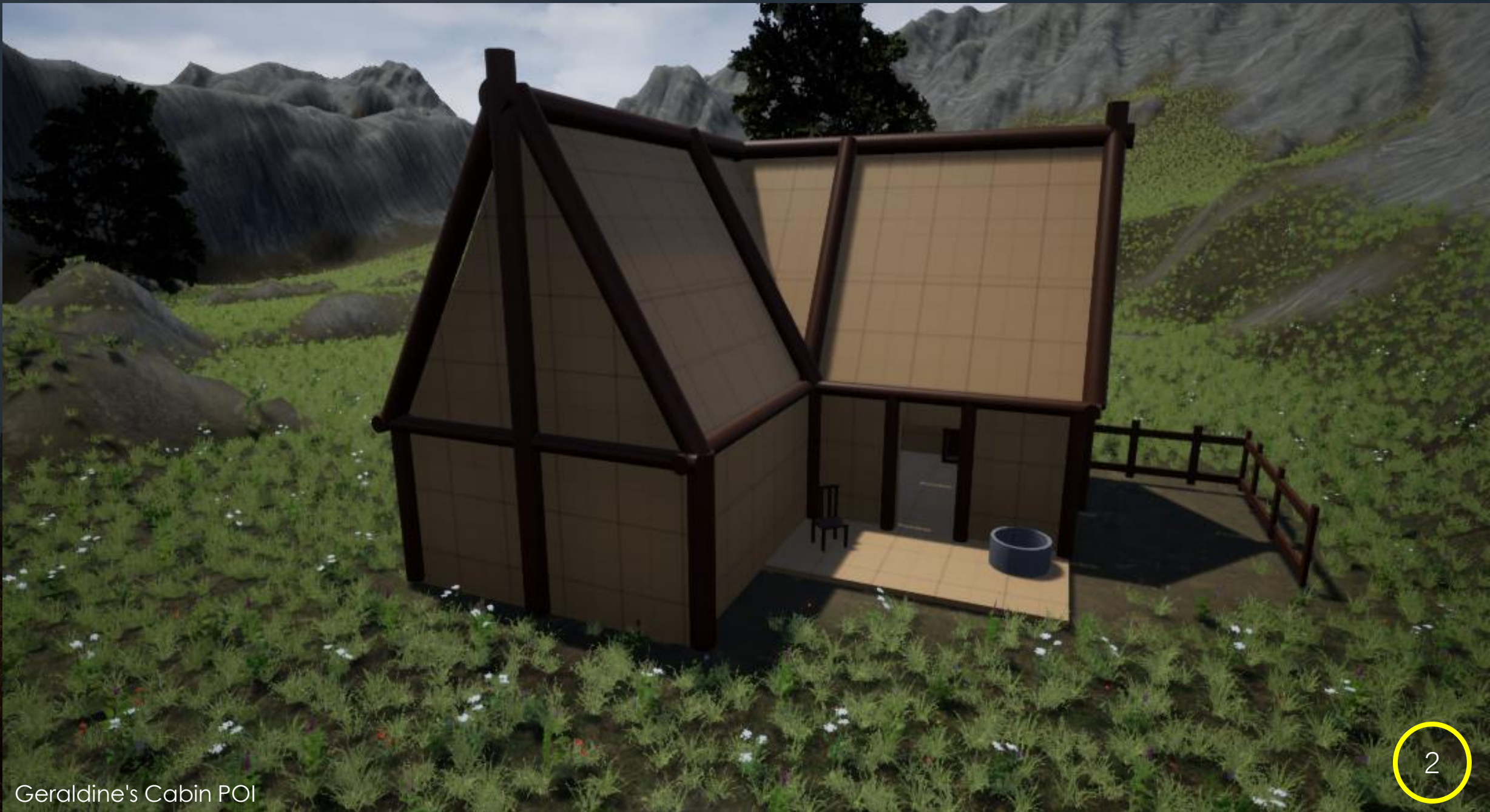


Saranhold General Store

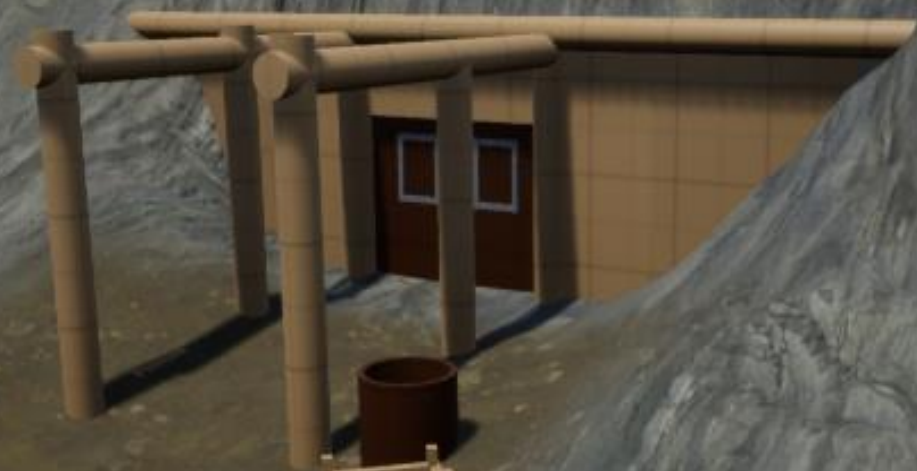




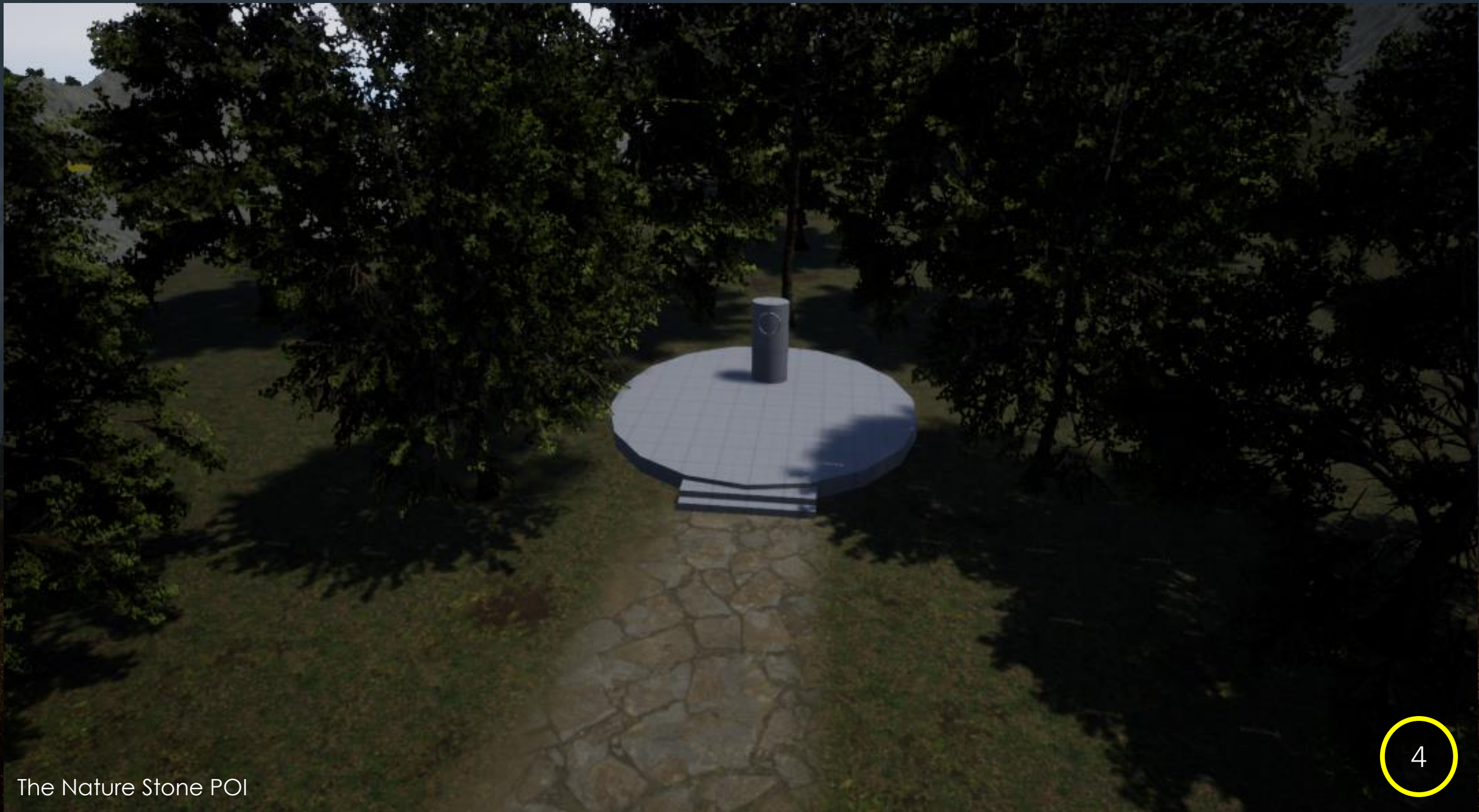
Fisherman's Hut POI



Geraldine's Cabin POI



Saranhold Mine POI



The Nature Stone POI



Thalmor Stockades POI

PRODUCTION STAGE: SET DRESSING &
WORLD POPULATION





SET DRESSING (SECOND FOLIAGE PASS, LIGHTING & LEVEL IMPROVEMENTS)

Second Foliage Pass

The second foliage pass really improved the level and brought it to life. This included me adding trees, fauna and rock types to the level. Trees have been the most useful tool to present sections of the level through reveals and cover-up sections to make them more claustrophobic. The new fauna types are just added to the already existing grass type, but the trees use a procedural foliage generator.

The procedural foliage generator spawns the trees evenly and I can edit lots of setting such as the ground depth and size to get a more varied and realistic feel.

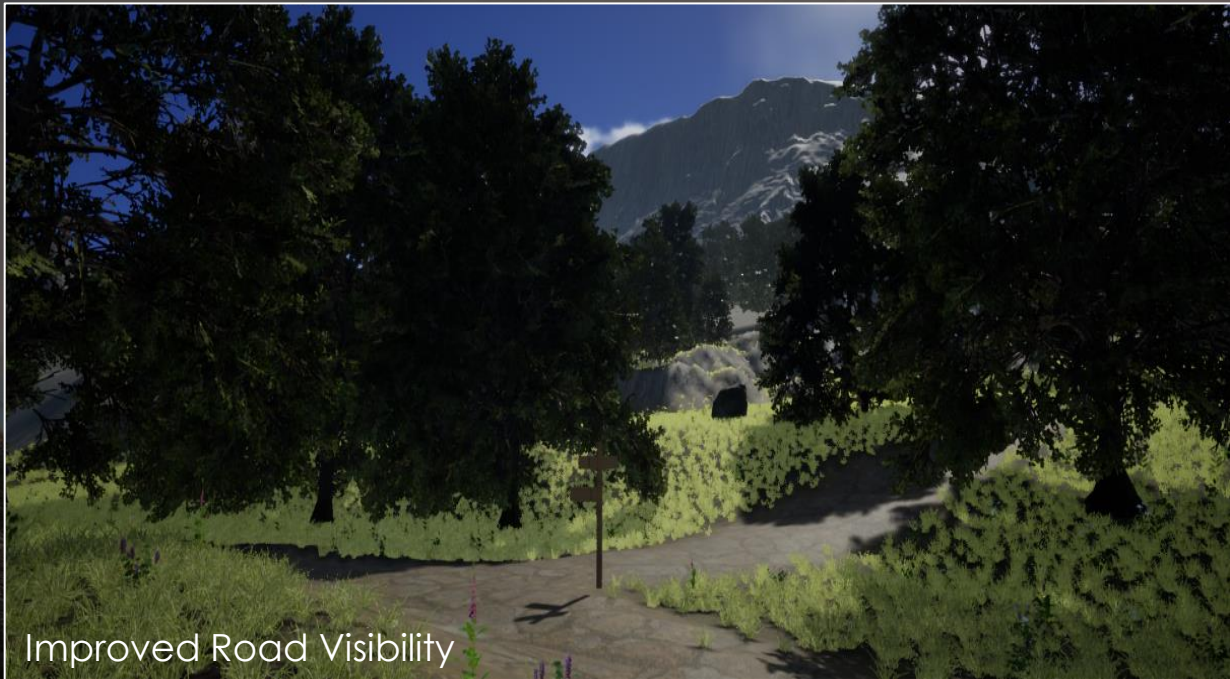
However, the procedural foliage generator was spawning hundreds of High Poly meshes at once which extremely affected the FPS and performance of my level. Changing the LOD of the Trees at distance and playing around with the spawn rate allowed me to get my FPS from 2 up to 120.

Lighting

After feedback from one of my tutors, I decided to spend some time creating some lighting for my level. I ripped out all the existing lights that were in the level and started the lighting pass from scratch. I used Directional Light, Light Mass Importance Volume, Light Source & Exponential Height Fog to get the summer daytime lighting I was looking for.

Level Improvements

The level went through a lot of changes once the set dressing elements were implemented. One of the bigger additions was hand-placing forested sections and rock pieces to improve specific sections of the level. As mentioned earlier using the world to reveal sections and vistas have been a focus and that's something I've tried to accomplish with my level. Using these set dressing elements this way allows the level to feel natural, but it also helps the world feel more alive.



Improved Road Visibility




Using Nature To Reveal Important Locations



Rocks & Various Foliage Types



Improved More Vertical Paths



Foliage like trees helps cover up space I don't want the player to see. Allowing me to direct the player to the town. The player's gaze is now on the town

Using Leading Lines To Direct Player To Town



Exterior Lighting



Fog & Cloudy Skies



Interior Lighting



Jarls Longhouse Lighting





Saranhold Level Improvement #1



Saranhold Level Improvement #2



Saranhold Level Improvement #3



Saranhold Level Improvement #4



Mercenary Keep Exterior Improvements #1



Mercenary Keep Exterior Improvements #2



Mercenary Keep Interior Improvements #1



Mercenary Keep Interior Improvements #2



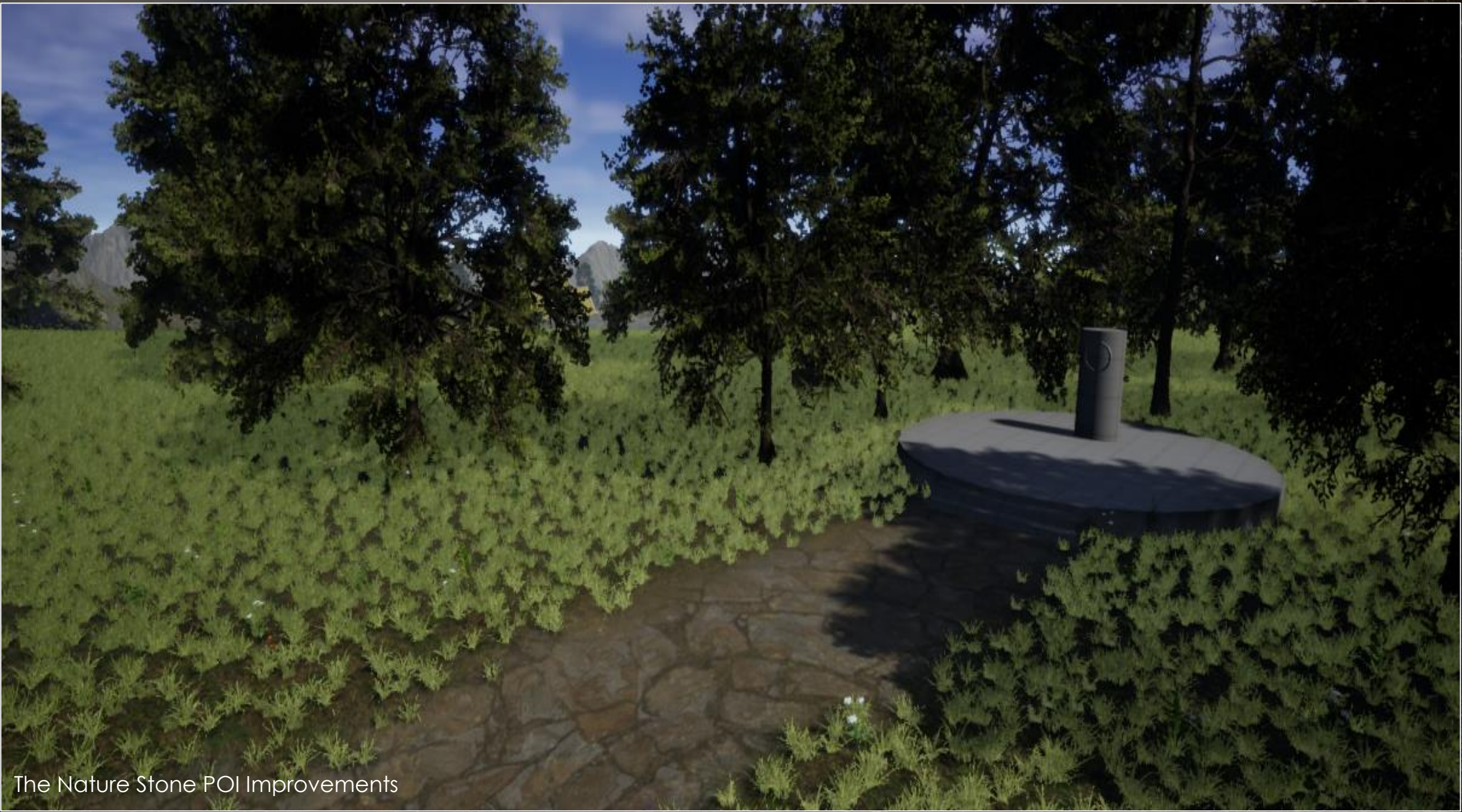
Fisherman's Hut POI Improvements



Geraldine's Cabin POI Improvements



Saranhold Mine POI Improvements



The Nature Stone POI Improvements



Thalmor Stockade POI Improvements





Population

Population

To make the world I've created feel more lived in I have created multiple different classes of simple AI that perform different tasks around the open world.

Civilians

The first type of AI I created was the civilians that populate the town of Saranhold. These AI do numerous tasks from walking around the town, Having a drink at the Inn or Talking to some of the various shop owners. These tasks are all done through an Anim BP with a Public blueprint so I'm able to just tick which animation I want them to play.

These Civilian AI can also print some dialogue when the player approaches them. I added this for the real Skyrim nostalgia feel that fans of the game would recognize when they play my level.

Enemies

As part of the questline, you will ultimately face the Thalmor mercenary enemies. The enemies I have added are very simple they follow a very simple command of see player attack player. They vary between two attack animations and will constantly try and chase the player if they leave their attack radius.

The next time I do AI I am going to investigate Behavior Trees & Blackboards. This way I can make more intelligent AI and create better gameplay.

Fauna

Skyrim is home to a wide range of fauna, so I've implemented Animal AI that walks around and roams the world. I have different animals that have different states, and they all work with a similar BP to the civilian AI.



Civilian AI

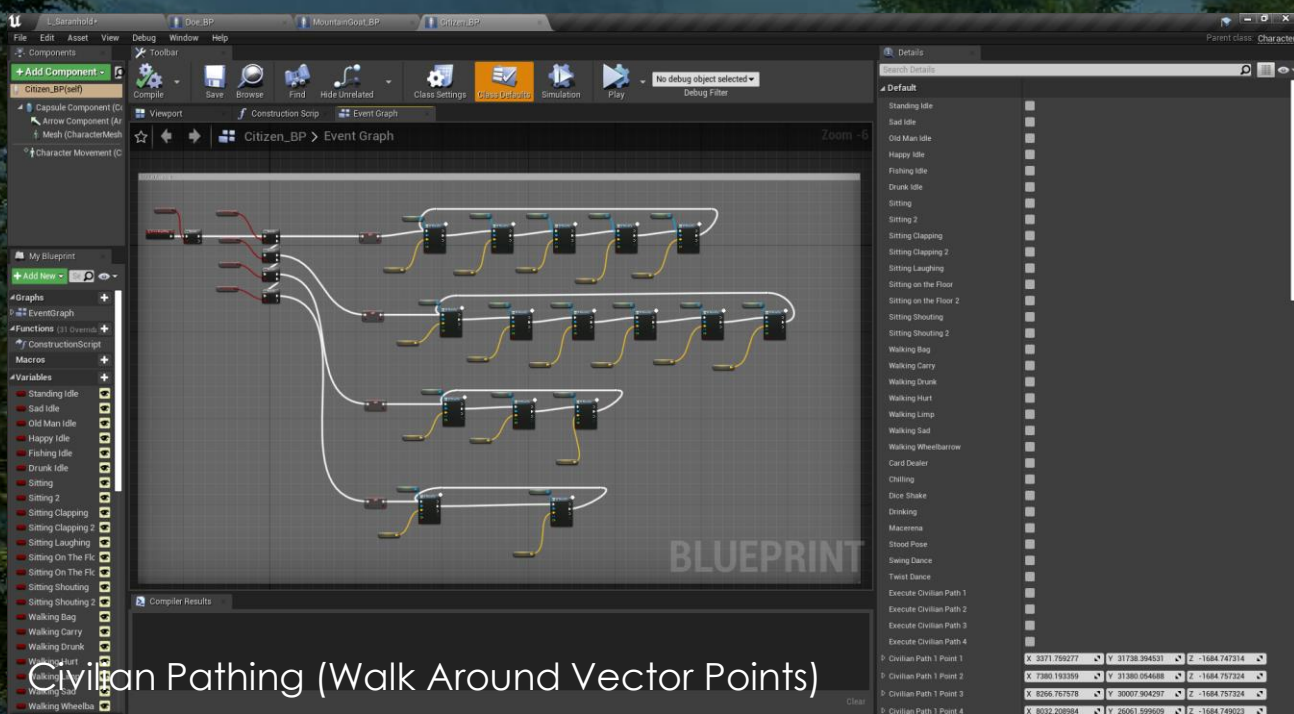


Quest Objective:

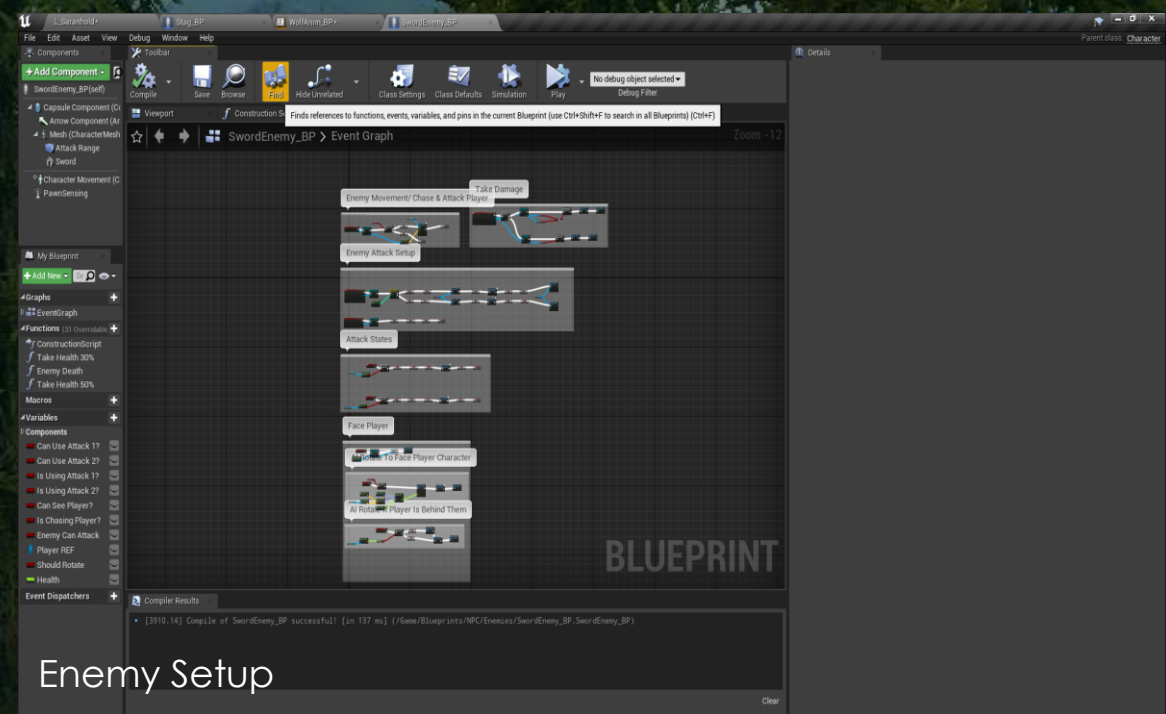
NE

Civilian NPC Showcase

36.16 FPS
27.65 ms



Civilian Pathing (Walk Around Vector Points)



Enemy Setup



Town Guards



Enemies In The World

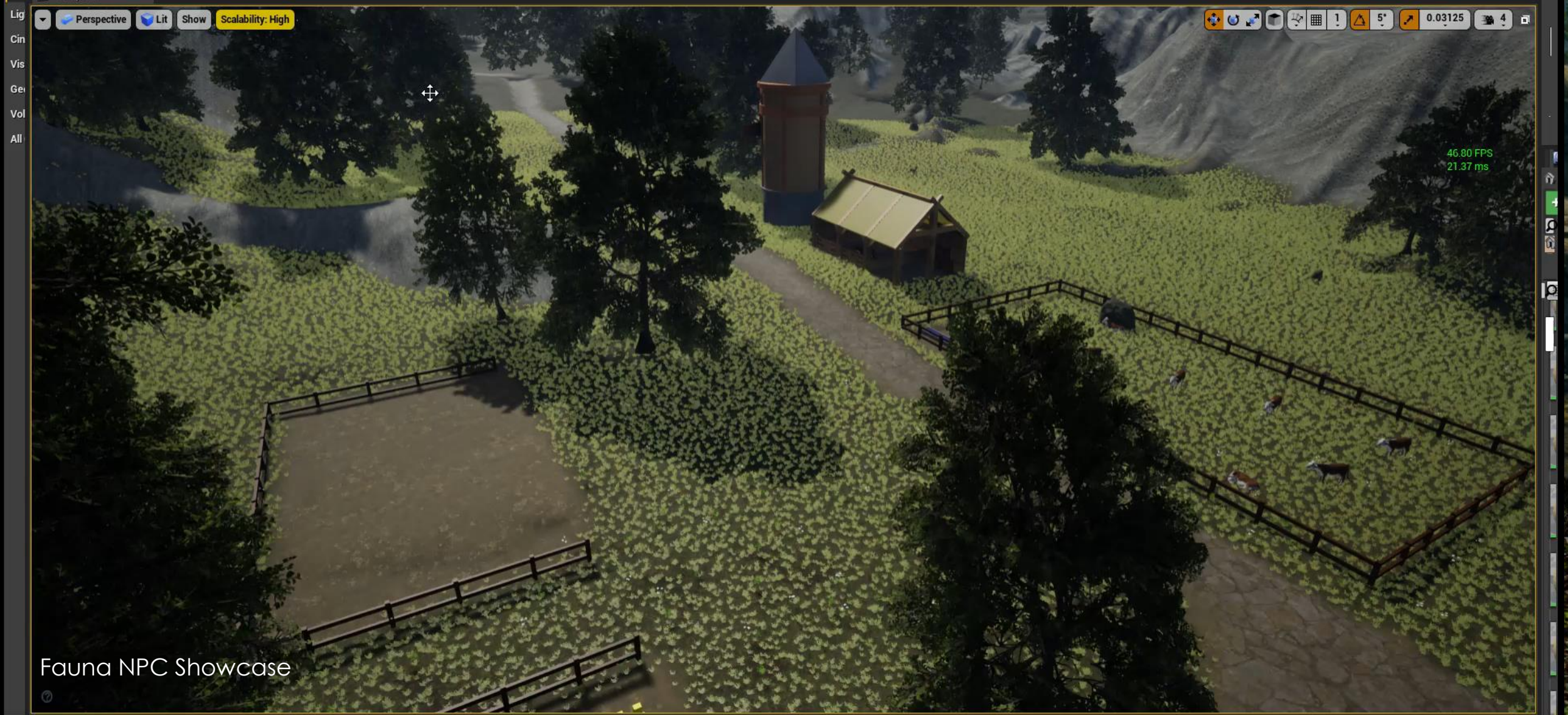


Fauna AI

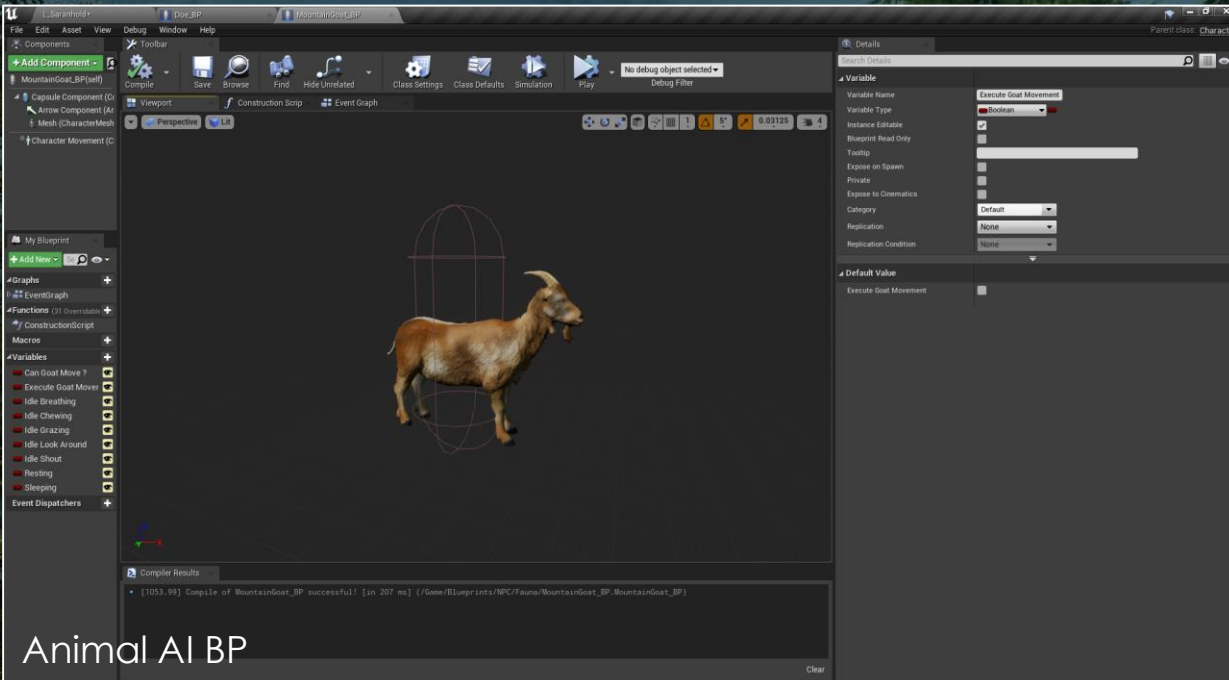
Toolbar

Save Current Source Control Modes Content Marketplace Settings Blueprints Cinematics Build Play Launch

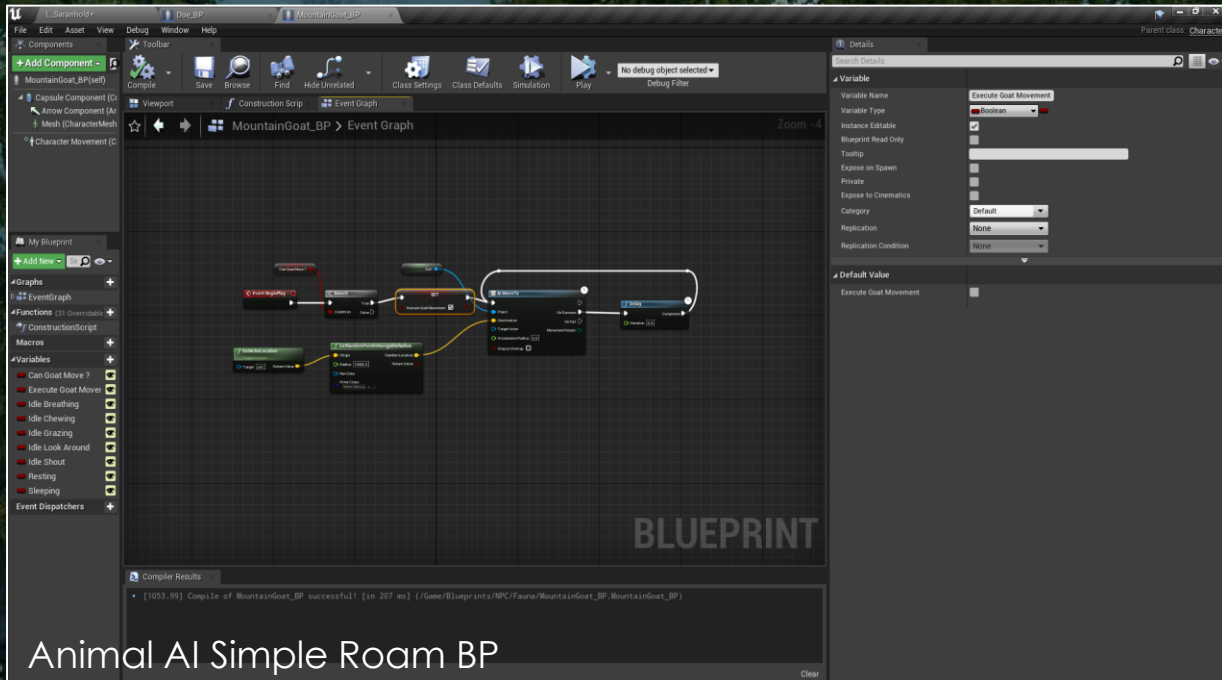
Viewport 1



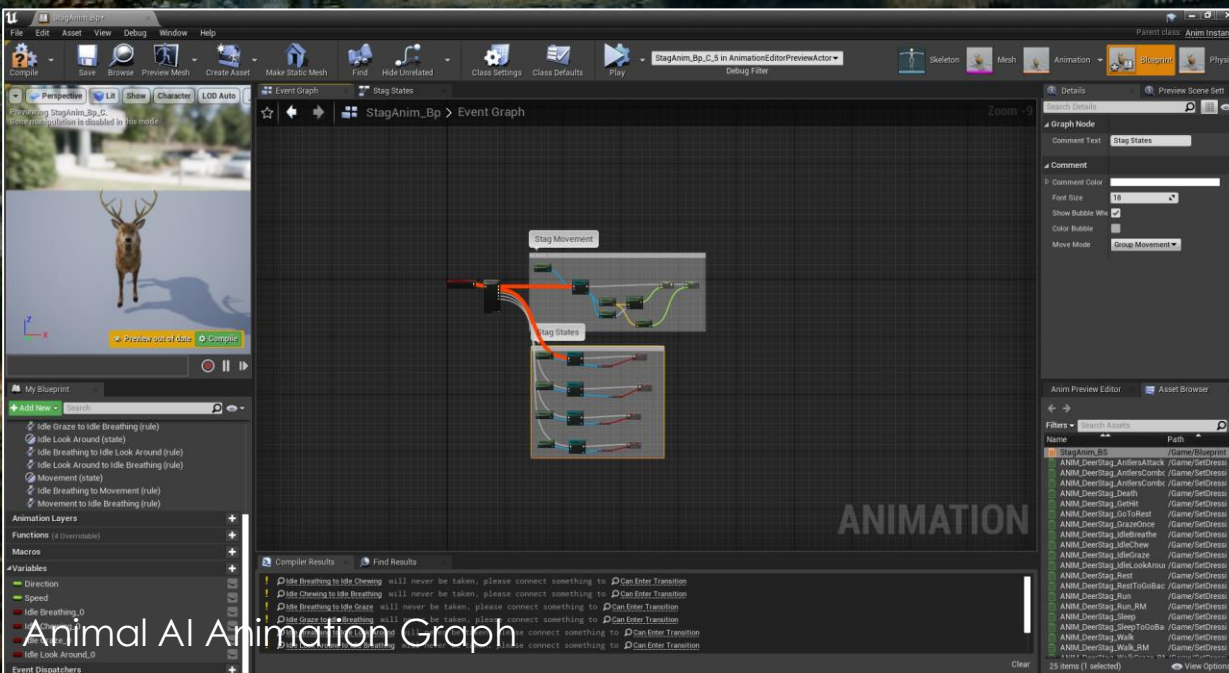
Fauna NPC Showcase



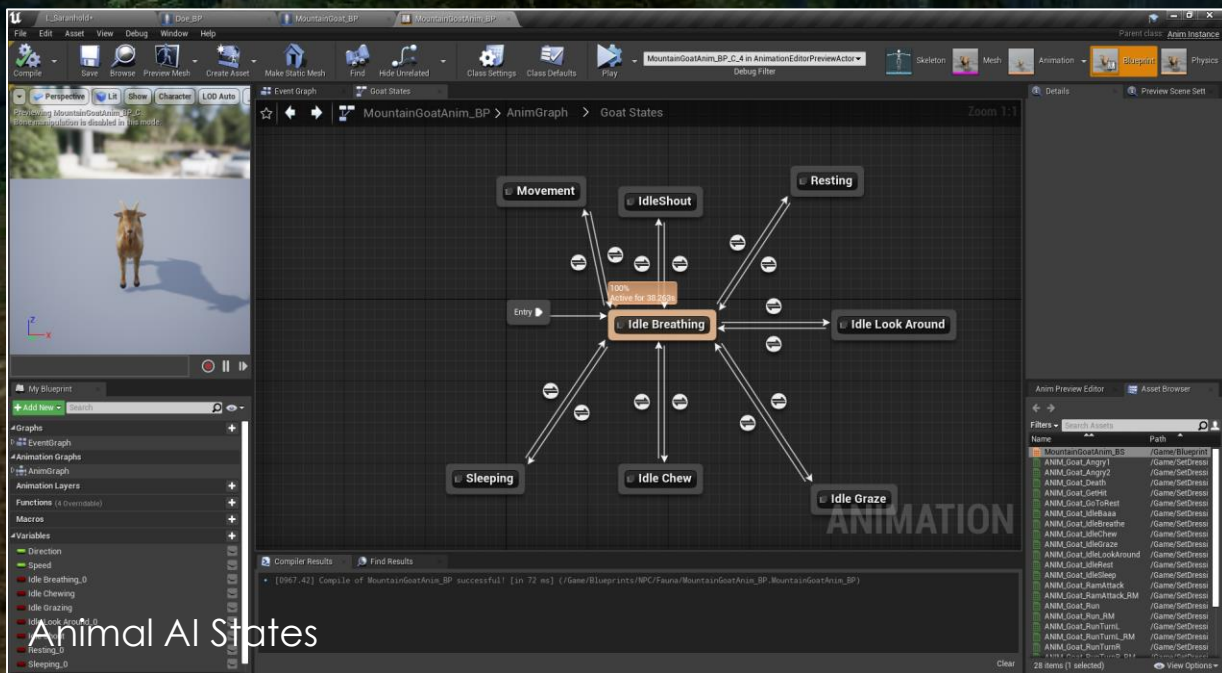
Animal AI BP



Animal AI Simple Roam BP



Animal AI Animation Graph



Animal AI States

PRODUCTION STAGE: WORLD BUILDING





World Building

Narrative & Environmental Storytelling

My level features many examples of some environmental storytelling that I have added to try and improve on the overall narrative and storytelling of the level quest. This stage of development allowed me to add more depth to the previous things I had implemented I added things such as

- Mercenaries have ruthlessly left corpses close to their keep
- Civilians will greet the player with some dialogue
- Rabid Wolves in packs feeding their young
- Animal Corpses near Geraldine's Cabin suggest there is something wrong
- The Nature Stone's Power affects its surroundings

These are some examples of small features I've added to tell a story through visual elements and improve the overall world of my level.

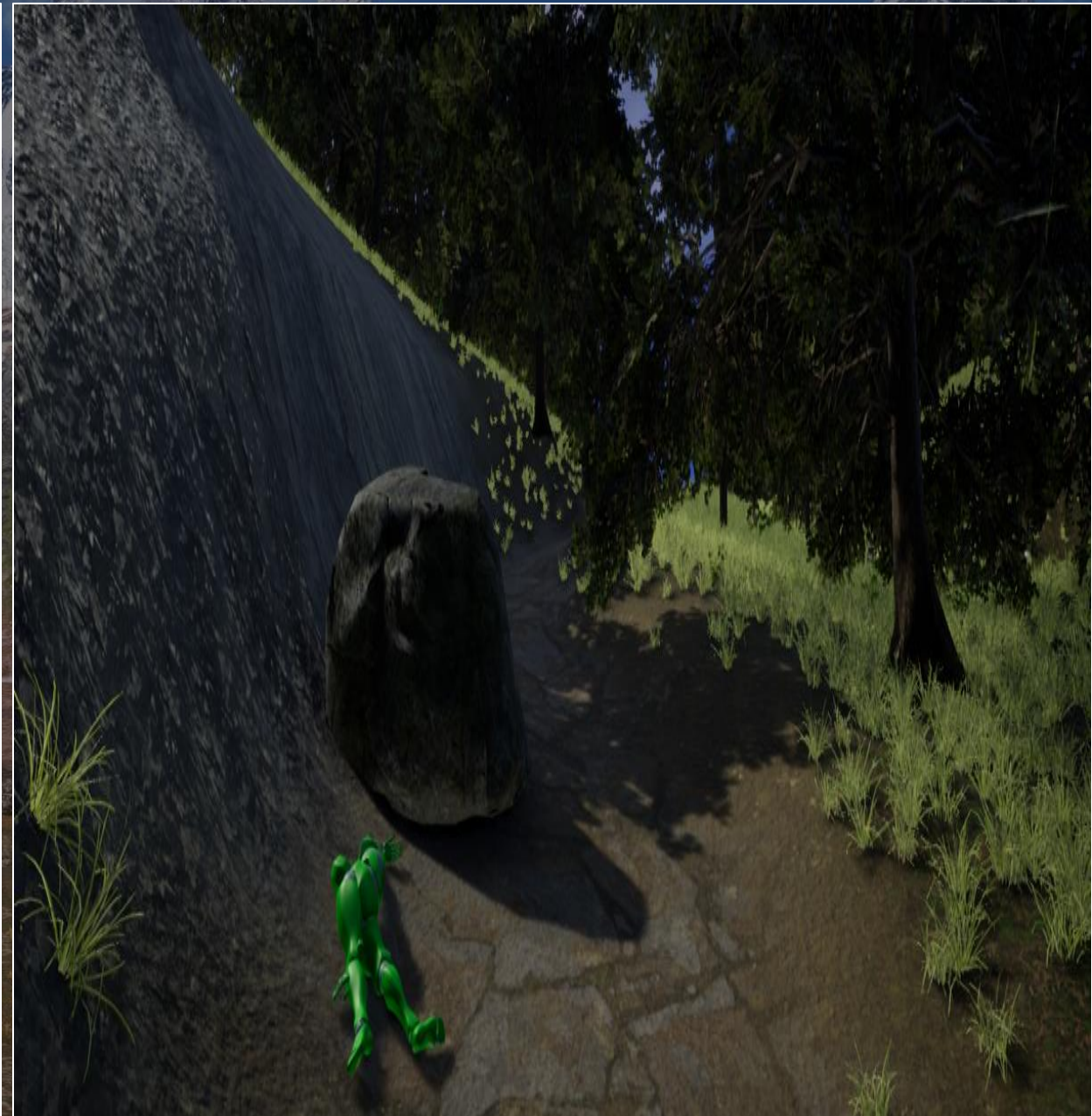
Sound

I have ventured into using sound and creating cues using the sound I sourced online to have a diegetic use. For example, I wanted a lot of my sounds to immerse the player into my level, so I have added Skyrim music for the ambient background music and mixed it with bird and nature audio, another example is things around the world such as water, waterfalls, torches, firepits and buildings that have separate music these all add to the overall feel of my level and help build the world.

These cues work in a blueprint, and I've set up the sound Attenuation so that when the player walks away from the BP the sound fades out but when they move close it gets louder.



The Path To The Keep In Dangerous





Thalmor Mercenaries Ruthlessly Executing Civilians



Animals Slaughtered At Geraldine's Cabin. What Has Happened Here?



Pack Of Rabid Wolves Sheltering Their Young



The Nature Stone Affects Its Surroundings. What Kind Of Magic Doe It Hold?

File Edit Window Help

Save Current Source Control Modes Content Marketplace Settings Blueprints Cinematics Build Pause Stop Possess

Viewpoint 1

Perspective Lit Show Scalability: High 5' 0.03125 4

Quest Objective:

NE

58.88 FPS
16.98 ms

Waterfall Sound Attenuation

Toolbar

Save Current Source Control Modes Content Marketplace Settings Blueprints Cinematics Build Pause Stop Possess

Quest Objective:

NE

67.20 FPS
14.88 ms

Bodies Of Water Sound Attenuation

Ret Toolbar

Save Current Source Control Modes Content Marketplace Settings Blueprints Cinematics Build Pause Stop Possess

- Lig Perspective Lit Show Scalability: High
- Cin
- Vis
- Ge
- Vol
- All

Quest Objective:



59.70 FPS
16.75 ms

Fire Sound Attenuation

File Edit Window Help

Toolbar

Save Current Source Control Modes Content Marketplace Settings Blueprints Cinematics Build Pause Stop Possess

Viewport 1



PRODUCTION STAGE: GAMEPLAY PASS





Gameplay Pass

Character, Camera & Controls

The first thing I focused on was my three Cs getting my character, control scheme and camera perspective set up.

I created a simple character using Mixamo animations that can walk and run on a 360-direction axis. I then created static and motion jumps, so players had an easy time getting around steeper terrain sections.

The camera perspective came in two parts due to Skyrim having two different perspective options I also wanted that in my level to give players the choice. I edited and create a wider zoomed third-person camera but also implemented a first-person camera that the player can switch to with the press of a button.

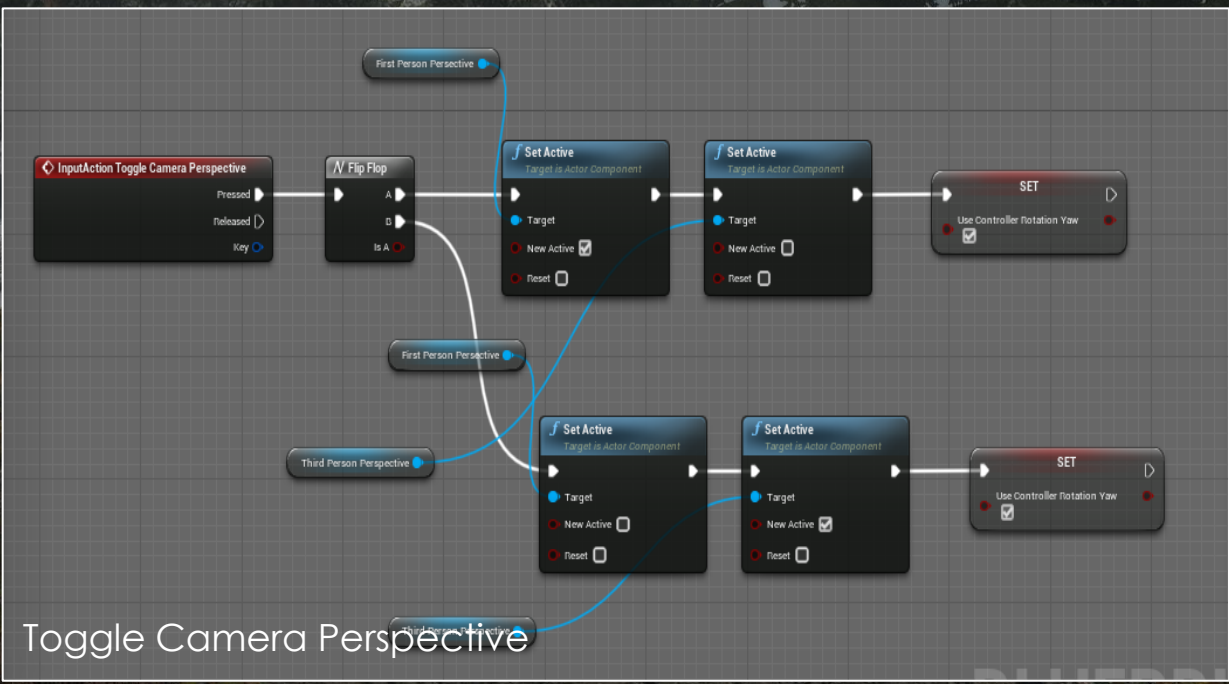
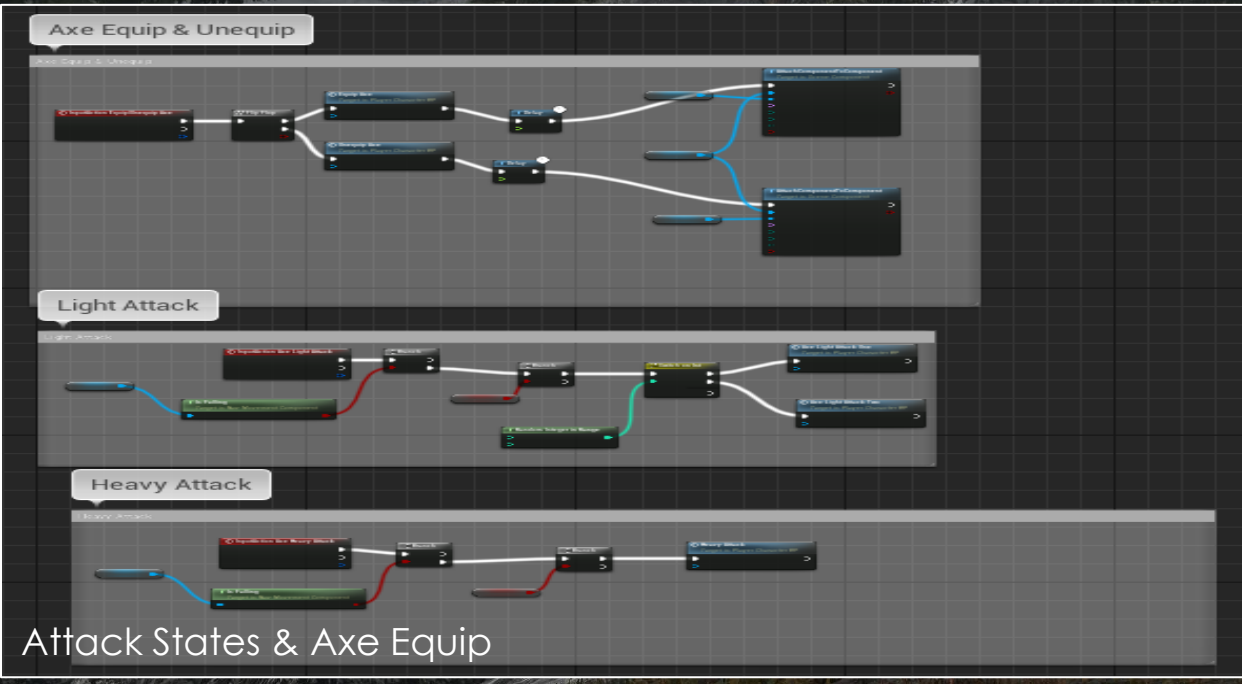
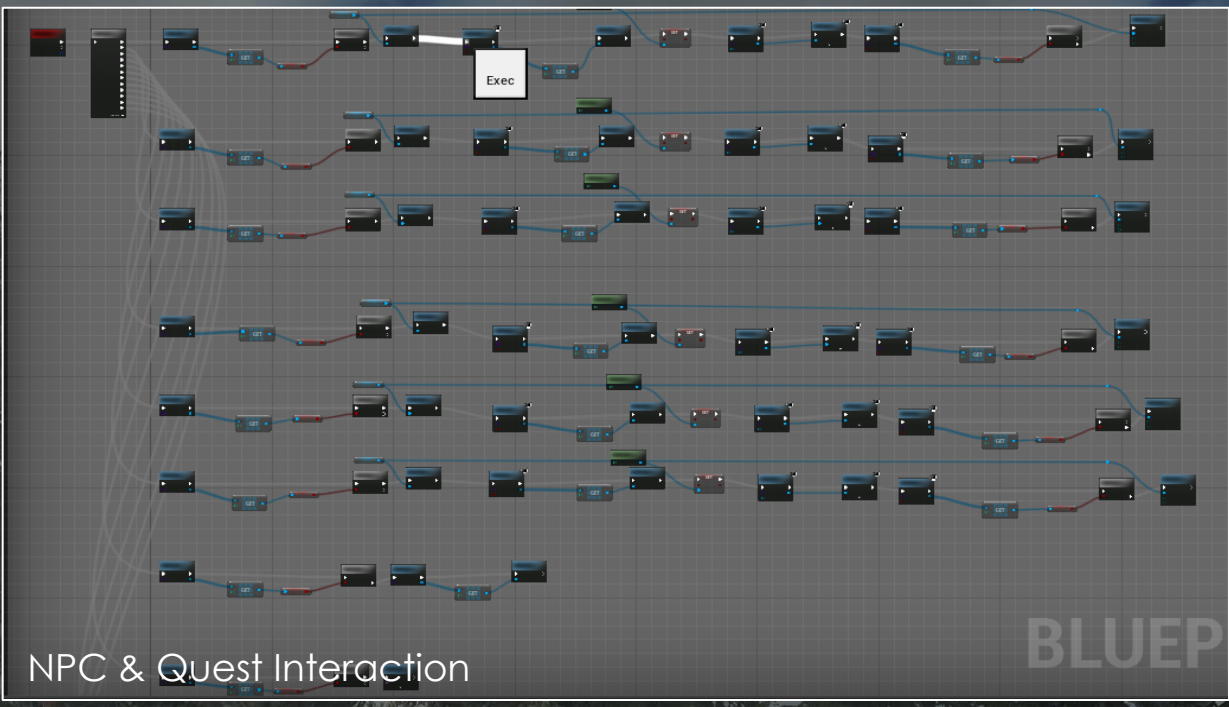
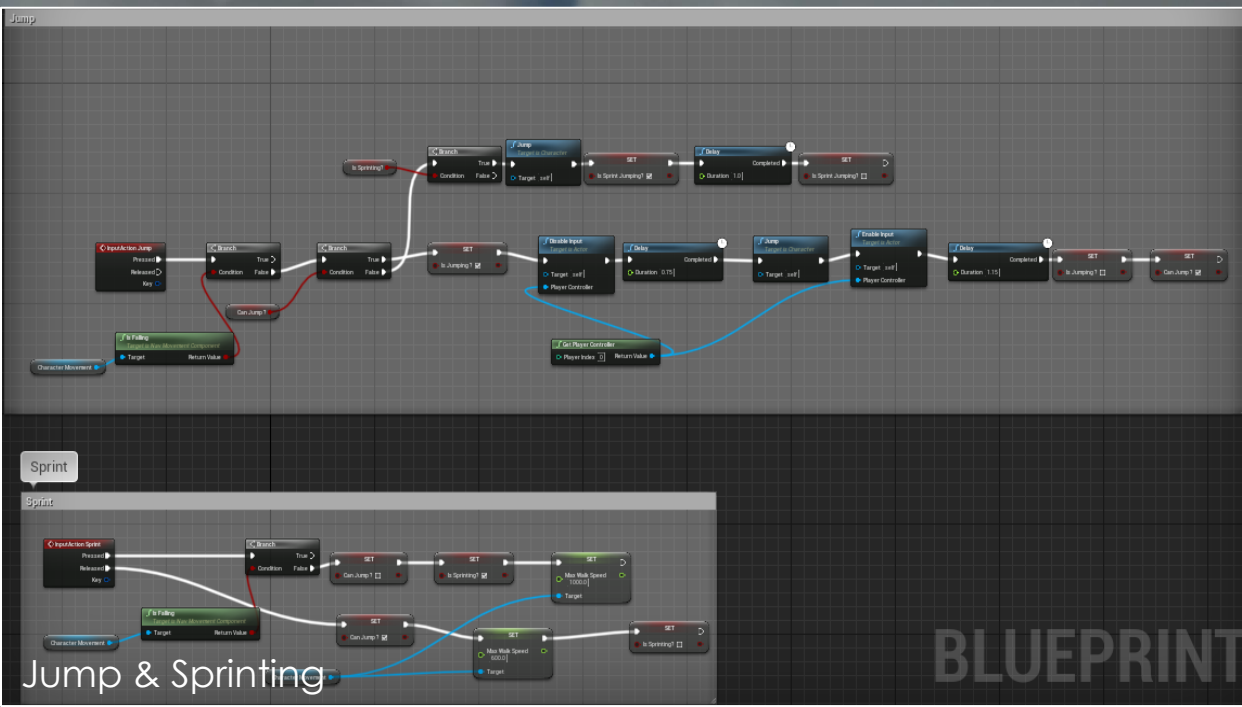
The controls are very simple I wanted to create some very basic gameplay to showcase my level, so the main gameplay mechanics are Movement, Jump, Equip Axe, Light Attack, Heavy Attack and interact

The Quest Gameplay

The quest gameplay features lots of different elements that I have tied together to create a fun quest that the player can embark on. Although buggy at times the gameplay elements all work, and the player can play the quest from start to finish

Things included are

- Set pieces (Isteim's Farm Burning as an example)
- Tasks
- Quest Objective UI
- In Game Compass
- Level Transitions





Quest Objective:

NE

Character Movement





Quest Objective:

W

Character Jumping Variants



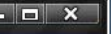


Quest Objective:

NE



Sprinting



Quest Objective:

W

Axe Equip & Unequip with Axe Combat





Quest Objective:

NE



Camera Perspective Switching

Quest Objective:

Farm all your wheat deliver it to the fisherman who lives southwest of your farm

NE

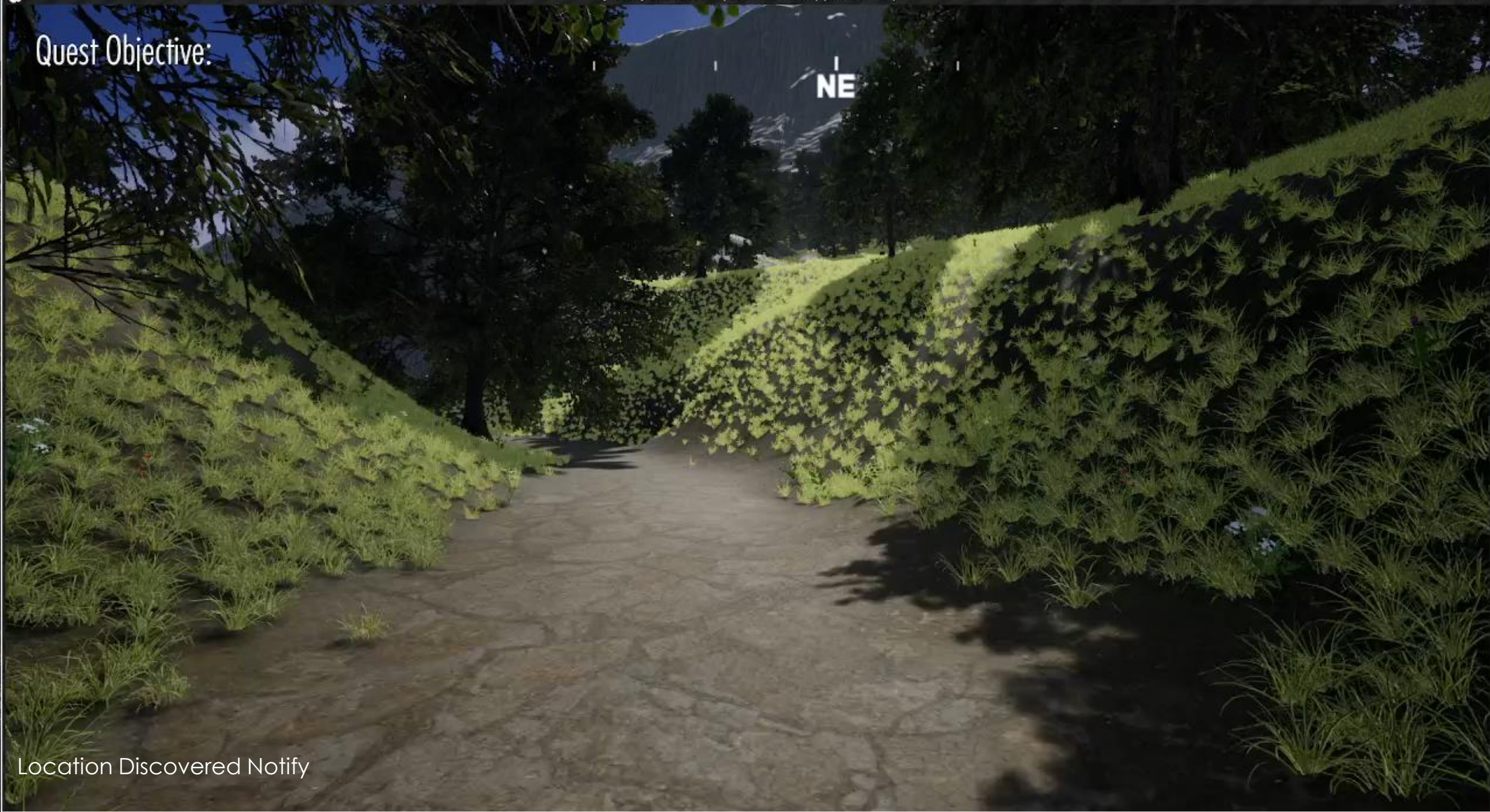
Quest Start. Collecting Wheat, Fisherman Dialogue & Isteims Farm Burning Set piece



Quest Objective:

NE

Location Discovered Notify





Quest Objective:



FINAL THOUGHTS & SELF REFLECTION





Final Thoughts & Self Reflection

Final Thoughts

Overall, this has been one of my favorite projects to work on in my time developing games. It has really challenged me, and I believe it has improved my skills in Level Design overall.

At the start of the project, the goal was to create a non-linear open world level to improve my skills as a level designer and I think I have successfully achieved that goal.

I believe I have achieved all the goals I set out for the project at the start of development, and this is a piece of work that I'm very proud of.

Self Reflection

After looking back at my work on the project I have found there is definite room for improvement on my next project. Elements such as

- My AI could have been better using blackboards & behavior trees is a must for my next project
- My gameplay pass elements have slight bugs. Make more time for bug fixing and polishing in the project timeline so I don't run into this issue in future projects
- Implement an art pass adding things such as 3D Artwork (Meshes) & VFX
- Further research into sound design & implementation to have better sound in my next project