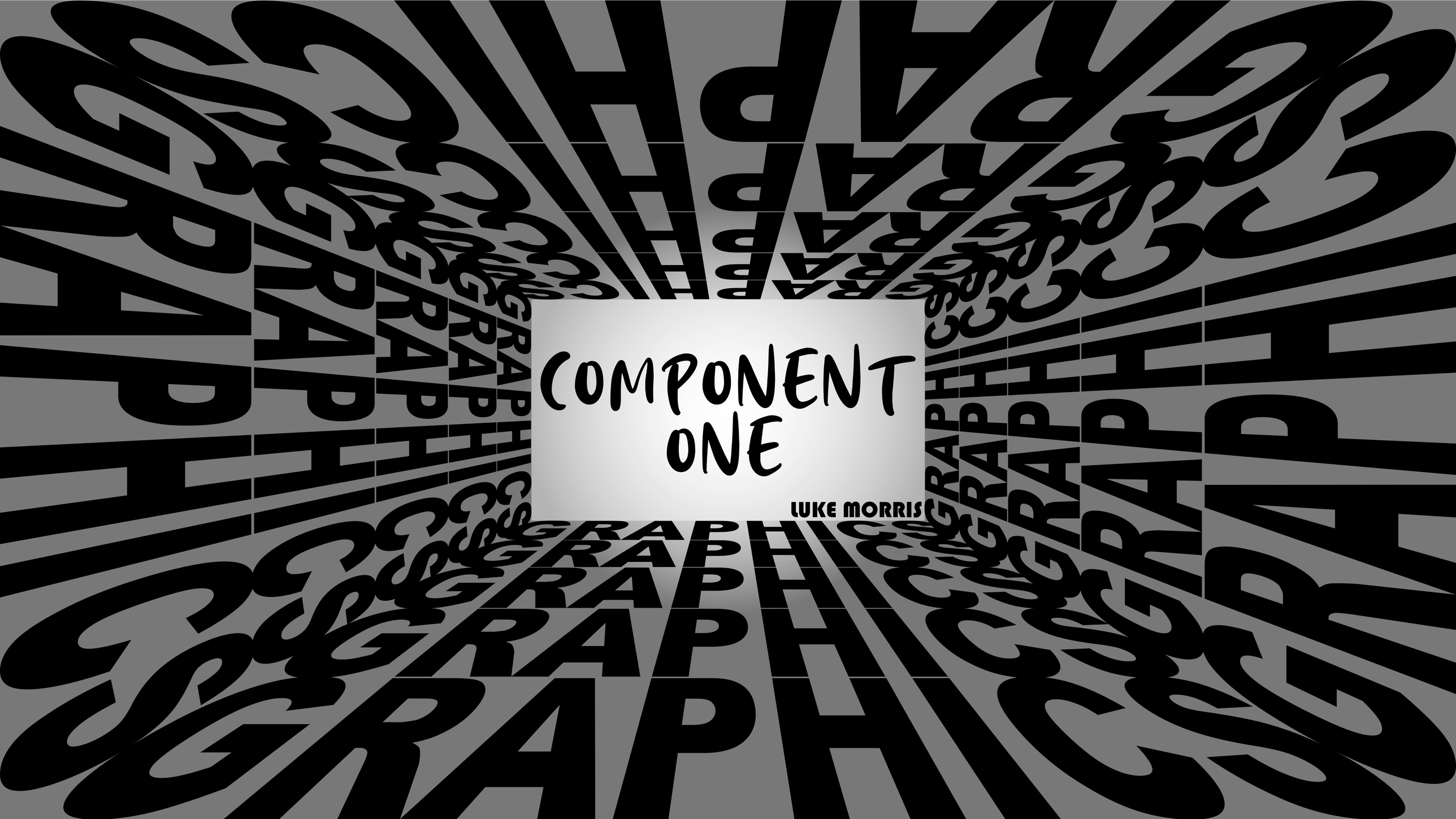

COMPONENT
ONE
LUKE MORRIS


CONFINEMENT FEAR PRIVACY CONFINEMENT
DESERTED TOGETHER SOLO DESERTED
PRIVACY SOLITUDE DESOLATE PRIVACY
DETATCHED WASTELAND SOLO DETATCHED
REMOTE SEGREGATION REMOTE
EMPTYNESS PEACE SINGLE EMPTYNESS
FEAR SOLIDARITY EMPTYNESS FEAR
RECLUSION WASTE ISOLATION RECLUSION
WASTE RETREAT FEAR CONFINEMENT
SEPERATION LONENESS ALONE REMOTE
LONE ALONE SEPERATION SEPERATION
SILENCE LOVE EXCLUSIVE RECLUSION
QUARANTINE WASTE REMOTE DETATCHED

ISOLATION VISUAL STORM




odd
shape
extraordinary
weird
Culture
sexuality
Bizare
religion
segregation
Unusual
rummy
Singular
OUT OF PLACE
identity
eccentric
unpaired
uncanny
Different
Curious
confusion
unalike
Singular
puzzle
Peculiar
sexuality



OUT OF PLACE VISUALISED



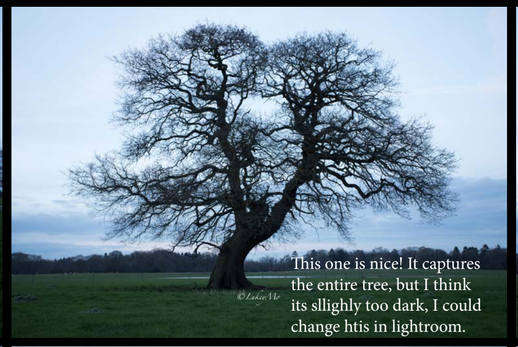
PHOTOGRAPHY OF

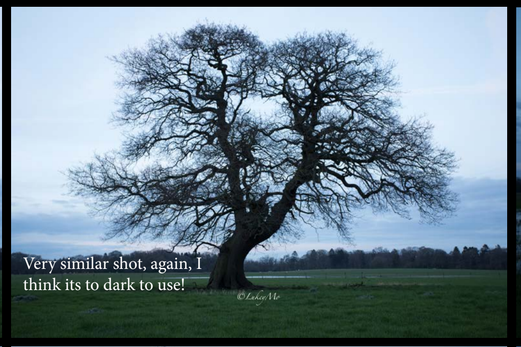


ISOLATION







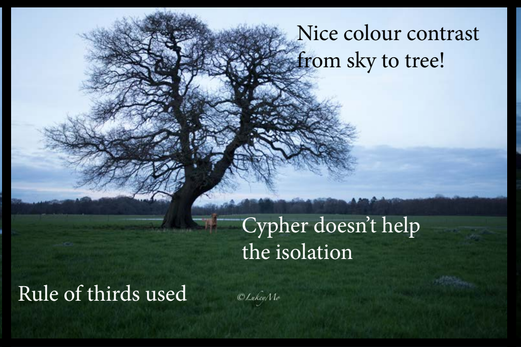






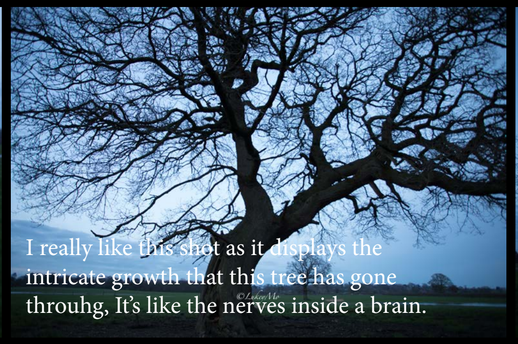


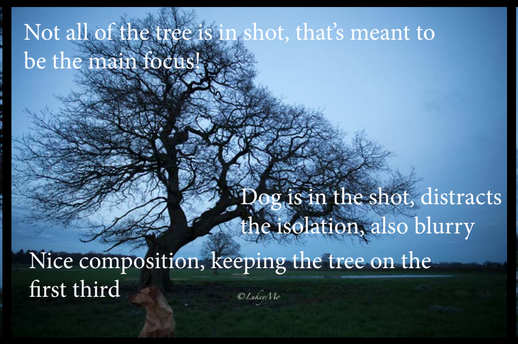


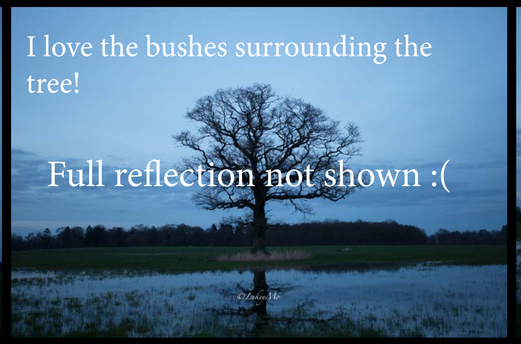








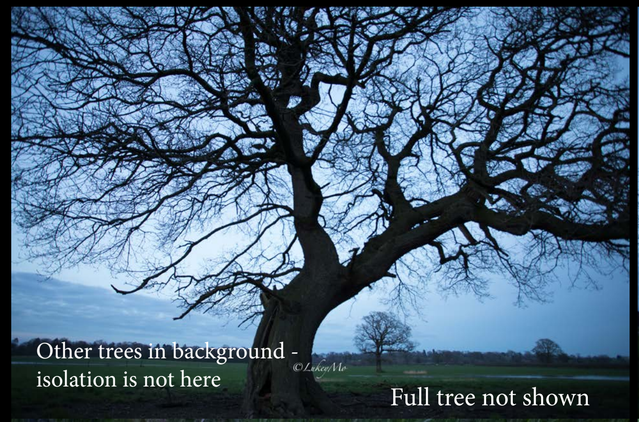






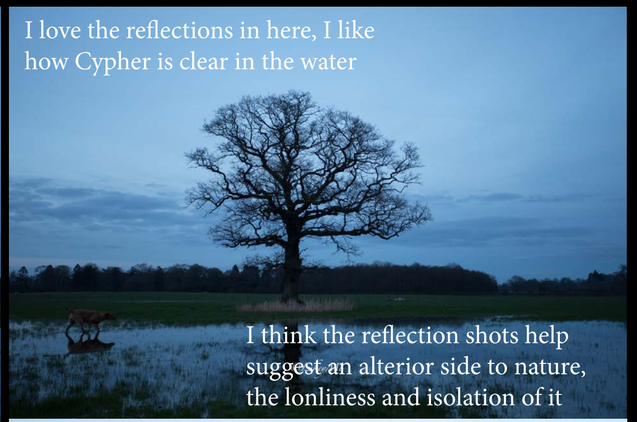
My aim in this photoshoot was to capture the isolation in my surroundings. I went to a field oposite my house and with a wide angle lense and camera in hand, I began taking photos!

I found two trees in this field, they have been there for all my life and long before I was alive, so when I see them they have a presense of power, they seem ominous and full of memories, but they are all alone in this field, they are isolated from our lives, yet present the entire time.

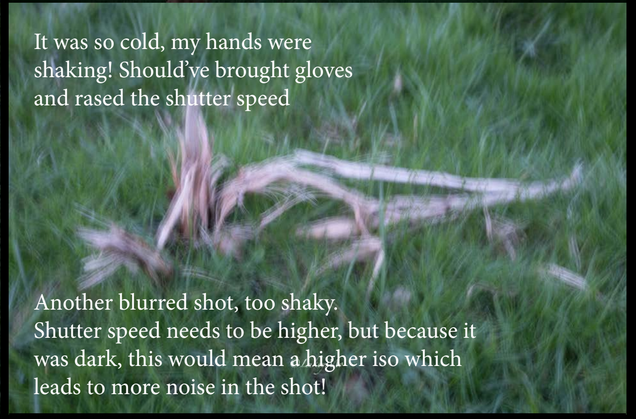

Other trees in background - isolation is not here
Full tree not shown

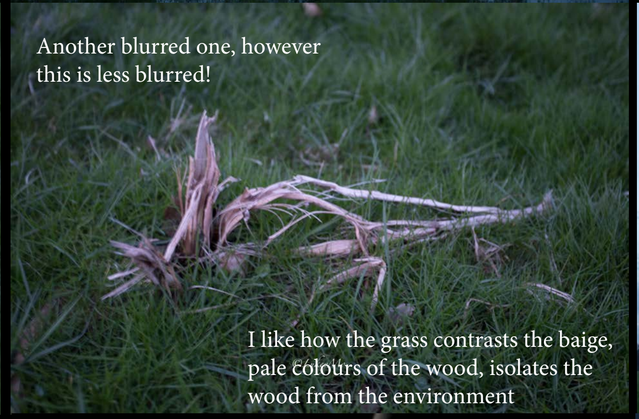

Using the rule of thirds again to utilise negative space
There's a dog! tree is not alone either!


Nice composition, I like the central tree, lots of negative space, shows how the tree is alone
Would've been better if full reflection shown

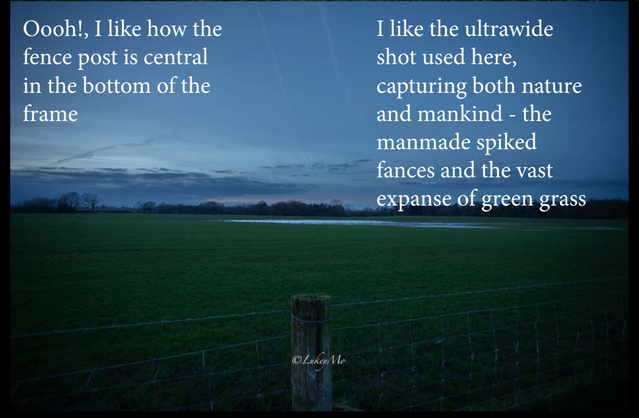

I love the reflections in here, I like how Cypher is clear in the water
I think the reflection shots help suggest an alterior side to nature, the lonliness and isolation of it

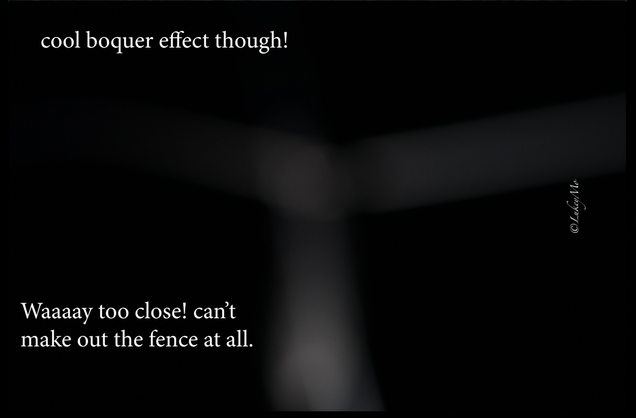

Nice central composition - neg space!
This one is better, my hands mustve been so numb that I didn't feel the cold anymore.
Next time - bring gloves and a tripod
Shutter speed too low!
Still blurry

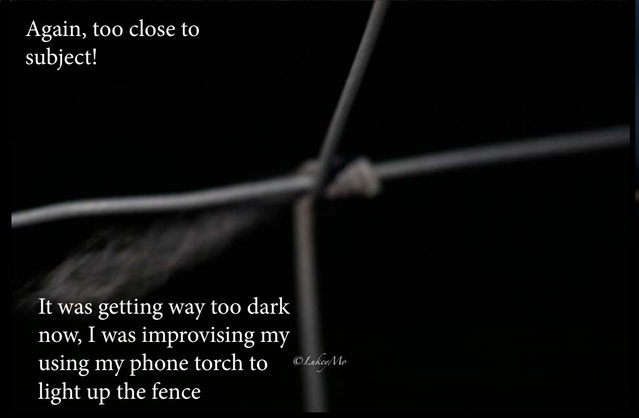

It was so cold, my hands were shaking! Should've brought gloves and rased the shutter speed
Another blurred shot, too shaky. Shutter speed needs to be higher, but because it was dark, this would mean a higher iso which leads to more noise in the shot!

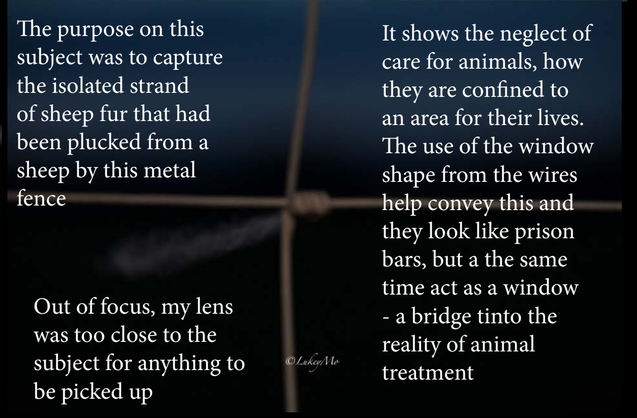

Another blurred one, however this is less blurred!
I like how the grass contrasts the baige, pale colours of the wood, isolates the wood from the environment


Another dog shot! I could remove her from these photos in photoshop or lightroom though!


Oooh!, I like how the fence post is central in the bottom of the frame
I like the ultrawide shot used here, capturing both nature and mankind - the manmade spiked fances and the vast expanse of green grass

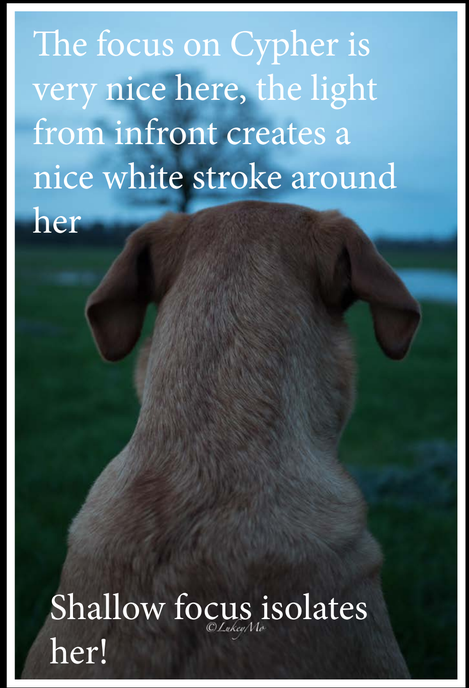

cool boquer effect though!
Waaaay too close! can't make out the fence at all.


Again, too close to subject!
It was getting way too dark now, I was improvising my using my phone torch to light up the fence

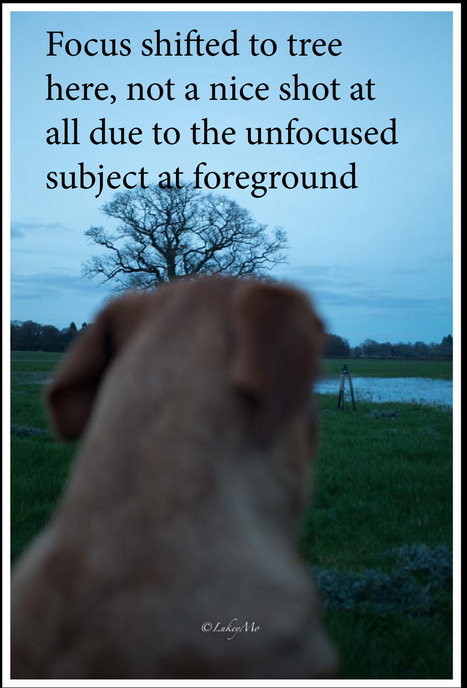

The purpose on this subject was to capture the isolated strand of sheep fur that had been plucked from a sheep by this metal fence
Out of focus, my lens was too close to the subject for anything to be picked up
It shows the neglect of care for animals, how they are confined to an area for their lives. The use of the window shape from the wires help convey this and they look like prison bars, but a the same time act as a window - a bridge tinto the reality of animal treatment















I think using Cypher as a model in these photos worked realy well, as her face is able to express so much emotion without having to tell her what to do other than to sit!

I love how a feeling of loneliness is shown in these images, the shallow depth of field used helps to isolate Cypher from the background, emphasising the sense of alone that is portrayed in the shots.

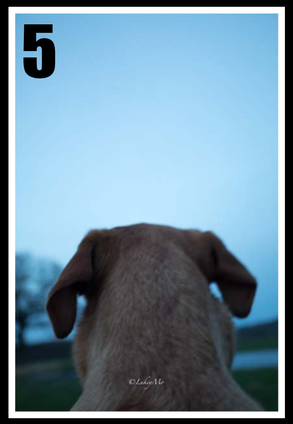
The following images are my favourite shots that I took from my photoshoot! I think my favourite 2 from this selection are picture 6and picture 4!

With these favourites here, I used adobe lightroom to enhance the visuals of the image, using masks and object selection to change specific elements of the photos.





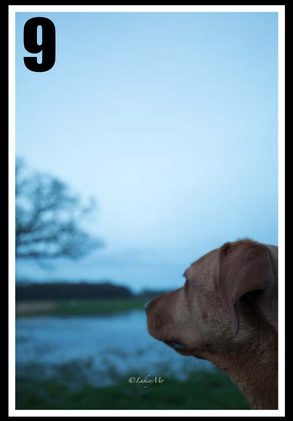








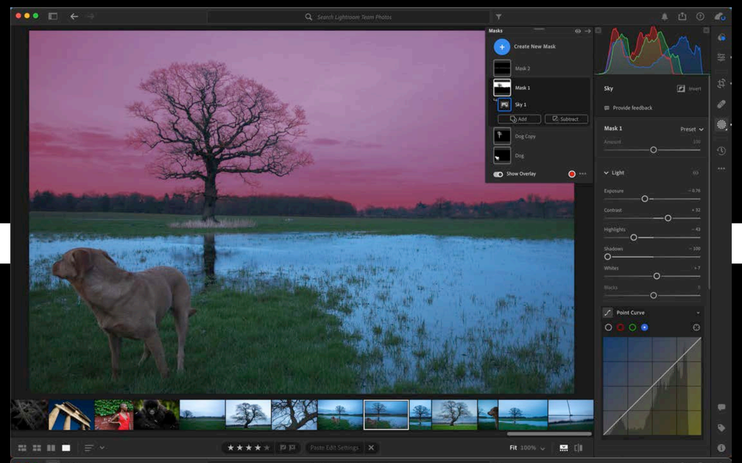









Over exposed
Low saturation
Grainy
©LukeyMo



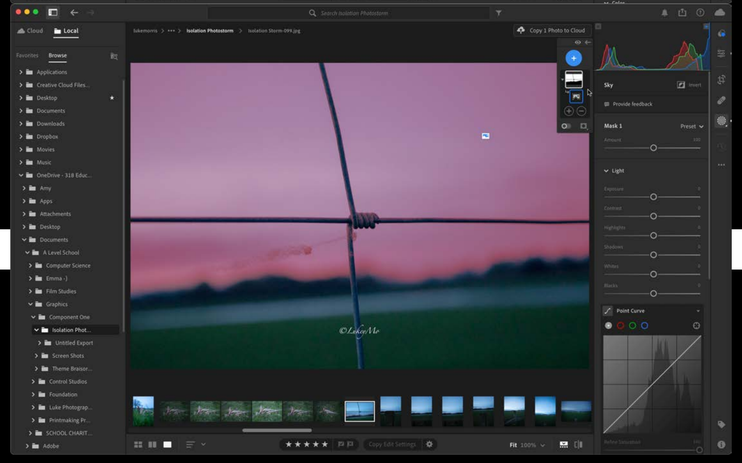

©LukeyMo


Over exposed sky
Low saturation
Almost black tree




©LukeyMo


Over exposed
Textured
Lots of noice
©LukeyMo


©LukeyMo


©LukeyMo


©LukeyMo


©LukeyMo

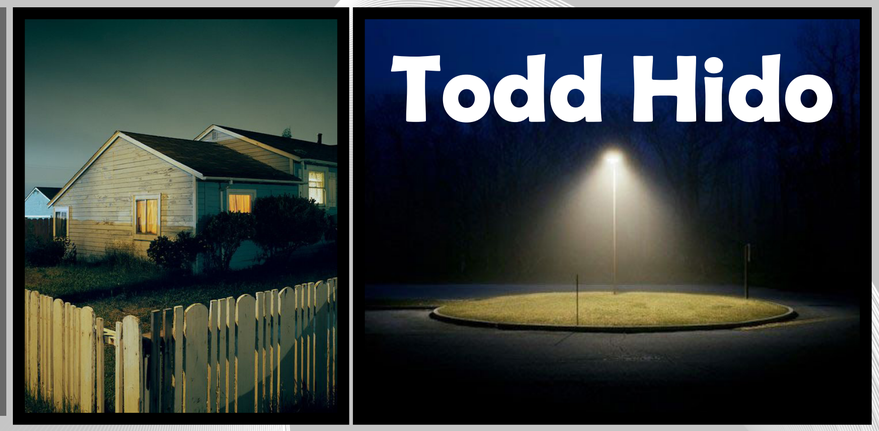

©LukeyMo


ARTIST
INVESTIGATIONS



Andrew Newell Wyeth was an American visual artist, primarily a realist painter, his paintings provide me with a sense of isolation, I can almost feel the emotion of the people in his designs. His portfolio is here

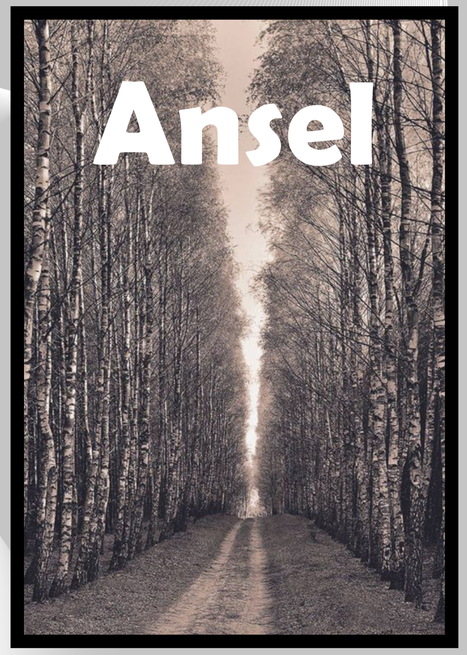
Tom Hido is a photographer who created a portfolio called 'Homes at Night' In this portfolio, there is a certain asthetic of peace from the outside. It almost feels warming to see a light on inside a house in the night in these photos as it evokes a feeling of togetherness - the people in these houses are loved, they are a family

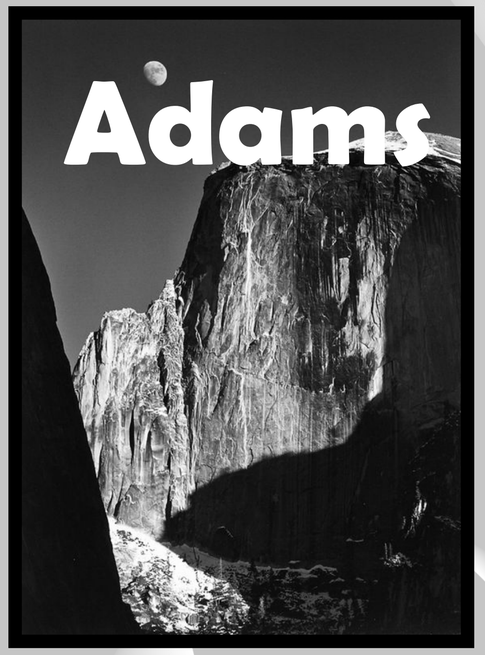




Daniel Clowes

Daniel Clowes is an cartoon artist , illustrator, and screenwriter. Most of Clowes's work first appeared in Eightball, a solo anthology comic book series. He often delves into themes of isolation and identity of youth





After research online I discovered this photographer - Ansel Adams. His photography is all black and white and he has mastered his trade. I love his photography as it almost always evokes nature

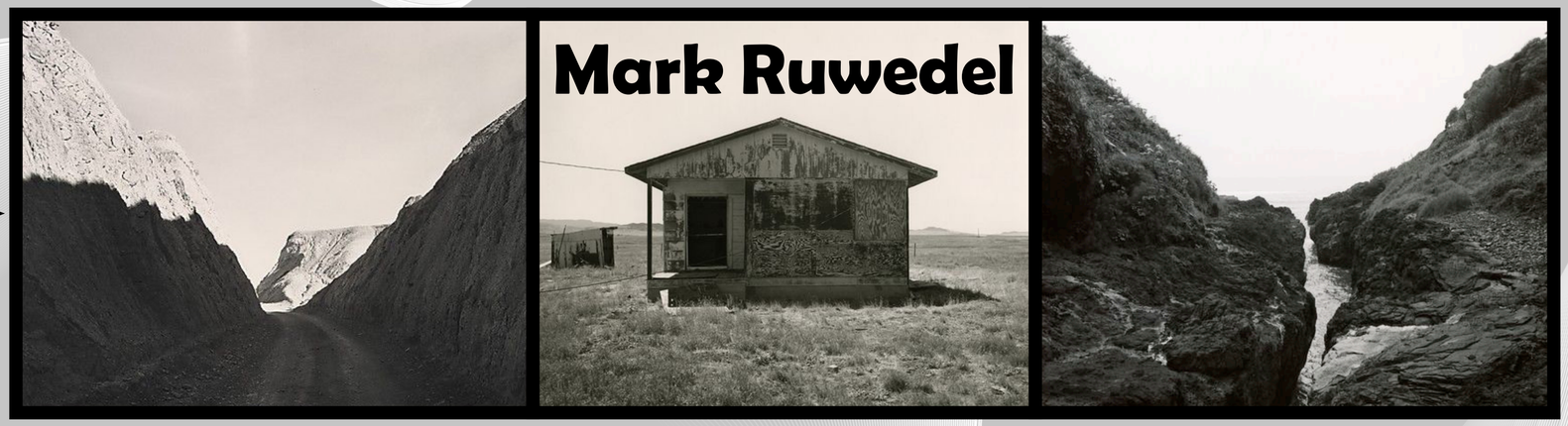
John Holcroft



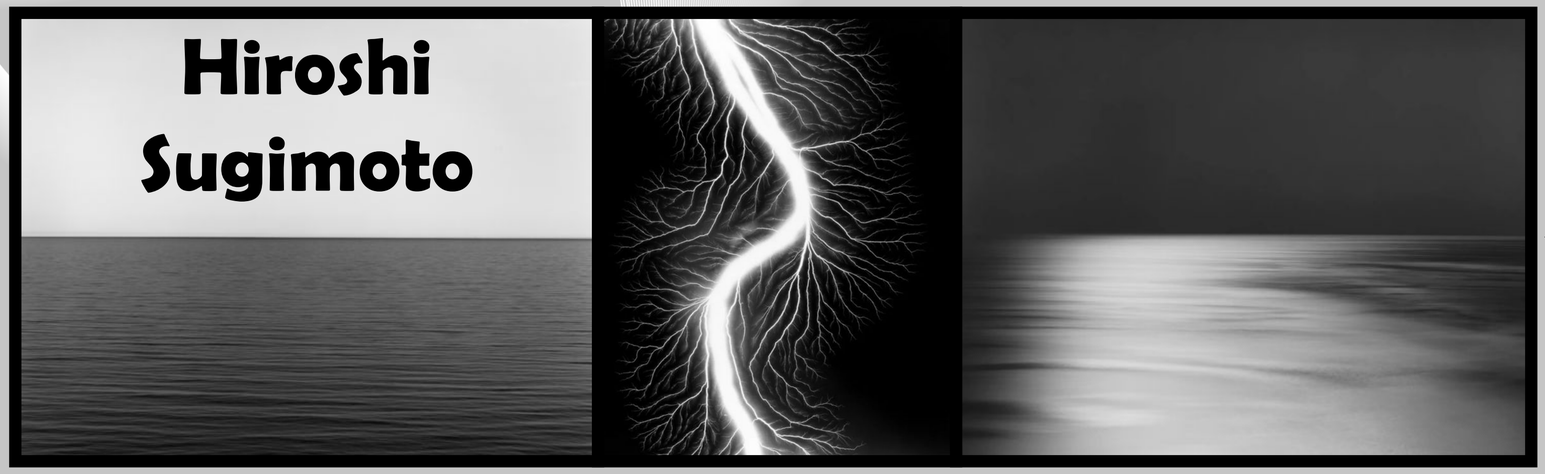
John Holdcroft has an amazing portfolio of commisioned and uncommisioned edditorial illustration work. I love his style as it alwys has a similar texture over it, providing continuity accross his work, acting as an auterial stamp. I am very inspired by his work as I find the method of combining different images together to create meaning.

This landscape photographer, Mark Ruwedel is amazing! His work is predominantly in black and white photography, He utilies features from nature such as shapes and shadows to create interesting compositional pieces. His work has inspired me to develop my skills in black and white photography in future

Mark Ruwedel



Hiroshi Sugimoto



Hiroshi Sugimoto's work explores themes of Time and memory. He is inspired by the Dadaist movement which is a movement that goes against the accepted ideas of steryotypical 'good art' I really like his work because of this, he uses a range of camera techniques - one of his most famous being his long exposure technique with water. It gives a tranquil feeling, but also a realisation of human insignificance in the world

Nico Goodden







AN ARTIST OF CREATIVE, ABSTRACT PHOTOGRAPHY THAT EXPLORES THEMES OF SIMPLICITY OF LIFE AND ISOLATION THROUGH HIS CLEVER USE OF CAPTURING ARCHITECTURE IN THE BUSY WORLD AROUND HIM

Nico Goodden

APPROACH

Goodden is an abstract photographer who, in his portfolio gallery of 'London Minimal Architecture', delves into themes of isolation, relaxation and urban beauty. He utilises abstraction of urban architecture to simplify the world around us, creating geometric compositional pieces that strip urbanisation to its bare essential. There is clear evidence of cropping and image editing that assist in the creation of this unique style of photography that captures the urban world around us.

METHOD

After researching more into the urban works of Nico Goodden, I found that when he goes hunting for the minimal photos he produces, he tends to start by searching for a simple, flat sky that guarantees him a smooth, non-distracting background to his subject which allows it to stand out in the image.

When looking for a subject in architecture, he will usually search for concrete buildings that hold repetitive elements. For example, simple lines or designs. Due to his interest in minimalism, he looks to reduce the appearance of the subject in a photograph to basic geometric shapes through the use of careful composition.











PURPOSE

Nico came to the understanding that our brains, especially in the urban environment, are constantly subjected to an overload of (mainly) visual information. So his purpose in creating his urban minimalist photography is to create something soothing to view and look at, something simple yet beautiful which requires very little effort to understand and appreciate.

CONTEXT

When Nico Goodden moved to London, he was inspired by the architecture that surrounded him, it perfectly encapsulated his style of abstract photography.

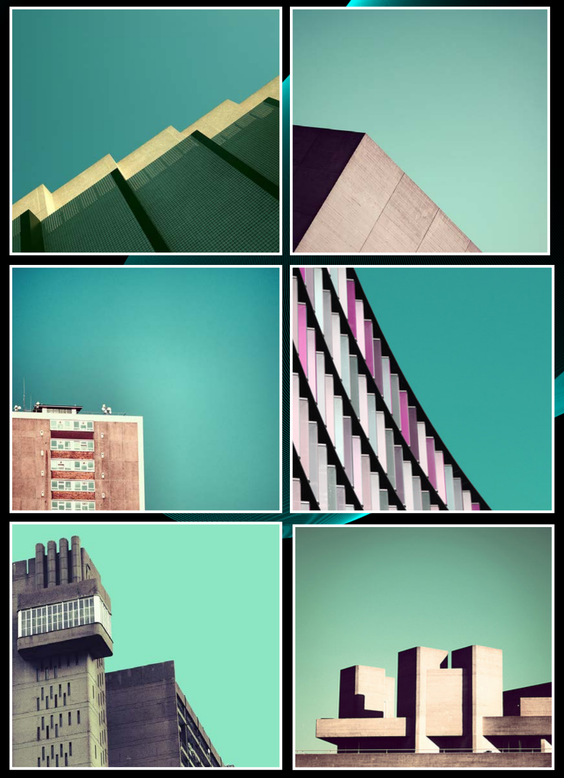
The work of abstract art comes from a long line of history that originates from the abstract expressionism movement in the world of art during the turn of the 20th century when the camera began to emerge more commonly. The camera was able to capture what artists had tried to perfect for centuries, which lead to a development in the techniques and approach of their work. Instead of invisible strokes and trying to create realistic pieces, artists began actively expressing unique and abstract ideas into their works. Which, in turn assisted in creativity of photographers, who took this abstract style and captured new and unique shots!

Nico Goodden



MY PERSONAL RESPONSE

The work of Nico Goodden inspires me to get my camera and explore the world of abstract photography. His work makes me feel a sense of tranquillity and achieve silence in a world of noise. It reminds me of when I was a child, when everything was free and adventurous. I think I gain this sense of nostalgia because of the colours and composition of his work. The vibrant backgrounds of saturated skies help pop the geometric crop of a building – a simple image that, for me, reflects the simple life of a young child. After learning more about him, I feel that my creativity has expanded as I now understand a new style of abstract photography. Looking forwards, I will hold this new-found style in the context of my work as it will influence the way in which I view the world through my viewfinder.



VISUAL RESPONSE



saul leiter







APPROACH

Saul Leiter's way of taking photos is all about capturing moments in a unique and emotional way. Instead of just snapping pictures, he likes to experiment with different techniques, like shooting through windows or using reflections, to make his images more interesting. His photos feel personal and deep, like you're seeing the world through his eyes. They're not just about what's there, but how he feels about it, making them really special and meaningful.

METHOD

Saul Leiter's photography is diverse in techniques as he frequently employs the method of shooting through windows, which adds layers, reflections, and depth to his work, creating a complex, unique form of street photography that captures the world around us, in unexpected and poetic ways. His photography utilizes the manipulation of light and shadows to create compelling contrasts, guiding the viewer's eye and emphasizing the unique style of his work. He often uses composition to block the frame, presenting unexpected artworks that showcase his fresh and talented perspective behind the lens.

PURPOSE

Leiter once said, “The world is full of endless things and there are many beautiful things around us and people have a way and a talent for not noticing it, they lack the imagination to see that what is around them is actually sometimes very beautiful.” Taking from this, it is clear that his intention of his art was not only to showcase his eye for reality, but also to break free of the idea that we have grown separate from the world around us. We have become saturated in the world to a point where we no longer see the beauty of it.

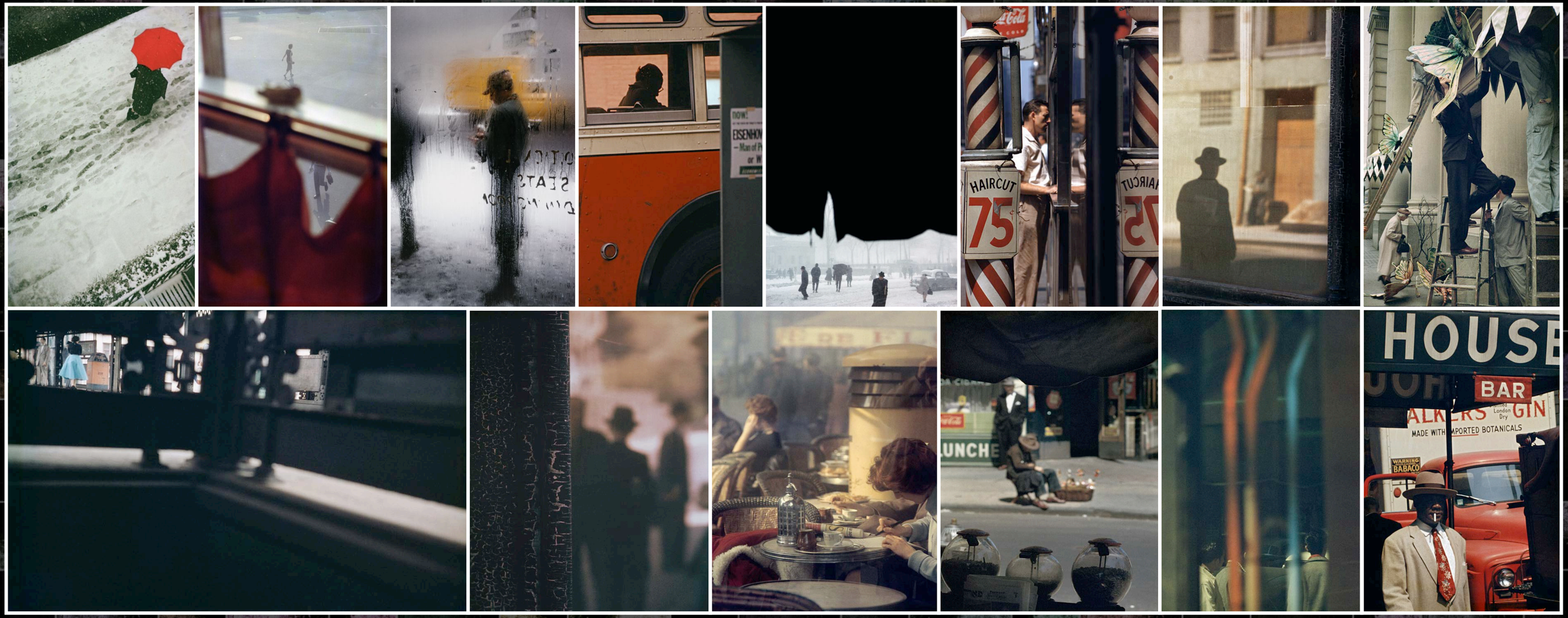
CONTEXT

Leiter was born in 1923 and as a teenager he became enchanted by painting and photography. The post-war era sparked a new appreciation of the world around him as ideas of consumerism and urbanisation began rising in the cities of America. As a result of this, he became obsessed with capturing what he could see, he was able to express his admiration for the still moments in the mundane environment that everyone was so used to.

saul leiter

MY PERSONAL RESPONSE

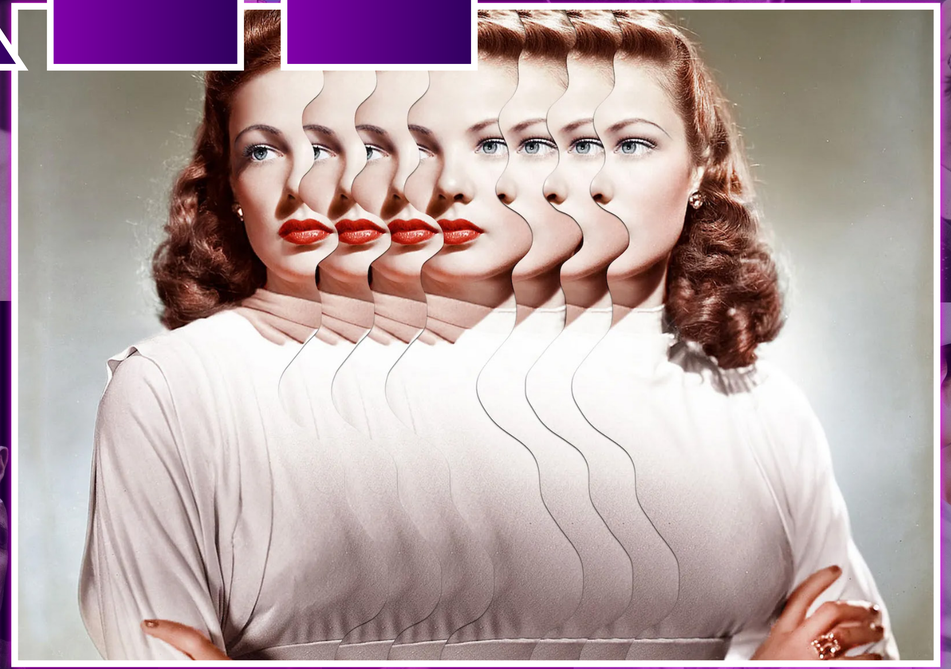
His work makes me feel a great sense of peace as he is able to capture a different perspective to still moments that the average person would not be able to see. His work still has a feeling of modernity to it as it is timeless. The unique styles of street photography that he explores resonates with my desire to view the world as a place of interest and fun, looking at what would usually be considered as mundane and dull.



MATTHIEU BOUREL







MATTHIEU BOUREL

APPROACH

Matthieu Bourel is an artist who is strong in his rejection of labels and constraints. He refuses to become grouped into one label such as a ‘collage artist’. He sees himself as a ‘fluid creator’ that explores a multitude of areas in art. His work consists of abstract ways to combine graphic design with photography, often using a ‘cut’ effect on his works that makes them seem infinite. He highlights themes of endlessness, lack of identity, and ‘data-ism’ which suggests an “assimilation of all the information that surrounds us”.

METHOD

Bourel uses a great method to his artwork. He blends traditional and digital techniques to create his distinct visual style. His method usually involves a combination of photomontage and collage, where he continuously cuts and pastes various subjects from different sources to construct his compositions. His method often utilises found imagery from vintage magazines, books, photographs, and other printed materials, which he then manipulates and brings new meaning to using digital editing software.

PURPOSE

Matthieu Bourel's purpose in his artwork is to express himself creatively without constraints, pushing the boundaries of traditional artistic norms. He uses his art to engage with the overwhelming fast pace of modern society and explore his own experiences and perspectives. Bourel's work is about embracing creativity in different forms, expressing his identity and hoping for his work to stop people and in turn cause people to start conversation and slow down.

CONTEXT

When younger and living with his parents (16 years old), Bourel began doing collage art paired with music production, which became an intimate process where he could let loose, relax, and express himself through the creative arts. He looked at rare books to get him started with his art because back then, a select handful of collage artists were in the spotlight.

From this exploration into art, Matthieu Bourel’s love and interest into collage art expanded, and he developed his own style, taking inspiration from the unique work he could find lying around. This led to his fame today, where he has partnered with the New York Times and many other large companies.

MATTHIEU BOUREL

The work of Bourel evokes a feeling of passion for art. After seeing his artwork, I have felt the need to explore more into the bridge between a digital and practical design process when creating my own work. His art inspires a sense of identity for me because Bourel's work consists often of distorted portraits.

Within these portraits I see that behind the structured intricacy of the identity, expressed through the repeated masks or modified heads, is a character with identity, something that is real and not just a false face displayed for everyone else to see, FOR EXAMPLE:





Here the use of colour effectively conveys a cotrast between the different layers. The largest face having a smile creates a feeling of falsifity as the focal point of the piece (due to its colour) looks stern and concentrated which suggests that this is the true emotion of the person shown, but they exist under layers of false identity that express happiness and peace.

PERSONAL RESPONSE

I love the use of black and white photography here as it efficiently expresses the negative emotion that may have been intended for the piece. The use of a shallow depth of field allows for the background to become blurred, drawing attention to the subject in the foreground.
The use of multiple duplicate layers of the face of this person allows for my interpritation that this person hides behind masks that hide her true identity. The layers obstruct the persons face too, causing a feeling of curiosity for the viewer (or maybe just me) as we wlong to know what expression the origional person holds so we can get an insight to their real personality.



EXPLORING MY IDEAS

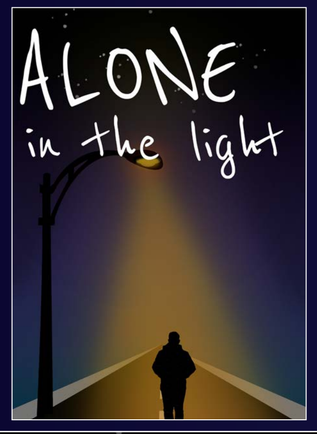
ALBUM COVER

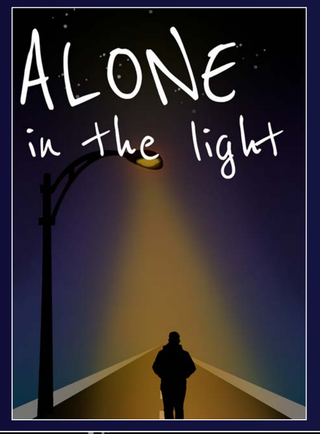
I tried to make an album cover using what makes me feel isolated. I love space as it is so vast and omnipitent. Space makes me feel quite small and insignificant sometimes, making me feel isolatedso I incorpereated it in this design. I also used the street light to highlight the importance of the man stnading in the foreground, making him the subject

I started with an a4 file size so that I had room to explore any idea that my brain could take me. This may have been a mistake however as it caused me the inconvienience of having to resize everything to fit into a square. The benefit of this however, was that it allowed me to discover new features to help enhance the impact that my album cover had onto the viewer.

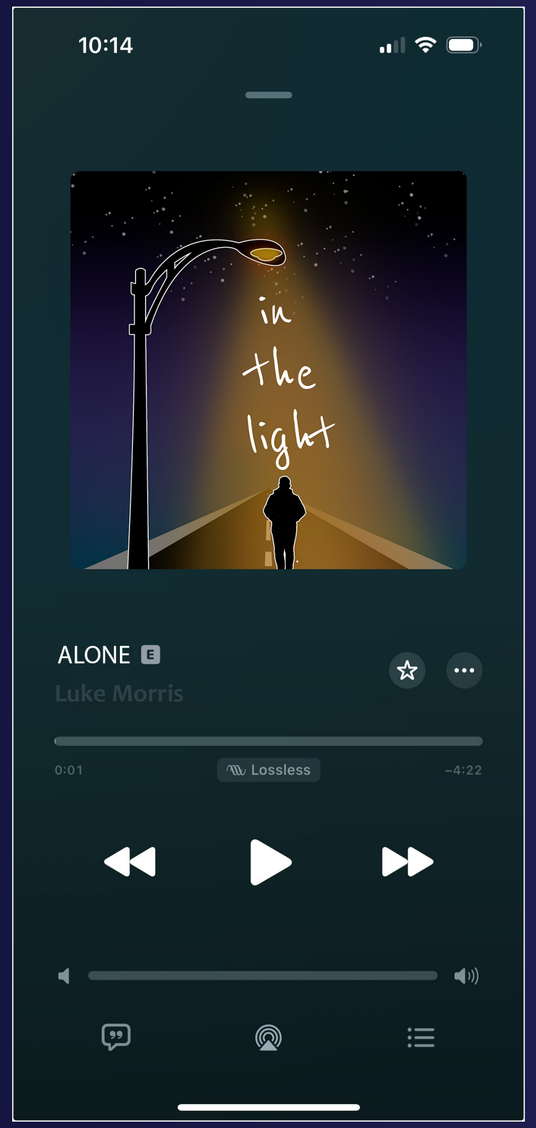
These added features inlude the change in position of the tittle. I feel that having a title in an albumn cover is not absolutely necessary in the modern day as it is often used now as a way to convey the mood or zeitgeist of the time it was designed. Despite this, I still felt it was nescessary to include it as it assisted in the meaning of the piece - the font held a personal, handwritten feel to it.

Another thing I added was a white stroke around the subjects of the streetlight and the shadowed figure.
I was inspired to do this after listening to some Lo-Fi music. I looked at the album art for them and saw a repetition of white strokes around the subjects. I think it worked really well with my design as it allowed the subjects to have more attention. It also helped with continuity as the stroke matched the same visual feel as the font of the title, making the title blend in more and therefore making it a continuous design that complements everything in the piece.

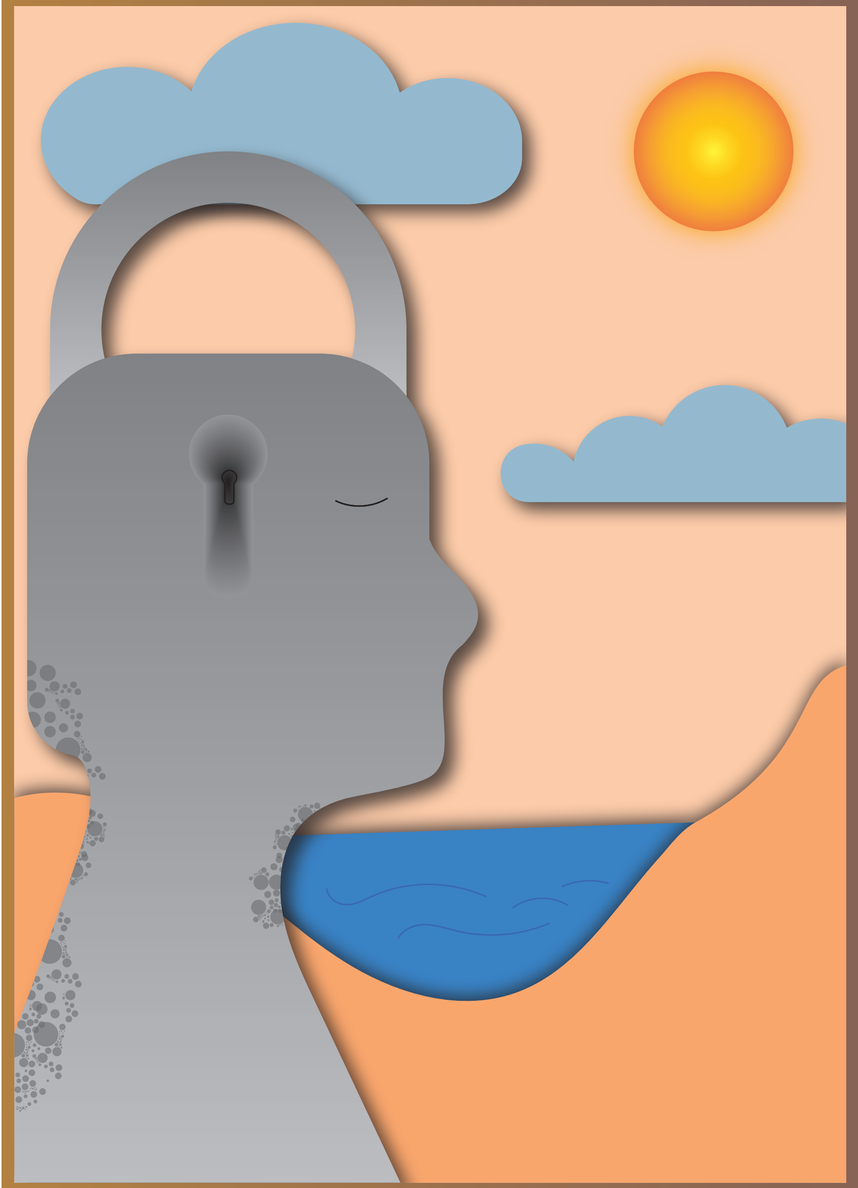








EDITORAL ILLUSTRATION



after researching online for some inpiration on an editorial illustration, I found some common elements of locks, deserts, the ocean and meditation. So, to create my piece I combined all of these togerther to provide an artwork that conveys the idea of tranquility accompanied by a locked away mind, hiden from the outside world.

From this moodboard, I collected a colour pallete which gave me a rough idea for the colours I could use in my piece.

I created a flat, 2d illustration using a range of tools such as: Shape builder, Pencil, Gradient, Direct selector.

After this, I added some texture to my subject using lots of small circles, followed by a drop shadow to all the elements!



223, 210, 206

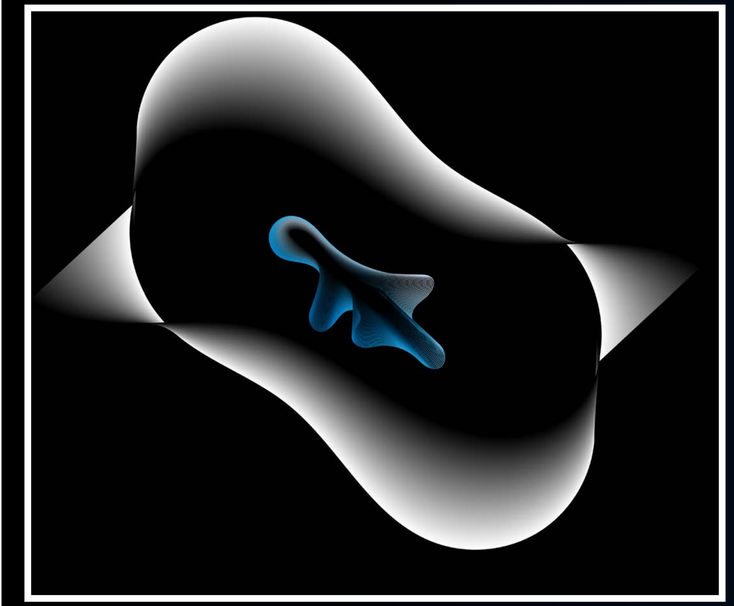
227, 159, 86

60, 165, 202

1, 85, 133

198, 226, 244

BOOK COVER

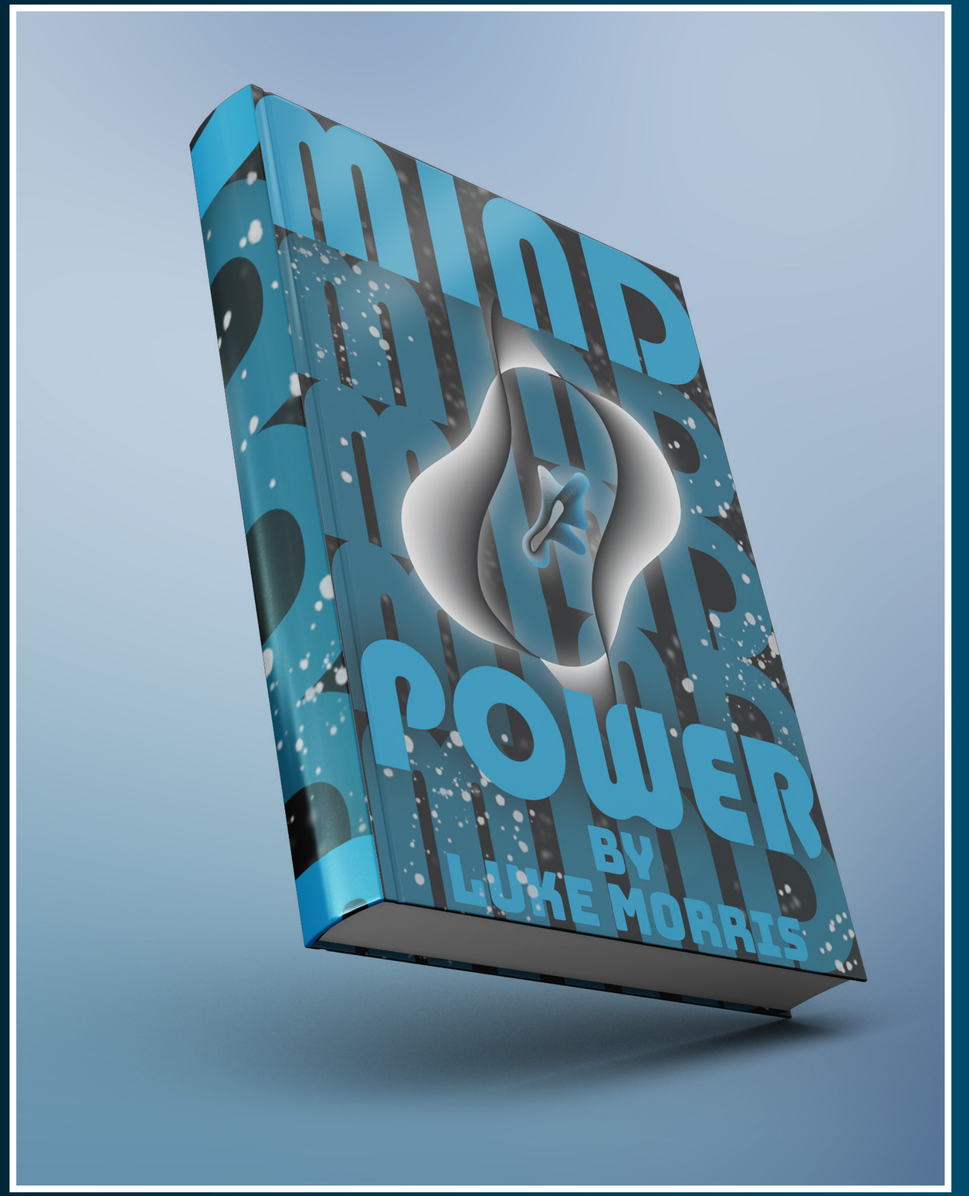


I used illustrator to create a blended shape using two pencil lines, the result was a very cool gradient shape that had a 3d effect to it. I used this technique to produce a larger, black and white box around it to make it look as though this small 'blob' was entrapped by a larger 'blob' it looks isolated and alone.

From here, I decided it would be a unique book cover, so I started by writing a title of 'The Power Of The Mind', but this didn't match the dramatic effect that the imagery did, so I abstracted the unneccessary words to get 'Mind Power'. This looked so much cooler and I had to use it.

I then used a bold, sans serif fonr, which I then adapted in illustartor to curve some lines. Finally, I used another blend of the tittle to add depth to the image, followed by a spray style paint brush in the background.





CHOSEN FORM



This is my work! It is inpired by the isometric 3d creations on the right. I created this using illustrator's 3d creation software

GAME DESIGN

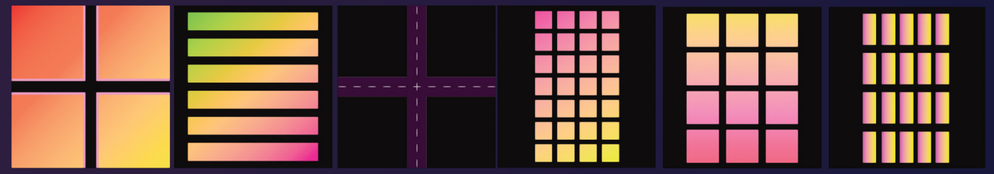
An app design for a mobile game inspired my the 3d art of the idle games currently popular on the appstore. After research, I found a game company that develops mobile games that explore a 3d, block based expansion map in which the player develops and builds on.

This developer was 'Short Circuit Studios'. Their games that I took inspiration from were:



- Teeny Tiny Town
- Tiny Connections

I really enjoy the 3d art style used here, so I decided to emulate it! In illustrator, I expanded my skills in the 3d tools, which allowed me to turn a simple rectangle into a 3d tower! From here, I made new symbols (also a new technique I learnt).



These symbols allowed me to bypass the long time it would've taken me to try and stretch/shape the windows in the correct angles and perspective as these sybols symply are able to stick to the 3d shape and follow its sides!

After creating the main subject of the piece, I designed a simple background, similar to that of the 'Teeny Tiny Town' app design as seen above. I used a radial gradient, matching the two prodominant colours used in the subject.

I am proud of this design, as it took me multiple hours to create due to the fact that It was a new skill that assisted my journey in graphics towards mastering the design software. I feel as though this design has sparked an infinate amount of new ideas and creations for my future self in the graphics world!


CONVENTIONS
OF
FORM

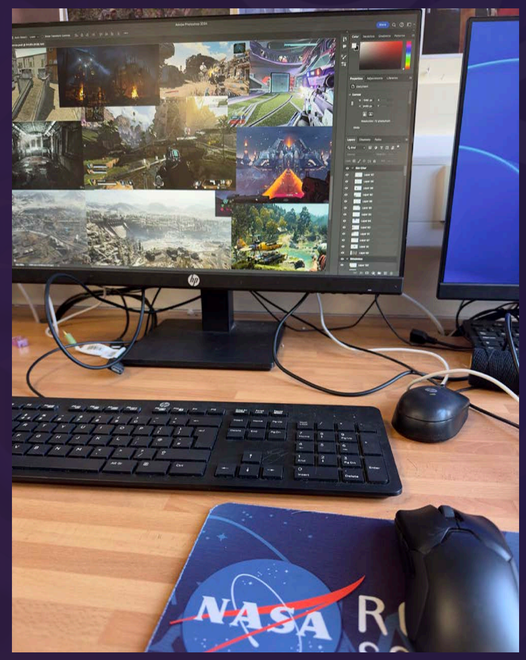
GAME DESIGN

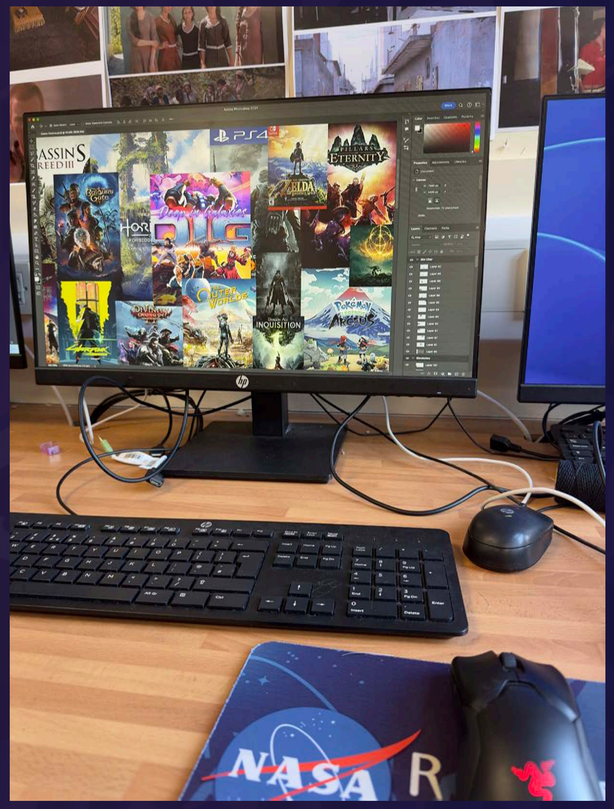
My chosen form is a Game Design. Game design consists of a HUGE amount of features so, after researching online, I have broken it down to a few key elements that I can explore in my form investigation.
I would start by creating concept art, exploring what my game could develop into, expressing my ideas of the visual style of the game. From here, I could finalise these ideas and turn them into features of the game, for example:

- GAME COVERS
- CHARACTER ART
- LANDSCAPE ART

Later In my investigation, I plan on expanding this research, creating pieces emulating the different styles that I will discover. I may include finer details of game design, such as the menu screens and general UI graphics.







These are photos of my process of looking at the different elements - these files are big moodboards that I made to help me analyse the different game genres in how it influences the art style of the game design! These boards are on the next few slies!

RPG

CHARACTER COMENTS:
- Wide range of character styles:
  - Fantasy
  - Cartoon Style (e.g. pokemon)
  - Hyper realism
- Human Models
- Either Realistic colours or crazy,
  satureded fantasy colours



Landscape

- Role Play Games have three main art styles:
  - realistic
  - 2d
  - Topdown

All these styles have a hightened sense of colour, it helps to emphasise the design that went into creating the landscapes, but also show that the world in which the user is in is not infact real, but fantasy

Cover Coments

- Protagonist is the subject matter on screen

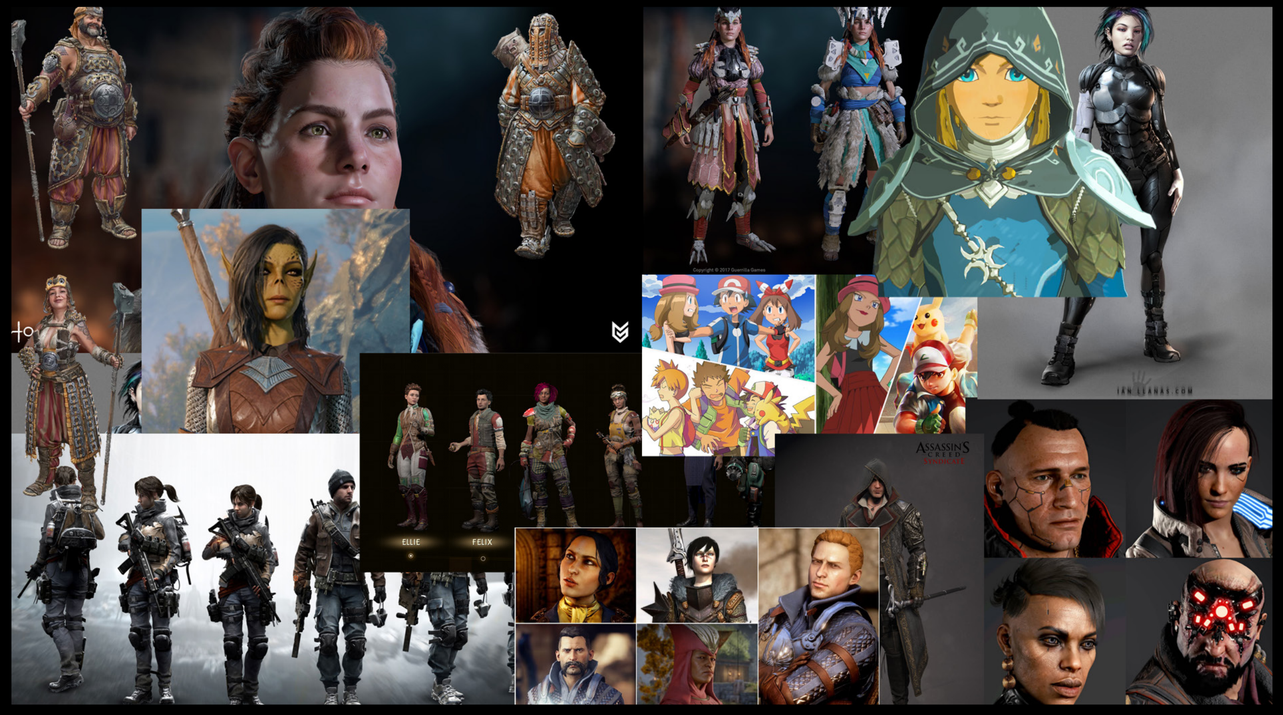
- Background depicts the landscape in the game and the themes present in them

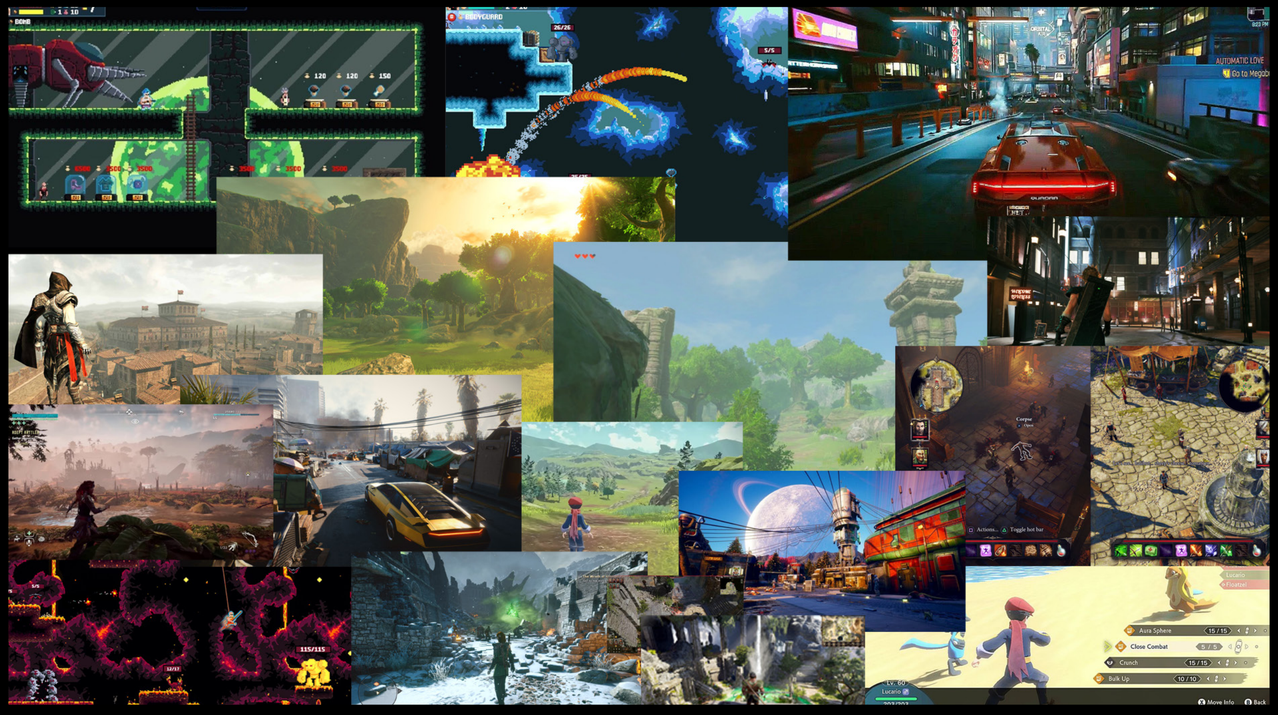
- Visual style implies style to be seen in gameplay.

- Colours reflect the themes and vibes in the game that the player will experience. E.g. Final Fantasy has a red background, impying there will be blood and violence











CHARACTER COMENTS:

- Aimed towards a hyper-realistic style

- Characters are based on humans

- Mainly dark colours to imply violence and realism

- Generally all similar base models - Slim, photorealistic, human

- Character's appearamce suggest themes to be presented in the game, often holding weapons or dressed in army clothes

COVER COMENTS:

- Predominantly full of warm colours

- playable characters are shown on cover

- backed by an action filled background that represents what the game is about.

- Subject(s) are central - main focus

- warm and dark colours, Represent blood, violence and gore.

FPS

LANDSCAPE COMENTS:

- hyper-realistic style - player is able to relate to visuals of the world

- Large maps to emulate a country or world

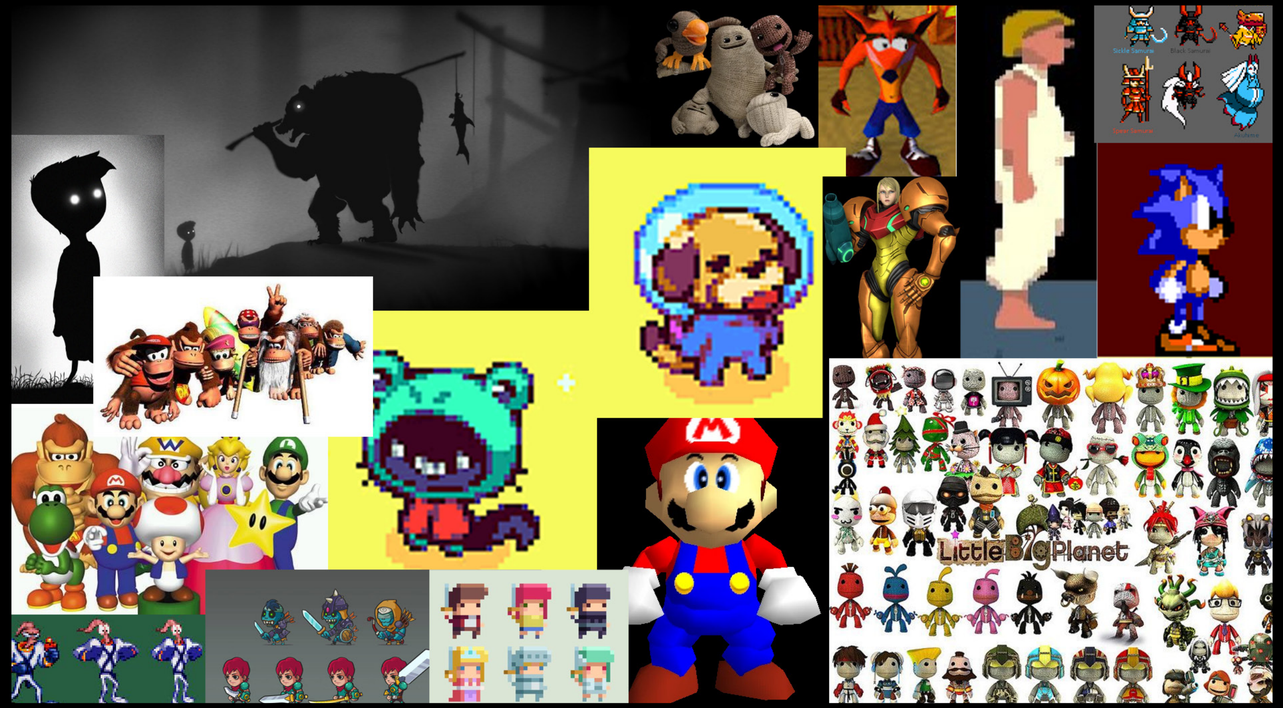
- Realistic lighting to assist the player in escaping the real world and entering a fantasy, exciting and new version of it

- Texture and features of real world











COVER COMENTS:

- The covers, like the majority of other genres imply and suggest the themes and plot of the game.

- Symbolic imagery is used to suggest theme of game. For example, Metro asttroid shows guns, space, and aliens - a simple composition that explains exactly wha tthe game is about.

- One game in this board that stands out is 'Limbo' which breaks the norm of highly saturated colour seen in the majority of game covers for platformers. Limbo is monochromatic, suggesting evil themes, the black elements of the cover implies a horror element to the game. The cover shows the protagonist as small and inferior to what appears to be a giant, dangerous spider - reinforcing horror theme

CHARACTER COMENTS:

- Fantasy characters, losely based on human models, but without the realistic dimensions of one. This helps the player escape the real world, but still allows the player to allign themselves and understand the characters in the game.

- Big range of colours as a moodboard. In a single game, there's a common art style for the characters, each with colours that help suggest the personality of the characters.

- Focusing on Limbo again, The protagonist is drawn to an abstract human model with tiny legs and BIG white eyes. This implies that he is week and innocent, making the player allign towards the characters emotions and what appears to be a youthful innocence

PLAT

LANDSCAPE COMENTS:

- Fantasy worlds, allow the players to escape the reality of their lives and play a completely unrealistic and adventurous game.

- The landscapes are often made of simple elements layered on top of eachother to show depth and height.

- Similar map design as the game progresses, uses the same or similar objects to show variation in levels.





SIM

CHARACTER COMENTS:

- Simulate anything, from goats to humans

- Often realistic character models

- realistic colours to show simulation of real life

- Their costume is very literal to the game title/theme .

Landscape

- Sandbox landscape

- blank canvas

- open for the player to manupulate and create

- God-like viewpoint, you're viewing the game from the perspective of an omnipitent bwing

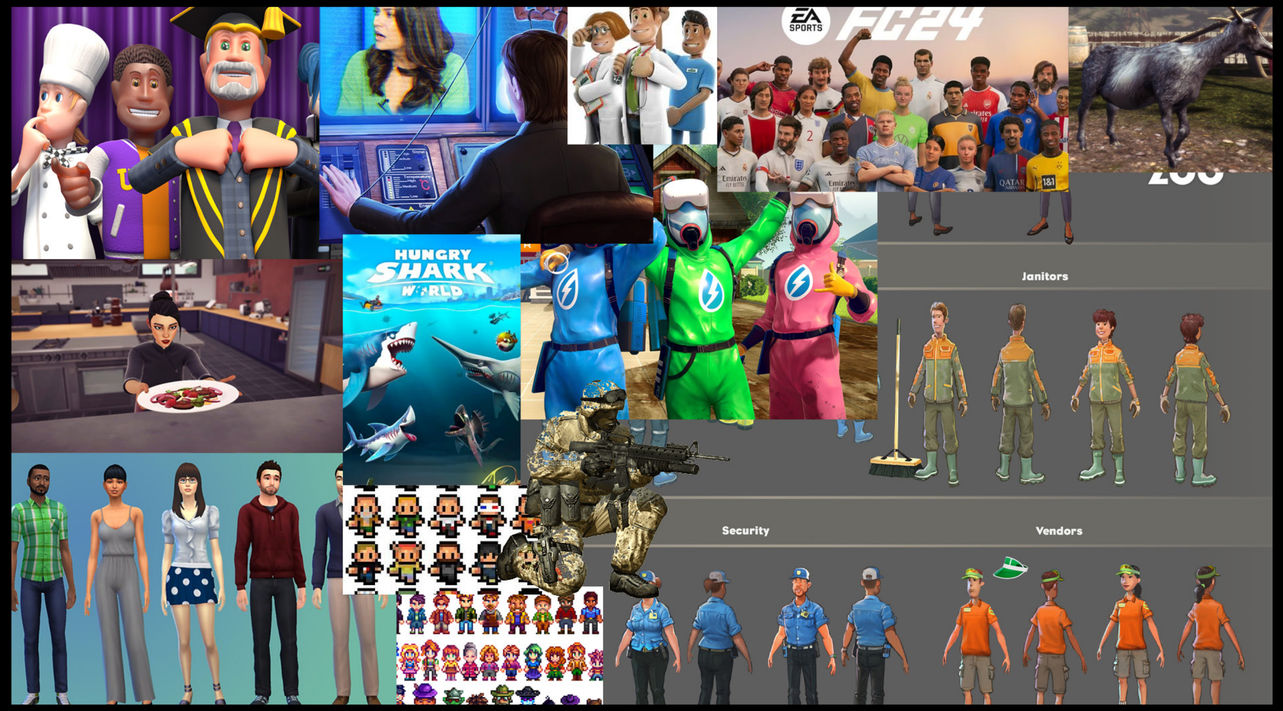
Cover Coments

- Heightened sense of colour, engage the player straight away as it sparks a viual appeal to the eye.

- Bold typefaces, stands out on the design, easier to read and understand.

- Imagery and icons on the design help convey the theme and type of game

- They all show the object or aim of what the player will be able to simulate



KEY WORDS
PIXEL ART|NOSTALGIA|RETRO

GAME CONCEPT BRIEF

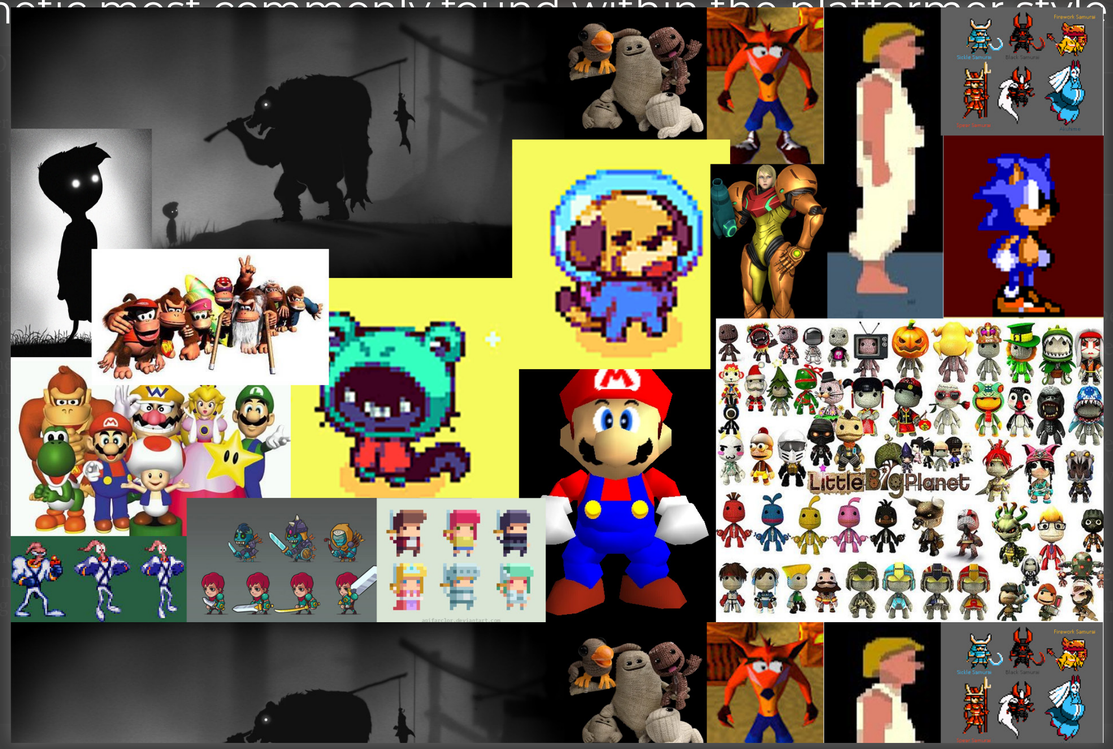
KEY WORDS
PIXEL ART|NOSTALGIA|RETRO

I came to the decision of making a pixel style game in the ‘Puzzle Adventure’ genre, exploring all elements of design when it comes to curating a game. The main theme of my game is ‘isolation in education’ – it’s set in a secondary school. I discovered this theme after an encounter with a grumpy teacher at my school that left me feeling isolated and singled out, I decided I could express my frustration with them through my studies, working hard to encapsulate my feelings through my creative process in graphics.

I really love the common retro style that is often found within platformers. I have had a passion for older games since I was little when I used to play on my parents old consoles. This passion has led me to find a comforting, nostalgic emotion when playing or viewing a game with the retro aesthetic to it.
As a result of this desire, I have decided to explore the pixel art aesthetic most commonly found within the platformer style of

I have devised a rough plan for me to follow as I explore the design of the game I have imagined. The structure of my plan allows me to develop skills in some major elements of a game design portfolio so I can make the most out of my experimentation. The plan is as follows:

- Practicing pixel art through tutorials and experimentation
- Researching and creating character design
- Researching and creating landscape designs
- Researching different pixel art user interface designs
- Creating my own graphical user interface design
- Researching game cover art
- Developing different forms of game covers e.g. Discs, disc boxes, digital copies,



DON PUNCHATZ





This artwork for the first game was created in 1993, 17 years before the work of Nakano with Super Mario Galaxy 2. Punchatz was an American citizen, so may have been influenced by the popular art style of the time that contained distinct features of:

- Vivid and dynamic illustrations with vibrant, hand-drawn artwork that was designed to catch the eye on store shelves.
- Main characters or iconic figures from the game were prominently displayed
- Fantasy or Sci-Fi Elements:
- Bold Typography:

Some examples of this early 1990's American style are Mortal Combat (1st), Wolfenstein 3D (2nd), Star Control II (3rd)



Similar to Mario Galaxy 2, this game cover artwork would have began using hand drawn sketches and concepts for different features. After this a final design would be made using water colours as a medium. To print this, the technique of offset printing will be used in order to print

YUSUKE NAKANO

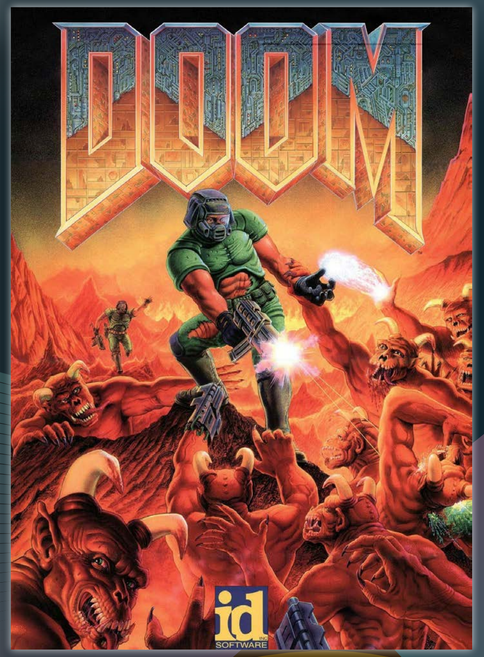




This game cover work by Yusuke Nakano was published in 2010 under Nintendo in Japan but released to the entire world. Nintendo is a Japanese company, so Nakano was a Japanese citizen who was surrounded by influence from the popular anime style found in comic books. Another element which affects the visual elements of Nakano's game cover for Mario Galaxy 2 is the strong emphasis on family-friendly and accessible game design present in the early 2000s.

To create this cover art, I imagine that it was originally designed on pen and paper, sketching mock-ups and ideas for the game cover. After this it would have been taken digitally, most likely in the adobe suite using photoshop and illustrator (released in 2002).

The art style seen here reflects the family-friendly expectation from the audience with its bright, colourful palette and imaginative worlds designed to appeal to players of all ages. Of the Mario art style, with the saturated, exciting colours filling the screen in the original Mario Brothers game – keeping continuity across



COMPARE AND CONTRAST



The two game covers for Super Mario Galaxy 2 and Doom are great contrasting pieces of art that allow for a valuable comparison analysis that assists my research in game design.

In the cover of 'SMG2', Nakano utilises bright colours with dynamic features. We see the two main characters of the game, Mario and Yoshi, in the centre of the composition, allowing those without context of the game to infer that these two characters are the protagonists of the game. The use of vibrant colours in the background in the planets, stars and power ups connote a sense of adventure and excitement. Another point to add is that the design features imagery and iconography that assists in creating a fun and playful atmosphere to the mood of the game. The iconography of rounded, 3d stars with eyes humanises the features, making them seem cute and fun, adding to the child-friendly connotations already established. Furthermore, Nakano intentionally uses flowing lines throughout the design to emphasise a fun and light-hearted tone that implies that the game is rated 'E' for 'everyone'.

In contrast to this, the cover of DOOM is dark and intense. The scene is chaotic, with dynamic poses and aggressive actions, capturing a battle in progress. This clever use of imagery in the illustration seen here allows for an immediate sense of 'doom', as the tittle suggests, which holds a high contrast to the happy, bubbly feel overall in the work of Nakano in the SMG2 cover. Adding to this, Donald Ivan Punchatz explores the use of dark, earthy tones as well as sharp lines and detailed, menacing character designs which all assist in the gritty and intense atmosphere projected to the viewer. Finally, the mood of this piece contrasts greatly to the one of SMG2 as it is aggressive and designed to evoke tension and adrenaline, which foreshadows the gore and violence to be seen when playing the game. The overall mood and tone of this design by Punchatz highlights to the viewer that this game is aimed at a more mature target audience.

In summary, "Super Mario Galaxy 2" conveys a playful, adventurous spirit through its bright, colourful design, while "Doom" communicates intensity and danger through its dark, chaotic composition.

ARTIST INVESTIGATION

SINGLE PIECE



WORLD OF HORROR BY PAWEŁ KOZMINSKI



WORLD OF HORROR

After deciding to follow the retro-style of game art for my composition 1, I thought it would be beneficial to me to research other people's work in depth so that I am able to gain knowledgeable inspiration and tips when I come do design my own game. I found a game programmed and designed by a man named Paweł Koźmiński, who drew all elements of the game design in Microsoft Paint. This inspired me to keep perusing this style as it is so intriguing to know that someone can develop such amazing works of art in such a simple application.

When viewing this game cover I believe that the artist is trying to create strong binary oppositions that are to be explored within the game, such as:

- Light vs Dark
- Evil vs Good
- Innocence vs omnipotence

Paweł achieves this effectively as upon viewing, I gain an overwhelming feeling of being watched which is due to Paweł's use of a monochrome colour palate that expresses connotations of danger and evil, but also the iconography of what looks like a small town or village backed by an ominous black mountain. Paweł would have done this to imply the genre of the game immediately after viewing it, immediately capturing the curiosity of it's horror enthusiast target audience.
Initially, I came to the conclusion that this cover art is pragmatic, telling us that it is a horror game through a clear an obvious tittle 'World of Horror'. However, after delving deeper into the thought through design, I have altered this conclusion towards more of a poetic piece of art as (apart from the game tittle) there is no obvious subject that screams horror such as an evil monster or villain. Instead, Paweł utilises a bold, 'damaged' typeface that holds connotations of rubble and age – suggesting the time in which the game is set as well as implying what the setting of the game is like. As well as this, the dark, monochrome colour palette to evoke and imply an evil personality towards the game.



PAWEŁ KOZMINSKI

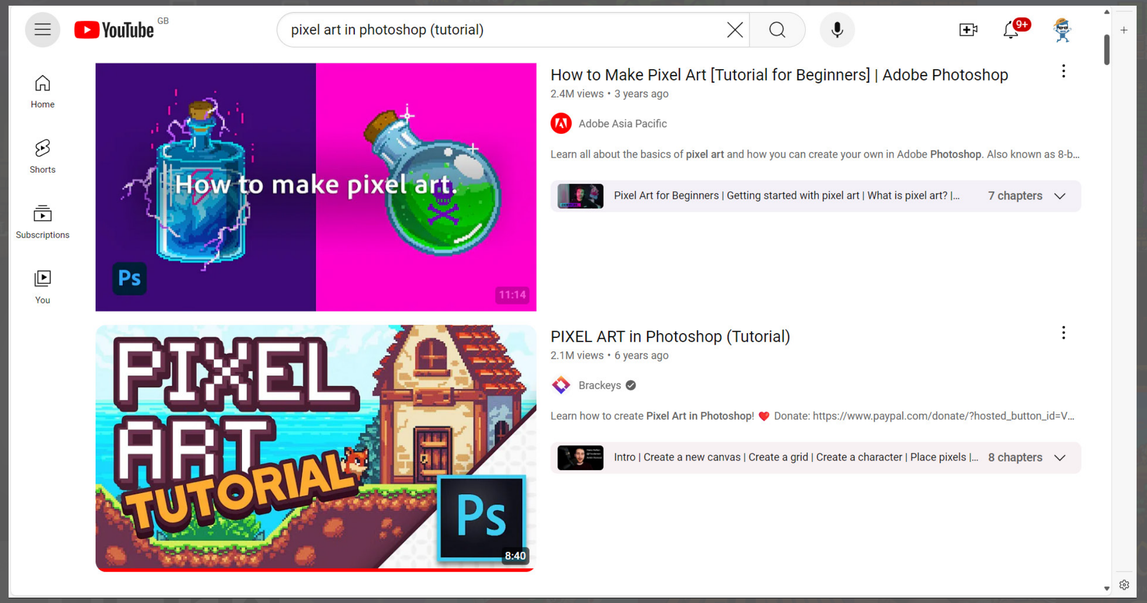
Another example of this is through the subject matter – the immediate focus being the lighthouse. Interestingly, a lighthouse when used in subject matter of art often acts as a metaphorical beacon of hope, however in this piece by Paweł Koźmiński's the lighthouse is shown as a black silhouette casting a radial light across the town in the foreground. This radial pattern is similar to that of an explosion cloud from an atomic bomb – possibly an intentional inclusion by Paweł to provide an increased connection to danger through connotations of evil, war and darkness. These subtle elements used in the cover assist Paweł in creating a poetically styled artwork to express the horror genre present in this game.

Due to the game's use of a 1bit colour palette (black or white) and the retro-pixel art style of the game, Paweł has had to go the extra mile of fitting in as much detail as possible into a low-resolution game cover. One way that they achieve this is through the visual elements of the design such as texture, lines and negative space which all assist in creating a fluid, passionate and intriguing work of art. One key element of the piece is it's use of lines – the houses of the town are all created using either pixel-diagonal lines or perfectly straight lines. This generates a feeling of security and safety associated with the foreground, evoking a sense of innocence and immunity from the viewer towards the town. This is cleverly contrasted by the constant use of jagged, imperfect lines used to draw the mountains that stand in the middle ground between the skyline and the town. This contrast causes conflict withing the design, creating an opposing element in the piece that generates a sense of danger. This danger perfectly expresses itself over the foreground due to the innocence initially seen from the use of white colours and perfect lines seen in the townhouses – causing the mountain to hold an omnipotent and ominous power over the rest of the composition.

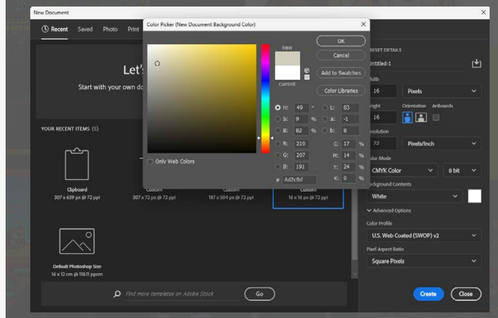
KEY WORDS
TIME|PATIENCE|LEARN

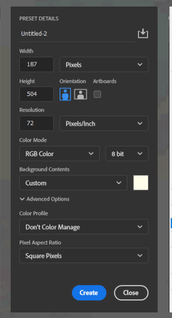
LEARNING PIXEL ART

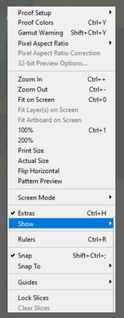
KEY WORDS
TIME|PATIENCE|LEARN

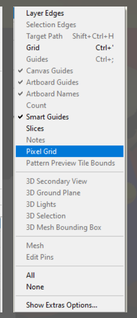


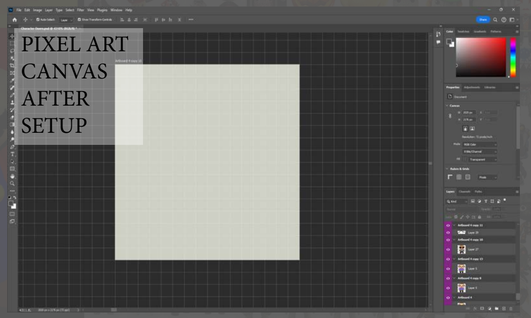
Research assisted my knowledge of pixel art in photoshop. For example, I am now able to quickly and easily set up a pixel grid with an effective canas size to allow me to have a more effective and quicker work flow when cdesigning my art. I did this in these following steps:





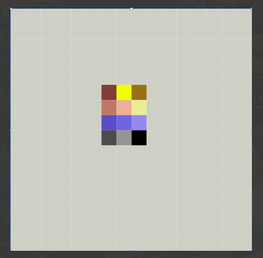




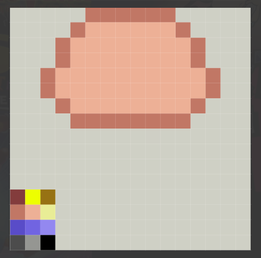


After researching pixel art tutorials on youtube, I came up with a structured plan to help make my character design process more efficient. The plan goes as follows:

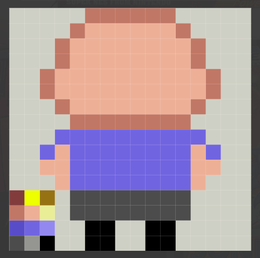
Develop a colour palete for my character in mind



Create a template head that I can base all my characters off



Draw an undetailed body for the rest of my character



Add the details which give the character personality, using the colours from my chosen palete



CHARACTER OURVE





















KEY WORDS
TIME|PATIENCE|LEARN

LEARNING PIXEL ART

KEY WORDS
TIME|PATIENCE|LEARN

OBJECT CREATION - START

Using a similar technique to my character creation, I started each item I created by making a colour palette. From here, I would always use a black outline to the item as it helped me visualise what I wanted to create. After this, I sometimes changed or deleted the outline colour and then fill in the object with a dthe primary colours of the pallete. After this I would go in and improve the variartion of colours by using darker and lighter shades to create a more 'realistic' visual feel to the items.

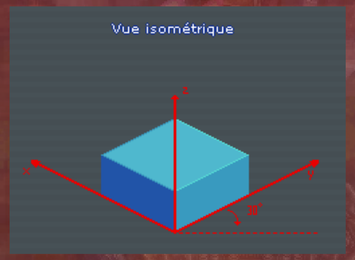




PIXEL ART PERSPECTIVES

After researching pixel art in games, I came accross three primary features that the art style can fall under, but I was unsure of the names and rules of these styles so I completed further reasearch to develop my understanding in the world of game design. This is an important piece of research as it will assist my creation of landscapes that I would love to explore.

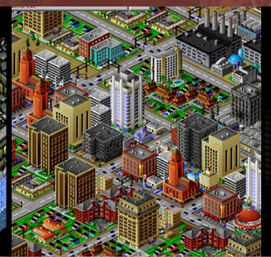
ISOMETRIC



Isometric perspective in pixel art is a method of visually representing three-dimensional objects in two dimensions. This technique is widely used in video games and digital art to create the illusion of depth and volume without resorting to complex rendering algorithms. From the Greek for “equal measure,” isometric images can illustrate interiors, exteriors, objects, or logos with height, width, and depth to create the illusion of a 3D perspective. Viewers of these images feel as if they’re looking down at three-dimensional objects from an elevated corner.

The isometric perspective is most comonly seen in RPG, STRATERGY, SURVIVAL games AND EXPLORE

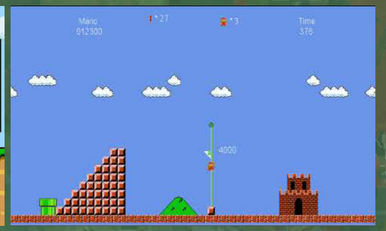






2D SIDE ON



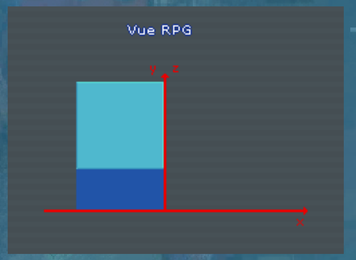


A 2D, ‘side on’ perspective in game refers to the viewer only seeing the same side of every object or shape in the game. This technique is most commonly found in ‘side-scrollers’ created during the early era of computer games as it is easier to render 2d graphics with one perspective due to the lack of storage and memory available to use in the computers of the time





3/4 PERSPECTIVE



This perspective can also often be refered to as ‘TOP DOWN’ perspective. It is an art style most commonly found around the birth of game design.
The perspective shows us two plans of every shape - the top, and the front. I really like this style and think it is best for me, but I will come to this conclusion once I have explored the two art styles.

This perspective is most comomnly seen in RPGs, SIMULATIONS AND SURVIVAL games.

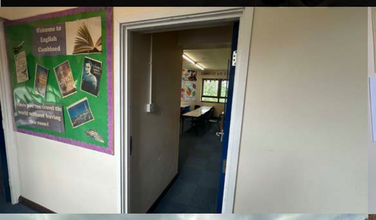
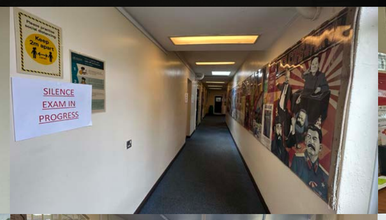


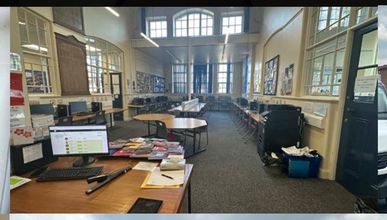


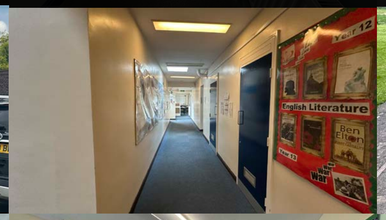


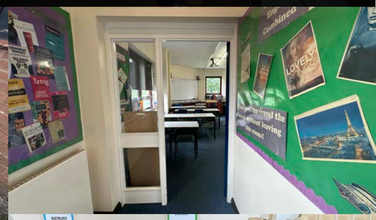
PRIMARY RESEARCH

In preperation for making landscapes, I took a walk around my sixth form, collecting pictures that could give me inspiration for my game. Because I'm making a game based around school, I feel as though this research is highly beneficial towards my composition as it will assist me when I come to designing my game due to the fact that I will be able to include specific details and features that I may not have been able to get from some simple online research.

















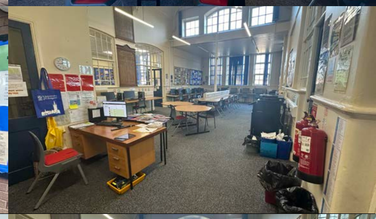


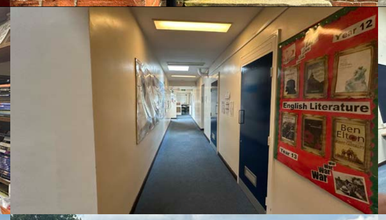


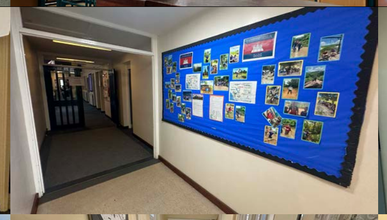
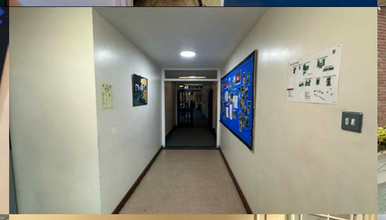








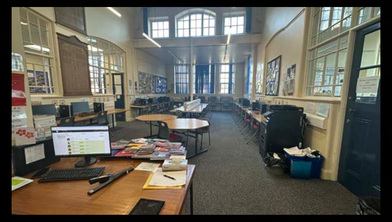





PRIMARY RESEARCH EVALUATION

After taking these photos, I looked through them all and came to the conclusion that they do not encapsulate the visual elements that make them seem like a school. Some do, for example:



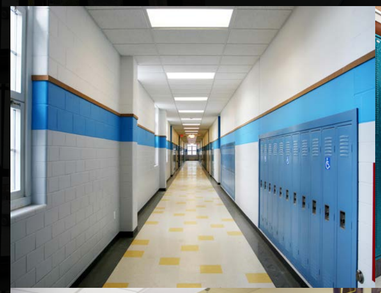
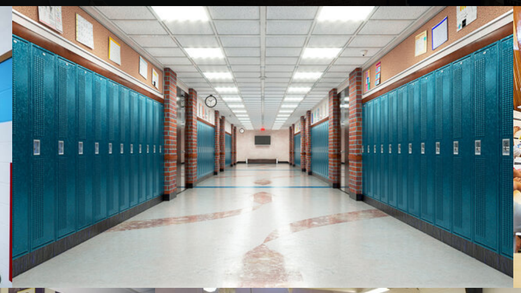





The rest however... they do not give off the same school energy as these. If I were to do this again then I would take photos of more classrooms of different subjects, as well as also including more corridors and teacher offices. Maybe even a staffroom too!

Due to the faults in my photography research, I decided to use some secondary research and utilise the internet to assist my inspiration for my pixel art. The following photos are a moodboard of photos that I feel will be beneficial to me when creating a landscape of a school environment.

SECONDARY RESEARCH MOODBOARD

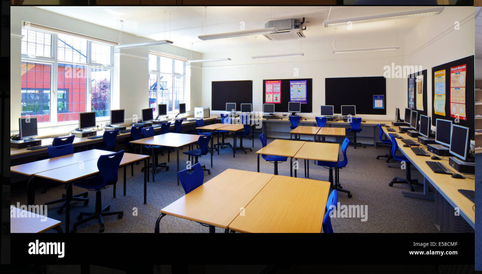













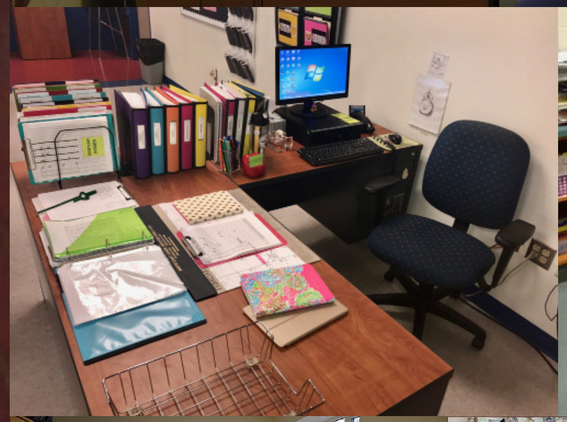



CHOSEN LANDSCAPE INSPOS

OFFICES



With these images I am able to view multiple perspectives of a desk, allowing me to gain a more accurate drawing of them if I am to create them. A teacher's office aso allows me to encapsulate the spirit of the teacher and the atmosphere of the school. It is a key part of a school and so is important for me to include it.









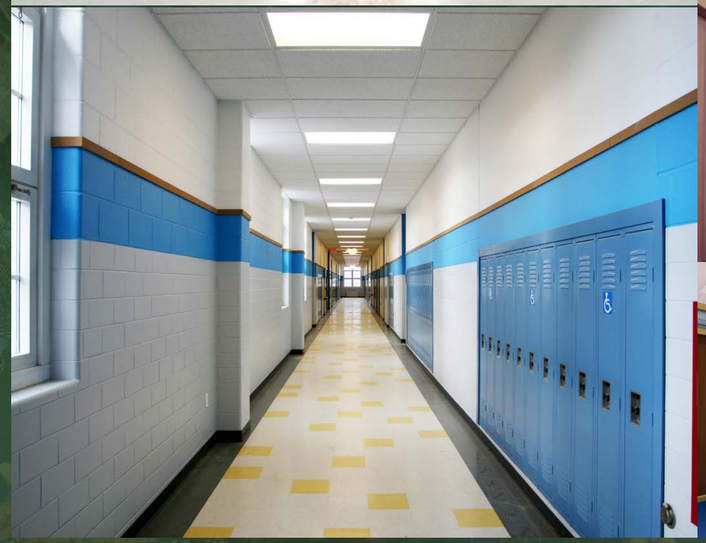


CORIDOORS



After looking at these images I am able to gain perspective on the features of a steryotypical school hallway. It allows me to note down the use of flooring tiles, lockers, lighting and wall colours.







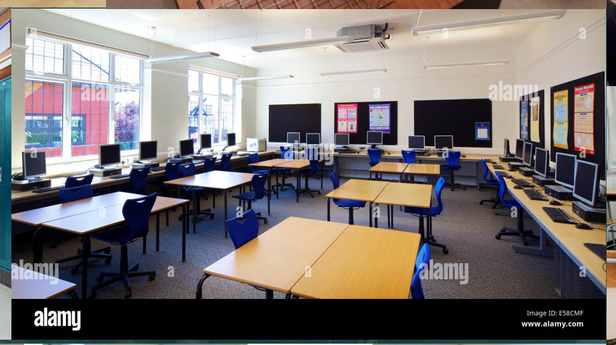


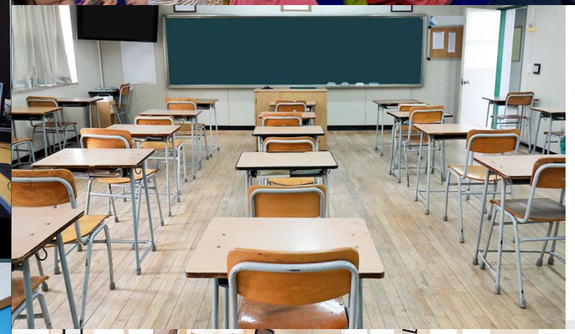
CHOSEN LANDSCAPE INSPOS

3/4 PERSPECTIVE











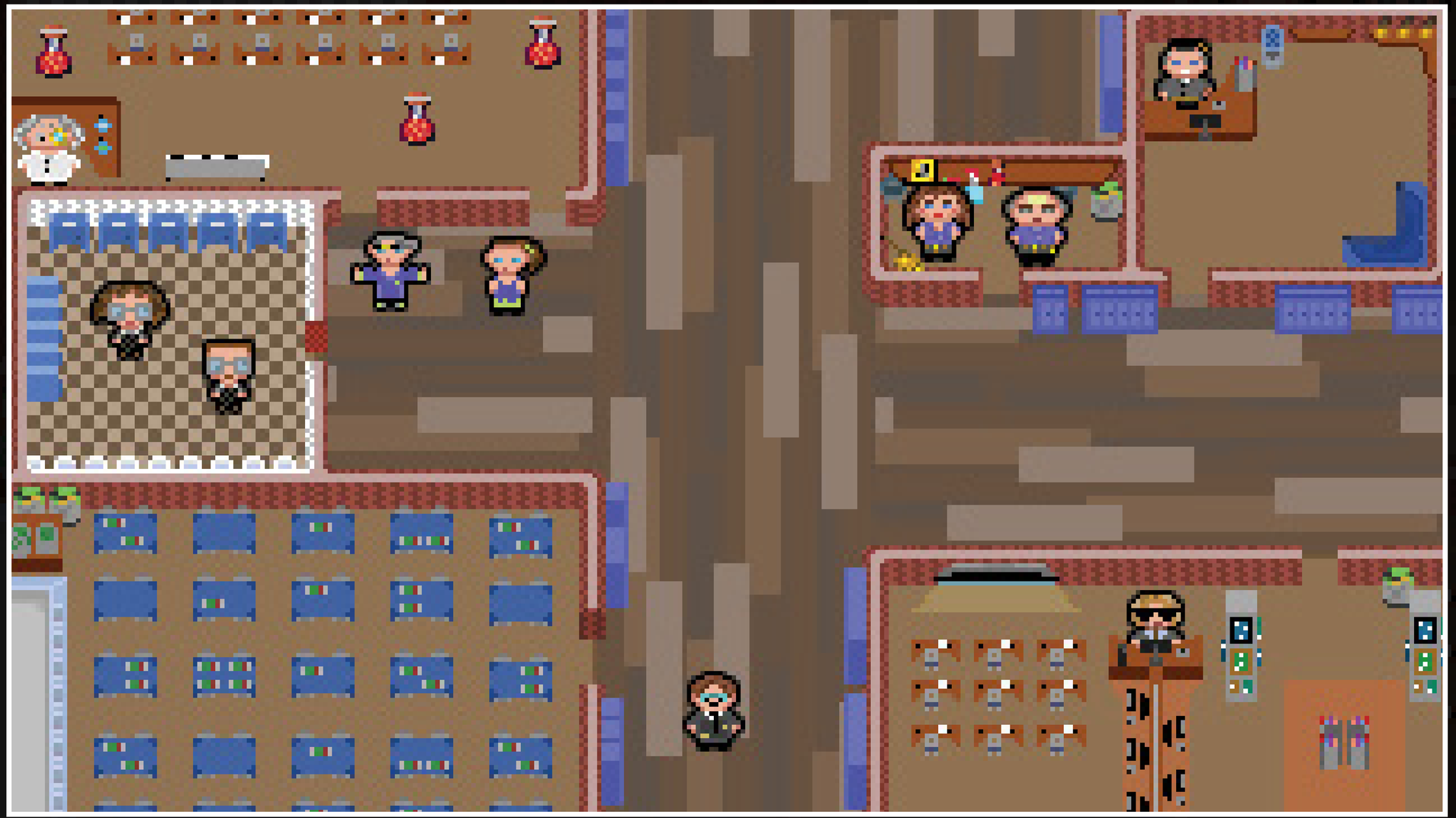


GAME LANDSCAPE DEVELOPMENT

The following photos show the progress and development of my game landscape in photoshop that I creataed. I think it turned out very well. If I were to do it again, I think I would have focussed more on compatability with my objects previously made as I spent a decent amount of time re-drawing these and resizing them.

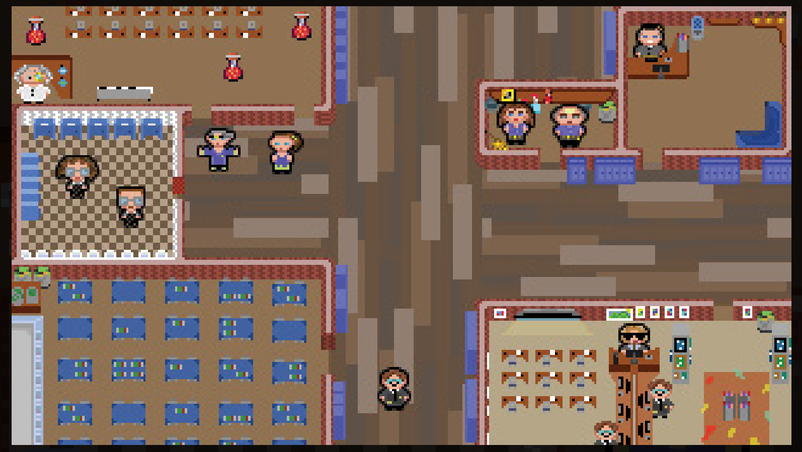


Game landscape - final Design



The following image is the final result of my landscape design that I created during my exam time. I really like this landscape as it has a high level of detail that encapsulates the atmosphere of each room. For example, the bottom right room clearly shows a row of computers and a seperate area in which a tv screen sits on the wall. The use of an opacity layer over a yellow glow helps to express an active vibe - as though the room is being used. To me, the room feels possitive due to the funky colours on the pillars and the colouring pots on the tables, however I think I could improve this by adding some small arts on the walls that have a more vivid colour palette.

LETS FIX THAT!



Due to time restrictions and my eagerness to move forwards in my investigation, I decided to choose one room of the design and focus on that, making sure I am able to draw out some more personality and ‘vibes’ of the room. From my previous observation, I was able to write down some key features that I could add to achieve this goal:

- Wall Art - Lighter Colours - Students



I used small white rectangles filled with a short array of colours to emulate the idea of a poster on the walls of the classroom. Before, the walls were not filled up, they ere quite plain and boring - something as simple as a few colourful rectangles has, I believe, helped massively in adding more ‘life’ to the room effectively.

BEFORE :

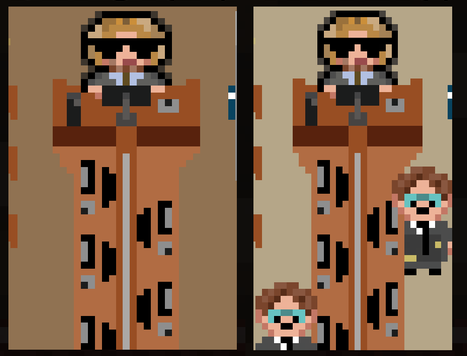


AFTER :



Although the two students I have added to this room are the same, I think that they add great value to the scene as it brings more action to the room. The students make the room seem busier and active, bringing a much more positive atmosphere to the scene.

BEFORE : AFTER :



BEFORE :



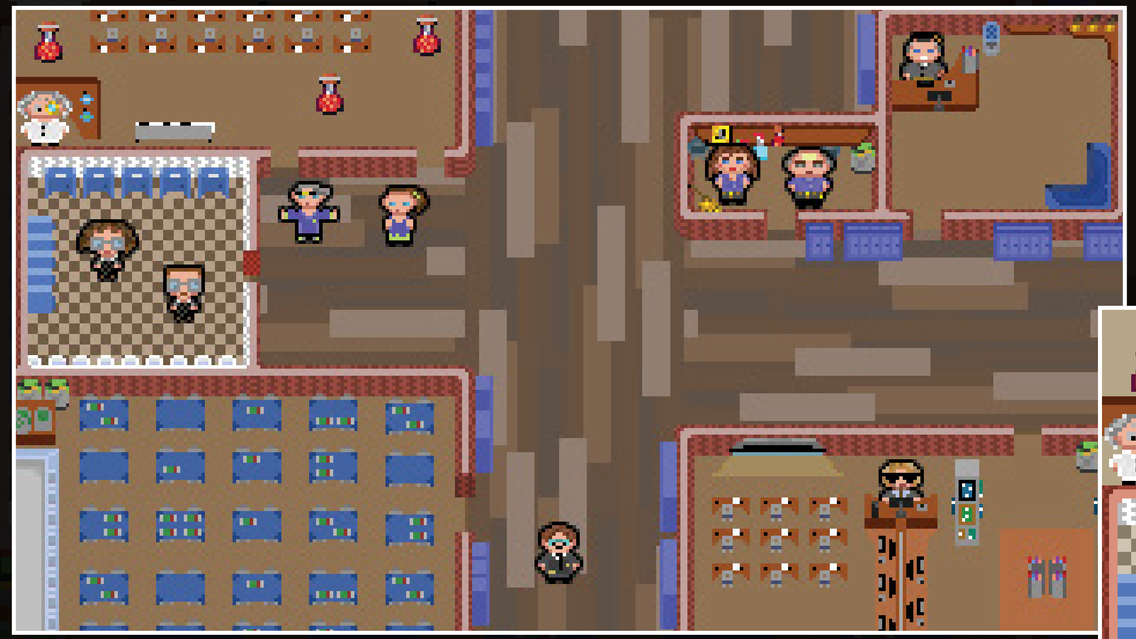
AFTER :



Taking action on my self feedback, I lightened the colours in the classroom, making use of photoshop’s layer adjustments panel to alter the saturation and lightness of the floor and walls of the room. I think this helped massively in bringing a much more happier vibe to the scene.

WAIT - BEFORE I CONTNUE

Upon review of my fixes to my current Mock piece, I would like to expand the fixes to the entire design as I want my work to be my best. So, using the self feedback that I gave to the work, I will develop the rest of the landscape so that It improves in quality and I can be proud of my best work.



BEFORE

- Too Dark
- Too Dull
- Not Enough characters
- Not Busy
- Doesn't feel 'schooly'
- Doesn't look like a lunch hall

AFTER

- Increased overall saturation
- Brighter classroom floors
- Characters masked to sit down
- More characters
- A new female student
- Food visible through the counter



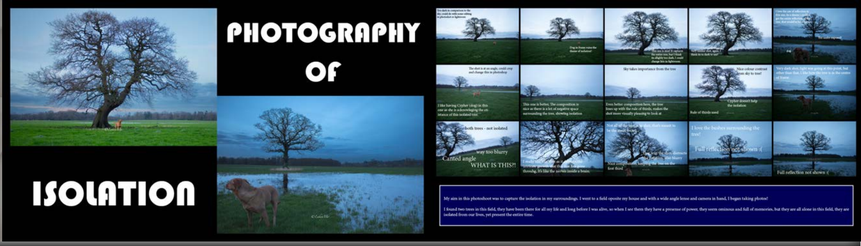

WHERE I'M AT
WHERE I WAS







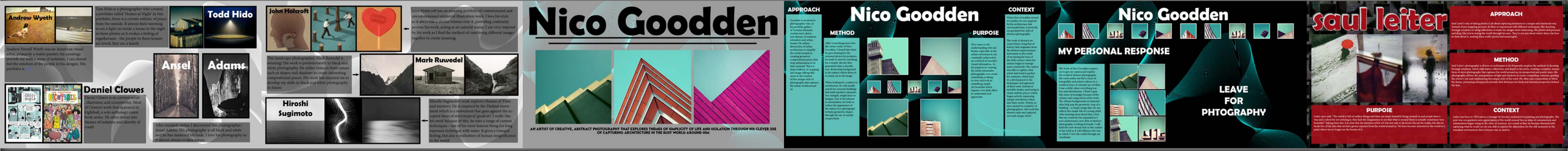




This is where my composition 1 began. With these pages I brainstormed two different themes to help me decide on one that I could follow throughout tmy course. I settled on 'Isoation as it grew on me the more I brainstomed and I was able to imagine multiple creative routes that I could follow.

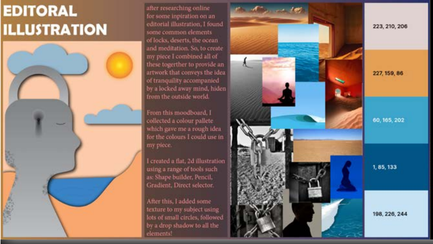


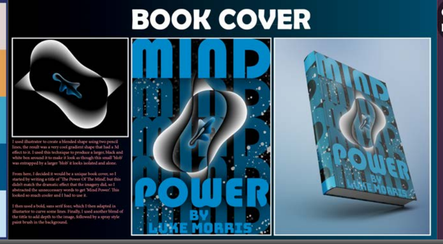
After identifying my theme for composition 1, I completed some primary research through a photography investigation. I went to the farmland opposite my house and took photos of anything I could see that looked isolated. I stumbled across a tree that stood alone in a field and knew that could be my subject. I then displayed them all on a page and picked out the photos that were the best, edited them and displayed them on their own page.



I then did some research into artists that explore themes of isolation, or imply the feeling of being isolated. I looked at 10 artists, of which I narrowed down three that resonated with me the most. I went into depth on these three: Nico Goodden, Saul Leiter, Matthieu Bourel. This research really helped me gain inspiration and ideas that I could implement into my work going forwards







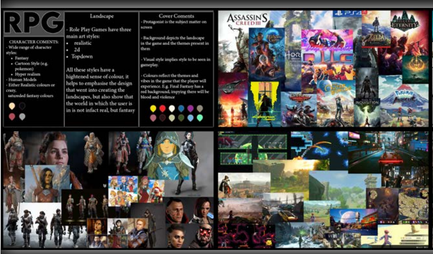


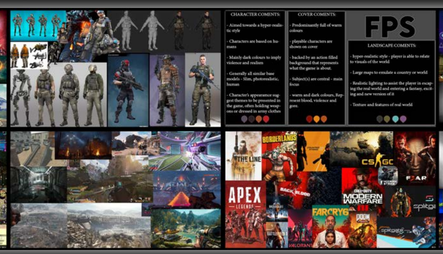






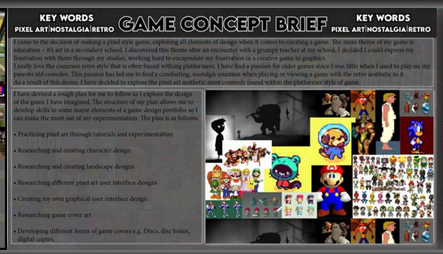
I decided to experiment with different elements and forms that I could display my theme of isolation in. I looked at editorial illustrations, book covers, album designs, and game design. I chose game design as it is something I hadn't done previously and I wanted to explore something new to engage my creative ingenuity.









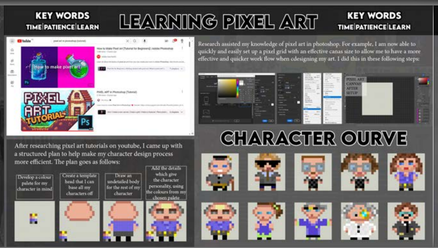


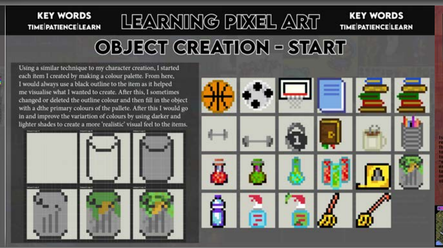


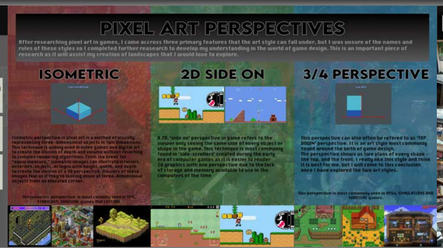
I completed some research into game design, breaking down four primary features that game design includes. The features were character design, and level design. I then developed this research by looking at different genres of games and how the visuals of these primary features change between them. I looked at Role-Playing games, First-Person shooters, Platform Games, and Simulation Games. When looking into game design, I thought it necessary to gain a deep understanding of game designers and artists in the industry. I chose two games to look at, Doom and Mario Odyssey, who's artwork was created by Don Punchatz and Yusuke Nakano.













Following on from the want to gain a deep understanding, I also looked into a single artist investigation. The game i chose was 'World OF Horror', a retro style pixel art game that explores themes of horror and suspense. The game is made entirely in black and white. I loved this retro art style and wanted to persue it going forward... which I did!. In order to research into retro style pixel art, I had to experiment with my own designs, looking at creating a character ourve and object creation. From here I did some more research into game perspectives, which allowed me to decide upon one as I led up my work towards the Mock exam date in which I would create a landscape for my game design project.

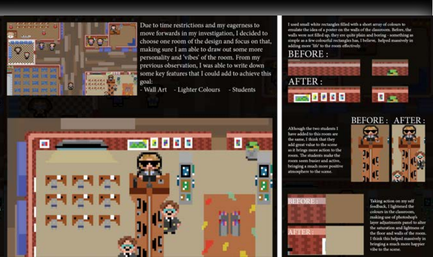










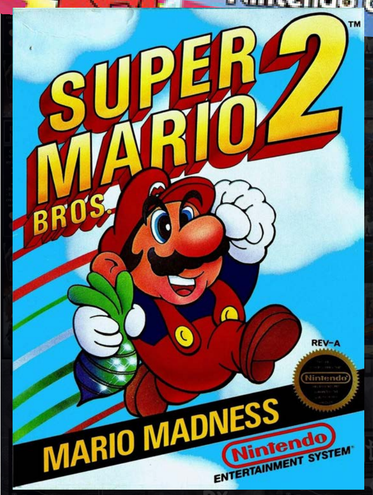


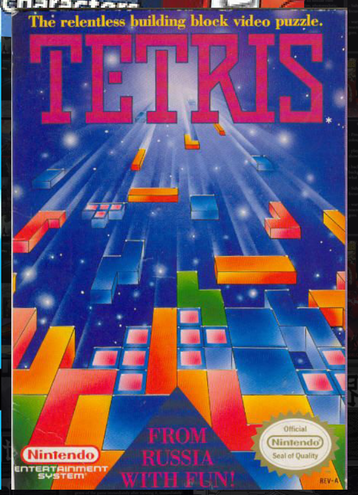
GAME COVERS

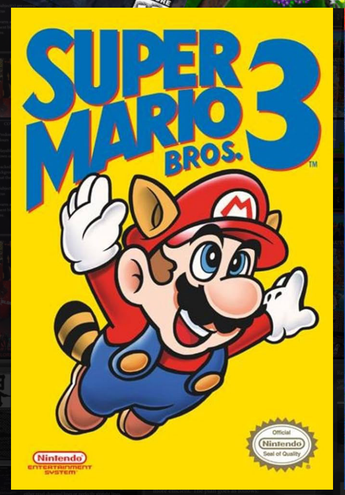
GAME COVERS

When considering game design, there's plenty of areas to delve into. I have looked at landscapes and characters so far, so to add to this I would like to look into game covers.

To assist in my development of game covers, I made a moodboard! In this moodboard I focus on creating a vibe of nostalgia through finding retro style game covers that I can take inspiration from when creating my own illustrations and drafts of a cover.











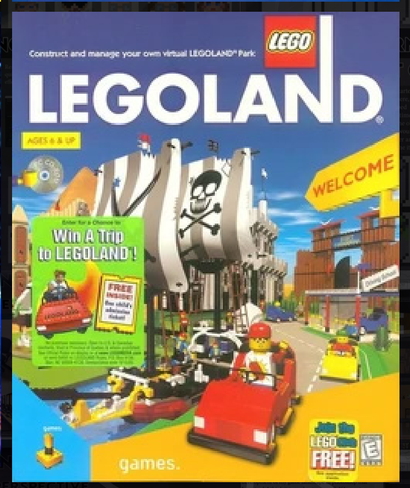














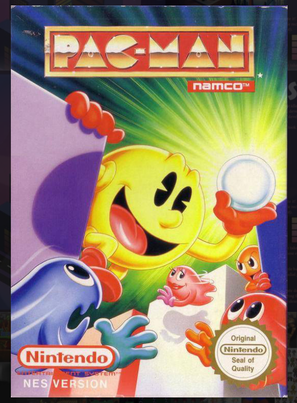


GAME COVERS 80'S

In this moodboard I wanted to explore the ziet giest of the 80s game scene. I plan to look at the 90s too to observe the diffference in art styles and see what I can explore or take inpiration from when creating my own drafts for game covers.

I researched the years in which the following game covers were published. I was hoping to find a change in art style so that I could gain a deeper insight into how game art changed over the eighties. Although I didn't find a change over the years, I did find a trend of design techniques. For example, all of these covers appear to have been illustrated by practical methods as digital software was not yet a popular or recognised technique

1980



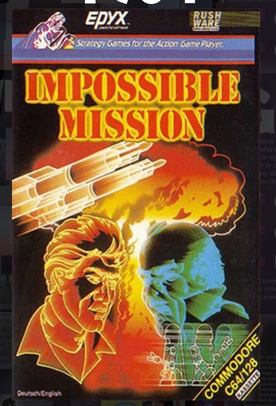
1982



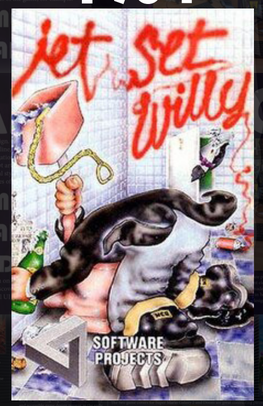
1983



1984



1984



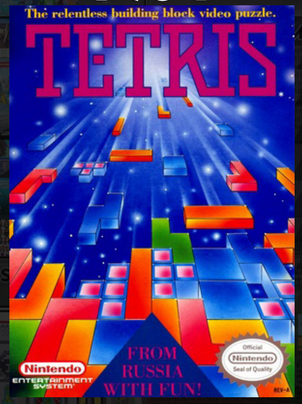
1984



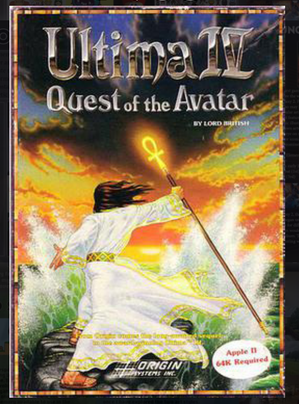
1984



1984



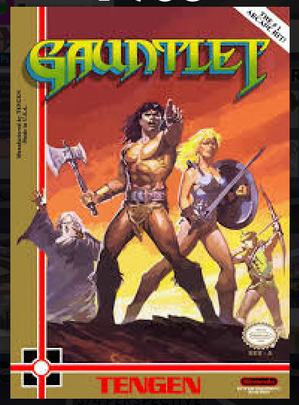
1985



1985



1985



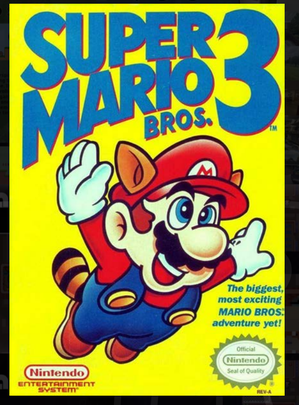
1986



1987



1988



1989



GAME COVERS 90'S

This moodboard displpays the game covers in the 1990s. In comparison to the previous moddboard which explores the 1980s cover scene, there are a lot darker colours and 3d graphics in these covers. I have broken the key differences found in the covers on this slide into 7 points:

More texture
More detail
Darker Colour Pallete
3d graphics that look as though they are from gameplay
More bold, sans serif fonts
They explore unique ways of artmaking
Digitalised Graphics

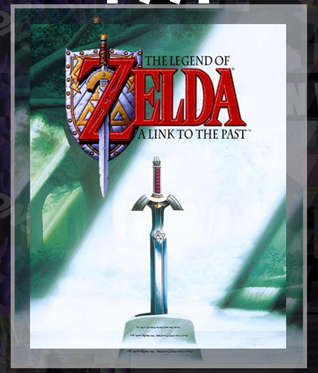
1990



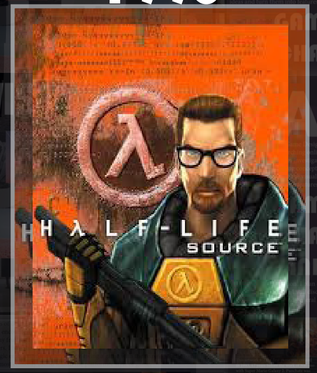
1991



1991



1996



1991



1995



1996



1997



1997



1997



1997



1998



1998



1998



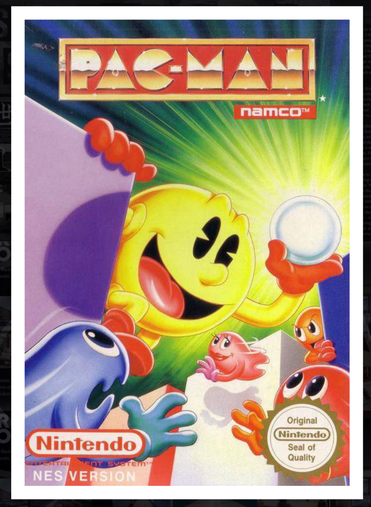
1998



GAME COVERS 80'S

LOOKING AT TRADITIONAL HANDMADE PROCESSES

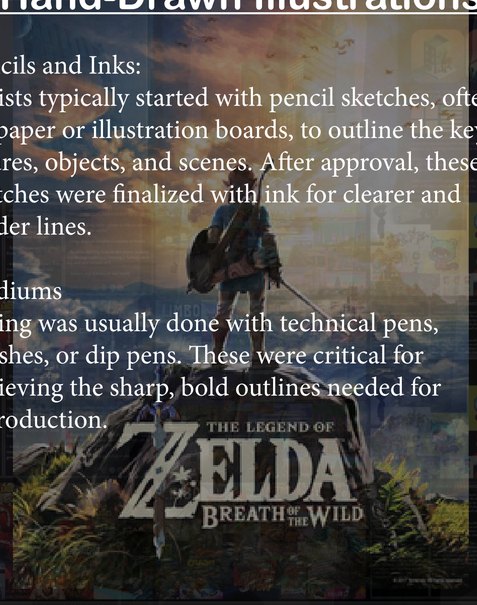
In reference to the 80s game covers that I added to my moodboard on the previous slide, I am confident in stating that the majority of 80s game covers were made using the airbrushing technique as it provides a clean finish with rich colours and the technique provides lots of room for extra details and fixes as it develops into a final game cover. A great example of an airbrushed cover wwould be Pac-Man (the 1980 nintendo cover release)



Hand-Drawn Illustrations

Pencils and Inks:
Artists typically started with pencil sketches, often on paper or illustration boards, to outline the key figures, objects, and scenes. After approval, these sketches were finalized with ink for clearer and bolder lines.

Mediums
Inking was usually done with technical pens, brushes, or dip pens. These were critical for achieving the sharp, bold outlines needed for reproduction.



Typography and Logos

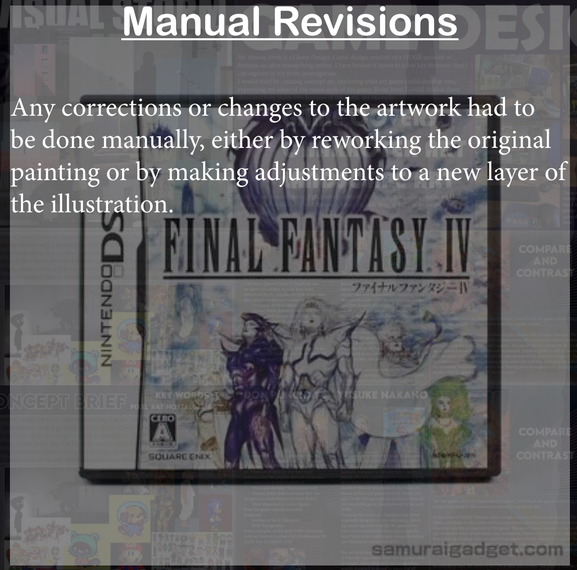
Hand-Lettering:
Titles and logos were often hand-drawn by artists skilled in typography. Sometimes stencils were used, but many logos were unique and crafted specifically for the game.

Cut-and-Paste:
Early forms of typography manipulation involved cutting out letters and pasting them onto the artwork, then photographing or scanning the result.



Manual Revisions

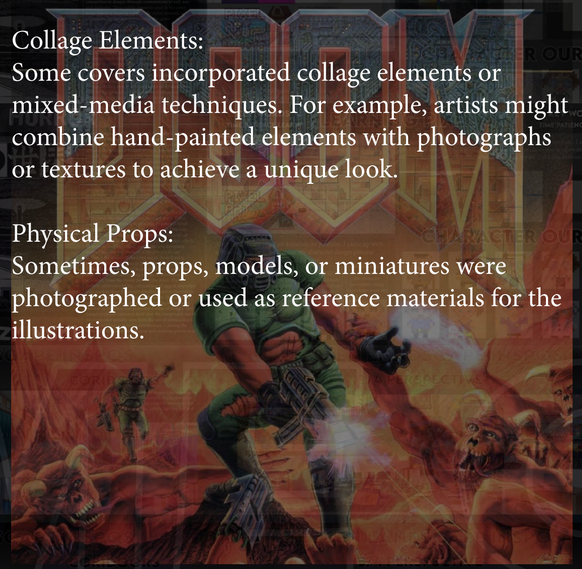
Any corrections or changes to the artwork had to be done manually, either by reworking the original painting or by making adjustments to a new layer of the illustration.



Mixed Media

Collage Elements:
Some covers incorporated collage elements or mixed-media techniques. For example, artists might combine hand-painted elements with photographs or textures to achieve a unique look.

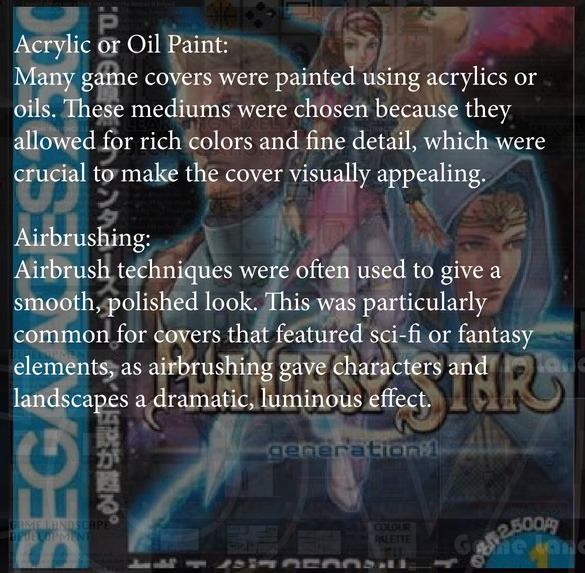
Physical Props:
Sometimes, props, models, or miniatures were photographed or used as reference materials for the illustrations.



Painting

Acrylic or Oil Paint:
Many game covers were painted using acrylics or oils. These mediums were chosen because they allowed for rich colors and fine detail, which were crucial to make the cover visually appealing.

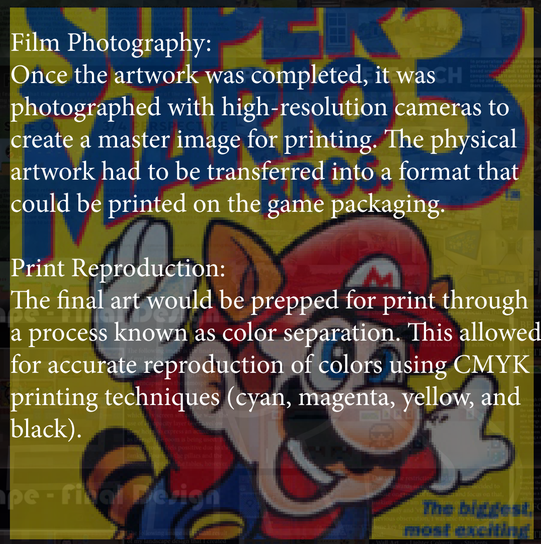
Airbrushing:
Airbrush techniques were often used to give a smooth, polished look. This was particularly common for covers that featured sci-fi or fantasy elements, as airbrushing gave characters and landscapes a dramatic, luminous effect.



Photography and Reproduction

Film Photography:
Once the artwork was completed, it was photographed with high-resolution cameras to create a master image for printing. The physical artwork had to be transferred into a format that could be printed on the game packaging.

Print Reproduction:
The final art would be prepped for print through a process known as color separation. This allowed for accurate reproduction of colors using CMYK printing techniques (cyan, magenta, yellow, and black).



GAME COVERS 90'S

90s PROCESS COMPARISON

The core processes (like print reproduction through CMYK) remained largely consistent between the 1980s and 1990s, but the 1990s saw a significant shift towards digital tools. Scanning replaced film photography, digital painting supplemented traditional techniques, and color separation was more easily managed through software. These advances allowed for quicker revisions and more precise control over the final printed image.

"Diablo" (1996)
The cover for Diablo was a mix of hand-drawn and digital techniques. While the overall style retained a traditional hand-drawn look, much of the final artwork was scanned and refined using digital tools before being printed. Color separations were also done digitally to ensure the cover's dark tones and intense reds were reproduced correctly in the final print.



Film Photography and Digital Scanning

1980s: Most artwork was created manually, often using traditional mediums like oil, acrylic, or gouache. Once completed, the artwork had to be photographed with high-resolution film cameras to create a master copy, which was then used for printing.

1990s: By the mid-to-late 1990s, digital scanners started replacing film photography. Artists could now scan their hand-drawn or painted artwork directly into a digital format, improving efficiency and reducing potential quality loss from photographing artwork. This also made it easier to make edits and adjustments in the digital realm before final printing.

Airbrushing vs. Digital Effects

1980s: Airbrushing was a popular technique for giving sci-fi or fantasy game covers a polished, smooth look, especially for creating gradients or highlighting.

1990s: While airbrushing was still used, digital airbrushing in programs like Photoshop became more common. Artists could now create smooth gradients, effects, and highlights directly on a computer, making the process faster and offering more flexibility for revisions.

Print Reproduction (CMYK)

1980s: CMYK color separation was the standard process. After the artwork was photographed, it was separated into cyan, magenta, yellow, and black channels for accurate color reproduction using offset printing techniques.

1990s: The CMYK printing process remained largely the same, but as digital tools became more widely available, artists and designers could control color separations and adjustments more precisely through software like Adobe Photoshop. This led to smoother transitions and more control over color fidelity when printing. tential quality loss from photographing artwork. This also made it easier to make edits and adjustments in the digital realm before final printing.

Airbrushing vs. Digital Effects

1980s: Airbrushing was a popular technique for giving sci-fi or fantasy game covers a polished, smooth look, especially for creating gradients or highlighting.

1990s: While airbrushing was still used, digital airbrushing in programs like Photoshop became more common. Artists could now create smooth gradients, effects, and highlights directly on a computer, making the process faster and offering more flexibility for revisions.

Introduction of Digital Art and Mixed Media

1980s: Almost all artwork was traditionally hand-drawn and painted. Any corrections or changes had to be done manually on the original artwork.

1990s: The rise of digital painting tools allowed artists to blend hand-drawn art with digital modifications. Even if an artwork was created traditionally, it was often scanned and then digitally enhanced (such as smoothing textures or tweaking colors) before being finalized. This era also saw the rise of 3D modeling in covers for games that were rendered in 3D, such as early PlayStation titles like Final Fantasy VII (1997).

Airbrushing vs. Digital Effects

Greater Use of CGI and 3D Models
1990s: As CGI and 3D rendering tools advanced, game covers began incorporating more digitally rendered elements, especially for games that used 3D in their gameplay. For example, covers for games like Resident Evil (1996) and Tomb Raider (1996) used 3D models of characters that were posed and manipulated digitally rather than drawn by hand.

TYPOGRAPHY INVESTIGATION

Selecting two game covers from different artistic eras - the 80s and 90s.
How are they different? What styles are used? What Colours?

90'S

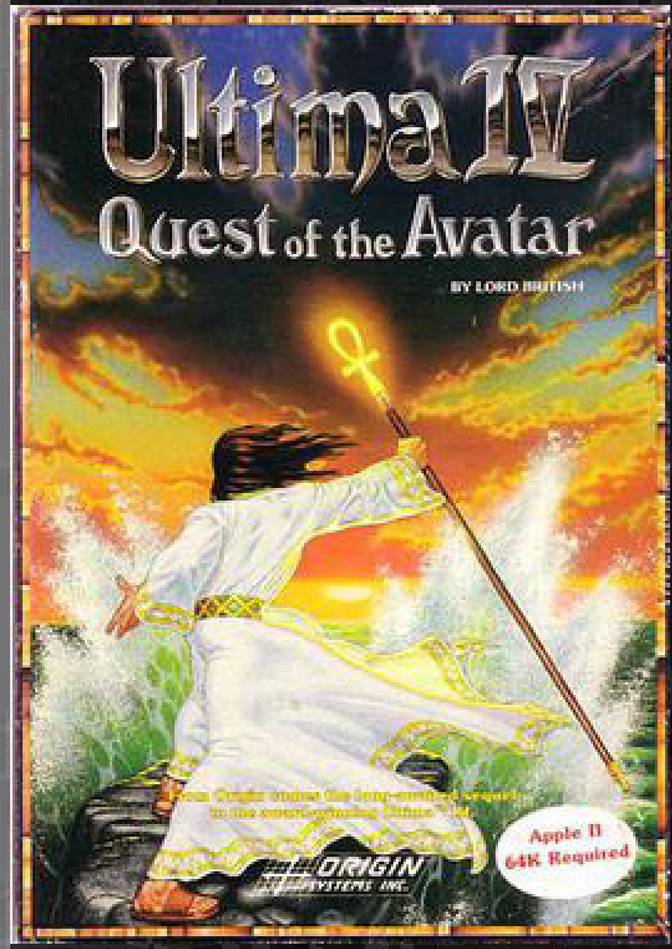
:Observational Summary:
Simple shading typical of 90s video game art. Utilises a playful and vibrant aesthetic with exaggerated, rounded shapes. Helps with an emphasis on action, fun, and adventure. Typeface is extruded and 'popping' out of the cover - generates an inclusive and engaging tone to thepiece.



- Colorful graphics
- Saturated colours
- Bold Typeface
- Rounded shapes
- Family Friendly
- Minimalistic
- Bubbly, 3D-like font
- Characters within the game
- Cartoon-
- Whimsical style
- Low poly
- Simple shapes

80'S

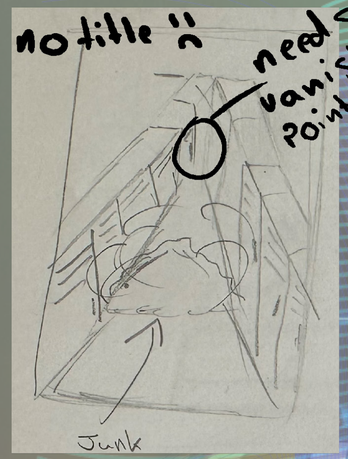
:Observational Summary:
Lone hero raising a sword against stormy skies, with sunlight breaking through, symbolizing a noble quest. Muted colors and detailed medieval fantasy elements emphasize an epic, moral journey.



- Medieval
- Old style
- Sharp typeface
- Reflects danger in game
- Muted colors
- Dramatic
- Dark colours
- Detailed
- Contrast between light and shadow
- Heroic figure standing on a rocky ledge, holding a sword

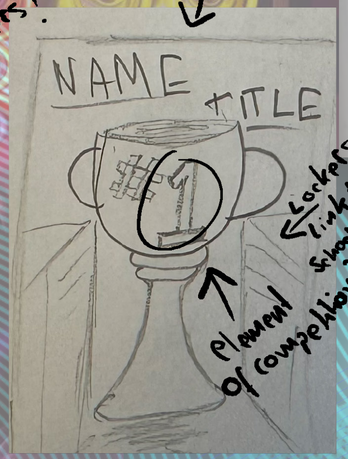

CREATING A
GAME COVER

Making Thumbnails

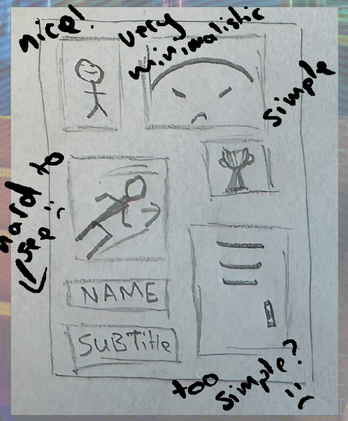


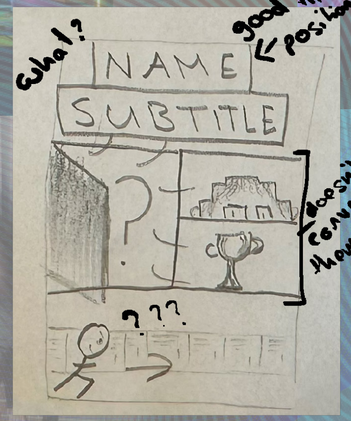


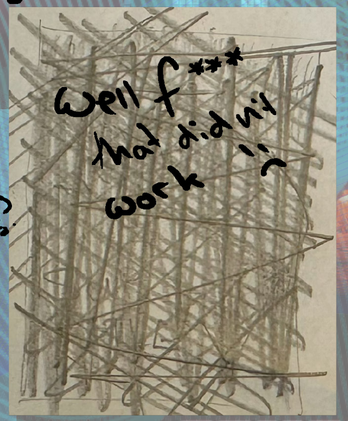


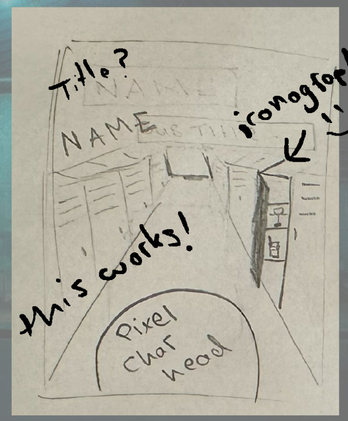


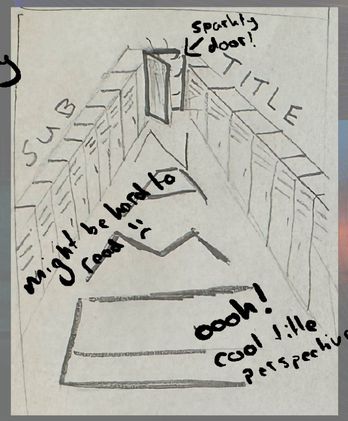


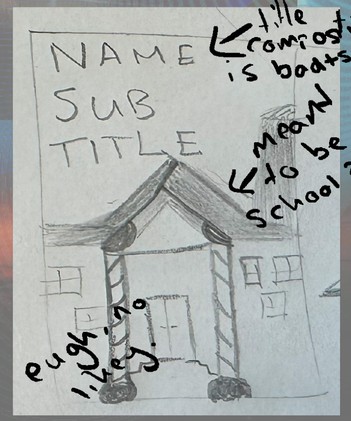


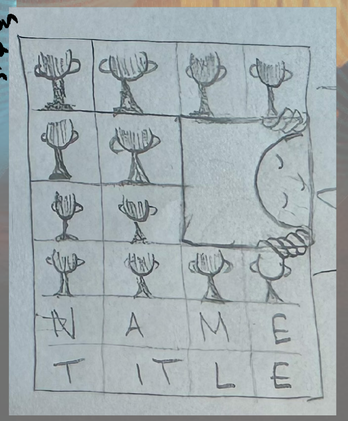










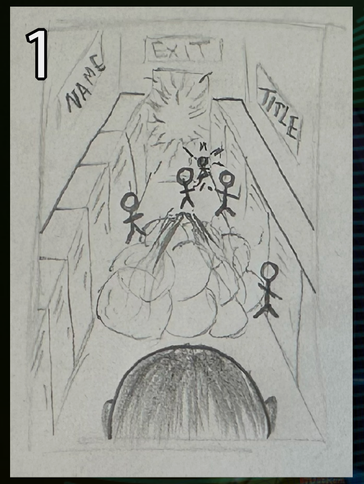


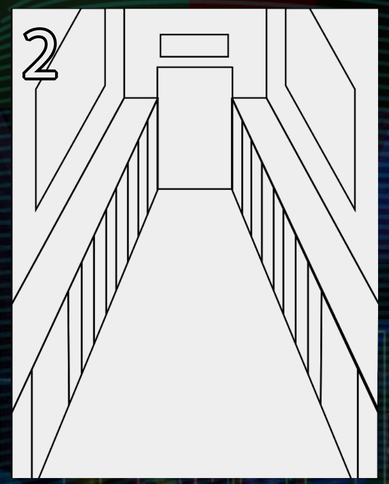
Before jumping straight into making a final piece of a game cover, I wanted to begin by creating small, rought thumbnails that oculd help inspire my drafting process and refinement. I chose to do this using the practical approach of pencil to paper to assist in expanding the diversity of methods and approaches that I use to make my artwork. I was expecting this to be boring and difficult as I struggle with handmade work, however as I began sketching I found myself being able to quickly and freely scribble down any ideas in an efficient way. I feel as though this method is much easier to take on because of its ease and simpleness.

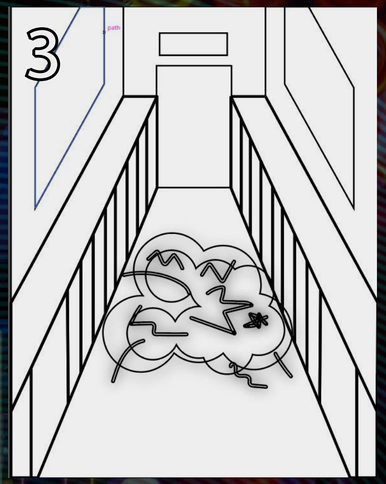
To avoid becoming overwhelmed with many drafts and work, I wanted to narrow down my selection pool to one design. I chose this one as I can easily see the process of how I could turn it into a final piece through a further drafting process. The final outcome is easy to envision with this design, however as I refine and reflect there will most likely be changes and alterations made

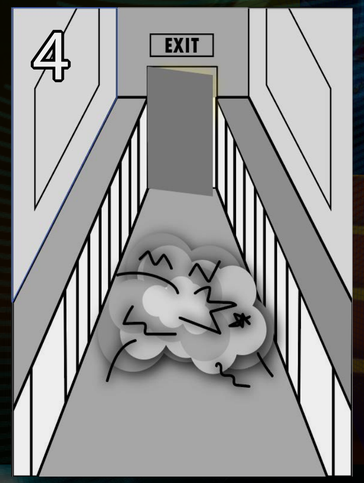


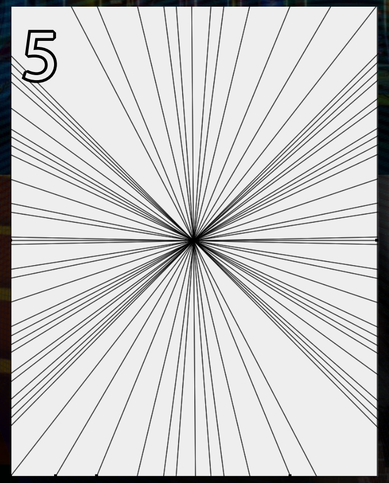
DRAFT EXPERIMENTS

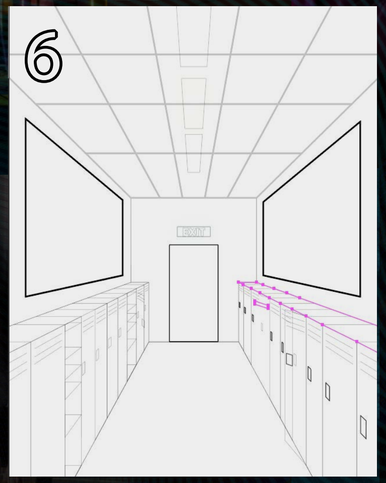






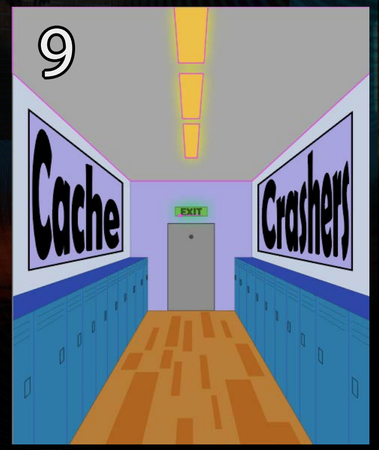




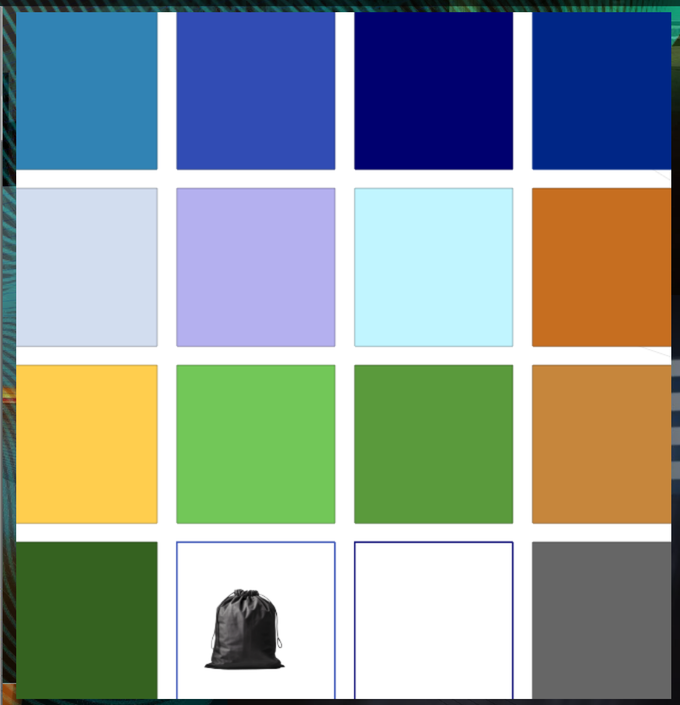












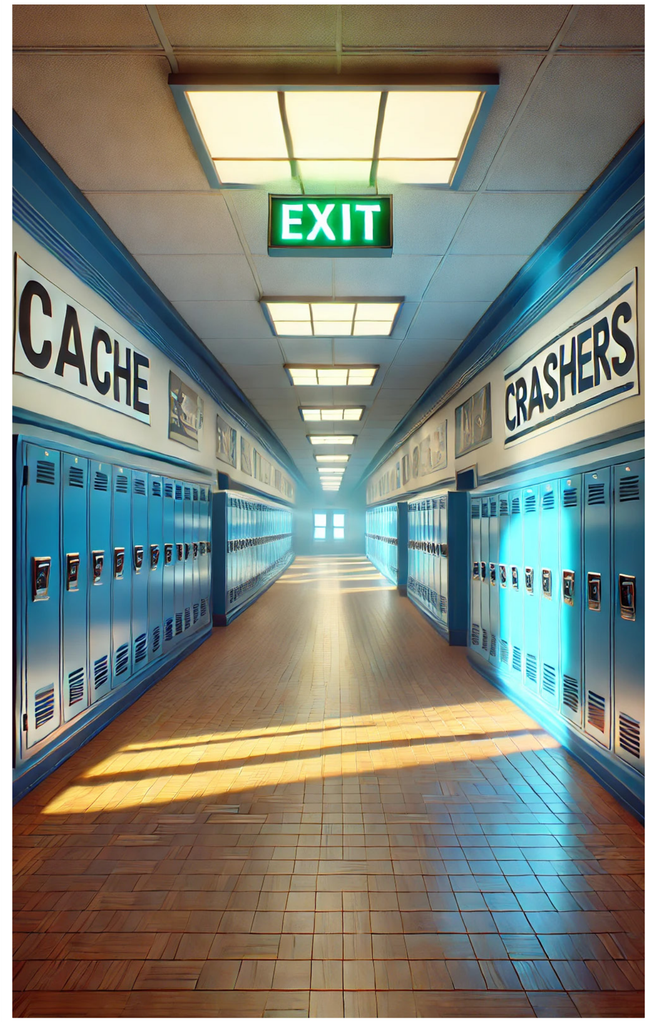
Here is the colour pallete that I made to assist in adding colour to my design

from flat to full



How can I trasnform my game cover design from this flat illustration on the left to the same quality level as the deep, full illusttration on the right?

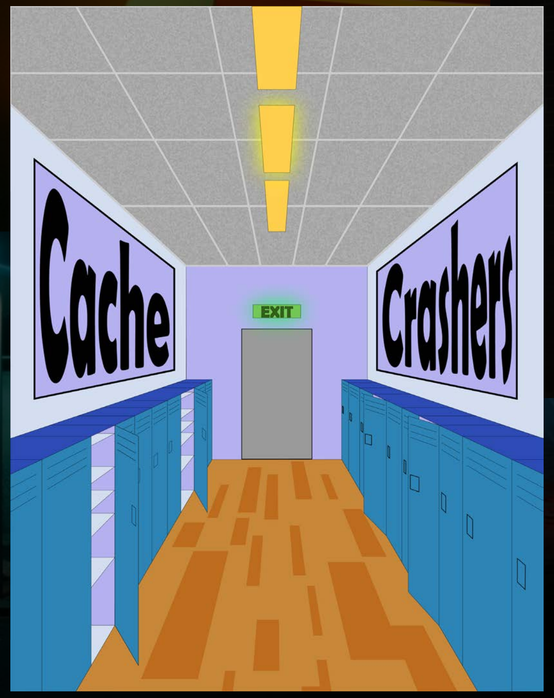
Over the next few slides I will explore the use of lighting and texture, how I can use them and when I would use them



Game lighting

Light effects such as using glows, light rays, shaddows, reflections and directional light sources. In reference to my design, without these techniques of lighting, the image would look flat and lacking emphasis on perspective depth and realism.

To assist my development of this game cover, I have used research online such as ChatGPT to create inspiration shots that I will be able to refer to after pinpointing and labelling the techniwues on these photos



This is a draft of game cover without any lighting. I placed this image into ChatGpt to generate the following image. Although the overall design is not an exact match to my design, it is a great example for me to view when considering how to light my scene.



Glow

Bloom

Shadows

Natrual Light Shafts

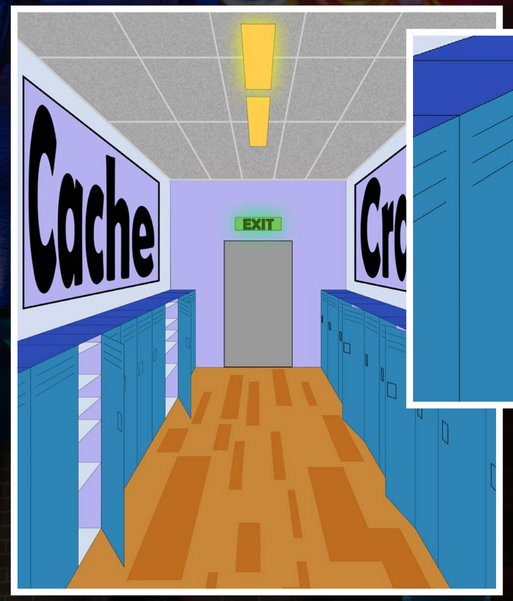
Diffused lighting. Not harsh and creates a more realistic lighting scene

Gradual intesnity - as light moves from iniial source it becomes dim-mer, less intense light

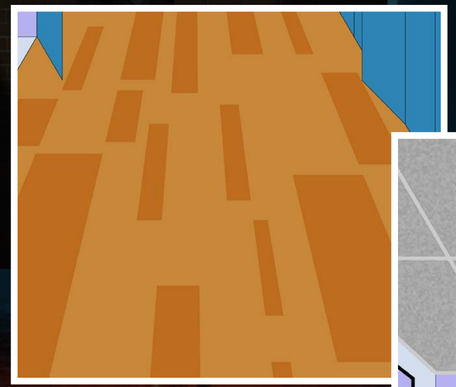
Game Texture

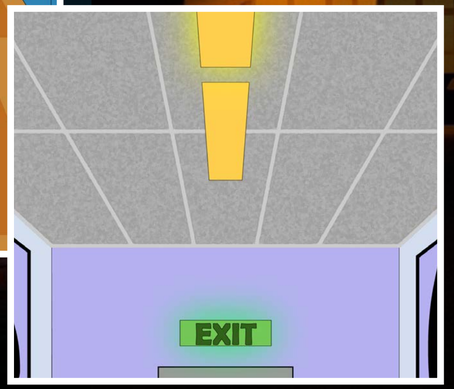
Texture in any design goes hand in hand with the lighting of the scene. Texture helps add realism, depth, detail and context to an image. For example. In ChatGpt's mockup of my draft, it utilises a detailed wooden floor that reacts to the lighting, showing diffused reflections from the light that hits it. The texture of the floor helps make the image a lot more realistic due to it's range of different 'tiles' spanning accross the floor with different shades. The texture adds to the idea of context to the school - this corridor is well trodden, quite old and warped from years of use.

In comparisson to my design, there is no texture, simly just flat colour. To increase the realism of my design I need to consider how I use texture with lighting to further enhance my work and creativity of a realistic setting.

















CHANGE?!



When developing my drafting process and researching how I can include correct lighting and texture to add a sense of realism to my designs I found myself becoming increasingly tired and at a lack of inspiration on towards my game cover. I decided to help myself in this situation by turning to pinterest and looking at character illustrations that I could add to the design to make it more lively and bubbly. Whilst researching, I came accross some designs that involved elements of school and education:

Funky characters flying around on pencils, books, and running on exam papers.

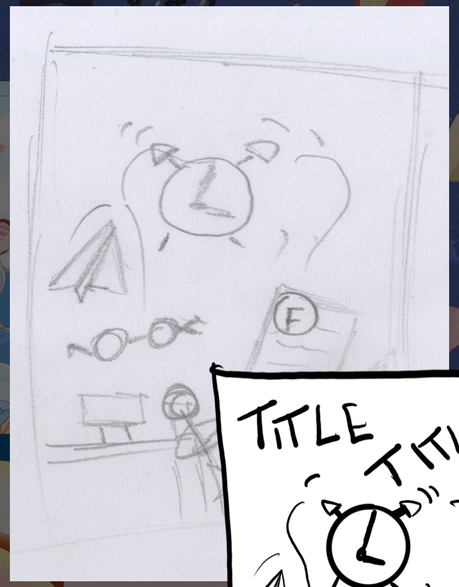
With this in my mind I began to wonder if I wanted to stick to the same cover design in my work or not. I instantly attatched to this new style of creativity and illustration and I feel that with my current perspective design I have limited my creative abilities and narrowed my way of thinking to a place that lacks expression and fun for me. With this new inspiration found I willl begin again with a similar process of creating thumbnail designs, developing them and then hopefully creating a creative game cover that has assisted me to become a better designer with more creative freedom.

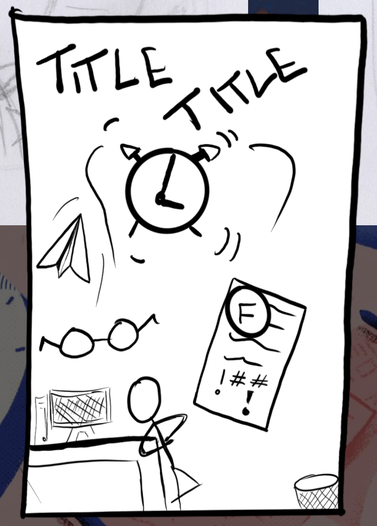
I will also mention that this style of illustration is not something that I have looked into or done before, which I think is a huge factor as to why I feel so strongly towards giving it a go!





- Title Possitioning
- Love the lockers
- Middle Feels too empty, needs a background of some sort
- Cool character run





- Like the desk + student idea
- Iconography is good
- Too empty and feels a bit boring





- Title possition could change
- Cool iconography
- Love the cloud/ explosion effect

Due to time constraints and an already focused idea of the design I have in mind, I chose to only sketch out three thumbnails, starting with caveman pencil to paper to assist in the ease and efficiency of getting my ideas into physical pieces.

From here I used a printer to scan in my sketches into my files, which I then imported into an Ipad app called Procreate which allowed me to create digital traces of my designs that I could then place into photoshop at a later point in order to experiment with effects, colour, and title names before I make a final decision.

With these three thumbnail I have one that I don't think I will take further with photoshop. I will focus on two - The first design (on the left) and the third design (on the right).

Although I don't favour the middle design I feel as though I coiuld magpie elements such as the iconography!

THUMBNAILS

INSPO-STRUCTURE + COMPOSITION



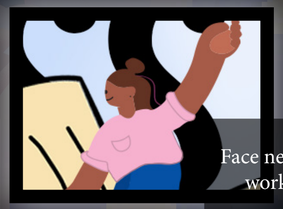


DRAFTING CRITIQUE 1

With the mock exam complete I have a solid draft of the front of my game cover design. In order to develop this draft into a final piece I must first pick apart my work to figure out how to improve my work.



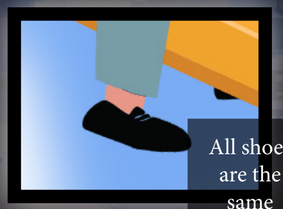
No face, Similar hair to others



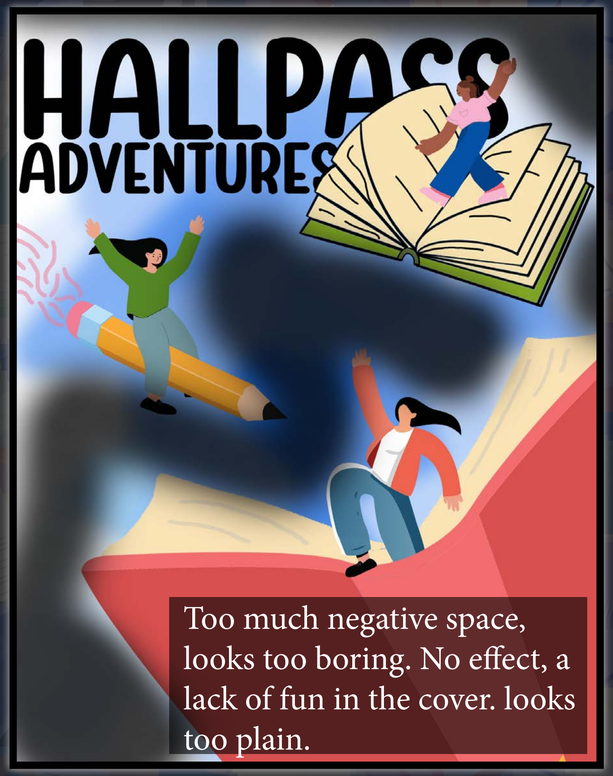
Face needs work



All uninteresting, no life



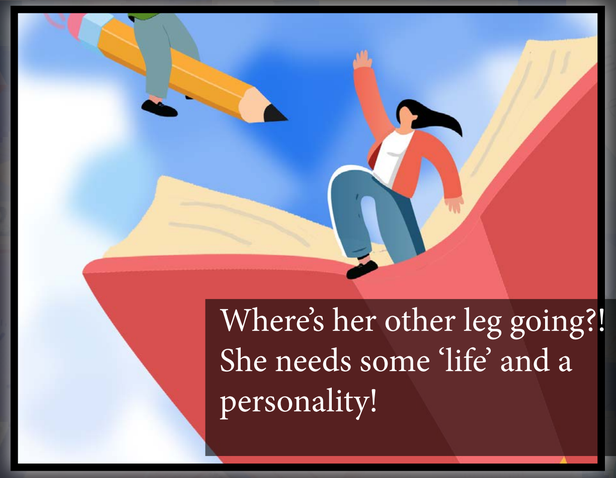
All shoes are the same



Too much negative space, looks too boring. No effect, a lack of fun in the cover. looks too plain.



Negative space to the right could be filled



Where's her other leg going?! She needs some 'life' and a personality!



DRAFTING CRITIQUE - IMPROVEMENT

Reflecting upon my first drafting critique and figuring out any extra bits I can do to improve my work! Overall observation is that I need to add some shading to show how my iconography is interacting with other elements on the page. I also need to create a back cover and a spine as this is a game cover, not just a front cover!

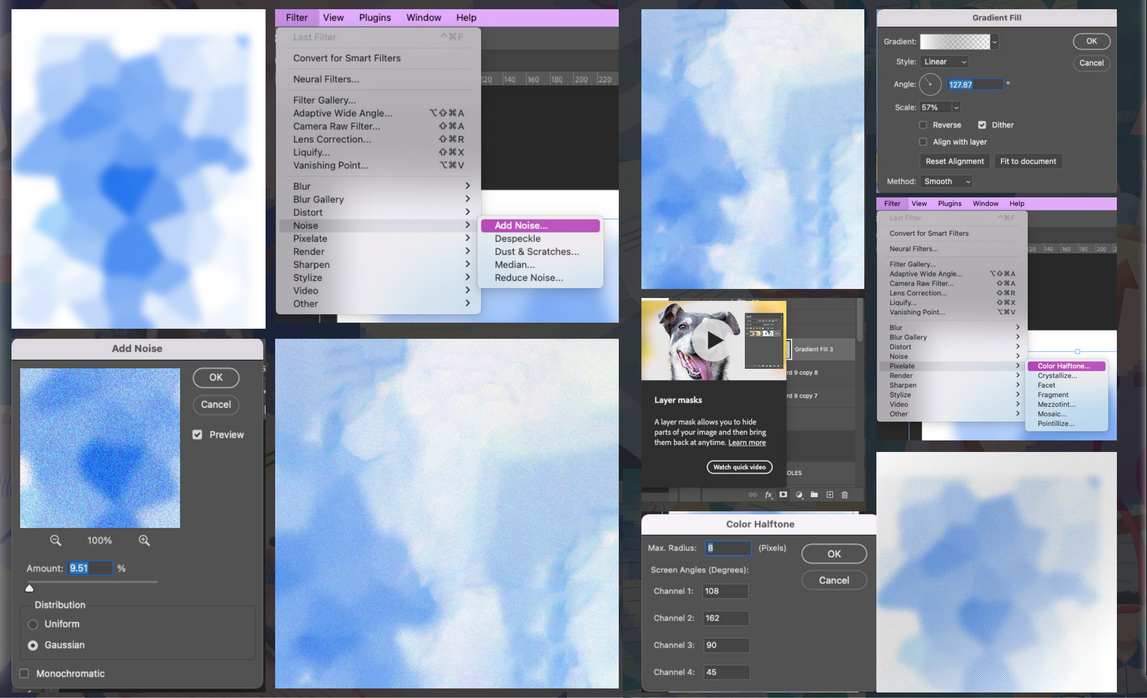
I have also considered the compostion as there will need to be game cover elements that you would see on the actual product, e.g. game info, console name, development company, ect.

DRAFT 1



HOW DID I GET THERE?

ADDING NOISE AND HALFTONE



DRAFT 2



DRAFTING CRITIQUE 2

Yay! a design is now under way and I can see light at the end of the tunnel. Time to critique my imporved piece! Also, this is a game cover... I need a spine and back!!



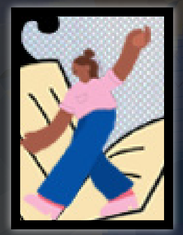
Because this game is a concept and not a 'full release' I don't have to use a Pegi rating, instead, I can use a rating that is to be decided!

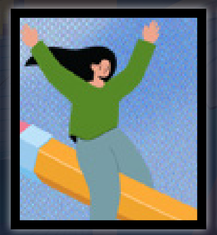




This is a similar case with the 'elite' company. Because I aim for this to be a PS5 console, so I would use the playstation logo instead!









Shadows!! To bring the piece all together and show a conversation between each element of the design, I coiuld add some shadown to emphasise how the iconography interacts with it's surrounding



She still needs a face!!! Unless this is adding to the idea of 'isolation...



The black lines on this are too striking and distract the continuity of the design.



This red book could have some text on it, bring it to life, so much flat red and not enough detail! make it visually ~~interesting!~~ pleasing and draw the audience's attention!



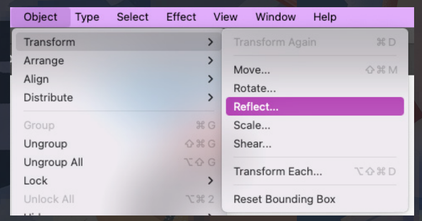
DRAFTING CRITIQUE 2 - IMPROVEMENT

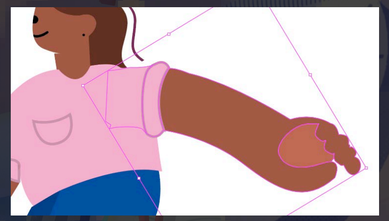
DRAFT 2

DRAFT 3

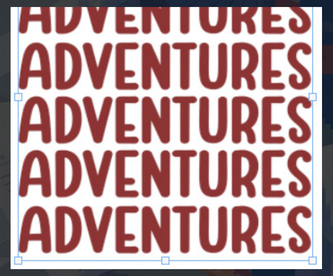
HOW?

I also changed the pink lady's right (our right) arm from facing up to facing down as I feel it fits better with the new book design





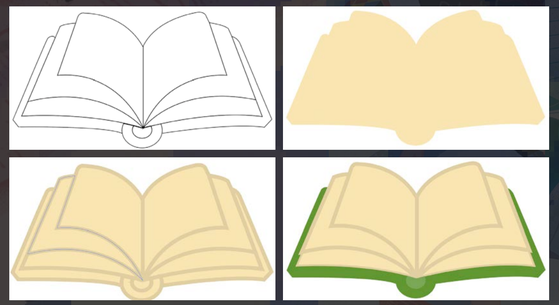
I added text using the direct selection tool on photoshop, change the perspective of the layer to make it appear as though it is on the book. I then changed the opacity and blend mode to multiply to help it blend in!



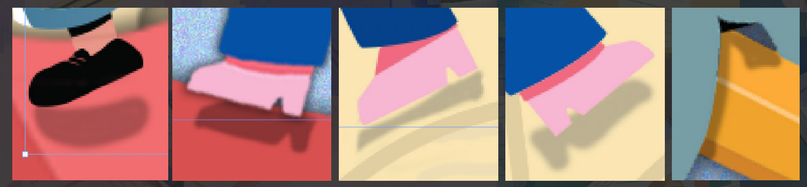


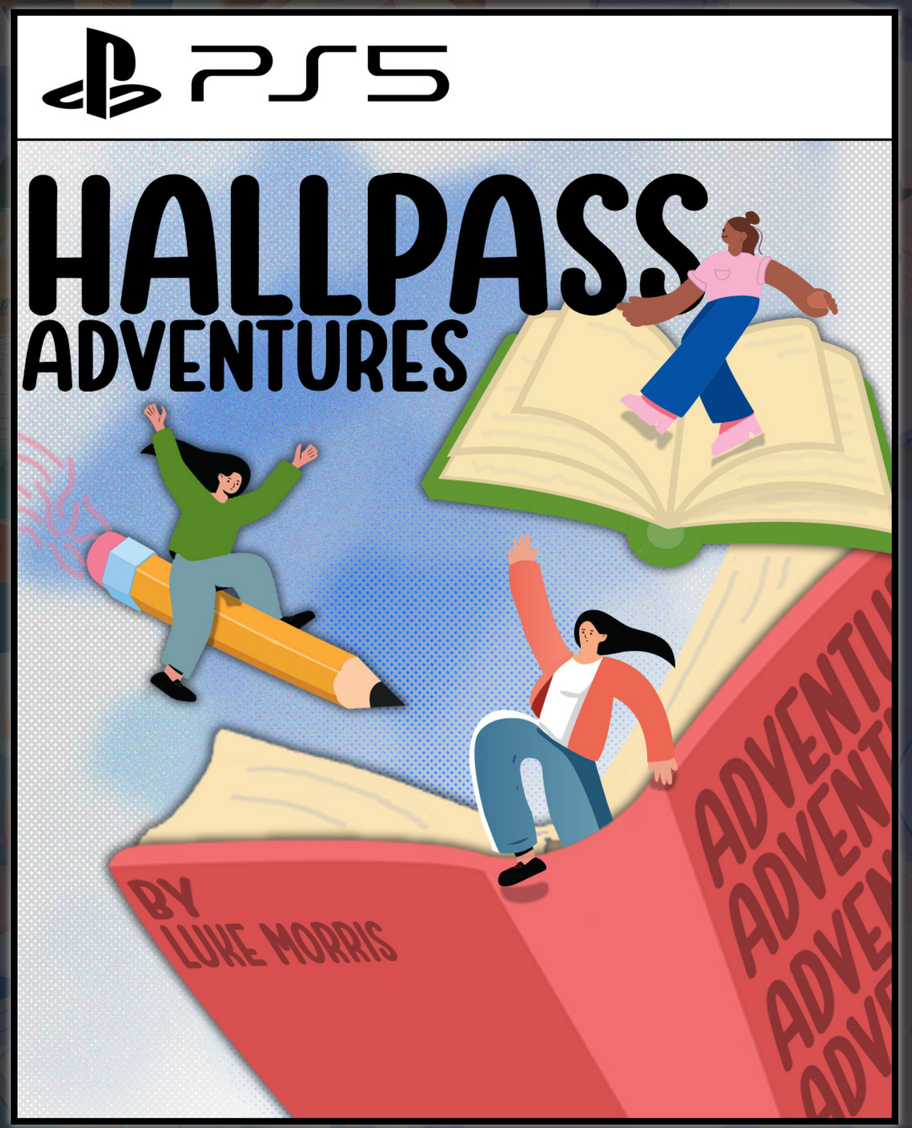


Redrawing the book to remove the black lines actually improved the entire design. With a brand new book design, drawn from a slightly different angle, allows for a much nicer look to the piece, I think it maches and blends a whole lot better!

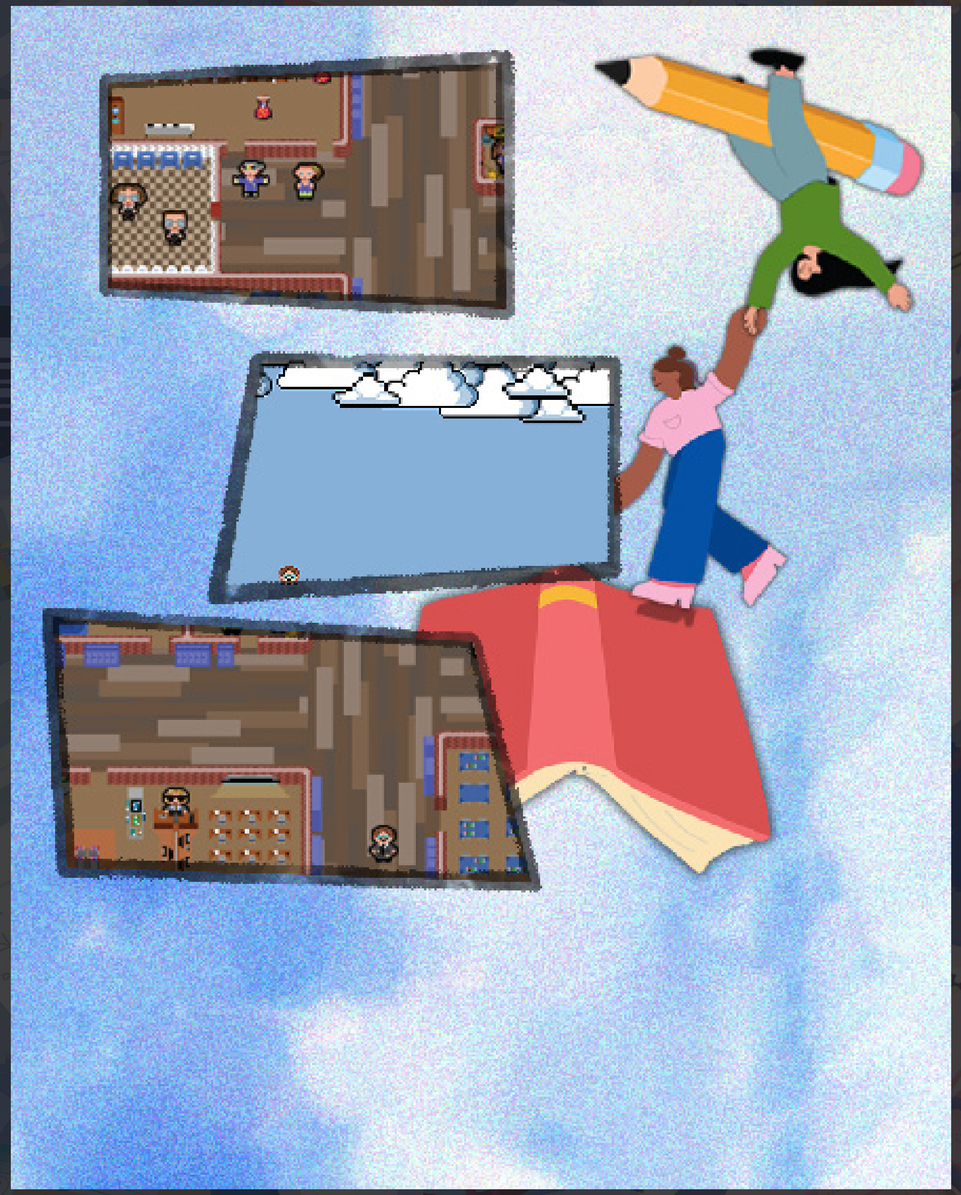


Shadows! I hand-drew a few shadows around areas in which the characters interact, such as by their shoes, on the pages, ect. I also added a drop shaddow effect to all iconography, making it look as though they are all infront of a flat background which gives the impression that it is a drawing, or a page that they are all on!





DESIGNING THE REST ••• BACK & SPINE



Using all critique and inspiration from the long process of creating the front cover, I was able to generate a strong spine for the game case, as well as a great start for the back cover!

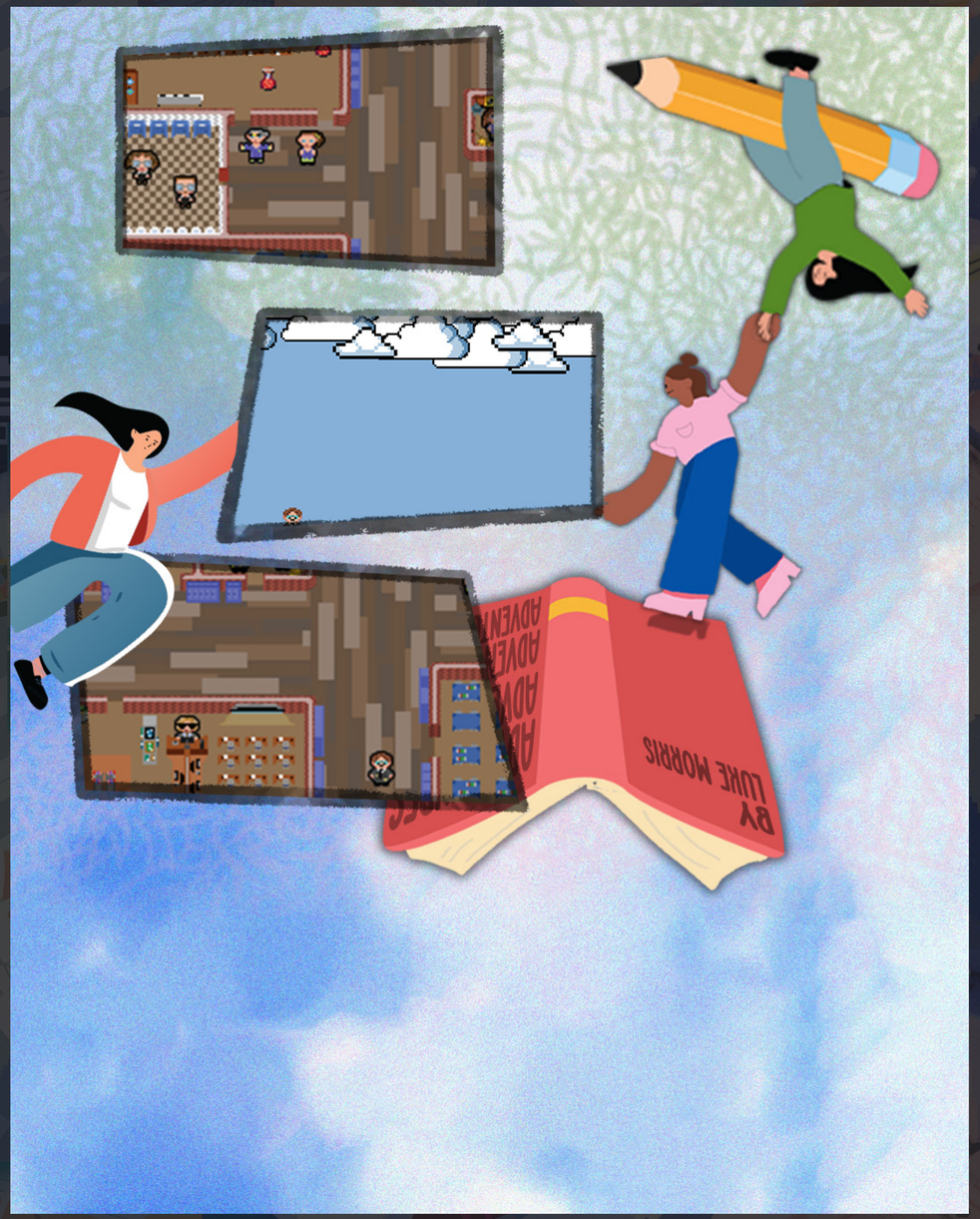
Some key things that I can improve on for the back cover is filling some of the negative space! Maybe I could do this by including drawings, doodles, something that you might find in a sketchbook - this would also help with giving the piece a sense of life and personality!

I made use of previous work in which I created landscape art. This is useful as it is what I would intend the game to look like whilst playing, helping to convey to the viewer what style of game they will be playing!

I didnt want the borders of these gameshots to be boring and sharp, so I made use of layer masks toand a textured, black brush to crate a rough,'noised' edge to the frames.

I also played around with the premade characters to make a new scene! I think to improve I could add another character peeking in from the left side!

BACK COVER - IMPROVEMENTS

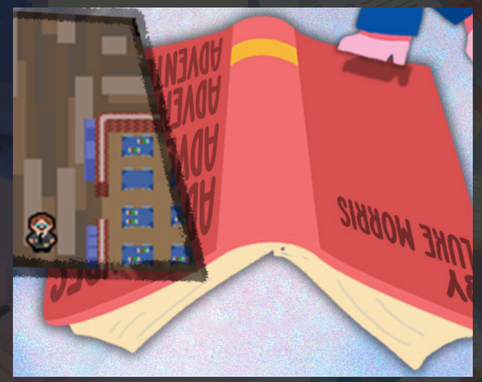




I shrunk the gameshots as they need to not interfere with the game information that will span accross the bottom of the cover!



Added the same text to the book that is on the front cover - continuity over the design!

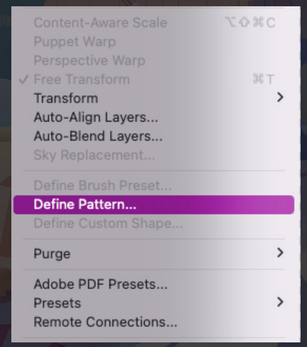


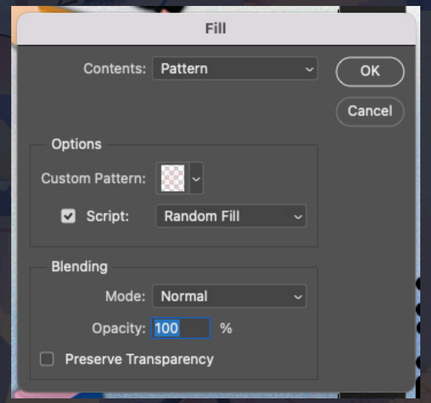
The red lady! She's now a superhero flying from the edge! This fills in some space!

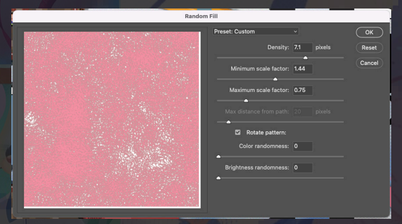


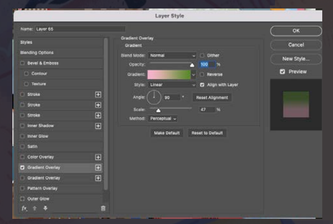


Also added a pattern of the pencil eraser doodles found on the front cover!



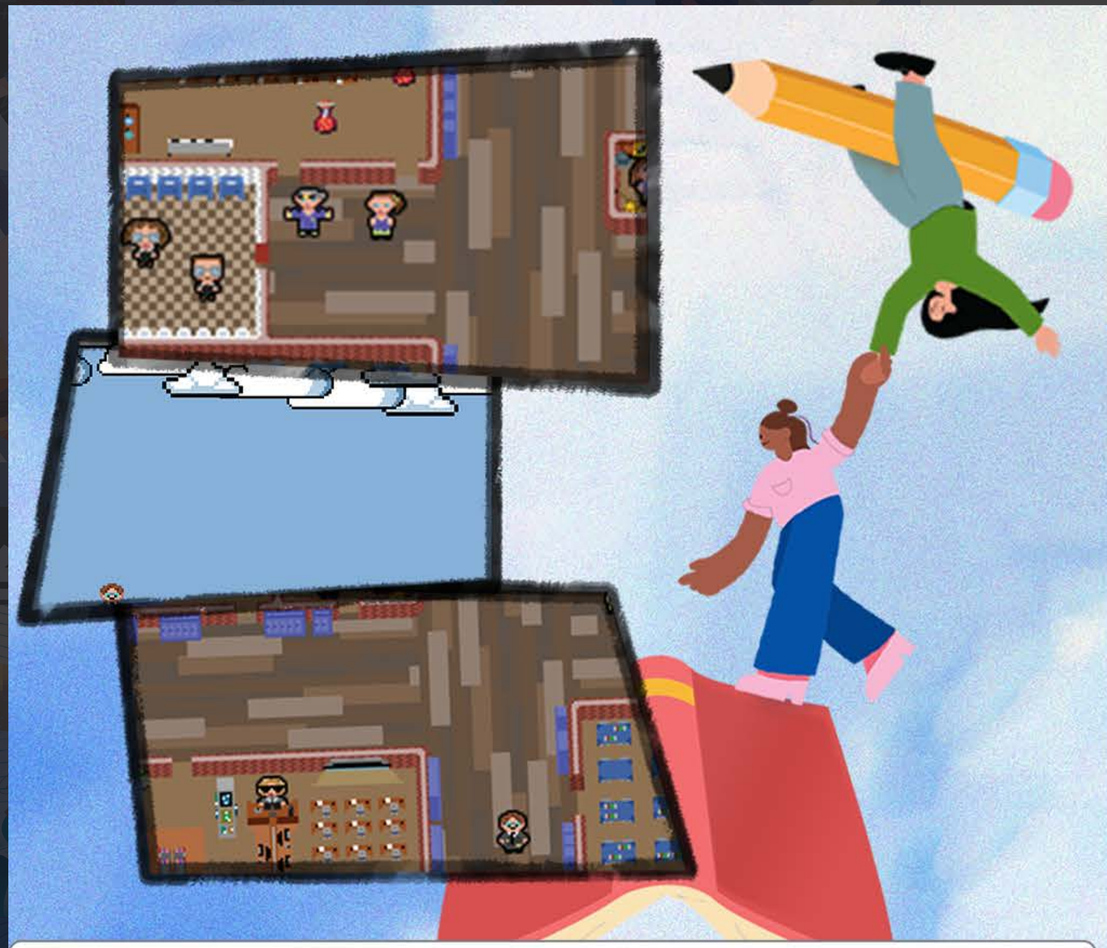







- FINAL DESIGNS -
DRAFTS WITH CASE DEETS

1



1 PLAYER | 25 GB MINIMUM | DUALSENSE | 2-6 NETWORK PLAYERS | ONLINE PLAY OPTIONAL

Blu-ray Disc™ | Sony Interactive Entertainment

VR games may cause some players to experience motion sickness. Online features may be terminated at any time. Online multiplayer requires a PlayStation Plus membership (sold Separately). PS4 Pro features vary from title to title. Software subject to license and limited warranty (legal.ubi.com/eula). Online features require an account and are subject to terms of service and applicable privacy policy (playstationetwork.com/terms-of-service & playstationnetwork.com/privacy-policy). Licensed for play on PS4 systems in the Americas. Manufactured and printed in teh USA. "Blu-ray Disc", "Blu-ray" and "Blu-ray Disc" logo are trademarks of Bly-ray Disc Association. © 2016 Ubisoft Entertainment. All Rights Reserved. The Eagle Flight Logo, Ubisoft, and the Ubisoft Logo are trademarks of Ubisoft Entertainment in the US and/or other countries.

ubisoft.com

S8492-WATSON

0 11719 81772 0

ALL

Ubisoft, Inc.
625 Third Street
San Francisco, CA 94107

⚠ WARNING IF YOU HAVE A HISTORY OF EPILEPSY OR SEIZURES, CONSULT A DOCTOR BEFORE USE. CERTAIN PATTERNS MAY TRIGGER SEIZURES WITH NO PRIOR HISTORY. BEFORE USING AND FOR MORE DETAILS SEE INSTRUCTIONS FOR THIS PRODUCT.

RATING PENDING
RP
ESRB

Search for more detailed rating summaries at www.esrb.org

PS5

HALLPASS ADVENTURES

PS5™

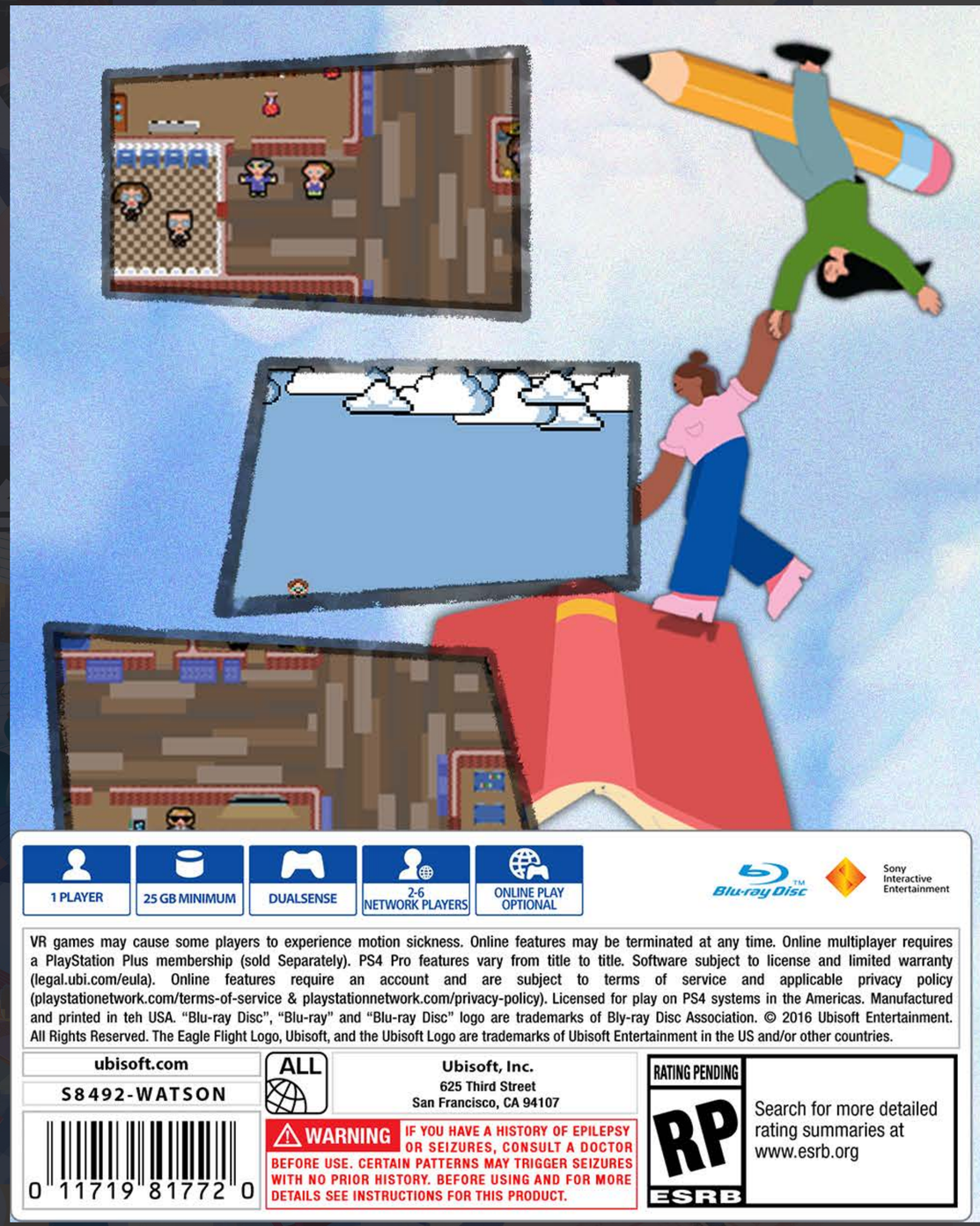
HALLPASS ADVENTURES



RATING PENDING
RP
ESRB

STUDIOS

2



1 PLAYER | 25 GB MINIMUM | DUALSENSE | 2-6 NETWORK PLAYERS | ONLINE PLAY OPTIONAL

Blu-ray Disc™

Sony Interactive Entertainment

VR games may cause some players to experience motion sickness. Online features may be terminated at any time. Online multiplayer requires a PlayStation Plus membership (sold Separately). PS4 Pro features vary from title to title. Software subject to license and limited warranty (legal.ubi.com/eula). Online features require an account and are subject to terms of service and applicable privacy policy (playstationnetwork.com/terms-of-service & playstationnetwork.com/privacy-policy). Licensed for play on PS4 systems in the Americas. Manufactured and printed in teh USA. "Blu-ray Disc", "Blu-ray" and "Blu-ray Disc" logo are trademarks of Bly-ray Disc Association. © 2016 Ubisoft Entertainment. All Rights Reserved. The Eagle Flight Logo, Ubisoft, and the Ubisoft Logo are trademarks of Ubisoft Entertainment in the US and/or other countries.

ubisoft.com

S8492-WATSON

0 11719 81772 0

ALL

Ubisoft, Inc.
625 Third Street
San Francisco, CA 94107

⚠ WARNING IF YOU HAVE A HISTORY OF EPILEPSY OR SEIZURES, CONSULT A DOCTOR BEFORE USE. CERTAIN PATTERNS MAY TRIGGER SEIZURES WITH NO PRIOR HISTORY. BEFORE USING AND FOR MORE DETAILS SEE INSTRUCTIONS FOR THIS PRODUCT.

RATING PENDING
RP
ESRB

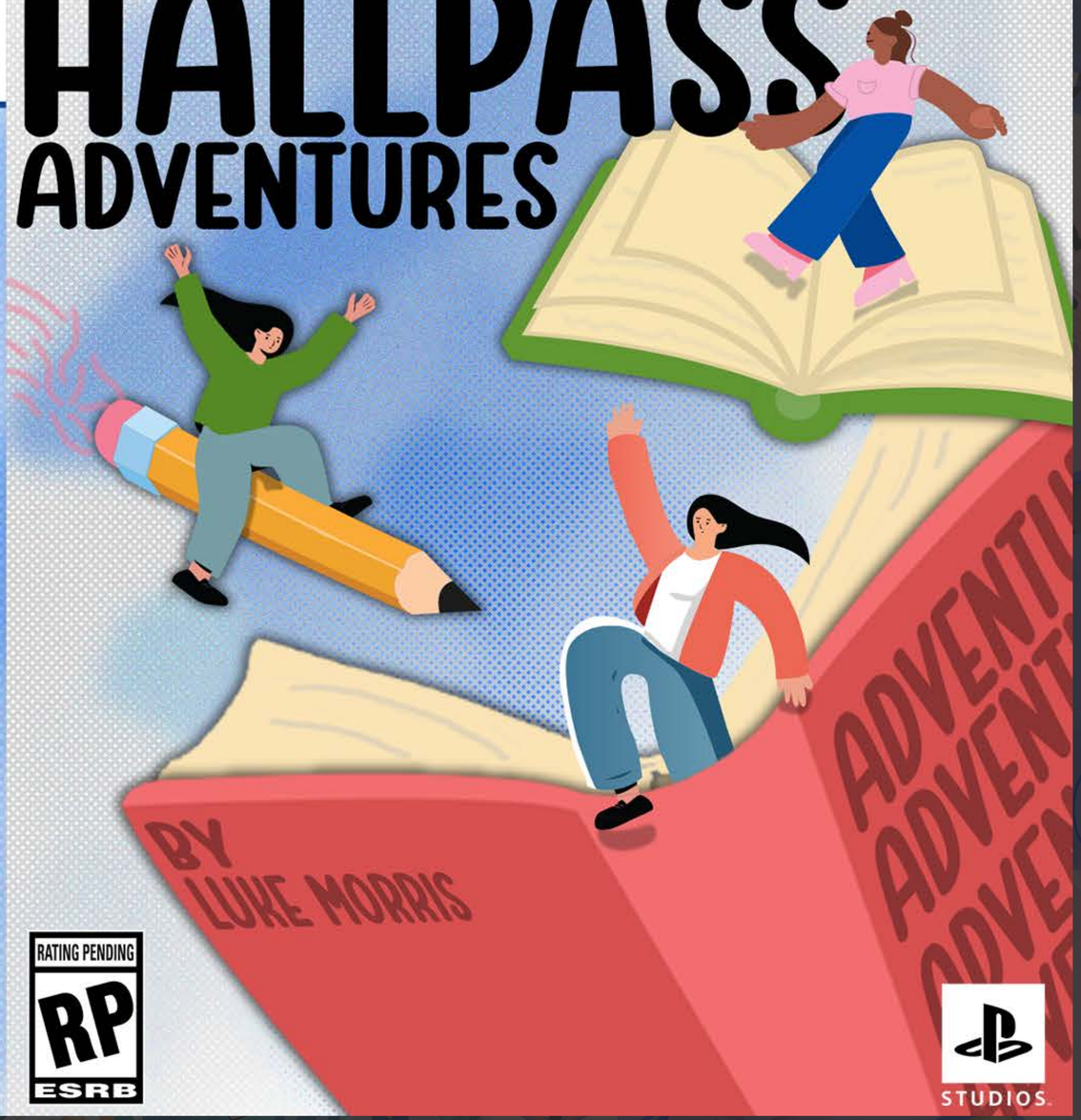
Search for more detailed rating summaries at www.esrb.org

PS5

HALLPASS ADVENTURES

PS5™

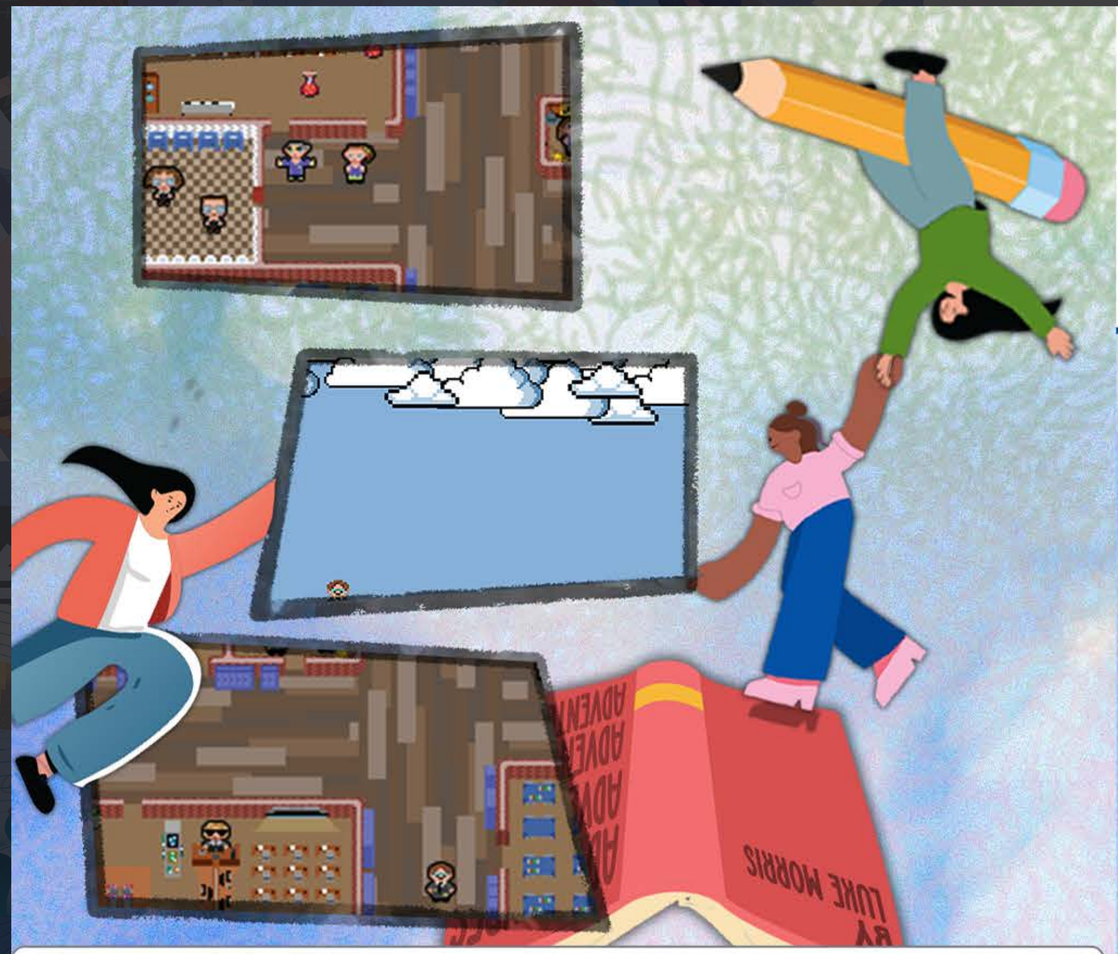
HALLPASS ADVENTURES



RATING PENDING
RP
ESRB

STUDIOS

FINAL



1 PLAYER | 25 GB MINIMUM | DUALSENSE | 2-6 NETWORK PLAYERS | ONLINE PLAY OPTIONAL

Blu-ray Disc™ | Sony Interactive Entertainment

VR games may cause some players to experience motion sickness. Online features may be terminated at any time. Online multiplayer requires a PlayStation Plus membership (sold Separately). PS4 Pro features vary from title to title. Software subject to license and limited warranty (legal.ubi.com/eula). Online features require an account and are subject to terms of service and applicable privacy policy (playstationnetwork.com/terms-of-service & playstationnetwork.com/privacy-policy). Licensed for play on PS4 systems in the Americas. Manufactured and printed in teh USA. "Blu-ray Disc", "Blu-ray" and "Blu-ray Disc" logo are trademarks of Bly-ray Disc Association. © 2016 Ubisoft Entertainment. All Rights Reserved. The Eagle Flight Logo, Ubisoft, and the Ubisoft Logo are trademarks of Ubisoft Entertainment in the US and/or other countries.

ubisoft.com

S8492-WATSON

0 11719 81772 0

ALL

Ubisoft, Inc.
625 Third Street
San Francisco, CA 94107

⚠ WARNING IF YOU HAVE A HISTORY OF EPILEPSY OR SEIZURES, CONSULT A DOCTOR BEFORE USE. CERTAIN PATTERNS MAY TRIGGER SEIZURES WITH NO PRIOR HISTORY. BEFORE USING AND FOR MORE DETAILS SEE INSTRUCTIONS FOR THIS PRODUCT.

RATING PENDING
RP
ESRB

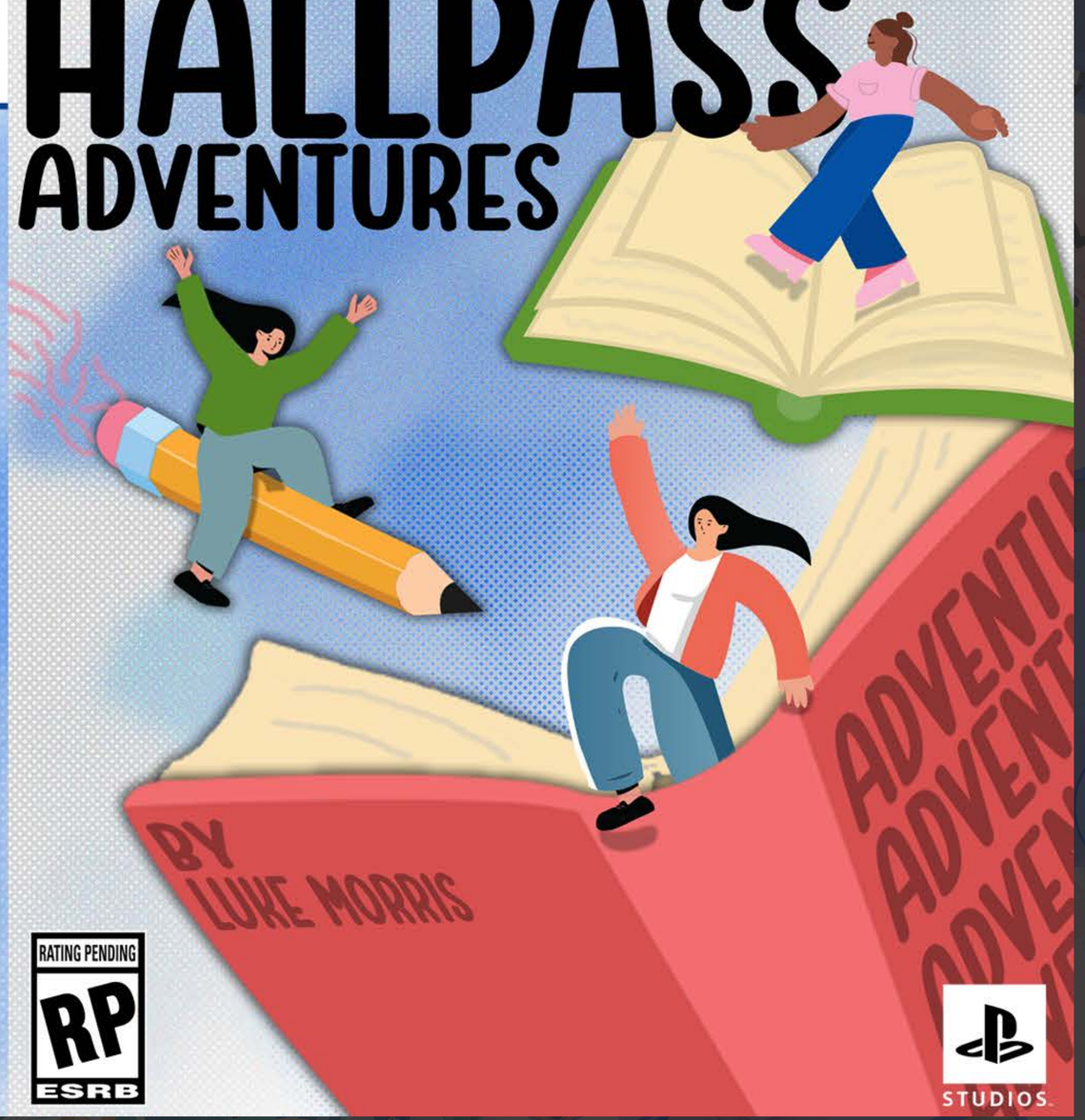
Search for more detailed rating summaries at www.esrb.org

PS5

HALLPASS ADVENTURES

PS5™

HALLPASS ADVENTURES



RATING PENDING
RP
ESRB

STUDIOS