



A PLAGUE TALE —REQUIEM—

HOW TO MAKE AAA LOOKING GAMES
WITH A TEAM OF 20 ARTISTS

GREGOIRE BINETRUY - ENVIRONMENT ARTIST, ASOBO STUDIO



THIS TALK IS PRESENTED BY



GRÉGOIRE BINETRUY

SENIOR ENVIRONMENT ARTIST

ASOBO STUDIO

THIS TALK IS PRESENTED BY



GRÉGOIRE BINETRUY

SENIOR ENVIRONMENT ARTIST

ASOBO STUDIO



LOÏC PAULUS

SENIOR CHARACTER ARTIST

ASOBO STUDIO



A PLAGUE TALE
—REQUIEM—



LIKELY MATURE 17+

**MAY CONTAIN
CONTENT INAPPROPRIATE
FOR CHILDREN**

esrb.org

ASOBO STUDIO

- ESTABLISHED IN 2002 IN BORDEAUX, FRANCE
- NOW +- 270
- WORKED WITH PIXAR (RATATOUILLE, TOY STORY, UP, WALL-E...)
- FUEL – 2009

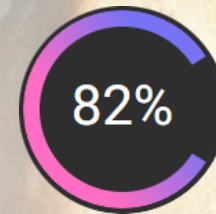
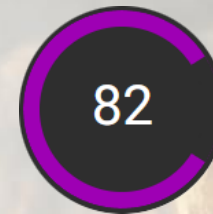
PIONEERING ON HOLOLENS (3 LAUNCH TITLES) – 2015

- A PLAGUE TALE : INNOCENCE - 2019
- MICROSOFT FLIGHT SIMULATOR - 2020
- A PLAGUE TALE : REQUIEM - 2022



A PLAGUE TALE : INNOCENCE - 2019

- LINEAR STORY DRIVEN GAME
- ~10 HOURS LONG
- 45 PEOPLE
- 3 YEARS DEVELOPMENT
- ~12 ARTISTS
- ALMOST NO OUTSOURCING
- ACCLAIMED FOR STORY, MUSIC AND VISUALS







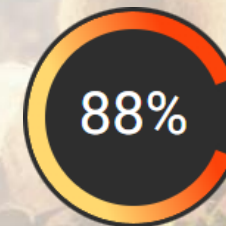




A PLAGUE TALE : REQUIEM - 2022

BIGGER AND BETTER, WITH MORE EVERYTHING!!

- LINEAR STORY DRIVEN GAME
- ~15 HOURS LONG
- ~75 PEOPLE
- 3 YEARS DEVELOPMENT



A red cardinal perched on a rock in a misty forest. The cardinal is on the right side of the frame, looking left. The background is a soft, misty forest with hanging moss or vines. The overall tone is serene and somewhat somber.

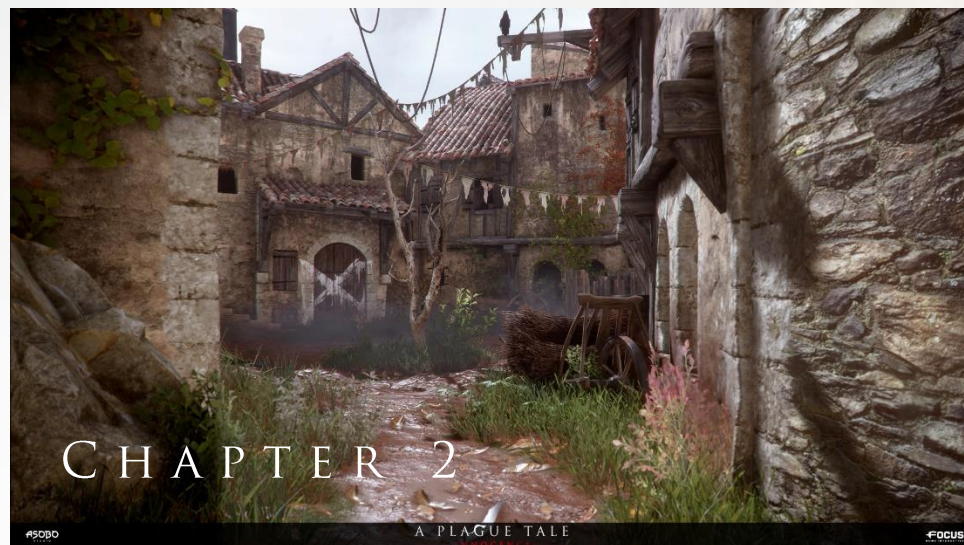
VISUAL TARGET OF REQUIEM

VISUAL TARGET OF REQUIEM

1. MORE DIVERSITY
2. MORE DETAILS
3. MORE LIFE
4. MORE REALISM

WITH LESS CONCESSIONS AS IT RELEASED ONLY ON PS5 / XBOX SERIES AND PC

MORE DIVERSITY: RE-USING IN INNOCENCE



MORE DIVERSITY: RE-USING IN REQUIEM



MORE DIVERSITY: RE-USING IN REQUIEM



MORE DETAILS:



MORE DETAILS:



ASOBO
STUDIO

A PLAGUE TALE
—REQUIEM—

FOCUS
ENTERTAINMENT

MORE LIFE :



VISUAL TARGET OF REQUIEM

HOW TO ACHIEVE THIS WITH AA BUDGET,
3 YEARS OF DEVELOPMENT,
20 ARTISTS, AND NO OUTSOURCING?

A red cardinal perched on a rock in a misty forest. The cardinal is facing left, looking down. The background is a soft, misty forest with hanging willow branches and other foliage. The overall tone is serene and atmospheric.

THE TEAM

EVERYONE DOES EVERYTHING

THE ART TEAM

1. 2 CHARACTER ARTISTS
2. 2 CONCEPT ARTISTS
3. 3 TECH / FX ARTISTS
4. 12 ENVIRONMENT ARTISTS
5. 1 SWISS ARMY KNIFE ART DIRECTOR



CHARACTER ARTISTS



CHARACTER ARTISTS



2 CHARACTER ARTISTS



CHARACTER ARTISTS



CHARACTER ARTISTS



CHARACTER ARTISTS



CONCEPT ARTISTS



CONCEPT ARTISTS



CONCEPT ARTISTS



CONCEPT ARTISTS



STYLEGUIDE - PART I

Fonts

TITLE

Headlines

Sub-headlines

Description

Colors

Primary Colors



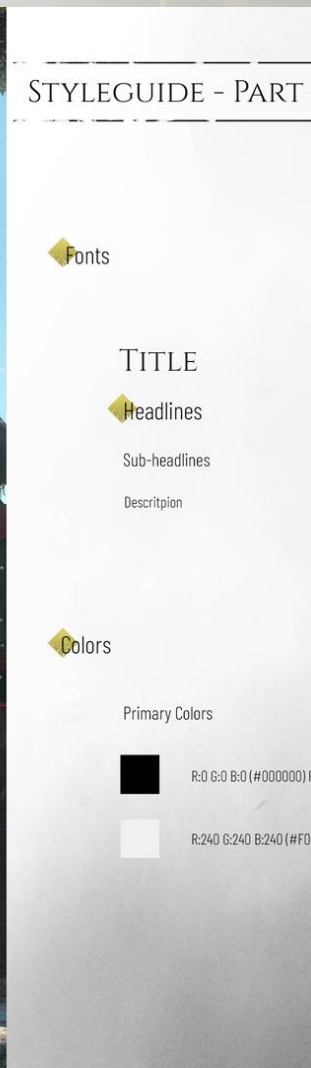
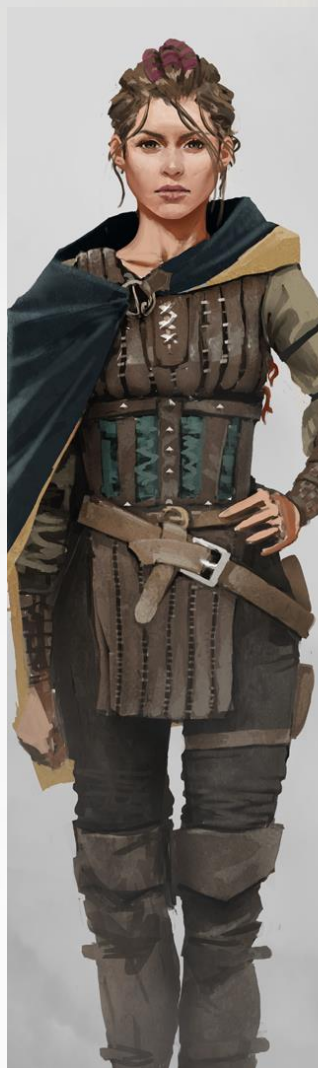
R:0 G:0 B:0 (#000000) Pu



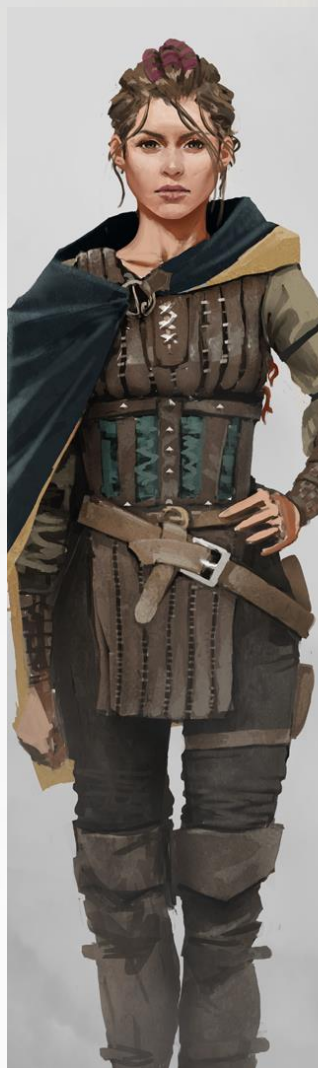
R:240 G:240 B:240 (#F0F0



CONCEPT ARTISTS



CONCEPT ARTISTS



STYLEGUIDE - PART I

Fonts

TITLE

Headlines

Sub-headlines

Description

Colors

Primary Colors



R:0 G:0 B:0 (#000000) Pu



R:240 G:240 B:240 (#F0F0F0)



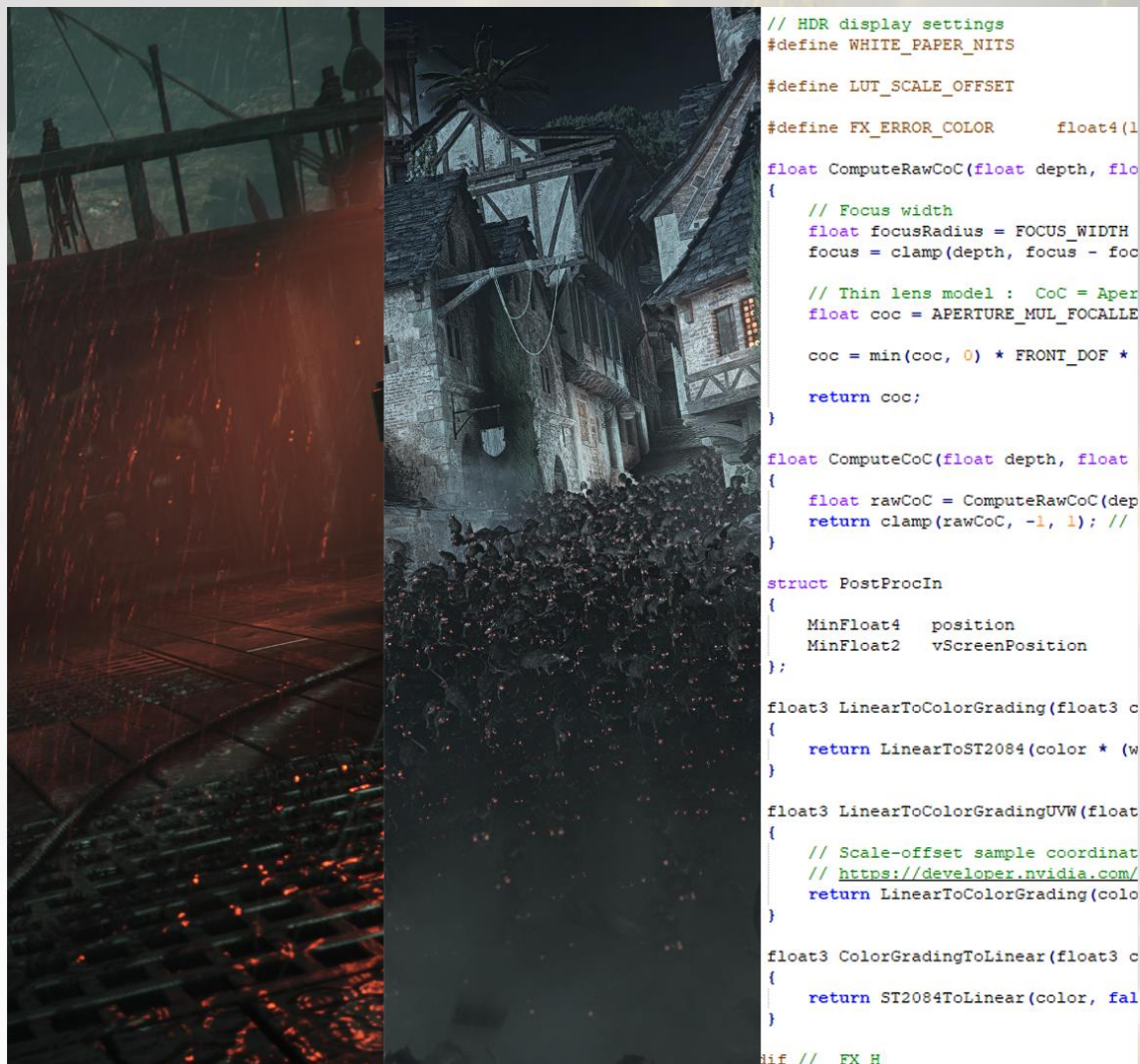
FX/TECH ARTISTS



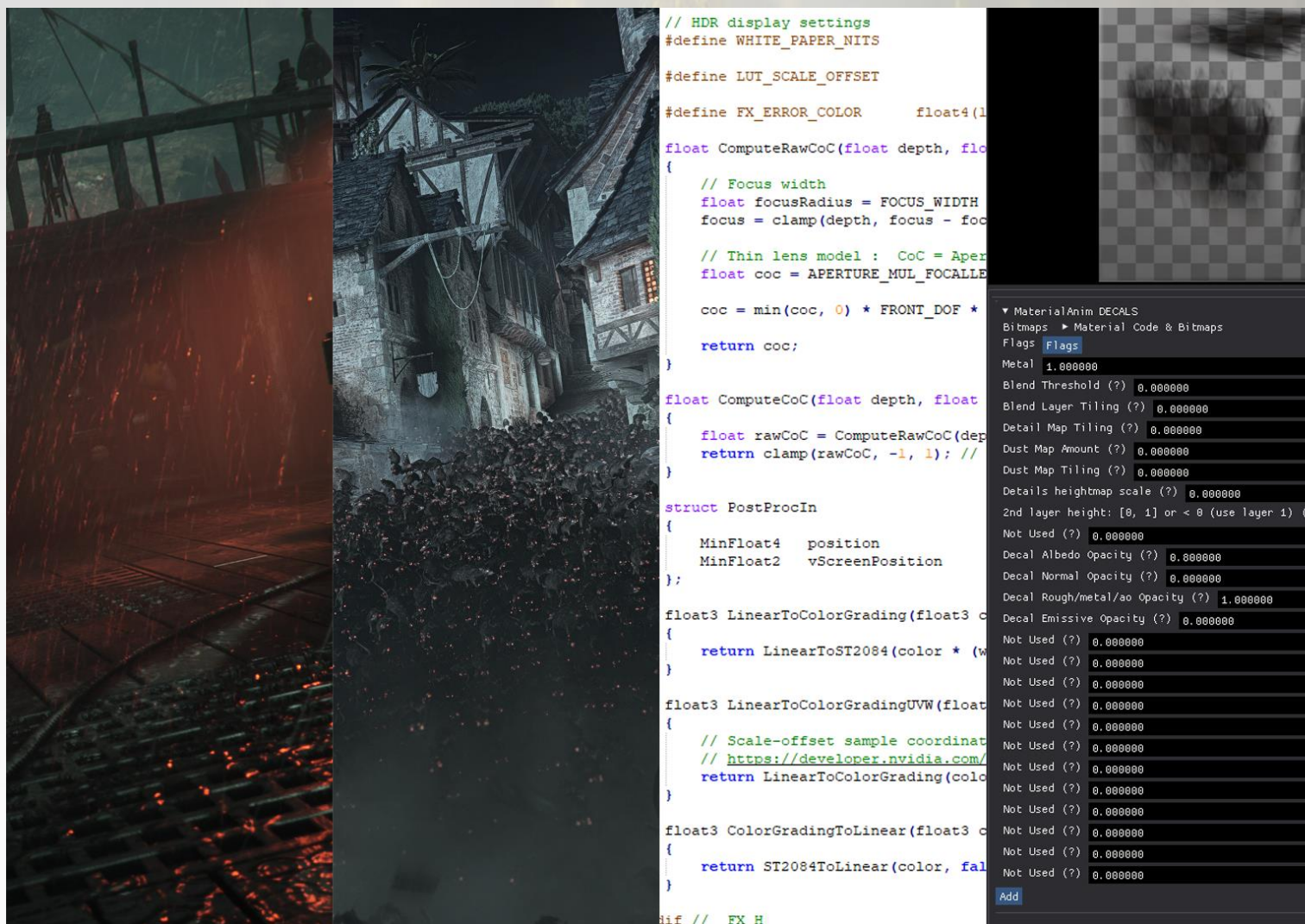
FX/TECH ARTISTS



FX/TECH ARTISTS



FX/TECH ARTISTS





```
// HDR display settings
#define WHITE_PAPER_NITS

#define LUT_SCALE_OFFSET

#define FX_ERROR_COLOR          float4(1

float ComputeRawCoC(float depth, float
{
    // Focus width
    float focusRadius = FOCUS_WIDTH
    focus = clamp(depth, focus - foc

    // Thin lens model : CoC = Apert
    float coc = APERTURE_MUL_FOCALLE

    coc = min(coc, 0) * FRONT_DOF *

    return coc;
}

float ComputeCoC(float depth, float
{
    float rawCoC = ComputeRawCoC(dep
    return clamp(rawCoC, -1, 1); //

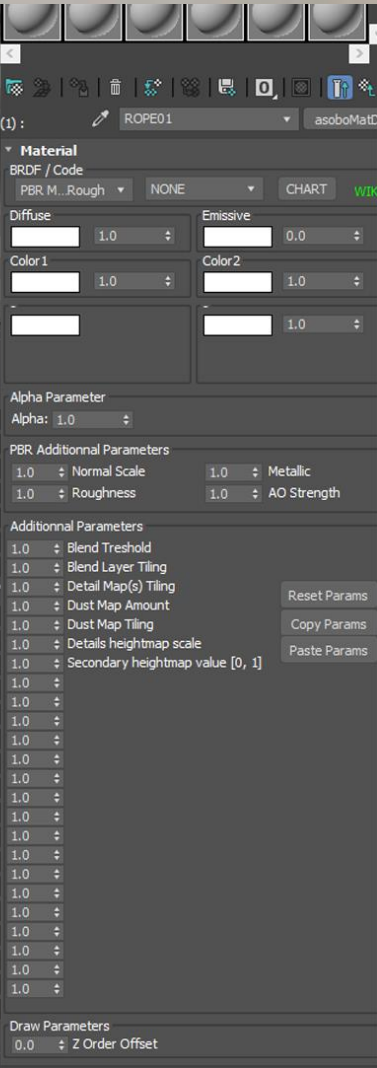
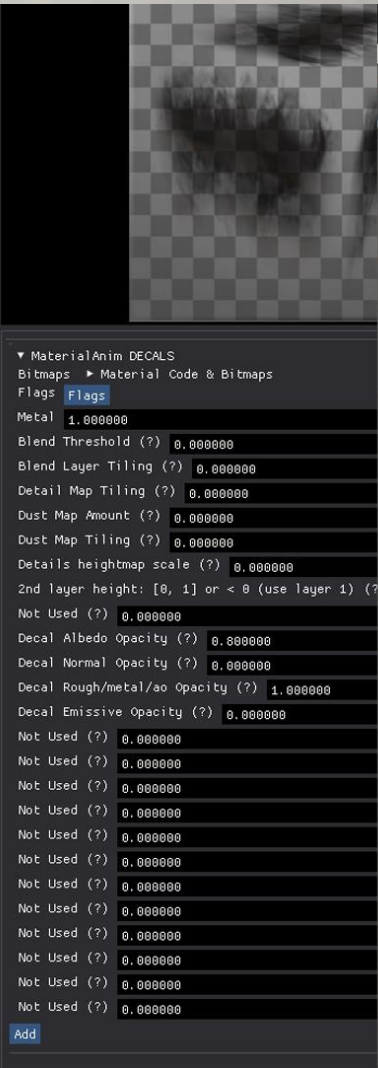
struct PostProcIn
{
    MinFloat4    position
    MinFloat2    vScreenPosition
};

float3 LinearToColorGrading(float3 c
{
    return LinearToST2084(color * (w

float3 LinearToColorGradingUVW(float
{
    // Scale-offset sample coordinat
    // https://developer.nvidia.com/
    return LinearToColorGrading(col

float3 ColorGradingToLinear(float3 c
{
    return ST2084ToLinear(color, fal

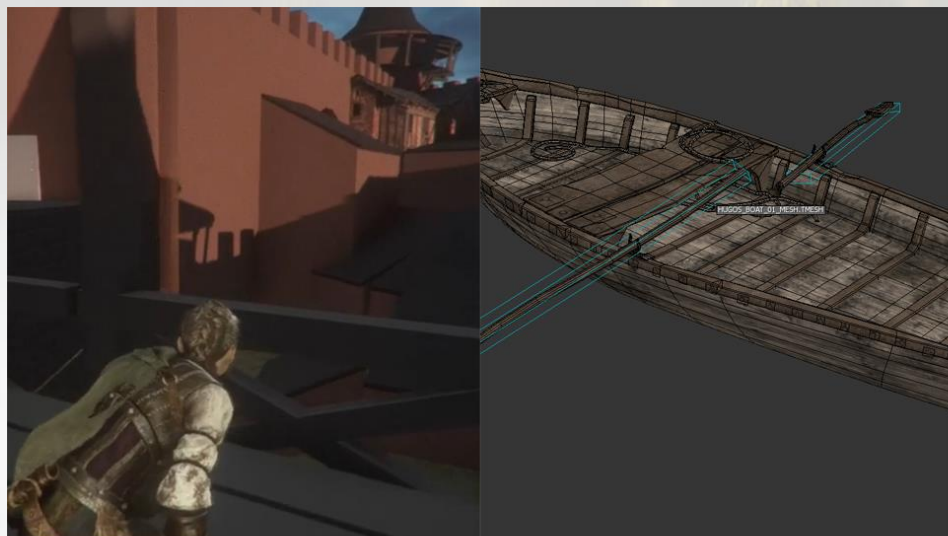
if // FX H
```



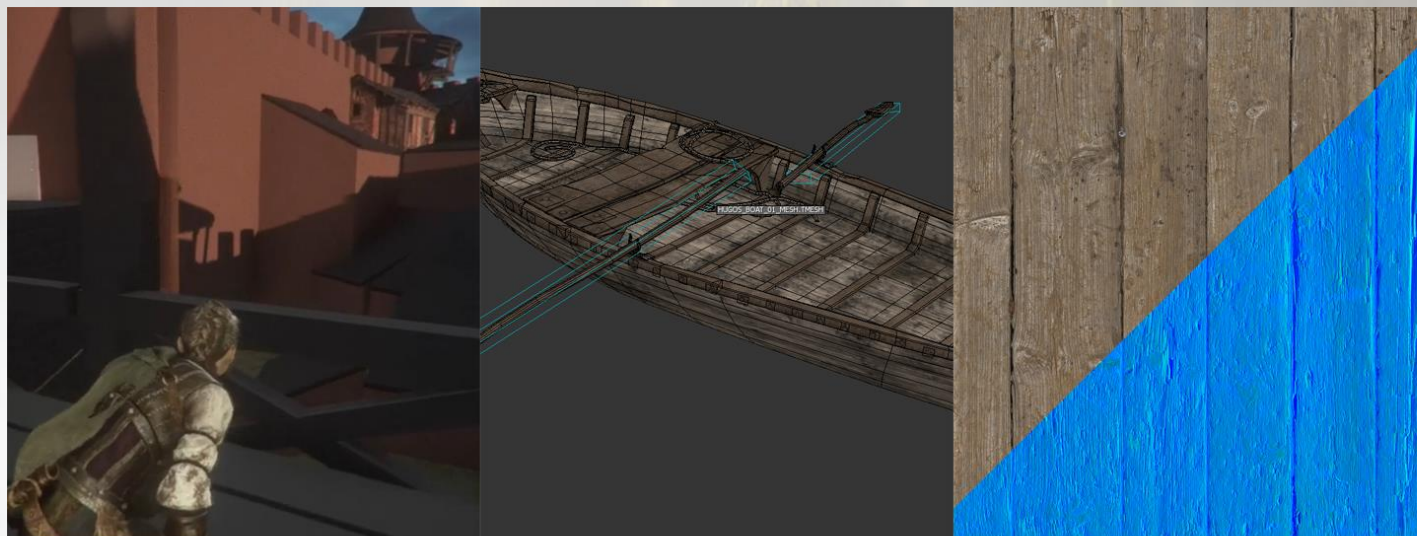
ENVIRONMENT ARTISTS



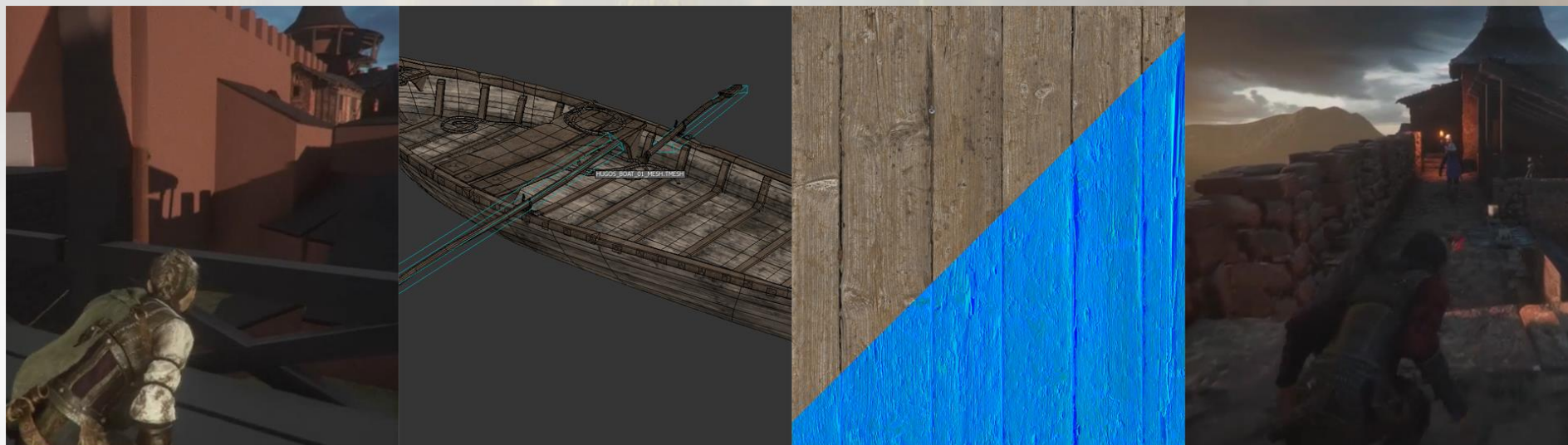
ENVIRONMENT ARTISTS



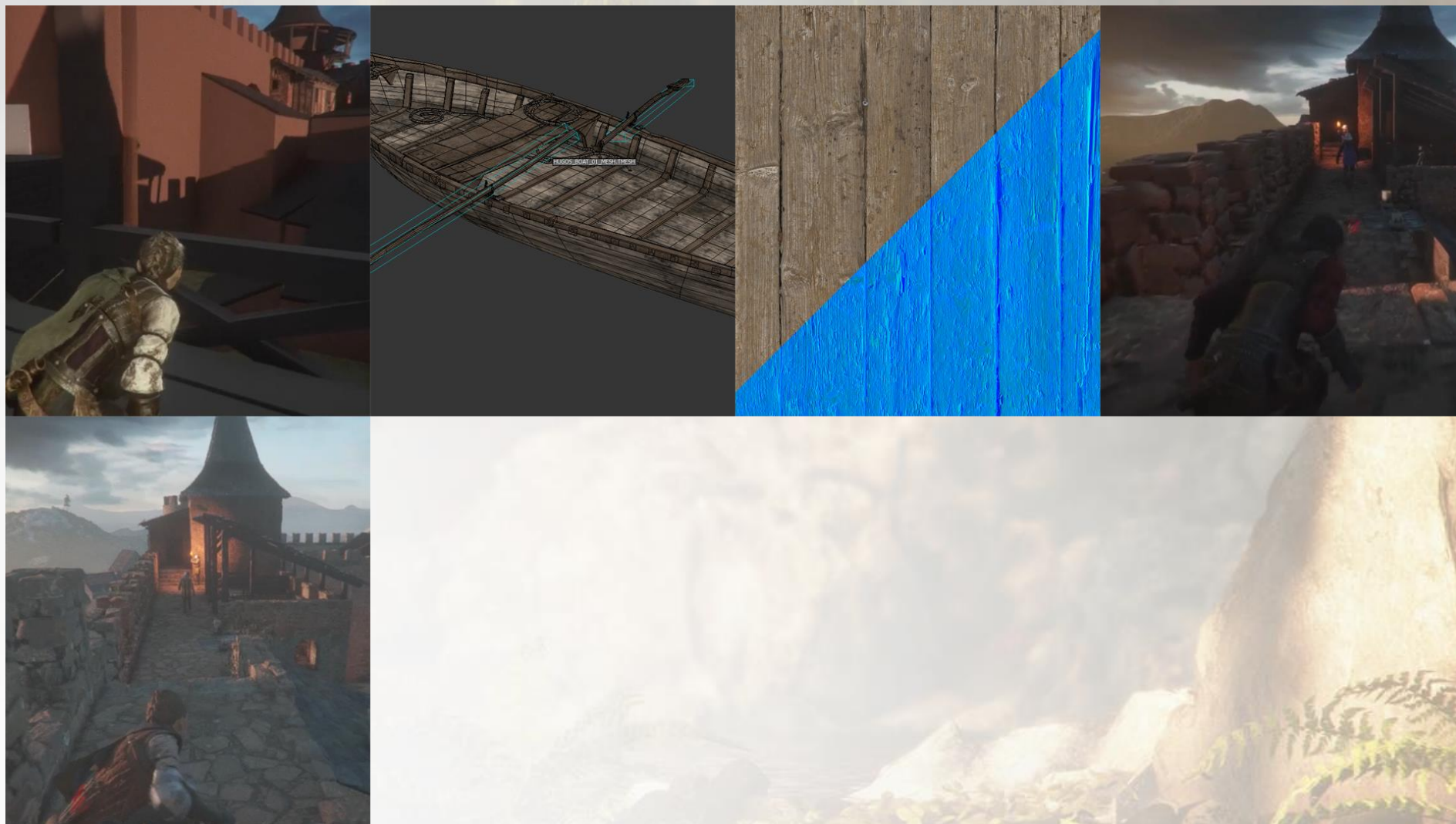
ENVIRONMENT ARTISTS



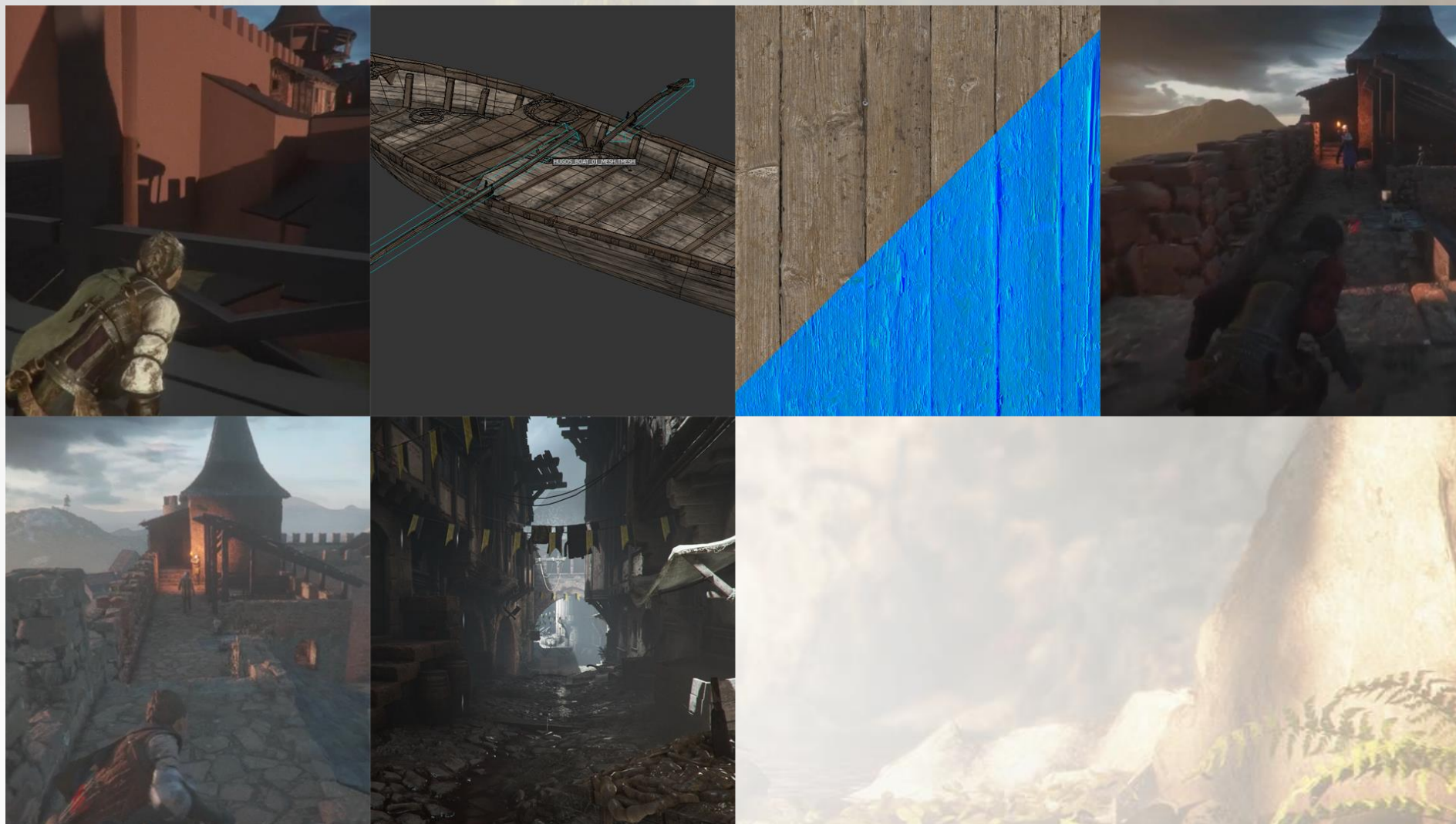
ENVIRONMENT ARTISTS



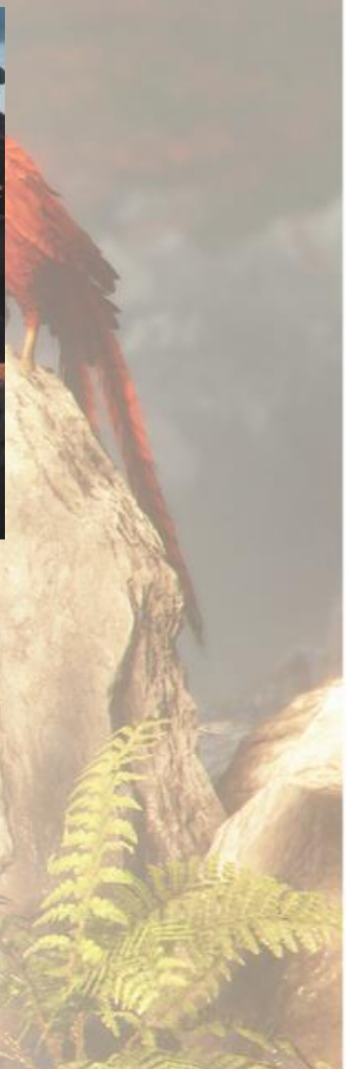
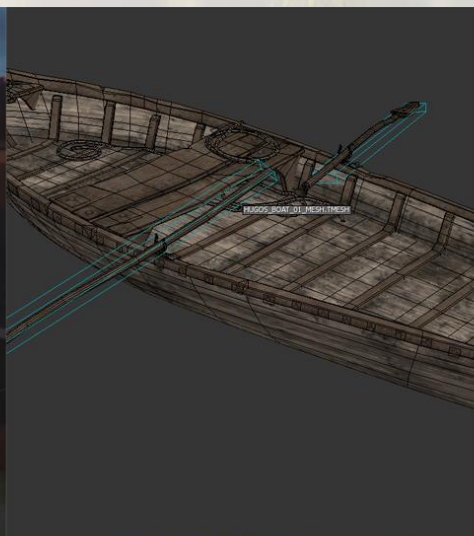
ENVIRONMENT ARTISTS



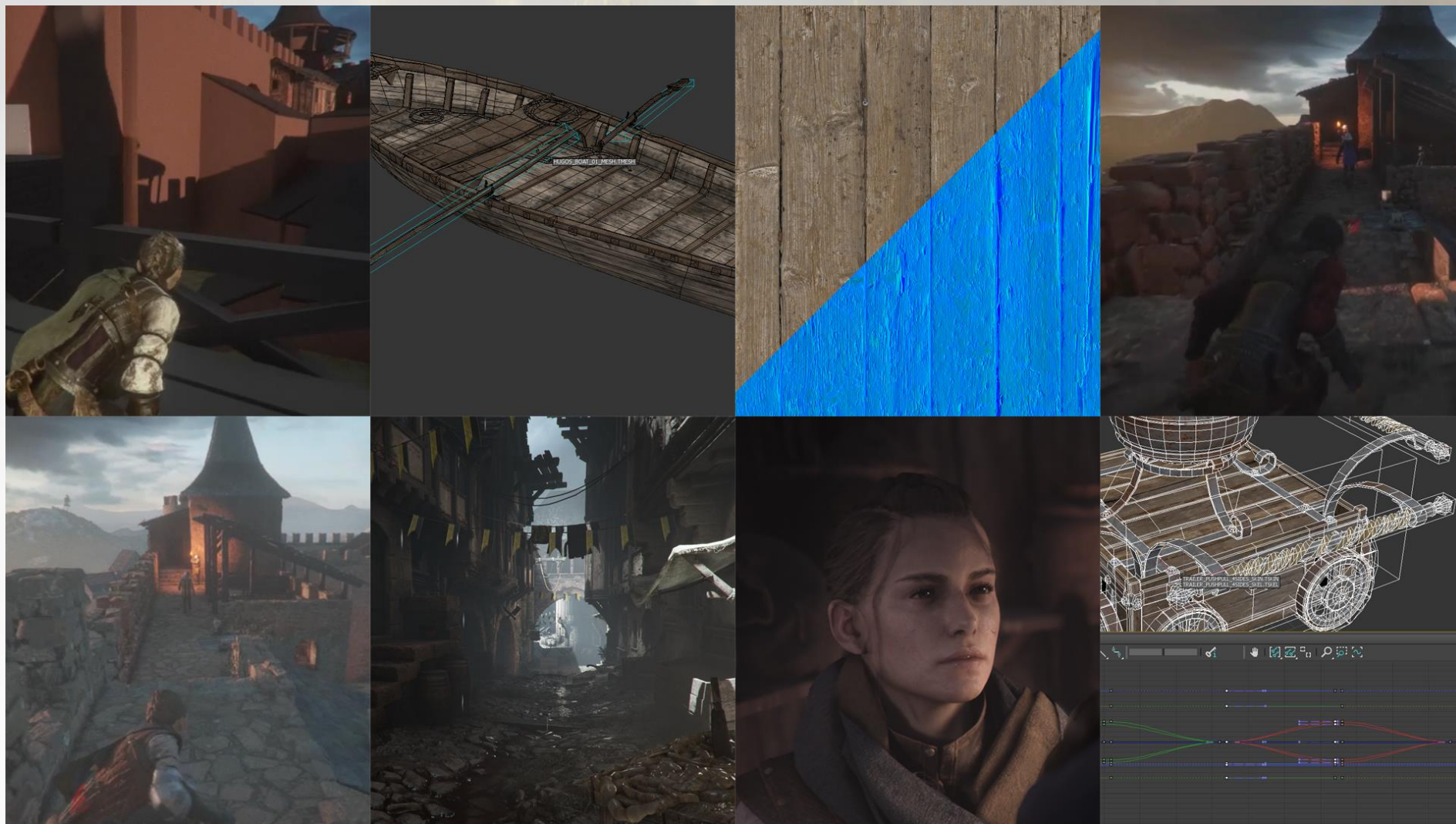
ENVIRONMENT ARTISTS



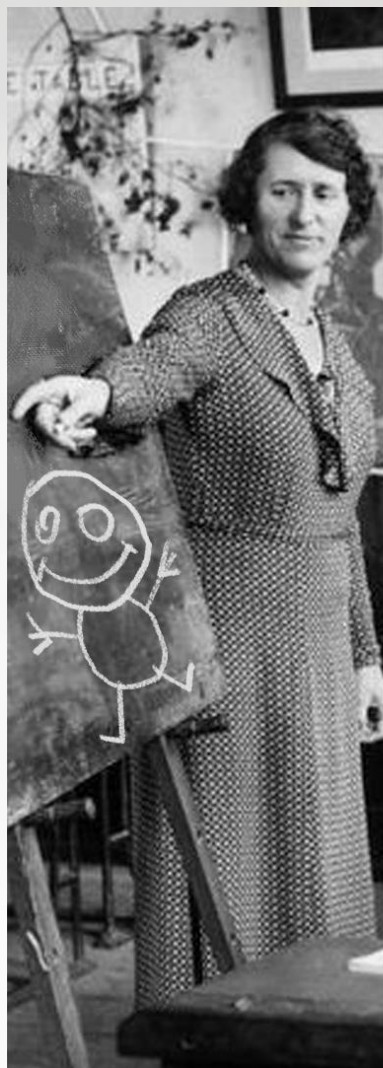
ENVIRONMENT ARTISTS



ENVIRONMENT ARTISTS



OUR SWISS ARMY KNIFE ART DIRECTOR



OUR SWISS ARMY KNIFE ART DIRECTOR



OUR SWISS ARMY KNIFE ART DIRECTOR



OUR SWISS ARMY KNIFE ART DIRECTOR



OUR SWISS ARMY KNIFE ART DIRECTOR



A red cardinal perched on a rock in a misty forest. The cardinal is on the right side of the frame, facing left. The background is a soft, misty forest with hanging willow branches and other foliage. The overall tone is serene and artistic.

WORKING METHODS AND PROCESSES

SPEND TIME WISELY

SPEND TIME WISELY

1. ONE TIME PERIOD, ONE PLACE, ONE STYLE
2. FAST LEVEL BUILDING
3. FOCUS ON WHAT MATTERS
4. GET RID OF THE 3D FEELING



ONE TIME PERIOD, ONE PLACE, ONE STYLE



WE CHOSE TO SET A PLAGUE TALE IN
MEDIEVAL TIMES...

ONE TIME PERIOD, ONE PLACE, ONE STYLE



BECAUSE IT FITS THE DARK STORY
WE WANTED TO TELL

ONE TIME PERIOD, ONE PLACE, ONE STYLE



BUT ALSO BECAUSE, IN FRANCE,
MIDDLE AGE IS EVERY WHERE
AROUND US

ONE TIME PERIOD, ONE PLACE, ONE STYLE

AND THERE ARE LOTS OF PEOPLE
WILLING TO SHARE THEIR PASSION
ABOUT IT...



ONE TIME PERIOD, ONE PLACE, ONE STYLE

ON TOP OF THAT, THERE IS ONLY A
LIMITED AMOUNT OF RAW
MATERIALS : STONE, WOOD,
LEATHER, IRON...



ONE TIME PERIOD, **ONE PLACE**, ONE STYLE

INNOCENCE TOOK PLACE IN GUYENNE, THE SURROUNDINGS
OF OUR HOMETOWN BORDEAUX.



ONE TIME PERIOD, **ONE PLACE**, ONE STYLE

FOR REQUIEM WE TRAVELLED A BIT MORE...



ONE TIME PERIOD, **ONE PLACE**, ONE STYLE



MASSIF DES ALPILLES



ONE TIME PERIOD, **ONE PLACE**, ONE STYLE

BUT STAYED IN REGIONS WE GOT TO KNOW WELL – SOUTH OF FRANCE, NORTH OF ITALY...



ONE TIME PERIOD, **ONE PLACE**, ONE STYLE

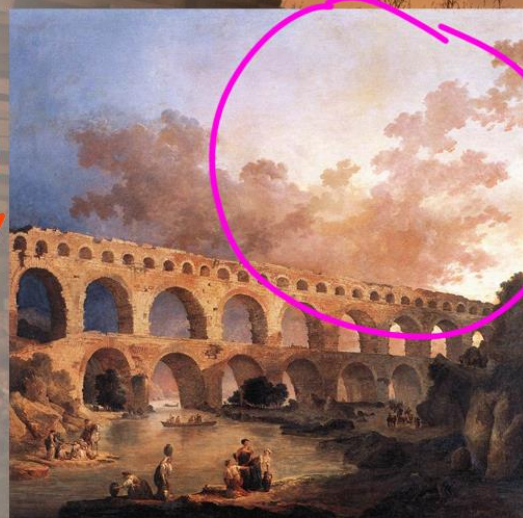
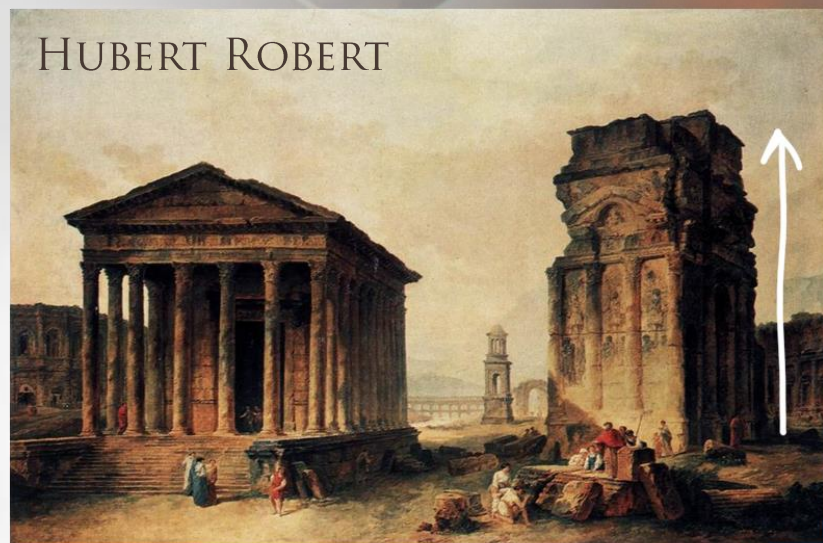


ONE TIME PERIOD, ONE PLACE, **ONE STYLE**

AND WHEN IT COMES TO CHOSING A STYLE...



ONE TIME PERIOD, ONE PLACE, ONE STYLE

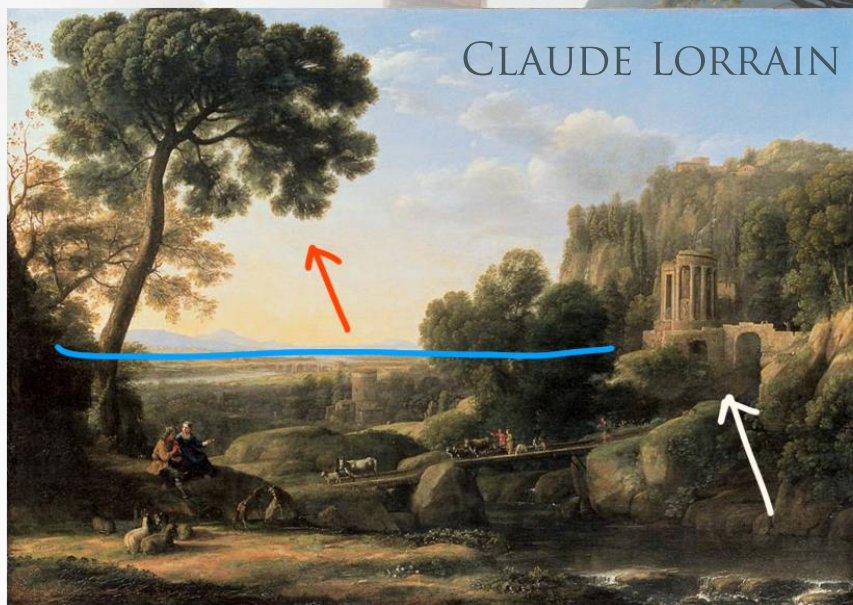


ONE TIME PERIOD, ONE PLACE, **ONE STYLE**

IT HELPED TO TAKE INSPIRATION FROM CLASSICAL PAINTERS



ONE TIME PERIOD, ONE PLACE, ONE STYLE



SPEND TIME WISELY

1. ONE TIME PERIOD, ONE PLACE, ONE STYLE
2. **FAST LEVEL BUILDING**
3. FOCUS ON WHAT MATTERS
4. GET RID OF THE 3D FEELING



LEVEL BUILDING



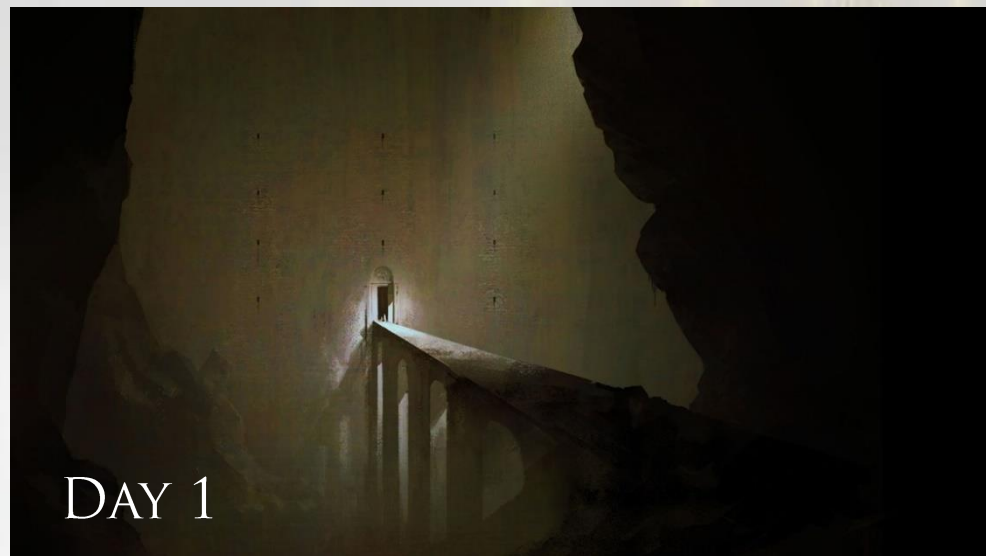
- FAST AND ITERATIVE WORKFLOW
- NO HEAVY PROCESS BUT A VERY ORGANIC APPROACH TO LEVEL BUILDING
- WE WORK WITH OUR OWN LITTLE SYSTEM WE CALL "CHAPTER TEAMS"

LEVEL BUILDING



CHAPTER TEAM IS MADE OF 2 ARTISTS AND 1 LEVEL DESIGNER
EACH TEAM HAS 3 OR 4 CHAPTERS TO WORK ON

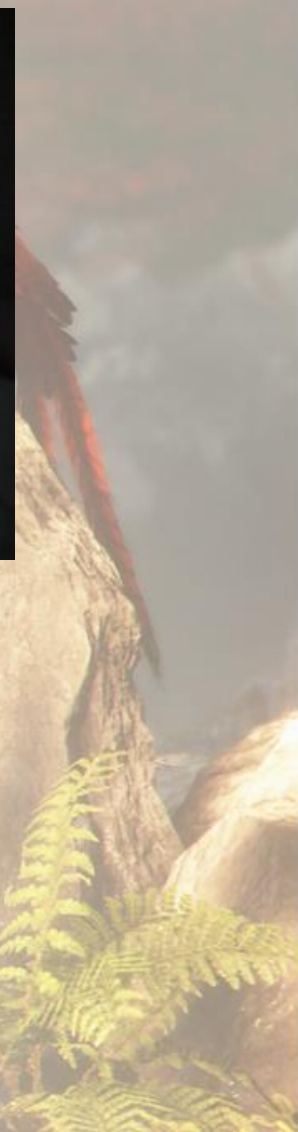
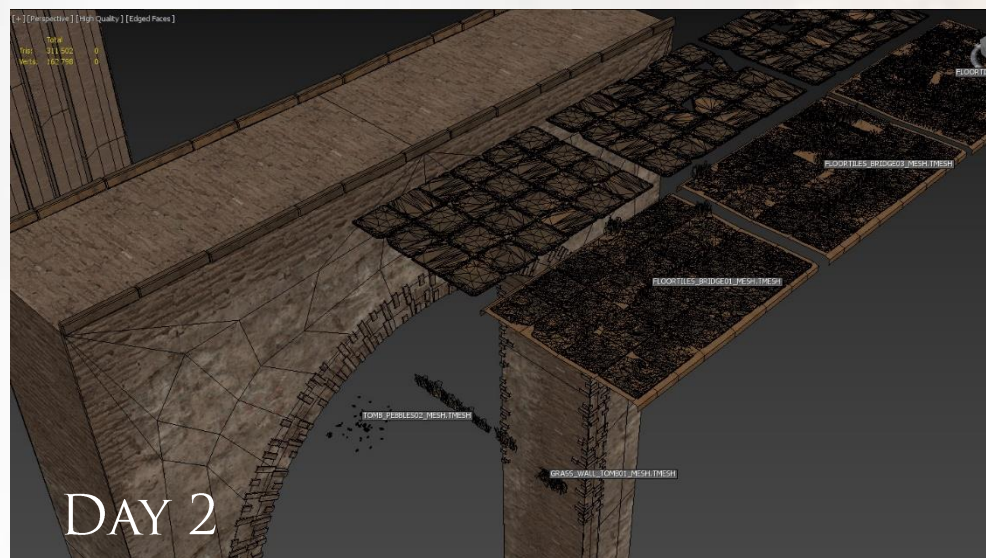
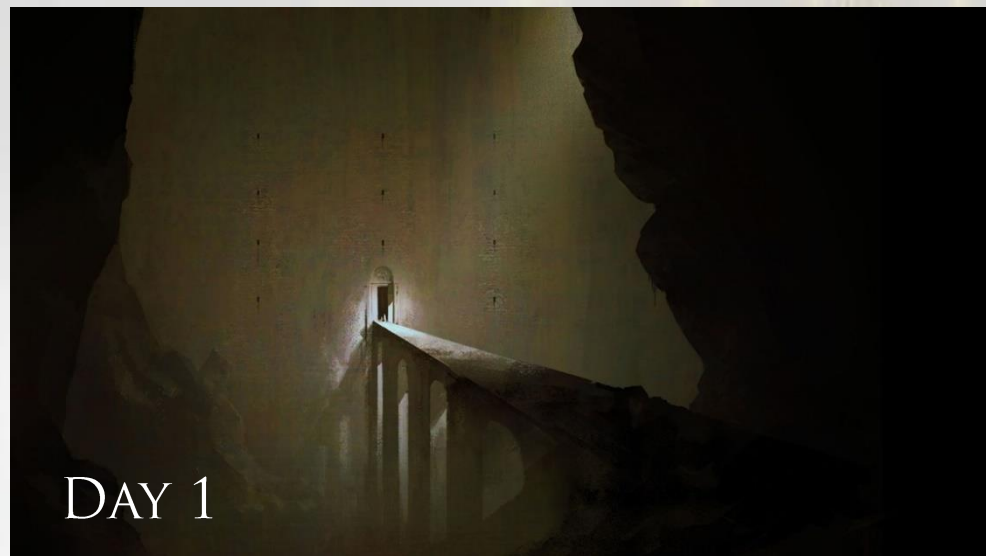
LEVEL BUILDING



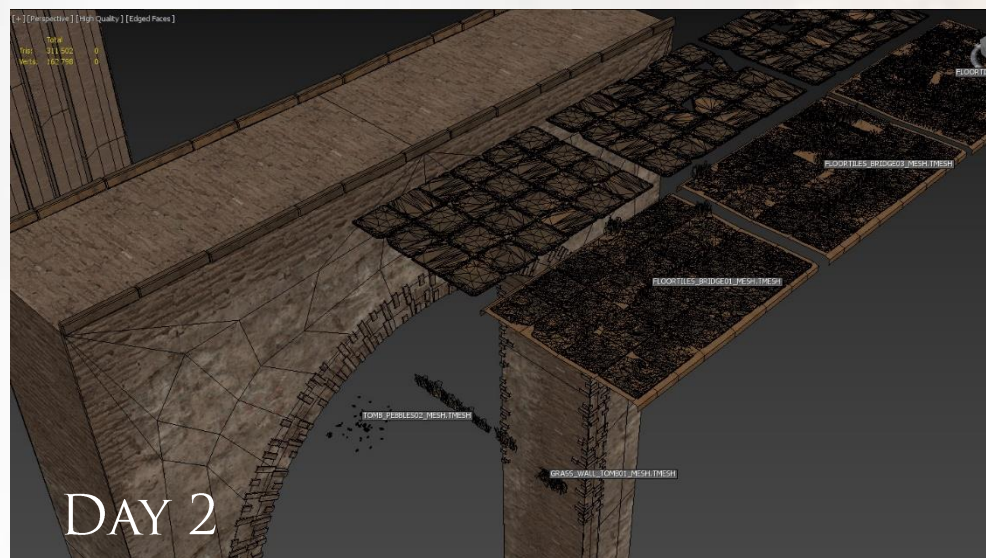
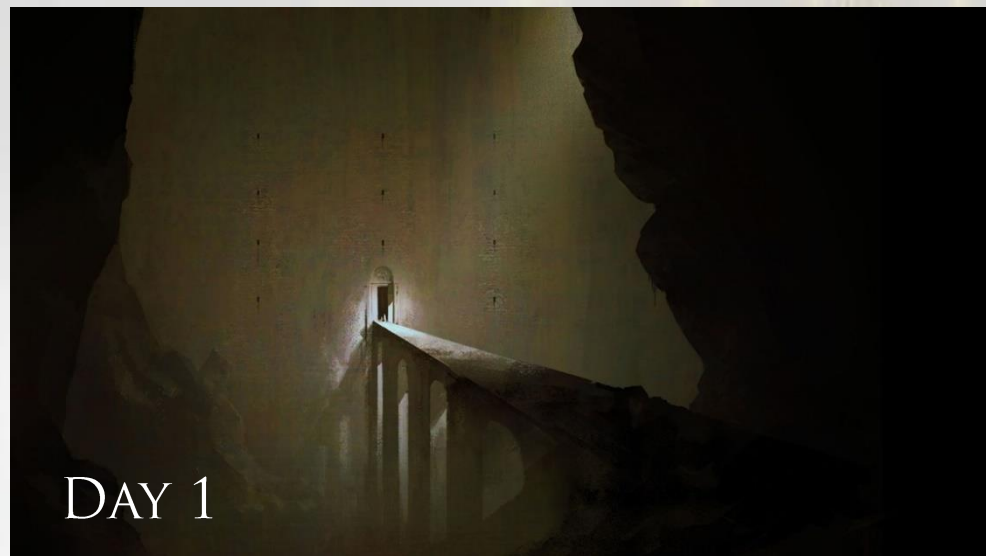
LEVEL BUILDING



LEVEL BUILDING



LEVEL BUILDING



LEVEL BUILDING



SPEND TIME WISELY

1. ONE TIME PERIOD, ONE PLACE, ONE STYLE
2. FAST LEVEL BUILDING
3. **FOCUS ON WHAT MATTERS**
4. GET RID OF THE 3D FEELING



FOCUS ON WHAT MATTERS



ASOBO MADE A PLAGUE TALE 1 & 2 + FLIGHT SIMULATOR WITH QUITE SMALL TEAMS
LEITMOTIV : FOCUS ON WHAT MATTERS

FOCUS ON WHAT MATTERS

- LOTS OF PROPS TO MAKE !
- SHOULD WE OUTSOURCE ?



FOCUS ON WHAT MATTERS



- OUTSOURCING TAKES TIME, IN BRIEFS PREPARATION, AND IN ASSETS REVIEWS...
- WE PREFERED TO HIRE "TRANSVERSAL ARTISTS" – THEY ALSO CAN HELP ON VARIOUS TASKS
- THEY ARE USUALLY JUNIOR ARTIST WHO ARE NOT EXPERIENCED ENOUGH TO HAVE THEIR OWN LEVELS
- BUT THEY WILL LEARN BY MAKING PROPS OR SPECIFIC CHUNKS OF ENVIRONMENT
- IT'S A GREAT WAY TO TRAIN FUTUR MID LEVEL ARTIST
- SO WE DON'T OUTSOURCE PROPS BUT!

FOCUS ON WHAT MATTERS

- SOME PROPS ARE REALLY HARD TO MAKE
- IT TAKES TIME, AND MONEY ! AND TIME !
- MEGASCANS HELPED US GET GREAT ASSETS WE COULDN'T HAVE DONE IN THIS QUALITY / PRODUCTION TIME



Quixel
MEGASCANS

FOCUS ON WHAT MATTERS

WE USED MEGASCANS FOR GROUNDS AND WALLS TEXTURES



Quixel
MEGASCANS



FOCUS ON WHAT MATTERS

WE USED MEGASCANS FOR DEBRIS AND RUBBLES



Quixel
MEGASCANS



FOCUS ON WHAT MATTERS

ORGANIC ASSETS



Quixel
MEGASCANS



FOCUS ON WHAT MATTERS

ROCKS

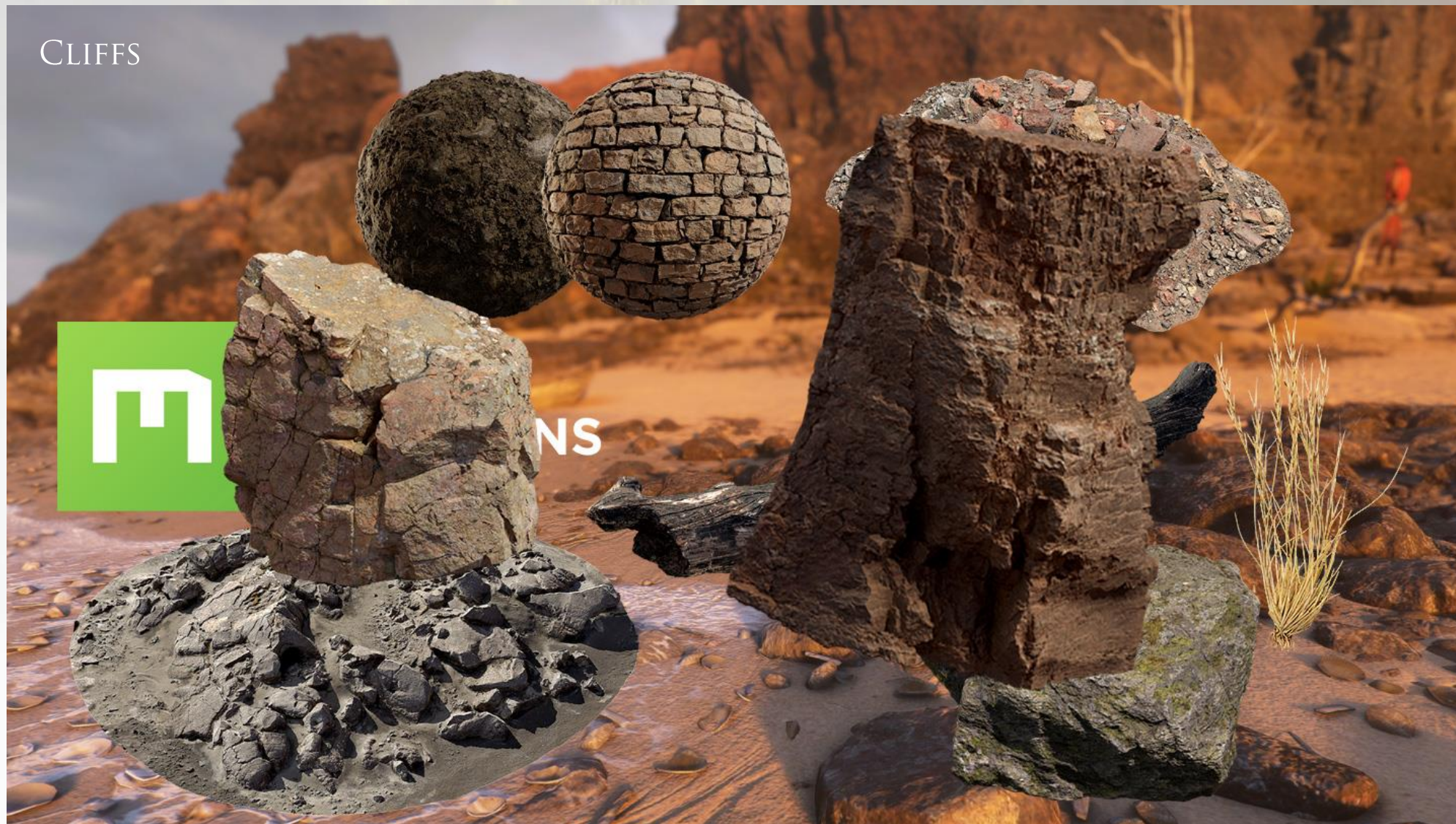


Quixel
MEGASCANS



FOCUS ON WHAT MATTERS

CLIFFS



FOCUS ON WHAT MATTERS

ROCKS AND
CLIFFS



FOCUS ON WHAT MATTERS

AND ROCKS !



FOCUS ON WHAT MATTERS



WE ALSO USE TEXTURE MAPS FOR A LOT OF VARIOUS PURPOSES

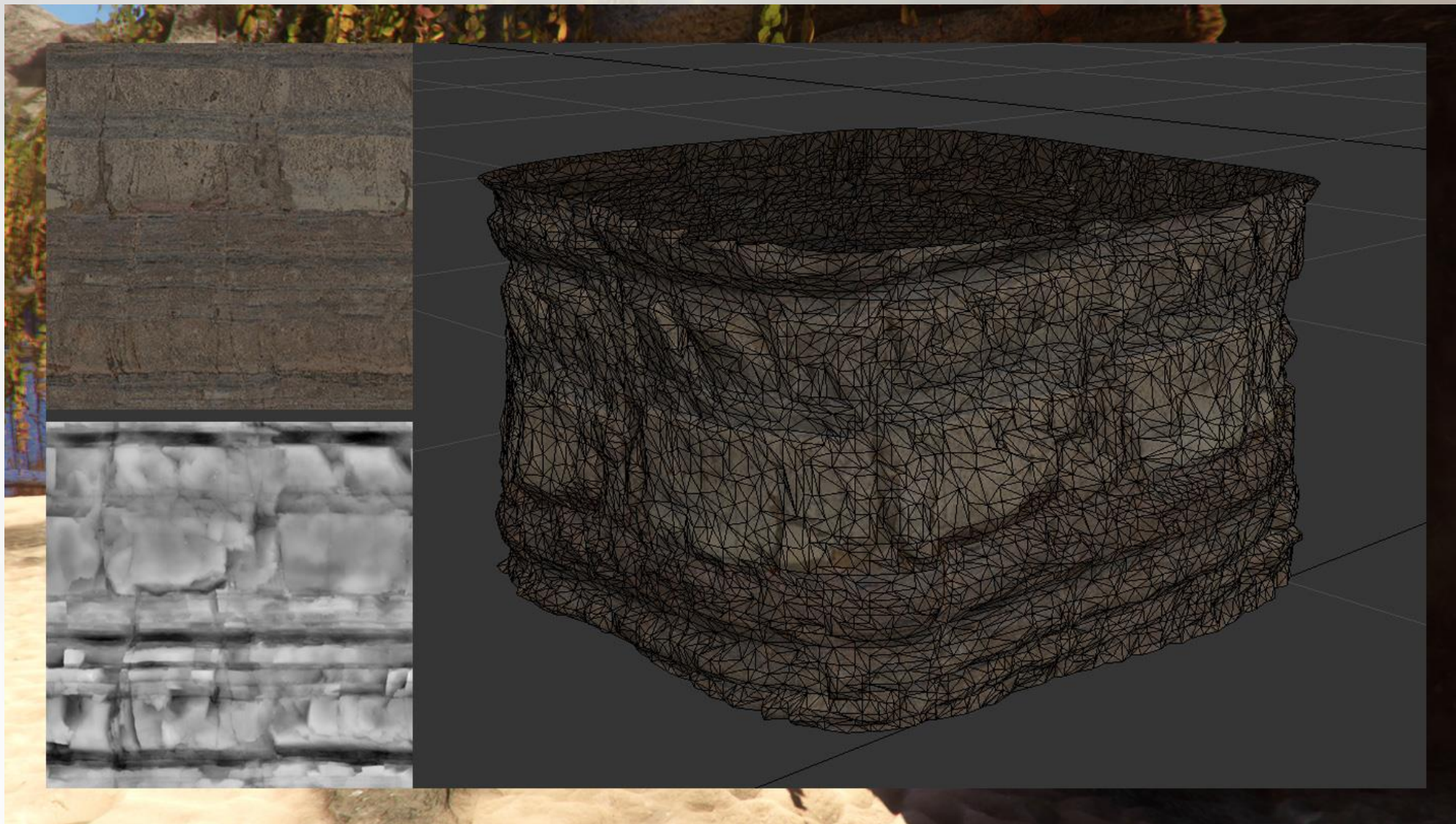
FOCUS ON WHAT MATTERS



FOCUS ON WHAT MATTERS



FOCUS ON WHAT MATTERS



FOCUS ON WHAT MATTERS



DISPLACEMENT MAPS USED AS BLEND MAPS

FOCUS ON WHAT MATTERS



FINAL ASSET IN-GAME

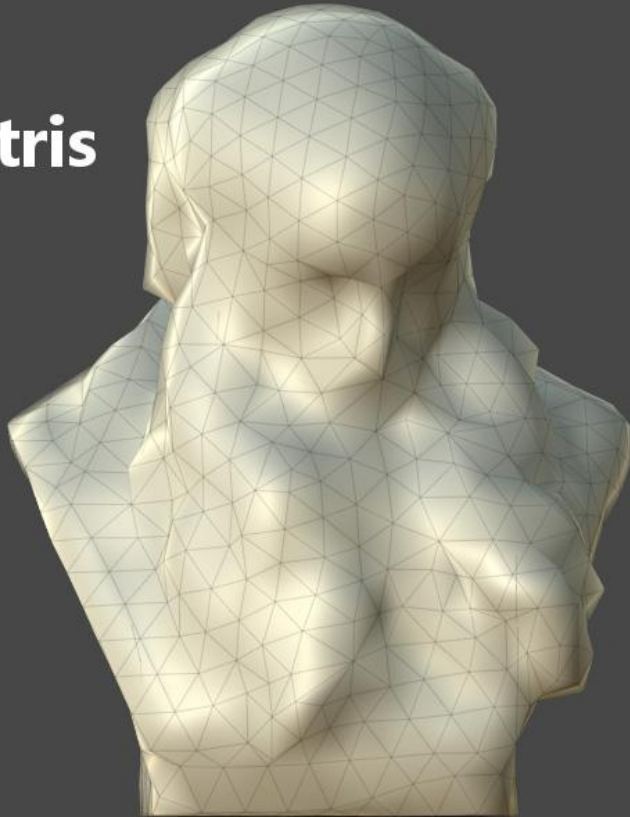
FOCUS ON WHAT MATTERS



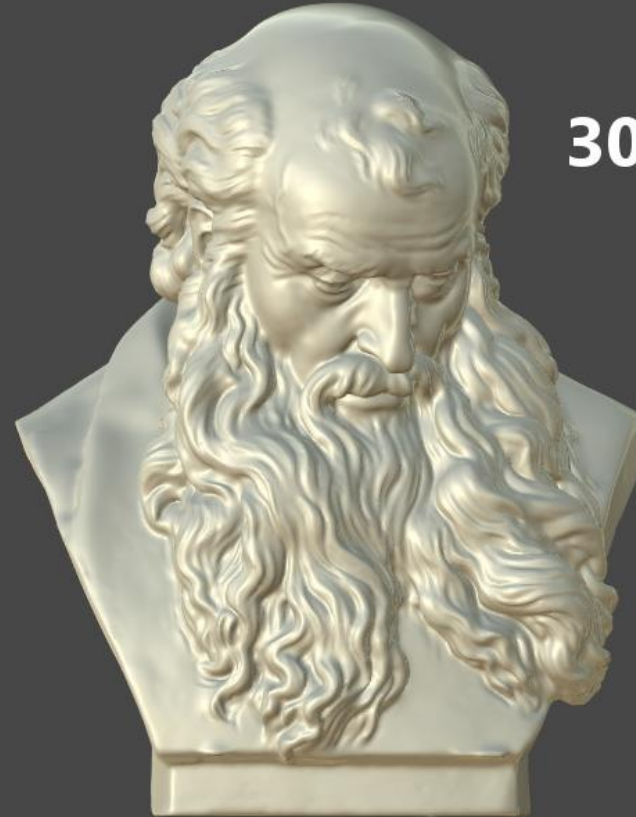
WE STILL HAVE LOTS OF MODELS TO CREATE FROM SCRATCH

FOCUS ON WHAT MATTERS

1.7k tris



300k tris



USUAL WORKFLOW WOULD BE TO GET THE HIGHPOLY BAKED INTO LOWPOLY

FOCUS ON WHAT MATTERS

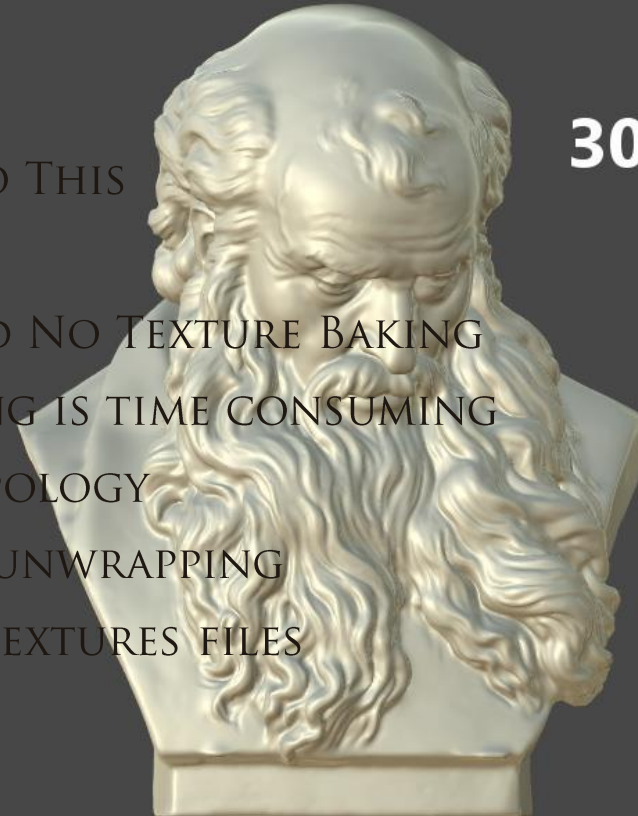
1.7k tris



WE DON'T DO THIS

- NO HIGH POLY MODELS AND NO TEXTURE BAKING
- HIGH POLY MESHES SCULPTING IS TIME CONSUMING
 - NEEDS RETOPOLOGY
 - NEEDS CLEAN UVS UNWRAPPING
 - NEEDS DEDICATED TEXTURES FILES

300k tris



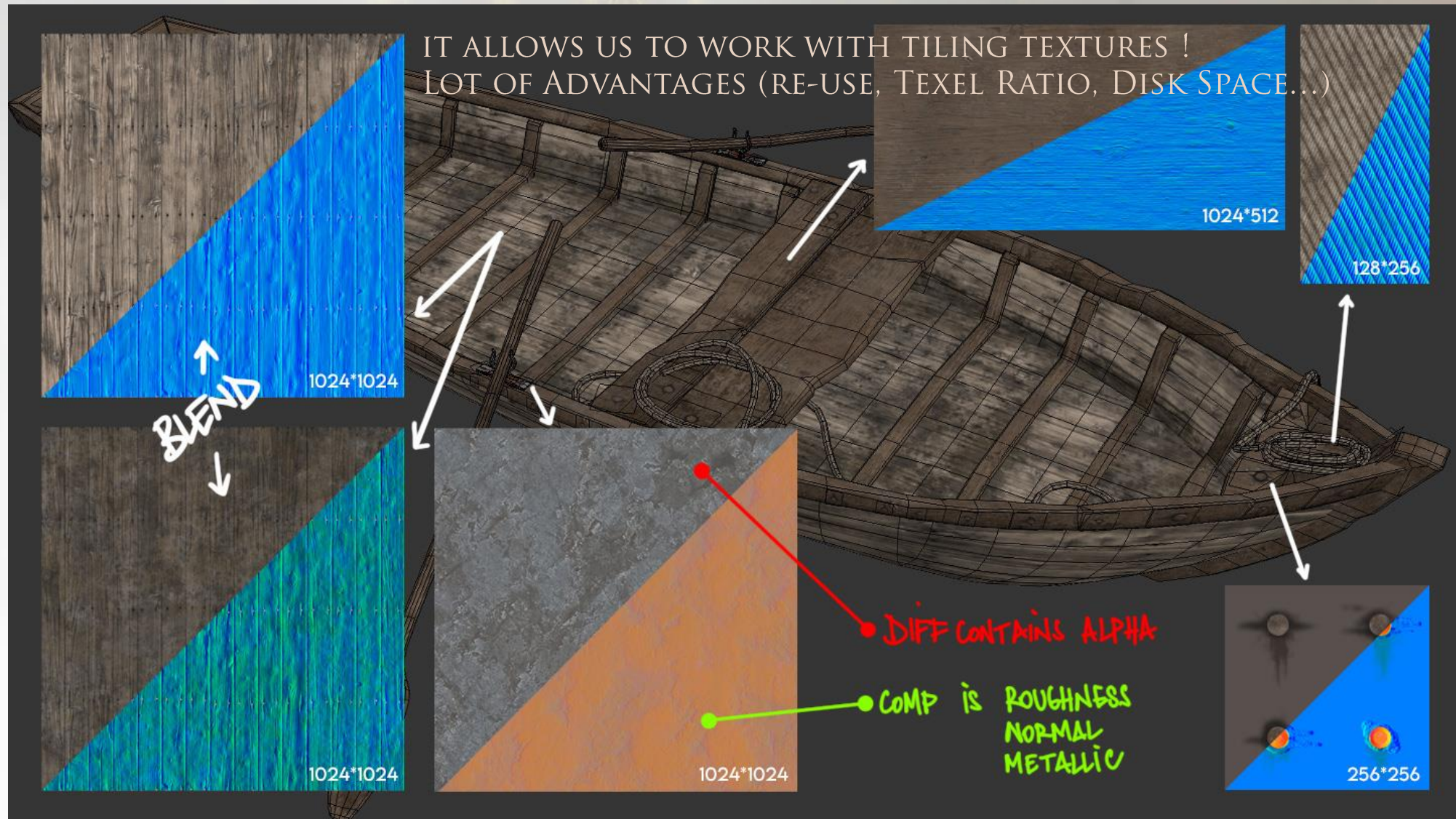
FOCUS ON WHAT MATTERS



INSTEAD WE CHOSE TO WORK WITH MIDPOLY DENSITY MESHES :

- NEW GEN CONSOLE SUPPORT HEAVIER GEOMETRIES
- ASSET CREATION SPEED INCREASED BY A LOT
- ITERATIONS MADE SUPER EASILY, SUPER FLEX

FOCUS ON WHAT MATTERS



SPEND TIME WISELY

1. ONE TIME PERIOD, ONE PLACE, ONE STYLE
2. FAST LEVEL BUILDING
3. FOCUS ON WHAT MATTERS
4. **GET RID OF THE 3D FEELING**



GET RID OF THE 3D FEELING



FINALLY, THE LAST TOUCH WE DO ON OUR LEVELS IS GET RID OF THE 3D FEELING.
IN 8 STEPS, HERE IS WHAT WE DO :

GET RID OF THE 3D FEELING



GET RID OF THE 3D FEELING

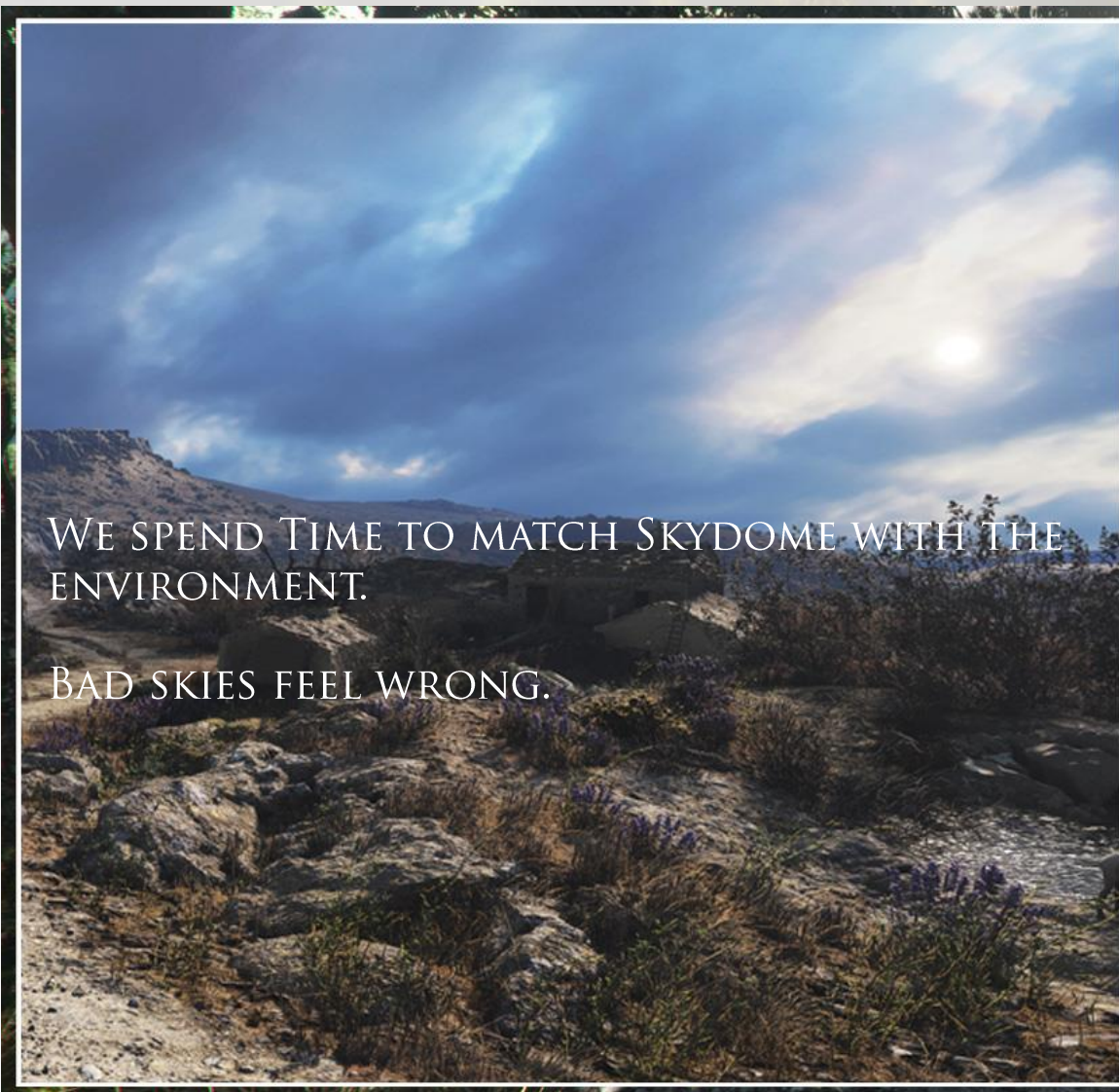


GET RID OF THE 3D FEELING

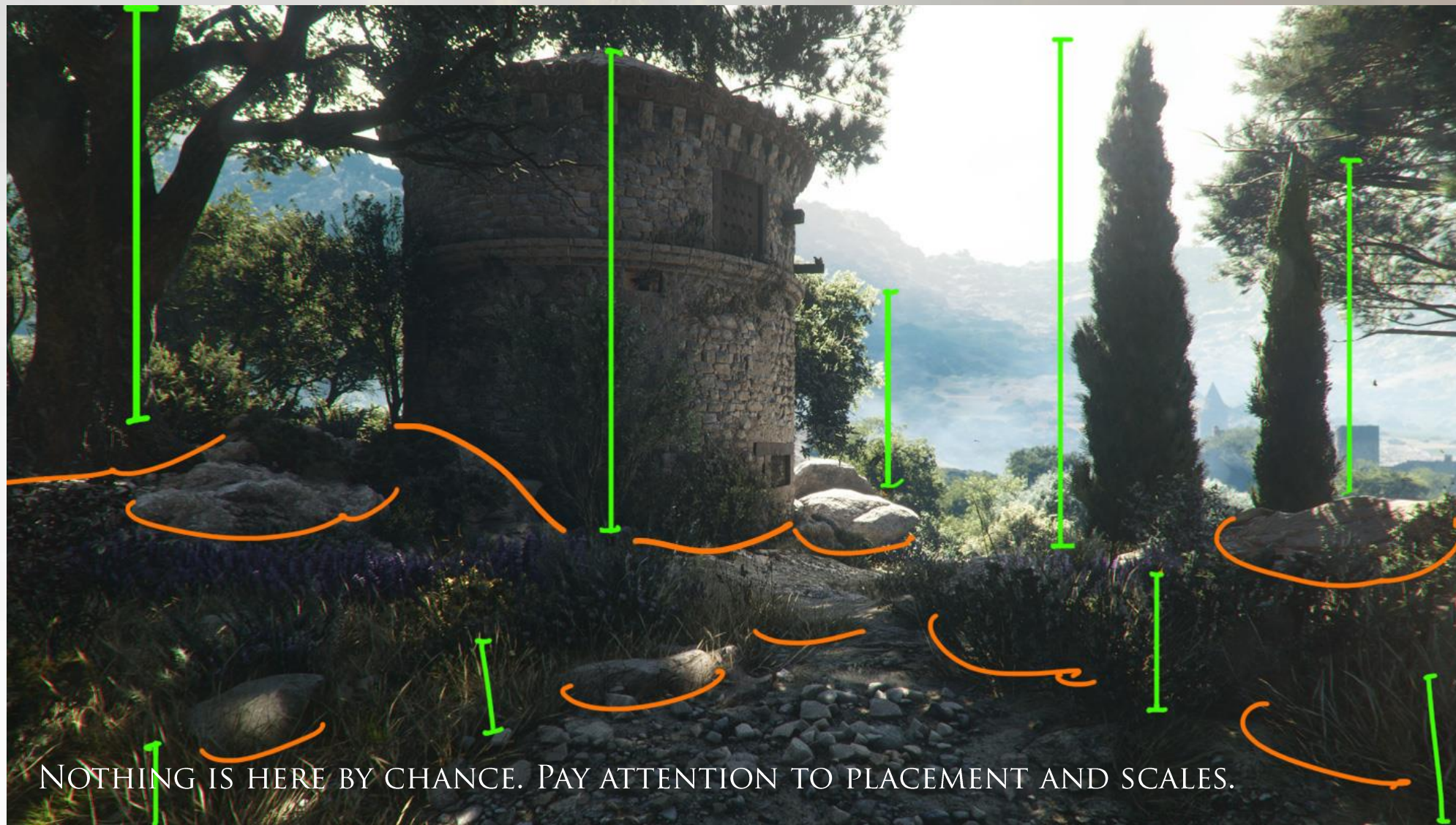


WE BREAK STRAIGHT LINES. SILHOUETTE IS REALLY IMPORTANT.

GET RID OF THE 3D FEELING



GET RID OF THE 3D FEELING



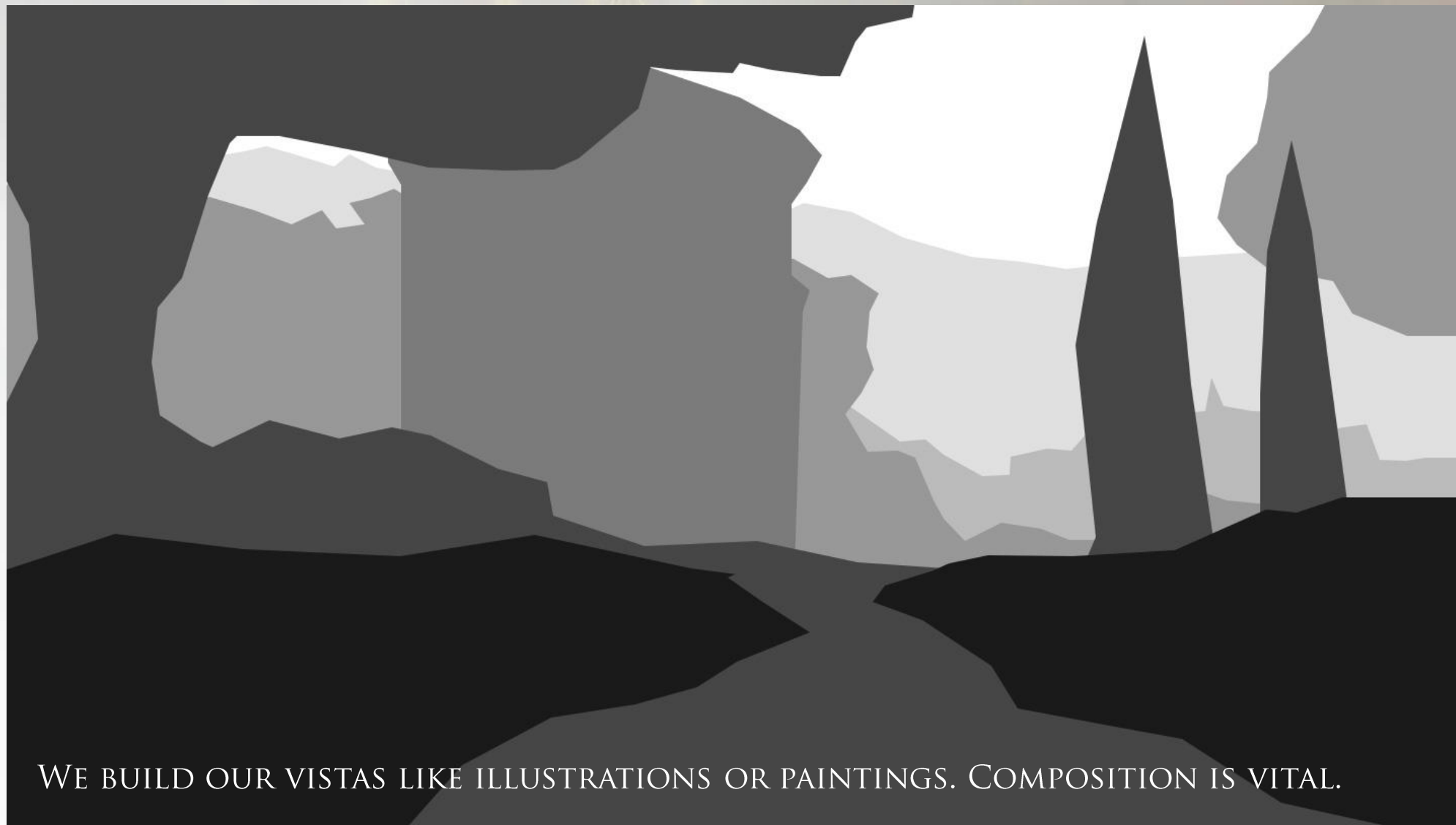
NOTHING IS HERE BY CHANCE. PAY ATTENTION TO PLACEMENT AND SCALES.

GET RID OF THE 3D FEELING

THE GROUND IS MORE THAN 50% OF THE IMAGE. NEEDS A SPECIAL TREATMENT.

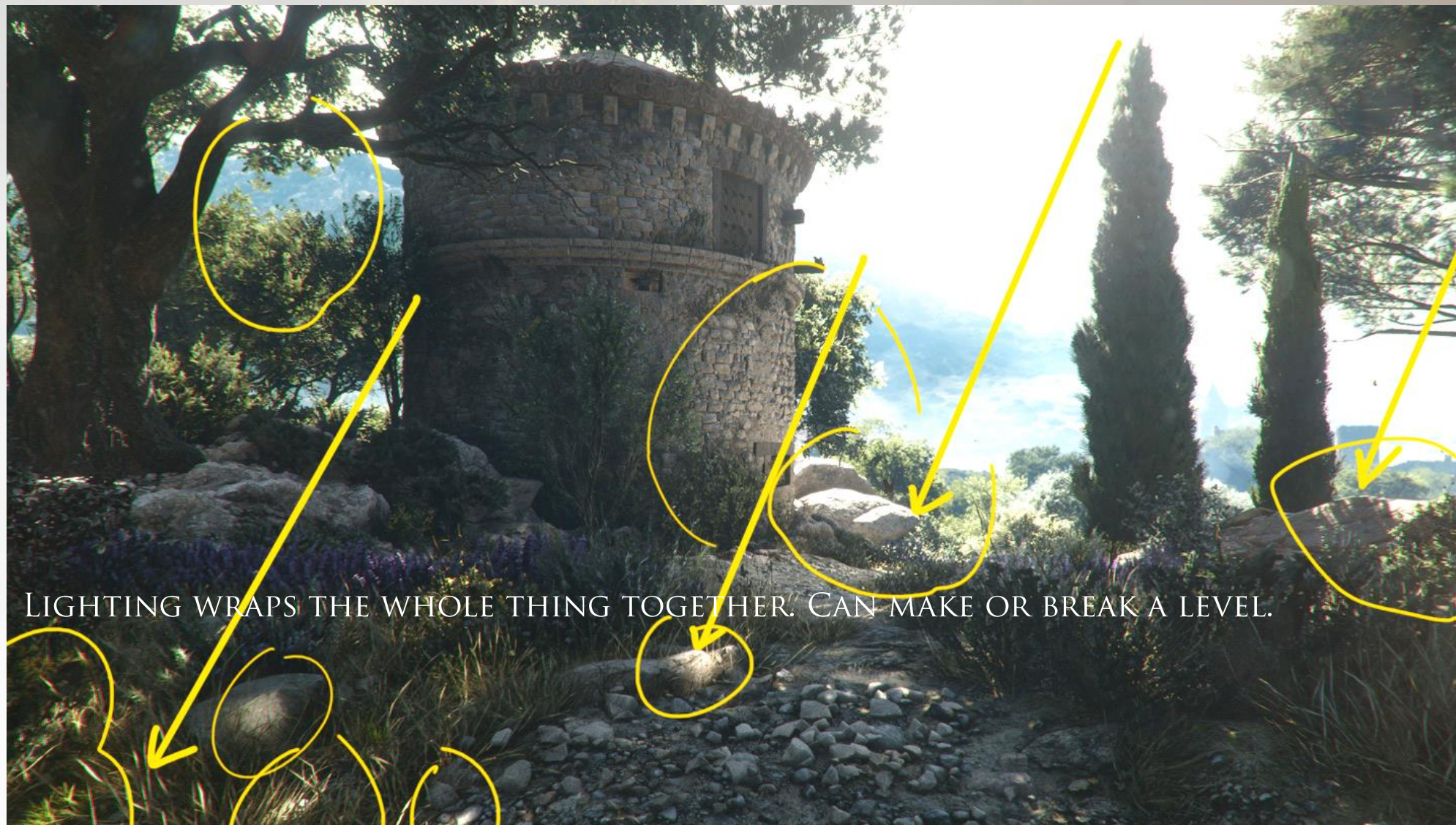


GET RID OF THE 3D FEELING



WE BUILD OUR VISTAS LIKE ILLUSTRATIONS OR PAINTINGS. COMPOSITION IS VITAL.

GET RID OF THE 3D FEELING



A red cardinal perched on a rock in a misty forest. The cardinal is facing left, looking down. The background is a soft, hazy forest scene with hanging moss and ferns. The text "ENGINE & TOOLS" and "INCREASE WORK SPEED!" is centered over the image.

ENGINE & TOOLS

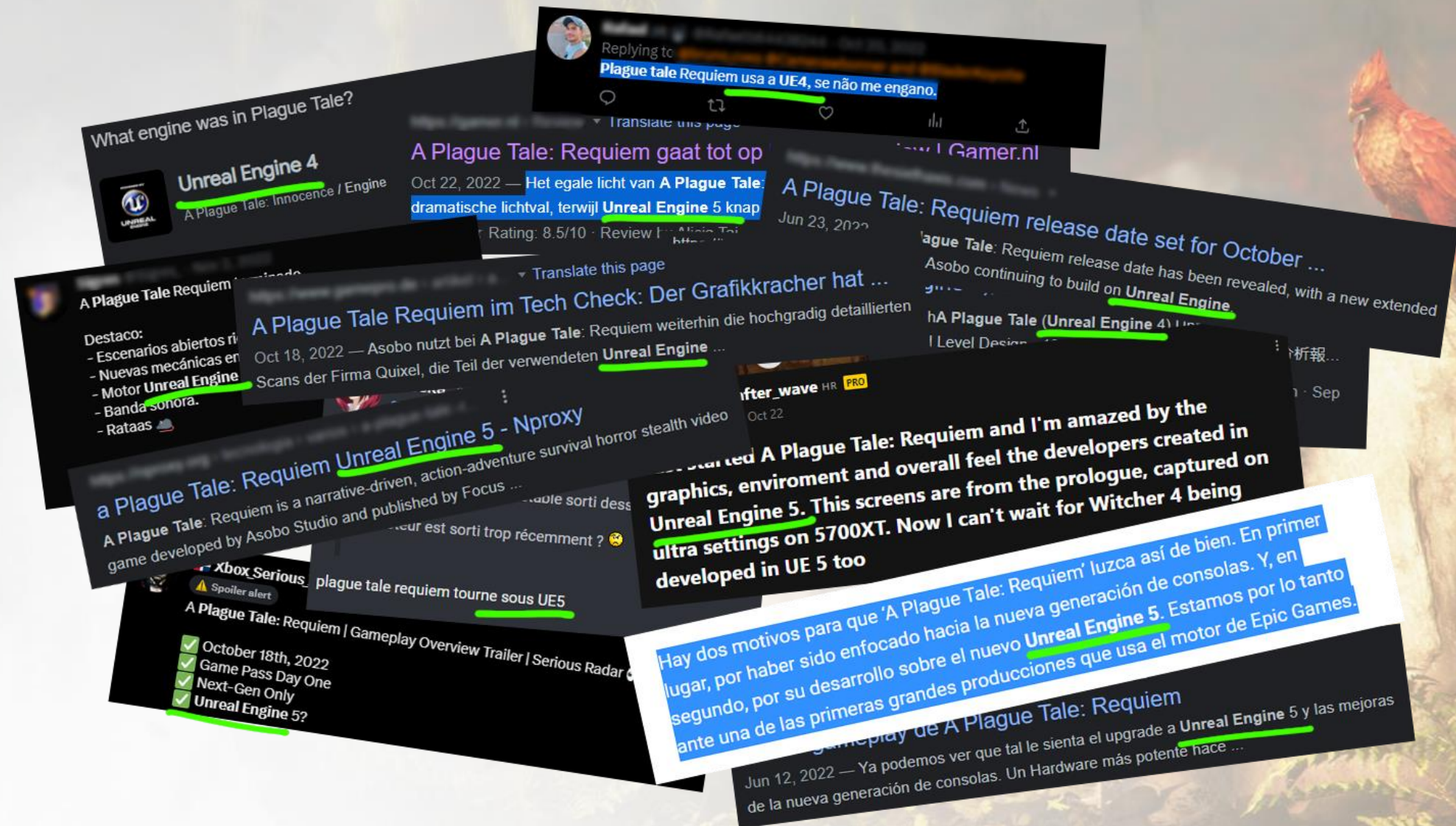
INCREASE WORK SPEED!

INCREASE WORK SPEED !

1. ENGINE & ENGINE TEAM PRESENTATION
2. BENEFITS OF AN IN-HOUSE ENGINE



ENGINE & ENGINE TEAM



ENGINE & ENGINE TEAM



ENGINE & ENGINE TEAM

BUT NO!
WE PROUDLY USE OUR OWN ENGINE FOR MORE
THAN 20 YEARS NOW.

**Asobo's In-House
Engine®!**

What engine was in Plague Tale?

Unreal Engine 4

A Plague Tale: Innocence / Engine

A Plague Tale Requiem

Destaco:

- Escenarios abiertos ri
- Nuevas mecánicas en
- Motor **Unreal Engine**
- Banda sonora.
- Rataas

a Plague Tale: Requiem

A Plague Tale: Requiem is a
game developed by Asobo Studio

Xbox Series, plague tale requiem

A Plague Tale: Requiem | Gameplay Overview Trailer | Series Rada

- ✓ October 18th, 2022
- ✓ Game Pass Day One
- ✓ Next-Gen Only
- ✓ **Unreal Engine 5?**

Replying to
Plague Tale Requiem usa a UE4, se não me engano.

BUT NO!

WE PROUDLY USE OUR OWN ENGINE FOR MORE
THAN 20 YEARS NOW.

Release date set for October ...

revealed, with a new extended

Sep

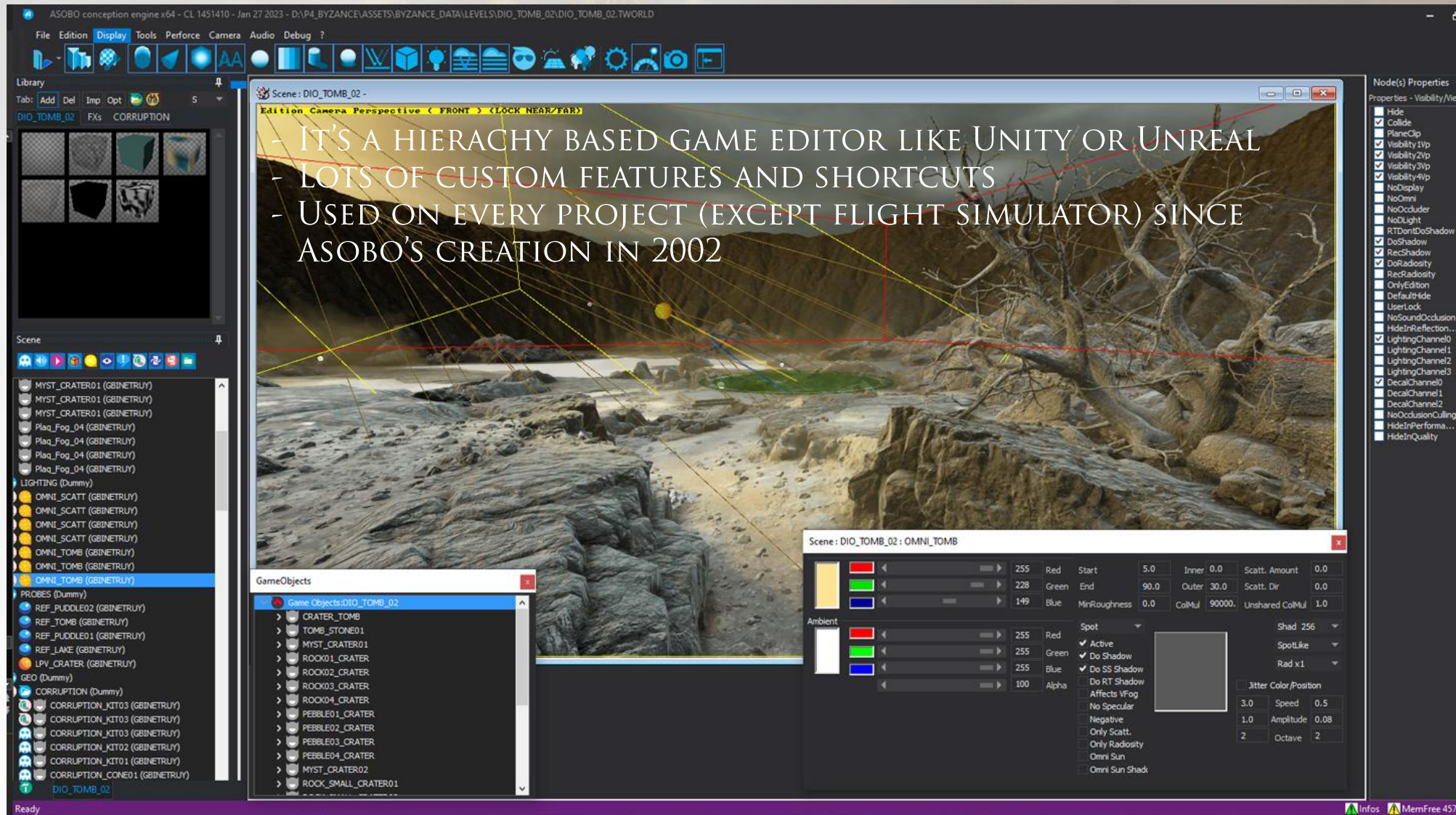
primero
Y en
por lo tanto
de Epic Games.

segunda
ante una de
de A Plague Tale: Requiem

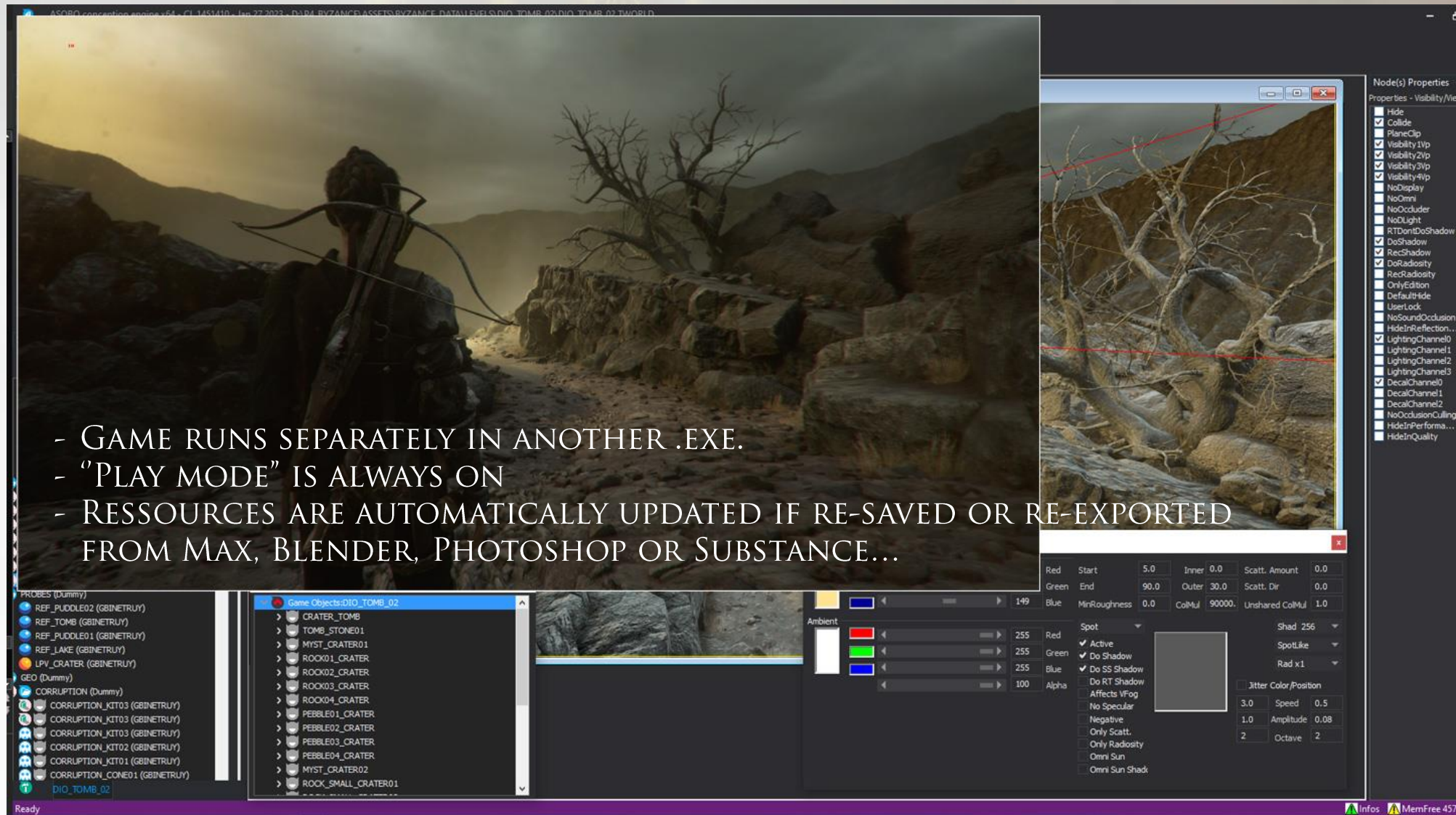
Jun 12, 2022 — Ya podemos ver que tal le senta el upgrade a **Unreal Engine 5** y las mejoras
de la nueva generación de consolas. Un Hardware más potente hace ...



ENGINE & ENGINE TEAM

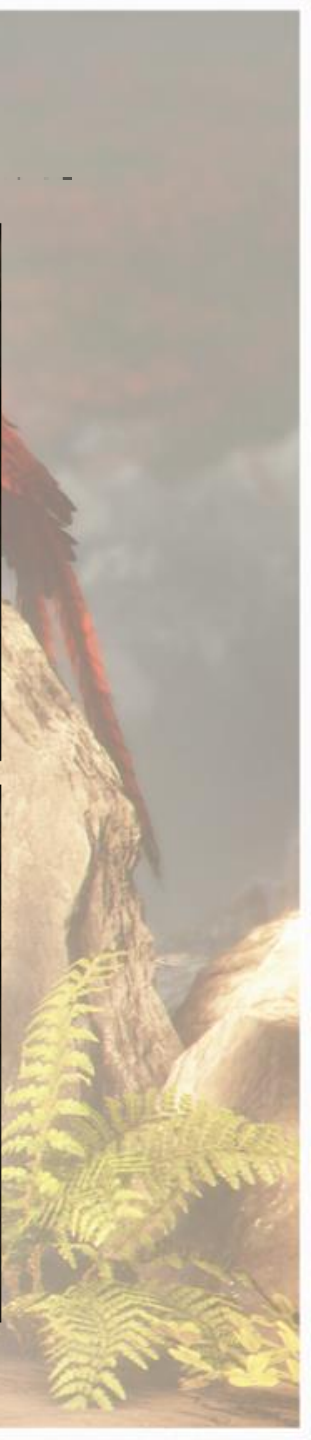
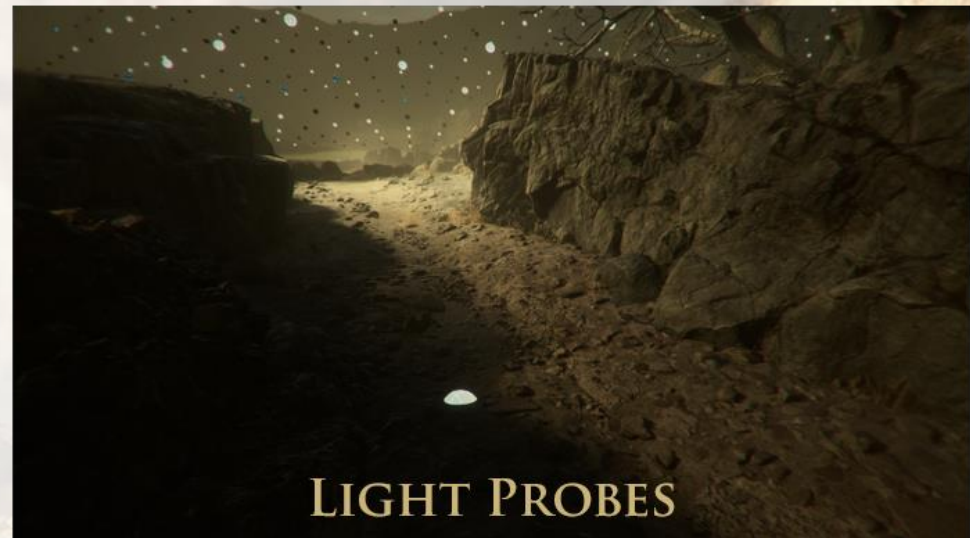
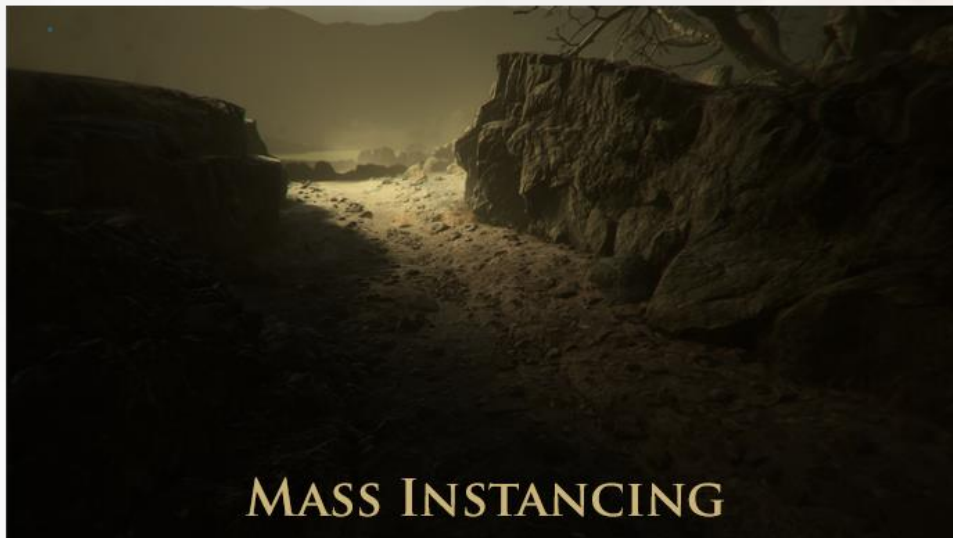


ENGINE & ENGINE TEAM



THE BENEFITS OF IN-HOUSE ENGINE

EXAMPLES OF FEATURES ADDED DURING THE MAKING OF INNOCENCE & REQUIEM



THE BENEFITS OF IN-HOUSE ENGINE

EXAMPLES OF FEATURES ADDED DURING THE MAKING OF INNOCENCE & REQUIEM



OUR TAKEAWAYS

1. BUILD A TEAM OF COHESIVE, VERSATILE AND MOTIVATED ARTISTS WHO CAN EASILY JUMP FROM A DISCIPLINE TO ANOTHER
2. FORESEE THE DOCUMENTATION AND RESEARCH WHEN YOU DECIDE THE SETUP OF THE STORY
3. PUT ENERGY ON WHAT NOBODY ELSE CAN DO FOR YOU, AVOID LOSING TIME ON SECONDARY STUFF
4. FOCUS ON THE BIG PICTURE AND COMPOSITION, RATHER THAN THE PARTICULAR PROP ITSELF
5. GET RID OF THE 3D FEELING – IN FIXING WHAT MAKES THE PICTURE LOOK 3D



THANK YOU !

[ARTSTATION.COM/STANDINGMONKEY](https://artstation.com/standingmonkey)
[ARTSTATION.COM/POPOL](https://artstation.com/popol)

[ASOBOSTUDIO.COM](https://asobostudio.com)
[@ASOBOSTUDIO](https://twitter.com/asobostudio)

