



The Titans:

Creating Living, Breathing
Levels in God of War III

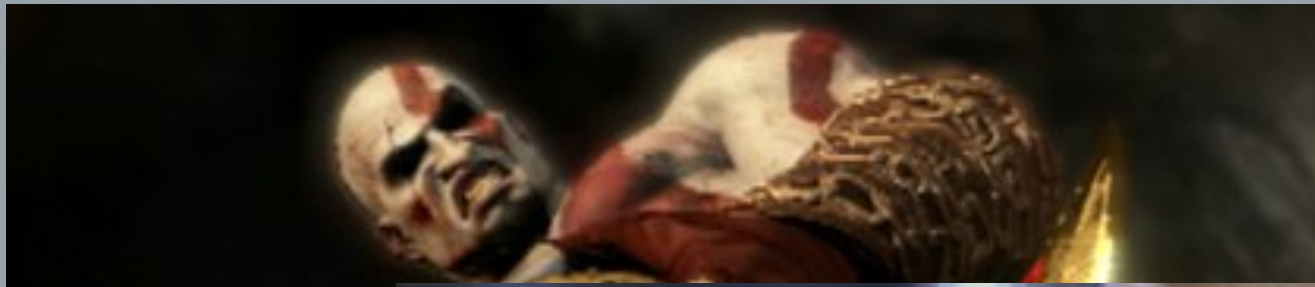
Chris O'Neill

Senior Level Designer,
Santa Monica Studio

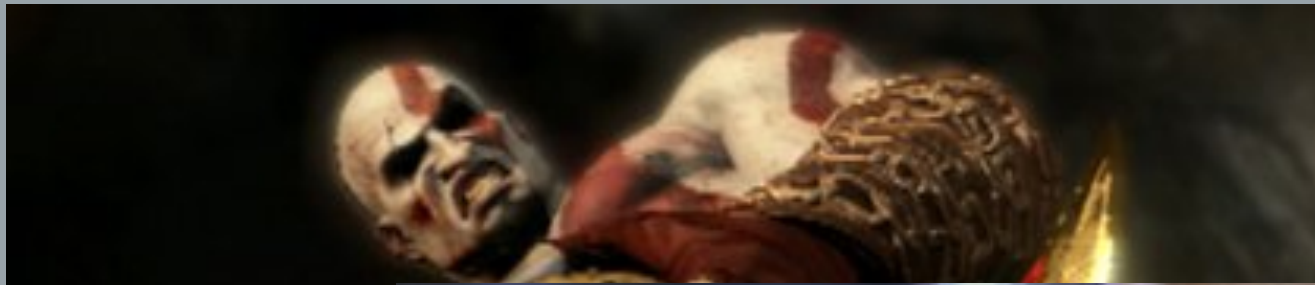
Bruno Velazquez

Lead In-Game Animator,
Santa Monica Studio











Overview

- Largest Sequence in Studio History



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- IGN #1 God of War Boss Battle



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- Multimillion Dollar Money Shot



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- 24 Months Development Time



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- 25 Min Average Playtime
- 500 Meters (1640 ft)



SMS Development Philosophy

1. Start With a Bang

SMS Development Philosophy

1. Start With a Bang

2. Go Huge and Bring It In

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8. Don't Play It Safe



Establishing the Vision

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1. Locations



Establishing the Vision

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2. Epic Set Pieces



Establishing the Vision

1. Locations

2. Epic Set Pieces

3. WOW! Moments







Stretching Arm out

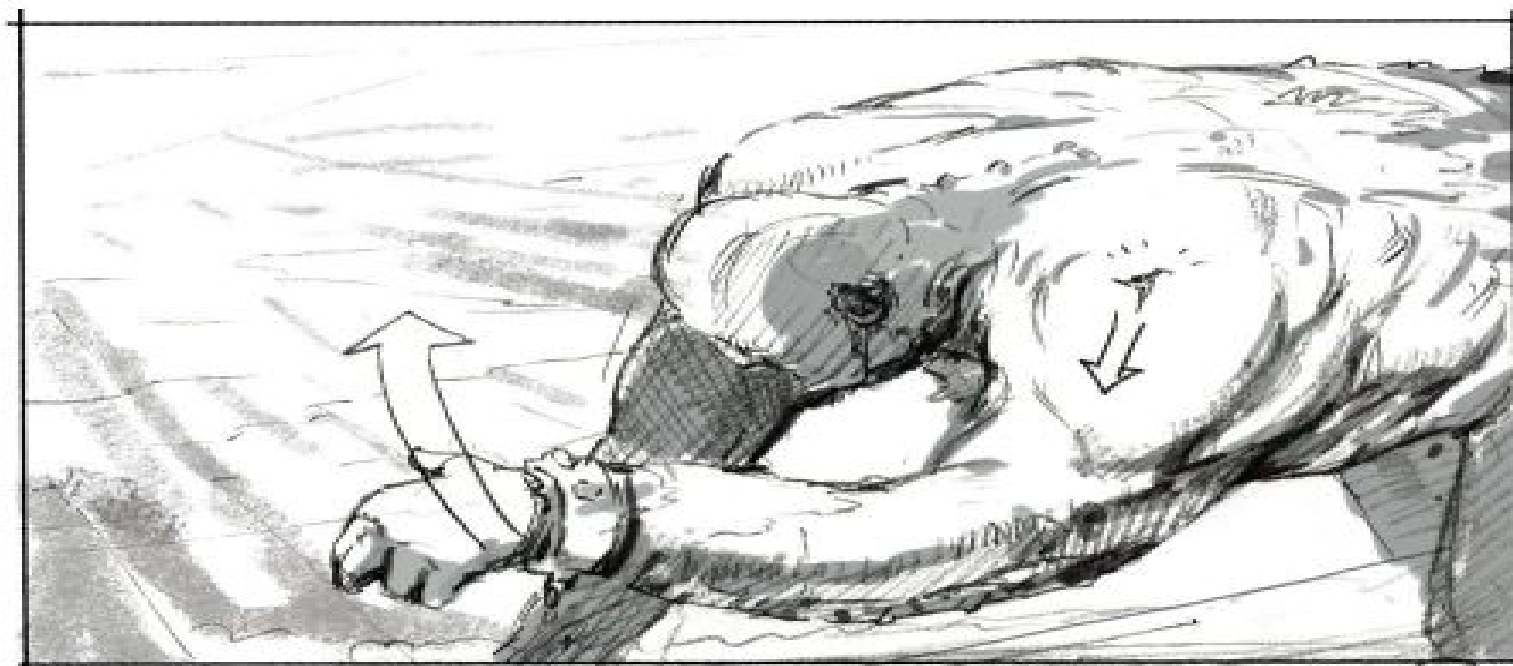
After a couple sway moves (Pattern)- Titan hand stays in the area- to give Kratos flat walkable path on the left arm

(17)



Kratos gets right on the edge

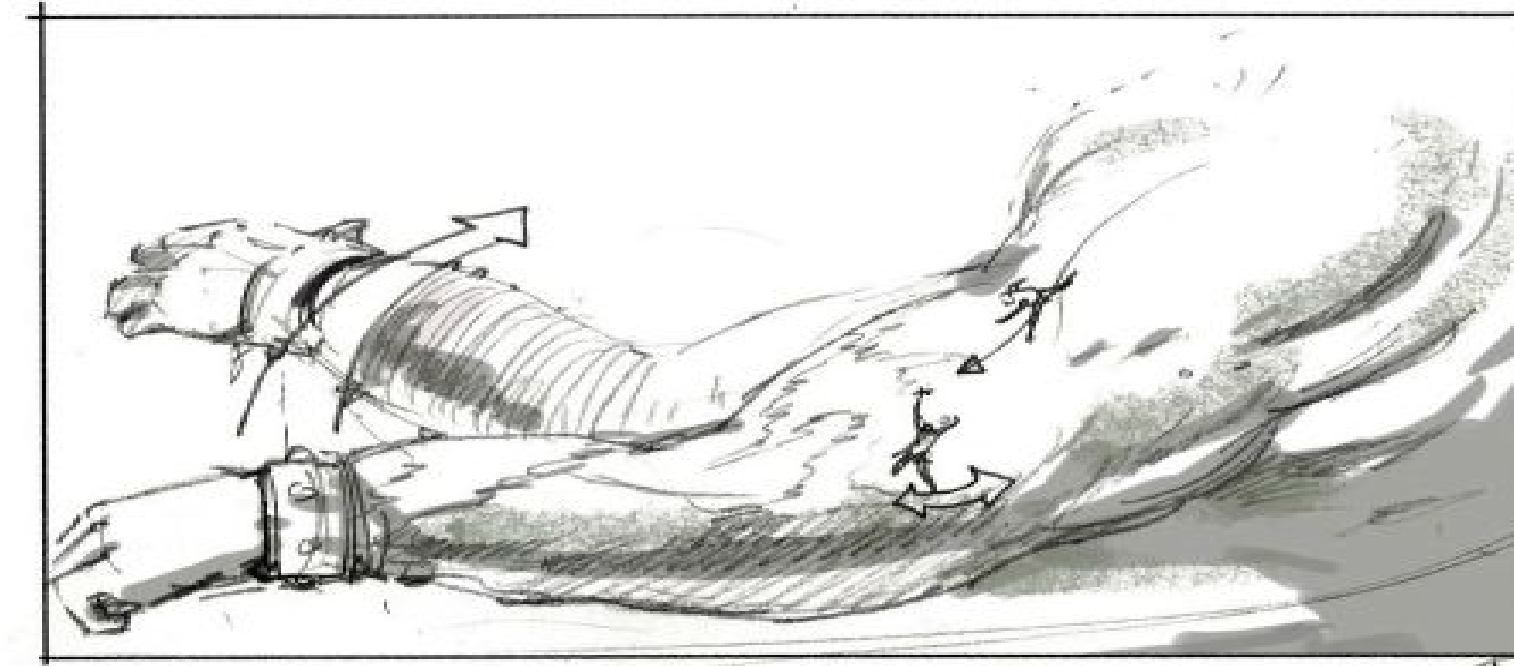
area Kratos can grab and stay on



Kratps runs down on the arm-

K starts Running

(18)



Titan sways arm and Kratos fall and grap CS botton action to stay on the arm-

(19)

GOD OF WAR III
HIGH CONCEPT BOARD

7

Cecil Kim

Brainstorming

1. Concept / Image



Brainstorming

1. Concept / Image
2. Get On , Do , Get Off



Brainstorming

1. Concept / Image
2. Get On , Do , Get Off
3. Team Breaks for 30 Mins



Brainstorming

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4. Regroup – Put on Board



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5. Director/Leads Vote on Favorite 3



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5. Director/Leads Vote on Favorite 3
6. Assess Popularity



Brainstorming

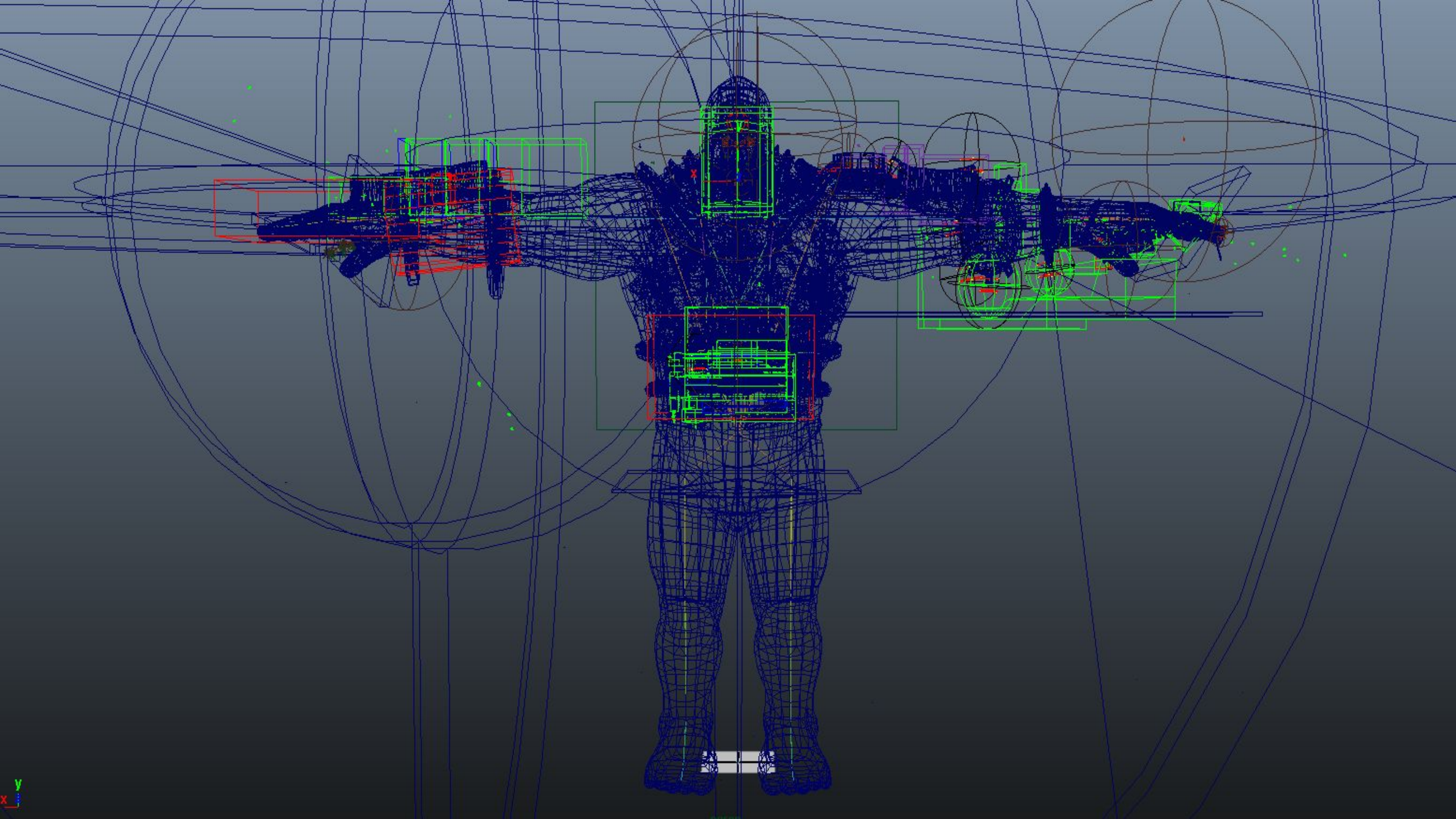
1. Concept / Image
2. Get On , Do , Get Off
3. Team Breaks for 30 Mins
4. Regroup – Put on Board
5. Director/Leads Vote on Favorite 3
6. Assess Popularity
7. Director Makes Decision

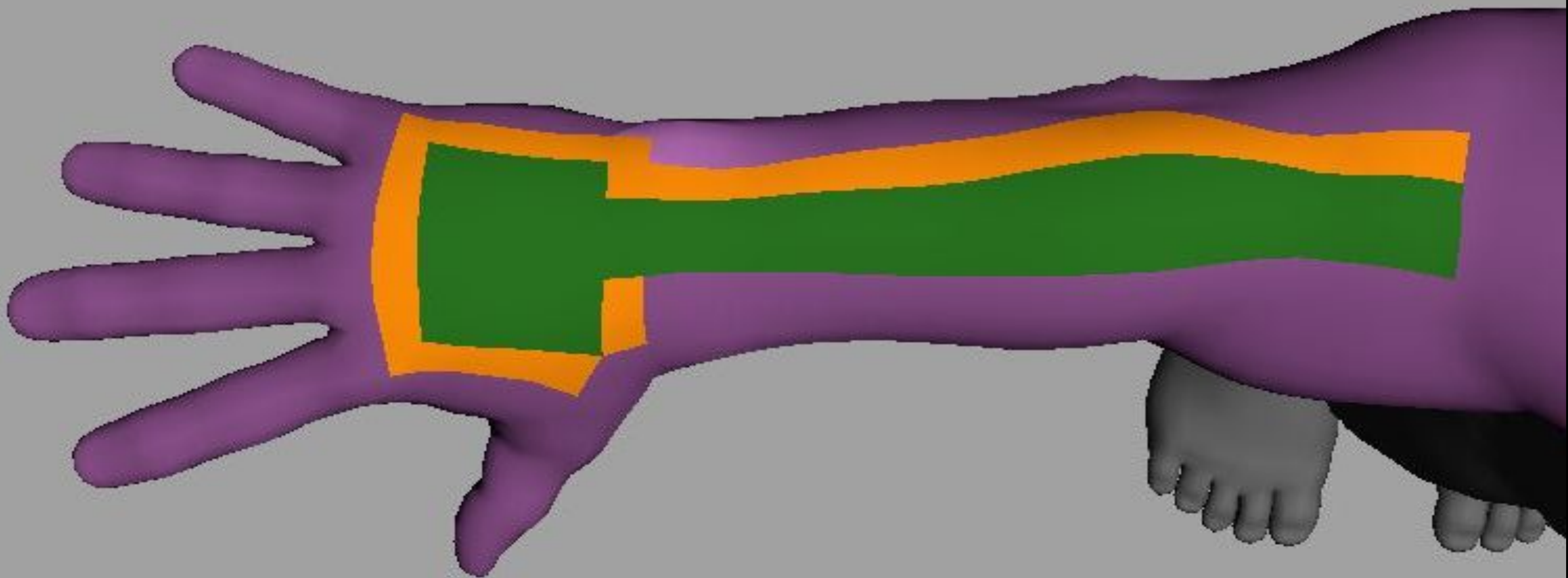




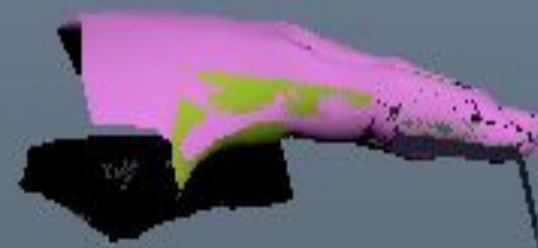
Research & Development











\$elling the Experience





Bringing It To Life

1. Emotional Buildup



Bringing It To Life

1. Emotional Buildup
2. Keep It Believable



Bringing It To Life

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2. Keep It Believable
3. “Dynamicism”



Bringing It To Life

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4. Animation



Bringing It To Life

1. Emotional Buildup
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5. Visual Effects



Bringing It To Life

1. Emotional Buildup
2. Keep It Believable
3. “Dynamicism”
4. Animation
5. Visual Effects
6. VO and Sound FX



Scale

1. Real Character



Scale

1. Real Character

2. Relative Scale



Scale

1. Real Character

2. Relative Scale

3. Camera Work



Scale

1. Real Character

2. Relative Scale

3. Camera Work

4. Real Time / No Cuts

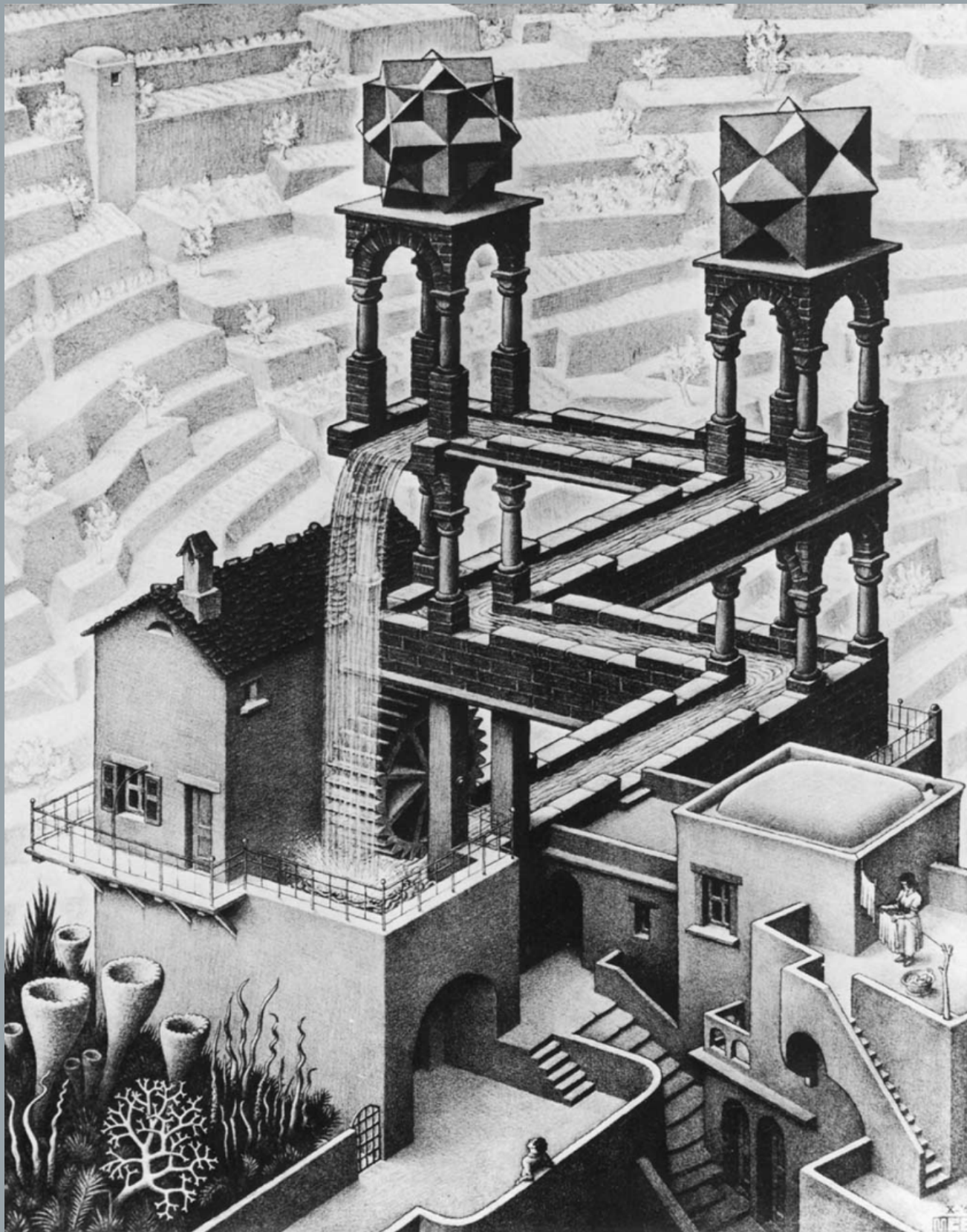


Scale

1. Real Character
2. Relative Scale
3. Camera Work
4. Real Time / No Cuts
5. Animation

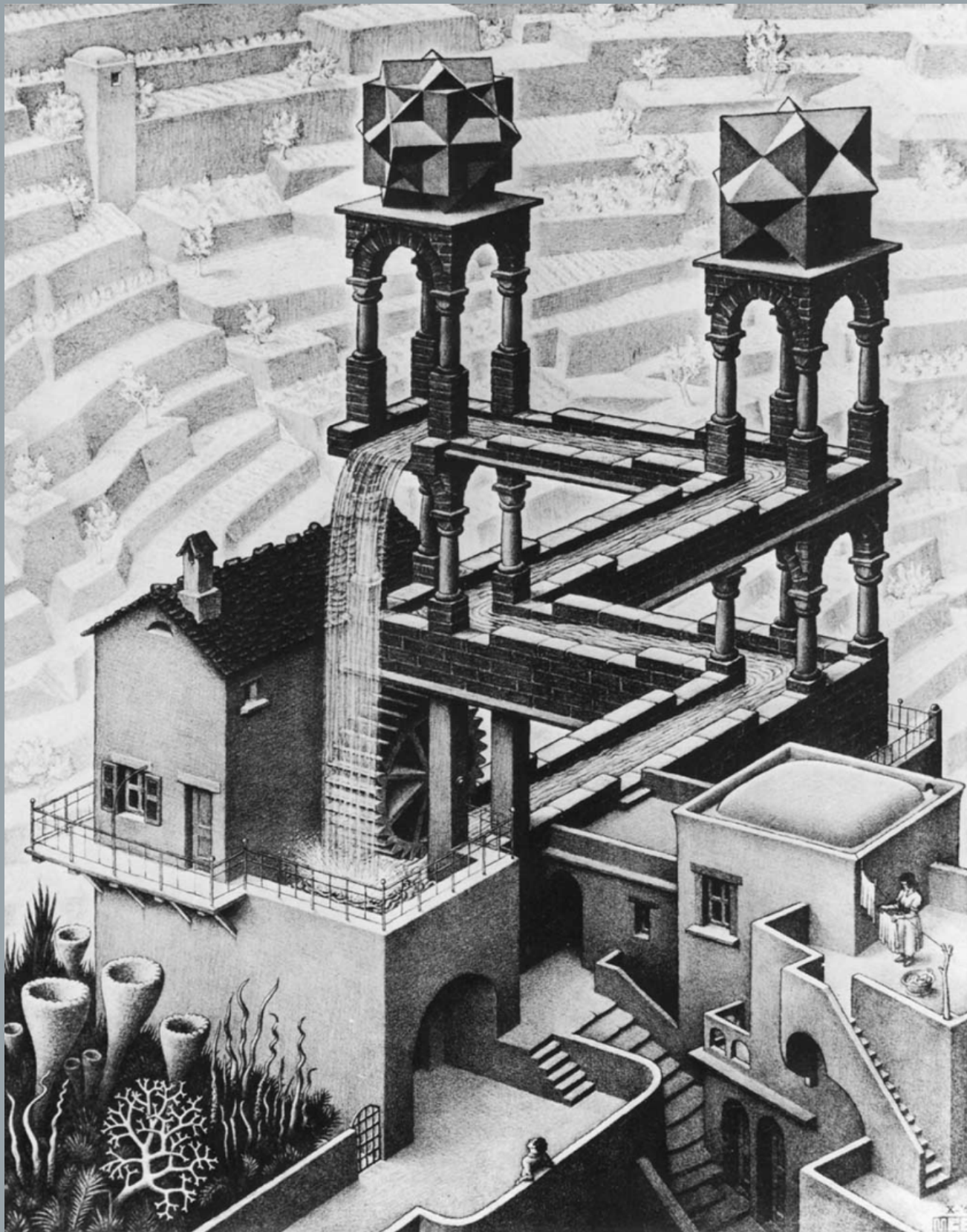
Design Decisions

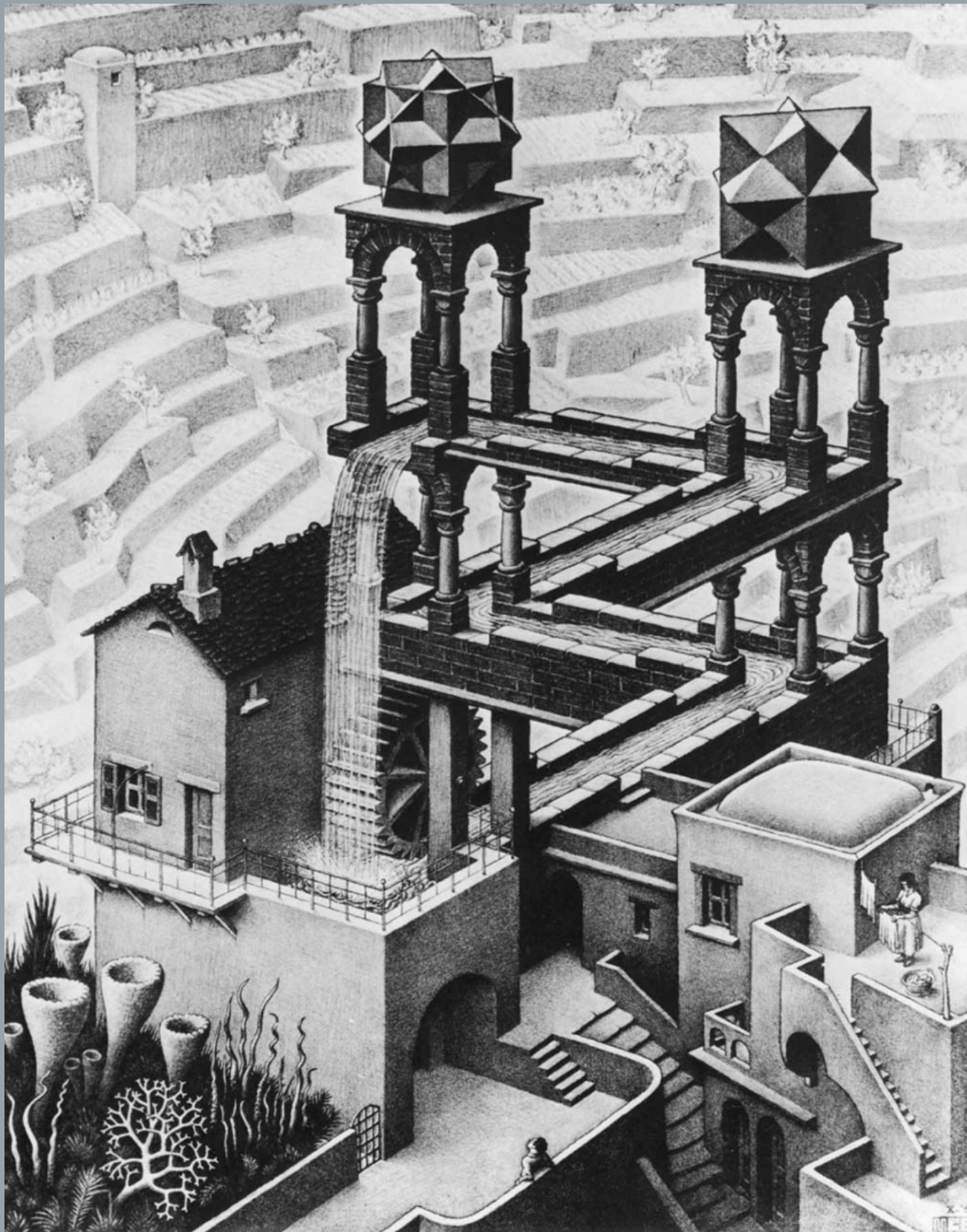
1. “Experience” not a Boss



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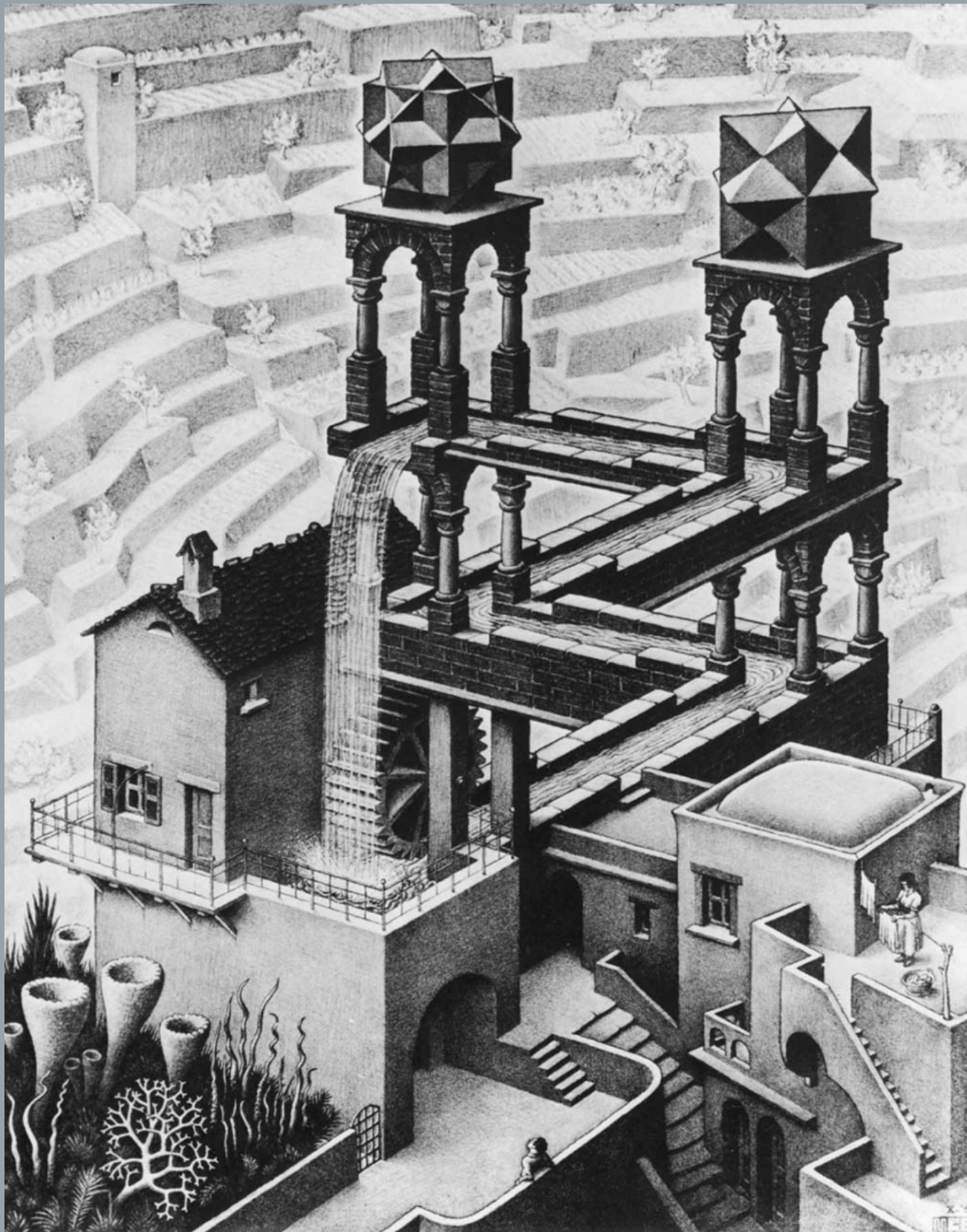
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2. Show the Goal





Design Decisions

1. “Experience” not a Boss
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3. Epic Payoffs
4. Comfortable Pacing



Design Decisions

1. “Experience” not a Boss
2. Show the Goal
3. Epic Payoffs
4. Comfortable Pacing
5. Plausibility



Executing Epic

**Now You're An
Environment
Artist! YAY!**





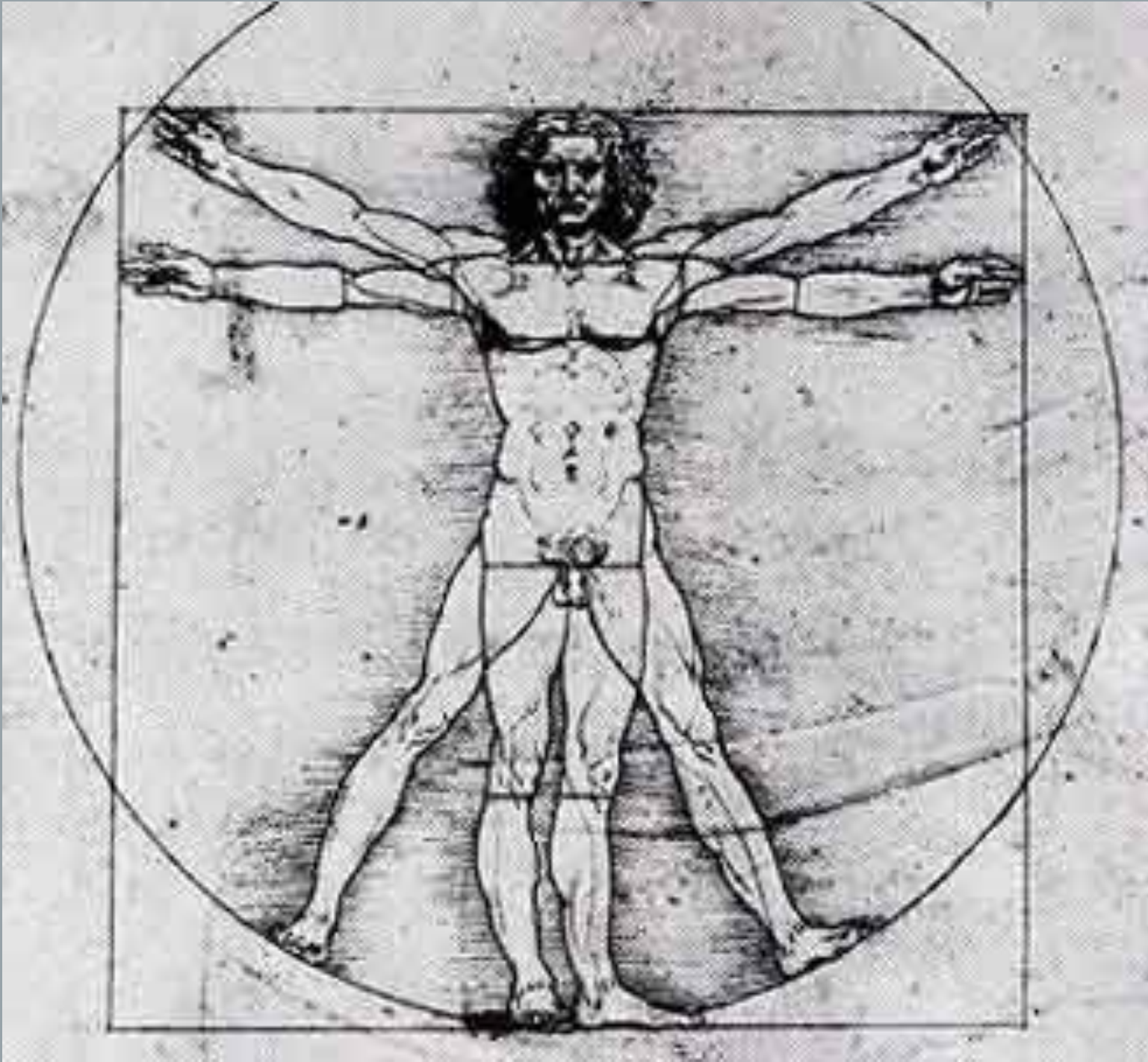
More Organic Face Cuts
and More Faces

Cut Corners
Diagonally here
to funnel player in

Dummy Path --
Player never goes
here.

Tech Art

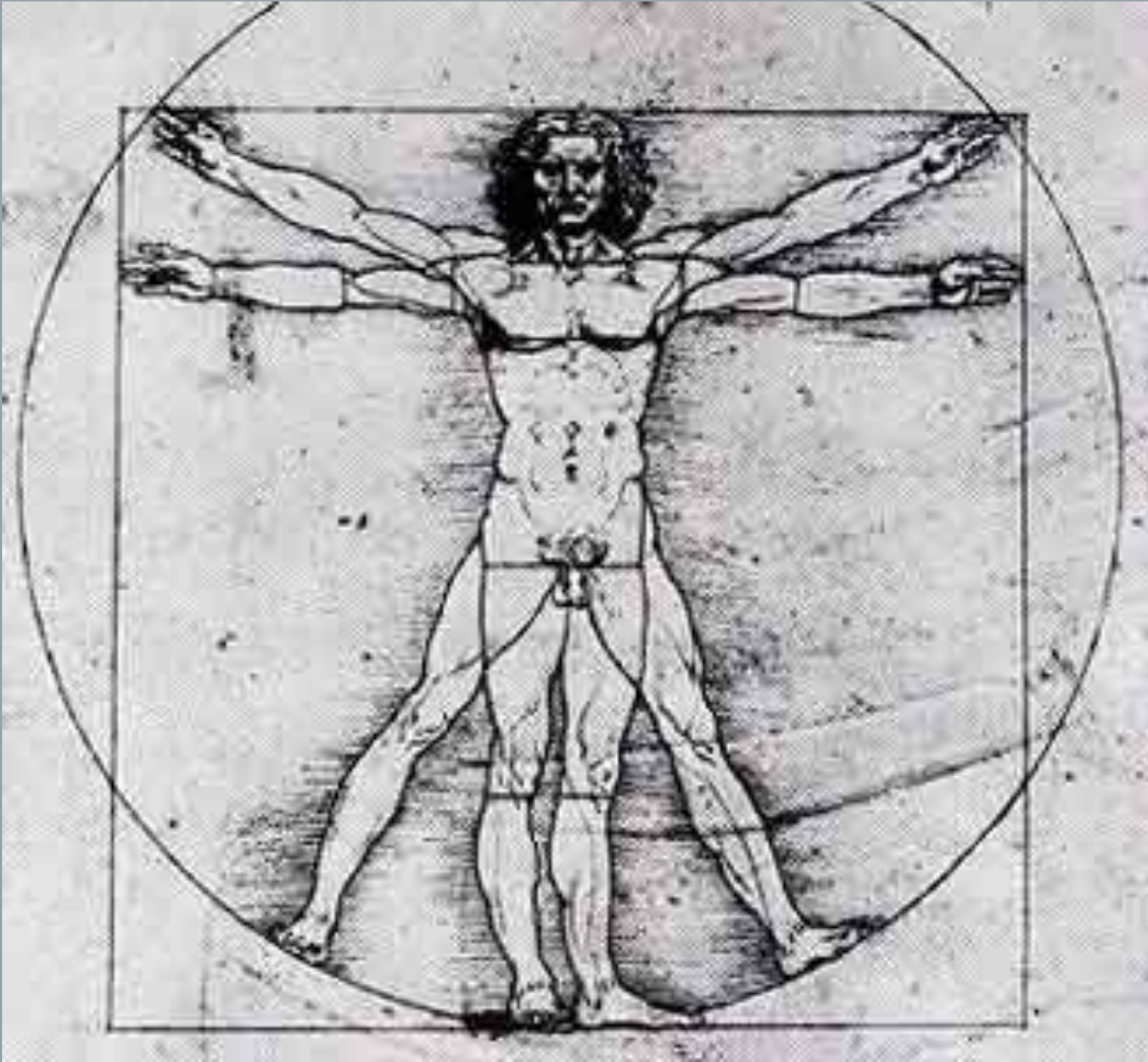
1. Zipper Tech



Tech Art

1. Zipper Tech

2. Massive Joint Count



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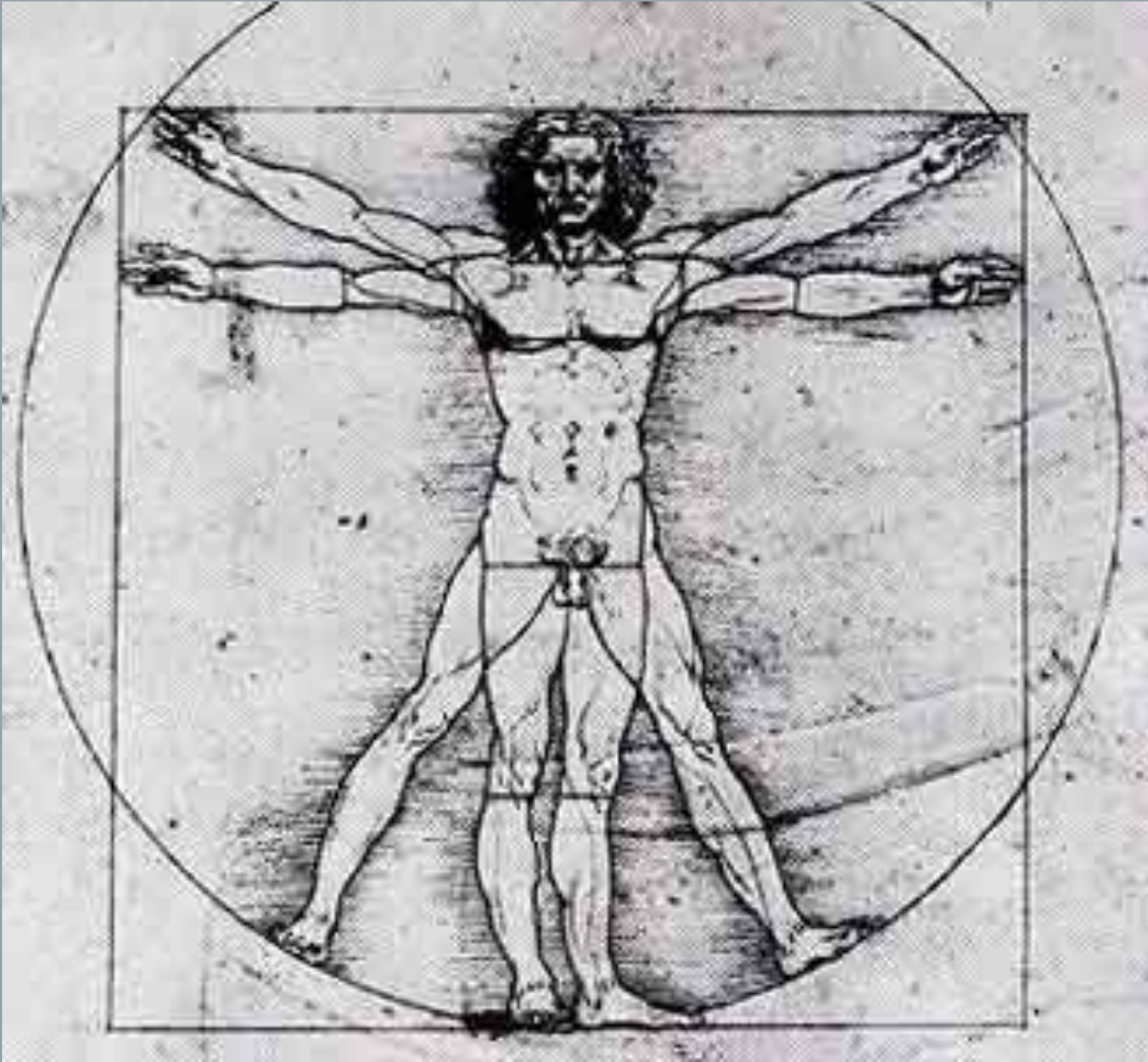
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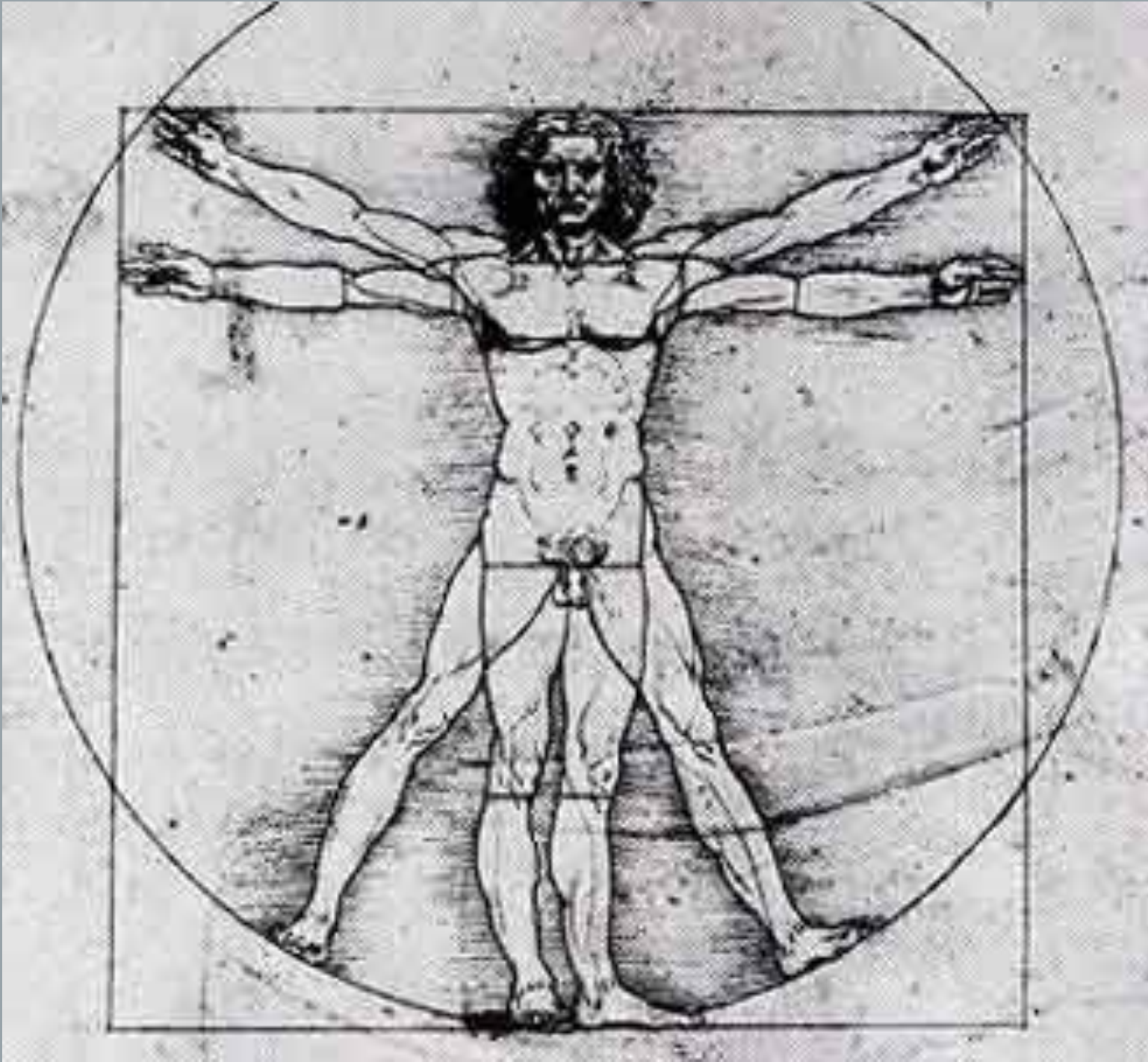


Tech Art

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Animation

1. Animating a Level

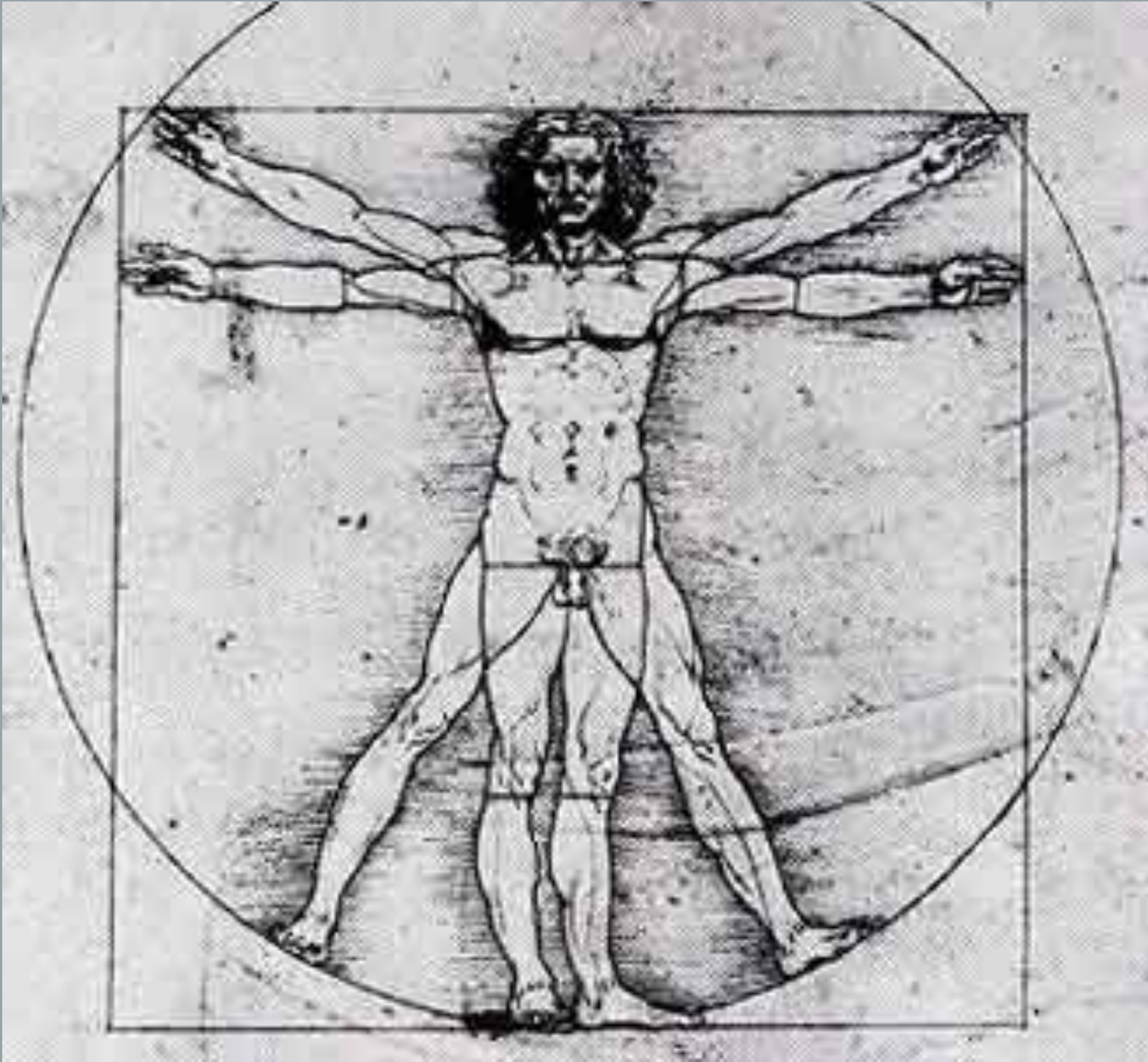


Tech Art

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Animation

1. Animating a Level
2. Stability Vs Aesthetic



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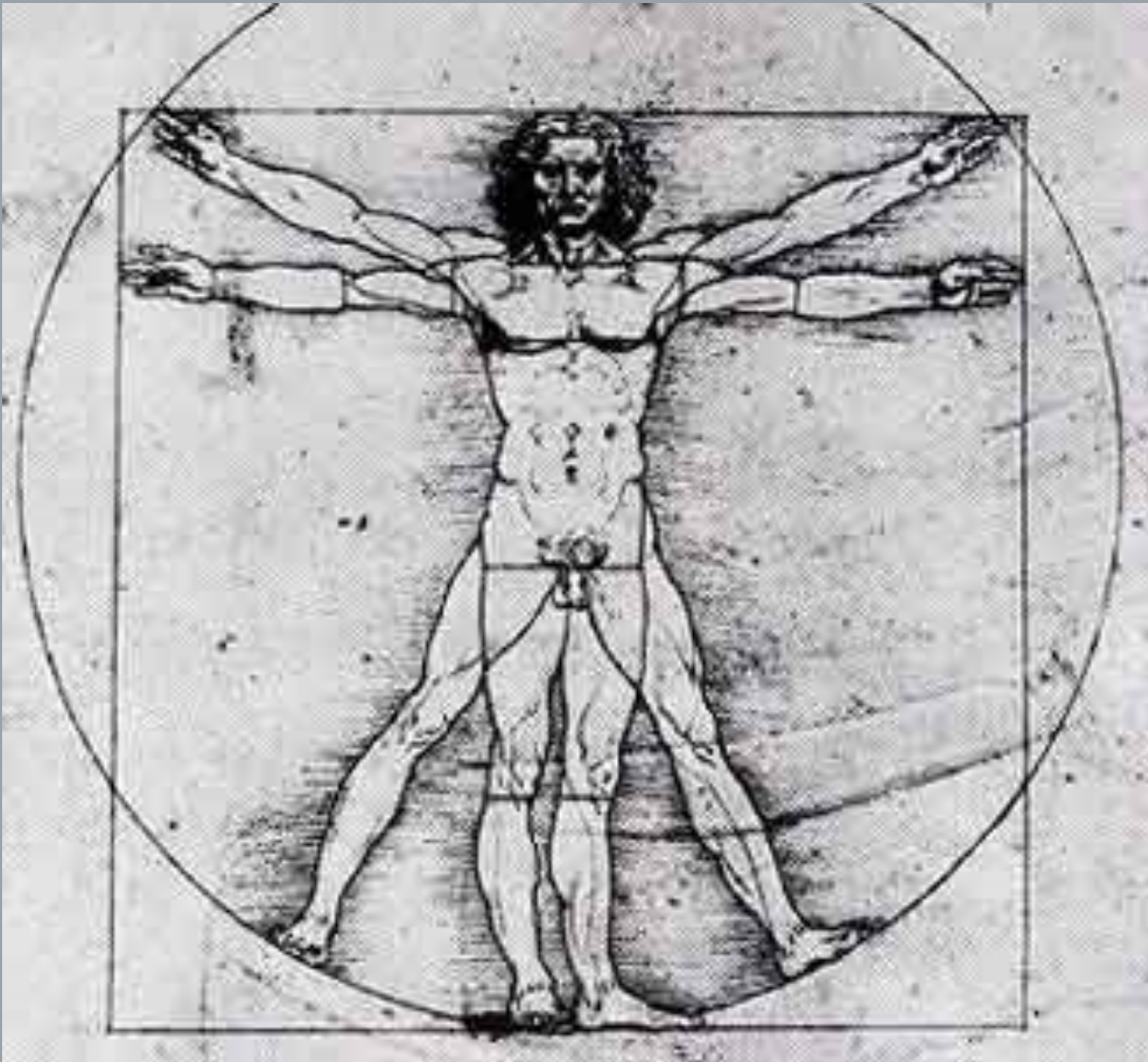
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Animation

1. Animating a Level

2. Stability Vs Aesthetic

3. Anim Resolution



Level Design

1. Nucleus of Effort



Level Design

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2. One with Animator



Level Design

1. Nucleus of Effort
2. One with Animator
3. New Collision System



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4. Reliance on Other Disciplines



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Camera Design

1. Moving Foundation



Level Design

1. Nucleus of Effort
2. One with Animator
3. New Collision System
4. Reliance on Other Disciplines

Camera Design

1. Moving Foundation
2. Ridiculous Scale



1.0



New Hades Layout

(for real)



Design Philosophy

1. Experimentation and Iteration Over Documentation

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2. Documents Come Last

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7. Know Your Philosophy and Stick To It

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8. Strength In Numbers

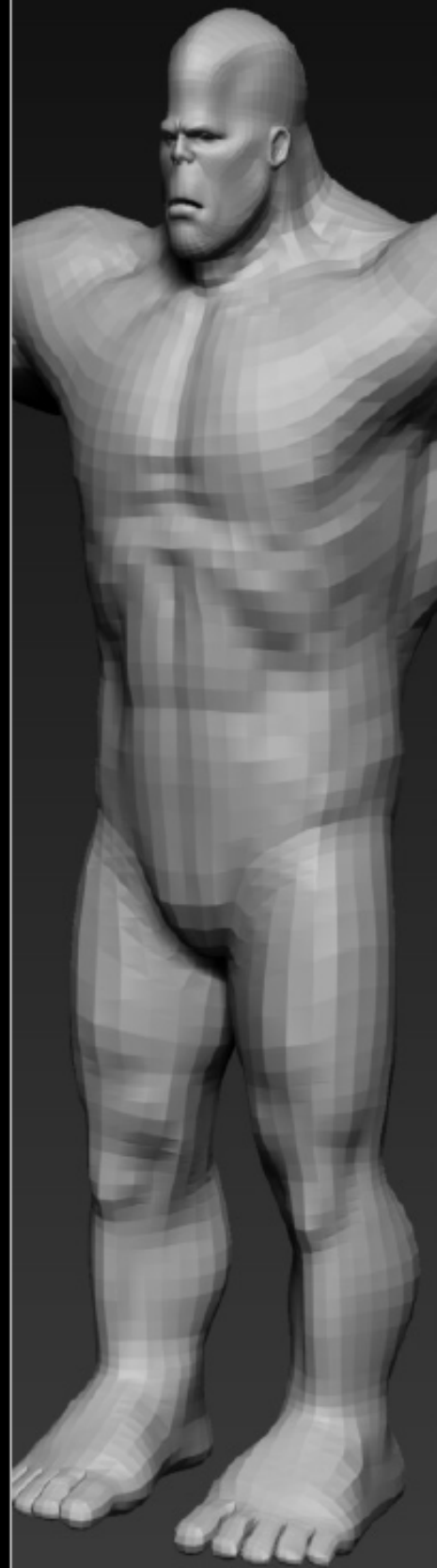






TYLERBREON

1/17/08



2/04/08



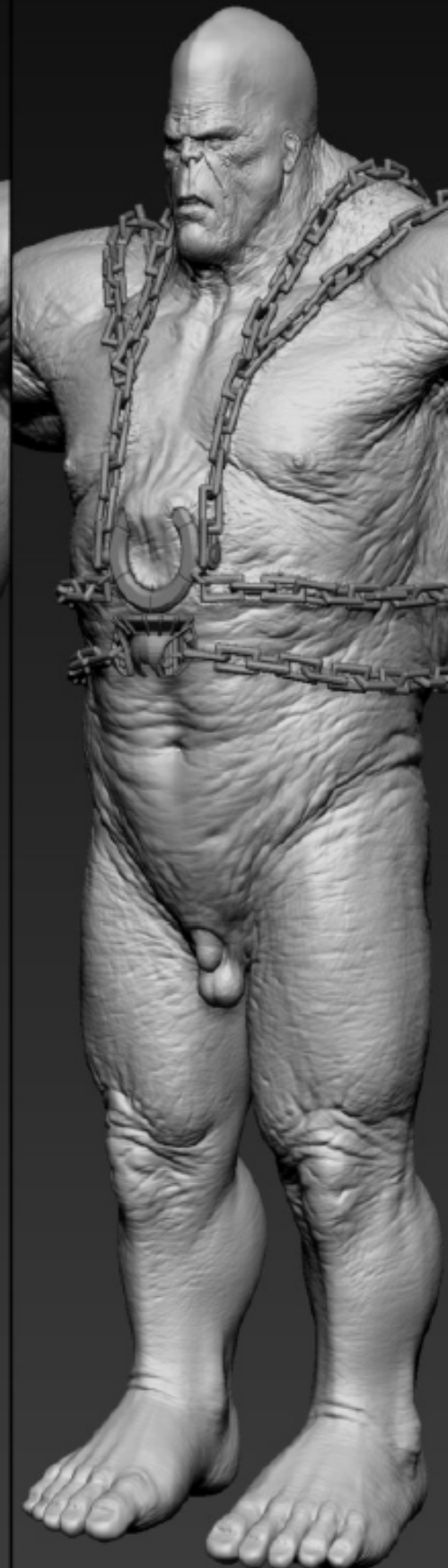
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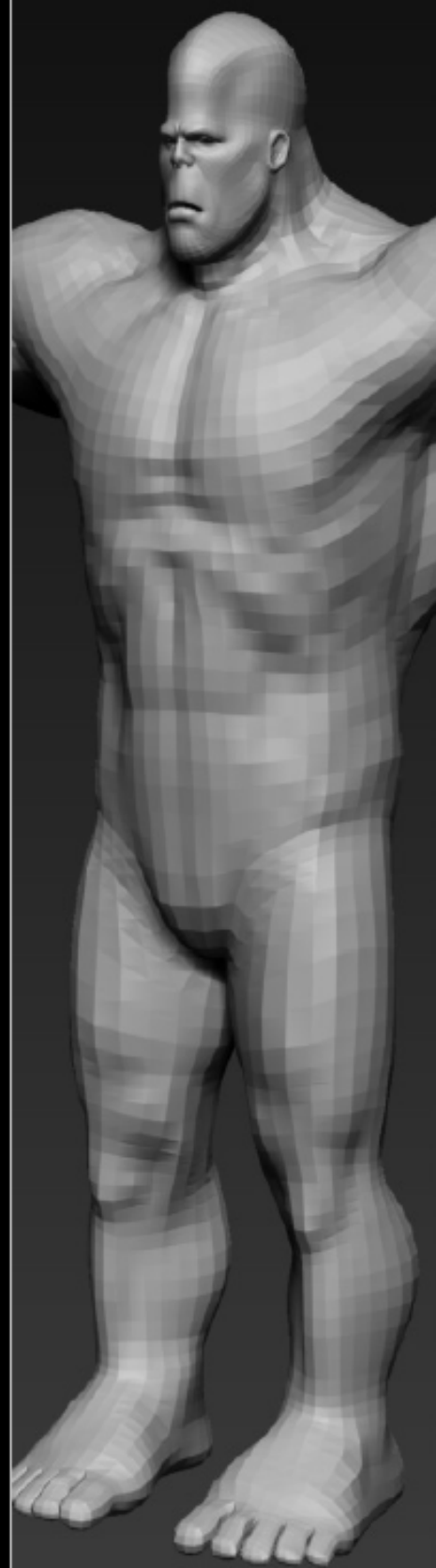
8/29/08



10/24/08



1/17/08



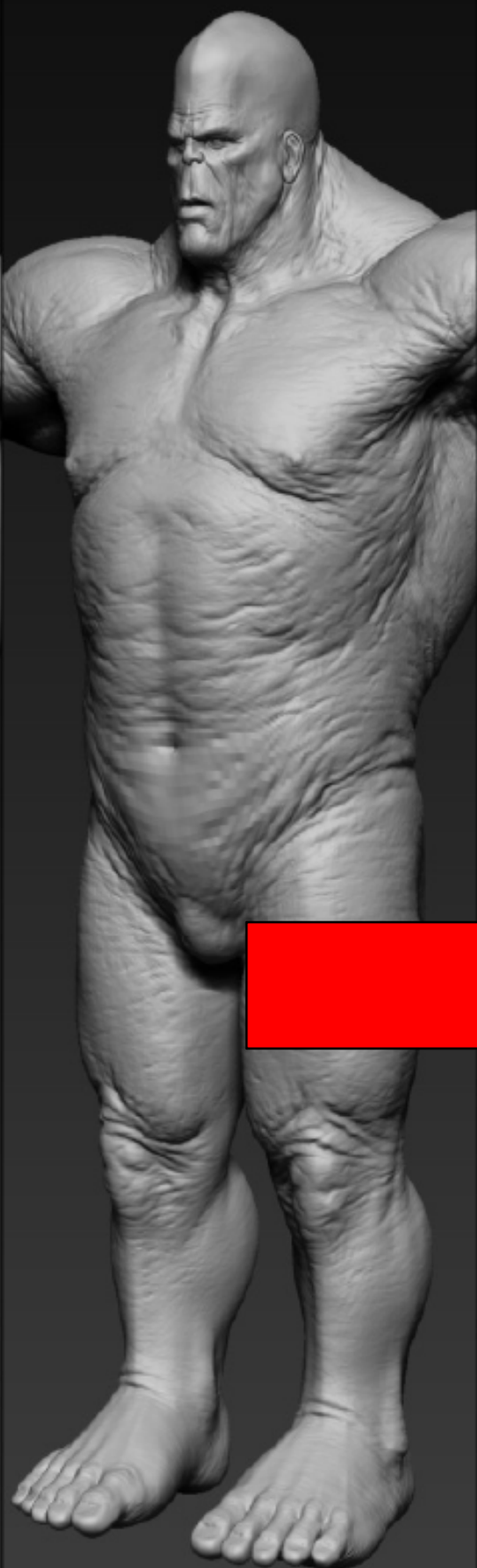
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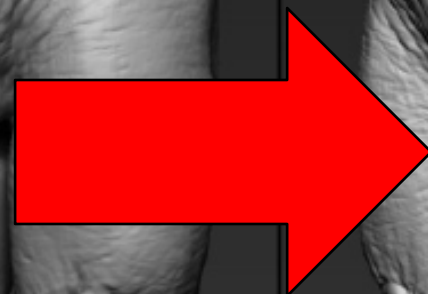
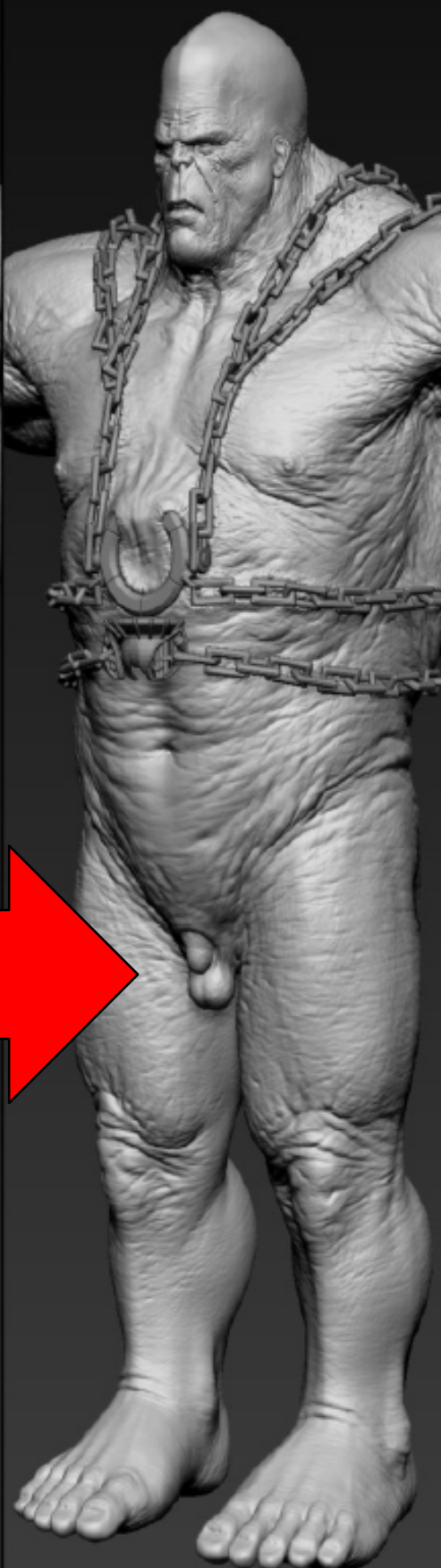
2/12/08



8/29/08



10/24/08





2.0







VOLUME I

VOLUME II









Additional Credits

- Tyler Breon (Senior Character Artist)
- Jason Hall (Animator)
- Meng Vu (Animator)
- James Che (Animator)
- Gary Kavenaugh (Animator)
- Adam Puhl (Lead Combat Designer)
- Nathan Gary (Level Designer)
- Stig Asussen (Game Director)
- Mark Simon (Lead Camera Designer)
- Steven Peterson (Camera Designer)
- Jacquie Shriver (VO Coordinator)
- Paul Fox (Lead Sound Designer)
- Timo P (Environment Artist)
- Todd Papy (Design Director)
- Jason Minters (Tech Artist)
- Matt Arrington (Senior Programmer)
- Steve Caterson (Senior Producer)
- Aaron Jessie (Cinematic Artist)
- Weiching Wu (Cinematic Animator)
- Max Ancar (Lead Effects Artist)
- Ken Feldman (Art Director)
- Cecil Kim (Lead Concept Artist)
- Andy Park (Concept Artist)
- Izzy Medrano (Concept Artist)
- Sung Jin (Cinematic Animator)
- Katon Calloway (Character Artist)
- John Lawrence (Tech Designer)
- Vassily Filippov (Lead Programmer)
- Jim Tilander (Senior Programmer)
- Fabrice Otero (Senior Programmer)
- Phil Wilkins (Senior Programmer)
- Yury Nedelin (Tech Artist)
- Cory Barlog
- David Jaffe



Career Pavillion

Booth 1902

Kriste Stull / Marlina Balandra

SonySMRecruiting@playstation.sony.com

Contact Info

Chris O'Neill

Senior Level Designer

chris.a.oneill@gmail.com



@chris_a_oneill

Bruno Velazquez

Lead In-Game Animator

bruno_velazquez@playstation.sony.com

<http://elanimador.blogspot.com/>



@brunovelazquez