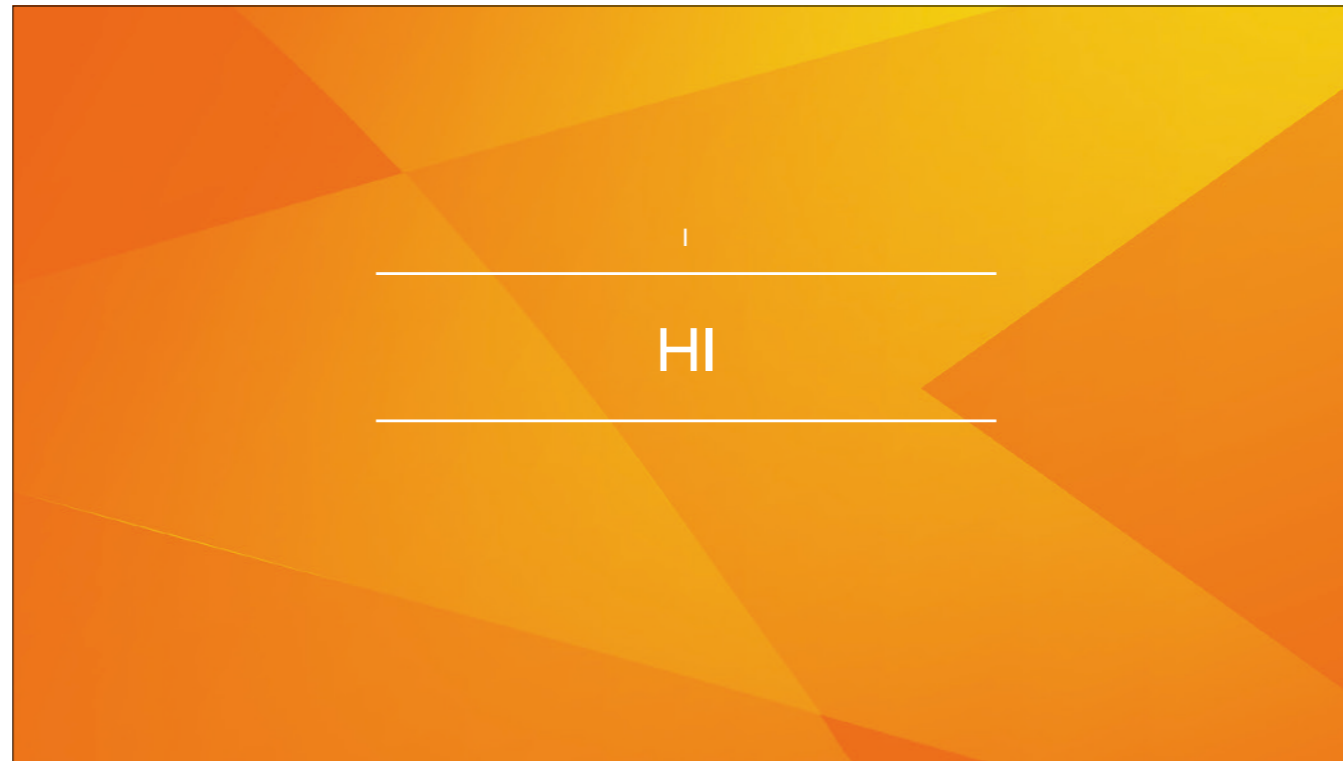cover

Hi, my name is **David** and I am an **immigrant**.

I come from a **place and a time** when **videogames were made by mysterious people** in distant countries using a dark magic called 'science'

Of course **I didn't even think it was a job**

PITFALL - DAVID CRANE, ACTIVISION, 1982

You might recognise here **Pitfall**,
a game from 1982 that I played many years later, when I was 13
I found it **beautiful** and **simple**, and,
for the first time after years of playing games I thought
"**Imagine if I could make something like this**"
"**People would like me!**"

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"**Imagine if I could make something like this**"
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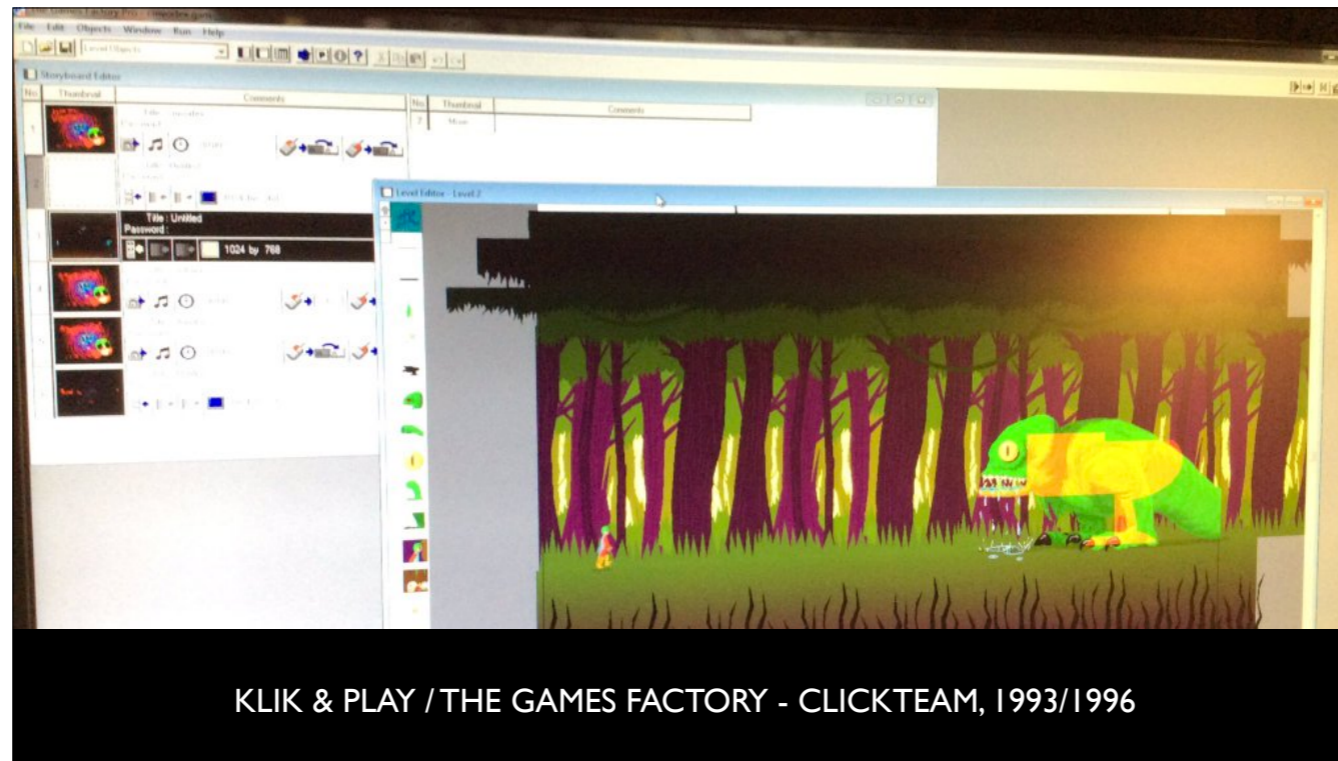
KLIK & PLAY / THE GAMES FACTORY - CLICKTEAM, 1993/1996

Just a few months after that my friends and I discovered
this game making program called **Klik n Play**
And soon enough I started making my own games

FACULTAD DE BELLAS ARTES DE SAN CARLOS, VALENCIA

But I never thought of this as anything more than a **hobby**,
never ever thought of it as a job
So I studied **Art at university**

this is the building where I studied being **demolished**

In Art School I focused in **illustration** and **film** making

(that's me making films with my friends)

2005 = 💩

also while at University, in **2005**
I had a pretty **rough year**.

First, I lost my **grandad**, who was my **favourite human in the world**
And after that, my wife **Sara** (then my girlfriend)
was diagnosed with **lupus**,
and we were **told we shouldn't have our own kids,** and it **might not even be possible**
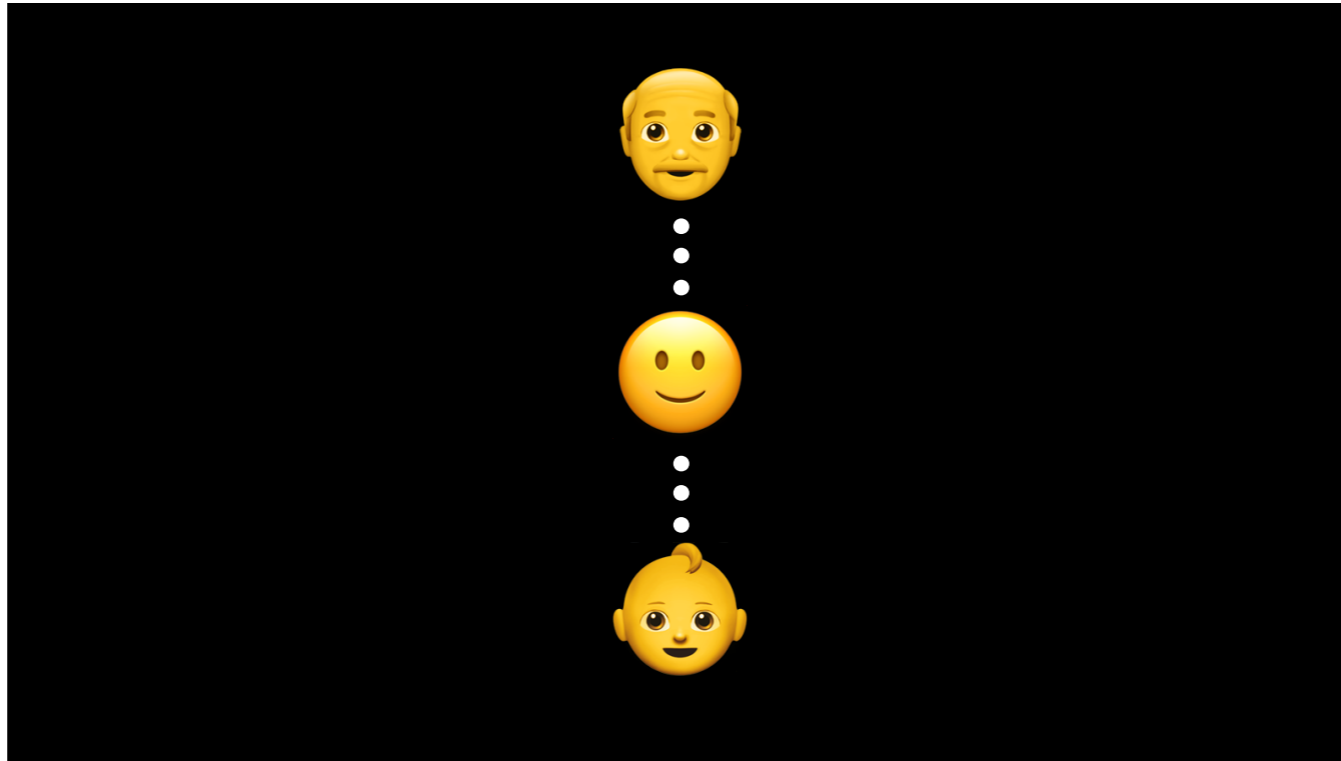
so, in the space of six months
my **idea of life changed…**

…quite **dramatically**

I'm the eldest of three siblings (and of eleven cousins)

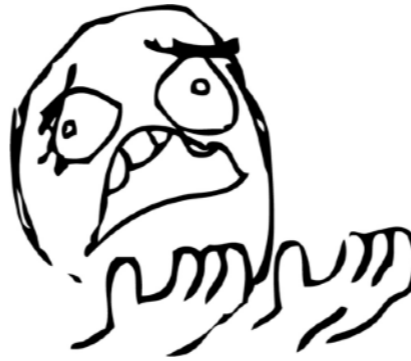Maybe because of that, or because I had **good role models**
I've **always wanted to be a dad**

so, **not the best news** to hear when you're **22**

2015 = 👶

little did I know, **10 years later our son was born**

"But, David, why are you telling us all this?"
"what's with all these family pictures?!"
"we came here for Monument Valley!!"

well, this is because all this made me **a better games artist**
and **I am going to tell you how**

CARRY YOUR LIFE EXPERIENCES WITH YOU

LEARN TO CHANGE YOUR MIND

There are **two lessons** here that have been key
both for me **as an artist** and for **MV2 as a game**

First, that **all the choices and challenges** in your life
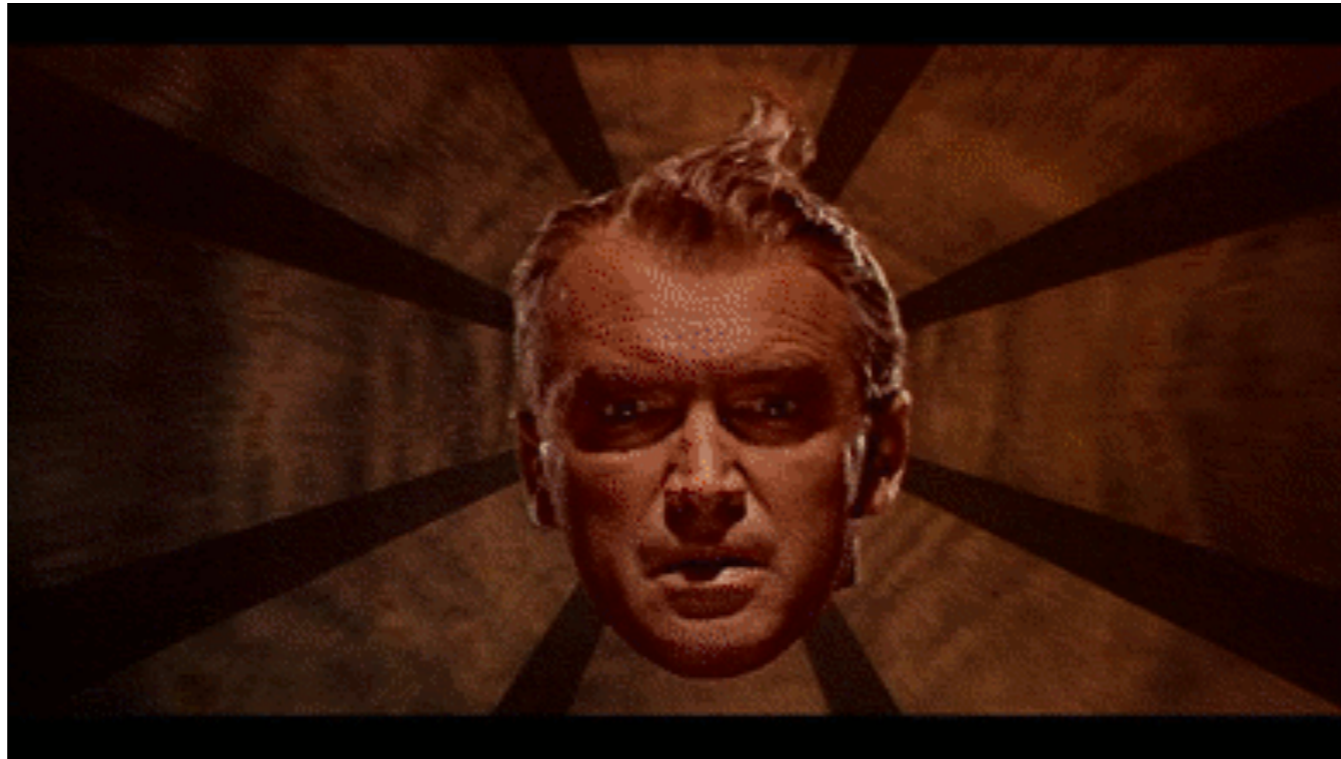make you a **stronger artist**

Second, **learning to change your mind**
is one of the most **powerful tools** you can have

TURNS OUT I MAKE GAMES NOW
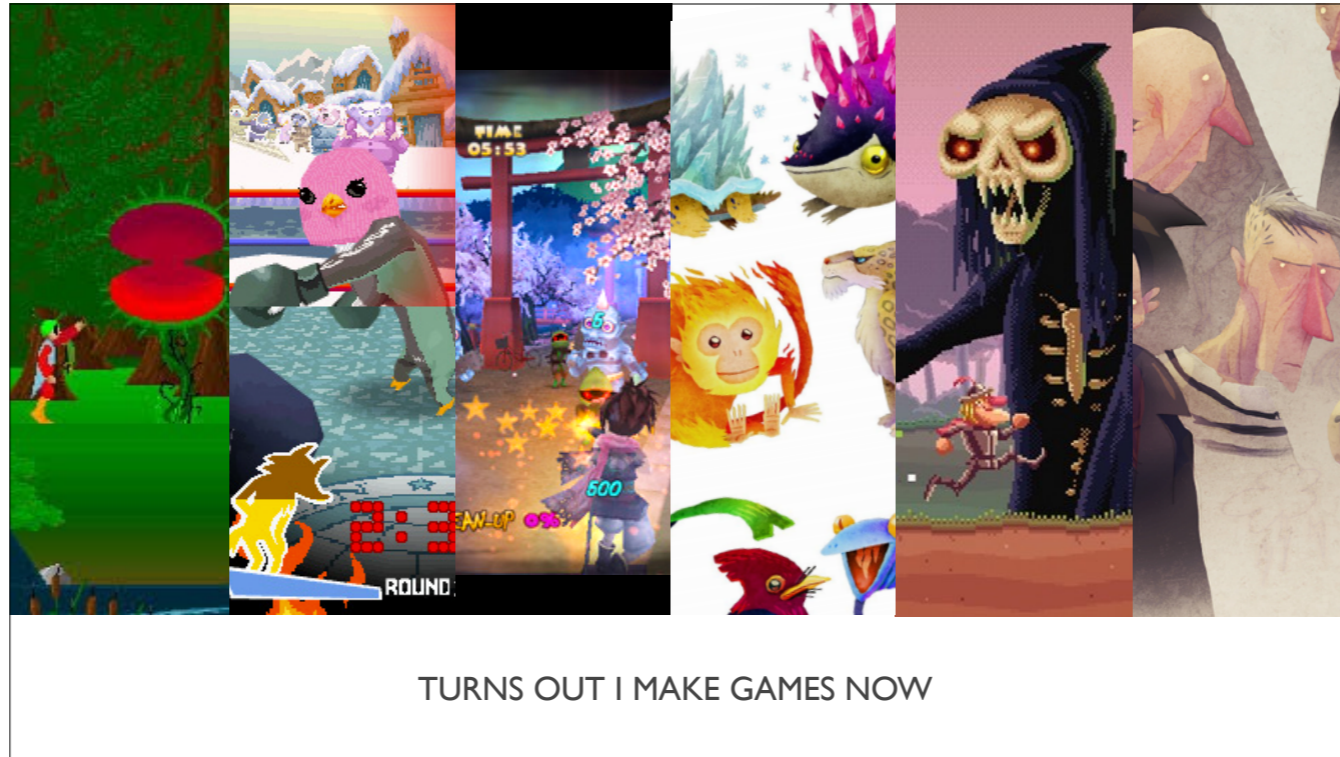
So, I did **change my mind**, and I ended up making **games for a living**

(point at these)
1st job Animal Boxing, then Zombie Panic in Wonderland
freelance, game jam, illustration…

At this time I was feeling quite a lot of vertigo
it's 2013 and I'm living in a **13m² apartment in northern France**

We don't have much money,
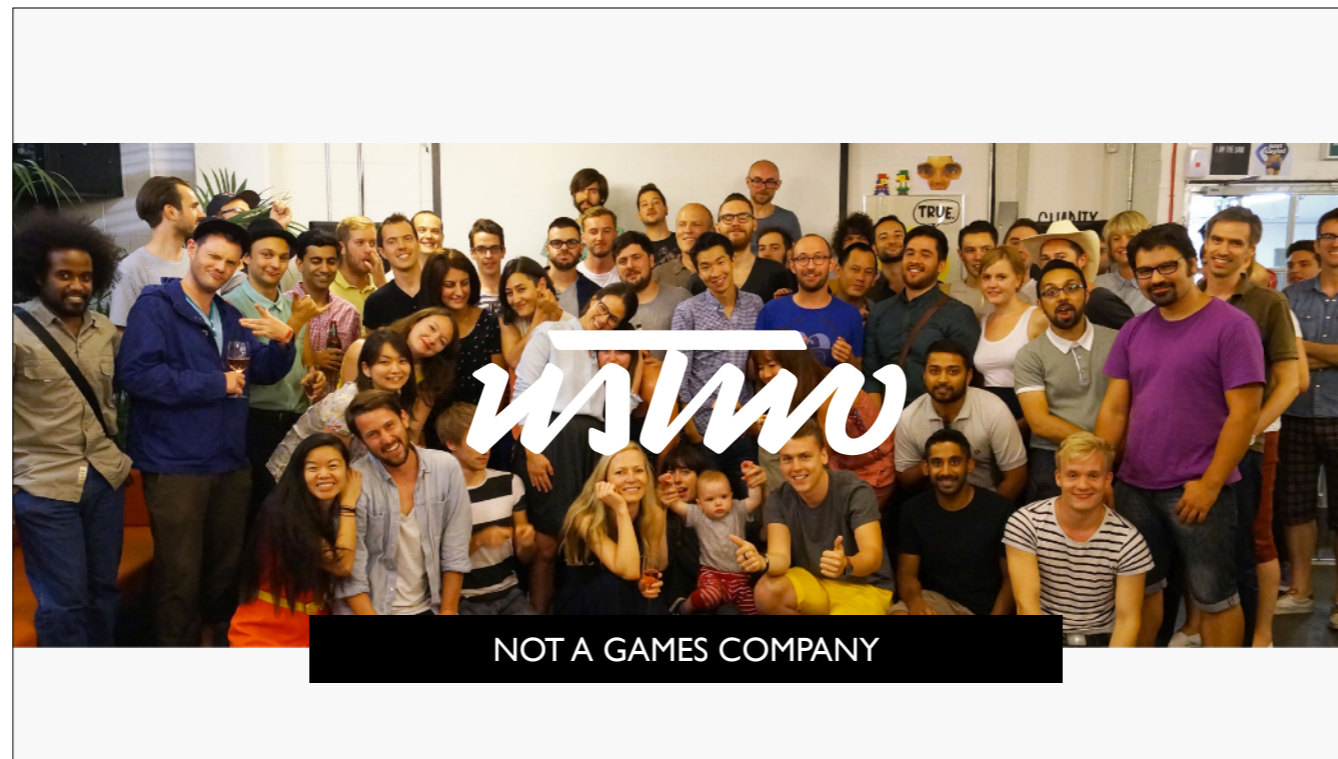I'm always chasing clients, trying to get payed…

I just **needed a normal job**

At this time I was feeling quite a lot of vertigo
it's 2013 and I'm living in a **13m² apartment in northern France**

We don't have much money,
I'm always chasing clients, trying to get payed…

I just **needed a normal job**

NOT A GAMES COMPANY

And I joined **ustwo**!

Ustwo games started as a very small team
within ustwo, a **UI/UX** company
this made a massive difference in terms of **how we think about games**

This is **Mills**, one of the **founders** of the company
the games team is quite **personal** for him.

ustwo's main work is for big **clients**, all very **secret**
the games team was born to **show the world** the values of the company

he gave us a **mission**: "don't worry about money or time, **just wow**"

WHALE TRAIL & BLIP BLUP

The studio had made **whale trail** and **blip blup**
and by the time I joined they were working on a **new prototype**

THE GAMES TEAM IN 2014

this is the team back **when I joined**, we were 8 in a company of 200

2 artists on MV: Ken and me.

together, we made this little **game**…

THE GAMES TEAM IN 2014

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2 artists on MV: Ken and me.

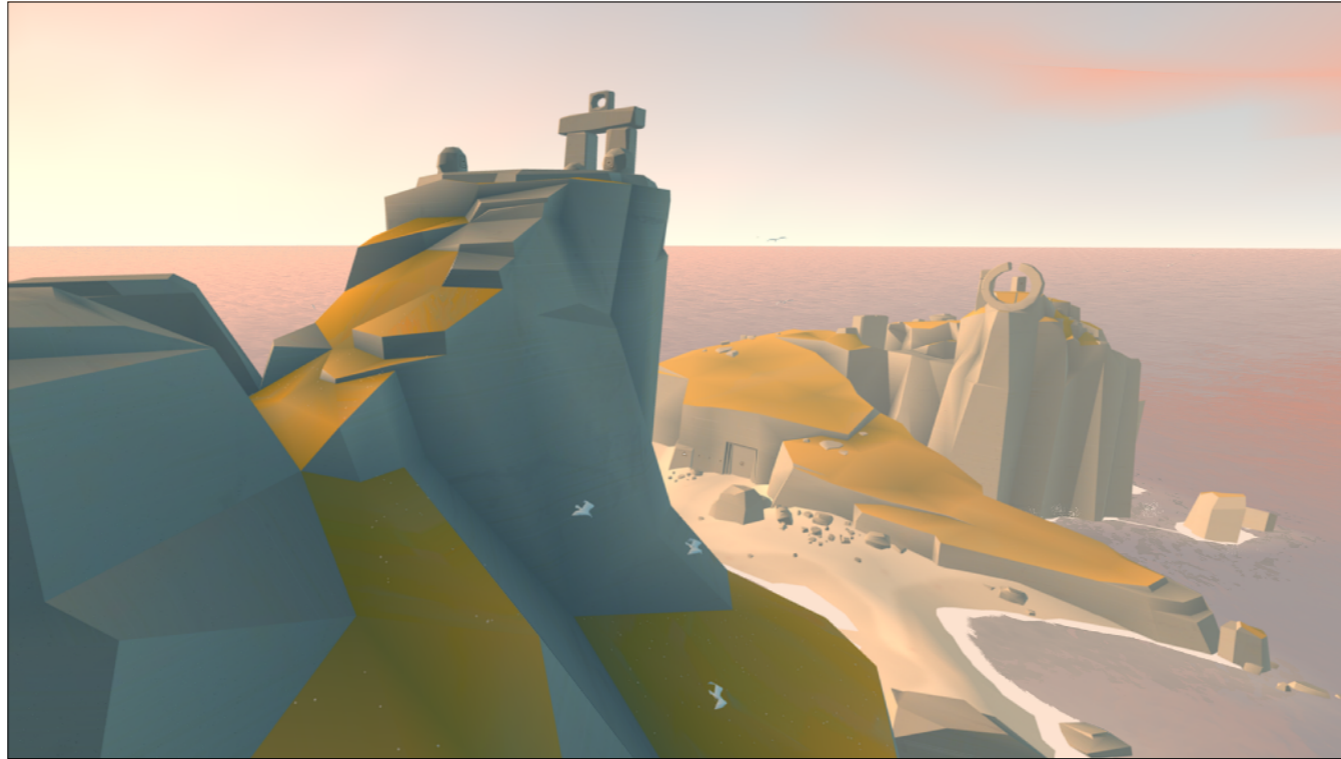**together**, we made this little **game**…
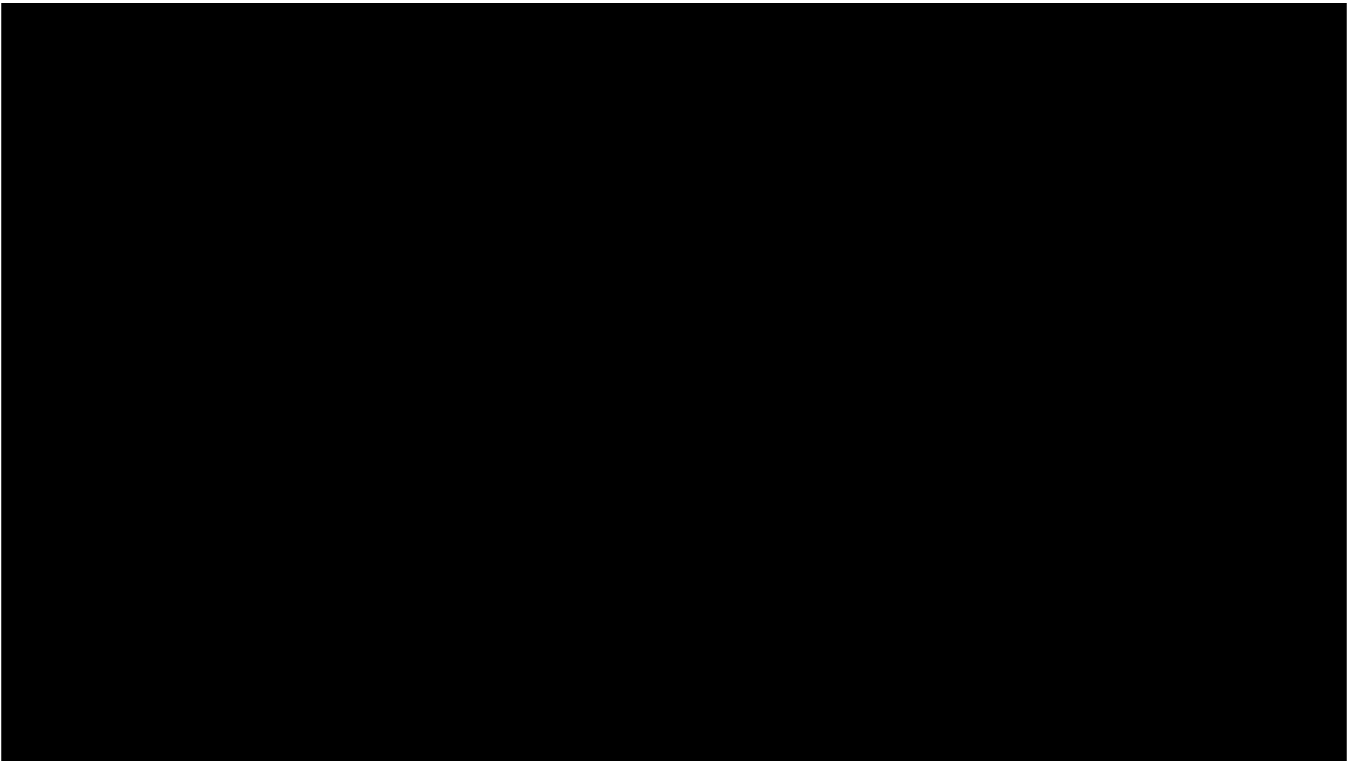
…Monument Valley
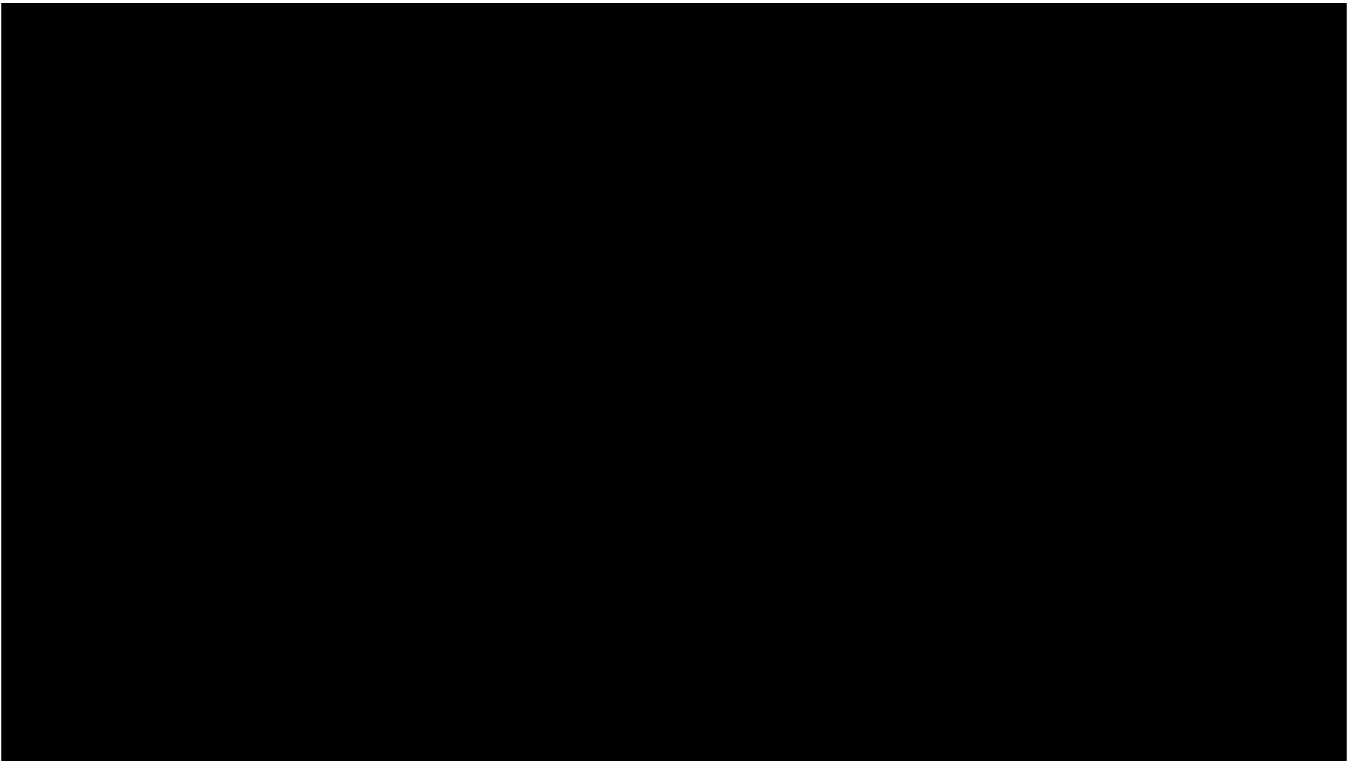
…Monument Valley

after MV we made FS
and then we wanted to **distance ourselves from MV**

we jumped into **VR** and made **Land's End**

but even after 2 years **people were still asking** for more Monument Valley

innocent child
@Faunletangel

Follow

@ustwogames are there any monument valley levels in the works?

Anisa Sanusi
@studioanisa

Replying to @ustwogames

senpai pls. more levels not more da pppffffftttttttt.

John Timothy
@john_ma_timothy

@ustwogames Absolutely love #monumentvalleygame will u be making any new levels. I just finished Lost Shores and Ida's Dream? Love the game!

Majo
@MahMDB_

@ustwogames I NEED MORE MONUMEMT VALLEY! PLEASE ❤️

1:06 AM - 22 Jun 2016

Glenn O'Sullivan
@glennotweets

Foll

ustwogames More Monument Valley levels
ease.

AM - 6 Dec

Hannah Thompson
@HannahsRhapsody

Follow

Replying to @ustwogames

ah wow me too! Any more levels due to come out?! I'll gladly pay for another dozen Appendices!! 😄

CompassRing
@CompassRing

Follow

All I want for Christmas is more levels of Monument Valley.
@ustwogames

but even after 2 years **people were still asking** for more Monument Valley

so guess what, we made another one!

I HATE SEQUELS…

so, a bit of a **confession** here…
I hate sequels, an specially working on them
I've **left jobs** to avoid working on sequels

but still… there's **something about them**

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WHY DID YOU MAKE A SEQUEL…

to me, the interesting question is **not why** we made a sequel,
but why we made it **like this**

I realised that the **only way** I could make working on a sequel **enjoyable**
was **if I made it so for myself**, if I put as much of me in it as possible.
In other words, **it had to be personal**.

WHY DID YOU MAKE A SEQUEL…

…LIKE THIS?

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If you talk about **good sequels**, at some point **someone is going to mention**
The **Empire** Strikes Back
and I believe this is because empire is not about expanding star wars, is about **real life issues**

and the **same** goes for **other good sequels** of my childhood.
They **don't** just talk about these **fictional worlds**, they talk about our **real world**
about people, their relationships, their **families**

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They **don't** just talk about these **fictional worlds**, they talk about our **real world**
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and, in a way, **a sequel and a family** are very similar.

you want to make the **original game proud**
but you can't help **questioning all the decisions** that game made.
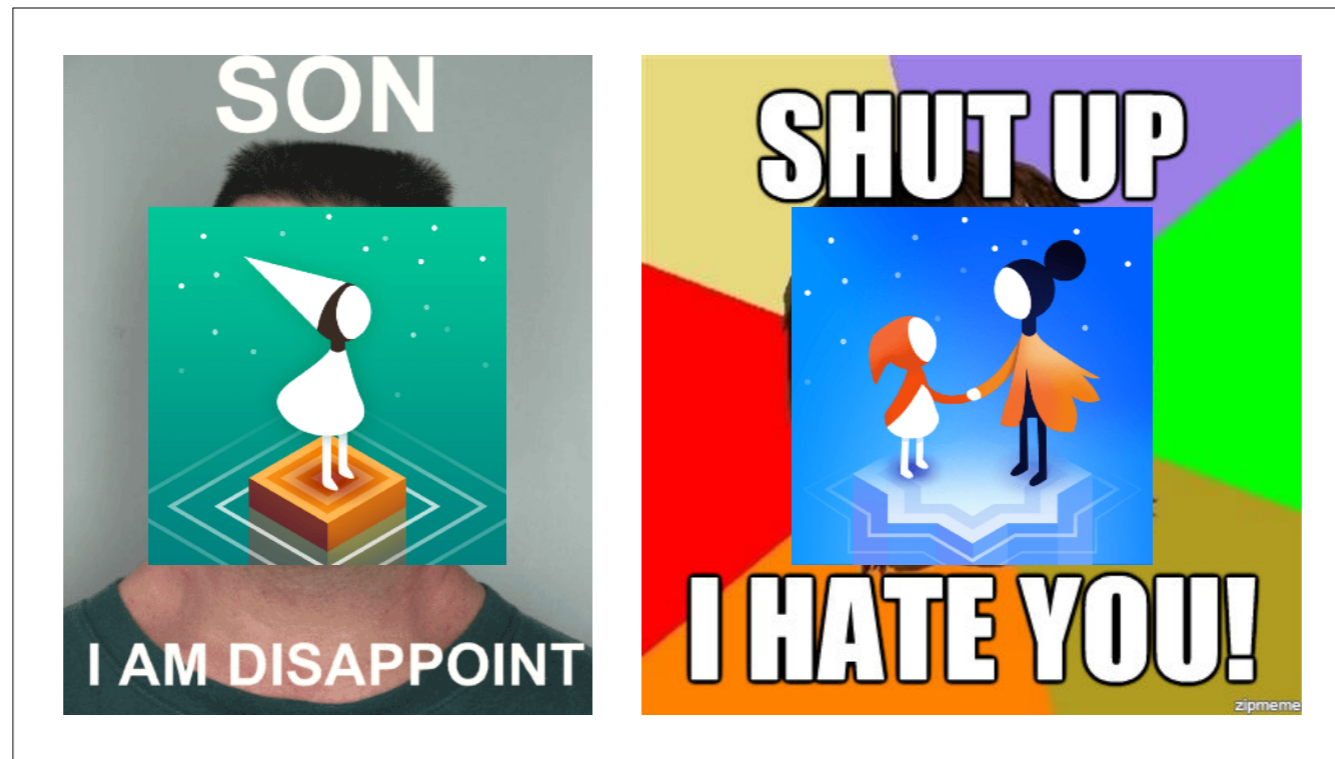
and, in a way, **a sequel and a family** are very similar.

you want to make the **original game proud**
but you can't help **questioning all the decisions** that game made.

and definitely for me,
my own family situation was hugely influential
this is my son **Atlas**
and he is a **big reason** for how MV2 is the way it is.
He is my **own sequel,** and I want to make him proud
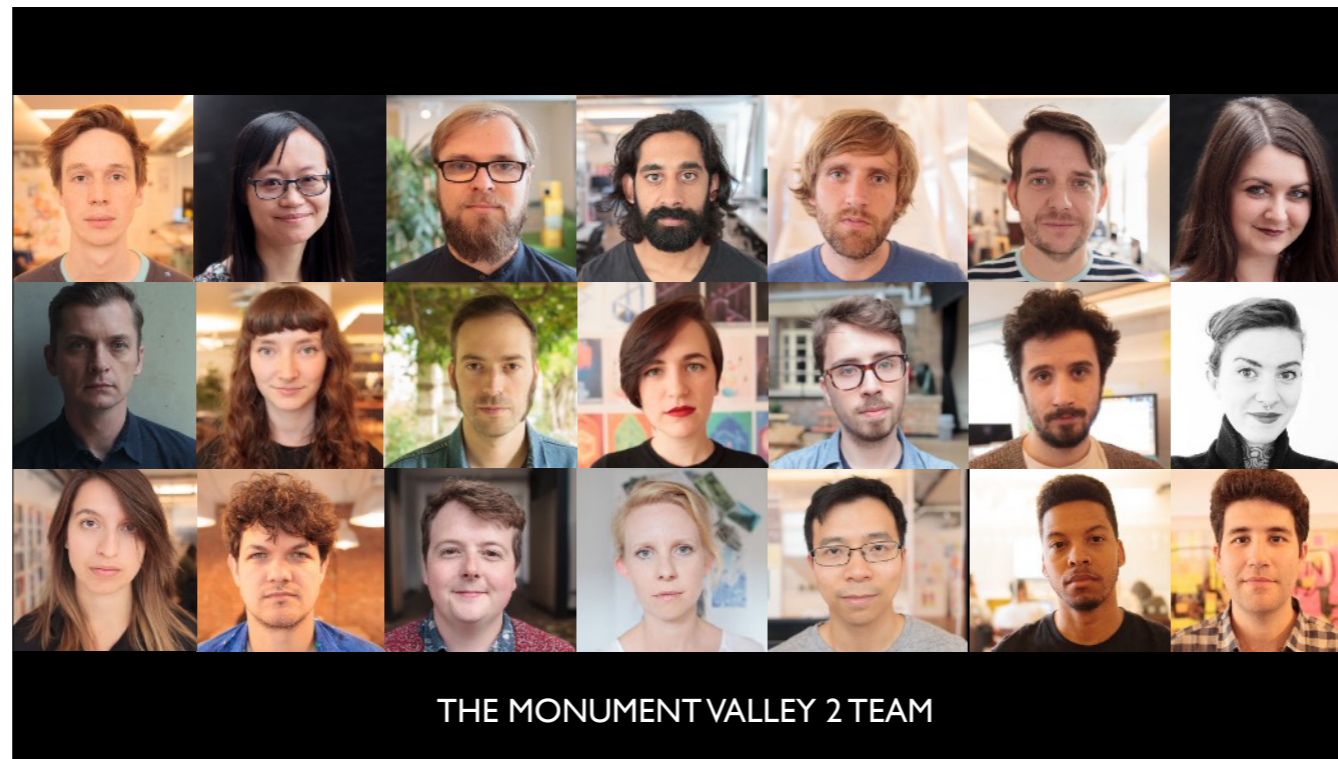
THE MONUMENT VALLEY 2 TEAM

multiply that by the **20 people** that worked in the game
and you'll find a lot more personal reasons
for making a sequel like this

by the way these are the people in the **art team**

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by the way these are the people in the **art team**

NEW PEOPLE = NEW IDEAS
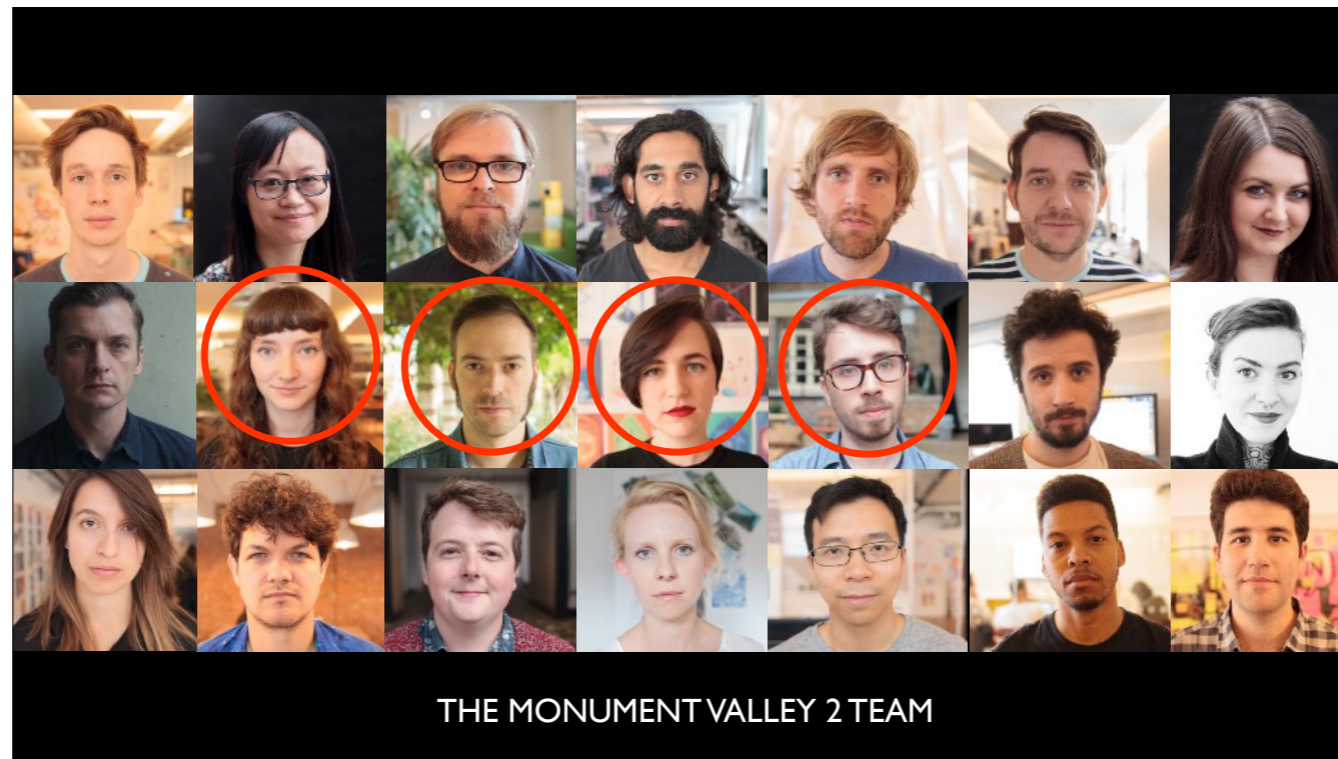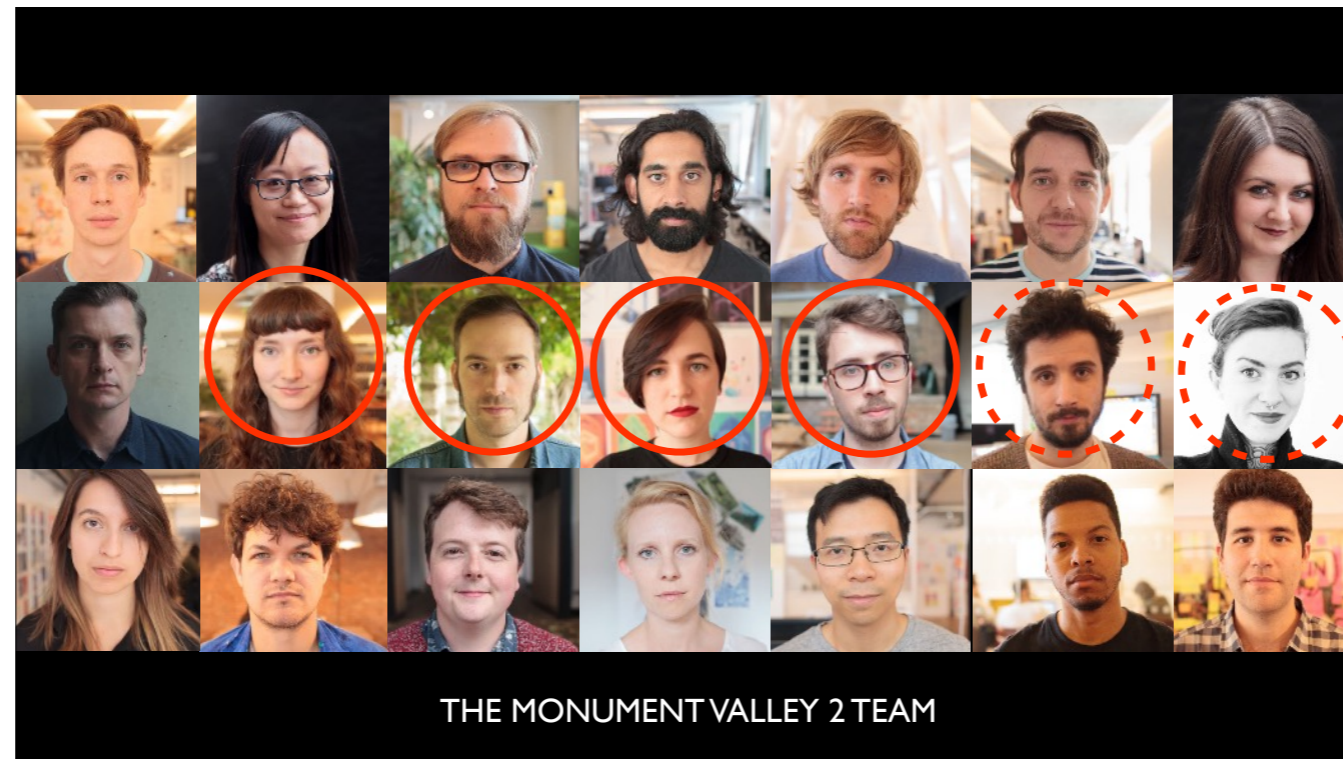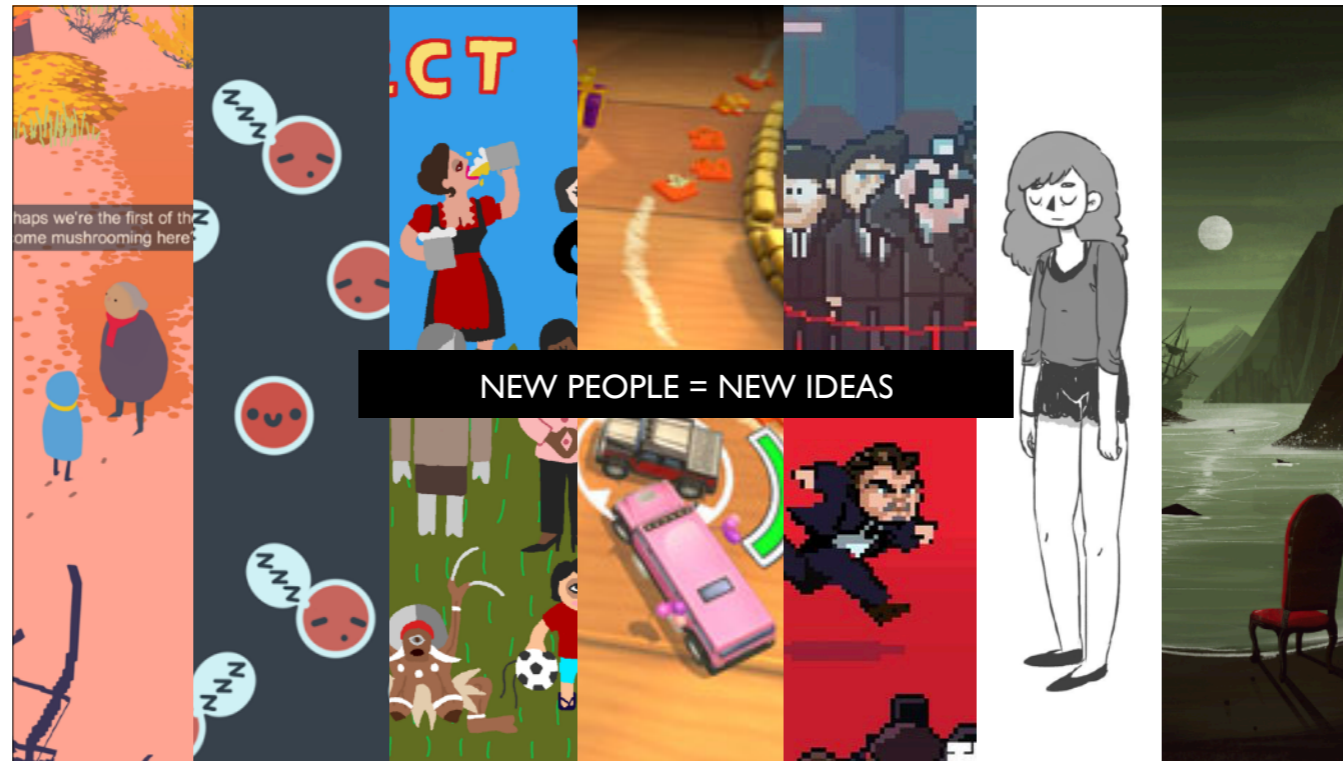
and **half** of the people there are **new** to the team!

All these new team members
brought with them lots of **fresh points of view**
and truly **elevated the team**

WHAT IS A MONUMENT VALLEY LEVEL?

So, we had a lot of **explaining** to do to all the new team members
About what makes a **Monument Valley level**
these **elements are**:
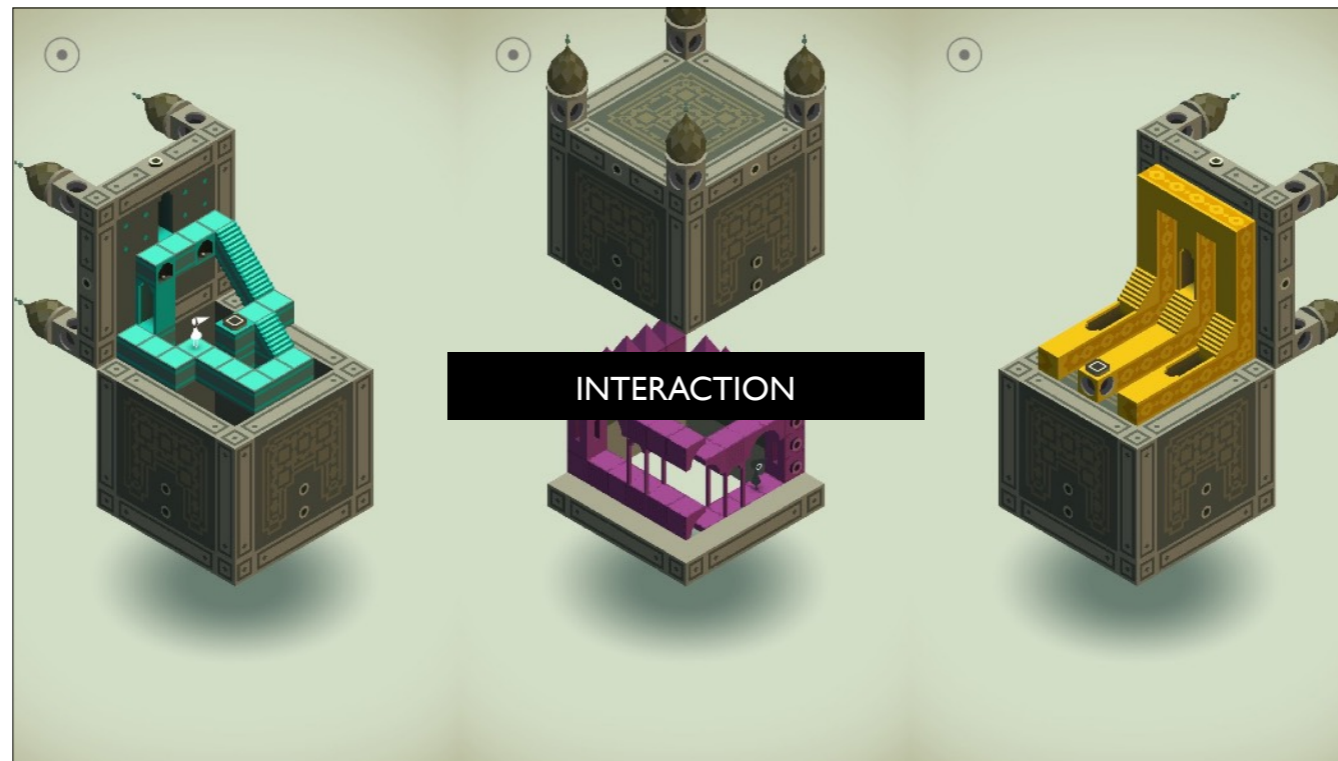
all levels should be **interactive, playful**, touchable

ARCHITECTURE

all the levels have to make sense as **buildings**

ART

"every screen could be printed out and **hung on a wall**"

SURPRISE AND PLEASURE
ARE MORE VALUABLE THAN
DIFFICULT PUZZLES
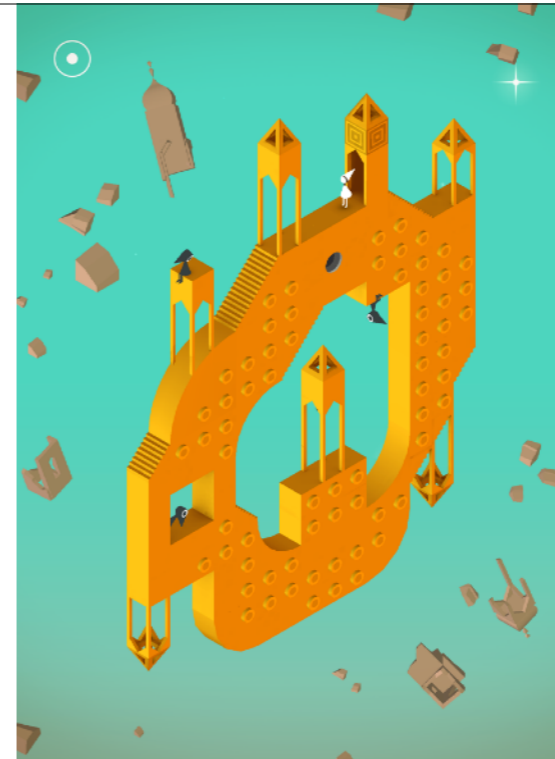
and the driving principle
that **joy** and **surprise**
are the most valuable aspects of MV

IS THIS JUST A LEVEL PACK?
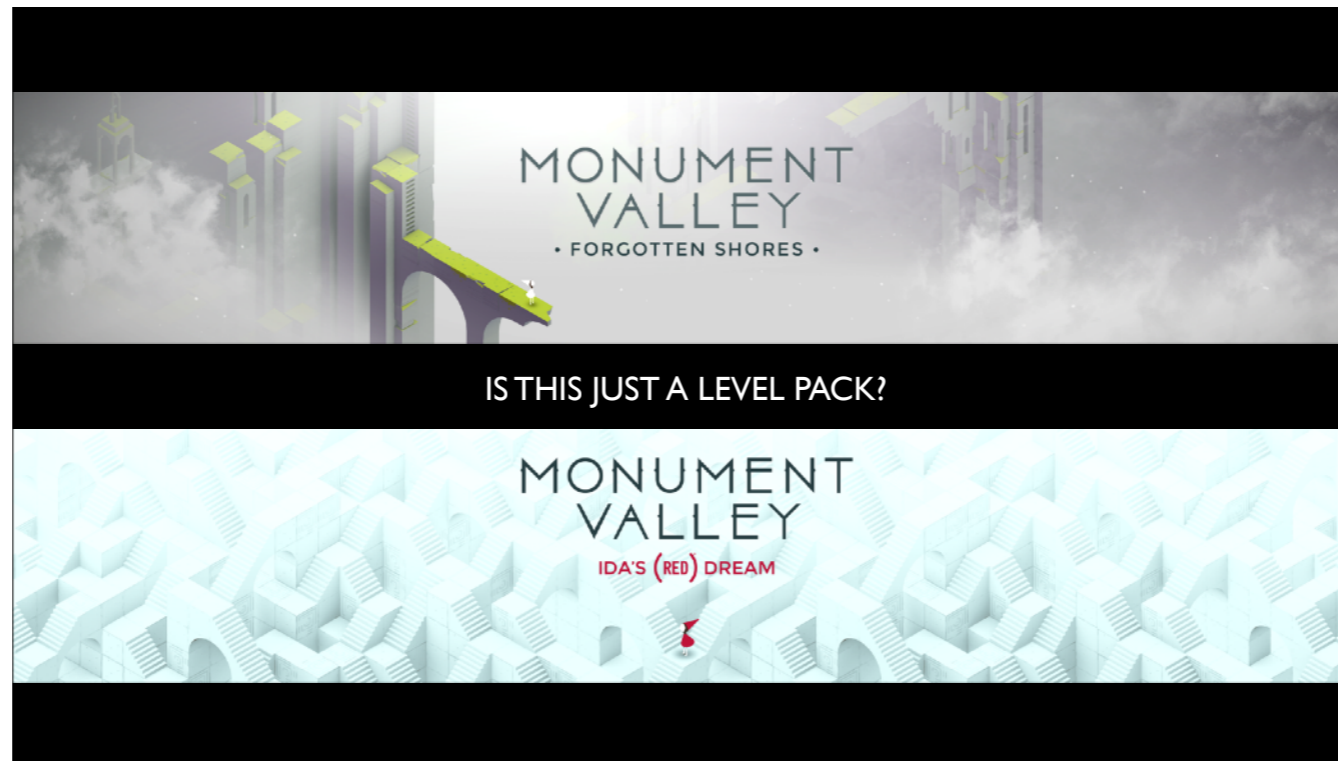
we wanted to create a bunch of **new mechanics**
defined Monument Valley **2 as a separate game**
Very early on we started to ask ourselves how was MV2 different to MV
what was it about the game that made it worthy of a number after the name?

we kept asking ourselves this for months
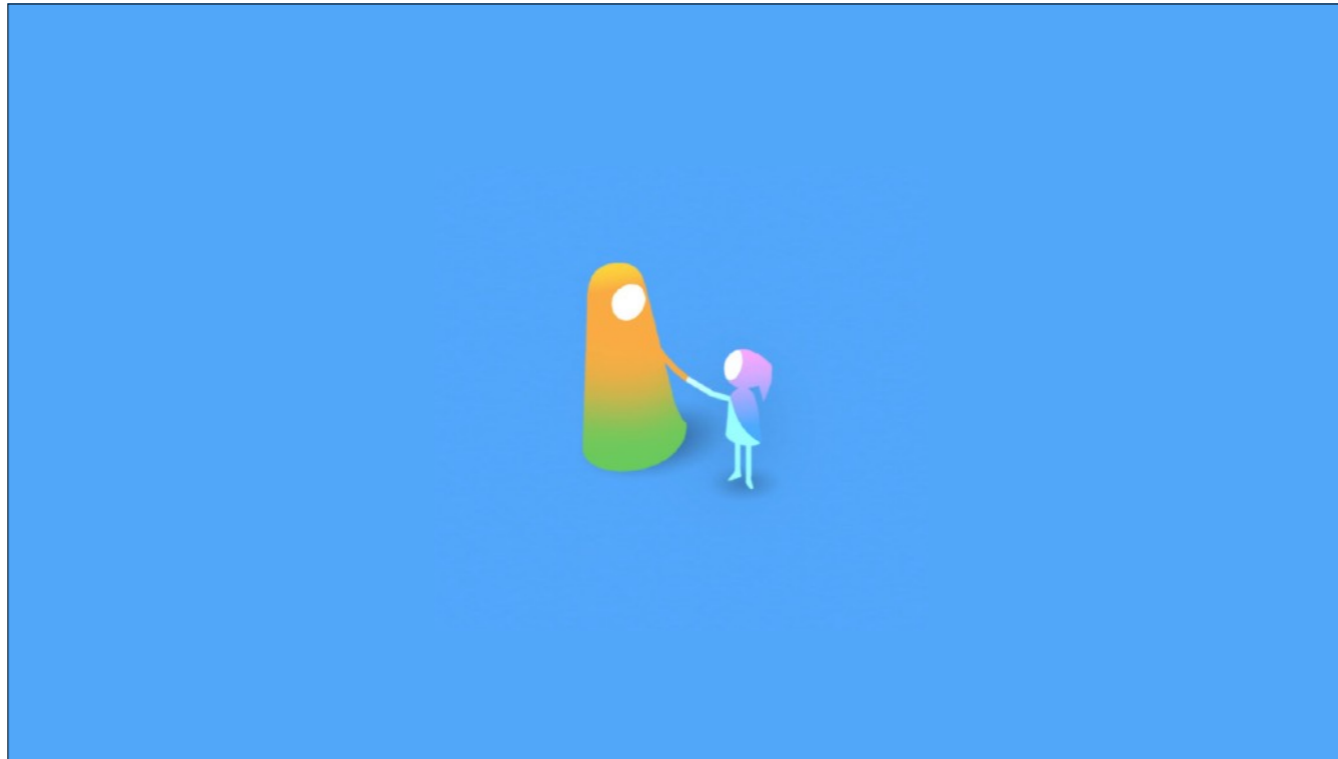
We found that the most exciting things weren't necessarily new mechanics
but new **moments** and **characters**, and their **emotional impact.**

and we realised that, **like** in all the **good sequels,**
the **game** was **about relationships and family**
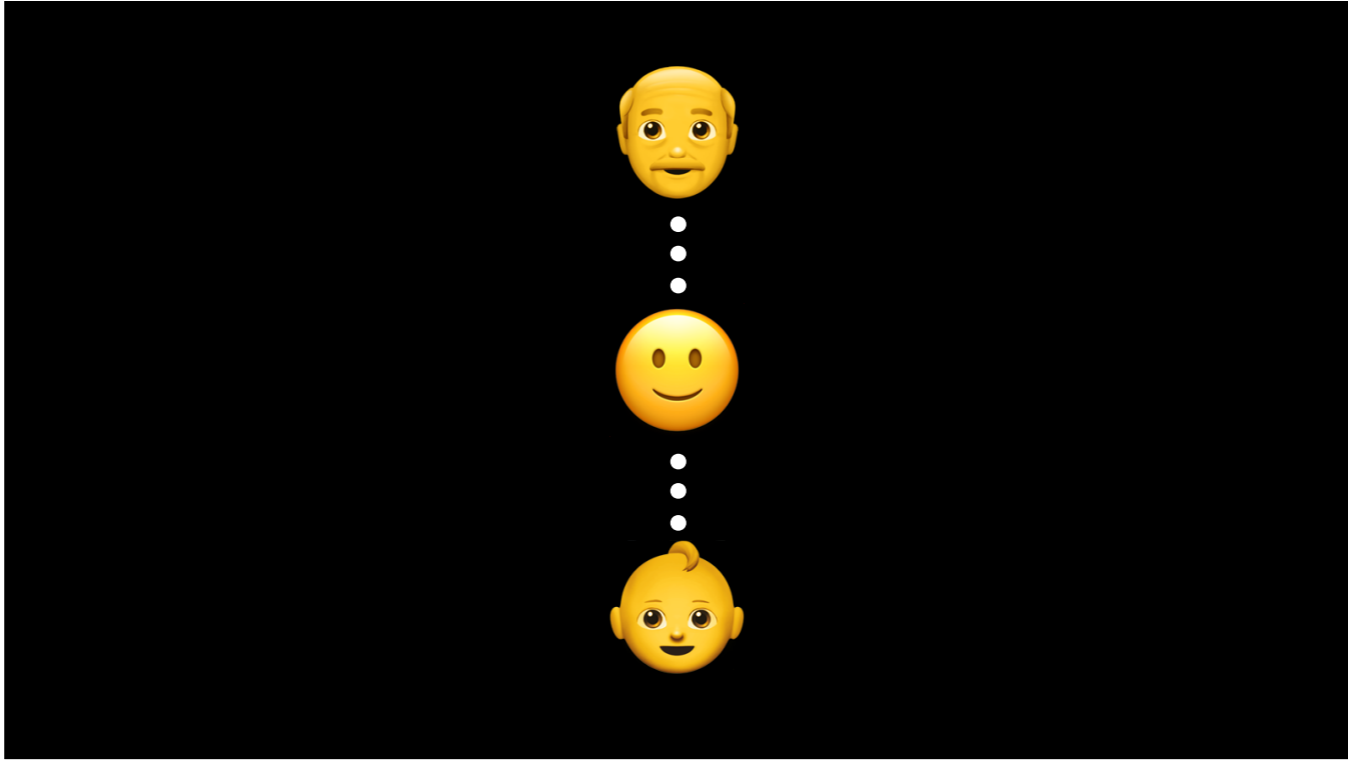
and, more specifically

HERITAGE

🙂

LEGACY

about your **role**
in the **transmission of culture**

III

CASTING THE NET WIDE

But we didn't know this at first, so

let's **back up a bit**, and see how we arrived to this point
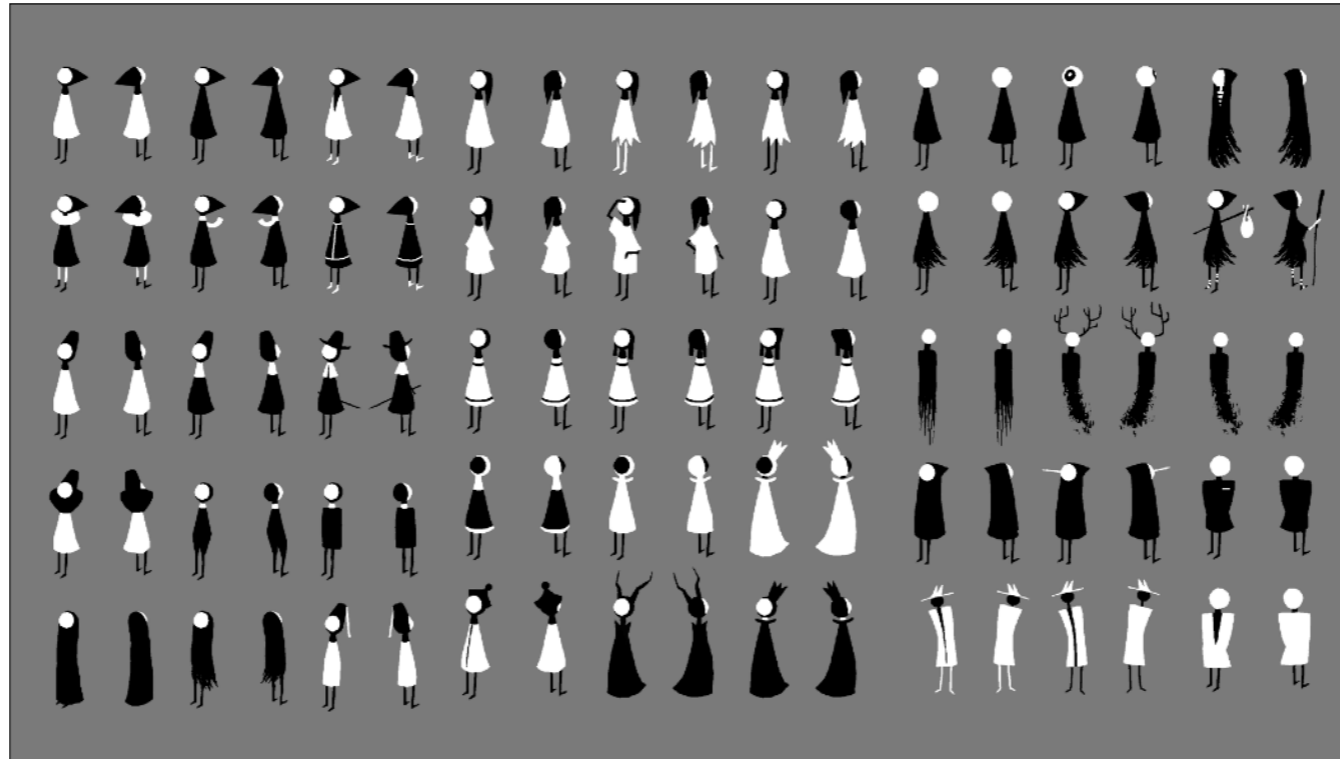
my first goal was to **find an identity** for the game,
because at that point it was just a group of mechanics

I started by drawing **lots of characters**
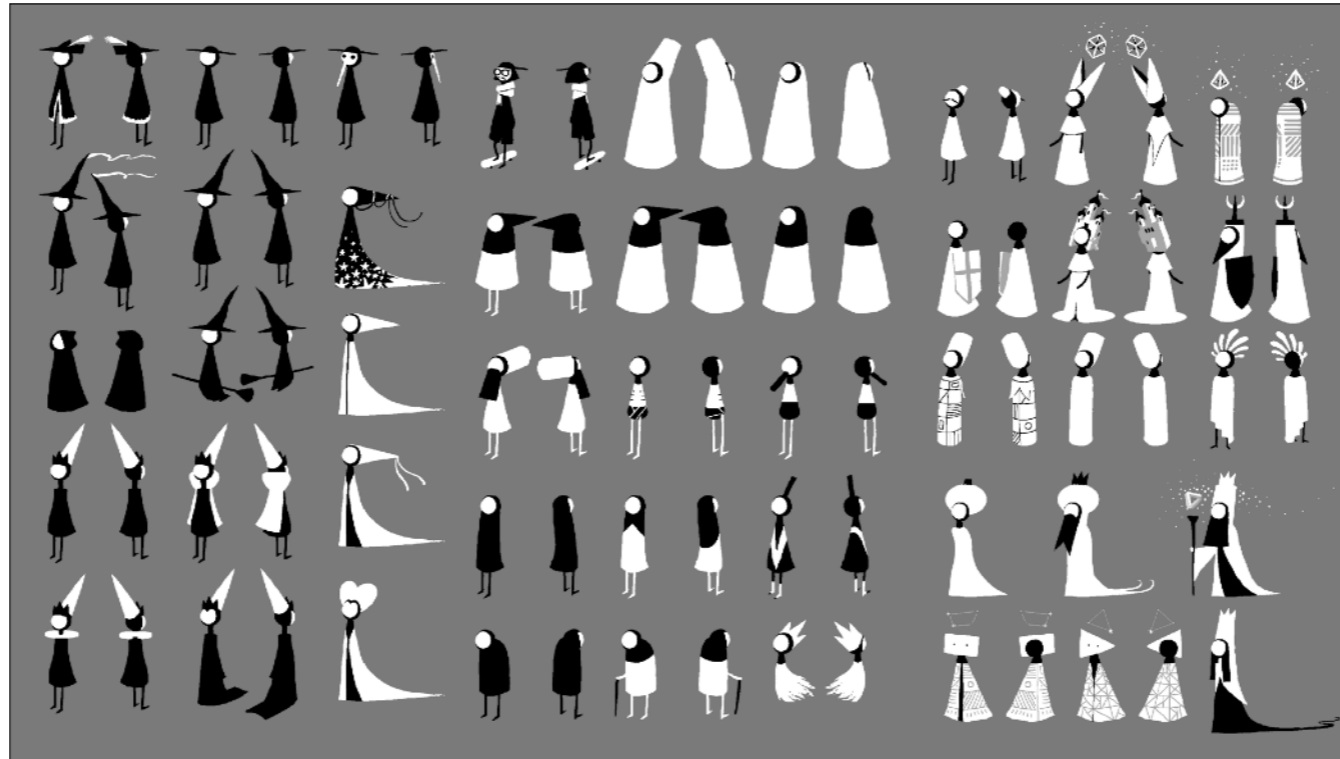
and more characters
(describe some)
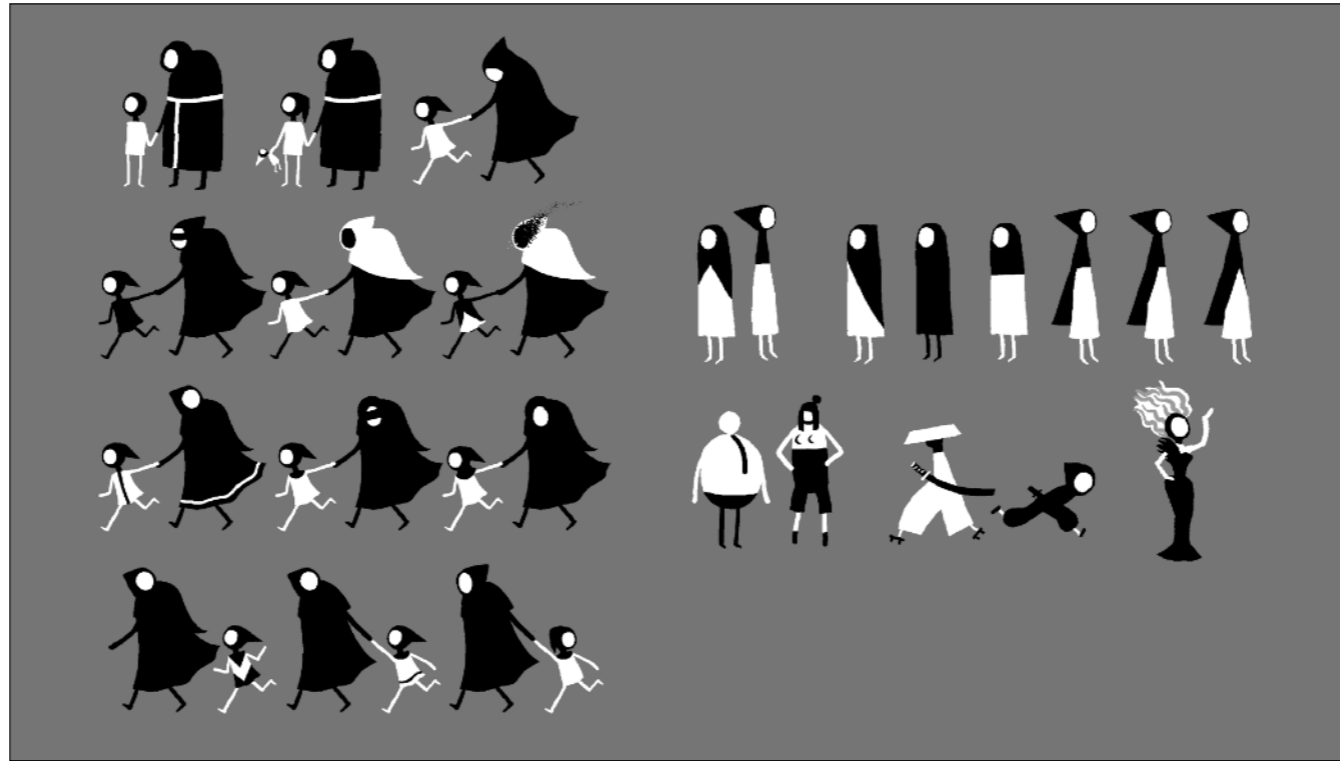
and more characters, **until I reached 100**
and thought it was enough for a first batch
these ones here are actually **groups of characters,**
which eventually became the core of the game
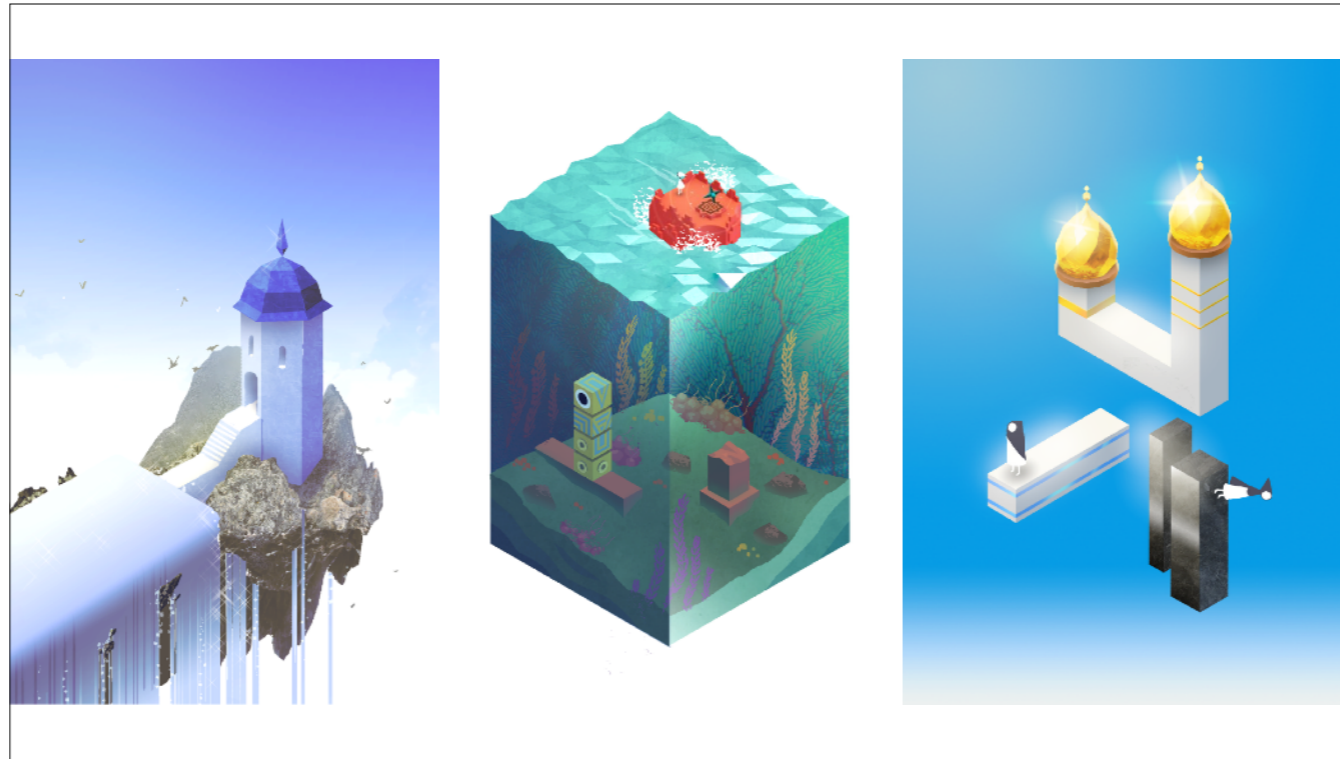
Anyway, I decided to let the characters **rest for a bit**
and I started working on visuals for levels, again, trying to be as wide as possible

I experimented with **textures** and rich **materials**
that you wouldn't find in MV1
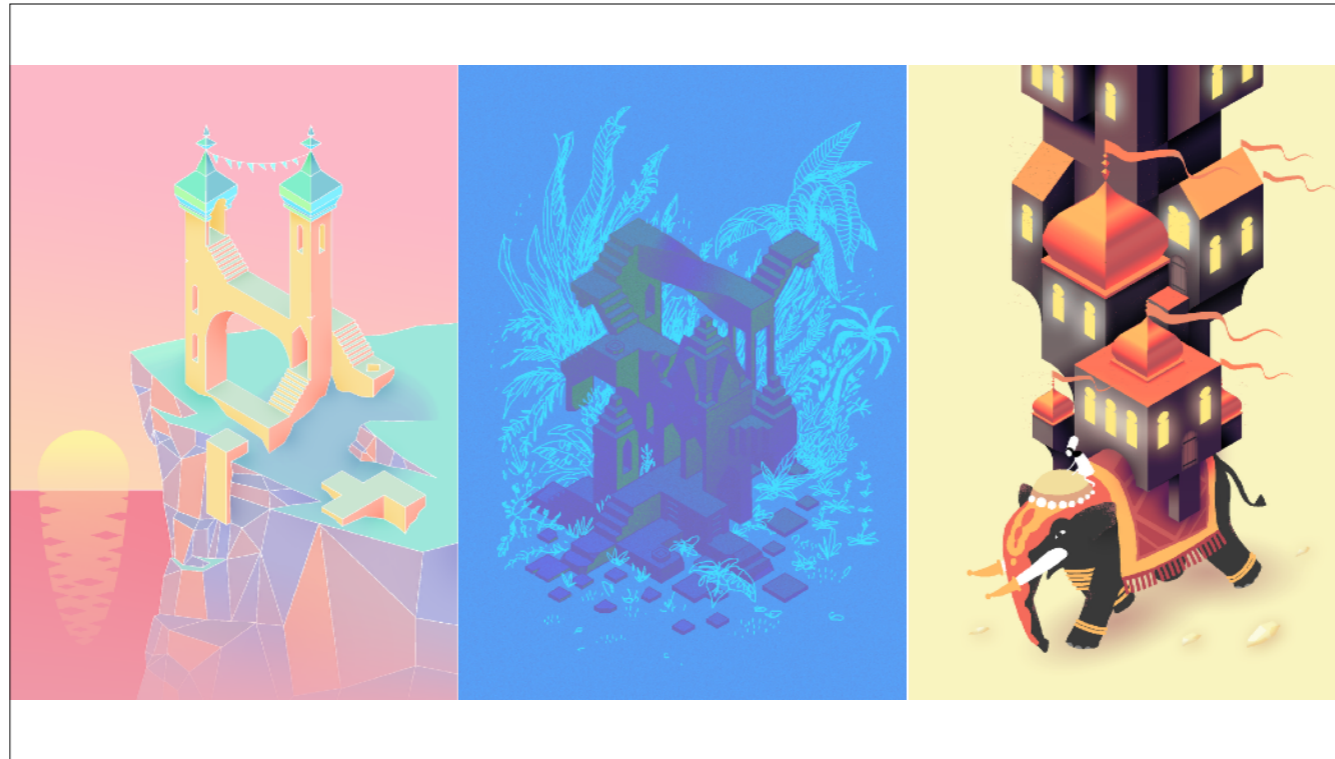
playful colours and **illustration** elements
much more extreme than the original game
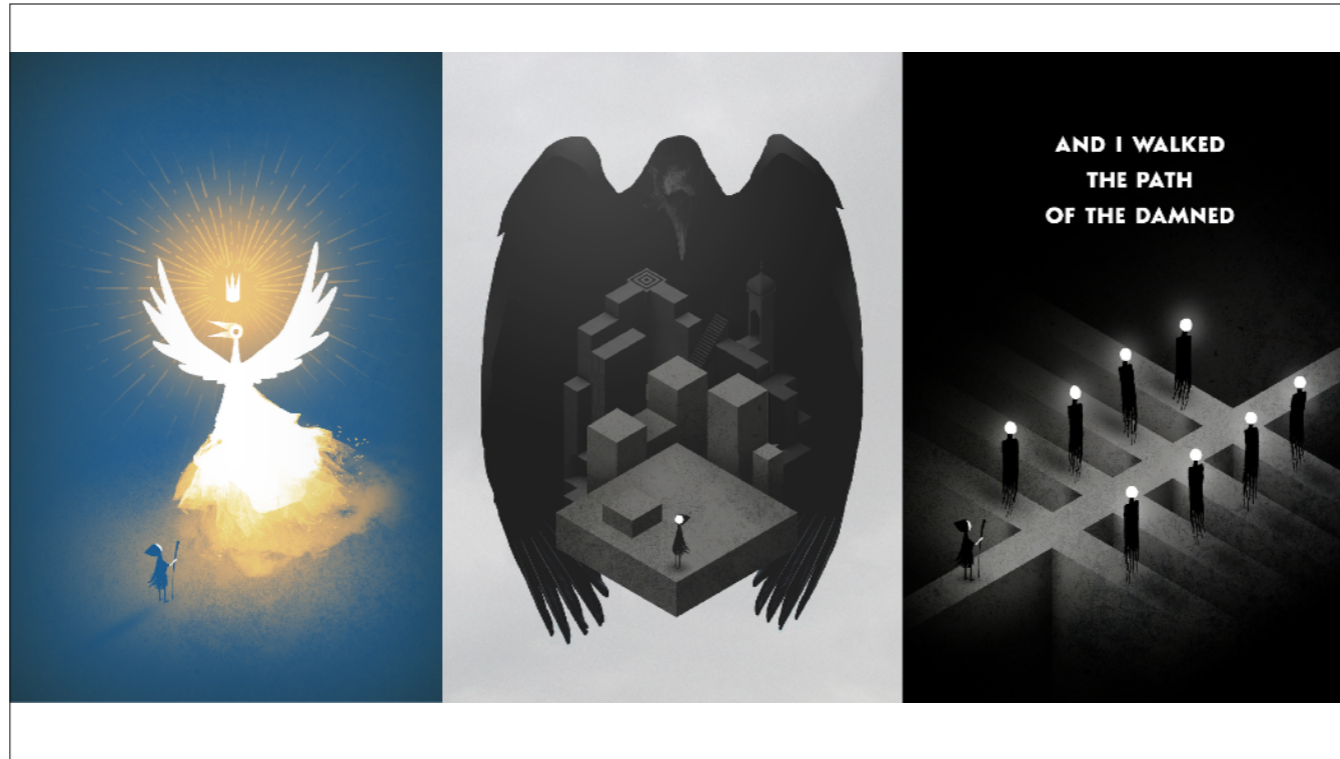
And even **dark** and **story-focused** visuals,
a complete **tonal shift** from the previous instalment

Having all these characters and visual styles made it very difficult to choose
And it started to grow this **idea** in my mind…
what if we didn't have to choose?

what if MV2 was an **anthology** of short stories,
with **different characters** and **different visual styles**?
That way we could **explore all the themes** and mechanics that excited us
Instead of chapters in a book, MV2 levels would be **books in a library**
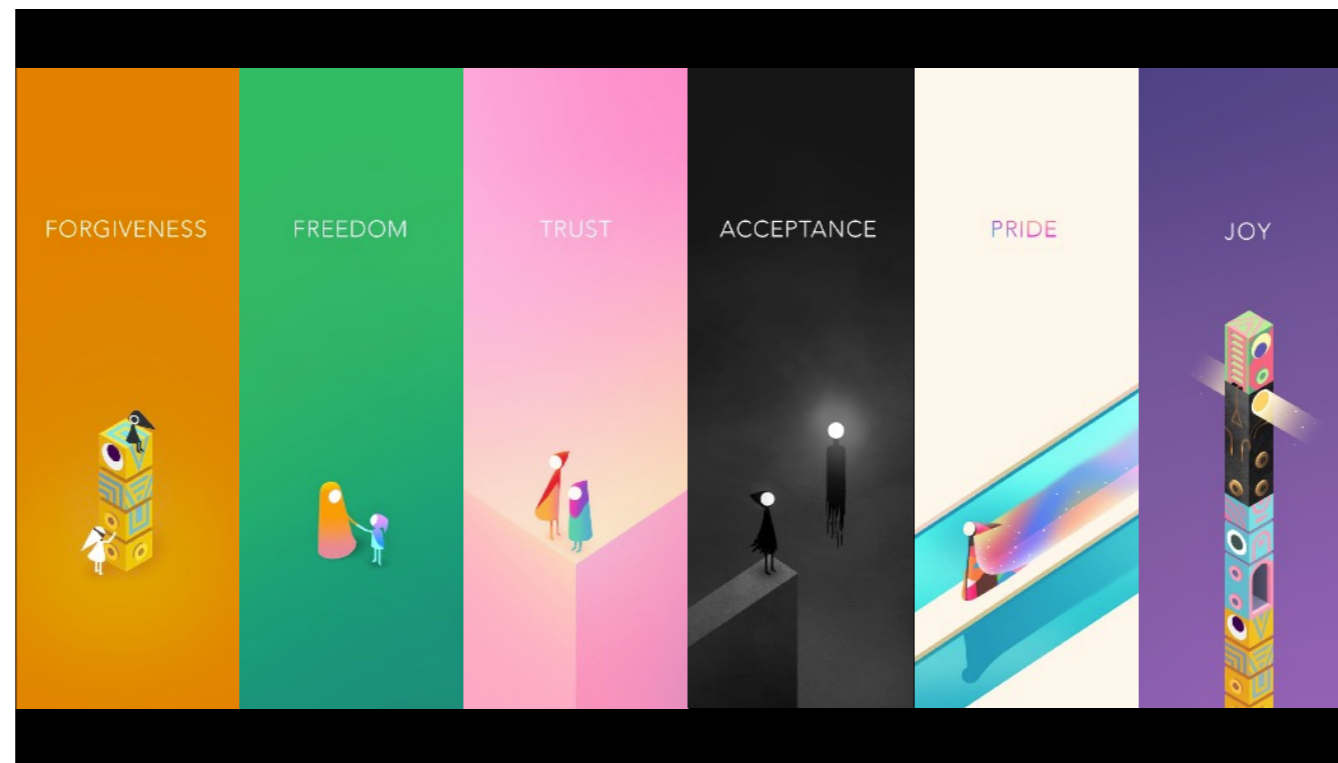
We thought: if Ida's story is about forgiveness,
we can make other **stories for other characters**,
stories about moments in life that **people can relate to**
stories of **freedom**, **trust, acceptance**, **pride**, **joy…**

IV

INSPIRATION

so, now we **know what we're doing**,
and it looks like it's going to be a pretty **big game**
it needs to **feel fresh** and new, but **also familiar** and welcoming
let's have **a look** at some of the **inspiration behind MV2**
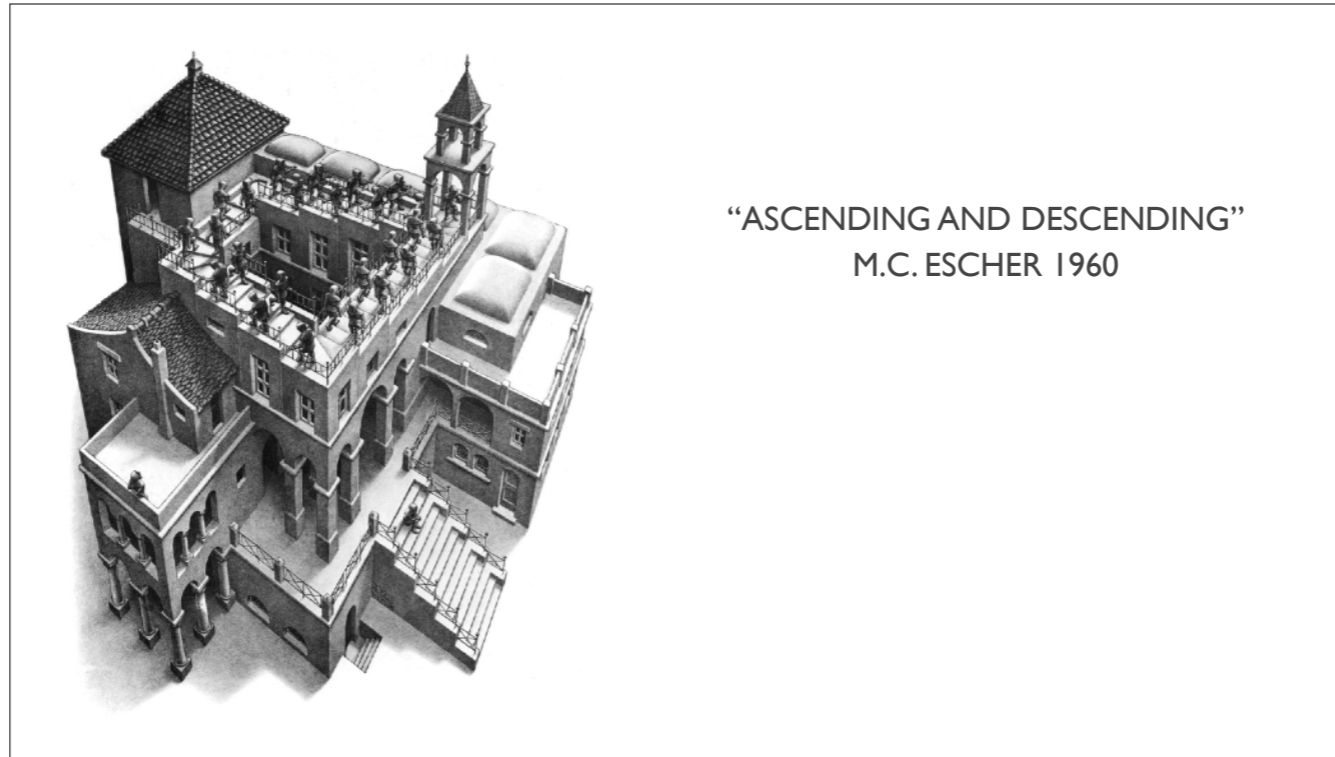
"ASCENDING AND DESCENDING"
M.C. ESCHER 1960

obviously, MC Escher was a huge influence in the original MV
but we wanted to bring **more artists** to the table
and a **wider variety** of **visual** references
so we had to say **good bye to Escher**
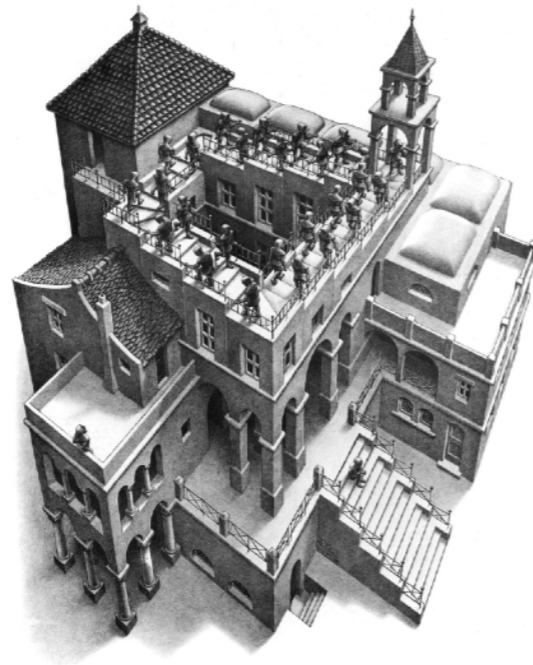
"ASCENDING AND DESCENDING"
M.C. ESCHER 1960
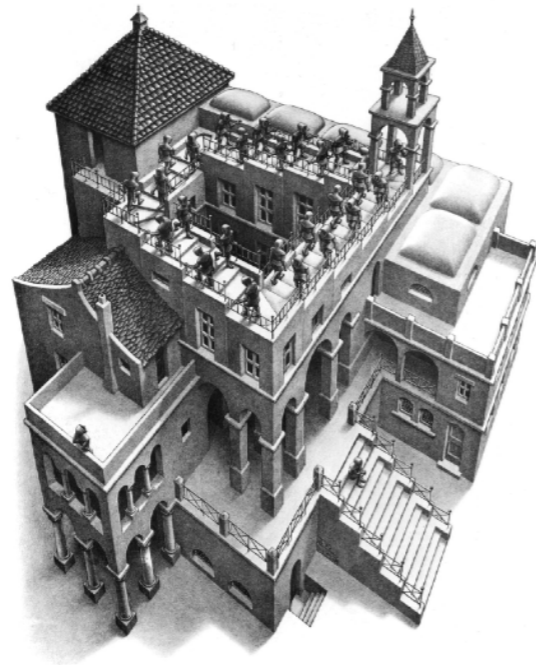
bye Escher!

"ASCENDING AND DESCENDING"
M.C. ESCHER 1960

bye Escher!

we kept looking at spectacular architecture form around the world

and art deco
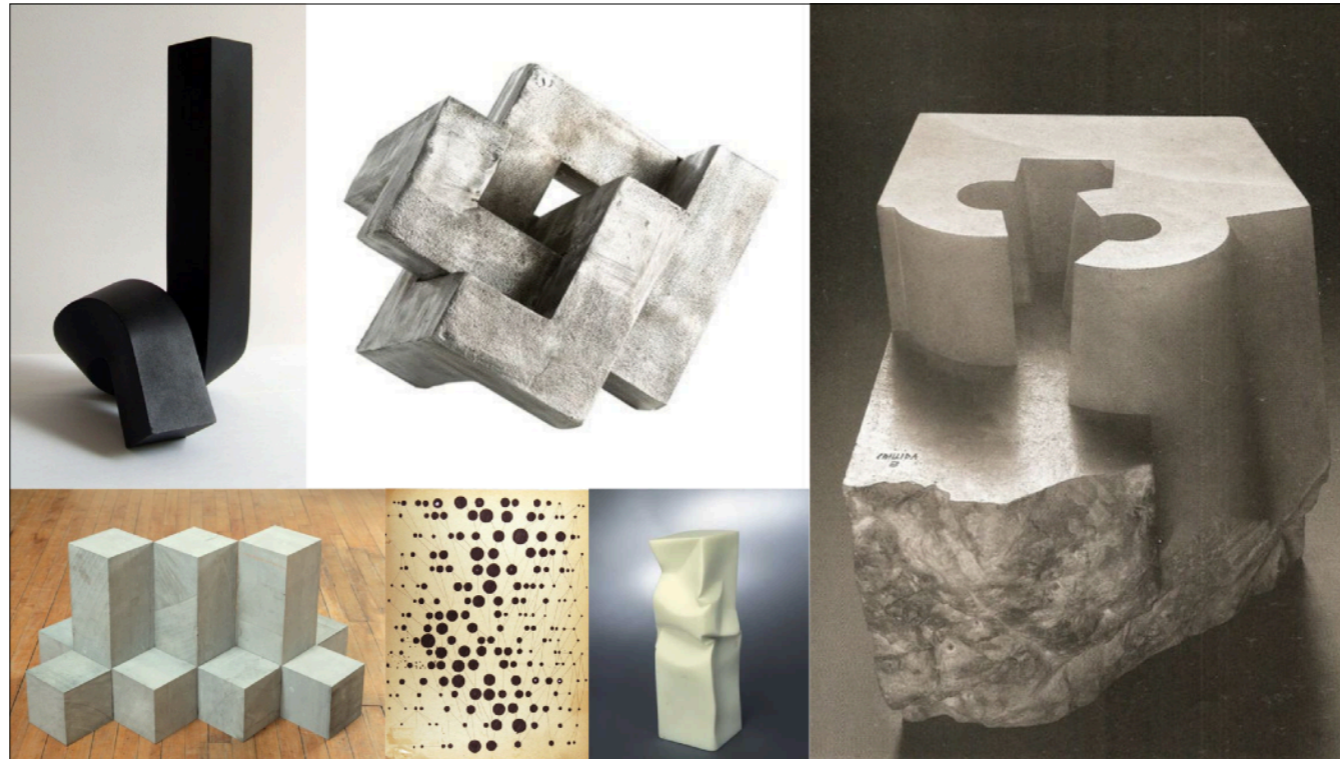
some of my favourite minimalist artists
Chillida there on the right hand side played a big part on the pre production
but there isn't much left of his work on the final game
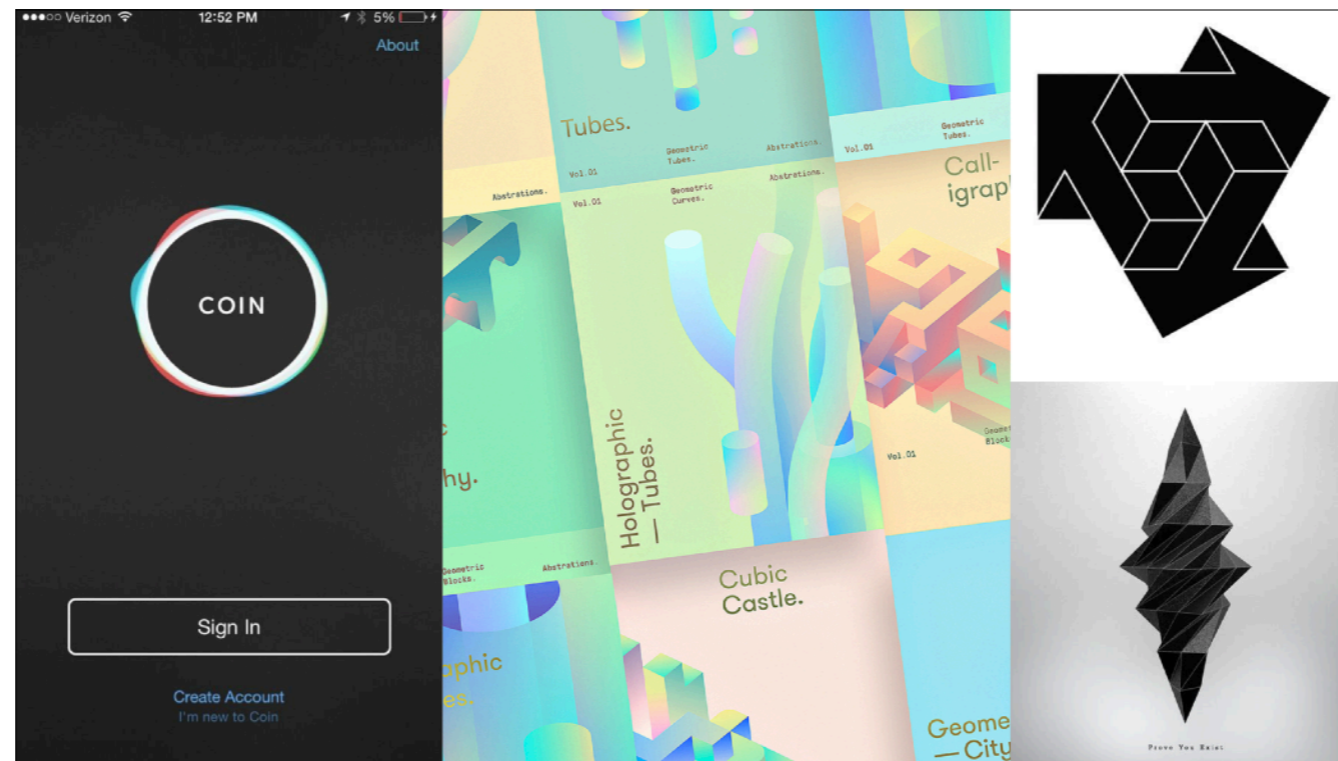
graphic design

illustration and travel posters
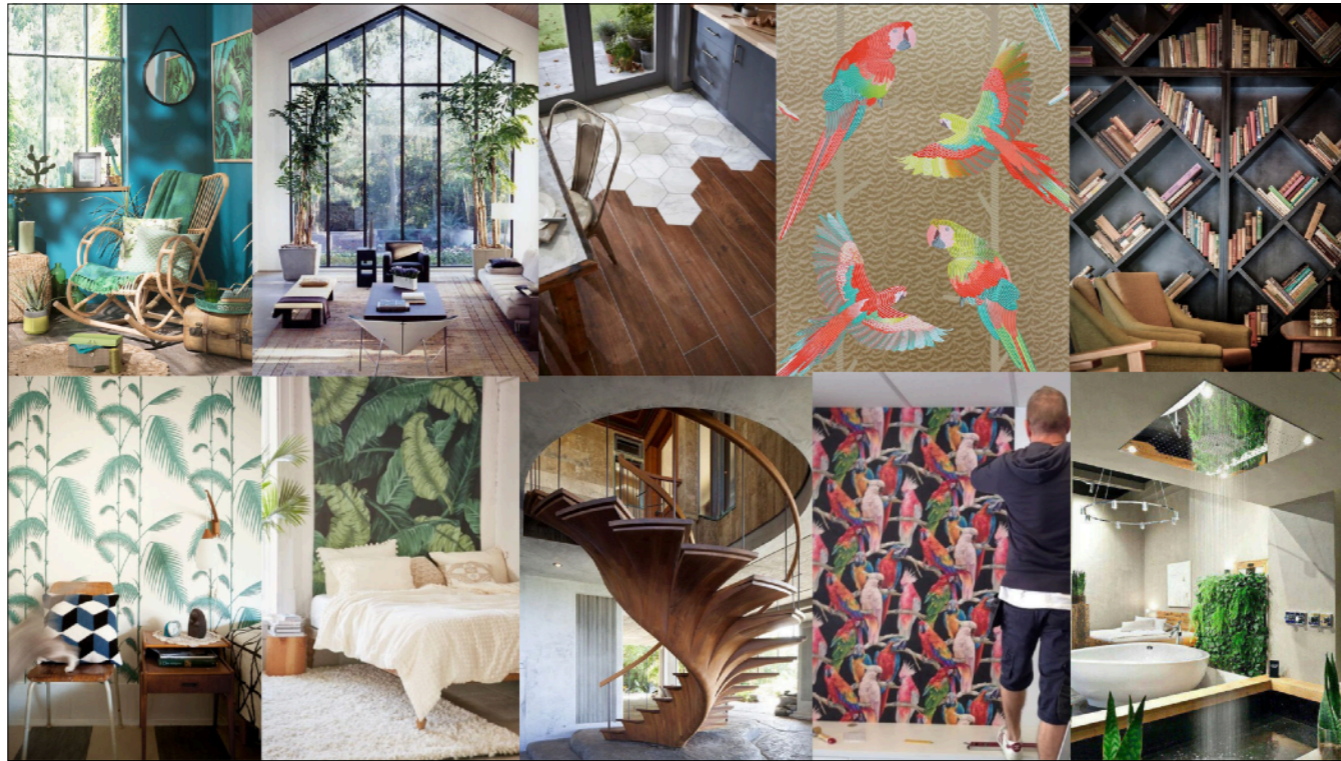
interior design

fashion design…
basically everywhere
and we needed to organize all this
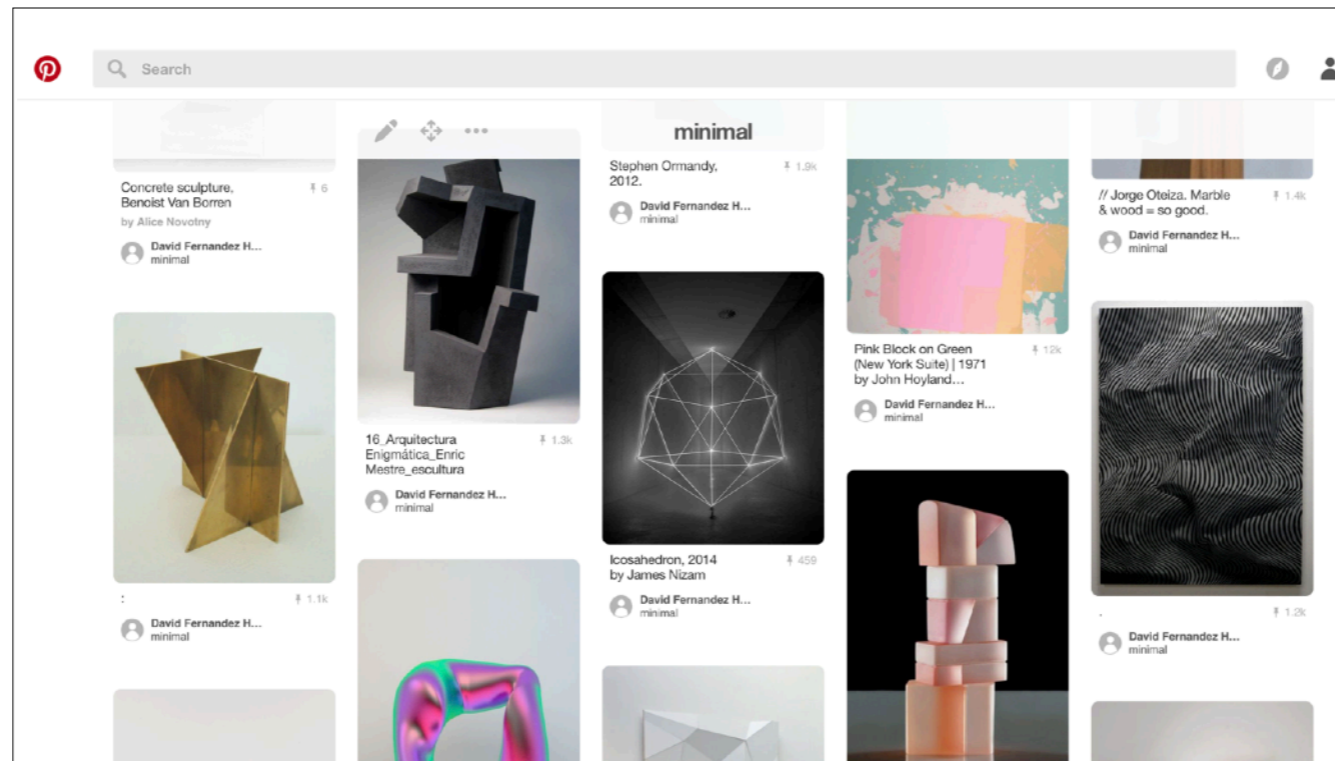
I love using pinterest to keep track with all inspiring things
I made 5 different boards for MV2 alone
but this is too isolating, and we want everyone in the team to be
immersed in the art style of the game

having to have a tab open in your browser is not good enough

so we print out loads of reference pictures
and we use these foam boards with inspiration for the levels
that we can carry around with us when we hot desk

let's have a look on how these pictures inspired parts of the game

V

STEALING LIKE ARTISTS
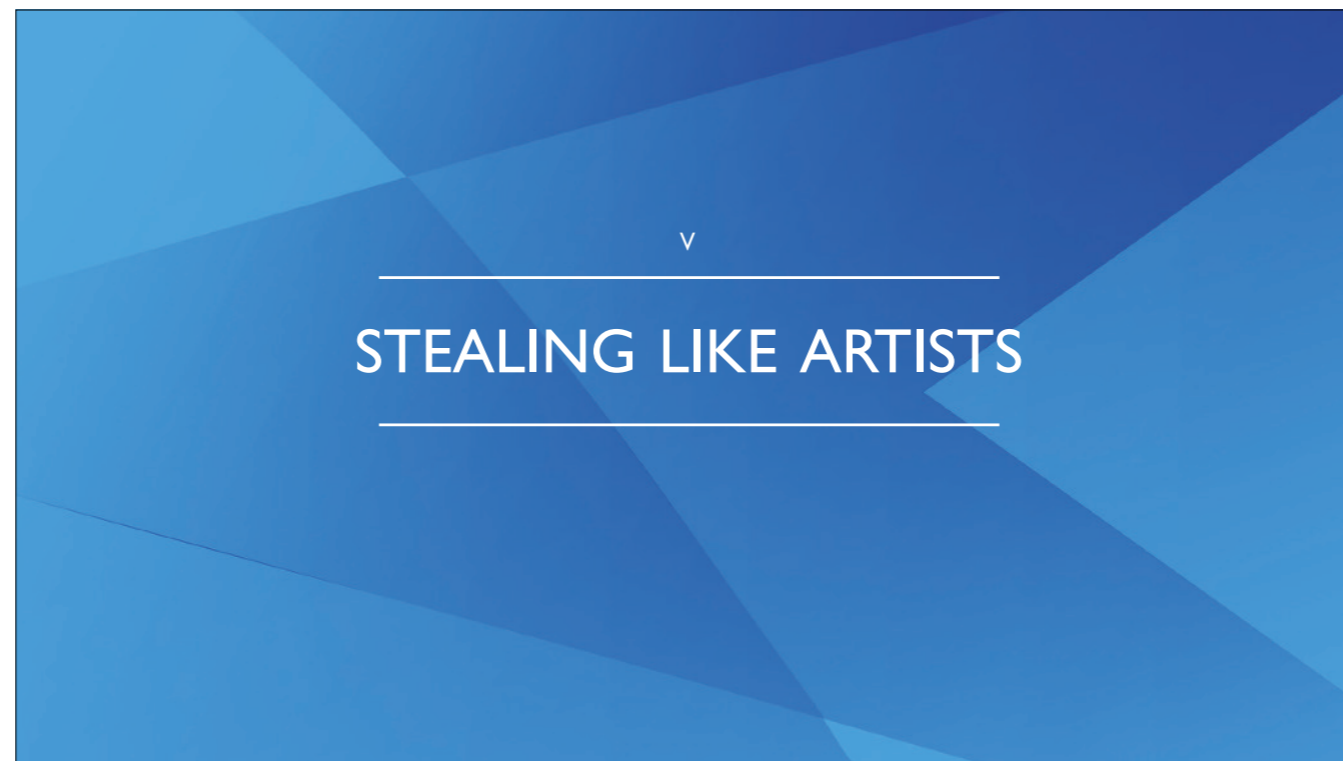
I'm going to share now some examples
of how these influences appear
in the final game

Recently, our **Chinese publishers** invited me to
walk around my hometown **saying very interesting things** such as

"I don't know anything about architecture."

Yep, that's the quote.

寻 找 纪 念 碑 谷 背 后
Behind Monument Valley 2

我 对 建 筑 学 其 实 很 多 不 懂

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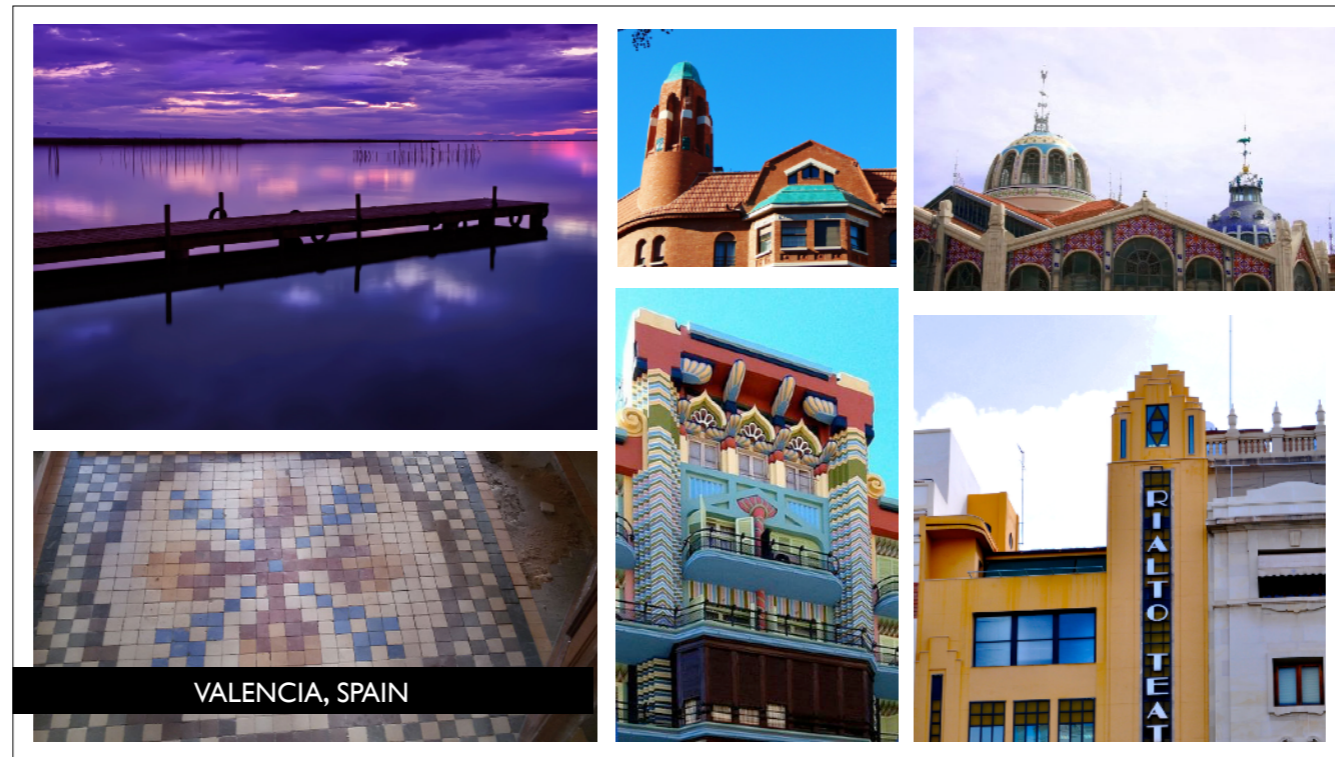
VALENCIA, SPAIN

Anyway, they brought me to my **hometown, Valencia**, in Spain

And it was **only then**
that I **realised** what a huge **impact** the had **in MV**
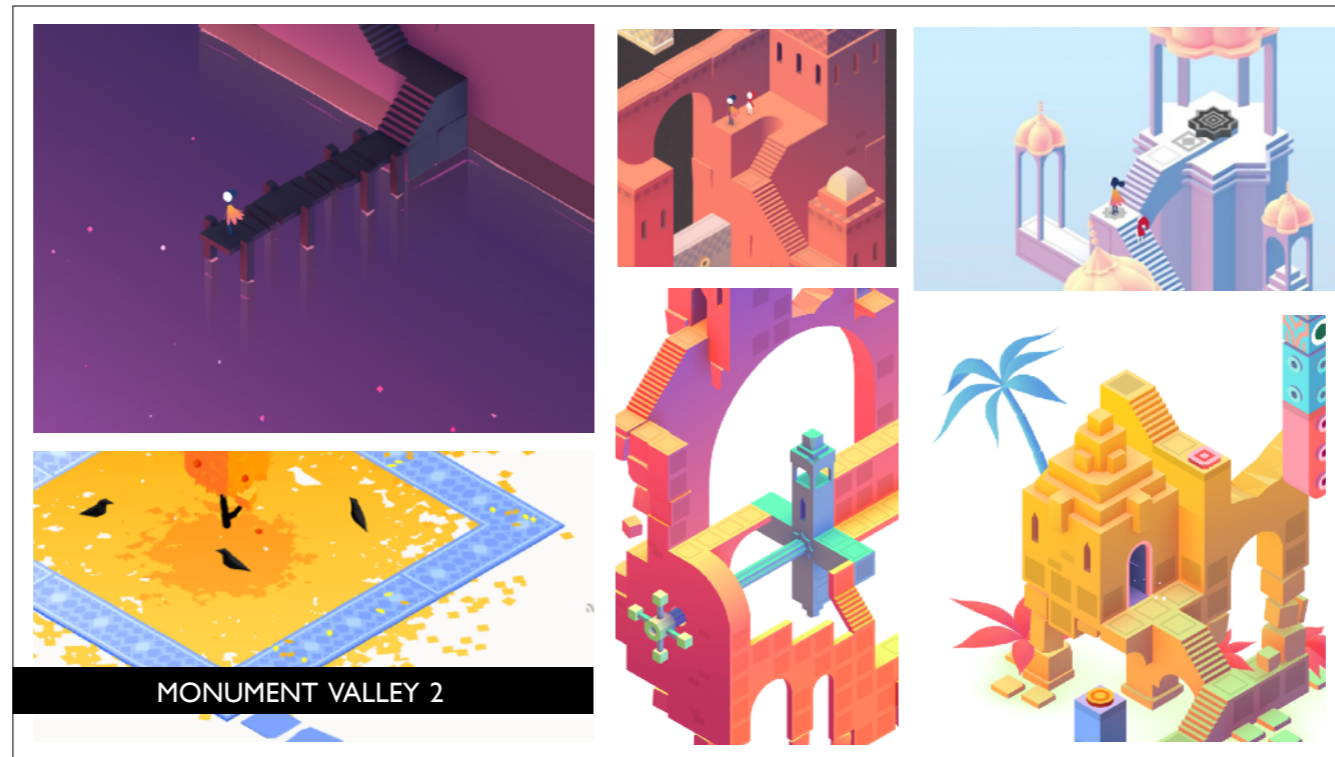
I think you can see some **resemblance** there

But the funny thing is I **wasn't** thinking
about any of these things while making MV2

These are things we all **carry with us**
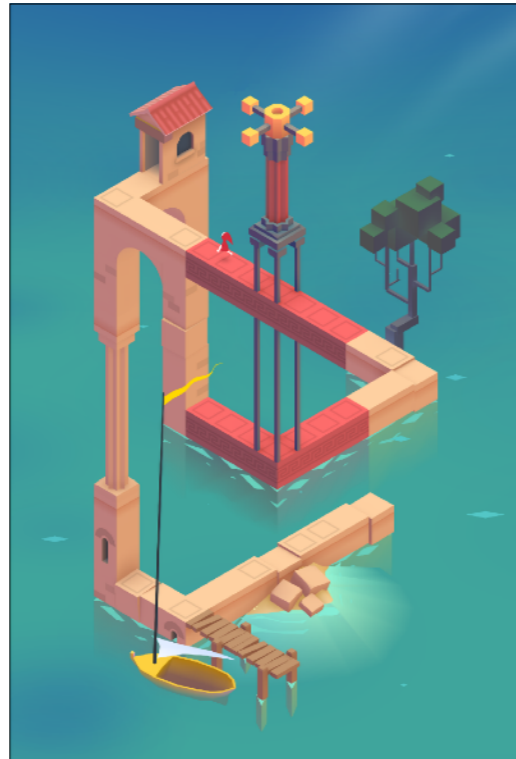
POMPEII
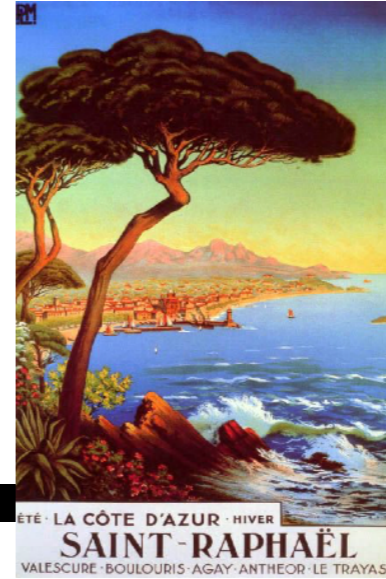
ÉTÉ · LA CÔTE D'AZUR · HIVER
SAINT-RAPHAËL
VALESCURE · BOULOURIS · AGAY · ANTHÉOR · LE TRAYAS

TOM MOREL DE TANGUY

some times we carry these things from a **holiday**,
like when I visited in Pompeii a couple of years ago.
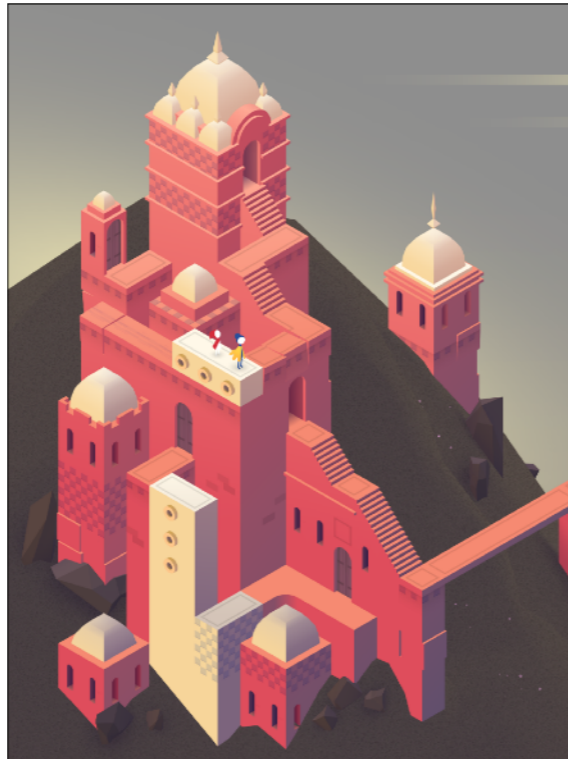
TERUEL, SPAIN

Or mother in law's hometown

SEVILLE, SPAIN

there's a lot of Spanish inspiration
in the game

a record that I have at home
I wasn't looking at this while making it
but it was in the back of my mind

POLLY POCKET

Similarly, I was thinking of Polly Pockets
with this one, but wasn't actually looking at
pictures of Polly Pockets
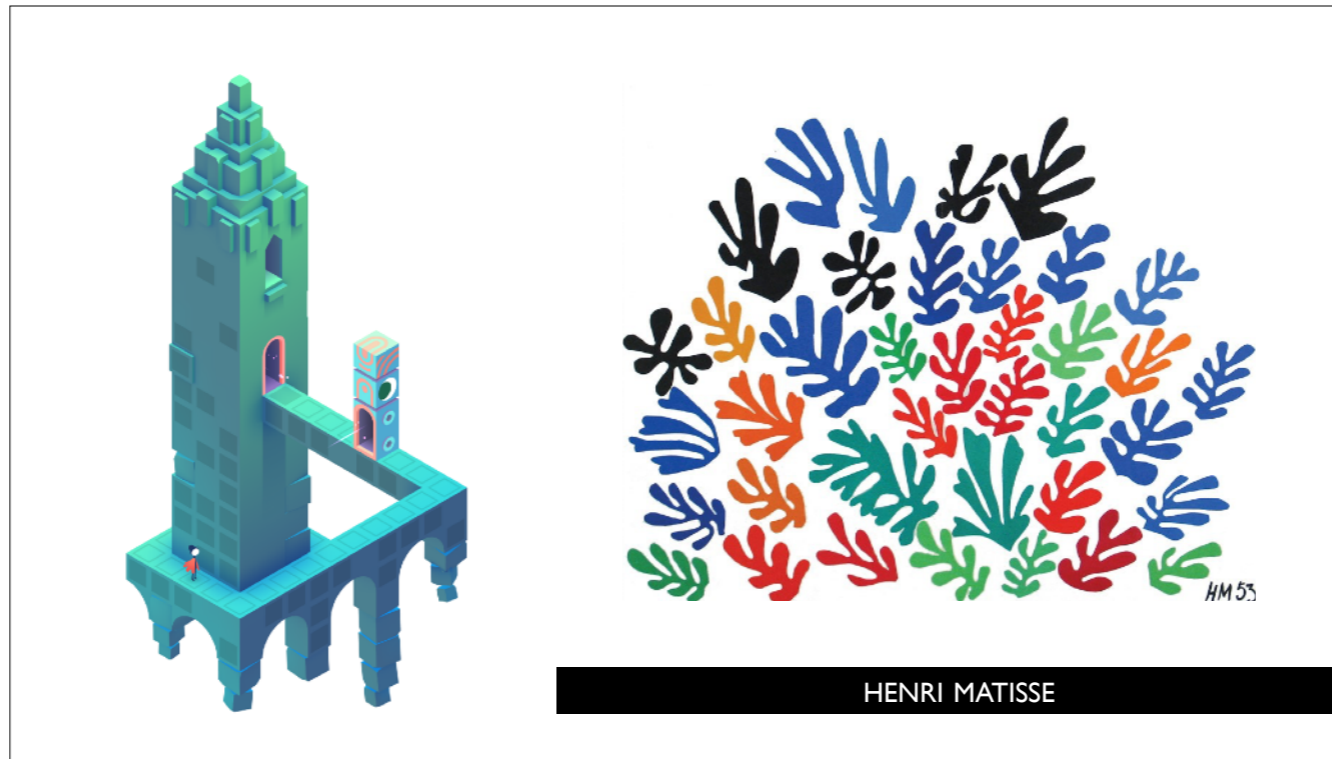
HENRI MATISSE

I have this picture from Henri Matisse in my bedroom.
I literally see it **every morning** as I wake up

BERNARD VILLEMOT

and I have this picture **above my bed**,
and I see it every night before going to sleep

DANIEL DANGER

I found this picture while doing **research**
for a completely **different project**

SANAA HAMRI

Of course there's **other artists** in the team
Lauren really likes **Nicki Minaj** music videos

all of this is a **team effort**
it's supposed to be **personal to everyone**

CANDY

or the colour palettes of candy

KIM CHI

or drag queens
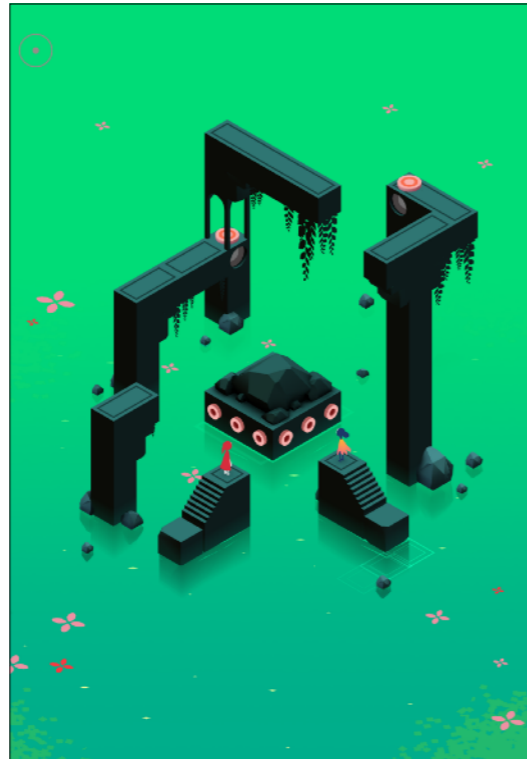
MARY BLAIR

and films, like this illustration
by Mary Blair for Disney's Peter Pan

one of Lauren's favourite pieces of art
and a huge inspiration throughout her career
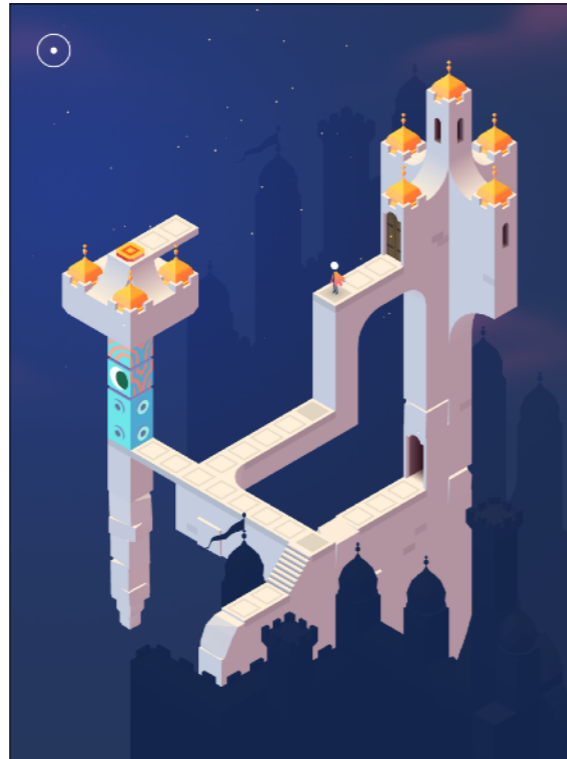
RUSSIA

this inspiration might be for the **colours**
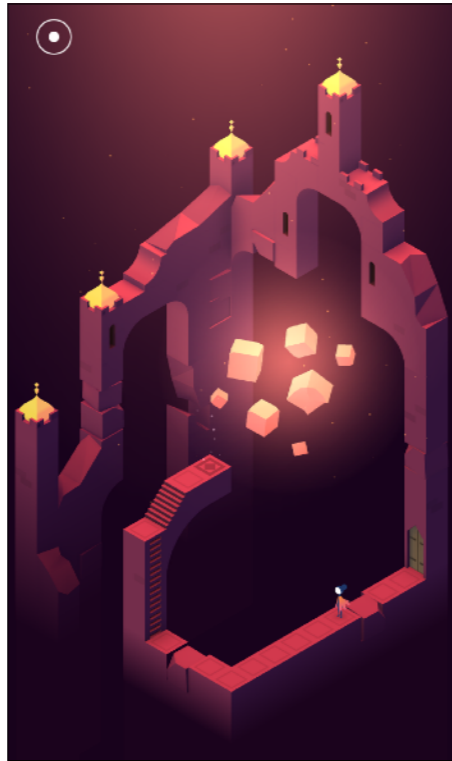
TIBET

or the atmosphere

ITALY

may be used as inspiration to flesh out some **details**
In this case, an example of Italian architecture

because of course we do a lot of **research** while making the game
it's **not just whatever comes to mind**

JOOST SCHMIDT

DENYS LASDUN
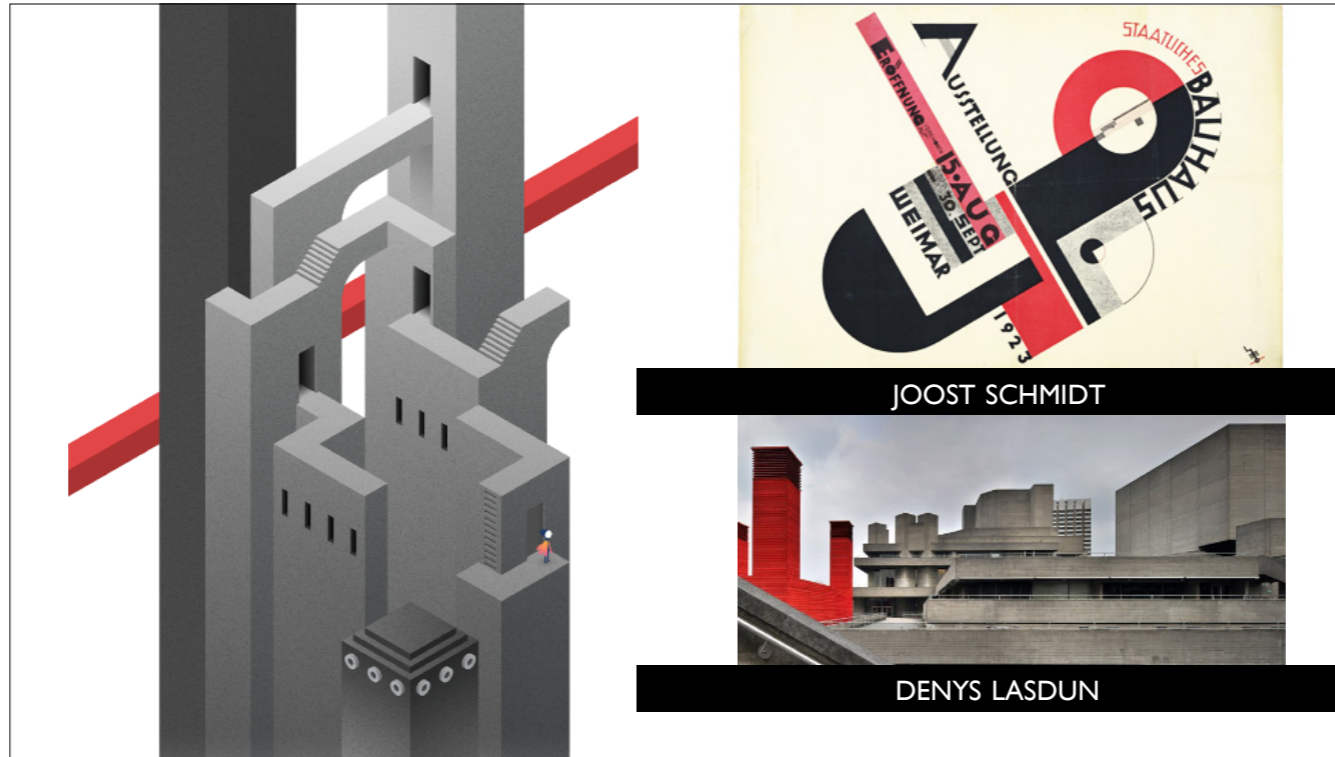
and, as I was saying, we drew a lot of inspiration
from other **artists** and art history
bauhaus posters and brutalist architecture

James Turrell, one of my personal favourites
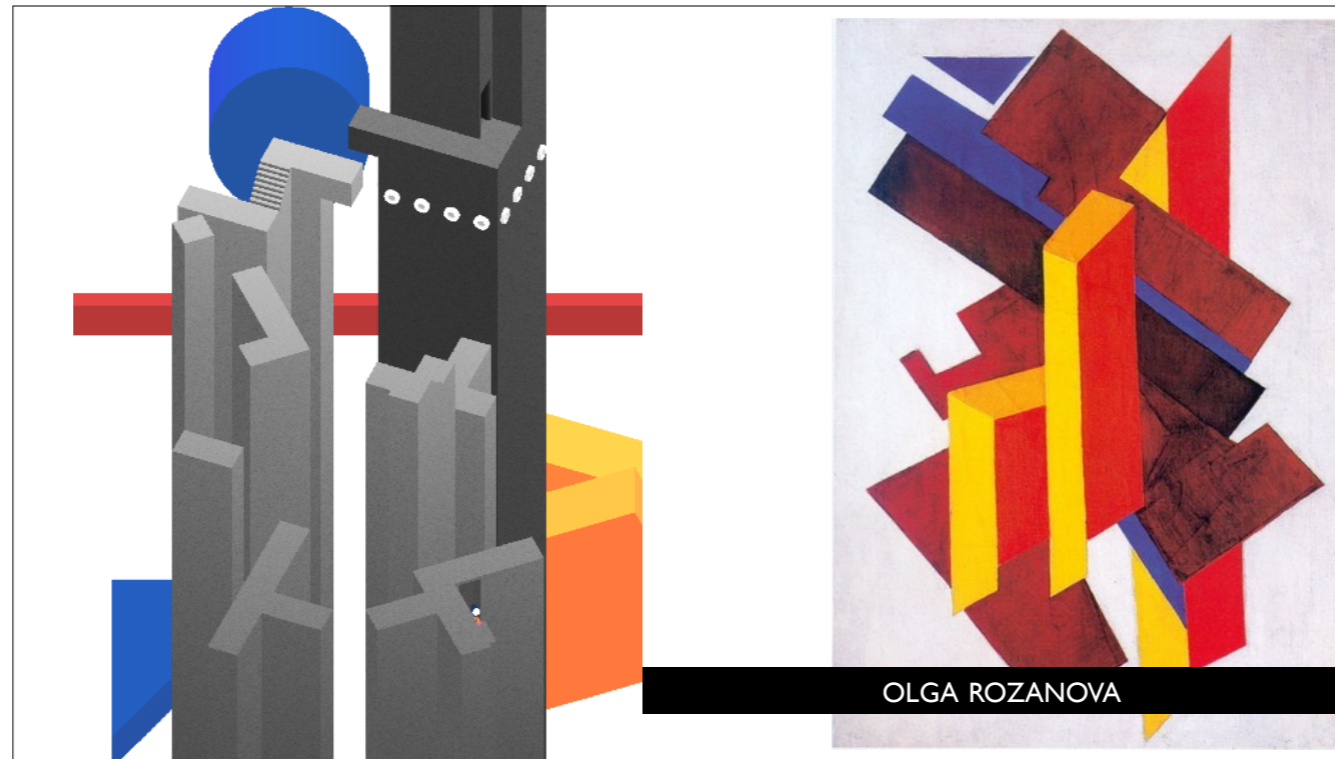
OLGA ROZANOVA

Olga Rozanova
And in general early 20th century avant-garde movements

Even Ro's **flute** playing was inspired by
one of my **favourite** (and my son **Atlas**') children's **books**
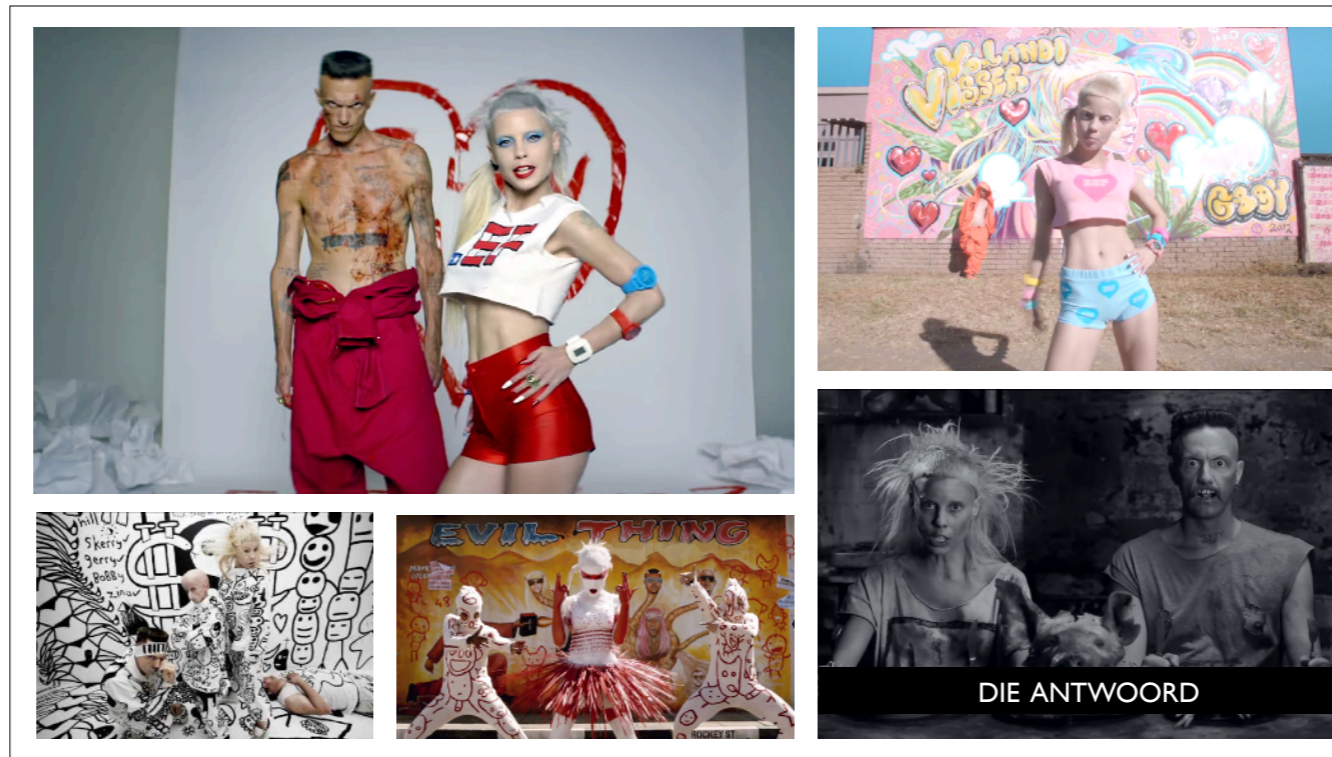
and inspiration doesn't have to be for visuals specifically.
I've become a bit obsessed with **die antwoord** during this project
and their **ability to change and surprise**, delivering a lot of visual styles
and still being **true to their vision**

so, in short,
this is not what we are doing

we are not copying

JEAN-HONORÉ FRAGONARD   YINKA SHONIBARE

what we are doing is something closer to this
an artist's interpretation of something else
to change the meaning and make it our own
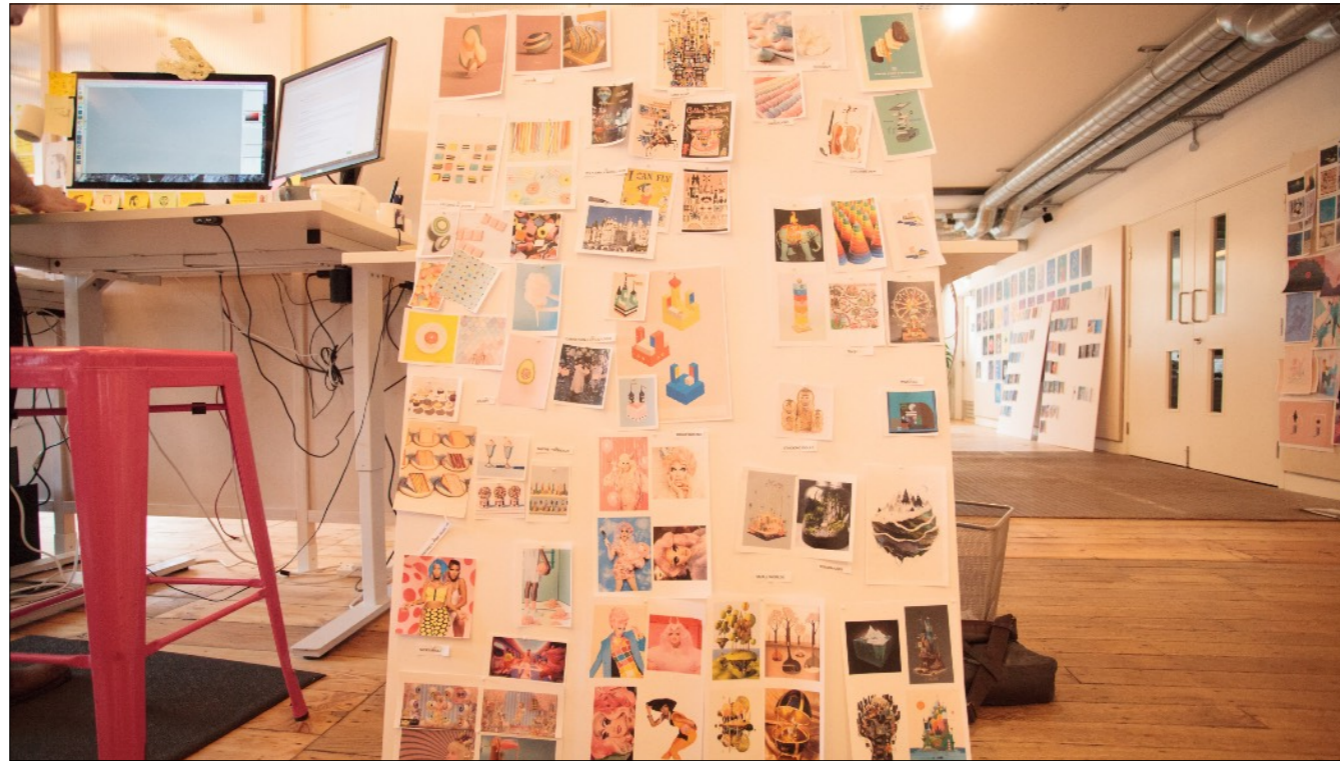
and, by the way,
this is the amount of research that could go
into the creation of any one of our levels

HOW TO MAKE ART
FOR MONUMENT VALLEY

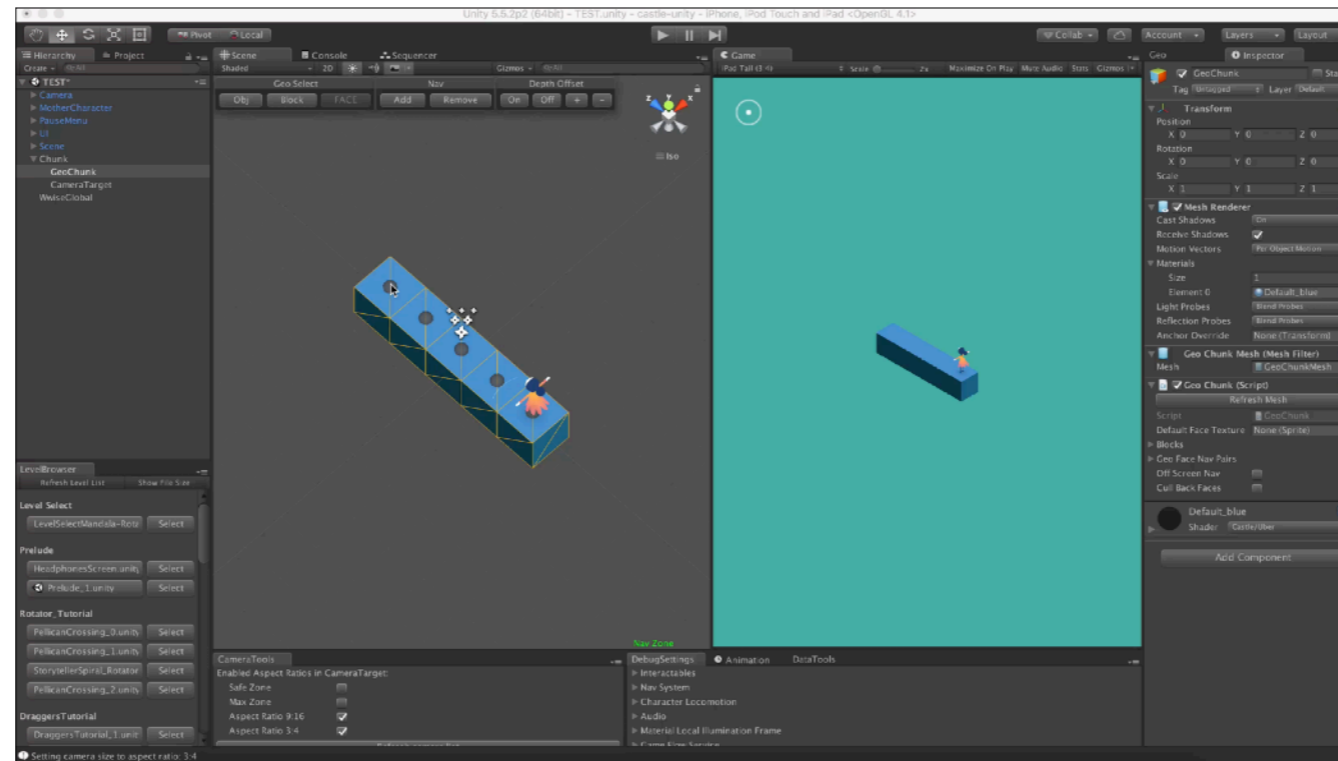maybe this is the closest representation
of the way we work :)

HOW TO MAKE ART
FOR MONUMENT VALLEY

maybe this is the closest representation
of the way we work :)
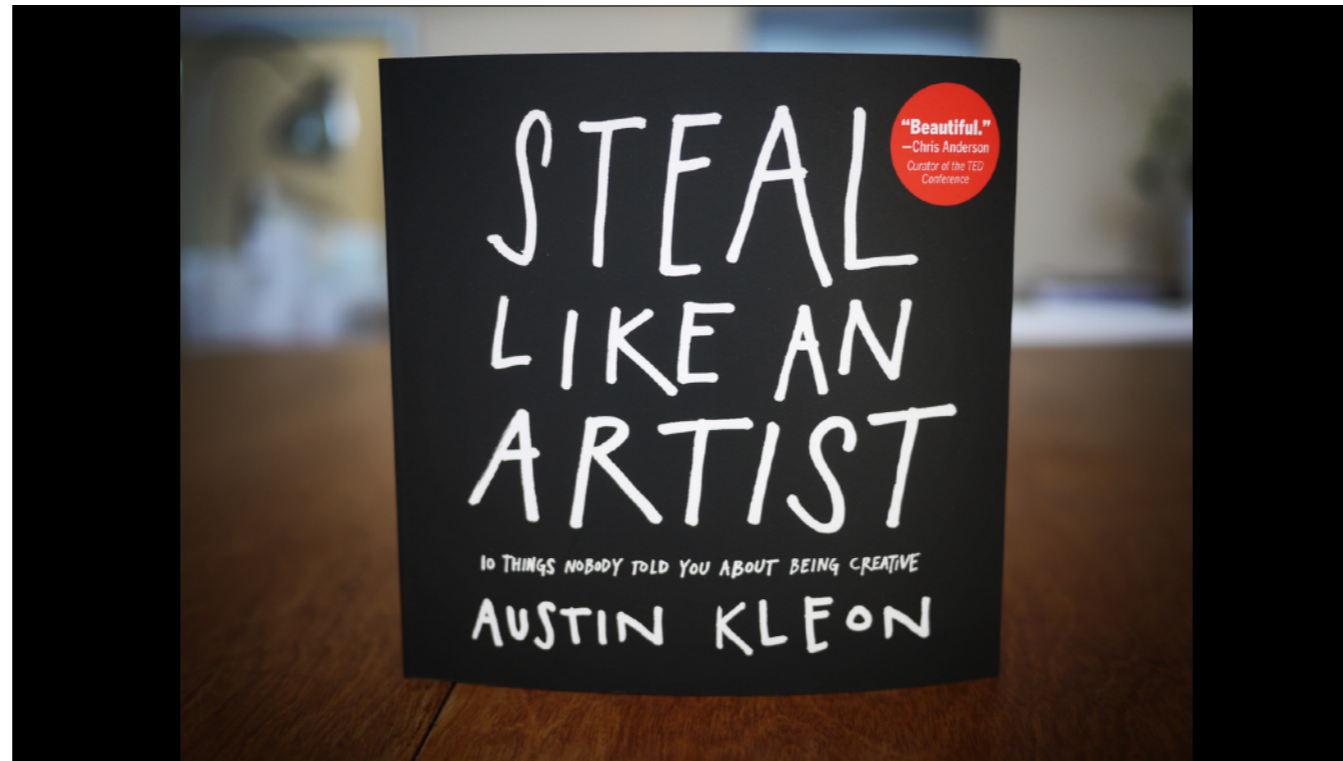
If you want to know more about
this way of **working** and **thinking**
I recommend **Austin Kleon**'s book
Steal Like an Artist
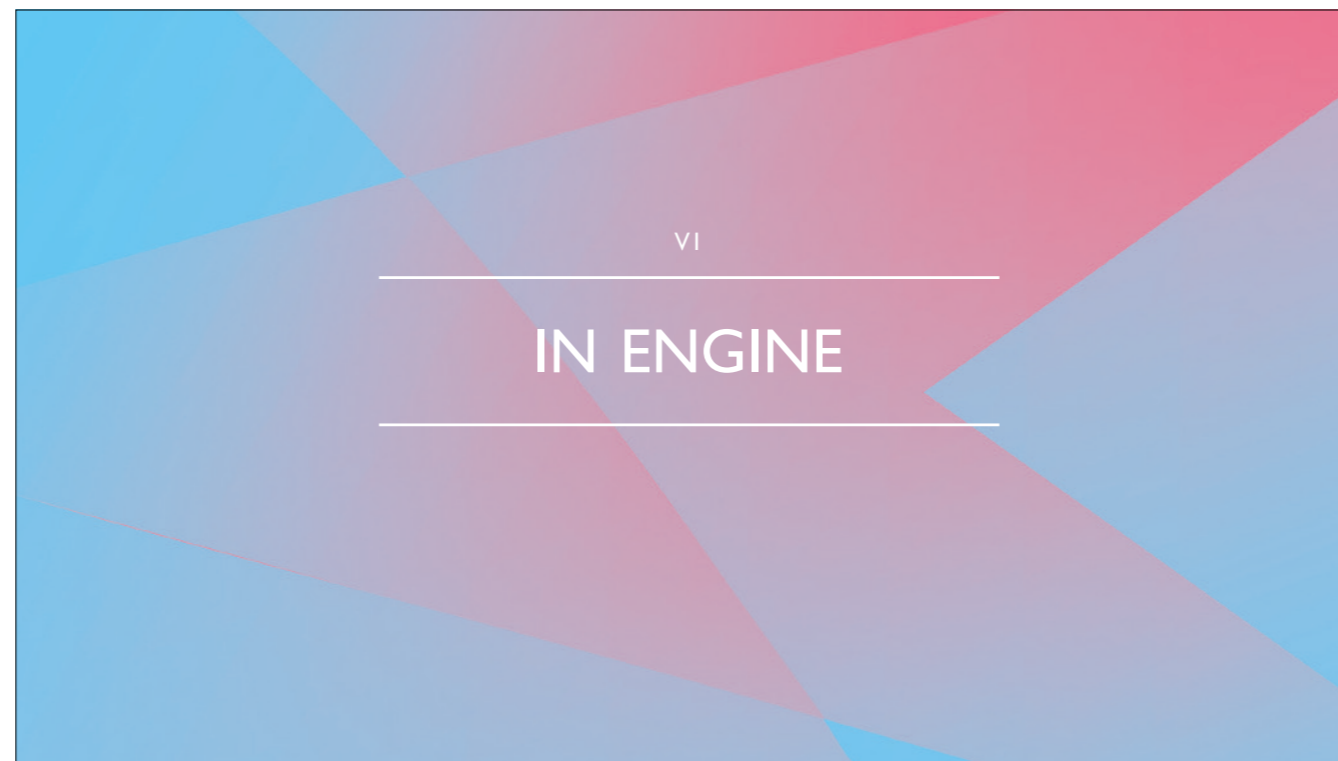
IN ENGINE

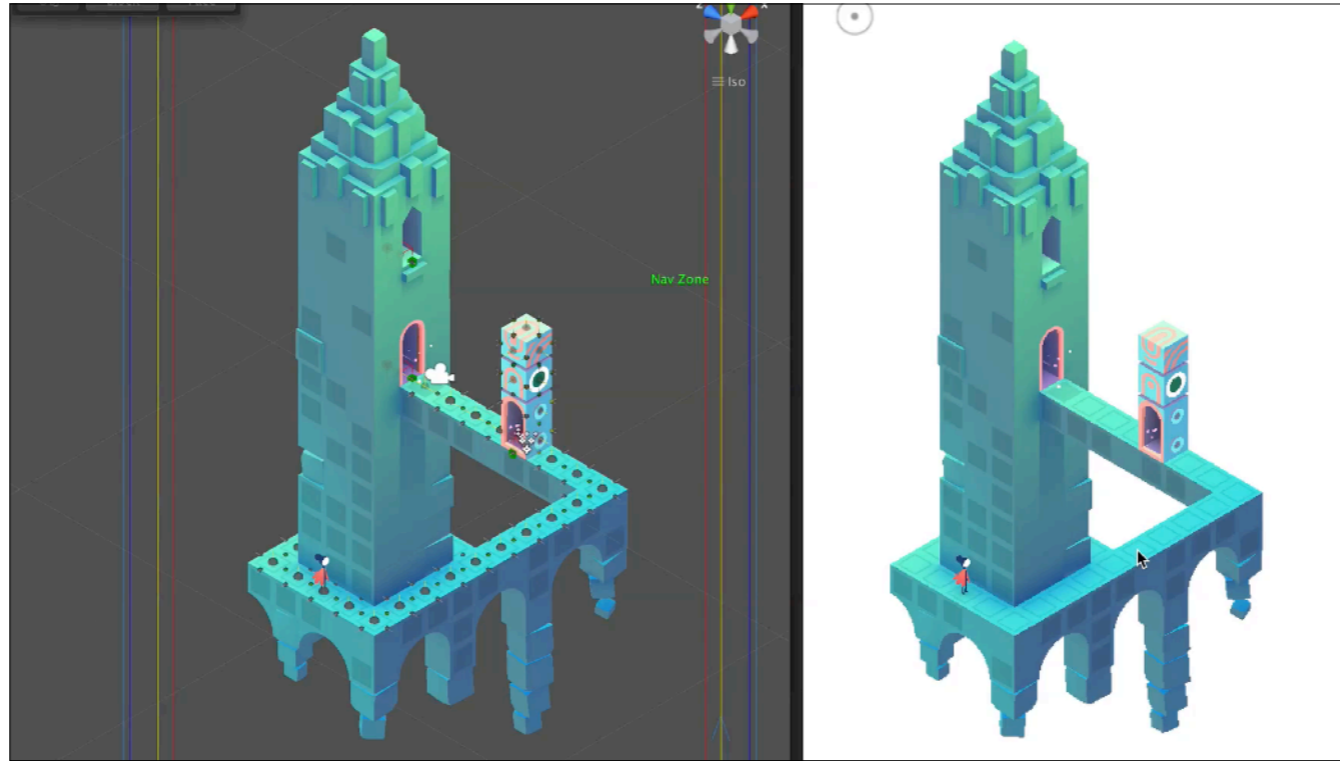So that's all well and good but
how did we **build it**?

We wanted to foster **individuality** of process
so we created lots of **new tools** for the new game
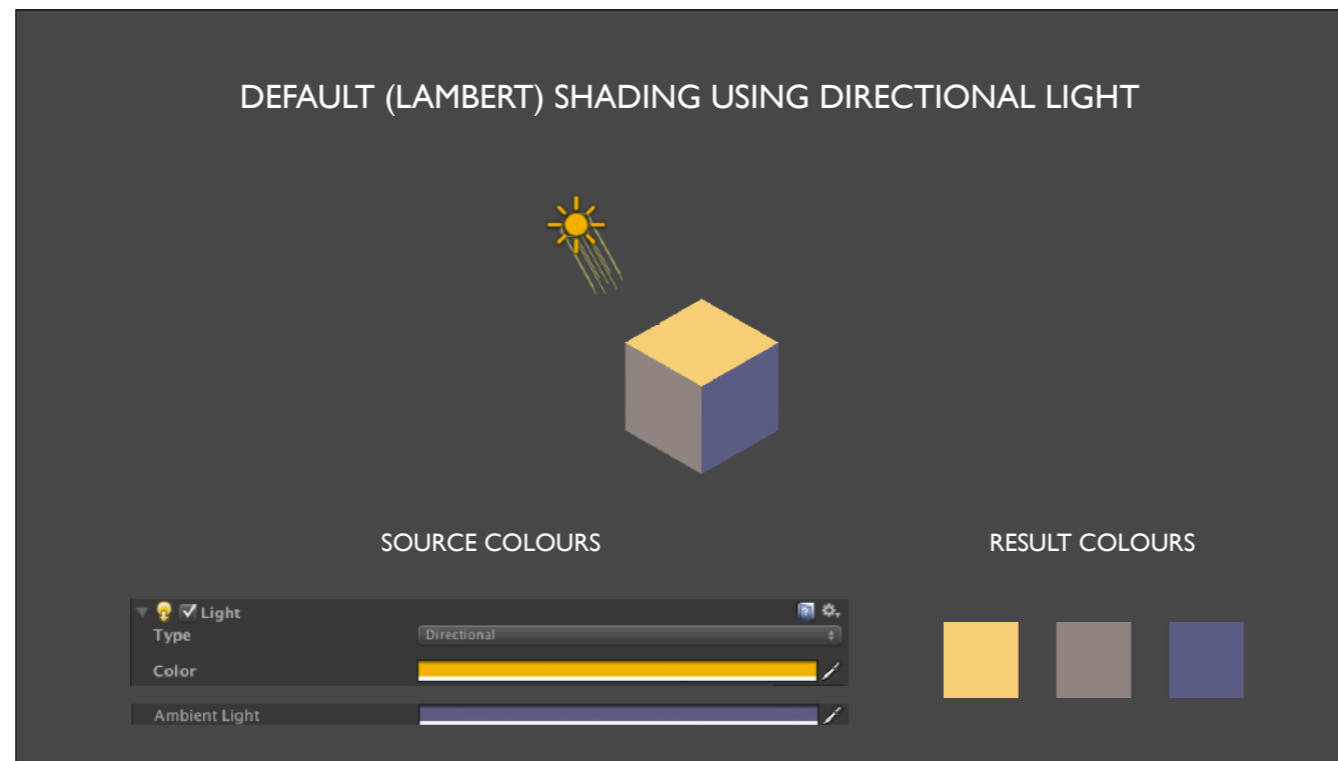actually, we **rebuilt all systems** from the ground up

this is an example of our new **geometry building tool**
you can see how **fast** the workflow is,
and how quickly you have something **running**
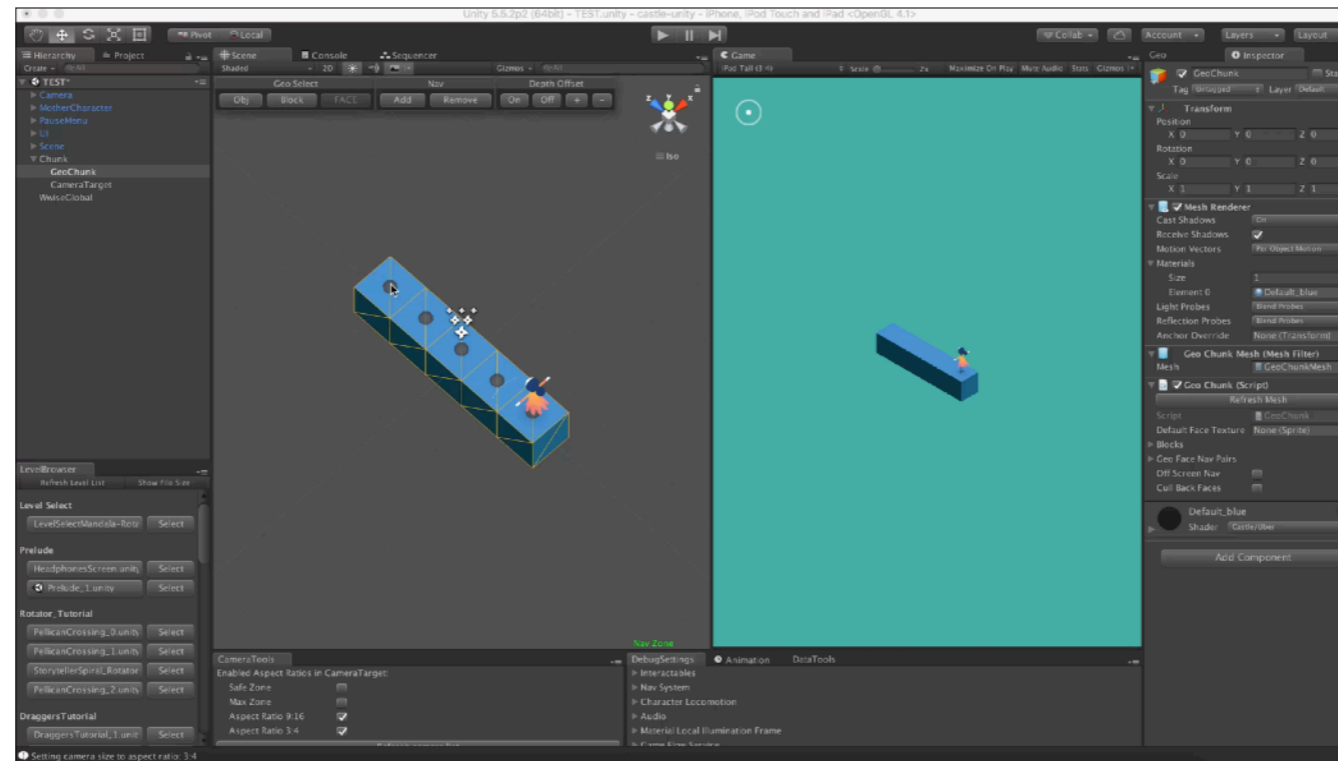
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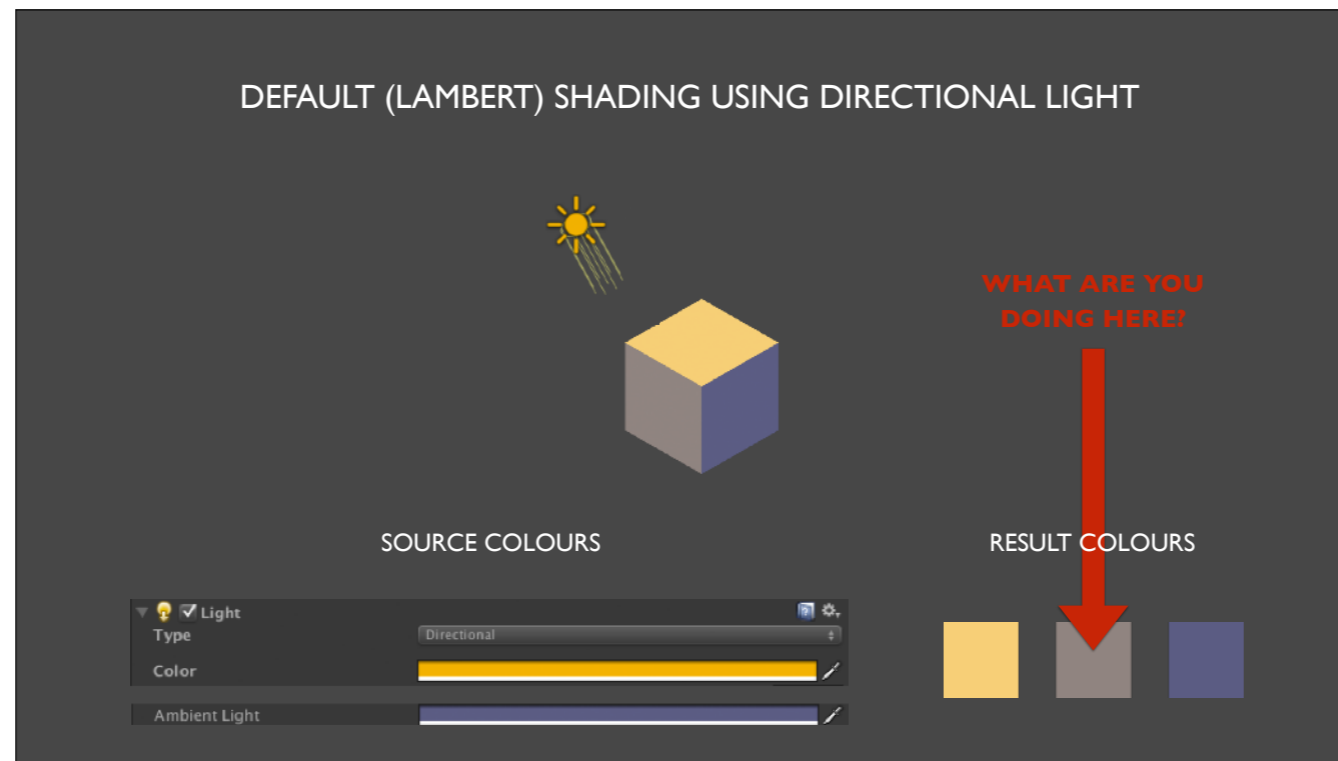and how quickly you have something **running**
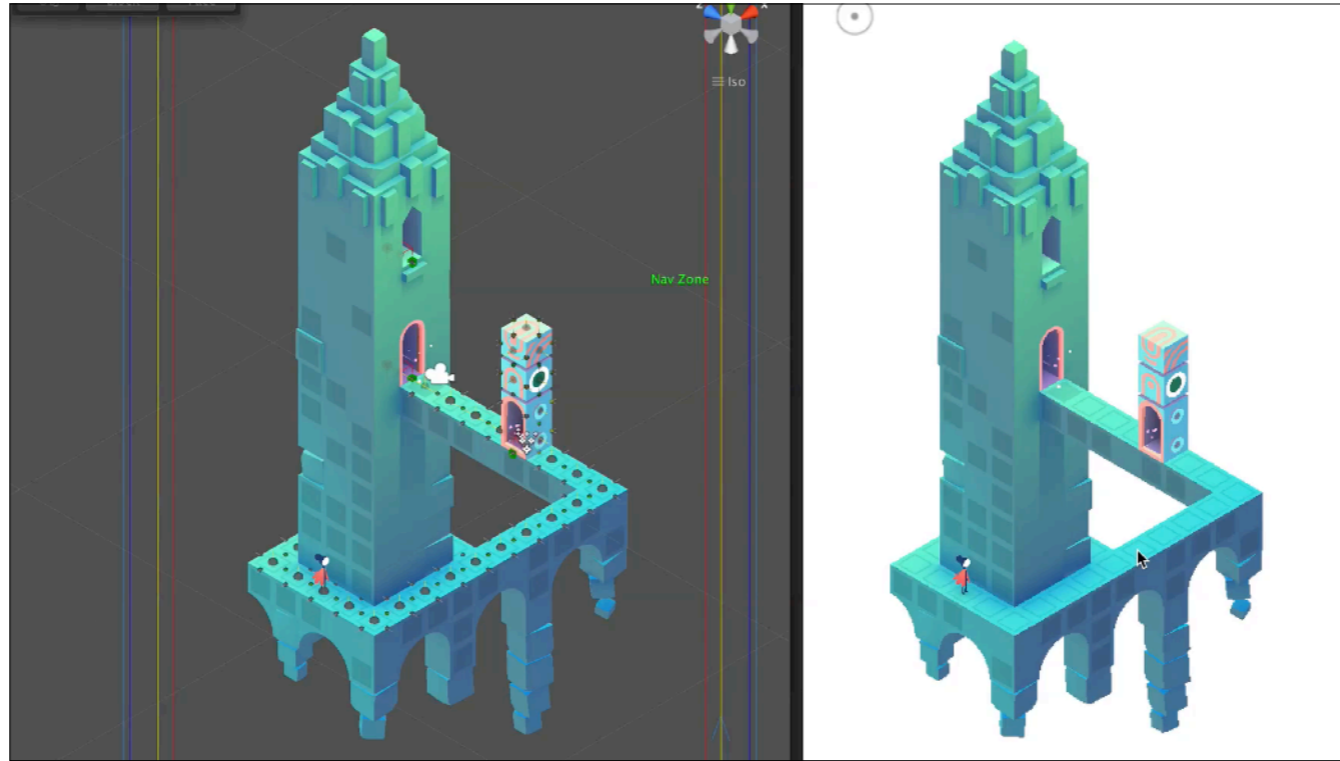
people always asks about **impossibility**

the 3d elements are build in a way that the camera sees them as impossible

and then the character **teleports** to the next available point in **screen space**

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DEFAULT (LAMBERT) SHADING USING DIRECTIONAL LIGHT

SOURCE COLOURS

RESULT COLOURS

Light
Type   Directional
Color
Ambient Light

A common way to apply colour to a scene is an ambient light and directional light, via a shader.

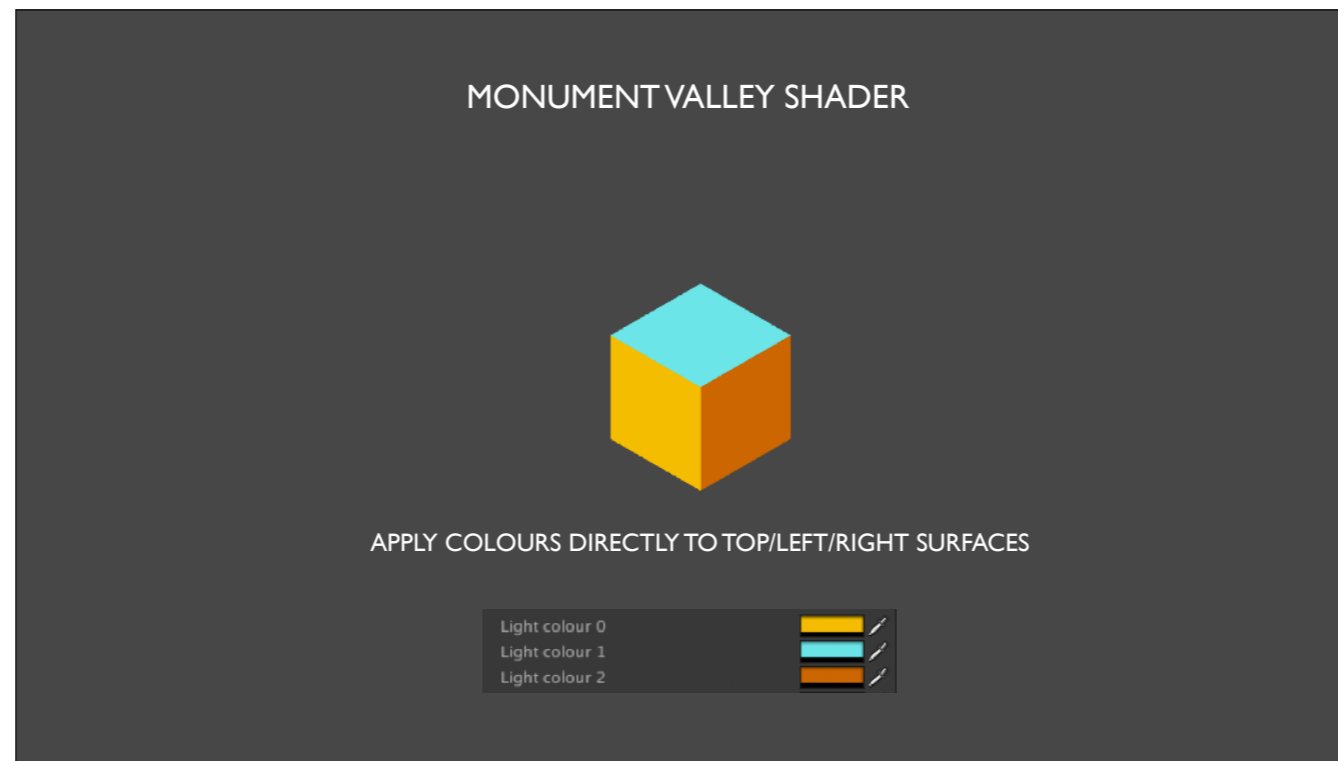It's hard to control the colours on the three sides of this cube PRECISELY using this system.

DEFAULT (LAMBERT) SHADING USING DIRECTIONAL LIGHT

WHAT ARE YOU DOING HERE?

SOURCE COLOURS

RESULT COLOURS

Light
Type   Directional
Color
Ambient Light

A common way to apply colour to a scene is an ambient light and directional light, via a shader.

It's hard to control the colours on the three sides of this cube PRECISELY using this system.

MAXIM TICTAC

PATSWERK

we wanted to achieve an 'illustration' look like in these examples

so we needed a better way to work with colour

MONUMENT VALLEY SHADER

APPLY COLOURS DIRECTLY TO TOP/LEFT/RIGHT SURFACES

Light colour 0
Light colour 1
Light colour 2

So we created a shader system that applied three colours
directly to the primary three directions,
and interpolates accordingly.
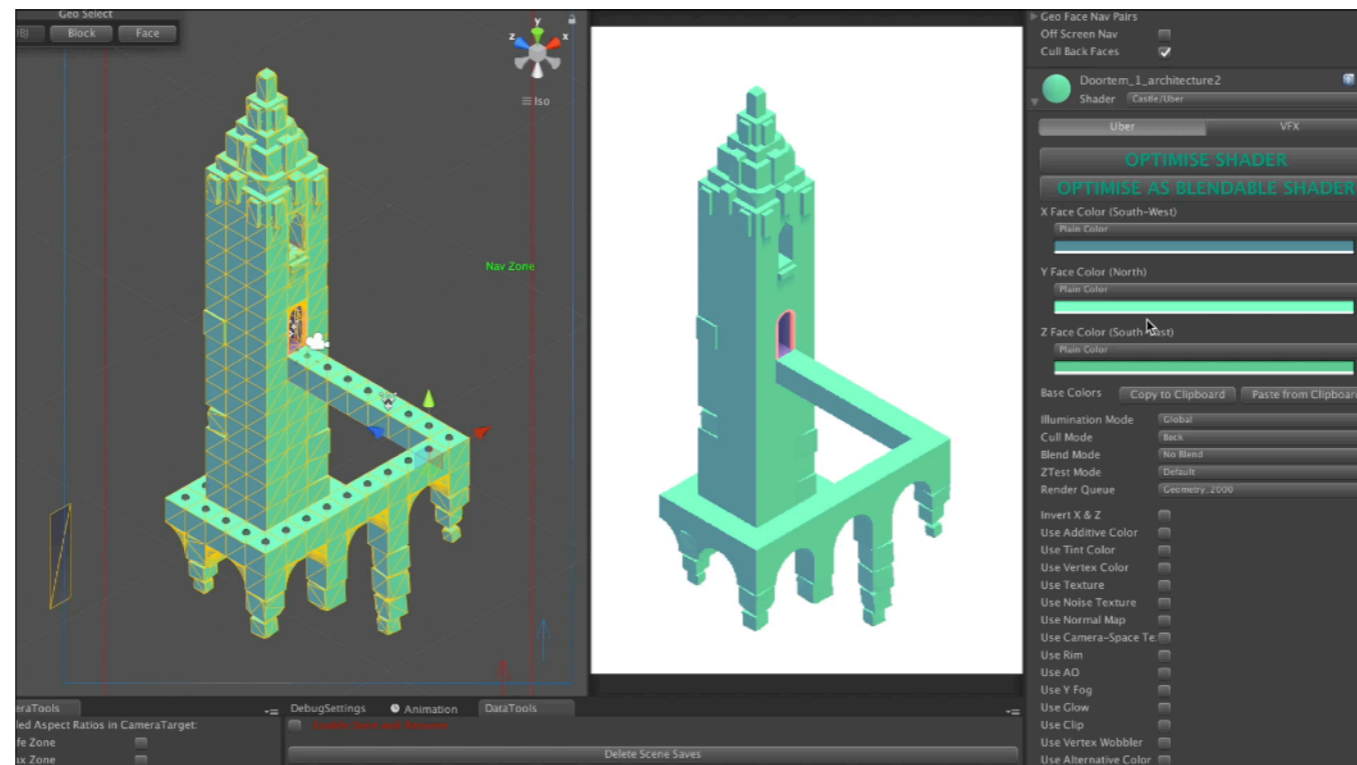
COLOURED ADD, MULTIPLY, AND AMBIENT OCCLUSION
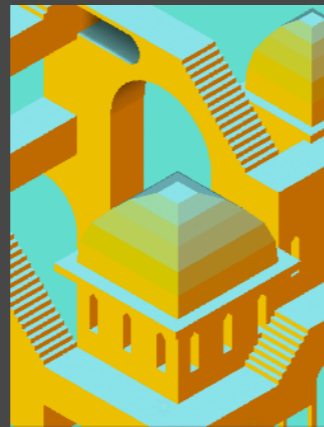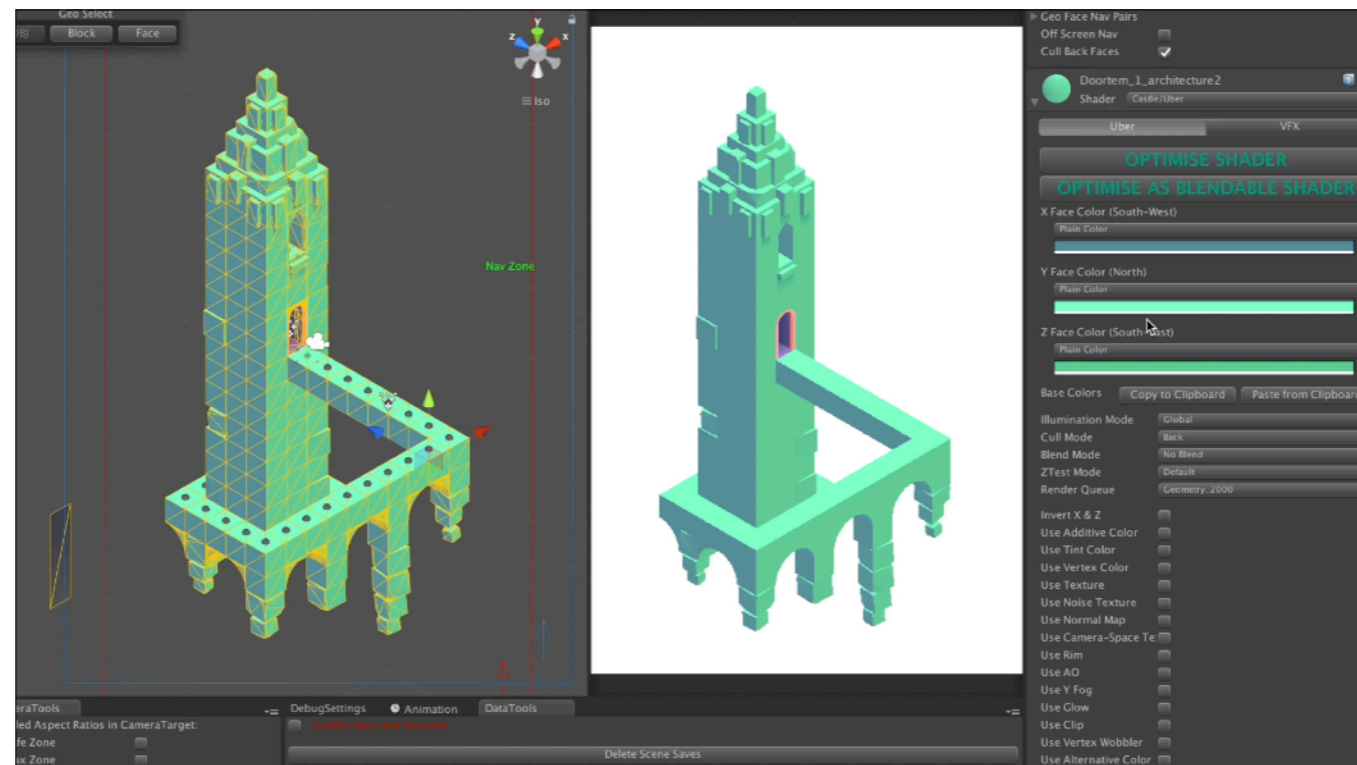
THREE COLOURS
ONLY

LIGHT ADD,
AMBIENT OCCLUSION
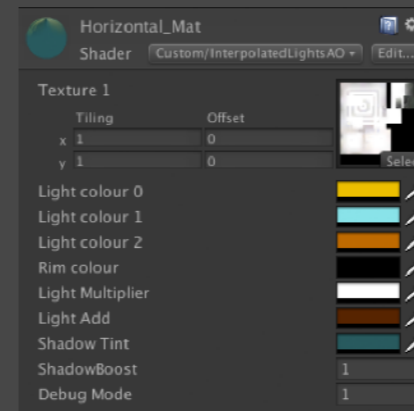
The full system gets a bit more complex.

this is what we call the uber shader
in MV2

this is all about giving power and **independence to the artist**
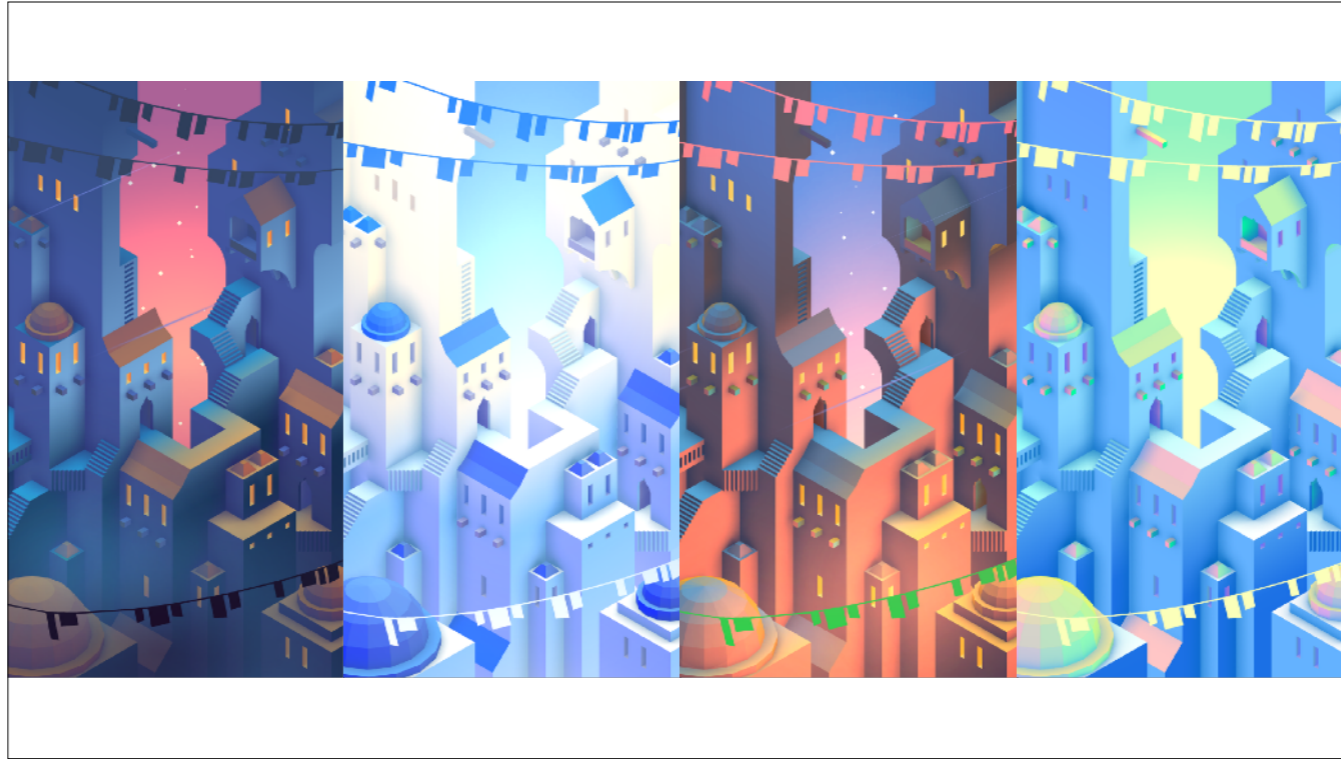**allow for different processes**

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this is all about giving power and **independence to the artist**
allow for different processes
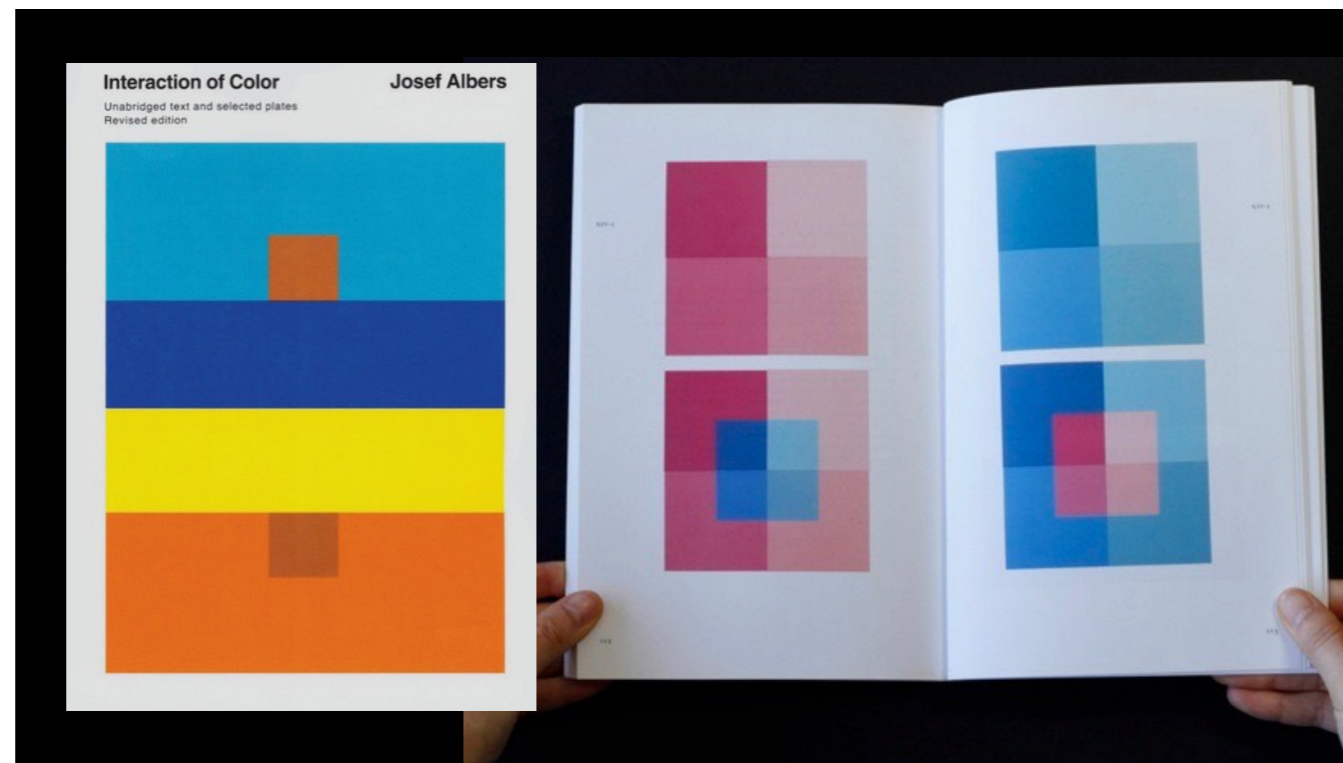
If you're not that familiar with the use of colour and want to get better,
I highly recommend this book

Interaction of Color, by Josef Albers, 1963

Anyway,
These are the **first tests** I did with the new **gradient shader**
you can see how it's **much more volumetric** and **atmospheric** that the original game
even in this crude state

and I created these **benchmark images** to **communicate**
to the team the ways in which we would try to
push the boundaries of Monument Valley's visuals

1. Populated town full of detail
2. Blending 2d and 3d art and the abstract use of colour
3. Using more realistic rendering to convey physicality

well, that was the plan anyway

VII

CHANGES

but things changed.. a lot
and I think the most important thing to talk about
when talking about Monument Valley 2
is how many things changed
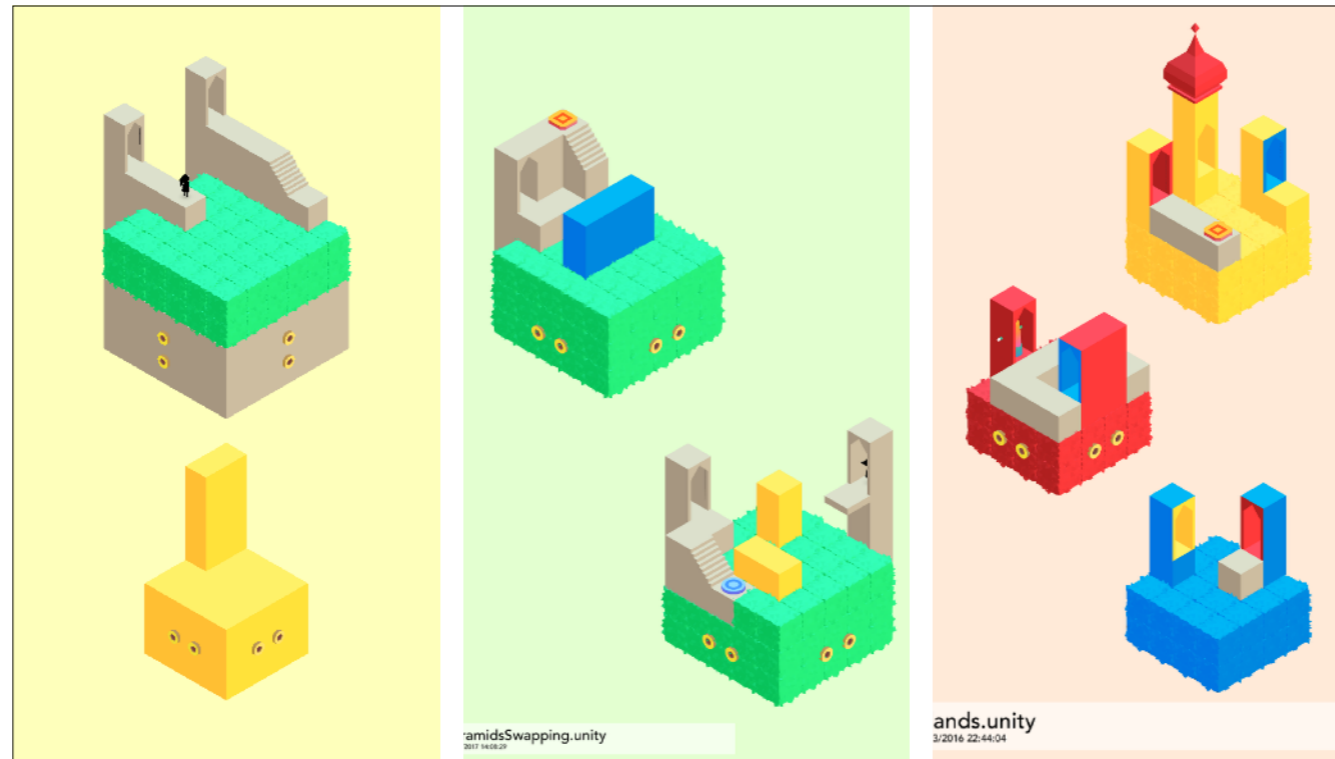
at the core of change is how things evolve from whitebox to final

is a change that we always knew was coming

but even then it took people in the team by surprise

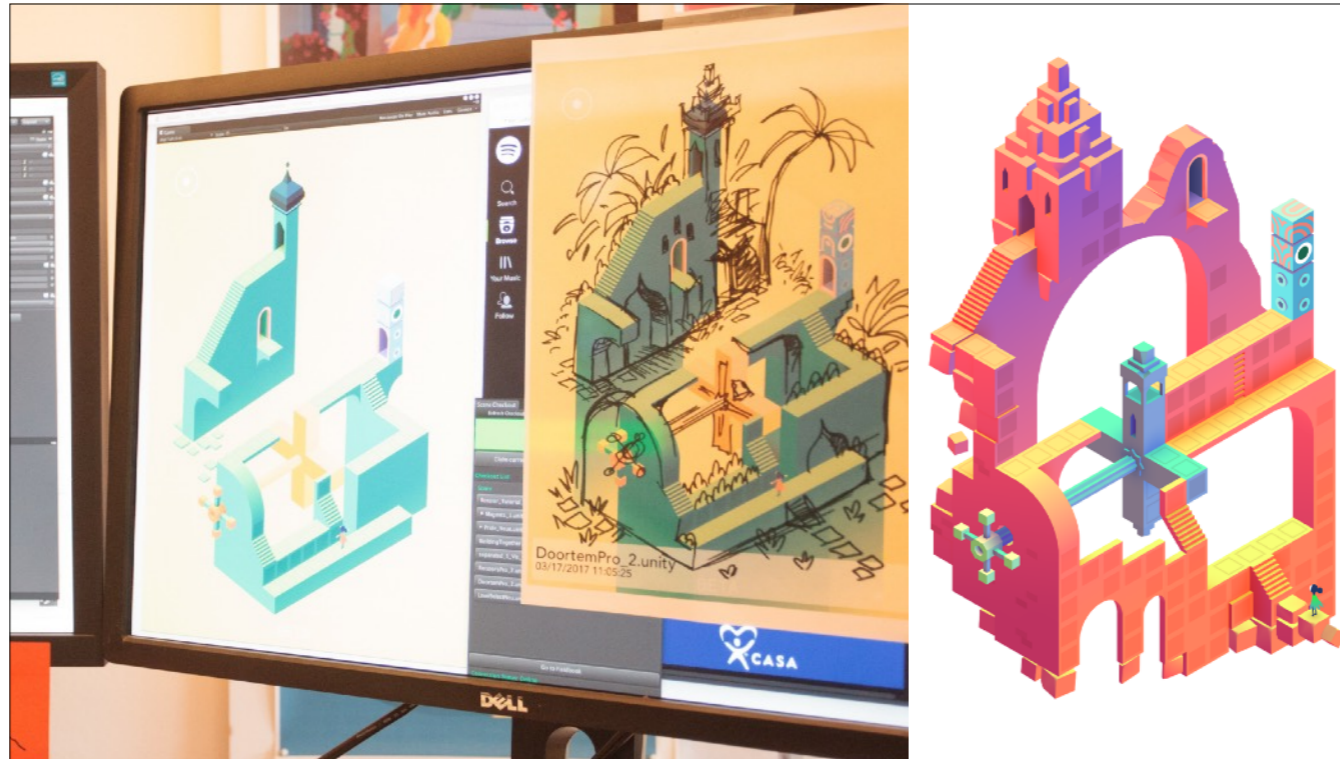this is the first level that was arted up to final
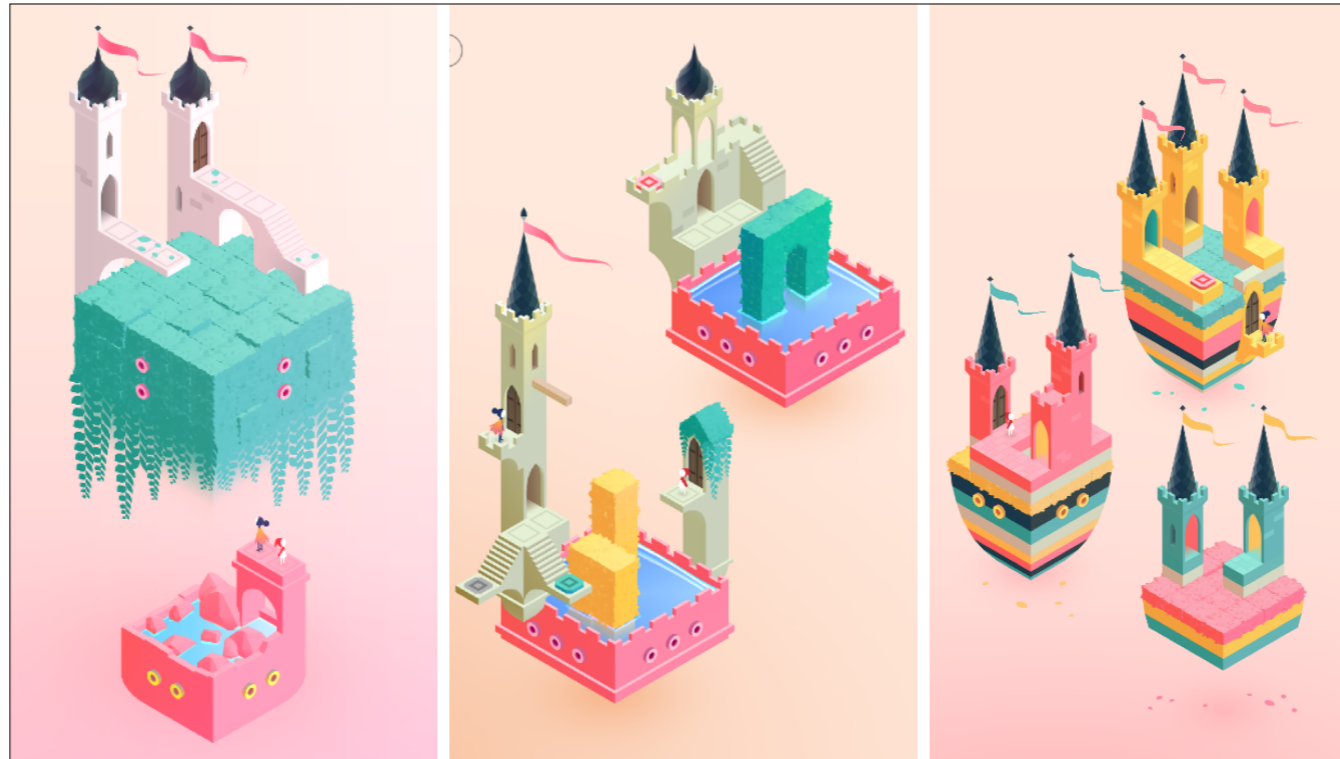
and this is how it looks

this example helped to put in perspective how much of the
user experience depends on the audiovisual, and how much
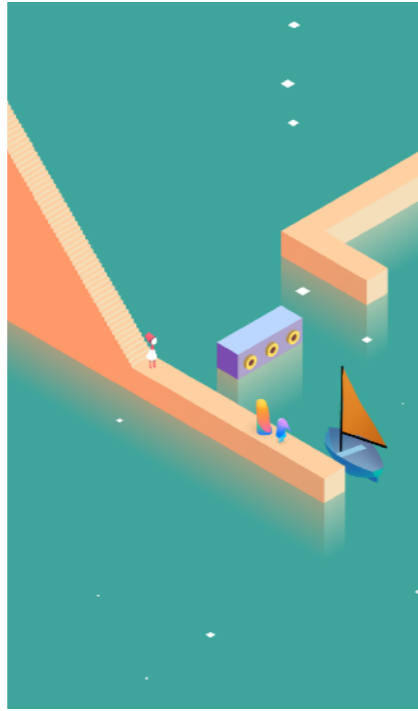the game changes when polished
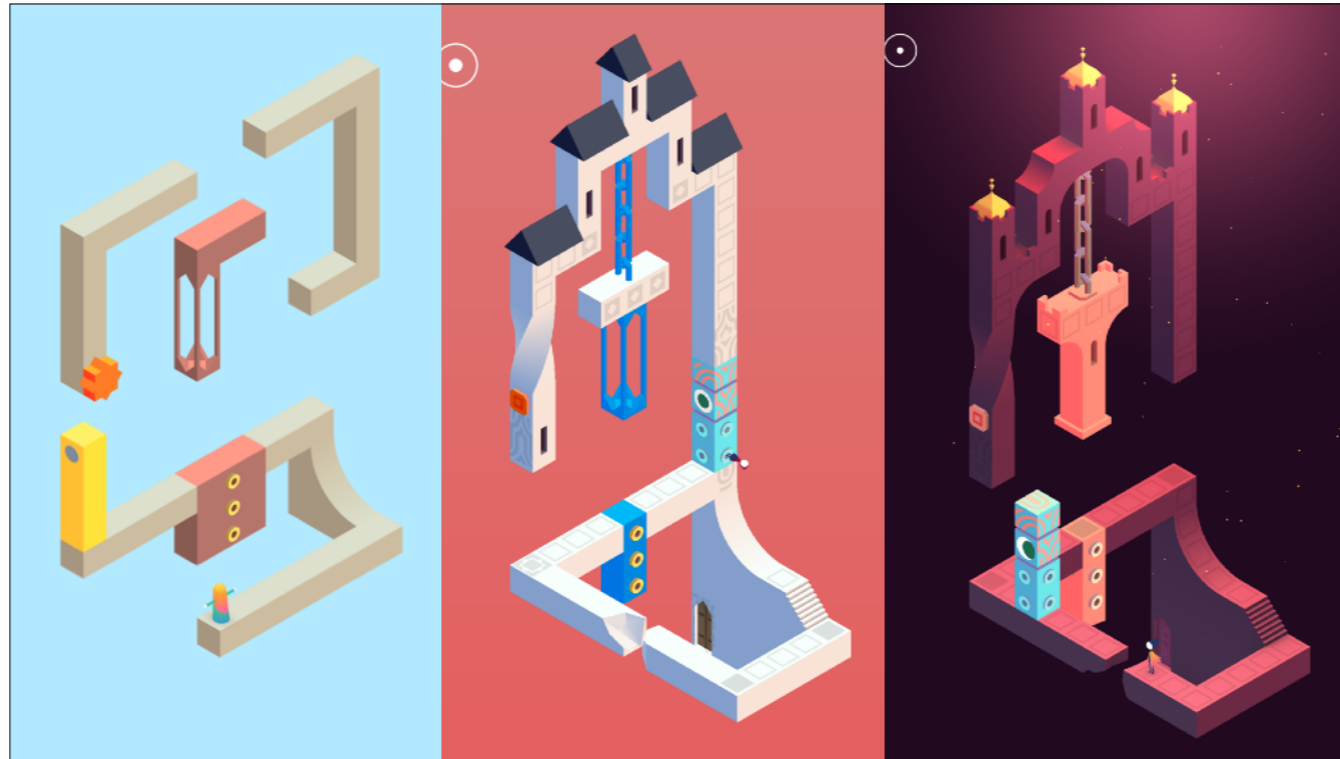
there's also this concept that we call
visually functional
is like a middle step between puzzle and finished art
that has a better sense of place

There might also be an intermediate step
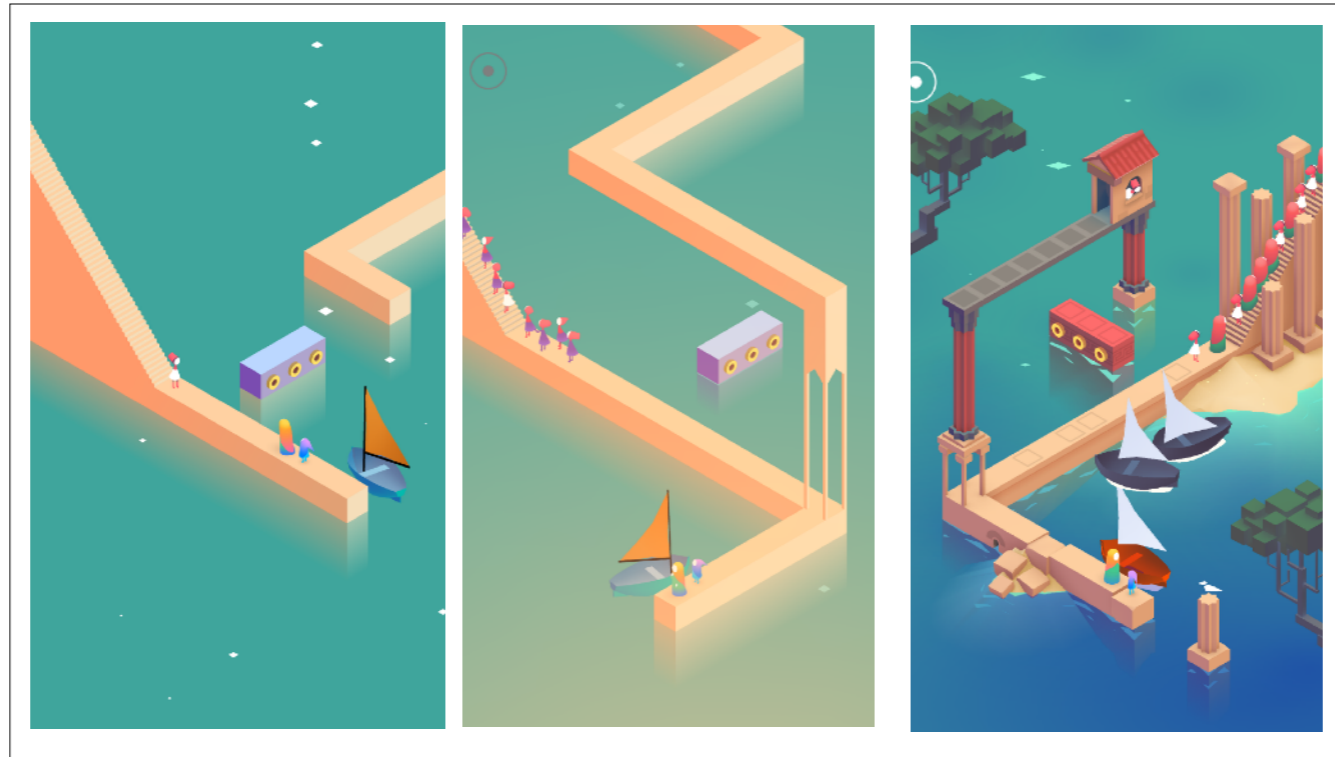of **concept art and sketching**
really **depends on the artist**

again**, we try to accommodate for different processes**

some times the **story** of the game changes so drastically that
it doesn't make sense anymore for the level to look like that
here's an example of a level brought all the way to final polish
later to be changed

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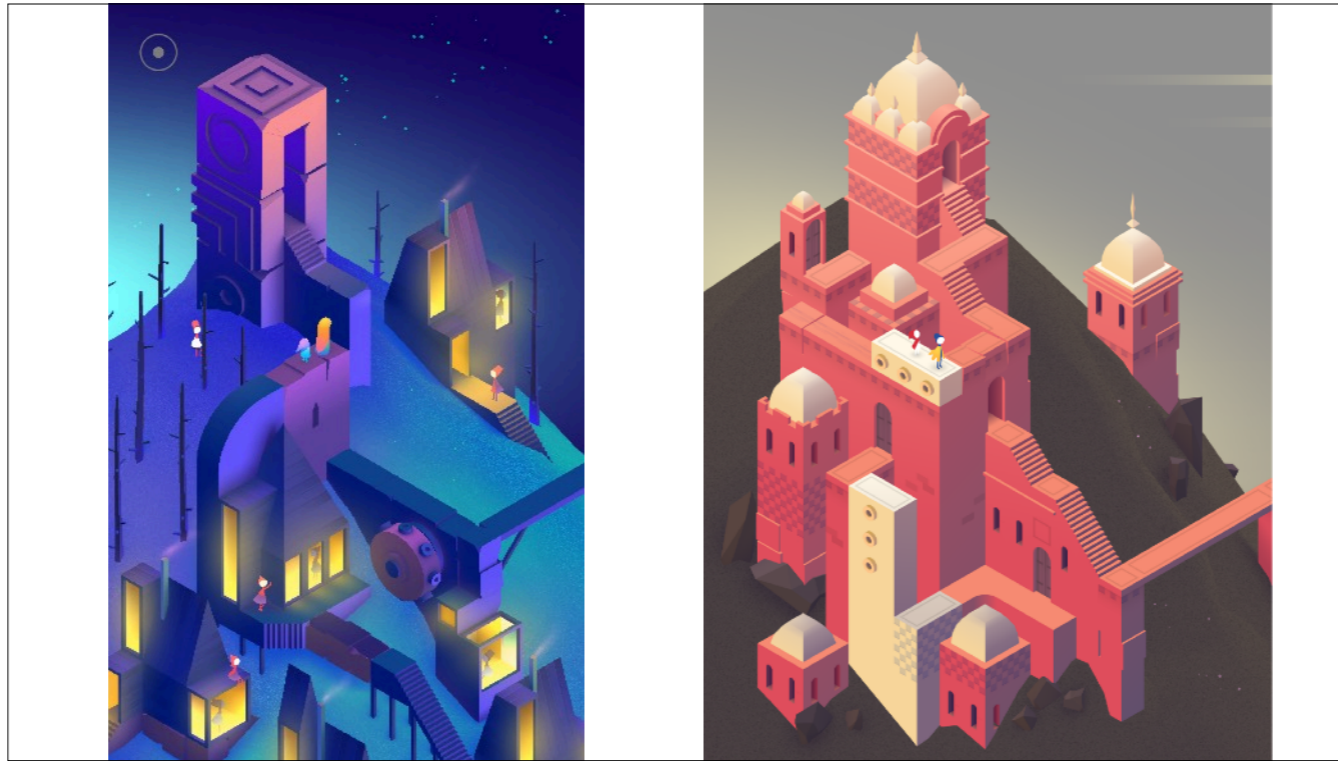later to be changed

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later to be changed

from pre production to final game
this changed for **many reasons**
-similar **colour** choices in other levels
-**story** changes
-**NPCs**
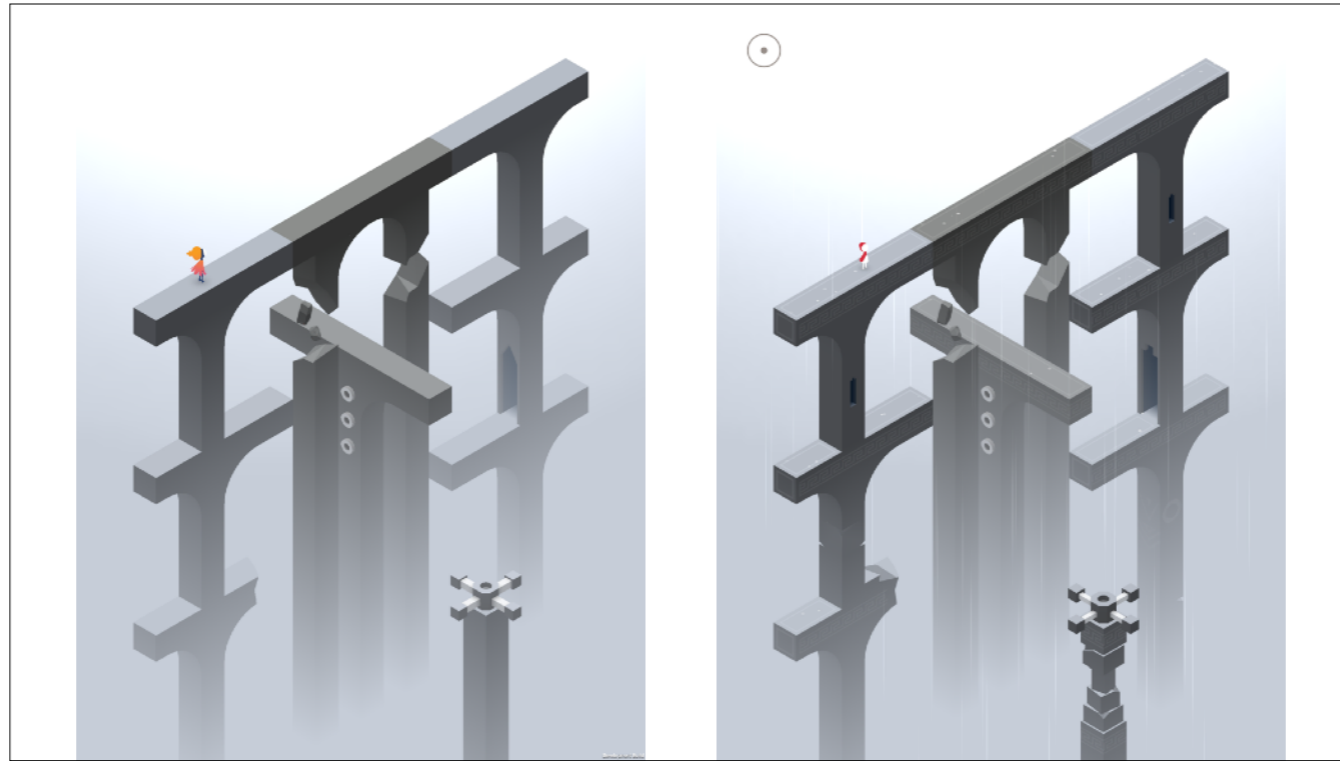
of course some levels don't change that much
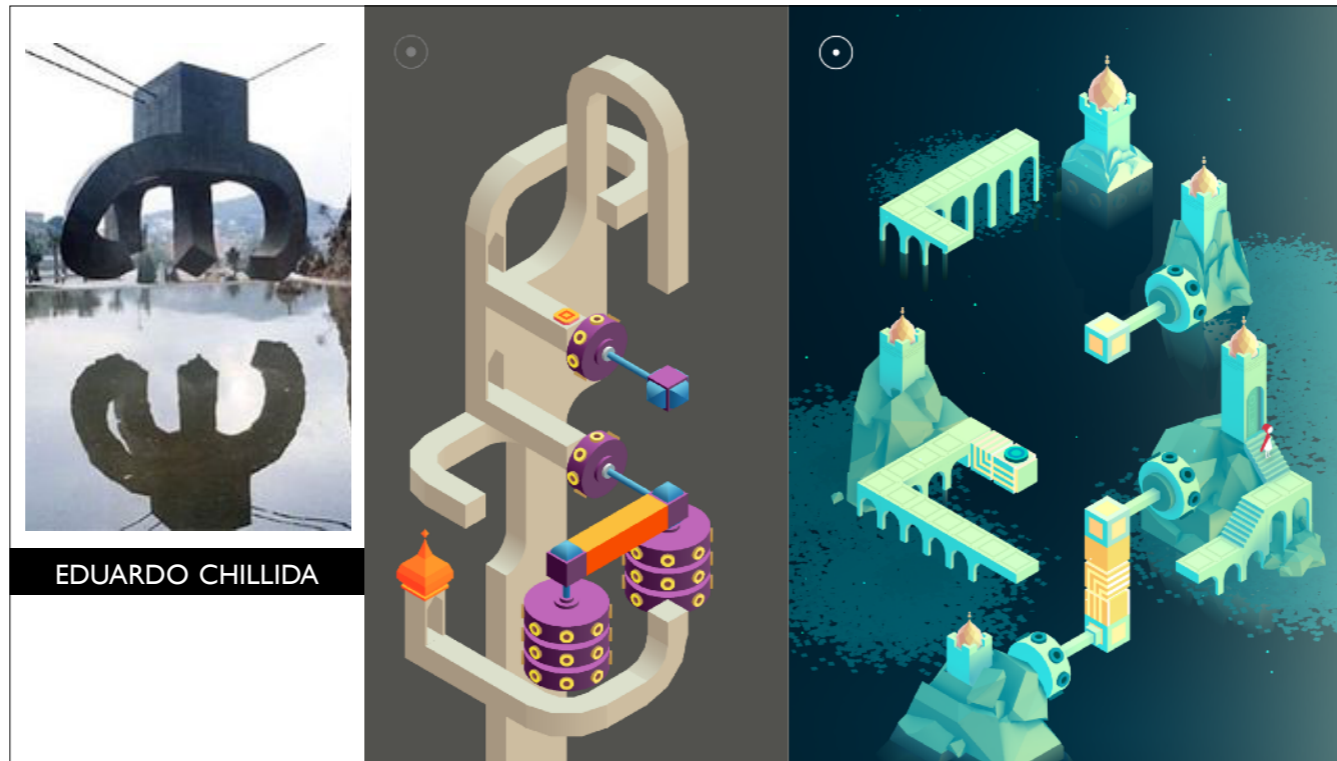like this one

others find a place after several iterations
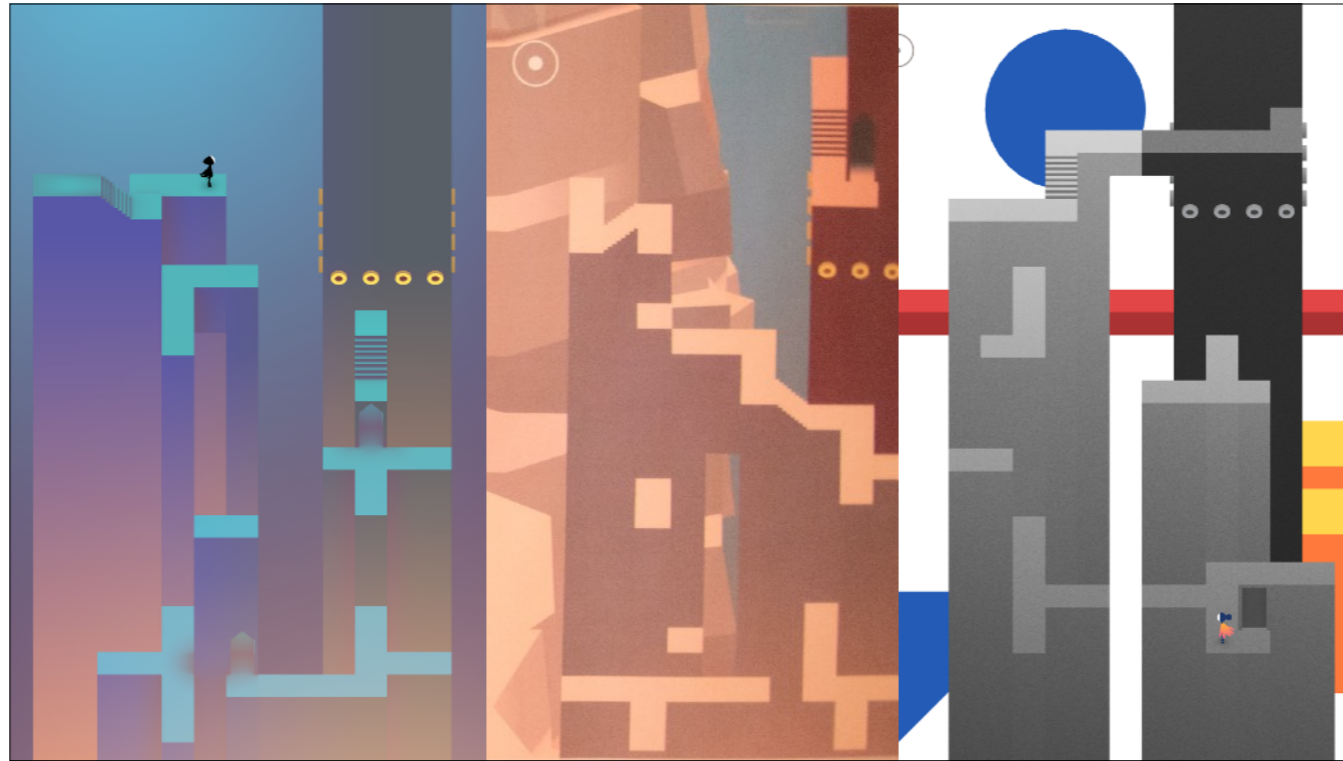
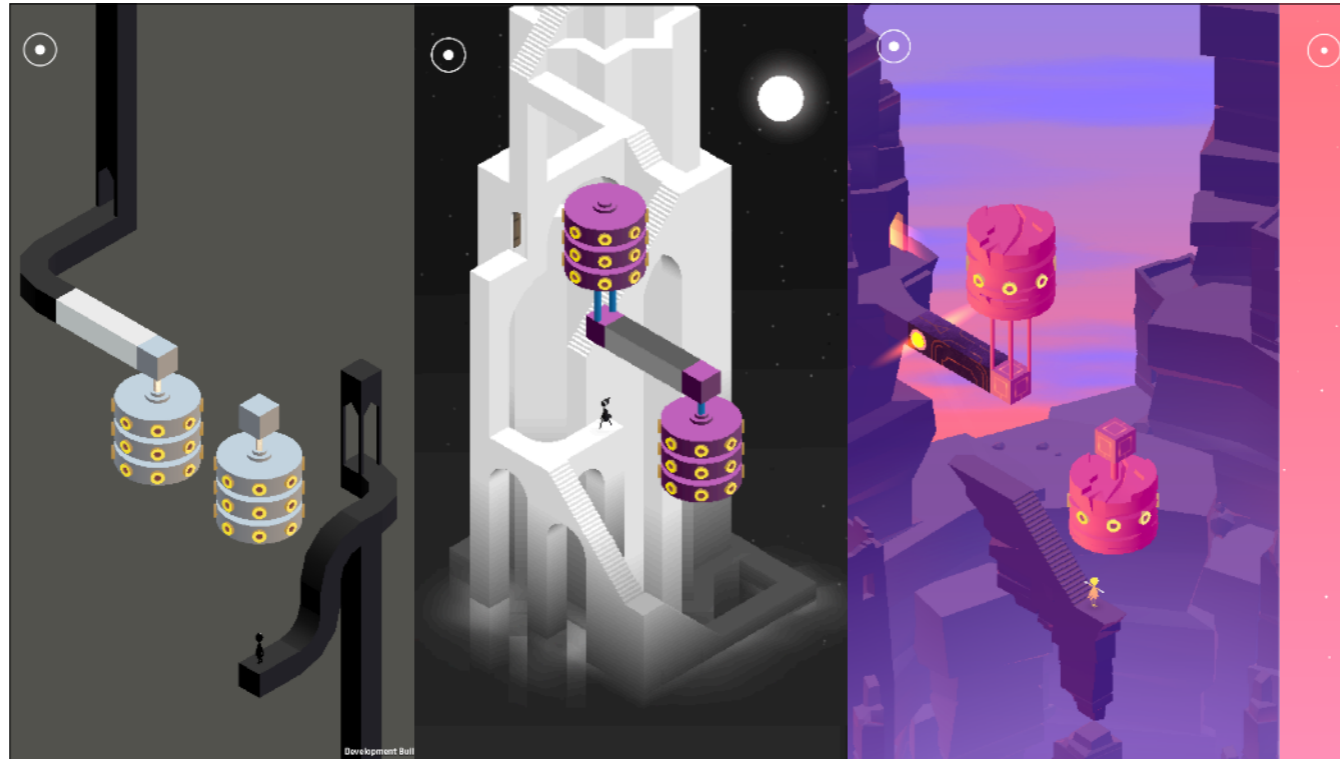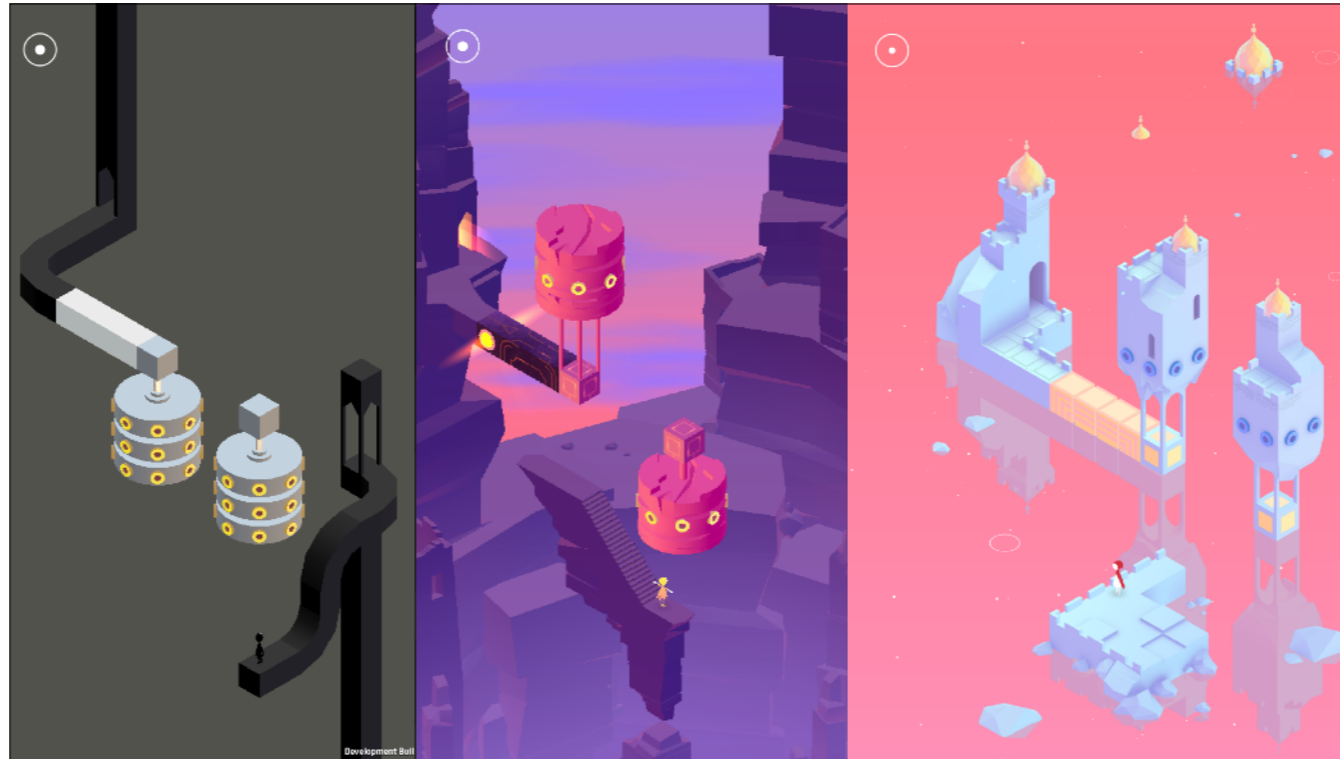and others change in unexpected ways
like this one

or this one

this is the same level
the gameplay is the same

EDUARDO CHILLIDA

and some times the level designer starts with a strong **inspiration**
and, for whatever reason this **changes drastically** at some point

and actually, that one is a **good example**

of a level that went through **many, many iterations**

(describe)

and actually, that one is a **good example**

of a level that went through **many, many iterations**

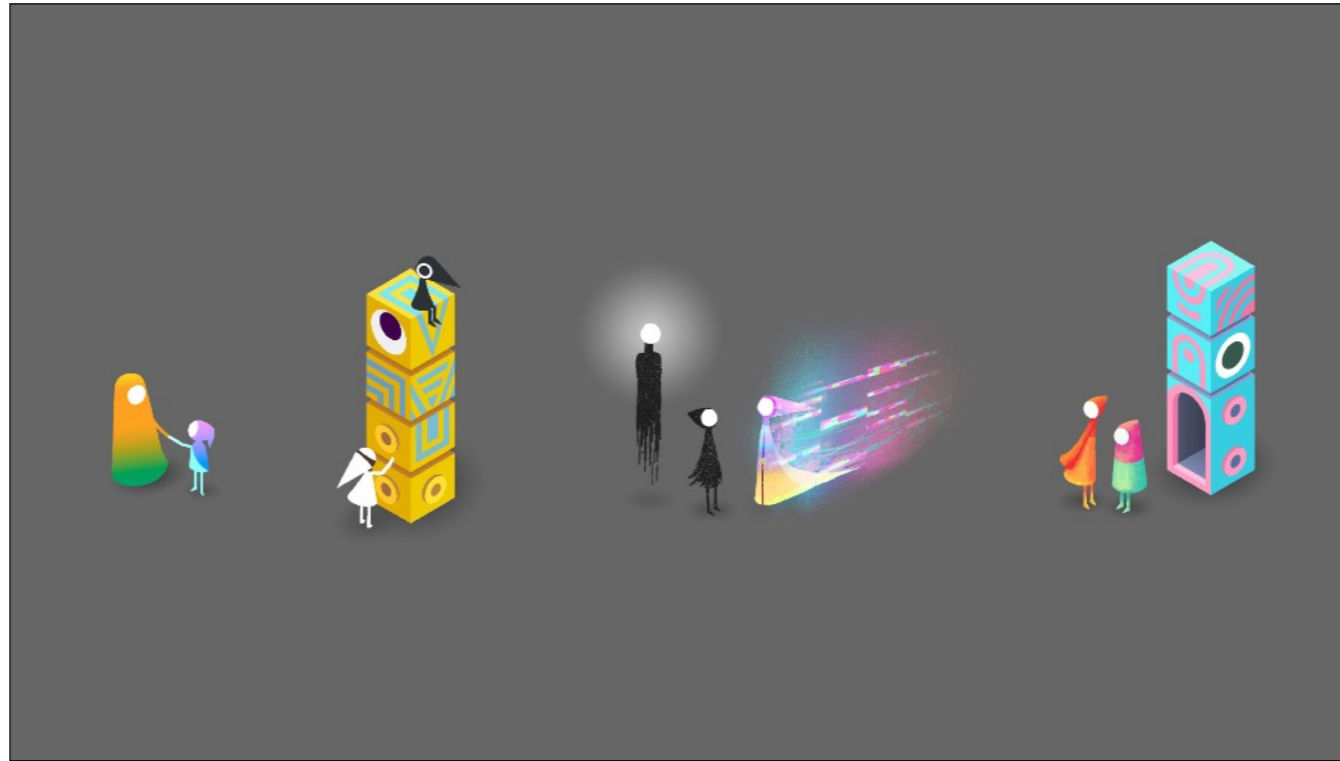**(describe)**

So, bit by bit, we build the game in this way
We also print out the **every single level** (we started doing it with MV1)
which gives us a really good understanding
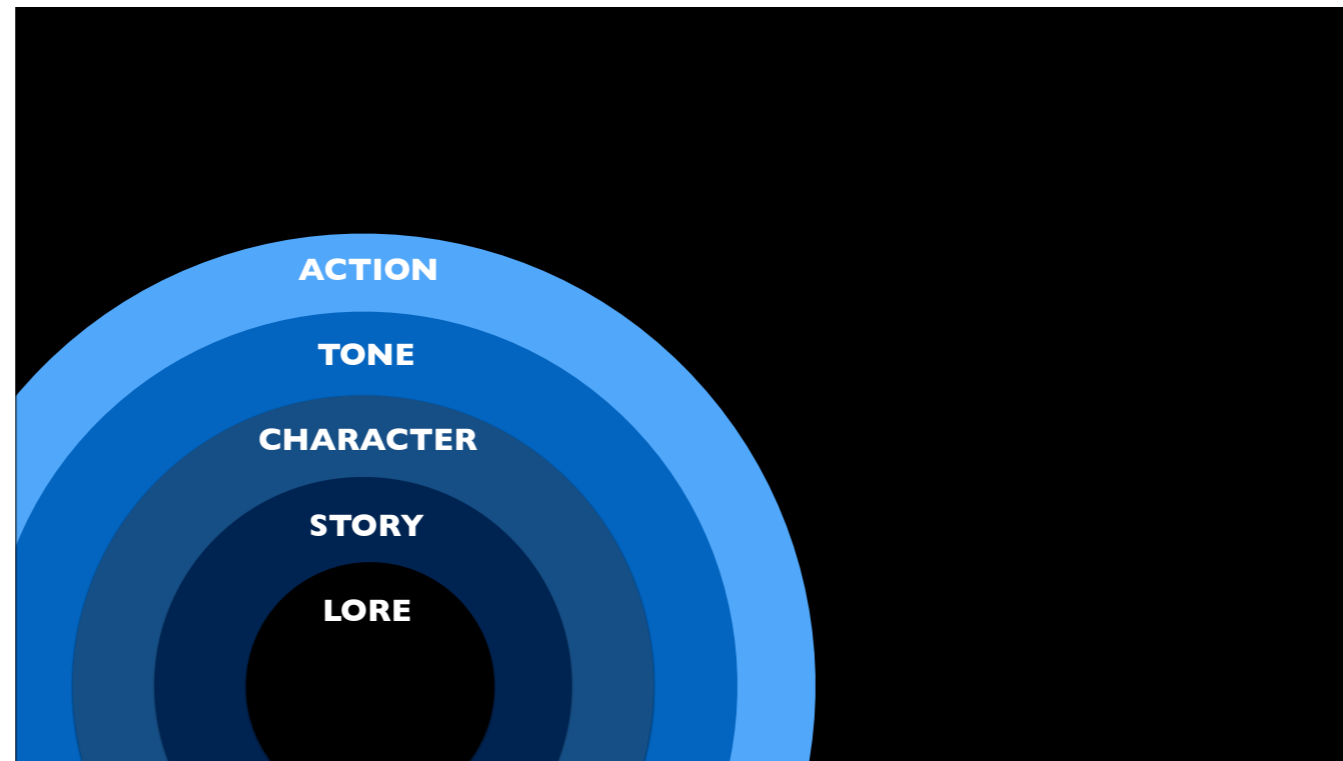of the **overall shape of the game**

VIII

A SHIFTING VISION

This is because **visuals are not the only things that change**
even the story and the structure of the game
underwent massive changes

i've already touched upon this original concept
of the game as an anthology of short stories,
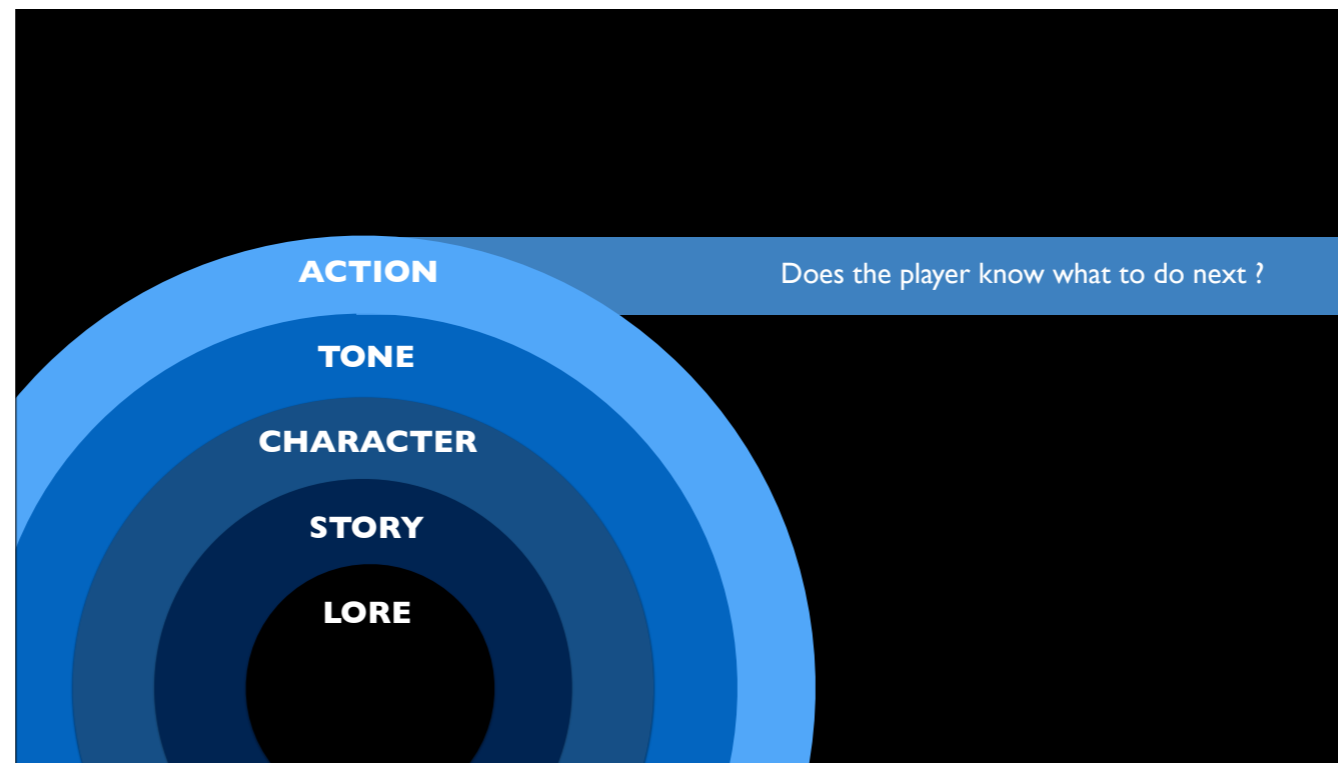and that was the case for a long time

we continued working on this concept and developing all these stories,
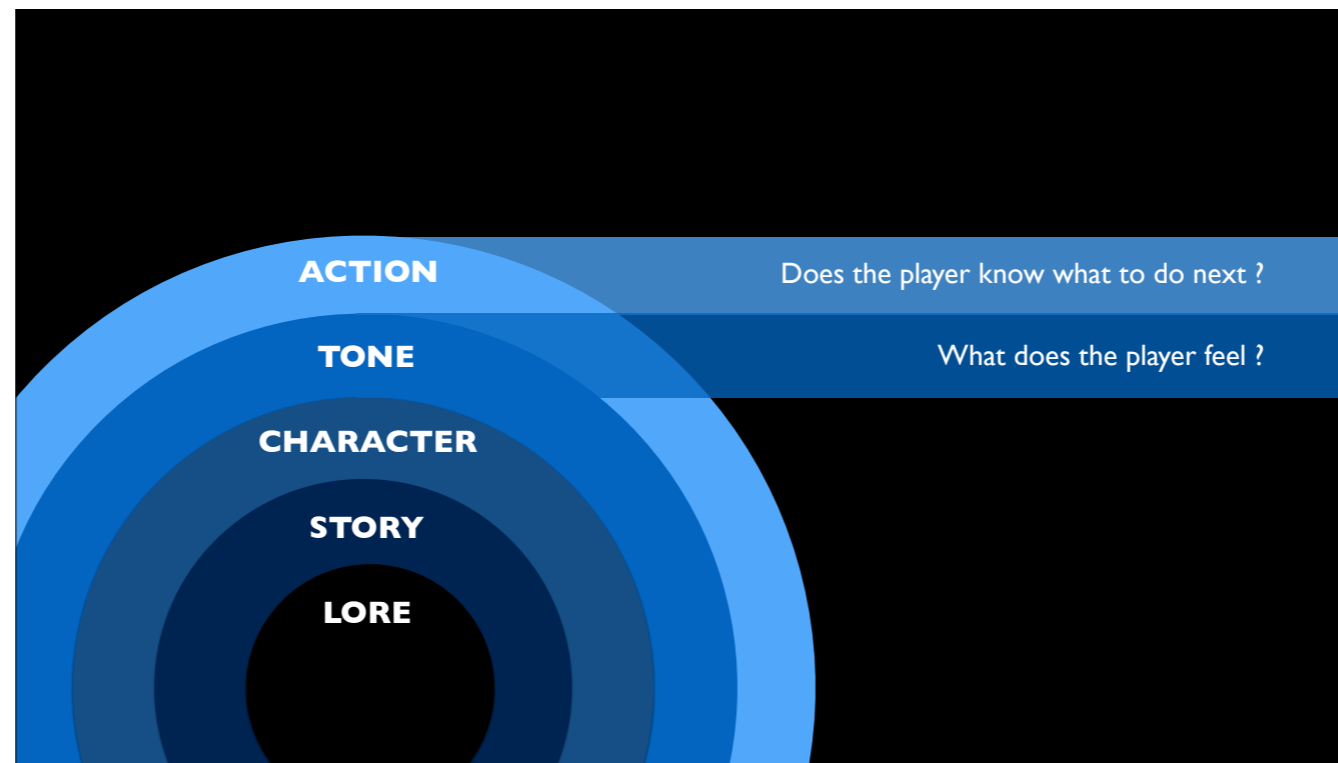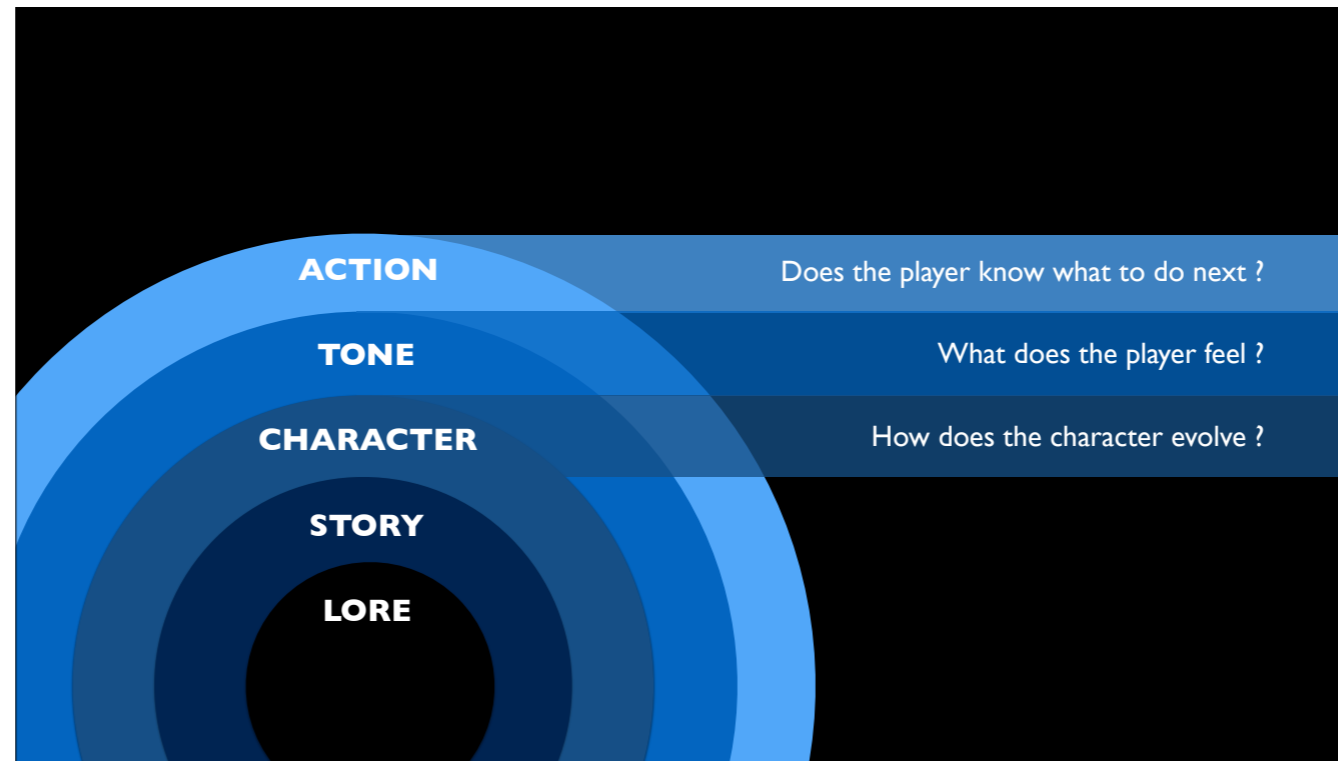with very ambitious plans for it

we approach storytelling like a **collection of moments**

and those moments can be **interpreted in different ways**
depending on what the player is interested in at any moment

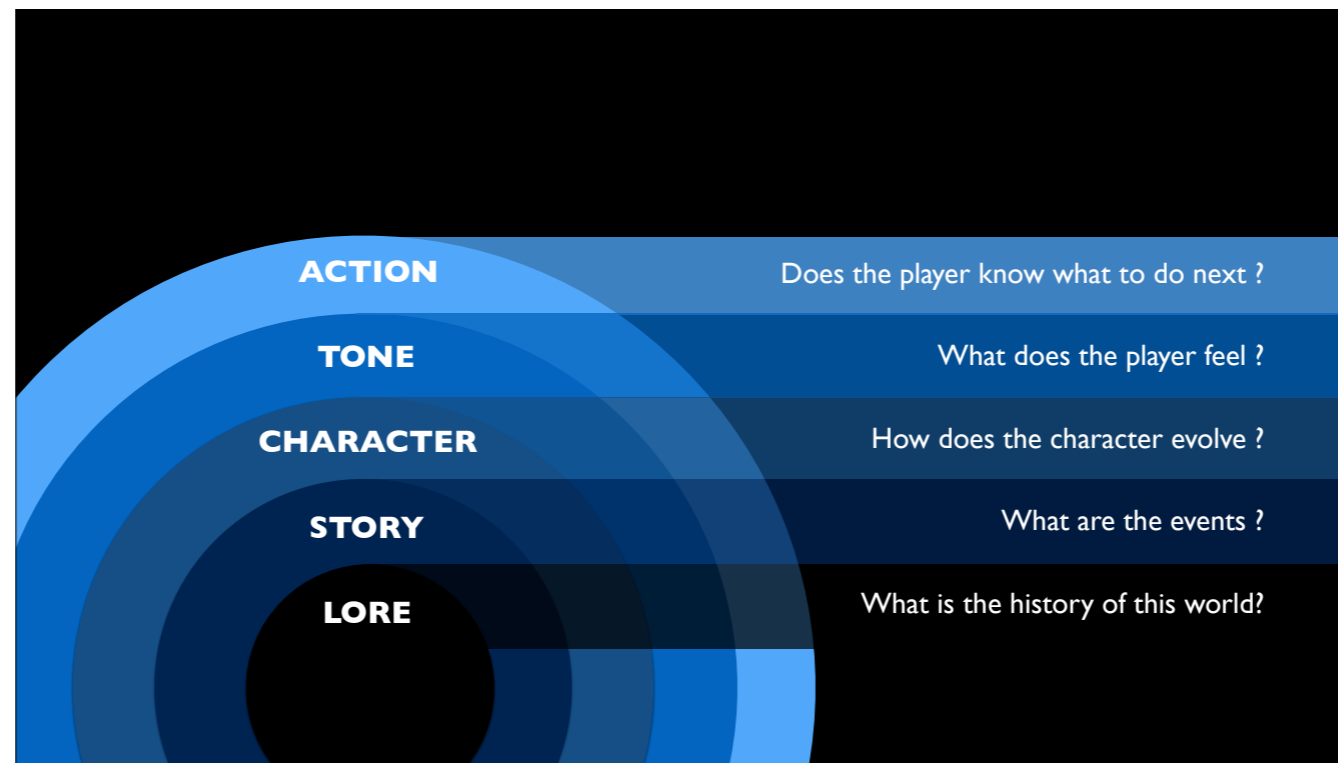ACTION — Does the player know what to do next ?

TONE

CHARACTER

STORY

LORE

we approach storytelling like a **collection of moments**

and those moments can be **interpreted in different ways**
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ACTION — Does the player know what to do next ?

TONE — What does the player feel ?

CHARACTER

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ACTION — Does the player know what to do next ?

TONE — What does the player feel ?

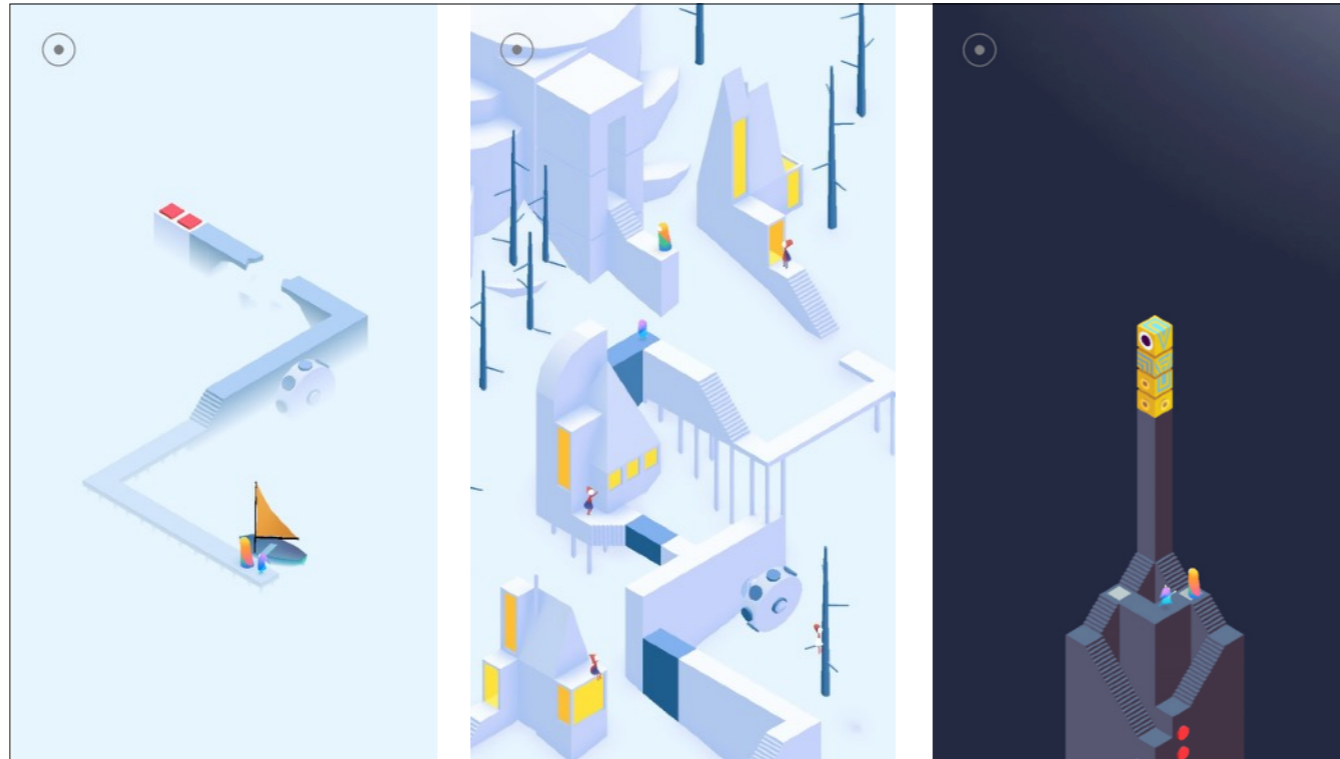CHARACTER — How does the character evolve ?

STORY

LORE

we approach storytelling like a **collection of moments**

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depending on what the player is interested in at any moment

ACTION — Does the player know what to do next ?
TONE — What does the player feel ?
CHARACTER — How does the character evolve ?
STORY — What are the events ?
LORE

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we approach storytelling like a **collection of moments**

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this is the whitebox version of what we thought was going to be our **announcement demo**
we picked **mother and child** because they were so **obviously different** to Ida,
The idea was to **reveal the rest of the characters later on**

as characters, this mother and child were **immigrants** looking for a new home
so they arrived in this boat, and explored this town full of **silent people**
eventually meeting a gang of **totems** in the ending of the demo

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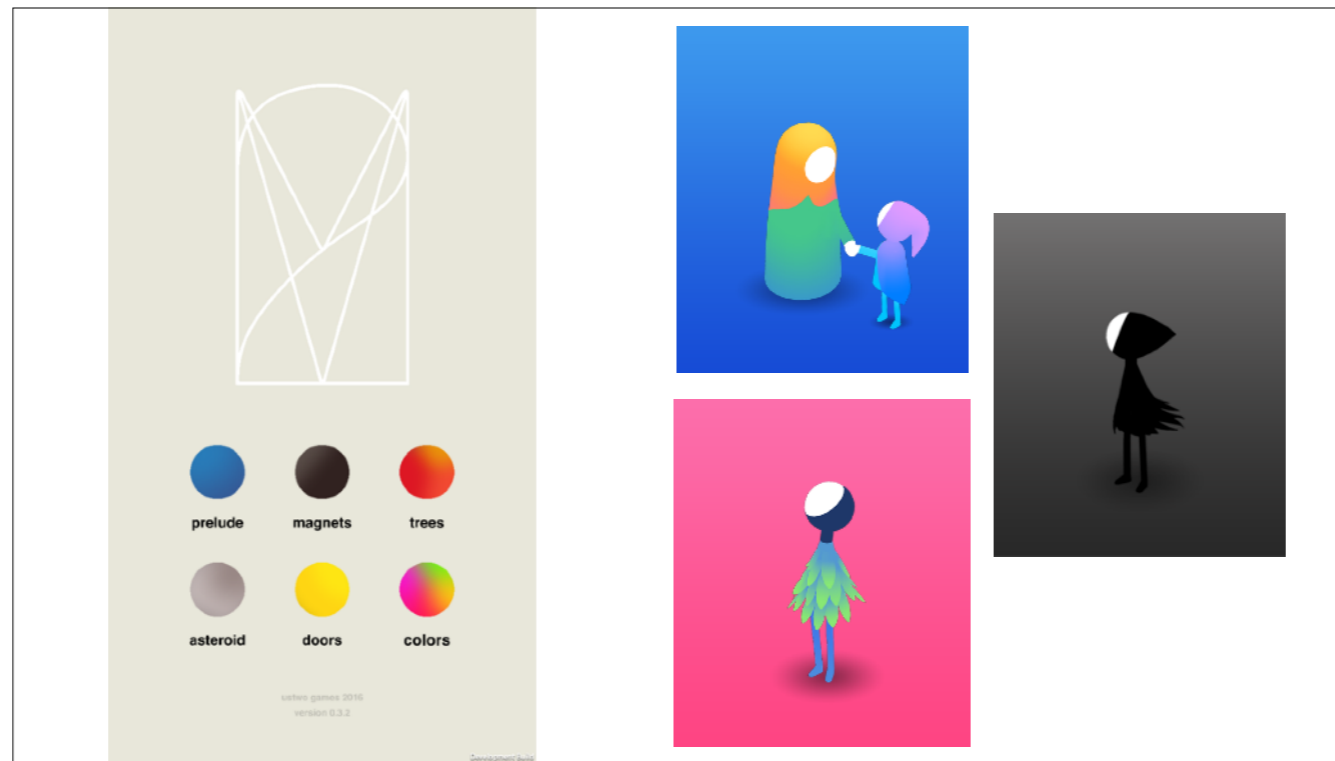
which culminated in a demo that we finished in **december,** after almost a year of work.

at this point we wanted to release the game in **april**,
so this was **four months before release**
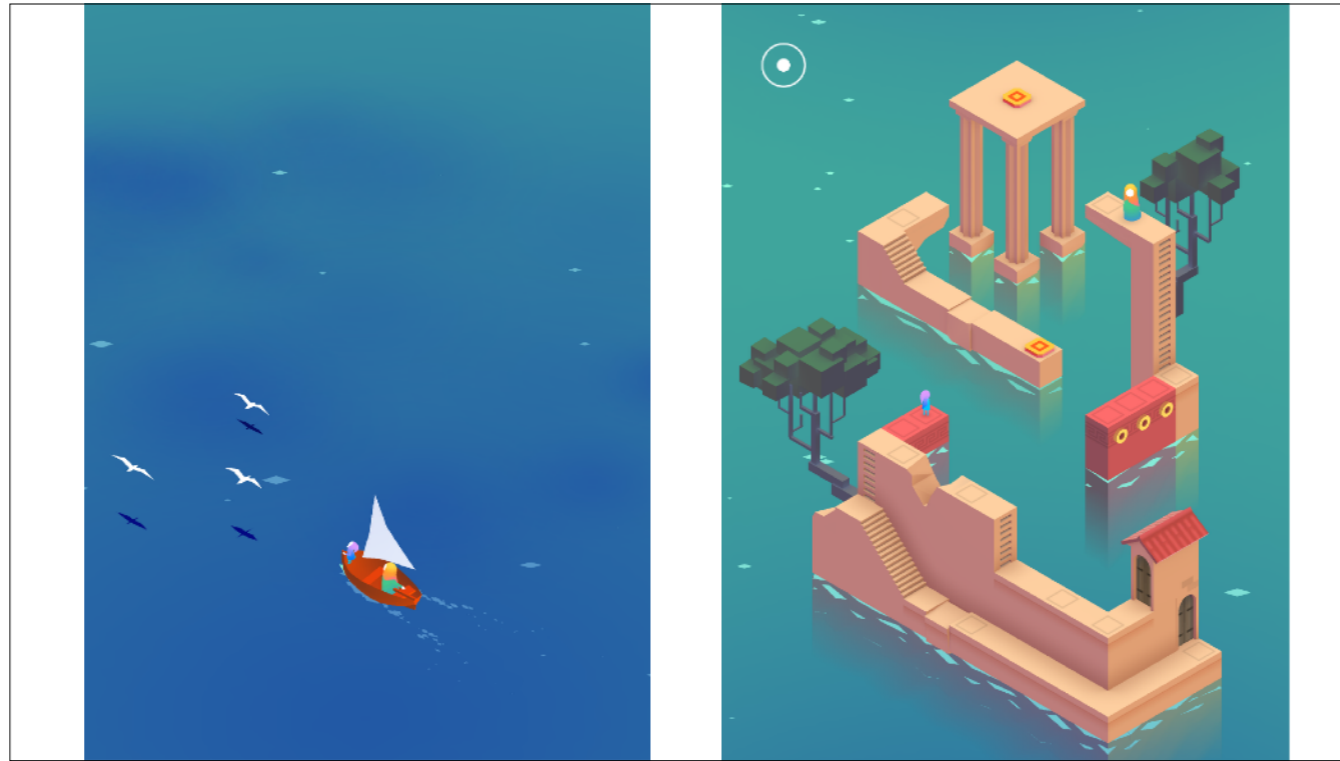
the game started with the mother and child
arriving in a boat, remember
they were immigrants looking for a new home
and they navigated this flooded city

we had a later level where the child met Doortem

and the asteroid level for the black hood character, whose name was Ro
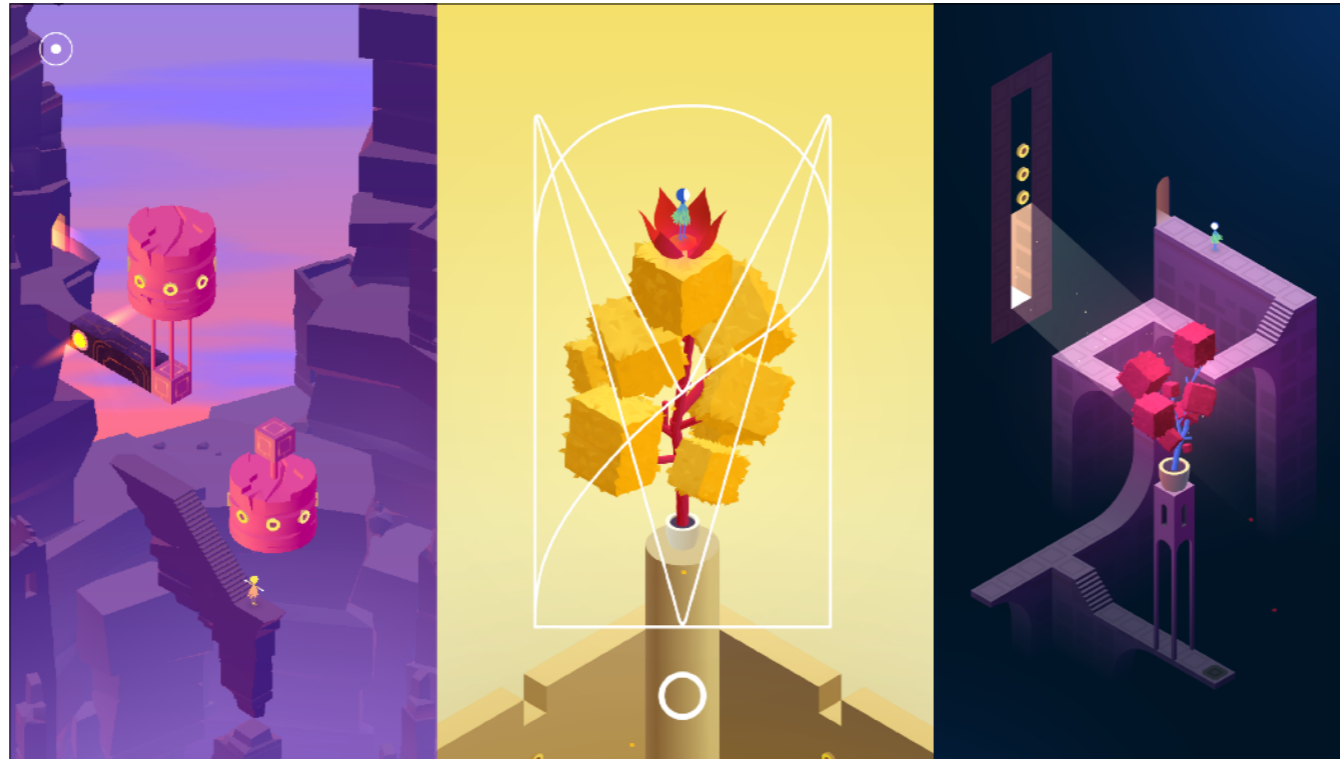
The **demo** went **really well**
Apple specially liked the **trees** level
This was supposed to feel like a **victory**

instead, it felt like this…

BETA was approaching
everything was **too complicated**
the team didn't think we could pull it off
so, **4 months before release**
we changed the **vision** for the game

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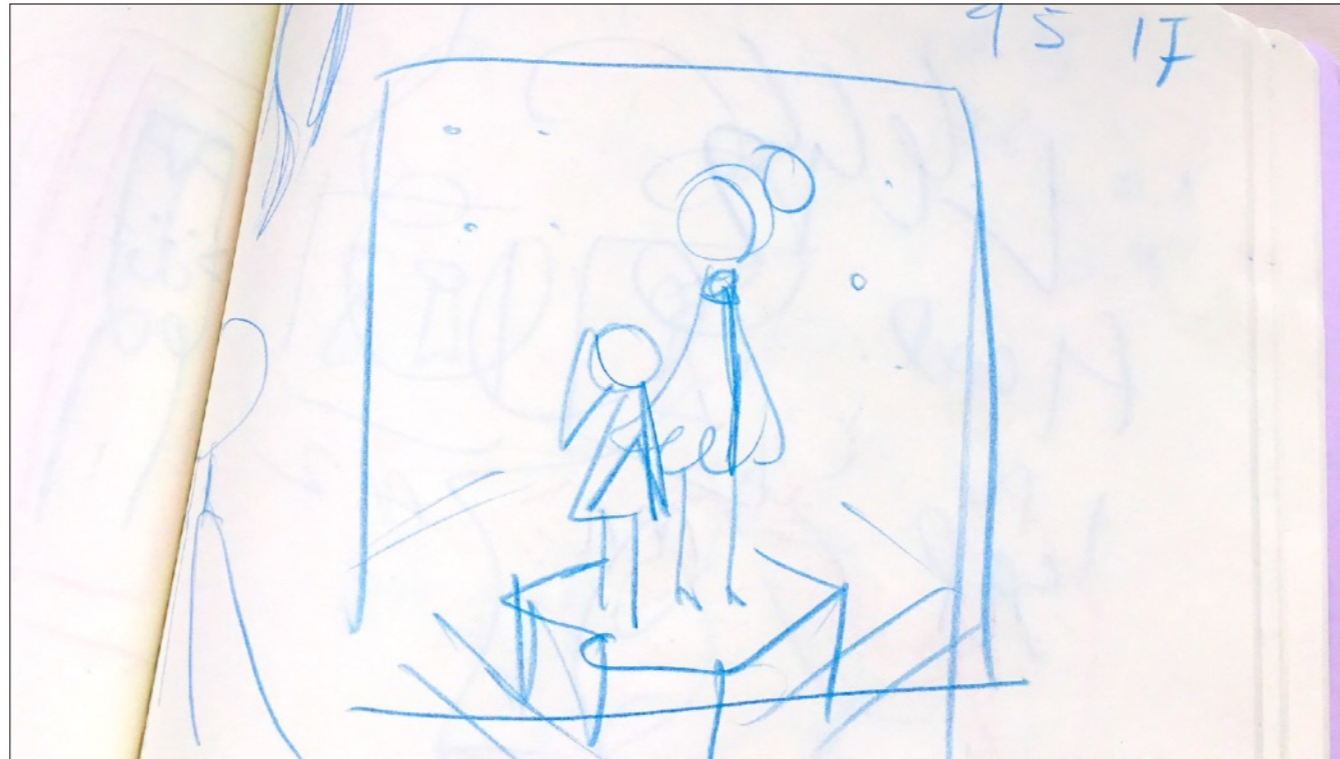
we decided that of all the characters that we had,
the mother and the child were felt the most fresh
and presented the best opportunities for storytelling

telling the story of a mother is something uncommon in games
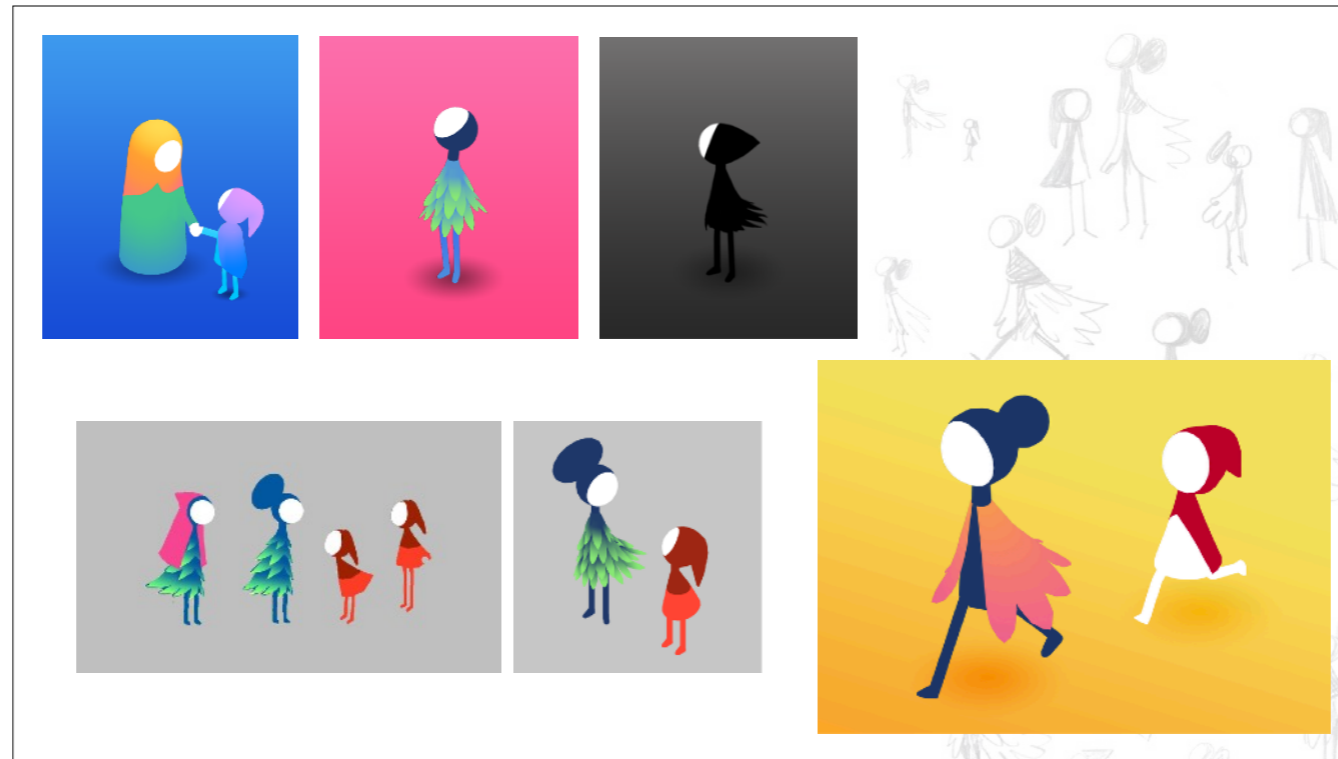
we redesigned the characters, combining elements
of the characters that we liked
and removing some that didn't work that well

the original mother came back as the grandmother eventually

WHO ARE THESE PEOPLE?

now that we had made this decision
we needed to know who were these people, what were they after

this first version of the story was about them being the Architects
of Monument Valley, and we had lots of cool moments when
the characters would build structures to help them progress, or to finish the levels

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RO IS A PERSON, DEFINED BY MANY THINGS
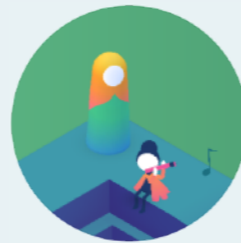
HER CHILD HER MOTHER HER JOB HER FRIEND HER HOBBY

we knew that, for this to work,
we needed to give the mother a personality beyond
"being a mom"
so we made sure she had a job, a hobby, friends…
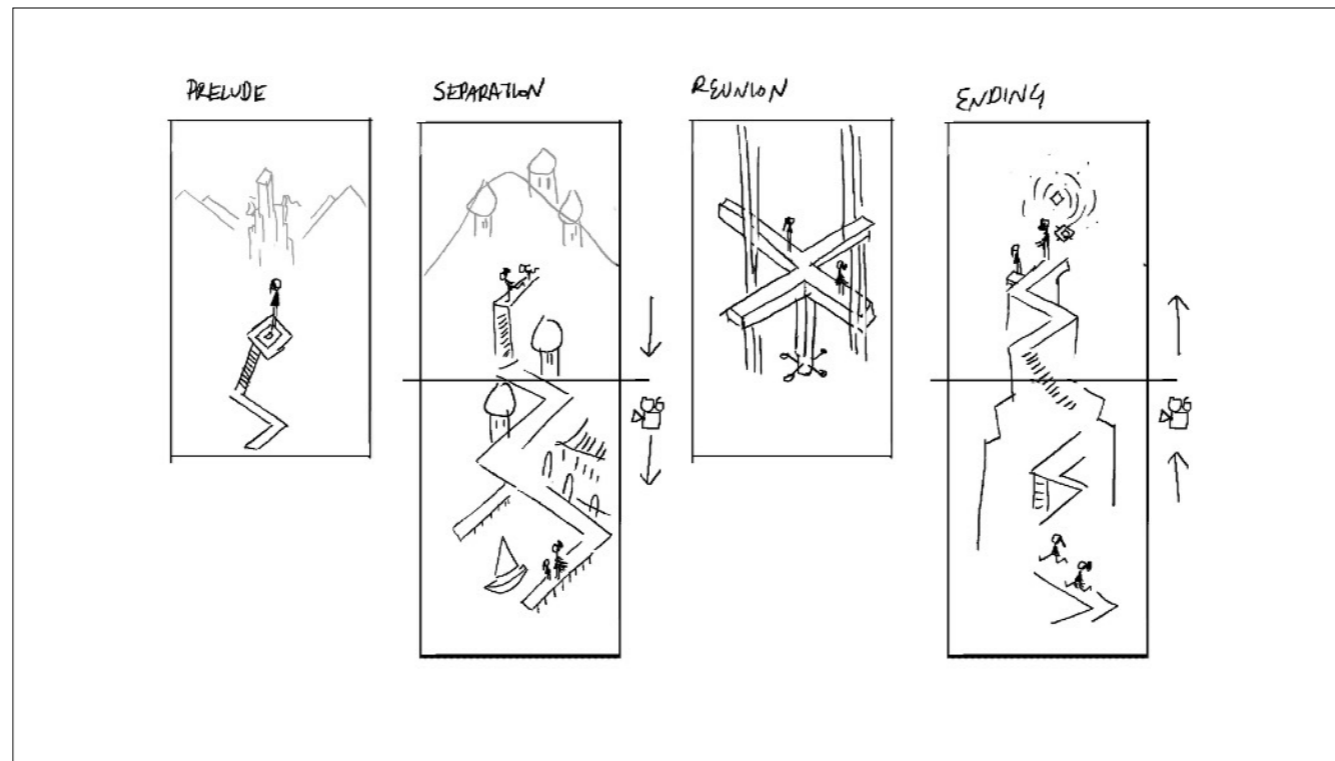
we re-wrote the story and I did this crude **storyboard**
that would represent all the **cinematic moments** in the game

we made also what I think was one of the best decisions
which was to make the **departure an agreement,**
rather than a violent separation.
This changed the meaning of the whole game.

PRELUDE   SEPARATION   REUNION   ENDING
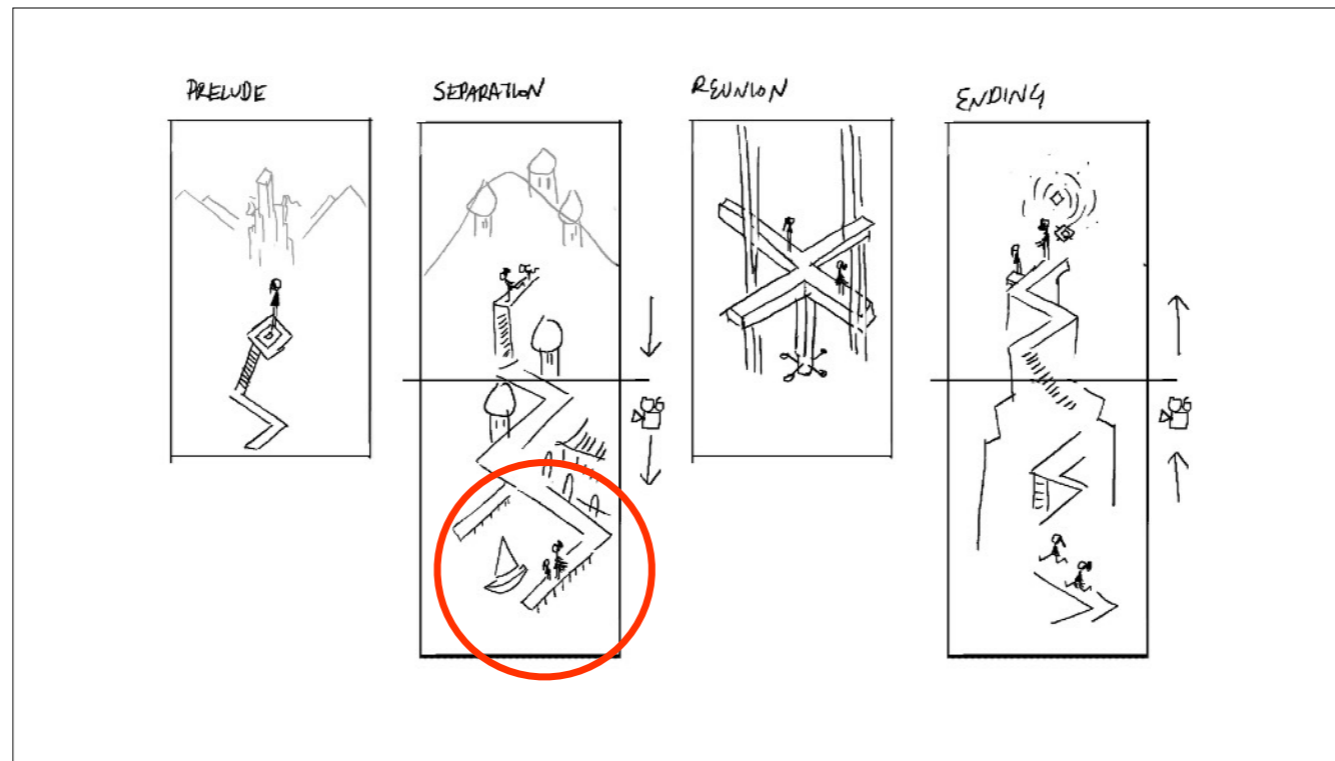
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This changed the meaning of the whole game.

And in more than one way it made the game
even more personal to me

I remember the day I took Atlas to **nursery** for the first time.
Or the day I returned to work after **paternity leave**.
To be honest, I **just hated everyone** and everything!
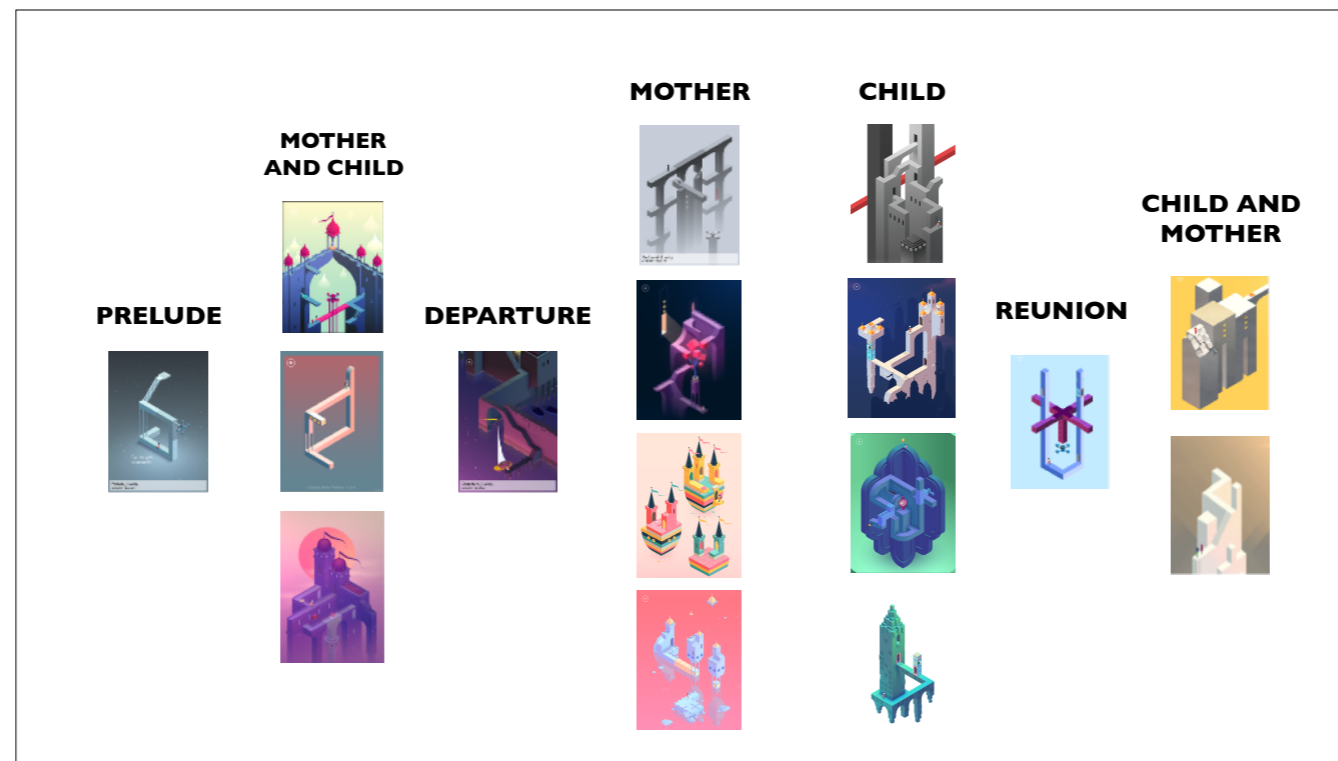Who are these people and why are they **taking my baby away from me?!**

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I remember the day I took Atlas to **nursery** for the first time.
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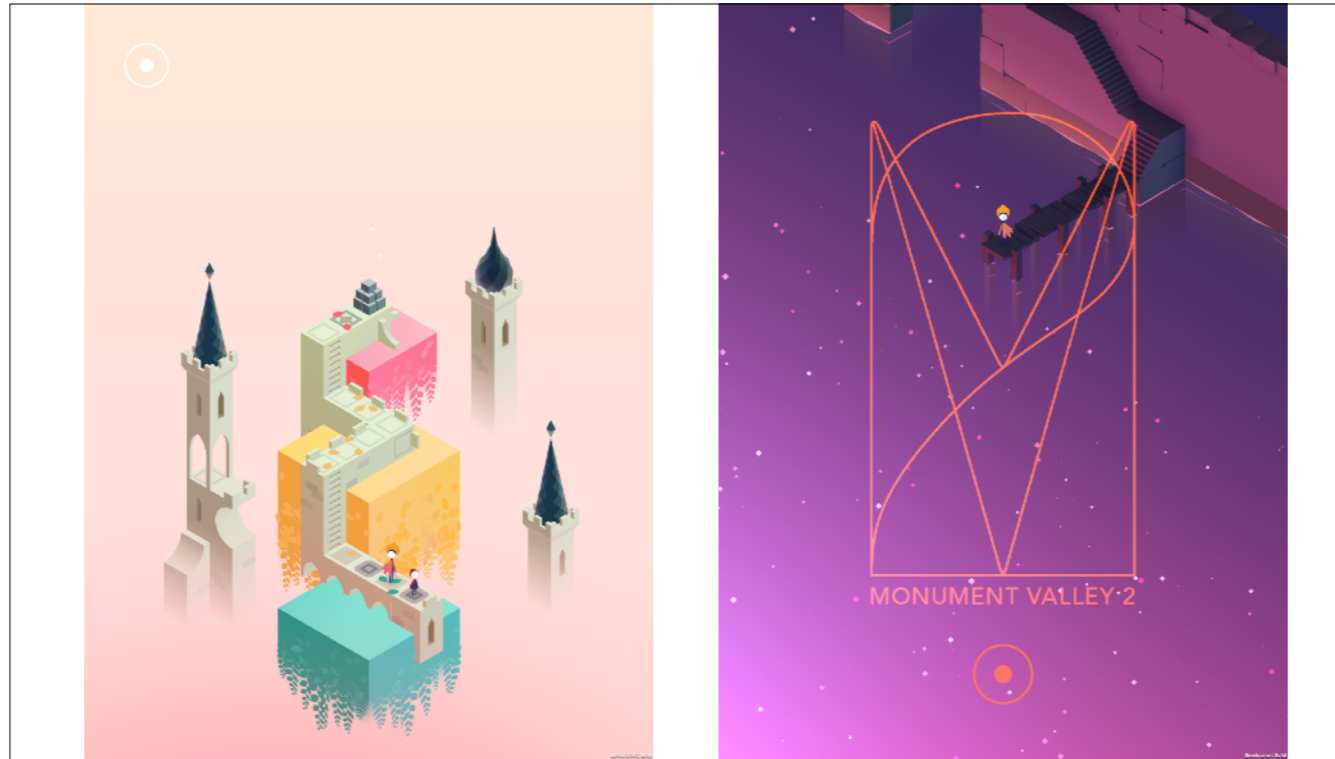
Our first opportunity to try this new approach out
was in **February**, when Tim Cook came to visit our studio

we wanted to show him a story moment and the dynamic between
mother and child, but our best looking level had been planned as a single character level
when the mother, alone, was feeling more optimistic after her
struggle with the child's departure.
we added a second character, and it became the first time that player controlled the child

MOTHER
AND CHILD

MOTHER

CHILD

CHILD AND
MOTHER

PRELUDE

DEPARTURE

REUNION

this dynamic of swapping levels around continued for quite a bit
but the core of the evolving relationship
 of the mother and the child remained

we moved levels around when we felt that
 Ro didn't have enough, because we wanted to really
tell the story of the parent that stays while the kid goes and learns
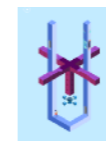
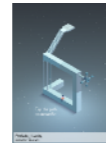**PRELUDE**   **MOTHER AND CHILD**   **DEPARTURE**   **MOTHER**   **CHILD**   **REUNION**   **CHILD AND MOTHER**
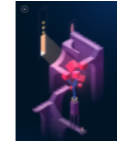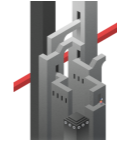
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CHILD AND MOTHER
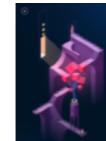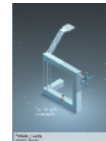
MOTHER AND CHILD

MOTHER

CHILD

PRELUDE

DEPARTURE

FINALE

MOTHER
AND CHILD
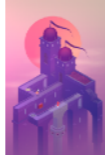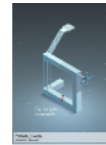
MOTHER
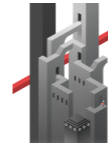
CHILD
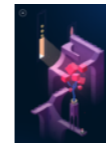
PRELUDE

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**MOTHER
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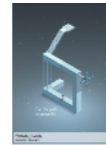
MOTHER

CHILD

PRELUDE

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FINALE

PRELUDE

**MOTHER
AND CHILD**

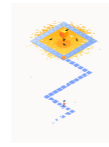**MOTHER**

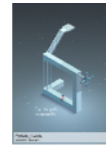**CHILD**

DEPARTURE

FINALE

MOTHER
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MOTHER

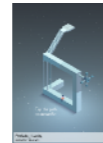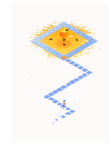CHILD

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**MOTHER
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PRELUDE

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**CHILD AND
MOTHER**

EPILOGUE
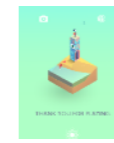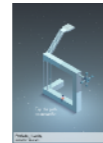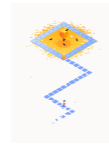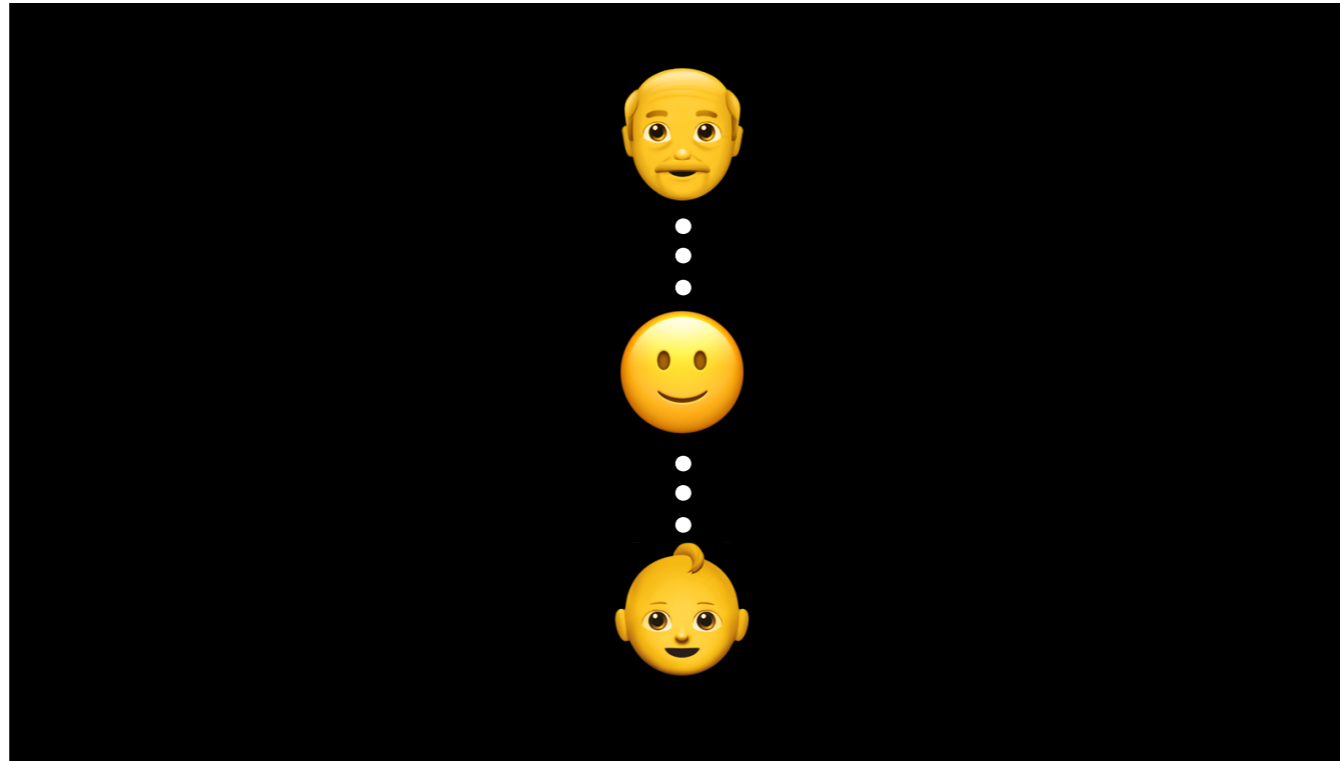
All this might seem crazy, but it actually was for the best
Like in this example:

it allowed us to **hammer home**
these themes of **transmission of culture** and **responsibility**

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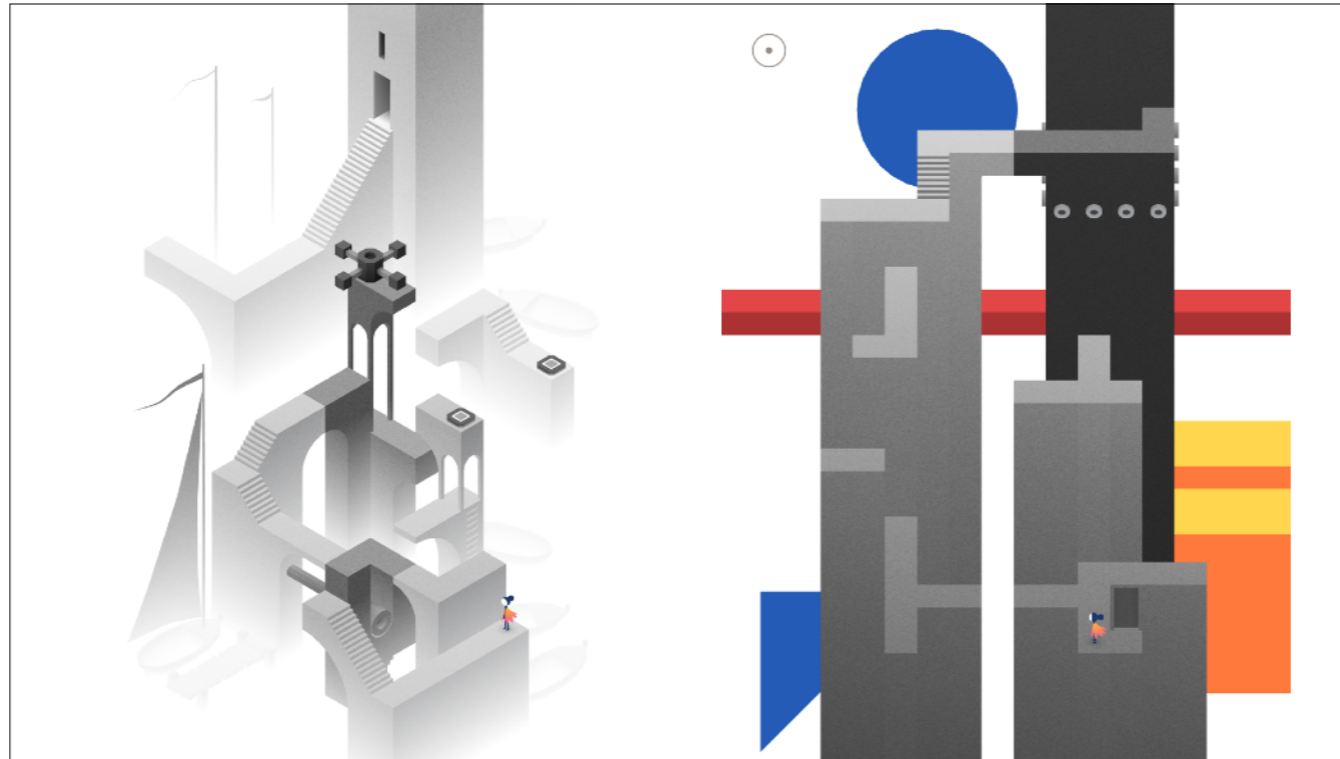
Or this, one of the moments I'm most proud of:

This is the **first time the mother is alone**
It has been **celebrated** for its **rawness** and the **abstract** approach to feelings
And it is a moment that is **very personal to me**
as it was inspired by how I felt the **first time I was separated from Atlas**

I had to fight very hard for this
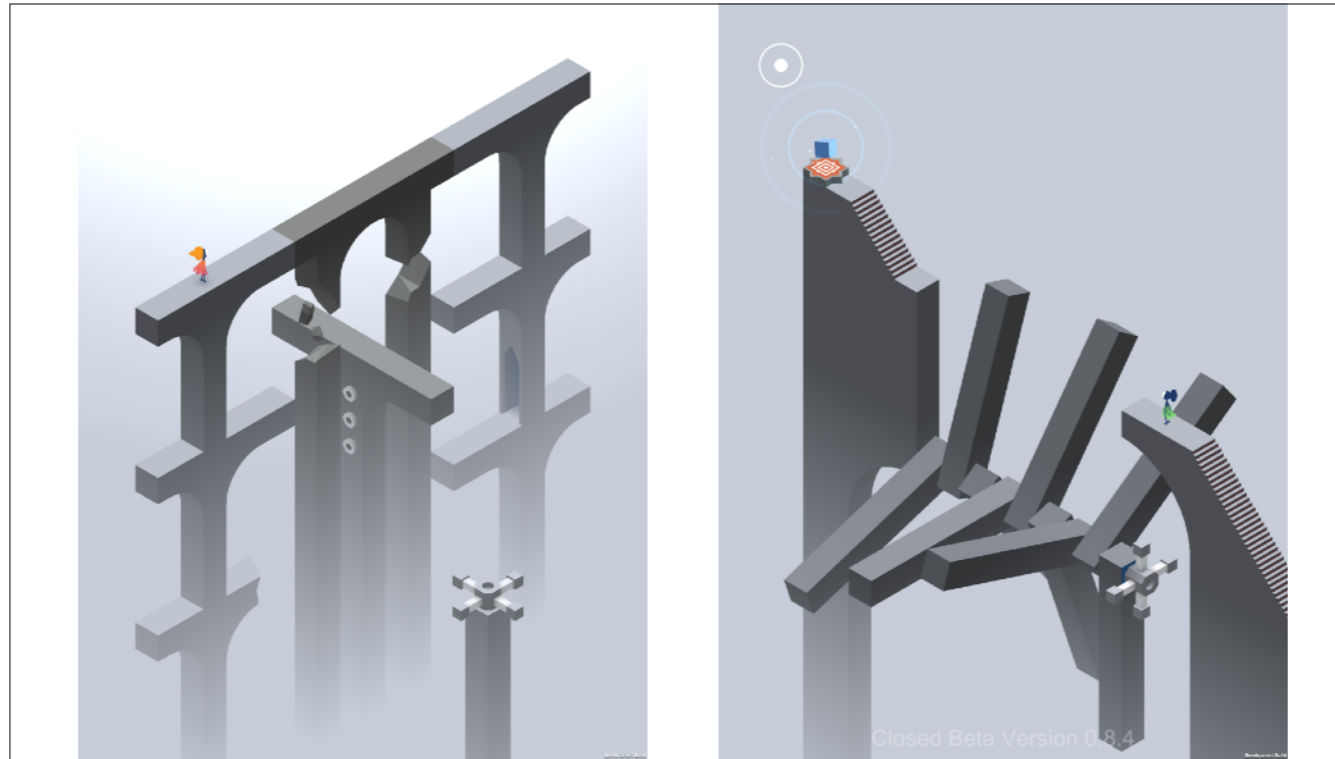
And it would have been just a
"I am very sad now" level as it was planned
hadn't we swapped the levels
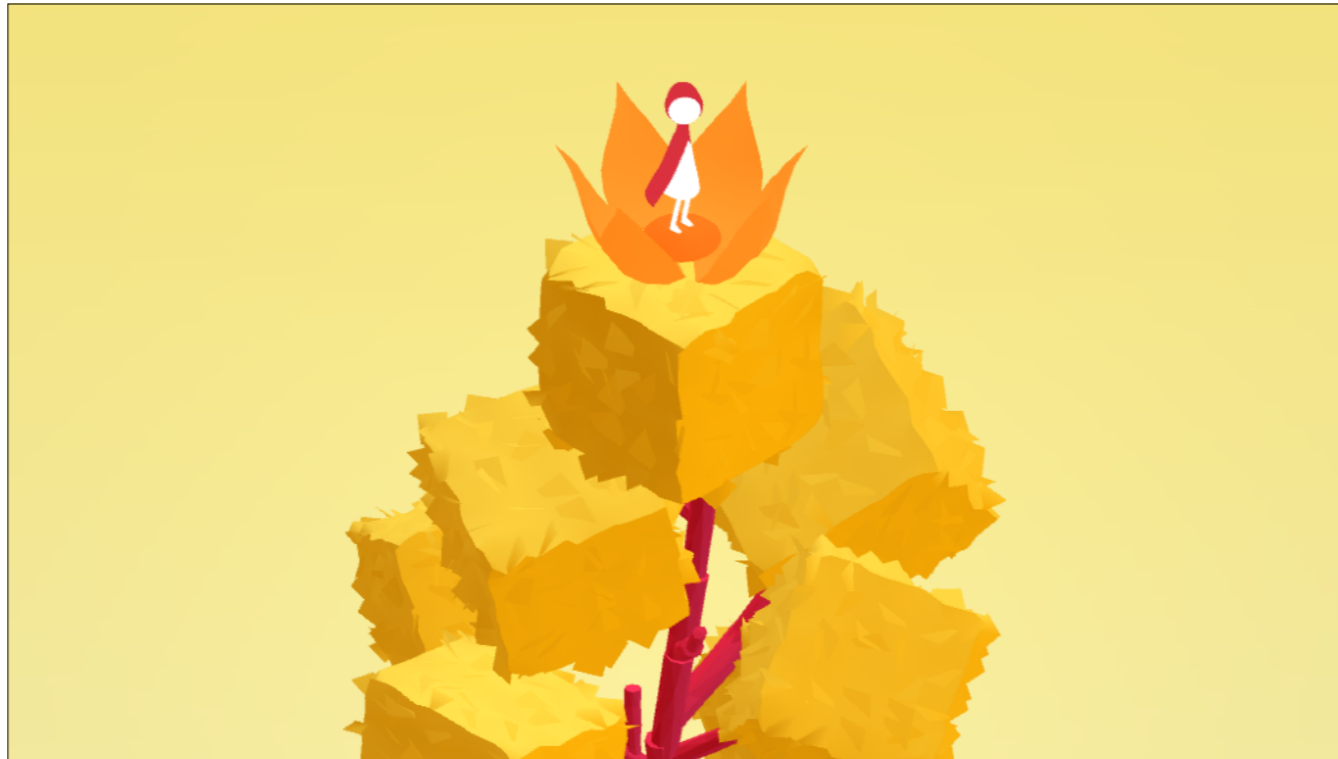
And another **fan favourite** is
the child growing up inside a **flower, blossoming**.

It **looks like we're so smart** coming up with these metaphors
but this was just a very **happy coincidence**
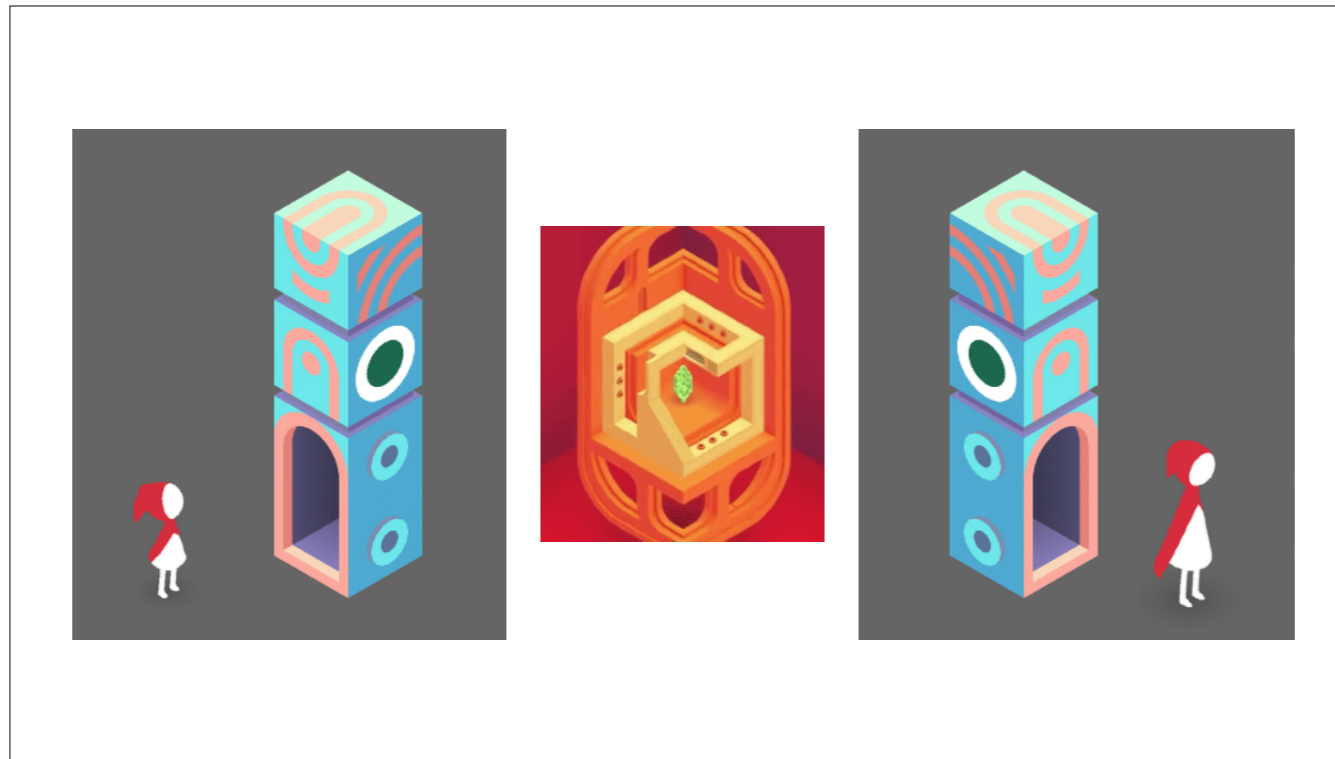
Originally, she was supposed to grow up
by **being inside the Old Friend**

Looking back it sounds a bit like
the **level in which you lose your virginity** so,
you know, **change was definitely for the best**
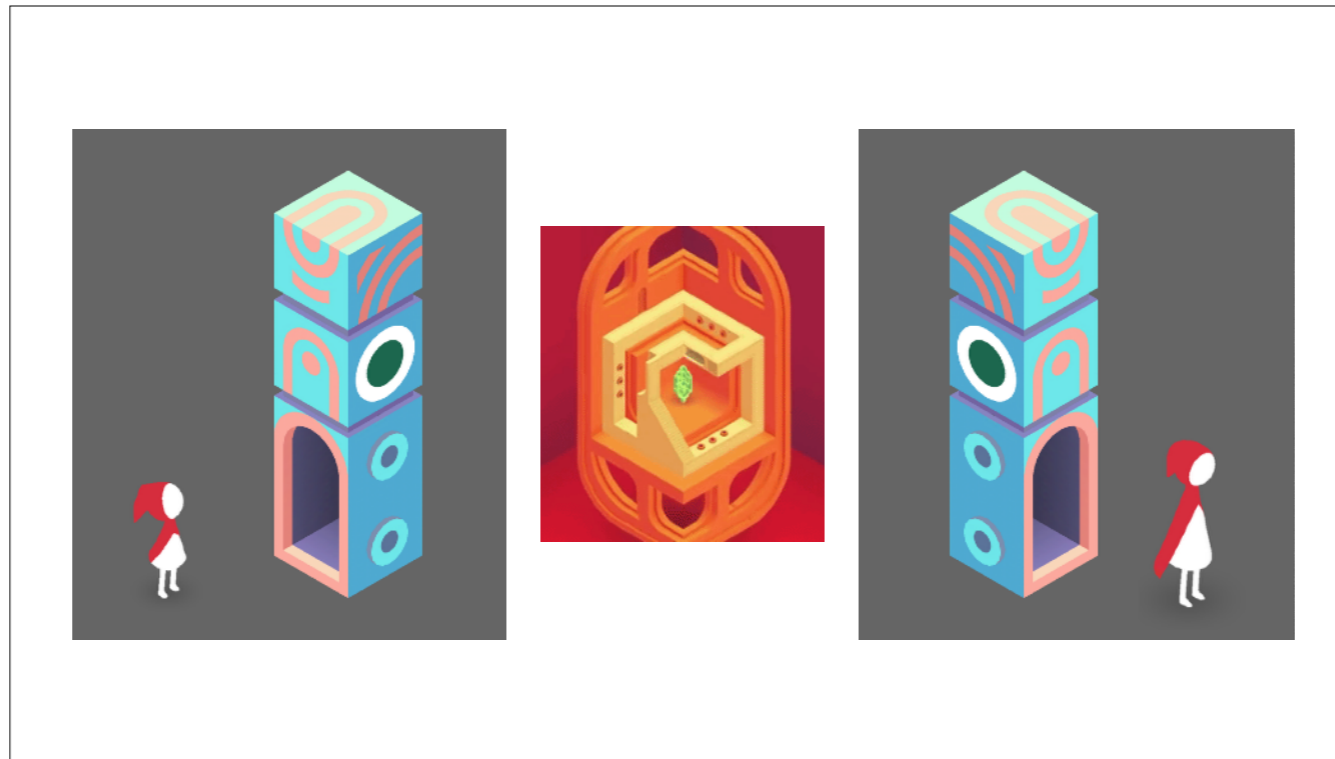
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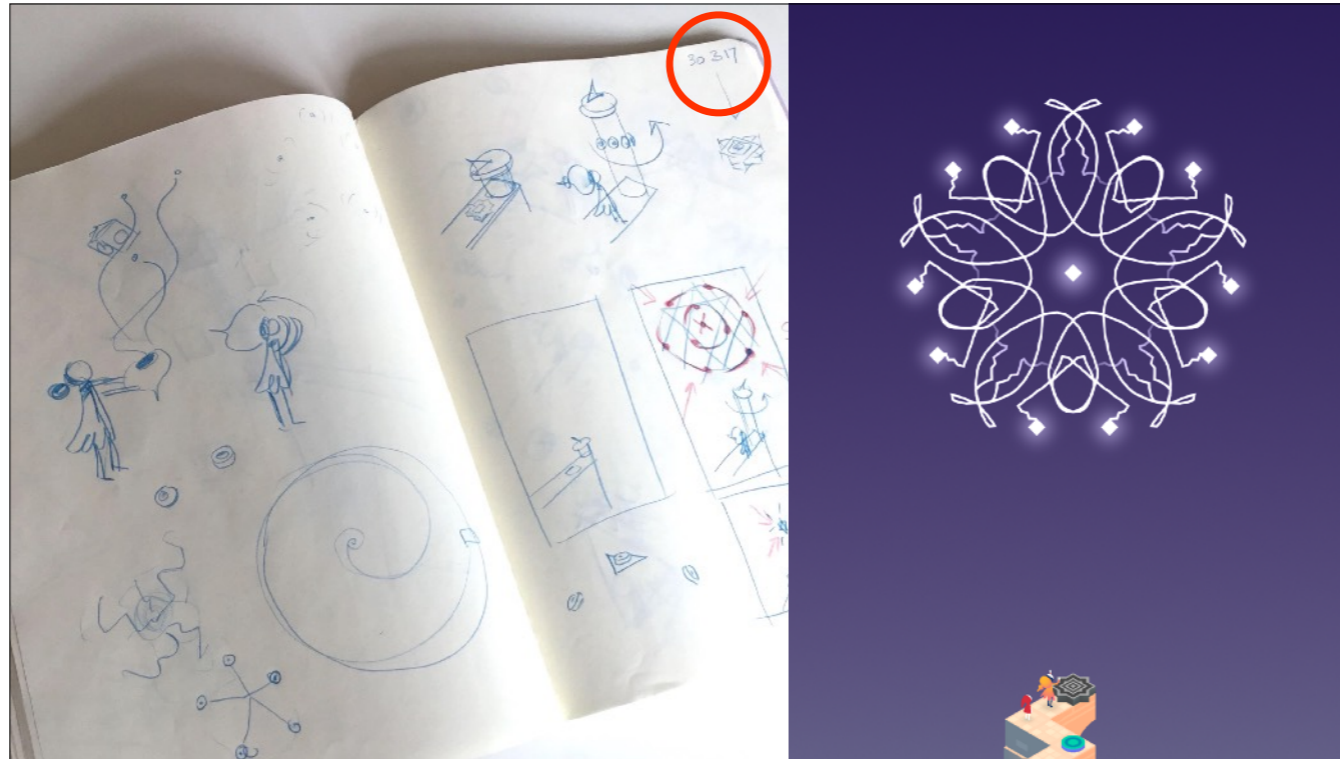
And it's not just story that changed
we also added a few things **quite late** in the game
like this magical moments at the end of every chapter
that have become a **player's favourite**

2 months before release
by the way, this changes the profession of the characters, the story and level design

IT IS EASY TO BE NERVOUS
WHEN SHE GROWS
SO QUICKLY.
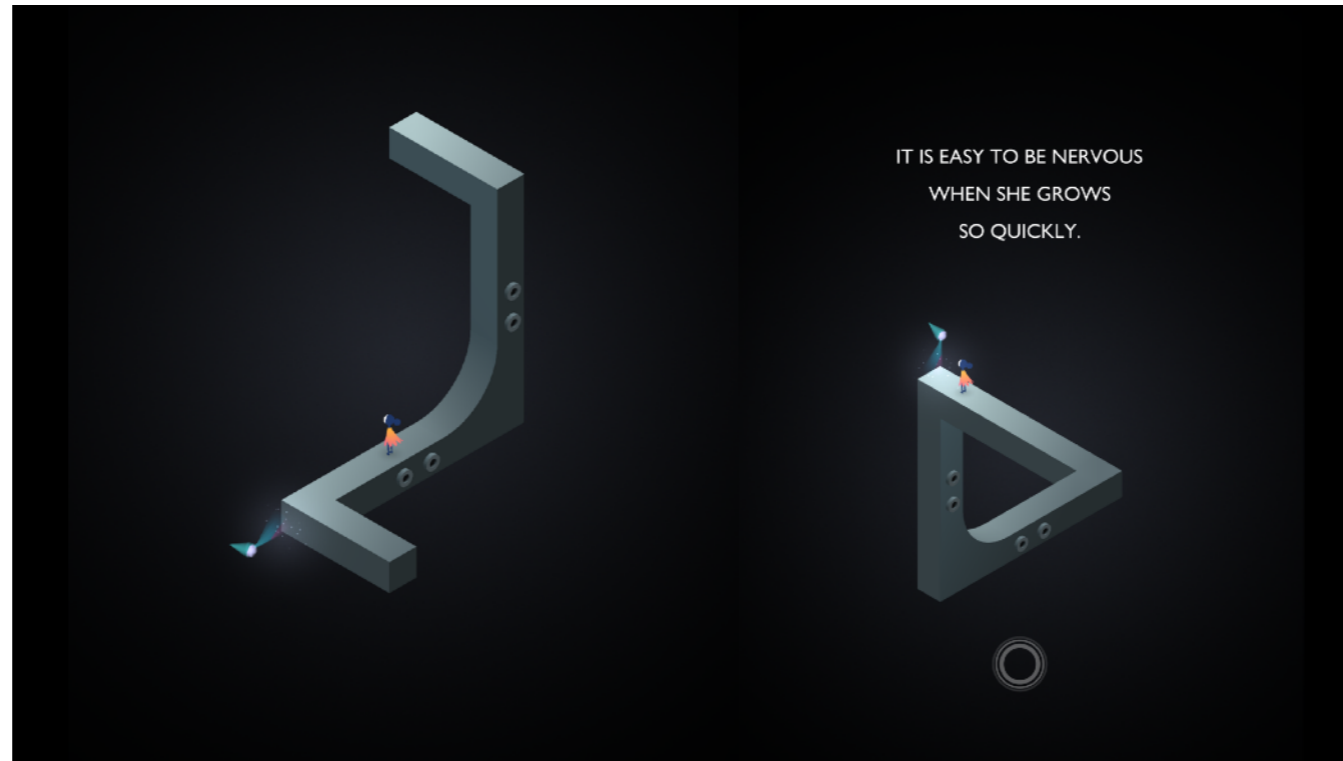
at this point we had most of the **story** together
and was **easy to follow** and understand
but it **felt too pedestrian**.

so we added back these ghostly figures
to bring back an **aura of mysticism**
six weeks before release
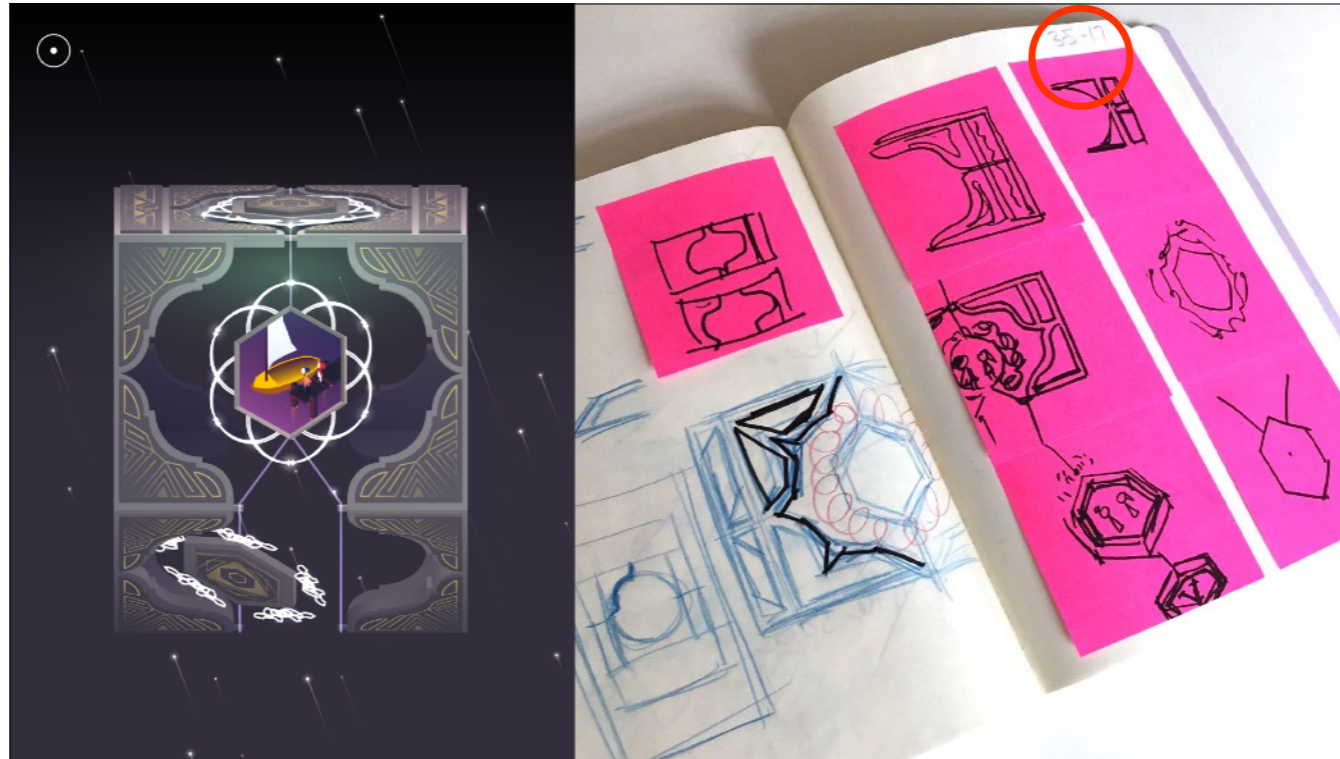
and also the level select menu was completely different

this was changed for the fourth time
just 3-4 weeks before release

PROTOTYPE, USER TEST, ITERATE, CHANGE

but we **didn't** just change everything **willy nilly**
we went through a **constant** process of
user testing,
quick prototyping
and **iteration**
to make sure that we were making the **right decisions**

and this is the game done!

ustwo

GAMES

and this is the game done!

IX

TWO PIECES OF ADVICE

so, if you **allow me two pieces of advice**
for your own artistic production (or **any creative endeavour**, really)

they would be:

EMBRACE CHANGE

First, it's **ok TO NOT KNOW** what you're doing or where you are going
if you know what's at the **core** of what you are making

treasure that core of the experience
and don't be afraid of **changing everything else**

experiment, question, test, iterate, discard, review, and, in short,
embrace change as a positive force

MAKE IT PERSONAL

And second,
Find **inspiration in real life,**
make your work **personal**
because **no one is going to do that for you**
and **only you have the power** to make your work meaningful to you

"**wait a minute**" I hear you saying
"you can only do that because you are the **art director**"

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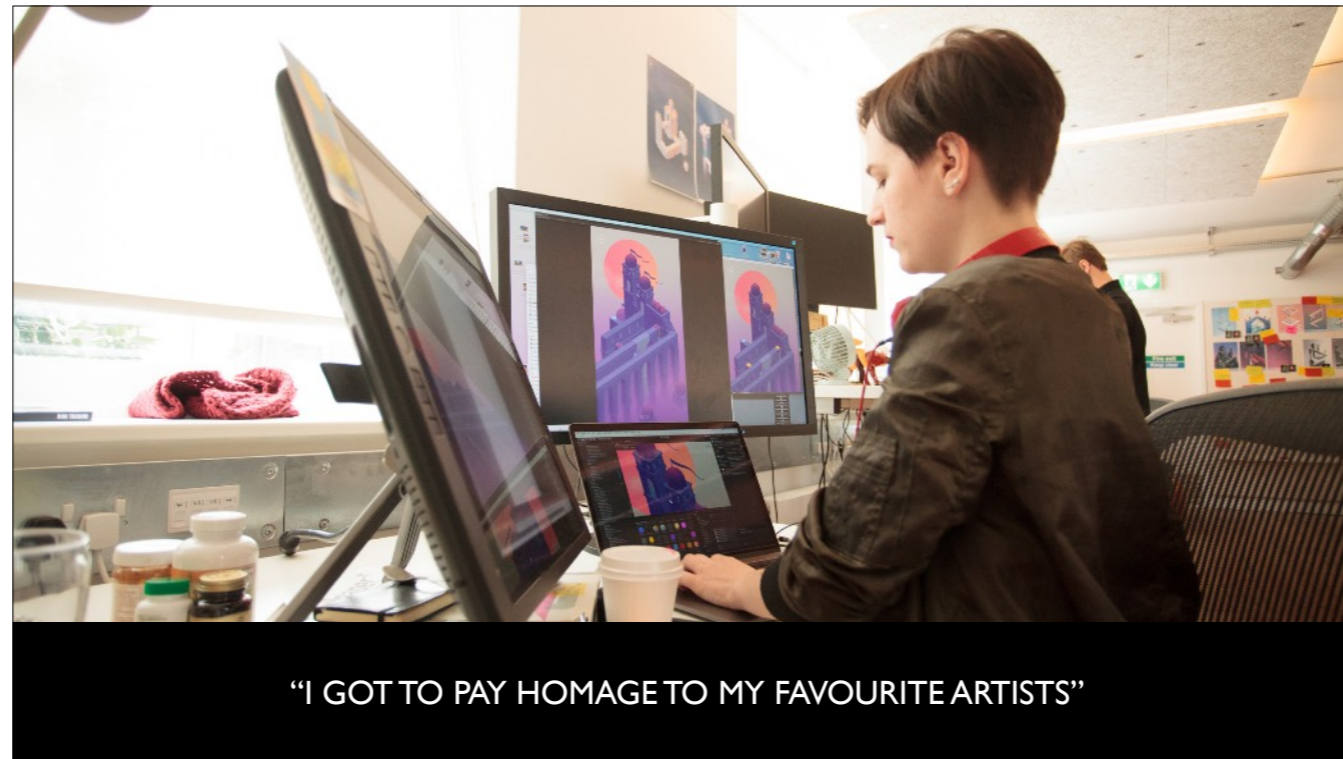
"I GOT TO PAY HOMAGE TO MY FAVOURITE ARTISTS"

Well, don't just take it from me.
This is **Lauren,** one of our **senior artist**s.
I asked her if **MV2** was **personal** to her.
She said "look at my **portfolio**, this is **what I love doing**"
"But more than that, it was a chance to **pay homage to my favourite artists**"

but you might say "But she's also an artist, you have hired her for what she does, **what about other disciplines**?"

"IT IS PERSONAL TO ME, EVEN IF OTHERS WANTED THE SAME THING"

This is **Lea**, **senior designer**.
at some point there was **debate** about it being the **central theme** of the game
she was one of the **most vocal** advocates for the **Mother and Child** theme
other people wanted it as well, but that didn't make in any less **personal**

but you might say "A **team effort is great if it works**, but what if **I don't agree** with the rest?"

"I DID IT ANYWAY"

This is **Manesh**, **lead programmer** in MV2
Working on MV1 we were **struggling with sound design direction**
we **didn't know how it was supposed to sound** like!
Against everyone's advice he **built the system** by which
the interactive elements in **MV play music**.

but you might say **"I'm a producer, no one listens to my creative input!"**

"MY NAN TOLD ME STORIES I DIDN'T KNOW ABOUT"

Well, meet **Adrienne**, **producer** of MV2
She **wrote most of the text** in the game
She started **calling her grandma** to learn about **her experience as a mother**
and ended up **learning about personal stories** completely new to her.
by making your **work personal** you can **improve your personal life**

but you might say "But you work in a **small** studio, **I'm a cog in the machine**!"

"I USED TO CONGRATULATE OTHER PEOPLE FOR MY OWN IDEAS"

So, this is **Dan**, **head of the studio**
10 years ago he was a **producer in a AAA studio**
He wanted to **make the game better**, but **people didn't listen**,
so he started **congratulating other people for his own ideas**
and they eventually **made it into the game**

but you might say "I'm **just a junior,** I **don't have a cunning plan**!"

"I GUESS… MAYBE?"

This is **Danette**, **junior artist** on MV2
I also asked her this question, and she was
very **doubtful about her own contribution**
But I've seen all the things that are in the game **only because she made it happen,**
things **I didn't think were possible**!
some times your own contribution is hard to see, and **you might only see it after some time.**

but you might say "**you guys know where your passion lies, my career is just a mess**"

"YOU'RE ALREADY DOING IT, IT'S IMPOSSIBLE NOT TO"

this is **Jon**, **game director** of MV2

He's had a weird career. He's worked in **robotics**, **advertising**, **animation**, and **now in games**

He told me "you have to **work really hard to be a cog in the machine**"

"**Everything you ever do is personal work**

if you **look back on all the thinks you've ever done**

they're going to be **the most accurate portrait of you."**

"You are already doing it!"

MAKE IT PERSONAL

So, let me try this again:
only you have the power to make your work meaningful to you

so… **go get a life -**
and put it in your game!

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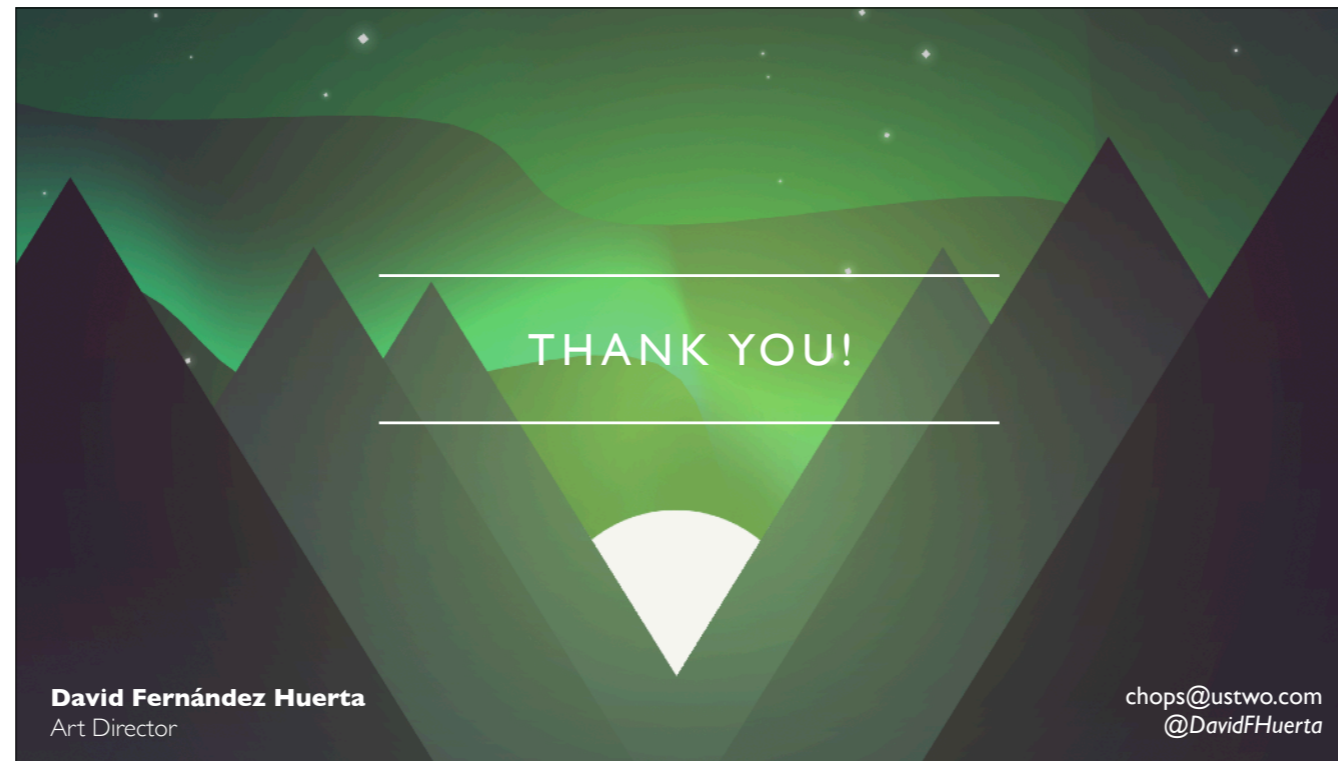**and put it in your game!**

So, let me try this again:
only you have the power to make your work meaningful to you

so… **go get a life -**
and put it in your game!

thank you very much!

I'll take a few questions now