



CULT OF ATHENA  
PRODUCTION BOOK



# CULT OF ATHENA

## ART

CHRIS CARTY  
CONNOR HUGHES  
JOE WILLIAMS  
JONATHAN JOHNSON  
TRACH-VI PHUNG  
COREY GARVIN  
STEWART MORRISON  
CURTIS BROOKE

## DESIGN

CALLUM GLENDINNING  
LEWIS PREEN  
MATT PEARSON  
THIBAUD BAILLY  
TOM GILBERT  
HAROON KHAN  
ROBERT LANCASTER  
JOSH POVEY  
GARY FIGG  
JAKE BARBER  
JAKE WOODS





THE CULT OF ATHENA PRESENTS

# THE OLYMPIAN DARK

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# THE OLYMPIAN DARK

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## INTRODUCTION

The Olympian Dark is a game that was conceived by a collaboration of the entire *Cult of Athena*. The story was created by both Lead Designers Callum Glendinning and Lewis Preen whilst the art-style by Lead Artists Chris Carty and Connor Hughes.

Originally a Diablo-inspired origin story, The Olympian Dark evolved from a game about Angels VS Demons with an RTS combat system, into a story with inspirations from H.P Lovecraft featuring an RPG battle system, where the Greek Gods were not what they were preserved to be, but actually monstrous Gods that mankind had to be truly insane to see for their real identity. As well as the RPG battle system which includes multiple monster battles, the player must also traverse around the game solving puzzles.

## THE STORY

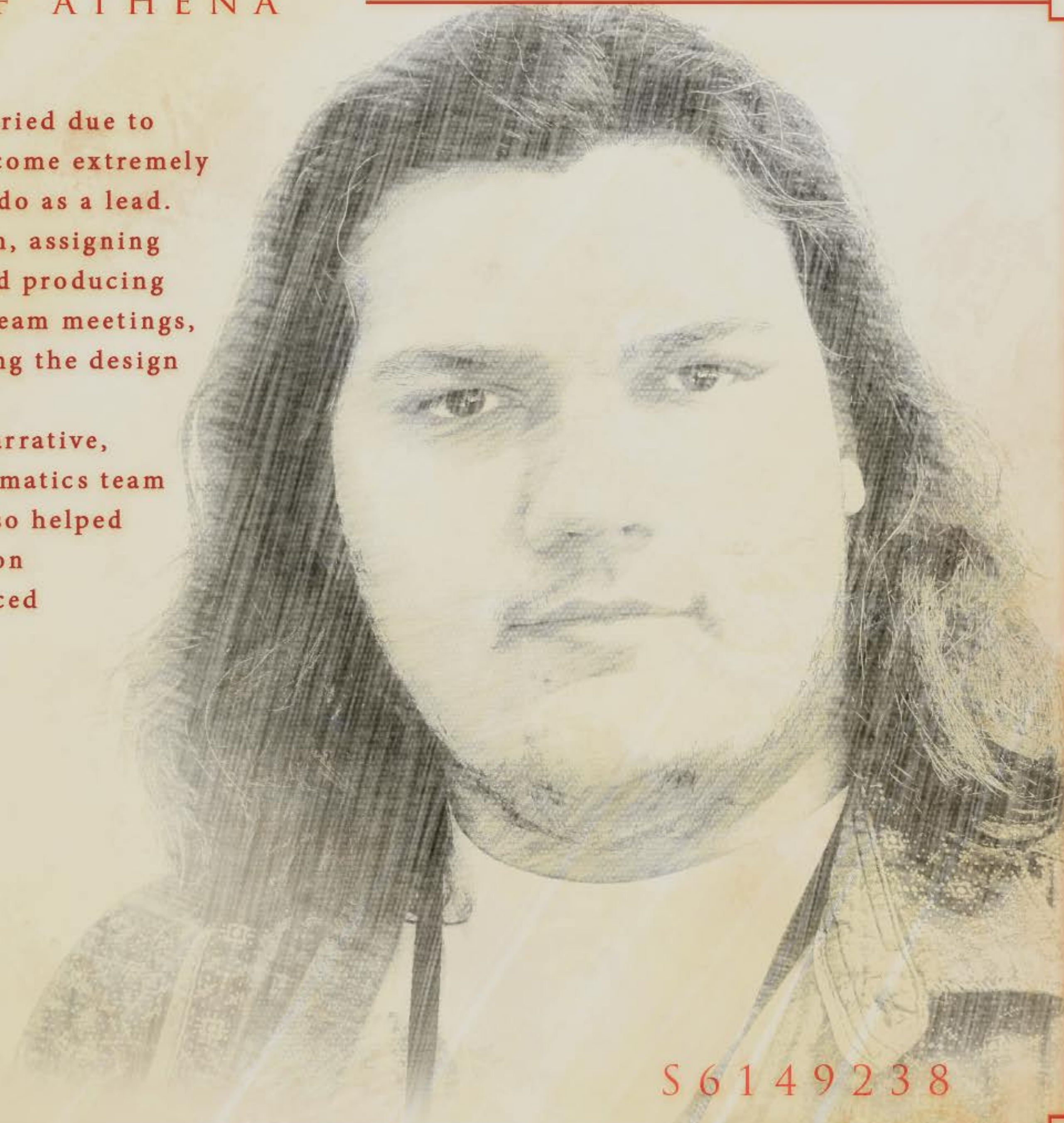
The year is 1925, photo journalist Marion Smith, has been given the opportunity of a lifetime, to seek fame and fortune on an archaeological dig in Greece, where the ruins of Palathinos, an Ancient buried city have been found, uncannily preserved. However, unknown to Marion, this city is more than meets the eye and in fact holds the truth to the original Gods of Olympus and hides a horrible truth which will cause Marion's sanity to be put to the ultimate test.

So take on the role of a new budding adventurer Marion Smith and discover the real truth to the city of Palathinos, as you battle your way through hordes of ghouls & beasties, and use your mind to traverse the many trials the old Gods have left behind...



When I was given the position of lead design I was initially worried due to the responsibility the position held, however since then I've become extremely grateful that I was given this opportunity to show what I could do as a lead. As lead designer I was responsible for managing the design team, assigning tasks and managing the team's workflow. My duties also included producing design documents, collaborating with the art leads, setting up team meetings, overseeing motion capture sessions and producing and presenting the design sections of our weekly presentations.

My input into Journeyman was the game's initial concept and narrative, the fountain puzzles design and riddle, playtesting and the cinematics team where I wrote different scripts for the vertical slice trailer; I also helped shoot and produce the trailer. I believe I will look back fondly on Journeyman not only for the fantastic work that my team produced but for the sense of community that my team helped foster.



CALLUM GLENDINNING

S6149238





The fountain puzzle is influenced by older role playing game puzzles e.g Tomb of Horrors. The player must push 3 statues into place based on their placement in a poem. For example when the poem makes reference to the sun the player must push the sun statue into place. Once it's completed the fountain in the centre cracks open and reveals the next part of the level.



The Game Design Document contains all the necessary information about the game concept. This includes story, mechanics, gameflow, target audience and visual style, and was my responsibility throughout Journeyman. As a living document it was updated multiple times as the concept and the game progressed alongside it.

I produced the design sections of the weekly presentation. These focused on the progress the design team had made over the week including any gameplay, mechanics & level design updates. The presentation shown here is the Initial presentation for our games concept including gameplay and thematic inspirations.

Later presentations were visually constructed by Connor, the art junior lead, but the content therein related to design remained under my supervision.

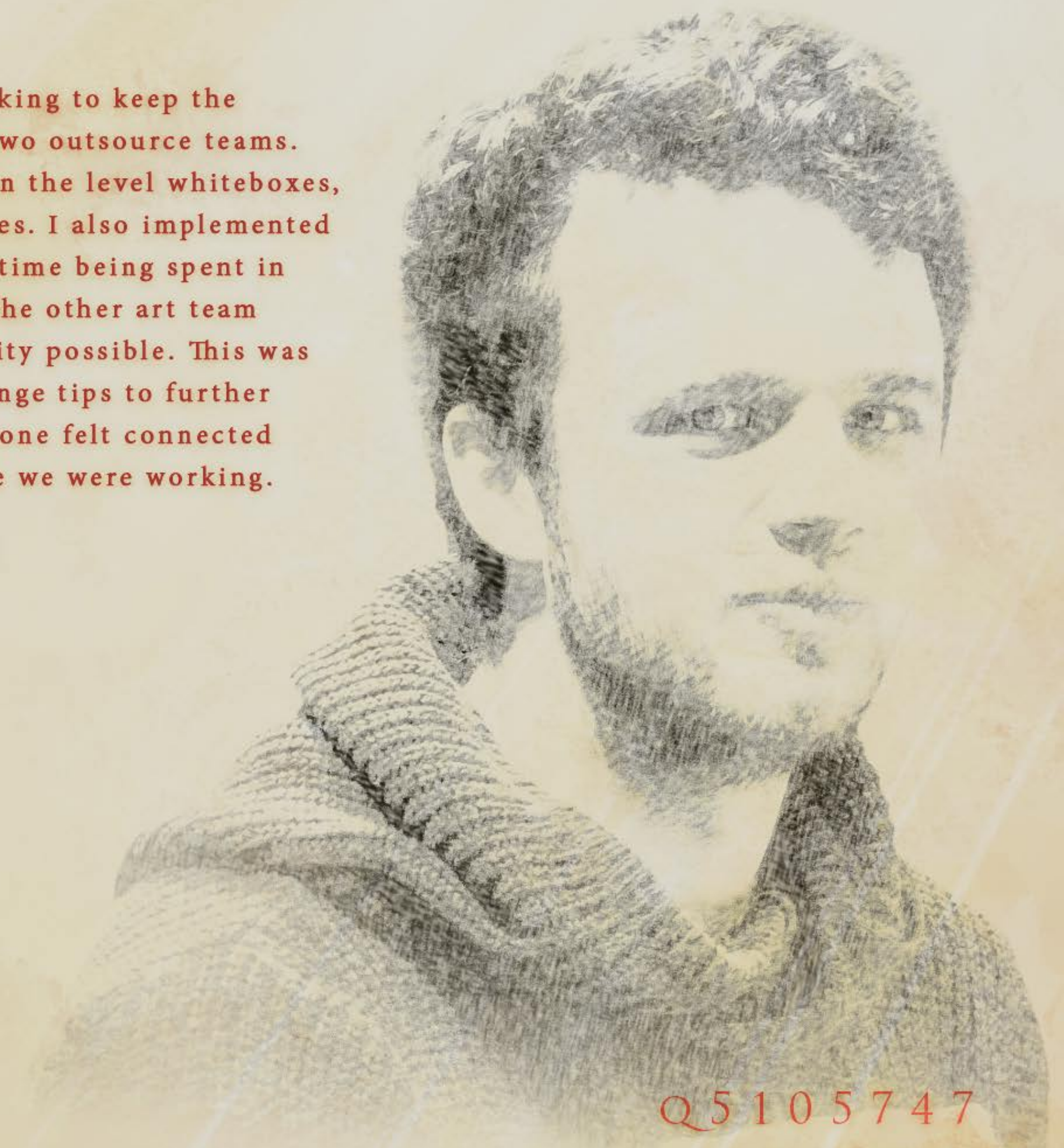




As art leader, a lot of my time was dedicated to managing and working to keep the team moving forward, as well as communicating with the art and two outsource teams. Additionally I contributed to the artwork, starting with working on the level whiteboxes, suggesting mechanics and general asset building and lighting passes. I also implemented art assets into the second of our levels, Hades. Due to a lot of my time being spent in management, I did not submit as much actual artwork as some of the other art team members, and so made sure the work I did was of the highest quality possible. This was in part to set an example for the team and offer support and exchange tips to further improve work and create a good working environment where everyone felt connected and part of the team, hopefully enhancing each others' skills while we were working.

CHRIS CARTY

Q5105747





All Assets I created were created to the best standard I could do, using full PBR texturing and next generation workflows to make sure that everything was as high quality as possible. These checkpoint assets are just over 1000 polygons each, both using a detailed high-poly sculpt in ZBrush to generate a normal map then finally textured in Substance Painter and brought to life with some animations of the disks once the player runs nearby to show the checkpoint activating.

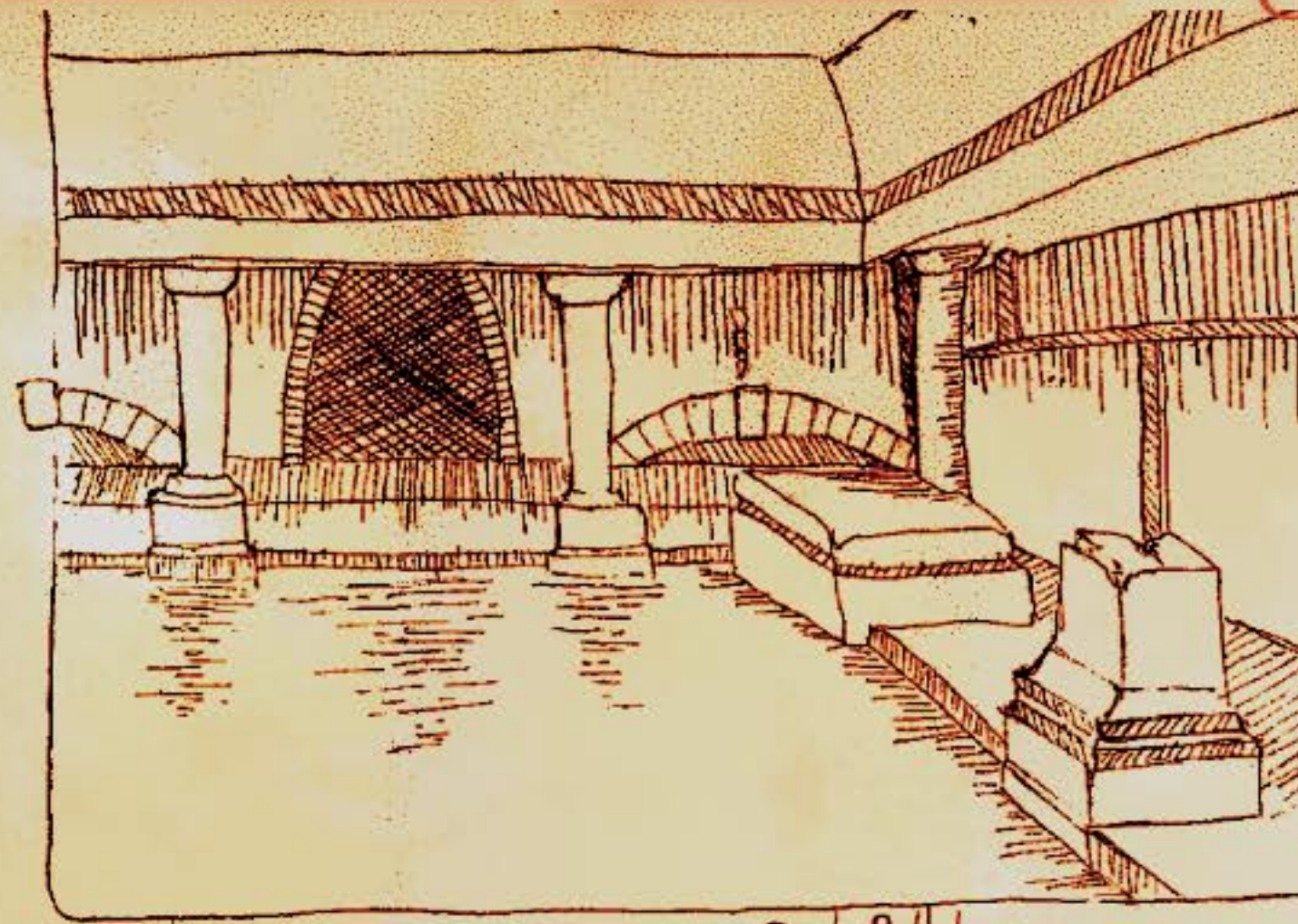






Use of similar colour schemes and themes, such as the gold trim on most of the Hades assets, was key to making the areas feel cohesive and give the assets a sense of belonging and a clear theme.

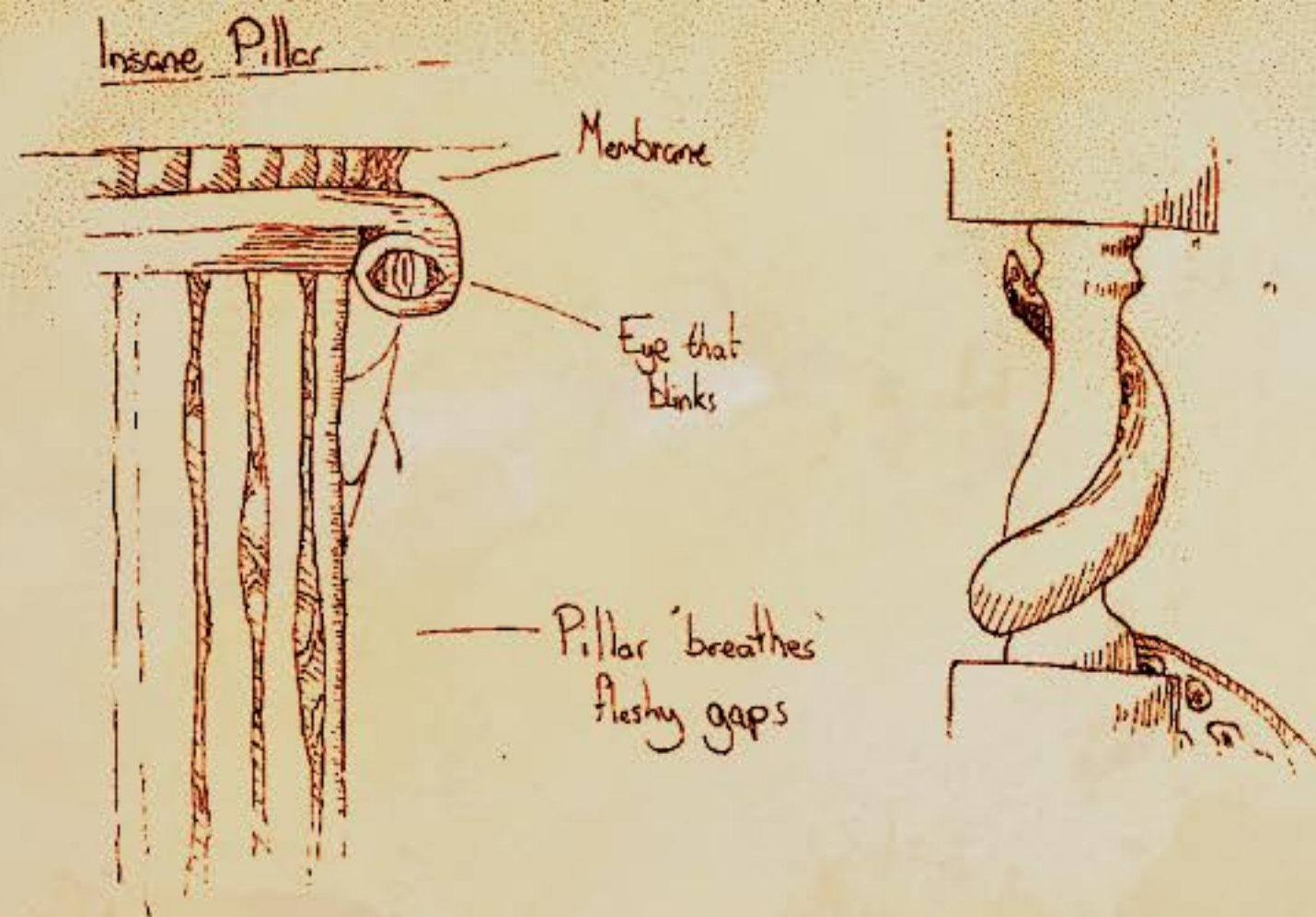




Greek Bath house.

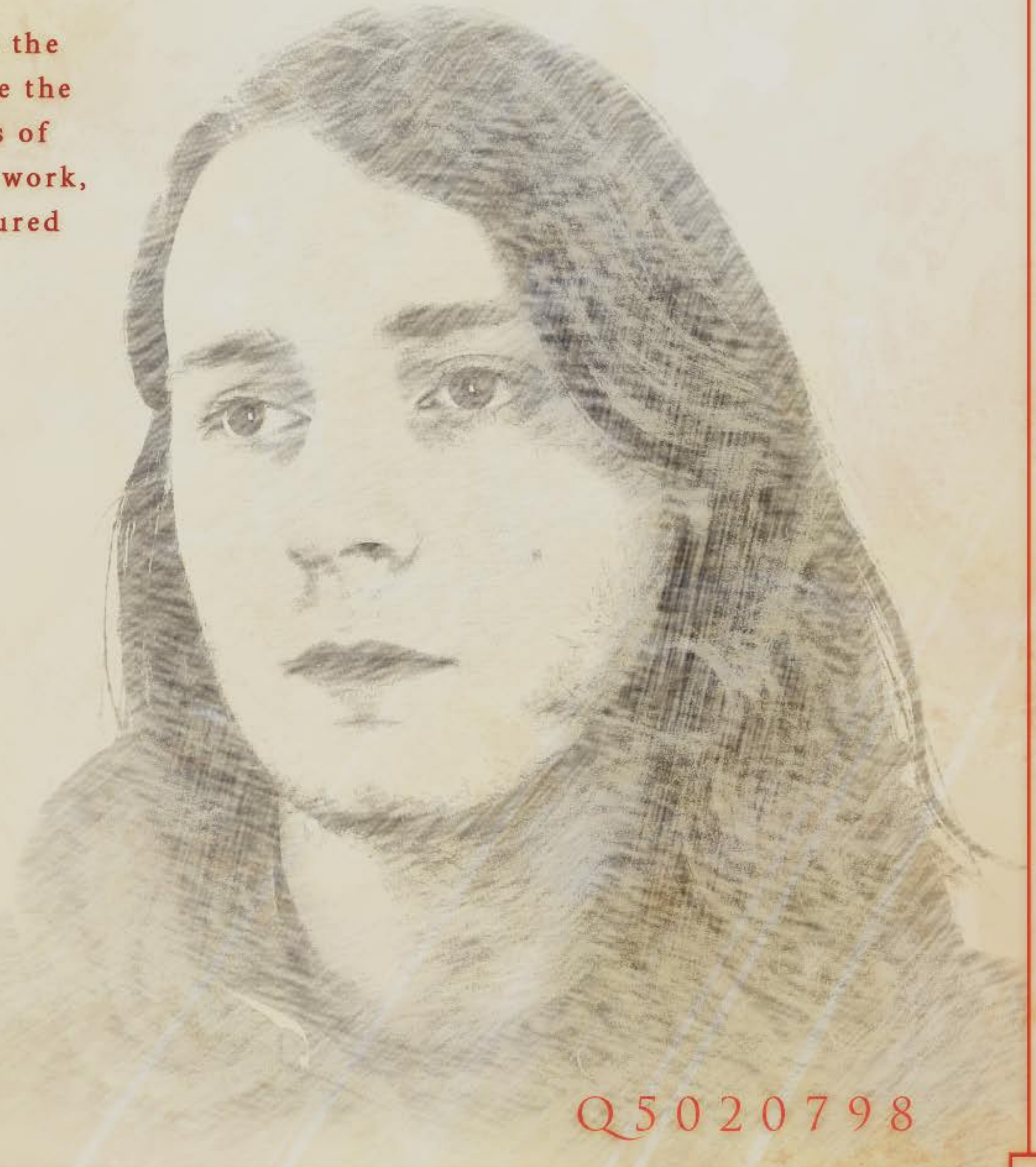


This is an example of some of the extremely early concepts I contributed and drew up, showing things from just getting a general feel for the themes we had chosen, to possible effects of mechanics we had ideas for and small animation sheets to show ideas for how our character could interact with the world.





As the junior lead artist for the Cult of Athena, it was my role to organise the distribution of work to the art team and maintaining documents to manage the progress of work through Journeyman, and was one of the two main points of contact with the outsource Character Team. In addition to administrative work, I drew up concepts for the Oracle enemy unit, which I then sculpted, textured and animated, along with working on the UI and iconography, group presentations' visual style and layout, various concepts and building the Poseidon Arena in conjunction with Trach-Vi.



CONNOR HUGHES

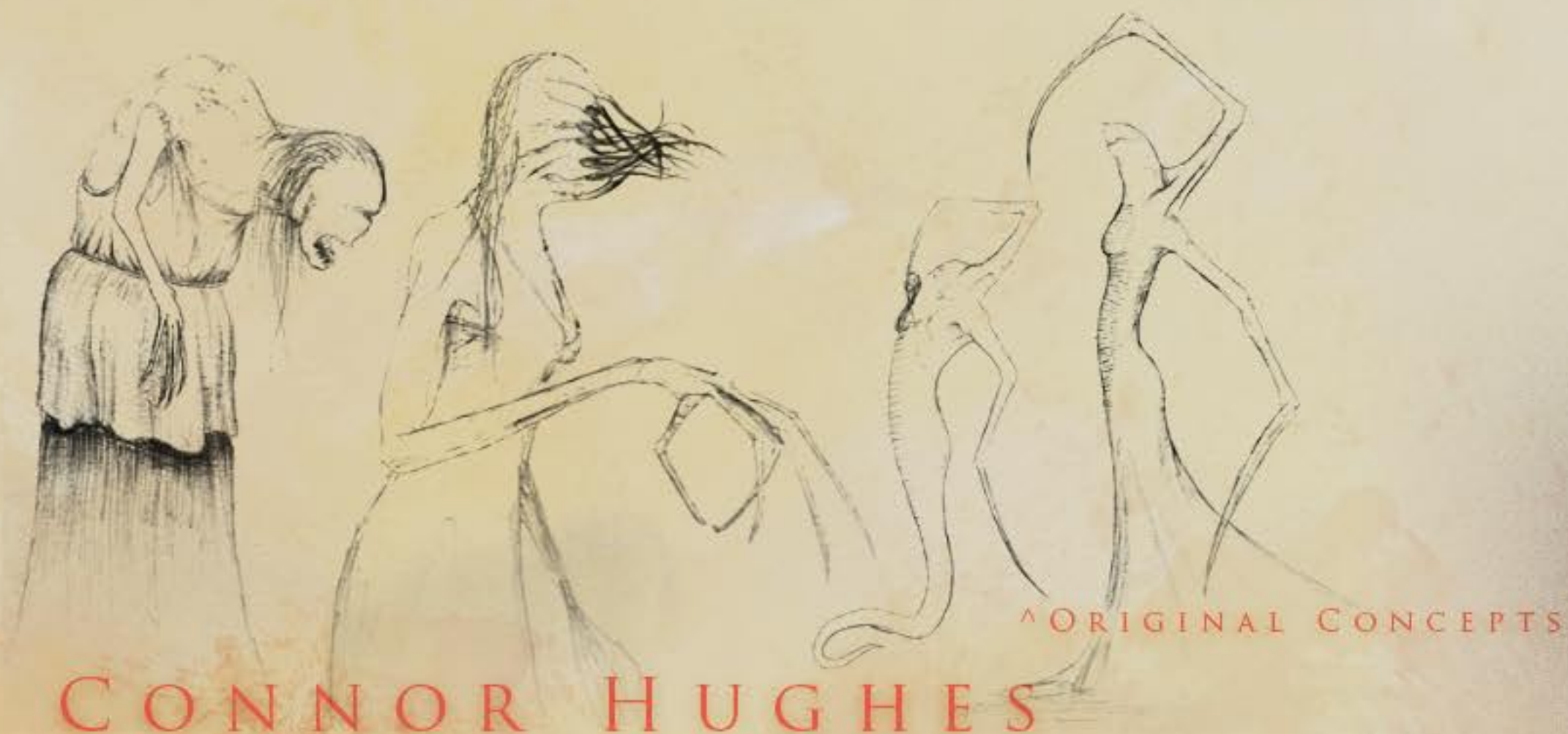
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## CULT OF ATHENA

The Oracle was one of the most complex individual assets to complete due to its being an animated major enemy creature which the player would encounter most often. It used a custom skeleton that I built and animated, having been modelled in low-poly in Max, and had a high-detail ZBrush sculpt projected onto it.

The Oracle was conceptualized as the mutated evolution of a Greek seer, who saw the past and the future and, upon seeing the death and destruction the future holds, tore out their eyes in fear, and with the shame of their apostles' ruining of their gift, the gods cursed them with immortality, to live through the future they had forsaken, and bestowed upon them limbs that eternally scribe life and death upon their bodies in blood.



^ ORIGINAL CONCEPTS

CONNOR HUGHES



THE OLYMPIAN DARK

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THE OLYMPIAN DARK



# SANITY

TIME

## FIGHT SKILL ITEMS

## CHANGE WEAPON

**F L E E**

## ENEMY I

## HEALTH

## ENEMY II

HEALTH

ENEMY III

HEALTH

## ENEMY IV

HEALTH

TIME

TIME

TIME

TIME

## CURRENT HEALTH

## CURRENT INSANITY

## CURRENT EXPERIENCE

## CURRENT POTIONS

## CURRENT ELIXIRS

## INVENTORY WEAPONS

**SWORD  
AND  
SHIELD**

XIPHOS

HALBERD

BOW

## CONSUMABLES

## POTIONS

## ELIXIRS

HEALTH

SANITY

## EXPERIENCE

Closely working with Tom and Gary on the interface, to their template I designed the visual style used in-game in the combat and inventory sections. I also designed all the Cult of Athena and The Olympian Dark logos and iconography, and designed this production book's visual template, and organised and produced it. I also designed the visual aspect of the later group presentations.

# CONNOR HUGHES

Q5020798





In concert with artist Trach-Vi and level designer Thibaud, I built the Arena set, upon which rested Trach-Vi's staircases. It was a visualisation of the ideas that the art team as a whole came up with, and their approval of it as an asset was its own reward. We wanted something to really emphasise Poseidon's colossal size, and his status as a forgotten god, and so a crumbling stone-carven stadium seemed appropriate.

CONNOR HUGHES

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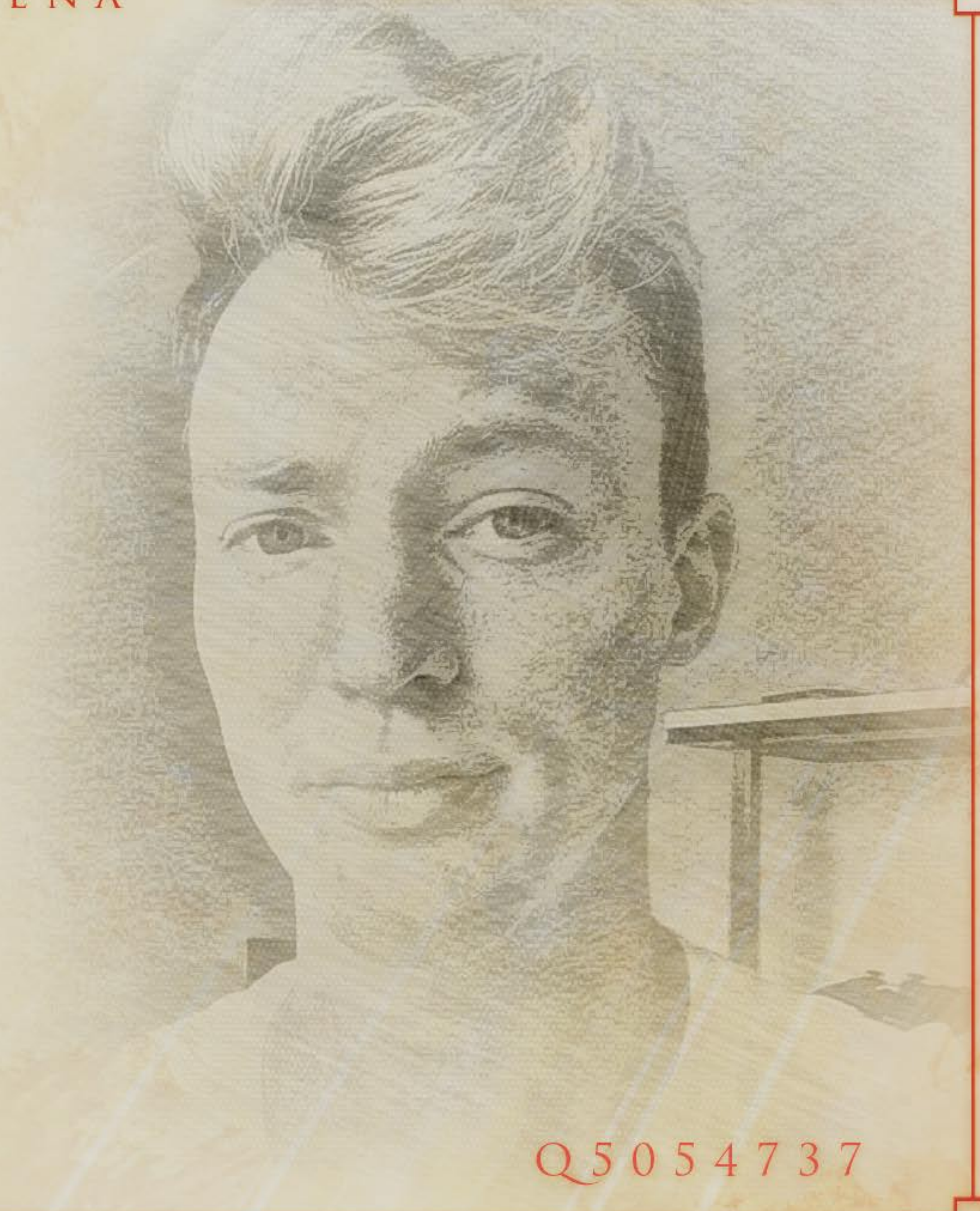


My role in the project was to create a battle system within our game, wherein you'd fight varying numbers of variant enemies. This entailed making many iterations of the battles throughout the project as well as a special version for the boss battle against Poseidon, that had more unique mechanics. The final version of the battles ended up with four (six if you were to count the boss battle) unique enemies that had different abilities, health, and strength, that you face in random numbers and orders as you progress through the game.

In addition to gameplay design I also made a bunch of particle effects used in the battles and beyond, like attacks, the glow emanating from chests, and so on.

GARY FIGG

Q5054737





I made all iterations of the battles. The first proper one featured multiple characters, each with different roles. The battles revolved around using the dog's ability to remove other character's insanity to keep them sane, as they used their own devastating abilities in exchange for sanity.

Later versions removed the multiple characters in exchange for a single character, with most of the old characters abilities given new clothing (the role of the healer was replaced by Potions, the role of the dog was replaced by Elixirs, etc.).





# CULT OF ATHENA

With the most interesting variants of enemy formations I made 15 possible encounters the player could battle whilst roaming the game.



GARY FIGG

Q5054737



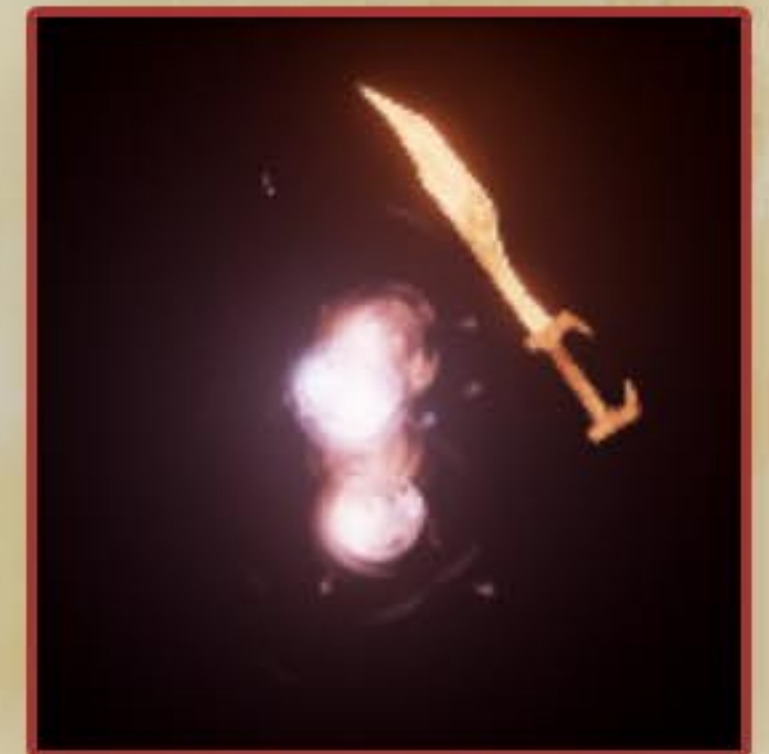
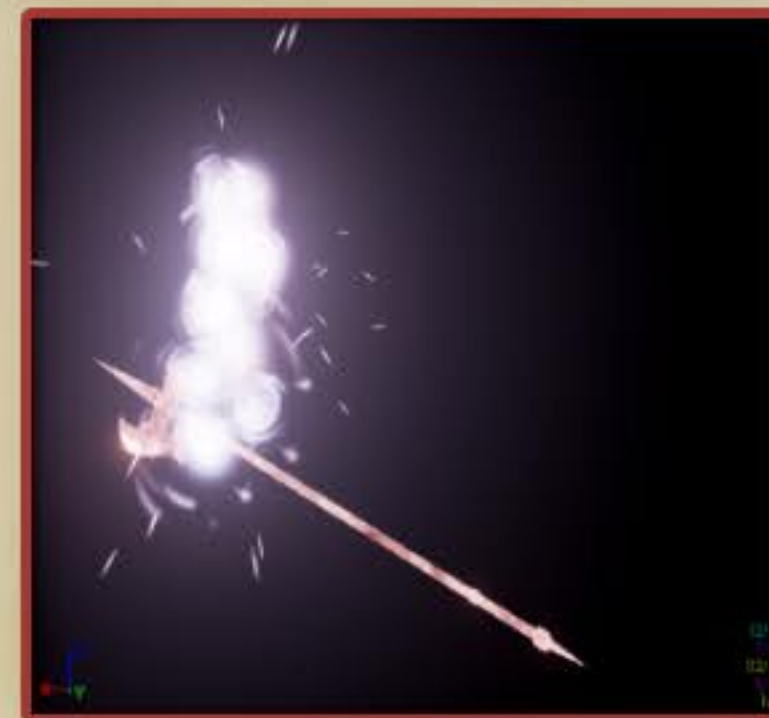
I also made a variant for the boss battle that was more unique than regular fights, specifically the need to destroy an ally the boss summons to get a buff that centuples damage dealt.







Particles, shields and attack effects





Hi, I'm Jake Barber, on the design team for Team 5. I'm currently studying Indie Games Development, whilst washing underwear part time. During this module for journeyman, I have been working on the UI, mainly on the pause and start menu, in addition to working on the sanity as well.

I thoroughly enjoyed this module, and the team I worked with.

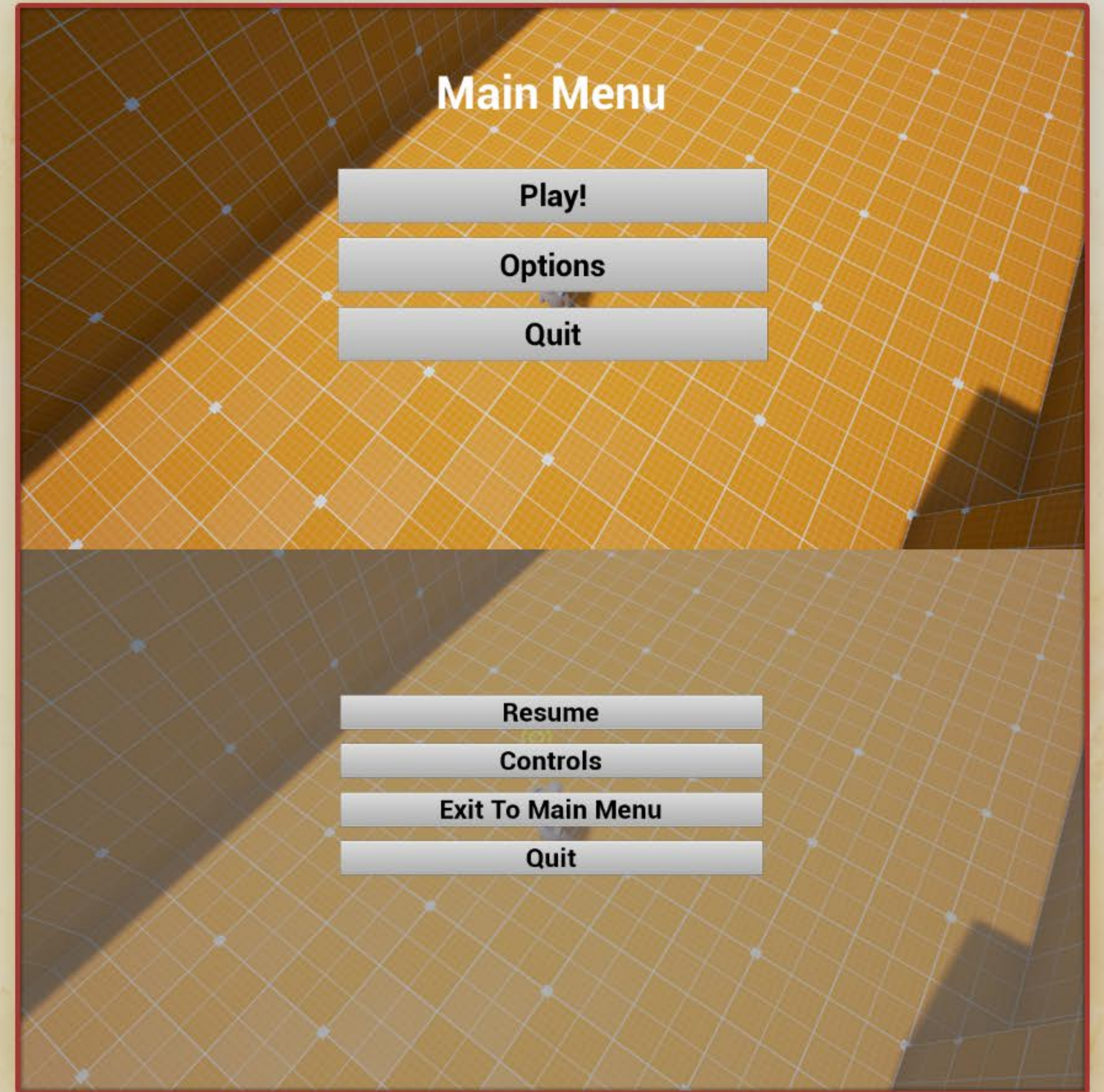
JAKE BARBER

Q5121129





This is the main menu I did for the game, it's quite a simple menu that worked well and is smooth. It has animations for coming onto and off of the screen.



This is a pause menu i did for the game. Like the main menu it has the animations for the buttons coming on and off the screen.

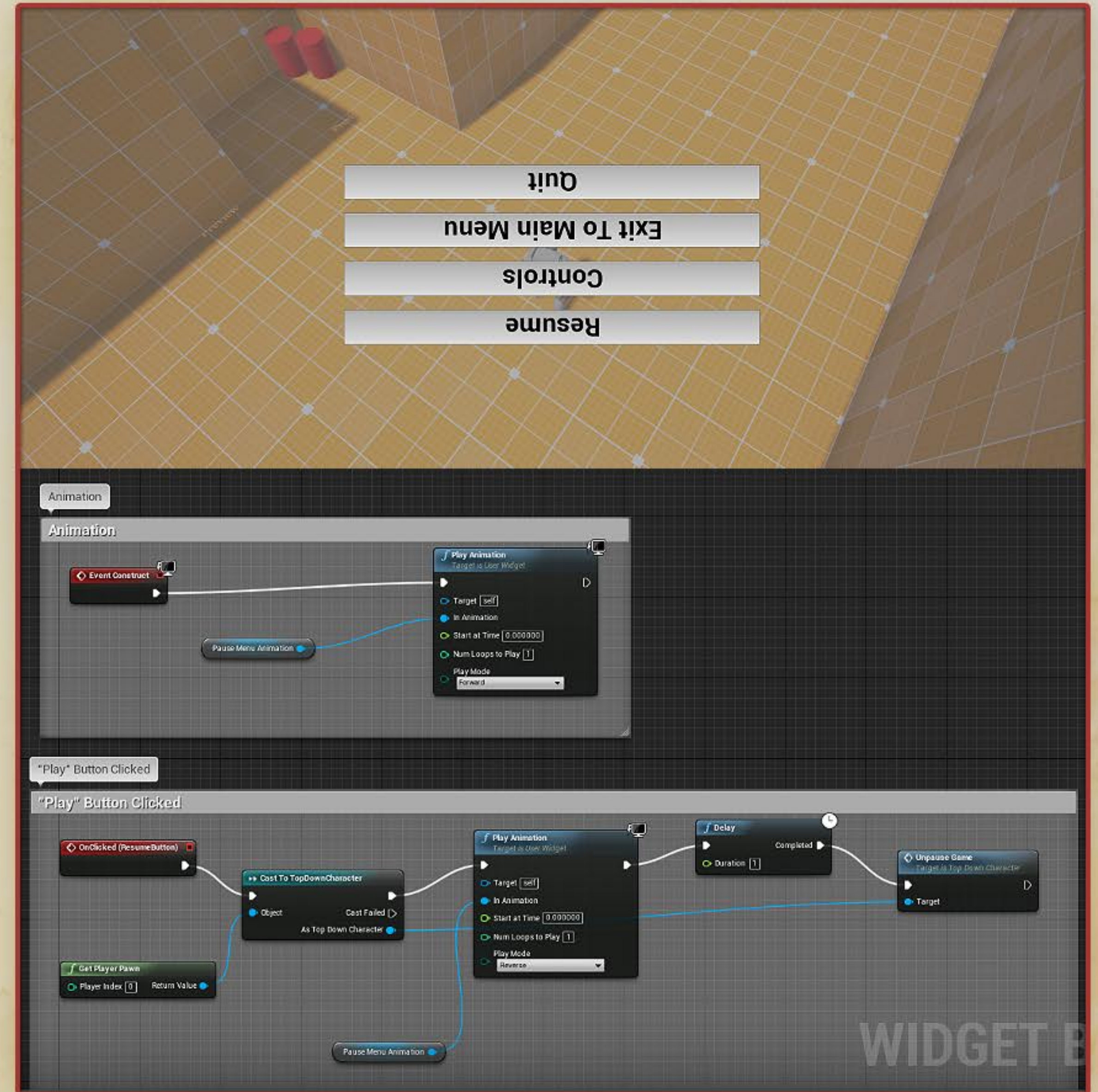




This is a false menu, and this was for the sanity part of our game. If you get to a certain level of sanity this menu would appear, letting you know how high your sanity is.

These blueprints are an example from what I've mainly had to do on the blueprints side. The bottom blueprint is there to just make the play button work and go back into the game, whilst playing the out animation for the screen.

The top blueprint is just there to play the animation as the pause menu comes on screen.





Hello, my name is Jake Woods and I have been a gameplay designer for the team Cult of Athena. My role within the team has consisted of making blueprints that have affected gameplay in some way or another.

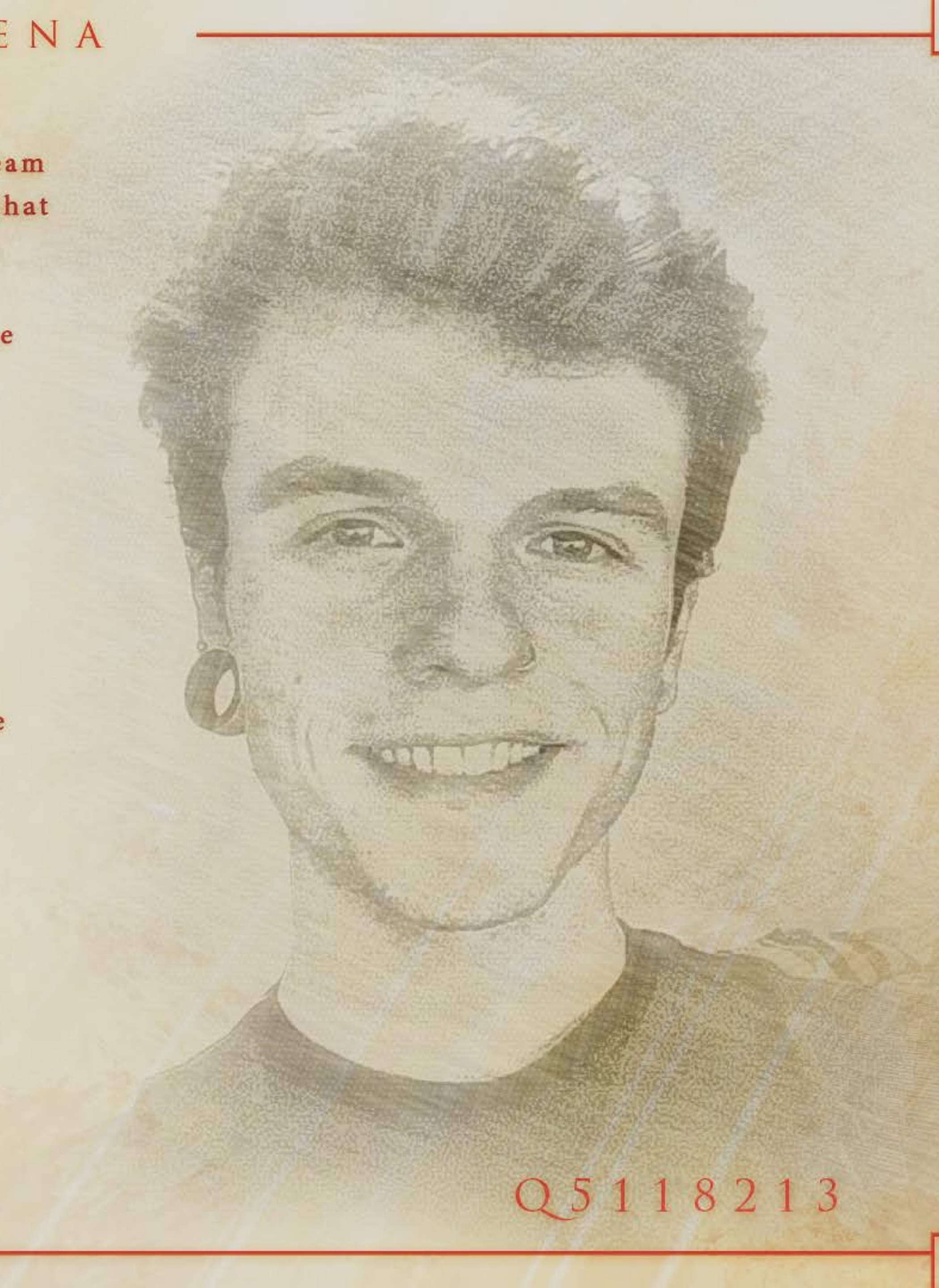
Working within such a large scale team has taught me valuable lessons for the future and I now know what to expect a bit better in the industry and I look forward to taking on such a project again in the future.

Throughout journeyman I have learned how to use Unreal Engine a lot better as I had no prior knowledge of blueprinting before taking on this task. This made my jobs a lot tougher but more rewarding when I managed to complete them.

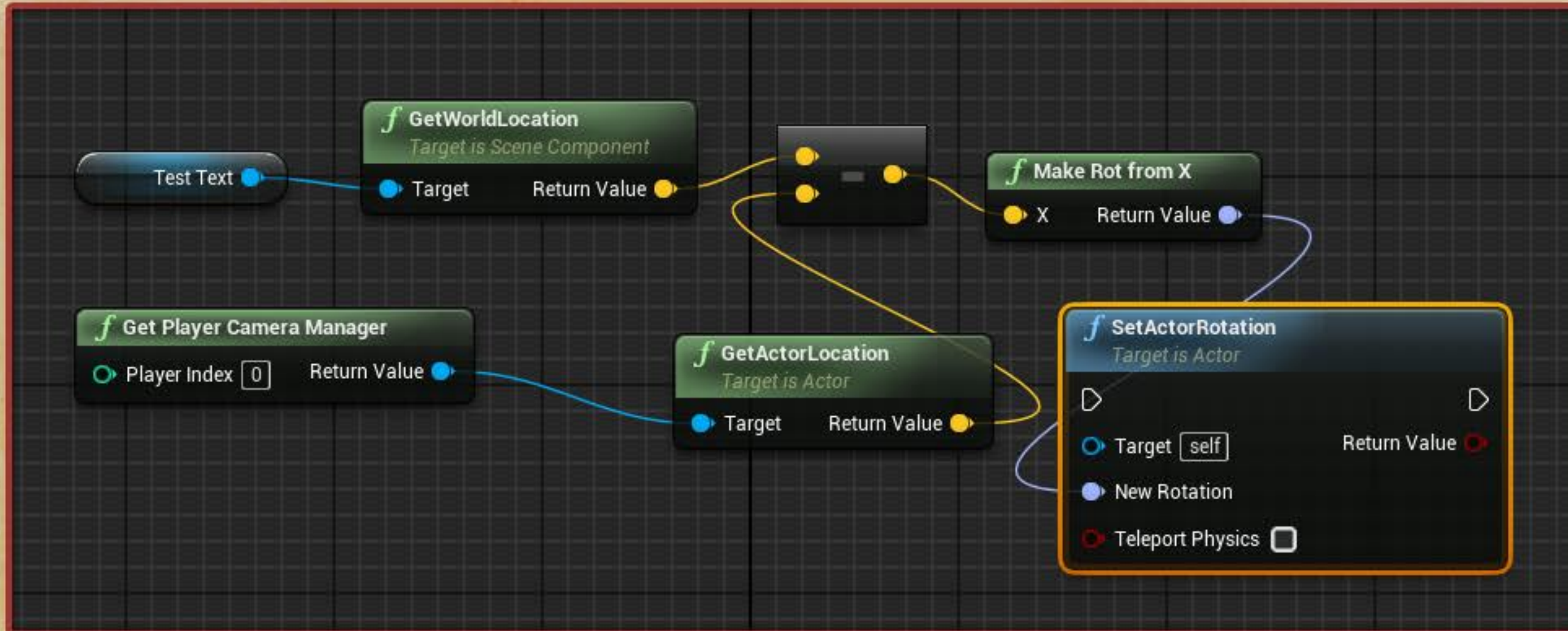
Overall I have enjoyed the journeyman experience and feel I have taken some important lessons away from it. I've made some good colleagues and even better friends.

JAKE WOODS

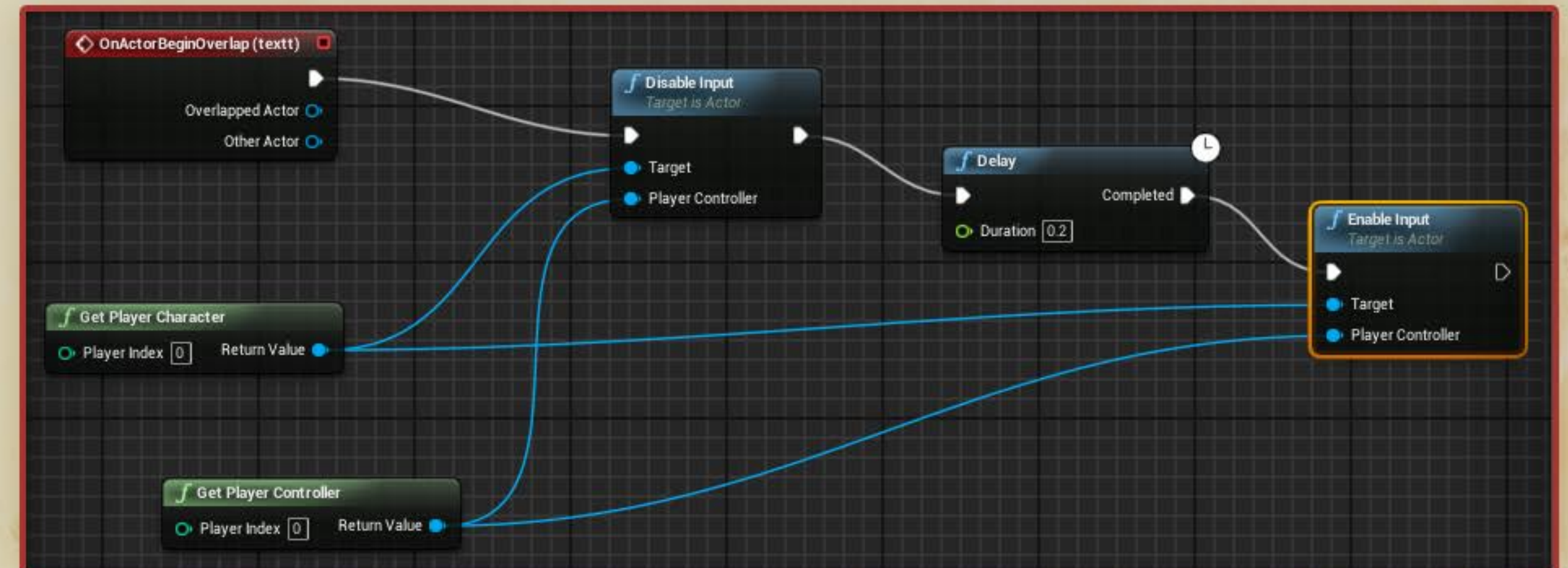
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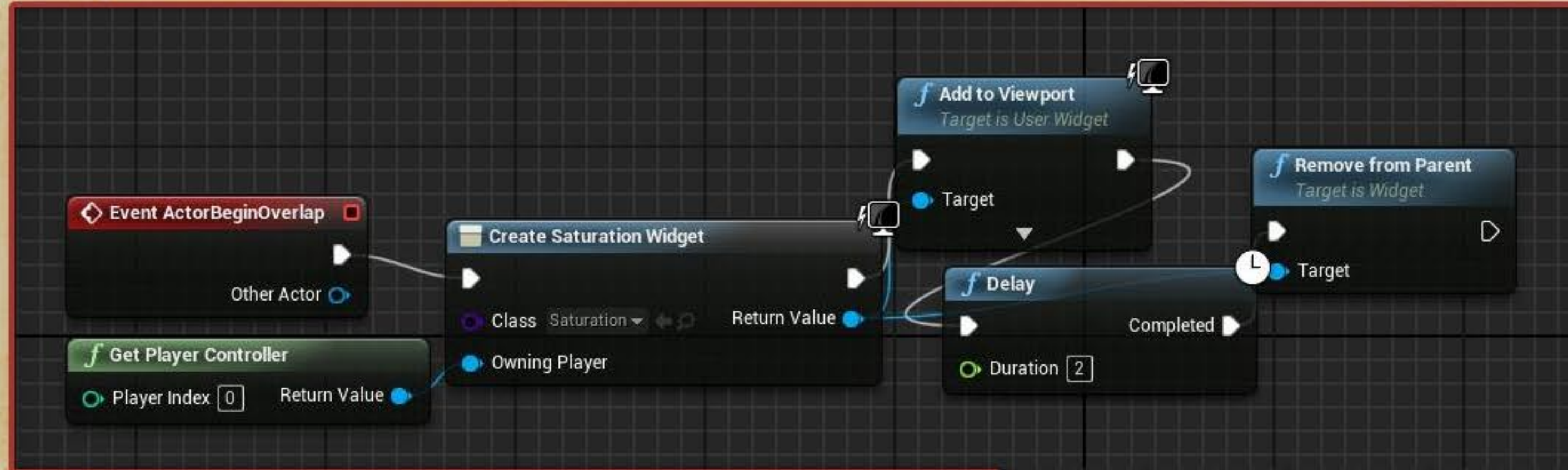
The above blueprint makes text appear in the environment that will face the player ▲



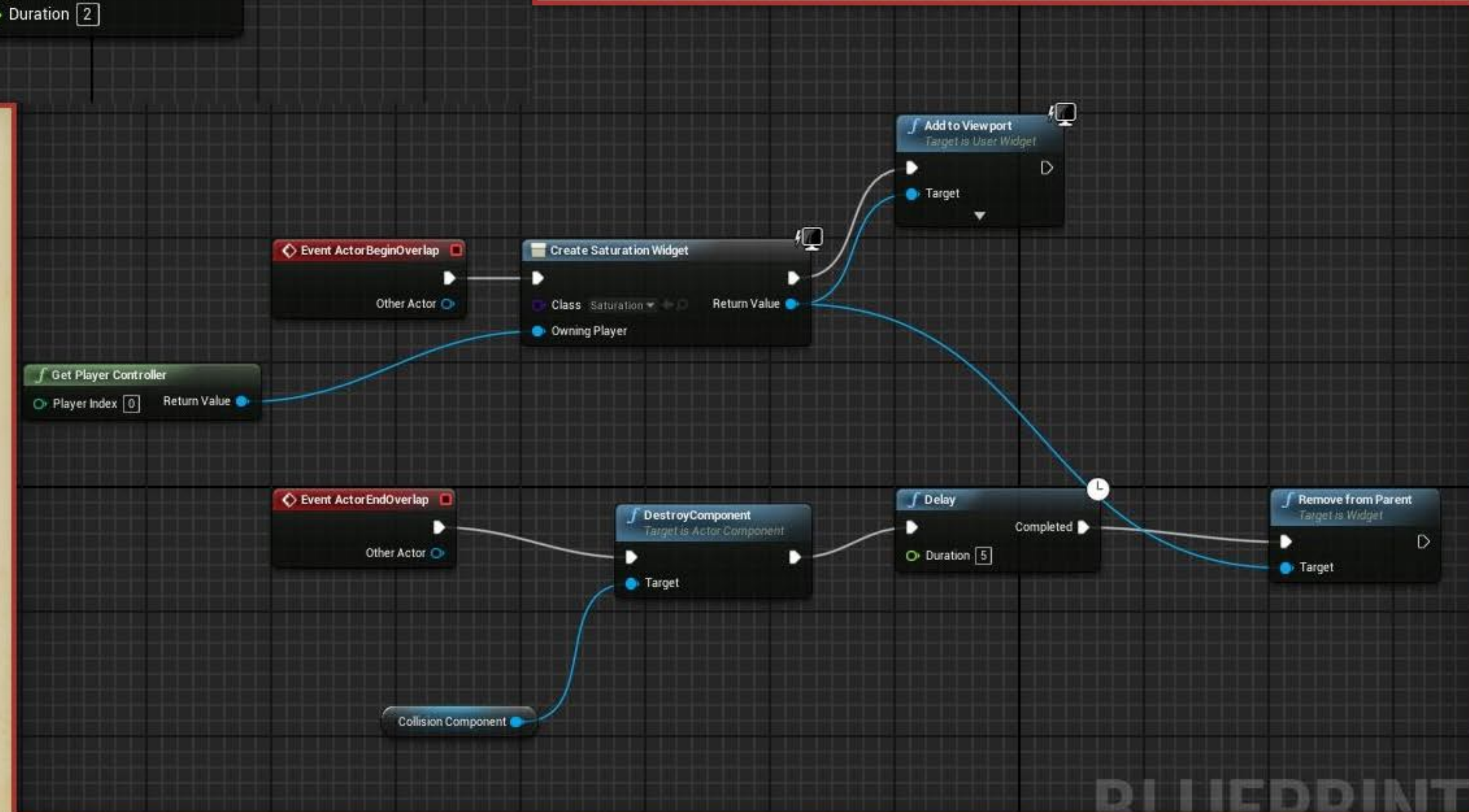
▲ This disables the controls for a period of time



The original screen distortion for when the insanity meter reached higher levels



This is the finished screen distortion with animations and fixed bugs; this blueprint makes it harder to see for the player and at worse sanity levels adds camera shake





My role in the team has been primarily environmental assets, but as a whole I have taken part in a little bit of everything on the art side, from designing creature/character concepts to modelling environment, weapon and vehicular assets. The software that I used throughout the project was 3DS Max for Modelling, Substance Painter/Photoshop for texturing, Substance Designer for material creation and Unreal Engine 4 to check the scale of my assets. At the start of the project my role was to research art styles for our game and draw up concept art for weapons and creatures. However, once whiteboxes started to be produced, my main focus on this project became the Poseidon level of which I produced a fair amount of assets for as well as materials and textures. I also worked on the second room of the Hades level and a cinematic scene that unfortunately was scrapped.

Designing Poseidon was one of my favourite moments in this project, I have always wanted to design something creepy and weird, making this the perfect opportunity for me!

JOE WILLIAMS



P4011230



## CULT OF ATHENA



JOE WILLIAMS



THE CHARACTER TEAM

“We really wanted to create somewhat of a sleazy character for our Photographer, giving him patchy unkempt clothes, and a general overall messiness while retaining a definable 1920s feel. The Character Team’s work on this (above) has been accurate and exceptional, and we could not have asked for better.”

- (Connor Hughes, Team 5 Junior Lead Artist)



## CULT OF ATHENA

Poseidon took the longest to design as there were so many possibilities for his design, in the end I decided to stick true to the Lovecraftian theme and give him lots of tentacle features with no eyes as these features are the features people are most familiar with when they hear H.P Lovecraft. I intended for the three tentacles on his back to represent Poseidons trident, however this design choice did not make it into the final design.



JOE WILLIAMS



P4011230



## CULT OF ATHENA



“Joe William's concept art really helped the Character Team get to work on Team 5's characters. Team 5 were also very quick to respond to any changes we suggested or problems and that meant we could all work together like a well-oiled machine. Connor Hughes and Chris Carty were also very helpful on the more technical side, offering sculpting advice and specifications regarding the characters in the Unreal Engine. Everyone who worked on the Photographer and Poseidon on the Character Team had a great experience working with Team 5 and are very proud of these characters, and we sincerely hope the team is too.”

- (Robin Coils, Team 5 Character Team Liaison)

## THE CHARACTER TEAM





Weapons' Initial Concept Art



Final Textured Models

Weapons also had to be heavily researched to achieve the right form and colour scheme for them. I decided on metal grey, bronze and gold colours as these best suited the colours that were used by the ancient Greek.





As the game takes place in an underground city from the ancient Greek era, a lot of the assets that would be created had to have specific materials applied to them, such as wood, marble and for embellishment, gold. I also had to look into pattern designs for assets such as the pots and loot chest, though for the chest we attempted to add a more alien look to the pattern on the top.

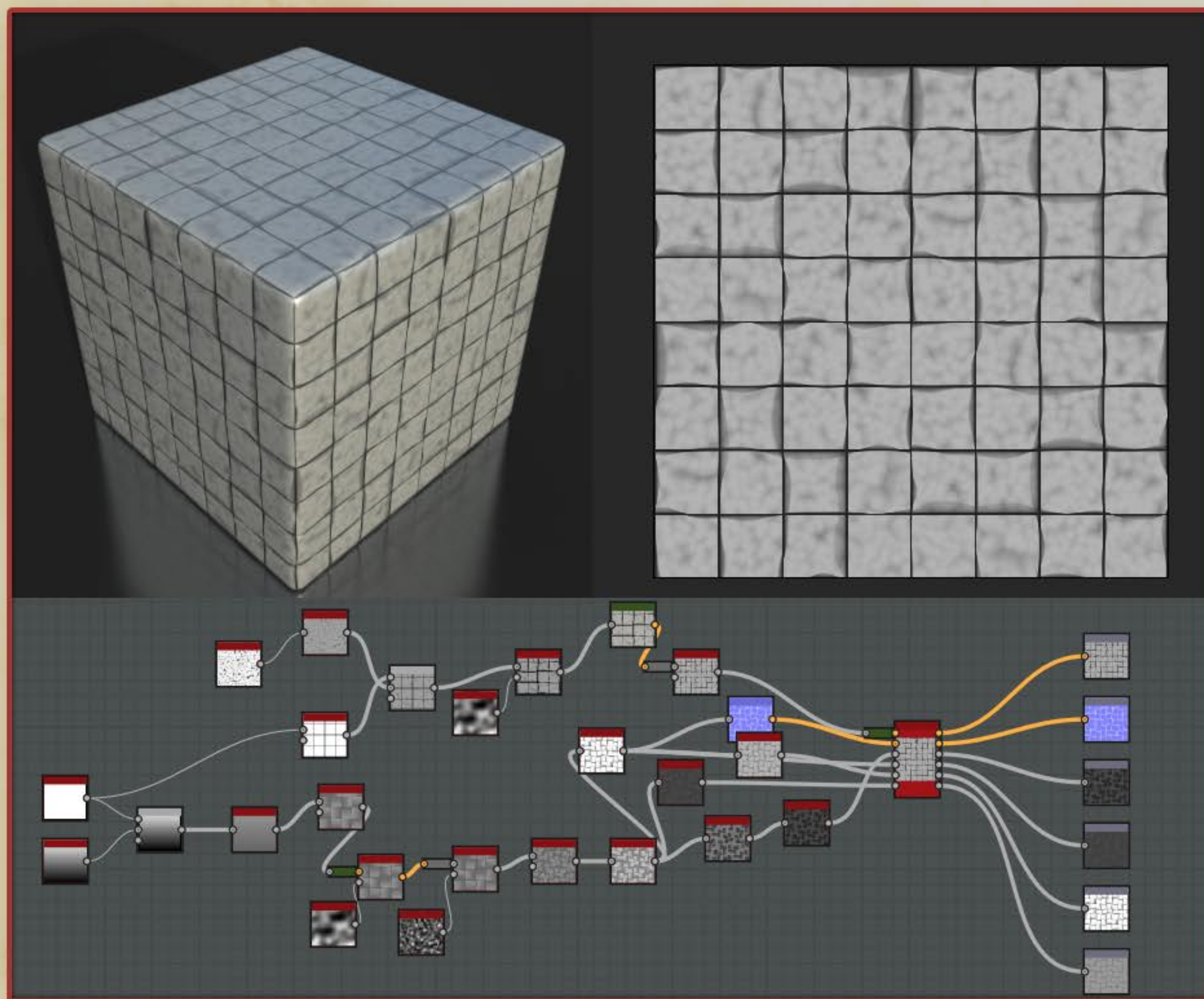




As the Hades has a hell theme, everything needed to look burned and dark. The colour palette I chose for assets in this level were greys, silvers and golds. As this level belonged to Hades, I wanted my assets to look menacing, adding spikes and bricked up windows to make the player feel as if they were trapped.



This material is featured in the Poseidon level's fountain room, intended to emulate a tiled floor texture within Substance Designer.

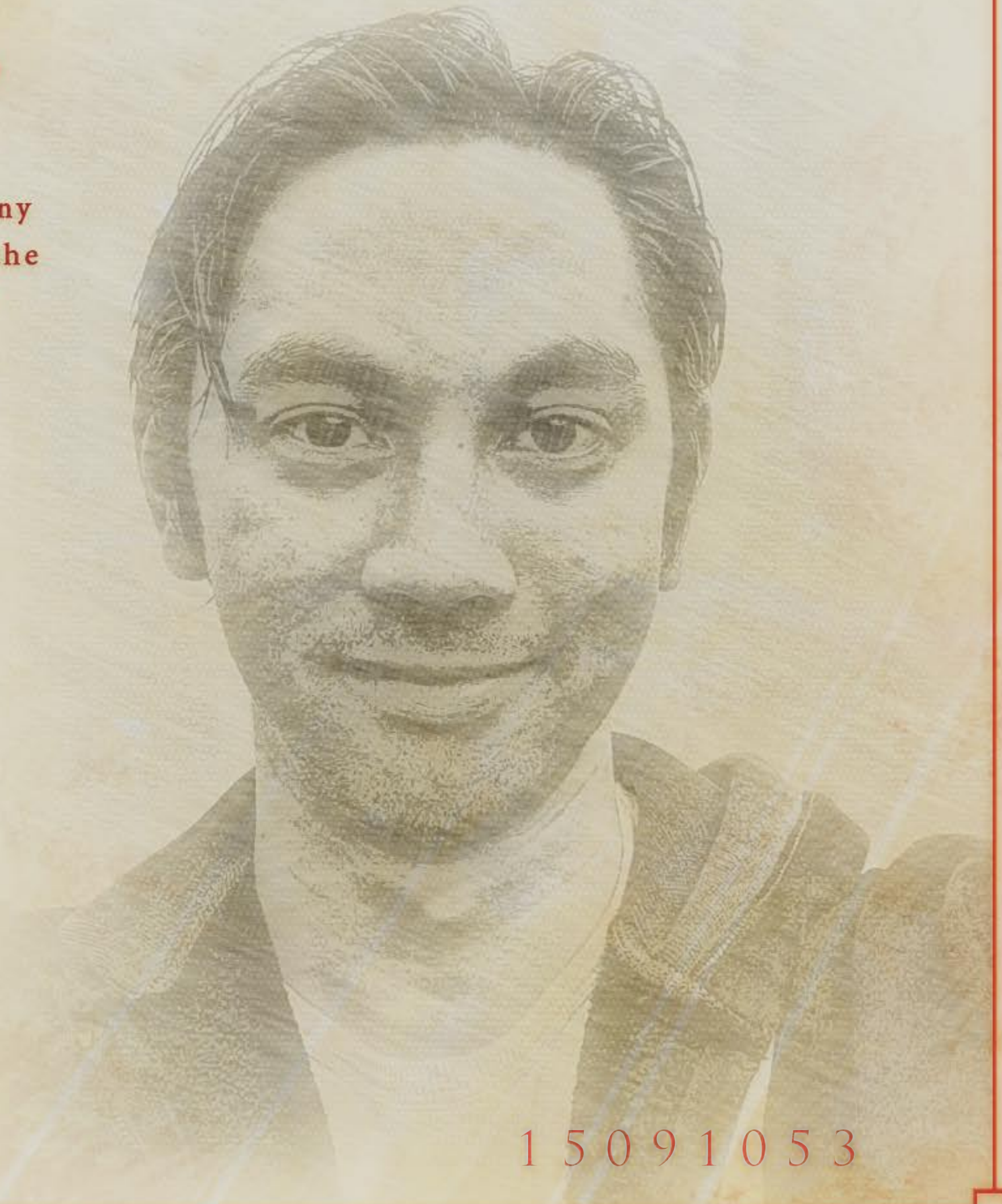




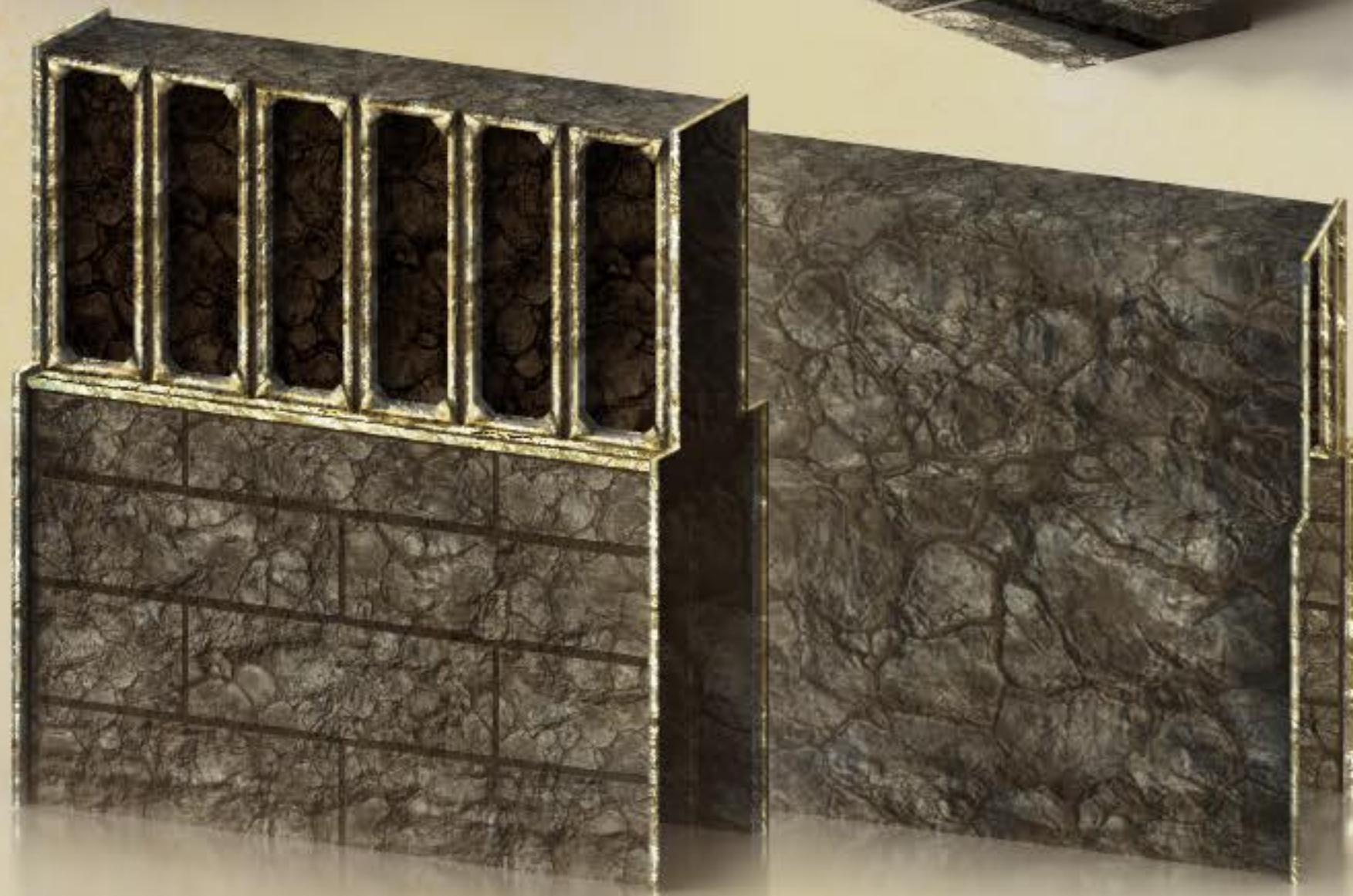
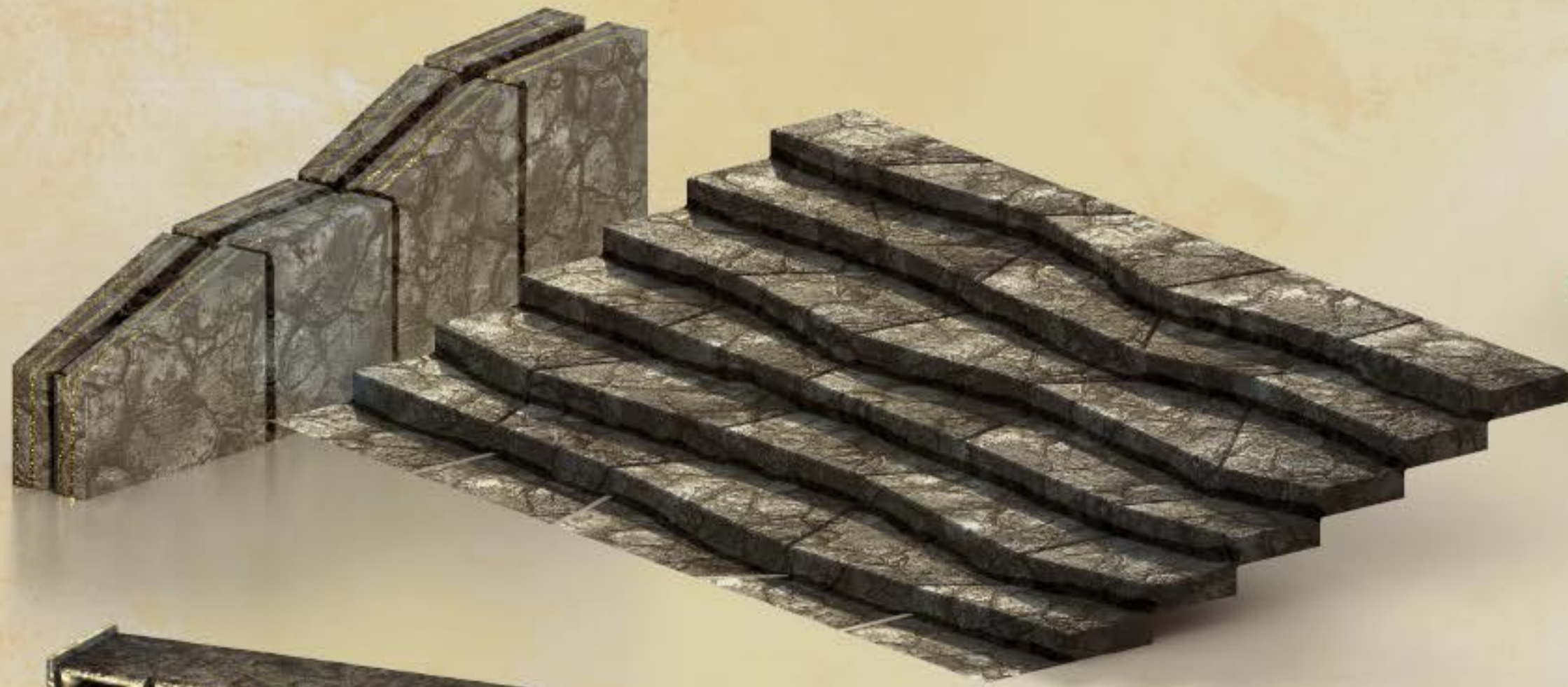
Hi, I'm Jonathan, concept artist and 3D modeller for the Cult of Athena. I was involved with helping out with the early level design concepts, more so towards the Poseidon Arena in his respective level which I really had fun with and was pretty happy when the group thought my ideas were pretty good and wanted to implement it as the boss room and Hades level assets. When I wasn't doing any concepts or modelling at the time I would be assigned to texture 3D assets for the game to help spread the workload. I particularly enjoyed doing the textures for the assets, especially for the Hades level.

JONATHAN JOHNSON

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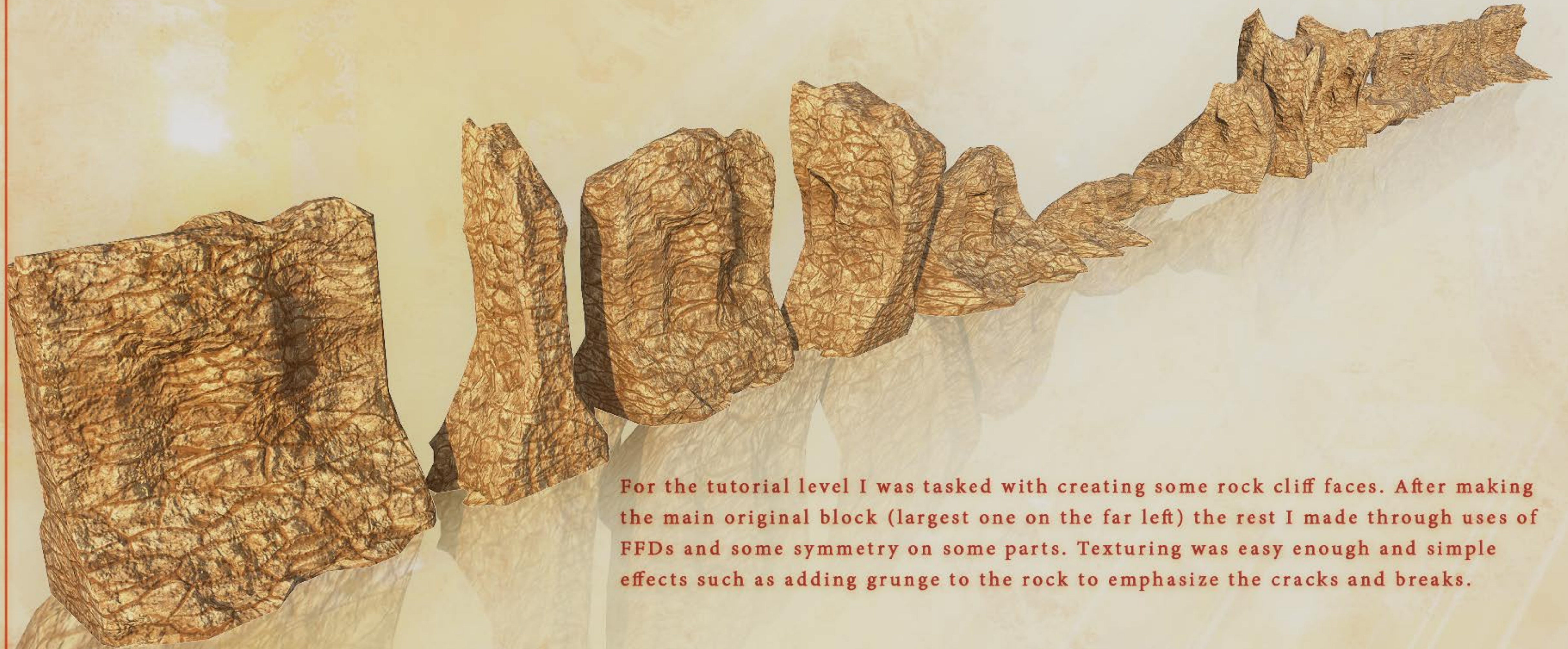
When we got together for choosing which assets would we like to model for the Hades level, I selected the first room assets. Joe made his curved wall section before I got round to making my flat wall, but with his permission I was allow to use his model to help me in building the flat wall version so that the wall section could fit together at some point. We didn't have any specific texture material for the asset other than dark, rocky and hellish.



Here I was assigned to do the texturing on Joe's 3D assets he created for the Poseidon bath house level. Trach used substance designer to make the white marble texture that we all shared, so that when we did the texturing on assigned assets we all had the same base marble to keep things uniform. Sticking to the chosen colour scheme I experimented with the broken tiled parts with mossy coverage to show the aged and decaying look.







For the tutorial level I was tasked with creating some rock cliff faces. After making the main original block (largest one on the far left) the rest I made through uses of FFDs and some symmetry on some parts. Texturing was easy enough and simple effects such as adding grunge to the rock to emphasize the cracks and breaks.



Within the Cult of Athena I was 1 of 3 level designers. The first task I did was to research into Greek architecture and Greek environments as that was the theme of our game. After that I began whiteboxing a few ideas and seeing what worked best for our game idea. We came up with the idea to use Greek gods for our levels. I choose to do a Hades level. I then researched into Hades and lava themed environments within video games and movies. After creating an initial whitebox for it I started to work upon that level and try to make it as interesting as possible. Within the level I created obstacles, traps, exploding and falling objects and puzzles. I used the visual scripting (blueprinting) within Unreal Engine 4 to create them. At first I used placeholder items and basic blueprinting. After I got some assets I could work with I improved upon the blueprints. I also added popup text and glowing materials to intractable objects give the player a visual aid. I also imported artists' assets within the engine, set up materials and tweaked some of them.

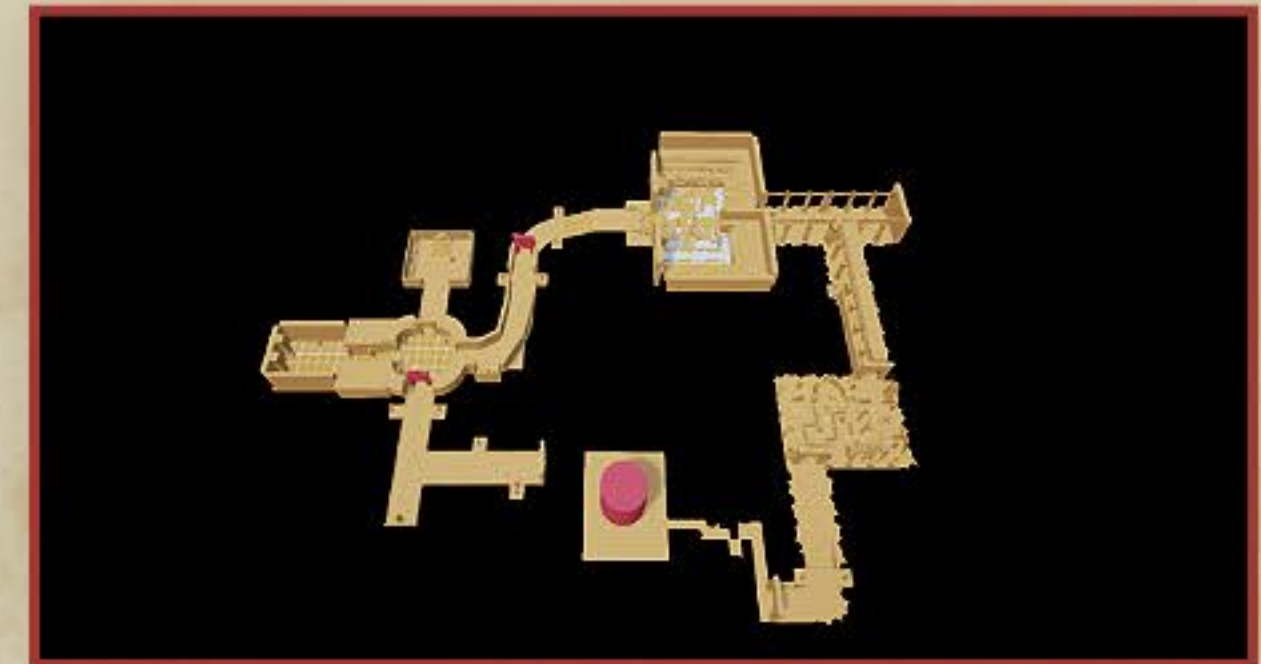
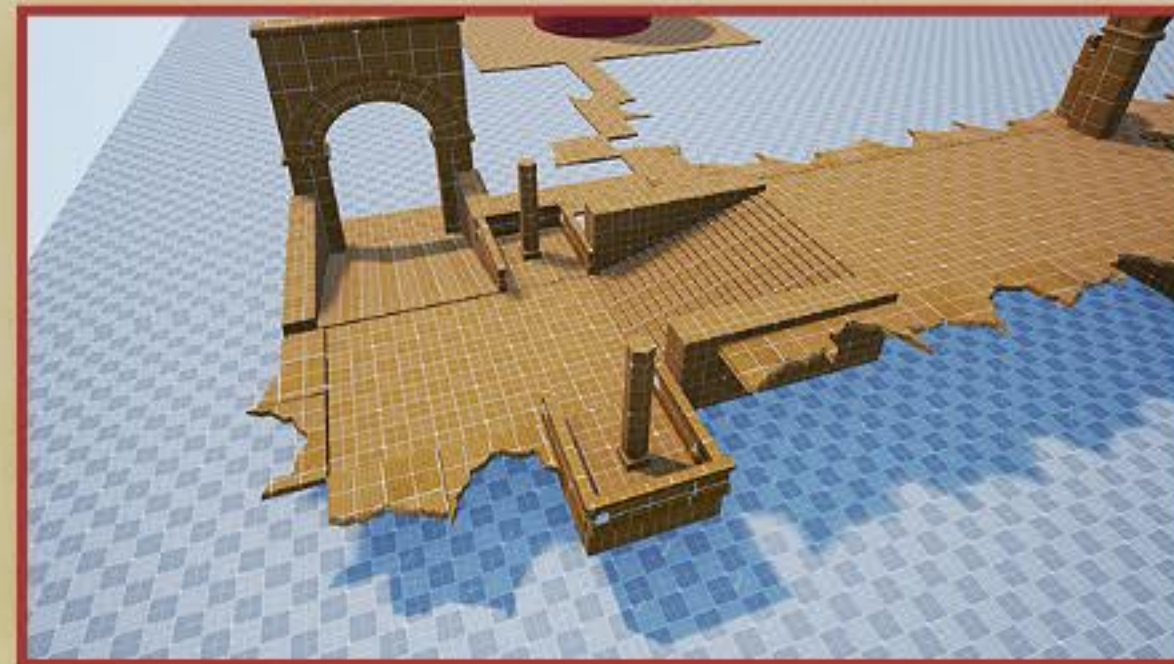
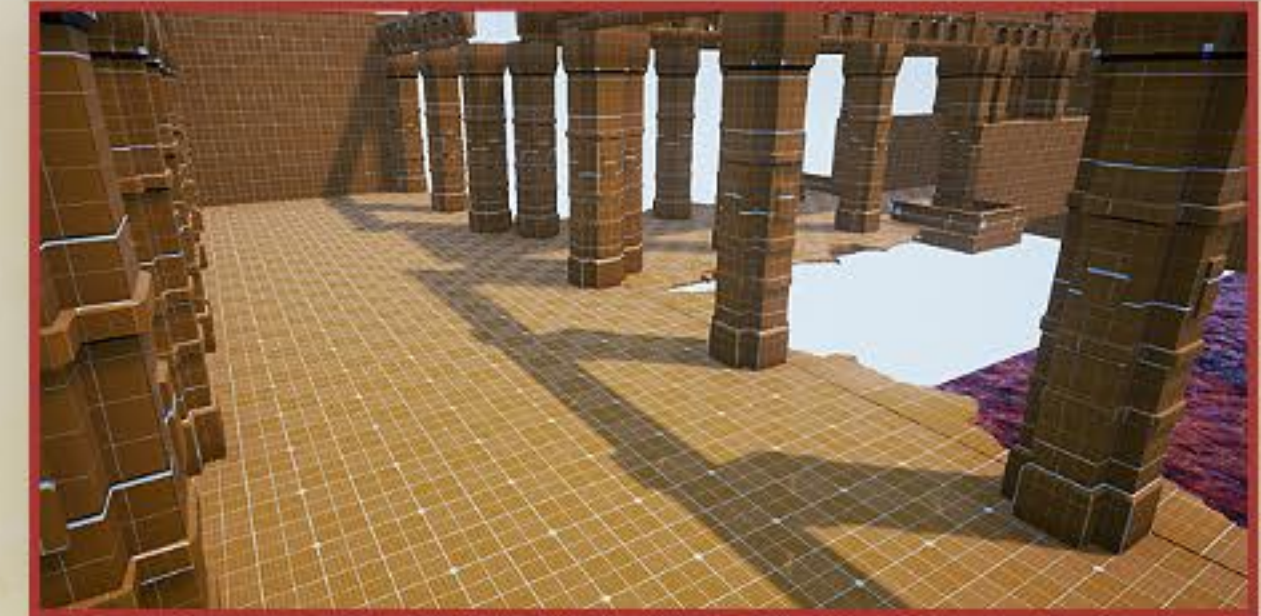
JOSH POVFY

Q5069377





# CULT OF ATHENA



I chose to create a level for Hades, so I researched into him and what environments would best associate with him. I created a variety of alternative whiteboxes to get a feel for different level designs. The whitebox screenshots shown are one of the final whiteboxes I did for the level.

JOSH POVFY

Q5069377



## CULT OF ATHENA



While the artists were creating assets, I started blueprint testing traps, falling rocks, collapsing floors, levers and gates, which were later refined and finished. Once the artists completed the assets I started placing them and figuring out what assets fit best into each section of the level, continuously testing and changing and progressively improving the flow of individual areas.

JOSH POVY

Q5069377















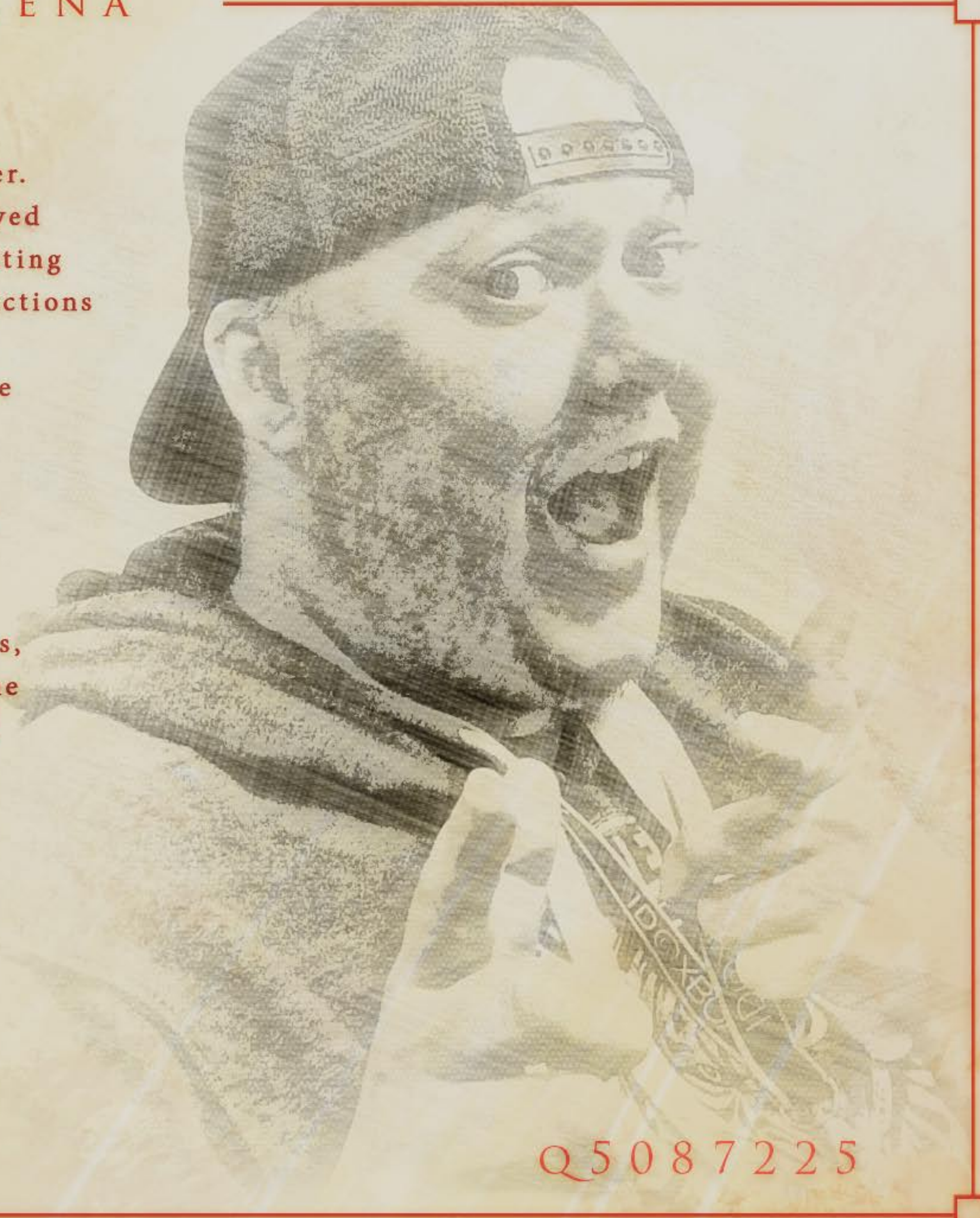
Hi, I'm Lew, the Junior Lead Designer at Cult of Athena. As Junior Lead I was assigned with being the liaison between the team and the Lead Designer. Personally I set the task to make sure the team worked hard together, enjoyed the project and had a mutual respect for one another. I worked early on setting up spreadsheets and a Trello page that monitored and set out weekly instructions for the team. As leads, we made sure that members selected were balanced according to their strongest skills. During the project, I realised there were members of the team who were more advanced in the Unreal engine than myself. This meant I could impart ideas to them and have a much wider perspective of certain areas instead of being hands on. That said, I worked very closely with Gary on the RPG system and Tom on player mechanics.

I did get to be a little hands on in the engine creating the games cinematics, which included the trailer and video slice. I also worked on a couple of blue prints that made lights active when entering the fountain room in the bath house and also the vase puzzle system.

I also worked closely with the Art Junior Lead Connor, this was to ensure that the project was consistent for development.

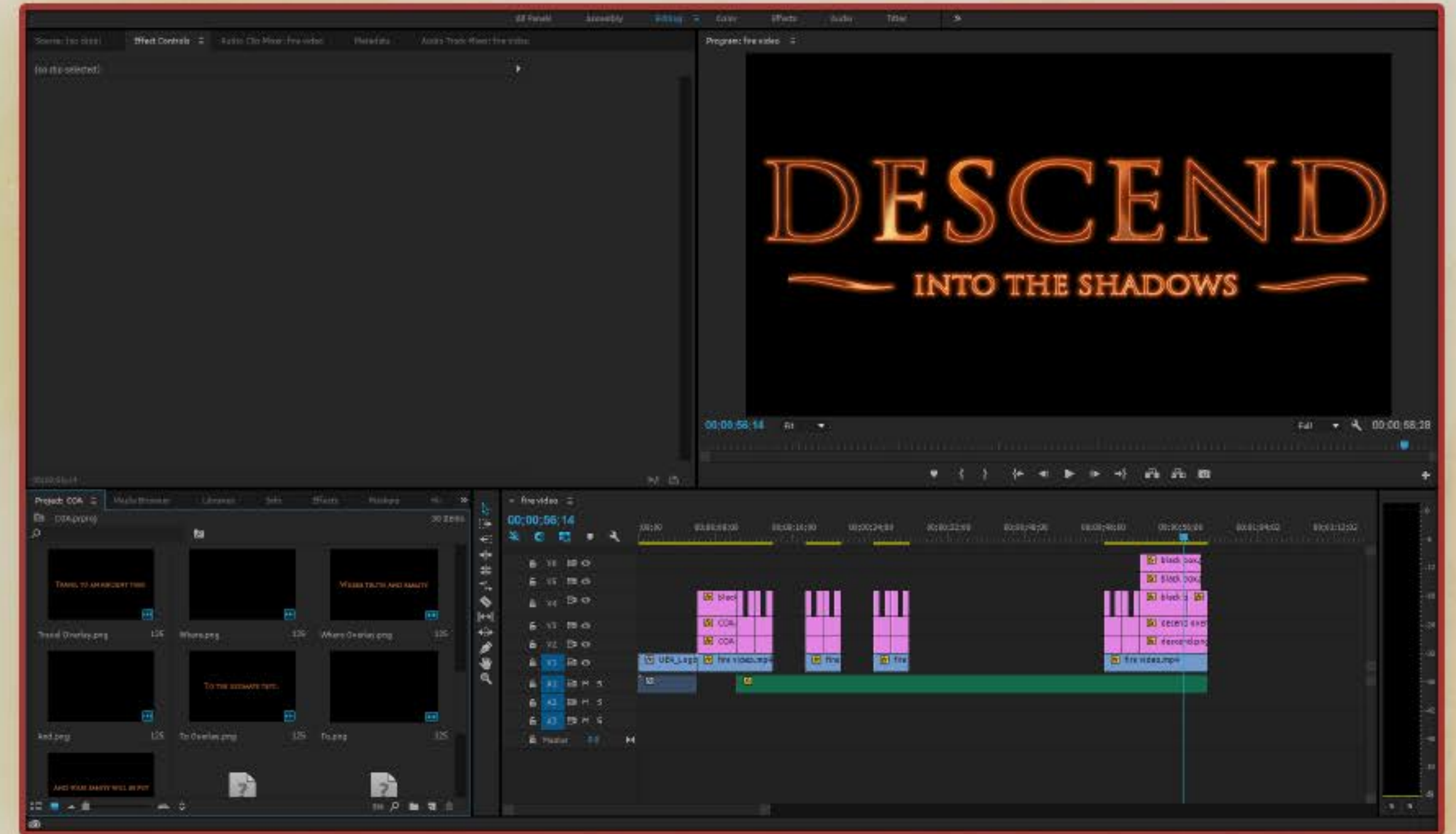
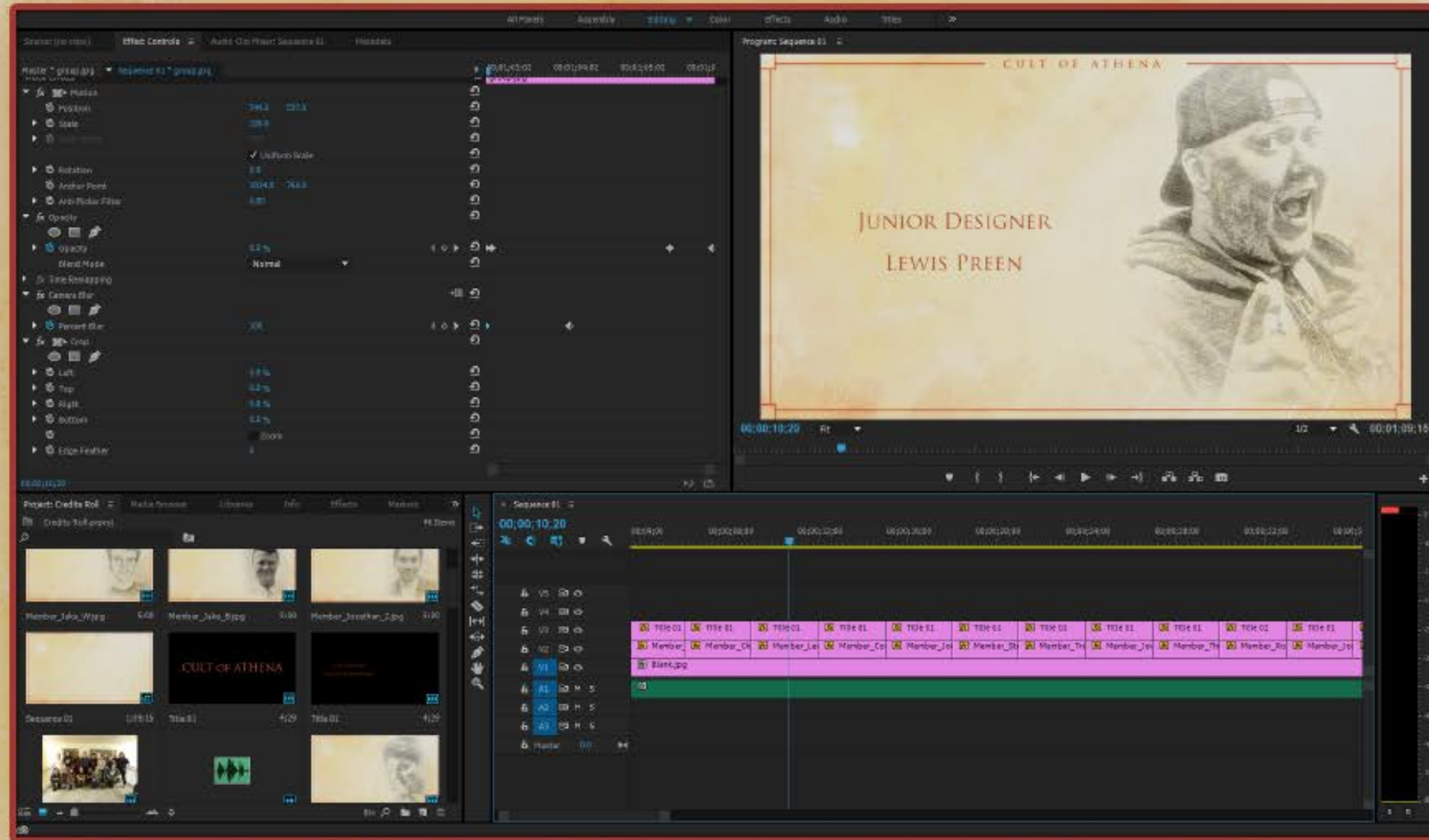
LEW PREEN

Q5087225





# CULT OF ATHENA



Using Premier Pro I was able to splice together captured video footage and game play footage to create the team trailer.  
I created a camera flash effect in After Effects which I embedded to the video with transitions between clips.  
To add an old feel to the footage I played with the tint and game to give a golden tone.

LEW PREEN

Q5087225



# CULT OF ATHENA



Mixing in a scratching old film reel and lowering the opacity blended quite well for the desired look.

I also used this when blending between live action and game play to make the viewer feel like they were travelling into the photo.

I also created a credits roll that features various transitions.

LEW PREEN

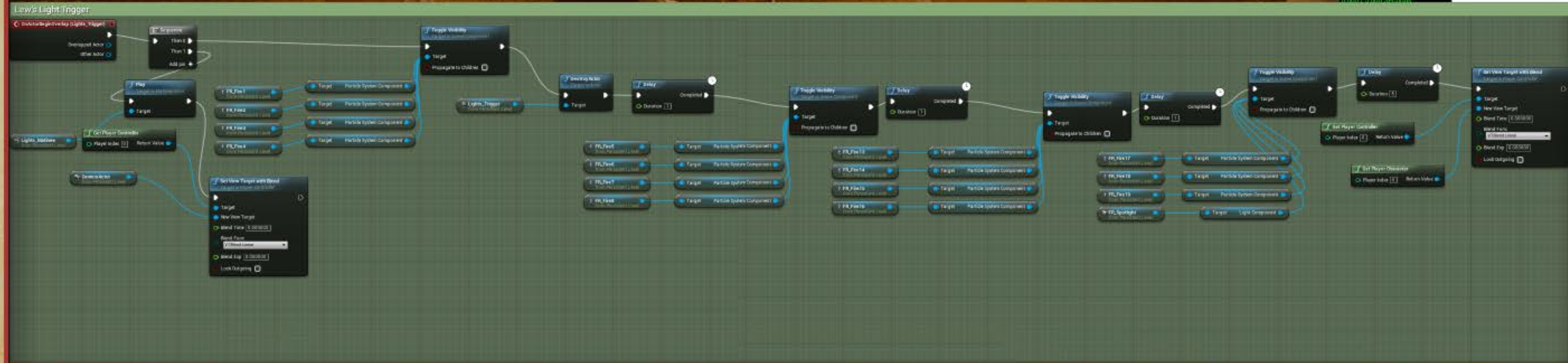
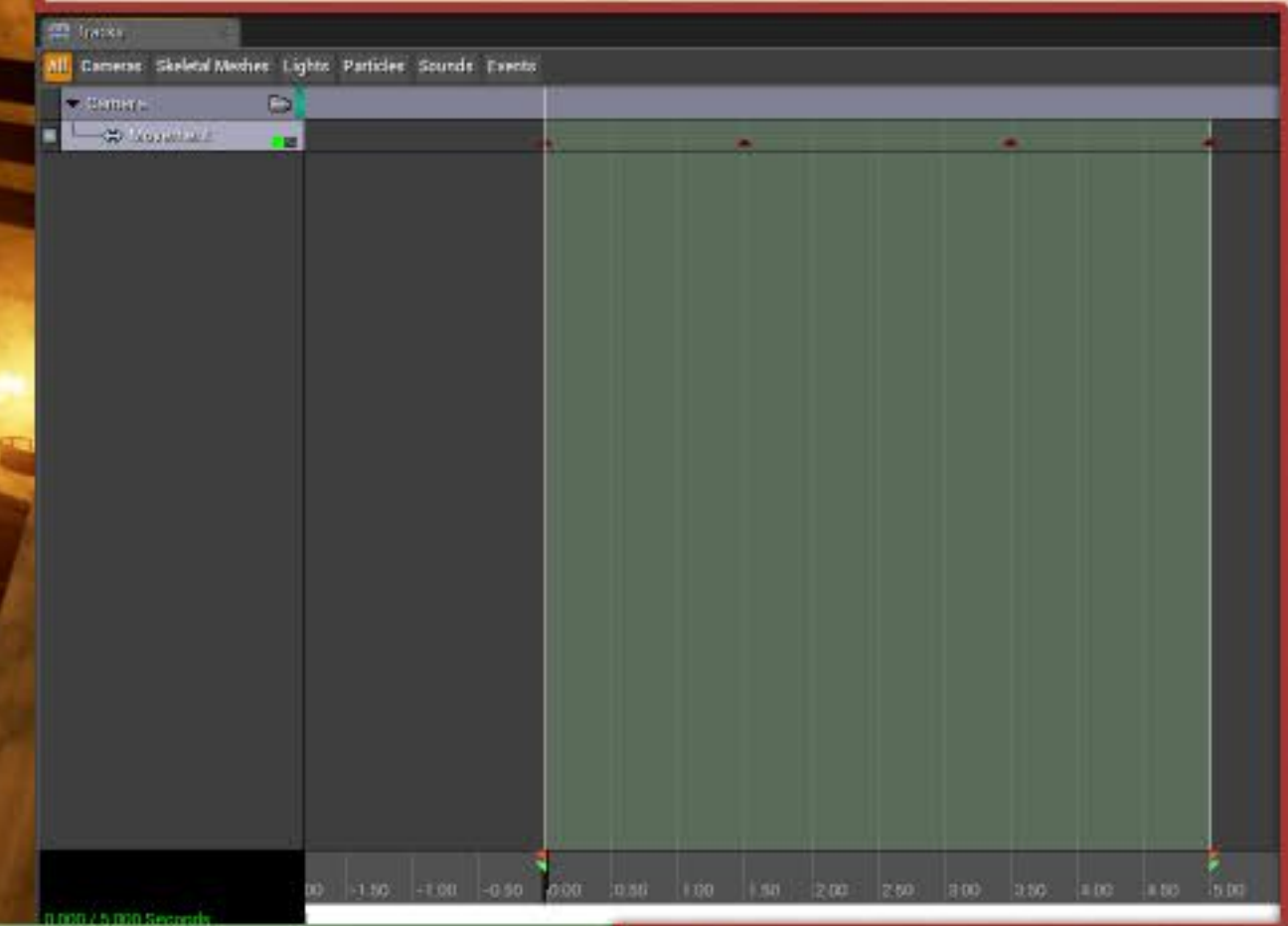
Q5087225



# CULT OF ATHENA



The blue print created here when triggered changes the camera angle and shows of the dark fountain room with flames activating around the room. The camera angle stays available for 5 seconds so the player can admire the scenery before going back to normal gameplay



LEW PREEN

Q5087225

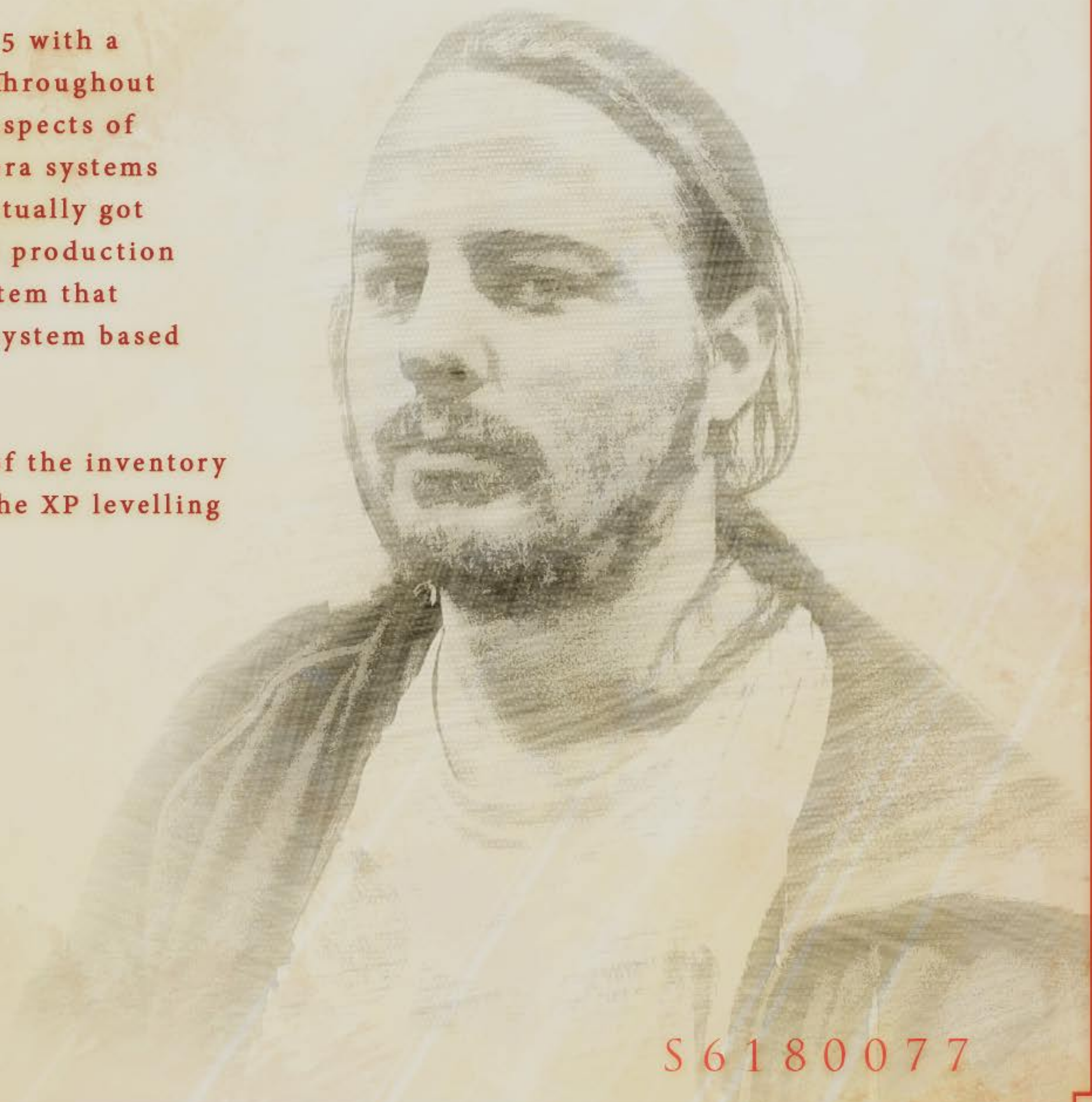


I am Matt Pearson and I work as part of the design team for Team 5 with a focus towards the mechanical aspects of the journeyman project. Throughout the development of the project I had worked on some of the core aspects of the game; in the earlier days of development I worked on the camera systems which included edge-scrolling, camera pan and rotation. This eventually got converted to work with the change in game play later in the games production from the RTS to the RPG, I also built the framework of the XP system that would level up the player following encounters in the RPG battle system based on the enemies defeated.

Some additional areas I had worked on included an early version of the inventory system, and the skill tree system which would have accompanied the XP levelling system which was cut to reduce the overall scope of the project.

MATT PEARSON

S6180077



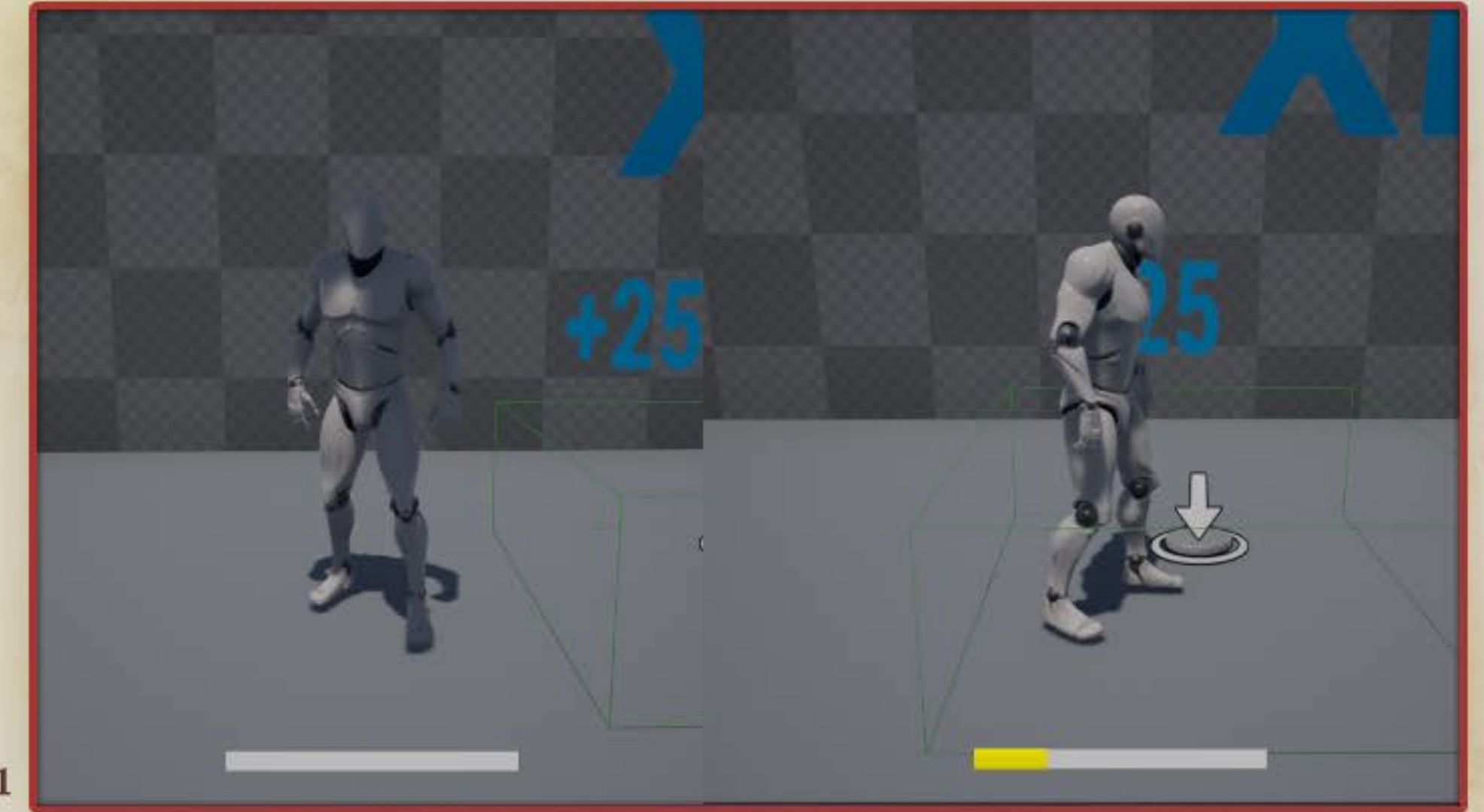


## THE EXPERIENCE SYSTEM

My primary contribution to the overall production of "The Olympian Dark" is that of the XP system which acts as one of the main reward pillars of the RPG system and provides progression to the player in the form of level ups. To demonstrate the basic workings of the system these stills are taken from the mechanics testing ground that was used much throughout production of the game before being moved over to the master file.

For the purpose of demonstrating the system trigger boxes were used as the event to give the player experience points, with each experience 'node' the player walked over (25, 50 and 100) the experience bar located at the bottom would begin to fill up. (1)

1



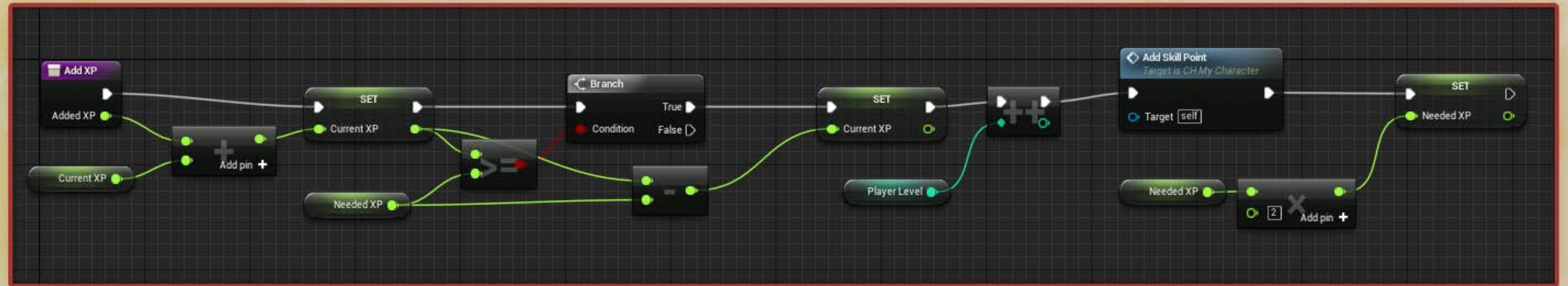
## HOW IT WORKS

To break the system down into its blueprint components the functionality of the experience points system works on an multiplicative math system that will increase how much experience the player requires depending on their current level in order to level up to the next level. The progression of this system can be observed through the XP bar on the player HUD (2). The functionality of the system is held within the 'AddXP' function which is called upon later in the EventGraph to grant the player the experience they have earned. (3)

ConstructionScript  
f AddXP  
f AddSkillPoint

2

3

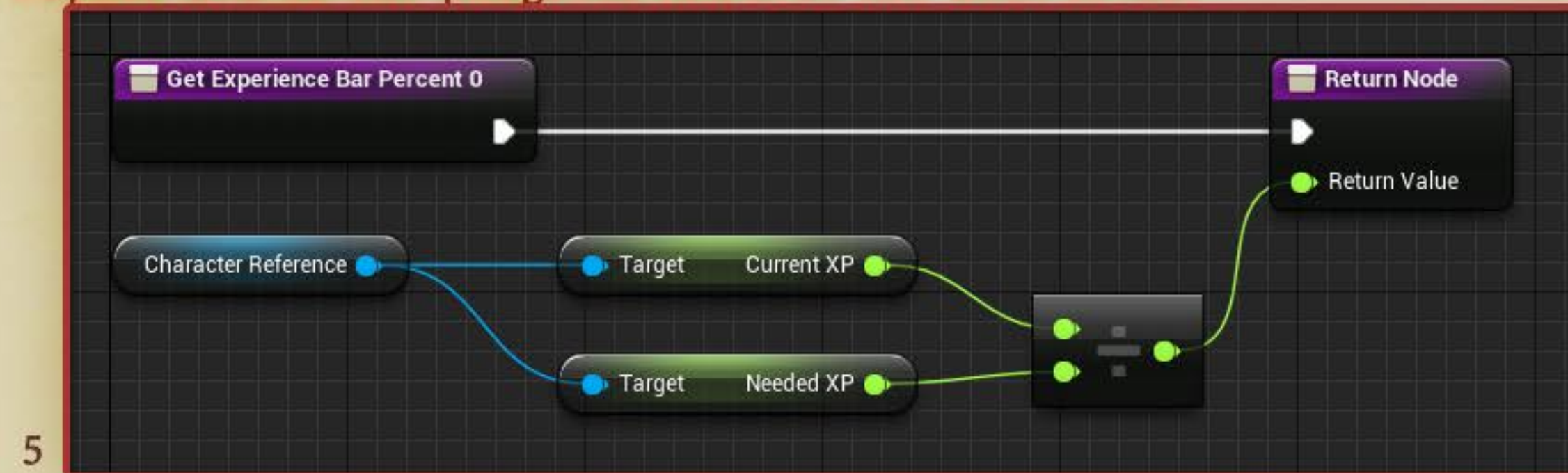




The key variables to the system are the 'PlayerLevel', 'CurrentXP' and 'NeededXP' which will track the players current level, their current experience points and how much experience is needed to advance to the next level. The 'NeededXP' float value starts at 100 and doubles every time the player levels up. This system can be modified to allow for a fixed value of experience to be needed upon levelling up instead of just doubling the previous levels total experience value. (4)



Whenever the player would amass enough experience to warrant a level up the "PlayerLevel" integer value will increase by 1 up until the level cap has been met. During the initial stages of testing whenever the player earned more experience required than they had left remaining to level up, the amount of excess experience they had earned would be lost so prevent this from happening functionality was included that would add the excess experience to the progress towards the next level.



The above screenshot (5) is how the experience bar system is displayed on the player HUD which during testing was just a basic progress percentage bar that would go from 0 to 100%.

## CUT FEATURE

Through the initial stages of testing and development through levelling up the player would be able to accumulate skill points which they could spend to increase their ability and overall become more powerful the player would become. The system would of worked on tradeoffs depending on which skill point was chosen, this was tied with the games sanity mechanic which would make the player do more damage but at the cost of their overall health value.



However due to project duration and the overall game scope, this feature was cut through the early stages of development and is not present during the final version of the game.

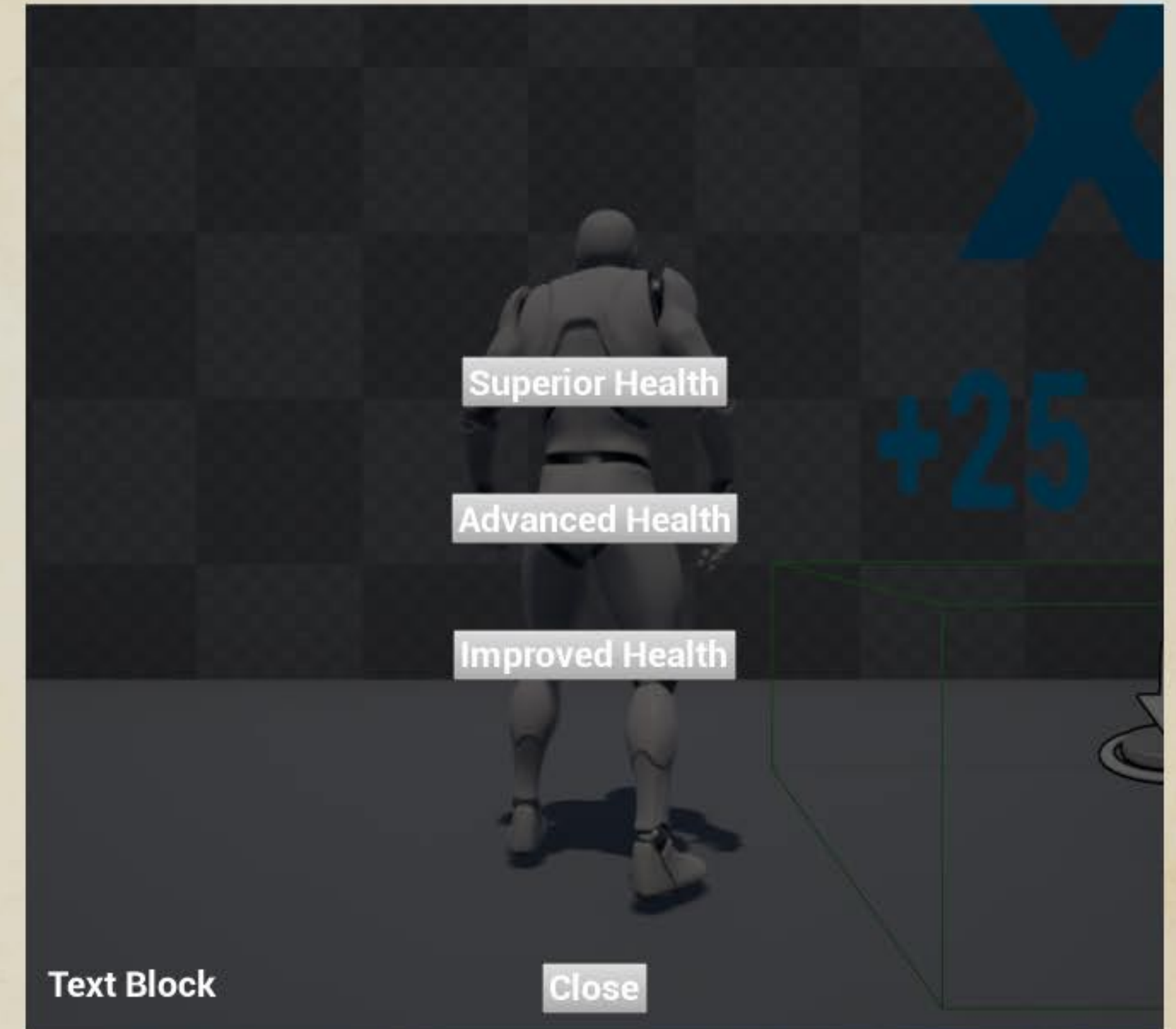
#### WHERE IN THE GAME IS IT?

This system as it stands is incorporated into the RPG battle system which rewards the player experience based upon the enemies they kill during the game.

6

Text Block

Close





My primary role in the team was level design; in the first few weeks, I spent my time planning possible scenarios the player could encounter in our game. The first concept was a simple tutorial area that would introduce player to the game's mechanics, and establish the story. After the game's premise was further established, I designed a second level, based around a twisted variation of an Olympic God, I chose Zeus. Because I picture Zeus as an egotistical and self-centred character, I felt that his chambers should be a spiral, with his personal arena situated in the middle. The path down would feature numerous overhangs that looks down on him – much like a theatre's stage. These would constantly remind the player of the enemy and the upcoming battle. Later in development, my work was unfortunately not selected for the final vertical slice, and would no longer be developed further; so instead I spent time assisting Josh Povey and his work, completing the battle arena, and implementing a series of dynamic lighting that changed for certain situations – such as pulsating red/orange lights to simulate lava flowing.

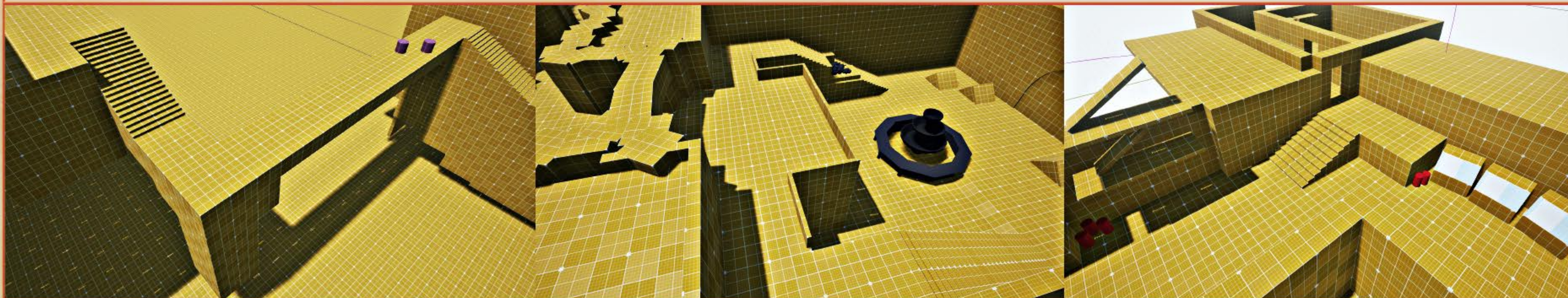


ROB LANCASTER

Q5105620



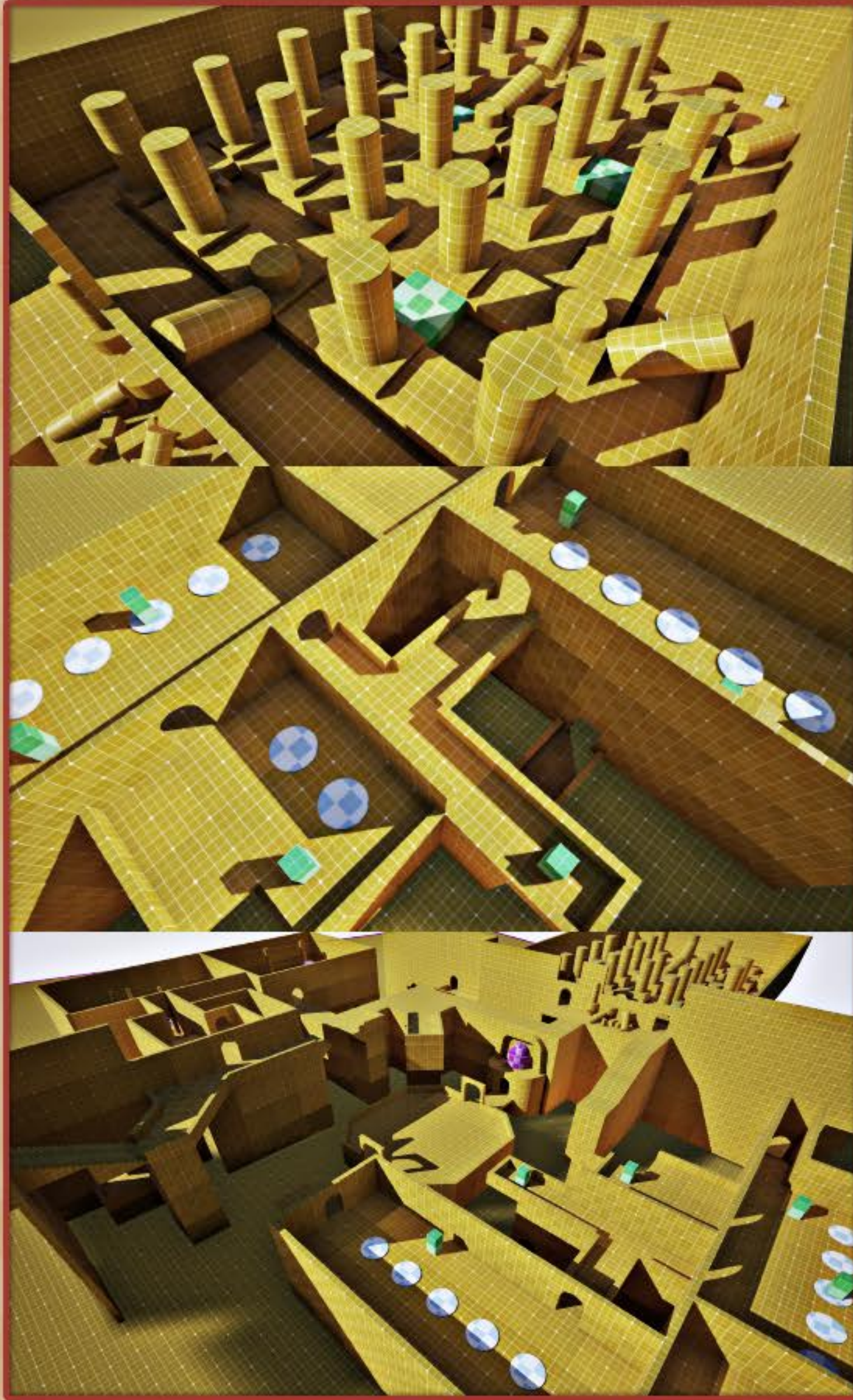
# CULT OF ATHENA



The initial concept was for a tutorial area, to teach the player of some basic mechanics. The first area was set in a city, introducing the protagonist and the plot. The second zone sets the scene a little further, inside the cave's entrance, and would also teach the player of the combat mechanics.



## CULT OF ATHENA



My main level idea was based around Zeus, an egotistical and self-centered god. This level would be a spiral shape, where the player would be constantly reminded of his existence, and the upcoming battle. The main path would occasionally branch off, where the player would be faced with a puzzle they must complete before proceeding - clues to the solutions would be part of the environment.

ROB LANCASTER

Q5105620





▲ Later in the project, I would help Josh Povey in completing his level, this area is the battle arena that the player would see when they encounter an enemy.

I also spent some time designing lighting effects, such as the lava effects that would pulsate from orange to red, with varying intensities, that glowed through cracks in the floor.





My major role in the Cult of Athena was to make various props and textures for our game. I worked closely with the other artists on my team to help build the levels the way we imagined them; coming up with ideas for the assets needed and the way we could texture them. I created various assets for both the Hades and Poseidon levels and also the scrapped tutorial level.

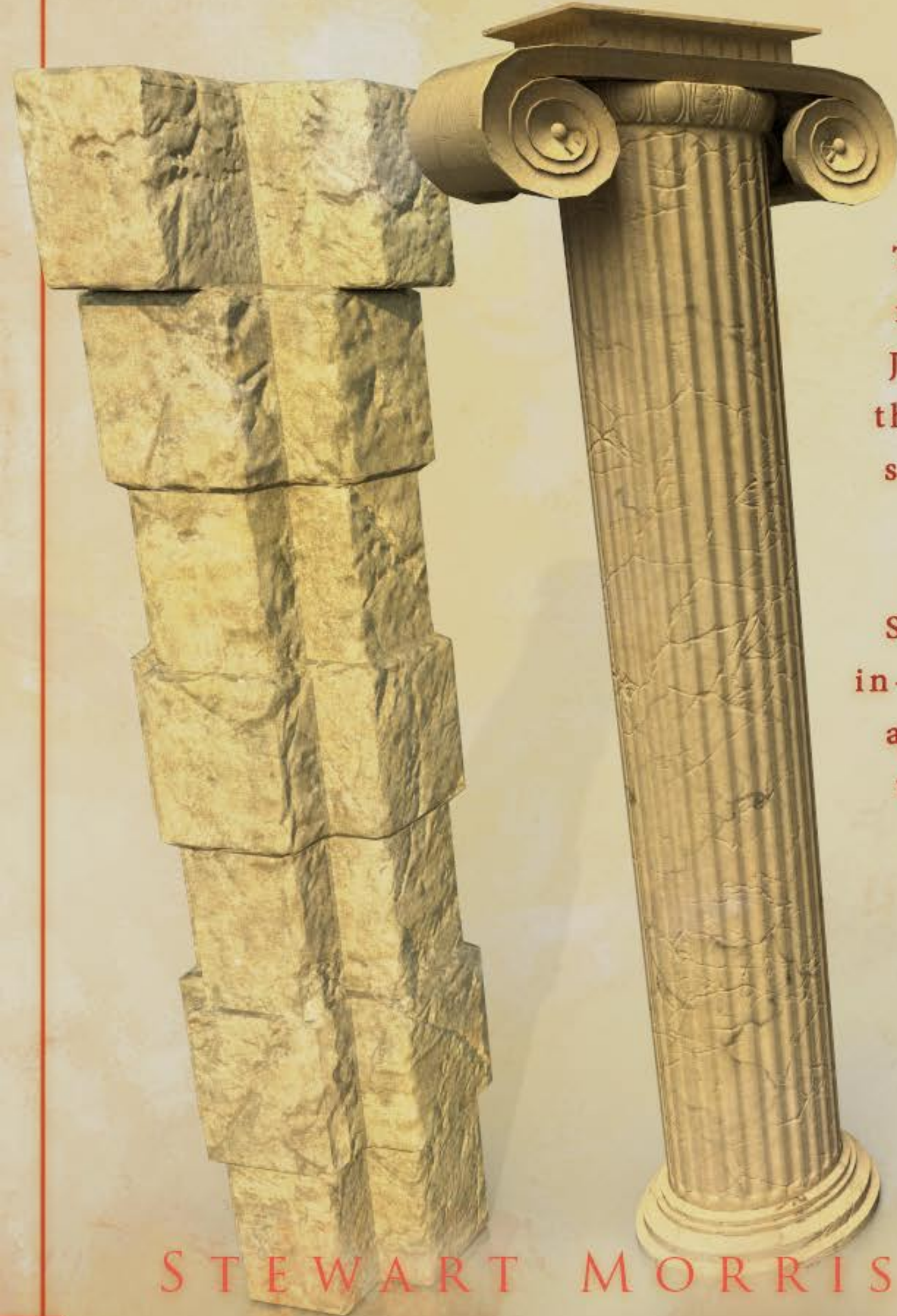
I also helped design and implement ideas into the levels as we as a team discussed the routes we could go down. A lot of the way the end boss room in the Poseidon level looks was adapted from my ideas in our brainstorm session.

STEWART MORRISON

Q5116338







These are just some of the assets I modelled and textured during the Journeyman Module. I really liked the aesthetic we chose for our game so I really enjoyed getting to make Ancient Greek assets.

Some of my models were combined in-engine to make them more visually appealing, like for example I made the curved chains to wrap around some of the pillars.







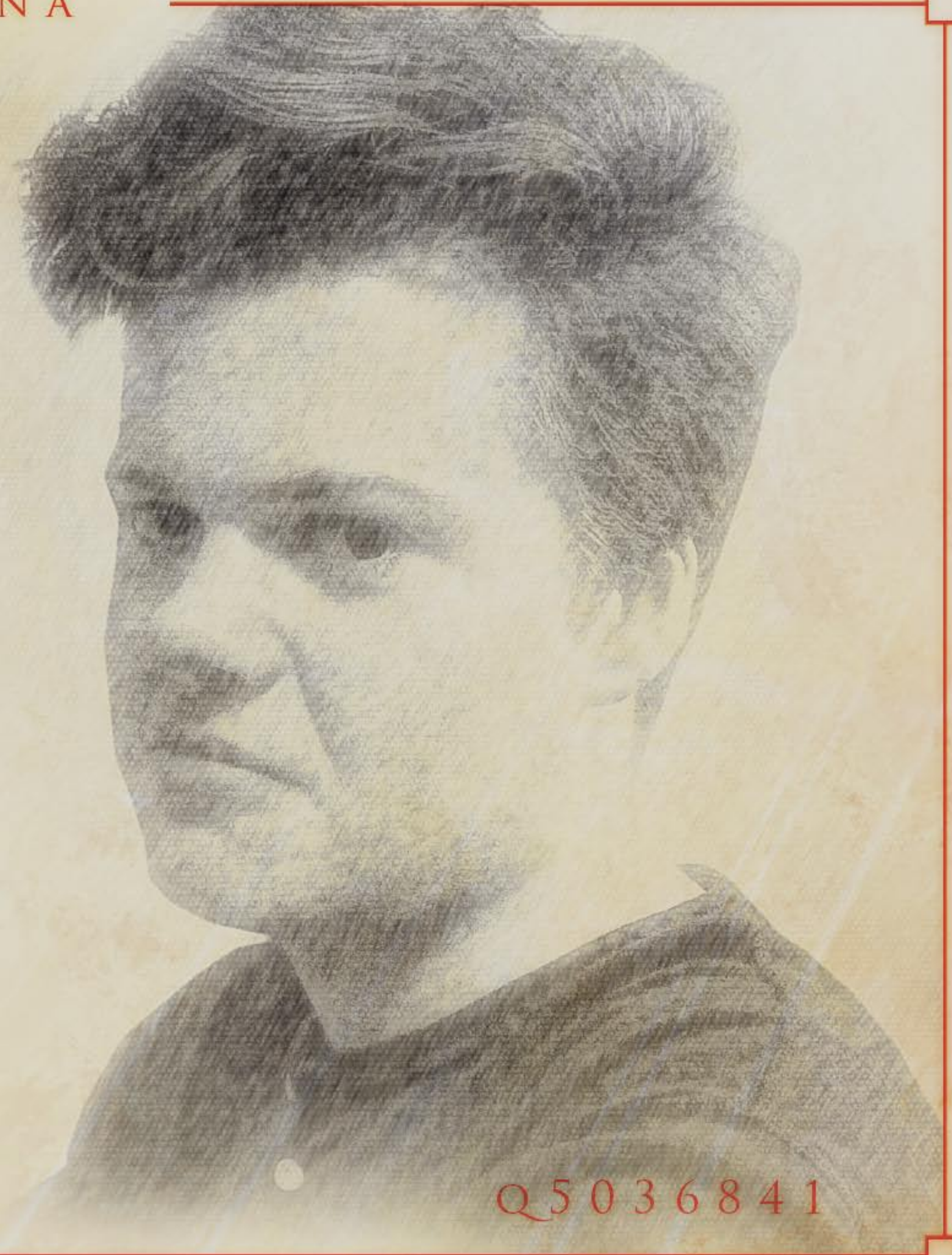


I worked as a level designer throughout the project, with the focal point being whiteboxing the Poseidon level and asset placement. I communicated well with the artists, making sure the assets were how they were envisioned and to scale. Overall I formed a strong bond with the artists and made sure the link between art and design was strong.

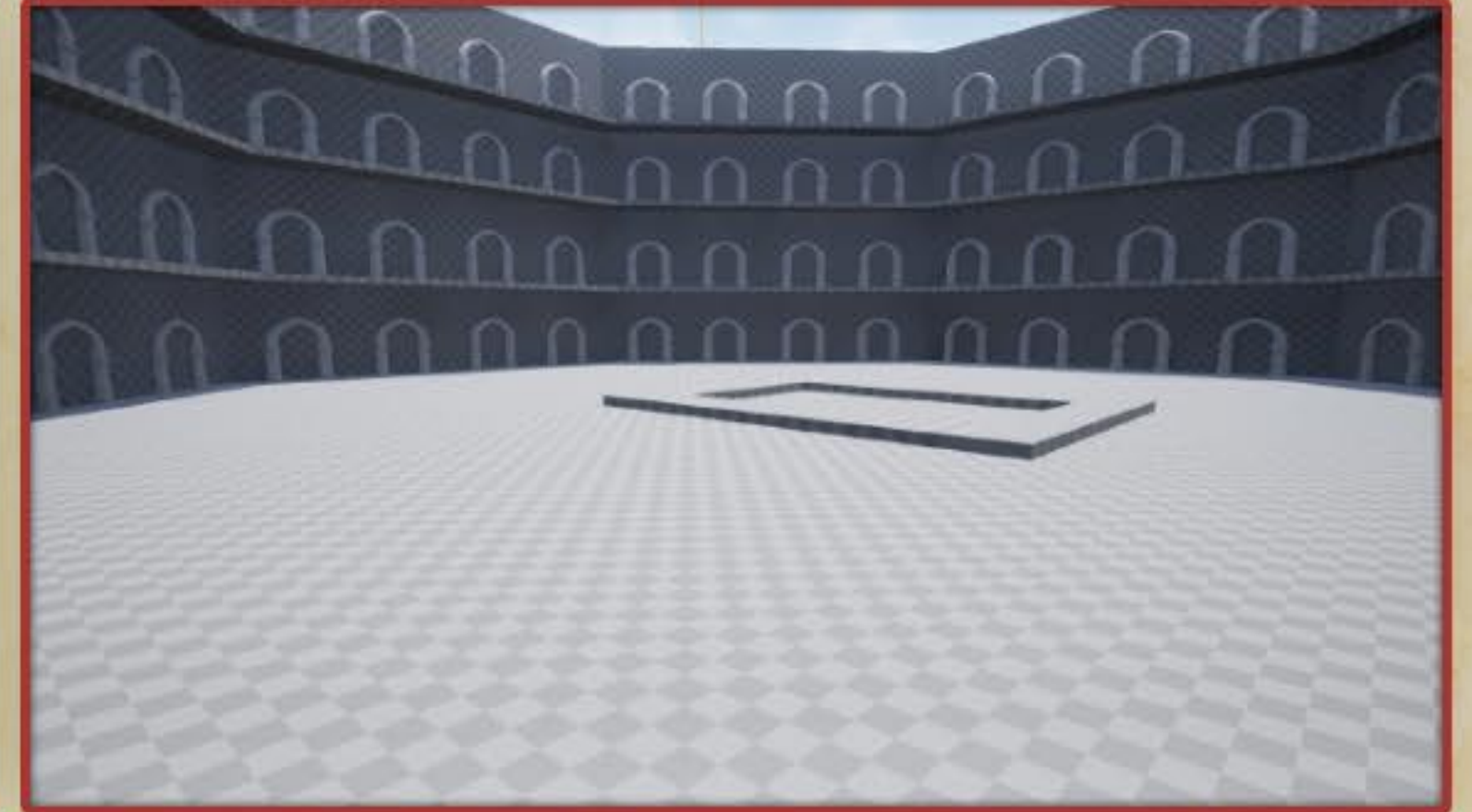
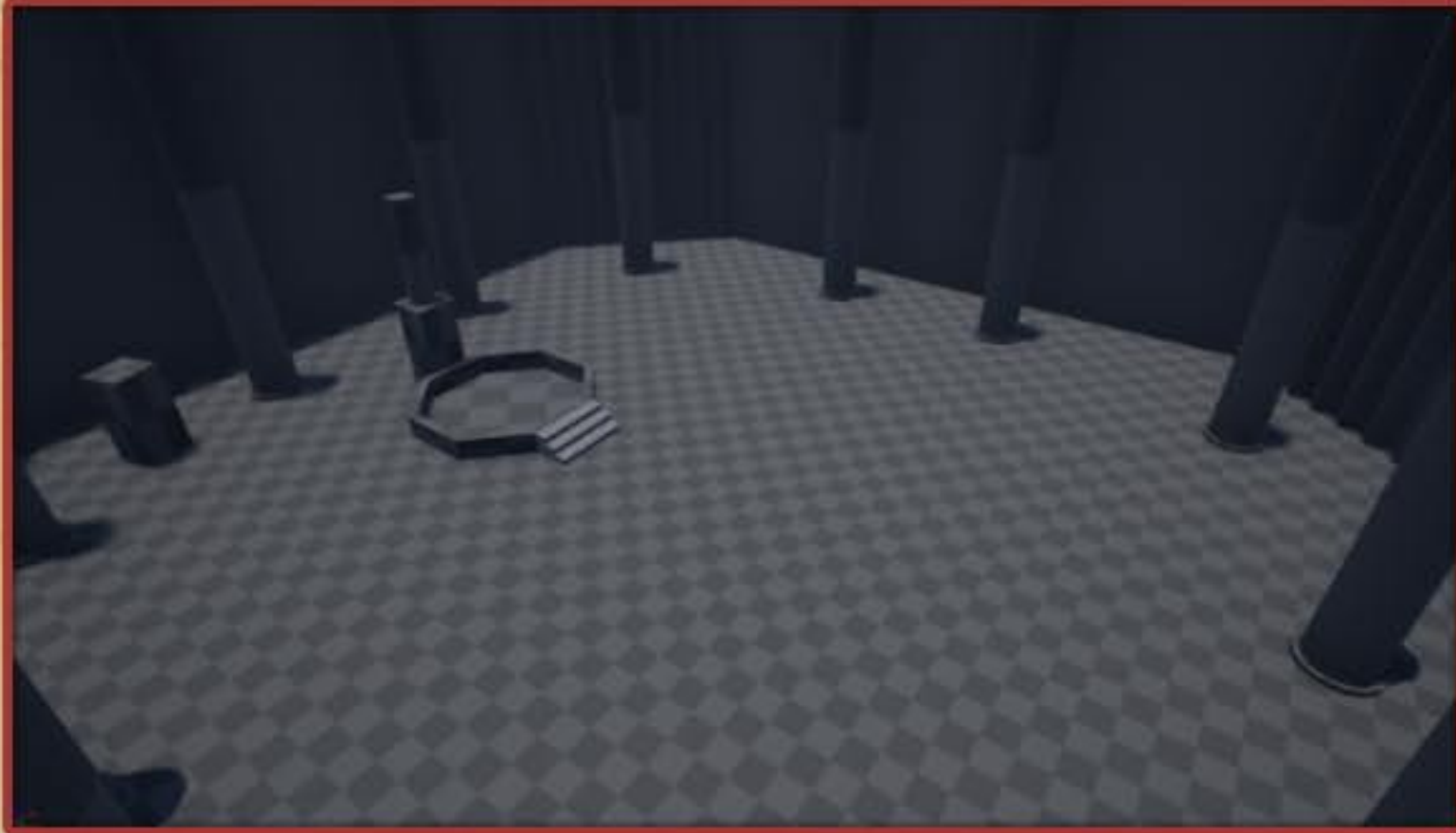
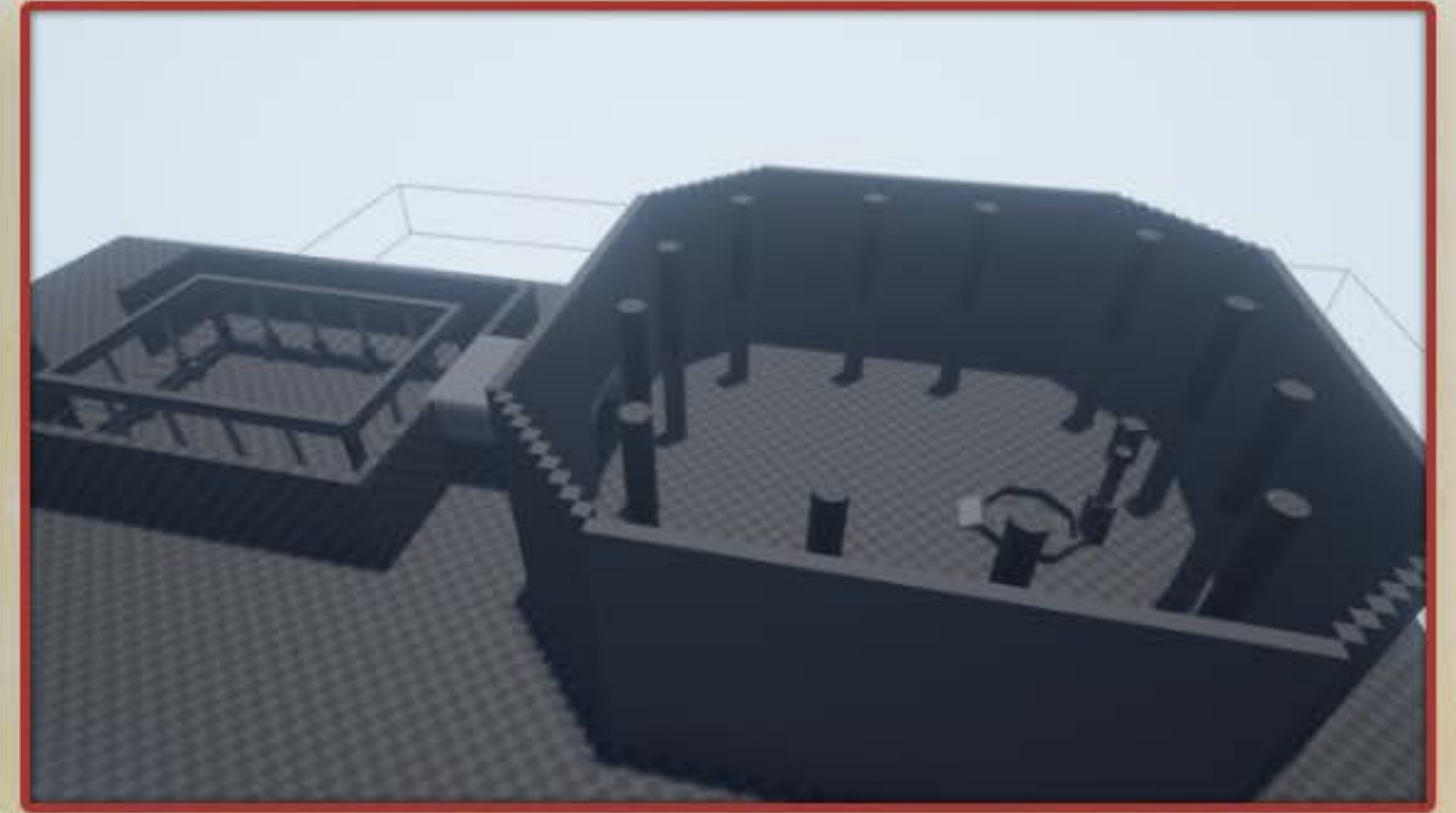
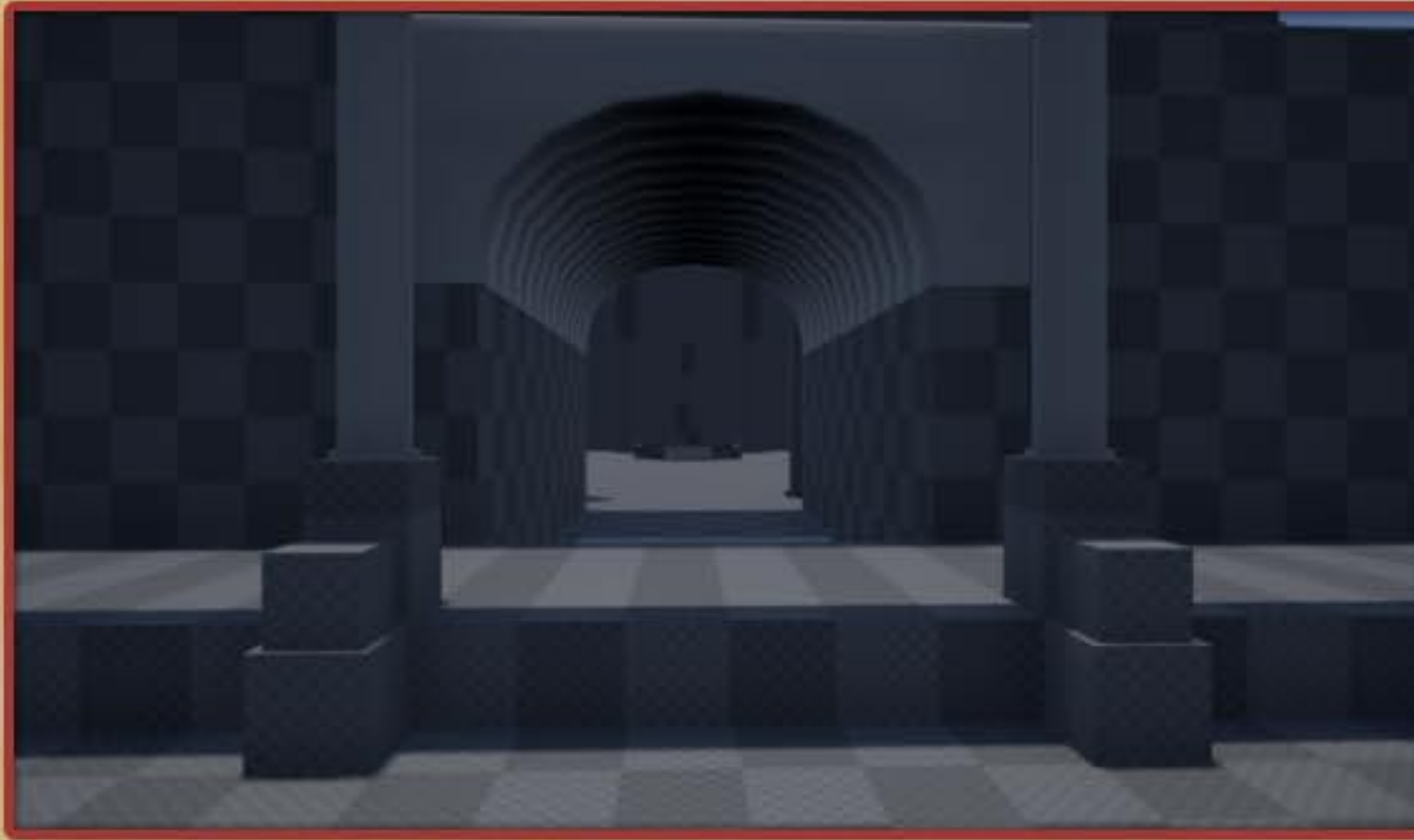
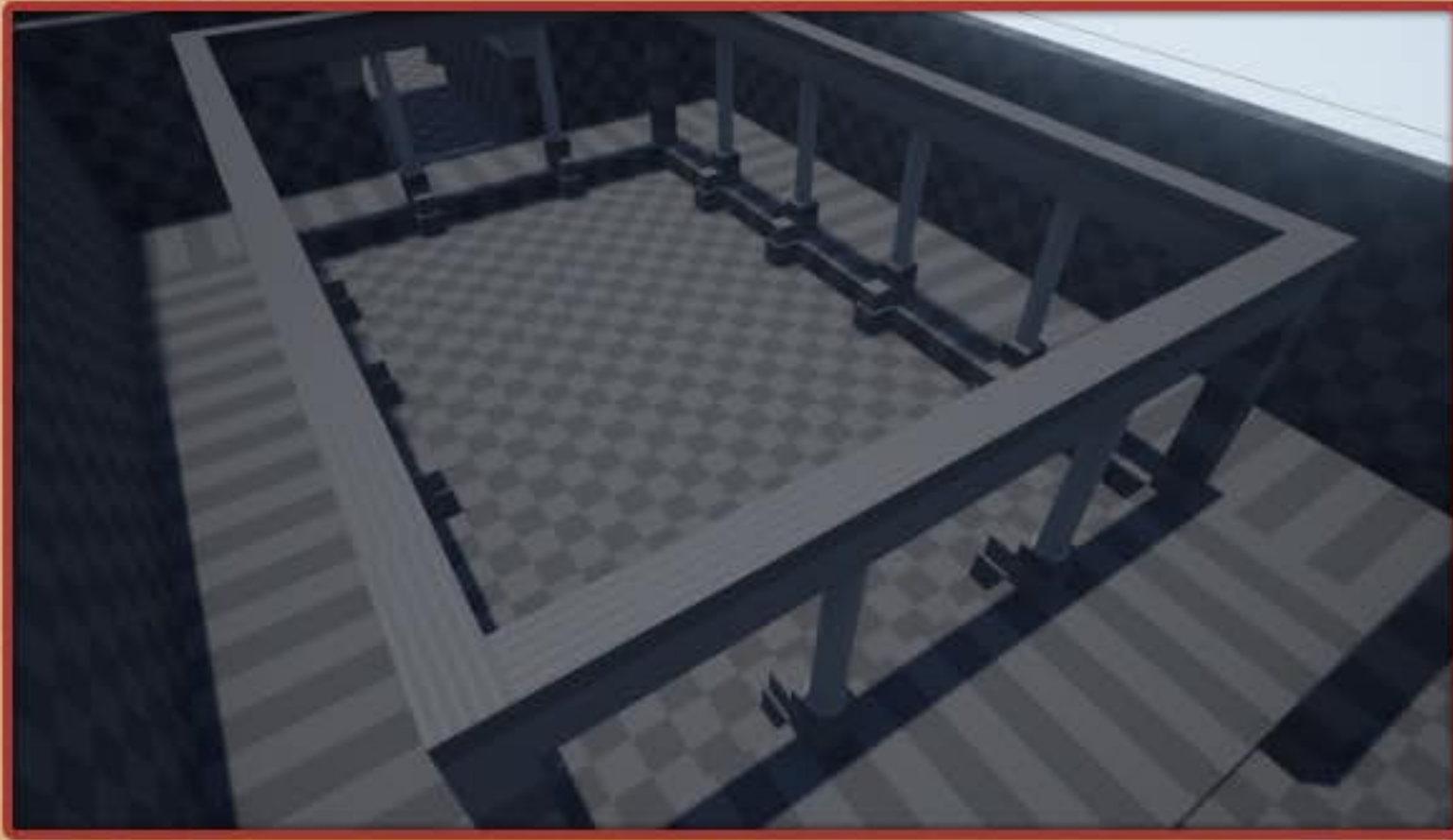
Journeyman was a fantastic experience for me as I developed skills such as communication and teamwork and formed many friendships. Overall I thoroughly enjoyed the journeyman project, it has equipped me with many important skills for the future.

THIBAUD BAILLY

Q5036841

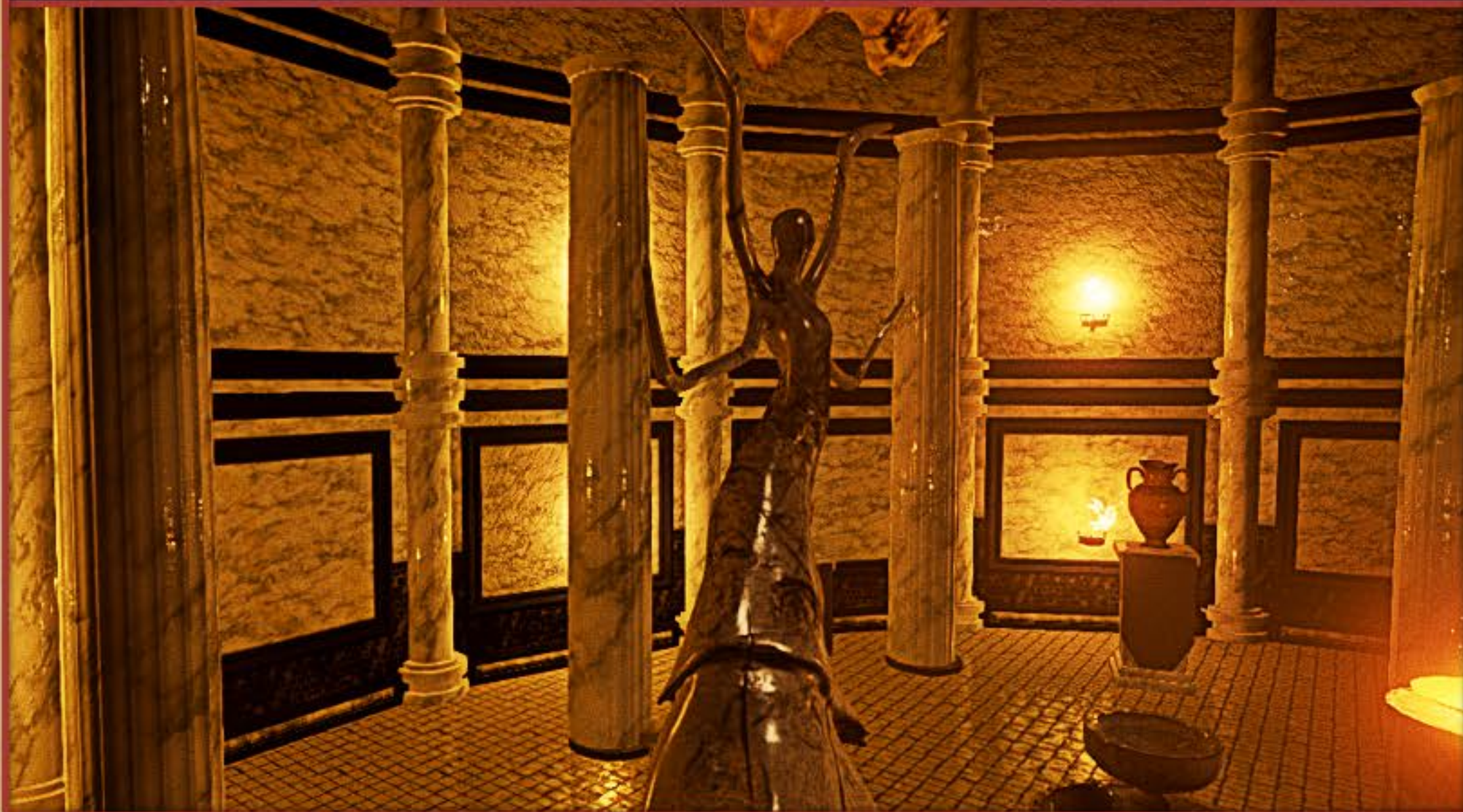






This was the initial whitebox for the Poseidon level, from start to finish. Since then, this has significantly changed, so much so that it is barely recognizable.





This is what became of the first two rooms in the Poseidon level, with layout changes and the addition of the art team's assets





The underground passageway was refitted with original stone assets instead of grey placeholder lumps, and was lit green to give it an eerie atmosphere.





This part of the level was completely redesigned from the ground up in order to create a feeling of more fallen grandeur, and build a more unique and original design. Poseidon resides below the waves, and when the player approaches the central altar, rises and his fist comes crashing down to make an impressive and memorable entrance.



As one of three Gameplay Designers for Cult of Athena studios, my role was to create and implement the main player mechanics for our game; health, UI, controller support, inventory and our games unique mechanic; insanity. I also worked with other gameplay designers to implement both the main character and the rpg character.

I also implemented all the animations that were created by the outsource team into blueprints for our character and the enemies in the game.

Early on in development; when our game was going to be an RTS game, I was tasked with creating and implementing RTS style mechanics to early prototype builds of our game; e.g. independent camera movement, unit highlight, multiple unit selection and unit ordering, however this was scrapped early in development when our game changed genres from an RTS to an RPG style game.



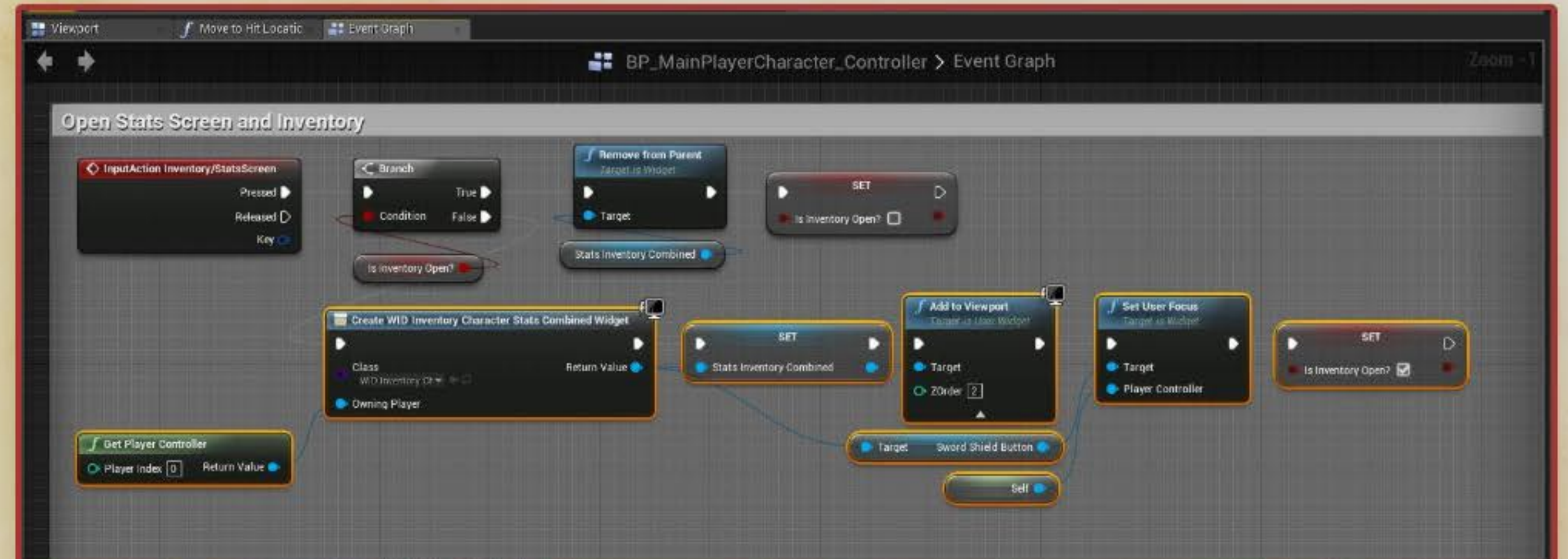
TOM GILBERT

Q5290977



## CHARACTER SCRIPTING

- Control Support for PC and Gamepad
- Health and Sanity meters
- Inventory System
- Items Chests





## GAME USER INTERFACE

- Player HUD
- Inventory and Stats Screen
- Main Menu

HEALTH



SANITY



EXPERIENCE



## THE OLYMPIAN DARK

START GAME

CONTROLS

TRAILER

CREDITS

QUIT GAME

CURRENT HEALTH

CURRENT INSANITY

CURRENT EXPERIENCE

CURRENT POTIONS

CURRENT ELIXIRS

INVENTORY  
WEAPONS

SWORD AND SHIELD XIPHOS

HALBERD BOW

## CONSUMABLES

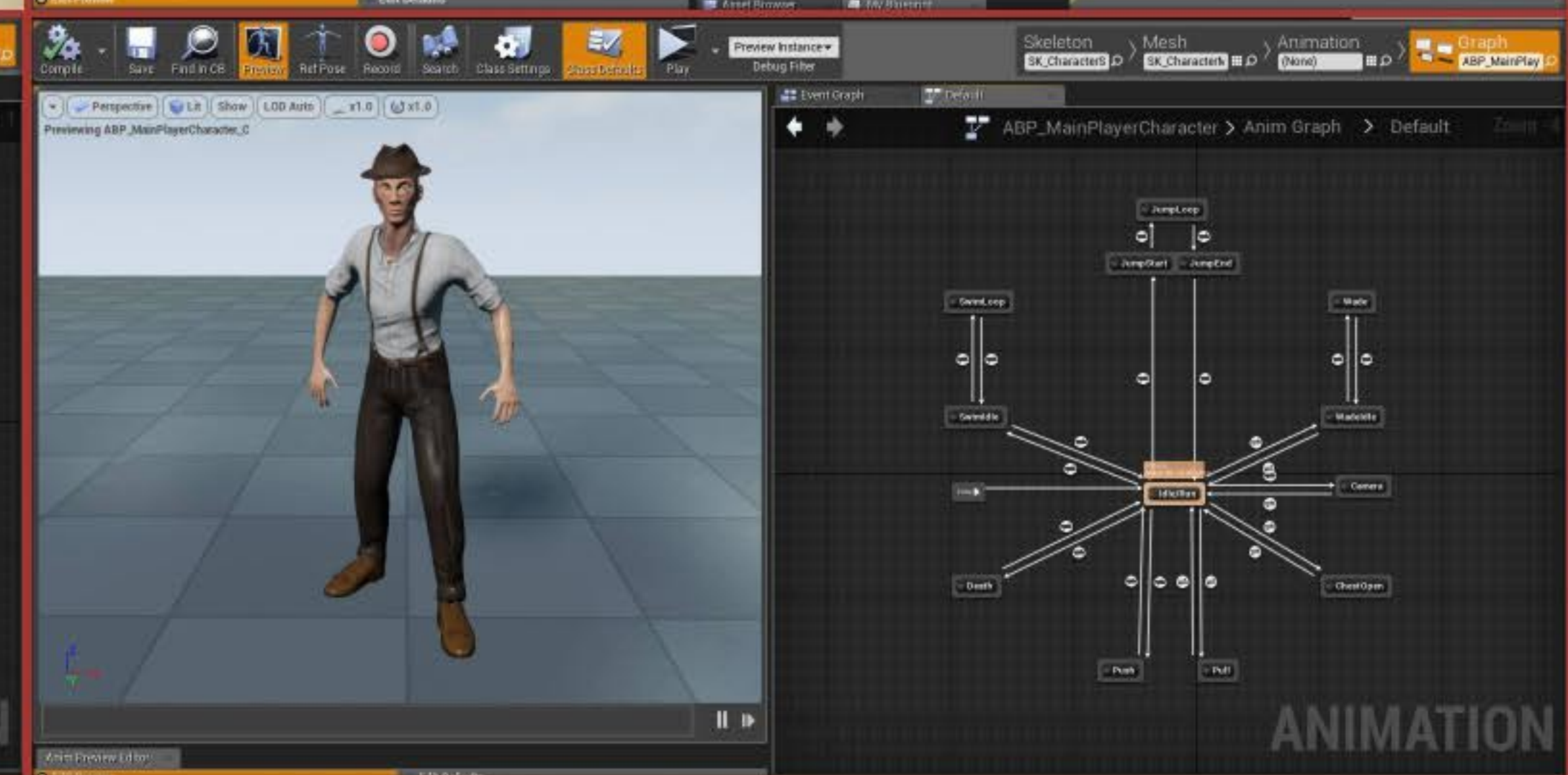
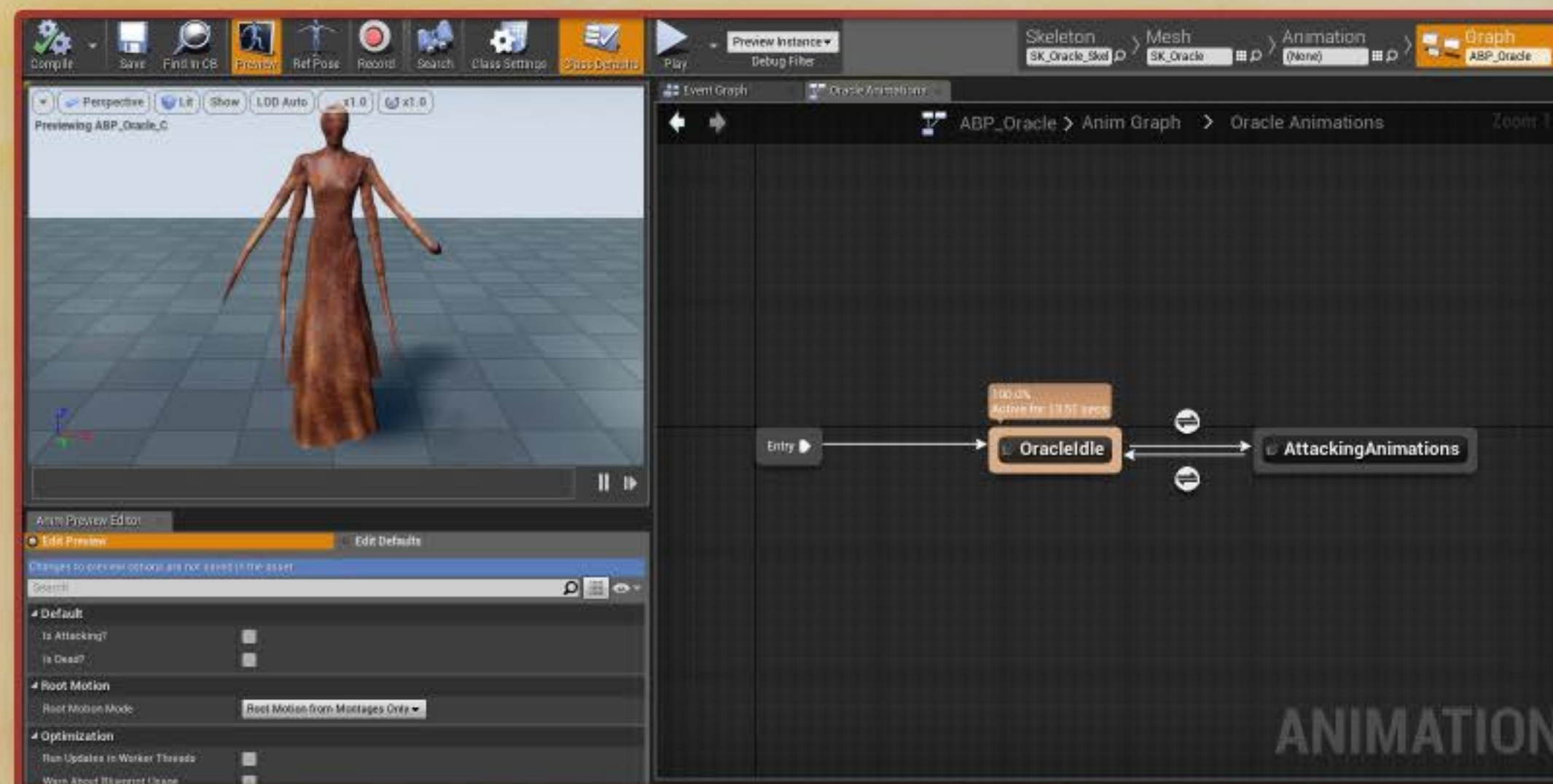
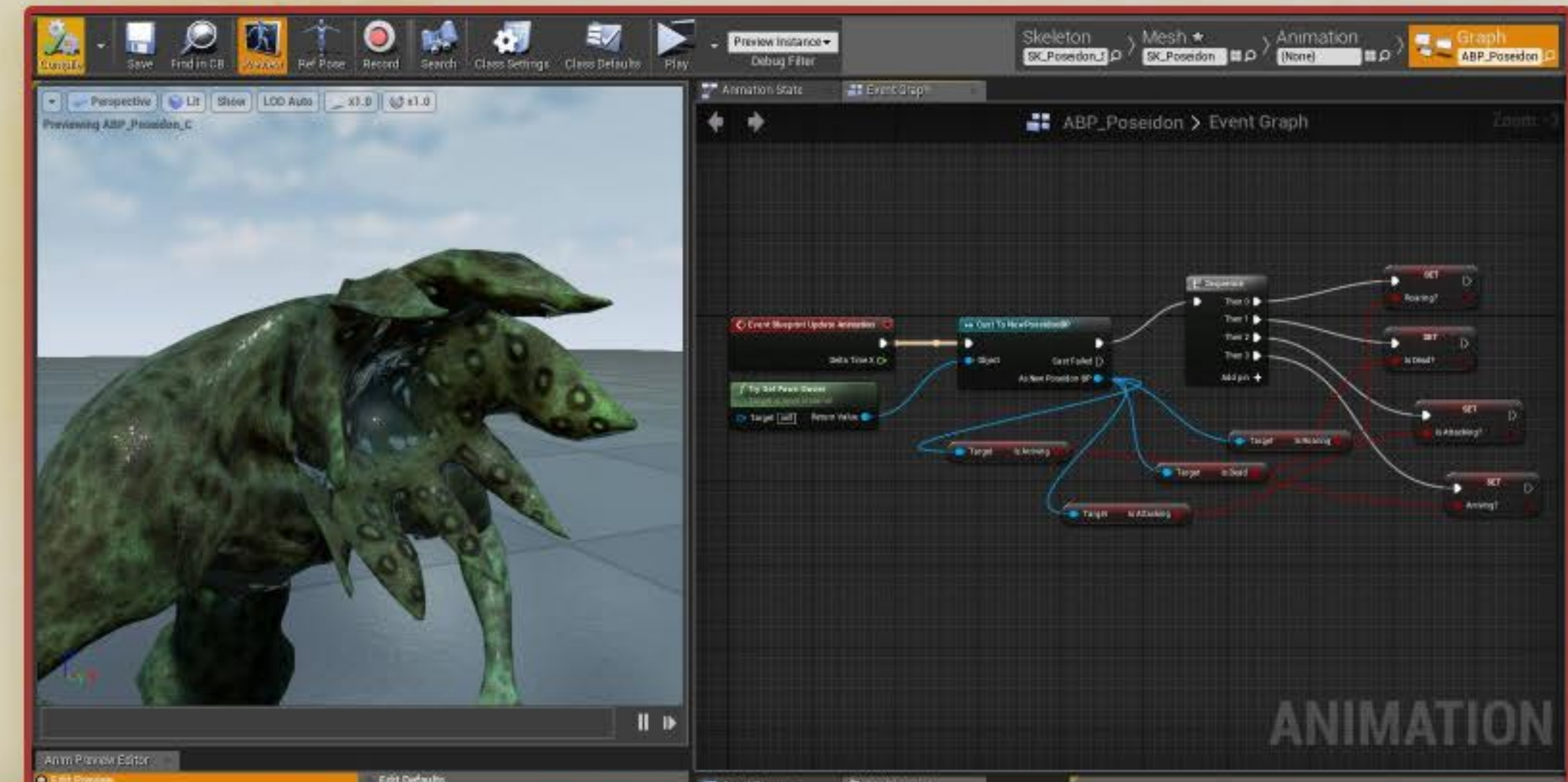
POTIONS

ELIXIRS



## ANIMATION BLUEPRINTS

- Animation implementation for main character, enemies and Poseidon character
- Animation blueprint creation and implementation





Having only just started my journey as a game artist coming to university, I have begun to realise my specialised area and as part of the Cult of Athena, I focused on the texturing of our assets whilst not losing attention to quality of the modelling of assets.

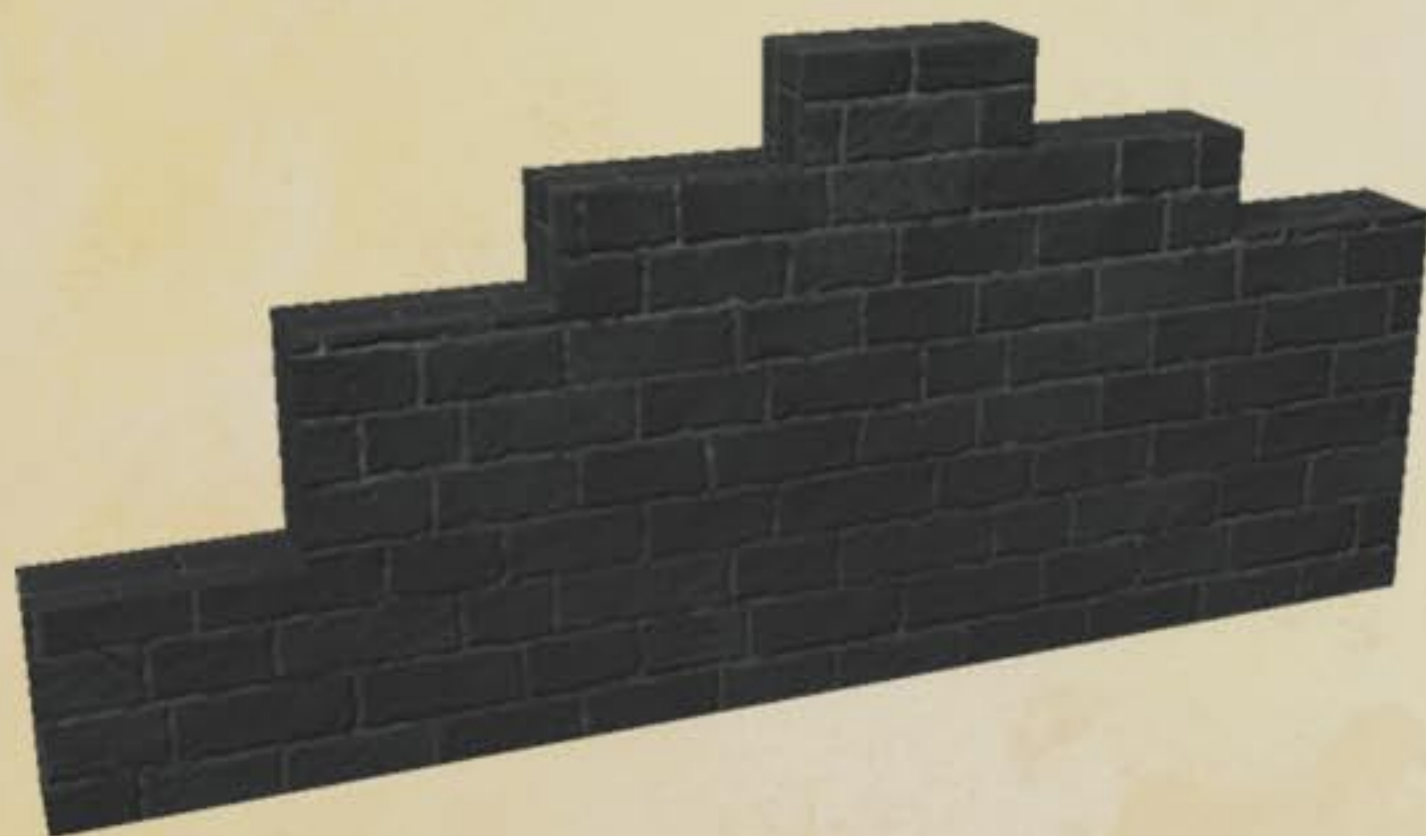
I worked on assets going into the Poseidon & Hades levels and having texturing as my main focus, I made procedural textures for the teams use to help unify the visual aesthetic throughout. Apart from my work as an artist, I did my part to provide my artistic critique amongst my peers and worked on the research and reference gathering for the game as a whole.



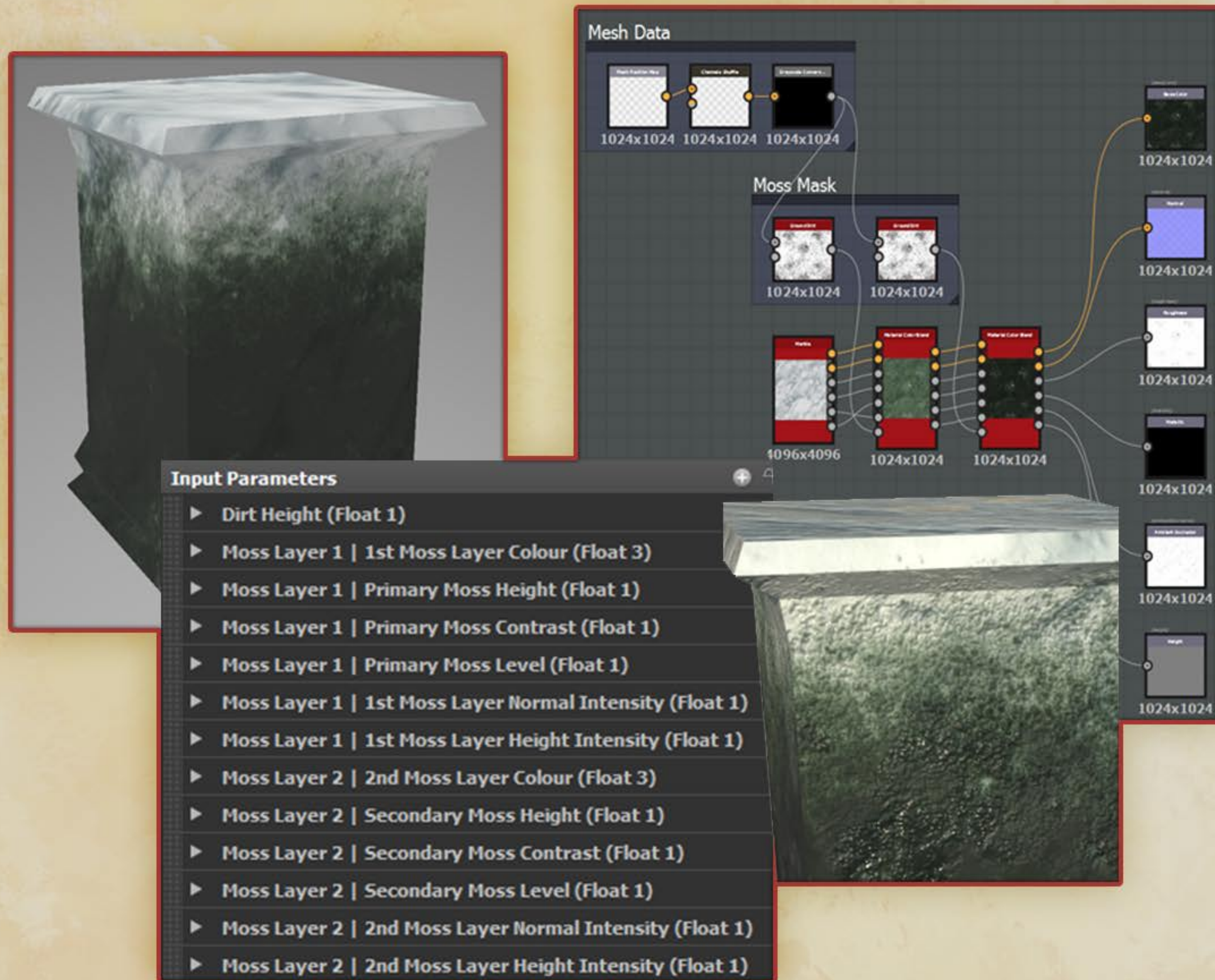




Various Poseidon & Hades level assets.







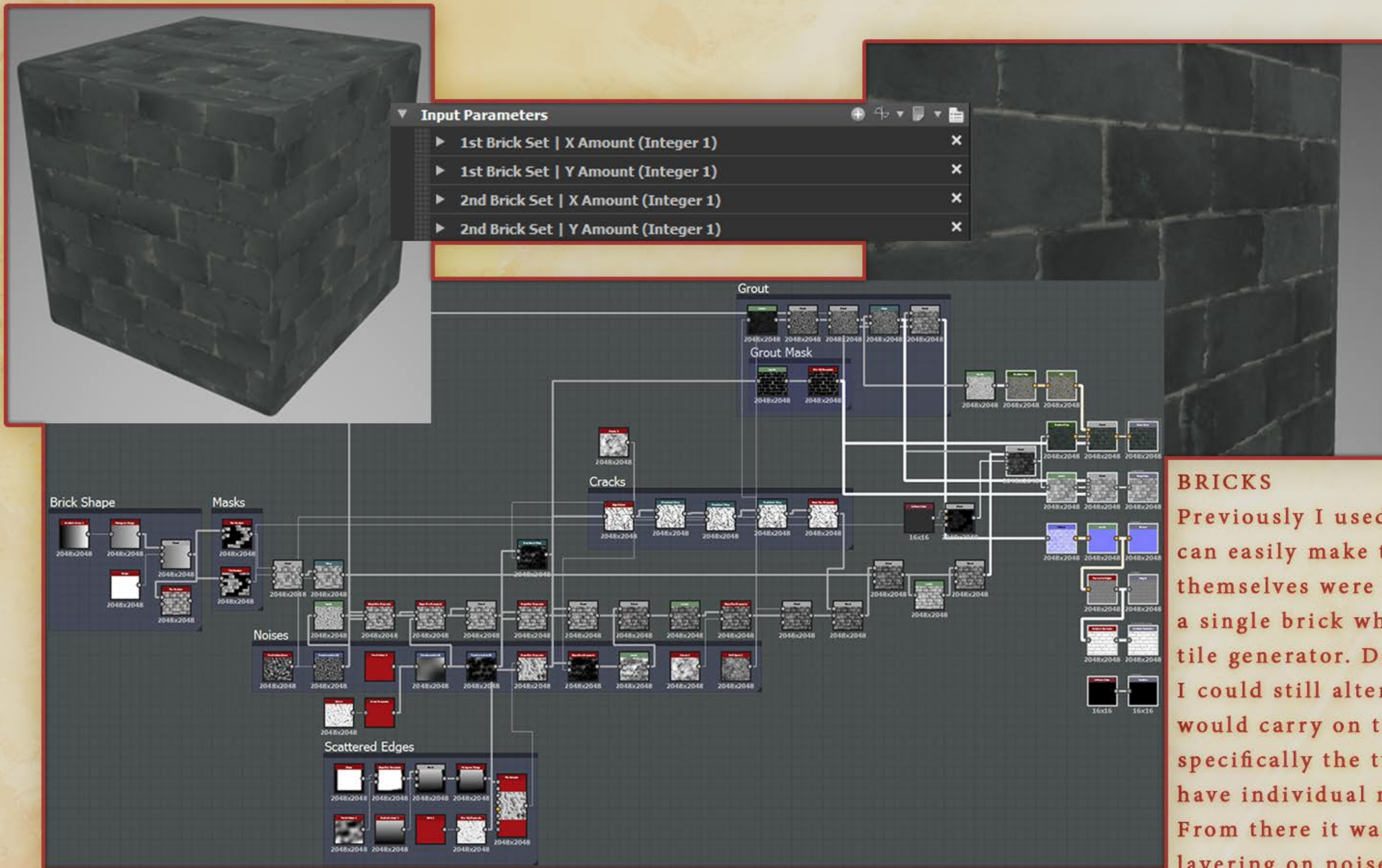
I utilised the appropriate mesh maps to create tailored textures which add to the specific meshes for a unique look.

### MOSS

I used two Ground Dirt generators and created a layered texture to show a gradual growth and used the height intensity to mimic lumps of moss.

Exposing various parameters made it extremely flexible to adapt and make various changes to avoid repetition in engine.





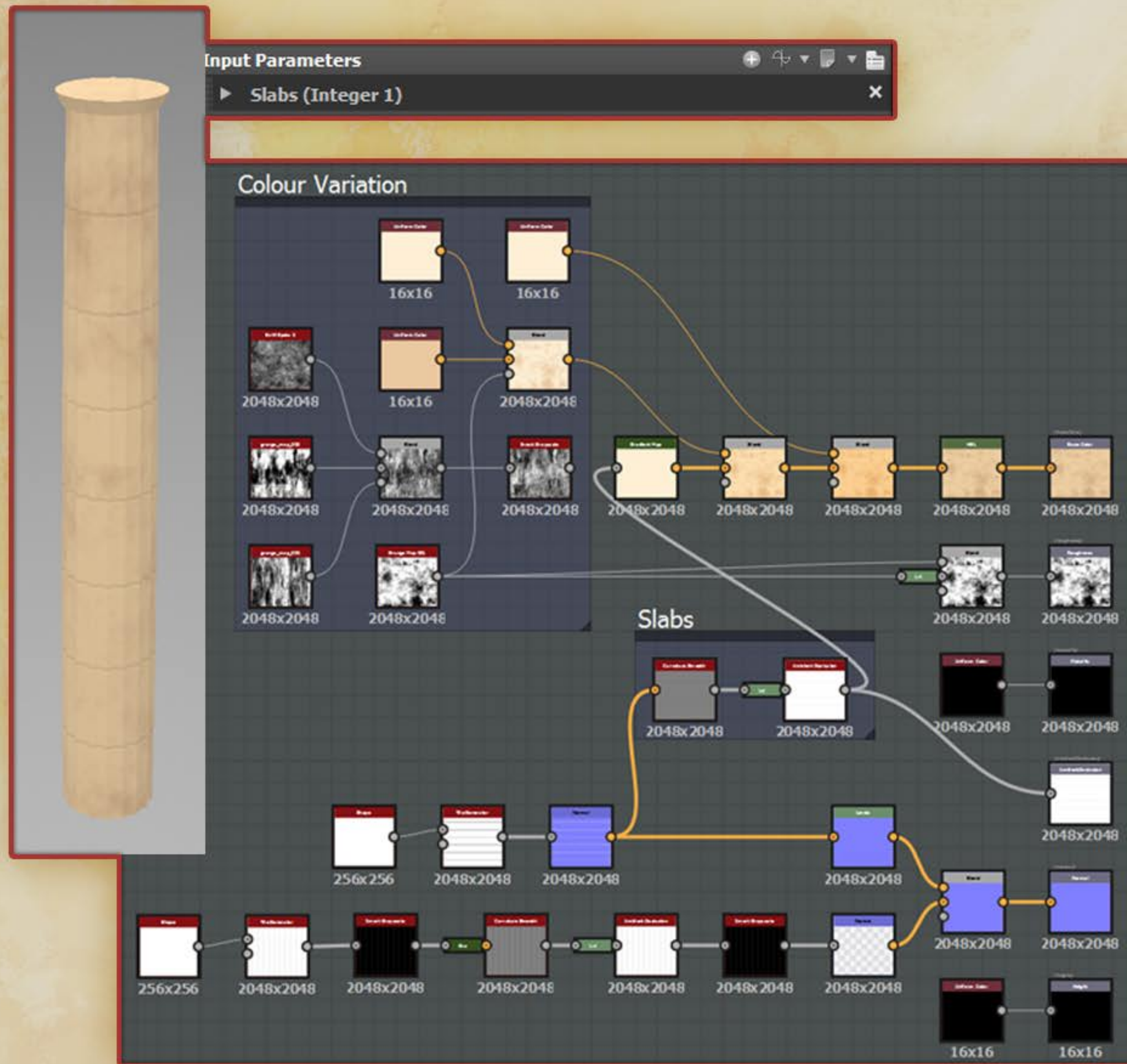
## BRICKS

Previously I used the Brick Generator so I can easily make the texture but the bricks themselves were too uniform instead I made a single brick which I then plugged into the tile generator. Doing it this way made sure I could still alter the single brick and it would carry on through the rest of the graph, specifically the two tile generators which have individual masks.

From there it was just a case of continually layering on noises and a complimentary grout.

Q5070803





## LIMESTONE

The key thing I needed were the separate slabs since the columns were constructed that way instead of a single piece of limestone. Also making it available to alter them to zero so the texture could be used for other assets.



CULT OF ATHENA

A SPECIAL MENTION TO



ROBIN COILS  
OF THE CHARACTER TEAM



CRAIG BUCKTON  
OF THE ANIMATION TEAM



CULT OF ATHENA

COREY GARVIN

Q5126526



CULT OF ATHENA

COREY GARVIN

Q5126526



CULT OF ATHENA

COREY GARVIN

Q5126526



CULT OF ATHENA

COREY GARVIN

Q5126526



CULT OF ATHENA

CURTIS BROOKE

15085852



CULT OF ATHENA

CURTIS BROOKE

15085852



CULT OF ATHENA

CURTIS BROOKE

15085852



CULT OF ATHENA

CURTIS BROOKE

15085852



CULT OF ATHENA

HAROON KHAN

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CULT OF ATHENA

HAROON KHAN

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CULT OF ATHENA

HAROON KHAN

14055663



CULT OF ATHENA

HAROON KHAN

14055663



# THE OLYMPIAN DARK

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Being a lead in Journeyman is, to an extent, exactly what I expected: stressful, a whole lot of work, and a great weight of responsibility upon my shoulders. On the other hand, this was an experience I don't regret, as I was part of a team able to craft this work into something we can all be proud of, and I've worked with some of the best team members I could hope for. I'm sure as my last act as a leader in the Journeyman project 2017, I can say for all of us we've made friendships to last in this incredible experience, and I wouldn't trade working in this team for anything.

- Connor Hughes, Art Junior Lead



ART

CHRIS CARTY  
CONNOR HUGHES  
JOE WILLIAMS  
JONATHAN JOHNSON  
TRACH-VI PHUNG  
COREY GARVIN  
STEWART MORRISON  
CURTIS BROOKE

DESIGN

CALLUM GLENDINNING  
LEWIS PREEN  
MATT PEARSON  
THIBAUD BAILLY  
TOM GILBERT  
HAROON KHAN  
ROBERT LANCASTER  
JOSH POVEY  
GARY FIGG  
JAKE BARBER  
JAKE WOODS

CULT OF ATHENA