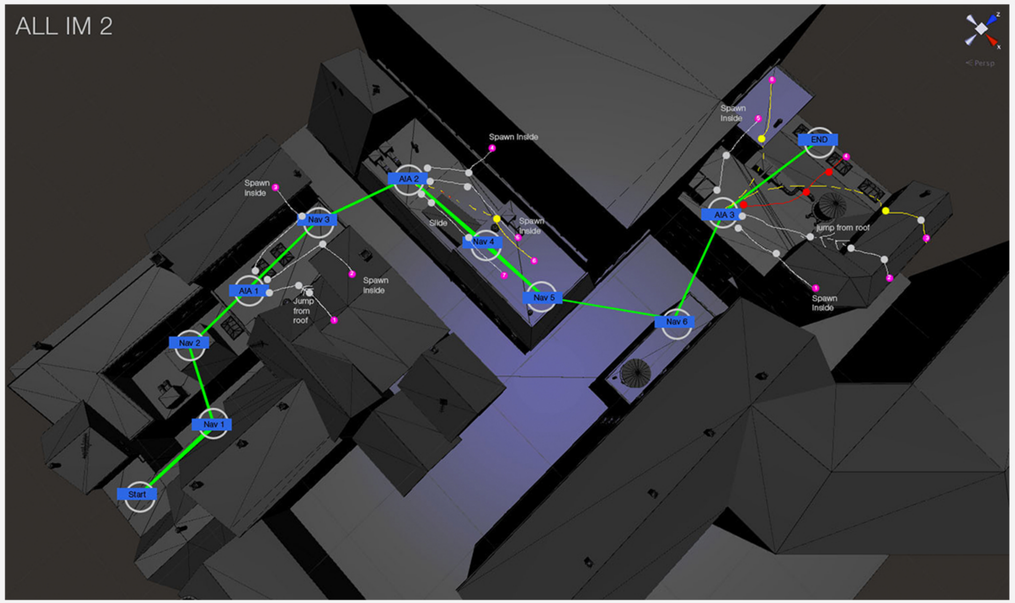
Level Design

| Environmental Storytelling |

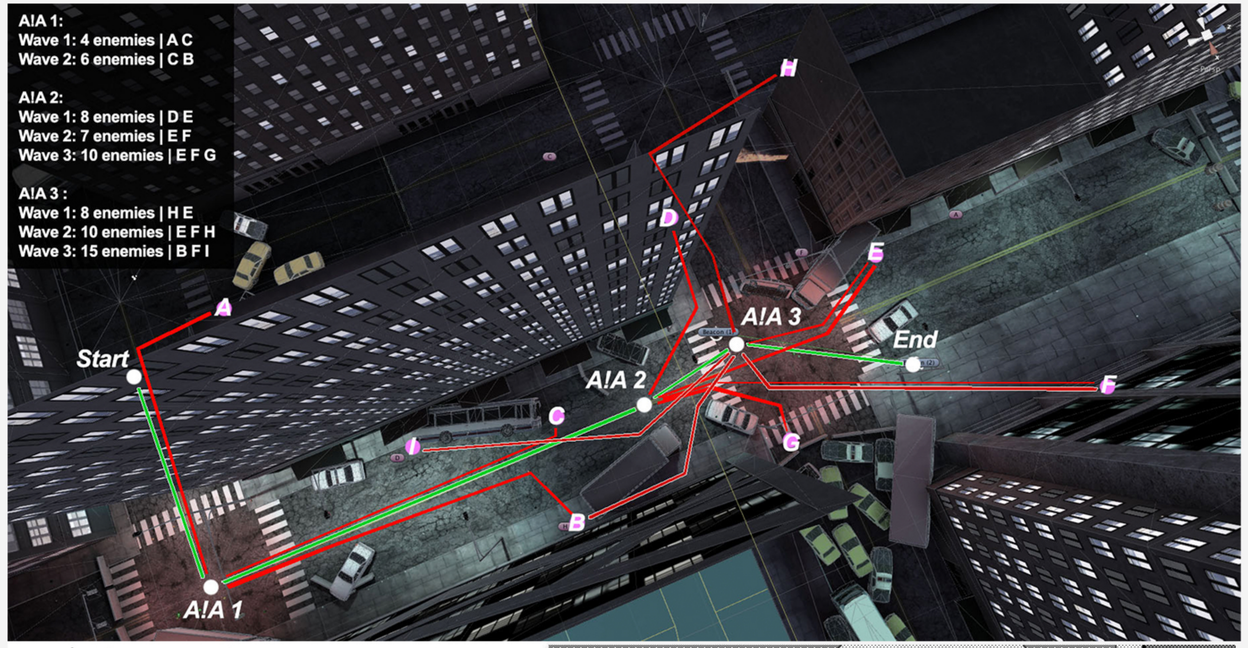


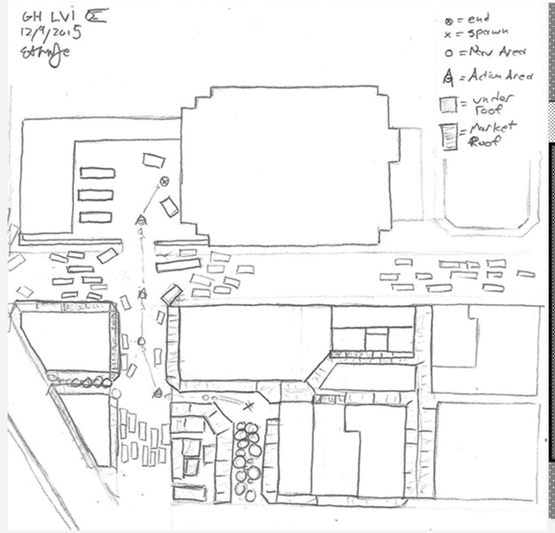
- Reducing motion sickness was a must, so levels were chopped up into teleportation points that the player initiated travel to. This way, players always knew what was going on and where they were going.

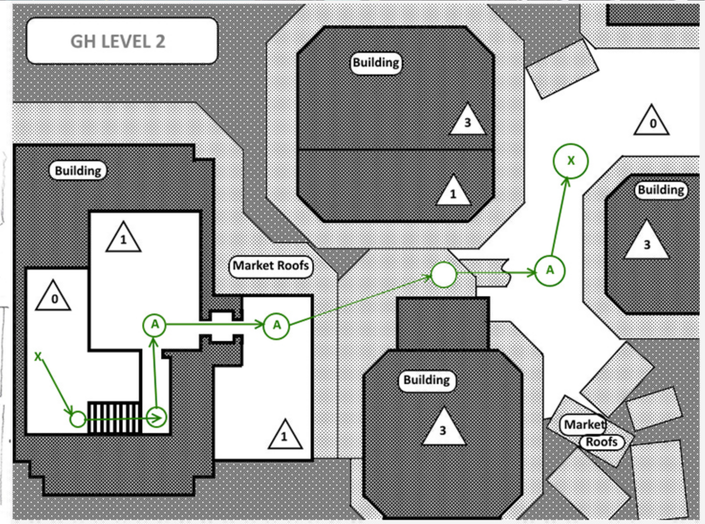
- We didn't have enough budget for narrative devices like cutscenes or voice overs so we instead put as much into the storytelling aspect of the level design as we could.

- Levels were cut up into arenas connected by corridors. Arenas had all the action and corridors were places of calm. This gave me an easy rhythm to work with to divide elements of gameplay.

- Other aspects such as time of day and scenery were set up to create interesting spaces while minimizing eye strain and nausea. Dark places produce the least amount of eye strain on players, this is why so much of the game takes place at night despite what happens in the movie.







- I designed arenas so that the environment would guide the player's eye towards enemy spawn points. That way player's always knew where to expect the action.

- Observant players could also pick up on which enemy types might spawn where based on environmental cues. For example ground enemies were likely to spawn from obvious paths through the environment while ranged enemies were likely to spawn from balconies with strong silhouettes.

- The paths enemies took had to be carefully placed to give the player enough time to see and react to the enemy as they made their way towards the player. If the path was too short or too hidden, players would complain about enemies seemingly coming out of nowhere.

- Corridors were designed to be visually interesting, with losts of little nooks and crannies for possible hiding spots of collectibles.