

- Time: from 3. semester
- Tools: Unreal Engine 5.6.1./ P4V / MAYA 3D/ Substance Sampler / ProCreate/Blender
- Team DoJiSaLe: Leon Bublitz, Sara Samar Kaymaz, Jinzi Niu, Dohuyn Lee
- My Role: Technical Art / Programmer / Game Designer

FAR



FAR is a stylized 3D Racing Game. Player controll the "Floaty" to collect 10 Stars to finish the game. Unlike normal racing game where player run at road, in FAR the player can run on all surfaces -- especially on canyon and on the wall of towers.

This game has a special speed-storage system. The player's acceleration continuously accumulates, eventually creating the feeling of flying through the air, as if drifting across the galaxy.

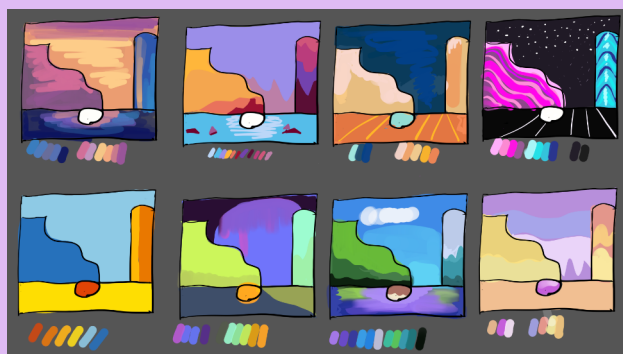


Prototype | Level Design



During the prototype phase, we defined a game structure centered on map design, supported by events that affect the player. We also developed several player abilities, including **Break**, **Dash**, **Smash**, and **Wall Kick**, which delievers more dynamic for the movement.

I explored many level design ideas, such as **lava**, **bridges**, and other structural elements. Although most of this work was later cut from the final project, the production process became a valuable exploration of level design.



Through this process, We discovered the distinctive shape of a **bone flute**, which became an important visual reference. Based on team discussions, I designed several versions of **"Floaty"** with different silhouettes and surface finishes.



FAR Download Link:





VFXs

The glowing stars, moon, and floating bubbles in the skybox were created with VFX. I originally made this tail flame effect for the player character UFO, and by adjusting its movement speed and parameters, I was able to adapt it seamlessly to the skybox.



The canyon and its surface materials were created in Substance Sampler. By adjusting key parameters such as Subtract and rebaking maps like the normal map, I achieved a rounded, stylized ground surface with a cartoon-like look.



Feedback & Reflections



POSITIVE:

The visual design was praised by many players, and the flying sensation after acceleration proved to be genuinely exciting. A flying player character with a clear visual identity. This process allowed us to first create an enjoyable “toy” and then expand it into a game.

Our workflow was carefully structured throughout the project. Weekly progress was clearly documented, and the team maintained a clear division of tasks.



NEGATIVE:

The camera control was not intuitive enough for players who were unfamiliar with racing games, and some players misread how the camera was meant to behave. Entering the flying state was also not achievable for every player, which showed that this mechanic should have been simpler and more controllable.

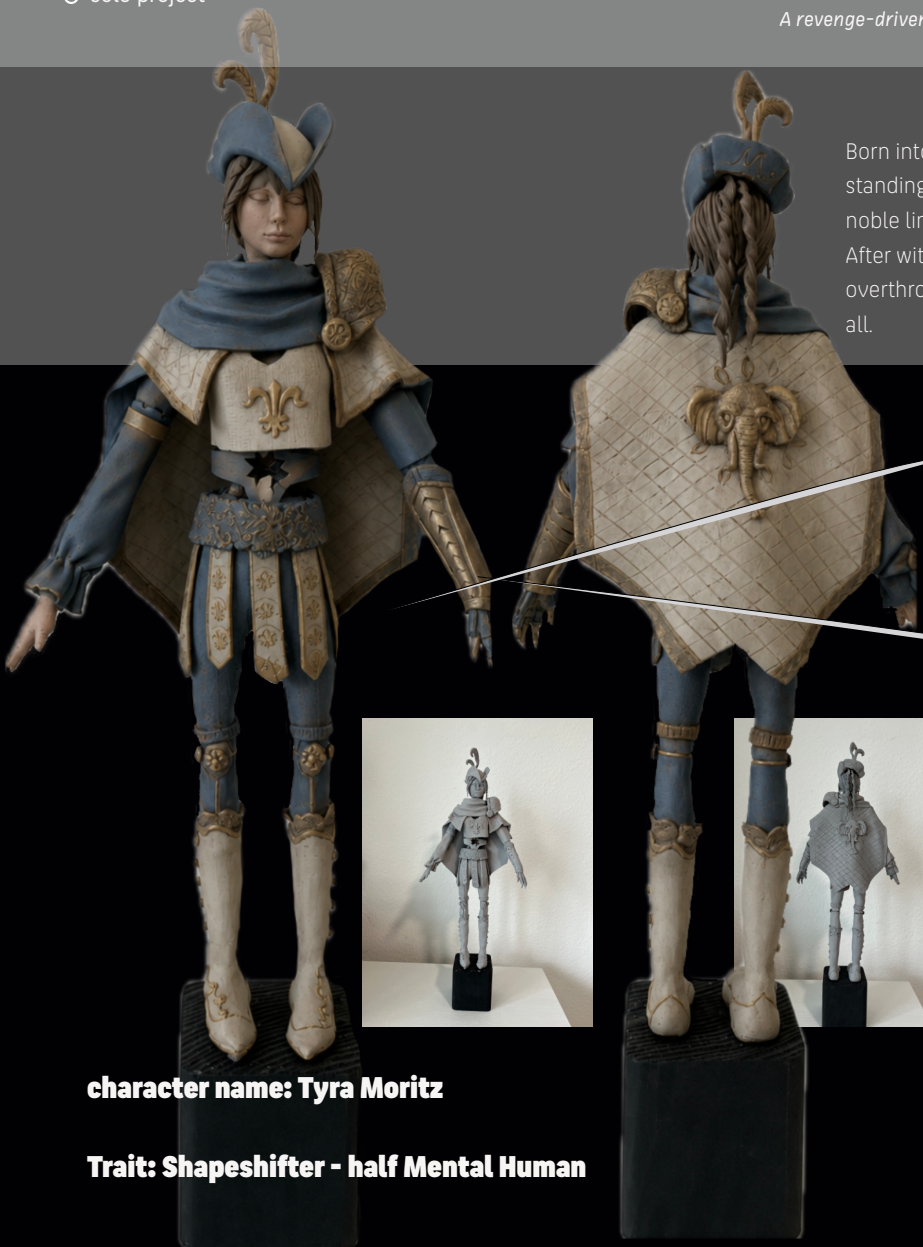
Looking back, some of our design decisions still left room for further discussion and iteration.



- Time: from the 1. semester
- Tools: Super Sculpy / PolyCam
- solo project

MAQUETTE

A revenge-driven character designed with a blend of steampunk and medieval aesthetics.



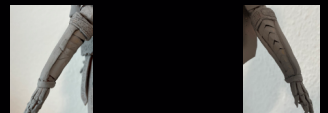
Born into royalty, Tyra · Moritz is the black sheep of the royal family, standing in sharp contrast to the values and expectations of her noble lineage.

After witnessing her lover being executed for their faith, Tyra swore to overthrow the Moritz Dynasty and end its reign of terror once and for all.

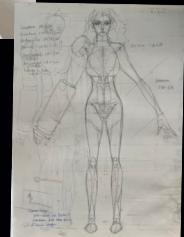
Her body has been extensively modified with mechanical components, making her a half-human, half-machine warrior. These augmentations are not merely cosmetic, but also serve as the source of her combat power.

Tyra's left arm is fully mechanical and functions as a versatile combat tool. It can transform into various forms, including a grappling hook and other utility devices. (I used the)

The model incorporates wire, nylon stockings, decorative stamp patterns, and beads repurposed from hair accessories, each chosen to simulate specific textures and ornamental details.



The mechanical arm was particularly challenging. To achieve the layered metal plating and segmented structure, I cut and shaped pieces from an aluminum beverage can.

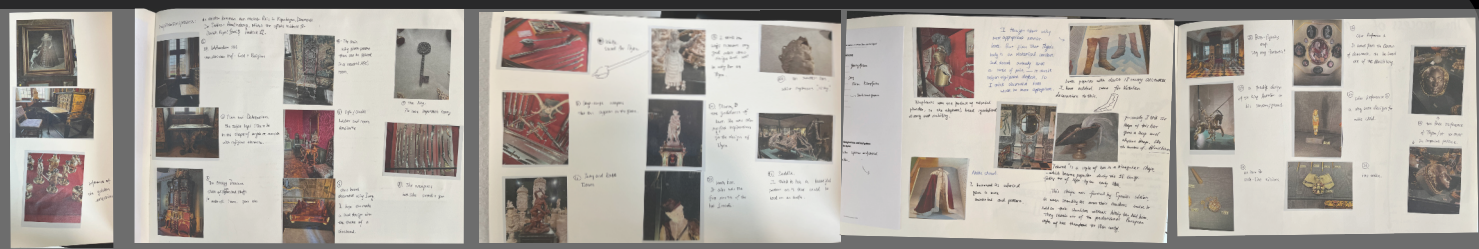


The Original Design Plan

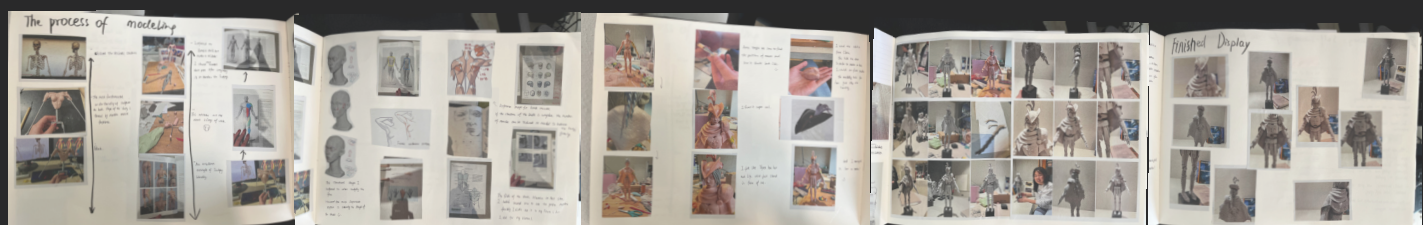


The final version

character name: Tyra Moritz
Trait: Shapeshifter - half Mental Human



Several visual elements of her design draw inspiration from the Amalienborg Museum in Copenhagen. I took the note of all my inspirations as photo during my vacation in there. The elephant motif, traditionally associated with power, prestige, and wealth, appears throughout her costume and equipment. The elaborate ornamental carvings and richly decorated surfaces reflect the extravagance and excess of the aristocracy of that era, reinforcing both her royal origins and the decadent world from which she emerged.



It took 5 Weeks to be ensure about the design and the setting, I also learned to build the base structures of the Maquette during this time. Then 2 Weeks of intensive sculpt work. There are the steps and the struggles I had in those weeks.

- Time: from 2. semester
- Tools: Unity / Fork / GitLab / Pro Create / FMOD/ Miro /Logic
- Team: Mai Rutkowski, Marika Ayumi Zobel, Jinzi Niu, Dohuyn Lee, Ian Steiner
- My Role: Cave Level Programmer / Assets Artist / Level and Sound Design



HARP

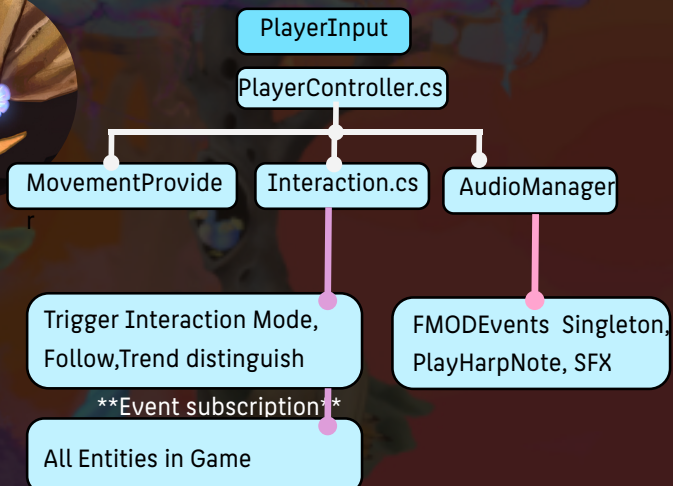
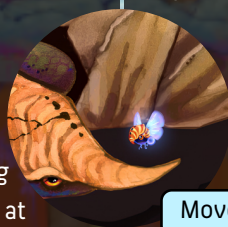
2D Music Puzzle Game

HARP is a musical puzzle game in which the player controls a creature named HARP and explores an organic world.

From movement to communication with other creatures, every interaction is built around listening to and identifying musical tones. The player begins at the top of the clouds, then travels downward through the world, eventually reaching its deepest layer.

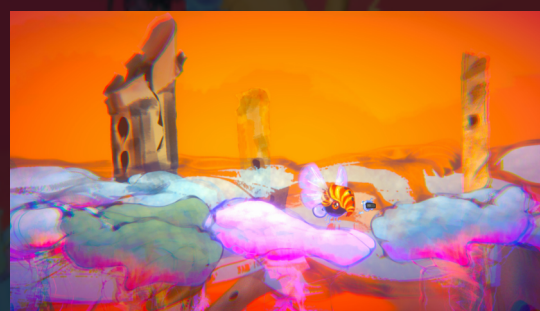
Through this journey, the player witnesses the birth and death of HARP's life. The game uses music and visual design to emphasize a narrative about the cycle of life.

System Design



Level Design

The core puzzle mechanic of HARP is based on musical tones. Since not every player can easily distinguish pitch, we designed the levels with a gradual learning curve.



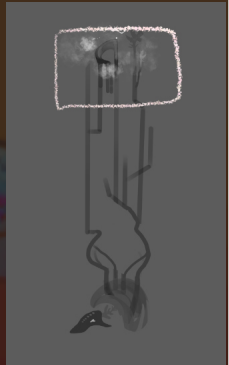
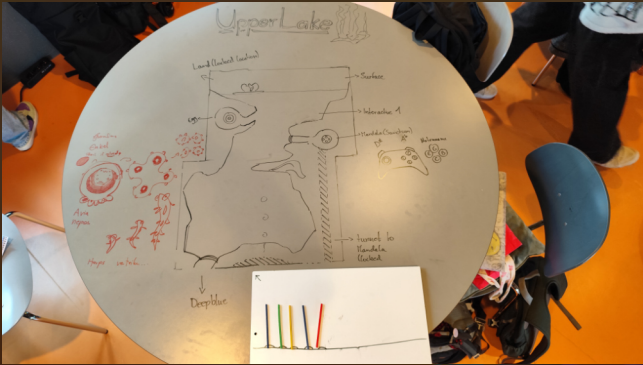
In the Sky level, players only need to recognize and repeat basic scales. In the Jungle level, they also need to identify how the same pitch sounds when played by different instruments.

In the Cave level, players use auditory memory to repeat sequences of tones. As praise, they can enjoy the music and animation performance as response of the world in HARP.



The final Big Harp level brings these skills together. Players rely on what they have learned to imitate melodic changes and create a musical ensemble, bringing the journey to its conclusion.

GrayBox Design / first Version of Fake ScreenShot



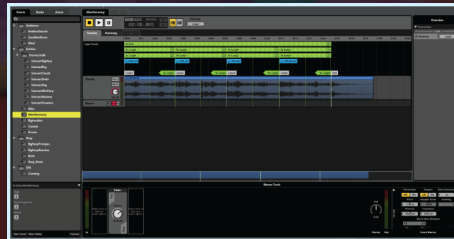
Prototype

The eight notes are divided into two groups:
Low register notes (0-3): C, Eb, Gb, A. These notes are also used for the Random sound effects. High register notes (4-7): Db, E, G, Bb

A rising sequence moves the player upward, a falling sequence moves the player downward, and three repeated notes allow the player to hover.

In interaction mode, the melodic direction – Rising, Falling, or Steady – determines the outcome of the player's interaction with other creatures.

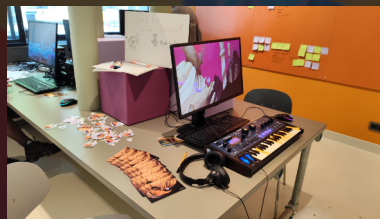
The notes are also divided into four visual-effect pairs: C/Db, Eb/E, Gb/G, and A/Bb. Each pair triggers a different air-hole particle effect.



Feedback & Reflections



Team MajiDoia, 06.2025



POSITIVE:

The game's visual style is distinctive and received a lot of positive feedback. I am especially grateful to Mai for her exploration of materials and colors, which taught me a great deal throughout the project. As an experimental game, HARP also pushed us beyond our comfort zone. Its movement system encourages players to actively think about how to progress through the game.

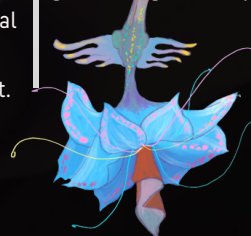
In addition, we used piano keys and an alternative controller to create a more physical experience of "making music" through play. Thanks to Ian, our controller and music expert.



NEGATIVE:

The game was not very accessible for most players, and there were many areas where the communication could have been improved.

In my own level, I removed the Interaction Mode with the intention of making the experience smoother. However, this had the opposite effect: many players did not understand how to continue. This became a major learning experience for me. It showed me how important player-friendly mechanics and consistent game design are, especially in an experimental project.



LUNA Framework

- Time: from 04. 2025 ~ 06.2026
- Tools: GitLab / Claude Code / Visual Studio Code / Miro /
- Team: European Game Science Lab of Prof. Thomas Bremer
- My Role: As Work Student, Stacks Content Produce Assist / Feedback implement / Tabula produce



The LUNA Framework is a card-based design methodology that visualizes and structures the entire game design process.

It is divided into three core areas: Agent (player experience), System (game systems), and Form.



In addition, I co-designed the Tabula templates used during production. These templates organize the attributes of game entities, mechanics, and player actions into a shared documentation format, improving team communication and helping translate abstract design concepts into production-ready specifications.

My contribution focused on the Agent framework. I designed the Situation Stack, defining the contexts in which players engage with a game, and contributed to the Action & Activity Stack, categorizing player actions into higher-level gameplay systems. We also collected transcripts of thousands of videos to get already for the LLM, aimed to make an AI Agent for Game Design.

The LUNA Framework has already been applied in practice. Our 3D game FAR was developed within the Racing Frame, with movement and adaptation as its core mechanics.



european game science lab @PLAY
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