NAT CLAYTON

DESIGN SHOWCASE 2022

A collaboration with prolific game writer Xalavier Nelson Jr and composer Priscilla "Ghoulnoise" Snow, CAN ANDROIDS PRAY is a short-form interactive drama about two dying mech pilots.
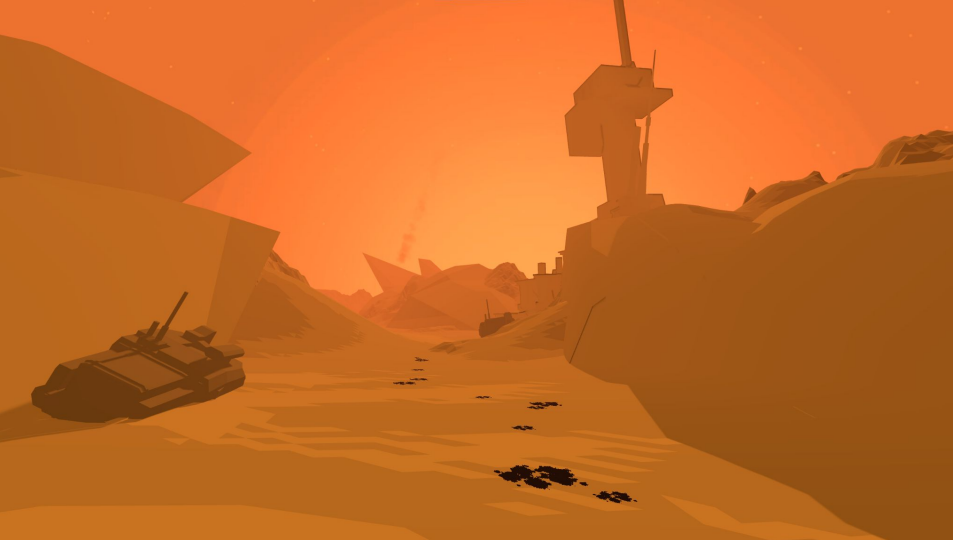
I was solely responsible for the game's development within Unity, tying together Snow's original soundtrack and Nelson's script within a cohesive 3D scene that evolved during play.

CAN ANDROIDS PRAY was scripted using C# and Fungus, a visual scripting editor that not only gave me freedom to deliver Nelson's dialogue in a stylish and frictionless frame, but also tied into the game's logic system, allowing me to trigger state changes (animation, sounds, lighting) on cue with dialogue.

I was also responsible for creating all visual assets for the game, many of which were held over from earlier experiments. CAP was praised by critics and later developers for its stark, striking visual style. That style became a focal point of the sequel's direction, and stressed focus on the core elements of the game (the two pilots) while suggesting a broader, bleaker world beyond the fog of war.

CAN ANDROIDS PRAY was released in two versions, RED and BLUE, and was ported to consoles by aPriori Digital. A sequel, CAN ANDROIDS SURVIVE, was released by Nelson and aPriori in 2021.

_CAM_ACTIVE

status(inform): 00/00 89 aa
FUEL RUPTURE WARN !!
seek immediate assistance...
... 1...2...3....X assist not found
retry... NULL
retry... NULL
retry.. NULL

CAN ANDROIDS PRAY
variation_RED

begin()

quit()

ESC: RETURN TO MENU
SPACE/MOUSE1:   PROGRESS TEXT
W/S/UP/DOWN: SCROLL CHOICE

venus_conf_lo9://blackbox.rec [noted 21.3214.231a - rec.Pilots BEA and CRT. Surv.note:
Civility Warn [HIGH]
Surv.Res.Note2: rec.archiveLVL NON

camAnon_P1LS
ACTIVE_FARVIEW [3 ENT. 1 KIA. 2
CRIT]

IDENT_BEA

IDENT_CRT

VirtConsComm:// RUNNING
stallog.LNKSTR- 88pc hold

Beatrice

Do you ever think about God?

open airlock

die

I've always been afraid of dying; I'm sure everyone is. The prospect becomes more intensely real as I age. I daydream about the reality of it; how, when, and where it might happen, and how unfair it is that we all have to face it.

As clichéd as it might sound, *Can Androids Pray* helped me take those feelings out of their box, examine them, and process them. I'd be lying if I said it suddenly gave me a healthy attitude towards oblivion, but I'm fairly sure it helped.

Can Androids Pray at least makes dying look cool as hell. The low-polygon presentation is phenomenally good – like the script, it does a great deal, very quickly, with very little.

Vast, long-abandoned outposts and smouldering, recently quietened battlefields; stark, harsh shadowing; light spilling over the horizon – it's a masterclass in looking big and vast, while also feeling tiny and intimate.

The game's barely 25 minutes long, but it makes more effort to grab and shake you than most do in 25 hours – and you'll be thinking about it for weeks.

A short story worthy of Bradbury and Asimov; with a sharp script, beautifully bleak visuals, and a soundtrack that ties it all together. Play this game. Then hug someone you love.

Wireframe - 90%

CAN ANDROIDS PRAY:BLUE Switch

aPriori Digital | Release Date: Apr 16, 2020

| Summary | Critic Reviews | User Reviews | Details & Credits | Trailers & Videos |

CAN ANDROIDS PRAY
versetion_BLUE

Metascore
72
Mixed or average reviews
based on **5 Critic Reviews**

What's this?

User Score
tbd
No user score yet
Awaiting 2 more ratings

Your Score   0

Summary: Can Androids Pray: Blue on Nintendo Switch is the definitive edition of the critically-acclaimed 3D narrative game about two angry femme mech pilots at the end of the world, and God.

Developer: aPriori Digital
Genre(s): Adventure, General
# of players: No Online Multiplayer
Cheats: On GameFAQs
Rating: T

More Details and Credits »

MINECRAFT: CONSOLE EDITIONS

2015 - 2016, 4J Studios Dundee

I interned as a level artist at 4J Studios, the company responsible for handling Minecraft's console ports, during university (both summer breaks and during semesters)

Much of the work involved designing and creating themed Points of Interest in "Mash-up" DLC maps, notable including Halloween, Greek Mythology, Chinese Mythology, and a licensed Super Mario world.

Creating Points of Interest meant building compelling gameplay experiences within Minecraft's framework—laying out puzzles, pathing and decorating "rollercoaster" tours, mazes and dangerous areas for encountering monsters. The bulk of the job, however, was in creating visually interesting spaces using Minecraft's limited toolset.

Work was completed on strict schedules to the satisfaction of not only the studio, but Microsoft, Mojang, platform-holders and license owners for IP-driven DLC.

I was heavily involved in the creation of the first of several "Mini Games" 4J developed for Minecraft.

Dubbed Battle, the first took inspiration from popular "Hunger Games" inspired mods to reimagine the block-builder as a competitive PVP arena where players had one life to acquire loot and defeat opponents.

Minecraft is not a combat game, so great care was taken to make the mode and maps compelling enough to make for interesting standoffs.

Maps frequently contained unique gameplay elements such as time-limited stairways over lava or bounce pad jumps. Loot locations and sightlines were pivotal during design.

Balancing aesthetics with mechanical requirements like line-of-sight, visual noise and spawn/loot locations was a constant, key part of the work.

With assistance from colleague Emma Rydstrom, I was directly involved the most in the Steampunk map for the mode's first update—from outlining and prototyping through building, decoration and shipping.

EXPERIMENTAL
GAME DEVELOPMENT

2017 - Now
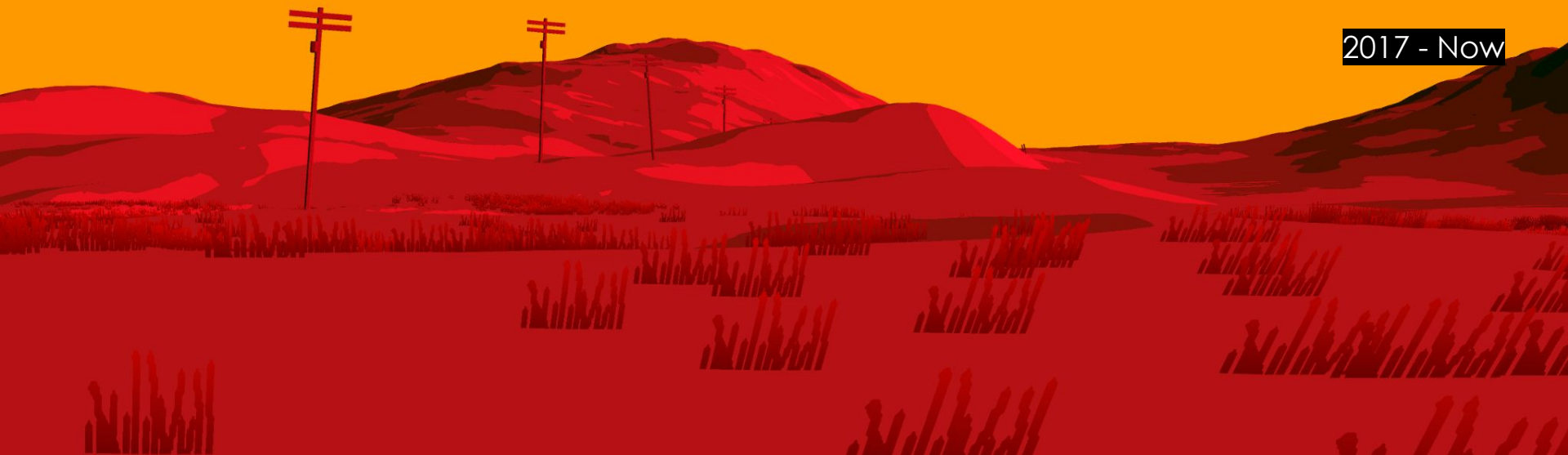
Numerous small, solo projects developed with tools like Unity, Bitsy, Flickgame and more to explore structure, theming, narrative and tone within bite-size structures.

Much of my work, from exploration of palettes and mood in TRANSIT to the haunting landscapes of EIGHT THIRTY, NOWHERE focus on how colour and form convey emotion in virtual spaces, while Bitsy works like OPTIONAL BOSS, EXILE ON THE LONG SHORE and SALVAGE CREW tend to look into how spaces can contextualise narrative delivery.

Early works funded by Patreon support, most available for free at scarletcatalie.itch.io

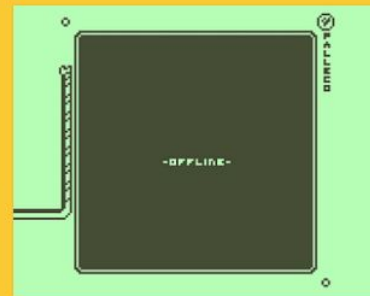**EIGHT THIRTY, NOWHERE [scraps #1]**
Care for a stroll?

Can Androids Pray: Red
$6.99   In bundle
Angry femme mech pilots at the end of the world.
Visual Novel

Salvage Crew
System Recovery Enabled
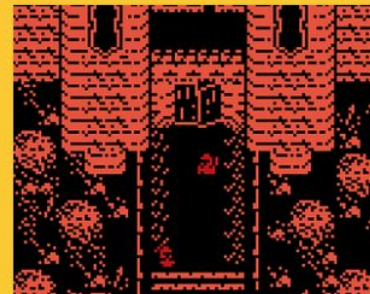Play in browser

SATELLITE DUNDEE
signal decay may affect user experience

hunder
Anecdotes from Norway
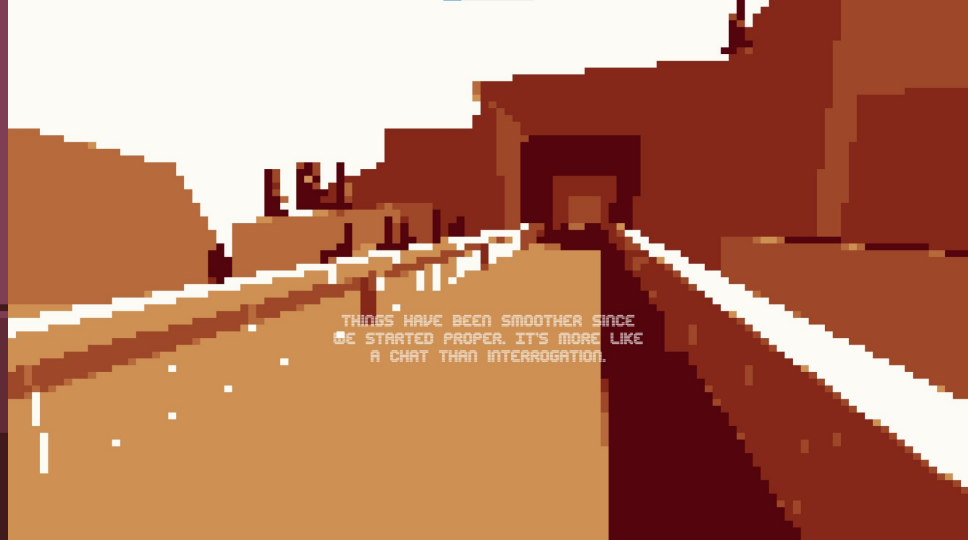Run in browser

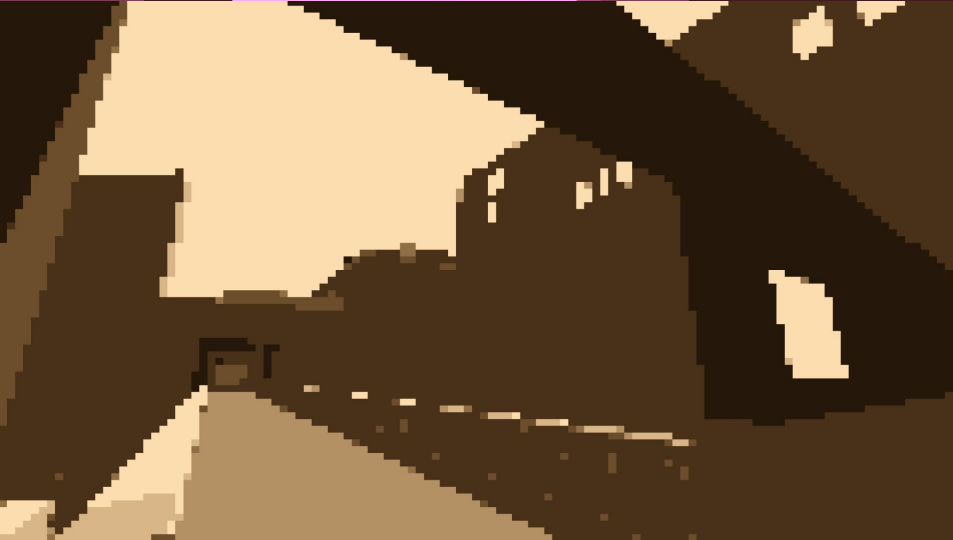**Optional Boss**
Instance reset at 03:00
Adventure
Play in browser

3PM. BACK ON THE TRAIN. SUN'S POURING IN THROUGH THE WINDOWS.

THINGS HAVE BEEN SMOOTHER SINCE WE STARTED PROPER. IT'S MORE LIKE A CHAT THAN INTERROGATION.

TRANSIT was a University honors project exploring space and palettes to tell a deeply personal story about queerness, told across familiar scenes from across Edinburgh and Dundee. The low resolution and hard cuts between scenes meant to evoke a dreamlike memory. The short game was heavily inspired by Irish indie developer Dreamfeel's **Curtain** and Blendo Games' **Thirty Flights of Loving.**

TRANSIT is a really confident game in its execution, and it stands on its own. I'm always amazed more first person games over the last 5 years haven't made use of scene cuts as a narrative device. Here it lends a strong sense of time and progress. This game has STRUCTURE! You inhabit these spaces, visiting each of them in turn almost ritualistically, and experience them become difficult, and ultimately experience them become a little easier in the end. There's no grand saving-the-world here, just someone trying to get by. Having the narrator talk directly at you like a conversation is powerful.

If Found developer Dreamfeel, on *Transit* (2017)

The Exile on the Long Shore is one of those refreshingly sparse, small games that act as a kind of general antidote to the maximal impulses of contemporary games. The player is, presumably, the exile. The exile wanders around a world, interacting with objects and people, but generally just taking in this place that they have been exiled to. There's no extensive lore to absorb, and there's nothing to _do_ other than walk around and see the world around you.

The Exile on the Long Shore is engaging, though, because of how it <u>evokes its world</u>. It does not demand that the player have some kind of encyclopedic knowledge of a space (and, in any case, that seems impossible here). Instead, the only thing for the player to do is walk amongst the pixelated detritus, occasionally witnessing a floating crystal or talking to a person. Sometimes the world warps, taking us to another place (the place you were exiled from?) before dumping the player back to the shore again.

cameron kunzelman, waypoint VICE _(2018)_

end.

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