

working title for

Bosch Art Game

Jheronimus Bosch 500 Foundation

_____ **table of contents** _____

game concept.....	2
context & format; form.....	3
technique.....	4
our process.....	5
previous work.....	6
about us.....	7

the triptych game

game concept

We are building an interactive triptych that exists in virtual space.

When the player visits the triptych, no explanation is required. Simple controls manipulate the camera to **pan & zoom**.

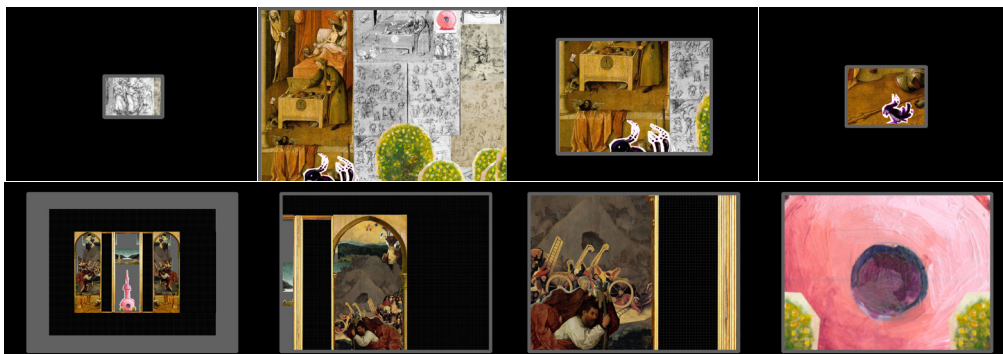
Thereby, gameplay seemingly consists simply of looking - as you might expect to do if visiting a triptych in person.

Behind the scenes, we are tracking the player's path, recording what the player has already looked at, at what level of detail, for how long, in what order, and at what time of day.

When players cross paths with certain hotspots, scripted reactions can occur, such as a revelation of another hotspot, or collecting/moving/removing things like coins, fruits, & vessels.

Players should try visiting again at different times of day. For example: the triptych is shut at night, letting players interact with the outer panels; if the player visits at particular times of day, they can witness the opening (or shutting) of the triptych wings.

Through fine balance of mechanics like these, we design emergent and unpredictable occurrence of interacting with the triptych. Ultimately, we aim to draw out from the player an experience that is reflective and contemplative.



Please note that the above graphics originate from early versions of working prototypes, and is meant simply to demonstrate that we have been prototyping core mechanics. Imagery is mainly placeholder and does not reflect our final vision for this project.

context & format

Bosch's work is undeniably spiritual. Imagining Bosch's work in its original context, we picture a religious setting in which viewers ultimately come to the same object many times in their lifetime, in an attitude that can be meditative. To aspire to a similar aesthetic, we design for:

- play sessions of varying length, spread out over time
- a provocative ambiguity in content and form
- the time of day being a core influence of the gameplay

By some practices, whether or not a triptych is opened or shut can be based on the time of day, and we do think that Bosch sometimes exploited this to help drive his own allegories of mortality. For us, the format of the triptych is an essential choice.

form

We are adopting analogously certain formal characteristics distinctive of Bosch's work that particularly resonate with us.

Perspective & Narrative

Bosch often equated or related movement in the picture plane (towards the foreground or towards the background) to the passage of time in a narrative.

Mortal Allegory & Symbolism

Bosch took traditional iconography and turned it on its head. Fruits & Vessels, symbols commonly depicted delicately in veneration of the Virgin, are perverted by Bosch in too many examples to name. Similarly, we will have our own take on today's common iconography.

Composition

While traditional painting of the time may have favored stable, closed compositions with strong ellipses, Bosch's work often featured busy, open compositions, with sharp angles.

Scale

Bosch often played tricks like juxtaposing something small in the foreground and something large in the background.

technique

In contrast to glazing techniques widely used by artists during his time, Bosch used the prima volta technique.

Prima volta was a technique in which the artist would sketch out their composition and paint it in one session.

Making sure the story was told through proper placement was what Bosch found important.

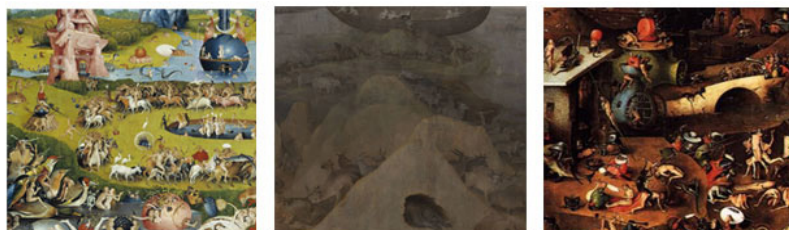
Taking this technique and concept of prima volta, we want to incorporate this sense of a quick and confident hand with our game.

Our visual aesthetic incorporates collage of our Bosch-inspired work as well as Bosch's originals.



People and creatures based on Bosch's original work, like the above.

We want the player to fully explore this composition we have created and encounter the people and creatures that inhabit it.



Environment inspired by Bosch's sceneries and landscapes.

Because we are creating such a dense environment for the player to explore we want to provide a fulfilling visual experience to reinforce their gameplay.

our process

Rather than merely copying technicalities of his painting style directly, what we emulate more deeply is his process.

We do this by pursuing depth of iteration. To work in the spirit of Bosch, we are conducting the following, on a regular basis:



Character Studies

on-location sketches in traditional media

Composition Studies

prolonged study of extant Bosch triptych works

Formal Analyses

in-person visitation of locally displayed work:

- The Adoration of the Magi (New York City)
- Christ's Descent into Hell (New York City)
- Death of the Miser (Washington D.C.)
- Ecce Homo (Philadelphia)
- Allegory of Gluttony and Lust (New Haven)

Live Playtesting Sessions

frequent testing of playable builds: tentative schedule:

- | | |
|----------|-------------------------------------|
| • Jan 19 | Playable Prototype 01 Playtest |
| • Feb 16 | Playable Prototype 02 Playtest |
| • Mar 16 | Playable Prototype 03 Playtest |
| • Apr 20 | Playable Prototype 04 Playtest |
| • May 18 | Playable Prototype 05 Playtest |
| • Jun 1 | Prototype Submission; |
| | further playtests to be determined. |

previous work

Three games that we've collaborated on within this past year all deal with the overarching theme of the relationship between the context of the player versus the context of the game makers.

"Carried Away" shows camera footage of the development of the game. The footage briefly disappears at times, to reveal live webcam footage of the player.

"Wrong Bet!" is an installation game that can be made or broken by player participation. There are several layers of competition and cooperation, and the game-makers themselves are NPCs.

the universe within ... is a game about recursive universes. The game centers around the exact place that it was created, and players use physical orientation to control movement in that space, which itself is metaphor for recursive creation.

All three of these games, by a certain interpretation, were also created under the premise of a "prima volta" technique - rapid iterations, resulting in one final work that was executed at once.



Passion Pit's "Carried Away"

Soundplay Game Jam 2012,
Grand Prize Winner

www.beescee.com/carriedaway

"Wrong Bet!"

Jean Claude Van Jam 2012,
Grand Prize Winner

www.beescee.com/wrongbet

the universe within ...

Global Game Jam 2012,
New York City jury selection,
"Best Overall Game" Winner

www.beescee.com/universe
www.universewithin.net

about us



brian s chung

Brian S. Chung is a game designer, a freelancer in user experience design & web design, and an event coordinator for organizations like the International Game Developers Association, Games for Change, & SmashTournament.

He has a B.A. in Fine Arts from Amherst College.

BrianS.Chung@beescee.com
www.beescee.com
@BrianSChung
201-560-2136



gj lee

gj lee is an artist and designer with a background in fine arts (painting & drawing) and mathematics. Her works have been shown in exhibition and public spaces around the U.S.

Currently she is a graduate student at NYU's Interactive Telecommunications Program.

neonjelly@gmail.com
www.neonjelly.net
@geeeeeeejay
201-936-0786