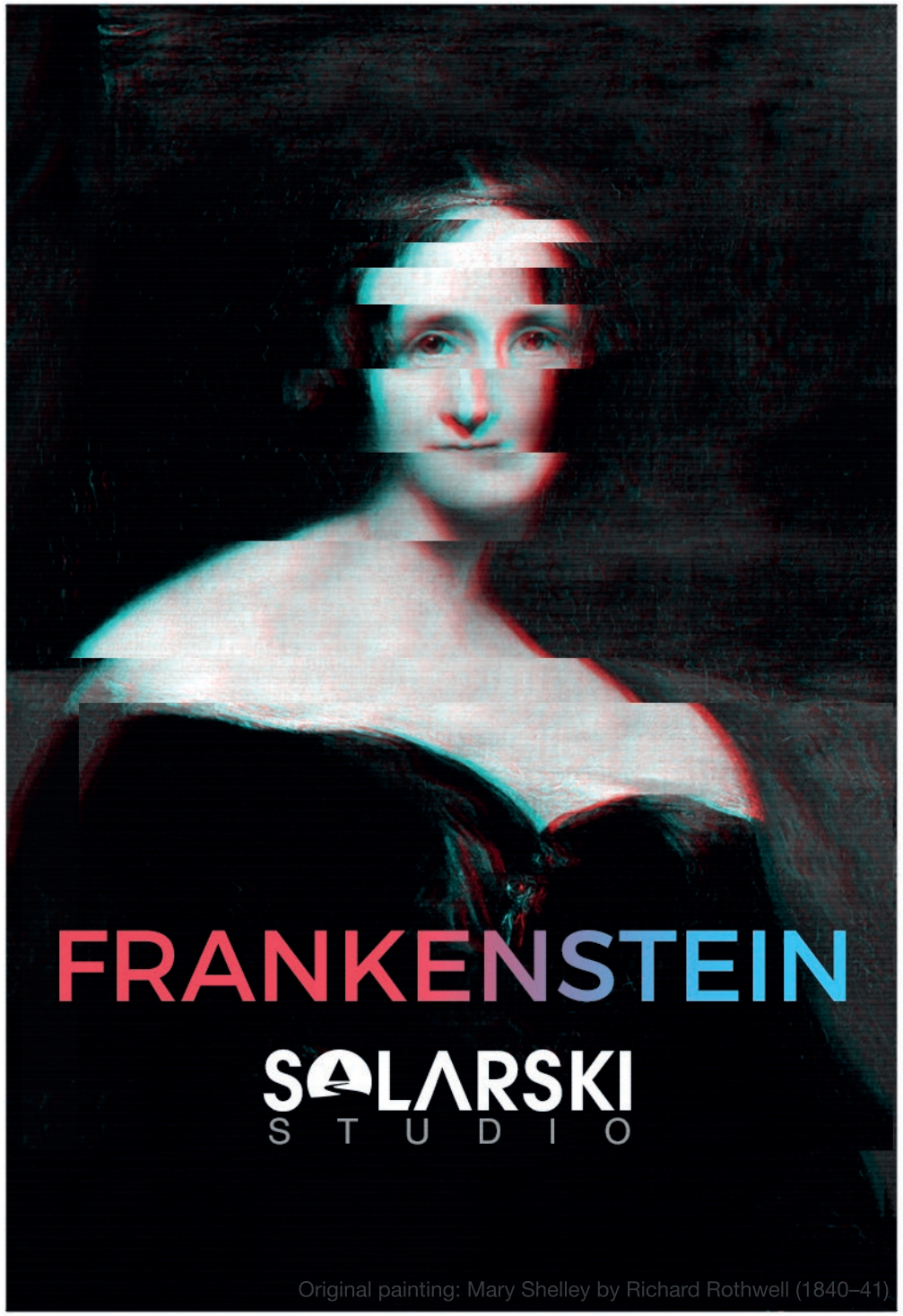


GAME PROJECT DOSSIER

Tagline and Logline

"The touch of malice"

Experience simultaneous tactile empathy with Elizabeth Lavenza and Dr. Frankenstein as they collaborate in bringing a sleeping, industrialised city clanking and humming to life. A character-altering obsession leads to Elizabeth's untimely death and the creation of an ominous, ghost-like apparition. Reanimated and irreversibly changed, Elizabeth must escape with Frankenstein—navigating a path incessantly bound by the apparition, which overshadows every choice they make. (Single-player or co-op, puzzle-adventure)

Game Summary

Main game: 3-hours,
Platforms: Nintendo Switch, Steam PC/Mac, XBLA, PSN, and iOS

Frankenstein (working title) contains no cutscenes or dialogue—written or spoken. The narrative is conveyed through environment puzzles, and aesthetic-driven character controls that create a heightened sense of physical empathy towards two distinct characters: Elizabeth Lavenza ("Elizabeth" or "E") and Dr. Frankenstein ("Frankenstein" or "F"). Movement for each character is respectively assigned to the two analog sticks on the controller. Played primarily from a top-down perspective like *Brothers: A Tale of Two Sons* (2013), players progress by manipulating Elizabeth and Frankenstein simultaneously or individually, depending on narrative context. Elizabeth's and Frankenstein's abilities initially compliment each other but harmonious collaboration later turns to conflict once Frankenstein's ghostly apparition ("Adam" or "A") is created.

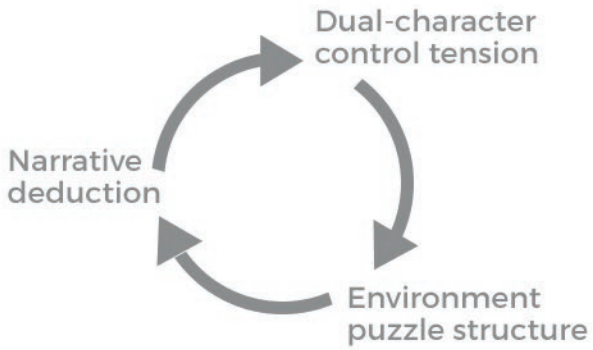
NARRATIVE SUMMARY

Loosely based on Mary Shelley's classic novel (which is in the public domain), *Frankenstein* lets players simultaneously experience the cautionary tale from the perspective of both Dr. Frankenstein and Elizabeth Lavenza—the doctor's cherished partner. Elizabeth is recast as an accomplished engineer whose relationship with the scientist becomes increasingly intertwined as they readily explore a sleepy, industrialised Geneva set in an alternative future where natural and electrical technologies compete. The couple's affinity grows as they work harmoniously to bring the city clanking and humming to life. After discovering a dormant machine nestled in the heart of the city, Frankenstein's affections turn cold and a sinister obsession is sparked when the couple learns that the machine absorbs organic matter. Operating it causes increasing disruption to the city until, on the night of a violent thunderstorm, an energy discharge leads to Elizabeth's untimely death. Horrified by what has transpired, Frankenstein recovers Elizabeth's body and, at a loss with what to do, feeds it to the pulsing machine, which ruptures and decimates the city. Reanimated and irreversibly changed, Elizabeth awakens to find the city in the midst of a blackout. Frankenstein is located, unharmed, but the appearance of an ominous, ghost-like sentry signals a new set of circumstances. The couple finds the apparition throughout the environment, standing silently in wait—jumping to life and zeroing-in on every electrical-charge that Elizabeth and Frankenstein perform. The couple must escape, navigating a path incessantly bound by the apparition, which overshadows every choice they make.

Chapters

Frankenstein features five chapters as follows:

1. Arrival in Geneva
2. Feeding the monster
3. Elizabeth's awakening
4. The escape
5. Showdown



Frankenstein's aesthetic experience is integrated into dual-character control scheme and level design, from which players deduce an implicit narrative.

Aesthetic high-concept

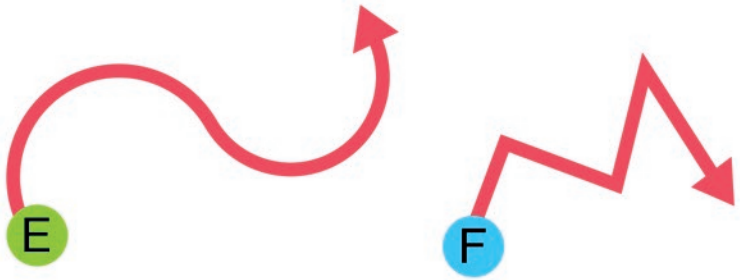
The abstract theme of *Frankenstein's* narrative explores the broad topic of being in an increasingly toxic relationship with a partner, family member or friend. We want to highlight how the dynamics of a relationship transform when somebody descends into a cycle of destructive behaviour and the repercussions of such behaviour—giving players an opportunity to simultaneously embody and physically empathise with characters on both sides of the conflict. Players will experience physical tension between the two playable characters, which can nonetheless result in moments of connectedness, harmony and humor, contrasted with moments of helplessness, frailty, loneliness and revulsion.

GAMEPLAY FEATURES

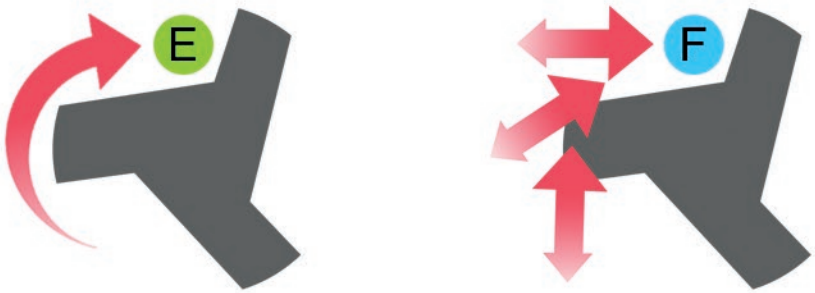
The following is an overview of *Frankenstein's* key gameplay features.

Aesthetic-driven dual character controls

Each character's controls are designed to reflect their unique talents and temperament, which changes over the course of gameplay. Elizabeth is an accomplished engineer and is initially characterised by a tranquil pace and turn speed; the ability to push cogs and machinery with ease; and a susceptibility to injury from electricity. Frankenstein, the scientist, has a nervous pace and turn speed; must nudge cogs and machinery repeatedly with force; and is immune to electricity. Maneuvering Elizabeth and Frankenstein successfully therefore requires coordinating the left and right analog stick as well as developing a feeling for their differing manner of movement. The dual controls mean that players actively embody the tensions generated by the design of each character.



Elizabeth's character controls have a gentler responsiveness, which will elicit gentler movements and corresponding empathy in the player; Frankenstein's controls are "twitchy" to convey an edgier character.



Elizabeth's engineering background means that she can effortlessly rotate cogs, while Frankenstein must move back-and-forth to nudge cogs, making movements feel awkward and aggressive.

Hold objects and character assist

Frankenstein will automatically pick-up and carry select objects—dropping them only once reaching the machine. Elizabeth and Frankenstein automatically hold hands when in close proximity. When Frankenstein carries a heavy object—thus slowing-down movement—close proximity to Elizabeth allows them to automatically carry the object together with an increase in speed. If the player cannot maintain close proximity between the two characters, the second "helper" character will automatically let go of the item.

Electricity-charge

Both character's primarily engage with the environment through push actions, but Frankenstein has a unique "electrical-charge" ability that is activated using the R2 shoulder button when standing over a "socket." Elizabeth also attains the electrical-charge ability (assigned to the L2 trigger) after she dies and is reanimated. A short cool-down period follows an electrical-charge, during which time the character resonates with electricity even when not standing over a socket.

Adam (apparition)

Gameplay dynamics between Elizabeth and Frankenstein change most dramatically with the arrival of Adam. Adam is the ominous apparition created by Frankenstein, which is blind to Elizabeth's and Frankenstein's activities until an electrical-charge is performed—causing Adam to zero-in on the source of electricity and lunge at the character(s) when within a certain proximity. Otherwise Adam stands in wait, like a silent sentry, at select locations within each level. Due to its spectral qualities, Adam can pass through walls and objects. It violently interacts with Elizabeth and/or Frankenstein on contact—an action that visibly drains the character(s) being attacked. The attack can be curtailed if the player jiggles the respective analog stick(s).

In summary, the game opens with an inherent tension between the two characters: Elizabeth has a vulnerability to Frankenstein's electricity-charge, and Frankenstein has an impairment when pushing cogs. From the reverse perspective: Elizabeth's "special ability" (to rotate cogs with ease) can harmoniously assist Frankenstein, but Frankenstein's special ability (the electricity-charge) is treacherous to Elizabeth. In the latter-game, the electricity-charge ability becomes a benefit and a burden for both characters, when overshadowed by Adam.

Environment-narrative puzzles

Frankenstein features five chapters containing a multitude of environment puzzles that have a fixed solution with occasional leeway for multiple approaches. Puzzles are designed to evoke an aesthetic experience that underscores the narrative and evolving relationship between Elizabeth and Frankenstein. Early puzzles require harmonious collaboration to solve; followed by collaborative puzzles that disadvantage or threaten Elizabeth, to echo Frankenstein's growing selfish desires. Latter puzzles become more visceral—pitting Elizabeth and Frankenstein against each other by forcing players to choose a character to disadvantage or "sacrifice" to Adam, in order to progress.

Environment puzzle's centre around the player utilising Elizabeth's and Frankenstein's respective abilities. Cogs that channel natural energy sources (the sun and moon) are Elizabeth's forte. A weakness of this ability is that the player can accidentally intersect the light being channeled at critical moments. Electricity is Frankenstein's domain (until Elizabeth also gains the same ability)—often triggering a slow moving current to snake its way across the environment. The two competing power sources—natural and electrical—can activate such objects as steps, platforms, doorways and power generators. Objects may have a one-off activation, a timed reset, or require locking within a set time.

Level structure

The game world is mostly linear, with a small initial playable area that eventually opens-up to more zones as the player progresses. Each area is broken down further into small units that represent neighborhoods. Neighborhoods are visually self-contained (like rooms in a *Zelda* dungeon) to create a deliberate sense of disconnect in the player—as opposed to presenting a seamless overview.

It is generally assumed that player will keep Elizabeth and Frankenstein together as they navigate between neighborhoods. However, it is possible to separate them if one character walks to a neighboring area. In this case, the camera will follow the active character that has exited. In early stages of the game, the character that stayed behind will be found where they were last seen. As the game progresses, Frankenstein will have a tendency to wander away to other locations, requiring Elizabeth to search for the doctor's location. For co-op mode, a split-screen mode will be activated.

Inhabitants

Geneva features inhabitants, which may stand around in groups near select landmarks or walk randomly through the environment. Interaction is generally very limited. Inhabitants may look at the playable characters but mainly act as dynamic barriers to slow the player's movement—slowly moving out of the way when the characters pass by.

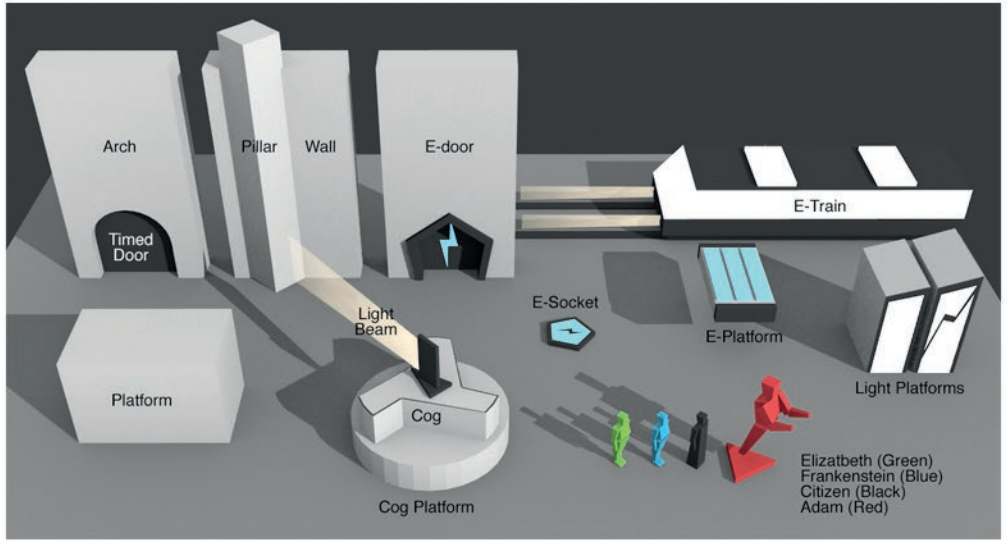
Soft fails

Frankenstein is designed to avoid narrative-jarring deaths and restarts—allowing players to retry puzzles indefinitely. Instead, a sense of threat is conveyed through audio-visual-haptic feedback with treacherous items like electrical cables, and contact with Adam resulting in knockbacks and effects that players will learn to avoid. The character will appear to lose health, and the suggestion that they may die, but a die-retry sequence does not occur.

GAMEPLAY STORYBOARDS

The following sections presents a selection of storyboards for early gameplay ideas that will undoubtedly be refined once prototyping commences. Each scene has been set-up using the following "grey-box kit," in an attempt to ensure that level design is modular and the project's scope remains manageable. The grey-box kit will be augmented with further features but only with careful consideration in support of the outlined character abilities. Any new ideas for character abilities will be reserved for the game sequel.

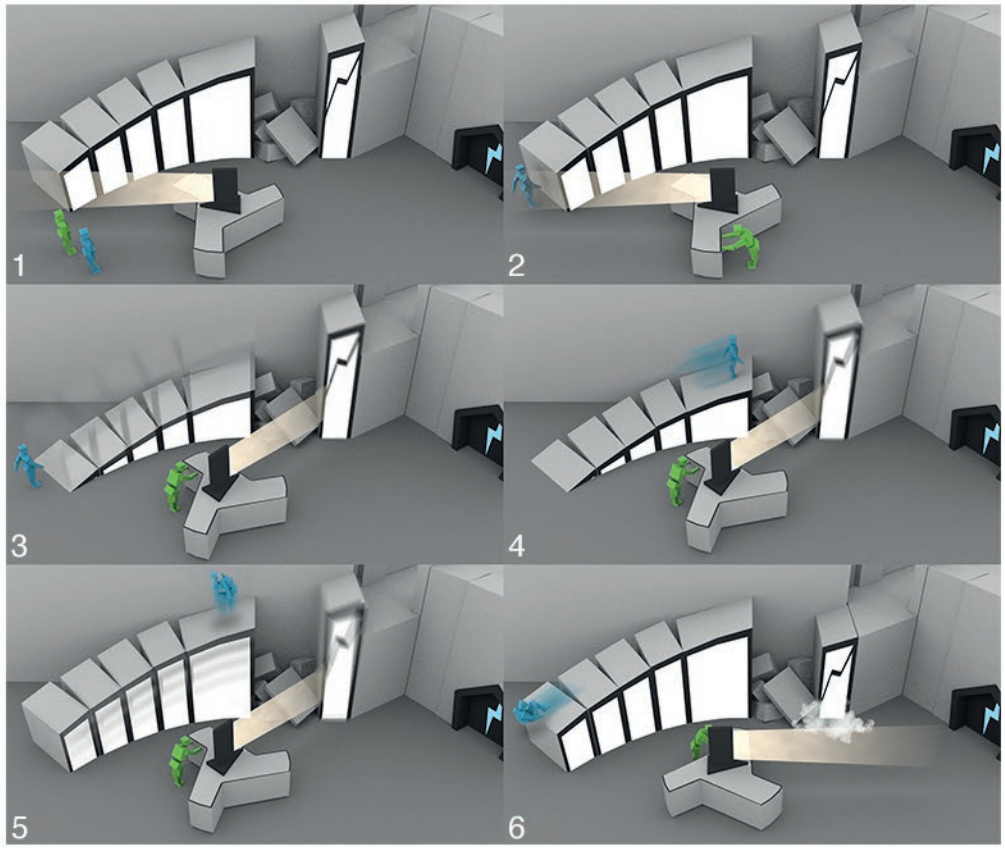
Please note that the following art assets represent grey-box placeholders typically used for prototyping gameplay, and do not represent the look of the final game.



First draft visualisation of grey-box kit.

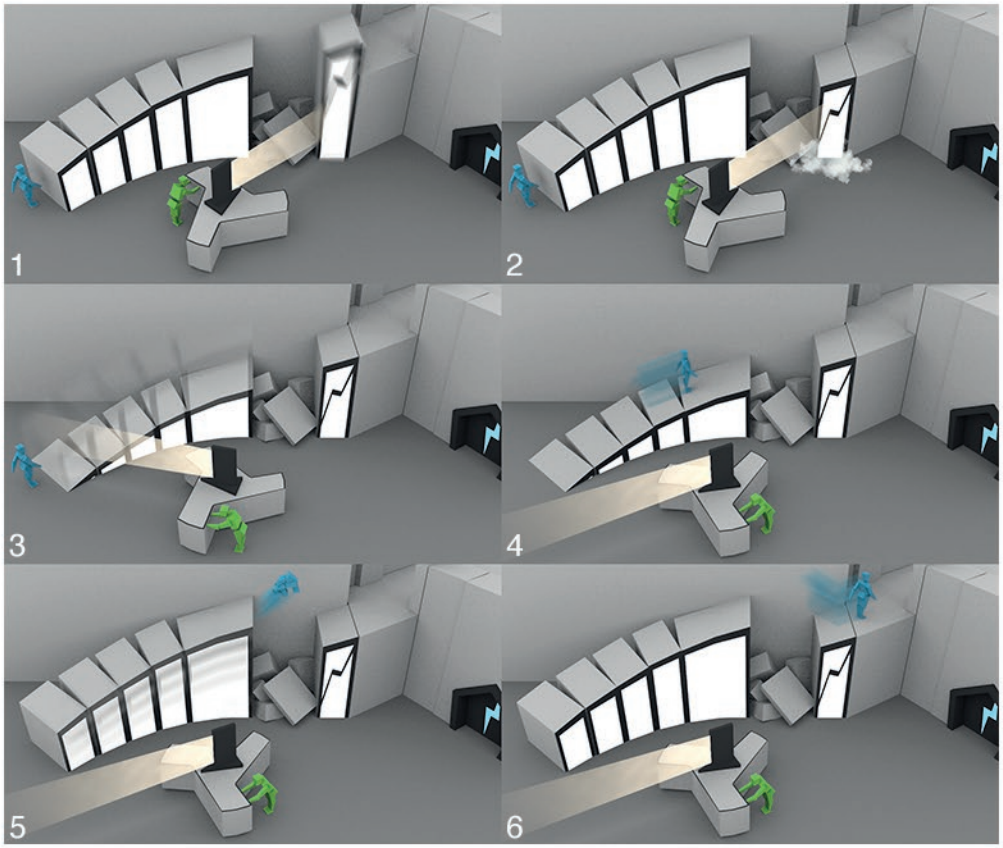
Storyboard: Steps

Elizabeth (or Frankenstein) can rotate a cog to target a light beam at reactive platforms. Elizabeth is the preferred character for this task due the character's suited abilities. They learn that the right-most platform is broken—causing it to be triggered with a long delay—and that each platform returns to its original state after a certain time. Triggering the platforms in the most intuitive, left-to-right sequence means that Frankenstein cannot reach the final platform. Failing causes the ascending character to fall back to ground level.



Incorrect step sequence: left-to-right.

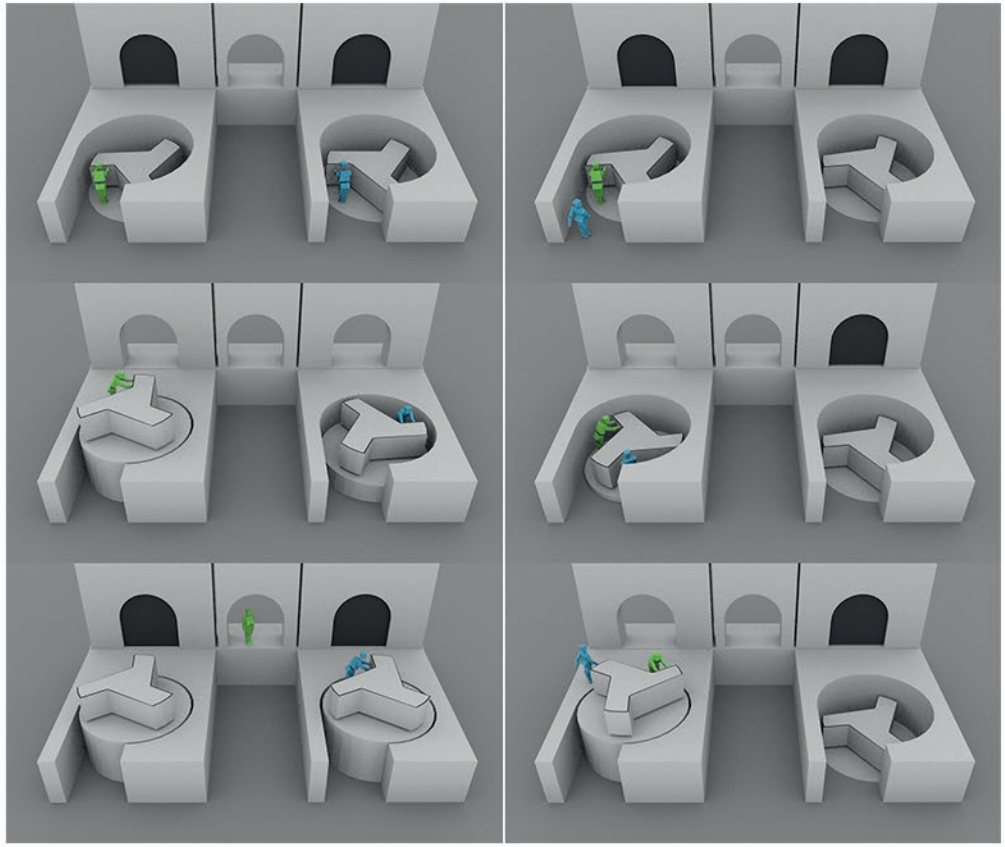
Triggering the sequence from right-to-left is the correct solution because it gives Frankenstein an opportunity to accelerate to the final platform just as it launches the character into the air and over the gap.



Correct step sequence: right-to-left.

Storyboard: Harmony puzzle

In this puzzle, the player is presented with two cogs and will, in theory, assume that both must be manipulated simultaneously by either character. The top row of images illustrates this attempt, where a timed door opens for each cog, but Frankenstein is too slow turning to reach the door before it closes.

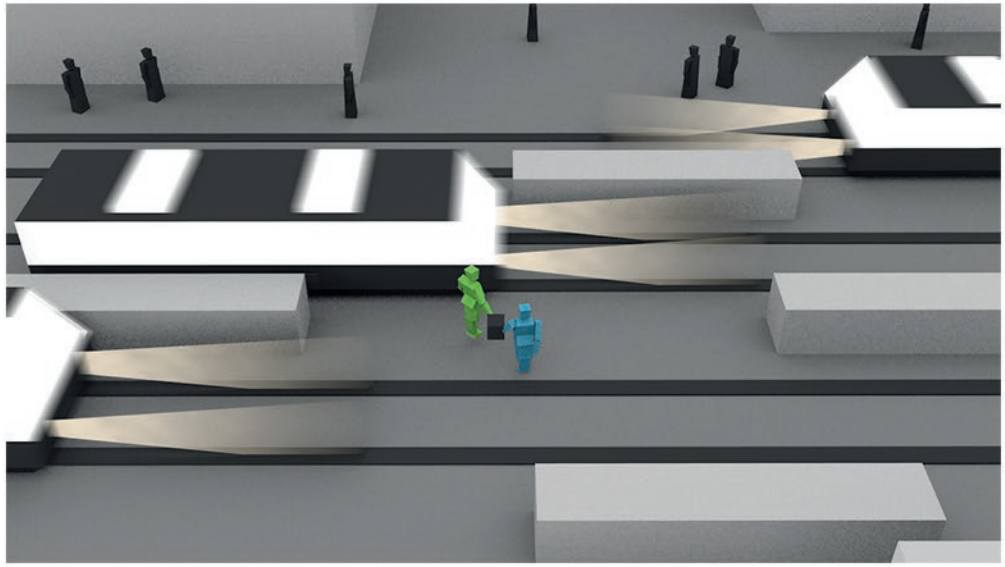


Left column illustrates incorrect solution; right column illustrates correct solution.

In the bottom row of images, the player realises that the Frankenstein can walk behind Elizabeth so that both characters reach the left-side door in time.

Storyboard: Carry Objects

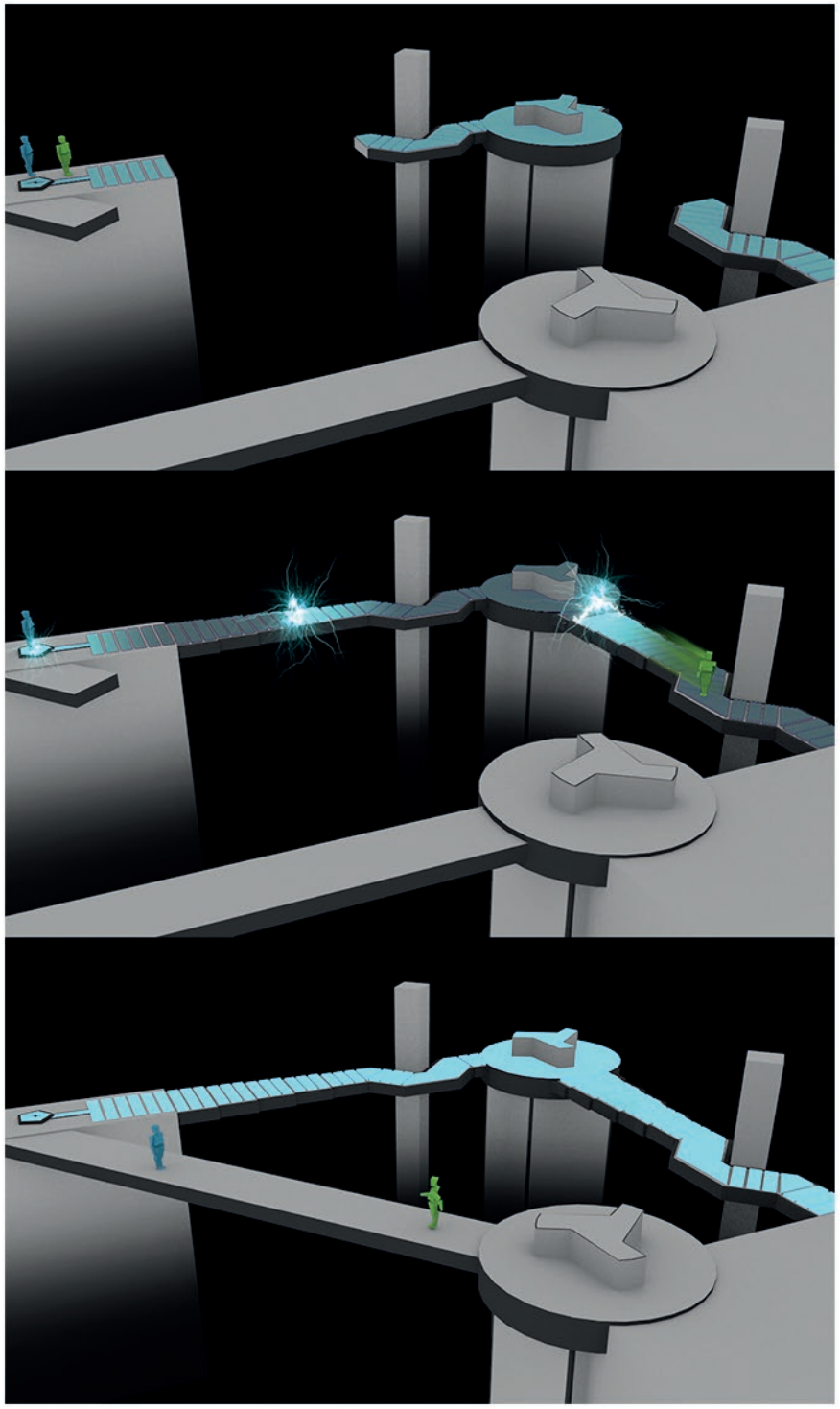
Elizabeth and Frankenstein cooperatively carrying a heavy object. Walking alone means that Frankenstein would be slower an unable to navigate certain treacherous paths.



Elizabeth can assist Frankenstein when carrying heavy objects.

Storyboard: Electricity Pulse

In this puzzle (see right), Frankenstein must stand on a socket to activate bridges (R2 button). To the detriment of Elizabeth, pulses of electricity shoot down the pathway so the player must carefully time Elizabeth's progress. The player is torn between keeping the platforms active, to give Elizabeth passage, and halting the electricity to protect Elizabeth. Along the way, Elizabeth must turn cogs to align bridges. The aesthetic value of this pathway is that Frankenstein is putting Elizabeth in peril.



ART DIRECTION

Frankenstein's art direction takes inspiration from several key sources, which are successfully merged together through a common visual theme of *minimalism*. *Brutalism* and the iconic work of David Umemoto is used as a structural base for the environment. Simulated, reactive 3D projection mapping (inspired by Blue Zoo's animation, *Mamoon*) is used to give the minimalist cityscape the suggestion of rich, real-world details—ones which occasionally react to the playable characters movements (i.e. footsteps in puddles). These simulated 3D projections also affect the lighting of characters as they pass between objects. As a result, characters may often be seen in pure silhouette or abstracted, which creates a visual impression that the game is taking place on a real-life theatre stage when set against processed real-world textures.

Inspiration, clockwise from top-left: brutalist architecture; the sculptures of David Umemoto; 3D projection mapping in *Mamoon*; 3D projections in an unknown theatre production; and reactive 3D projections.

This approach of minimalism and simulated 3D projections has been developed to overlap with Solarski Studio's involvement in the *Frankenstein* Theme park and Center by Three Golden Doors, for which the studio will be building mixed-reality game experiences that can use similar aesthetics translated to a real-world context. The theme park and center is the vision of Erik Anzi, who is a screenwriter and concept artist with credits on Ridley Scott's original *Alien* (1979) and *Blade Runner* (1982) films.

Further, all environmental puzzles should ideally resemble anatomical or scientific visualisations; objects aligning with Elizabeth's engineering abilities should have a distinctively mechanical appearance; and objects aligning with Frankenstein's abilities should have a futuristic, electrical look.

BUSINESS PLAN

Target Market

Frankenstein is an internationally recognised narrative—cited as the first true science fiction story and pioneer of a complete genre of horror stories, films, plays and games. Interest in Mary Shelley's tale perseveres, despite it being 200-years old. For instance, the @FrankensteinREC Twitter account promotes *Frankenstein*-related media and boasts close to 18K followers; and recent movies like *Van Helsing* (2004), *Hotel Transylvania* (2012), and *Victor Frankenstein* (2015) all reference the original work.

Video game adaptations do exist (namely: *Frankenstein* (1987) by CRL Group, *Frankenstein: The Monster Returns* (1991) by Tose, *Dr. Franken* (1992) by Elite Systems, *Mary Shelley's Frankenstein* (1994) by Bits Studios, and *Frankenstein: Through the Eyes of the Monster* (1995) by Amazing Media) but they are dated (designed between the Commodore 64 and Sega Saturn eras), and didn't receive any notable success.

With the evolution of video games into a flourishing medium for sophisticated, art and narrative-driven experiences, we wish to cater to a large of players that enjoy games like *Brothers: A Tale of Two Sons*, and *INSIDE* (2016), to name a few. Our target market is therefore composed of three levels, that start with a core gaming audience and open-up to "opportunity" audiences that may be enticed by a novel adaption of the Frankenstein narrative.

1. Casual players of single-player "art" and "story" indie games (see Revenue Model and Comparable Games section below)
2. *Frankenstein* fans, including @FrankensteinREC's 18K Twitter followers
3. Subversive art market (Juxtapoz magazine, *Van Helsing*, Guillermo del Toro films, Linkin Park, Giger, Playdead games, etc.)

Revenue Model and Comparable Games

Frankenstein will be distributed digitally on the Nintendo Switch, Steam PC/Mac, XBLA, PSN, and iOS platforms. The following are estimated sales figures for comparable multi-platform games. Figures for *INSIDE* verified by the game's publisher, 505 Games.

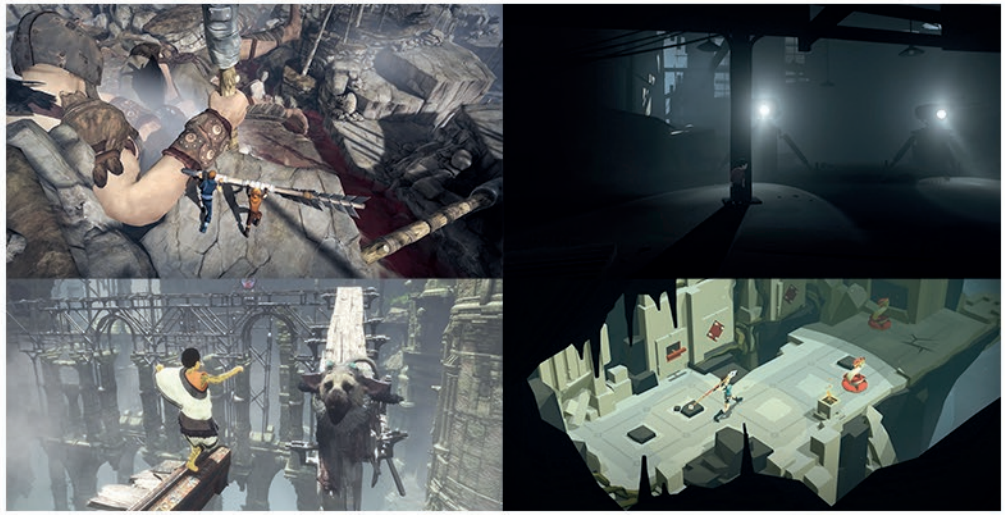
***Brothers: A Tale of Two Sons* (2013)**
>2,000,000 units sold, $19.99 US, 90% metascore
A casual, linear, single-player experience with a wordless narrative in which players must simultaneously control two characters to overcome environment puzzles. 3-hour average game length.

***INSIDE* (2016)**
>2,000,000 units sold, $19.99 US, 87% metascore
A casual, linear, single-player experience, which conveys a rich atmosphere and wordless narrative through environment storytelling and puzzle design; exceptional sound design; and a unique, minimalist art style. 3.5-hour average game length.

***The Last Guardian* (2016)**
>2,000,000 units sold, $39.99 US, 90% metascore
A casual, linear, single-player experience with a wordless narrative evoked through exploration and environment puzzles, which players overcome by directly controlling a main character and indirectly controlling an animal companion. 12-hour average game length.

***Lara Croft GO* (2015)**
>5,000,000 units (estimate for iOS only), $4.99 US, 84% metascore
A casual, linear, single experience designed for mobile platforms, which presents players with a series of minimalist environment puzzles that elegantly underscore Lara Croft's established character and backstory. 3.5-hour average game length.

Based on the above figures, our revenue goal is to reach 30% of a 2-million target market with a $15 US price point. This equates to a gross revenue of $9M US ($6.3M US after platform revenue share). Fortunately, there is significant potential to level-up.



Clockwise from top-left: *Brothers: A Tale of Two Sons, INSIDE, The Last Guardian*, and *Lara Croft GO.*

Deployment Strategy

We appreciate that a successful marketing campaign relies on the team sharing their work and building an audience throughout development. Our deployment strategy—which will serve to complement social media engagement and the eventual publisher's conventional marketing spend—will include the following steps to ensure the project generates as many newsworthy stories as possible:

- Transmedia "stories" (such as, transmedia collaboration with Three Golden Doors; collaborations with local universities; retelling of the *Frankenstein* narrative; Swiss-Geneva setting of the game; the application of Chris Solarski's craft-driven game design theories; forthcoming music collaborations, etc.)
- Key influencers include the Swiss Arts Council, Spectrum Fantastic Art (100k+ Facebook followers), Chris Solarski's game development network
- Promotional soundtrack, art book and prints
- Cross-promotion with the *Frankenstein* theme park and center by Three Golden Doors (see Art Direction section above)
- Due to the lack of dialogue and cutscenes, *Frankenstein* will be easy to localize for all languages

HOW FUNDING WILL BE USED

Frankenstein's dual-aesthetic character controls and abilities are the key feature of the project, and the most critical part to test. Seed funding will be used to test these unique elements in a "vertical slice" playable prototype of the game—namely the opening sequence from Arrival in Geneva to exploration of the city and discovery of Frankenstein's machine. Since the vertical slice is vital for assessing the long-term viablity of the project, it must also include an engaging visual style, animations, and game music.

Vertical Slice Deliverables

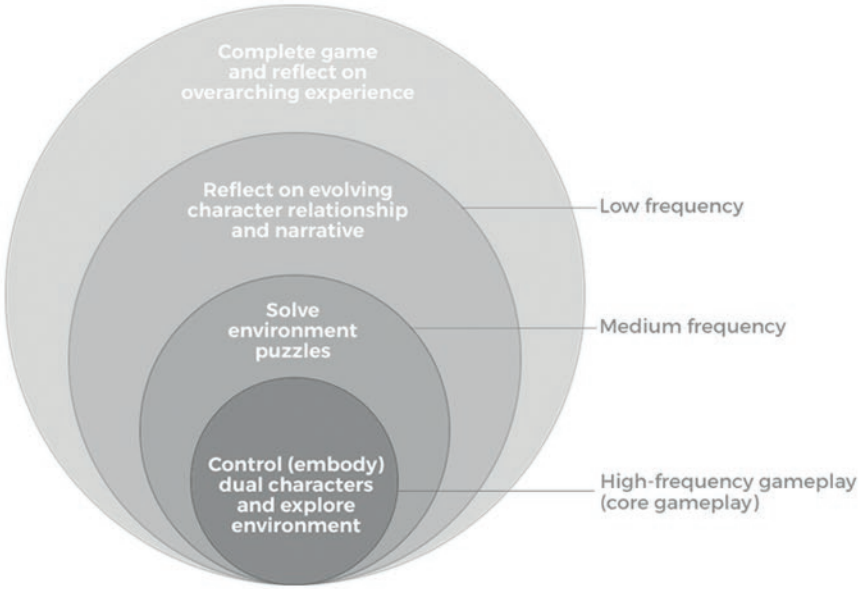
Our development goal is to deliver a playable prototype with the following features that prove the game's major high-to-low frequency gameplay loops:

- 15 to 30-minutes of casual, single-player, linear gameplay
- A three-part sequence of environment puzzles that underscore the wordless narrative
- Engaging dual-character controls
- Engaging environment exploration

Please note that the development will concentrate on the single-player mode for the proposed vertical slice during the Conception stage. Co-op mode will be reserved for later development stages.

We additionally wish to focus on realising the following aesthetic goals as part of the vertical slice prototype:

- Ensure that dual character controls are fun and accessible to play, and evoke a meaningful relationship between Elizabeth and Frankenstein
- Ensure that environment puzzles sustain the wordless narrative in the context of the control scheme
- Ensure that the proposed 3D projection effect doesn't damage visual clarity, conveys the desired sense of mixed-reality, and a rich game world



Frankenstein's gameplay loops, from high-frequency activities (core gameplay) to low frequency experiences.

VERTICAL SLICE DEVELOPMENT

Prototyping of playable gameplay in Unity will commence once funding has been secured (target start date: 1. August 2019), and will take 5 months to complete with team members working on a part-time basis.

Preparatory assets

The following material will be ready in time for the start date:

- A basic design flow from game start to final puzzle, including considerations for “onboarding” (introducing players to character abilities)
- Environment concept art, including moodboard
- Character designs for Elizabeth and Frankenstein, including moodboards and silhouette designs

Phase 1 (2-months): vertical slice prototype

In the first phase, we implement and test the dual character controls and the respective aesthetics of Elizabeth and Frankenstein in a basic, interactive environment. The goal is to lay a solid foundation for the remaining development of the vertical slice, as delivering on the following objectives will provide the team with advance warning of design issues that cannot be foreseen with paper prototyping alone. Particular attention will be paid to design aspects like camera perspective and character movement.

Objectives

- To create a playable demo with two characters
- “Grey-box” environment using primitive forms (no fidelity art assets)
- Develop gameplay sequence from start through to gameplay onboarding and first puzzle conclusion

Development tasks

- Design documentation from game start to conclusion of first puzzle
- Setup of the gameplay environment, including metrics
- Camera Integration, including integration of a dynamic camera system, which dynamically frames both characters, smoothly follows the player’s activities, etc.
- Base user-interface and artist-friendly game design prefabs and variables

Phase 2 (2-months): vertical slice production

This phase will involve blocking-in the entire three-part puzzle sequence and environment exploration. Having established the game structure (camera perspective, characters and basic geometry, etc.), this will be a practical stage for digitally painting over in-game screenshots to iterate on Frankenstein’s visual style with 2D concept art.

Development tasks

- Block-in the three-part puzzle sequence and environment exploration
- Integration of both playable characters (Elizabeth and Frankenstein), including values like movement speed, physics, gameplay abilities, etc.
- Refine character controls
- Test soft-fail mechanics
- Iterate on game art (independent of playable prototype)
- Implement placeholder game music and SFX

Phase 3 (1-month): vertical slice polish

In this phase, we assemble previous environment puzzles into a narrative sequence, and implement visual assets and music to complete the vertical slice.

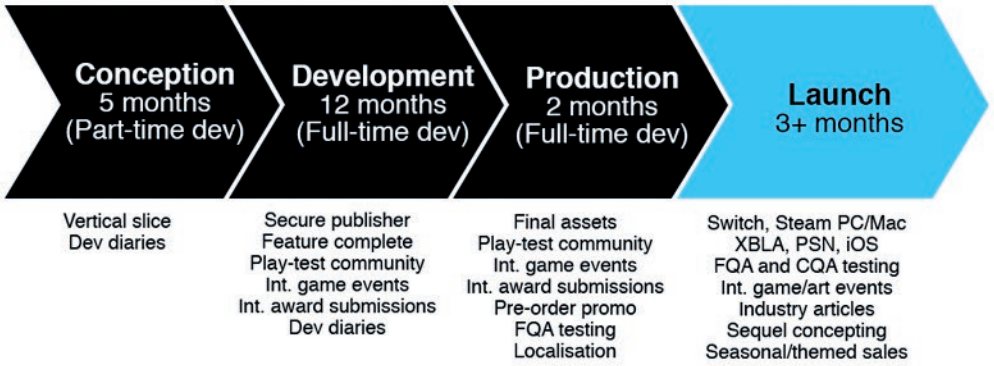
Development tasks

- Finalise vertical slice gameplay
- Refine character controls
- Iterate on character animations
- Implement game music and SFX
- Implement in-game visual assets

Long-term development schedule

This document outlines the full scope of the *Frankenstein* game and details our strategy for delivering a vertical slice of gameplay, which belongs to the initial Conception stage of the overarching development process. Once the Conception stage has been successfully completed—with the team working on a part-time work basis—we will progress through to Development, Production and Launch phases on a full-time work basis according to the following timeline estimate.

Please note that the respective durations of these subsequent stages (Development, Production and Launch) are difficult to predict before having completed the vertical slice, which is used as a benchmark.



As can be seen in the right-most Launch phase list, we already plan a sequel to Frankenstein—giving us an opportunity to iterate on existing work and explore new ideas that emerge during the development of the first game.

CORE TEAM

Krzysztof 'Chris' Solarski (Switzerland)

Founder, Game Director and Artist

Chris' career started at Sony Computer Entertainment's London Studio as a character and environment artist before making a career-defining detour into figurative oil painting. The unusual mix of game art and classical art knowledge eventually resulted in Chris producing a progressive game design framework, two books and ongoing speaking opportunities at international venues including the Smithsonian Museum's landmark *The Art of Video Games* exhibition, Disney Research, SXSW, GDC, and FMX.

The *Adaptive Gameplay Aesthetics* framework—the first art-driven game design methodology for heightening physical and emotional empathy—and Chris' two books are widely considered essential reading. *Drawing Basics and Video Game Art* has been translated into Japanese and Korean and is endorsed by id Software co-founder, John Romero. The second book, *Interactive Stories and Video Game Art*, forms the creative basis for the *Frankenstein* project and has been described as gaming's equivalent to the screenwriting classic, *Story*, by Robert McKee and endoresed by film director Marc Forster. Other notable endorsements include:

"The concepts presented in *Interactive Stories and Video Game Art* remind me of Joseph Campbell's powerful demonstration of a universal storytelling structure. Coming from a technical game design background yet being artistically inclined, I never considered that atomic elements such as shapes, lines of movement and transitions contain a vocabulary strong enough to sculpt our mood, whether consciously or unconsciously. This book creates that wonderful feeling of learning new letters, which soon prove useful to form new sentences for bringing new poetry to the world."

—**Stéphane Assadourian**, Veteran Game Production Consultant and founding member of the *Assassin's Creed* franchise

"*Interactive Stories and Video Game Art* is a great game design resource, as it breaks down shape theory in all aspects of design."

—**Max Pears**, Level Designer at CD Projekt Red on *Cyberpunk 2077*, formerly at Ubisoft on *The Division*

From left: Chris Solarski, Nicole Bühler and Zain Fahadh

Nicole Bühler (Switzerland)

Project Manager and Business Developer

Having received an M.A. in Business Management from the prestigious University of St.Gallen, a Bachelor of Science in Business Administration from the Zurich University of Applied Sciences (ZHAW), and a CAS FH in General Taxation, Nicole has since worked as a Technical Accountant for Swiss Re; a Project Manager at Smart Concept for clients like Mövenpick, BMW, and Samsung; and as an Associate at von Ah and Partner AG. Passionate about video games, Nicole is now set to apply this extensive experience to the field of game development.

Ogre Head Studio (India)

Game Programming, 3D Art and VFX

Through cultural exchanges fostered by the Swiss Arts Council's New Delhi office to generate business opportunities between Switzerland and India, Chris Solarski has developed a friendship with Zainuddeen 'Zain' Fahadh—Founder, Creative Director and Business Developer of Ogre Head Studio in Hyderabad. Zain's career started in the entertainment industry at the age of 19—working primarily as a 3D character artist for 5 years at a subsidiary of the Hollywood post-product and special effects studio, Motion Picture Company (MPC), before founding Ogre Head'. The studio has already garnered several awards for its first major title, *Asura* (2017), which Gamespot listed as its "10 Favourite Indie Games at PAX West." When not developing personal projects, Ogre Head Studio engages in game development outsourcing and consulting on an ongoing basis.

EXTENDED TEAM

Three Golden Doors (Switzerland)

Solarski Studio GmbH is collaborating with Geneva-based Three Golden Doors—the studio behind the *Frankenstein Centre* headed by Erik Anzi. Erik is a screenwriter and concept artist with credits on Ridley Scott's original *Alien* (1979) and *Blade Runner* (1982) films. Chris Solarski is overseeing game design and cross-reality (XR) experiences for the Centre. Other team members include specialists from architecture, animation and film, such as Olivier Barbeau who previously worked at Rhythm & Hues Studios on commercials and movies for Universal, Warner, Disney and Sony; and Natacha Devaud who works at Industrial Light + Magic's Lucasfilm's VFX branch—contributing FX and look-development to movie franchises like *Star Wars, Transformers* and the Marvel universe. Natacha's look-development experience will be especially useful, as will Erik's extensive background in storytelling.

Local Universities

Solarski Studio GmbH is open to collaborating with local universities in the form of apprenticeships, and supervision of research projects relating to game design, interaction design and game art.

Anne-Christine Gascoigne (Canada)

Former colleague of Chris Solarski at Sony's London Studio, Anne-Christine is now a freelance Producer for indie game publishers Devolver, and Good Shepherd Entertainment, and will act as a mentor on the *Frankenstein* project—applying comrehensive experience guiding game projects and studios at all levels and stages of development.

For follow-up questions please contact Chris Solarski via any of the following channels:

Krzysztof ‘Chris’ Solarski
Solarski Studio GmbH
csolarski@gmail.com
+41 (0)787 780 682

www.solarskistudio.com