

Blank Canvas

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1st Update: Click [here](#)

2nd Update (12/12/2021): Click [here](#)

Abstract

The following document outlines the design process of the game Ommetaphobia created by Team Green. The documentation aims to convey the design process of the project from start to finish, and rationalize the team's decisions based on the course supervisor's feedback and other limitations.

Game Overview

Introduction

Fear of becoming blind is fairly common (Dandona, 2002) since sight is incredibly important in nearly all aspects of life; from work-related matters to daily routines. A person with a fully functional eyesight may have a hard time trying to even imagine how their life would look should they ever go blind.

As a team, we've decided to conduct a brief research and asked our friends and colleagues about how they would feel should they suddenly lose their sight. Many of them stated that they would be afraid and lost since they wouldn't know how to continue on living at the same standards as they were used to. Paper by Diego De Leo (1999) supports our initial findings and states that many patients have experienced depression and even suicidal thoughts when they were deprived of their sight.

However, despite the fact that many people fear becoming blind, many visually-impaired persons are able to cope and function despite their disability. In fact, in the paper written by Nancy K. (2007), many visually-impaired persons eventually overcome their depression and fear the longer they live with the affliction.

With those factors in mind and the feedback taken from the previous sessions with the course supervisor, the team opted to create a narrative-driven game that incorporates those themes. The Player (henceforth referred to as “P”) will experience the game world from the point of view of the Narrator (henceforth referred to as “N”) who at once worked with a visual medium but has become blind and learned to cope with his disability. The aim of the game is to take the Player on a journey and let them experience the Narrator's initial fear and confusion in the moment when he loses his sight. Through the combination of gameplay and narrative, the player will learn how the Narrator coped with his depression and how he gradually learned to navigate through his city by relying on sounds instead of sights. The team's hope is to create a narrative that would help the player empathize with the blind character, but also to send a hopeful message that losing sight isn't the end and they can still live a full life.

Story Draft



Fig. 1 - The initial view from the player's perspective

At the start of the game, the Player will be able to explore N's studio. Through visual storytelling, the player will learn that the Narrator was an artist or an architect (depending on P's interpretation) who was legitimately passionate about his work and put in a lot of effort into his pieces.



Fig. 2 - An example of a high-contrast color palette. The project will make use of a similar imagery to emphasize the beauty of colors.

The team decided to make use of a high-contrast color palette in the opening sequence in order to evoke positive emotions in the player's mind. Furthermore, it was decided that the contrast between a bright, highly colorful introduction and pitch darkness would strengthen the desired effect of reminding the players that the blind persons can't enjoy such sights anymore.



Fig. 3 - Edges of the player vision become blurry

After a short exploration, the player's vision will start to blur and will gradually become darker, starting from the corners of the P's vision. At that point, the character will start breathing heavily and the sound of a rapid heartbeat will be felt in order to convey the feelings of panic and confusion. Once the player's vision is completely obscured by pitch blackness, the Narrator's voice will start telling his story to the player.

Through the narration, N will talk to the player about his initial feelings when he lost his sight. He will tell P about the fear, confusion, panic, and how much he would miss seeing all the colors which would hopefully serve as means to help the player empathize with the Narrator. N will talk to the player about their depression and how he didn't know what to do next which ties back to the research and the themes that were mentioned in the introduction: "How would you feel if you became blind?".

To help answer that question, the Narrator will talk about how he started to make first steps which is when the gameplay will be steadily introduced to the player.

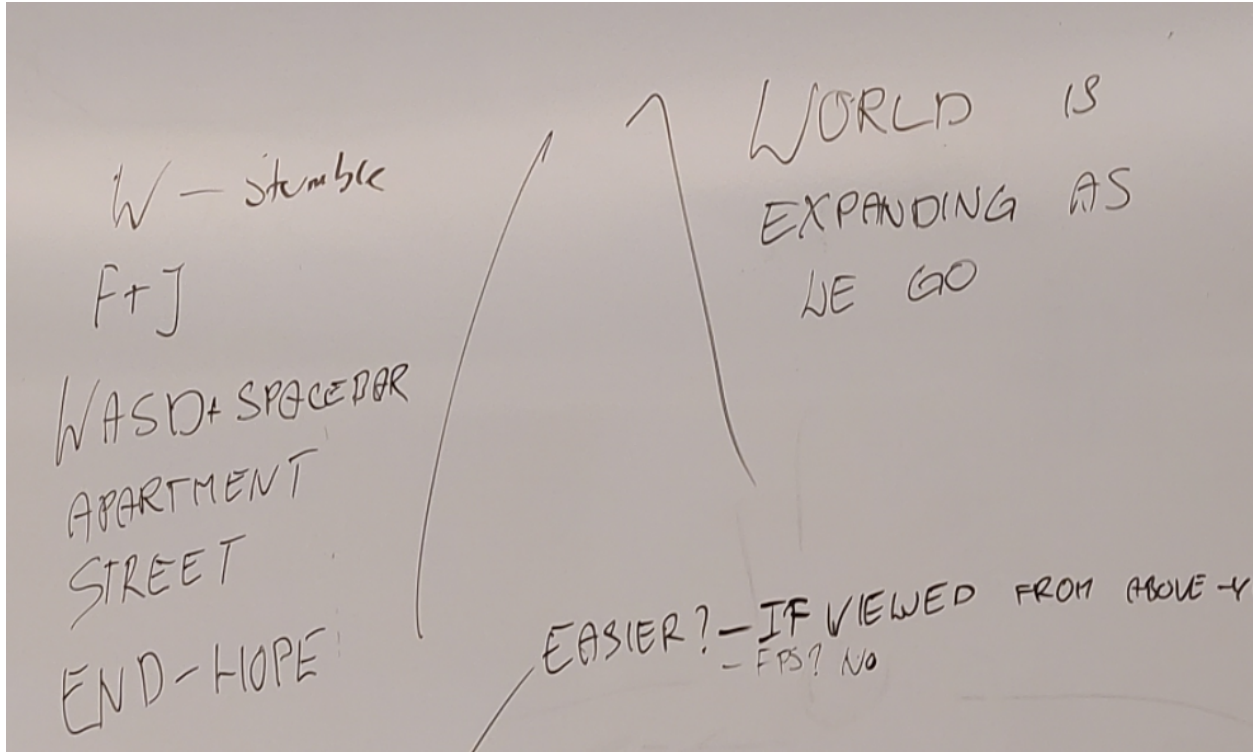


Fig. 4 - The model between gameplay and the narrative

Aside from controlling the character, the way the gameplay functions is to emphasize the Narrator's struggle with blindness and eventual adaptation. At first, the player will only press singular keys like "W", "F", "J" and "Spacebar". This is to emphasize how a blind person slowly learns their bearings during the first few days and weeks. As the game progresses, the player will be able to navigate through the apartment and then the streets. This is to portray how the world "opens up" as the blind person learns to adapt to living with their disability.

As the player goes through the tutorial section, the Narrator will talk to the player about their first attempts of returning to normalcy and their first clumsy steps. Steadily, as the player learns to navigate more complex paths, N will talk about going stir crazy while being cooked up in his apartment and his slowly building up confidence to get out into the world again.

Once outside, the Narrator will guide the player along a set path to introduce them to the noises in the city and teach them how to navigate their way based on the sounds in the environment. At this point in the story, N talks about how he entered the "Acceptance" stage and how he eventually managed to resume his usual routines that he enjoyed prior to losing sight.

After the guided segment, the player will be able to explore the city more freely and listen to the Narrator's remarks about the places that he used to frequent or noticed during his walks before going blind. Towards the end of the game, the player is instructed to find certain locations to emphasize the empowerment and to strengthen the message of hope that, even though the Narrator can't see the world as he used to, he can still explore it and experience new things.

Gameplay and Mechanics

As mentioned in the previous section, the gameplay is closely tied to the narrative. At the start of the game, the player will have full agency and be able to use WASD as well as the mouse to move and look around the apartment. When the player goes blind, all control over the character will be temporarily disabled to convey the feeling of helplessness.

At that point, the player will be prompted to remove their hands from the keyboard and close their eyes. This part of the mechanics is yet to be determined and playtested, but the team believes that giving the player choice in this regard would help them empathize with the main character more as opposed to if they were forced to be blindfolded.

Regardless of their choice, the player will have to press Spacebar, “F” and “J” keys (in any order) to progress the game. This serves a purpose to communicate to the player about the already existing blind accessibility that they may not have been aware of.

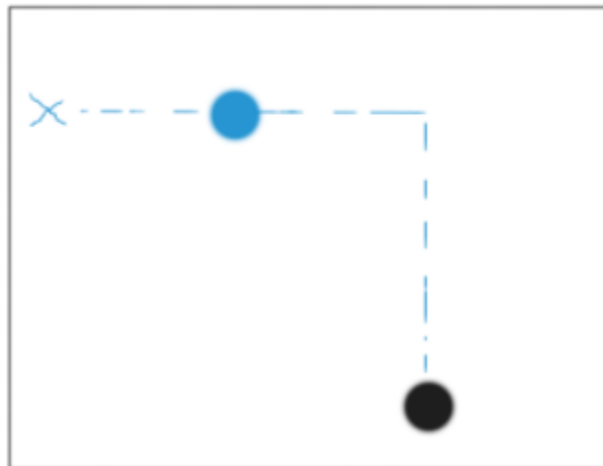


Fig. 5 - Example of the movement tutorial.

In the tutorial section, the player will use WASD keys to move around the map. However, instead of using the sights to navigate, the player will have to listen to the spatial audio in order to navigate through the environment. At the start, the player will be instructed to follow the footsteps in the quiet apartment. They will have to successfully navigate the exact same path, otherwise they will enter a fail state that will force them to restart their attempt. Since the game will have no visual components, audio cues and Narrator commentary will be utilized to inform the player of the wrong path they took or if they collide with a wall or an object.

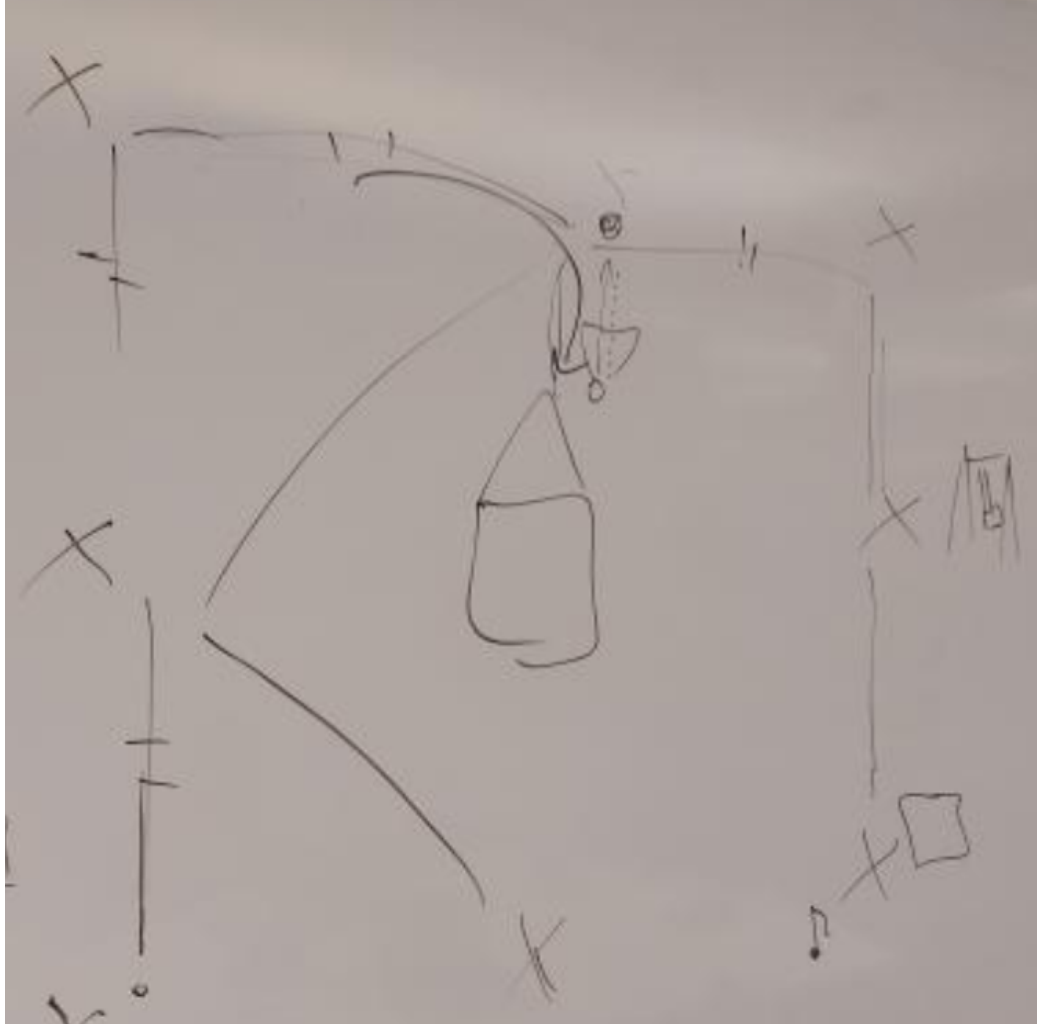


Fig. 6 - Mock-up of the city layout

Once the player progresses through the tutorial, they will enter the city. The intention is for there to be ambient background noise that will remain constant throughout the area. The “X” in the picture above represents landmarks that will have unique audio cues or Narrator remarks to clearly communicate to the player about what those landmarks are. The “T” signs in the picture represent traffic light crossings. When the light is red, the beeping will be slow. If the player tries to cross it at that time, they will fail their objective and be forced to start over. When the light is green, the beeping will be faster and the player will be able to cross safely. This is to present a small challenge to the player and to remind them of the real dangers that the visually-impaired persons need to be mindful of when walking out in the streets.

MDA Analysis

Aesthetics	Dynamics	Mechanics
Fear and Panic	The player's point of view will gradually start becoming blurrier in the introduction sequence for the game and will gradually shift to complete darkness. The sound of heartbeat and heavy breathing accompanied by tense music will strengthen the emotion.	The game will gradually reduce the player's vision until their screen turns completely dark.
Coping and Adapting	The gameplay is steadily re-introduced to the player to tell a story of how the character had to relearn everything he knew to function again.	Simple movement system that allows the player to move forward, back, left and right using WASD
Struggles	Players are reminded of the struggles that the blind persons need to contend with during the first few days and weeks of their disability.	Fail states when the player tries to cross the lights at the wrong time, if they bump into objects or if they venture too far away from their objective.
Hope	By being able to check out new landmarks and explore the city, the intention is for the player to learn that they can still broaden their horizons and enjoy new experiences even if they're blind.	The game will have several locations and landmarks that the player can explore.

Iteration 1

The first playable prototype of the game consisted of two scenes titled “Room” and “Tutorial” with the third scene called “The City” in development. Upon starting the game, the player starts in the “Room” scene where they are able to freely walk around the scene. At this stage of the development, there weren’t any interactable objects or objectives for the player to complete. Since the team believed that the blind aspect of the game was the most important element, there was no need to add any interactable objects at that point in the development.

The scene was set on a 90 second timer after which the player would advance to the second scene, the “Tutorial”. As the time progresses, the screen will progressively become darker and darker to simulate the player’s character losing sight. The effect was achieved using a simple black image in the Canvas layer and the darkening effect was created using Unity’s animators. After about 40 seconds, once the screen becomes sufficiently dark, the sound effect of a beating heart would start playing. Using the Unity animations again, an effect was created to simulate the heartbeat becoming louder and faster as the time progressed in order to convey the player’s character’s panic. At around the 80 second mark, the sound of heavy breathing would start playing and, once the timer hits 90 seconds, the game will advance to the “Tutorial” scene.

The “Tutorial” starts in complete darkness and silence which lasts for about five seconds until the narration finally starts. The narrator’s voice over was performed by one of the team members, Rafal Smietana, using a headset microphone for the purpose of the prototype. At this point of the playthrough, the player has no control over their character yet as the Narrator conveys the narrative through a monologue through which he also shares his feelings and the perspective he gained after losing his sight. This opening speech serves to establish the Narrator’s initial depression and disbelief.

Throughout the tutorial, the player will progressively regain control over the character and will have to follow the tasks that were set out by the Narrator. Due to the lack of visuals, the team decided to keep the tasks simple and try to connect them with the narrative to strengthen the themes of initial struggles and eventually overcoming the new disability. Briefly, the tasks are as follows:

1. Press “W”. The player at this point will move forward by a small distance until he hits a collider which triggers a short audio of their character crashing into an object. After hitting the trigger, the player’s control is once again disabled and the Narrator continues telling the story
2. Close your eyes. This is a choice presented by the Narrator to the player to close their eyes and play the game blind.
3. Press “Spacebar”. This is to symbolize the player’s character re-orienting themselves and re-learning the controls. Since the player is intended to have their eyes closed, the Spacebar seemed like the logical choice as it’s the largest key on the keyboard and is thus easy to find

4. Press “F” and “J”. Continuing the theme from Task 3, this is to help the player navigate their keyboard through touch only. It’s also to raise a small awareness of the accessibility functions that are already present in the real world as “F” and “J” have small bumps that were created for the visually impaired.
5. Press “WASD”. The Narrator would guide the player to move their fingers from the “F” key and help them locate “WASD” again. At this point, the team assumed that the person playing the game would be somewhat familiar with the traditional control schemes and putting their fingers in the familiar location would ease them into the gameplay.
6. Follow the Narrator. An object will spawn inside the scene. The player will need to listen to where it went and try to follow it along.
7. Follow the Narrator, with Obstacles. Same as in Task 6, except that the pathway contains obstacles. Should the player hit too many of them, their progress will reset and they will have to start over.

After completing all the Tasks, the scene would come to a close. At that point, after it’s completed, the “City” scene would load and the story would continue.

Feedback and Further Work

After submitting the prototype, the team received detailed feedback on their progress which will be addressed in this section along with the proposed solutions.

1. Opening Room

Feedback: “The opening room is functional for now, but I would spend a lot of effort into making that room look gorgeous, almost arch-vis quality, and maybe add some interactions even (e..g, drawing on the blackboard, turning on/off the computer, etc.). I think it would add to the effect that you are shooting for and it will keep players more engaged and willing to play the game.”

Solutions: The room serves as an opening to the game. However, it was decided that it was too short and there was nothing interesting to do in the scene. To improve the scene and to address the feedback, the team decided to expand upon the opening sequence by giving the player more freedom and by increasing the play area. Instead of having a single room, the team is planning on creating a small apartment in which the player will have several tasks to complete, be able to examine the objects and interact with some of them.

Furthermore, it was decided to make the opening part text heavy in order to introduce contrast between the 1st scene and the subsequent scenes. In the opening act, the player will need to rely on their sight a lot which would hopefully strengthen the narrative of losing the sight.

2. Opening Sequence

Feedback: “The opening is effective and timed well. The footsteps need more variation (and lower volume) and since this is a hardwood floor you want some random creaks and squeaks as well. I would also add an audible sound for hitting the wall. The breathing comes in a bit too harsh for me.”

Solutions: Due to the issues of the player controller that the team used in the build, the footstep sounds weren't implemented properly. To address those issues, the team will swap to a player controller from the Standard Assets package. That should hopefully fix the issues with the colliders and footsteps which would allow the team to introduce more sound effects and collision-based events.

3. Transition

Feedback: “The flash from going black to overexposed to black feels a bit like a glitch, possibly because the opening scene's assets are not that polished. It's a good opportunity to play around with some post-processing effects to make it feel more engaging.”

Solutions: Since the transition is done by changing the opacity of a black image on the Canvas in the UI, that's probably what is causing the transition issues. In the next iteration, the team will instead focus on creating the transition using the camera and post-processing effects instead which will hopefully resolve the issue.

Also, since the transition is currently time-based, the team is planning on making the transition after the player completes a certain number of objectives - as mentioned in the first part - rather than by putting the scene on a timer. Instead of making the screen progressively darker, the team will utilize post-processing effects, camera wobble, and the Unity animator to make the player's vision blurry at first. The screen will still become darker but, instead of the uniform gradual change, the screen will become darker starting from the edges and slowly move towards the center.

Sound effects, such as breathing and heartbeat will also be tweaked and adjusted based on playtesting feedback.

4. Player Experience

Feedback: “Overall, the voice over and the writing are both good. I particularly like how it handled being someone who plays a lot of games. That being said, doing so excludes many people, so I would recommend adding an option prior to the game asking players a few questions about themselves so you can tailor the voice over.”

Solutions: The team approached the design from the perspective that the player playing the game would have at least some experience in playing FPS games. However, introducing a simple difficulty setting should be simple to do and additional voice lines can be easily recorded and added using a simple coroutine.

5. Voice Over

Feedback: “The only thing I did not like about the voice over script is how obsessive the narrator is about “I can’t control you”, “I can’t make you do things”, etc. I would imagine most people to simply follow along, especially since the screen is black so if that is the case then those bits are unnecessary. Similarly, things such as “and then we’ll continue” feels a bit controlling and video game-y, and it messes with my immersion and likeability of the character. Overall, I am wondering if a narrator that is positioning himself less as a teacher but rather as a helpful friend would make the game better or not?”

Solutions: To help write the lines for the Narrator, a character sheet was created in order to gain a better understanding of his character, backstory, and personality. Using that created persona, the team will revisit the voice lines to make it flow more naturally and make it feel like the Narrator sharing their story with the player to make it feel less “game-y”.

6. Tutorial

Feedback: “Even though there is no literal cut-scene, it feels like I am watching a cut-scene. Allowing for the player to move, mess up by playing a few banging into stuff sounds and having the narrator respond would make the experience feel much more engaging.

I got stuck at trying to find the narrator. I tried it, pressed E after a while, tried it again, restarted the game, etc. To me it sounded like I had to walk straight for a bit and then go left. I tried going straight and right as well, but to no avail. ... And then I watch the video (I like to avoid spoilers and I figured out that this is probably still WIP.

The wall bump sound is too much and it raises an interesting question: How do you deal with momentum and speed? The sound here would be somebody banging into a wall, but players are likely to want to progress slowly and touch the wall as a guide at first.”

Solutions: Many issues in the tutorial were caused by the current player controller not interacting with the colliders and objects properly. This forced the team to rely on triggers and transformation instead.

To address the feedback, the team is aiming to redesign the tutorial to give the player more freedom. The first few tasks will remain unchanged as they currently feel

appropriate for the narrative, but the parts where the player has to follow the narrative will be redesigned.

Instead of following specific narrow paths, the team is aiming to open up the entire apartment for the player to explore. And, to give the player a feeling of “blindly feeling around”, the team is also considering using the “F” and “J” keys as a way for the player to feel their surroundings. Since using those keys is highly unorthodox, some playtesting will be required to see how well the players receive the control scheme. On the other hand, an inconvenient control scheme can be used to strengthen the narrative as it conveys the idea of struggle and the minor inconveniences a blind person might have to contend with on a daily basis.

In the new version of the tutorial, the Narrator would make remarks whenever the player locates certain objects to make the story feel more personable. And instead of having objectives such as “follow me” or “follow this exact path”, the team is aiming to implement objectives such as “retrieve the package from the front door”. The hope here is that these new objectives will feel more realistic to someone who tries to live their day-to-day life and hopefully eliminate the “video game-y” elements.

7. Title

Feedback: “Reading the name again after playing it, I feel it sets a different expectations. Ommetaphobia sounds like a horror game, but the experience is actually rather comforting to me. As I wrote earlier, it feels meditative to me.”

Solutions: As Ommatophobia was a working title, the team is currently exploring alternative titles for the final game.

Playtesting Report for Iteration 2

Overview

The playtest occurred on 18th of November during the in-class playtest. The goal of it was to test the new movement system with the players to see how well they receive it. We’ve had three participants during the session and every single one of them played through the test level for at least two minutes. Some participants decided to play longer in an attempt to beat the level. Their playthrough was recorded using Rafal’s mobile phone. Their responses were recorded and their actions were observed during the session.

Before each session, the participants were given a quick overview of the story since the scripts responsible for playing the audio files had been missing from the game at that point and were

instructed about the control schemes: WASD to move and holding F + J to feel left or right (respectively).

Participant 1

Observation:

The participant appeared to be lost and didn't know what to do during the playtest session. Instead of holding the F and J keys, he was only lightly tapping them occasionally. Unfortunately, he was unable to complete the course.

Key Responses:

"I don't know where to go."

"I go forward, bump. I go backward, bump. I go left, bump. I go right, bump."

"I don't know how to feel about that"

"When I touch [the wall], I don't know if it's in front or back"

"Instructions weren't clear"

"I walk around, but there's no step sound"

"Maybe better to increase [the touch range? The error window?] a little longer."

"Maybe make character move speed a little slower"

Participant 2

Observation:

Just like the 1st participant, he was tapping the keys instead of holding them. He was trying to use the mouse to move the camera/readjust himself.

Key Responses:

"I think the mechanism is interesting but I feel a little bit confused when I turn left/right."

"Actually, I don't remember which way I faced"

"I don't remember which direction I faced"

"I don't remember what's the difference between [shhh sound] and no sound"

"F and J feels a little bit weird"

Participant 3

Observation:

Wanted the explanation of F and J mechanic again
Tapped the keys once again instead of holding

Key Responses:

"I lost my directions"

“I think you can give me some more hints”

“Because in complete dark I have no directions”

“One mistake will ruin the progress I made so far, I think that would be very disappointing”

“Give more hints as to which directions are correct”

Key Issues To Address

1. Instructions

To make sure that the players understand the mechanic and their objective, we'll have to make sure to write the dialogue in a way that will carefully explain everything to the player. Furthermore, we should have a way to give the players a way to ask for a hint or a reminder of the instructions/objective

2. Players get lost

Like in the previous point, the player should have a “hint” button to help them navigate through the apartment. We should also implement a bunch of landmark sounds to make sure that the players remember the areas they've been to. Maybe even have the narrator make remarks about the objects they find in the world or their progress? That seems like it would fix a lot of issues

3. The system itself

There are several areas we could improve here

- a. Increase the margin of error
- b. Make the sounds more responsive
- c. Work out on the bugs that sometimes occur which result in the players not hearing any sounds
- d. Maybe remove the “bump” altogether and instead have the narrator talk to them when they get lost
- e. Alternative solution: go back to a more linear experience and focus on the narrative aspect instead.

Iteration 3

Level Design and Gameplay Changes

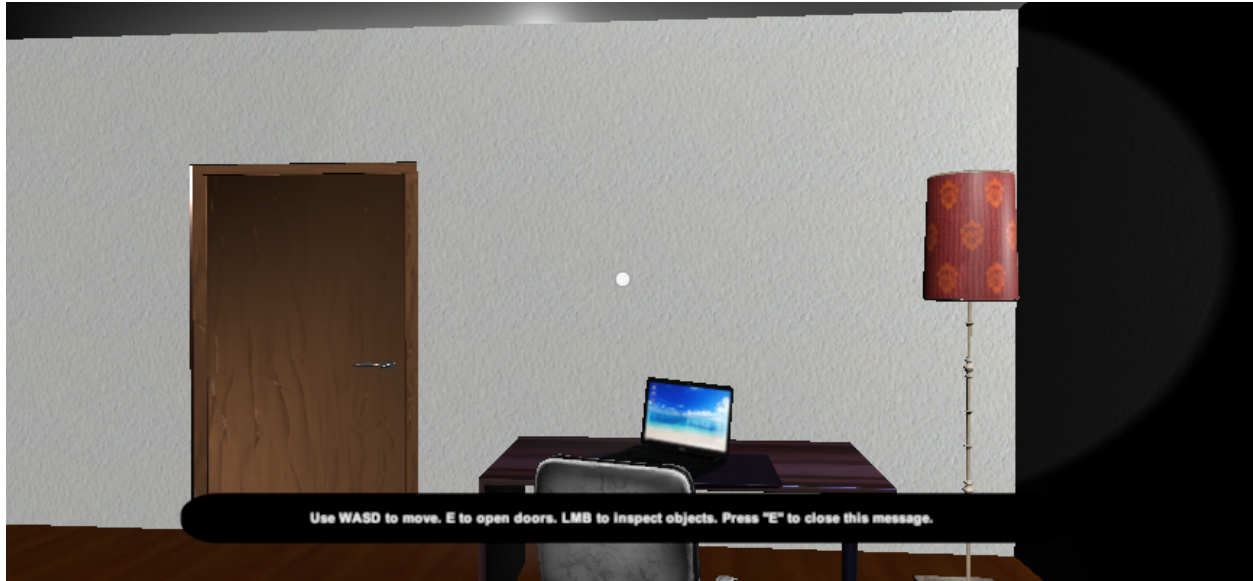
Scene 1

After receiving the feedback, the game flow and storyline has undergone several changes to address them. The initial feedback after the starting scene stated that the room was barren and uninteresting with barely anything to do in it, and that the transition was seen as jarring and startling. To address these issues, the room was expanded greatly to encompass the whole apartment.



New apartment layout.

The reasoning behind expanding the apartment - aside from the feedback - was to give the players an opportunity to explore the protagonist's house. It was believed that if the players were given a chance to familiarize themselves with the layout of the house prior to losing their vision would help them navigate in the later sections of the game.



Opening screen message

Another issue that was addressed was the lack of tutorials in the game. While the time constraints didn't allow for the creation of a brand new scene to address the issue completely, the players are greeted by the above message upon starting the game. The message briefly outlines the controls that the player needs to know in order to play the game, how to interact with objects and open doors.



Interacting with Objects

In the initial scene, the players will be able to inspect and interact with objects in a limited capacity. The system is simple but it encourages the player to search through the scene for the interactable objects in order to progress the story. Also, in order to contrast the future scenes, it

was decided to make the 1st Scene rely on as much text as possible. It was done in order to make the unsuspecting players believe that inspecting objects and reading would be a major component of the gameplay. This was also done in order to strengthen the “twist” and the impact when the player’s character eventually loses their vision.



Objective

In the first iteration, the transition between the scenes was put on a timer that would enable a heartbeat sound effect and darken the player’s screen after a sufficient time had passed. However, that was changed as the feedback from the supervisor and the playtesters said that the transition was seen as too drastic and confusing, and the sounds were more distracting than startling.

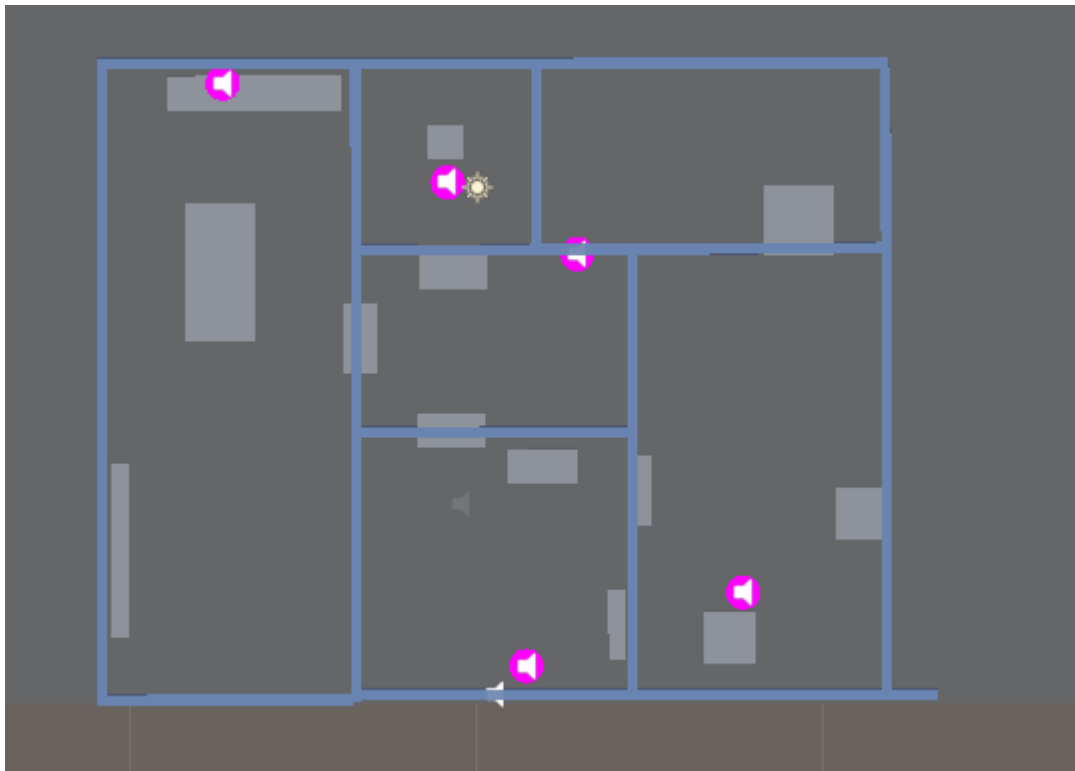
In the final iteration, the player is given a simple objective to retrieve a bucket of paint in order to start painting. This serves as a narrative purpose as well to hopefully let the player realize that their character is an artist; someone who relies on their eyesight a lot. Upon picking up the bucket and interacting with the easel, the player’s camera will wobble - simulating dizziness - and the screen will briefly darken and light up again to simulate blinking.

The transition in the final iteration is faster but more gradual with the intention of making it feel more natural. Messages at the bottom of the screen were also added in order to give the player an impression that the protagonist is panicking and thus add a sense of urgency and fear to the scene’s ending.

Scene 2

In the previous iterations, the second scene was set “on rails” and the player was given a series of specific instructions to follow. While the feedback received for most of the story was positive, the gameplay progression was lacking. The playtesters also provided feedback that the “touching” system in Iteration 2 was often confusing, inconvenient to use, and wasn’t explained

very well as a mechanic. To address these issues, several improvements were made to the 2nd scene.



New Scene 2 Layout

As can be seen in the picture above, the layout of the 2nd scene resembles that of the 1st scene. This was done with the intention of making the 2nd scene feel familiar to the players after they played through the first level and to help them navigate through the familiar terrain whilst completely deprived of vision.

However, while the layout is similar to the 1st level, there are several changes. The doors were removed as the playtesters often struggled with distinguishing between the walls and the doors based on the audio feedback. Also, since this portion of the game is heavy on the narrative, the team felt that it was important to emphasize on that aspect instead.

The implementation of the new player controller also helped as the team didn't need to rely on a respawn/teleporting system as the collisions were finally working properly. While the "Touching" mechanic was removed, a part of it survived to the final iteration. When near the walls, the player's character will automatically "brush" against the wall and a sound will play from an appropriate direction to let the player know whether the path was clear.

Another major change was the implementation of various "Landmarks" (Pink), triggers and objects (Gray) in the scene. The landmarks are sounds that are either always active - or will activate upon meeting the necessary condition - that will help the players orient themselves in the scene. The triggers are responsible for enabling some of these sounds. The objects in the scene represent the possessions that the player's character/narrator owns. Upon bumping into them, the player's movement will be temporarily frozen and the narrator will make a remark

upon these items. This was done in order to strengthen the narrative aspects and make the level more interesting rather than to force the player to move on a specific part as they did in the 1st iteration.

Overall, the new version of this scene puts more emphasis on the player's freedom and encourages exploration above everything else. Since the game was described as a meditative and story-driven experience, it was decided to focus on those aspects the most. The team also felt that by giving the narrator voice lines with the objects that the player finds in the level would help the player feel sympathy towards the character and also allow them to glimpse into the narrator's personality and motivations.

Although significant changes have been made, the experience is still largely trial and error, but it is not as frustrating or punishing as it used to be. The player has significantly more freedom, which was definitely the desired outcome.

To minimize the chances of players getting lost, the player is only required to interact with six (out of ten) of the objects. This was done for two reasons:

- 1) The team felt that requiring the players to interact with all 10 objects would be more frustrating as it would force them to scour the entire level multiple times. Six felt like a more flexible and reasonable margin
- 2) To add a little bit more replayability to the experience as the player who chooses to go through the game again might decide to start exploring in a different direction and thus uncover new pieces of the story.

Scene 3

Other Changes

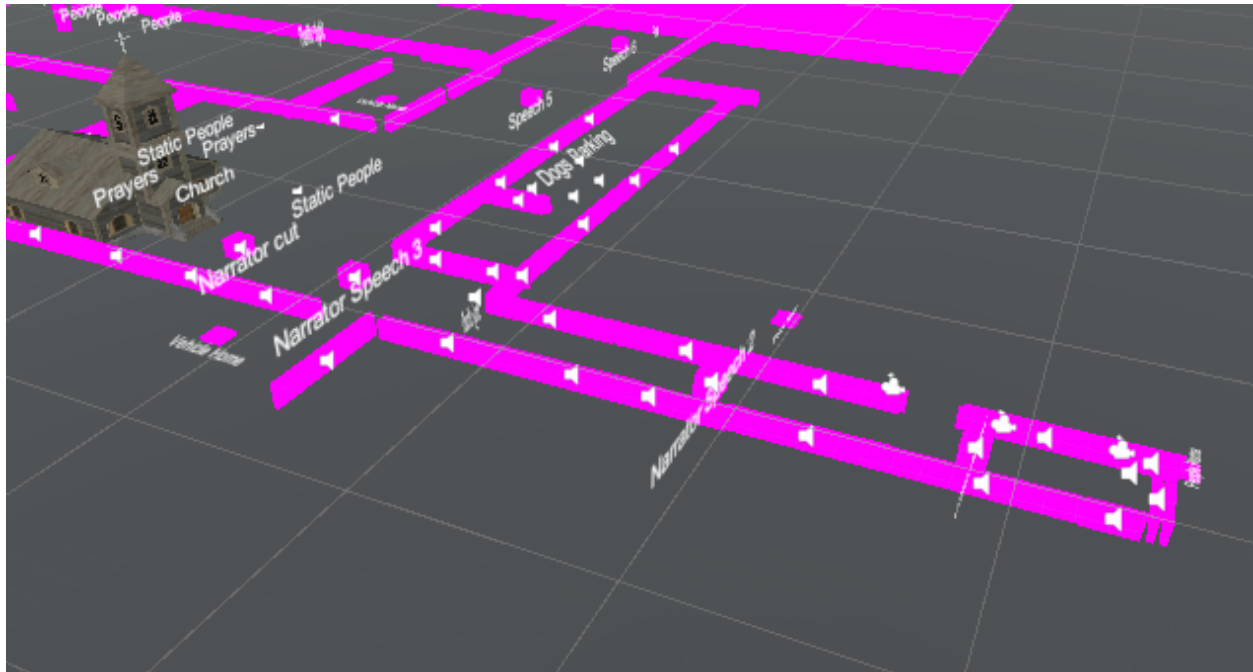
The game has also undergone several other smaller changes throughout the development. In an attempt to strengthen the story, several narrator monologues were either removed or re-recorded as the team felt they didn't fit the theme. Most of the audio was also cleaned up using Audacity to reduce the background noise as much as possible given the team's current resources and the harsh "S" sounds were de-amplified, softened or otherwise reduced to make it more comfortable for the listener.

The scope of the game was also - sadly - reduced due to the time constraints, technical limitations and the design challenges that team has encountered. Creating a game that relies on little-to-no visuals was an incredibly challenging experience and making the game completable was prioritized over injecting it with bloated or unnecessary content. Therefore the progression was streamlined and simplified in the later levels.

Lastly, since the "-phobia" part of the game's earlier name "Ommatophobia" might've made the player think that they were going to play a horror game, the game was instead renamed to "*Blank Canvas*" to better reflect on the theme of the game since the main character is an artist who loses his sight.

Addition of checkpoint system has been implemented in the city build. When players move away from narration zone or get lost in the game space there are colliders placed over such spots

which check for latest checkpoint the player crossed and will change their current position to the checkpoint position. The wall bump script was not efficiently working since prototyping and we have tried fixing that issue. Also, the mouse look movement has been disabled for better navigation through the level. There are several other changes made to narrator scripts and city map management due to change in storyline in playtesting weekend.



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