



NAT CLAYTON

GAME DESIGN SHOWCASE 2022

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CAN ANDROIDS PRAY

2019, Windows PC, Xbox, PlayStation, Switch

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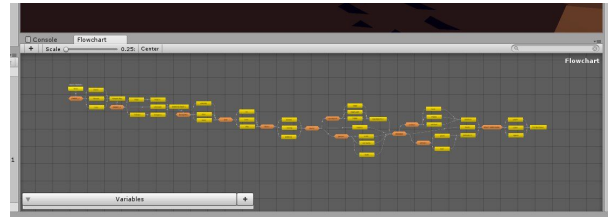
A collaboration with prolific game writer Xalavier Nelson Jr and composer Priscilla “Ghoulnoise” Snow, CAN ANDROIDS PRAY is a short-form interactive drama about two dying mech pilots.

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. While not an artist by trade, CAP was praised by critics and later developers for its stark, striking visual style.

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.



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

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Summary	Critic Reviews	User Reviews	Details & Credits	Trailers & Videos
	 <p>Metascore Mixed or average reviews based on 5 Critic Reviews</p> <p>What's this?</p>	 <p>User Score No user score yet Awaiting 2 more ratings</p> <p>Your Score:  0</p>	<p>Developer: aPriori Digital</p> <p>Genre(s): Adventure, General</p> <p># of players: No Online Multiplayer</p> <p>Cheats: On GameFAQs</p> <p>Rating: T</p> <p>More Details and Credits ></p>	

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.

A pixelated Minecraft scene featuring a player in a teal shirt and purple pants riding a brown horse. The player is holding a diamond pickaxe. In the background, there are green hills, a stone castle, and a village with a villager and a cow. The sky is blue with white clouds.

MINECRAFT: CONSOLE EDITIONS

2015 - 2016, 4J Studios Dundee

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. More than aesthetics, POI creation was meant to create compelling gameplay experiences within Minecraft's framework—laying out puzzles, pathing and decorating "rollercoaster" tours, mazes and dangerous areas for encountering monsters.

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.

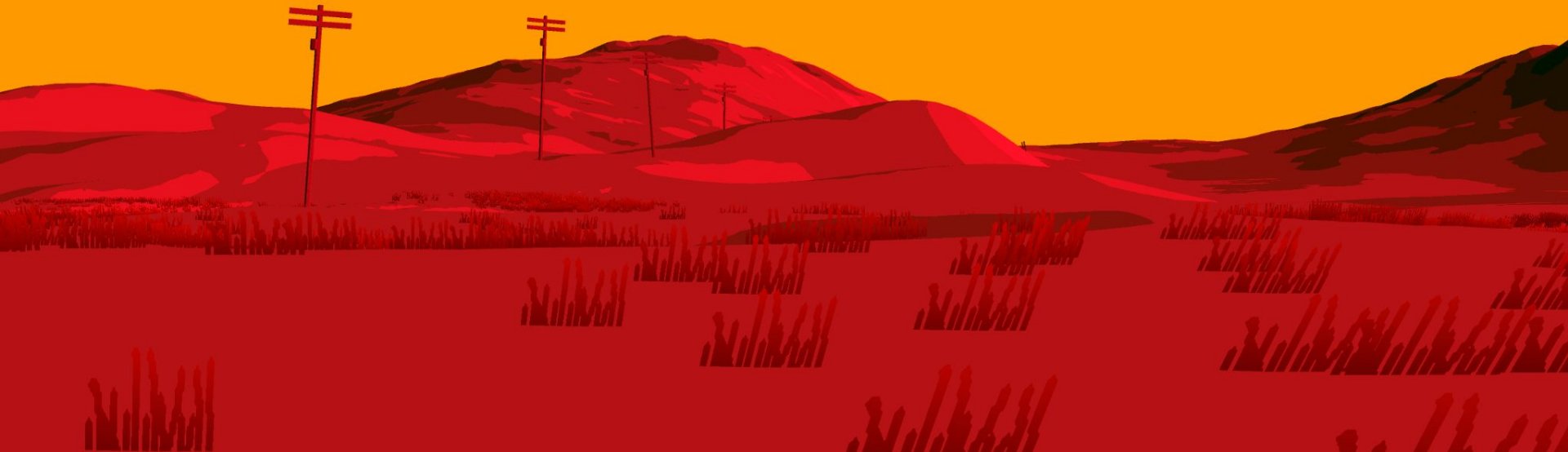
Minecraft is not a combat game, so great care was taken to make the mode and maps compelling enough to make for interesting standoffs.

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.

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.

Battle shipped to modest reception, though was unable to establish itself among a crowd of similar fan-created modes.

EXPERIMENTAL GAME DEVELOPMENT



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

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



EIGHT THIRTY, NOWHERE [scraps #1]

Care for a stroll?

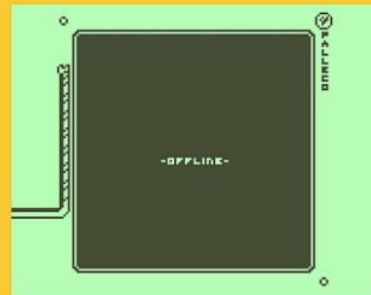


Can Androids Pray: Red

\$6.99 In bundle

Angry femme mech pilots at the end of the world.

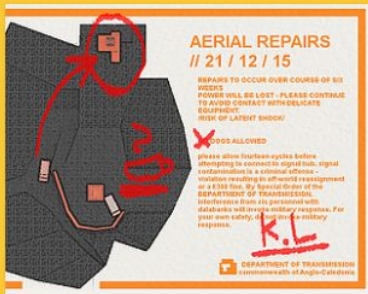
Visual Novel



Salvage Crew

System Recovery Enabled

Play in browser



SATELLITE DUNDEE

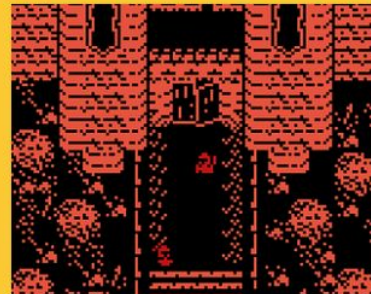
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Anecdotes from Norway

Run in browser



Optional Boss

Instance reset at 03:00

Adventure


Play in browser



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 evokes its world. 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)



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)



v.0.1 INHERITOR

a fast-paced mech skirmish game for 2 players

INHERITOR (2021)

is a small tabletop combat game I built as a lockdown project.

Inspired by (and against) the sluggish pace of mech combat games like BattleTech, Inheritor aimed to emulate the pace and style of games like Hawken and Titanfall 2 on the tabletop.

I used Games Workshop's Warcry as a framework and then layered in the kinds of complexity I feel are essential for the genre—structural integrity, heat management—to create a game that felt fast and frantic and crunchy without bogging the player down in endless number-crunching.

A player may only fire at 1 less Heat per Weapon (minimum of 1) for the duration of the current round.

1. Declare Target, Choose Weapon

A player must declare a target for the attack. Unless otherwise stated by an ability, all weapons fired during an Activation must be declared against the same target.

A weapon may only fire if it is within its maximum range. Some weapons (missiles, for example) may have a minimum range value that must be cleared before firing.

A Mech may fire as many or as few of its weapons as it wishes (up to heat limits), but each weapon may only fire once per activation. A Mech may have more than one of a weapon type equipped.

2. Roll to Hit

Once a target and weapon have been chosen, roll a number of D6 as indicated on the weapons' Shots characteristic.

Compare the Impact value of the weapon with the Armour value of the targeted mech and consult the Impact Table. Each D6 rolled above the required number constitutes a Hit.

Each weapon's attacks are resolved one at a time. Before damage is applied, the targeted Mech may attempt a Reaction. In this manner, a Mech may dodge damage and find itself out of range of further weapon attacks.

3. Make Reactions

Before damage is applied, the targeted Mech has a chance to make a Reaction. As standard, a Mech may choose to Dodge or Brace.

A Mech can react to each weapon fired at it, assuming it has the Heat to do so.

(See Reactions)

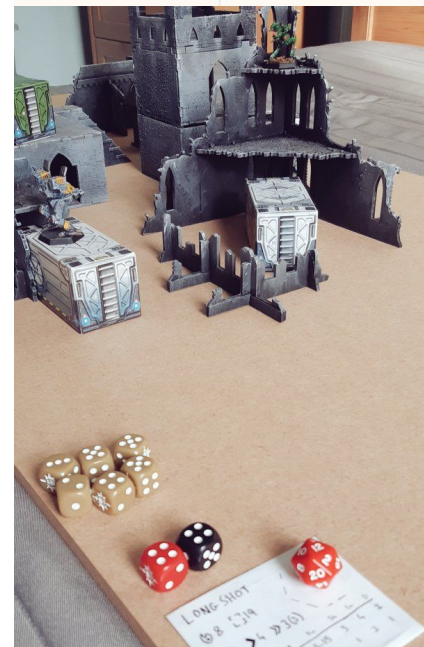
4. Apply Damage

Damage is applied after a weapon has been fired and the target has had a chance to react.

Score out a Structure box for every point of damage received. A Mech is Destroyed once it has lost all Structure points, and is removed from the board.

Impact Table

Impact vs. Armour	D6 To Hit
Impact > Armour	3+
Impact = Armour	4+
Impact < Armour	5+



end.

its_natclayton on twitter

scarletcatalie.github.io

