

TANKS³

Developer: Timothy Thomasson (timothythomasson.com)

Release date: 2018-04-29

Platforms: Mac OS, Windows

Price: Free

Available at: <https://timothythomasson.itch.io/tanks3>

Description

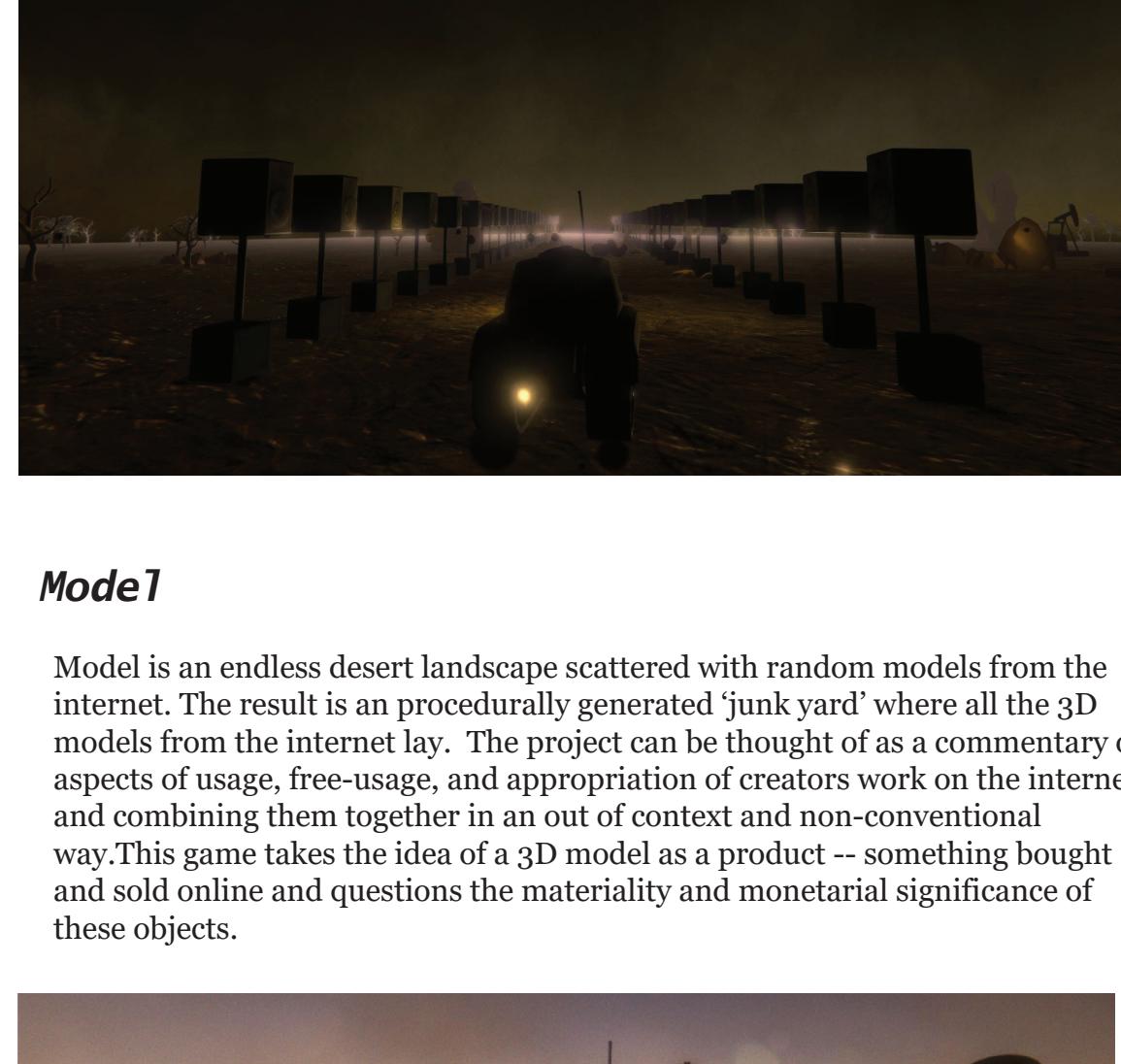
TANKS³ is a collection of three games based off the “TANKS!” tutorial from Unity as a starting point. Each game interprets what it means to be a ‘game’ through an experimental approach of creation. The three iterations individually pose an analysis of a particular area of Unity’s tools for making games, starting with Camera and Lighting, Sound, and 3D Objects, in the form of the games *Tank Cinema*, *100 Part Motet*, and *3D Field*, respectively. The games are united through a common tone that lays in an uncertain place between serious, dark, humourous, and cinematic. This project was done for Pippin Barr’s Game Studio course at Concordia University, Montreal.



Original TANKS! game (<https://unity3d.com/learn/tutorials/s/tanks-tutorial>)

Cinema

Cinema brings the user into a surrealistic, isolated desert landscape during a sandstorm. In the distance, an audience of tanks gathers to watch films. The user becomes an observer -- choosing only the cameras position as it cinematically moves between established shots. The light of the screen illuminates the surroundings with the colours from the film. The flickering beam of projection light illuminates sand particles in the wind. The user is given no power, except that of an observer -- only being able to view the tanks watching other tanks blow up tanks. With this, the project may create a commentary regarding the types of content in media we consume (films, tv, games) and the autonomy of machinery.



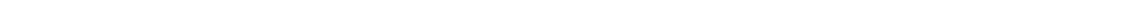
Motet

Inspired by Janet Cardiff's 'The Forty Part Motet' *Motet* aims to examine the sonic spatial capabilities of Unity. The only way to hear music from the in game speakers is to shoot. By 'shooting' at different speeds and staggering the fired shells, the individual sounds begin to blend together and form a composition. By doing this, the purpose of the shell (which once was to kill other tanks) is transformed into an instrumental entity which can be used to sonically explore the space. Because we are so accustomed to being able to hear from a very static and centralized position there is a strange dissonance created by being able to hear things from the perspective of a separated and constantly in motion object -- this dissonant feeling is amplified with the strange electro-acoustic sounds, and Doppler effect when the shell is moving quickly. The physical model of the shell is kept the same so that it is identifiable yet its purpose is changed completely. The landscape is created to look apocalyptic / war-torn -- and the speakers seemingly go on forever as they vanish into the hazy light of the horizon. The environment creates an eerie ethos when paired with the strange music -- and amplifies the notion of creating contrast with regards to turning something violent into something musical.



Model

Model is an endless desert landscape scattered with random models from the internet. The result is an procedurally generated ‘junk yard’ where all the 3D models from the internet lay. The project can be thought of as a commentary on aspects of usage, free-usage, and appropriation of creators work on the internet and combining them together in an out of context and non-conventional way. This game takes the idea of a 3D model as a product -- something bought and sold online and questions the materiality and monetarial significance of these objects.



History

Credits: Developed by Timothy Thomasson using Unity 5.
Done in Computation Art, Concordia University, Montreal. Class
Designed by Pippin Barr.

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Features