

SM4704--C01 In Game Photography

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Game: GRIS & Lushfoil Photography Sim



In Game Photography











Explanation of Ideas

I intend to utilize the built-in functions of the game, such as adjustable lighting parameters, image texture adjustment, and free perspective switching, to capture unique scenes that are hard to replicate in reality, taking photos that cannot be achieved in real-world photography due to constraints on scene selection and physical conditions. Meanwhile, the unique boundary restriction settings in game scenes can endow landscape photography with a novel composition logic. I aim to capture the collision and integration between game boundaries, architectural textures, and natural landscapes through the lens, so as to reflect the essential differences between the virtual game world and real space.

For example, under the parameter setting of high-intensity directional lighting, the leaves in the game will gradually lose their heavy solidity and present a crystal-clear translucent texture, with the delicate veins clearly visible as light penetrates through them. By leveraging the character movement boundaries in the game, in the intersection areas with city walls and mountain ranges as well as among virtual buildings, the textures of virtual architectures are displayed, creating a visual sense of fragmentation and highlighting the contrast between the game world and reality.

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Explanation of Ideas

In the game *Gris*, players take on the role of the eponymous young girl Gris. Burdened by a painful past she can't let go of, she is trapped in an inner labyrinth of nothing but black, white, and gray. The world here is monotonous and oppressive, with giant statues standing in silent stillness, as if reflecting her overwhelming sense of gloom. Wearing a plain cloak, she stumbles along broken paths, and even the wind feels wordlessly heavy. The game's most captivating magic lies in the gradual revival of colors: the first coral red pierces the gloom, then mint-green vines wind and grow over ruins, followed by azure waves sweeping across

wastelands, and lemon-yellow light flooding domes. Each color corresponds to a shift in her state of mind. The watercolor washes make each scene feel like a moving piece of art, and together with an ethereal and melodious soundtrack, it tells the story of growth and healing without using a single word.

The gentle setting of this game resonates deeply with me, while another game, *Lushfoil Photography Sim*, offers me a completely immersive sense of relaxation. In the realistic landscapes created by Unreal Engine, Italy's lakes glisten with sparkling ripples, Iceland's beaches are covered with fine white sand, and Nepal's mountain paths are wrapped in clouds and mist. The sounds of footsteps, birds chirping, and water flowing together form a healing ambient sound, making people feel as if they are truly embarking on a peaceful journey. So I want to combine these two images: Gris steps out of her inner fantastical space and into the real beauty of Lushfoil, starting a true journey of liberation.

She sets off at dawn by the lake in South Tyrol, her cloak initially having a faint gray tint. But when her fingertips touch the cool lake water, blue-purple ripples spread out on the surface, overlapping with the healing water scenes in Gris. She learns to pick up a camera, adjusts the aperture and shutter, and freezes the wildflowers blooming by the shore in a photo. The moment she presses the shutter, the flowers suddenly turn a bright red, just like the first emotion that breaks through the darkness

in Gris, making her tense shoulders relax slightly. Then she walks into a forest in Kyoto, where blocky sprites peek out from behind trees, curiously following her steps. Sunlight filters through the leaves, casting pale yellow spots of light on her cloak, causing the plain fabric to gradually spread with warm colors. She will hum softly, imitating the chanting skill in the game, and the plants and trees around her will stretch out accordingly, peacocks will spread their tails, and flowers will bloom profusely, as if the whole world is responding to her sense of relief.

Every scenery along the journey is dissolving her pain: Standing on the peak of Chamonix in France, she opens her arms to embrace the wind, and her cloak spreads out like a butterfly's wing in the wind, instantly taking on all kinds of bright colors, just like the colorful clothes symbolizing wholeness in the final chapter of Gris. When using a drone to take aerial photos of the coastline of Shengshan Island, she sees glowing jellyfish under the sea overlapping with the phantom of the manta ray she once transformed into. Those inner demons that once made her fear have now become gentle embellishments in the scenery. She is no longer the lonely girl trapped in her inner world, but a free traveler, recording every ray of light and every gust of wind. Among the real mountains, rivers, lakes, and seas, she completely breaks free from the constraints of the past, making her mind as open and bright as the scenery.

