

# Midnight Mountains - Final Project Write-up

David Paulk, Channing Huang, Christopher Giglio

**Honor Code:** This paper represents our own work in accordance with University regulations.

Signature: /s/ David Paulk, Channing Huang, Christopher Giglio

## 1 Introduction

### 1.1 Goal

The aim of our project was to implement a simple video game with a focus on quality graphics. The user's objective is to collect as many coins as possible while navigating a mountain terrain. When the user collides with the mountain, the game ends. As the user performs the coin-collecting task, the scene changes in several ways: a day-night cycle reflects the passage of time, the coins float about their spawn-points according to a periodic function, and the player gains speed as more coins are collected. Also, the light emitted by the sun, the players, and the coins affects the surface of objects in the scene such as the mountainside and the fog.

### 1.2 Previous Work

Our project builds on the work of several other projects. Our infinite mountain range was implemented using the three.js WebGL Terrain Demo (need citation - [http://threejs.org/examples/#webgl\\_geometry\\_terrain](http://threejs.org/examples/#webgl_geometry_terrain)) as start code. The day-night cycle that makes the sky dynamic was implemented using [a WebGL demo] (need citation) as start code. The coins float according to a periodic function used to render Three.PointLight objects in the three.js WebGL Point Lights Demo (need citation - [http://threejs.org/examples/webgl\\_lights\\_pointlights.html](http://threejs.org/examples/webgl_lights_pointlights.html)). The game music was taken from the Mario videogame (need citation).

### 1.3 Approach

We tried to implement normative mapping using a mountain texture. Our implementation approach for adding this feature did not work because it could not be used simultaneously with the game menus and continuously rendering

the mountain texture as new mountain terrain is spawned proved to be computationally expensive, resulting in noticeable latency.

## 2 Methodology

The following subsections describe each part of the video implementation in further detail. The parts include sky rendering, coin rendering, player perspective, navigation controls, mountain terrain spawning, collision detection, and extras (i.e. game menus and audio tracks).

### 2.1 Sky Rendering

### 2.2 Coin Rendering

It is the goal of the user to collect as many coins as possible before crashing into the mountainside. A coin is represented in Javascript as a `THREE.Object3D` in the shape of a sphere and contains a `THREE.PointLight` to illuminate it, which is particularly convenient during the night when it is harder to navigate the terrain. The coins are animated by moving the x, y and z coordinates of their positions according to the periodic function, relative to their spawn position.

$$x+ = \sin(\text{time} * 7) * 3$$

$$y+ = \cos(\text{time} * 5) * 4$$

$$z+ = \text{Math.cos}(\text{time} * 3) * 3$$

The position update is small enough so that animating them does not make it more difficult for the user to collect coins. When the user's player collides with a coin, the score increases by one and the coin is removed from the scene. One implementation challenge that we faced was figuring out how to spawn and update coins in a way that would avoid noticeable latency. While one approach would be to limit the amount of memory occupied by each coin, this approach would prevent us from adding extra coin features such as lighting (glow). A better approach for avoiding latency that we chose was to limit the number of coins present in the scene at any point in time. We did this by first adding a maximum distance from the player that the coins can be spawned and updated at (7000 units). Second, we limited the number of coins that could be present at any time to 10, so that after 10 coins are spawned, no more can be spawned until one or more is collected by the player.

### 2.3 Player Perspective

### 2.4 Navigation Controls

The controls are implemented with a modified `THREE.FirstPersonControls`. The code for looking around with the mouse is maintained; however, the movement itself is overhauled. We store the player's current velocity as a vector, and

accelerate or decelerate by a constant value in each direction based on input commands. The velocity is capped, and beyond this cap, the velocity vector is scaled down to fit the cap. Additionally, the player's movement speed will decay over time if acceleration is not continued. Currently, velocity decreases by 1 percent every frame, though this is of course adjustable.

## 2.5 Mountain Terrain

The mountain terrain was initially based on the THREE.js WebGL Geometry Terrain demo (cite [http://threejs.org/examples/webgl\\_geometry\\_terrain.html](http://threejs.org/examples/webgl_geometry_terrain.html)). We retain the Perlin noise generator used by the demo, but have overhauled most other aspects of the demo.

The mountain's material was made using an extended version of the Mesh-LambertMaterial in the THREE.js libraries. Non-photorealistic rendering of the mountains was added through toon shading and outlines. Toon shading was achieved by quantizing the  $n \cdot l$  value when calculating Lambertian reflectance. Adding the outline was initially difficult, due to the many difficulties discussed in class and the need for complex ray caster operations to determine where to draw lines. However, we found a clever hack for outlining shapes that made the process significantly easier (cite <https://stemkoski.github.io/Three.js/Outline.html>). In order to add outlines, this hack duplicates all meshes, uses a basic black texture for the duplicates, and scales the duplicates up by a very small factor (we use 1.01). Then, we add the duplicates to the scene but only render the back side of the faces. This makes it so that the only parts of the duplicate that are visible are the parts slightly beyond crests in the mesh, exactly where we want outlines!

## 2.6 Mountain Terrain Spawning

We also added infinite spawning of terrain so one can fly without worrying about hitting a boundary. In order to achieve this without using too much memory or processing power, we divide up the world into square tiles 1500 by 1500 units large. In the scene, we only include tiles that are within a certain distance to the player, and we dynamically add or remove tiles as necessary as the player moves. Careful offsetting within the Perlin noise function ensures that the terrain is continuous even though each tile is generated separately.

## 2.7 Fog

Fog is an important part of our game, as not only does it add ambience, but it also conceals the fact that we are adding and removing chunks of terrain as the player moves. However, adding fog proved to be a harder task than expected. Although THREE.js comes with a default implementation of fog, it only allows you to set the fog to a static color. Since we have a dynamic and multicolored background due to the day/night cycle, a static color does not suffice. Thus, we manually created ShaderMaterials for various objects in

our scenes with an enhanced version of fog that calculates fog color based on position and orientation.

## **2.8 Collision Detection**

## **2.9 Extras**

# **3 Results**

We measured success on our project on a feature by feature basis. As stated in Section 1.1, our core goal was to implement a simple video game with a focus on quality graphics. When we implemented a new feature, we asked ourselves whether or not it helped us move towards our core goal, and we only added it to our final product if the answer was yes. For example, a successful feature would enhance the landscape but not add noticeable latency. Adding `THREE.PointLight` objects to the spheres fulfilled this criteria, but the terrain with normal mapping did not.

Our final product combines the features that best supported our core goal. Several of the features that we implemented were not added to the final product after testing the game with those features included, but the set of features that are included work well with each other to make gameplay challenging but enjoyable. For example, the terrain during the night phase can be too dark to navigate, but adding lights to the player and spheres made the night phase challenging rather than impossible. Hence, the day-night cycle and the sphere lighting enhance the graphics of the game while also supporting each other.

# **4 Discussion**

# **5 Conclusion**