Chapter 1
Video Games as Aggregating Mediums and Resulting Products of Several Visual Communication Languages

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ABSTRACT
The aim of this chapter is to analyze the conception and the design process of a video game, which, like other areas of visual production, such as comics, illustration and animation (digital) has several steps of formal and conceptual development. These steps are based on areas of knowledge and development such as drawing, digital 2D and 3D production and Motion Graphics.

We begin by analyzing the importance of drawing as the mean and instrument of initial definition and design of characters, environments, narrative and expressiveness of the game elements along with its narrative (from first sketches to the main storyboard). Next, we analyze the production and digital post-production processes of the game from which the ideas and initial intentions are digitally reproduced. We also address steps such as 3D modeling and character animation, as well as composition.

Finally, we examine the importance and function of motion graphics inside the game experience and the game contexts in which this communication feature is applied.

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FROM CONCEPT TO OBJECT: 
DRAWING AS THE BASIS OF THE 
CREATIVE PROCESS 

Drawing is an area of knowledge common to 
several activities - artistic or technical, symbolic 
or objective. Drawing history follows art history, 
architecture and design history (in case understand 
them separately), but it also follows, within a 
normative context, engineering history (that al-
ways used it). However, despite its relevance, its 
recognition as an autonomous activity is relatively 
recent. Drawing has always been considered a 
vehicle and a project. 

If we consider that the beginning of design proj-
ects, as well as visual arts projects, in general, was 
substantially dominated by conceptual concerns, 
it becomes fair to state that drawing is a reflective 
or compulsive “drift”, an organizational instru-
ment of ideas, as well as a simultaneous process 
of addition and subtraction and an operational 
function for the creation of something. 

Within the “unlimited limits” of drawing’s his-
tory, there are two “versions” of the predominant 
application of drawing, as we understand it in 
representation and / or presentation: drawing as a 
project and drawing as an autonomous activity by 
itsel. The first version is ambielent and “servant 
hood” to various areas of knowledge, such as the 
visual arts (in general), architecture and design. 
The second version belongs exclusively to the arts 
and visual arts world. It is the first version that 
we will be treating here, describing the interven-
tion of drawing’s project methodology applied 
to animation and video games, which sums up to 
the development of characters and environments. 
We will present drawing process and procedures 
in order to present it as an irreplaceable tool of 
the first stage of the development of ideas, where 
creativity is complementary to the graphical 
response in the search for appropriate solutions. 

Drawing, design and purpose. Terms and 
concepts inherently related to visual arts, design 
and architecture. Closely related, they are also 
subsequent to each other. First the idea, the first 
drawing materialized as an almost intelligible 
sketch, immediate, often uneasy and hesitant. 
Then, the first certainties, the project on paper, 
the quest for the consolidation of the idea. Finally, 
the object, execution, and its implementation. 
Drawing, either if it is manual or computational, 
is an essential tool in the visual arts project 
methodology (scholar or masses like), either at 
a bi-dimensional level (physical or virtual), either 
at the development level of three-dimensional 
objects of varying scale (architectural or small 
commercial level industrial design). 

According to Alan Pipes (2007), the Eureka 
moment belongs to drawing: Pipes considers the 
drawing moment as inevitable, intense and im-
mediate. These are the unshown actions, the highly 
intimate ‘thought drawings’, personal to who ever 
invents them. The first project drawings are from 
a conceptual domain and subscribers of an open 
methodology where drawing is an essential tool. 

These drawings, as the author’s property, are 
“thrown” to the sketchbook with the anxiety of 
those who “solve problems” or “want to solve 
problems”. The same occurs in the first phase of 
development of the animated characters for video 
games and video games themselves, where draw-
ings are quickly made and become the projection 
of the drawer’s will. 

Like in many other areas of visual arts or mass 
media arts, such as audiovisuals and multimedia, 
both the character design moment, and the project 
in which it is integrated, use design’s project 
methodology as a guarantee of a scientific ap-
proach, which structures and directs the idea as 
an answer and solution to the problem or pro-
posal. This is a methodology, which, in summary, 
we divide into three basic stages. They are the 
following: 

1st - structuring the projectual problem; 
2nd - the project; 
3rd - the project execution.