> 1) What's your name & title?

[Dave Feltham] Dave Feltham, Art Lead

> 2) Can you describe your role in the development of Full Auto?

[Dave Feltham] I'm in charge of our Art Department, track each of our 1800 in-game assets and ensure that our Art Director's vision is upheld.

> 3) What's your favorite part about working on Full Auto?

[Dave Feltham] 3 TV sets on my desk? Extra-large coffees? I'd have to say, besides being proud to work with one of the best teams I've ever worked with, the feeling that we're truly doing something different and really pushing boundaries, expectations and technology.

> 4) From your perspective, what elements truly make Full Auto a next-gen title?

[Dave Feltham] Where to start? Next-generation for me is about breaking rules and precedence set by previous games, and we're doing that by having a game that exists in it's own genre where racing and destruction are both crucial, in every race, to doing well. We have an unprecedented amount of detail for a racing game. Where other games will use boxes with burnt in shadows, and textured details, we have dynamic shadows, modeled details. And keep in mind that Full Auto is a game where everything is fully destructible, from the largest of buildings to the smallest bicycle rack and every thing, and I mean EVERYTHING, is fully physical and put through one of the best physics engines on the planet. This means that you can't burn in shadows. It means that, as an artist, you have to keep in mind how it will look when it is decimated, never mind ogled at. Our cars, unlike other racing games where they have scripted pieces falling off, are dynamically damaged (remember our Crash demo?) depending on what weapon you used, where you are in the race, who hit you, what type of car you're driving, and how much damage is on the road. We have, single-handedly, the best looking roads in any racing game. Every artist thought about each item they put in our game in how they could make it next-generation. I can give you a story behind each of our 1800 assets as how it breaks the convention on how things should be made in a racing game.

> 5) How will Full Auto change gamers' perspective on the racing genre?

[Dave Feltham] They'll see that your environment doesn't have to be static; that racing can be much more than about just getting in first; and that combat-racing isn't what they thought it was.

> 6) Where do you think the racing genre is heading?

[Dave Feltham] Burnout really set the standard with regards to shaking up the racing genre, and I'm hoping we'll help push it as well through Full Auto. By breaking the rules, I hope it will help push not only developers, but publishers, to realize that there's merit in changing things around a bit. I'm a hardcore arcade racing fan. Burnout and Hot Pursuit line my gaming shelves at home. I think gamers embrace change but relish consistency, and I think that sometimes consistency is confused for 'same' and thus the Era of Sequels begins. Burnout proved that you can shake things up but be consistent with the genre you are in. Full Auto doesn't just shake things up, we push the genre into something they've never seen before: a fully destructible world; a game where making a slight goof-up doesn't cost you the race; details the like of which you've only ever seen in an FPS.

> 7) If we were looking at a giant screenshot of Full Auto, what would you point out first? What's your favorite feature or element, if you could only pick one? Of what are you most proud?

[Dave Feltham] First, the cars. Our artists did a stellar job at creating infinite detail in cars that don't exist. You can see details on the rims, windshield washer dispensors, hinges, a dash with fully realized stereo. Next would be the building destruction. I would point out to the person I'm with (let's call him George) "George. See that? See that window blowing out, those bricks coming off of the wall, those concrete pillars falling down, those air conditioners, those hydro lines falling down? That's all in the game.

If I could only pick one favourite feature (that's just mean!), it would have to be Unwreck. I can't tell you how many times, in how many racing games where I've hit that curb and had to restart (sometimes the last lap of a 25 minute race!). Now, I'm rewarded for causing mayhem with Unwreck, the ability to correct those minor errors. Oh sure, you will get slammed if you make major errors that cost you the race (don't

rank at the end of the race? You get blown up.). But we forgive those minor flubs that happen when your, say, daughter stands in front of the TV telling you that she just used the potty.
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> Department-specific questions:
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> ART
> -With regards to the car creation, can you provide insight into the process (from initial personality, concept, contractor (John Hull), modeling, rigging, etc.)?
[Dave Feltham] First, our Concept Lead, Ted Kim, did initial designs of the cars, working closely with the designers. This laid ground work as to what type of car we were looking at per car and removed any guesswork or iteration time with our contracted car conceptor, who works for Mitsubishi in California, John Hull. Hull would then create car concepts, similar to what you would see for major car companies, plus provide orthographic side, front, rear and top views. Our car modelers would then model hi-resolution cars, some of them reaching up towards 160,000 polys. Upon approval, the modelers would then begin the arduous task of optimizing these suckers down to around the 10,000 mark and using wonderful, next-generation normal mapping technology, would create normal maps from the hi-resolution cars to apply to the low-resolution. Once this is done, they are textured in our engine to look like metallic cars, and our procedural damage modeling is the icing on the cake as you see glass break, metal bend, and bits of the car fall off.
> -What sacrifices have to be made when moving from concept and high-res models to placing an object in the game?
[Dave Feltham] The joys of working on a next-generation game means that not much has to be sacrificed. We have every detail in the car, from keyholes, to engine parts, to the differential, to defrost lines on the back window. We did everything in our power to ensure that these cars look as real as possible. Then promptly placed weapons on them.

> -Can you describe strengths and weaknesses associated with PSEUDO's technology with regards to the way assets are treated in the game (procedural destruction, rigging, etc.)?
[Dave Feltham] One of the great things about working with a dynamic engine such as ours, is that we can, and have, created a library of damage textures and they are procedurally applied to each object. We set, through the texture, what type of material the object is (Steel, concrete, brick) and the engine applies the damage texture and normal maps. However, working with a living and breathing engine makes it difficult to ascertain how your objects will look in engine. We have to be constantly playing the builds to ensure that what we made in Max and rigged in our engine, looks the same with lighting, dynamics and damage applied to it. The beauty, is the end result.