

GAM2104 Level Design

Design Documentation v1.0

Operation Twilight Line A WWII Tactical 3rdPerson Shooter



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Concept: Operation Twilight Line

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Table of Contents

1. Video Links.....	7
2. High Concept.....	7
3. Narrative Context	8
2.1 Location	8
2.2 Worldbuilding	8
2.3 High, Medium & Low Storytelling.....	9
2.4 Primary Mechanic.....	11
4. Influences	12
2.1 Sniper Elite 5	12
2.3 (Medal of Honor Frontline).....	12
2.4 Sudden Strike 4 - Road to Dunkirk	14
2.5.....	14
Battlefield V	14
2.6 Hell Let Loose	14
5. Moodboard	15
2.1 Stoumont.....	16
2.2 Vineyard.....	16
2.3. Genetic History: Dunkirk.....	16
2.5 Overgrown Grass	17
2.6 French Château.....	17
2.4 Destroy Buildings	19
2.5 Church with gravestones	19
2.6 Blown up bridge.....	19
6. Experience Goal, Beat & Technique	20
Experience Goal& corresponding Level Design Technique (Beat One)	21
6.1 Privileged view.....	21

6.2 One way valve	21
6.3 Safely net.....	21
Privileged View of the church from the eye of the player from the house which the player see from the window of the house that has been boarded up by wooden planks.....	21
Experience Goal & corresponding Level Design Technique (Beat Two)	23
6.4 Affordances Communicate Function	23
6.5 Illusion of Choices” & “Bait and Switch”	23
6.6 (Insert Experience Goal & Technique C)	23
7. Beat Pacing	24
8. Development Sketches	25
2.1 Sketch (paint) of the Vantage Point (31/3/2026)	25
2.2 Sketch Design Vineyard with Château(28/01/2026).....	25
2.3 Inside of the Château (28/01/2026)	25
2.4 Sketch - Dining Room 29/01/2026.....	27
2.5 Sketch Overview of the Mission 10 - Paint.....	27
2.6 Sketch - Church.....	27
2.7 Sketch - Church and Chateau	29
2.8 Sketch - Inside of the Chateau (Upper Floor)	29
2.10 Sketch - SLIDING FROM THE HILL	31
2.11 Sketch Adapted - Paper + Paint	31
2.12 Sketch - Privileged View of the church	32
2.13 Sketch - Church.....	32
2.14 Sketch - Church.....	32
2.15 Sketch - Wooden Moveable Cart.....	33
2.16 Sketch - Church.....	33
2.17 Sketch - Overview of Beat	33
2.18 Sketch - Privileged Perspective	35
2.19 Sketch - House.....	34

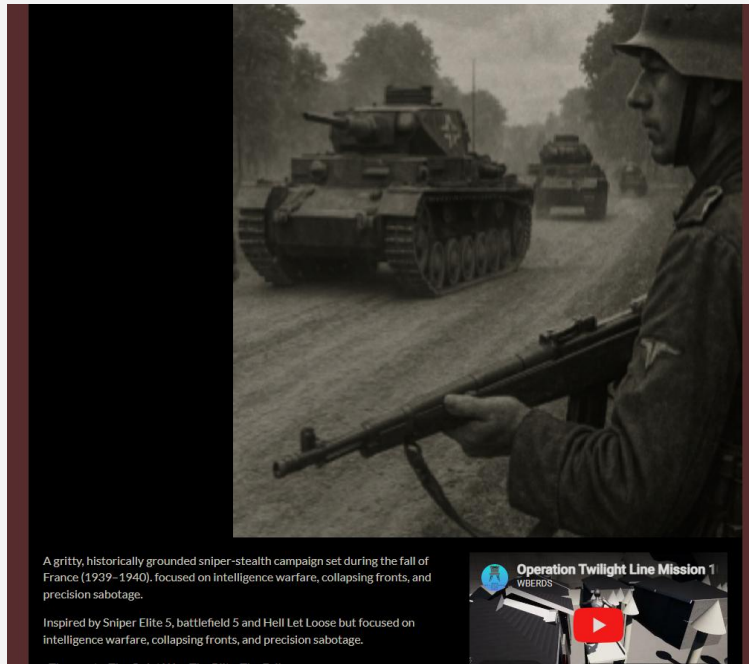
2.20 Sketch - Chateau.....	34
2.21 Sketch - House.....	36
9. Blockout Iteration.....	37
3.1 Blockout First Iteration 10/02/2026.....	37
3.2 Blockout Second Iteration 23/02/2026	37
3.3 Blockout Iteration.....	37
28/02/2026	37
10. Playtesting.....	54
3.1 Conclusion &	54
Evolution - 10-02-2026	54
3. Conclusion &	54
Evolution - 23-02-2026	54
3.3 Conclusion &	54
Evolution - 28-02-2026	54
3.4 Blockout Iteration.....	57
3.5 Blockout Second Iteration.....	57
3.6 Blockout Iteration.....	57
11. Playtesting.....	59
3.4 Conclusion &	59
Evolution	59
3.5 Conclusion &	59
Evolution	59
3.6 Conclusion &	59
Evolution	59
12. Final Level Design & Justification	60
3.1.....	61
3.2.....	61
3.3.....	61

3.4.....	62
3.5.....	62
3.6.....	62
3.7.....	63
3.8.....	63
3.9.....	63
3.10.....	64
3.11.....	64
3.12.....	64
3.13.....	65
3.14.....	65
3.15.....	65
3.16.....	66
3.17.....	66
3.18.....	66
3.19.....	67
3.20.....	67
3.21.....	67
3.22.....	68
3.23.....	68
3.24.....	68
3.25.....	69
3.26.....	69
3.27.....	69
3.28.....	70
3.29.....	70
3.30.....	70
3.31.....	71

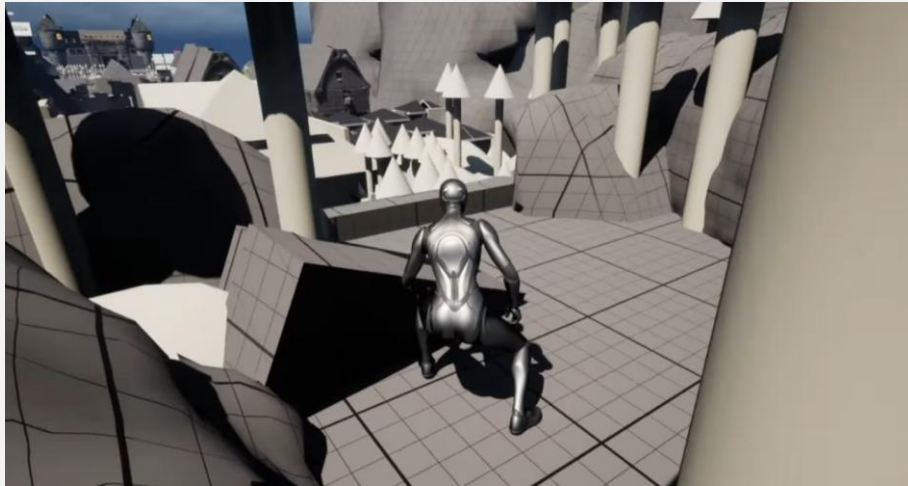
3.32.....	71
3.33.....	71
3.34.....	72
3.35.....	72
3.36.....	72
3.37.....	73
3.38.....	73
3.39.....	73
3.40.....	74
3.41.....	74
3.42.....	74
3.43.....	75
3.44.....	75
3.45.....	75
3.46.....	76
3.47.....	76
3.48.....	77
3.49.....	77
3.50.....	78
3.51.....	78
3.52.....	78
3.53.....	79
3.54.....	79
3.55.....	79
3.56.....	80
3.57.....	80
3.58.....	80
3.59.....	81

3.60.....	81
3.61.....	81
3.62.....	82
3.63.....	82
3.64.....	82
3.65.....	83
3.66.....	83
3.67.....	83
3.68.....	84
3.69.....	84
3.70.....	85
3.71.....	85
3.72.....	85
13. Reflection.....	86
14. References.....	87

1. Video Links



<https://wb92.itch.io/optwilightline-m10>



<https://youtu.be/cir08KzewLA>

2. High Concept

A gritty, historically grounded sniper-stealth campaign set during the fall of France (1939–1940). It is inspired by Sniper Elite 5, Medal of Honor Frontline, Sudden Strike 4 - Road to Dunkirk, Battlefield 5 and Hell Let Loose but focused on intelligence warfare, collapsing fronts, and precision sabotage. The player assumes the role of a regular soldier in the French soldier tasked to infiltrate behind enemy lines, sabotage key infrastructure, stealth and combat, and escape with vital intelligence. The game combines stealth, combat, and puzzle-solving elements to create a tense, immersive experience that emphasizes. The game's narrative is driven by the player's actions, with multiple branching paths and outcomes based on real historical events and the player's decisions from the Fall of France in 1940 to the beaches of the Dunkirk evacuation in 1940 and fall of Paris in 1940.

3. Narrative Context

2.1 Location

set in France 1940, A village nestled in a french countryside with hills tops that is overlooking the french château and abandoned church with gravestones.

2.2 Worldbuilding

- Village: damaged church, cracked bells, open view of the villages and chateau.
Church setting with seating area.
 - Bridge: burn out trucks, shattered sandbags, burnt out barrels with paper coming out, covered by AI sniper/been blocked by barricades/abandoned, civilians' luggage around but scattered
 - Chateau ground: overgrown gardens, trampled flowerbeds, broken statues, abandoned French army trucks, burnt out barrels with paper coming out and crates been marked but some been kicked open or hastily searched
 - Cellar: dusty wine bottles, old crates and lots of cobwebs. Lots of paperwork, torn photos, and personal letters.
 - Chateau main floor: grand hallway with old chairs, portraits faded or defaced or on the floor, burnt out barrels with paper coming out, rich carpets stained with mud and blood, tables set with food but abandoned.
 - Upstairs: soldiers' bunkbeds, discarded boots, personal equipment, burnt out barrels with paper coming out, love letters in draws or on the bed or floor, officer room lit with maps on the desk with the final telegram with personal things.
- Atmospheric detail: starts with raining setting with thunderstorm turns dark in the end of the mission, rain tapping against the windows, creaking of old wood on the flooring, a clock countdown the minutes until the German arrival

2.3 High, Medium & Low Storytelling

- In Operation Twilight line game, it focuses on the surrounding areas that tells the player without count on dialogue or even cutscenes which is very similar to Sniper Elite V, such as the beginning, middle and the ending of each mission that the game has been provided. The player will be able to explore the area such as in chateau with many different types of rooms, hallway, basement, church or even the village within this mission like sniper elite 5. The player also can loot for letters, telegram. For this reason, letters to be given to the soldiers during the Dunkirk evacuation on the benches (seeing the feeling of emotions from the letters from the loved ones at home).

- The player must burn all the telegrams that the level has been provided before the Germans come the next day to the chateau. High level Environment

Focusing on France in the 1940's which was on a brink of collapsing setting, such as towns, forests, borders, fortress and Paris. Each level is a grim standoff between the retreating allies and the restless Germans advancing to make the level as tense and nervous for the player. In some of the levels there is a task as tense, battering and shifting with every loss of skirmish or sabotaging, helping civilians fleeing across the area or helping of tasks by pockets of resistances against the Germans. •Medium level Environment

The player set of different types of series of semi-open maps that is been as a reflecting on the chaos of fragmenting of fall of France (1940) some areas can be as urban centring such as shattered villages and occupied town that is been a barricades, a maze of broken buildings or even abandoned houses with personal belonging left there in a hurry. Also having a forest that connects with barn areas such as in this level.

Some levels have the French troops fighting against the Germans, or people fleeing

the scene. Some levels are industrial sites such as rail depots, factories, bridges and tension with sabotaging opportunities rises for the player.

Weather, daylight, night times are putting the player as a shift of different types of approach into hostile territory or adapting depending on the missions. low level Environment

The player walk, run or even crawl on the ground to exploring the area with different types of personal belonging in littered around the area for example if the player in a house; the player can be able to look at the artifact like a child toy, an overturned bicycle or blood-stained sheets on the bed.

Another point, a church bell has been ringing or even muffled by artillery in the background which in each level can be getting closer. At nighttime only light is flickering of distant firing from artillery blooming or small arms cracking or flashes in the night

The forest setting can be filters with broken branches, highlighting of footprints in the mud, army trucks abandoned, left broken weapons that all of these tells the player of the recent stories left behind.

The areas the player sees are a damp earth and burning fuel setting in dark patterns in most areas in the level.

Some missions portray the French soldier being patched up by a wounded comrade, soldiers running to collect ammo, officers shouting to the soldiers like barking orders. Soldiers smoke as in-nervous speaking that the player can see.

2.4 Primary Mechanic

The main game is a 3rd person shooter(full game) stealth (only in this level) with tension and precision by the player are crouch (full game is crawling, looting, and aiming weapons against the germans.

4. Influences



2.1 Sniper Elite 5



2.3 (Medal of Honor Frontline

In one of the sniper elite 5 missions, in this mission, this is called Occupied Residence, Where the players are dropped into a heavily guarded estate during World War II, where the primary objective is to infiltrate the area, gather critical intelligence, and escape without raising alarm. The level is designed to reward patience and careful planning, encouraging players to move through tall grass, use suppressed weapons, and rely on silent takedowns rather than direct confrontation. Early on, players are given multiple routes into the estate, with some paths offering safer, less guarded approaches that make stealth progression easier, subtly teaching players how to read the environment and choose their strategy.

Once inside the main building, the gameplay shifts into a more intense close-quarters stealth experience, with tight hallways, patrolling guards, and limited visibility increasing the tension.

Players must use distractions, isolate enemies, and move methodically to avoid triggering large-scale alerts. A key target within the mission appears during a guarded meeting, providing an opportunity for a creative environmental elimination, rewarding players who observe their surroundings and plan ahead. In addition to the main objective, optional tasks encourage exploration of hidden rooms, upper floors, and lookout points, offering valuable rewards and deepening immersion. The mission concludes with an exfiltration phase, where players must carefully navigate out of the area, reinforcing the importance of maintaining stealth from start to finish. Overall, the level acts as a foundational experience, teaching core mechanics while allowing freedom in how objectives are completed.

The design of the French château in *Operation Twilight Line* was strongly influenced by the level structure of *Operation Repunzel* from Medal of Honor: Frontline, particularly in how it uses interior spaces to guide player progression and build tension. In *Operation Repunzel*, the player infiltrates a manor and moves through interconnected rooms and upper floors while completing layered objectives such as locating documents. Reflecting on my blackout, the château initially felt too linear and lacked meaningful player choice, reducing both tension and engagement. In response, I reworked the layout to include vertical progression, multiple entry points, and interconnected rooms, allowing for exploration while still guiding the player toward the final objective in the officer's room. I also introduced shifts between safe and high-risk areas through tighter corridors and controlled sightlines, mirroring the transition from stealth to combat seen in *Operation Repunzel*. This process demonstrated that effective level design relies on structuring player experience through spatial sequencing, pacing, and objective placement rather than purely visual detail, resulting in a more immersive and gameplay-driven environment.



2.4 Sudden Strike 4 - Road to Dunkirk

As my game is only focused in mid-of the fall of France as the player collects and burns the telegrams before the Germans

2.5



Battlefield V

Battlefield V, where its only focus. ng on the mechanic side like the weapons on what the French soldiers will use, the



2.6 Hell Let Loose

In Hell Let Loose, my focus from this game is been use as some of the fan base that has been created such as the

come in an hour.. This Sudden Strike 4 Road to Dunkirk DLC. will be featured in like the beaches where the french soldier waiting for the boats to collect them. One of my ideas is that the Germans come and take the player away like P.O.W.. taken and travels to Paris as this is the ending of my game if it is a full game from the start to the ending.

player can loot boxes for weapons, ammo and other things too like letters, telegrams,. The player some of the missions fight against the germans, with a limited ammo so the player must know how many rounds and use it carefully

moodboard see below, Also. My game , visually speaking, looks much more realistic with high details and high graphics so the player is able to take the views in my full game.

5. Moodboard

2.1 Stoumont



<https://steamcommunity.com/sharedfiles/filedetails/?id=2876203224&searchtext=>

A fan that creates a map for the video game that is called "Squad 44". It features a church and a small village that has a pinpoint view like the player can see in as a Privileged view that I am able to use for operation twilight mission 10. With barns, abandoned

2.2 Vineyard



Vineyard setting that be featured going toward the chateau that is having old and abandoned buildings that the player feels cautious about and exploring the area.

2.3. Genetic History: Dunkirk



<https://steamcommunity.com/sharedfiles/filedetails/?id=2827466692&searchtext=>

Another fan base, that is been create like having some burn out abandon buildings, destroy or broken down vehicles in my game that tells the story where the french soldiers abandoned them where the Germans

cars and old buildings that have been destroyed.

advance toward Dunkirk.

2.4 French Shutters



2.5 Overgrown Grass



2.6 French Château



Ideally, for the purpose of the setting in France within my game. The French shutters that have been some of them are broken, missing inline of it that is ideally looking towards the church. That has some cover for the player.

might have a road that takes the player to the next sector in my level. For example the player goes left to right over the road, that semi stealth wise without being shot at. So the player tries to get across to the other side.

French château that have different gardens, plants and hedges so the player can able to explore it



2.4 Destroy Buildings



2.5 Church with gravestones



2.6 Blown up bridge

Ideally setting this for my level story telling, this once-vibrant town is now a graveyard of broken stone and twisted metal. This image of the destroyed buildings has been reduced to hollowed-out shells, facades ripped open to expose the skeletal remains of interiors that are seen. As the player ideally cautiously navigates the rubble strewn streets, the crunch of debris underfoot is a constant reminder of the devastation. The player feels the air is thick with the acrid smell of smoke and the chilling silence of loss. Also the movement through the ruins with sad emotions with a bearing witness to the brutal cost of war.

The player ideally for the storytelling that uses cautious and curious that is enters of the churchyard that ideally surrounding that the look wise gave a damp earthy and decay with overgrown grass. That has been weather by time and war that has been standard by silent witnesses. The church itself might have been screeled by battles that looms within, broken windows and pockmarked walls that has been hinted at the past violences

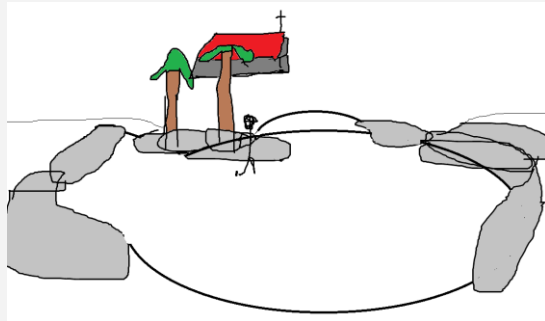
The player feels a sense of dread that the player isn't able to cross the bridge that has been destroyed and the player needs to find a way across the river that has been blocked by the destroyed bridge. Ideally the player finds some platform to jump over to the other side to cross the river reach safely.

6. Experience Goal, Beat & Technique

Experience Goal& corresponding Level Design Technique (Beat One)

6.1 Privileged view

Be able to see the objective from a safe vantage point before beginning the mission
In the section the player should feel safe whilst planning their route before feeling vulnerable when they decide to begin



Privileged View of the church from the eye of the player from the house which the player see from the window of the house that has been boarded up by wooden planks.

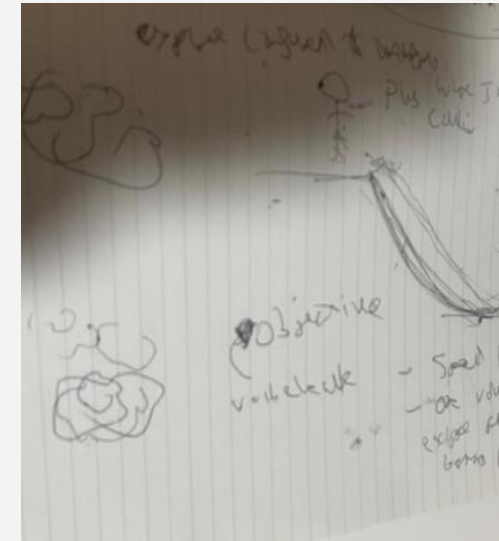
6.2 One way valve

The player is on the roof top. The player jumps into the room for this part the player should feel safe but can't be able to climb back when the player goes into the room area.



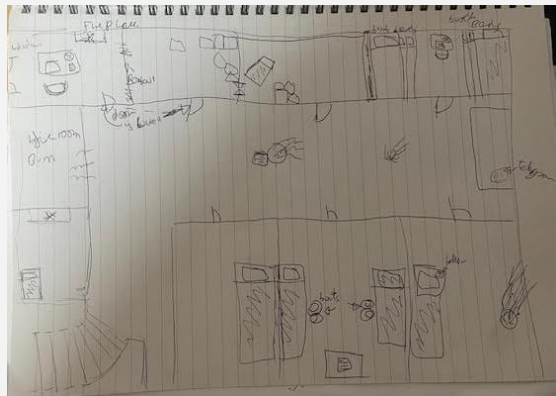
6.3 Safely net

The player will slide down onto the different levels of platforms (for the visual aspect this is likewise muddy like slipping down onto it) then the player is able to jump up if the player falls down.



Experience Goal & corresponding Level Design Technique (Beat Two)

6.4 Affordances Communicate Function



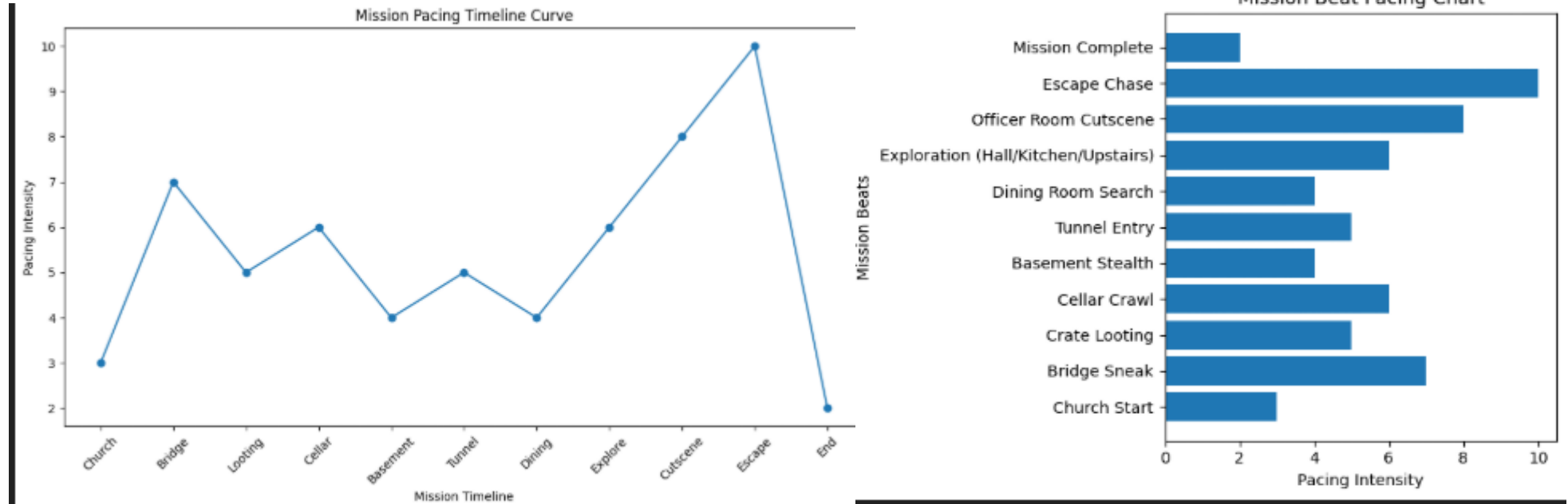
6.5 Illusion of Choices” & “Bait and Switch”



6.6 (Insert Experience Goal & Technique C)

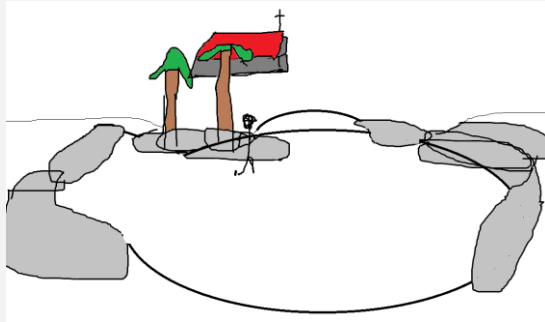


7. Beat Pacing



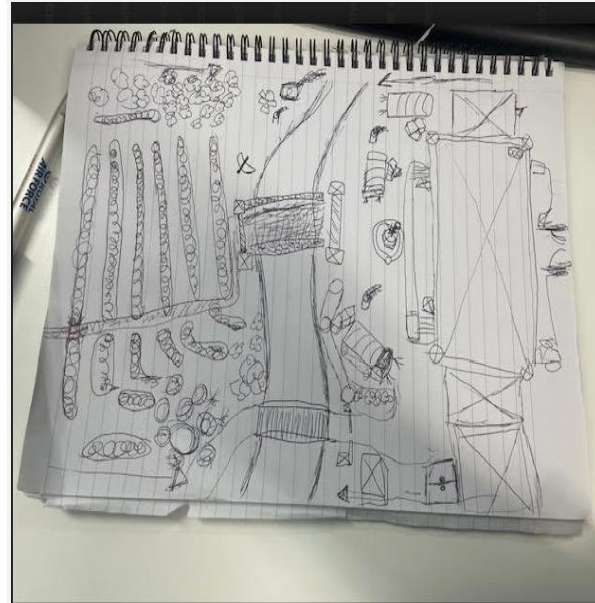
At this level that is have been a combination of stealth, discovery, and sudden bursts of danger, the level is built around a rising stress curve. It starts in a quiet, empty church, giving the player a moment to get used to their surroundings. Things quickly get tense on the bridge, where open lines of sight, barriers, and the danger of AI shooters put pressure on right away. After that, the game slows down to a careful pace as the player opens boxes and makes their way to the bottom, weighing danger and benefit in areas that are only partly covered. When the player goes into the cellar of the château, the pace slows down a bit, letting them use wine storage and cover to sneak around without being seen. The pace then slowly picks up as you go through the tunnel and into the dining and living rooms, where you can explore more and find story details like telegrams and personal letters. The stress builds up until the cutscene in the officer's room, where the player sees the German troops coming in, which causes the intensity to spike sharply. During the sudden escape scene, where the player has to move quickly while under fire, the level is at its hardest. It then eases off for a short time as the player escapes the château and completes the task.

8. Development Sketches



2.1 Sketch (paint) of the Vantage Point (31/3/2026)

For this sketch design for my level, at the beginning of my level, there are trees that are semi-blocked for the player where



2.2 Sketch Design Vineyard with Chateau (28/01/2026)

This first sketch that I have done is where the player has different types of pathways towards the chateau by having different



2.3 Inside of the Chateau (28/01/2026)

This was the second sketch I created, where the player travels through a tunnel almost like a funnel leading up to a reveal crawling to the end before

it find the player feel a bit safe just before going down to the church area below

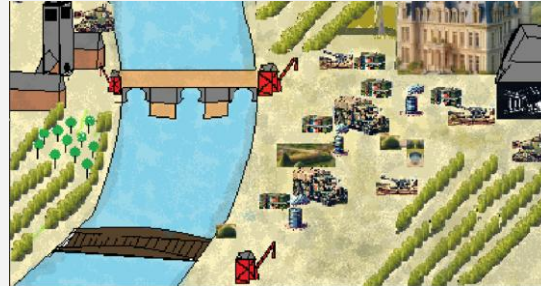
cover systems along the way. There are like bridges one is blocked and the other is open so the player has to replan if they went that way toward the château.

entering through a window that opens into the basement. From there, the player can explore the space and eventually discovers a blocked passage that leads upstairs to the ground floor. This design introduces information from a new perspective, creating pockets of tension. Elements such as boxes subtly guide the player toward the stairs, contributing to a “bait and switch” effect with a red herring. A similar idea can be seen in *Uncharted 4: A Thief’s End*, where a movable box reveals a crawl space that leads to another area. However, this concept was ultimately cut during the blackout and playtesting phase. Based on feedback from Thomas, it was considered too time-consuming to design and implement given the limited timeframe available.



2.4 Sketch - Dining Room
29/01/2026

This is my 3rd idea for the chateau as it is focused on the dining room where ideally the player comes in from the tunnel which has a moveable box. There is a table of food, water, wine and some telegrams that the player needs to read and destroy on time. Before the Germans come in an hour.



2.5 Sketch Overview of the Mission 10 - Paint

In this sketch I use a software called paint, that I use the layout of the level that illustrates my level itself. As you see in this level design, the player navigates from the Church to the building below it by opting for a stealthy flanking maneuver that avoids the heavily guarded central bridge. By moving south



2.6 Sketch - Church

In this sketch, the first beat that the player will experience is where the player takes the view of the church in the cutscene and the player slides down the muddy banks (like one of the scenes on Sniper Elite V). After the player is able to climb back up as this is a one way valve after that the player experiences caution timing where the player uses cover to cover. As well as the "Illusion of Choices" that joining up to

through the diagonal tree lines, the player utilizes natural concealment to break the line of sight from the enemy vehicles and artillery stationed in the open field. The tunnel at the bottom of the map serves as a protected subterranean crossing, allowing the player to bypass the river's exposure entirely. Upon emerging, the player can continue to use the environmental cover and terrain berms to reach the objective building safely, rewarding tactical movement over a direct, high-risk confrontation.

the around the areas that is been converging toward the church where this is the "Bait and Switch" such as the church side door is locked where this is also called the "Red Herring" that is a fake goal and bait them then switch them as to explore somewhere else such as there is a truck where the player can able to crawl under the truck to get on the other side of the wall. Then the player goes into the church to be able to have a privileged perspective that is being able to study the environment and planning for the safe vibes plus to be able to push the player to be ready for them to do.



2.7 Sketch - Church and Chateau

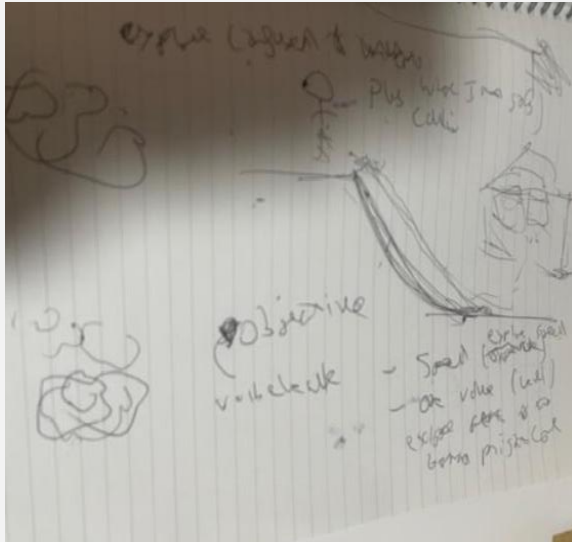
This sketch is a small design that I drew out of the layout of the chateau with the church in the privileged perspective of the chateau in the background. Early design of the prototype



2.8 Sketch - Inside of the Chateau (Upper Floor)

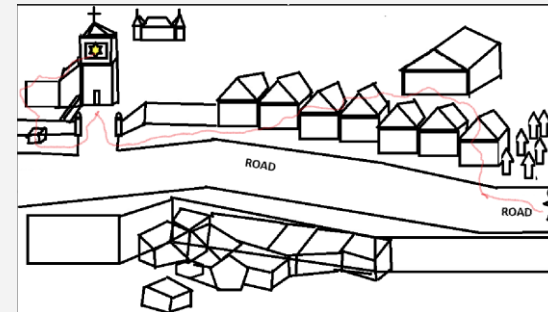
In this sketch I am focusing on what it might look like as this is inside of the chateau upper floor. There are different types of rooms like bunk beds etc. when the player walks up from the ground floor by using the grand stairs that is semi "Affordances Communicate Function" as this is having a curving step that is seeding mystery on top of the upper floors of the chateau. The player reaches it, the player tries

to go to the doors “Bait & Switch” while illusion of choices of exploring in different types of rooms that have been discovered. While collecting the telegrams and loot along the way. One of the rooms that has been bombed where it has connected with another room where the doors are locked for this reason the player can couch and crawl under the rubble of the part of the building once the player reaches the officer room where the final telegram is on the table then the player looks out. This is where the cut scene happened as the Germans see the player and start shooting at the window.



2.10 Sketch - SLIDING FROM THE HILL

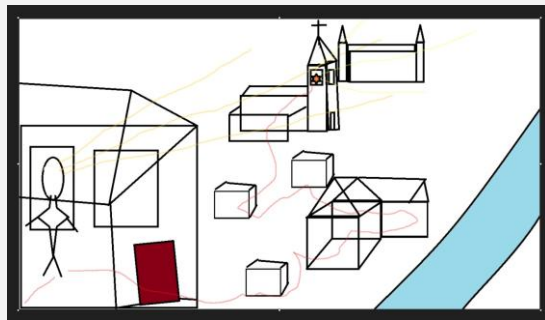
In this sketch, I am drawn out with some notes of how the players are feeling of the beat and what will happen in this event for the player's experience. For example the player slide down as like one of the missions in Sniper Elite V



2.11 Sketch Adapted - Paper + Paint

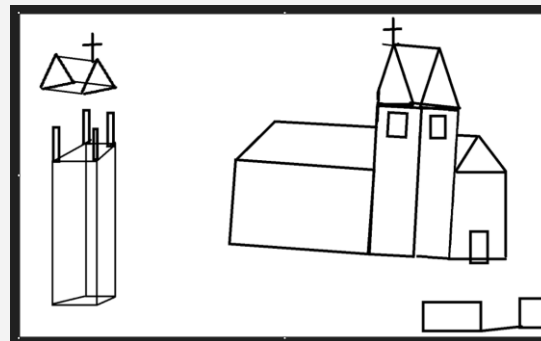
The sketch adapted from paper to paint that Thomas and myself talk about the road that leads the player. (In red marker) The player might not use the road for this reason, the player might be worried so he goes throughout of the houses (exploring in them) and the player reach the barn (big building) and then goes through into one of the houses by using the wall on the right and when the player reach the opening of the big gates either there is guards or the church doors are locked. Afterwards, the player turns away

and jumps over using the box to jump over the wall because part of the way is blocked by another wall and goes on to the roof of a part of the church building. The player gains entrance into a tower (a bomb out wall that has been accessed) so the player can go in without access it from anywhere to the top of the tower. When the player feels safe up here. While the player taken in account of the view leads towards the chateau which this is a player point of view (privileged perspective)



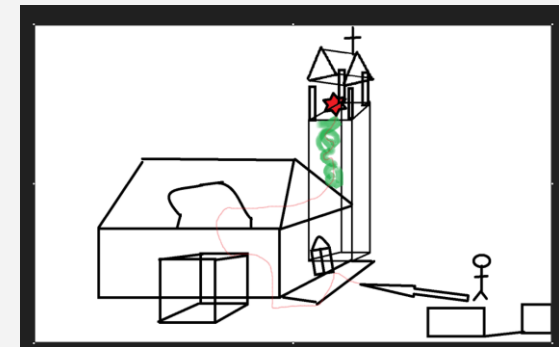
2.12 Sketch - Privileged View of the church

In this sketch I use an adapted paper to paint that myself and Thomas and I talk



2.13 Sketch - Church

In this sketch I use an adapted paper to paint that myself and Thomas and I talk



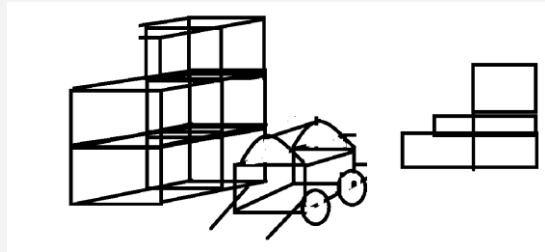
2.14 Sketch - Church

In this sketch I use an adapted paper to paint that myself and Thomas and I talk

about that leads the player by looking toward the chateau and the church is the main view from the tower as like the player point of view such as a privileged perspective

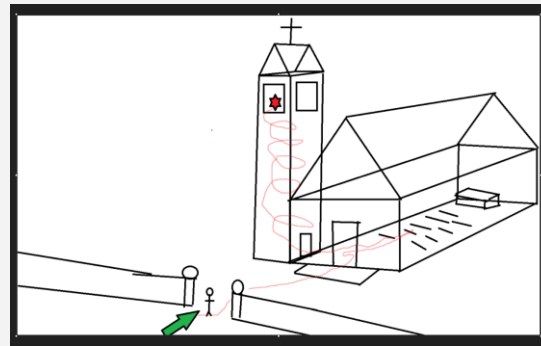
about about the church outside of the church with the demoties and the main view from the tower (privileged perspective with the church roof taken off)

about the lead the player that goes toward the church doors either the doors are closed or the doors are being blocked by soldiers in the way. The player can't get in through the doors.



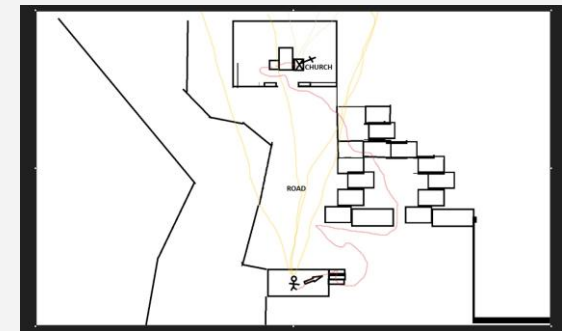
2.15 Sketch - Wooden Moveable Cart

In this sketch I use an adapted paper to paint that myself and Thomas and I talk about the focus on the jumping on the roof top of the part of the house for one of my blockout with the playtesting that the



2.16 Sketch - Church

In this sketch I use an adapted paper to paint that myself and Thomas and I talk about similar to the Sketch 2.14 but the player goes into the church and explores the church. Then there is a door that goes



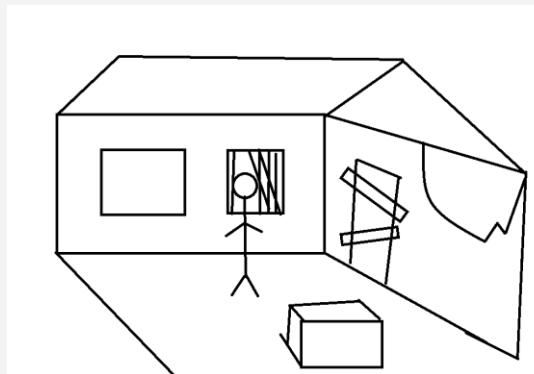
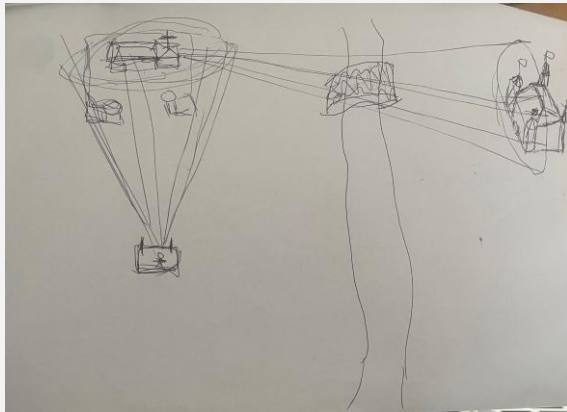
2.17 Sketch - Overview of Beat

In this sketch I use an adapted paper to paint that myself and Thomas and I talk about the overview of the beat that the player starts by looking toward the church is the main view like the player point of

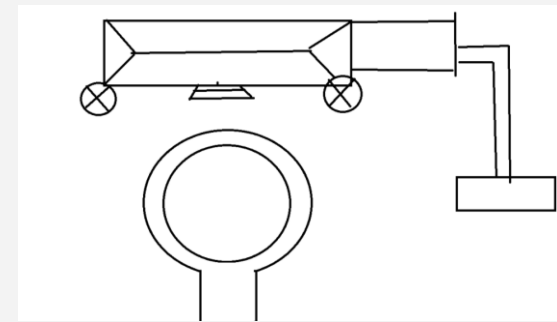
player will be able to jump on. For example the player will be able to jump on the roof by having a wooden moveable cart.

toward the tower and goes up stairs and see the player point of view such as a privileged perspective

view such as a privileged perspective. Then the player goes out of the house and walks toward the church but the player will not be able to because it feels a bit dangerous to travel on the road because there might be some soldiers guarding the road. So the player will have to go through the back the houses that leads to the barn and then through the barn to get to the church and then the player can able to get to the church and then the player



2.19 Sketch - House



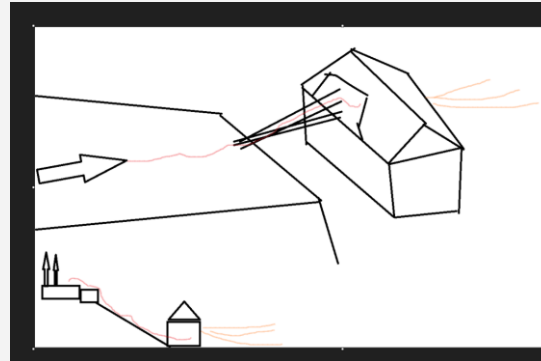
2.20 Sketch - Chateau

2.18 Sketch - Privileged Perspective

In this sketch I use an adapted paper to paint that myself and Thomas and I talk about the player point of view such as a privileged perspective from the house to the church and then the church to the chateau

In this sketch I use an adapted paper to paint that myself and Thomas and I talk about the privileged perspective that is being viewed in the house where the player can explore but the player isn't able to get out because the player is being blocked by wooden planks that are blocking the exit of the house. Therefore the player move the hard box to get out of the house

In this sketch I use an adapted paper to paint that myself and Thomas and I talk about the chateau that is might look above of the chateau with barns and fields that are surrounding the chateau with the tunnel that leads into.

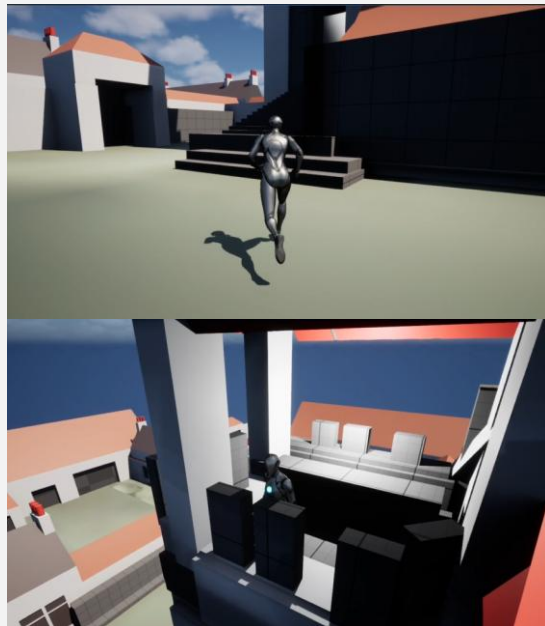


2.21 Sketch - House

In this sketch I use an adapted paper to paint that myself and Thomas and I talk about the player walking over the wooden planks to get to the house and then they have to go through the broken roof that has been open. The player experiences a Motivate movement to get across the wooden planks. The player has to use the environment to get across to the house without dropping off the edge. When the player are inside of the house the player can look outside of the window as a privileged perspective

9. Blockout Iteration

3.1 Blockout First Iteration
10/02/2026



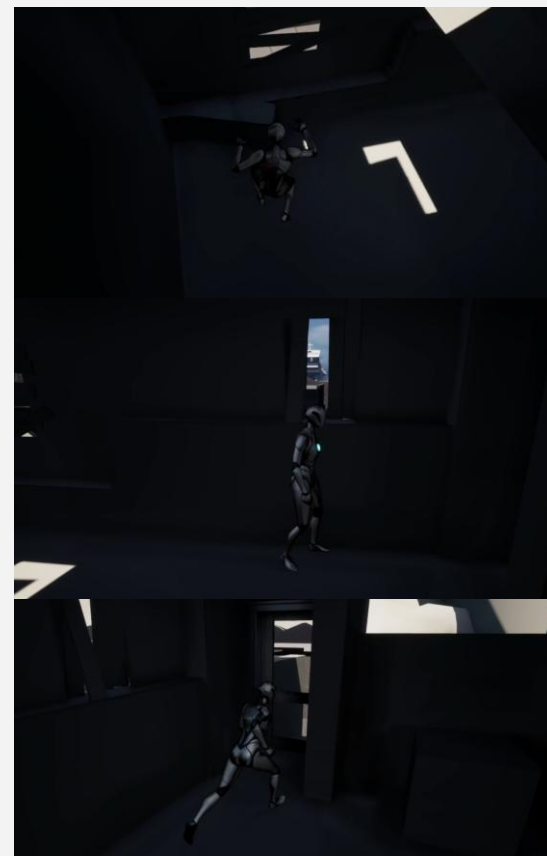
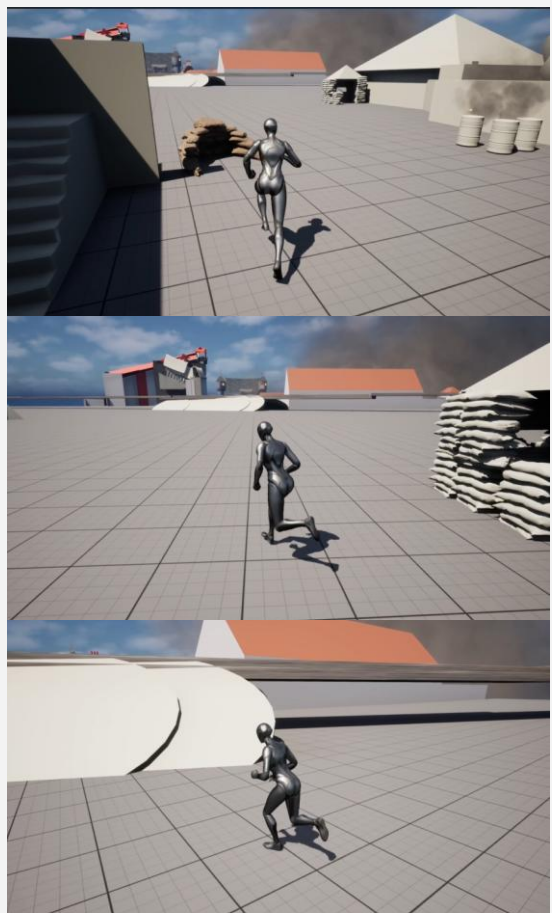
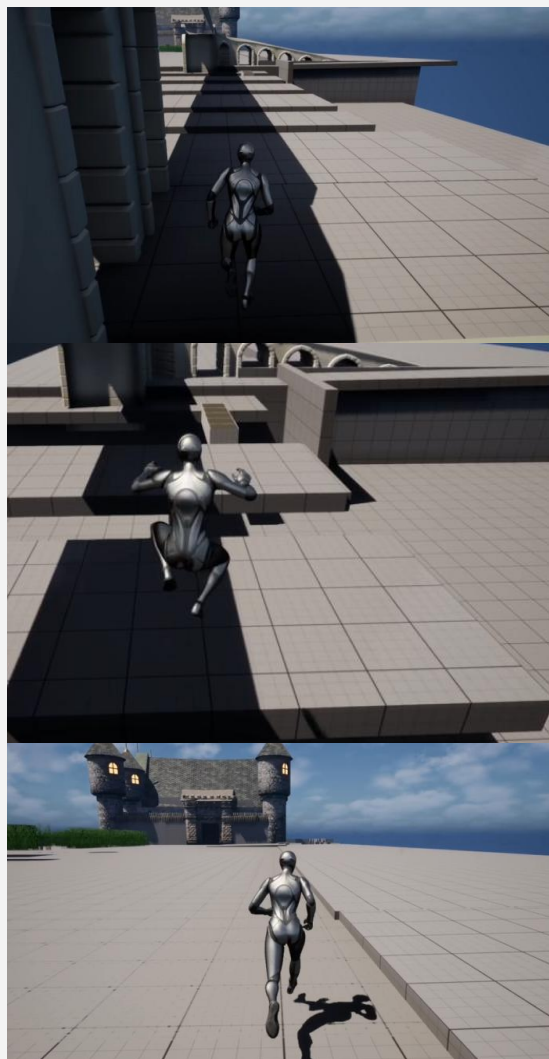
3.2 Blockout Second Iteration
23/02/2026

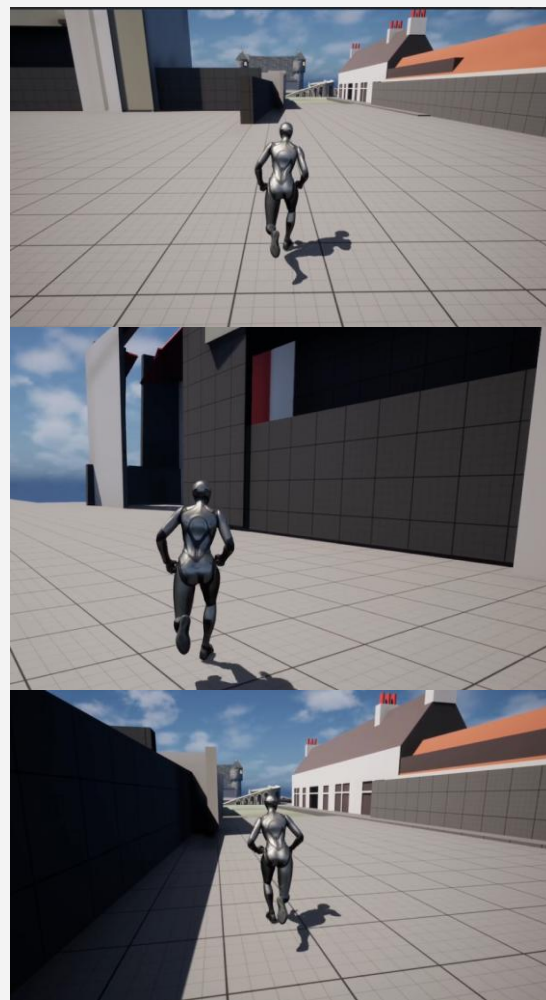


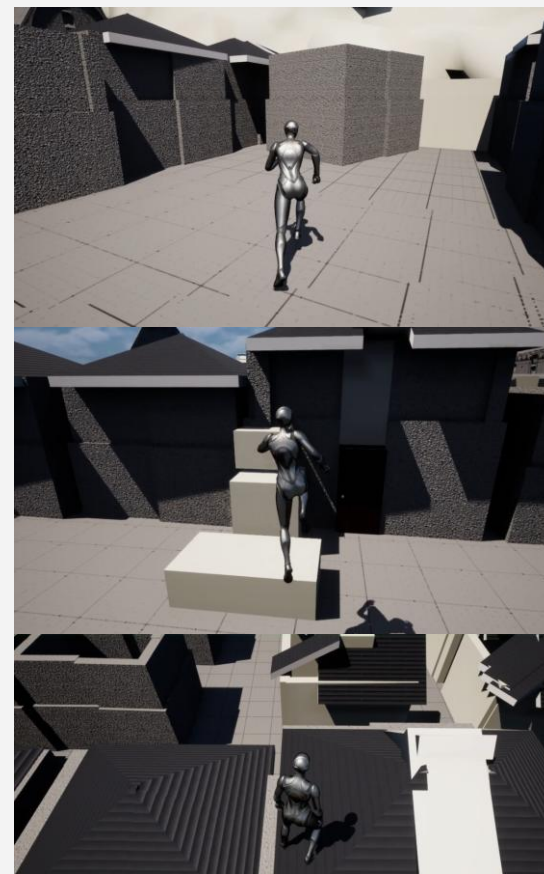
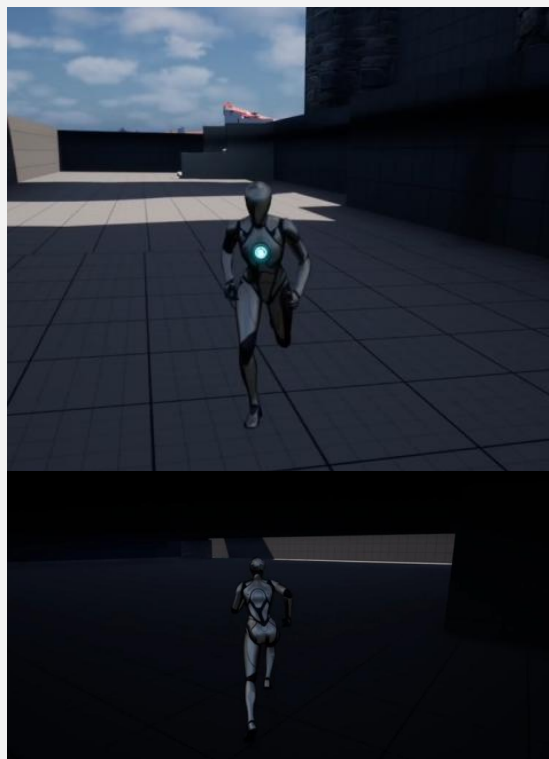
3.3 Blockout Iteration
28/02/2026

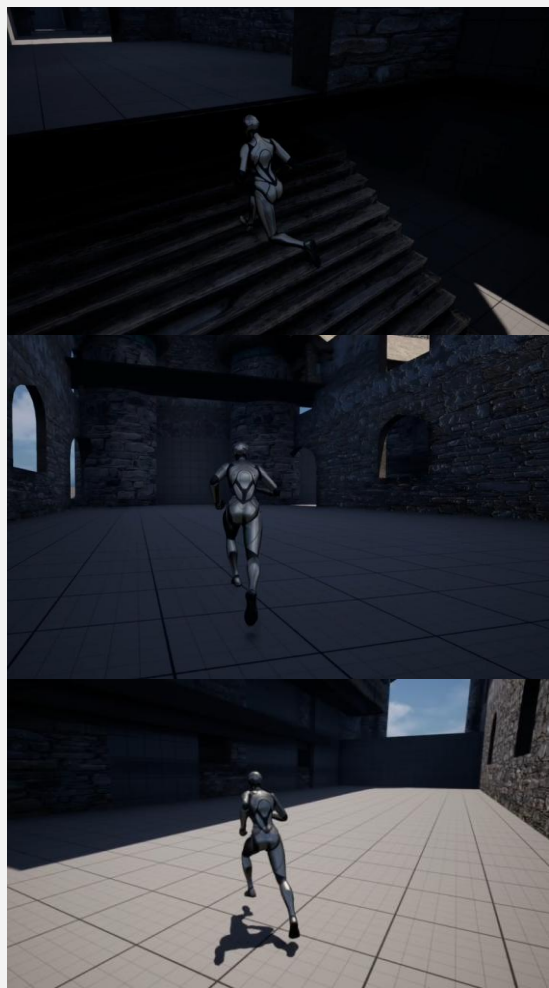


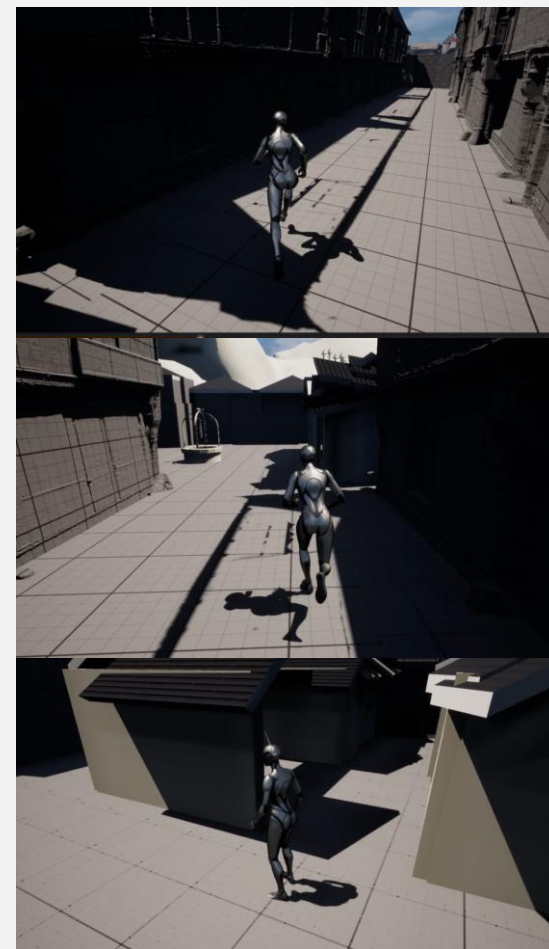
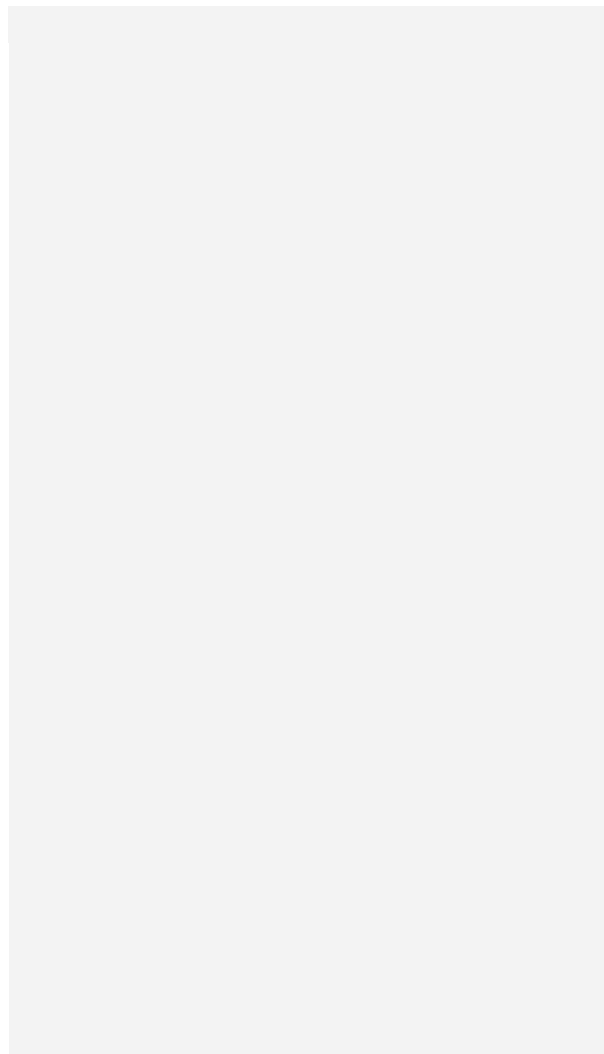


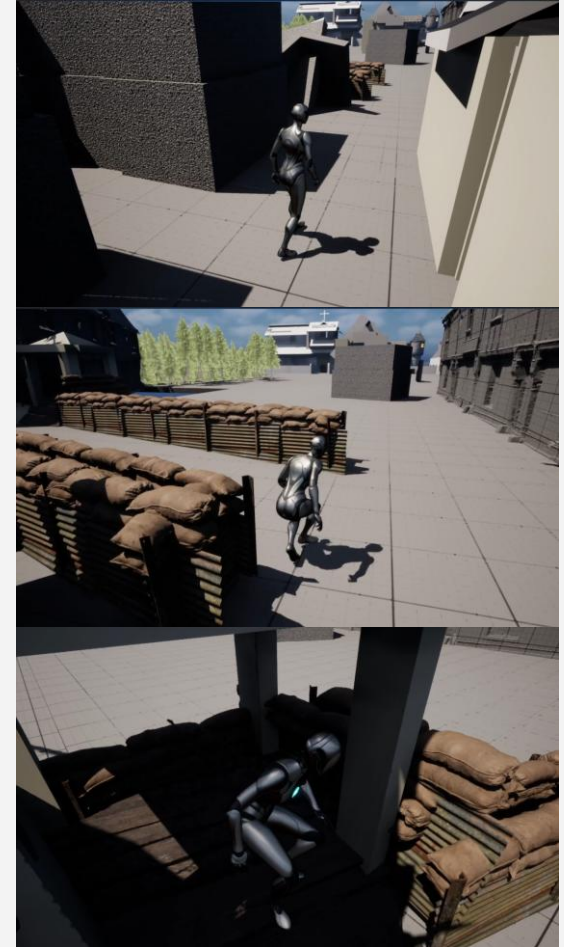


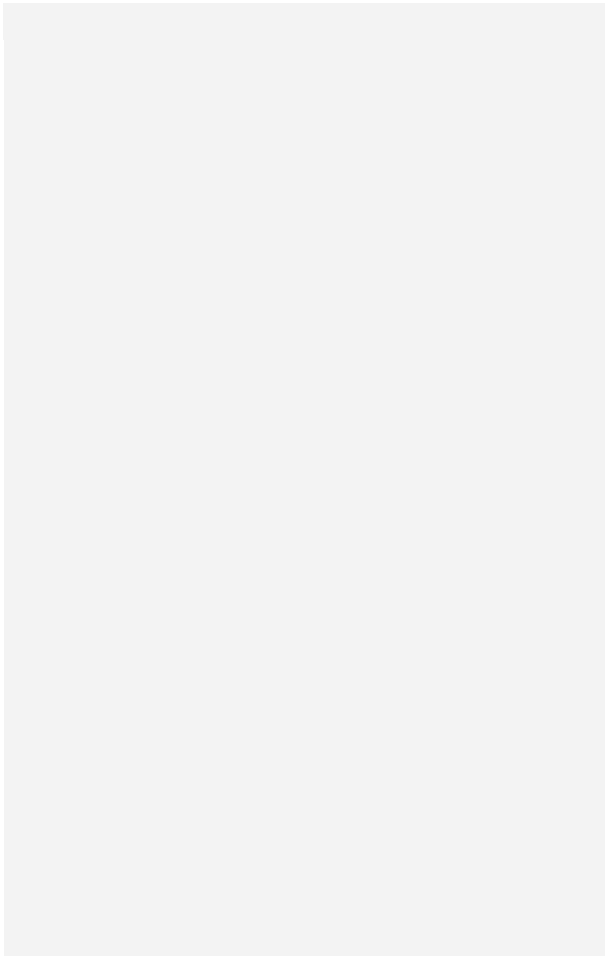
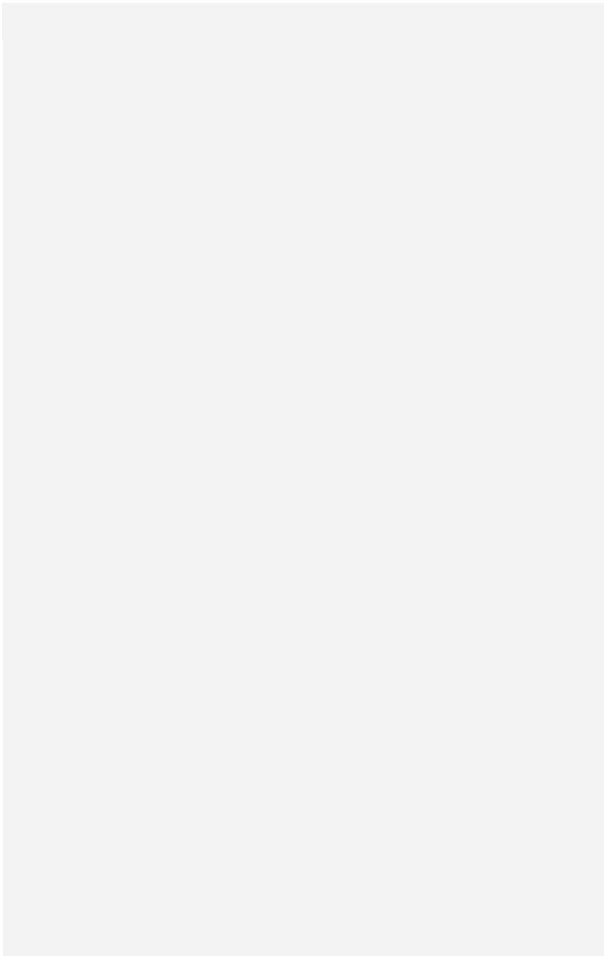


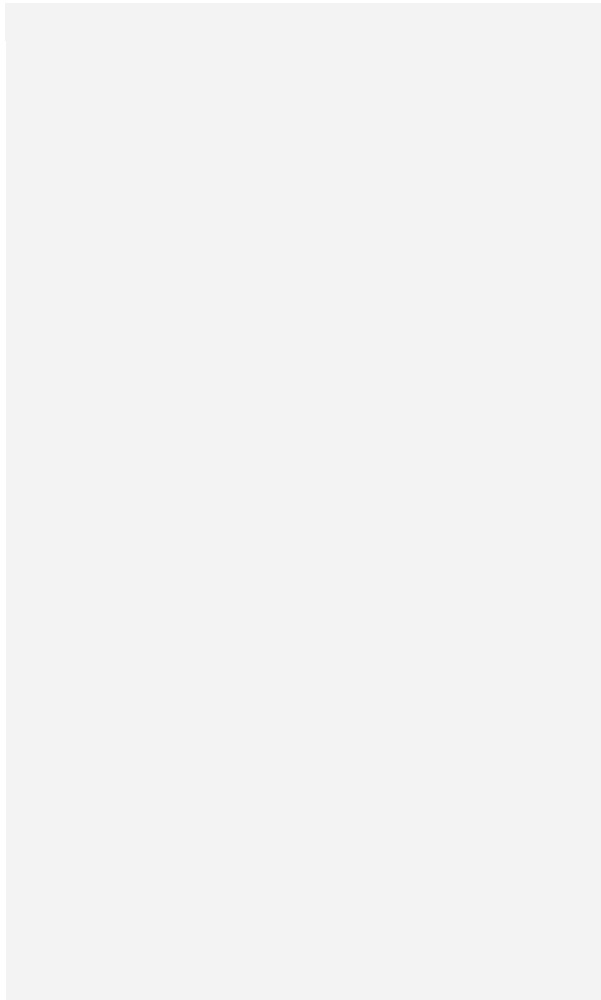
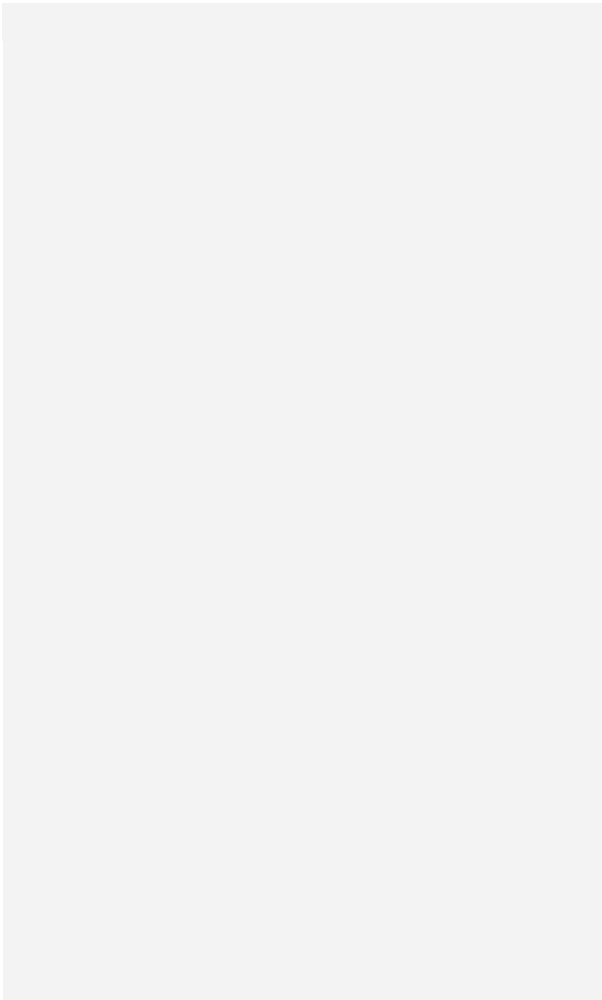


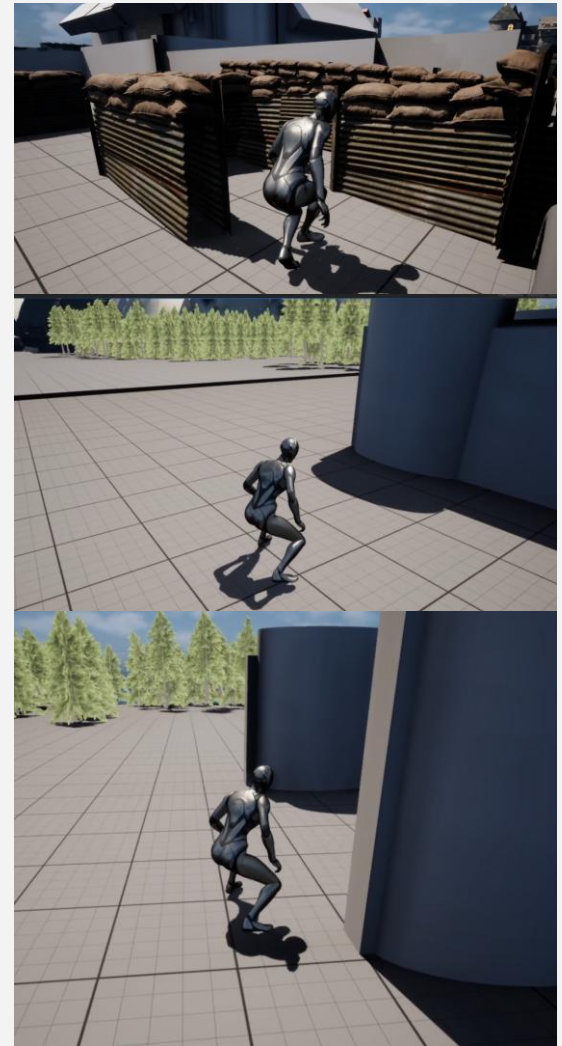
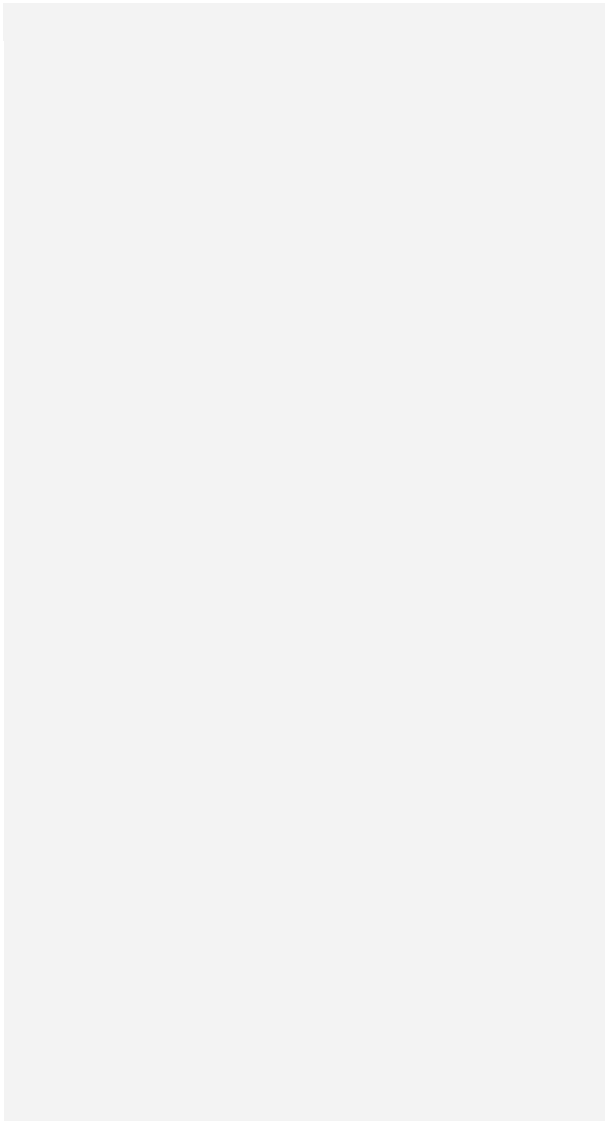
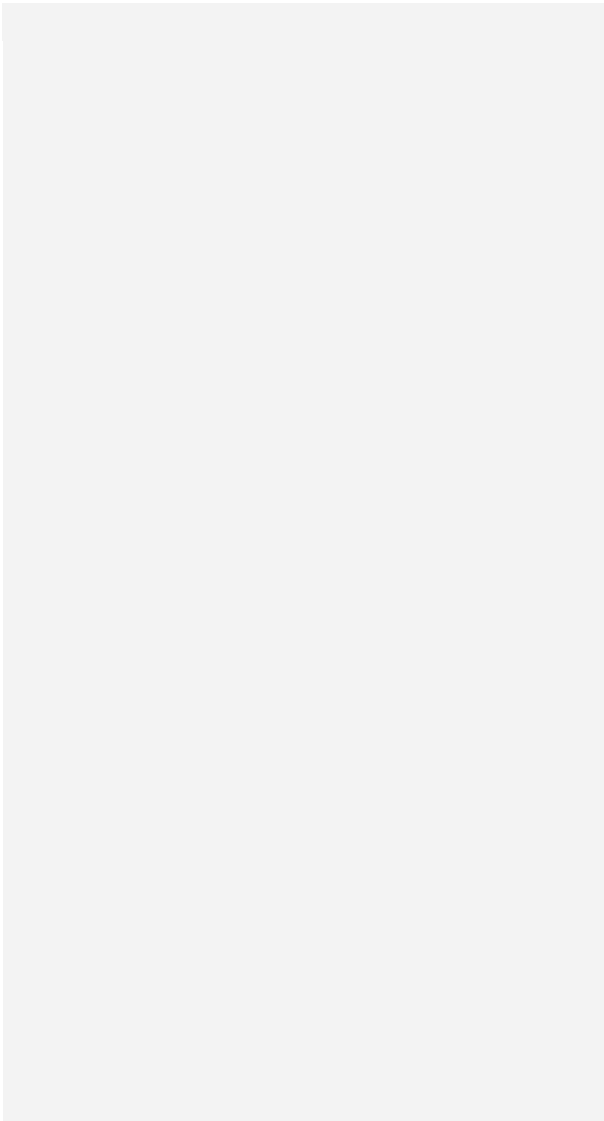


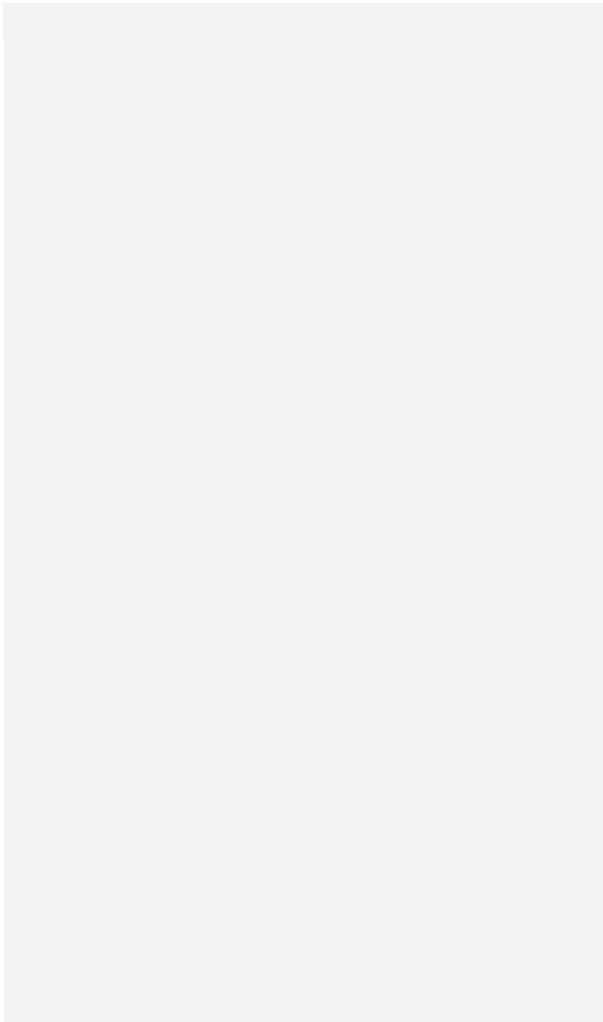
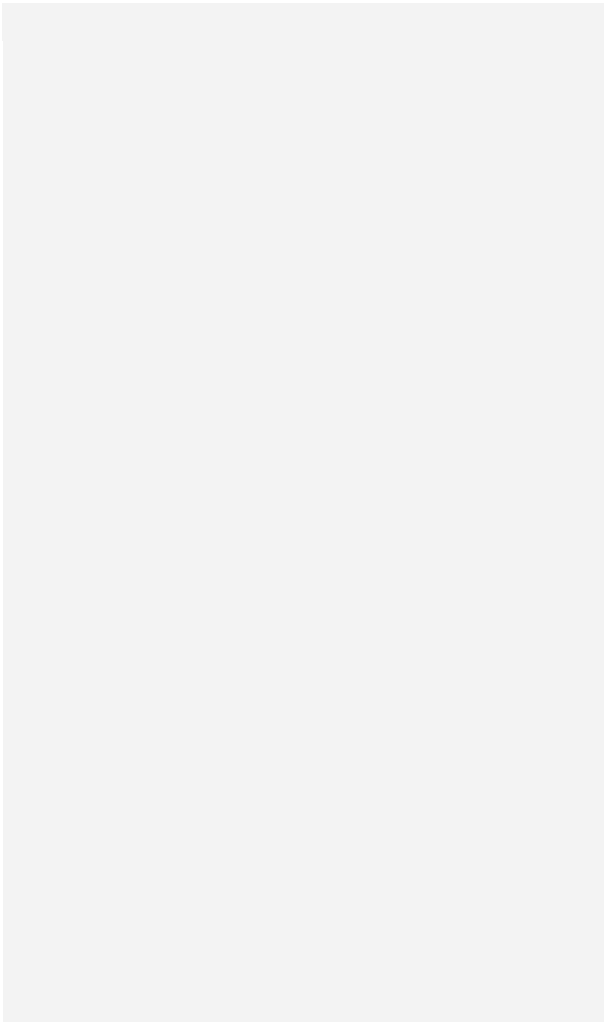


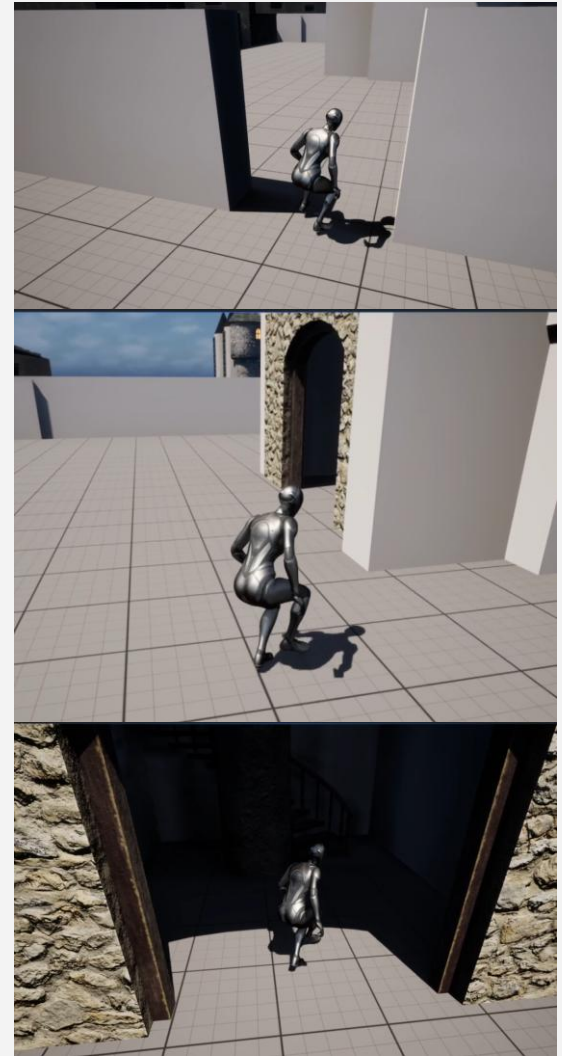
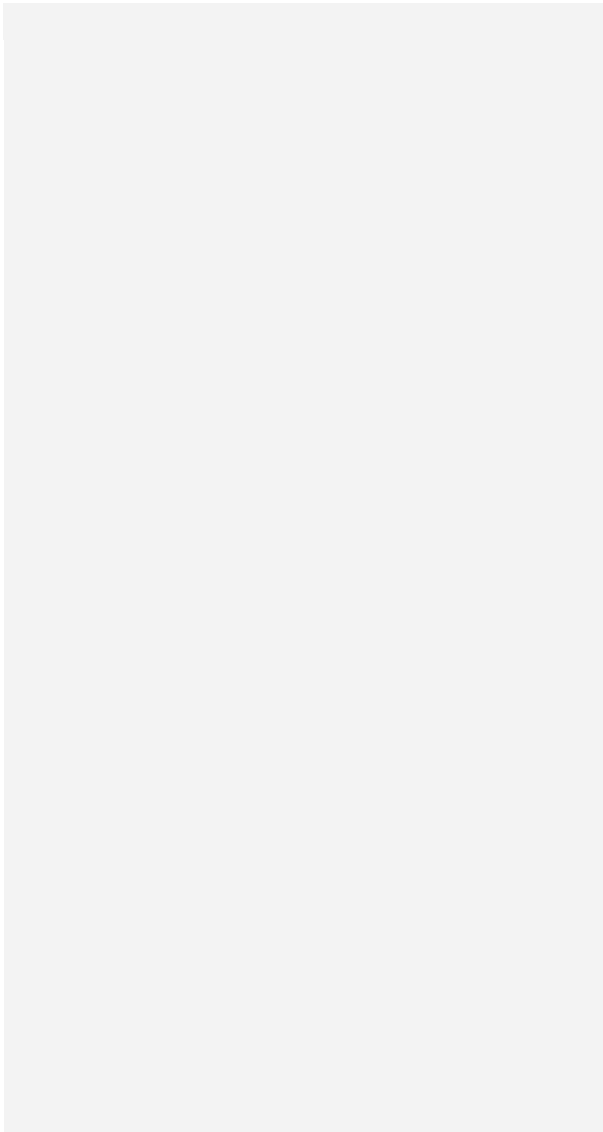
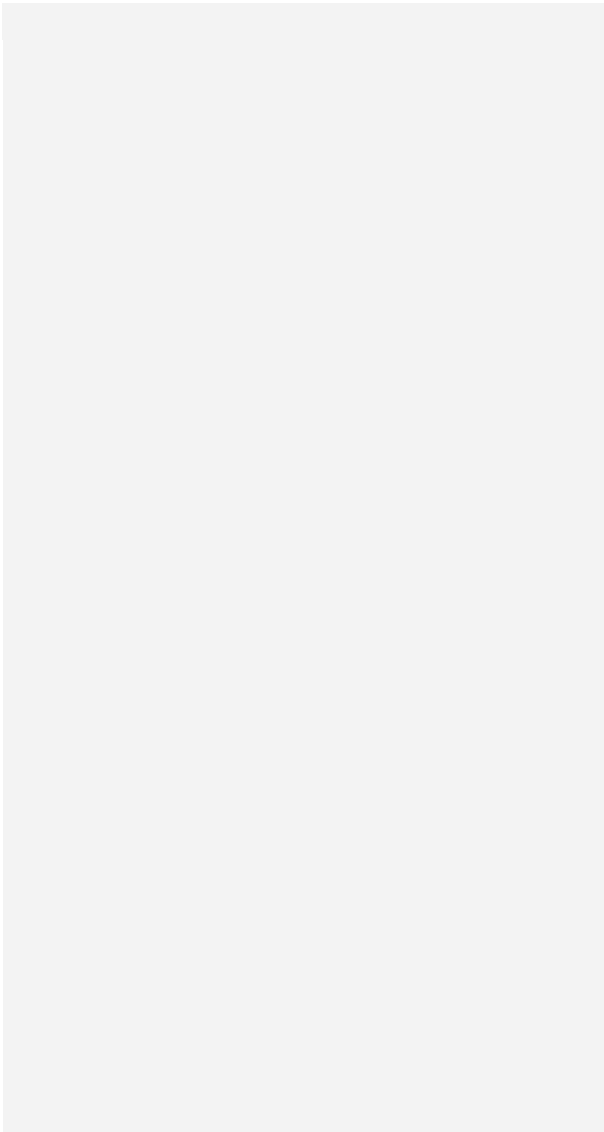


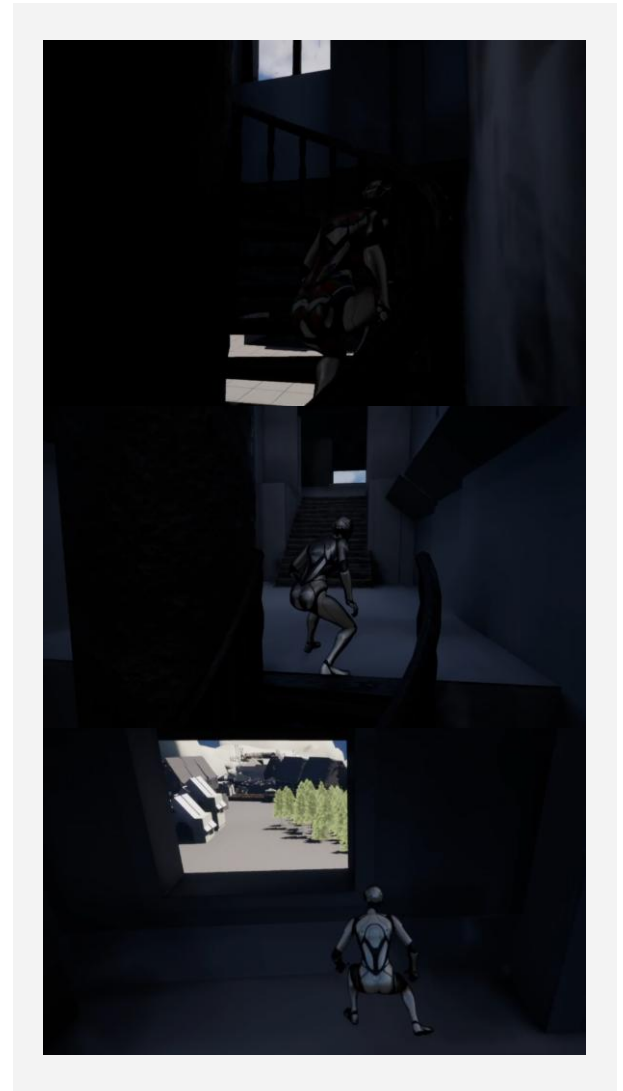
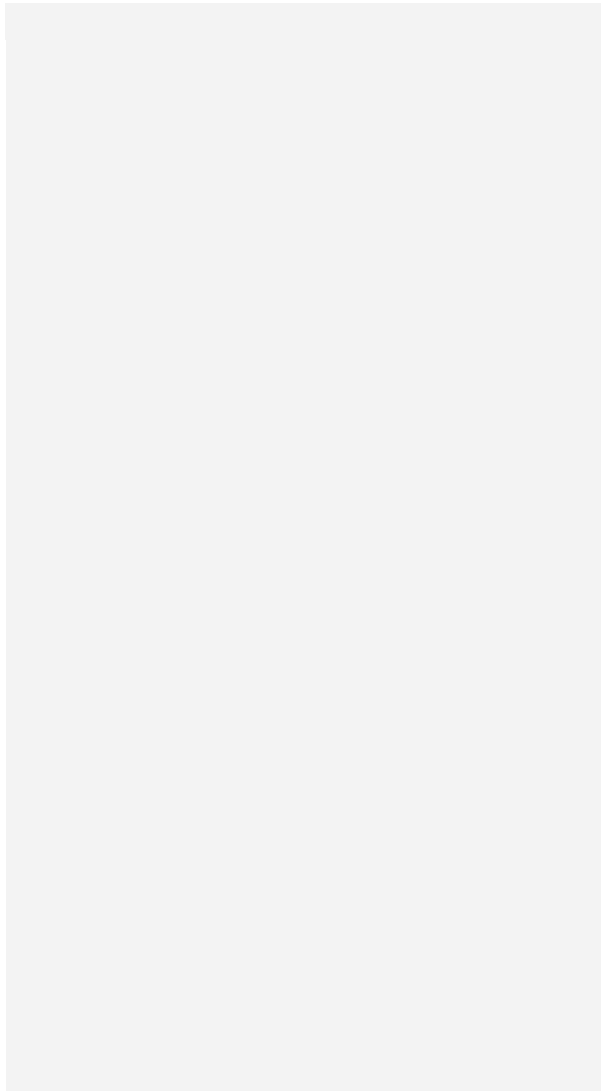
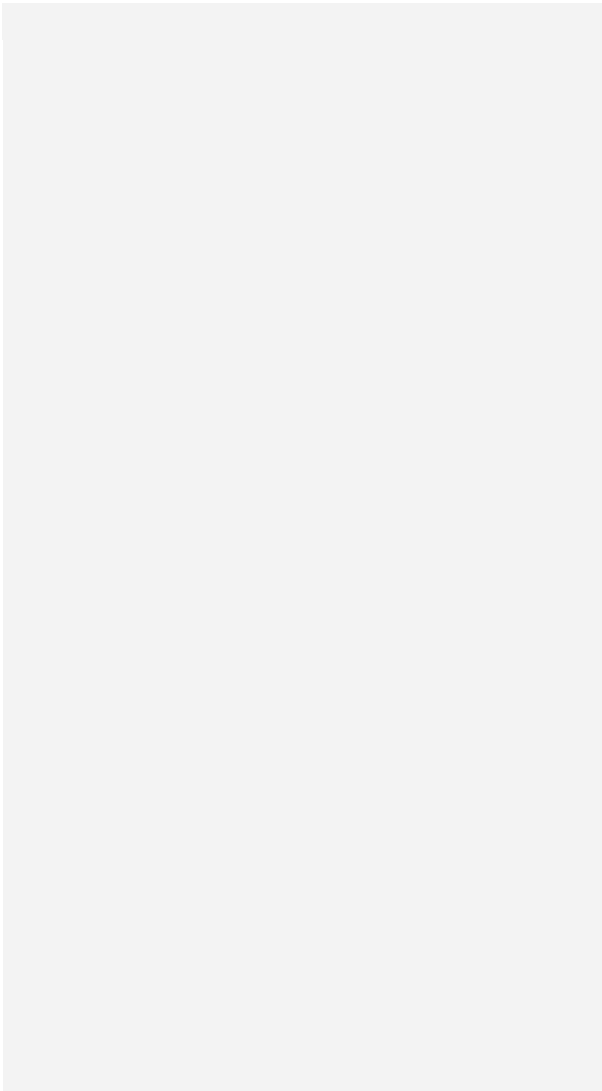


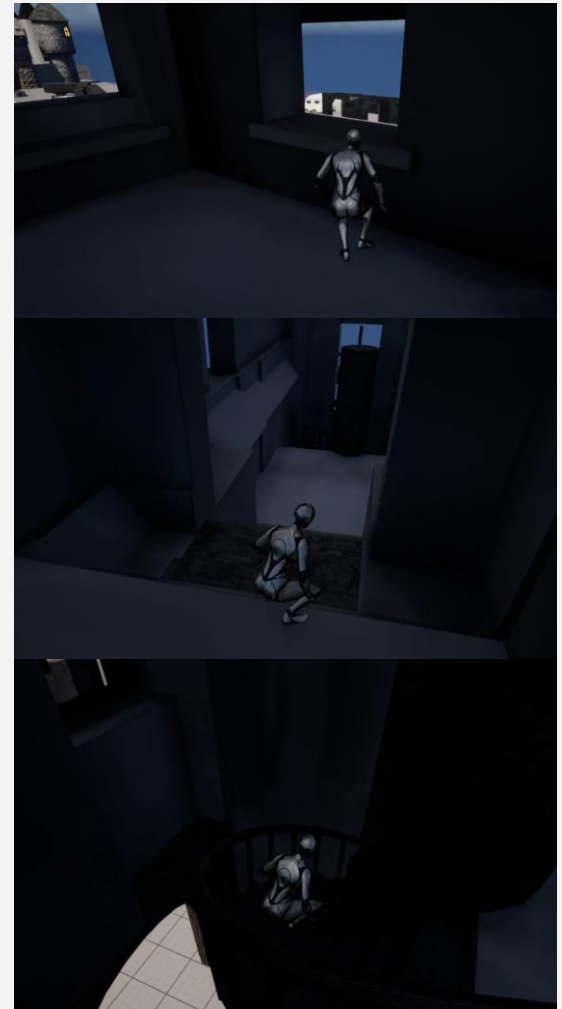
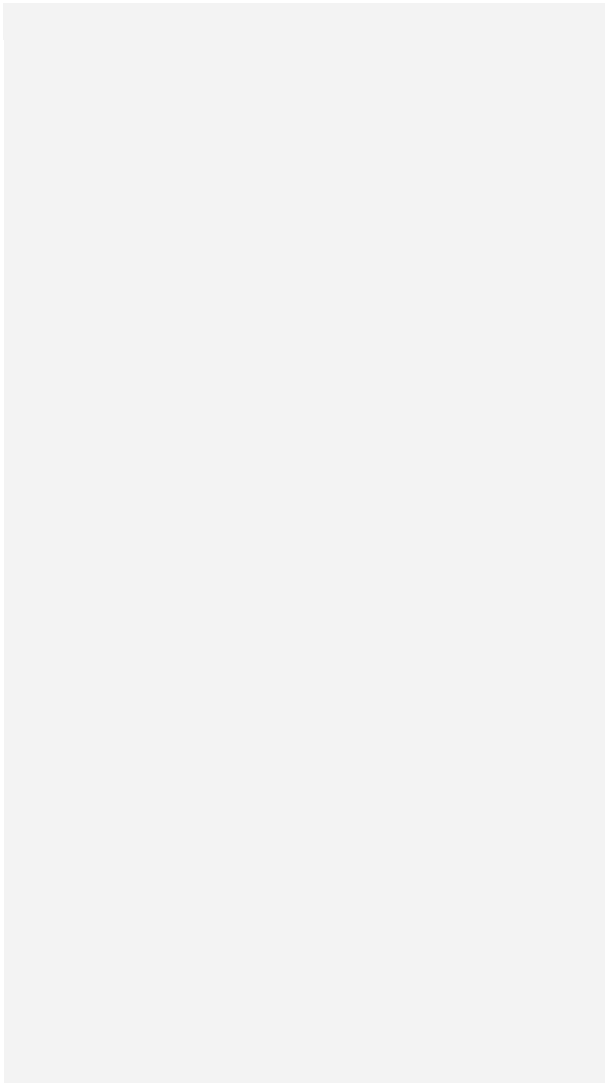
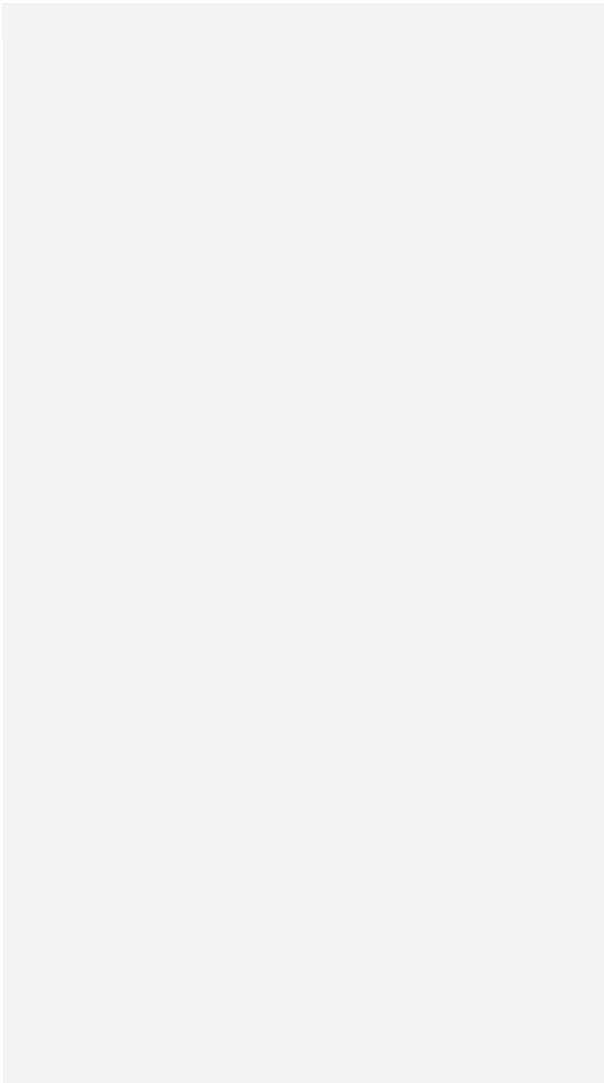


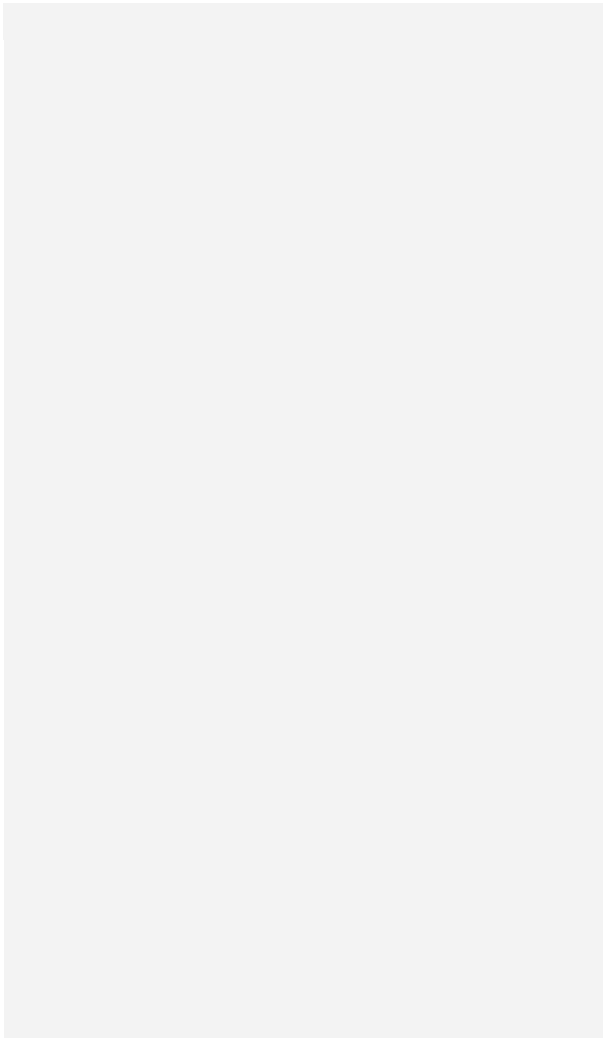
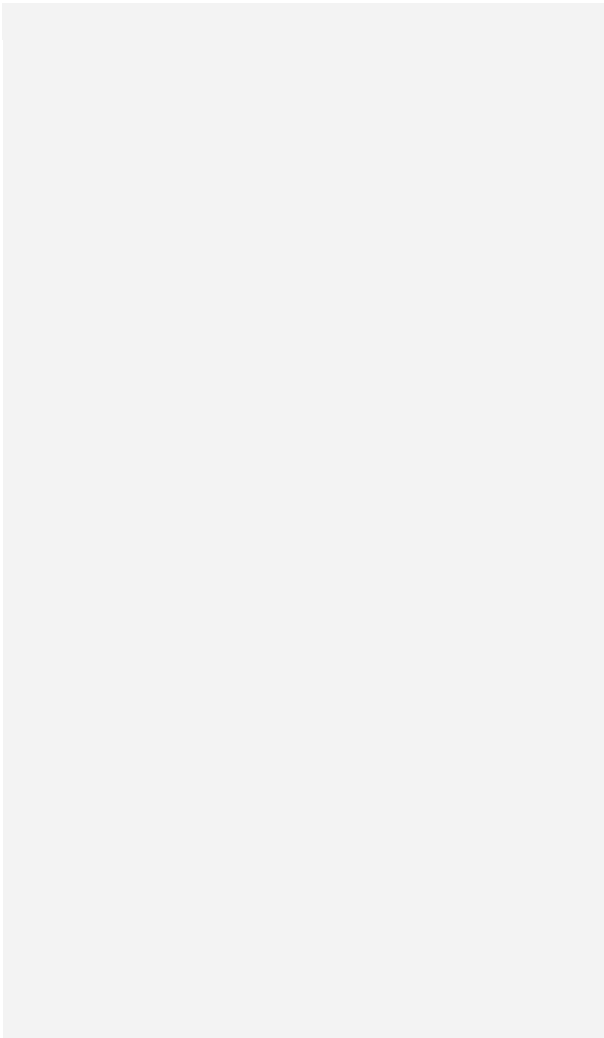


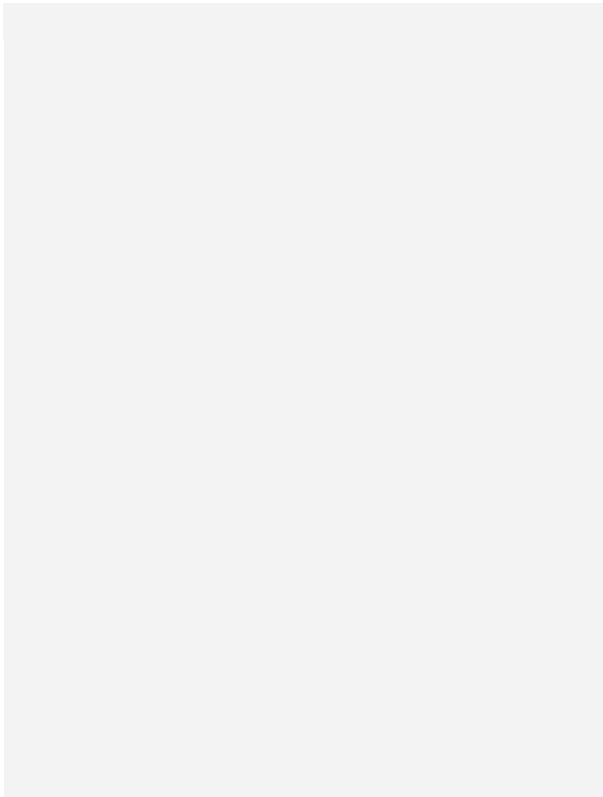
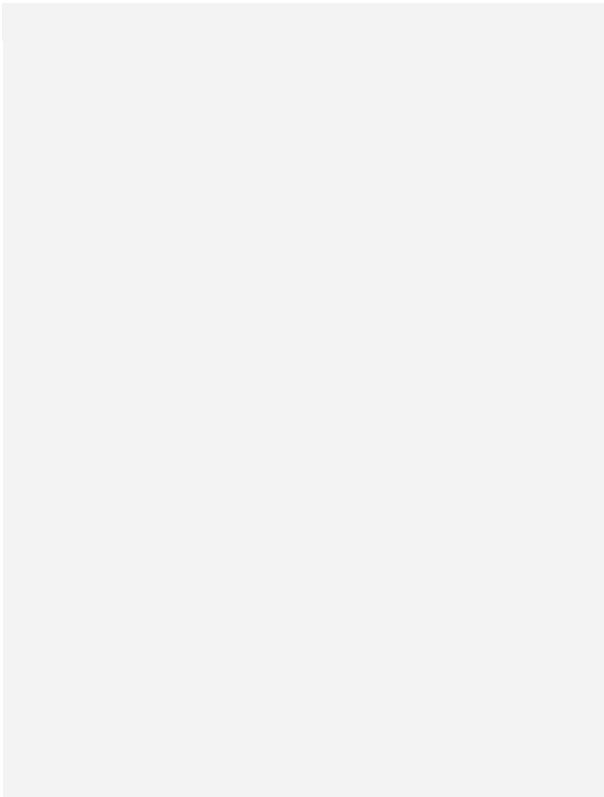












10. Playtesting

3.1 Conclusion & Evolution - 10-02-2026

My first blockout starts as a first iteration 10/02/2026 when the player starts this is a church, trying to capture the feeling of that building, the stairs going up to the tower would generally turn in a much smaller space. The space where the congregation sit usually has a high vaulted roof.

Use the church tower as a building that you see in the distance and move towards, then give the player a reason to climb it to achieve the privileged view.

The back streets and Chateau grounds lead you in a very linear manner, what are the moment to moment experience goals for the player. The player should be thinking, am I going to be attacked here, how

3. Conclusion & Evolution - 23-02-2026

In my second playtest for this week's blockout I added a section with a cliff side with some trees and platforms for the player to the house. But it did not work as the space was too big and the player could not see the church still with the church.

I semi remove this because Thomas says from the playtest that it was not working as it doesn't look like a church at all. So I removed some of the church but used it as a backup in case it does not work out on my external hard drive.

I have all the previous blockouts of this level so I can go back to them and

3.3 Conclusion & Evolution - 28-02-2026

In my third playtest for this week's blockout I add redo the church tower and more like a church building like a real one that is more pointing south to the player then the previous blockout and also added some more detail to the level trees, pillbox and much more buildings to make it look more like a real village.

I added a bridge over the map size with the trucks on top of it to make it more compact but in the play test it so it fit for purpose in this playtest and the game itself. I added more cliffs with some trees and platforms with planks that go toward the house roof so it can have a safety net if the player wants to get to the house to

should I move through this space, should I use caution etc, repurpose the examples that I have shown you and try to make them work within the context of your world.

At the moment you run through large open spaces with little thought required by the player.

At this stage the Chateau doesn't need lots of detail on the surfaces, work on blockouts with less detail initially to determine gameplay, scale and sightlines.

Don't use the lighting to create shadow in your work at this stage, it makes it really difficult to see what you have created.

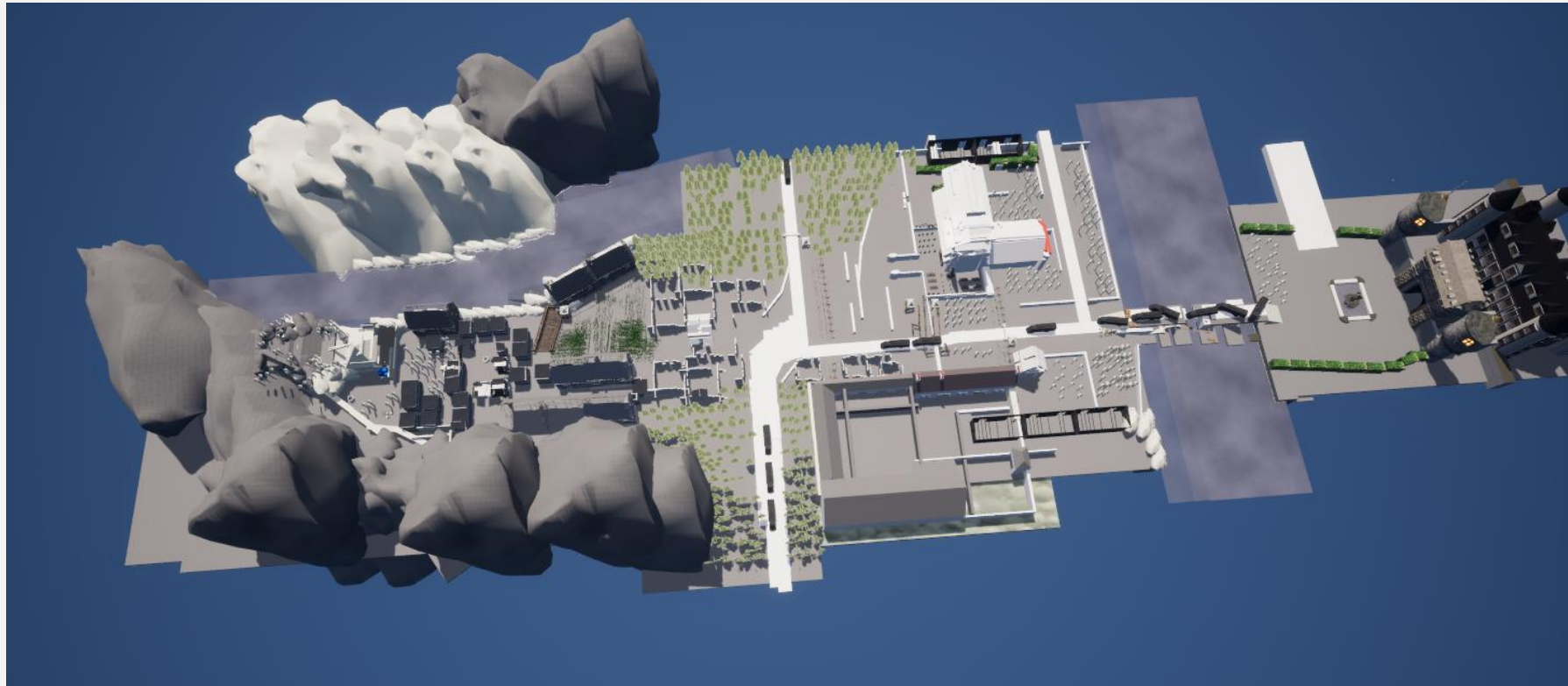
On Tuesday we can discuss your work together and I can unpick what your intentions for the player are at each moment as they travel through the world and we can develop your idea from there.

change if need be for this playtest as evidenced. Also add a section in the middle of the level to make a bridge over the map size to make it more compact but in the playtest it did not work at all as it does not fit of the period of the game itself so i remove it as well for the next iteration

jump on the platform again.

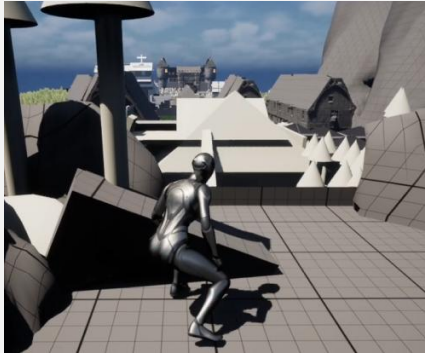
The player should be thinking, am I going to be attacked here, how should I move through this space, should I use caution etc, repurpose the examples that I have shown you and try to make them work within the context of my world.

11. Final Level Design & Justification



As the final stage of my level design process as a level designer, that the player experiences of all of the beats, experiences and emotions that I want them to have for this level demo for the Operation Twilight Line

3.1



3.2



3.3



In my final level design, the player looks towards the church and the Chateau by using a bit of cover so the player can see it in the distance and feel like they need to get there to progress through the level. player feel a bit safe just before going down to the church area below as likewise as privileged perspective
As the player progresses through the level, they will use caution before going down so the player should feel vulnerable when exploring the area.

Next, the player starts in the speed and forward motion by going down but the player isn't able to climb back up as this is where I want the player to feel overwhelmed and trapped as they have to move forward such as this is called One way valve. In this section the player starts moving forward as a speed and forward motion that the player must "run" over the wood plates that join onto the roof top.

If the player falls down the player will slide down onto the different levels of platforms (for the visual aspect this is likewise muddy like slipping down onto it) then the player is able to jump up if the player falls down. So they are able to climb back up if the player falls down.

3.4



3.5



3.6

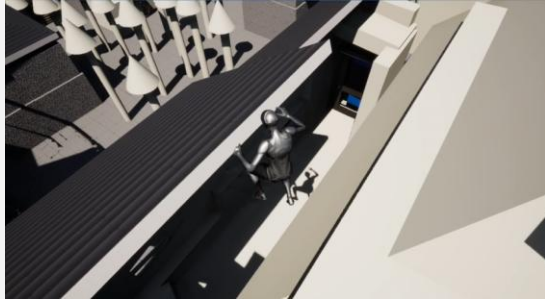


See last note

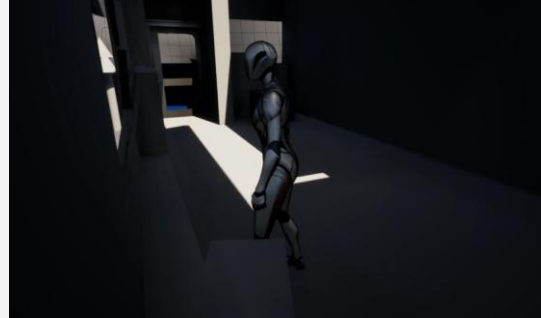
Here is when the player uses the Speed & forward motion. For this section the player starts moving forward as a speed and forward motion that the player must “run” over the wood plates that join onto the roof top.

Next the player looks towards the church in the middle of the village in the distance as well as the chateau to the right of the church

3.7



3.8



3.9

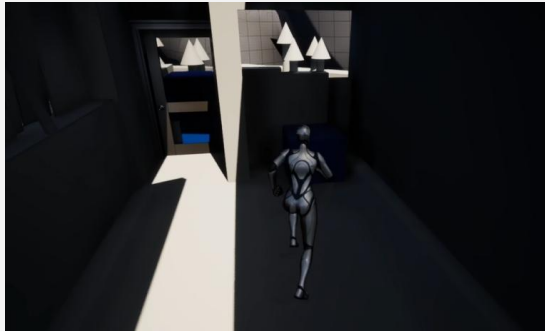


Therefore after that the player moves towards the church by jumping down in the gap between the building below.

When the player in the building feels a bit safe like above is very dangerous the player might get shot at and the player needs to keep moving down in between the gap. As well this is called Discoverability and a bit of freedom and a bit calmer for the player.

When the player moves around the house the player is able to see the church in the distance such as this is called privileged perspective. So the player can see the church as this is the branching by target as a present a clear objective for the player

3.10



3.11



3.12



On the door is been blocked so the player have to move the box to able to jump on to get on like the funnel before reveal (the next couple screenshots)

->

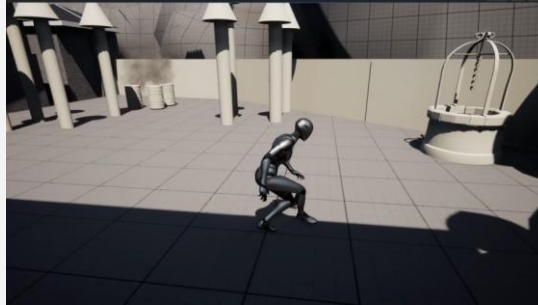
The player jumps down to the ground.

3.13



On the ground

3.14



The player looks around the area by using a bit of caution where the player now feels a bit nervous or scared to move on .

3.15



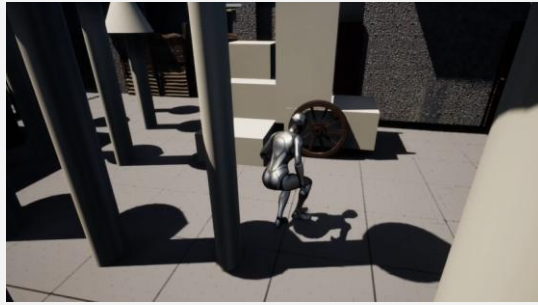
After the player looks more left this is where the player sees a big funnel before revealing the “Present a clear objective” with numbers of ways of illusion of choices.

3.16



The player still feels nervous when going through the trees.

3.17



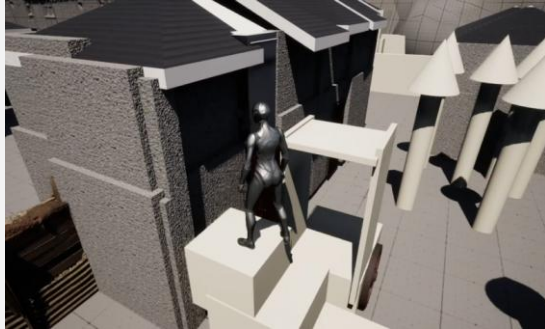
Then the player sees a wooden cart that interact with by pushing it to the correct placement next to some boxes that goes to the next area across the roof top

3.18



Originally placed for the wooden cart (mechanics system). By pushing the cart to the correct placement by pressing a button, the player will be able to move next to the boxes. Then the player will be able to jump on it

3.19



3.20



3.21

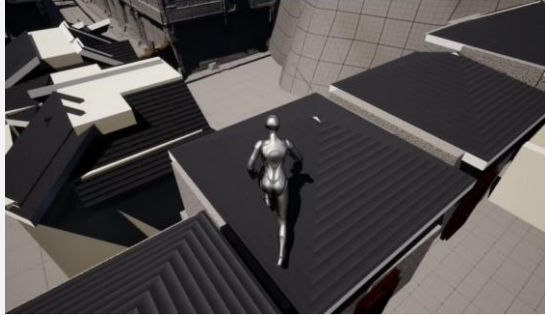


With the wooden cart it happens the player as this achievement for the player as to able to jump on the roof

->

When the player jumps on the roof the experiences goals for the player to achieve by having a clear objectives such as the player sees the church and the chateau

3.22



3.23



3.24

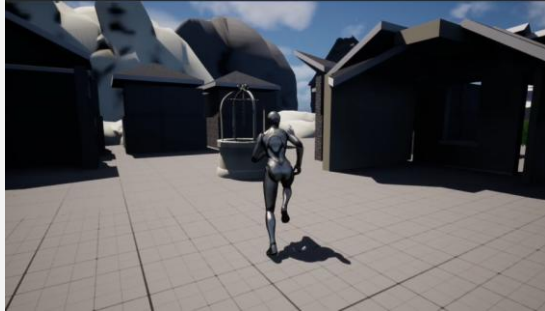


might have some shortcuts that are
not visible from ground level

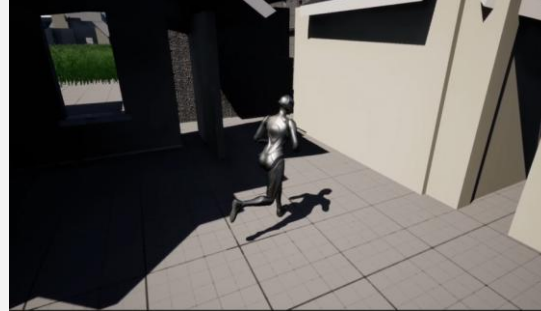
The player feels a bit confused now
as there are different choices to make
for the next screenshots.

->

3.25



3.26



3.27



->

For this section where the player are bit confused that has creating tension in the player journey and try to find where to go a village that is been blocking the view point of the church by the building is in the way

The player still a bit confused, but decides to follow the path that leads to next area

3.28



3.29



3.30

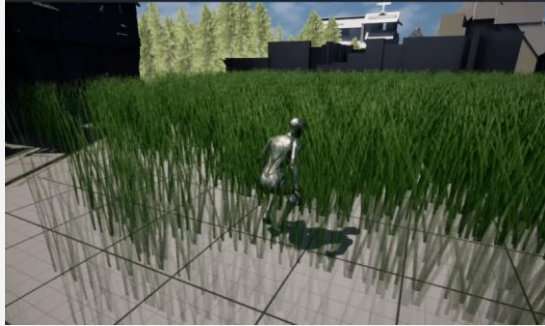


This looks like a short cut but this bait and switch as the red herring has been achieved. So the player have to turn around and find the real path to the next area

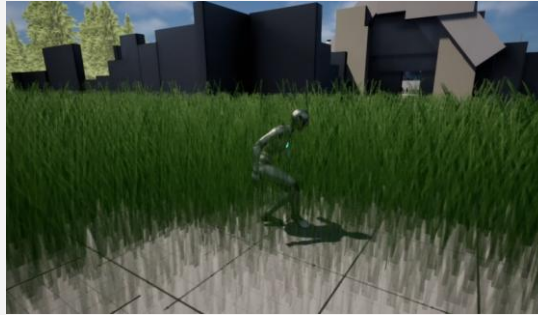
When the player achieves the real pathway then the player feels scared as it is with a trench with a pillbox at the end of it. The player can choose to go through the trench or go around it via the long grass area to the right of the trench.

If the player chooses to go through the trench then they will be likely to be shot at by the pillbox.

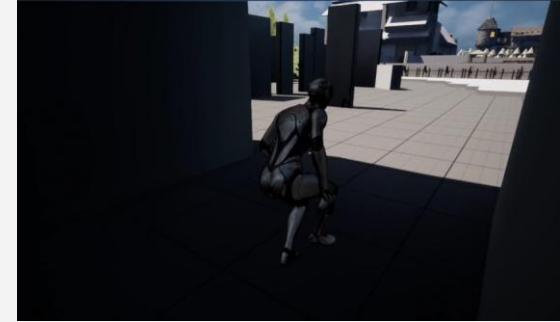
3.31



3.32



3.33



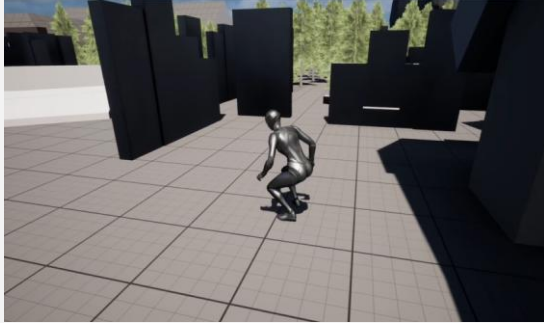
The player crouches as using caution in this area as the player if standing up the german might shoot at them.

As well the church is in the background so the player can know where to go next

When the player reaches the barn continuing on to the next beat of the level.

After when the player gets to the barn they will see the church in the background as well with the trucks parked in the area as this is where the player will go next to the next beat of the level as this is called funnel before reveal.

3.34



3.35



3.36



Old houses been damages as my focus in this section that the player feels more scared and should feel vulnerable when exploring the area

->

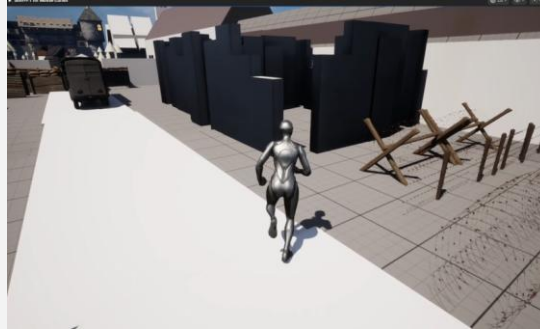
While using the covers of the old broken building the player sees a road with the trucks on it in the background as well

3.37



Then the player started running in the open where the player must cross the road as a motivated movement that goes forwards to the checkpoint

3.38



with the abandoned french trucks, pillbox as the player feels vulnerable that must have a choice to run across the area without being shot at

3.39



While using the French trucks as cover

3.40



3.41



3.42



The player goes into the trench

With twists and turns as the player feels more vulnerable if the player stand up he would be shoot at

While the player start running toward to the entrance of the church area

3.43



3.44



3.45



When the player goes throughout the gates that is been the entrance of the church the player feels a bit worried that i might get shoot here while the player goes towards the church entrance the doors is closed so the player runs out and then look toward a without going toward the next sector of the level as a feeling that i must goes to.

The player feels a bit calmer but

The church is been somewhat blocked or closed so the player must goes to the next sector

3.46



3.47



The player looks towards the fence area and then the player goes out of the gates and towards the metal fence that is easy to access at the back of the church.

The player jumps over the fence to get to the next area of the level as this is quite tense as this is the next best pacing of the game and the player needs to know that.

3.48



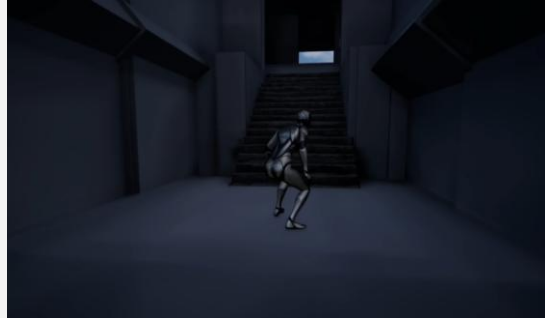
3.49



After the player does that the player goes to the side of the church and finds out there is a door that is an achievement for the player that has been discoverable.

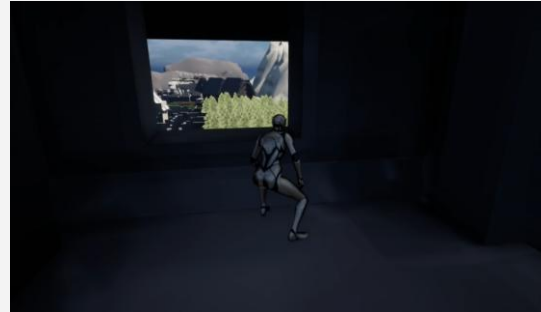
The player now achieved by going upstairs towards the château

3.50



The player goes to the top of the stairs that goes upstairs towards the church tower. In the future development ideally the lighting shows there is some candles that shows the player goes up to the top of the tower

3.51



It has Privileged view in place where it has a vantage point, which is focus the player overlook and to able to see ahead of the potential pathways toward the château

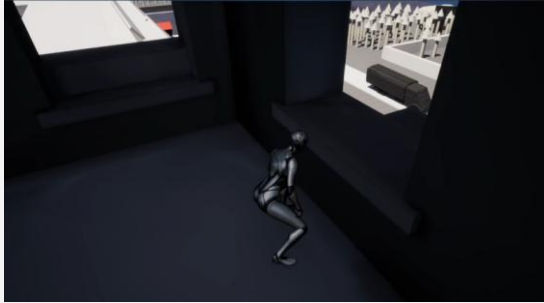
3.52



The next screenshots that is the player taken into account by Be able to see the objective from a safe vantage point before beginning the mission

In the section the player show feel safe whilst planning their route before feeling vulnerable when their decide to begin as well as Reveal information through new perspectives

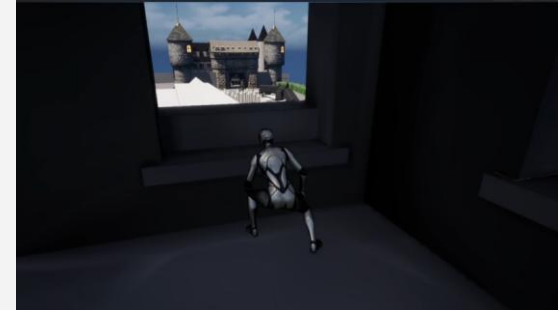
3.53



3.54



3.55

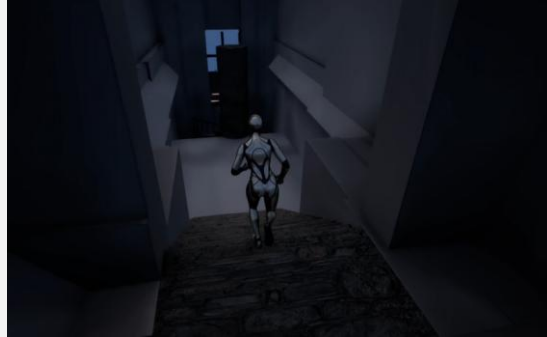


There are some pathways that might have some shortcuts that are not visible from ground level

->

This is where the player can see the château from a vantage point as this is the branching point for the player to choose their route but some pathways might have some shortcuts that are not visible from this point of view.

3.56



3.57



3.58



Now the player knows ish where to go
by going back down stairs

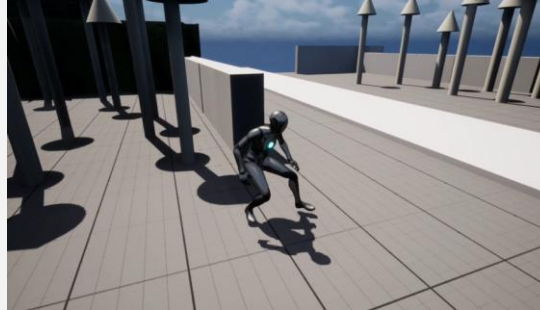
->

When the player goes around the
back of the church they can see the
château. With trees in the way they
can't see the path to the château yet.
There are some pathways that might
have some shortcuts but they are not
visible.

3.59



3.60



3.61



Then the player sees a road that the
germans might be taken on in the
middle of the tree line.

While in cover the player motivation to
run down as to get toward to the next
cover point

->

3.62



3.63



3.64



Then the player sees some French trucks on the bridge but is blocked and unable to access it.

The player can turn around while using the wall as cover.

->

3.65



3.66



3.67

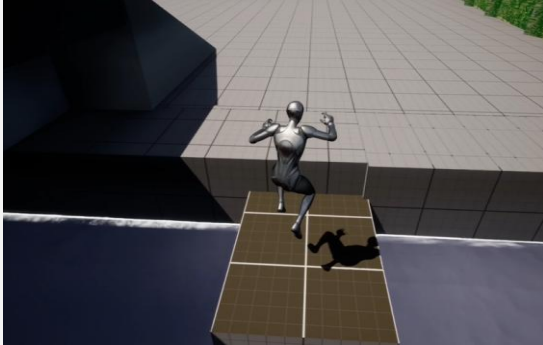


Motive movement by jumping over the platforms as the river is too deep and the river bank is too high to climb as well. Plus, the gaps in between the bridges that the German sniper might shoot at you if you try to climb on the bridge

->

->

3.68



3.69



When the player reach to the end of
the platform

In the future development of the
game, the player will be able to semi
explore this area as this is a garden
area with a lot of bushes, trees and
plants.

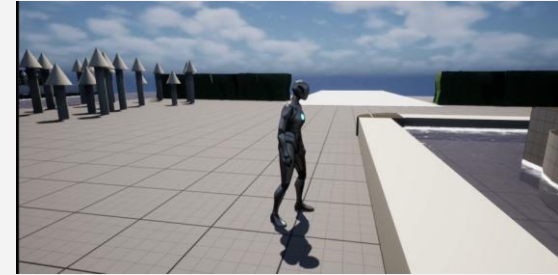
3.70



3.71



3.72



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This is ending of the demo of the blockout for Operation Twilight Line, in the full version of the game it will be further refined where its have more narrative and gameplay elements that will be added into it such as roads that goes to somewhere else and more details on the environment that will make the player more immersive and engaging. Also the player will have more interaction with the Chateau as well the Germans comes to the chateau and the player will have to escape the chateau before the

Germans arrived.

12. Reflection

In the context of the blackout process for Operation Twilight Line, that is critically designed and demonstrated on how the core levels design principles that must be actively tested and refined in as in practice then rather than assumed for the effective at the conceptual level of the design itself. As it is initial for iteration for the level that is been related to heavily in the large open spaces which it is considered to be diminished on the player tension as in my first blackout out where I have been taken it apart of it and redo it again and again to get the right balance for the meaning of the player's experience as well as the decisions making as myself and Thomas playtesting with a solid feedback in every week of working to the final iteration of the blackout.

This reflection highlights the importance of iterative design and player feedback in achieving a balanced and engaging player experience. This highlighting on the core level design between my intended experience goals and the actual player experience. For example, the level design theories such as privileged view, one-way valve and motivated movement that have been used in the level design. I restructured the layout to better control pacing, navigation, and player emotion.

For instance, repositioning the church tower and redoing it as a dominant visual landmark introduced clearer spatial orientation and reinforced player direction, reflecting environmental storytelling and navigational design approaches seen in Sniper Elite 5. This alignment on the established level design theory, which emphasises for as a readability with a guided movement, and the careful orchestration of player attention for details as essential to maintaining engagement and immersion. Furthermore, the iteration process reinforced that early-stage blockouts should prioritise scale, flow, and sightlines over visual loyalty, ensuring that gameplay experience but not aesthetic for details that has been remaining for my primary drive of the final judgement for these design decisions.

Therefore , as a additions of course of actions for that is from the Art and Making of Sniper Elite V and Alex Galuzin's

Preproduction Blueprint that I have been used it to informed my level design that help informed of my interactive approachment as these emphases of the importance for the structured for the preproduction, strong references gathering and the thing as the function to be as in for the level design as a blockout and be taken into the final to the environment design team.

With the level design moodboard and with the sketches that i drawn in the beginning of my design for Operation Twilight Line that informed my design decisions as the reference to the environmental storytelling and level design fundamentals that informed by as a clear visual and the topics of the direction for the blockout exposed shortcomings in how tension, stealth, and player flow were communicated spatially. This required a shift from purely visual planning to experience-driven design, where each section of the level was reconsidered in terms of “beats” and emotional transitions. For example, I deliberately reworked traversal spaces to move the player between states of safety and vulnerability, particularly when crossing exposed areas, to heighten tension and reinforce stealth-based gameplay.

This iterative refinement reflects industry-standard workflows, where continuous playtesting and evaluation are essential to bridging the gap between design intention and player experience. Ultimately, this process demonstrated that successful level design extends beyond visual authenticity; it requires the deliberate construction of player journeys through controlled pacing, spatial storytelling, and meaningful interaction, grounded in both theory and professional practice.

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