

Yuheng Wang 王誉衡

Final-year BA Games Design and Art student · Game design, level design and spatial storytelling

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PROFILE

Final-year Games Design and Art student at Winchester School of Art, University of Southampton, applying for postgraduate study in Game Design. My practice asks how rules, space and feedback shape what players do and feel. I design mechanics, levels and spatial stories, build them as playable prototypes in UE5, Blender and HTML5, and revise them through playtesting. At postgraduate level I want to ground this practice in stronger research and design methods, and develop it through critical reflection and collaborative projects.

EDUCATION

BA Games Design and Art, Winchester School of Art, University of Southampton | Sep 2024 – present (expected graduation 2027)

Modules: Game Culture Studies, Game Design, Level and Environment Design, Interactive Narrative, Sound and Visual Design

SELECTED PROJECTS

Windowscape: depth puzzle web game

HTML5 Canvas / Solo project / Mechanic and level teaching | Oct 2026

Question: *can familiar window controls become the whole mechanic?*

- Each window is a room: players drag title bars and click □ / – to resize, joining paths for the character as if tidying a desktop. Everyone knows these controls already, so it needs no tutorial.
- The backdrop splits into near, middle and far layers under one rule: only doors on the same layer connect. Because a 2D screen reads depth poorly, each level teaches one thing; players see it before doing it, and hints appear only after about 20 seconds stuck.
- Kept the idea focused with one test, “is this something windows already do?”, cutting layer scrolling, auto-alignment and a top-down view. Colour only signals function: one magenta in greyscale marks the player and connected paths, checked with greyscale screenshots.

DiceClash: physics-flick turn-based strategy game

UE5 / Solo project / Systems and tabletop level design | Sep – Oct 2026

Question: *how can players act on randomness instead of waiting for it?*

- Rather than reducing chance, I gave it structure: skill controls the throw, physics the tumble, results can be changed at a cost, and round rules filter the outcome. Surprise comes from physics; wins come from choices.
- Every dice throw involves the others: dice stay on the table, so each landing reshapes someone else’s position; throwing, playing a card and pouring share one action, and scoring pips rotate each round. Test: can players explain why they made this throw?
- Rules live in the space: zone, barriers, rug and side passages each serve one route; ice and low walls clashed with the tavern in playtests, so they became spilt drink and rug.

Zombie Survival Puzzle Level

UE5 / Solo project / Third-person level design and AI | Aug – Sep 2026

Question: *how can sound and scarce ammo make moving a choice?*

- Designed the flow “find clues → get key item → trigger combat → crack the lock → escape”, placing clues, supplies and encounters so exploration, combat and puzzles open each area together.
- Key-item pickups trigger encounters; weapons unlock mid-level while ammo stays scarce, so players cannot clear areas for free and the level keeps a tension rhythm.
- Made sound a risk variable: moving, searching, traps and lockpicking can reveal the player, shown through a volume UI and zombie sight and hearing. Built in UE5 Blueprints and Behavior Trees; tuned readability, routes and pacing over repeated playthroughs.

Sacred Megastructures: religious level spaces

Blender / Solo project / Spatial storytelling | Jul – Aug 2026

Question: *how can scale and sightlines carry a story without words?*

- Planned two scenes from a written world setting and brainstorm, organising architecture, terrain and key points around direction of travel, landmark visibility and scale.
- Open scene: a giant gate is the goal landmark; terrain, broken arches and staggered buildings layer the sightlines, while human figures against the megastructure create smallness and pressure.
- Enclosed scene: high walls focus sightlines on the central altar; vertical scale, warm and cool light and contrast create ritual and tension. Built assets, lighting and renders solo, and reflected on where the pipes missed the flesh-and-machine goal.

TEAM PROJECTS

Daydream: first-person level-based puzzle game

UE5 / Team of four, Mechanics Designer / Year 2 team module | 2026

- Researched reference games and broke down their mechanics to shape the team’s proposal; built the first-person interaction system in UE5 Blueprints (item pickup, status prompts, inventory feedback).
- Designed and built the “collect key items to unlock doors” progression and a 3×4 jigsaw-puzzle prototype; prototyped wall-climbing and hidden-clue exploration, and worked on level dressing and atmosphere through shared GitHub development.

Global Game Jam 2026 (theme: Mask)

Unity 2D / Team project, game design and implementation | Jan 2026

- Built the player health system, damage logic and health-bar UI, helped with boss attack presentation and combat effects, and iterated three levels from playtest feedback within the 48-hour jam.

WORK EXPERIENCE

Publicity Officer, PLA Navy training regiment | Mar 2021 – Sep 2022 · Planned and wrote the unit’s WeChat content; coordinated across departments.

SKILLS

Design methods: precedent and reference analysis | greybox prototyping | playtesting and iteration | design documentation and case studies

Game and level design: core mechanics | player paths | puzzle flow | resource control | pressure curves | spatial storytelling

Implementation: UE5 Blueprints | AI perception and Behavior Trees | animation state machines | interaction and UI feedback

Environment art: Blender modelling | materials | lighting and fog | Cycles **Tools:** UE5 | Unity | Blender | GitHub | Maya | 3ds Max | Photoshop