RETOUCHED TRANSLATIONS

For clarity's sake:

Lines that contain a question mark (?) next to them have been translated in such a way as to be somewhat difficult to understand.

The lines contained within brackets [ ] have been added to the original text for context and ease of reading.

Do not confuse the brackets with the smaller lines contained within parentheses ( ). Those are the developer's notes. They are present in the original text.

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Phalanx Info

The 13th had an original idea for a setting where it would drop explosives and track the player and aggressively attack them.

Those were rejected by Ueda because they were difficult to manage or didn't fit the design.

In the end, they couldn't come up with a good attack plan that could be easily managed, so the designers ended up with a graceful boss that just flies slowly through the air.

The thirteenth was the biggest and most memory-intensive boss in Wanda and the Colossus from the beginning of development.

Are you involved in game production? If so, you may understand the difficulty.

Unlike today's consoles, the PS2 at the time had only 32MB of memory, and the amount of memory available for one boss was about 8MB (I hazily remember this, and we may have wanted less), which was very small, so we cut out a variety of data.

The boss was originally hairier and about 1.2 times longer than it is now, and the texture was more detailed.

The surrounding desert background had more complex ruins and mountains, but these were made simpler and simpler to reduce memory and make it easier for the AI to control them.

And to hide the simpler data, there was more dust and smoke.

I used to love watching the thirteenth boss in development swim slowly and comfortably from a distant area, but I was very disappointed to see it disappear after some distance due to memory reduction.

The boss was administered by about 130 bones (again, I'm not sure if that's an accurate number), which was significantly more than in any other PS2 game at the time, and a lot of time was spent on this aspect in the final stages of development.

I'm sure there were more things, but that's what I remember about the 13th one.

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I know Suzuki and Niwa talked about the cow[s] in an interview for the Japanese strategy guide, so was that the one you read?

They had planned something like a buffalo. They thought it'd be fun to chase after them on Agro, with the vision of them swarming along the water's edge or in a grassy field.

They had proposed these ideas to Mr. Ueda early on, but they were quickly rejected. Other staff members, me included, also made numerous suggestions for field enemies, but they were all rejected.
One of the reasons is that the development environment at the time was dedicated to managing Colossi, and managing smaller characters required a completely different system and the budget wasn't there.

Another reason is that the world of "Wanda and the Colossus" should be very lonely and quiet, and Mr. Ueda decided that having [small] enemies that you'd want to kill or happy animals in the field would destroy the worldview.

As a result, we ended up with a world containing only small birds, turtles, and other animals, and I think this was a good choice in the end. Even so, during the development process, we were able to see more flocks of birds flying over the cliffs than we do now, and it's a shame that they were reduced to just a few to save memory.

Q3: Memory Limitations
"**The 13th colossus used up a lot of memory, were there any other drawbacks in the game due to memory limitations? How different do you think the game would be without them?"**

A: Number of Colossi

To take a step back, "Wanda and the Colossus" was called "NICO" before it was renamed.

It's a combination of the Japanese word "ni" meaning "two" and the ICO team's "second" project.

You may have heard of the NICO prototype that was created in the really early days of development. You can watch videos of it on Youtube.

It was envisioned as an "online game" in which multiple players must defeat giant beasts. That's how it was described to me when I first joined Team ICO.

The number of bosses at the time hadn't been completely decided, and I remember Mr Ueda vaguely mentioning that he wanted to create 108 of them (I believe he might have been joking.)

I know that Suzuki-san thought that if we prepared about 20 variations and then changed the color of the fur, the motions, and the face, we could make 100 of them. At that time, I didn't think creating a giant Colossus would be such a difficult or daunting task.

But in those days, although we had managed to build a few walking behemoths, the game wasn't as fun [as it is today]. It also turned out that getting close to the Colossi's feet while retaining a quality design required a lot of memory, so the original idea of an 'online game' with '108 bosses' was discarded early on.

We ended up reducing the number of Colossi from 108 to 64 to 32 to 24, and around the second year of development, we were aiming for 24.

As you can see in the artbook, I believe [Hitoshi Niwa] designed the "Griffin" and the "Phoenix".

Phoenix had been developed to a point where it was possible to play, to a certain extent, but production was complicated because it was very difficult to understand how to play it. *(?)*

After another year or so, they realized that we couldn't keep up with the deadline to make 24 bosses, so we had to reduce the number to 16.

As a result, the field in Wanda and the Colossus has become a mysterious vacant lot where we were once supposed to fight the bosses.

It's a shame, because if they had another year, we could have had 24 of them, but we ended up with 16, which I think is a good number.

That's all I have to say about the number of Colossi.

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A2: **Memory Limitations**
There are a lot of things we struggled with for the memory, but here are some of the things we gave up due to the limitations.

Loading a Colossus' memory makes the background around that Colossus extremely simple. Because of that, we discarded the idea of fighting with Agro in the forest while running or fighting two Colossi at the same time. ([fighting] two Colossi may not have been possible, to begin with, due to the difficulty of the AI and other technical aspects of the project…)

The game's textures use the TIM2 image format on the PS2. This [format] has a lot of color limitations, and in "Wanda and the Colossus" there are only two kinds of colors that can be used: 256 colors or 16 colors.
Of course, 256 colors is the best, but it takes up a lot of memory, so we changed it to 16 colors, but the quality of the texture went down a lot, making it very difficult to create pleasant textures, even with 16 colors.

The Gamecube and Dreamcast platforms of the same era used the "DSS format" for the textures, which I was envious of since it could use a lot more colors while taking up the same amount of memory [as the PS2 did]. (The PS3 also switched to DSS)

I had to adjust the background and boss polygons-per-polygon to reduce memory, which was really difficult to do.

It was hard to hear people complaining about it online, because we were seeing beautiful backgrounds and bosses during development, but by the time it was released, the quality had dropped off.

That's all I have to say about memory.

Q4: About the Staff

"I have heard rumors that the staff does not like to talk about unused Colossi. Although I'm curious to know more about these Colossi, I don't want them to ruin this conversation."

A:

It is true that the staff does not like to talk about Wanda and the Colossus.

A few times in the past, development members took the liberty of disclosing details from the time of development on Twitter and other sites without permission, which became a big problem, since there were wrong or private stories there.

The game director, Ueda-san, wasn't a person who wanted to be open about the development process, so we were all very cautious when we weren't at GDC or in other formal settings.

Even though Ueda-san has now left SIE, I still want to be cautious. So we've been talking about my work basically and everything else is private.

Q5: Phoenix

When handling the game design for Phoenix, the fundamental sequence which consisted of "the encounter, the battle, grabbing onto [the Colossus], and stabbing its weak spot" was almost complete, so from what I've heard, the decision to cut it from the game was initially controversial.

However, the following 3 problems were taking a long amount of time to fix, so it was removed in the end.

I. The Camera Control was difficult to manage.

The player's camera is set to switch around the arms and legs of each Colossus and continually adjust for ease of play.

However, Phoenix's camera controls were having a hard time adjusting properly around the wings.

II. The way to defeat it was boring.

You were supposed to leap up, catch a hold of the Phoenix's body and stab it, making it fall to the ground in pain. So the idea was to successfully stab it while it was flying over the caldera's lake, plunging it into the lake, and stabbing the weak spot in its neck while it was rampaging.

This looks well put together, but when we actually played it, Phoenix ended up being too large for the camera and we had no idea what we [the player] were doing.

3. The stage was boring.

The stage was a desolate, cool lava field, but adding the lava, desolate trees and the Colossus into it made us run out of memory, so we ditched the cool stuff.

The lack of memory also made it impossible to connect to other stages.

If we had the time, we might have been able to make it work, but since we did not have the time, we ended up cutting it.

Q6: Griffin

This was a boss [Hitoshi Niwa] designed in the very early days.

You caught up with a running Griffin using Agro and jumped on his back to stab his weakspot.

However, we soon found out that this 'riding and chasing' system with Agro was very difficult to implement and led to the following problems.

I. Griffin was fast.

Griffin was always running at top speed, so if Agro got stuck in the back and slowed down a bit, it wouldn't be able to catch up to Griffin anymore.

II. Slowing the Griffin down was easy.

If you could get Agro's speed to match it, you'd be able to catch up to it quickly.

There was no longer any fun in chasing it.

III. You couldn't fail.

If Wanda fell off Agro, Griffin would speed off and be too far away for him to catch up anymore.

They had to make Griffin stand still and wait somewhere, but I couldn't think of any reason to make him wait.

IV. The stage was difficult to adjust.

If we narrowed the stage so you could get to Griffin more quickly, you wouldn't be able to run around comfortably and the stage wouldn't be fun anymore.

V. I couldn't decide on a design for the Griffin.

Griffin was a Colossus that [Niwa] was able to design reasonably well in the concept art stage. However, modelling it was very difficult and in the end, it was never completed at all. For those reasons, we had a lot of trouble adjusting it, and although we developed it fairly quickly, it was never finished.

Due to these problems, it was cut immediately.

I'm sure [Niwa] could come up with a better idea now, but at the time he couldn't.

That's all I have to say.

Q7: Colossi Removal

Previously, we were talking about the removal of some of the Colossi.
As a matter of fact, whenever we decided to cut one, the idea behind it was reused and passed on to other Colossi.

Your questions made me remember a lot of things, so I'm going to tell you a little bit of these memories.

I've told you this before, but I'm describing things as I recall them, so there may be mistakes in some details, and I apologize for that.

Q8: Phoenix's Volcano

About the Phoenix's Volcano

It's about how it fit into the map.
The stage is a volcanic battle, and it was envisioned to be a high altitude one.

I have mentioned before that there was a problem with "lack of memory and connecting it to other stages" and that was correct. There's no room to put it on the current map of the ancient lands of Wanda and the Colossus due to lack of memory and work time.

Putting that idea in practice would have required us to reassess the map situation.

However, the idea of stabbing the Phoenix's weak point and dropping it into the lake of the caldera was reused in the form of stabbing the Bird (#5)'s weak point and dropping it into the lake.

However, the idea with the Phoenix was to put out the fire in its body, so it's a shame it turned out so differently.

[Niwa] also designed the Bird colossus, but at the time its weaknesses were still undetermined.

Q9: Griffin's Fire
About Griffin's Fire

I had completely forgotten the details here, so they will be restated.

As said in the last email, Griffin was very difficult to chase down on Agro, so his weakness became fire. This significantly reduced the difficulty of slowing it down and limiting its movement.

It wasn't hard to get the fire to work, and it had already been implemented halfway through the project.

However, there were some major problems with this, namely...

1. It changed the game entirely.

This Colossus stage was supposed to be based on the concept of Griffin and Agro racing, but it became more of a game of raising the fire, fighting to make it stand still, and then occasionally running just a little.

[Niwa] wanted to create a racing situation, but it was stressful for him, since he had no idea of how to make things work from that point.

It became evident to us that the idea was very incompatible with the previously existing character and backdrop designs.

2. We couldn't get on Griffin's back.

Griffin was designed so that you could jump on his side while chasing him down on Agro. But whenever you raised your fire, you would be facing him, and we realized that Griffin's design made it exceedingly difficult to use Agro to jump whenever they were facing each other, so we had to change that design.

And the violent attack motions were even more difficult to handle.

3. The path was too narrow.

The stage was designed to be a narrow path that Agro and Griffin could run through, so there was no way to go around the back of the stage if they were facing each other and you had the fire raised.

It became necessary to create a wider space for you to jump on its back. It was no longer a race for me.

The above reasons made me glad we added the fire idea, but in the end it still ended up taking a long amount of time to finally reach its back, and it was no fun to play.

Even now, I still think it was no surprise that it got cut back then.

The 11th Colossus changed this. At the time, we were even able to get to the point where you could do your best to ride on its back as it rampaged through the cave area. But by reusing the idea of the Griffin being unable to handle fire, we were able to create a tactical approach and give the game a lot of personality.

I was very happy about this one, because the efforts of Mr. Ueda and the planners at the time were put to good use.

However, I think it wasn't adjusted well enough to avoid Wander getting trapped by the Colossus whenever he got hit and fell.

Q10: Monkey

Q: "I personally believe the "Worm" and the "Monkey" are the most enigmatic of all removed bosses, so I want to start by asking about them. Can you tell me more about how Worm and Monkey were fought, and why they got removed? Aside from the lack of information on them, the images we have from the artbook do not show how their areas would look, so people fabricate lots of unsubstantiated rumors about them."

A:
One thing you should be aware of is that these two were not designed by me.

I was involved in some of the game's ideas myself, but its design was primarily done by a guy named Suzuki Shunpei, who was involved in designing the Colossi. Mr. Suzuki had an excellent sense of design and created lots of unique shapes and forms that always fit the game, and I have had a great amount of respect for him since the time of development. He and the director, Mr. Ueda, worked with other staff members to incorporate various game ideas into the models they designed to become Colossi.

Therefore, please interpret this as a story coming from a supporting developer, not a main one. I haven't checked with Mr. Suzuki, so there is a possibility some details are inaccurate.

About Monkey

This boss was created to be fought in a large cave.

From what I remember, it attacked by grabbing onto huge stalactites hanging from the ceiling and moving quickly to break one of them off and hurl it into the protagonist like a spear. You defeated it by aiming at the hand it used to grab the stalactites with your bow and inflicting damage to make it release the stalactite and fall to the ground in pain.

At that point, you'd climb its body and stab its weakpoint, and after you dealt some damage, it would shake you off and return to the ceiling so you could repeat this process.

The development on it started early. I remember it was a Colossus we had a lot of trouble with in terms of stage design and its attack methods, even though the design was finished at a very early stage of development. The problems we found with it while overseeing its development are listed below.

      1. We needed a huge amount of space within the cave for the battle.

There were some requirements to be met for this Colossus' battle.

First of all, we needed a higher ceiling for the Colossus to hang from, and a larger area for it to hop between the stalactites. There was no such area in the Forbidden Lands, and no budget to add it.

The 10th colossus' stage was the closest thing to that, but making the ceiling a playable area as well made the development process very difficult and challenging.

      2. The movement system was difficult.

The following technologies were the most widely used when developing the Colossi' movement system:

      Assessing the terrain and moving by grounding its feet according to its shape.

> Fixing the movement route in accordance to the surrounding environment and then playing the movement animation according to that route.
> Moving without assessing the ground with their feet.

To put it in greater detail, all of the Colossi had their own adjustments in place, but they all move around by applying these techniques in their own different ways.

However, the Monkey colossus did not seem to be compatible with all of these.

First of all, it seems that they made a system for it to find and grab any stalactites that could be grabbed so the Colossus could track the protagonist freely. It could freely grab the stalactites that were placed, to a certain extent, but it had no control over the rotation of its wrists, torso and head, and they couldn't get it to work and its movements looked very strange, so that idea was abandoned quickly.

So we considered limiting its degree of freedom of movement and changed it to a fixed pattern: it could move forward, backward, right, left, and could also rotate 90 degrees to the right and 90 degrees to the left.

The stalactites would be lined up on the ceiling so that it could always locate the same stalactites in the same place and use them to move around, without having to search for them first. This made it possible for the Colossus to move around, but it also made the ceiling look comical with these sets of identical-looking stalactites lined up in a ridiculous pattern. That was a bad idea, as we wanted to keep the visuals natural.

3. It was difficult for it to attack.

It attacked by breaking off the stalactites, but we quickly found out that these attacks reduced the space for the Colossus to move.

There was an idea to make the Colossus throw mysterious rocks it took out of nowhere instead of stalactites, but it was extremely difficult for it to hit the protagonist, who rode Agro for this battle, to begin with.

I'm sure there were a few other things that happened, but for roughly the above reasons, the game development for this Colossus was halted fairly early, and it was quickly decided in a meeting to cut it immediately.

There were some limitations to the PS2. I think we could make it now, but it was still a difficult boss to manage.

Q11: Worm

This is also a Colossus that was mainly created by Suzuki-san, but from my understanding Niwa-san was involved in the latter half of the work.

The larvae of the Myrmeleontidae make pitholes in the sand and feed on the ants that enter those pit-traps. This Colossus was supposed to be based on that idea.

There was supposed to be a huge pit placed in the desert area between the 11th and 15th Colossi. That pit was filled with quicksand which would be continuously pulling the protagonist towards the center, where Worm was.

The Worm's body is incredibly long, and at the root of its body, there is an enormous torso that resembles a flower bulb. The player can defeat it if he drags its body out from the sand and stabs its weakpoint, the torso, when it intends to attack and is extending its body to do so. The design was solid to some extent, but since we had trouble controlling its movement like the other cases, it was decided to be cut at an early stage.

I think these issues were:

      1. The system for luring it out was difficult.

Due to its extremely long body, the player can't see Worm's torso if he is at the very edge of the combat zone. The specification was as follows:

If the player is running around the combat area by drawing a circle around it, the Worm is going to extend its body to chase him. And the more the Worm extends its body, the more its torso begins to emerge from the sand.

However, since the flow of the quicksand takes the player's balance away, it is very difficult for the player to move, and it is almost impossible to be running around when the Worm gets close to the player. Therefore, the player can't move enough to drag Worm's body out from the sand.

2. Not Colossus-like.

The Worm was soft and programmed to move around smoothly, which made it far removed from the image of a heavy and stiff Colossus. Its resemblance to a hairy caterpillar also made some people uncomfortable with it.

3. It was highly stressful to play.

Since the soil was made of quicksand, if we kept it as it was, the player would be swept away to the center, where Worm was, and the difficulty of moving around while interacting with the Colossus was so high that, in some cases, the playtesters got highly stressed out and sick of it. This stressful difficulty was not adjusted until the end.

In the end, they couldn't find elements that would make the battle entertaining, so this Colossus was cut for the above reasons.

Nowadays, we might have been able to put in some more movement and design ideas that emphasized its personality as a Colossus.

Q12: 'Along with its friend'
"**One particularly interesting rumor is the idea that the Worm once lived next to or was fought alongside the tenth colossus, the sand snake. I remembered this rumor when I was revisiting your previous answers and noticed you saying there was once an idea to make the player fight two Colossi at the same time that got discarded. When speaking of the 10th colossus in one of the official demos released by Ueda to the press, Dormin proclaims that "the Colossus shakes the earth alongside its friend", which led lots of fans to speculate that you once had to fight the sand snake and Worm at the same time. Do you remember what Dormin could have been referring to?"**
A:
This is in response to the following lines from Dormin:

"The isolated sand dunes...its tracks are hidden...Shake the earth with your friend."

The 10th Colossus was designed by Mr. Suzuki and I was never involved in that one. Therefore, there may be some mistakes in the details, but I'll answer to the best of my knowledge.

I am told that it is rumored he was once fought at the same time as Worm? I'm sorry to say this, but that isn't true. This Colossus was designed from its very beginning to be fought alone.

From what I remember, the "with your friends" line was referring to Agro. It was supposed to tell you that you should be with your friend, Agro, as the hidden Colossus shook the earth and attacked you.

This line is misleading even from the standpoint of the original Japanese language, and I wondered if it was acceptable during the original development. I remember there was a discussion about it, but it was eventually left as it was, presumably because there was no time to fix it.
I'm sorry if it's a disappointing turn of events, but that's all there was to it.

Q13: Stage 4 (Cave)

"**There exists a test image of the Monkey colossus in the artbook stating, among other things, that this Colossus was on "Stage 4, the cave". Fans often speculate that this meant Monkey used to be the 4th Colossus. Can you clarify what "stage" means in this context?"**

A:
This answer concerns the Monkey colossus being described as 'Stage 4 (Cave)' in the artbook.

First, I'll need to explain some things about the development process of Wanda and the Colossus.

When you are creating a stage for a battle with a Colossus, you can't just immediately place the Colossus in the open world and design it together with the background.

First of all, we set up a world specifically to load only the background for fighting that Colossus, and then we filled in the background and the design of the Colossus in these areas, which we called "stages" during development. The first Colossus area we created became "Stage 1", and the number increased with each new boss we created.

Therefore, "Stage 4 (Cave)" refers to the "stage" of the "cave" where you would fight the Monkey colossus who was created in the fourth stage.

The number of these "Stages" wasn't just the number of Colossi we developed. Some were just for testing purposes, such as a stage for the birds, turtles and other small animals, a stage for testing explosives and bows, a stage for Wander to run athletically, and a stage for checking the rendering, while others were personal test stages. At the end, we had nearly 100 stages created.

The ones that were validated and received a "thumbs-up" during these stages were modified so they could be transferred to the open world of the Forbidden Lands and actually used in the game.

If the background and Colossi data proved too extensive and exceeded the PS2's memory, the stage would require major adjustments. It wouldn't be possible to put it in the open world.

It's a total shame that Phoenix was trapped at this point and didn't make it to the open world until the very end.

That's all.

Q14: About the Map

"**Previously, you mentioned that the map became a mysterious vacant field where we were once supposed to fight the discarded Colossi, which made me curious. Would you happen to remember which map squares housed them before they got removed and provide brief descriptions of them if you want to?**"

This time, I'm going to use images to explain it. I will explain it to the best of my recollection, but there may be some mistakes. I drew the locations of all of the Colossi that were once placed in the Forbidden Lands alongside the Colossi shown in the final release. Those who are uncertain due to my lack of memory have a "?" next to them. Monkey and Griffin are not listed because they were never placed on the map in the first place.
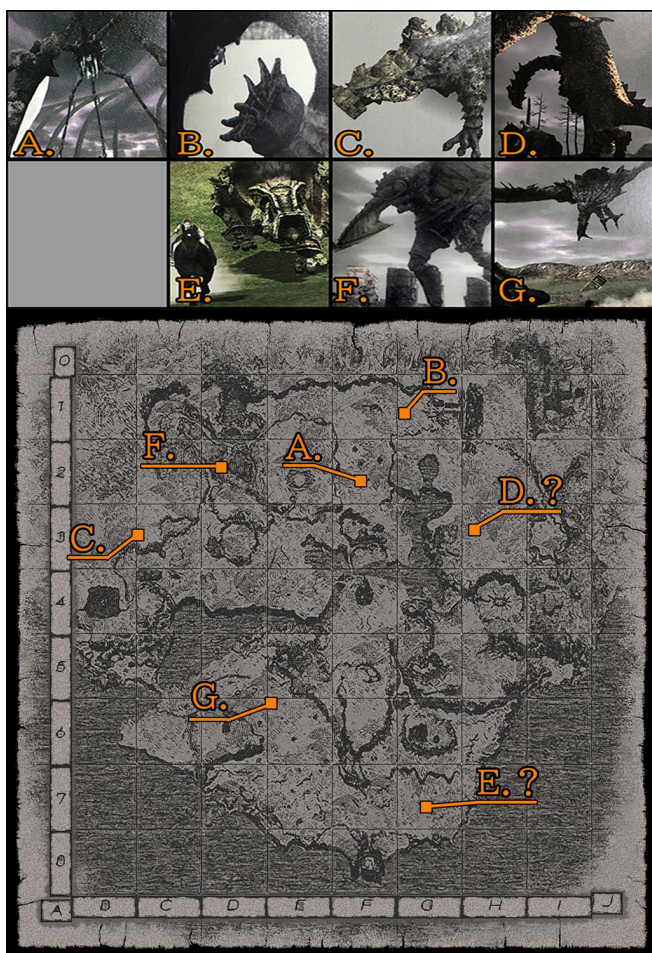
Here are brief descriptions of the Colossi:

A. Spider

This boss appeared next to the Himeji bridge leading up to the Shrine, and it was discarded because it was too difficult to control its legs.

[This was Spider's location during the Blue Vest Beta. During later versions, he was located at D3.]

You attacked the weakpoint in its legs to make it fall down and then climbed to its head, where you needed to attack the weakpoint in its head in order to defeat it. The idea was recycled for the 9th Colossus.

C. Yamori A

It was created as a sort of younger brother to the eighth Colossus. Its back is its weak point, but it doesn't have a carapace like the eighth Colossus, so it is much easier to defeat.

The design of the Colossus was decided first, and almost nothing was decided on the idea of the battle, so this one was cut.

E. Sirius.

I don't remember why this one was cut.

The stage was a large, grassy field, and it'd chase you down while you rode Agro. You defeated it by stabbing its back after he hit a rock and became unconscious, an idea reutilized for the 14th Colossus.

F. Devil

This is a Colossus with demonic wings whose size was more or less 3 times that of Wander.

From what I remember, he was able to fly through the skies at high speed, hit the player with its body, attack with his claws, and grab Wander and throw him away.

This Colossus was complete to a certain extent, but it was removed from the game after it was decided that a character whose design was only a little larger than Wander's could not be called a Colossus.

G. Roc

It is a Colossus that lives in a tower built in the center of a huge crater.

When you got close, it would attack you with its body, and you could use your bow to attack the weak point in its face. After that, it'd crash to the ground and you could jump up to its body and it'd fly off into the skies, so you needed to cling onto it and move up to its head to attack its weakpoint.

It was discarded because it was very difficult to control its flight and its attacks. The idea was reused for the 5th Colossus.

This one was designed by Suzuki-san, but it's also the one I liked the most.
I was very disappointed when it got cut. I sometimes loaded the stage just to look at it.

About interesting/special areas
I don't know about the design of the stages because I was a support person, but I'll describe some of the things I've been involved in.

The E5 Forest
[Niwa] made this one.
Originally it was just a rocky area, but they wanted to make it into a forest, so he had to create it because the other staff members were not available.

This was a very difficult area, as he was in a hurry and couldn't return home for six days; and I was called in at one point to assist with it. However, the director, Mr. Ueda-san, gave me a good evaluation, so my hard work was worth it.

Area of Unknown Location
[You can see it on this Youtube video.](#)
This is an area that takes advantage of glitches to move around, and it was very heartbreaking when users discovered it.

I think the BG staff forgot to turn the area off as you can't go there normally.
The big bridge you see here was built by [Niwa] and was originally intended to be used as the bridge for the 7th Colossus, but it was cut due to the large amount of data involved.

The background itself was made as a path to connect to other surrounding Colossi, but I don't remember the details.

The Plains of "D-G7"

This is an empty area, but I think it was originally a space that was prepared so that we could place a Colossus in there whenever we decided on one.

However, since the Colossus that was supposed to be there got cut, it became a large empty space.

If I had more time to develop the game, I had an idea to place a forest here as well, but I couldn't find the time to do it after all.

I can't remember what else I've done, so I'll leave it at that.

Q15: Roc

"**Since I recently got done drawing a sketch of "Roc", I figured it'd be appropriate to ask about him. Would you happen to remember how the fight with this Colossus was supposed to play out?"**

It's been a very long time.

To touch on the last message, I remember seeing the Griffin area being referred to as 'Labyrinth'. I do recall it being called that when I came upon it, and it was something very nostalgic for me. I miss it a lot.

Details of the 'Roc' Battle

It is interesting that some people think of 'B3' as the Roc's area, as I have been told in the last email, but there is a lot to consider. The Roc's stage encompassed a very large amount of space, so B3 was likely not suitable for it to be placed.

Flow of the Battle

The Roc's area was as follows.

First of all, there was a wide crater, with a tall broken tower in the center of it. As you approached the area, you'd see Roc perched on top of the tower, resting on its wings, and this would be your first encounter with it.

If you look at it from outside the crater, it will only look impassively at you, but once you're inside, it will hop up and start circling the skies. Then, it will come and attack the player with its body, forcing you to run by riding Agro.

Roc's attacks are too fast for the player to avoid them on their own. To evade them, you had to either hide in the crater's central tower or get out of the crater itself. When Roc dove in to attack the player, you aimed at its head and shot it a few times to deal damage and knock it unconscious so you could climb its body and attack its weak point, located in the back of its head, to beat it. These were the steps to defeating Roc.

Design of the Roc

The person in charge of its design was Mr. Suzuki Shunpei, one of the people responsible for the Colossi project. I was tasked with supporting him on this one. The Colossus' name was borrowed from a giant bird in Indian mythology, but the design was more of a dragon. It had a ruffled collar on its face resembling that of an 'Erimaki lizard' (*Chlamydosaurus kingii*), and the wings were thin and transparent on the underside and had a dragonfly wing-like pattern to them.

Problems with the Roc

The design was very well received and didn't change much until the end of the game.
However, the crater's shape and Roc's attack system proved to be very incompatible with each other and had two problems.

The PS2's capabilities at the time only allowed for a flat view of where the Roc would attack the player.

Nevertheless, the crater that served as the Roc's lair was hemispherical in shape with a large indentation in the center, and there was a large change in depth between the center and the rim of the crater.

Owing to this inability to perceive the change in depth, depending on where the player stood in the crater, the Roc's attacks would not hit at all or would even cause it to dig heavily into the ground.

Another feature that was difficult to manage was the Roc's ability to track the player. The crater's dimensions were set from the start, but we found out that whenever the player left the crater, Roc would behave and move around strangely, depending on the settings it was using to track them.

These problems caused us to cut the Colossus from the game, as they weren't resolved until the very end.

Making a Huge Boss on PS2

When you looked back at the other methods of direct attack from the current Colossi, were there any of them ever attacking in complex, undulating terrain?

I'm sure there weren't any, and I'm talking about games in general here. How many games do you know that apply complex scaffolding when you're fighting a giant boss?

In fact, it still feels like the concept of a 'giant boss battle' with 'complex undulating backgrounds' and 'free limbs to attack through the use of weapons' is hard to develop, even to this date.

(Beam attacks and the like are a different story.)

Many of the battles with giant bosses are as follows.
→As soon as you enter the combat zones, the battle begins in an open, flat area.
→The boss's position is fixed and his attack positions are also fixed.
→You can move through complex terrain, but your movement route is completely fixed.

At the time, we thought that all of these problems were caused by the specs of the PS2 and would be solved with the incoming PS3 or a more powerful system, but in hindsight, we now realize that this is a huge and still difficult problem for game developers in general to tackle.

However, I see some new games, such as the latest indie games, that are taking the challenge, so I hope that this will change significantly in the future.
I'd be happy to be involved in the creation of those games again.

Q16: Last Colossus to be Cut

Others might be able to figure it out, but I honestly don't know the exact answer to this one.

Roc, Worm and Phoenix persisted until fairly late into development, but it is unclear who was the last one to get cut.

It was all decided in a conference room I don't know about.

Q17: Shrine of Worship

"**One of the game's greatest mysteries is the sacred garden near the top of the Shrine of Worship and the area above it. Though it's now known that there are no more secrets to be found in the game, some things still make me wonder. Could you confirm if it was once possible to go beyond the sacred garden and climb to the very top of the Shrine of Worship?"**

I was aided in this answer by the person who modeled the Shrine of Worship when it was developed.

He said it was made to be climbable.

I'm not sure about the route, but there is a place in the Shrine of Worship's Garden where you can climb up to the top, which is more difficult, but you were able to reach the top when it was developed.

However, in the latter half of the development, it was decided to make it impossible to climb all the way to the top.

The reasons for this are as follows.

　　There is no reward at the top.

It is a very high point, but the items at the top were not determined.
All hidden items were rewarded in the Time Attack modes, so there were no rewards at the top.
Nuts and lizard tails don't seem to be of much use to players who can get to the top.

　　We didn't have time to fix the background.

When you climbed to the top, you'd have a really wide and far view of the backdrop.

Some people said that you didn't need to have any rewards to see the beautiful background lands.

However, the backgrounds in Wanda and the Colossus aren't designed to be seen from high up, so you could also see all the areas that weren't created or modeled properly.
We realized that we needed to make some serious changes to deal with this.

That's all I have to say.