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Interview with Shinichi Kameoka of Brownies **“History of Kameoka’s Works”**

Yuichiro Tomari of Game Watch, April 11, 2017

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Was *Seiken 2*’s character designer especially promoted because he was a “bored rookie”? Pre-release *EGGLIA* interview, Part 1.

Brownies released the Android/iOS RPG *EGGLIA: Legend of the Redcap* on April 13. The price is ¥1200 JPY (plus tax). *EGGLIA* is the latest title from Brownies, created by staff lead by Mr. Shinichi Kameoka and Mr. Koji Tsuda, who were involved in the development of the *Seiken Densetsu [Mana]* series and *Magical Vacation* series, among others.

Prior to *EGGLIA*’s release, we were given a chance to interview Mr. Kameoka, the general developer of this title, and other Brownies staff members. In the first part of this article, Mr. Kameoka tells us the history of his works leading up to *EGGLIA*, Brownies’ first original creation, alongside his close companion Mr. Tsuda. He talks extensively about his days as a rookie at Square, to the foundation of Brownie Brown, the foundation of Brownies, and *EGGLIA*’s development.

In the second part of the interview, which will be published at a later date, junior Brownies members join us and discuss their thoughts on *EGGLIA*, with each member talking in a roundtable manner. We hope you enjoy this article, too.

What’s *EGGLIA: Legend of the Redcap*?

EGGLIA: Legend of the Redcap is a fantasy RPG with a storybook touch. Players assume the role of “Chabo”, the only boy capable of cracking “Niebel Eggs”—eggs in which the world is sealed—and set off on a journey to restore the lost realm of “Egglia”.

Adventures take the form of dice rolling to advance through a hexagonal grid, whilst fighting enemies and gathering materials on the way to the goal point. The materials and items you collect can be used to build houses and craft furniture. As you expand the world and develop your town, all kinds of villagers will begin to move into the town.

The game is also notable for its plethora of challenging features, such as gathering materials, training “spirits” that increase your stats on adventures, crafting furniture, and missions to fulfill your residents’ wishes.

Shinichi Kameoka profile

The president of Brownies. He established Brownie Brown after working as a character designer for titles in the *Seiken Densetsu* series at Square, as it was known at the time. His company produced the *Magical Vacation* series, among others. He later became independent once again and founded Brownies in 2013. In *EGGLIA*, he oversaw everything from the scenario, game mechanics, character design, art direction, et cetera.

Koji Tsuda profile

A designer at Brownies. After working as an art director for the backgrounds of *Seiken Densetsu* at Square, he has spent many years working alongside Kameoka. During the Brownie Brown era, he was in charge of the *Magical Vacation* series's art direction, and more recently, has done art direction for *EGGLIA*.

[A newbie has been chosen as a character designer for *Seiken Densetsu 2* - an illustrator who has too much free time!]

What prompted you to enter the game industry, Mr. Kameoka?

Kameoka: Originally, I was a *mangaka* who drew manga. I made my debut after graduating from vocational school, and had some stuff serialized, but life as a *mangaka* was pretty difficult. I was around 22 to 23, so I barely had any free time when I wanted it most. When the serializations ended, I decided to draw things of my own volition, and while working part-time, I would send my drawings to magazine companies for publication.

By the way, what kind of manga were you drawing?

Kameoka: I was drawing Yankee [delinquent] comics at the time. (*laughs*) Yankee baseball comics, Yankee boxing comics... Back then, comics about delinquents were quite popular. Also around that time, manga with businessmen as protagonists were popular, but since I had no experience working for a company, I had no clue what a deputy manager was or what an executive director did.

Thereafter, I thought it would be better to have experience as a working adult while drawing these manga. Then when I was flipping through an employment guide magazine, I saw drawings by Mr. [Yoshitaka] Amano and the words "*Final Fantasy*". I noticed they were looking for graphic designers and thought, "I could try my hand in a game company," so I sent some manga to Square (presently Square Enix). After that, I was called for an interview and joined the company.

At that time, you seemed to have started there by doing debug work for *Final Fantasy IV*.

Kameoka: Precisely. When I joined the company, *FFIV* was in its final stages of development. I would arrive early in the morning and everyone was sound asleep. I couldn't even turn off the lights, so I'd just confusedly wonder what to do. *(laughs)* There were instances when I had no choice but to retreat to the refresh room and read manga or play games. That was the state of things back then. Well, no one bothered me, at least. *(laughs)*

There were a handful of things going on at the time. During *Final Fantasy IV*'s development, four or five new graduates joined the team, including Tetsuya Nomura (character designer for *FFVI*, director of the *Kingdom Hearts* series, etc.), but they were just as clueless, and the new graduates and I were crammed into individual booths. So while some were fiddling around with the only development equipment we had — one at a time, mind you — the remaining surplus of people couldn't stay in that space, meaning their only option was to wander around the office.

And with that, *FFIV* came to an end, and a new dev team was formed. At that point, a project that would be the predecessor to *Chrono Trigger* had been launched. However, the planned development of the Super Famicom CD-ROM was shut down, and the *Dragon Ball* manga by Mr. Akira Toriyama, the lead character designer, was doing well and had its serialization extended. So the whole plan was put on hiatus, and the *Chrono Trigger* team became the *Seiken Densetsu [Mana]* team.

From there, you'd be involved in *Seiken Densetsu 2 [Secret of Mana]*, *Seiken Densetsu 3 [Trials of Mana]*, and *SaGa Frontier*. Were you abruptly put in charge of designing the player characters for *Seiken Densetsu 2*?

Kameoka: Correct. *FFIV* was over by then, and all the higher-ups were on incentive leave for a couple of months, so only the newcomers were left. But it was at that time when I got my own booth and equipment, meaning I could draw whenever I wanted. There were three or four newcomers, one of whom did the backgrounds, another drew monsters, and I prepared some drafts for the main characters. Then, Mr. [Hiromichi] Tanaka (producer and concept designer for *Seiken Densetsu 2*) saw the drawings after coming back to work from his break. He was like, "Oh, you've already finished some drawings. I guess I'll put you in charge of this." And it was decided just like that. *(laughs)*

Incredible. That sounds like it was decided quite dubiously. *(laughs)*

Kameoka: Well, *FFIV* was my first time developing for the Super Famicom, and I was just fumbling my way through it. Perhaps it was decided with the notion that regardless of who did it, things would've turned out exactly the same.

But when you think about it, the timing was impeccable. Despite there being other veterans, it was you who was assigned that way.

Kameoka: It is pretty funny, eh? At that time, Nomura was in the same boat. Who went to each team was like a rotation. If Nomura went to the *Seiken Densetsu* team or the *SaGa Frontier* team, it would have shifted again.

And since then, you've been consistently producing more game graphics.

Kameoka: Indeed. Although, there was no one to consult, and I didn't know how much could be allocated into each space for certain things. I was told "If it's not enough, we'll trim things down later." *(laughs)* To start, they wanted me to "decide on a character," so I did illustrations of some characters and said, "How about this?" I had to compete with a few other guys. Among them, Primm and Randi were designed by me, Popoi was conceived by the lead background artist, and that's what was settled on.

Were you also doing pixel art?

Kameoka: I also did pixel art, but I couldn't adapt them without preexisting designs, so I chose to start with that. I was originally supposed to look for another illustrator who would revise those drawings, but I couldn't find a good one in the end. The rough drafts I drew, which were meant to be handed off to an illustrator, ended up being published in a magazine as they were. *(laughs)*

Was it the same flow with *Seiken Densetsu 3*?

Kameoka: It felt almost the same way. For *Seiken Densetsu 3*, I found Mr. [Nobuteru] Yuki (lead character illustrator for *SD3*) to be an adequate artist, so I handed over my rough drafts to him. Yuki's style made up the finishing touches, while I did all the rough sketches and pixel art.



However, when it came to *Seiken Densetsu 3*, the schedule was troublesome for the company. The team even disbanded at one point. At the time, Mr. [Hironobu] Sakaguchi (*Final Fantasy* series creator and then-head of development, and current CEO of Mistwalker) told me "the team's disbanding," so I went to the *SaGa Frontier* team. Tsuda was supposed to be the art director of the *Final Fantasy VII* team, but he said "No!" and moved to *SaGa Fro*. *(laughs)*

Huh? Mr. Tsuda, you refused to be the art director of *FFVII*?! How did that happen?!

Tsuda: It's safe to say I'm not very good at realistic drawings. If anything, I'm better at making cute drawings. As a project, the *Final Fantasy* series was an instantly recognizable flagship title. Instead of

working on such a large-scale project, I wanted to feel rewarded within a team that made something from scratch. I even said in an interview that “I would prefer working on a small project instead of a large one, if possible,” and I feel like that contributed to my placement in the *SaGa Fro* team.

Kameoka: I had already been assigned to the *SaGa Fro* team, and Tsuda came along shortly after.

Tsuda: At the organization meeting, they said, “If Mr. Kameoka was here, would it be better if you worked with him on the same project?” And without any reason to refuse, I replied, “That’d be great.”

And it was from that place where you two first got along?

Kameoka: You bet. Had Tsuda been the art director for *FFVII*, he might have taken a different direction as a person. *(laughs)*

Tsuda: Back then, there were so many ambitious people in Square. Being transferred to the *FF* team and working without my usual coworkers, it was like I was thrown into a pack of wild beasts. *(laughs)*

When it came to *FF* art direction, I’m sure there was definitely a lot of pressure.

Tsuda: I was afraid someone would be like, “Who the hell’s this guy!? Is it okay to let someone like him, who’s never done *FF* graphics, take the reins?!” *(laughs)*

In that sense, the *Seiken Densetsu* team had a sort of heartwarming atmosphere until then?

Tsuda: Correct. The team itself consisted of 30 people, and I thought it was a decent amount for a project of that scale. Up to that point, I had seen other companies’ projects. But when it came to a large number of people, I could only follow the members around me, and I personally felt that production had grown boring and factory-like... In that regard, I believe things were more easygoing when I was a part of the *Seiken Densetsu 3* team.

Kameoka: Debugging it was a pain in the ass... *(laughs)*

So the *SaGa Fro* team adopted the atmosphere that came with the *Seiken Densetsu* team.

Kameoka: Yep. However, as the platform gradually shifted over to the PlayStation, the number of people had increased. Tsuda was the lead art director, and I was in charge of the character direction aspects. But that wasn’t easy. *(laughs)* Director [Ashitoki] Kawazu (creator of the *SaGa* series) told me “You don’t have to see eye-to-eye with the drawings.” and I was like, “Well, what do we do?” *(laughs)*

Tsuda: Mr. Kawazu took the stance of “Let them do whatever they want with the designs.” I was at a loss for words, “What the hell do I do, then?” (*laughs*). Back then, I thought the person in charge had to properly manage the drawings, but when I was told “Be careful not to get him tied up,” I had a hard time keeping myself in check.

So how did you get that figured out?

Kameoka: We didn’t really find a solution, did we?

Tsuda: No, we never found common ground. We were still in agony without ever reaching conclusions. (*laughs*)

Hm? What do you mean?

Kameoka: Some things were three-dimensional, while others were pixel art objects.

Tsuda: Everyone drew at their leisure. At the time, the *FF* team decided to develop for the PlayStation and was really only using 3D, while backgrounds were done with a technique called pre-rendering. The *SaGa Fro* team was using some 3D too, but people inexperienced with that technique were working in 2D. The situation was quite mixed, and I wondered “Is this the right way to go about this?” I asked Mr. Kawazu about it and he said, “Yeah, it’s fine.” (*laughs*)

Kameoka: Mr. Kawazu only cared for the mechanics. He was certain that “Any graphics will do well as long as the game mechanics are interesting,” hence why he said, “You don’t have to see eye-to-eye with the drawings.”

Tsuda: In hindsight, I think Mr. Kawazu did what he did because Mr. [Koichi] Ishii (creator of the *Seiken Densetsu* series) was very picky about the graphics and gave detailed instructions to the graphics staff, so he decided to let us work freely on *SaGa Fro*. Mr. Ishii was a member of the *SaGa Fro* team too, but of course, he worked under Mr. Kawazu’s directions.

Kameoka: The *SaGa* team had already taken the *Seiken* team’s place, so there was some trouble that arose from these differences.

[Onto the production of *Seiken Densetsu: Legend of Mana*.]

Tsuda: Because of the consequences that came with *SaGa Fro*, I got in touch with Mr. Ishii by the time the project was over. I talked to him about wanting to collaborate for *Seiken* again, and when it came time for *Seiken Densetsu: Legend of Mana*, I was approached by him to create the game together.

Well then, go ahead and tell us about *LoM* as well.

Tsuda: *LoM* was a project that Mr. Ishii launched as a last-ditch attempt to express what he couldn't depict in *SaGa Fro*, and put into the work he wanted to do most, that being *Seiken Densetsu*. As for myself, I turned down *FFVII* and could not prove my skills in *SaGa Fro* either, so I felt compelled to at least contribute to the company with *LoM*. I was prepared to take on this title.

Kameoka: With the *LoM* team's launch, it fell right into a time where a bunch of smaller teams were starting up within the company. *LoM* was one of those small teams. There were also *Racing Lagoon*, *Dewprism [Threads of Fate]*, and many others, including games that got shut down. The parts of *SaGa Fro* that the two of us struggled with became much easier after joining the *LoM* team. Hell, I was even allowed to draw characters to my liking.

What was your assignment this time around, Mr. Kameoka?

Kameoka: I drew some of the first characters and proposed them to Mr. Ishii, the director, then said, "I want to make the next *Seiken* look like this." He gave me the green light, and I was put in charge of the characters. As for the backgrounds, Mr. Ishii adored the backgrounds drawn by Tsuda, so we decided to go with those. With that, I was the character leader, while Tsuda was the background leader. The game's mechanics, however, were not as easy to finalize.

I got the impression that *LoM*'s systems were pretty complex and varied.

Kameoka: Regarding combat, there was a suggestion to make it side-view, since they wanted mechanics that would give *Seiken* a complete 180. ...That may have been a result of Mr. Ishii's interest in fighting games at the time. *(laughs)* Aside from that, there was Mr. [Hiroshi] Takai (presently a developer for *Final Fantasy XIV*, who also contributed to the development of *LoM*. Was the chief of battle effects and battle design in *LoM*, and now is a design section manager in *FFXIV*), who has always been a fan of pro wrestling.

Tsuda: Even the battle abilities seemed wrestling-esque.

Kameoka: Those two were total wrestling geeks. *(laughs)* The current director of *EGGLIA*, Mr. [Michio] Okamiya (DMM.com Powerchord Studio head of office and producer. Hails from Square Enix and is a guitarist in Nobuo Uematsu's band "Earthbound Papas") was a pro wrestling fan, too.

What was *LoM* designed to achieve?

Kameoka: *LoM* was a game with technical specifications that were not easily settled on. We thought, "At this rate, there's no way we're finishing it on schedule, so let's work on the graphics first." My

manner of doing things was drawing characters back-to-back and saying, “Feel free to use these characters as you please.” It was impossible to tell what kind of game *LoM* was going to be by the end.

Tsuda: In Mr. Ishii’s mind, he envisioned the world like a storybook come to life, or something to that extent. He was searching for a way to present that in game form, and whether it was feasible in terms of technical specifications.

Kameoka: In any case, while we settled on a lot of the direction, the mechanics were very last-minute decisions. The direction was quite interesting, but incorporating it into the game? There were some instances where the planners and programmers would get into heated arguments with each other.

Are you saying it was like, “These will be the characters, and the scenario will be this way,” but the specifications weren't finalized?

Kameoka: Regarding the scenarios, each of the three planners were instructed to “do one arc at a time!” So the planners came up with scenarios in the form of the Jewel Thief, Escad, and Dragoon arcs. I don’t recall ever reaching a “How shall we tie this together?” point, but from my understanding, things all fell into place by the end.

I think I get the reasoning for the dispersed appearance of the world. However, it seems to have probably been a good thing on the contrary, after hearing your story.

Kameoka: That may be true now, but at the time... Ehhh, I dunno. (*laughs*) Consequently, it was like we created an axis by establishing the surroundings, rather than establishing the surroundings by creating an axis.

And you’re saying things were put together using that method?

Kameoka: From my point of view, it was a damn miracle. (*laughs*) The graphics department created characters on their own, the scenario department whipped up the scenarios on their own, and the final result was *LoM*, a successful combination of the two. (*laughs*) I was shocked, because during production, I didn’t think it would take shape until it was woven together at the very end.

[Before you know it, “Brownie Brown Co., Ltd.” is here!]

After that, you left Square and became independent by founding Brownie Brown Co., Ltd.

Kameoka: Yep. Originally, I had no intention of becoming independent, and was thinking of going to another company elsewhere. That’s because when I was on the *LoM* team that I mentioned before, I

was told, “If you hit a certain number [in sales results], I’ll let you make *LoM 2*.” And despite reaching those numbers, I ended up going to the *Final Fantasy XI* team due to internal circumstances.

Mr. Ishii also negotiated directly with Mr. Sakaguchi, and by then, he announced a policy (the so-called “FF Shift”) that basically said, “From now on, we’re going to make every line in the company ‘*Final Fantasy*’.” The decision was not overturned, partly because things were looking very optimistic at the time, and there was ambition for the production of a film. And that was how the *FFXI* team was set up, with Tsuda as the lead art director... Anyway, the whole company became *Final Fantasy*, and no one could escape. (*laughs*)

I started from there, working on image screens for “Square Millennium”. Back then, I didn’t feel the charm of 3D graphics, nor *Final Fantasy*. I always felt it to be different from the things that I wanted to make.

Then I felt that “Now might be the right time...” Suddenly, Tsuda, my boss at the time, scolded me and said, “You’re on thin ice, Mr. Kameoka! If you don’t do your job properly, you won’t be able to present that to the other staff!” And at that point, I admitted to Tsuda that I was thinking of quitting Square.

Around then, word spread regarding the release of the Game Boy Advance, and since I wanted to make 2D games, I said, “I’ll go to a company that will let me make a game for the GBA.” After that, Tsuda also seemed to have something on his mind about the whole situation. “Wait a sec, where do you plan on going?! If you don’t mind, I’d like to take part in that story too,” is what he told me... (*laughs*)

In the end, there was some talk that the main programmer [Tomoki Anazawa] and story chief [Nobuyuki Inoue] of *LoM* also wanted to quit. Upon contacting them, we four, the head honchos of *LoM*, began migrating to a company that would allow us to create games for the GBA.

I said “Since we’re aiming for GBA game production, it might be quicker to bring this up with Nintendo.” So we asked Nintendo if they would allow the team behind *LoM* to create a team that produced GBA titles. Mr. [Hiroshi] Yamauchi (late then-president of Nintendo) said, “C’mon, make a company, not a team. Make a huge announcement,” and the story only got larger from there. (*laughs*) So with that, we founded Brownie Brown.

When that happened, I had asked that someone from Nintendo be the company’s president. But Mr. Yamauchi told me, “Get out of your shell [as the former *LoM* team],” and that I was the one who rounded everyone up to begin with, so I was appointed as CEO.

By migrating on the premise that the team would make a single product, you ended up creating an entire company before you knew it.

Kameoka: No kidding. Actually, I wanted us to do things as a team without thinking about management stuff. I longed to make a game like *LoM* again.

And that's why you began development on *Magical Vacation*. Just like that, you were the producer as well.

Kameoka: Well, *MagiVaca* was not without its troubles. I had never done budget management or created estimates before... As for the development itself, I had total creative freedom. We were initially without a company building, so our staff would meet in family restaurants and hold planning meetings. While working at Square, we had a game-making policy of "Create Something New." Using that as a template, we decided on detailed specifications such as the number of main characters and the amount of elements that would appear.

You were the lead character designer and animator, right, Mr. Kameoka?

Kameoka: Yep. All the character designs and animations were my responsibility.

While Mr. Tsuda did backgrounds.

Tsuda: Yes.

In retrospect, how do you feel about it as your first work?

Kameoka: Owing to the fact that there weren't a lot of people, our main objective was to get our project out on schedule and earn some credibility, so we didn't make too big a deal out of it. But because of that, the final result was quite bland. In hindsight, I think it would have been better if some parts stood out more, like flashier battle scenes.

Around then, an RPG for the GBA called *Golden Sun* was released, which featured flashy animations and incorporated some 3D images. When compared to that, it made *MagiVaca* look rather uninteresting. To be fair, the development team was initially six people, and ten by the end, so there wasn't much we could've done about it due to resource complications.

In terms of other titles, you've also worked on *Mother 3*, which has a very different vibe.

Kameoka: As a matter of fact, that was not my own doing. There were tons of passionate *Mother* fans among our staff who encouraged me by saying "Let's give it a shot!", so that was how we decided to make it.

Personally, I was concerned about the black outline pixels being too bold, so I switched to pastel colors. But because I did that, some of the original *Mother* fans told me, “This isn’t *Mother* at all!”

I assume you were also in touch with Shigesato Itoi, the game designer, weren’t you?

Kameoka: Yeah, that’s right. Mr. Itoi was drained due to the circumstances of *Mother 3* on the Nintendo 64. (Despite its announcement in 1997, the subtitle was changed repeatedly, and its development was revealed to me discontinued in 2000) Even when development resumed, he just said, “Do whatever you like.”

For a while, the designs were totally different from the previous series’, and the atmosphere strayed away from that traditional *Mother* series touch. When *Mother 1+2* was released for the GBA later on, many fans’ voices reached Mr. Itoi, which sparked a fire in him. He said, “These passionate fans don’t deserve to play something half-baked, so I’m going into the studio.” With that, we were asked to completely revamp the designs.

We redrew all the graphics from that point, and the game was finished with a new vibe, closer to a traditional *Mother* game. We also did some final-ish confirmations and thought, “Maybe we should do some light checkups,” but instead, Mr. Itoi holed himself up at a hotel in Kichijoji and rewrote all the provisional text our staff added. Then the vibe took a very sharp turn. I was appalled.

And after that, a sequel to *Magical Vacation* titled *Magical Vacation: Itsutu no Hoshi ga Narabu Toki [Magical Starsign]* was made, as well as *Shin’yaku: Seiken Densetsu [Sword of Mana]*. Brownie Brown lasted until 2013, then you went independent yet again and founded Brownies. Mind telling us the particulars of this era?

Kameoka: At the time, Nintendo wanted Brownie Brown to become a company that would develop for the *Super Mario* series (currently 1-Up Studio), and that’s how the company would be changed. Some of the staff said, “I want to make *Mario*”, which we had no qualms with.

I’d become interested in developing smartphone apps that could be played by a small crowd, and I was thinking of going freelance and creating apps on my own time. Then, some people who picked up on my trend were like, “We want to work with you, Mr. Kameoka.” And that’s how Brownies came to be.

And now you’re purely independent.

Kameoka: Yep. I understood firsthand how difficult it was to build a company that is paid for by other people, so I decided to build it myself, saying, “Next, we’ll be a company where nobody will ever complain.”

You started Brownies right away, and how was it after that?

Kameoka: Here, I was already producing something I really liked as per my initial concepts. I also decided that I would turn down any work I didn't like. I began making games in the headspace that things would be okay, even if the company were to disband. So far, I feel like I've been working with some great people.

Let me reiterate, what exactly have you been developing?

Kameoka: At first, Mr. [Akihiro] Hino (President/CEO of Level-5) gave us a job, wherein we created *Fantasy Life LINK!* (2013) for the 3DS. Later on, Mr. [Hiromichi] Tanaka, an advisor at GungHo Online Entertainment, said, "Let's collaborate," and we developed *Seventh Rebirth* for Android and iOS as well (2016). We also worked on several other mini projects.

And the company's first original title, *EGGLIA*, is set to release soon.

Kameoka: Yep. From the time the company was founded, it was decided that I'd take on various jobs, and when I had enough stamina, I'd create a totally original game. Then once the company actually got to that point, I asked some members, "Who wants to spend their days off making games?" And that's how we began developing *EGGLIA* on weekends.

Did you already have a concept in mind from the get-go?

Kameoka: I had quite a few in mind, *EGGLIA* being one of them. I thought it'd be a hit with the general public, and it was a title I already wanted to create. I wrote some proposals and told the staff, "How about we do something like this for smartphones?" I initially thought about making a title for consumers, but also wanted to make one for smartphones.

Mr. Okamiya joined DMM.com (a Japanese online entertainment site) as a producer while the original project was starting.

Kameoka: He too left Square, and after a bunch of complications, went to Mr. DMM.com and asked us, "Would you like to work together?" Since DMM.com had a rather weak image as a game company, I was worried they'd give me difficult orders or something, so I didn't intend to move forward with that.

On one occasion, I approached him and asked if the line(?) was vacant. I showed him *EGGLIA* running on the actual machine, and he was like, "That's perfect! How about we do this at my place?" I told him, "I'd like to make *EGGLIA* as I want without anyone changing its direction," and he said, "That's all good. All that matters is you being able to make something interesting. So please do things the way you'd like."

I was a bit skeptical at first, asking myself, “Is this deal as sweet as it sounds?” (*laughs*). But by the end, I was free to do whatever I really wanted, and I’m seriously grateful for that now.

What are you trying to aim for with *EGGLIA*?

Kameoka: For example, imagine a strange case occurred, wherein a criminal’s house was piled with games. And the world would say, “Oh, that was the game’s influence,” wouldn’t it? In my mind, I do not believe that to be entirely wrong, and I think games can be influential.

This was also the case at *EGGLIA* playtest meetings. Some of the users we interacted with occasionally told us, “I’m the person I am today because I played *LoM* and *MagiVaca* in my childhood.”

So if we are going to be making a game, we still want it to leave a positive influence. *EGGLIA* was created with the goal of making a game that players can really enjoy. Our games are made to be heartwarming, fun, and for anyone to recommend to others... We want to create the “Ghibli” of the game industry. That is what we had in mind when we founded Brownies.

And with that theme at the project’s roots, *EGGLIA* was selected among several other ideas.

Kameoka: Indeed. I do have some other decent titles in mind.....that may or may not sell well.
(*laughs*)

<End of Part 1>