CLIENT FEEDBACK

DECISION

After presenting our concepts, Dan advised he was interested in the first and third concepts, the primary reason he was disinclined to suggest the second concept was that he could see the dualism of Pandora’s box in that we could be entering a fathomless world of unforeseen issues. He wanted us to decide between the Journey to the Spirit World and the 1940’s UFO Attack. One additional constraint he flagged on the spot was that if we chose to pursue the UFO concept he wanted the concept re-pitched with more clarity on the actual gameplay experience.

We decided to proceed with the 1940’s UFO Attack concept. We developed the concept that it was one continuous level that gradually scaled in difficulty, that the city would be on a peninsula on a coastal outcropping; with post-volcanic terrain hiding half of the skybox, and providing reasonable premise for there being no nearby towns, and controlling the perspective. UFOs would spawn from a set point of the oceanic horizon (the Mothership) and take variating paths towards the town before selecting objectives, so there would be – to a point – a way for the player to see where they’re about to be attacked (defined paths being a standard trait for tower defense games) while still maintaining the feel of aerial attack.

The world lore is set in a parallel of the 1920’s where Nikolas Tesla was more commercially successful; which provides reasonable premise for the hydroelectric power plants, magnetic wireless transmitters, and remote-controlled automatons. It also gives us a refinement of artistic environmental theme and provides an opportunity to expand the art assets for this concept, which at first the client was worried we may not have been best accommodating with this concept.

FEEDBACK

Dan provided three key items of feedback, which – along with our solutions – have been listed below.

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| He would like some enemies to skip over battlements, spawn behind lines of defence, or have a special attack that provides variation. | We had already partly accommodated this requirement with the ‘Blobber’ UFO and ‘Blobber Drones’. Which distribute small drones that attack differently and are smaller and harder to hit.  We expanded on this concept by introducing the idea of the Blobber Drone having a more direct movement path, increased armour, and attacks specifically the power plants. This provides a variating attack and also will force the player to make more strategic defence considerations. We will also be creating ‘Kamikaze’ UFOs, which intentionally collide with objective targets and deal damage with self-destruction. |
| He would like the music to be adaptive and respond to game-state. | Our intention for the music was to have to two side-by-side audio channels; one being public domain swing music, one being electro percussive and bass accompaniment, each channel would be made up of 30 second samples with a five second fade-in and five second fade-out, interspersed in a call-and-response pattern, so that they fade into each other, and give the illusion of one constant evolving soundtrack, which adds to the immersion of the single continuous level.  The iteration we have decided to add is a ‘danger’ theme that can be triggered to fade in in substitution for the swing music, which would remove the happy tonality, and would consist of an eerie crunchy synth crescendo. If we can – ideally – we would like to have the game-state set the sampling rate from each channel; e.g. If everything’s great, mostly swing music, UFOs attacking, add synth accompaniment etc. |
| He would like there to be meaningful decisions; to have the option to self-destruct their robots in exchange for large damage dealt. | We decided to implement this alongside the combat-value scaling of the robots, e.g. The most expensive Robot would provide the most dramatic damage in exchange for its loss.  The type pf damage dealt would also correspond with the mechanics of the Robot itself; e.g. The largest anti-air robot, which attacks with large powerful projectiles, would self-destruct with several large powerful projectiles. The smallest robot, which attacks with an electrical stun that effects all enemies within a cone above it, would effect all enemies currently in game, for an extended period of time. |