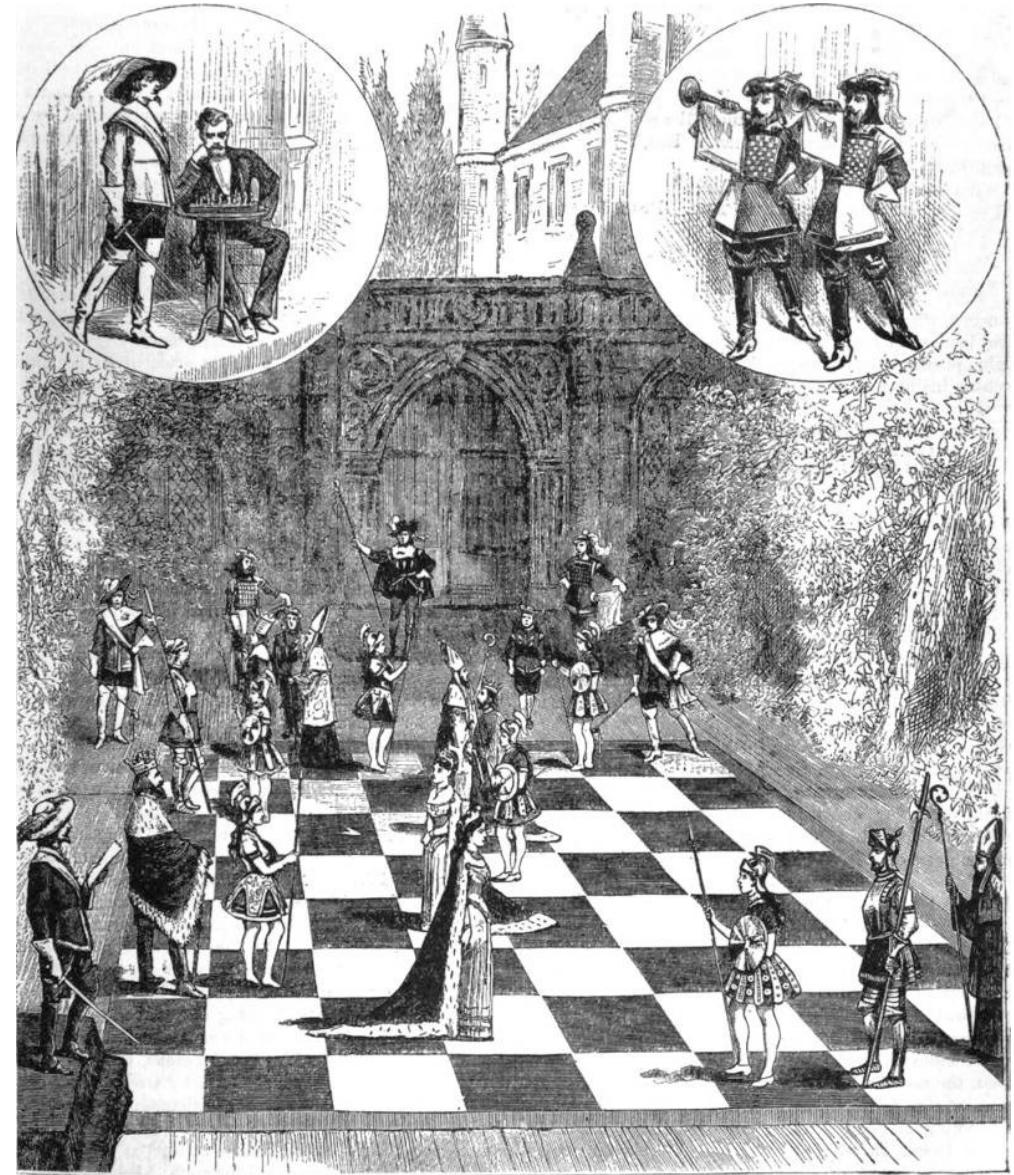


ONLINE GAMING PLATFORM
FOR ELECTRONIC VERSIONS OF BOARD GAMES
WITH CHANGEABLE
AND NEGOTIABLE IN-GAME ASSETS

Patent Pending
(USPTO Patent App. 63/656,043 ; 06/04/2024)

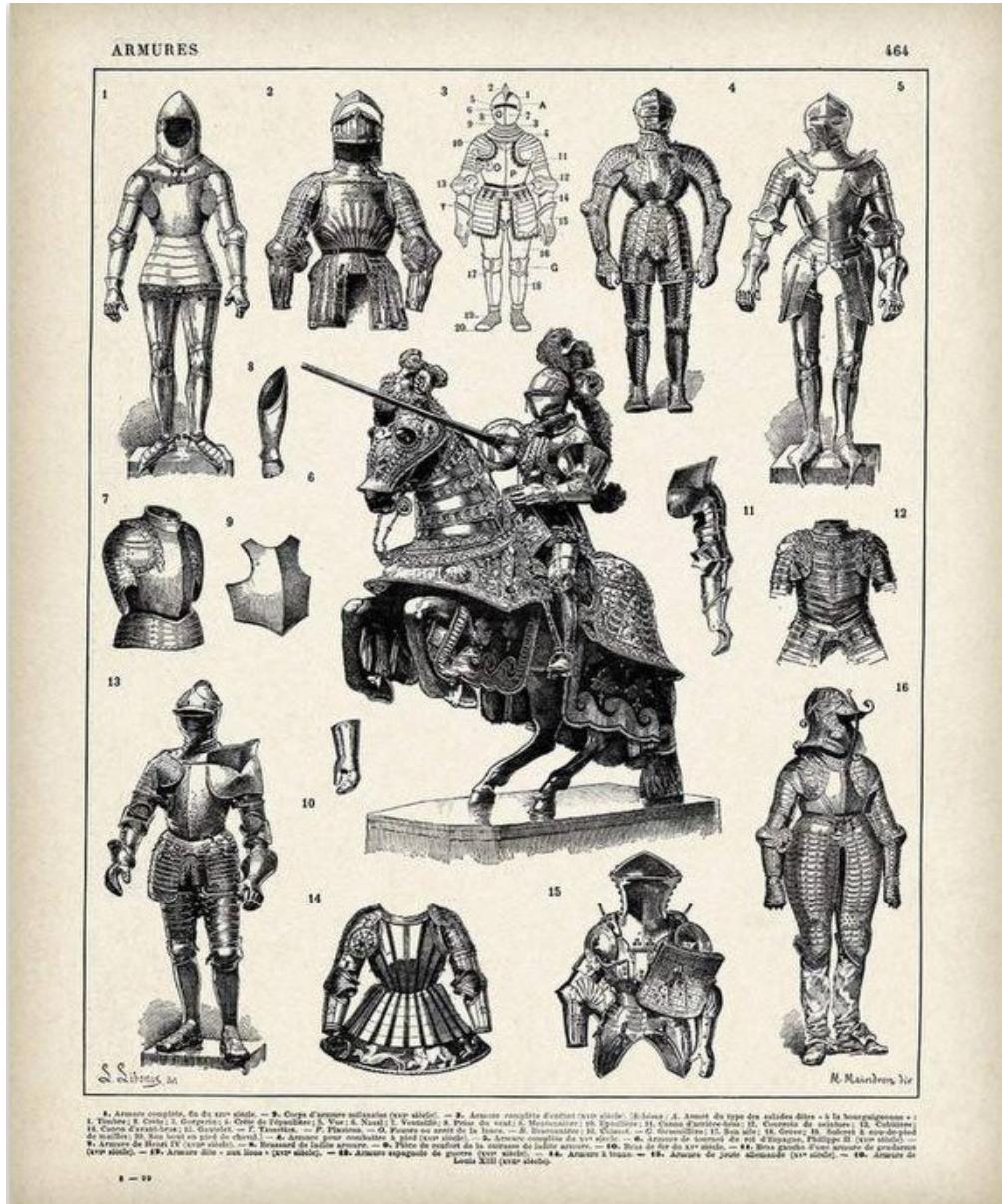
Michael Klimusha
UNICONA.com
Los Angeles, California



A GAME OF LIVING CHESS AT THE ACADEMY OF MUSIC, NEW YORK, IN 1879.

WHAT IS THERE:

The State of the Game	3-4
Any Game is Double Play.....	5
Online Chess Today	6-7
In-Game Assets: Customization, Commercialization & Commoditization	8-9
What is the Platform	10
Annexes	13-54



THE STATE OF THE GAME - IS CHESS FOR ALL? (LET'S PUT ASIDE THE REST OF BOARDGAMES FOR A WHILE)

605 – 800 million adults play Western chess regularly – a number comparable to regular users of Facebook *.

These numbers do not include regular players of Xiangqui (Chinese chess), Shogi (Japanese chess), Chaturanga (Indian Chess), and other varieties of chess family.

(Of course, these numbers do not include players of other board games either, which can be safely estimated at 3.5 billion adults).

And yet, for most of the population, chess is considered an Ivory Tower Academia game, not for all.

And most of the population bars themselves from the game – “*we are not smart enough for it*”.



* <https://www.chess.com/news/view/how-popular-is-chess-8306> <https://www.un.org/en/observances/world-chess-day> <https://www.chessjournal.com/how-many-chess-players-are-there/>

THE STATE OF THE GAME - IS CHESS FOR ALL? (Continued)

5.44 billion people worldwide have access to the internet, which amounts to 67.1 percent of the global population. Surely, the level will be close to 100% soon.

More than 5 billion people have mobile devices; over half of these are WWW connected smartphones. Surely, the connectivity level will be close to 100% soon.

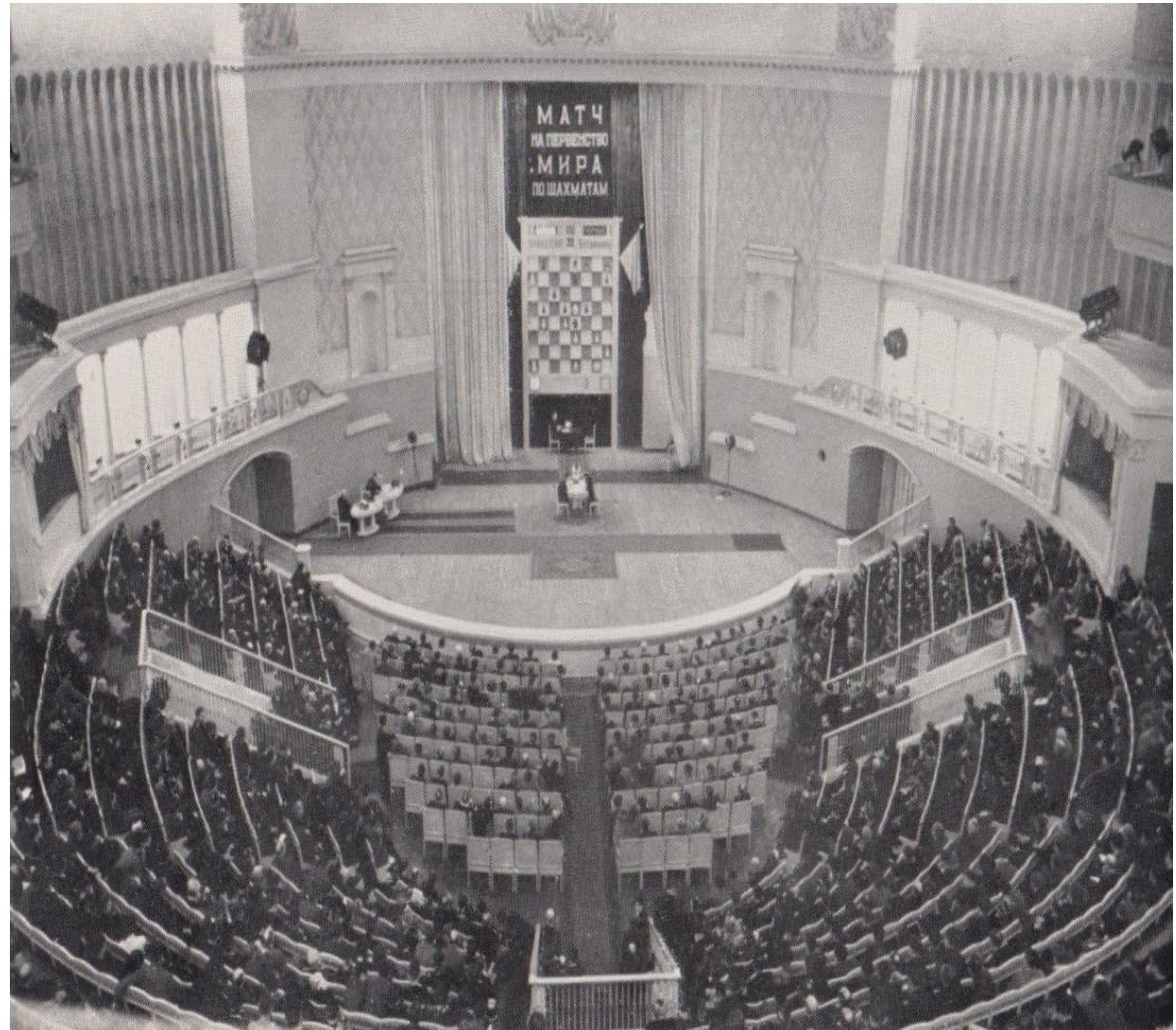
Plenty of online chess gaming projects are running now. Some of them are based on highly sophisticated, advanced chess engines.

And yet, out of 8 billion humans only about 100 million regularly play chess online.

Why?

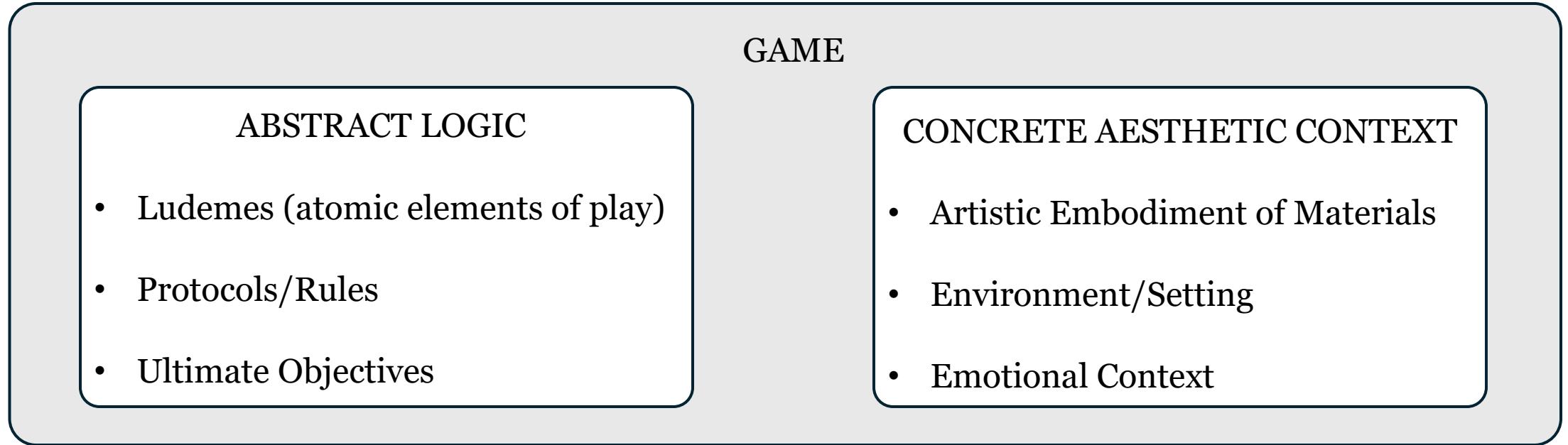
“Chess is not for all. We are not smart enough”.

“Well, I subscribed to chess.com and played a while after that Netflix series, but it is not for all, you know”.



The match in progress (22nd game), Tchaikovsky Salle, Moscow.

ANY GAME IS DOUBLE PLAY



Videogame format provides limitless potential for developing aesthetic context in form of graphics, physics, digital in-game assets.

The same game logic may have infinite variety of aesthetic embodiments.

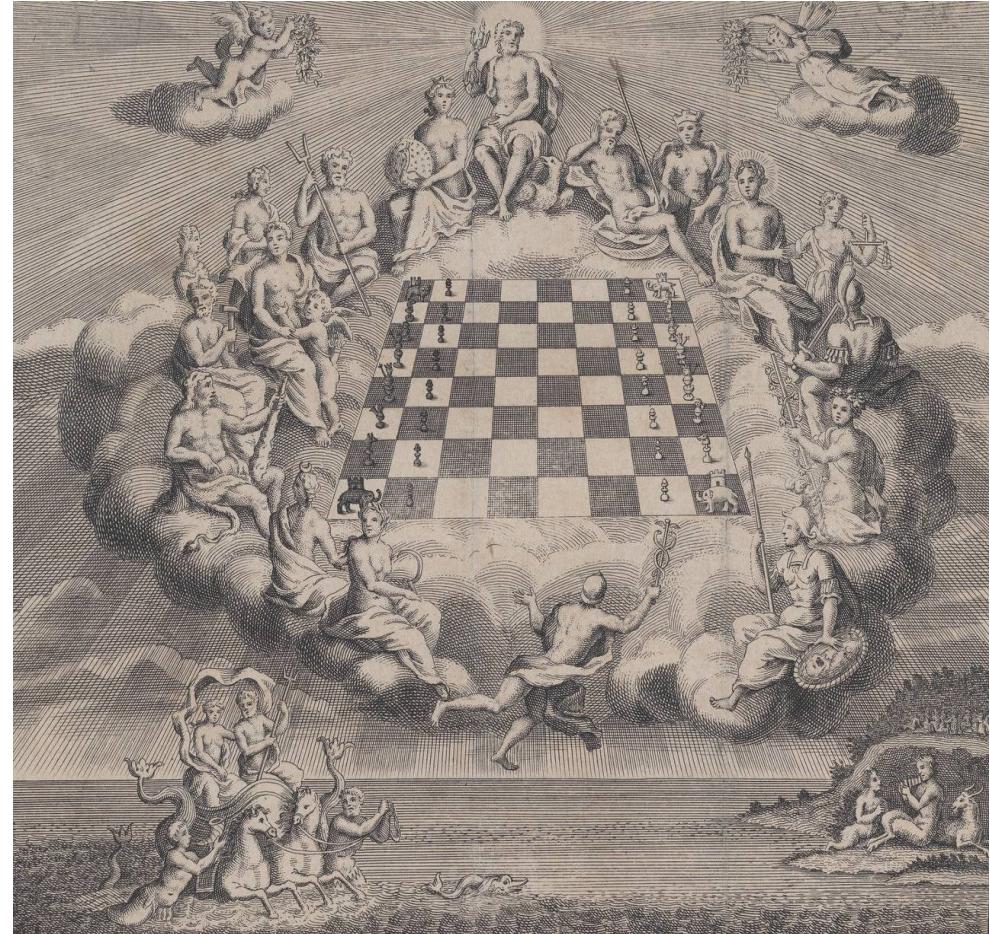
ONLINE CHESS TODAY: A WEALTH OF LOGIC, A POVERTY OF AESTHETICS

This is how typical online chess looks today. All the treasury of game is hidden deeply in mathematics of chess engine behind Staunton style “academic” screen. Bored? Well, of course not, but...



Imagine the online game looks something like this instead, without depleting the wealth of math behind it. Exciting, isn't it?

**Would it bring more players online?
Will they want to own the aesthetical assets?**

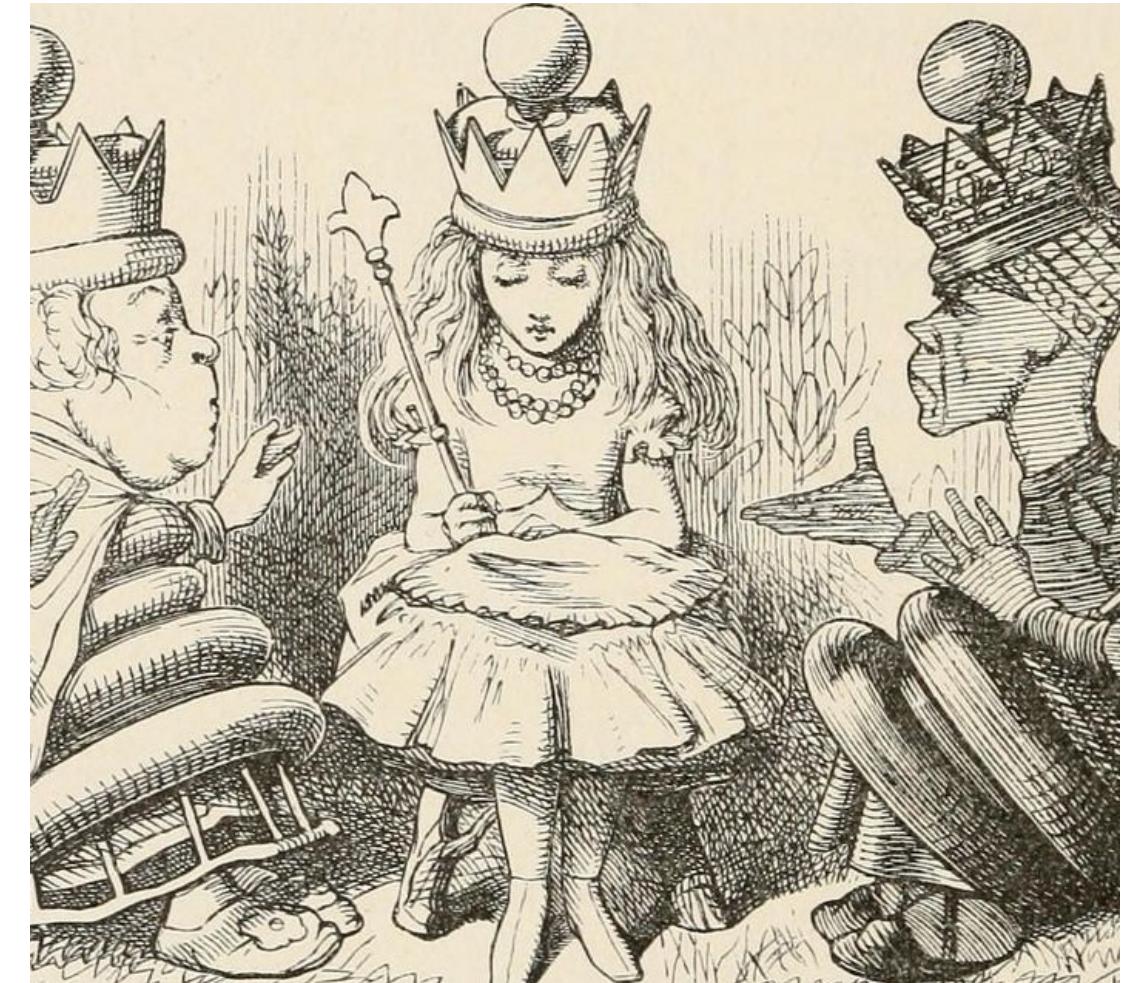


VIDEOGAME CHESS TODAY: A WEALTH OF LOGIC, A POVERTY OF AESTHETICS (CONTINUED)

Imagine your animated, dynamic, conscientious, intelligent opponents online look like this:



or like this:



... OR THEY CAN LOOK WHOEVER THEY PHANTASY BRINGS THEM ...

VIDEOGAME CHESS TODAY: A WEALTH OF LOGIC, A POVERTY OF AESTHETICS (CONTINUED)

Imagine your chess figures look like this:



or like this:



... OR THEY CAN LOOK LIKE ANYONE OR ANYTHING ...

VIDEOGAME CHESS TODAY: A WEALTH OF LOGIC, A POVERTY OF AESTHETICS (CONTINUED)

Imagine your online chess environment be like this:



or like this:



... OR IT CAN BE ANYTHING ...

CUSTOMIZATION, COMMERCIALIZATION AND COMMODITIZATION OF IN-GAME DIGITAL ASSETS

Non-Player Character

Opponents Player Token
or AI Non-Player Character Token
(Virtual Embodiment of Opponent.
Can be meaningfully animated,
implemented in various thematical styles and degrees of artistic mastery, etc.)

Any assets can be created, owned, in-game operated and negotiated.

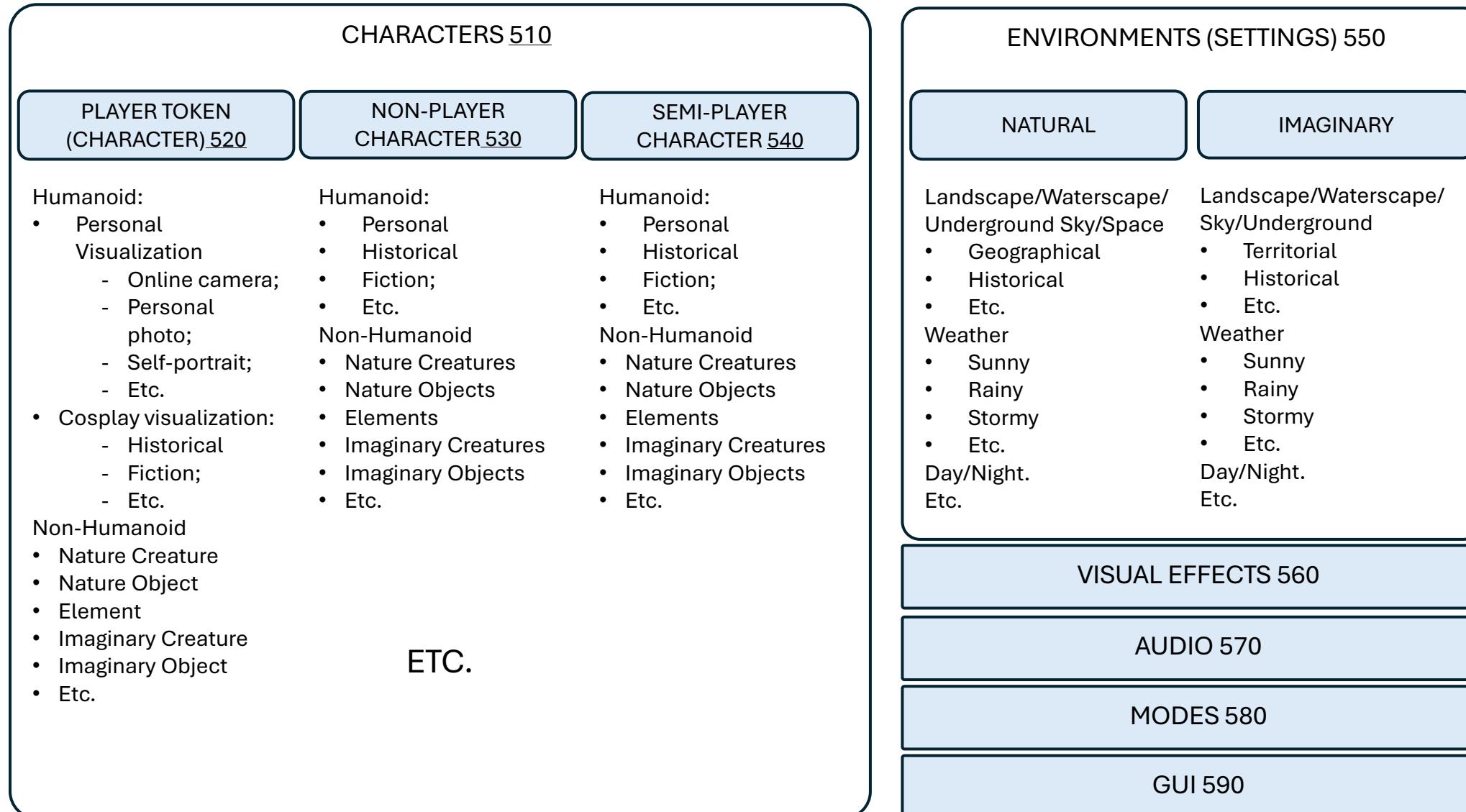


Environment/Settings
(Virtual Embodiment of Gameplay Environment.
Can be meaningfully animated, sounded, implemented in various degrees of artistic mastery, etc.)

Player-Token (Virtual Embodiment of Player.
Can be meaningfully animated, implemented in various degrees of artistic mastery, etc.)

Semi-Player Characters (Virtual Embodiment of Pieces.
Each can be meaningfully animated, implemented in various degrees of artistic mastery, etc.)

EXAMPLE TAXONOMICAL CLASSIFICATION OF DIGITAL IN-GAME ASSETS 500 *



WHAT IS THE PLATFORM

KEY KEEPER / ADMINISTRATOR

Provides the computing cloud environment and game engine

Provides the instruments for digital in-game assets creation

Provides the marketplace for in-game assets negotiation

Provides the social third-place in the cybercommunity

CREATORS

Use instruments of the Platform to create Digital In-Game Assets

Negotiate their assets in the Platform's marketplace

Get orders in the Platform marketplace to create bespoke assets

Socialize, collaborate, play

PLAYERS + COLLECTORS + ASSET INVESTORS

PLAY+COLLECT+INVEST+TRADE+NEGOTIATE

Negotiate digital in-game assets of their choice in the marketplace

Use the assets in the gameplays

Socialize, collaborate, play

ANNEX

(Figures from USPTO Patent Application 63/656,043 dated 06/04/2024)

Online Gaming Platform Architecture	14
Functional Components.....	15
Computing Environment	16
Runtime Engine	17-23
Taxonomy In-Game Assets	25
Characters	25
Player-Tokens	26-35
Non-Players – Semi-Players	36-40
Environments/Settings	41-44
Special Effects	45-48
Modes	49
GUI	50
Game Versions	51
Asset Creation Flow	52
Gameplay Start Flow	53
Asset Negotiation Flow	54



ONLINE GAMING PLATFORM ARCHITECTURE

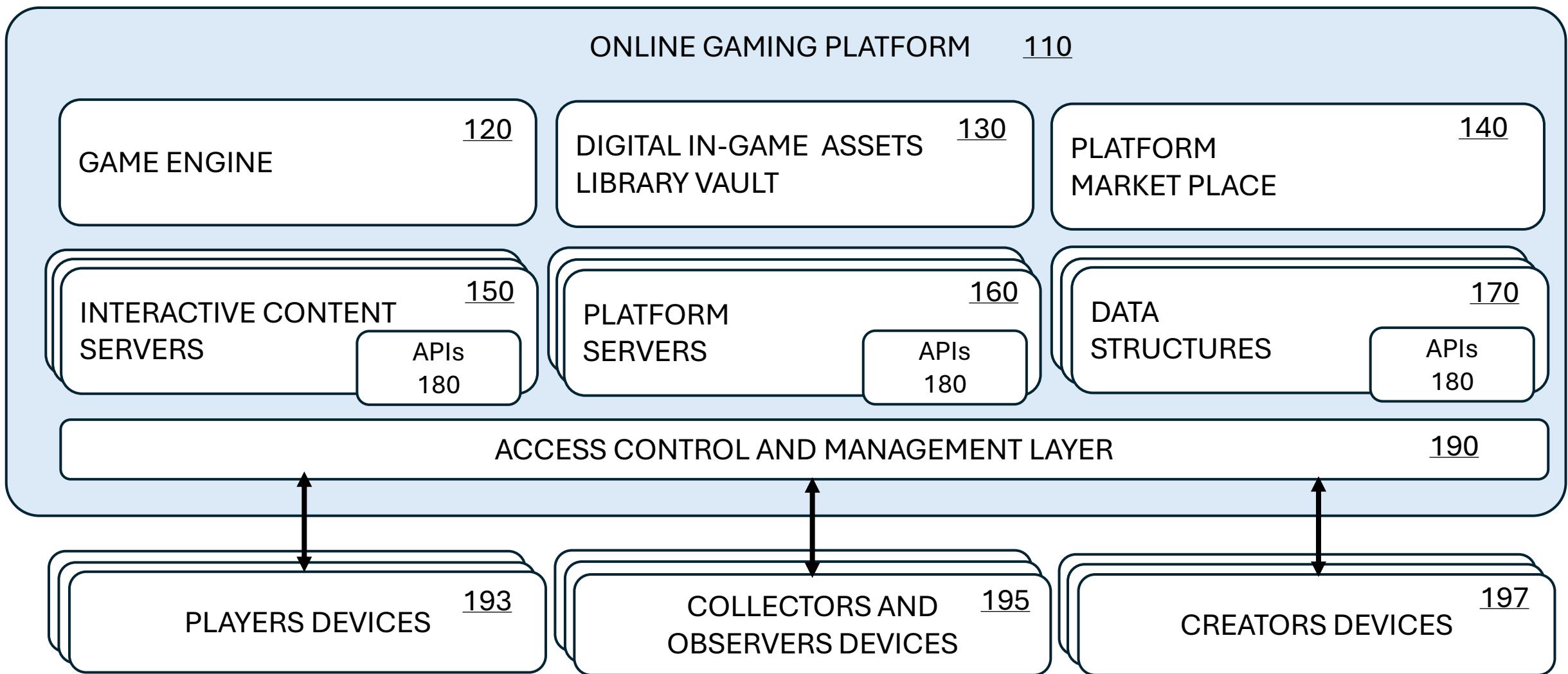
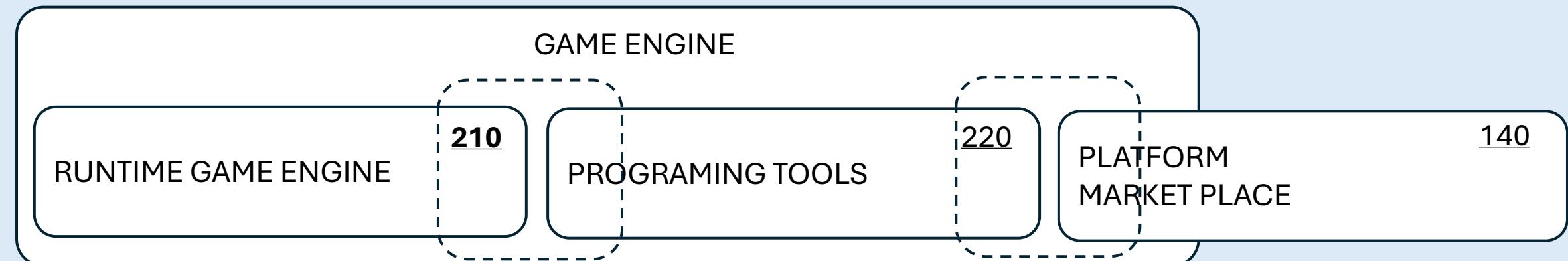


FIG. 1

ONLINE GAMING PLATFORM MAJOR FUNCTIONAL COMPONENTS 200

- Platform Administrator 240
- Players 250
- Observers 260
- Platform Administrator 240
- Creators (of Digital In-Game Assets) 270
- Platform Administrator 240
- Creators of In-Game Digital Assets 270
- Players 250
- Observers 260
- Collectors 280
- Providers of Auxiliary Services 290

FIG. 2

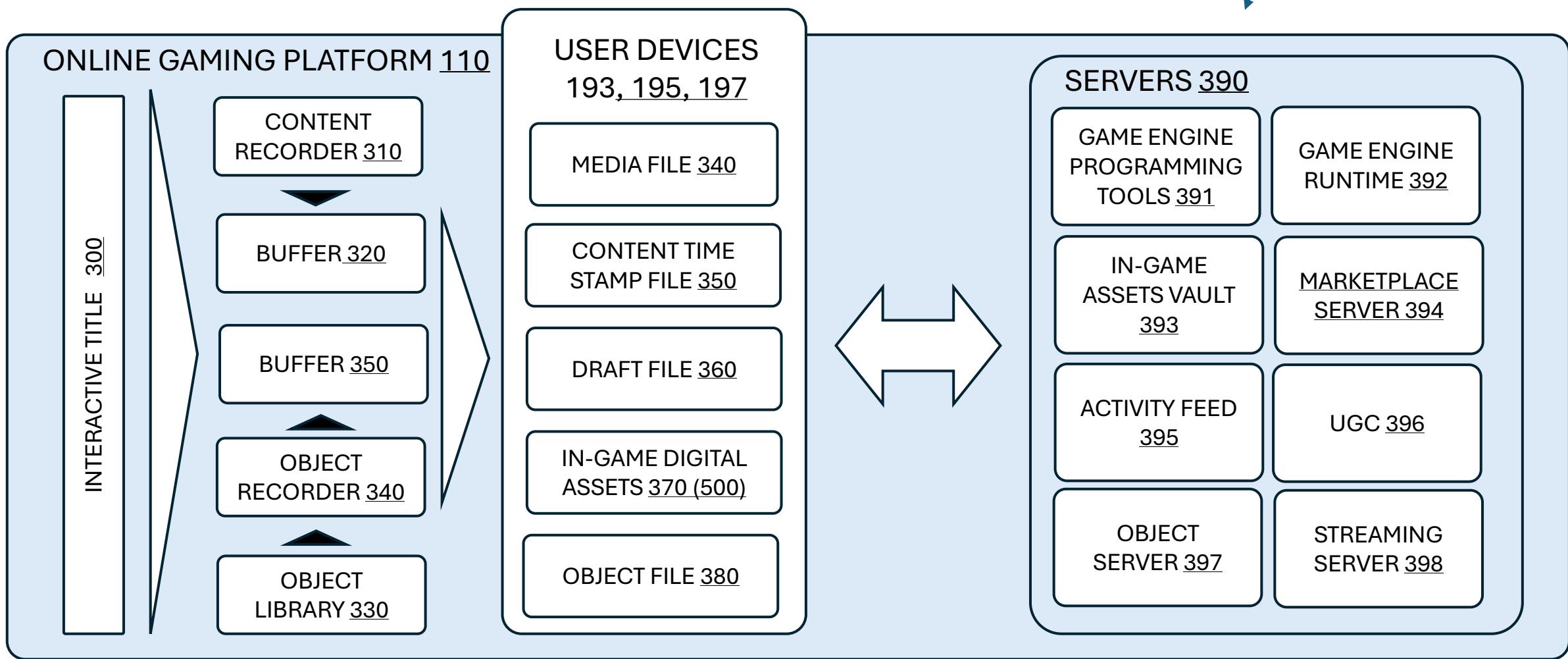


FIG. 3

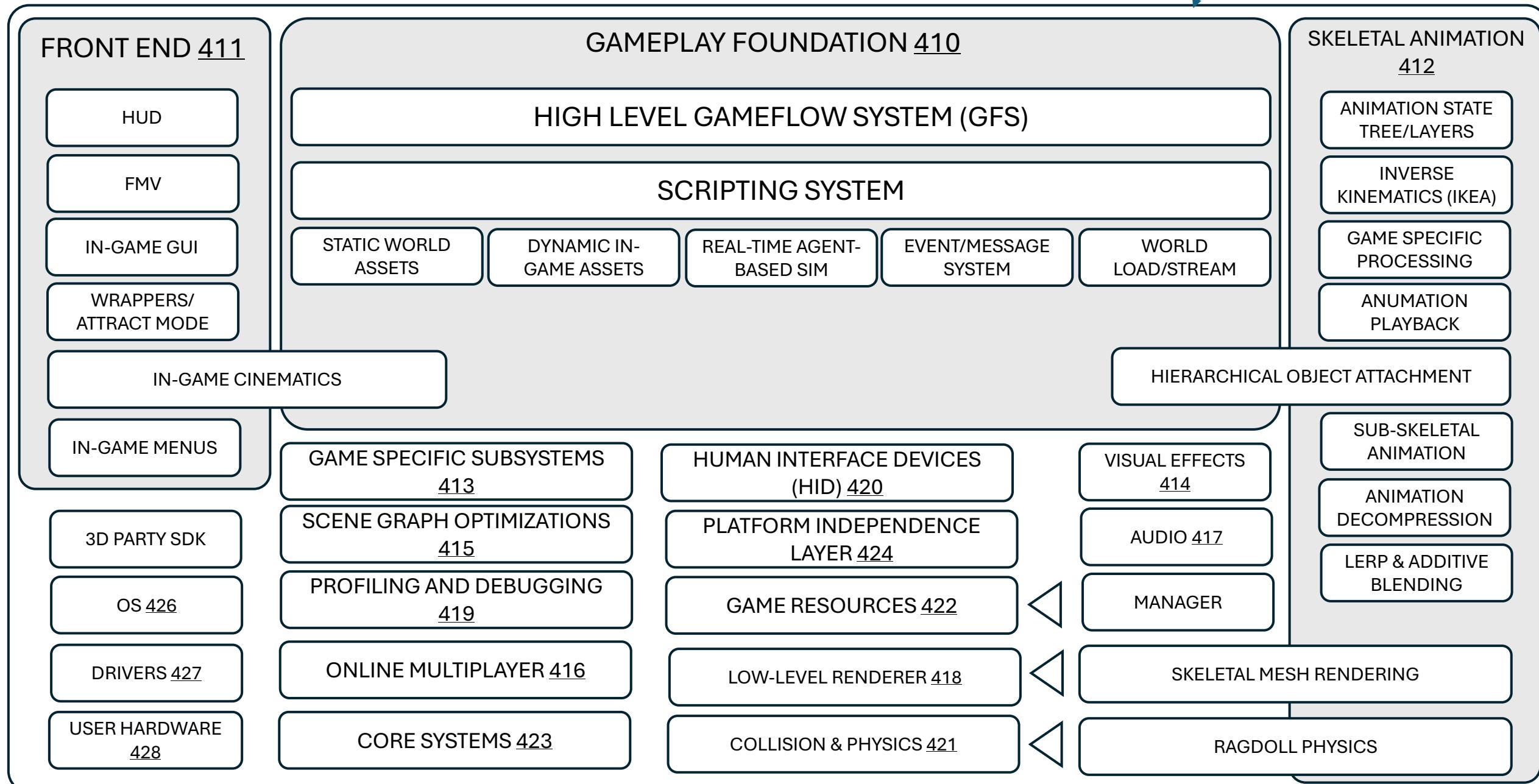


FIG. 4

GAME SPECIFIC SUBSYSTEMS 413

WEAPONS

BOOSTERS

VEHICLES

PUZZLES

ETC.

GAME SPECIFIC RENDERING

TERRAIN RENDERING

WATER SIM AND RENDERING

ELEMENTS RENDERING

ETC.

PLAYER MECHANICS

STATE MACHINE AND ANIMATION

COLLISION MANIFOLD

MOVEMENT

CAMERA RELATIVE CONTROLS
(HID)

GAME CAMERAS

FIXED CAMERAS

PLAYER-FOLLOW CAMERAS

SCRIPTED/ANIMATED CAMERAS

DEBUG FLY-THROUGH CAMERA

AI

GOALS AND DECISION-MAKING

ACTIONS (ENGINE INTERFACE)

SIGHT TRACING & PERCEPTION

PATH FINDING

FIG. 4-1

210

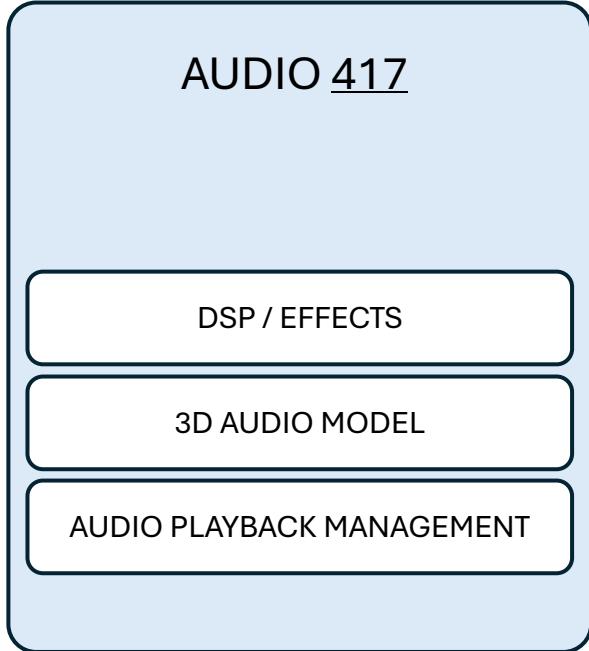
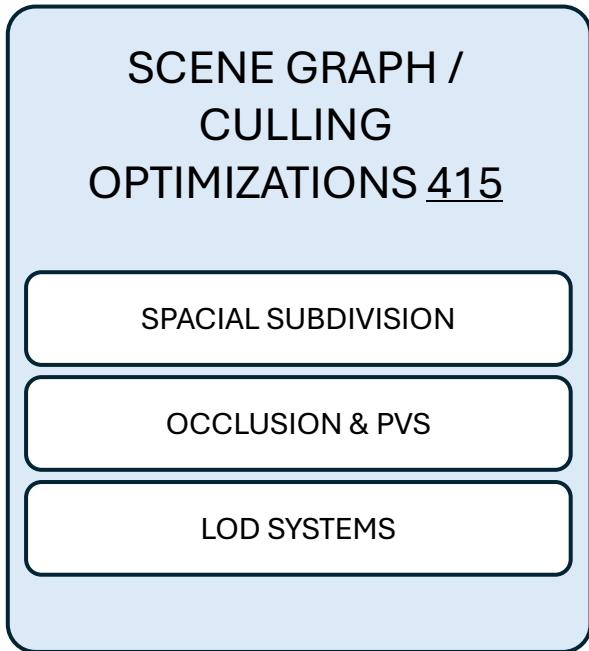
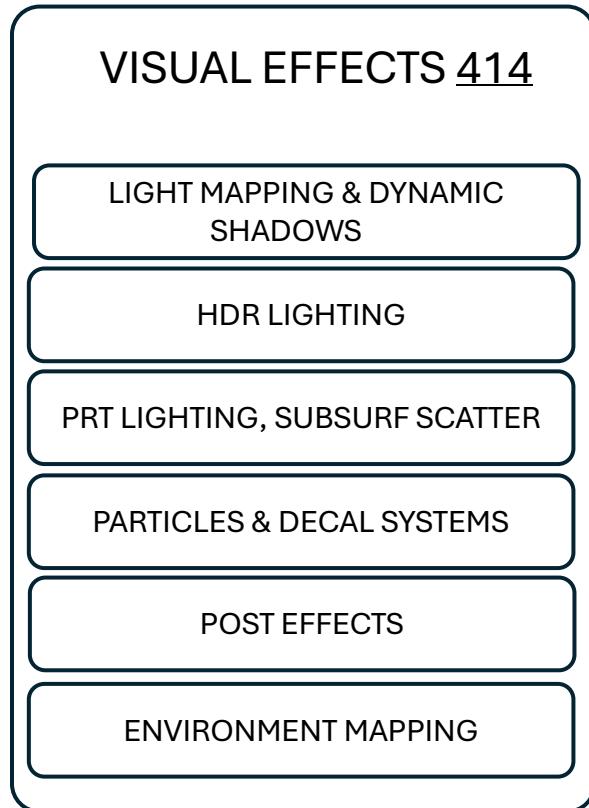


FIG. 4-2

210

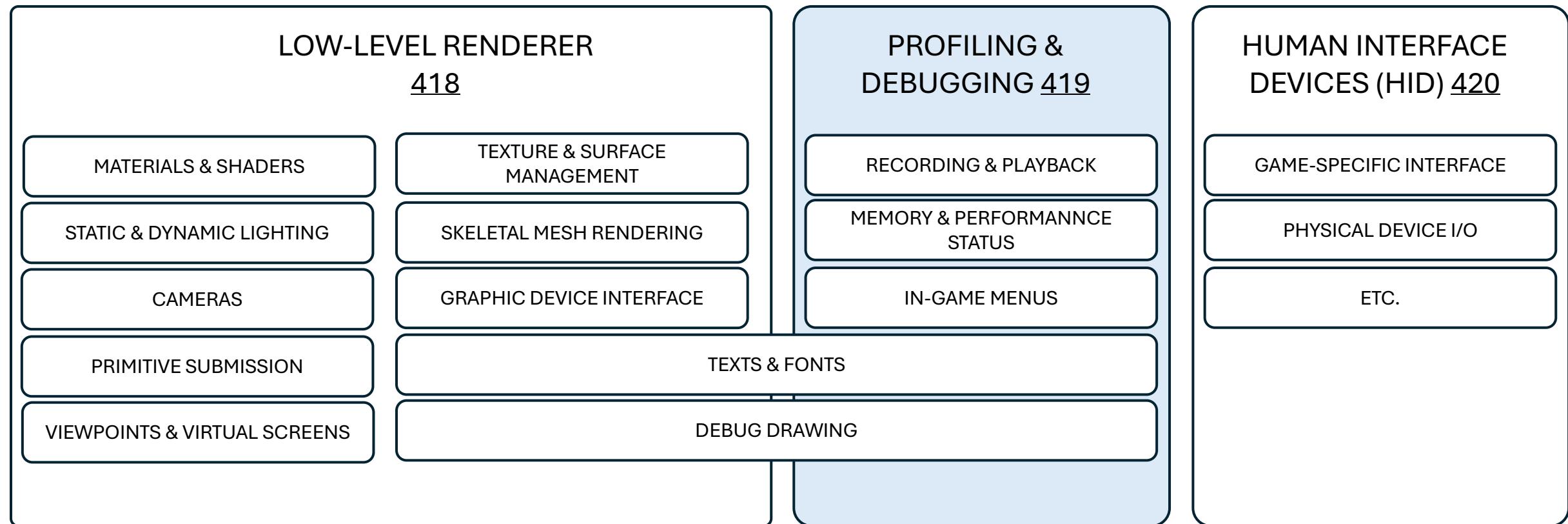


FIG. 4-3

210

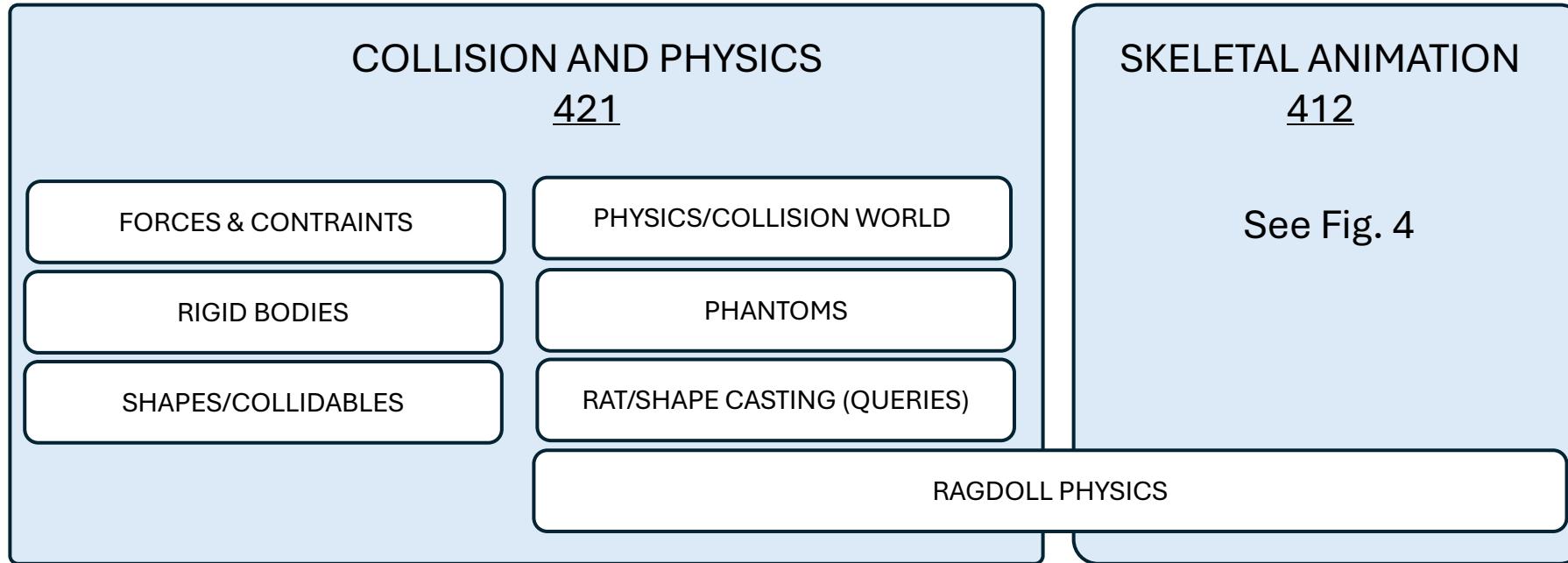


FIG. 4-4

GAME RESOURCES 422

3D MODELS

TEXTURES

MATERIALS

FONTS

SKELETONS

COLLISIONS

PHYSICS PARAMETERS

GAME WORLD/MAP

ETC.

RESOURCE MANAGER

CORE SYSTEMS 423

MODULE ON/OFF

ASSERTIONS

UNIT TEST

MEMORY ALLOCATION

MATH LIBRARY

STRINGS & HASHED STRING IDs

DEBUG PRINTING & LOGGING

LOCALIZATION SERVICES

MOVIE PLAYER

PARSES (CSV, XML, etc.)

PROFILING/STATS GATHERING

ENGINE CONFIGURATION

RANDOM NUMBER GENERATOR

CURVES & SURFACES LIBRARY

RTTI/REFLECTION & SERIALIZATION

OBJECT HANDLES/UNIQUE IDs

ASYNCHRONOUS FILE I/O

MEMORY CARD I/O

ETC.

FIG. 4-5



PLATFORM INDEPENDENCE LAYER 424

PLATFORM IDENTIFICATION

ATOMIC DATA TYPES

COLLECTIONS & ITERATORS

FILE SYSTEM

NETWORK TRANSPORT LAYER
(UDP/TCP)

HIGH-RES TIMER

THREADING LIBRARY

GRAPHICS WRAPPERS

PHYSICS/COL. WRAPPERS

3D PARTIES' SDKs (APIs) 425

OS 426

DRIVERS 427

USERS HARDWARE (PCs, HANDHELDs, SMART PHONES, CONSOLES, etc.) 428

EXAMPLE TAXONOMICAL CLASSIFICATION OF DIGITAL IN-GAME ASSETS 500

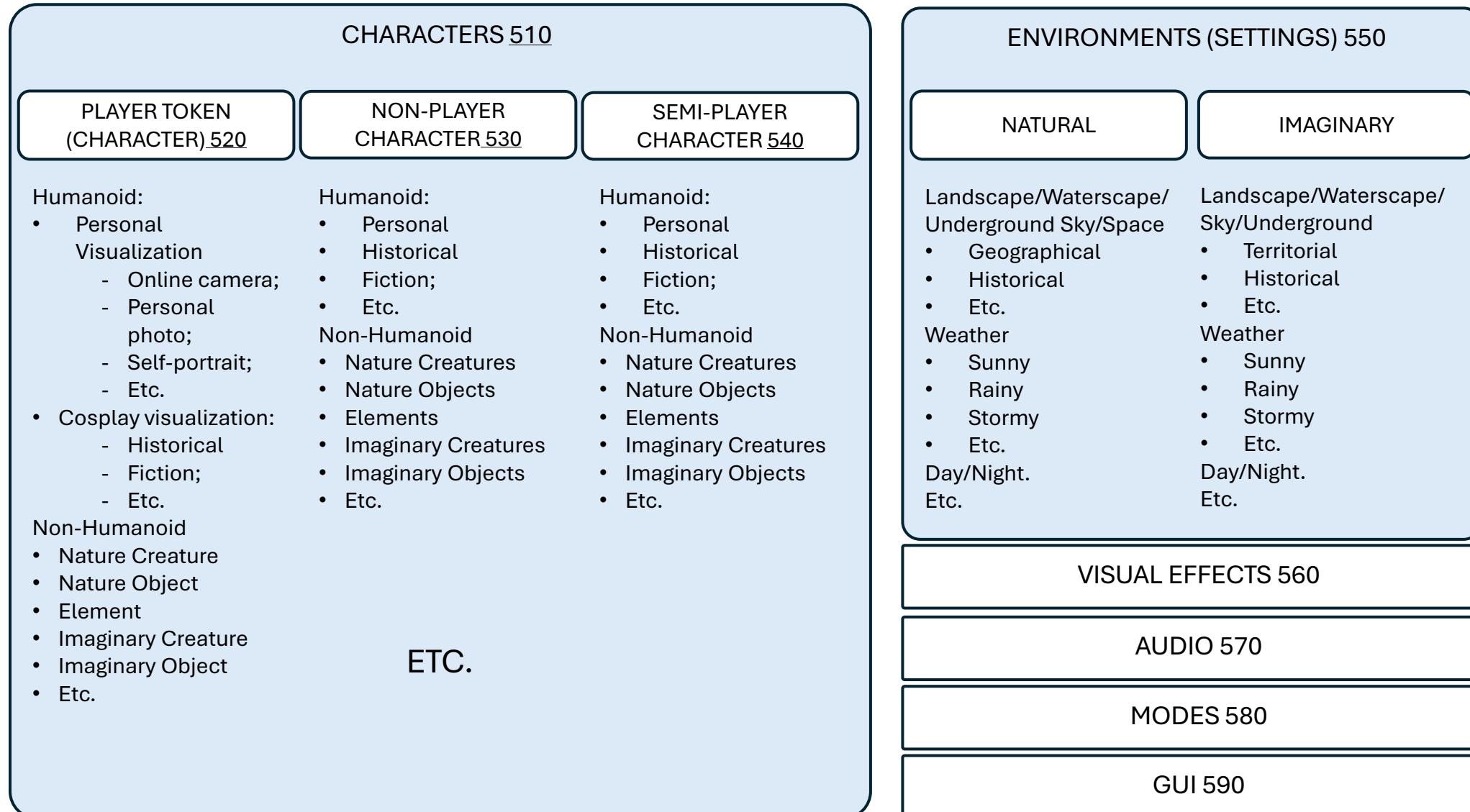


FIG. 5

EXAMPLE TAXONOMICAL CLASSIFICATION OF THE CHARACTERS CLASS OF DIGITAL IN-GAME ASSETS

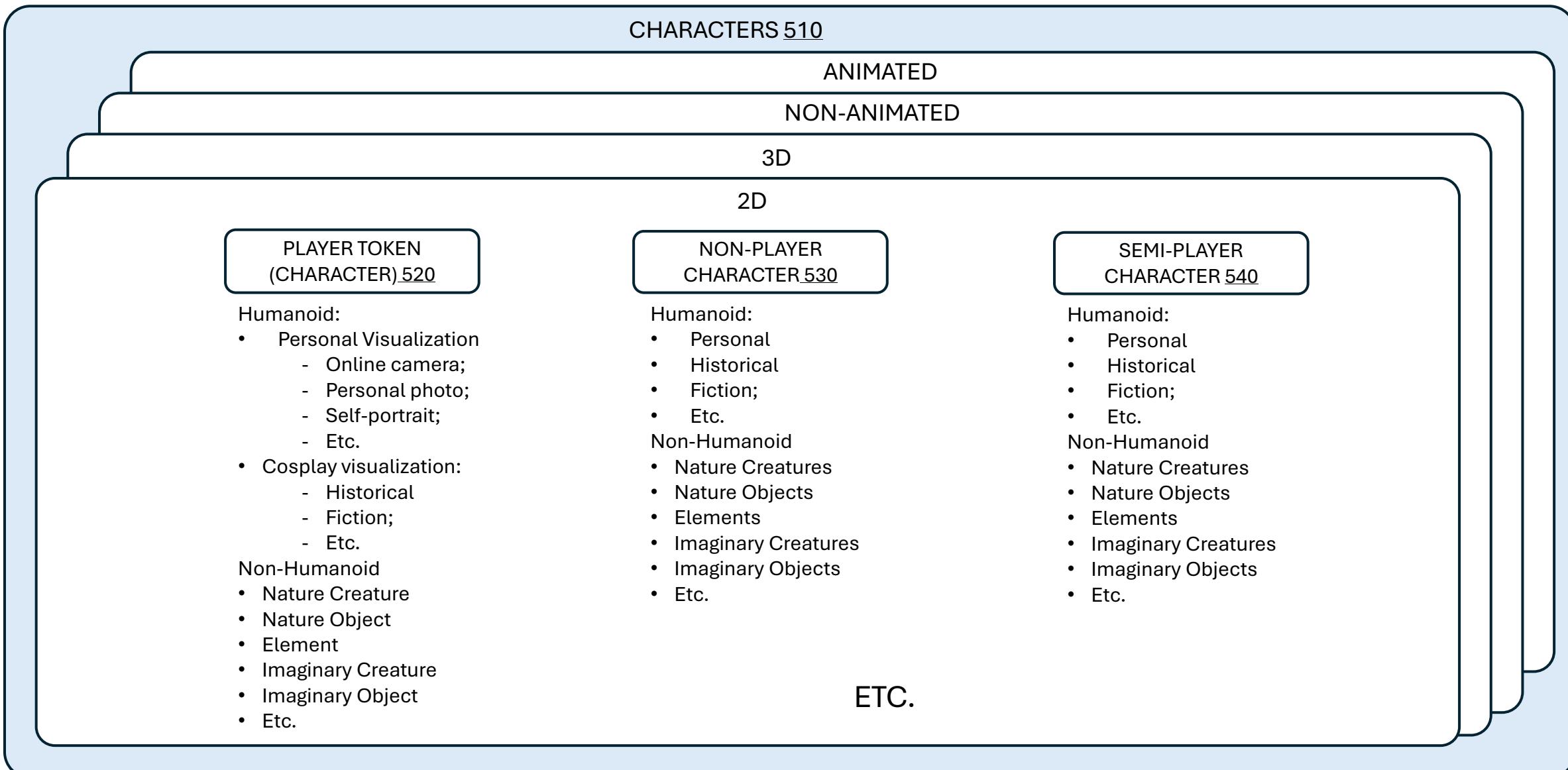


FIG. 5-1

EXAMPLE TAXONOMICAL CLASSIFICATION OF THE PLAYER TOKEN SUBCLASS 520 OF DIGITAL IN-GAME ASSETS 500

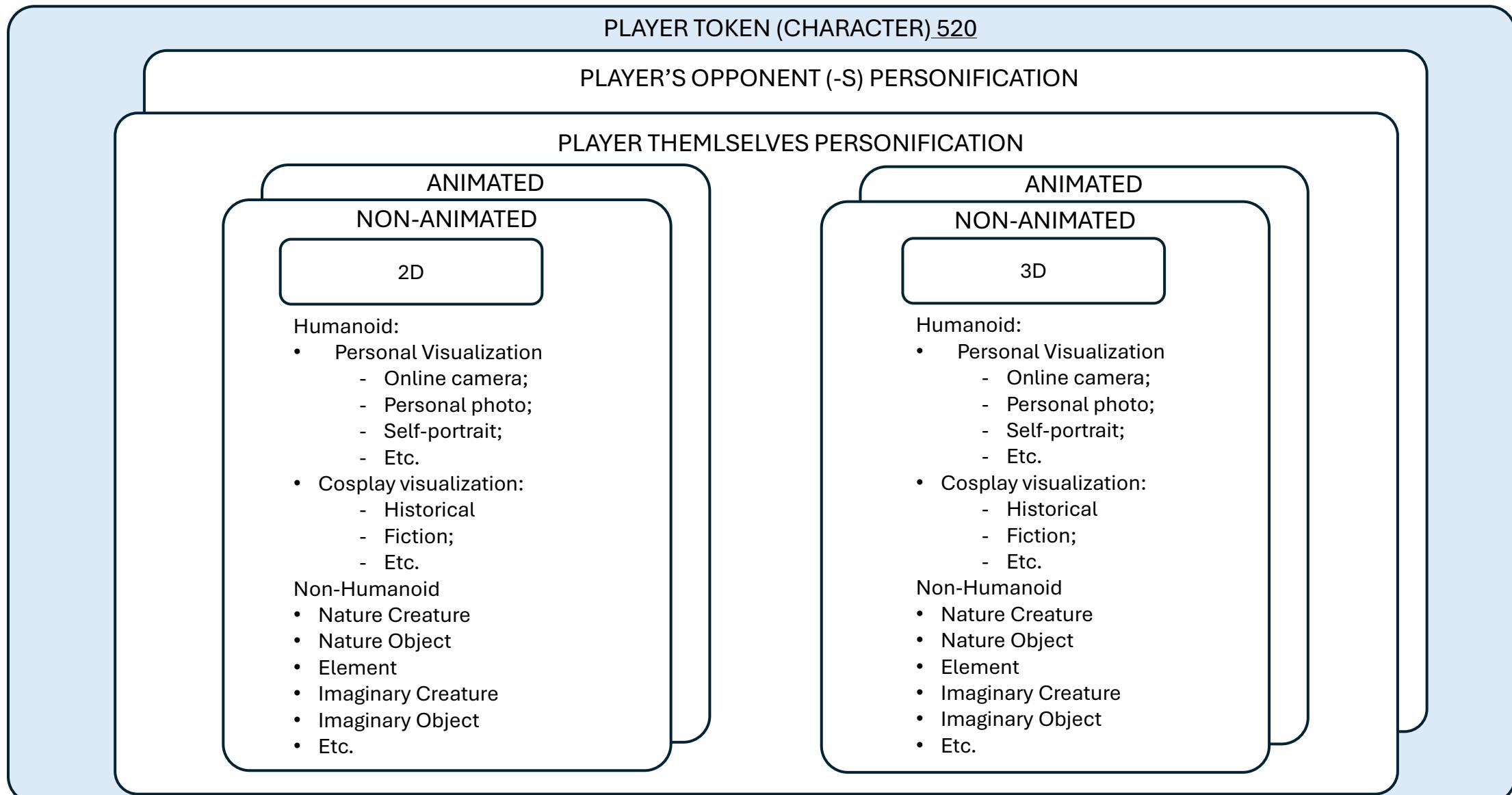


FIG. 5-2

CONCEPTUAL DIAGRAM OF EXAMPLE PLAYER TOKEN IN-GAME REPRESENTATIONS

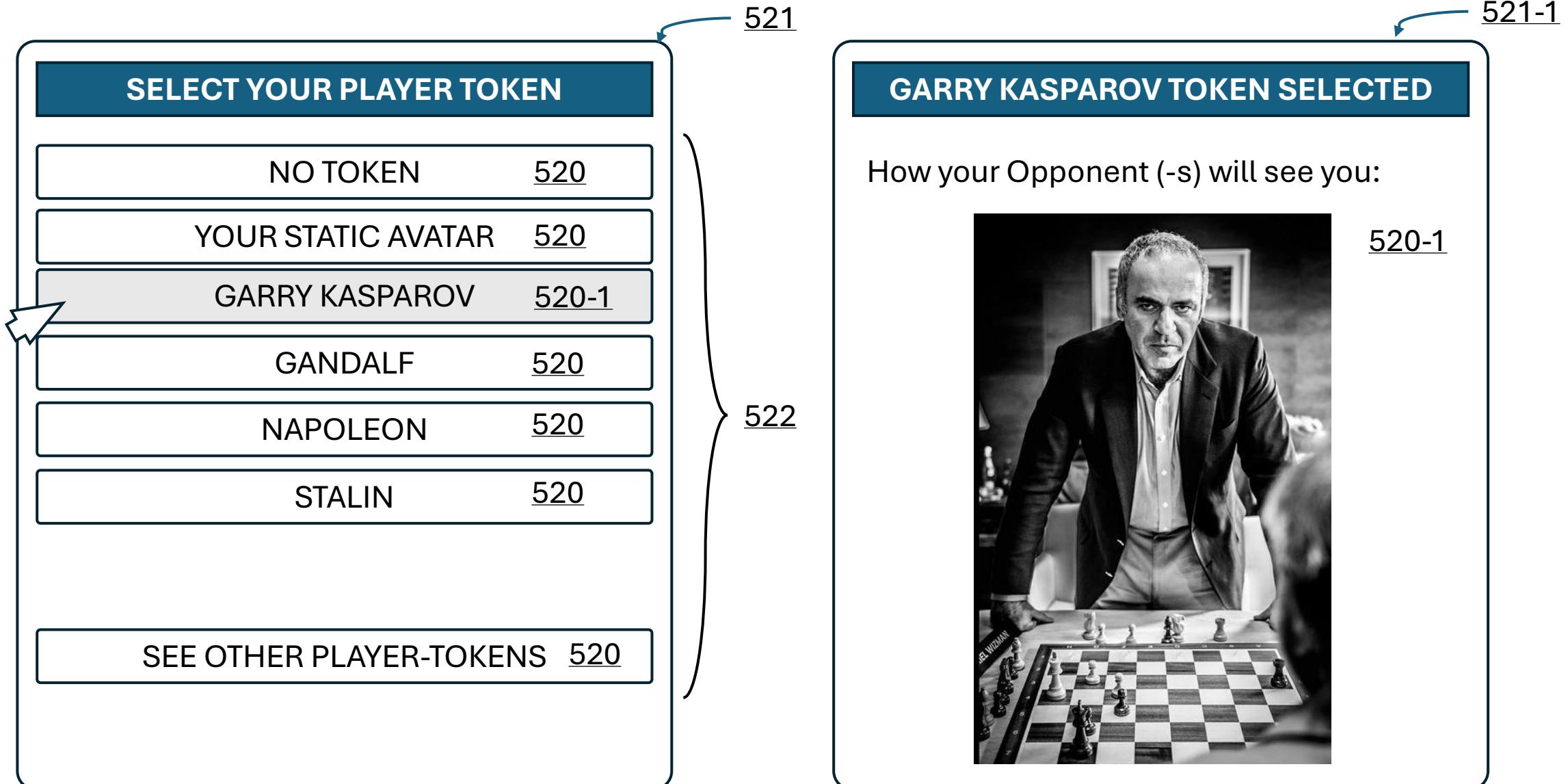


FIG. 5-2-A

CONCEPTUAL DIAGRAM OF EXAMPLE PLAYER TOKEN IN-GAME REPRESENTATIONS

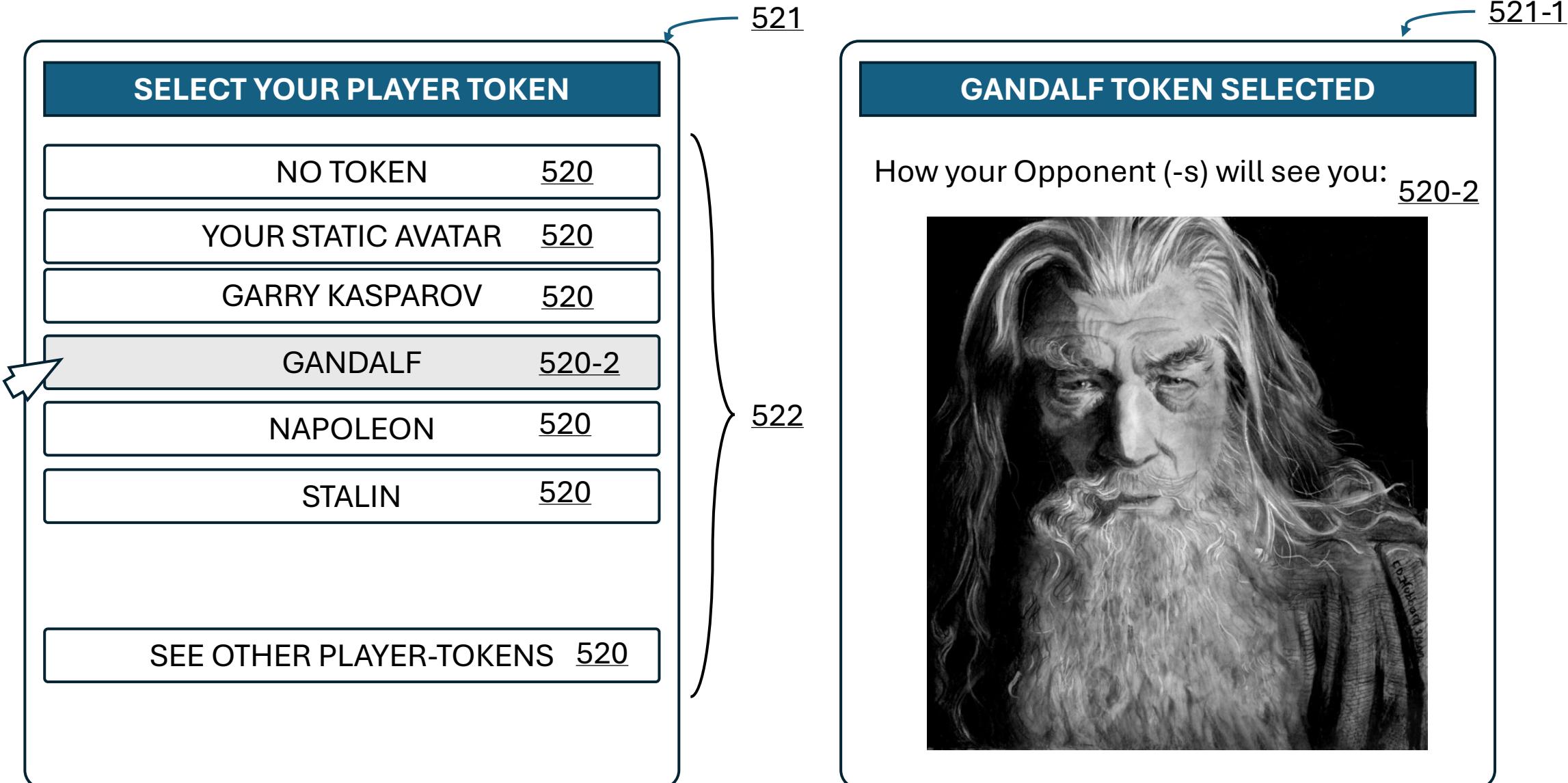


FIG. 5-2-B

CONCEPTUAL DIAGRAM OF EXAMPLE PLAYER TOKEN IN-GAME REPRESENTATIONS



FIG. 5-2-C

CONCEPTUAL DIAGRAM OF EXAMPLE PLAYER TOKEN IN-GAME REPRESENTATIONS

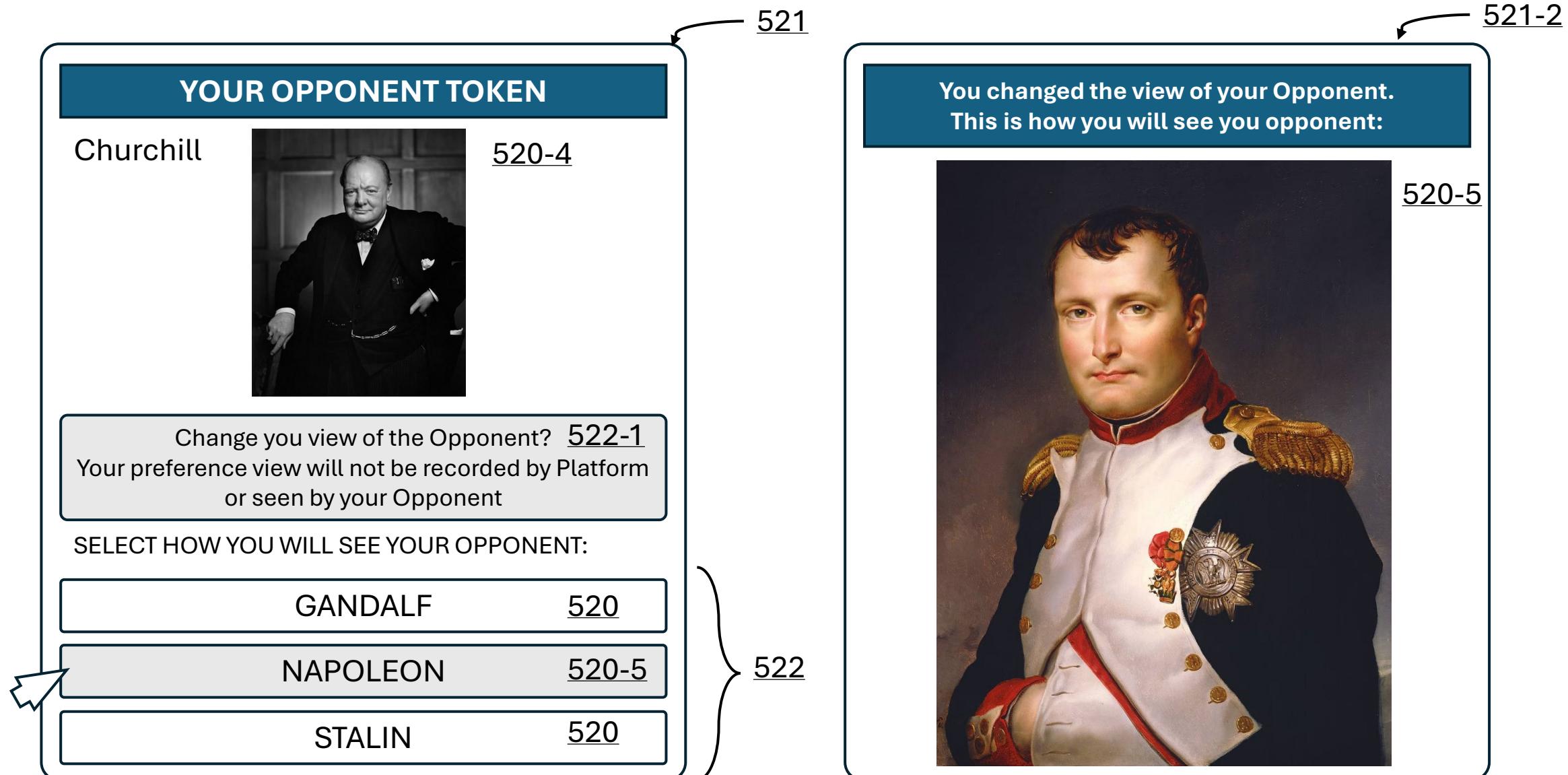


FIG. 5-2-E

CONCEPTUAL DIAGRAM OF EXAMPLE PLAYER TOKEN IN-GAME REPRESENTATIONS

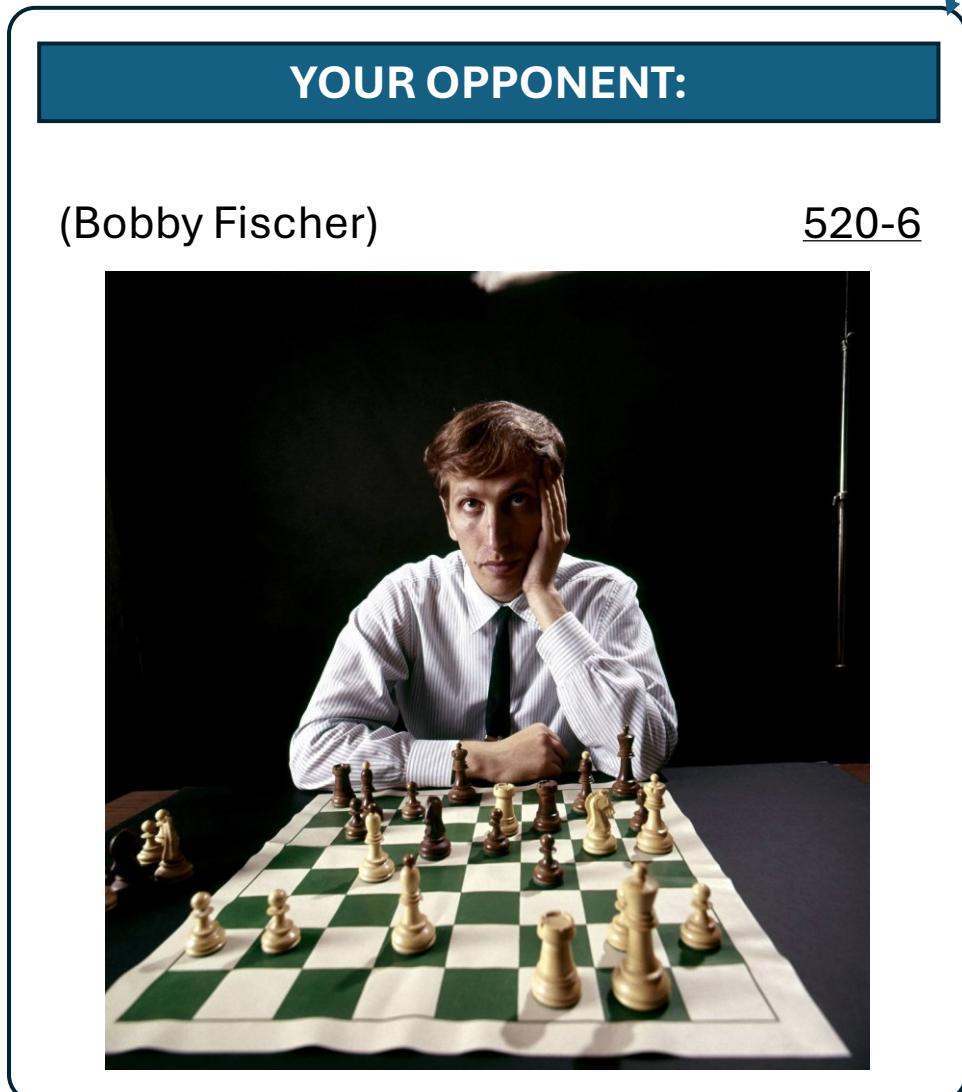


FIG. 5-2-F

CONCEPTUAL DIAGRAM OF EXAMPLE PLAYER TOKEN IN-GAME REPRESENTATIONS

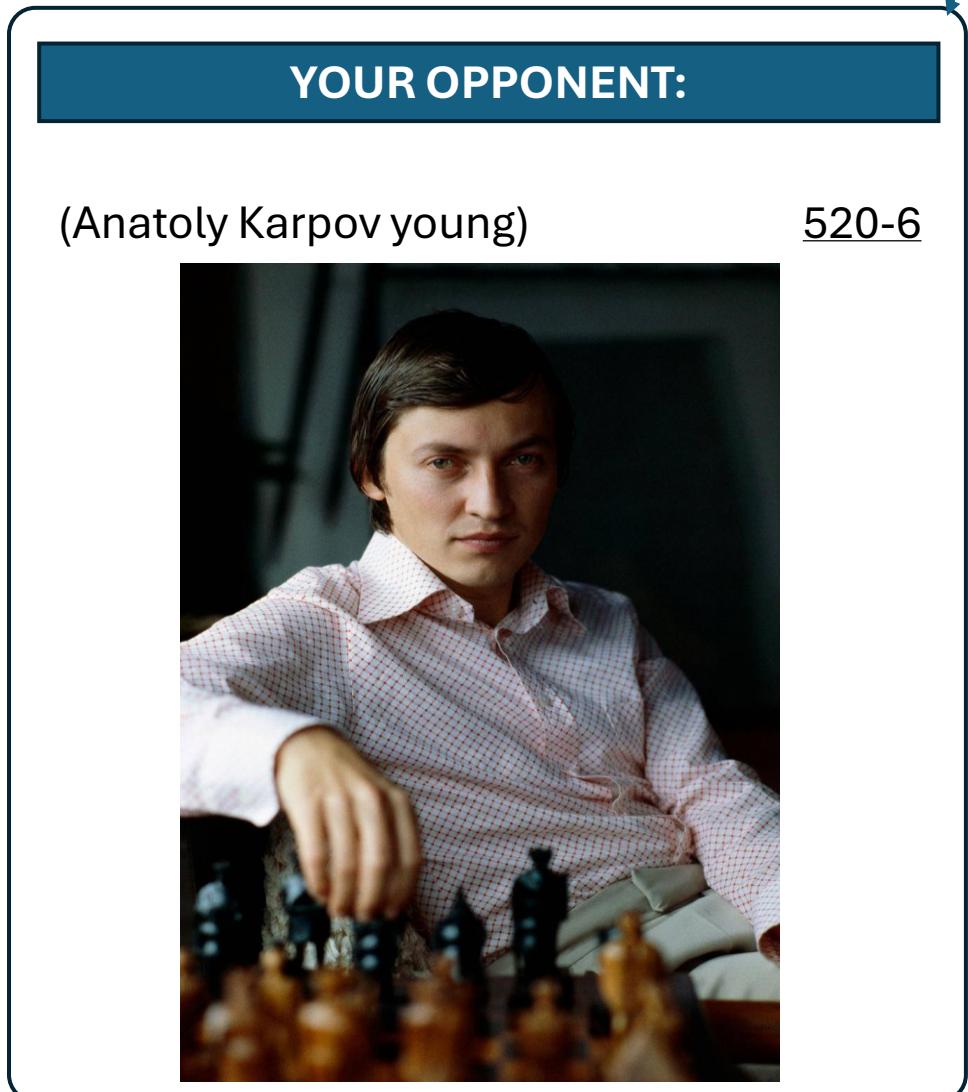


FIG. 5-2-G

CONCEPTUAL DIAGRAM OF EXAMPLE PLAYER TOKEN IN-GAME REPRESENTATIONS

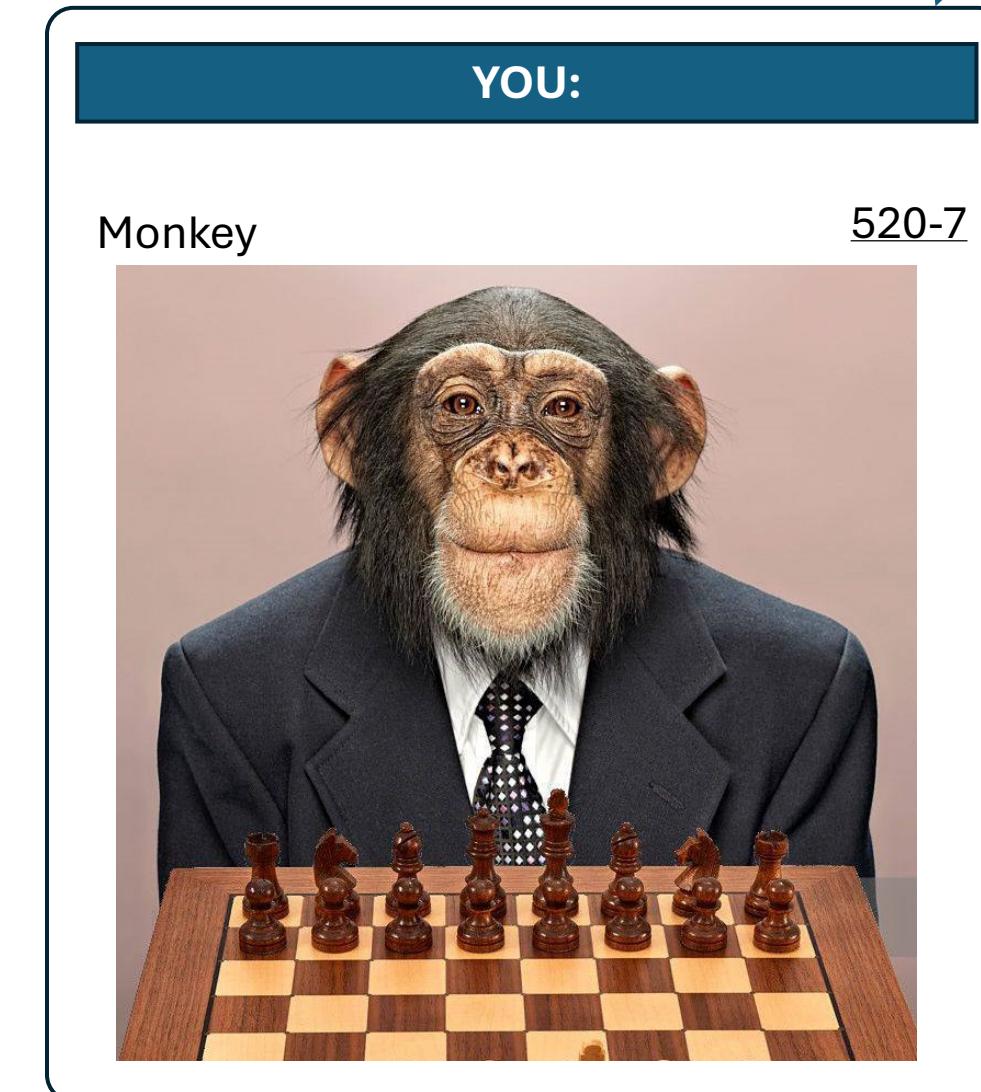
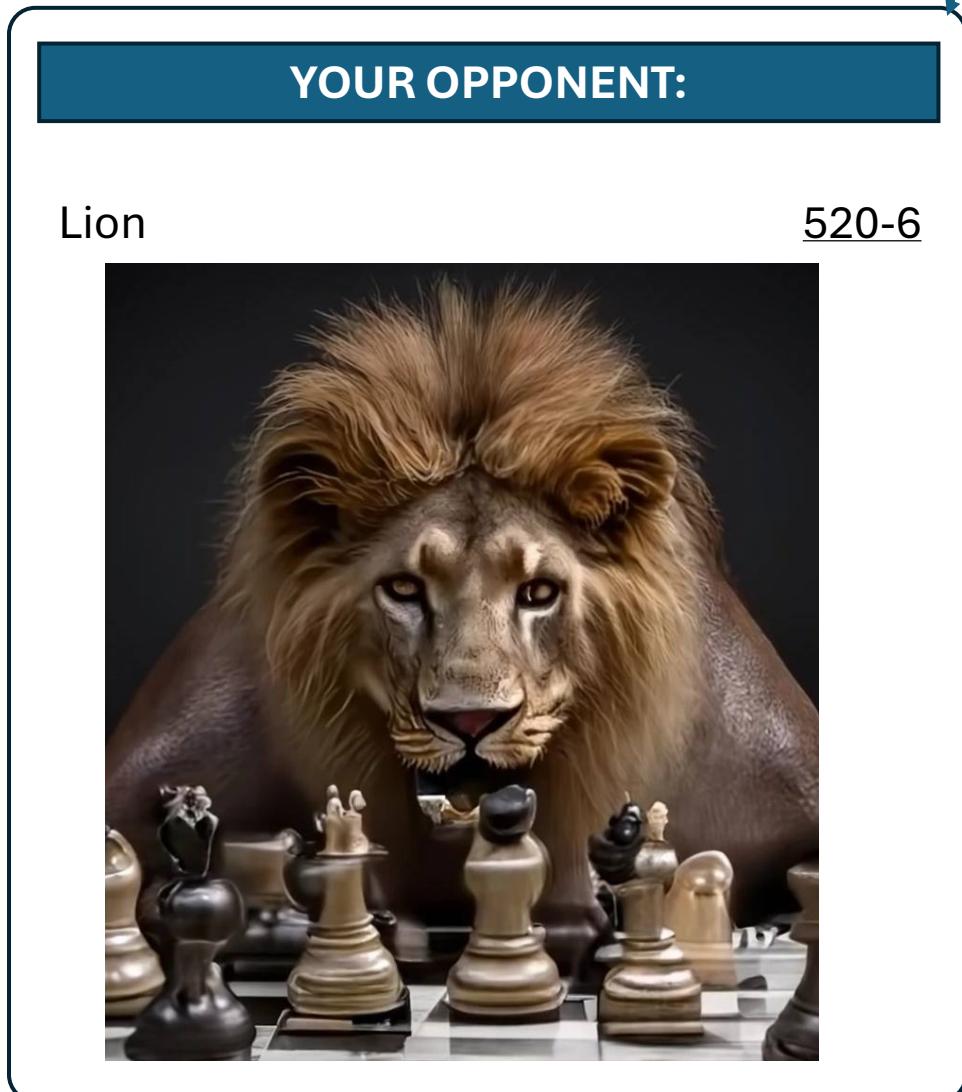


FIG. 5-2-H

CONCEPTUAL DIAGRAM OF EXAMPLE PLAYER TOKEN IN-GAME REPRESENTATIONS

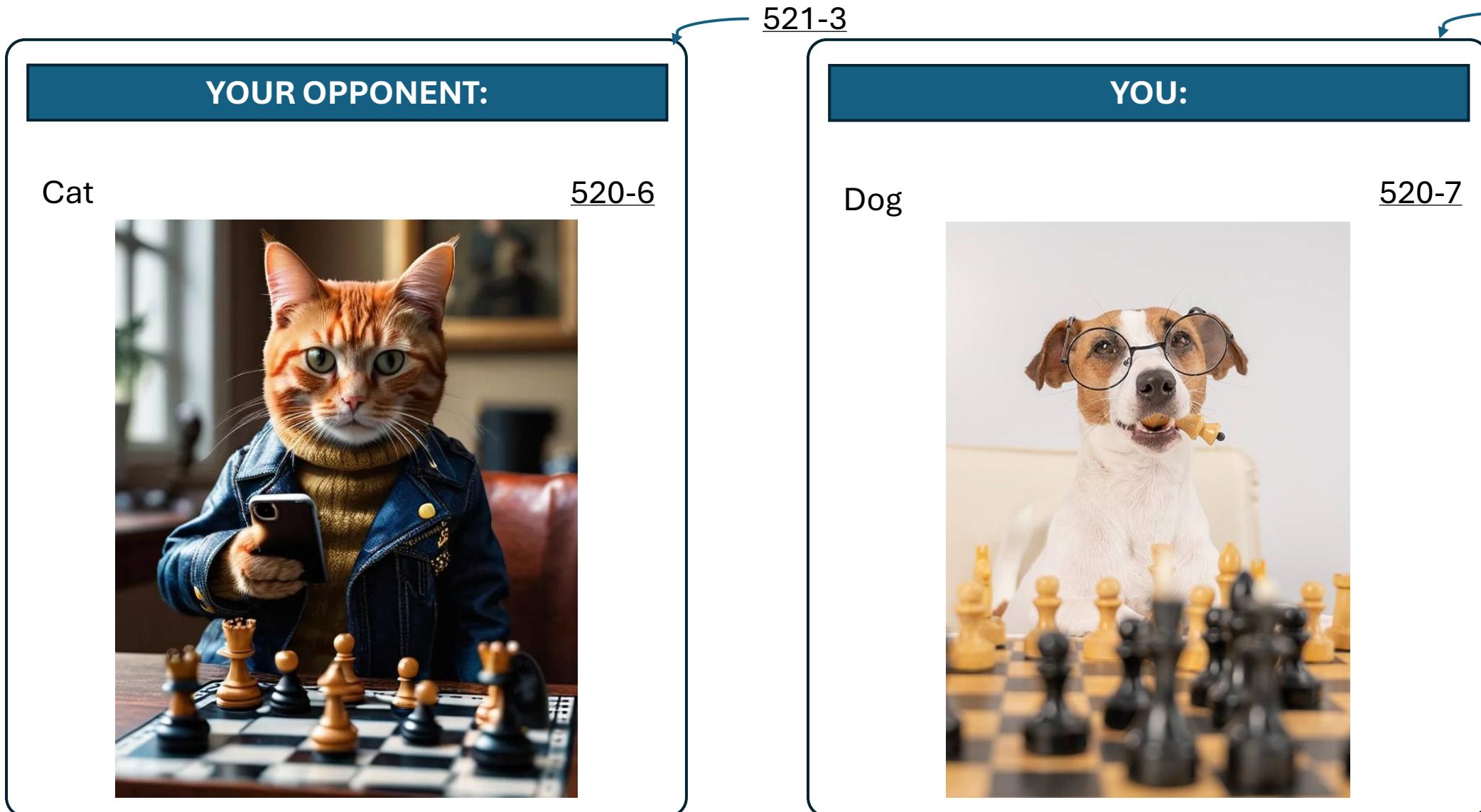


FIG. 5-2-I

CONCEPTUAL DIAGRAM OF EXAMPLE PLAYER TOKEN IN-GAME REPRESENTATIONS

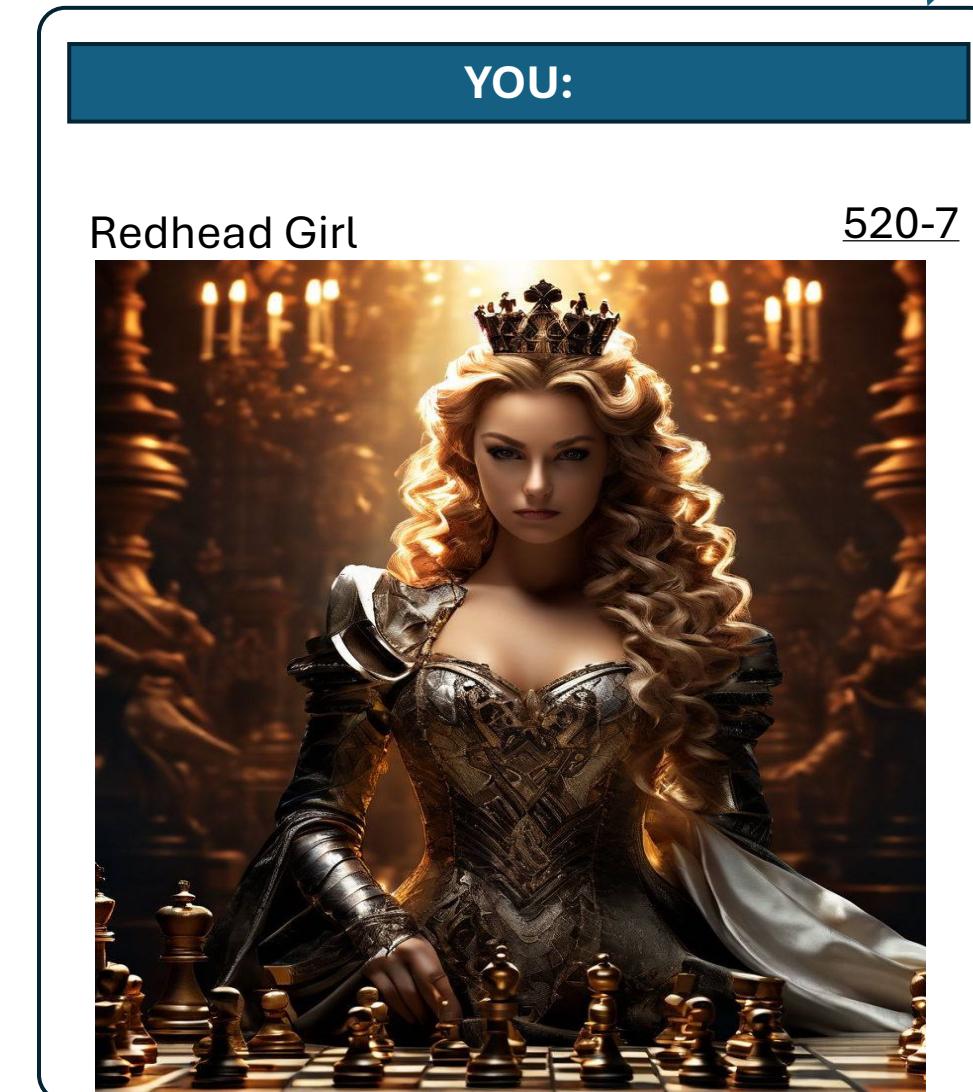
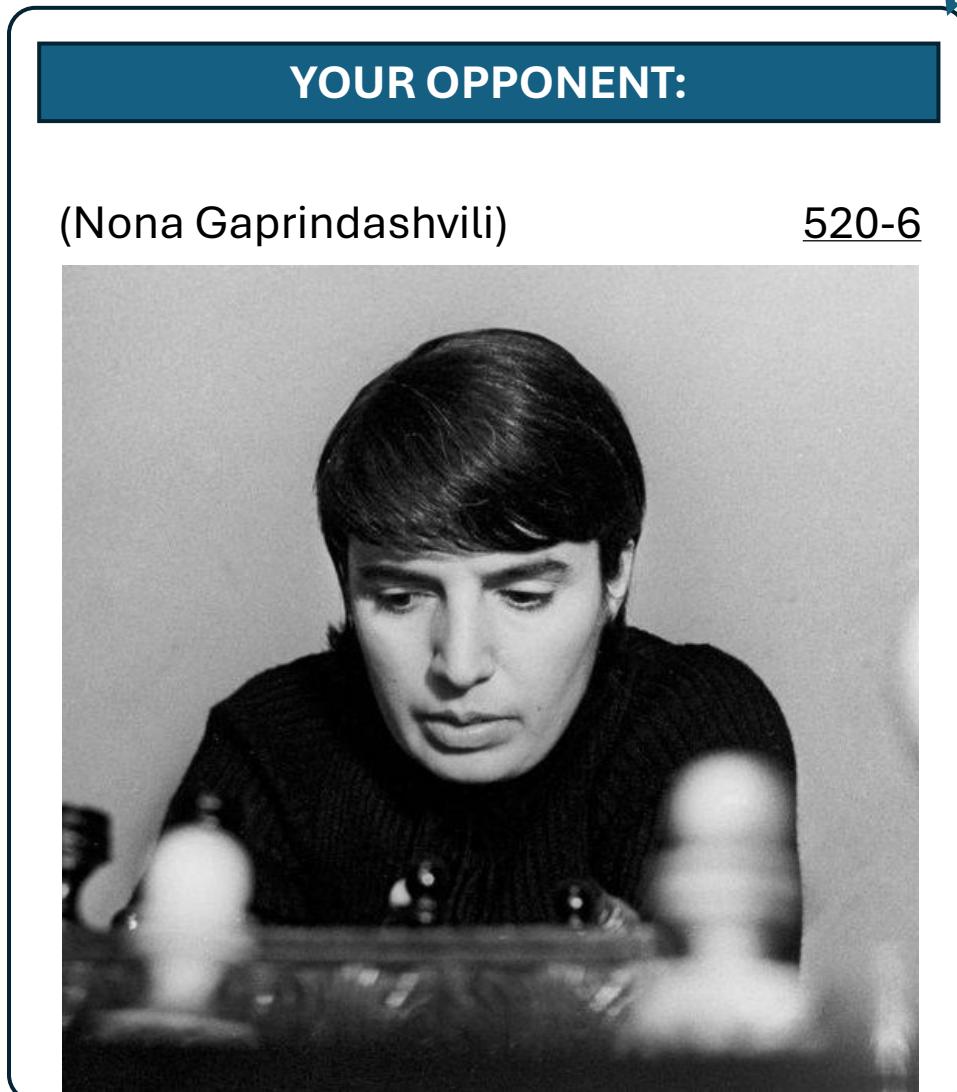


FIG. 5-2-J

EXAMPLE TAXONOMICAL CLASSIFICATION OF THE NON-PLAYER CLASS 530 OF DIGITAL IN-GAME ASSETS

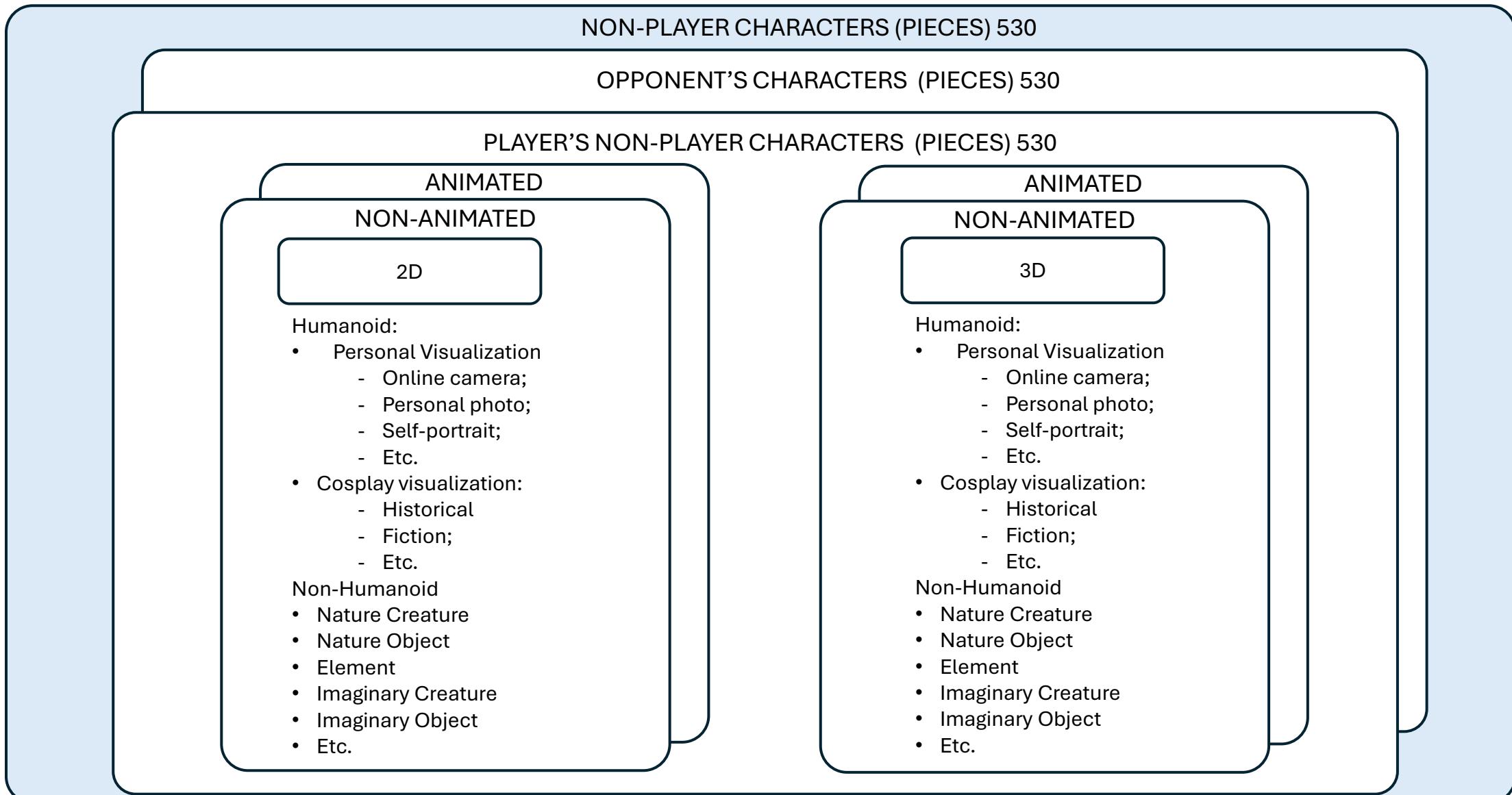
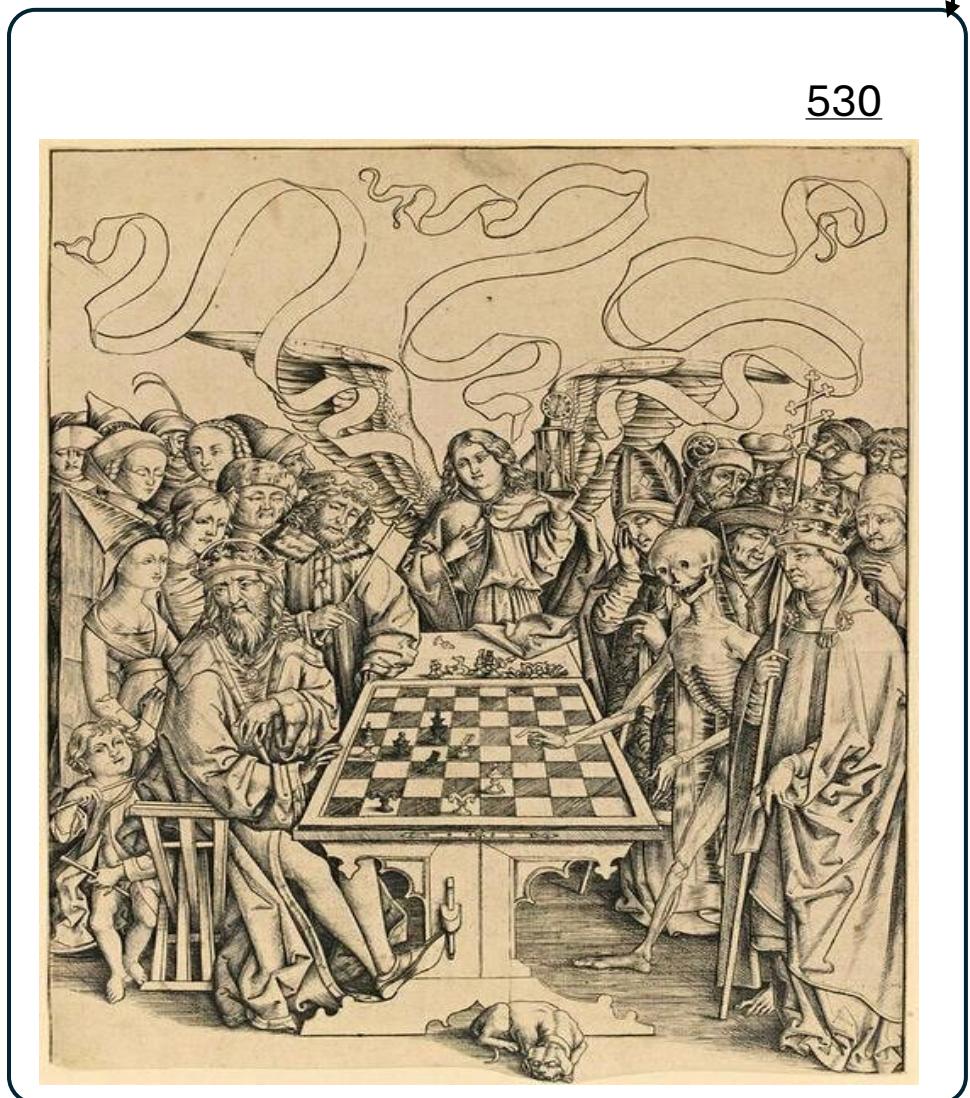
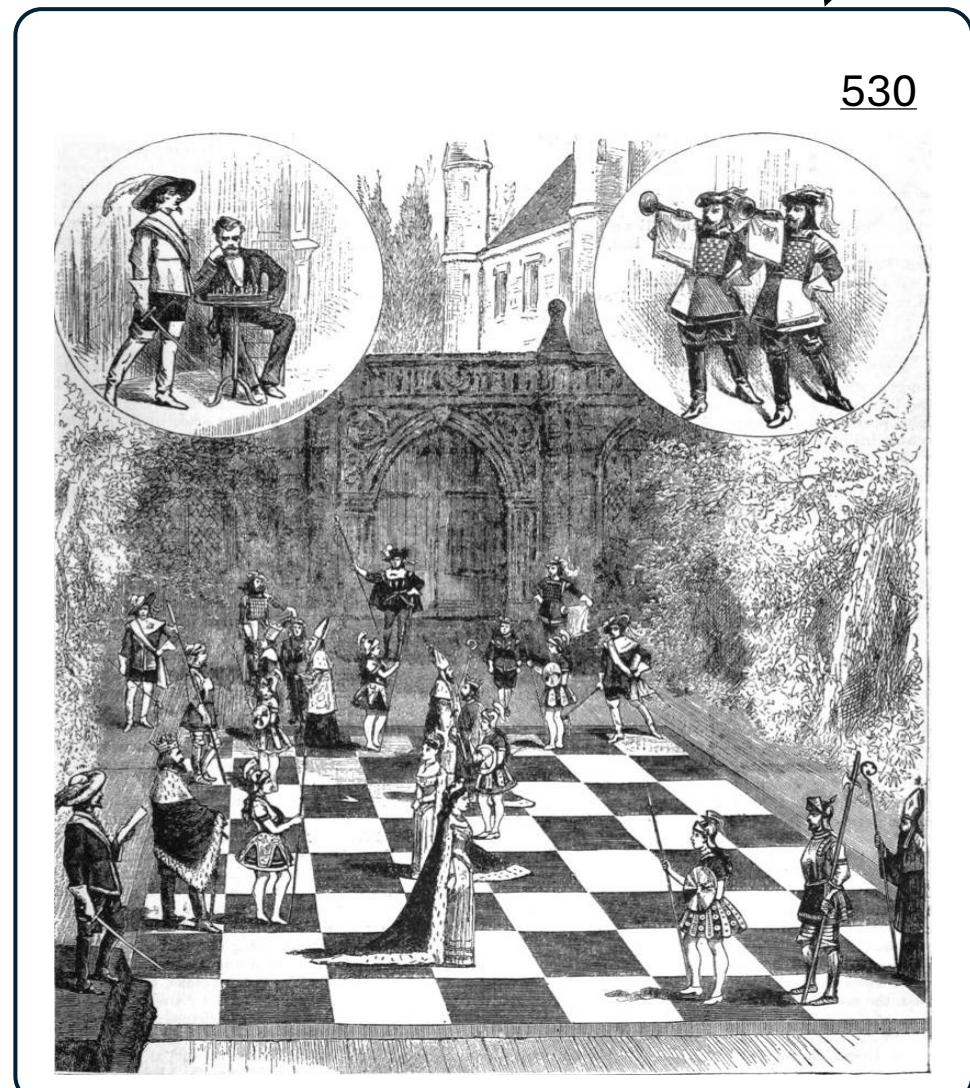


FIG. 5-3

CONCEPTUAL DIAGRAM OF EXAMPLE NON-CHARACTERS 530 AND SEMI-CHARACTERS 540 IN-GAME REPRESENTATIONS



521



521

FIG. 5-3-A

CONCEPTUAL DIAGRAM OF EXAMPLE NON-CHARACTERS 530

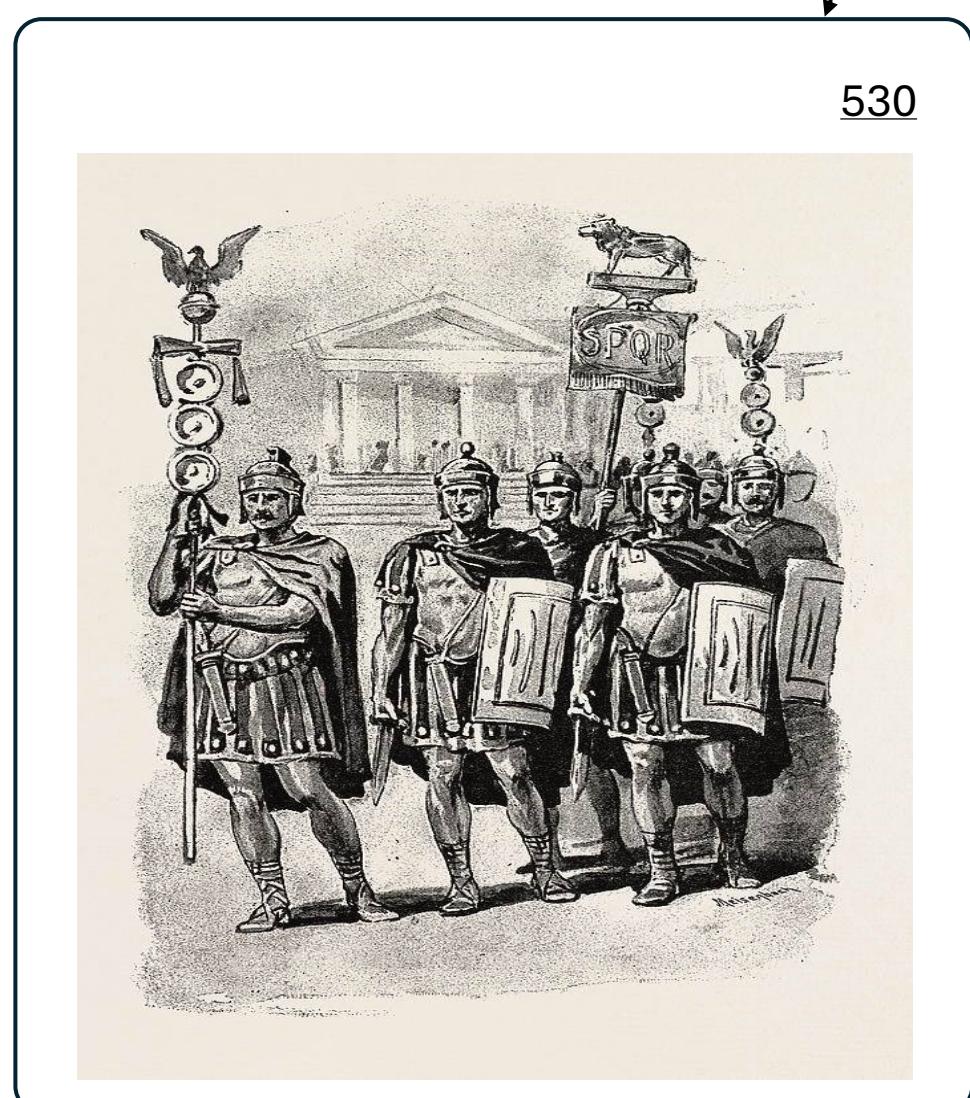
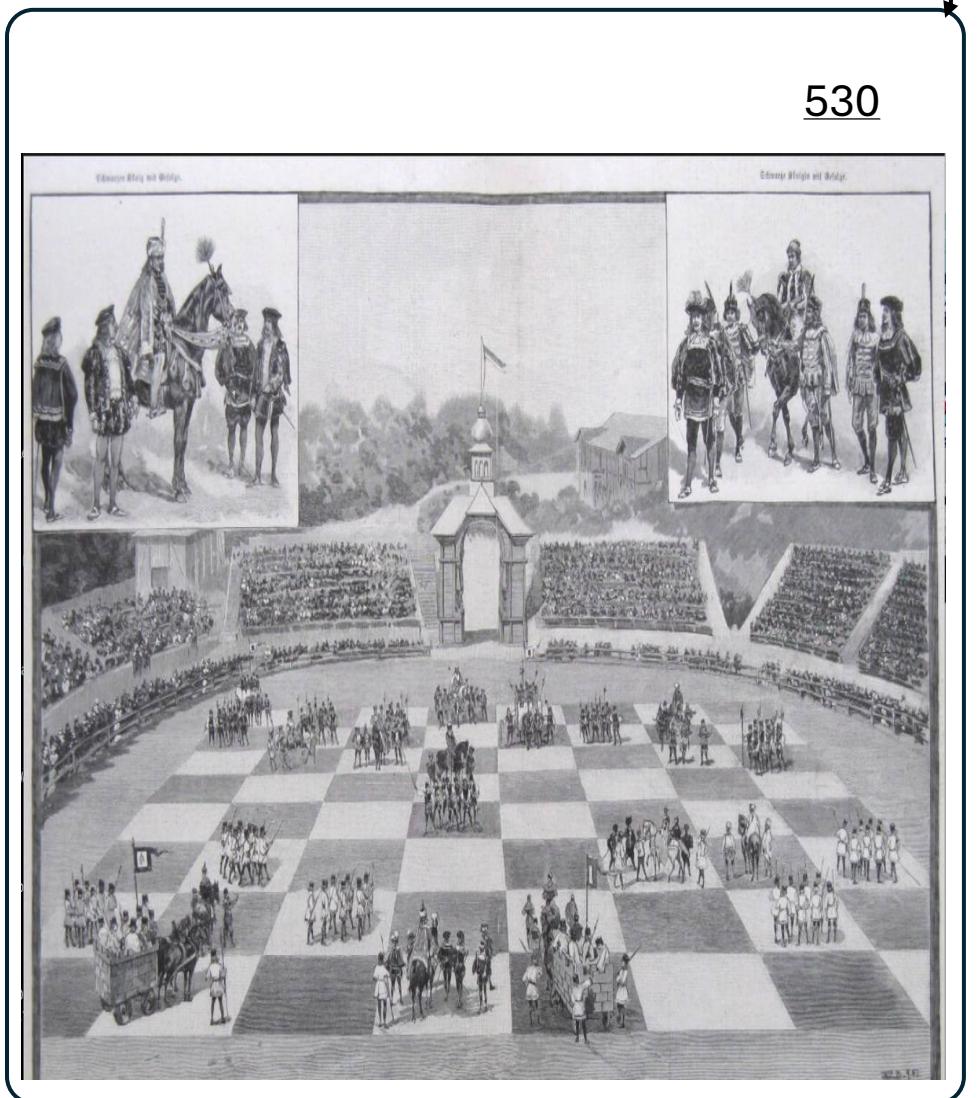


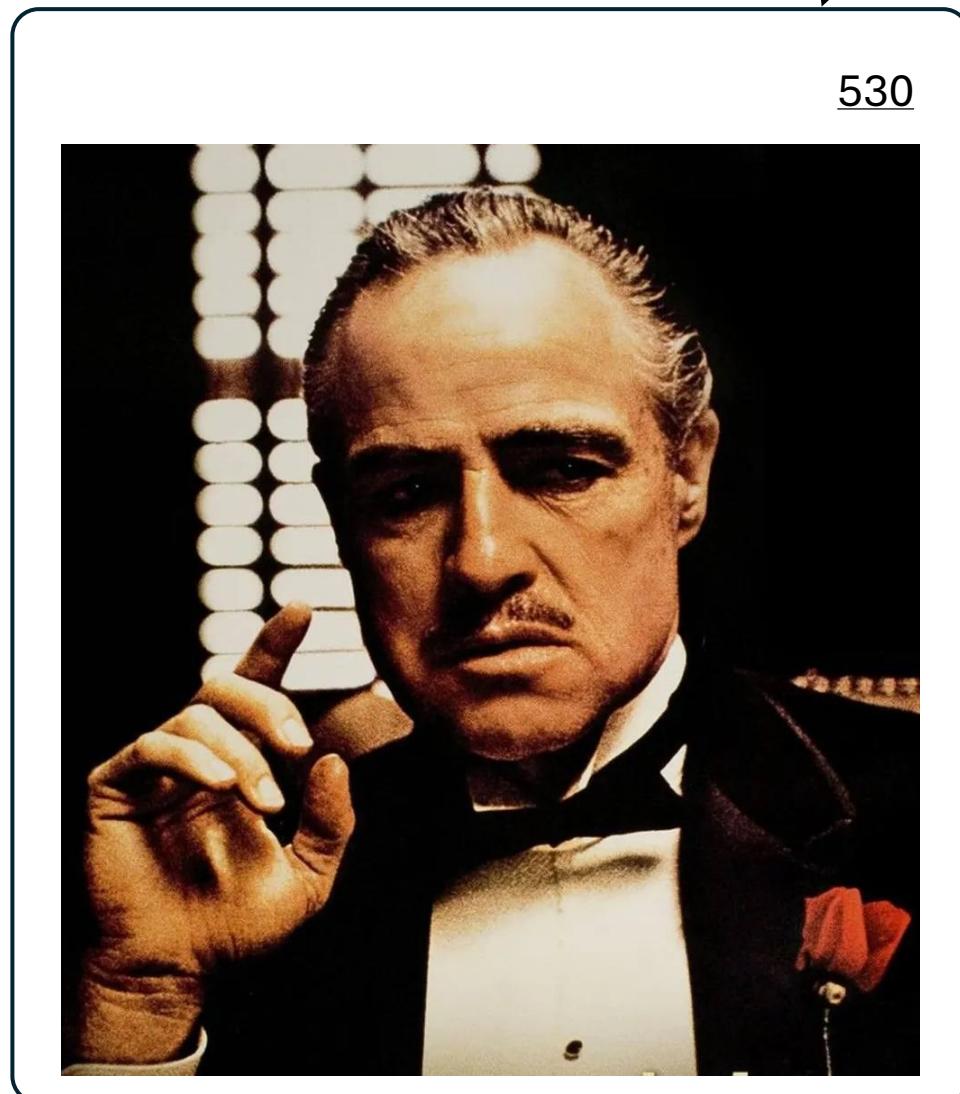
FIG. 5-3-C

CONCEPTUAL DIAGRAM OF EXAMPLE NON-CHARACTERS 530



530

521



530

521

FIG. 5-3-D

EXAMPLE TAXONOMICAL CLASSIFICATION OF THE SEMI-PLAYER CLASS 540 OF DIGITAL IN-GAME ASSETS

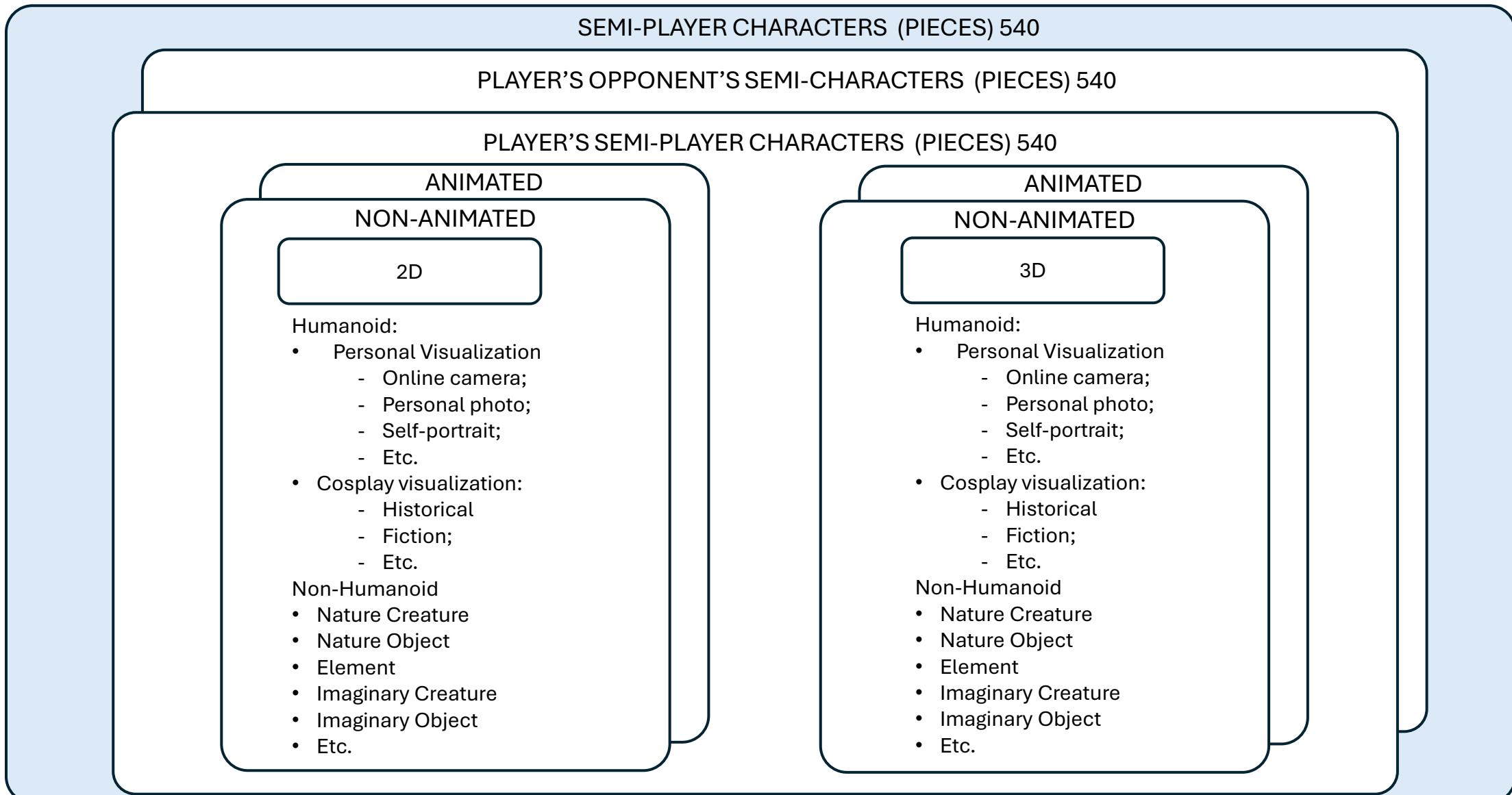


FIG. 5-4

EXAMPLE TAXONOMICAL CLASSIFICATION OF THE ENVIRONMENTS (SETTINGS) CLASS 550 OF DIGITAL IN-GAME ASSETS

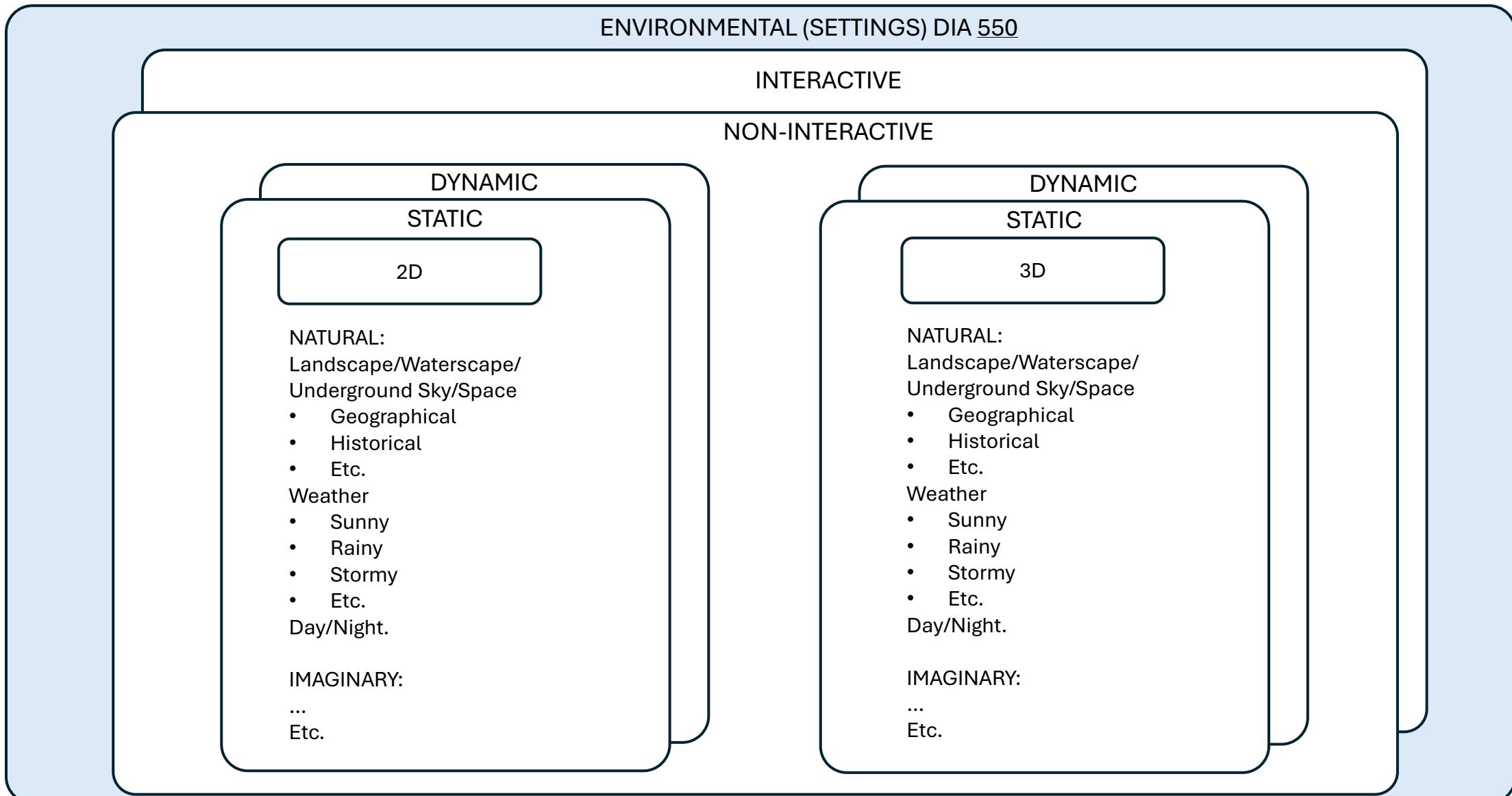
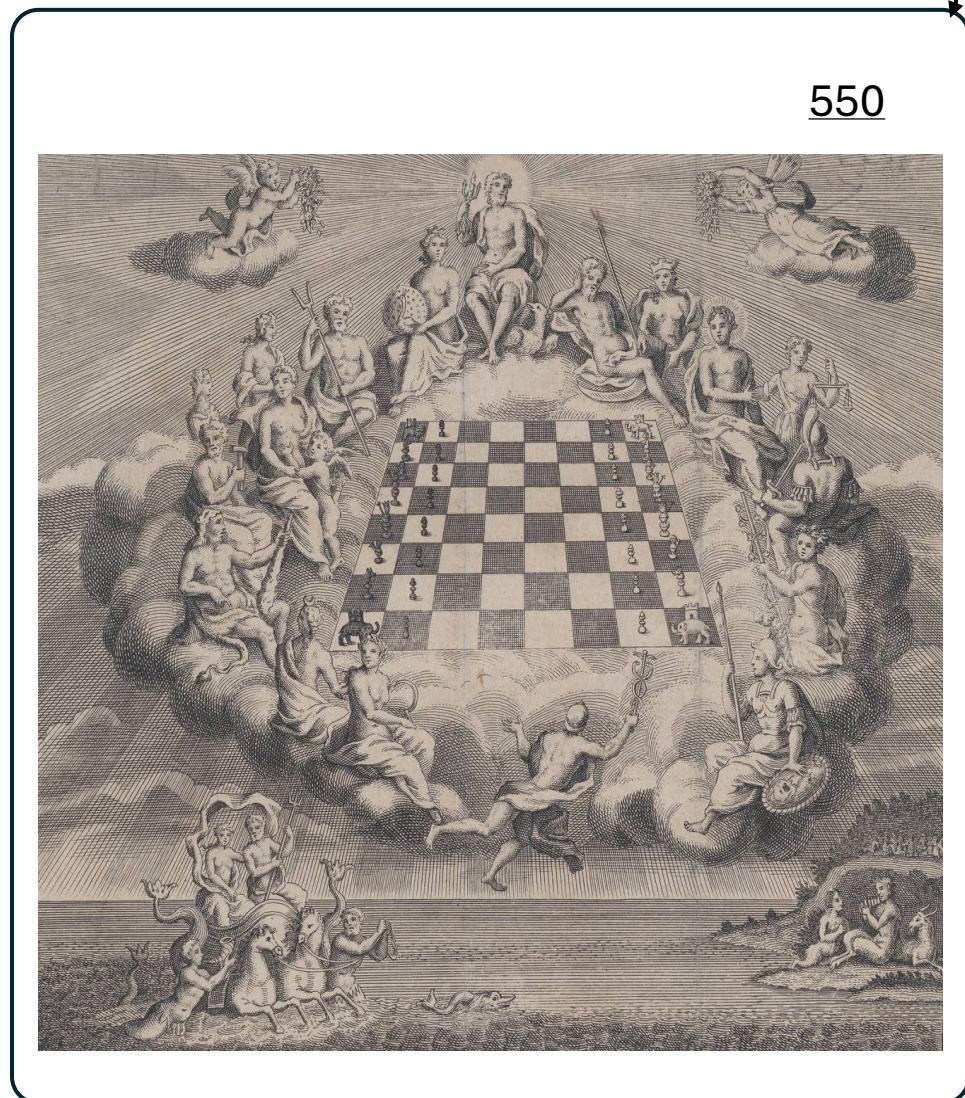


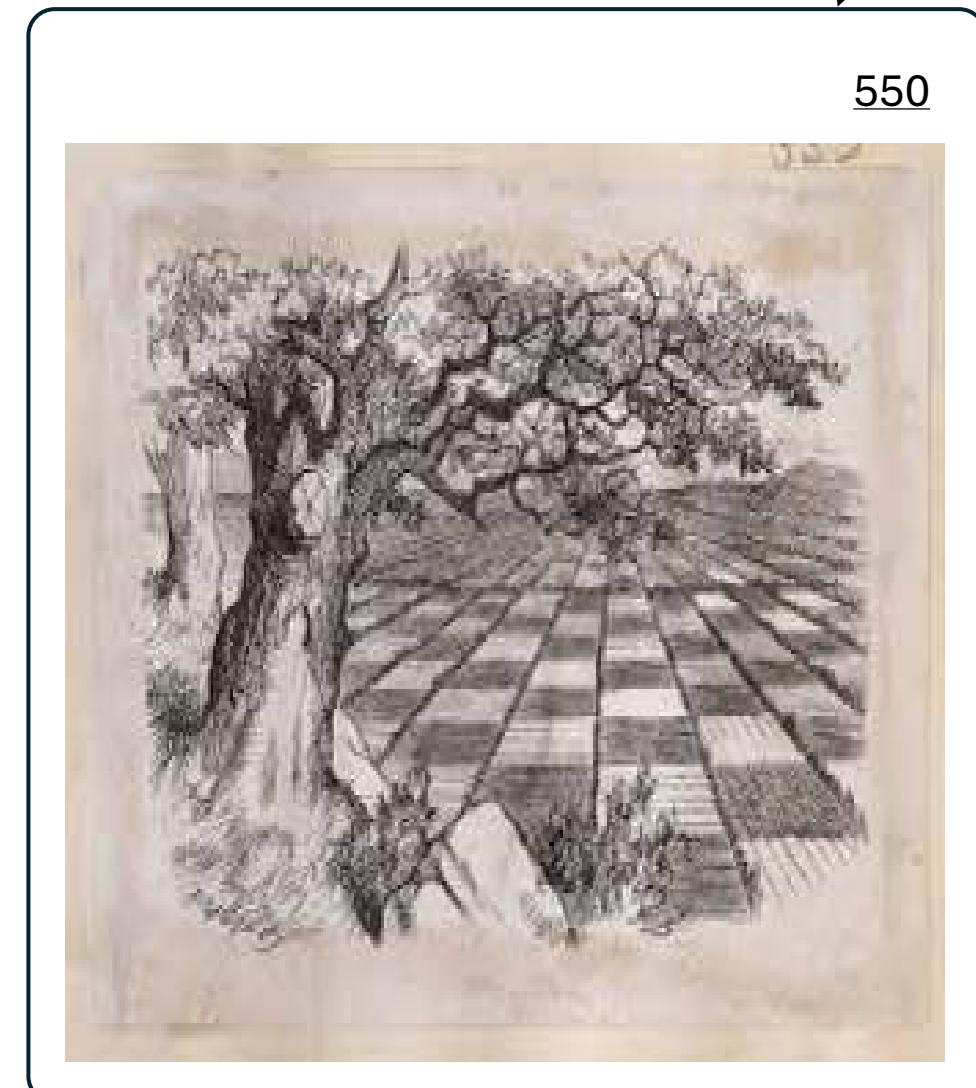
FIG. 5-5

CONCEPTUAL DIAGRAM OF EXAMPLE ENVIRONMENTS (SETTINGS) CLASS 550 OF DIGITAL IN-GAME ASSETS IN-GAME REPRESENTATIONS



550

521

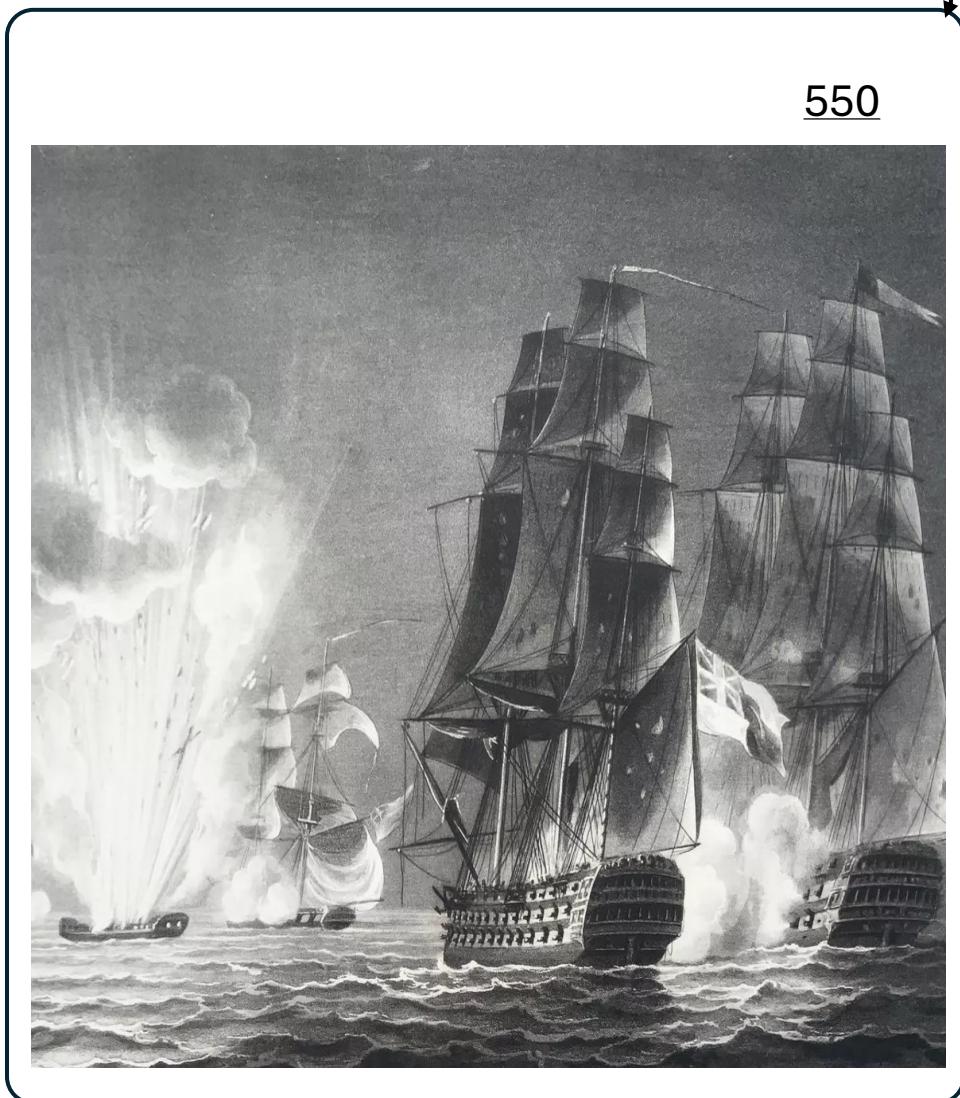


550

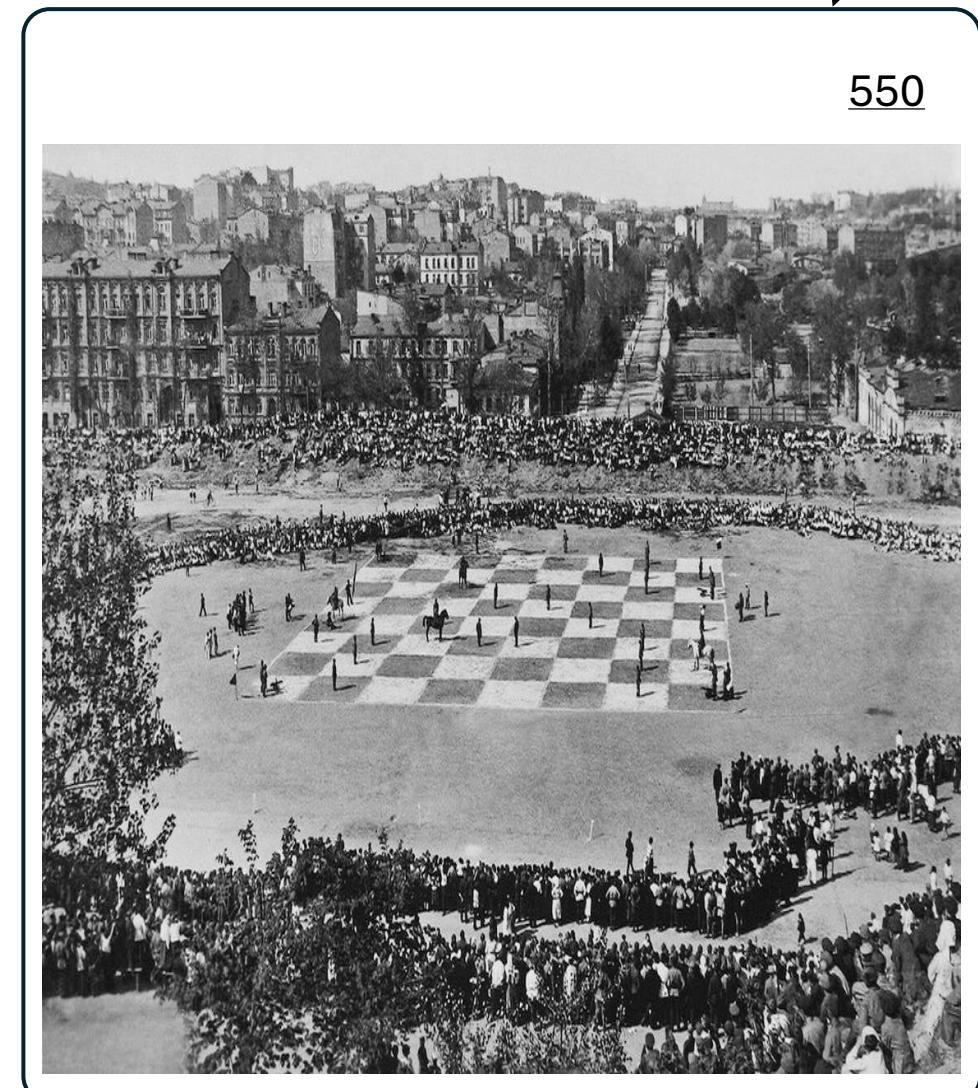
521

FIG. 5-5-A

CONCEPTUAL DIAGRAM OF EXAMPLE ENVIRONMENTS (SETTINGS) CLASS 550 OF DIGITAL IN-GAME ASSETS IN-GAME REPRESENTATIONS



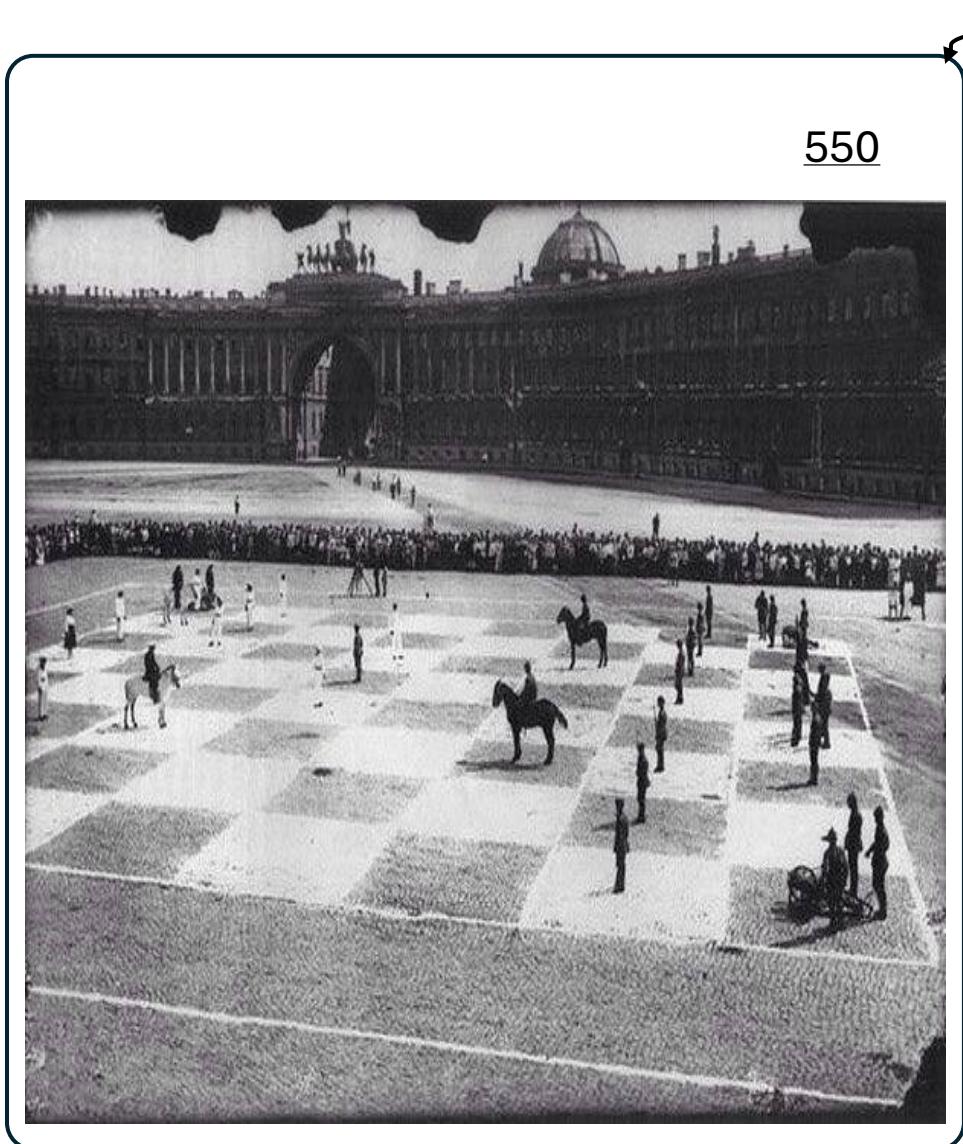
521



521

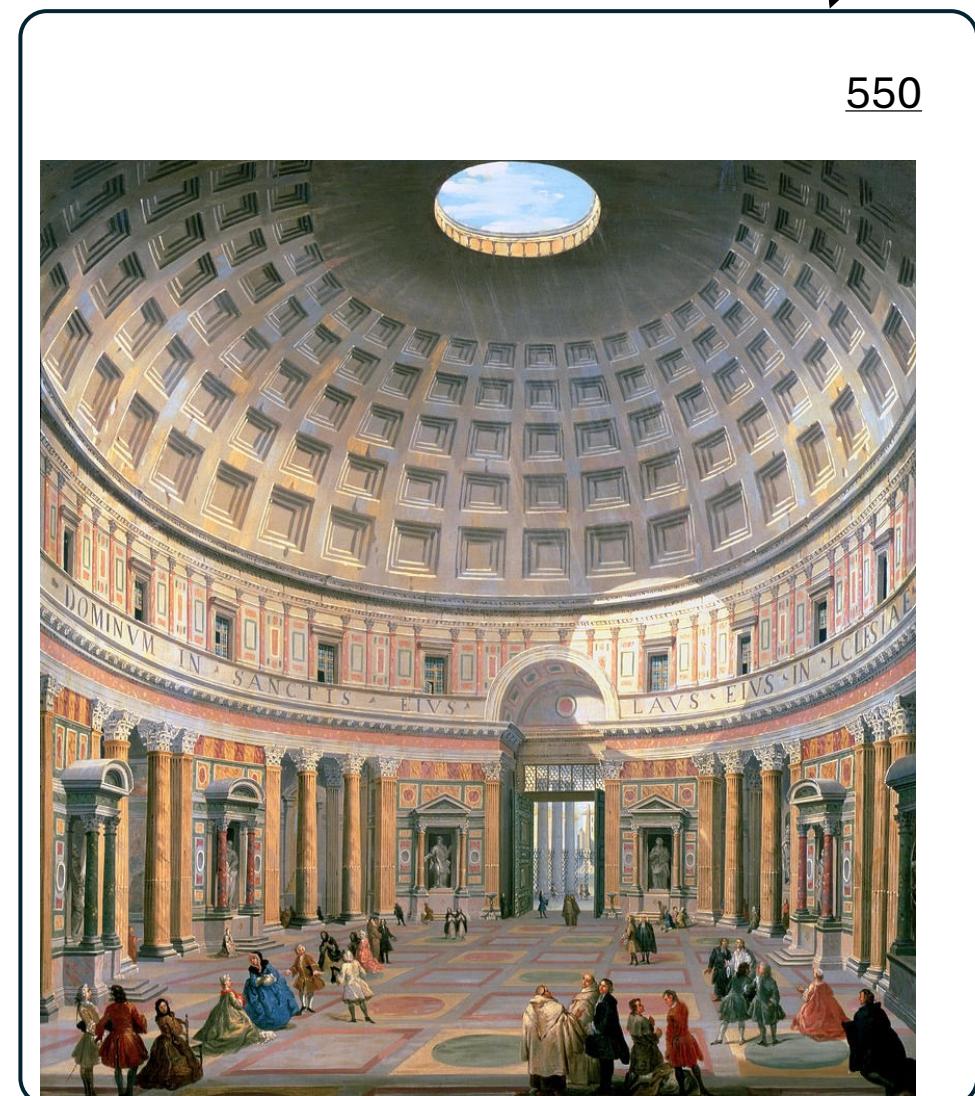
FIG. 5-5-B

CONCEPTUAL DIAGRAM OF EXAMPLE ENVIRONMENTS (SETTINGS) CLASS 550 OF DIGITAL IN-GAME ASSETS IN-GAME REPRESENTATIONS



550

521



550

521

FIG. 5-5-C

EXAMPLE TAXONOMICAL CLASSIFICATION OF THE VISUAL SPECIAL EFFECTS CLASS 560 OF DIGITAL IN-GAME ASSETS

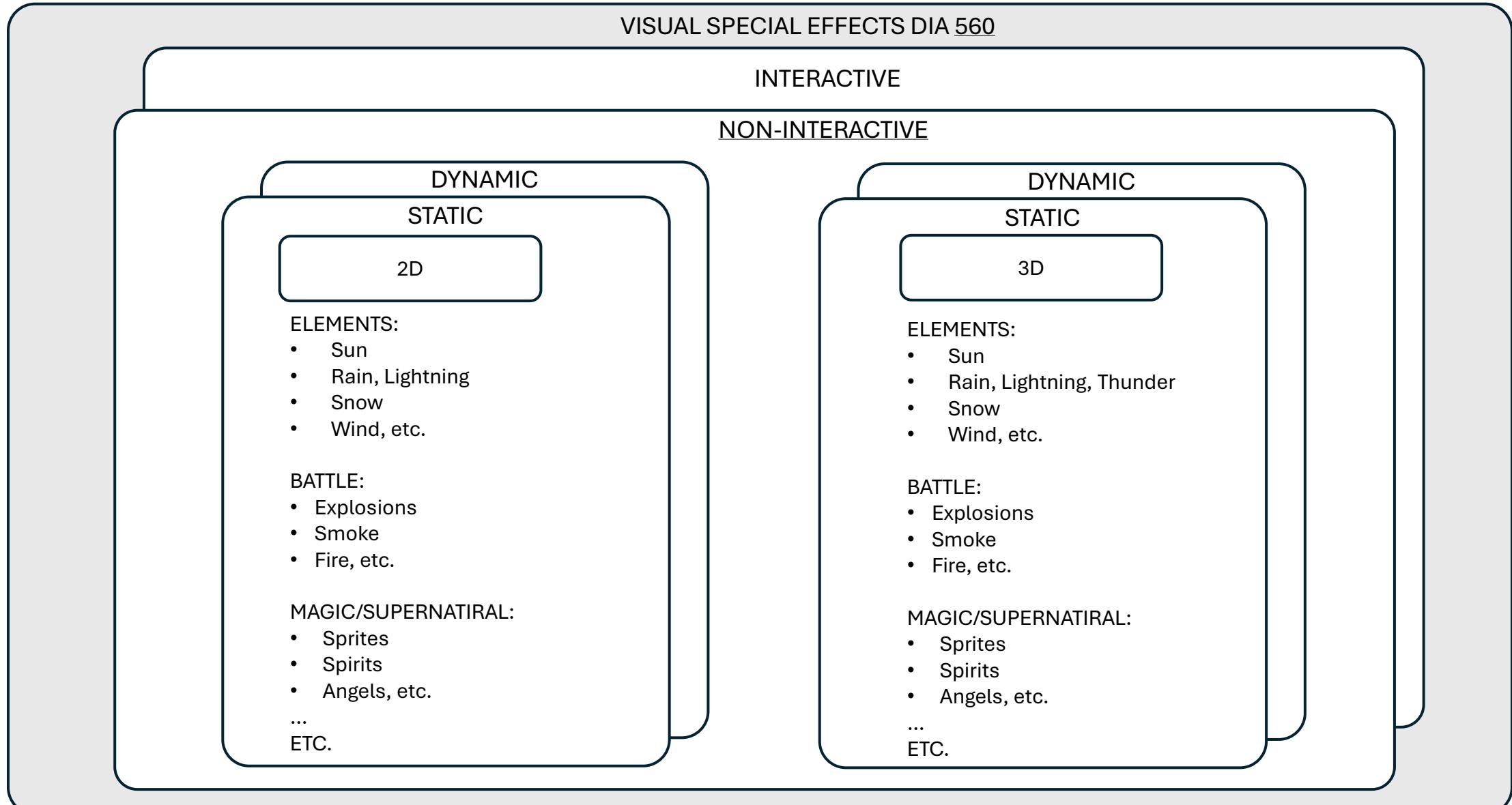


FIG. 5-6

CONCEPTUAL DIAGRAM OF EXAMPLE OF THE OPTIONS MENUE OF GUI 521 FOR THE VISUAL SPECIAL EFFECTS CLASS 560 OF DIGITAL IN-GAME ASSETS 500 OPTION MENUE IN GUI

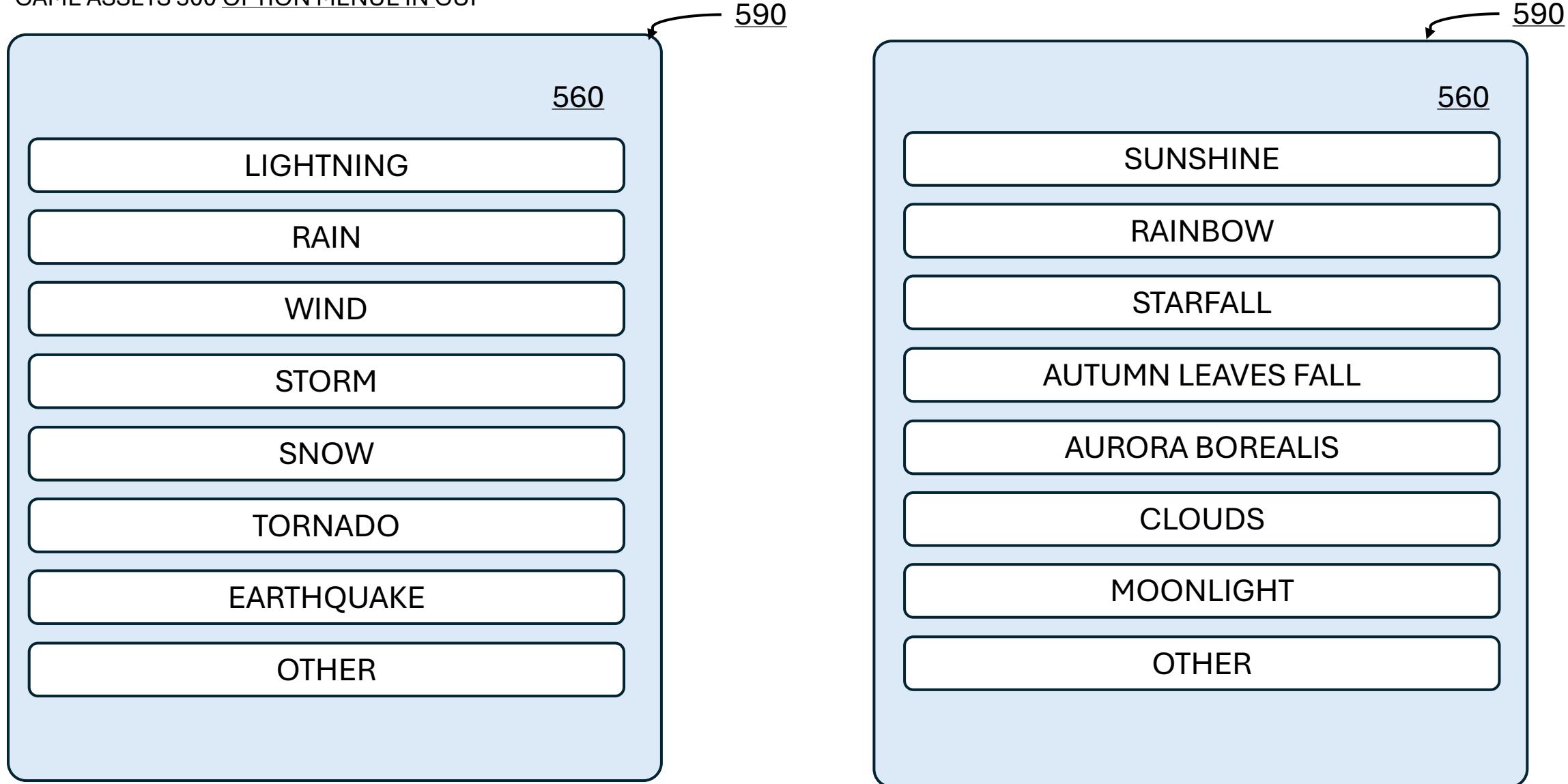


FIG. 5-6-A

EXAMPLE TAXONOMICAL CLASSIFICATION OF THE AUDIO CLASS 570 OF DIGITAL IN-GAME ASSETS 500

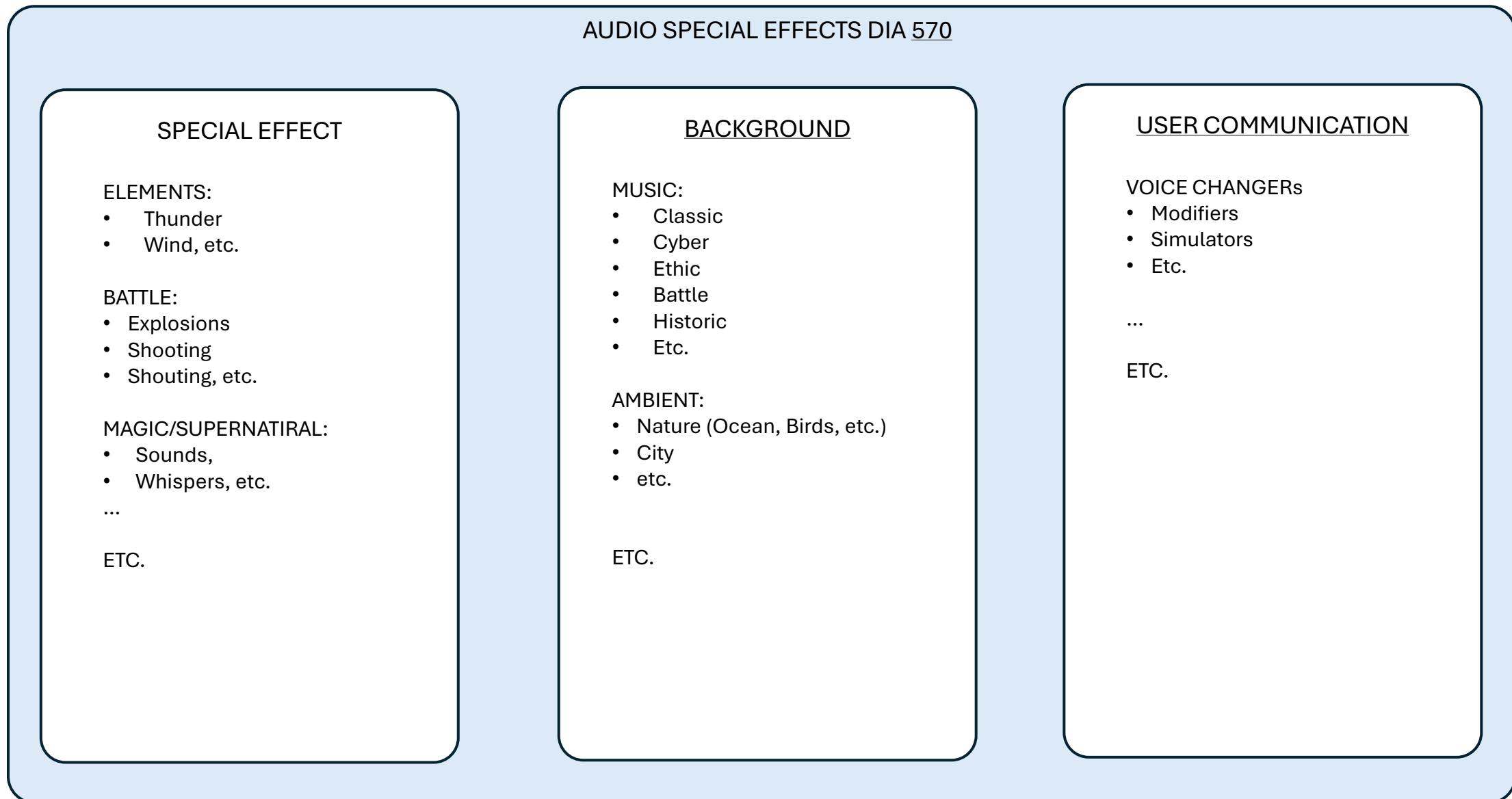


FIG. 5-7

CONCEPTUAL DIAGRAM OF EXAMPLE THE AUDIO CLASS 570 OPTION MENUE GUI

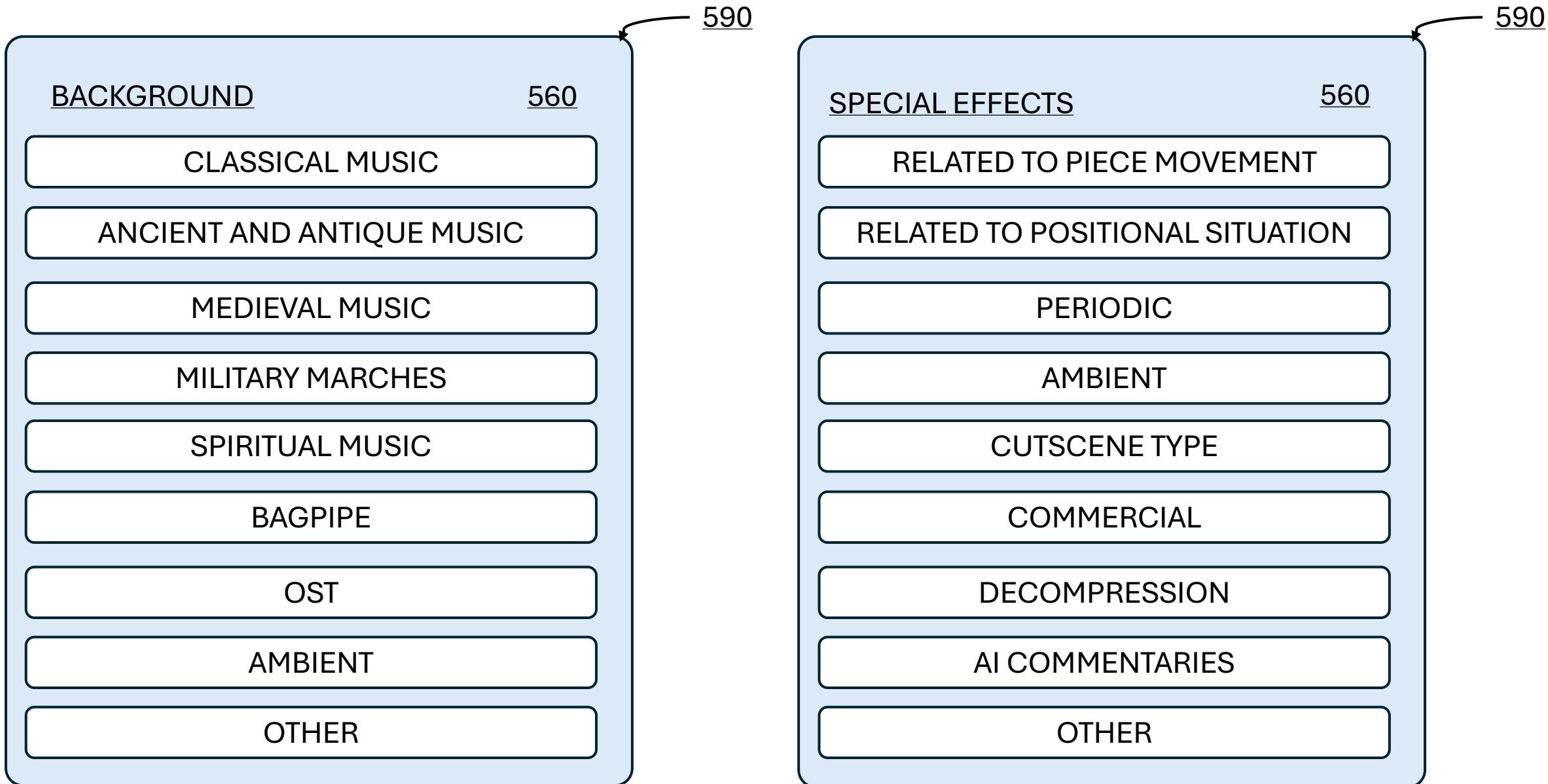


FIG. 5-7-A

EXAMPLE TAXONOMICAL CLASSIFICATION OF THE MODES CLASS 580 OF DIGITAL IN-GAME ASSETS

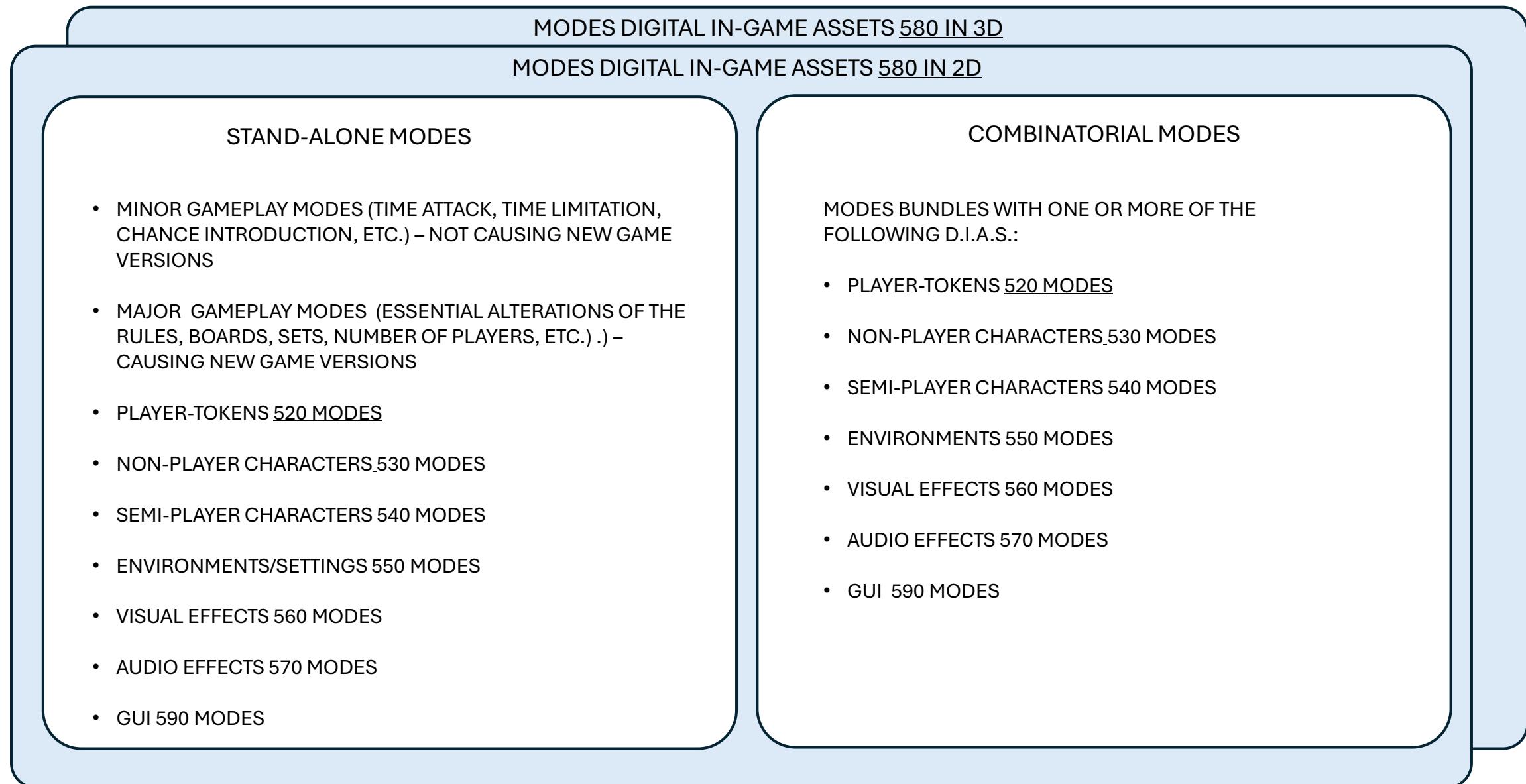


FIG. 5-8

EXAMPLE TAXONOMICAL CLASSIFICATION OF THE GUI AND TOOLSBARS CLASS 590 OF DIGITAL IN-GAME ASSETS

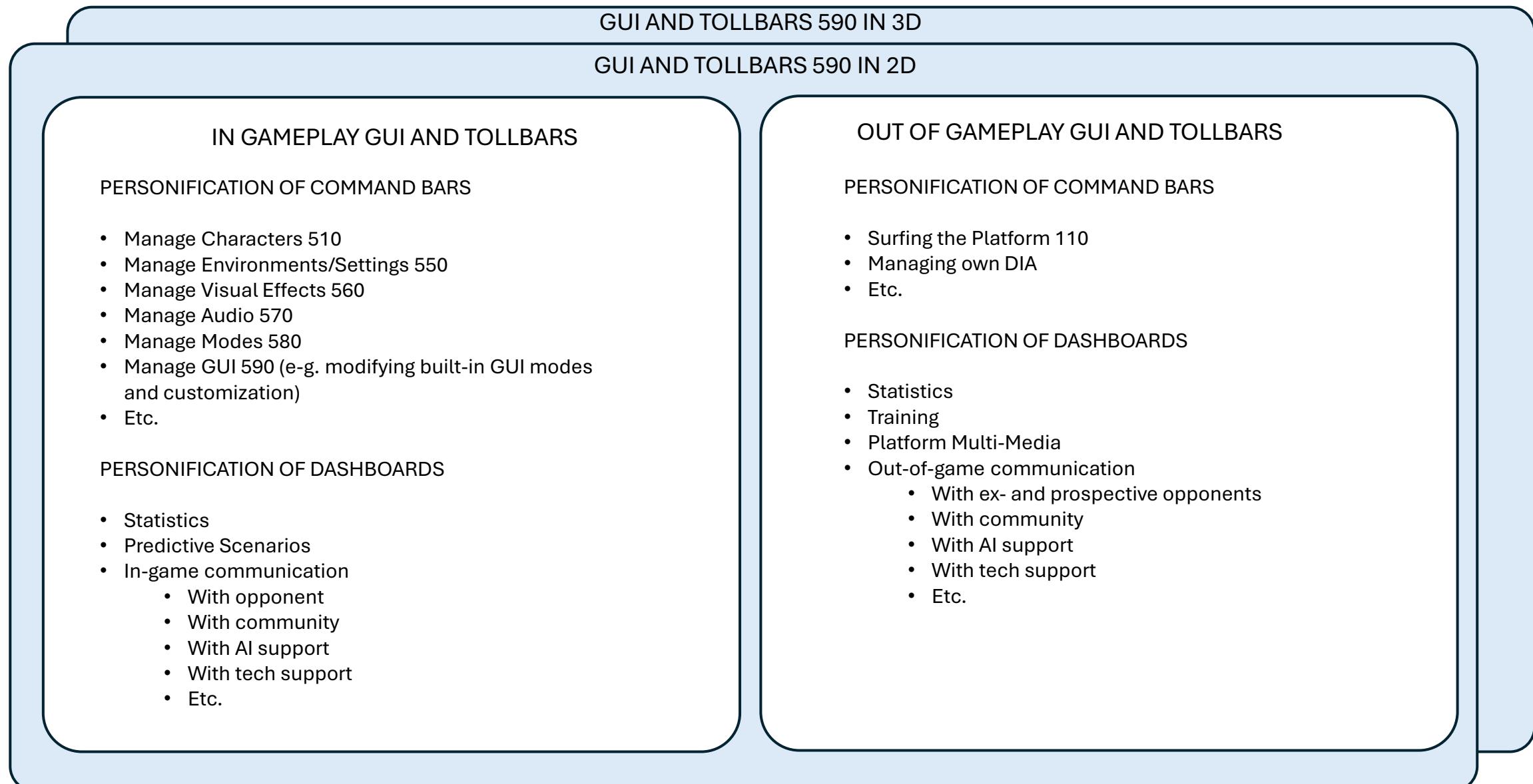


FIG. 5-9

EXAMPLE TAXONOMICAL CLASSIFICATION OF THE VERSIONS OF THE GAME 600

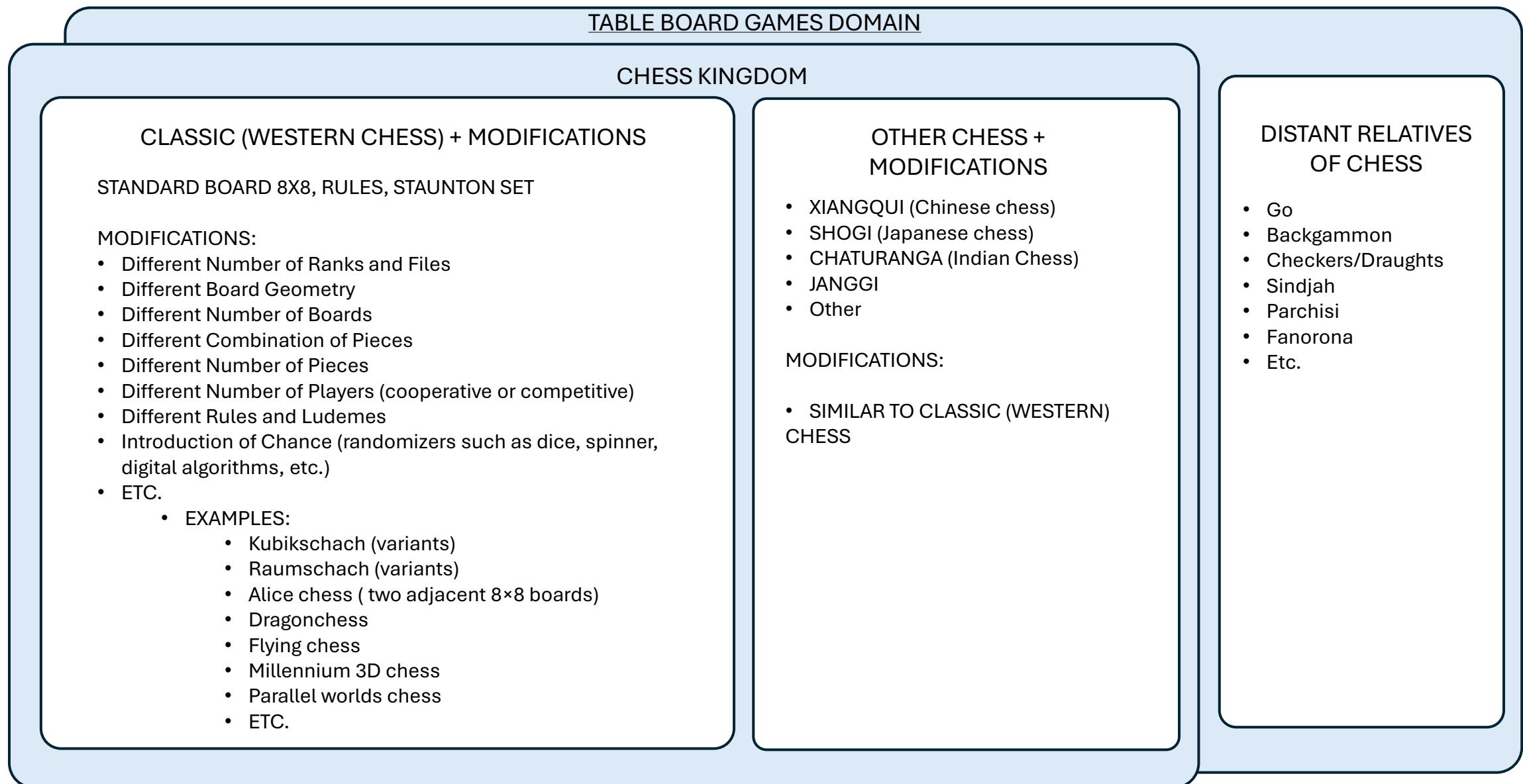
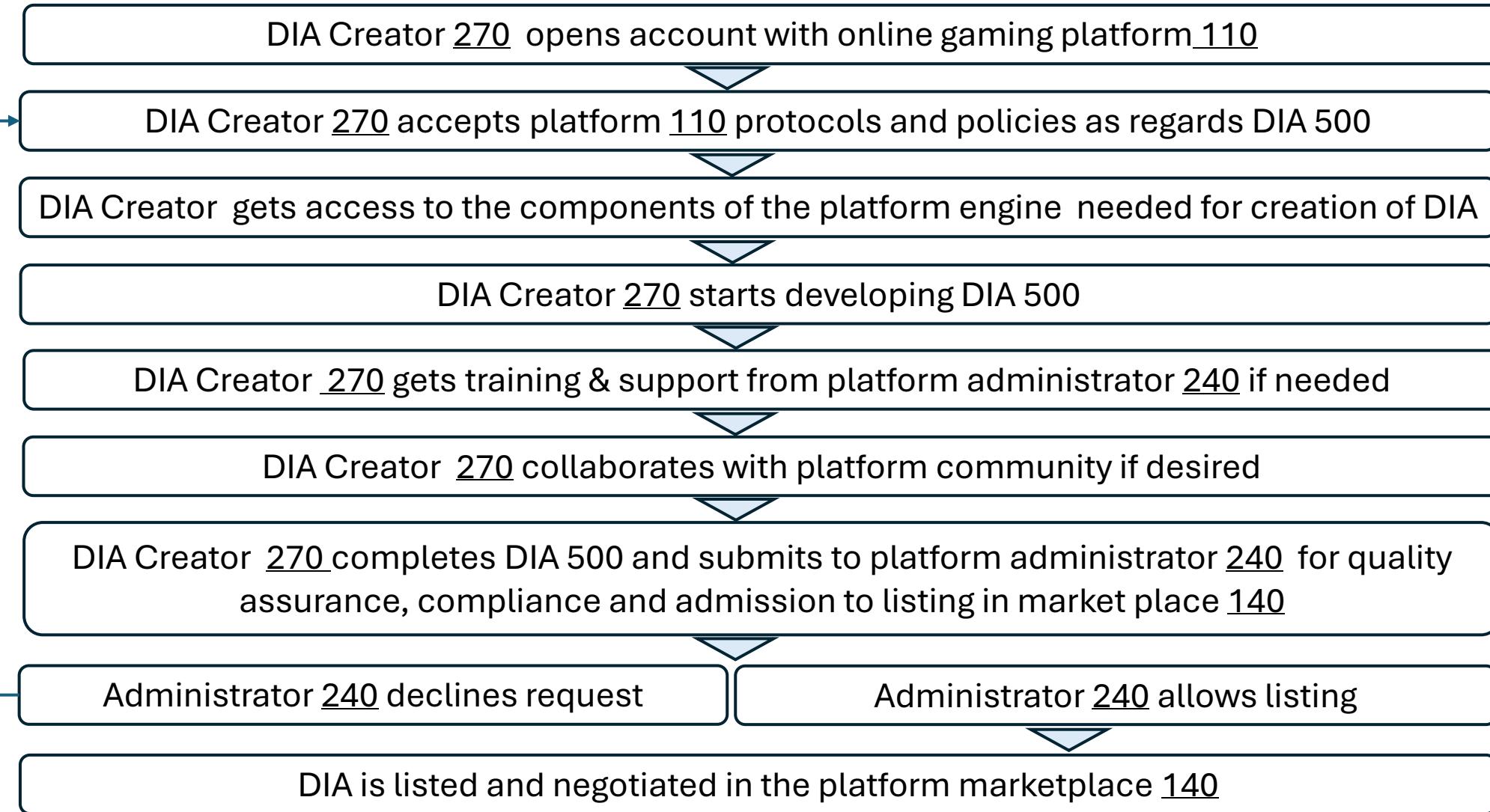


FIG. 6

FLOWCHART OF EXAMPLE DIGITAL ASSET 500 CREATION

Argumented Refusal and Request to Amend to Comply



FLOWCHART OF EXAMPLE PLAYER GAMEPLAY START, FLOW, COMPLETION

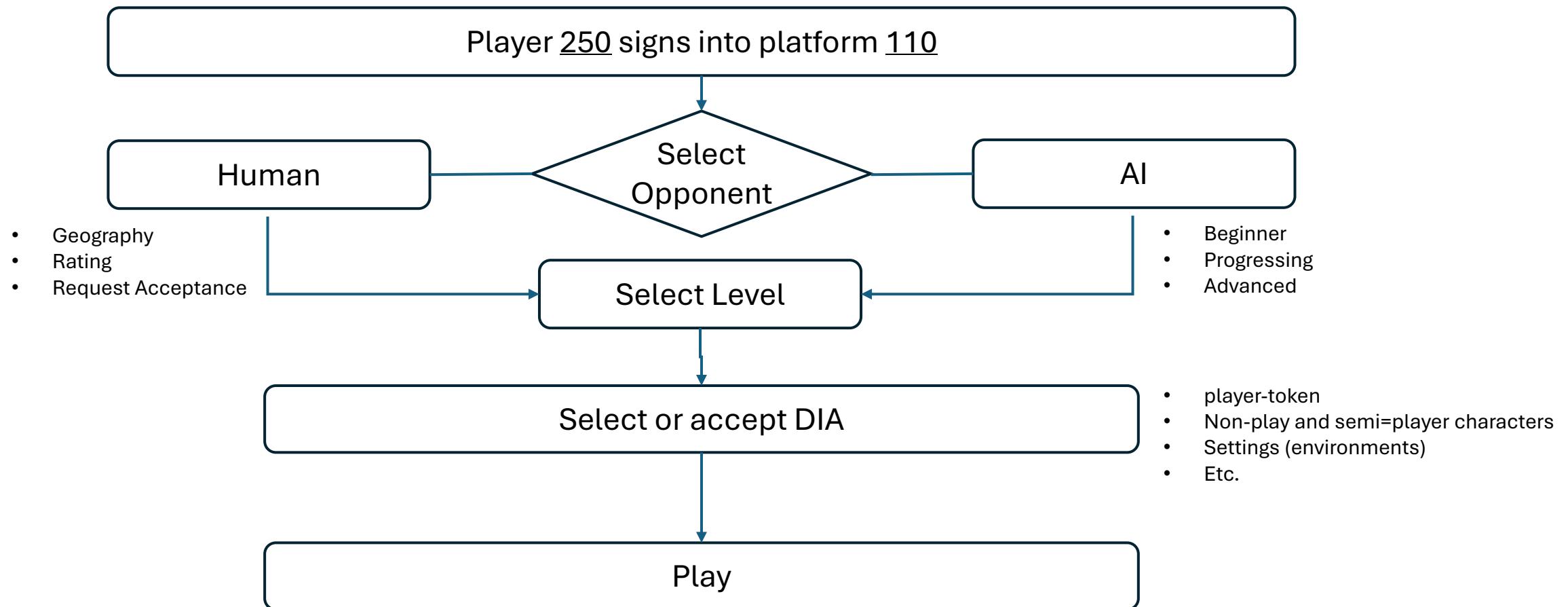


FIG. 8

