**GROUP PROJECT BRIEF :**

* Single player game
* Consider a genre or type of games that have a typical mechanic or set of mechanics defined as integral to them
* Develop a game without the specified mechanic or mechanic set
* Substitute the mechanic with a refined new solution to the problem that removing the mechanic creates
* Emphasis on a single mechanic

**DELIVERABLE :**

* A game that is self contained and needs no explanation from the developer to play.
* Emphasis on the gameplay experience
* A game that abstracts itself from the conventions of a genre by removing a key mechanic or set of mechanics

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| WHAT GENRE OF GAME ARE YOU CHOOSING? | Horror/Adventure based game |
| WHAT MECHANIC ARE YOU CHANGING? | The way the player moves and progresses with the story/interacts with the environment by removing the ability to see (for the vast majority) |
| WHAT MECHANIC ARE YOU CHANGING IT TO? | Initial thoughts are giving the player a “bouncy ball” like object that can be thrown and give off audible cues/slightly light up the environment it hits as a major method of navigation. Audible recognition will be required to gather/pick objects to progress the story. |
| WHAT EMOTIONS ARE YOU LOOKING FOR THE PLAYER TO HAVE? | -Anticipation/Tension (you do not know what is going to happen, when or IF)  -Insecurity /Loneliness (you are unfamiliar with the environment and the way it works)  -Loneliness (you cannot see much, and you are unaware if anyone else exist in the same universe)  -Sadness (due to slowly discovering the backstory of the character)  (-maybe surprise? – if something unexpected or mind blowing happens) |
| WHAT ARE THE KEY DESIGN PROBLEMS YOU WILL FACE? | -One of the problems that may occur would be making good decision about what to cut out of the game and what to leave in due to limited time or resources, as some things can be essential for the immersion and diegesis of the final game.  -Another problem might appear when choosing whether to put restrictions on the player and if so what restrictions to use and how to implement them.  -Combining all disciplines, such as level design, audio, narrative etc. in a way so you can achieve the desired emotions from the player as they're playing the game world  -Great care with audio design ensuring it is always clear what is happening for the player and that it produces a great effect. |

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| WHAT ARE THE KEY PROGRAMMING ISSUES YOU WILL HAVE WITH THIS GAME? | -One of the big things concerning programming wise is how to achieve the effect of the ball reacting to the environment and “lighting it up/showing it” based on what is hit and what’s around it.  -Ensuring that the audio cues the “ball”/other objects or collectables make sound good and sound correct as they should in the 3D environment (the loudness of the ball based on distance for example and the direction the sound is emitted/heard from). |
| PLAYER FEEDBACK (1) | “I completely lost track of time in this new world, I was able to merge with the character and see everything in a different way, a way that I had never thought about before.”  “Quite interesting concept! I love the overall feel of insecurity throughout the game, and the echo of the footsteps in some places, giving me the goosebumps every time!” |