

# **Project PERDIX**



## **Game Design Document**

Version 2016.11.30

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# Changelog

## **Version 2016.11.30**

This document was modified to better reflect an indie-game development approach. The game design document for Project Perdix/Gnomon will not reflect the university/company-style focus on audience and marketability, but may include those items in smaller scope in a later version of this GDD.

Additionally, musical references for the purpose of level design have been given their own document. While bookmarks and links may be made to reference the document, I believe separation to be helpful in sourcing musical inspiration from friends, family members and colleagues.

# Design Inspirations

## **Ori and the Blind Forest (2015)**

Lorem

## **Journey (2012)**

Ipsum

## **Muramasa: The Demon Blade (2009)**

Lorem

## **The Legend of Zelda: The Wind Waker (2003)**

Ipsum

## **Paper Mario (2000)**

Lorem

# High Concept

## Overall Design

In Gnomon, players travel the world using kite-like abilities with the assistance of a wind deity. They are tasked with carrying the sun through danger, back into the sky before the daybreak.

## Specific Goals

Lorem

# Platforms

## Windows

A strong option for ease of publishing, Gnomon is currently being developed on Windows with Unity while using a dualshock 4 gamepad for input. Other gamepads that have more support on the windows platform should be tested (xbox 360, xbox one). Additionally, while designed for controller-based play, when releasing on windows acceptably functioning mouse and keyboard controls should be created. Attempt to provide keybinding settings.

## Consoles

Using the dualshock 4 controller during development, a Sony platform-targeted release is possible but too far in the future to actively consider.

# Aesthetic Choices

## Visual Elements

In addition to the effect of several parallaxing layers, Gnomon aims to utilize a technique known as “perspective incorrect texturing,” which is sometimes called “unmoving plaid.” Depending on testing to determine usefulness, these elements may create a striking effect with dynamic lighting. Very few if any major titles have utilized perspective incorrect texturing on such a large scale, and this will require the creation of a unique shader.

## Auditory Elements

Lorem



# Mechanical Overview

## Player Agency

Players are given direct control over their own character, to move in 2D space by walking, running, jumping and crouching while standing on the ground or another surface. Players may attack, and interact with passive characters and other objects including picking up and dropping the sun. Players have additional indirect control of themselves, hostile entities and physics-affected entities through controlling the direction and strength of the wind. Direct player agency may be normally limited while airborne, but the addition of a kite-like sail that can be deployed and the indirect control granted by the wind should compensate for or exceed the agency lost.

## Controls



## Features

The expected features of an action platforming title including walking, running, jumping and engaging enemies in combat (attacking and dodging). Additionally, more features related to the wind system are present. These include deploying and retracting a kite-like sail cloak as well as directly controlling the wind, which affects many objects and enemies in the game world.

## **Engine**

Unity is currently the engine of choice for the sake of speed, not efficiency.

## **Implementation**

Ipsum

# Game State Progression

## Core Gameplay Loop

Ipsum

## User Interface

Lorem

## Title Menu

Ipsum

## Start/Pause Menu

Lorem

## Saving/Loading

Ipsum

# Narrative Overview

## Characters

Lorem

## Setting

Ipsum

## Outline

Take inspiration from the monomyth in addition to European and South American mythology. Greek and Aztec mythology are of particular note for their explanations of the movement of the sun and cause of night. Alluding to this, Gnomon is planned to have nine distinct areas of the world for the benefit of intertextuality across different forms of media and cultures. Hopefully this contributes to appreciable depth.

# Level Design

## Act I: Sea of Blades

*(Visual Cues: Scraps of clothing, embers, pieces of paper)*

This level involves a battle inside a temple-like area, and could be considered part of the tutorial. This area should attempt to teach the player the basics of combat.

## Act II: Sea of Waves

*(Visual Cues: Birds flying in that direction)*

Players learn to platform in this level, and may learn combat at the end in addition to seeing the sun roll on the final ship portion.

Important story/gameplay-affecting decision is that the player does not have the sun for most of this level. Your ship (has) crashed, and you aren't quite sure where the sun is. You find it towards the end of the level, on a large-enough segment of ship where you face off with the pirate captain (who also wants it). The reason being that it's one thing to fall into the water yourself, but there isn't a good result to present the player with if the sun rolls into the ocean. This has the added benefit of making the player do traditional platforming on the flotsam of the earlier level, without the benefit of controlling the wind. This causes a natural player power-curve while also introducing game mechanics one at a time.

## Act III: Sea of Sand

*(Visual Cues: Sand particles, sandstorms)*

Players get to combine some light platforming elements with combat while using the wind. Players will see that they can affect their world.

Large dunes may provide avenue for the sun to roll away from the player. The camera may possibly need to be reworked to encompass both player and sun, or otherwise create an indicator for when the sun is offscreen.

#### **Act IV: Sea of Leaves**

*(Visual Cues: Leaves blowing between layers of background)*

Many platforms exist in this level; it may have a larger vertical element.

#### **Act V: Sea of Grain**

*(Visual Cues: Some dried leaves going upwards, feathers. Grain moves horizontally)*

Few if any platforms exist in this level; it's very flat.

#### **Act VI: Sea of Smoke**

*(Visual Cues: Embers, Smoke)*

Fire interferes with wind direction due to heat rising. This mechanic may be necessary to escape the riot in the town.

#### **Act VII: Sea of Stones**

*(Visual Cues: Wind can dislodge/create small stones which roll downhill)*

The mountain must be climbed, and players should consider using wind sparingly lest they cause a rockslide. Although, a rockslide might be desired.

#### **Act IIX: Sea of Clouds**

*(Visual Cues: Moving clouds, more horizontal than vertical, also in the foreground)*

Standing above the mountain, the moon gradually goes down until completely dark save for the sun.

#### **Act IX: Sea of Stars**

*(Visual Cues: Stars move relative to the player, but which is truly moving?)*

The sun must be released, and it will fall more quickly than the player. As there are only stars in all directions, there are no other choices. Afterwards this transitions to the credits.

## **Epilogue**

Taking place after the credits, fall into the sea of stars. *Screen fades.* In an ocean reflecting the stars. Its calm enough to be like glass from the lack of wind. *Screen fades.* Wash up on beach. Wind deity (alone) reaches down to take your hand, lifting you up. Allows player to read into any number of conclusions. The sun rises on the horizon.

# Asset Requirements

## Visual Assets

Lorem

## Text Assets

Ipsum

## Audio Assets

Lorem



# Disorganized Notes

## Digital Notes

- Player controls the wind *ONLY* because the player is holding onto the sun
- Storm disaster has wrecked a ship you were sailing on. Holding onto wood/makeshift raft for life with some piece of sail. Storms have happened a lot recently (all over) and winds/nature are out of control, this is due to your crew/shipmates stealing the sun. Maybe some kind of tutorial platforming combat level here where your people actually steal it. You booze around with some of your friends/shipmates/crew, and decide to leave based on a tip from a veiled stranger in a bar to transport the sun via boat. This stranger controls the winds and has been causing the disasters. She encourages you to head out to sea in order to wreck your ship and twist your fate to return the sun instead. Lends you her power as long as you're helping out to restore the sun.
- Have textures be static and objects act as masks. If something is colored brown, have it draw from that regions brown texture which remains in place even if the object moves. This is one possible implementation of perspective incorrect texturing.
- Player character, sun and all hostile entities are on the "player hostile and sun layer" for the purpose of 2d rigid body collision exception (they no longer collide with one another)
- Layer ordering: player character at 0, sun is behind at -2, and hostiles will be either in front of or behind the sun (-1 or -3).

## Physical Notes

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