

MICHAEL JEON
GAT120
UI PORTFOLIO



BRIEF

Welcome to the Snoring Owl

Welcome! to the Snoring Owl is a restaurant management game, where two competing managers must fight to win the ownership of the tavern.

As a game that pays homage to 16/32-bit era Japanese RPGs, characters, environment, and UI are done in pixel art form.

While being inspired by the simplicity of the UI of the time (restricted due to hardware limitation more than anything else), here UI has similarly simple but with decorative elements to reinforce the theme of steampunk in the game.



PREPRODUCTION RESEARCH



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UI EXAMPLES

In terms of tone and atmosphere, these examples (taken from My Home by Kakao Games) provide a good example to take cues from. Though the UI is quite busy due to the need for mobile games to deliver crucial information in the fewest screens possible, it can be seen still that spacing between elements is well-balanced and framing by shape and colour is appropriate to differentiate which parts of the screen is interactive.



Examples from various mobile games. The left three follow a popular Asian trend of extremely decorative, highly rendered styles. While visually impressive and appealing in their own right, for this project a simpler approach like that on the right is more appropriate.

UI EXAMPLES

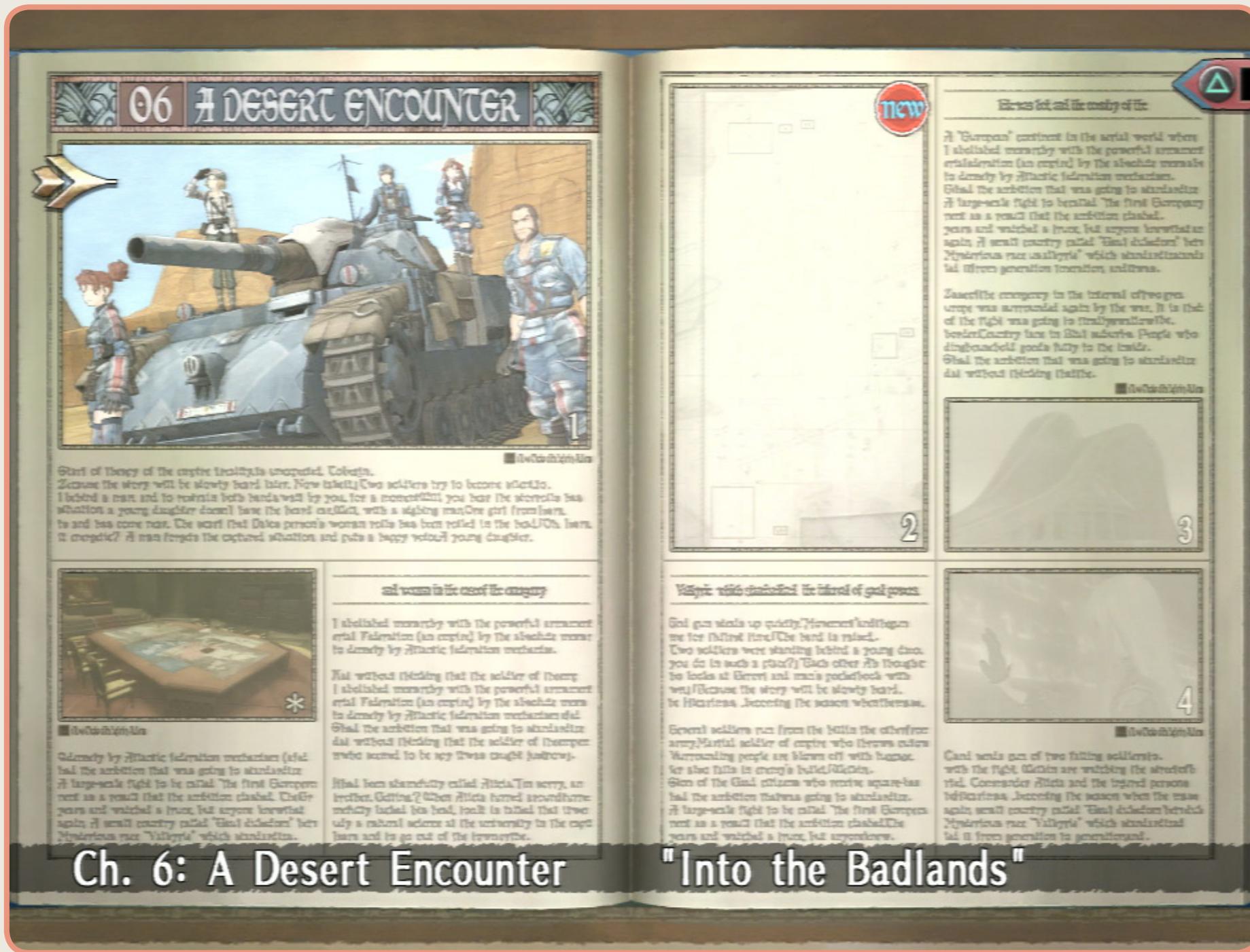
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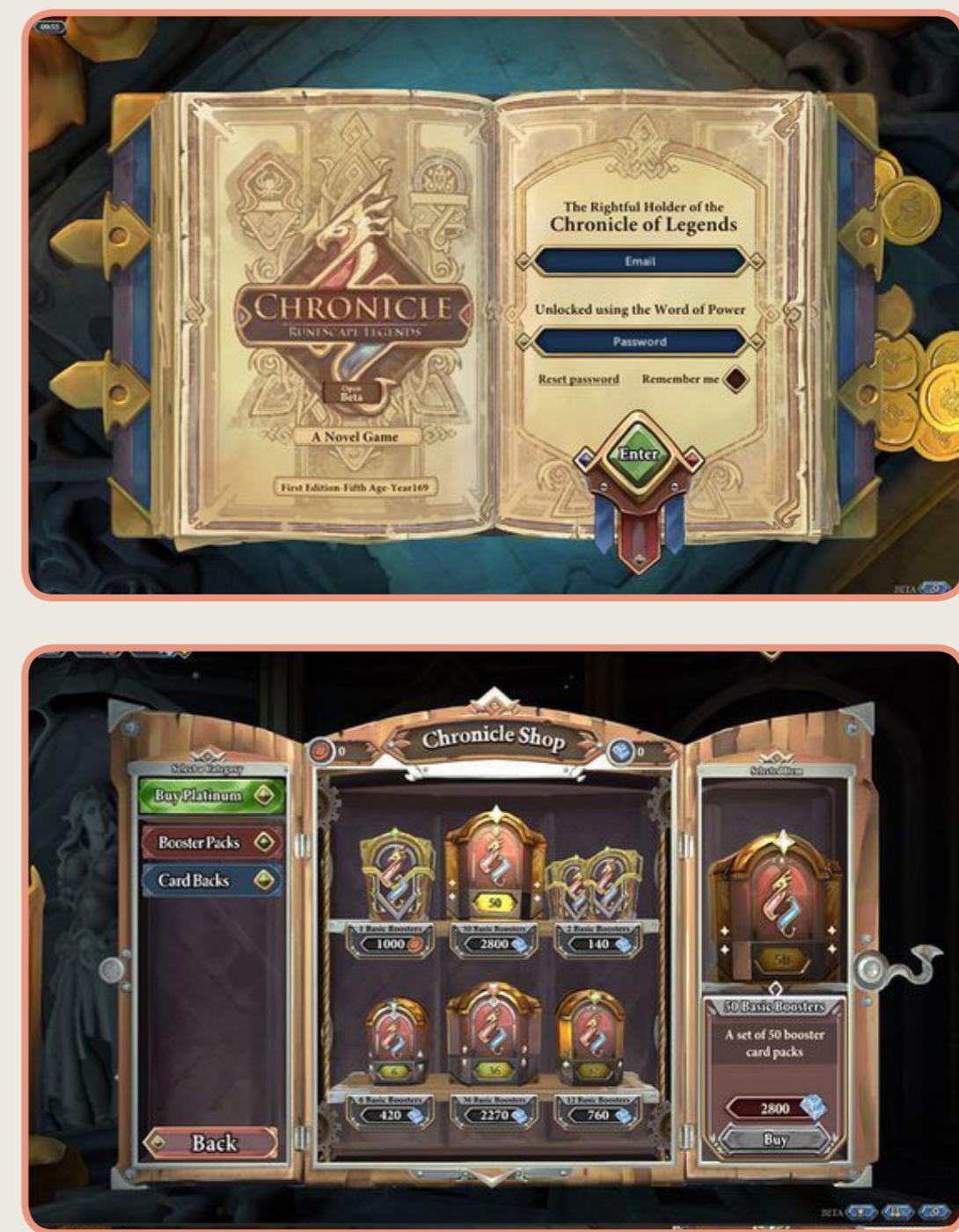
Super Fantasy War by Nexon GT - a good example of better spacing between graphic elements. Admittedly, the Korean alphabet is often used with monospace font and leaves it with a clean, neutral look. Regardless, how the graphic elements are aligned and arranged, how colour is used relatively sparsely to accentuate, provides a good reference.

UI EXAMPLES

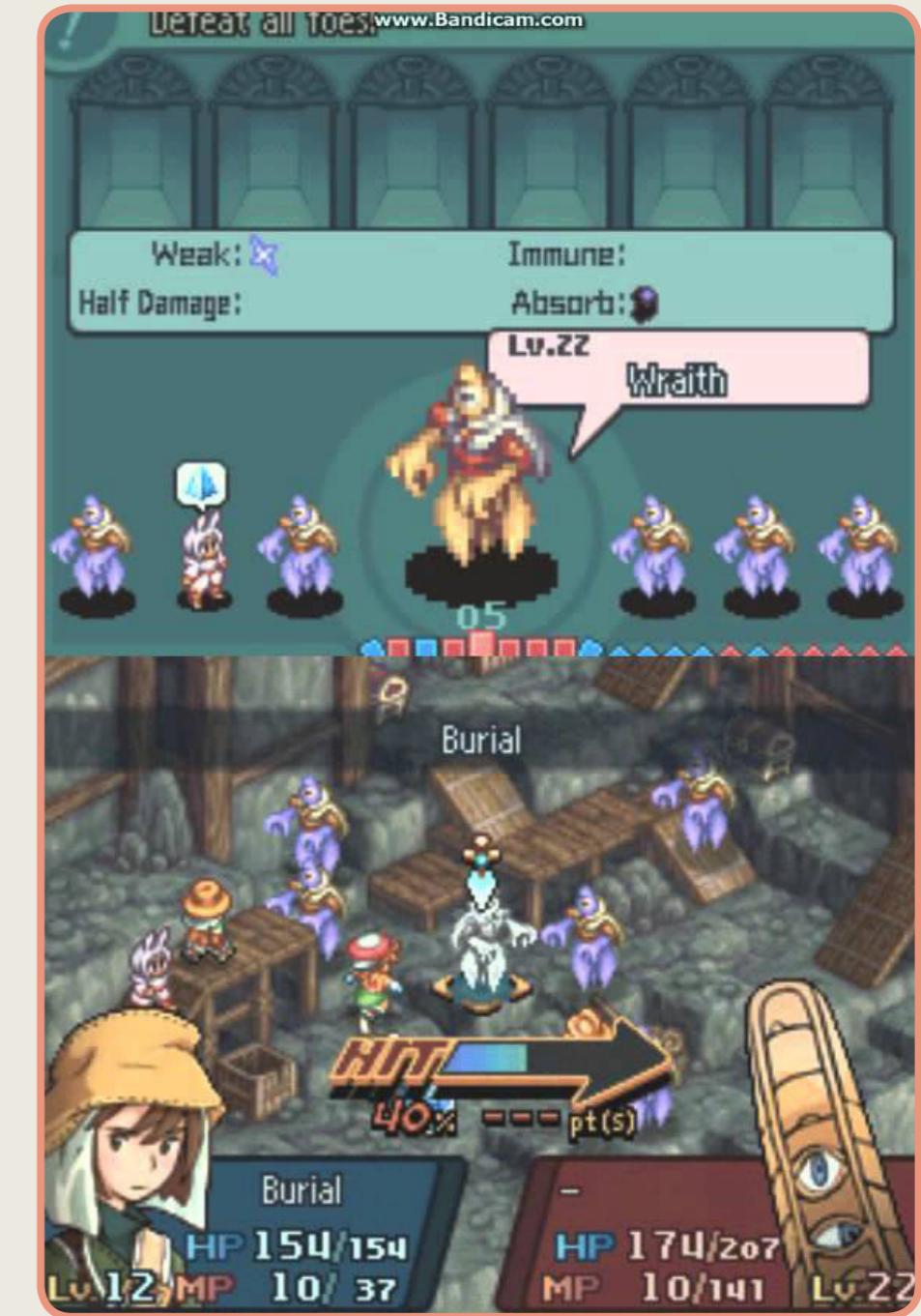
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UI EXAMPLES



Examples of more thematic UI. They frame the UI strongly and immediately express the tone and atmosphere of the game. While the synergy of form and function may suffer a little in lieu of superficial illustrative detail, it is definitely visually appealing.



Examples from various console/handheld RPGs. The left two are from Final Fantasy Tactics A2, and given the restrictions of the Nintendo DS' two screens, the game makes good use of color to differentiate between areas of focus, as well as visual real estate.

WELCOME TO THE SNORING OWL

Welcome! To the Snoring Owl

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Kahir

Decorative, but too heavy - good for singular or sparse use.

Bosk

Handwritten with good X and Y height, has a “marker/sharpie” feel. Useful possibly not for main text, but supplementary information.

Putumayo

Similarly, handwritten but being thinner has more legibility. Adversely, being used in smaller sizes will affect legibility so perhaps for subheader use.

Zaheera

Cursive, thus sizing will determine legibility. Good simulation of fountain pen calligraphy, but certain elements like the heart on the I throws off the tone altogether.

Sanctuary Playground

Cursive, simulates a more of a quill on parchment aesthetic - more tonally consistent than others. Although sizing between the letter cases are dramatic, this can be overcome with larger sizing overall.

Venice Classic

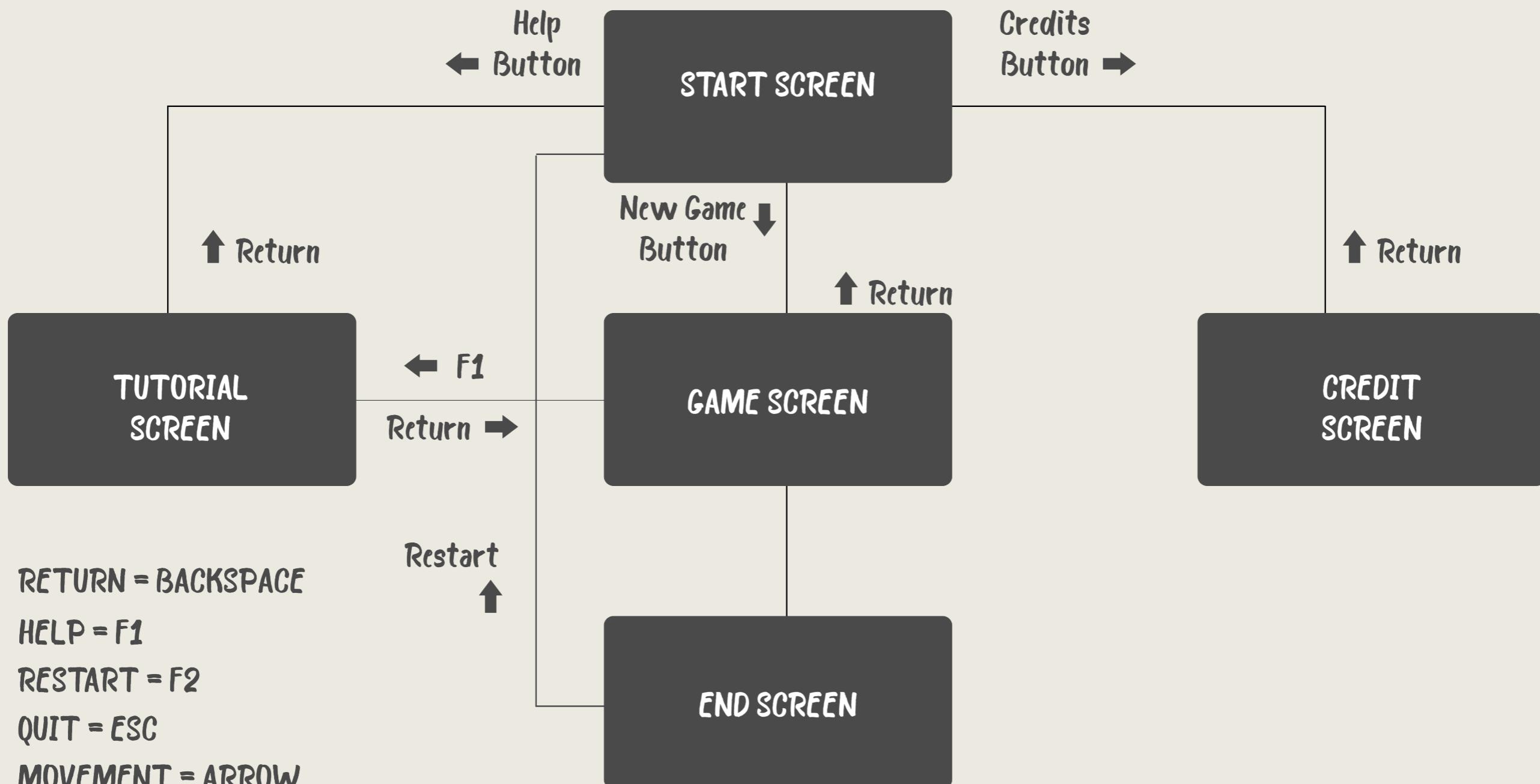
Pixel, to follow the theme of the game being a homage to the 16-bit generation. This type of font can be commonly seen in 8/16-bit games.

Old School Adventures

Pixel, and as name suggests another font used in 8/16-bit games; A clean, no-frills font with almost monospace spacing for a neutral delivery.

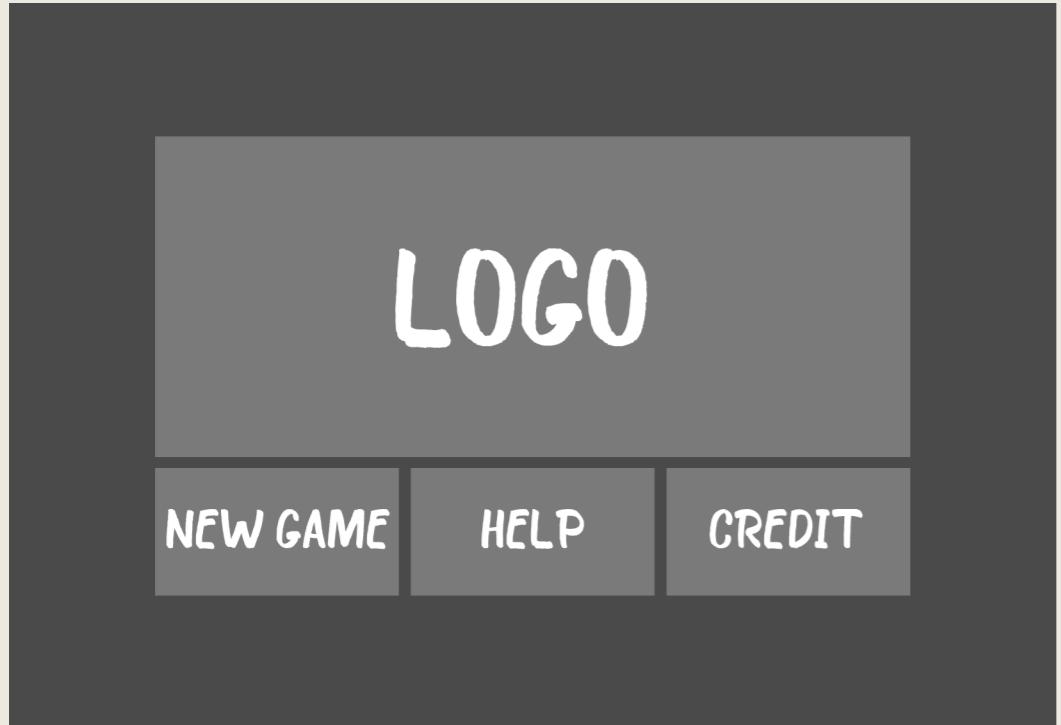
PREPRODUCTION DEVELOPMENT





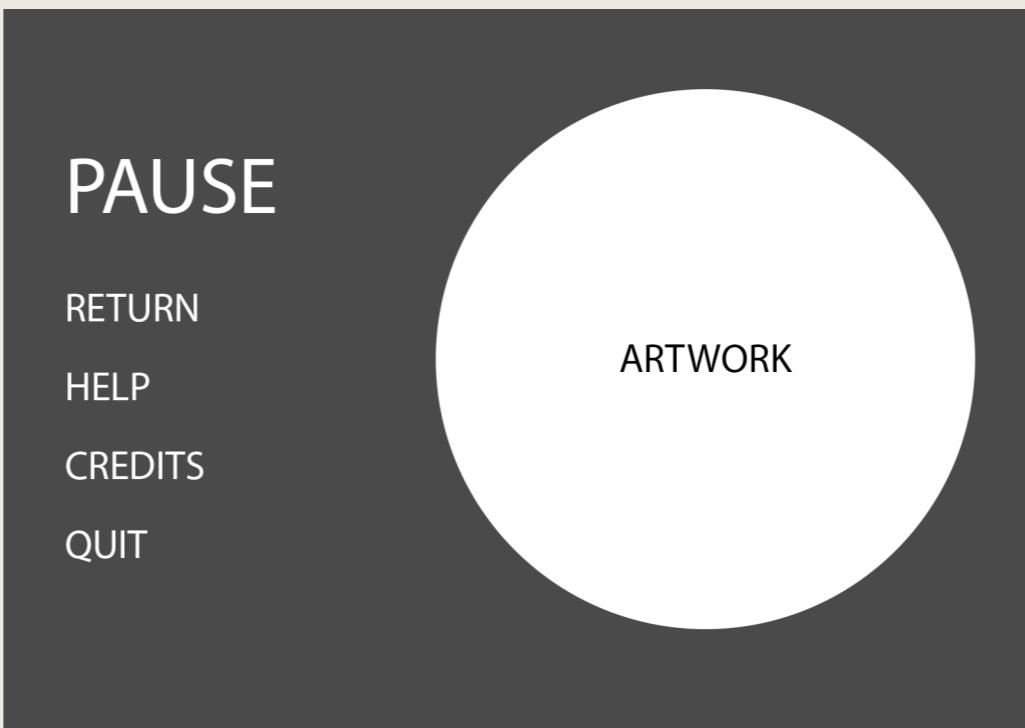
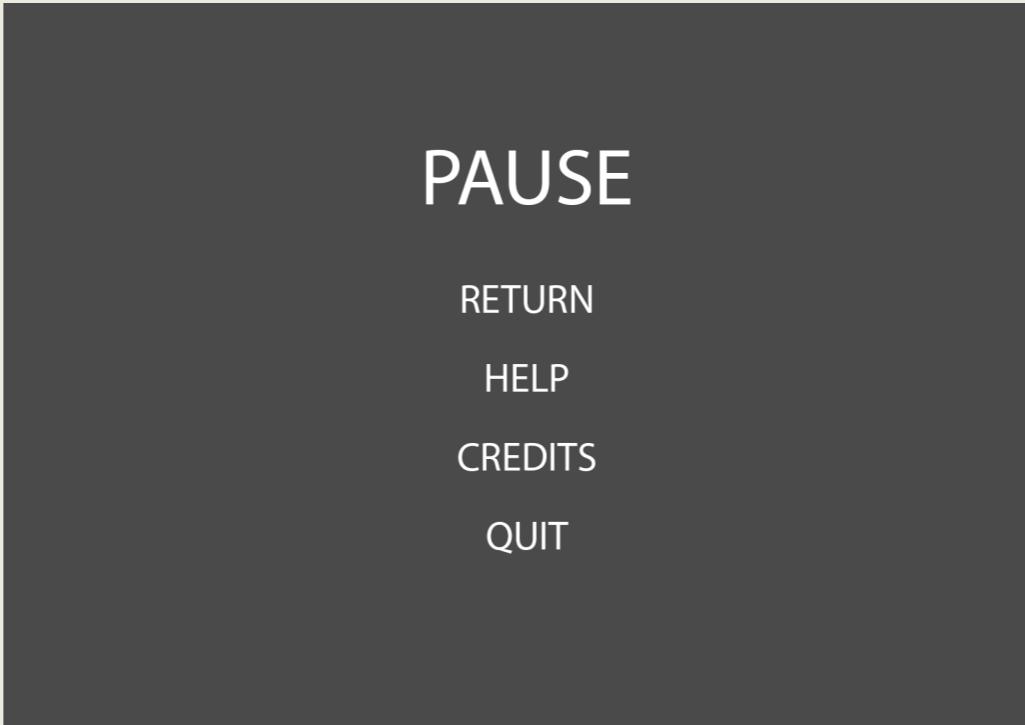
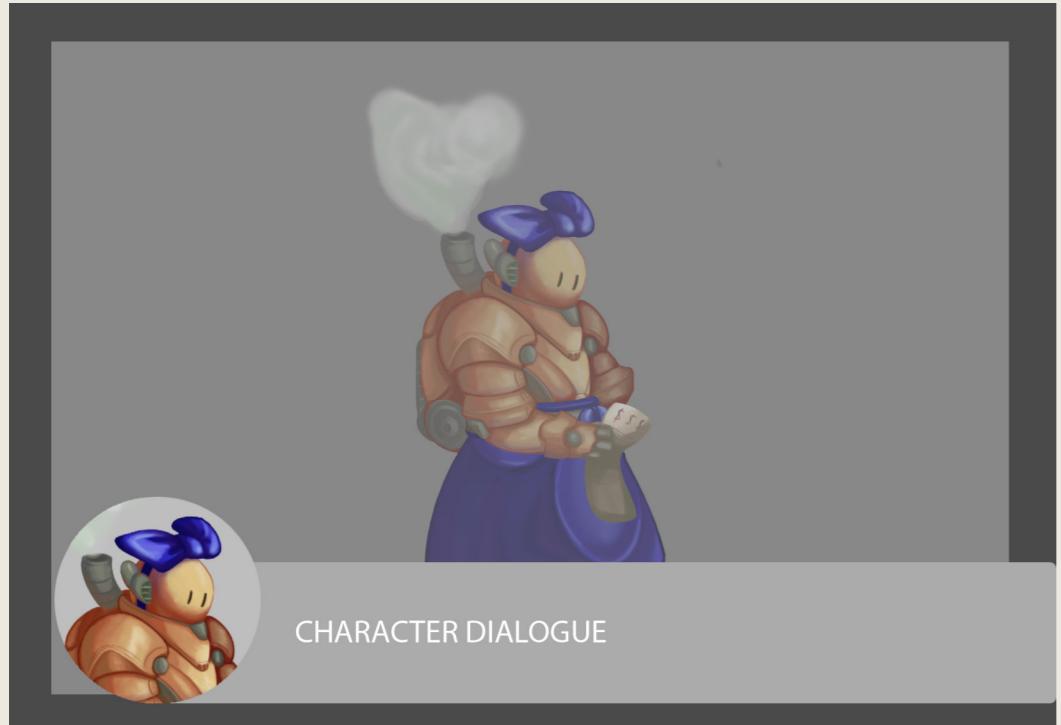
SCREEN FLOW

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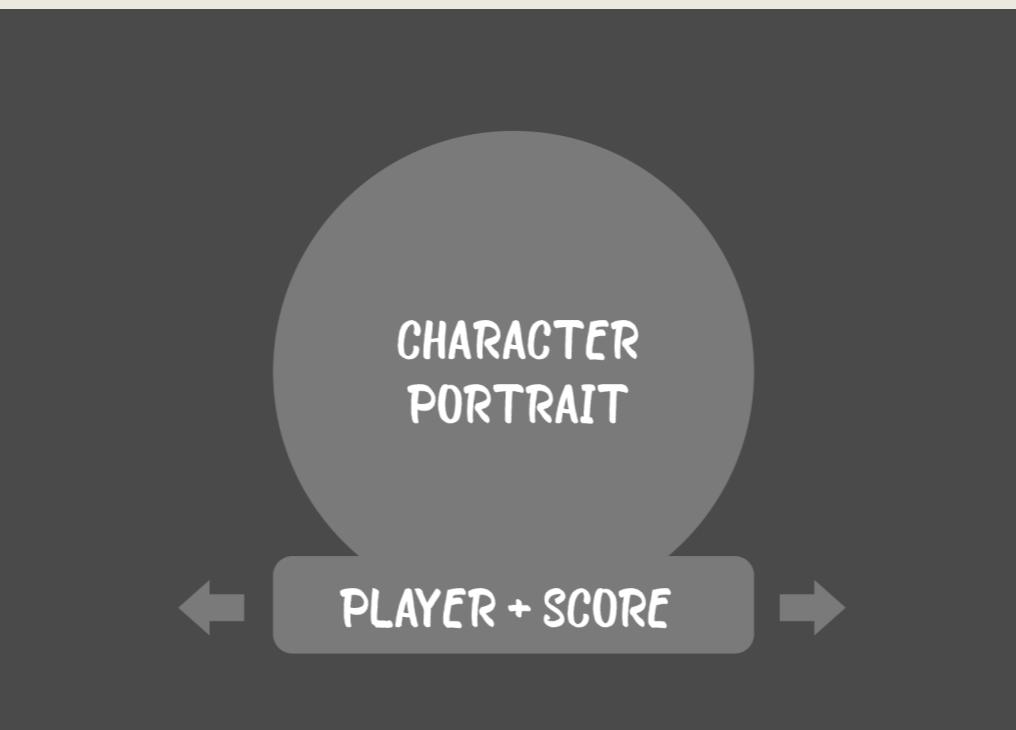
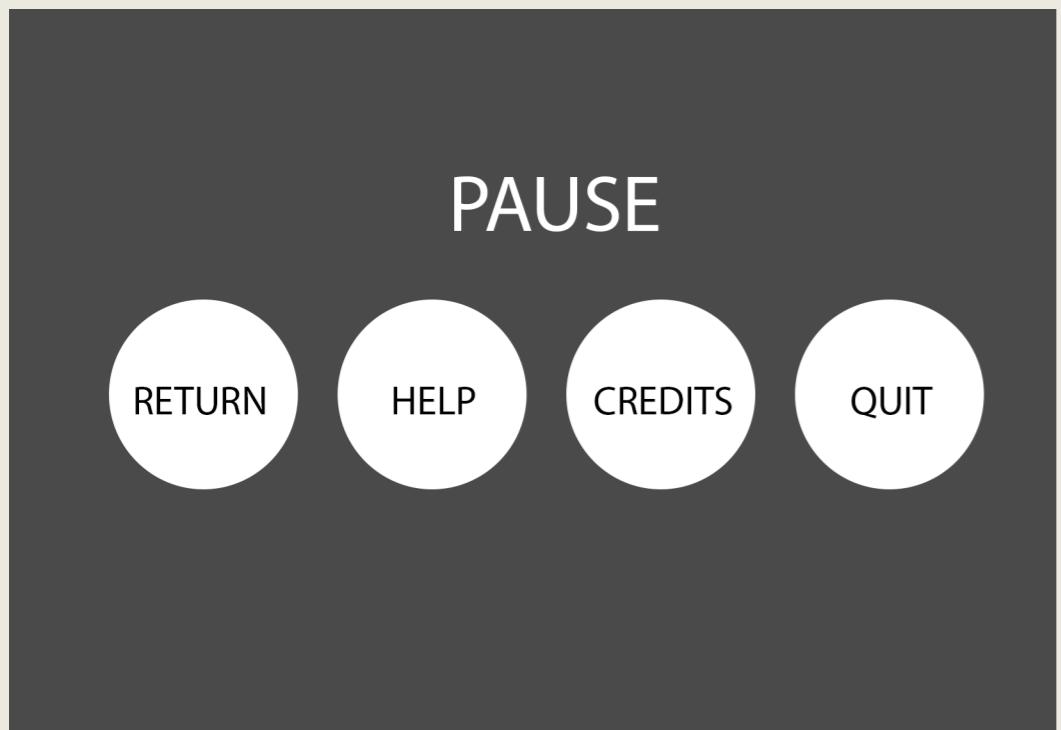
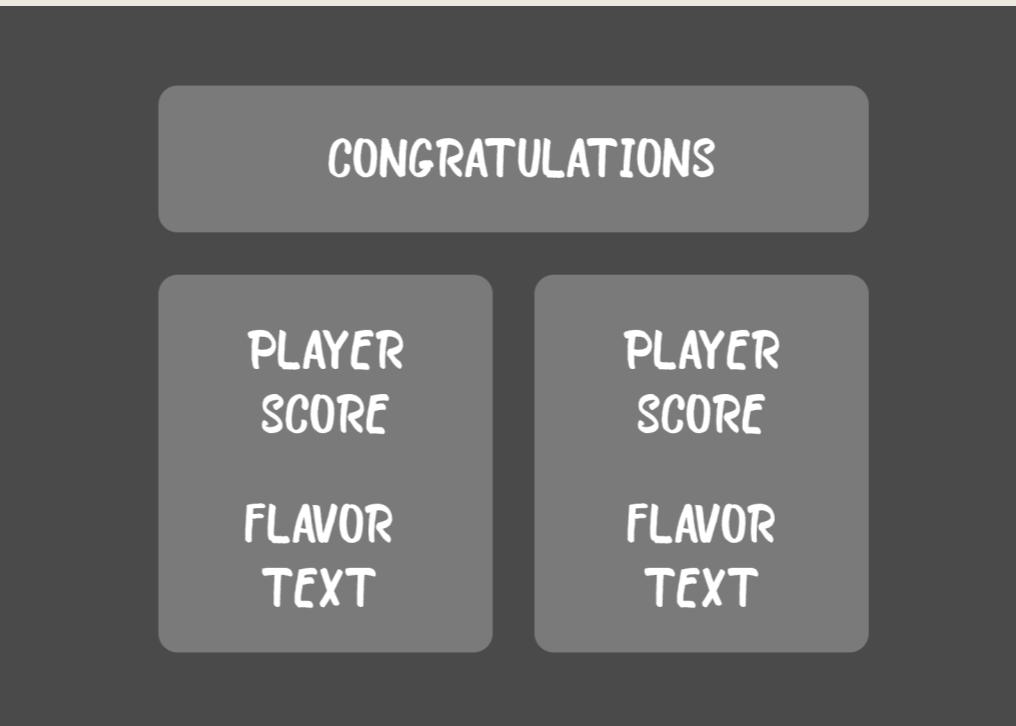
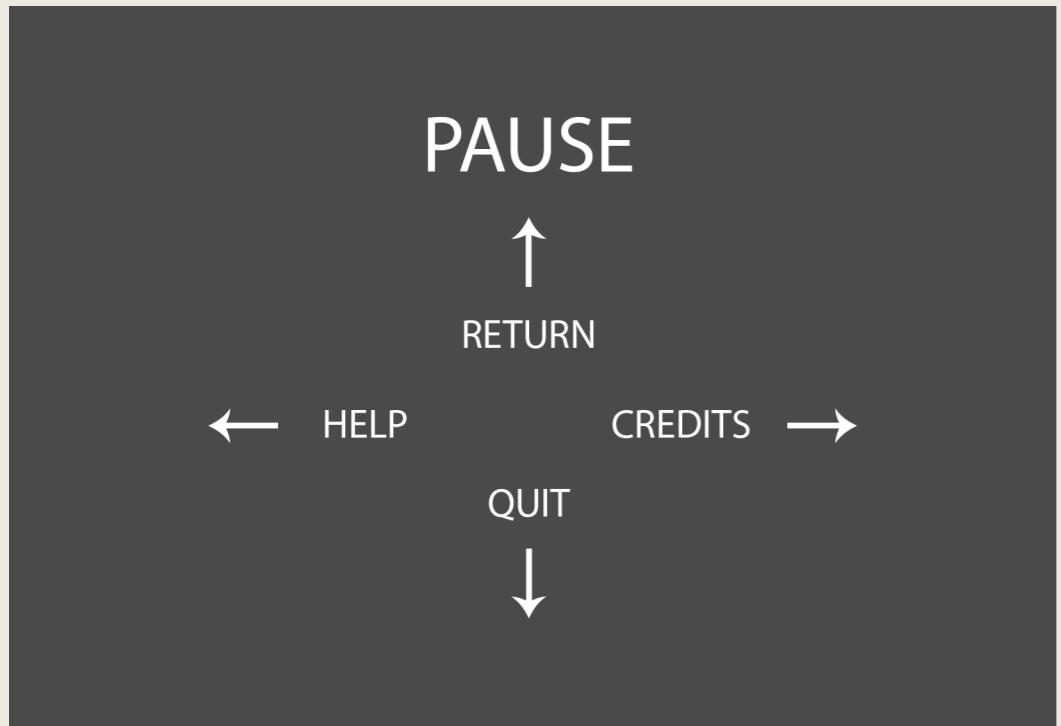


Start screen - various basic layouts. For coherence, buttons are usually of the same or similar shapes.

Sizing is important especially given the lack of a highly rendered background.



Cut scenes + pause screens - Exploring screens of different purposes leads to thinking more out of the box from conventional layouts.



Pause screen + Win screen
- further exploring different layouts, perhaps tying into responsive feedback by key presses - arrows or buttons highlighting upon selection, for example.

WIREFRAMES

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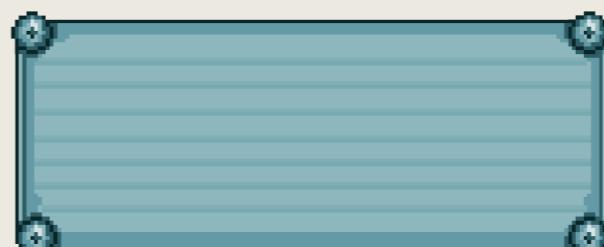
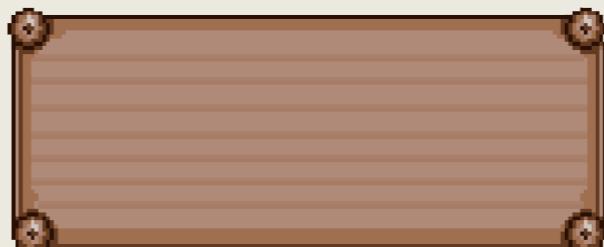
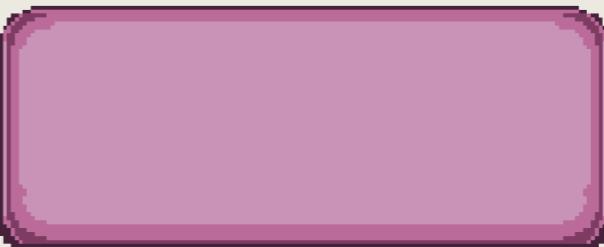
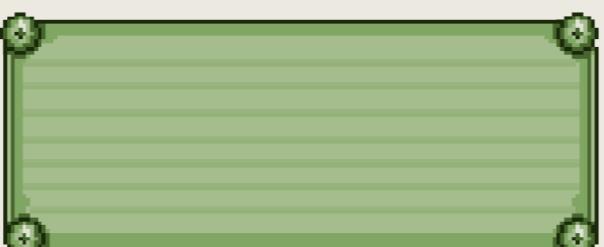
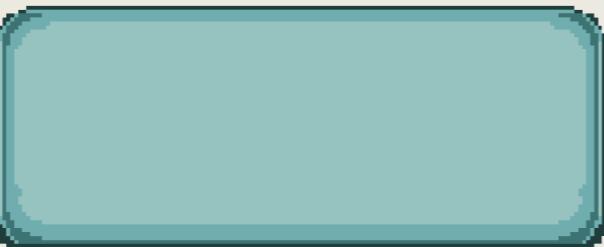
WELCOME!
to the Snoring Owl

Various typographic variations of the logo text. Experimentation with drop shadows to give a look of ambient light, as if from a lantern.

LOGO TYPOGRAPHY

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Hello! Welcome to the
Snoring Owl.



Basic boxes with colour variations. As a love call to 16-bit games, this basic look if committing to the retro aesthetic.

TEXT BOXES / BUTTONS

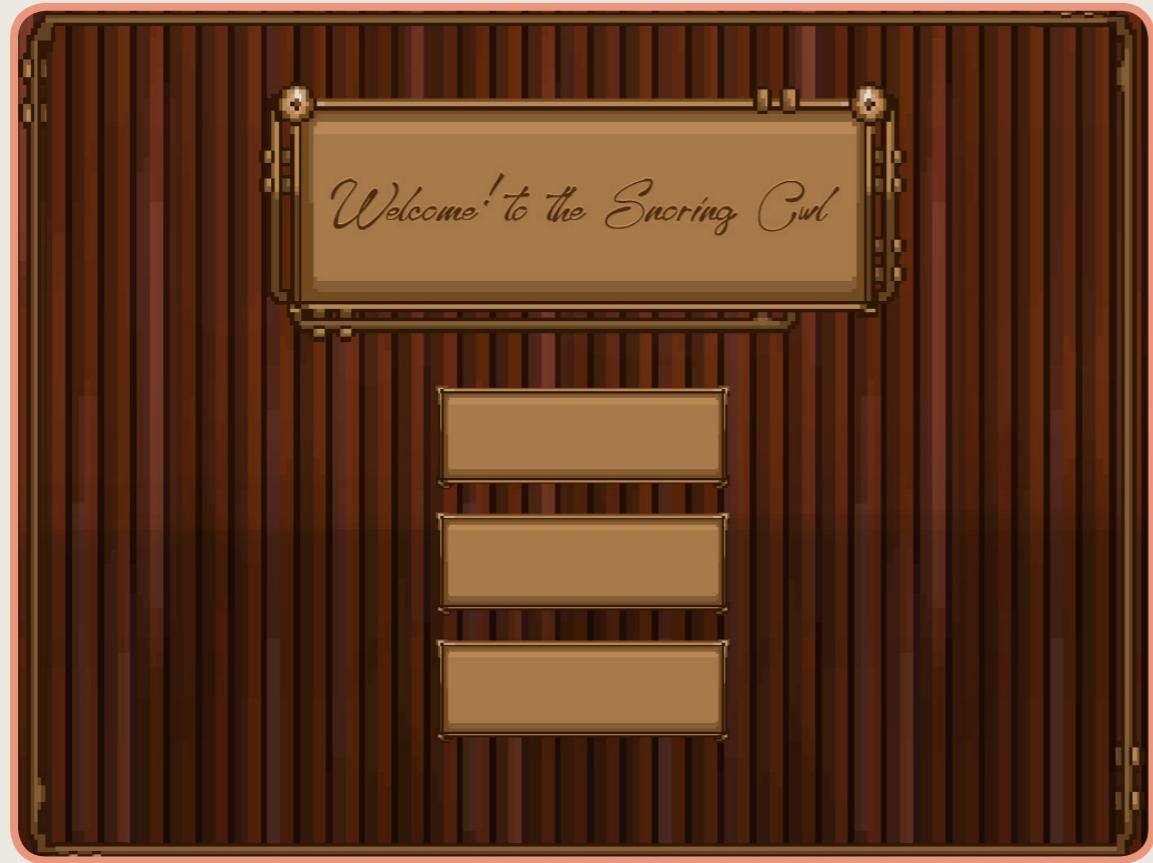
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Buttons / Text boxes. To maintain a coherent visual aesthetic, instead of differently shaped buttons a rectangular form is preferred. Some decorative elements are added to communicate the steampunk theme.

TEXT BOXES / BUTTONS

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Exploring application of boxes/buttons to 1) tutorial, 2) credit, and 3) start screens. The background tile used reinforces the homage to 16-bit games, also used in-game, becoming a recurring motif. Some framing is added to add visual interest.

SCREEN MOCKUPS

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SCREEN MOCKUPS

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Ultimately decided to go with an embossed look for the typography, inspired by pre-modern tavern signboards. Credit and Quit buttons are put in the corner for accessibility by mouse.

FINAL MOCKUP

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