Tab 1

Baacadia

Game Design Document

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Concept Statement

Baacadia is a 3D exploration shepherding game where you guide a herd of mysterious creatures on a stirring and breathtaking journey across an alien world. Using sound-based mechanics and careful observation, you build trust, solve environmental puzzles, and uncover the hidden lore of the land.

Genre: Exploration Puzzle Adventure
Target Audience: players who are innate explorers and adventurers, players who love to have conventions challenged.

References & Inspiration

Game References

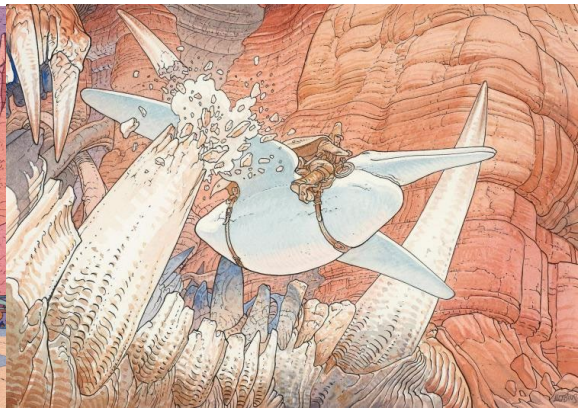
Pikmin for creature-guided, tactile shepherding within an ecosystem, and ***Outer Wilds*** for curiosity-driven, systemic exploration and clear cause–effect discovery.


PIKMIN 4


OUTER
WILDS

Art Style

Moebius-inspired **ligne claire**: clean, confident lines, vast horizons, and flat, luminous palettes that favor silhouette and color shifts over heavy shading. Elegant, slightly surreal forms keep the world airy and readable at a glance.



Target Audience & Distribution

Target Audience: Players who enjoy curiosity-driven exploration, systemic puzzles, and creature companionship. Age Range: 13+
Platform: Windows 10+, mid-to-high-spec computers
Distribution: Steam & itch.io

Project Goals

1. Baacadia focuses on player experiences. We should playtest often and iterate often. Making a fun and enjoyable experience is the core pursuit of our team.
2. We will stay flexible for future plans of expanding into a full-length game, but the current focus of development should be on the scope of AGP.

Experience Goals

- Through shared reliance and caring interactions, players are inclined to feel connected to sheep in their herd, and see sheep as their lovely companions.
- When players begin to recognize patterns in the world through their own observations, they are driven by their desire for knowledge and a sense of wonder as they explore this world, feeling curious.

Design Pillars

Curiosity-First Exploration

- Players follow their curiosity in a living sound-ecology. Meaning emerges by listening, observing, and trying—*not* by being told.
- The world is legible: distinct creature calls, body language, and environmental cues hint at affordances.

Sheep as Guides & Companions

- Sheep help the player navigate the world. Sheep are native to the ecosystem; they interact with flora, fauna, and terrain, revealing how the world works.
- They should be seen as the player's guides and companions, and players should build emotional bonds with them.

Terrarium Level Design

- Each space functions as a compact eco-loop where small actions trigger clear, observable cause-and-effect across creatures and environment.
- Environment layout, sound, and creature's motion invite hypotheses, and experiments return fast, visible feedback with intermediate states that teach.

Controls

Context: In Game

Action	Keyboard & Mouse	Controller	Event Type	Constraints/Contexts
Move	WASD	Left Joycon	OnKeyHold	
Look	Mouse	Right Joycon	MouseMove / StickInput	
Jump	Space	A Button	OnKeyDown	Cannot Jump in the air or on slopes steeper than player slope limit.
Interact	E	X Button	OnKeyDown	Player default animation if nothing to interact with. If within the interaction radius AND the player character faces the object, does the interaction.
Play Sound	Left Mouse Button	B Button	OnKeyDown	Play selected sound on press.
Record Sound	Q	Y Button	OnKeyHold	If within the radius of a recordable sound AND the sound is currently playing, record the sound.
Volume Control	Scroll Wheel	D-pad	OnScroll	

Context: UI

Action	Keyboard & Mouse	Controller	Event Type	Constraints/Contexts
Select Sound	Middle Mouse / Scroll	D-pad left & right	OnKeyDown	
Cancel/Exit	Q	B Button	OnKeyHold	When on screen blocking UI is active. Hold for 1.2 sec to confirm
Select	E	A Button	OnKeyHold	When on screen blocking UI is active. Hold for 1.2 sec to confirm

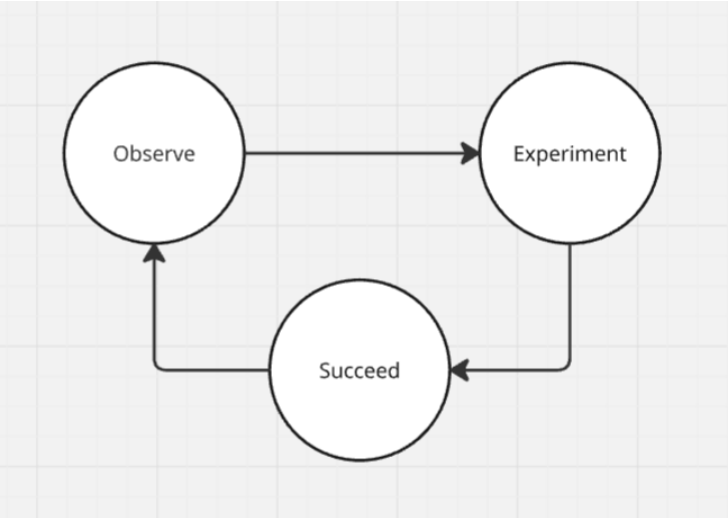
Third-Person Camera

Camera Notes

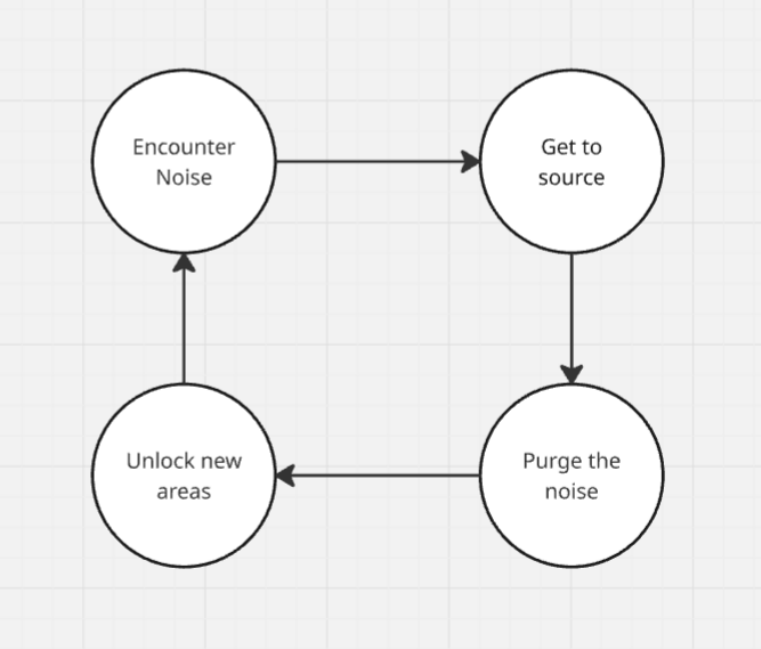
- The camera **rotates independently** from the player's rotation. (Use mouse to rotate camera and WASD to rotate main character)
- Should smoothly follow and adjust to terrain and environmental occlusion.
- Consider camera collision handling (e.g., zoom in if blocked).

Core Loop

The Player should follow the loop of **Observe** → **Experiment** → **Succeed** in each level and try to solve each puzzle. The player can fail multiple times before their experiment produces a successful result. But each attempt should be meaningful, not frustrating. See Level Design Example in below section for example.



Overall the player's main mission goal should be a loop of **Encounter Noise** → **Get to the Source** → **Purge the Noise** → **Unlock New Areas and encounter new Noise.**



Player Goal

Player Goal Summary

You are a sound-collecting robot shepherding sheep through a foreign ecosystem. Your visible mission is to **track and purge corrupting Noise** from ancient relics; your enduring motivation is to **collect sounds** and **learn how this world works**.

Primary Mission (Explicit)

In order to venture further into the world, the player must purge noise.

- **Identify** → **Reach** → **Purge Noise sources** tied to ancient tech relics in each region.
- **Stabilize the ecosystem** after purging (creature behaviors normalize, paths open, story advances).

Secondary Motivation (Character Hobby)

- **Collect unique calls** into a personal sound archive (see Sound Collection System & Notebook section for details).
- **Use** one recordable sound slot for problem-solving and communication with this unknown foreign world;

Subtle/Enduring Goal (Implicit)

- **Understand the ecosystem** by observing cause→effect, building trust with sheep, and decoding interspecies signals.

- **Travel for curiosity's sake**—discover landmarks, behaviors, world history, and hidden interactions beyond the critical path.

Core Systems

1. Sound Behavior

1.1 Sound Properties

Sound is used as both a **narrative metaphor** and **gameplay mechanic.** Sound waves connect the player with their herd and other creatures. Depending on their natural habits, different sounds may have different effects on different species.

Two sound types with distinct roles:

- **Special Sounds:** Permanent abilities learned throughout the game; primarily used to influence and coordinate sheep.

- **Collectible Sounds:** Sounds collected from the world that's recorded in the Sound Notebook. These sounds don't have special effects, but can be played and are the main goals of the player.

1.1.1 Special sounds

Players will have **4** Special Sounds for players to use once they obtain them.

Sound Name	**Sound Type**	**Effect**	**Creature (Source)**
Gather	State Sound	Make sheep come to the player	
Sing	State Sound	Make sheep sing with you	
Charge	Event Sound	Make sheep charge towards a direction until hit an obstacle	
Fluff up	Event Sound	Makes sheep inflate and deflate	

1.1.2 Collectible sounds

Sheep in this world carry unique sounds that they absorb using their sound-recording tools. Players obtain sounds by inviting the sheep to sing. Once a sound is sung by a sheep, the sound is stored in the **Sound Notebook**, where it becomes permanently accessible.

1.1.3 Special Sound Directionality

Each sound event will have a source, a duration and a radius. **All sounds will be omnidirectional**, Charge will have a specific direction.

2. Player Abilities

2.1 Movement / Interaction

- **Walk**: Standard directional movement. Slow pace to encourage observation and collaboration (with sheep).
- **Jump**: A low-height jump for light platforming and navigating uneven terrain.
- **Pet**: Contextual button when near a sheep. Tend sheep, form bonds with sheep, and prompt sheep to sing for a brief moment.

2.2 Sound Interaction

- **Volume Control:** The player uses the scroll wheel to adjust the range of emitted sounds.
- **Play Sound**: Players can emit sounds to influence sheep. The behavior depends on the sound type:
    - **State Sound:** Activated by **holding the left mouse button**. The sound continues as long as the button is held and stops when released. The player can also press the right mouse button while holding the left mouse button to lock the state. This way the player doesn't need to hold the button and can stop the sound by pressing the right mouse button again.
    - **Event Sound:** Triggered by a **single left mouse click**, playing once without needing to hold.
- **Record Sound:** When the player approaches a recordable sound's source, the player can record the sound by **holding Q** and store it in one of the sound slots.

2.3 Knock Out and Retry

The player cannot "die" and therefore doesn't have a health bar. But various terrains and obstacles may *knock out* the player who's then carried to the last save point by sheep. This mechanic allows challenging designs while keeping the emotional tone light without any survival stress. It is generally infrequent for the player to be knocked out, and safe points are dense which means progression lost will be minimal.

3. Sheep Behavior

3.1 Sheep Abilities

3.1.1 Steep Incline Traversing

The sheep can traverse on steep inclines, climbing slopes the player's character can't access.

3.2 Sheep Death & Revival System

When a sheep dies—by falling, being attacked, or crushed by environmental hazard—it becomes a small soul that quietly follows the player. These ghostly sheep don't interact with puzzles but remain as a reminder of the loss. At designated **save points**, sheep will auto revive. This system encourages emotional connection, thoughtful care, and exploration, while adding tension and meaningful choices to the shepherding experience.

4. Saving System

Save points are patches of alien grass. Whenever the player is knocked out, they will be sent back to the closest activated save point by sheep. All progression will be saved, and all sheep are revived. When the player touches the next save point, the last save point automatically updates to the recent one.

5. Sound Compendium / Notebook

When the player records a new sound, no matter if it's special or not, it fills a slot in the notebook.

Notebook Purpose

A living codex that tracks calls you discover; it's also the **player's goal**—completing the archive should feel clear, meaningful, and rewarding.

Notebook Entry Includes:

- **Creature:** name, thumbnail, habitat/biome, creature behavior notes (if any).
- **Sound Behavior (Hint):** slight hint that might include trigger conditions, range/direction/duration, common effects on creatures/environment or notable risks.
- **Sound Captured:** Sound from this creature, with playback.

Map Overview

The world of *Baacadia* will be divided into 3 unique areas/biomes, each presenting different ecological systems and shepherding challenges. While exact level layouts are still in development, the following overview outlines the intended scope, rough playtime, and thematic differences between areas.

Projected Scope

- **Number of Areas:** 3 distinct regions, plus a tutorial introduction and a possible finale space.

- **Estimated Playtime:** ~5–10 minutes per area (including exploration, puzzles, and observation), for a total of ~30 minutes of core play.

- **Progression:** Areas are loosely connected in a hakoniwa style, where players are free to explore and revisit. Each area offers new creatures, sound interactions, and environmental puzzles that expand the player's sound toolkit.
- Level 1: Life Cycle. Level 2: Distress Signal. Level 3: Natural and Unnatural.

Environments

1. Noise

Noise afflicted areas are difficult to traverse. It will affect the player's ability to see with glitches and noises disrupting their visual and auditory perception. Moving in any direction in noise will result in returning back to the entrance of the noise area.

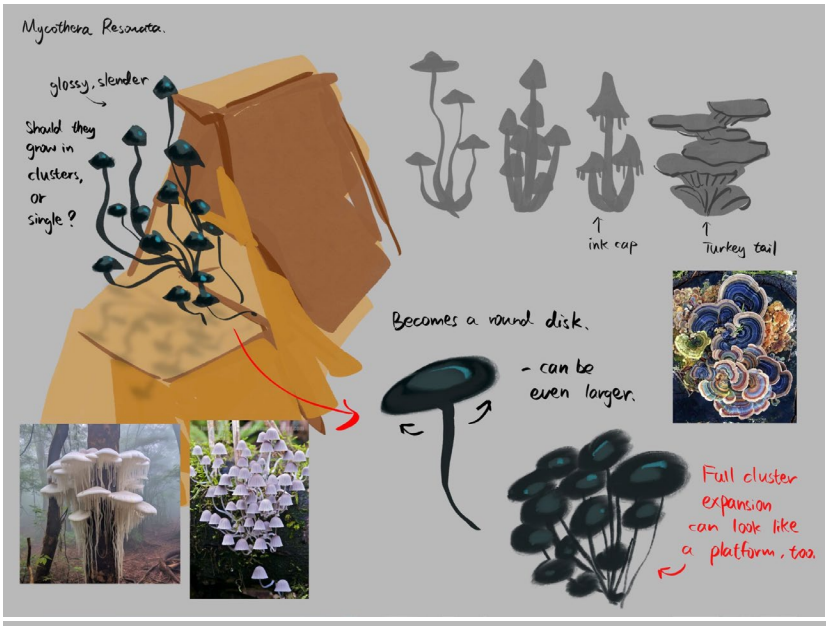
1.4 Sources of Noise

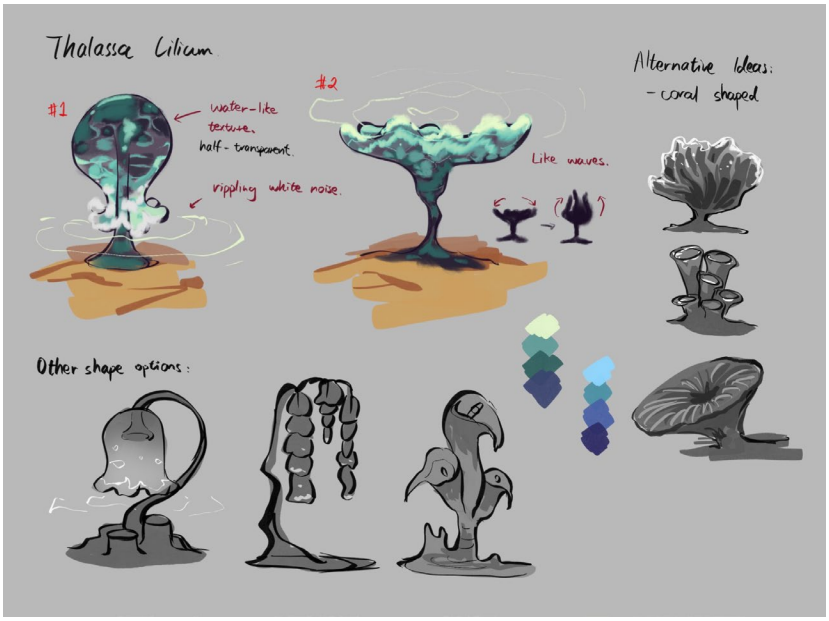
Noise is produced by fragments of *Caretaker Technologies*. They will affect a fixed radius of surrounding areas depending on the strength of noise. They can be purged by having a specific amount of sheep singing inside noise. When purged, the noise machine will be revealed for the player to deactivate. Deactivating the noise machine will clear out the noise emitted. Each relic also holds some fragments of narrative, which will help the player understand the world and themselves. The message in the relic will be played through the sheep as audio files, and the player can always check the information in the Codex.

2. Creatures

Creatures Definition & Example

Creatures are the world's **living interface**—they broadcast calls, body language, and routines that teach the player how systems work. They **gate and enable progress** by reacting to special sounds, propagating chain reactions that open paths, calm hazards, or reshape spaces. They turn curiosity into understanding while reflecting the ecosystem's health—meant to be cared for, not exploited.





3. Biomes

Biome Definition & Example

- **Observable planetarium:** Players learn by watching and listening; the balance of passive observation and active probing scales with each ecosystem's complexity.

- **Interactive sandbox:** Players directly influence the ecosystem with their four abilities, creating readable systemic changes that open new paths.

Cliffs

Features:

- More verticality
- Cave-like areas
  - Still relatively open, but allows for echoes
- Connected to grassy plains and flatter areas
  - Parts of the plains have grass taller than the player, and must be navigated through
- Strong winds can affect the sheep, or even be loud enough to drown out sound if the player is too far
- Cloud spires







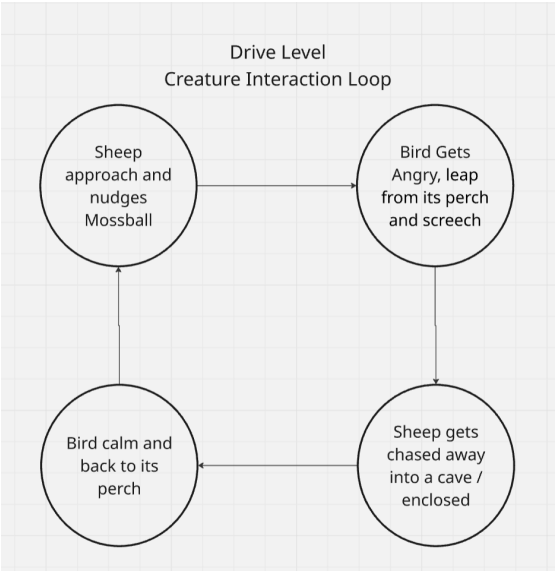
Level Design

The purpose of levels in this game is to provide a playground for the player to interact closely with Sheep and other creatures in the world. Overall, a **biome** should be an observable planetarium, an interactable sandbox, and a treasure trove waiting for player discovery.

Level Constraints

1. Ideally, every biome should have at least one Connected Ecosystem that includes sheep and player.
2. To prevent overcomplicated levels, the number of puzzle related creatures we can use in a single puzzle is restricted to a maximum of 3, with one of them being the key creature and 2 being the supporting creatures. This does not include sheep and player.

3. The maximum number of unique actions the player needs to do to solve a puzzle is also restricted to 3.



Connected Ecosystem Example

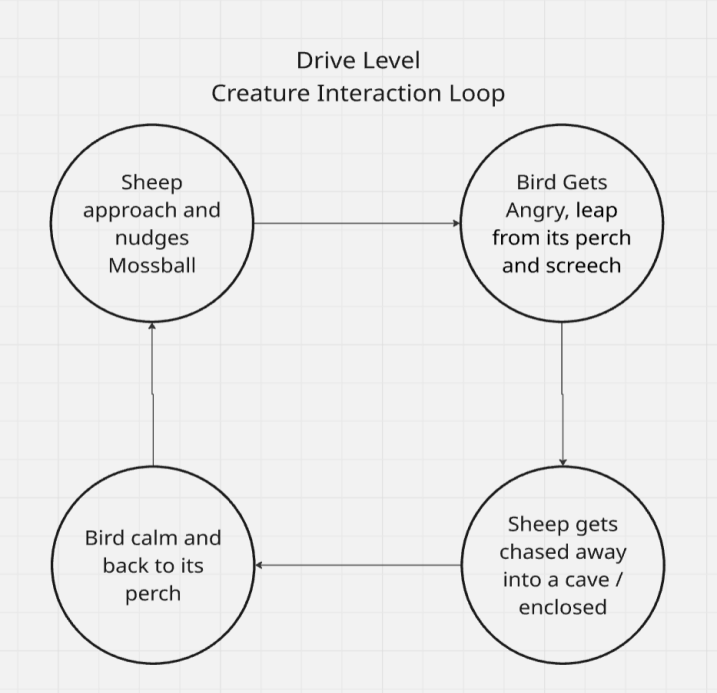
Level Example (Drive Tutorial)

In this level, players encounter a large bird patrolling near the central tree, guarding moss balls that are falling from the tree. Around the tree, sheep roam freely, grazing on grass and occasionally trying to nudge and roll the moss ball in an effort to claim it for themselves.

The terrain is forked: upon entering the area, the player immediately sees the tree at the center, the bird in motion, the sheep interacting with the moss ball, and **the final goal** — a canyon passage leading to the next area. However, the passage is blocked by **a large moss ball**, which must be cleared for progression.

Ecosystem

- The **bird defends the moss ball**, using its **Drive call** to redirect sheep.
- Sheep **redirect their movement** based on the sound direction, heading on a deadend road where the bird is facing.



Player will learn to understand

- Sheep are capable of pushing and moving moss balls.
- The canyon entrance is the progression point, currently blocked.
- The bird emits a directional sound to **drive** sheep away from moss balls towards a dead end path, with an arrow pop up pointing towards the forward direction.
- The player can **record** this sound, use it to **control** sheep and push away the large obstacle moss ball.

Gameplay Flow

1. The player sees the bird, the sheep, and the moss ball interaction loop, as well as the moss ball blocking the canyon passage.

2. The player learns that the bird's **directional call** influences sheep movement.

3. The player records the bird's call and gains the ability to replay the **Drive sound**.

4. By replaying the sound in different directions, the player redirects sheep toward the large moss ball blocking the passage.

5. With the sheep pushing the moss ball aside, the canyon entrance is cleared, allowing access to the next area.

Narrative

Quick Overview

Baacadia Beat Sheet
Baacadia is a world afflicted by Harsh Noise—an all consuming sound that disrupts everything—audio, thoughts, and even language itself.

Discover records of the Caretakers who created the Harsh Noise, and find remnants of their mountainous Great Beasts, long disappeared from the land. Explore a world dominated by sound, and save it from its disruption.

In Baacadia, you play as Scout, a robot originally created for war. With the help of the mysterious sheep-like creature Cloudfens, you awaken once more with a new purpose.

Scout will travel the biome recording new sounds and solving puzzles while accompanied by its companions, the Cloudfens, who will help it out at every step along the way. While traveling, Scout must disable three relics which still emit Noise, disrupting the environment and the ecosystem around it.

Concepts & Representations

Baacadia Worldbuilding

Keywords & Themes

Coexistence, Natural & Artificial, The Power of Nature, Communication

Narrative Overview

Premise:
A small, forgotten robot awakens in the quiet, post-war world of Stratus, surrounded by remnants of both nature and technology. It is helped by Clofens— mysterious, sheep-like creatures—to navigate a land haunted by Noise: the leftover scars of an ancient war between progress and harmony.

Journey:
Scout, once built for war by the nomadic Caretakers, slowly rediscovers its origins while helping the Clofens cleanse the world of Harsh Noise. As they travel together, Scout learns that the Harsh Noise was created by the Caretakers using Noise Crystals, and that it was once a "solution" for a disaster they caused, but became co-opted for violence and ended up bringing their downfall. The Caretakers went too far in first, their extraction of the environment's resources, and later, their attempt to fix it.

Scout realizes that while Harsh Noise hurts the environment, Noise itself is essential to prevent the Silence, which would creep in without Noise to stave it off. As Scout discovers more about the past, it comes to learn that too much or too little of anything can cause unintended consequences, and that balance is needed for nature to thrive.

Audio

Overview

The audio of *Baacadia* seeks to **realize composition through ecology**, where every sound emerges naturally from the world and its creatures. Instead of relying on external music, the game builds a living score out of **diegetic sound sources**—robot melodies tied to player states, environmental call-and-response, ambient critters, and systemic/reactive wind.

Through dynamic mixing, spatial reverb, and careful key/chord management, the audio experience will shift fluidly as the player interacts with sheep, environment, and "The Noise." The goal is an ecosystem where **gameplay itself produces music**: shepherding actions, creature responses, and environmental changes layer together into a composition that feels both **organic and intentional**, connecting players emotionally to the world and their companions.

Level Design Guidelines

Terminology

A “level” can mean different things in different games, so before we start talking about levels, we will define the scope of each term that we use to describe a “level”.

Scale comparison: World > Biome > POI > Setup > Encounter >= Puzzle

World/Planet

The largest “level”. It covers the entire game and potentially even more. Some regions and concepts on this level may be present in the backstory but will not be playable contents.

The world contains various biomes. The playable content may only exist on some of these biomes.

Biome

A large chunk of level, containing more than one point of interest, single or sets of puzzles, and open areas for exploration. A biome is defined by both its visual characteristics and the set of mechanics/features it holds. For example, a pine forest biome may have pine trees as both its visual characteristic and a unique feature.

Biomes don’t have a main “goal” and can be traversed freely by the players. It usually contains more linear POI levels and smaller puzzles and setups. A biome can have its own backstories and “arc” that chains together the various POIs within that biome.

POI

A usually enclosed area around or within a point of interest. Smaller in scale and can be more linear. This type of level will have a very specific goal to reach and a few specific ways of reaching that goal. But usually they will have more than one entrance.

Setup

A setup is a common combination of puzzles, mechanics, and creatures that can appear in multiple different locations. Each one may vary a little but usually they serve a similar purpose like a save zone, a gate for collectibles, etc.

Encounter

An encounter is a scripted event. It is fully controlled by the designers and can usually serve as narrative beats. Note that this is different to the player collecting a random audio log when

exploring, because we can't control when the player obtains that information, but in an encounter, we have full control over how and when the player encounters the event.

Puzzle

A puzzle is a challenge that must be overcome by the player. It must have a clear end goal and at least one non-trivial solution.

An example of a very simple puzzle is a bouncing mushroom(solution) + a high cliff(challenge). The player must use the bouncing mushroom to jump on top of the cliff. But there can be more solutions to it.

Thematic Overview

The purpose of levels in this game is to provide a playground for the player to interact closely with Cloudfens and other creatures in the world. Overall, a **biome** should be an observable planetarium, an interactable sandbox, and a treasure trove waiting for player discovery.

Refer to the project goal statement for more specified experience goals and project goals.

A Biome is an Observable Planetarium

This means that the player should be able to observe/listen and get information that helps them advance. We can consider the ratio between passive and active observation(basically interaction) based on the complexity of an ecosystem.

A Biome is an Interact-able Sandbox

This means that the player should be able to directly influence the ecosystem by using their 4 abilities.

A Biome is a Treasure Trove

This means that a biome should contain discoverable and collectable props/information. These may or may not be optional, but the purpose of having them is to target the explorer/collector archetype of players.

The Purpose of a Level

Each biome, POI, setup, and puzzle(we'll refer to these as levels from here on) should be designed with a purpose in mind. Here are a list of questions that should be answered before a level can be designed:

Metrics:

- How long should it take to finish this level?

- What is the difficulty of this level?
- How many smaller levels(POIs, puzzles, etc.) does it contain?

Geometric Placement:

- Where does this level sit on the entire game's critical path?
- Which levels are connected with this level?
- How many entrances and exits does this level have?
- Can the player revisit this level? Does this level have multiple layers that can only be accessed later?

Atmosphere/Mood:

- What is the overall emotional goal of this level? What should the player feel when playing this level?

Narrative:

- Which narrative beats are contained within this level?
- What information should the player uncover while playing this level?
- What is the narrative arc of the place?

Mechanics:

- What mechanics are involved in this level?
- What are all the possible things the player can do when they are inside the level?
- What should be taught to the player at this level?
- What's the goal of the level? What are the challenges?

The Two Types of Level Focuses

There are 2 types of level focuses in Baacadia. **Exploration and Narration**.

An **Exploration-focused level** is non-linear and open. The player is mainly driven by their curiosity towards various points of interests. These levels allow players to pace themselves, spending as much time as they want exploring the area and playing with the creatures in the level.

A **Narration-focused level** is more linearly structured and it's purpose is to create an area in which the designers have more control over the player experience. These levels can be used inside specific POIs to create more precise emotional beats and convey more specific narratives.

These focuses are tools for varying the pacing of a level, creating ups and downs and refreshing experiences for the player. A single level may have various different focuses inside the different smaller levels.

Player Abilities

The player can interact with the environment with the 4 actions:

1. Collect & Emit sound collected from the environment.
2. Ride on a Cloudfen.
3. Drive sound that copies Scout's movement to all nearby Cloudfen
4. Merge sound that helps recall sheep.

Graph Inspired Ecosystem Design

An ecosystem refers to a combination of environmental creatures. These creatures should affect and be affected by each other and create chained effects. We can think of each creature to be a node in an ecosystem graph and its relationship to another creature a link.

- Links are directional.
- Cloudfen and Scout are 2 unique nodes that must exist in ALL ecosystem graphs.
- Noise is also a unique node that can exist in some ecosystem graphs.

Definitions:

- Complete Ecosystem refers to an ecosystem where every creature has a link to every other creature through sound or other media.
- Connected Ecosystem refers to an ecosystem where every creature node can be arrived at starting from any node in the graph.

Links can have different types:

- Sound Links: A —> B means that A's sound affects B.
- Non-Sound Links: A —> B means that A's non-sound behaviour and/or properties affects B's behaviour.

Cloudfens

- Cloudfens are the executors of key actions. They are a node in the ecosystem, and will affect and be affected by the environment(flora and fauna).
- Cloudfens must be involved in all biomes and must serve as the key to overcoming challenges in the environment.

Environmental Flora and Fauna

Environmental flora and fauna can have 3 main purposes:

1. Simple interact-ables that help create an immersive environment.

2. Mechanics related creatures that serve a main function and are usually not affected by most other creatures/sounds (e.g. a creature that marks save points, a creature that marks Cloudfen location, etc.).
3. Puzzle related creatures that have a systemic behaviour design.

All flora and fauna in the environment should be designed to be either one or a combination of both.

Level Constraints

1. Ideally, every biome should have at least one Connected Ecosystem that includes Cloudfen and Scout.
2. To prevent overcomplicated levels, the number of puzzle related creatures we can use in a single puzzle is restricted to a maximum of 3, with one of them being the key creature and 2 being the supporting creatures. This does not include Cloudfens and Scout. (Needs more testing to see if more or less is better)
3. The maximum number of unique actions the player needs to do to solve a puzzle is also restricted to 3. (Needs more testing to see if more or less is better)

Challenge Design

Challenge Types

Considering our main target player archetype, we don't like challenges on dexterity. This is not a platforming game nor an action game. Therefore, when designing challenges, we must lower the bar of demand on player's physical dexterity. In areas of platforming and action, make the challenges less punishing unless the goal of the level is specifically to punish the player and be brutal.

In general, when designing puzzles, try to focus on testing player understanding of how an ecosystem works and how Cloudfen works. Sometimes we can also test them on key pieces of information (e.g. knowledge based unlocks in outer wilds).

We can also design challenges of the mind. Those are challenges that are "scary". Think of how in the Dark Bramble, the player needs only to quietly go pass all the blind anglerfishes, but it's really scary!

Scaling Difficulty

The main method to scale up the difficulty of a puzzle is to increase the number of actions the player must do to solve a puzzle. In other words, to increase the length of chain reactions needed to solve the puzzle in an ecosystem.

This section needs further testing.

Reward Design

Reward Types

These are the current types of reward concepts. Rewards can come in different forms. For example, a piece of information can be an audio log, a readable, a dialogue of an NPC, or just a piece of set-dressing.

- Lores about NPC, world history, Scout, Cloudfen, biomes, etc.
- Hints about a specific creature's behaviour.
- Hidden information(mechanics) about the environment that's not discoverable by simply observing the env.
- A Wondering Cloudfen
- A unique sound
- An interesting interaction for you or Cloudfens (think about interactions in Split Fiction or It Takes Two)

System Design Document Template

Version: v1 - TEMPLATE
Contributors: [Name]
Last Update: Nov 13, 2025

Document Convention

Text Color	Meaning
Black	Open, confirmed content
Grey	Suspended or shelved
Blue	Smaller edits that are updated in this version
Red	Pending, placeholder contents

1. System Overview

1.1 System Name: An identifiable name
1.2 System Category: Sheep, Environment, Sound, etc.
1.3 Core Concept: One short paragraph describing the purpose of this system.
1.4 System Goals: What the system must achieve.
1.5 System Dependencies: Reference to other systems that this system depends on.

2. System Mechanics Breakdown

2.1 Attributes: A list of attributes for the system exposed for tuning.
2.2 Mechanics: Detailed description of new mechanics.
2.3 Player Interaction: Describe how the player interacts with the system.
2.4 Player Knowledge of the System: What information do we need to expose to the player? What's the player's understanding of this system?
2.5 Edge Cases: What happens in edge cases? Make sure to consider this so there's less bugs.

3. Art Requirements

3.1 3D Asset Requirements: Models needed, and specific requirements (if any) for their designs
3.2 VFX Requirements: Any requests for VFX
3.3 Animation Requirements: Necessary animations for visual cues
3.4 UI Requirements: UI assets required for the system.

4. Audio Requirements

4.1 SFX Requirements: SFX needed
4.2 Audio features Requirements: Technical features required for the system.

5. Narrative Requirements

5.1 Narrative Interaction: One paragraph describing the narrative interaction/summary of this system
5.2 Related Narrative Information: Narrative information that we need the player to know of in this system.

6. Risks and Open Questions

Potential questions and risks that are unresolved and we should pay attention to.

7. Other Notes