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Abstract

Summary of your game. The paragraph you’d probably put on the App Store/Play Store.

GAME DESIGN DOCUMENT

Pablo Cano San Román, Please Lord, Save The Explorer

*Please replace this with an icon for your game/logo for your game/screen shot of your title screen.*

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# Glossary

*Abbreviation followed by the wording.*

GPU – Graphics Processing Unit

CPU – Computer Processing Unit

Casual Games – Games targeted at the masses of mobile gamers with simple and fun gameplay mechanics that are easy to understand and master.

Low-Poly – Modelling Technique that uses the lowest possible number of polygons to create a 3D model.

3D – three-dimensional.

UI – User Interface

UX – User experience

# Introduction

Casual puzzle game that will consist of moving a character in different directions to get from one point of a maze to another one. The player will have to move the character by swiping on the screen. The character will move on the direction that the player has swiped and will not stop until it reaches an obstacle. Also, the player will be able to rotate some parts of the maze that may need to be rotated to make the character continue on the level.

The game will have some mazes and each maze will have 4 different levels with different difficulties. Also, inside the levels there will be some coins for the player to collect, which will be used for unlocking skins for the character, and there will be a shop for the player to buy some coins.

# Character Bio

* Archaeologist: It is the protagonist of the game. The player will control an archaeologist that after getting the treasure of a maze, it got lost and will need the help of God (the player) to get out. The archaeologist will be possessed by God, and it will have to control its movement and alter the maze to help the archaeologist get out.
* God: God in this game is the player. It will have to possess the archaeologist to help him get out of the maze. But inside the maze there is not good divine signal, making God not be able to fully control the protagonist, only being able to move on one direction until it collides with an obstacle inside the level, which will stop the protagonist from moving. Also, due to the bad divine signal, God will only be able to rotate some parts of the maze.

# Rough Plot

The game is about an archaeologist that loves getting inside mazes to get valuable treasures, but it is very forgetful, so every time that it goes inside a maze and gets a treasure, it forgets how to get out. Luckily, this archaeologist has the grace of God, which always helps the archaeologist getting out of the mazes it gets in. The only drawback is that inside these mazes there is not very good divine signal, making God not be able to fully control the protagonist nor the maze.

# Gameplay Description

There will be only one game mode, the story mode. The story mode will consist of different mazes with 4 different levels on each maze. The levels consist of getting the player’s character from one point of the maze to another. The gameplay will consist of 2 polished main mechanics:

The first mechanic is the movement of the character. The player will be able to move the character on 4 directions (up, left, right and down) by swiping on the screen on any of those directions. The character will move on the swiped direction and will not stop until it encounters with an obstacle. The player will only be able to move the character again when it stops.

The second mechanic is the rotation of some parts of the level. The player will be able to rotate 90º some parts of the level every time that it taps on them. Sometimes it will be necessary for the player to alter the maze, so the character can go to the end point if the level.

# Monetisation

Strategy and justification.

## Target Audience

## Player Acquisition Strategy

Strategy and justification.

## Player Retention Strategy

Strategy and justification.

## Unique Selling Point (USP)

Strategy and justification.

# Artistic Style

Describe the artistic style and feel. (in game art, ui, menus, sound). Include images, colour swatches, screenshots, mood boards where applicable to justify the art style.

## Game Art

The art style of the game is a low-poly style using voxels for the characters. The reason for using this art is because Low-Poly games are not as demanding as other games using a different art style, allowing a larger audience to play this game, as more devices will be able to run it. Additionally, low poly assets are faster to create, as normally it does not need texturing. This makes this art style more suitable due to the short space of time given for the project (O'Caoimh, 2021).

Also, as the game is about leading the player out of mazes after they have got the treasure of that maze, the game is going to have an Egyptian theme; the maps will have specific colors according to the research done (see Figure 2), as well as the decoration that will be used for the maps (See Figure 3).

### What is a voxel?

Voxels are the equivalent of a 3D (three-dimensional) pixel. They are units of graphic information in form of cubes used to create 3D models by locating them on a 3D grid. All of the voxels are the same size, and can be assign to a color value individually, but can be located at different positions on the same grid and have different colors to create voxel models (Mega Voxels, 2019).

### Example of art style used

Diagrama

Descripción generada automáticamente

Figure 1, Archaeologist model presented with its color swatch and color codes. Model created using MagicaVoxel (MagicaVoxel, 2021) and color swatch done on RedKetchup Color Picker (RedKetchup, 2019).

This is the protagonist of the game, and the model that is going to be used on the project. The inspiration for the creation of this character is Indiana Jones (*Indiana Jones and the Kingdom of the Crystal Skull,* 2008), famous fictional archaeologist.

### Art Style for the levels

A picture containing calendar

Description automatically generated

Figure 2, Pyramid Mood Board presented with the Color Scheme and the color codes (Scheme Color, n.d.). Images taken from Pixabay (Berger, 2018) (Linforth, 2017).

The game will have an Egyptian theme for the levels, taking as inspiration the Egypt pyramids. This image shows the colors that will be used for the creation of the levels.

A picture containing text, different

Description automatically generated

Figure 3, Egyptian art style mood board for game decoration, represented with the color scheme with color codes. Color Scheme got from Scheme Color (Naidu, n.d.). Images Taken from Pixabay (Clker-Free-Vector-Images, 2014) (Gerhard, 2014) (Dittmar, 2015) (Venita, 2016) (Pixabay, 2017)

The levels from the game will have some Egyptian decorations, following this color scheme for their colors.

## User Interface (UI)

Inspiration, your proposal, justification (UI design/psychology theories go well here), examples.

### Inspirations for the UI

To understand the design of the UI for this game, it is important to know where the inspiration is from. The inspiration comes from 3 games with similar mechanics to the one proposed on this document.

The first one, and main inspiration for this project, is *Tomb of the Mask* (2018). This is a 2D pixel art mobile game that contains procedurally generated labyrinths as levels, and where the character’s movement works as the one presented on this project. All the game’s UI is based on its art style, which is 2D pixel art. In fact, the typography used in this game is similar to the ‘Joystix Font’ (Larabie, n.d. a). Also, even though the game is entirely in 2D, the buttons inside the game have an outline that makes them seem 3D, which makes the player want to push them.

The second game where this project’s game takes inspiration from is the one called *AMAZE!* (2019), game that as well has similar main mechanic to the one thought for this project. This 3D game uses a simplistic low-poly art style, as well used on the UI; it has simple buttons that get darker when the button is pressed, giving the impression that the button is being physically pressed. The font used on this game is a regular type of font, similar to the ‘Coolvetica Font Family’ (Larabie, n.d. b).

The third and last game that the project takes inspiration from is *Crossy Road* (2015). The art style of this game is what inspired this project to use it as well. *Crossy Road* (2015) has a low-poly art style based on voxels, which is the same art style that is used on this game. The UI of Crossy road is very simplistic and tidy, not taking much screen space and very easy to understand. All the game UI is just buttons with icons that represent what the button will do if it is pressed and some text, showing the player’s coins, the record, and some other information. The font used on this game is the ‘Origami Mommy Regular’ (Tepid Monkey Fonts, n.d.). This provides more accessibility to the game, as, for example, color blind people will be able to tell the functions of the buttons and the information provided on the text because of the icons and the high contrast between the text and everything else, respectively (Innovecs Games, 2020).

### My proposal and justification

Having the previous games as reference (Innovecs Games, 2020), the game needs to have a simplistic UI with an Egyptian theme, just having what it is necessary to make it work properly (Innovecs Games, 2020); this will make the UI easy to understand for the players and it will not be too confusing for them, making the gameplay flawless and more enjoyable (Innovecs Games, 2020). Also, it is important to provide affordance on the UI design, this means telling the player what an object is used just by looking at that object. For example, the buttons of the game will not just be rectangles that the player have to figure out that there are buttons, the buttons will have an outline that will make them seem that they are popping out of the screen, making them look like actual buttons. This will make the player want to press it (Moran, 2020).

Another important aspect on the game UI is that it needs to be accessible for most people. For example, the game UI must not be attached to just colors telling the player what certain parts do, like for example painting a button with red in case it is not accessible for the player on that moment. That is why the UI needs icons and text that tells the player what the buttons do or the current state of that button, so color blind people can play this game too (Innovecs Games, 2020).

There are going to be adds on my game in 2 different ways: Adds will pop up every 2 levels completed, and if the player wants free coins to purchase skins, they can watch one add every 8 hours to get some coins (Innovecs Games, 2020). There will be an Adds removal button in the main menu where the player could pay to remove all the adds of the game. The player would be able to get some coins every 8 hours without having to watch adds.

## Menu Systems (map out)

Inspiration, your proposal, justification, examples in mapped out form.

### Inspirations

For the menu systems, this game also gets inspiration from a couple of games.

The first inspiration is *Crossy Road* (2015). This game’s menu system is very well design, as for example, when the game loads, the player can start playing instantly, as there is no menu to navigate through (Spencer, 2020). There are some buttons on the main menu that are used to go to the skin selection, to the 2 players mode, to the leader board and to the achievements screen. When the player loses more buttons show up for the player to play again, to go to the settings menu, to see the leader board or to share the moment where you lost and the record.

The skin selection menu is the part of this game’s menus that this game is inspired on. It is a carrousel where the player can scroll through the different skins, to then select the desired one.

The second inspiration for this game’s menus is *Survivor.io* (2022). The inspiration taken from this game comes from its level selection system and the shop screen. The level selection system in this game works in the same way as the skin selection system in *Crossy Road* (2015), it is a carrousel where the player can select the desired unlocked level. The shop screen consists of some buttons showing a specific amount of in-game currency that can be obtained by paying with real money, increasing the amount of these on each button.

And the third and last inspiration has been *AMAZE!* (2019). On this game, the skin selection menu inspired the idea of how to create the level selection menu. The skin selection on this game consists of some pages with many skins to select, represented inside rectangles ordered three rows each page. The player can scroll the screen horizontally to change the page.

### Proposal and justification

### Examples of the menus

## Sound Design

Inspiration, your proposal, justification.

### Inspiration

### Proposal and justification

## Potential Logos/App Icon

Inspiration, your proposal, justification, present (min 1) max 3 logos/app icons.

### Inspiration

### Proposal and justification

# Components

Systematic breakdown of components – a rough outline of what systems will be required, including:

## Special Features

AR/VR/dynamic interaction. Include any special features.

## SDK / API Requirements

Include Additional SDK / APIs that will be required.

# Asset Breakdown

You justified these above giving examples and sources of inspiration, but where are YOU sourcing yours from? Or do you need to create them?

## Art Assets

List each major area of artwork (Player, Enemies, Worlds, UI/Menus, HUD, Effects)

Text Assets

Identify major areas (tutorial, tips, scripted dialogue/quests, dynamically presented dialogue, narration)

## Sound Assets

The major areas (In-game sound, UI/HUD feedback sound, music, voice)

# Horizontal Prototype

Refer to the PowerPoint

# Vertical Prototype

Refer to the zip file and video.

# Platform Choice

iOS, Android, multi, why, how, plans?

# Platform Development Costs

What is the process and costs of publishing to a desired app store?

# Icon Design

Maximum of 3 proposed icon designs.

# Game Name

Maximum of 3 proposed names.

# Any Additional Content to Support

As the title suggests!

# Reflective Evaluation

The report should contain a reflection on design choices made for your game and any changes that you had to make to the initial design based on prototyping and testing. The reflection should specifically relate design considerations towards relevant mobile game development topics (e.g. design choices made for performance, due to fragmentation on android etc). You should also relate design choices towards considerations for your target market.

**Minimum 1000 words with no maximum.**

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**CHANGE REFERENCES TO HARVARD**

# Appendices

Any supporting documentation can be added to the appendix. This can relate to any section of the report.

It also helps if the appendix has its own content page and naming conventions.

## Appendix 1: Title

## Appendix 2: Title