HOW TO WRITE A GAME DESIGN DOCUMENT
如何编写游戏设计文档

SO, HOW DO I GO AROUND DOCUMENTING WHAT I WANT TO DO WITH MY GAME?

那么，我该如何记录我要做的游戏呢?

That's the first question I pose myself when I finally had the great game idea that would make me rich (jk, of course, I'm still poor). At this point, I didn't even know that what I wanted to write was a Game Design, and in order to do that I needed to create a Game Design Document.
I started doing my own research and came across the topic, but nowhere could I seem to find a common answer or template that could do what I was looking for.
After going through a few Game Design books (I highly praise and recommend Jesse Schell's Book of Lenses), and reading all I could online, it was time to create my first GDD. Through the years and iterations it has evolved into the following template, which we adapt every time we start a new game here at the studio.
Without further ado, let's jump to the sections in the GDD (you can download the template in *.doc format here => Trick's GDD Template)

我开始自己构建游戏想法的第一个问题就是，我终于有了一个非常伟大的能够让我变得富有的想法（当然，我仍然很穷），我甚至不知道我要如何写游戏设计，为了做到这一点，我需要创建一个游戏设计文档。

我开始了围绕这个话题的研究，但是我找不到一个通用答案或模板来解决这个问题。

经过查询几本相关游戏设计书籍（我高度评价并推荐Jesse Schell的《全景解谜游戏设计艺术》这本书），我尽我所能的找寻所有能够收集的在线内容，我觉得是时间来创作我的第一个GDD(游戏设计文档的简称)了。通过多年的版本迭代，它已经演变成以下模板，我们每次在工作室开始新游戏时都会使用它。

PROJECT DESCRIPTION 项目描述

A summary of what this game is about, without going into too much detail about game mechanics or anything else.

这是一个介绍关于游戏概要的部分，不涉及游戏机制或其他任何细节。

For example :

例如：

> *This game design document describes the details for a **multi-platform touch based 2D puzzle game with novel mechanics and an original story and characters**.*
>
> *The name is to be defined but candidates are…*

这个游戏设计文档描述了基于多平台触控2D益智游戏新奇的物理效果,原始故事以及人物的细节设计。

当然，这个游戏名称只是暂时的...

1. CHARACTERS 人物

The reason we start with characters is because you need to introduce them before the Story. If your game doesn't have Characters and/or Story, you can just jump to the Gameplay section and remove Sections 1 to 3 (or leave them empty).

我们从角色开始的原因是因为你需要在故事之前介绍他们。如果你的游戏没有角色/或故事，你可以直接跳到游戏的部分，把第1部分移到第3部分(或者把它们空出来)。

An example of character descriptions:

一个人物描写的例子：

Gnumies *are the main characters in this game. These creatures are happy and wealthy, but not greedy. They are wealthy because their ancestry is related to money, or Numismatic, thus their name: Gnumies. They're hairy and come in a variety of colors.*

Red Gnumies *are passionate and break stuff.*
Yellow Gnumies *are electric and jump up and down.*
Green Gnumies *are tranquil, relaxed and easy going.*
Blue Gnumies *are a little sad and grumpy.*

Gnumies also have a lot of arms, anywhere from 1 up to 4, and their arms have hands. They have a firm handshake and can combine when holding hands. Gnumies like rough play and leave everything messy…

Gnumies是在这个游戏中的主要的角色。这些生物快乐而富有，却不贪婪。他们很富有是因为他们的祖先从事与金钱相关的行业，因此他们的名字是："Gnumies"。

他们有毛发有各种各样的颜色。

红色的Gnumies充满了激情，总会摔东西。

黄色的Gnumies像触电了一样，上蹿下跳。

绿色Gnumies平静，放松，随和。

蓝色Gnumies有点悲伤，脾气暴躁。

Gnumies也有很多胳膊，在身体的各个地方有1到4只，他们的手臂上有手，当他们握手时可以进行结合。Gnumies非常狂野，将任何东西拆的乱七八糟。

You can also add some character artwork here.

你也可以在这里插入一些人物的图片

2. STORY 故事

"An important part of the art of storytelling is to create characters that the guests can empathize with easily, for the more the guests can empathize with the characters, the more interesting the events become that happen to those characters." – **Jesse Schell, A Book of Lens**
Having introduced the characters, it's a good time to talk about the events that will happen throughout the game.

"讲故事的艺术是能够非常容易的塑造出玩家能够产生共鸣的角色的非常重要的部分，这些角色的身上所发生的事情就会变得更加有趣。" — Jesse Schell,《全景解谜游戏设计艺术》

当我们介绍完这些角色之后，是一个我们讨论游戏整体过程中发生的各个故事的绝佳时机。

For example :

例如：

> *Gnumies are happily playing inside their castle and causing mischief. The Butler is going insane, but everybody is enjoying. Joker makes jokes.*
>
> *German is home watching TV and his mother bothers him. So he goes out to spy on the Gnumies. Outside it's raining and German is looking envious through the window, getting all wet.*
>
> *A strange mysterious person-something gives him a key that he can use to enter through a backdoor. He goes in with his army, kidnaps and jails female and baby Gnumies, and kicks everybody else out of the island…*

Gnumies在他们的城堡里快乐地玩耍，做各种恶作剧。男管家要疯了，但每个人都很享受。小丑开着各种玩笑。

一个德国人在家看电视，他的母亲让他非常烦恼。所以他走出了家门，通过城堡的窗户监视这些Gnumies，他非常的嫉妒他们。外面在下雨，德国人全身都湿透了，

一个奇怪的神秘的人给了他一把通过后门进入城堡的钥匙，于是，他带领他的军队一起冲了进去，绑架和监禁了女性和婴儿，并把其他人都赶出了这个小岛。

2.1. THEME 主题

"Resonant themes elevate your work from craft to art. An artist is someone who takes you where you could never go alone, and theme is the vehicle for getting there." – **Jesse Schell, A Book of Lens**
This is important for when other people read your design. Overall, the theme speaks about what kind of story you want to tell: is it comedy, is it the real life or is it just fantasyyy…

"产生共鸣的主题能够主题把你的作品从工艺提升到艺术。艺术家是能够把你带到一个你永远也不能独自前去的地方的人。"— Jesse Schell，《全景解谜游戏设计艺术》

这对于其他人阅读你的设计是很重要的。总的来说，这个主题讲述了你想要讲述的故事:是喜剧，是真实的生活还是仅仅是幻想?

For example :

例如：

> *This is a game about sadness and hardships. There is action and happy moments but between each chapter the story must progress in a way that clearly states that the Gnumies are sad because they lost their home. It must also have a sense of humor and be funny.*

这是一个关于悲伤和艰辛的游戏。有行动的时刻也有快乐的时刻，但在每一章之间这个故事必须以一种非常清晰的方式取得进展.Gnumies们很伤心，他们失去了他们的家。但是他们还必须有幽默感和风趣幽默.

You can skip this section if you think it's irrelevant for your game.

如果你认为这对你的游戏无关紧要，你可以跳过这一部分。

3. STORY PROGRESSION 故事的发展

So, you have a Story, but how will the game take your players through that story.
"The world of your game is a thing that exists apart. Your game is a doorway to this magic place that exists only in the imagination of your players" – **Jesse Schell, A Book of Lens**

然后，你有了故事以后，你讲如何带领玩家体验整个故事.

"你的游戏世界是一种真实存在的事物。它是一个只存在于你的玩家的想象之中的神奇空间"—Jesse Schell,《全景解谜游戏设计艺术》

For example :

The game starts with a short intro scene where the Gnumies are getting kicked out of their homes. Then they land in an island and the first chapter begins.

The first chapter is the Tutorial. This can be skipped. Here the levels are few and the Butler introduces the user to the mechanics.

Once the player beats the tutorial he can advance into the First World Forest World.

*When the player beats the Forest World, he gets the First Key and then can choose to open the **Volcano World** or **Icy Mountain World**. Once he defeats one of these worlds….*

It's very important to develop the world like a place were not only this story, but multiple stories could be happening at the same time. This opens the door for sequels and merchandise.

游戏从一个简短的场景介绍开始，在这个场景中，GNUMIES他们被赶出家门。然后他们降落在岛上，并且第一章开始了。

第一章是新手教程。这个是可以跳过的内容。在这里关卡设计很少，仅会向玩家介绍游戏规则。

一旦玩家通过了新手教程，他就可以进入第一个世界——森林世界。

当玩家通关森林世界时，他得到了第一个钥匙。然后玩家可以选择通往火山世界或冰封世界。在这款游戏中，一旦玩家打败了这些世界中的一个世界，它都将得到一把通往另一个世界的钥匙.

通过这种方式设计游戏世界是非常重要的，不仅仅是这个故事，在一款游戏中，很多故事可以同一时间发生。这样设计也为制作续集打下了很好的基础。

4. GAMEPLAY 游戏玩法

"The game begins with an idea." – **Jesse Schell, A Book of Lens**
This is (probably in 99% of games) the most important section of the GDD. It's where you describe what your Gameplay (yes, with capital G), will be like.
Since this section can become humongous, we went ahead and divided it in sub-sections that made sense to us. Of course, this is a very subjective topic and what works for us may not work for you.

"游戏开始于一个想法。" — Jesse Schell, A Book of Lens《全景解谜游戏设计艺术》

这是GDD（游戏设计文档）中最重要的部分（大概99%的在游戏中）。 你可以在这里描述你的游戏GDD（是的，大写的字母G），会是什么样的。

由于这一节可能变得很庞大，我们就把它分成了几个小节，这对我们来说是有意义的。当然，这是一个非常主观的话题，对我们有用的东西可能对你不起作用。

4.1. GOALS 目标

In short, why is the player playing your game? It's good to add this information to a separate section so you don't have to guess while reading through the whole GDD.

简单来说，为什么玩家玩你的游戏？你可以做一个单独的章节去说明。所以这样就免去了你阅读整个GDD文档时猜疑这件事情。

For example :

例如 :

> *Overall (long term): Help Gnumies return home*
>
> *Gameplay (short term): Defeat the enemies, advance to the next level, etc…*

整体（长期）: 帮助Gnumies回家

游戏(短期) : 击败敌人，推进下一关卡，或者其他

4.2. USER SKILLS 用户的技能

This is not the most intuitive section, but it really helps to narrow down your scope if you think about what are the skills your player needs to master in order to play your game. Believe us, writing this list will help you find problems in your Game Design. For example, you may be trying to develop a game for kids but realize you require them to do something that is too advanced for their age, or some inputs may be good for Mobile but not for a Console with a Joystick. Also, if your game is going to have Custom HW built around it, then this list will allow you to figure out what components you'll need to make it work.

这不是最直观的部分，但是如果您考虑玩家需要掌握什么样的技能来玩这个游戏，那么这样做有助于缩小范围。 相信我们，撰写此列表将帮助您在游戏设计中找到问题。例如，你可能想为孩子们开发一款游戏，需要做一些更加适合孩子年龄的游戏设计，或者什么样的操作设计适合手机却不却不适合手柄。又或者说，如果你的游戏需要通过通过定制的硬件来游玩，那么这个列表将帮助你准确的找到想要使用的组件。

For example :

例如：

- *Tap on the screen*
- *Drag and drop*
- *Memory*
- *Puzzle solving*
- *Rearranging pieces*
- *Manage resources*
- *Strategize*

· 点击屏幕

· 拖放

· 记忆

· 解谜

· 重新安排摆放区块

· 管理资源

· 制定战略

4.3. GAME MECHANICS 游戏机制

This is where you describe your proper game mechanics. Spare no words, when you circulate this GDD around your team, there has to be the least reasonable amount of doubt about what the gameplay should be like. This is a very good section to add some Artwork or Screenshots of your prototype (we prefer to prototype the mechanics and figure out if they are fun before committing resources to a game). There are complete books and sites with materials about how to describe game mechanics, so we'll not elaborate with examples here. Linked resources at the bottom.

这个章节是正确的描述你的游戏机制的地方。没有多余的废话，当你在和整个团队开始你的GDD制作时，我们可以对这款游戏是什么样的提出很多合理的建议。这事一个非常好的章节，我们可以添加一些游戏原型的艺术设计和截图。（我们更加喜欢在制作完整资源之前制作原型来弄清楚它是否真正有趣）

很多完整的书籍和网站有关于如何描述游戏机制的材料，所以我们不会在这里详细说明。 链接资源在底部。

4.4.   ITEMS AND POWER-UPS 道具和强化（道具）

We use this section to elaborate on the Game Mechanics. In order to avoid having a single section with everything in our brains poured into it, we use the section above to describe the core mechanics, and this section to talk about things that can be added to the game in order to improve the fun and empower the player.

So, if your game is a match-3 game, then in the previous section you'd go and describe exactly how a match-3 game would work (and adding your variations to the formula).

In this section you'd add every power up and item the player can use/encounter/buy and how they would affect the core gameplay.

我们利用这一部分来阐述游戏机制。为了避免我们脑子里的所有东西都投入其中后这部分内容变成一个单独部分，我们使用上面的部分来描述核心机制，这个部分讨论可以添加到游戏中的东西，以提高游戏的乐趣和赋予玩家力量。

所以，如果你的游戏是一个3场比赛的游戏，然后在上一节你会去描述一个3场比赛的游戏究竟是如何运行的（并且要增加你的数值变化公式）。

在本节中，你将添加所有的能量提升方式和玩家可以使用/遭遇/购买的道具，以及它们将如何影响核心的游戏性。

For example :

例如：

> *When finishing a world, you could get a power up related to that world. For example, finishing the volcano world, can give you an item that makes red Gnumies more powerful. It could be a scarf, or something they can wear, and those items could be seen in-game later. You can level up items using in-game currency, or use real money to acquire in-game currency packs….*

当完成一个世界的时候，你在那个世界可以得到一个能量提升相关的方法。例如完成火山世界，可以给你一个东西使得红色Gnumies更强大。它可能是一条围巾，或者其他他们可以穿的东西，这些物品都可以稍后在游戏中看到。您可以使用游戏中的货币对物品进行升级，或使用真正的金钱来获得游戏中的货币包…

4.5.   PROGRESSION AND CHALLENGE 级别和挑战

This is also a very subjective section that may or may not work in your design. Our idea behind this section is to elaborate on how the difficulty will increase throughout the game, and making sure we give the player the tools to catch up to it.

这也是一个非常主观的部分，可能会或可能不会在你的设计中起作用。

我们在本节后面的想法是详细说明如何在整个游戏中增加难度，并确保我们给玩家提供了追赶它的工具。

For example :

例如 :

> *Difficulty will advance by making the enemies harder.*
> *To mitigate difficulty, the user will have to play better, level up Gnumies and use items (also level up the items).*

游戏的困难程度会使敌人前进更加艰难，

为了减轻困难，玩家必须玩的更好，升级Gnumies和使用物品(也可以进行物品升级)

Also, here we can talk about the way players will unlock new levels or missions.

同样，在这里我们可以谈论玩家将如何解锁新的关卡或任务。

For example :

例如 :

> *Each boss drops a key with a jewel of that world's color.*
> *Worlds can be tackled in any order. When the user beats every world and has every key, then he can go and work his way through the last world. The order in which a user tackles each world can be chosen by him. The boss at the end of a world drops a key that can be used to open a different world. Once the item is used, it is lost forever.*
> *That way, the user must complete the world he selected before opening the next. At that point the difficulty for that world is set*

每个BOSS都可以掉落一个带有不同于这个世界颜色的宝石钥匙。

我们可以以任何顺序安排这个世界，当玩家通过每一个世界，得到每一把钥匙，他可以以这种的方式前进通过最后的关卡。如果玩家完全通关，玩家可以自由选择关卡通关，当达到指定条件后，最终BOSS被打败后掉落的钥匙可以用来打开一个不同的世界，一旦我们使用了这个道具，这把钥匙将永远消失。

所以，玩家就必须在他使用这个道具通往另一个世界之前完成所有的世界关卡。在另一个世界中，完成游戏将更加的困难。

4.6.   LOSING 失败

Yes, losing! What are the losing conditions? Time, health, all of them? This is the section where you describe how the player gets to see your "Game Over" screen.

是的，输了！ 失败的条件是什么？ 时间，生命健康程度，还是所有这些条件呢？ 这个章节是您描述玩家是将看到怎么样的 "游戏结束" 界面的部分。

For example :

例如：

> *These are the losing conditions: losing by running out of time, losing by running out of moves, losing when there are no available combinations.*
>
> *When the player loses, there must be an image showing the Gnumies wounded/scratched. Maybe they can lose some hair and you can see the skin under the hair.*

这些是失去的条件：跑步失去的时间，由于运动而失去动力，当没有行动力来组合时游戏失败。

当玩家输掉的时候，必须有一个图像显示Gnumies受伤/挠。也许他们会失去一些头发，你可以看到头发下面的皮肤。

5. ART STYLE 美术风格

This section is self-explanatory: here's where you describe your ideas about what the game should look like. Since a picture is worth a thousand words, this is a great place to add some concept art.

这部分是不言而喻的:在这里你可以描述你的游戏看起来什么样的想法。一张图片胜过千言万语，这是一个很好的添加概念艺术设计的地方。

For example :

例如 :

> *This is a 2D isometric game, with high quality 2D sprites.*
> *The character design should resemble that of Studio Ghibli.*
>
> *Everything should be very colorful and feel alive, with highly animated scenarios and layered backgrounds….*

这是一个2D游戏，高质量的2D精灵。

角色设计应该类似吉卜力工作室的风格。

一切都应该是非常丰富多彩的，鲜活的，通过很活泼的情景和分层背景进行体现…

6. MUSIC AND SOUNDS 音乐和声音

"Music is the language of the soul, and as such, it speaks to players on a deep level." – **Jesse Schell, A Book of Lens**

Here is where you describe your Music and Sound FX. Depending on how important this is in your game, then you can split this section in different sub-sections.

"音乐是灵魂的语言，因此，他可以讲述更深层次的内容。"— Jesse Schell,《全景解谜游戏设计艺术》

在这里你可以描述你的音乐和音效。根据音乐音效部分在游戏中的比重，我们可以分解成不同的章节去制作。

For example :

例如 :

> *The music should have a Retro style, appealing to 8 bit nostalgia but high quality.*
>
> *It's important that a lot of sound effects praise the user when he does something good. There should be immediate and positive feedback.*
>
> *When time is running low, add a sound that makes the user nervous.*
>
> *The sad scenes should be accompanied by Accordion/Violin music and sound like a sorrowful Tango.*
>
> *For In-Game music, use a more relaxed approach with happy tunes and going up on tempo as the level progresses.*
> *When in caves the music should sound muffled.*

音乐的设计需要带有一些复古风格，可以通过高品质的8位音乐来制作。

当玩家做了正确的事情的时候，应该给予非常积极的赞美音效反馈，是非常重要的。

当时间即将用尽时，可以给予玩家一个能够令玩家紧张的音乐。

在悲伤的场景时，应该使用由手风琴或小提琴演奏的音乐和音效，这样可以让让整个场景的气氛带有悲伤的探戈的气息。

对于游戏中的音乐设计，我们可以使用一种更快乐轻松的音乐，随着关卡的推进节奏逐渐加快。

在山洞里，音乐听起来应该很低沉。

7. TECHNICAL DESCRIPTION 技术说明

Here's where you describe the platforms you'd be launching for and tools you'll be using or are considering to use throughout your development. This should not be a detailed technical description, for that you have the Technical Design Document (TDD). Here we are just scratching the surface.

在这里，您可以描述您将要使用的平台，以及您将在开发过程中使用或正在考虑使用的工具。这不应该是详细的技术描述，因为您有技术设计文档（TDD）。我们只是在描述表层设计技术内

Example :

例如：

> *Initially, the game will be Mobile Cross-platform:*
>
> *• iOS*
> *• Android*
> *• Windows Phone*
>
> *Follow with PC standalone version and Facebook Canvas.*
>
> *Could add Mac and/or console support (through e-stores) in a future.*
>
> *Consider the following engines: Marmalade, Unity 3D, Unreal Engine 4.*
>
> *For project management use JIRA. Use Perforce for storing code and assets.*
>
> *TBD properly in Technical Design Document.*

最初，游戏将覆盖移动手机平台：

· iOS

· Android

· Windows Phone

紧接着我们会开发该游戏的PC单行版以及 facebook canvas游戏.

在未来我们将添加Mac版本或者控制台操作支持（通过电子商店获得）。

可以考虑使用以下引擎进行制作：Unity 3D引擎，虚幻4引擎。

我们可使用JIR.A来进行项目管理，通过Perforce进行资源以及代码的存储。

TBD非常适合技术设计文件。

8. MARKETING & FUNDING 市场营销&融资

A completely optional section, but write your ideas now so you don't forget them later. It's important to think about how you are going to market your game, even before starting your development. It's also important to know where the money to make the game is coming from.
"A plan is a real thing." – **Jesse Schell, A Book of Lens**

这是一个可选择的部分，但你最好在现在写下你自己的想法。这样以后就不会忘记了。你必须去考虑如何才能让你的游戏获得更好的市场，在游戏投入开发之前计划好从哪里找到制作游戏的经费也是一件非常重要的事情。

"计划是一个真实的东西。"— Jesse Schell,《全景解谜游戏设计艺术》

For example :

例如 :

> *Prototype the first level, and launch a Kickstarter campaign where we show that level.*
>
> *Try to land a publishing deal.*
>
> *Is there any Government funding we can apply to?*
>
> *Create a press kit and send to gaming news websites.*
>
> *Start a YouTube Channel and post development diary videos.*
>
> *Etc....*

创造第一关的原型，然后进行一个Kickstarter（美国众筹网站）活动去展现这个关卡原型

试着签署一份出版协议

寻找是否存在政府资助。

创建一个新闻稿并发送到游戏新闻网站。

创建一个Youtube频道并在上面发布开发日记

等等….

8.1. DEMOGRAPHICS 目标人群

It's important to know who you'll be targeting, this should spill into the game design. If you are targeting 15 to 25 year old males, then your main character probably shouldn't be a pink pony (not that there's anything wrong with that).

Not that there's anything wrong with that

你必须弄清楚你的游戏的用户群体是谁，用户群体将影响整体的游戏设计。如果你的目标用户群是15岁到25岁的男性群体，那么你的主角就不应该是一匹粉红色的小马。（当然这并不是这有什么问题，只是举例说明.)

再次强调一下，这并不是说是一匹粉红色小马有什么问题.（冷幽默^-^)

Example :

例如：

Age: 12 to 50

Sex: Everyone

Casual players mostly

· 年龄：12岁到50岁

· 性别：无限制

· 主要是休闲玩家

8.2. PLATFORMS & MONETIZATION 发行平台选择和盈利

You can add a little more detail about how you are going to approach the release on each platform.

您可以添加更多关于如何在每个平台上实现发布的详细信息。

For example :

例如：

Initially: Free android app with in-game ads, and paid version without ads.

Free iOS with ads. Paid iOS version without ads. In game purchases.

Consider: Windows 8, Windows Phone 8, XBOX live and Nintendo e-shop.

最初:作为一款免费的安卓应用，在游戏内加入广告。以及没有广告的付费购买版本。

带有广告的IOS版本应用，以及没有广告的付费购买IOS版本应用。

考虑：Windows8, Windows phone8, Xboxlive和任天堂的E-shop平台.

8.3. LOCALIZATION 本地化

Your supported languages. Just add whatever you have in mind, this is something that probably won't be a priority until later.

你的游戏支持的语言，添加任何你所想到的语言，这可能会使你在以后才会考虑的内容。

Example :

例如：

> *Initially English/Spanish.*
> *Later update with: Italian, French, German, etc.*
>
> *Consider getting an Asian publisher for expanding to Asia, someone that can help with localization.*

最初英语/西班牙语。

后来更新：意大利语，法语，德语等等。

考虑和亚洲发行商合作，扩展亚洲市场，他们将帮助你的游戏进行本地化。

9. OTHER IDEAS 其他的想法

Another completely optional section. If you have ideas that you are not sure if they should go in the game or not, just add them here so you don't forget them.

这是另一个完全可选择的部分，如果你有其他的你不确定是否应该加入到游戏中的想法，你只需要将他们添加到这里，这样你就不会忘记他们。

For example :

例如 :

- ◦ *Level designer*
- ◦ *Be able to rate levels created by other users*
- ◦ *Achievements*
- ◦ *Leaderboards*
- ◦ *Should the game have a Multiplayer mode?*

· 关卡设计师

· 能够为其他用户创造关卡评级

· 成就

· 排行榜

· 游戏应该有多人游戏模式?

"Generally, it is safe to assume that a multiplayer online game will take four times the effort and expense to create compared to a similar single-player game."
"There is an old rule of thumb that it takes six months to balance your game after you have a completely working version" – **Jesse Schell, A Book of Lens**

"通常情况下，比起单人游戏的开发，需要花费4倍的精力和费用来创造一款多人在线游戏。"

"有一个非常古老的经验法则，那就是当你完成了一个可以运行的版本后，你将需要6个月的时间去平衡你的游戏"-Jesse Schell 《全景解谜游戏设计艺术》

CLOSING COMMENTS 结束语

We hope other game developers can find this template useful. Looking forward to starting the conversation about how this document can be changed or improved.
Please, leave your comment below or reach out to us at play@trickgs.com.
Here's are some Gnumies, please take them!

我们真心的希望这个文档能够帮助到其他游戏开发者。期待进一步的讨论如何优化该文档。

请留下您的评论或在play@trickgs.com联系我们。

这里有一些Gnumies，请收下!

And here are a few interesting resources in case you want to continue your Game Design reading spree:
- http://www.pixelprospector.com/the-big-list-of-game-design/
- http://gdquest.com/game-design/my-7-most-valuable-game-design-resources/

Link to the template: Trick's GDD Template

这里有一些有趣的资源，如果你想继续你的游戏设计阅读，那么狂欢吧！：

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链接到模板:Trick的GDD模板