

# 20 SoMeTHiNg

*"get it together"*



A slice-of-life RPG where you struggle with money,  
health, and friends, while trying to pet a dog.

I like taking pictures, so when my parents kicked me out I called my friend in Macaco and she agreed to let me bum on her couch for a few days while I figured my life out. See, they always said Macaco was a scenic place...

## THE GAME

*20 Something* is a new kind of slice-of-life game – rather than providing a fantasy of leisure, this isometric 2D RPG pressures players with constantly passing time and survival mechanics, emphasizing resource management, all through replicating the mundane actions and systems of normal life. Find temp work, buy food, and try not to be too late to your friend's party. There's a strange and exciting world out there to explore, but you have to take care of yourself if you want to see it all. Absurd and relatable, *20 Something* hopes to help people laugh at how hard life is.

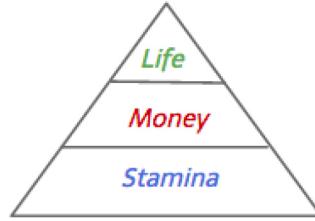


You have four short days at your friend's spot to figure out a plan for long-term residence, whether that means staying in Macaco or going back home. In the meantime, you have to keep yourself fed with odd jobs around town. There's also a cute dog that you want to pet, but it doesn't like you, though some of the neighbors have ideas for how to fix that.

The game elegantly mimics everyday life systems so that players can playfully experiment and fail while trying to "get it together." Trying to live a manageable life is incredibly stressful, but by overcoming chaos within a safe game space, we hope to empower players in that neverending struggle to find balance in their own lives. It is a wholly different type of escapism; one where you can feel in control of the very same trials that plague everyone during a turbulent stage of growing up.

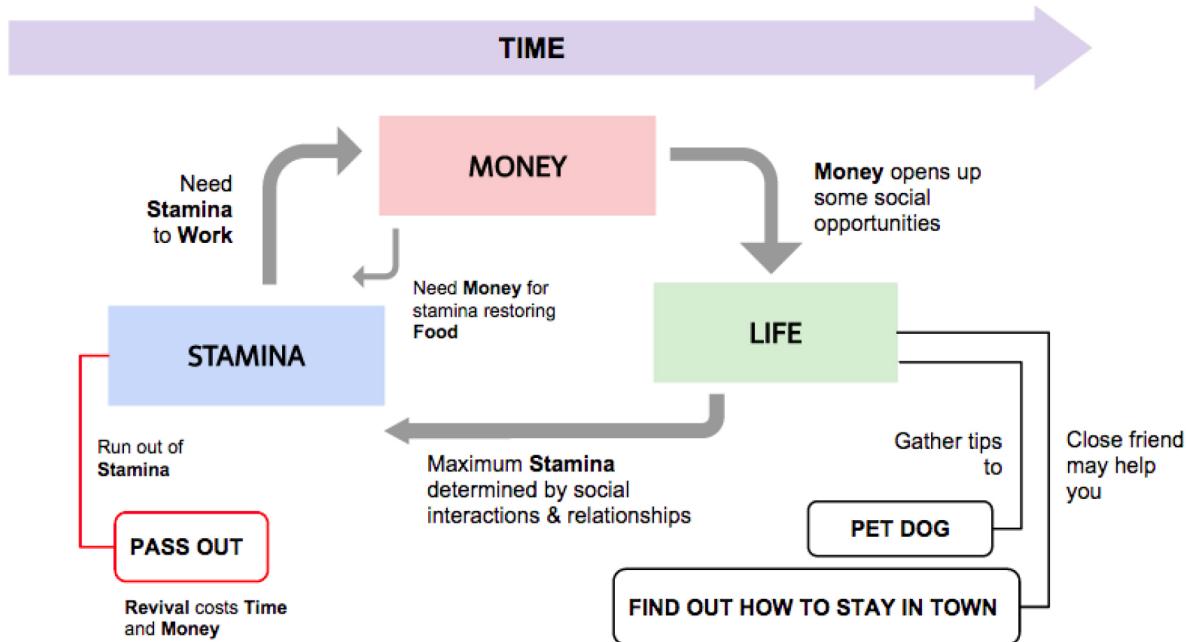


# MECHANICS



The player is constantly juggling resources to stay afloat. Stamina drains over time, and is supplemented by food, which must be purchased with money, which is earned through temp work, which takes time and stamina. If the player runs out of stamina, they pass out and wake up in a hospital the next day. If they pass out three times, the player incurs a debt that is basically impossible to pay back, and sits on the screen as an omnipresent reminder of failure. Controls are simple, just directional input and a contextual interaction button. The most important consequential choices come from how the player decides to prioritize their time – by making layered decisions through navigating space. Time and space are integrally linked, making “Which way to go?” a loaded decision with many nonlinear implications regarding the core game resources.

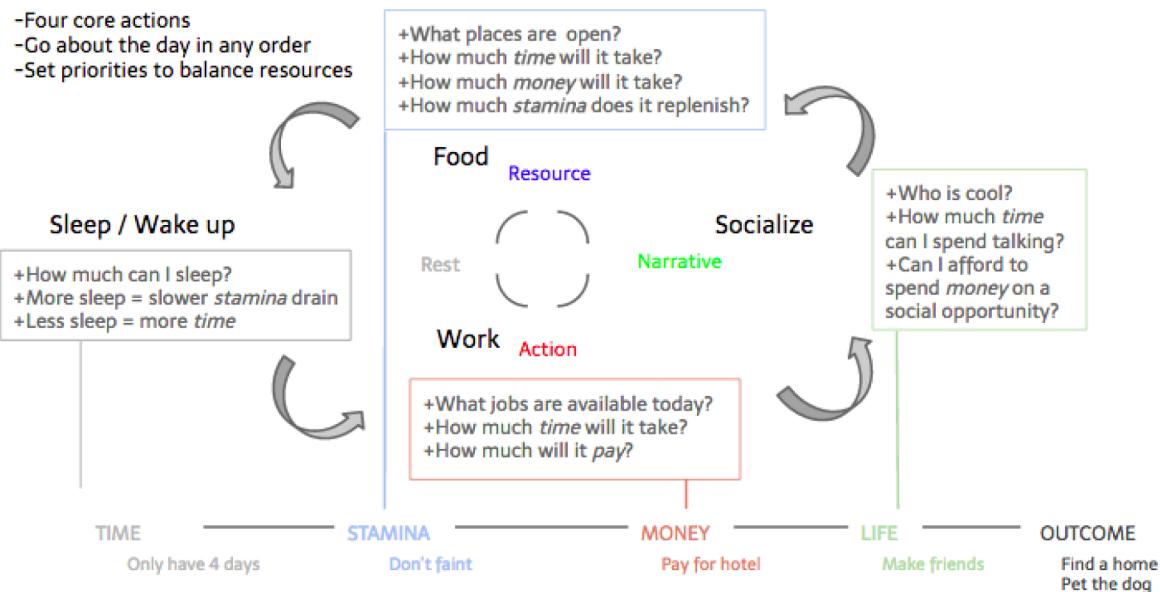
## RESOURCES



A nice old woman I served while waiting yesterday told me her restaurant was going to be having a half-off special today. Reception work took longer than I expected, so I'd better get there as soon as I can, otherwise it'll close. That concert yesterday bankrupted me, and that special will be the only meal I'll be able to afford today. But as I'm running there, I see that dog again. I really want to pet that dog, but every time I try it runs away. Like, one stroke is all I need, even as my stomach growls and I worry about whether a roof will be over my head in a month. I should keep running, but... maybe this time?



# CORE LOOP



## JOB

Players earn money by working minigame jobs located around town. The minigames are simple and embedded, reusing the core mechanics and art from the rest of the game (moving, dialogue options, etc). Individual jobs can be cut or added, making development scalable.

<b>Bicycle Courier</b> – make deliveries from point A to point B on a fast moving bicycle. Paid for each delivery within a period of time.	<b>Waiter</b> – memorize components of orders, then recreate them by adding ingredients from around a small room. Paid by time.	<b>Exterminator</b> – Explore the town looking for hornets nests and knock them down. Paid for each nest. If stung need to pay a small hospital fee.
<b>Receptionist</b> – quickly reply to callers through timed dialogue trees. Think fast, don't accidentally select a typo or rude response!	<b>Bakery</b> – Decorate cakes! Freely draw on cakes. Does not pay much but it is so much fun!	<b>Trash sorting</b> – Look around a dump and put recyclable objects in the correct piles.

## FOOD

Some stores sell different kinds of stamina-restoring food. Occasionally, social events will require you to buy food, other times a befriended NPC might give you free food. Stamina depletes over time, so without food you will pass out, which ends the day.

## SLEEPING

At the apartment, the player may choose to sleep a specified number of hours. Resting restores Stamina and reduces the rate at which it is consumed upon waking up.

## SOCIAL INTERACTION

The player can converse with NPCs using simple dialogue trees. Conversations with people forge friendships, which reveals information about upcoming events and opportunities. Befriended NPCs share tips on how to pet the dog, helping the player accomplish the overarching goal. If you earn the trust of enough townsfolk, they'll attempt to help you stay in town.



## THE ARC

By the fourth day it was clear that I was nowhere close to having a stable, long-term residence. My friend lost her patience and we had a nasty fight that was too similar to the one I had with my parents, and I was faced with the same question: I need help. Who do I call? I could call my parents, leave this place and admit that I wasn't ready. Or I could talk to Elise, who I have run into every day, and maybe considers me a friend? Those invitations seemed like a waste of time when I had arrived, but now I wish I had met more people. It's getting dark, I better hurry.

### CHARACTERS CONCEPT ART



The game has four scripted 12-minute long days, where the world progresses on a defined schedule with events that emphasize different mechanic of the game, like a tutorial. Afterwards, the days are more open-ended - which jobs the player can do are randomized and so are the NPC experiences. The player can take as much time as they wish finding balance in less-structured play. The only Game Over is to leave the town and return home. There are more activities a day than the player can experience, so players must make decisions about what they will do with the resources they have, allowing self-expression through play.

DAY	DAY 1	DAY 2	DAY 3	DAY 4
Goals	Eat	Work	Socialize	Disaster
Jobs Available	2	4	0	6
Scripted Events	Friend asks if you'll join for lunch, they'll pay.	Invite to a concert, ticket costs money.	Holiday! No work available. Don't starve.	Roommate kicks you out. Chance to pet the dog.



# THE TOOLS

*20 Something* will be developed using Unity3D's 2D game tools. This is for familiarity and flexibility - we can make the critical components of the game quickly because everyone knows how to use the engine, and we can reuse code from earlier projects. Additionally, in order to empower game writers with an easier to manipulate interface, we are looking into creating a plugin allowing for Twine integration for character dialogue. This would ensure that anyone could contribute to a character's dialogue bank and give conversations complexity where they see fit.

We want development - particularly in the beginning - to be agile and scratchy, so that individuals can experiment and production feels youthful and fun. The modularity of several components like number of NPCs, jobs, and buildings means that we can scale the game appropriate to the team size and composition. Similarly, *20 Something* will be developed for PC with the intention to be easily portable to a variety of systems, which, depending on the team, may include mobile phones.

# THE TEAM

## DIRECTION

- Esteban Fajardo

## ART

- Catherine Fox
- Funkster Scerbak
- Jocelyn Kim

## DESIGN

- Chloe Lister
- Kevin Wong
- Cathy Trang
- Napoleon Martinez

## ENGINEERING

- Zach Vega Perkins
- Tommy Hoffmann

This game is an opportunity to be relevant, thematic and real, without ever giving up on fun and humor. USC has an incredible wealth of talented writers, artists, and designers, and we want to give them a sandbox to create small, personal moments within an exciting and flexible foundation. With a scalable, modular structure, we can easily accommodate a diverse multiplicity of voices into the game, ranging from characters to minigames. Together, we believe that *20 Something* will be a boon to everyone on the team, to USC, and to the world.

Thank you for your consideration.

