No Measley Feat

Team E pre-production presentation

Team Roles

3D Modelers:
Owen Thompson

Game Designer/Scripter:
Dylan Brown
William Dodds

Level/Narrative Designers:
Ronan Wilkinson
Jude Kerr

UI Designer:
Conor Currie

Animation:
Daniel McLaughlin
Orna McCreesh
Manny Maguire

Art Direction:
Manny Maguire
Orna McCreesh
Jack Williamson

Character Design/Modelling:
Manny Maguire
Jack Williamson
Daniel Mclaughlin

Environment & Prop Design/
Modelling:
Orna McCreesh
Harry Gregg

Textures:
Harry Gregg

Rigging:
Daniel McLaughlin

Production Timetable

	Development Timetable
Week 3	All Pre-Production outside of Narrative Design must be completely **finished,** signed off on and include detailed explanation of the extent you plan to cover your role. Everyone must begin actual production on their roles in reference to their pre-production. By the end of this week, we should have a character.
Week 4	This week revolves around having our core mechanic developed. Our alien should be close to completion and be tested both in the in-progress level blockout and the metric gym. The narrative should begin to be implemented into the level with a basic functioning dialogue system, with continuation on work and blockout of early assets.
Week 5	This week is a studies advice week, and revolves around setting a lot of stuff in stone in preparation for our Beta-Presentation. The core of our gameplay in avoiding the alien while solving puzzles should be established by now.
Week 6	This week revolves around creating a basic build of the game, ensuring the functionality of our game and the functions within it are complete. All things in each role's preproduction should be roughly done in terms of functionality, and it should go from start to finish.
Week 7	This week revolves around QA assurance where outside testing with feedback forms will begin for this game. We, as a group, are to work together with our QA lead in order to receive feedback on our game and individually tune up each aspect. Work on finishing and polishing anything in other roles. Game Feel is a priority for all roles in moving the game out of beta, from making the character satisfying to play, with FX design having a rough implementation in the player. The alien's animations should begin to take form within the game.
Week 8	This week is a continuation of the previous week. This week is focused on iteration on the game and focusing on getting most of the animation student's creations implemented in the game. Assets for UI and Models are still getting touched up but implemented in this game at this point, nothing new outside the range of basic QOL.
Week 9	Same as week above, focus on getting everyone's stuff into Unreal, be it art assets or animations. We would want to do another round of rigorous testing in preparation for next week's industry presentation.
Week 10	This week should focus on us implementing the feedback we have received from the Industry Professionals. Our game feel should be fully complete, and we should be moving on to bug fixes and final polishing at this stage.
Week 11	This week is fully focused on testing. Nothing new of a significant level of effort outside of our GDD should be added at this point. We should have the following; - A complete main menu that loads into the level. - An opening and ending cutscene. - A functioning dialogue system. - A level that has puzzles tested and improved. - An alien AI that functions in attacking the player. - A start to finish. What we have this week should more likely than not be the closest thing we have to a submission, minus final touches.
Week 12	While not the final week, it would be ideal for the game to be completely finished by this point, only working on bug fixes, so that we are able to submit this before the deadline without crunching for the sake of everyone's mental health. Ensure the project is shared around the UU Discord, and speak with anyone of interest who may be able to help us with feedback.
Week 13	A start to finish playthrough of the level should be filmed a day in advance to the submission, which is when all full development **stops**.

Week 3

ALL:

All Pre-Production outside of Narrative Design must be completely **finished,** signed off on and include detailed explanation of the extent you plan to cover your role.

Gameplay Scripters:

Base character is finished with testing in terms of jump height, speed, camera, vault ability, etc. Alien AI implementation begins.

Level Designer:

Complete Metric Gym in accordance with the character's physics. Begin early block out of level in reference to Miro board created for the level designs.

Narrative Designer:

Finish Outline and Story Bible. Flesh out characters personality to get a glimpse of dialogue, and write draft of the character's dialogue for the sequence. Begin work on dialogue system in-game for Unreal. Conor should focus on the pre-production aspect of it while Jude and William who share their roles with being a narrative designer and level designer should be focused on the more practical implementation

UI Designer:

Block out the title screen and have the 3D camera switch in the environment functioning, as well as create proper buttons for both the title screen and the pause menu in Adobe XD.

3D Artist/Prop Modellers

This week, begin going through the prop list, and try to fully model and texture at least one simple model in accordance with the style, so there's a proper, modeled reference for the group to work off. Past this, continue to make way down asset list.

Character Modellers
Create a basic, blocked out model for the main protagonist and the Alien. Be sure that all complex design ideas are finalised before working on this for the Rigger's sake.

Animators/Riggers
Complete a fully rigged version of both the Protagonist and the Alien's early models. .

Art Direction
Begin a rough storyboard of the opening and ending sequences. Do very rough sketches to show the expressions of all characters who have them.

GDD and Miro

Team E Game Design Document

Game Overview
After being abducted, traverse your way through the Aliens storage facility avoiding him at all costs to find your way back to your captured lover.

Genre
- 3D Platformer
- Adventure
- Puzzle

Target Audience
The target audience for our game would be older teens, roughly 15+, as they would be the age range that would play games such as Little Nightmares and Arkham asylum which both have similar aspects to the game we are planning to make.

Little Nightmares sold well as, by May 2020, it had sold over 2 million copies. It was released in 2017.

Arkham Asylum sold well too as, by 2014, it had sold roughly 9.5 million copies. It was released in 2009.

Both these games are created for 16+.

Storyline + Characters

Overview
The game will feature 2 Female characters who both get abducted by Aliens. The main character escapes initially but is now lost on the alien spaceship and has to find their lover.

The game will open with a comic book like cutscene (similar to Max Payne).

Opening Cutscene
Panel 1 - 2 characters in an open roofed car on top of a cliff

Panel 2 - suddenly a bright beam of light will shine over them and they will begin to be lifted into the sky.

Panel 3 - Different angle will show the characters being brought into a UFO

Game Loop

Platforming

Enemy Encounters

Cutscenes
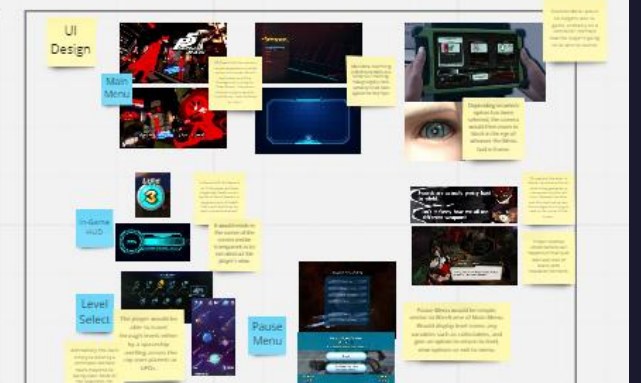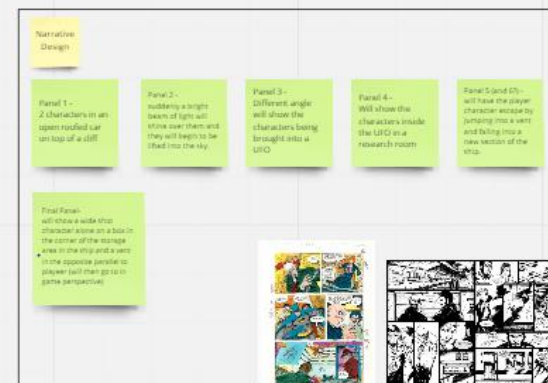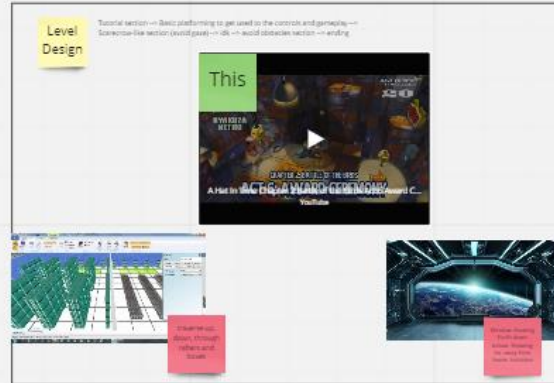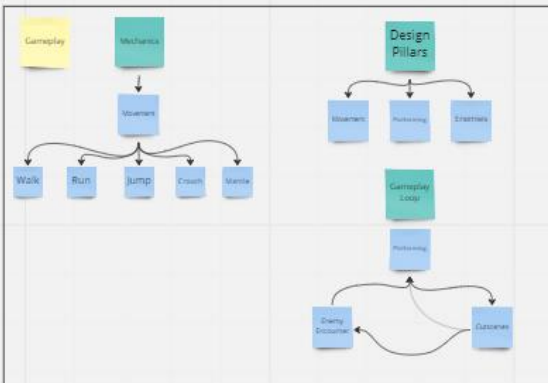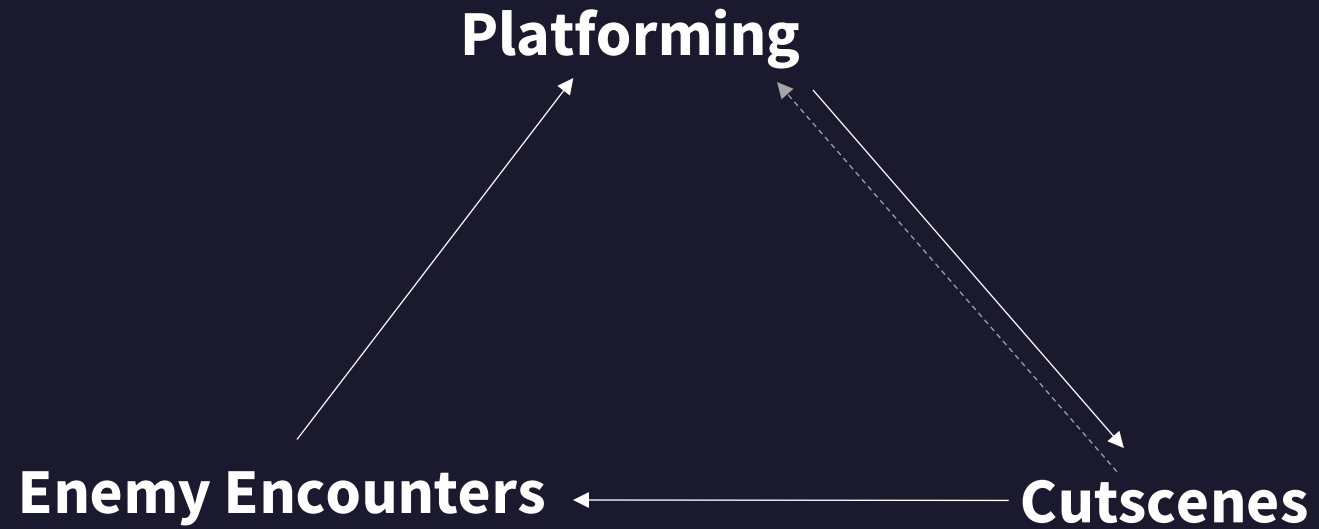
Game Mechanics AI 1 (Stealth Section)

Changing the camera perspective from 3D to 2.5D
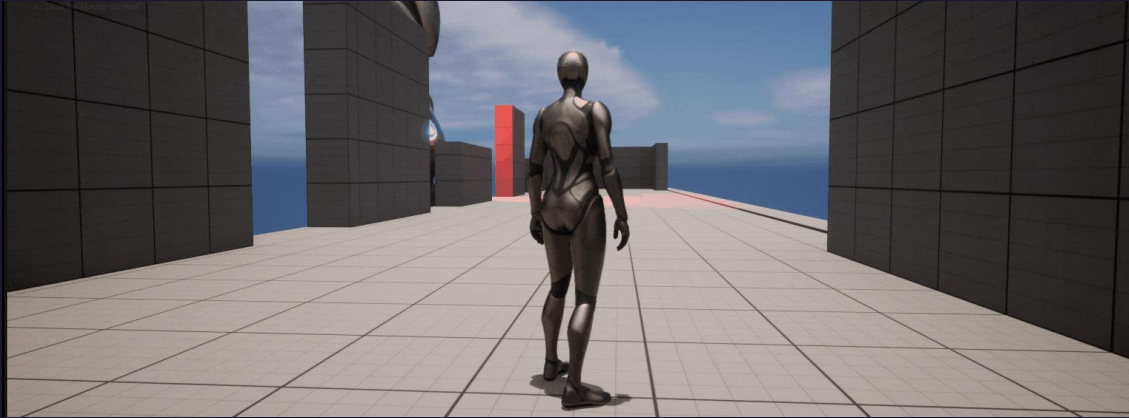
Alien will have red vision and sweep around the environment

▶ Shift+F1 for Mouse Cursor
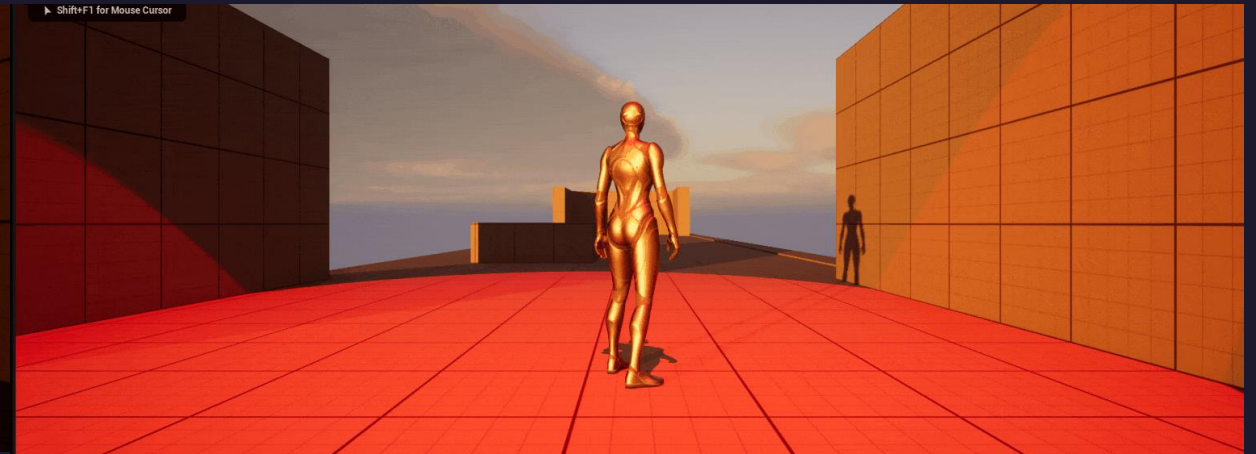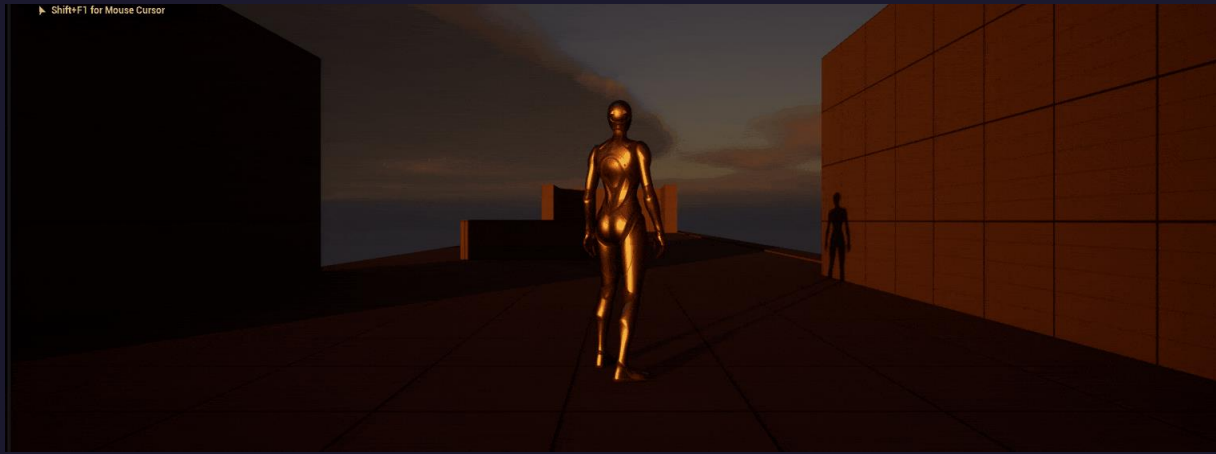Can't See

Crouched?
false

Walk Speed
334
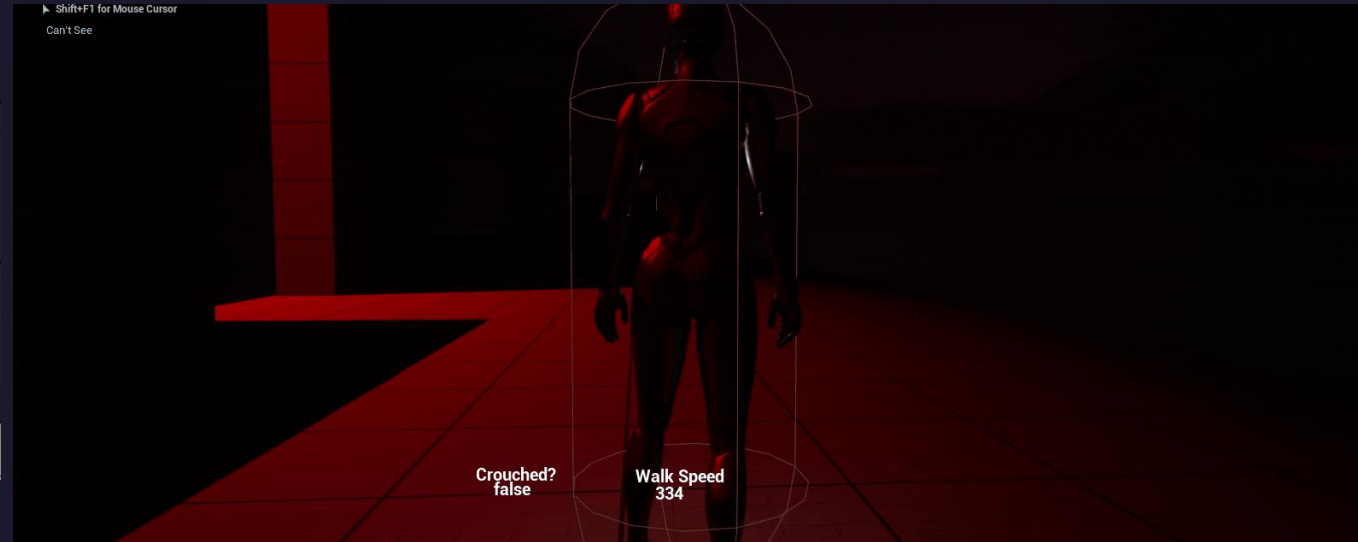
Game Mechanics AI 2 (Chase Section)

Changing the camera perspective from 3D to behind the character

Alien will have red vision from behind the character

AI Mechanics Pipeline

Weeks	What will be done
Week 1	Finish Developing the AI on the stealth section
Week 2	Finish Developing the AI on the Chase section
Week 3	Implement on the main level and develop any other level mechanics that are needed such as sequences
Week 4	Bug fixing the AI and playtesting them in the level

Game Mechanics - Movement

Walking

- Basic movement mechanic.

- Unchanged speed throughout game.

Sprinting

- Player accelerates to the maximum speed.

- Move faster than default move speed.

- Infinite sprint until key release.

Jumping

- Platforming / jumping across gaps.

Crouching

- Allows player to hide and manoeuvre in small, cramped spaces.

- Slowest movement speed for the player.

Mantling

- Allows player to access higher elevations.
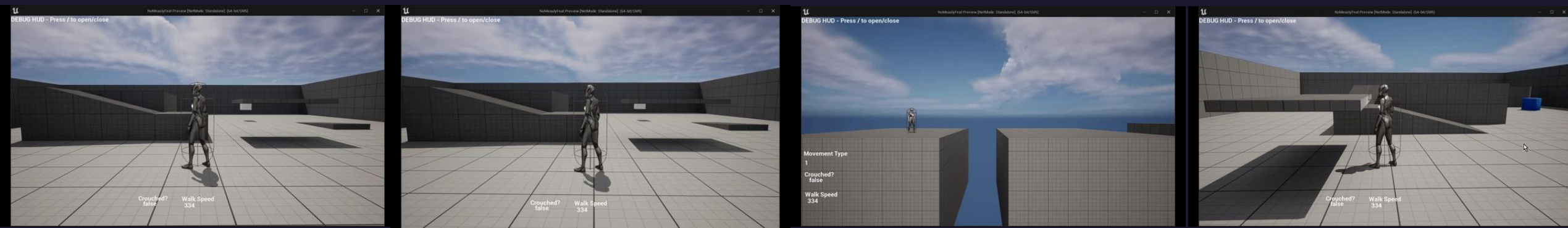
Game Mechanics - Movement

Pushing / Pulling Objects

- Allows player to dynamically change the surrounding area by moving certain objects.

- Player can push/pull certain objects in one direction at once.

- Player becomes slower when pushing/pulling anything.

Sliding / Sliding Jump

- Allows player to quickly manoeuvre under tight spaces by sliding under.

- Uses crouch capsule size for collision and AI eyesight.

- Faster than crouch walking.

- Player needs to be sprinting at full speed to slide.

- Player must wait a duration of time before they can slide after sliding.

UI Concepts

Style Examples

The main style example I am referencing for this game is Lovers in a Dangerous Spacetime. This is because it stands as a uniquely-designed User Interface that both is able to hold the Sci-Fi theme while still maintaining a Cartoon style for it's interface, which is why I plan to use it as inspiration for our game's User Interface. Additionally, I also plan to cross-reference "A Hat In Time's" User Interface, as it provides a unique example of a cartoonishly stylized User Interface designed around a 3D Platformer.

Figure 1

Title Screen - Primary Research

Inspired by the example I gave on the previous slide, I decided to have a title screen that gives you a different camera angle dependant on the option the player is hovering over. In Figure 1, the camera gives a glimpse of the entire scene, the protagonist, Riley standing against a silhouette of the alien, while her girlfriend is seen trapped in a Test Tube. Figure 2-4 show the different camera points of the scene, each highlighting a separate character. This helps provide an early glimpse of th narrative while establishing the alien as an antagonistic force in the level.

Figure 1
Figure 2
Figure 4
Figure 3
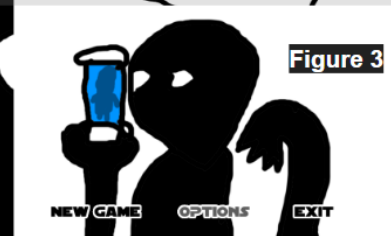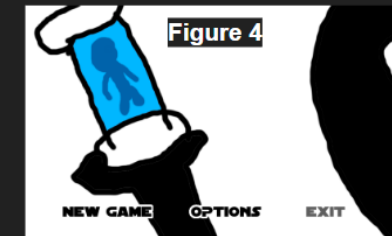
Pause Menu - Primary Research

I decided to have our pause menu reflect our futuristic Sci-Fi style, while being easily presentable and fitting with our cartoony style. I went with a holographic wireframe being held by floating metallic anchors, which will show itself by them moving as the holographic screen appears. I originally had the buttons below show as linked to the top box, but instead decided to give them individual metallic anchors, which will be easy to animate while adding to the futuristic style.
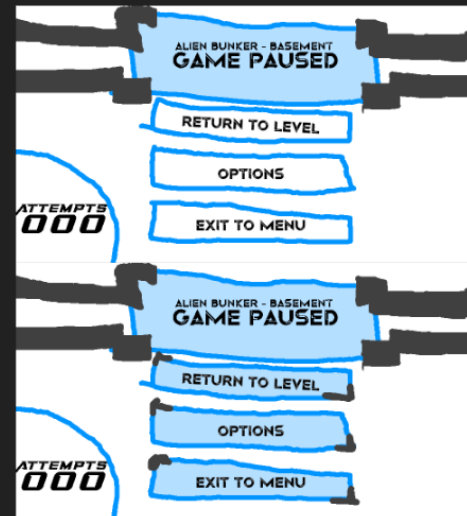
Wanting to establish the menu in a 3D space, I decided to make the menu tinted to the side to help emphasise this, to add depth to the environment while still being accessible. I made this mockup to show how this would look, however, the menu would be on a tinted plane in place of an image externally modified to look tinted. I also aimed to capture the wireframe, holographic style I aim to go for the UI in being diegetic in-world, as the options menu would be another camera behind the alien which would be switched too if the options menu is selected.
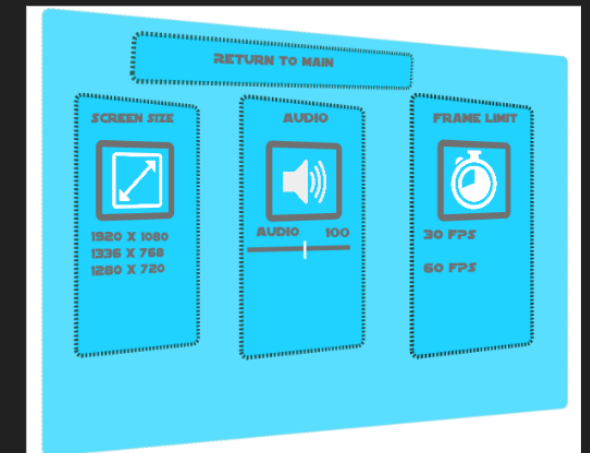
UI Concepts (Cont.)

Checkpoint

When the player encounters a checkpoint, I decided that I want the screen to be simple, and not interfere with the player's HUD-less journey. Because of this, I decided it would simply pop-up the name of the area you've entered on the screen, before quickly disappearing, akin to Figure 1. The textbox would resemble that of Figure 2, in terms of aesthetic in resembling a holographic wireframe.

Figure 1

Figure 2

Textboxes

To still deliver narrative while not disrupting the level, the player would only get textboxes around the start and end of segments in the level. It would showcase a portrait similar to Hades, as seen in Figure 1, of the character that's talking. Additionally, it would take inspiration from Figure 2, in that the textbox would continue to reflect the futuristic theme of the game.

I would also have the textboxes reflect the style of speech going on, for example, while normal textboxes would be straight, when the protagonist is communicating with their girlfriend on the Walkie Talkie, the textbox would be spiky to reflect the shoddy communication, as seen in Figure 3.

Figure 1

Figure 2

Figure 3

Death Screen

In No Measley Feat, we don't have a proper Game Over screen. Instead, we have a checkpoint system, and when the player dies, they return to their most recent checkpoint. Because of this, I decided that these things would be relatively simple. When dying, there would be a vigenette that envelops the screen, similar to that of Figure 1, resembling the Alien, before the screen goes to black, and the player is taken back to the checkpoint. This would help fit the Dark Thriller theme of the game in creating a air of mystery and intrigue around the alien.

Figure 1

Title Screen - Primary Research (Logo)

To help showcase the impact of scale, I decided to make a silhouette-only logo to put my idea to paper without too much effort. I decided to make a logo with a font that carries a sci-fi atmosphere that reflects the setting while being cartoony enough to stay in line with our Roki-inspired style, while having a large shadow that helps to show it towering over the player. The design philosophy was that considering the logo would be metallic in resemblance to the enviornment they will explore, the logo would serve both to represent the game's narrative and major mechanic, being the impact of scale in the player exploring the world.
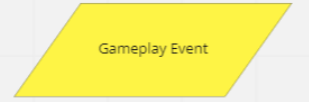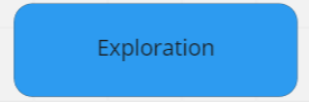

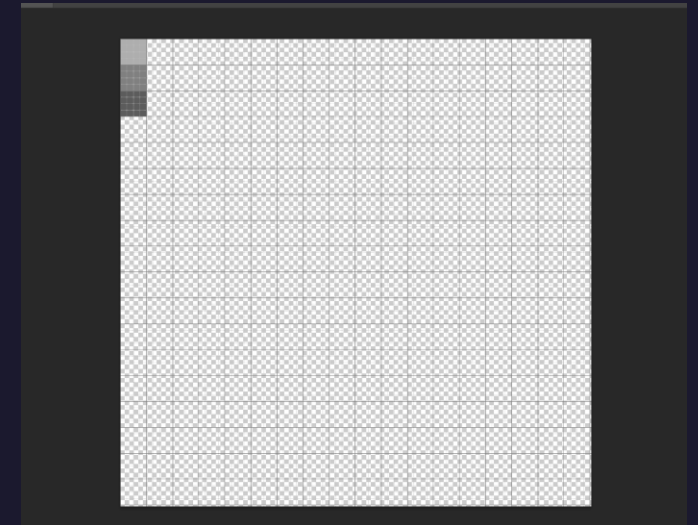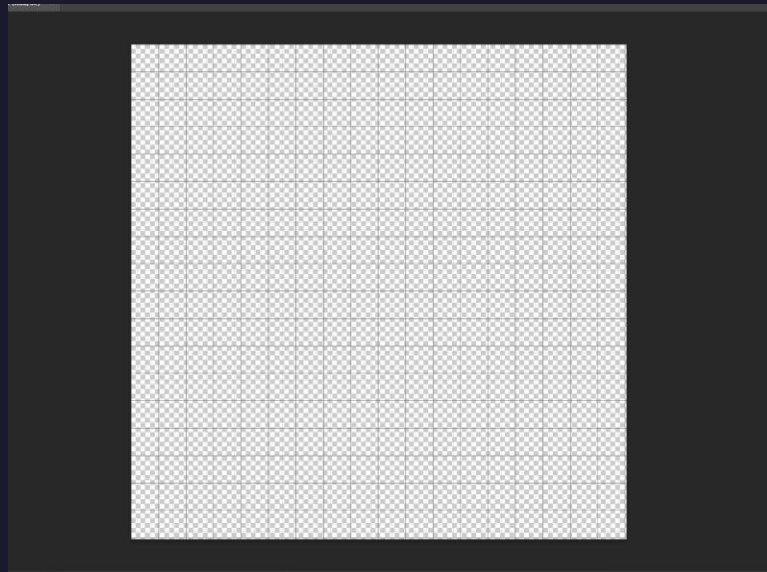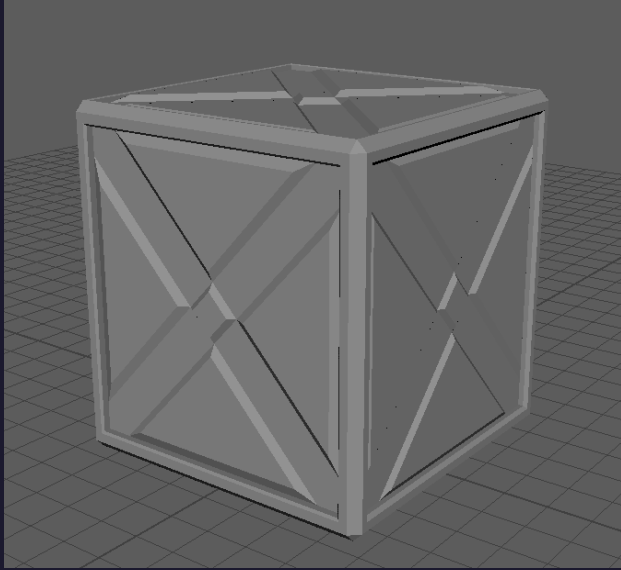Figure 1

Level Overview/Concepts

Level Design - Puzzles

- In terms of reference and inspiration, I am looking into games such as It Takes Two and A Hat in Time for how they utilize puzzling areas of their level design effectively.

- I have also created a research document that details what makes a good puzzle and how they create a sensation for the player that makes them eager to learn explore and experiment.
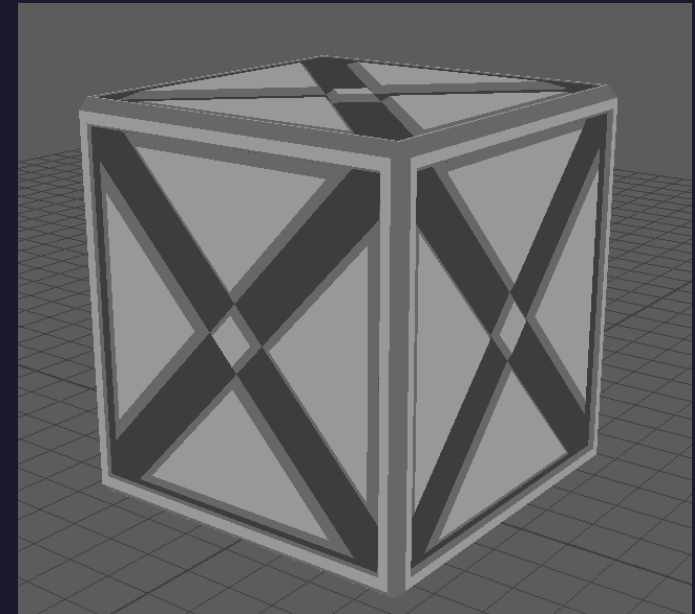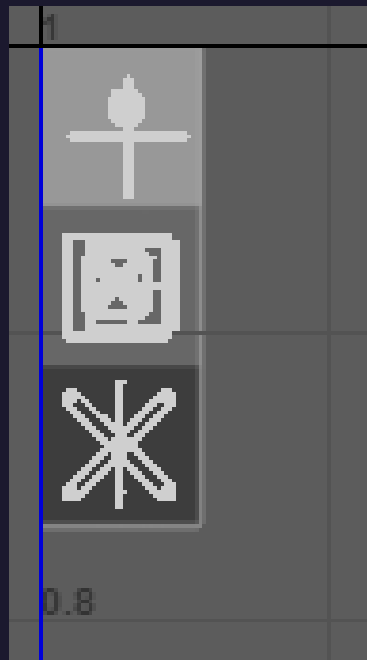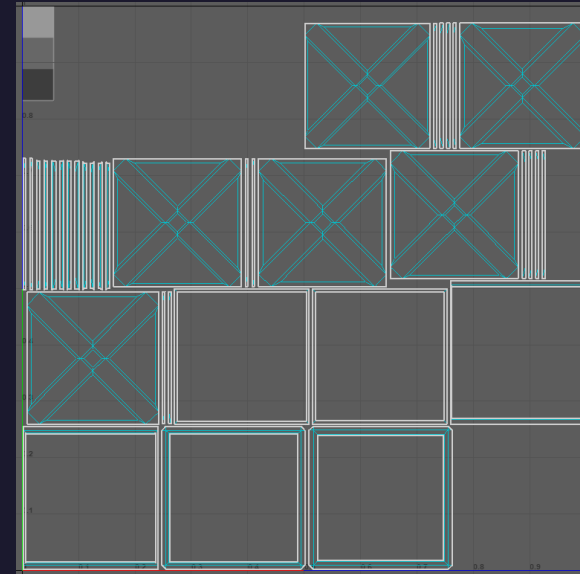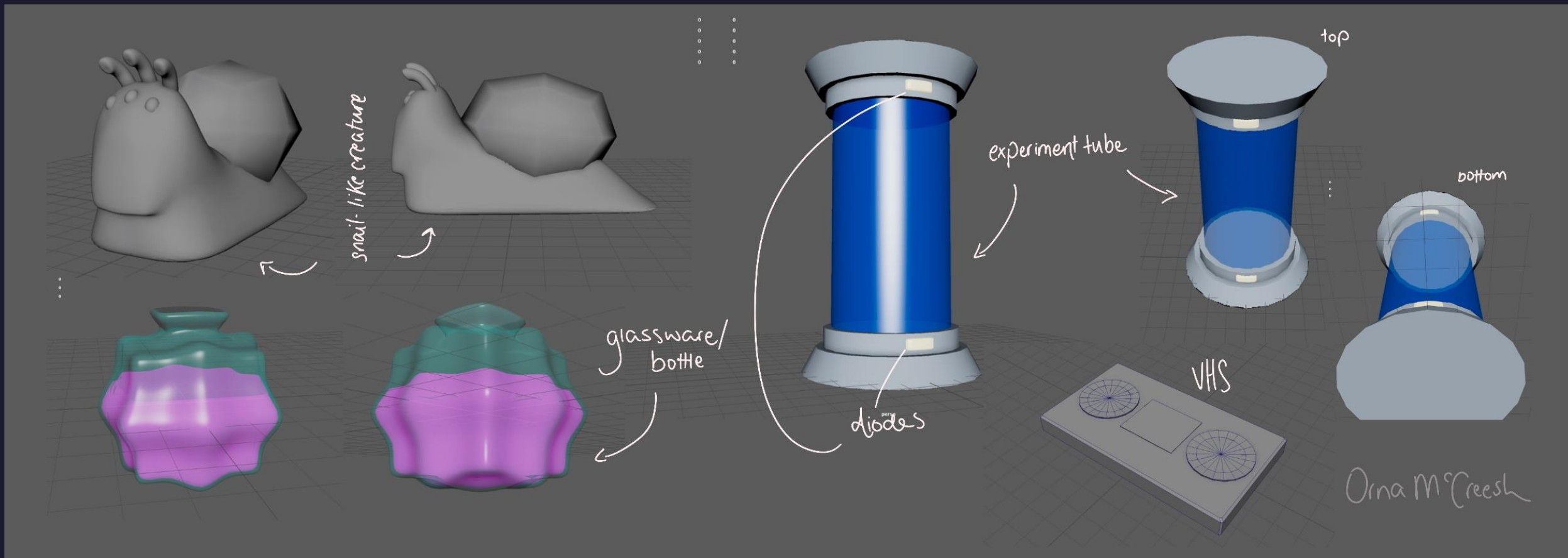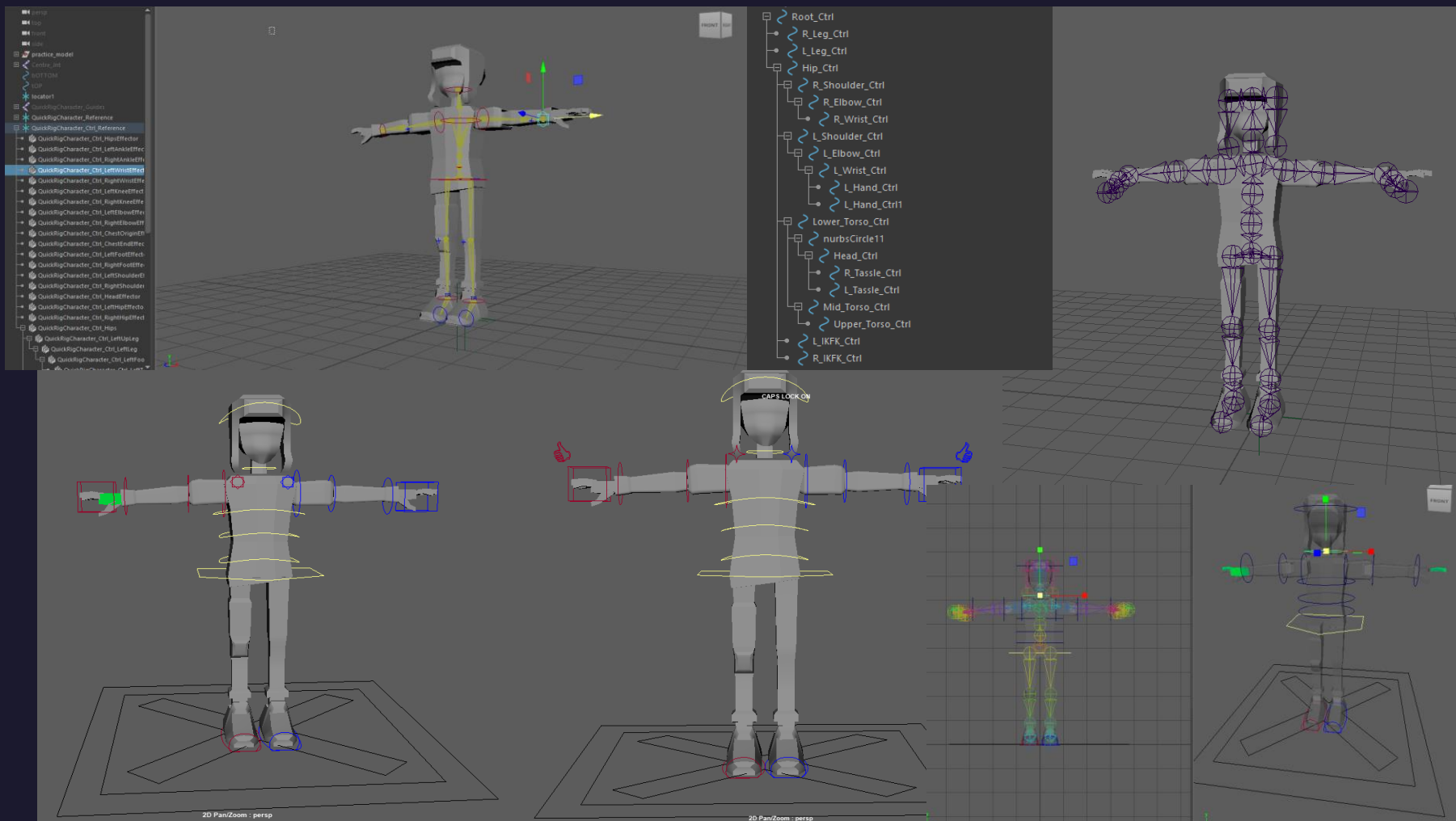
Modelling Pipeline

Modelling Pipeline

Asset Design/Tests

snail-like creature

glassware/bottle

experiment tube

diodes

top

bottom

VHS

Orna McCreesh

Art Style

#RÖKI
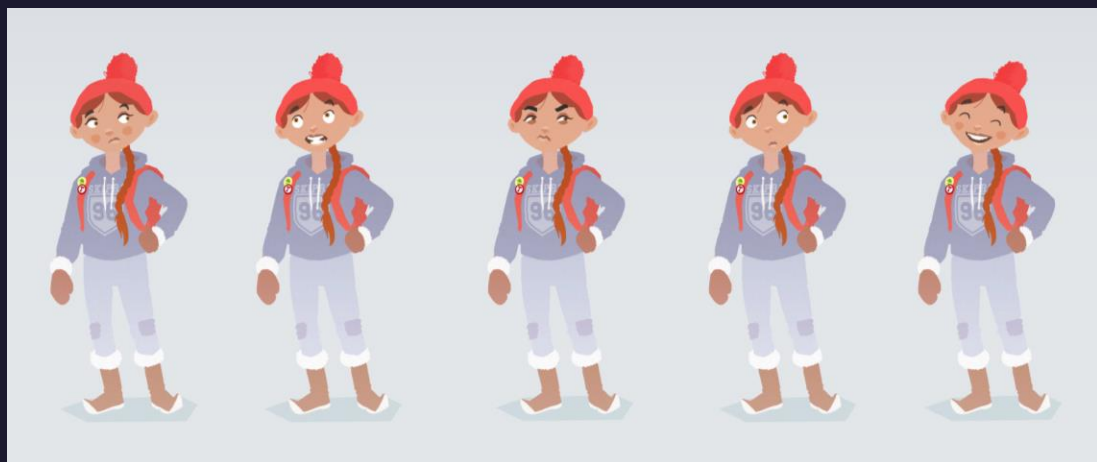
Animation Style Breakdown

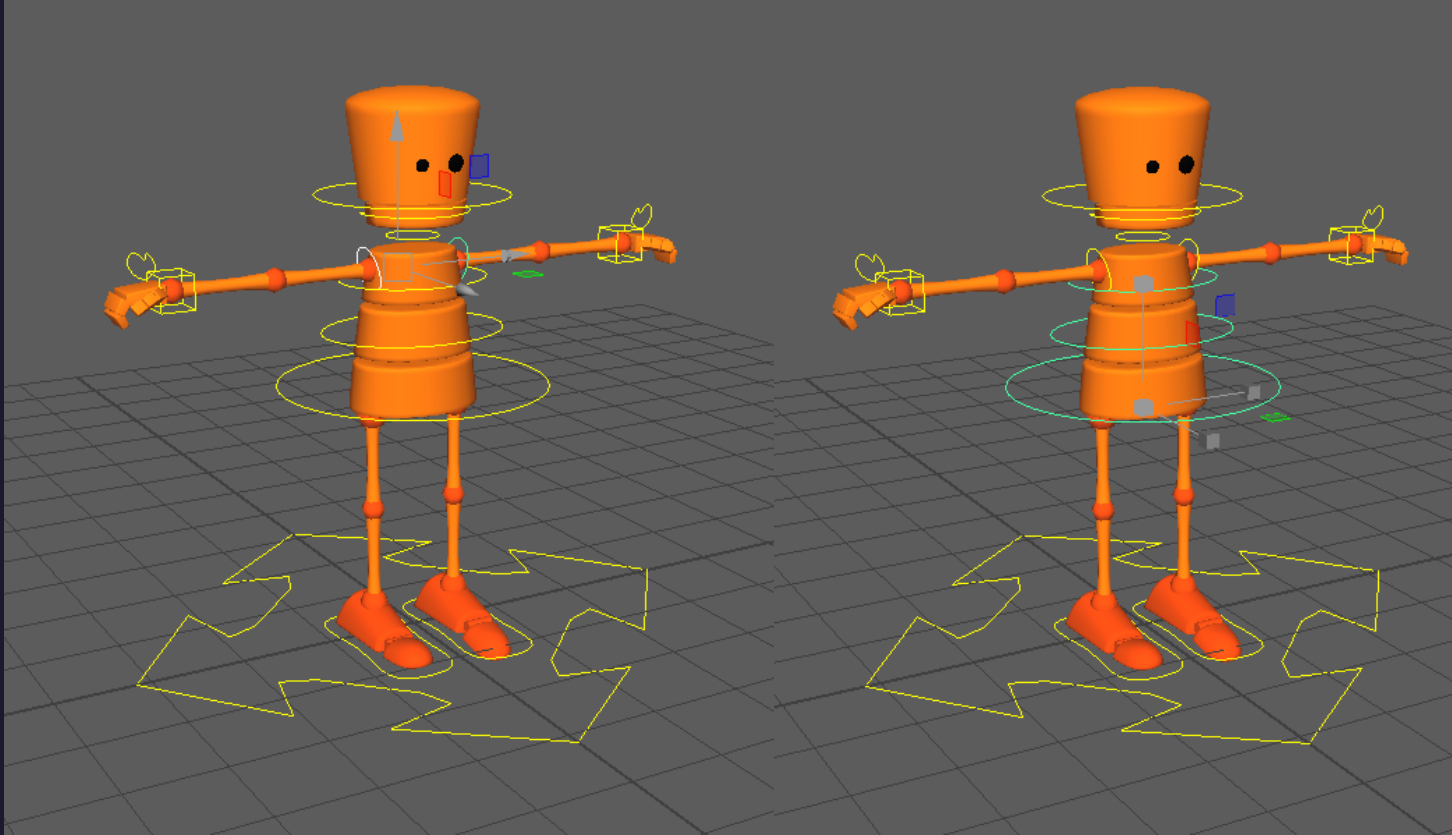BLOCKING INBETWEENS SPLINE UNITY

#RÖKI

#RÖKI

Rigging for Animation Prep
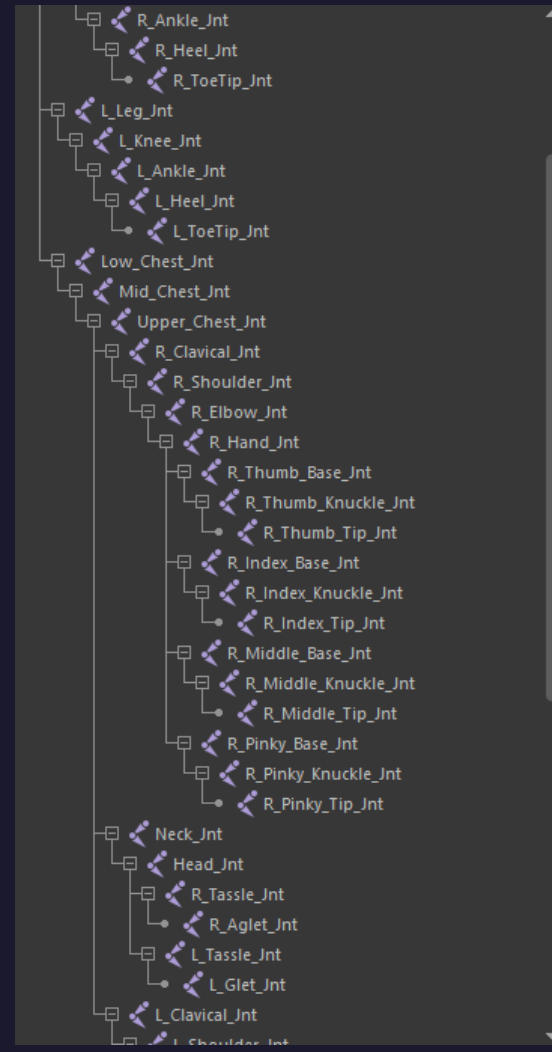
Rig limitations
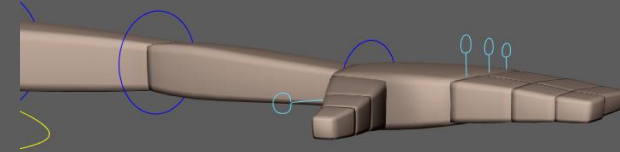
To add to the rig:
Limitations such as scale inhibitors as we don't want our model's size changing.
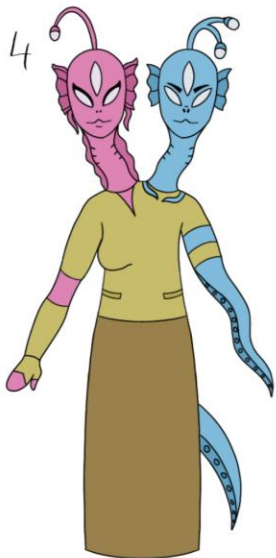Finger controllers (need next version of model to align better).
Animation tests using the pre-vis model to understand deformation and potential problems during animation.
Add controllers and joints for Nose, Eyes and Mouth.
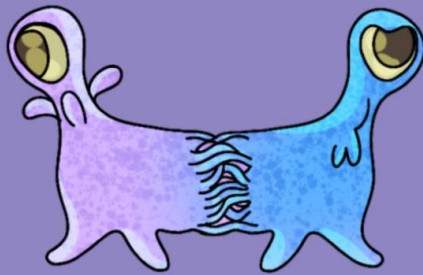BlendShapes.

Alien Final Design

Orna McCreesh

familiar design in terms of similarities to creatures on earth

features ressembling birds, snails, sea creatures, livestock etc.

Creature Concepts

vibrant colour palettes reflect colour schemes of pride flags & contrast w/ harsh industrial setting

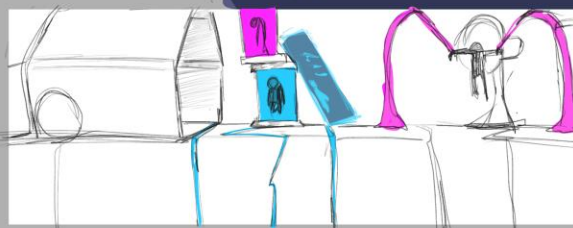hybrid conjoined animals to show unhealthy co-dependency / tradition of men joined w/ women
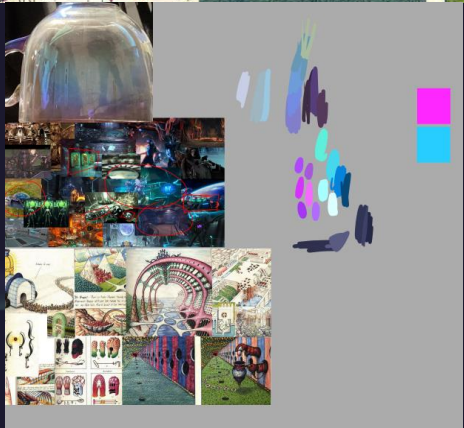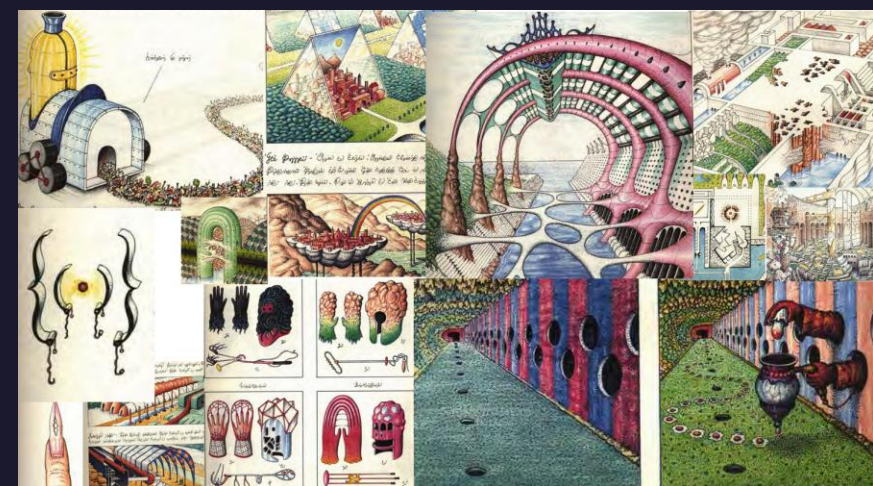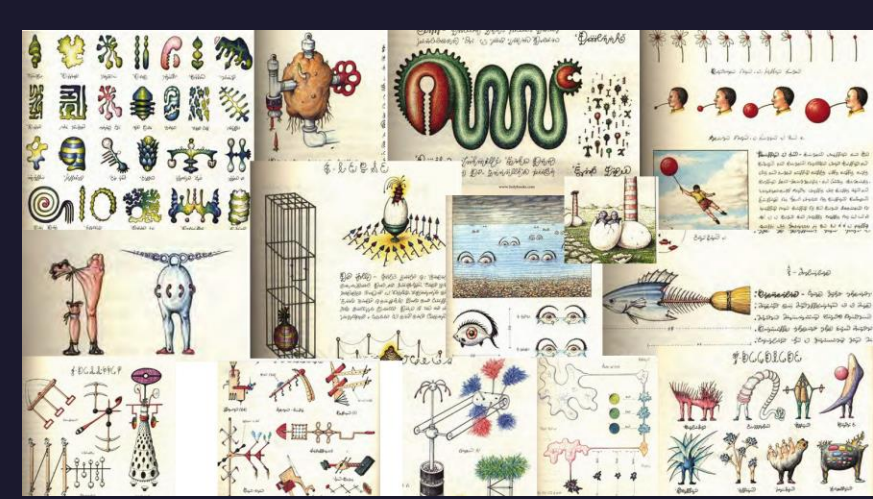
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HARRY'S CONCEPT