

DH6119
Final Portfolio

Principles of Game Design

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Game Design Document:

https://docs.google.com/document/d/1J90I5Shr5ik0NjODgM_8zqeTCJBJoqre/edit?usp=sharing&oid=117305610062427737881&rtpof=true&sd=true

Unity:

https://drive.google.com/file/d/1QN9pXmJqpWu30SOjMG1I_wJogU_PTiIL/view

<https://drive.google.com/file/d/1QgYpH89HLvJ6eQSeLOr5szGAD6nlsA2T/view>

<https://drive.google.com/file/d/1WPPiwEGTpLarc0nTFifR30duxEMfS-RI/view>

Game Ideas

- The world/setting may be a museum or an ancient-looking place.
- Key characters: i think the main character can be personalized according to players. Every player choose his own. However, the surrounding players are designed to fit the whole game.
- It is divided into missions where players search for specific painting or statuses. Vehicles used could be horse carriages.
- Goal: it can be revealing more of the historical stories.

I am not sure. However, this is an initial idea that might be changed.

Game Design Documentation and Development

Proposal of Game Design Document from Software Engineering Requirements Perspective - Key points:

- Lack of formality in the GDD reduces investment.
- Formal GDD may provide support to the transition between the preproduction stage and production stage, reducing rework.

After watching the *two videos*,

Well, somehow I understand the initial idea of the Agile and the Waterfall. Hence, I think of involving the investor in the process as if he's the customer, so he watches where his money goes.

Also, delivering the project on time is more of the Agile methodology outcomes, isn't it?

*I'll try to choose an investor who is interested in either history and paintings or the gaming industry.

Paintings are valuable, don't you think?

They help us to know more about the historical events that happened. And it is important for people to know their past; history helps us to understand the world around. People can learn about past societies and cultures.

But young-aged people are more into social-media nowadays, Instagram and Facebook! I think it is rare to find any of them interested in reading about history or searching about it. Don't you agree?

I was one of those young-adults who didn't know about history until I had to know about it through paintings while studying Fine-Arts.

I think the stories behind paintings and the historical information need to be clear and available for the people specially the young-aged and adult ones.

That's why I thought of the idea of introducing historical information through old paintings and getting them both in the form of a museum-based game which has the feel and the whole concept of ancient-looking museum, moving into its world with old horse carriages.

It's a learning game in a visually-appealing and interacting form.

I have three of my friends who are interested in my idea, and they are ready to work on it and develop it, one of them is an artist and the other two are designers.

And I am going to hire three developers, two artists and one designer more.

We are considering working with a Game Design Document where the full plan is written according to the time we have which is around 6 months, and according to the roles we're managing to assign. Both should be agreed upon.

I also consider showing you the full plan when we finish it.

And if you are interested in the idea, we might work on an initial sketch that I might show you so you can enjoy the process with us. What do you think?

Worldbuilding and Storyworlds

I went through Harrison's but I couldn't understand it easily so I didn't complete it. Is that ok?

However, I went through Schell's and here are some key points:

- Most famous games were like a gateway into a specific world that people enjoyed the world itself as a type of escapism into it. A personal utopia!
- We cannot sell a world, so there are various products that are like icons or samples for that world that people buy to always have a part of that world with them.
- 'Some part of us wants to believe that these worlds aren't just stories in books, sets of rules, or actors on a screen, but that these worlds actually exist and that maybe, somehow, someday, we can find our way to them.'
- Having a root, so whenever people get my game in any sort or type, the game is the strongest when it is in its original medium. However, people can still have a piece of the world with them if they keep some of the game in any form with them. The world should make sense through any of its gateways.

Answers to the 6 questions:

- My world of the game fulfills the desire to learn and know more about paintings and art history, the world of the museum feels like an escapism into history but still in a modern designed way (not to feel boring)
- The player may fantasize about being... I am still not sure. But I have an idea of the player himself being a part of the history. Someone who was there during big historical events or watched live some of the stories behind the paintings. However, I can imagine the player and the surroundings designed to fit the whole mood of the game. So, maybe the player fantasizes about being part of the historical events?
- I feel he fantasizes about living in the old world, he may even fantasize to describe and/or teach old paintings and the old stories about them.

- My world would be better than the real world because it surely is an entirely different world. A personal utopia.
- Gateways can be there to my world. The museum-based game world can have characters and symbols of what is there in the world itself to be sold for the players and the people who are interested in this world. However, the visuals play an important role in that I believe.
- Indeed, my world is not centered on a single story, it includes many different stories because it is based on the stories of the old paintings and the historical events that happened at that time years ago! But still, in a bit modern-designed way.

Characters

Sexy, Strong and Secondary:

- “Developers tended to sexualize characters cast in secondary roles but did less with primary characters.”

The secondary characters that are women are usually sexualized, from my experience playing GTA I can tell that. But if the primary character was woman, they would have respected because it is the main character of the game, they want people to play their game.

- “Positive portrayals of female characters who are strong, capable and attractive without over sexualization may be an important factor for encouraging women to become interested in gaming.”

I totally agree with this. If women feel respected and appreciated into the gaming world, perhaps they would join, and the gaming field might have women whether as gamers or game designers. Gaming field being known as it is only for men would be changed to include women as well.

Schell_Ch20_Players:

Patterns:

Mental -> Physical

Reality -> Fantasy

Complex -> Simple

“We project ourselves into anything we can control.”

I strongly agree with this. Specially while immersing deeply into playing.

“Characters are not much like our real selves at all, they are people we sometimes dream about being.”

I feel like this can happen in the initial thinking of designing a character.

According to Scott McCloud, I believe the less detail that goes into a character, the player gets to project himself into that character as he tries to complete all of this character's details according to his own thoughts.

Lens #85: The Lens of the Avatar

- Is my avatar an ideal form likely to resonate with my players?
I agree that the avatar is the player's gateway into the world of the game. However, I have to design the character in a way that the player projects himself into. This could happen with not having much details about this character.
- Does my avatar have iconic qualities that let a player project themselves into the character?
While designing, I think having the characters of being strong, powerful, independent can be a good start for the iconic qualities.

Lens #86: The Lens of Character Function

- What are the roles I need the characters to fill?
Hero, Mentor, Tutor, Final boss, Minions, Hostage
- What characters have I already imagined? Which characters map well to which roles?
My hero/lead character: A girl wearing an ancient-looking dress.
Mentor: Paintings that are famous in real-life like Van Gogh's.
Tutor: Horses, they can also be methods for transportation throughout the game.
Final boss: Big ancient animal that appears to lock the paintings I have found.
Minions: Rats that try to damage the paintings before I arrive and reveal them.
Hostage: Some of old precious paintings.

- Can any characters fill more than one role?
Yes. The horses.
- Do I need to change the characters to better fit the roles? Do I need any new characters?
Maybe my thoughts change while designing the actual game.

Lens #89: The Lens of the Character Web

How, specifically, does each character feel about each of the others?
Are there any connections unaccounted for? How can I use those?
Are there too many similar connections? How can they be more different?

Princess Rosalina:

Mentor: They are beautiful but being famous makes their information already known.

Horses: They are friendly and helpful.

Final boss: They look strong and harsh.

Minions: Their small size and being consistent to damage the paintings makes them enemies, a hateful feeling towards them.

Hostage: They are precious and the information they have inside are brilliant.

Horses:

Princess Rosalina: She's strong and beautiful. Looks smart, independent.

Well, this requires a lot of thinking. Also, it requires getting more into the design phase as well.

3D Modelling

While watching the video, I thought of using these techniques for the buildings that have been introduced to demolition such as the house boats. I imagined how they would like if they are digitally reconstructed. However, I believe these techniques might help us in creating our new history whether for archiving or different approaches.

These techniques reminded me of some visuals on the walls that I saw in the museum. Some of those visuals include ships as well.

Stories and The Hero's Quest

Hero's Journey

I listened to the podcast, and it is very interesting.

Here is mine:

Experiencing The Known World

INTRODUCTION

Princess Rosalina is sitting in her house, reading a historical book where there are lots of forgotten paintings and historical events

She asks her father where those paintings have gone? He replies that he doesn't know, many people have already forgotten about them.

She starts to get out of her house to figure out...

CALL TO ADVENTURE

She goes on a walk in her country and meet some people while walking.

She asks them about the paintings, if they know about them or if they know where they have gone, but no one knows, some of them does not care.

She meets some kids, and they have a little chat. She asks them if they know about any of the historical events that have happened or if they know what are the paintings look like? They don't know. They have no idea. She becomes more eager to find those paintings to introduce them to those kids as well as the rest of the people.

ACCEPTANCE OF THE CALL

Some people ask her why she cares so much, some of them make fun of her that she feels pressured, she wants to find the paintings immediately.

SUPERNATURAL

After walking a little too much, Princess Rosalina sits under a tree to think of the paintings and where they might have gone. Then a sparkle appears far away coming her way, a diamond-looking horse approaching here and speaking to her not to be worried.

Journeying Into an Unknown World

CROSSING THE THRESHOLD

The sparkling horse gives her a map, on this map there is an old house that she has to go into before a certain time because after that time, this house will explode. She might need to figure out what is there in this house before exploding.

EXPERIENCING THE UNKNOWN WORLD

After arriving to this old house with the map she has, she enters the house to find many old frames thrown on the ground and many old letters and another map. When she tries to get this map, something happens. There is a sound, she feels afraid and terrified.

THE BELLY OF THE WHALE

Someone comes from above the stairs and asks her to leave the map and the letters and go away. But she refuses.

THE ROADS OF TRIALS

Some enemies might appear, trying to get those things from her and get her out of the house. After resisting and fighting, she kills them.

Undergoing the Death & Rebirth Cycle

APPROACHING THE INNERMOST CAVE

She has some requests appear on the map. She is asked to enter one of the rooms there and she enters, to find more enemies that she has to fight.

FACING THE GREAT ORDEAL

She chooses to fight them one more time, and she has to win, she remembers the last fight she went through and how she won so a victorious feeling here.

RECEIVING THE REWARD

After winning her fight, the magical horse comes to her to give her some magic diamonds that will help her into the next fights.

Beginning the Return Journey

ATONEMENT

Princess Rosalina gets out of the old house with the magical horse. She stands away but she knows that the house will start to explode and there will be fire. She tells people to stay away from that house.

TRUE RESURRECTION

Princess Rosalina watches the old house on fire, some enemies appear again in front of her house, and they are going to fight her.

RETURNING TO THE KNOWN WORLD

Princess Rosalina goes back to her house to ask her father if there are stories for the young people to know about their history and the paintings but there is not. So, she asks him to add this information in the schools and every day's newspapers.

Game User Research:

Going through https://www.gamedesign.jp/index_en.html

I felt frustrated because it is only a one page with many games. The interface doesn't look visually appealing, and it doesn't have any menus or options.

Game User Research Plan:

I can include these questions into my plan:

How does the game design feel? (It shouldn't be boring)

Is it easy for the players to know the next missions?

Is it easy for players to know where are the hidden objects?

How is the quality of the game?

User Personas:

Sama

She is 27 years old.

She is into technology and games.

She usually plays games on her mobile

Final Reflection

This module was different, I was introduced to different technologies used in the gaming field as well as being introduced to readings and theories that are relevant to that field. My favorite part was while thinking of the story, being imaginative and going into those thoughts can bring out new vision and a new version of illogical thoughts in real-life but perfect for the gaming world. Nonetheless, the gaming world is a whole other world that I am the kind of person who would immerse deeply in.

I also liked the part of the readings where the role of the women in the gaming field was stated and why it is not very common that women work or go into the field of gaming. Maybe by those trials, one day the field will have more women and it will be ok not to be known to be for men only. My trial and experience using unity was new to me. But I do like the program and how it can help me to achieve specific goals while designing without being a big deal as it is easy to be understood.

In my experience while working with unity, there were some failed attempts because of unsaved work, and there were some problems when it came to using “particles” which lead to many errors, and I didn’t sleep that night until I re-did all the design objects that have gone despite being a morning person. However, I enjoyed the whole process.

What I would do if I had enough time, I would work on the actual design I had in my mind when I started the Game Design Document at the beginning of the semester, I would have developed it to be better and I would work on designing it to be the actual game on unity.