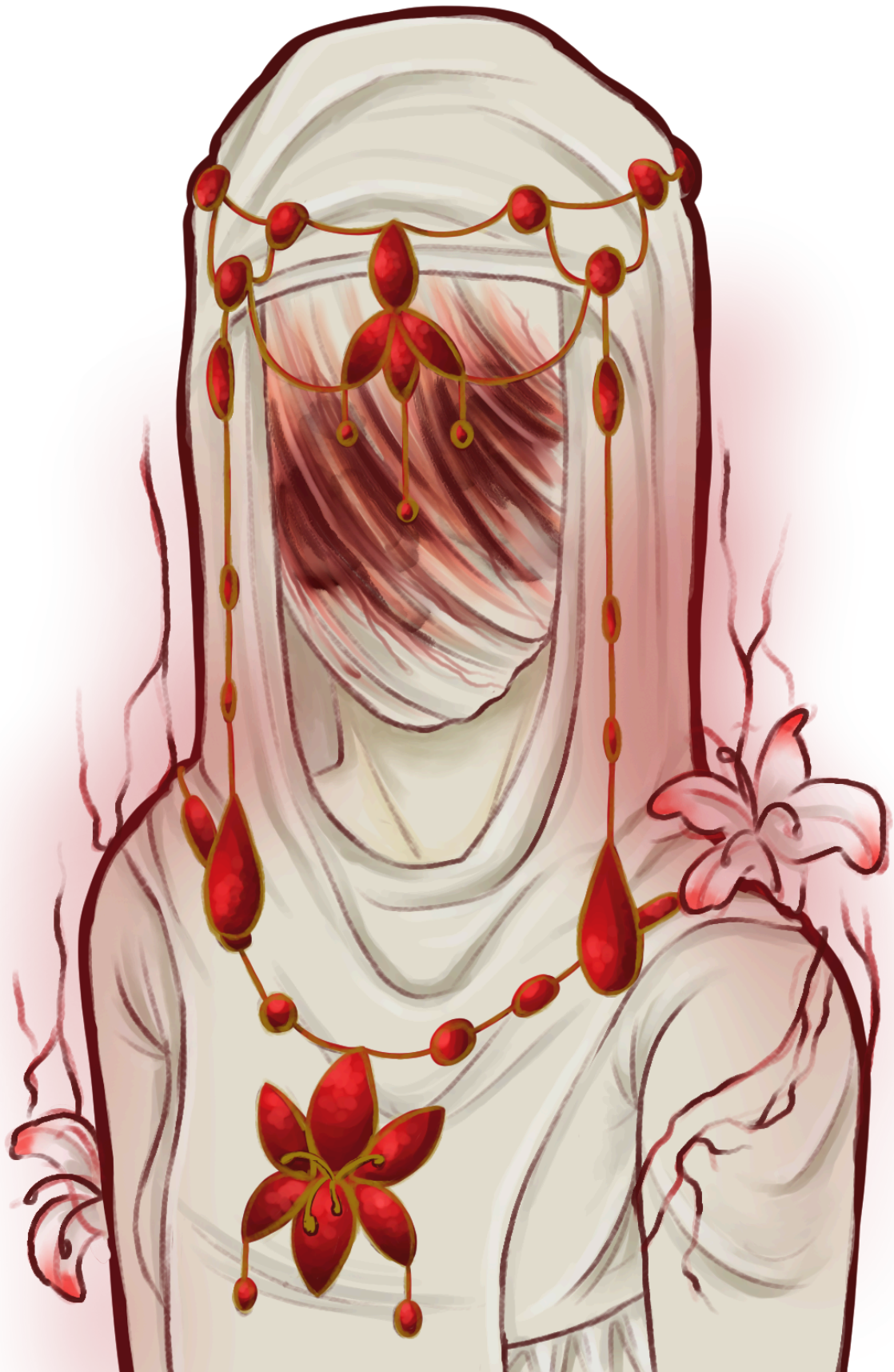


GARDEN OF IDAN GAME DESIGN DOCUMENT



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OVERVIEW

This GDD will cover the game Garden of Idan which is a collaborative game project between several SCAD students of various areas of expertise. This game development cycle will cover several two week sprints over the span of ten weeks. The following below are the credits for team members and contributors.

Anya – Production Lead, Art Lead, Concept Art and Design, Narrative Lead, Character Design, 2D Art, Voice

Rocklin – Environment Lead, Documentation, Concept Art, 2D Art

Calico – Systems Lead, Technical Art

Russell – Game and Level Design, Unreal Implementation

Sherlock – Environments, Prop and Material Artist, Unreal Implementation

Milo – Storyboards, Cinematics

Ren – Sound Lead, Music, Systems

Nick – VFX, Environments

Matthew – Sound, Game Design

Garden of Idan will be a game that challenges the player using elements of exploration, mystery, and puzzles. And will be played from the isometric camera perspective. The software used in this collaborative team effort will be Unreal Engine 5.6 with Perforce allowing collaboration. Other software to be used are Autodesk Maya, Substance 3D Painter, and more.

CONCEPTING & NARRATIVE

Garden of Idan follows Evelyn, a 23 year old woman exploring a ruined manor, guided by a compass. She has visions and memories of “Mother,” a tall woman in white. Mother claims that she is waiting for Evelyn in the manor, eager to be reunited with her. Evelyn must face the horrors of a corrupted, sick land and the remnants of the caretakers of the manor.

Time: Before arriving at the manor

Evelyn has kept the compass given to her as a child by her mother close to her heart throughout the years. She never met her mother, and her father only told her that she was very sick before she died. About 7 months ago she began having nightmares - visions of being stalked by a dark figure. Until one day, the compass needle begins to work-pointing her in the direction of “M.” In her nightmares a woman calling herself “Mother” appears. She is off putting but warm, and Evelyn can’t help being drawn to her. This continues for several months before the reemergence of one of her nightmares. The dark figure stalks her, but is stopped (Evelyn can only guess, as she does not actually see it happen) by Mother. Here, Mother tells her of a manor where she can be

found, where they can be united in person. The manor is situated in the middle of nowhere, decrepit and left to rot.

Time: Upon arriving at the manor

Evelyn steps through the main gates of the manor to find the house is in a nightmarish state-the land splits open in places, viscera and casablanca lilies spilling out. The trees are old and grey but draped in red thread-like foliage. A statue in front of her depicts a pristine woman of high society, cradling a bouquet of lilies. Her face has been worn or broken off. The sun has started to set, and it catches the now falling snowflakes, lighting them in shades of pink and orange. The front door is locked, and Evelyn must look for a way inside.

Time: Exploring the manor

Evelyn must go through the manor, finding her way to the center where a large greenhouse is held. Inside the manor, twisted forms of the maids stalk the halls and a groundskeeper patrols the gardens. Evelyn uses the compass and the seam ripper to rip the enemies, releasing a mysterious energy. She collects the energy into the compass. The more enemies she defeats, the more the compass glows red. Here, Evelyn learns of the Lady in White, the mistress of the manor. Through pages left





around the house, Evelyn finds that the Lady in White had a past of adopting young women, often sickly, into her household. This was marked by a special gift, usually jewelry. After a while, the girl would be pronounced bedridden or dead. Despite this, the Lady in White was commemorated for taking in sick girls and giving them the best end of life care they could have. Her house, however, was rumored to be cursed, with people accusing the maids and the groundskeeper for accelerating the young girl's deaths. Evelyn finds a list of names, and discovers her mother's name on it. She finds that her mother was the last young lady in waiting for the Lady in White. Through notes left by maids, it's revealed that her mother brought a sickness with her, infecting everyone in the house. This causes the downfall of the manor and the rumored death of the Lady in White. Mother does not know this information when she and Evelyn meet. She acts confused, and is even more confused on why the compass is not working properly. At this point, the compass starts randomly leading Evelyn down pointless hallways, the wrong way, or into dangerous situations. The camera also starts moving on its own at this point. She does let slip that she knew Evelyn's mother via something only someone living in the manor would know, but Evelyn doesn't point it out. At this point, Evelyn stops trusting Mother, worried that Mother may be the Lady in White. Outside is dark and it has fully started snowing, leaving snow banks on the ground.

Time: Nearing the end of exploration

Evelyn gets access to the Lady in White's study, and discovers that she was obsessed with a mysterious religion that revered a holy maiden, named Madonna. This maiden was said to be born from the bulb of a white madonna lily, and that her return would signal the beginning of a "new cycle." The Lady in White had been adopting and then indoctrinating young sickly women in the hopes of triggering the rebirth of the maiden. These girls were brainwashed into the religion, being told that they were Madonna. By keeping the girls complacent, the Lady in White would make the girls more sick, sometimes giving them poison or viral injections to make it worse. The white lily symbolizes purity and fertility - pureness of the sickness within the hosts, fertility of the sickness's spread. White lilies also symbolize death, and this would only be allowed when the girls had succumbed to being nothing more than hosts for the sickness. Then, the Lady in White would plant the girls deemed a "success" in her greenhouse, allowing the madonna lilies there to propagate further. If the girls were determined to be a failure, they would be left outside, where casablanca lilies slowly took over. Evelyn realizes that her mother sacrificed herself to try and stop the Lady in White, making herself sick with something that would kill everyone in the house. Her mother was worried it would not work however, and sent a compass with the ability to track Madonna, in case she came back. The compass was tracking Madonna (the M meaning Madonna, not Mother)-or what was currently formed of her. The compass was also collecting the energy from those that were seam ripped in order to help kill Madonna. The Lady in White/Mother however had been trying to break the compass, or cause Evelyn to wander into increasingly more dangerous situations. It's still nighttime but eerily quiet outside.

Time: Confrontation with Mother/Lady in White

Evelyn finally gets access to the greenhouse. At the center there is a giant weeping willow surrounded by madonna lilies. At the base of the willow is an altar, stained with blood. Mother sits on the altar, facing Evelyn. She gushes about how worried she was, congratulating Evelyn on making it to her. Upon seeing the compass glowing red however, she turns cold and suspicious. Evelyn confronts her about her mother and the rituals that Mother/Lady in White had been doing. Mother finally snaps, explaining that the cycle had to be reset, that Madonna had to be born. That the women who had died had died to make a better world, that the suffering meant nothing in the grand scheme of things-the women were sick already, they were going to die eventually. Mother gave them purpose. Evelyn breaks down, finally showing how angry she is to the player. This triggers a boss fight between Mother and Evelyn. At the end of the fight, Evelyn stabs the compass with the seam ripper, ripping the compass open and allowing the energy stored within to be released. This energy goes into the seam ripper, which allows Evelyn

to finally fully seam rip Mother. The seam rip is so powerful, that it rips the altar and the trunk of the willow. Mother is dead. The petals of white lilies float around Evelyn, and she looks up to see that the sun has begun to rise.

MECHANICS

There will be several defining mechanics to Garden of Idan, especially surrounding the compass. **The compass** will help guide you throughout the levels, though it will also be the key to defeating creatures you come across by using the **Seam Ripper**.

The Compass - The compass is controlled by **The Mother**, and will guide you throughout the levels. The compass can also be used to change your isometric perspective, although this may not always be to the consent of the player.

The seam ripper - This is the needle of the compass, which can be removed during



hostile encounters and used to defeat enemies via the seam many will have on their

backs. The player should also beware that the conclusion of combat may also see the distortion of the player world, in the form of the isometric camera distorting. Combat itself will not be the focus of the game, and players are incentivised to only pursue combat when necessary. Although enemies can be defeated in one strike, so can the player. You must be very deliberate when it comes to confrontation. Combat will be further elaborated on in the **Combat** section of this document. It should be noted that players can only equip one item at a time, so the seam ripper can't be equipped if a puzzle item is being carried.

The compass and Seam Ripper both seen alongside the white lily, a common motif in the game

GAMEPLAY LOOP

The gameplay loop for Garden of Idan can be split into short term, midterm, and long term goals.

Short term goals - The players' main short term goals would be to explore their surroundings, and collect any items that they come across, which will prove to be key on their playthrough.



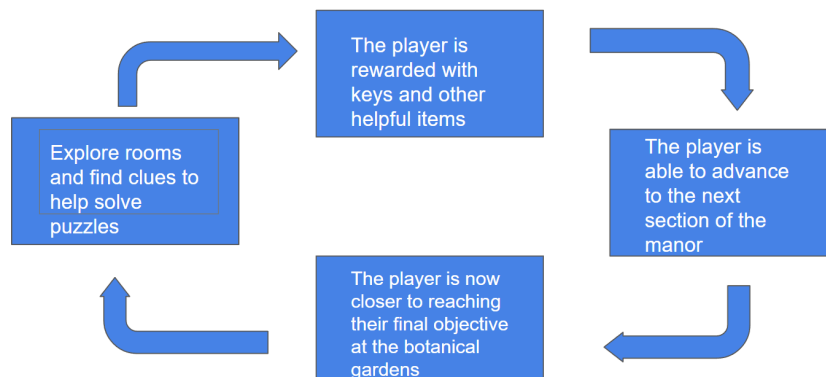
Midterm goals - The players must solve the various puzzles that they come across. There will be various different types of puzzle mechanics for the players to master, and some puzzles will require keys or parts obtained from other puzzles. It will also be key for the players to avoid the enemies that roam the manor as they carry important items

from point A to point B. Another related midterm goal would be simply to make it to the next room of the manor, which itself will be a challenge for the players for the above reasons.

Long term goals - The players must guide Evelyn to the Lady in White, located using the compass given to Evelyn by her mother. The players will be drawn to the grand central statue hall in the middle of the manor, which they will need to figure out how to unlock, but ultimately they will seek to make it to the *Lady in White's study*, and finally confront her in the *Botanical Gardens*.



CHARACTERS



EVELYN

Walk
Speed:
3 mph

Run
Speed:
6 mph

Jump
Height:
1.5 ft

Height: 5'6"

Items:

- Compass (3.5 in diameter)

- Seam Ripper (10 in long)
- Flashlight

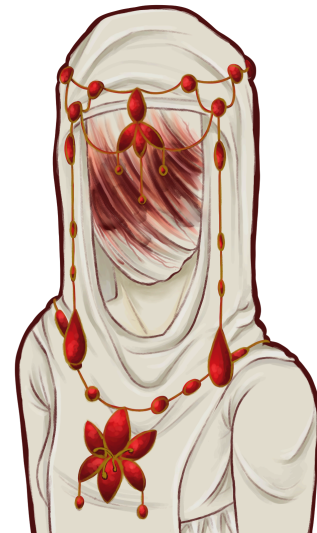
MAID

Height: 5'4"

Walk Speed: 0.5x

Attack Speed: 1.2x

Jump Height: 1.0x



GROUNDKEEPER

Height: 5'11" (hunched)

Walk Speed: 0.5x

Attack Speed: 0.5x

Jump Height: 0.3x

DOG

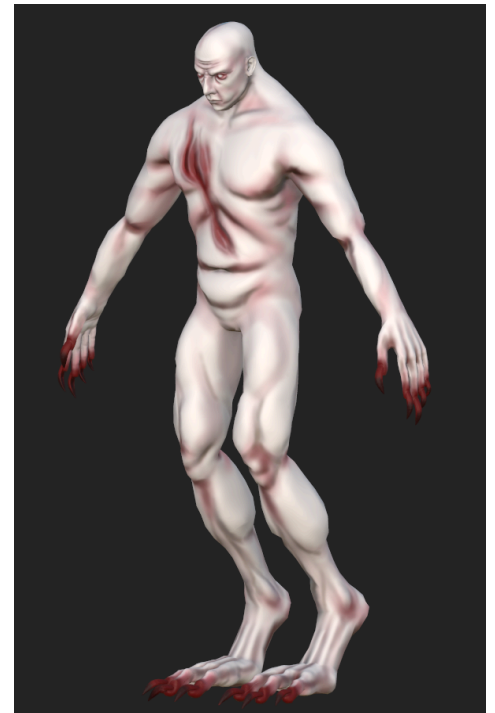
Height (4 legs): 3'0"

Height (2 legs): 6'8"

Walk Speed: 1.0x

Attack Speed: 2.0x

Jump Height: 4.0x



MOTHER

Height: 8'0"

Walk Speed: 0.7x

COMBAT

Combat in Garden of Idan is puzzle based, with players needing to find the seam placed on a body part on the enemy in order to defeat them. Enemies and the player are one hit each, with dogs only being able to stun the player. If the player is grabbed by the maids or groundskeeper, this will count as a death and the player will restart at the last checkpoint. If the player successfully seam rips the enemy, the enemy will die permanently (only one seam rip action per enemy). There are three basic enemies throughout the game with the final boss being a full puzzle based combat encounter. Seams have bright blue thread holding them together that slightly glows.

Maids: Maids will roam around the interior of the manor. There will only ever be 0-2 maids within a room at a time. Maids will only be alerted to the player's presence if the player walks right in front of them or runs around them. They have minimal vision but good hearing. Upon being alerted to the player, maids will first wobble towards them then lurch, attempting to grab them. They have short, quick bursts. The seams on maids are on their face, characterized by the front of their face having “bloomed” in the shape of a lily. Once they have been seam ripped, they will stop chasing and then die.

Groundskeeper: The groundskeeper will patrol the outside gardens and any open air hallways with his dogs. There is only 1 groundskeeper present in the map. He will occasionally go through the interior of the house in order to get to a different garden (entryway of the manor, for example). He has poor vision and mobility but is able to call attention to his dogs with a whistle. The groundskeeper will slowly move after the player after alerted. If the player is close enough, he will jump forward to grab them, killing them. His seam is on his back, however he does have other protrusions on his body. The player will have to look for the one with the blue thread in order to properly kill him.

Dogs: The dogs follow the groundskeeper on his patrol, and when in garden areas will spread out to explore the area. The player can be alerted if there are dogs in a neighboring room by a faint howling noise. They have exceptional hearing, and if alerted will bark to alert all other enemies in the area. There are 2 dogs following the groundskeeper. Dogs can also be alerted to the player's presence if the groundskeeper sees them first when the groundskeeper whistles. Dogs are fast but will not kill the player in one hit. Instead, the dogs will hold the player in place for 5 seconds, allowing the groundskeeper to get closer. If one dog is already attacking the player, the other one cannot. There will be a cool down on this grab attack of 15 seconds to keep the player from being stun locked. The seams on dogs will be along their back and down to their tail. Players will have to either sneak up to them or time their attack properly to kill them.

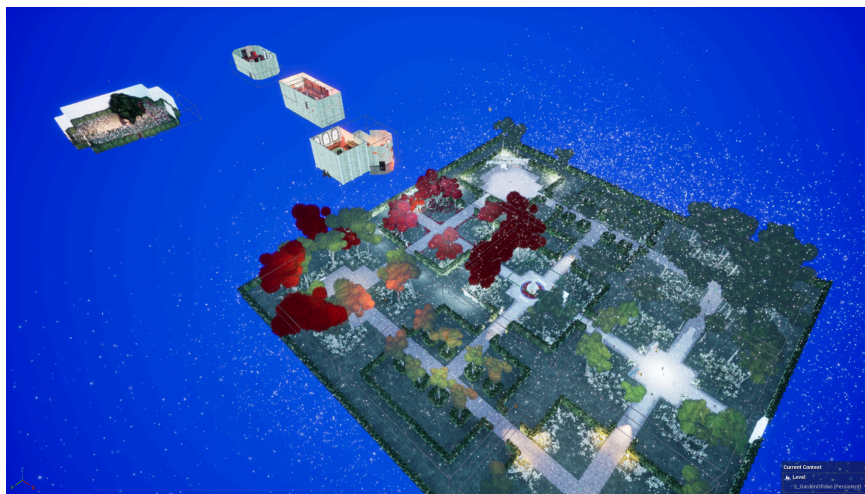
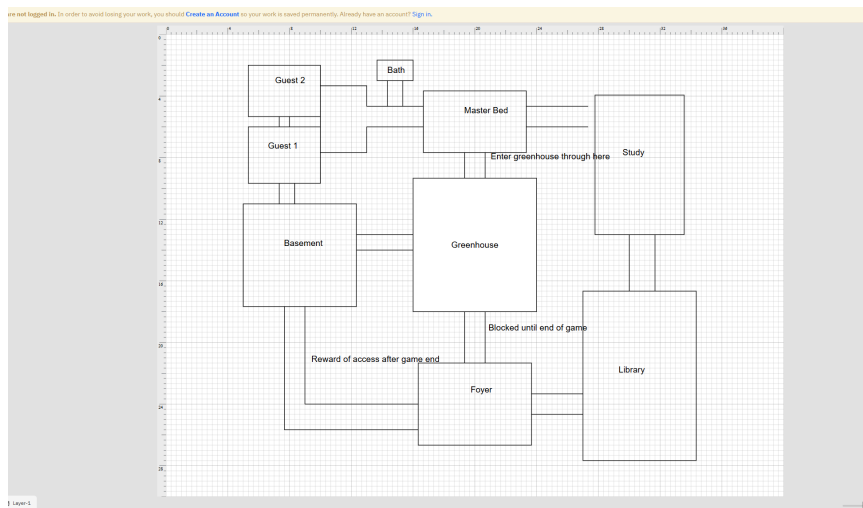
Mother: THIS IS IMPEDED

Finally, it should be noted that although combat systems have been developed, combat has been shelved for the time being. Due to certain impediments, the only characters who will be present are Evelyn, and Mother

LEVEL DESIGN

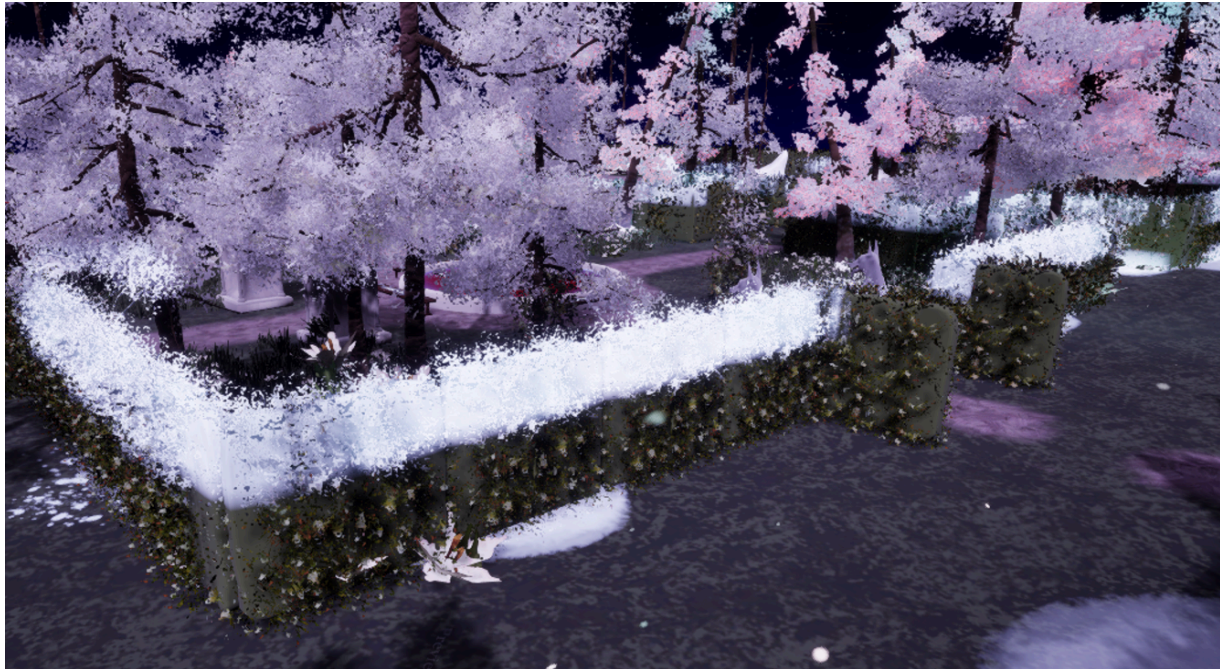
The level design must ensure that the player has an incentive to explore the environment of the manor. The level design must also convey clearly where the player can and can not go, and what they can interact with. This will be done with lighting and yellow paint. The problem with the first draft level of the library was that due to the placement of the stairs, the player would have little incentive to explore more of the

area, so this flaw is being kept in mind for the next levels. Additional level design will be elaborated on in the level design document.



FRONT GARDEN

- ❖ The very beginning of the game will take place in the front garden. In this area, the player will learn how to use the isometric camera mechanic. From here, the player enters the **Foyer**



Screenshot of the front garden

THE FOYER

- ❖ The player enters the foyer and completes a puzzle involving the statues. The statues follow the camera rotation and must be each locked in the correct orientation. The conclusion of these puzzles sees the main door to the central garden unlocked. This victory is short-lived however, and the main door becomes obstructed with viscera. The eruption of this viscera sees a key being unveiled, and the player may use this key to advance to the next section, the hallway to the library.

THE LIBRARY

- ❖ The player enters the library from the second story of the two level library. The library contains several puzzles including optional puzzles. The player's main path is to the other side balcony of the two story library. They can't just cross over because the middle of the second floor is obstructed by viscera. The player has to come down and cross over the bottom floor and to the other side.

LIBRARY PUZZLES:

- ❖ The library puzzle required the player to solve three light combination patterns in order to each reveal one of the three idols, before assembling these idols in nooks, which will each light up when the correct piece is placed in its nook. Putting these pieces together results in the door to the next area being unlocked.
- Within this level will be snippets of lore and relevant notes

SUBROOMS IN THIS LEVEL:

- ❖ The secret rooms containing the idols, which reveal themselves when the solution to their relevant combination is completed.

THE STUDY

- ❖ The study follows the library and will be the scene of another light based puzzle. Each combination of the puzzles has a goal location and each of these goal locations must be illuminated in order to progress through the next door.

THE BEDROOMS

The bedrooms include one master bedroom and one guest room. They will be reached when the player navigates the hallway from the study. In the guest bedrooms, the players can find the entrance to the basement level. It is also in the guest bedroom that the player can

Subrooms: There are no subrooms in this level

THE BASEMENT

This is a hidden room in the guest room in which Evelyn will find her deceased mother.

THE GREENHOUSE

The greenhouse is the final level where the player will face the final boss - the mother. The greenhouse is the last area the player will be able to access. It will be accessed from the master bedroom. The greenhouse is in the center of the map.



Early iteration of the library



The foyer

ENVIRONMENT

The environment of Garden of Idan is one of gothic horror, with the main setting being a decrepit manor, overrun with horrific creatures, and swamped with both animate and inanimate vegetation. The environment will span several areas ranging in space and aesthetic including the Botanical Gardens, the Library, the Front Garden, and the Bedroom areas and more. Examples of variations in aesthetic include the entrance area having high ceilings and marble floors, with large marble columns, and the library area with wooden walls, large bookcases, a second floor walkway and long study tables.



GARDEN OF IDAN
LIBRARY CONTRAST



BLUE FISH STUDIOS

ROCKLIN HARRIS

GARDEN OF IDAN
FOYER REWORK



BLUE FISH STUDIO

ROCKLIN HARRIS

USER INTERFACE

IN-GAME UI

The game's in-game UI consists of a decorative frame with the compass sitting in the center of the bottom of the screen.

INVENTORY

Hovering your cursor over the bottom of the screen causes the inventory to rise from it, allowing the player to access the inventory without pausing gameplay.

DIALOGUE

Lower screen UI will disappear during cutscenes/dialogue to make room for dialogue boxes.

PAUSE MENU

The pause menu will come in from the left side of the screen. It will appear as the back cover of a journal, from which the **RESUME**, **SETTINGS**, and **QUIT** buttons will be accessible. From this menu, you will also be able to select the journal to be opened, which will then open up the journal to reveal a wider menu.

THE JOURNAL

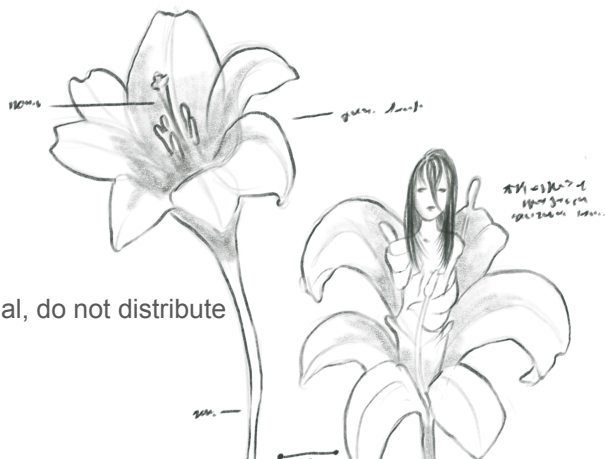
The journal contributes to the wider narrative aspects of the game, containing notes the player has collected during gameplay as well as entries written by Evelyn about the places she's been so far.

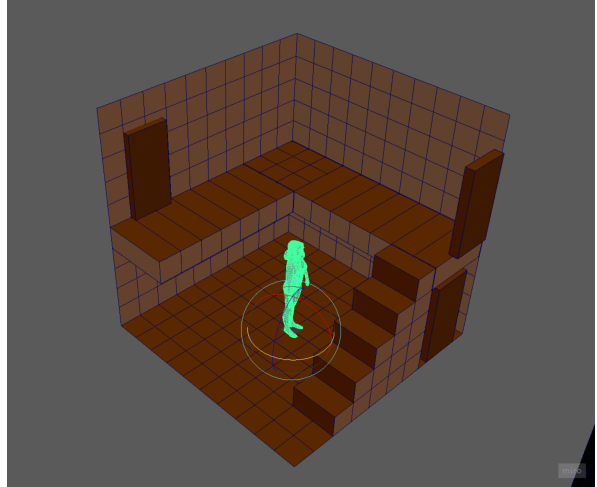
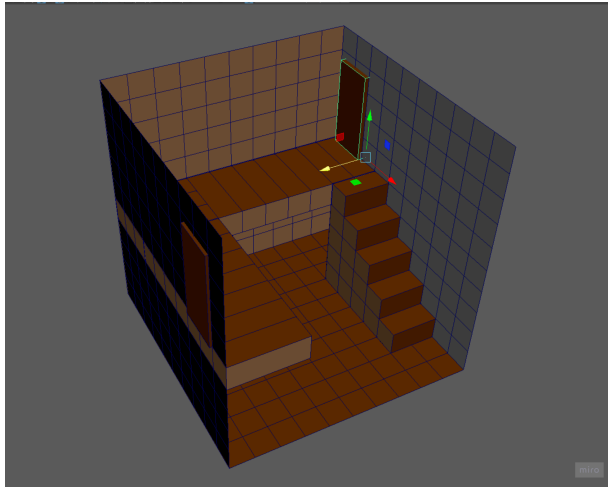
The journal did not reach implementation, although we do have similar elements in the form of the notes that the player can interact with across the levels.



CAMERA

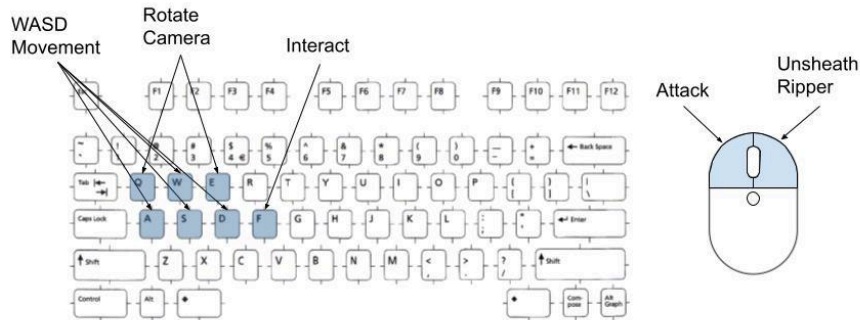
The camera will play an important role in gameplay. It will be from a dimetric POV and the player will rotate the camera around a point above a specific place in the scene. This rotation will play a role in puzzles as well as combat, giving you the ability to see the weak points of the enemies, and see the level from a new perspective. You will not be able to lower the camera down, the angle you see the world at will always be the same. Which direction you see it from will be the only thing that changes. When outside combat the camera will have 4 locations it can be, snapping between them when moving the camera. Akin to something like Monument Valley's rotation system. When in combat, camera rotation can freely move, sliding when changed rather than snapping to angles. More akin to usual camera controls.



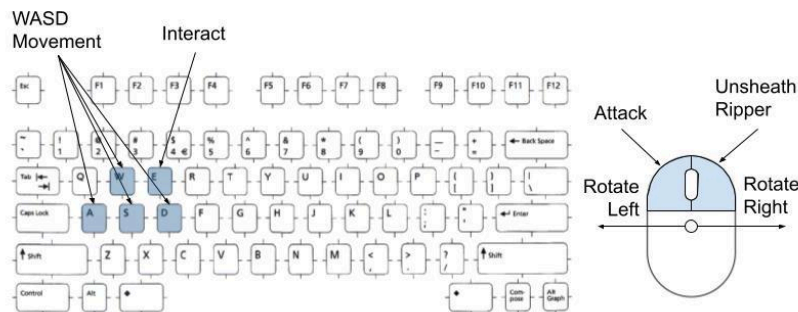


CONTROLS

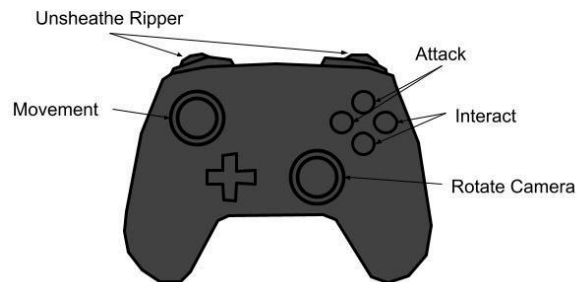
Option 1 (Keyboard to move camera)



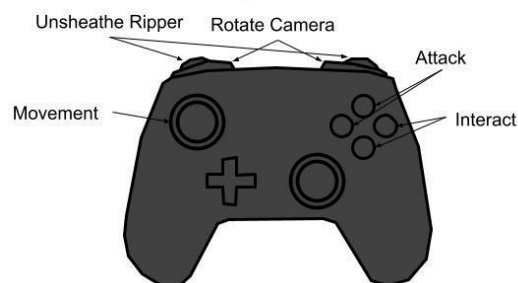
Option 2 (Mouse to move camera)



Option 1 (Camera controlled by stick)



Option 2 (Camera controlled by Bumper)



SOUND

ATMOSPHERE

The atmosphere of the game will be eerie and unsettling, and that feeling will be reinforced by the music and ambient noises of the game.

SFX

PREFIX	NAME	QTY
AMBIENCE		
Exterior	_Night	1
Exterior	_Thunder	6
Interior	RoomTone	1
INTERACTABLES		
Door	_OpenClose	15
Door	_Locked	7
Door	_Unlock	7
Bookshelf	_Open	2
Bookshelf	_Close	2
Key	_Pickup	1
Misc	_Button	1
Misc	_PictureFrame	1
Pickups	_Pickupitem	6
Pickups	_Scpickup	1
Placeltem	_Placeltem	7
Placeltem	_ScPlacement	1
PLAYER		
Footsteps	_Grass	14
Footsteps	_Snow	8
Footsteps	_Tile	20
Footsteps	_Wood	23
Vocal	_Breath	6

UI		
Needle	_ChangeDirection	1
Button	_Hover	1
Button	_Select	1
MUSIC		
Music	_TitleScreen	1
Music	_AWhiteLily	1
Music	_TitleScreenGame cut	1
Music	_WhiteLilyGamecu t	1

MUSIC

Music will be played as ambience (in addition to the ambient sounds) throughout the course of the game. It may change depending on the location of the player and the current situation of the player. If the player is in a higher stakes moment, the music will change to suit that as opposed to the normal ambient music playing throughout the majority of the game.

QUESTS AND PUZZLES

PUZZLES

Puzzles will be a key part of Garden of Idan. They should follow two of our main established mechanics: The illusion mechanic and the rotating statues mechanic

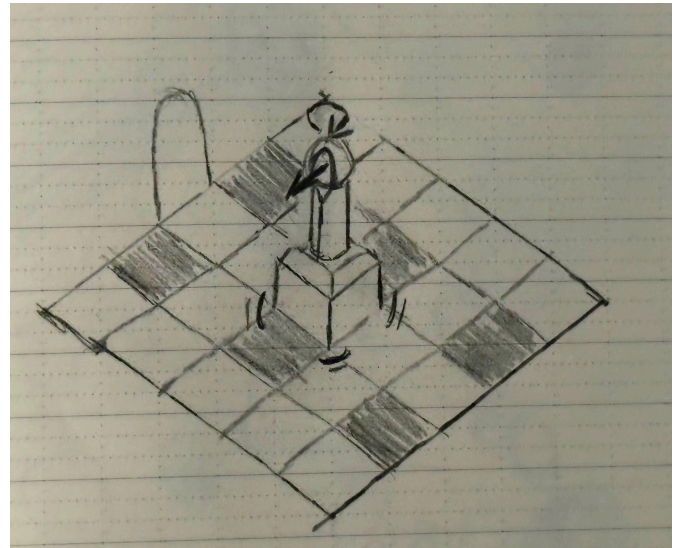
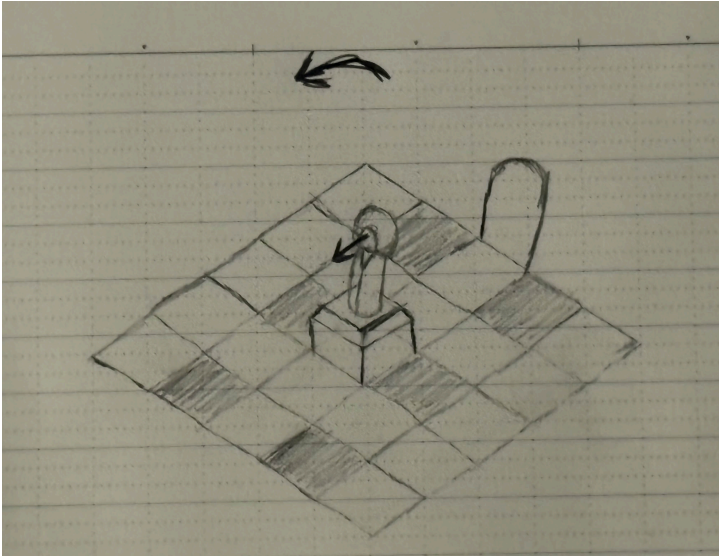
- ❖ For one main puzzle, the players will need to rotate light reflection pedestals in order to complete sequences, hitting the target locations for each of the three combinations. The completion of each of the three combinations each reveal 1 of the three idol pieces. These idols are Sickness, lillies, and a girl. The correct combination for these idols would be girl > sickness > lily.
- ❖ For the next main puzzle, the players use the illusion mechanic to transcend the stairwell to the master bedroom
- ❖ The next puzzle we decided to go with was one in which the player must press book buttons in such an order that they spell out the word “Mother”

SIDE PUZZLES

- ❖ The side puzzles will be very simple and reuse existing established mechanics. Side puzzle 1 includes simply turning a light pedestal to the goal location and opening the door.

SCRAPPED PUZZLES

- ❖ For the second main puzzle, the players must use the elements of lights, not to retrieve idols, but to match all three combinations to their goals simultaneously. This allows them to continue forward through the door.
- ❖ For the next puzzle, the statues are rotated in such patterns that it unlocks new doors. The players must navigate these doors to move to their new desired locations. This was scrapped in favor of rotating statues spawning a key.
- ❖ A scaled down version of the door opening puzzle in one of the hallways which simply involves turning the statues in the correct pattern and unlocking the door. The door unlock could be communicated to the player with a wall sconce next to the door lighting up next to it.



RECURRING PUZZLE ELEMENT 1: ROTATING STATUES

Our first recurring puzzle element that we will be using to teach the player how the compass and its ability to rotate the world can affect puzzles is the Rotating Statues.

These are statues that will rotate back to face the previous direction after the world rotates. The player will be able to “Hold” one of these statues in place by interacting with it, allowing it to rotate with the world and letting the player change which direction it faces.

This puzzle mechanic is good, because it responds to the player’s activity and interacts with the core mechanic, while being simple and reusable. These statues will be able to open doors, rotate larger platforms, or hold objects such as mirrors.

This particular system has stuck with us into part 2 of the development cycle and it offers more modularity and is more popular than other previous ideas.



EXAMPLE PUZZLE:

There are four statues in a room, facing different directions. Each statue has a lantern held in its hand. When it faces in the correct direction, the lantern is lit. In order to open a door, the player must get all the statues to face the same direction and light all the lanterns.

EXAMPLE OF IT INTERACTING WITH ANOTHER PUZZLE SYSTEM:

There is a window where light is shining in. A statue is in the center of the room holding a mirror. The player must rotate the statue in order to get the mirror to reflect light in the correct direction and shine the light on the right spot.

RECURRING PUZZLE ELEMENT 2: BUTTONS

Another puzzle is buttons. Where you will press those buttons in a specified order. Upon doing so it will cause a reaction. This puzzle mechanic is still a possibility, but the method in which it was implemented - that being the library books - was not ideal and it is being reconsidered.

In the end, this puzzle element was relocated into the study room at the recommendation of our playtesters.



A



rough early iteration of the light beam puzzle

Early iteration of the study, with the early chess puzzle present.



STANDARDS & PRACTICES

SYSTEMS DOCUMENTATION

No system is truly complete, until it can be used. And it's not possible for someone to use a system, if you don't write down how. Systems documentation is a key but often overlooked part of the process. It is generally better to document your system as you go. This section will go over how we will be documenting systems for Garden of Idan.

WHERE TO FIND DOCUMENTATION

Documentation for systems can be found in the Garden of Idan Google Drive Folder. [📁 Garden of Idan Documentation](#)

WHEN TO DOCUMENT A SYSTEM

It's typically important to document any system you create. However, it's important to take extra care whenever you create a system that has many parts, or will be handled by people with less blueprinting experience.

Sometimes, especially complex systems can be hard to decide whether they are a single system, or multiple working together. Take some time to decide whether you really need a second document to succinctly and clearly explain its function, or if one document would be too long and complex. You can always reference other systems documentation within a document.

HOW TO DOCUMENT YOUR SYSTEMS

Tips on how to document your system are included with the Documentation Template. Your document should at least cover these four things,

- ❖ How to use your system.
- ❖ An example of your system in use.
- ❖ A complete list of parts of your system.
- ❖ How your system functions, step by step.

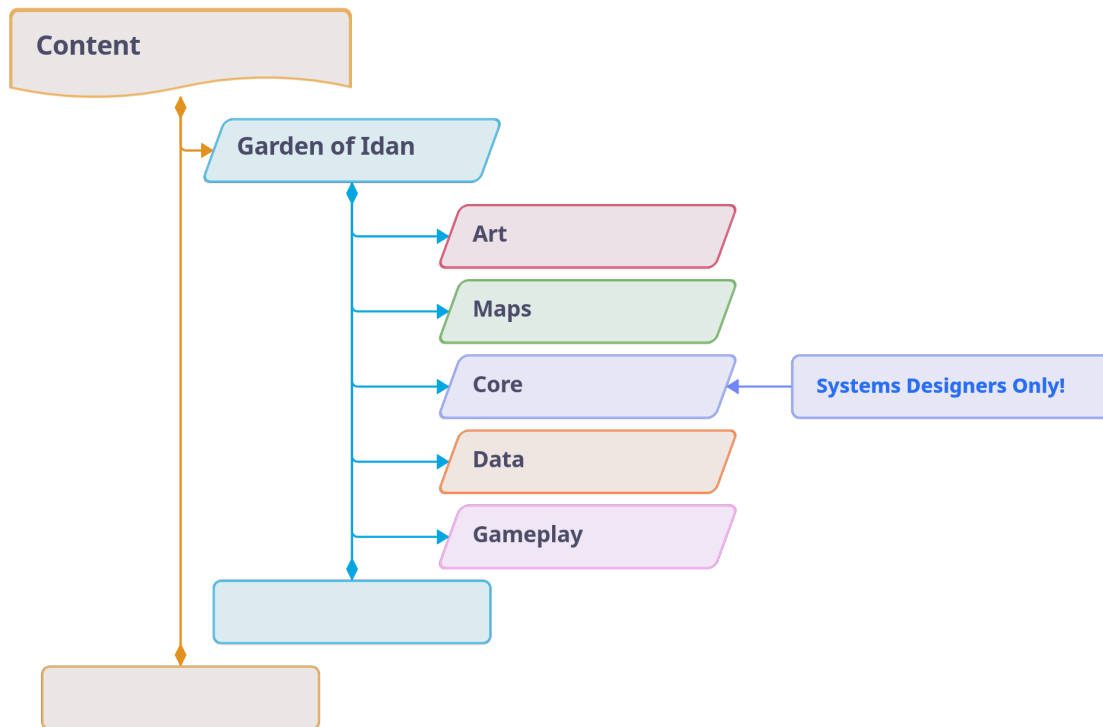
Once you've documented your system, make sure to include the date of when the documentation was last updated, so people are aware of if it falls out of date, but you should try to add notes and edits in cases where you change the system in a way that the documentation may need to be adjusted.

The most important thing to remember though is that Documentation should not obstruct your process. If keeping a note on how your system works is slowing down your development, focus on the development above the documentation. These are documents which serve a purpose, don't focus too much on appearances so much as legibility.

DOCUMENTATION TEMPLATE

The template for systems documentation is not very strict. Document your system however you believe best for your system. You can find the template inside of the google drive under the Templates folder. Please, make a copy and do not edit the template. [📄 System Documentation Template](#)

PROJECT FILE STRUCTURE



This is the general file structure we will be using for the project. Art will contain assets used by the Art team, please refer to the Art Bible for how it will be organized. The below sections will explain more into each folder, its purpose, and how it will be organized.

Core will hold most parents blueprints. In the case that a child of that parent needs grandchildren, the child will be on the outside, and the folder that holds the grandchildren will be named after the child.

Example:

Core

Interactables

BP_Interactable_Base

Gameplay

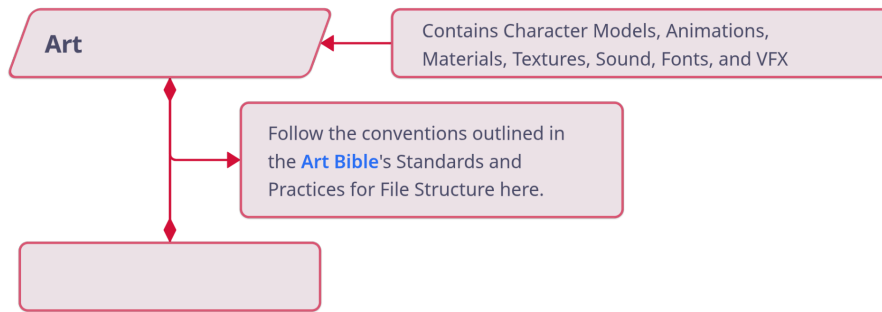
Interactables

BP_Interactable_Door

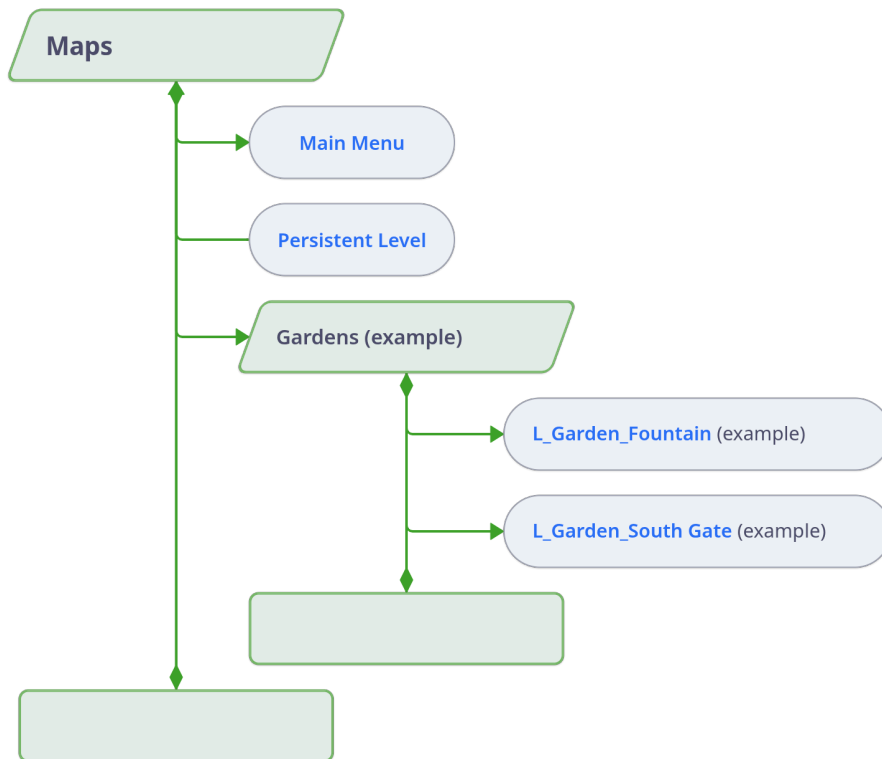
Doors

BP_Door_Gate

BP_Interactable_Button

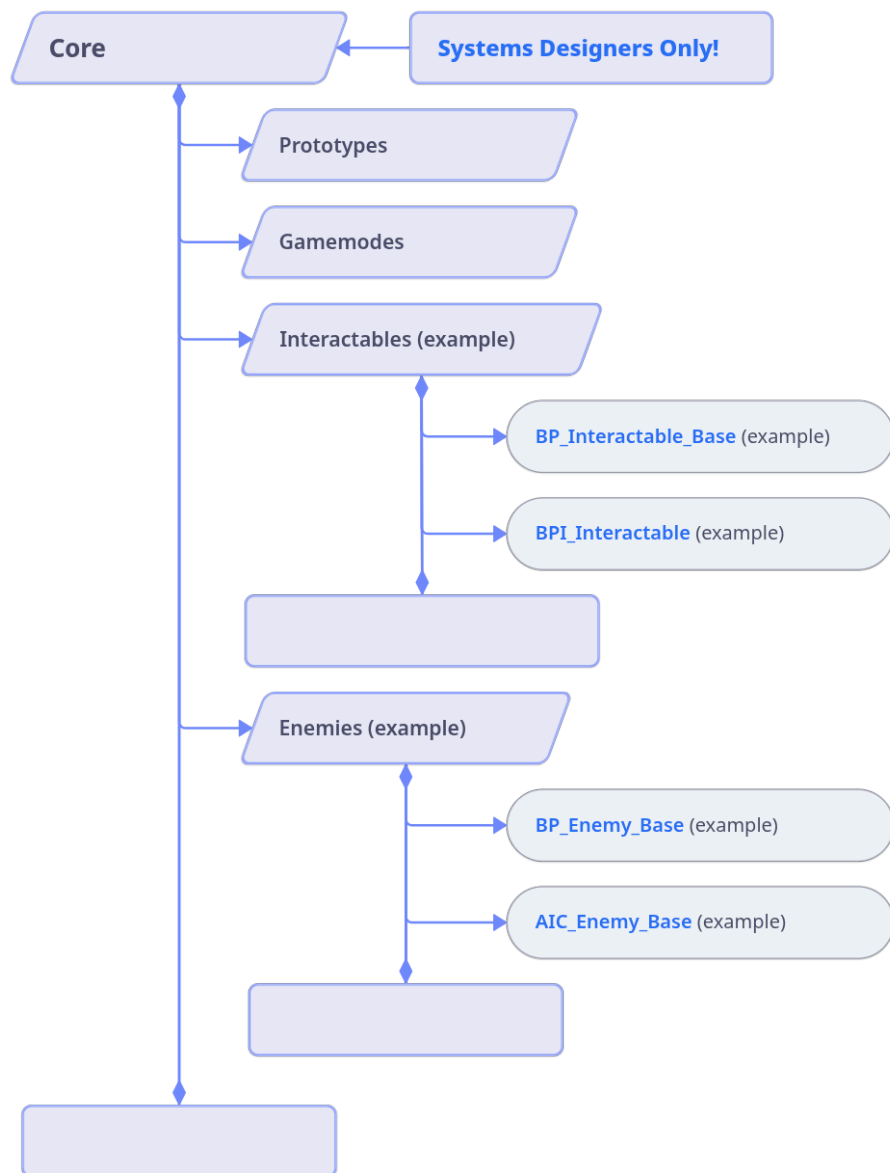


This folder will contain all of our Art related assets. For what this folder contains, and how best to organize it, please refer to the Art Bible.



This folder is dedicated entirely to .umap files, or “Levels.” We should keep our “Entry” Level that the game launches into in the root of the folder (In this case, Main Menu), and the Persistent Level for the gameplay here. All other levels should be organized by the part of the game they’re connected to; such as Gardens, or Library.

If a sublevel requires multiple .umaps, like a specific part of the Gardens that's unique enough to be considered its own thing, you can create another folder inside of Gardens, but try to avoid too many nested folders or things may get buried.



This folder will contain all of our most essential systems. This will contain interfaces, parent blueprints, blueprint components- All of our things that we want *only* systems designers to touch.

If you are not a Systems Designer, please avoid touching this folder or the things in it.

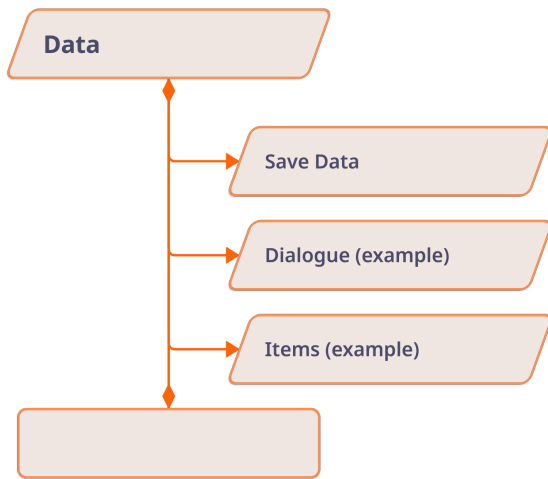
If you think you may need to touch anything in this folder, please talk to the tech lead, or the person who designed the system you're touching.

All prototype systems not designed to be permanent or make it into a build should go into the prototype folder. If you are frequently using a system in the prototype folder, consider making it a more permanent system.

The other key folder is the Gamemodes folder, which will hold the Gamemode files for our game.

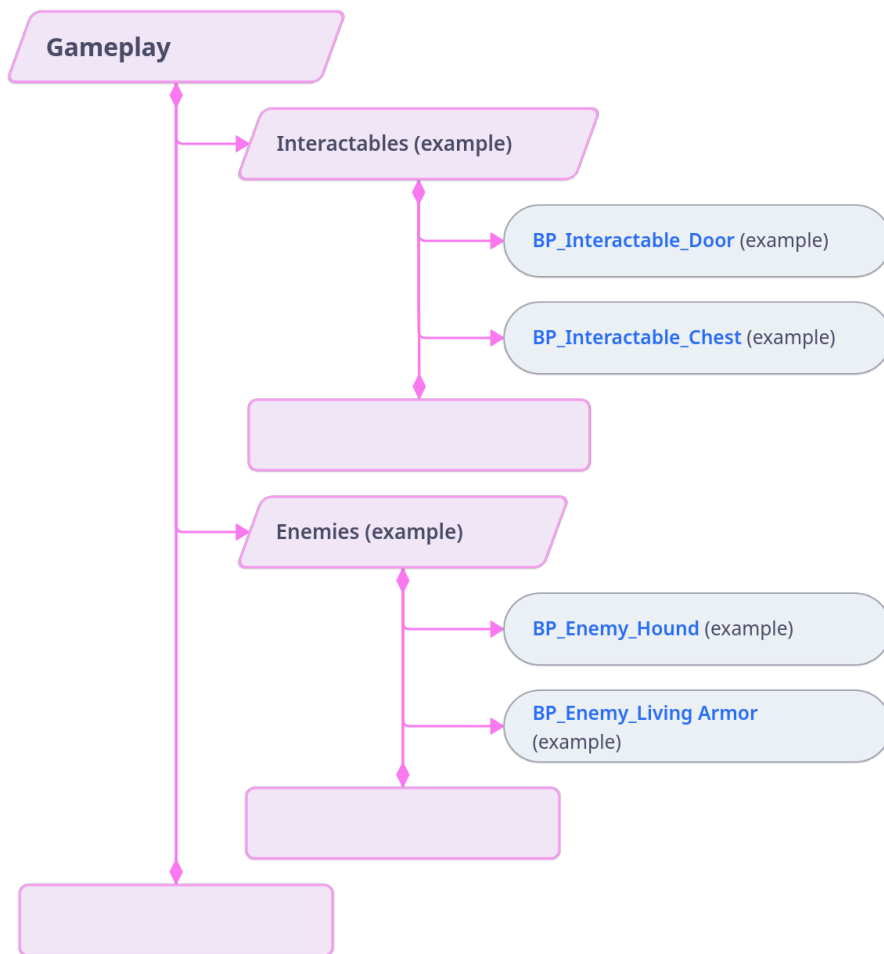
Other folders should be catered to their individual systems, and can contain other folders for systems built off of it. (For example, a Characters folder might contain the folder for Enemies, or the Save System folder might contain a Checkpoints folder.)

Any blueprints designed to be used by people outside of the systems team, such as gameplay designers or implementation, should instead go into the Gameplay folder. Blueprints in the Gameplay folder can require files in the Core folder, but files in the Core folder should **NOT** require files in the Gameplay folder.



This folder will be used to contain all our raw data, this includes save files, data tables, data assets, dialogue trees, and anything else following these types. These should be in folders based on the system they're connected to...
(i.e a Data Table for the Dialogue System should be in a Dialogue folder,)

...and organized in whichever manner is most appropriate from then on.
(i.e Data Assets for Items can be organized by the locations they're found in, or by the type of the Item, whichever the designer finds most appropriate.)



The Gameplay folder should contain blueprints and systems ready for gameplay, and designed to be used by Gameplay Designers and the Implementation Team.

These should be assets which can be directly placed in the level, or used according to the systems documentation created for it.

These will be organized based on the systems they're connected to.

FILE NAMING CONVENTIONS

We will be following the Unreal Engine Asset Naming Conventions found at unrealdirective.com. Its an easy to access resource, follows general industry standards, and covers all the various asset types we will need to use. Any deviation from this asset naming convention will be documented here for general use. [Unreal Engine Asset Naming Conventions](https://unrealdirective.com).

For assets such as blueprints which have children, we will name the parent BP_Name_Base, and all children will follow BP_Name_Child. If a child of the parent would have its own children, we will instead do BP_Child_Grandchild.

Example Inheritance Tree:

BP_Interactive_Base

BP_Interactive_Door

BP_Door_Gate

BP_Interactive_Button

Exceptions:

Gameplay Camera System

The new Gameplay Camera System released in Unreal 5.6 is not yet documented on our go-to source for naming conventions, so we will use the below naming conventions for the following Gameplay Camera System parts.

Asset Type	Prefix	Suffix	Example
Gameplay Camera Asset	GCA_		GCA_Example
Gameplay Camera Rig	GCR_		GCR_Example
Gameplay Camera Rig Proxy	GCR_	_Proxy	GCR_Example_Proxy
Camera Shake	GCS_		GCS_Example
Gameplay Camera Variable Collection	GCV_		GCV_Example
Gameplay Camera Director	GCD_		GCD_Example

PLAYTESTING

When playtesting, it is important to respect the time of the people we enlist to help test our games. It is generally better to take quick notes on a physical medium to show that you are respecting their time and not on a digital device where it is unclear what you are actually doing. Encourage the player to start talking as they play, and once they build up a natural cadence of providing feedback as they play, try not to interrupt them in the middle of gameplay. Depending on the length of the session, set a time for a break and let the player know when that will be happening.

Before starting a playtesting session, there is some preparations to be made. First, make a folder labeled with the name and date of the playtesting session in the Playtesting Folder for documenting notes. There are also three documents to account for and print out when playtesting, the Playtesting Consent Form, the Playtesting Guide Handout, and the Playtesting Notes Document.

The Playtesting Consent form can be found in the playtesting folder, and clearly defines what the player's role is, what information you will be collecting, how that information will be handled, and how long we will hold onto the information. Please get the player to clearly print and sign their name, as well as date it. We will hold onto these for documentation.

The Playtesting Guide Handout should be created using the template in the Templates Folder before a playtesting session. This will be given to players as a tool to help guide them through what goals they should try and accomplish so we can have them prioritize testing systems that we need more feedback on, such as puzzles or progression. After each goal, ask them some prepared questions for feedback.

The Playtesting Notes Document should also be created in advance using the template in the Templates Folder before a playtesting session. This will outline what you are looking to answer, and is a space to write down notes and keep track of what you may happen upon and discover. This will be photoscanned for documentation, and later typed up in a larger summary following the round of playtesting. If you are recording gameplay, make sure that

is explicitly stated in the Playtesting Consent Form. Inform your players that the videos recorded will be used purely for the development of the game and will not be distributed. Make sure to set up your recording software ahead of time and ensure that it works before playtesting. Remember: Just because you are recording the playtest does not mean you should not take any notes.

When you are finished with your notes and recordings, make sure to thank the player for their time. Save your notes document and recording to be uploaded to the Playtesting Folder with the following naming scheme.

GardenOfIdan_(Name of Session)_(PlaytestersName)_Notes

Example: **GardenOfIdan_ThirdPlaytest_LauraCroft_Notes**

And in the case of a recording...

GardenOfIdan_(Name of Session)_(PlaytestersName)_Recording

Example: **GardenOfIdan_ThirdPlaytest_LauraCroft_Recording**

Make sure to type up a short summary of the playtest session once all playtests in the round have been conducted. Place this in the same folder as:

GardenOfIdan_(Name of Session)_Summary

Example: **GardenOfIdan_ThirdPlaytest_Summary**

BUG REPORTING & TRACKING

Bugs should be reported to the Bug Reporting Google Form in the Playtesting folder. This will create a response on the Bug Tracker google sheet, which should be updated intermittently to keep track of responses and bugs coming in. Tasks should be assigned semiregularly depending on the state of production, the severity of the issue, and whether or not it impacts active development or playtesting feedback. While we allow reporters to assign their own suspected severity, it may be good to review them when the bug is added to the list to assess the severity on our own, and also to group duplicate reports together.

[Bug Reporting Form](#)

 Bug Tracking