

Game Design Exam 2026

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1. Information About Your Game, Party, Role and Experiences

Playable version link: <https://marcelkress.itch.io/deep-seek>

Trailer/teaser YouTube link: <https://youtu.be/fvCfmkl2ue8>

Github repo link: <https://github.com/Marcelkress/Deep-Seek.git>

You will need references (with page numbers) to the literature where applicable. Max 100 words per answer.

1.a – What is the name of your game? (Same name for all group members)

Deepseek

1.b – What is the name of your Game Development team? (Same name for all group members)

Team Deep

1.c – Have you “upgraded” the game after presentations and Showcase day (4th/8th of May)? If so: what have you changed and why?

No, we have not. However, things we could have done to optimize include better lighting, making things more visible, and adding colliders to all meshes.

1.d – In one phrase: What is your game development team’s shared vision for your game

To develop an underwater horror-like survivor extraction game with puzzles and a atmospheric experience.

1.e – What was your role. Describe what you worked on in production (e.g., game design, level design, programming, 2D, 3D, sound, animation, etc.) and discuss this role as part of the production process. (Use references to the literature if applicable).

I did all the sound implementation and most of the sound design. Everything was implemented in Wwise and the vision for the sound was to enhance the visual feeling of the game where every sound sounds like it would in real water environment. We also created a underwater microphone from a piezo and recorded some of the sound effects through real water in a water tank.

1.f – What did you learn? Briefly describe the three most important experiences you have learned during game production.

1. The process of planning and carrying out the vision of a game.
2. The importance of planning and prototyping before digital implementation.
3. That game design is a iterative process at heart, and great pains can mostly be avoided by including the player in the process as soon as possible

2. Description of the Game

2.a — What gameplay genre are your games and why did you choose that genre?

Our game is mainly within the adventure game genre. The map is exploratory and puzzle based which is typically adventure game characteristics. We chose to make an adventure games based on our vision of the game we had. As Shigeru Miyamoto, has summed up when talking about the nature of adventure games *“the state of mind of a kid when he enters a cave alone must be realized in the game. Going in, he must feel the cold air around him. He must discover a branch off to one side and decide whether to explore it or not. Sometimes he loses his way.”* [1, p 480] i think that fits pretty well to our game.

2.b — Who is your target audience and why do you think they would like your game?

The target audience of our game can't probably not be pinned down to one group of players. We thought the target audience to be people who like single player games and to explore immersive worlds, but also solve puzzles to get the achievement [1, p.59] of completion. Our target audience is therefore Explores and Achievers.

2.c —How does your game engage the player?

In the game we work with challenge as engagement through the puzzles and the low visibility in the map. Together with the premis of being a diver in the dark alone trying to fix underwater stations without running out of oxygen and getting attacked by the monster. [1, p 39,45]

2.d —Describe your game's structure.

In Deepseek you play a diver that is missioned to go down into the depths and fix under water stations. The oxygen is depleting when walking around and you have to search for ways to get more oxygen. One method is fine small oxygen tanks around the map. Another is to use your O.R.C with pulls air out of the water, if doing that you make a lot of noise and will enrage the monster living down in the depths, attacking you. Once you have finished fixing the stations you can extract by finding the elevator.

2.e – Name and briefly describe what are the formal elements of a game?

According to Fullerton, the formal elements are the elements that make a game a game — without them it is not a game. It is the elements and their interrelation that form the structure of the game [1, 57]. Examples include: rules, resources, objectives, procedures, players, conflict, boundaries, and outcome.

2.f – Briefly define what are game mechanics and describe the main mechanic of your game.

As Fullerton writes “procedures are the methods of play and the actions that players can take to achieve the game objectives”[1, p74] The mechanics are the rules and systems in the game. It is the building blocks of the gameplay. In our game a main mechanic is the oxygen system and the replenishment function. You need to have oxygen or you will drown. You can find more or get more by using your O.R.C. the latter however some with a caveat that it attracts the monster.

2.g - What is the main conflict of your game and how does it motivate the player to play your game?

The main conflict in the game is the puzzles which is an obstacle conflict [1, p. 86] . In order to succeed in the game the player have to solve the puzzles, and by challenging the player with the game mechanics we keep them motivated to survive and solve the conflict.

2.h – Name, briefly define, and describe the dramatic elements of your game.

The dramatic elements are defined as the elements that “engage the players emotionally by creating a dramatic context for the formal elements” [1, p. 46] In our game we worked with multiple dramatic elements. Challenge [1, 97-101] as the main where we tried to make the game challenging but not too hard trying to keep the player engaged without ending in frustration. Play[1, 102-105] is maybe not as present, the rules of the game dictates that the puzzles needs to be completed in order to progress but the order is free. Premise[1, 105-108] of the game is that we’re missioned to fix stations in order to extract and something is lurking in the water. Character[1, 108-112] and story[1, 112-114] are minimal — visual and sound effects emphasize the immersion of being inside the suit, and the story is only hinted in the opening.

2.i – Define the neologism Funstrating that I introduced in class and provide an example of a game with these characteristics. (Funstrating and zen)

Funstrating is when the game is both fun and frustrating at the same time. This often is targeted at player who wants the thrill and achievement of completing something that is more difficult than other games. Doom Eternal is an example of a game where you can choose to set the game at a difficulty that makes it very difficult which i personally think makes it way more fun while at the same time so difficult that it can be frustrating. It's still my all time favorite game

2.j – According to the theory of flow, how would you define a cosy game?

Within flow theory we move on two axis the challenge and ability.[1, p.98] In order to be in flow the game needs to be designed with the right amount of challenge to the ability the player has. I would define a cosy game as something that by design has a low challenge and therefore is sitting below the flow. However the game can still have engagement from calmness, creativity and low stakes exploration depending on the player type.

2.k – Briefly define what is a system and give a real-life example of one (not from the slides).

Fullerton defines a game system as “ *How the interaction of the formal and dramatic elements is structured forms the game’s underlying system* [1, p.129]” It consists of Objects, properties, behaviors and relationships.[1, p.130-131] To reference this to real life then looking at the weather we have the objects as air, water, and the sun with their properties as temperature, pressure and humidity. The behaviors is how they change state ex water evaporate and fall as rain or freezes depending on temperature. The relationship between them is what gives us the weather.

2.1 – What are reinforcing and balancing loops? Give an example using a diagram.

Reinforcing loops are when game mechanics gives the player an advantage by design [1, p.152] ex. In Doom eternal with glory kills where the player gets health which gives the ability to play for longer. Balancing loops on the other hand is when game mechanics seeks to maintain the equilibrium and works against the effect of reinforcement loops [1, p.152] Using Doom Eternal as an example again balancing loop there would be the amount of ammo in the game forcing you to shift weapon not overusing one weapon

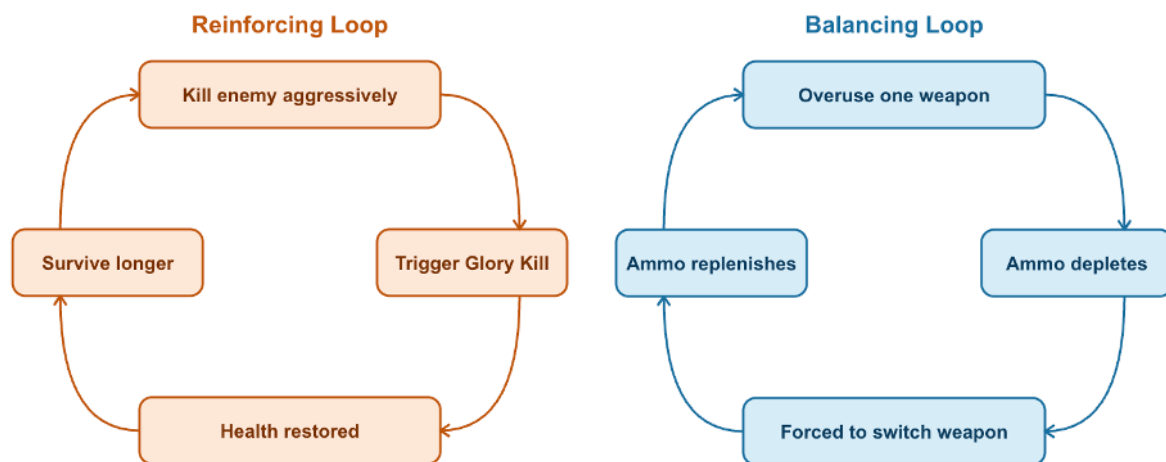


Figure 1: Reinforcing and balancing loops in Doom Eternal

2.m – The game Monopoly is created around a reinforcement loop. Which balancing loop can you insert into the system to break the reinforcement loop?

Monopoly is created around the reinforcement loop of more property= more money from players landing on your properties. The balancing loop could be the taxes on grounds owned and houses on each ground. The more expensive the ground the more tax this eats in the players cashflow and restrict them to buy more houses and hotels limiting the income.

2.n – Choose any commercial game you want to play. Make a short deconstruction of the game as a playable system. You can use up to 300 words for this answer. Remember to use the key concepts learned in class and use citations when needed.

Doom Eternal is a game where you play the Slayer against all evils of hell. I will use the formal [1, p. 57] and dramatic [1, p.97] elements to make a deconstruction.

- **The formal elements are:**

- **Objective:** Kill all demons and survive to save humanity
- **Rules:** Move constantly or get punished by the game mechanic
- **Resources:** Ammo, health, lives, weapons, dash, glory-kill timer.
- **conflict:** Level design is restricting the player with closed areas where encounters needs to be cleared before entering. Monsters appears in hordes and different tiers forcing the player to prioritize to survive.
- **Boundries** Level design is limiting the players free movement to stay within the game arena.
- **Outcome**
 - Kill all bosses and win the game
 - Die and respawn at the exact point and gamestate if you have enough lives. If not, restart from the last respawn point.

- **The Dramatic elements are:**

- **Premise:** The Slayer is called to help humanity to kill and survive the hordes of hell.
- **Challenge** Doom eternal sits well on the flow channel juggling challenge and ability constantly, as soon as you have learned to leverage the system, the games introduces a new mechanic or ned tier monster forcing the player to refocus and staying in flow.
- **Play** The games rules and structure is pretty tight and forces the player to manage strict resources and move constantly in order to survive. How the player chooses to play and prioritize enemies and with what weapons and buffs is up the player.
- **Character** Your job as the player is to be as bad ass a killer as possible, that is also hinted in multiple of the cut scene where the slayer is portraited as cold and cool.
- **Story** Through backstory, world design, codex entires and optional lore.
- **World building** Detailed worlds of Hell, Earth and sentinel world reinforcing the story and premise.

- **System relationship.**

- The resource system forms a reinforcing loop, aggressive play rewards the player with resources, which enables more aggressive play.
- Monsters act as the balancing loop with the introduction of higher tier enemies needing more resources and constantly updating their mental models[1, p. 153].

3. Documentation of the Paper Prototype Design Process

3.a – Concept

Include 2-5 images from the initial sketch of ideas, the final concept, and a brief description of the concept of your game.

The concept of the game is to find and repair drill stations on the bottom of the ocean. You have to find ways to get oxygen before drowning and try not to get killed by the monster lurking in the dark.

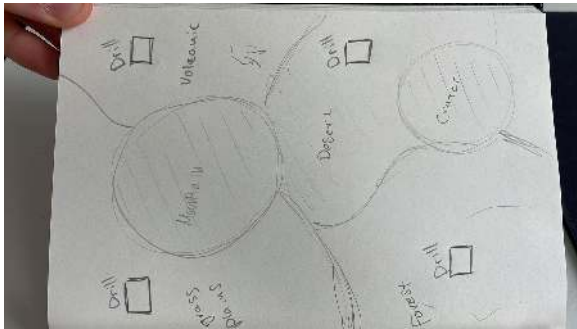


Figure 2: Initial map design sketch

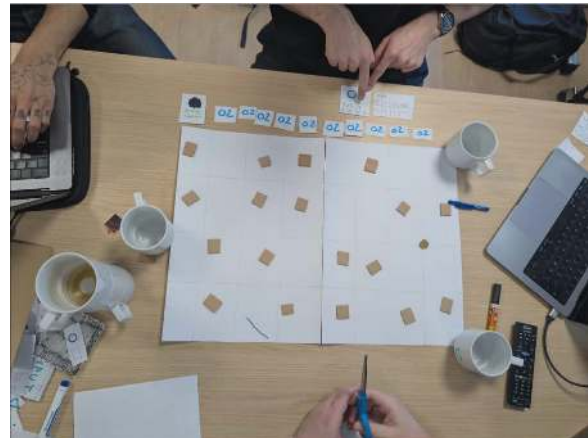


Figure 3: Paper prototype

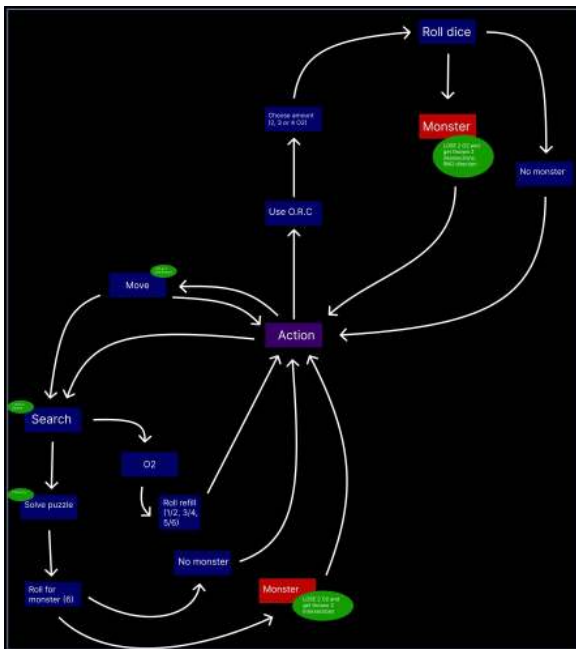


Figure 4: Paper prototype flow diagram

3.b – Design

Describe the main method you use to design your game and game systems. Include at least 1 picture or screenshot and explain why you used this method.

To design our game and game systems we used physical prototyping. We did this because it was a simple way to focus on the gameplay rather than the technology. [1, p.203] It also made iterations very fast and easy and by quickly drawing on new pieces of paper we could change entire game systems. We made a visualization of the game with the core game play system to not overwhelm or confuse ourselves[1, p.216]. We showed some UI as Oxygen and used dice rolls to replicate the chances of the monster showing up when using the O.R.C.

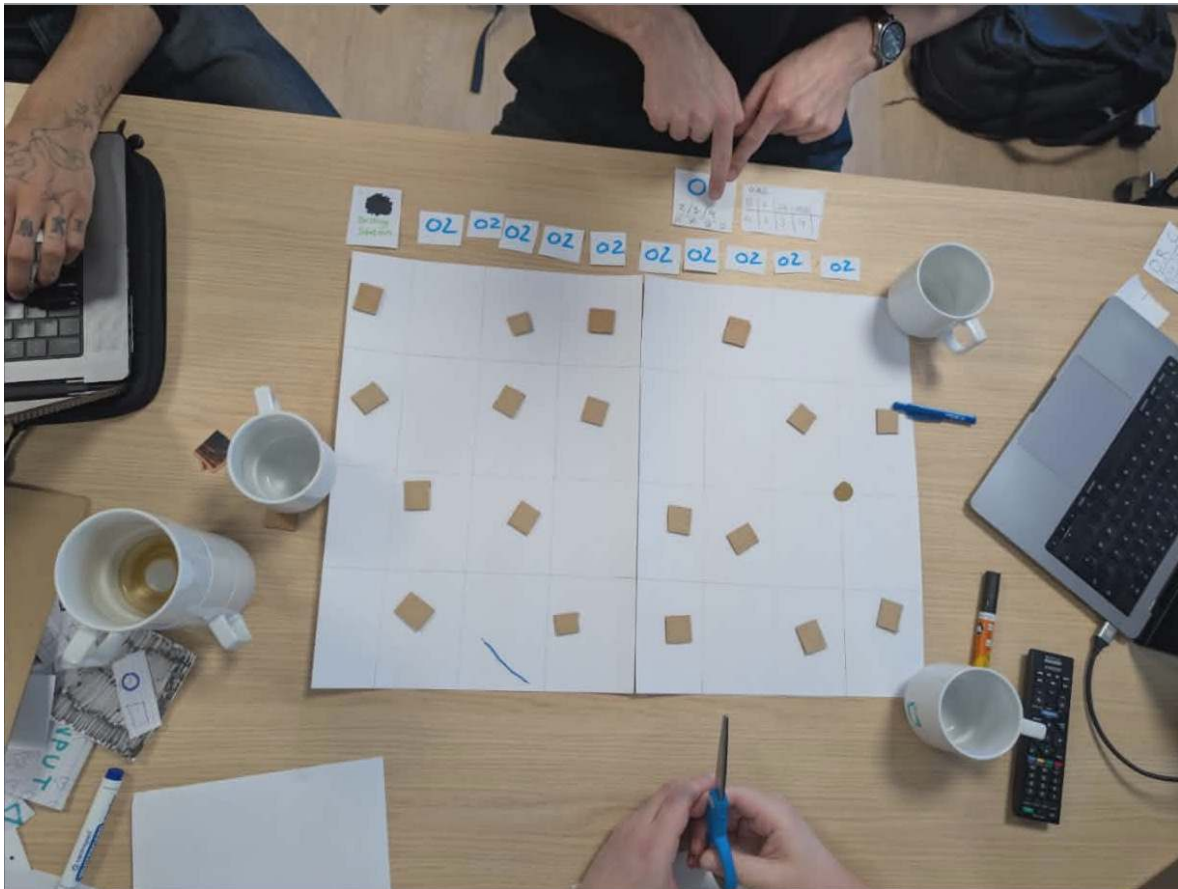


Figure 5: Initial map design sketch

3.c – Physical Prototype

Include 1-3 images of the paper prototype design process and a brief description of why you made the paper prototype like this and changes that emerged during your prototyping.

We made the paper prototype as a top down view in stead of first person perspective because we thought an first person perspective would be too difficult and time consuming to just test the core mechanic. Also since we needed to see if the oxygen and noise system would be understandable and work, we decided to test only that and not the 3D movement and level design which according to Fullerton also can be difficult in paper prototyping. [1, p.209] We learned that randomization of the extraction point was not feasible as it could lead to unwanted balance if it was based on luck and therefor made it stationary in the digital design.

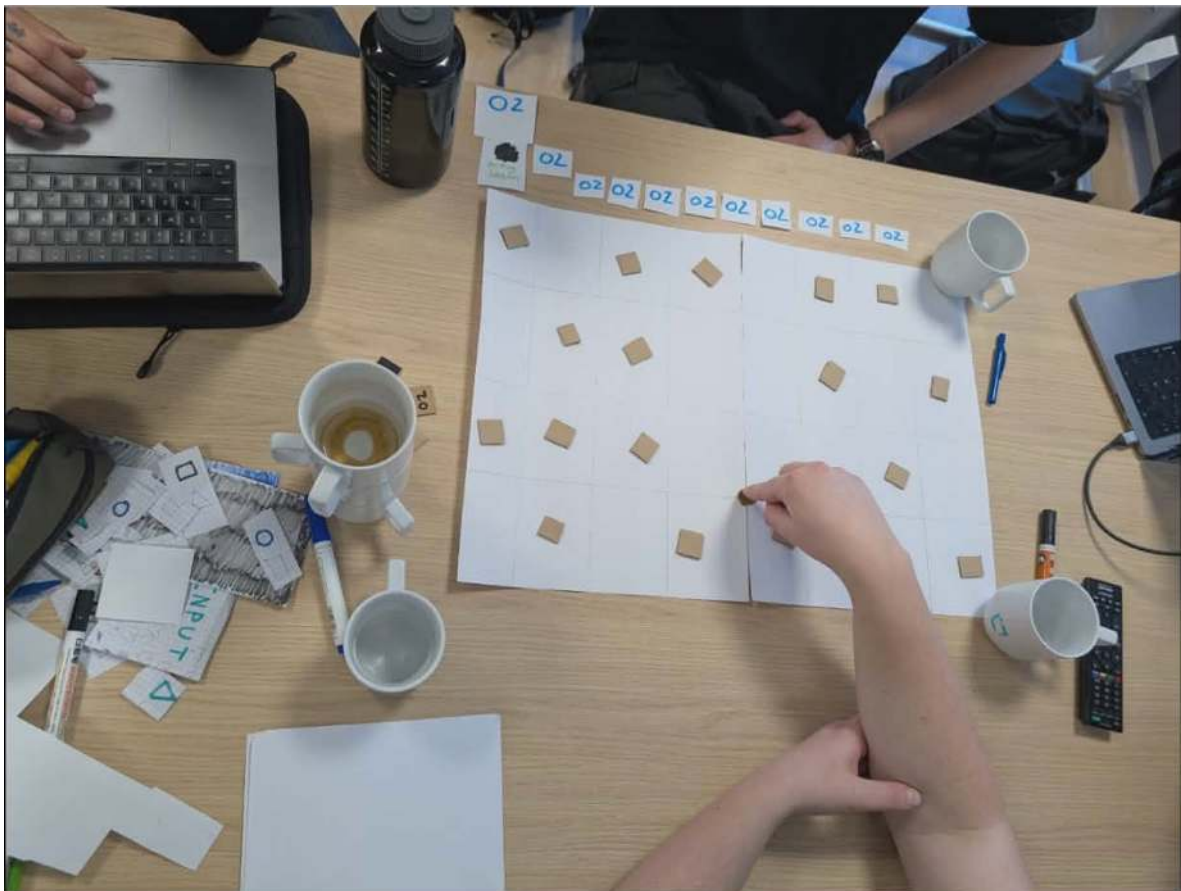


Figure 6: paper prototype

3.d – Playtest

Include 1-3 pictures of the paper prototype playtest and a brief explanation of why you play tested that way. This should be based on what we learned in class.

The playtest was conducted with a member of our semester project group that was not part of the game design class, acting as the “confidant” [1] [p.279]. That way we got fresh new eyes on the game and the game system. This would help us to point out things that wasn’t easily understandable or elements we haven’t considered. As this was still in the paper prototype phase we still needed to guide the process.

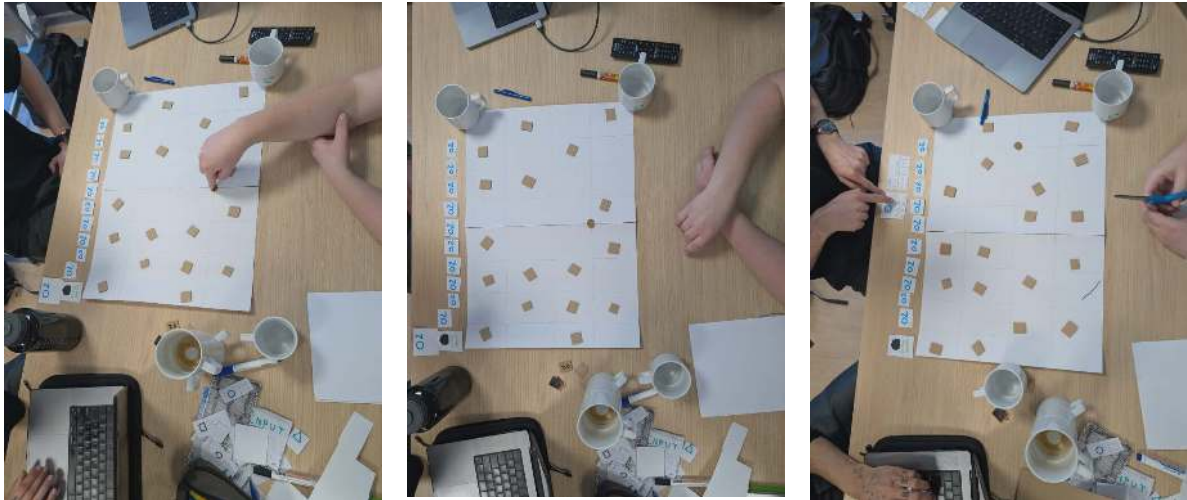


Figure 7: Paper prototype and playtest

3.e – The Playcentric Approach

Describe your physical prototyping in terms of the playcentric approach and explain how it was useful (or not) for designing and developing your first physical version of your game.

Before the introduction to the playcentric approach in previous semesters we often started by focusing on the technical abilities of the game rather than putting the player experience first. When designing the paper prototype for this game the playcentric approach helped us reshaping the focus for how to look at the design phase in a more player experienced way by setting player experience goals [1] [p.12] before going to the prototyping phase and the iterations.

Our main focus for the game was set to “To give the player a sense of thrilling uneasiness, juggling risk vs. reward in an unknown environment. “

4. Documentation of the Digital Game's Development Process

4.a – Flowchart

Include the image of the final design flowchart. Why was it beneficial (or not) to use a flowchart in production?

The flowchart below show the flow stemming from the action and what the flow is from that action. It is the same as used in the paper prototype and we didn't use it directly in the digital implementation of the game but rather inherited from the paper prototype to guide the digital development phase.

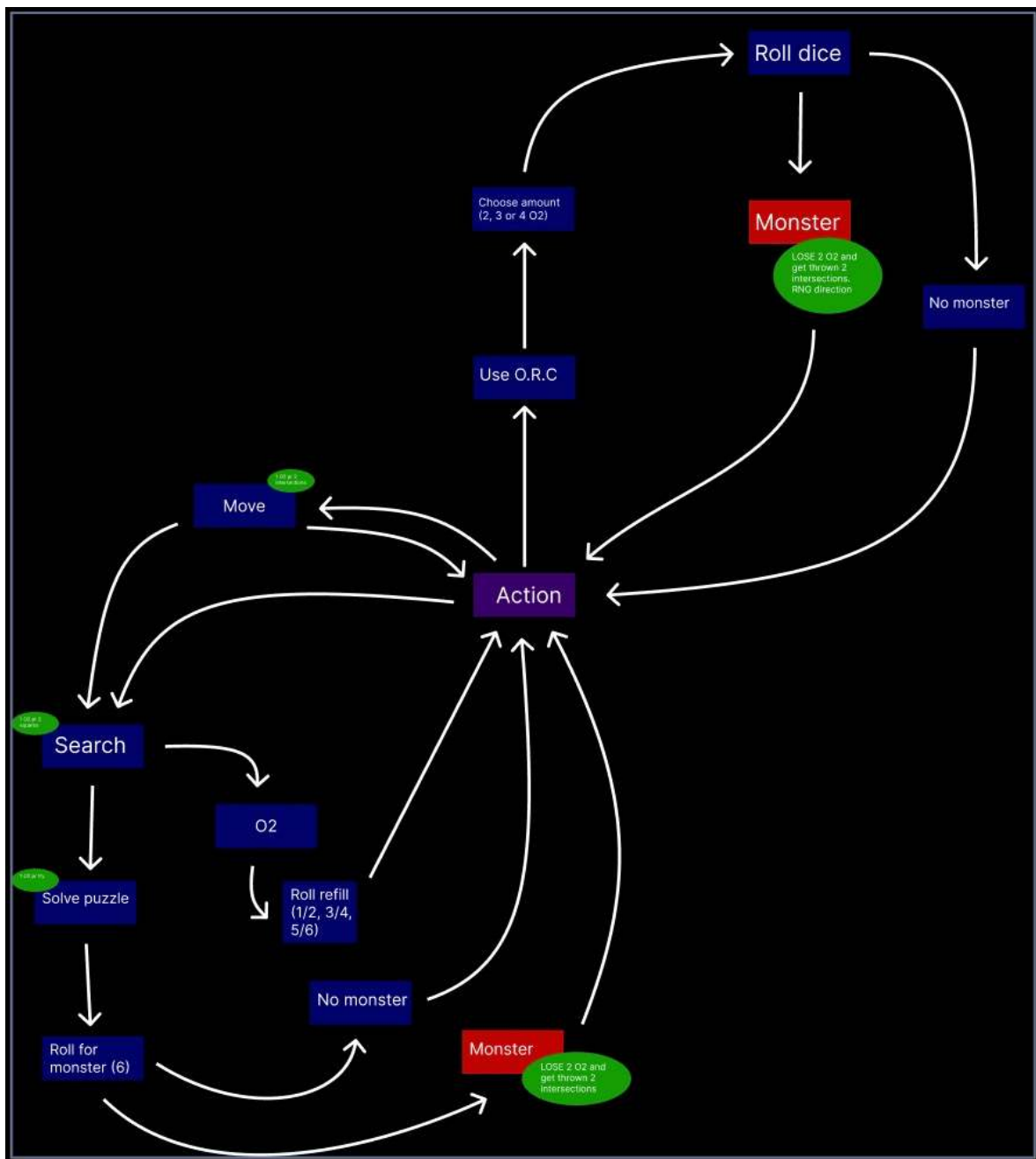


Figure 8: Flowchart

4.b – Assets

Include 1-3 photos of the assets your group created for the game. If you didn't use own assets, please also include pictures of these assets with the reference to where you downloaded/generated them. How did you create your assets? (It's OK to have only used "external" assets you just need to explain it and include references).

Some of the sounds in the game was created by ourselves. We did our own version of a underwater microphone and used that to create the monstersound and underwater environment. Much of the sound was also made in ableton live with VST plugins. The visual assets we didn't design ourself was found on either sketchfab [2], or Unity asset store [3]. Sound assets we didn't create ourselves was found on either pixabay [4] or freesound [5].



Figure 9: We created a underwater mic from a piezo and recorded the monstersound and the underwater environment



Figure 10: The whale was created as the monster to roam and attack when noise was created in the game



Figure 11: The drillstation was make of multiple stitched together assets from sketchfab[2]

4.c — The Process

Present three images of your game: 1) From the first playable iteration (greyboxing), 2) From halfway production and 3) from the end-product game. Explain what changed and why..

Greyboxing was not part of our process because of time restrictions. However the game went through multiple iterations on the UI side where the oxygen meter and what information we showed was changed due to different reasons. First we just had the health bar, which was inadequate and because it was clear that people didn't know the meaning, we added more information such as noise meter, O.R.C meter, drill station status, and navigation via compass.



Figure 12: First iteration of UI



Figure 13: UI with noise meter, O.R.C meter, drill station status, and navigation via compass

For the final iteration of the UI we removed the noisemeter again to shift the noise focus more to the in game sound instead of looking at the UI. We also added a mask to the HUD show the edge of a helm so the player felt being inside a diver bell.



Figure 14: Final Iteration of UI

4.d – Pipeline

With a diagram, explain how your product pipeline was set up.

The production pipeline for the game was mostly as the diagram below shows. We often discussed the general idea and vision for features we wanted together, after that we split into smaller groups or individuals to create the creatives before returning to implement it. Sometimes together to find the best implementation method, or on already discussed implementation solutions that was made ready before the final asset was done. Then we did an internal play test to see how it worked in the game. This way we could have multiple parallel processes going at the same time.

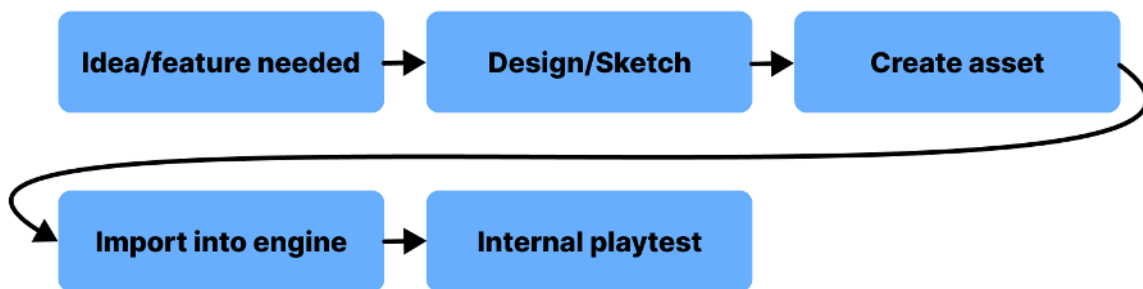


Figure 15: Production pipeline

The audio pipeline would for example look like this

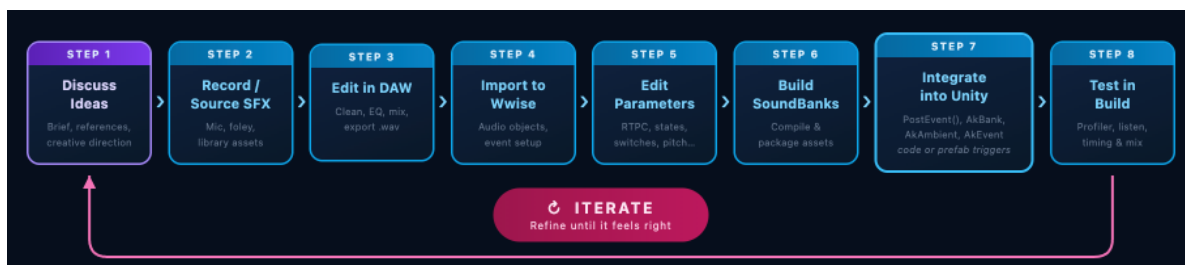


Figure 16: Audio production pipeline

4.e – Development Approach

Please describe which type of development approach you used in your project (e.g., waterfall, agile, scrum). Describe if it worked or not, and why. Attach a screenshot/diagram of your approach.

For the development approach we used a simplified version of the agile method. While we were somehow divided into groups, the size of the team was not really big enough to have multiple teams of programmers, designers and producers[1, p. 432] we therefore functioned as one team without a lead producer but multiple artists and programmers. We also did not have any scrum meetings standing up but would often show what we have worked on to the team, getting feedback and see while also give feedback to the other team members work as well. The Agile method was also the one that resembled our production the most.

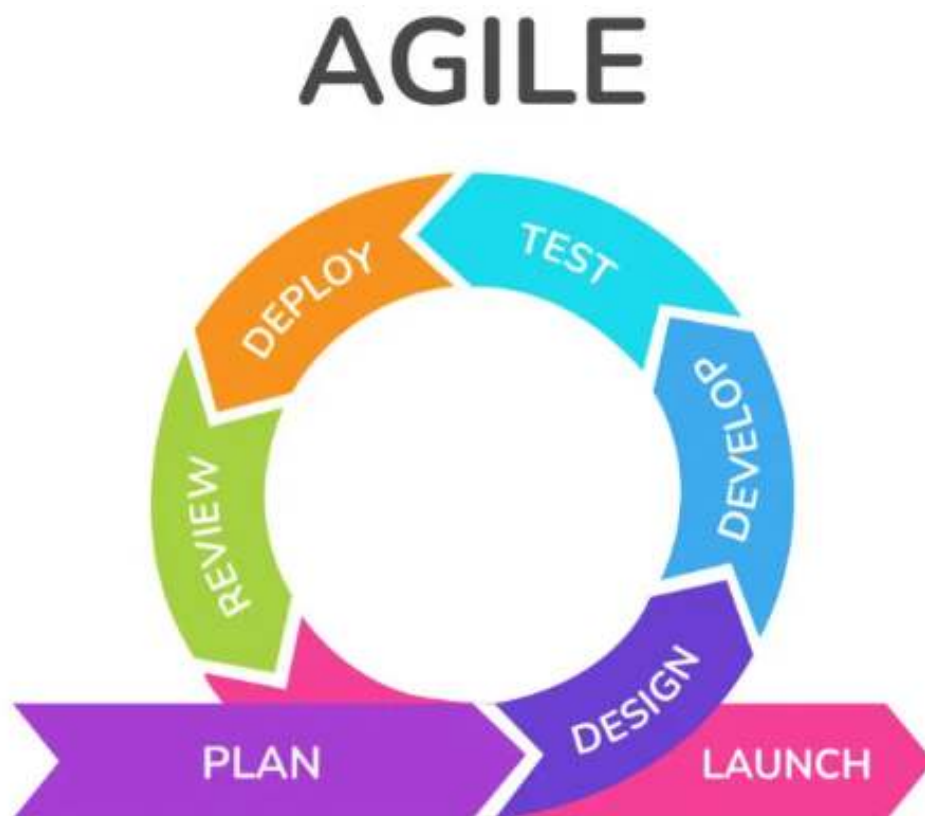


Figure 17: Screenshot of the agile method [6]

4.f – Playtest

Include 1-3 images from your digital prototype playtests (if possible, include pictures of others playtesting your game) and a brief description of why you play tested that way.

We unfortunately did not take any pictures of the digital playtest. We did however do a playtest with a classmate where we used the think aloud method. Here we let the person play the game while openly addressing any thought he had during the experience. We then took notes whenever something was noteworthy, so we knew what to discuss and improve in the team.

4.g – The Playcentric Approach

Describe your digital production in terms of the playcentric approach and explain how it was useful (or not) for designing and developing your game.

Like I mentioned in question 3.e our focus for the game was to give the player a sense of thrilling uneasiness, juggling risk vs. reward in an unknown environment. This was what we wanted to design the player experience around. In the digital production we could work towards that through looking at the the goal for the game experience when designing the assets and game mechanics.

4.h – Game Technologies

Briefly describe which game technologies including controllers, game engines (and their components such as render engines, audio engines, physics engines, etc.), software and game development tools you used in the production of your games.

to create the game multiple tools was used. Mainly Unity was used as the game engine where the Universal render pipeline was utilized due to the versatility and support for online assets. The sound effect was recorded or created via VST plugins in Ableton Live. The sound was implemented through the Wwise middleware sound engine. This was because we wanted to have more centralized control of how sound was played changing pitch and other parameters during runtime. The 3D assets was made with blender. The game was playable with controller or mouse and keyboard.

5. Fun and Accessibility

5.a — Define fun.

Fullerton describes fun as one of the most elusive concepts you can try to pin down as it is subjective and entirely up to personal taste. [1] [p. 349] However Raph Koster that when playing games our brain learns patterns which is exercise for the brain. Games that stop exercising the brain becomes boring. [7, p.38] As he mentions fun is defined as a source of enjoyment [7, p. 40] that can happen from via physical stimuli, aesthetic appreciation or direct chemical manipulation [7, p.40] therefore fun is about our brains feeling good and learning new things give us a sense of achievement releasing endorphins in the brain making us feel good.

5.b — What makes a game fun?

As mentioned in the previous question games are fun when we learn new things. When playing a game we chunk information and see patterns that we make into meaning and act and learn on. This releases chemicals in our brain that makes us feel good, as long as that process is ongoing a game can be considered fun. When it stops or the game stops being challenging or is too challenging the game become frustrating and we give up. [7, p. 25] In other words as he mentions “*you’ll only play until you master the pattern*” [7] [p.41]

5.c — Is your game fun? Which elements make it fun?

If we look at what we learned from the last two questions our game can offer some sort of fun but it can be said to be short lived. The initial phase when spawned in the game give us something to explore and learn, and after solving the first puzzle players get the feeling of success. But as the game continues and both type of puzzles have been solves and the noise/monster mechanic has been experienced and learned the same patterns emerge, not adding new stuff to learn. This can make the game into a walking simulator and somehow kill the fun

5.d – Do your game have fun killers? Which ones? Why did you include them or did not avoid them?

There are a lot of reason why there could be fun killers present. A main one as mentioned earlier is the lack of new things to learn. It can be argued that our game lack the element of introducing new things to learn which makes it stagnating and thereby killing the fun. Other reasons could be challenges that are too hard to overcome. Some players got lost in map using a long time between the stations making the game experience dragged out not getting any triumphs waiting too long for the chemical release in the brain resulting in boredom. With more production time this could have been avoided by creating more obstacles and things to explore in the game.

5.e – How do you introduce the mechanics to the player? Do you think it is too fast or slow? Does it kill the fun?

I don't think we introduced the mechanics to fast. I think we didn't have enough things to do in the game. We introduced the puzzle mechanic after being spawned in the map and learning how to move. I seemed like everyone that played the game went to the first station, solved the puzzle (some quicker than others) - and moved on. I think what killed the fun in the end was the lack of more learning as we quickly stopped introducing more things to do, it soon became a question of just going to the next station, solve the puzzle and wait for the ability to extract.

5.f – How did you choose how many which elements and which to show in your HUD?

We chose the elements in the HUD based on the in game system and what we thought was important to we aware of. Especially the formal element such as resources, like oxygen left, and O.R.C status was important for the player to understand the possible urgency of finding new oxygen if very low, a red light and a alarm sound would also play to further stress that the player was about to drown. Furthermore a compass was added to give a sense of where to go and a status on how many stations needed to be repaired.

5.g – Does your game account for accessibility? If yes, how? If not, why not?

We did not think much about the accessibility of the game design. Especially the colors used in the game was an example that we didn't think about could be a problem for people with color blindness, the station puzzles required the player to map colored lights in the correct order, and if a person with color blindness were to play the game that could have been a challenge that would not have been easy to overcome.

It was not a lack of will that refrained us from not implementing it but rather a lack of time, as the development phase went on the time constrain became larger and that was something that was left out.

5.h –How can you make your game more accessible?

First of all implementing a colorblind mode switching the colors on the lamps depending on which type of colorblindness a person have. second adding a way for deaf people to somehow see the sound effects instead of hearing them, this could be with a deaf mode that introduced a monster perimeter gauge that showed a visual representation of the monsters location when close to the player, making up for the sound effects that was linked to it

5.i – Why is it important that your game is accessible and/or inclusive?

It is important in order to reach a broader part of the population. If you don't include accessibility or inclusiveness you automatically lock those people out of your game. [8] [p.18] Furthermore it builds representation and understanding of the player base and just good practise to show human kindness.

6. Playtesting, Balancing, and Narrative

6.a – Which methods did you use to test your game usability, engagement, and quality?

While under development we didn't go through an extensive test process. However We did a small test for usability using the one on one test method and the think aloud test tool with a classmate which which also gave us idea of things to improve.[1, p.292]

6.b – What type of playtesting(s) did you do (e.g., using tests or forms)?

For the playtest we did a short think aloud playtest with a classmate where we gathered information about the game giving us a idea of what to fix before the showcase. We did not use any forms or standardized tests but rather kept it informal and had an open discussion

6.c – Name and describe the phases for conducting a playtest session.

- The phases are:
 - Introduction phase 2-3 minutes: An explanation of the playtest and giving information.
 - Warm-up Discussion phase around 5 minutes: Getting information about the games that they like and play.
 - Play session phase 15-20 min: The game play test itself
 - Discussion of the game experience 15-20 min. Here it is about getting the results through a one on one discussion.
- [1] [p. 286]

6.d –Did testing allow you to find problems with your game? Which? Give an example.

Yes after the test it was discovered that navigation around the map and previously completed puzzles was not clearly enough. This lead to players being lost and confused if a puzzle was finished or not, ultimately leading to frustration

6.e – Did testing allow you to improve your game? How? Give an example.

The test resulted in adding lights around the map to guide the player and introducing green lights on top of the stations that blinked if not completed and is constantly on if finished.

6.f – Does your game contain any ‘feature’? Why is it a feature and not a bug?

Fullerton covers this in the book when talking about feature or loopholes [1] [316-318] where a game cannot be considered complete if loopholes exists but argues that it is up to the designer if it is a feature or a loophole and thereby designing around it or removing it. We didn't encounter any loopholes as i recon. It can be argued that it was too easy to get oxygen, because you also gained oxygen by repairing the drill stations making the need for the O.R.C important. This would then make the probability of being found by the monster much lower making the game too easy. If any that would be a design bug.

6.g – Which was the most difficult system to balance in your game?

The system around monitoring the noise the player created and when the monster would attack was a very hard system to tweak and finesse. It is still not optimal and could be a place to refine the game mechanic.

6.h – How did you make sure your game was balanced?

When designing the game balancing variables like the resources was one of the things that we thought a lot about, how fast should the Oxygen depleat? how many oxygen tanks should be available, how much damage does the monster give how much oxygen does the O.R.C returns etc. [1, p.321] Also the balancing dynamics was part of how the variables interacted when the system was running. for example the amount of noise created aggroed the monster giving you damage.

6.i – Name a positive reinforcement loop AND a balancing loop in your game, represent them with a diagram, and explain them.

Our main positive reinforcement loop is When the player gets oxygen it allows them to go further getting more oxygen before drowning. One of our balancing loops are when you use you O.R.C you create noise which attracts the monster attacking you. This is so that the player don't just constantly use the O.R.C to get oxygen.[1] [p.152] Below is the diagram of the positive reinforcement and balancing loop.

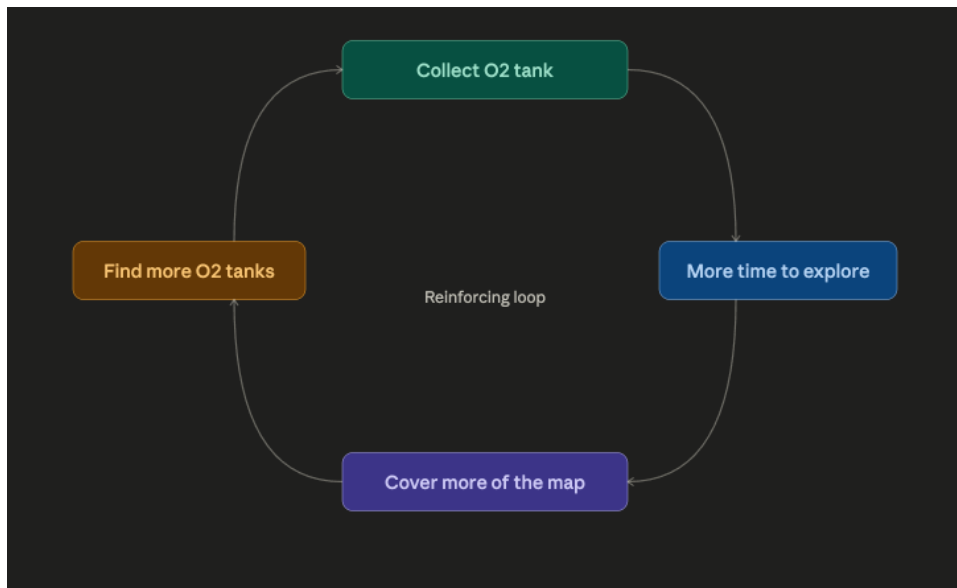


Figure 18: Reinforcing loop in the game



Figure 19: Balancing loop in the game

6.j – Name and briefly explain three types of game symmetry. Which type of symmetry is your game?

Fullerton mentions three types of symmetry in the book.

- Symmetric: Where resources and options are identical to all players. [1, p. 326]
- Asymmetrical: where players are given different resources and abilities from start but the game is still balanced. [1, p.326]
- Rotational symmetry which Fullerton resembles to classic the rock, paper ,scissors game. Here the elements knock out each other creating a balancing mechanism where one characters unique ability is outweighed by the opponents. [1, p.324]

Our game is a symmetrical game since the player start with the identical resources each game. This also makes sense since it is a 1 vs world game.

6.k – Include 1-3 pictures of your level design. Try to include paper prototype, early level design, and final level design.

The level of the game is designed around exploration but in a dark and hard to see environment. We created a map that included different areas that would be distinctive from each other giving the player a way to navigate the different areas. The area with the florescent alien plants is an example of that.

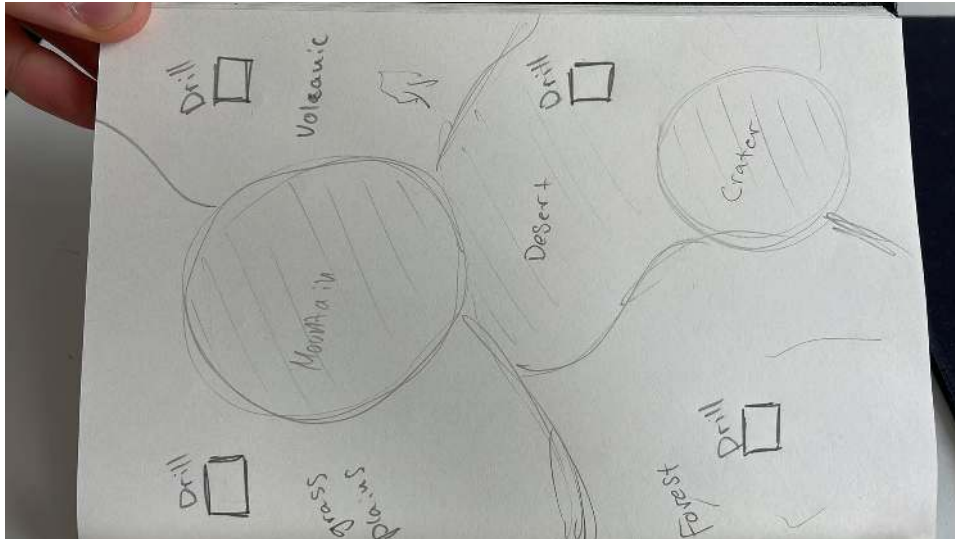


Figure 20: Sketch of the map

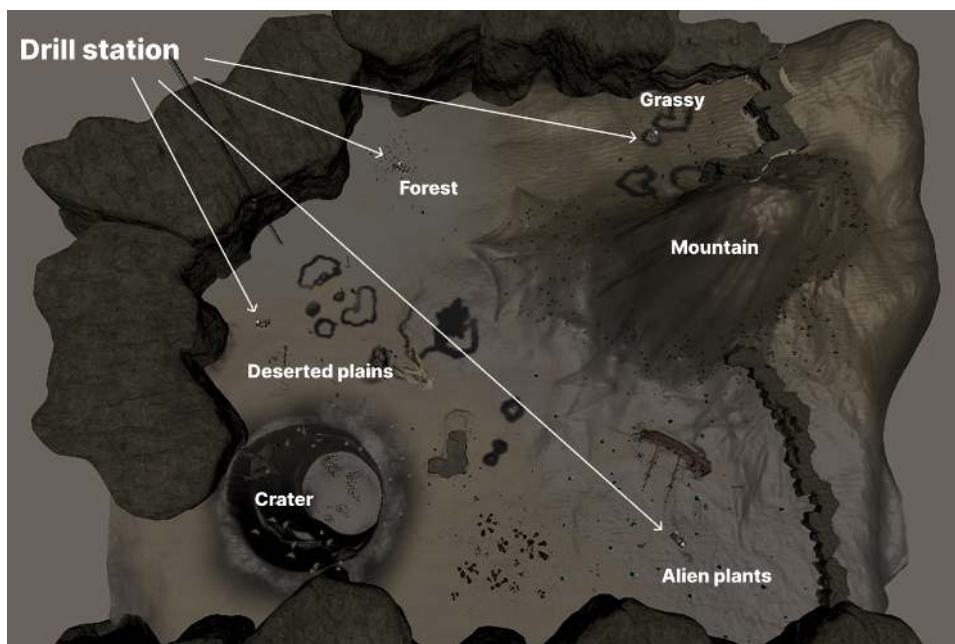


Figure 21: Final map with the different areas pointed out

6.1 – What type of narrative does your game follow (if we consider it to be a finished product)?

our game doesn't really have a narrative to follow. We are given a background story to begin with which does not evolve during gameplay. [1, p. 112] the reason for this is that it falls with the extraction genre and the story of the game is not as intricate part of the gameplay.

6.m – Position your game within the Play Matrix

The skill matrix is defined by Fullerton as a playtest tool and consist of a vertical axis with a continuum between mental calculation and physical dexterity and a horizontal axis of skill and chance. [1, p.299] Fullerton describes that they are the core aspects of interactive experiences and any game can be plotted in the matrix. [1, p. 299] I would place the game between the chance and skill on the horizontal axis and a little higher than above the middle at mental calculation on the vertical axis. This is because the player needs some luck to find the oxygen tank and the drill stations but also needs skill to solve the puzzles, and since it is a first person pov the player has to move the player with multiple buttons at the same time or with a mouse and keyboard.

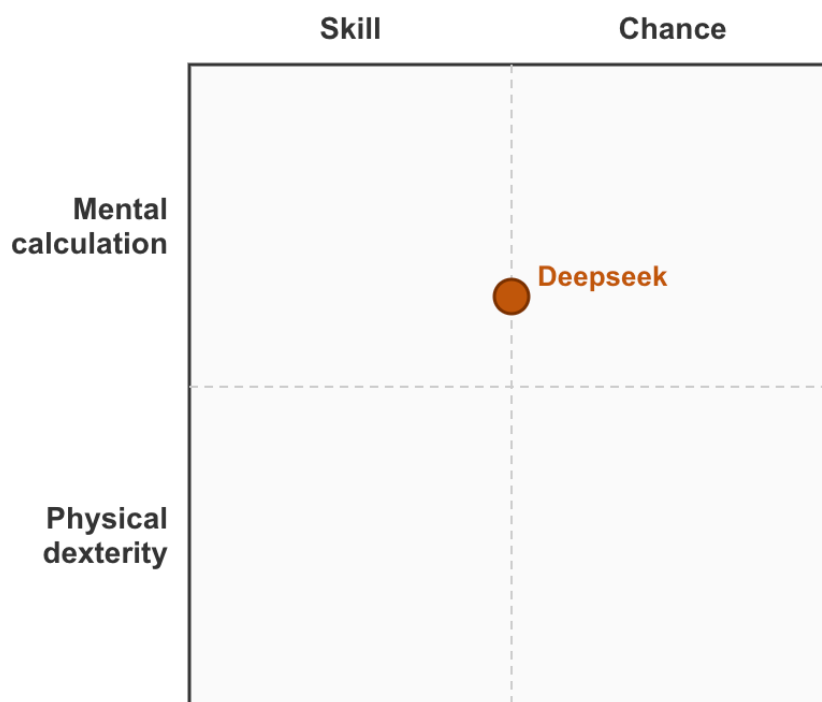


Figure 22: Deepseek position on the play matrix

6.n – What are the for and against of using generative AI in your game?

Using AI in game design has some positive gains but also some negative. by using generative AI in game development, the pace at which things can be implemented can be much faster than with traditional methods, this is because much of the labour intensive work can be given to the AI model leaving more time for the creative part. It can also be a good way of inspiration. [9, p.24]

However, it is important to think twice before using it since it's hard to know where the data it is trained on originates from. It could have been trained on stolen code or copyrighted data.

You also have to make an AI disclosure when uploaded the game to steam, opening up to critique from gamers that are against AI in games. [9, p.26]

6.o – Position your game within the triangle of weirdness.

The triangle of weirdness was introduced by Scott Rogers in the book Level up! When designing games, you should look at the triangle of weirdness and only be able to place your game within one of the three categories. The idea is that if you place your game within more than one, your game risk of alienating people from the story not being able to have a footground because things gets too weird.[10, p.44]

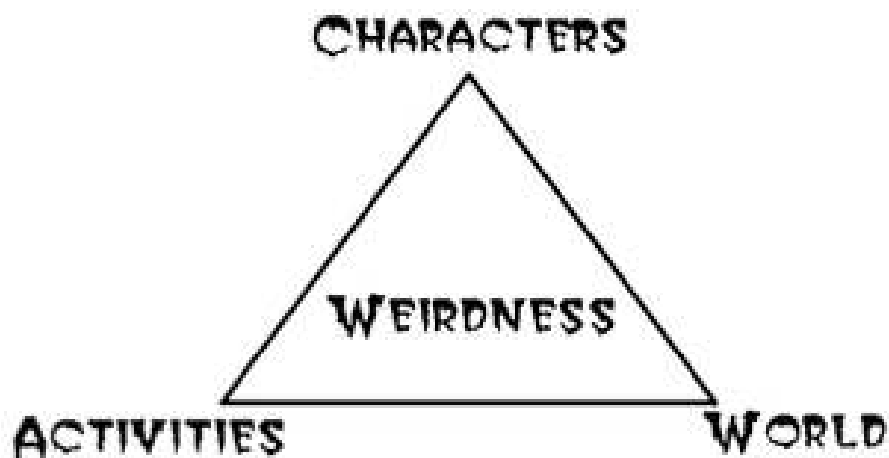


Figure 23: Triangle of weirdness [10, p.44]

Our game mostly lies to world side since the map and environment makes it all less normal with a huge monster and florescent alien plants. Also what are those stations actually doing deep down there.. ?

7. Pitching and Publishing Your Game

7.a — Your individual one-word description of your games.

Loneliness

7.b — Your individual one-liner “elevator” sales pitch of your game.

A game about doing the dark and lonely job in the depths of your worst nightmare

7.c — If you were to publish your game, what would be your next steps? (You must use references (with page numbers) to the literature, where applicable. Max 100 words per answer).

If we were to publish or look for funding for our game, we would prepare for a pitch round where we could create and collect different pitch materials about our game recommended by the IGDA guidelines including[1, p.498]:

- sell sheet
- Game demo
- Gameplay video
- Game design overview
- Company prospectus
- Gameplay storyboards
- Powerpoint Presentation
- Technical design overview
- Competitive analysis

After collecting and creating that we would then contact potential publishers regarding getting a pitch and hopefully funding. Another route would be to self-publishing it as an Independent developer. Either through Steam. itch.com(it's already there now).

That was the best i could do

Mathias Jaqué

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