

# *INTREPID*



*"ADVENTURE IS WORTHWHILE IN ITSELF." - AMELIA EARHART*

## INTREPID

The internal razor statement would have to be that you are playing as Indiana Jones, but in Corgi form. Intrepid is a 3D 3rd person adventure platformer game with with puzzles.

## THE BIG PICTURE

What is our game really about?  
What do we want the players to get out of it?

Instead of a major conflict between the characters, the focal point of our game is the true appreciation of intrinsic value (*Tank's AND Jessie's well-being*) versus the extrinsic value of things (*the physical treasure that they seek*).

We are shooting for a character arc and story progression that involves considering what is one's true treasure and how we want both the player and Jessie to respond to that message.

## T - C - A - L

Our 4 Pillars are **T**one, **C**orgi Physics, **A** Dynamic Duo Mentality, and **L**evel Design.

Each of these pillars is extremely important and they all support the story and overall feel of the game.

## THE EXPLORERS

Our game boils down to the rock solid relationship between our characters Jessie and Tank.

Both are formidable by themselves and are equal partners in adventure.

*JESSIE*, a tenacious 10-year old girl, is a tomboy that enjoys being outside and taking risks more than anything else.

Terms that would describe her include: resilient, spontaneous, brave, tenacious, daredevil, adventurous, intrepid explorer.



**TANK** is the steadfast Corgi that is always there to backup Jessie. He thinks things through. You are him.

Some terms that would describe Tank include: protective, bumbling, roly-poly, corgi clumsy, a constant sense of vigilance.

### **THE CALL TO ADVENTURE**

The physical object that they are searching for, (and how they are originally called to search for it), is unknown at this time.

It will be worked on during the upcoming storyboarding process.

For now, so we just have a reference to go off of, we'll go with that they went down there to find the biggest bone in the universe.



### **TOPE**

#### **WHIMSICAL ADVENTURE**

We want the player to feel like they are playing the game in a Pixar world.

What does that mean?

We want that player to feel like they are an adventure without the fear of death coming into play. We want a "high-end" concept behind it while at the same time keeping the childish look and feel throughout the gameplay.

### **RELATIONSHIP**

Anyone can relate to another person's feelings for their beloved pet. We want that kind of connection. It was chosen because this connection has to be accomplished in the short 15 min to 20 min scope given.

The show *Adventure Time* is a good example of the close bond between a child and his dog.

## CORGI PHYSICS

Everything that Tank does is based on weight and momentum. It should feel this way as you play so controls are the first hurdle we must overcome.

Since the beginning, all if not most of, his abilities should be utilized for both puzzles and combat.

Of course, there's basic movement in there as well but that is a given.

Mentioned attacks at the moment:  
(there will be of course changes, edits, subtractions, and additions to the line-up)

**RUNNING** – lean the stick forward which will gather increased speed and momentum over time

**CORGSCREW**- can be activated once you reach max speed. If you try and activate this before reaching top speed, there could be a trip animation which gives a visual cue to the player to try again aka failing is fun.

**CORGIFLOP** – activated when jumping from a platform or higher location to something down below.

**BOUNCE** – occurs when the Corgiflop does not hit an enemy or puzzle target. It solves the dying a gruesome death problem aka no fall damage to worry about. Of course, this also keeps with the whimsical tone.

**DIG** – stuns enemies briefly by making them trip which you gives you enough time to escape. Also doubles as making certain impassable areas doable by digging past the obstacles. Player will have visual cues on where this is viable.

**CORGVISION** – wasn't mentioned in the presentation. This was going to act like Batman's detective mode. You would hold a button and Tank's dog senses would be hyper-



activated. This would basically act as a TRACKING MODE feature where certain things could only be found in the environment by doing this mode.

BARKING – not mentioned in the presentation. We couldn't think of something substantial to put here but thought it should be mentioned here just in case someone gets a workable idea.

## A DYNAMIC DUO

This game is being developed TO NOT be an escort mission.

This applies both thematically (story-wise / tone-wise) and mechanically as well.

As of late, option 2 was decided on how we approach this problem.

This is in regards to how we have our characters **ACT AS ONE**.

Examples of past games that incorporate this into the gameplay include: Ice Climbers from Smash Bros, Donkey Kong Country with Diddy Kong, and Banjo Tooie.

Option 2 involves the characters each having their own separate hit-boxes. Animation wise they act as one and I'm guessing it will be in one Maya file but exported as two separate fbx. Specific rigging will be decided by the animators.

Programmers will have to code for two objects instead of one although it has been mentioned the method would be like copy and paste to change the values of each one.

Basically to sum up how this works, Jessie will be shadowing Tank but will never get in the way of the player's overall view of Tank as primary. Tank will be the parent to her child in terms of programming. Animation will be the key factor in how they "seem" to interact with each other when running through these stages with the abilities intact. They move in tandem.

**MOVE AS ONE.**



## GOOD LEVEL DESIGN

We want a good amount of variety and pace for gameplay. We want people to feel like they are on an adventure and not a boring field trip. The level design is heavily dependent on the story we want to tell in each level. This could range from teaching the player new things to exploring the general area which gives the player a sense of freedom and gradually increasing learning curve throughout the game.

### EXAMPLE

Important stuff that has been mentioned in mini-meetings included having a hub as a central point for our characters to go back and forth from while entering these smaller areas. Once thoroughly explored, something could change in the hub that is noticeable to the player. This indicates to them that a new area is now open for them to explore and advance to utilizing what they learned from the previous area..

## ENVIRONMENT

Environment is to be treated like another supporting character in our game. It is extremely important.

Level design and environment should go hand in hand.

The game takes place underground in a series of interconnected caves.

There are traces of ancient civilizations down there. It's not scary, instead it is a wonderful place for the player to explore.

I went to IOA Jurassic park area before the presentation and took a ton of reference photos in order to get this point across. (They'll be uploaded shortly)

As a theme park aimed at children, they made a Jurassic Park "playground" that is filled with assets that we have been talking about in terms of environment. It was a nice balance of adventure and wonder without the scares.

Kids are playing in giant dino skeletons without a care in the world. That is the type of feel and environment that our game should aim for.

Also, lighting was really important as well in the miniature cave systems that they allowed us to walk through.

Lighting dictates the mood and feel for each section Tank and Jessie will be walking through.

## ANIMATION

### EXAGGERATION

The enemies in our game were created in order to give a stark contrast to our main characters.

Enemies are dinosaur bone monsters. This is beneficial in many ways to our art team.

The main characters are roly-poly and full of squash and stretch animations. They are essentially full of life and vigor. It replicates child mentality and makes our characters stand out in the best way possible.

Their enemies are the exact opposite. They are stiff lifeless beings that lack the thing that make our characters so lively.

Different enemies can also be created from different assets of bones. Artists can make the regular dinos that everyone can recognize or they can mix and match to create new types.

We also keep the whimsical tone going because if our duo causes these types of enemies to fall to their doom, no one is scarred because they are already technically dead. They are just putting them back to rest.



## VISION

It is our job to take the ordinarily mundane and make it extraordinary.

## APPEAL

This game will most likely be suitable for a younger audience of kids ranging from 7 to 12 years old. Thus, marketing would be aimed at family households that have kids around that age. On the flip side, older players could identify with the kids inside of them and purchase the game based on childhood nostalgia.

We want to make a game that both kids and their parents can enjoy.

(Much like a Pixar movie).

## INFLUENCES

TEAMDYNAMIC = Batman & Robin

ENVIRONMENT = Indiana Jones

RELATIONSHIP = Adventure Time

GAMEPLAY = Zelda mix Banjo 2-e

## SUM-UP

Our game primarily boils down to the concept of "eye of the beholder". We want the player, along with Jessie, to come to realize through playing the game that sometimes the most important things in life are not the physical objects aka shiny trophies in front of you.

Instead, one's real treasure is something you cannot quantify into words. Their relationship is the ultimate treasure.

It would not be as fun if she or Tank went on these adventures alone. It's the comradery and fun they have together that make the adventure worthwhile.

I leave you with the original quote that inspired this game:

"Adventure is worthwhile in itself."

– Amelia Earhart