



LIVE ●
ADVENTURE

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Intentions

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OVERVIEW

*We think of Live Adventure not only as a complete adventure-game experience, from engaging traversal to compelling puzzles, but also as a general study/ reflection on **Game Cameras and Character Control**.*

« *As a duo of siblings looking for their lost parents, take direct control of the game camera to capture and unveil what happens to those who wander in this mysterious world...*

»



OVERVIEW



**STORY-DRIVEN
ADVENTURE GAME**



GAMEPAD / CONSOLE



2ND PERSON CAMERA



SINGLE PLAYER

LIVE ADVENTURE

CONCEPT

Live Adventure is a **2nd person adventure game** that follows the expedition of a unique sibling duo : **A cameraman, who holds the game camera,** and **an actress filmed by this very camera.**

The player has **constant control over these two characters.** They will have to use their abilities in **synergy** to explore and solve puzzles in the lost ruins of a lush forest.



OVERVIEW

DESIGN GOALS

Game Camera as a tangible object, operated by one of the characters

Embody a duo of characters and guide them along their journey

Create "Eurêka" moments in the solving of the mysteries at the origin of the adventure

GAME PILLARS



"BEST EXPLORERS OF THE UNIVERSE!"

Thrill of adventure

Uncharted places

The only ones who can do it!



SIBLINGHOODS

Feel the presence of two characters.

Cooperate & Communicate

Family Bonds



GROWING UP TOGETHER

Following a legacy

Moving forward together

Complicity

OVERVIEW

UNIVERS

CONTEXT

Two growing kids, **aspiring adventurer** walking into the **steps of their lost parents**, invests themselves in their elder's quest.

Their only tool is also their only clue in this enterprise : a camera once owned by their parents. **Documenting their adventure** with this tool gives them a lifeline anchored in the reality and distant from ever-emerging **childish fantasy**.

More than one of a treasure, their quest is one of **friendship** and is all about **growing up together**, following the tracks of their own parents.

OVERVIEW

2ND PERSON GAME

SOLO

3RD PERSON

- The camera is intangible, it exists for players as a window into the world.
- This view allows for better connection to the character's emotional progression in his own world

1ST PERSON

- The camera is the vision of the character we play.
- This view allows for a better immersion but less character empathy

2ND PERSON

- Camera is a tangible object used by our characters in a way to tell their world and their story.
- We can see our whole character while the camera still represents their perception.
- This view allows for a better immersion while keeping a good connection to the characters' emotions



OVERVIEW

WORLD DESIGN

THE WORLD

In full youth and prosperity, cultural expeditions are legion on **Kanope**. Many kanops explorers use the latest technology to discover the smallest thing on their immense planet. The competition being important, and deception easy, **explorers are asked to provide unalterable proof of their discovery.**

Flanged **cameras** are manufactured and approved by the major authorities to allow explorers to easily **record their complete journey and discoveries.** An old legend circulates among explorers about the existence of another form of life on the planet, but **there is no evidence to support this theory...**



TARGET AUDIENCE

MAIN TARGET

Players looking for innovative storytelling

INFO

PC/CONSOLE

18/30 yo

YOUNG
WORKERS

15H GAMING
PER WEEK

EMOTIONAL

GENRES

ADVENTURE

PUZZLE

NARRATIVE

PLATFORM

WHY DO THEY PLAY?

Looking for innovation in narration and gameplay.
Interested in novelty and experimentation.

GAMES THEY PLAYED



THE LAST
GUARDIAN



BROTHERS



FIREWATCH



GAME SYSTEM

GAME SYSTEM

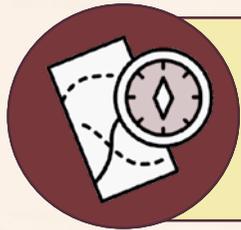


GAMEPLAY PILLARS



CONTROLS

The demanding controls induced by our intentions for the experience will define and condition the place taken by our complementary design pillars.



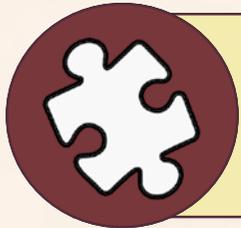
TRAVERSAL

- The Last Of Us : Part II
- Ratchet & Clank
- Brothers



NARRATION

- Onwards (Film)
- Jedi : Fallen Order
- Uncharted : Lost legacy



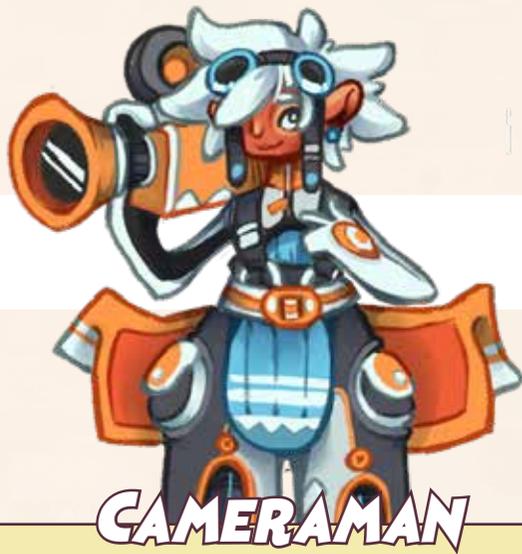
PUZZLE

- Superliminal
- The Last Guardian
- Brothers



GAME SYSTEM

CHARACTERS



In order to create a **digital memory** of their adventure, and to have **extraordinary scenes to show** once reunited with their parents, this character and his camera don't miss any moment of the journey.

To some extent, he steps into his **parents' footprints** as they also used to document their adventure in the same way.



Constantly at the center of all attentions, this character almost acts as a **show host** for this amateur footage. She is the main interlocutor to the camera. If we consider the duo in itself, when the **cameraman** can be thought of as **the vision and expression of the mind**, this character is more on the side of **practicality and physical expression**.

GAME SYSTEM

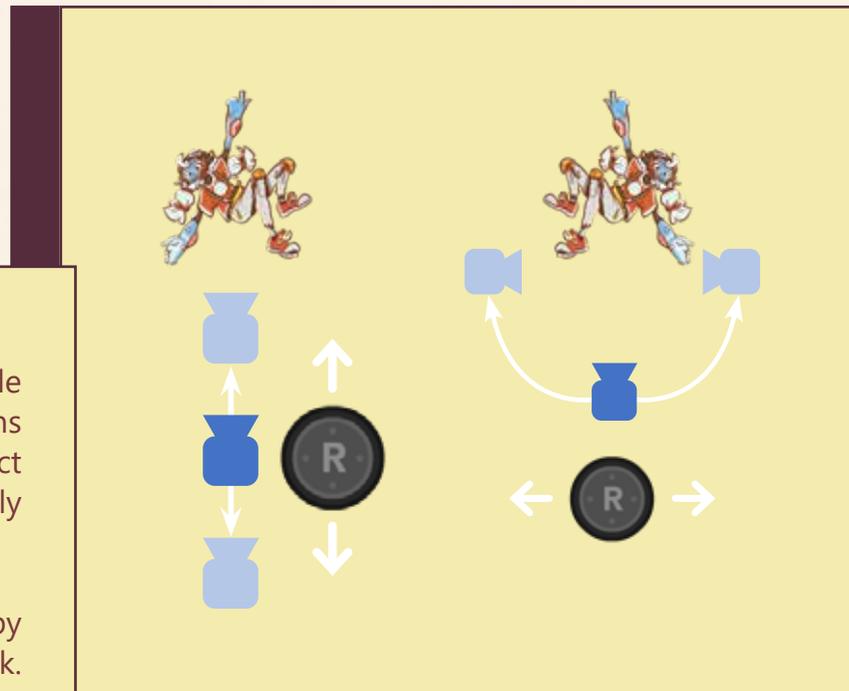
CAMERA



CAMERA

The camera is always held by a tangible character. In that way, it's sensitive to collisions with walls and other obstacles. It's also subject to gravity and its general state is linked directly to its operator physical state.

The cameraman is controlled by the player at all times with the right stick. **Horizontal movement** on the stick will make the character **rotate around its actor**. **Vertical movement** will make him go **backward and forward** according to the «actor»'s position.



GAME SYSTEM

CAMERA



FREE MODE

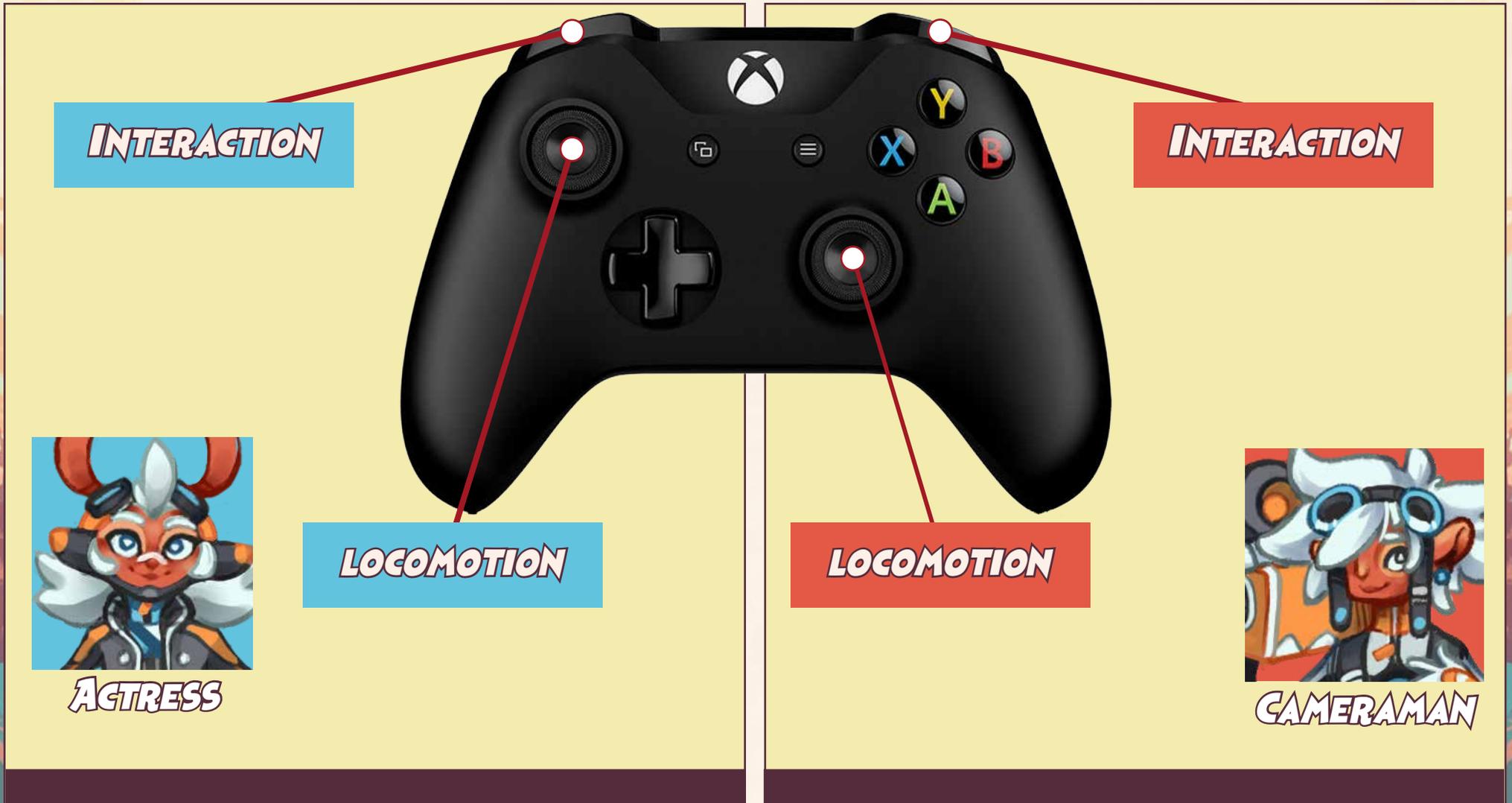
By pressing  players can **change their control** on the characters. The Cameraman becomes **independant** from the actress and can **roam around freely**.

This helps players in several ways, but this is particularly essential to **finding good sightlines** without having to require heavy (blind) orientation skills from the player.

Most importantly, players will **never be able to physically progress in the game** by using the Free Mode independently from the actress. It's only from the duo's cooperation that users will be able to advance. Thus, Free mode is given to players for **ergonomy** matters, not straight gameplay.

GAME SYSTEM

CONTROLLER



GAME SYSTEM

CORE GAMEPLAY

MOVEMENT FIRST

Everything in the core gameplay is oriented towards teaching and **challenging on the movement system**, as our controls present this special configuration.



GRAPPLING HOOK

As needed to be a adventurer of proven value, the duo also has a grappling hook to help them access remote ledges and overcome the biggest gaps.

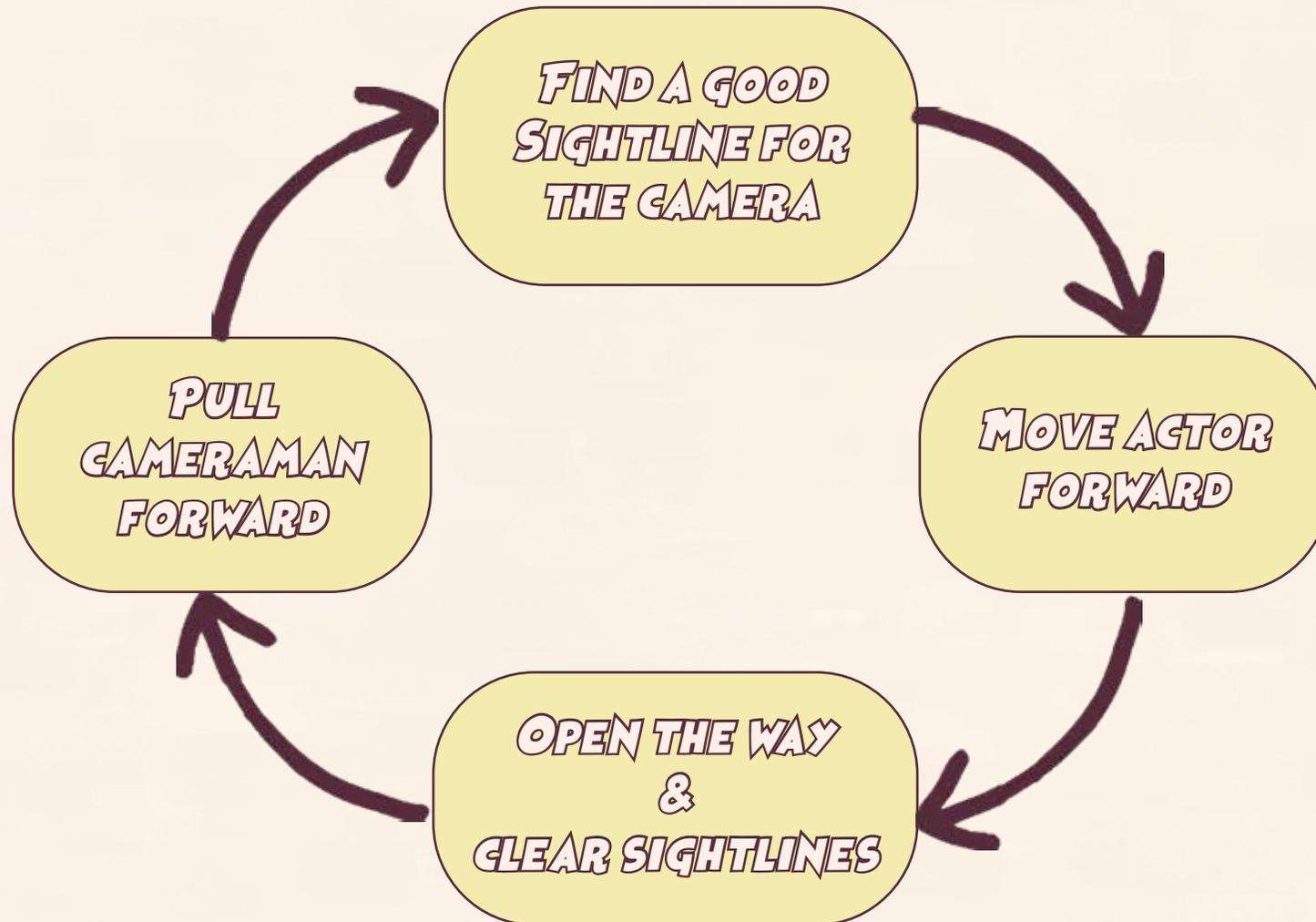


CAMERA

The camera itself, other than offering great and clear vision of the world, can act as a tool to player's progression as it can reveal special areas by interacting with some weird ancient devices.

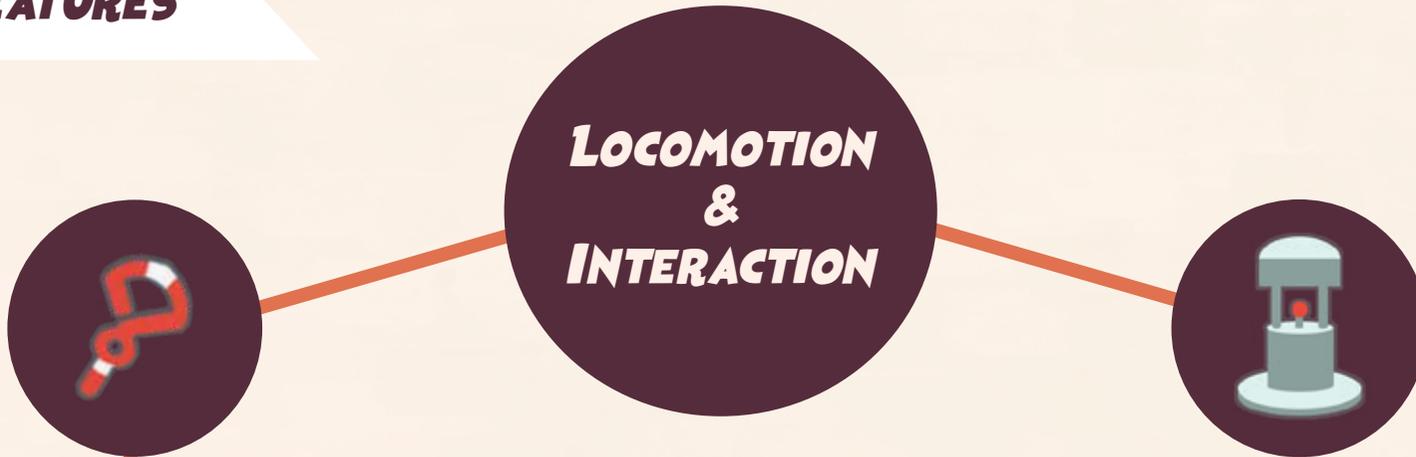
GAME SYSTEM

TRAVERSAL MACRO LOOP



GAME SYSTEM

GAMEPLAY FEATURES



GRAPPLING HOOK & ANCHORS

What would be a grappling hook without grappling anchors? Well, not much!

That's probably what the parents were thinking of when they went through the area placing all those stakes in walls and ceilings.

The actor character can use them to either **reach further** than she would with a normal jump or to **bring the cameraman back to her**, as he doesn't carry a grappling hook himself.

CAMERA & ALTARS

This camera may hide even more secrets than the world around our characters. When linked to these **weird altars**, it seems to be able to **interact with specific objects** of the general decors.

Our ingenious duo will have to use this medium to **rearrange the environment** to **ease and enable** their progression, reviving what once were gigantic and awesome structures.

GAME SYSTEM

SIGHTLINES

THE PLACE OF VISION

Most of the traversal is designed around a very important matter : **The constant fight for a good sightline.**

As our game camera is binded under **heavy constraints**, players have to **think and plan in advance** not only their movements, as they would do in a classic adventure game, but also **their vision on the world and on the filmed character.**

Finding the best spot to place the camera character in order to **observe the world** and to get the **best sight on the other character's progression** becomes key in this context.

GAME SYSTEM

EXOTIC GAMEPLAY



The adventure is marked by moments of **exotic gameplay**.

Those sequences are used as **tools** to control the **pacing** of the adventure alternating between **tension** and **peace**.

Each exotic passage puts the camera in various situations in order to **harness and explore** the potential of the controller by embedding it in a **memorable gameplay moment**.



There will be a maximum of 3 exotic gameplay in the final demo.

Upside Down: the cameraman is stuck upside down in branches.

Mud Slide: The characters slide down a slope.

Rappelling up: The actress rappels the cameraman up the edge of a cliff.

GAME SYSTEM

GRAPHIC USER INTERFACE

- **Diegetic interface** simulating the **camera's interface**
- **Immerse** the player in the game world
- **Narrative** tools

We created a **spatial language** in **UI** to differentiate the information relative to each characters :

Cameraman's informations are all placed on the **screen space**

Actress' informations are placed in **world space**

This intradiegetic UI is also used as a **narrative tool** as everything is coming out of the camera's systems in themselves.

It also displays information that is **non-essential to the gameplay** but **essential for the player's immersion**, like a timer or recording related informations.





LEVEL DESIGN

LEVEL DESIGN

INTENTIONS

Challenge the player on their ability to get a good point of view with the camera.

Create situations that will make both characters help each other to progress

Support the feeling of journey and adventure through varied and memorable gameplay sequences

LEVEL DESIGN

PROGRESSION

ON LEVEL DESIGN

Levels are designed to fit the «emotional journey» we planned for the player experience.

We use gameplay as a tool to provoke precise feelings at a specific moment of the game.



LEVEL - PROLOGUE

DESIGN GOALS

- **Introduce** the player to the **controller**
- **Involve** the player in the **story**
- **Intrigue** the player about the mysteries

LEVEL PITCH

Characters turn on the camera in their **lost parents' encampment**. Once they left this starting point, they find a ruin that leads to an **uncharted world**.



Reference

LEVEL BEATS

TRAVERSAL

ENCAMPMENT

Characters are exploring the encampment

TRAVERSAL

FOREST

Characters travel through the forest in the footsteps of their missing parents

PUZZLE

RUINS

Characters discover some ruins and solve a puzzle that open a way into an uncharted place

LEVEL - ACT 1

DESIGN GOALS

- Introduce the player to the core gameplay mechanics (Grappling hook + Camera Altar)
- Make the player feel like an adventurer/explorer

LEVEL PITCH

The characters fall into an **extraordinary forest** in which **they are able to live out their explorer's fantasy**. While passing through this forest, they find not only the tracks of their parents, but also **the ruins of a legendary lost civilization**.



LEVEL BEATS

EXOTIC

UPSIDE DOWN

During the fall the cameraman gets stuck in branches. The character is going to free him.

TRAVERSAL

THE FOREST

Characters find tracks on their parents and learn how to "move" like them to progress through the forest

TRAVERSAL

FRESCO PATH

Characters find the first vestiges of ancient civilization.

PUZZLE

FRESCO

Characters solve the mystery behind the fresco

EXOTIC

SLIDING

The characters slide down a long slope to the next part of their adventure.

LEVEL - ACT 2

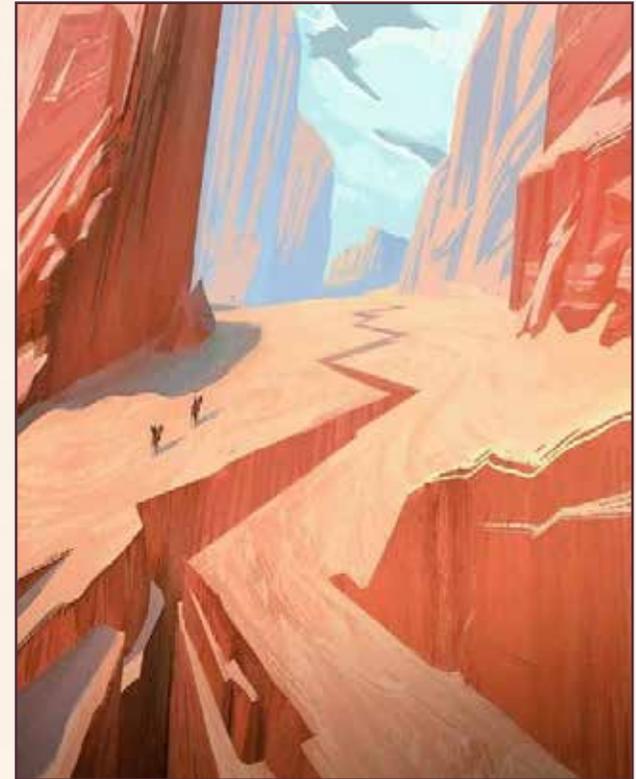
DESIGN GOALS

- Feeling of **urgency**, a moment of **huge tension**
- Set up a **base for a conflict between the characters**

LEVEL PITCH

The characters move along **narrow cliffs** and find themselves separated on either sides.

As the cliffs begin to **collapse**, the actress has to **save the cameraman**. After this moment of intense **tension**, they find a door leading to an **old temple**.



Reference

LEVEL BEATS

TRAVERSAL

RAVINE

Characters are separated and move along each side of a ravine.

EXOTIC

RAPPELLING UP

Actress saves the cameraman and rappels him up with her grappling hook.

PUZZLE

TEMPLE DOOR

Characters solve the puzzle to open the gate of the temple

LEVEL - ACT 3

DESIGN GOALS

- Make the **player happy** when the characters are **reunited**
- **Tease** the next part of the adventure
- Feeling of **mystery** and **strange atmosphere**
- Spectacular **boss fight**

LEVEL PITCH

The characters explore the **mysterious temple**. During the exploration, they are separated by **the boss** living there.

The cameraman is **alone** and has to find the actress to go up, and **defeat the boss**.

After the fight, they discover something that **teases the next part of their adventure**.



LEVEL BEATS

TRAVERSAL

TEMPLE EXPLORATION

Exploring the mysterious and quiet temple

CUTSCENE

Boss Room

Characters are separated by the boss.

EXOTIC

CAMERAMAN ALONE

Cameraman is alone and has to find his actor back.

PUZZLE TRAVERSAL

Boss

Characters are reunited, Together they can fight the boss.

PUZZLE

EPILOGUE

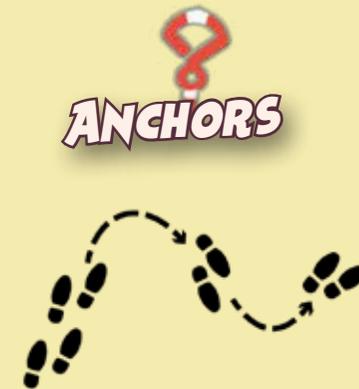
Characters discover their parents' camera and engage in the next step of their adventure.

NARRATION

FROM LEVEL DESIGN TO NARRATION⁸ FOLLOWING THE PARENT'S TRACK

As a general guideline and link between story and design, the **traces of the parents' passage** are scattered all around the game world.

They can both help **orientation** and **progression** by either **highlighting a pathway** or proposing **gameplay related objects**, like grappling anchors.



NARRATION

INTENTIONS

Occult the weight of the complex controller via narrative immersion

Guiding player through the world via narration (environmental/ dialogues)

Convey most game informations as intradiegetic actions serving both story and characterization

NARRATION

PROGRESSION



NARRATION

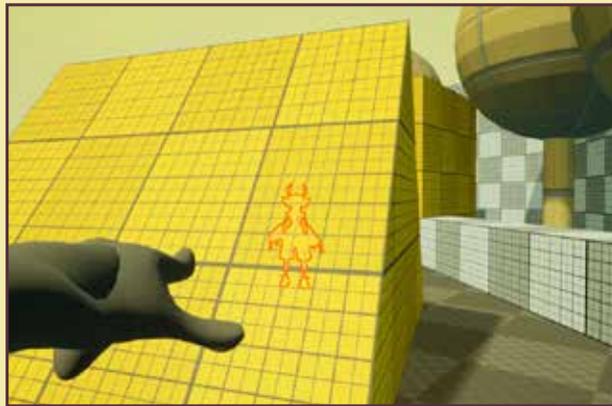
GAMEPLAY FEATURES

THE CALL

An input is directly dedicated to **vocal interaction** within the duo. This «**Call**» has a **multi-purpose function**, based on **context**.

When the characters are **visually separated**, the call recenters attention on the actor by **highlighting** his figure.

When in **trouble** or in **need for advice**, it can be used to **translate into words or moves** the general direction to progress.



NARRATION

DIALOGUE SYSTEM

STORY

Our characters tend to **constantly comment** and emit hypothesis on the world and the mysteries around the disappearance of the parents. They will not fail to **express and exchange** about their perception of everything around them.

This depicts their **dynamic siblinghood** and **closeness** but can also quickly drift to show their **difference** and **individuality** past genealogy.

INTERRUPTIONS

Everything can be interrupted by more important dialogues, those related to story or to direct progression.

This is used to **maintain a constant exchange** between the two siblings while keeping **the most important informations** to the front scene.

CONTEXTUAL

Locating precious **information** in the world to guide players precisely or explain the game in an **intradiegetic manner**.

ARTISTIC DIRECTION

INTENTIONS

World viewed through a **child's eyes**

Spectacular setting, aimed to **fuel characters and players curiosity**

Colorful and light hearted

Story driven game: art needs to be a **canvas for the story**



ARTISTIC DIRECTION

GRAPHIC TREATMENT



Stylised, simplified shapes

Cartoonish shapes exaggeration to make the world appealing and fun

Opposition curved/strong edges between the vegetation & the ruins

Soft and colored shadows

Colorful tones, but not too saturated

Bright elements to guide the player's attention

Low noise texturing



CHARACTER ART

Pre teens morpho

Big eyes to be expressive and easily likable, while enabling exaggerated expressions for the animation

Oversized clothings to express their wish of being older and their desire to emulate their parents

Paired with childish elements like the banana bag and patches to reinforce this idea

Unified by colours but complementary in shapes



ACTRESS

Must be read easily from afar, but still detailed enough when the player choose to come closer

Predominant white to pop out on the enviro, and bring more neutral tones to the picture

Agile, ready for the action with her roller protections

CAMÉRAMAN

More heavy and stable than the actress, he carries most of the equipment and therefore is not as prone to jump around as his sister

Only his arms are visible on screen

Bicolor arms combinaison to make the orientation more readable

Combinaison equipped with a grapplin hook target



CHARACTER ART



ACTRESS'S MODEL

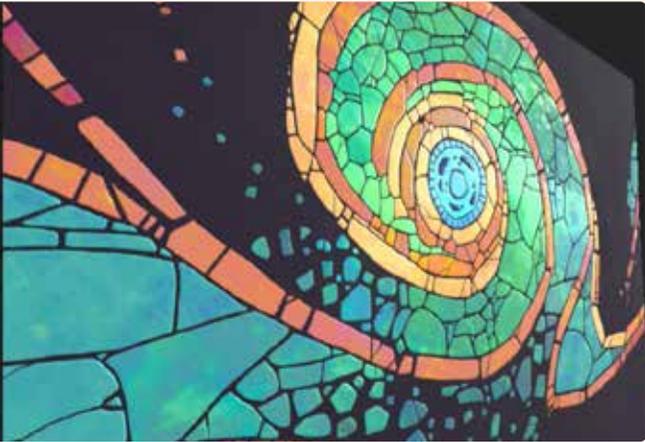
She is the **focus of the camera** during the majority of the game, and can be seen from very close if the player chose to frame her this way.

But she also need to be readable from afar when she wanders off, so it is all about **balancing details** and **clear shapes** for her to always be readable, while still having elements interesting enough to catch the eye when she is closer to the camera.

ENVIRONMENT

SETTING DETAILS

We evolve in an untouched forest, with mysterious ruins hidden within, providing architectural elements to structure the otherwise very organic shapes of the forest



MOSAICS

They are remains of an old civilisation, used to guide our attention and guide the player through the game.

They're also a more organic touch on the otherwise very angular ruins

They're inspired by cells pattern, creating chaotic yet harmonious designs

VEGETATION

The vegetation in itself is designed to have **eye catching shapes** and create **curiosity**, but it has to be **balanced** not to disperse the player's attention

Designs similar to the mosaics can sometime be found on certain leaves, expressing the **harmony** of this place who seem to be one with the ruin inhabiting it, or was it the civilisation emulating the flora?



ENVIRONMENT

COLOR SCRIPT



While the color palette remain vibrant thourought the game, its hue **evolves** following the **evolution of the narration**, and the **emotional journey of the two characters** at the center of our game .

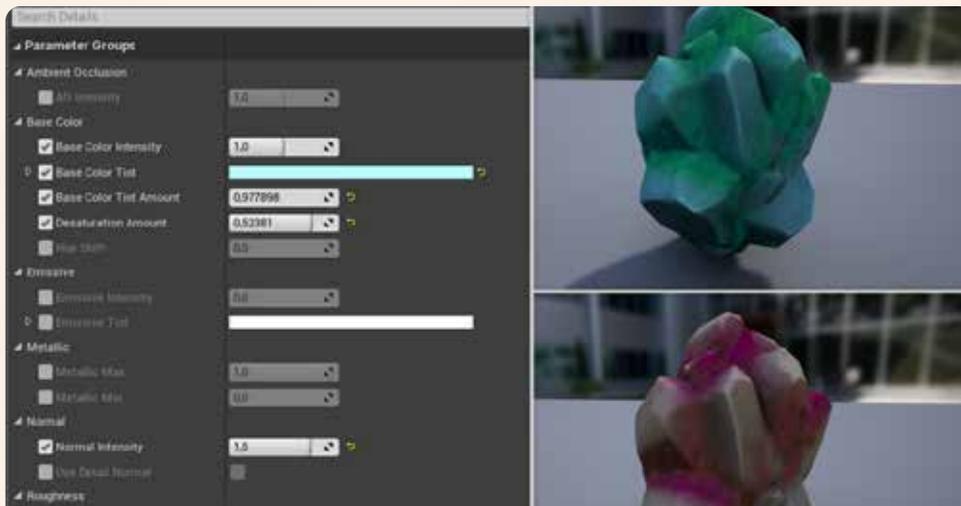
For exemple, the first act has the warmest tones, representing their confidence and naivety , while the second level evolves toward colder , greener tones, to evoke wonder and fascination, as they step further into the unknow.

There is always **complementary colors** to the dominant color hue in our palettes, used to make certain elements **pop out** from the rest of the level, and guide the player.

ENVIRONMENT

MOOD PROGRESSION TOOLS

In order to fit this vision, we had to develop various ways to adapt our scenes to a specific color palette.



MATERIALS

Materials are made to be **flexible** and to allow us to change the assets hue at will



(exaggerated colors to showcase the fog)

LAYERED FOG

Fog inspired by Firewatch, letting us control the overall mood of the scene easily, while also creating a more **layered atmospheric fog**, fitting our stylised artistic direction, and making the **perspective more readable**.

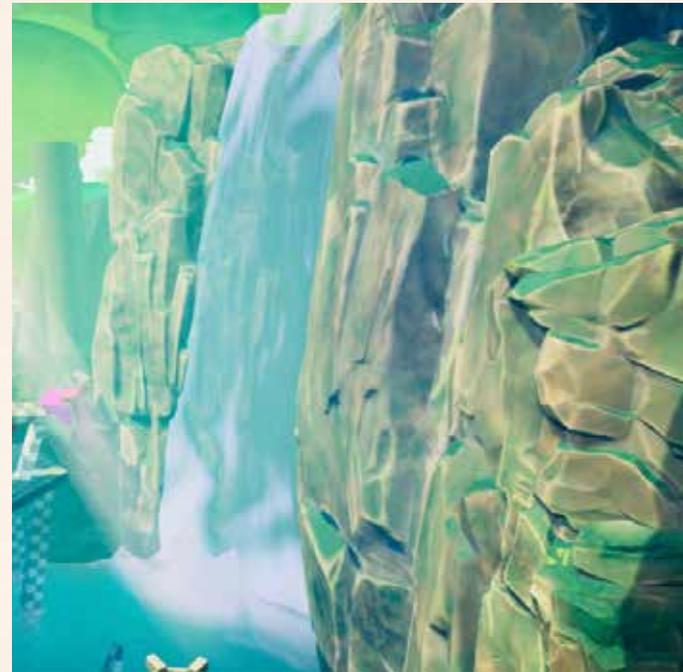
The lighting is also a very powerful lever to influence our moods, a special attention is given to it to really make our scenes specials.

VFX

APPROACH

Making the world feel alive and interactive with environment FX, without hindering readability. Gameplay actions supported by colorful FX to make them feel juicier.

Light effects to **guide the player** through the level and **signify points of interest**



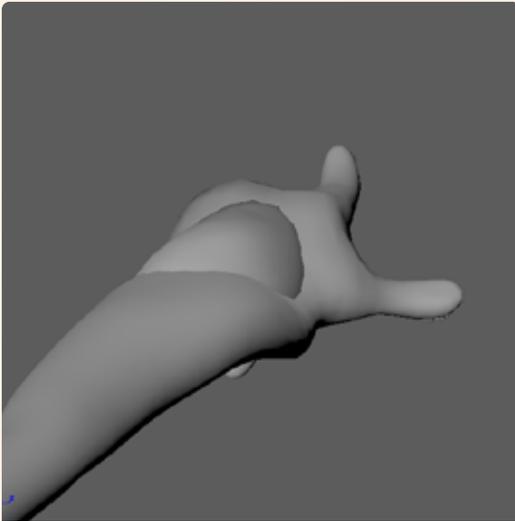
Careful **balance** between very **stylised cutout effects** and **softer shapes** not to feel too cartoon, and fit the art direction. **Softer colors** to avoid catching too much attention.

ANIMATIONS

BODY ANIMATIONS

The inspiration of the animation is simple : the never ending **energy of children**. We wanted to show the **excitement** of our two main characters discovering a new place.

Our game is different in regard of the point of view of the player. He will play both in first person and third person. This is a challenge for the animator because we have to have chemistry between the two and the same presence in the game. Thus, the two characters will have different way of working with them:



CAMÉRAMAN

The cameraman will have **precise** animations and we will have to transfer emotion into the first person's hand.

ACTRESS

The actress will have more general animation to show that she is a **ball of energy** and that the whole body moves to show the sudden emotion of the child.



RIG

As for the rig, the hero is using an auto rig of Maya but, later, will be modified to add the antenna, the ears and the accessories. It will add to the character. The cameraman already has a personalised rig with a work on the IK Joint to facilitate the movements.

ANIMATIONS

MOTION CAPTURE

As we try to put forth the **relation between the camera and its «actor»**, we use **Facial motion Capture** to try and entice players to **get closer to the actress** and to **play with her reactions**.

It's also here as a way to accentuate the impact of the **narration** and of the **dialogues** in particular. It depicts emotions on another plan than with words only.



PRODUCTION

PRODUCTION

PREPROD' GOALS

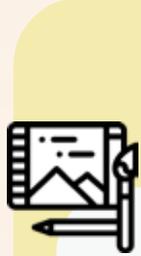
Build the whole experience in Level design & Blockout

Experiment with new technologies to design our production pipeline

Create a strong gameplay base which we can tweak and iterate on during production

PRODUCTION

SOFTWARES



Powerful Art Features

Lightings system matching our visual intentions - Complete animation system (blending, IKs...)

PERFORCE



Usable by All

Numerous in-engine features (visual scripting, shaders, Level Design tools...) allowing anyone in the team to work directly on the engine.

LIVE LINK FACE



Hardware «Take-Away»

Usable with just an iPhone, enabling an easy set-up in Unreal.

Precise and efficient animations

Enables very expressive animations, with great render on our character's face.

Wwise[®]
audio pipeline solution

Wwise software

Usable by our outsourcer to create sound banks, events and bindings.

Wwise integration

Powerful plugin to integrate sounds generated externally.

PRODUCTION

TEAM

GAME DESIGN



Vincent TRINEL

3C Designer
Level Designer



Killian GALES

Game Designer
Technical Designer



Samuel BASSET

Level Designer



**Maxence DU MESNIL
DU BUISSON**

Level Designer

PROGRAMMING



François NOËL

Creative Director
Game Programmer



Sebastien BUTOR

Lead Programmer
Game Programmer

GAME ART



Alice FERNANDEZ

Character Artist
Concept Artist
Lead Artist



Thomas DUPRIEZ

VFX Artist
Technical Artist



Othilie BERGER

Game Animator



Laurène SAVARY

Environment Artist
Level Artist
Concept Artist



André RIZKALLAH

Environment Artist

PRODUCTION

LAYERED SCOPE

MUST HAVE

- Levels : "Prologue", "Act 01" and "Act 03"
- Core Gameplay (3C, Grappling hook, Altars, pressure plates)
- Dialogue system
- Dubbing
- Interaction system
- Checkpoints system
- HUD
- Collectibles
- Pause Menu
- Necessary Accessibility options

SHOULD HAVE

- Levels : "Act 02"
- Feature "Call"
- Exotic Gameplay : "Mud Slide"
- Exotic Gameplay : "Upside Down"
- Main Menu
- Menu Options
- Facial MoCap
- Collectible reward system

NICE TO HAVE

- Boss Fight
- Save state
- Photo mode
- Special collectibles
- Intro cinematic
- Assist mode
- Exotic Gameplay : "Rappelling up"
- Additional and advanced Accessibility features

PRODUCTION

FLAT PLANNING

PRE-ALPHA

FEBRUARY 2021

FULL
BLOCKOUT

NARRATION
SYSTEMS

WORKING 3C

CORE
GAMEPLAY

ALPHA

APRIL 2021

LEVEL 1&3

NARRATION
ASSETS
PRODUCTION

GOOD 3C

ADDITIONAL
GAMEPLAY

BETA

MAY 2021

LEVEL 2

NARRATION
INTEGRATION

3C POLISH

ONBOARDING

RELEASE

JUNE 2021

POLISH

QA & DEBUG

TRAILER

This represents the global and estimated state of the production at each milestone

The page features decorative vertical borders on both the left and right sides. These borders consist of stylized, colorful illustrations of various plants, including large green leaves, yellow flowers, and reddish-brown branches, set against a light, warm-toned background.

THANKS FOR READING

If you have any questions, feel free to send us an e-mail at

liveadventure.videogame@gmail.com