Aislinn

Daydream Studios

Our Team

Artists:

Ezra Miles – Concept

John Orr – Concept

Hope Gurung - Concept

Rachel Ahamed – Character

Michael Moreira Engrossa – Character

Molly Goundry – Environment

Programmers:

Maya Do

Marshall Sharp

Ella Robbins

Animators:

Jenna Hyde

Lennix Oakley

Designers:

Nicole Black

Audio:

Michael Moreira Engrossa

DAYDREAM STUDIO

Elevator Pitch

The realm of dreams has been in unrest since the mysterious Sandman disappeared. Play as Aislinn, a young girl in pursuit to find her missing father. Travel through people's dream and try to restore peace to their restless slumber whilst figuring out what power Aislinn is capable of.

Unique Selling Points (USPs)

1st / Main: Creating a Hack 'n Slash suitable for a PEGI 12 rating

2nd: Using an Umbrella as a weapon / tool

3rd: Letting making the player feel as though they are building the level around them, as though they are experiencing a lucid dream.

Design Pillars

1st / Main: Ensuring that our product is suitable for the age demographic whilst still being derivative of a classic Hack'n'Slash

2nd: Ensuring that combat / weapons run smoothly and is satisfying for the player

3rd: Creating an engaging narrative though worldbuilding to combat the absence of a writer.

4th: Accessibility – How can we make sure that our game is as accessible as it can be?

Concept

We built the idea from the Industry Prompt "Dream Job"

Originally going to be about the Sandman but changed that idea as we felt it stifled us creatively.

A lot of our ideas stayed relatively the same from the original concepting ideas.

Design

Genre: Hack'n'Slash / Adventure

- Hack'n'Slash refers to using melee weapon-based action games and is a sub-genre of the genre beat 'em up

Scope: 1 level

- If we were working on a larger scale, we would do multiple levels.

Sprint: Aim to have a sprint every 2 weeks and use TEAMS to keep track of our tasks.

Programming

The game will be developed in **Unreal Engine 5.4**. We came to this decision because we wanted to align with the industry and potential jobs.

Currently we have scripted in **Blueprints** to meet the fast-paced nature of the Game Jam.

Eventually we would like to convert the Blueprint code to C++. It would allow improvements in efficiency and maintainability.
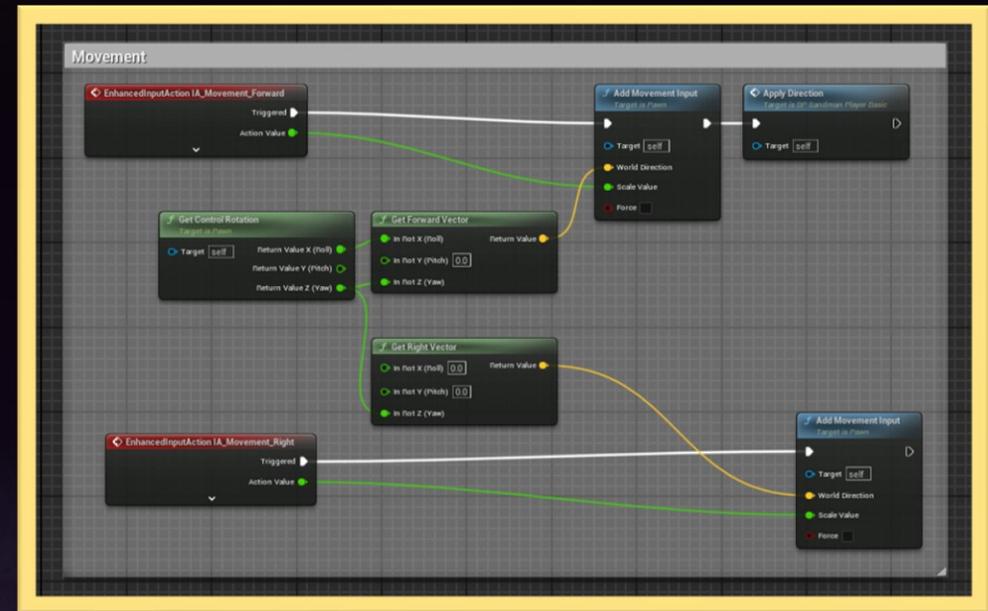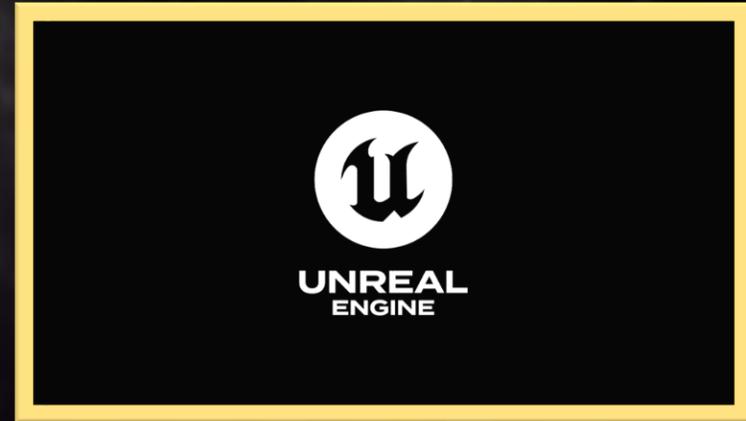
Mechanics

These are the mechanics required to suit our USP's:

1st / Main: Creating a Hack 'n Slash suitable for a PEGI 12 rating

- Strong focus on combat
- Non-human enemies
- Rewarding combos

2nd: Using an Umbrella as a weapon / tool

- Attacking
- Shield
- Hooking
- Transversal

Mechanics – Player

We intend to allow Aislinn to be **floatier** in movement, both on the ground and whilst airborne (i.e, floating/gliding with the umbrella, grappling and use of other mobility options, etc).

Since this is a hack'n'slash, you perform light and heavy attacks, and through increasing your combo counter release a powerful "ultimate" attack.


The ULTIMATE Splatana Wiper Guide | Splatoon 3

Mechanics – Enemy

With the game being a Hack'n'Slash, you will be fighting nightmarish creatures related to **phobias** (spiders/insects, sharks, etc). We plan on having three smaller phobias (one **melee**, one **ranged**, and a **support**) and one **"boss"** phobia.

In the prototype of Aislinn, you fight melee enemies utilising the behaviour tree on the right.

Monster Concepts

BEHAVIOR TREE
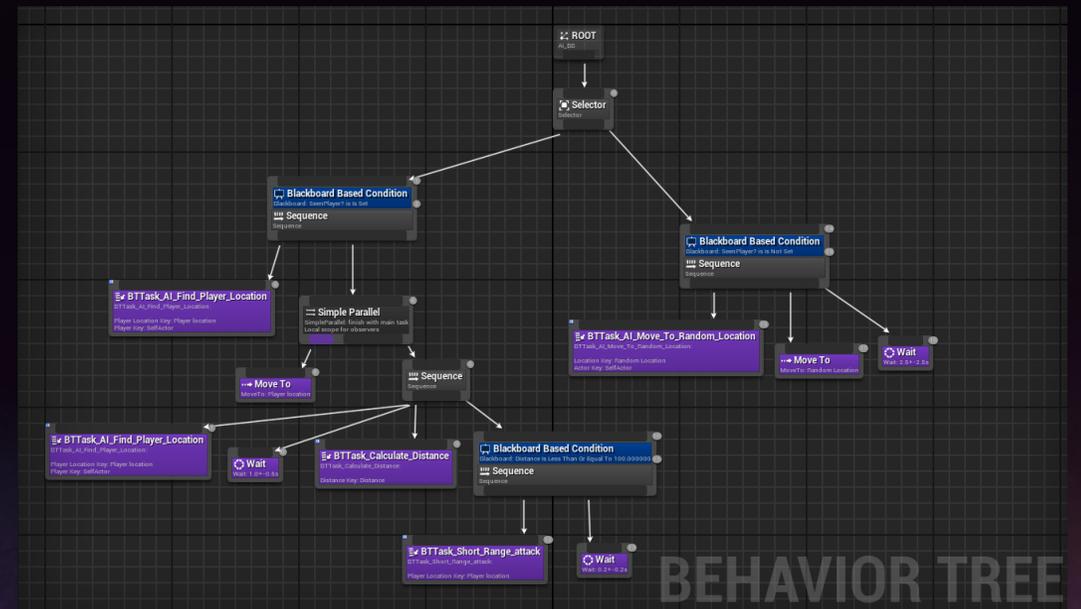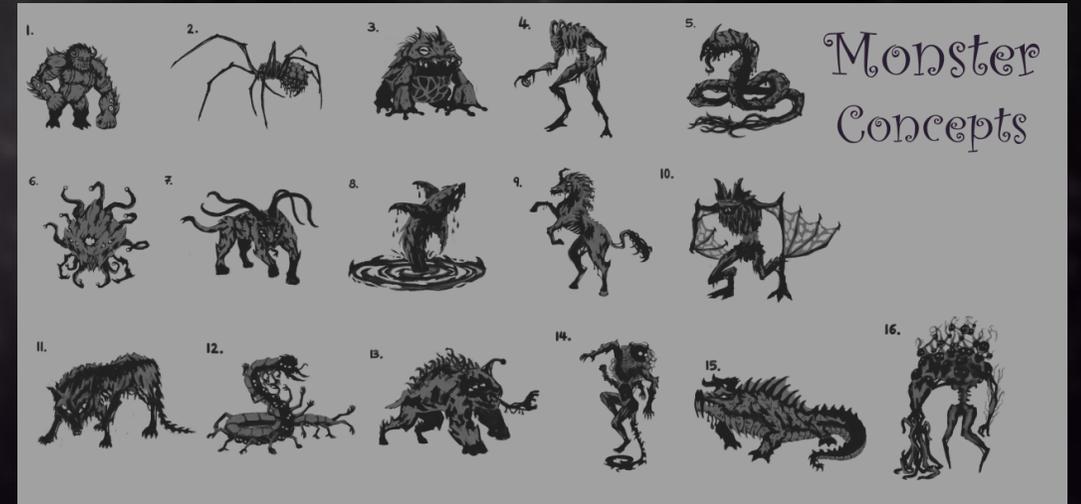
Mechanics – Current Build

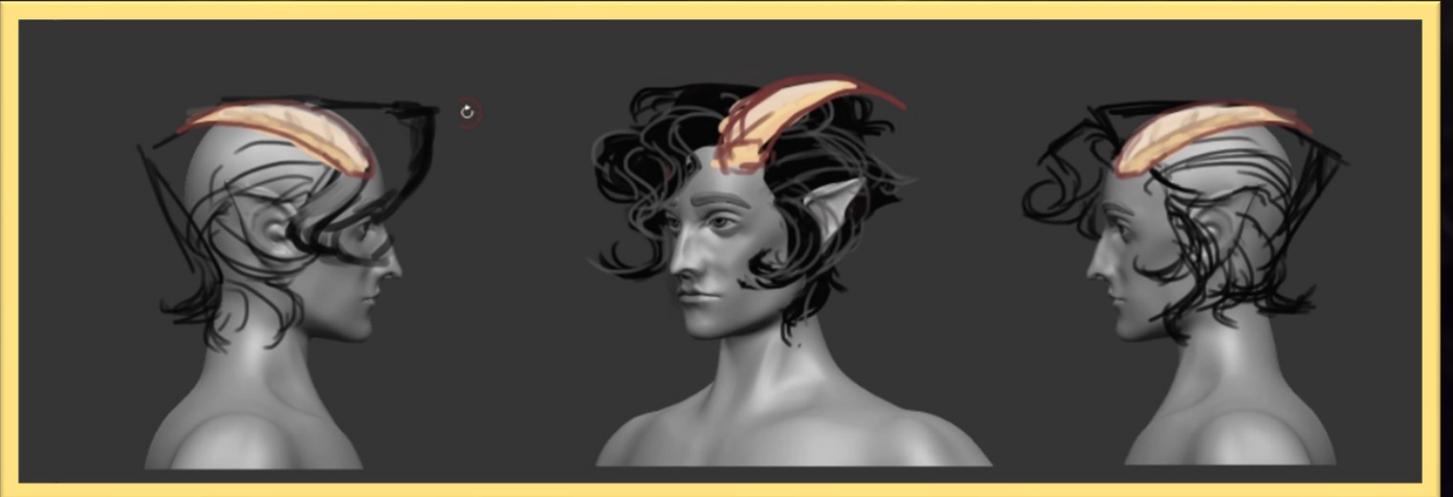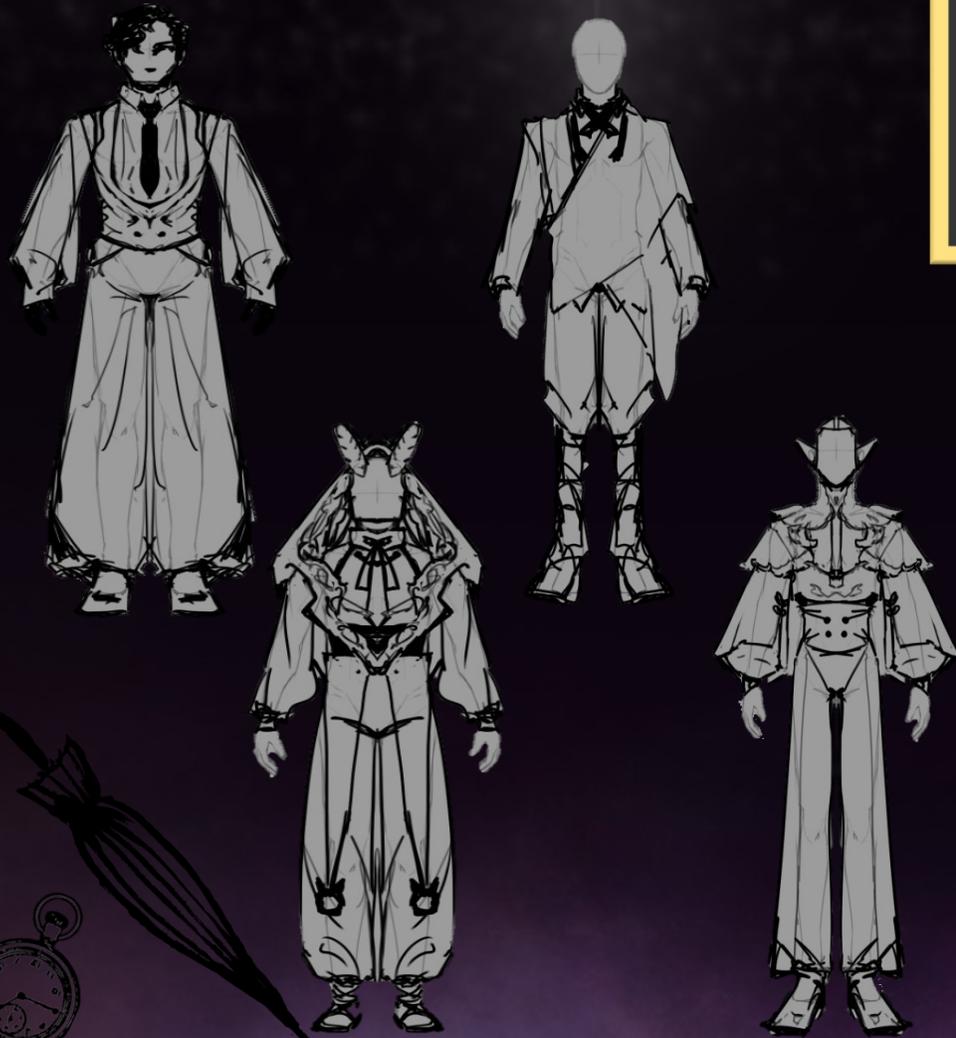Movement

Camera rotation

Attacking

Enemies

Art - Concept

Sandman ~ character design

Inspiration

Using my own personal experinces, growing up within farm life and shepards within Celitc countries. Sandman has a slightly celtic infulence, I wanted sandman to feel comforting and shimsical. Like a story-teller of dreams.

Sandman's inspiration came from the idea of counting sheep.
Both the term counting sheep and the myth of the sandman came around itno existence around the 1800s, that serves as a direct influence for our characters fashion.

Silhouettes

1.   2.   3.   4.   5.   6.

Proof of concept

Our game prsesnts Sandman as a whinsical younger peter~pan esc character.

'Sheep' tail hair, ram horns and sheep ears

His clothes are falling apart by the seams, he doe'snt mind.

Alarm clock that looks like a pocket watch.

Sandman collects trinkets from diffrent dreams

His waistcoat is undone

Umbrella weapon, he can fight and float around.

Rough back sketch.

Socks instead of shoes. Just like people who sleep with socks on

Victorian style pj/bloomers, he's a sleepy guy

Ezra Miles

Main character - Concept

- Aislinn front and back concept with a priority of her design being centered around cuteness and a dreamy pallet.

- Aislinn is designed around the more modern version of the phrase 'Counting sheep', opposed to the original Sandmans' older aesthetic.
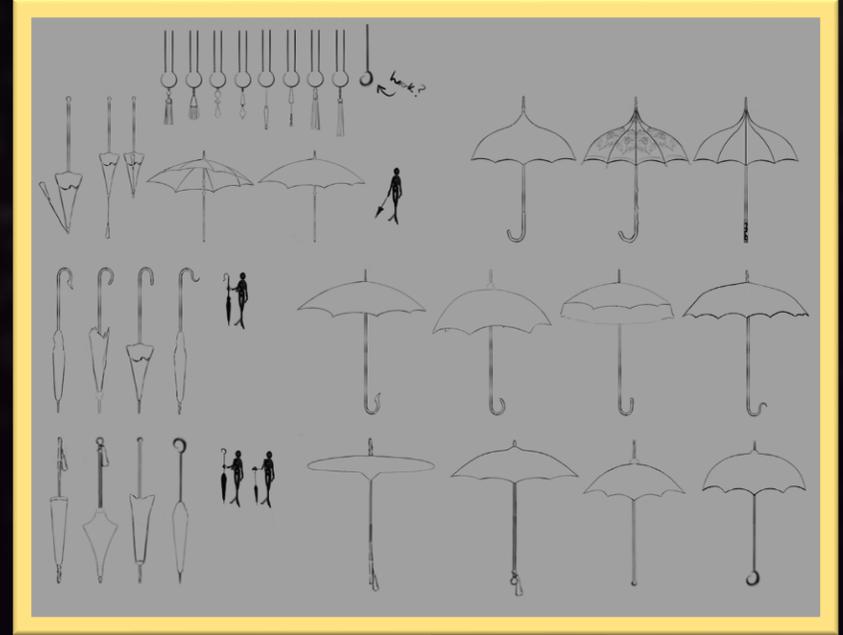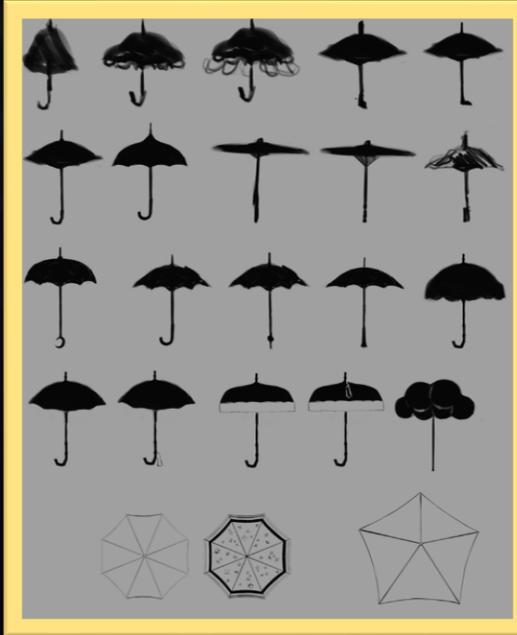

Game characters for reference: Princess Peach (Mario series) and Gwen (League of Legends)
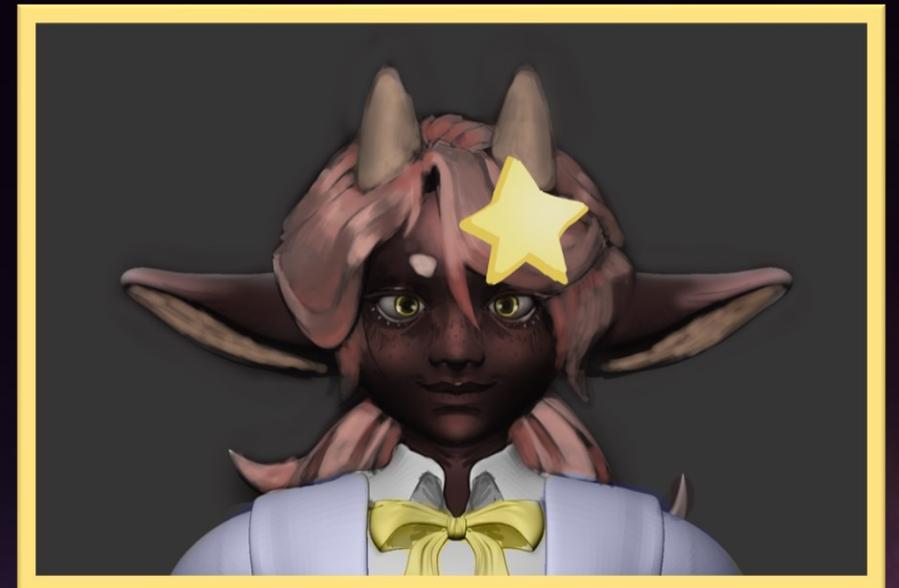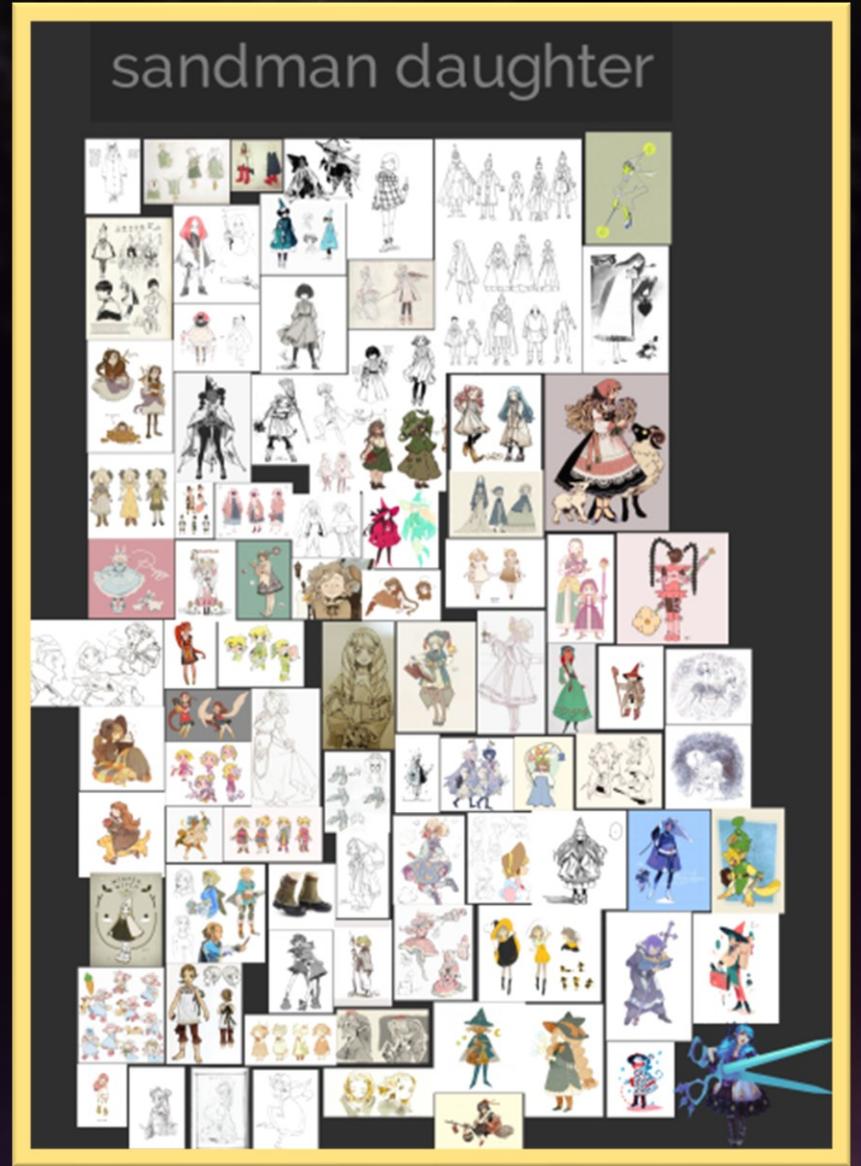
Art – Concept

- Weapon ideation.
- Weapon detailing

- Research.
- Game direction.
- Boss development.

Monster Concepts

Monster Concepts

Art – Concept cont.

sandman daughter

Game inspiration for monsters
Monster hunter world - Great jagaras
Skylanders - Evil water dragon
Disney Universe - Jabberwocky
Epic Mickey - Petetronic
Super Mario Galaxy - Kamella
Sonic 06 - Iblis form 3
Loki - Alioth
Dark souls 3 - slave knight gael
Dark souls 3 - high lord wolnir

Boss fight ideas:
-Boss in a bubble summoning things you need to dodge, use them to pop bubble and deal damage.
-Boss is off the map and you deal damage to its arms slowly killing it.
-Boss gives you trials to beat, you beat the boss by clearing them.

Bear
Wolf
Piranha
Shark
Bees/Wasps
Mice/Rats
Cockroaches
Bats
Snakes
Spiders

Gorilla.
Hound.
Spider.
Toad/Frog.
Lizard
Eel.
Cyclopse.
Withered man.
Monkey
Pug
Tiger.
Bats.
shark.
millipede.
hoard
horse.

Morty muscle arm
Corrupted gloop arm
Sword arm
Many arms

Idea for colour: if we wanna do vibrant for danger

Art – Environment

The environment will convey the primary thoughts and feelings associated with sleep and the dreamscape, whimsical, calming and lighthearted. Assets will be modeled with a stylised approach, focusing in on larger, softer shapes and brighter colours as this is what is more commonly appealing to a younger demographic based on our research, as well as more cleanly matching the overall tone and atmosphere of a dreamscape than a more realistic approach.

Art – Environment

- Colour Palette will convey the differences between the real world, the dreamscape, and areas impacted more heavily by nightmares
- In this way workload can be reduced by reusing assets and changing only their textures
- Utilising a high contrast/low contrast method
- Low contrast created by palette and lighting in safer areas, high contrast, heavy shadows in more dangerous areas.
- Creates a clear contrast between the two.
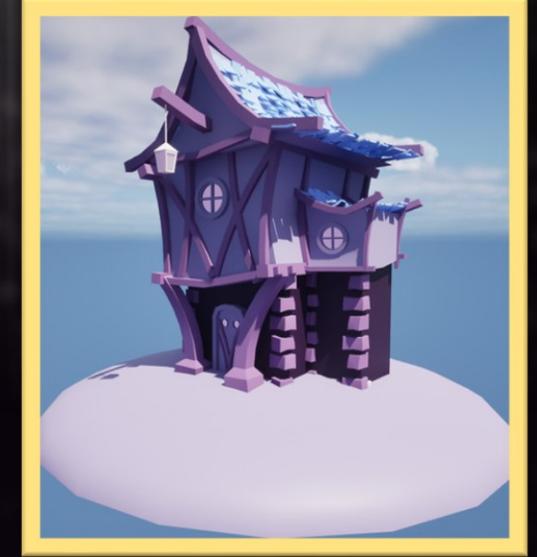
Art- Character
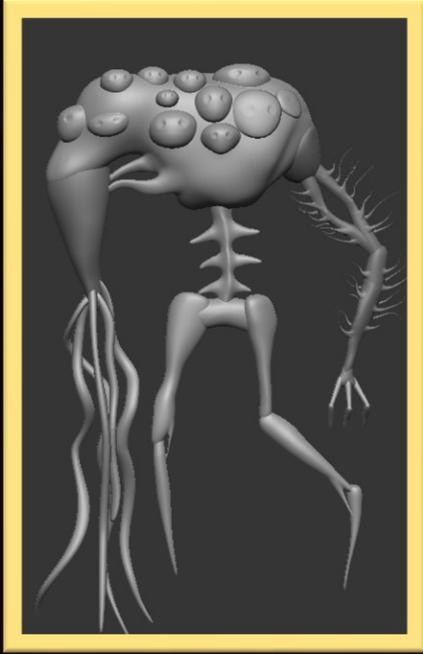
- Enemy sculpt, took inspiration from the movie 'Prey'

- Aislinn final block-out, sculpting style based of designs from Disney, Nimona and Arcane.
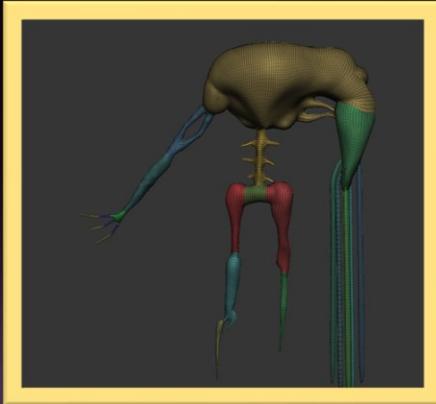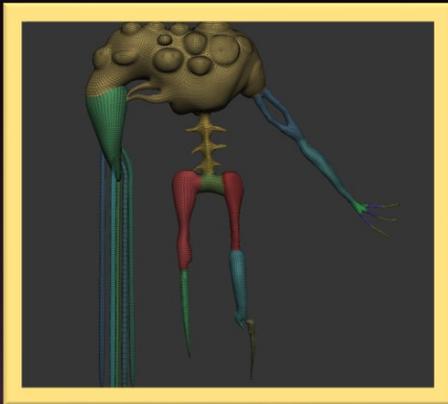
- Character blockouts made for the game jam.

Animation

Enemies System:

- Walk Forward
- Sprint Forward
- Light Attack
- Heavy Attack
- Damage Taken

Aislinn Attack System:

- Light Attack
- Heavy Attack
- Dodge Left
- Dodge Right
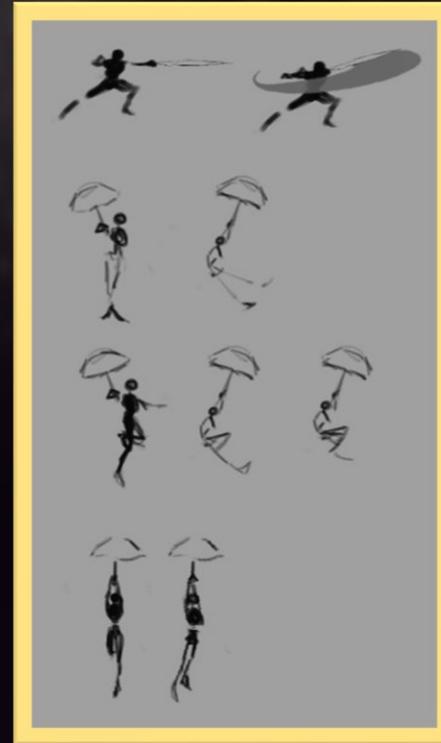- Damage Taken

Aislinn Umbrella System:

- Double Jump Up
- Umbrella Land
- Floating
- Floating Fidget

Software: Maya 2025
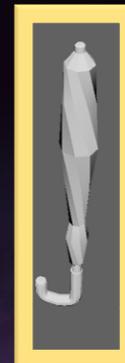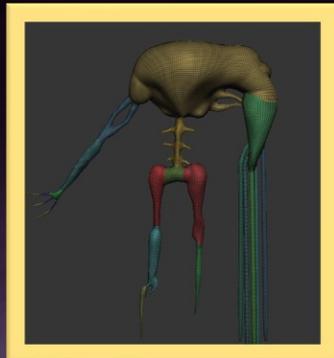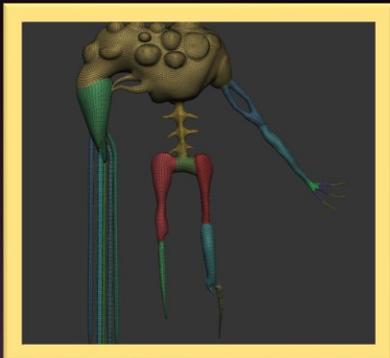
Aislinn Reference: Tiny Tina, Wrestler Mizuki

Enemy Reference: Splatoon whale, Halo Wars, Witcher 3, Prey, Manbat

Heavy Attack Reference ->

Aislinn Locomotion System:

- Idle
- Idle Fidget
- Walk Forward
- Walk Backwards
- Walk Right
- Walk Left
- Rotate to Camera
- Crouch Idle
- Crouch Forward
- Jump Up
- Jump Air
- Jump Land

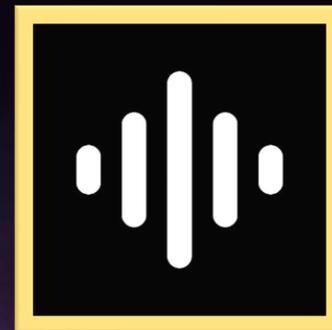# Music / Sound Design

Outsourced to a music student

Voice Acting (Maybe) - Accessibility.

Resources We'll Be Using

FMOD

Soundly

Market Research

Release Date: March 11, 2003
Devs: Disney Interactive Studios,
Doki Denki Studios
Rated: E
Fits our theme of dreaming /
dreamscape
Suitable for children and creates a
feeling of nostalgia

Release Date: November 9th 2022
Devs: Santa Monica Studios
Rated: M17+ (Mature Audiences)
Good example of a hack 'n slash,
how we casn take elements from
this game and fit them to out
demographic
Gross Revenue (Est):$39.9

Release Date: January 25th 2023
Devs: Tango Gameworks
Rated: E10+
Fits our USP of a beat 'em up or
hack 'n slash for a younger
audience.
Gross Revenue (Est): $36.8M

We wish to take elements from
each of these games to
formulate our own.

But what makes our game
unique?

User profiles

Name: Bea

Age: 12 - 16

Occupation: Secondary School / Middle School Student

Availability: Weekends, Evenings and School Holidays

Has only just begun playing games, her parents wanted to buy her a game that would be suitable for her age.
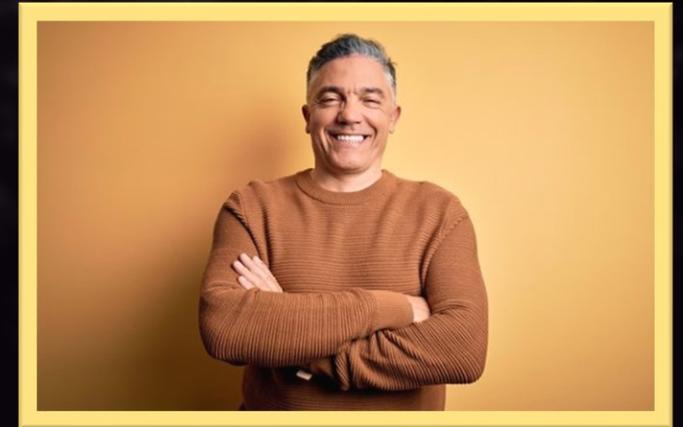

Name: Xavier

Age: 17 - 20

Occupation: College / High School / University

Availability: Full-Time Student, works part time and needs to study.

Xavier doesn't get much time to himself, so he likes a quick game that he can play in increments, with fast paced, engaging strategy-based combat.

Name: John

Age: 35 - 40

Occupation: Works in the Games Industry

Availability: Works for a company, aims to work for 40 hours a week, sometimes more

John is always looking for new ideas, and has turned his attention towards indie games due to their growing popularity an ideas and innovation

Budget

- Additional funding towards the project isn't necessary because
  1. We are developing this game as part of our university courses
  2. We have all the resources required to develop our game including software, PCs
- This may be subject to change if we get the opportunity to release our game to a platform like Steam under a publisher

Roadmap

Concept	Pre-Production	Production	Post-Production
Late September – Mid November 2024 Study Block 1 Week 1 - Week 8	Mid November 2024 – Mid January 2025 Study Block 1 Week 8 – Week 15	Mid January – Late April 2025 Study Block 2 Week 1 – Week 12	Late April - May 2025 Study Block 2 Week 12 - Week 15

We are currently in the concept stage and will be transitioning to the **pre-production** stage of development.

What we want in time for **Demo Day**:

- Tutorial / Starting lobby modelled.
- Block Out Animations for the **Player** – if not, for one or more enemies.
- Move past level block out phase and have character finalised and be game ready by January.
- Entering feature lock to begin optimisation.
- Collect an array of Foley noises and have a planned-out soundscape.

Thank you for listening to our pitch for Aislinn!

Any questions?

Ezra Miles – Concept

John Orr – Concept

Hope Gurung - Concept

Rachel Ahamed – Character

Michael Moreira Engrossa – Character

Molly Goundry – Environment

Michael Moreira Engrossa – Audio and Character

Maya Do - Programming

Marshall Sharp - Programming

Ella Robbins - Programming

Jenna Hyde - Animation

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