



THE CITY  
BELOW

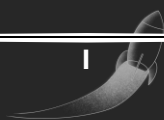
# Design Document

University of Staffordshire – Group 24



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## THE CITY BELOW – Group 24

### High Concept

#### One Line Introduction

Traverse through varying levels of a megalithic city to eliminate bounties using unique abilities to earn your freedom.

#### Theme / Environment / Setting

*The City Below* is themed on the cyberpunk genre where the playable area takes place in a large pit containing multiple levels where you play as a cyborg bounty hunter working for a company to overshadow other corporate powers. The world is grimy, over-industrialised and hostile with powerful technology that both empowers and endangers. Every bounty not only represents a target but also a glimpse into the fractured world where the player resides.

#### Unique Selling Points

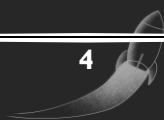
The focus is on the genre fusion of tactical shooters and hack 'n' slash where the two weapons propose strong tools used to eliminate your opponents. Striking visuals portray a brutalist drenched environment full of hostility with a key focus on gameplay intensity and especially level design. The project has a lot of content with three full levels with boss fights and a tutorial. The level design and set pieces are the game's strong suits and really bring the world of *The City Below* to life.

#### Gameplay Summary

Players take on the role of a bounty hunter navigating environments of a drenched dystopian world filled with danger at every turn. The player must eliminate high-value targets whilst surviving battle encounters of precisely placed enemies. Combat is moderately fast paced and tactical with a satisfying mix of ranged and melee engagements.

#### Target Audience

Fans of the action genre who specifically like intense, moderately fast paced gameplay with a clear focus on those with an interest in the cyberpunk genre.





## Art Direction

### Lighting & Colours

A moody, atmospheric dystopian world bathed in a glow of artificial light, casting long shadows creating a strong outlook on the brutalist architectural style. The ambiance shifts level by level amplifying a sense of danger and desolation between the corporate world.

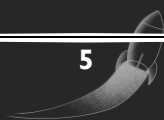
The colour pallet used combines dark colours such as grey and black and contrasts them with emissive orange and red colours. This use of contrast sets the dark yet futuristic tone for The City Below.

### Aesthetic

The world of The City Below is set in an industrialised dystopian world. The entire game takes place in a giant city built in a pit. This draws inspiration from games like Mass Effect, with the Citadel being a giant city within a space station as well as the lower levels of Coruscant from Star Wars. The buildings are all designed to look very futuristic and dystopian, with darker colours and a more blocky industrialised design, with many buildings crowding the city. The use of emissives creates a contrast to the darker colours symbolizing a living city within a desolate location.

### Assets

The asset pack was developed in coordination with the art team and the producer. The main asset pack was developed modularly, this decision was made in order to have enough re useable assets that fit together in different ways, to create 4 levels all with varying set piece design and gameplay. It keeps the levels feeling





fresh and unique and in keeping with the aesthetic and setting of The City Below. The asset list as outlined in the production channel is below:

## Modular Environment pack:

- Floors – Multiple floors providing variety
- Walls – Multiple walls, with different pipes going through them, illustrating the brutalist industrial setting.
- Doors – Sliding doors that open horizontally
- Ceilings – The ceilings have a series of 3d pipes which connect together to form a network.
- Corner pieces – To connect different wall pieces together
- Stairs – Stair pieces were made individually as a series of steps rather than one stair piece, this provides creative freedom to the design team.

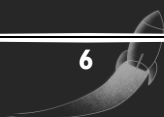
## Environment Props:

The following are the props used to populate the levels with assets that fit each level's aesthetic and the overall theme:

- Industrial crates
- Electrical boxes
- Regular Boxes
- Lights
- Pit
- Windows
- Barrel / Explosive Barrel
- Cone
- Dumpster
- Metal sheets
- Wooden planks
- Modular pipes

## Decals

The use of decals can help bring a scene to life, especially in an industrial dystopian city, which is why we have made extensive use of decals, from multiple different wall decals to paint splashes and graffiti. Decals are used for affordance to help guide the player providing a diegetic guide to the levels.





## Level Design Documentation

### Goals of Level

The goal of each level will be to work your way through each of the environments to eliminate a bounty target, whilst fighting through a plethora of other enemies. After the target has been eliminated you need to enter an elevator which will be unlocked to return to the HUB.

### Focal Point

The focal point of the game is the level design and target hunting. The Level design is expertly crafted in tandem with lighting and gameplay to create a very dystopian unique setting. The target hunting combat system brings the level design to life, utilizing movement such as the slide and dash as well as the player's two weapons, the sword and the pistol.

### Gameplay Influences

#### *Ghost runner*

One of the influences for the movement system is *Ghost Runner* due to its clean and simplistic use systems such as the wall running and sliding.





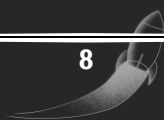
## Halo

*Halo* was a big influence on the silhouettes of the enemies to help set them apart immediately. Such as the sniper having a tracking laser, or the rocket launcher enemy having a larger build so you can easily tell which one is which.



## Stray

*Stray* is one of the inspirations for the art style with the grimy streets but bright neon colours that make the world feel vibrant.





## *Metal Gear Solid Rising Revengeance*

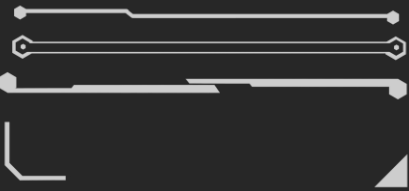
The melee fluidity is based off *Metal Gear Solid Rising Revengeance*'s combat, being able to rush around the level and eliminate the opposition with a mix of combat. Like *Metal Gear Solid* you will regain your shield whilst killing, our system will work by giving small amounts of shield for each enemy slain whereas in *Metal Gear Rising* you get a chunk of health for special attacks.



## *Helldivers 2*

We wanted to make our gunplay feel like *Helldivers 2*, in terms of running and gunning.

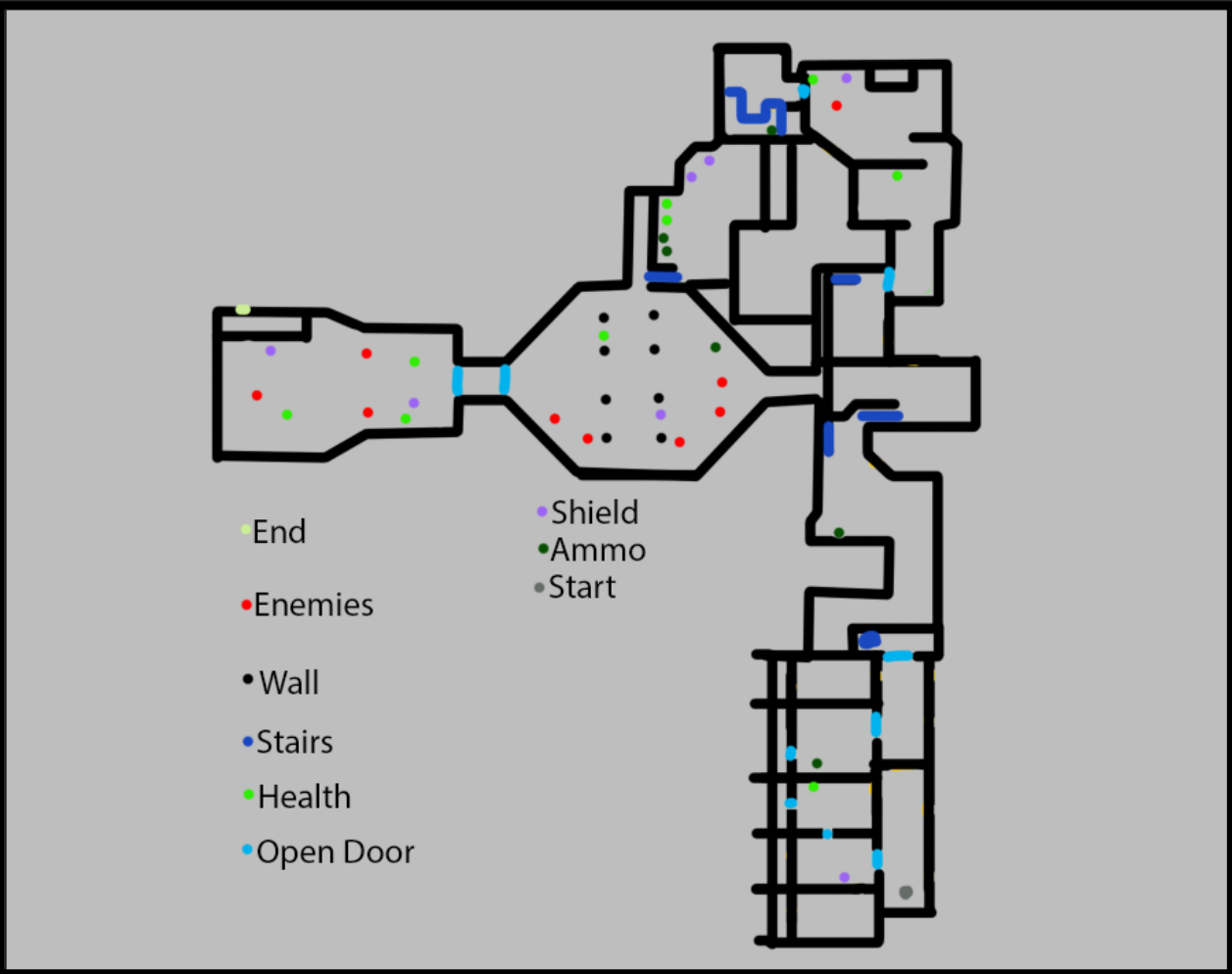




# Level Design Plans

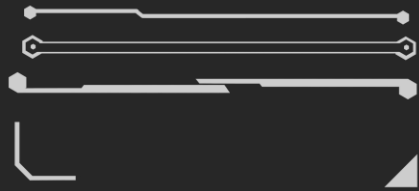
## Level Layout

### Tutorial level

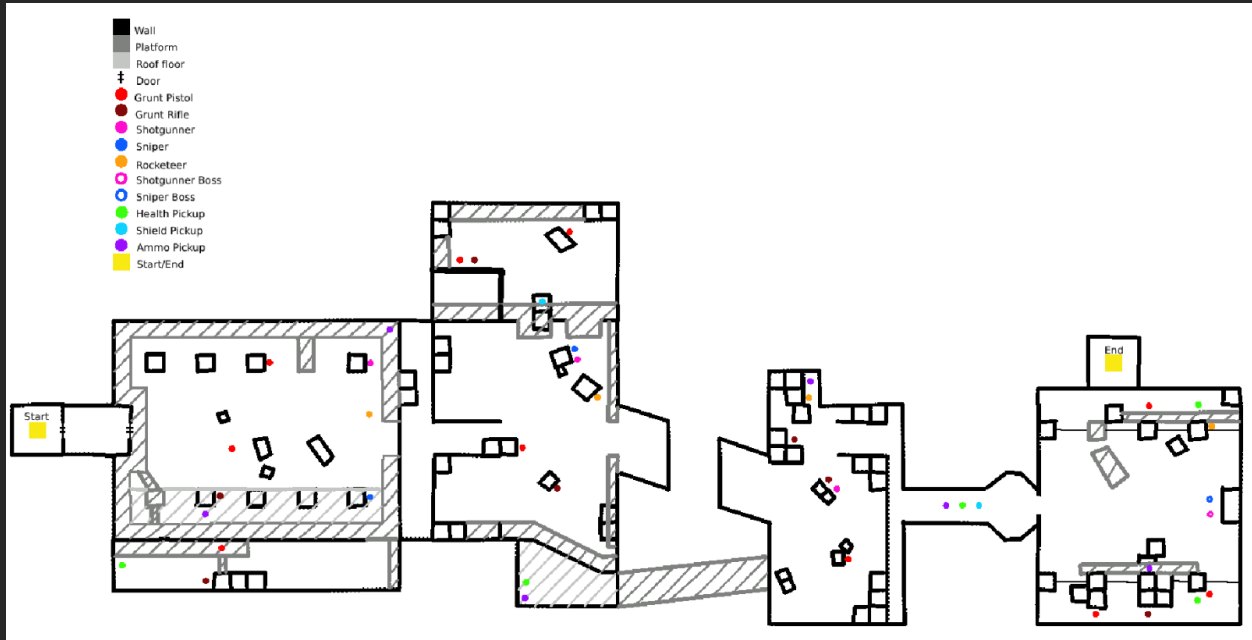


*Tutorial level 2D layout*





## Level I – Eliminate Rusk



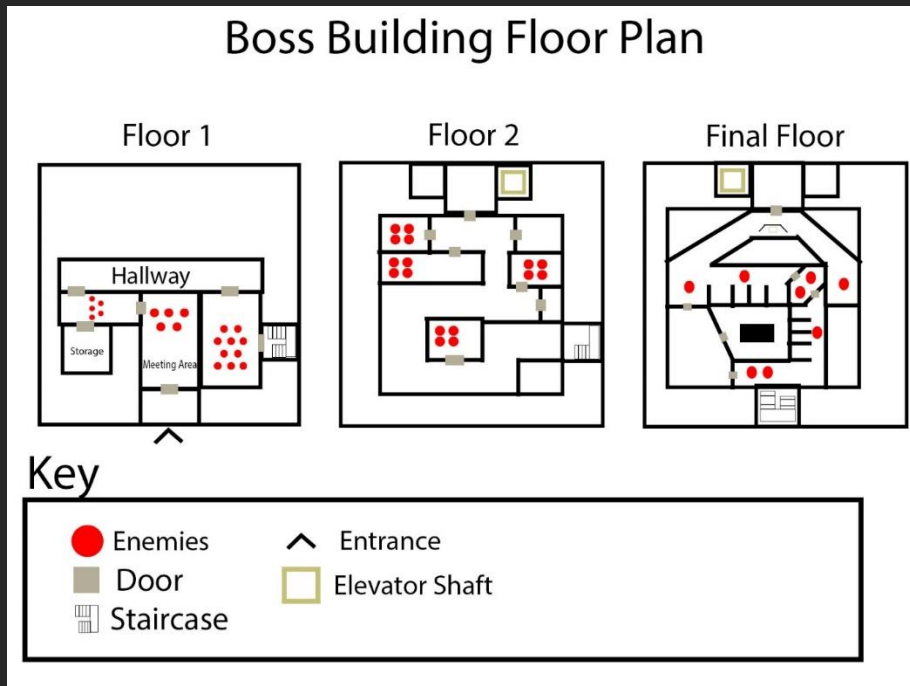
*Level I 2D layout*

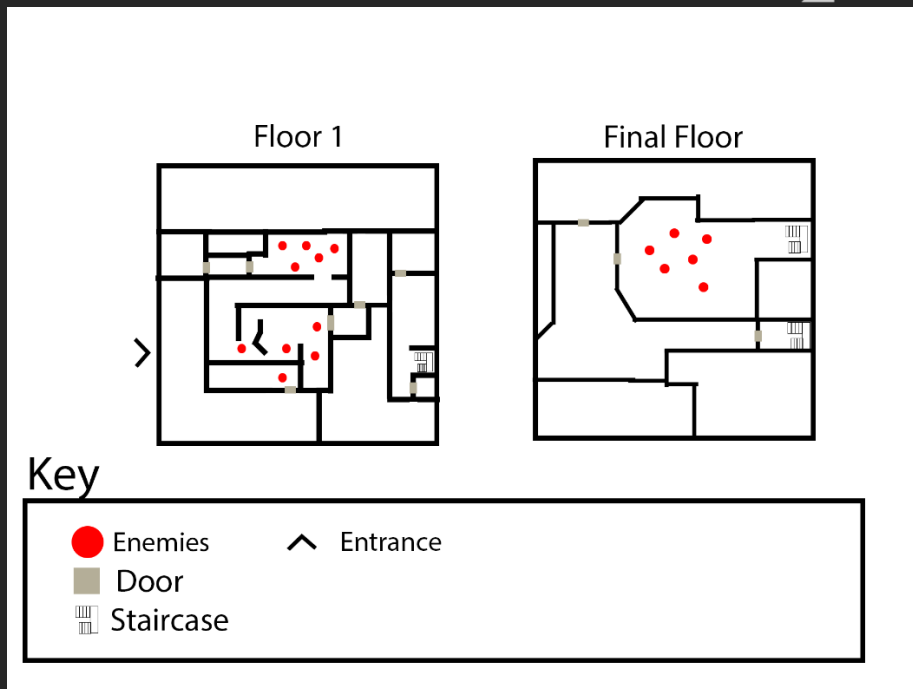
Level I introduces the rocketeer enemy and offers a mix of both level two and three designs with the warehouse industrial appearance and verticality. Covered in downpour leaving the abandoned brutalist industrial area in ruins with hostile enemies dotting a mix of close quarter and open area combat encounters. Precise lines of sight are used to push the player forward along the critical path with use of lighting and decals further strengthening this approach.





## Level 2 – Eliminate Deadeye



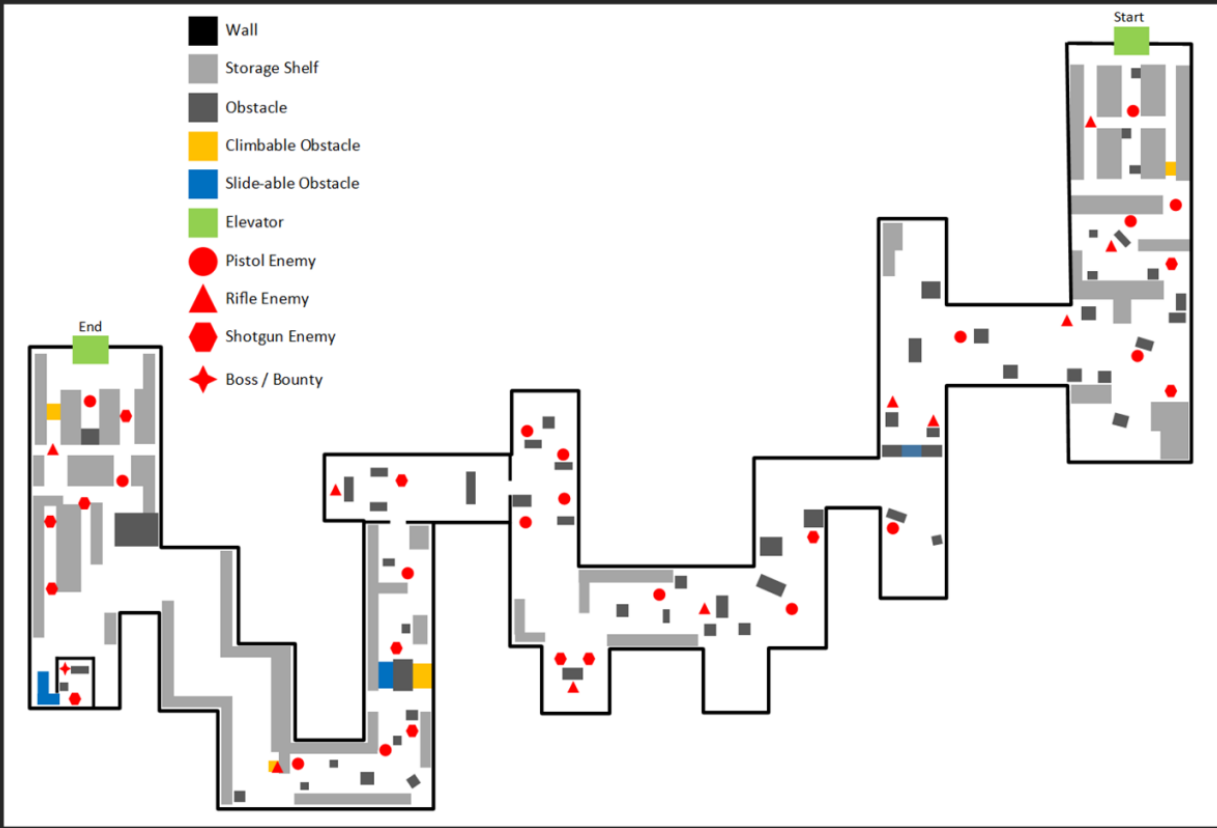


Level 2 2D layout

### Level 2 General Concept – Skyscrapers.

Level starts with the player getting an elevator up from the left tower, they then venture to the next skyscraper, climbing stairs and fighting hordes of enemies, after which they climb the crane on the top of the building to reach the tower where the bounty target is. They fight another wave of enemies before reaching the target; after claiming their prize they must travel back to the elevator to escape, fighting more enemies in their path.

# Level 3 – Eliminate Viktor



Level 3 2D layout



## Scale & Size

Levels scale in size to strike a balance between dense, intricately designed environments to open spaces that encourage exploration and strategic combat. There is a lot of verticality reaching towering heights to simple gaps for the player to traverse.

## Difficulty Planning

Each level is designed to introduce a specific enemy type, but it is also used to positively influence the level design such as the sniper enemy being introduced in a level that is more vertically built with open areas whereas a shotgun enemy will be restricted to tight, narrow areas to alter the gameplay feel.

## Level Start & End Locations

Every level will start and end with an elevator sequence to enter the bounty level but then to return to the HUB level, giving the player a sense of structure and freedom of choice with how they approach gameplay.

## Level Flow

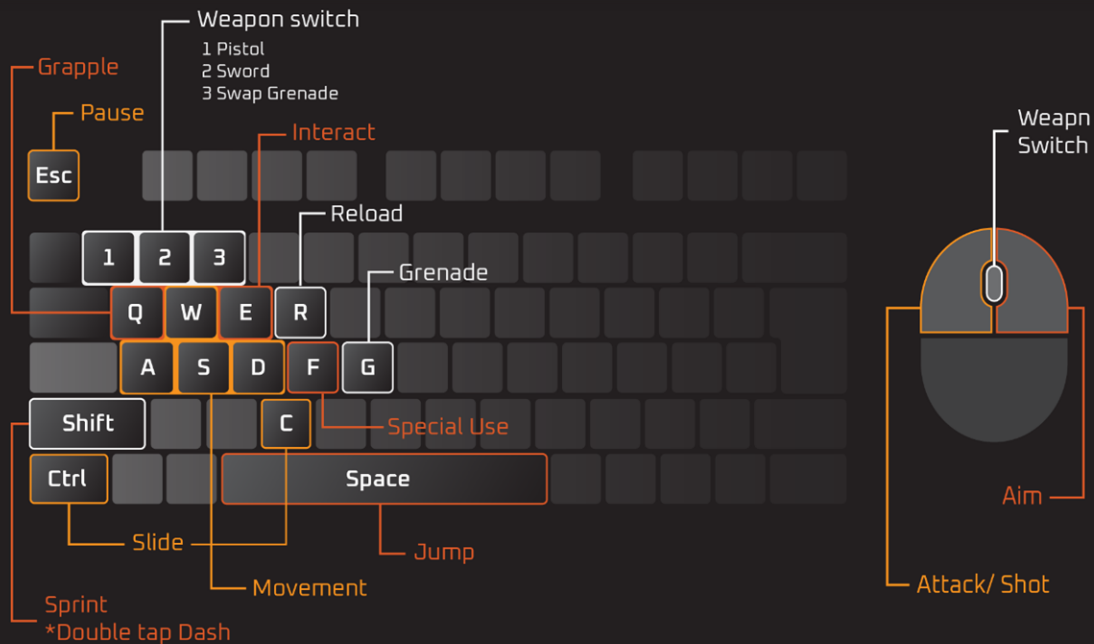
The flow is designed to keep players engaged with a mix of exploration, combat, a small amount of narrative progression and slight environmental interaction. The flow guides players through different challenges, building tension and excitement.



# Player Characters, Controls & Mechanics

## Player Controls & Mapping

Player Controls could be adjustable in the settings menu, accessed either in game, or in the main menu.



## Why were these control inputs chosen?

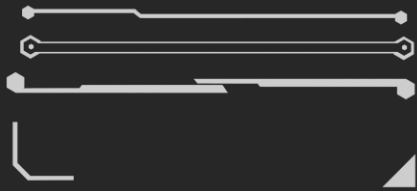
These controls follow the usual keyboard shooter control scheme. This was chosen as differing too greatly can worsen the user experience and slow the onboarding process. Difficulty should be based on mechanics, not on controls.

## Player Camera

The player camera will follow a classic over-the-shoulder third person shot where the character's whole body will be visible. The camera socket will be offset to the right and a small amount higher. In the center of the camera will be the player's crosshair, not overlapping the character. As for its behavior, the camera will follow the player's mouse, and the character's body & rotation will follow the camera. When the player aims in, the camera will have a slight zoom in so the player can see what they're aiming at better. Additionally, the FOV will increase / "stretch backwards" depending on the player's velocity, increasing emersion and allowing players to still have a wide view of their targets. Games with similar cameras would be *Metal Gear Rising* & *Fortnite*.

There is one other camera mode however: when the player is in the hub, the camera is more zoomed in to a medium over the shoulder shot inspired by *God of War (2018)*. This juxtaposes the sense of danger in all the levels with a more personal relaxed tone when in the Hub level, which is the character's quarters.





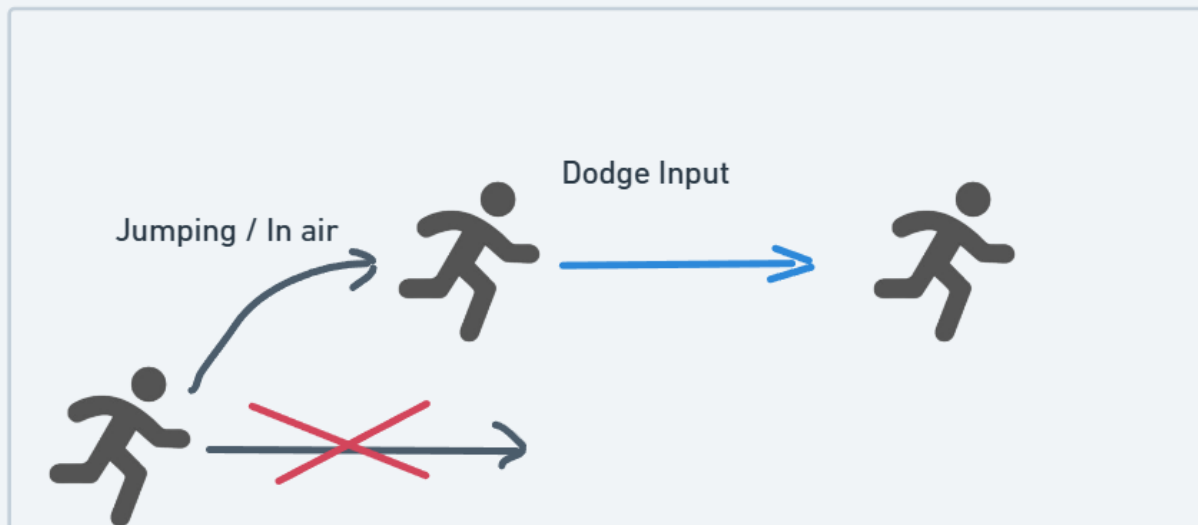
## Character Mechanics

The Character's mechanics in The City Below can be split into two sections: Movement Mechanics and Weapon Mechanics. Additionally, another important mechanic for the player is the health system.

### Movement Mechanics:

A primary focus for the movement mechanics of our game is that they need to feel responsive, fluid and extremely satisfying for the player. The player will have access to a dash, which can be performed midair, and a slide which can be performed while not in air. Both of these respective movement abilities serve functional roles to break up the gameplay and introduce more interesting level design. The dash can also be used to get away from enemies in times of need and the slide can aid the player to get into cover without taking as much damage.

#### Forward Dash

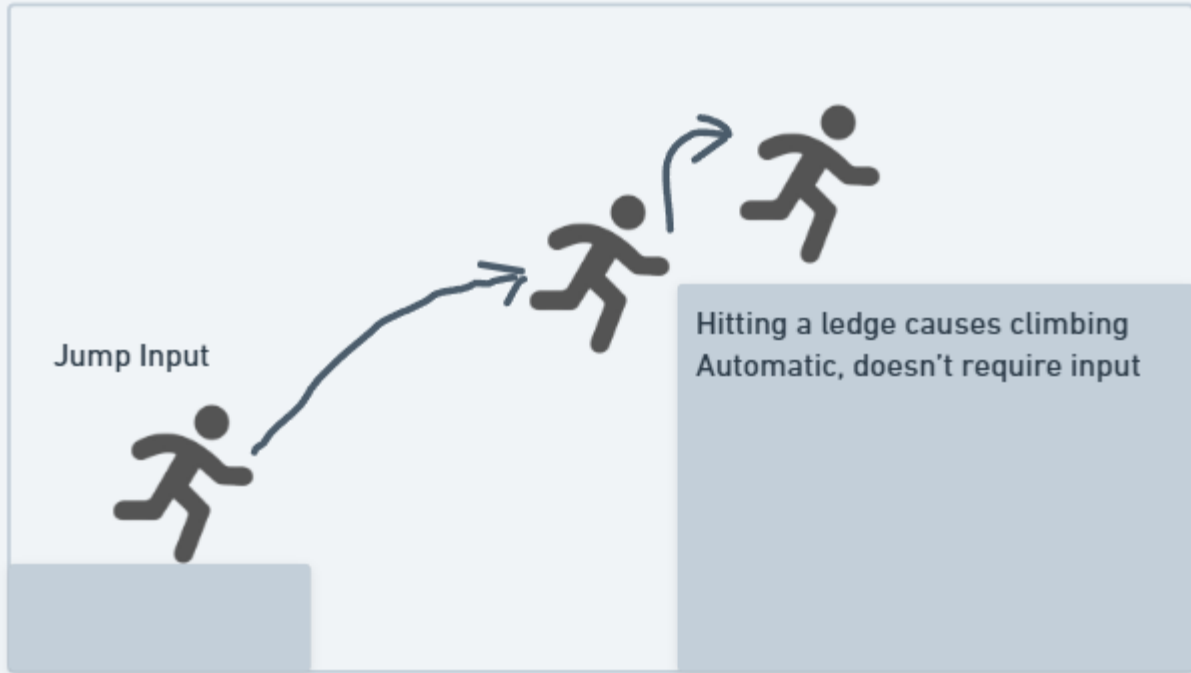


Pushing Shift key in air while holding input direction causes forward dash. Player has short window of not taking damage from enemies during forward dash.





### Ledge Lift (Automatic)





## Weapon Mechanics:

The character will have access to two different weapons: a unique energy cell powered sword and a two-barreled pistol. Both weapons will provide different advantages and playstyles for the player as well as to add diversity to gameplay and enemy design. Moreover, specific enemies (like the sniper or the shotgunner) have been designed for the player to use one of the aforementioned weapons to defeat them. The player can switch between these two weapons quickly, allowing the player to combine moves together. Each of the two weapons have two different actions: Primary Fire (left click) and Secondary Fire (Right click).

The pistol's primary fire is single fire, good for precision shooting, whereas the pistol's secondary fire is an underbarrel shotgun better for engaging with multiple enemies. The sword's primary attack is its weapon slashes, which if done consecutively perform a combo, very useful for engaging enemies at close range. Like the pistol the sword also has a secondary attack mode, which is the deflection system. Pressing the secondary fire button with the sword will cause the player to deflect projectiles if timed correctly, and can work to defend the player. This can also be used offensively to deflect incoming projectiles in the direction the player is facing which can damage enemies too.



## Pistol - Primary Fire

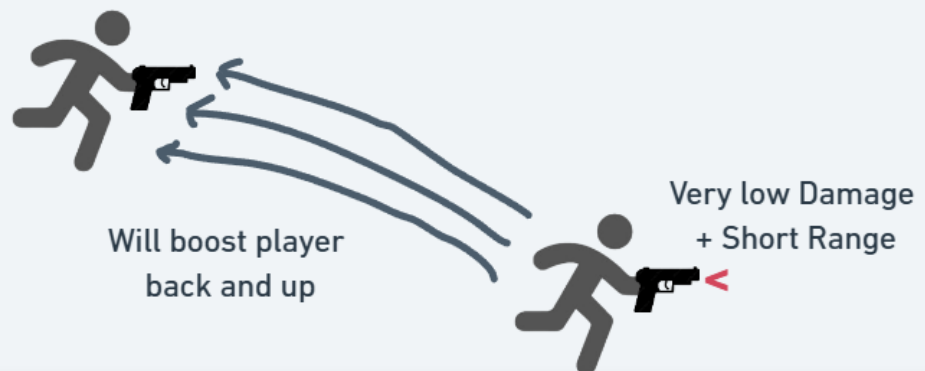
8 chamber gun before reload



Gun (upper body) works independently from lower body. Player can shoot while walking and stationary.

Different movement mechanics (slide) will restrict the player from shooting. Same with Secondary Fire.

## Pistol - Secondary Fire "Shotgun Blast"



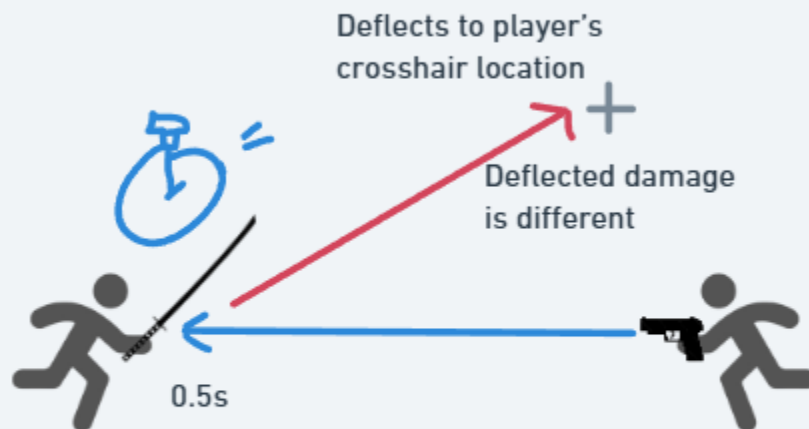


### Sword - Slice (Primary Fire)



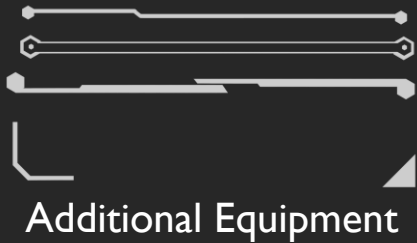
Sword (upper body) works independently from lower body. Player can swing while walking and stationary. The sword will push the player forward a tiny bit. Different movement mechanics (ledge lift) will restrict the player from slicing. Others (slide) won't. Same with Secondary Fire.

### Sword - Deflect (Secondary Fire)



When Deflect is held down, first 0.5 seconds counts as "Deflecting", after that its counted as "Blocking".  
If the player cancels this during Blocking, there is 1 second cooldown. If they cancel during Deflecting, then it is a 2 second cooldown.





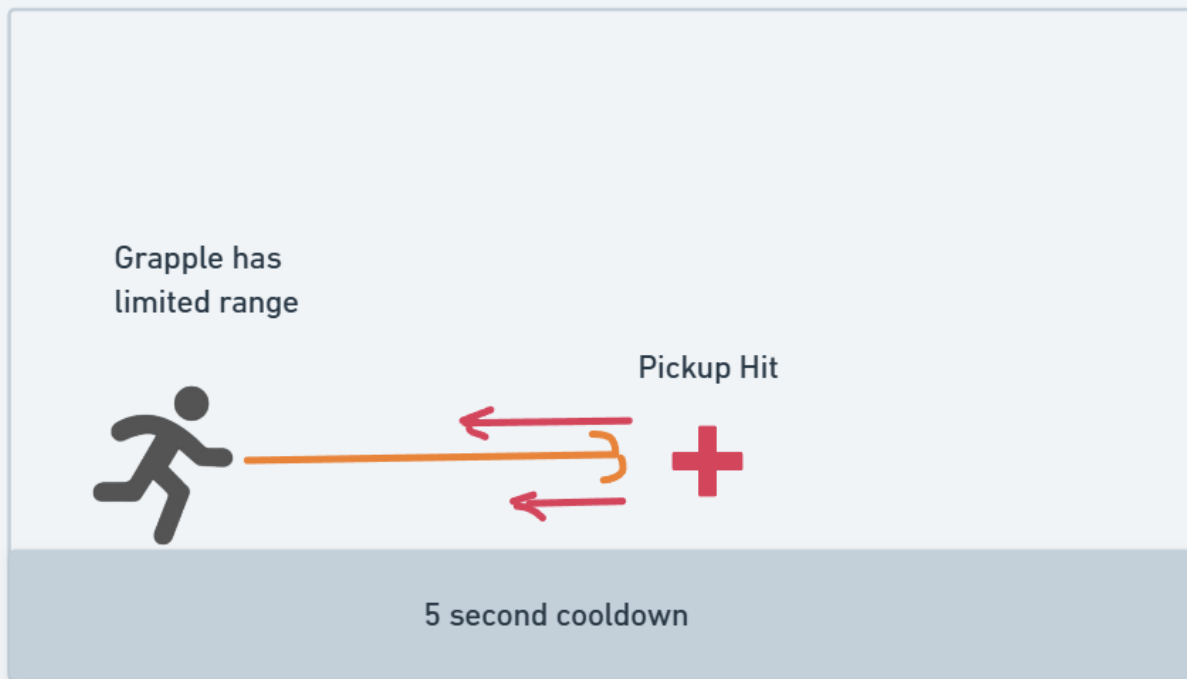
## Additional Equipment

### Grappling hook

The player will also have access to a Grappling Hook and Grenades.

The grappling hook can be used to collect pickups, this is useful for keeping the player safe in cover and still being able to collect pick ups such as ammunition.

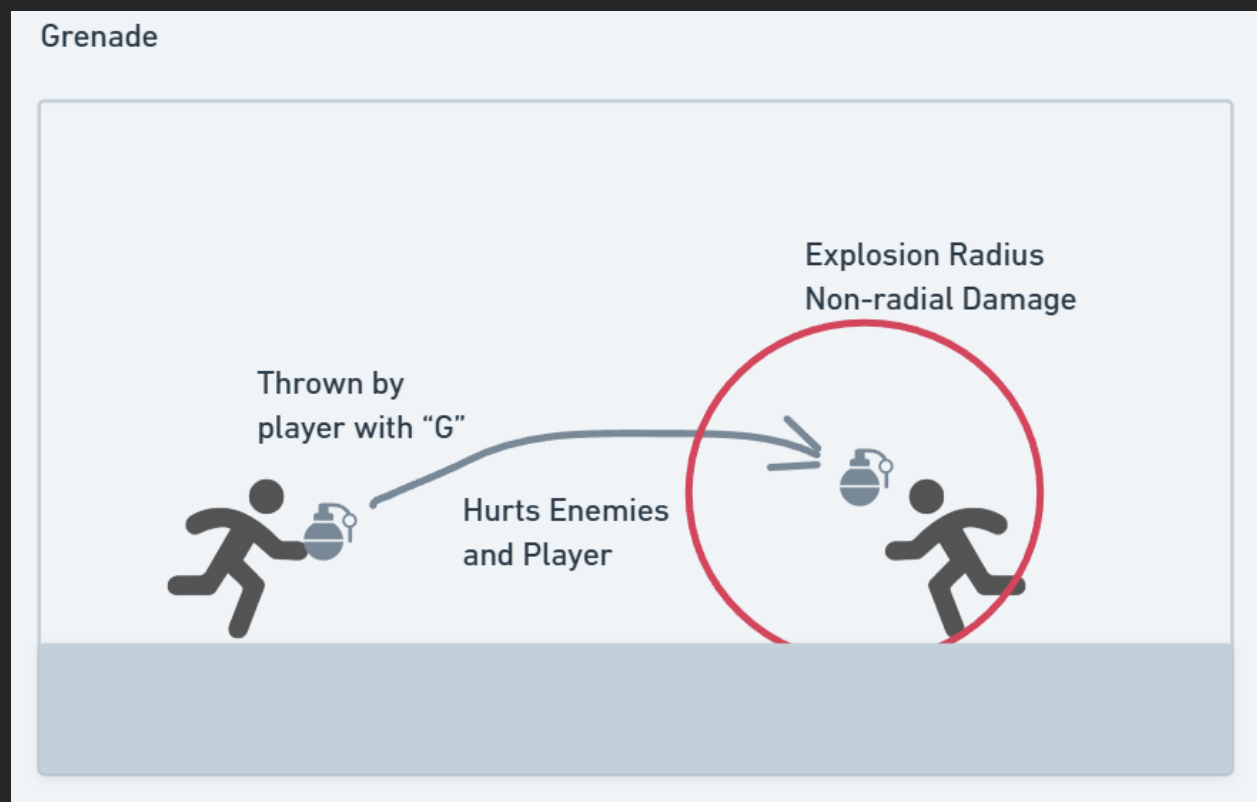
#### Grappling Hook





## Grenade

The player will also have access to grenades. The player can throw two types of grenades. The player has one "grenade slot" that the player can swap the type by pressing "3". When the player presses "G" (Throw Grenade Button), they will throw a grenade with medium range that will explode on impact with enemy or object. here are two types of grenades: Explosion Grenade or Stun Grenade. Explosion Grenade will do static damage to anyone in its area. The Stun grenade will do very small damage but will stop the hit enemies from attacking for a short period of time. This further provides diversity of gameplay and allows for more player freedom in how they approach combat.



## Health System

The player has a shield bar displayed in a glowing blue colour and a health bar in green. The shields regenerate upon killing an enemy and the health bar does not regenerate until the respective bounty level is completed or a health pickup is collected, this is done to encourage more thoughtful gameplay where players interact with their environment.





## Game Conditions

### Lives System

Every time the player starts the game; they will be given 5 lives that the player will have across the 3 levels. If the player runs out of the 5 lives at any point before completing the final level, they will fully die and will “lose the game”. Obviously if the player manages to complete the final level before running out of lives, the player will be victorious. If the player loses a life on any level (and has more lives), then they won’t have to go back a level. There is no way to gain another life.

The tutorial level is separate from the main 3 levels, so the player will have infinite lives in this tutorial level and won’t affect the main 5 lives the player has.

### Bounty System

The Bounty System acts as the primary objective for the levels. Each of the 3 levels will have a “Bounty” Enemy at the end of the level; which the player will need to defeat to complete the level. When the Bounty is defeated, the Elevator at the end will open which allows the player to progress to the next level. The Bounty enemy won’t be a unique 5<sup>th</sup> type of enemy, they will be an expansion, “buffed version”, of an existing enemy.





The player will also receive a cash reward which they can use to upgrade their equipment back in their quarters. This creates an interesting game loop which allows the player to progressively improve and get rewarded for it by upgrading their character.

## Pickup System

Players can find pickable items around different levels. The item can either be ammo pickups that provide more ammo for the player's pistol's primary fire (not secondary fire, which is rechargeable), health pickups or shield pickups.

## Progression

At the end of every bounty, the player will receive a currency that they can then use for different upgrades in between levels. The player will have the choice when to travel to the next level, giving them unlimited time in their quarters between levels. Amount of currency is decided on how fast you progress, how many lives you lost and how many enemies you killed with headshots. There are two types of upgrades: Player upgrades and Attachments.

## Attachments

Players can add modifications to their weapons for specific/niche upgrades, for example having an extended barrel or giving the pistol a different mag for more ammo capacity. The player should be able to customize their weapon how they wish. This adds a visual element to the upgrades system and further rewards the player with more than a statistical improvement but also one they can see on the character.



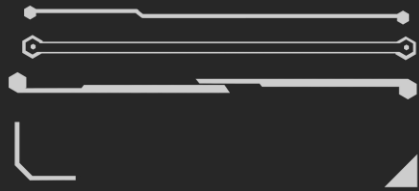


## Enemy Design

### Enemy Abilities

The enemies in *The City Below* are designed to give the player a wide variety of combat scenarios, from the snipers which stay back and shoot from a distance to the shotgun enemies which run towards the player. These create varying levels with a multitude of combat scenarios which have their own unique pace and skill curve. The enemies also have a bespoke cover system which they use to navigate to useful bits of cover scattered across the areas. This creates a more dynamic and lively combat system by making the player have to think about how best to approach enemy engagements. Furthermore, the enemies can also throw grenades to get the player out of cover. All of these unique characteristics combine to create dynamic and responsive enemy AI.





## Enemy Types

### Grunt Pistol

Grunts are cannon fodder enemies, and the most encountered enemy in The City Below

Grunts shoot pistols that have a projectile that can be deflected by the player if blocked at the correct time.



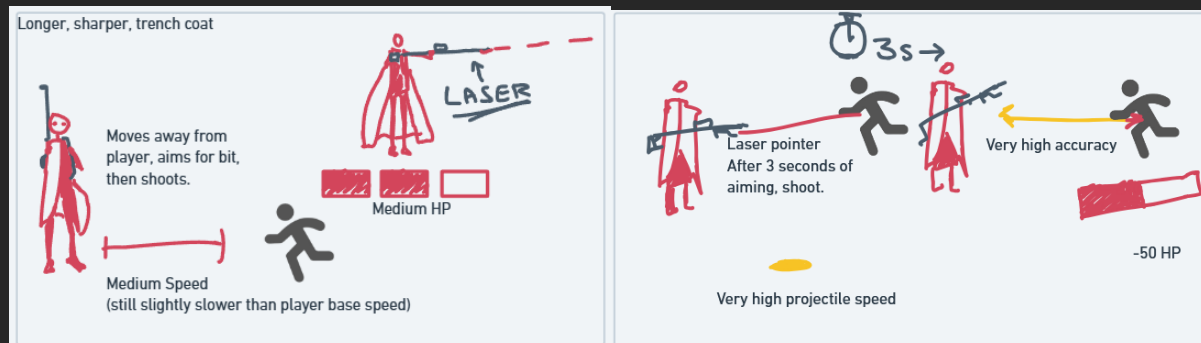
### Grunt Rifle

The Alternative version of the Grunt, these alternate versions feature a slightly different colour palette and use a rifle instead of a handgun. These grunts (Grunt-2) have the same speed and health as Grunt-1, but due to their burst fire, they can overwhelm players more easily, due to this, they would likely be taught to the player as an enemy that should be disposed of first, to prevent being overrun.

The Rifle grunts can shoot projectiles that travel the same speed as handgun shots, thus can be deflected back by the player.

### Sniper

The sniper aims at the player from a large distance and can hold down their aim at the player for a few seconds before firing a shot that is incredibly quick and cannot be parried. This forces players to think about their positioning more actively, utilizing cover while closing the distance from them. Snipers have medium health. Snipers move away from the player, move at a slower speed compared to Grunts but even slower than the player.



### Shotgunner

The Shotgunner takes the Sniper and reverses the role, forcing players to space themselves further away or kill the shotgunner before it has a chance to fire at him, as the players main mote of damage is through their sword. Alternatively, can be dispatched of using ranged weapon (Pistol) or deflecting shots toward



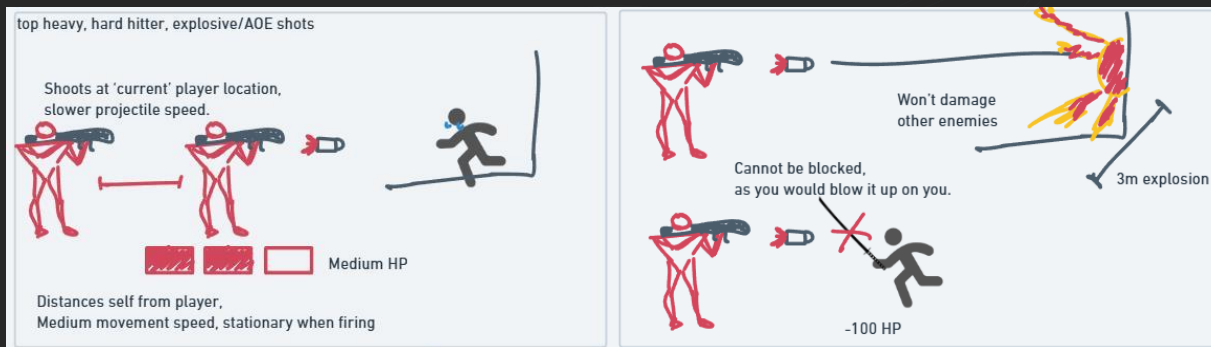


Shotgunner. Brutes have the most health. Brutes move toward the player to shoot them within range.

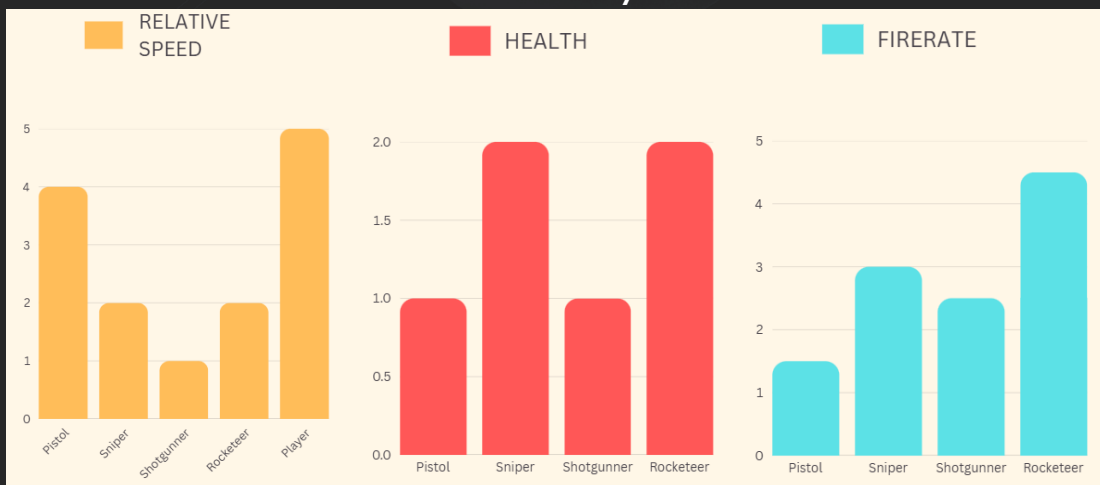


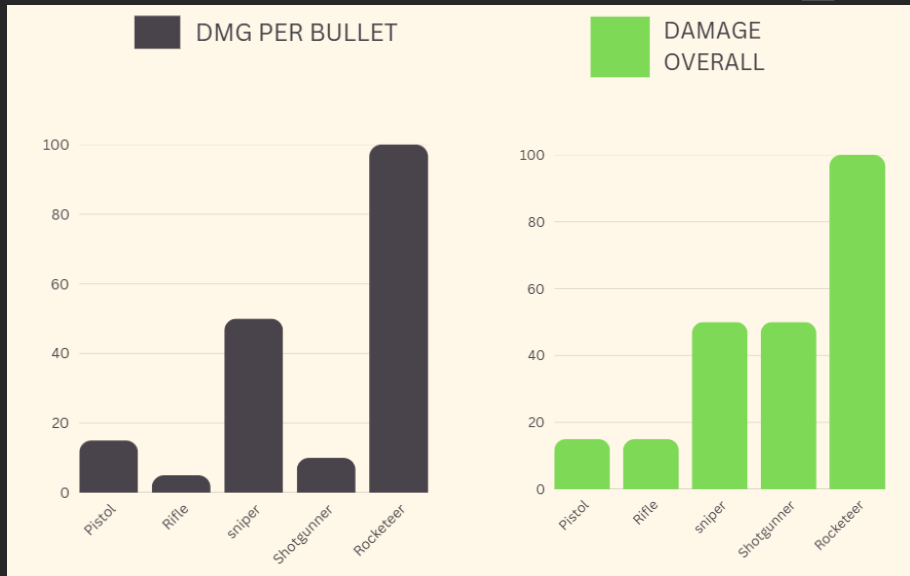
## Rocketeer

Rocketeers shoot rockets at players from a distance; the rockets do not damage other enemies. This provides a unique challenge as the rocket launcher enemies do the most damage and the explosion covers a wide radius.



## Enemy Stats





Numbers are not representative of actual damage values and should only be used as a comparative reference.

## Bosses

Boss enemies are found at the end of the missions and are the targets of the bounties.

Bosses are enhanced versions of the aforementioned enemy types.

The Bosses are as follows:

The tutorial level has a basic grunt boss who uses the basic rifle, this is designed to be challenging but not overpowering and teaches the player how to deal with the bosses.

The first level has a boss called Rusk, he utilized a shotgun, aggressively pushing the player. He is a crooked underground boss with a sniper bodyguard.

The second level has a boss called Deadeye who is an ex CyberX sniper turned rogue. The player will make their way up two sky scrapers in order to reach their target.

The Third level has a Boss called Viktor, a high level employee of EvoCorp, the rival to CyberX. He is surrounded by extensive security and is equipped with a rifle.



## User Interface & User Experience

### Main Menu

The main menu is designed with best practises in mind, a clean easy to read and responsive interface that fits with the aesthetic of The City Below.

- Start game – Begins the game.
- Settings - Settings button opens the settings panel, allowing the player to be able to adjust the game settings.
- Credits – the credits for the full team – Orbital shift.
- Quit - Quit the game. It will open a confirmation panel which will ask the player to confirm, to avoid accidental quits.

### Settings

The settings panel contains all game settings that can be changed and adjusted. To enhance the user experience the gaem settings are split up into 4 easy to read categories. Each category has a selection of relevant settings needed in order to adjust the gaming experience to the player's desires.

- Audio - Adjust game volume, music and SFX.





- Display - Adjust shadow quality, motion blur and trigger blood VFX in the game.
- Graphics - Adjust game resolution and window (full screen, window full screen, window)
- Controls - Adjust cursor sensitivity, mouse axis and display game control map

# Game Title

The screenshot shows a main menu with several options: Start Game, Setting, Credit, Exit Game, Audio, Display, Graphic, Control, and Back. On the right, there is a settings panel with sliders for Volume, SFX, Music, and UI Volume. The SFX slider is set to 50, and the Music slider is set to 100. There are Save and Reset buttons at the bottom of the settings panel.

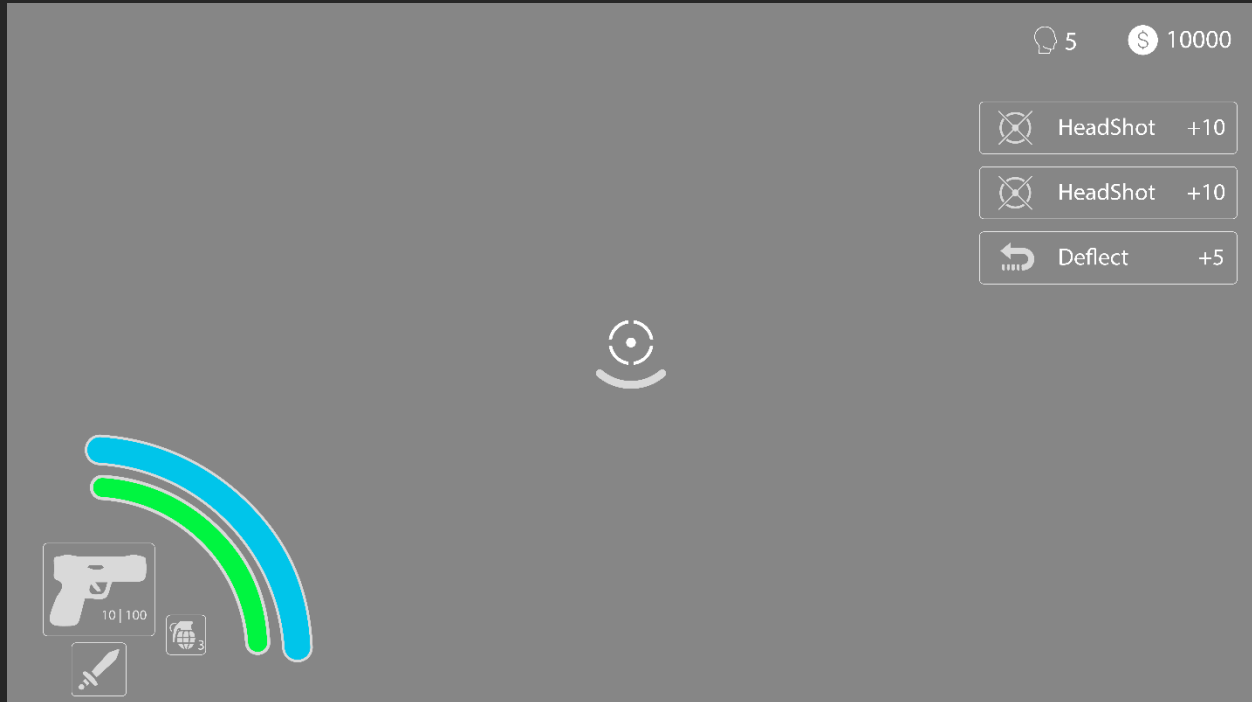
The screenshot shows a pause menu with the title "PAUSE". On the left, there are options: Resume, From Last Checkpoint, Setting, Quit, Audio, Graphic, Display, Control, and Back. On the right, there is a settings panel with options for Shadow Quality, Motion Blur, and Blood Effect. Shadow Quality and Motion Blur have left and right arrow buttons and a "Value" label. Blood Effect has a checked checkbox. There are Save and Reset buttons at the bottom of the settings panel.





## Heads Up Display

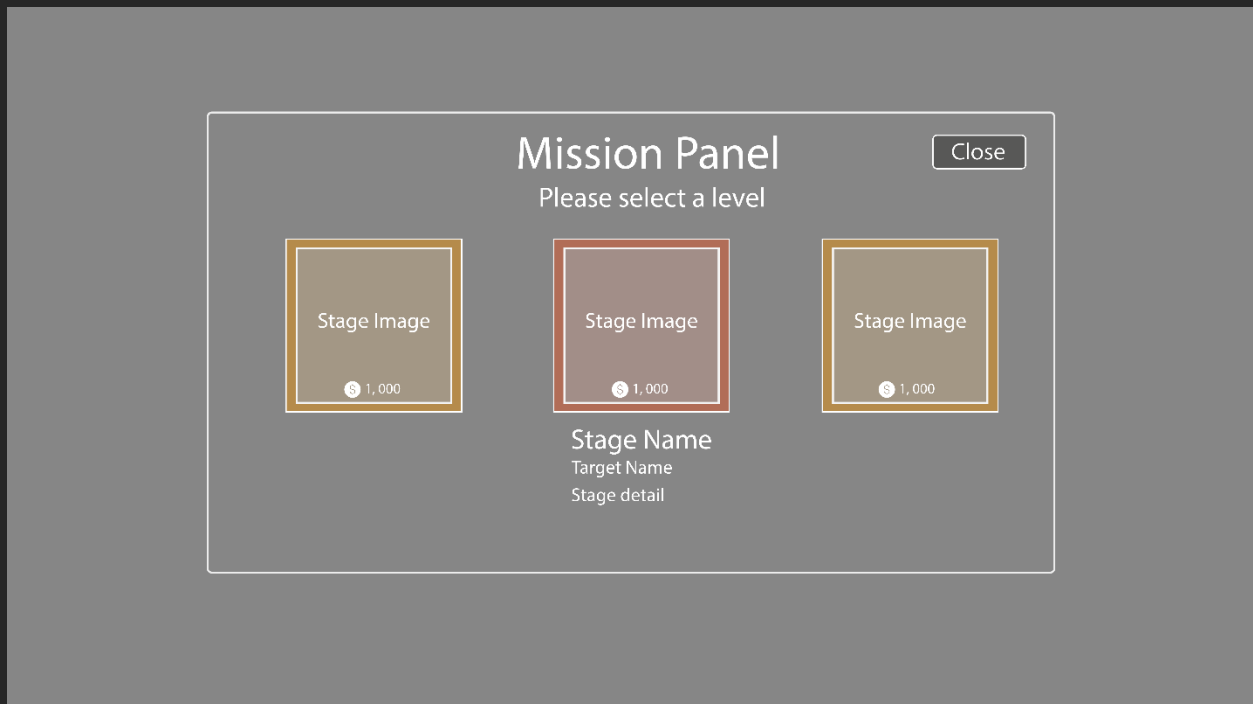
The player HUD is the primary widget that supplies the player with all the necessary fundamental details. It contains the tutorial pop ups for a smooth onboarding process, using rich text. It contains a clear indication of which weapons are in use as well as the progress bars for the shield and health in a digestible way that reflects the settings and theme of the project. The weapon icons on the HUD have been designed to be clear and responsive, clearly highlighting and magnifying the equipped weapon as well as adding a subtle glow effect. The ammo count for the pistol is also clearly displayed when equipped and hidden when the sword is equipped.





## Bounty Terminal

The bounty terminal is the terminal located on the desk within the player's quarters facing the window. From here the players have three bounties to choose from and the tutorial if they so choose. The screen is designed to be clean and not overwhelming with too much information for the player to digest. The player hovers over each bounty and information will slide down describing the target name, their occupation and some backstory.





## Weapon Terminal

The weapon terminal is located next to the players bed, with a stash of crates, explosives and the weapon which is the biggest indicator as to where the weapon panel is. Through the use of render targets we have the weapons represented clearly. Once the player interacts with the weapon panel it will pop up on screen with three tabs. The first being the weapon upgrades consisting of:

- Ammunition capacity – Allows the player to increase their clip size for the pistol single fire.
- Damage – Increases the pistol's potency.
- Reload Speed – Helpful for speeding up the players ability to re enter combat when running out of ammunition

The second tab is the sword, which has an upgrade for damage. The final tab is the attachments tab, which provides two possible attachments to the gun:

- The Silencer - The silencer provides less bullet spread on the pistol and reduces recoil
- Extended Mag – The extended mag increases the weapons ammunition capacity

All upgrades are purchased through the in game currency which players can accumulate by completing bounties with additional modifiers. The attachments provide visual feedback as well as statistical improvements to gameplay.






# WEAPON


Close

Pistol    Sword    Attachment



Part A


Part description, could be anything like background story or what does it do.



100

Part B

Part description, could be anything like background story or what does it do.



Part C

Part description, could be anything like background story or what does it do.





## Audio

The audio in *The City Below* is designed to be atmospheric as well as exhilarating and responsive. Sound attenuation is utilized to create 3D spatial audio that immerses the player in the world. Sound concurrency is used to make sure there aren't too many sounds playing simultaneously. Sound has been added to all aspects of the project, ranging from every footstep the player takes to raindrops to electrical sounds for damaged crates. The user interface has sounds for hovering and clicking as well as certain panels opening, this provides audible feedback to the user interface and the sounds themselves have been selected based on the aesthetic of the project.

### *Foley Sounds*

The footsteps in *The City Below* react to what material the player is walking on; this is immersive and improves player feedback.

- Stone footsteps
- Metal footsteps
- Wet footsteps
- Shield Sounds





### *Player Sounds*

- Pistol (fire and reload)
- Sword (slash, block and energy sound)
- Dash
- Slide

### *Enemy Sounds*

- Pistol (shot)
- Rifle
- Shotgun
- Sniper (build up & shot) – The snipers have a build up effect and in tandem with the sound shoot, the audio provides the players with an audible cue as to when to dodge to avoid being hit
- Rocket (explode & launch) – When the rocket projectile is fired
- Grenade (charge up and explosion)

### *Environmental Sounds*

- Environmental Sounds
- Rain (light/heavy)
- Wind
- Fan
- Machinery
- Pipes
- Flies buzzing

### *Music*

- HUB music -
- Ambient music – An atmospheric track designed to mimic a city
- Combat music – An engaging and exciting fast paced track that reflects the aggressive combat in game

### *UI Sounds*

- Select – When a button on the user interface is clicked
- Hover – When a button on the user interface is hovered

### *Voice Lines*

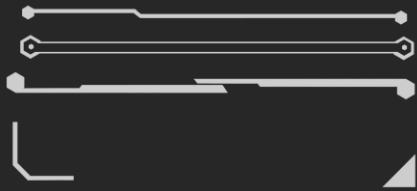
- Announcer - corporation tagline, spotted, micro-chip advert & warning alarm
- Boss I - introduction, combat half & death





- Boss 2 - introduction and combat x2
- Boss 3 - introduction, hit x3 and combat x2





## Credits

### PRODUCER

Tamer Sioufi

### DESIGN DEPARTMENT

Jacques Bellamy  
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Max Holland  
Sam Shaw  
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Junior Concept Artist  
Junior Concept Artist





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Voice Actor

