

THE NORDIC KINGDOM

It all goes down in the Nordic kingdom, Are you ready!

THE FINAL REFLECTION PROTOTYPE

Introduction

The Nordic Kingdom is an action, role-playing adventure game where the player can take control of the Viking warrior Helga and her friends, "her friends will be AI-controlled." The main goal of this game is the heroic Helga trying to get her kingdom back from the king of England. She is trying to build herself up by completing quests and challenges to be strong enough to defeat the king. This action-packed adventure game aims to build yourself up by collecting weapons and magic powers, defeating monsters, and creating new armor to defeat the enemy.

This game is in the fictional world of The Nordic Kingdom. In the middle of the Nordic kingdom is a large fortress called Aggers Borg, "Set population of 500". There are tiny homes with a hut-like feeling, with decorative wooden walls, floors, and straw roofs. There are farms with cows, horses, and chickens that can provide food for the fortress. Here is where the King of England lies and decides to rule this kingdom himself. The challenges you will encounter will be adventuring out into dark places, fighting to survive, and staying alive to finish your goal. If defeated in those dark places, you will die. Some challenges consist of enemies stealing from you, and you must adventure further to retrieve what you lost, which can also make the game seem endless. To overcome the game obstacles, you must think of strategies that will keep you safe in those dark places. The good thing about this game is there are strongholds where you can rebuild yourself or your teammates and store items.

Characters

HELGA



NORDIC KINGDOM PRINCESS

WEAPONS: NORDIC SWORD
MAGIC: FIRE, ICE, WIND
HP: 800
STAMINA: MED
OUTFITS: NORDIC ROBES

FRIDA



BEAST MAGIC

MAGIC: FIRAGE, ICAGE, STORM, BLISS,
HP: 800
STAMINA: LOW
MAGIC POWER: 1000
OUTFITS: MAGIC ROBES

MAGNUS



WARRIOR 2

WEAPON: NORDIC BODY GUARD SWORD
ARMOR: LEATHER HIDE CLOAKS
SHIELD: HIGH BLOCKAGE

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At the start of the game, Helga lives in a small village after she runs away from her home. When Helga came of age, she wanted to start her adventure and become stronger. On her journey, she met her friends. Frida is Helga's best friend, they already met when Helga first came to the village as a child. When Frida and Helga started adventuring out away from the village, they met Neil then came Magnus and Viggo (brothers), all warriors hunting for either survival or items.

Gameplay

In the story-driven prologue, the player learns how to control the main character, Helga. Helga can travel throughout the Nordic kingdom with a Map of the environment. It shows the playable and non-playable areas where the player can go to. The world is set with enclosed dungeon areas, town or village areas, and wide-open fields with tall trees and tall grass and monsters lurking around. Players can select places from the map with the ability to fast travel. The competitive part of the map is those areas can only be fast traveled to if you have been there; you cannot go forward or backward. Once the quests/missions start, you can travel by walking/running on foot or, later, with a horse to open areas as the game progresses. Helga grew up in a small village where the characters are NPC-based.

The **overworld mechanic** is a map of the game. When you talk to non-playable (NPCs) characters, it keeps track of Helga's relationships with whom she encounters. You can interact with workshops you previously visited to buy items or build weapons and armor. When talking to NPCs, you can accept or refuse main or side quests on Helga's journey. If you refuse a main quest, the game will not advance further. When the quests or missions are accepted, they are stored on the map as active.

As He

The **combat mechanics** are playable areas that the player can navigate to. While walking or running, NPC monsters can see you lurking and cause the main character to enter battle, or you can ignore them by running away. Helga is the only playable character; later, her AI-based friends have their attack and magic abilities. However, the only controllable part of your AI-controlled NPCs is building their stats by upgrading them at workshops. The core mechanic of combat is that Helga can call the power of friendship by gathering her friends to use a combo ability to defeat a boss fight. While in other battles, Helga can use her sword to attack; she can jump, dodge an attack, and use magic abilities. When Frida is in battle, she can raise protective shields to cover herself; she can summon magic from her hands to cast spells on the enemy in front of her, and she can call a familiar from Valhalla by casting a spell. When Neil is in battle, she uses her sword to battle enemies;

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she can dodge, fly, and jump high, then come down with a hero landing burst that shakes the ground to tumble the enemy. Magnus and Viggo's fighting styles are sword fighting and highly defensive shield blocking. The core mechanics for their combat abilities are heavy swords they can use to slice an enemy with one hit. After defeating an enemy, Helga gains access to powers and new abilities.

Making the Prototype

With the introduction to the story and the characters I needed to deliver this last reflection the viewer to have an inventive thought of where I was headed with my game plan. I did not have much time to form a legitimate model, however I made a brief video from my development challenge to urge a thought of where I started my creation. Unreal Engine 5 is known for its innovative illustrations and visual capabilities. The engine presents the "drag and drop" which enables highly detailed and realistic environments. Its user-friendly interface and a huge community that effectively contributes to its development. It gives a visual scripting framework called Blueprints, which permits creators and artists to form game logic without extensive programming knowledge.

Click on link to View a short video of my prototype.

https://drive.google.com/file/d/1kLhPL_POkZ3fCjxK_ki5qE2c_hlH9eMY/view?usp=sharing

Screenshot



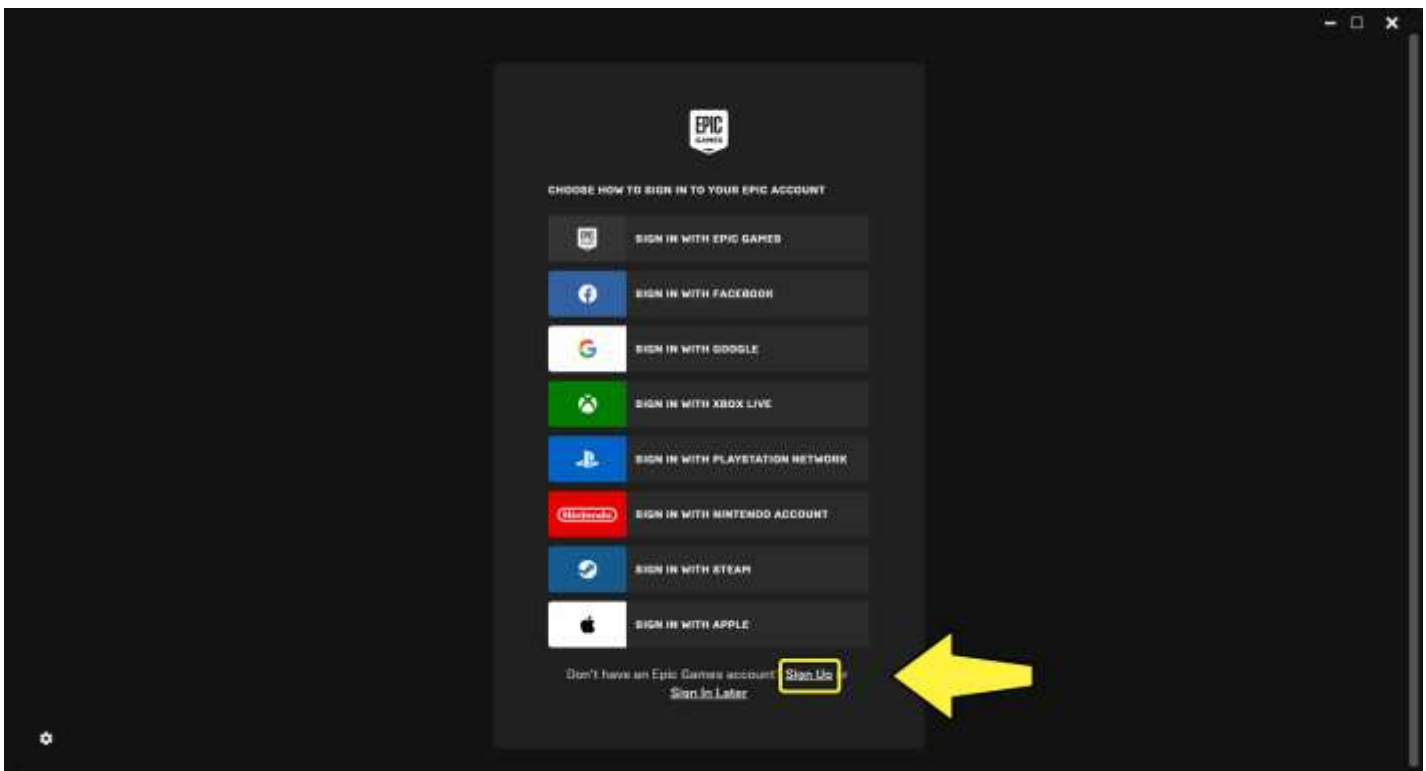
Design Challenge

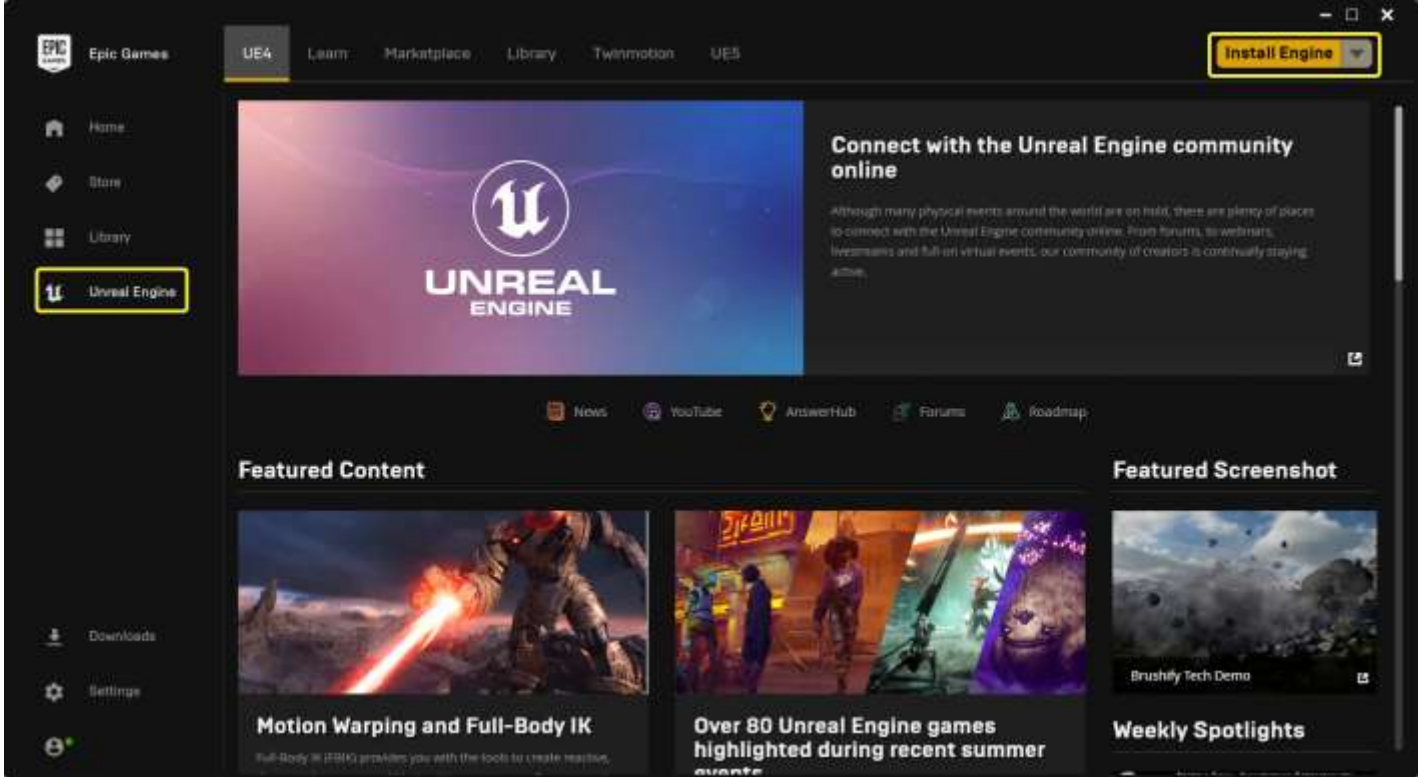
Environmental Designers are the designers that create the in-game world for dynamic gameplay. They also create the maps, ecosystems, and other elements that surround the in-game environment. In this tutorial, I will be focusing on tree and ground placements for an environmental aspect of my in-game design challenge.

Creating a landscape environment with the unreal engine!

Step 1: Download the software and create an account

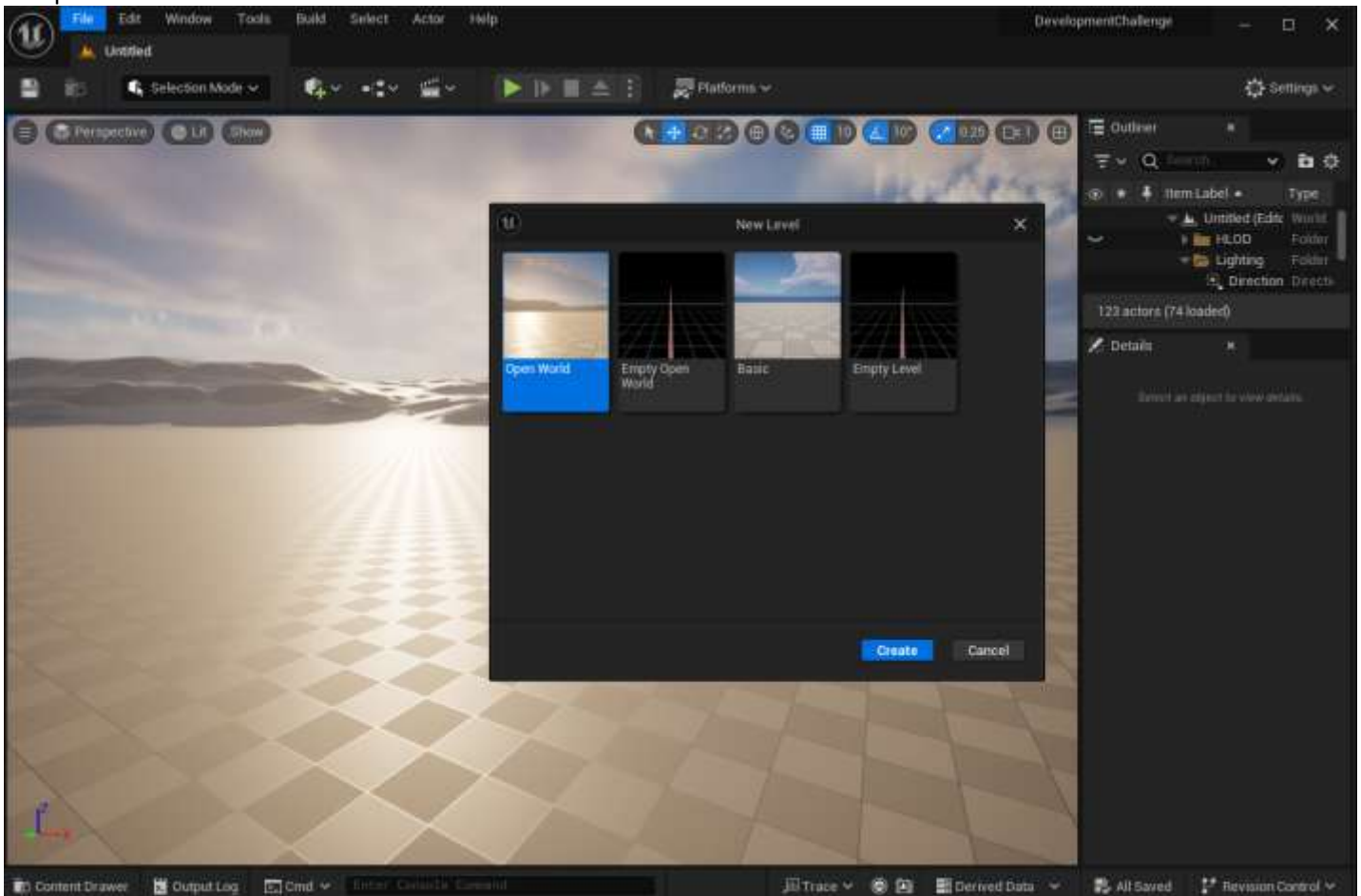
Download the software from <https://www.unrealengine.com/en-US/unreal-engine-5>, click on the download icon located in the top right corner of the page. Download the launcher. When the download has finished, create a free account. The launcher should appear and download the unreal engine software.





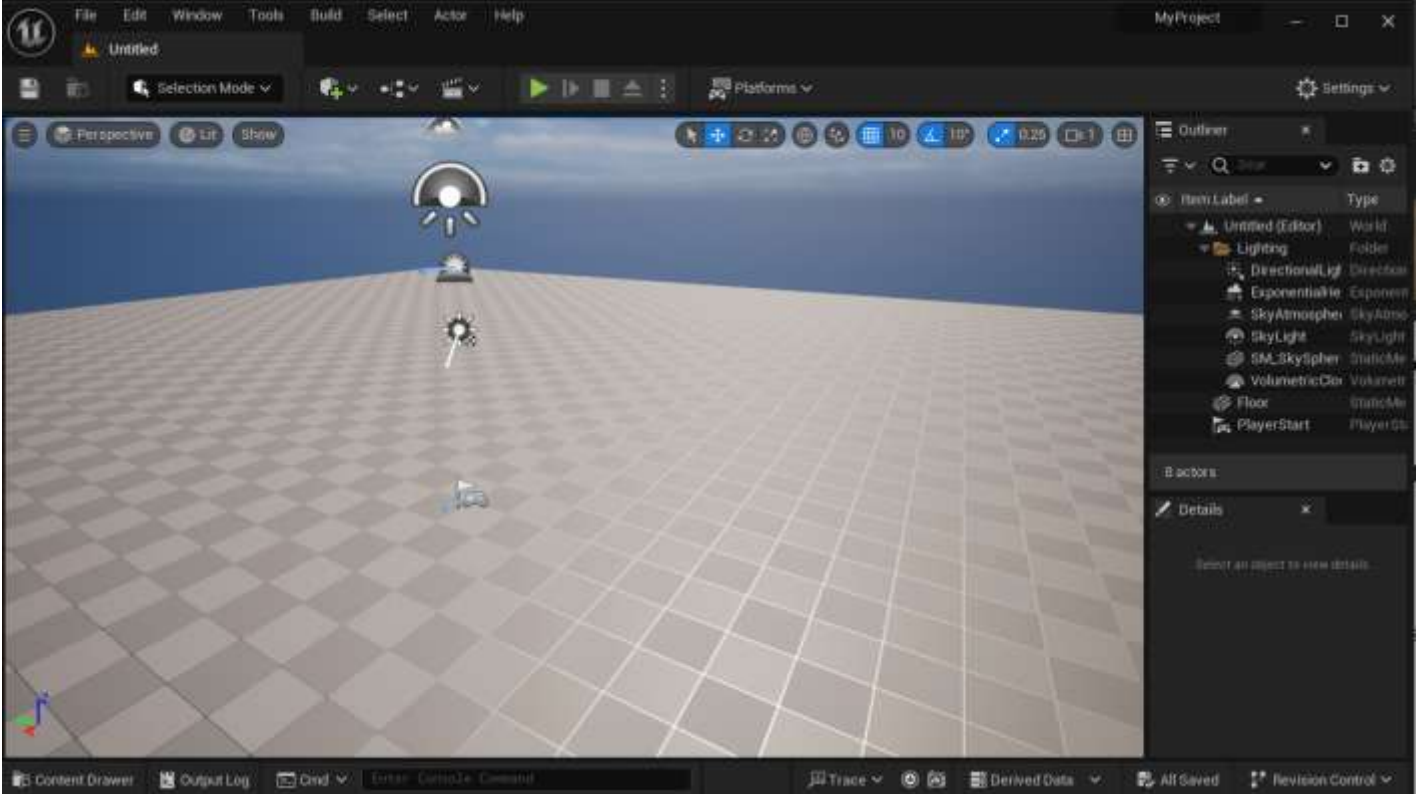
Step 2: Getting Started

After the download click on the icon to launch software. A screen should appear. Go to the file, click new level, and click on open world or basic world to start.



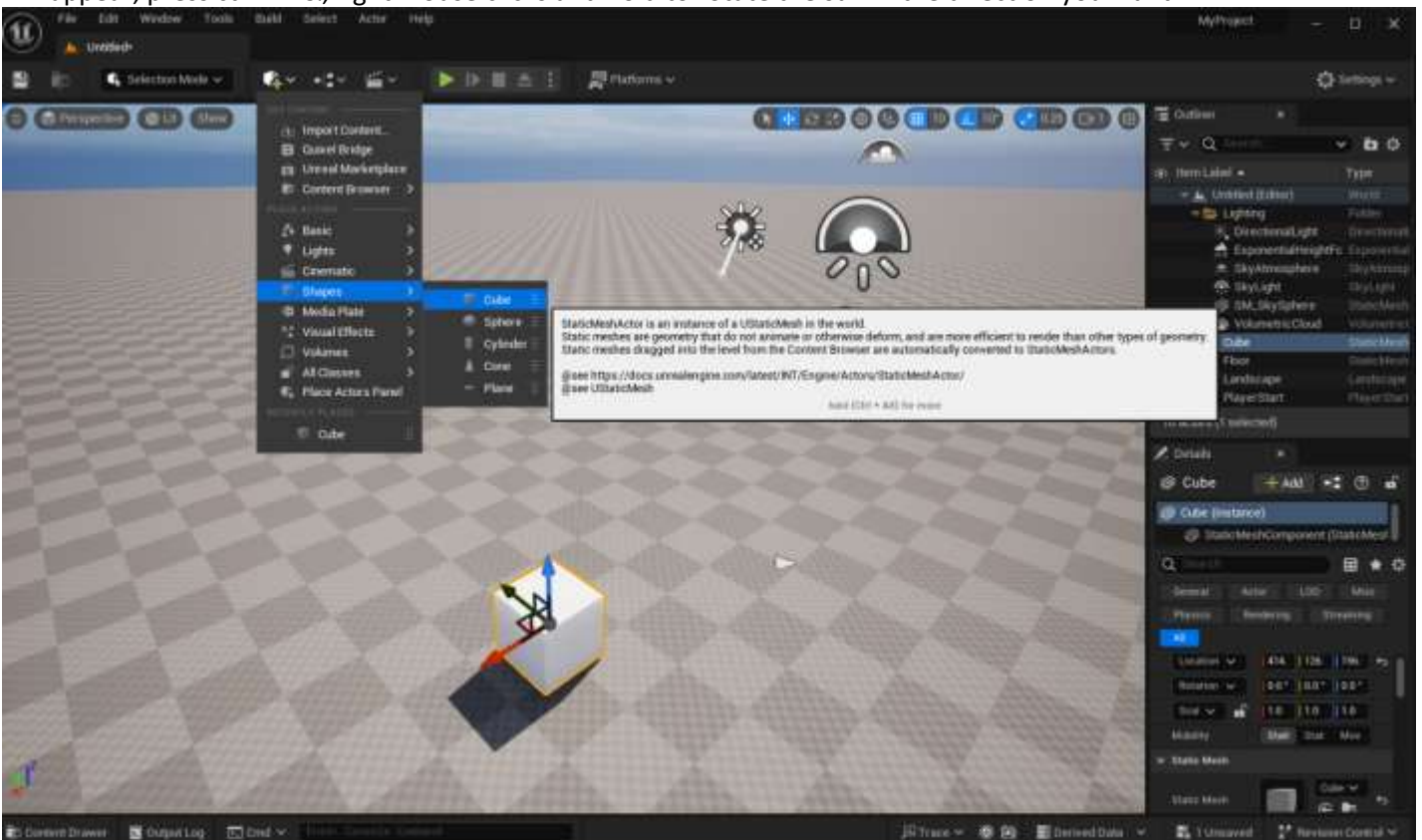
Step 3: Creating a landscape play area.

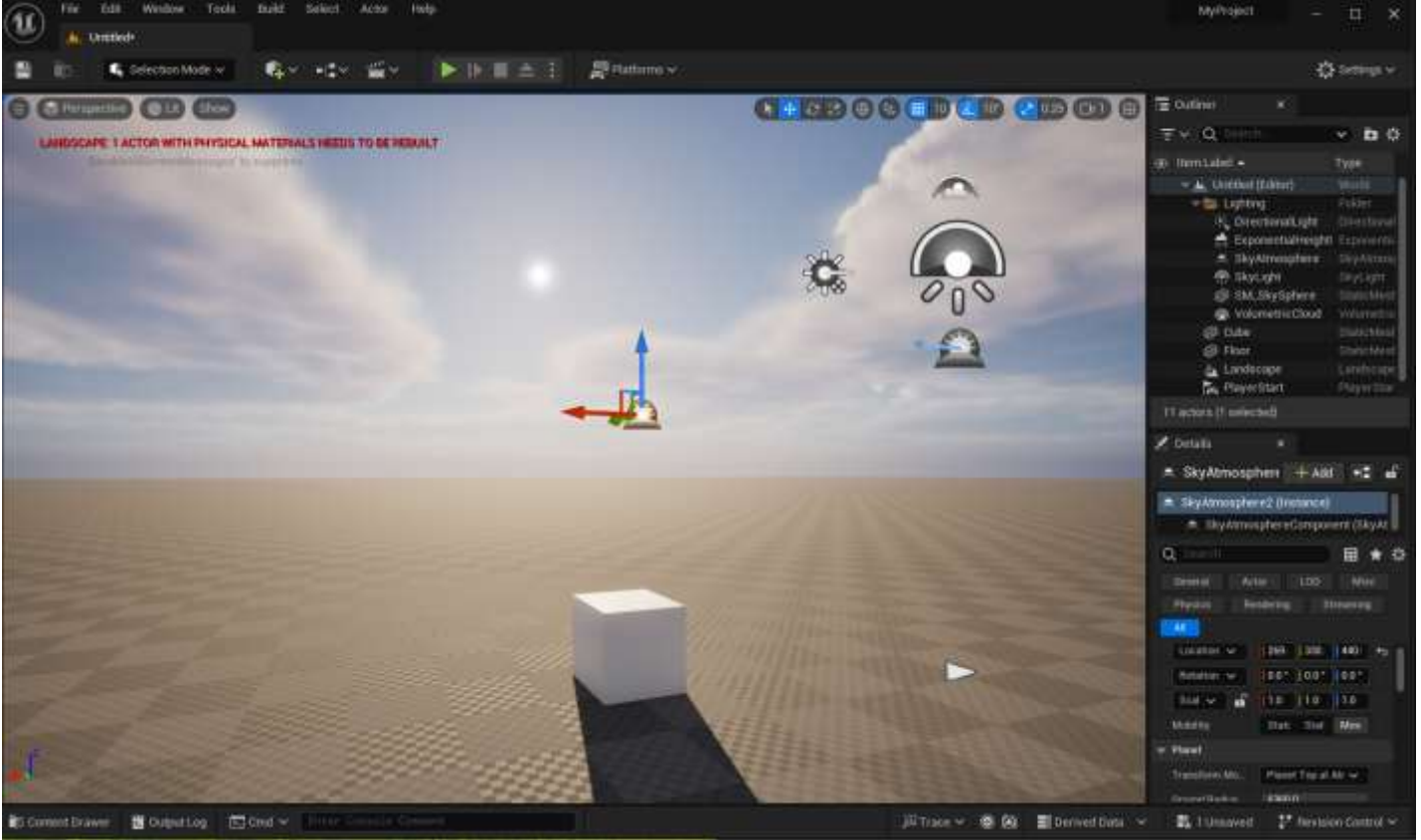
I choose basic. Under the Untitled tab, Click on the drop box for Landscape Mode. The left side panel will appear, click Create. Then click on the selection Mode again in the drop-down menu for mouse selection.



Step 4: Creating lighting.

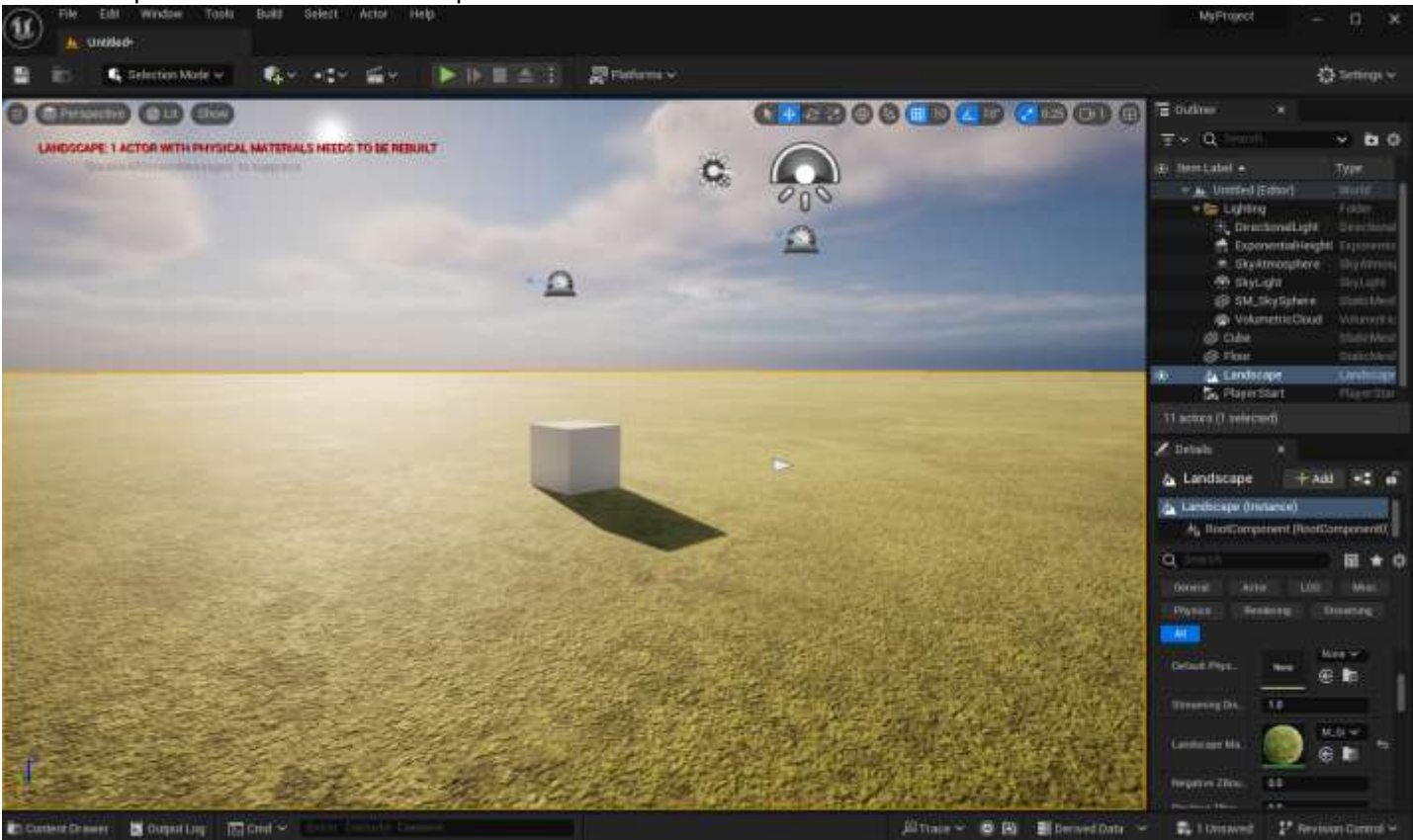
Click on the shield+ button and place a cube for lighting direction. After placing the cube click sky atmosphere, and a sunbeam will appear, press ctrl + L &, right mouse clicks and hold to rotate the sun in the direction you want.





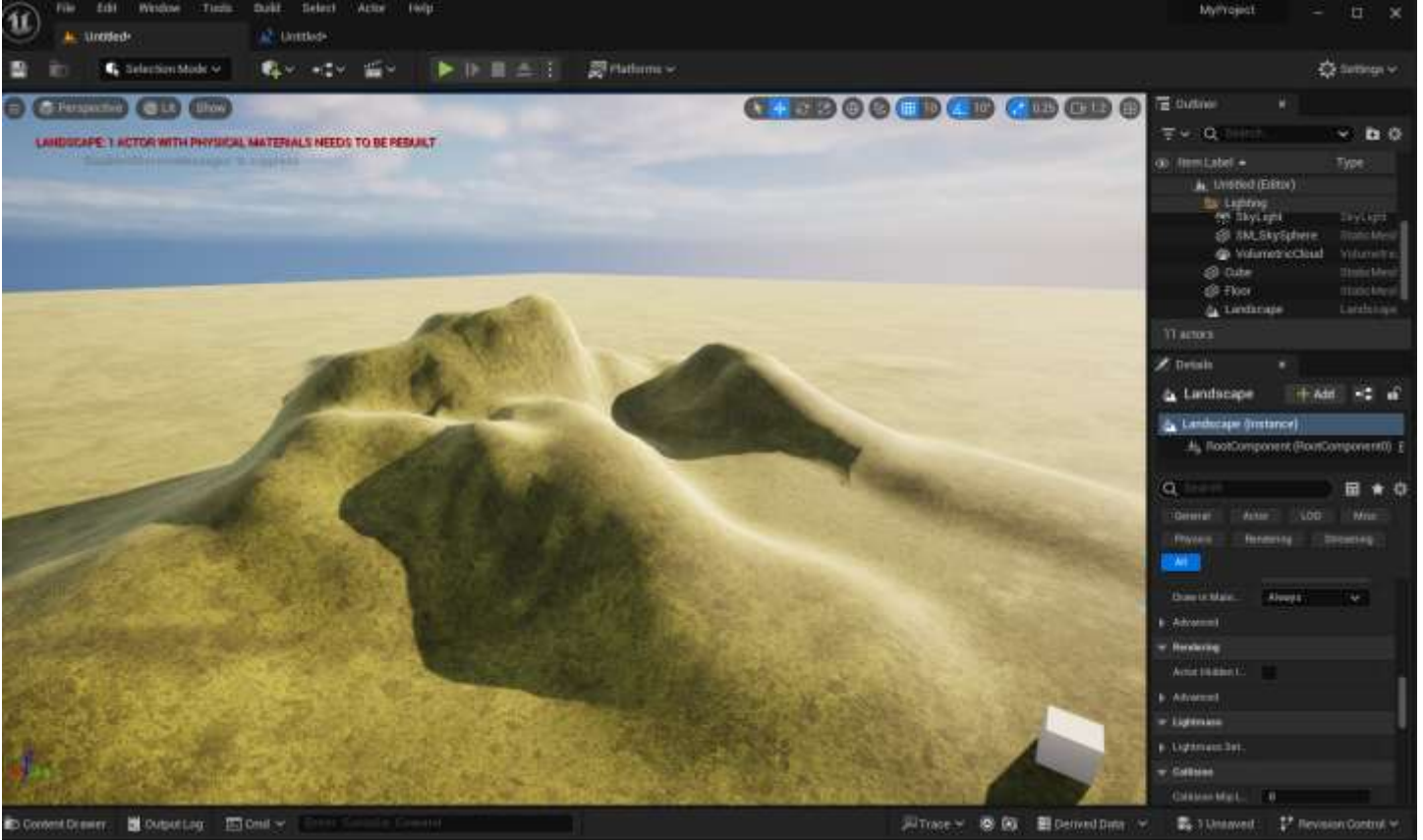
Step 5: Placing the Grass.

Click on the Content Drawer to open the bottom panel, click on the starter content folder, click, and drag a grass content to the side panel under details landscape material.



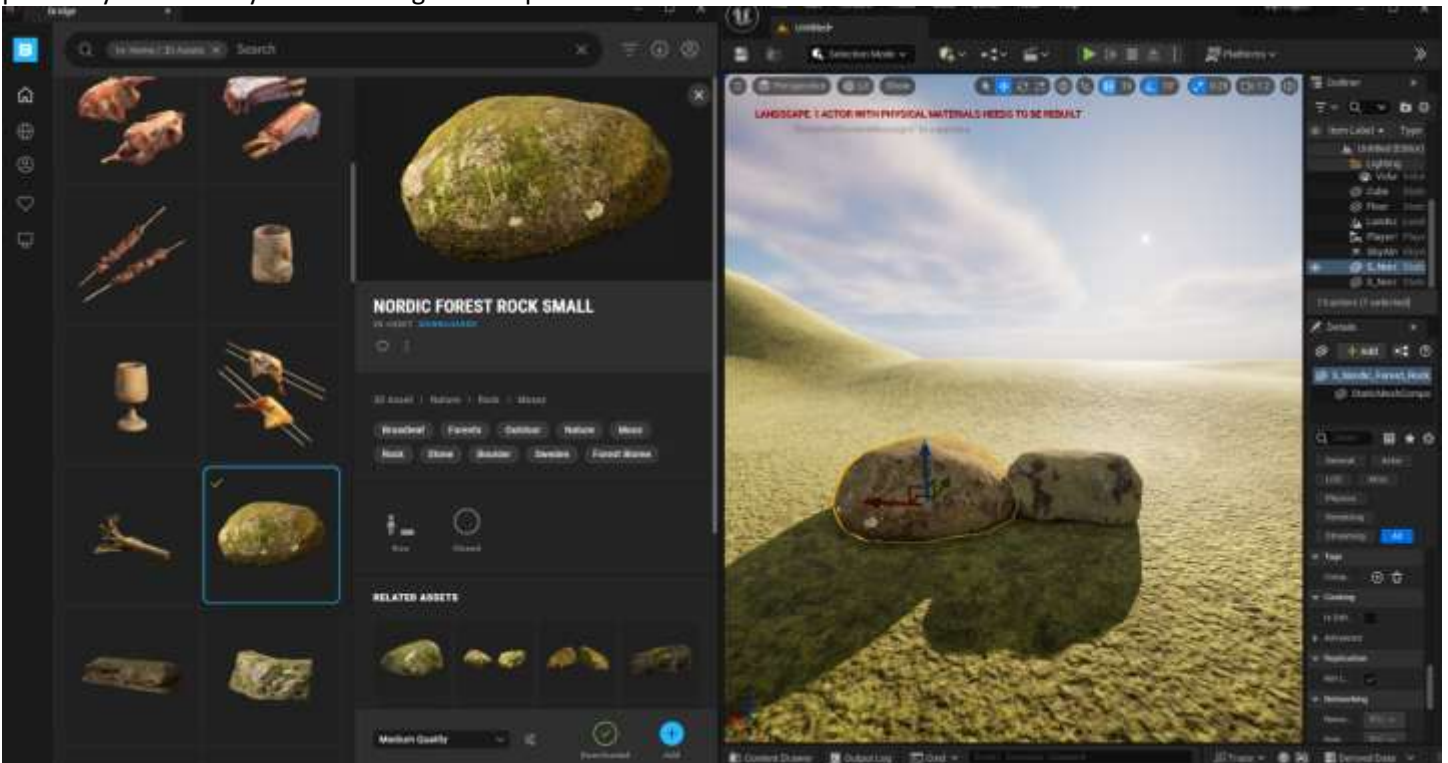
Step 6: Creating Mountains

Click on landscape Mode again. Left-click mouse click and drag a place cursor where you want the mountains to exist. Or can go to the Quixel Bridge and drag-drop a mountain into your play area



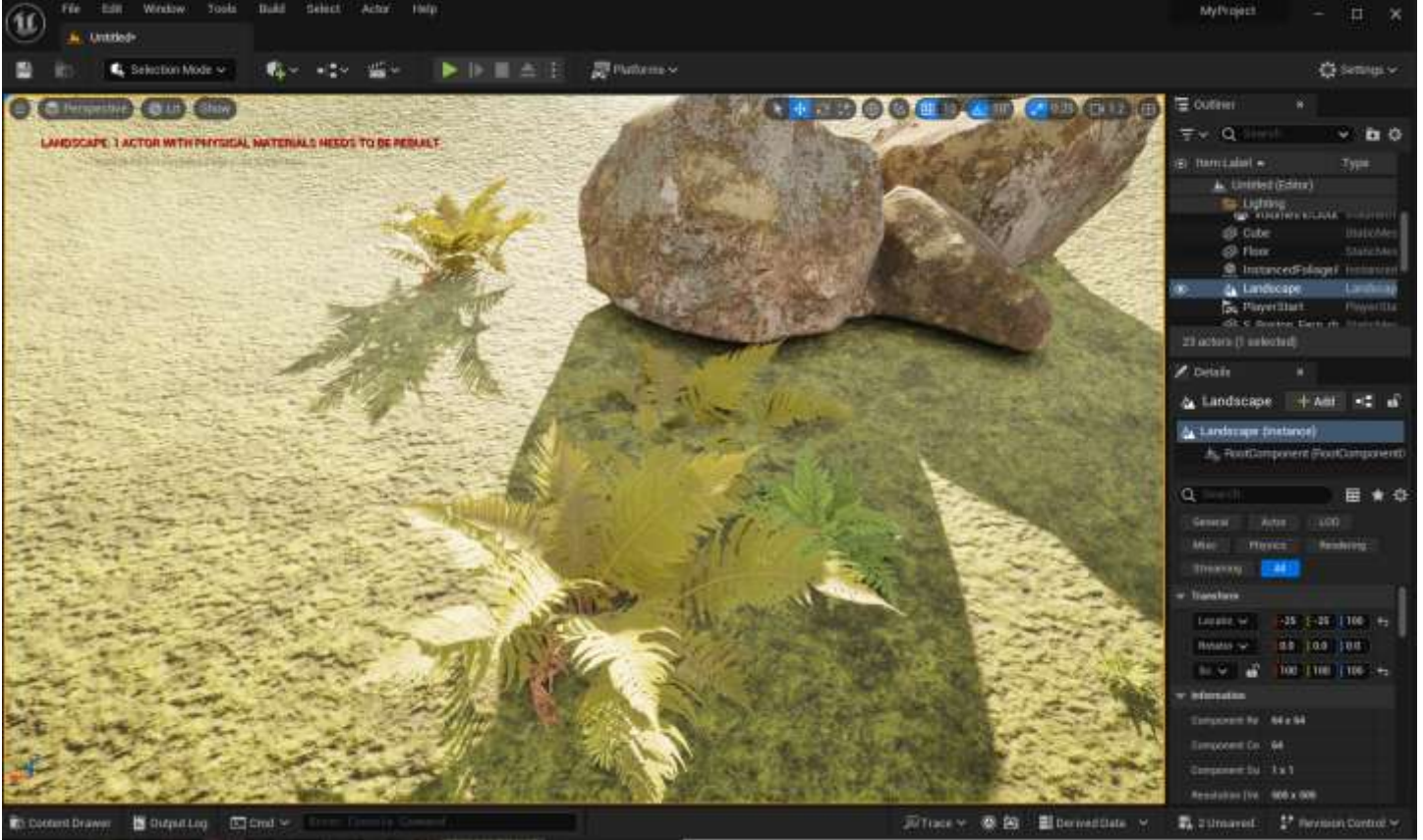
Step 7: Inserting 3D objects.

Go to the shield+ button again and click on Quixel bridge to add content. Once you have signed in find objects you like to place in you would by left click drag and drop.

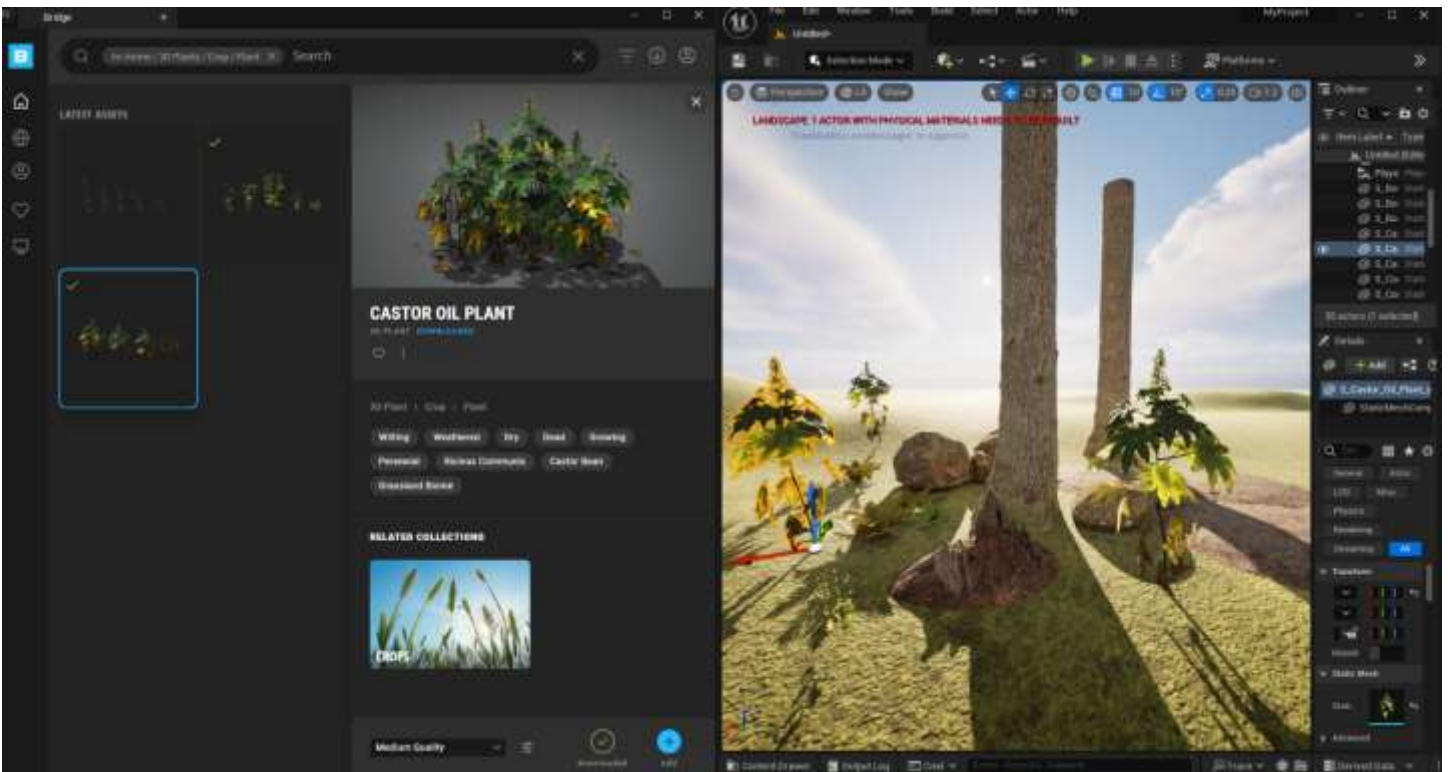


Step 8: Inserting Plants

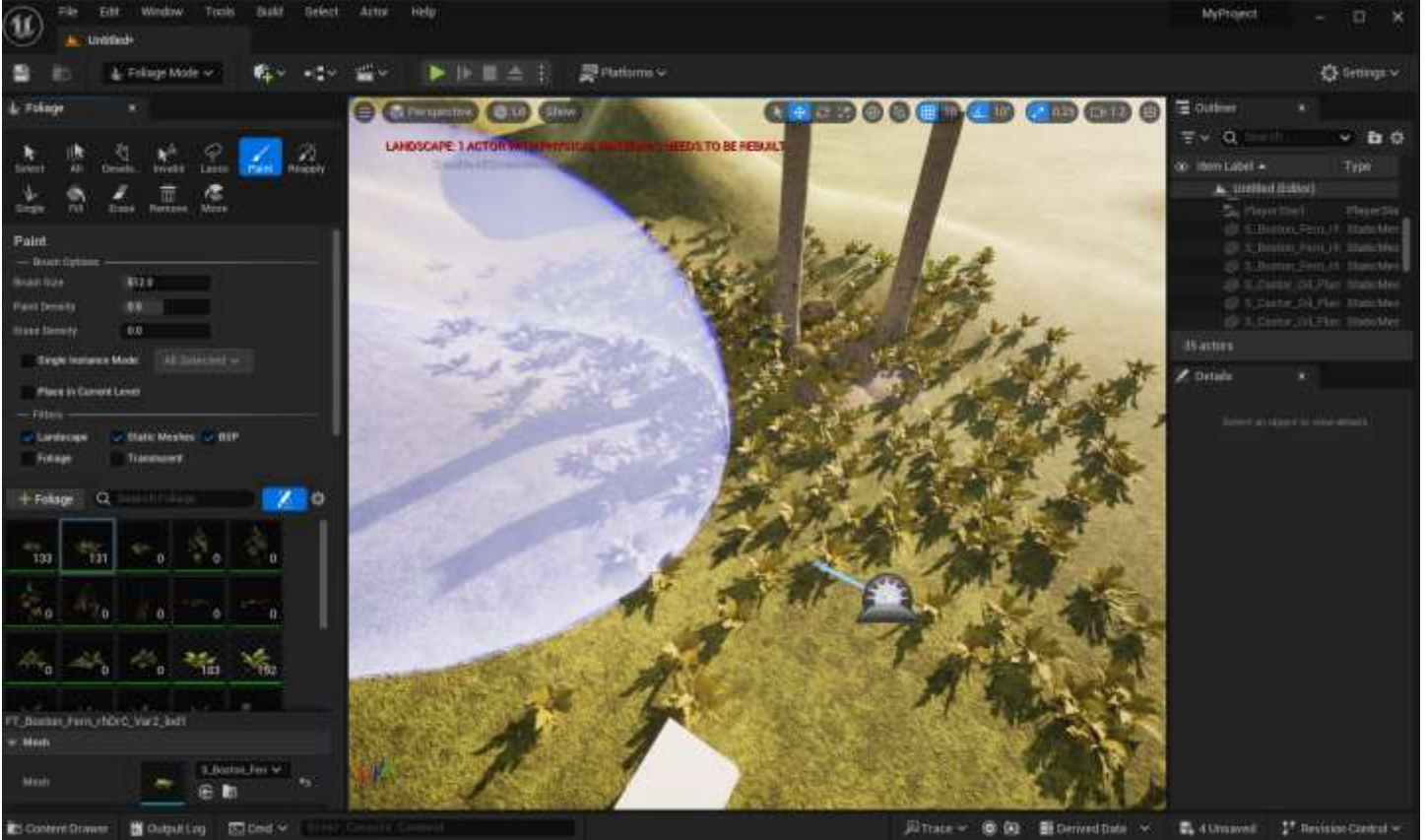
Go to the shield+ button again and click on Quixel bridge to add content. Click on any plant variation you like and left click and drag to the play area.



You can add any object to your play area just by clicking and dragging. Below are more items I have placed following step 8.

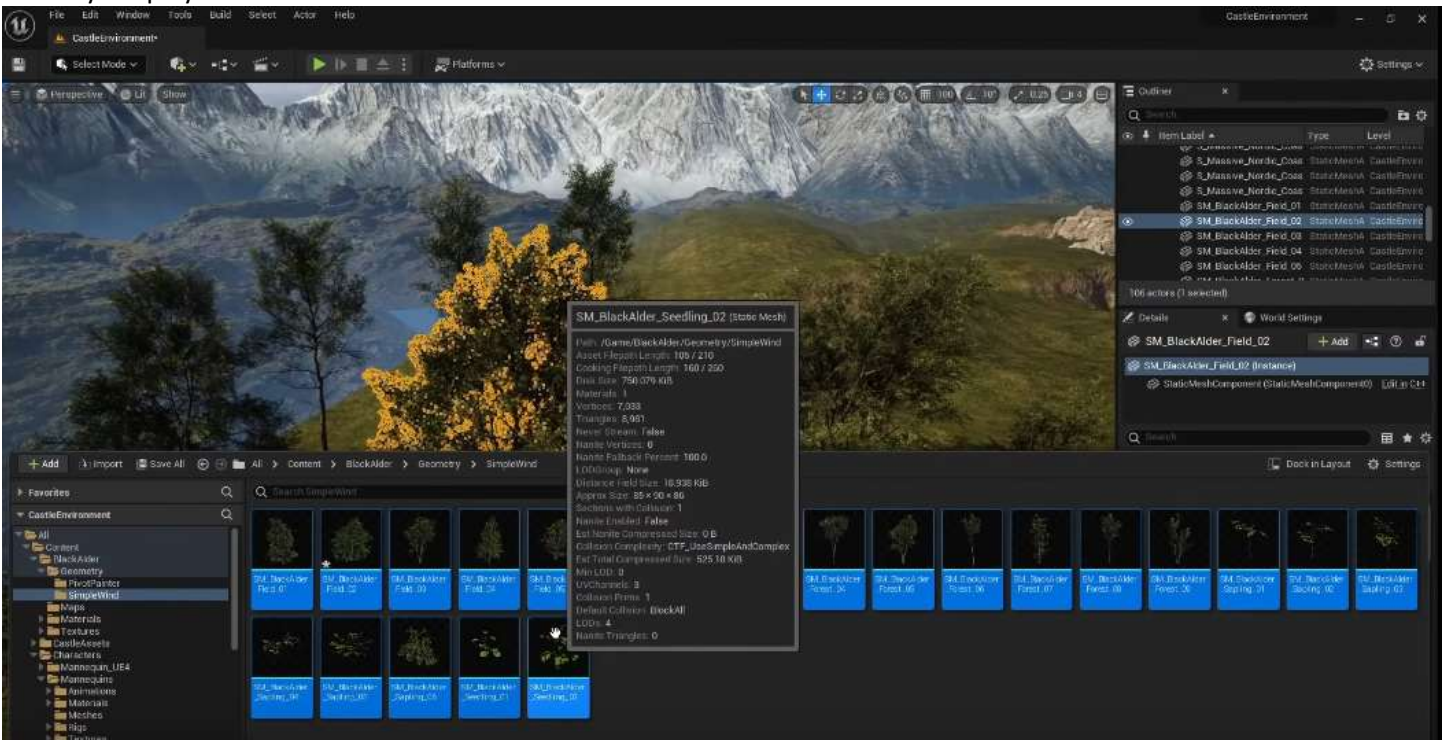


If you want to add more objects or plants, go to Foliage Mode under the Untitled tab. Click on paint, then select the plant or object you would like to multiply in your play area. A blue box should appear in your play area. Click & drag the area you want to multiply the plants or objects.



Step 9: Adding trees.

Go to the unreal engine marketplace and search Megascans Trees or any tree content and download your project. Click on the add to project. Go back to your play area, click on the content drawer, click on the new folder common hazel or the content you just downloaded, click geometry, click on simple wind or the tree content folder, and highlight all the trees listed in your folder, left click drag-drop to play area for all trees to be placed in your world. Wait for all the trees to add to your play area.



Step 10: Finished Product

The result should look like a semi-finished forest environment for this tutorial, with trees, grass, rocks, a mountain in the background, and flowers.



If you continue to drag and drop and use the foliage tools to add the contents to your environment, your result could look like the below image.



The Final Reflection: My Experience

Within the starting my initial thought were to create my game into a board game for multiplayer. As the course advanced it made since to form this game into a video game because of the story can be progressively interesting. The most objective of this game was a heroic woman trying to get her kingdom back from the lord of England. She is attempting to build herself up by completing journeys and challenges to be strong enough to vanquish the ruler. I have chosen this concept because within the real world each day we must overcome an obstacle that can overall crush us, and numerous individuals can relate to a story such as this one.

An ongoing sequence of sword combat and magic use makes up the main gameplay. Identifying an opponent, repeatedly striking them to destroy them, and then continuing to the next mission, which takes you into Nordic kingdom territory. The control mechanism of the game is made simple so that even those who are not familiar with gaming may enjoy it. Delivering an immersive narrative experience was my main priority, therefore I made certain that the interactive action sequences were simple to understand from the very beginning. But using the same idea as the board game, I also thought this would make an entertaining video game.

My objectives shifted because of the plot I developed for my game. It does make a fantastic board game for gatherings and multiplayer play, but in the modern gaming world, a lot of fantastic games with captivating stories are created for consoles that allow players to engage and have fun. Prioritizing crucial aspects of the game and realistically allocating your time to accomplishing your own objectives was crucial. You also need to make sure that your objectives are doable. With my game, I precisely failed to do this. At first, I imagined my game to be a highly polished role-playing game with visually amazing visuals and painstakingly created animations.

While making my video game, there was nothing forceful involved. Our weekly discussions served as the basis for the decisions we made. Knowing what I wanted to do after the second discussion was made simpler by asking questions. It was simple for me to decide to make a video game at the conclusion of the course. During the process of creating, I had to make several difficult choices. I spent too much time trying to make my gameplay flawless, so I gave up and went with a more straightforward look.

Although I can play any game, creating the game from start offers a different viewpoint on game creation. It was difficult to find the underlying cause of game creation unless you followed the procedures and processes to arrive at the original creative idea. The value of research is the second thing I discovered. We were required to create a game concept at the start of the class, followed by a story and/or storyline as we went along, and finally, determining our target audience, age ranges, and the platforms we wanted to use for our game. I would say that altogether, this process was a lot of fun since I never would have imagined that I could create a game. Developing the narrative, the characters, and the plot throughout the entire game was one of the enjoyable aspects of developing this game.

Making the prototype was the only part that was not enjoyable. I say this because creating new games requires understanding new creative systems. It would have been simpler if

my game had been a board game from the start. Despite never having had any training in game design software, I was able to ignite my enthusiasm for game creation. It only requires concentration and practice, just like this class. The most important lesson that I took away from this experience was how to keep working on my game and perform playtests for your prototype. My game's mechanics initially made me quite suspicious, but after doing a lot of research, playtesting, and editing the main structure, I realized how much fun the game will really be.

To be able to select the best software for my game design when the time comes, I will practice with game development software and familiarize myself with the many kinds of game design software available. I frequently evaluate video games, so why not evaluate the software that makes them? I gained insight into how to approach games artistically, and the conversations helped me understand how other people's perspectives differed from mine and how to perceive things from many angles. I believe this class has helped me improve, and I am excited to continue creating games in the future.