

# SAILORS PRAYER

*Oh eternal god who paced out the heavens and ruleth the raging of  
the seas.*

*Who has compassed the waters with bounds until day and night  
come to end,*

*Be pleased to receive into the almighty and gracious protection the  
persons of us thy servants and the Fleet "In Which We Serve".*

*Preserves us from the dangers of the sea and the violence of the  
enemy*

*- Amen*

## **Gamasutra Games of 2020 Competition Design Document Entry**

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Game

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The cutting-edge games of 2020 will not be known as or considered as a game, but rather as an “Experience”. By “Experience” I mean a personal journey of the immersed player that will be absorbed in the details where they leave as a better and more educated individual. Exactly the same way as a great novel, film or poem can affect the reader in 2009; the games of 2020 will do the same if not more.

## “Sailors Prayer” Executive Summary

“Sailors Prayer” will be the experience of being an Australian sailor during the end of WWII and the entirety of the Korean War. **However the experience will not be about the war, instead it will be a tribute to camaraderie and bravery of sailors based on the experiences of my grandfather.**

**The experience of being an Australian sailor will be a combination of blended linear and open world games play while serving on the HMAS (Her Majesty’s Australian Ship) Shropshire in WW2 and the Tribal Class HMAS Warramunga in the Korean War.** The linear game play will cover the service of the protagonist on both ships, whereas the open world game play will be the Rest and Recuperation (“R and R”) of the protagonist from the traumatic core linear game play.

**The player will take the role of Arty who experiences the highs, humour and excitement of Rest and Recuperation (‘R and R’) and the lows, loss and the brutality of war when serving aboard the two HMAS ships.** The game will describe in almost biographical format the story and main events of Arty, where the player will perform countless events from mini-games like “*Trimming the Dish*” (moving oil and fuel to balance the ship), saving drowning South Korean Refugees, applying morphine to injured troops and even running away from British military police in Japan during “R and R”.

The aim of “Sailors Prayer” overall is to provide a meaningful, complex, emotional and educational story to the player. The story of Arty, a sailor of two Australian ships will contain a rich and deep story, portraying the humour of the sailors, the perspective of loss of life and a historical education that will be unlike any game of 2009.





## “Sailors Prayer” Control Design

The experience will be controlled through an extremely simple and intuitive interface. **I see the experiences of 2020 will be controlled in a very simple way, in which the controllers of 2009 will be phased out as controllers become much simpler. However the simplicity will not dictate the complexity of games.** The player would control the protagonist’s movement through a means similar to the games of 2009; however the interaction would be simplified significantly. For example in “Sailors Prayer” a single button would be used to interact throughout, but the range of interactions would differ based on what is being interacted with.

*For example if a valve needs to be turned the option will be to either turn it clockwise or anti-clockwise; or if morphine needs to be applied to an injured soldier the option will be about the diagnosis of each patient. Much like the way an I-pod allows a user to interact with a complex database to view photos, listen to music or watch movies with a limited amount of buttons; the games of 2020 will be driven by a similar accessible and easy to use controller capable of complexity based on layers of choices and interaction.*

## “Sailors Prayer” Service Linear Game play

Underneath the complex emotional, educational story of Arty, there is the core game play. **The aim of the core game play is to present the player with a series of events accounted by a sailor during service in WWII and the Korean War.** The events encountered during the linear core game play will reflect the horror of war through seamless cinematics, scripted events and the players controlling of the protagonist in a series of highly stressful and horrible situations. The game play would range from saving South Korean refugees from the icy cold waters off the coast Seoul, performing a frightening watch of the docks during the occupation of Japan and bombarding Korea before the land invasion. **The linear game play**

events mentioned are inspired by large set piece events in games like Infinity Ward's "Call of Duty", Ubisoft's "Ghost Recon Advanced War fighter" and Konami's "Metal Gear Solid". However the interaction experience is completely innovative in that these dramatic events in "Sailors Prayer" are based on interaction, not a script. The combination of the scale of these set-piece events with the protagonist interacting with these events will immerse the player into the experience significantly.



HMAS Warramunga Bombarding Korea (1950)

## "Sailors Prayer" Open World 'R and R' Game play

The open world "Rest and Recuperation" (R and R) game play will differ substantially to the horror of the core linear game play, in which the camaraderie, adventures and humour of the sailors will be experienced by the player. **The player will participate in playing card games, Mahjong, placing bets with the ships book keeper on who will "Call Herb" first (Australian slang for vomit), read books from the ships library, write letters home and once ashore engage in the black market of Tokyo and Hong Kong.** The "Sailors Prayer" open world 'R and R' game play aboard the HMAS Shropshire and Warramunga would be reminiscent of RPGs peaceful areas like the spaceship in BioWare's "Mass Effect" or the biker bar seen recently in Rockstar North's "Grand Theft Auto IV: The Lost and the Damned". **However as described the experience is also about the experience of being on the ship and watching other sailors engage in their 'R and R' hobbies like model-ship building, carving coconuts and even weaving.** By 2020 I believe the level of AI will be the most important and the NPC aboard the ships will each have their own personality and emotions dependent on the events of the linear game play. **A further component of "Sailors Prayer" would be the limited open world where the cities of Tokyo and Hong Kong during WW2 and the Korean War will include its own culture, inhabitants, shops and bars during the players ashore 'R and R'.** The player when ashore would be exposed to the possibilities of a new range of game play opportunities ranging from tattoo parlours, bars, curfews, military police run-ins and trading on the Black market.

## “Sailors Prayer” Planned Perspective

The planned perspective of “Sailors Prayer” is influenced by **Resident Evil 4, Gears of War and Dead Space style perspective**. The third person perspective of these games has been chosen for a game in 2020, because it allows the player to observe and see themselves but also showcases the environments and the observation of the interaction of the protagonist. The camera however would be further back from the shoulder and lower to the ground allowing more peripheral perspective.



Capcom’s “Resident Evil 4”

A final important component of the planned perspective of “Sailors Prayer” would be the immersive screen techniques. The display would react as if it is in the game world. **The screen will be splattered with blood on a occasion (For example occasional sprays of blood) use hand cam distortion to shake and distort the screen upon the concussion of the 4.7” gun, will show rain like a windshield and will show the environment ranging from mud flinging on the screen to sun flare during the clear days on the upper deck.**

## “Sailors Prayer” Sound Design

The Sound Design of “Sailors Prayer” is going to be second to none and is a vital aspect of the entire production. The sound design will emphasise two aspects, the musical score and the sound effects of war and life itself. The music will feature throughout the game, exactly like older motion pictures. **The issue of the repetition of music has already been thought out and is planned and desired. The repetition of music will allow the user to familiarise themselves with the score, allowing a sense of familiarity with the game and the corresponding metaphors evoked.** However the game will feature two different and contrasting musical themes. **The core action game play will use the motifs and themes of exhilaration, stress, combat and anger in the musical compositions to evoke the brutality**

**and horrors of war. Whereas the “R and R” game will use the music of 1950’s to emphasise the style, humour and relief of the ashore sailors.**

The sound effects of the game are also a vital component of the sound design. The sound design of sound effects is going to completely focus upon the protagonist’s situation. **The sound design will adapt to the differing situations, where out of conflict the audio will shift to the surroundings; whereas once in combat the audio will focus entirely upon the fight at hand.** The view while arrogant will add a new means of realism and immersion to the player. **Overall the sound effects act as both an immersion tool but also as a narrative device to convey the motifs and meanings of the game as whole.** The sound effects will also differ significantly in the two separate game play aspects. Each component of life and conflict will be conveyed to the player through the parallel sound design of musical scores and sound effects. Overall the experience of “Sailors Prayer” will take an innovative sound design method from the EA Games “Zero-Gravity” aspect of “Dead Space”, in which the protagonist’s hearing will be constantly conveyed.

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