



USER INTERFACE STYLE GUIDE

Colin Bowes • Seneca College • Game Art & Animation (class of 2017)

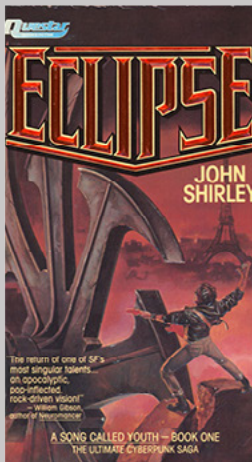
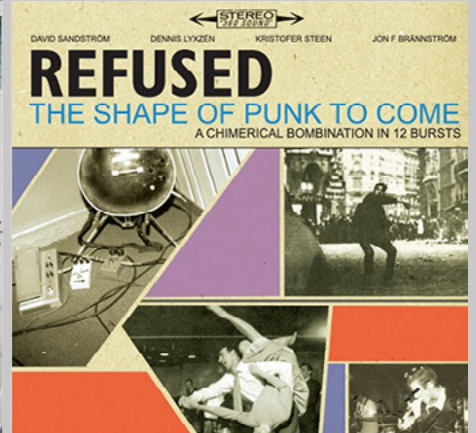
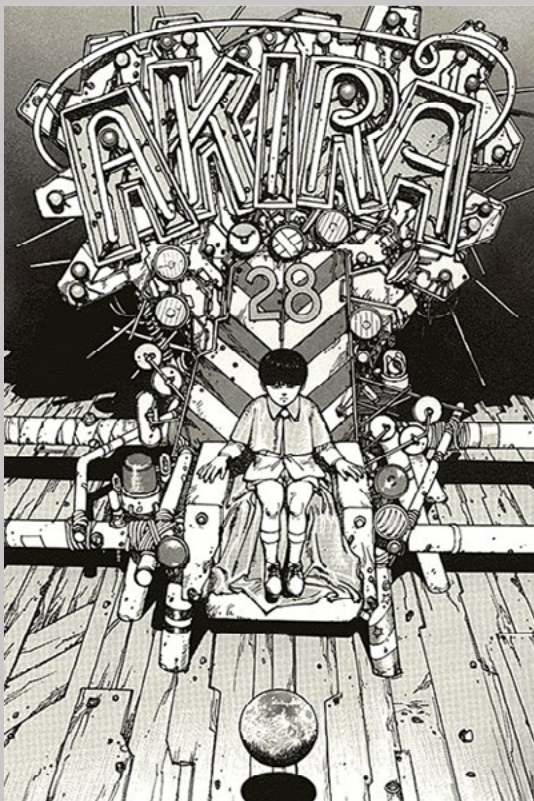


INTRODUCTION

A SONG CALLED YOUTH

Punk Resistance in the year 2080

You're a member of a resistance on Earth in the year 2080. The world is a haven of technological wonders and feats, but is still plagued by the inevitable result of overpopulation, pollution and corruption. A corrupt AI is quietly controlling the governing bodies that rule this world's democracy. This AI is convinced that the human race must be eliminated to allow the Earth to return to an untainted state. The AI influences every governing body around the world, causing political chaos and turning humans against each other. The only safe havens lie in the few and far untouched spaces on Earth that still resemble the planet from bygone eras, removed from any technology whatsoever. It is in these spaces where you have banded with a resistance group that has developed tools and special augmented abilities. The only solution is anarchy. Your goal is to build your resistance and defeat this tyrannical AI for a chance to redeem the human race.



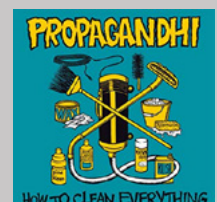
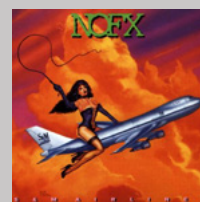
RESEARCH & INFLUENCES

GRAPHIC DESIGN

IN PUNK ROCK

There's a cliché that exists about punk rock. A world awash in colourful mohawks, safety pin piercings and 3-chord simplicity. Based on what's written you'd think it had ceased to exist by the early 80's. This is especially true of articles attempting to define the punk aesthetic as it relates to Graphic Design. There's an almost exclusive focus on a handful of years ('76 to around '82) and reinforce the idea that punk can be defined by the "ransom note" style of the Sex Pistols and the lo-fi fanzine look of bands like The Clash or UK Subs. The truth is punk rock has continuously grown and changed over the past 40 years - constantly reinventing itself for each successive generation. The look championed originally by the early Hardcore movement (Black Flag, Minor Threat, DRI) favours large bold fonts with an emphasis on clarity and visibility. The simplicity of the compositions acts as a corollary for the music itself: fast and to the point with no unnecessary frills.

Moving into the second-wave era of punk this bold graphic style remained prevalent (Bad Religion, Strung Out, No Use For A Name). But this was also the rise of a newer, more cartoony style reminiscent of the work of R. Crumb and 70's counter-culture magazines (NOFX, AFI, Propagandi). Sometime around the late 90's a schism began to form within the musical community and soon the traditional genres began to splinter once again. By the early 2000's skater punk and hardcore had made way for intricate new sub-genres like post-hardcore, metalcore, emo, and post-punk. As one might expect this was reflected in the Graphic Design as well. What was once simplistic had become richly complex - both musically and visually.



RESEARCH & INFLUENCES

CYBERPUNK IN LITERATURE

Trying to list the full breadth of influences over the creation and maintenance of cyberpunk would be fruitless. Below are a few key influences defining the version of cyberpunk intended.



Philip K. Dick: One of the godfathers of the genre. Dick's adeptness at relating the feel and emotion of a disconnected future world was second to none.



William Gibson: Another mainstay of the world of cyberpunk. Gibson is arguably regarded as an inventor of the genre with his seminal work *Neuromancer*.



Akira: Created by Katsuhiro Otomo it is one of the best and most overlooked examples of cyberpunk dystopia (in particular the manga version). While it does lack the theme of cybernetic modification few other works of fiction have so perfectly embodied the punk rock feel of the biker gang without devolving into stereotypes and cliches.



Snow Crash and **A Song Called Youth:** Written by Neal Stephenson and John Shirley respectively. These books almost perfectly define the spirit of cyberpunk as it evolved in the 90's.

CORE PILLARS

DIEGESIS IS THE THESIS!



The core pillars of the user design are simplicity and diegesis.

Ultimately the player interfaces should all strive to be seamlessly integrated into the game world. All HUD, map and menu functionality exists as an AR layer super-imposed over the users sight. The main goal is to maintain as consistently immersive an experience as possible.

tone of voice

One of the most important elements of the user interface is the tone of voice which is extremely personal (borderline offensive) with a tendency towards casual swearing. This group of anarchist freedom fighters are re-programming stolen technology and building everything themselves - which means they're re-writing and customizing in-system messages and HUD elements. There's also the added incentive of distinguishing themselves from the AI which uses very technical, impersonal messaging.

**FUCK YEAH!!
NANO OVERDRIVE
IS FUCKIN' ON!**



**ATTENTION!!
WHAT THE
SHIT?**



**HEADS UP!
AAAAGH!!
EVERYTHING SUCKS**



**ATTENTION ASSHOLE!!
YOU'RE BEING
MURDERED!**



**HEALTH RECHARGED:
NOW QUIT
YOUR BITCHIN'**



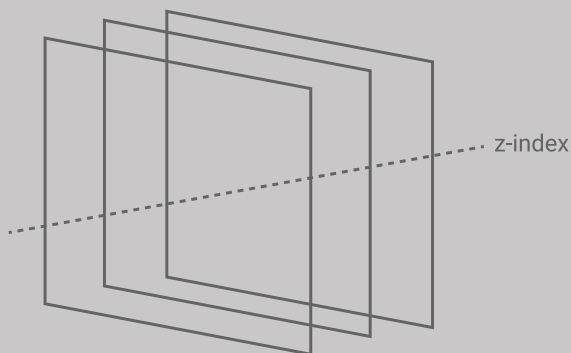
**HEY DUMBSHIT!!
YOU ARE
FUUUUUUCKED!**



CORE PILLARS

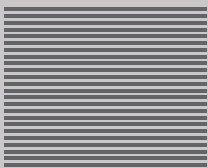
DEFINING THE UI

The UI of the anarchist punks favours simplicity and a bold clear graphic style. It primarily uses overlapping square panels set in 3D space to help provide depth and focus the users attention towards the center of the screen. Additionally all the panels are interlaced and frequently suffers from static interference reinforcing the DIY nature of the operation. They also suffer different degrees of interference/glitchiness when an ability is used or damage is taken. Conversely the UI of the AI world would be much different tending towards lots of round edges, overlapping shapes and unnecessary technical jargon. It's essentially the opposite of the punk UI - complex and busy instead of simple and straight forward.



3D OVERLAPPING PANELS

All overlay panels have a slight 3D skew and exist at different layers of the z-axis to create a sense of depth.



INTERLACED TEXTURE

UI and overlay elements have a 1px on/off interlace pattern.



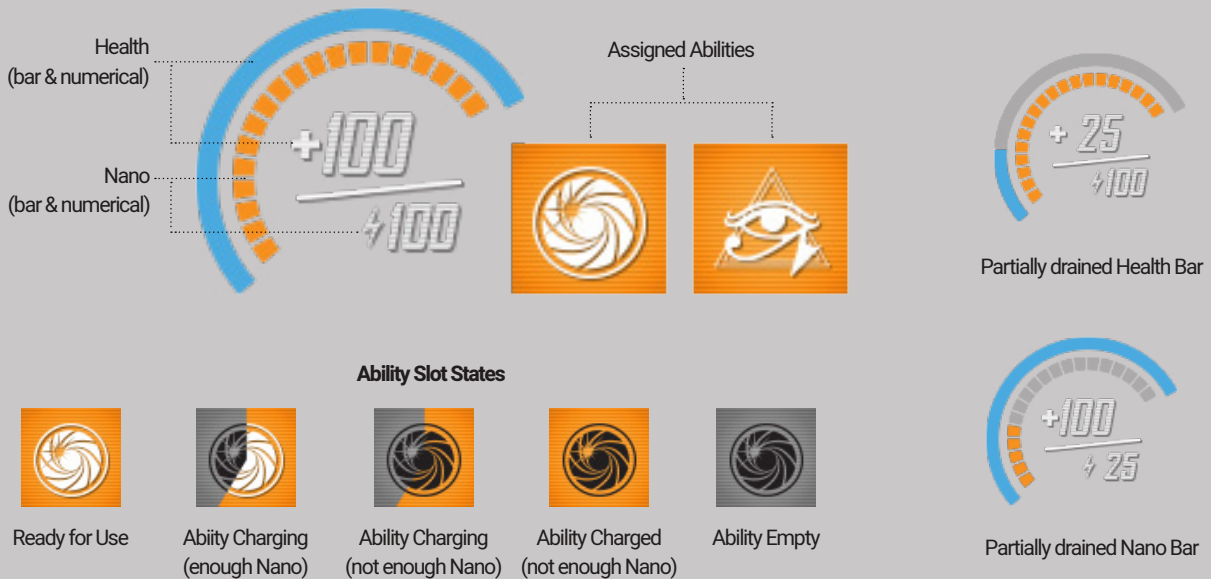
STATIC/GLITCHES

All projected UI suffers from periodic static and glitches. Effect increases in intensity/frequency as the user suffers damage.

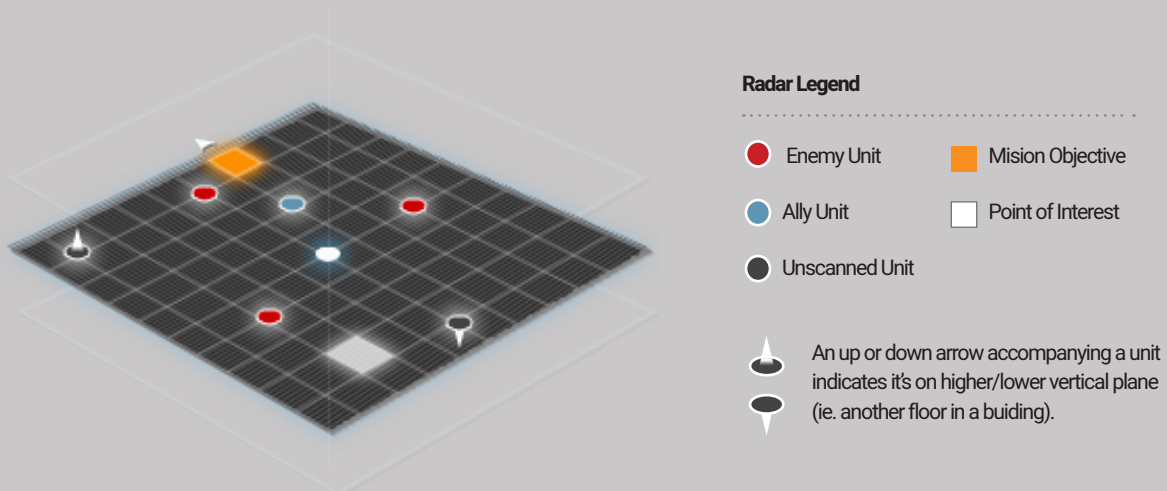
HEADS-UP DISPLAY

WHERE AM I? HOW AM I DOING?

HEALTH & NANO

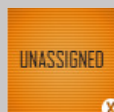
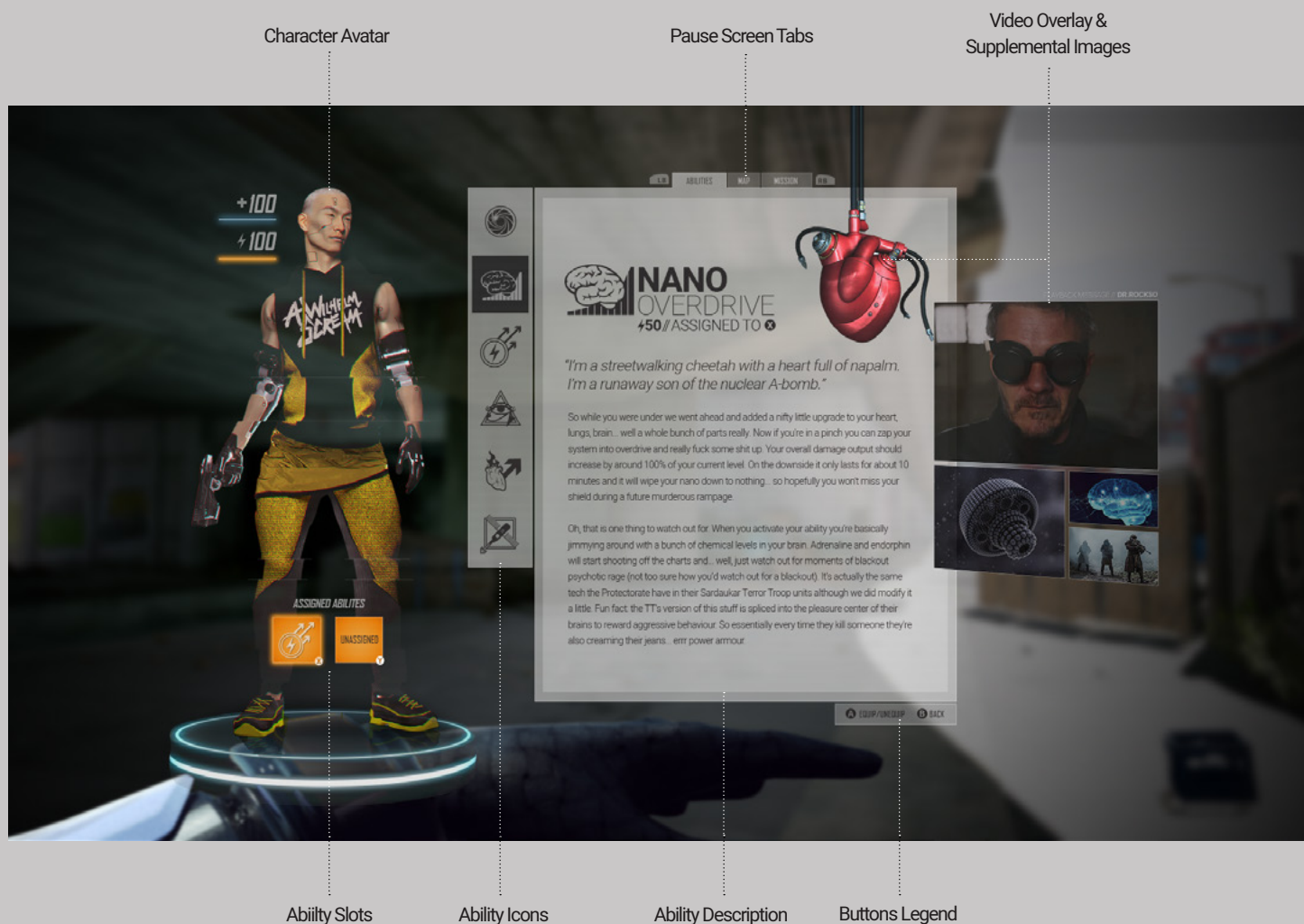


USER RADAR



ABILITIES SCREEN

LOOK WHAT I CAN DO!



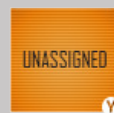
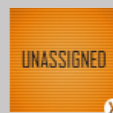
The abilities are assigned using a single button cycling through the 2 available empty slots.



Pressing the button again will cycle the ability to the next empty slot. If the other slot is filled the assigned abilities will swap positions.



If both slots are empty pressing the button once will apply the ability to the first available slot.



A third press will remove the ability from assignment and return to the initial state.

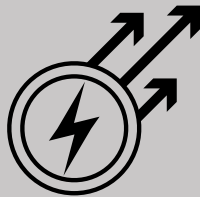
ICONOGRAPHY

WORTH A MILLION WHATEVERS...

The style of the icons is a direct reference to the graphic style prevalent in second-wave punk rock. Lots of bold dark lines, a slightly cartoony look and a willingness towards more challenging imagery (using an anatomical heart instead of a valentines one for example).



Black Out - Release a powerful flash that blinds your enemies for 10 seconds.



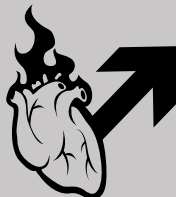
Nano Boost - Increase your nano generation by twice the speed for 5 seconds



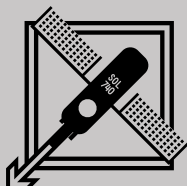
Magic Eye - Reveal all enemy locations in your cone of vision for 30 seconds. This effect can be seen through any obstacle.



Data Overdrive - Overload your systems to temporarily increase damage output by 100%, at the expense of your shields.



Last Call - Temporarily boost your maximum health by an extra 25%. Can only be used when at critical health.



Death from Above - Contact an orbiting weapons platform to annihilate your enemies with a beam of electromagnetic plasma.

TYPOGRAPHY

USE YOUR WORDS!

Heebo

Glyph

Hh

Characters

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m -
n o p q r s t u v w x y z 1 2 3 4 5 6 7 9 8 0 ' ? " ! : (%) { # } [@] / & \ < - = >

Styles

Thin

Light

Regular

Medium

Bold

Extra-Bold

Black

Agency FB

Glyph

Aa

Characters

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u -
v w x y z 1 2 3 4 5 6 7 9 8 0 ' ? " ! : (%) { # } [@] / & \ < - = >

Styles

Regular

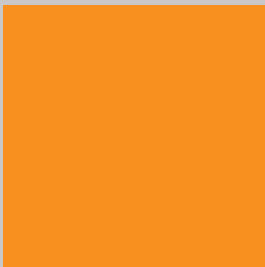
Bold

COLOUR PALETTE

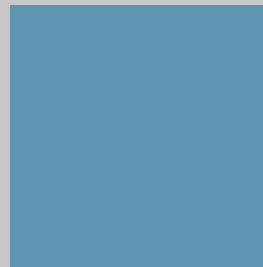
JUST A LITTLE BIT OF COLOUR!

The primary colours of ochre and blue provide maximum contrast with both light and dark backgrounds while also nicely referencing the look of 90's California skater punk. All other interface colours are variations of black and white, relying on video overlays and images to add colour. This is in keeping with their limited resources as well as the punk-rock no frills DIY aesthetic already established.

PRIMARY COLOURS



OCHRE: Designated to represent nano/shield levels in the HUD, mission objectives on the map and active items in the menu system.



BLUE: Designated to represent health in the HUD, ally units in the map and inactive items in the menu system.

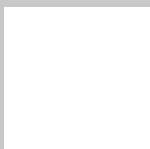
SECONDARY COLOURS



RED: Designated to represent enemies in the map and on-screen tracking.



GREY: Designated to represent unscanned units in the map.



WHITE: Designated to represent points of interest and the user on the map.

APPENDIX A

