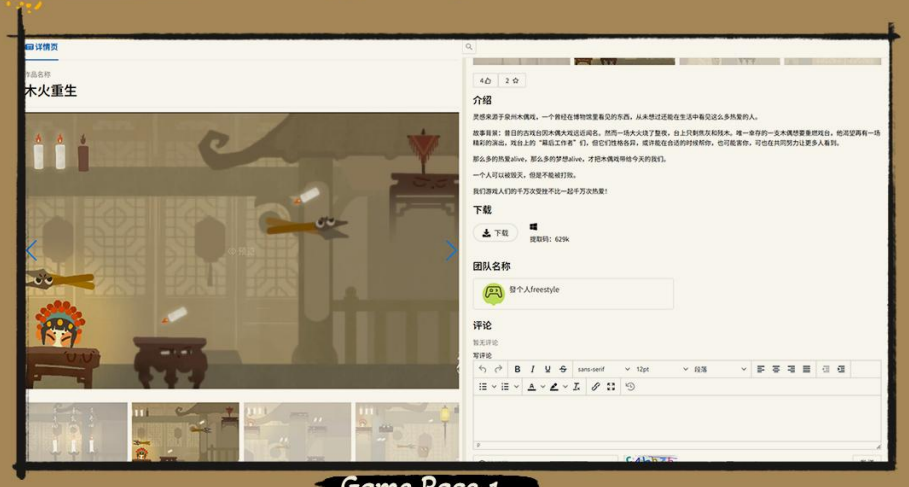


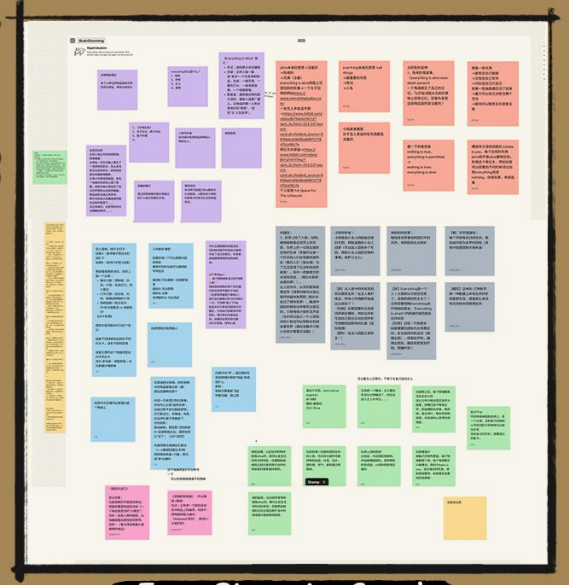
GAME NAME: 木火重生
GAME TYPE: 2D Puzzle Platformer / Narrative Platformer
GAME PLATFORM: PC
TARGET PLAYER: 16+
TOOL USED: UNITY, PHOTOSHOP

In the ashes of a forgotten puppet theater, silence lingers where applause once filled the air.
"木火重生 (Rebirth of Wood and Flame)" is a poetic 2D platformer inspired by the theme "Everything is Alive."
Players control a lone puppet head, the last remnant of a burnt performance, determined to complete the unfinished play. Using an old camera as the only tool, each photograph reanimates lifeless objects — forming paths, bridges, and fragments of lost memories.
Every captured frame becomes an act of creation, transforming ashes into motion and wood into spirit. As the theater gradually regains its color, the narrative reveals not only the revival of art, but the resilience of life itself — even when all that remains is a head, a lens, and a promise to finish the show.

INTRODUCTION & TEAM INFO & MY ROLES



Game Page-1



Team Discussion Board



Game Poster

The **CIGA GAME JAM** (China Indie Game Alliance Game Jam) is one of China's largest annual game development events, uniting developers, artists, and designers across more than a dozen cities. Participants create a playable game within 48 hours, following a secret theme revealed at the start of the jam.

The 2025 theme — **"Everything Is Alive"** — invited creators to animate ordinary objects and environments through interactivity, emotion, and design.

Our team participated in the Shanghai on-site session, collaborating intensively over one weekend to turn this abstract concept into a complete, playable experience.

Game Design: Qiru Huang, Min Yang, Haojun Zhu, Dingfei Jiang
Programming: Rubing Bai, Yawen Wu
Art: Yunyi Zhu, Kaiwen Yan

https://www.gmhub.com/game/7709

As the LEAD GAME DESIGNER, I defined the project's OVERALL VISION and guided its execution from concept to completion. I interpreted the theme "EVERYTHING IS ALIVE" and designed every core aspect — MECHANICS, NARRATIVE, PLAYER EXPERIENCE, AND PRODUCTION WORKFLOW.

Throughout development, I collaborated closely with the ART and PROGRAMMING teams to maintain A UNIFIED DESIGN DIRECTION across gameplay, visuals, and technical implementation. I produced DETAILED DESIGN DOCUMENTS, including requirement sheets and asset lists, specifying expected behaviors, feedback, and interactions.

I also contributed to the WHITEBOX PROTOTYPE, helping establish the core gameplay framework and spatial layout for early testing.
Additionally, I wrote the STORY SCRIPT and presented the FINAL PITCH AND LIVE DEMO during the showcase session.

PROJECT INSPIRATION & PROTOTYPE DESIGN

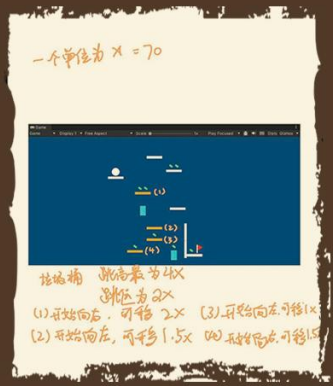
When the theme “Everything Is Alive” was announced, our team explored what “life” could mean beyond biology.
We questioned whether perception and response might themselves define life — if any object capable of feeling, reacting, or being remembered could be considered alive.
We interpreted Everything as all forms of existence, and Alive as responsive and aware.

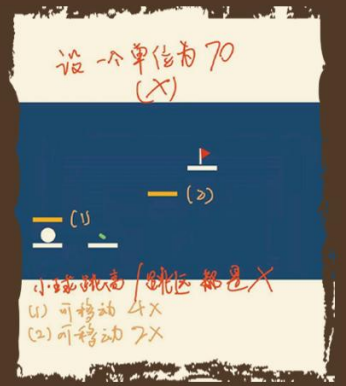
OUR INSPIRATIONS INCLUDED:

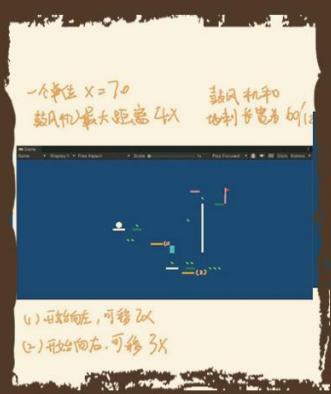
- **EVERYTHING** (David OReilly) — *the idea that all things share one consciousness.*
- **A SPACE FOR THE UNBOUND** — *emotional connections transcending memory and time.*
- **BABA IS YOU** — *redefining rules, inspiring our concept of “changing the logic of life.”*
- **DON’T STARVE TOGETHER** — *a living world shaped by environmental feedback.*

THESE IDEAS GUIDED OUR DESIGN BELIEF:

“LIFE IS NOT DEFINED BY HEARTBEAT, BUT BY CONNECTION AND AWARENESS.”







BACKGROUND STORY

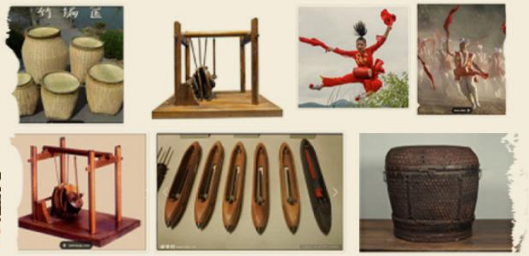
Our concept evolved from abstract philosophy into a tangible cultural symbol — the Quanzhou Puppet Theatre.

I was inspired by an old museum stage, where wooden figures stood frozen mid-performance, and later by the craftsmen who still keep the tradition alive.

Their devotion shaped the game’s emotional core:
“So many passions are alive; so many dreams are alive.”
From this, the story of Rebirth of Wood and Flame emerged — a puppet who survives a devastating fire and strives to rekindle his lost stage, guided and challenged by the spirits of the theater who once brought art to life.







CORE MECHANIC



ILLUMINATION RANGE — AREA AFFECTED BY CANDLELIGHT.



PUPPET HEAD



CANDLE : Interactive stage prop used for illumination.



CANDLE COUNT: Indicates remaining illumination uses.

- Candlelight Mechanic
- Lighting candles awakens nearby objects.
- Each ignition consumes wax.
- Illuminated props regain motion or function.



DORMANT STATE:
"Sleeping Bamboo Tower"



AWAKENED STATE:"Bamboo Tower Reborn"
The lid functions as a springboard, enabling higher jumps, while the tower body becomes a hollow passage, allowing vertical traversal from top to bottom.



DORMANT STATE:
"Sleeping Bamboo"



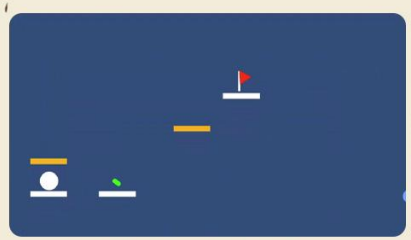
Cloud When illuminated, the cloud moves vertically between two points.



AWAKENED STATE:
"Bamboo Reborn"



STAGE BEAM: When illuminated, the bamboo stand moves horizontally between two points,



STAGE 1 - WHITEBOX



STAGE 1



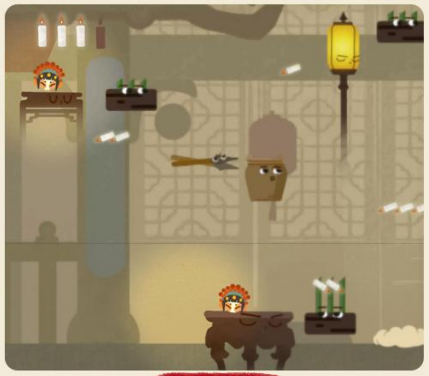
STAGE 2 - WHITEBOX



STAGE 2



STAGE 3 - WHITEBOX



STAGE 3

STAGE 1

1 Pickup Object – A collectible scene prop that the player can pick up and use.
2 Activated Platform – A movable platform that awakens and becomes interactive after being illuminated by the player's candle.
3 Goal Point – The final objective the player needs to reach to complete the stage.

STAGE 2

1 Pickup Object – The player collects a scene prop (a candle).
2 Illumination & Activation – The player uses the candlelight to awaken a movable platform. The platform shifts position, allowing the player to reach the bamboo tower above.
3 Bamboo Tower Jump – After lighting the bamboo tower, it reacts and bounces the player upward onto Platform 3, where two more candle props can be collected.
4 Underground Transition – Using another bamboo tower, the player descends to the lower part of the map, collects the remaining candles, and climbs onto Bamboo Tower 4.
5 Final Launch – The player lights up Bamboo Tower 4 again, gets launched upward, and lands at the final goal point.

STAGE 3

1 Pickup & Illumination – The player collects a candle and uses it to activate the platform. Once illuminated, the platform moves and enables access to the bamboo tower above.
2 Bamboo Tower Mechanics – Upon contact, the bamboo tower reacts to light, bouncing the player to higher ground. However, if the player touches the bamboo before lighting it, it becomes a hazard and causes instant death.
3 Vertical Transition – The player uses the bounce to reach upper areas, where additional candles can be collected.
4 Descent to Lower Map – By interacting with another bamboo tower, the player can descend to the lower layer of the stage.
5 Final Launch & Completion – Lighting the final bamboo tower launches the player upward to the last platform, marking the completion of the stage.

PROBLEM SOLVING

As the Lead Game Designer, I worked in a team of four designers — and for most of us, it was our first Game Jam experience.
At the beginning, our biggest challenge was communication and alignment. Each designer had different creative priorities: I was deeply interested in mechanics and system design, while another designer focused on narrative and worldbuilding. It was difficult to unify these directions under time pressure, which slowed our early progress.

To solve this, I took the initiative to organize structured discussions — clarifying design intentions with visual references, prototypes, and clear documentation.
I learned how to communicate mechanics through examples rather than abstract ideas, and how to listen, merge, and filter different perspectives into a cohesive vision.
Through constant iteration, we reached a balance between an innovative gameplay system and a compelling story world. Despite a slow start, we completed the project within the time frame and built something everyone was proud of.

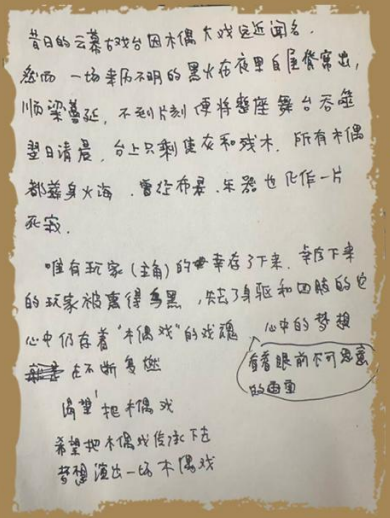
PERSONAL GROWTH

This experience taught me not only production discipline but also collaborative leadership.
I learned how to adapt my communication depending on who I was talking to — whether coordinating with artists and programmers to ensure technical feasibility, or discussing with other designers to align creative directions. The most valuable growth was realizing that good design isn't about whose idea wins — it's about refining ideas together and making the game stronger as a whole.

GAME REVIEW

"Rebirth of Wood and Fire" received strong positive feedback during the TapTap GameJam. Many participants praised its innovative mechanics and how naturally they aligned with the theme. The use of interactive stage props was described as both clever and delightful, giving each level a sense of discovery and rhythm. The background story was also highly appreciated for being cohesive, emotional, and well-integrated with the gameplay experience.

Some players expressed that they wished to see more levels, as the existing ones ended too soon. Overall, the project was recognized as a creative and polished entry that successfully combined narrative depth, artistic atmosphere, and engaging puzzle design.



SPEECH SCRIPT



PHOTO OF THE AWARD CEREMONY



PHOTO AT WORK



PRESENTATION PHOTO