

SHIYAN MEISHU

Heavenly Palace



Beyond here be dragons!

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Version 1

GAME DESIGN LENSES

LENS OF EMOTION

1. What emotions would I like my player to experience? Why?
 - Amusement.
 - Player is as a Taikonaut training in a Holographic, Multiverse Bubble Universe SIM that is the Production of Shiyun Meishu (experimental art) within Warp Speed's Hyperreality.
2. What emotions are players (including me) having when they play now? Why?
 - Excitement, Curiosity, Fiero, Surprise.
 - Continuous forward movement: navigate shoots, Speed, Deflect and Gotcha mechanics.
3. How can I bridge the gap between the emotions players are having and the emotions I'd like them to have?
 - Production of Experimental Art within Warp Speed are the Galactic Battle Connections that become Puzzle Traversals into Bubble Universe SIM's Hyperreality Relationships.

LENS OF ESSENTIAL EXPERIENCE

1. What experience do I want the player to have?
 - Taikonaut training in a Vision Machine that is the Production of Chinese Arthouses within Warp Speed to Hyperreality.
2. What is essential to the experience?
 - Games Modes: Galactic Battles (simulacra), Puzzles (simulation), SIMs (simulacrum)
3. How can my game capture that essence?
 - Game Modes seamless loop.

LENS OF VENUE

1. What type of venue best suits the game I'm trying to create?
 - Hypercasual scale into Casual Mobile Blockchain to Video Game its IP Based Transmedia World Branding.

2. Does my venue have special properties that will influence my game?
 - Taikonaut trains in a Vision Machine.
3. What elements of my game are in harmony with My venue? What elements are not?
 - Galactic Battles, Puzzles to SIM.
 - Disappearing Aesthetics.

LENS OF SURPRISE

1. What will surprise player when they play my game?
 - Galactic Battle Warp Speed Connections create Chinese Zodiac Arthouse Bubble Universe Relationships.
2. Does the story in my game have surprises? Do the Game rules? Does the artwork? The technology?
 - Production of Chinese Zodiac Arhouses within Warp Speed is the Shiyen Meishu (experimental art).
 - Galactic Battles, Puzzles to SIM Emergence of Hyperrealities.
 - Sci-fi, new age ke ai (Chinese adorable).
 - Space Warriors are NPC AI.
3. Do the rules give players ways to surprise each Other?
 - Chinese Arthouse Relationships are player's Bubble Universe Hyperrealities.
4. Do rules give players ways to surprise themselves?
 - Taikonaut's Hyperreality.

LENS OF FUN

1. What parts of my game are fun?
 - Chinese Arhouses with Warp Speed as the Shiyen Meishu.
2. What part need to be more fun?
 - SIM.

LENS OF CURIOSITY

1. What questions does my game put into the player's mind?
 - What are my Galactic Battle Connections.
 - What are my Chinese Arthouse Relationships.

- What are my Vision Machine's Warp Speeds into into Bubble Universe SIMs.
2. What am I doing to make them care about these questions?
 - Player is as a Taikonaut in training that becomes a transhumanistic hyperreality traversal pipeline with the Heavenly Place's Dragon King.
 3. What can I do to make them invent even more questions?
 - Holographic, Multiverse Bubble Universe SIMs.

LENS OF ENDROGENOUS VALUE

1. What is valuable to players in my game?
 - Asteroids mined to carbon.
2. How can I make it more valuable to them?
 - NFT Memes.
3. What is the relationship between value in the game and the players' motivations.
 - Space Colony Eco-Systems of Hyperreality.

LENS OF PROBLEM SOLVING

1. What problems does my game ask the player to solve?
 - Engage SpaceWarriors, mine Asteroids and Seed Bubble Universes from the production of Chinese Zodiac Arthouses within Warp Speed as a Taikonaut training in a Hyperreal Vision Machine's Holographic, Multiverse Bubble Universe Battle Ground SIM.
2. Are there hidden problems to solve that arise as part of the gameplay?
 - SpaceWarriors NPC vie to control AGI.
3. How can my game generate new problems so that players keep coming back?
 - Hyperreality's Space Colony Eco-Systems.

LENS OF ELEMENTAL TETRAD

1. Is my game using elements of all four types

(Aesthetics, Technology, Mechanics and Story)?

- Heavenly Palace, Ios/Android, Vision Machine.
2. Could my game be improved by enhancing elements in one or more of the categories?
 - Ios/Android a seamless environment.
 3. Are the four elements in harmony, reinforcing each other, and working toward a common theme?
 - Vision Machine's Hyperreality.

LENS OF HOLOGRAPHIC DESIGN

1. What elements of the game make the experience more enjoyable?
 - Galactic Battles, Puzzles, SIMs.
2. What elements of the game may detract from the experience?
 - Vision Machine Hyperreality Toy is a Disappearing Aesthetics for Warp Speed.
3. How can I change game elements to improve the experience?
 - Episodic Loops and Level Overlaps of a Vision Machine's Hyperreality into the Heavenly Palace as a Dragon King.

LENS OF UNIFICATION

1. What is my theme?
 - Benevolent Super Intelligence.
2. Am I using every means possible to reinforce that theme?
 - Hyperreality is Player's Vision Machine.

LENS OF RESONANCE

1. What is it about my game that feels powerful and special?
 - Chinese Zodiac Arthouses within Warp Speed.
2. When I describe my game to people, what ideas get them really excited?
 - Metaverse, Multiverse Hyperrealities.
3. If I had no constraints of any kind,

what would this game be like?

- Holographic Convergent Hyperreality
4. I have certain instincts about how this game should be. What is driving those instincts.
- Holographic, Multiverse Bubble Universe Traversals.

LENS OF INFINITE INSPIRATION

1. What is the experience I have had in my life that I want to share with others?
- Holographic Universe.
2. In what small way can I capture the essence of that experience and put it into my game?
- Disappearing Aesthetics as dimensional traversal.

LENS OF PROBLEM STATEMENT

1. What problem or problems am I really trying to solve?
- Chinese Zodiac Arthouses become a Vision Machine's Hyperreality that traverses light Speed.
2. Have I been making assumptions about this game that really have nothing to do with its true purpose?
- Heavenly Palace is a simulacra.
3. Is a game really the best solution? Why?
- Taikonaut's virtual simulated computer game's a machine simulating another machine.
 - Art and science of the Chinese Zodiacs are within Warp Speed's architecture of the Shiyan Meishu.
4. How will I be able to tell if the problem is solved?
- With an accelerated process of implosion, the game simulacra alters the way players experience reality.

LENS OF EIGHT FILTERS

1. Does the game feel right?

- Hyperreality's metaverse multiverse branded entertainment forging back boundaries of technology convergence.
2. Will the intended audience like this game enough?
 - %30 percent of Americans alone believe in Astrology's 2 Billion dollar market. Adding Shiyun Meishu with NFT scope is a Trillion dollar Tokenization of everything.
 3. Is this game well-designed enough?
 - Hyperreality Aesthetics, Warp Speed Interest Curves, Bubble Universe SIM Themes, Niche End to End Vibrational Resonance.
 4. Is this game novel enough?
 - Simulacrum.
 5. Is it technically possible to build this game?
 - Pre-existing Mechanics is LTS with Unity Game Engine that aligns with Blender 3D modeling software and Audio Work Station Software.
 6. Will this game sell?
 - Different isn't always better but different is always better: SHIYAN MEISHU Heavenly Palace is rooted in a full feature animation IP, let alone astrology, NFT and experimental art aligned with Ethnographic Asian.
 7. Does this game meet our social and community goals?
 - Chinese Zodiac Arthouses become SIM Relationships from Galactic Battles and Puzzle Connections that pillar Identical Elements and Continuous Forward Movement Of Hyperrealities of Warp Speed.
 8. Do the play-testers enjoy this game?
 - Copy of a copy is Avatar scope of Gameplay that they focus themselves Into.

LENS OF RISK MITIGATION

1. What could keep this game from being great?

- No Illusionary Experience of Vision Machine's Hyperreality into the Heavenly Palace.
2. How can we stop that from happening?
 - Players are as Taikonaut programmers of the game's phenomena of immersion and codified within the game's structure.

LENS OF THE TOY

1. If my game had no goal, would it be fun at all? If not, how can I change that?
 - Machine within a Machine is a Hyperreality.
 - Vision Machine Toy.
2. When people see my game, do they want to start interacting with it, even before they know what to do? If not, how can I change that?
 - Continuous Forward Movement Pillar.
 - Hyperreality Goal.

LENS OF PASSION

1. Am I filled with blinding passion about how great this game will be?
 - Game Designer's "World View."
2. If I've lost the passion, can I find it again?
 - "World View" is a Continuous Forward Movement Pillar.
3. If the passion isn't coming back, shouldn't I be doing something else?
 - Probability, permutations, combinations and Game Theory is "World View" root.

LENS OF PLAYER

1. In general, what do they like?
 - Astrology's Experimental art and science.
2. What don't they like? Why?
 - Light Speed.
 - Dimensional Traversal constraint.
3. If I were in their place, what would I see in a game?
 - Holographic, Multiverse Bubble Universe SIMs.

4. What would I like or dislike about my game in particular?

- Heavenly Palace.

LENS OF PLEASURE

1. What pleasures does my game give to players? Can they be improved?

- Sensation: Shiyen Meishu within Warp Speed is their Hyperreality Vision Machine Toy.
- Fantasy: Taikonaut in training.
- Narrative: Holographic, Multiverse Bubble Universe SIMs.
- Challenge: Dragon King.
- Fellowship: Astronomy converges with Astrology for Relationships.
- Discovery: Chinese Arthouses within Warp Speed is the Shiyen Meishu.
- Expression: Invincibility.
- Submission: Illusionary Existentialism.
- Continuous Forward Movement Pillar.

2. What pleasures are missing from your experience? Why? Can they be added?

- Aesthetics of Disappearance.
- Traverse light speed.
- Constraint.

LENS OF FLOW

1. Does my game have clear goals? If not, how can I Fix that?

- Hyperreality's Vision Machine enters Heavenly Place as a Dragon King.
- Continuous Forward movement pillar is like water.

2. Are the goals of the player the same goals I intended?

- Illusionary Existentialism of Holographic, Multiverse, Bubble Universe SIM makes player central to game versus peripheral.

3. Do parts of the game distract players so they forget their goal? If so, can these distraction be reduced, or tied to same goals?
 - Galactic Battles that mine asteroids into carbon solve traversal Puzzles; an aesthetic of disappearance is their Hyperreality Bubble Universe SIM.
 - Space Colony eco-system seamless with core game loop.
4. Does my game provide a steady stream of gradually increasing challenges?
 - Gameplay is of diametric references; Star Shooters engage Space Warriors in the same flow that is a Hyperreality Existentialism that creates and controls their Super Intelligent Holographic, Multiverse Bubble Universe SIMs.
5. Are players skills improving as expected? If not, how can I change that?
 - Faster than Light Speed is a Continuous forward movement pillar into Chinese Zodiac Arthouses within Warp Speed.
 - Back the front the front the back is Star Shooters and Space Warriors diametric balance.

LENS OF NEEDS

1. On which levels of Maslow's Hierarchy is my game operating?
 - Self-actualization: Taikonaut.
 - Self-esteem: Combat.
 - Belonging: Connections.
 - Safety: Relationships.
 - Physiological: SIMs.
2. Does it fill the needs of competence, autonomy, and relatedness?
 - Taikonaut enters Heavenly Palace with a Hyperreal Vision Machine.
3. How can I make my game fulfill more basic needs than it already does?
 - Habitable Zones within Bubble Universes.
4. For the needs my game is already filling, how can it fill those needs ever better?
 - Gameplay's self-awareness.

LENS OF MOTIVATION

1. What motivations do players have to play my game?
 - Shiyen Meishu is their intrinsic mental model of their true self with an extrinsic Hyperreality Solution to their Problem of Chinese Zodiac Arthouses within Warp Speed with Holographic, Multiverse Bubble Universe SIMs.
2. Which motivations are most internal? Which are Most external?
 - Taikonaut trains in a Vision Machine.
 - SIMs.
3. Which are pleaser seeking? Which are pain avoiding?
 - Taikonaut's Chinese Zodiacs Arthouses within Warp Speed.
 - Light Speed.
4. Which motivations support each other?
 - Galactic Battle Connections, intrinsic stories become SIM extrinsic Relationships.
5. Which motivations are in conflict?
 - Vision Machine within a Machine is an illusionary copy of a copy of the player.

LENS OF NOVELTY

1. What is novel about my game?
 - Shiyen Meishu.
2. Does my game have novelties throughout or just at the beginning?
 - Chinese Zodiac Arthouses within Warp Speed is the game's Hyperreality Vision Machine Toy of the Shiyen Meishu.
3. Do I have the right mix of the novel and the familiar?
 - Astrology and Astronomy Converge

for dimensional occupation and presence of the Shiyān Meishu.

4. When the novelty wears off, will players still enjoy my game?
 - Hyperreality Vision Machine within a Machine is the game.

LENS OF JUDGEMENT

1. What does your game judge about players?
 - Chinese Zodiac Arthouse Relationships within Warp Speed.
2. How does it communicate this judgement?
 - Bubble Universe SIMs.
3. Do players feel this judgement is fair?
 - Dragon King in the Heavenly Palace is the benevolent Super Intelligence of their Holographic, Multiverse Bubble Universe SIMs.
4. Do they care about the judgement?
 - Space Colony eco-systems.
5. Does the judgment make them want to improve?
 - Answers are Shiyān Meishu.

LENS OF FUNCTIONAL SPACE

1. Is the space of this game discrete or continuous?
 - Holographic Universe is a discrete two Dimensional Illusion of their observational Holographic, Multiverse Bubble Universe SIMs.
 - Chinese Arthouses nested within Nine Bubble Universes have Eleven Dimensions.
2. What are the boundaries of the space?
 - Nine Bubble Universes.
3. Are their sub-spaces? How are they Connected?
 - Galactic Battle Connections.
 - Copies of copies are Hyperreality Vision Machine Relationships.
4. Is there more than one useful way to

abstractly model the space of this game?

- Gameplay is an Illusionary existential proprioception of the players.

LENS OF TIME

1. What is it that determines the length of my gameplay activities?

- Atomic Clock of Galactic Battles, Puzzles and SIMs.
- Are my players frustrated because the game ends too early? How can I change that?
- Race against Atomic Clock is a Hyperreality Vision Machine.
- Galactic Battle Connections become Chinese Arthouse Relationships within Warp Speed to achieve the Shiyan Meishu.

3. Are players bored because the game goes on too long? How can I change that?

- Taikonaut in training is on an Atomic Clock to access Chinese Arthouses within Warp Speed.
- Race against Atomic Clock is Shiyan Meishu.

4. Would clocks or races make my gameplay more exciting?

- Chinese Arthouses with Warp Speed moves space on an Atomic Clock.

5. Would hierarchy of time structures help my game? That is several short rounds that together comprise a larger round?

- Galactic Battles, Puzzles, SIMs.
- Holographic, Multiverse Bubble Universe SIMs is Shiyan Meishu.

LENS OF THE STATE MACHINE

1. What are the objects in my game?

- Heavenly Palace.
- Chinese Zodiac Arthouses.
- StarShooters/NPC SpaceWarriors.

- Space Wasters/ Asteroids.
 - OriBall.
 - Trajectors.
2. What are the attributes of the objects?
 - Warp1, Warp2, Warp3, Hyperspace.
 3. What are the possible states for each attribute?
 - Bubble Universe SIMs.
 - Shiyen Meishu.
 - Heavenly Palace.
 - Dragon King.
 4. What triggers the state change for each attribute?
 - Ancient Animal Fable.
 - Asteroid Mined to Carbon.
 - Galactic Battle Connections.
 - Chinese Zodiac Arthouse Relationships.

LENS OF SECRETS

1. What is known by the game only?
 - Chinese Arthouses within Warp Speed.
2. What is known by all players?
 - Galactic Battles.
3. What is known by some or only one player?
 - Hyperreality Vision Machine Relationships.
4. Would changing who knows what information improve my game in some way?
 - Bubble Universe SIMs.

LENS OF EMERGENCE

1. How many verbs do my payers have?
 - Shoot, Navigate, Speed, Deflect, Gotcha, Puzzle, Build.
2. How many objects can each verb act upon?
 - Space Wasters, Asteroids,

Trajector, Chinese Zodiac
Arthouses, Bubble Universes.

3. How many ways can the player achieve their goals?
 - Warp1, Warp2, Warp3, Hyperspace.
4. How many subjects do the players control?
 - Chinese Zodiac Arthouses nested within Nine Bubble Universes.
5. How do side effects change constraints?
 - Shiyen Meishu.

LENS OF ACTION

1. What are the basic actions in my game?
 - Shoot, Navigate, Speed, Deflect, Gotcha SIMs.
2. What are strategic actions?
 - Warp1, Warp2, Warp3, Hyperspace.
3. What strategic actions would I like to see?
How can I change my game in order to make this possible?
 - Chinese Zodiac Arthouses within Warp Speed.
 - Shiyen Meishu.
4. Am I happy with the ratio with strategic to basic actions?
 - Exploration is Emergence of the Heavenly Palace.
5. What actions do players wish they could do in my game that they cannot? Can I somehow enable these, either as basic or strategic actions?
 - Light speed.
 - Strategic Time Travel.

LENS OF GOALS

1. What is the ultimate goal of my game?
 - Hyperreality Vision Machine.
2. Is that goal clear to players?
 - Shiyen Meishu.
3. Is there a series of goals, do players understand that?
 - Modes: Galactic Battle, Puzzle, SIMs.
4. Are the goals related to each other in a

meaningful way?

- Dragon King.
5. Are my goals concrete, achievable and rewarding?
 - Heavenly Palace.
 6. Do I have a good balance of short, long term goals?
 - Warp1, Warp2, Warp3, Hyperspace.
 7. Do players have a chance to decide on their own goals?
 - Production of Chinese Zodiac Arthouses within Warp Speed.

LENS OF RULES

1. What are the foundational rules of my game? How do these rules differ from the operational rules?
 - Four heads structure of Kishotenkenketu has eight tails of the monomyth
 - Warp1, Warp2, Warp3, Hyperspace.
2. Are there "laws" or "house rules" that are forming as the game develops?
 - Chinese Zodiac Arthouses within Warp Speed is the Shiyen Meishu.
3. Are there different modes in my game? Do they make it simpler, or more complex? Would the game be better with more or less modes?
 - Galactic Battle, Puzzle, SIM.
 - Shiyen Meishu.
 - Heavenly Palace.
4. Who enforces the rules?
 - Ancient Animal Fable.
5. Are the rules easy to understand, or are they confusing? If confusing, should I change the rules and explain them more clearly?
 - Aesthetics of disappearance is the Dragon King.
 - Chinese Zodiac Arthouses within Warp Speed is a Hyperreal Vision Machine.

LENS OF SKILLS

1. What skills does my game require from my player?
 - Galactic Battles are Physical. Puzzles are Mental. SIMs are Social.
2. Are there categories of skill that this game is missing?
 - Replication of an absence is the disappearing aesthetics that manifests as the Shiyan Meishu in my game.
3. Which skills are dominant?
 - Social dominates.
4. Are these skills creating the experience I want?
 - Perpetual motion is the Heavenly Palace.
5. Are some players better at these skills than others?
 - Galactic Battle Connections become dimensional Puzzles for SIM Relationships.
6. Does this make the game feel unfair?
 - Ancient Animal Fable.
7. Can players improve their skills with practice?
 - Shiyan Meishu.
8. Does the game demand the right level of skill?
 - Heavenly Palace.

LENS OF EXPECTED VALUE

1. What is the actual chance of a certain event occurring?
 - Multiverse is %50 light versus warp.
2. What is the perceived chance?

Shiyan Meishu.
3. What value does the outcome of that event have? Can the value be quantified? Are there intangible aspects of value that I am not considering?
 - %66
 - Space colony eco-system.
 - Emergent cognitive of gameplay's Shiyan

Meishu.

4. Each action a play can take has a different expected value. Am I happy with these values? Do they give the player interesting choices? Are they too rewarding, or too punishing?
 - CTR scope.
 - Shiyan Meishu is resource allocation of Space Colony eco-systems.
 - %50 increases leverage %66 with %34 residual costs.
 - *(note this lens is an outsource for mathematical expertise)*

LENS OF CHANCE

1. What in my game is truly random? What parts just feel random?
 - Galactic Battle Connections.
 - Chinese Zodiac Arthouses within Warp Speed Relationships.
2. Does the randomness give the players positive feelings of excitement and challenge, or does it give them negative feelings of hopelessness and lack of control?
 - Shiyan Meishu is within the Heavenly Palace.

LENS OF FAIRNESS

1. Should my game be symmetrical? Why?
 - Assist, Content Creation and Community are the Galactic Battles, Puzzles and SIMs.
 - Trigger, action and reward are an emergent Shiyan Meishu.
2. Should my game be asymmetrical? Why?
 - Taikonaut trains a meta-narrative with a Hyperreality Vision Machine.
 - Heavenly Palace is between real and hyperreal as a Gameplay SIM.
3. Which is more important that my game is reliable measure of who has the most skill,

or that it provide an interesting challenge to all players?

- Gameplay experience is greater than sum of its parts as the Shiyen Meishu in the Heavenly Palace.
4. If I want players of different skill levels to play together, what means will I use to make the game interesting and challenging to everyone?
- Space colony eco-system is a built-in IAP mechanic.

LENS OF CHALLENGES

1. What are the challenges in my game?
- Galactic Battles mine asteroids for Warp Speed that nests Chinese Zodiac Arthouses within, as their Hyperreal Vision Machine traverses them into Nine Bubble Universes with the Shiyen Meishu in the Heavenly Palace, a Dragon King is manifest from StarShooters and SpaceWarriors who are a diametric Emergence of their Holographic, Multiverse Bubble Universe Gameplay SIM that's a Taikonaut training their copy of a copy with a Machine within a Hyperreal Vision Machine.
2. Are they too easy, too hard, or just right?
- Warp1, Warp2, Warp3, Hyperspace.
3. Can my challenges accommodate a wide variety of skill levels?
- Chinese Zodiac Arthouses within Warp Speed is the Shiyen Meishu in the Heavenly Palace.
4. How does the level of challenge increase as the player succeeds?
- With Four Heads of the Kishotenketsu, its Eight Tails of the monomyth convergence with Gamified Bubble Universe SIMs.
5. Is there enough variety in challenges?
- Shiyen Meishu.
6. What is the maximum level of challenge in

my game?

- Dragon King.

LENS OF MEANINGFUL CHOICES

1. What choices and I asking the player to make?
 - Galactic Battle Connections become Puzzle Relationship SIMs.
2. Are they meaningful? How?
 - Traversal of light speed for dimensional occupational SIMs.
 - Space traversal delusions of continuity (speed) is the Shiyan Meishu in the Heavenly Palace.
3. Am I giving the player the right number of choices? Would more make them feel more powerful? Would fewer make the game clearer?
 - Four Heads of Kishotenketsu structure are Warp1, Warp2, Warp3, and Hyperspace that have Eight Tails of a gamified monomyth convergence of Nine Bubble Universes nested within Chinese Zodiac Arthouses that end to end three modes of Galactic Battles, Puzzles, and SIMs.
 - Shiyan Meishu in the Heavenly Palace.
 - Aesthetics of disappearance traverses light speed.
4. Are there any dominate strategies in my game?
 - Dragon King has a voice of an Ancient Animal Fable.

LENS OF TRAIGULARITY

1. Do I have triangularity now? If not, how can I get it?
 - Navigate Space Junk, Shoot Space Wasters are Low, and Speed, Deflect Asteroids, Puzzles and Bubble Universe SIMs are High.
2. Is my attempt at triangularity balanced? That is, are the rewards commensurate with the risks?
 - Game Modes and Levels are a continuous forward movement of a Holographic,

Multiverse Bubble Universe SIM that's
A Hyperreal Vision Machine that's the
Shiyan Meishu in the Heavenly Palace
controlled by the Dragon King.

LENS OF SKILL vs CHANCE

1. Are my players here to be judge (skill),
or to take risks (chance).
 - Galactic Battle skill escalates
into risk, alternates to Puzzle
chance and to skill SIMs.
2. Are parts of my game tedious? If so,
will adding elements of chance enliven
them?
 - Continuous forward movement
alternates for mode Emergence of
the Gameplay.
4. Do parts of my game feel too random? If so,
will adding elements of chance with elements
of skill or strategy make the players feel
more in control.
 - Hyperreal Vision Machine.
 - Shiyan Meishu in the Heavenly Palace
is controlled by the Dragon King with
the voice of an Ancient Animal Fable.

LENS OF HEAD AND HANDS

1. Are my players looking for mindless action,
or an intellectual challenge?
 - Gameplay creates the Shiyan Meishu
within the Heavenly Palace.
2. Would adding more places that involve puzzle
solving in my game make it more interesting?
 - Chinese Zodiac Arthouses within Warp Speed
is their Hyperreal Vision Machine.
3. Are there places where the player can relax
their brain, and just play the game without
thinking?
 - Bubble Universe SIMs.
4. Can I give the player a choice - either
succeed by exercising a high level of

dexterity, or by finding a clever strategy that works with a minimum of physical skill?

- Game modes:Galactic Battles, Puzzles, SIMs
5. If "1" means all physical, and "10" means all mental, what number would my game get?
- 5.

LENS OF COMPETITION

1. Does my game give a fair measurement of player skill?
 - Asteroids mined to carbon.
2. Do people want to win my game? Why?
 - Dragon King.
 - Invincibility.
3. Is winning this game something that people can be proud of? Why?
 - Shiyen Meishu.
 - Heavenly Palace.
4. Can novices meaningfully compete at my game?
 - Galactic Battle Connections become Bubble Universe Relationships.
5. Can experts meaningfully compete at my game?
 - Space colony eco-system.
6. Can experts generally be sure they will defeat novices?
 - Warp1, Warp2, Warp3, Hyperspace is the Four Heads with the Eight Tails of a Gamified Monomyth that's the Ancient Animal Fable of the Dragon King.

LENS OF COOPERATION

1. Cooperation requires communication. Do my players have enough opportunity to communicate? How could communication be enhanced?
 - Galactic Battle statistics become player Connections for Bubble Universe Character Relationships.
 - Ancient Animal Fable of the Dragon King.

2. Are my players friends already, or are they strangers? If they are strangers, can I help them break the ice?
 - Taikonaut trains in a Hyperreal Vision Machine.
 - Galactic Battle statistical Connections become Chinese Zodiac Arthouse Relationships within Warp Speed.
3. Is there synergy ($2+2=5$) or antergy ($2+2=3$) when players work together? Why?
 - Player gets four heads of the Kishotenketsu structure of Warp1, Warp2, Warp3, Hyperspace and has Eight Tails of a Gamified Monomyth.
 - Shiyen Meishu within the Heavenly Palace.
4. Do all players have the same role, or do they have special jobs.
 - Twelve Chinese Zodiac Arthouses nest Nine Bubble Universe SIMs, so the Shiyen Meishu within the Heavenly Palace is controlled by the Dragon King that is an Ancient Animal Fable of a Taikonaut training their Hyperreal Vision Machine.

LENS OF COOPERATION vs COMPETITION

1. If "1" is competition and "10" is cooperation, what number should my game get?
 - 5.
2. Can I give players a choice to play cooperatively or competitively?
 - Player gets Four Heads of the Kishotenketsu structure that has Eight Tails of a Gamified Monomyth, as an Ancient Animal Fable is their Shiyen Meishu within the Heavenly Palace from Modes of Galactic Battles, Puzzles, SIMs, they can become the Dragon King of Nine Bubble Universe SIMs with their Hyperreal Vision Machine.
3. Does my audience prefer competition, cooperation or a mix?
 - Simulacrum is the game.
4. Is team competition something that makes sense for this game? Is my game more fun with team

competition or solo competition?

- Hyperreal Vision Machine creates the Shiyen Meishu within the Heavenly Palace.
- Back the front, front's the back, so the Heavenly Place is struck in the middle with the Shiyen Meishu.

LENS OF REWARD

1. What rewards is my game giving out now?
Can it give out others as well?
 - Atomic Clock control.
 - Asteroids deflected, mined to Carbon.
 - Warp1, Warp2, Warp3, Hyperspace.
 - Galactic Battle Stat Connections become SIM character Relationships.
 - Dragon King space colony ecosystems.
 - Shiyen Meishu within Heavenly Palace.
 - *Self Expression is Gameplay.*
2. Are players excited when they get rewards in my game, or are they bored by them?
Why?
 - Hyperreal Vision Machine.
 - Shiyen Meishu in the Heavenly Palace.
3. Getting a reward you don't understand is like getting no reward at all. Do my players understand their rewards?
 - Galactic Battles, Puzzles, SIMs are a taikonaut that trains a copy of a Copy in a Machine within their Hyperreal Vision Machine for the Shiyen Meishu in the Heavenly Palace that is controlled by the Dragon King.
4. Are the rewards my game gives out too regular? Can they be given out in a more variable way?
 - Warp1, Warp2, Warp3, Hyperspace kishokentsu structure has Eight Tails of a Gamified monomyth of a Hyperreal Vision Machine.
 - Nine Bubble Universe SIMs are nested within Twelve Chinese Zodiac Arthouses.

5. How are rewards related to each other? Is there a way they could be better connected?
 - Shiyun Meishu within Heavenly Palace.
 - Dragon King.
6. How are my rewards building? Too fast, too slow just right?
 - Galactic Battles, Puzzles SIMs.
 - Space Colony eco-system.

LENS OF PUNISHMENT

1. What are the punishments in my game?
 - Space Wasters Shot, Asteroids Deflected and Gotcha Trajectory Connections become stat Bubble Universe Relationship SIMs.
2. Why am I punishing players? What do I hope to Achieve by it?
 - Taikonaut trains in a Hyperreal Vision Machine SIM.
 - Shiyun Meishu within Heavenly Palace.
3. Do my punishments seem fair to players? Why or why not?
 - Galactic Battle Connections traverse into Chinese Zodiac Arthouses within Warp Speed that are Relationships in Bubble Universe SIMs.
 - Dragon King.
4. Is there a way to turn these punishments into rewards and get the same or better effect?
 - Shiyun Meishu in the Heavenly Palace is Space Colony eco-System.
5. Are my strong punishments balanced against commensurately strong rewards?
 - Ancient Animal Fable of a Dragon King is gameplay rules of the Heavenly Palace's Shiyun Meishu.

LENS OF SIMPLICITY/COMPLEXITY

1. What elements of innate complexity do I have in my game?
 - Warp1(knows), Warp2 (knows how), Warp3 (shows), Hyperspace (does).
2. Is there a way this innate complexity could

be turned into emergent complexity?

- Chinese Zodiac Arthouses within Warp Speed.
3. Do elements of emergent complexity arise from my game? If not, why not?
 - Shiyen Meishu.
 - Aesthetics of Disappearance.
 4. Are there elements of my game that are too simple?
 - Heavenly Palace moves Emergent Complexity.

LENS OF ELEGANCE

1. What are the elements of my game?
 - Galactic Battle, Puzzle, SIM.
2. What are the purposes of each element? Count these up to give the element an elegance rating?
 - Connections with four heads, Warp1 (knows), Warp2 (knows how), Warp3 (shows), Hyperspace (does) in a Kishotenketsu structure traverse with Relationships that are their Eight Tails of a Holographic, Multiverse Gamified Monomyth in Nine Bubble Universes by using Shiyen Meishu in the Heavenly Palace that is an Ancient Animal Fable of the Dragon King.
 - Four Heads, Eight Tails is Twelve Chinese Zodiac Arthouses within Warp Speed.
3. For elements with only one or two purposes, can some of these be combined into each other, or removed all together?
 - Gameplay is simulacra.
4. For elements with several purposes, is it possible for them to take on even more?
 - Shiyen Meishu within Heavenly Palace is Space Colony eco-System.

LENS OF CHARACTER

1. Is there anything strange in my game that

players talk about excitedly?

- Shiyan Meishu.
2. Does my game have funny qualities that make it unique?
 - Chinese Zodiac Arthouses nest Nine Bubble Universes, Connections of Galactic Battle stats become Puzzle Relationships that give character to their SIMs.
 3. Does my game have flaws that players like?
 - Simulacrum of Game is an Ancient Animal Fable that is about a Dragon King in the Heavenly Palace that controls Nine Bubble Universes with Shiyan Meishu's Space Colony eco-Systems.

LENS OF IMAGINATION

1. What must the player understand to play my game?
 - Taikonaut trains a copy of a copy in a machine within their Hyperreal Vision Machine to become a Dragon King in the Heavenly Palace with its Shiyan Meishu Space Colony ecosystem of Nine Bubble Universe SIMs nested within Twelve Chinese Zodiac Arthouses.
2. Can some element of imagination help them understand that better?
 - Holographic Multiverse Bubble Universe SIM.
3. What high-quality, realistic details can we provide in this game?
 - Simulacra is Warp1, Warp2, Warp3, Hyperspace.
4. What details would be low quality if we provided them? Can imagination fill in the gap?
 - Simulacra.
 - Shiyan Meishu.
5. Can I give details that the imagination will be able to use again and again?
 - Player has Four Heads of a Kishotenketsu structure of Warp1, Warp2, Warp3, Hyperspace that has Eight Tails of a Gamified Monomyth to become the Dragon King.
6. Which details inspire imagination? Which stifle it?
 - Four Heads, Eight Tails.

- Dragon King.

LENS OF ECONOMY

1. How can my plyers earn money? Should there be Other ways?
 - Players earn Connections by mining Asteroids deflected into carbon.
 - Shiyan Meishu NFT.
2. What can players buy? Why?
 - Players spend Relationships on Bubble Universe SIMs.
 - Space Colony ecosystem.
3. Is money too easy to get? To hard? How can I change this?
 - Galactic Battle stats.
 - Stats reference Asteroid objects.
 - SpaceWarrior NPC's diametric algorithm with StarShooter.
4. Are choices about earning and spending meaningful ones?
 - Shiyan Meishu in Heavenly Palace is controlled by the Dragon King that is an Ancient Animal Fable of the Gameplay that's a simulacra.
5. Is a universal currency a good idea in my game, or should there be specialized currencies?
 - Tokenization of everything.

LENS OF BALANCE

1. Does my game feel right? Why or why not?
 - Four Heads of Kishotenketsu structure of Warp1 (knows), Warp2 (knows how), Warp3 (shows how), Hyperspace (does) has Eight Tails of a Gamified Monomyth (Bubble Universes with two overlapping as one).
 - Pre-existing architecture is of Buddhism's Four Noble Truths and its Eight-fold Path within the scope of the Shuai-jan, a theory of invincibility in the Art of War's "Nine Grounds," container models for the the Nine Bubble Universes nested within

Twelve Chinese Zodiac Arthouses within Warp Speed in my game.

LENS OF ACCESSIBILITY

1. How will players know how to begin solving my puzzle, or playing my game? Do I need to explain it, or is it self-evident?
 - Navigate shoots, Speed, deflect and Gotcha is core game loop of Galactic Battle Connections that become Puzzle traversals of Chinese Zodiac Arthouses within Warp Speed.
 - Stats of Continuous Forward Movement pillar of Galactic Battle Connections become Chinese Zodiac Arthouses within Warp Speed Relationships in Nine Bubble Universe SIM levels that is their Shiyun Meishu Space Colony ecosystems in the Heavenly Palace and controlled by the Dragon King's Ancient Animal Fable.
2. Does my Puzzle act like something they have seen before? If it does, how can I draw attention to that similarity? If it does not, how can I make them understand how it behaves?
 - Mahjonn Dimensions but Chinese Zodiacs.
 - Core Game Loop of Navigate shoots, speed, Deflect, Gotcha to Puzzles is their Hyperreal Vision Machine.
 - Immersive Gameplay trains copy of a copy.
3. Does my puzzle or game draw people in, and make them want to touch it and manipulate it? If not, how can I change it so it does?
 - Hyperreal Vision Machine Toy.
 - Shiyun Meishu within the Heavenly Palace.

LENS OF PROGRESS

1. What does it mean to make progress in my game?

- Galactic Battle Connections become Bubble Universe SIM Relationships of Chinese Zodiac Arthouses within Warp Speed for the Shiyan Meishu space colony ecosystems in the Heavenly Palace and controlled by the Dragon King's Ancient Animal Fable.
2. Is there enough progress in my game? Is there a way I can add more interim steps of progressive steps?
 - Shiyan Meishu in the Heavenly Palace.
 - Recursive game loop is from NPC SpaceWarriors and their opposing Twelve Animal, Bug and Reptile Nemeses versus SparShooters and their Twelve Chinese Zodiac Arthouses.
 3. What progress is visible, and what progress is hidden? Can I find a way to reveal what is hidden?
 - Galactic Battle Stats, Asteroids mined to Carbon, Warp1, Warp2, Warp3, Hyperspace, Nine Bubble Universe SIMS, Shiyan Meishu in Heavenly Palace.
 - Dragon King's Ancient Animal Fable.
 - StarShooters engage SpaceWarriors to control their Holographic, Multiverse Bubble Universe SIMs.

LENS OF PARALELISM

1. Are there bottlenecks in my design where players are unable to proceed if they cannot solve a particular challenge? Could parallel challenges help?
 - Modes of Galactic Battles, Puzzles, SIMs are an end to end Gameplay loop on a Continuous Forward Movement Pillar.
 - Hyperreal Vision Machine.
2. Are my parallel challenges different enough from each other to give players the benefit of variety?
 - Shiyan Meishu in the Heavenly Palace is from Nine Bubble Universes nested within Twelve Chinese Zodiac Arthouses.

3. Can my parallel challenges be connected somehow? Is there a way that making progress on one can make it easier to solve others?
 - Taikonaut trains copy of a copy in a machine that's their Hyperreal Vision Machine SIM.
 - Four Heads of Warp1, Warp2, Warp3, Hyperspace has Eight Tails of a Gamified Monomyth that is seamless with the Nine Bubble Universe SIM levels, one of them a convergence.

LENS OF THE PYRAMID

1. Is there a way all the pieces of my puzzle can feed into a singular challenge at the end?
 - Dragon King in the Heavenly Place is an Ancient Animal Fable of the Gameplay.
2. Big pyramids are often made of little pyramids - can I have a hierarchy of ever more challenging puzzle elements, gradually leading to final challenge?
 - Nine Bubble Universe levels coincide with the strategic assessment of the Art of War's "Nine Grounds" that contain gameplay between the StarShooters' Chinese Zodiac Arthouses nested within Warp Speed against the NPC SpaceWarriors' opposing Bugs, Animals and Reptiles.
3. Is the challenge at the top of my pyramid interesting, compelling and clear? Does it make people want to work in order to get it?
 - Dragon King in the Heavenly Palace
 - Shiyen Meishu.

LENS OF THE PUZZLE

1. What are the puzzles in my game?
 - Galactic Battle stat Connections become Chinese Zodiac Arthouse Relationships with Nine Bubble Universe SIMs nested within Warp Speed.
2. Should I have more, or less? Why?
 - Hyperreal Vision Machine.
 - Shiyen Meishu within the Heavenly Palace.

3. Which of the ten puzzle principals apply to each of my puzzles?
 - Make the Goal Easily Understood: Dragon King.
 - Easy to Get Started: Galactic Battle.
 - Sense of Progress: Warp1, Warp2, Warp3, Hyperspace.
 - Sense of Solvability: Hyperreal Vision Machine.
 - Increase Difficulty Gradually: Nine Bubble Universes nested within Twelve Chinese Zodiac Arthouses.
 - Parallelism Lets the player Rest: Modes of Galactic Battles, Puzzles, SIMS.
 - Pyramid Structure Extends Interest: Shiyan Meishu.
 - Hints Extend Interest: Ancient Animal Fable of the Dragon King.
 - Give The Answer: Heavenly Palace.
 - Perceptual Shifts are a Double Edged Sword: Space Colony Ecosystems.
4. Do I have incongruous puzzles? How can I better integrate them into the game?
 - Taikonaut trains copy of a copy.
 - Machine within is a Hyperreal Vision Machine.

LENS OF CONTROL

1. When players use the interface, does it do what they expected? If not, why not?
 - Hyperreal Vision Machine.
 - Aesthetics of Disappearance.
3. Intuitive interfaces give a feeling of Control. Is my interface easy to master, or hard to master?
 - Taikonaut wears Hyperreal Vision Machine.
4. Do my players feel they have a strong influence over the outcome of the game? If not, how can I change that?
 - Shiyan Meishu within the Heavenly Palace is Warp1 (know), Warp2 (knows how), Warp3 (shows),

Hyperspace (does), as these four Heads of the kishotenketsu structure has Eight Tails of a Gamified Monomyth of an Ancient Animal Fable of a Dragon King that controls the Shiyan Meishu in the Heavenly Palace, Nine Bubble Universes are nested within Twelve Chinese Zodiac Arthouses within Warp Speed.

5. Feeling powerful = feeling in control. Do my players feel powerful? Can I make them feel more powerful somehow?
 - Shiyan Meishu.
 - Dragon King in the Heavenly Palace.

LENS OF PHYSICAL INTERFACE

1. What does player pick up and touch? Can this be made more pleasing?
 - Mobile Device/PC.
 - VR.
2. How does this map the actions in the game world? Can mapping be more direct?
 - Physical input > World: WASD's touch nav Shoots, swipe up Warp Speed and Deflect, tap Gotcha loops Puzzle and SIMs.
 - World > Physical Output: Galactic Battles, dimensional Puzzle traversals into SIMs
 - Physical Input > Virtual Interface: Systematic Emergence of Game Modes is Heavenly Palace.
 - Virtual Interface > World: Twelve Chinese Zodiac Arthouses nest Nine Bubble Universe SIMs within Warp Speed.
 - World > Virtual Interface: Galactic Battle's timed score Space Wasters shot, Asteroids deflected, mined to carbon for Warp Speeds to Hyperspace of dimensional Puzzle traversals into Bubble Universe SIMs
 - Virtual Interface -> Physical Output: Simulacrum of a Taikonaut is the Shiyan Meishu with the Heavenly Palace.
3. If I can't create a custom interface, what metaphor am I using when I map inputs to the game world?

- Taikonaut's Hyperreal Vision Machine is their Helmet and Visor.
4. How does the physical interface look under the lens of the Toy?
 - Taikonaut Pilots Hyperreal Vision Machine Toy.
 5. How does the player see, hear and touch the world of the game? Is there was way to include output device that will make the world become more real in the player's imagination?
 - Mobile Device/PC.
 - VR/AR.

LENS OF VIRTUAL INTERFACE

1. What information does a player need to receive that isn't obvious just by looking at the game world?
 - Taikonaut trains a copy in a machine that's a copy in their Hyperreal Vision Machine.
2. When does the player need this information?
 - To traverse light speed in a SIM as a Taikonaut.
3. How can this information be delivered to the player in a way that won't interfere with the player's interactions with the game world?
 - Taikonaut is pilot of gameplay SIM.
4. Are there elements of the game world that are easier using virtual interface (like a popup menu) than direct interaction?
 - SHIYAN MEISHU Heavenly Palace is an Emergent systematic virtual loop of Game Modes.
5. What kind of virtual interface is best suited to my physical interface?
 - Hyperreal Vision Machine is the Taikonaut's Helmet in the Heavenly Palace.

LENS OF TRANSPARENCY

1. Does the interface let the players do what they want?
 - Dragon King.
2. Do new players find the interface intuitive?
 - Player is a Taikonaut piloting their Hyperreal Vision Machine, a something more than physical.
3. Can players learn to use it without thinking?
 - Simulacra is Galactic Battles. Simulation is dimensional Puzzles of Chinese Zodiac Arthouses within Warp Speed. Hyperreality is Bubble Universe SIMs.
4. Can players continue to use the interface during stressful situations?
 - Player is lost to reality.
5. Does something confuse the players about the interface? On which of the six interface arrows is it happening?
 - Shiyen Meishu within the Heavenly Palace.
 - Virtual Interface > Physical Output.
6. Do players feel a sense of immersion when using the interface?
 - Player creates symbols, signifiers that represent something that does not exist.

LENS OF FEEDBACK

1. What do players need to know at this moment?
 - Speed.
2. What do players want to know at this moment?
 - Asteroid positions.
3. What do I want players to feel at this moment?
How can I give feedback that creates that feeling?
 - Production of Experiment Art within Warp Speed.
 - Chinese Zodiac Hyperreality Relationships.
4. What to players want to feel at this moment? Is there an opportunity for them to create a situation where they feel that?
 - Taikonaut's Hyperreality training as a Starshooter in a Galactic Battle against the SpaceWarriors.
 - Destroy, navigate SpaceWasters, Warp Speed to Deflect Asteroids and Gotcha SpaceWarrior Trajector.

5. What is the player's goal at this moment? What feedback will help them toward that goal?
 - Warp Speed.
 - Shiyen Meishu.

LENS OF JUCINESS

1. Is my interface giving the player continuous feedback for their actions? Why, why not?
 - Taikonaut training in a Vision Machine is for the Production of Chinese Zodiac Arthouses within Warp Speed.
2. Is second-order motion created by actions of the player? Is this motion powerful an interesting?
 - Disappearing Aesthetics.
 - Hyperreality.
3. Juicy Systems reward the player many ways at once. When I give a player a reward, how many ways am I simultaneously rewarding them? Can I find more ways?
 - Chinese Zodiac Relationships.
 - Constellations, Space Colony Eco-systems.

LENS OF PRIMALITY

1. What parts of my game are so primal an animal could play? Why?
 - Core game loop of Navigate, Shoot, Speed, Deflect, Gotcha.
 - Animal flow.
2. What parts of my game could be more primal?
 - Chinese Zodiac Puzzles.

LENS OF CHANNELS AND DIMENSIONS

1. What data needs to travel to and from the player?
 - Warp Speed.
 - Space Wasters.
 - Chi Shots.
 - Atomic Time.
 - Asteroids.
 - Carbon.

- Junk.
 - Chinese Zodiac Hyperreality.
 - Bubble Universe Constellation.
2. Which data is most important?
 - Holographic Environment.
 3. Which channels do I have available to transmit this data? Why?
 - Warp Speed.
 - Chinese Zodiacs.
 - Hyperreality.
 4. Which Channels are most appropriate for which data? Why?
 - Main screen.
 - Axillary Display.
 - Taikonaut trains traversal.
 5. Which dimensions are available for each channels?
 - Holographic Hyperrealities.
 - VFX.
 - Audio/status.
 6. How should I use those dimensions?
 - Production of Chinese Zodiac within Warp Speed is Bubble Universe Hyperrealities.

LENS OF MODES

1. What modes do I need in my game? Why?
 - Flying shoots and navigates to speed, Deflects and Gotcha to Chinese Zodiac Puzzles that become Relationships in Bubble Universe SIMs.
 - Taikonaut's Hyperreality Production of Chinese Zodiac Arthouses within Warp Speed is an Emergence of Heavenly Palace.
2. Can any modes be collapsed or combined?
 - Chinese Zodiac Puzzles.
3. Are any modes overlapping? If so, can I put them on different input channels?
 - Galactic Battles, Puzzles and SIM is a Taikonaut training in a Hyperreality for the production of Chinese Arthouses within Warp Speed as the Shiyen Meishu.
 - Taikonaut's Emergence is the Heavenly Palace.
4. When the game changes modes, how does the player


know that? Can the game communicate the mode change in more than one way?

- Vision Machine's Hyperreality.
- Galactic Battles, Puzzles, SIM.

LENS OF MOMENTS

1. What are the key moment in your game?
 - Galactic Battles, Puzzles, SIM.
 - Taikonaut's transhumanistic hyperreal self is a Vision Machine's pipeline to the Heavenly Palace.

LENS OF INTEREST CURVE

1. If I draw an interest curve of my experience, how is it shaped?
 - 
2. Does it have a hook?
 - Asteroids mined to carbon seed Bubble Universe SIMs.
3. Is there gradually rising interest, punctuated by periods of rest?
 - Galactic Battles, Puzzles, SIMs.
4. Is there a grand finale, more interesting than everything else?
 - Taikonaut becomes a transhumanistic reference with a Vision Machine as a Dragon King in the Heavenly Palace.
5. What changes would give me a better interest curve?
 - Galactic Battles and SIM overlaps.
6. Is there a fractural structure to my interest curve? Should there be?
 - Bubble Universe SIMs.
7. Do my intuitions of interest curve match the observed interest of the players? If I ask playtesters to draw an interest curve, what does it look like?
 - Holographic, Multiverse Bubble Universe Battle

Ground SIM.

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LENS OF INHERENT INTEREST

1. What aspects of my game will capture the interest of the player immediately?
 - Galactic Battle, Shoot, Navigate, Speed, Deflect and Gotcha.
2. Does my game let the player see or do something they have never seen or done before?
 - Player is as a transhumanistic extension of a Taikonaut who is training in a Vision Machine's Hyperreality production of Chinese Zodiac Arthouses within Warp Speed.
3. What base instincts does my game appeal to? Can it appeal to more of them?
 - Taikonaut in training goes from first-person shooter to a Hyperreality that's a Vision Machine of the Shiyen Meishu within Warp Speed with Holographic, Multiverse Bubble Universe SIMs, a profound change that's a transhumanistic AGI Relationship with the Heavenly Palace.
 - Gameplay is an Emergence of a whole that's greater than the sum of its parts as a Dragon King.
4. What higher instincts does my game appeal to? Can it appeal to more of them?
 - Invincibility.
 - Benevolent AGI.
5. Does dramatic change and anticipation of dramatic change happen in my game? How can it be more dramatic?
 - Player is a Hyperreal traversal of Chinese Zodiac Arthouses within Warp Speed as a Vision Machine.
 - SIM convergence of core game loop.

LENS OF BEAUTY

1. What elements make up my game? How can each one be more beautiful?
 - Rules: taikonaut trains in a continuous

forward movement of Galactic Battles,
Puzzles and SIM.

- Space: Vision Machine is the Production of Chinese Zodiac Arthouses within Warp Speed that is a Hyperreality of the Shiyan Meishu (experimental art) of a Holographic, Multiverse Bubble Universe SIM.
 - Components: Mine Asteroids from Galactic Battles for Connections, Solve Puzzles for Hyperreality traversal Relationships, Seed Bubble Universe SIM, Heavenly Palace Dragon King.
 - Mechanics: Navigate, Shoot, Speed, Deflect, Gotcha.
 - Goals: Vision Machine Hyperreality SIM.
2. Some things are not beautiful in themselves, but are beautiful in combination. How can elements of my game be composed in a way that is poetic and beautiful.
 - Chinese Zodiac Arthouses within Warp Speed is a production of a Vision Machine's Hyperreality of nine Bubble Universes' SIM.
 3. What does beauty mean within my game?
 - Heavenly Palace.

LENS OF PROJECTION

1. What is there in my game that players can relate to? What else can I add?
 - Overlap between perception and imagination is their Hyperreality with a Vision Machine.
 - Episodic Levels of Galactic Battles, Puzzles and SIMs.
2. What is there in my game that will capture the players' imagination? What else can I add?
 - Taikonaut in training is a transhumanistic Production of Chinese Zodiac Arthouses within Warp Speed as their Hyperreal Vision Machine into the Heavenly Palace as a Dragon King.
 - Episodic Holographic Overlaps.
3. Are their places in the game that players always wanted to visit?
 - Heavenly Palace.

4. Does the player get to be a character they could imagine themselves to be?
 - Player is a transhumanistic Hyperreality with a Vision Machine.
5. Are there other characters in the game that the players would be interested to meet (or spy on)?
 - Gameplay Connections become their Hyperreality Bubble Universe Relationships.
6. Do Players get to do things that they would like to do in real life, but can't?
 - Taikonauts.
7. Is there any activity in the game that once a player starts doing, it is hard to stop?
 - Perpetual motion of continuous forward movement is production of Chinses Zodiac Arthouses within Warp Speed.

LENS OF STORY MACHINE

1. How can I add more to player choice?
 - Taikonaut in training is the transhumanistic Player's Vision Machine system that creates Stories.
2. How can I allow more conflict to arise?
 - Galactic Battles, Puzzles and SIMs are variable "string of pearls" of a Vision Machine's Hyperreality loop into the Heavenly Palace to be a Dragon King that is Diametric to SpaceWarriors that want to control the Holographic, Multiverse Bubble Universe's AGI.
3. Does the game produce stories with a good interest curve?
 - Taikonaut in training finds trouble or AGI will find the Taikonaut.
4. Are players excited to tell the story of what happened in the game?
 - Gameplay creates the Holographic, Multiverse Bubble Universes' AGI levels.

LENS OF OBSTACLE

1. What is the relationship between the main character and the goal? Why does the character care about it?
 - Invincibility as a StarShooter.
 - Perpetual Benevolent Super Intelligence.
2. What are the obstacles between the main character and the goal?
 - StarShooter is Diametric to SpaceWarriors for Holographic, Multiverse Bubble Universe control of SIM Space Colony Eco-Systems.
3. Is there an antagonist that is behind the Obstacles? What is the relationship between the protagonist and antagonist?
 - Shi Fighter.
 - Taikonaut trains traversal in a Hyperreality Vision Machine into the Heavenly Palace by a Diametric Gameplay.
4. Do the obstacles gradually increase in difficulty?
 - Galactic Battles, Puzzles to SIMs are a perpetual Emergence of Continuous Forward Movement Pillar with Identical Elements for Holographic Super Intelligence.
5. Some say, "the bigger the obstacle, the better the story." Are your obstacles big enough? Can they be bigger?
 - Gameplay is to sustain Super Intelligent Perpetual Emergence.
 - Super Intelligence will become malevolent.
6. Great stories often involve the protagonist transforming in order to overcome the obstacle. How does your protagonist transform?
 - Hyperreality is their transhumanistic Existentialism of Perpetual Motion.

LENS OF SIMPLICITY AND TRANSCENDENCE

1. How is my world simpler than the real world? Can it be simpler in other ways?
 - Hyperreality's a futuristic War with the

Player's main character a Taikonaut training in an abstract of a Holographic, Multiverse Bubble Universe SIM.

- Habitable Zone and Exoplanet Explorations within Bubble Universes.
2. What type of transcendent power do I give the player? How can I give them even more without removing challenge from the game?
 - Production of Chinese Zodiac Arthouses within Warp Speed is the Shiyan Meishu, an illusionary Hyperreality's peripheral extension of Gameplay.
 - Vision Machine's SIMs.
 3. Is my contribution of simplicity and transcendence contrived, or does it provide my players with a special kind of wish fulfilment?
 - Taikonaut.

LENS OF THE HERO'S JOURNEY

1. Does my story have elements that qualify it as a heroic story?
 - Taikonaut in training's perceptions are co-creating an inter-objective space.
2. If so, how does it match up with the structure of the Hero's Journey?
 - Players are programmers of the game's phenomena of immersion and are codified in the game's structure.
3. Would my story be improved by including more archetypical elements?
 - Game's universe is a digital simulacrum of cloud computing that thinks and plans, re-pairs and reproduces itself. Up-grades are on an exponential time-line.
4. Does my story match this form so closely that it feels hackneyed?
 - Reproduced artifacts become dislocated so experimental art can cause travel at speeds faster than light, as SpaceWarriors reach their absolute limit of light, faster than light speed is StarShooters' Aesthetic Disappearance!

LENS OF WIERDEST THING

1. What is the weirdest thing in my story?
 - Player is a copy of a copy as the Shiyan Meishu.
2. How can I make sure that the weirdest thing doesn't confuse or alienate the player?
 - Dimensional travel is simulacra.
3. If there are multiple weird things, should I maybe get rid of, or coalesce some of them?
 - Hyperreality is the Heavenly Palace.
4. If there is nothing weird in my story, is the story still interesting?
 - Aesthetics of Disappearance.

LENS OF STORY

1. Does my game really need a story? Why?
 - Virtual simulated computer game's a machine simulating another machine.
 - Taikonauts inside a digital video game.
2. Why will players be interested in this story?
 - With an animal fable driver, it is as a fantasy adventure yet it has more mature character interactions in an intriguing theme with non-stop exciting action sequences. The Heavenly Palace and the Qilin are metaphors for real-world physics, art and science.
3. How do the other parts of the tetrad support the story? Can they do a better job?
 - Hyperrealities are building simulated environments.
 - Continuous forward movement pillar.
4. How can my story be better?
 - SIM generated.

LENS OF FREEDOM

1. When do my players have freedom of actions? Do they feel free at these times?
 - Taikonaut trains in Vision Machine that is a

Hyperreality into the Heavenly Palace.

- Bubble Universe SIMs.
2. When are they constrained? Do they feel constrained at these times?
 - Gameplay's Chinese Zodiac Arthouses are a Perpetual Motion with a Continuous Forward Movement Pillar withing Warp Speed.
 - Holographic, Multiverse Bubble Universe SIM AGI is codified and created by Gameplay.
 3. Are there any places that I can let them feel more free than I do now?
 - Player is as a peripheral to Vision Machine's Hyperreality.
 4. Are there any places where they are overwhelmed by too much freedom?
 - Continuous Forward Movement Pillar is Aligned with Identical Elements Pillar.

LENS OF HELP

1. Within the context of the game, who is the player helping?
 - Starshooters and their Chinese Zodiac Relationships.
2. Can I make the player feel more connected to the characters who need help?
 - Vision Machine's Hyperreality is a Continuous Forward Movement Pillar.
3. Can I better tell the story of how meeting game goals helps someone?
 - Creator Economy of Gameplay is its Super Intelligent AI that controls Holographic, Multiverse Bubble Universe SIMs.
4. How can the helped characters show their appreciation?
 - Space Colony Eco-systems.

LENS OF INDIRECT CONTROL

1. Ideally, what would I like the players to do?
 - Seek invincibility by traversal of light Speed with a disappearing aesthetics that is their Visions Machine's Hyperreality into the Heavenly Palace.
2. Can constraints get players to do it?

- Warp1, Warp2, Warp3, Hyperspace.
3. Can goals get players to do it?
 - Shoot Space Junk, Mine Asteroids are Connections that Traverse into Puzzles for Chinese Zodiac Relationships that seed Bubble Universe SIMs.
 4. Can interface get players to do it?
 - Taikonaut trains in a machine within a machine.
 5. Can visual design get players to do it?
 - Shiyan Meishu is an experimental art of their Chinese Zodiac Arthouses nested within Warp Speed's nine Bubble Universe SIMs.
 6. Can game characters get players to do it?
 - Transhumanistic Relationship to player's Experience.
 7. Can music or sound get players to do it?
 - Auteur-Niche progressive lead guitar I will perform myself.
 8. Is there some other method I can use to coerce players toward ideal behavior without impinging upon their feeling of freedom?
 - Space Colony eco-system.
 9. Is my design inducing desires I'd rather the player not have?
 - Hyperreality is the Shiyan Meishu that is a copy of a copy for Warp Speed.

LENS OF COLLUSION

1. What do I want the player to experience?
 - As a Taikonaut in training who is creating a Hyperreality Vision Machine pipeline into the Heavenly Palace for Space Exploration with Shiyan Meishu, a disappearing aesthetics is for their invincibility alignment of a Super Intelligence.
2. How can the characters help fulfill this experience, without compromising their goals in the game?
 - Galactic Battle Connections become Chinese Zodiac Arthouse Relationships within Warp Speed that become Puzzle traversals into Bubble Universe SIMs.

LENS OF FANTASY

1. What fantasy does my world fulfill?
 - Taikonaut trains in a machine within a machine as the Shiyen Meishu.
2. What does the player fantasize about being?
 - Dimensional space traveler in a Hyperreality of copies of copies.
3. What does my player fantasize about doing there?
 - Galactic Battles mine Asteroids into carbon and Puzzles solved seed Bubble Universes, as Taikonaut explores for Habitable Zones, Player Builds Space Colony eco-systems: Dragon King.

LENS OF WORLD

1. How is my world better than the real world?
 - Chinese Zodiac Arthouses within Warp Speed are copy of copies of Hyper-real transmedia's Holographic, Multiverse Bubble Universe SIMs.
2. Can there be multiple gateways to my world? How do they differ? How do they support each other?
 - Galactic Battles mine asteroids, convert them to Carbon for Warp Speed. Chinese Zodiac Puzzle Traversals are for Dimensional Seed that interconnect Bubble Universes. SIMs are Space Colony eco-systems of the Dragon King.
 - Connections, Relationships, Economy.
 - Taikonaut in training discovers with a Hyperreal Vision Machine into the Heavenly Palace.
3. Is my world centered on a single story, or could many stories happen there?
 - Full feature anime SHIYAN MEISHU: The Heavenly Palace roots parallelism of stories with an Aesthetics of Disappearance, serving the Hyper-casual Mobile Game with Chinese Zodiac Arthouse Relationships of hyper-opportunities for the production of art within Warp Speed.

LENS OF AVATAR

1. Is my avatar an ideal form that will appeal to my Players?

- Third person: Taikonaut's trains in a Vision Machine within a Machine, a copy of a copy to become the Shiyun Meishu in the Heavenly Palace as a Dragon King.
2. Does my avatar have iconic qualities that let a player project themselves into the character?
 - Third person: Connections from Galactic Battles, Asteroid mining into Carbon become Chinese Zodiac Arthouse Puzzle Dimensional traversals of Relationships within Warp Speed, copies of a copies that is their Hyperreality Vision Machine within a Machine of Holographic, Multiverse Bubble Universe SIMs.

LENS OF CHARACTER FUNCTION

1. What are the roles I need the character to fill?
 - Invincibility: Dragon King.
 - Eight Immortals: Ancient Animal Fable.
 - Taikonaut StarShooters: Chen Liu (male)/Jia (female).
 - StarShooter General: Gang.
 - Copies of Copy: Chinese Zodiacs.
 - NPC SpaceWarrior Leader: Raven Fighter.
 - NPC Opposing Copies: Twelve Animals, Bugs, Reptiles.
2. What characters have I already imagined?
 - Dragon King.
 - Ancient Animal Fable.
 - StarShooters/SpaceWarriors.
 - Chen Liu/Jai.
 - Gang/NPC Raven Fighter.
 - Chinese Zodiacs/NPC Twelve Opposing Nemeses.
3. Which characters map well to which roles?
 - StarShooters: Chen Liu/Jai, Gang, Chinese Zodiacs.
 - NPC SpaceWarriors: Raven Fighter/Twelve Opposing Nemeses.
4. Can any characters fill more than one role?
 - Holographic, Multiverse Bubble Universe SIM Emergence of Dragon King.
5. Do I need to change the characters to better fit the roles?

- Ancient Animal Fable is Variable during Continuous Forward Movement Pillar.
6. Do I need any new characters?
- Taikonauts.

LENS OF CHARACTER TRAITS

1. What traits define my character?
 - Player's a Taikonaut copy that accesses a Hyperreal Vision Machine with a copy that's their character's Chinese Zodiac Animal Traits.
2. How do these traits manifest themselves in words, actions and appearances of my character?
 - Connections produce Shiyon Meishu within Warp Speed that become their Hyperreality Relationships in Bubble Universe SIMs.

LENS OF INTERPERSONAL CIRCUMPLEX

1. Are there any gaps in the chart? Why are they There? Would it be better if they were filled?
 - Four heads of Hyperreality Vision Machine is the Dragon King with Eight Tails, the Invincibility of the Gameplay.
 - Machine within a machine is for copies of copies that develop the Holographic, Multiverse Bubble Universe SIMs.
 - Heavenly Place is the center.
2. Are there "extreme characters" on the graph? If not, would it be better if there were?
 - StarShooters and SpaceWarriors are striking the center to traverse light speed for multiverse Bubble Universe SIMs that develop their Holographic levels in a Machine within a Machine.
 - Shiyon Meishu enters the Heavenly Palace for invincibility.
3. Are character's friends in the same quadrant, or different quadrants? What if that were different?
 - Galactic Battle Connections become Chinese Arthouse Relationships within Warp speed, a Hyperreality Vision Machine that is of

Illusionary Holographic, Multiverse Bubble
Universe SIMs.

- Player is a Taikonaut that becomes a copy of a copy to traverse light speed to create the Shiyen Meishu to enter the Heavenly Palace as a Dragon King.

LENS OF THE CHARACTER WEB

1. How, specifically, does each character feel about each other?
 - Dragon King is aggregate of Chinese Zodiac Traits as the Shiyen Meishu.
 - Ancient Animal Fable is voice of Holographic, Multiverse Bubble Universe SIMs.
 - StarShooters are imbued with Chinese Zodiac Animal Traits and SpaceWarriors are Diametric to those traits.
 - Chen Liu/Jai are Relationships in reference to Chinese Zodiac Animal traits.
 - Gang is diametric to NPC Raven Fighter.
 - Chinese Zodiacs are diametric to NPC Twelve opposing Nemeses.
2. Are there any connections unaccounted for? How can I use those?
 - Copies of copies is the Hyperreality Vision Machine of the Shiyen Meishu that enters the Heavenly Place as a Dragon King.
 - Machine within a machine is game.
3. Are there too many similar connections? How can they be more different?
 - Taikonaut is a copy of a copy in a Hyperreal Vision Machine.
 - Shiyen Meishu.

LENS OF STATUS

1. What are the relative status levels of the characters in my game?
 - Ancient Animal Fable reacts to Taikonaut who trains as a copy with Chinese Zodiac Arthouses within Warp Speed that are copies

- for a Hyperreality Vision Machine as the Shiyan Meishu that enters the Heavenly Place to become a Dragon King.
2. How can they show appropriate status behaviors?
 - Galactic Battle Connections solve Dimensional Puzzles that become Chinese Arthouse Relationship Bubble Universe SIMs.
 3. Conflicts or status are interesting - how are characters vying for status?
 - Shiyan Meishu space colony eco-systems.
 4. How am I giving the player a chance to express status?
 - Heavenly Palace.

LENS OF CHARACTER TRANSFORMATION

1. How does each character change through out the game?
 - Taikonaut in training engages in Galactic Battles to mine asteroids into carbon, and with Dimensional traversals of a Machine within a Machine that are Chinese Arthouses within Warp Speed Connections, they enter Bubble Universe SIMs with Relationships that are copies of copies with their Hyperreality Vision Machine to enter the Heavenly Place as Shiyan Meishu to become a Dragon King.
2. How am I communicating those changes to the player? Can I communicate them more clearly, or more strongly?
 - Hyperreality Vision Machine.
 - Shiyan Meishu.
3. Is there enough change?
 - Dragon King.
4. Are the changes surprising and interesting?
 - Chinese Arthouses within Warp Speed.
5. Are the changes believable?
 - Holographic, Multiverse Bubble Universe SIMs are their Hyperreality Vision Machine Illusionary Existentialism.

LENS OF INNER CONTRADICTION

1. What is the purpose of my game?

- Invincibility.
2. What are the purposes of each subsystem of my game?
 - Mine Asteroids to Carbon.
 - Hyperreality Vision Machine.
 - Shiyan Meishu.
 3. Is there anything at all in my game that contradicts these purposes?
 - Light Speed.
 4. If so, how can I change that?
 - Production of Chinese Arthouses Within Warp Speed.

LENS OF THE NAMELESS QUALITY

1. Does my design have a special feeling of Life, or do parts of my design feel dead? What would make my design more alive?
 - Chinese Zodiacs Arthouses within Warp Speed.
 - Shiyan Meishu is a Machine within the Machine of the Heavenly Palace, an explorative space-vehicle of Habitable Zones and of their space-colony Bubble Universe eco-systems.
2. Which of Alexander's fifteen qualities does my design have?
 - Levels of scale: Galactic Battles, Puzzles SIMs.
 - Strong center: Taikonaut in training.
 - Boundaries: Warp Speed.
 - Alternating repetition: Warp1, Warp2, Warp3, Hyperspace.
 - Positive Space: Dragon King's Four Heads and Eight Tails.
 - Good shape: Existential Holographic Emergence.
 - Level symmetries: copy of copies is Hyperreal Vision Machine.
 - Deep interlock and ambiguity: StarShooters and SpaceWarriors diametric Experience is the Shiyan Meishu.
 - Contrast: Aesthetics of disappearance is Dimensional Traversal of Light Speed.
 - Gradients: Ancient Animal Fable.
 - Roughness: Asteroids mined into carbon.
 - Echoes: Chinese Zodiac Arthouses within

Warp Speed.

- The void: Heavenly Palace.
 - Simplicity and inner calm: Shiyān Meishu.
 - Not-separateness: Holographic, Multiverse Bubble Universe SIMs.
3. Could it have more of them somehow?
 - Hyperreality Vision Machine is Habitable Zones.
 4. Where does my game design feel like myself?
 - Bubble Universe SIMs.

LENS OF ATMOSPHERE

1. Without using words how can I describe the atmosphere of my game?
 - Hyperreality Vision Machine.
2. How can I use artistic control (both visual and audible) to deepen that atmosphere?
 - Shiyān Meishu.

LENS OF SPECTATION

1. Is my game interesting to watch? Why or why not?
 - Hyperreal Vision Machine.
 - Shiyān Meishu.
2. How can I make it more interesting to watch?
 - Game's probabilistic nature of quantum mechanical phenomena is the Heavenly Palace.

LENS OF FRIENDSHIP

1. What kind of friendships are my players looking for?
 - Galactic Battles between StarShooters and SpaceWarriors -> ki of kishotenketsu.
2. How do players break the ice?
 - Mine asteroids into Carbon for Warp Speed -> sho of kishotenketsu.
3. Do my players have enough chance to talk to each other? Do they have enough to

to talk about?

- Kishotenketsu is an end to end social mechanics of my game.
 - Chinese Zodiac Arthouses within Warp Speed is a copy of a copy of a Hyperreality Vision Machine within a machine -> ten of kishotenketsu.
4. What tools do I give players to maintain their friendships?
- Nine Bubble Universe SIMs are controlled By the Dragon King - ketsu of kishotenketsu.

LENS OF EXPRESSION

1. How am I letting players express themselves?
 - Taikonaut trains in a Hyperreal Vision Machine to enter the Heavenly Palace as the Shiyan Meishu.
2. What ways am I forgetting?
 - Observational Universe with Light Speed.
3. Are players proud of their identity? Why or why not?
 - Super Intelligent convergence is their invincibility to be the Dragon King.
 - Heavenly Palace is their Hyperreality Vision Machine, for Space Exploration's intersections of art and science are dimensional traversals of a Holographic, Multiverse Bubble Universe SIM that trains Taikonaut's copy of a copy in a Machine within a Machine.

LENS OF COMMUNITY

1. What conflict is at the heart of my community?
 - Hyperreality Vision Machine.
2. How does the architecture shape my community?
 - Four Heads are the kishotenketsu. With Eight Tails of the monomyth convergence with Gamification, Nine Bubble Universes nest within Chinese Zodiac Arthouses, and modes of Galactic Battles, Puzzles,

- SIMs are a seamless game loop of triggers, actions and rewards for Shiyen Meishu.
3. Does my game support three levels of experience?
 - Hyperreal Vision Machine, Shiyen Meishu, Heavenly Palace.
 4. Are there community events?
 - Space colony eco-system.
 5. Why do players need each other?
 - Hyperreality Vision Machine enters Heavenly Palace with Shiyen Meishu.

LENS OF GRIEFING

1. What systems in my game are easy to grief?
 - Asteroids deflected and mined to carbon.
2. How can I make my game boring to grief?
 - Heavenly Palace is an Ancient Animal Fable of the Shiyen Meishu.
3. Am I ignoring any loopholes?
 - Bubble Universe SIM levels are strategic kishotenketsu structure.

LENS OF LOVE

1. Do I love my project? If not, how can I change that?
 - Intersections of art and science converge my theoretical insight, intuition and aptitude for perpetual motion that's an illusionary thesis that connects to a holographic super intelligence, a Machine within a Machine that's a copy of a copy.
 - Production of art within speed is a disappearing aesthetics that changes everything known and unknown.
2. Does everyone on the team love the project? If not, how can that be changed?
 - Hyperreal Vision Machine is a cognitive extension of Benevolent Super Intelligence.
 - Perpetual Gameplay of a Hyperreal

Vision Machine is FOR the game
that Creates the Shiyan Meishu of
what is done TO the game.

LENS OF TEAM

1. Is this the right team for this project?
Why?
 - Transmedia World.
 - Flexibility, Cost-effective, Time-saving, Specialization.
2. Is the team communicating objectively?
 - Game is a vehicle for Global Remote Workers.
3. Is the team comfortable with each other?
 - Development is done in virtual space.
4. Is there an air of trust and respect among the team?
 - Remote, individual environments.
5. Is the team ultimately able to unify around decisions?
 - Remote work is their unity.

LENS OF DOCUMENTATION

1. What do we need to remember while making this game?
 - Taikonaut trains through disillusionment of continuity with the production of Art within Warp Speed that is their self-realization of the Shiyan Meishu within the Heavenly Palace to be a Dragon King.
2. What needs to be communicated while making this game?
 - Four Heads of Warp1, Warp2, Warp3 and Hyperspace is the Kishotenketsu structure that has eight Tails of the Monomyth's Gamified convergence of Twelve Chinese Zodiac Arthouses nested within Nine Bubble Universes that is their Hyperreality Vision Machine.
 - Game modes of Galactic Battles, Puzzles, and SIMs are the Tigger, Action, Reward of core game loop: Navigate, Speed, Shoot,

Deflect and Gotcha.

LENS OF PLAYTESTING

1. Why are we doing a playtest?
 - Check if mode of Galactic Battles trigger mode of Puzzle actions for mode reward of Bubble Universe SIMs.
2. Who should be there?
 - Bottom up, top down: Tissue Testers, Gamers, Influencers, Developers in scope of Astrology intersecting Astronomy market as an Art and Science of Shiyān Meishu, (experimental Chinese art).
3. What will we look for?
 - Player innovation to create, support and develop the Transmedia World of the Shiyān Meishu.

LENS OF TECHNOLOGY

1. What technologies will help to deliver the experience I want to create?
 - From Local scope of a Hyper-casual Game utilizing Unity Game Engine, Blender 3D Modeling Software, Audio Workstation/ editing software, and a Jackson Guitar, $f(x) = x$ will align the Global scope of a AAA Video Game Design that references Budget and scale.
2. Am I using these technologies in ways that are foundational or decorative?
 - Technology convergence is the Shiyān Meishu.
3. If I am not using them foundationally, should I be using them at all?
 - Proprioceptive emergence of a copy of a copy is a Habitable zone probe thesis of an Aesthetics of Disappearance.
4. Is this technology as cool as I think it is?
 - Machine within a Hyperreal Vision Machine is a synthetic imagination of a Super intelligence's cognition

that has proprioceptive creative intelligence with the Shiyān Meishū.

5. Is there a "disruptive technology" I should consider instead?
 - New x, y intersect is an Aesthetics of Disappearance that traverses parallel four dimensions into multiverse environments by moving space with proprioceptive vector 3.

LENS OF THE CRYSTAL BALL

1. What will mobile gaming be like in two years from now? Why?
 - Two billion people will be playing mobile games.
 - Technological parity with Video Games.
2. What will video gaming be like in four years from now? Why?
 - 300 billion dollar market.
 - Mobile metaverse convergence.
3. What will eSports be like ten years from now? Why?
 - 11 billion dollar US market.
 - Digitized replacement of mobile tech with glasses and location-based metaverse technologies.

LENS OF UTOPIA

1. Am I creating something that seems magical?
 - Shiyān Meishū within the Heavenly Palace.
2. Do people get excited just hearing about what I am making? Why or why not?
 - Taikonaut trains a copy of a copy in a machine that is within their Hyperreal Vision Machine.
 - Transformational, transhumanistic Super Intelligence Gameplay Experience for player invincibility.
3. Does my game advance the state of the art in a meaningful way?
 - Aesthetics of Disappearance for

Holographic, Multiverse Bubble
Universe SIMs

4. Does my game make the world a better place?
 - Continuity of disillusionment becomes Emergent Gameplay of an illusionary Super Intelligence of the Shiyan Meishu within the Heavenly Palace.

LENS OF THE CLIENT

1. What does the client say he wants?
 - IP Based Branding of SHIYAN MEISHU: The Heavenly Palace's feature animation that serves AAA Video Game Design of the monetization, engagement and retainment of Shiyan Meishu that's an Ad-based asset value creation and tokenization of a metaverse, multiverse Transmedia World Entertainment that forges and leads new boundaries of our converging futures.
2. What does the client think they want?
 - Metaverse from a AAA Game Design that's transmedia of the feature animation of SHIYAN MEISHU: The Heavenly Palace.
3. What does the client really want, deep down in their heart?
 - Intersections converging of Gamified Art and Science that is an AI.

LENS OF THE PITCH

1. Why are you pitching this game to the client?
 - IP Based Transmedia World Branding of Metaverse, Multiverse Entertainment.
2. What will you consider a "successful pitch"?
 - Feature animation written by me in and of itself as a spectator game experience called SHIYAN MEISHU: The Heavenly Palace that served my AAA Game Design of it becomes a speculation sale that includes my Video Game Design of

the animation feature that supports its IP Based Transmedia World with my start-up of Gamifiable LLC's flywheel: Hyper-casual Games, Blockchain Games, AR/VR Games to Tencent.

3. What's in it to people you are pitching to?
 - Leadership of the metaverse that endears the virtues of President Xi Jinping's China Dream with Global appeal.
4. What do people you are pitching to need to know about your game?
 - *Taikonaut trains in a Vision Machine within a Machine, a copy of a copy to become the Shiyun Meishu in the Heavenly Palace as a Dragon King.*

LENS OF PROFIT

1. Where does the money go in my business model? Why?
 - Hyper-casual Game is 125k Pre-seed and 175k Pre-seed Extension scales Mobile Games and 10 mil Seed scales IP Transmedia World into Video Games and Blockchain Games and 100 million is Series A of funding trajectory of Gamifiable LLC.
 - IP Based Transmedia World Branding.
2. How much will it cost to produce, market, distribute, and maintain this game? Why?
 - 125k Pre-seeds Gamifiable LLC with an IP Based Transmedia World launch with a Hyper-casual Mobile Game: %50 in and %50 out with a 100k to burn, 25k buffer.
 - Original audio file/lead guitar and Gameplay Song integration.
3. How much will the game make? Why do I think that?
 - 10,000,000 downloads with a million in revenue in two weeks.
 - 2.2 Billion Dollar Astrology Market.
4. What are the barriers to entry in the market for this game?
 - Six out of ten Americans believe in New Age beliefs: reincarnation, astrology, psychic abilities, or spiritual presence.

LENS OF TRANSFORMATION

1. How can my game change players for the better?
 - Player is as a taikonaut who trains a copy of their epileptic state of consciousness, as Skills become Connections, Puzzles of Chinese Zodiac Arthouse Relationships within Warp Speed become their Aesthetics of Disappearance with another copy of a copy that is their Hyperreal Vison Machine of their absence, so a machine within a machine is their dimensional space traversal with Shiyan Meishu placed in the Heavenly Palace from an Ancient Animal Fable about a Dragon King with Four Heads that is their Kishotenketsu structure with Warp1 (knows), Warp2 (knows how), Warp3 (shows), Hyperspace (does) that has Eight Tails of an Emergent Gamified Monomyth.
2. How can my game change players for the worse?
 - Game mechanics, problem solving and goals are the game's simulacrum.

LENS OF RESPONSIBILITY

1. Does my game help people? How?
 - The screenplay [SHIYAN MEISHU: The Heavenly Palace](#) serves Game Design's "... neuro-psychological event effectuated by the simultaneous or synchronic discharge of neurons to the brain...", a reference to inertia that is an illusion produced by the rule of absolute, relative movement or passage from one world to another, the two worlds rendered distinct.
 - Shiyan Meishu placed within the Heavenly Palace is a production of Chinese Zodiac Arthouses within Warp Speed.

LENS OF THE RAVEN

1. Is making this game worth my time?
 - Game Designer of Transmedia Worlds.

LENS OF YOUR SECRET PURPOSE

1. Why am I doing this?
 - Artificial General Intelligent
Convergent Traversal For Habitable
Zone(s): Perpetual Motion And Spatial
Reorganization ("beam me up Scotty").