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GLYP



TODON

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ENERGY TO FINISH THE YEAR

The year 2022 is not over yet, but it will certainly go down in history as one of the most intense and complicated times of the 21st century. This is linked to a number of factors: the climate crisis that has caused a series of problems such as intense droughts, storms much higher than expected, and desertification; the destructuring of global value chains and the difficulties in maintaining trade flows; war in the European continent and all the horrors associated with it; inflation in several countries, and the prospect that the world economy will enter a period of marked slowdown.

There are several factors that help explain these problems, but the importance that energy has played in all these crises catching our attention. The perspective of energy shortage has been bringing difficulties to several sectors of the economy, stimulating companies and governments to seek alternatives that can supply their needs in a clean and ecologically new way.

Board games industry is not in a bubble outside of reality, and because of this it have been severely affected by this international scenario of instability: increased production costs, more demanding consumers, and greater competitiveness challenge authors, publishers, and game manufacturers worldwide

In a moment like this, creativity becomes an even greater force, because in the face of new challenges the old solutions are no longer sufficient.

New thematic approaches connected to a more complex and plural reality, as seen in *Street Art* and *Cultive*, as well as games that use rules based on tradition, but that expand their possibilities, such as *Marajoara*, are products capable of standing out in the midst of a scenario in full transformation.

And for a world in which energy is becoming increasingly important, *Eletrika* has the potential to show us how the energy market can be both challenging and fascinating.

The future is uncertain, but it is sure to be exciting.



Interview

Lucas M. Rodrigues

By Márcio Botelho

Game development is a long and laborious process. It takes months, often years, of research, testing, and evaluation. If everything goes right, at the end of the process, we will have a quality game that can entertain people around the world.

Lucas Machado Rodrigues knows well the difficulties of this process. Founder of Goori DesignStudio and creator of *Eletrika*, the

next release to be part of the Glyptodon Game Studio, Lucas is a talented designer who managed to elaborate a board game that mixes route construction, tile placement, and a bit of estate speculation.

In this interview we talk about the author's background, the development of the game and the expectations for its release.



When did your relationship with board games begin?

I think my relationship with board games started in a slightly different way than other people who get into the hobby. In 2014 a couple of friends and I were involved in some design projects within an incubator. Another company working with 3D printing was having idle production time and asked us, somewhat randomly, to develop a board game with components geared towards 3D printing. For those who understand a little bit about design and production processes know that this would not work. We dove into a lot of field research to develop a game that naturally could not be good. And that's what happened, we made a bad game that never saw the light of day. But I ended up getting interested in the universe of games, started attending events and playing a variety of games.

My wife was a great partner. We would go at least once a week to the local arcade to try out some new games.

What type of game most grabs your attention as a player?

In general I prefer games where the setting of the game is part of the action of playing. Seeing the game scene forming is a very fun thing to do. Comparing the simplicity of the starting point to a complex end-game scenario is something that appeals to me. On the other hand I shy away a bit from games with very bureaucratic and long setups. I guess I am the lazy type of player (laughs). I know that there are players who love a complex setup, who spend hours putting the game together before they sit down to play. This is definitely not me. I think Eletrika came out with this personal characteristic of mine. You can open the box and start playing, with very few setup actions, and the game is assembled in the process. This has nothing to do with the complexity of the game itself. I have seen super simple games with a monster setup and extremely complex games with few components, or almost none. Just to name one from Meeple itself, Paper Dungeon is a very fun game with a very simple setup,

and at the end you can trace your progress throughout the game just by watching your scribbles, the base mechanics favor this. You don't need a bunch of components or hours of endless setups.

At what point did you decide to develop your own games?

Actually, the frustration of my first experience developing games made me set myself a challenge: to learn, play and create. I have taken a lot of pleasure especially in "learning". I am not particularly a game collector, which may shock some more orthodox players in the hobby. But game theory itself is something I have on my bookshelf. Learning game theory is fabulous, and even more fabulous is when you see all that theory materialize on a gaming table.

So I can say that I decided to create my own games because I had the desire to materialize these theoretical concepts.

Will Eletrika be your first published game? What can players expect from it?

Yes, Eletrika will be my first game to be published. It is a light gateway game. It's a kind of game that builds quickly and the time

passes very quickly until the end of the game. So I think it's a good warm-up game, the kind you put on the table while waiting for some players to arrive.

What kind of player will enjoy Eletrika?

I believe the game should appeal to a very broad spectrum of players. From the most competitive to the most unpretentious. In addition, the game has a high replayability.

The board game market is very competitive. How does Eletrika try to innovate to attract players' attention?

Well, the theme itself is already interesting. We have games with this same theme in the market, but not with the same lightness. In general, they are heavy games, not for everyone. Eletrika is different, it is more accessible. I think this will make it a very good game to have on the shelf. Who has never wanted to bring a friend into the world of board games? Finding an affordable game that is both challenging and fair for different levels of player is very difficult. Eletrika manages to position itself in this narrow and rare range of games.

The mechanics themselves are not new. It is difficult, or almost impossible, to create new



mechanics these days. But the way they are organized makes the game dynamics

Could you tell our readers how Eletrika was developed? What was the most challenging step in the process?

In a way Eletrika followed a very thorough methodological development process. I believe this is due to the fact that I had a previous trauma in game development. I mean, I didn't want anything to go wrong this time around and I made sure to apply the development resources I had at hand.

I divide the development process here into a few steps.

The first step is to have a starting point and actually start making something. It may sound odd, but the starting point in game

development can be anything and that element will not always be there at the end. In my case I started from the components. I wanted to have these little plastic pieces representing the electrical structures and I started with that. Many people start from a more abstract model, often the rules or theme. I wanted to start from something more concrete and so I started from the components. Then I defined a dynamic, or feeling, that I wanted to generate in the process of playing. Basically I wanted to have that cool feeling of building something, not randomly, but within the rules of a game. Soon there was already a playable prototype made out of cardboard.

The second and perhaps most important step is to get your game to the table. There is a lot of ground to cover before the game is ready, it has many flaws, missing rules, missing components... a lot of things, but



this can't stop you from putting your game on the table. And that is what I did. The first playtests we usually do are solitary, they are mental exercises to analyze if all those mechanics produce the desired dynamics.

It is important to say that the game developer communities helped a lot. The first feedback has to come from people who are more specialized or at least aware of the context of the games, otherwise you will have biased feedback or simply won't know what to analyze in the player feedback. Those first playtests hardly reached the end of the game, because you have to change the direction constantly.

Only after the rules already had a minimum consistency did I make a more presentable prototype and started taking the game to all the events I could. So many playtests were made. Hundreds and the vast majority with some kind of record. In this stage of playtests with real players it is very important to allow

the players to play the way they think is best and to get to the end of the game. When analyzing the feedback I always took into consideration the feelings that the player produced throughout the game and at the end of it. Sometimes they were feelings related to a specific component or rule, like: "this little piece here makes me hate" or "I got confused by this rule". By the way, the negative feedback has to be the most important ones, the ones we have to dwell on.

The visual part of the game also evolves with the playtests. Some developers don't consider the visual and aesthetic parts important throughout development and leave it exclusively to a designer or publisher at the end of the process. But deciding how big a component will be or what colors will be applied is part of good visual feedback to the player. These things can favor a certain mechanic or hide some weaknesses in the game. This evolved a lot during development.



Then we go to the third step. The game is not yet finished, but you need to give it a commercial look. This includes making a good sellsheet, limiting dimensions and amount of components, etc. I remember that I also made an 8 minute video quickly introducing the game. I sent this video, photos of the prototype, and the sellsheet to several publishers. As the material was very complete I received many responses: positive and negative, until I closed a deal with MeepleBR.

You see, I said that at this stage the game was not yet finished. Then we entered in the fourth step, which is to actually make the final touches of the rules and components. Here Glyptodon's team was essential. It is the professional touch that the game needs to really be marketable and see the light of day. Here several playtests also come in, but again it is with the more specialized staff, the balancing, refinement, color decision, it's all in this stage. After that the process is entirely

up to the publisher and the design team who did an excellent job on the graphic pieces.

Oh, I don't want to forget to mention that part of the game development was done during the pandemic. So the digital prototyping platforms played an important role. This made it possible for the game to continue to be tested even with the isolation.

So if there is one thing to take away from all this is that Eletrika was tested many, many, many times. The evolution of the game comes from these tests and from applying theoretical concepts to solve practical problems that the game might present.

What stage is the game at right now?

I already have a production proof copy on my shelf, so I think people will soon be able to introduce this game to their tables. I hope it will provide hours and hours of fun.





CHOOSING

A NAME

By Márcio Botelho

Have you ever stopped to think how difficult it is to choose a name?

Whether we are talking about a garage band, a company, or your firstborn, in any of these cases the choice of name makes all the difference and has a profound impact: you may not be into music, but I bet you know The Beatles, but you may never have heard of The Quarrymen, the band formed by John Lennon and Paul McCartney that gave birth to Liverpool's most famous quartet.

Of course, a name alone cannot create success, but a good choice helps to capture people's attention. The American writer Philip K. Dick (1928 - 1982), an author noted

for his works of science fiction, knew very well how to name his books.

Dick's titles work in several ways: by introducing the concept and preparing us for what is to come (*Do Androids Dream of Electric Sheep?*); by creating expectations about what we will discover during the narrative (*The Man in the High Castle*); or by being strange and unusual and arousing our curiosity (*Ubik*).

When we talk about the gaming industry, names take on an even greater importance. A good name is fundamental to a game's impact, and is extremely important in capturing the attention of an increasingly competitive consumer market full of new releases.

When to choose the name of the game?

The process of developing a game is arduous, often slow, and demands the attention and talent of the many people involved in its making. Therefore, it is normal that the selection of the name only happens at a later stage of development, when the theme, the core mechanic and the target audience are defined.

Until this choice occurs, at Glyptodon Game Studio we adopt codenames for the games: a simple and direct title that serves as a way for the team to refer to the game while the name is not defined.

One example of this is *Marajoara*. Before receiving this name, the game was called Project Peg Solitaire, because the use of dice on a board similar to the traditional game of peg solitaire was the most obvious feature of the product and one that we knew would not change during development. The name Marajoara only came up after the choice of theme and expresses the product very well: the archeological excavation of pots from the Marajoara culture.

Tips for choosing a good name

Choosing a good name for your game is not rocket science, but it is possible to observe certain market trends that work well and have been catching on in recent years.

The name needs to be EASY

It sounds like a rather obvious tip, but it is good to remember this: people need to be able to speak the name of your game (or at least type it correctly into the BGG search engine).

Names that are a few words long and easy to remember help in such cases. *Catan*, *Gaia Project* and *Ticket to Ride* are good examples of this: names with less than three words, no secrets to spelling or major pronunciation difficulties.

Complicated and/or far-fetched names can make it difficult to find more information, and make content producers spend more time trying to guess the right pronunciation of the

game's name instead of writing a good review about it.

Playing with words - alliteration, rhymes, and puns - can work to help players memorize the product name, but it is important to be careful not to create a cheesy name.

Long names are not a problem in themselves, but you may need to think of an acronym to make it easier for players and content producers. We see many examples of this in the gaming industry: *Dungeons & Dragons (D&D)*, *League of Legends (LoL)*, and *Call of Duty (CoD)* are some examples of acronyms that are easy for the public to identify.

If you are going to work with acronyms, be careful not to generate rude or awkward expressions. Calling friends over to play *Armored Super Soldiers (A.S.S.)* can be an awkward experience.

Grab ATTENTION

You have managed to develop a good name that is simple and easy to pronounce. Now it is time to think about whether it will catch the attention of your target audience or whether it will be just another name in the crowd.

Roughly speaking, it can be said that the name of a game has to fulfill at least one of three distinct functions: present the concept; create expectations in your audience; make people curious about the product.

A name that presents the concept is interesting and makes a good impression because it is able to capture the audience's attention while serving as an introduction to the game. Good examples of this include *Viticulture*, *Agrícola*, and *Terraforming Mars*.

Creating expectations is key in a market full of releases, and a good name can help

with this. Games with place names serve this purpose well, as they help raise the audience's interest as to what aspects of the local culture/landscape would have been effectively worked into their gameplay. Titles such as *Carcassonne*, *Great Western Trail*, and *Brazil Imperial* fit well into this category.

Finally, there are those names that attract attention due to the fact that they are "exotic", or in other words, that can arouse the curiosity of players due to what they hide. *Mansion of Madness*, *Nemesis*, and *Lost Ruins of Arnak* are titles that don't give much away and generate the desire on the part of players to discover the secrets that lie hidden behind them.

Be ORIGINAL

If your team has thought of a great name for the game you are developing, there is a good chance that this name has been used before.

A simple and catchy name is a good start, but now comes the tricky stage that will require a lot of research from the marketing team: maintaining the originality of the game's name. After all, you don't want your game to be confused with a product that has a similar name to your creation.

Searching for the name on BGG, Google and other platforms where games can be found, such as Steam or the PlayStore, is a good way to avoid copyright issues. Remember to look for names that are similar or could be confused in some way (if your game is called *Shadow Realm*, search for terms like *Shadow Reign*, *Dark Realm*, *Realm of Shadows*, or other variations).

This concern is even more important in times of the internet, as your marketing team may want to create a social media profile or website to keep in touch with the community around your game. If this is a real possibility for the project, checking the availability of the name for your website domain or your

networks is a key step in maintaining good communication with your fan base.

THINK about sequels and expansions

Over the past 50 years the cultural industry has taught us a fundamental rule: a successful idea can always be expanded. Sequels are a safe investment for movie studios, bestselling writers, and board game publishers.

With this in mind, it might be interesting to think about how the name chosen might interact with sequels or expansions. The most common option is to adopt some complement to the original name, such as *Orléans: Invasion* or *Azul: Summer Pavilion*, but it is also possible to invest in completely new names, as seen in Shem Phillips' *Western Kingdom Trilogy*.



A case study: from *GRAFITTO* to *STREET ART*

In the second half of 2020 game designer Rennan Gonçalves and Brazilian publisher MeepleBR established a partnership for the release of *Grafitto*.

Grafitto is a board game that has hip hop culture as its theme, with emphasis on graffiti and the way this artistic manifestation relates to urban spaces in big cities.

The name chosen for the game seemed to us to meet all the criteria we have presented here: easy to read and write, different enough to draw the public's attention while presenting the game, original enough to not be just one more in the crowd, and perfect to leave open the possibility of sequences and expansions.

We continued with the development of the project and in the first half of 2022 the game started to be offered for joint release to international partners. At this point our team started to notice certain problems regarding the name of the product.

Hip hop is an uncommon theme in modern board games, which makes a significant part of the target audience unfamiliar with graffiti

and its constitutive elements. In Brazil, and in many other countries, graffiti is mistakenly associated with the deprecation of public and private buildings.

This kind of association shows a lack of knowledge about what graffiti really is: an artistic expression full of meaning, which carries in itself the culture, the struggle, and the resistance of historically marginalized communities in big cities. Today artists who identify themselves as graffiti artists, such as Jean-Michel Basquiat, Eduardo Kobra, Shamsia Hassani, and OSGEMEOS, are recognized worldwide and many of their works adorn the walls of large cities and museums.

After some meetings involving game designer, editor and other team members, the decision was made to change the name of the product to facilitate the public's understanding of the artistic character of hip hop culture. And for this, nothing better than to show what graffiti is: a street art.

Street Art was the name chosen for the game. It kept the simplicity and the other elements of a good name, while at the same time drawing the players' attention and putting them in touch with the urban nature of graffiti.



PROMO MATERIAL

PAPER DUNGEONS

RULES

(BY THIAGO LEITE)

You can find below one promotional Dungeon Card for your regular matches of Paper Dungeons. It can be used with the components of the base game.

During the second step of the setup (Rules, p. 2), besides marking the rooms with four villains and the black walls, you must completely fill the indicated rooms in the Dungeon Card (C2, F4), and also draw dotted lines (Magic Barriers) as illustrated. Finally, write on the space (A3), a letter M, this is the Magic Scroll, a player collects it as they enter its room, a player can only collect the Magic Scroll once.

The blockaded rooms can't be crossed in any way. Not even magical items, like Khar Medallion and Intangibility Cloak, can help you in this case. To continue your exploration, you will need to turn around the blockaded room.

The forces of darkness have blocked the power of the Intangibility Cloak, so you must scratch this magic item from your player sheet, as it will not be possible to acquire it during the match.

The Dotted Lines behave as the impassable walls, however a player can cross only one of those Magic Barriers after they collect the Magic Scroll (M).

This Dungeon has two level 3 villains, only the player that deals the most damage on one of the two bosses receives the bonus.



TAKE PART IN THE **GREEN REVOLUTION**

By Márcio Botelho

Agroforestry isn't a common word in most people's day-to-day lives.

To explain in a very superficial way, agroforestry is a type of soil management that integrates agricultural crops of economic interest, such as beans, corn, and cassava, with stretches of native forest in a consortium that contributes to environmental preservation.

The agroforestry system integrates perennial trees and seasonal crops, allowing

a sustainable management of the soil, the maintenance of biodiversity, and contributing to the recovery of areas that were subject to deforestation and intense agricultural exploration.

Agroforestry can be a great ally for changing our relationship with nature, showing that it is possible to respect the environment and obtain profit.V

But can it be a game?

Cultive - the game

In *Cultive*, the participants are farmers who must adopt the agroforestry system on their land (represented by a set of 5 cards arranged horizontally).

Each round you can perform 3 actions: plant a card from your hand in one of your land cards; exchange a card from your hand with a card in a common market; and finally, renew the cards in the common market to have new purchase options.

At the end of the round, the plants will grow and, if they are in condition, be harvested.

Sounds simple, doesn't it?

But that is where you are wrong.

You will need to pay attention to the type of environment the plants need: corn needs sun, so it cannot be planted next to trees that generate shade - such as a papaya or açai tree -; other plants need shade, such as beans, which will require them to be grown in integration with trees.

In addition to the issue concerning sun and shade, you will need to pay attention to the integration of the various crops on your farm. In other words, it is essential to diversify production, because only then will it be possible to build connections between species that benefit each other mutually, and avoid the risks of depleting the soil.

A match lasts a total of 8 to 10 rounds, and the winner is the player who can get the most points through the crops she harvests and the connections she builds on her farm.

Agroforestry Systems

The *Cultive* rules present some popular mechanics: drafting, creation of routes/connections and hand management. A simple set that points to the fact that even very well-known and traditional mechanics can generate new and interesting games, being fundamental to this the good arrangement of the elements in a creative way and well connected to the theme.



Who will like *Cultive*?

I believe that the theme is the first point of attraction in *Cultive*: many games deal with farm management - after all, I have seen more than two dozen games with sheep and wheat on the cover, but here we are facing a very different farm.

The first difference appears in what we can plant on the farm: cassava, cacao, açai, papaya, passion fruit, and a host of other species that show that we are in Brazil.

But it is not just a question of exchanging wheat for cassava and apples for papayas. *Cultive* innovates in its concept of sustainable management and is closely linked to environmental issues that are very current.



The goal is to have a profitable farm, but this is only possible by using the soil in a way that respects the environment. More connected to our time, impossible.

For those who care more about mechanics, *Cultive* is also a pleasant choice for a quick game, but one that requires a considerable amount of planning and forces you to make significant decisions each round.



About the author

Laila Terra is a visual artist. Her works are part of collections such as the Gilberto Chateaubriand collection, MAM - RJ. Her work is between the project, the execution experiment, and the event until the achievable goal. For Laila, matter is a means, not an end.





By Márcio Botelho

Hip Hop is a cultural movement that originated in the big cities. Created by African Americans in the 1970s, this movement is an important expression of the power and creativity of the black community.

The four elements of Hip Hop are the DJ's (the art of creating a musical beat), the MC's (who sing the rhymes), the b-boys and b-girls (who perform break dance presentations), and the graffiti artists who color the walls of the neighborhood.

These four elements inspired *Street Art*, Glyptodon Game Studio's upcoming release. Each player takes on the role of a graffiti

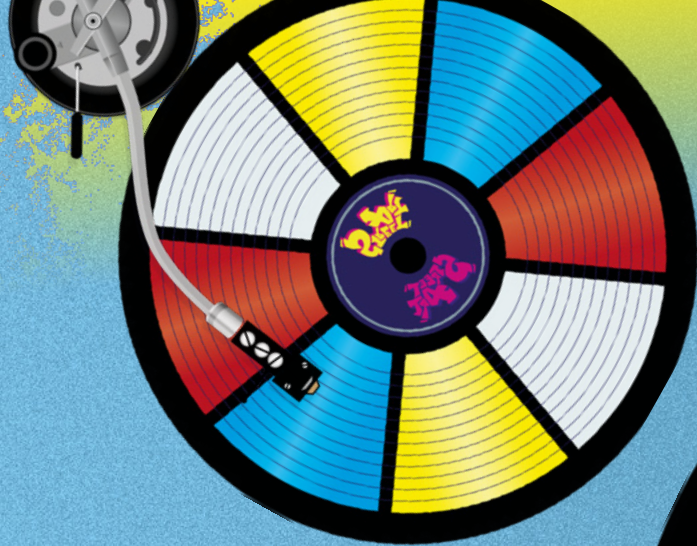
artist in a contest to create the best painting and dominate the walls with their signature.

Are you ready to be the best graffiti artist?

Overview

Street Art is a strategic game for 2 to 4 players. The core mechanics are rondel, contracts, network building, resource management and worker allocation.

As a product, *Street Art* fits into the category of gateway games: simple rules, dynamic gameplay, and high player interaction. The artistic theme, colorful components and



vibrant art all contribute to attracting people from outside the hobby.

Generally speaking, a match lasts between 25 and 40 minutes, a good length to keep the players' focus and attention.

Setup

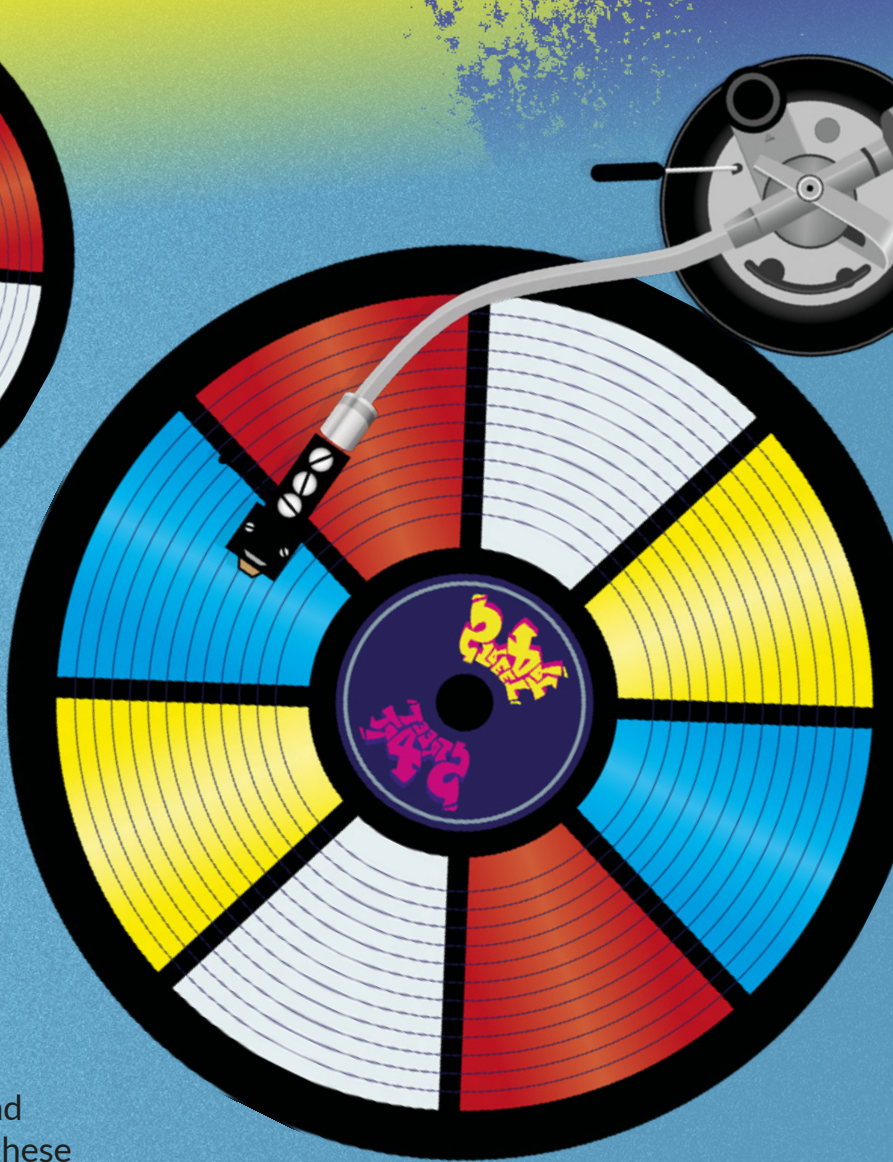
Before the first game, you will need to prepare the DJ's equipment by placing the 4 game discs on the central board and positioning 8 pieces of paint on each of these discs. In this preparation only the primary colors (yellow, blue, white and red) will be used. The mural board, where the artwork will be placed, should be allocated next to the central board.

Next, each participant chooses a player board and picks up all the graffiti and spray markers in that color.

Last but not least, shuffle the art cards and form a pile with them. Reveal the top 3 cards from the pile and form a display next to it.

The beat of the game: manipulating the DISCS

Players have two possible actions in their turns: manipulate one or more disks to pick up pieces of paint, or occupy a part of the mural board with the art cards.



To create a masterpiece you will need paint. The best way to secure this resource is by manipulating the disks: if after this action the bases of the manipulated disks find adjacent disks of the same color, the player can get one or two pieces of paint.

There are 4 different ways to manipulate the disks:

- spin a rondel on 1 space - right or left - at no cost.
- spin a rondel up to 4 spaces - right or left - at the cost of 1 graffiti writer.
- Spin two rondels on 1 space each - right or left - at the cost of 1 graffiti writer.

The paint pieces you pick up are organized in your backpack, a space located on the individual board.

Making Art: OCCUPYING THE MURAL

After collecting the necessary colors, you can make one of the art cards. Each of them shows on the back some important data:

- the pieces of paint needed to be able to select the card.
- the basic points you receive at the end of the game.
- the hip hop elements present on the card.
- the possible connections.

There are 12 to 16 possible positions on the mural board and you need to choose wisely, because your final score depends on it: many cards have connections and interactions with other cards, which can generate points that will be the key to your victory.

The art cards that you place on the mural receive a spray marker from the player who managed to place it on the mural. This marker is a sort of signature and helps determine who the author of the artwork is.





In addition, at any time during your turn, you can combine primary colors to generate secondary colors (orange, pink, purple, and green) or

spend graffiti artists to use one of Basquiat's Lessons to use special powers (unique abilities like doubling the paint pieces in your backpack or switching colors).

The game continues until the participants complete the mural or until one of the players uses up all of their spray markers. At the end of the game, the player with the most points is the winner and becomes the King of the Wall!

Who will like STREET ART?

The central concept of *Street Art*, street artists competing to see who can run the city walls, is innovative for a thematic universe so used to portraying medieval fantasy, horror, science fiction, European cities, and other themes identified with board games.

Because of this, the game's thematic innovation is its first highlight: *Street Art* puts hip hop and all the elements that run through the urban culture of the world's great metropolises at the center of its theme. The game's illustrations help convey this, mixing characteristic elements of urban life such as buildings, subway cars, and traffic signs, while adding elements representative of black culture.

Beyond the theme, *Street Art* delivers a dynamic gaming experience. The game is fun and surprises anyone expecting just a pretty product without much strategy. More than once in my matches, I found myself calculating the next spin of the discs to try to maximize the collection of paint pieces without the use of the graffiti artists. Add to this the high degree of interaction between players and you have a product that will deliver a lot of competition and fun, and can figure in the collection of the most demanding players.



About the author

Rennan Gonçalves is a game designer, historian and activist. His works integrate African and Afro-Brazilian culture with sophisticated game design elements, which makes the young author one of the new talents that stands out in the current Brazilian board game scenario.

STAGES OF GAME DEVELOPING



NEW PROJECT

The game is still a prototype and we are working to set the core mechanics, game flow, and potential visual identity.



IN DEVELOPMENT

the game is in playtest; this phase is essential to establish game rules, find mathematical balance and evaluate possible game modes.



ARTE & DESIGN

Game rules are now consolidated and it's time to establish the visual identity of the product; in this phase, playtests aim to improve user experience.



FILE PREPARATION

Rule book is last reviewed, blind tests and final adjustments are made on the files to print.



IN PRODUCTION

All files are sent to the factory and after evaluation of the printed proofs, the game production begins.



FINISHED

The game is finally ready for sale and distribution by us or our partners in other countries.

COMING SOON



Construct energy lines and manage hydroelectric power.

PAPER DUNGEONS: SIDE QUESTS

Explore new dungeons, complete side quests, and find the treasure box.



Street artists compete among themselves to rule the walls of the city.



Archaeologists searching for Amazon ceramics

CULTIVE

Cultivate an ecological farm with Brazilian native species.

1890: NATIONAL RAILROAD PLAN

Build railroads and make your fortune investing in Brazilian railway companies.



PROJECT ZEPPELIN

Duel between civilizations in a fantastic world.

PROJECT BARN

Moles and rabbits dig tunnels and compete for carrots.



PROJECT BOSS' DREAM

A cooperative exploration experience.

PROJECT NPC

Help the community... and make a good profit.