
I QUIT THE GREAT OFFICE ESCAPE

Game Design Document

Maximilian Bolejko

Game and Technical Narrative Designer



GAME OVERVIEW

I QUIT The Great Office Escape is a comedy stealth game where a completely exhausted and bored office worker decides to leave in the middle of the day and never come back. The front door is close enough to see but reaching it becomes a serious stealth operation. Coworkers watch, interrupt, ask for updates and create new tasks. The player studies the office, uses whatever is available and slowly turns a normal workday into a rebelliously absurd escape plan.

Genre: Comedy stealth game.

Platform: PC.

Expected length: Around three to five hours.

Main setting: One office building with connected rooms and smaller areas.

CORE EXPERIENCE

The player should feel like a highly trained spy trapped inside one of the least heroic journeys imaginable. A short walk from a cubicle to the front door gains the tension of a serious stealth mission. The player watches routines, waits for openings and creates distractions with printers, coffee machines, chairs, delivery boxes, computers and the red staple gun.

The office reacts to what the player does. A small distraction can solve the immediate problem and create another one somewhere else. A printer jam may clear two desks and then attract a manager. A fake meeting may empty a hallway and place every bootlicker directly beside the boss. The player keeps adapting while the office becomes less normal with every checkpoint passed.

THE GAME'S OBJECTIVE

Reach the front door before anyone understands that the player is leaving for good. The player returns to the cubicle at certain intervals to reduce suspicion, gather information and save progress. Later upgrades and replacements allow longer escape attempts. The final part brings the player to reception where the boss controls the last route to freedom.

UNIQUE SELLING POINTS

AN ORDINARY OFFICE TREATED LIKE A STEALTH MISSION

The office is familiar enough that the player immediately understands the place. Cubicles create cover. Glass meeting rooms expose movement. Corridors become dangerous because someone may appear from a spontaneous cubicle visit. The serious camera work and dramatic music make these normal details funny before anything absurd even happens.

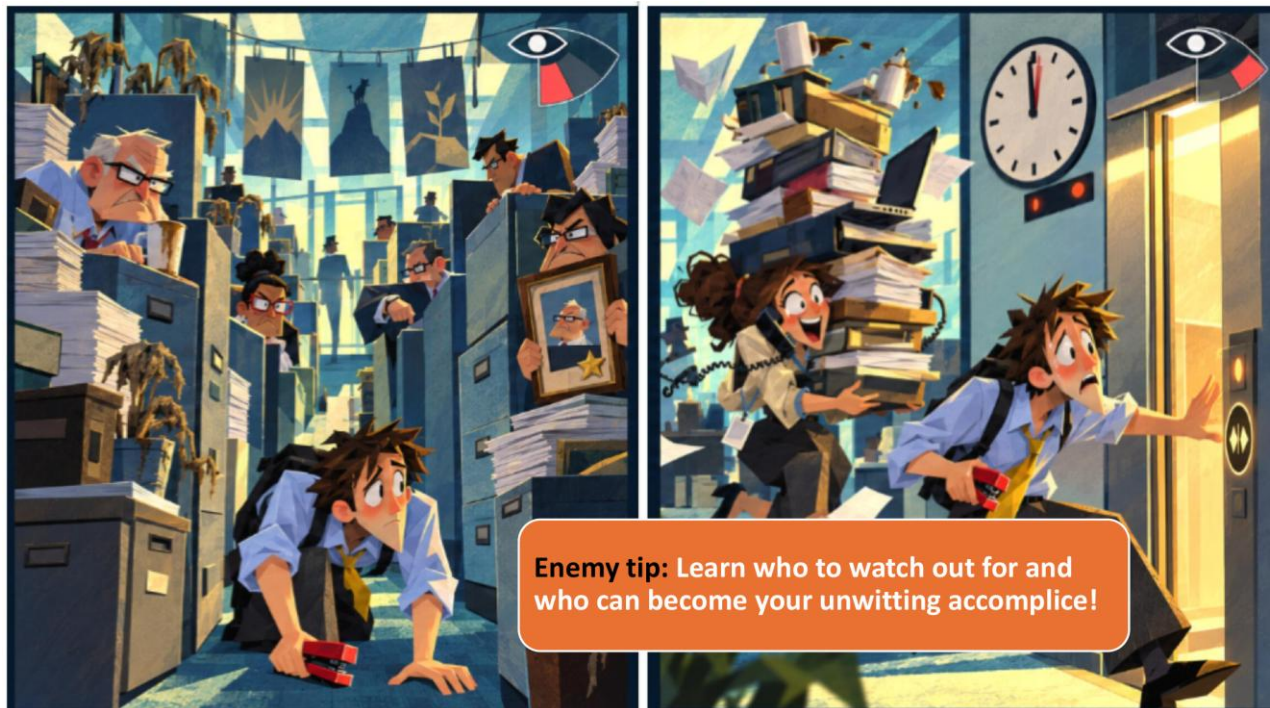
OFFICE SUPPLIES BECOME A REBELLION TOOLKIT

The player carries ordinary objects and finds uses that feel clever, slightly irresponsible and completely understandable after a terrible workday. The red staple gun becomes the main tool and can gain absurd upgrades by reading boring emails or doing actual work. Other objects can create noise, block routes, change routines or help the player look busy for a few more seconds.

COWORKERS BECOME ENEMY TYPES AND POSSIBLE HELPERS

Different coworkers create different forms of danger. Bitter stayers watch anyone who appears too free. Time thieves trap the player in conversations. Friday four fifty niners deliver work at the final possible moment. Microwave fish warmers fill areas with a smell that may reveal where the player is hiding. Update enforcers demand progress. Nodding bobblehead bootlickers follow the boss and block important routes.

Some characters can become unwitting accomplices. The gullible secretary, the payback janitor and the know it all may provide information or create openings. Window cleaners may become helpers after receiving the emotional support sponge rubber duck. Learning who can be avoided, manipulated or befriended becomes part of the escape.



Enemy types create different kinds of observation interruption and last minute work.

EMOTIONAL AND COGNITIVE ENGAGEMENT

The main emotional movement goes from boredom and quiet frustration toward relief, freedom and increasingly uncontrolled comedy. The player begins in a state that many people recognise. The character is mentally done with work and has already left in his imagination. Every successful move toward the exit creates a small sense of release.

The comedy should feel close enough to normal working life that the player recognises the behaviour before it becomes absurd. A pointless update, an unwanted conversation or a last minute task can feel more threatening than a traditional guard because the player understands exactly how these situations steal time.

The cognitive part comes from attention, memory and flexible problem solving. The player learns who moves where, what they notice, what keeps them busy and which objects can change their routine. A useful plan requires observation and timing. When the plan causes an unexpected consequence, the player has to reorganise it without losing the route back to the cubicle.

TARGET AUDIENCE

The main audience is adults who are sick and tired of their jobs or who remember the feeling of being mentally finished long before the workday ends. The game should especially connect with people who recognise office politics, pointless meetings, forced enthusiasm, constant updates and the strange pressure to look busy even when nothing useful is happening.

Players who enjoy comedy, stealth, environmental problem solving and games with a strong visual identity should also find a clear reason to play. The controls and immediate goal remain understandable for players with limited stealth experience. More experienced players can search for faster routes, stranger combinations and different outcomes.

INSPIRE

I want the game to inspire curiosity and creative disobedience inside a safe fictional office. The player should look at a boring object and wonder what else it could do. A chair can become a distraction. A calendar can move an entire department. A sponge rubber duck can turn possible snitches into allies. The satisfaction comes from finding a solution that feels ridiculous and somehow logical at the same time.

MAIN GAME OBJECTIVES

OBSERVATION

Learn how each part of the office works. Watch coworker paths, conversation patterns, sight lines, office events and the objects people care about. Notes around the office can provide clues. Pretending to drink coffee or look busy can create time to observe without increasing suspicion.

IMPROVISATION

Choose an office object and turn it into a solution. The player can create noise, move people, block a view, fake a reason to be somewhere or combine items into a more absurd tool. Several options should work in the same area so that experimentation feels useful.

SNEAKING AND STEALTH

Move while people look or walk in another direction. Hide behind cubicles, beneath desks, inside delivery boxes or in stranger places discovered later. The player also needs to watch for unexpected office visits and return to the cubicle before absence becomes suspicious.

ADAPTATION AND CREATIVE ESCAPE

Deal with the new problem created by the first plan. A successful distraction changes the office state and may introduce another enemy type. The player gradually learns the weak point of each coworker and uses that knowledge during the final encounter with the boss.



The red staple gun becomes the main environmental tool and gains absurd upgrades through office work.

DESIGN GOALS

NARRATIVE EXPERIENCE

The story follows one increasingly committed decision. The character wants to leave work and the player turns that thought into action. The narrative develops through the escape plan, the reactions of coworkers and the visible state of the office. Short conversations and environmental details can reveal why people stay, why some workers help and why the boss guards control so intensely.

The player character should remain customisable enough to feel personally relatable. The office can show traces of many working lives through desks, notes, mugs, forgotten awards and small habits. The emotional centre remains the desire for freedom from a mundane experience that has become difficult to tolerate.

GAMEPLAY MECHANICS

The main loop is observation, improvisation, sneaking and adaptation. Each part should remain easy to understand through movement, animation, sound and the reactions of characters. The player sees what changed after using an object and can quickly understand whether the action created time, suspicion or a new obstacle.

Objects should have more than one possible use when this remains readable. A printer can attract coworkers, produce paper cover or create a larger incident. A rolling chair can make noise or move an object. A computer can send a fake message or make the character look busy. The same system can support different plans without requiring a large number of unique mechanics.

The red staple gun becomes the most recognisable tool. Its upgrades should support distractions, environmental interactions and rebellious office comedy. It never needs to harm anyone. Its importance comes from treating a boring object like legendary equipment and allowing the player to discover increasingly unreasonable uses for it.

COGNITIVE ENGAGEMENT

The game should reward attention before speed. The player reads routines, holds several possible routes in mind and predicts how one action changes the room. Enemy types create different demands. Time thieves test conversational escape. Bitter stayers test movement and visibility. Update enforcers test timing and the ability to create another focus of attention.

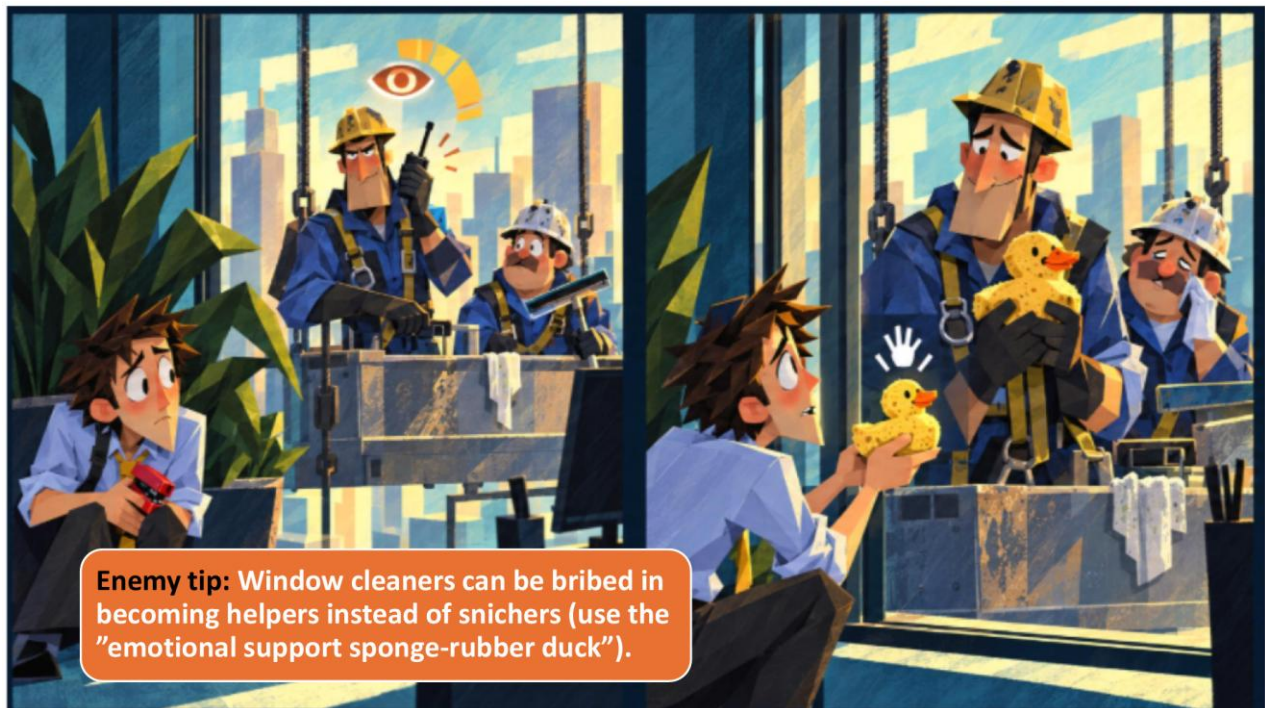
The information needed for a plan should remain visible or recoverable. Notes, repeated routines and clear object placement reduce the need to remember everything perfectly. Optional hints can point toward a useful category of solution while leaving the exact combination for the player to discover.

HIGH QUALITY VISUALS AND SOUND

The visual direction uses angular cel shaded three dimensional scenes with a strong two dimensional attitude. The models can be built in Blender, tested in Unreal and pushed further with flat colour planes, sharp silhouettes and visible texture. Faces, hands and furniture may bend out of shape as long as the situation and usable objects remain clear.

Cool fluorescent light defines the office. Mustard yellow keeps the character visible and the red staple gun becomes the main visual accent. Warm daylight marks freedom and grows stronger as the player approaches the exit.

Sound should make ordinary office details feel important. Footsteps, printer movement, a microwave signal, a ringing phone and the sound of a rolling chair can all provide information. Music can use scattered slow motion moments and dramatic stealth cues to give a mundane decision ridiculous weight. Important sounds should also have visual equivalents.



Window cleaners can change from witnesses into helpers through the emotional support sponge rubber duck.

REPLAYABILITY AND LONGEVITY

A fairly short game can still support several escape plans. Different objects, routes, allies and consequences allow the player to replay the office and discover another way through it. One player may rely on hiding and timing. Another may create large distractions and move through the resulting mess. A third may gather information and manipulate coworker routines before leaving the cubicle area.

The same office can change through enemy placement, small events, unlocked rooms and new staple gun upgrades. Later runs may reveal shorter routes or stranger outcomes. Replay value should come from meaningful alternatives and comic consequences rather than repeating the same tasks for rewards.

ACCESSIBILITY AND INCLUSIVE DESIGN

The stealth information should use sound, shape, movement and colour together. Awareness states need visible animation and clear contrast. Important audio cues need subtitles or visual indicators. Text size, subtitle background, colour contrast, camera movement, motion blur, slow motion effects and sound intensity should be adjustable.

Controls should support remapping, hold or toggle options and alternatives for repeated input. Difficulty settings can change how quickly coworkers notice the player, how long suspicion remains and how often the player needs to return to the cubicle. Optional route hints and object highlights can support players who want the comedy and story with less pressure.

The player character should allow a useful range of appearance options without changing the clarity of animations or hiding positions. Humour should target workplace behaviour and systems. Character differences should add recognisable personalities and perspectives without turning identity into the joke.

COMMUNITY AND PLAYER FEEDBACK

Early player feedback should focus on whether the objective is clear, whether interactions feel intuitive and whether the consequences make people laugh. Playtests can show which enemy types feel recognisable, which objects invite experimentation and where the office becomes confusing.

Community ideas may help identify more office behaviours, enemy types and object combinations. New ideas should fit the three main pillars and remain possible within the office systems already built. The clearest ideas can enter later prototypes while the central route stays controlled enough to finish and polish.

BALANCED DIFFICULTY CURVE

The beginning should give the player time to understand the office while suspicion remains low. Early areas introduce one enemy type and a small number of useful objects. The player can test a distraction, see the reaction and return to the cubicle without losing much progress.

Later areas combine routines. A time thief may hold the player while a Friday four fifty niner approaches with new work. A microwave fish warmer may change a safe hiding route. A bootlicker group may move with the boss and close a corridor that was open during an earlier attempt. The challenge grows through combinations rather than faster detection alone.

Checkpoints should appear after meaningful progress and the player should understand why a plan failed. The final boss encounter can combine the systems already learned at reception. The player studies the boss, uses allies and creates a final sequence with the tools collected across the office.

PROJECT SCOPE

The first version uses one connected office with desk areas, meeting rooms, a break room, bathroom, printer room, computer room, manager area, reception, hallways and the main exit. Smaller areas and additional routes can follow after the central loop works.

The first prototype needs one main office zone, a few usable distractions and stable coworker routines. This is enough to test whether watching, improvising and escaping already feels funny. The full game can aim for around three to five hours with multiple plans and outcomes. Content can be reduced when an idea adds work without improving the escape.

The main measure of success is simple. The player should understand what can be tried, feel clever when a plan works and laugh when the office reacts in a way that makes the next part harder.