

Egoinkasm



Artbook

Credits

Artists

- Silviani Martis
- Niki Pangelova

Designer

- Luke de Groot

Developers

- Fabio van t' Hoff
- Jihye Kang



Introduction



We are thrilled to present you with the official artbook of **Foonktasm**! It has been a long journey of brainstorming, collaboration, and creativity to bring this spooky yet delightfully dorky world to life. Throughout this process, we pushed ourselves artistically, experimenting with different styles and ideas to capture the unique atmosphere of the game.

Niki and I were the primary artists on this project, and we've shared our individual perspectives and creative journeys within these pages. You'll be able to follow our progress, from early concepts to final designs, and see how our ideas evolved along the way. We hope you enjoy exploring the world of **Foonktasm** as much as we enjoyed creating it!



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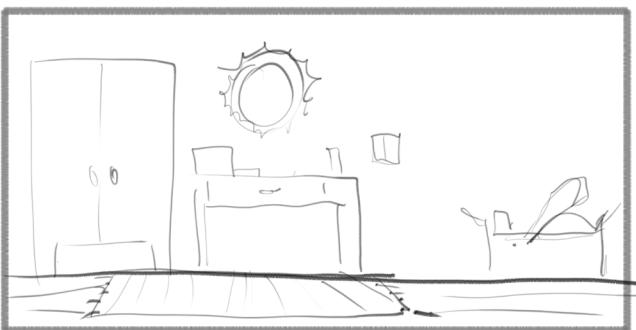


Early Concepts

One of the first assignments was to develop a game concept, which eventually changed completely. However, the core ideas of Noon, darkness, and monsters remained through to the final version. Here is Niki's first sketch.



During a brainstorming session with the team, we decided to create a rhythm game. Niki quickly sketched out an initial idea of how it might look. Although the layout was slightly modified, it remained a strong foundation for the final design!

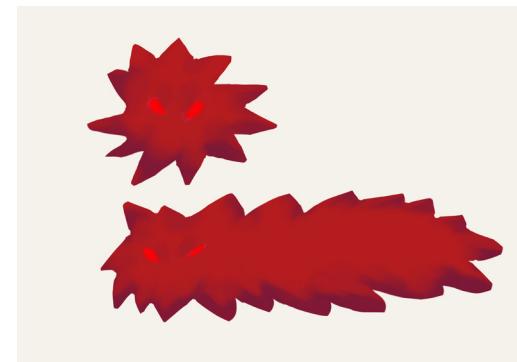
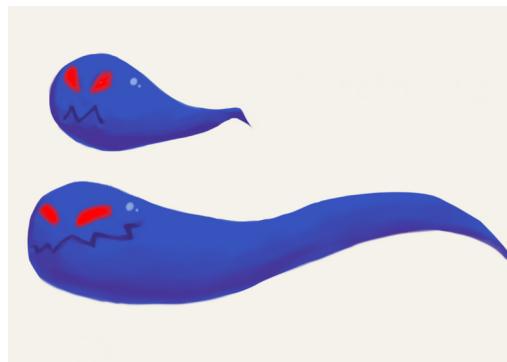
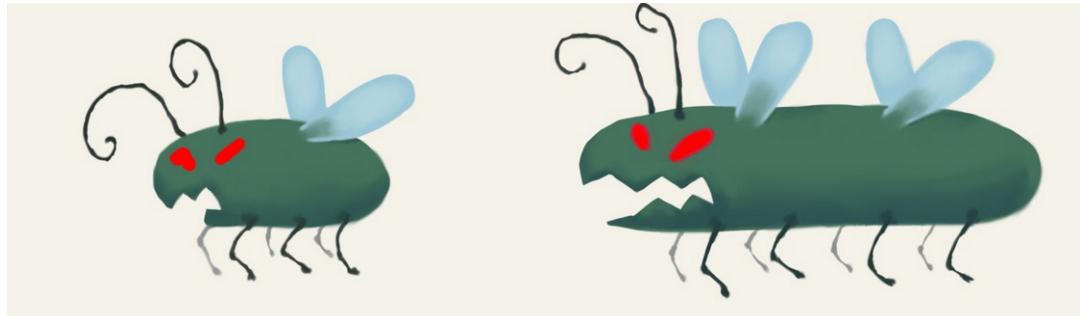


To create the backgrounds, we initially began with the concept of a long, extended hallway. Although background art wasn't Niki's strongest area, she focused on improving her skills. Over time, she became more efficient, faster, and increasingly confident in her work. These are the first concepts I suggested, showcasing a dynamic, moving hallway.

Art Style

Early Art style

For the artstyle of our game, we experimented with multiple art styles. One approach was a more sketchy style, which we thought would really fit Noon's goofy design. We also tried a more detailed 2D art style that we really liked for its depth and richness. However, it proved to be too time-consuming to animate effectively.



Sketch by: Luke

Art Style

Why pixel art?

We chose pixel art as the art style for Foonktasm primarily because it's a fast and efficient medium. With only 6 weeks to complete the project, we, as artists, needed a method that allowed for quick iteration and creation. Pixel art provided that speed, and we used Aseprite to create the game's assets due to its artist-friendly interface and pixel-focused features. Additionally, working in pixel art allowed us to set clear rules for consistency, such as using 1-pixel-wide lines and limiting the color palette to 3 shades for shading and lighting. These guidelines made collaboration smooth and ensured a cohesive visual style throughout the game.

Additionally, we noticed a lack of pixel art rhythm games, which inspired us to explore what we could bring to the genre both creatively and visually. This gave us the opportunity to experiment with a unique aesthetic in a space that hasn't been heavily explored, allowing us to push boundaries and see how pixel art could enhance the rhythm game experience.



For the promotional art of the game, we decided to take a more realistic approach. We were inspired by other pixel art games, like *"The Binding of Isaac"*, where the cover art is hyper-realistic and dramatically drawn. This style effectively highlights elements you often don't really see in the 2D gameplay while adding a humorous contrast between the detailed, intense promotional art and the simple in-game visuals. We wanted to achieve a similar effect by using realism to enhance the game's personality and intrigue.



Binding of Isaac & Foonktasm promo art



Binding of Isaac & Foonktasm in-game

Character Design

Noon

Meet Noon! A nosey and resourceful creature, Noon is passionate about all things technological. His love for gadgets and machinery makes him uniquely qualified to face the impending darkness. When a horde of monstrous creatures threatens his town, Noon decides to step up and fight against the monsters. Armed with his trusty flashlight, he's determined to scare the shadows, protect his neighbors, and restore light to his world.



Inspiration

Noon's design was inspired mostly by the designs of the Chimimoryo in Berserk and the Heron character in The Boy and the Heron, particularly because of their large noses. I love how these characters have so few facial features, yet still manage to express so much emotion despite that simplicity. By focusing on Noon's big nose and limiting other facial details, I aimed to capture a similar emotional depth, allowing his character to stand out despite the lack of elaborate features.



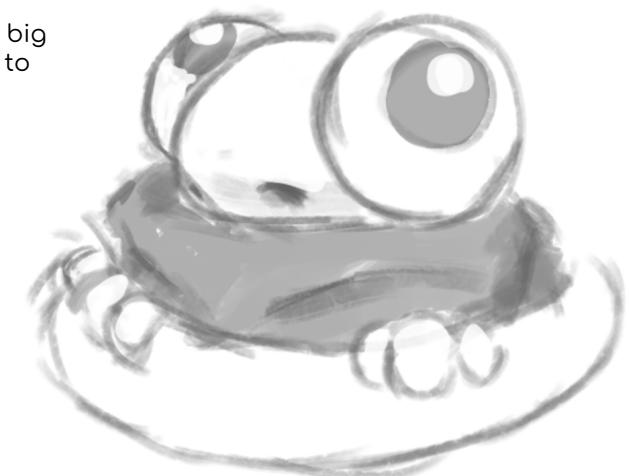
Inspo 1: Chimimoryo | Berserk



Inspo 2: The Gray Heron

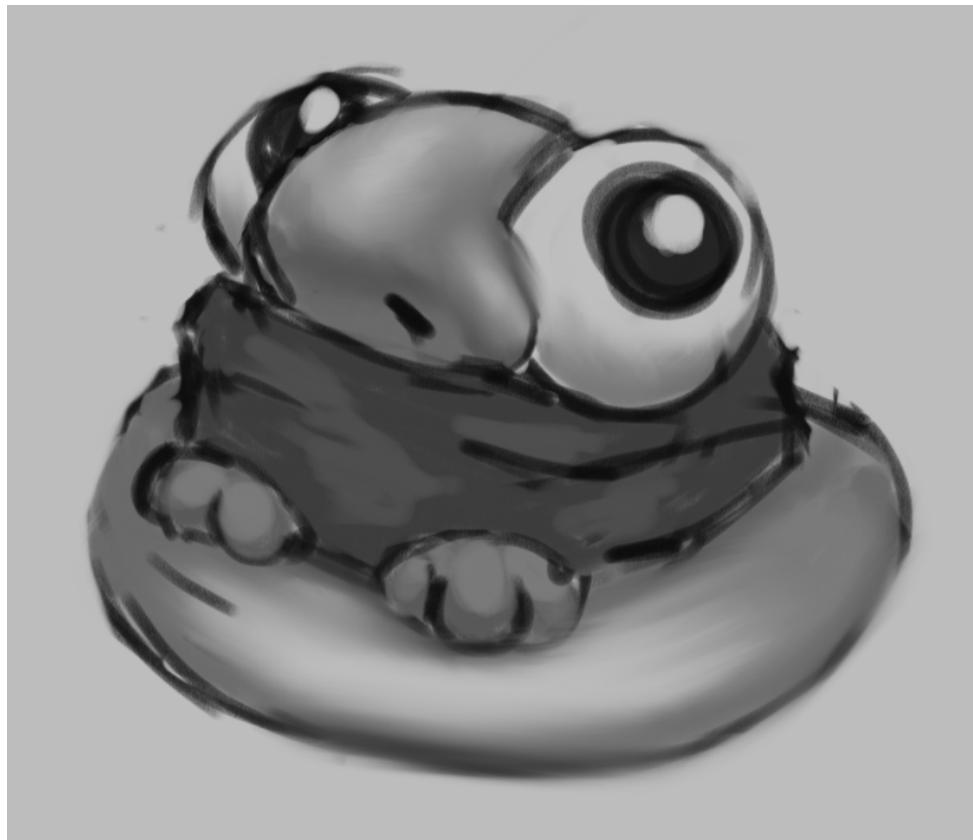


Inspo 3: Bulborb | Pikmin



Artist: Jany Martis

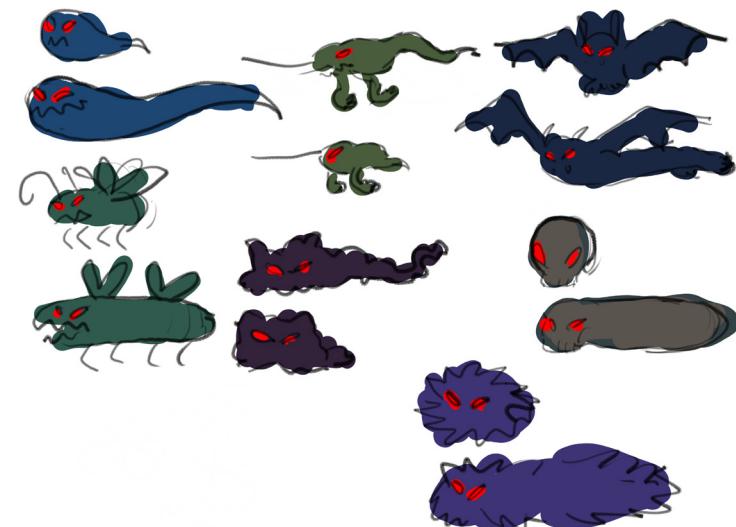
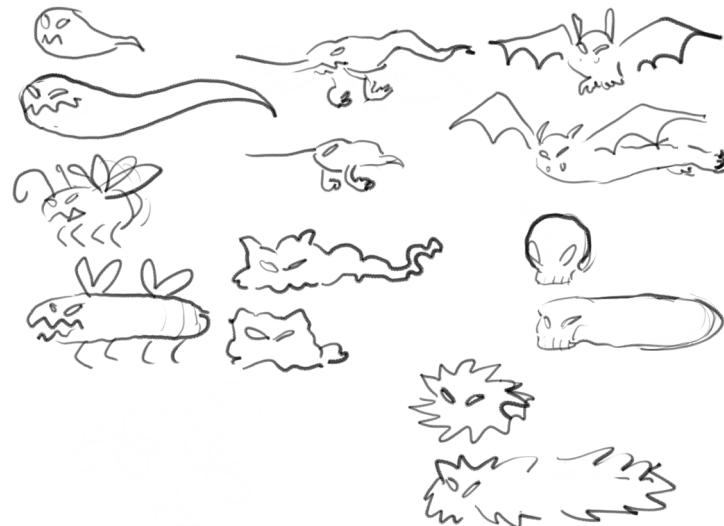
Noon『Render』



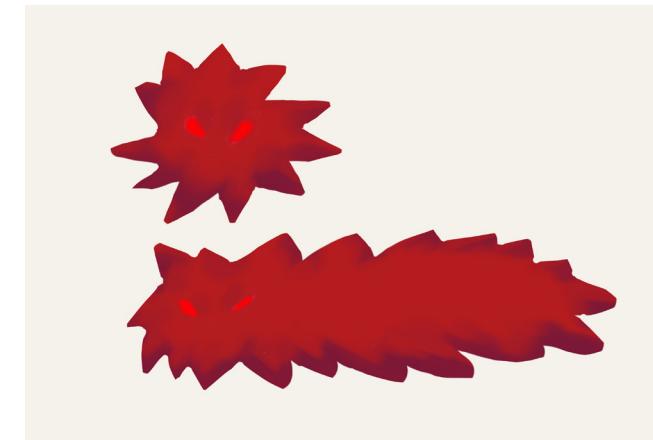
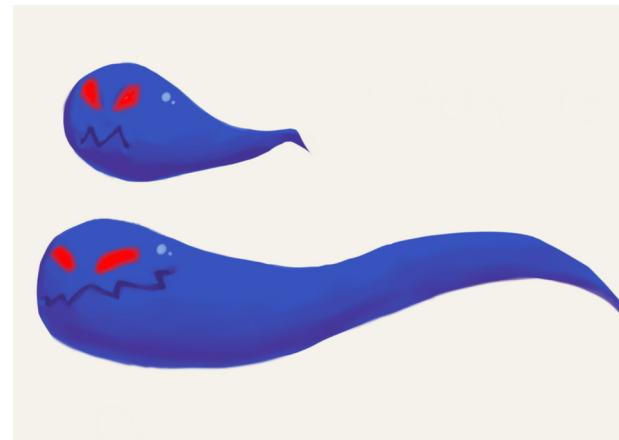
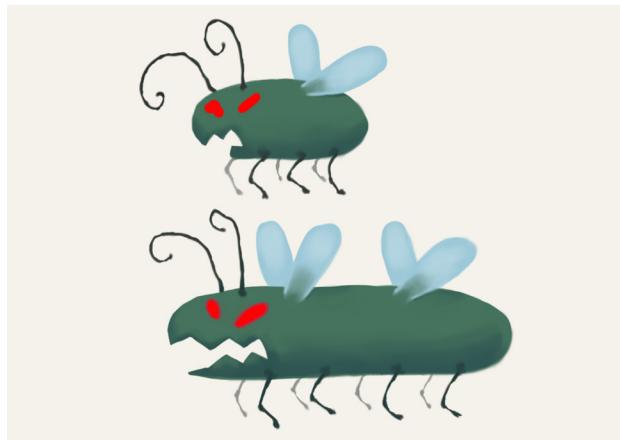
Artist: Jany Martis

Enemies

These are the initial sketches and ideas for the enemies. I experimented with short and long note versions and added color to capture the dark vibe we wanted to convey.



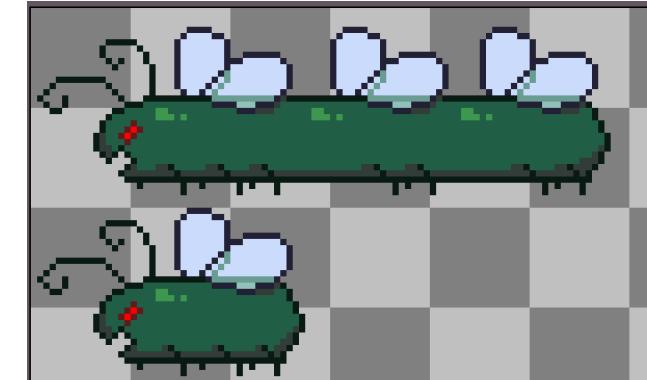
I selected three enemy types to start with: a ghost, an insect, and an abstract shape. For their colors, I chose primary shades—red, green, and blue—skipping yellow since it's too bright for the darkness theme. We also decided to use yellow for the flashlight, which would have clashed with the enemies if I used that color on them.



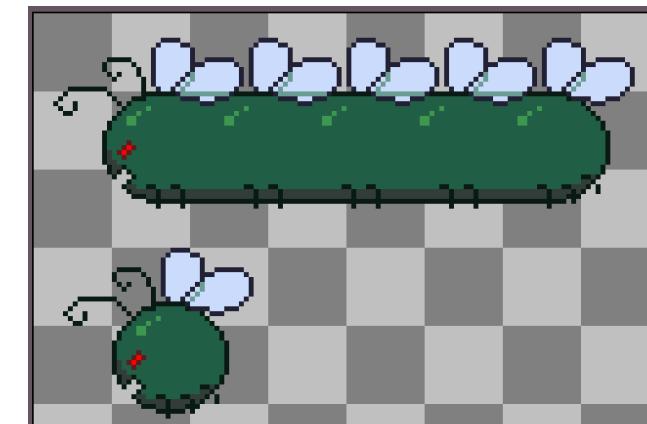
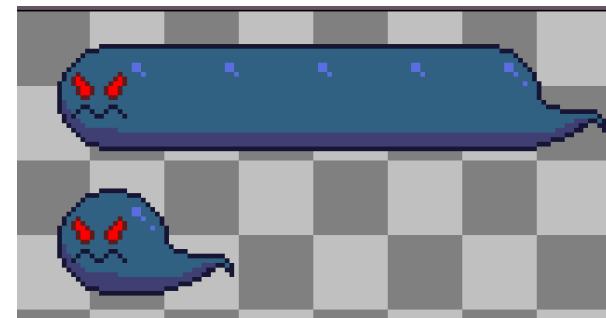
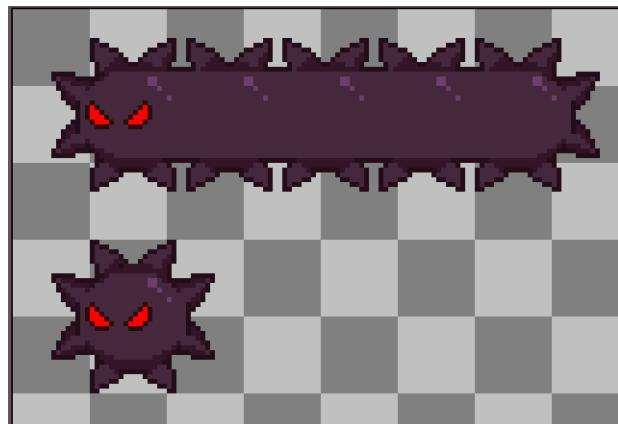
Artist: Niki Pangelova

Enemies

The first pixel iterations were based on the sketches. I wasn't sure how they would work in Unity since I'm not familiar with the technical aspects of game development, particularly how the note-hitting mechanics would interact with the enemies. As a result, the designs were not as refined in the beginning.



After reviewing the initial versions of the game and discussing the design issues with the team, along with feedback from playtesters, I redesigned the enemies to better align with the indicators. This adjustment allows players to know when to hit or hold a specific note!



Artist: Niki Pangelova

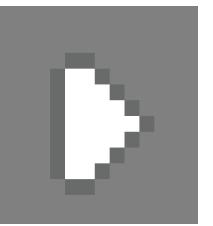
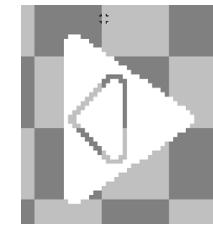
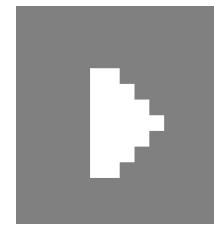
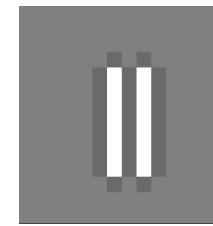
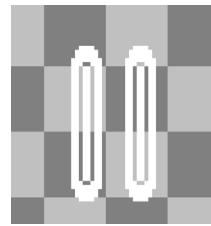
UI and VFX

Icons

For the music icons, I suggested using the same pixel ratio as Minecraft paintings to create artwork that doesn't necessarily relate to the gameplay. I listened to the three songs shared in our group and illustrated them based on the feeling each song gave me. I also wanted to include a purple overlay to indicate songs that are locked for the player. By unlocking them, the player also reveals the full, colorful image! (The purple overlay is used consistently throughout our game's backgrounds to portray shadows and bring the visuals together).



I also worked on creating UI icons, though it wasn't my favorite task. Surprisingly, I found it pretty challenging, even though it seemed like it should have been straightforward. Here are some variations I made, along with the final choice.



VFX

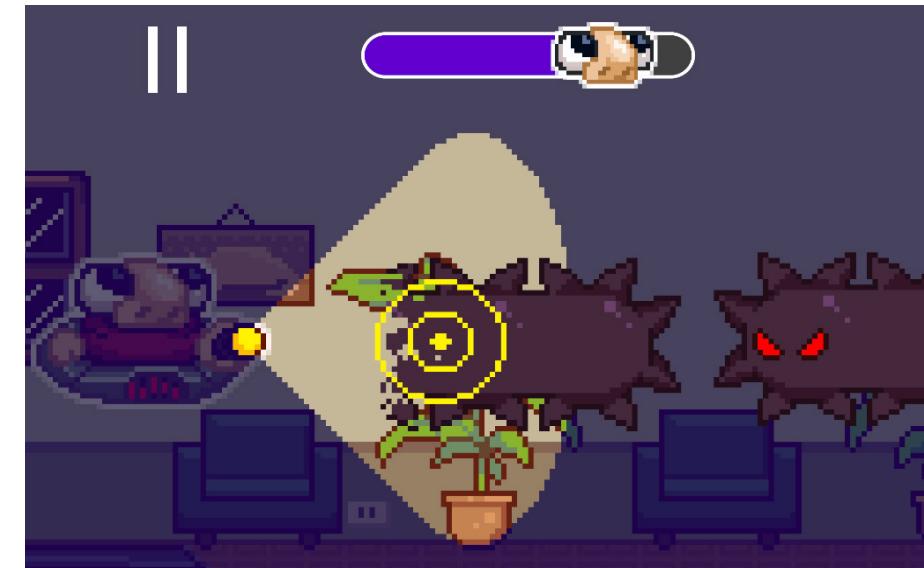
Early on in the process, I created a VFX barrier for the notes to disappear into. The design didn't change much, aside from its size, after the enemies were revised.



Artist: Niki Pangelova

The indicator

We created an indicator to help players know when to tap and hit the ghost at the right moment. Initially, we used a simple yellow crosshair-style indicator, but player feedback revealed that it wasn't clear enough when to tap or if they were doing well. In response, Luke came up with the idea to use color-coded smiley faces that change based on the player's accuracy, providing clearer and more intuitive feedback.

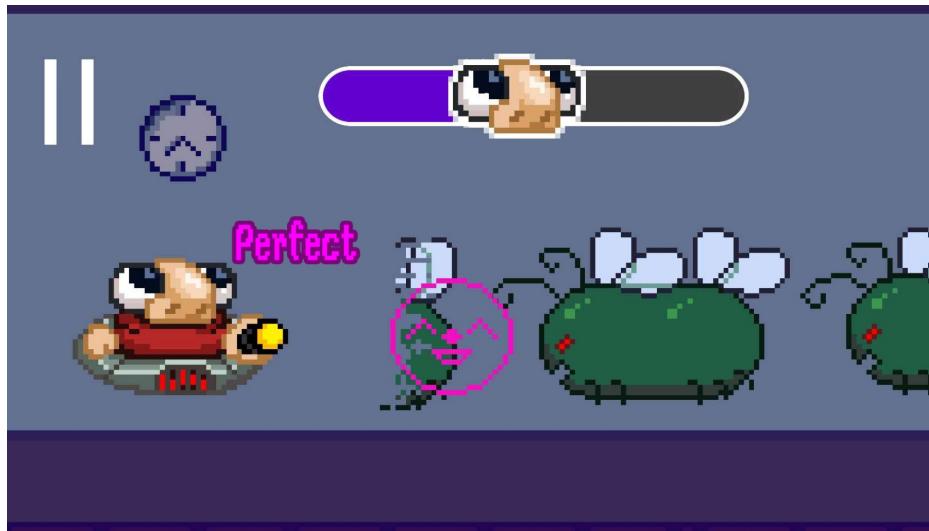


It also wasn't clear to players when they needed to hold or whether they were holding correctly, as there wasn't enough visual feedback during the action. To address this, we added a specific indicator that showed when the player was holding. Afterward, the smiley would appear to indicate how well they performed. This made the mechanic much clearer and more intuitive for players.

Artist: Jany Martis

Indicator text and stars

When we changed the color of the indicator, it helped somewhat, but it still wasn't entirely clear to players if they were performing well. To improve clarity, we added text to the indicator that displayed feedback like "Bad," "Okay," "Good," and "Perfect," giving players a clear understanding of how well they were doing with each action. At the end of each level, players can see how well they performed based on their accuracy and high score. This is reflected in the number of stars earned, with the best possible score being three stars. It provides a clear visual summary of performance, motivating players to aim for perfect accuracy.

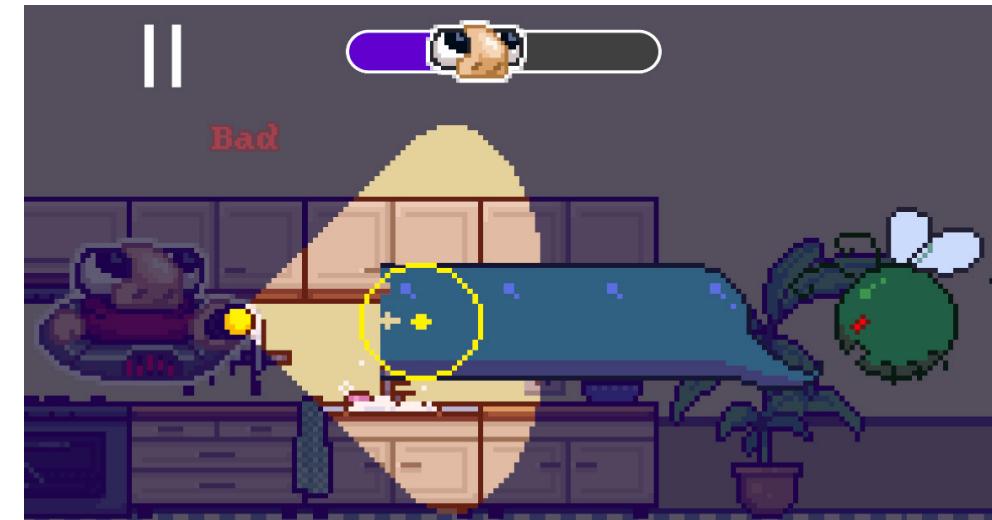


Perfect

Good

Okay

Bad

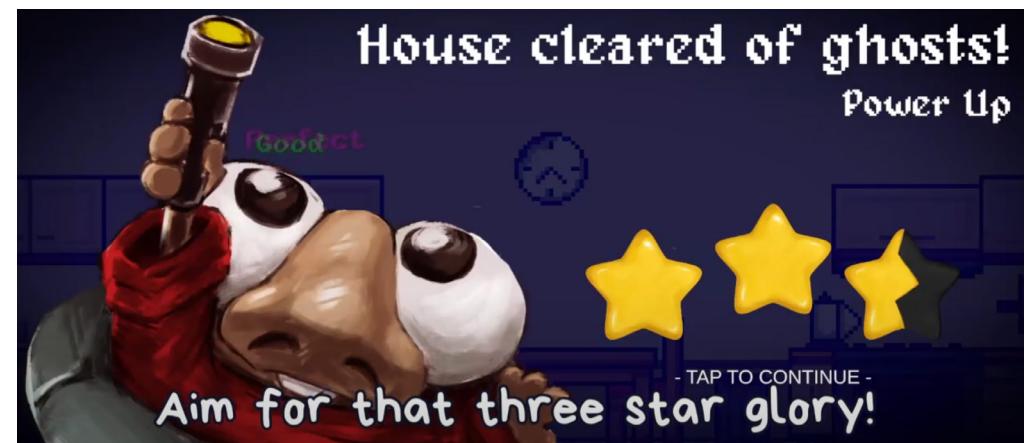


Artist: Jany Martis

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The Victory Screen

For the victory screen, we wanted a memorable victory pose for our character, Noon. Luke was inspired by Link's famous pose from Zelda of holding his sword up, which became the foundation for Noon's triumphant stance. We loved how this pose captured Noon's heroic nature, so we ended up using it frequently in our promotional art as well. It became a defining image that represented the character's bravery and spirit.



Artist: Jany Martis

The Overlay

We used an overlay in the game to create the effect of Noon being in a dark room during gameplay. I originally made concept art to represent how we wanted this to look in-game, and we really liked it, so we aimed to replicate the exact style in Unity. However, translating the concept into Unity proved challenging. The original look was easy to achieve in Photoshop and Aseprite using a blend mode (a feature in software like Photoshop that controls how layers interact), but Unity doesn't have that option directly.

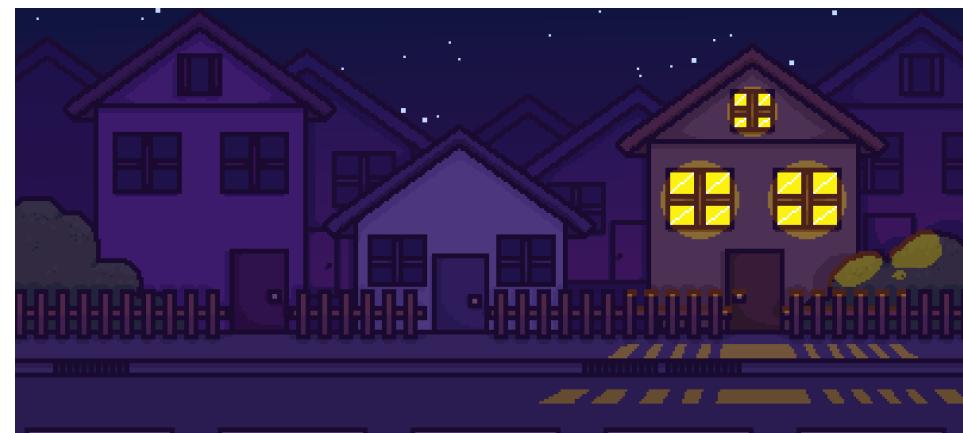
To overcome this, I had to get creative. After some searching, I found a shader in Unity that works similarly to a blend mode in Photoshop. While I couldn't exactly replicate the original concept, I was able to achieve a very similar look, bringing us closer to the desired atmosphere for the game.



Artist: Jany Martis

Menu backgrounds

This was one of my first experiences with creating a large background for our project, and the process felt daunting and frustrating at first. In the initial sketch, you can see the idea, but it was very freehand. I had to trust the process and see where it led me. I experimented with colors extensively to set the right mood, and after settling with the dark purples, you can still see the color shift in hue from the first sketch compared to the more finished version. To add detail and complexity, I wanted to animate the bushes outside and introduce a light from the window. This also amplifies the spookiness, as the house starts flashing in the main menu once you tap the screen. These small elements, like the light escaping through the fence onto the empty street and the bushes swaying gently from left to right, added more life to the drawing and helped bring everything together.



Artist: Niki Pangelova

Menu backgrounds

For the music selection menu, I wanted to continue using the house theme, but since our game takes place indoors, I opted for an open window shot with a swaying curtain, conveying the sense that the house is abandoned and empty due to the monsters creeping in. I used the same color palette to ensure it matched the main menu screen. Initially, I envisioned a zoomed-in shot of the house, but it didn't work or look good. After receiving feedback, we collectively decided it was better for the window to exist without a wall, giving it an abstract floating appearance.



Artist: Niki Pangelova

Environment art

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I started with some rough sketches again, similar to the menu screen. I sketched out a bathroom, kitchen, dining room, garage, living room, and a bedroom. In the end, I managed to create five backgrounds out of six ,by merging the kitchen and dining room into one!



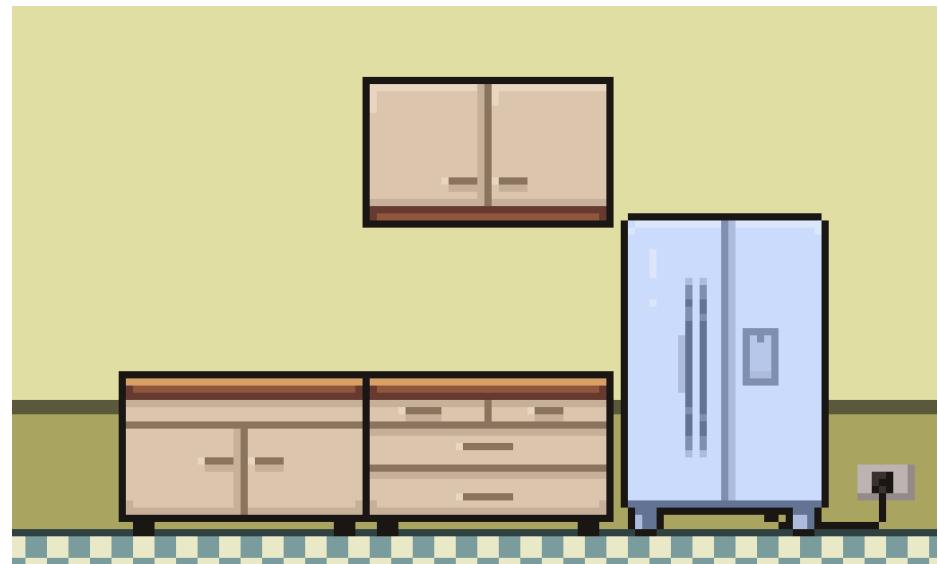
Artist: Niki Pangelova

kitchen process

The kitchen was the first room I tackled, and it took the most time as I worked out the furniture layout, sizing, and how to create details and small assets in pixel art. This level taught me how to incorporate details while keeping the design consistent and simple!

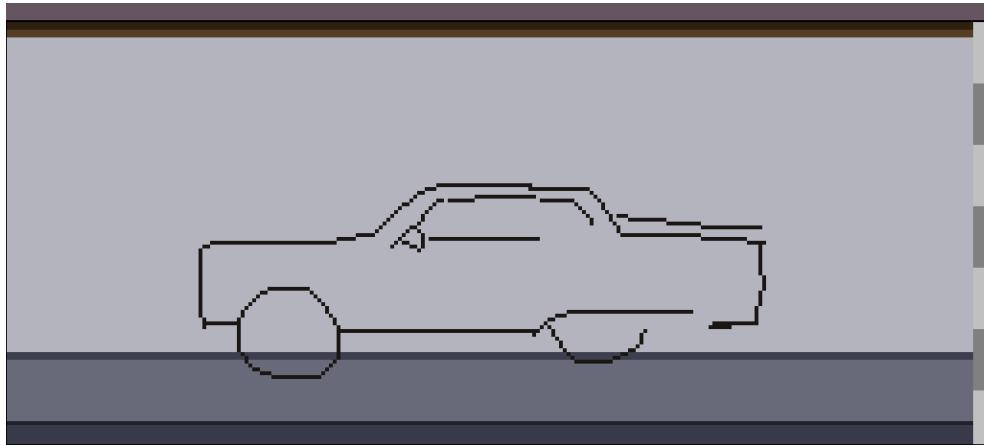


There's more detail, but still lacks small details and assets/items that would make it feel more complete.

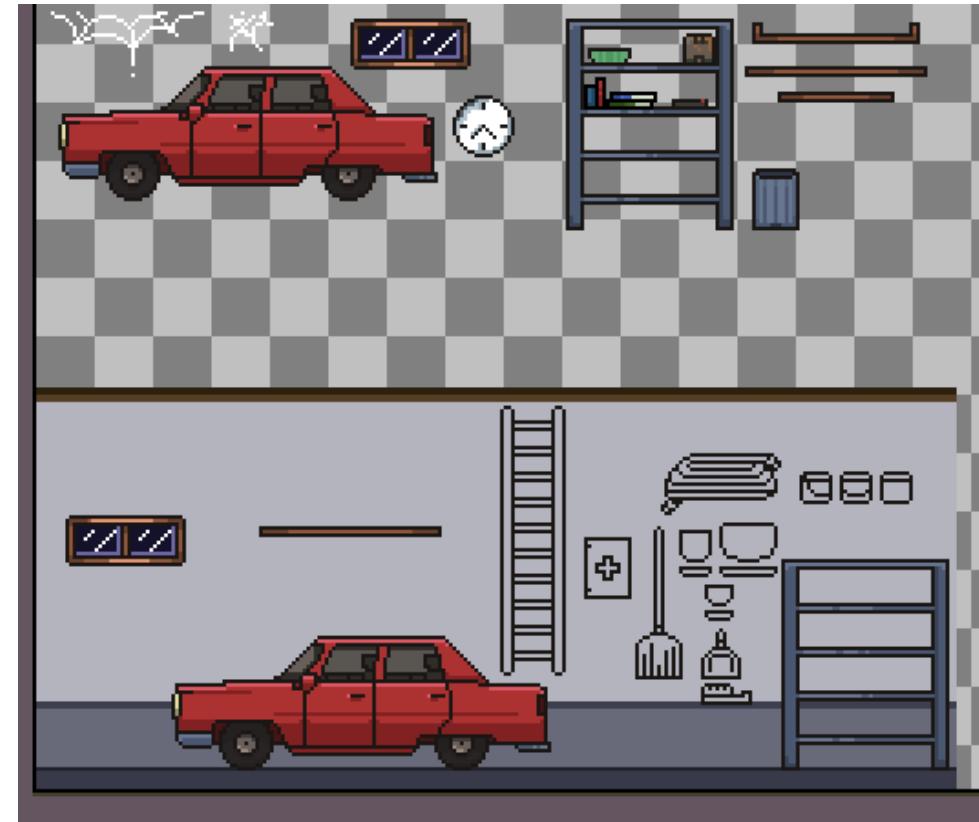


How I started, simple, lacks details

The garage «process»



Starting with garage was hard, because I knew I wanted to create a car asset. The first sketch looked like this.



Creating assets for garage, process

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Bathroom



Artist: Niki Pangelova

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Garage



Artist: Niki Pangelova

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Kitchen



Artist: Niki Pangelova

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Living Room



Artist: Niki Pangelova

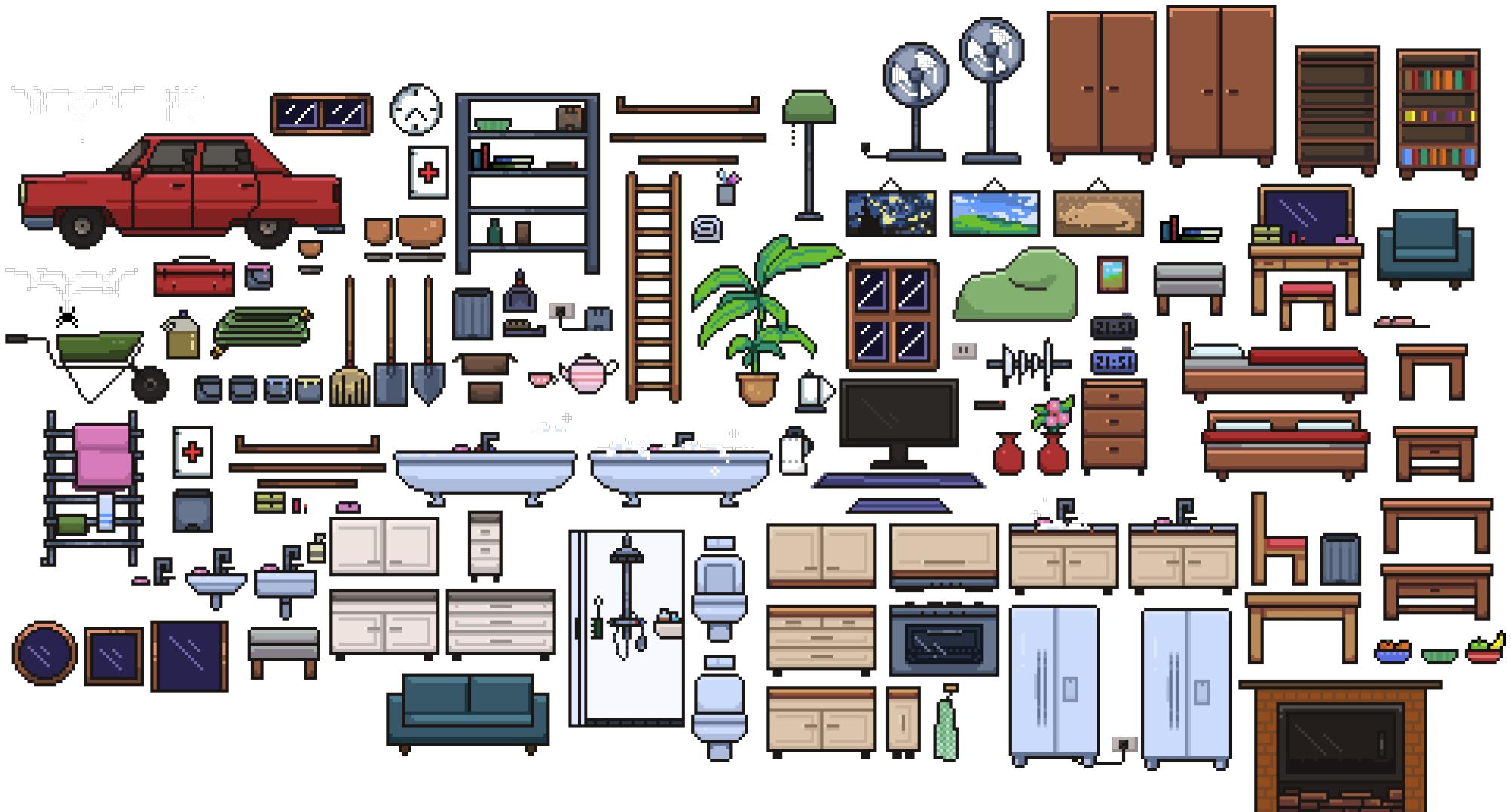
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Bedroom



Artist: Niki Pangelova

Assets



Artist: Niki Pangelova

Promotional art

U.P.

For the promotional art, we wanted to get creative by really showcasing Noon as the central character while letting our goofy personalities shine through in both the visuals and the quotes. The goal was to make the art not only eye-catching but also fun and quirky, reflecting the playful and lighthearted tone of our team, and helping Noon stand out as a memorable, engaging character.



Artist: Jany Martis



The logo of Foonktasm

As the designer, my goal was to capture the essence of the game right from the logo, as it's one of the first things the player will see and a key part of making a strong first impression. I loved the idea of integrating Noon's face into the design, which led us to rename the game from 'Funktasm' to 'Foonktasm,' allowing the two 'o's to represent Noon's eyes. The rest of the typography has a subtle, eerie vibe, while Noon's eyes and nose add a playful yet creepy charm. This balance of whimsy and eeriness perfectly embodies the spirit of Foonktasm.

Foonktasm

Luke



Version 1 Demo promo art『processs』



Sketch by: Luke



Artist: Jany Martis

UJ.

Noon and Neighbors – Promo Art Trailer『Process』

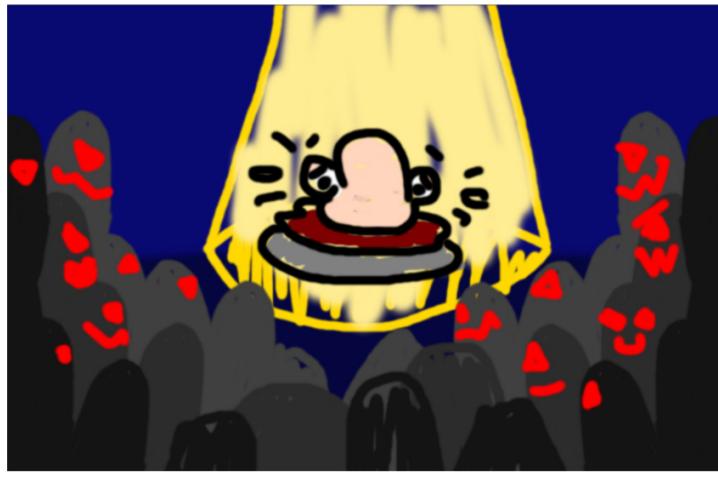


LUX STUDIO

Artist: Jany Martis



Splash Art –『Process』



Sketch by: Luke



For the splash art, Luke created a few sketches that he thought would work well for the banner art on Itch. I really liked how expressive they were and how perfectly they fit the style of our game. One of the things I appreciated most was how well they showcased all the characters, so I wanted to visualize them as accurately as possible. Luke made two sketches, both of which we thought looked great. In the end, we chose the one where Noon was surrounded by monsters because the other sketch revealed too much about the gameplay. The one with the ghosts had a more mysterious vibe, which we felt suited the tone of the game better.



Artist: Jany Martis

UJ.



Artist: Jany Martis

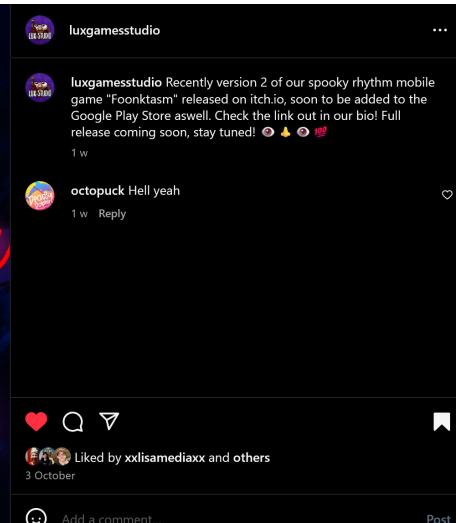
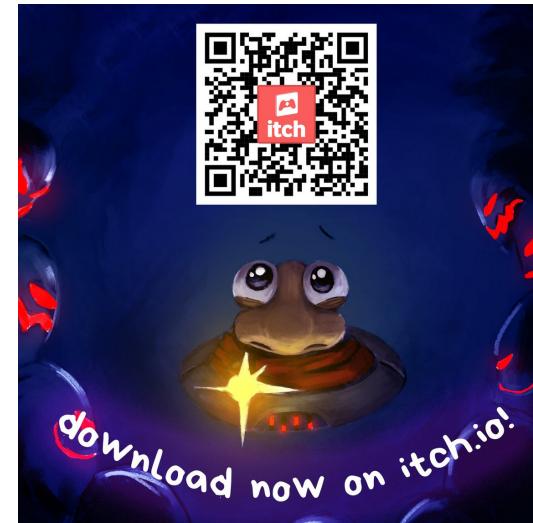
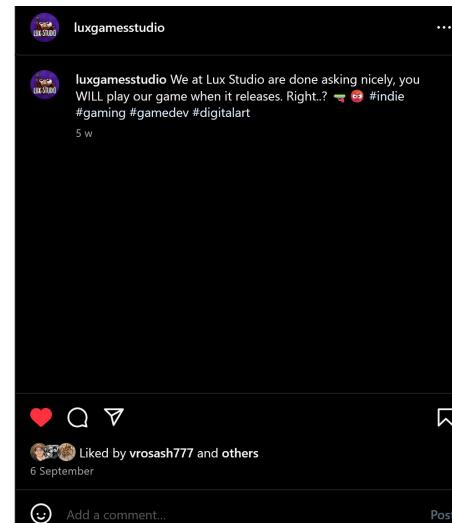
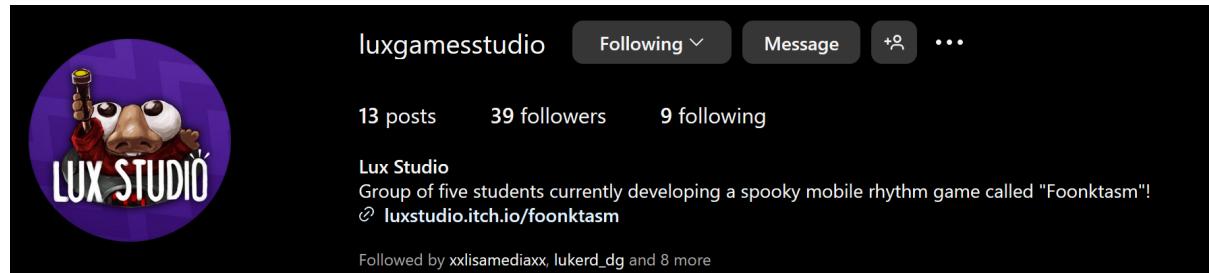
Last version – Celebration Promo Art



Artist: Niki Pangelova

Social Media

Luke created an Instagram account where we regularly posted updates and promotional art for our game. We made an effort to stay as active as possible, using the platform to reach a wider audience and generate more interest from people outside our immediate circle. This helped us build awareness and excitement for the game.



Thank you for reading our artbook!!

