

FIT3039 A2

Design Document

Candification

Aaron Abdilla, Anna Guo, Aaron Ly, Chloe Tan, & Justin Wong

[30634113], [31464475], [32533055], [32696876], [32471394]

Table of Contents

Project Overview	1
Target Audience	2
Competitor Analysis	3
Prototype Goals	4
Milestones & Timeline	5
Playtest 1	5
General Model Completion (Week 8)	5
Playtest 2	5
Interaction sound effect completion (Week 10)	5
Texture Completion (Week 11)	5
Playtest 3	6
Week 14 Submission	6
Weekly Timeline	6
Software & Technology Requirements	10
Required Assets	13
Narrative Overview	24
Setting	24
Genre	25
Backstory of Game	25
Character Overview	30
Alse	30
Ione	32
Vanor	35
Jupiter	37
Yvain	40
Storyboards	42
Letters between Characters	43
Mechanics & User Interactions	46
Level Designs	47
Ground Floor	47
Lower Level	52
Upper Level	53
UI/UX Designs	54
Screens	54
Buttons	57
References	59

Project Overview

In ‘Candification’, the player will embark on an immersive journey through a fantastical candy castle, seeking clues to reveal unsettling secrets of the kingdom’s past that are concealed by the sweet facade. The game is an exploratory 3D project, featuring a captivating blend of seek-and-find, narrative-driven gameplay and scene exploration.

It is a single-player adventure game, the player will take on the role of a former castle guard who awakens from a centuries-long spell, they will be driven with a sense of curiosity to uncover the mystery behind the castle's transformation, find their identity and explore the chance of revitalisation of the other inhabitants. Hints and props will be scattered around the castle and the player should collect these by exploring their surroundings, interacting with unordered furniture or items, and eventually, piecing together the truth about the kingdom.

The plot is written to juxtapose humanity's dark sides with the enchanting candy-filled visual appearance. The characters demonstrate varied personalities, perspectives and motivations. This design aims to shape the game's contrasting core, arousing curiosity and encouraging players to explore further. Furthermore, the narrative hides an unexpected twist about the player character's identity to pose an interesting dilemma, prompting the player to make judgements and further immerse themselves in the game world.

Inspired by games such as Animal Crossing, Tiny Glade, and Willy Wonka, the game's art style incorporates elements of chibi characters that are unrealistic humanoids, medieval castle architecture, and candy-textured modelling.

However, the colour scheme is adjusted to accommodate and enhance the fantastical atmosphere, ‘Candification’ utilises a deeper, less saturated pastel palette that will be less bright and light as Animal Crossing. Moreover, implementing more light and shadow effects to provide a sense of a cinematic environment to achieve enhanced visual satisfaction. The models will be rounded in form with minimal hard edges to complement the fantasy game environment, distinguishing it from the real world.

Target Audience

This project targets young adults between 18-30-year-old casual gamers who enjoy immersive and exploratory gaming experiences that are less competitive. We aim to appeal to fantasy lovers who are attracted by stylised visuals and fictional narratives.

Survey data from 2023 shows that action-adventure is the second most popular video game genre for both age groups 16-24 and 25-34 (Clement, 2024). Data also reveals that the largest video game distribution platform, Steam, has players from 20-29 years old consisting of up to 32% of its users (Kunst, 2024). This age group aligns closely with our target demographic of young adults between 18-30 years old. By targeting this demographic, we are catering to a large group of potential consumers who have demonstrated a preference for this genre. A ranking of summarised game counts according to the tags on Steam (Games-Stats.com, 2024) further supports this trend, showing that 'Singleplayer', 'Casual' and 'Adventure' are among the top 5 tags. These 3 tags correspond with the core ideas of 'Candification', which offers a single-player experience with casual gameplay and an immersive adventure setting. Therefore, we aim to tap into a segment that has shown interest in similar types of gaming experiences.

In terms of gameplay, an American industry research shows that the top reason people play video games is to relax and unwind, summing up to 66% (ESA, 2021). Though different players will prefer varying methods to relieve stress, 'Candification' aims to offer a therapeutic outlet through the relaxing gameplay experience itself. The player will not be pressed for time, pressurised towards victory, nor feel discouraged when defeated. The design avoids mental pressure for those who simply want to immerse themselves in a fantastical world, similar to an experience through media forms like series or movies. It creates a space for players to escape real-world worries and engage them with a captivating storyline.

For example, Legend of Zelda: Tears of the Kingdom is one of the most popular video games released recently with over 10 million sales worldwide (Clement, 2023). It has received many positive reviews from players for its immersive and relaxing gameplay that felt comfortable and therapeutic, players could explore the virtual world freely and learn the story of different characters (Rogers, 2023). Though our game is much smaller in scale compared to Zelda, many aspects resemble this design motive.

Moreover, Candification has a low learning curve. Its exploratory nature and simple controls don't require players to be highly skilled. This accessibility is

advantageous for casual players who prefer not to invest additional effort in practice and feel constrained to a game.

Competitor Analysis

'Bugsnax' is an adventure game with elements of puzzle-solving, exploration, and creature collection. The game has a general plotline and the player can interact with different characters, select dialogue options and complete bug-catching missions assigned to them, which requires hand-eye coordination. Overall, it's similar to 'Candification' in the whimsical setting which involves discovery and progressing through a story. However, Bugsnax has a very quirky and colourful art style and the characters are dubbed in a comedic fashion as well, the gameplay feels like watching a cartoon rather than an immersive experience. The game mechanism is largely focused on using controls to capture targets, which may require more skills and operations from the player. The narrative in 'Bugsnax' is like prompts that tell the player the next missions to complete while our game places more emphasis on the mystery of the plot itself. It is appealing to those who wish to explore a story from a first-person perspective, rather than control-based gameplay.

Another game, 'The Forgotten City' is also a narrative-driven adventure game that features time-loop mechanics. It has many elements that align with our game, an intricate plotline that explores moral grey zones, encouraging the player to think, feel intrigued and explore further. It is also light on the control, which is mainly simple key presses to help the player reach the next stage, similar to how we utilise unordered items to prompt player interaction and help them progress through the game. Given the scale of the game, it does have many more details in the narrative, but the target of attracting fantasy fiction lovers is similar. However, 'The Forgotten City' does adopt a more realistic visual in its environment and NPCs. The NPCs are modelled to resemble realistic people with emotionally dubbed speech and facial expressions, however, it is not elaborate enough to mimic real-life humans and can seem funny or untrue at times, hindering the sense of immersion. In this case, we are targeting players who prefer more stylised depictions that are influenced by comics and mangas. Furthermore, the environment in 'The Forgotten City' appears generally darker and mysterious which correlates with the game's plotline, it does seem more intense and historical at first glance. While 'Candification' may appeal to players who like a whimsical and stylised aesthetic, it then arouses their interest as they gradually discover the contrast between the visual and story which we purposefully created. The general theme of 'Candification' is more calm and tranquil with a lack of dialogue and other living NPCs to interact with. For some players, this design may feel too quiet and alone, but we wish to reach those who enjoy the feeling of isolation.

Prototype Goals

The Week 14 submission prototype will include all components of the castle's ground level, including fully textured scenes and models. The puzzles and journals that are relevant to each room will be implemented, alongside a working inventory system that keeps track of all the pieces collected. The opening scene animation will not be included in this submission and the player will start from the entrance hall, however, the gameplay soundtrack and all interaction sounds with items and props will be completed. The plot will be left at a cliffhanger, where the player has just begun to realise that the kingdom might be under some sort of tyranny but is still unsure about the ruler's specific wrongdoings, nor understanding how it is linked to the candy magic.

Milestones & Timeline

Playtest 1

Demonstrate the entire floor plan for the ground level that the player can walk through. Three rooms near the entrance (the cloakroom, entrance hall and courtyard) will be filled with completed models while the others will be blocked out. Implement interaction to trigger one puzzle, and display the corresponding journal page UI.

General Model Completion (Week 8)

Modellers should finish the model for all core furniture and architectural pieces for each room in preparation for the next playtest, small or detailed decorative pieces may be exempted and only considered if time allows. The interactions associated with corresponding models will be identified and matched up.

Playtest 2

The ground level will be filled with completed models for each room, with textures applied for the large sections like ground and wall, some general furniture like tables and chairs may also be textured. At least half of the puzzles would be implemented to create an integrated gameplay experience where they would need to interact and fix unordered props, collect and connect pieces of the story and unlock new spaces.

The player will be able to keep track of the items they've collected in the inventory, which could be a simple list at this stage. The background track will be included with the fundamental looping melody completed. General interaction sound effects will be present, like door opening and closing, picking up journal sheets and puzzle trigger chime.

Interaction sound effect completion (Week 10)

As all the models are finalised and their relevant interactions are determined, the sound designer can work and complete all appropriate effects associated with each object's movement. Thus, these will be ready for implementation when all interactions are put in place.

Texture Completion (Week 11)

All models should be textured in preparation for the full-scene demonstration in playtest 3, may not be fully brushed and detailed but should be able to show the basic material each object is made of.

Playtest 3

All the models will be textured and programmed with proper mechanics that will allow the player to discover props and journal pieces post-interaction. All puzzles are in place and each interaction will have sound effects associated. The buttons, cursor, inventory and all menu screens will be synced with the finalised UI design.

The inventory system will track and update according to the player's progress. The player will be able to select items and read through the journal pieces they've collected in an ordered journal form display. They will see loading and progress screens to inform them of their status in the game.

Week 14 Submission

The functional prototype as specified above, will include the castle's ground level filled and textured. All the puzzles and interactions for this level will be implemented, alongside their corresponding interaction sound effects which correctly match each object's texture. The gameplay backing track will be looped with dynamic environmental soundscapes according to the player's position.

Weekly Timeline

Semester 1

Week 1	<ul style="list-style-type: none">- The initial team is created and formed. Contacts are exchanged and everyone gets used to working together.- The team gathers together to generate what the concept for our game should be.- Decide game genre, art style selection and core gameplay mechanism.
Week 2	<ul style="list-style-type: none">- The group is confirmed this week, roles are assigned- Confirm game ideas and begin conceptual development.<ul style="list-style-type: none">- Mindmap, mood boards.- PM to facilitate team meetings to establish goals, track tasks and progress- Generate themes, styles, aesthetics and other features of the environment.
Week 3	<ul style="list-style-type: none">- Distribute and establish roles for each member based on what career path and style they like.- The team further refines the art style based on colour palettes, modelling types and UI design.- The story of the game is first constructed.- Our team decides on the main mechanism and concept of the overall environment.

	<ul style="list-style-type: none"> - Initial research in individual styles. - Project Overview
Week 4	<ul style="list-style-type: none"> - The team gathers together to develop a floor plan on which we can base our plot development, models and props. - The story is further defined with more details about the plot, characters and setting - Sounds are experimented with and to be developed. - The 3D artists begin modelling some assets.
Week 5	<ul style="list-style-type: none"> - The team prepares a list of rooms, props, and assets. - The teams continue to prepare models for the playtest. - Implementing the fundamental game mechanics in Unity, including highlighting items on discovery and clicking to collect - Define and design UI elements including menu screen, journal display and inventory. - Develop a quick clean block out for the floor plan and place completed models in some of the rooms.
Week 6	<ul style="list-style-type: none"> - Playtest 1 - Everyone reflects on the feedback collected to further define goals, models and aesthetics. - Modelling halts as we redefine what we want with the development of the design document. - Design Document
Week 7	<ul style="list-style-type: none"> - The team considers feedback from the first playtest. - 3D develops more models and begins filling the rooms. - Sound designers create and record proper soundscapes and finalise UI decisions.
Week 8	<ul style="list-style-type: none"> - General Model Completion: all rooms start to fill with proper models with the modellers completing their assigned rooms. - Begin UV mapping, developing texture and application onto models. - Sound artists implement soundscapes, and animators begin editing animations and further define the story in the gamespace.
Week 9	<ul style="list-style-type: none"> - Playtest 2 - The team further redefines the details of the space with the rooms filled by completed models. - Everyone gathers the feedback and tries to sort out any difficulties.
Week 10	<ul style="list-style-type: none"> - Modellers check and finalise all the models at this time. - The artists continue the textures of the models and fix any errors.

	<ul style="list-style-type: none"> - Environmental artists create the full environment of each room and position the objects accordingly. - Environmental artists edit the lighting and change the sky effects to fit the theming. - Interaction sound effect completion: sound artists add sounds in foley, steps, reverbs and other special sound effects according to the models and props in place.
Week 11	<ul style="list-style-type: none"> - Full UI implementation and texture completion: The UI is fully developed and properly in sync with the gameplay. - Environmental artists implement object interactions for all rooms and position puzzle triggers accordingly - Sound artists to link sound effects with object interactions - Sound artist finalises background track
Week 12	<ul style="list-style-type: none"> - Playtest 3 - Final feedback to finalise any errors. - Players give us valuable final feedback about the aesthetic, style and feelings given by the game scene.
Week 13	<ul style="list-style-type: none"> - Finishing the final environment. - Further refinement in the story progress, environment, sounds and UI. - All members are to check that textures are applied correctly, the gameplay is smooth and without glitches
Week 14	<ul style="list-style-type: none"> - The team gathers to finally submit the assessment. - Final Submission

Semester 2

Week 1	<ul style="list-style-type: none"> - The team gathers once again and addresses any issues that should be fixed from the previous semester. - We all review last semester's work and see how much the current work is remaining. - Begin planning the remaining work for the semester. - We can expand or shrink the scope according to progress.
Week 2	<ul style="list-style-type: none"> - We develop the floorplan of the second floor and basement. - Fill the room with the current textured models that we made last semester. - See what other objects need to be modelled and then begin their development processes.
Week 3	<ul style="list-style-type: none"> - Project Review. - Reiterate the environment's game space in terms of story, design and concepts.
Week 4	<ul style="list-style-type: none"> - Continue to block out the level of the basement and first

	<p>floor.</p> <ul style="list-style-type: none"> - The team begins to implement outside areas such as drawbridges, trees and normal nature from the candified versions. - Develop animation cutscenes for the beginning scenes.
Week 5	<ul style="list-style-type: none"> - Research any more necessary objectives with the remaining game. - Model the necessary new models. - We can apply the textures from last semester and develop new ones if necessary.
Week 6	<ul style="list-style-type: none"> - Design Document. - Playtest 4. - Demonstrate the new levels and cutscenes. - We can get feedback on how to narrate the story and then implement new details. - Reiterate the space with the feedback.
Week 7	<ul style="list-style-type: none"> - The team continues modelling development. - Sound designers can create more sounds if necessary and UI artists can further develop the UI.
Week 8	<ul style="list-style-type: none"> - The team aims to finish off models around this time. - Apply newly made textures onto objects. - We can then gather together and fill in the space and apply new sounds and required assets.
Week 9	<ul style="list-style-type: none"> - Playtest 5. - Further implement any necessary ideas. - The players can provide new information about how well we are doing and we can edit more.
Week 10	<ul style="list-style-type: none"> - Finalise animation cuts, interactions and models. - Together, implement the models and discuss any refinements.
Week 11	<ul style="list-style-type: none"> - Finalise the level layout by implementing the elements into the new second floor and the basement level. - The outside level has appropriate cutscenes and new models brushed onto the surrounding scene.
Week 12	<ul style="list-style-type: none"> - Playtest 6. - Finish the scenery and make sure the final animations, interactions and all features are done.
Week 13	<ul style="list-style-type: none"> - Final edits and refinement. - The team discusses together any additional changes we want at the last minute.
Week 14	<ul style="list-style-type: none"> - Final Submission.

Software & Technology Requirements

Google Suite - Docs, Drive & Forums

These online tools allow for collaborative work on any documentation and assignments that need to be completed. All written assignments will be completed using Docs as team contributions can easily be monitored and altered by others without the need for a full meeting. Similarly, Google Drive will hold all the documentation created by the team, in a well-organised manner. It will also serve as a partial backup to the git server.

GitHub - Desktop and Browser

For any working files such as Maya, meshes, textures and the unity project will be pushed to the git. The repository will allow access to these files across the entire team, with a detailed file history. If anything goes wrong then a previous version can be re-downloaded. We have to be mindful when multiple people are working on the unity project simultaneously since it can cause clashes that are not mergeable. The desktop application is the easiest-to-use git application we have come across.

Figma

Used for interface mockups and simple image design. Simple textures and prototypes of UI can be created using this robust online tool. There is also a collaborative mode so work can be completed simultaneously between group members.

Canva

Used to collate images, in the form of mood boards. It is an online tool with collaborative functionality.

Photoshop and Illustrator

Further image manipulation or texture touch-ups may be carried out in Adobe Photoshop or Illustrator, depending on the artist's requirements.

Trello

Trello is an online Kanban board where meeting agendas and task delegations will be recorded. Mainly handled by Anna - the project manager - though all the team will update their individual tasks accordingly. It is the best way to keep everyone on the same page at a glance.

Zoom

Weekly meetings will be held on the Zoom platform. Each member can share their screen to display their week's progress. All questions can be discussed over the audio call as well as the chat for any links that need to be dispersed during the meeting itself.

Messenger

The primary text-based communication will be held on a group chat within Facebook Messenger. Individual messages can also be sent in private chats if the information or question is not pertinent to the whole group.

Discord

Supplementary text-based communication and file-sharing platform. Predominantly between individual members who may be more familiar with the platform and require one-on-one feedback on their work.

Maya

All 3D assets will be modelled using the latest version of Autodesk Maya. The software will also be used for further sculpting, UV mapping and animation timelines required. It has all the features needed to create elaborate 3D models to populate the game with. All of the team has experience with the software and, therefore, can offer each other assistance if required.

Substance Painter

All texturing will be completed in Substance Painter. It is a robust tool specifically for making textures along with some premade materials that can be used as starting points or inspiration. The masking and generation features will be paramount to making convincing candy textures.

Unity

The game engine of choice primarily as the programmers have some experience with it. Also the range of plug-ins which will assist with game development, such as F-MOD and Playmaker. The workflow from Maya and Substance Painter into Unity is established and straightforward.

Play-Maker

It is a visual scripting tool that uses finite state machines which allows for all interactions to be made in the game. These components are more intuitive than code and should be able to facilitate the majority of the game's interactions and events.

Reaper

Any audio samples collected will be edited and polished through Reaper. Reaper is the preferred audio editing software as it is non-destructive. The stems created in Reaper can then be further implemented in FMOD studio or directly added to the Unity project.

FMOD

FMOD will be used to create dynamically changing or trigger audios for the game. For example, creating soundscapes that distinguish between areas such as the courtyard echoing halls of the castle itself, with reverb zones.

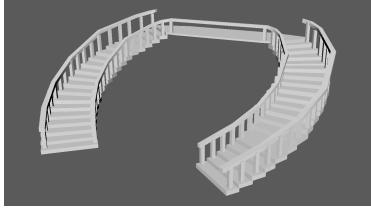
Procreate

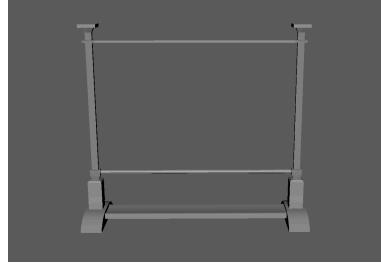
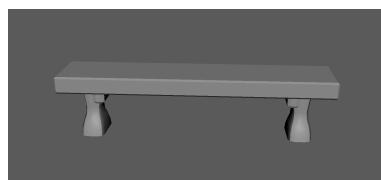
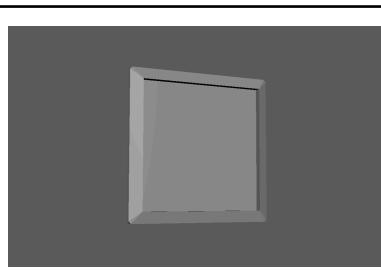
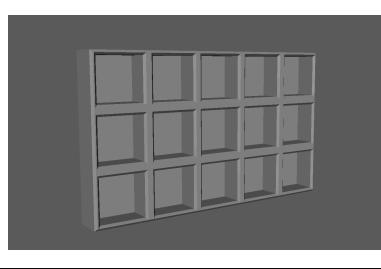
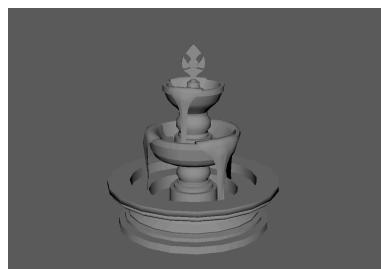
Used by artists to create sketches and artwork that will be added to some of the notes found throughout the game.

Required Assets

This list indicates the potential models, props, textures and soundscapes that will appear within the game. This list has the potential to change with the development of the game however, this is the latest list developed by the team at the date of 12/04/2024.

Name	Type	Image (If Available)	Description
Trees	3D Model	[Creation Pending]	A tree placed outside of the castle to indicate life in the past was not overtaken by the candification. A normal green tree as a decorative element. Some trees can be made in candy to indicate the initial burst.
Bush	3D Model	[Creation Pending]	A green lush bush as a decorative foliage outside the castle. Some may be made of candy as well.
Moat	3D Model	[Creation Pending]	The moat is full of melted chocolate. Used to defend from outsiders. Is a large gap between the castle and the town.
Drawbridge	Prop	[Creation Pending]	The bridge for people to be able to cross the moat and allows access to the castle.
Wall	3D Model	[Creation Pending]	The walls are thin blocks with different textures depending on the rooms, interiors and exteriors. Used to lay out all the rooms and areas of the game environment.
Door	Prop	[Creation Pending]	Doors act as a divide between walls. Some

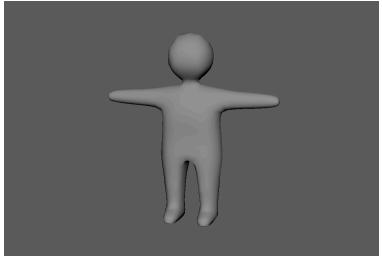
			may be locked or unlocked depending on the puzzles and whether they require access to the room.
Window	3D Model	[Creation Pending]	Windows are clear and transparent allowing players to view the outside exterior whilst inside the rooms.
Floor	3D Model	[Creation Pending]	Floors are where the players will walk around and have different textures based on level design and are flat planes.
Staircase	3D Model		The staircase allows the player to access different levels of the building.
Carpet	3D Model	[Creation Pending]	A different flattened model that provides some unique detail on the flooring.
Candle	3D Model	[Creation Pending]	Provides lighting across the hallways and interior. Will have a unique texture of flames being candy-corn.
Chandelier	3D Model	[Creation Pending]	An enhanced lighting model that also provides brighter lighting from the roof.
Coats	3D Model	[Creation Pending]	Clothing within wardrobes, cloakrooms and closets. Indicates where people changed within the castle.

Coat Hanger	3D Model		Used to hang up the coats and clothing off the ground.
Bench	3D Model		A place for people to sit where they can take off their shoes.
Painting	3D Model		A wall decoration to indicate the rich and fondness for art in the castle.
Shelf	3D Model		A shelf to store the shoes of people visiting the castle for long periods.
Archways	3D Model		A type of column to hold up the castle's courtyard exterior.
Flowers	3D Model	[Creation Pending]	Wildlife growing the castle that represents the flourishing country.
Fountain	3D Model		A centrepiece of the courtyard. Supplies fresh water for the garden.

Chair	3D Model	[Creation Pending]	An object for people to sit and rest. Positioned in front of tables.
Table	3D Model	[Creation Pending]	An object used to hold other things. Sizes vary depending on rooms.
Curtain	3D Model	[Creation Pending]	A way to provide privacy for rooms and windows.
Vase	3D Model	[Creation Pending]	A decorative object crafted to decorate interiors.
Bookshelf	3D Model	[Creation Pending]	A shelf storing books, the collective knowledge of the kingdom.
Books	3D Model	[Creation Pending]	Objects placed around the interiors to show the intelligence of the people at the castle.
Dining Table	3D Model	[Creation Pending]	The centrepiece of the dining room. Shows where the royal family will eat.
Candelabra	3D Model	[Creation Pending]	A slightly larger lighting unit that provides lighting on tables.
Cutlery	3D Model	[Creation Pending]	Includes plates, fork and knives for people to eat from.
Glassware	3D Model	[Creation Pending]	Glasses for water to drink from and also includes goblets and cups.
Throne	3D Model	[Creation Pending]	A place for where the king shall sit. Often where royalty provides sentences.
Banner	3D Model	[Creation Pending]	A banner presents the symbols of the

			kingdom and proudly displayed around the throne room.
Platform	3D Model	[Creation Pending]	A raised floor to elevate the throne so everyone can see.
Lever	Prop	[Creation Pending]	A bar that pivots allowing a door to open when it is in a certain position.
Key	Prop	[Creation Pending]	A small metal object that needs to be collected to open doors.
Pillars	3D Model	[Creation Pending]	A building post to hold the roof up and prevent collapsing. Made from thick columns.
Beds	3D Model	[Creation Pending]	Provides comfort for people to sleep. Covered in blankets, pillows and a mattress. All necessary bedding.
Cushions	3D Model	[Creation Pending]	Pillows and cushions for comfort on bedding and sofas.
Couches	3D Model	[Creation Pending]	Furniture for people to sit in comfort and rest.
Chests / Storage	3D Model	[Creation Pending]	A unit for storing objects in an organised matter.
Clock	3D Model	[Creation Pending]	An object to tell the time.
Bedside Table	3D Model	[Creation Pending]	A smaller table along the side of beds. Can also be a shelving unit to hold items.
Weapon Rack	3D Model	[Creation Pending]	A rack that holds weapons which can range from swords,

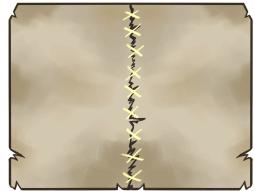
			shields and spears.
Sword	3D Model	[Creation Pending]	A weapon used to slash enemies at a close distance.
Spear	3D Model	[Creation Pending]	A weapon for longer range to stab opponents or enemies.
Shield	3D Model	[Creation Pending]	A defensive object to protect people from attacks.
Armour	3D Model	[Creation Pending]	Heavy clothing to provide durability and defence to people.
Counter	3D Model	[Creation Pending]	A long table along kitchens to provide space for cooking.
Sink	3D Model	[Creation Pending]	A hole in the kitchen to provide water.
Stove	3D Model	[Creation Pending]	A stovetop fueled by fire to provide heat in cooking.
Boxes	3D Model	[Creation Pending]	A storage container to hold items and easier for people to carry the units.
Food	3D Model	[Creation Pending]	Food spaced around the scene which can be different types of candified food.
Wine	3D Model	[Creation Pending]	A beverage containing alcohol. Placed around the environment to show the riches of the royalty.
Barrel	3D Model	[Creation Pending]	A bigger container to store the wine. Placed in the wine cellar.
Workbench	3D Model	[Creation Pending]	A space on the table to perform experiments.

Rack	3D Model	[Creation Pending]	A form of shelving unit to hold items around the room for quick use.
Test Tubes	3D Model	[Creation Pending]	Glassware used for scientific purposes and capable of containing dangerous substances.
Needles	3D Model	[Creation Pending]	A needle to pierce objects in a small amount. Used to draw blood.
Corpses	Actor		People that have been candified after the effects of an awakening.
Containers	3D Model	[Creation Pending]	A unit of storage to hold items.
Cages	3D Model	[Creation Pending]	A place to hold people within the dungeon for experimentation.
Vanity	3D Model	[Creation Pending]	A handheld item to provide reflection of what it's held by.
Toilet	3D Model	[Creation Pending]	A hole in the ground for people to excrement.
Mirror	3D Model	[Creation Pending]	A reflective surface to help people view themselves.
Wardrobe	3D Model	[Creation Pending]	A unit to contain clothing like coats within a smaller room.
Fence	3D Model	[Creation Pending]	A fence to prevent people from falling from higher levels such as from balconies.
Globes	3D Model	[Creation Pending]	A sphere representing the map of the world.

Chocolate Bricks / Chocolate	Texture	[Creation Pending]	A texture used for concrete and bricks and solid objects made from concrete. These include walls and frameworks. Also used for the fountain.
Translucent Sugar	Texture	[Creation Pending]	A translucent material for windows and clear objects like glassware. These can also provide structure for lighting objects.
Wafer / Wafer Sticks	Texture	[Creation Pending]	A texture for pillars, flooring options and bedding frames.
Crackers	Texture	[Creation Pending]	Crackers are going to be used for the wooden type objects, so this includes tables, chairs, shelves and wardrobe-type objects.
Licorice	Texture	[Creation Pending]	Used as a decorative element for sticks such as furniture legs.
Candy Cane	Texture	[Creation Pending]	Also used as a furniture leg texture.
Lollipop	Texture	[Creation Pending]	These can be used as the texture for table tops, vases or globes.
Pancake	Texture	[Creation Pending]	Textures for soft objects such as bedding and carpets.
Marshmallow	Texture	[Creation Pending]	Texture for pillows and cushions.
Sponge Cake	Texture	[Creation Pending]	Another option for chair and cushioning textures.
Cookies and Cream	Texture	[Creation Pending]	A chest texture for a cookie outside and a creamy inside.

Candy Corn	Texture	[Creation Pending]	A lighting texture to replace flames.
Biscuit	Texture	[Creation Pending]	A general texture for decorations such as clocks and books.
Fondant	Texture	[Creation Pending]	A colour texture that can be used to provide colourful appearances for the game.
Roll Ups	Texture	[Creation Pending]	A flowy type of texture for curtains.
Frosting	Texture	[Creation Pending]	A type of carpeting texture or decorative element for texts.
Gummy	Texture	[Creation Pending]	The texture for the candified sculptures or people.
Rock Sugar	Texture	[Creation Pending]	A way to create clear crystal-like textures such as jewellery and chandeliers.
Lollipop	Texture	[Creation Pending]	Different textures for tops such as tables, globes and vases.
Entrance	Ambient Sounds	[Creation Pending]	A grand opening soundtrack to provide a sense of exploration and mystery.
Ground Floor	Ambient Sounds	[Creation Pending]	A happy cheery type of background music to provide happiness and exploration.
Basement	Ambient Sounds	[Creation Pending]	A spooky and grim-like sound experience to push the players into a horror experience.
Upstairs	Ambient Sounds	[Creation Pending]	A more adventurous and final type of soundtrack to set the story in the final

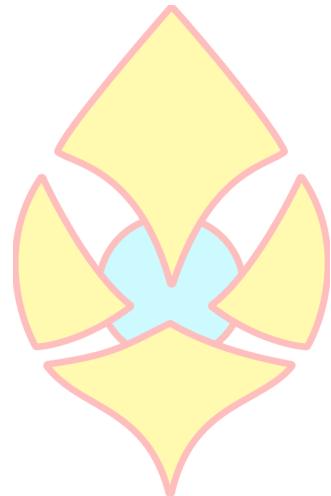
			stages.
Animation	Ambient Sounds	[Creation Pending]	Scenes for different animations such as opening doors, opening chests and moving objects around.
Interactive Sounds	Sound Effect	[Creation Pending]	A small sound to identify when the player interacts with the scene.
Footsteps	Sound Effect	[Creation Pending]	Step sounds when the player walks. Changes depending on the material being walked on.
Wall Hit	Sound Effect	[Creation Pending]	A strong sound when hitting walls and hard objects.
Pillar Hit	Sound Effect	[Creation Pending]	A thick hollow type of sound when hitting the pillars.
Table Hit	Sound Effect	[Creation Pending]	Hitting tables creates a specific candy-like table sound.
Bed Frame Hit	Sound Effect	[Creation Pending]	Hitting tables creates a specific candy-like bed sound.
Clock	Sound Effect	[Creation Pending]	An ambient noise in the background of a clock ticking.
Cushioning	Sound Effect	[Creation Pending]	A soft fluffy noise for the cushions, couches and pillows.
Book	Sound Effect	[Creation Pending]	Moving books around creates soft spongy book texture.
Wrappers	Sound Effect	[Creation Pending]	A wrapper type of sound that is used for specific sounds that could have plastic

			wrapped around the objects.
Soft Mat	Sound Effect	[Creation Pending]	A soft mat type of noise for the carpets and cushioning.
Running Water	Sound Effect	[Creation Pending]	A running water noise for the moat and fountain.
Pages	Prop		A prop around the map that is interactive and will provide context for the story.
Page Pick Up	Sound Effect	[Creation Pending]	The sound effect of when the paper is being picked up.
Candy Noises	Sound Effect	[Creation Pending]	A couple of candy type of sounds can be implemented for different materials and ambient sounds.
Bird	Sound Effect	[Creation Pending]	Bird sounds can be placed around the courtyard to provide a sense of nature in the scene in contrast to the solid castle.
Wind	Sound Effect	[Creation Pending]	The mountain ranges provide a strong wind that passes the castle, in the courtyard or on the second floor.
Chain	Sound Effect	[Creation Pending]	Rustling chain noises are created when walking down the basement.
Drums	Sound Effect	[Creation Pending]	Deep loud drums play in the background as ambient noises for the basement.

Narrative Overview

Setting

The narrative is set in a mediaeval era in an isolated kingdom known as Prosper. Prosper is a kingdom that resides in the middle of mountain ranges, with plenty of local fauna and flora to make the kingdom resemble one large garden. It is a lonesome Kingdom with no other form of government nearby to challenge them. The kingdom itself lasted only 300 years before it got candified.



There are many settlements in the Kingdom ranging from the smaller villages of only 10 to 12 families to larger cities like the one around the Prosper castle which has upwards of 30 families. However, in the centre of all of these settlements is an emblem constructed of stone which is used to portray the Prosper Kingdom (see image to the right).

The architecture is primitive, using only stone and wood to construct their buildings and structures. However, the buildings are still strong enough to withstand the mountain winds and any other foreseen environmental hazards.

Mountainside Monastery

In the far East of the castle, there is a mountain known as the Mountainside Monastery which is home to many orphans of Prosper who train under the guidance of monks to become varying occupations in the Prosper Kingdom from servants to knights to the standard worthy of serving the Prosper Kingdom.

The mountainside itself is always snowing and there is harsh weather that threatens with winds strong enough to lift lightweight people off their feet, which has happened on a few occasions. The monks do not see the children they house there as people. While they do feed the children, and care for them to the bare minimum, the monks have no sympathy for any of them and could barely tell if any one of them went missing or died.

Awakenings

Awakenings are a magical manifestation of a person's soul. The nature of this manifestation can vary from person to person. It could be spawning butterflies from seemingly nothing, or it could be a deadly explosion that tears through the air like a blade. The manifestation's qualities depend solely on what is important to the person at the time of the awakening.

Awakenings occur due to a build-up of stress that goes beyond a certain threshold. It is uncertain what determines the threshold for each individual. Not all individuals have the capacity to awaken either though. It cannot be determined whether it is because they are unable to awaken or if they have an unusually high-stress threshold. Roughly 1 in 10 people have awakened in the Prosper Kingdom. These people are known as Magicians or simply the Awakened.

The magical effect that is produced from an awakening can be instantaneous or continuous. The instantaneous effects create a one-off magical effect that loses all magical properties after it manifests itself. The continuous effects have magical properties that seemingly last indefinitely however there are ways to end the effects of awakenings early.

One way is for the awakened individual to expire. Only after 5 seconds of the death will the continuous magical effect of an awakening dispel itself. The other way is less effective, but it is for the awakened individual to determine you as a trustworthy person. This trust seems to stem not from the person's conscious thought but rather from an acceptance of the person into one's soul. This type of trust goes beyond acquaintances, friends, or even family. The individual must not even be capable of imagining any type of betrayal by the individual, and it could take several lifetimes to build up this type of trust with someone. If all these conditions are met, theoretically the trusted individual should be resistant - if not immune - to the awakening's effects. This type of trust has not been witnessed by anyone, but it is what allowed Alse to break out of the candification after centuries.

Genre

The narrative genre is Mystery and Psychological Horror with a tinge of Fantasy. The characters and audience aim to identify the cause of the events. Psychological Horror comes in when the audience discovers the "crimes" that have been performed to reach the point it is now.

Backstory of Game

Children of Prosper

In the Kingdom of Prosper, two twins were born into the royal family. The eldest was Alse, she was raised in the keep, learning the ways of the court, and groomed to be the future Ruler of Prosper. Her twin brother, lone, was taken as a child to a distant mountain monastery. Here he was trained in all manner of arts to help support his older sister. He wasn't the only child being trained by the monks, others also called the monastery home. Some were to be trained as servants, others knights. Lone excelled, managing to master both crafts.

The monks were harsh on their pupils, drilling discipline into the children at every opportunity. They instilled in them a fierce loyalty to the royal family. To the children, nothing became more important than their education, so they could give their lives in service to the Kings and Queens of Prosper.

It was common knowledge in the monastery of lone's parentage. The monks didn't treat him any differently at the request of his parents, the same could not be said about the children. Their reactions varied from utter worship to complete avoidance, fearing consequences were he to dislike them. That was except for Vanor and Jupiter. The first of which was training to be a servant, to serve in the Castle itself. The other is a knight hoping to protect his King and Queen from any harm. lone cherished their friendship as they treated him as a brother, rather than defying him or running in the other direction. The trio spent their little free time eating lollies on the mountainsides and telling each other stories.

Highness of Hell

At the age of 18, lone was taken away from the mountainside to fulfil his duty as the aide to Alse. The twins finally met for the first time since they were born. Alse was filled with joy for finally seeing their sibling while lone was filled with nothing but admiration for the young soon-to-be Ruler of the Kingdom.

lone tended to Alse's every need. When Alse wanted something done, lone would be there to ensure it was accomplished. Alse had spent their entire life surrounded by people who venerated her, who worshipped her as next in line to become a god of Prosper. If someone did not praise Alse, then they would find themselves locked away or worse, executed for a crime that they were innocent of. After all, nothing was more true than the opinion of a god.

As lone was growing accustomed to their life as Alse's aide, he met up with their cherished friends at the mountainside: Vanor and Jupiter. Vanor had become a servant within the castle, spending their days cleaning and cleaning and cleaning. Jupiter became a knight and rose amongst the ranks of their peers. The three of them would meet every now and then, using their wages to purchase sweets and cookies. For them, nothing was better than the taste of Prosper's confectionaries and their shared memories.

Awakened Magicians

Then it started with an explosion in the throne room of the castle. A rippling wave of purple energy tore through the air like a blade through ice cream. The energy sent guards, servants, and the like flying across the hallways and out of windows until they fell to the ground... dead. lone was in the castle when it happened, sword drawn and ready to defend Alse. The two of them were safe but found that their parents were not.

They had been at the closest point of the explosion, and they were sent straight into the throne that they once occupied. At the genesis of the explosion was a man. He had a purple glowing crack that ran across his forehead. His whole body was trembling as he looked up at lone's blade that sliced through his neck.

This incident was not the only one with similar reports happening all over the Prosper kingdom. The details differed between incidents, sometimes the explosion would vary in colour, sometimes varying in effects from summoning harmless butterflies to creating fractures in the ground that swallowed entire houses. The people called these events Awakenings.

Alse was distraught. lone did not know what to say as they did not know their parents for long and never had the chance to get to know them. Alse pledged that they would get revenge for the sake of the kingdom, as they were now the Ruler of Prosper.

These awakenings continued for the coming weeks. Not a single day went by without an awakening occurring. Alse wanted to know more about these incidents. She wanted to know the why, what, and how of everything that was going on. Yvain - a celebrated scientist in Prosper - volunteered as a researcher for these new incidents and vowed to get to the bottom of what causes these awakenings... no matter what.

The kingdom was in a state of panic. Anyone around them could suddenly produce an explosive magical effect at any moment that could potentially kill them. Alse was working on a plan to eliminate this threat once and for all. They ordered that all citizens of Prosper who have a magical mark on their foreheads turn themselves into the castle to be "absolved of the taint" upon them.

Many people turned themselves in, many being plagued with guilt... unaware that Alse was executing each and every one of them. Even after all of them turned themselves in, Alse was still not satisfied. She needed all these people to pay, every one of them. Alse started with their own castle, ordering lone, Jupiter and a select few guards to search every single person and eliminate any who have awakened.

lone completed their task with zeal. Never questioning the authority of their elder sibling. Jupiter on the other hand was hesitant. How could they kill one of their own? The people they swore to protect... Then they found her. Vanor - who hid away in the bathroom, hoping and praying that they wouldn't be found - had a streak of pink that stretched across their forehead. lone and Jupiter both had their swords drawn, both with tears in their eyes.

As lone gulped back the tears, they lunged towards Vanor, piercing their chest. Vanor sobbed and took one final breath before collapsing. Jupiter fell to their knees as water began to ripple out from their body, splashing lone and everything around

them. Ione dried their face of the water and looked up at Jupiter, with a face filled with dread but absolution. Jupiter ran away, escaping the castle.

Alse heard the news from Yvain and the results of their weeks of research. Yvain called them "Magicians", and they appear infrequently according to the results. The nature of the awakening and the colour of the mark seem to vary from person to person and usually give a reflection as to something they treasure in life. Yvain predicts that the awakenings are caused by a buildup of emotional stress and that once they do awaken, they will most likely not produce another awakening again. These results came from Yvain diligent research and unsavoury experimentation of Magicians in the castle's basement.

Prospering Kingdom

After clearing out the castle, Alse began their campaign to remove all these "Magicians" from their kingdom. From house to house, soldiers barged into homes and immediately killed any magicians and anyone who got in their way. Homes were bathed in blood, the streets of Prosper filled with terrified people and the ruler Alse was up in their castle, enjoying the sweets cooked by Ione.

The bitterness of the surviving people grew, fueled by an instigator who began the revolt against the Prosper kingdom. Ione knew it could happen but they never expected the people of the Kingdom to turn against the one who brought them peace and joy. But the people were coming with numbers, numbers to overwhelm the castle itself, numbers to overthrow and slay a god. Many of the traitorous guards surrendered and ran out of the castle. It is only a matter of time before they reach Alse.

Ione was at the front gates of the castle. They were stationed here today, but they were hoping to reason with them, to stand down and show them the mercy of the Prosper ruler. Jupiter came out of the crowd, a bright blue mark across their forehead. Jupiter was bitter and angry. They didn't understand why Vanor had to be sacrificed for the Kingdom, even when it was so obvious that whatever Alse wanted was going to come true. Ione now saw that there was no reasoning with the blasphemous sinners, and they would not stop until Alse was killed.

Ione ran to the highest floor of the castle where Alse was watching from the window. The people came to blows with the few remaining guards left of the castle. The ambience of warfare on the ground floor of the castle. Alse needed to escape, no matter the cost.

Ione had an idea, hoping it wouldn't have to come to it. They were twins, after all, no one would know if the royal aide escaped. They would swap clothes. Alse wearing Ione's knightly armour, and Ione wearing noble attire. Ione would answer for all the

crimes that Alse had committed, and Alse would escape with no one else being any the wiser.

Alse denied it, but they had no further ideas. Ione persisted and eventually, Alse caved as they swapped their clothes. Alse escaped out the back of the bedroom, forgetting to close the door behind them. The door leads to a secret passage, and heading straight down there will take Alse to the main entrance, where they can escape as the royal aide. Perfect.

Ione took their place and waited for the mob of sinners to show up. They took out a pen and started writing their final journal entry. Jupiter barged into the room, sword pointed at the false god. Ione simply smiled, with the mob being none the wiser that their target had escaped.

Ione got on their knees ready to accept any punishment dealt to them. As Jupiter raised their sword, a surge of pink energy burst out from Ione. Ione could taste their favourite sweets as the energy continued to ripple through the people, turning them instantly into candy statues. Ione couldn't help but think of the irony as they too slowly transformed into candy.

This awakening was the biggest and strongest one in history. It engulfed the entirety of the castle. Anything touched by this energy was instantaneously transformed into a confectionary. Including Alse, who had just escaped the castle at the front gates.

The game begins with Alse breaking out of the candification centuries later. The candy castle is completely overgrown by the surrounding forest. All the ruined homes of the kingdom were completely taken over by the wilds, and now all that remains is the trees. Alse has no memory of where they are or even who they are. All they see is the candy castle before them.

Character Overview

Alse

Ruler of the Kingdom



Goal: To obtain power and ensure that her family can continue living as royalty and maintain the respect that they always had.

Backstory Summary

Alse was born with an identical twin into a royal family of Prosper but was raised separately from her sibling. She grew up with the knowledge that she would one day become the Queen of Prosper Kingdom. Alse was raised as such and treated as a spoiled princess. At the age of 18, she was reunited with her sworn aide lone, who served her with his utmost zeal.

Awakenings then occurred and killed her parents which makes her the ruler of the Kingdom now. She ordered the execution of all who had Awakened. She requested Yvain to research the Awakened. A lot of people, both Awakened and non-Awakened, died during this purge.

Yvain gave back information on the Awakened. A riot began, as people aimed to overthrow Alse from the Kingdom. They stormed the castle, overrunning the guards. Lone proposed the idea to switch clothes so that he could stay behind instead. Alse swapped clothes and ran. When she got outside and raised the drawbridge, she saw a burst of magical energy from the castle washing over her and turning her into candy.

Appearance

Gender	Female
Usual Attire	A long bright purple dress that is highlighted with strands of gold running along the rim. Also wears very thin white latex gloves which have the symbol of Prosper Kingdom imprinted on it. She has short hazel pixie cut hair that makes her look slightly boyish. Also has bright blue eyes that have a tinge of green around the pupils. She is 22.
Usual Personality	Also enjoys the company of the people she is comfortable with and is kind and compassionate towards them. However, she has a lack of empathy for those outside of her circle. She expects those who don't know her personally to abide by her every whim, and if not then she will see to it that understand the consequences.

In-Game

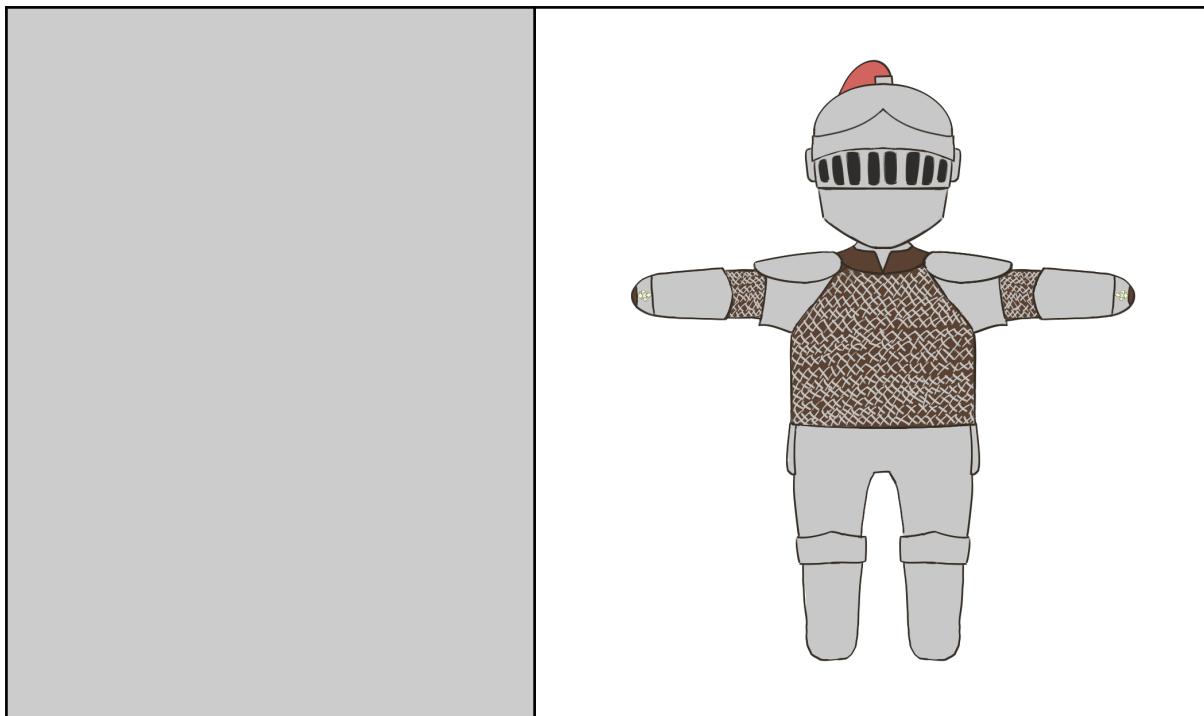
Role in Game	Player Character. Also awakens from her candification with amnesia. The confusion from being candified and curiosity of being in an unfamiliar place stir her to explore the candy castle before her and discover the mystery as to what happened here.
Relationships	<p>Ione: Twin brother who serves her with his utmost diligence and zeal.</p> <p>Vanor: A servant who has devoted themselves to the royal family. Does not personally know Also.</p> <p>Jupiter: An ex-knight of the kingdom who has sworn vengeance against Also for the "homicidal" order of eliminating the Magicians. Does not personally know Also.</p> <p>Yvain: The kingdom's lead researcher who has known Also since she was born and while she was growing up. Has used Also as a way to garner additional funds and leverage for his experiments.</p>
Appearance	<p>Wearing a silver armoured helmet which obscures the face and has a short 5cm red feather that grows out from the tip. She has thick leather that protects her chest and stomach, with an underlayer of tightly packed and dense chain mail. She has a pair of fingerless silver gauntlets that each bears the crest of Prosper, which has leather gloves underneath. On the gloves are thin leather straps to keep them secure.</p> <p>All of the armour is a size larger than her dimensions and</p>

	seems to be worn in a rush.
Location	Awakens right outside the gates to the castle. She had just finished raising the drawbridge and started running away from the castle when she was candified.
Goals in-game	<p>The goal will fluctuate throughout the game since it will depend on the player's mindset at the time.</p> <ol style="list-style-type: none"> 1. To discover where they are 2. To discover who they are 3. To discover what happened here 4. To discover why it happened 5. To discover how it happened 6. To save the kingdom, or to learn if they even should

Ione

Aide to the Ruler





Goal: To protect Prosper Kingdom and his twin sister, Alse.

Backstory Summary

Ione was born with an identical twin into a royal family of Prosper but was raised separately from his sibling. He was trained in the mountainside far away from the kingdom to become both a knight and a servant of the royal heir (his sister, Alse). At the age of 18, he was reunited with his sister who cared for his well-being at a distance, and he became her aide. Ione performed his tasks with the utmost zeal.

Awakenings then occurred and killed his parents which makes Alse the ruler of the Kingdom. She ordered the execution of all who had Awakened, and Ione was chosen to lead a cleansing of the Kingdom. He had killed his friend Vanor who was terrified when she awakened, and his other friend Jupiter ran away after he also awakened.

A riot began, as people aimed to overthrow Alse from the Kingdom. These people stormed the castle, overrunning the guards. Ione had seen that Jupiter was leading the raid and his attempt at diplomacy with them did not work. Ione ran to Alse and proposed the idea to switch clothes so that he could stay behind instead. Ione switched clothes and stayed behind to meet with Jupiter. Jupiter attempted to execute the fake ruler, but Ione had then awakened and turned everything in the castle's vicinity into candy.

Appearance

Gender	Male
Usual Attire	<p>Wearing a silver armoured helmet which obscures the face and has a short 5cm red feather that grows out from the tip. He has thick leather that protects his chest and stomach, with an underlayer of tightly packed and dense chain mail. He has a pair of fingerless silver gauntlets that each bears the crest of Prosper, which has leather gloves underneath. On the gloves are thin leather straps to keep them secure.</p> <p>He has short hazel pixie cut hair that contrasts his bright blue eyes which have a tinge of green around the pupils. He is slightly below the average height for his age at 22.</p>
Usual Personality	Ione is always keeping the feelings of others at the forefront of his mind, rarely ever doing anything for himself. He keeps a calm and kind demeanour, ensuring that the people he surrounds himself with are happy, which in turn, makes him happy.

In-Game

Role in Game	The goal of the game, even if it is unknown to the players. The players will learn throughout the course of the game that the candification of the Kingdom can only be ended when the Magician who caused it dies, which in this case is Ione. The player will ultimately be deciding whether Ione should die for the Kingdom to be revived or if Alse should leave him and the Kingdom to their fate as candified statues.
Relationships	<p>Alse: Twin sister. Serves her as though he was worshipping a god. Would do anything that she requested without hesitation.</p> <p>Vanor: A fellow servant of the kingdom who Ione trained with down the mountainside. Vanor was always the one who organised tea parties during their off time together.</p> <p>Jupiter: A cherished friend whom Ione would spar with down the mountainside. After Jupiter awakened, Ione's relationship with Jupiter deteriorated drastically to the point of becoming enemies.</p> <p>Yvain: Ione has not spoken nor even heard anything about Yvain. Yvain is always referred to as "that researcher" when Ione is in the vicinity.</p>
Appearance	A long bright purple dress that is highlighted with strands of

	gold running along the rim. lone wears very thin white latex gloves which have the symbol of Prosper kingdom imprinted on it.
Location	Candified on the upper level, inside Alse's room, on his knees on the ground. lone has a faint smile that can be seen even through the candification.

Vanor <i>Servant of Prosper</i>	
---	---

Goal: To create a peaceful surrounding for her to live in. She wishes for nothing more than to live her life without the stressful troubles of the world.

Backstory Summary

Vanor doesn't know where she came from. The mountainside was all she really ever knew. She had always wondered what life would have been like if she had never been here. Her life as a servant to the Prosper kingdom is all she knows. It is where she grew up, and where she met her best friends lone and Jupiter. The three of them would eat sweets together during their off hours. They were excited when the three of them were assigned to the main castle of the Kingdom and they could enjoy these peaceful times with each other more.

However, things proved to be more busy for them than ever before and their

"off-hours" quickly became less and less. The frequency of their "sweet snack time" dwindled, but of the few times that they had these, Vanor was at peace and she had a sense of tranquillity that she never got from anywhere else.

Then the awakenings occurred. She was one of the first to awaken. Vanor was in her room when it happened. A surge of light poured out of her eyes, mouth, ears, and nose, filling the room with a luminescent white glow. A white streak appeared across her forehead. She didn't know what had happened to her so she stared blankly for a long while. It was an hour or so after she awakened that she heard knights going around and taking anyone who had "Awakened".

Vanor was scared but she knew that lone and Jupiter would be able to protect her. She went to the courtyard, the most beautiful place right in the centre of the castle. She hid from all the other guards until she saw lone and Jupiter show up. Vanor quickly revealed herself with relief that she found her friends but the expressions worn on lone and Jupiter's faces when they saw her brought her back to that state of fear she was so used to having. She cried. Her vision of her two friends started to blur and she saw one of the blurry images plunge their sword right into her.

Apearance

Gender	Female
Usual Attire	Vanor has long blonde hair that is tied up in a bonnet and hazel eyes that highlight her soft facial features. She wears a black and white maid outfit with faint purple frills on the sleeve and a long-trimmed dress. Vanor wears heels that have her stand 2cm taller than her actual height. She was 21 when she died.
Usual Personality	Vanor has a shy demeanour but always finds the determination to overcome her social fears. However, she finds her motivation falters whenever she is faced with failure or rejection which causes her to mentally panic, which proliferates with itself as she continues failing in panic. She calms down after a few minutes of rest or with some encouragement from the people she trusts (like lone). Her training has her always attentive to her posture, even when she is distressed, she never slouches.

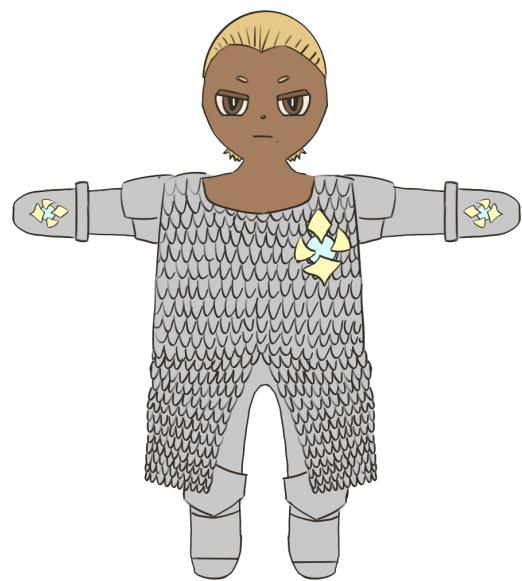
In-Game

Role in Game	Vanor is used as a tool to fuel the anger of players as lone's clear distress at killing his friend sympathises with them.
---------------------	--

Relationships	<p>Alse: Does not personally know Alse. Vanor tries to keep her distance from her to avoid any unnecessary troubles.</p> <p>Ione: Best friends with him ever since they grew up together in the mountainside training.</p> <p>Jupiter: Friends due to both their mutual friendship with Ione.</p> <p>Yvain: Does not personally know Yvain but does serve him food from time to time. Yvain scares her and she gets nightmares every time she delivers necessities to his lab.</p>
Location	Vanor cannot be found in the Kingdom in the game. Her corpse is also not in the castle and was tossed out like trash when she was executed.

Jupiter

Knight of Prosper



Goal: To protect those that he holds dear, and ensure that they can live peacefully and to their fullest potential.

Backstory Summary

Jupiter never knew his family. His first memory was in the mountainside being trained by the Kingdom's finest to become a worthy force for Prosper as a knight. For a while it was fine, but as he grew older his curiosity about his past only grew. Asking the monks proved to be unfruitful and they even encouraged Jupiter to give up on such ambitions that were irrelevant to the Kingdom.

But Jupiter never gave up, although the task in and of itself proved to be challenging. He eventually made friends with lone and Vanor. The three of them would eat sweets together during their off hours. They were excited when the three of them were assigned to the main castle of the Kingdom and they could enjoy these peaceful times with each other more.

However, they proved to be more busy than ever before. They barely had any "off hours" in the day so their sweet time slowly became less and less frequent. But of the few times it happened, Jupiter always had a sense of bliss. But secretly, he spent a lot of his nights investigating how Prosper got children for their mountainside training. After years of spying and research, he found out that Prosper would hire bandits to raid villages and kill parents of children, only for Prosper's knights to come over and kill said bandits and "save" the village.

Jupiter couldn't believe it, he needed to tell someone. But only a few minutes after he found out, the first awakening occurred. He was tasked with annihilating any awakened individuals he came across. This included Vanor who had awakened. lone killed her. Jupiter couldn't bring himself to listen to the orders of the Prosper Kingdom any longer, not if it meant he had to kill the people he swore to protect. Jupiter also awakened at that moment. Being quick to think, he used the awakening as a chance to escape.

Jupiter spent his weeks in isolation as he heard about the atrocities that the Kingdom performed on its people. He had to do something. He gathered up people who had been affected the most by Prosper's actions and garnered an army to raid the castle. Jupiter stormed the castle with his newfound people and went to where Alse was. The twin looked just like lone. Jupiter hesitated. He couldn't get rid of the idea that it felt like he was killing his best friend. He steeled his resolve and swung before becoming candified.

Appearance

Gender	Male
Usual Attire	<p>Has blonde hair that is slicked back so that it reaches the nape of his neck. He wears stern hazel eyes with a small freckle underneath the right side of his lips. He is a head and a half taller than lone and is taller than most people he knows. He is 20.</p> <p>He wears half-plate armour with a scale armour which is typically for any knight in the Prosper Kingdom. Brown straps tape across his chest to firmly hold the armour together. He wears plate gauntlets that have the Prosper emblem branded.</p>
Usual Personality	Stern and serious, Jupiter is the type of person to never let

	<p>his emotions show. No one has ever seen Jupiter smile, but his closest friends are always able to tell that Jupiter is happy due to his heavily telegraphed body language.</p> <p>Despite his serious demeanour, Jupiter is quite forgetful and often finds himself misplacing things. Ione typically finds whatever Jupiter has lost in no time at all.</p>
--	---

In-Game

Role in Game	Jupiter is used as a tool of empathy for the player. It is used as a direct opposition to the "evil" Prosper Kingdom and acts as an anchor point for players who oppose what the Prosper Kingdom stands for.
Relationships	<p>Alse: An ex-knight of the kingdom who has sworn vengeance against Alse for the "homicidal" order of eliminating the Magicians. Does not personally know Alse.</p> <p>Ione: A cherished friend who Ione would spar with down the mountainside. After Jupiter awakened, he cannot see anything but an enemy in Ione's zealous belief in Prosper.</p> <p>Vanor: Friends due to both their mutual friendship with Ione.</p> <p>Yvain: Hears about Yvain from Vanor complaining about the researcher's smell and hygiene. Otherwise, he does not personally know Yvain.</p>
Appearance	Wears his usual attire with his face obscured by a metal helmet with a visor lowered. The usual Prosper emblem that is branded on the armour is scratched out roughly, almost as though it was rushed and in anger. Jupiter holds a large greatsword.
Location	In Alse's bedroom, standing in front of a mob of angry people holding pitchforks and torches. He is caught mid-swing of a greatsword which is about to behead Ione who is taking Alse's place.

Yvain

Researcher of Prosper



Goal: To prove to himself that all things can be understood with enough time and effort. Nothing is impossible to understand.

Backstory Summary

Yvain grew up in a small village just outside the castle of Prosper's perimeter. His family worshipped the kingdom however they were in the midst of poverty. For a time, Yvain worshipped the kingdom without a second thought but something always felt off to him. He asked himself: "Why?" And he never found out why, his family soon fell ill and died before Yvain got an answer. He lost his faith in the kingdom and began his journey as a researcher. He would ponder the existence of everything, always asking the question of why. Why did they exist the way they do? His fanatical approach to answering these questions would always leave him isolated from others, as they feared the man's sanity.

The Kingdom, however, saw great value in the man's knowledge. Yvain had solved many issues of the Kingdom with his independent research and the Kingdom of Prosper reached out to him to offer him a place to perform his research with the necessary funds. Yvain accepted and the Kingdom had built an entire hidden facility underground to facilitate Yvain's thirst for discovery.

Appearance

Gender	Male
Usual Attire	<p>Frizzled black hair that is tied back with laboratory safety goggles. His face and clothes are all stained with some strange black muck, and his eyes have deep black circles around them from lack of sleep. He grows a black goatee that reaches down his chin by 5cm, with emerald green eyes. He is 44 years old.</p> <p>He wears a dark brown suit, with a white tunic underneath that is stained beyond repair (only a hint of its original white colour remains). His clothes have random patches of holes that vary in shape and size, almost as though these clothes are the only things he has worn for the past year.</p>
Usual Personality	<p>As confident in his words as he is with his science, Yvain knows that everyone else simply doesn't understand the greater mysteries of the world, nor do they even try to. To Yvain, nothing is out of his reach and he'll do whatever it takes to learn and understand. He sees people as tools but understands how to use them. He knows what people he can use and how to best treat them to get what he wants, and he knows who can't be used or is not useful to him.</p>

In-Game

Role in Game	Yvain is the darker corner of the castle and is used to give the players context into Awakenings and his dark experiments.
Relationships	<p>Alse: He has known Alse since she was born and while she was growing up. Has used Alse as a way to garner additional funds and leverage for his experiments.</p> <p>Ione: He has known of the existence of Ione, however, has deemed the boy as unnecessary for his research.</p> <p>Vanor: Does not know of Vanor, even though Vanor delivered Yvain's food every now and then.</p> <p>Jupiter: Does not know of Jupiter.</p>
Location	Candified in the basement level laboratory. He is in the midst of experimenting on a "magician". He is in a pose of a maniacal laugh.

Storyboards

This short storyboard depicts the opening and ending cutscenes that we will include within the game.

The opening scene is a quick pan through the sky and into the castle's exterior, and the ending scene just illustrates lone's candified form being broken out through a quick cut.

These illustrations were created by Adobe's AI generator and are referenced below at the end of the document. This is not a clear depiction of our final game art style, however, is a general overview of what the scenery and cutscenes will look like.

Candification

Opening Scene



Description: The introductory scene includes panning into the castle. A shot of the castle and statues running away can be seen as we get a closer view.
V: The camera slowly zooms into the scenery. Different angles and shots can be established.

Ending Scene



Description: The ending scene shows us the statue of lone in his candified and awakened state.
V: The camera has different angles of the disaster.



Description: Cut to another angle and we see that the candy statue has begun to crack and revert back to a human form.

Ambient tracks play along the different animated scenes.

The light opacity backgrounds have been made with Adobe AI generator.
They have been used to visualise what type of backgrounds will appear in the cutscenes.

For quick-time events such as doors opening, moving objects and different interactions, we won't include the storyboard since they are just instances that occur throughout the game. Any other visual storytelling actions will most likely be played within the game and are often simple one-time panning, zooming or cut-on action cutscenes.

Journal entries and scripts are going to appear on the screen as they are picked up or replayed. They won't contain much animation in their events and will open as a UI page with page-flipping animations instead.

Letters between Characters

Cloak Room - lone to Vanor

The key to the gardens has gone missing again. Can you make sure none of our visitors have stashed it with their belongings? If it happens again I fear our Queen will block the public from visiting the courtyard altogether. Have you still got time off on Friday for sweets?

Courtyard - Vanor to Jupiter

I have dropped some extra sweets in our secret spot. I find comfort in them more and more with the strange awakenings being reported. The stress is building in me. I can feel it. I've tried looking in the great library for a remedy but all I find are musty books. I hope you are well friend.

Guards room - Jupiter to lone

Reporting that I have changed the lever combo for the armoury. All guards have been given the updated code. I thought it better to show you in person. I have already found the guards coming up with weird ways to remember it, you should be fine, you always had a good memory compared to the others at the monastery.

Library - Vanor to lone

Some of the servants seem to be spending a lot of time in the library. I heard them breaking something up. Please investigate but don't implicate me, I'm finally making some friends here, that aren't you and Jupe.

Armoury - lone to Jupiter

This is an artefact from the kingdom which needs to be locked up in the armoury for now. Be very careful with it. Yvain seems to think it could be very important, something to do with the awakenings we've been getting reports of.

Servants room - Jupiter to Vanor

I hid this here because lone is becoming more determined to carry out Alse's orders without question. Come to me first if you hear about any awakenings. I am stationed in the throne room for the week. Use the staff button to enter if you need to.

Dining Hall - Vanor to lone

Is there anything we can do about the steps from the kitchen? Bringing up bowls of boiling hot soup doesn't seem like the best idea. We constantly have to wipe the steps afterwards. I heard that one of the engineers was working on a pulley system.

Throne room - lone to Jupiter

It's strange to stand in a room my parents did for so long, I never really knew them but I can sometimes feel them in this room. We can't fail our Queen and those that stand to ruin our kingdom must be stopped. We need to up the guard rotations.

Parlour room - Vanor to Jupiter

Waiting on the Queen has been a privilege. The amount of visitors she gets and people brought before her are staggering. I've noticed that I'll serve groups of people and then they disappear.

Kitchen - Vanor to Jupiter

It is crazy that after all these years I can walk along the halls that made our favourite treats. The smells during the winter time can be smelt coming through the halls, I can't believe you and the guards have to just sit there while that wafts around.

Storage - Jupiter to Vanor

There's a new load of sugar coming in from the kingdom. We're gonna need to shift some of these boxes and barrels of food. Please arrange this with the other servants and kitchen staff. If the crates prove too heavy do not hesitate to ask one of the guards for assistance.

Lab - Yvain

Experiment Report 6

Failure

Subject failed to respond to any of the previous tests. Cause of awakenings is still unknown.

Observation

Upon their expiration, however, the crystals that adorned the walls seemed to melt away.

Dungeon - Ione to Jupiter

Make sure all the magicians are locked up tight. Also won't have any slipping through our fingers. She is adamant that they be purged from society. We must uphold these values to the best of our abilities.

Alse Bedroom - Ione

I did my job, better than any could have. I followed my sister to the end, upholding her rule to the best of my ability. The magicians were an uncontrollable menace that had to be dealt with. It was an honour to stay in my sister's place.

Study - lone to Yvain

Have you made any progress on what's causing these awakenings? We keep capturing these magicians for your research but not seeing many results yet. Keeping them in the castle is a danger to everyone, especially Alse.

Ione Bedroom - Alse to lone

We have identified one of the servants, Vanor, as a magician. Take the guards, and execute this animal, before anyone gets hurt. I'm trusting you, brother, we can't let any of these devils escape. We must avenge mother and father.

Dressing room - lone

It's crazy how two people who were brought up so far apart could mean so much to each other. I would give my life for my sister. One of the only things separating us is the cut of our clothes.

Mechanics & User Interactions

First-Person camera

The game will be in the first person to immerse the player in the environment and inhabit the character. The camera will follow where the player moves their mouse.

Main Menu

The game will open with a simple main menu. With a play, settings, credits and quit button. When left clicked the play button will start the game from the beginning.

Settings will allow the player to change the volume of the game. Quit will close the game.

Movement

The player will use the video game conventions of the W,A,S,D keys to move orthogonally through the game levels. The player will not be able to jump but will be able to crouch with c or ctrl, so they can inspect items on the ground. As the castle is quite large the sprint speed will reflect it making sure traversing is not a chore.

Notes

The interaction will happen by left-clicking on a note in the game. A graphical overlay will appear with different text depending on the journal. The overlay can be closed by right-clicking and returning to the game. The notes will then be able to be accessed by a separate menu to view all the previous notes found in the game. Accessed with a press of the e button and then clicking on UI arrows to change pages.

Levers

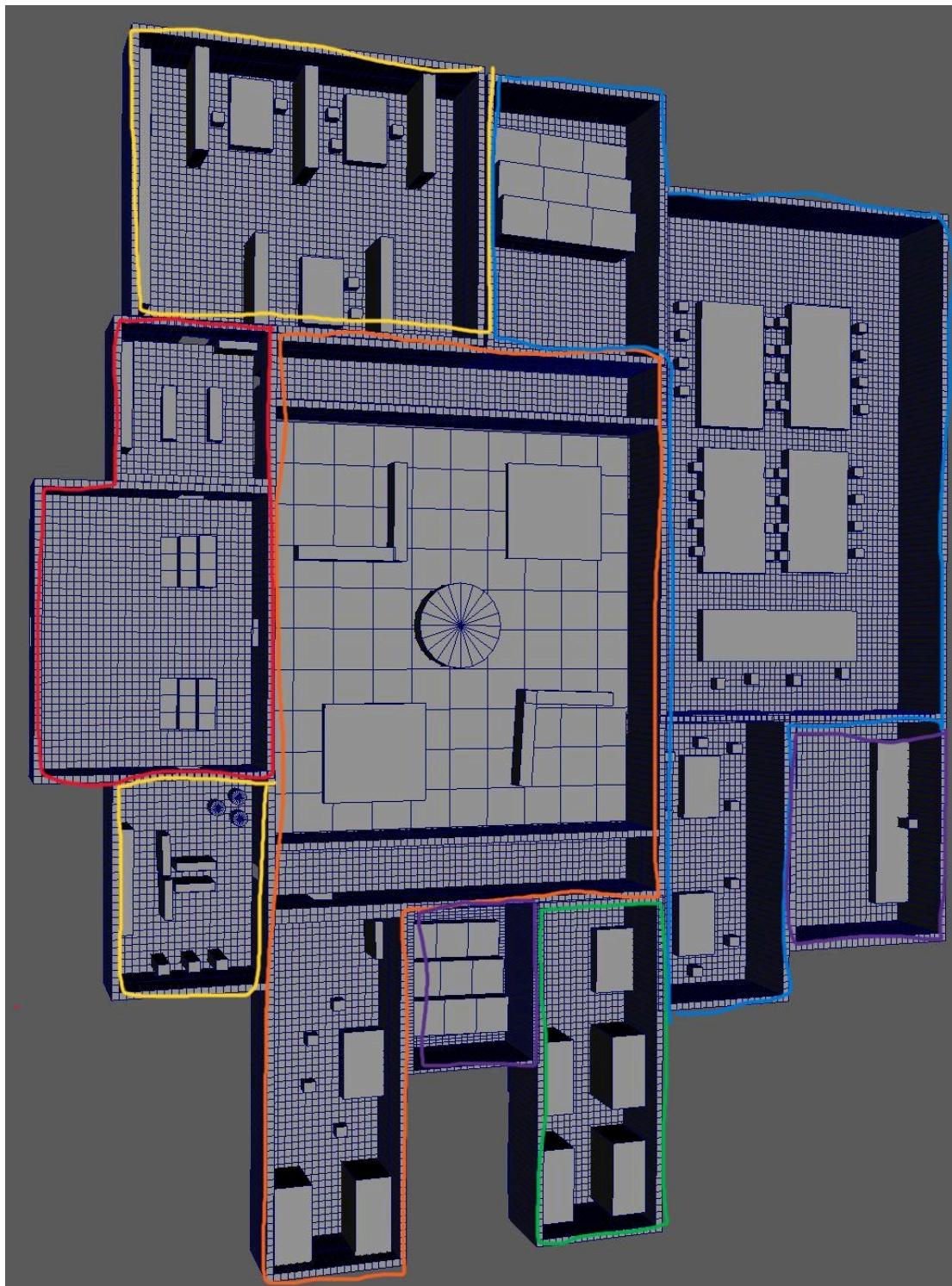
Some of the doors will only be accessible through interacting with a lever. Upon being left clicked a lever will change position, from top to middle to bottom. The animation will have accompanying audio cues. Having the lever in the correct position will allow the player to open the door.

Keys

A key will be an object in the world that when the player can interact with a left click. Upon being pressed the key will disappear from the game world and play an audio cue. The key will be added to an inventory hot bar.

Level Designs

Ground Floor

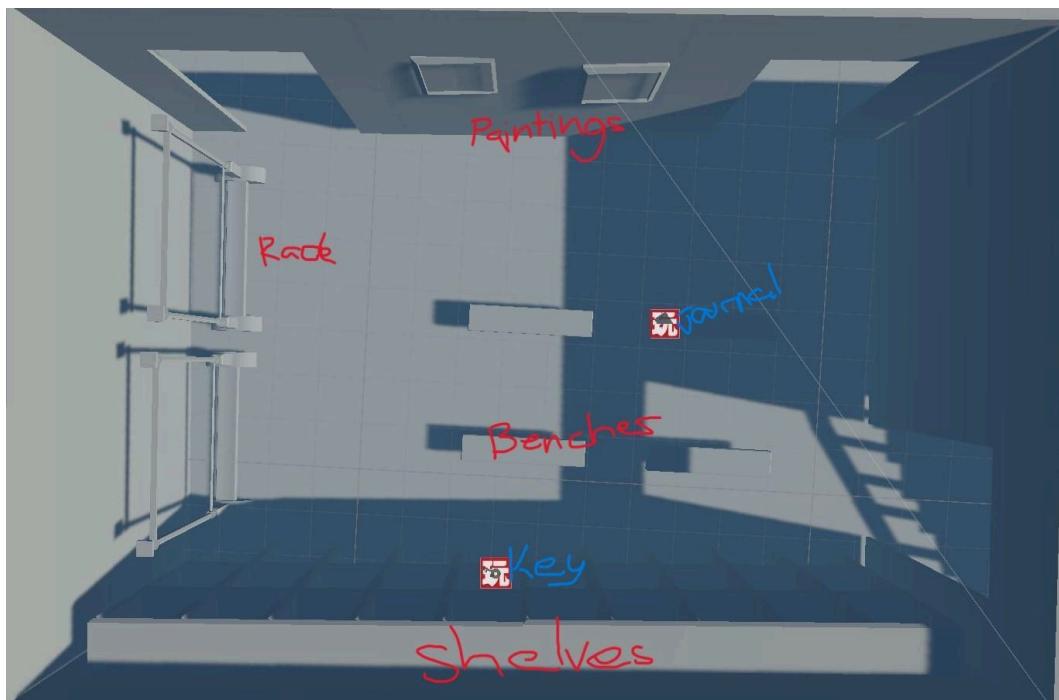


The above image depicts the whole ground floor mockup. The colours denote the order in which areas will be accessible.

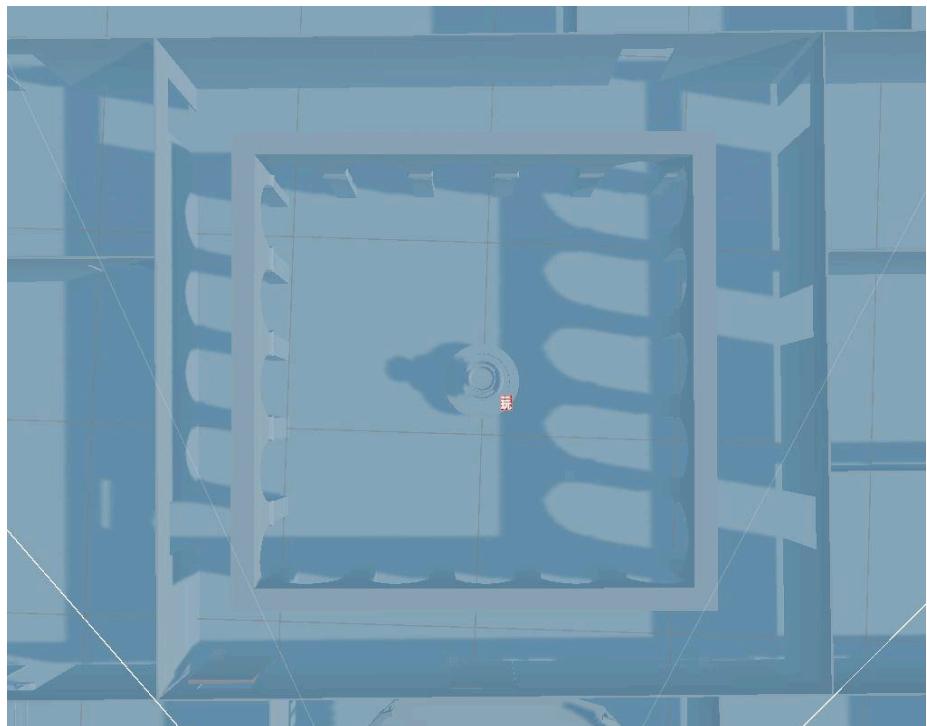
The first two rooms that the player can enter are the cloakroom and the entrance hall. They work as an introduction to using journals and simple interactions. When the player spawns in the entrance hall the frame will look like the image below. The player will be enticed to go up the stairs and to try the door into the courtyard because of the symmetry of the scene and the guiding lines of the stair bannisters pulling their focus. This initial room will be quite lavish and built to set up the style of the rest of the castle.



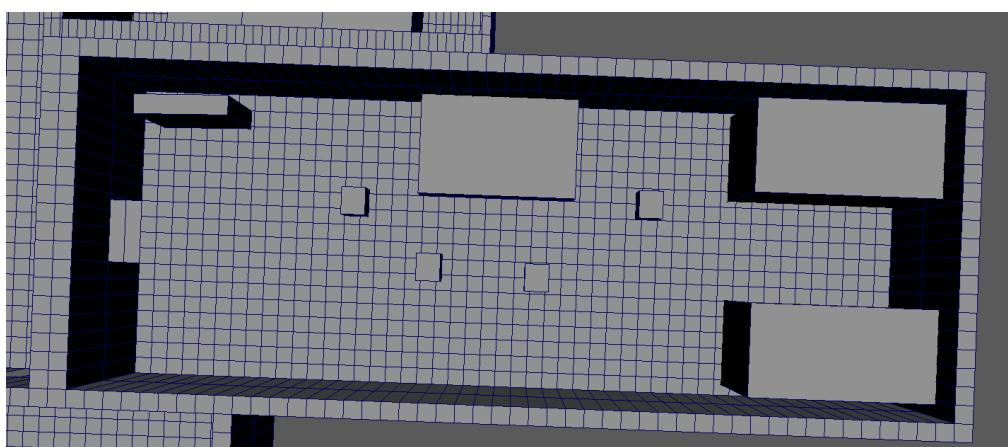
The cloakroom will be the first room where the player can interact with anything. The first is a journal which will hint at where to find a key for the courtyard door. This room will be much smaller than the entrance hall due to the historical use of it.



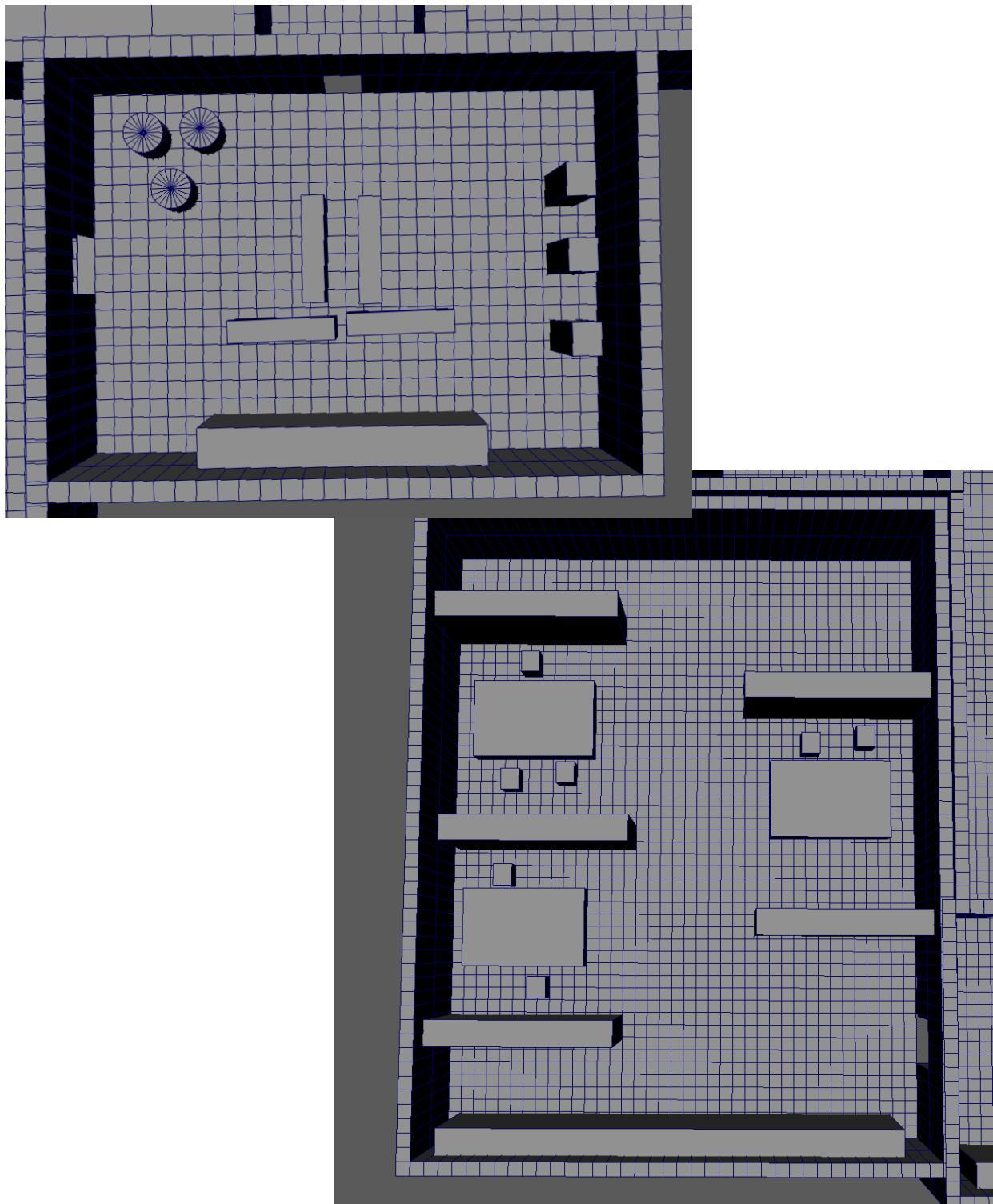
The next section of the game that will open up is the courtyard. The main landmark of this level is the fountain in the courtyard. Most other rooms can be accessed from this singular place. If a player is ever lost they can centre themselves within the courtyard. It will have a garden so having different coloured plants on each side will assist in the orientation of the player. It acts as the hub with the player crossing it often. Doors will also have some form of differentiation such as a plaque with a symbol of a book for the library, a pen for the study, etc.



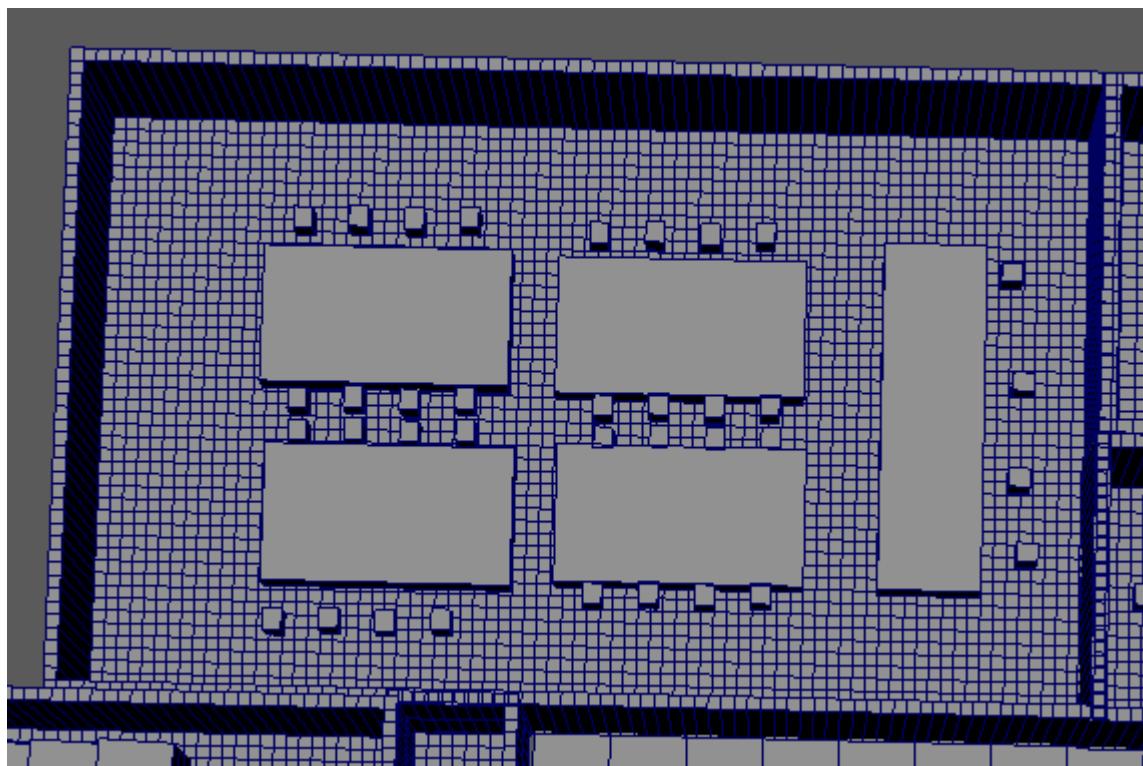
The other area open to the player after is the guard room. In this way, if the player gets stuck and can't complete the puzzle to continue on into the library the player can instead attempt to get into the armoury. This gives the player choice while not overwhelming them. The room is prime for environmental story-telling, the reason it's left open is all the guards were rushing to try to stop the revolt. So chairs will be knocked over and bunks unmade.



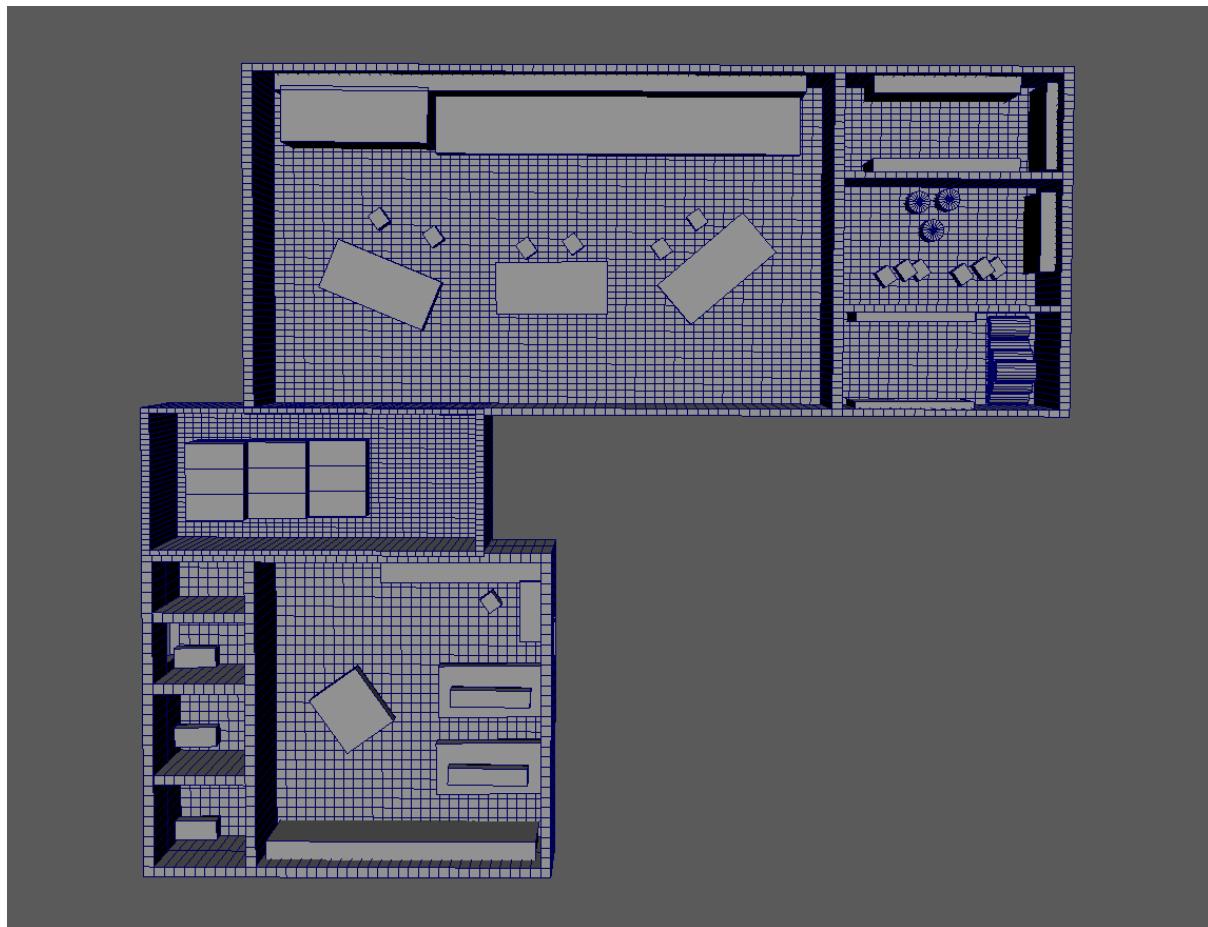
The next two open areas are that of the armoury and library. An interesting feature of these rooms is their layouts, with the armoury having a central rack of weapons to traverse around while the library's shelves create corridors. Having varying layouts makes sense from a functional perspective of the rooms; it also makes exploring rooms more interesting. This blends into movement too, as the player will be circling in the armoury while making more orthogonal movements in the library. The central walkway in the library will guide them to the next door but if the player hasn't learnt yet it will encourage them to backtrack and explore the room rather than just running to the exit.



The rest of the ground floor opens up after getting a key from the servants' room (green), including being able to enter the lower floor. The grand dining hall is mostly large tables and chairs, think Hogwarts. The interest in the room will come from the laid of the tables and many candied citizens in various poses.



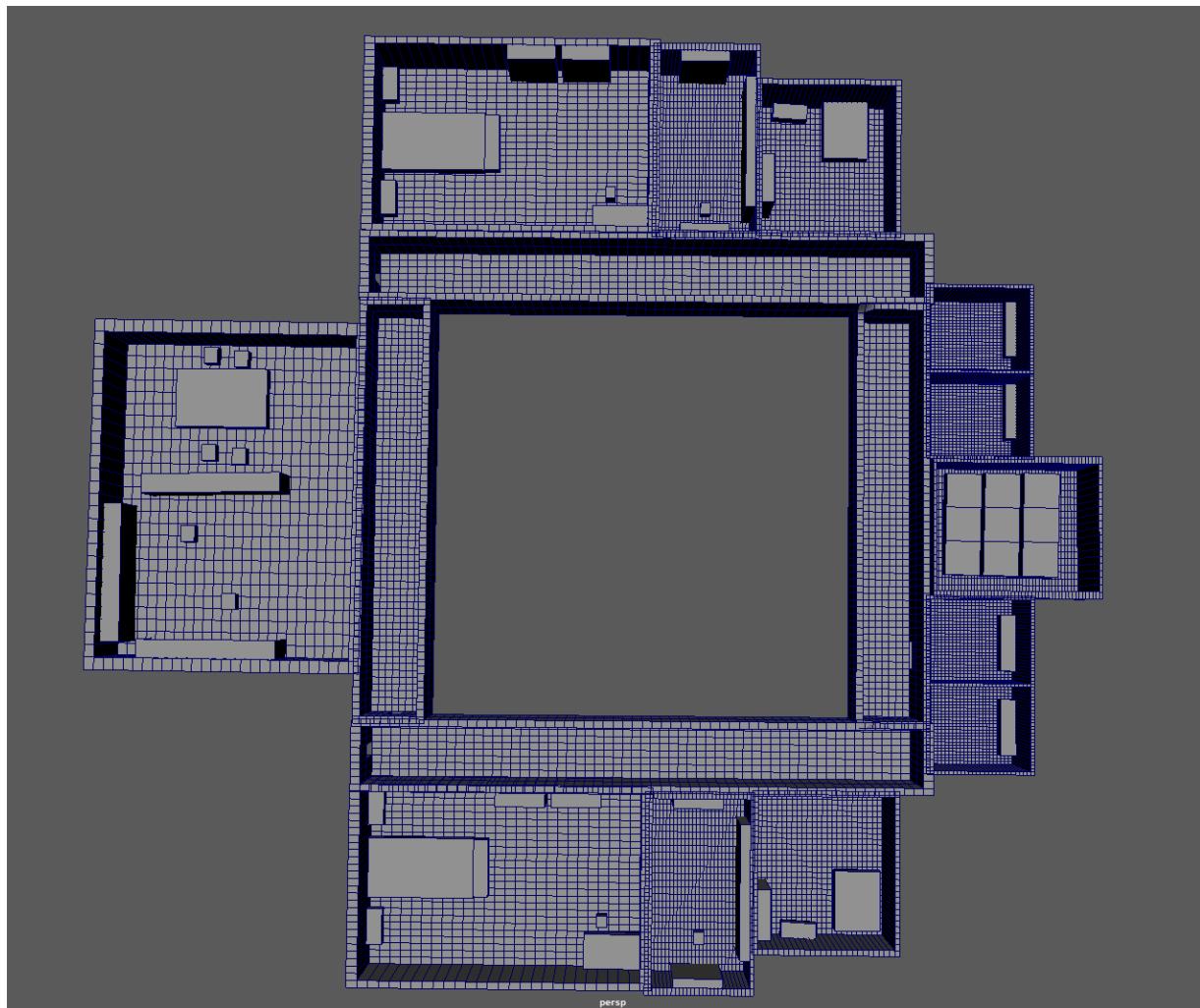
Lower Level



The lower level is made up of two major sections, the kitchen and the lab. The kitchen is a large open room with large tables to prepare many meals as well as a set of large ovens. Using the tables to break up the room in an interesting fashion. On the far side are all the storage areas, a pantry, a wine cellar etc. The kitchen becomes available with the servant's key.

The lab has a few autopsy tables and cells where magicians were experimented on. Right in the middle of the room will be an experiment taking place. This is the focal point of the room so players' eyes will be drawn there immediately and then further explore the horrors taking place there.

Upper Level



The upstairs is symmetrical and mostly comprises bedrooms. Two larger suites with walk-in dressing rooms for the royal family members and a couple of smaller rooms for guests. Also includes the toilets and study. Having more bedrooms makes the castle feel grander even if the assets are just reused and the rooms are not of crucial importance to the story.

The upstairs will yet again use the courtyard as the main landmark with arches to look down upon it. The upstairs will be accessible after the lower and ground floor, with a key collected from the throne room. The main purpose of the upper floor is for environmental and explicit storytelling to take place. Thus puzzle elements will decrease as the story hits its climax. It is in Alse's bedroom that the final choice of the game will occur. As such enticing the player to travel one way around the circular upstairs will be important. Having brighter colours going to the right instead of the left or some minor obstacle or puzzle that bars the player from entering that room first.

UI/UX Designs

Screens

Title Screen	A title screen featuring a vertical menu on the left with options: CANDIFICATION (highlighted), PLAY, SETTINGS, CREDITS, and QUIT. The background is a cartoon illustration of a large stack of brown chocolate bars with a yellow lollipop and a pink candy cane.
Settings Screen	A settings screen with a dark brown background. It features three horizontal sliders labeled MUSIC, EFFECTS, and VOLUME. To the right, there is a section titled "CONTROLS:" with the following mappings: W for MOVE FORWARD, A for MOVE LEFT, S for MOVE RIGHT, D for MOVE DOWN, and a circular arrow icon for INTERACT WITH/ PICK UP ITEM.
Credits Screen	A credits screen with a dark brown background. It lists the roles and names of the contributors: PROGRAMMERS (John Doe, Jane Smith), ILLUSTRATIONS (Sarah Johnson, Michael Lee), ANIMATIONS (Emily Davis, Daniel Wilson), and MODELLING (Olivia Green, Matthew Brown). To the right, there is a pile of paper documents with small cartoon人物 icons on them.

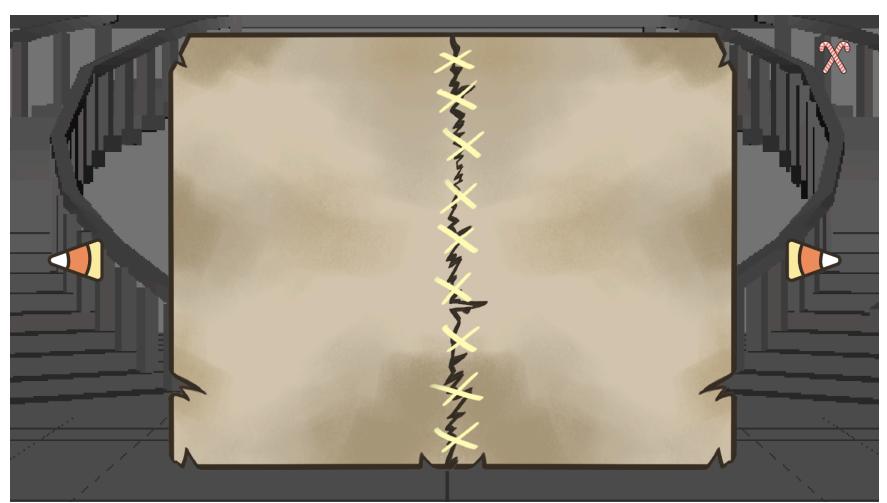
Loading Screen



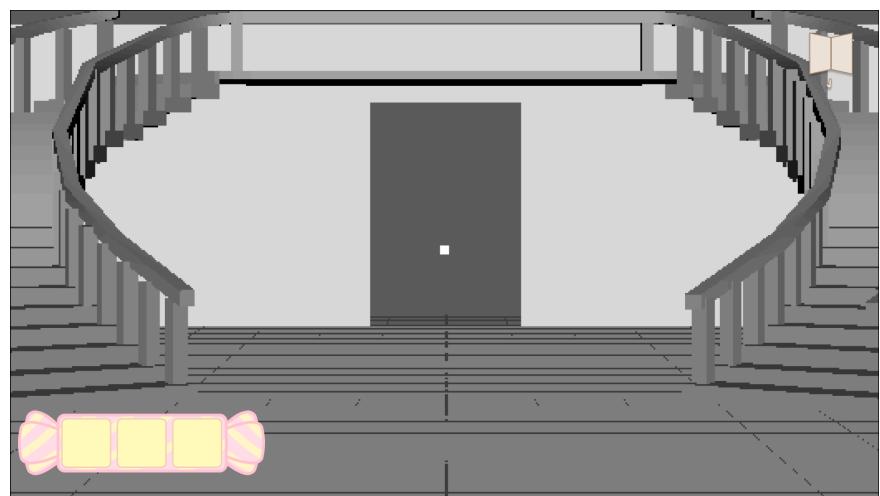
Page: On Pickup



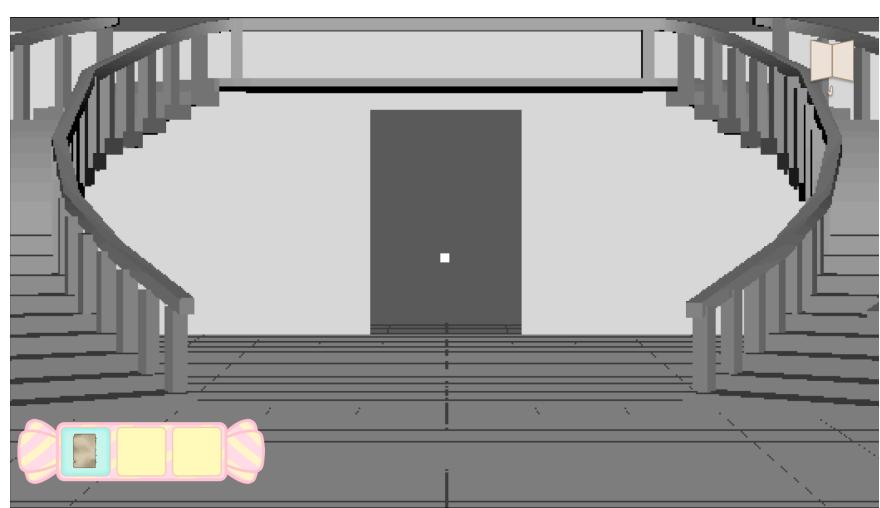
Page Log



Game Screen



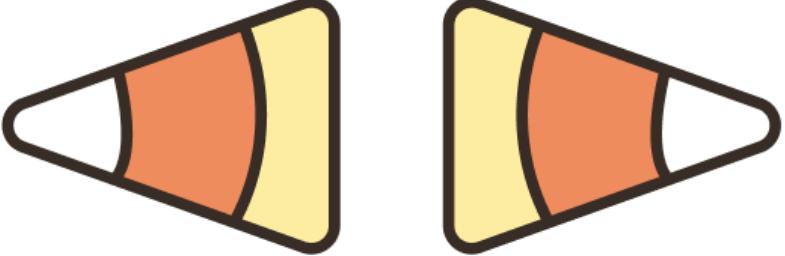
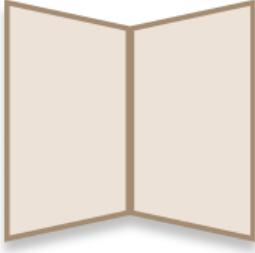
**Inventory:
Selected Item**

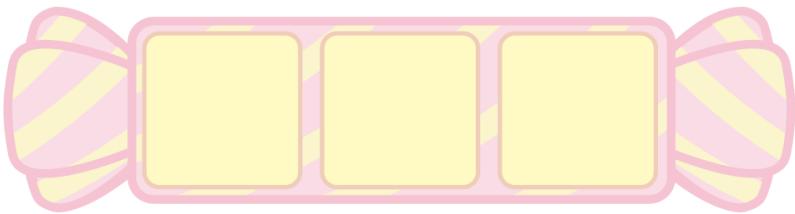
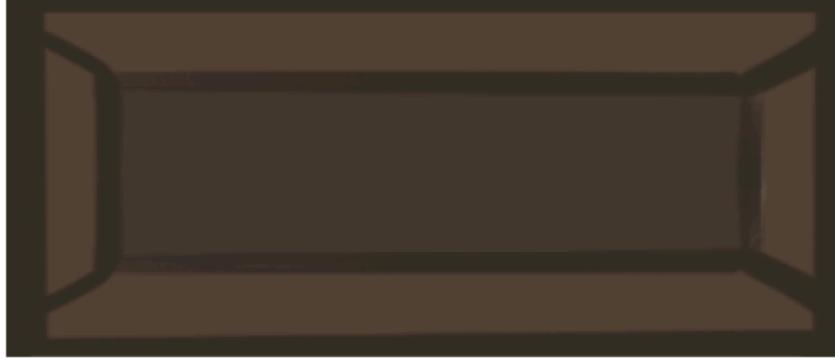


Save/Load



Buttons

Exit/Close	
Arrow Button	
Loading Symbol	
Page Log Button	

Inventory	
Inventory: Selected	
Audio Toggle Button (Slider)	
Button	
Button: Selected	

References

- Adobe AI, *Background Images on Storyboard*. [Images] Adobe. Adobe Illustrator.
- Clement, J. (2024, Feb 8). *Most popular video game genres among internet users worldwide as of 3rd quarter 2023, by age group*. Statista.
<https://www.statista.com/statistics/1263585/top-video-game-genres-worldwide-by-age/>
- Kunst, A. (2024, Feb 12). *Distribution of Steam users in the United States as of December 2023, by age*. Statista.
<https://www.statista.com/forecasts/1242344/steam-us-user-share-by-age>
- Game-Stats.com. (n.d.). *Steam Tags Stats*.
<https://games-stats.com/steam/tags/>
- Entertainment Software Association. (2021). *2021 Essential Facts About the Video Game Industry*.
<https://www.theesa.com/wp-content/uploads/2021/08/2021-Essential-Facts-About-the-Video-Game-Industry-1.pdf>
- Clement, J. (2023, Jun 8). *Lifetime unit sales generated by select The Legend of Zelda game titles worldwide as of May 2023*. Statista.
<https://www.statista.com/statistics/1389789/zelda-video-game-unit-sales/>
- Rogers, A. (2023, May 19). *Tears of the Kingdom: 'Zelda's escapism helps us through tough times'*. BBC.
<https://www.bbc.com/news/newsbeat-65624539>
- Steam. (n.d.). *Bugsnax*.
<https://store.steampowered.com/app/674140/Bugsnax/>
- AJBRUN. (2020, Nov 13). *BUGSNAX - Full Game Walkthrough (Gameplay)*. YouTube.
https://www.youtube.com/watch?v=wmmTFnlMeBg&t=463s&ab_channel=AJBRUN
- Steam. (n.d.). *The Forgotten City*.
https://store.steampowered.com/app/874260/The_Forgotten_City/
- IGN. (2021, Jul 28). *The Forgotten City Review*. YouTube.
https://www.youtube.com/watch?v=ORJESCxH32k&ab_channel=IGN