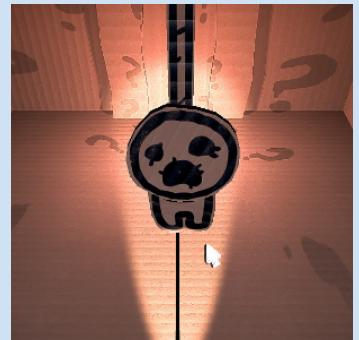


Overview

Our game is a pop up book come to life, and our art style will reflect that. Our world is composed of illustrations glued to cardboard cutouts. Cutouts will have rounded edges and thicknesses on the Z axis, simulating cardboard that has been cut out of a larger sheet, the cross-sections of the cardboard visible. We want to embellish our childlike art to further our stylization. This will be later contrasted by ink corruption, and players will get to witness a world that darkens as they progress through it.



Cardboard Texture Reference,
Legend of Bum-Bo

Object Cross Section
Reference



Our world will begin vibrant, in lighting and colour scheme, and will progressively change as the player reaches the end of their journey. The sky along with objects in the world will look grimmer, culminating in a dreary gray colour when facing the final game challenge, rising ink while scaling the tower to reach the princess. Lights will progressively darken, starting white to highlight the pastel and light colours in our art, dimming with time.

Consistent shape language is critical in our art style. Objects in the world will be rounded with white bordering, and sharp edges will be avoided in structures and details. To maintain a feeling of cuteness that is devolving, the initial look should help solidify the innocence of the environment, enhancing the emotional effect the horror elements later add. The ink puddles will be similarly round, the only exception being the arms emerging from the ink, which will feature pointy fingers.



Ink Hand Reference,
Dave McKean's Official
Coraline Illustrations



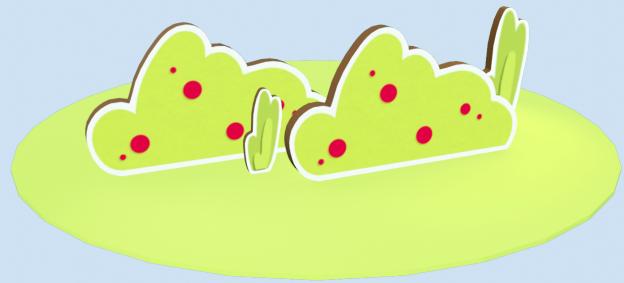
Reference for Ink
Spread Shader, created
by Zinfab

The ink effect on an object will be created by a pixel shader, most likely using Unity's standard surface shader to allow for the appearance of ink taking over the object without having to create multiple 'inked' versions of textures and models. This should allow us to use generated noise functions to create a seeping effect on the object, immersing the player in the idea that this world is being taken over by ink.

We will use more pixel shaders to enhance the feel of the object so that it better visually represents its original material. This mimics the noticeable difference in materials that can be found in a pop up book, better immersing the player in the story of the game, since objects will feel unique and distinct.

Having these shaders on all of the objects, especially the ones intended to mimic cardboard cutouts will be extremely useful to help control the shadows cast by the objects so that they better fit the style of the game, but also ensures that we don't encounter some of the undesirable lighting effects that can be found when using unities base shaders on 3D objects. Preview the concept shader here: <https://www.shadertoy.com/view/Md33zB>

Our lighting setup for Pop-up Prince will have a large directional light pointing toward the background of the playable area to mimic the sky/sun. We will also make use of spotlights in tandem with the previously mentioned shaders to make sure that the whole world is lit properly. This also allows us to use spotlights to highlight specific areas of the world that the player needs to visit, or may want to visit to collect flowers. Lighting and extra Shader reference here: <https://www.youtube.com/watch?v=flu2PNRUAs0>

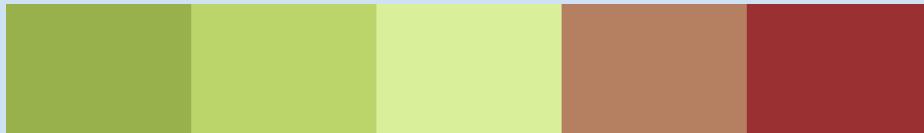


Bush and Grass assets, No cardboard Edges.
Concept Lighting and Positioning

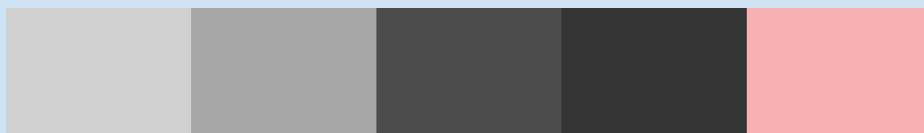
Colour Palletes



Concept Colours Prince,
Princess



Concept Colours
Thorn Bushes, Berry
Bushes, Grass



Concept Colours
Stone Structures, Gates,
Princess' Tower

Gameplay Layer

While our player character is locked on the Z axis, objects in game are not. We will layer the models in the environment to build our world, placing background objects like houses, market stalls, and wagons close to the back of the scene, the player being in the most forward position. This will create a layering effect, simulating a 3D environment or slips of paper stacked on top of each other.

Houses, trees, and large background props will always be front facing and do not require stands or pop-up mechanics. They act as landmarks but are not interactable to provide contexts behind the environment for the player. These props have the same art style as other interactables with the white outline, pasted on cardboard models and stylized like a children's storybook. The ground will

be using flat colour (just like Origami King) with sheets of paper layering on top. These background assets will set the tone and mood for the game depending on the story's progress. For example, trees can have bright green leaves to a darker shade when the player is experiencing serious moments. The environment progressively gets denser as the player approaches civilization, meets townspeople, and encounters more complex platforms.



Illustrations Ground Reference,
Origami King



Concept Tree Illustration

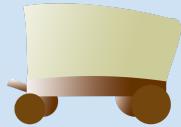


Concept Darkened Tree Illustration



Concept House

Concept Wagon Illustration



Early Environment Sample

Art Asset List

Characters

- Prince
- Princess
- Town NPC

Corrupted Townsperson (3 Variants)

Enemies

- Thorn Bushes
- Corrupted Bushes
- Ink Puddles
- Rising Ink

Pickups

- Keys
- Flowers

Platforming & Background Objects

- Houses (3 Variants)
- House Balconies
- Market Stalls (Half, Whole)
- Wagons
- Gate Bricks
- Gates
- Gate Doors
- Clouds
- Flower Boxes

Environment

- Bushes (2 Variants)
- Trees (2 Variants)
- Grass
- Ground Layering
- Sky (Flat Colour/Blue Gradient)
- Ground Tiles

Animations

- Prince Jump (Frog pose)
- Prince Dash (One leg extended)
- Prince Idle
- Prince Absorbed into Ink
- Star Trail

Characters

Prince

Our protagonist is a classic, charming prince. Goofy, unserious, but of course very brave, his pursuit of his princess is unrelenting. We follow him as he traverses through the terrain single mindedly- which may reveal his tendency to overlook his people in search of his desire. Through his illustration style and dialogue we display his naive nature, keeping his art simple as is in the style of a classic fairy tale. While equipped with a sword, our prince does nothing but run to his end goal. His style, like the rest of the world initially, is bright, playful, and colourful- intended to be juxtaposed by the world unfolding before him.



Princess

Our princess is doomed from the beginning of our tale. The princess spends most of her time apart from the player, seen only in the beginning, as bait for the player to progress, and at the end when the player is confronted with her death. The princess is kept generic and devoid of personality and expresses no emotion apart from joy at seeing her prince, and fear upon her death.



Townspeople

Throughout the prince's journey, he will encounter townspeople who met the same fate he is venturing to save his princess from. The prince will only have one encounter with a villager in which they have not been corrupted. This takes place at the start of the game when the players are derived into thinking the game will remain an innocent fairy tale. Later, this NPC will be shown coated in ink, clearly suffering, before their player model flips down to indicate death. The player will run into a handful of these villagers. The prince will be unable to assist, as the choice not to allow the player to recover them is deliberate. The prince has his eye on his princess and is not interested in the people who died along the way.



Story

The story intended for our game is built on a life lesson. In many storybooks for children, each story is meant to teach a simple yet important lesson for children to learn. To help keep this immersion, I have also created a lesson to be learned in our seeming to be falling apart storybook game. Our lesson is, Do not step over others for your own gain. Throughout this story, as the prince, you will see many NPCs dying, screaming out for your help and you won't be able to prevent it. As the prince your sole goal is the princess, many little messages and dialogue options will make reference to this longing for the princess, and explains why you are so set on that goal rather than helping the townspeople. The intro starts with a normal setting of a prince jumping over less lethal obstacles

learning the mechanics and leading up to the tower in which the fair maiden waits to see him. The story in this half of the game is that the prince has shown his interest in the princess for some time and he is going to get his answer from her. However, the tone shifts as when you reach the tower, it is plunged into ink and dragged away. A quick cry for help from the princess reassures you that she's still alive and needs your help. You will run past townspeople, confused and scared. Some dialogue will contain NPCs asking if you will help and if you know what's going on. At this point, the ink has begun to corrupt the town including the residents. You will now replace the tutorial obstacles with the horrifying ink swallowing the people of the land. On the way, many of the townspeople will now be dying, crying out for help and begging for your assistance. You will dodge, and run from the ink, reach the new position of the tower, and climb its walls to finally reach the end. Finally, at the top of the tower, you see your princess corrupted by ink, dead. In the end, after disregarding all the other residents, and going after what you want, you don't even receive your prize.

characters



enemies



pickups



environment



town structures

