

# VFS™

Game Design Document for:

# ONO

(Ojiisan no Origami)

A Master's adventure unfolds



Written by  
Neil Baylen  
Gordon Cooper  
Francisco Isaza Diaz  
Harold Hung  
Alexi Nijathaworn

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# Design History

## Version 1.00 – Initial Pass at GDD

- Loaded up header/footer information
- Populated title page
- Copy/pasted over information from Concept Document
- Populating sections with deliverables and templates specific to the project

## Version 1.01 – Slicing up the doc

- Harold – Feature Set/Feature Details/Gameplay Details
- Neil – Gameplay Walkthrough/Audio
- Alex – Game World/Cinema Appendices
- Cisco – UI/Game Interface Wireframes/HUD
- Gord – Characters/Enemies & Obstacles (Puzzles)/Story Appendices

## Version 1.02 – Compiling the doc

- Compiling all the different sections together
- Formatting

## Version 1.03 – Milestone 1 Revision

- updated document with the following major changes
  - o Game title changed to 'ONO' for ease of remembrance and branding purposes
  - o Created new placeholder logo
  - o Removed in-game origami folding minigame, changed to out-of-scope/under consideration minigame executed between levels
  - o Changed camera view to 2D within 3D environment
  - o Included 'Axis Shift' feature highlight
  - o Included in-depth puzzle descriptions/diagrams in 'Feature Details' section to help outline axes navigation mechanic
  - o Trimmed out 'Boat' figure, altered current shape mechanics to supplement greater orthogonal differentiation
  - o Edited 'Beat Chart' to reflect new level/mission layouts
  - o Complete overhaul of 'Camera' section, including write-ups and screenshots
  - o Minor edits in 'World Layouts' section
  - o Rewrite of 'Objects' section to reflect new 2D gameplay
  - o Minor edits in 'Music, Scores and Sound Effects' section

## Version 1.04 – Alpha Revision

- updated document with the following major changes
  - o completed all entries in the 'Feature Details' section to outline mission/puzzle requirements
  - o adjusted all mechanic descriptions to alpha build specifications (Frog charge jump mechanic, Crane float mechanic, Rhino charge ability/speed changes, and all animation cues)
  - o annotated with Notes sections attached for review by group (name changes), Harold (mechanic issues), Cisco (logo and image requirements), and Alex (diagram requirements)
  - o added revised and final game flow diagram
  - o revised Beat Chart
  - o revised World Overview
  - o revised UI/HUD diagrams with finalized design

# Game Overview

## High Concept

*ONO (Ojisan no Origami)* is a 2D platforming adventure in which the player controls a character that leads his grandson through environments by creating a variety of origami devices to escape harm and overcome obstacles. Though the platforming is on a 2D-plane, the primary puzzles are comprised of 3D models, which the player navigates by rotating the axis, thus shifting the view plane from the Y to the X axis at certain times. The player explores this world using the keyboard and mouse to utilize their learned abilities.

## Philosophy

As a group, we wanted to create a game that had more to do with creation and discovery. From the outset, our mission statement was 'Creation, not destruction', and we strived to maintain that vision throughout the design process. Moving away from the 'easy route', we turned our talents towards a title with puzzle solving, creation, and a pleasing aesthetic design. We hope to follow through on our design philosophy, and 'stick to our guns' throughout the process.

## Common Questions

### What is the game?

The game is primarily a 2D platformer with an overall goal of leading an NPC character through the environment to complete objectives and avoid harm, using both environmental and axis navigation, and origami shapes with different abilities.

### What do I control/who am I?

The player controls the spirit of a man who has come to reconnect with his grandson. The character model will resemble the man in origami form, scaled down so that the world around him is larger than normal.

### What is the premise/story?

Taro was 5 years old in 2003, when his parents were taken in an automobile accident. Taro was released into the care of his grandfather, Oji, who lived with the family at the time. Each year, during the summer trimester break, Oji would take his grandson to Peace Memorial Park in Hiroshima to place a paper crane on the Children's Peace Monument.

In 2009, Oji passed away, and Taro was adopted by his aunt in North America. Transplanted to North America, Taro cannot visit Peace Memorial this July and he spends the summer with his cousins, adapting to the North American way of life, the English language, and the preparations he must make to enter school in September.

In Japan, the Obon festival takes place in August for 3 days; a festival in which the ancestors are said to revisit the household, and watch over their loved ones. During this time, Oji is determined to visit his grandson in North America and bring him one last paper crane before the Toro Nagashi festival, where lanterns are placed in the river and float downstream to signal the return of the ancestors to their peace in the afterlife.

Taking on the role of Oji, the player will traverse environments to find his grandson, by using his knowledge of origami to create vessels for him to navigate the levels, and solve puzzles. Once he has found Taro, he will reunite with him one last time, and deliver himself as a paper crane, to be sent off during Toro Nagashi, so that he can remind his grandson of not only their shared personal traditions, but of the love of his people for peace and their hope for a peaceful world.

### How many characters do I control?

You control only Oji, the main character, but your actions and choices indirectly control the movement and decisions of Taro, his grandson.

## Where does the game take place?

The game takes place in the suburbs of North America – city streets, public parks, school playgrounds, and more.

## What are the goals/objectives of the game?

The primary, long term objective of the game is to get Taro to remember and respect the lessons taught to him by his grandfather by leading him away from negative influences and luring him towards situations where Taro can perform a charitable action. Throughout the levels of play, mid-range goals will include completing all the available objectives within a level, and getting Taro from 'point A' to 'point B'.

## What is the main focus?

The main focus of the game is to use your origami skills to make sure that your errant grandson stays out of trouble, and grows up to be a respectful man. Through achieving objectives laid out in each level (helping people, respecting his surroundings, etc.), and avoiding dangerous situations (smoking, throwing rocks at cars, etc.), Oji grows closer to his ultimate goal of getting Taro to observe the Toro Nagashi festival, and saying goodbye to his grandfather.

## What's different?

Origami as a feature mechanic has not been successfully executed in gaming, and we would like to present it less as a simulation/teaching tool for the art, and more as an action feature. Using the origami also allows the player a degree of discovery, as they mix different folding styles to learn what folds allow for what objects.

In addition to the origami feature, presenting the player with a navigation adventure that switches the axis of 2D navigation allows the player to explore the world in 2 dimensions, while forcing them to think in 3 dimensions when it comes to solving the puzzles and completing the missions that the world has to offer.

# Feature Set

## Feature Highlights

### Problem solving using origami

The devices you create will not only allow you to explore the world and overcome physical obstacles; they will also be essential in solving puzzles in the environment, and achieving progression within the game. Selecting the proper origami form from the initial 3 presented in the game will be integral in solving the puzzles offered the player, and keeping ahead of Taro's progress.

### Your allies are the axes!

Navigating a 2D world is a simple enough concept – however, navigation of a 3 dimensional world with depth along all axes is not as simple! Learning to 'read' the environment through the use of visual and audio cues, the player will grow to realize that the solution to the problem in front of you may somehow be in a lateral space, and they will need to learn to also travel in those spaces. By shifting the axis for the player, ONO will offer an experience of discovery and exploration in a more linear styled world, allowing the game to not only bring the player the feeling of wonder in that discovery, but to also 'show off' set pieces setup for the player in a timeline set by the developer.

### Visual style

Creating a fairytale story requires a fairytale atmosphere. However, our hero is moving around a modern-day environment, so we must take extra care to craft it in a way that creates wonder and excitement in such a setting. By having the modern day setting reflect the mindset of Grandfather Oji, we can achieve a world created of paper, cardboard, and simple shapes. However, with strong texturing and animations, we can make this world of simple shapes not only colourful, but alive in its simplicity.

## Feature Details

### Problem Solving Using Origami

This section should describe the types of objectives that the player will have laid out before them (examples being creating a means to stop traffic, allowing Taro to cross the street, feeding the ducks, avoiding troublemaking teens, etc.). As well, it should lay out the environment 'types' that the player will be interacting with, to give reference to the player in regards to the origami forms and their usages in these environments.

### Objectives/Obstacles, Environment and Navigation

Objectives are the mid-level goals set out for the player to achieve. These are the puzzles of the missions, and designed in a way to make the player think about what exactly they mean within the confines of the world, outside of the level goal of getting from point A to point B, while moving around the two view axes.

The obstacles encountered in the world should be everyday things, transformed into a threat by the fact that Oji is not only small, but also his means of environmental navigation is in the form of paper creatures – easy to destroy, difficult to master.

In that, the world of ONO is mundane, but fantastic in its challenges. The average player will recognize the world, but the seeing it through the character of Oji will make it stand out as a thing to explore, and a series of obstacles to overcome.

## Fly

The objective of 'Fly' is to teach the player how to navigate the environment using the Crane form. In this, the player is presented with a bird model, which flies away when the player approaches, while giving off an inviting 'chirp!' audio cue. In the background of this mission is a billboard, which gives instruction to the player on what button needs to be pressed to change to Crane form, and the basic 'flap' mechanic of pressing the Spacebar to fly.

In addition to this, there is also a ventilation shaft that emits a particle effect to indicate the wind coming from it, and the bird rides this particle effect, to outline to the player that the updraft will help carry them high enough to give chase to the bird.

In this, we have allowed the player to explore the shape changing mechanic, the base mechanic (Flight) of the form they have assumed, and the modifier mechanic within the environment (draft emitter) that allows them to utilize both the base mechanics of the character and the mutator mechanics of the environment to navigate the world. The bird acts as a draw to help the player draw a path through the first part of the level, giving them an idea of the flight range of the crane, and the physical space that they will be playing in further on into the game.

## Escape

In 'Escape', the player must utilize the form of the Rhino to make their way from the enclosed space of an apartment building into the outside world. While a short objective, 'Escape' is integral to teach the player the mechanic of the Rhino form.

At the closing of 'Fly', the bird model leads the player into a short room, which is open to the player by a pair of open shutters. At the other end of the room is a closed set of shutters, and a small ramp near the closed exit. Along the back wall, the visual indicator of a rhino breaking through a wall is placed, giving the player the instructions on what button to press to change shape, and how to utilize the Spacebar mechanic.

Once again, mixing the ingrained character mechanic (Charge) with the environmental mechanic (Destructible Object), the player has taken part in using their skills to navigate yet another challenge.

## Going Underground

'Going Underground' takes place immediately after Taro is introduced in the context of the game itself, moving from his home to school in the morning.

As Taro moves along, it becomes obvious that he will not be able to progress on his path to school, as there is a construction obstacle in the way. The player must assume Rhino form to knock the obstacle (a traffic pylon holding up a plank) out of the way, providing a plank bridge for Taro to walk over.

However, once this is done, the player realizes that the pylon was also covering up an open manhole, and they are dropped beneath the street, to the sewers below. The player must now navigate the sewers and return to the streets above, to help Taro continue along his path.

Underground, there is a puddle of water, which the player must not run into, as water is a lethal hazard to the character. There is, however, a pizza box near the edge of the pool that the player must Rhino Charge into the puddle, allowing them a platform to Crane Flap over to, which will let them get close enough to the other edge of the puddle to continue on their way. While flapping from edge to box to edge, also, the player must avoid running into drops of water that are coming down from the ceiling.

Once the player has managed to make it to the other side of the puddle, they must Frog Hop up onto a pipe, and proceed to leave the underground by way of a metal staircase that is presented to them. The back wall of the sewer will be decorated with a sign illustrating for the player what button to press to assume Frog form, and how to activate the Charge Jump using the Spacebar key to get the maximum possible velocity out of the jump feature.

### Roundabout

The objective of 'Roundabout' is to introduce the player to the mechanic of the axis-shift, which plays a large role in the rest of the demo. The mission requires the player (newly escaped from the sewers) to mount a fire-escape staircase using the Frog form, and then proceed to the side of the building. Upon arriving at the corner, the axis-shift mechanic takes place, opening the pathway around the side of the building to the player. The path is short, and once the player has moved around the backside of the building, they are presented with an empty gap, and an object painted with the Rhino colour scheme in front of them, which is holding up a staircase.

Once the player has knocked this obstacle out of the way, the staircase drops, and they are able to further access the level ahead.

### Push It

Now that the player has been introduced to the usage of colour-palette only navigation through a puzzle, the next obstacle utilizes two forms and the same colour palette to reinforce the idea in the mind of the player, with a simple environmental interaction.

The player is presented with a platform that is too high for the Frog to access, but along the limited remaining path, there is a crate painted with the Rhino palette and an arrow, pointing towards the inaccessible platform. The player must use Rhino Charge to move the crate close enough to the platform that the Frog form may be used to jump up to it.

### Traffic Jam

Players need to activate a traffic crossing stop to halt traffic which will allow Taro to cross a busy street. Crossing the busy street will allow Taro's path to progress through the level. To prepare the path, the player must activate the form of a Rhino, and bash into a traffic stop post attached to a nearby on the opposite side of the street.

Navigating to the other side of the street, however, will require the player to travel up and around a tall building, and use the Crane to soar over the traffic to an adjacent building, while navigating moving platforms. Once the player has traveled back down to street level on the opposite building, they can

then activate the traffic stop post with the Rhino, allowing Taro to cross the street, continuing his progress.

### Walk in the Park

'Walk in the Park' is the final puzzle in the game and, as such, offers the player a diverse challenge. To this point, the player has been platforming without any real sense of urgency, and the pace has been fairly leisurely.

To create a gap where player expectation trips on the result, the final level will be a forced-camera platforming section requiring all forms be used to navigate.

The level begins with Oji being navigated over to a platform-laden fountain, where the axis shifts, and a lily pad platform awaits the player. Once aboard the lily pad, the camera begins to shift out, revealing that the lily pad is now moving away from the safety of the fountain, and down a flowing water stream created by the fountain!

The player will need to utilize the frog form to avoid a low-hanging platform, and walk across the platform to drop back to the lily pad on the other side.

A similar platform avoidance will appear immediately after, where the Rhino is required to hit an object out of the way, and into the water, where it acts as a platform to Crane back to the lily pad from.

Once the player has completed the final platforming run, the camera will pan back, and swing behind the player on the opposite axis, revealing an enormous city awaiting the player, bustling with life, and full of adventures – Level 2.

## Visual Style

Drawing from the visual styles of Miyazaki films, Clover Studios games (Viewtiful Joe, Okami) and a soft colour palette, we hope to transform everyday life in the ordinary world into a call to adventure in a fantastic origami/storybook setting.

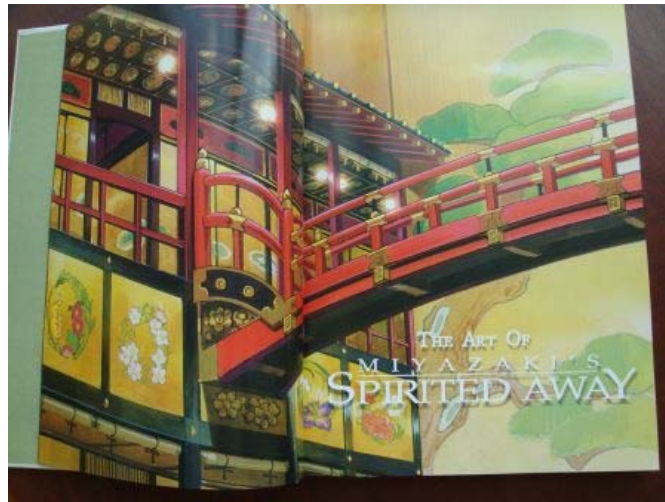


Figure 1 - Miyazaki's "Spirited Away"

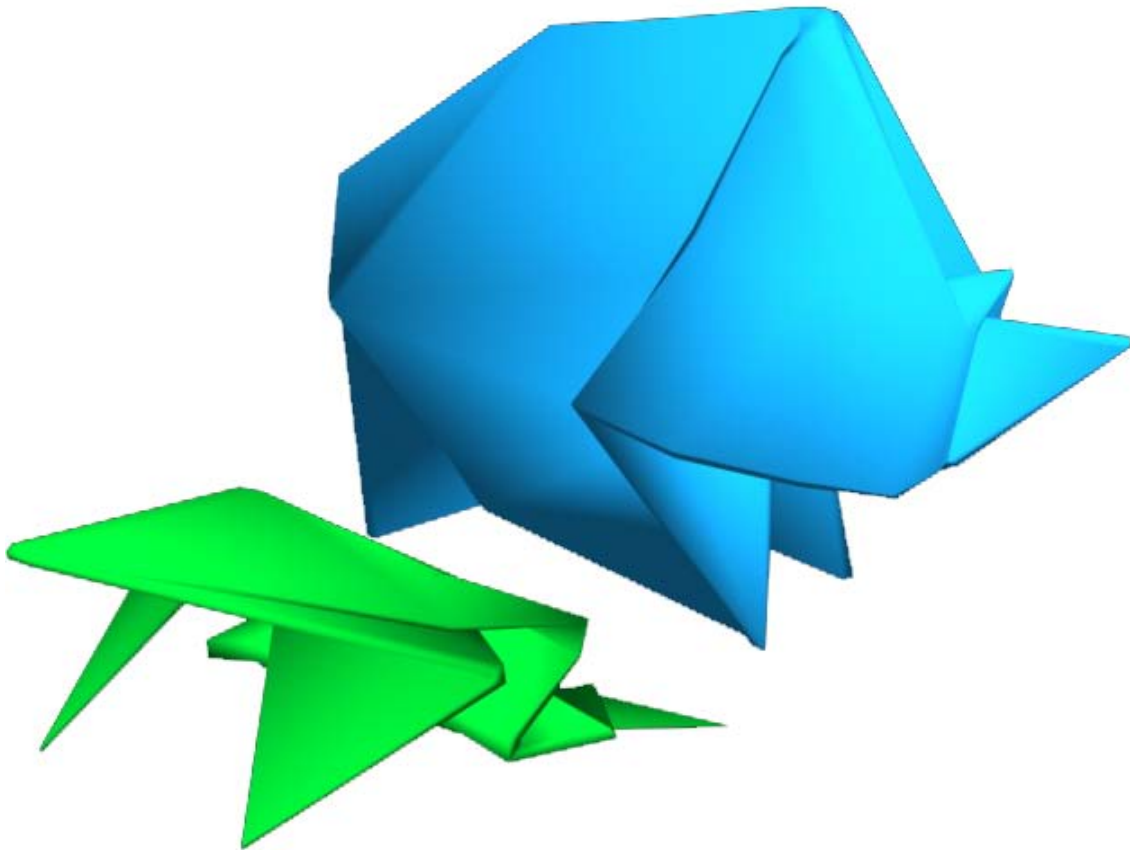


Figure 2 - Character Model Examples

# Gameplay Details

## Movement & Navigation

- The character moves at an arbitrary speed of 1 unit per second. All variations of speed based on other origami will be a ratio compared with this number.

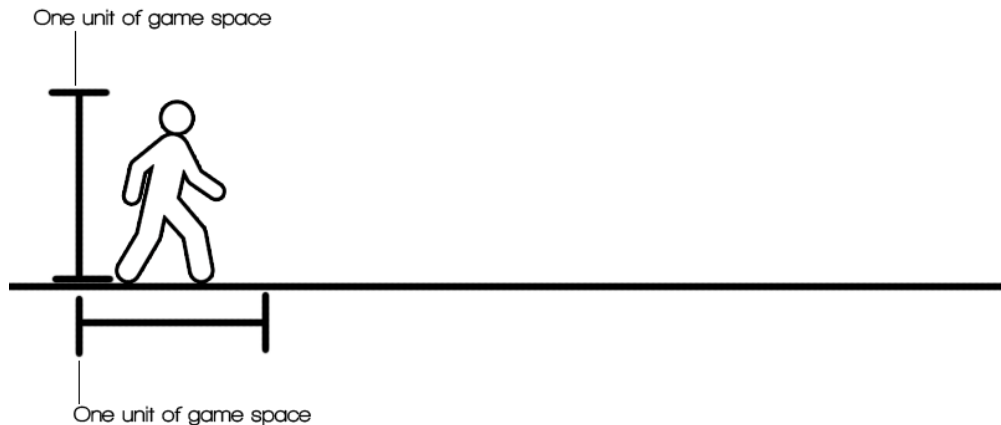


Figure 3 - Illustration of character movement spacing

- The character's movement speed is almost always constant. There is only a run speed (at 1 game unit per second) and no walk. In order for animations to make the character movement seem smooth, there will be a tween animation between run & stop and vice versa. This animation must be short and concise to give the player a feeling of total control.
- The control schematic will be mapped onto a keyboard using the standard 'W', 'A', 'S', 'D' theme.

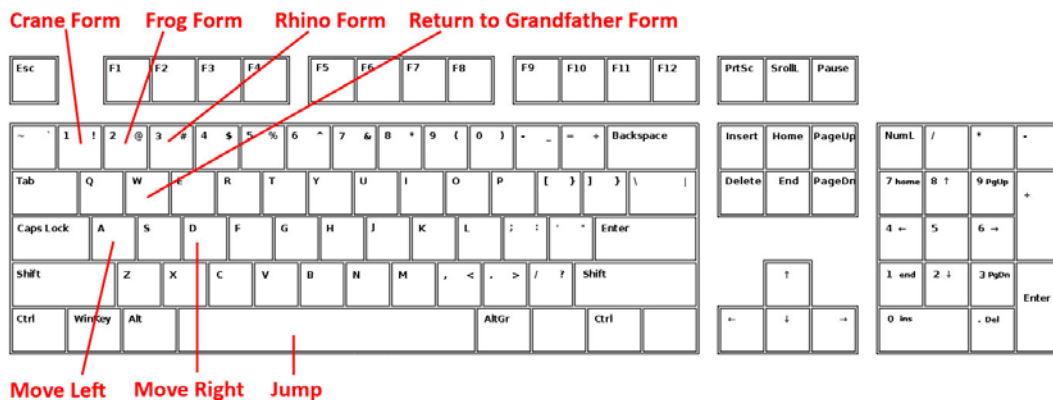


Figure 4 - An example of keyboard movement layout

- Jumping in a platformer is extremely important. This mechanic must be considered extremely important as it is very relevant to the overall feel of the game. The character (without any aid of an origami shape) is able to jump one game unit high. He will remain in the air for two seconds before landing.

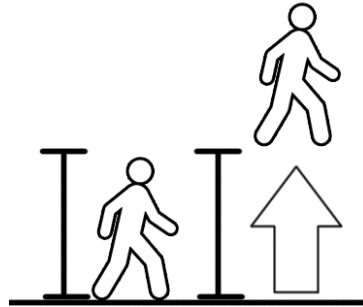


Figure 5 - Illustration of character jump height

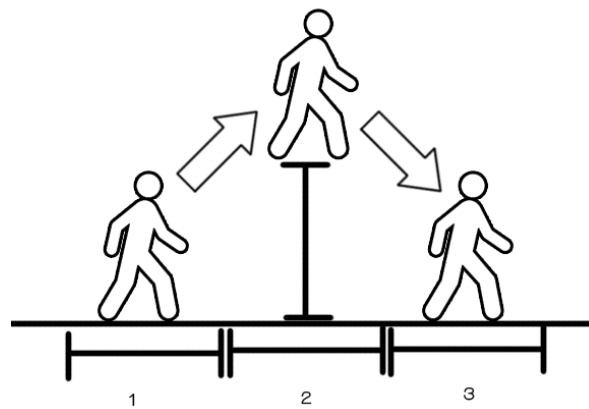


Figure 6 - Illustration of character jump distance

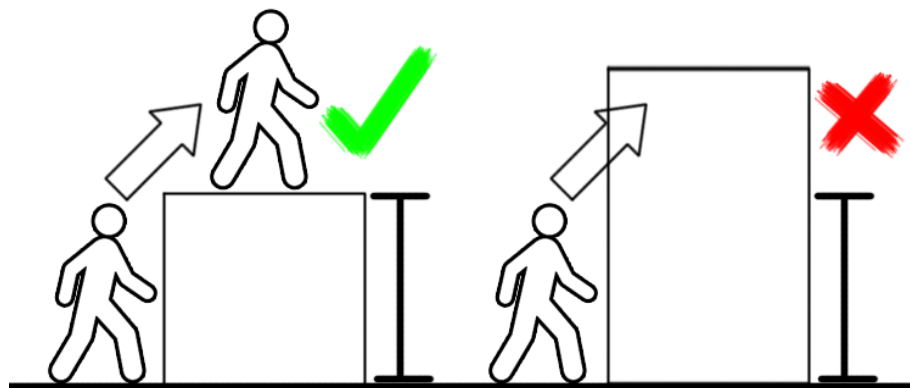


Figure 7 - Illustration of character jump navigation capabilities

## Origami Shapes

- Origami shapes give the player enhanced movement abilities or abilities to affect the environment around them
- The game will have a Crane, a Frog and a Rhino
- The player may remain in origami form indefinitely. However, Grandfather Oji is much more agile than the rest, which will encourage the player to return to the form of Oji once they have performed actions specific to the different origami forms
- If the player is already using an origami shape, the player may simply select another form to transform into on the fly – they are not required to return to Ojis' form and then transform yet again
- After a shape is created, the new shape is immediately put in place of the shape
- If any of the origami are damaged by environmental objects, they will break and transform the character back to his default form at the nearest activated respawn point

## Crane

Allows the character to float over a large gap

- Cranes allow players to float over gaps that the character would not be able to cross normally
- Cranes have the ability to flap over 3 game units as opposed to the normal character's single game unit jump. The higher the crane is in the environment, the further they will be able to float from a single flap

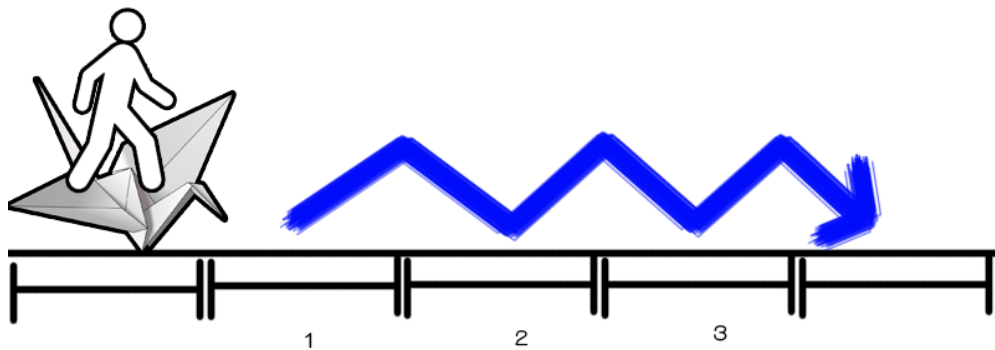


Figure 8 - Illustration of Crane movement capability

- The crane can also stop mid-flight; it is not necessary to travel the full 3 flaps while flying
- Each time the player wants to hover an extra unit, he would have to hit spacebar an additional time to flap the crane's wings (to a maximum of 3 consecutive wing flaps)

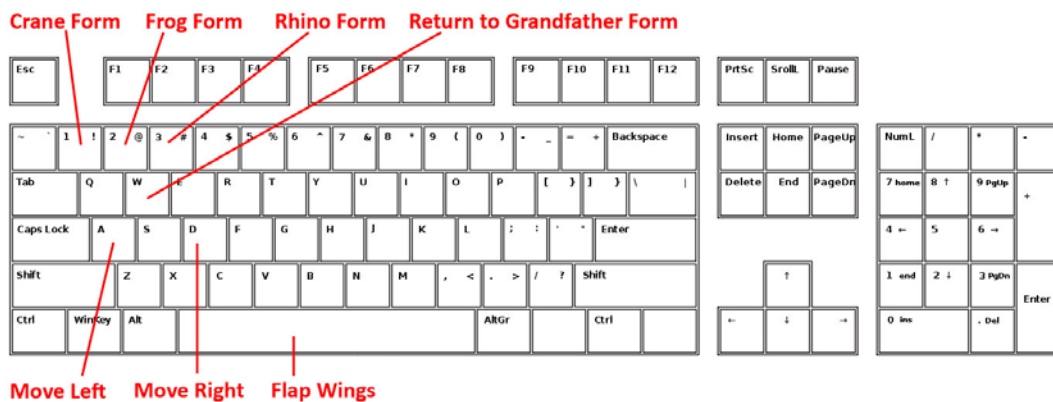


Figure 9 - Keyboard layout for Crane movement controls

## Frog

The frog allows the player to jump to different elevations that cannot be reached in default form by using the frog's Charge Jump

- The frog jumps up to 3 vertical game units at maximum charge, which is achieved by holding in the Spacebar until the frog's animation indicates it is a maximum charge (shown by the frog's lowest crouch during the animation)

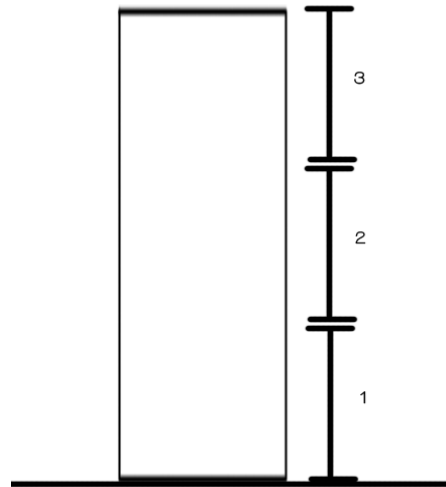


Figure 10 - Illustration of the Frog vertical jump distance

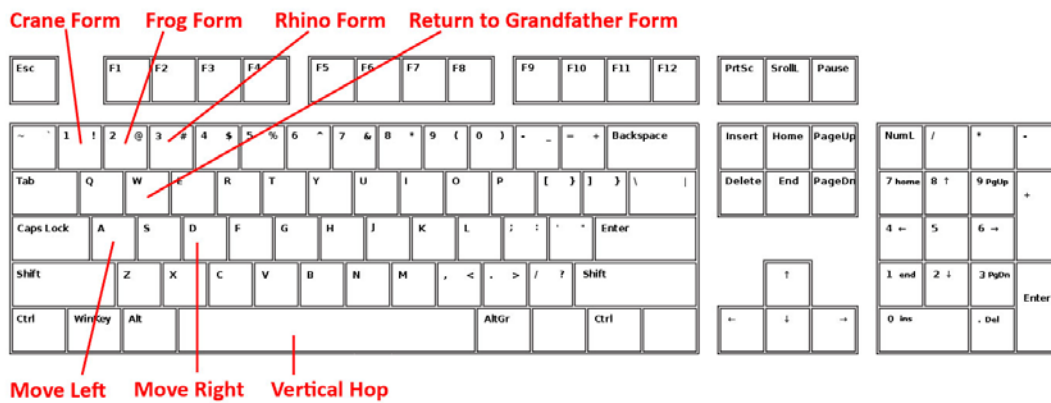


Figure 11 - Keyboard layout for Frog movement controls

## Rhino

The Rhino allows players to push or knock over interactive objects in the game environment

- The rhino moves at a base movement speed of 1 game unit per second
- This shape has a charge ability: this ability is how the rhino shape is able to push or knock over objects
  - When charge is activated, the rhino increases speed to 3 game units per second
  - Charge has a duration of 2 seconds – so charge travels 6 game units in total

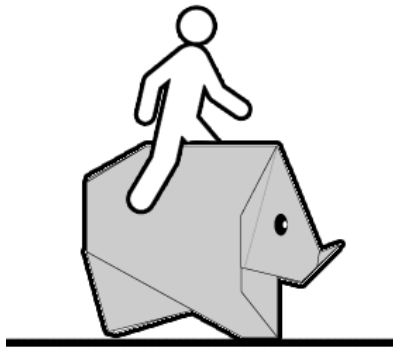


Figure 12 - Character on the Rhino form

- The hit box for the rhino's charge is half a game unit around his horn
- The rhino has no jump ability

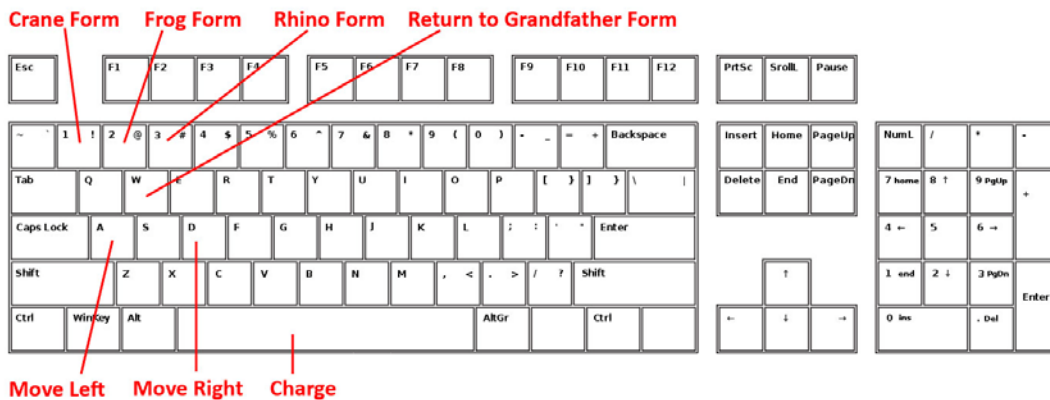


Figure 13 - Keyboard layout for Rhino movement controls

# Gameplay Walkthrough

## Overview

ONO introduces the player to a surreal world shaped by paper and box styled objects. After playing a brief tutorial, the player takes upon the role of a grandfather that must find the best way to guide his grandson while in a ghost state. The ghost of the grandfather has the ability to transform paper into one of three origami forms. The player will lead the grandson away from threats within the dangerous environment. Clues will be placed within the environment to help the player make the best choices for guiding his grandson.

## Hours of Gameplay

We are planning to create a 5 minute linear experience specifically designed to showcase the design skills of the group as a whole.

## Victory Conditions

The player is successful if they are able to guide Oji through the level, and picking up Taro from school when the bell rings.

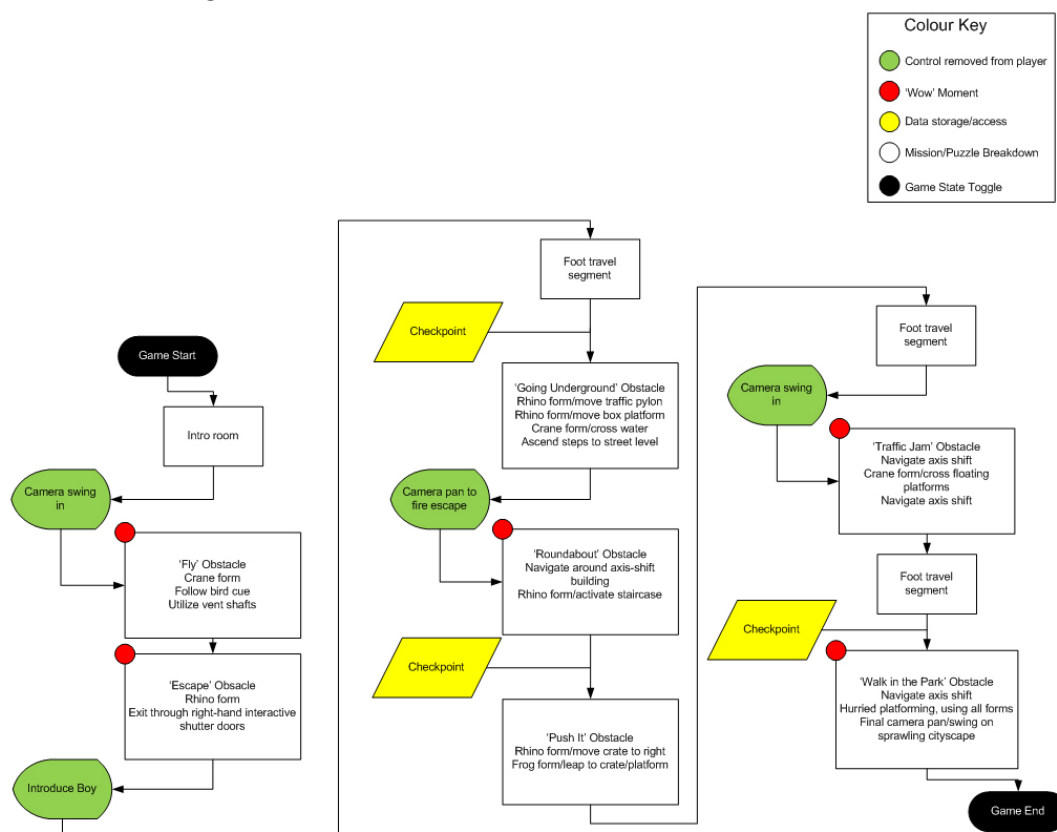


Figure 19 - ONO game flow diagram

## Cutscenes

### Intro Cinematic

The introductory/story cinematic will feature a 'scrapbook' style presentation, with the pages first displaying imagery of Taro and Oji together in various places, and Oji picking up Taro from school. In addition to this, there is a paper crane stuck to the page. As the pages turn, snapshots of Oji in the hospital with Taro visiting become apparent, until at last, the scrapbook has a shot of Oji's gravestone in the sun, surrounded by loving people, and covered in origami shapes.

The scrapbook page then flips, and a map of the world stretches across both pages. An animatic plays out, following a dotted-line arrow from Japan to North America, and a plane ticket stuck on the second page.

The camera zooms close to the book, and on the same shelf, we see a framed image of Taro and Oji, and a collection of origami shapes on the dresser as well.

The paper crane form shuffles a bit, flaps its' wings, and lifts off from the table, flying out of frame to the right.

### Outro Camera Pan

The outro camera will be short, but instill a sense of awe in the player. After completing the final platforming section, the player will be treated to a camera pan that brings the camera back to swing behind the player. In front of the player the big reveal will be an enormous, sprawling city scene, opening up to the player the fact that they've only just started their journey.

## Beat Chart

Beat Name	Area	Beat Type	Beat
Cinematic		Intro Cinematic	
Fly	<i>Tutorial Area</i>	Learn Crane	
Escape		Learn Rhino	
Going Underground		Use Rhino/Crane learned behavior	
Roundabout		Learn Axis Shift Learn Frog	
Foot Travel		Relaxing	
Push It	<i>Suburban</i>	Use Rhino/Frog/Axis Shift	
Traffic Jam		Use Axis Shift Learn Floating Platforms Use Crane	
Foot Travel	<i>The Park</i>	Relaxing	
Walk in the Park		Use all forms/axis shift/floating platform	
Outro Camera Pan		Awe-inspiring	

# Camera

The camera will be a 2 dimensional side view. We want the player to be able to see their immediate surroundings and beyond, to allow them the forethought to solve the various puzzles in the environment. In addition to this, the player will be able to see navigable elements on the axis opposite their current one in the background, offering them visual cues at solutions to puzzles on their current path.



Figure 14 - Screenshot, "Little Big Planet"



Figure 15 - Screenshot, "Oddworld: Abe's Exodus"

# Game Characters

## Taro

Taro is a good boy at heart – his parents and grandfather all raised him to be. He is, however, finding North America moves at a very different pace from his home; a country where not only the values of his community are radically different from those he was raised under in his grandfathers' home town of Hikone, but also the lifestyle of his adoptive extended family. Having never lived in Japan, his cousins Mac and Justin are oblivious to the things that Taro reminisces on, and though his aunt pays lip service to his upbringing, she herself has not lived in Japan for a long, long time.

Time is a great divider - it has been almost a year now since Taro's grandfather Oji passed on, and he is coming up on his second year of school in North America. A fast learner, Taro has applied his time towards rapid learning of the English language and North American culture. Making fast friends in his cousins, Taro (now "Terry" to his friends) has begun to blend more with his surroundings. While this is a great deal easier on Taro, it has also opened him up to many of the things his friends at home would never dream of.

With their final year of elementary school on the horizon, Taro and his friends have started to discover what it means to be the 'big kids' in school. As an example to those younger than himself, Taro finds himself torn between maintaining his home upbringing, and falling into the cultural norms that make up being a pre-teen in North America – smoking, learning profanity, and other pitfalls that he knows his grandfather would not approve of.

Unfortunately, Taro's grandfather is not here, but his cousins are. Taro must now choose between being Taro, being Terry, or just being his own person, left to choose what is right for himself.

## Oji

Oji was not prepared to be a father again. However, fate has its own necessities, and fate decreed guardianship of one last generation of family male to Oji when his son and daughter-in-law were taken from him. Knowing that his son and his young wife would be relying on him, Oji took Taro in and they lived together under Ojis' roof in Hikone.

Oji knew though that Taro would not be a boy forever, and he would one day need to learn what it was to be a man – respectful of the world and those who live in it, responsible for himself and his choices, and prepared to stand up for what was right, in the face of the many wrongs that the world holds.

But Taro was not yet a man, and did not have the responsibilities of a man. Being a young boy, he was determined to have fun, and Oji was often dragged along through many an adventure in the woods near his home only to return, dripping with creek water and brushing knots from Taro's hair that night. Though more rigorous than he was used to, Oji cherished these times he was now able to share with his grandson, for he was unable to spend these times with his own son, as he found himself locked into his own culture of long work hours, and very little time to himself.

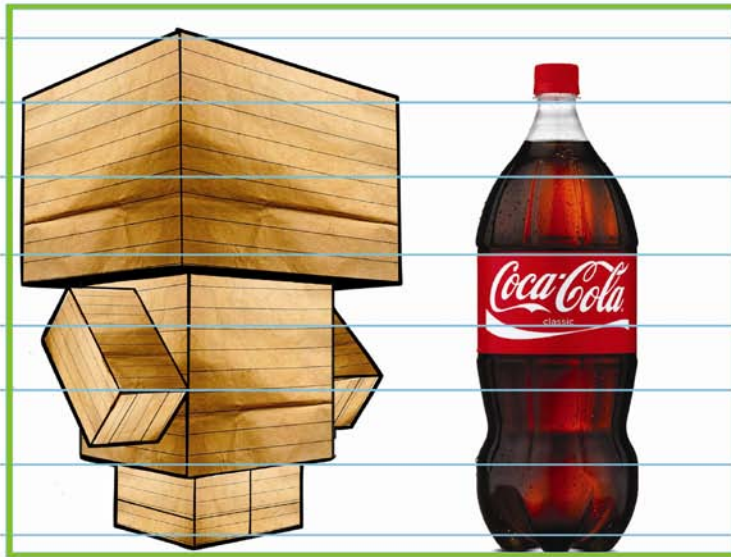
Able now to pass on some of himself, Oji began to teach Taro origami, and took him for yearly visits to Peace Memorial Park, where he taught Taro the story of Sadako Sasaki and why they placed a paper crane on the monument whenever they visited.

Time, however, is a great separator, and Oji knew as well that he had precious little of it left. Making contact with his daughter-in-law's sister Sandra, who left Japan as a child to live in North America, he made sure that Taro would be taken care of once he was no longer able to care for him.

Finally, in 2009, Oji went to be with his son. However, rest is a relative term, and Oji swore to maintain his promise to his son to assure the well-being of Taro. Forsaking eternity, Oji traveled long to be with Taro in North America, to teach him a few more lessons before moving on to his own peace.

## Character Scale

### CHARACTER REFERENCE



### WORLD REFERENCE



# The Game World

## Overview

### North America, from the ground up

The game takes place in a suburb of North America, in a fairly common neighbourhood. Small shops, rancher-style homes, and public parks. Unremarkable in life, but treacherous and not-easily navigable as a spirit inhabiting origami forms.

### Objective-based environments

The world around you is filled with peril, both to yourself and your beloved grandson. However, there are also those in the world who could use a helping hand to get back on track for the day. Help them on your way from place to place, and reap the benefit of being able to provide better quality gifts for your grandson at the end of each level in the form of origami pieces to collect.

### Obstacle-laced environments

Though the world may offer opportunities to the enterprising young man, it is also littered with lures and temptations. Help your grandson avoid these things, as they will no doubt change his outlook on the world, and his appreciation for the values you have tried so hard to teach him!

## The World Layout

### Overview

*ONO* consists of three main levels that the player can navigate through: the suburban area, downtown area and the park area. Player starts in the suburban area and work his/her way up to the park area. The level of puzzles difficulty increases as player progresses through the game.



Figure 16 - Overview of game world & levels

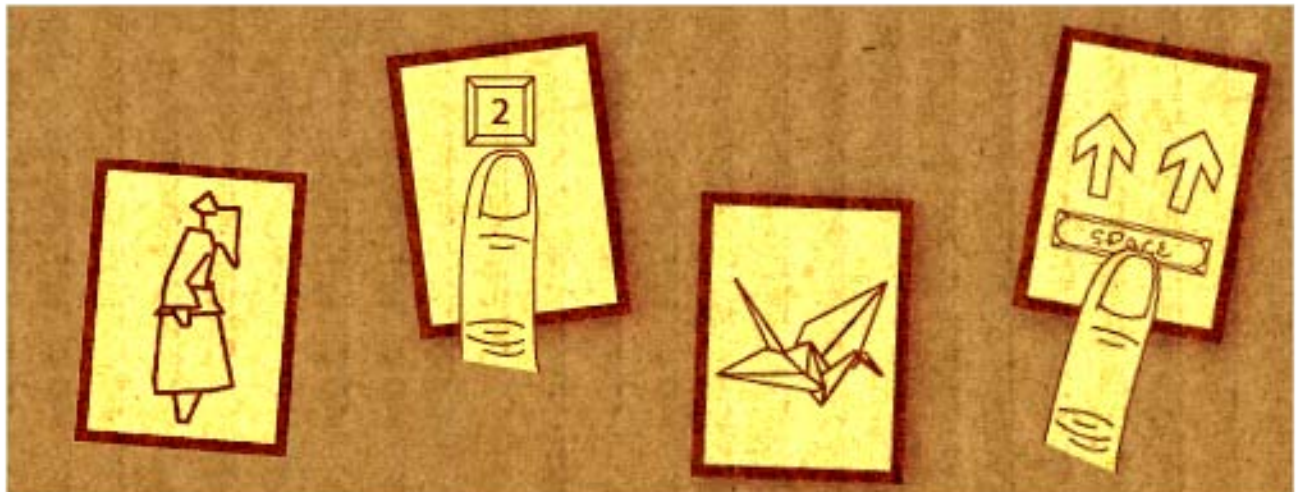
## Suburban Area – Tutorial (Easy Difficulty)



The player will start in an apartment, high above the city. The introductory mission will see the player through tutorial to the Crane form, how to navigate air travel using this form, and subsequently how to utilize the Rhino form. Once in the streets, the player will navigate an underground section, and then rise back to street level. Once at street level, the axis shift mechanic and the frog form usage will be introduced, to finish up the Tutorial area.

To assist the player in their endeavour, the background will be littered with billboards and assist signs, designed to make the game more linear, and easy to follow, at least from the outset. In that, an example of a 'tutorial billboard' follows, to illustrate the simple yet effective design of these tutorial helpers.

Figure 17 - An example of origami tutorial on a billboard



## **Downtown – Mid Point (Moderate Difficulty)**

In the Downtown/Midpoint section of the game, the player will be challenged with platforming involving usage of all forms, the axis mechanic, and the introduction of floating platforms as well.

## **The Park – Ending (Hard Difficulty)**

To complete the game, the player will need to not only navigate all the things they have learned mechanically thus far, but also be challenged by a sense of urgency, as they are on a floating platform which they have no control over, negotiating environmental dangers that are coming at them using the variety of forms.

To reward the player for their hard work, the park section will end with a large-scale camera pan, introducing them to the rest of the 'level' – a broad, sweeping city landscape ahead of them, to let them know this is only the beginning.

## Objects

Objects that players can interact with are highlighted by a slightly different colour palette in the world – this palette will serve as a visual indicator (a ‘language’ of sorts) to speak to the player regarding the difference between static and dynamic objects and points in the world.

In the instance of ‘Help Points’ in the world, they would be highlighted more obviously with a small particle emitter effect, in the colour of the interactive palette.

A more subtle approach to this would be the Popcorn Bucket in the Final Scene. Though its shape blends into its setting (a Popcorn Vendor’s cart), the interactive colour palette applied to it will speak to the player as a visual cue to draw them to using it in the environment to further their own forward progression through the level.

# Music Scores and Sound Effects

## Overview

The world of ONO attempts to recreate the sounds of a modern North American city. When the player is transported to the origami folding portions of the game (still outside of current scope, but planned against), they will experience a dynamic shift in the sounds. This will present the audio team with the challenge of creating two unique audio landscapes that help the player navigate and solve problems within the gameplay environments.

## Sound Design

Ono is a game about peaceful interaction with obstacles to keep the main character away from harm. By using light and playful effects and music, the sounds will reflect the main theme of preserving a child's innocence. The obstacles are not to be fear inducing, but rather somewhat appealing even though they will eventually lead to a lose condition of the game. The origami folding sequences between levels of the game (still outside of current scope) will be separate from the real world sounds, focusing on paper driven sound effects.

## SFX

### Main Character: Taro

#### Movement

Taro is a young boy that will have realistic sounds that match his size and age. Essential sounds would be walking at various speeds.

### Main Character: Oji

#### Movement

In spirit form, Oji's movement will be airy wisps. Depending on the current origami form, the sounds will be heavier but they will represent the sounds of paper form moving through a realistic environment.

## Obstacles & the Environments

Obstacles in the game will only have Sound FX if they are people (groups or a single person) or objects that generate sound in the real world. There are three major environments where Oji & Taro will progress through: Suburban Area, City Area, and the Park Area. Each area will be aim to be an accurate representation of its real-world counterpart.

## Music

The music will be piano driven with traditional Japanese influences. Some artists and composers that will be comparable to our desired sound are as follows –

- Yoshida Brothers
- Tchaikovsky
- Chopin
- Joe Hishaishi.

# APPENDICES

## Game Interface Diagrams



Figure 18 - HUD and form selection interface (Crane form selected)



Figure 19 - HUD and form selection interface (Oji form selected)



Figure 20 - Front-End Menu Complete

## Story

Taro was 5 years old in 2003, when his parents were taken in an automobile accident. Taro was released into the care of his grandfather, Oji, who lived with the family at the time. Each year, during the summer trimester break, Oji would take his grandson to Peace Memorial Park in Hiroshima to place a paper crane on the Children's Peace Monument.

However, in 2009, Oji passed away, and Taro was adopted by his aunt in North America. Transplanted to North America, Taro cannot visit Peace Memorial this July, and he spends his summer with his cousins, adapting to the North American way of life, the English language, and the preparations he must make to enter school in September.

In Japanese culture, the Obon festival takes place in August for 3 days; a festival in which the ancestors are said to revisit the household, and watch over their loved ones. During this time, Oji is determined to visit his grandson festival, where lanterns are floated down a river to signal the return of the ancestors to their peace in the afterlife.

Taking on the role of Oji, the player will travel environments to find his grandson, by using his knowledge of origami to create vessels for himself to navigate the levels, and solve puzzles. Once he has found Taro, he will reunite with in North America, and bring him one last paper crane before the Toro Nagashi him one last time, and deliver himself as a paper crane, to be sent off during Toro Nagashi, so that he can remind his grandson of not only their shared, personal traditions, but of the love of his people for peace and their hope for a peaceful world.

## Competitive Analysis

Game Title	Competition	Our Answer
<b>A Boy and His Blob (Wii)</b>	<ul style="list-style-type: none"> <li>• Side-kick used to traverse environment</li> <li>• Cartoonish art style</li> <li>• Problem solving elements</li> </ul>	<ul style="list-style-type: none"> <li>• No side-kick, you become origami creation</li> <li>• Stir up wonder of playing with paper</li> <li>• Solve puzzles to direct your grandson to the goal</li> </ul>
<b>Little Big Planet (PSP)</b>	<ul style="list-style-type: none"> <li>• Micro-realistic environments</li> <li>• Level editor</li> <li>• Customizable main character</li> </ul>	<ul style="list-style-type: none"> <li>• Real world environments</li> <li>• Environment modification</li> <li>• Encourages creativity through interacting with environment</li> </ul>
<b>Scribblenauts (NDS)</b>	<ul style="list-style-type: none"> <li>• Scribble art style</li> <li>• Create using dictionary</li> <li>• Problem solving with platforming elements</li> </ul>	<ul style="list-style-type: none"> <li>• Storybook art style</li> <li>• Interact using origami shapes</li> <li>• Problem solving using environmental elements</li> </ul>

## Research/Resource

### Children's Peace Monument Studies

<http://www.city.hiroshima.jp/shimin/heiwa/crane.html> (study on Children's Peace Monument/Paper Crane tradition)

[http://en.wikipedia.org/wiki/Children%27s\\_Peace\\_Monument](http://en.wikipedia.org/wiki/Children%27s_Peace_Monument) (study on Children's Peace Monument/Sister Statue in North America)

[http://en.wikipedia.org/wiki/Sadako\\_Sasaki](http://en.wikipedia.org/wiki/Sadako_Sasaki) (study on dedication to Sadako Sasaki/dedication and history of Monument)

### Origami

<http://www.origami-club.com/en/> (study on actual creation of shapes)

<http://www.paperfolding.com/history/> (study on history of Origami, including links to historical essays)

Neil Baylen (group's Audio Engineer, has a lifetime of experience in the art of origami)

### Geography

<http://gojapan.about.com/cs/chuburegion4/a/ninja.htm> (namedrop of Hikone, village in Shiga prefecture. A tip of the hat to those who know Hikone as home to the Koga Ninja Clan, and something to think about in regards to how grandfather is so spry!)

### Character Studies (SCOPED OUT DUE TO TRANSLATION NECESSITY)

[http://en.wikipedia.org/wiki/Sarutobi\\_Sasuke](http://en.wikipedia.org/wiki/Sarutobi_Sasuke) (origin of the family name 'Sasuke' – another tip of the hat to those who wish to look deeper into grandfathers' life. More an Easter Egg)

<http://www.babynameshq.com/name/Taro> (translation of 'Taro', meaning 'Firstborn Male'. Symbolic for cultural importance of grandson in game as first and last male of the fathers' line, thus his elevated importance on a Japanese cultural level)

[http://en.wikipedia.org/wiki/Isshin\\_Tasuke](http://en.wikipedia.org/wiki/Isshin_Tasuke) (origin of grandfathers' personal name, 'Atsuke'. A play on 'Tasuke', who is a well-loved, fictional personality in Japanese culture. Known as a performer, an assistant to samurai, and an all-around everyman for the Japanese people)

### Behavioral Activity

Being a new father myself, I drew on the kind of things that I would be concerned about my child doing. If I was able to be the archetypal 'angel on the shoulder', I tried to imagine what I would do to not only keep her safe, but make sure that she developed into a socially responsible 'good person', in my own eyes (Gordon Cooper)

### Media

<http://www.imdb.com/name/nm0594503/> (Hayao Miyazaki - writer/director – story inspiration)

<http://www.imdb.com/title/tt0457430/> (Pan's Labyrinth – film – story/myth inspiration)

[http://en.wikipedia.org/wiki/A\\_Wild\\_Ride\\_Through\\_the\\_Night](http://en.wikipedia.org/wiki/A_Wild_Ride_Through_the_Night) (A Wild Ride Through the Night – book – study on established work being altered through modern thought and artistic license)



## Contact Info

[teamdotjpg@gmail.com](mailto:teamdotjpg@gmail.com)

**Neil Baylen** - Audio, QA testing [gd15neil@vfs.com](mailto:gd15neil@vfs.com)

**Gordon Cooper** – PM, Missions/Puzzles, Character/Story, Cinematics, World Texturing [gd15gordon@vfs.com](mailto:gd15gordon@vfs.com)

**Franciso Isaza Diaz** - Front-End/UI Design, World Texturing [gd15francisco@vfs.com](mailto:gd15francisco@vfs.com)

**Harold Hung** - Programming, Mechanics Design, Missions/Puzzles, Level Design, QA [gd15harold@vfs.com](mailto:gd15harold@vfs.com)

**Alexi Nijathaworn** - Level Design, Cinematics, 3D Modeling, World Texturing [gd15alexi@vfs.com](mailto:gd15alexi@vfs.com)