

INTO THE INFINITE

Art Style Guide

Version 1.7

Roster

Leadership

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Ana Beltran	Art Director

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Ana Beltran	Animation, 3D Art, UI Design
Tony Cuni	Environmental Materials, Texturing
Mary Ellis	Animation, Concept Art
Luis-Miguel Gonzalez	3D Art, Concept Art, Weapon Design
Nicolas Kemball-Cook	3D Art, Environmental Artist
Ramsey Lee	3D Art, Concept Art, UI
Thi Tran	Visual Effects, Materials
Dillon Williams	Animation, Character Design, 3D Art

Design

Dylan Burke	Level Design, Foley
Jonathan Rosato	Gameplay Design, Level Design

Tech

Mitchelson Brooks	Programming
Christopher Couto	Programming
Dylan Rodrigues	Programming

Document Revision Table

Version	Updates	Advocate	Date
1.0	Initial Document	Ana Beltran	2/19/2019
1.1	Updated Roster and Document Revision Table	Mitchelson Brooks	2/19/2019
1.2	Removed Font and Animation Sections. Removed Descriptions	Ana Beltran	2/24/2019
1.3	Added Character and weapon Descriptions and Art, Added Logo and Scale map	Ana Beltran	2/27/2019
1.4	Fleshed out all sections, reorganized document, added pictures, extensively fleshed out weapon section	Mitchelson Brooks	2/27/2019
1.5	Reorganized document, updated texture sections, grammar, spelling, refinement	Mitchelson Brooks	2/28/2019
1.6	Scale, Player Color Pallet	Mitchelson Brooks	3/05/2019
1.7	Noir Style Guidelines, Polycount	Mitchelson Brooks	3/29/2019

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Aesthetic Summary

Into the Infinite takes place in a whimsical and fantastic world rooted in realism. Textures are painterly and proportions exaggerated, but objects, architecture, and characters still maintain a sense of realistic structure and level of detail.

Setting

Aesthetic settings vary dramatically from the noir streets of early 20th century urban America, a vibrant cyberpunk metropolis where the limits of technology seem endless, and an occult Underworld filled with sinister sorcery.



Figure 1: While aesthetic varies, building sizes remain consistent to create a cohesive experience through each reality.

Noir Streets

Taking place in early 20th century urban America, the noir setting is oppressive and dangerous. High contrast lighting and a muted color palette offer a call back to classic noir films while creating a tense atmosphere. Fog, heavy rain, and rigid industrial buildings further suppress player sensory. There is minimal clutter. Occasional neon signs are present outside buildings, but they give off only sparse light. Occasional cars are parked along the street.

Materials & Construction

Almost all architecture in this setting consists of brick, steel, and wood. Architecture is utilitarian in design with elements of deco and gothic architecture present. Key features of building facades including windows,

support columns, doors, and signs should all be present. Minor details such as mail boxes or doorbells should not be present. Features that help establish the buildings use in the world such as fire escapes, advertisements, and awnings should be present.
Noir Streets - Environment Color Palette

FFFCF8	C9BCAB	867765	4B3B29	352108
D4D4D9	7A7B8B	494B5D	202134	0A0C25
C5A2AB	74575F	372026	290D14	100004
D8BEB2	7F695F	3D2B23	2D170E	110500
799289	41574F	182923	091F17	000C08
ABC09E	607255	28361F	17280C	061000

Noir Streets - Vibrant Color Palette - Lighting and Points of Interest

C37573	A65250	893735	722220	550F0D
B6C9D0	5A7F8E	2B5767	0D3442	011219
E6F4D4	ACCE80	6E963A	3D610F	152500
FFF5D5	FFE489	D5B342	A18014	513F00

Noir Streets - Weapon Color Palette

D5C2B8	9C7C6A	694633	512710	270D00

B7B0B4	796D73	3E353A	20191D	10070C
805F43	5E442F	3D2B1D	54351C	603715
3D3E45	303136	26272A	222327	191A22

Cyber Metropolis

Angular structures with clean artificial materials mix with grungy and utilitarian buildings. Signage and scenery extensively use emissive textures. Advertisements and electronic screens are ubiquitous, taking up a large amount of building surface area. There is a large amount of clutter in this area: trash, tech junk, and futuristic vehicles line the streets.

Materials

Metal alloys and concrete with varying levels of grunge make up most structures in this setting.

Cyber Metropolis - Environment Color Palette

F896FF	F565FF	EF02FF	7C0085	5E0065
C59FFF	AB71FF	7212FF	38008B	2A0069
996CDB	7650AE	371B61	19013D	100029
7B84AE	515D91	303C74	172357	07103A

Cyber Metropolis - Vibrant Color Palette - Lighting and Points of Interest

A4FFFC	70FFFA	00FFF5	00847F	006562
A8FFA4	77FF70	0DFF00	09B000	078700

FFFFA4	FFFF70	FFFF00	D9D900	A7A700
F792A4	F16981	E04560	D01E3E	9F0F29

Cyber Metropolis - Weapon Color Palette

DDFFA4	CAFF70	A1FF00	7FC900	619B00
FFABA4	FF7B71	FF1300	D91000	A70C00
A4FFFC	70FFFA	00FFF5	00847F	006562
E5A8FF	D677FF	B60CFF	650091	4E006F
3D3E45	303136	26272A	222327	191A22

Underworld

Underworld is made up of gothic structures and rock formations. Brick and rock dominate this setting with lava, crystal, and magical auras accenting the scene. Clutter in this area is light with bones and rocks littering the ground.

Materials

Extensive use of rock and brick materials. Lava and crystal are used as accents. Rock formations appear naturally formed in some locations but unnaturally sculpted in others.

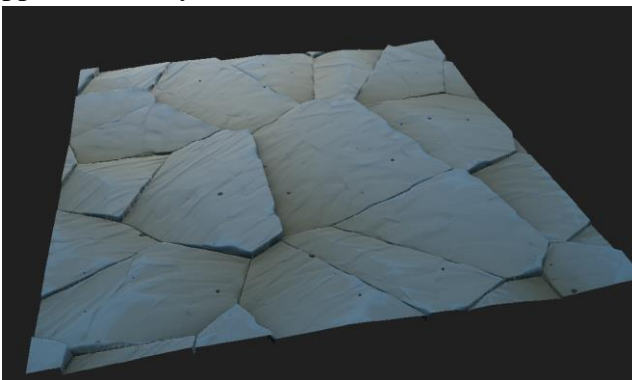


Figure 2: Underworld slate rock



Figure 3: Lava

Underworld - Environment Color Palette

8997A1	637885	475F6F	324958	1D3849
6A7E7C	4D6361	364947	1D2D2B	122B29
596F66	3C4D46	1C2622	12241D	0A1F17
989CB0	6F7592	50577A	394063	232A51

Underworld - Vibrant Color Palette - Lighting and Points of Interest

8ED7A9	5CBC80	3AA461	1E954A	0E7434
87B7C9	548EA4	36768E	1E6681	104D64
E3D348	D4C11C	AF9E0B	918200	6B6000
C5DC46	B2CD1B	92AA0B	778C00	586800

Underworld - Weapon Color Palette

8997A1	637885	475F6F	324958	1D3849
87B7C9	548EA4	36768E	1E6681	104D64
FFD363	FFC739	FFB700	C58D00	9B6F00

Characters

Reno

Reno is androgynous with colors accenting specific features to indicate their personality. Warmer accents in the clothes and neon green hair highlight their individuality and other-worldly nature. Reno's proportions are some of the most exaggerated in the game to allow for expressive movements, a strong silhouette, and unique character design.



Figure 4: Reno



ARPD Agents

Alternate Reality Police Department Agents are the primary enemies in *Into the Infinite*. They lack individuality and dress in identical grey suits. Their identical appearance and drone like behavior serves as a stark contrast to the expressive and vibrant nature of Reno.

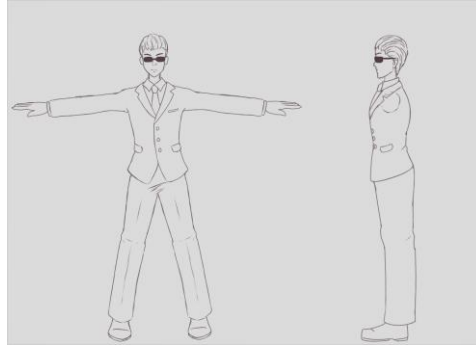


Figure 5: ARPD Agent

Nero

Nero is Reno's evil doppelganger and main antagonist of *Into the Infinite*. Reno's reality device malfunctions, accidentally forming an alternate version of Reno. Nero mirrors Reno in shape, movement, and style. Nero's character uses cold colors and unnatural skin tones to clearly distinguish them from Reno and characterize their extra-dimensional origin.



Figure 6: Nero

Weapons

Weapons are the predominant way the player interacts with the world while playing *Into the Infinite*. Each weapon originates from one of our three alternate realities. Ensuring that they are easily readable and consistently represented is key to believably portraying weapons from wildly different alternate realities. The weapons of each reality follow simple construction guidelines

Noir:

Based on the weaponry of the 1950s, hard edges and utilitarian design. Constructed with steel and wood.

Cyber Metropolis:

Emphasis on emissive color, geometric shapes, and patterns. Constructed with advanced metal alloys and artificial materials.

Underworld:

Jagged and angular in shape, prioritizing asymmetry. Constructed with natural and organic materials.

Silhouette

Weapons have a clearly defined, unique, and recognizable silhouette. Distinguishing silhouettes help communicate to the player the type, power level, and origin of any given weapon. In addition, a clear and unique silhouette distinguishes weapons of the same type from each other.

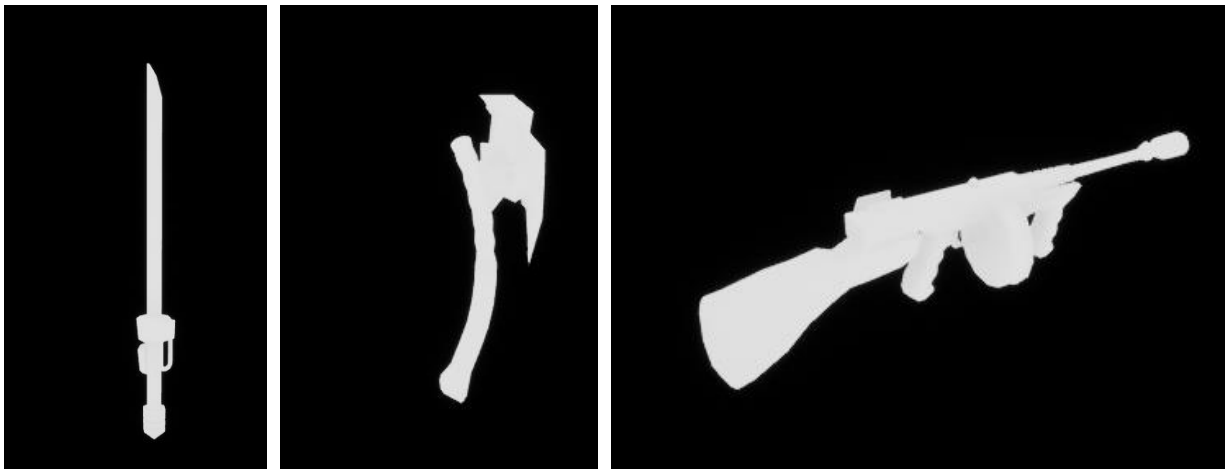


Figure 7: Clear silhouettes communicate the type and origin of weapon without any other information

Model Detail & Proportions**Detail**

Major features of how a weapon is used are present, small details that inform the shape, identity, or important functionality of a weapon are also present. Aspects of a weapon that are unimportant to identifying a weapon or understanding its functionality should be omitted.



Figure 8: This tommy gun features a trigger and simple sights, both features that inform its use. Not included on this model is a safety, slot to eject casing, or any evidence of weapon construction. Gas ports at the end of the barrel and heat rings along the barrel are necessary to the weapons identity.

Proportions

Weapons appear structurally sound and without clear imbalances that would detract from their intended use. Exaggerating certain aspects of weapons is useful to ensure they have a unique silhouette, convey their weapon type, and support the whimsical nature of the game. Flared barrel tips, elongated blades, and large buttons are examples of this type of exaggeration.

Polycount

Small or simple weapons should be under 1000 faces.

Complex weapons should be under 5000 faces.

Coloring & Texture

Color Schemes

Weapons use only two to four base colors. Choose all colors from the respective color palette of the reality that a weapon originates. Color selection follows complementary, analogous, or split complementary color schemes. Some leeway in color is acceptable to represent the material of a weapon but should be as close to color palette as possible.

Texture

Weapon textures are simple and offer enough detail to imply a believable construction and ground the weapon in realism while still appearing painterly and moderately flat. Simplified aspects of realistic texturing include edge wear and material patterns.



Figure 9: Textures create painterly look while still clearly identifying the materials used

Shaders

Weapons with special attributes have an animated and vibrant shader to communicate said attribute. Shaders use a distinct color palette to visually separate their effect from normal weapons and other gameplay elements.


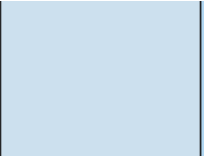



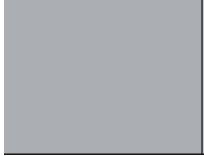






Figure 10: Poison Shader on a Tommy Gun

Poison

307400	47AC00	60E800	76F31D	98F457
537B00	7BB600	A5F300	B2F91E	C5F959

Ice

				
B6BFC6	CCE0EE	B1D7F2	91CBF3	6DBBF2
				
ABAEB3	D6DAE1	BED1ED	8FB3E8	6295E1

Fire

				
FFDBCD	FF9771	FF5617	CE3800	721F00
				
FFD0CD	FF7871	FF2317	CE0A00	720600

Electric

				
FFFFFF	FFF28D	FFE939	D3BB00	AD9A00
				
FFFFFF	FFDD8D	FFC439	D39400	AD7A00

Scale

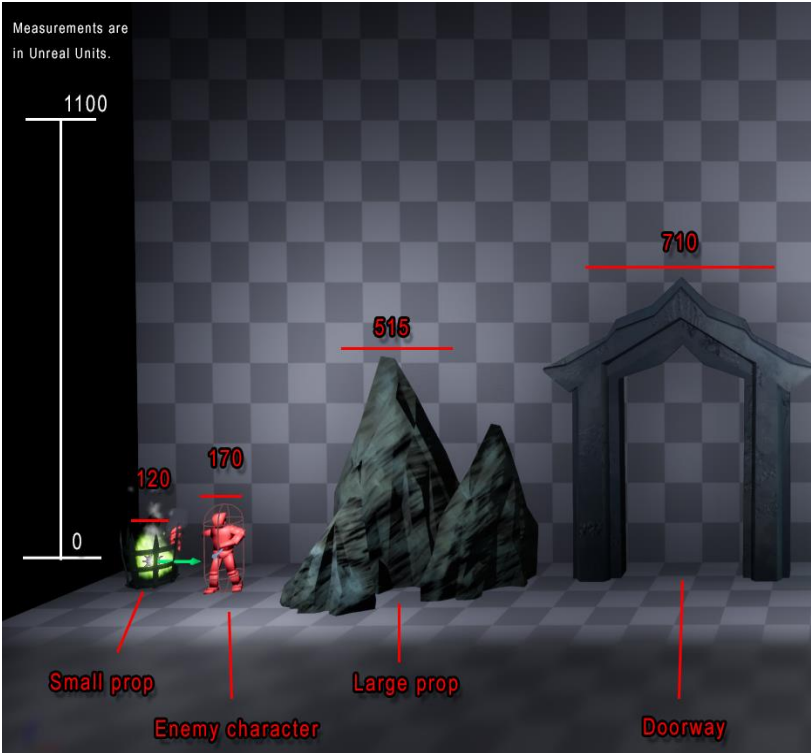


Figure 11: Small to Medium Environmental Objects

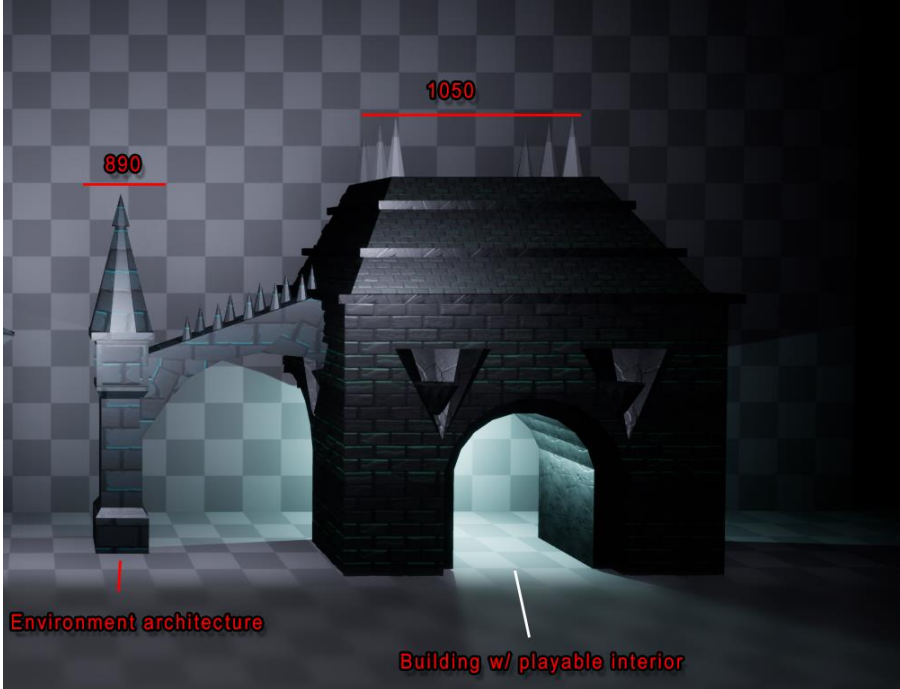


Figure 12: Large Environmental Objects