

Game design document



Radford Sechrist (2020). *Kipo and the Age of Wonderbeast*.

Overlying

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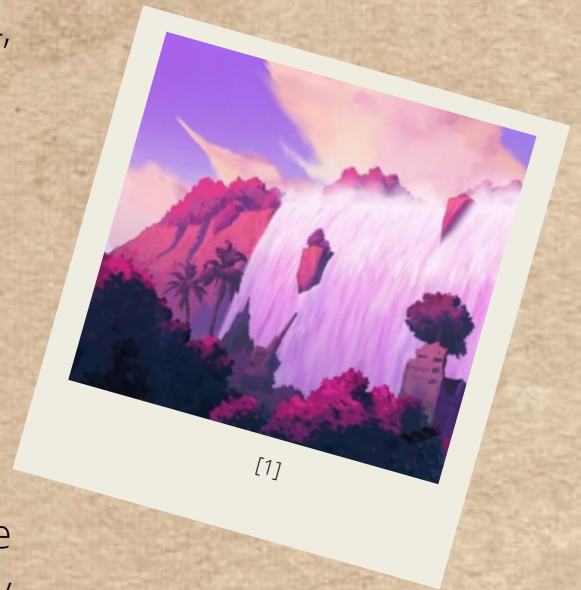
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Technical data sheet

- **Platforms:** Linux, Windows, PlayStation4, Xbox One, Nintendo Switch.
- **Genre:** Adventure.
- **Perspective:** First-person.
- **PEGI 16.**
- **Gameplay:** Sandbox/open world.
- **Interface:** Direct control.
- **Setting:** Post-apocalyptic.
- **Narrative:** Survival, mental health.
- **Structure:** No pre-established narrative structure, although there is a linear story that is told, or not, in a disorderly pattern.



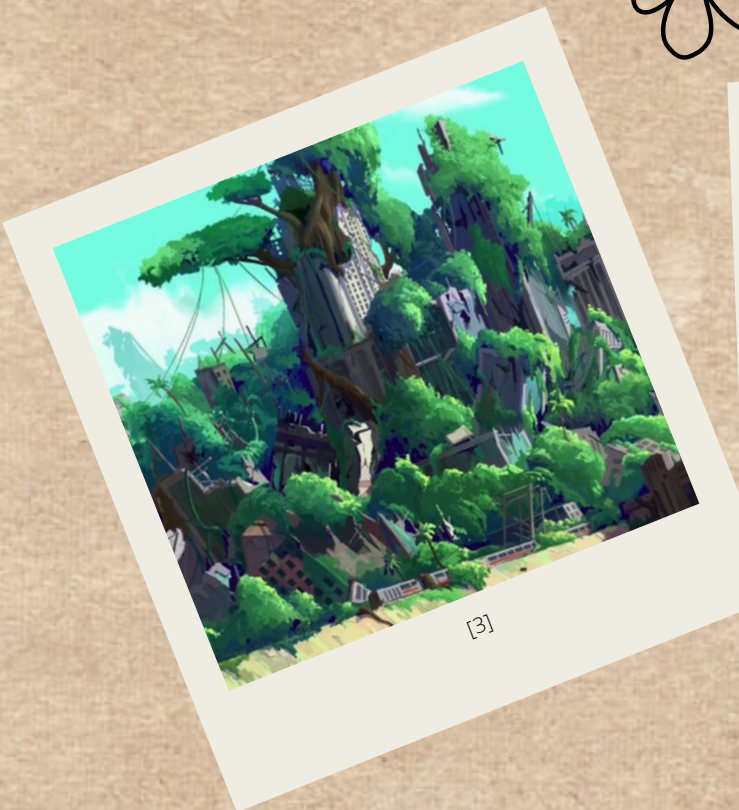
Storyline

It is a first-person game, in which the protagonist decides to leave home and go to the surface, which is extremely rare since, due to a past event, the human race lives underground. On the surface, the protagonist will have to survive, learning to collect, hunt and cultivate, as well as knowing more of the surrounding environment and, especially, herself, processing her past life and learning from it in order to evolve as a person.



Narrative synopsis

A woman decides to go from home to the surface. Although the player is not initially told why, throughout the game, the player is given the opportunity to discover it by similes in nature. For example, a scene in which a big animal is threatening a small and helpless one. That could reflect a past fact of the protagonist. It will be also explained through dialogues with the NPCs in the game. In the story, they will find that the protagonist has lived throughout her life certain toxic relationships with herself and with people close to her, so she decides to leave and start a new stage in her life with a notebook to think and reflect about herself.



The story is entirely optional, since being an open world, there is no obligation to discover it. However, it will always come to an end:

- The protagonist can always return home. Returning home will end the adventure on the surface and everything will be like before the protagonist left, for better or worse.
- The protagonist can die. The main goal is to survive in a hostile world. However, she will be defenseless: she is a nobody who has decided to live there.
- The protagonist's mental health is important, if it gets too bad, it could cause her death.
- If the protagonist does not die because of the world, she may die because of the NPCs. If she interacts with the NPCs, in any way, that will affect her relationship with them and, if one of them is hostile to the protagonist, they can kill her.
- The protagonist can also live her life with an NPC, after reaching a certain degree of confidence with them.
- Finally, after a certain level of progress in the story, it will be considered that the protagonist has managed to face her traumatic past and can move on, ending that stage of her life.

It has been considered that is more important to know the past and have the tools to reflect on it, than the future events. Due to this, the future has not been developed, leaving the player to choose their journey.



Gameplay

As already mentioned above, the objective of the game is mainly to survive and, optionally, get the protagonist to overcome her traumas and get out of the difficult stage in which she is.

The mechanics are to walk, collect objects and resources, place objects, traps, and many other items, use objects such as guns, use the camera to immortalize events, animals or people (this may or may not result in flashbacks of the protagonist's past), write in the diary emotions and feelings (which will improve or not the mental health of the protagonist) as well as data of the flora and fauna, sleep, die, talk with the NPCs... The rules involve surviving, so the protagonist needs to eat, drink and sleep. There are rules implicit in everything that surrounds the interaction with the NPCs, because depending on what and how the protagonist speaks to them, they will be friendly or not. Also, through certain photos, diary entries or dialogues, some story is "unlocked" and, protagonist's mental health will be affected (the player can see how in the way the protagonist writes in the diary).

Depending on the decisions taken by the protagonist, there may be certain confrontational NPCs. Moreover, fauna and flora can be hostile.



[6]

Target audience



The game's target audience is the people who want a game with a different way of telling a story, an immersive experience, or just a 'safe place', that games in which the player decides when and how to develop the story like *Outer Wilds* (Mobius Digital, 2019) can provide. Moreover, people that genuinely like open-world games also could be attracted because of the different lives inhabiting the universe and the possibility of going wherever the player wants at the time that he considers good.

Since the story talks about leaving home, searching for the protagonist's place in the world and knowing herself, like the genre "coming-of-age" does, the target audience will especially include young people (18-30 years old) who can easily empathize with the story.

Competitor analysis

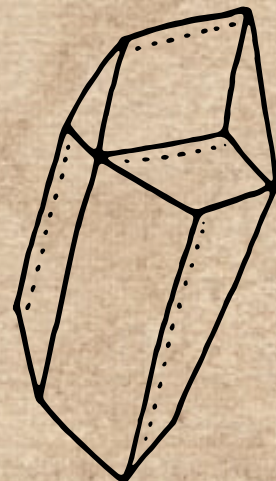
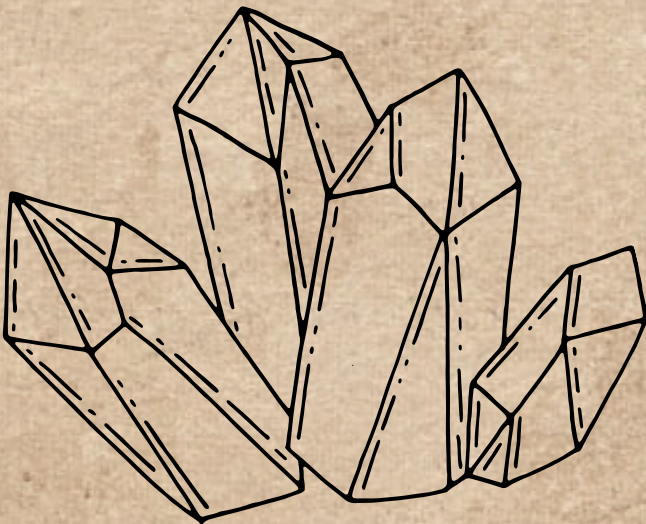
Although it is an open world with some observation and survival components, where the story is not compulsory, and games such as *Minecraft* (Mojang Studios, 2011) or *Pokémon Legends: Arceus* (Game Freak, 2022) could be competitors, this game is different from those because of the story. These types of video games usually do not have a very developed story, but this game has it. Because of this, the game's main competitors could be more "indie" and story-focused games, such as the already mentioned *Outer Wilds* (Mobius Digital, 2019), even though some AAA games like *The Legend of Zelda: Breath of the Wild* (Nintendo, 2017) have similar components that could outshine it.

However, the game has features that those games do not have: a big variety of fauna and flora and unique mechanics not available in other games from the same style, like doing photos and writing in a diary, as well as the opportunity to bring different experiences due to the title's multiple alternative endings.

Schedule and tasks

Tasks	Task Lead	Start	End	% Complete
Storyline	Writer	21/02/22	27/02/22	5%
Mechanics	Designer	23/02/22	28/02/22	8%
Characters desing	Writer	28/02/22	21/02/22	12%
The world	Artist	16/03/22	18/04/23	25%
Flora and fauna	Artist	23/03/22	24/04/23	33%
Characters desing	Artist	24/04/22	24/05/23	28%
Special effects	Artist	24/05/23	06/06/23	40%
UI	Artist	06/06/23	21/07/23	45%
Production Pipeline	Programmer	22/07/23	28/07/23	50%
Prototypes	Programmer	23/07/23	13/09/23	60%
Sound desing	Sound designer	13/09/26	17/01/27	67%
Fauna and flora's sound	Sound desinger	17/01/27	24/03/27	70%
Gameplay features and music	Sound artist	24/03/27	12/04/27	75%

Tasks	Task Lead	Start	End	% Complete
Test plan	Test plan analyst	14/04/27	09/06/27	78%
Alpha testing	Alpha tester	09/06/27	10/09/27	80%
Beta testing	Beta tester	12/09/27	06/02/28	86%
QA testing	QA engineer	08/02/28	16/04/28	90%
"Go live" plans	Marketing	16/04/28	07/06/28	97%
Ready for Usage	Marketing	07/06/28	21/06/28	100%



SWOT

Strengths

- Quick and flexible purchase process.
- Small team providing simple communication and coordination through members.
- Shared passion and motivation around the videogames world.
- Free choice about how to orient the development of the game.
- Flexible deadlines.
- Reinventing the genre.

Weaknesses

- Lack of experience.
- Micropyme: own finances subsistence.
- No interested investors.
- No knowledge about the company's management process.
- Absence of a loyal audience.
- Market with no knowledge about the company's mark nor the product.

Opportunities

- Announcements and communication through social media (Twitter, Reddit, etc).
- Indie games "boom".
- High demand in the entertainment sector.

Threats

- Several and powerful competitors in the sector around the globe.
- Nowadays audience request of refined titles.



Other important issues

The player will have the option to not develop the protagonist's story and just focus on the exploration and survival experience, adding dynamism and different possibilities of experiences to the game.

Besides, the game will not talk about the world, since it is not important and the player will know the same, or less, than the protagonist. In order to develop this story more deeply, the company has planned to develop another game: this one will tell about what happened to the world and why the people are living underground and will be completely new, with a different gameplay (typical from Metroidvania genre), mechanics, rules and even its own aesthetic.

Characters

The protagonist

The protagonist's past characters

Mr. Harrington, the grandpa

Otto, the boss

Gwyneira Harrington, the mother

Atlantia Deirdre A. H., the sister

Diggory Ainslie, the father

NPCs

Aden McAllan Teague, the Don Juan

Dr. Renina, the scientist

Garald, the patriot

Kerardo, the father

Visia, the daughter

Milo Durayd, the boy scout

René, the Orpheus

Ozías, the devout

The misterious seller

NPCs' related characters

Débora, the Eurydice

The cult



The protagonist [7]

30/06/2002

Noah Flou

Hero.

Protagonist.

She wants to be happy.

The character

This young woman in her twenties has long, straight, brown hair. Her face has a soft shape, plump cheeks, a round nose and full lips. Her eyes are large and brown, contributing to the expressiveness of her gaze. Small freckles decorate the bridge of her nose and cheeks. She dresses in a basic T-shirt and comfortable clothes for work.

Traits



???



Artistic.



???



Ex-worker of a shop.

The past

When she was a kid, her father left their home, and her grandpa was the one who raised her, since her mother did not want to. Being with her grandpa was the best in her little world and he taught her about photography and told her about the surface, and how great it was. Her mother was against that and thought all that was stupid and useless, so she focused on raising the protagonist's sister.

At the age on her thirteenth birthday, her grandpa gave her a camera, but a few days after, he dies. That made the protagonist lose the person she appreciated the most and she took refuge in the photography.

When she was old enough to work, her mother told her to leave the school and start working in a little store of a man he knew, Otto. However, she continued studying photography while she worked in a full time job at the store.

A few days before she left, she was working in the shop and her boss tried to take advantage of her. She managed to run away and the next day she resigned from the job. Otto went to her house and told some lies to the mother and sister, so they would get mad and have a big discussion. That ended with them breaking the protagonist's camera, the only thing she really cared about.

Now

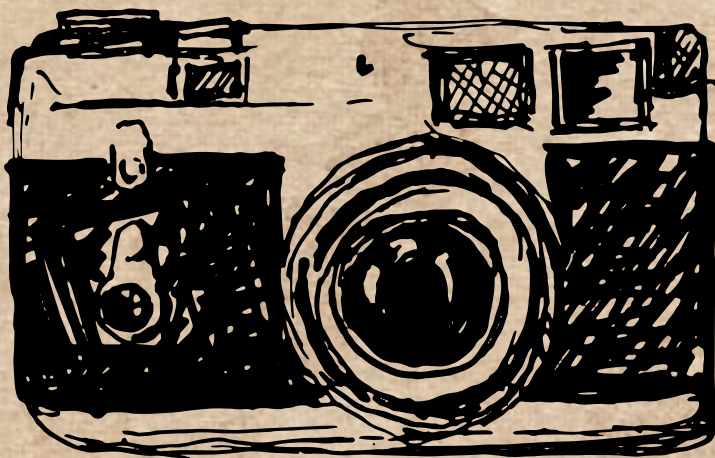
Now she is in the Surface. She is in a self discovery journey and is up to the player to decide her present and future: if she will face her traumas and solve them, or just run from them and try to forget them.

The character's progression

Her progression is up to the player, whether she discovers some abilities or others. For example, if the player chooses options that involve being more extroverted and outspoken, she will be able to meet and interact with new characters easily. Otherwise, she will prefer to stay quiet and ignore them. That is why her traits will be decided based on the player's decisions.

Every behaviour will unlock different options in the story: being more social could give the player the opportunity to help another character and, in return, they may teach them or show them something useful for their own safety.

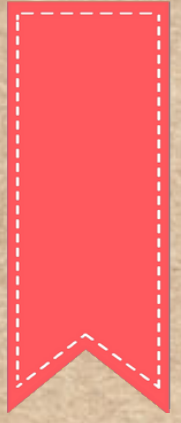
Her relationship with other characters will determine her chances of survival, so the player must choose wisely who to be friend with. For example, Noah can help René to survive or make him kill himself, depending on what choices the player does. All these actions will have their respective benefits and disadvantages for the gameplay and background development. Killing René will cause the player to not be able to discover Noah's past entirely.



More information

She discovered that her grandfather kept the last letter her mother sent him, but she never had the courage to read it.

Noah Flou is the name that she gave herself when she was in the surface.





The grandpa [8]

26/09/1943

Mr. Harrington

Sender.

Supporting role.

He wanted his grandchild to live happily.

The character

At nearly eighty years old, Harrington maintains a robust physique. His imposing figure is reinforced by a face full of wrinkles and some scars. His skin is tanned due to his various trips to the surface, creating contrast with the gray in his short and now receding hairline. Age and experience have also taken their toll on his gaze, and his brown eyes are somewhat sunken. A beard of a few days frames his mouth and jaw, since, despite having every convenience he could wish for, he comes from a humble and hard-working family.

The past

Harrington has always lived a solitary life, but not by choice. As soon as his daughter came of age, she decided to leave home, although her departure was no surprise, as she had always held a resentment towards him for something she never knew. Maybe she blamed him for stagnating after her mother's death, maybe she never held him in too high esteem.

Be that as it may, he had decided to give his daughter the space she so longed for and, with so much free time to occupy and because of the shortage of resources underground, he began to explore the exterior. His military service days were a great help to him in surviving there, although his trips were usually mere escapades lasting no more than a week. He began by simply going out to look for food and other things of interest that he managed to sell on the black market and to collectors, which earned him a great fortune. Each time he went out he was more and more attracted to what flourished on the surface, away from everything corrupted by the mankind. Nature at its most lethal splendor.

Traits



Patient.



Determined.



Adventurous.



Ex-military officer.

On Harrington's sixty-second birthday he received a letter from his daughter for the first time in the last decade, brought by the hand of a girl only three years old, his granddaughter. That was how they began to forge a bond. Harrington saw in her the daughter he never really had and she fell asleep every night with tales and stories about the green surface, dreaming of its fantastic animals and exuberant vegetation. He made her a promise: on the morning of her eighteenth birthday he would take her outside, but not a day sooner, since the exterior, precious as it was, was not a safe place for humans, least of all for an innocent child. However, Harrington fell ill and passed away some time before he could fulfill his promise.

Now

Nowadays Harrington only lives in her grandchild's memory.

The character's progression

Sadly, his progression is stuck in the past.



More information

Harrington wrote down everything he discovered in his field notebook. It was lost on the surface...



The mother [9]

23/04/1973

Gwyneira H.

Villain

Antagonist.

Expected too much from Noah and usually looked her down.

The character

Noah's mother is a middle-aged woman with fragile nerves in charge of all domestic work. She hopes the family will find stability in the future, but she isn't able to achieve it by herself since she is too old for that. However, her methods to encourage her daughters to find a job and help her accomplish the goal weren't always the bests.

The past

Noah's mother was responsible of breaking her daughter's camera and causing her to reach her limits and abandon her whole life home. Years ago, Noah's mother had a wonderful life with her husband and her first daughter, until one day, he simply disappeared with no clue about where he had gone. The woman found herself betrayed and has not recovered yet from this horrible experience. She was pregnant by her second daughter. The way she used to treat Noah was maybe a revenge on her husband.

Traits



Manipulating.



Competitive.



Tired.



Housewife.



The sister [10]

07/10/1998

Traits



Apathetic.



Stubborn.



Lazy.

Atlantia Deirdre A. H.

Villain.

Antagonist.

Doesn't care about the future.

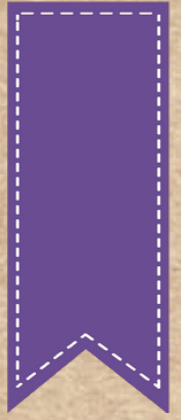
The character

Noah's big sister does not move a finger to take her family forward. She is a young girl borned during the good times of the family with no worries in life that became mommy's spoilt child as soon as her father abandoned the house. She is not interested in finding a job to earn money and prefers wasting time doing nothing but useless activities. She always agree with her mother and share the same opinions, even it seems that she is being controled by her to support her ideas and decisions.

The past

Both sisters didn't use to talk much to each other and seldom met at lunch time or in counter occasions. Mr. Harrington's death didn't affected her much because her mother told her that she just ignored him, an old crazy man immersed in his fansatic world. She also took part in the Noah's camera accident, the inflection point that made her decide to leave her current life and start a new herself.

Diggory Ainslie



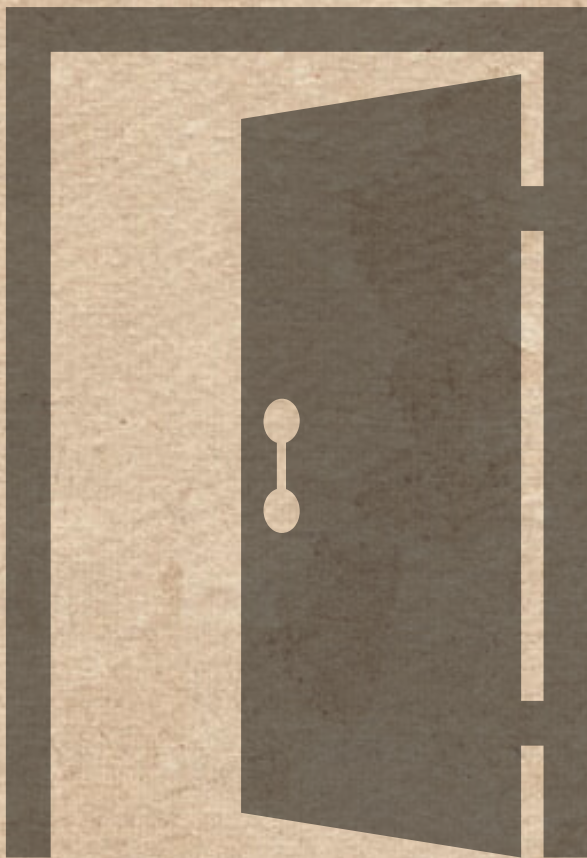
The father

??/??/19??

Almost no memories...

Noah did not know her father. He left the family years before she was born and, since then, no one in the family knew about him ever again. Her mother once had a peaceful life with him and her sister, but after he abandoned everything under strange circumstances, Noah's face reminded her mother about the past happiness and often got her angry.

Technically, all events from the game have their origin in this character. If he never left home, Noah probably would never have had a reason to run away from the underground and begin a new life on the surface.





The boss [11]

07/11/1977



Otto

Sender.

Supporting role.

He wants to enjoy the life.

The character

Otto is a middle-aged big man, whose hair started falling long time ago. He is the boss of a little shop in where the protagonist works. It is a humble shop and he barely manages to make ends meet, however, he delegates all the job to the protagonist, making her work non-paid extra hours.

The past

Divorced and with no real responsibilities besides his little store, he lives the life the best he can so, one night the protagonist was in the store, making extra hours, he went to the club. When the protagonist was closing the store, Otto came back very drunk and started to flirt with the protagonist. She tried to leave but, that flirt became more aggressive, even violent. After some struggle, the protagonist managed to leave the store and the day after that, she resigned. Otto went to talk to the protagonist's family, since he and the protagonist's mother were friends and lied to the mother, telling her that the protagonist was very drunk that night and even threatened him with a weapon, so he fired her.

Now

Now, he still runs the store and is looking for a new girl to help him.

The character's progression

None, since Otto is not even an NPC.

Traits



Outspoken.



Manipulative.



Big.



Shop owner.

More information

In his free time he likes to gamble in the casino.





The Don Juan [12]

11/08/2007

Aden McAllan

Teague

Helper.

Supporting role, NPC.

He wants to see the world and find his father.

The character

Aden is a fifteen-year-old with short brown hair and blue eyes. His cheekbones are no longer as plump as they once were because of the time he has been outdoors, polishing his face and erasing some traces of boyishness. However, his new life on the exterior has made him more robust, taking advantage of his athletic and agile physique.

The past

He and his father lived below the surface, apart from community life. They cared for each other and, despite not being a conventional family, they were happy together.

Traits



Flirtatious.



Resourceful.



Active.

Then, one cold winter night, his father disappeared under mysterious conditions. Aden had to fend for himself as he had learned from his progenitor, cajoling other individuals and making the most of whatever was available to him. It is precisely his carefree personality and presumably innocent appearance what leads him to achieve everything he sets out to do, guided by his cunning. He always tries to avoid causing any harm, because deep down he still maintains that childlike purity. He got used to his years of solitude, maintaining a strange optimism for his situation, but he never felt complete. The absence of an educational routine and his unresolved questions led him to want to investigate things beyond his reach, such as the world above his head, but only on a theoretical level. His nightly hobby soon became sneaking into the nearest library in the area and reading books and books about it.

Years later, he received a confusing message, a clue to the possible location of his parent. He took all his material possessions, which fit into a backpack without difficulty, and followed the trail to the exterior.

Now

Aden currently roams the surface, discovering on his way the nature of its inhabitants. He also collects artifacts that he finds interesting and useful. Because of his past full of charlatany and shenanigans, an encounter with him is a cajoling decorated with flattery and his gleaming smile. His demeanor will be extremely congenial to any potential victim he encounters.

Underneath all that façade, lies a child distrustful of the world and afraid of having lost his father forever.

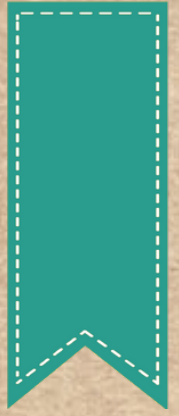
The character's progression

His trickster character also makes him win over anyone easily, thus having an admirable social advantage.

Since he has had to earn his own living, Aden is quite adept at operating any device. This, mixed with his knowledge from reading about the surface, makes him a great survivor. He is capable of crafting various weapons and gadgets.

More information

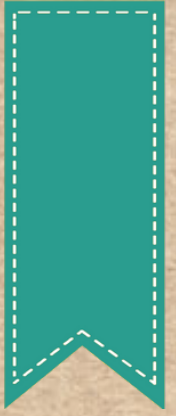
He always carries his family heirloom with him: a compass.





The scientist [13]

27/05/1986



Dr. Renina

Helper.
Supporting role, NPC.
She wants to complete her research.

The character

This thirty-something woman always wears her curly brown hair pulled back in a tight bun. She has a round, full face and rosy cheeks, giving her an affable and approachable appearance. Her small, dark brown eyes are slightly hidden by the lenses of her glasses. Her plus-size figure is enhanced by a short stature. She always wears comfortable clothing, gloves and a lab coat.

The past

As the only child of a wealthy family, she spent all her youth mentored by her science-loving father. Her economic situation allowed her to attend different study centers until she finished her education. Thus, with a hunger for knowledge and different sponsors behind her, she decided to emancipate herself and travel the world in search of material for confidential research.

Now

Currently, she has settled in a hidden base on the surface and makes different field trips to collect different samples and observe the fauna and flora in their natural state. Her vast knowledge is vital for survival, so if the protagonist decides to interact with her or even help her in her exploration, she may reward her with useful information. On the other hand, if the protagonist decides to get in the way of her research, she may bring out her hostile side, because for Dr. Renina there is nothing more important than serving for a greater purpose.

The character's progression

Her personality is based on professionalism and, since she is located somewhere close to the area, she has numerous tools and instruments that she always carries in her field kit, which prepares the doctor to face any situation that may arise.

Traits



Well-spoken.



Smart.



.Refined.



Geneticist.

More information

She hates to be contradicted without evidence to back up their opinion.





The patriot [14]

18/04/1957

Traits



Blunt.



Cold blooded.



Fit.



Militar.

Garald

Helper, sender.

Supporting role, NPC.

He needs to start a new life.

The character

He is a old man, but not elderly. He is a bit tan and wears always a cap to protect himself from the sun. He speaks with a stange accent and always carries a gun.

The past

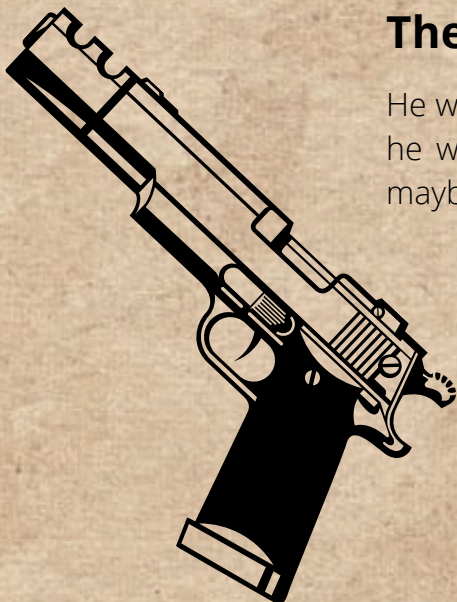
He was raised in a traditional family and when the civil war started, he did not doubt to join the army. That was when he was a young man, but the war didn't end till he was a grown adult, so he has spended the most part of his life in the army. When the civil war ended, Garald ran from his colony, since his side was the loser one. All his family died in the war and he had never have no wife nor children.

Now

Due to his past, now Garald has very strong opinions about the things, but he is really trying to start a new life since his was snatched by the war. However, he still is a great shooter and a cold blood killer.

The character's progression

He won't doubt if he has to kill, and he will do to get what he wants. If the protagonist is in good terms with him, maybe he can help her in she needs it.



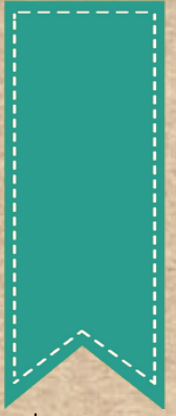
More information

In his years of duty, he counted the number of people he killed, until the number was to big so he forgot it.



The father [15]

18/04/1957



Kerardo

Helper, sender.

Supporting role, NPC.

He'll take care of her daughter and raise her.

The character

A hefty and tall 40-aged man with a prominent beard who often has a pipe in his mouth and a cowboy hat on his head. He wears a leather jacket and softly overused trousers as well as robust boots spotted with mud. To face nature's dangers, he always carries a shotgun that uses to defend himself and his daughter from the wild monsters that threaten them.

Traits



Careful.



Meticulous.



Hefty.



Militar.

The past

He used to be an experienced soldier who participated in a war within two colonies 23 years ago, a conflict that extended for 4 years. During that time, he demonstrated her bravery and discipline and received many military trophies. His performance was key to achieve the victory and, eventually, when everything ended, he came back to his home. Life was peaceful for some years, but the courageous man started to miss the glory days and became bored of his monotonous existence.

One day, while he was going for a walk on a late and quiet night, he heard sobbing and found a baby lying in the garbage. He didn't doubt for a second and adopted her.

Some more time later, when the girl reached 7 years, he decided to begin a new life with his daughter on the surface: a life full of action and surprises. He would take the child with him to teach her how to become a strong and shrewd person.

Now

Back to the present, the man gives daily survival lessons to his daughter, so she will have no problems in the future and she will become his "spiritual successor", even though the girl seems to not understand her father's advices at all and likes to enjoy the environment that surrounds her. Nevertheless, the man does not give up on her quest and always protects her from the aggressive animals in the wild and the extrangers with malicious intentions. Besides, he does not get along with the fascist since they have different political visions.

The character's progression

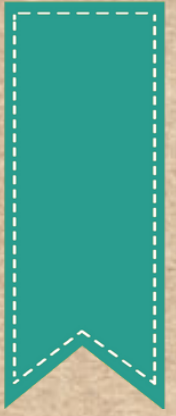
The man possesses a very defined strength and bravery since the first encounter with him, but he may improve his behavior due to his daughter influence on him, changing the vision he has of the world as well as he also makes her daughter see that the world can sometimes be bad and life can become hard, but everything can be faced with perseverance.





The daughter [16]

17/07/2013



Visia

Helper, sender.
Supporting role, NPC.
She has no motivation.

The character

Visia is a nine year old girl that always wears a faded nightgown which stretches to her knees and a pair of dirty sandals. She has brown curly hair with two braids going down her neck's back. She is the very definition of "free spirit", what is expectable with such an innocent and cheerful kid who does not know anything about life.

Traits



Childish.



Innocent.



Weak.

The past

She was adopted by Kerardo when she was only a baby, and has had a pleasant life since then. Her new father used to tell her stories about his battle achievements and his glorious past, but she never understood all that stuff at all. Instead, she developed the ability of curiosity and the appreciation of the world's beauty. During her stay in the underground, she continued listening to Kerardo's memories and improving her interest in the environment's observation, but never met anybody who shared her hobby and never went to school, so she didn't make any friends.

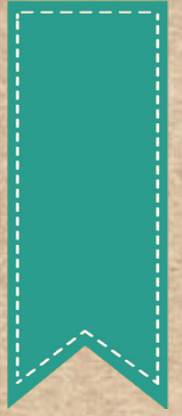
Now

She follows her father on their new life on the surface, which seems to be enjoyed by the girl due to the huge difference it has with respect to the underworld. Their new land is more vivid and has a magic atmosphere that suggests exploration and adventure, observations that the little Visia detected as soon as she found herself among the dense vegetation.



The character's progression

Like her father, the character's vision of the world will change as the game goes forward. In Visia's case, her consciousness about world cruelty will be improved to make her understand how to avoid dangers and help her mature.





The boy scout [17]

13/04/2013

Milo Durayd

Helper.

Supporting role, NPC.

He wants to become the best scout by making ethical and moral choices.

The character

This nine-year-old boy has short black curly hair. He has dark skin and black eyes that sparkle whenever he is happy. His lips are full and he always has a smile on his face, showing his adult teeth that don't match his childish aura. His youthfulness is also evident in his round cheeks and slightly upturned nose. He is rather tall for his age. Milo always wears his boy scout uniform and a backpack that is almost bigger than he is on his back.

The past

Milo doesn't remember much about his parents, although he does remember having happy memories, like picnics in his mother's small greenhouse, or playing superman while his father held him in his arms. He was homeschooled and always liked insects. He often escaped to go to the surface to look for more, and there he discovered that the insects from the outside flew! It was in pursuit of a *Calopteryx virgo* that he went into the dense foliage.

Now

Currently, he is unaware of his situation and roams the surface with his scattered mind and a rather recurring luck. The natural wonders around him mean that he is always running around chasing small animals full of fascination. Whenever any inhabitant of the surface is concerned about his welfare, he claims to be with a scouting troop, although he has never been seen with any of his superiors. He may simply have been distracted chasing some flying insect...

The character's progression

Since he is a boy scout, he is constantly learning new facts about survival with his guide. He also has some useful tools like rope in his camping backpack.

Traits



Cheerful.



Innocent.



Hyperactive.



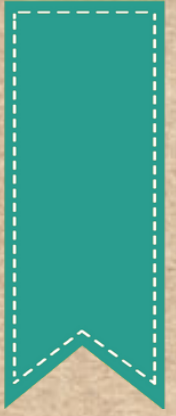
Scout.





The Orpheus

02/02/2004



René

Helper, sender.

Supporting role, NPC.

He really wants to find his partner.

The character

He is a young man who loves music and his partner. He is from a good family in the colony, so he is a little bit naive and inexperienced: he has been the darling child so he does not know how the world works.

The past

René is a lover, he loves his partner so much, but one day, suddenly his lover decides to leave the colony and goes to the surface. She leaves a note explaining the reasons and, without thinking about it, René decides to follow her.

Now

Now, he is living on the surface, only with some supplies he managed to get and his musical instrument. He doesn't know how to survive but he does his best. Has been a while since he came to the surface, but he is still looking for his lover, and hasn't lost hope.

The character's progression

He won't lose the hope of finding his partner, unless the protagonist shows him that she is dead. In that case, he will be so depressed because the reason he is alive is gone. The protagonist can help him by being his friend and trying to cheer him up, otherwise, he'll end up badly.

Traits



Glib.



Naive.



Wimpy.



Musician.

More information

He know how to play several instruments, although the guitar is his favourite one.





The devout [18]

16/10/1999

Traits



Akward.



Easily manipulated.



Weak.



Religious.



Ozías

Helper, sender.

Supporting role, NPC.

He needs to complete his pilgrimage.

The character

He is a young man, however, he looks way more old. He is bald and very white-skinned since he hadn't seen the light of the sun until he went to the surface. He is very devoted and belongs to a cult.

The past

He is born in a colony where all the people belong to a cult. That cult is a religious one whose purpose was to find the reason for the big disaster that made humanity live underground. At the age of 21 he left the colony to make the traditional pilgrimage

Now

This devout is now in his "pilgrimage". A few years have passed since he left the colony and he is barely alive: he is all skin and bones and looks sickly. However, due to his faith, he won't come back to the colony till he completes the pilgrimage (but even he does not know when that will happen).

The character's progression

He is really bad right now, mentally and physically, and the protagonist can take advantage of him pretending to be his god or a prophet.





The trader [19]

??/??/19??





The mysterious seller

Helper, sender.
Supporting role, NPC.
Motivation unknown.

The character

Certainly, nobody knows anything about this vanishing entity. The appearance is all covered by a big brown tunic that doesn't allow any description, at the point that even the gender is unknown. The only visible facial traits are the eyes, which seem to have a slightly ochre tone with big black centered pupils.

Traits

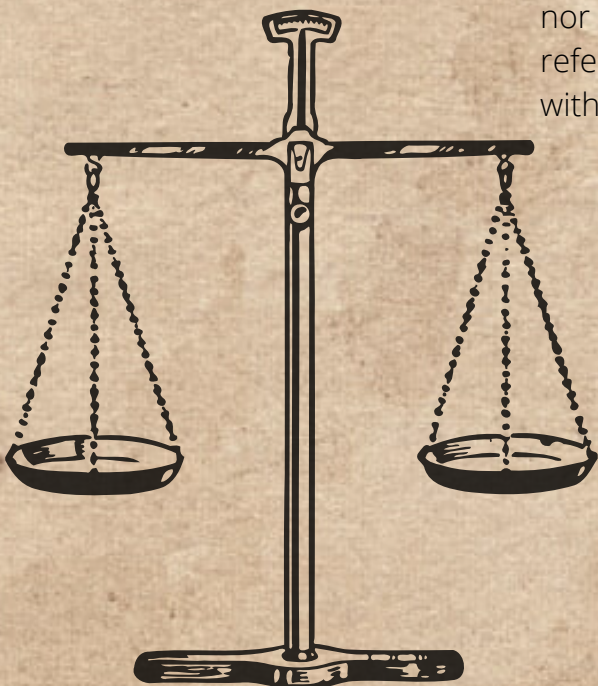
-  Archaic.
-  Unpredictable.
-  Unknown.
-  Unknown.

The past

???

Now

Sometimes, this strange ghostly character will appear to offer some products to the protagonist without much more information about the intentions of such business nor where the objects come from. The entity likes to be referred to as Amoon. It is up to her if she wants to trade with this suspicious figure. Where may be the trick?





The Eurydice [20]

24/06/2006



Débora

René's sender.
Supporting role.
She wants to live on her own.

The character

She is a young woman, almost a teenager. She is from a poor family so she knows how to manage to survive in the colony.

The past

Despite her origin, she falls in love with a good birth guy, René. However, her family is not in their best moment and having her as another mouth to feed could kill them. So, in order to help them, she decides to leave her house and her lover and find a way of living on her own. She goes to the surface.

Now

She is dead or lost. Anyway, the protagonist nor René or other npc won't find her. The only clue will be a personal object the protagonist could find and give to René. If the protagonist does so, they'll assume Débora is dead.

The character's progression

None, since Débora isn't even an NPC.

Traits



Rough.



Rascally.



Fit.



Suburban.



More information

Even though she has no education, she really loves reading and the culture. That's one of the reasons she fell in love with René.

The world

The map

The biomes

Points of interest

The world before the disaster

History

The society

The culture

The religion

The politics

The disaster

The world after the disaster

History

The society

The culture

The religion

The politics

The map

Since the world is so big, the map is crucial. However, the map the protagonist has is an incomplete one. In it, the protagonist can see some important places and how the world is, but not with detail at all, what motivates her to move through the space.



[21]

However, while the protagonist travels, she'll remember the places she has visited and, when she rests, she will be able to draw a more detailed map.



[22]

The structure

The spatio-temporal pattern of the game is a gameworld as a continuous unit, organizing the exploration through space as free points, marking several locations on the map without linking them in a specific way. The player will reach them by defining his own space and rhythm.

The world is not divided but there are remarkable places and the time follows a day-night cycle, as well as a season one.





THE BIOMES



The meadow [23]

Sunlight reflects off tall, golden grass, dazzling anyone's eyes as it dances to the rhythm of a warm, summer breeze.

The location

The meadow stretches along the southwest area of the exterior, the closest to the exit of the underground city. It is the first glimpse of freedom that the protagonist sees, vigorous and warm as a summer afternoon.

The flora

Chlorophyll green ragwort with yellow flowering buds mingles with taller, sun-gilded grass. Back in the day, anyone passing through it would leave a flattened trail. The continuous expanse of plants allows a glimpse of what lies beyond and highlights, in the center of the field, a gigantic century-old tree. Its sturdy trunk, with a circumference greater than the one of fifty people forming a *cordon sanitaire*, holds thousands of branches that end in green leaves. Its shadow probably covered hundreds of people and protected numerous animals in its day, before the disaster.

The fauna

The lack of resources provided by the meadow, in addition to the absence of places to hide and shelter, means that the only fauna that can be found consists of a few non-long-lived arthropods. Even the tree lacks animal companionship.

Resources provided

As peaceful as the place may seem, it provides nothing more than an uncovered resting place.

Characteristics



Grassland.



Temperate.



Lightning storms.

More information

Harrington spent the hours under the protective shadow of the tree writing in his journal everything he discovered. It was his safe place.





The forest

[24]

The flora has devoured the terrain and has crowned itself queen of these lands, a protective and lethal monarch.

The location

To the south of what was once human lands rises a lush and majestic grove of trees. The plants rise seeking the sunlight, fighting each other and reaching dizzying heights. Bright, vivid colors pattern the foliage like Christmas balls.

The flora

The different trees sink their roots deep into mother earth and grow to the top, supporting each other, competing and helping one another at the same time. Climbing plants cover the mature trees and climb up the trunks. There is a special type that produces leaves of many colors, simulating a pattern on the net itself. They are colloquially known as socks, as they cover the feet of their tree with different tonalities.

In the lower zone, there are different ferns, each leaf as large as the ear of a young male elephant. The humidity in the air is palpable and the vegetation takes advantage of it.

The fauna

The lush and intense vegetation is the perfect habitat for any animal, and since the forest is subject to all four seasons, the variety of fauna is not scarce. The main wildlife is centered on mammals and birds, although it is not unlikely to find some reptiles. Their hunting habits and diet cover a wide range of options, from more sedate, herbivorous creatures to hunters and meat-eaters.

Resources provided

The humidity and occasional rains make it possible to collect water. Food gathering is not a problem either, since fruits and mushrooms can be found in different parts of the forest, although it is advisable not to eat them without first knowing their nature. Hunting wild beasts is a job that only the most intrepid can carry out, but catching an animal can provide the player with food for weeks. It is best to avoid any conflict with wildlife and the possibility of becoming prey, so it is advisable to blend in with the environment.

Characteristics



Tropical rainforest.



Tropical.



Storms.

Spider kitten

This creepy-looking arachnid cat with a disturbing countenance is probably the friendliest and most peaceful creature.





The lake

[25]

The sun's rays caress the crystalline waters of the forest's most frequented meeting place.

The location

This lake forms a glade in the heart of the forest. Its calm waters and natural beauty provide a place to relax. It is the source of hydration for all creatures, from the smallest and most adorable to the largest and most feared.

The flora

This aquatic system consists of various algae, water hyacinths, lilies and ferns. But it is not because of its beautiful flora and location that this lake is so popular with the wild and rational population. With the darkness of the night, the most defenseless animals visit it to satiate their thirst and the agitation of the waters together with the black sky, give rise to the natural phenomenon of luminescence. Thousands of blue lights cover the body of water, making it look like a starry lake. The cause of this luminous manifestation is the *Noctiluca scintillans*, a dinoflagellate previously seen only in the sea.

The fauna

The tranquility of the waters is mainly due to the limited fauna that inhabits them. It is true that many birds refresh themselves in the lake during the day, but this place is only home to a few fish and crustaceans. These animals are familiar with the agitation of the waters due to the numerous visitors and the dense rainfall, but if they notice any threat or element that is outside their comfort zone, they may behave aggressively.

Resources provided

The drinkability of the water goes according to its appearance, so if it is crystal clear, it is a rich source of it. Fishing and catching fish and crustaceans, respectively, is an activity that requires patience and skill, but with practice it is possible to obtain food as well.

Characteristics



Freshwater.



Temperate / tropical.



Storms.

More information

There is a hypothesis that the lake used to be sea, since such luminescence is typical of marine biomes.





The forbidden forest

[26]

Normally, plants grow thanks to sunlight, but here, the trees are nourished by the darkness of the night.

The location

The eastern part of the forest has been corrupted to form this nocturnal woodland that feeds on the disturbing and unsettling. It is the most dangerous area and is home to the unknown.

The flora

The branches of the trees twine around each other like brambles to create a net that prevents the passage even to the moonlight. That is why it never gets to daylight in the shade of this forest. As a result, the only vegetation found at the foot of the trees is that which has been able to survive in these conditions, such as the *Dieffenbachia*, the most common plant in these forests. Its leaves have neon spots and are the only source of natural light, although its brightness is dangerous, as it can have toxic parts and cause reactions to those who are exposed to it.

The soil, now infertile, is only a source of life for those beings as corrupt as it is, and it feeds on the bodies of the animals that perish as if it were a scavenger.

A species of bromeliad, known as the undertaker, blooms with a huge red flower when it has grown from the blood of the fallen. That is why, if one is spotted, it is best to flee because the danger of the one with blood on its fangs may be near.

The fauna

The only long-lived survivors are those predators that are as wild as the habitat in which they live. They hide in the shadows and recurring mist of the forest, moving in the dark with stealth. They are difficult to identify and no one identifies them, since those who have seen them have not had time to escape. These beasts feed on those living beings that are naive enough to set foot in the forest and have no mercy for those who invade their territory.

Resources provided

It is said that what kills the player is also the cure, and that is why anyone aware of the danger would enter this corporeal nightmare. The home of the lethality of the forest and its creatures has also been the bosom of the antidote that can counteract the effect of any poisonous wound or toxic substance ingested.

Characteristics



Tropical mutated forest.

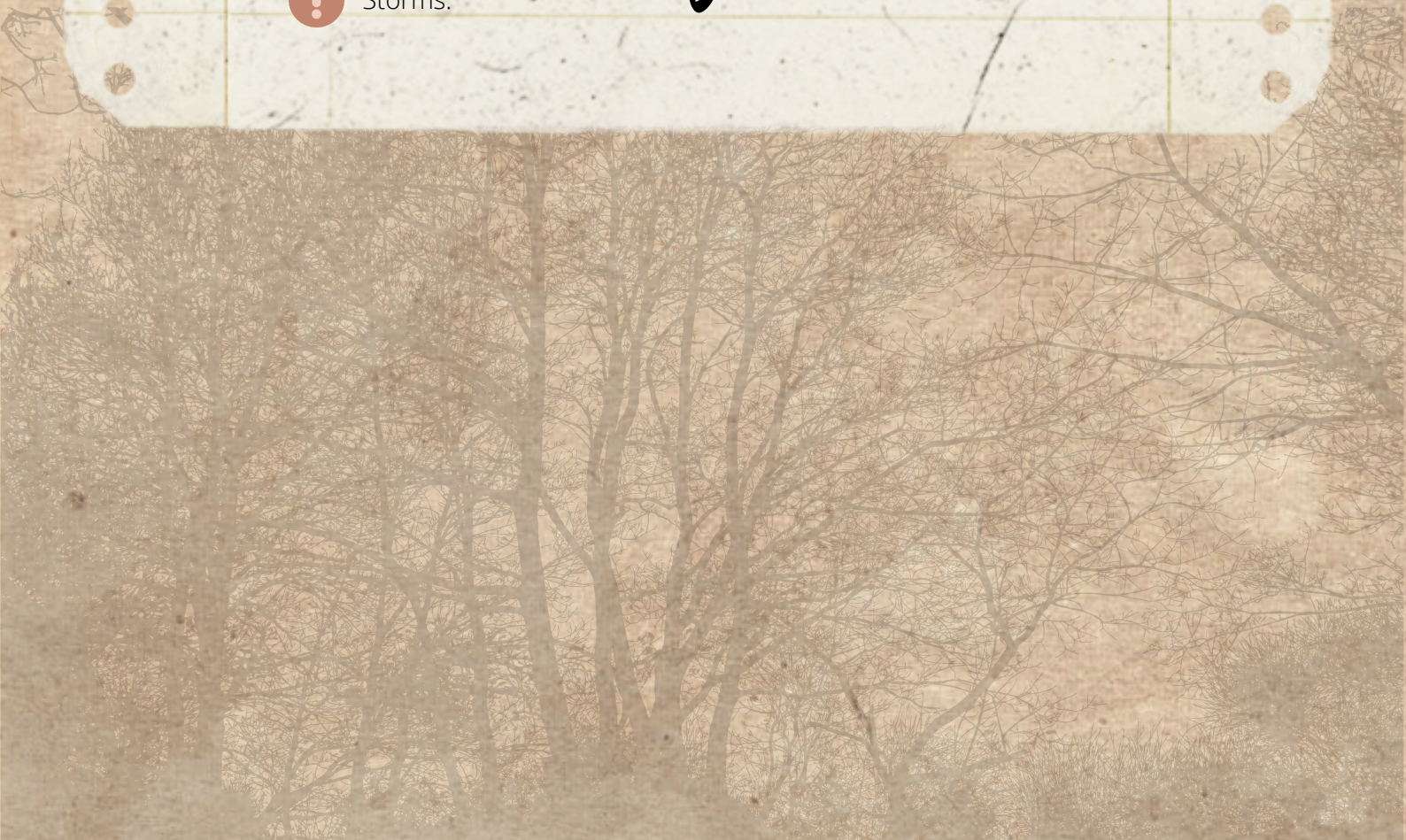


Tropical.



Storms.

STAY AWAY





The mountains ^[27]

Standing like stone giants, sleeping, majestic and unreachable.

The location

These snow-capped mountains begin to rise like the choppy sea with its foam across the southeast of the known lands to the ends of the earth. The peaks of the smaller elevations are sacred places for all religions and for the few who wander the place.

The flora

Low plants carpet the mountains with different colors. Among them the player can find lichens and berries, which serve as food for those few herbivores that wander the slopes; fire grasses, to brighten the view with brilliant colors; and dwarf willows and moss, which soften the path for those who embark on a journey.

All vegetation is replaced in the coldest season by a permanent layer of frost, leaving the mountains deserted of animal companionship during the period.

The fauna

The animal population is small but diverse. It is mainly made up of horned mammals that feed on the flora during the warmer seasons. They are usually animals that ignore those who remain at a safe distance from them, although they are territorial among their own species, so it is best to avoid any area where they might fight over it.

Resources provided

In the eastern part of the mountain range there is the birth of a river. Its waters are the purest and freshest that can be drunk and different fish swim in it, so obtaining food is also possible. It is not advisable to swim in the river, as the current can reach high speeds.

As for the mountains themselves as such, they are more a sacred route for the mind than a source of food, although the most bold have even hunted in them.

Characteristics



Tundra.



Continental.



Snowstorms and avalanches.

Four-horned goats

These athletic goats tend to run away and climb at an amazing speed.





The desert

[28]

An infinite mantle of sand and stones, turned into gold in the eyes of those who end up covered with it.

The location

This solitary extension expands across the north central exterior. It was once a place filled with buildings honoring the most ancient gods, but all the sanctuaries were swallowed by sandstorms, burying everything in their path and leaving only the leftovers of an ancient grandeur.

The flora

The golden sand is crowned with splashes of spiky flowers like the *Ferocactus wislizenii*, with colors that simulate the flames of the heat that breeds them.

The company of those who tread these thirsty lands will be the tumbleweeds that walk alongside them. These tones are contrasted with some warm greens of the most convoluted cacti, although the healing plant of these grounds by excellence is the aloe vera.

The fauna

As if the endless heat of the expanse were not lethal enough, the path through the sands is like a minefield, as dangerous reptiles live underground, protecting themselves from the environment and tracking the vibrations of every footstep. The dichotomy of stepping into a death trap with finding insects, such as beetles, that pretend to be jewels for those who find them.

The skies are crisscrossed by carrion birds that once consumed the flesh of those who perished, but today, they are the cause of death for many of them.

Resources provided

These lands are full of nothing but loneliness.

Characteristics



Desert.



Dry.



Sandstorms and earthquakes.

Hunchbacked vultures

These natural predators tear any tissue with their teeth.





The cliff

[29]

A rim of rocks protects a remote beach beneath its embrace, shielding its shores.

The location

This coastline stretches along the entire northwest side of the known lands and is bounded by the rough ocean that lies before them. Its vertiginous height and rocky formation meets the raging waves and makes it difficult to descend to small remote beaches that are only visible when the tide is low enough.

The flora

The beach, covered with white sand and some scattered stones, is full of a kind of *Eryngium maritimum* that eats the preys that land on them.

The seabed is covered with sand and rocks, in addition to a large amount of seaweed in the deepest part. A fusion of soft moss and branching corals has resulted in robust, slightly hairy structures of different colors that are home to many of the bottom-dwelling creatures.

The fauna

From fish to the aforementioned corals, as well as colorfully armored arthropods and giant mollusks, these creatures coexist with each other as part of the food chain cycle.

Sinking structures from a past life now provide a home for these creatures, providing a hiding place from the beast at the top of the chain, the apex predator of the seas.

Resources provided

The sea is the most supplied market of food of the lands.

The possibility to dive further can provide different useful gadgets that are sunk.

Characteristics



Marine.



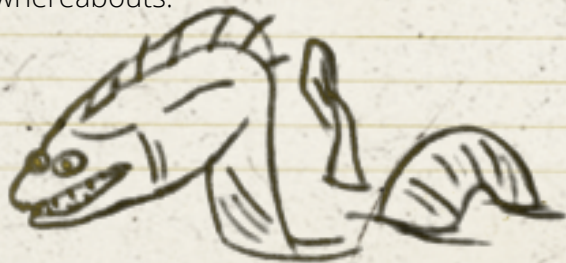
Temperate.



Rogue waves and sea mist.

Draconian Eel

The monster of the deep dwells in the water with no known whereabouts.





The city

[30]

What was once the capital of a human kingdom, now stands grimly with its thrown fallen.

The location

What was once a prosperous and technologically advanced city located in the northeast of the territory and anchored to the sea by its port dependence, is now nothing more than the remains of cement, bricks and metals. The streets with asphalt raised from the deepest layers of the earth are populated by the remains of destroyed furniture and vehicles.

The flora

The wildest and most primitive vegetation of the greenest biomes has been making its way to the foundations of the city, devouring it little by little.

The structures that supported the weight of thousands of lives and protected them from the many inclemencies are now little more than an empty shell. The skeleton of the buildings has been exposed and the plants nestle in it, covering in their way the history of what has been left behind.

The fauna

What were once tame animals capable of being domesticated have evolved to devour anyone who gets in their way.

Being the most climatically calm zone, the animal population is higher than in any of the other biomes. In addition, its location along the river together with a situation close to the coast provides an advantageous geographical position.

Resources provided

Being an abandoned city that has not been completely consumed, there are still valuable tools and resources hidden behind its walls.

Characteristics



Taiga.



Temperate.



Storms.

More information

There may be some remnants of the city that have not been completely destroyed...





POINTS OF
INTEREST



The exit

[31]

The location

After days of trekking through a tangled network of giant pipes, the exterior opens up before the eyes of those brave enough to head out on an adventure. Anchored in the ground like the roots of a tree, their height resembles what fifty men can reach, blocking the way and hiding what lies beyond.

The meadow opens up before it, with the grass so low in comparison that it seems to prostrate itself before such greatness.

Its relevance

It is the only known exit to the outside, being the protective portal of the wild that roams the land. No guards are needed in it, because only the most foolish would dare to risk their lives.

Just as it is the door to a wild freedom, it is the threshold to cross to return home.

Characteristics



The meadow.



The journal.





The scout's camp [32]


The location


A humble scout camp for two people at most is located on the outskirts of the forbidden forest, close to the river. It has a small tent and a fire made of dry twigs. The young owner's clothes and other signs of life can be found lying around the immediate surroundings.

Its relevance

It is the safe place of Milo, the best and only scout that the protagonist can find in the area. The boy always claims that his fellow scouts are camping nearby, each one with a secret mission to carry out. His scout honor and code will make him not hesitate to give the player shelter if they find his secret lair.

Characteristics

 The river.

 Shelter.





The cross

[33]

The location

The cross of silence is the monument that stands on one of the mountain peaks. It is said that it was the centerpiece of an ancient cemetery and that the death of those unworthy surrounded it. The strange thing about it is that there was never any notion of any tombstone around it.

Its relevance

Nowadays, the way to reach it is part of a journey for the supreme savior who will change the course and destiny of those who follow him. The cross will only open its way for the holy prophet, the one whose soul is worthy.

Ozías is on his pilgrimage, which culminates in this sacred monument. Many of his community have tried to reach it before, but have never been heard from again and the whereabouts of their bodies, presumed dead, are unknown.

Characteristics



The mountains.



The truth.

More information

This monument is considered a source of misfortune for many.





The desert's ruins

[34]

The location

These ruins are located at a point impossible to determine because of the vast expanse of the desert.

Its relevance

What was once a sanctuary and sacred place of worship is now nothing more than fallen stones. Its outer walls have been eaten away by the abrasion of natural agents.

These structures could have been better preserved, but they fell prey to various religious attacks against them. For this very reason, the ruins are the target of many believers in their travels, either to pray for them or to spit on their sacred grounds.

Characteristics



The desert.



Peace.





The pirate's ship

[35]

The location

A wooden ship older than the city that ruled these lands is stranded on the sands of a small beach hidden by the cliff. The difficult access to it and the total occultation of the ship due to the rising tide are the reason why it has remained unvisited for centuries.

Its relevance

The ship has remained intact, ignoring the passage of time and the mark left on it by the marine ecosystem itself. However, at low tide it is exposed and can be visited by any individual who dares to discover the treasures hidden inside.

It is lethal to be in it when there are indicators that the tide begins to rise, since it is the lair where the Draconian Eel hides its most precious possessions.

Characteristics



The cliff's beach.



Gadgets.



The world

The world before the disaster

- History
- The society
- The culture
- The religion
- The politics

The disaster

The world after the disaster

- History
- The society
- The culture
- The religion
- The politics

The world before

The world before the disaster was a world similar to the one the player knows: the people lived in cities, with lots of developed technologies and very advanced. They lived in the era of information and was so easy to know what happened in other part of the world in a few seconds.

However, this also made it a little bit complicated to know the truth of the situation and was an overstimulation, with all the information could be known by everyone in any moment.

The society

Since the overstimulation, the society was overwhelmed and felt kind of helpless: all the world was pretty complicated to be understood by a single person. So, part of the population tried to forget all of this, running away from the reality and taking shelter in fictional worlds. Other part of the population had all this problems so present and tried to solve them so badly, that they almost got crazy.



[36]

The culture

The culture from years ago was bearily anything, since it was banned and eliminated by the government. With the boom of the information, the goverment couldn't ban all the media and that kind of culture started to be visible.

So, like the society itself, the player can see two differenciated branches: the art and culture is a way of escaping from the reality or proyecting the disasters that are happening.

The world before

The religion

There were two kind of people: the one who searched in the religion a relief from the world, as they did in the culture, and the hopeless one, who rejected the religion.

This last group became too radical with the years and started awarding the disasters that happened to the religion, so they tried to break any religious symbol.

The religious people were a lot, but they didn't believe in the same feith, and, as the atheist, they believed that the other religions were unholy an the reason of the disasters that were occurring.

The politics

The weapons common were delegated to the barbarians, the people, but the politicians, they used the information as a weapon. The politicians used their cities and tried to manipulate them in order to gain profits and loyal people to use.

The main conflicts in the society were political and economical, but politicians tried to camoflage them so they "bad guy" were "the enemy".

The disaster

Two generations ago, a disease spread through the air. It is not known whether the nature of this virus reacted with the ultraviolet rays of the sun or whether it came into contact with toxic waste, but it mutated to acquire a fearsome resistance and a rapid reproduction speed.

The human race was not affected by this microorganism, but plants reacted to it almost instantaneously. They became more colorful, grew taller and reproduced faster. They began to rule the open spaces quickly. Herbivores were the first animals to be affected. It was those that consumed the new leaves that began to become more aggressive, more savage. These animals began to attack each other, to devour their predators.

Police and fire departments received hundreds of calls reporting bestial attacks by their most beloved pets. The carnivores that hunted their infected victims before the mutation became a beast superior to any mythical creature ever imagined in the past. The surrounding wildlife was reclaiming what was once theirs.

Soon, humans would be forced to escape underground, the only place where the virus could not reproduce, for a reason that is still unknown to this day. The escape caused the wild side to reclaim the land even faster and facilitated an evolution and mutation in this time period that corresponded with the changes that should have occurred over thousands of years. The animals satiated their hunger with the confines of the territories, and soon all that would remain on the surface would be a vast memory of what was once a community.

The society was in a terrible condition, so it was easy that, when the disaster happened, everything went terrible, downhill and without brakes. All the territories closed, their communication media, being isolated from the outside without news and information. This made it extremely difficult for the population to deduce what happened.

Life underground

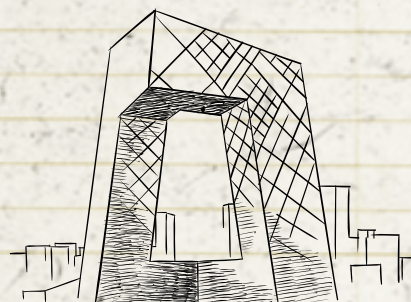


[37]

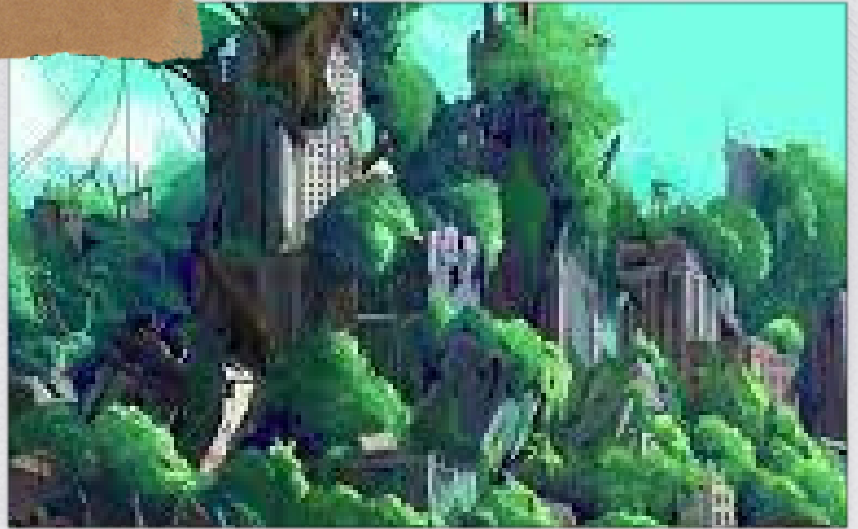
Some features and traditions have maintained throughout the years and improved to fit the new world. Potatoes and pumpkins are included in the main farmed food due to the easiness of their grow in the subterranean land, architecture has acquired different techniques that take advantage of the underground's low ceiling and the economy and government are always careful for potential disasters in order to control them as soon as possible.

Other key points about dialy life has been totally modified to get adapted to the terrain. The electrical network that brings light and energy to towns is taken from outside and distributed to every citizen. The use of natural resources also doesn't suppose any problem for colonies because of their multiple properties and utilities, even though authorities are a bit worried about the possibility that they may disappear in the future if not under a controlled management.

During Noah's adventure, it won't be possible to explore these lands, but she would be able to remember some of their features and personal experiences related to her home as the journey goes forward.



The world now



[38]

The surface has become an abandoned place with almost no sign of human life, even some brave adventurers are willing to explore its environments and get lost in its lands, it is possible to count them with the fingers of both hands.

Nature and wildlife reigns everywhere. It is difficult to believe that, long time ago, society used to dominate the terrains. The animals everybody once knew has totally evolved and transformed into weird-looking beasts with peculiar and unpredictable behaviours that may challenge reality and physic laws themselves, result of the disaster that took place much years ago and caused humanity to move under the ground.

Nevertheless, some locations hasn't changed at all, surviving and adaptating to the extreme conditions the surface suffered. The millenial tree still rises majestically in the middle of the meadow, the lake at the south of the forest provides fresh water able to consume and some artifical structures fight against the blossom's threat.



The world now

The religion

Nowadays it is unknown the number of religions, and which are they, but it is known that they repudiate what they consider unholy. In the surface can be seen lots of religious monuments that are devastated because of this people.

The cult

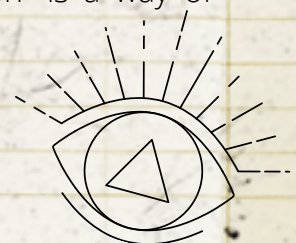
The only known religious group is the cult Ozias is part of. This cult was founded a long time ago and, at the beginning, its object was a kind one: their purpose was to find the reason for the big disaster that made humanity live underground.

However, when the wrong person became the leader and the food started to scare, he became the prophet of their god, and started to brainwash the colony in order to fulfill his interests.

Nowadays, it is a tradition that young men go to the surface to make a pilgrimage and pray to their god. Although no one came back, the leader attributes it to the fact that they've found god on the surface and they are too happy to come back to the underground. The reality is that there is not much food and overpopulation, and this "tradition" is a way of decreasing the population.



[39]



The world now

The politics

The politics are unknown since every colony has its system and, in the Surface, there is no system at all.

The civil war

In the Garald's colony, a person found a special kind of vegetable, so special and so unique he decided to sell it for a slightly elevated price. However, the person who bought it managed to sell it for a more elevated price and, seeing that it was an easy way of making money, he tried to replicate that special vegetable. Although it was a very rare mutation, he managed to get more. The people started buying these vegetables with the intention of selling them for more money till

lots of middle-class people had vegetables they wanted to sell and became rich. In that moment, it was almost impossible to sell them, so the vegetables started to rot, and that middle-class people lost a lot of money, dividing the society in upper class (those who sold their vegetables before the bubble exploded) and lower class (those who bought vegetables for a very high price and couldn't sell them).

This generalised discontent from the lower class originated lots of rowdiness and protest that ended in a civil war. Lots of people died (mainly lower class people) and in the end, it wasn't worth it since the winner side was the upper class one.



[40]



LEVELS

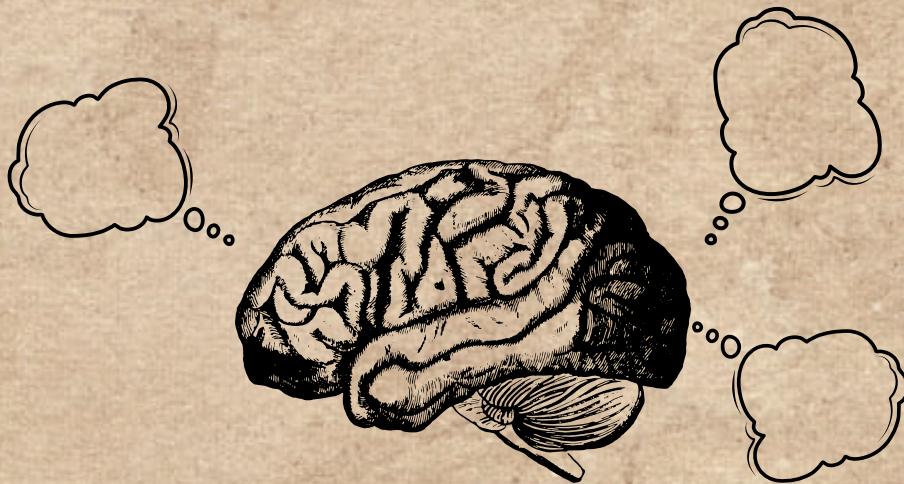
Memories



The purpose

Overlying is about the discovering of new lands and fantastic creatures, about an immersive atmosphere and lots of places to get lost, but it is also about finding oneself in life and facing traumas, about leaving behind the problems and learn how to control personal inner demons. Both stories are developed at the same time, but meanwhile one is taking place right now, in the present, the second one is located in the past, meaning that it has to be reconstructed by the players if they desire to study it in more detail. Two unknown spaces, ready to be explored. On the one hand, an exotic land full of life; on the other hand, a mind that needs to be fixed, a mind full of memories to be discovered...

Since the story does not count with an established narrative structure because of the game's open world nature, it could be difficult to find a way to introduce how all the events, actions and the story on itself are related. However, to fix this problem, the next pages discuss about the key points that make possible to construct Noah's past piece by piece. These key points, indispensable for understanding the young girl's background, have a remarkable relevance in the game's substory and need to be triggered by some determined occurrences.



Noah's past experiences will be told throughout short cutscenes based on her point of view. These experiences goes from her first years to early events that happened just before she runaway from her home in order to start a new life. These memories will be remembered by the girl under some specific circumstances, like completing tasks, interacting with other travelers or gazing at the wildlife.

Even though the game proposes the discovering of all these flashbacks as the main goal the players have to reach, it is not indispensable and it is even possible to ignore these features during the gameplay, giving players a huge amount of freedom to develop their own adventure and allowing them to simply enjoy the greatness of the world they explore, leaving the discovering of Noah's consciousness secondly.



The discussion

Gwyneira H. and Diggory A.

Objective

Witness a grave discussion between Noah's parents, Gwyneira and Diggory. This moment definitely marked the beginning of Noah's story.

Story

Due to an unknown reason, maybe because of Noah's birth, both of her parents argue. The conversation is incomplete and is barely possible to listen clearly to it.

Cutscene display

In a low-angle point of view observed from the floor, this memory from Noah's first years is presented.

It is a really brief scene: a medium-long shot where Noah's parents are in. The mother is very angry, but only the father's back is seen, so his emotions are only broadcasted by his trembling voice. Their voices, as well as their figures, are so blurry: the important thing is the fact that the mother is mad.



The house where Noah was born.



[41]

Triggers

- ➔ The squawks of two birds of prey coming from nowhere and everywhere at once, bounce under the dome created by the forbidden forest.
- ➔ Find two big animals fighting in the forest. Their shapes reminds her of her mother and father figures.

The abandonment

Diggory A.

Objective

Show the exact moment in which Noah's father abandoned his family's life and responsibilities.

Story

Noah's father leaves the house to never come back. His goals are unknown, but this abandonment would make a milestone in Noah's life.

Cutscene display

In a low-angle point of view, observed from the floor, this is also from Noah's first memories.

The door of the house is open, and there is her father's silhouette, like a backlighting. Then, he closes the door and, suddenly, all is left in darkness. The blurred sound of the door closing is distressing.

Triggers

- ⇒ A poster in the city, showing a man walking away from a house.
- ⇒ A small, curious-looking animal makes eye contact with the protagonist. It tilts its head slightly and, a few seconds later, flees to its burrow.



[42]



The blame

Gwyneira H. and Atlantia H.

Objective

Know Noah's mother first act of disdain towards her daughter and present her antagonist role in the story.


Story

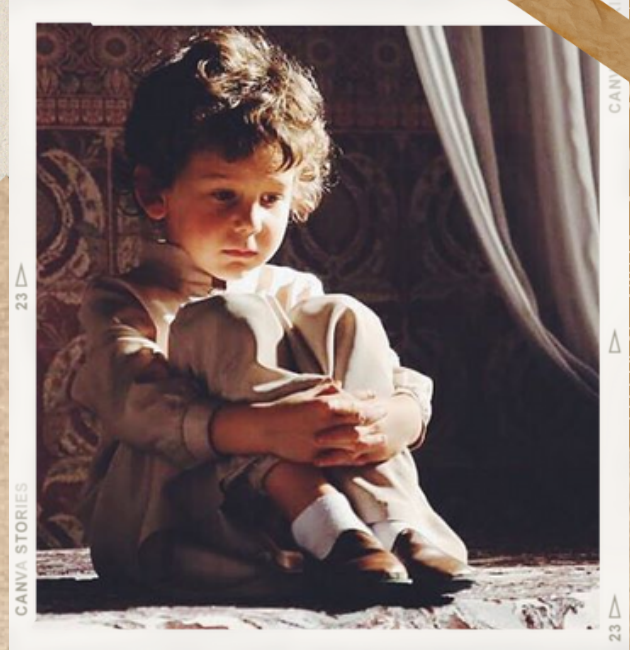
Apparently, Noah's mother blames her of something. It is understandable that she blames her of the father's leaving.

Cutscene display

In a normal-angle point of view, observed from the floor as well, this memory from Noah's first years is presented.

Noah's mother is on the floor, crying because the father left. Noah's sister is behind her, trying to comfort her. Suddenly, Gwyn looks to the camera, to the protagonist, since it is a point of view, and she blames the protagonist. Her words are almost indistinguishable in the garbled audio, but the phrase "IT IS ALL YOUR FAULT. ALL BECAUSE OF YOU." remained imprinted in Noah's mind.

 The house where Noah was born.



[43]



Triggers

- ⇒ Find a hurted animal in the forest. As soon as the creature notices Noah, instead of running away, it emits moans and groans.
- ⇒ A dialogue option from René, where he says that everything is his fault.

The letter

Gwyneira H.

Objective

Show an indicator that Noah's life was going to radically change.

Story

Noah's mother gives her a letter addressed to her grandfather. This will suppose Noah's entrance to her golden years.

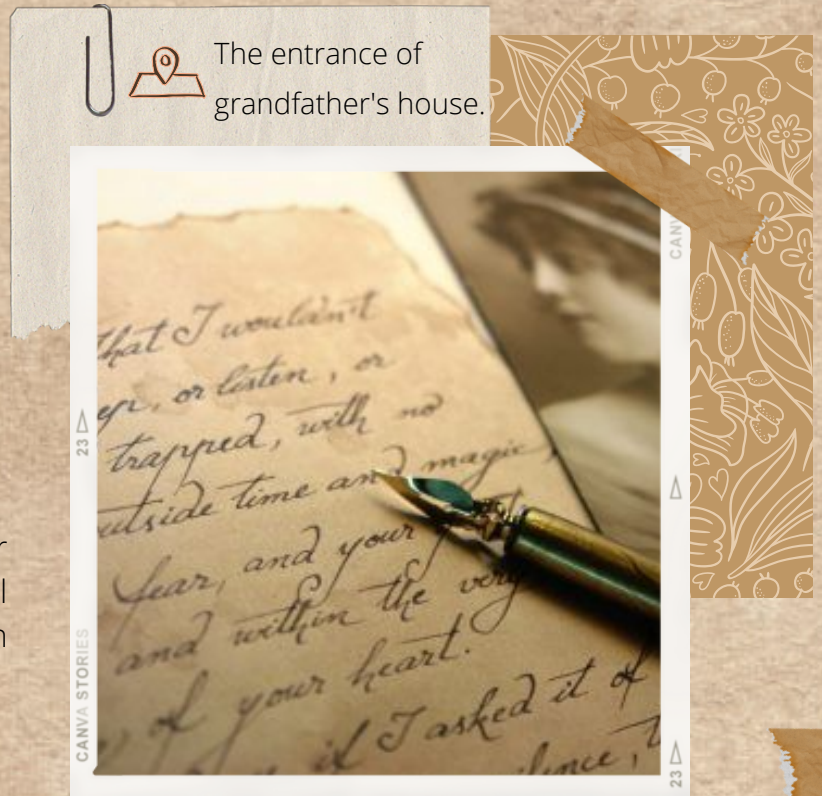
Cutscene display

This memory is presented in a really low-angle point of view, emphasizing the feeling of Noah compared to her mother, from her first years of life.

Gwyneira's face is almost indiscernible, it is only a black spot, due to the distance, metaphorically, between them. A big hand, from her mother, gives Noah a letter. This scene is pretty expressionist, more than the other ones, since it reflects so much Noah's feelings.

Triggers

- ⇒ Finding a lost letter, similar to the one her mother gave her.
- ⇒ In the desert ruins, some old religious essays wrote in paper use a similar font for letters than the one Gwneyra used to wrote the card she gave to Noah.



[44]



The welcome

Mr. Harrington

Objective

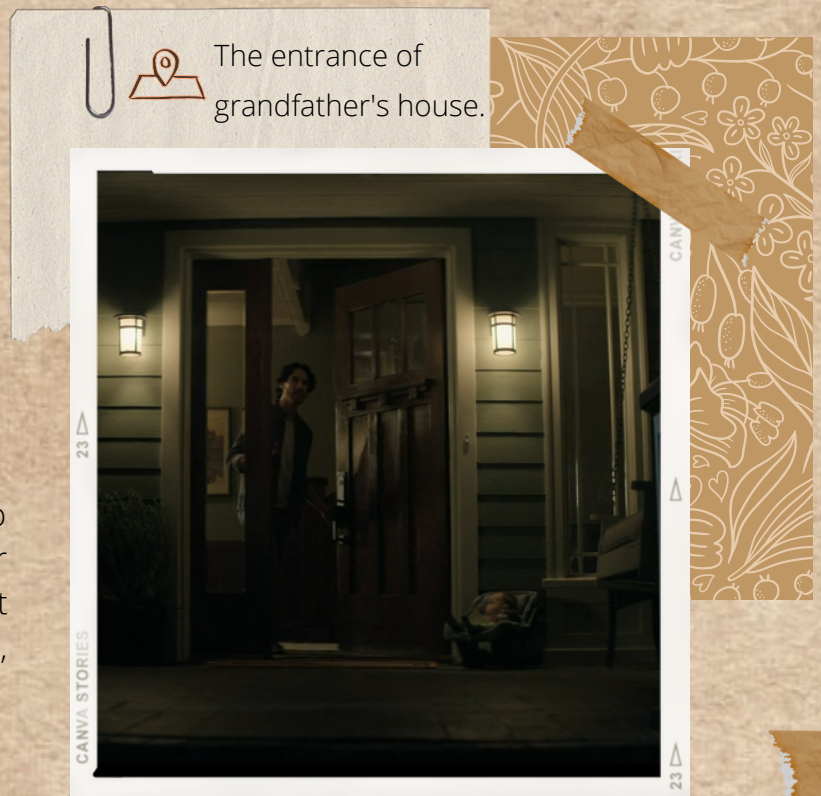
Introduce Noah's grandfather first appearance in his granddaughter life.

Story

Noah didn't know that she was about to meet the most important person in her life, her guardian angel, the one that would completely influence her lifestyle, visions and hobbies forever.

Cutscene display

From a pretty low-angle point of view, the camera show us a house. This house is a creepy one, and in the door there is the silhouette of her grandfather. This character is still unknown, and the scene will make us uncomfortable: this scene is a unique shot that can remember us to some horror movies' posters like *Creep* (2014, Patrick Brice). The sound will be also blurry, and it will be mainly Noah's breathing and heartbeats. However, this uncomfortable feeling will go away since the camera, in a travelling that rises the view angle, approaches to the door and the terrifying scene will become a much more comfortable one: the dark silhouette will become visible, and Mr. Harrington will be smiling in a friendly way to the camera, the blurry sound will become more defined, and Noah's breathing and heartbeats will be more calmed. At the end of the scene, Noah's grandfather will open the door and say welcome as she goes in the house with a fade to white.



[45]

Triggers

- ➔ The postcard of a house near the cliffs.
- ➔ If Noah meets Kerardo after stumbling, his imposing figure intimidates her, but he immediately helps her up.

Note: This scene is a rhyme with *The return*.



The origins

Mr. Harrington

Objective

Present Mr. Harrington's military background and his achievements during past years.

Story

Mr. Harrington shows Noah the medals and awards he won because of war goals. He also tells her some stories about his service years being a soldier. Harrington is proud to have been at the forefront of the great underground relocation, searching for survivors and clearing danger zones.



The grandfather's house.

[46]

Cutscene display

A low-angle point of view, but higher than before, indicates that Noah is growing up. The scene is a unique shot of some war medals in the wall.



Triggers

- ➔ Some old medals Garald wears pinned in his backpack.
- ➔ The various insignias that adorn the band of Milo, the boy scout, are reminiscent of Noah's grandfather's military decorations.
- ➔ Visiting a history museum in the city, where Noah will see some ancient medals exposed to the public. Medals that looks similar to the ones her grandfather had.

The wedding

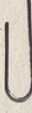

Mr. and Mrs. Harrington

Objective

Introduce Mr. Harrington's married life.

Story

Noah finds a picture taken the day of his grandfather's wedding. He does not like talking about his deceased wife, because the grieving of the family is the source of the problems with Gwyneira and how they grew apart. Anyway, he shared with her a little bit of memories about his life with his wife.

  The grandfather's house.



[47]

Cutscene display

A low-angle point of view, but higher than before, indicates that Noah is still growing up. The scene is a unique shot of some photos, focusing a wedding picture of Noah's grandparents.

Triggers

- ⇒ A wedding advertisement in the city.
- ⇒ If René opens up to the protagonist, he will reveal to her that he had planned to marry Débora even though they were both very young.

Note: This is a rhyme with *The portrait*.



The stories

Mr. Harrington

Objective

To reveal how deep the relationship between Noah and his grandfather was and planting the seed of curiosity in the little girl.


Story

Noah's grandfather used to explore and live adventures outside, in the surface. In this memory, Noah is sat on Harrington's lap while he holds his journal in his hand. The granddaughter laughs and is fascinated by the stories her grandfather tells her, gesturing and bringing them to life for her.

Cutscene display

From a low-angle point of view, the camera show a happy Mr. Harrington, then the camera tilt to a bird's-eye in which Noah (the camera) sees a draw of a plant in a notebook while she listens to a voice, Mr. Harrington's one, teaching about the plant. The scene ends with a fade to white.



 The grandfather's house.



[48]

Triggers

- ➔ Meeting Kerardo and Visia will bring back these memories, as they are a reflection of this relationship.
- ➔ Seeing Dr. Renina write down new discoveries in her field notebook.
- ➔ Finding grandpa's favorite flower.
- ➔ Writting down on the journal during rest times could cause Noah remember some of the stories Mr. Harrington told her.

The present

Mr. Harrington

Objective

Reminisce about other core memories of Noah, strengthen her relationship with her grandfather and take a big step towards her passion for photography.


Story

On Noah's thirteenth birthday, she receives her first Polaroid camera, officially starting what would become her passion.

Cutscene display

From a bird's-eye point of view, the camera show how two hands (Noah's) are unwrapping a present. This present is a instantaneous camara. Then the camera tilts upwards and shows Mr. Harrington smiling to Noah.



 The grandfather's house.



[49]

Triggers

- ⇒ Some unwrapped presents abandoned in the city, inside of a house.
- ⇒ An NPC giving Noah a present.

The goodbye

Gwyneira H. and Atlantia H.

Objective

Present the very moment in Noah's life that marked the beginning of the young girl's most difficult years.

Story

Unfortunately, Mr. Harrington, the only person Noah loved, passed away. As a consequence, she didn't have any choice but going to live with her mother Gwyneira and her big sister Atlantia.

Cutscene display

Firstly, a tombstone with the grandfather's name on it is seen. Meanwhile, in the audio, all the voices are blurry and some heartbeats and breathings are heard, they belong to Noah. She is so anxious and she is crying, so the image will become also blurry sometimes. Then, she will wipe her eyes (her hands will go to the camera, making the shot black) and, between the blurry voices, she will listen to "Are you going to cry forever?".



Noah will turn to the voice while she breathes more heavily. Then, the camera will show a full shot of Noah's mother and sister in some kind of vertigo shot, making more obvious Noah's feeling about them. The player cannot see their faces. They are far from the tombstone in a disrespectful posture, and bad-mouthing about the grandfather.

Triggers

- ➔ An old religious monument.
- ➔ Talking to Ozias about death.



[50]

The return

Gwyneira H. and Atlantia H.

Objective

Perceive in the same way that Noah felt how she interpreted the come back to the house where her past traumas took place.

Story

Noah comes back to the house she lived during her first years. Her mother and sister are at the entrance in a threatening pose, ready to meet her distant relative.

Cutscene display

From a normal-angle point of view, the camera shows us a house. This time, the house is a known one, Noah's family home. It is not creepy and in the door there are two people, Gwyneira and Atlantia. Their faces are visible and they look annoyed.

As the camera goes to the house with a traveling, the angle goes down to a low-angle view and zooms out, giving the sensation of not progressing, even of a going back sensation. As this camera movements go on, Gwyn and Atlantia's faces will become less and less visible, until they become a creepy silhouette. The sound will become more blurry and Noah's breathing and heartbeats more irregular and anxious. At some point, Noah's feelings will be to much and will be a fade to black.



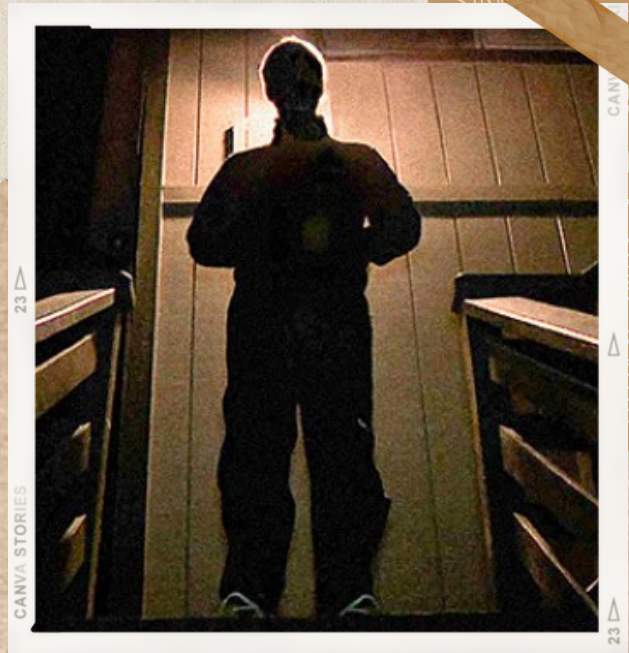
Triggers

- ➔ A house in the city that resembles this one.
- ➔ If Noah is unlucky enough to encounter with the Draconian Eel near the abandoned ship on the beach at the bottom of the cliff, the fierce and high figure of the monster will make her feel the same way she felt when coming back to her mother's home.

Note: This scene is a rhyme with *The welcome*.



The house where Noah was born.



[51]

The portrait

Gwyneira H. and Atlantia H.

Objective

Establish a comparative between Noah's family past life with the current one they live,

Story

Noah observes an old family picture where her mother and her older sister are posing. The picture is broken and the father she once had does not appear anywhere. Shes does not appear either.

Cutscene display

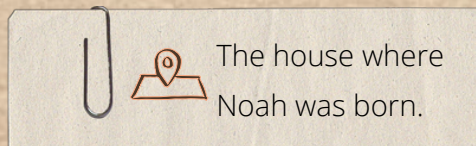
From a normal-angle point of view, the camera shows in a shot some photos. These photos are from Noah's mother and sister, there aren't any photo of her. The camera will focus a family picture, in which is show all the family being happy, before Noah's birth. However, Diggory's face is scratched out.



Trigger

⇒ A rusty billboard offering pro-divorce services.

Note: This is a rhyme with *The wedding*.



[52]

The first family dinner

Gwyneira H. and Atlantia H.

Objective

Show the distant relation between Noah and her mother and sister, specially her mother, who presented a clear repudation towards her daughter.

Story

Dinner time at Gwyneira's house. The three family members are gathered around the kitchen table. Nobody is talkin and there is an uncomfortable silence. This is Noah's day-to-day. She prefers silence than starting a conversation with her mother or sister.

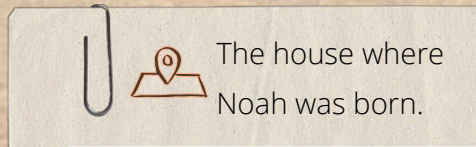
Cutscene display

The camera shows a scene where a table is in front, with food, and two silhouettes, one sitting on the left and one on the right. They are Noah's mother and sister. Each is looking to one side. Noah (the camera), looks at her plate with food. It may seems to be potatoes. She quickly looks back in front of her, with her two relatives there, with no fixed target to look at. A radio plays in the background haltingly. It sounds like a jazz song, a rather old and outdated one.



Triggers

- ➔ Organizing an outdoor dinner alone, in a quiet part of the world.
- ➔ Finding a kitchen that looks like the one at Gwneyra's home, located inside one of the apartments in the city.



The house where Noah was born.



[53]

The second family dinner

Gwyneira H. and Atlantia H.

Objective

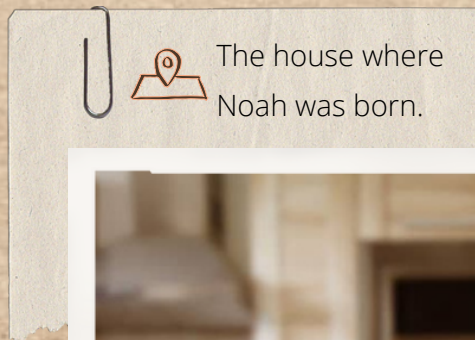
Show the fact that, effectively, Noah's mother had no compassion nor respect towards her daughter, meanwhile Atlantia was the spoilt child.

Story

Another night at Gwneyra's home. This time, the woman is talking with her eldest daughter, Atlantia. They both speak with a low voice tone, even though Noah can perfectly listen what they're saying.

Cutscene display

The mother asks the older daughter how the day went, to which she replies that it went well. Their silhouettes are blurred, but it is quite clear what they are saying. Atlantia tells her mother that she is struggling in college, but her mother advises her not to give up, that she has a great future ahead of her. "Unlike someone I know myself..." she says looking out of the corner of her eye at Noah. In response, Noah just looks down at her now empty plate. A fade to black ends the sequence.



[54]



Triggers

⇒ Finding a small group consisting of some small animals. One of them is nursing its baby, while another is trying to do the same, being completely incapable because of its sibling greed. The mother's reaction is indifferent.

⇒ Kerardo encouraging her daughter Visia to give a try in following his practises. He will say "You have a great future ahead. I hope you won't dissapoint me", a motivational sentence that uses the many words similar to the ones Gwneyra said to Atlantia.

The job search

Gwyneira H. and Atlantia H.

Objective

Besides witnessing the treat Gwyneira gives to her youngest daughter, the player is introduced to the family's internal disorder and chaos.

Story


Due to the economical instability Noah's family has to live with, Noah's mother forces her to find a job that could provide them with the minimum financial resources they need. Noah complains of her big sister lack of responsibility, but Gwyneira simply ignored the commentary.

Cutscene display

The silhouette of Noah's mother, this time practically at camera height, looks menacing, pointing her finger at her, demanding in an imposing voice that she must do something with her life, get her fantasies of the outside world out of her head and get a job. The mother's voice is slightly blurred. The camera pans to the side, where the sister is, and Noah's hand, palm open, is seen below the scene. A voice says "What about her? She is not doing anything either." The mother holds a hand to her head and warns Noah that this situation isn't about Atlanta, it is about her. A quick fade to black ends the sequence.

Triggers

- ➔ Student banner of academic promotions.
- ➔ A statue pointing to its front in the desert will remind Noah of the discussion she had with her mother.

 The house where Noah was born.



[55]



The boss meeting

Gwyneira H. and Otto

Objective

Introduce one of the most traumatic characters in Noah's past: Otto.

Story

Noah's mother presents her a man called Otto. This man offers her a part-time job as a cashier in a meek grocery store to the girl, who accepts it reluctantly under the strict dirty look of her mother.

Cutscene display

From Noah's point of view, the mother introduce her daughter to Otto, her new boss. The shot is a unique one where it can be seen the mother next to the man, being quite friendly to each other. Atlanta is sitted down the living room table and the boss' hand is in her hip.

Trigger

⇒ An announcement in a newspaper in the city, offering a job as a cashier in a big store.



The house where Noah was born.



[56]



The first day

Objective

Build the work environment in which Noah will develop.

Story

The small convenience store where Noah has just been hired makes the most of its limited space by filling aisles of shelves with multiple products. There is a small, thick television next to the counter, although the screen is normally used to view security footage. It is not usually crowded.

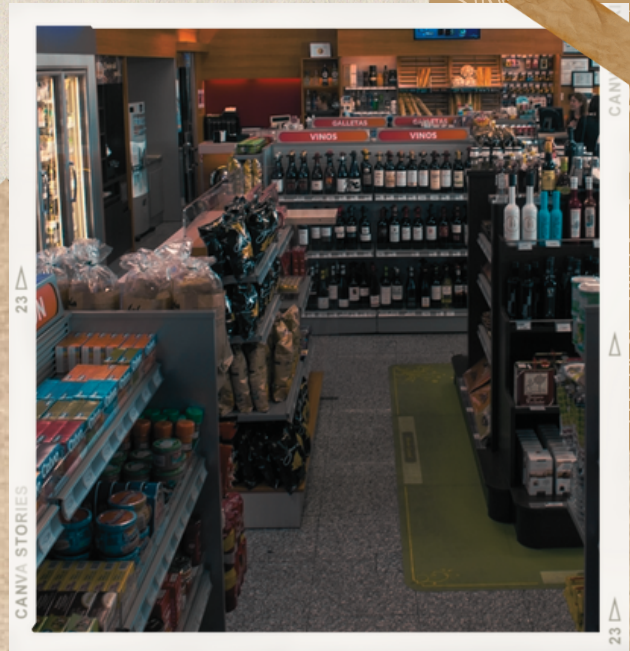
Cutscene display

This scene is a point of view showing a small grocery store where no one is in, and it does not look like it is going to be very busy or crowded anytime soon.

The camera is behind the counter and in a little pan the camera will show a clock. Then, a little sigh is listened, and Noah will close her eyes (fade to black).

Trigger

⇒ Looking for supplies in a similar store in town.



[57]



The work

Otto

Objective

Look quickly at a common day at Otto's grocery store and the treat Noah receives there.

Story

A common day in Otto's grocery store. Noah is giving an article to a customer who is having a conversation with Otto. How the boss treats his employee can be guessed by looking carefully the end of the entire flashback.

Cutscene display

Like in the scene before, the scene is a point of view the food store. This time, there are two people, a customer and the boss. The customer is paying to Noah for an article and talking to Noah's boss. The sound, like other scenes, is blurry except for a sudden sound of a slap, Noah's boss saying her name and his laugh.



At the moment the slap sounds, the camera moves in a tilt to show Noah's bottom where her boss' hand is in. Then Noah will close her eyes (fade to black) and will sound some deep breathing as well as the heartbeat raising.

Trigger

⇒ Deciding to feed a wild peaceful animal anywhere would result in Noah remembering her days at work.



[58]

The job incident 1

Otto

Objective

Present the beginning of the traumatic event his past boss was related to.

Story

Before she finishes her late shift at Otto's store, the owner of the establishment enters in inebriated. Noah's has a feeling that something bad is about to happen.

Cutscene display

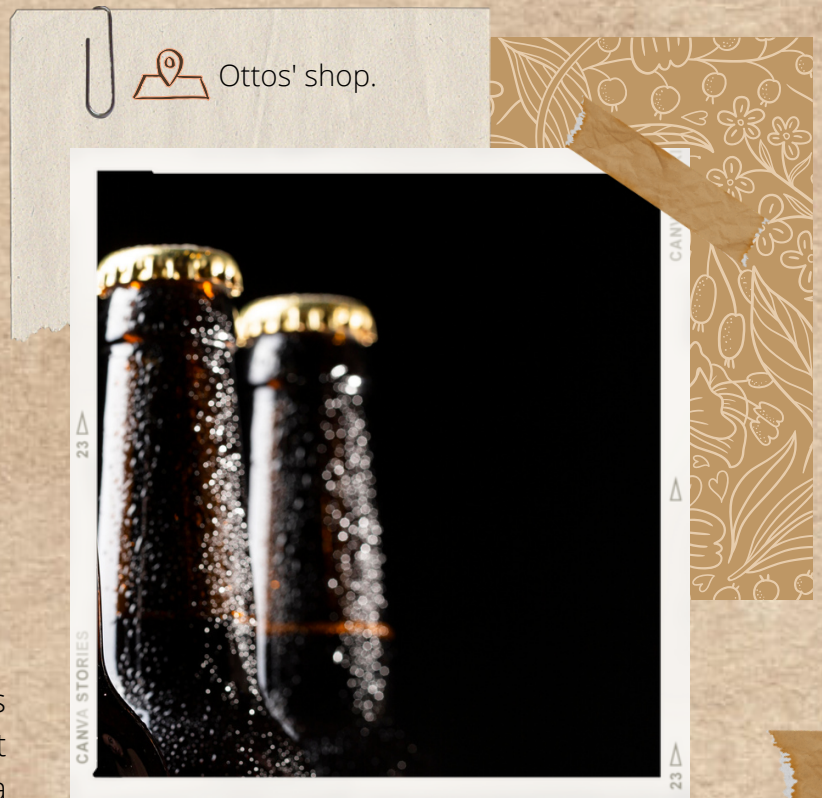
Like in the scene before, the scene is a point of view of the food store. The camera is behind the desk, showing the clock, when a heavy sound of the door opening make the camera focus it. In the door is the boss, pretty drunk with a alcohol bottle in his hand. Noah gets a little anxious (sounds some heavy breathing and heartbeats).

Trigger

→ A big fish eating a little one in the lake.

Element of classic narrative

Inciting incident.



[59]



The job incident II

Otto

Objective

Present the poor treat Noah received from her boss, Otto.

Story

Noah's intuition was right: her drunken boss was not going to exactly have a professional behaviour towards her.

Cutscene display

Like in the scene before, the scene is a point of view of the food store. The camera is behind the desk and it focus the boss. Then, the camera tilts to show the boss' hands trying to reach Noah's breasts while she tries to block it. Noah gets more anxious (sounds heavy breathing and heartbeats raises).

Trigger

⇒ A predator hunting its prey.

Element of classic narrative

Inciting incident.



[60]



The job incident III

Otto

Objective

Show a little bit about the climax of the trauma Noah lived with her boss, Otto, in the working environment.

Story

Unfortunately, Noah's attempt to immobilise her boss didn't success at all, land after her hands stopped being able to maintain Otto neutralised, she was at the man's disposal.

Cutscene display

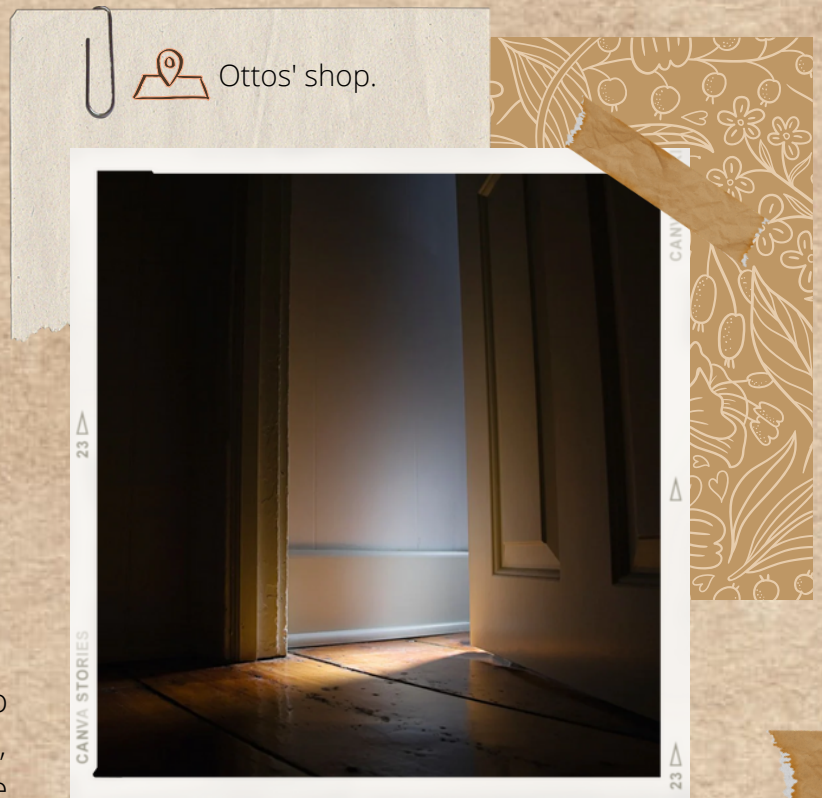
Like in the scene before, the scene is a low-angle point of view of the food store. The camera is behind the desk and it focus how the boss approaches the poor girl. In the moment before he stands in front of her, the camera tilts upwards focusing the boss' face. The face start bluring and only being clear his smile and then it fades to black.

Trigger

⇒ The carnivore devouring the warm body of the recent victim.

Element of classic narrative

Inciting incident.



[61]



The report

Objective

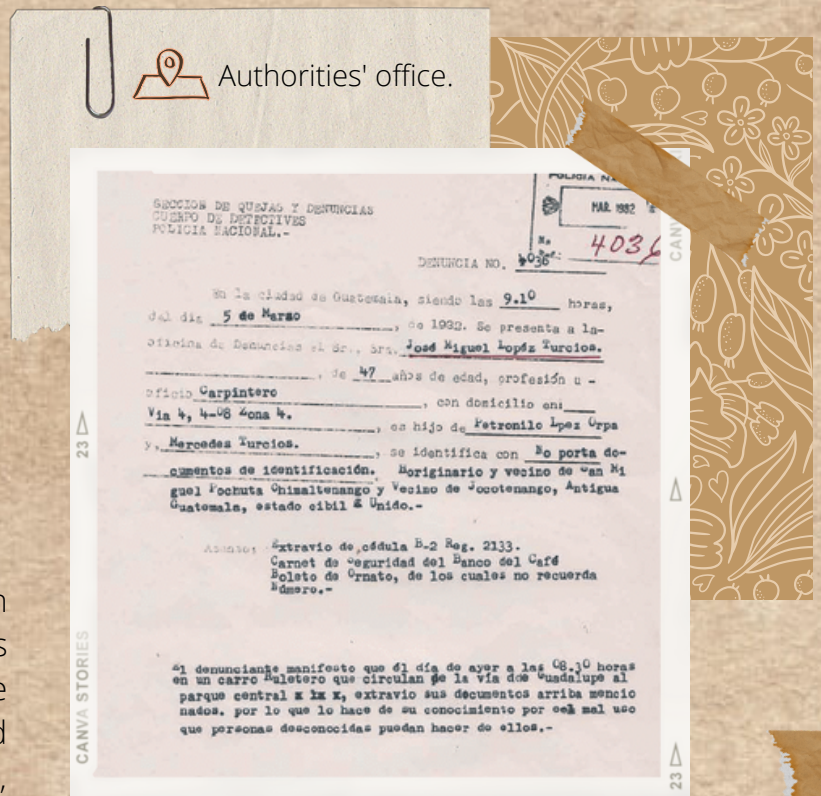
Show the interaction Noah had with the police in order to punish Otto for his behaviour at work, in an attempt searching for a fair fate for the degenerated employer.

Story

After calling the authorities, Noah explains with detail the horrible things her boss tried to do to her. One of the officers takes notes about the topic, and when she is done describing the incident, the police tell her they will investigate the case and then they leave.

Cutscene display

Initially, the camera makes a quick dazzling travelling, going forward towards a police department. A hand that appears in the lower-middle part of the screen, opens the main cristal door and the camera zooms a blurry figure that seems to be a man wearing a uniform. He looks confused, and immediately asks "What's wrong? What happened?". Before the fade to black that makes the cutscene end, it is possible to listen a weak high-pitched cry.



[62]



Trigger

⇒ Gazing at some bright plants with red and blue shines in the forbidden forest.

Element of classic narrative

Doubts.

The lie

Gwyneira H. and Otto

Objective

Show the injustice Noah had to live with and how the world was apparently against her with no reason at all.

Story

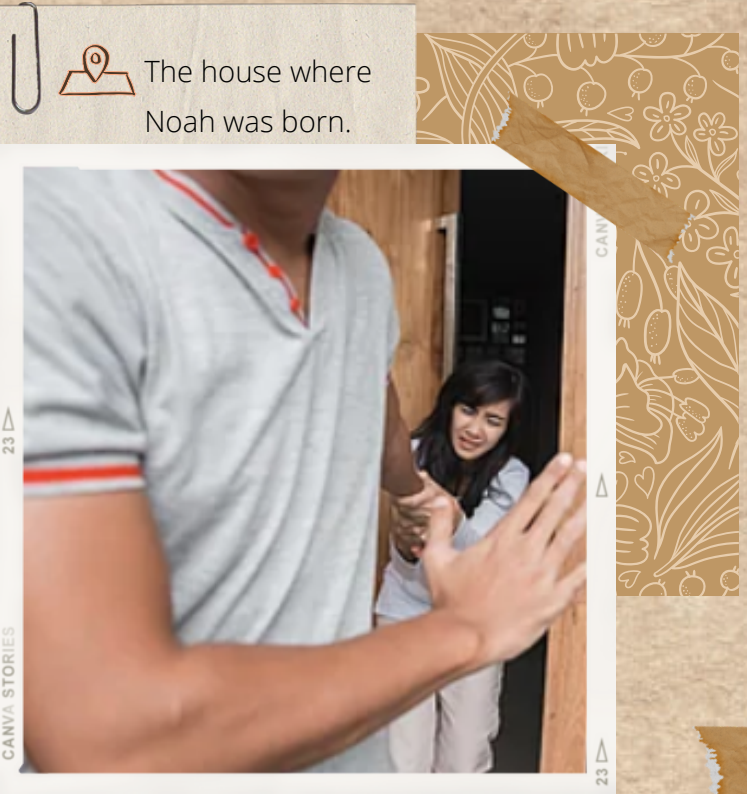
Otto visits Gwyneira's residence to express his disappointment towards Noah and how much he expected from her. He denies all events related to the work incident, explaining all that things are inventions her daughter made. This makes Gwyneira get angry towards Noah.

Cutscene display

From a point of view, the camera shows a full shot of the mother in the door house with someone outside the house. This is a unique shot. The sound will be a feminine voice (the mother's one) and a masculine one (from Noah's boss). Although, the voices will be so blurry to be understandable, at some points words like "Noah" or "disappointment" will be understood. When these words sound, the mother will look to the camera (Noah) and she'll be anxious. This emotion is shown by the breathing and heartbeats' sounds. Before the conversation ends, Noah will blink and then close her eyes in a fade to black.

Trigger

⇒ Spying on someone.



The house where Noah was born.

[63]



The conflict

Gwyneira H. and Atlantia H.

Objective

Witness the grave discussion between Noah and her mother that ended up in the most radical inflexion point in the unfortunate girl's life.


Story

After the Otto false explanations, Gwyneira yells at her youngest daughter, making her understand that she just lost the only job she had and how they were going to gain money now. No matter how Noah tried to justify herself, her mother seemed to not listen to her cheap excuses.

Cutscene display

In a medium-long shot, two not so blurry figures are shown. One of them, Noah's mother, Gwyneira, is in the center of the scene, and is shouting to the camera, while the other, Atlantia, located at the left, is just standing there, listening with a bit of fear to the scolding. At some point, Gwyneira takes away the camera from Noah, and inspects it with rage. Noah's heartbeats accelerate, and then her mother gives the camera to her eldest daughter. *"Tell me how this garbage could help us and improve our situations!"*, she tells to Atlantia.



 The house where Noah was born.



[64]

Trigger

➔ Two animals fighting.

The camera

Gwyneira H. and Atlantia H.

Objective

Show the moment that pushed Noah over the edge and encouraged her to make a difference.

Story

The heated argument with her mother led to an angry gesture from Gwyneira that broke more than just Noah's camera. This is the turning point, the event that embarked Noah on her odyssey and made her start a new life.

Cutscene display

In this point of view, the camera shows a close-up of Noah's sister. Then, the camera tilts to Atlantia's hands, giving now the object to Gwyneira. The camera tilts upwards and downwards showing the camera in Gwyn's hands and her face, while Noah becomes extremely anxious (breathing and heartbeats rasing).

The voices will be blurry, but it can be understood that they are having a discussion. The only thing comprehensible is when the mother says: "YOUR GRANDPA FILLED YOUR HEAD WITH NONSENSE WITH THIS DAMNED CAMERA". While she screams this, the camera will focus the object in Gwyneira's hand, raising them in order to throw it. The camera will fly to the wall, the perspective's camera will follow the soon-to-be broken object, and a voice saying "NO" will be listened, one that has never been heard before, Noah's one. Before the camera crashes into the wall, the scene will end in a sudden cut.

Triggers

- ➔ A dialogue between two survivors arguing.
- ➔ The sound of broken glass in the city.
- ➔ Having a broken camera lens.

Element of classic narrative

Turning point.

The house where Noah was born.



[65]



The choice

Gwyneira H.

Objective

Show Noah's extreme disapproval toward her family and understand why her decision about leaving everything in the past.

Story

Furious to what her evil mother had made to her precious camera, Noah exploded and decided that it was already enough. It was time for reordering things and start a new life on her own.

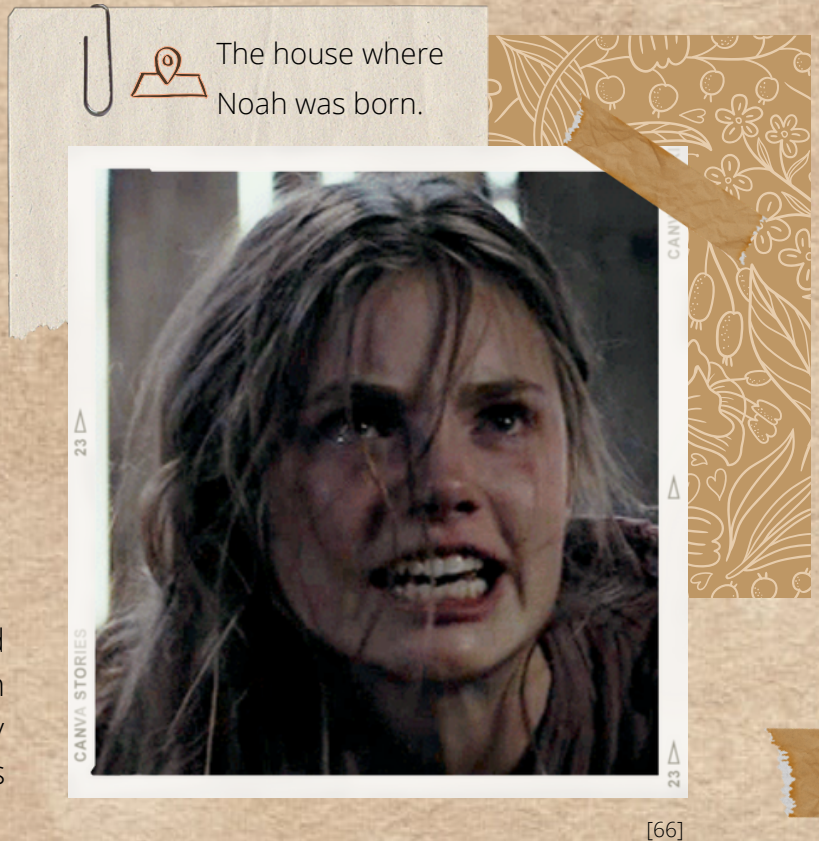
Cutscene display

Noah looks horrified at her broken camera, now transformed into useless glass and plastic pieces, the memory of a wonderful life that suddenly disappeared and become nothing. After punching the floor aggressively and standing up, she proceeds to walk slowly to the house exit. No sound is listened, and the camera brightness just seems to go crazy due to its constant changes. After opening the door, the camera spins 180 degrees to look Noah's mother and sister, standing there and looking to the camera surprised. Some seconds later, the camera spins again to show the dark outside of the house, to immediately zoom in and end the cutscene.



Trigger

→ Entering a cave there is an unrecognizable angry beast.



[66]

The last visit

Objective

Showcase the moment when Noah begins to take charge of her life, taking objects from her past with her.

Story


After making the decision to run away from home, Noah stops by her grandfather's house to take different objects that will be useful to her in her departure. It is here when she decides to take with her a great part of what makes up her identity, the first camera that her grandfather had.

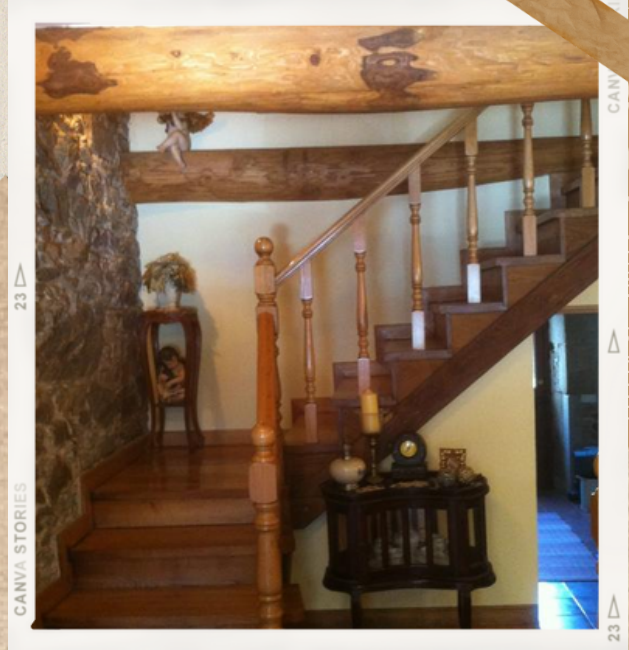
Cutscene display

This scene is a point of view traveling, in which the camera travels around the grandfather's house, seeing some iconic things that appear in previous cinematics (like the wedding photo, or the medals). In the end, the camera shows how two hands, which belong to Noah, pick up Mr. Harrington's first polaroid camera.

Triggers

- ➔ Watching someone burglarize a house.
- ➔➔ Have one of the survivors on the surface ask Noah about the camera, in case there is a close relationship between them.

 The grandfather's house.



[67]



The house of memories

Objective

Close the story that these walls have lived and say goodbye to Noah's old life.

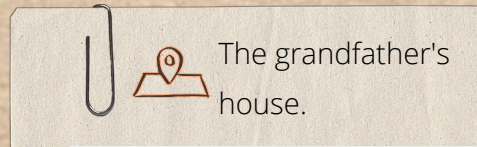
Story

Now what was Noah's home and her niche of happiness has been completely abandoned, as the only survivors of these walls are the girl's memories.

Cutscene display

From this point of view, the camera is in the entry of the grandfather's house, and it will do a slow travelling moving away from the place. As it moves away, the house is more and more haggard and abandoned, but it is not creepy like the first time. In the end, from the same point the camera started in *The welcome*, the house's door closes by its own.

Noah breaths deeply but relaxed and she closes her eyes (but, this time, instead of a fade to black, it fades to white).



[68]

Trigger

→ Seeing a house near the cliffs, similar to the grandpa's one.

Note: This scene is a rhyme with *The welcome*.

The exit

Objective

To portray the combination of Noah's core memories, blending and coming together to give birth to an afterwards in her life.

Story

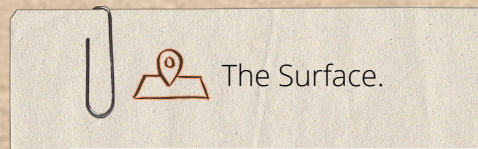
The total darkness of the tunnels and their echoing sounds have disoriented many for days, but, at last, a vertical staircase of bars is vaguely visible. Noah's only company has been her memories, her traumas and her loneliness, but hope flows in her knowing she is seconds away from the exit.

She is accompanied by a memory she keeps of her grandfather, making her stand before his camera to keep their love in a photograph. The flash was the brightest light Noah had ever seen in her entire life, until now.... From this moment on, the entire development will consist of a succession of increasing obstacles.

Cutscene display

The screen is black. The voice from Noah's grandfather says "Smile!", and, then, the blinding flash of his camera makes the screen turn white (fade to white).

After that transition, the fade goes away, focusing on the sun. Now, the first person camera that symbolizes Noah's point of view is in the Surface.



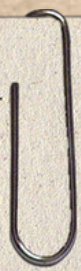
[69]

Trigger

⇒ Seeing sunlight for the first time. This occurs at the start of the game.



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"OVERLYING"

LITERARY SCRIPT

A script by

M^a Gracia Marimón González
Álex González Beltrán
Alberto Alan Sánchez Andreu

SEQUENCE 1. [EXTERIOR.] [TWILIGHT.] [HAVEN BEACH, UNDER THE CLIFF.]

NOAH, wearing simple clothes (A SLEEVELESS T-SHIRT, SHORT TROUSERS, SPORT SHOES), a **BACKPACK** and a **FISHING NET**, walks down the path that leads to the shore, at the foot of the great cliff that rises to the left. The waves of the sea caress the sand of the beach as the last rays of the sun are falling. In the distance, a seated figure, with his cross-legged back turned, stands in front of an unlit **BONFIRE**, clattering stones together to light it. It's **RENÉ**, concentrating on lighting a fire. He is wearing FANCY CLOTHES (A WHITE SHIRT, A PAIR OF CHINOS, A GOOD PAIR OF SHOES), although they are stained with SAND and a little bit ripped. In his back, he carries a **UKELELE**. **RENÉ** is a young adult, but he certainly seems younger. His hair is disheveled and has eye bags. **NOAH** approaches him stealthily.

NOAH

(raising her voice)

Boo!

RENÉ

(scared)

Ah!

From the shock, **RENÉ** hits the stones hard, causing sparks that ignite a small **FLAME** in the **BONFIRE**. **RENÉ** turns his head quickly to look at **NOAH** for a few moments.

RENÉ

(catching his breath)

Dang **NOAH**, you almost sent me to the Other Side.

After turning around again, **RENÉ** observes the small **FLAME** and a smile spreads across his face, but a slight breeze extinguishes the hint of fire.

NOAH

(laughing)

Need help?

RENÉ

(crestfallen)

Please.

NOAH sits beside him and, after the third strike, sparks ignite the small dry leaves of the BONFIRE. She covers the FLAME with her hands to protect it from the sea breeze and blows gently until it burns.

NOAH

See? Piece of cake. I'm surprised you did not have anything to make a fire in your BACKPACK.

RENÉ

(annoyed)

Yesterday I fell and a ruffian took advantage of my clumsiness. He stole my last rations and other gadgets, including my firelighter.

NOAH

Even beasts are not as savage as humans. Did he hurt you?

RENÉ

My honor only. *(Relieved)* At least I still have my UKELELE.

NOAH

(with faint concern)

I do not want to offend you, but I doubt that will be useful here...

RENÉ

(inspired)

This instrument reminds me that there is still hope. From it I draw the strength to go on. (sighs) Even if it is not always easy.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

NOAH

Luckily, you ran into me.

RENÉ

Stay for dinner. I still have one protein bar left. On the house.

NOAH

Save that, come on.

NOAH throws next to him a **NET WITH SEVERAL FISH** that she carried in her **BACKPACK** (or inventory).

NOAH

(proud)

I will provide dinner.

RENÉ

Are you sure? I know how tough it is to get nourishment around here.

NOAH

Sure. It would not hurt you to learn how to fish, though.

NOAH stands up and shakes the sand out of her clothes lightly. She rolls up her pants and holds out a hand to RENÉ.

NOAH

Come on. Let's go.

RENÉ

(confused)

What? Now?

NOAH

Yes. Move your ass.

NOAH approaches the shore of the beach until the water wets her feet. As RENÉ follows behind her, he picks up a moderately long **POINTED BRANCH**.

RENÉ

Does this work?

NOAH

Yes, come on.

They both start walking until they reach a somewhat rocky area and the water begins to cover their thighs. NOAH lifts the improvised harpoon made with the **POINTED BRANCH** that RENÉ gives her and remains very still.

RENÉ

(sneezes)

NOAH

(whispering)

Shh! You will scare off the fish.

A few more seconds pass as the two remain motionless. Then, in one swift, dry motion, NOAH propels the BRANCH into the water. It tries to slip from her fingers, but her grip prevails. After a few seconds of struggling, she pulls the weapon out of the water and a **FISH** flutters at the tip.

NOAH

(proud)

See? Piece of cake. The trick is in the wrist. Your turn.

RENÉ imitates NOAH's stillness and her previous posture, BRANCH in hand. He waits a few seconds and, when he sees a small shadow moving nearby, he thrusts the BRANCH with all his might at his elusive target.

RENÉ

Got you!

After a few moments of struggling, he pulls it out of the water to reveal his trophy. It turns out to be a piece of **ANEMONE**. His previous smile is replaced by disappointment.

NOAH

(laughing)

Almost.

RENÉ looks up at NOAH with a pout and a small FISH jumps out of the water. It hits RENÉ's cheek, who tilts his face slightly from the impact.

NOAH

(trying to held back laughter)

Let's go back to the shore... I think... I think today is not your day.

They both leave the water. RENÉ tries to hold back a smile but ends up laughing at himself. They sit around the BONFIRE, which is now burning fervently, and NOAH skewers the FISH on twigs to cook them.

RENÉ

(sniffing)

Mmm... That smells nice.

NOAH

They still need some time. So, tell me about yourself, do you have a family?

RENÉ

I grew up as the middle child of a busy married couple. I was usually with the servants. Before dinner, they always helped me with my chores.

NOAH

Servants? (*Impressed*) Wow... I did not know you were a marquis. It does suit you, though.

RENÉ

(*serious*)

Marquis? Do not confuse me with one of those, commoner. My noble title is duke.

Both hold each other's gaze for a few long seconds, RENÉ with coldness, NOAH with discomfort.

RENÉ

(*laughing*)

I am joking NOAH...

NOAH

(relieved)

Phew! I thought you were going to put a price on my head.

RENÉ

My family had service, yes, but my parents were merchants.

NOAH

(curious)

Were they very strict?

RENÉ

No... I am not sure. I guess you grow with what they nourish you with.

NOAH

Speaking of nourishing... I think this is done.

NOAH pulls out a FISH from the fire and takes a bite.

NOAH

(delighted by the taste)

Mmm... Yes. Here. *(she holds out a **BRANCH WITH STEAMY FOOD**)* Enjoy!

RENÉ

Thank you very much. It smells splendid.
(Blows a little and takes a bite. Pleased)
For the Great Poplar... It's delicious!

They both begin to eat the fish.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

NOAH

I'm curious, where is the colony where you lived with your family?

RENÉ

Not too far away. *(Looks at the west cliff top, a few meters beyond the **BIG BOAT** stranded in the sand)* Up the cliff, heading west there is a huge pipe leading up to it. *(Leaves the UKELELE in the sand and settles into his sitting posture, wrapping his arms around his legs)* Tell me, where did you come from?

NOAH

From the pipe at the west end of the meadow. Did you know it?

RENÉ

No, I didn't know that area was inhabited. And you did you have a peaceful life?

NOAH

There was a time when I did. *(With a touch of joy)* Life smiled on me and took wonderful care of me. *(After a short silence, she speaks with regret)* I wish he had been with me longer.

RENÉ

(confused and intrigued)

Forgive me, I do not think I understood you...

NOAH

(nostalgic)

He was... the only person who understood and cared about me. Talking about him makes me have mixed feelings.

RENÉ

(nervous)

I apologize, I had no idea...

NOAH

Do not worry, I tend to feel this frequently. I am still learning to deal with it.

➡ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

NOAH

(with the mouth half full)

I always see you on this beach, have you never been out of here?

RENÉ

It is a familiar ground where there are usually no dangerous animals. There is shelter from the rain and spectacular views.

NOAH

And what do you do when the tide comes in?

RENÉ

I never stray far from the shore. Until the sea goes down again, I lurk hidden in the surroundings.

NOAH

In the town next door there are lots of resources. You could come with me sometime.

RENÉ's face shows a slight grimace of terror.

RENÉ

You see, I prefer to stay away from that place because... (*embarrassed*) it scares me. Just the thought of stepping one foot in there terrifies me.

NOAH

As you like...

They both gulp down their portions until their stomachs are full. RENÉ seems satisfied.

NOAH

I cannot fit the air in my lungs. I am exhausted...

RENÉ

It has been a splendid evening. But you know what would make it perfect? (*Picks up the UKELELE*) A song.

NOAH

Are you going to dedicate me a ballad? (*Laughing*) Invite me to dinner first.

RENÉ

Do you want the granola bar?

NOAH

I didn't mean... (*snorting slightly*) Never mind...

RENÉ plays some chords.

NOAH

When did you learn to play?

RENÉ

I grew up with an instrument in my hand instead of a rattle. From a very young age I showed great interest in music. I remember my parents gave me my first guitar when I turned seven. After a long time and a lot of practice, I ended up mastering the secrets of composing musical pieces. *(As he speaks, he plays several notes)* My parents suggested hiring a private teacher, but I insisted on self-learning. *(Happy)* It is something I am proud of.

NOAH

(extending her hands as an invitation)

Please go ahead. I would love to hear you.

RENÉ

Give me a few seconds, I need to tune the UKELELE.

NOAH

We've got the whole night ahead of us. Take your time.

NOAH contemplates the stars in the night sky while RENÉ TUNES THE UKELELE. She then turns her gaze to the mysterious and imposing stranded BIG BOAT, far away from them. After a few seconds, RENÉ interrupts her.

RENÉ

Okay, I am ready.

NOAH

Surprise me sir.

RENÉ

(singing with slow voice)

How do I tell you I need you?
When you steal the breath in my lungs
My body shakes until the blood in my face
makes me awkward smile and turn around...

NOAH

It is gorgeous.

RENÉ

Thank you. *(Smiles wistfully)* It is the first one I wrote. It has quite a bit of work left to be complete but **DÉBORA** liked it. She used to ask me to play it every night. She said it helped her sleep.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

NOAH

DÉBORA... Your partner, right?

RENÉ

(looks at the sea and speaks with melancholy)

Oh, we were happy with each other. We did not need anything else. She belonged to a humble family, from a neighborhood near mine. I met her a couple of years ago while I was practicing with the guitar in the garden of my house. She was listening to me play, hidden behind some sculptures, until I glimpsed her silhouette and our eyes met. We both fell in love instantly. We shared a passion for music. I composed and she delighted her ears. *(He remains silent for a*

few seconds, with eyes that seem to look into nothingness)

NOAH

(stunned)

My, you really seem to love her.

RENÉ

'Loving her' is an understatement, my friend. What we shared was something special, unique. I would not know what words to use to describe it.

NOAH

(with a slightly comical tone)

Well, it is strange, with such a wide range of vocabulary you have.

RENÉ looks at NOAH and responds to the comment with a small smile.

NOAH

I am sure she misses you. Wherever she is.

RENÉ

We were going to get married.

NOAH

(surprised)

So young?

RENÉ

It was daring of me, even though it seemed like we were never going to have enough time.
(He starts playing the melody again as he

lies back, looking up at the black, starry sky) I guess I was not wrong.

NOAH

Cheer up. You will find her soon enough.

RENÉ

May the Great Poplar hear you. (*His fingers continue strumming the strings of the UKELELE*) Her grandmother made her a dress. She was beautiful in it. I remember she was furious when I saw her. It was bad luck, she said... We couldn't wait to spend our lives side by side. We often talked about our plans for a spectacular ceremony.

NOAH's vision begins to blur as she holds a hand to her chest.

RENÉ

(in a leisurely voice)

And her favorite flowe...

FADE TO WHITE.

SEQUENCE 2. [INTERIOR.] [UNKNOWN.] [MR. HARRINGTON'S HOUSE.] [FLASHBACK.]

There is a **WALL** of a house with several **PHOTOS**. In all of them appear two people, **MR. HARRINGTON** and **MRS. HARRINGTON**. In particular, there is one photo that stands out from the rest: **THE COUPLE'S WEDDING PHOTO**. Suddenly, **A SMALL HAND** reaches out and caresses the photo.

FADE TO WHITE.

SEQUENCE 3. [EXTERIOR] [NIGHT] HAVEN BEACH, UNDER THE CLIFF]

NOAH, with the same appearance as sequence 1, (A **SLEEVELESS T-SHIRT**, **SHORT TROUSERS**, **SPORT SHOES** and a **BACKPACK**), comes

back to her senses, still with her right hand on her chest, and hears **RENÉ**'s voice again, still talking about his plans with **DÉBORA**. **RENÉ** is with the same appearance as sequence 1 (A WHITE SHIRT, A PAIR OF CHINOS, A GOOD PAIR OF SHOES and a **UKELELE**, he still has disheveled hair and eye bags). The **BONFIRE** is still lit.

RENÉ

...celebrate it in the garden of my house, where we met. I told her it would be romantic and she liked the idea. We had everything practically ready, we just needed to choose a date.

NOAH

(coming back to reality)

Oh... You had it all planned...

RENÉ

We were naive kids feeding on fantasies.
(Sad) I miss her so much....

NOAH

May I ask why did you two split up?

RENÉ

(saddened)

You see... One day I received a letter on her behalf in which she said that her family was having a lot of trouble making ends meet and they could hardly afford anything. She said her parents were furious when they found out she was willing to give anything for a boy who already had everything. They forbade her to see me again. *(Crestfallen)* In her correspondence, she said that order would not stop us, and that she had a plan. *(Looks*

at NOAH) She said we would be reunited on the surface, where we could live happily without the disapproval and oppression of our families.

NOAH

She just... left?

RENÉ

(his voice begins to tremble)

She said it was a beautiful place, full of flowers and life, where we could celebrate our dream wedding. (Looks at the sky with melancholy) The letter dictated that, as soon as I read it, I should go with her... And that is what I did. But this place is much bigger than I imagined, and we haven't met yet. I still need to gather the courage to look for her, but I'm not brave enough... I hope someday... If something had happened to her, I'd never forgive myself.

NOAH

(firmly)

RENÉ... Listen, I'm sure DÉBORA is out there, waiting for you. You must stay strong for her.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

NOAH

Earlier you told me about the wedding, that you had it all planned. Had you also thought about wedding rings?

RENÉ

Of course.

NOAH

Really? But, if you said that DÉBORA was from a poor family, how could she afford one?

RENÉ

Do you remember how her parents got angry?
(Looks at her left hand) It was because of the wedding ring she gave me. I myself offered to give her whatever money was needed. She just told me not to worry about it. (Leaves his UKELELE on the sand) Look.

RENÉ shows NOAH the ring finger of his left hand, revealing a **SILVER ALLIANCE** with a lily carved on it.

NOAH

(nervous, in a low voice)

Oh... No...

RENÉ

What do you think? The one I gave her was identical, with the same lily engraved on it. We always carry them with us. You could say that, even though we are separated, we are still connected.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

AT THIS POINT, THE PLAYER HAS TWO DIALOGUE OPTIONS: CONFESS TO RENÉ A HORRIBLE TRUTH THAT WILL BREAK HIS HEART OR KEEP SILENT TO LET HIM LIVE IN FAKE HOPE. HERE, THE FIRST OPTION IS SHOWN.

NOAH

(stuttering)

You... you say you never took it off?

RENÉ

That is right, it is our way of remembering
that we have each other.

NOAH

*(in a consoling voice, after taking a deep
breath)*

RENÉ, there is something you need to know...

RENÉ

What? Is something wrong?

NOAH takes out of her BACKPACK (or inventory) a SILVER ALLIANCE ring very similar to RENÉ's and offers it to the musician. The musician looks at it serious and takes it in his hands. As he examines it, his body trembles, his breathing quickens and his face shows a horrified grimace.

RENÉ

(frightened)

No...

NOAH

(sad)

I found it in the southern forest, lying on
the ground...

RENÉ

(desperate)

No... It is not possible... This isn't
happening...

NOAH

(trying to comfort him)

I... I am so sorry...

RENÉ contemplates DÉBORA's WEDDING RING, moaning. As his face is drenched with tears, he holds it firmly with both hands and brings it to his chest.

NOAH

(consoling him)

I too know what it is like to lose someone you adore with all your soul, believe me.

RENÉ

(grieving)

It is all my fault...

NOAH

Come on, do not talk nonsense. You did not do anything.

RENÉ

I have done nothing... Absolutely nothing for her... It is all my fault. (*Screaming in despair*) It is all my fault!

RENÉ's scream begins to cause NOAH headaches. Her vision and hearing become distorted until it is impossible to distinguish silhouettes and sounds.

FADE TO BLACK.

SEQUENCE 4. [INTERIOR.] [UNKNOWN.] [GWYNEIRA HARRINGTON'S HOUSE.] [FLASHBACK.]

GWYNERIA, a tall middle aged blond woman in a BLUE NIGHTGOWN, and **ATLANTIA**, a young girl with long straight hair wearing a YELLOW DRESS, appear. She is crying desperately with her head down and her hands covering her, while her daughter tries to comfort her as she looks with a murderous gaze at

NOAH. At one point, GWYNERIA begins to scream, although the sound is distorted and what she is saying is incomprehensible. She wipes her tears and raises her head to look NOAH in the eye.

GWYNERIA

(furious)

It is your fault. It is all your fault! It is all your damn fault! *(screams)*

Little by little, the figures of GWYNERIA and ATLANTIA begin to deform to end up as terrifying black faces with white eyes that judge NOAH.

Unintelligible voices begin to sound and join NOAH's rapid heartbeat and breathing, until she faints.

CUT.

SEQUENCE 5. [EXTERIOR.] [NIGHT.] [HAVEN BEACH, UNDER THE CLIFF.]

NOAH, in the same appearance as sequences 1 and 3, (A SLEEVELESS T-SHIRT, SHORT TROUSERS, SPORT SHOES and a BACKPACK), regains her senses and brings her hands to her heart to measure her heartbeat. **RENÉ** in the same appearance as sequences 1 and 3, (A WHITE SHIRT, A PAIR OF CHINOS, A GOOD PAIR OF SHOES and a **UKELELE**, he still has disheveled hair and eye bags) puts his arm across his face to wipe away his tears. He looks at NOAH with still teary eyes.

RENÉ

(with trembling voice)

NOAH... Thank you... Thank you for telling me. But... now I need to be alone. I need to reflect. Reflect on... *(he makes slight sounds as he tries to hold back tears)* on what I should do now.

NOAH

RENÉ... I...

RENÉ

Do not worry, I am... I am fine. (He sits up. He presses **DÉBORA'S ENGAGEMENT RING** against his chest) I am going for a walk... I need to think.

NOAH

(worried)

RENÉ... Please..

RENÉ

Do not worry about me... Go to sleep. I need to say goodbye to her...

RENÉ walks away at a slow pace, with his head down, without separating the LOST RING from his torso. The time between the sounds he makes as he takes a step in the sand is long. Once away from the **BONFIRE** he stops by the sea, where his feet are bathed every time that a small wave comes. NOAH watches RENÉ from a distance.

AT THIS POINT, THE PLAYER HAS TWO OPTIONS: TO APPROACH RENE TO COMFORT HIM OR TO GO TO BED UNTIL THE NEXT MORNING. HERE, THE SECOND OPTION IS SHOWN

NOAH takes out of his **BACKPACK** (or inventory) a **SLEEPING SACK**, places it on the floor and proceeds to rest until sunrise.

FADE TO BLACK.

"OVERLYING"

TECHNICAL SCRIPT

A script by

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NOTE: since this script is for a videogame, the majority of the time the camera is in the player's hands, so, this script describes a model gameplay. When the camera is in the player's control it will be indicated, although the shots and anngles will be described.

Moreover, all the shots are points of view, due to the fact the videogame is a first person one. However, it will be also described the shot of what the camera sees.

There are no cuts in the scenes, each scene is an independent one-shot if otherwise is not indicated.

SEQUENCE 1. [EXTERIOR.] [TWILIGHT.] [HAVEN BEACH, UNDER THE CLIFF.]

1. FS (**NOAH**'s POV) of the landscape, the camera is in the hands of the player. The camera shows the waves of the sea caressing the sand of the beach while the last rays of the sun are falling. Smooth pan to the right and then a sharp tilt down to 2. **NOAH** is wearing simple clothes (A SLEEVELESS T-SHIRT, SHORT TROUSERS, SPORT SHOES), a **BACKPACK** and a **FISHING NET**.

2. MS HIGH ANGLE (**NOAH**'s POV) of the ground, the camera is in the hands of the player. The camera advances along the path leading to the shore. Smooth tilt up to 3.

3. FS (**NOAH**'s POV) of the landscape and **RENÉ**, who is wearing FANCY CLOTHES (A WHITE SHIRT, A PAIR OF CHINOS, A GOOD PAIR OF SHOES), although they are stained with SAND and a a little bit ripped. In his back, he carries a **UKELELE**. The camera is in the hands of the player. At the foot of the large cliff that rises to the left, **RENÉ** is cross-legged and with his back turned is facing an unlit **BONFIRE**, bumping stones together to light it. Travelling up to 4.

4. MFS (**NOAH**'s POV) of **RENÉ**, the camera is in the hands of the player. The camera shows **RENÉ** on the right side of the frame, and the campfire in front of him, in the center. **RENÉ** is in a 3/4 turned back position, concentrating on lighting the **BONFIRE** meanwhile.

NOAH

(raising her voice)

Boo!

RENÉ

(scared)

Ah!

5. MFS (**NOAH**'s POV) of **RENÉ**, the camera is in the hands of the player (IDENTICAL TO 4). **RENÉ** hits the stones, causing

sparks that ignite a small flame in the BONFIRE. RENÉ turns his head quickly to look at NOAH for a few moments.

RENÉ

(catching his breath)

Dang NOAH, you almost sent me to the Other Side.

6. MFS (NOAH's POV) of RENÉ, the camera is in the hands of the player (IDENTICAL TO 4). After turning around again, RENÉ observes the small flame and a smile spreads across his face, but a slight breeze extinguishes the hint of fire.

NOAH

(laughing)

Need help?

RENÉ

(crestfallen)

Please.

7. MS (NOAH's POV) of the BONFIRE. The camera pedestals down making NOAH sit next to RENÉ.

8. ECUS (NOAH's POV) of NOAH's hands and the BONFIRE. The camera shows how NOAH takes two stones and hits them. NOAH strikes three times and the sparks ignite the small dry leaves of the BONFIRE. She covers the flame with her hands to protect it from the sea breeze and blows gently until it burns. The camera pedestals up and pans to the right to 9.

9. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player.

NOAH

See? Piece of cake. I'm surprised you did not have anything to make a fire in your BACKPACK.

RENÉ

(annoyed)

Yesterday I fell and a ruffian took advantage of my clumsiness. He stole my last rations and other gadgets, including my firelighter.

NOAH

Even beasts are not as savage as humans. Did he hurt you?

RENÉ

My honor only. *(Relieved)* At least I still have my UKELELE.

NOAH

(with faint concern)

I do not want to offend you, but I doubt that will be useful here...

RENÉ

(inspired)

This instrument reminds me that there is still hope. From it I draw the strength to go on. *(sighs)* Even if it is not always easy.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

NOAH

Luckily, you ran into me.

RENÉ

Stay for dinner. I still have one protein bar left. On the house.

NOAH

Save that, come on.

Pan to the left to 10.

10. MS (NOAH's POV) of the FISHING NET. The camera shows how NOAH's hand drops on the ground a NET with **SEVERAL FISH**. PAN TO RIGHT TO 11.

11. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player (IDENTICAL TO 9).

NOAH

(proud)

I will provide dinner.

RENÉ

Are you sure? I know how tough it is to get nourishment around here.

NOAH

Sure. It would not hurt you to learn how to fish, though.

Pan to the left to 12.

12. MS (NOAH's POV) of the BONFIRE. The camera moves up and tilts down to 13.

13. ECUS (NOAH's POV) of NOAH's pants. NOAH shakes the sand out of her clothes lightly. The camera pedestals down and NOAH rolls up her pants. The camera moves up and pans to the right to 14.

14. MCUS HIGH ANGLE (NOAH'S POV) of RENÉ. The camera shows NOAH reaching out a hand to RENÉ who looks at her in confusion.

NOAH

Come on. Let's go.

RENÉ

(confused)

What? Now?

NOAH

Yes. Move your ass.

15. MCUS HIGH ANGLE (NOAH'S POV) of RENÉ (IDENTICAL TO 14). RENÉ takes her hand and stands up. As RENÉ stands up, the camera tilts up focusing on his face. Pan to the left to 16.

16. FS (NOAH'S POV) of the beach, the camera is in the hands of the player. TRAVELLING to the shore and tilt down to 17.

17. MS HIGH ANGLE (NOAH'S POV) of NOAH'S feet in the water, the camera is in the player's hands. Tilt up and pan to the right to 18.

18. FS (NOAH'S POV) of RENÉ, the camera is in the hands of the player. RENÉ follows her from behind and picks up a moderately long **POINTED BRANCH**.

RENÉ

Does this work?

NOAH

Yes, come on.

19. FS (NOAH'S POV) of RENÉ, the camera is in the hands of the player (IDENTICAL TO 18). RENÉ walks up to NOAH and gives her the BRANCH. Pan to the left and tilt down to 20.

20. MCUS HIGH ANGLE (NOAH'S POV) of the water, the camera is in the hands of the player. They both start walking until they reach a somewhat rocky area and the water begins to cover their thighs. NOAH lifts the improvised HARPOON that RENÉ gives her and remains very still.

RENÉ

(sneezes)

Tilt up and pan to the right quickly.

21. MCUS (NOAH'S POV) of RENÉ. Shown is a RENÉ somewhat red with embarrassment.

NOAH

(whispering)

Shh! You will scare off the fish.

Tilt down and pan to the left to 22.

22. MCUS HIGH ANGLE (NOAH'S POV) of the water, the camera is in the hands of the player (IDENTICAL TO 20). A few more seconds pass as the two remain motionless. Then, in one swift, dry motion, NOAH propels the BRANCH into the water. It tries to slip from her fingers, but her grip prevails. After a few seconds of struggling, a tilt up to 23.

23. MCUS (NOAH'S POV) of the BRANCH. NOAH pulls the weapon out of the water and a **FISH** flutters at the tip. NOAH takes the FISH and removes it from the BRANCH. Pan to 24.

24. MFS (NOAH'S POV) of RENÉ (IDENTICAL TO 21). The camera focuses on a surprised RENÉ.

NOAH

(proud)

See? Piece of cake. The trick is in the wrist. Your turn.

25. MFS (NOAH'S POV) of RENÉ (IDENTICAL TO 21). The camera shows NOAH handing the branch to RENÉ, who, determined, imitates NOAH'S stillness and her previous posture, BRANCH in hand. He waits a few seconds and, when he sees a small shadow moving nearby, he thrusts the WOODEN WEAPON with all his might at his elusive target.

RENÉ

Got you!

26. MFS (NOAH'S POV) of RENÉ (IDENTICAL TO 21). After a few moments of struggling, he pulls it out of the water to reveal his trophy. It turns out to be a piece of **ANEMONE**. His previous smile is replaced by disappointment.

NOAH

(laughing)

Almost.

27. MFS (NOAH'S POV) of RENÉ (IDENTICAL TO 21). RENÉ looks up at NOAH with a pout and a small FISH jumps out of the water. It hits RENÉ'S cheek, who tilts his face slightly from the impact.

NOAH

(trying to held back laughter)

Let's go back to the shore... I think... I think today is not your day.

Pan to the right to 28.

28. FS (NOAH'S POV) of the beach, the camera is in the hands of the player. The camera moves forward in a travelling to the beach and back to the BONFIRE. The camera moves down and pans to the right to 29.

29. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player. The camera shows how RENÉ tries to hold back a smile but ends up laughing at himself. Pan to left and tilt down to 30.

30. ECUS HIGH ANGLE (NOAH's POV) of NOAH's hands. NOAH skewers the FISH on twigs to poke them into the sand and cook them. Tilt up and pan to the right to 31.

31. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player (IDENTICAL TO 29). A bright-eyed and excited RENÉ is shown.

RENÉ

(sniffing)

Mmm... That smells nice.

NOAH

They still need some time. So, tell me about yourself, do you have a family?

RENÉ

I grew up as the middle child of a busy married couple. I was usually with the servants. Before dinner, they always helped me with my chores.

NOAH

Servants? (*Impressed*) Wow... I did not know you were a marquis. It does suit you, though.

RENÉ

(*serious*)

Marquis? Do not confuse me with one of those, commoner. My noble title is duke.

32. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player (identical to 29). RENÉ holds her gaze for a few long seconds, with coldness. RENÉ laughs and NOAH sighs.

RENÉ

(laughing)

I am joking NOAH...

NOAH

(relieved)

Phew! I thought you were going to put a price on my head.

RENÉ

My family had service, yes, but my parents were merchants.

NOAH

(curious)

Were they very strict?

RENÉ

No... I am not sure. I guess you grow with what they nourish you with.

NOAH

Speaking of nourishing... I think this is done.

33. ECUS HIGH ANGLE (NOAH's POV) of NOAH's hands (IDENTICAL TO 30). NOAH pulls out a FISH from the fire and the camera performs an upward tilt following the fish, until it reaches NOAH's mouth, ending in a normal angulation. NOAH takes a bite.

NOAH

(delighted by the taste)

Mmm... Yes. Here.

Tilt down to 34.

34. ECUS HIGH ANGLE (NOAH's POV) of NOAH's hands (IDENTICAL TO 30). NOAH pulls out another FISH from the fire. Tilt up and pan to the right to 35.

35. MCUS (NOAH's POV) of RENÉ (IDENTICAL TO 29). NOAH gives the fish to RENÉ and he smiles.

NOAH

Enjoy!

RENÉ

Thank you very much. It smells splendid.
(Blows a little and takes a bite. Pleased)
For the Great Poplar... It's delicious!

They both begin to eat the fish.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

NOAH

I'm curious, where is the colony where you lived with your family?

RENÉ

Not too far away. *(Looks at the west cliff top, a few meters beyond the **BIG BOAT** stranded in the sand)* Up the cliff, heading west there is a huge pipe leading up to it. *(Leaves the UKELELE in the sand and settles into his sitting posture, wrapping his arms around his legs)* Tell me, where did you come from?

NOAH

From the pipe at the west end of the meadow.
Did you know it?

RENÉ

No, I didn't know that area was inhabited.
And you did you have a peaceful life?

NOAH

There was a time when I did. *(With a touch of joy)* Life smiled on me and took wonderful care of me. *(After a short silence, she speaks with regret)* I wish he had been with me longer.

RENÉ

(confused and intrigued)

Forgive me, I do not think I understood you...

NOAH

(nostalgic)

He was... the only person who understood and cared about me. Talking about him makes me have mixed feelings.

RENÉ

(nervous)

I apologize, I had no idea...

NOAH

Do not worry, I tend to feel this frequently.
I am still learning to deal with it.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

NOAH

(with the mouth half full)

I always see you on this beach, have you never been out of here?

RENÉ

It is a familiar ground where there are usually no dangerous animals. There is shelter from the rain and spectacular views.

NOAH

And what do you do when the tide comes in?

RENÉ

I never stray far from the shore. Until the sea goes down again, I lurk hidden in the surroundings.

NOAH

In the town next door there are lots of resources. You could come with me sometime.

RENÉ

(frightened)

You see, I prefer to stay away from that place because... *(embarrassed)* it scares me. Just the thought of stepping one foot in there terrifies me.

NOAH

As you like... *(eats her fill)* I cannot fit the air in my lungs. I am exhausted...

RENÉ

It has been a splendid evening. But you know what would make it perfect? (*Picks up the UKELELE*) A song.

NOAH

Are you going to dedicate me a ballad?
(*Laughing*) Invite me to dinner first.

RENÉ

Do you want the granola bar?

NOAH

I didn't mean... (*snorting slightly*) Never mind...

38. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player (IDENTICAL TO 29). RENÉ plays some chords.

NOAH

When did you learn to play?

RENÉ

I grew up with an instrument in my hand instead of a rattle. From a very young age I showed great interest in music. I remember my parents gave me my first guitar when I turned seven. After a long time and a lot of practice, I ended up mastering the secrets of composing musical pieces. (*As he speaks, he plays several notes*) My parents suggested hiring a private teacher, but I insisted on self-learning. (*Happy*) It is something I am proud of.

NOAH

(*extending her hands as an invitation*)

Please go ahead. I would love to hear you.

RENÉ

Give me a few seconds, I need to tune the
UKELELE.

NOAH

We've got the whole night ahead of us. Take
your time.

Tilt up to 39.

39. FS (NOAH's POV) of the sky, the camera is in the hands
of the player. The camera shows the stars in the night sky
while RENÉ TUNES THE UKELELE. Tilt down to 40.

40. FS (NOAH's POV) of the ship. The camera focuses on the
mysterious and imposing STRANDED BOAT, far away from them.
After a few seconds, RENÉ interrupts her.

RENÉ

Okay, I am ready.

NOAH

Surprise me sir.

41. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of
the player (IDENTICAL TO 29).

RENÉ

(singing with slow voice)

How do I tell you I need you?
When you steal the breath in my lungs
My body shakes until the blood in my face
makes me awkward smile and turn around..

NOAH

It is gorgeous.

RENÉ

Thank you. *(Smiles wistfully)* It is the first one I wrote. It has quite a bit of work left to be complete but **DÉBORA** liked it. She used to ask me to play it every night. She said it helped her sleep.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

NOAH

DÉBORA... Your partner, right?

RENÉ

(looks at the sea and speaks with melancholy)

Oh, we were happy with each other. We did not need anything else. She belonged to a humble family, from a neighborhood near mine. I met her a couple of years ago while I was practicing with the guitar in the garden of my house. She was listening to me play, hidden behind some sculptures, until I glimpsed her silhouette and our eyes met. We both fell in love instantly. We shared a passion for music. I composed and she delighted her ears. *(He remains silent for a few seconds, with eyes that seem to look into nothingness)*

NOAH

(stunned)

My, you really seem to love her.

RENÉ

'Loving her' is an understatement, my friend. What we shared was something special, unique. I would not know what words to use to describe it.

NOAH

(with a slightly comical tone)

Well, it is strange, with such a wide range of vocabulary you have.

42. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player (IDENTICAL TO 29). RENÉ looks at NOAH and responds to the comment with a small smile.

NOAH

I am sure she misses you. Wherever she is.

RENÉ

We were going to get married.

NOAH

(surprised)

So young?

RENÉ

It was daring of me, even though it seemed like we were never going to have enough time. *(He starts playing the melody again as he lies back, looking up at the black, starry sky)* I guess I was not wrong.

NOAH

Cheer up. You will find her soon enough.

RENÉ

May the Great Poplar hear you. *(His fingers continue strumming the strings of the UKELELE)* Her grandmother made her a dress. She was beautiful in it. I remember she was furious when I saw her. It was bad luck, she said... We couldn't wait to spend our lives side by side. We often talked about our plans

for a spectacular ceremony. *(In a leisurely voice)* And her favorite flowe...

FADE TO WHITE.

SEQUENCE 2. [INTERIOR.] [UNKNOWN.] [MR. HARRINGTON'S HOUSE.]
[FLASHBACK.]

43. MFS LOW ANGLE (**NOAH**'s POV) of some **PHOTOS**. The camera shows a **WALL** of a house with several PHOTOS. With a travelling, the camera shows every one of them and in all of them appear the same two people, **MR. HARRINGTON** and **MRS. HARRINGTON**. When the camera reaches **A WEDDING PHOTO**, the travelling stops and it focuses on that PHOTO. **A SMALL HAND** reaches out the photo and touches it, with a gentle caress.

FADE TO WHITE.

SEQUENCE 3. [EXTERIOR] [NIGHT] HAVEN BEACH, UNDER THE CLIFF]

44. MCUS (**NOAH**'s POV) of NOAH's chest. NOAH, with the same appearance as sequence 1, (A SLEEVELESS T-SHIRT, SHORT TROUSERS, SPORT SHOES and a **BACKPACK**), breathes rapidly and you can feel her chest rise and fall, but she gradually calms down. Tilt up to 45.

45. MCUS (NOAH's POV) of **RENÉ**, who has the same appearance as sequence 1 (A WHITE SHIRT, A PAIR OF CHINOS, A GOOD PAIR OF SHOES and a **UKELELE**, he still has disheveled hair and eye bags). The camera is in the hands of the player (IDENTICAL TO 29).

RENÉ

...celebrate it in the garden of my house, where we met. I told her it would be romantic and she liked the idea. We had everything practically ready, we just needed to choose a date.

NOAH

(coming back to reality)

Oh... You had it all planned...

RENÉ

We were naive kids feeding on fantasies.
(Sad) I miss her so much....

NOAH

May I ask why did you two split up?

RENÉ

(saddened)

You see... One day I received a letter on her behalf in which she said that her family was having a lot of trouble making ends meet and they could hardly afford anything. She said her parents were furious when they found out she was willing to give anything for a boy who already had everything. They forbade her to see me again. (Crestfallen) In her correspondence, she said that order would not stop us, and that she had a plan. (Looks at NOAH) She said we would be reunited on the surface, where we could live happily without the disapproval and oppression of our families.

NOAH

She just... left?

RENÉ

(his voice begins to tremble)

She said it was a beautiful place, full of flowers and life, where we could celebrate our dream wedding. (Looks at the sky with melancholy) The letter dictated that, as soon as I read it, I should go with her... And that is what I did. But this place is

much bigger than I imagined, and we haven't met yet. I still need to gather the courage to look for her, but I'm not brave enough... I hope someday... If something had happened to her, I'd never forgive myself.

NOAH

(firmly)

RENÉ... Listen, I'm sure DÉBORA is out there, waiting for you. You must stay strong for her.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

NOAH

Earlier you told me about the wedding, that you had it all planned. Had you also thought about wedding rings?

RENÉ

Of course.

NOAH

Really? But, if you said that DÉBORA was from a poor family, how could she afford one?

RENÉ

Do you remember how her parents got angry? *(Looks at her left hand)* It was because of the wedding ring she gave me. I myself offered to give her whatever money was needed. She just told me not to worry about it. *(Leaves his UKELELE on the sand)* Look.

46. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player (IDENTICAL TO 29). RENÉ shows NOAH the ring finger of his left hand, revealing a SILVER ALLIANCE with a lily carved on it.

NOAH

(nervous, in a low voice)

Oh... No...

RENÉ

What do you think? The one I gave her was identical, with the same lily engraved on it. We always carry them with us. You could say that, even though we are separated, we are still connected.

»→ **CHANGE IN THE PLAYER'S INTERACTION: CHOICE OF DIALOGUES**

AT THIS POINT, THE PLAYER HAS TWO DIALOGUE OPTIONS: CONFESS TO RENÉ A HORRIBLE TRUTH THAT WILL BREAK HIS HEART OR KEEP SILENT TO LET HIM LIVE IN FAKE HOPE. HERE, THE FIRST OPTION IS SHOWN.

NOAH

(stuttering)

You... you say you never took it off?

RENÉ

That is right, it is our way of remembering that we have each other.

NOAH

(in a consoling voice, after taking a deep breath)

RENÉ, there is something you need to know...

RENÉ

What? Is something wrong?

Tilt down and pan to the left.

47. ECUS (NOAH's POV) of her backpack. NOAH takes out of her BACKPACK (or inventory) a SILVER ALLIANCE ring very similar to RENÉ's. Tilt up and pan to the right to 48.

48. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player (IDENTICAL TO 29). NOAH offers the ring to RENÉ. He looks at it serious and takes it in his hands. As he examines it, his body trembles, his breathing quickens and his face shows a horrified grimace.

RENÉ

(frightened)

No...

NOAH

(sad)

I found it in the southern forest, lying on the ground...

RENÉ

(desperate)

No... It is not possible... This isn't happening...

NOAH

(trying to comfort him)

I... I am so sorry...

49. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player (IDENTICAL TO 29). RENÉ contemplates DÉBORA's WEDDING RING, moaning. As his face is drenched with tears, he holds it firmly with both hands and brings it to his chest.

NOAH

(consoling him)

I too know what it is like to lose someone
you adore with all your soul, believe me.

RENÉ

(grieving)

It is all my fault...

NOAH

Come on, do not talk nonsense. You did not
do anything.

RENÉ

I have done nothing... Absolutely nothing
for her... It is all my fault. (*Screaming in
despair*) It is all my fault!

Tilt down to 50.

50. ECUS HIGH ANGLE (NOAH's POV) of the ground. RENÉ's scream
begins to cause NOAH headaches. Her vision and hearing become
distorted until it is impossible to distinguish silhouettes
and sounds.

FADE TO BLACK.

SEQUENCE 4. [INTERIOR.] [UNKNOWN.] [GWYNEIRA HARRINGTON'S
HOUSE.] [FLASHBACK.]

51. MCUS LOW ANGLE (**NOAH's** POV) of **GWYNERIA**, a tall middle
aged blond woman in a BLUE NIGHTGOWN, and **ATLANTIA**, a young
girl with long straight hair wearing a YELLOW DRESS. The
camera shows GWYNERIA crying desperately with her head down
and her hands covering her face. Behind her is ATLANTIA,
trying to comfort her mother and staring into the camera,
NOAH, with a murderous gaze. GWYNERIA begins to scream even
though the sound is distorted and what she is saying is not
understandable. She wipes her tears and raises her head to
look at the camera, NOAH. The transitioning to 52 starts

with a progressive tilt up that begins slowly and ends up being very abrupt.

GWYNERIA

(furious)

It is your fault. It is all your fault! It is all your damn fault! *(screams)*

52. MFS LOW ANGLE, ALMOST NADIR (NOAH'S POV) of GWYNERIA and ATLANTIA. As GWYNERIA speaks, the figures of GWYNERIA and ATLANTIA begin to deform more until they end up being practically giants whose faces cannot be seen, they are totally dark, except for some white eyes that judge and look at the camera, NOAH. In the background, when GWYNERIA finishes speaking, her voice begins to distort and more voices sound accompanying her. Added to this is NOAH'S rapid heartbeat and breathing, which increases with the voices.

53. Suddenly, all image and sound are cut off, black screen for 1 second.

CUT.

SEQUENCE 5. [EXTERIOR.] [NIGHT.] [HAVEN BEACH, UNDER THE CLIFF.]

54. ECUS HIGH ANGLE (**NOAH'S** POV) of NOAH'S chest. NOAH, in the same appearance as sequences 1 and 3, (A SLEEVELESS T-SHIRT, SHORT TROUSERS, SPORT SHOES and a BACKPACK), regains her senses and brings her hands to her heart to measure her heartbeat. When the heartbeat calms down, tilt up to 55.

55. MCUS (NOAH'S POV) of **RENÉ**, in the same appearance as sequences 1 and 3, (A WHITE SHIRT, A PAIR OF CHINOS, A GOOD PAIR OF SHOES and a **UKELELE**, he still has disheveled hair and eye bags), the camera is in the hands of the player (IDENTICAL TO 29). RENÉ puts his arm across his face to wipe away his tears. He looks at the camera, NOAH, with still teary eyes.

RENÉ

(with trembling voice)

NOAH... Thank you... Thank you for telling me. But... now I need to be alone. I need to reflect. Reflect on... *(he makes slight sounds as he tries to hold back tears)* on what I should do now.

NOAH

RENÉ... I...

RENÉ

Do not worry, I am... I am fine. *(He sits up. He presses DÉBORA's **ENGAGEMENT RING** against his chest)* I am going for a walk... I need to think.

NOAH

(worried)

RENÉ... Please...

RENÉ

Do not worry about me... Go to sleep. I need to say goodbye to her...

56. MCUS (NOAH's POV) of RENÉ, the camera is in the hands of the player (IDENTICAL TO 29). RENÉ stands up and the camera follows him with an upward tilt.

57. TRACKING (NOAH's POV) of RENÉ, the camera is in the hands of the player. RENÉ walks away at a slow pace, with his head down, without separating the LOST RING from his torso. The time between the sounds he makes as he takes a step in the sand is long.

58. FS (NOAH's POV) of RENÉ and the beach, the camera is in the hands of the player. Once away from the **BONFIRE** he stops by the sea, where his feet are bathed every time a small wave comes. Tilt down to 59.

AT THIS POINT, THE PLAYER HAS TWO OPTIONS: TO APPROACH RENE
TO COMFORT HIM OR TO GO TO BED UNTIL THE NEXT MORNING. HERE,
THE SECOND OPTION IS SHOWN

59. ECUS HIGH ANGLE (NOAH'S POV) of NOAH'S backpack, the camera is in the hands of the player. NOAH decides to give RENÉ his space to his partner and takes out of his backpack (or inventory) a **SLEEPING SACK**, places it on the floor and proceeds to rest until sunrise.

FADE TO BLACK.

DISCARDED IDEAS

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María Gracia Marimón González

Technical data sheet

Platform: Linux, Windows, PlayStation 5.

Genre: Adventure, Strategy.

Perspective: First person.

Gameplay: Puzzle elements, Quick time events

Interface: Direct control.

Setting: Contemporary.

Narrative: Horror, Survival, Thriller, Mental facility

Structure: Linear branched.

Storyline

It is a first-person survival game that bases its story on a dystopian future. In it, the protagonist, a sane subject admitted to a mental health center, is forced to be part of a selective process in which he will face various tests in order to survive, with the only help of his pure wit, the brief and concise indications of the game master, a humanoid voice that he hears through the speaker of the different rooms, and other players that he sees through AM-III showcases.



Narrative synopsis

Subject 7331-JKN wakes up handcuffed to a sturdy chair and remembers nothing of his past, the year he lives in, how he got here, or his own face. He is dressed entirely in white and a tattoo with his code stands out on the back of his left hand. He is in a peculiar psychiatric hospital because it only hosts individuals that the government considers likely to rebel against the totalitarian regime that is imparted, those who present a minimum of sagacity. This community has been subjected to tortures that keep the subjects physically alive, in order to later reintegrate them into society. However, the strongest ones, those whose spirit they are unable to break, the sane ones they call them, are subjected to tests that will be broadcasted on every television in the country. 7331-JKN is one of them.

The room, matching the subject's own clothes, is bright, so much so that it is disturbing to the eye. The walls are smooth and it is almost impossible to distinguish where they meet. The only thing that breaks the dazzling brightness of the room is the voice that starts to sound and that emanates from everywhere: referring to himself as the game master, he starts the new games of the season. From now on, the participants will have to progress through the different rooms, each one being unique. After passing the first one, players will share an AM-III showcase that will allow them to see each other if they are on the same level. Although collaboration is not forbidden, it has not taken place in any tournament. Interaction between the different cells is also possible, although it is not usually positive. The game master will make occasional appearances to comment on the games and remind the participants of the time remaining. The clock will be reset in each room, but if it reaches zero in any of them, the chamber will be filled with Yperite, causing instant death.

The tournament can last for days, even weeks. Participants perish along the way, and the survivors become increasingly irascible, violent. It is not uncommon to see them losing their hair, their nails falling out, and even tearing off shreds of skin. Some of them have even practiced autocannibalism. The confrontation between subjects through the glass is not unthinkable either, since it is possible to harm the neighbor without coming into direct contact with him.

The one who manages to rise victoriously, simply rise, will be awarded a prize worthy of such a feat. This great reward will surpass any trophy imagined, any guerdon that human beings could desire. And 7331-JKN is eager to find out.

Gameplay

The different rooms that the game master will vaguely present will consist of various escapism puzzles, in which the purpose is simply to advance to the next room as a level. There is no unique solution to these puzzles, as multiple choice is a fact to keep in mind. Interaction with the environment and hidden messages in the game master's comments are the simplest way to solve the puzzles, although the choice to communicate in any way with neighboring subjects will have repercussions, with the possibility of generating enmity. Decisions made will also cause an effect on the story depending on the attitude taken. There is only one objective, and there is only one rule in the games: survive, at any cost.

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Álex González Beltrán

Technical data sheet

Name: *Fall and raise.*

Genre: Puzzles / platforming.

Platform: PC (Windows, Linux and Mac).

PEGI: 12+

Perspective: Side view.

Visual: 2D scrolling.

Interface: Direct control, point and select.

Price: None.

Storyline

Fall and raise it is a puzzle game including some platforming elements where the player's goal is simple: help a young kid to find a way to reach the stairs in each stage by moving and connecting neurons that work as platforms, altering the gravity to jump higher and further, facing timed events and much more obstacles the little hero must beat in order to exit his rare mental world. Every stage can be restarted if any difficulty or situation that does not allow the player to continue is found.

Fall and raise disposes of a vivid acrylic color palette, a friendly minimalist visual style and a frequent tone of humor to immerse the player into the illusory and peculiar universe of cognitive processes.



Narrative synopsis

Fall and raise is a psychological experience that talks about the daily life of a kid with OCD that must coexist with his inner demons by taking self-control and being conscious of the intrusive thoughts he has to live with. New problems will appear every day, causing the child to fall into an apparently imaginary endless well that seems to have no escape. Eventually, he will learn how to dominate the beast and throw all worries away to continue with his routines normally.

All actions occur inside the protagonist's mind, so the player is able to perceive how he is feeling and the challenges he must frequently confront as well as his problems' materialization.

Gameplay

The game is divided into multiple single levels where the character can be moved using the direction keys. Moreover, each level contains some puzzles the player must beat in order to reach the stairs in every scene. The puzzles can cover a variable amount of mechanics such as point and drag platforms to connect or disconnect them, so the character can jump on them and gain access to new locations and disrupt physics, or activate some switches to open doors that will close after a short period of time. All these mechanics will be combined together and get harder while some others are added into the game as the player progresses. A stage can be restarted at any moment without problems if the player is in an unsolvable situation.

Webgraphy

All non-characters, world, or levels images are from the series *Kipo & the Age of Wonderbeast* (Radford Sechrist, 2020). In order of appearance:

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