A child loses their grandfather figure to old age, he was their only thing close to family. Shortly afterwards the child receives a letter from the old man talking about his secret workshop and how it must have an heir.

Accompanying the letter is a small flying tin can-sized cog and copper automaton and a key, following this machine for a good while (what does the landscape look like?) the child eventually arrives at tall, chaotically built workshop.

Once inside, the robot that the child followed becomes the controller for the towers gravitational system. This makes more sense (trust me, it does) rather than the child being "gifted" or whatever and makes it so that the interior can look a lot more interesting considering whoever built and lived here previously also had access to changing the direction of gravity. Furniture on the walls and ceiling, galore!

Backstory of the workshop:

An inventor a long time ago wanted to... well, invent. But one lifetime was not nearly enough for one man to truly make an impact of the scope desired. In installing a protocol within the building's very essence (what does that mean? I don't know I'm not a genius), the inventor made it so that should the inhabitant of the workshop die, the deceased will have left instructions for an heir who will be contacted by the messenger to bring them here, continuing the legacy.

The workshop ended up being built layer by layer, each new occupant building and learning on top of the previous one.

This could pose some serious workload for sure depending on how intricate and developed each of the different scientists and inventors are and how that reflects their workspaces.

Exploring with the goal of reaching the top of the tower (encouraged in the letter, read aloud during the introductory cutscene that depicts their relationship), solving many of the puzzles left behind by all the previous inhabitants brings the child some kind of comfort, curiosity and step by step reveals more about themselves, the workshop and its previous inhabitants, and the legendary inventor.

Although he cannot openly say so in the letter or otherwise (refer to point 3 in the final choice of the game), what the old man wants is for the child to reach the top and destroy

the workshop, this is no way to live. Nobody should be fooled or even be offered the choice to spend their life trapped like this.

The final choice in the game? Finally reaching the top of the tower is to:

- Destroy it, like you perhaps have figured out is what the old man wanted all along?

- Join it, fulfill your duty and build the next level, it is your turn.

- Ignore it, leave it all behind. What could a semi-sentient tower hellbent on always having one single person inside it working at all times possibly do?

Should you be offered the option to schedule your entire life in front of you and only do one thing, would you do it? No matter how exciting it may seem, the prospect of basically losing free will can be daunting even if it means achieving your greatest ambition.

**Side story**:

In the game, the collectibles found by paying extra attention and/or completing extra puzzles are small radios. When interacted with, they play a sound sample of an advertisement read aloud.

The old man, Castor Williams, had a twin brother, Pollux.

Pollux passed away a little bit before Castor first inherited the workshop. The astronomy part of the house is built to look to and study the night sky in remembrance of his brother who, although he didn’t understand it himself, encouraged Castor to keep doing what he clearly had interest in by buying him a brand new telescope.

Pollux was a radio advertisement announcer and Castor kept many of the tapes to remember him by. They are scattered around the workshop for sentimental purposes.