



Paradiso Promenade Cover Art (WIP)

- I. Paradiso Promenade
- II. GENRE: RPG Action Adventure
 - a. *Mystery, RPG Maker, Horror(?)*
- III. 1-Paragraph Summary Description [in bold font]
 - a. “*paradiso*
‘noun’

heaven [noun] in some religions, the place where God or the gods live, and where good people go when they die. (Source: Cambridge Dictionary)”

Your name is **RAY**. You are an angel, and you are in **Paradise** because you died a life of no regrets. You are happy as you are, even if the voices in your head are telling you otherwise. Voices? No, no. Good angels don't hear voices.

Let's try this again.

Your name is **RAY**. You are an angel, and you are in **Paradise**: but you don't remember how or why. The voices in your head are trying to tell you something. You know **Paradise** won't allow it, but you need to figure out what they're saying before they fade away completely.

No, that's not correct.

Your name is **RAY**.

You don't know why, but you know you don't belong in **Paradise**.

You need to escape.

*Welcome to **PARADISE**, just the place you belong to, right?*

Play as the curious **RAY**, the new angel in town, and wander the afterlife everyone tells her to start calling home, where angels are free and everything isn't as it seems. *But you know better, don't you?*

Introduce yourself to ANGELS ALIKE!

TALK to the other friendly winged neighbors, who are all excited to give RAY a warm welcome! INTERACT and MEET with them, and maybe you'll find yourselves with a resourceful friend.

Come visit the TEA GARDEN!

EXPLORE all kinds of wondrous locations and bask in the glory of living in **Paradise! With so many nooks and crannies, *who knows what you'll find in-store?***

Happiness is Eternal! Love and Peace, angel!

IV. DESIGN HIGHLIGHTS

- a. Some *objects* I can think of that would be vital and important to identify in order to progress the game would be:
 - Stacks of papers/images/books: which would indicate physical evidence that Ray's memory is not as perfect as it seemed, and that she's been forgetting integral parts of her past.
 - Shining gleams of glitter: which do the same, however indicate different types of evidence (such as audio recordings, video recordings, scraps, keys, and passcodes). This, too, could also indicate places where Ray can turn over bedsheets, open closet doors, etc.

When it comes to *environments*, however, what comes to mind as integral once again would be:

- A heavenly depiction of terrain: such as walking on clouds, bright clear skies, and sunny beams of light. Welcoming and warm and spacious, meant to invite players to feel a sense of ease and that they're safe.
 - Libraries and museums: which would initially act as distractions, only for them to hide important memories Ray's forgotten, as well as what other angels are keeping away from her.
 - Cozy, smaller areas of homes: that would indicate you are close enough to an NPC to be able to explore their living spaces freely (or as free as they seem to allow Ray).
- b. Potential Themes that the game could represent might be themes including the inherent selfishness of self-sacrificing, debating who in your close circles are truly people you can trust, and just how much can you really trust in yourself. These would also tie around to such concerns like building up self-respect/self-love, as well as finding true friendships that make it easier to lay your initial walls down, and additionally that

hierarchies can be deeply unfair and unjustified in foul treatments to those of a lower stature and thus may demand a change from the inside out.

- Ray works on these themes through several events in the story that direct her to her hidden truth: the all-power godlike being Clarus Regis may be benevolent but she'll soon realize doesn't always have the angels best interests at heart; NPCs who claim to be friends of Ray may not be who they say they are when behind closed doors; and unexpected olive branches/new connections may be kinder to take hold of rather than holding on to the unhealthy and potentially toxic lingering "friendships".
- c. Two Genre Conventions that'll be drawn upon are:
- Action: Quick-time events will be utilized, bringing in a brief rush of panic to either hide or find things important to progress the game, which may or may not include hostile confrontations as penalty/punishment; furthering the challenging puzzle aspect of the game.
 - Adventure: The narrative structure of the game is partially dependent on the choices made by the players. There are some aspects of freedom, such as the approach a player can take in order to further their progression and making choices based on either player morality or general relationship status with other NPCs, which will determine how their gameplay of the story will play out.
- d. The game would branch out into two main endings: ESCAPE or STAY. However, what would be somewhat different is that, while there are two main endings, there will also be various ways to reach either ending. For ESCAPE, one ending could be you escape by yourself with the knowledge of everything you've forgotten, or another ending could be you escape with a friend, though you may still struggle to remember everything you've missed. Likewise, if you choose to STAY, you may choose to do so because of the memories you've unlocked and deem it better to be placated, or another ending could be that your memories would be forcefully wiped and you're forced to stay without a fight. It wouldn't be too ambitious, but the difference in how to approach the ending could vary depending on the choices the player makes.
- e. Despite the choices still being fairly limited, it should still feel like there's a good amount of agency for the player to carve their own path towards their desired ending. Because of this, I believe that my game comes out as emergent, as the freedom of deciding where Ray's fate lies solely on the player's actions and decisions.

f.

- One game design choice I believe is important is my choice for a more simplistic, pixelated style— maybe have strict color palettes for certain environments of the game both in order to keep to the visual aesthetic of ‘paradise’ as well as cause visual clues to environments that may be more sinister than they appear (additionally, also to make important game objects more noticeable). Games in my genre often are fairly pixelated, leaving a good portion of what things look like to the imagination of the audience: in doing this, while sticking to something visually appealing, it could potentially invoke a sense of nostalgia to the players, who very likely have experience in games like this one. Not to mention, it leaves more room to focus on the coding and narrative of the game, behind-the-scenes speaking.
- Another game design choice that would be important would be to create visual portraits for important NPCs in the game in order to differentiate between the common angels. In doing so, in giving narrative-important characters a larger visual aside from the few pixels that would indicate their presence (sprites), this could bring the players to form more of a bond towards aforementioned characters: both good and bad. This, in turn brings a more emotional connection to the game itself, because who wants to see their favorite character turn out evil, or die? Couple the portraits with dialogue and choice, and a relationship between character-and-player is formed.

V. AESTHETICS

a. Three “aesthetic appeals” that the game would offer:

- Gameplay: would be considered rather simplistic with it mostly being walking around, exploration, and interactions with objects. Even with making choices, the gameplay would mostly consist of making a decision through point-and-click.
- Perspective: For most, if not the entire game, the players follow Ray's perspective of learning things about the world and herself. Because of this, her perspective is flawed and sometimes things are skewed of whether or not her memories are fully truthful. There would be a segment, however, where the narrative cuts to one other character, Allison Kimberley, who would be diving deeper into the strangeness of Ray's case. Here, more things are learned about Ray beyond what Paradise offers her, before it cuts back to our main protagonist.

- Space Type: Spaces would often be purposefully small or huge depending on where the players explore. The more public an area, the bigger the exploration room. However, many of the places Ray will be exploring will be fairly compact as a way to present many objects/elements and obstacles both openly and discreetly to the player.

VI. MECHANICS

- a. In the game, there's a driven importance of trying to make connections with other narrative-important NPCs. To do this, you have to build up your relationship with them in-between or even while you're trying to piece together Ray's past. This is done through points of conversations presented in the game and choosing what you believe will be the best option.
 - At the same time, you will also have a handful of chances to decide whether or not to tell these NPCs the truth and your mission, which will have very clear results. You as the player must make careful decisions as to who you choose to trust with this crucial information, as not everyone is on Ray's side.
- b. As mentioned previously, in utilizing this mechanic, you are making the choice of how well or how poorly Ray reaches her eventual end of the game. In developing your relationships with these characters, you can also learn more about them alongside knowing more about Ray herself. Forming these bonds, too, have a tendency to affect the players as well, who may build favorites in their heads and expectations as to what's to come from these NPCs.

VII. DYNAMICS & BALANCE

- a. Considering there are two opposing sides that demand the opposite of Ray (find the truth or live in bliss), I believe one such different path players can make is expressing their supposed desire to follow the rules and live life pleasantly through Ray when, in reality, they are actually deceiving their fellow angels in order to find more clues and pieces of the truth in secrecy.
 - Another path they could take, though, while still looking for the truth, is to demand it wholeheartedly and be unabashed in searching for it. Afterall, the truth is Ray's right, who are they to keep her away from it? Much less chances to be devious and sneaky, though, which may prove to be disadvantageous.
- b. I believe that the hunt for the truth would keep players on their toes and wanting to further the game. Bits and pieces hidden in shelves or behind walls, or under beds, would invoke players to want to check anything and

everything; and potentially try to talk to the supporting NPC cast as much as possible (of course, to their benefit of running the NPCs' dialogue tree to the roots).

- c. Depending on what route/course of action the players take may or may not make it more difficult to find certain pieces of the truth. Being assertive could dissuade one character from speaking out, however being too sly might do the same for a different character entirely. Who, between the NPCs, cooperates with your mission would likely be fully determined based on the players' approach to finding out the truth.

VIII. NARRATIVE

- a. I would say a key "story" element of the game is the lack of consistency from both the player character and supporting cast, in regards to Ray's present predicament and past one. Early into the game, it's already notable that Ray's memory is less-than-reliable, causing an unintentional unreliable narrator: however this also includes the fact that what others around her say can also be concluded as "half-truths" or barely sensible to a timeline of events. Trust would be very hard to build up, both for Ray and the players themselves, as they try to piece together the full story of what transpired prior to Ray's awakening in Paradise.
 - Ray aside, one such important character that will further develop this narrative in the story will be Clarus Regis, who is meant to play the role of the "omnipotent being that does no injustice". This is the one sole character that seems to know the true and full story: however, will NOT let anything slip to Ray or any of the other supporting cast. They will drive forth the narrative, depicting difficult decisions and questions prompted to the player/Ray, which will likely either motivate or demotivate actions towards the truth.
- b. The "structure" of my narrative is the closest to Marie-Laure Ryan's branching narrative, as there is key importance in branching towards multiple endings and multiple versions of either ending.
 - The reason I made this choice is because choice is important to, not only the players, but to Ray's character as well. As the plot thickens and develops, there are bits and pieces seen of Ray's previous character: unable to make choices for herself through both indecision and force. Things always seem out of her control, as the players will find both in the past and seemingly in the present. Ray's perspective is severely flawed, but it's not evil; she doesn't know what to make of herself, or what to do with these memories: and in the end, it's the player's decisions that will lead her to her "forever after".

c.

- One such experience I imagined in the game is the first “big talk” Ray has with the godlike being of the world Clarus Regis. It’s innocent, but slowly it delves into territory of questioning and concerns; all of which Clarus dismisses and reminds Ray that she’s in no danger, there is no harm in Paradise, and that you need not look for more than what you already know. This, narratively speaking, sounds like a comfort to simply do as you’ve always had and enjoy eternal happiness: however, players will hopefully pick up on its more sinister meaning and desire to question everything all the more, denying even a god in search of their own answers. Making a difficult choice despite being told otherwise, choosing to understand rather than keep things the way they are, that’s what I believe is one of the “impactful” meanings that I hope to implement in this game.
 - Another experience is having a one-on-one talk with another angel, Ray’s neighbor and seemingly closest friend Joshua. In this scene, Ray had just gone through a terrible breakdown from painful memories being brought back to her. At the time, Joshua would still be playing as “the good angel that follows Clarus’ will”, but in the moment of seeing Ray go through something terrible, it eventually leads to Joshua further proving he is on her side by giving her bits and pieces she needs to complete a puzzle she initially couldn’t understand. In doing this, it shows that Joshua truly is a dear friend, and is willing to face the powerful forces that are against Ray in this search. She’s not alone, she’s doing the right thing, she can continue her search with the understanding that someone is by her side. In this moment Ray needed a friend, and she found exactly that in Joshua. That’s the sort of message that I also wish to convey; doubts may be at every turn, but in our darkest hours we truly know who is and always will be by our side.
- d. I would like to create a spatial storytelling relationship between the game narrative and the elements of the game. Using environmental storytelling, depicting the mood through both background visuals and auditory cues, I want to be able to set every scene in ways that wouldn’t be obvious unless someone would be looking deeper into every aspect. It wouldn’t be pretentious or absurd, but it would be a subtle presence in-game.

IX. AUDIO

- a. Sounds that I’d like to implement into the game:
- Sound effects:

- a) Flapping wings, indicating an angel's arrival or departure.
- b) Crowded background noise, for busybody places in Paradise
- c) Books dropping on the ground, meant mostly for libraries and potentially rooms with books and papers
- d) Loud doors, wooden, for the big doors that lead to Clarus Regis
- e) Soft footsteps, both for player movement and indicating time-sensitive events of an NPC approaching
- f) Breathing, heavy breathing for moments of needing to hide from other NPCs
- Music:
 - a) Maybe soft angelic harps, for the ambience of Paradise in the first arc of the story. Everything is good, and everything is fine.
 - b) A slow creep of organs, initially sounding soft but gradually reaches a point of discomfort, meant to be played during the talks Ray has with Clarus Regis
 - c) Impeding and quick piano, to bring suspense and anxiety to quick-time events
- Voice-Overs:
 - a) Voice Overs would very likely not be of much importance, however I would like small vocal cues to indicate both Ray's and the main supporting cast's emotions (played alongside specific portraits)
 - b) If needed to have bigger dialogue, potentially for cutscenes of exposition (maybe in the introductory scene and scenes of important from Clarus Regis)
- b. Interactive audio could be described as vocal cues that come with interacting with narrative-important NPCs. Often, when interacting with a character, there will be a vocal cue that can be accessed through the player choosing to talk to them. As dialogue passes, more and more vocal cues are present as the NPC expresses themselves; excitement, confusion, disgust. All this can only be accessed depending on the player progressing the conversation.
- c. Adaptive audio could be described as, once again, being present in the "big talk" with Clarus Regis. As the music starts off warm and inviting, the more Ray presses on the topic of her amnesia, the slowly descent/shift towards a more sinister tone of music will appear. If Ray continues to talk as though she no longer wishes to look for her memories, the music will

stay the same; if the opposite is done, it will reach a point where the music is.

- d. I want the audio to express how genuinely suspicious Paradise is. It's everything everyone has ever dreamed of: everyone is happy, no one questions anything because why would they, and life can carry on as you dreamed. I want it to feel like a dream, like there's truly nothing going on behind the scenes, and to express that it's only Ray that feels she doesn't belong because she doesn't remember how she got there. As the story progresses, more of Paradise's mask starts to crack and crumble, and we start to see some seriously concerning things underneath the happy facade of Paradise. It's unsettling how "perfect" Paradise is, and how did this come to be? How did Clarus Regis build up this oasis, and why? I want the players to feel like nothing makes sense, and that they should continue to drive themselves to the truth no matter how attached they may seem.
- X. I would compare "Paradiso Promenade" to Undertale, considering the choices that could be made by the player.
- a. With its emergent storyline and the constant drive of the message that what you make out of your interaction with other characters is vital to the narrative (plus it's a pixel-based artstyle), it's inevitable that this sort of comparison would exist— in both games, your choices have rewards and consequences, and heavily determine what sort of ending you may be able to achieve.
 - b. Another comparison that could be made between this game and Undertale, are the hidden aspects that need to be sought after and can only be found through DETERMINATION (hah, get it?) and curiosity. It's only through the smaller details that we get to understand Frisk's story in Undertale— which is something that can also be noted with Ray's. While in Undertale it's not explicitly stated whether Frisk had a reason to be in the Underground or not, with ray there would be a distinct reason she ended up where she is in Paradise.