- ***Core story***
  - ***Player Character***
    - **<NAME IN DEVELOPMENT>**
    - African American, male, 33 Years of age, divorced
  - ***Non-Player Characters***
    - Amanda Kiro
      - *"Mentor"/"Guardian" archetype, story importance*
      - *Alive at time of plot, death in campaign story*
      - *35 years of age, caucasian, female, ex-military weapons and submarine vehicle specialist*
    - Darcy
      - *Skinny, skittish bloodhound, one of two dogs transported to the underwater laboratory, alluded to by Amanda Kiro in the opening segment*
      - *7 years of age (human years)*
      - *Fate in plot to be decided*
    - Dr. **<Name in Development>** - On-site researcher
      - *Brother of the main character, story importance*
      - *Alive at time of plot, death in campaign story*
      - *35 years of age, African American, male, emotionally distant, emotionally callous, not malicious but methodical*
    - Dr. Scott Runnet - On-site Researcher
      - *Colleague sent down to research station, story importance*
      - *Alive at time of plot, death in campaign story*
      - *Short, stout, caucasian male, 40 years of age*
    - Dr. Oliver Nguyen - On-site researcher
      - *3rd Colleague sent down to research station, story importance*
      - *Missing/deceased a the time of plot, death detailed in scattered research logs + one video/audio recording*
      - *Never physically seen*
    - Dr. **<Name in Development>** - Above-surface researcher
      - *Research lead at above-water research station in contact with submarine station, flash-back importance*
      - *Alive at time of plot*
    - **<Name in Development>** - Child
      - *Son of main character, deceased before time of plot, flash-back importance*
      - *Mixed Afro-Asian male, 13 years of age, disappears with little to no immediate explanation*
        - *Explained at end of main plot*
  - ***Plot***
    - ***Primary Storyline***

- ***Prologue Flashback (tutorial for tool usage and collecting items)***
- *Opening segment*
  - Player character and *Amanda Kiro* are introduced in a diving bell descending towards the research station housing the player character's (PC's) research efforts. The PC laments about the increased pressure causing them discomfort and lists a few symptoms of _The Bends_, a condition applicable to deep-sea diving expeditions/members
    - Outside the few circular windows, the view is pitch black and impossibly dark within the bell. Even turning on internal and external lights offers a paltry tool against the oppressive darkness and impossibly empty ocean.
  - Suddenly, the diving bell (The Hyperion) is rocked violently by an outside force, Amanda Kiro (piloting the vessel) notes that it is highly unusual for the local wildlife to take any interest in the vessel, and that to ensure the security of the vessel and their trip, they'l have to descend faster and suffer through some of the side effects, setting up for later visual effects and debuff gameplay mechanics
- *Chapter 1 - Pressurization*
  - *Getting used to the station and meeting Dr. Runnet through the first pressurized security chokepoints*
- *Flashback 1 - First Goodbye*
  - *Child disappearance*
- *Chapter 2 - Dark Adaptation*
  - *Exploring the station, attempting to re-establish communications with surface research station, failing, eventually meeting the PC's brother*
- *Flashback 2 - Night Terrors*
  - *Childhood flashback of the PC, explaining a future enemy to haunt them in the darkness*
- *Chapter 3 - Subliminal/Ethereal*
  - *Exploration-encouraged segment, method of progression is not immediately explained and reading of scattered documents is encouraged*
  - *Culminates in another meeting with Dr. Runnet who manages to bind the hands of the PC, share a brief moment of conversation (portraying his mental state and possible awareness of the happenings in the station) before his demise at the hand of physical hazard of the station*

- *Flashback 4 - Brother Dearest*
  - *Flashback to the PC and brother in childhood, exploring their dynamics and offering insight to the idea that the brother has always been of the nature/behavior he exhibits in the main story*
- *Chapter 4 - Maybe this is Hell*
  - *Final deterioration of the PC's psyche and abandonment of typical game mechanics, death/loss state only serves to incapacitate the PC temporarily, upon waking up the PC sees a worsened state of the research station, eventually finding Amanda Kiro in a mixed deceased/aware of her death state before once again losing consciousness*
- *Finale - Welcome Home*
  - *The PC is attracted to and eventually finds a space of impossible geometry in the floor of the research station, upon descending which they eventually come face-to-face with the source of their insanity, the anomalies within the research station, and is reunited with his son in an extended, horrific manner.*
  - *The true finale of the game comes in the form of some distended clips of limited visibility featuring A) the PC moving through the now deserted and visually normal research statement as an unnerving noise builds. B) The diving bell sealing such and disconnecting from the research station, the noise continues to build. C) The Bell ascending and gradually becoming more visible to the camera, the noise is continuing to build and approaching it's peak. D) the noise abruptly cuts and is replaced with the sound of soft ocean waves breaking against the base of the topside research station as the diving bell surfaces, the door swings open, and the game cuts to black.*
    - ***Flash-backs by segment***

General concepts/Trigger Warnings
- *Note: Please let me know if you are interested in the project but have particular sensitivity to any of the listed topics and I will do my best to assign you work/directives that allow you to avoid the unsavory parts, comfort and team cohesion are my top priority*
  - ***Childhood Trauma***
  - ***Missing Child - Son of main character***
  - ***Mental Instability caused by PTSD***
  - ***Mental Instability caused by Claustrophobia***
  - ***The Bends***
  - ***Sleep deprivation***
  - ***Underwater research***

- *Marina Trench - Challenger Deep*
- *CODENAME: AMBROSIA*
- *SOURCE: The Deep - Nick Cutter (Book)*
  - *Source for most primary plot points, characters, and general story flow*
  - *Major details, certain climactic points, and lore has been changed to avoid copyright infringement*
- *SOURCE: Alien (Movie, Ridley Scott)*
  - *Backbone for some major horror tropes, not for enemy/monster designs*
    - *Stalking, fear of the unknown, "What lurks in the dark" archetype, "Alien/unfamiliar creates" archetype, "foreign territory" archetype, body horror*
- *IMPORTANT TRIGGER WARNINGS*
  - *Body horror - Extremely prominent*
  - *Psychological horror - extremely prominent*
  - *Eldritch/Cosmic horror - minor prominence*
  - *PTSD - moderate prominence*
  - *Childhood trauma / Childhood disappearance - moderate prominence*
    - *Explicit harm of a child - not present*
  - *Mental Illnesses*
    - *Extreme Psychosis/Hysteria*
    - *Hallucinations*
    - *Zealotry*
    - *Implied Suggestion*
      - *Scientist under effects of hypnosis acts against safety protocol*
  - *Not included*
    - *Sexual Violence of any sort*
    - *Religious Violence of any sort*
    - *Coercion/Blackmail/Forced action of any sort*
    - *Homophobia/Transphobia/Misogyny of any sort*
    - *Racism of any sort*

Genres/Characteristics
- **Alinear progression**
  - Player progression does not branch, follows one singular story and includes one ending
    - Second ending inclusion is possible but for now we'll focus on one until the story is finalized
  - Player progression will be determined on the backend by boolean flags, on the frontend by item collection
    - Items will also determine:
      - what areas of the map the player has access to
      - what chapters of the story are actively being pursued

- ■ Gameplay flips between immediate events to occasional flashbacks to portray history of the character, as well as to explain why certain enemies take the form they do
- ■ In-game text will not be voice acted, instead opting for a text box featuring the speaker's name, dialogue, and occasional stylized text to portray emotions
  - ● *Stylized text examples include wobbling text (Anxiety/intoxication), shaking text (fear/uncertainty), capitalized text (anger/urgency) or any combination of the three*
- ○ **Semi-open world**
  - ■ The player has the ability to access/explore any part of the map accessible to them off first introduction *or* with the items they have collected, but progression in particular areas will be limited until the player has acquired the appropriate item, therefore preventing story elements from progression out of the intended order
- ○ **Item-oriented progression**
  - ■ *Progression Items to be found:*
    - ● Access keycards
    - ● ~~Handgun~~
      - ○ Removed, Reason: imagine being in a submarine and shooting a hole in the side of the wall: Not feasible
    - ● Flare Gun
    - ● Crowbar
    - ● Tranquilizer
  - ■ *Non-progression Items*
    - ○ *Note; These Items have no progression-based purpose and only exist to world build, offer exposition, or explain other parts of the story to the player in order to add depth and stake to the world*
    - ● Research Notes
    - ● Research Journals
    - ● Locked Laptop
      - ○ A code may be hidden in the aforementioned Journals or Notes
    - ● Specimens
    - ● Ammo
      - ○ ~~Hand Gun~~, Flare Gun
    - ● Healing Items
      - ○ Anti-hallucinogenics, Mood Stabilizers, Anxiety Medications, Anti-psycotics
- ○ **Subliminal/indirect story telling**
  - ■ Immediate story (direct plot of the game) will be portrayed in the events and details portrayed via the main campaign

- ■ Previous history, world building, and other details will be detailed in scattered non-progression items and flash-back sequences
- ○ **Visually limited, audio heavy**
  - ■ General landscape will include segments of heavy darkness, the map will not always be well-lit and even when it is will still include difficulty of sight
  - ■ *Audio design will be extremely important, enemy sound-design, environment sound-design, and music sound-design will play a strong role in portraying urgency and danger*
- ○ **Simplistic artstyle**
  - ■ Ideally the game will feature a low-poly, angular artstyle to relieve pressure and resources needed for visual input
  - ■ Additionally the low-detail artstyle will lend a further encouragement to increasing reliance on audio/auditory input and clue the reduce demands on designers
    - ● *The goal: make the player feel fear regardless of the artstyle, and regardless of whether the lights are on or not*
- ○ **Minimal combat potential**
  - ■ While a flare gun will be included for the player to find, the uses will be limited and ammo will be incredibly sparse and only intended to give the player a false sense of security
  - ■ *USAGE:*
    - ● *1)* The player can opt to shoot the flare gun in dark locations to create temporary lighting or to illuminate areas they might want to explore
      - ○ *Note: Illuminating an area should **never** be required to find progression/progression items, this might soft-lock the player*
    - ● *2)* The player may use the flare gun to temporarily scare away unseen/heard enemies for the duration of the flare gun being lit within a certain radius, the player reaching a sufficient distance from the flare gun will further allow the chance for unseen enemies to make the presence known once again
      - ○ *If the player uses the flare to scare an enemy away, leaves the radius of the flare (thus allowing an enemy to retry approach) and then re-enters the radius of the flare, the enemy should be scared away again*
      - ○ *Enemy presence is determined by character mentality/fear, similar concept to turning on the lights in your bedroom when you fear you may hear something in the darkness*

● *Roles Needed*
- ○ **3D Modelers (1-3)**
  - ■ *Needed for enemies, environment, and items*
- ○ **Programmers (1-3)**
  - ■ Undecided engine, most likely Godot or Unity

- - - ■ Needed to establish and create map layout, item layout, progression methods, and general continuity
  - ○ **Story-boarding Minds (1-2)**
  - ○ **Music Artists (1 director)**
    - ■ Not Required, director decides other members
  - ○ **Miscellaneous - Can be relegated to above roles**
    - ■ Environment Artists
    - ■ Texture Artists
    - ■ Item Artists
    - ■ Game Designers