



What are their goals:

My philosophy for exposition: Obviously you want to "show, don't tell"

- everyone should be "in the middle of something" and you should be able to pick up what's going on

First you write the bad exposition for yourself, then you just let your characters "inhabit" the world

random words:

scyther, box, hedonic, fruit, seed, shell, turn

Why do they care:

- philanthropy
- redemption
- women?
- personal survival

Characters:

Each character needs their own distinctive style  
They should somehow be foils of one another

What type of installation is this?

A: The politician

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B: Just here to fight

- hides their insecurity over the impending danger with bravado and exaggerated impatience

The best way to structure it is to use VR to allow for periods of intense action followed by discussion and debate

How do we introduce the "last stand" dynamic

- from the beginning, and then give them hope of escaping alive
- make it a twist that they know there is no way out

Threats:

- a sudden invasion by an enemy

Twists:

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Has the office been lived in for any amount of time?  
They have endured days of waiting before the attack actually happens

Setting:

They are isolated and have lost communication

Building tension:

- the noise suddenly goes quiet

- they have to be perfectly quiet
- they are examining things through VR goggles
- they suddenly lose communication in the middle of the action

A lot of tension is usually built because the monster has not revealed themselves. You don't necessarily know that they are present, and you certainly don't know their capabilities. Building up "yes, they are here and this is what they can do" is what build tension. Signs is really just a slow drip of stuff pointing to these ideas

Outside the box:

- Gundam
- mech suits?
- Yugioh
- ability to summon monsters, holograms, etc?

Worldbuilding:

- hologram tech
- VR tech; how does that change things

Question:

- how do you build tension?