

## Current Outline:

### I. **Car/Road:**

You are driving on an empty road at night, until suddenly you hear a horn

#### A. Narrative Details

1. Headlights of oncoming vehicle cut to white frame
2. Idea: we could possibly use billboards on the side of the road to communicate credits, or maybe the title card for the experience?

#### B. Main Interaction

1. Looking around while you're driving (maybe allow the guest *some* control of the car?)
2. Regardless of what you do, the accident will happen to do

#### C. Art Assets

##### 1. Car

- a) Exterior Body
- b) Car Lights
- c) Windows
- d) Trunk
- e) License Plate
- f) Tires
- g) Car Seats
- h) Wheel
- i) Pedal / Brakes
- j) Mirrors (3) - Two for Exterior - One for Interior
- k) Radio
- l) Some sort of grounding element on Interior Mirror \*

2. Another Car / Object coming towards you - Headlights

3. Road

4. Trees - 3 versions

5. Grass

6. Rocks

7. OTHER NATURE ELEMENTS

8. Billboards

9. One Skybox

#### D. Sound

1. Ambient wind noises
2. Car driving noise - engine
3. Car honk noises
4. Crash noise
5. No BGM

## II. **White Frame:**

Perhaps in this white frame we can implement sounds of the hospital that I suggested in the previous iteration

### A. Narrative Details

1. In other words, the frame is white, maybe there's like a sound effect like that of the Normandy scene from "Saving Private Ryan" or something like that, along with generalized noise from the hospital
2. Maybe we can have the title card for the experience be here?

### B. Main Interaction

1. No interaction - you just hear sounds

### C. Art Assets

### D. Sound

1. Hospital equipment beeps
2. Ragged breathing noises?
3. BGM #1 comes in (happier tone, melody - leads us into childhood)

## III. **Beach**

Buzzing of past scene blends with the sound of ocean waves, white frame dissolves into scene of you at the beach, with environmental objects (like large legs in front of you) adjusted for scale to suggest that you are a very young child, making some sort of sand architecture

### A. Narrative Details

1. I guess this would be your first memory
2. Parents are probably there lol

### B. Main Interaction

1. Can pick up sand tools in front of you and stick them into the stand to play with them.
2. Can gaze-interact at parents to get them to move around? Too much?

### C. Art Assets

1. Sand
2. Sandcastle
3. Plants
4. Seashells
5. Beach Chairs
6. Palm trees\*
7. Beach Toys
8. Legs?
9. Ocean (HONGZHU)

### D. Sound

1. Ocean wave noises

2. Sounds of seagulls maybe?
3. VO from parents?
4. Sound of sand tool going into the sand
5. Sand ruffle noise
6. BGM #1 continues

#### IV. **Bedroom**

Use a goldspike three-esque cut with some of the sand tools to a bedroom, with scale to suggest that you are slightly older, parent from other room yells at you to pack faster

##### A. Narrative Details

1. It would maybe be good, idk if in this scene or better established in future scenes, that this is maybe not the first time you've moved
  - a) Sense of isolation comes from having moved a bunch while growing up due to parent(s) job → carried forward into adulthood
  - b) Maybe this can be illustrated in a driving montage? Actually yes let's make that the next cut

##### B. Main Interaction

1. Putting sand tool into the box to trigger the next scene?

##### C. Art Assets

1. Room
  - a. Bed - half made
  - b. Boxes - Some packed, some open
  - c. Window
  - d. Wood floor
  - e. Desk?
  - f. Sand toys
  - g. Toys
  - h. Dresser
  - i. Suitcases

##### D. Sound

1. Sound of stuff being dropped into the box / light jiggle noise
2. Footsteps?
3. BGM #1 begins to include new elements, maybe a new instrument added or a more "Bridge" portion of the piece...

#### V. **Car/Road**

Use Goldspike 4 to have a driving montage with you in the backseat, but the items around you keep changing

##### A. Narrative Details

1. Use this to illustrate that you moved a lot during your childhood, maybe with different environments and slight scale change each time to indicate the progression of time?
2. Cue height change transition at some point
3. you open the door on your side, and maybe we can then cue something for height change?
  - a) You find a note given to you that says "Welcome to the Neighborhood :)"
  - b) Maybe if you enter the door, the ambience of the scene cuts so now you're walking with a plate of food to your table, where the woman is sitting.

#### B. Main Interaction

1. During driving montage, you can look around, but the scenes are changing around you.
  - a) It seems that a lot of these early interactions are happening around you, not because of you. Could this be a thematic metaphor for when you're a child, you have less control?
2. Height change interaction once you reach destination.
3. Picking up the note
  - a) Finally taking control of your life

#### C. Art Assets

1. Suitcases
2. Bags
3. 4 tree variations
4. Rocks on rocks on rocks
5. Grass
6. Flowers
7. Mountains
8. Several Skyboxes - (4?) Day - Night - Fall - Summer or Winter
9. 4 variations of texture for each
10. Note that says "Welcome to the Neighborhood"
11. Some kind of object representing the parents in the front of the car\*

#### D. Sound

1. Sound of car driving noise, like an engine
2. VO of parents in the front of car... laughter maybe?
3. Car door opening/closing
4. BGM #1 ends

## VI. **Kitchen or Living Room**

### A. Narrative Details

## B. Main Interaction

## VII. **Kitchen**

The scene changes so that now you're eating with food with a woman (it can thus be inferred that this woman gave you the note).

### A. Narrative Details

1. This scene is inside your house, an environment similar to Goldspike 3, with the woman sitting very close to you.

### B. Main Interaction

1. Picking up food and sharing food
2. Gaze-interact at photo behind the woman? Or should there be a bunch of photos strewn out in front of you (which sounds weird)?

### C. Art Assets

#### 1. Kitchen / Living Room

##### a. Kitchen

- i. Counter
- ii. Pantries
- iii. Stove
- iv. Microwave
- v. Fridge
- vi. Sink
- vii. Window
- viii. Pots
- ix. Pans
- x. Toaster
- xi. Utensils
- xii. Burner

##### b. Dining Table

##### c. Chairs

##### d. Food (Need to figure out what type of food)

##### e. Living Room

- i. Window
- ii. Couch
- iii. Bookshelf
- iv. TV
- v. Lamp
- vi. Wallpaper
- vii. Books

#### D. Sound

1. Sound of silverware noodling with the food
2. VO from woman maybe
3. BGM #2 begins - if BGM #1 was happy with a touch of melancholic, BGM #2 should be more blissful. Example: if BGM #1 is the Romance Piano Theme from La La Land, then BGM #2 is the twinkly, happy Planetarium track.

### VIII. **Beach**

If you stare at the beach photo, the scene around you changes so that now you're literally on the beach, but the ambience needs to be to evoke the feeling of a dreamlike state.

#### A. Narrative Details

1. The Woman is there, on the beach, beckoning you to come into the water with her.
2. She runs toward the water. Your gaze should track her. As soon as her body hits the water, cut!

#### B. Main Interaction

1. Gaze-interact at The Woman

#### C. Art Assets

1. Same as Last Beach

#### D. Sound

1. Ocean/wave noises again
2. The woman laughing
3. Sound of body hitting the water maybe?
4. BGM #2 continues - still happy

### IX. **Multiple**

You are back in your house/apartment, very clear that your relationship with the woman has deteriorated since the time back in the photo. Maybe you are back on the couch watching the TV (which has replaced the position of the woman from the previous scene), but the woman is sitting at a distance from you that communicates that all is not well.

#### A. Narrative Details

1. Maybe changing the channel on the TV motivates cut to next scene?
2. Question that needs to be addressed: do we need to reveal in some sense why the relationship has faltered? May make more sense for why she is seemingly giving you another chance by revealing in some way that you can follow her if you want

## B. Main Interaction

1. Interaction with remote?
2. Gaze-interact with TV? Gaze-interact with Woman? If you have this choice, then choosing to look at the TV could be a reason why she's mad at you. If you look at her, then it can be reason she gives you another chance later.

## C. Art Assets

1. TV Remote
2. Books

## D. Sound

1. Remote click noise
2. TV ambience
3. BGM #2 becomes softer... faint... slowly BGM #3 takes it over... which is moodier and more contemplative (if we're continuing with the La La Land example, BGM #3 would be City of Stars)

A series of quick cuts between the settings of (V) and (VI).

## E. Narrative Details (we might be getting rid of the driving portions of this scene?)

1. You are eating with the woman again, she is still sitting close to you.
2. You are driving down the road with her. She's with you, but isn't smiling as much.
3. You are eating with the woman again. Maybe show the seasons change towards winter so that it's winter outside. Now she's on the other end of the table.
4. You are driving with the woman again, her body is turned away from you. It's now winter.
5. You are eating with the woman, but the table has now gotten larger and she's even farther away from you.
6. She gets up from the table and stands to your side.
7. You are driving - alone

## F. Main Interaction

1. Pretty sure these cuts will just happen regardless
2. Eventually you gaze-follow the Woman as she walks away, which will trigger Scene (X).

## G. Art Assets

## H. Sound

1. Driving noises (if we're still doing this)
2. Wind noises (if we still do (1) and the seasons change)
3. *Maybe* an eating noise...
4. Honestly this scene is probably more powerful just with BGM
5. BGM #3 - moody; brooding - continues

X. **A xx Station**

Gaze-follow her, and use Goldspike 2 to transition to a train station / bus station / cab station. Either way, she gets on a mode of transportation. And you don't follow her.

A. Narrative Details

1. Once the scene transitions to the tran/bus/cab station, in your hands will be a postcard that reads "If you can work through it, come find me."
2. Were we going to change the text on the postcard? Or something other than a postcard, because if it's a postcard, that means she's already there, and that's weird?

B. Main Interaction

1. Staring at the postcard/somethin.

C. Art Assets

This depends on the status of everything else. May not be time to create a station

D. Sound

1. Sound of train/bus/etc. Calling
2. BGM #3 ends

XI. **Living Room**

If you stare at the postcard long enough, the postcard becomes a scene on a TV that you are watching in your home, in a setting similar to (8), alone.

A. Narrative Details

1. There is food scattered around
2. The TV is on, grizzled in the background.
3. Above the TV (or to the side but enough in view to get the guest's attention) is a gallery of pictures of you and the Woman. (maybe include a photo you took of each other back in an eating scene)
4. In the center of the gallery is a photo of you on the beach.

B. Main Interaction

1. Staring at beach photo?
2. Playing with the remo

C. Art Assets

1. Food Food Food
2. TV Ambience
3. Pictures pictures pictures
4. Photo of person on the beach

D. Sound

1. Remote click noise
2. *Maybe* sounds of food bags rustling
3. TV ambience

4. No BGM

XII. **Beach**

Maybe this could be a more truncated/distorted version of Scene VII

A. Narrative Details

1. By distorted, I mean in the way that our memories kind of warp over time, exaggerating the emotion or action of a scene away from the “original” moment
2. Perhaps it is exaggerated in the sense that “you” project the moment to be more meaningful, or maybe it influences your actions later to drive to her?
3. Match cut from some sort of beach utensil(?) to steering wheel

B. Main Interaction

1. Using same sand tool as last time? Or a different one?

C. Art Assets

1. Same as before

D. Sound

1. Ocean/wave noises
2. Sand tool hitting sand noise (reused)?
3. BGM #1 trickles back in

XIII. **Car/Road**

We return to the same empty road at night from the very beginning, with events repeating themselves (albeit slightly quicker than before, since the guest already knows what happens at this point) → cut to white frame

A. Narrative Details

B. Main Interaction

1. Driving (sort of) or no control at all?

C. Art Assets

D. Sound

1. Same sounds as Scene (1)
2. BGM #1 continues

XIV. **White Frame:** End with white frame

A. Narrative Details

1. maybe some VO to indicate that the experience is over/that the character being embodied has finally died
2. Or a quote:
  - a) “Sometimes you will never know the value of a moment until it becomes a memory.” - Dr. Seuss

- b) "I still remember the feeling I felt when I first started talking to you"
- c) **"When from a long distant past nothing subsists after the things are broken and scattered, the smell and taste of things remain" - Marcel Proust**
- d) "Remembrance of things past is not necessarily the remembrance of things as they were" - Marcel Proust

B. Main Interaction

- 1. No control. Just sound

C. Art Assets

D. Sound

- 1. Flatline noise?
- 2. Maybe the sounds of the beach?
- 3. Or the woman's voice?
- 4. BGM #1 ends