

AND THEN THERE WERE NONE

based on the novel "And Then There Were None", by Agatha Christie

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GAME DESIGN

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I. GAME CONCEPT

01. ABSTRACT

Our game intends to be an immersive experience, inspired by the story of the most famous mystery novel written by Agatha Christie, "And Then There Were None".

The game lies on environment exploration, with the story being unfolded through the player's actions. It develops in an illusionary world, seen by a first person point of view, with the protagonist being locked on his personal and safe imaginary. His ephemeral perspective gradually collapses and morphs into reality, by the interaction with his surroundings through his senses, perception and free will.

AND THEN THERE WERE NONE

by Agatha Christie

*Ten little Indian Boys went out to dine;
One choked his little self and then there were nine.*

*Nine little Indian Boys sat up very late;
One overslept himself and then there were eight.*

*Eight little Indian Boys travelling in Devon;
One said he'd stay there and then there were seven.[8]*

*Seven little Indian Boys chopping up sticks;
One chopped himself in halves and then there were six.*

*Six little Indian Boys playing with a hive;
A bumblebee stung one and then there were five.*

*Five little Indian Boys going in for law;
One got in Chancery and then there were four.*

*Four little Indian Boys going out to sea;
A red herring swallowed one and then there were three.*

*Three little Indian Boys walking in the zoo;
A big bear hugged one and then there were two.*

*Two little Indian Boys sitting in the sun;
One got frizzled up and then there was one.[9][citation needed]*

*One little Indian Boy left all alone;
He went out and hanged himself and then there were none.*

02. CONCEPT

What is its theme? What is the game about? What is its agenda? What is its message? What are its overarching goals? What gives the game meaning? What do you want people to learn/think/reflect about? Why? How does that comply with your agenda?

The game theme focus on mystery, and tries to explore and discover the limits and mysteries of the human mind. It lies on self--discovery, masked with an inviting scenario that transforms into a confused set. The character, trapped in his own mind, represents a murderer denying his crimes.

Our main intention is is to toy with player's feelings and senses, to confuse the player, to connect the character's tricky/imprisoned/trapped mind with his own, creating tension, doubt and, in the end, making him question his own sanity - "how far can one's mind go to hide itself from the truth, to run from reality?".

03. GENERAL GAMEPLAY

How is it played? In what medium, platform and with what apparatus? Whom do you play with? With what end in mind? Describe all contexts, characters, objects and interactions they have with each other. One should be able to imagine very clearly how the game works from your document. Relate how it plays with your theme.

This game is a first person interactive experience. It requires being played alone, to be fully involved in the narrative, being the PC its main platform and with audio output.

The set, based directly in the book, happens in a mansion-like space, exploring all the rooms and corners of the building.

The gameplay is based on a sequence of metaphors, acting over objects to trigger the story events. His actions include seeing, grabbing, throwing, breaking, opening, pulling, pushing and checking the surrounding objects. Each object represents a murder, subtly connected with its murder scene in the book's main poem.

As another connection with the book's poem, there will be ten empty pedestals in the first scene. Each time the player triggers a certain event, a new statue will appear on the pedestals, representing each victim involved in the mystery, in other words, each murder remembered. This feature also represents the player's progress in the game.

Example: when the player interacts with the a longcase clock (just to admire or see what time is it) a new memory surfaces, as a flashlight / shiver / heavy breathing, and listens a scream into despair, and suddenly the world changes - in the book, one of the characters has his skull crushed by a bear-shaped clock that was dropped from another character's balcony.

There are 10 stages of degradation, that are going to "develop" as long as the player solves/discovers the objects that are connected to each kill.

04. ENVIRONMENT DESIGN

How does it look? Sound? Feel? What will the experience be like? Write about each element and its aesthetics and how they enhance your agenda.

The game first starts with an inviting environment, lighted, white-colored and almost unrealistic, that intends to give the player an uncomfortable and distrust feeling (to perfect to be true).

As the events are triggered and the memories return, the surroundings change: the set becomes darker, smaller, more dramatic, distressful and “prison-like”, with details that hint the main plot (for example, a drop of blood on the floor).

Along with the visual changes, the sound plays an important role to reinforce the mind’s state, and the truth discovery (for example, a woman’s muffled scream as a glass breaks).

05. STORYLINE

Is there a story? If so, how will it unfold? What is the story about? Briefly outline characters and events.

The whole game is made around the story being told. The game is a murderer mystery on reverse: the player will start the game on a pleasant environment, but while exploring and interacting with his surroundings, the player will start getting clues about what is really happening. For each clue found, shown to the player by visual or sound cues, the environment will degradate, and "show its true colors". The player will start doubting all that he saw, getting more anxious and trying to find more flaws in the environment. And as he finds the last clues, he will discover that they all show a part of a murder. As the panic arises, the illusion collapses completely, and initially the player is driven to think that he is the next victim. But in fact, as the last clue unfolds and the game reaches the end, the player sees his reflection in a mirror, and discovers he is the dreadful murderer, ending his own life as the inevitable ending.

06. DESIGN INSPIRATIONS

Describe the influences in your design. Show us your inspirations, relate the game with films, sculptures, books, pictures, videos, paintings, poems... also, videogames (but be careful not to plagiarize or copy whole ideas!).

Our design gets its influence from a variety of media.

The main influence is the book and poem that we are adapting, but also the rest of the Agatha Christie's works. But we also get inspiration for the immersive environments from movies like Signs (the foreboding of the invasion to come on normal day life), and games like P.T. (Silent Hill, this one explains it self), Penumbra (how it creates tension for the player by creating empathy with the character they are playing as, like the rhythm of his breath, etc) or the environment shift on Mirror's Edge (white clean environments of the city compared to the grimy undergrounds).

As for the storytelling, we got inspiration from games like Dear Esther (finding the mystery and story related with the island), Gone Home (unravelling the story behind the missing family), Stanley's Parable (dynamic storytelling), and movies like Fight Club, Identity, Paprika and Inception.

For the gameplay we got direct influences (like interaction with objects) from Among The Sleep, Portal and Half-Life and how you have to overcome obstacles or find secrets using physics and objects.

For the main character, we also got inspiration on the roles played by Sean Bean (they all die in the end)

07. VISUAL REFERENCES



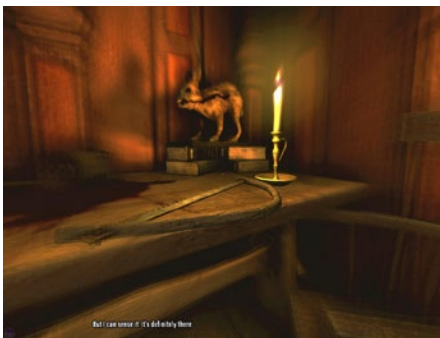
Pic.1 - *Gone Home*



Pic.2 - *Gone Home*



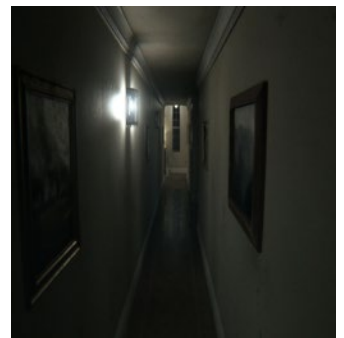
Pic.3 - Fan art - "Fight Club"



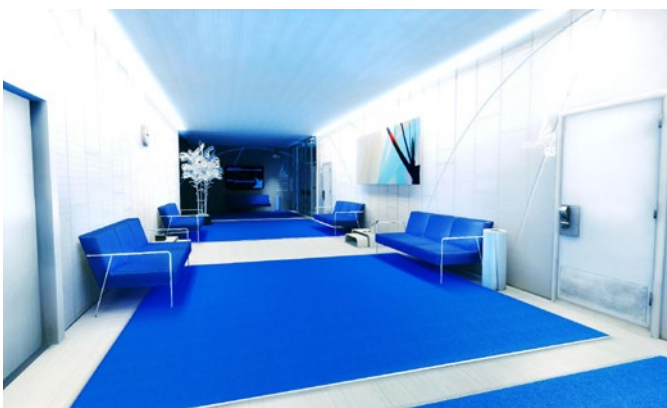
Pic.4 - *Amnesia*



Pic.5 - *Gone Home*



Pic.6 - *The Never Ending*



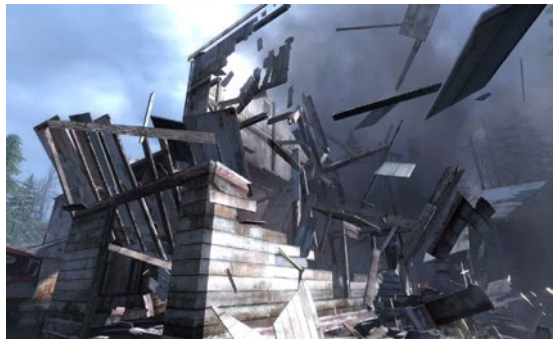
Pic.7 - *Mirror's Edge*



Pic.8 - *Mirror's Edge*



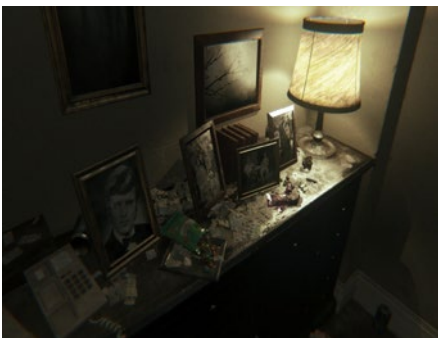
Pic.9 - Example of Architecture



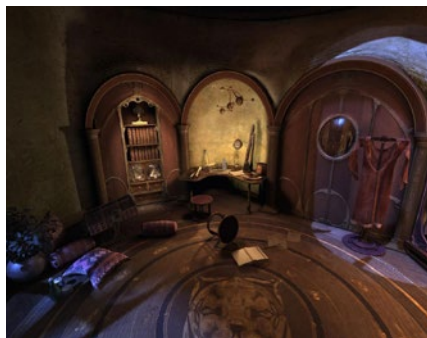
Pic.10 - Half Life - Episode 2



Pic.11 - Tribal Statues



Pic.12 - Example of Architecture



Pic.13 - Myst



Pic.14 - Penumbra



Pic.15 - Portal2



Pic.16 - Portal2

II. STORYLINE ANALYSIS

08. CHARACTERS

To develop our game, it was essential to fully understand the plot and all the tiny details that create and enrich the story's environment.

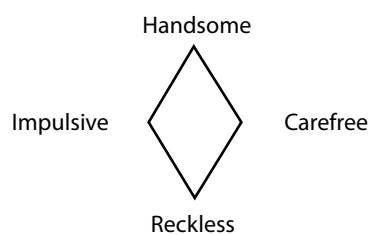
Agatha Christie always puts a great focus in the characters: their interactions, their dialogues, the tension that is naturally build between them as the plot thickens and their consequent evolution.

Therefore, we decided to focus first in the character's analysis, to understand their main characteristics, role and events (how they died and their crime). With this, we could create our game's sequence of actions and objects that make a subtle parallelism with the book.

1. Anthony Marston: Handsome, elegant - "a young god, (...) out of a nordic saga" (pg. 23).

CRIME: Ran over two children with a car.

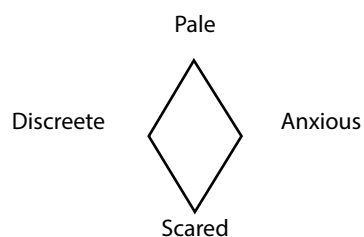
DEATH: Poisoned with cyanide, in his drink - while sitting in the dinning room, on the 1st night - initially, everyone thought it was suicide.



2. Ethel Rogers: Wife of the butler, submissive, nervous, quiet.

CRIME: Negligence while treating an old woman - inheritance!

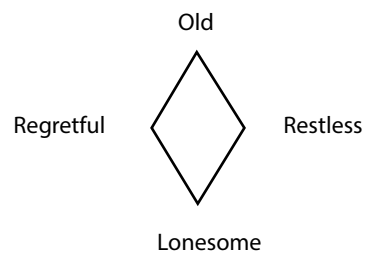
DEATH: chloral hydrate overdose (to sleep)



3. John Gordon MacArthur: General (retired), lonesome

CRIME: Sent his wife's lover to death (mission without a guarantee to succeed)

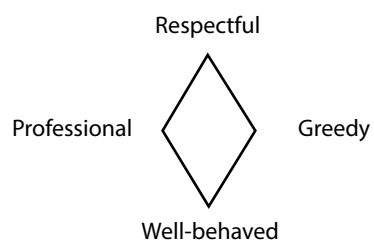
DEATH: Hit on the back of his head (weapon unknown?)



4. Thomas Rogers: Butler

CRIME: Negligence while treating an old woman - inheritance! (worst, he was the one that planned the murder)

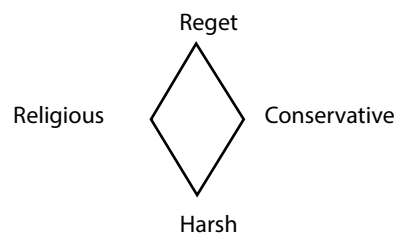
DEATH: Hit on the head with a wood axe - 2 axes (he had one in his hand when he was killed)



5. Emily Brent: 65 years old, rigid, conservative, religious, "Enveloped in an aura of righteousness and unyielding principles".

CRIME: Expelled a girl from her services because she got pregnant, the girl ended up committing suicide.

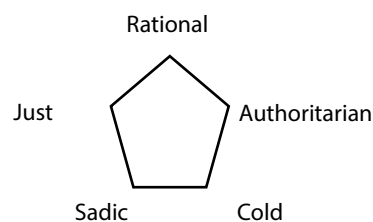
DEATH: Cyanite injection, with a medical syringe sitting on the dining room.



6. Lawrence Wargrave: Judge, rational, cold

CRIME: Sentenced an innocent man to death - It was discovered in the end that he was guilty

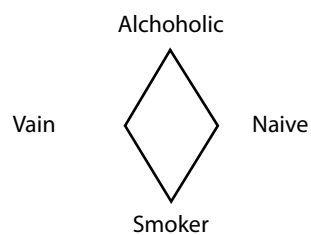
DEATH: Shoot in the head - While sitting in a back rest chair with two candles on each side, in a red gown made with the bathroom curtains and a wig made with wool belonging to Miss Brent.



7. Edward Armstrong: Medic, drunk, smoker (smokes more while tense)

CRIME: Performed surgery to a woman while drunk, she died on the operating table

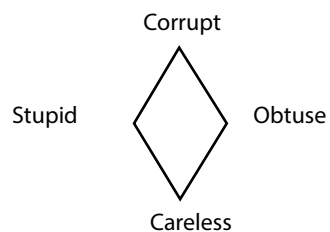
DEATH: Thrown off a cliff.



8. William Blore: Inspector, detective, corrupt?

CRIME: Framed a man that died in prison in trade for money and a promotion?

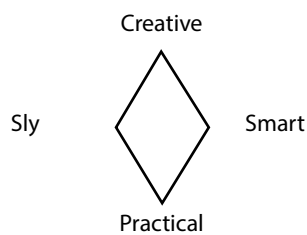
DEATH: Head smashed with a marmour clock shaped like a bear



9. Philip Lombard: trickster, greedy

CRIME: Left 21 members of a Oriental Africa tribe alone in the wilderness, dying with hunger

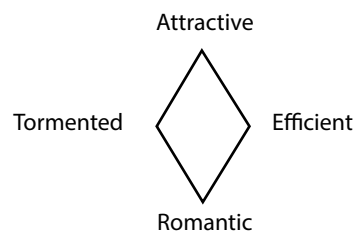
DEATH: Shoot in the heart



10. Vera Claythorne: attractive, teacher (hired as a secretary)

CRIME: Responsible for the drow of a child that she was guarding

DEATH: Suicide by hanging



(10.) Isaac Morris: drug dealer

CRIME: Forced a girl to get drugged, she ended up committing suicide at 21 years old

DEATH: Sleeping pills overdose (barbiturates)

09. IMPORTANT DETAILS

[OBJECTS]

- **Gramophone:** Plays the inquisitive voice ---- "Swan Song"
- **Gong:** call to meals
- **Wool balls:** belonging to Emily Brent
- **Shower curtains:** red
- **Revolver:** brought by Philip Lombard
- **Mirrors:** For the light signals, trying to ask for help (where there are only 4 deaths remaining)
- **Food cans:** that they eat after Roger's death
- **Vera's room hook:** Where in the end the rope for her hanging appears

[NARRATIVE DETAILS]

- The dining room window has a window-sill, where Lombard and Vera sit down to talk (between the death of the general and butler)
- The bathroom has light blue tiles
- Vera's room had a window with a view to the ocean and another with a view to the east - decorated with a modern style
- Carpets in the wooden floor of a dirty white color - walls lightly painted
- Long mirror surrounded by lights
- The fireplace shelf had no ornaments, with the exception of a white marmour bear
- Luxurious modern house

10. CATCHY QUOTES

- . *"Vem aí um temporal. Sinto-lhe o cheiro"* - homem na carruagem de Blore (pág. 17)
- . *"Está a chegar o dia do Juízo Final"* - homem na carruagem de Blore (pág. 17)
- . *"Para morrer basta estar vivo"* - Emily Brent (pág. 53)
- . *"Do teu pecado não podes esconder-te"* - Emily Brent (pág. 74)
- . *"Estamos todos à espera do fim"* - general Macarthur (pág. 86)
- . *"Fomos numa ratoeira"* - Philip Lombard (pág. 94)
- . *"Existe, repito, um demónio entre nós"* - Emily Brent (pág. 101)
- . *"O jardim zoológico somos nós"* - Vera Claythorne (pág. 159)

III. DEVELOPMENT AND DESIGN

For our demo, we decided to represent and develop the 5th death of the book, the one of Emily Brent.

As already written in the previous chapter, she was an old lady, very religious and strict, killed with a cyanide injection while sitting in the dining room.

Relating to the poem, her death represents the 5th stanza, the 5th little nigger:

*Six little Indian Boys playing with a hive;
A bumblebee stung one and then there were five.*

Agatha Christie subtly connected the bumblebee with the syringe, directly adding the connection to the poem the fact that before being injected, Emily Brent saw a bumblebee in the window.

With this set, our main question was "How can we translate this into a playable interesting scenario?"

We decided to create a sequence of actions that would represent the player trying to avoid the bee, to avoid this memory to return, breaking the illusion he is trapped in while contributing to the idea of imprisonment.

Therefore, our demo consists in 6 distinct actions:

--> Interacting with a book in the bedroom with a sentence said by Emily Brent to unlock the tea room;

--> Closing the window with the bee in the tea room, in the bedroom, in the living room and in the dining room, by this order.

--> Placing the 5th statue that appeared in the bedroom in the central piece of the dining room's table.

(A more detailed explanation is given in the 13th chapter "Interactions")

Our goal is to make this sequence of closing windows almost annoying, with the buzzing sound loud and making the player think "oh no, the bee again", relating to this murder memory that the character doesn't want to remember.

In terms of technology used, the game was developed in the Unity Engine.

11. SCENE AND BACKGROUND

1. Foyer/Entrance Hall

Description: in a lower level (steps to the next floor), floor in white marble. Walls in Light Cream Marble

- Hatter
- Light brown rug
- Painting with a beach/sea
- Axe hidden in a locket/shelf
- Little table
- Flowers/plants

2. Living Room

Description: wooden floor, big rug in the cepter, walls with a wood frieze in the middle, very light wallpaper

- Sofas - 2 double sit sofas and 2 small ones - beige/brown color
- Coffe Table
- Fireplace + Fireplace Utilities
- Shelf with Books
- Flower/Plants

3. Team Room

- Table
- Teapot and Cups
- Plants/Vases
- Gramophone
- Grandfather clock
- Paitings?

4. Dining Room

Description: one of the most important rooms

Big round table (enough space for 10 chairs)

- Platform/Glass bases for the 10 Statues (6 empty bases)
- 4 Little Statues
- 10 chairs
- China cabinet

- Silverware
- Porcelain Dishes
- Food
- Paintings/Plants/Vases

4. Bathroom

Description: light-blue tiles, scarlet shower curtain (in the bathtub)

- Toilet
- Bathtub (the ones with 4 legs)
- Basin
- Toilet paper
- Towels Cabinet

5. Bedroom

- Bed with a Dossel
- Night stand
- Lamp
- Rug
- Desk
- Chair
- Big Wardrobe
- Small fireplace
- Empty Scroll over the fireplace (like in the book, but this one is empty)

12. SOUND DOCUMENT DESIGN

Entry/Exit	Layer	Patterns	Name	Description
While the menu is running	Music	Contextual Music Entrainment	music_menu	Initial music to create ambience, makes the player enter in the mood
Walking time!	Foley	Footsteps Character Soundprin	footsteps	Step sounds of the character walking over wood/marble floor
	Foley	Consequent Sound	door_opening	Collection of the sounds of doors opening/closing
Fade/ random durations	Ambiance	Environment Sounds Nature	bird_crying	Birds sound, at the distancen(heard form the window) - really far way
Fade/ random durations	Ambiance	Environment Sounds Nature	wind_wizzle	Wind Sound circulating inside the house - sometimes more aggressive
	Ambiance	Environment Sounds Nature	buzz_bee	Repetitive annoying sound
	Music	Contextual Music Entrainment	reversed_music	Music from the 20's, in reverse
	Foley	SoundEffect	fireplace	Sound of fire crackling of the fireplace
	Foley		walk_wood	Steps in the wood (grinding)
	Foley		door_unlock	Sound a door being unlocked
	Character Soundprint		heartbeat	Fast heartbeating sound
Near the entrance hall	Foley		window_open_ close	Opening/Closing window (sliding)

13. INTERACTIONS

1. The game starts with the player in front of the fireplace, sitting on the sofa.

Sound: Music, wood burning

Image: Have a PNG with a transparent background with the controls needed to play the game

House initial state:

--> Dining table already with food, to give the idea that the dinner was interrupted.

--> One of the glasses is fallen in the ground, to make a connection with the 1st death, the fallen chair

2. When you click to start, the player gets up and the music fades out, keeping only the sound of wood burning.

(footsteps can be heard from this moment on)

3. The player starts exploring, still without the sound of the bee

4. The tea room will be closed. To enter, the player needs to find the key.

The "key" is a phrase written on an open book, over the bed or the desk in the room.

--> *"You can't hide from your sin"* - Emily Brent (page 74)

By reading the phrase, you hear the sound of a door unlocking

5. When entering the tearoom, the player starts hearing the bee.

1st window: in the tearoom

--> Doesn't include sound

2nd window: in the bedroom

--> The cross next to the window falls to the ground: connection with the fact that Emily Brent (victim represented) is extremely religious

3rd window: in the living room

--> The player hears footsteps / sound of creaking wood: as Emily Brent last heard behind her before being killed

4th window: in the dining room

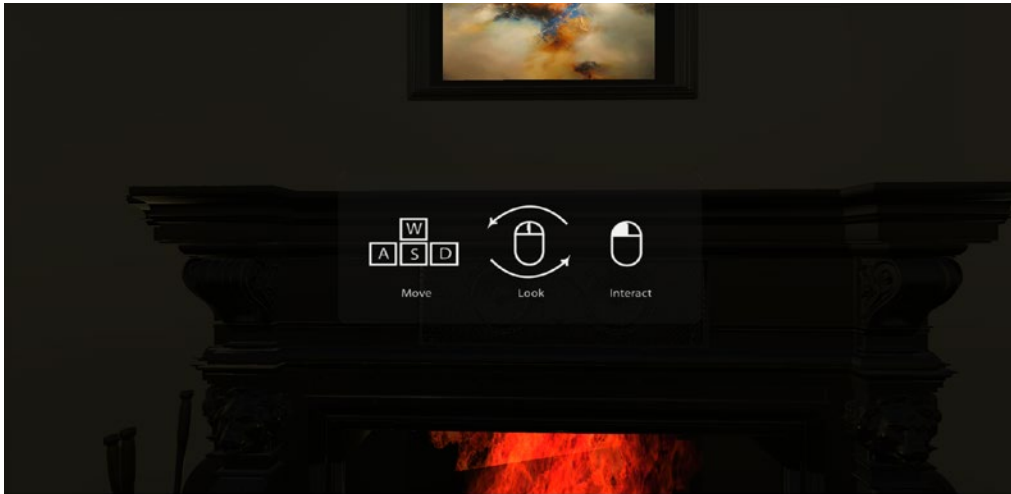
--> The player hears the bedroom door closing, and one of the chairs of the dining table appears in a different location (turned to the window and behind the player): position in which Emily Brent was sitted when she was killed

6. The player looks for the door that was closed, and when entering the bedroom he finds the statue placed in the middle of the rosary (over the desk)

7. To end the demo, the player must place the statue in the pedestal

--> (we also have an Easter Eg hidden somewhere...)

14. SCREENSHOTS



Pic.17 - Control Scheme



Pic.18 - Living Room - Fireplace



Pic.19 - Living Room - General View

14. SCREENSHOTS



Pic.20 - Foyer/Entrance Hall -
General View



Pic.21 - Foyer/Entrance Hall -
Details
--> Axe used to kill the 4th
victim (Rogers)



Pic.22 - Bathroom

14. SCREENSHOTS



Pic.23 - Dining Room - General View



Pic.24 - Dining Room - Details (Statues)



Pic.25 - Bedroom - General View

14. SCREENSHOTS



Pic.26 - Bedroom - Details



Pic.27 - Teamroom - General View



Pic.28 - Tearoom - Details (Bee/Window)