

JOURNEY TO PERDIDA



TABLE OF CONTENTS

GAME SUMMARY	3
MISSION STATEMENT	3
GENRE	3
REFERENCES.....	3
PLATFORMS	3
TARGET AUDIENCE	3
<u>PLOT SUMMARY & CHARACTERS</u>	<u>4</u>
<u>BACKSTORY.....</u>	<u>11</u>
THE FALL OF FORTUNA	11
THE YOUNG SEADOG.....	13
LA CHICA DE HIERRO	17
<u>PLOT</u>	<u>19</u>
<u>SETTING</u>	<u>20</u>
THE RED DRACO TREE	20
THE TOWN OF FORTUNA	21
THE RUINS OF THE GODDESS	21
THE SHORE OF LIFE	21
THE AYLAL TRAINING AREA.....	22
THE SANCTUARY OF THE OCEANS.....	22
<u>GAMEPLAY</u>	<u>23</u>
OVERVIEW OF GAMEPLAY	23
KEY FEATURES	23
GAMEPLAY MECHANICS	23
CONTROL SCHEME	25
<u>LEVEL & PUZZLE DESIGN</u>	<u>26</u>
<u>DIALOGUES</u>	<u>29</u>
CINEMATICS.....	29
ENVIRONMENTAL DIALOGUES.....	29
INTERACTION DIALOGUES	30

Game Summary

Journey to Perdida is a first-person adventure video game which invites the player to explore and unveil one of the most mysterious legends in the Canary Islands: **Saint Brendan's Island**.

Under the clues of an old Spanish logbook and the help of a mysterious compass, players will try to solve riddles and puzzles while discovering the truth about the myth of the ghost island.

Mission Statement

Cross the ocean behind the track of Saint Brendan’s Island and discover one of the greatest mysteries of the Atlantic Ocean. Trace clues and solve puzzles as you explore the vestiges of the ghost island’s legend.

Genre

First-person adventure.

References

Myst - Call of the Sea - Life is Strange - The Witness - Firewatch - What Remains of Edith Finch - The Vanishing of Ethan Carter

Platforms

PC, Consoles (PS4, PS5, XBOX ONE, XBOX SERIES S|X, NINTENDO SWITCH)

Target Audience

Age	Gender	Location	Language	Values
15 - 30 PEGI 7	Male/Female	- (*)	English	Appreciates learning about different cultures. Enjoys videogames cultural media.
Interests			Likes	Dislikes
Indie games – Storytelling – Travel – Discovering new places – Sailing – Ancient myths – Lost civilizations			Mystery Exploration Adventure Puzzles Short games	Fast action Casual games Long games

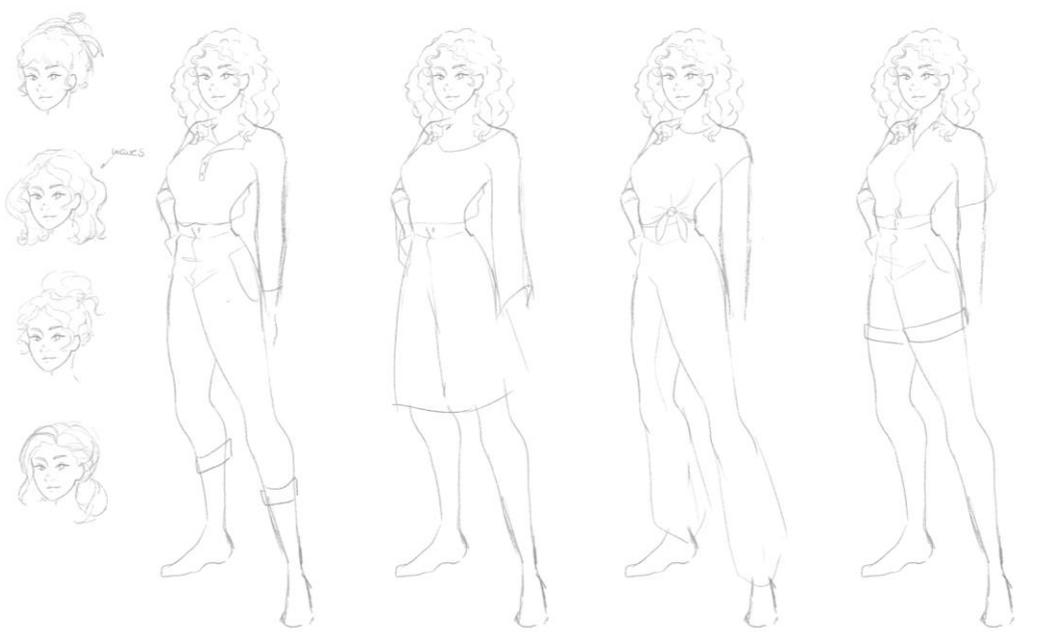
(*) - (Canary Islands people is sensitive target)

Plot Summary & Characters

The little 13-year-old Elisabeth hides under the covers every night, reading over and over her favourite book, the adventure of a Spanish fisherman in his encounter with the ghost island of Perdida. Like her father, she grew up fantasizing about one day inheriting her grandfather's small fishing boat and setting sail to follow in the footsteps of the old sailor who claimed to have stepped on the legendary ghost island.

At age 19, helm in hand, Elisabeth spends her days sailing the Atlantic Ocean trying to find Perdida. One day, without realizing it, she locks her boat in front of a large Drago tree that rises from the surface of the waters. The girl cannot believe it, and before she can even react, the small fishing boat begins to rise at high speed. The island of Perdida looms beneath her hull.

Following the story of her old book, Elisabeth will enter the island trying to discover the secret of Perdida and the vestiges of the forgotten civilization that once populated it.



Elisabeth sketches by Leyre Elola

Character	Description	
 <p data-bbox="201 583 467 613"><i>Elisabeth Monteverde</i></p>	<p data-bbox="490 382 1403 567">Elisabeth is the main protagonist of Journey to Perdida (as well as the playable character). She grew up on a little island reading tales and stories from beyond the seas and now, at age 19, she spends her days sailing the Atlantic Ocean trying to find Perdida, the ghost island described by her childhood books.</p>	
<p data-bbox="263 802 406 835">Physiology</p>	Sex	Female
	Age	19
	Height	1,68 m
	Weight	65 kg
	Hair	Medium Brown
	Eye's colour	Brown
	Skin type	IV
	Posture	Normal
	Appearance	Good-looking, young, strong and stylized
<p data-bbox="269 1192 399 1226">Sociology</p>	Heredity	Father > Mother
	Class	Middle
	Occupation	Student in vacation
	Education	Applied student, outstanding in natural sciences
	Home Life	Living with her mother and grandfather
	Religion	None
	Nationality	Spanish
	Place in community	Not much involved in the community
<p data-bbox="263 1558 406 1591">Psychology</p>	Political affiliations	None
	Hobbies	Reading, music
	Moral	Moral Subjectivism
	Ambition	Discover the undiscovered
	Frustrations	Her mother does not support her ideas
	Temperament	Optimistic
	Attitude	Challenging
	Complexes	None
Abilities	Ease with languages and born explorer	
Qualities	Very curious and imaginative	



Elisabeth concept art by Leyre Elola.

Character	Description	
 <p data-bbox="220 604 459 632"><i>Miguel Monteverde</i></p>	<p data-bbox="505 394 1406 499">Lost in the tide 18 years ago, Miguel Monteverde is Elisabeth's father. He disappeared when she was one year old. The navy presumed him dead, although the remains of his ship were never found.</p> <p data-bbox="505 548 1377 575">19 years later, his daughter might discover what happened to him...</p>	
<p data-bbox="269 821 410 848">Physiology</p>	Sex	Male
	Age	Disappeared at 28 (Would have 46)
	Height	1,82 m
	Weight	75 kg
	Hair	Blond
	Eye's colour	Brown
	Skin type	IV
	Posture	Normal
	Appearance	Good-looking, strong, hairy and stylized
	Heredity	Unknown
<p data-bbox="277 1213 402 1241">Sociology</p>	Class	Middle
	Occupation	Marine Researcher
	Education	PhD at Malmö Maritime University
	Home Life	-
	Religion	None
	Nationality	Spanish
	Place in community	-
	Political affiliations	None
Hobbies	Cards	
<p data-bbox="269 1577 410 1604">Psychology</p>	Moral	Utilitarianism
	Ambition	Explore the seas
	Frustrations	-
	Temperament	Optimistic
	Attitude	Challenging
	Complexes	None
	Abilities	Outstanding knowledge of the seas
Qualities	Very curious and imaginative	

Character	Description	
 <p data-bbox="272 615 415 642"><i>Gavina Ross</i></p>	<p data-bbox="509 436 1393 548">Elisabeth's mother. After Miguel's disappearance, Gavina raised her child with the help of her father Edward. Life has been hard for her, but she had to be strong for the good of Elisabeth.</p>	
<p data-bbox="272 835 415 863">Physiology</p>	Sex	Female
	Age	45
	Height	1,72 m
	Weight	65 kg
	Hair	Long Brown
	Eye's colour	Blue
	Skin type	III
	Posture	Normal
	Appearance	Good-looking, tired and slightly sad
	Heredity	Father > Mother
<p data-bbox="272 1234 415 1262">Sociology</p>	Class	Middle
	Occupation	Fishwife
	Education	Graduate in marine sciences
	Home Life	Rising her daughter with her father
	Religion	None
	Nationality	Irish
	Place in community	Not much involved in the community
	Political affiliations	None
	Hobbies	Cycling, reading.
<p data-bbox="272 1591 415 1619">Psychology</p>	Moral	Virtue Ethic
	Ambition	None
	Frustrations	The disappearance of her husband
	Temperament	Easy-going
	Attitude	Militant
	Complexes	Poor widowed mother
	Abilities	Knows every known sea creature
	Qualities	Very cautious and wary

Character	Description	
 <p data-bbox="269 617 422 646"><i>Edward Ross</i></p>	<p data-bbox="516 399 1404 583">Legendary shipbuilder Edward Ross. At age 70, there is still not a single man who can overshadow his knowledge of ships. He helped Gavina raise Elisabeth and was a father figure to her. Now he spends his days working with his granddaughter on improvements for her little exploration ship.</p>	
<p data-bbox="272 835 418 865">Physiology</p>	Sex	Male
	Age	70
	Height	1,91 m
	Weight	80 kg
	Hair	Middle Grey
	Eye's colour	Blue
	Skin type	III
	Posture	Slightly curved
	Appearance	Big, old and strong
	Heredity	Mother > Father
<p data-bbox="279 1226 412 1255">Sociology</p>	Class	Middle
	Occupation	Shipbuilder
	Education	None
	Home Life	Living with her daughter and granddaughter
	Religion	Celtic Christianity
	Nationality	Irish
	Place in community	Legendary shipbuilder
	Political affiliations	None
	Hobbies	Sailing Knots, cooking
<p data-bbox="269 1591 422 1621">Psychology</p>	Moral	Moral Subjectivism
	Ambition	None
	Frustrations	He is getting old
	Temperament	easy-going
	Attitude	Optimist
	Complexes	None
	Abilities	Outstanding mechanic and sailor
	Qualities	Cautious but brave and comprehensive

Character	Description	
 <p data-bbox="237 615 453 642"><i>The lost castaway</i></p>	<p data-bbox="509 417 1408 564">A young castaway forsaken by luck who ended up beached on the shores of Perdida. Nothing is known about his whereabouts, not even if he is still alive, but perhaps the many clues and notes he left scattered around the island will help Elisabeth solve the mystery.</p>	
<p data-bbox="272 835 415 863">Physiology</p>	Sex	Male
	Age	23
	Height	1,70 m
	Weight	70 kg
	Hair	Short Black
	Eye's colour	Green
	Skin type	V
	Posture	Normal
	Appearance	Good-looking, fit and athletic
	Heredity	Unknown
<p data-bbox="280 1224 407 1251">Sociology</p>	Class	High
	Occupation	None
	Education	Basic
	Home Life	Kicked out of home
	Religion	None
	Nationality	Unknown
	Place in community	Thief
	Political affiliations	None
	Hobbies	Stealing and tricking
<p data-bbox="269 1587 418 1614">Psychology</p>	Moral	Ethical Egoism
	Ambition	Survive
	Frustrations	His family did not love him
	Temperament	Pessimistic
	Attitude	Challenging
	Complexes	-
	Abilities	-
	Qualities	-

Backstory

The backstory of the game's plot can be divided on 3 chapters: *The Fall of Fortuna*, *The Young Seadog* and "*La Chica de Hierro*".

The Fall of Fortuna

Hundreds of thousands of years ago, when the earth was just a remote, dead and empty place, the gods of creation set foot on its barren soil and decided that this small planet would be a good gift for their three sons. To Uir, the eldest of the brothers, was granted the control of volcanoes, mountains and terrestrial life; to Sper, the middle one, was granted the power of the skies, the will of the winds and the movement of the celestial stars; and finally, to little Tabh was entrusted the power of the waters and the oceans along with the life that dwells therein today. Their parents, before setting out on a new journey, made the three young gods swear that they would never fight each other, and that they would always work together for the prosperity and care of their creation; and so they did for many millennia, until the sky and the earth decided to declare war on each other.

Sper was tired of his brother trying to invade his kingdom by raising high mountains beyond his clouds, and Uir, for his part, could not bear to see the radiant Sun of the sky god dry up his valleys and scorch the crops of his civilisations. In the end, empathy turned out not to be a divine quality, and none of them was able to settle all those nasty disputes. With her young sister in the middle, the two began a battle that continues to this day, and from which Tabh, tired of their immaturity, decided to withdraw. The goddess secretly hid herself in a remote archipelago of seven islands and there, using her power over the seas, lured a stray ship to her shores with the intention of fostering a new civilisation.

At first everything went according to her wishes and intentions, the inhabitants of the various islands had built a peaceful society, dedicated to the sea and respectful to nature. They had established numerous trade routes between them and, despite the slight cultural differences in each of the regions, they all proved to be able to live in harmony, much better than the gods once did. Over the years, the progress of these islanders was hundreds of years ahead of the rest of the people of the earth.

One day, a small wooden boat appeared on the sand of the smallest of the islands, and on it, a helpless and disoriented castaway from the mainland. The astonished inhabitants helped the boy and took care of him until he was able to recover. The young castaway did not speak their language, but they were able to communicate through drawings and gestures and, a few months later, they had built the ship with which he could return to the home he spoke so much about.

When the boy arrived back on the mainland and the landers saw the strange ship he had sailed across the ocean with, they could only trust in the truth of his odyssey and in the existence of those miraculous islands he kept talking about. Soon, legends and stories about the *Fortunate Isles* began to spread to all the peoples of the continent, and when Uir and Sper heard of them, moved by envy, agreed to join forces for a single time in order to sabotage their younger sister.

Under the night of the first new moon of summer, a violent thunderstorm raged uninterrupted through each and every island of Tabh, while from the depths of the great island known as Chinerfe, emerged the largest volcano ever raised by the god of the earth. The villagers tried to take refuge and hide in caves, but filled with panic and submitted to the wrath of the gods, many of them soon set out into the sea to escape the inferno. Tabh begged all of them not to abandon her and cried out to her brothers to stop the massacre, but no one listened. After hours of suffering and cruelty, when only a few were left alive, the young goddess understood that she had lost enough, and with tears in her eyes, she left again, this time with the piece of one of her islands under her arms.



The Young Seadog

On the 14th April of 1907, Miguel Monteverde was born in a small seaside village of El Hierro. Son of a family of seamstresses, his parents, uncles and brothers made the clothes of all the people of the Canary archipelago. Like a prisoner condemned to the rope, the boy knew from an early age what his trade would be, but that reality could only encourage his interest in sailing and the seas. He grew up combining his duties as a Monteverde and his love for adventure; every afternoon, before sunset and after finishing helping his parents, Miguel would go out to explore the corners of the island.

On one of those afternoons on his way home, under the light of the last sun rays of the day, the young man was running along the beach of *Arenas Blancas* when something shiny on the sand caught his attention. Miguel sat for a long time on a rock trying to find out what it was that he was holding in his hands. It was some kind of golden medallion the size of the palm of his hand. It looked like a compass, but it did not show north, and embedded in it were discs full of strange symbols that he could turn like the bezel of a watch. When he got home he excitedly showed it to his parents and siblings, but no one had any idea what the device could be, and although the interest of others in the young man's discovery did not last, he did not stop investigating and learning in search of discovering something about the origin and purpose of the object.

Shortly after his 22nd birthday, feeling trapped on that small island and cut off from all the knowledge he had yet to discover, Miguel saved enough money working in the family business to get a ticket to Ireland to attend the Holy Trinity College in Dublin, home of the oldest and largest maritime library in the world. There he worked in a shipyard in order to pay rent and live, and although the few pounds he had left over were not enough to pay his university fees, he was able to attend classes as a listener and gain access to the great library with the consent of most of the professors.

Miguel spent his days analysing and investigating each and every one of the books and manuscripts housed in the university in search of the clue that would help him to locate the origin of his compass. It was also at that time that he met Gavina, the girl who watched him browse the library shelves day after day and with whom he later fell in love. Gavina was the only daughter of Edward Ross, a respected ship designer and builder famous for building his ships without any help. In general Ross was a pretty lonely man and gossips said that he was a rather sullen and hostile old man, but the truth is that with Miguel the relationship was really good, not even Gavina could believe that her father was capable of laughing at someone's jokes. Eventually the young man ended up spending more time at Gavina's house than in his own flat; and he was no longer alone in his investigations, as both Edward and his daughter became engrossed in the mystery of his compass and the civilisation Miguel was trying to locate. Although they could find nothing to explain the origin of the device and its strange symbols, they were able to piece together a multitude

of legends that spoke of a lost civilisation and a phantom island that some sailors claimed to have sighted in the waters of the Atlantic Ocean.

One of the myths tells us that Saint Brendan of Clonfert, an Irish monk from the 6th century who organised a voyage across the Atlantic for evangelical purposes, after hearing from another monk named Varinto about a marvellous land hidden in the middle of the ocean, decided to set out in search of it with a group of monks. After several months of travelling, in which they lost a lot of energy and, above all, a lot of food reserves, they began to catch sight of what are known today as the Canary Islands on the horizon. Brendan and his men decided to get off the ship on a small islet to rest their exhausted bodies and there they celebrated mass. It was a small island with a slightly greyish soil, but it had vegetation and a lot of vitality. After finishing their prayers, the monks decided to sleep on the island as they were very tired after so many days on the open sea.

When they woke up the next day and were all ready to eat their breakfast of meat prepared on solid ground, it was no longer that solid, and the monks, in disbelief, watched how the island began to move in a westerly direction. Frightened, they hurriedly fled to their ship, and from afar they could clearly see how the fire they had lit on the floor of the island was disappearing, diving under the blue waters of the Atlantic.

Other legends also told stories of an ancient island nation whose advanced technologies and idyllic way of life were punished by the gods, who considered their development to be a daring and an affront to them. The stories described how, after weeks of suffering, one of the gods reflected and decided to grant clemency to those poor, mortal souls who still resisted despite his relentless wrath, and tore off a piece of their land to hide it somewhere far from the eyes of the world. Gavina was convinced that the hidden land spoken about in those myths and the civilisation that might have inhabited it must be related to the compass that Miguel found on that beach of El Hierro, and that the tides or some marine animal might have brought it to the coast of his island.

With that hunch in hand, the three decided to leave Ireland and travel to Miguel's homeland in order to continue their investigations by setting sail in search of the ghost island. They settled in a small house in the west of El Hierro, and while Miguel and Gavina looked for a job to earn a living on the island, Edward spent months building the Fortuna I, the ship with which they would explore the depths of the ocean in search of the ghost island of Perdida. Gavina was a good cartographer as well as a good writer, and once the ship was ready, together they set sail in search of the adventures that she would later write down in her logbooks.

After months of expeditions and enjoying the life they had both dreamed of, Gavina became pregnant, and with that, expeditions became more and more infrequent. They both realised that they were starting to stop being as young as they had been, and as the

weeks went by, they understood that the baby on the way was going to become a much more intense adventure than anything that the sea could offer them.

On the first birthday of their little girl, whom they decided to name Elisabeth, under a stormy sky Miguel rushed into the house.

- It is there! Perdida! Over there, look!

They could only believe the words that Miguel shouted over and over when they looked out of the window in fear and could see with their own eyes that spot on the horizon that none of Gavina's maps could locate. It was no ship, no mirage. Something had appeared beneath the dense storm.

- We have to go now! - Edward, get the equipment ready! Gavina, get Elisabeth dressed! We are going out to sea!

- Miguel, no! - Gavina answered sharply.

- Why not? Why not? We have been looking for it for years and now we have it right there! - said Miguel with anger.

- Because the sea is furious, and Elisabeth is only one year old. It is too dangerous and I won't let you drag our little girl there, nor will I leave her alone.

- Edward say something to her! Gavina, nothing will happen, the Fortuna can sail perfectly fine in those conditions!

- Miguel, I also think it is too risky for Elisabeth and for all of us. And you know as well as I do that the keel has started to crack. The best thing to do is to wait until the sea calms down before we think of sailing there. - said Edward with Elisabeth in his arms.

- What if it disappears, what if we never see it again? It may be our only chance to discover something about this compass and the mystery of Perdida. - Miguel replied.

After a thought-provoking silence, interrupted by Elisabeth with some occasional sounds, Gavina approached Miguel.

- Miguel, my dear, I don't want to risk this life... It is also very important for me to find out what's on that island, and it is because I know it is even more important for you... But now we have Elisabeth, and...

- I know... - Miguel cut her off - I'm sorry I got upset like that. We'll wait until tomorrow to sail together to the area, but I want to get a bit closer to see what I can observe... Just in case it is not there tomorrow.

Gavina was about to reject Miguel's proposal, but for a moment she remembered his eyes the first time he told her about the stories of that island, and how it seemed that the world ceased to exist so that she could only pay attention to what he was saying. She knew more than anyone that this was his reason for living, and with that, she couldn't say no to him.

With the waves pounding hard against the sides of the boat and rocking it again and again, Miguel set course for that dark spot on the horizon while Edward, Gavina and Elisabeth watched together from a window as it drifted away into the mist.

After a few hours, the storm finally cleared and with it the sea became calm again, but there was no sign of the Fortuna nor of the dark patch that once was visible despite the bad weather.



La Chica de Hierro

Watching the waves come and go, soaking the sand in their path was hypnotic for Elisabeth. From an early age she spent hours playing on the beach, and although her mother tried to keep her away from any interest in the seas, living on an island made it inevitable to fantasise about what might lie beyond the ocean. Her grandfather Edward, a respected shipbuilder, had sailed a lot throughout his life, and although Elisabeth's mother forbid him to tell Elisabeth about those little stories, he would occasionally tell her one or two stories secretly.

One day, when the young girl had barely turned 13, she was rummaging through her mother's cupboards when she came across a box full of books, all labelled and sorted. "Legends and Myths of the Atlantic Ocean", "Basic Cartography for Navigators",.... To Elisabeth it seemed like a sort of library, just like the one they had at school, and without saying anything to anyone, she began to sneak books into her room to read them at night when both her grandfather and her mother were asleep. It was not long before the girl discovered her favourite story of them all: The Mystery of the Phantom Island of Saint Brendan.

Some of those books told the legend of an island that only appeared on very rare occasions, but which many claimed to exist. A place that could not be drawn on any map because its position could change from one moment to the other, and because no matter how hard anyone had tried, no one had managed to reach it of their own will. An island that had many names but which had never been known: "Saint Brendan", "La Non Trubada", "Perdida"... Whichever story it was, all the adventures Elisabeth had read about described the same island, capable of marvelling anyone who was lucky enough to find it. As time went by, the girl's interest only kept growing, and having already devoured all those books, she spent her days waiting for her mother to leave the house so she could turn it upside down in search of new stories to discover.

The day Gavina found out that Elisabeth had been snooping around in that box, she waited for her in her room with the books she had hidden under the mattress in her hands, and after a heated argument, she sent the girl out of the house with a shout and a slamming on the door. Gavina felt the past come back to haunt her, and realised that having tried to hide everything for so many years had only postponed that reality. When she managed to calm down, she realised that Elisabeth was not guilty of wanting to learn, and remembered that curiosity was a gift we were all given at birth.

After looking for her for a while, Gavina found her little girl sitting with her arms crossed on the shore, watching the swaying of the waves and looking for figures among the clouds. She sat down next to her and for the first time Elisabeth listened to her mother as she had never listened to her before. For the first time her mother spoke to her about the sea, about her adventures in search of the origins of a mysterious compass, and also about

the man who was her father, the man she fell in love with and the man she was still in love with despite his disappearance. Elisabeth did not know what to say, yet she understood each and every one of her mother's words, just as Gavina understood why her daughter did not know how to react.

- Elisabeth, I'm sorry I tried to change the past trying to keep you away from what I thought might hurt you without caring about what you wanted. - said Gavina, provoking a long silence which left them alone with the crashing of the waves.

- I want to explore the oceans just like dad did. - said Elisabeth.

- I know you do. - she replied.

After that day, Gavina gave Elisabeth some more books and diaries that she had hidden in another place, where she explained the expeditions she had made together with Miguel trying to find the ghost island of Perdida, and every night, lying in bed, they read together about those adventures before going to sleep.



Concept art by Leyre Elola

Plot

This great adventure starts by putting the players at the helm of the Fortuna II sailing across the Atlantic Ocean. Elisabeth has set out to explore and plumb the depths near El Hierro, as she does every week, in search of some clue to help her prove that the island and the civilization described in the legends she read when she was child did indeed exist. She had discovered at home that the coordinates described by the navigators in her stories were slightly off due to the poor cartography of their times, and this time she feels confident about finding something.

After reaching the area to be explored and dropping anchor to keep the ship stable, Elisabeth prepares to scan the depths beneath her keel with her sonar. As most of the time, the young woman sighs in disappointment when nothing appears on the radar, but this time, to her surprise, a faint signal appears and gradually begins to vibrate more intensely. Excitedly she throws the winch of her crane and starts to pick it up quickly, lifting the object that kept vibrating her radar from under the water until, like a fish taking the bait, a sort of golden medallion reaches the surface of the water.

Elisabeth inspects the object and although she has no idea what it might be, she senses something strangely familiar about it. After a few moments of fumbling around, she discovers that it is in fact some kind of mechanism consisting of three spinning discs filled with symbols, but before she can jump to any kind of conclusion, her boat collides with something and the girl falls down onto the deck.

Baffled at having suffered a collision in the open sea, the young woman sits up and slowly raises her head, watching, completely stunned, how a colossal red-leafed draco tree rises in front of her. Without time to assimilate what just happened, Elisabeth begins to see how suddenly the horizon seems to descend as the legendary island of Perdida rises at full speed beneath her feet.

Still in disbelief, she peers over the bow of Fortuna II and observes the incredible landscape around her. She finds herself stranded on the waters of an incredible stone dam that surrounds the great red Draco. Elisabeth finds herself on the highest point of the island she has always dreamed of as a child, and although she fears she will never be able to return home, her curiosity and adventurous spirit outweigh her fears. Compass and logbook in hand, the girl crosses a ladder to the inner wall of the dam and sets foot on the mystical land for the first time in search of its history and its truth.

Setting

Perdida was part of an ancient civilization that populated the Canary Islands thousands of years ago, in fact it is actually a large land mass that was torn from one of its islands by the goddess Tabh to save its inhabitants from the wrath of her divine brothers. Feeling in part responsible for the suffering of her people, the goddess of the oceans sought to grant the island some of her power so that it would be able to remain hidden on its own, and, isolated from any contact with the rest of the world, the society that inhabited it was entrusted to care for the oceans for the rest of eternity.

The inhabitants of Perdida were responsible for maintaining the water level of the oceans, and with the help of the goddess' tools, they were also in charge of flooding the oceans with new life. The island was divided into different areas, most of which are now in ruins, depending on the way the natives used its resources.



The Red Draco Tree

At the top of the island, like a lighthouse shining in the middle of the night, the great red draco, which some legends referred to as Garoé, rises imposingly. From its roots flows the water that floods the earth, and from its leaves fall the seeds that fill it with life. The tree was both the gift and the condition of Tabh for the people of Fortuna, as none of them would ever get thirsty nor sick, but with the help of that miracle they had to take care of the sea until the end of the times.

Surrounding the base of the tree, the ancient settlers built a dam to contain the water that gushed from its roots and in its extension, they built two large stone canals that carried the water along the entire length of the island until it cascaded into the ocean.

From Garoé also hung a beautiful system of spiral wooden channels that collected the small seeds that the wind caused to fall when it swayed its branches. The ancients collected this magical dust throughout the year and stored it on one of the island's beaches where it awaited its final journey to the sanctuary.

The Town of Fortuna

At the head of Perdida, like the stern of a ship, the narrow streets of the village of Fortuna made their way through its white buildings. The population of the island was not very large as only those couples designated by the shaman of the tribe were allowed to conceive a child, so they never needed to expand their land.

All the buildings were covered in a radiant mixture of lime and other crystalline minerals to protect their walls from the erosion of the sea, and their organically shaped architecture was reminiscent of the silhouettes of the various marine species that populated their waters.

At the northernmost point of the town, built on the edge of a great cliff, Fortuna's agora connected all its streets and gathered all its inhabitants around the great helm of Tabh. Here, once a month, the most important shamans and representatives of the people of Fortuna decided which course they would take next.

The Ruins of the Goddess

Hidden among the island's forests and somewhat eroded by the relentless passage of time, a group ancient ruins full of hieroglyphs told the story of the origin of Perdida. The original aborigines developed an alphabet of symbols with which they represented different concepts according to their combinations, and with them, they tried to bring order to the world they had to live in.

The Shore of Life

Descending towards the coast from the ancient ruins of the goddess, following the twisting system of canals that carried the seeds of Garoé down the island, the shore of life could be found. All the other beaches on the island were made of a pure, blinding salt that salted every drop of water around it, but the beach of life had been storing the red dust of the great tree for so long that hardly a single grain of the white mineral could be seen.

The seeds of Garoé were capable of healing all wounds and illnesses and therefore the inhabitants of Fortuna took great care to preserve them. The red dust was also the main fuel of their precious sanctuary, and an underground tunnel ran from the rocks of the coast to the interior of the building to transport that ether of life with ease.

The Aylal Training Area

Although the settlers rarely left the island, they were occasionally allowed to approach virgin lands to look out for the life that inhabited them. In order to move quickly and efficiently, the people of Fortuna had managed to train the Aylales, a prehistoric and colossal birds of great stature capable of carrying large amounts of weight on its back.

They designed saddles that evolved over time, and thanks to the powers of the sanctuary, the ancients were able to make these birds able to move with agility underwater as well. Riding on an Aylal was not easy and required a certain connection and trust with the animal, so they built a training area for the island's riders.

The Sanctuary of the Oceans

Atop the stern of Perdida, like a great Mayan pyramid eroded over the years by the force of the seas, stood the great sanctuary of the oceans. The shrine was built entirely by the goddess Tabh herself before she left, and inside it was housed a majestic mechanism with the power to create new forms of sealife.

The ancients organised ceremonies every quarter moon in which they spent the entire night filling the ocean with new creatures never seen before, and for this, the sanctuary had to be nourished with the seeds of the Garoé tree that were brought from the shore of life through a system of rails that crossed between the two places.

Gameplay

Overview of Gameplay

Journey to Perdida is a first-person adventure game which combines both exploration and puzzles. Players play as Elisabeth, a 19-year-old Spanish girl from El Hierro (Canary Islands, Spain) who discovers the lost island of Perdida while sailing on the Atlantic Ocean. There, players will have to explore the island with the help of an old logbook and a mysterious compass and find the hints which hide the truth about the island and its history.

Key Features

The game pretends to give players a narratively rich user-directed experience by dividing the story in small pieces which will be discovered by them by playing the game itself. Unlike most first-person puzzle adventure games, the game will avoid any linearity on how players move and interact with the different elements and levels, reinforcing the sense of exploring an undiscovered world.

Another key aspect of the game is the active interaction of the main protagonist (Elisabeth) with her own point of view and experience, as she will be calling out different actions or thoughts depending on the player's decisions. For example, Elisabeth could have "inner thought dialogues" if the player decides to enter a dark cave which she is scared about. These interactions not only are good on reinforce Elisabeth's character but also could potentially serve as hints and guides for those players who may be unaware of what to do.

Gameplay Mechanics

Movement

Elisabeth's character controller is a first-person controller able to freely move on a 3D environment. She can walk up over soft slopes, crouch to reach low areas and climb when nearby a climb spot.

Interaction

Players can interact with the different elements of the environment when standing in front of them and pressing the interaction button. This mechanic not only serves as a way of manipulating puzzles in order to solve them but also works as a tool for inspecting objects or points of interest.

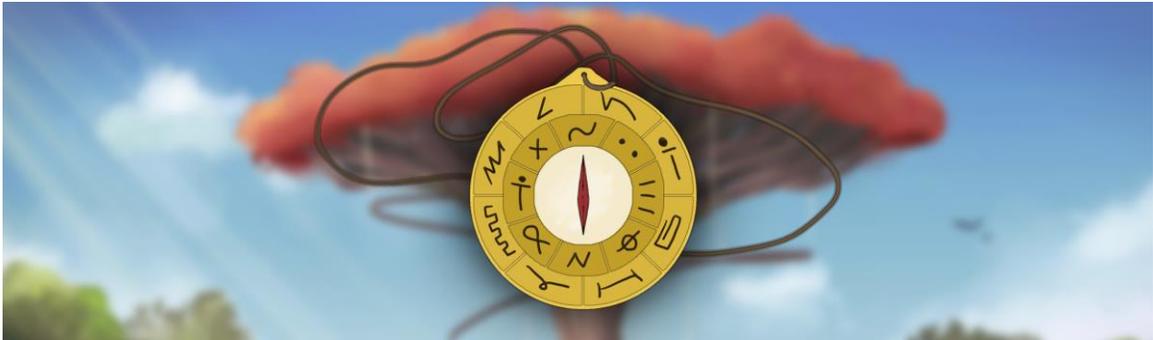
Bag

An inventory to store the different objects Elisabeth will found on her journey through Perdida.

Compass

The compass is one of the primary tools for players on their way to explore the island and advance on the game.

This compass is quite a particular item because it does not show where's north neither south but you can ask it to bring you where you want by interacting with its dials making symbol combinations. Players will have to figure out little by little how the language of the compass works in order to advance on the different levels and puzzles of the game.

**Logbook**

Elisabeth's logbook. On the first pages, she has notes of everything she knows about the island thanks to the stories gathered by her parents years ago. This logbook will not only be a good source of information for the players, but it will also serve them as a diary to take and sketch their own notes by drawing freely on its last pages.

**Puzzles**

Players will encounter many puzzles and riddles along the island on their journey to discover its past and history. While most of the puzzles will consist of logical problems, many will require some extra thoughts and a slightly intense research from the players since they will have to look around the island trying to find the meaning behind a cryptic riddle.

Control Scheme

Keyboard	Gamepad			Action
WASD				Move
Mouse				Look Around
Spacebar				Climb Over / Climb Down
Control/C				Crouch
E				Interact
Q				Compass
Tab				Logbook
Escape				Pause Menu

Level & Puzzle Design

The open world will be full of puzzles and enigmas scattered all over the island that players will have to solve in order to advance and unravel into the history of Perdida. The different levels will be described in this section, organised by the area in which they are located and their difficulty level.

(This document is uncomplete and more puzzles will be added as well as expanded)

Zone	Puzzle	Description
The Red Draco Tree		After the island of Perdida rises beneath her feet, finding herself stranded inside the dam of the great draco tree, Elisabeth knows she must discover how to get her boat out of the dam in order to return home.
	The little inconvenience	Players must inspect the area and discover the mechanism that controls the gates of the channels leading out of the dam. These mechanisms were operated by small metal stones that the ancients used as batteries, but lacking any of them, it will not be until the end of the game that players will have the chance to solve this little puzzle and sail down the hillside to escape Perdida.
	The two watermills	Attached to the structure of the dam's canals, two large watermills harnessed its streams to power the island's engine. One of them still turns tirelessly to this day, but the other was deactivated at some point and must be reconfigured. The panel that controls the watermill requires a piece that players will find in one of the houses in the village of Fortuna, and by reconnecting it, the island will be able to set course once again to wherever the helm of Tabh commands.
The Town of Fortuna	The helm of Tabh	Placed in the centre of Fortuna's agora and facing towards the open sea, the helm of Tabh sets the course for the island of Perdida. In the centre of its structure there is a small, special hole for our protagonist's compass. When the island's engine is repaired after solving "the two watermills" puzzle, players will be able to take control of Perdida and steer it wherever the compass guides them. This will allow players to reach different zones of the ocean where, from the Aylal training area, they will be able to send the great birds in search of materials on the islands nearby.

<p>The Ruins of the Goddess</p>	<p>The fall of Fortuna</p>	<p>In the ruins just beyond the village and near the great tree Garoé, there are ancient ruins with many ancient engravings explaining the history and traditions of the lost civilisation that once inhabited the island.</p> <p>Here, players can learn the alphabet of the ancient people and understand the strange symbols that are engraved both on the compass and in many places around the island. By using the logbook, they can freely write down their notes and draw their own diagrams to carry with them everything they discover in these ruins.</p>
<p>The Shore of Life</p>	<p>Through the cave</p>	<p>A narrow cave connects the shore of life with the heart of the sanctuary, and through it, a rail system automatically collects the seeds stored on the beach and transports them to the temple's mechanism.</p> <p>Players will need to restore this system before accessing "The mechanism" puzzle, but to do so they will need to find an object to replace the broken wagons used to transport the red sand.</p> <p>To accomplish this, they will need to change the course of the island in the direction of the Colossal Fruit Archipelago and, from the Aylal training area, send one of the big birds for materials to receive a giant coconut that can be used to repair the trolley.</p>
<p>The Aylal Training Area</p>	<p>The singing shells</p>	<p>On the starboard side of Perdida lies the Aylal training area embedded into the cliffs. The Aylales were prehistoric birds that the ancient civilisation of Perdida used to travel between the islands to collect materials that could not be found there.</p> <p>Although the Aylales left the training area hundreds of years ago, sometimes, when the wind blows in a particular way and floods the cavities of the cliffs, the seashells that once served to gather the Aylales together resound with a tune to which they all respond by lining up in unison.</p> <p>Players must discover more about that tune and reproduce it to summon the Aylales and call upon their aid when requested.</p>

<p>The Sanctuary of the Oceans</p>	<p>The mechanism</p>	<p>The sanctuary's mechanism is located in the heart of Perdida, where the ancient civilisation that once guarded the seas performed a ritual to engender new life forms to release into the ocean.</p> <p>After completing the "Through the cave" puzzle and solving the rest of the island's mysteries, players will have to restart the mechanism that has been abandoned for centuries.</p>
------------------------------------	----------------------	---

Dialogues

Cinematics

There are two scripted cinematics in the game, one at the beginning to introduce the plot to players and get them into the story and another at the end of the game which closes it. Both cinematics' scripts will be annexed at the end of this design document.

Environmental Dialogues

Elisabeth will react in her own to the things she experiences during the game when walking into different scenarios or after achieving some goals. In the following table will be added all the scripted dialogues that players will be able to hear when bringing Elisabeth to different areas. This list of dialogues will also include a series of emergency lines which will trigger if players get stuck for a long time in the game.

(This document is uncomplete and more dialogues will be added)

Trigger	Dialogue
Getting reads in the sonar	There is something there! Fast, I have to get the winch down.
Finding the compass	What is this medallion...?
Seeing Garoé for the first time	It's gigantic...
Reaching the broken watermill	Looks like something has happened to this water mill... What would they use it for?
Walking through the forest	I hope there are no snakes waiting for their meal time...
Discovering the ruins of the goddess	It's incredible, these engravings must be thousands of years old... I'll make a notes note of everything I see that might be useful to me.
Reaching the town of Fortuna	Aaaaah! How wonderful! They were a very advanced people! It's beautiful!

Interaction Dialogues

The goal is to make players feel they are not taking the role of Elisabeth rather they are exploring with her hand in hand, so they can get to know who she is and what she experiences. In order to achieve this, there will be a lot of dialogues attached to the actions of the player. If they activate a mechanism, jump over a cliff or even decide to walk on the sand, Elisabeth will have a dialogue for this which will transmit to the players her thought about what they are doing on the game.

(This document is uncomplete and more dialogues will be added)

Interaction	Dialogue
Taking the ladder to walk down the boat	This will help me to get off the boat...
Using the compass for the first time	Ok... and what are you exactly for...? You don't seem to be pointing north...
Looking at the logbook for the first time	It's a good thing I always carry my logbook with me, here I have written down all the stories told about the island... Besides, I'll be able to take note of everything I see!
Climbing	Ah... Up you go!
Interacting with the shells on the Aylal training area	Oh! There are notes! Is it some kind of instrument?
Stepping on the first salt shore	This whitish sand... this is salt! The whole beach is salt! I hope I can find a sugar one too...
Touching the red sand on the wood canals hanging from Garoé	What is this red powder... it seems to fall from the tree...
Stepping the shore of life	This are the seeds of the red tree... The canals must lead it to this coast... But what for?

(Printed with the demonstration version of Fade In)

Journey to Perdida
Introductory Cinematic

Written by
David Capel

Copyright (c) 2021

Draft
information

Contact
information

(Printed with the demonstration version of Fade In)

INT. ELISABETH'S BEDROOM - NIGHT

The young ELISABETH (13), under the light of a small lamp, is lying on her bed reading with her mother GAVINA (39) a book entitled "La Leyenda de San Borondón". As they narrate the story aloud, we can see on the pages of the book how Elisabeth imagines the story.

GAVINA

(narrating)

After finishing their prayers, the monks decided to sleep on the island as they were very tired after so many days on the open sea...

To which Elisabeth continued...

ELISABETH

(excited)

And when they woke up the next day and were all ready to eat their breakfast prepared on solid ground... They watched how the island began to move to the west!

Elisabeth clutches the book tighter as she approaches her favourite part.

GAVINA

Frightened, they fled in haste to their ship, and from afar they could clearly see how the fire they had lit on the floor of the island was fading away, sinking under the blue waters of the Atlantic... Still disconcerted, the monks could not believe their eyes, and until the day of their deaths they dreamed about finding that marvellous wandering island once again...

Elisabeth holds the book to her chest and gazes at the ceiling, dreaming with her eyes open.

ELISABETH

(smiling)

¡I also want to find Perdida!

GAVINA

(laughing)

It seems to me, grumete, that you're first going to have to grow up a little bit more... and study too!

Elisabeth lets go of a raspberry.

ELISABETH
Mom, you're such a killjoy...

GAVINA
I'm not a killjoy, I'm just saying
what's true.

Gavina kisses Elisabeth on the forehead as she puts the book
away and tucks her blanket around her.

GAVINA (cont'd)
Come on, it's time to go to sleep...
Goodnight kiss!

ELISABETH
No! Why?! I want to read one more
story, mom!

GAVINA
(with affection)
Young lady, don't give me a
nightmare! I said it is time to
sleep, so it is to sleep.

Elisabeth gets angry and lays her arms tightly on her
blanket.

ELISABETH
When I grow up, Grandpa's going to
leave me his boat and I'm going to go
out exploring whenever I feel like
it, even if it's late. And you won't
be able to tell me anything because
I'll be grown up.

GAVINA
Hahaha! You're going to remain a
tadpole all your life!
(as she turns off the
light)
Come on, go to sleep!

ELISABETH
(with an angry face)
... Good night, mum. I love you.

Gavina tucks Elisabeth in for one last time before leaving.

GAVINA
And me, my little lizard. Good night.

Gavina leaves the room and closes the door, leaving the place a little darker. A few seconds later, Elisabeth pulls out a book from under her mattress and with a light under her blanket continues to read adventure diaries.

ELISABETH
(whispering)
We set sail from the coast of...

(As Elisabeth continues to read, she grabs the book as if it was the helm of a ship and with a smooth transition...)

FADE TO:

EXT. ATLANTIC OCEAN - DAY

ELISABETH (19) sails at full speed over the waters of the Atlantic aboard her small exploration boat.

ELISABETH
Forty-five degrees north, twenty
degrees south... and full speed
ahead!

Elisabeth laughs with happiness for a few moments as she gazes out over the endless ocean. Then she takes out her logbook and looks at it with one of her hands still on the wheel.

ELISABETH (cont'd)
If I've timed all this right... This
time I should find myself at the
exact coordinates where most of the
stories placed Perdida...

Elisabeth puts her logbook away and switches off the boat's engine. Then she goes to the stern and drops down the anchor.

ELISABETH (cont'd)
Alright! It's time to scan this area!

Elisabeth turns towards the boat's scanner and at this point the player takes control over the game.

END