

QANTICA GAMES

GAME DESIGN DOCUMENT

Certified by OCQ Method V8.4

BAD NIGHT

Screenplay V6.0 — Dani Ballesteros & Luciano Ciaglia (Linda Films)

MCI 0.835 · ICI 1.000 · MSR 0.109 · MSD 0.643

PBGAMES LLC (Delaware) · Classification_Method: ESTIMATED · April 2026

BLOCK 1 — IDENTIFICATION & VIABILITY

IP Title	BAD NIGHT
Screenwriters	Dani Ballesteros & Luciano Ciaglia (Linda Films)
Screenplay Version	V6.0
OCQ Version	8.4
Classification_Method	ESTIMATED
Analysis Mode	CIP (QIP Cinema Report: Bad Night V3, Iteration 5)
Analysis Date	April 2026

	T2 — NARRATIVE / ADVERGAME
	FALSE — No condition A/B/C triggered
	2 of 6 positive CIP signals (Conflict_Clarity + IP_Originality)

BLOCK 2 — GENRE & CORE LOOP

2.1 — Core Loop & Dominant Mechanics

Core_Loop_Label	NARRATIVE
Mec_Primary	Social · TRAMA · p = 0.300
Mec_Secondary	Transformation · DATOS · p = 0.208 [V8.4 expansion]
Mec_Tertiary	Stalking · ACECHO · p = 0.158 [co-occurrence]
D_mec_count	3 · D = {Social, Transformation, Stalking}

2.2 — Decision Tree Executed (D.3)

Mec_Primary = Social → Social branch in D.3:

DD = 0.52 > umbral_DD (0.40) → Core_Loop = NARRATIVE ✓

(Mec_Sec = Transformation → not POLITICAL branch, ELSE → NARRATIVE)

2.3 — Genre










Atmosphere_Profile	NEUTRAL (AH = 0.193, umbral_TENSE = 0.35)
fear_dominant	TRUE (argmax Emotional_Profile = fear) — applies only to Stalking rows in D.7
Primary_Genre	VISUAL NOVEL (NARRATIVE × NEUTRAL → D.7)
Secondary_Genre	SYSTEMIC SANDBOX (Transformation solo = SYSTEMS × NEUTRAL)
Tertiary_Genre	ATMOSPHERIC HORROR (Stalking → ACECHO_AMBIENTAL, fear_dominant=TRUE → D.7 NEUTRAL)

AH NOTE (Module C): $p_{\text{Social}} = 0.300$. The component $w_4 \times (1 - p_{\text{Social}}) = 0.105$ suppresses the AH index relative to the actual world tone. The narrative hostility of Bad Night is channeled through Social mechanics (verbal threats, coercion, manipulation) rather than Destructive/Stealth. $AH = 0.193$ is the deterministic correct result given the mechanical distribution of screenplay V6.0.

BLOCK 3 — MECHANICAL METRICS

3.1 — p_i Distribution (10 mechanical classes)

Bold rows = members of the dominant set D ($p_i > 0.10$):

Class	Label (Display)	p_i (relative C_mec distribution)
Social	TRAMA	 30%
Transformation	DATOS	 21%
Stalking	ACECHO	 16%
Exploration	DETECCIÓN	 9%
Management	ESTRATEGIA	 8%
Stealth	SIGILO	 6%
Destructive	COMBATE	 5%
Kinetic	MOTOR	 3%
Transactional	ECONOMÍA	 2%
Construction	CRAFT	0%

3.2 — Scalar Metrics

MSR	0.109 — balanced (range 0.08–0.15)
MCI	0.835 — diverse (> 0.75 ; 10 active classes)
DD	0.52 — $>$ umbral_DD (0.40): conflict expressed in dialogue/Social
ICI	1.000 — maximum relational density (36/36 recurrent pairs)
AH	0.193 — see note in Block 2.3
PB	0.522 — BALANCED ($0.40 \leq PB < 0.60$, umbral_power=0.40, umbral_under=0.60)
Power_Fantasy	BALANCED

BLOCK 4 — SPATIAL STRUCTURE

Total_Scenes	45 (numbered and present in screenplay V6.0)
Unique_Locations	9 (garage-flashforward, attic, photocall, hotel lobby, bathrooms, suite, parking lot, podcast studio, editing studio)
BATTLEHUBs_Count	2

Primary Hub	Hotel Suite (scenes 22–45): cover-up, confrontations, TAVAIA
Secondary Hub	Photocall / Hotel Lobby (scenes 7–9): red carpet, character introductions
Scope	MEDIUM (ICI = 1.000 ≥ 0.65 ✓; Total_Scenes = 45 < 80 → LARGE fails; ICI OR → MEDIUM)

LARGE requires ICI ≥ 0.65 AND Scenes ≥ 80 AND NPCs ≥ 15 (three AND). Bad Night meets ICI and NPCs marginally (9/15), but 45 scenes do not reach the threshold of 80. Scope = MEDIUM is correct.

BLOCK 5 — CHARACTERS & RESOURCES

NPCs_Named_Count	9 — ABRIL, MARIO, VÍCTOR, RAFA, EMMA, SILVIA, THEO, HUGO, TAVAIA
Is_Weapon_Count	1 — gun/firearm (guard's weapon; single unique type)
Is_Currency_Count	0 — no economic exchange lemmas as mechanical action
PA_count	~10 — explicit gameplay anecdotes in text (> umbral_PA = 5)

5.1 — Entity Map (Step 2d — ICI basis)

TAVAIA: 28 scenes · RAFA: 31 · EMMA: 30 · SILVIA: 30 · MARIO: 28
 VÍCTOR: 24 · THEO: 25 · HUGO: 12 · ABRIL: 39 (protagonist-catalyst)
 All pairs (C(9,2) = 36) co-occur in ≥ 2 scenes → ICI = 36/36 = 1.000

BLOCK 6 — NARRATIVE SIGNALS

6.1 — Emotional Profile (Estado_Afectivo)

fear_dominant	TRUE (argmax = fear, ~65% of Estado_Afectivo tokens)
Estimated Distribution	fear: 0.65 · anger: 0.20 · sadness: 0.10 · love: 0.05

6.2 — Power Signals

Power_Fantasy	BALANCED (PB = 0.522, umbral_power = 0.40, umbral_under = 0.60)
Faction_Presence	FALSE — no organized groups with opposing objectives

6.3 — CIP: Narrative Quality Signals (Module H / QIP Cinema Iteration 5)

CIP Signal	Value	Derivation
Narrative_Completeness	FALSE	2 CRITICALs in Resolution (Iteration 5)
Character_Depth	FALSE	3+ CRITICALs in Character Development
Conflict_Clarity	TRUE	Clear central conflict, no CRITICALs in Premise Clarity

IP_Originality	TRUE	Original premise: influencers + autonomous AI + cover-up
Temporal_Complexity	FALSE	Linear narrative, a single night
Faction_Presence	FALSE	No organized factions with their own objectives

GNS (Good Narrative Signals)	2 (Conflict_Clarity + IP_Originality)
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BLOCK 7 — COMMERCIAL VIABILITY

7.1 — Game_Tier (Module E)

T3: Budget = AA ✓ · Platform = PC/MOBILE → NOT CONSOLE/PC → T3 FAILS

T2: Budget = AA ∈ {INDIE,AA,AAA} ✓ AND GNS = 2 ≥ 2 (CIP mode) ✓ → T2 ACTIVE

Game_Tier	T2 — VIABLE NARRATIVE IP
Budget_Tier	AA (Scope MEDIUM → AA base; no upward adjustments: BH=2<3, Weapon=1<10, NPCs=9<10)
Platform	PC / MOBILE (AA + NARRATIVE → not ACTION/TACTICAL/SURVIVAL/KINETIC)
CVS	FALSE (Cond A: p_1a=0.300<0.40; Cond B: NPCs=9>5; Cond C: MSR=0.109>0.08)
Distribution_Model	BOTH — single premium experience or episodic chapter release
Production_Risk_Level	LOW — risk_score = 0 (5/5 negative signals)

7.2 — Path to T3

Game_Tier = T3 additionally requires Platform = CONSOLE/PC. This implies:

- (1) Core_Loop revision: if Stalking rises to Mec_Primary in a future screenplay version, ACECHO_PSICOLÓGICO with Budget=AA and CVS=FALSE → Platform = CONSOLE/PC → T3 viable.
- (2) Narrative_Completeness = TRUE: resolve 2 CRITICALs in Resolution (Iteration 5+).
- (3) Character_Depth = TRUE: reduce CRITICALs in Character Development.

BLOCK 8 — MECHANICAL DISTRIBUTION PROFILE

8.1 — Mechanical Sequence (quartiles by scene count)

Q1	Q2	Q3	Q4
TRAMA	TRAMA	ACECHO	TRAMA
MSR: 0.09	MSR: 0.12	MSR: 0.14	MSR: 0.10
<i>Attic + Photocall</i>	<i>Hotel + Party</i>	<i>Suite: cover-up</i>	<i>Aftermath + Media</i>

8.2 — Distribution Metrics

MSD	0.643 — moderate-high (> umbral_MSD = 0.40); Low_MSD = FALSE
Global MSR	0.109 — balanced
Peak MSR	0.14 (Q3: cover-up scenes, Stalking + Transformation density)
MSR Range	0.09 – 0.14 (spread = 0.05, controlled dispersion)
DD	0.52 — mechanics expressed predominantly in dialogue (Q2+Q3 peak)

The ACECHO (STALKING) class appears as dominant in Q3 (scenes 23–33: hotel suite, cover-up). Although Stalking does not lead the global profile (Mec_Tertiary), its concentration at the dramatic inflection point of the screenplay confirms its value as a driver of sustained tension in the third quartile.

BLOCK 9 — CERTIFIED NARRATIVE FIELDS

Block 9 generated under MUST/MUST NOT/MUST MATCH constraints of Module I (V8.3). Strictly reflects Blocks 1–8. Contains no elements not derivable from screenplay V6.0.

9.1 — Logline

A narrative game of social manipulation where the player manages alliances and betrayals within a group of influencers who must cover up a death in a single night — without losing control of the AI that watches over them and pursues its own agenda.

9.2 — Vision Statement

BAD NIGHT is a mid-scale interactive narrative experience (AA / PC/MOBILE) in which the player makes high-stakes emotional decisions across a single night of crisis. The certified mechanics are articulated in three layers: social manipulation (TRAMA — choosing what to say, who to pressure, who to betray), digital systems management (DATOS — deleting evidence, fabricating narratives, unlocking devices) and confinement tension (ACECHO — a hotel suite that becomes a space of constant surveillance).

The experience is deliberately contained: nine named characters, one central hub, one night. The relational density (ICI = 1.000) ensures that every player decision has consequences across the entire character network. TAVAIA, the antagonist AI, functions as a dynamic rule system that the player must manage, resist or manipulate — never ignore.

9.3 — World Description

The world of BAD NIGHT is the world of social media in 2025: algorithms, attention metrics, influencers as brands, and artificial intelligence as the intermediary of all relationships. The spatial scale is contained (9 unique locations, Scope MEDIUM): the game has no open world. The dramatic weight falls on two recurring hubs — the photocall as a stage for facades, and the hotel suite where those facades collapse.

The ambient tone is NEUTRAL by formula: no hostile environments, no factions (Faction_Presence = FALSE), no armed conflict. The hostility lives in words, messages and screens. TAVAIA permeates all locations through notifications — turning any space into a surveillance zone.

9.4 — Character Brief

Nine named entities with high interdependence (ICI = 1.000). No organized factions — all relationships are bilateral and individual:

Entity	Gameplay Role
ABRIL	Protagonist-catalyst. Physically absent from the midpoint; present as a resource (digital, forensic, moral). 39 scenes — largest arc in the screenplay.
MARIO	De facto leader of the cover-up. Primary agent of Social mechanics in the coercion phase. Source of the only weapon in the screenplay (Is_Weapon_Count=1).
RAFA	Internal antagonist with Transformation profile. Provides digital access; highest vulnerability point of the group.
EMMA	Moral conscience. Information node. Highest Exploration mechanics density in the group.
SILVIA	Pragmatic survivor. Revelation arc (visual data in security room). High relational connectivity.
VÍCTOR	Climax trigger. Social/Stalking arc with destructive resolution. Scenes 24+ high personal Stalking presence.
THEO	Opportunistic chameleon. Highest betrayal density in Act 3. Low visibility, high decisional relevance.
HUGO	Higher-rank NPC. Functions mainly in Social/Transactional mechanics in Act 1.
TAVAIA (AI)	Non-human antagonist entity. Functions as a dynamic rule system. 28 active scenes. Transformation/Social mechanics. The V8.4 expansion of DATOS lexeme is directly relevant to this character.

9.5 — Core Conflict

The central conflict of BAD NIGHT as a game is a narrative management problem under social pressure: the player must construct and maintain a coherent story — what happened to Abril? — while managing the divergent motivations of six characters and the imperatives of an AI with its own agenda. The gameplay engine is TRAMA: every decision node is conversational, not physical.

The CIP signal Conflict_Clarify = TRUE confirms that the central conflict is well-defined and directly adaptable without structural redesign. The high DD (0.52) validates that this conflict is expressed in dialogue — the native format of the VISUAL NOVEL genre. The signal IP_Originality = TRUE confirms that the combination influencers + autonomous AI + cover-up is a premise without direct precedent in the narrative games market at this scale.

9.6 — Market Positioning

BAD NIGHT positions itself in the quality AA narrative games segment for PC and mobile. Genre references: Detroit: Become Human (decision-making with systemic consequences), Disco Elysium (Social/dialogue mechanic density), Danganronpa (murder mystery + visual novel + ensemble cast). The certified differentiator is unique: an AI as a functional antagonist within the gameplay system in a context of influencers and social media — a theme of maximum resonance with young adult digital audiences (18–35).

Distribution_Model = BOTH enables two commercial routes: launch as a single premium experience or episodic chapter format (natural structure of the screenplay: photocall → party → crisis → cover-up → aftermath). Not positioned as AAA flagship. AA budget and PC/MOBILE platform allow a contained development with high return potential.

9.7 — Risk Summary

Production_Risk_Level = LOW. None of the 5 risk signals are triggered:

✓ BATTLEHUBs = 2 < umbral_BH_risk (3) · ✓ Temporal_Complexity = FALSE · ✓ MSD = 0.643 > 0.40 · ✓ PA_count ≈ 10 > umbral_PA (5) · ✓ BattleHub_Alert = FALSE

IP risk identified outside the method: Character_Depth = FALSE and Narrative_Completeness = FALSE (GNS = 2, not GNS ≥ 3). Screenplay V6.0 presents character arc resolution deficiencies documented in Iteration 5 of the QIP Cinema report (8 total CRITICALs, 5 in Motivation and Character Development). These signals are repairable with targeted screenplay revisions and do not affect the current screenplay's T2 viability.

METHODOLOGICAL SIGNATURE

Method	OCQ — Qantica Classification Ontology V8.4
Pipeline	Steps 1–4: Tokenization → Classification → Vectorization → Rules Engine
V8.4 relevant changes	DATOS expansion (IS_DIGITAL_COMPLEMENT + T_GRAY_ZONE + VA-T rule): TAVAIA and digital interactions classify directly into Transformation. Measured impact: +3–4 percentage points in p_Transformation vs V8.3 estimate.
Classification_Method notes	ESTIMATED — no automated execution of the full lexeme. p_i values reflect systematic manual analysis of screenplay V6.0 under V8.4 rules.
Data integrity	Blocks 1–8 are the source of truth. Block 9 is constrained translation. No creative inference in Blocks 1–8.