



ORIGINAL CONCEPT — FINLEY MURRAY

SIGNAL LOSS

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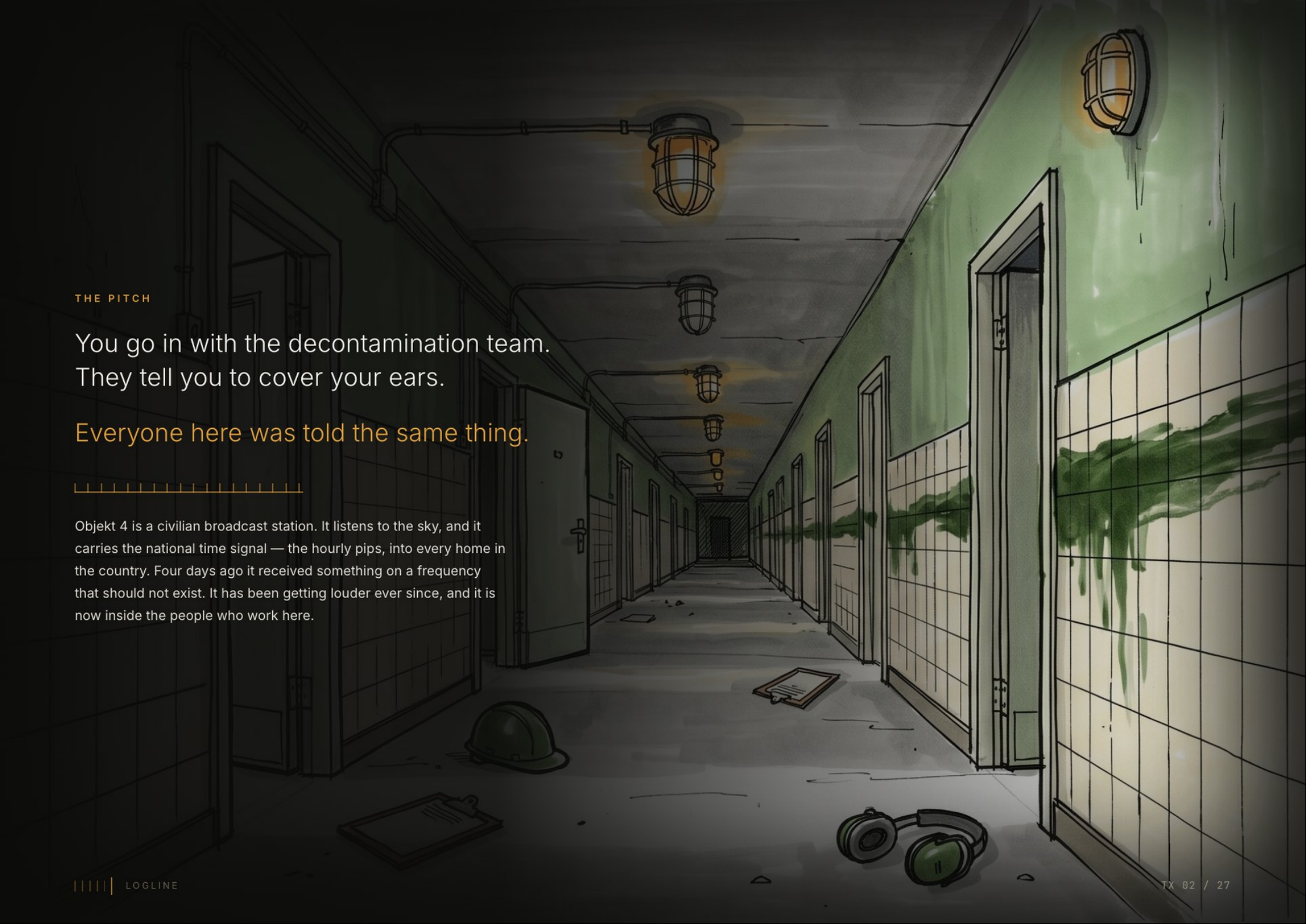
A 1960s broadcast station, four days into an
incident nobody outside the fence knows about.

||||| CONCEPT PACKAGE

DRAFT 02



**THREE HUNDRED
PEOPLE WORK HERE.
FOUR DAYS AGO THEY
STOPPED ANSWERING.**



THE PITCH

You go in with the decontamination team.
They tell you to cover your ears.

Everyone here was told the same thing.

Objekt 4 is a civilian broadcast station. It listens to the sky, and it carries the national time signal — the hourly pips, into every home in the country. Four days ago it received something on a frequency that should not exist. It has been getting louder ever since, and it is now inside the people who work here.

01

THE WORLD

No soldiers. No weapons. No enemy. Just the most ordinary machine in the country, pointed at everyone.

OBJEKT 4

A civilian broadcast station. Ionospheric research, deep-space listening, and the transmitter that carries the **national time signal** — the hourly pips, into every kitchen radio and railway clock in the country.

Three hundred people work there on a three-watch rota. Engineers, not soldiers. Institutional tea, service-issue chairs, a rota pinned to a noticeboard. Eight hundred more live in **Zarya-4**, the closed town built beside the fence — flats, canteen, crèche, swimming pool.

WHY A TIME SIGNAL

It gives the story its stakes without a war. The hum doesn't need an army — it needs a transmitter, and this building is one. Every hour, on the hour, aimed at everybody.

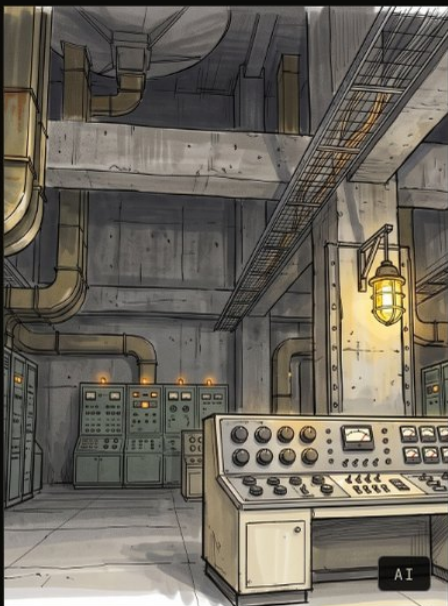
THE DESIGN RULE

The horror is institutional. It only works because the place is ordinary, so every scenic decision protects the ordinariness. The tea urn matters as much as the transmitter.



Room 2 — green paint to dado height, a dropped hard hat, ear defenders on the floor, and the first of the green on the tile.

FOUR DAYS



DAY 0

RECEPTION

The array logs a carrier on a frequency that shouldn't exist. No message. No origin. No direction. Duty staff write it up as a fault and swap the feedhorn. It is still there.



DAY 1

OCCUPATION

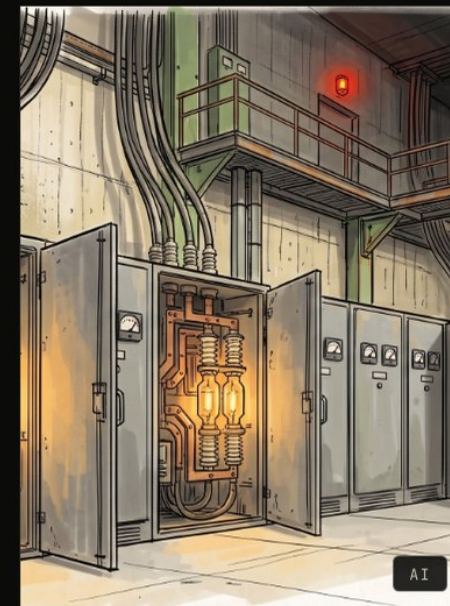
It stops being something they can hear and becomes something they can feel — through the floor, the desks, their teeth. Ear defenders are issued from stores. Ear defenders do nothing.



DAY 2

CHANGE

The first workers produce a dark green discharge and stop being able to finish sentences. Nobody leaves. The station keeps running, because the people running it no longer know how to stop.



DAY 4

TRANSMISSION

It stops arriving and starts leaving. Something in the signal chain has reversed. The station is no longer receiving it — the station is **carrying** it, and the amplifier hall is running at a level nobody set.

NEVER EXPLAINED

The maze never says what it is or where it came from, and never gives it a motive. It is **indifferent** — not hunting anyone. What it does to these people is a side effect of it being here and getting louder.

03

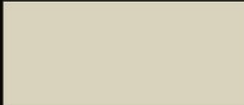
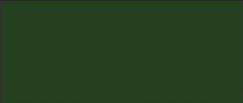
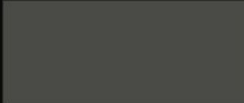
LOOK & FEEL

Four days, not forty years. Freshly destroyed and still inhabited.

03 — PALETTE & MATERIALS

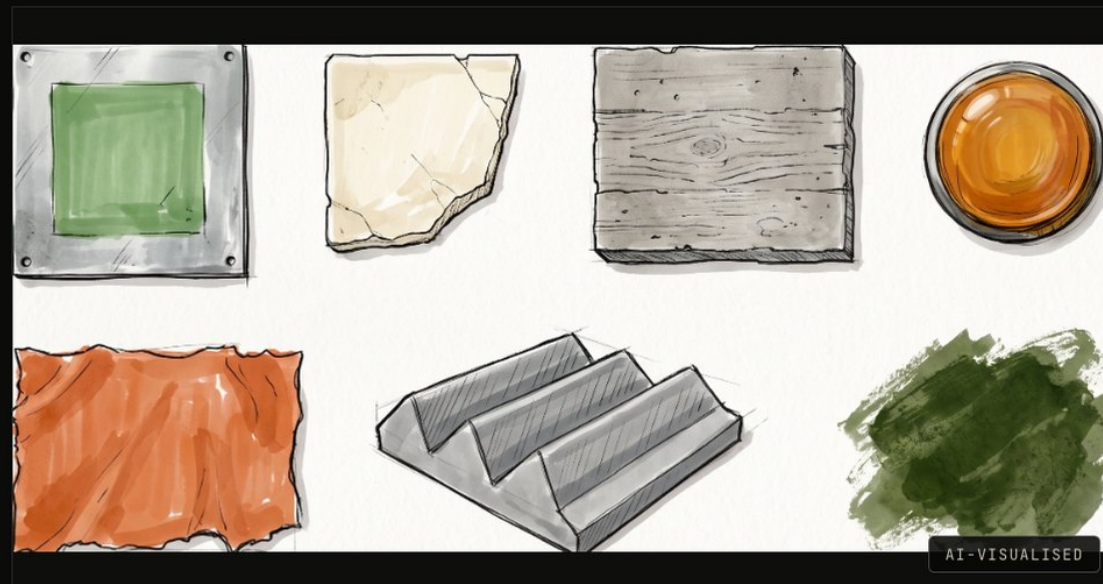
AMBER IS THE HUM

Green is the institution. Bile-green is what the institution became. **Amber** is **the thing doing it**. Every meter, lamp and indicator tied to the signal reads amber, and amber gets brighter room by room as the hum gets stronger.

 Institute Green #6F7D55 Wall paint, hard hats, doors	 Bone Cream #D9D2BD Tile, upper walls, paper	 Signal Amber #E8A03C Lamps and meters. The hum.
 Bile #24401F The discharge. Never scenic.	 Concrete #4A4A46 Structure, floor, mass	 Warning Red #B23A2E Hazard only. Rare.

FOUR DAYS, NOT FORTY YEARS

Food still on trays. Cigarettes recently stubbed out. Lights on, machines running. No rust, no overgrowth, no dust. Every other maze buys decades of decay — this one doesn't, which makes it stranger and cheaper at the same time.



Materials — painted steel, ceramic tile, board-marked concrete, amber lens, orange sheeting, acoustic foam, bile.



The motif — ear defenders turn up in six of the nine rooms. Everyone here tried to block it out.

04 — DESIGN REFERENCES

BUILT FROM REAL PLACES

Every set here starts from a real, photographable building. The design isn't invented out of horror — it's invented out of architecture, and then something is let into it.



R1 • FAÇADE

Relay station and horn-antenna mast. The whole façade is this photograph.



R2 • THE OPERATOR

Console operator in a headset. The headset and its cable became the character.



R5 • ROOM 7

Horn antennas on a lattice mast — the scale of the exterior room.



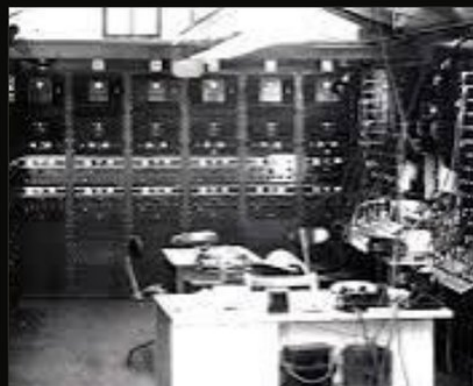
R4 • ROOMS 3-4

Institutional plant room. The exact colour and clutter of the machine spaces.



R3 • CIRCULATION

Riveted blast corridor with a carpet runner down it. Domestic dressing inside hardened structure.



R6 • ROOM 9

Archive control room — desk geometry and panel layout for the finale.



R7 • THE HUMAN LAYER

Coat hooks with painted wooden balls, on bare concrete.

WHY R7 IS THE IMPORTANT ONE

Numbered hooks, each with a different coloured ball so a worker could find their own coat. Somebody chose those colours. That's the whole idea in one photograph — this was a workplace first, and the maze only frightens if you believe the workplace.

COLOUR ELEVATION



AI-VISUALISED

The building — low board-marked concrete block, flat roof, heavy canopy. Bone-cream tile to dado height, institute green steel doors. Lattice mast with horn antennas and dish behind.

The incident on top — an orange decontamination tent zip-tied over the right-hand doors. Modern emergency kit bolted onto a 1960s building. Chain-link fence, amber beacon, cables running out of the open door, ear defenders piled by the entrance.

05 — FAÇADE

ENTRANCE CONCEPT

The queue runs in sight of the mast, under amber lamps pulsing up its height, while decontamination staff work the line and tell people to cover their ears. The pre-show does the most important job in the attraction before anyone is through the door.

GENERATIVE AI USED FOR CONCEPT VISUALISATION

06

THE GUEST JOURNEY

Nine rooms, in the order a broadcast travels.
Received at the start, transmitted at the end, and the
guest walks the whole length of it.



SIGNAL PATH

#	ROOM	SIGNAL	STAGE	THE HUM	INTENSITY
—	Façade & Queue	OUTSIDE	—	Audible at the gate	----
01	Decontamination	ENTRY	0	First floor-pulse	---
02	Tiled Corridor	—	0-1	Rising	----
03	Receiving Hall	RECEIVE	none	Steady	----
04	Computer Hall	PROCESS	1-2	Pulsing	----
05	Test Chamber	ISOLATE	2	Silence — floor only	---
06	Canteen & Mess	OFF PATH	0-2	Close, domestic	---
07	Mast Base	—	2	Huge, open	----
08	Transmitter Hall	AMPLIFY	3	Violent	----
09	Control Room	TRANSMIT	3	Overwhelming	----

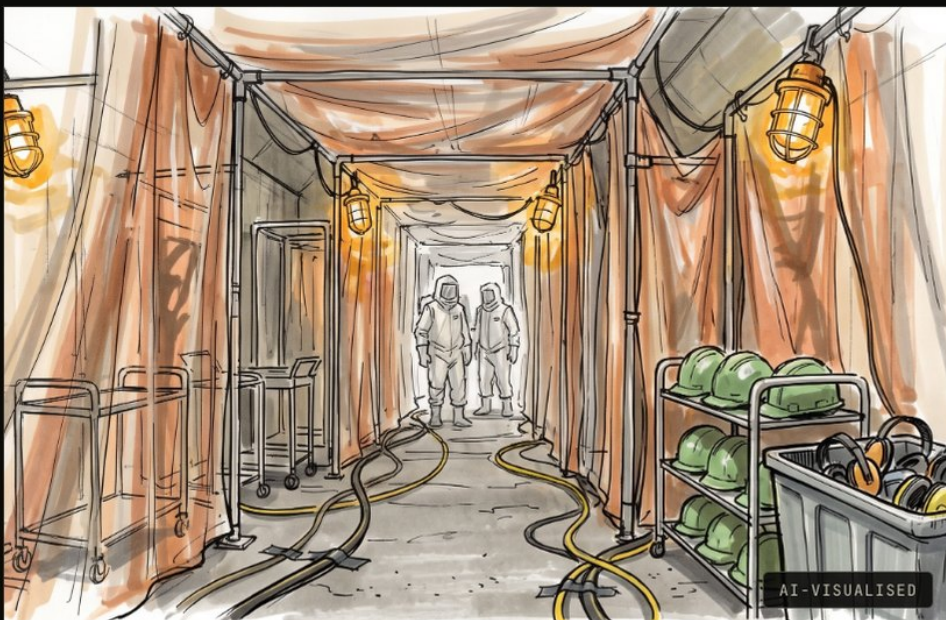
TWO RESTS, ON PURPOSE

Rooms 3 and 5 are quiet. A maze with no rests has no scares — guests saturate by room four and walk the rest of it flat. The Receiving Hall is empty and wrong for it. The Test Chamber takes the sound away entirely.

ONE ROOM OFF THE PATH

Every other room is part of the machine. The canteen isn't. It's the room full of what the machine cost, and the only domestic space in the attraction.





ROOM 01

DECONTAMINATION

~40S SHEETING AIRLOCK STAGE 0

Hanging plastic, portable showers, a rack of green hard hats and a bin overflowing with ear defenders. Hazmat crew process the guest through.

THE BEAT — A PROMISE

No scare here. The room exists to tell the guest to **cover their ears**, so the floor can betray them two rooms later.



ROOM 02

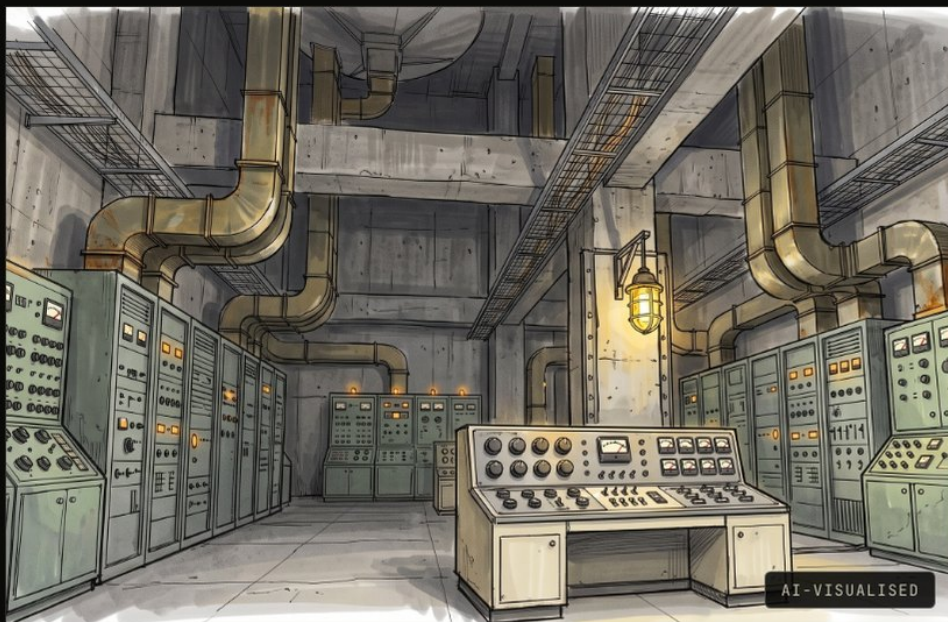
TILED CORRIDOR

~35S INSTITUTIONAL STAGE 0-1

Cream tile, green above, caged bulkheads alternating live and dead down its length. A dropped clipboard, a hard hat, ear defenders on the floor.

THE BEAT — THE ONE WHO WON'T MOVE

A worker standing far too close, arms dead at his sides, head tilted onto one shoulder. He doesn't lunge. **The stillness is the threat.** Another waits in the black at the end.



ROOM 03 • RECEIVE

RECEIVING HALL

~35S REST NO CAST

Waveguide ducting comes down from the ceiling and into the racks. This is where it came in. Every meter pinned hard right.

THE BEAT — NONE

The room is empty, and wrong for it. Straight after a corridor with two bodies standing in it, an empty room does a lot of work.



ROOM 04 • PROCESS

COMPUTER HALL

~45S TAPE REELS STAGE 1-2

Floor-to-ceiling cabinets, tape decks, punch card. Floor panels lifted and thrown aside, printout spilling across everything.

THE BEAT — THE GAP

A face forced into the narrow space between two cabinets, close, with one hand out into the guest's path. Lit from below by the machines' own amber lamps.

ROOM 05 · ISOLATE

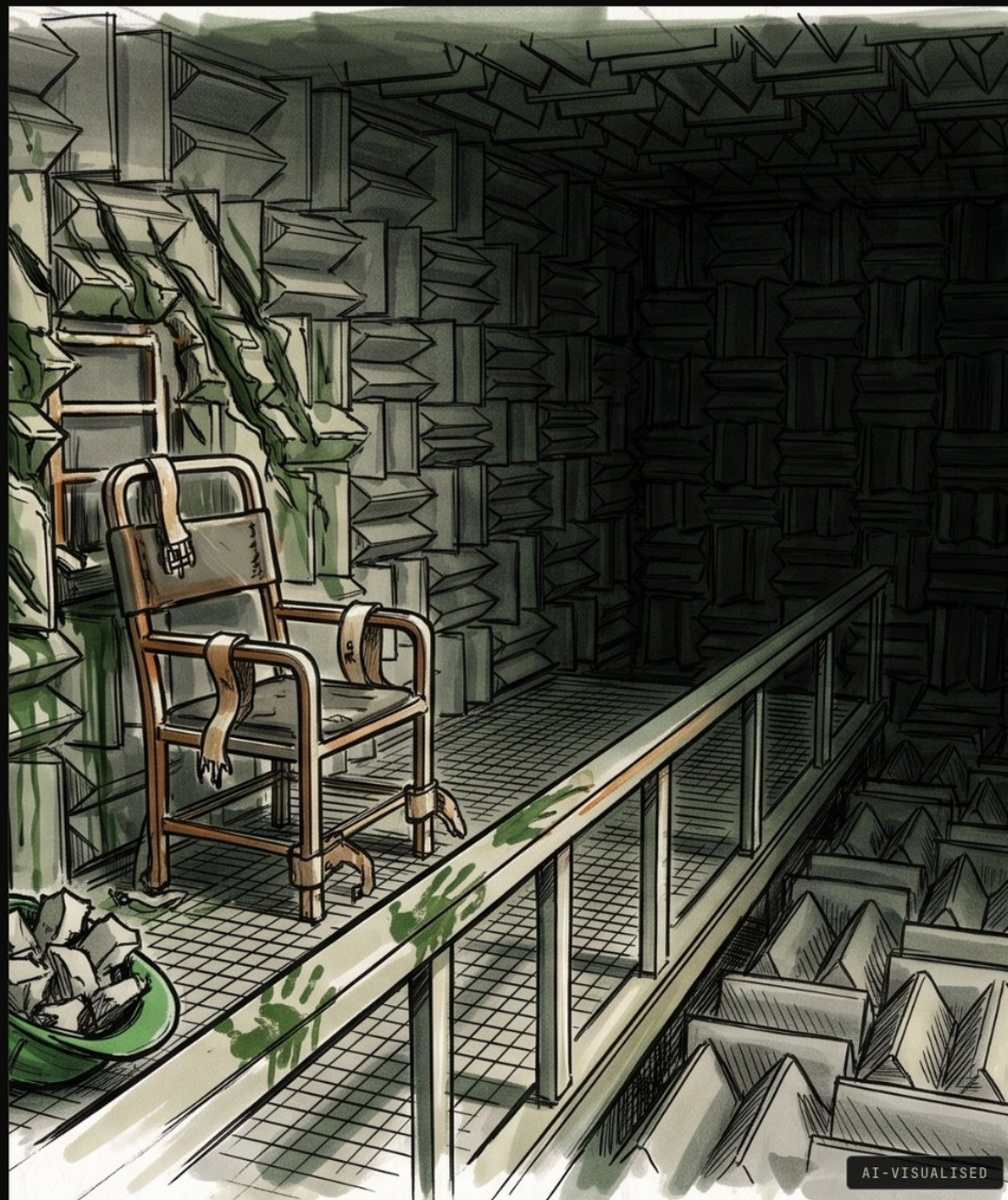
TEST CHAMBER

Anechoic wedges on every surface. Sound dies. Footsteps stop arriving and the guest's own ears start ringing.

And the floor is still humming. Every audible layer drops away and the physical one stays — the moment the guest works out, in their body, that the ear defenders in room one were never going to work.

THE DETAIL

Foam clawed off the lower walls in handfuls and stuffed into a hard hat. The chair's straps are torn open and whatever was in it isn't there. The isolation attempt didn't just fail — you can see how badly someone needed it to work.



Above: The chair, the torn straps, and foam pulled off the walls by hand.

ROOM 06 ■ OFF THE SIGNAL PATH

CANTEEN & MESS

Trays still out, food gone bad, cigarettes burned to the filter, a dark green film across the surface of the tea.

The whole workforce is sitting at the tables, and every one has stopped eating and turned to face the guest. They're at different distances from gone depending on how far back they're sitting — **the room is the whole infection in one glance.**

THE ONE WHO HASN'T TURNED ROUND

Closest of all, right in front of the guest, one worker still faces the far wall. Green runs steadily down the back of his neck into his collar.



AI-VISUALISED

Above: The moment the room turns. Nobody moves.



ROOM 07

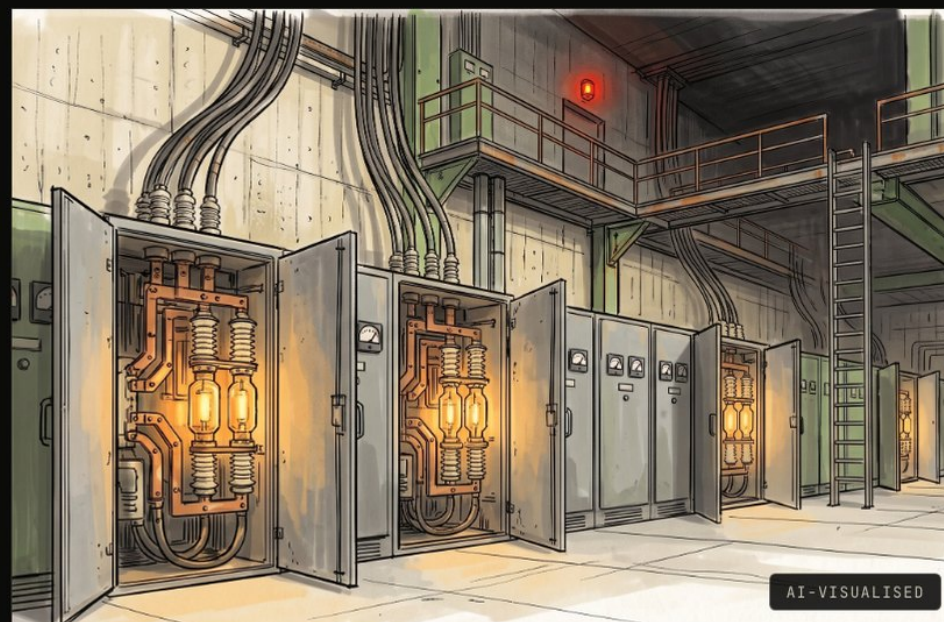
MAST BASE

~30S EXTERIOR STAGE 2

The route steps outside. A lattice mast fills the sky with amber lamps up its height, a field of dishes behind it, everything enormous and the people tiny.

THE BEAT — A BREATH

The only open moment in the attraction, and the only time the guest sees the scale of what is transmitting. Then straight into the last two rooms.



ROOM 08 ■ AMPLIFY

TRANSMITTER HALL

~35S VALVE RACKS STAGE 3

Cabinets standing open, copper busbar and glass valves the size of a forearm glowing hot amber. Running at a level nobody set.

THE BEAT — FULL SPEED

The first of only two moving threats in the whole attraction. Everything held back for eight rooms arrives at once.

ROOM 09 · TRANSMIT

CONTROL ROOM

Every meter on the panel wall pinned hard right. The clock reads exactly on the hour.

The hum goes out on the pips, into every kitchen radio and railway clock in the country. No reveal, no creature, no explanation — just the most harmless sound in the world, carrying it.

THE EXIT

The hum builds into something overwhelming and the guest is put out of the building in the middle of it. Nothing is resolved. It is still transmitting.



AI-VISUALISED

Above: The finale. The desk crew turn as one.

YOU CANNOT COVER YOUR EARS

What it is. Low-frequency tactile transducers in the floor plates, the handrails and the wall skins of every room. The hum isn't delivered as sound alone — it's delivered into the body. Chest, feet, teeth. It climbs room by room on a fixed curve, so the guest is measurably more uncomfortable at the finale than at the door, and nobody ever told them it was happening.

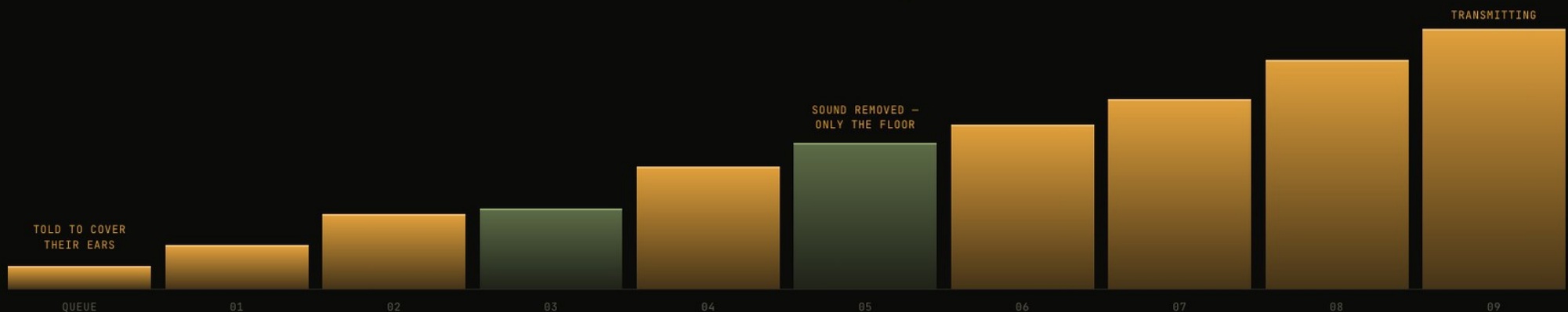
Why it's the signature. The pre-show sets it up: decontamination staff tell every guest to cover their ears. Every guest tries it. It does nothing — because by room three it's coming up through the floor and through the rail they're holding.

In about four seconds, without a word of exposition, the guest learns exactly what happened to the three hundred people who worked here.

- **It's the story, made physical.** The workers covered their ears too. It didn't help them either.
- **It climbs instead of firing,** so it never gets used up the way a jump scare does.
- **It works on people who've decided not to be scared.** You can't opt out of feeling it.
- **It's cheap.** Transducers are standard concert and theme-park hardware. The signature effect is the least expensive thing in the build.
- **It gives marketing one line:** *you'll feel it before you hear it.*

THE CURVE

Six stages mapped across nine rooms, tied to the amber level so what the guest feels and what they see rise together.



Tactile intensity delivered through floor plates, handrails and wall skins. **Green** marks the two rooms where the audible hum drops away and only the physical layer remains.

08

THE CAST

Four stages of one illness, crossed with four jobs.
Nine rooms populated without repeating a costume.

FOUR STAGES

The same illness at four distances from gone. One costume base serves all nine rooms — the stage is makeup and dressing.



STAGE 0 · ROOMS 2, 6

UNTOUCHED

Clear-eyed, no discharge. Lucid and terrified. Working, hiding, or trying to shut it down — wearing ear defenders that aren't working.

The scariest thing in the maze. A lucid woman asking for help, in a room where two colleagues are already gone.



STAGE 1 · ROOMS 2, 4

CARRYING

Sweating, grey-pale, hands clamped over the ear defenders. Still talking, but loses the end of sentences. Eyes just greening at the edge.

Still a person, and already lost. Doing exactly what the pre-show told the guest to do.

FOUR STAGES / CONTINUED



STAGE 2 • ROOMS 4, 5, 6

RESONANT

Green bloodshot eyes, discharge at the corners of the mouth. Twitches in short bursts, then goes completely still. Repeats one work phrase.

Movement: burst, freeze, burst. Never a steady walk.

STAGE 3 • ROOMS 8, 9

BROADCAST

Gone. Discharge down the front of the boiler suit. Fast, jerking, screaming, no language left.

Held back until room eight. There are only two moving threats in the entire attraction.

FOUR JOBS

Each role sits at a different stage, and each has a silhouette you can read at three metres in near-darkness — the only test that matters for a maze cast.



STAGE 0/1 · ROOMS 2, 6

THE CLEANER

Hunched and low, widened by a mop and bucket — the only figure with a prop touching the floor.

She's still mopping up the green. It's soaked her tabard and gone up her sleeves to the elbow. She's losing, and she hasn't stopped.



STAGE 1-2 · ROOMS 3, 5

LAB TECHNICIANS

Tall and vertical, long cream coats over green — the most upright figures in the attraction.

They work in pairs, one stage apart — this is the further-gone of the two, coat hanging open, badge torn off, ear defenders pushed down around her neck and useless.

FOUR JOBS / CONTINUED



STAGE 3 • ROOMS 4, 9

THE OPERATOR

Defined by the headset and its coiled cable, still plugged in and trailing across the floor behind her. She is tethered to her desk.

The only one who bleeds from the ears. She had the headset on when it arrived, so it went in at

volume. ROLE CHARACTERS — 2 OF 2



STAGE 2 • ROOM 9

STATION DIRECTOR

The only person here not in a boiler suit. Suit, tie, square shoulders — reads as authority in silhouette alone.

Discharge down his collar and across his glasses, and he hasn't noticed. Still giving instructions, calmly, to nobody. **Never move him quickly.**

09 — SOUND

THE HUM

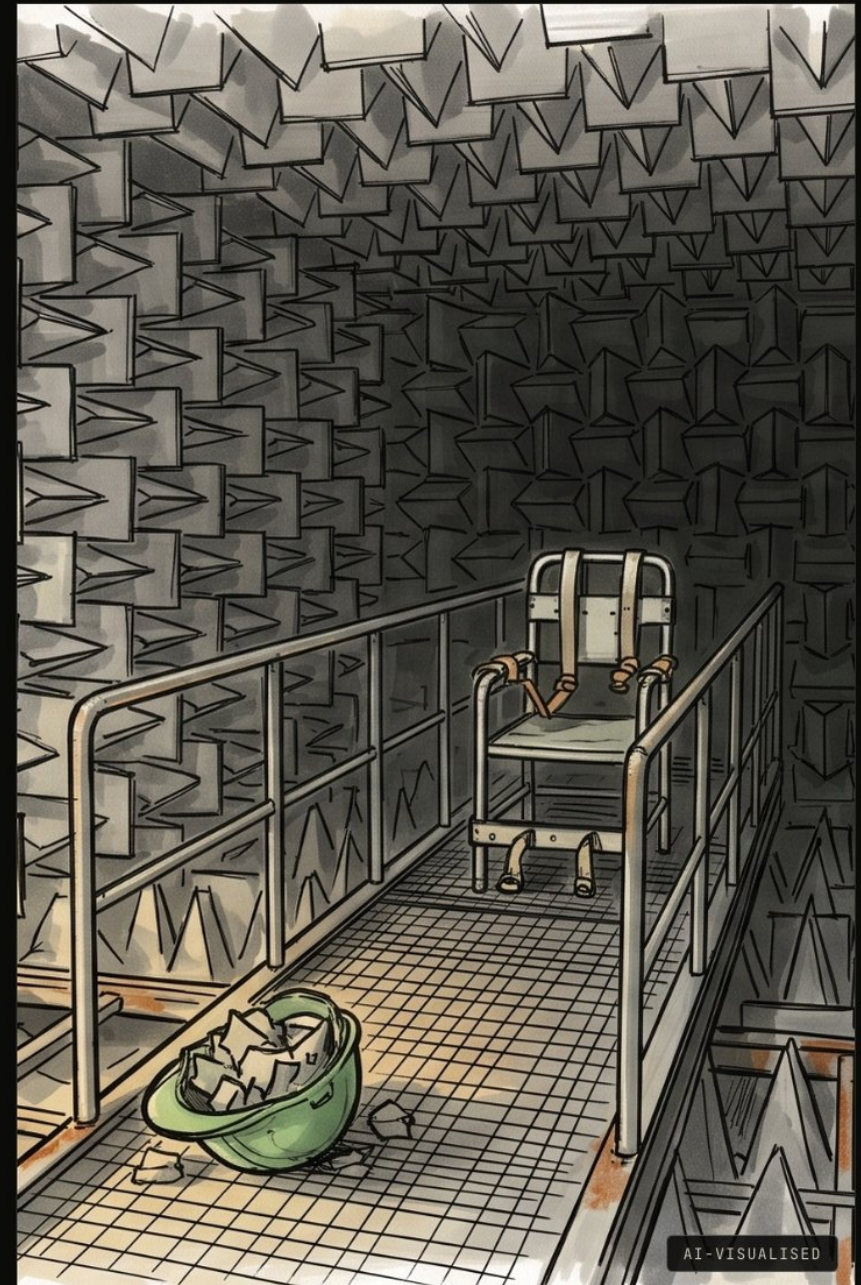
A low pulse, there from the queue line, climbing all the way to the control room. Never absent — **except in the Test Chamber, where only the floor keeps it.**

The arc. Pure tone, then a hum with structure inside it, then notes of a voice in the noise for the last two rooms. The guest never hears a word. They hear something that is almost about to be one.

The pips. The station's own time signal — clean and ordinary at the queue line, recurring through the maze more corrupted each time, and going out over everything in the finale.

DEAD AIR

Room 5 takes airborne sound away completely. Nobody builds silence into a maze. It costs nothing, it resets the guest's ears so room 8 lands at full force, and it's the best audio decision in the design.



Room 5 — the anechoic test chamber before incident dressing. Wedges on every surface, including the suspended floor.

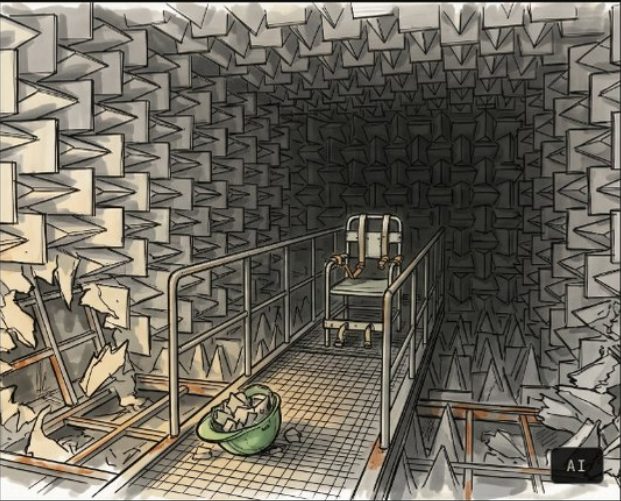
WHAT GETS BUILT

DECISIONS THAT PAY FOR THEMSELVES

- **Four days, not forty years.** No rust, no overgrowth, no dust layer, no water damage. The most expensive treatment in horror is age, and this design doesn't buy any.
- **One costume base across nine rooms.** Green boiler suit and hard hat. Stage is makeup and dressing; only the four role characters are bespoke.
- **The signature is the cheap part.** Transducers are off-the-shelf concert hardware.
- **One accent colour** means one lamp spec, bought at volume, doing all the work.

THE ATTRACTION

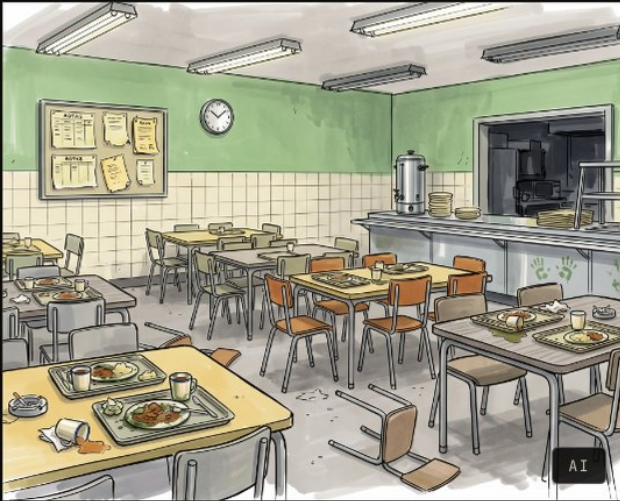
FORMAT	Walkthrough haunted house, Universal / HHN scale
ROOMS	Nine, plus façade and queue
DWELL	Approx. 4 minutes
HIGHEST COST	Anechoic test chamber — wedge lining, suspended floor, specialist supplier
EXTERIOR	Mast and dish field — scenic steel, forced perspective
CHEAPEST ROOM	The canteen. Formica, tubular steel, a tea urn — and one of the two best rooms in the maze.
STATUS	Blue sky · original IP



Highest cost — the anechoic test chamber. Wedge lining and a suspended floor, from a specialist supplier.



Biggest build — the mast and dish field. Scenic steel and forced perspective, carrying the only exterior beat.



Cheapest room — the canteen. Formica, tubular steel and a tea urn, and one of the two best rooms in the maze.



SIGNAL LOSS

Original concept, story, design and art direction
Finley Murray
Concept Package • Draft 02

IMAGE CREDIT

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