

Into the Backrooms

And Liminal Spaces

RPG

Tarcísio Lucas

Minimalist cosmic horror

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Into the Backrooms

TLHP

And the Liminal Spaces

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*If you're not careful and
you noclip out of reality in
the wrong areas, you'll end
up in the Backrooms, where
it's nothing but the stink
of old moist carpet, the
madness of mono-yellow, the
endless background noise of
fluorescent lights at maximum
hum-buzz, and approximately
six hundred million square
miles of randomly segmented
empty rooms to be trapped in
God save you if you hear
something wandering around
nearb , because it sure as
hell has heard you*

Kenopsia

Anemoia

Liminal Spaces

Liminal People

Dreamcore

Arts & Photos

Marilza Scatolin Ceccatto

Marcelo Collar

Gio Mota

Fernanda Bianchini

Lucas Peixoto

Anderson Souza

Tarcísio Lucas

Preface to the Brazilian Edition

Even if I didn't get that name, the Backrooms have been part of my life for a long time. For as long as I can remember, I have had recurring dreams where I am in some closed environment (almost always a hotel or a school) and no matter how far I walk, how many corridors I cross and how many doors I find and go through, I could never find the way out.

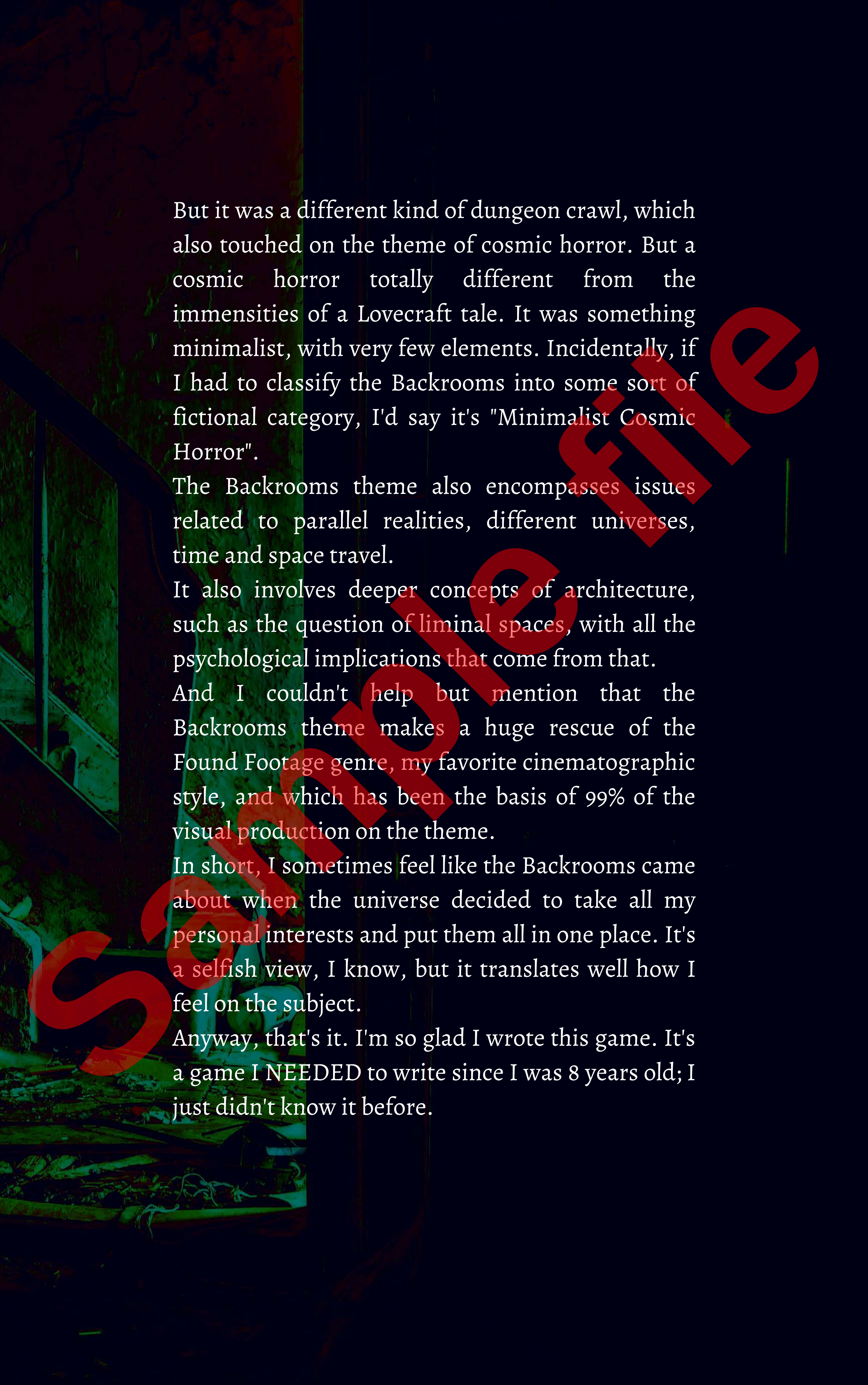
I can remember having dreams like this at age 8, at 12, at 25, and last month.

When I saw the story of the Backrooms circulating on the internet, I confess that I felt a chill. It felt like the realization of something I experienced from time to time when I slept. Of course, I always knew that it was all a collective creation sparked by an anonymous post on 4 Chan. Even so, the fascination was immediate.

And not just for this "dream" issue.

The very idea of Backrooms converged to the same point, a series of different subjects and interests that I have.

At first, it reminded me a lot of a "dungeon crawl", my favorite game genre. I love dungeon crawls, hanging out with a character exploring environments that were generated almost always randomly, discovering things and having sinister encounters.



But it was a different kind of dungeon crawl, which also touched on the theme of cosmic horror. But a cosmic horror totally different from the immensities of a Lovecraft tale. It was something minimalist, with very few elements. Incidentally, if I had to classify the Backrooms into some sort of fictional category, I'd say it's "Minimalist Cosmic Horror".

The Backrooms theme also encompasses issues related to parallel realities, different universes, time and space travel.

It also involves deeper concepts of architecture, such as the question of liminal spaces, with all the psychological implications that come from that.

And I couldn't help but mention that the Backrooms theme makes a huge rescue of the Found Footage genre, my favorite cinematographic style, and which has been the basis of 99% of the visual production on the theme.

In short, I sometimes feel like the Backrooms came about when the universe decided to take all my personal interests and put them all in one place. It's a selfish view, I know, but it translates well how I feel on the subject.

Anyway, that's it. I'm so glad I wrote this game. It's a game I NEEDED to write since I was 8 years old; I just didn't know it before.

Inspiration

The main inspirations for this game were, without a doubt, the infinite youtube videos on the subject, especially those of exploration made in 3D in Blender or even in Minicraft (yes, and some are absurdly good).

The WIKI about the Backrooms was extremely important, and reading that absurd amount of articles has cost me a lot of sleep over the last few weeks.

Within the RPG world, two games were present in my hands throughout the process: NOMADES, by Marcello Collar, and MANIFESTO, by Alexandre Selliach. They are two masterpieces of the Brazilian RPG scene, and without them this game would probably not exist. The entire visual part also drank from these two sources.

Another important game is the C4 game, by Tiago Junges, the Coisinha Verde, from which the rules system and the resolution of actions come from.

Movies and series

I confess that I'm not much into movies and series, and my inspirations in this regard will ALWAYS be the same: X-Files and LOST.

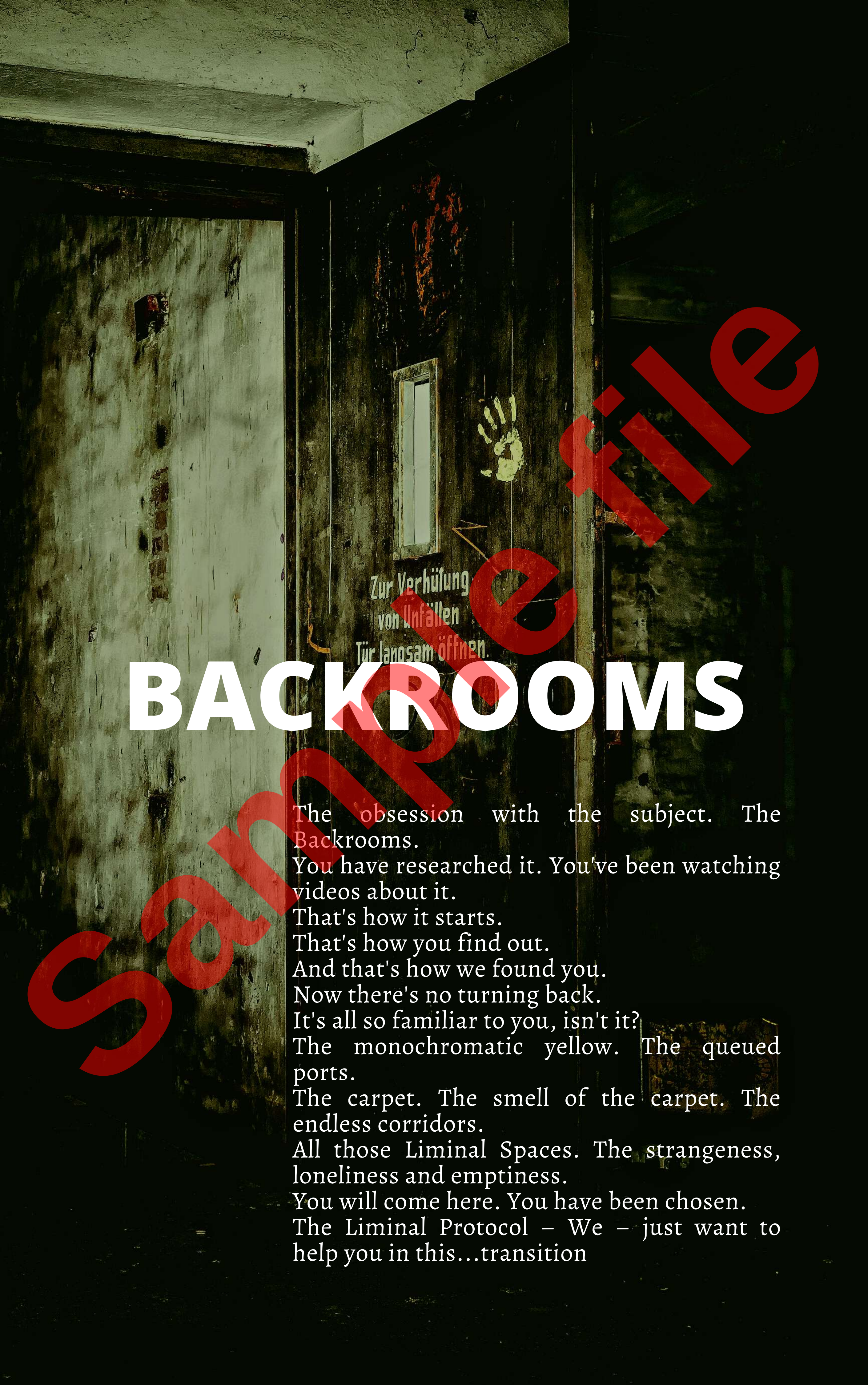
Visual Arts and Music

One of my previous games, CYBERCIDADES & SYNTHWAVE was totally associated with a specific style of music, in that case Synthwave. Inside the Backrooms and Liminal Spaces drinks from another genre, Dreamcore. Much more than a musical genre, dreamcore refers to a whole fascinating and intriguing visual and thematic aesthetic. I also drank a little weirdcore, and traumacore, but I chose not to put anything about the traumacore theme because I considered it too emotionally heavy and capable of triggering many triggers. Despite the cosmic horror, of entities out of reality, I wanted it to be a “harmless” and light game, like everything I've been doing since forever.

Hope you enjoy the Backrooms



**"It started, didn't
it?"**



BACKROOMS

The obsession with the subject. The Backrooms.

You have researched it. You've been watching videos about it.

That's how it starts.

That's how you find out.

And that's how we found you.

Now there's no turning back.

It's all so familiar to you, isn't it?

The monochromatic yellow. The queued ports.

The carpet. The smell of the carpet. The endless corridors.

All those Liminal Spaces. The strangeness, loneliness and emptiness.

You will come here. You have been chosen.

The Liminal Protocol – We – just want to help you in this...transition

No-Clipping Out of Reality

You noticed, didn't you?

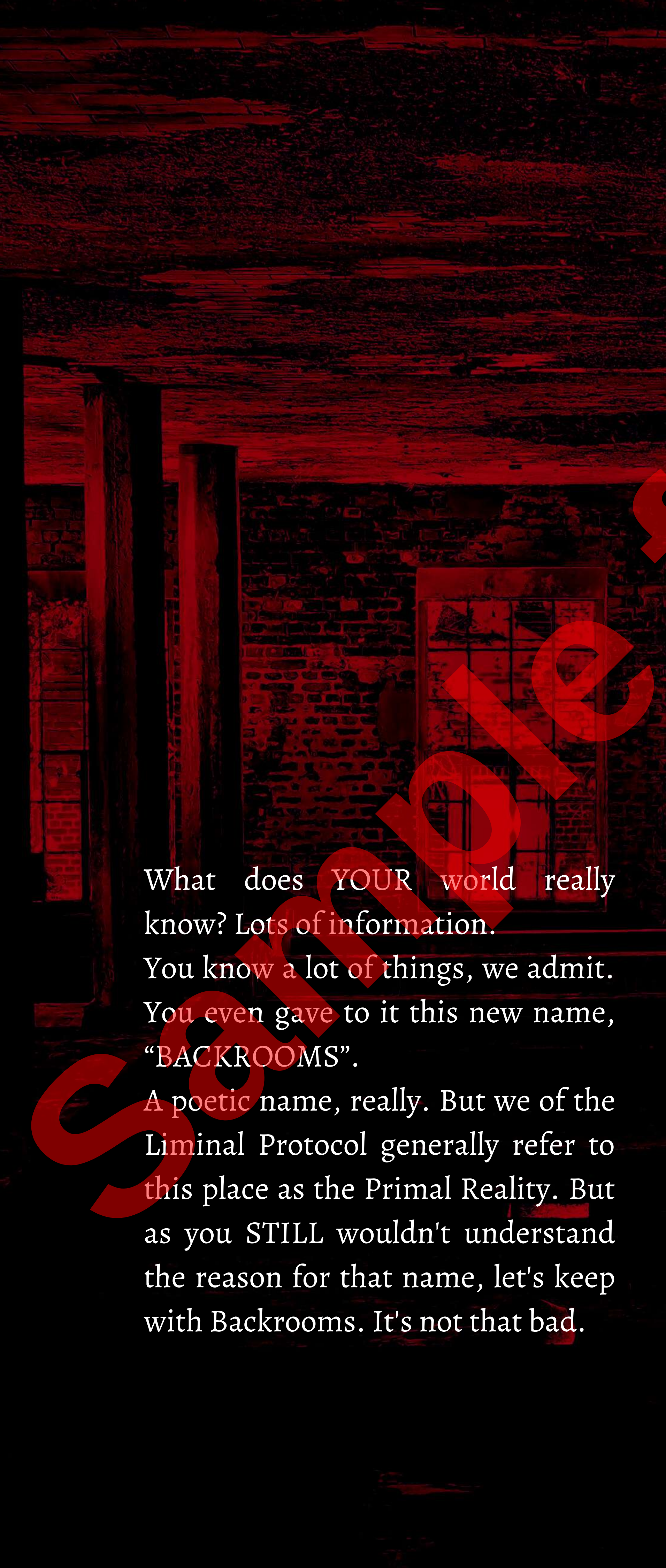
The number of people who disappear every day. Quantities greater than any other period in history.

Not all, but most of these people came here, in the Backrooms. We found some. Few.

Rarely they return back. But even these will never be the same again. They saw the Truth, and the Truth did not set them free.

Most disappear, between the different levels. Entities like newbies.





What does YOUR world really know? Lots of information.

You know a lot of things, we admit. You even gave to it this new name, "BACKROOMS".

A poetic name, really. But we of the Liminal Protocol generally refer to this place as the Primal Reality. But as you STILL wouldn't understand the reason for that name, let's keep with Backrooms. It's not that bad.





How do you know so much?

This is a very valid question.

Some of this information was passed on by some of the few who found their way out of the backrooms. You see, when you discover the Truth about this place, even if you find a way back, it is unlikely that you will want to return to your “reality”. But still some choose to do so. Most likely they didn't find the truth, or maybe they lost their sanity in the long process.

Another way is that there are some places in the Backrooms where we can communicate with you. Believe me, there are areas with internet signal. You can find computers, cell phones. Sometimes we find rooms with a TV permanently connected to some news channel.

And there are also some of you who dream of Backrooms.