

ALENA LYSIAKOVA

NARRATIVE DESIGNER | WORLD ARCHITECT WITH STRATEGIC APPROACH

2025



PORTFOLIO

STORIES WITH HEART, HUMOR, AND HUMAN CHAOS



Heart for a Hunter

Interactive audio-novel | Dark
Fantasy Romance | 30 min | ENG
| Released and showcased at
Gamescom Epixx in August 2025



You're the hunter. The nine-tailed fox, known for stealing hearts, literally, just crossed into a crumbling port town, and you're on its heels. But the closer you get, the less clear it is who's chasing who and whether this is still a hunt or something far more dangerous. Think Slavic folklore meets slow-burn tension and a talking conscience you didn't ask for.

My focus: emotional depth, interactivity, and market fit

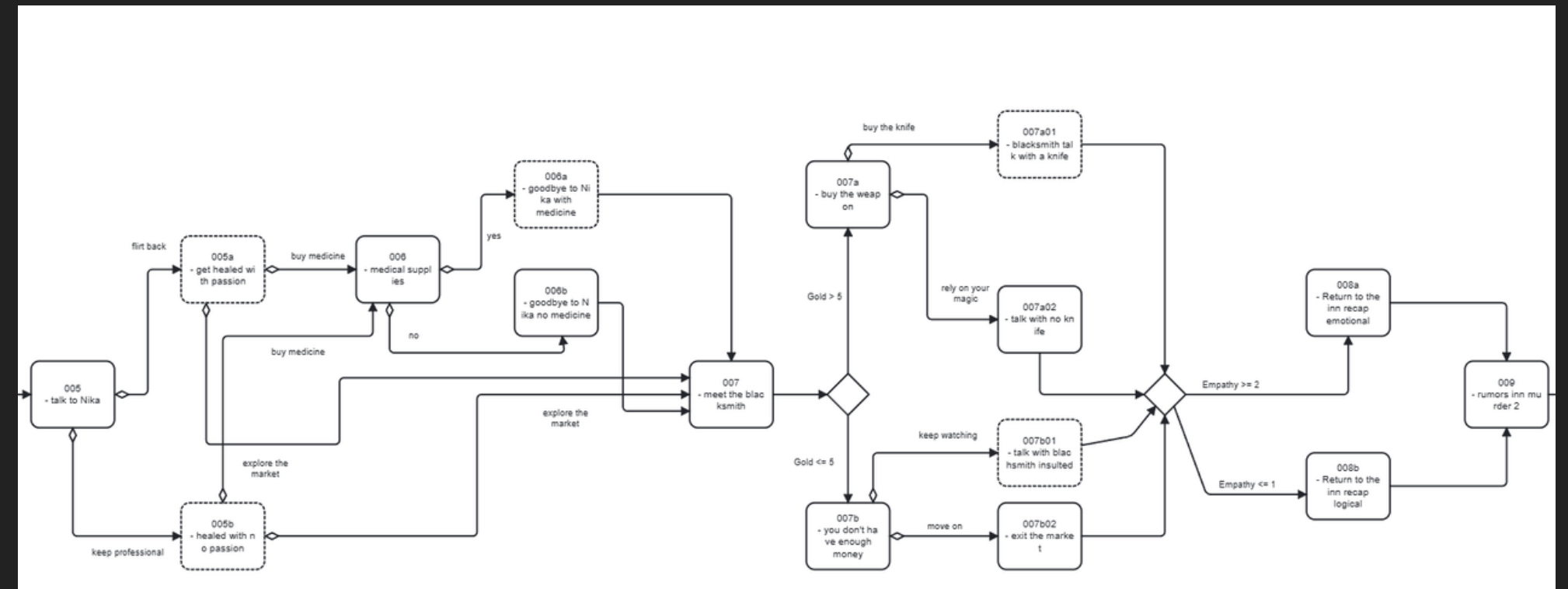
Highlights:

- Designed a concept tailored to the audio format
- Wrote entire structure with variables, including the Empathy meter. Inventory-Driven Storytelling, Wound Mechanic, Lore & Exploration Variables, Voice-activated Hidden Choices
- Prepared the game for production and marketing, creating all the prompts for visuals, instructions for voice actors & texts for landing page of the game



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BRANCHED NARRATIVE SAMPLE FROM THE GAME WITH DYNAMIC VARIABLES
CREATED IN TWIST TOOL



Interactive visual novel

Original vampire action adventure visual novel designed for 10+ chapters of gameplay. Each chapter is around 15k words (8 choices each). | Production stage



My focus: romance for a specific audience (women 40+) who want steamy chemistry, dangerously attractive characters, and absolutely no damsels in distress. Marian is competent, chaotic, and morally sharp — a power fantasy with a bite. Same genre expectations, flipped on their head

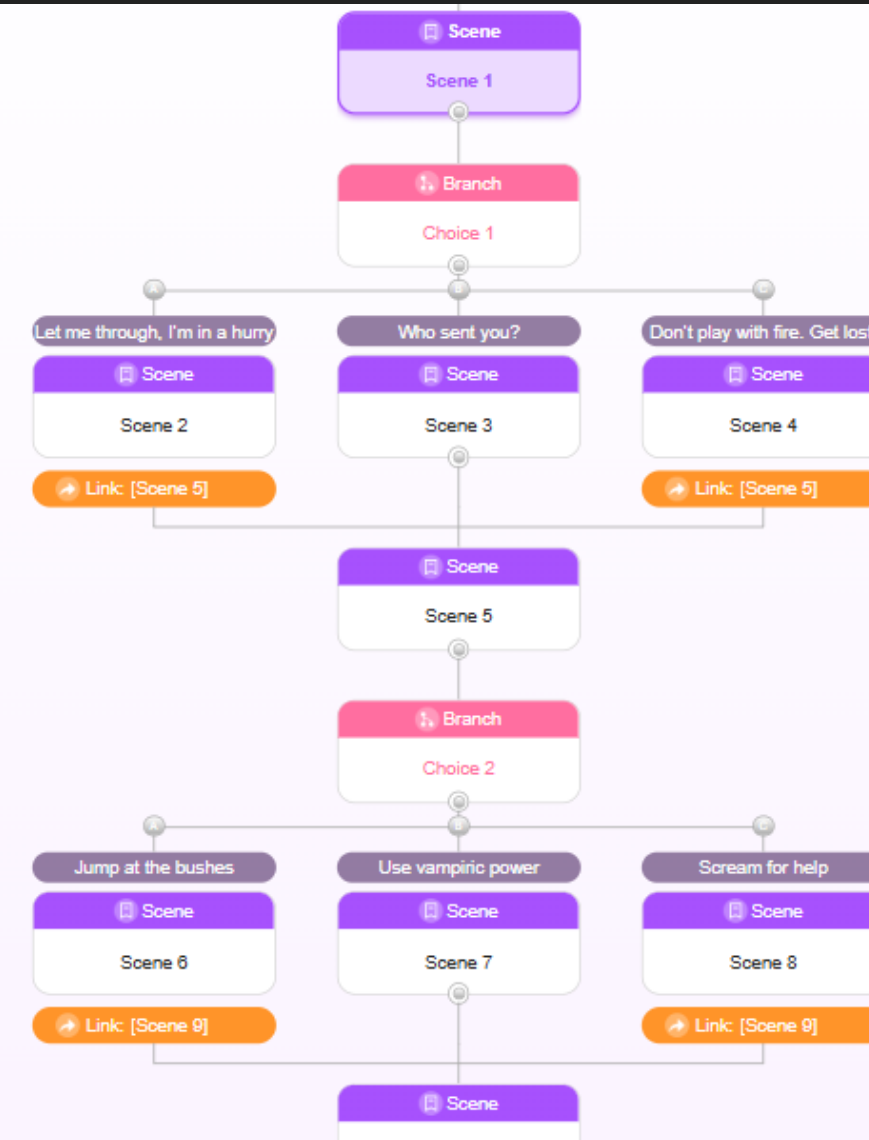
Highlights:

- Tailored the concept to a highly specific romance audience
- Designed full story structure and variable logic for 5 episodes
- Wrote 5 dialogue-driven episodes with 8+ meaningful choices each
- Spiked the genre formula with morally grey decisions (no “perfect choices,” only interesting ones)
- Used two-choice systems: action choices that move the plot and dialogue choices that twist relationships



Interactive visual novel

Original vampire action adventure visual novel designed for 10+ chapters of gameplay. Each chapter is around 15k words (8 choices each). | Production stage



BRANCHED NARRATIVE SAMPLE FROM THE GAME CREATED WITH THE HELP OF CHAPTERS WRITERS ROOM SOFTWARE



Interactive audio novels

Original & based on IP interactive audio stories | 5 titles across romance, sci-fi, and fantasy genres have already been produced



My focus: each project is tailored to a specific audience and designed to work within the rules of sound

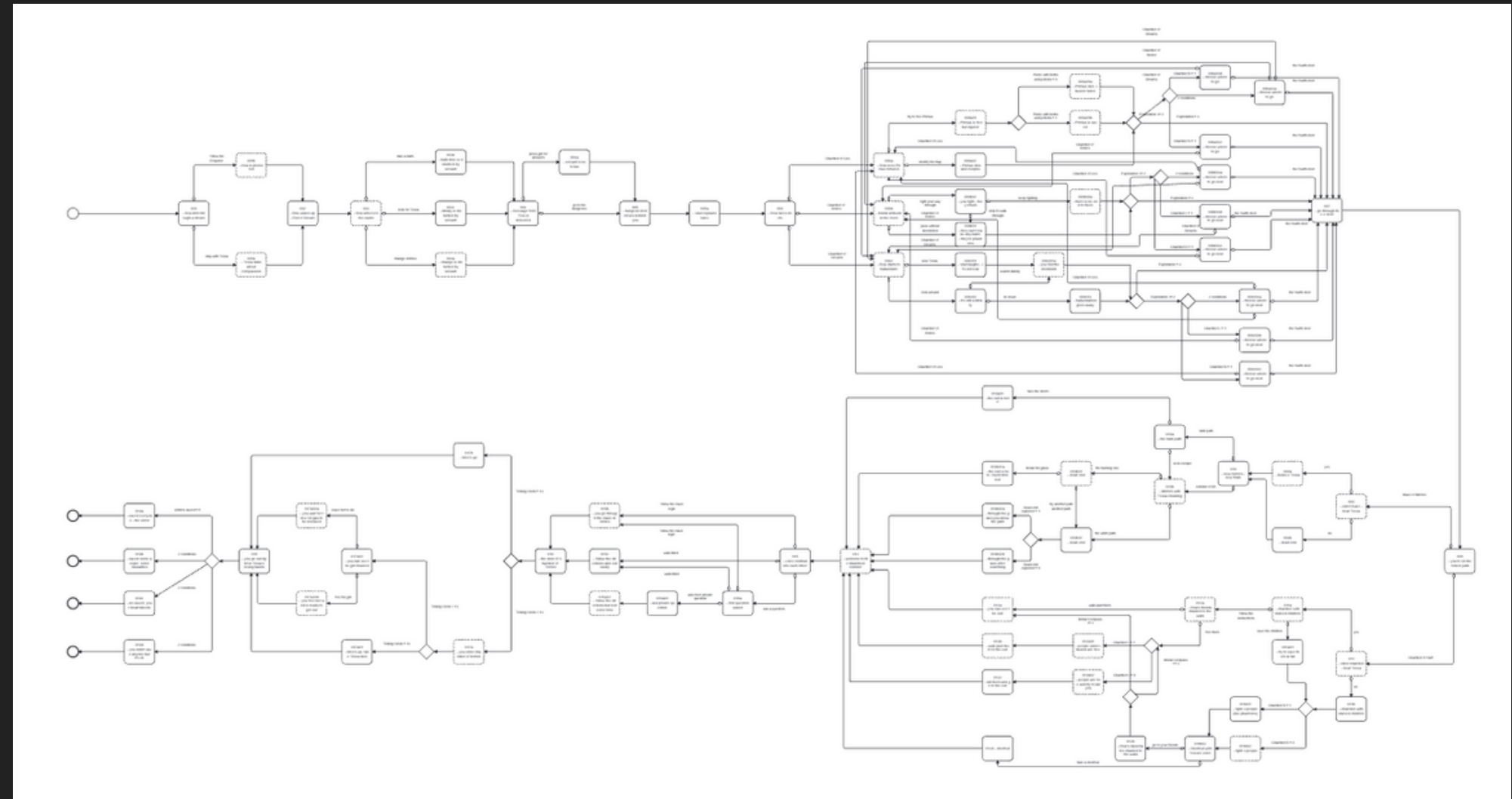
Highlights:

- Developed narrative concepts designed specifically for audio, not adapted from visuals
- Structured interactive stories with variables for both single-episode formats and multi-episode arcs
- Prepared games for production pipelines and marketing launch
- Collaborated with IP owners to translate existing stories into an audio-driven medium



Interactive audio novels

Original & based on IP interactive audio stories | 5 titles across romance, sci-fi, and fantasy genres have already been produced



BRANCHED NARRATIVE SAMPLE FROM THE GAME
BASED ON EXISTING IP WITH DYNAMIC VARIABLES
CREATED IN TWIST TOOL



Keep an Eye

Cozy branched narrative witch
adventure | 7-10 mins | ENG |
Twine (HTML) | Written &
designed for RNK Narrative Jam

- 🏆 1st Place Overall
- 🗣️ Best Characters & Voice
- 📖 Runner-Up for Story
- ✍️ 3rd for Dialogue Style

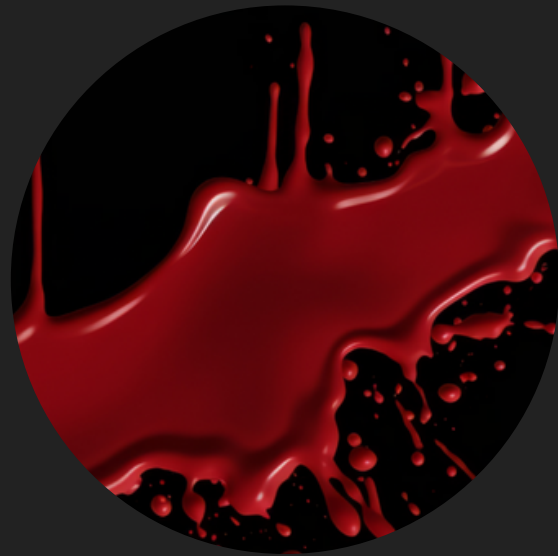


Your grandma, a legendary witch with a flair for mystery and questionable communication skills, has passed away, leaving you her cottage and one creepy jar containing a floating Eye. Her only instruction: always keep the Eye. You're a kitchen witch. You like sunshine, sugar, and following recipes — not deciphering posthumous riddles. Will you abide by Grandma's wishes or change your fate?

My focus: to build a space where players could safely test how it feels to follow the rules... or bend them until they scream. Choices aren't just routes: they reveal who you are when no one can punish you

Highlights:

- Designed the full structure and wrote the entire game in 2 days
- Kept a consistent comedic tone from start to finish
- Treated the narrative like a modern fable: every path leads to a consequence and a lesson
- Focused on a fast-paced story with multiple endings
- The game won RNK Narrative Jam



Crimes of Passion

Narrative puzzle guilt cleaning
game | ~15 mins | ENG | In
development | Created in team
for the Science Remix Game
Jam



You stumble home after a night of drinking. The house is not as you left it: the wine spilled, the mirror shattered, blood scattered across ordinary things. Your partner, Alex, is nowhere to be found. In Crimes of Passion, every stain is a memory. Each object you clean changes the story: will you uncover the truth, blur it with doubt, or erase it in denial? Scrub carefully, and you'll find what happened between you and your partner.

My focus: led full narrative development, from concept to production: story, characters, world-building, in-game barks, comic strips, dialogue — every element built to serve emotional consequence

Highlights:

- Kept a global team of six aligned across time zones
- Turned chemistry into entertainment, not homework
- Gave meaning to cleaning: every stained object holds a memory: the wrong agent erases it, the precise one reveals it, and risky choices distort it into something half-true



Let's create stories
that make impact

Alena Lysiakova
[Linkedin](#) | [Website](#) | [CV](#)



I build stories where nothing is just “flavor text.” If a variable exists, if a choice pops up, if a character speaks once, or a UI button blinks: it matters and it changes something. I believe narrative isn’t a decoration we sprinkle on top. Its structure, logic, and empathy are doing the heavy lifting together. When we design with narrative intent, even a tiny interaction can move the world forward.

My focus: emotional depth, interactivity, and market fit

How I work:

- Define the emotional core of the experience
- Build narratives that reinforce mechanics, not compete with them
- Prototype structure early and iterate based on play and data
- Design worlds that support emergent storytelling
- Protect tone and vision across teams while staying flexible to production needs
- Aim for market fit and commercial potential, not just narrative quality
- Work with both existing IPs and original concepts, aligning with audience trends