The Bone Dome

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The Bone Dome HP

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# HP Concept

## The Idea;-

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### ¬ Why These Genres?

## Forms of Storytelling;-

### ¬ Why These Forms of Storytelling?

## Features;-

### ¬ Things that Players can do, such as;

## Player Motivation;-

## Platform;-

## Target Customer;-

## Unique Selling Points;-

Bone Rush GDD

<Concept Art / Screenshot here>

# Initial Concept

Originally, the inspiration of Bone Rush derived from PCG (Procedurally generated games), such as a Binding of Isaac and Enter the Gungeon. Taking aspects of gameplay from both games, our team decided to attempt to place our own spin on the PCG-esque market by introducing several USPs; a scaling difficulty, a first-person roguelike and the use of PCG itself to create a (to an extent) randomised dungeon.

## Developed Concept –

Bone Rush is a dark 3D First-Person Dungeon Crawler RPG set in a Neo-Romantic, Medieval Fantasy universe where the unique mechanic is that the player can fight the endgame boss at any time, who is constantly recovering health on a timer, and buffing itself in a ritual. It is targeted at players who enjoy a variety of difficult challenges that come with rewards. In addition, we’ll also reach out to trophy hunters who want a sense of accomplishment through completing various challenges to unlock achievements.

Play as a Knight, wielding a sword and shield and adventure deep into a procedurally generated crypt - with rooms varying in objectives such as from defeating all enemies to solving puzzles - to stop an ancient ritual from completion. Challenge the fates of previous adventurers by looting their items to heal and buff you in facing off against a variety of skeletons.

Choose and prioritise up to two stats that you level up during your dungeon delve. The player may crush an item to face off against the giant, sledgehammer-wielding skeleton that utilises multiple abilities. The ritual may only be interrupted during the boss fight, so the pressure is on the player to time themselves carefully.

## Level Design –

### Gameplay Themes –

# Design Pillars

## Pillar 1 –

## Pillar 2 –

## Pillar 3 –

# Mechanics

## Placeholder –

## Placeholder –

## Placeholder –

# Narrative / Story

## Setting –

## Characters biographies –

## Mechanics that are introduced through the story –

# Art

## Themes –

## Characters –

## Placeholder –

# Audio

## Music –

Music will be non-diegetic. Regarding style, it will be orchestral, featuring mainly dark and heroic elements in different areas of the game, also taking features from music during the Middle Ages such as organum and fusing them with intense music. Chanting was also a feature of music during the Middle Ages, so combining this with the boss’ ritual will be effective in portraying the scene and suspending the disbelief of the player. This decision was made in order to contribute to the experience of a medieval-fantasy universe.

Additionally, the music will adapt to various parameters in the game through utilising FMOD Studio. For instance, the boss fight will be accompanied by a piece of music that adapts to the boss’ health. In this case, the music will adapt through a BossHP parameter: as the boss’ health parameter decreases, the music becomes increasingly intense via fading in additional layers of the music or transitioning into a different section when the boss’ health reaches key points (such as 75% health, 50% health, 25% health, etc.). The piece will shift between dark and heroic throughout the battle, which makes sense because the heroism could portray that the player is saving the world (and therefore is being heroic), but the darkness could portray that the boss is demonic and powerful. This piece will begin with a grand homophonic motif to introduce the boss, but then decrease in intensity to represent the early stage of the battle where it has begun but no blow has been struck yet.

There will also be music for large rooms where the objective would take longer to complete, though this music will be more subtle to not heavily distract the player. In combat-oriented rooms, the music will adapt to the number of enemies engaged in combat with the player, so when more enemies surround the player, it is more intense (which will be done by fading in additional layers such as additional percussion and/or ostinatos).

A musical cue will also play approximately thirty seconds before the boss finishes the ritual, which will contribute to the player’s experience because it will raise intensity by reminding the player of the timer; it serves as a warning that the player is about to lose. This cue will be dark and chaotic, potentially atonal, which would reflect the ritual’s completion.

## Sound effects –

There will be sound effects for player movement (chainmail and leather armour) which will contribute to the suspension of disbelief in the player. Further regarding movement, there will be a variety of footstep sounds that will change depending on the material that is stepped on. This will help communicate movement because it can serve as a substitute for the player not being able to see their legs.

Additionally, SFX for the swinging of the player’s sword are needed, and this will be randomised through FMOD. There will also be SFX for the collision of the sword with the enemies. Similar sounds for enemy weapons will also be necessary, such as an arrow being launched from a bow and subsequent sounds of an arrow hitting or missing the player. Further considering weaponry, distinct and powerful sounds for the boss’ sledgehammer are needed to portray the sheer scale and strength of the boss.

UI Sounds will also be created for hovering over and clicking on the buttons.

## Ambience –

In simulating the area of a dark crypt full of undead skeletons, the ambience will be composed of distant rattling bones, ominous wind and rat squeaks. These will enrich the atmosphere of the ominous crypt.

In the late-game, there will be rhythmically rattling bones to portray the ritual nearing completion, utilising musique-concrte which would create tension in this stage of the game.

## Voiceover –

# Bibliography / Image sources