Choose your purgatory

Key to this Design doc is that Green means critical Yellow means nice to have red means Cut

"a game about the nature of having control in situations where you have no control."

The prompts for this game are:-

- Perspective

​- Avant-garde

​- Fear

- Catastrophe

- ​Media

Design pillars.

Avant-garde expierence; This game will explore the nature of experimental games through the use of avant-garde principles of artwork. The players enjoyment is less important than the emotions raised by the game for the player.

Disorentation; The game will use subtle mechnics to make the player feel unsettled. Things are the player should never appear activly dangerous however the player should never feel things are as they should be.

meaningless action; The game will have many elements that feel unpleasant and can be interacted with however doing so will only modify the sounds they are emmiting.

User story.

"As a player I am locked in a bunker with no means of exit."  
"As a player I am sourronded by objects that emmit sounds and together they cause a cacophinous noise that is quite unpleasant."  
"As a human being I am challeneged to fix this into something more pleasant and will learn in the act of doing so that it is futile yet instincual to try."

Mechanics.

-walking;-   
the player can walk anywhere in the small bunker they are isolated in.

-Picking up objects;-   
the player can pick up specific sound emiting objects and place them around the room, doing so will result in thier sound changing.

-Object organisation;-  
The player will experience the sound emmiting objects differently from different riegons of the bunker, they will also hear them differently if they place them in diffent places within the bunker.

-Crouching;-   
there are spaces only reachable by crouching.

-Putting an object in a box;-  
in a location there is a box that the player can put objects into to affect the sound. (see sound manipulations muffling.)

-Dantes stair case;-   
There is a sprial stair case that seems to lead out of the bunker that players can walk up infinately however to look back down the stairs shows them to only be few stairs from the bottom.

-The false timers;-  
There are a number of clock timers in the different areas of the bunker. they start counting down randomly and will cause disquiet in the player, when the player leaves the area the clock is in it has a chance to reset or completely change its value, the clock could also slow down as it reaches zero to the point where it apears to have frozen.

-Pipe and dials;-   
in one area of the bunker there is a set of dials on the pipes that run through the environment, they move up and down and the pipes make awful noise the player can turn the valves but they effect is indistingiushable as the pipes and dials are randomly emmiting noise and steam.

-The media broadcast;-  
A set of speakers blast static and radio noise at the player at random there are dials that react audioably but do nothing to the braodcasts, as just like the rest of the objects the actual noise is randomised.

Sound manipulations-  
-Volume;- The diffent objects will become different volumes depending on where they are in relation to the player and what part of the bunker they are in.

-Muffling;- The different objects can be places in a box and then they will become muffled.

-Echoing;- The different objects when far away and around a corner could gain an echo.

-Oscilliation;- in a certain location the sound could obtain an osciliation added to it.

Key principles of the sound-

This game will cause the player to be unsettled and disquieted by the sound effects mainly.   
The sounds will be unnatural and surreal and combine together into a "music" of their own creation but not vollition. As such i feel that the sound should be be explored in its essence. As pure fequencies and not judged by the metrics we normally judge sound by. Mixed in with these ethierial and uncomforitable noises will be very normal and mundane sounds however blended into the sound scape around them these sounds take on a new sinester nature.   
The idea is not however to just make a Hiddeous wall of noise but instead to play with the nuance of vaired sound in, it will vary in intensity, harmony and quality. It will be unlike a conventional musical track but will still be recognisable as having some kind of rhythm to it.

The environment-

This will resemble a cold war bunker. there is nothing telling the player expressly that they are in the 1980's but the bunker should be really clearly of that era.   
It will be dark and dingy and there should be a feeling of indeterminate length to the disuse of this space

The bunker will have three wings (with an option to increase this)

Wing 1 will have machienery the player will need to crouch to get to past and into a claustrophobic crawl space. this may make the sounds go muffled and more reverberated.   
Wing 2 this collapsed wing will perhaps suggest there is supposed to be more to the bunker with unclear signs suggesting this bunker might be one of many.  
Wing 3 will contain the living quarters and will be a messy little squal, signs of eating and sleeping as well as perhaps some scrawling from a previous visitor might work here.   
The central hub. This place should feel like a control center with no control. it is where the sound emitters will begin. this is where it would be good to have our countdown/ count up/clock component.  
The stair case that leads up to the surface will have sounds audiable such as distasnt explosions or thunder cant quite tell. is that voices? you can move up the stair and the sounds of the chamber will quite (never vanishing completely) but the sounds from above never get any clearer or louder.  
  
Asset list- TBC