

Design Document
“EDEN EXTRA TERRA”



Version 2.0

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General Description

TITLE

"Eden Extra Terra"

GENRE

Point-n-click, puzzle/detective, with RPG elements. Science fiction.

SYNOPSIS

Eden Extra Terra takes place in a human colony on a planet far away from Earth. The de-facto government, named The Elders, have installed a strict divide between what men and women can do and can go, where women are the losing party when it comes to influential positions.

The protagonist is named Aya and has physical characteristics of both men as women. Because of this, his/her parents have kept Aya a secret from the world and educated him/her themselves. When Aya's brother Luca goes missing, and no one seems to know where he is or wants to tell it, Aya sets out together with his/her neighbour and good friend Nasiha to find Luca. On their quest, the tech-savvy Nasiha gives Aya advice on strategies and tells him/her how the world works.

It turns out, Luca works for the illusive Opposition that strives for equality and human rights. In his work, he has stumbled upon something so big that he has arrested without a fair warning and transported to the Hanging Gardens, a prison facility. Aya now has to decide if s/he'll rescue Luca and how to do this.

CATEGORY

It has the type of interaction *Phoenix Wright* has in the explorable areas with items/clues and NPCs, but less linear as there are several strategies to solving a puzzle. It also has some elements of *Mass Effect's* dialogue system, in particular the Paragon/Renegade system, although in *Eden Extra Terra* the focus isn't on 'good or evil' but on 'outright deviance or secret deviance'. It also has a codex where information about the world is stored, but unlike in *Mass Effect*, information from the codex can actually be used to solve puzzles.

PLATFORMS

It will be web-based in Flash. It is most realistic for this project, with its limited time and resources, to use this platform. An added benefit is that because of its online nature, it can easily be tested by many people in various locations. A larger audience can be reached. (And it's easier to demonstrate in my portfolio.)

GAME MECHANICS

The core gameplay involves:

- looking around for items/clues
- talking to NPC's
- solving puzzles by using various strategies, such as:
 - disguising yourself as a particular gender
 - disguising yourself i.e. a guard (Covert tactics)
 - by using force and/or causing riots (Revolutionist tactics)
- navigating through the world
- unlocking areas
- avoiding penalties/ being unmasked (Gender swapping/Covert tactics)

All of this can be done by the mouse.

TECHNOLOGY

ActionScript 3.0 will be used, as this is the language Flash uses. All the player needs is a browser that supports Flash, a set of speakers, a mouse and a computer that has enough CPU.

TARGET AUDIENCE

Men and women from the ages 21 to 30 that have at least some experience with games and like to play a game that doesn't require 30+ hours of dedication.

MARKETING SUMMARY

It allows casual gameplay, or shorter periods of time needed to play the game, which means it's accessible to people from 21 to 30 who start to spend less time on games, as other activities start to require most of their. This, in combination with its unusual characters and the depth of the story, and the possibility to release the levels as episodes, make it do well in the market place.

Detailed Description

Product overview

CORE CONCEPT

“Eden Extra Terra” is a science fiction game about a colony named Eden in a faraway solar system. It’s a first-person, 2D point-n-click adventure with RPG elements for people between 20 to 30 years in which the player solves puzzles and gathers clues by ‘switching’ gender, investigating places and talking to the other colonists. Through this the game lets the player reflect on the strange difference in place and interaction between men and women within our society.

The player controls Aya, the intersex protagonist, who sets out to find his/her lost brother together with his/her friend Nasiha. By disguising him/herself as either a man or woman, Aya wil receive different reactions from NPCs and gains access to areas that would normally remain off-limits. Because the game has a first-person view, the player cannot see Aya him/herself and thus not project gender-expectations on the character, which encourages the player to ask themselves: “Why do they respond differently now, while I’m still the same person?”

PLAYER CHARACTER



Name: Aya Moretti

Sex: Intersex

Age: 21

Aya is raising in secret with in the confines of his/her own home and garden. S/he has one older brother named Luca, who - together with his/her neighbour and friend Nasiha (and his/her parents who we do not meet) – is Aya’s only link to the outside world.

Aya is a bit naïve when it comes to people and easily trusting. S/he doesn’t quite understand why there is such a strict divide between the two sexes in Eden as s/he only sees a body as the vessel of a person, not as the person him or herself.

S/he is optimistic and not easily discouraged when s/he has got her/his mind set on something.

COMPANION CHARACTER



Name: Nasiha

Sex: Female

Age: 23

Nasiha assists the protagonist, a good friend and neighbour, in finding his/her missing brother. She's got a real knack for technology, even hacking, but isn't allowed to do anything with it, because she's a woman. That's why she keeps it a secret. She is supposed to work as a weaver, just like her mother, but although she's fairly good at it, she hates the work and is often found sneaking out of the house. She's got a bit of a rebellious streak which she covers up with a facade of 'the good, law abiding colonist'. Not that she isn't, but in her heart she follows (slightly) different laws than those of the colony.

NPCs

MAYOR (narrative)

- **Luca Moretti (male, 29)**

Older brother of the protagonist and a member of the Opposition who fights for human rights and equality, often bending the rules as far as he can. He is a diplomat par sang and depends on his warm personality and insight in people to survive, rather than resorting to violence. He isn't weak however and will fight when there is no alternative left. He cares for Aya very much, whom he cheers up and 'fights' with when s/he's feeling down or frustrated.

Luca was arrested because he was onto something big that could change Eden forever.

- **The Elders (males, 50+)**
The de-facto government and judges of the colony. They protect the social structure of Eden as it is. They are very idealistic people, determined to keep the colony safe in the best way they know how. They often work in the background, having people causing disturbances arrested. (...)
- **System Maintainer/Terry (male, 31)**
Works at the library as System Maintainer/IT-specialist. Secretly a member of the Opposition that wants reform the colony. Worked closely with Luca.
- **Teahouse Customer/Nikki (female, 27)**
Member of the Opposition. Works closely with Terry. Often called 'Nick'. Her speciality is intel.

MINOR (Level 1)

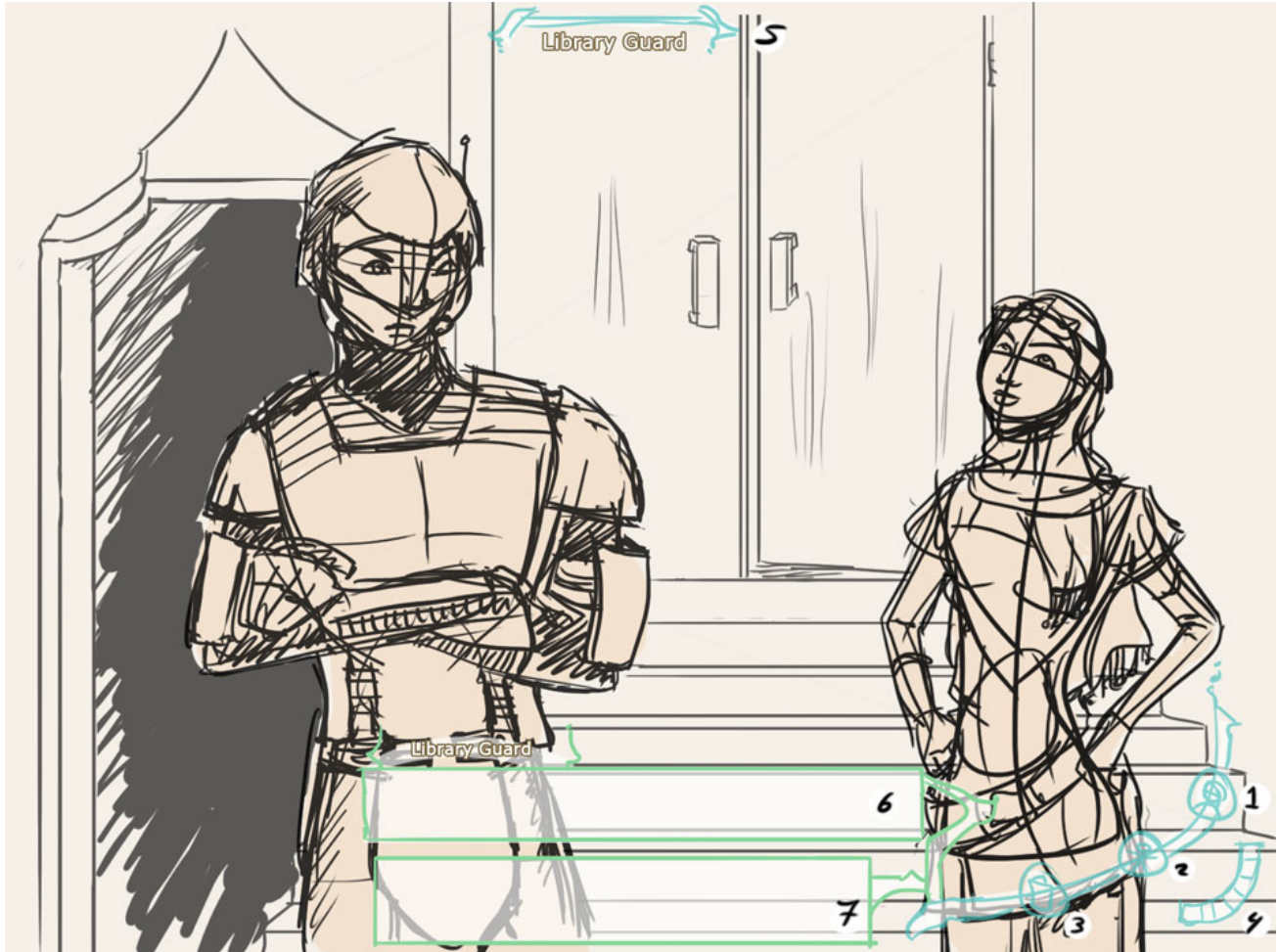
- **Library Guard (male)**
Guards the library entrance to make sure only men enter. Was involved in the arrest of Luca.
- **Teahouse Bouncer (female)**
Grouchy lady that guards the entrance of the teahouse to make sure only women enter.
- **Tailor (female)**
A woman who openly complains about men to other women and their lack of manners.
- **Hanging Gardens Merchant (male)**
Sells the overproduction of vegetables from the Hanging Gardens. Humorous guy. Likes to flirt with his female customers.
- **Hanging Gardens Checkpoint Guard (male)**
Guards the checkpoint to the Hanging Gardens. Only allows the police force, arrested criminals and merchants with their wares through. Takes his job serious, although the work bores him.
- **Angry men**
A group of men at the Market Square West who are angry they're not allowed into the Tea House.
- **Angry women**
A group of angry women at the Market Square East who are angry they're not allowed into the Library and other places and positions with power.
- **Chatting Teahouse Customers (female)**
Two older ladies who are enjoying a cup of delicious tea and revisiting the old days.
- **Teahouse owner/Indra (female)**
Owner of the teahouse who is very protective of the boiling water in the kettle. She wants it to be of the best quality possible for her teas.

- **Student (male)**

A young men who is studying hard to become a capable politician. He sees it as the sacred duty of men to rule and protect to colony.

Interface

HUD (head-up display) OR GRAPHICAL INTERFACE



1. NASIHA

Nasiha is a kind of log. She is connected with the actual log, but she does not give you the information stored there. Instead, she gives you hints to help you progress through the game. Clicking this icon will bring Nasiha's sprite into the screen. (Unless she isn't available in the area you're in, then the player only gets text 'over radio contact'.)

2. APPEARANCE

Clicking this icon will pull up an overlay screen that pauses the game. In this screen, the player can click an outfit (male/female) or disguise to alter the Player Character's appearance. This function cannot be used in public, as that would blow the character's cover and cause the *suspicion level* to fill instantly. This icon also shows the PC's current appearance state.

3. LOG

The log stores clues (in text) and items (in pictures) you've collected. The player can view this log, but it has no interactive elements, except for browsing through pages and closing the log. Clicking this icon will pull up an overlay screen that pauses the game.

4. SUSPICION LEVEL

This bar is not clickable. It shows how many chances the player has left to finish the game before a 'game over' screen is shown and the game ends. This involves being unmasked. The bar fills per segment. If it's full, it's game over. The bar will be emptied at the end of a level.

5. TOP-CENTRE TEXT

This is a field in the top-centre of the screen where a short text will appear when the player hovers the mouse over a clickable item, NPC or other interactive things such as navigation triggers. This text will disappear when the mouse no longer hovers over interactive things. (This field may be opaque or transparent, depending on the final design.)

6. TEXT FIELD

This is a field in the bottom of the screen where dialogue is shown when and only available when in conversation with a NPC. (This text area may be an opaque or transparent field, depending on what design will be integrated.)

7. REPLY FIELD

This is a field in the bottom of the screen where dialogue options is shown when and only available when in conversation with a NPC. (This text area may be an opaque or transparent field, depending on what design will be integrated.)

8. COVERT/REVOLUTIONIST POINTS

<Yet to be designed> This is a bar that shows how many COVERT and/or REVOLUTIONIST points the player has left. These points can be spend to activate certain actions, such as disguises or threats, and the bar in question will empty with the amount of pionts spend. The player starts the game with a small reserve of these points and can collect more points by certain dialogue options.

9. MENU

<Yet to be designed> This is a button that effectively pauses the game and brings up an in-game menu. This menu can be removed and the game continued by pressing 'resume game' within the menu.

MENU

In the demo version of this game, there will be no load/save functionality. There is a 'start new game' button in the start screen, a 'credits' button and a 'sound off/on' button.

An in-game menu can be brought up by pressing the 'menu' button in the HUD. This menu contains the buttons 'start new game', 'restart level', 'resume game' and 'sound on/off'. 'Start new game' restarts the game from the beginning, 'restart level' restarts the game from the beginning of the current level (not in the demo), 'resume game' removes the menu from the screen and the game continues, and 'sound on/off' turns the sound on or off.

CONTROLLER CONFIGURATION

Left mouse button is used to click on interactive things such as items, NPCs, and icons in the HUD and for navigation. The cursor can be moved with the mouse and shows information about the interactive things it's hovering above.

INTERACTION

The player sees the world in first person. The idea behind this is that we ourselves are not (fully) aware of our appearance or gender until we look in a mirror or communicate with someone. The player should feel like him or herself, until the NPCs address something about the PC's appearance which the player has set him/herself. The intention is for player to 'become' Aya, rather than projecting all sorts of ideas on him/her based on his/her appearance. That is something reserved for the game world and its inhabitants.

Interacting with NPC's

The player can interact with NPC's and activate the dialogue system by clicking on their sprites with the left mouse button. Hovering over the NPC's sprite will cause its name to appear in the top-centre of the screen. In dialogue there are different things you can do, and different things you can to unlock dialogue by changing your appearance or by showing clues. See *Dialogue System* for more information.

Interacting with the companion character

The player can interact with the companion character Nasiha and activate the dialogue system by clicking on her icon in the HUD or clicking on her sprite when she is visible in the environment. Nasiha can give the player hints.

Interacting with items in the environment

The player can interact with items in the environment by clicking on them with the left mouse button. Hovering over a clickable item will cause its name to appear in the top-centre of the screen. Clicking on an item will cause a text response, appearing in the *text field*. Some items also contain clues. These clues are

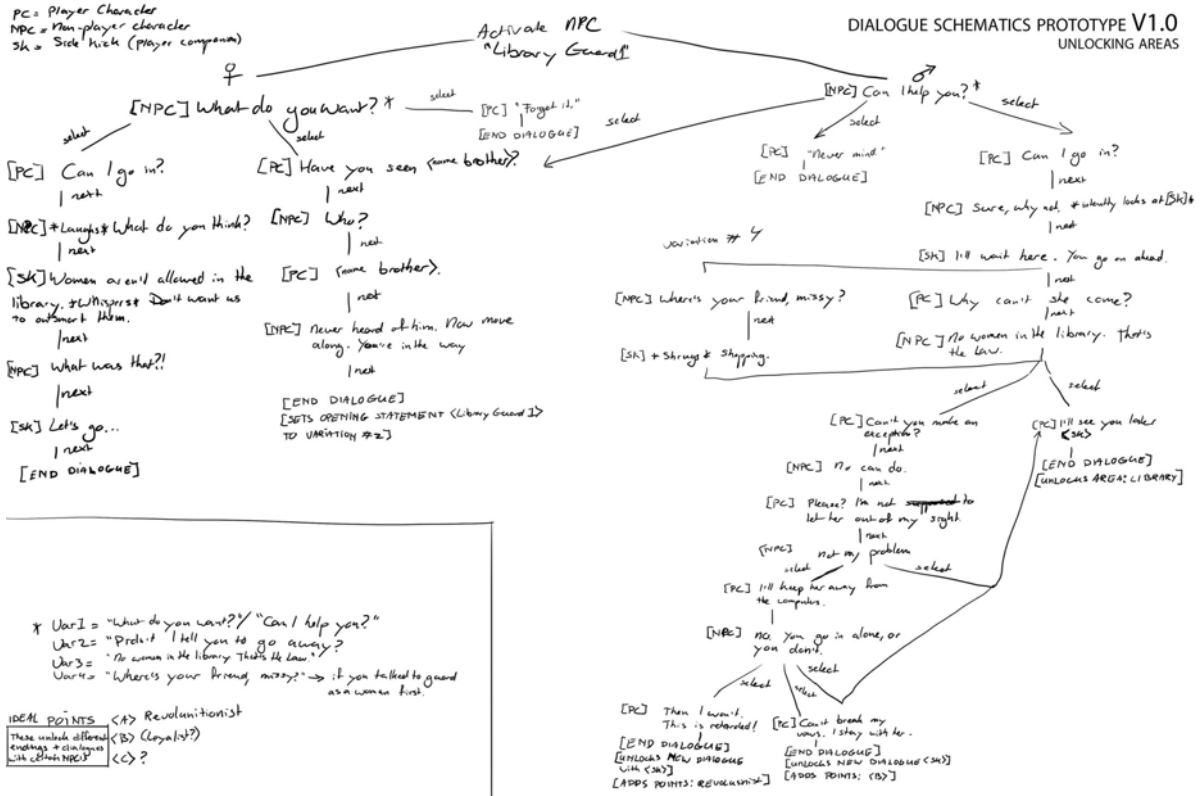
stored in the log, unlock dialogue options with certain NPCs and the item may or may not disappear from the environment. (For example: a data-stick will disappear, but a blood smeared statue will stay in place.)

Navigating through the environment

The player can navigate through the world by clicking on specific areas in the environment with the left mouse button. The cursor will change into an arrow and in the top-centre of the screen 'go to <area name>' will appear. When an area is locked, the text will read '<area name> [No access]'. The character moves to another location by 'teleportation', as in: there is no walking animation shown.

Dialogue system

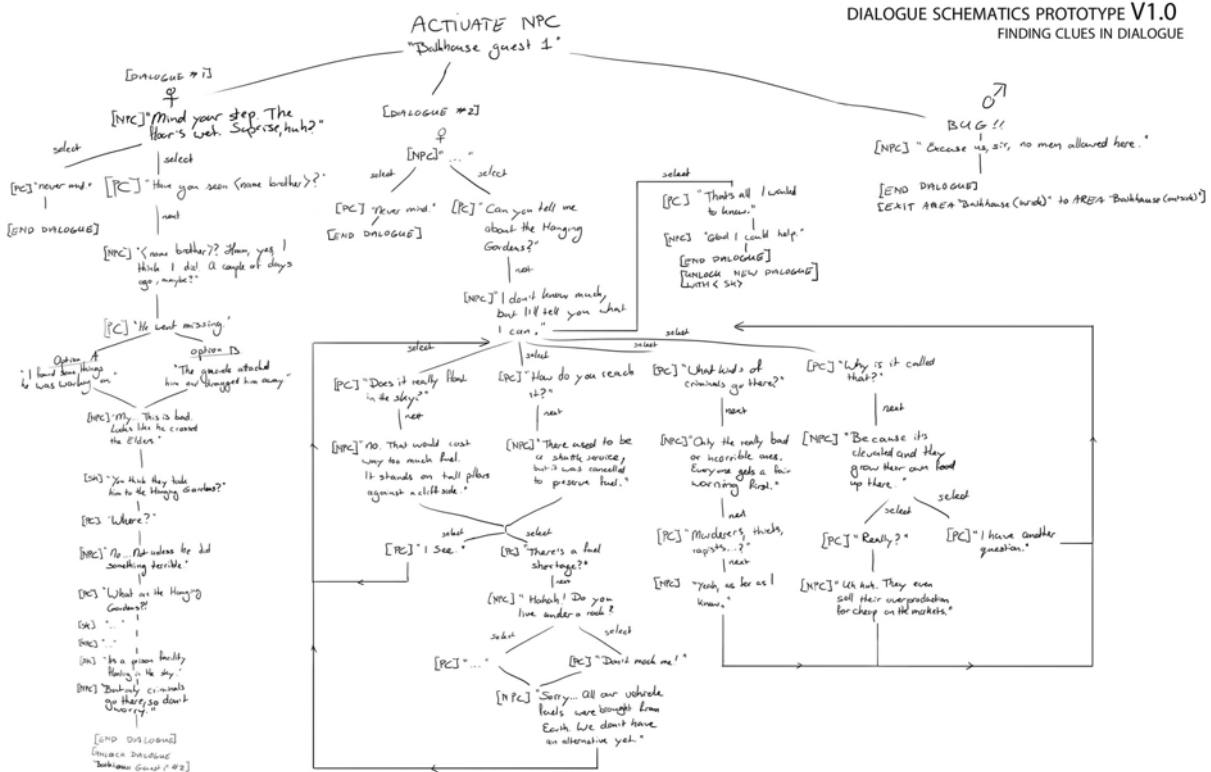
GAINING ACCESS TO A LOCKED AREA



see EMMA2_DiaSchematics1.jpg

Unlocking an area can be done by A) talking to the right NPC with the PC displaying the right gender appearance, as depicted above. The NPC gives hints or states outright which gender has access and which doesn't. Certain areas cannot be unlocked in this way. Or they can only be accessed by B) gathering the right clues.

UNLOCKING CLUES AND CODEX PIECES IN A CONVERSATION



see EMMA2_DiaSchematics2.jpg

CLUES

Unlocking clues in a conversation can happen in several ways. You can either A) touch upon a subject that allows you to ask questions about it or you can B) confront a NPC with clues you've found earlier. Situation A is depicted in the above diagram.

The clues you've found in the dialogue will be stored in your log. Finding clues in a dialogue can also unlock new topics and clues in the same dialogue with the NPC.

CODEX PIECES

Codex Pieces are pieces of information scattered across about the world with information on the colony of Eden. These Codex Pieces can be used to unlock new topics in dialogue, new clues or new strategies to solving the game.

IDEALISM POINTS

IDEALISM POINTS options are colour coded. (The dialogue has a different colour.) Idealism points come in a two varieties for various states. There is REVOLUTIONIST and COVERT. If these one of these states reaches a certain amount of points, new options will be available in the game. For example:

- Certain characters become available for conversation, and they could give you clues or help that you wouldn't have gotten otherwise.
- You can threaten character into talking.
- You can knock out specific characters and obtain items.
- You can disguise yourself and fool other characters.
- You can lie about things and obtain items or clues.

In the first level, all different strategies are available at default, since the player starts out with a small reserve of Idealism points, as long as the player has collected the right clues and 'codex' pieces. In later levels, strategies will be available if you have collected enough points to unlock them. Points can be collected by using certain dialogue options. (These are colour coded.)

These points also lead to a different ending of the game. The Elders will respond differently to you depending on which state is the most developed. (They don't like the REVOLUTIONIST state, because you're essentially threatening their carefully constructed society. COVERT is a star at lying and disguises, so they're suspicious of you, but not necessarily hostile.)

COVERT POINTS

These points can be gathered through using dialogue options that involve deceit. These points can be spend, for example, to make disguises succeed in combination with codex information collected about the world. (Your act needs to be believable after all.)

REVOLUTIONIST POINTS

These points can be gathered through using dialogue options that involve taking a firm standing point that goes against societies values. These points can be spend to, for example, make threats succeed or disturb the public order.

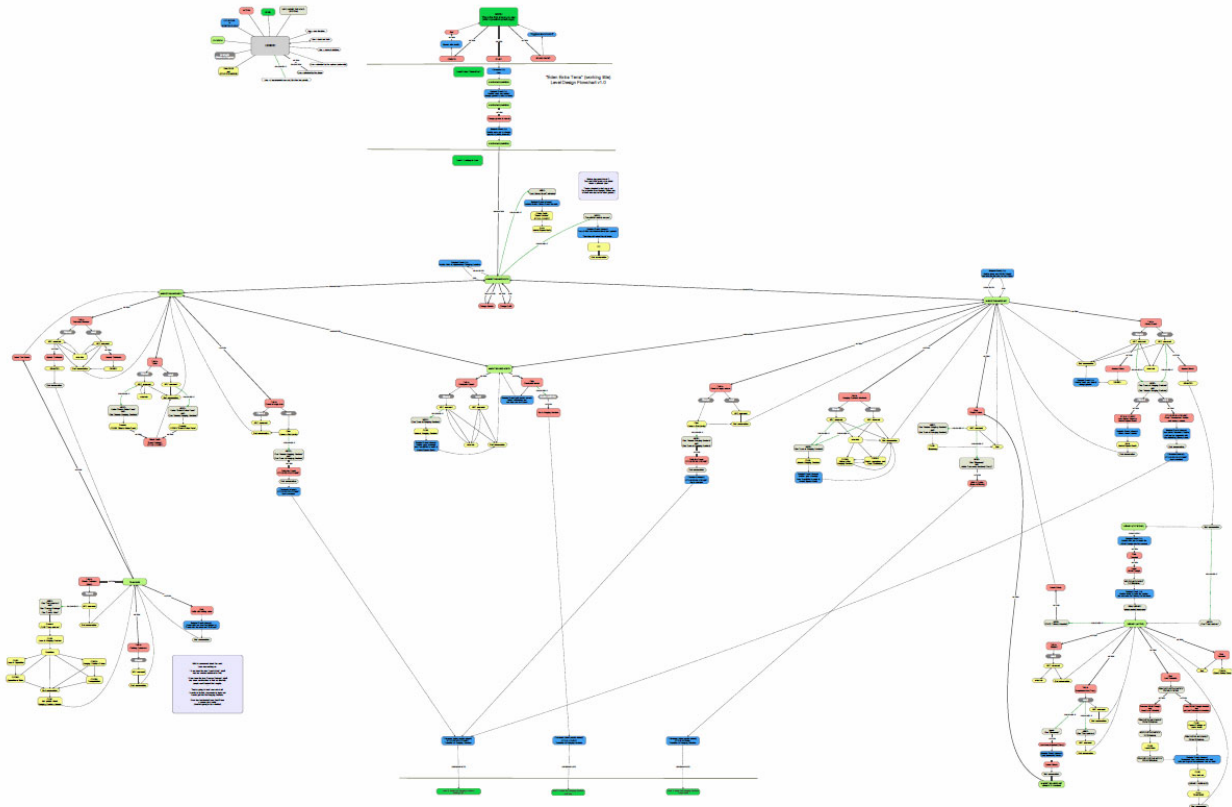
Solving puzzles can be done in various ways, but winning the game requires a balance of the different strategies.

Level Design

OBSTACLES

- Bouncer / Guard at the entrance of places Aya needs to go.
- Guard at the Hanging Gardens Checkpoint.
- Aya can't change his/her appearance in public.
- You need to find the right clues to unlock new dialogue and progress in the puzzle/story.

LEVEL WALKTHROUGH: Three strategies to beating the game



See "EMMA2_Level1_Flowchart1.pdf" or "EMMA2_EssenceDemo_Flowchart1.pdf" for the demo version

Goal of Level 1: Find out where Luca is and how to get there.

Luca is held in the Transition Area of the Hanging Gardens. An example on how to get there (in reverse order):

1. Take the secure elevators up the pillars supporting the prison facility (Level 2, transition cinematic. You can end up in three different locations, depending on the strategy you chose.)
2. Get pass the checkpoint leading up to the elevators.
 - Disguised as a guard (COVERT)
 - Acquire a guard uniform
 - Knock out a guard (REVOLUTIONIST)
 - Pick up from the launderette/tailor (COVERT)
 - Hidden in an empty crate used to transport food from the Hanging Gardens to the market (NORMAL)
 - Lure Hanging Gardens Merchant away
 - Use the help of Terry (NORMAL)
 - Get arrested for a crime big enough to be transported to the Hanging Gardens Transition Area (REVOLUTIONIST)
 - Rally the crowd and proclaim your vision on the public order (REVOLUTIONIST)
 - Set up a scene in public with Nasiha and 'harass' her, and then pick a fight with the defending Guard. (REVOLUTIONIST)
3. Find out who and what goes through the checkpoint to the Hanging Gardens.
 - Talk to H.Gardens Checkpoint Guard (= crates , guards, merchants, criminals)
 - Talk to H.Gardens Merchant (= crates , guards, merchants, criminals)
4. Find out where Luca went.
 - Talk to the Shady Teahouse Customer (Nikki)
 - Gain access to the Teahouse
 - Fool the bouncer: disguise yourself as a woman.
 - Talk to the Suspicious Man in the Library about Luca's work/arrest
5. Find clues about Luca's work/arrest
 - Gain access to the Library
 - Fool the guard: disguise yourself as a man

- Learn that you can disguise yourself at Hidden Spaces

6. Intro:

- Nasiha recommends you to dress yourself as a woman so her mother won't freak out when you and Nasiha pass by the house.
- Nasiha says she heard Luca was last seen at the Library. You should check it out.
- Aya wakes up to a voice, thinking it is Luca. Nasiha laughs and tells you she has information on Luca.

CHARACTER ACTIONS

The character can move through the world by clicking on things as (specific) doors or gates. The character will then be transported to the next area. (The game is in first person view and the character has no walking animation.)

The character can talk to NPCs, present them clues and – when enough Revolutionist/Covert points have been collected – fool them by wearing disguises or attacking them in certain cases. (There is no active combat.)

The character also ‘swap’ their gender to gain access to specific locations and clues and NPCs are only willing to share with people of a specific gender.

The character can use outfits or disguises s/he finds or acquires in the game. These can be equipped by pressing the ‘appearance’ icon in the HUD when the PC is a safe area without witnesses (except for Nasiha).

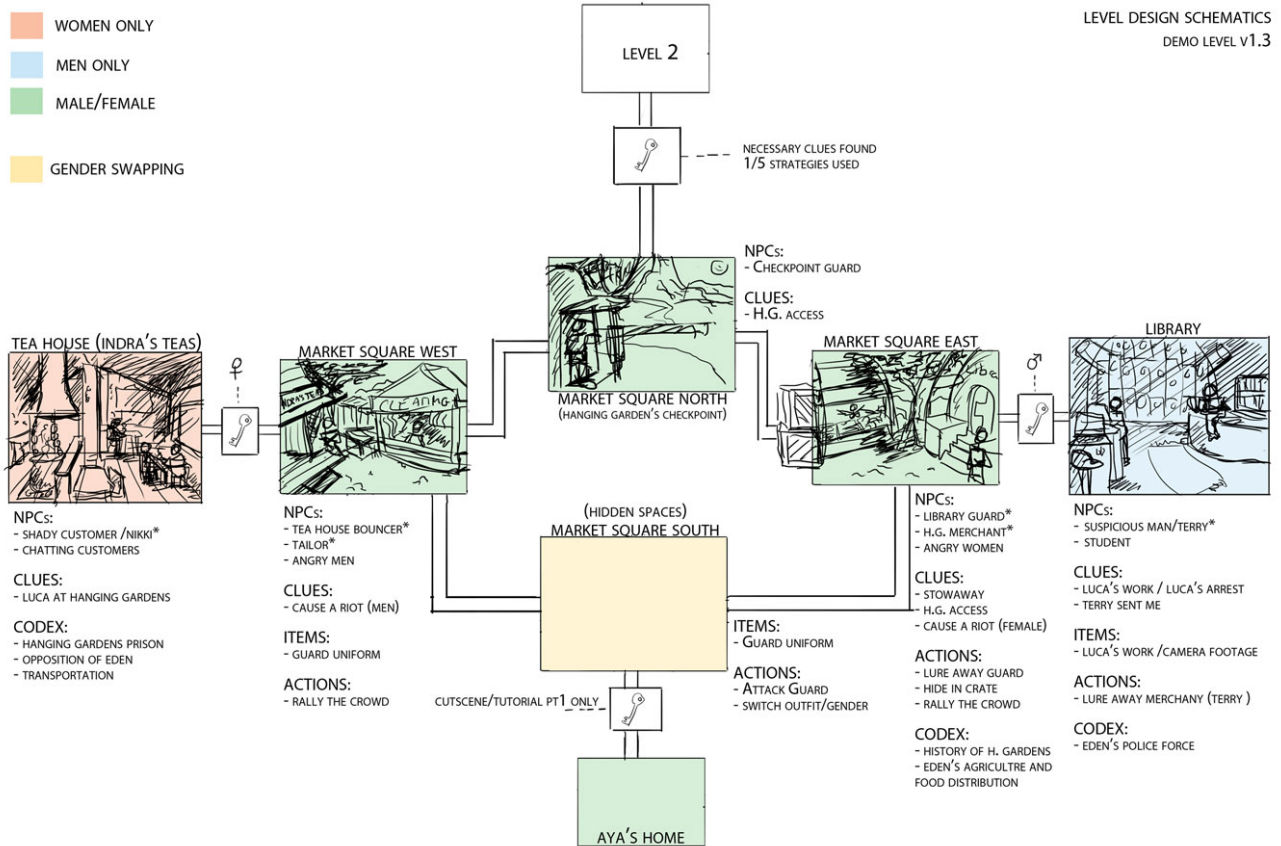
EXPLORATION

The world can be explored freely within the areas that are accessible in the level. The progress of the story is more linear however: the right puzzle pieces need to be collected before the next set of puzzle pieces become available. These puzzle pieces are both clues as items as actions. Actions manipulate NPCs the world, for example: a guard can be lured away and knocked out in order to steal his uniform. The guard will then disappear from the world. A merchant can be lured away so he leaves his stall unattended so you can hide in one of his crates. A crowd can be rallied in order to make guards arrest you and transport you to the next level. Progressing to the next level also happens in a linear fashion.

DIRECT EFFECTS ON THE PLAYER

There are no penalties in this game. Perhaps in later levels it is possible to go ‘game over’ with certain strategies, but these we’ll be clearly marked. Outfits the player wears will have a direct effect as this is what the other NPCs respond to.

LEVELS or LOCATIONS



See EMMA2_LevelSchematics1.jpg

Moving from one level to the next happens when the all the necessary clues and/or items have been collected and the puzzle has been solved. There is more than one strategy to solving the puzzle and unlocking the next level. (See 'EMMA2_Level1_Flowchart1.pdf or Technical Details.)

LEVEL 1 – LOOKING FOR LUCA

Aya's home (Garden) – Interactive Cut-scene/Tutorial Part 1

The garden of Aya's home is the very first area where the player will be introduced to the story, the motivation and the companion character Nasiha through an interactive cut-scene. In this area the player will learn that Aya can disguise himself/herself as either a man or a woman by accessing a special area (hidden space) in the environment and selecting the preferred outfit.

Atmosphere: relaxed, familiar, cool in the shade.

After the player leaves this area, s/he can't come back here.

CLUES/CODEX:

- Luca was last seen at Library (Cut-scene/Nasiha) (CLUE)

ACTIONS:

- Change gender

Market Square, South (Hidden Spaces)

This area is pretty much abandoned. There are many empty crates and various things piled up in this area where Aya can hide him/herself and change his/her appearance. Nasiha once hints at this upon entry.

Later in the story, the player can lure the Library Guard here and knock him out in order to acquire his uniform. This is also the place where Nikki and Terry will ask you to meet after you've acquired the "Access Hanging Gardens" clue. First they will be shocked that you're not of the gender they thought you were, then they will discuss the plan for the next level and the consequences of the possible strategies.

Atmosphere: mostly shaded, smothering heat, abandoned, secrets/hidden things.

This area can be accessed by both men as women.

ITEMS:

- Guard Uniform (with "Access Hanging Gardens" Clue/"Lure away Library Guard" Action) (REVOLUTIONIST)

ACTIONS:

- Change gender/disguise

Market Square, West

This area hold the entrance to the teahouse and a stall where clothes can be washed and tailored. Before the teahouse entrance stands tough a looking woman who makes sure the men stay outside the building. There is also a small crowd of men who are angry that they can't enter the teahouse.

The teahouse is made out of wood and has a sloped roof that extends above the porch. There's a tree right next to it. There's a wooden sign hanging from the roof with 'Indra's Teas' painted on it.

Atmosphere: sunny, smothering heat, not overly bustling (but alive), pleasant.

This area can be accessed by both men as women.

NPCs:

- Teahouse Bouncer
- Tailor
- Crowd of angry men

ITEMS:

- Guard Uniform (with the "Eden's Police Force" Codex/Tailor) (COVERT)

ACTIONS:

- Rally the crowd and get arrested (with the "Access Hanging Gardens" Clue/MALE) (REVOLUTIONIST)

Teahouse (inside)

The teahouse is a place where women can gather in a safe and cosy environment. Light from outside comes in through the windows, filtered by a fog of steam, smoke and incense. The water is boiled in a blackened kettle over a fire inside the room. The floor, the furniture and most of the walls are made of wood. It's darker further in the back and a favourite spot for secretive meetings by members of 'no so legal' organisations. This particular teahouse is famous for its well tasting tea blends.

Atmosphere: alive, pleasant, warm, broody undertone.

This area can be accessed women only.

NPCs:

- Shady customer (Nikki)
- Chatting customers
- Teahouse owner (Indra)

CLUES/CODEX:

- Luca at Hanging Gardens (with "Terry sent me" Clue/Nikki) (Clue)
- Luca in Opposition (with "Terry sent me" Clue/Nikki) (Clue)
- Opposition of Eden (with "Terry sent me" Clue/Nikki) (Codex)
- Hanging Gardens Prison (with "Terry sent me" Clue/Nikki) (Codex)
- Transportation (with "Terry sent me" Clue/Nikki) (Codex)

Market Square, East

This area hold the entrance to the library and a stall that sells vegetables and fruits from the Hanging Gardens. Next to the stall are large wooden crates piled up that held all the merchandise in the stall. The merchant likes to flirt with his female customers.

A grumpy guard makes sure only men enter the building.

Atmosphere: sunny, smothering heat, not overly bustling (but alive), pleasant.

This area can be accessed by both men as women.

NPCs:

- Hanging Gardens Merchant
- Library Guard
- Crowd of Angry Women

CLUES/CODEX:

- Eden's Agriculture Food Distribution (HG Merchant) (Codex)
- Hanging Garden's History (HG Merchant) (Codex)
- Access Hanging Gardens (with "Luca at Hanging Gardens" Clue/HG Merchant) (Clue)
- Stowaway (with "Access Hanging Gardens" Clue/Crates) (Clue)

ACTIONS:

- Hide in Crates (with "Stowaway" Clue/"Lure away merchant"(Terry) action) (NORMAL)
- Rally the Crowd (with "Access Hanging Gardens" Clue/Angry Women/FEMALE) (REVOLUTIONIST)
- Cause a Scene with Nasiha (with "Access Hanging Gardens" Clue/Library Guard) (REVOLUTIONIST)
- Lure Away Library Guard to "Market Square, South" (with "Access Hanging Gardens"/Library Guard) (COVERT)

Library (inside)

The library contains no physical books, but rather a huge server and several terminals with access to this server. It's not very big, but holds plenty of room for 20 people who wish to study. Daylight come in through two small, round windows in the round ceiling on either sides of the building. There is limited to no communication with Earth's network. Last location where Luca was supposedly seen.

The System Maintainer (Terry) keeps an eye on the library and its terminals from a tall, curved desk in the room.

Atmosphere: cool, dusky, silent, eerie, occasional computer sounds in the background. As if the area holds its breath.

This area can be accessed by men only.

NPCs:

- System Maintainer/Terry
- Student

CLUES/CODEX:

- Luca's Work / Luca's arrest (with "Lost Data-stick" item or "Camera Footage" item/Terminal) (Clue)
- Terry sent me (with "Luca's work/Luca's arrest" clue/Terry) Clue)
- Eden's police force (Terminal) (Codex)

ACTIONS:

- Insert WLAN dongle (Terminal)
- Insert Lost Data-stick or keep WLAN dongle (with "Lost Data-stick" item/Terminal)
- Lure Away H.G. Merchant (with "Stowaway" clue/Terry) (NORMAL)

Market Square North (Hanging Gardens Checkpoint)

This area contains the Checkpoint to the Hanging Gardens. Beyond the barrier, you can see the environment of the colony and a road leading to a large cliff. The Checkpoint is controlled by a Guard who makes sure only a select crowd goes through: the police force, criminals or arrested people, and merchants with their wares.

Atmosphere: sunny, hot, somewhat abandoned, wind blowing in from the plains, spacious.

This area can be accessed by both men as women.

NPCs:

- Checkpoint Guard

CLUES/CODEX:

- Access Hanging Gardens (with "Luca at Hanging Gardens"/Checkpoint Guard) (Clue)

ACTIONS:

- To Hanging Gardens (with item "Guard Uniform" equipped/Checkpoint Barrier) (COVERT)

LEVEL 2 – THE GREAT ESCAPE (not in the demo)**Hanging Gardens – Cell**

This is where the player will end up if s/he chose the REVOLUTIONIST strategy, by getting arrested.

Hanging Gardens – Cargo Hold

This is where the player will end up if s/he chose the NORMAL strategy, by hiding in the Merchant's crates.

Hanging Gardens - Hallway

This is where the player will end up if s/he chose the COVERT strategy, by disguising him/herself as a guard.

Sound

There is no voice-over or voice acting. Everything is communicated by text, sound effects and music. The (final) sound is original, in stereo and compressed for web.

Moodsetting

Background sound is location specific, and communicates the atmosphere in those locations, rather than communicating a certain progress the player makes through the narrative. Nor are there battle themes, as there are no battles. *See the descriptions of the different locations at 'Levels or Locations'.*

There is also music in the cut-scenes, and these tracks are more narrating than the location specific tracks, but as the player sets the pace in the cut-scenes by clicking through the text, it's still a theme and also loopable. (By a fade if necessary.)

Locations

Locations sorted by temperature

- Library (cool)
- Market square north (moderately warm)
- Teahouse (warm/sultry)
- Market square east, west, and south (smothering heat)

Locations sorted by people density

- Market square south (abandoned)
- Market square north, Library (quiet)
- Market square east, west, teahouse (assembly)

Locations sorted by feeling

- Library (mysterious, eerie, silent suspense)
- Market square north (silent suspense, frail anticipation, unknown at the horizon)
- Market square south (faintly secretive, pleasant)
- Teahouse (lively, passive, pleasant, broody undertone)
- Market square east and west (lively, active, pleasant)

Cut-scenes

Introduction I

The first cut-scene describes the setting and short history of the game. There will be shots of the spaceship "Odysseus", the planet they are on and the environment they are currently living in. The atmosphere has something both dramatic as hopeful and persistent.

Introduction II

The second cut-scene starts with a black screen and responding to a voice they questioningly call 'Luca'. The next scene introduces the protagonist Aya (waking up) and the companion character Nasiha (hanging over him/her) and their relationship. Nasiha has brought news on Aya's missing brother Luca. It features Aya's garden, it's sultry and shaded under the tree and vines. There are three central feelings:

- Friendship
- Loss / uncertainty
- Calm

Colony of Eden (level 1)

This cut-scene shows the colony town with its market place, the greenhouses and its surrounding environment from a bird's eye perspective. The environment is warm and rocky, somewhat desolate, sand is carried on the wind from further inland. Trees are scarcely scattered across the plains, more centred in and around the town. Most materials used in the town are wood (houses) and metals (official buildings, like the library). Some colourful flags on strings hang near the market. Central feelings are:

- Spacious (an eagle cry from Westerns comes to mind)
- Business as usual (trying to survive in a hard environment, but optimistic)

To the Hanging Gardens (level 1)

This is the final cut-scene of level 1, where the protagonist has successfully found a way into the Hanging Gardens. This cut-scene shows how the protagonist makes it past the checkpoint. There are three variations, with each a different feeling:

- Aya is hiding in a large crate and transported down by path by a merchant
(secrecy, uncertainty/suspense, mission accomplished)
- Aya is arrested and transported down the path by guards
(heavy ..., mission accomplished)
- Aya is disguised as guard and walking down the path
(mission accomplished)

Hanging Gardens (outside) (level 2)

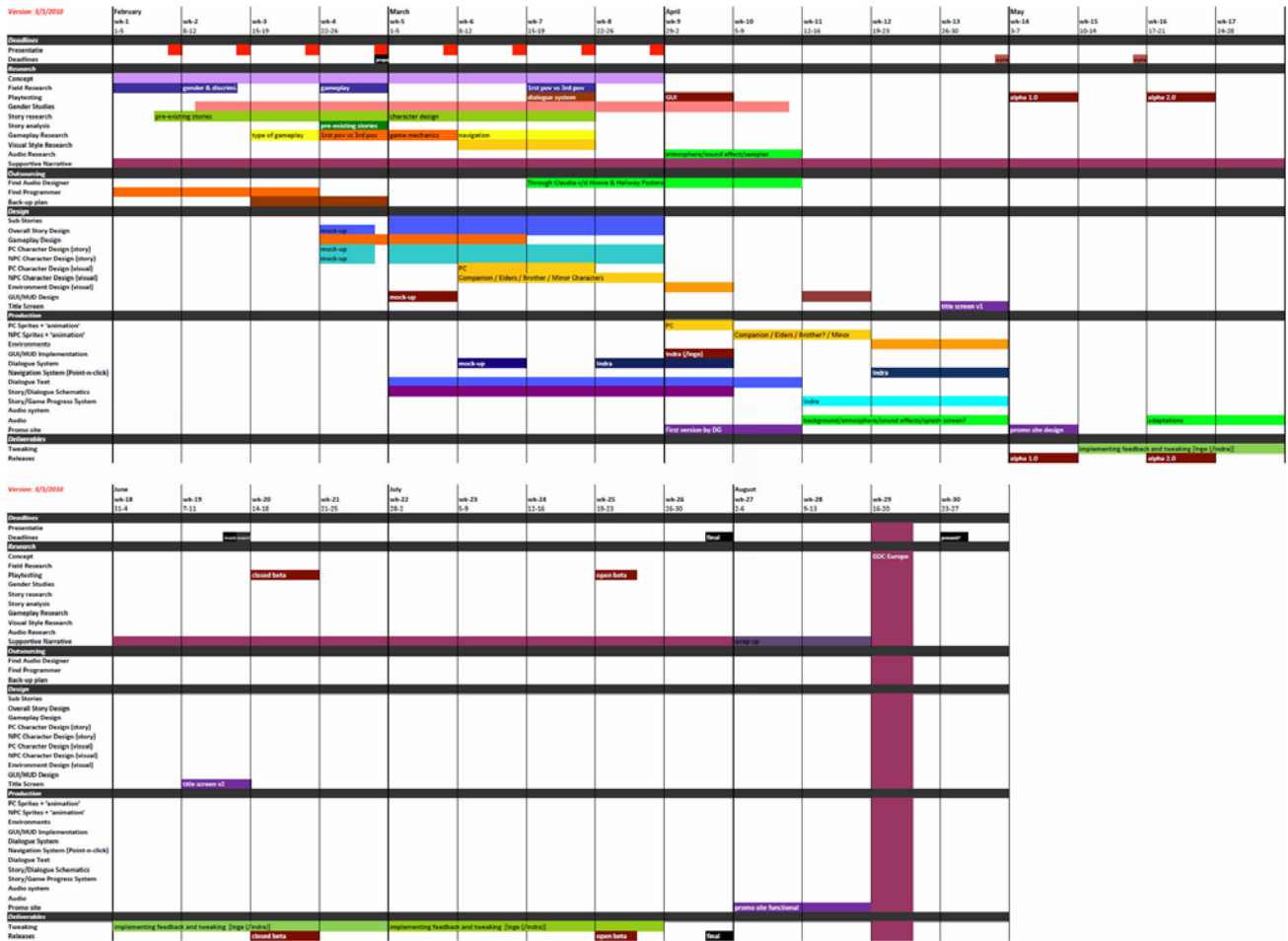
This cut-scene shows how the old spaceship the *Odysseus* hangs between two ridges in a tall cliff, seen from below, and sunlight reflecting off the ship's back. Central feelings:

- Awe inspiring / breath taking
- Of historic relevance
- Symbol of catastrophe
- Symbol of imprisonment

Transitions and loops

When the player moves from one location to another, the first sound fades to silence and the next one rises from it. If the player stays in one area longer than the duration of the sound track, the track loops without the player being able to tell when and where. The beginning and end of the track need to be attachable.

Development summary



see EMMA2_planning2.xls

I need an ActionScript 3.0 programmer, (a) sound designer(s)/composer that can make ambience music and/or sound effects, and a website designer to help me set up a promo website. (At least for the first version.) and one or more 2D artists to support me in creating the in-game sprites with emotions and in-game backgrounds. I'll possibly need skills for the cut-scenes.

Back-story: The world and its history

Eden

The "Eden Extra Terra" Project

The project was funded by the European Space Agency (ESA) and Russian Federal Space Agency (RKA) at the beginning of the 22th century. The mission was to colonize other habitable planets. The colonists that signed up for the mission were people dreaming to create a better world, as life on Earth had become a great mess in their eyes. Overcrowded, plagued by war, raw material shortages, food shortages caused by drought or heavy rain in other places.

Despite the improvements in space travel, the space ship would still take a great time to reach the targeted planet. This is one of the reasons only a small portion of the colonists would remain active during the voyage. This way they wouldn't age nor consume water or food. Another reason was that not all of the colonists needed to be trained in operating a spaceship, which would cost too much time. The main requirements colonists needed to meet were mental stability, physical health and the possession of skills need to build up a colony from scratch and support it.

Eden is only one of those colonies made possible by the Eden Extra Terra project, but it is the only one of the planet – the only one in that solar system to be exact. Five ships in total were sent out into space. The 'Odysseus' was the ship that travelled to Ithaka, although rumour has it there was a second ship, the 'Penelope', headed for the same planet.

Environment and eco-system

The planet *Eden* is founded on is named Ithaka, labelled VYR-220, smaller than Earth and a moon of a larger planet. The planet is still largely unmapped, but people are very rarely allowed to explore it. They are costly and potentially dangerous expeditions, and the colony needs all the resources and workforce it can get.

They brought genetically-altered seeds with them from Earth to better suit their needs. Especially trees grow faster than normal. Still, the environment is mostly dry and without many trees or green, best comparable to Mediterranean countries. Originally, the colonists had found a beautiful, near tropical area on the planet, but were surprised by the strong and sudden turbulence in the sky and crashed in a rocky wasteland. Fortunately, the land was not without water and the soil was in fair condition. Good irrigation in combination with the right tools and the genetically modified seeds allowed the early colonists to turn patches of the wasteland into farmland.

Every once in a while the entire world is shrouded into darkness when Ithaka moves behind the larger planet it orbits. This period usually takes 4 to 5 days. Because there is little in the wasteland to hold onto the warmth, temperatures drop drastically to the point of freezing. For this reason, the farmlands are protected by greenhouses and heated during these eclipses with the energy stored in power-cells. These cells are connected to solar panels that capture the abundance of sunlight during the other days.

At the same time, the greenhouses protect the crops against the winds blowing over the plains that often carry sand from deeper in land, and the temperature drops in the evening. The greenhouses can also filter or even block out sunlight when the rays become too powerful in summer.



Culture and historical background

Most people are of mixed heritage. This goes for a lot of people back on Earth, and even more for the people in *Eden* where there is only a limited supply of different genetics. They do have the technology to alter genetic material to decrease the chance of inbreeding.

People are allowed to live/marry with people of the same sex. Everyone is expected to raise children to support to future of the colony. Adopting children from other families is a common practice to spread the burden of raising and feeding children. There are also daycares to look after the children when the parents work, and the children are still too young for school. These facilities can be run by both men as women, but it is expected that people with a stronger build dedicate themselves to heavy labour, such as construction, farming, engineering, etc.

Women are expected to give birth to as many children as possible. Because of this, women are not expected to take their share of heavy labour. This is also the reason that women are treated well and held in high

regard by all, despite that they are suspect of bringing doom upon Eden should they be in positions of power, such as police work, government work or IT which controls the 'nerve system' of the colony. It is common belief that such 'high risk' positions corrupt the good nature of women and causes them to do evil.

This belief sprung forth from the first generation of colonists who were angry with the female captain and pilot of the spaceship that crashed into a cliff when it hit turbulence as they were trying to land on VYR-220. They continued to say that nothing good would ever come from women in leading positions, and that they were the reason for their poor circumstances. The second generation of colonists, who knew nothing of life back on Earth, believed that was the very truth and acted upon it. As there were very few women of the first generation left alive, there was no one to correct this thought.

When the spaceship crashed against the cliff, several power generators blew up, causing power outages in many parts of the ship. A good portion of the cargo hold that contained women in stasis was unfortunately one of these areas. Some men in stasis also died, but not nearly as many as women. This is also the reason there are more men than women in Eden, and that women are expected to have many children.

Education

As Eden is a small colony and everybody is depended on each other, everybody is raised with the same first language though some people can speak more than one tongue.

Basic education is free and funded by the government and available to all. Specialisations, especially in leadership positions and IT, are restricted to men to prevent women from seizing control. Non-practical careers, such as philosophy/religion and other theoretic studies are not government funded, and not encouraged, but allowed as part-time jobs. All jobs and education must support the colony's maintenance or development in one way or another.

Because women are not allowed to be in 'high risk' positions (leadership in a public department, IT, writers of history, etc), many choose a non-practical careers as a side job. For this reason, there are more female artists, novelists, tailors and cooks than there are male.

Religion

The people from the "Eden Extra Terra" project had a multitude of cultural backgrounds and religions, and so do the people currently living in the colony of *Eden*. They are allowed to give expression to this and follow the regulations set by their religions, as long as they aren't in conflict with the governing regulations of Eden and don't undermine the colony's integrity.

Economy

Eden is an agriculture-based society, dependant on the crops they harvest for food, building materials and textile. Everything is intended for their own consumption. They recycle as much as they can, as raw materials are not abundantly available, or not yet discovered, and extracting them from the soil take a lot of effort.

Power sources

There are some chemical fuels left from the supplies they brought from Earth. Until a proper replacement has been found on the planet, these fuels are very sparsely used and only for vehicles or machines that are important and have no alternative.

The colony of Eden makes heavy use of solar power, solar thermo, wind power and man power. Bio fuels are available, but sparsely used. There are no animals available for labour.

Prison facility (Hanging Gardens)

The "Hanging Gardens" is a prison facility criminals and 'disturbers of public order' are held. There are many gardens and farms in the facility where the prisoners are put to work and grow food. If they don't work, they don't get food that day. (Keeping prisoners in their cells is a form of punishment.) Overproduction is sold on the markets of the colony.

There are two types of prisoners: the ones that are actual residents and those in transition. Prisoners in transition are held in a separate area in waiting of their trial (which are rarely fair) and are not required to work for their food. Because of this, the prisoners in residence often look down upon the prisoners in transition.

The prison is actually the old space ship that transported them from Earth to Eden, and was remodelled. During the descent, the ship hit some severe turbulence and crashed. It now hangs halfway down a tall cliff, supported by two ridges on either side. There is a very narrow, and dangerous path over the ridges from the colony town to the ship. There used to be a shuttle services, but it was soon cancelled to preserve fuels. Now the most common way up is by elevator: a large metal box attached to the ship's hull by thick metal cables, pulling it up. To keep the elevator from swinging uncontrollably, there are extra two cables strung between the hull and the dug into the rocky floor and pulled through rings on each the side of the box.

Vehicles and transportation

Most of Eden's transportation is improvised. Fuels are conserved wherever possible. Transportation of both people as goods are propelled by human labour, aided by mechanics or renewable energy sources wherever possible. There are no animals available.

Shuttles

There are shuttles for long distance travel or to connect the Hanging Gardens with the colony below. These shuttles are small vehicles, comparable to a van. Shuttles have large wings rather than wheels and aerodynamically shaped. They are rarely used to preserve chemical fuels.

Ships

There are some small wooden boats to cross the underground river in the area.

Spaceships

There is one spaceship, but no longer functional. It now serves as a prison facility, called 'Hanging Gardens' as it hangs between two ridges in a tall cliff. This spaceship, originally called 'Odysseus', was used to transport the first generation of colonist from Earth to Ithaka. This ship was propelled by a giant 'solar sail': a large, ultra-thin mirror mounted to the spaceship that turns radiation pressure from star light into kinetic energy and continues to accelerate as there is no friction (or counter-force) in space. The ships' secondary propulsion system and operational systems are powered by a mix of solar power and chemical fuels.