



ANOTHER WORLD
15th Anniversary Edition

Development Diary

Introduction

You will find in the following pages a set of drawings, notes and sketches made by the author during the creation of the game. The organization is chronological rather than thematic.

The creation is an iterative process where things evolve, mature and then often simplify along the successive steps of the work. Above all, this skipping through behind the scenes enhances the evolution of the ideas.

This non exhaustive mosaic of notes also shows how, sometimes by constraint, an ordinary idea is being transformed to become interesting.

"Another World" has been an experimentation field, the creation techniques and methods evolved during the development, this explains the mismatch of the presented documents in contrast to the unity of the finalised game.

Eric Chahi

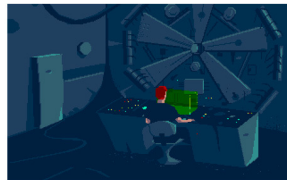
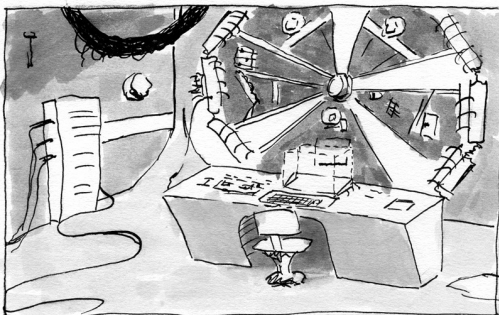
First sketches



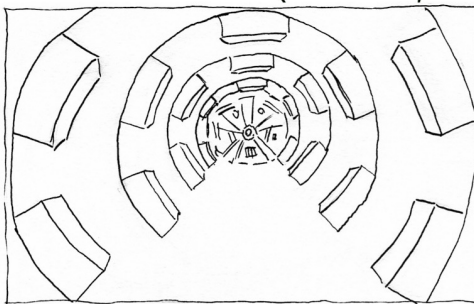
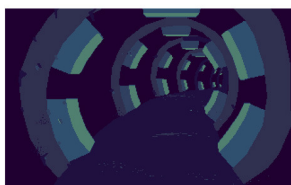
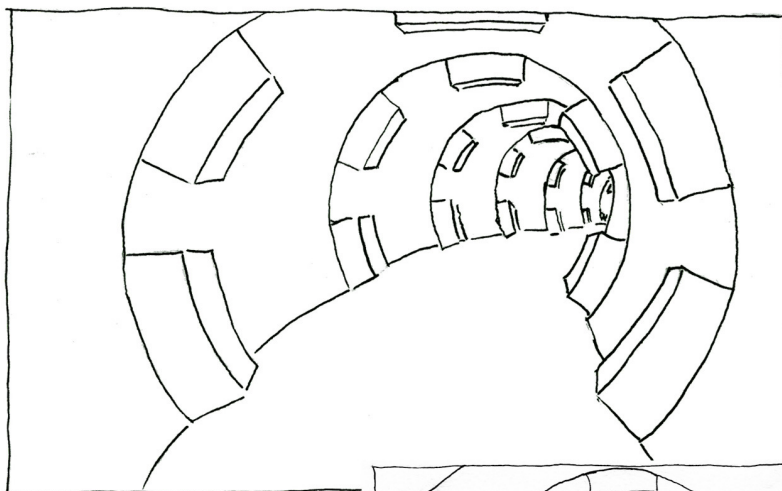
This plan was restructured to fit the frame of the video recording of the car skid (scale model)

The guard wasn't kept in the final version (below). The absence of any human presence, apart from Lester's one, strengthens the feeling of loneliness of the game.

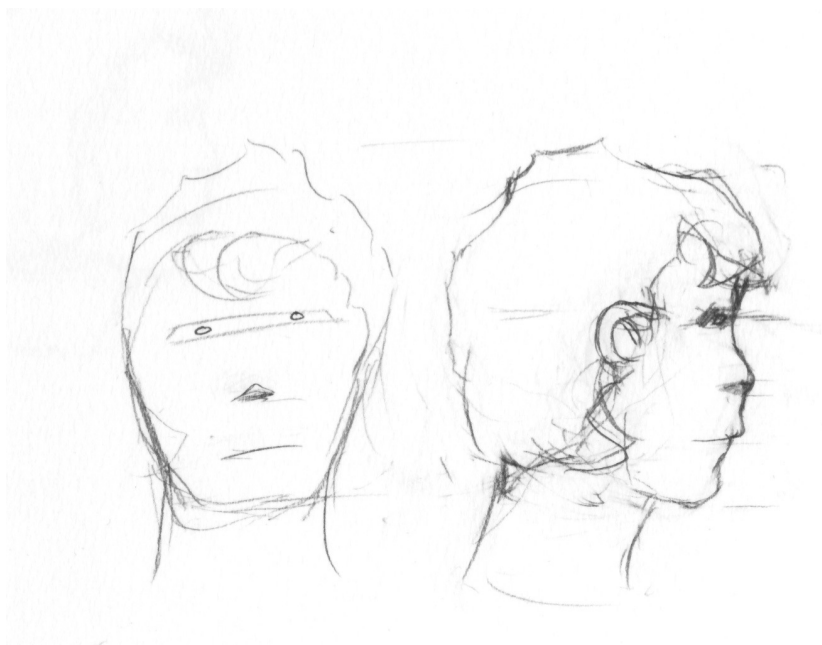


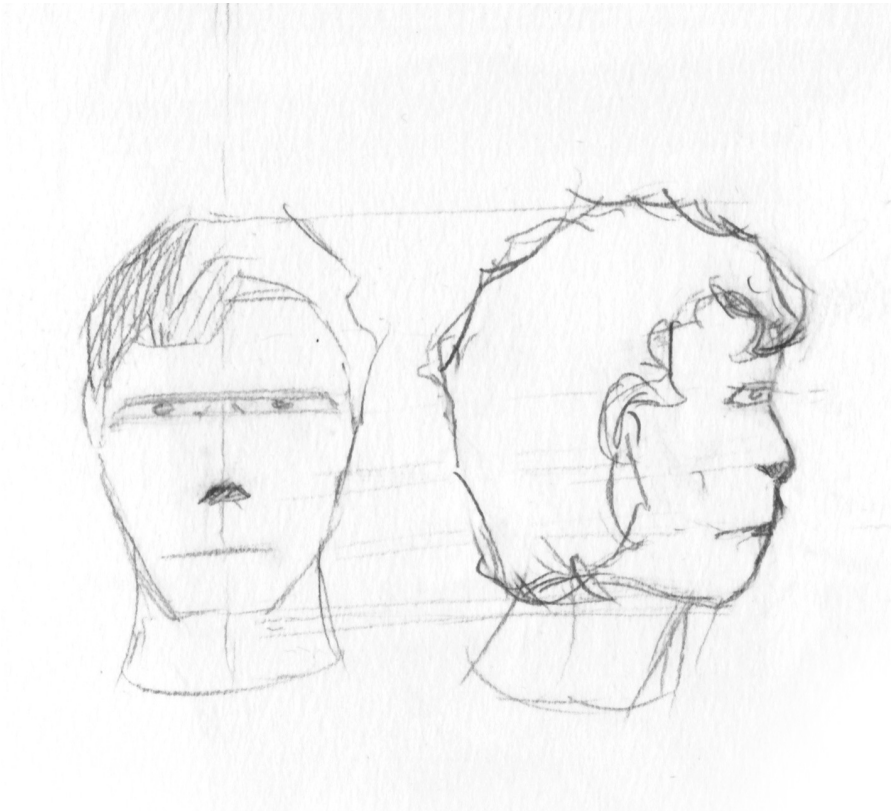


Below, the more precise sketches of the game. This was not generally the case as the pictures were often directly finalised on computer during the realisation.

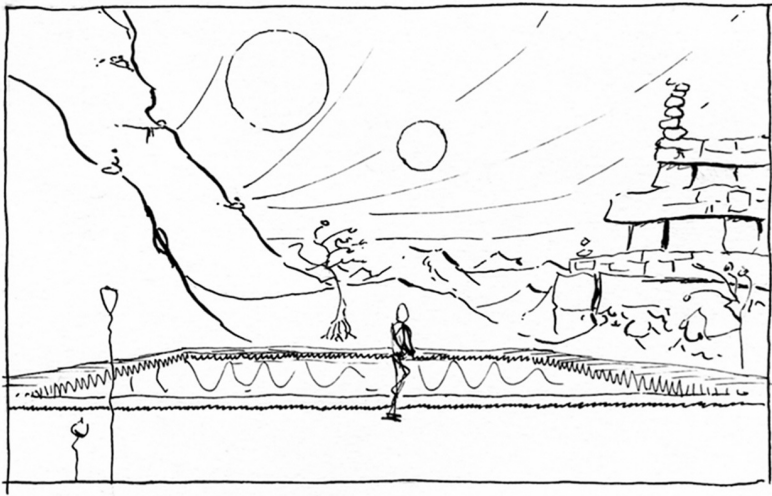


Several techniques were tried: on paper (pencil, ink), on computer using Deluxe Paint (the reference drawing tool at that time) or directly in polygon using the game editor. That was research, no technique was perfect, the essential being to find the most appropriate method to reach the final wanted result in the game.

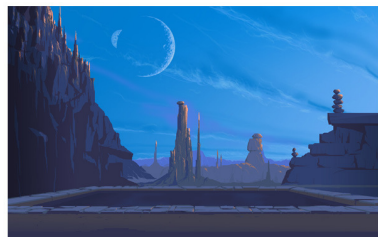




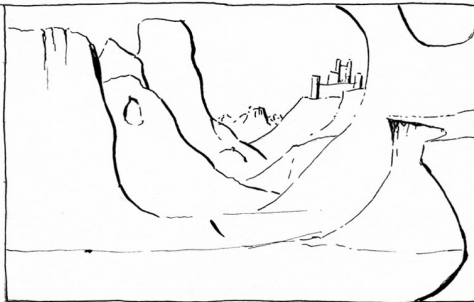
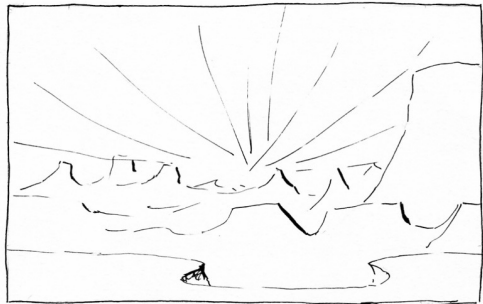
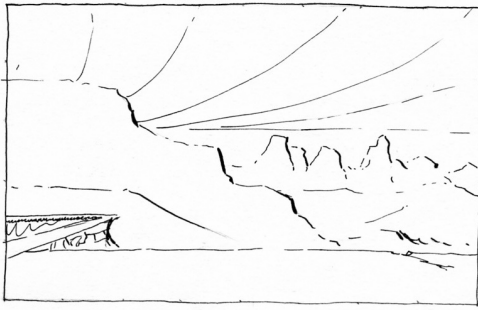
These sketches of Lester have a bald vectorial style, particularly the eyes; it was useless to enter in the details considering the used polygon-based graphic method.



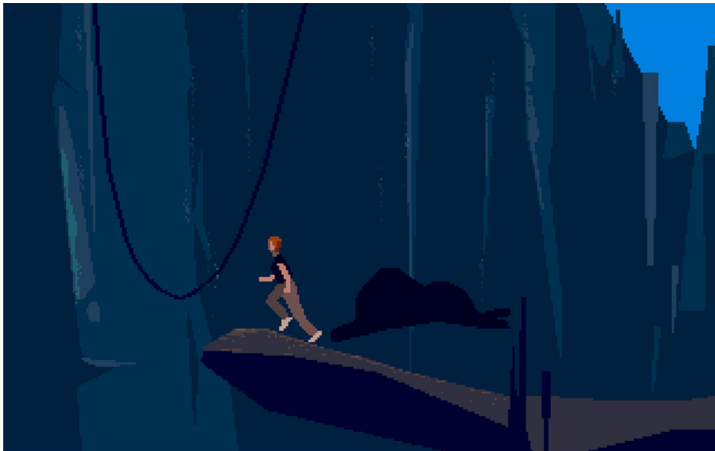
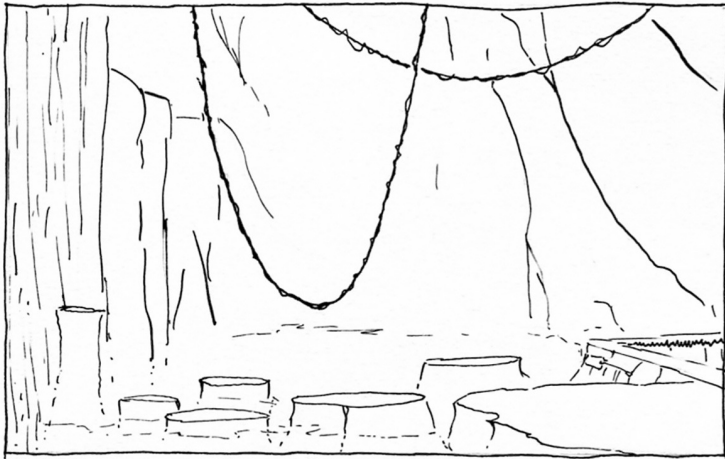
This first sketch was tremendously refined at its finalisation on computer, in particular the composition. We will notice below that the two moons overlap, the small moon hidden behind the big one suggests the outline of an imaginary line only by contrast. The clouds, as many as vanishing lines now converge towards the right, in direction of the game progression.



The colour palette, only 16 in total, was particularly difficult to define, they had to be various, so some colours are sometimes used both for the landscape and for the character. For instance, the hero's flesh colour was also used to suggest the sunset reflects on the rock.



A whole week was needed to define the first colour palette. A determining choice for the atmosphere of the game.



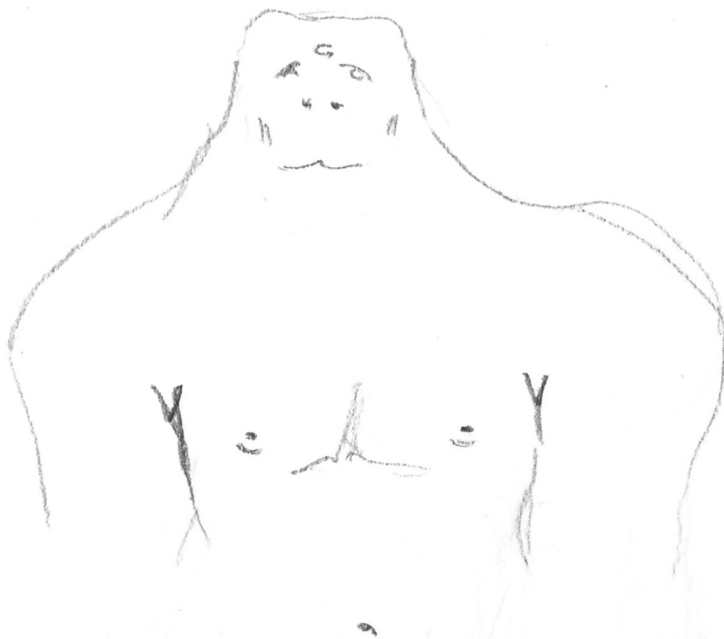
The series of platforms initially planned would have been too penalizing for the player already in full stress with the black monster on his heels. The rhythm of that pursuit would have been broken. The gesture towards that vine had to be both salutary and hopeless.

THE EXTRATERRESTRIAL HUMANOIDS
GRAPHIC DRAWINGS

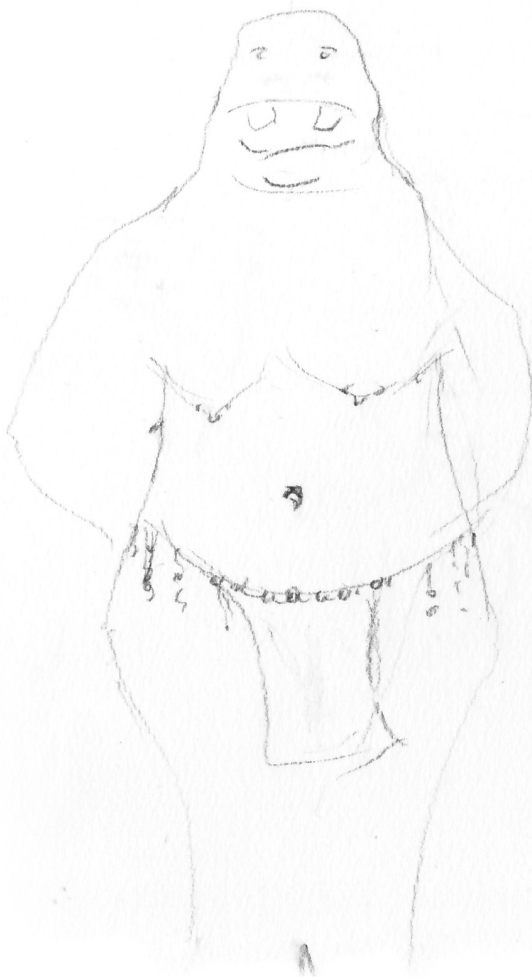


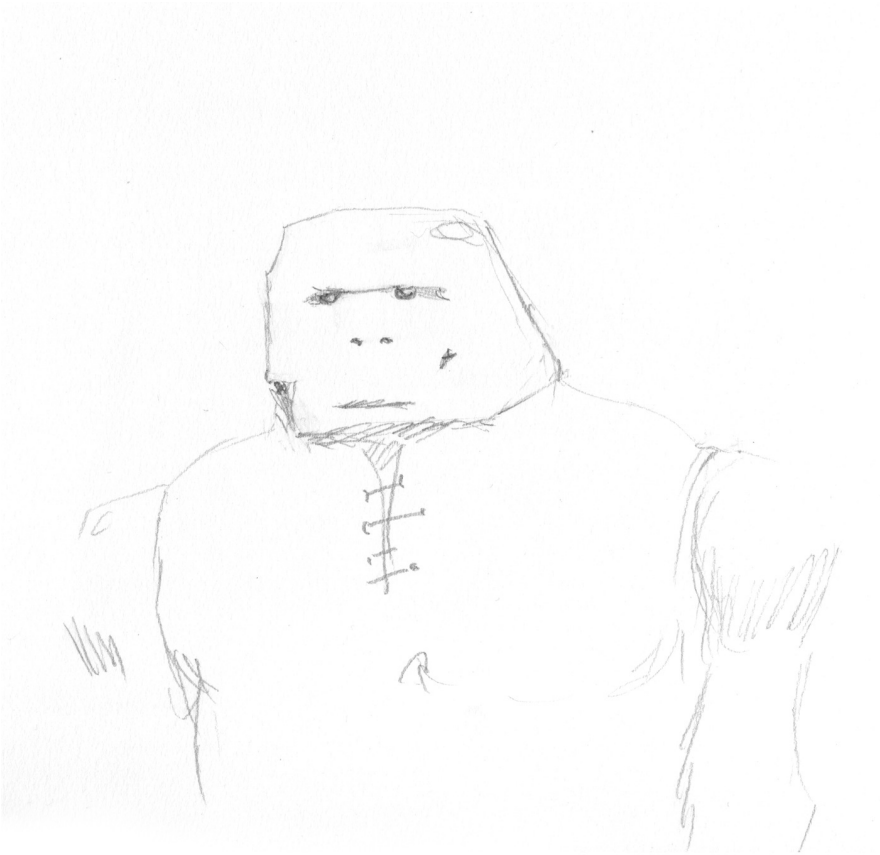


This character was the departure point to create the extraterrestrial friend and all the humanoids of the game.





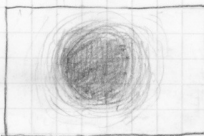
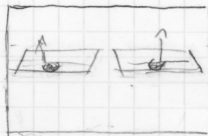
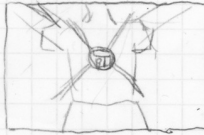
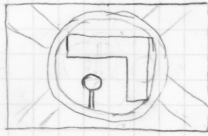




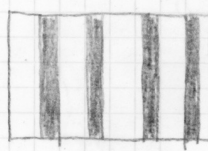
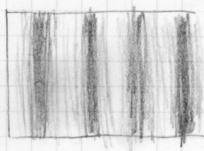
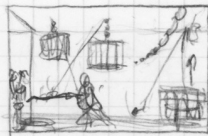
On the contrary to what we might think, this drawing dates from the end of the development. The friend's design was conceived directly in polygons by making a synthesis of the all the sketches shown here.

The prison: Research of a scenario

The creation is often an iterative process where we progressively refine our ideas. Here is the first draft of notes to help me to determine the progress of the history and the production.



Only the eyes shot and the blurred effect were kept in the end.



- 1) the player must escape
- 2) with someone?)
- 3) does the player release someone?
- 4) does someone release the player?
- 5) does the fate release the player?
- 6) a small room where he is chained?
- 7) a cells corridor?

- ① - le joueur doit s'échapper
- ② - Avec quelqu'un
- ③ - le joueur libère quelqu'un
- ④ - quelqu'un libère le joueur
- ⑤ - le hasard libère le joueur
- ⑥ - est une petite pièce où il est enchaîné
- ⑦ - un couloir de cellules

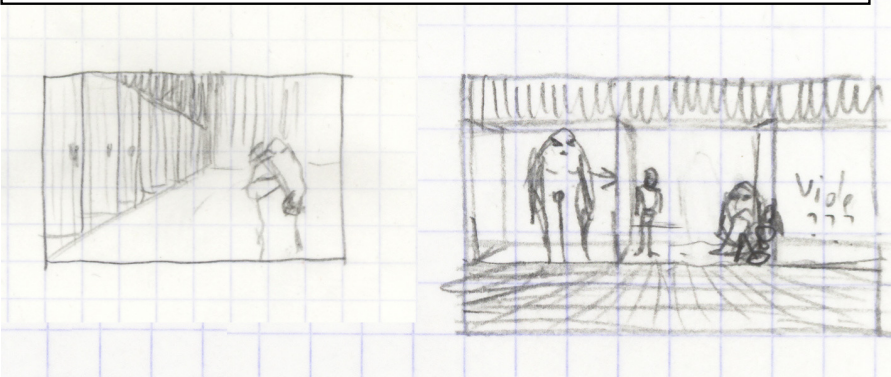
Pour se libérer

- Il doit :
- ouvrir une porte
 - Se détacher des chaînes
 - Sortir d'une cage

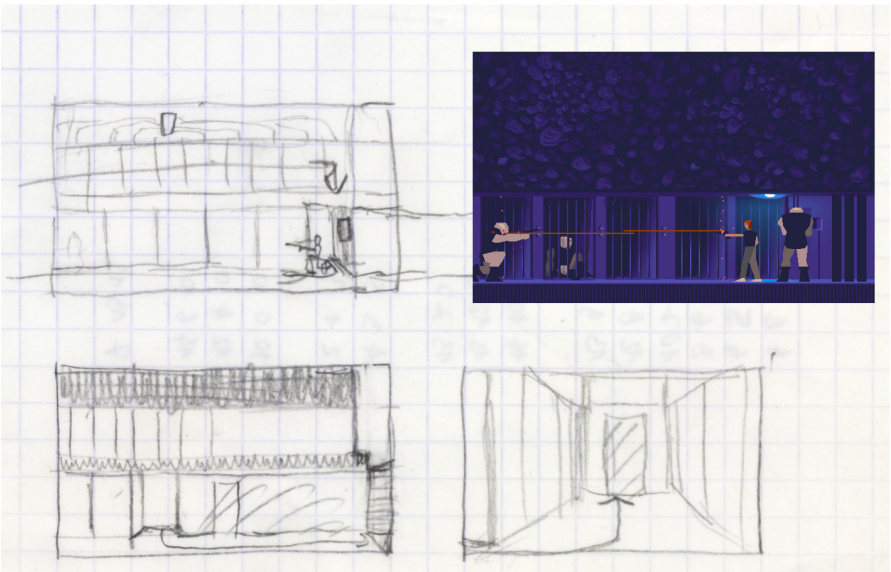
To release himself, he has to:

- open a door?
- free himself from the chains?

The prison: Game research.



After the escape, the initial idea was to develop a game based on defence. Progress from a shelter to another one to escape from the places without being reached by the guards' shots. It was abandoned, because too complicated to build up; it demanded a management of the depth, when all was coded in 2D on a single plan.

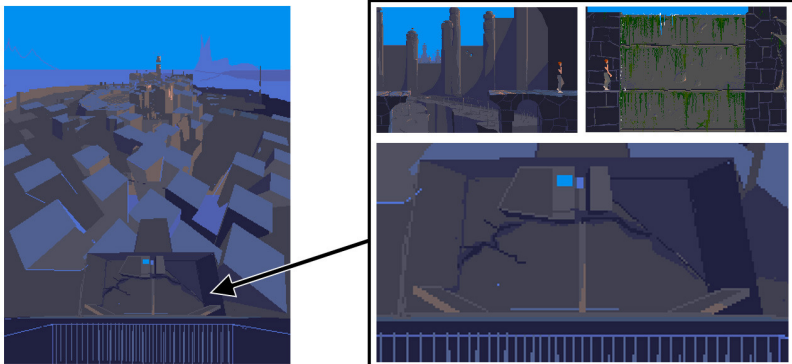


In the end, the development of strategies around the defence made its way to come to the concept of protective fields, shelters generated by the player himself. The absence of particular cases linked to the scenery simplified, and overall was bringing interesting game mechanisms!

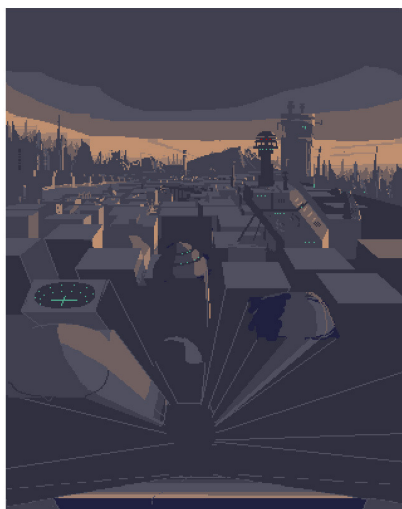
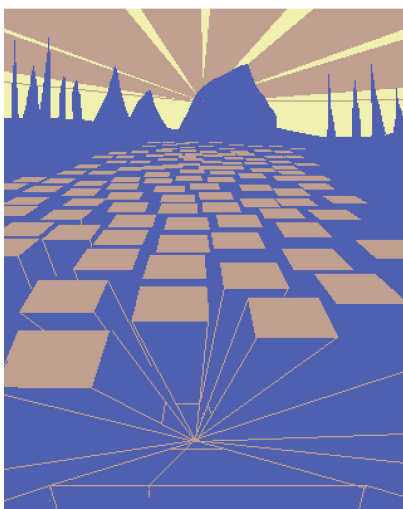
VIEW ON THE CITY

Design and graphic realisation



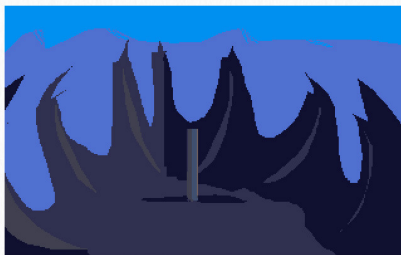


Initially, the places visited later in the city, the bridge, the wall, the cascade, were to be observed from the top of the tower. In the end, wanting to formalise things too much, we loose all poetry. The ideas were thus abandoned.

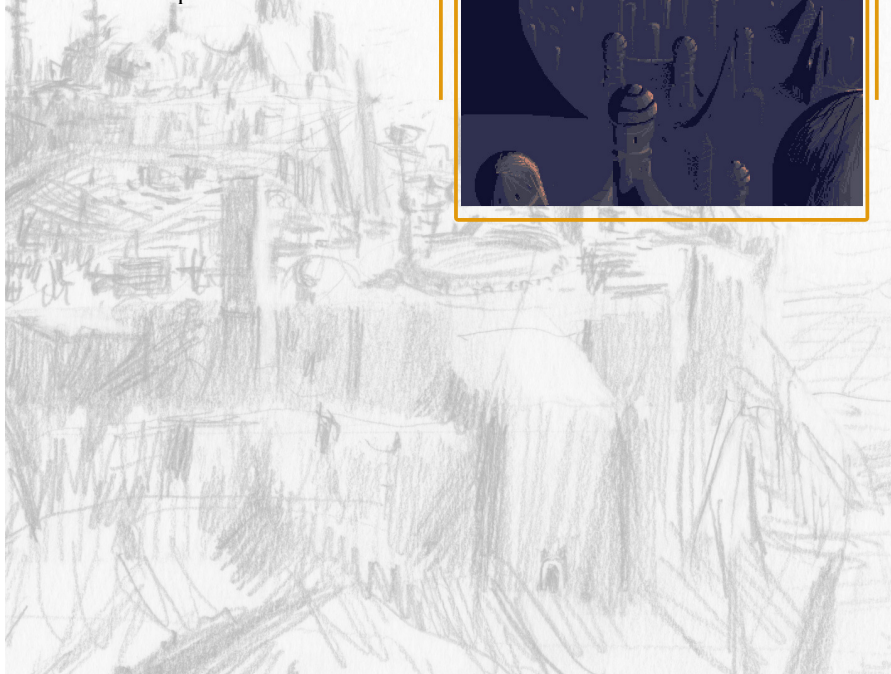
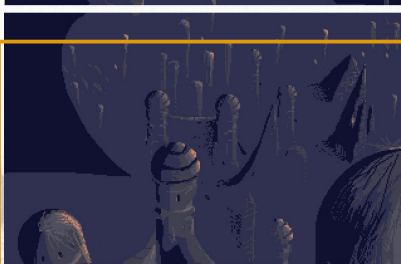
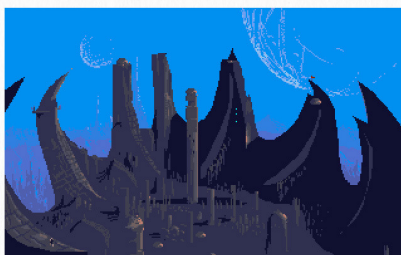


I wanted details for that view and exceptionally I decided to use bitmap only, the final picture was drawn using Dpaint, and not in polygons at all. The drawing below was realised in 2D and not with a 3D software as might let believe the vanished lines drawn by hand...

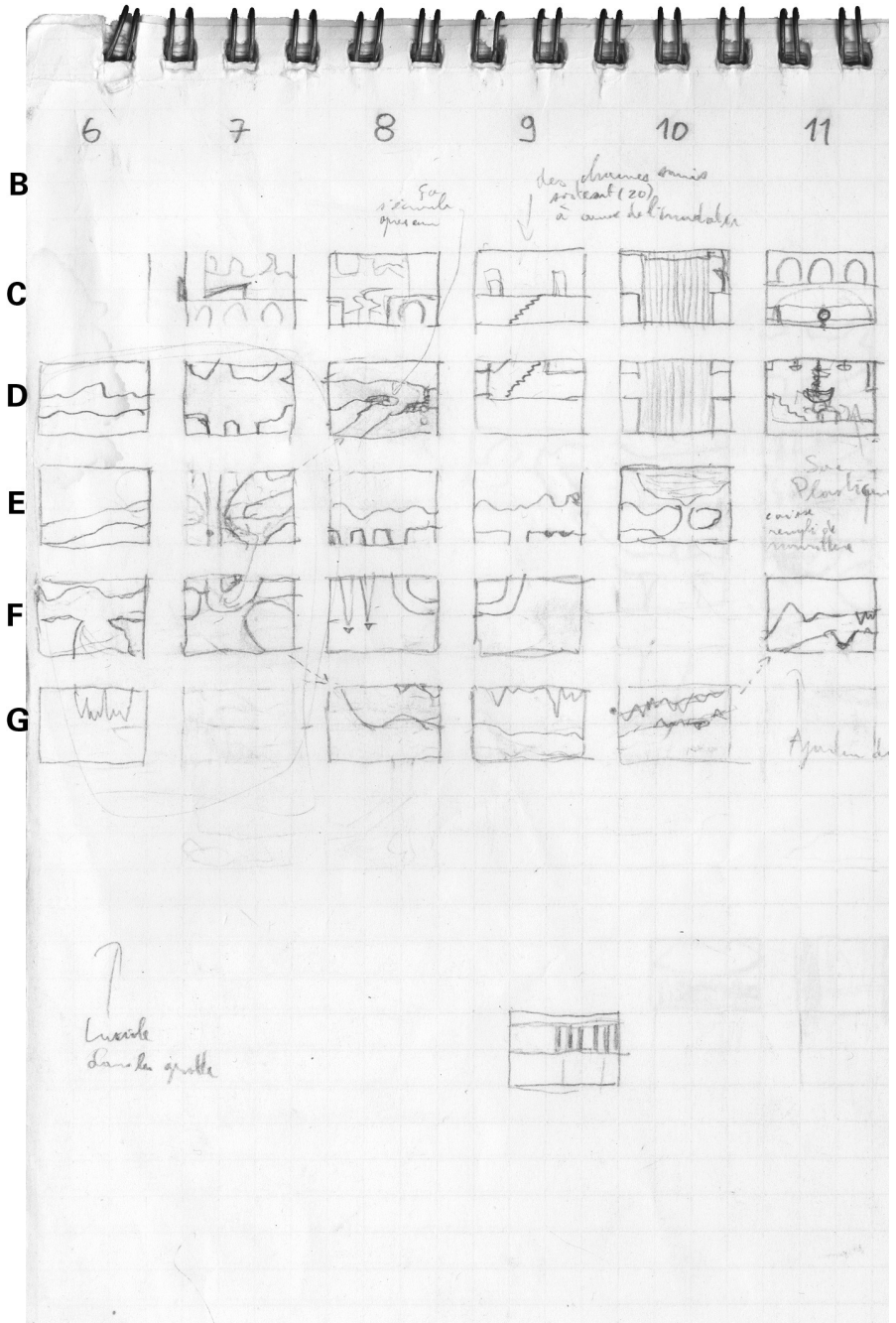
This second version does not satisfy me as well because too urban and stifling, it was too close to a terrestrial town.



It is sometimes better to restart from zero... This time, on the contrary to the other trials, I started by the upper part of the picture, that is the most important frame, the one we observe the most at the end of the panoramic. Releasing myself from the constraints of the perspective, letting my feelings go, the ideas came quickly: Walls like claws closing on the fate of this poor Lester.

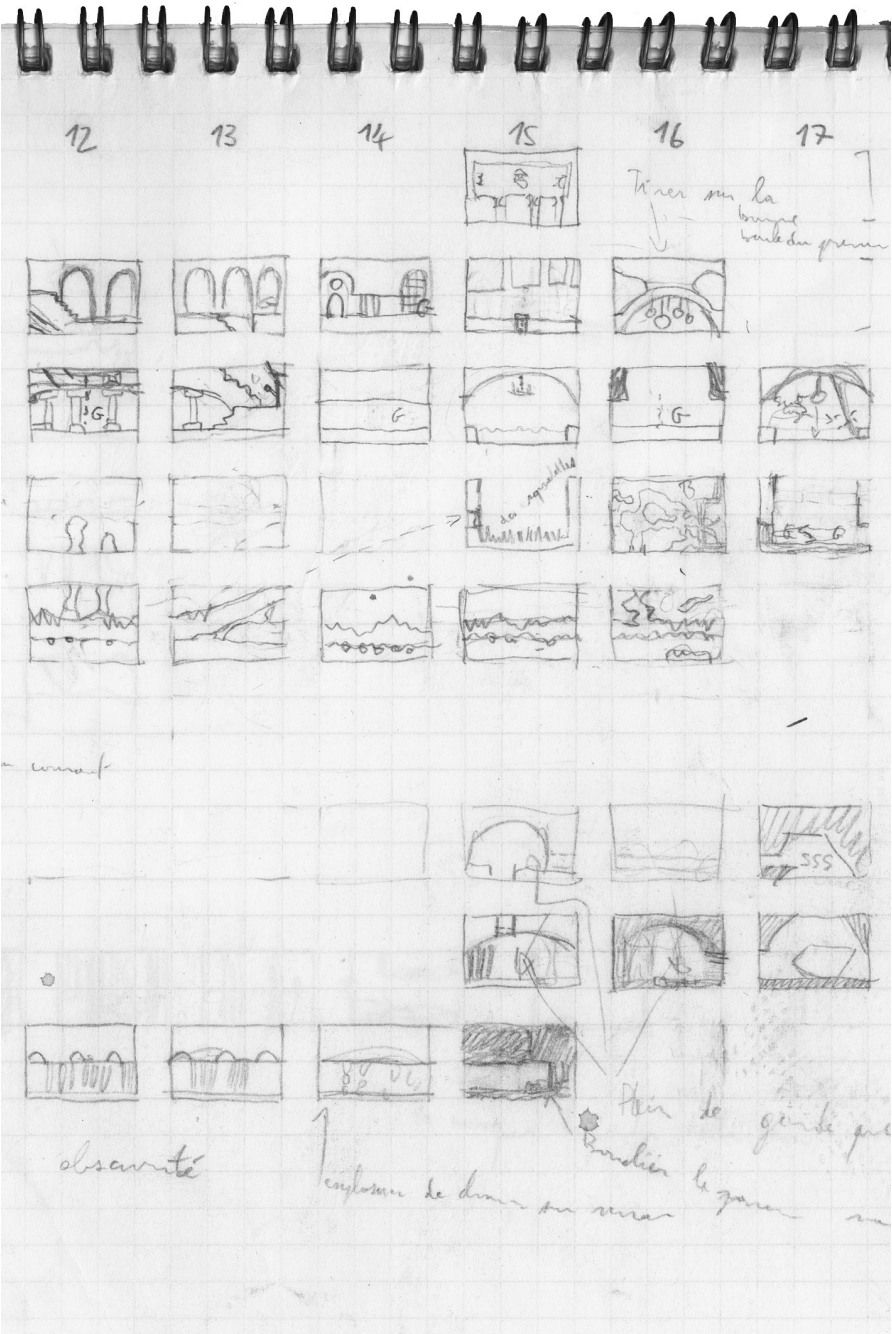


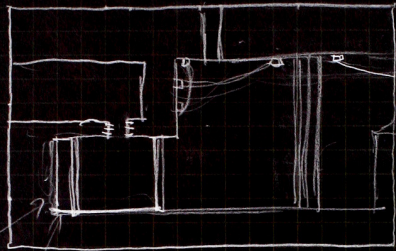
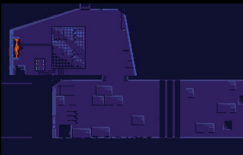
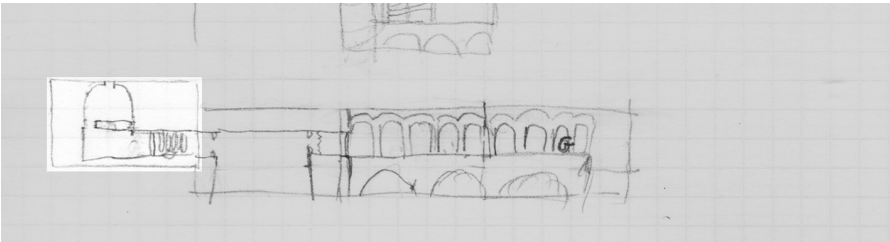
The first sketch of the citadel screens.



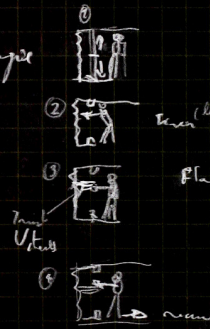
This map allowed roughing out the work while having an overview.

The lines and columns define the coordinates of each place using an alphanumeric code.

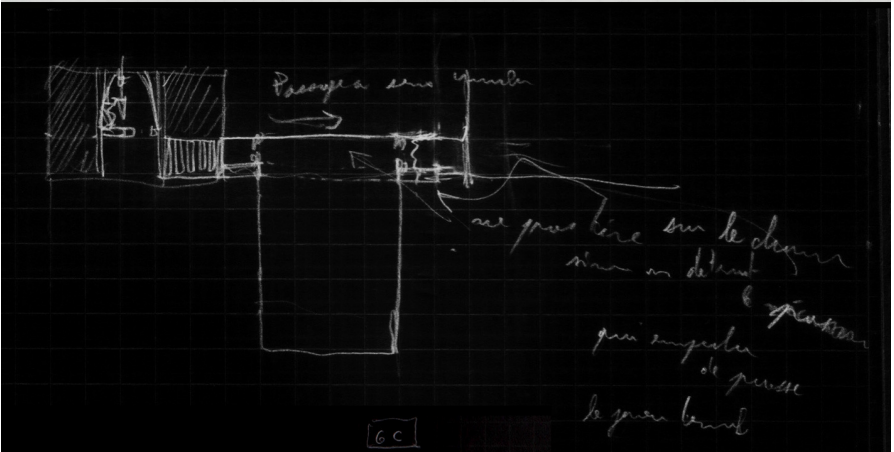
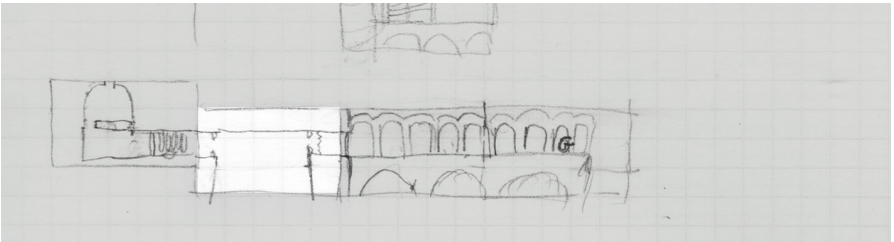




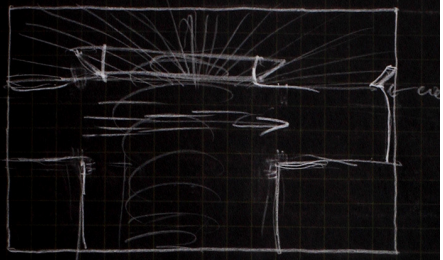
Timer
 we charged energy
 paper
 back timer
 Next round he
 charged CC
 3 Flash alone



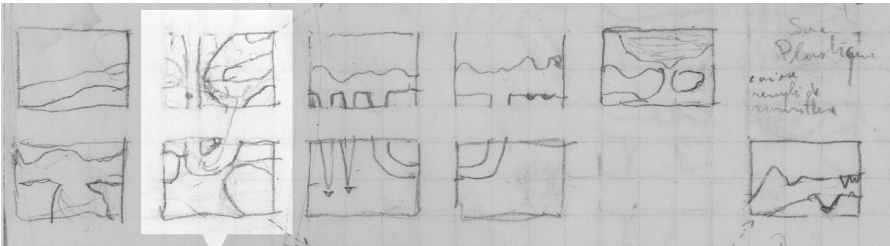
Initially, at the moment when the player was reloading his weapon, we were going to a subjective view, the weapon was then taken out of Lester's hand to dive in the energy field and come back into his hand. I partially realised it, a picture was even published in a magazine of that time (Gen4).



Here, we had to go over a pit using the horizontal equivalent, the “teleportation” system between levels. That didn’t bring much compared to the required work, the idea was abandoned.



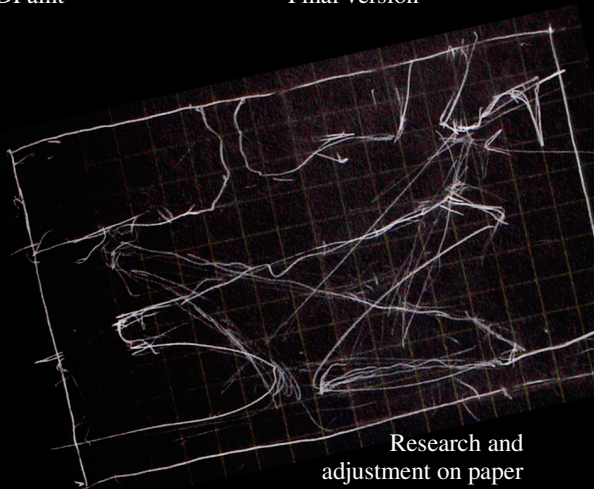
OUT



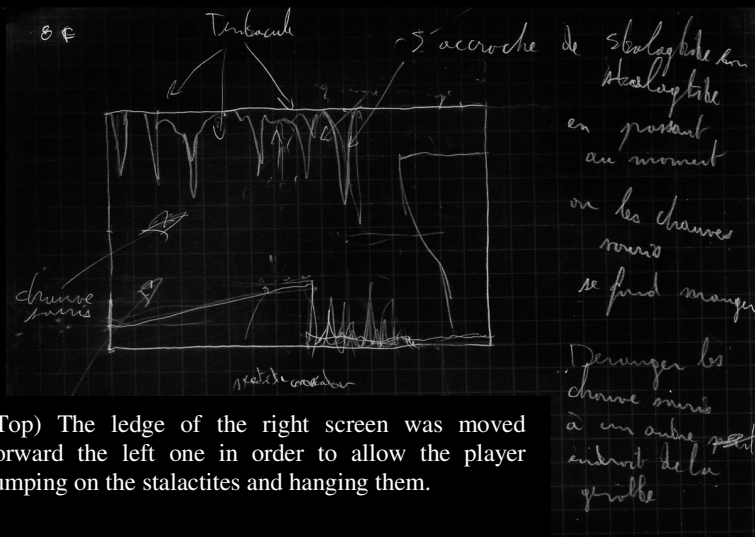
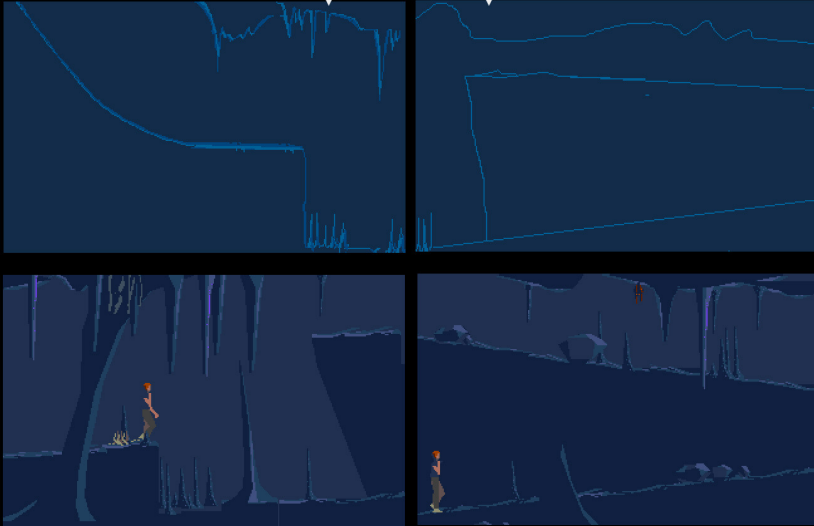
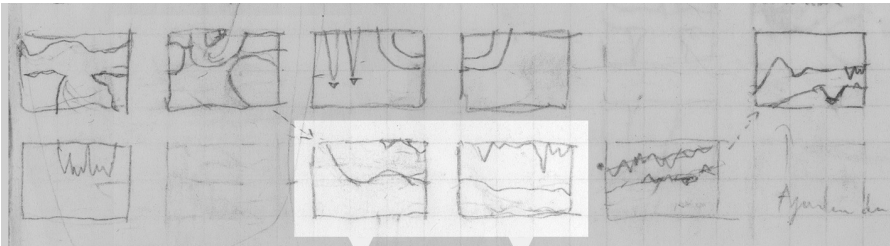
First sketch realized using DPaint



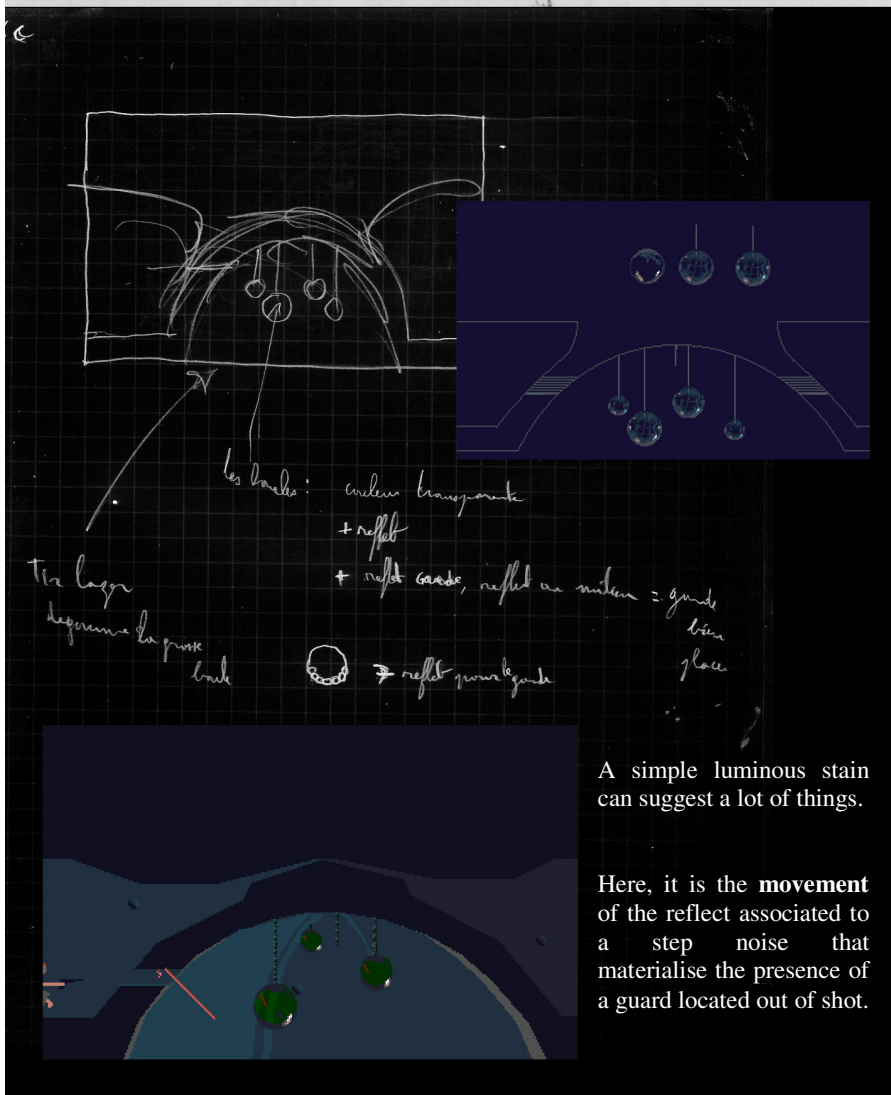
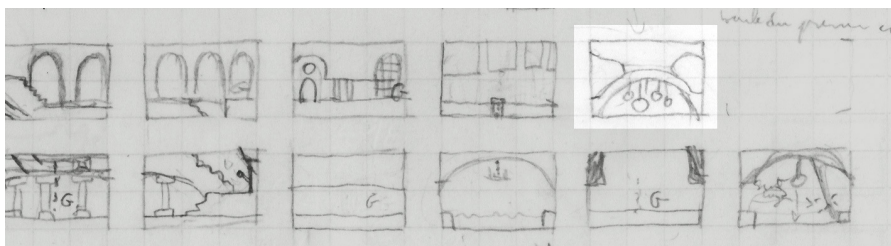
Final version



Research and adjustment on paper

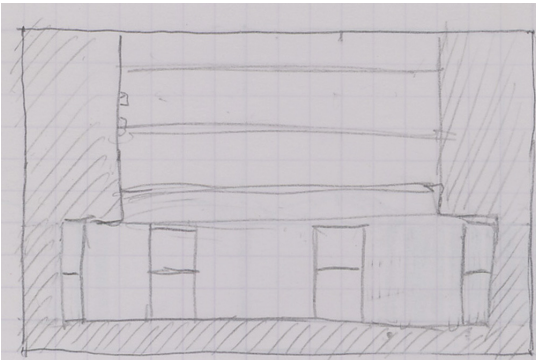


(Top) The ledge of the right screen was moved forward the left one in order to allow the player jumping on the stalactites and hanging them.



A simple luminous stain can suggest a lot of things.

Here, it is the **movement** of the reflect associated to a step noise that materialise the presence of a guard located out of shot.



"Louder steps noise behind the door.

Lester falls down, all the doors are shut.

1 minute has elapsed and no door opens, they are indestructible.

A door opens, max 15 seconds, if Lester comes closer it shuts under his nose.

Another one opens max 10s

Two other ones, max 5s. Another one, 2s.

The a real ballet of doors open and shut during 7 s

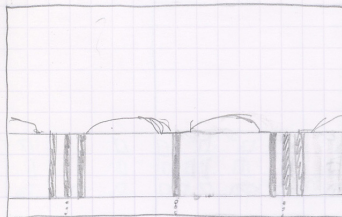
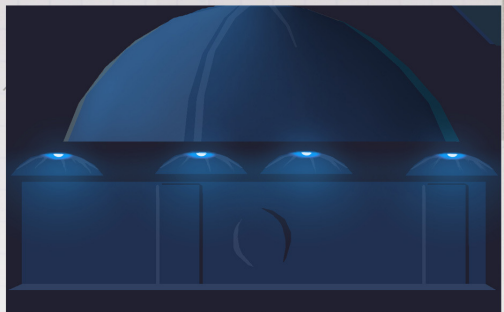
(Never close to Lester so that he can't enter)

The four doors open.

Guards everywhere..."

de plus en plus fort de
Lester Tombe, Toutes des
4s 1min 5 seconde aucune porte ne s'ouvre, elles sont
indestructible.

These ideas were not integrated, in particular because I didn't see how Lester could get out of there. I wanted something more oppressive and easier to realise. The ballet of doors has been moved towards the next screens during the walk along the long corridor where the doors explode according to a quite musical rhythmic. The total absence of guards enhances the feeling of panic face to the devastating fires pursuing Lester.



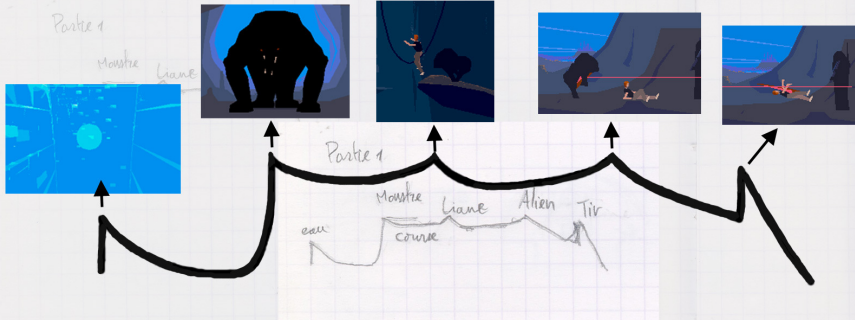
It's precisely at this moment that I became fully aware of the importance of the rhythm.

Progression of the game intensity

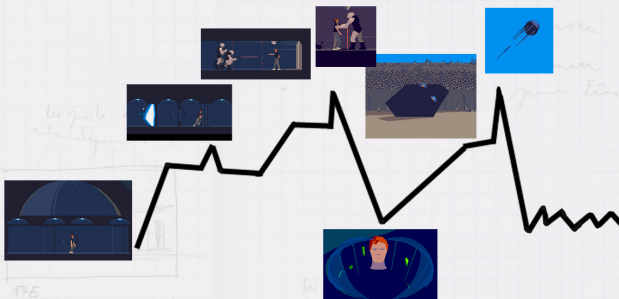
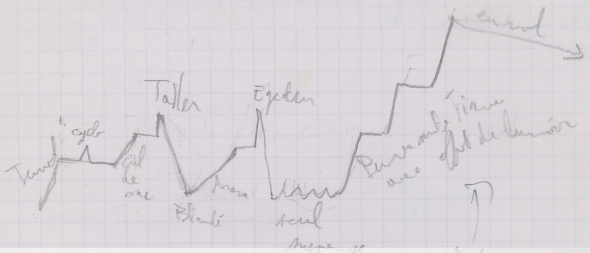
Progression de l'intensité du jeu

Intro
Voiture
Sas
Forêt
Orage
Cyclotron
Téléportation

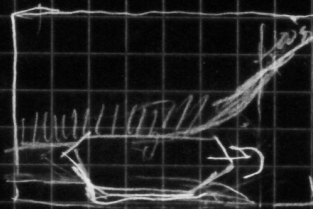
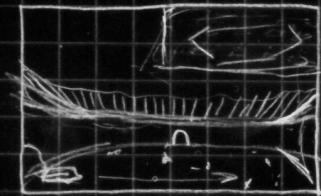
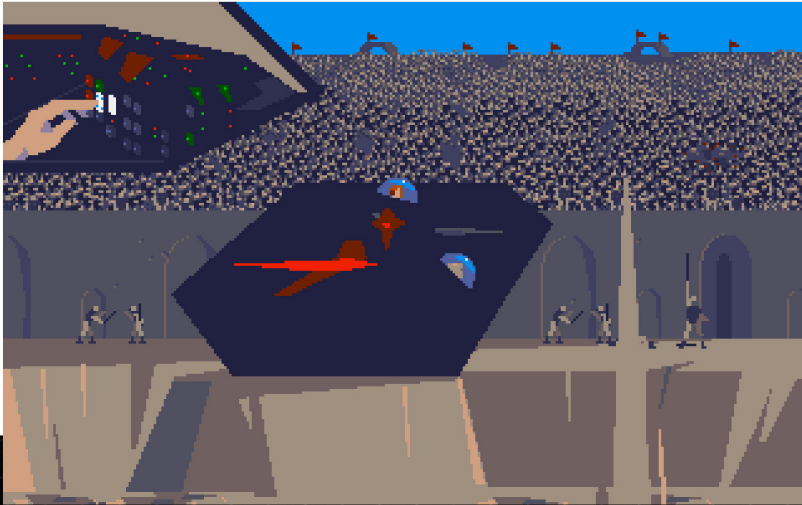
I have looked for representing graphically with curves the evolution of the "levels" intensity already created to better understand the rhythmic process and better project the continuation of the events.



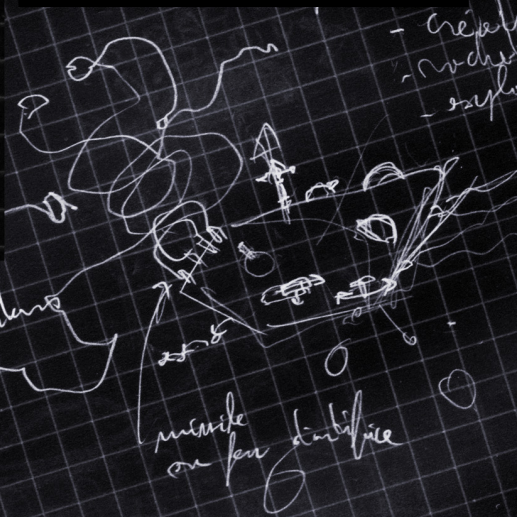
The idea was to better perceive all the game in order to balance the final progress in comparison with all that the player had experienced. Then start the creation of the screens only after having clearly defined the global progression of the **game rhythm**.



Il y a une
descente en
rythme de
plus en plus
accroché



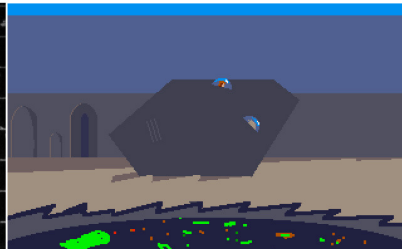
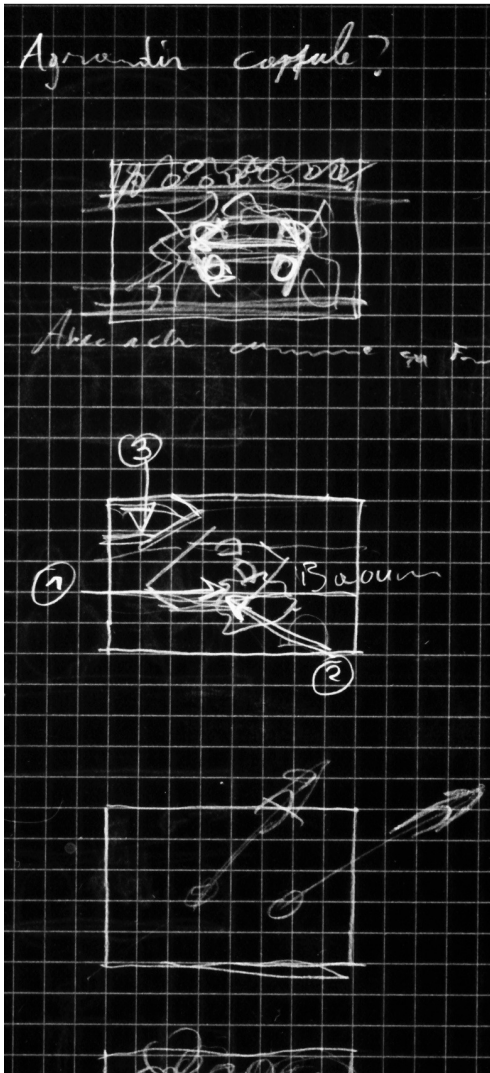
In this sketch, the armour just had to cross the arena, break up a wall and enter in the palace of the city. It was a little bit complex to realise, I found much more interesting to place the player in a situation where he does not control the machine at all, spreading then "by chance" the chaos in the ambient barbarity.



Forêt des barbares
20 barbares

The arena reveals itself to be the only moment where the player controls the situation.

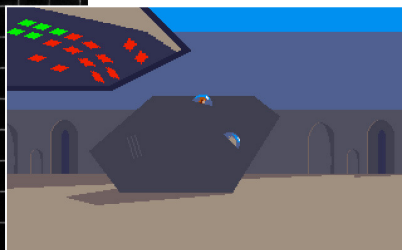
Below various graphic searches made using Deluxe Paint to determine the location of the control panel. The A version would have prevented any animation in the foreground (ex: the guards throwing grenades, leaping wildcats), and moreover it looked too much like a subjective view, which would have been disturbing. In the B version, the hand would have masked buttons too much small. The C version of which the frame form recalls the tank one didn't have these drawbacks.



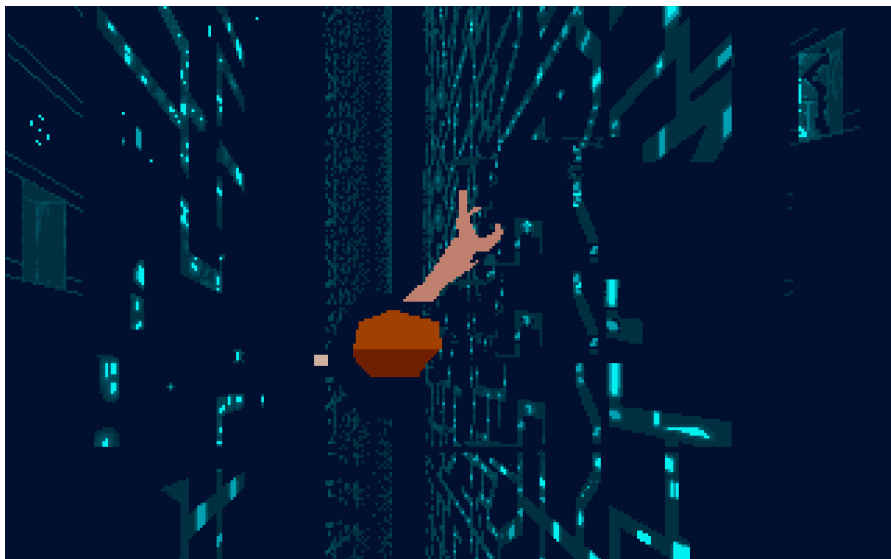
Version A



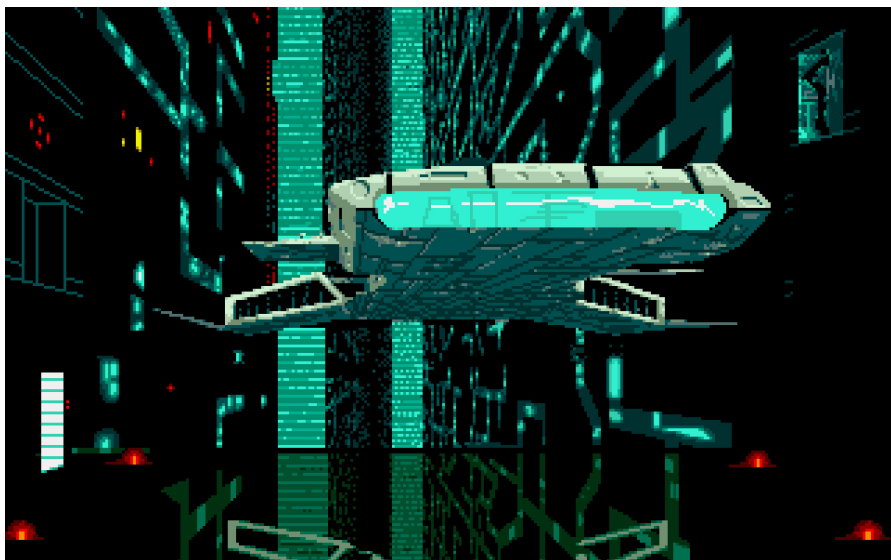
Version B

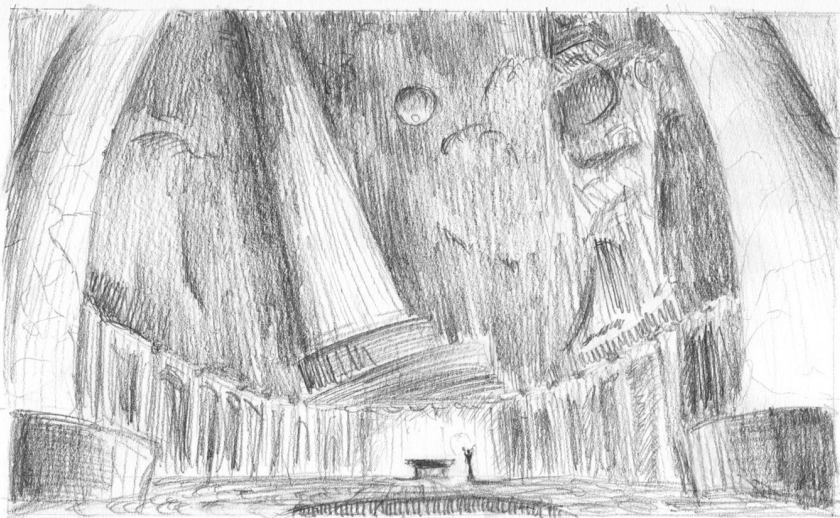
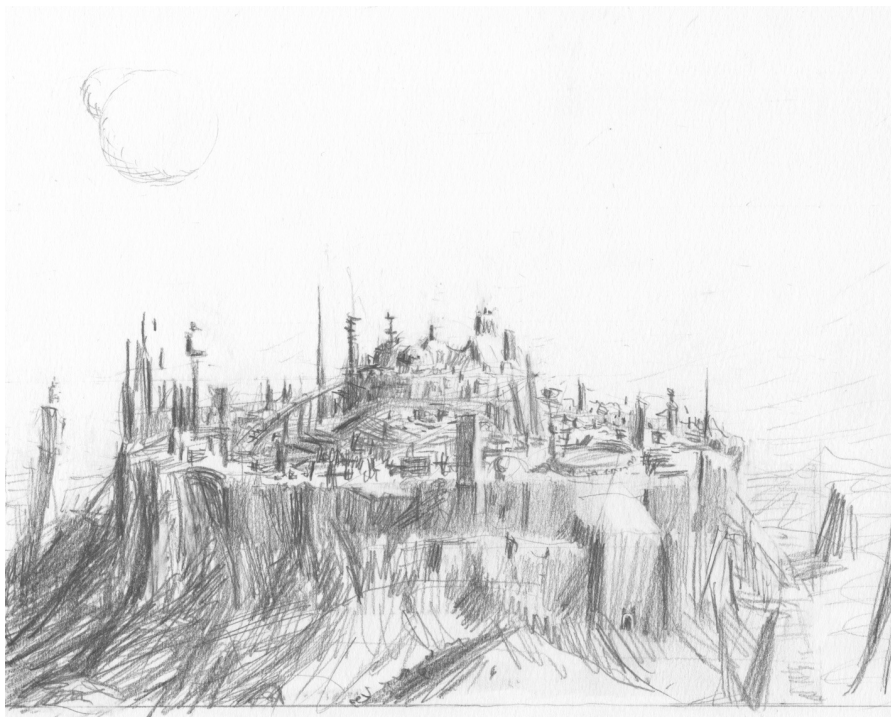


Version C



During all the game the technology leaks out in this city with primitive ways. Around the end I wanted to leave a fleeting and dense fragment of it. Something vertiginous and dark. Lester's fall lent itself well. Rather than starting from zero, it happened that I had in stock an unpublished picture created for a project finally abandoned (one more!). The atmosphere fitted perfectly, I just had to adapt it.

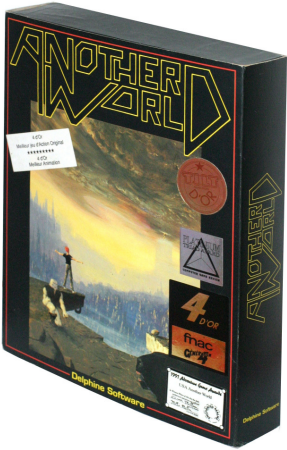
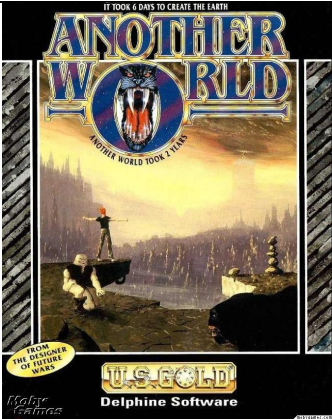




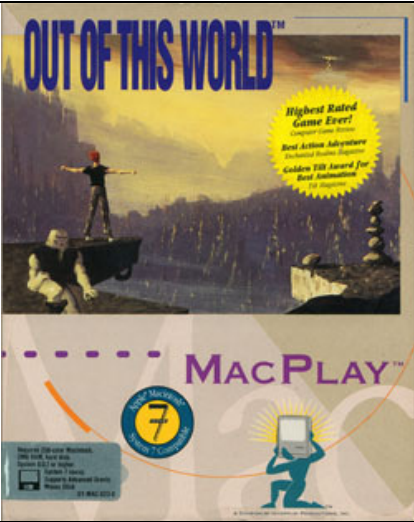
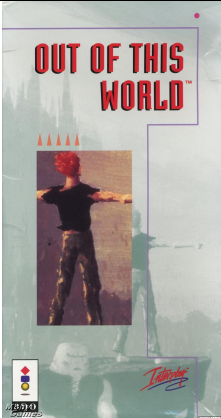
During the development, some doubts pushed me to explore other directions (above and next page), abandoned because out of touch with the initial tone of the game.

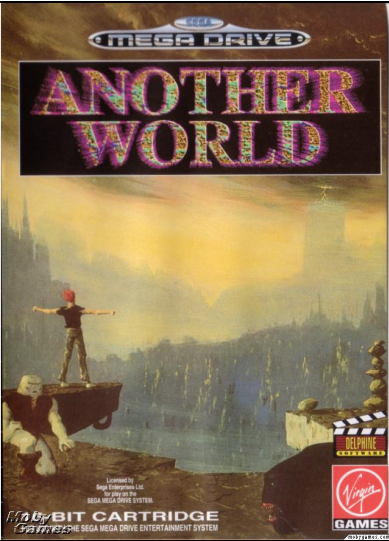



Another World – Legacy :

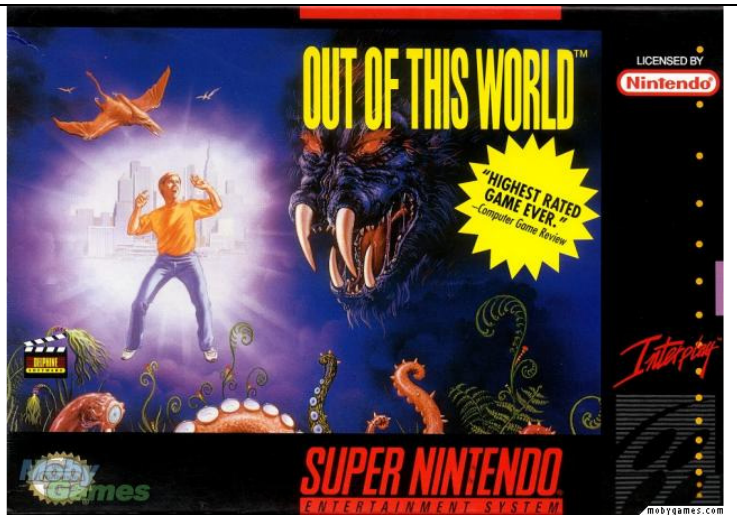
Format	France Pack
Commodore Amiga – Atari ST – PC	 The image shows the box art for the 'Another World' France Pack. The box is black with the title 'ANOTHER WORLD' in large, stylized yellow and black letters at the top. Below the title is a landscape illustration of a character on a boat in a dark, atmospheric setting. The box features several stickers: a white one with '4800', a red one with 'ST', a black one with '4', and a white one with 'thac gang'. The publisher's name 'Delphine Software' is visible at the bottom.
Format	UK Pack
Commodore Amiga – Atari ST – PC	 The image shows the box art for the 'Another World' UK Pack. The title 'ANOTHER WORLD' is prominently displayed in a blue and gold font. Above the title, it says 'IT TOOK 6 DAYS TO CREATE THE EARTH'. Below the title, it says 'THEIR WORLD TOOK 1 YEAR'. The central illustration shows a character on a boat in a dark, atmospheric setting. The box features a 'U.S. GOLD' logo and the publisher's name 'Delphine Software'. A small logo for 'Moby Games' is visible in the bottom left corner.
Format	USA Pack

PC DOS	
Format	USA Pack
PC DOS	
Format	USA Pack

MAC	 The image shows the cover art for the MacPlay version of the game 'Out of This World'. At the top, the title 'OUT OF THIS WORLD™' is written in large, blue, block letters. Below the title is a scene of a character with red hair standing on a dark, rocky ledge, looking out over a vast, hazy landscape. A yellow starburst in the upper right corner contains the text: 'Highest Rated Game Ever!', 'Computer Game Store', 'Best Action Adventure', 'Electronic Gaming Magazine', 'Golden FID Award for Best Animation', and '1st Runner Up'. In the center, the 'MACPLAY™' logo is displayed in purple. Below the logo is a blue circular seal with a yellow '7' and the text 'New Version' and 'Mac 7 Compatible'. At the bottom left, a small box lists system requirements: 'Requires 1000000 Bytes RAM, Mac OS 9.0 or higher, System 7.0 or higher, Support to Advanced Graphics, Mouse, Disk'. At the bottom right, there is a small illustration of a person holding a computer monitor. The bottom of the cover has a small 'ST MAC 8000' logo.
Format	International Pack
3DO	 The image shows the cover art for the 3DO version of the game 'Out of This World'. The title 'OUT OF THIS WORLD™' is at the top in red, block letters. Below the title is a scene of a character with red hair standing on a dark, rocky ledge, looking out over a vast, hazy landscape. At the bottom left, there is a small box with the 3DO logo and the text '3DO'. At the bottom right, there is a small illustration of a person holding a computer monitor. The bottom of the cover has a small '3DO' logo.
Format	International Pack

<p>SEGA Megadrive - Genesis</p>	
<p>Format</p>	<p>International Pack</p>
<p>SEGA Mega CD</p>	
<p>Format</p>	<p>USA Pack</p>

Nintendo -
Super
Nintendo



Press reviews: Generation 4

T E S T

Another World

Présenté en preview, le jeu dernier, sorti il y a déjà deux ans, est le dernier. Another World est le dernier jeu de chez Delphine, son créateur, et c'est aussi le dernier. Avec ce logiciel, les habitants du jeu Delphine pourront être logiquement dévorés. Another World n'est pas un jeu d'aventure, c'est un jeu de stratégie. Il est certain qu'après quelques minutes de jeu, les joueurs, tout comme les autres, ne se passeront pas de l'écran. En effet, Another World est un jeu de stratégie, et c'est un jeu de stratégie. En effet, Another World est un jeu de stratégie, et c'est un jeu de stratégie. En effet, Another World est un jeu de stratégie, et c'est un jeu de stratégie.

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Sos aventure

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à Validez ma liste parvenue les conditions générales du Club 25, un extrait de votre catalogue et un bulletin d'adhésion.

Credits

Programming, Graphics And Original Design

Eric Chahi

Music and sound effects

Jean-Francois Freitas, Eric Chahi

PC Porting

ManuTOO (aka Emmanuel Rivoire)

Nicolas Hamel & Cyril Cogordan,

Extra Gfx: Bertrand Dupuy (menu)

Production and publishing of the 15th Anniversary version

Elektrogames :

Ivan LEBEAU, CEO

Abrial DA COSTA, VP Sales & Marketing

Norbert CELLIER, Production Director

Claude AMARDEIL, Legal

Franck LALANE, Marketing Manager

Alexandre CHIVOT, Producer

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Cecile Chahi, James Spafford, Bob Watson, Damián Conde,

Frédéric Sardain, Sébastien Berthet, Daniel Morais, Paul de

Senneville, Victor Perez, Anne-Marie Joassim, Chantal

Duququet, Philippe Delamarre

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