



# OUR LAND

# OUR LAND

## CREATIVE BRIEF

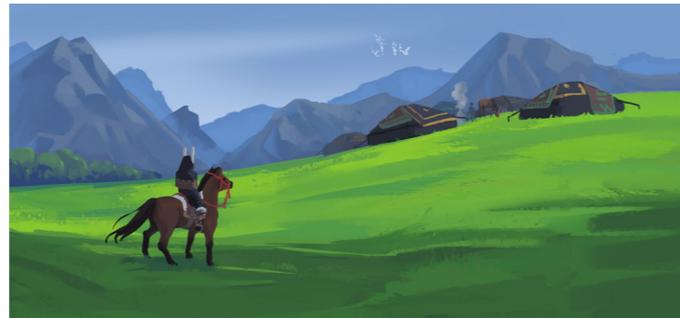
# 1 - Concept presentation

## A - Topic

The idea of Our Land came from a will of Yanis Moulay to make a strategy-management game that did not fit the Western model of society's development. Some games like Civilization allows us to play as indigenous civilizations. However, playing the Iroquois in this game is not really playing the Iroquois. It's more a remake of the US world's conquest with 3D models inspired by Iroquois, with 2 unique units and a movement bonus into the woods. What a management game where we really embody the Iroquois civilization would look like? With their culture, their rites and their own vision of a prosperous society, helped by contemporary Native people?

Our Land's concept was therefore to be part of another model of society and culture in which extermination, expansion and exploitation are not criteria for success. In Our Land, success depends on the survival of our civilization and its culture, on the respect and

understanding of the nourishing but dangerous nature. We wanted to present a game that questions the place of humans in their environment, where they are not all powerful and must play more humbly, using nomadism as a solution to follow the cycles of nature and explore it to discover its wonders.



## B - Relevance of the project regarding platforms

We plan to release the game first on PC, using dematerialized shops. Indeed, the PC is the platform par excellence of strategy games, where there is a very large base of players fond of the genre.



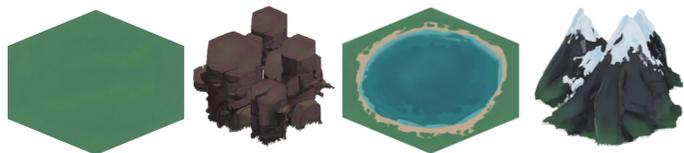
However, we want to make a game that is very inclusive and accessible to people who want to discover strategy games without immersing themselves in games that can be obscure and full of new informations to process for those who are not familiar with the genre. We have in fact thought of the game as a «gateway» to other strategy games.

A console positioning seems very interesting for this, especially on Switch, this console being very adapted to this kind of porting, especially with its tactile support. Civilization VI also opens to this console with its porting, so players are also there.



## 2 - Summary of the project and its originality

Our Land is a solo turn-based management game on a 2D hexagonal grid.



The game takes place in a «post-collapse» future of our contemporary civilization where nature has regained its rights. The nomadic tribe that the player embodies lives is therefore marked by our contemporary history. They decide to oppose this and find a place more in harmony with its environment.



Our Land's ecosystem shows the fragile balance of a systemic world where everything is interconnected and where the player's actions can have positive or negative consequences. The player will therefore have to understand these connections and the behaviours that result from them in order to have a better understanding of the world and to survive as long as possible. The resources that the player needs are located, exhaustible but also renewable. The civilization that the player embodies therefore uses nomadism to give the resources time to renew themselves during their absence. By surviving for a long time, the player will be able to evolve over time and natural changes.

The game will be divided into different scenarios that the player can do as they wish, allowing them to vary the challenge proposed and thus give elements of narrative and knowledge about the nomadic tribe.

The originality of the project therefore lies in its development of the ecosystem as an entity that has its own behaviour. That aspect is generally not much addressed in management games where the ecosystem is at the player's convenience. Our Land encourages the player to have ecological considerations and a short and long-term understanding of their actions. Moreover, by being part of a non-expansionist logic, the game allows the player to discover new challenges and ways to evolve.

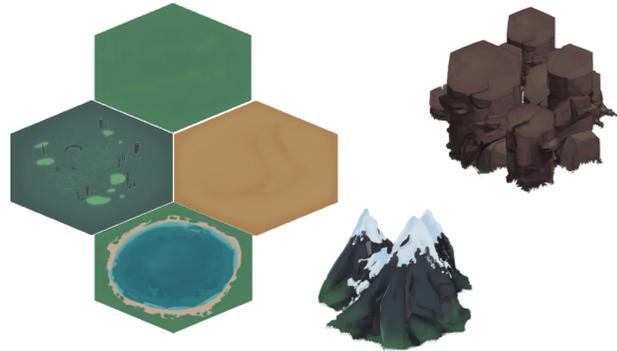
Finally, we wanted to create a game that was very accessible and inclusive for two reasons. First, to be able to have this positioning as a «gateway» to strategy gaming and work well on the ease of handling the game. Secondly, because we feel that we have a responsibility as game creators to remove the barriers that prevent people with different cognitive, sensory or motor skills from accessing the proposed experience.

# 3 – Game design and gameplay presentation

## A - Gameplay

### A.1 The Environment

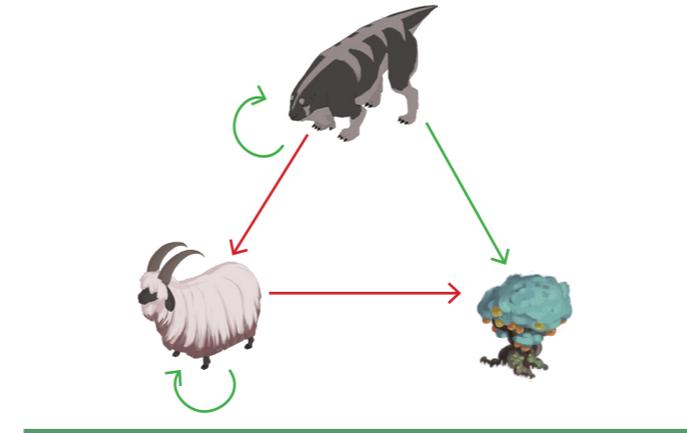
Our Land is played on a hexagonal grid, each tile is a «biome» that will have consequences on the passage of the entities (animals and plants) that can or cannot go on it. They can also block the player and the wind.



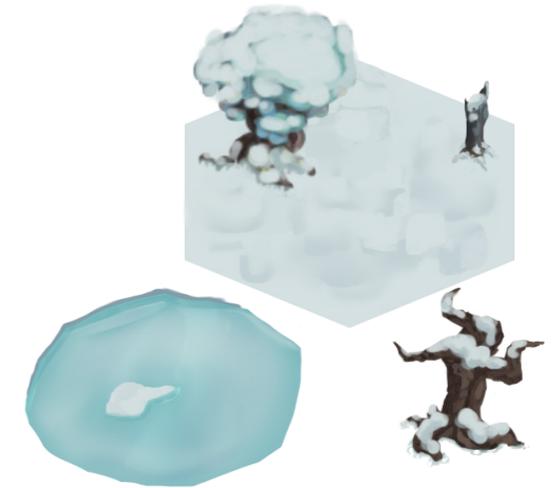
The ecosystem is populated by various entities that have a specific behaviour and interact with each other. Each entity gives resources and the player can interact with them to collect the resources they need to survive. In order to keep consistent cognitive patterns, we have taken inspiration from reality to create a cycle that is understandable for the player.



However, the player must be careful because as the entities are interconnected, decimating predators will create a demographic explosion among herbivores that will eat all the plants the player needs. The player must therefore think carefully about his short-term decisions so as not to suffer the long-term consequences.



To highlight the evolution of the world and its cycles, a system of seasons is present, especially the winter for which the player will have to prepare and to which they must pay attention to survive the difficult climate. This time marker also highlights the player's control of the systems and allow us to vary the challenge proposed to them.



## A.2 The Player

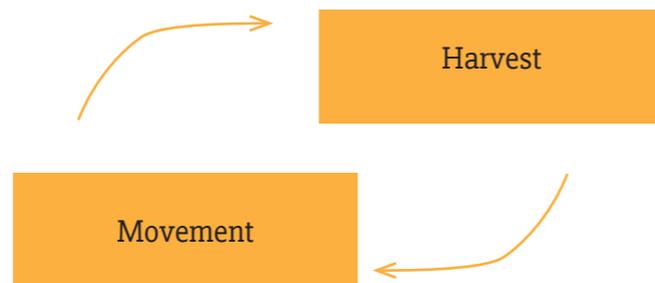
Since we had a very different game base from the usual management games, we decided to have a bottom-up methodology where we tested our essential short-term mechanics to make sure that the game worked in the interactions the player does all the time. Once we had that certainty, we built on top of that the progression the player would have.



### Core loop

The two resources that the player will need for their survival are the food without which their population starves to death and the fuel without which the tribe cannot move and consequently seek new resources once those around are exhausted.

Our two main interactions that constitute the «core loop» of the game are then harvesting and moving.

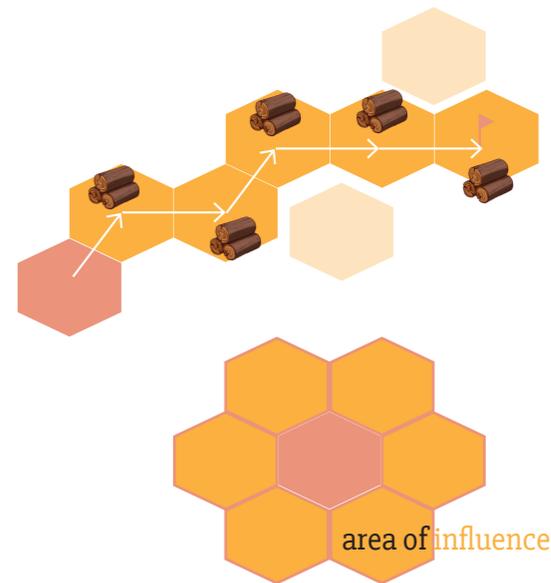


The player can move as many tiles as they want as long as they have fuel to do so. For each trip, they have the challenge of choosing an ideal place regarding their needs and means as well as calculating if it is more worth to make the trip in one or more turns, the nearest tiles at a given turn being less expensive than the most distant ones.

When placed, the player can harvest when entities located in his area of influence. They can then distribute his population, symbolized by «population points» around, which will collect the resources of the entities when the player ends the turn.

The player has an «entry cost» when harvesting an entity that will hence bring them little in the first turn of harvesting and then more and more.

This mechanism emphasizes the tension that exists between eliminating a group of entities at the risk of unbalancing the ecosystem regarding the large amount of resources that would provide comfort to the player.



Population state	Consecutive turns of harvesting			
	0	1	2	3
Under-populated	1 sheep	1 sheep, 1 skull	1 sheep, 2 skulls	1 sheep, 3 skulls
Medium	2 sheep	2 sheep, 1 skull	2 sheep, 2 skulls	2 sheep, 3 skulls
Over-populated	3 sheep	3 sheep, 1 skull	3 sheep, 2 skulls	3 sheep, 3 skulls

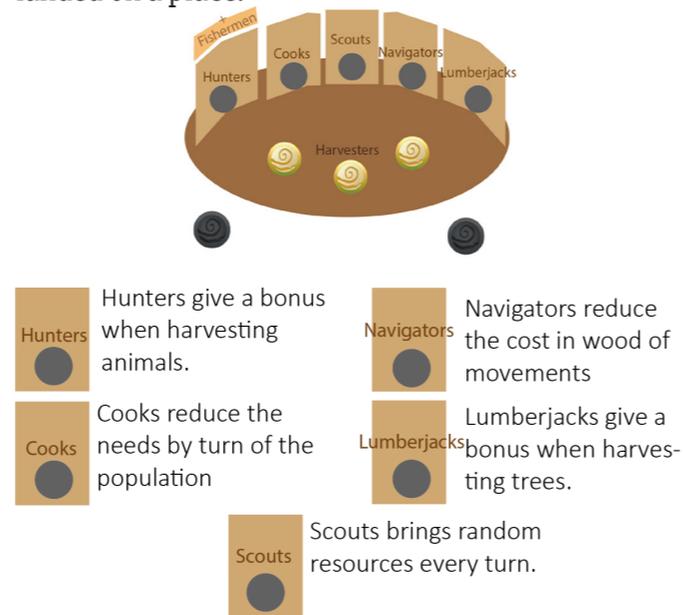
## The Population

After food and fuel, the player's most important resource is their population. Indeed, the more people the player has, the more entities they will be able to collect around them but also devote part of their population to less primary goals than pure survival, with crafts and research (see Workshops). However, the population is a versatile resource because it is closely linked to the population's food needs per turn. Having more population allows more actions but also proportionally increases the difficulty of the game.

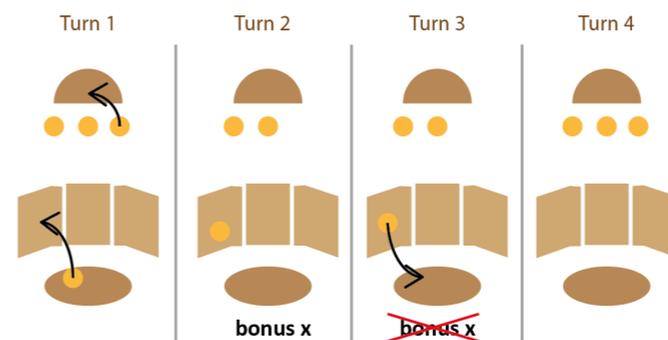


## The Workshops

The player can use their population points in workshops inside the ship. Each of these workshops brings a bonus in a defined field. By default, the points are on the «Harvesters' Carpet» and represent the points that go outside to collect when the player is landed on a place.



They can add or remove points in these workshops at will but will lose one turn when the point is on its «way» to the workshop or to the carpet of the harvesters (every time the player moves them).

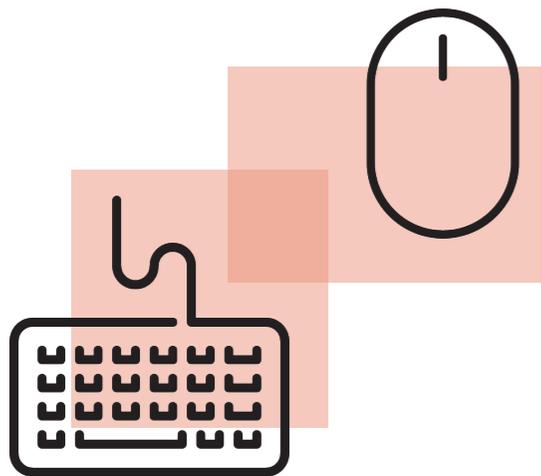


In addition to the bonuses, having a token for several rounds (consecutive or not) in the same workshop allows the player to win very useful permanent improvements. The player must therefore choose between their short-term interest in having the bonus in a given house and the long-term interest in unlocking an improvement that will be permanently useful to them.

	New Slot		New Slot		New Slot		New Slot		
Bonus +	+2nFood /harvest	Bonus +	-5nFoodNeed /turn	Bonus +	+random(2y,2z) Food  Fuel	Bonus +	-3mFuelUse /Movement	Bonus +	+3mFuel /harvest
	Unlocks fishing interaction		Wool Cancels the cold malus		Satellites/Ruins Makes ruins/satellites appear on the map		Wind Master Unlocks the ability to use the wind		Plant Trees Unlocks the ability to plant trees
	Hunters +nFood /harvest		Cooks -nFoodNeed /turn		Scouts +random(y,z) Food  Fuel		Navigators -mFuelUse /Movement		Lumberjacks +mFuel /harvest

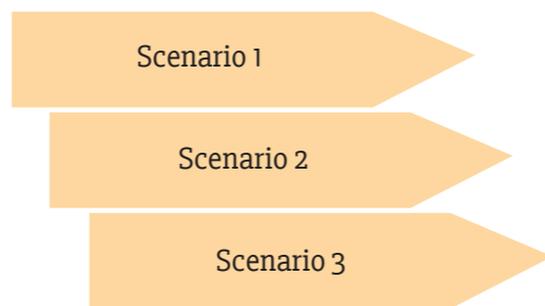
### A.3 Controls

In terms of controls, we tried to think for both those who are used to management games and those who are new to them as well as those who have different physical abilities. So we have multiplied the means to do each action. It is indeed possible to play only with the mouse, which adapts particularly well to physically disabled people as well as tactile supports. It is also possible to do a large part of the game with keyboard shortcuts to optimize each action.



### A.4 The different scenarios

In order to diversify the game experience, its difficulty and to give the player more information about the tribe they control, we plan on making several scenarios based on a different assumption. Each scenario has its own specific area and set of missions as well as a set of workshop improvements specific to it in order to renew the proposed experience and bring novelty to each scenario.



## B - Visual Universe

### B.1 The majestic nature

In terms of visual art direction, we wanted to emphasize the beauty of nature to give the player the desire to preserve it. This requires a great diversity of assets produced to stimulate curiosity and the impression of discovery. Particular care has been taken to have a coherent and detailed world to give it presence. To do this, animation is also very important to bring life and vividness as well as give an impression of abundance of biodiversity.

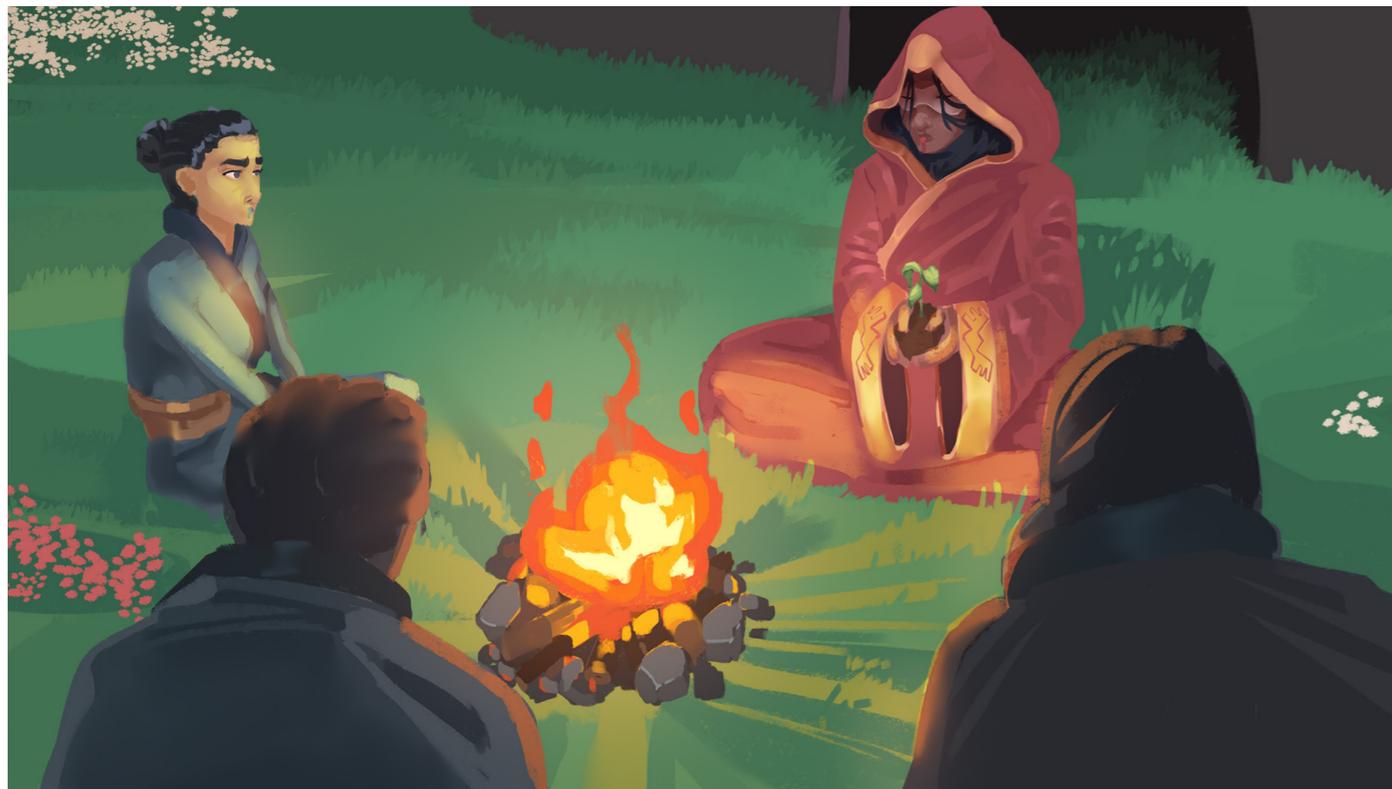
### B.2 The movement

As the player embodies a nomadic tribe, we wanted to have a lot of movement on the screen and have a game that looks alive and involve only the player in this momentum of motion.

### B.3 Tribe identity

Our last pillar in terms of visual direction is to be able to bring out a strong identity for the nomadic tribe, they use the wind as their driving force, are often outside, living in a large ship or in tents with a rustic lifestyle. It was necessary to show its elements through the visual of this population, their morphology, their clothes, their accessories.





## C - Audio universe

### C.1 The majestic nature

As with the visual, the sound underlines the majesty of nature with major and imposing music to highlight the gigantism and magnificence of natural spaces. One of the main sound constraints of a strategy game is that the music must be listenable and enjoyable for several hours, so we have been careful not to make it too repetitive. The dynamic ambiances according to the position and zoom level of the player's camera on the screen also allows these variations.

### C.2 Tribe identity

In order to give a strong identity to the tribe, we used recurrent instruments symbolizing their sounds and musical culture. Using diegetic interface sounds also allows the player's actions to be anchored in the reality of the tribe. We intend to make the player feel close to the tribe through sound, make it human and avoid the impression of being a god which can quickly happen with the top-view camera. The presence of small «mistakes» in the music is also there to make this human side feel.

### C.3 Sound Design

These musical intentions are also reflected in the sound design, which is very dynamic and adaptive to what is happening in the game and what the player is looking at, there are also many layers of detail that give a real depth of information to the player's interactions.



## 4 – Commercial potential

### A - Target and competition

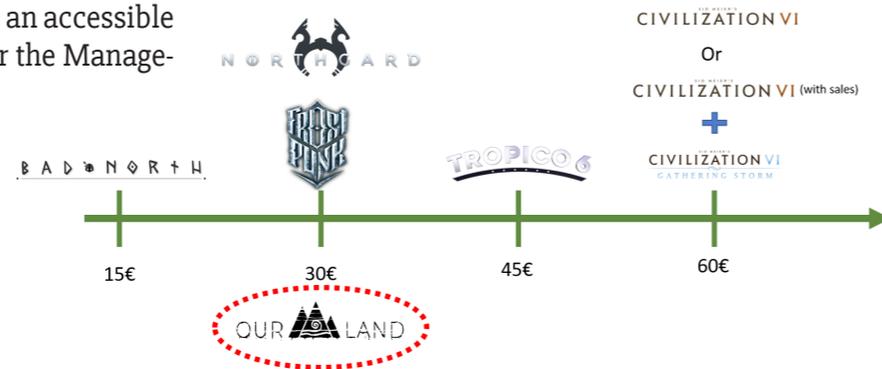
We wish to be on PC and Switch since with Our Land, we have 2 types of target:

- First, there is the mid-core Strategy/Management player. That type of player is used to play on PC. Unlike the “hardcore Strategy player”, they don’t necessary look for a high-level challenge. They can have a lot of fun on more accessible games like Our Land.

- Secondly, there is the “tourist gamer”. It’s a type of player that doesn’t play strategy games and usually plays on console. Recently, the trending platform is the Nintendo Switch. Our Land is an accessible game that could be a good entry door for the Management type of game.

About the business plan, we are planning to sell the game at 30€. We will also include few DLC not yet priced. As the graphic bellow shows, we are targeting an average price for strategy/management games.

This price meets perfectly with the quality level of Our Land. Furthermore, since Our Land is not a famous franchise, it would be difficult to convince players to buy it if we were more expensive.



### B - Communication strategy

#### Social network

Regularly, we will publish screenshot from the game, concept arts and show funny bugs in the game engine.

#### Video

We will create a video series of 10 episodes on YouTube and Twitter. It will present the game concept, the gameplay and the commitment of Our Land. The show will be editing as a night show with puppet and each time, a developer is the guest and will answer to questions about the game.

#### Newsletters

After the pre-production, we will develop our website and publish every month a newsletter. It will be a devblog, filled with news about the project’s progress and interview with the developers.

#### Events

We will take advantage of the Enjmin location in several events such as Game Connection in Paris. We will also take part to event in relation with our theme and the game message such as ecology, the balance of nature and collapsing. We are planning to work with association as Game Impact in France.

## C - Financial forecast

Sales revenues	
Units sold expected (units) *	50000
Average selling price (sales included)	22 €
Gross income	1 100 000 €
Expenses	
Developping time (months)	14
Development budget	351 000 €
Marketing	117 000 €
Testing/Localisation	35 100 €
Porting on Switch	50 000 €
Total	553 100 €
Gross balance	
Sales revenues - Expenses	546 900 €
Net Balance	
Gross balance	546 900 €
Distribution (30%)	182 300 €
<b>Net Total</b>	<b>364 600 €</b>

\* According to the estimated sales of equivalent games on Steam (SteamSpy)

## 5 – Description of creative innovations

During the creation of Our Land, we had a hard time relying on other games of this kind because it comes out of the codes of the management game: we don't extend territory, we don't build up to the skies, we don't try to exterminate other players, we don't exploit the earth.

We have brought back to the heart of the game a theme of survival facing the environment, an environment where humans are no longer demiurge but with which they must deal to create and perpetuate a culture.

### A - Ecological awareness

Our Land therefore speaks of a very current theme: the place of humans in their ecosystem. If we have believed for centuries that we could shape the earth at will with no consequences, it now appears that this is no longer the case and we must learn to understand, apprehend and maintain a balance with it. Our Land, by simply highlighting elements tangibly connected to each other to create a system that the player can understand, brings out the player's actions and their consequences. This leads them to think pragmatically, without moralizing them about how they will manage this environment and identify a strategy that is valid for them in the short and long term.

## B - Nomadism

By enhancing the ecosystem and giving it a new importance, the nomadic system seemed to us to be a relevant way of talking about exhaustible resources and allowing nature to recover before a new harvest. Moreover, nomadism raises interesting issues in terms of management, knowing where we are going to place ourselves, which migratory routes to follow, which journeys are the most interesting, which roads optimize our travel. It seems to us to be under-exploited in the few games that present a mechanism of nomadic civilisation. The movement is also interesting in a sense that nothing is acquired but everything is changing, unstable and adaptable to the situation.



## C - A non-expansionist management game

These originalities in the treatment of the ecosystem and the way of life have led us to rethink the purpose of the game and the player's progress. It is classic in management / strategy games to propose a progression through expansion and empowerment. In general, this type proposes during the game a shift from micro to macro by an exponential increase in the resources extracted and a progressive automation of tasks. In Our Land we wanted to leave resource harvest at the center of the gameplay, the goal is not always to win more but to keep the balance. So expansion and increase is not a good thing in itself, but rather an increase in difficulty, there are more arms to work with, but also more mouths to feed. The player will therefore have to redouble his strategy to survive without disrupting their environment.

## 6 – Methodology and tools

### A - Management

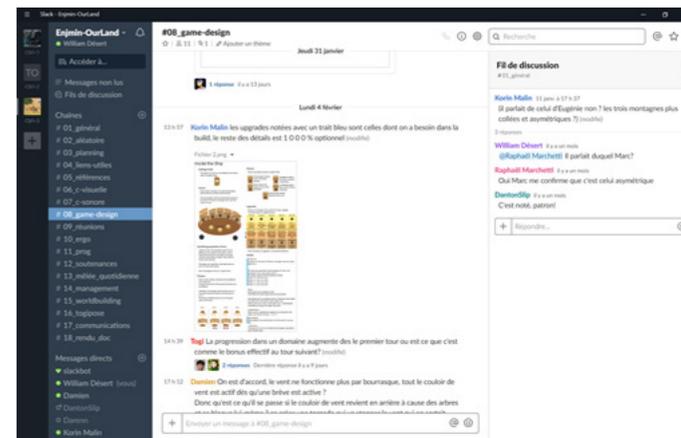
We are a team of 10 people, working in the same room. It allows us to debate together and to transmit the information smoothly. Every day, at 2 p.m., we have a daily meeting to know what people did the day before, on what they are working and what are their obstacles.

To stay in touch and to keep a written record, we are using Slack.

We are using Google Drive and G Suite (Google Office programs) to store, create and share all the documents about the game development.

The project monitoring and the task tracking is made on HacknPlan.

Everyone can create a new task, indicate if the task is in progress or done and give a priority to each task. Thank to this tool, we can follow the progression of the project.



## 7 - Team's resume

### A - Background

September 2017 : start of the 14th promotion at CNAM ENJMIN school

March 2018 : beginning of the 1st-year game project

June 2018 : ending of the 1st-year game project

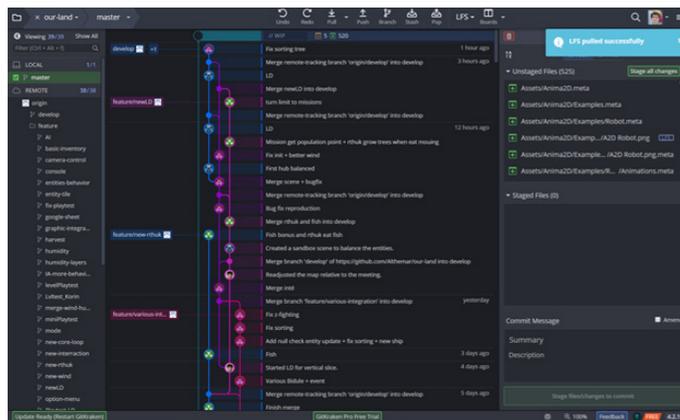
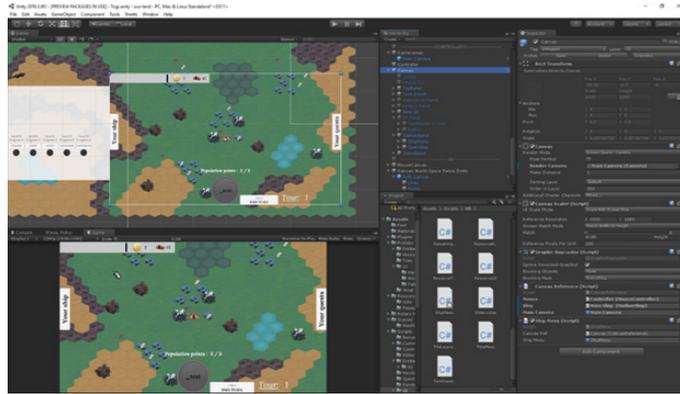
November 2018 : beginning of Our Land as the 2nd-year game project

February 2019 : ending of the 2nd-year game project and the Our Land pre-production

### B - Technical

About the development, we chose to work on Unity 2018.3. Firstly, because we are used to work on this tool. But especially because the version 2018.3 includes new prefab systems and the tile map manager, increasing our workflow.

Finally, in order to ease the work on Unity, we are using a versioning software (GitKraken), thus we can work together on the project without the risk of losing data.



## B - The team



**Damien Crechet - Programmer**  
Experience : Codex

**Paul Gaston - Game Designer**  
Experience : Perma

**Eugénie Goube - 2D Artist**  
Experience : Stori

**Darenn Keller - Game Designer**  
Experience : Tae.exe

**Raphaël Marchetti - Sound Designer/Composer**  
Experience : Deep Breath, Every System Down

**William Désert - Project Manager**  
Experience : Tae.exe ; Lily

**Thomas Giro - Programmer**  
Experience : It's Paper Guy

**Sara Jaafar - UI/UX Designer**  
Experience : Ceux qui restent

**Corinne Le Toquin - Game Designer**  
Experience : Ceux qui restent

**Romain Navazo - 2D Artist**  
Experience : You've got mail

## 8 – Production Planning

We have evaluated a 14-month production. We want to release the game in December 2019. The planning has 3 milestones:

		Game Design/UX		Programmation		Visual		Music/SD	
		Tasks	M/M	Tasks	M/M	Tasks	M/M	Tasks	M/M
<b>Start of the Project</b>									
nov 18			4		2		2		1
déc 18	Gameplay,		4	World	2	Graphic	2	SD Assets,	1
janv 19	World rules		4	systems	2	Assets,	2	Musics	1
févr 19			4		2	1st trailers	2		1
<b>Milestones 1 : Vertical Slice</b>									
mars 19			4		2		3		1
avr 19			4		2		3		1
mai 19			4		2		3		1
juin 19	Scenarii,		4	New	2	Graphic	3	SD Assets,	1
juil 19	LD		4	features	2	Assets	3	Musics	1
août 19			3		3		3		1
sept 19			3		3		3		1
oct 19			3		3		3		1
<b>Milestones 2 : Beta</b>									
nov 19	Polish		3	Debug	3	Polish	3	Polish	1
déc 19			3		3		3		1
<b>Milestones 3 : Gold Master</b>									

## Vertical slice

Made as the CNAM ENJMIN 2nd year project, the Vertical Slice is a part of the first scenario. It presents the Core Loop gameplay and the workshops mechanic during 10-to-15 minutes and introduces to future feature such as the seasons. It begins with an animated and dubbed cinematic. This Vertical Slice shows a part of the Our Land experience.

## Beta

The Beta is when the whole game can be played from the start to the end. At this moment, we will send the game to Nintendo in order to release Our Land on Nintendo Switch E-shop.

## Gold Master

When the game is over. After this moment, we will focus on the DLC and continue to update the game.

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## Conclusion

After the first presentation to the CNAM ENJMIN judging panel, we could note a real interest in the concept of Our Land. The game goes against all strategy-management fundamentals.

The over-consuming of our planet is a very concerning issue and, as one of the most widespread media, the video game has to heighten awareness about ecology.

Today, the whole team thinks sincerely the project is original, thanks to its gameplay and its commitment. We wish being a stepping stone for future strategy games about the respect of the environment and other people. Not about the pursuit of power and greatness.

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OUR  LAND