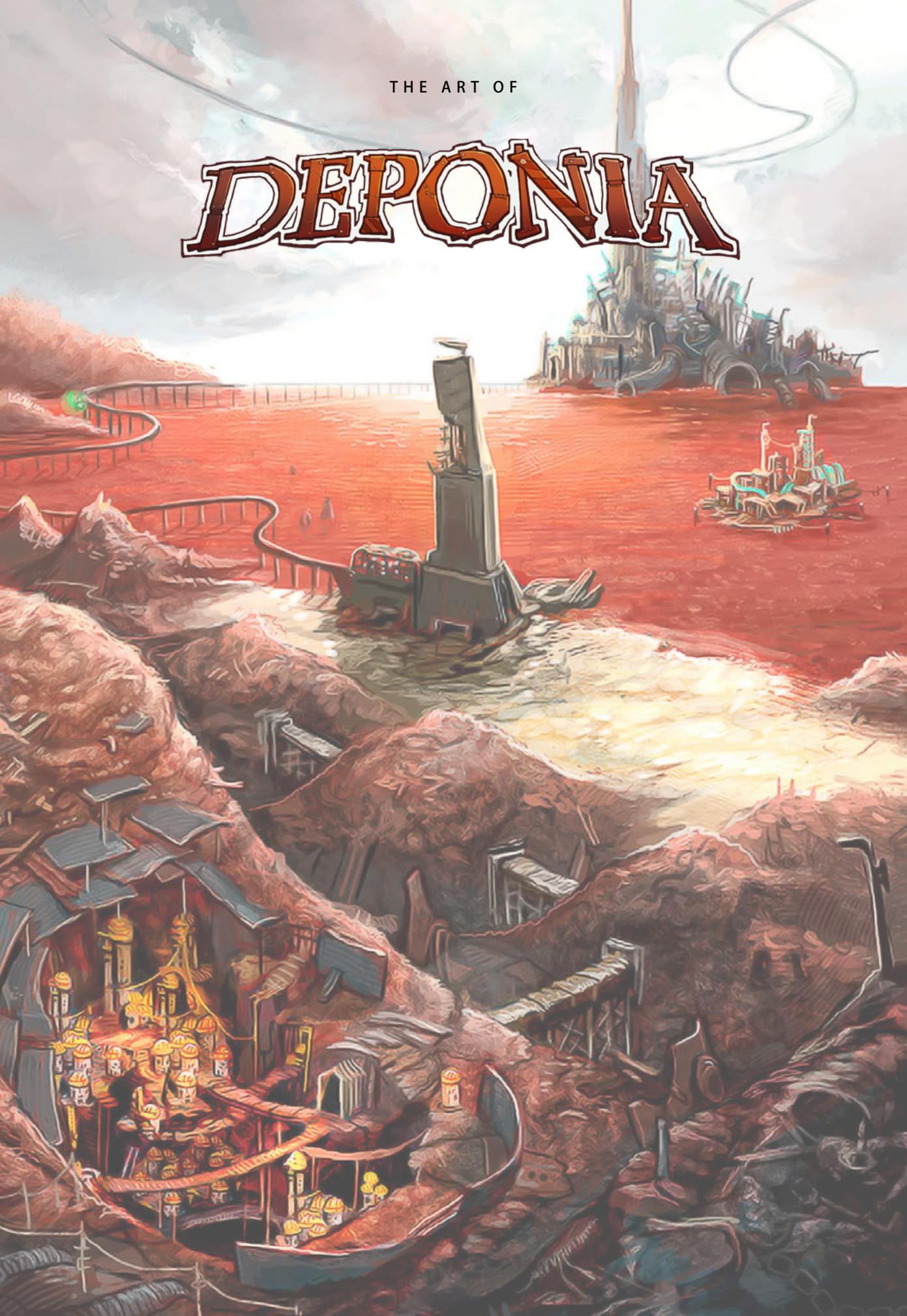


THE ART OF

DEPONIA

THE ART OF

DEPONIA





THE ART OF DEONIA

Second Edition

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FOREWORD

Poki, you are as old as "Zork". What may sound like an insult at first, is in fact a statement which does not offend me at all. Quite the contrary.

It implies that I have spent as much time on this planet as adventure games have – one of the first commercial forms of computer games ever created. Back then there weren't any to rudimentary sprites used in them. "Zork", for example, consisted only of a text used as a description, interrupted by yet another text-based user prompt. While I was learning how to walk and talk, computer games started learning how to use graphics – first four colors, then 16, 32... while I went to school, text adventures became graphic adventures.

When "Monkey Island 3" was released in 1997, I had just finished graduating from high school. At that time it became possible to bring life to hand-drawn comics in an almost seamless way, instead of animating chunky pixels. But the euphoria did not last very long. Even before the millennium expired, the genre was pronounced dead for the time being.

Fortunately, we all know by now that this recess did not represent the actual end of point'n'click adventures, but in fact – to add yet another next-to-last parallel to my own biography – displayed a sort of orientational phase. The last parallel should be a rather familiar one: Just in time for the new dawn of the adventure era, I found my way into the industry.

And so despite all the premature burial attempts, today I am allowed to write the foreword for this art book of a rather lively representative of its kind: Deponia. When looking at these three games – as originally intended – as a whole, one could say it is the most extensive point'n'click of all time and it has definitely become – in all modesty – a part of computer game history.

And that is not only because these three adventure games have contributed their fair share to the relatively short history of the genre, but especially because of the huge effort which the art and animation team surrounding Simone Grünewald, Gunnar Bergmann, Michael Benrad, and Rino Pelli put into backgrounds, animations and videos. In contrast to the trend of the industry, everything in the games has been ardously drawn by hand, frame by frame. At any given time, about 20 animators were working on the project simultaneously – in the end the final headcount went over 50.

And yet Deponia had been planned as an unofficial sequel to "Edna & Harvey: The Breakout" at first, where I was supposed to draw everything myself. Fortunately, we decided otherwise in terms of how to approach Deponia. The scribbles I did in my coffee frenzy, which have also unfortunately found their way into this art book, illustrate what kind of catastrophe this would have ended up being otherwise. The only sprites used in the game that can be accredited solely to myself are Rufus' nose (Simone's approach just looked too good) and of course Goal's nose (which I am very proud of). When ignoring these graphical deficiencies, you will get a solid idea of how much talent, hard work and love have flown into the design of our favorite garbage planet and beyond that you will also learn of a few interesting facts about how our artists go about their work.

I hope you'll have as much fun as me rummaging through these pages. And to be honest: Browsing through a Deponia artbook has a lot more style than watching the regular trash on TV, right?

Kind regards,

Poki



CHARACTER ART

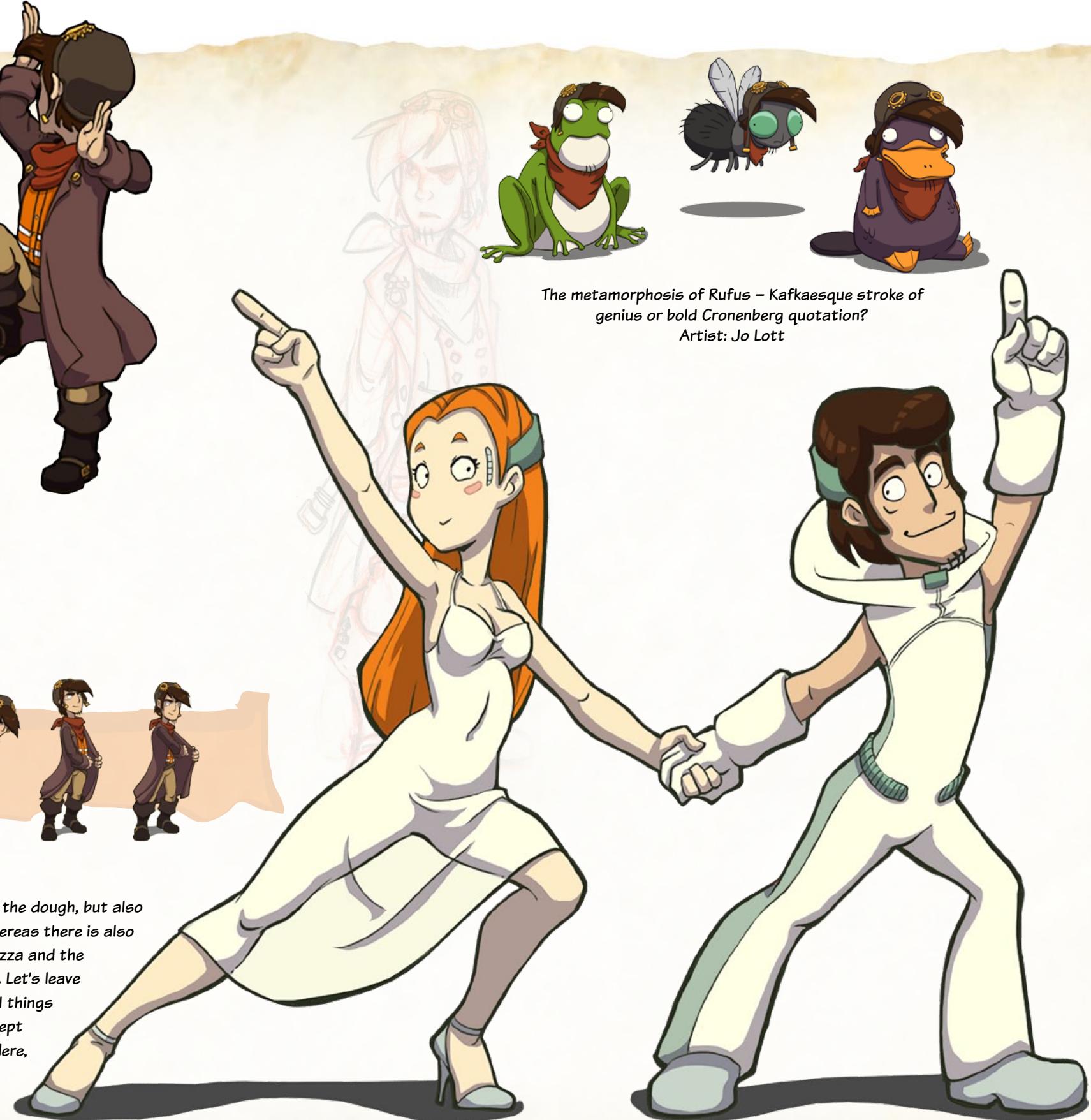
RUFUS

“ Don't worry, I'm feeling
bluckimuckisukischukiduki... ”



All good things come in threes. This does not only apply to the three Wise Men, the three bears and the Bermuda Triangle, but particularly also to Rufus and both of his doppelgangers. Last-mentioned trinity reminds us that we are not merely victims of our genes but also the product of our own experiences and the influences of our surroundings. It's like a pizza, which does

not only consist of the dough, but also of its toppings. Whereas there is also the Four-Cheese-Pizza and the Four-Season-Pizza. Let's leave it at that - all good things come in threes. Except on top of a pizza. Here, it's four.



CHARACTER DESIGN



When designing Rufus Simone Grünwald was loosely geared to Poki's „Edna-Style“. Nevertheless, she drifted away from his first scribble with every new iteration. When she finally presented her outcome to him, after a while of pondering, Poki grabbed the tablet stylus right out of her hand, erased

the nose and replaced it with the distinctive stroke which has adorned Rufus' face ever since. It should be mentioned that Simone left an empty space on her sketch of Goal as a precaution. Poki, however, did not correct this feature because he thought it to be a homage to Edna.



SOLID RUFUS

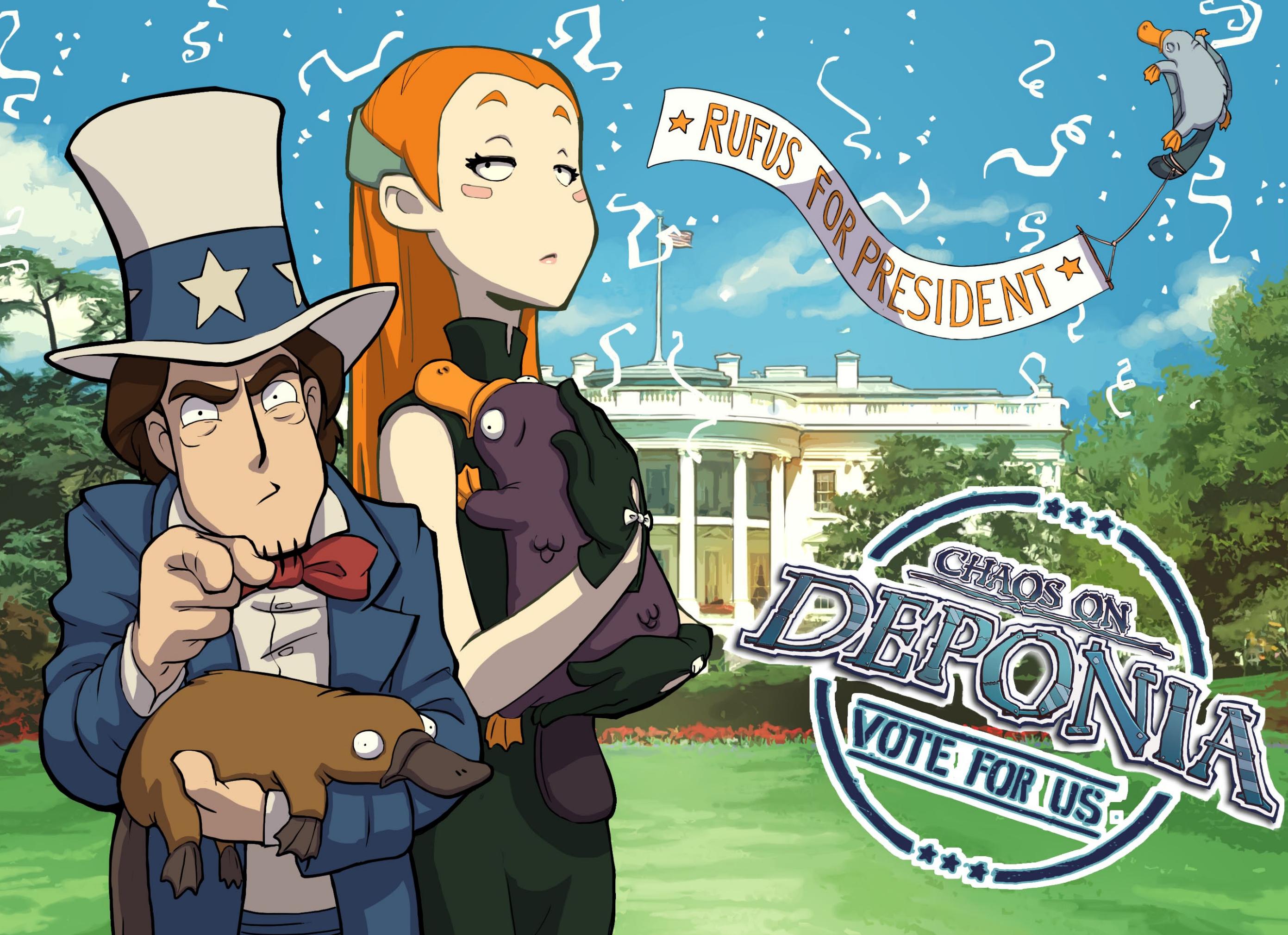


Concept Art: Poki

After he had to watch Goal die in his arms and the world had been infested by fewlocks, Solid Rufus was driven by one single thought: Deponia must burn. If everything ends, it might as well be ended by his own hands.

The Rufus of the future has no hope left for better days. His last years spent in grief and pain made him jaded and cold; all joy of life drained from him he even grew a mustache.



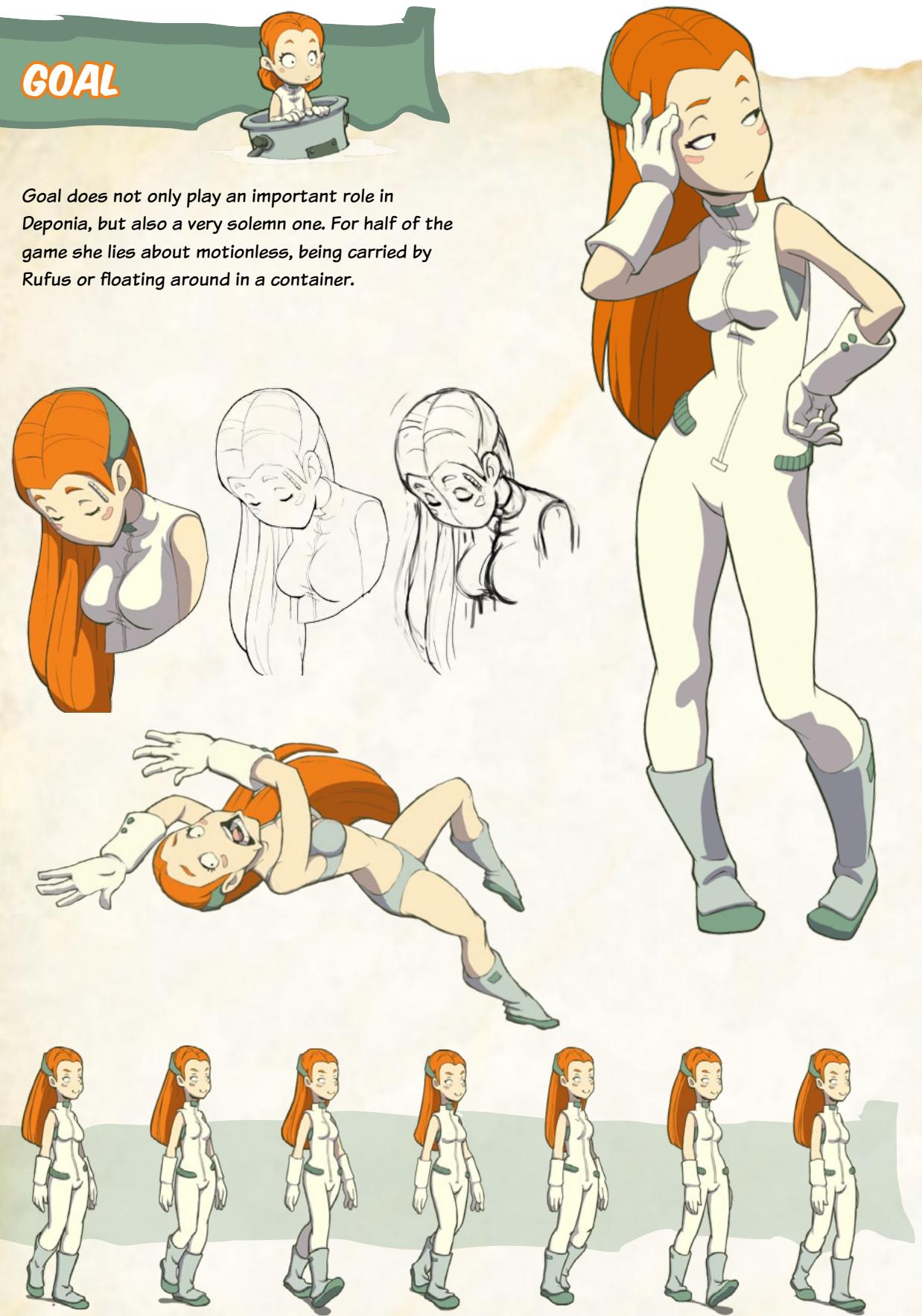


★ RUFUS FOR PRESIDENT ★

CHaos on
DEPONIA
VOTE FOR US

GOAL

Goal does not only play an important role in Deponia, but also a very solemn one. For half of the game she lies about motionless, being carried by Rufus or floating around in a container.



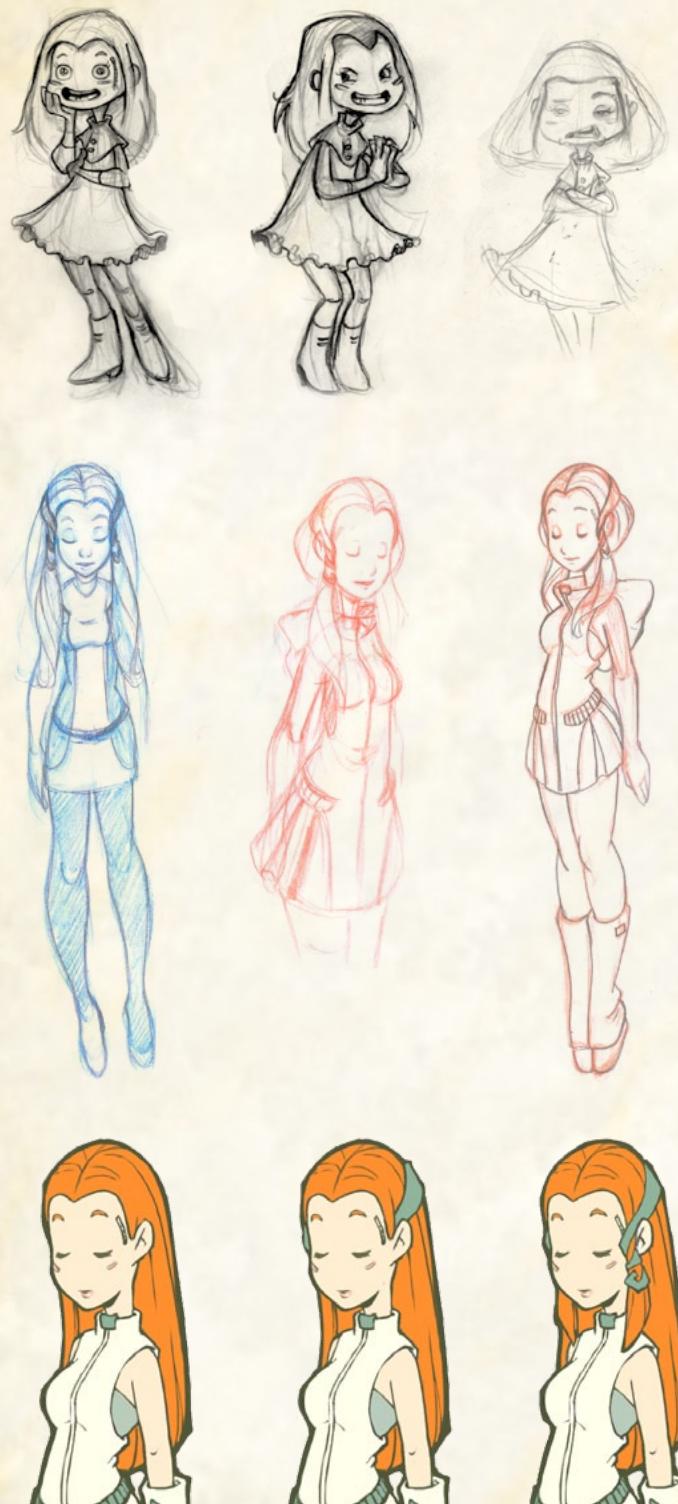
Walking Cycle



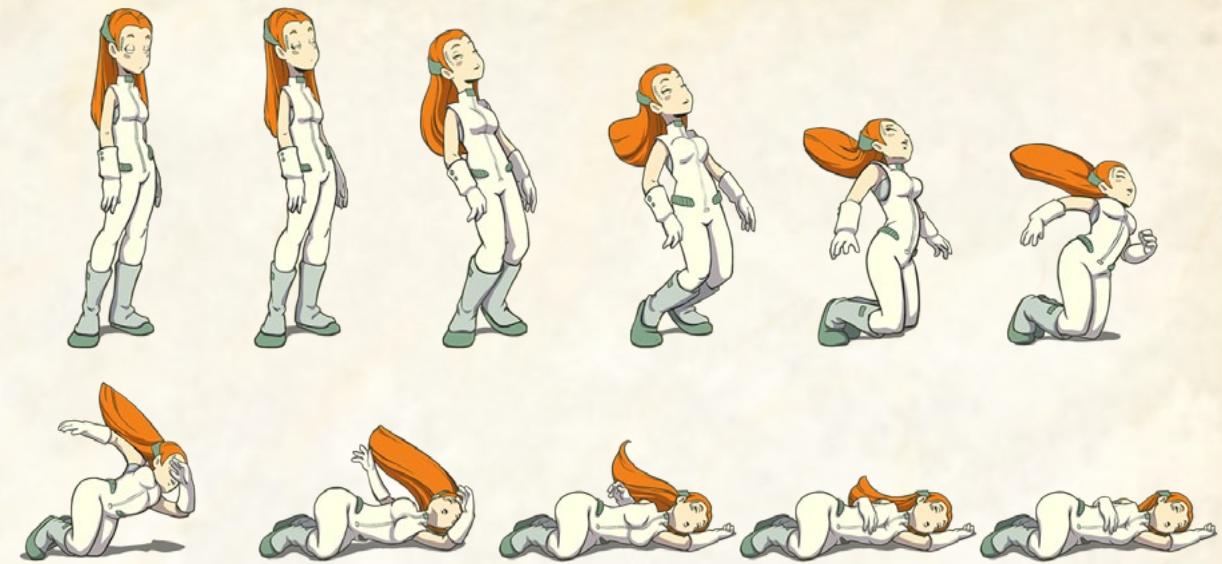
But, although her activity meter rarely registers any big peaks, one has to give her credit for doing only ethical actions.

As the quiet conscience of our story her use in the game is narrowed down to being the moral compass needle. And as we know, the latter only shows the correct path when pausing motionless at a horizontal level.

CHARACTER DESIGN

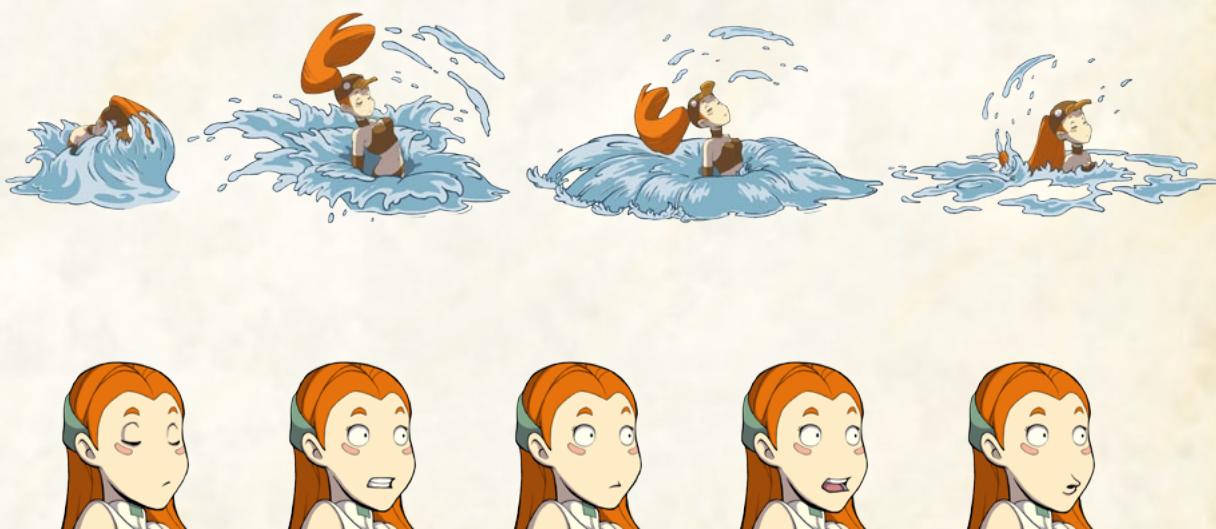


ANIMATION



Frame-by-frame animation is a very elaborate affair. While 3D character models only have to be created once and can be twisted and bent like a marionette to one's heart's content, Daedalic animators have to draw their

characters' every phase of motion. Imagine a puppet theater in which the puppet master has to carve a new puppet every time it moves an inch. It's crazy!



FUTURE GOAL

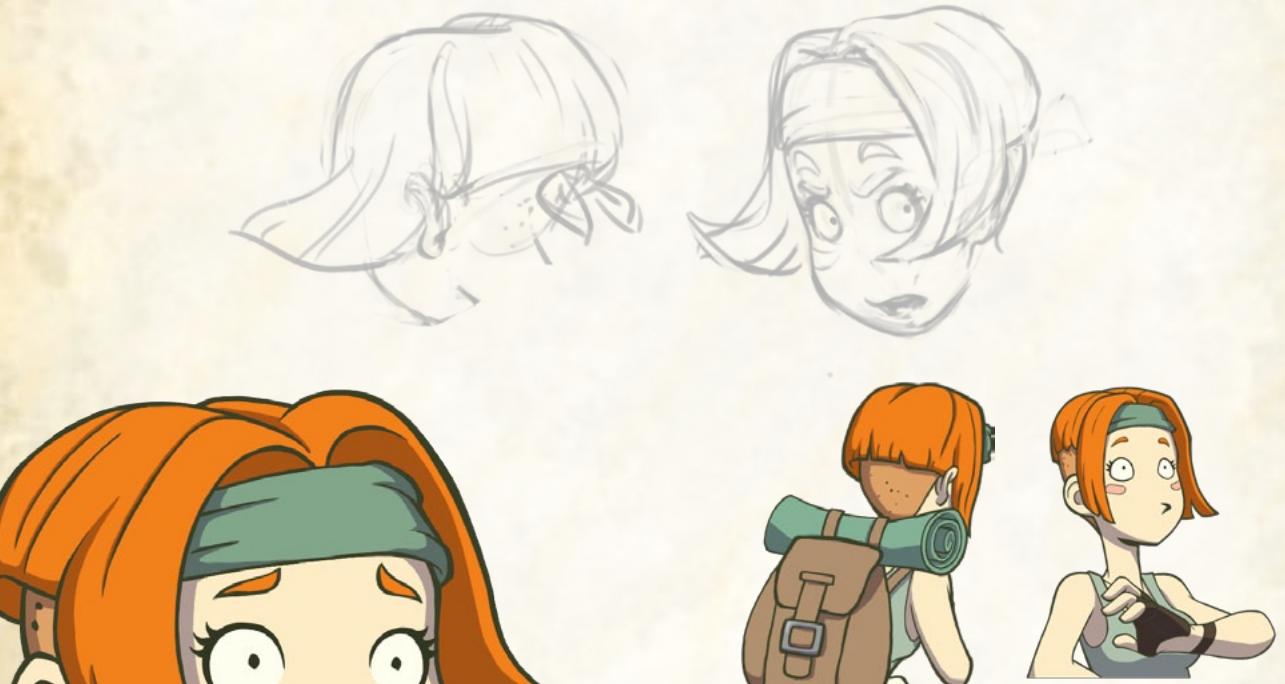


NO FUTURE GOAL

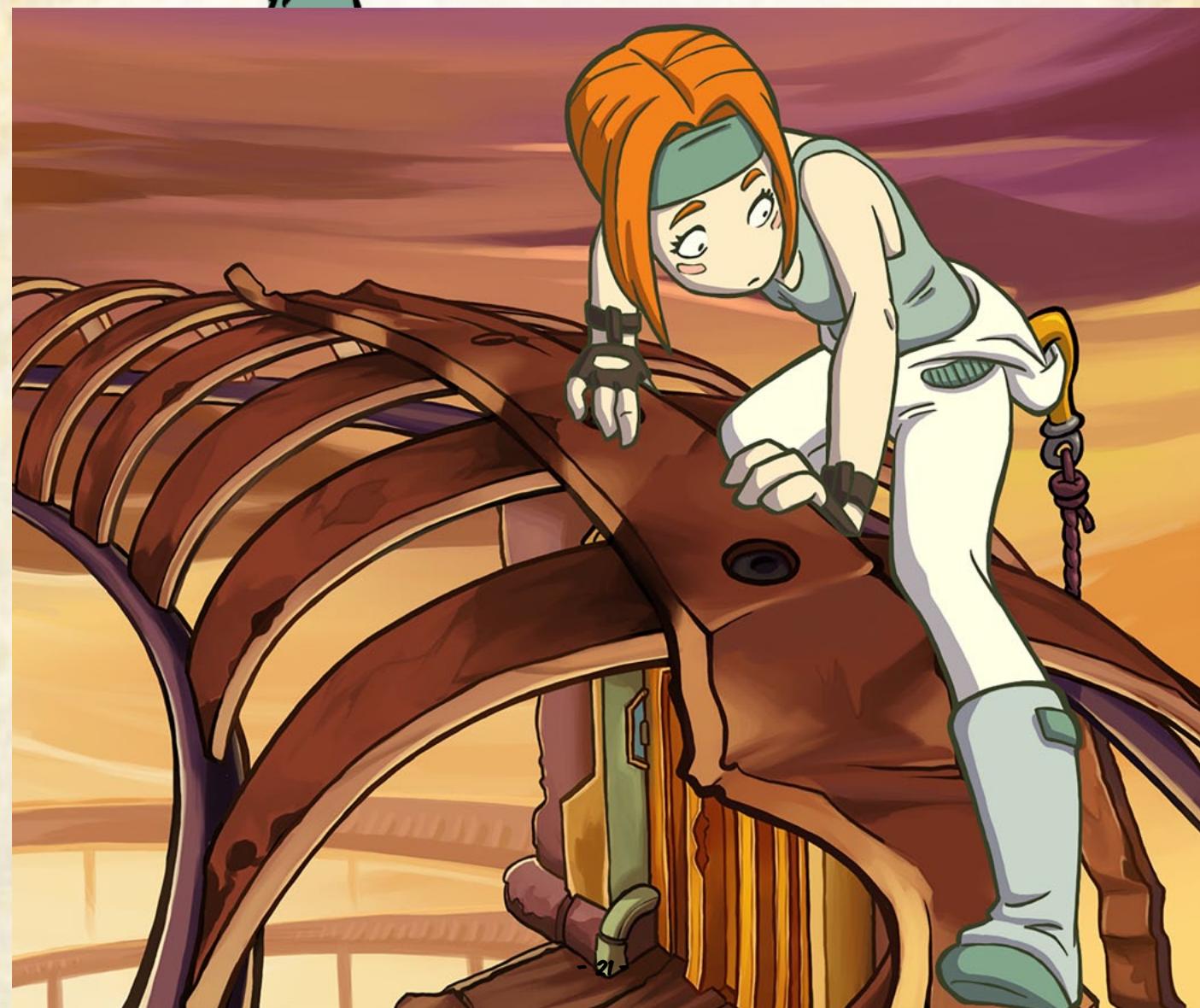
If you thought Future Goal was hard-boiled, this lady will show you the true meaning of the word.



She's seen it all, been through it all and she has nothing but contempt for Rufus at this point. She shipwrecked in the time bubble long ago and when the first people starting coming through the portals, she has built Paradox-City from the surrounding junk. She doesn't believe in a good future anymore, since there is literally no future in this place.



After Rufus fatal leap...well, fall of faith, times were hard for Goal. She not only suffered the loss of Rufus, but also had to see Elysium crash and burn. Her world offers nothing worth fighting for anymore, so she has nothing left to lose. When she came across someone who could change the past, she went all-in to get another shot at saving Rufus.

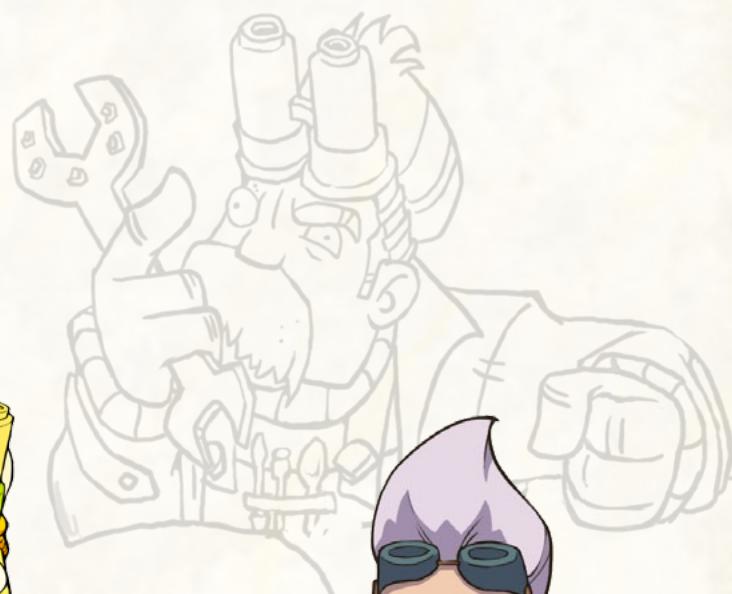




DOC

While we earthlings think of neat laboratories when hearing words like "scientist" and "inventor", the same cannot be said for the inhabitants of Deponia.

The Deponian tinkerer usually starts off his career with a simple discovery, things like "fire sets things on fire" or "wheels can be rolled" for example, and ends his career as a small heap of ash in a guardrail of a speedway. Therefore, you can, without a doubt, read off of Doc's old age that he must be a world-class tinkerer for a Deponian.



WENZEL



WENZEL ?

Early concept of Wenzel
Artist: Michael Benrad

You can discover who Wenzel really is and what happened to him after his sudden case of wealth by playing the leopard mode in Deponia or noting down the fourth letter on every third page backwards, translating them into ancient Greek and transcribing them into numbers.

Now all you have left to do is add them together and send us your result by email to leopardenmodus@daedalic.com. We will be in touch if you have done everything correctly.

BAILIFF ARGUS

Being the right hand of evil, one requires nothing more than striking looks. Argus' outfit may, on the surface, remind outsiders of the antagonistic archetype from the Star Wars saga. To be honest, Poki did choose the military uniforms of the Red Army as a visual reference for the Organon uniforms. The beard fashion of famous communists have been alienated as mechanical chin hair prosthetics to serve as an iconic eye catcher. The actual outcome, which does in fact bear an undeniable resemblance to Darth Vader, only suggests that George Lucas suffers from the same brain defect as Poki does.



CAPTAIN BOZO

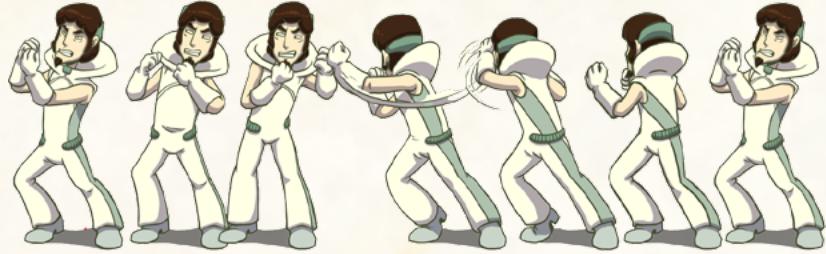
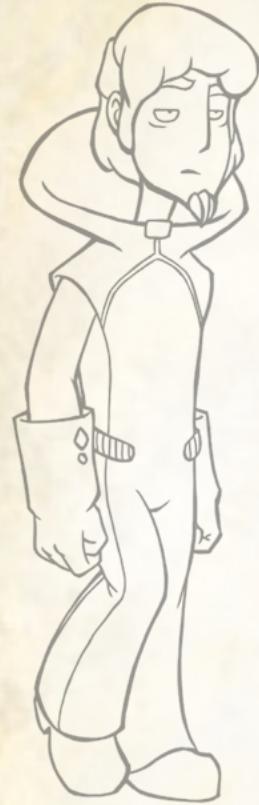


Captain Bozo – the name of our favorite trash-cutter captain is not to be comprehended in its English meaning of "idiot" but rather – to save

Bozo's honor in this matter – as a straight-forward translation from Spanish (= Capitano Baby Face).



CLETUS



After Emilio Indez from "A New Beginning" Cletus now lives up to be the second Daedalic super villain in a 70s disco-look. It makes you wonder whether The Great Zaroff secretly wears platform shoes or if Dr. Marcel would look good with Afro hair.



PRIME CONTROLLER ULYSSES



TV always adds ten pounds. Poki uses this principle brazenly in order to lend maximum presence to the elected mastermind behind the Organon conspiracy, although Prime Controller Ulysses until just before the end.

Concept Art: Poki



RESIDENTS OF DEONIA



TONI

"Put some food into your palm
Take some butter, keep it calm
Disregarding all the smut
Put it into a cow's butt
And it'll sound like Toni's mom."



Concept Art: Poki

GIZMO

Even though Gizmo works three nerve-racking and time-consuming jobs, he's certainly not making enough money with them. He brags about getting exorbitant wages from all three, while at the same time he also pays three times the income tax and social security contributions. According to Mayor Lotek this is only fair.



Concept Art: Poki



Artist: Simone Grünwald



HERMES

Here you can see Hermes wearing the genesis assortment from house Organon. The fashionable greenish-grey raincoat "Obiwan" protects its wearer from water as well as radioactive fallout and simultaneously preserves body warmth and suicidal tendencies at once.



“Jugular ragout!”



DONNA

Why does Donna have one eye? Why did she change her hair color? Who installed her implant? How did someone like her become the leader of a criminal organization? And why does Poki silently leave the room all of a sudden as soon as somebody addresses these topics?

COWBOY DODO

Cowboy Dodo, originally known as "Cowherd Partridge", "The D", "Dodoist" and "Dr. Do", born as His Serene Highness Ottmar Dietrichson from Ostwestfeld, likes to describe himself as "the

musical and other salvation of the world through lechery in all eternity, amen".

We are bound by contract to agree.



Concept Art: Poki



“ Look at me
Look around ”



Any coincidental similarities with the German rapper Smudo are entirely intentional on our side.



Sketch and realization: Simone Grünwald

BAMBINA

Bambina's translated name corresponds to "little girl" which would suggest that, at least from her parents perspective, this was a fitting name for their daughter. Mind you, however, that Bambina's mother was bigger than Bozo and even had a denser beard growth - which proves once again that everything is relative in the universe.



Concept Art: Poki

CAPTAIN SEAGULL

According to experts, to flesh out an ideal authoritative father figure is one of the simplest exercises ever: All you have to do is take two portions of Sean Connery, one portion of

Käpt'n Iglu and - voilá - your prototype-like paragon of a spectre for a protagonist with daddy issues is complete. Easy peasy, right?



GOON

Not only did the German Let's Player "Gronkh" lend his voice and looks to Goon, but also his grace and his smell.



Concept Art: Poki



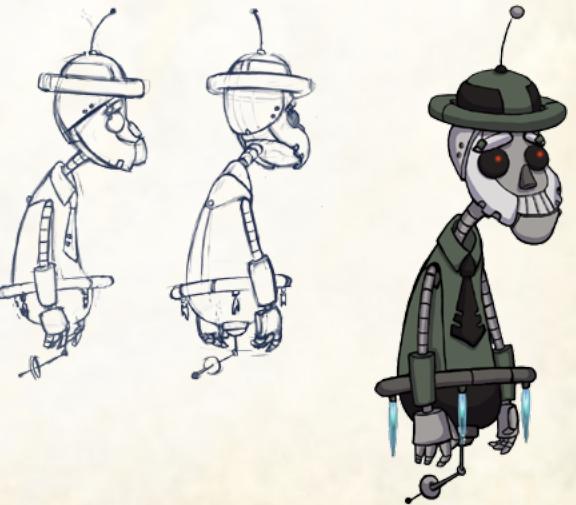
JUNE

June, you lucky thing! Admittedly, Rufus took her house, radiant heater and her great love, but instead he gave her the gift of dance - and nobody has really lived until they have danced!



OPPENBOT

Oppenbot obtained reason and emotion from his constructors in order to grasp and feel how meaningless his existence really is.



LIEBOLD

Liebold's resemblance to Rufus' first sketches proves that recycling is of great importance in Deponia. His nickname "compost cakehole", however, should be due to the teabags stuck between his teeth.



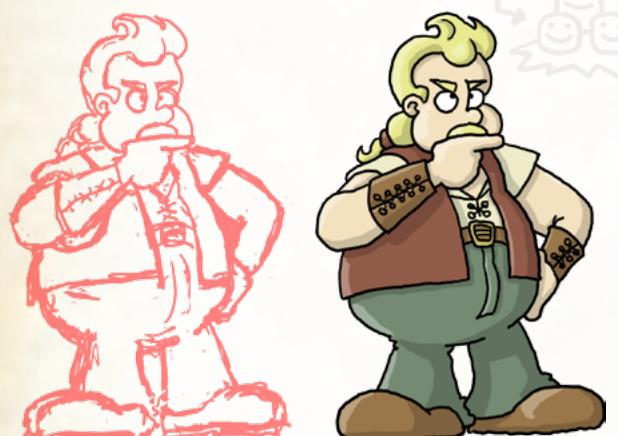
GARLEF

A picture paints a thousand words. With Garlef this only applies if one of these words isn't "hideous". In that case one can confidently refrain from the picture plus the other 999 words.



JANOSCH

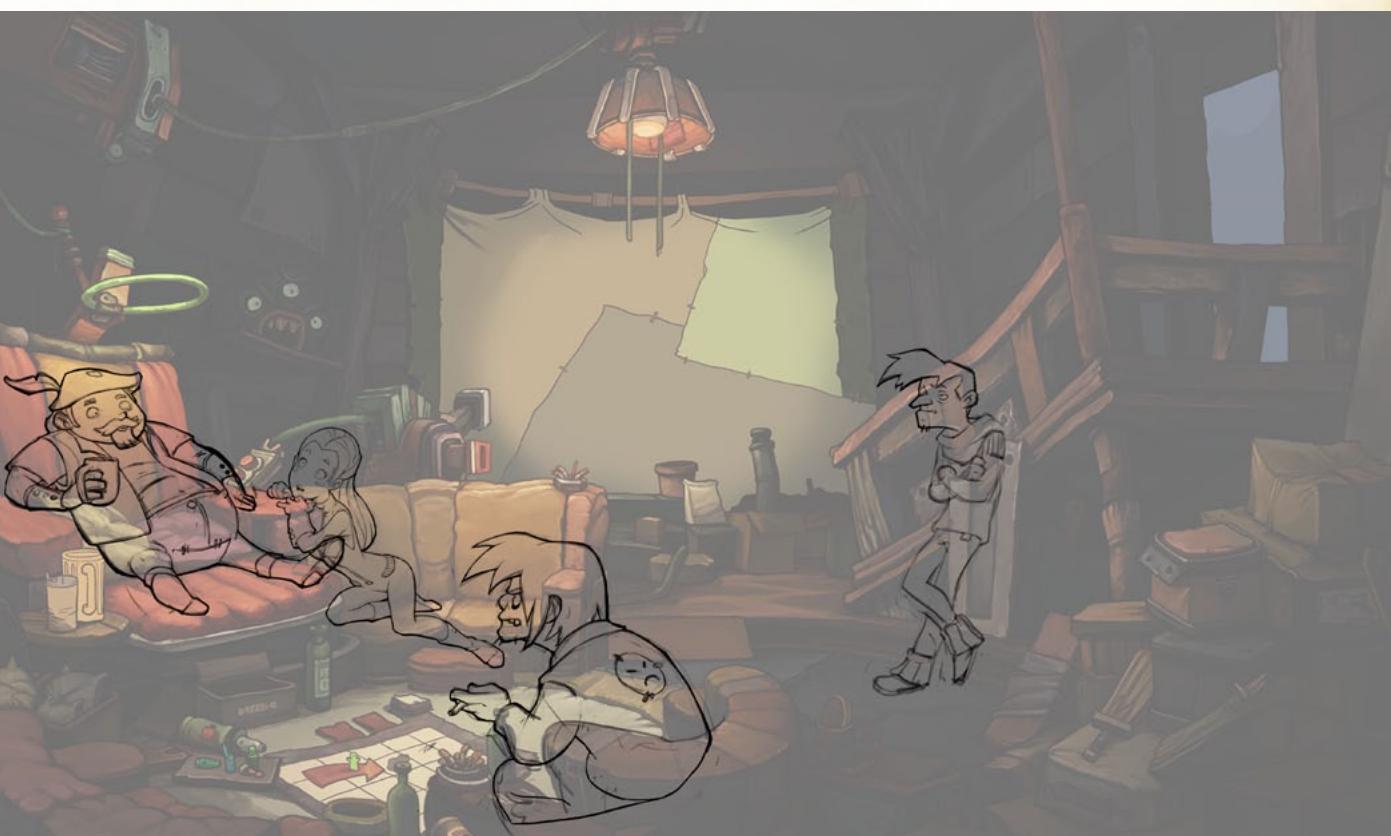
“ How can I shtop if you neffer tell me vhat it ish zat you find sho eggsheedingly hoomuroosh? ”



Concept Art: Poki

The cliché, describing the goldilocked rebel leader, made its way to the satirical exaggeration it is today without the inconvenient detour over an underlying original. Parodies like "Top Secret" or "South Park - Bigger, Longer & Uncut" made fun of an

archetype they themselves had created, in this way. To socialize this subjectless caper, this mirage of pop culture, this reverse vampire's reflection within yet another malapropism, with the opposite, presents itself as treading on thin ice even for post-postmodernism.



Mc CHRONICLE

McChronicle is the underrated janitor of Porta Rustica's university. When he meets Rufus, though, he introduces himself as a professor of temporal physics.

He built a real time machine but he is so worried to mess up the space-time continuum that he only uses it as a parking aid. Due to his trustful nature, he is the ideal victim for Rufus' cataclysmic ambitions.



Concept Art: Poki



FEWLOCKS

Fewlocks are the worst! After them, there were no upgrades to the genetic database, so they're the last model of the Elysian cloning facilities. Considering their vast number, you, dear reader, may wonder where all the biomass for their production comes from. This question is easily answered when you think about a connection between the Fewlocks and the ever dwindling number of Elysians.

The common Fewlock is a wild beast with an ounce of decency. That's why they always put pants on before mauling, maiming or chasing their own tail.



ELEPHANT

They're real! Pink elephants walk the earth of Deponia. But it needs exceptional skills to even notice them. Especially this specimen is a two-men crew in the sorry excuse for a radioactively pink camouflage suit. At first, the elephant is still shy and tries to stay hidden, but when someone meddles with his plans for the time lines, he will turn into an overwhelming enemy: he will stop from nothing and crush anybody in his way who does not belong into his version of the space-time continuum.



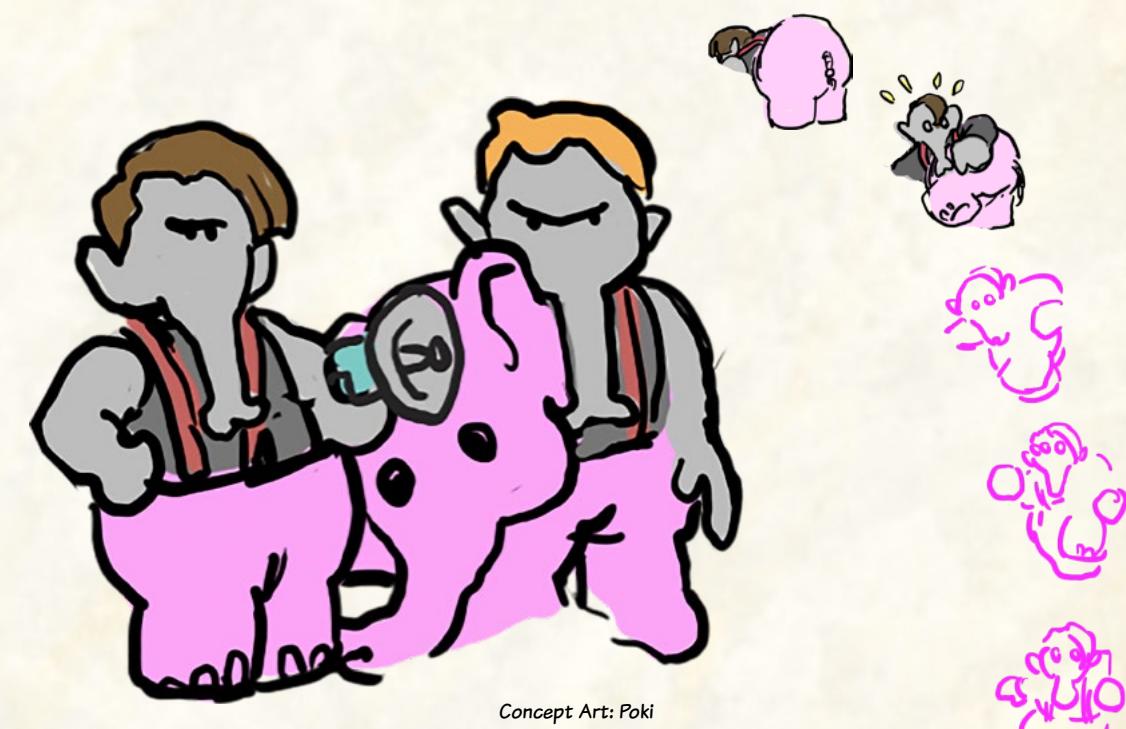
Concept Art: Poki



UTOPIAN 1, UTOPIAN 2 (UNMASKED ELEPHANT)

The Utopians are time-travelling aliens from planet Utopia. As you can see, they cover at least two frightening tropes of comic literature. This stands in vast contrast to their cute elephant-like appearance. In this emulsion of fear and cuteness there is little left they could command respect with. If it wasn't for their weaponry which is deadly for Utopians, but only mildly inconvenient for Deponians, nobody

would take them seriously at all. Their plan is, to reverse everything to its normal state, i.e. the state before Rufus messed everything up. That was actually their interference causing all this trouble is an oversight typically for time travelers.



Concept Art: Poki



RONNY

Ronny is Elysium's AI, operating its machines with wit and joy for the floating city's inhabitants. Ronny fulfills all their desires and there's nothing Ronny wouldn't do for them... At least until Rufus showed up. After a amateurish attempt to bypass Ronny's security routines, Rufus somehow managed to turn the benevolent AI into a threat to mankind.



Concept Art: Poki

TUCK

Good old Tuck is the town's drunkard. They say he once was an ambitious young man who easily turned junk into... well, better junk. But these days, he's just a sad wreck. The last drink is always the bitterest, so he prefers to keep drinking. Tuck and Rufus are friends, and their bond is only sometimes tainted by spontaneous vomiting on Tuck's part.



Concept Art: Poki

PIMPI THE PIMP

Pimpi the Pimp. The only shiny thing on Deponia is probably the bling of this jewel-juggler. He's a hopeless romantic and he doesn't believe, but actually knows what a woman wants to hear. His keen senses let him smell good mojo from 100 miles away and there are few things that make him lose his cool. It's all about love in his book. But even Pimpi meets his match when he tries to mentor a hopeless cause like Rufus.



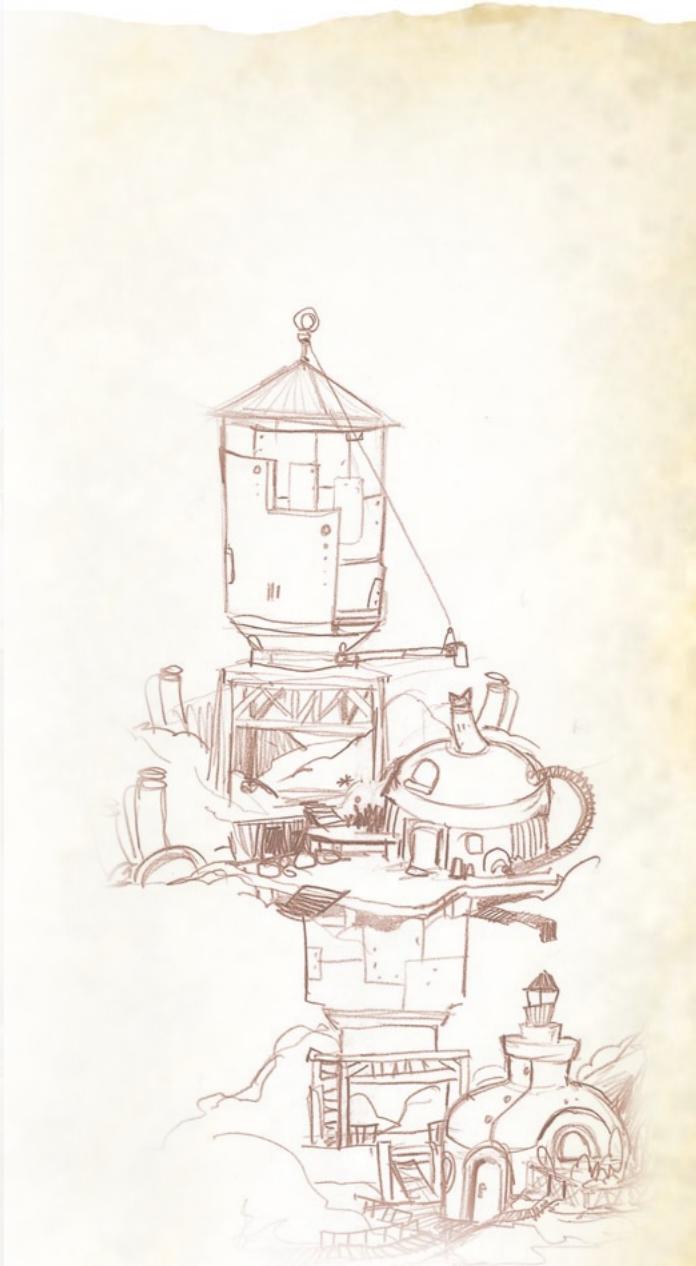
Concept Art: Poki

SCHNIXI

There are few women like Schnixi. In fact, there are only 5 left, all others have been either been buried alive in catacombs or launched into orbit to put an end to their endless blabbering. You could say she's a telepath since there is no

clear distinction between what she says and what she thinks. There is no filter mechanism between what she forms in her head and what pours out of her mouth in an endless stream and she is oblivious to the phrase "inner voice".





THE WORLD

WELCOME TO THE TRASH!

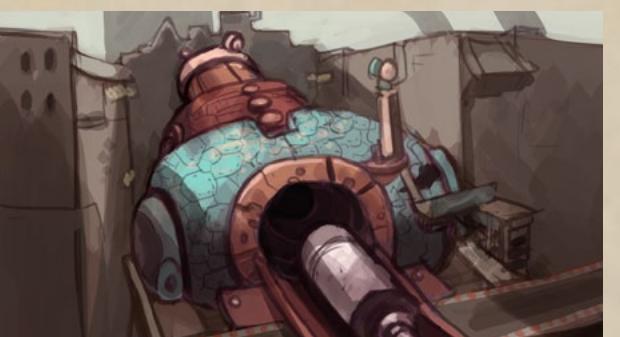


These early pieces of concept art mainly show the Lower Ascension Station. For the guess-friendly amongst our readers we have hidden a drawing which resembles something completely different. In every 20th artbook

one of these drawings can be scratched free with a coin. With a little luck you may also find a code underneath with which you can win a new artbook that hasn't been scratched up beyond recognition. Good luck!



COLORFUL WORLDS



When hurling around paint like a maniac, one should not be too surprised if he finds himself looking at a booger-green canvas eventually. That's what happened with our background artist, whose colour moods for the Porta-Fisco chapter invoke associations

with used handkerchiefs for a reason. His shift into his "nose secretion-like paint phase" marked the end of Micha's ambitions regarding his career as a portrait artist, but revealed to him a chance for a job as a matte painter for the next Peter Jackson film.



MAP OF DEONIA

From a topographical perspective, the Red Rust Sea presents itself as child's play. True cartographers should test their skill on challenges like Rustralia, where tectonic movements lead to not only weather forecasts but also geographical correlations being predicted within every news broadcast.

Announcements like "17°C in Smellbourne, western from Mount Anvil until Tuesday, followed by slight elevation in the Red Dessert which can last till the weekend" may seem critical, but could save a cartographer's life when in doubt. (Regular people usually distrust these topographically active areas anyway.)

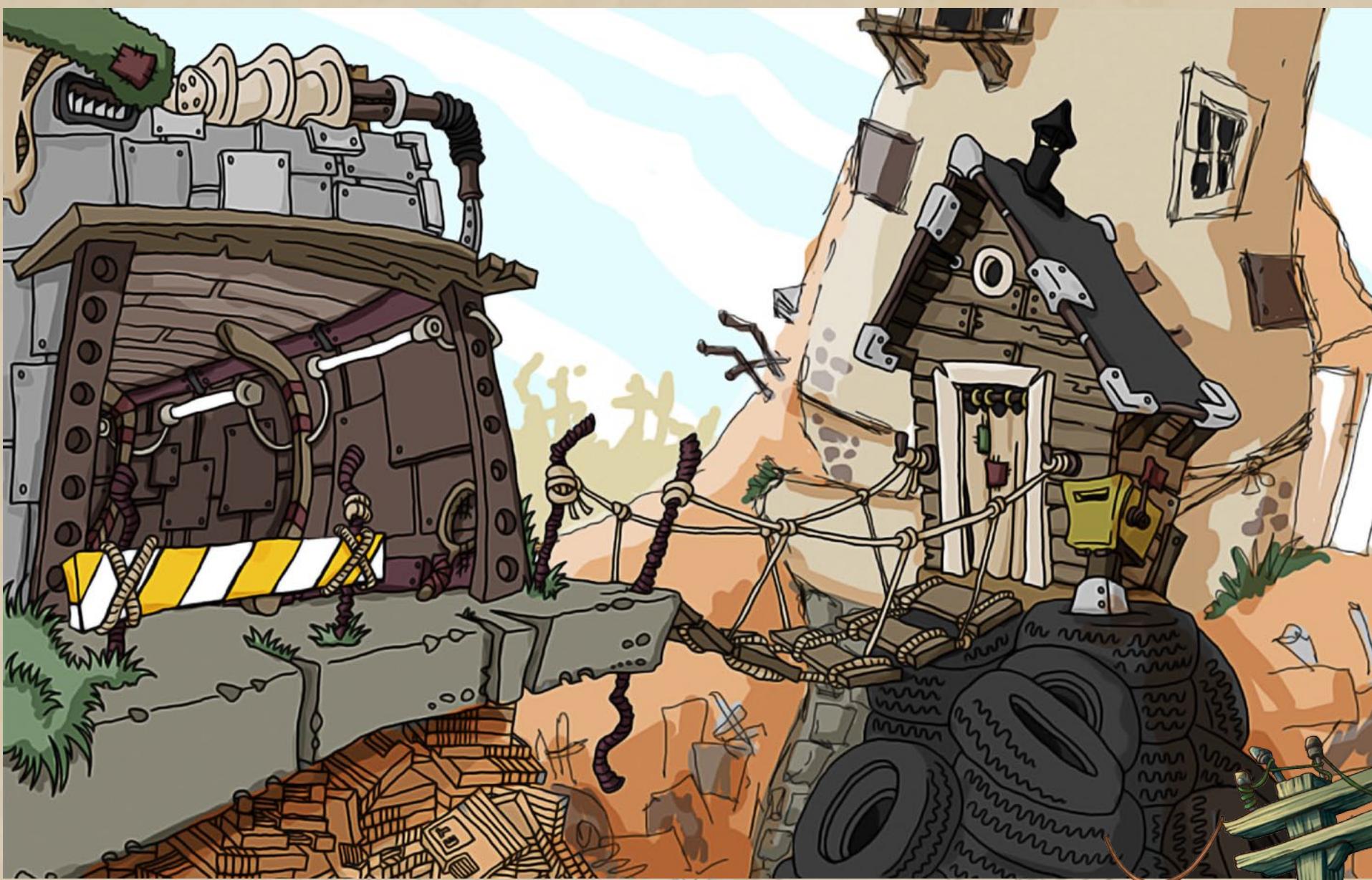
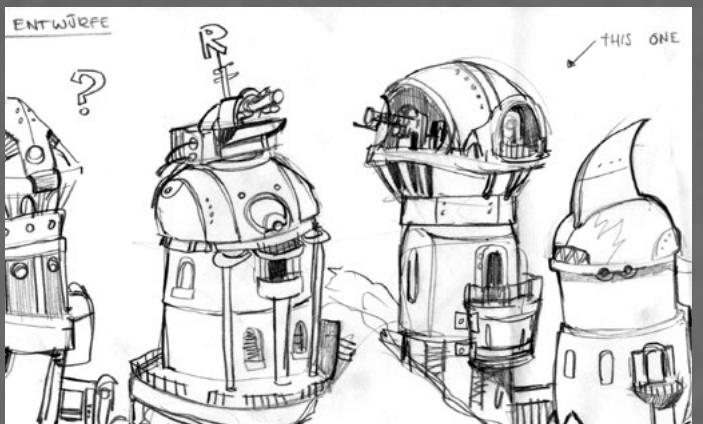


THE VILLAGE OF KUVAQ

The tranquil village of Kuvaq was built in the sinkhole of a pile of garbage. The distinctive yellow rooftops of the settlement mainly consist of dismantled components of junk bulldozers, which now remind the residents that some things also lose their utility when they are used too often.

Grown to a respectable amount in size, Kuvaq, is nowadays equipped with an own telephone tower, a fully functioning mail system, a hospital, a police station as well as a fire station and also an impressive town hall. Just ignore the fact that all the mentioned installations are located in only two buildings.



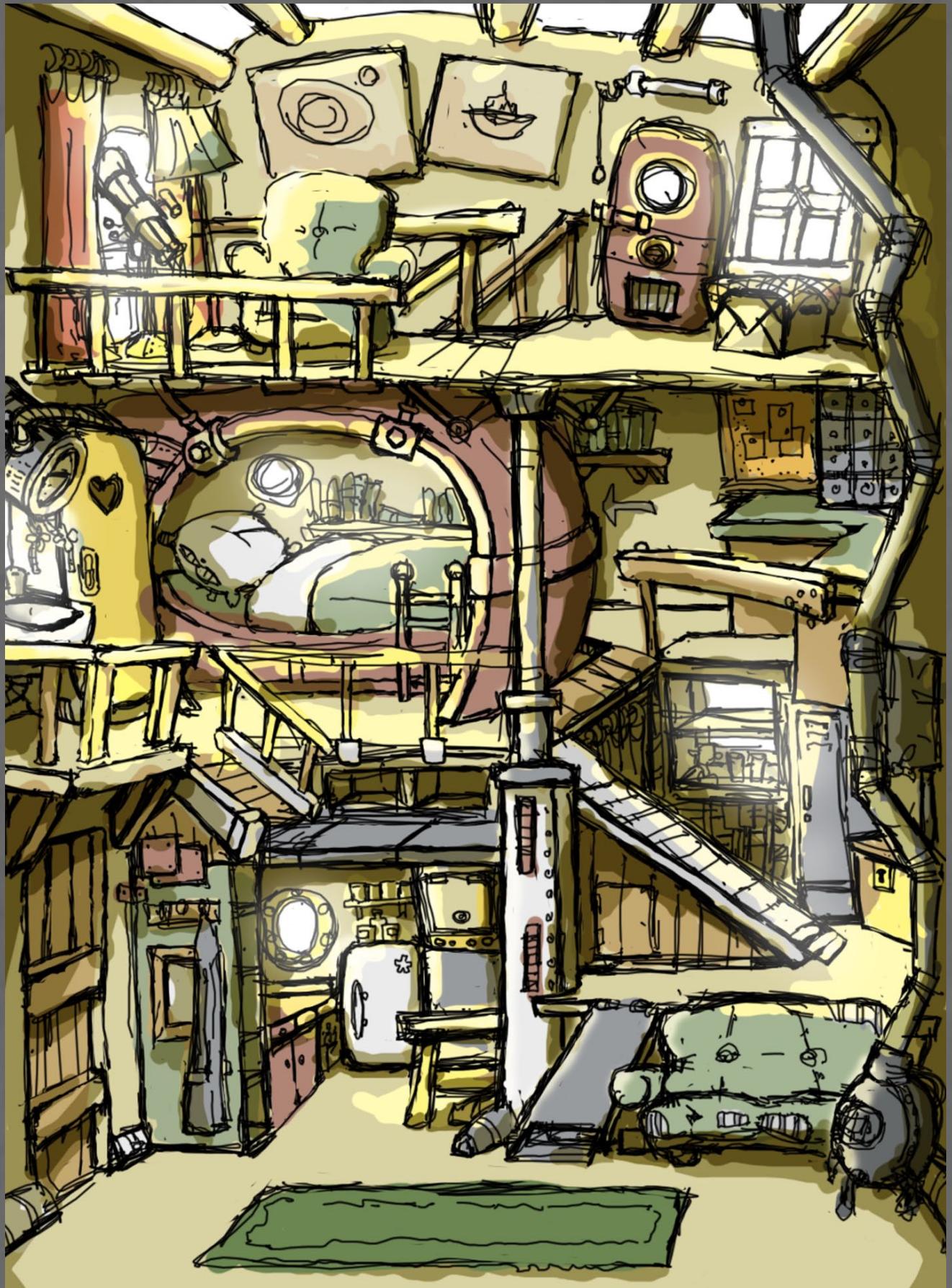


Those of you who remember the movie E.T. surely won't remember the same-named game which was released for the Atari 2600. It was in the year of 1982 when an Atari manager, after having an extensive waffle breakfast, had the grand idea to produce 5 million E.T. cartridges in order to distribute them. This act resulted in two lessons: Firstly, don't keep coke and powdered sugar in the same cupboard and secondly, there have to be about 10-20 truckloads of E.T. cartridges buried somewhere in the desert of New Mexico.

Fine concept by Poki

Ingame Art by Michael Benrad





In Poki's first sketch of Toni's hut, Rufus had to sleep next to the toilet. In addition, it stands out that Toni's room is missing completely and Rufus' plans have shaped up to be even worse.

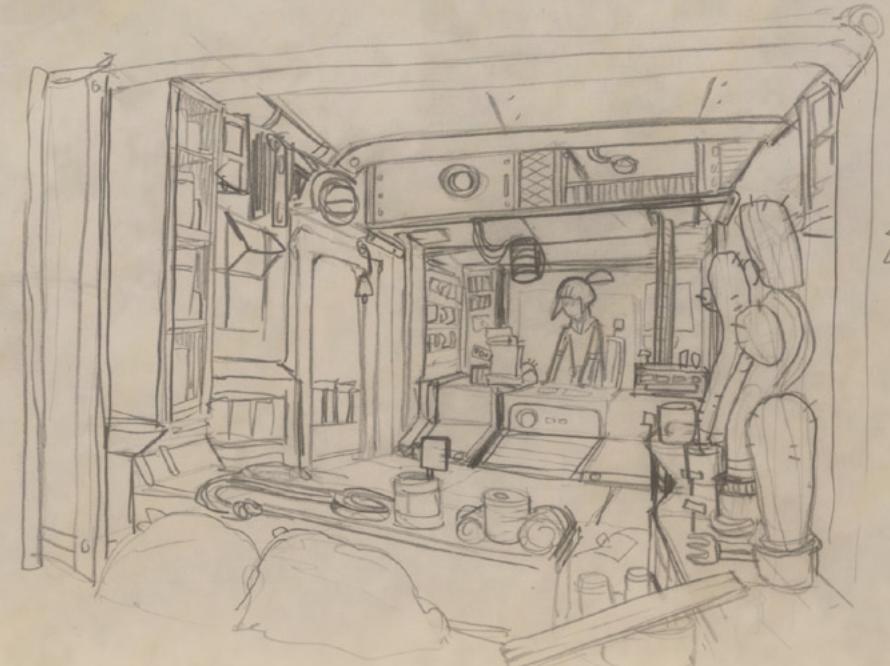


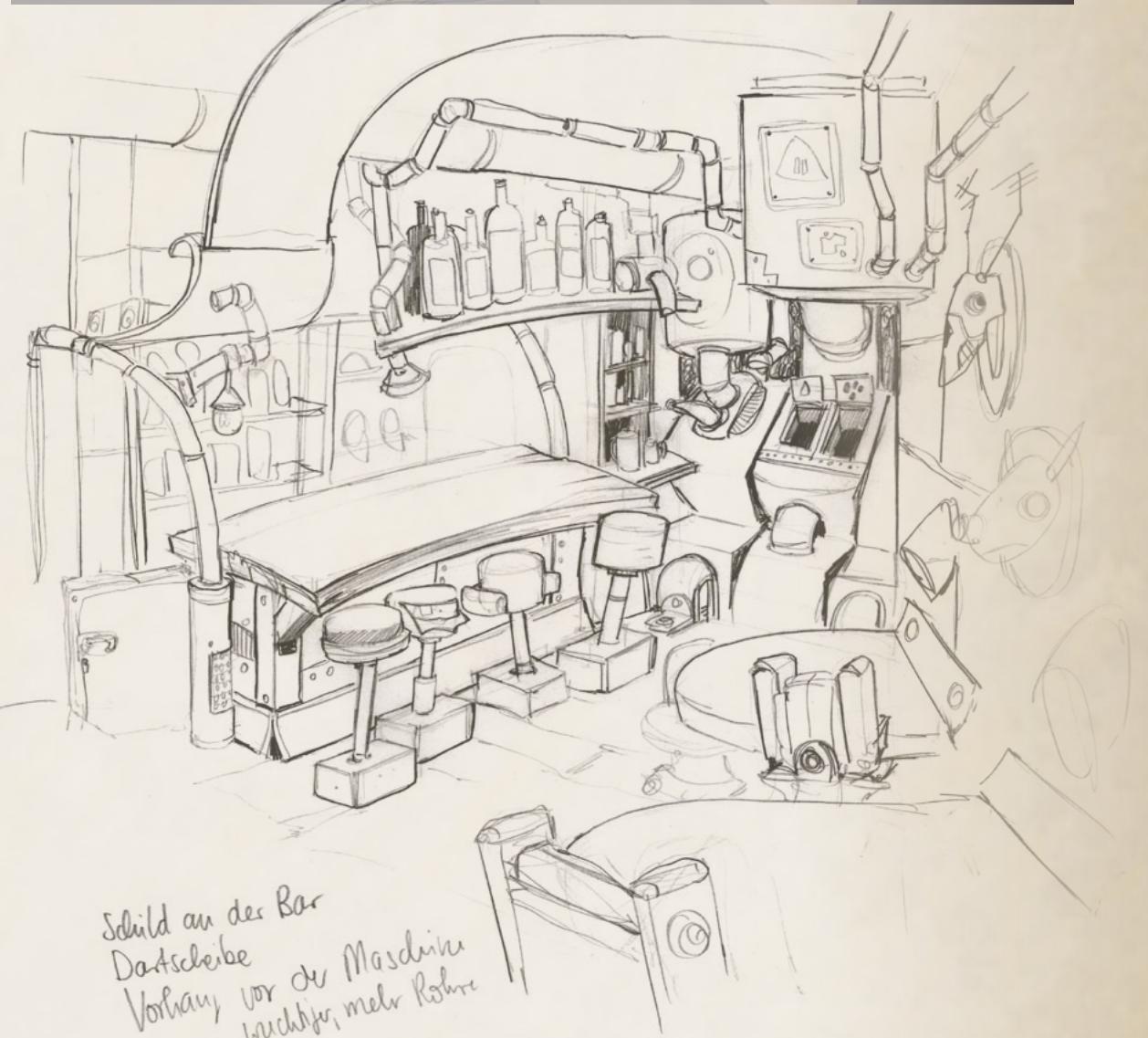
In his interpretation Michael Benrad adjusted the better part of these problems. However, Rufus' chances of reaching Elysium have still not improved.



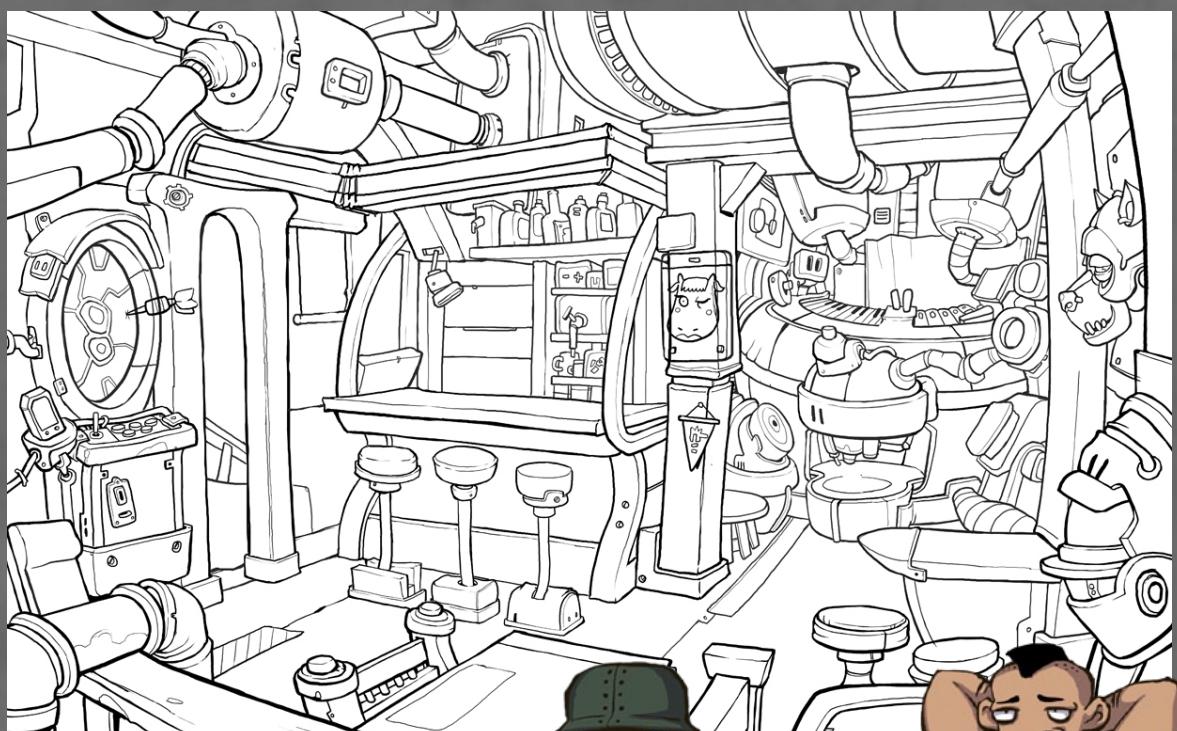
Toni's Store,
scribble by Poki

Ingame version
by Michael Benrad





- 60 -



Lonzo's bar smells of stale beer,
month-old underwear and gallons
of sweat. One could even go as
far as to say: Lonzo's bar smells
just like Lonzo.



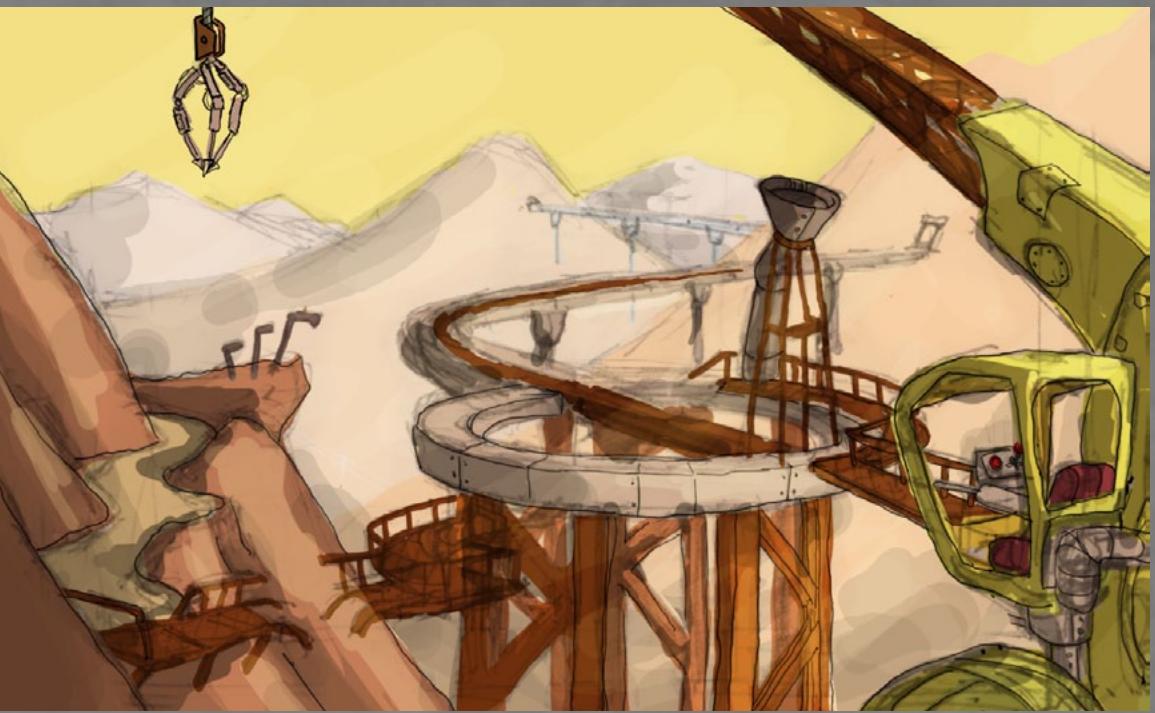
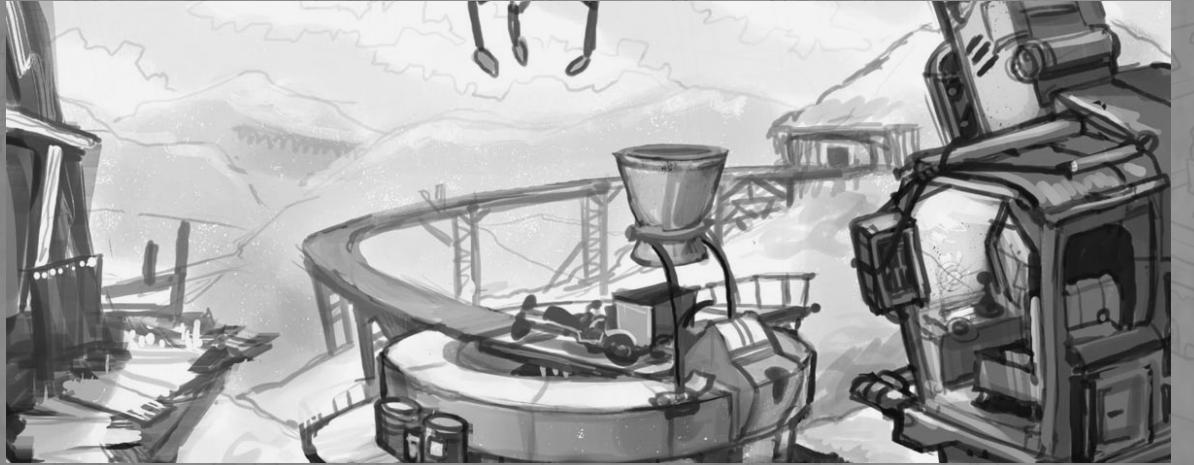
Lonzo's Bar
Artist: Michael Benrad

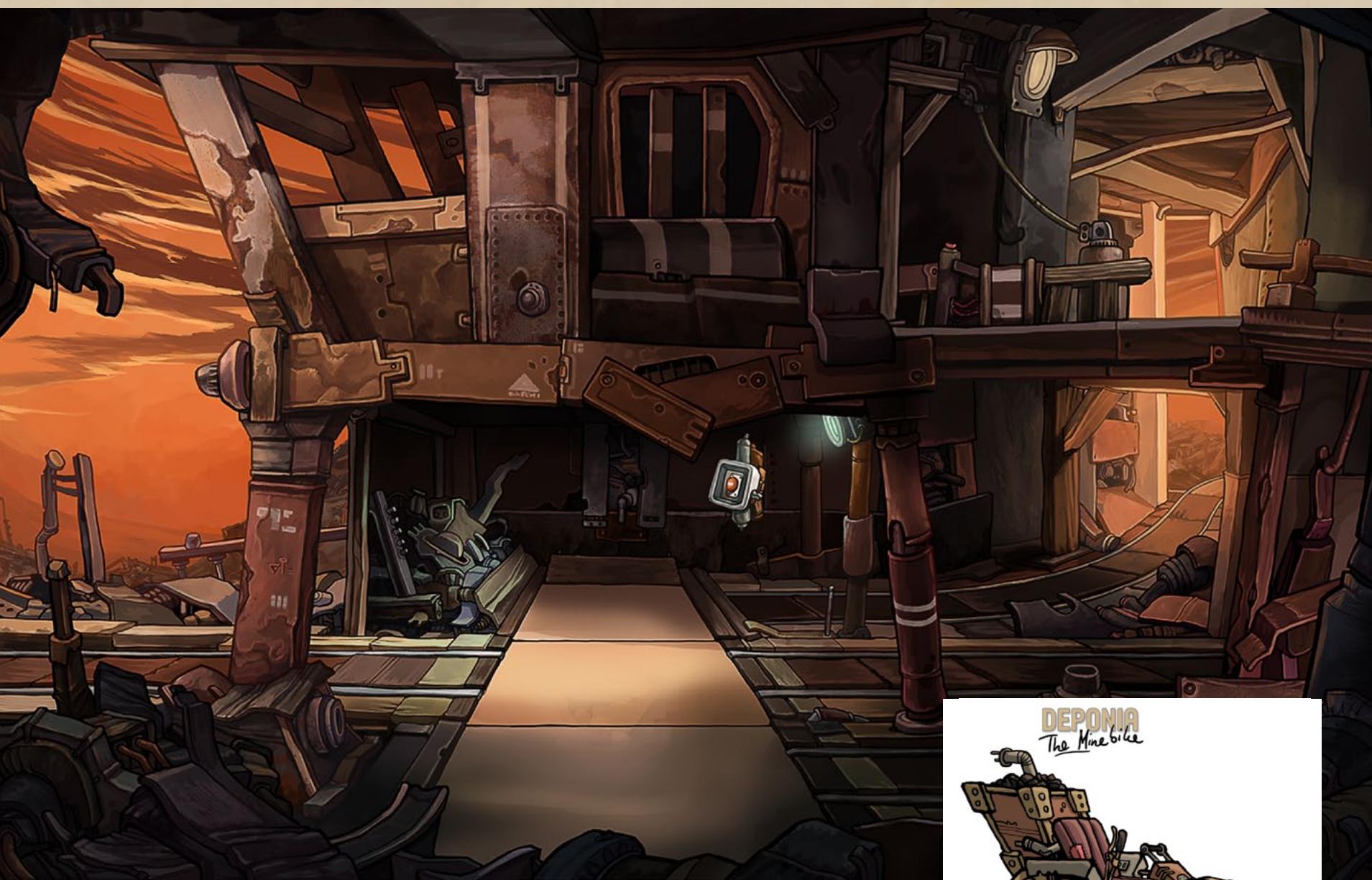
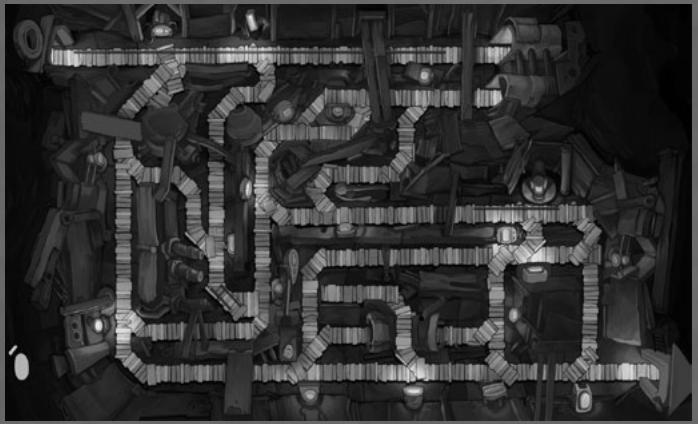
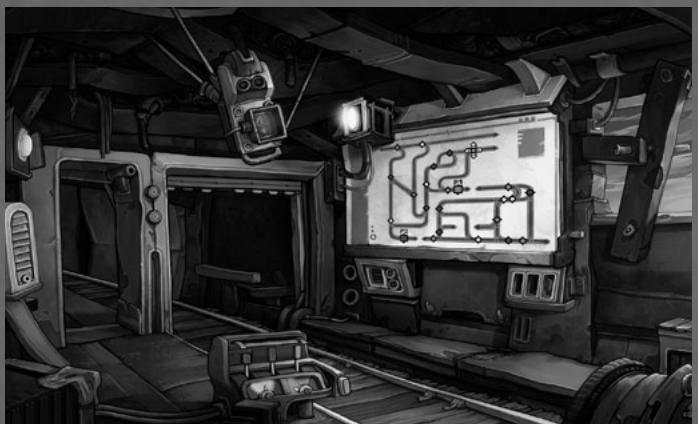
Concept Art above: Poki

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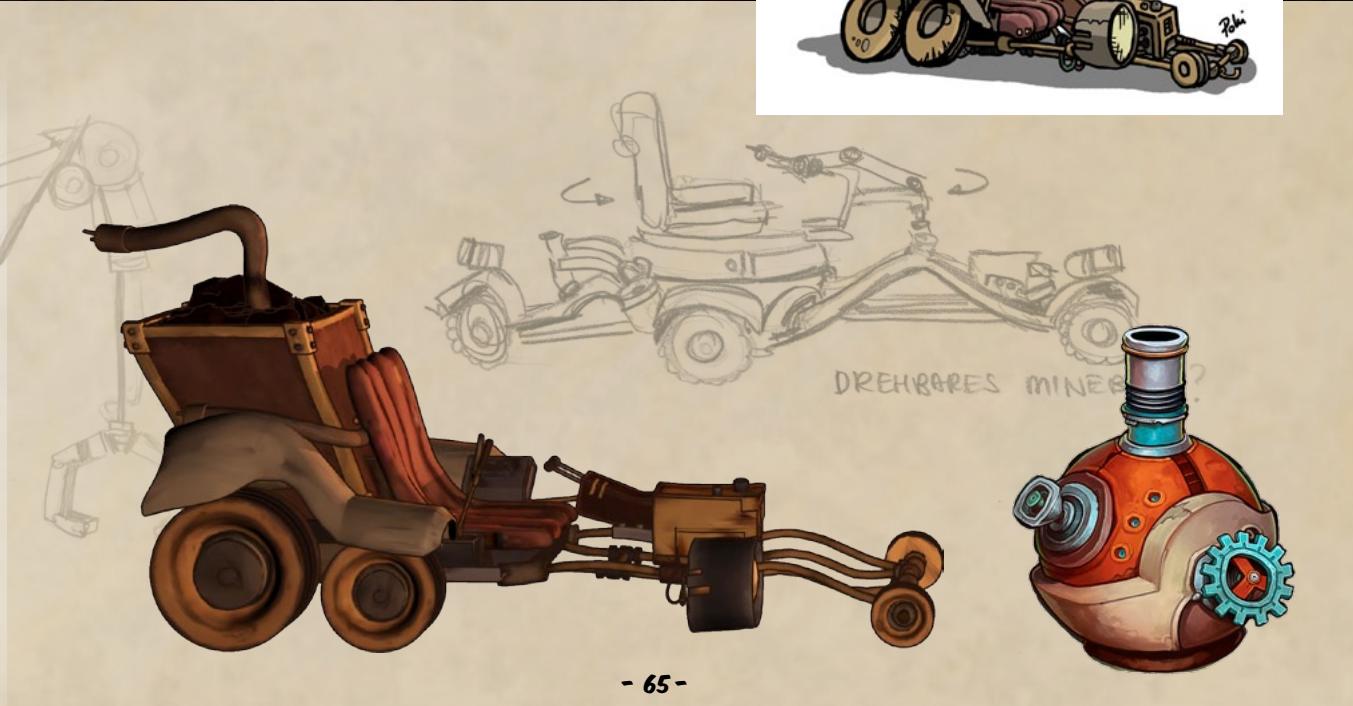
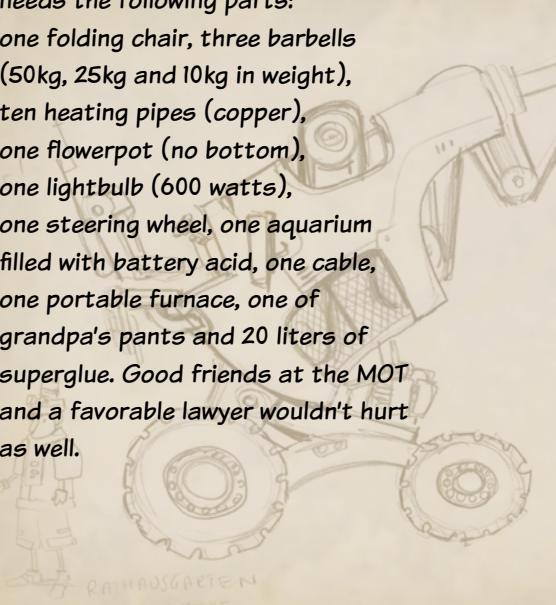
THE MINES

The collaboration with Goal was exceedingly pleasant. Only a handful of actresses would have let themselves be heaved in a crane over a ravine by Rufus whose skills are equal to those of a one-armed juggler. Then again, few actresses normally turn up unconscious on the set.

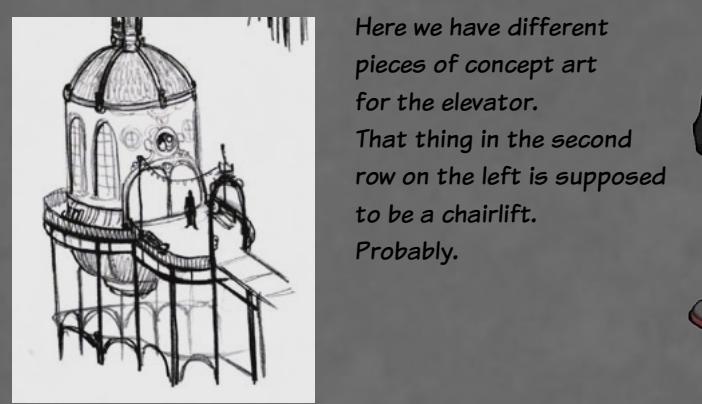
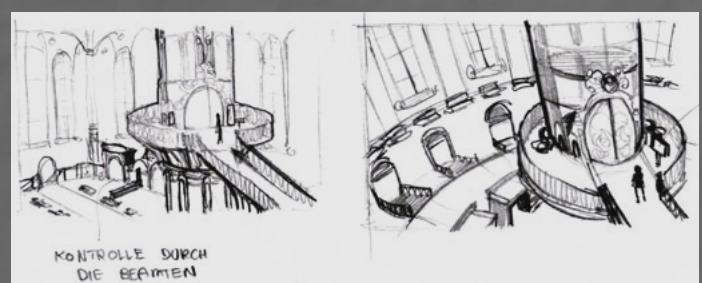
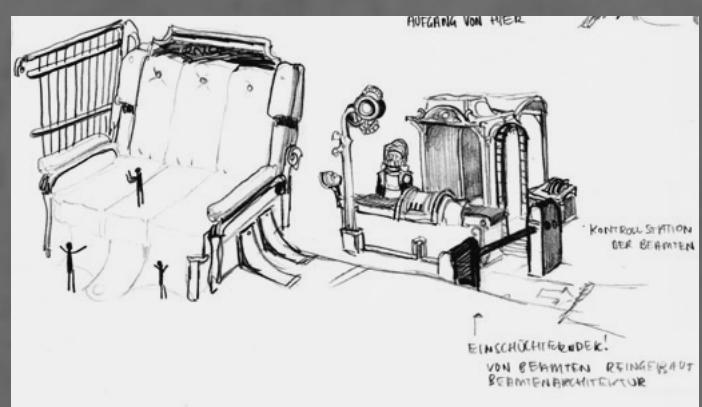
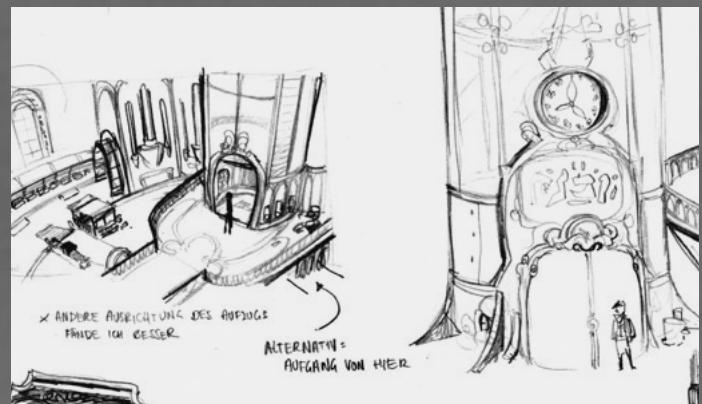




In order to build a minebike one needs the following parts:
one folding chair, three barbells (50kg, 25kg and 10kg in weight), ten heating pipes (copper), one flowerpot (no bottom), one lightbulb (600 watts), one steering wheel, one aquarium filled with battery acid, one cable, one portable furnace, one of grandpa's pants and 20 liters of superglue. Good friends at the MOT and a favorable lawyer wouldn't hurt as well.

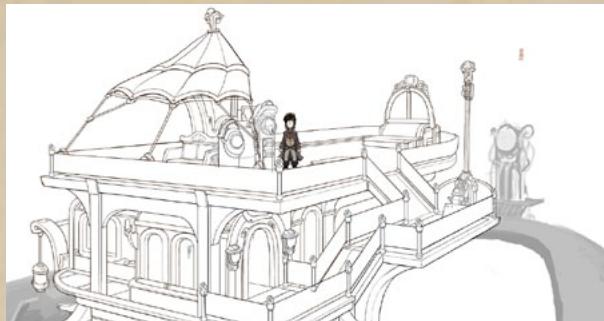


ASCENSION STATION



Life has its ups and downs. Accordingly, a good drama should have at least one elevator scene: Ghost Busters, Blues Brothers, MacBeth - these are only three strong examples where an elevator provides comedic contrast to an otherwise tense and exciting moment. The heroes are carried towards a situation of utter uncertainty, rendered helpless to do anything but stare at the elevator's display in silence. Just like in life.





The German language has a disappointing lack of any umbrella term for places of transportation-related farewells. After all, train stations, terminals, air fields and docks are essential for many romances and their respective emotional climax.

Deponia is no exception from the rule. Here, this tool of dramaturgy is provided by the Italian art nouveau pier of the emergency cable boat to Elysium. It has to endure a real test between farewells and departures, of wanderlust and homesickness. Just how good the pier masters this narrative task is proven by the fact that not even Cletus, currently hanging from a flagpole, can destroy the Casablanca-moment Rufus and Goal share in this scene... at least if I remember it correctly.



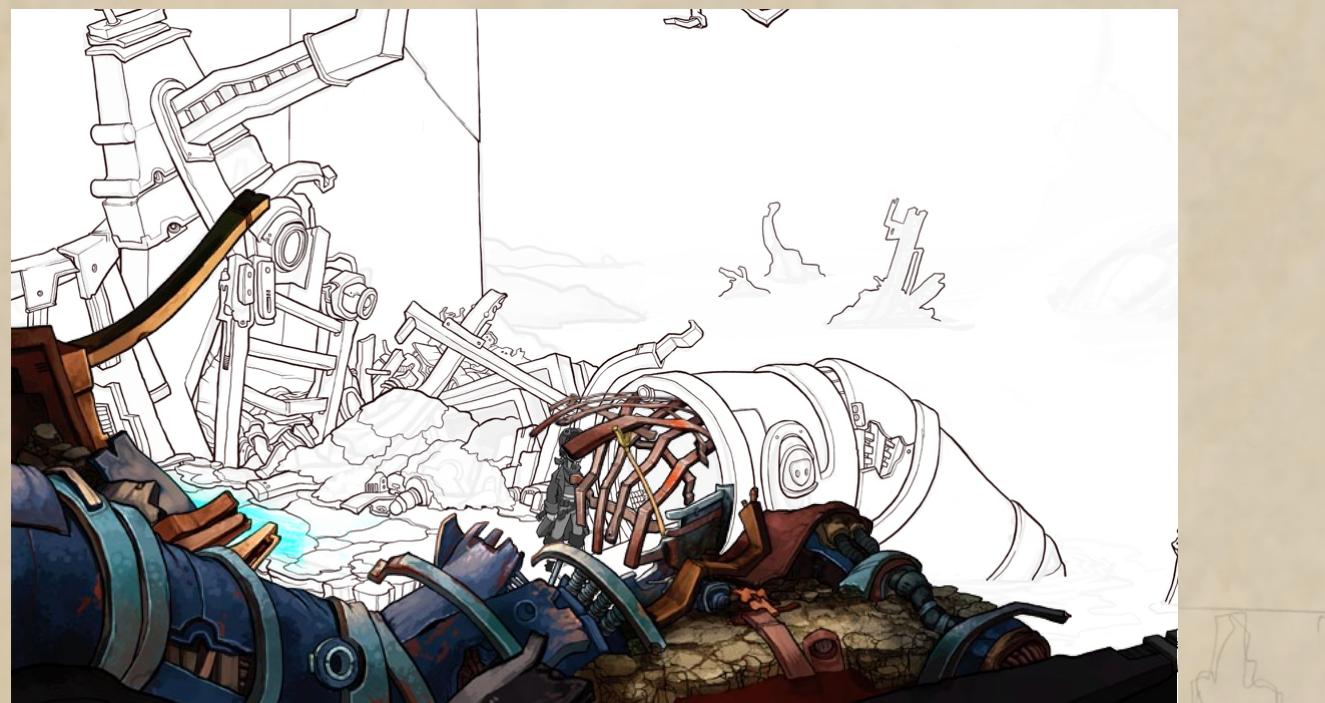
Only few know that there's a real life reference for our datasette-cartridges: the datasette. Yes, back in the 80s they had those. Though they were not used for storing your consciousness. Their intended purpose was, of course, software piracy so you'd get your hands on Terror Castle or Space Trek... what else was there to do?



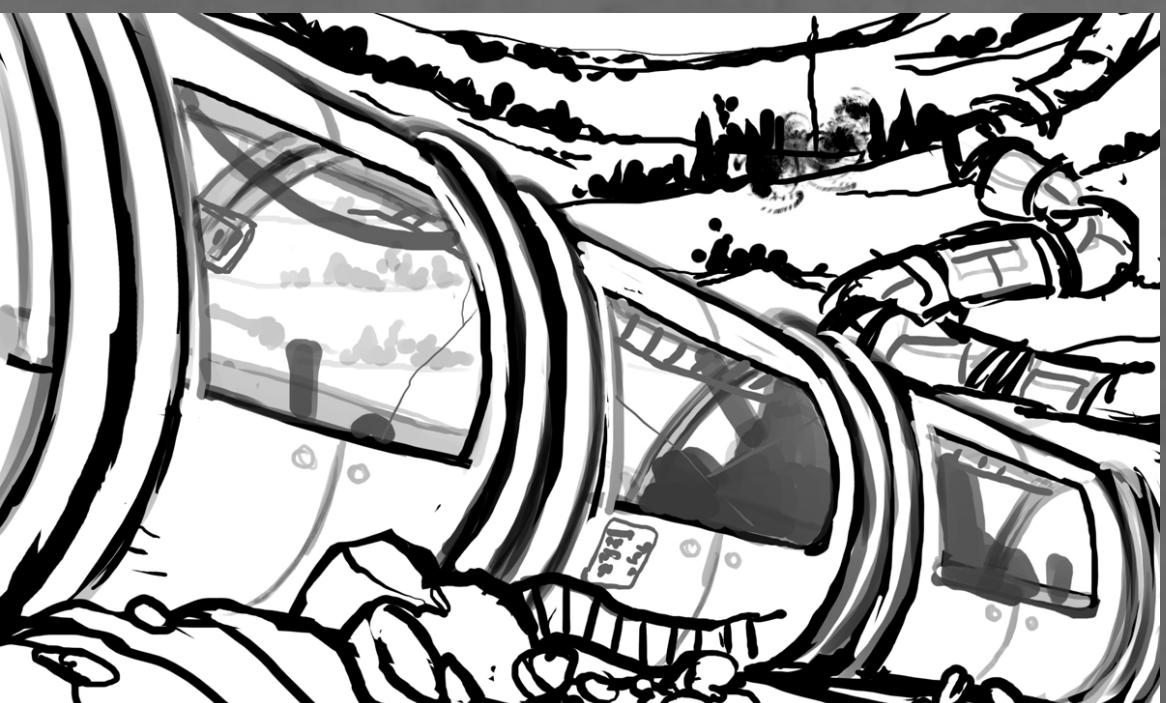


Creating this marathon of puzzles required weeks of serious research on junkyards. Poki literally went the extra mile and visited popular junkyards such as Berlin-Neukölln and Köln-Berg, but also more exotic sites like Rio de Janeiro and the Canary Islands.

If you want to read for yourself where he got his inspiration for the car horn, check out his bestselling guide "How to Have an Awesome Vacation at Your Company's Expense".



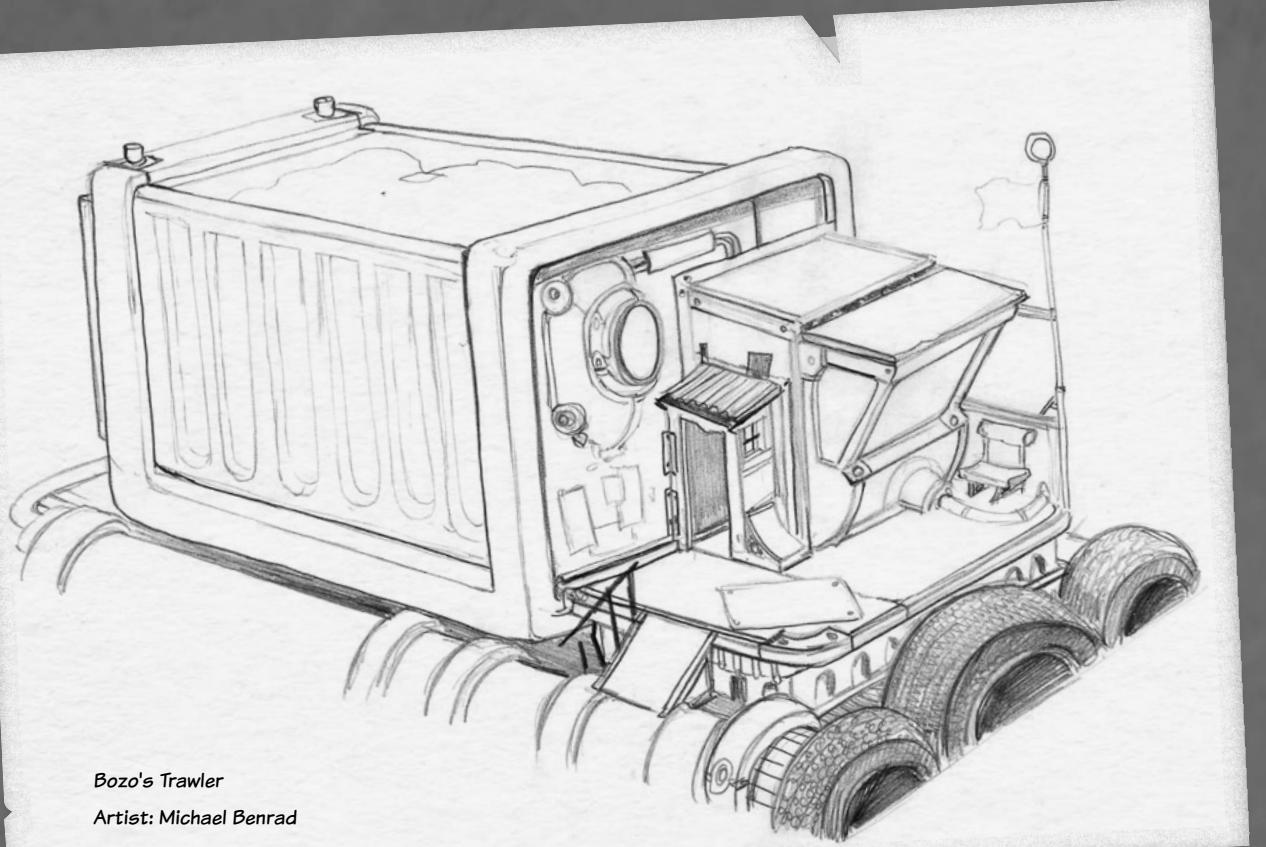
Here we showcase the stunning beauty of Deponia's lush beaches. Also, there's an orthopedic stack of needles – a vanguard of Deponian medical care, providing everyone in need with the means of self-acupuncture.



"There once was a giant whale
Who swam where ships liked to sail
Then he got screwed,
The shipwrights sued,
But his lawyer was from Yale.

(The trial is still pending, lawsuits on both sides include assault and trespassing.)

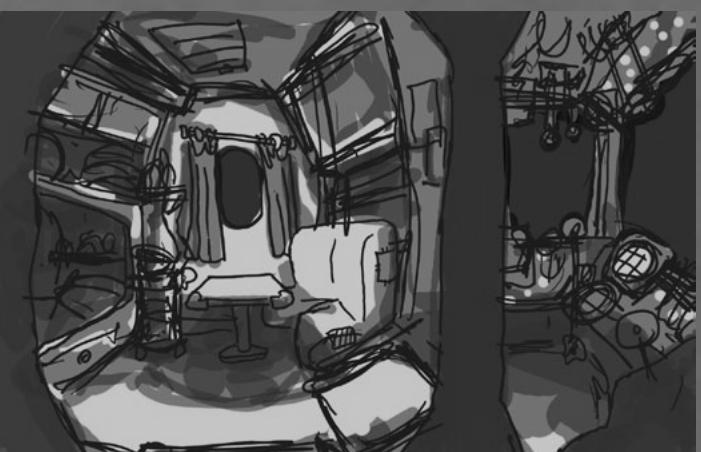
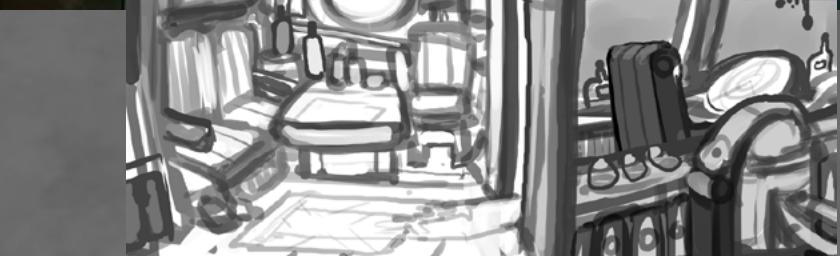




Bozo's Trawler
Artist: Michael Benrad

Bozo's trawler is not exactly what you'd call the apex of Deponian nautical engineering. It's not particularly fast, not even eco-friendly and definitely neither pretty nor clean, which are all

attributes you can apply to its captain as well. Form, size and smell have a distinct resemblance to a garbage truck. Which, by the way, also applies to the trawler.



Bozo's Trawler,
Poki and Michael Benrad

However, cosmetic deficiencies like that are not only forgivable, but also obligatory in this case: pirate captains and their vessels have to be shabby old wrecks. There are certain standards to be maintained, after all. And thus it is proven: old is always better!
Like wine, or whiskey, or Poki.
Especially Poki.





Originally, Poki planned to tell the story of *Depo-nia* in one part. When it became apparent that it would require Mary Poppins' levels of magic to pull that stunt off, *Deponia* turned into a series instead. It's like a magic trick where you have to cut the rabbit into pieces to make it fit into the top hat. To create consistent transitions and

tie all three parts together, scenes like *Granny Utz' shack* were used and turned out to be a great help. For this, we looked for a color palette that hasn't been used in the other chapters and eventually chose an underdog palette composed of turquoise, apricot, peral-copper and saffron.



THE FLOATING BLACKMARKET

Every Deponia installment has one, exactly one, exceedingly wide screen. The mysterious reasons for this are subjects of countless discussions online, as well as offline. Is Daedalic getting blackmailed by the patent holders of parallax scrolling? Did a special Trojan block the scroll bars of Micha's computer? Is it the engine, is something in Hamburg's water, is it the general

political apathy? Or is it... just code? A sublime message unconsciously reminding us of the singularity of one particular game of the series, of one moment in time, or even reminds us of, yes, ourselves? Is three times one really three? Personally, I say it's the water, 'cause I just drank some and I'm feeling reeeeally.... reeeeeaaaally arglgrbleh!





The origin of the Floating Blackmarket is connected to a wrecked super-freighter and the large crowd of pirates picking up its SOS signal.

Every privateer looted as much cargo as they could and consequently capsized. It took only a few weeks until all the helpless ships formed a huge floating city inhabited by cutthroats. Fun fact: this little part of history has surprisingly a lot in common with Earth's Paris.



Early version
By Michael Benrad und Poki



Junk Crab
Concept: Poki



Blackmarket Concept
Artist: Michael Benrad



Schwarzmarkt Konzept
Artist: Michael Benrad



If you count the clicks necessary to go from the marketplace to the drugstore and back, and the entrance to the arena, this screen has a record-breaking number of seven exits.

This fact kindled an internal dispute between Daedalic experts Sebastian "Bade" Schmidt, head of game design and creative director Jan "Poki" Müller-Michaelis. "Too many exits", "too inconvenient", "too confusing for the player" were the head game designer's arguments. "It's cool, though," was Poki's formidable riposte.



Eventually, the decision went in favor of better player orientation and this special screen was given a fast-travel map, accessible via the info-board at the screen's center.



What better time to reflect on well (or badly) executed marketing strategies while comfortably lounging on a bistro chair right in the picturesque flair of a quiet, Mediterranean old town?

This stage is a good example of clever marketing. First, there is the very direct marketing in the form of the platypus merchandise shop. Then, to the left, there's viral marketing brought to you by McThulu's fast food. And last but not least, we have the cross-marketing happening in the center of the final screen: A poster advertising the magic show of the Great Zaroff from "The Night of the Rabbit".





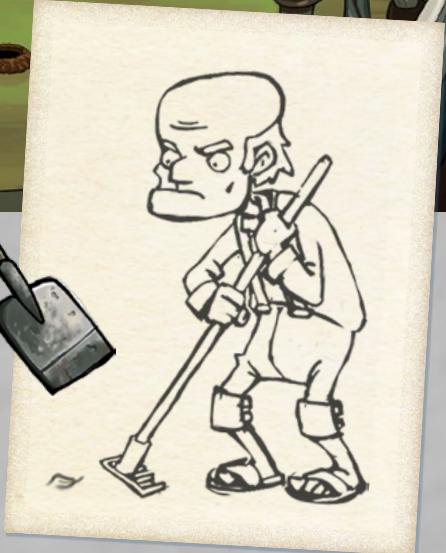
Seagull's office is roughly based on Poki's own. However, Poki has a bigger fish tank, a bigger desk, bigger sofas... well, basically everything's bigger, especially the grand piano on his balcony. Pictures do not translate this difference very well, but if you're actually there you'll get it... do you see the two glasses on the table?

That's about how big you'd feel in the office; and also likewise fragile and transparent. At least that's what he's telling people when he shows pictures of his stuff that are obviously just torn out of dubious calendars.

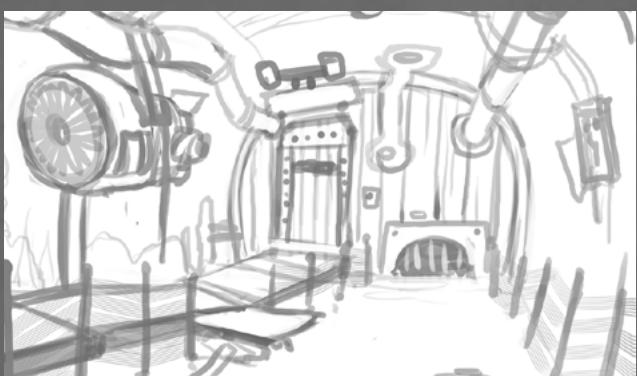
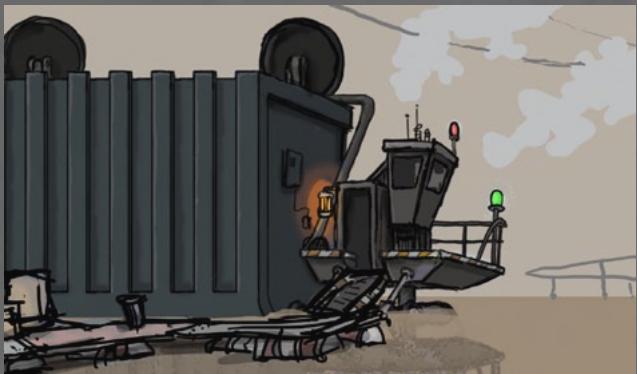


Hey there kids, it's getting late, time for bed,,
But do not close your eyes yet, but instead
Take a guess who's hiding among the shades
Outside your window where he sits and waits
For his chance to enter as soon as you sleep
It's Hoedown, Hoedown! Ugly as can be!

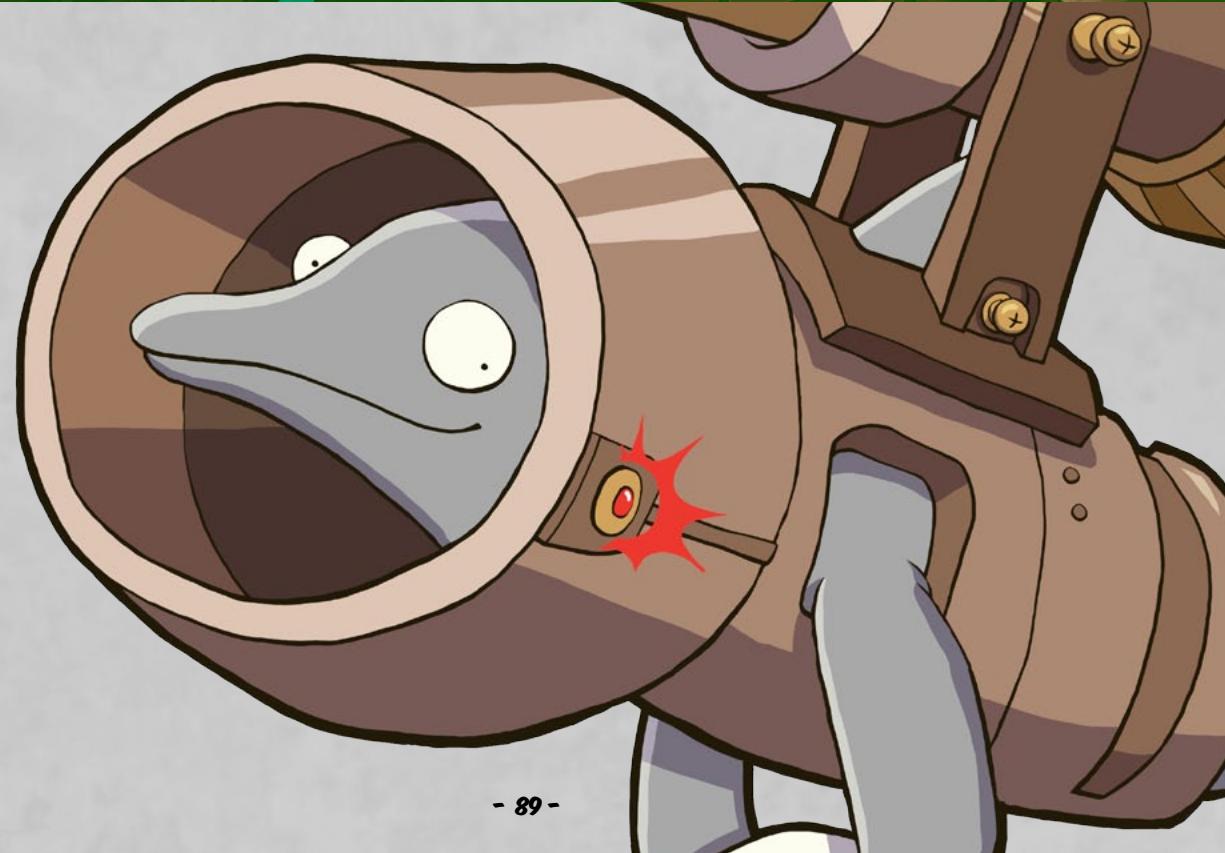
(Excerpt from Poki's song "Hoedown")

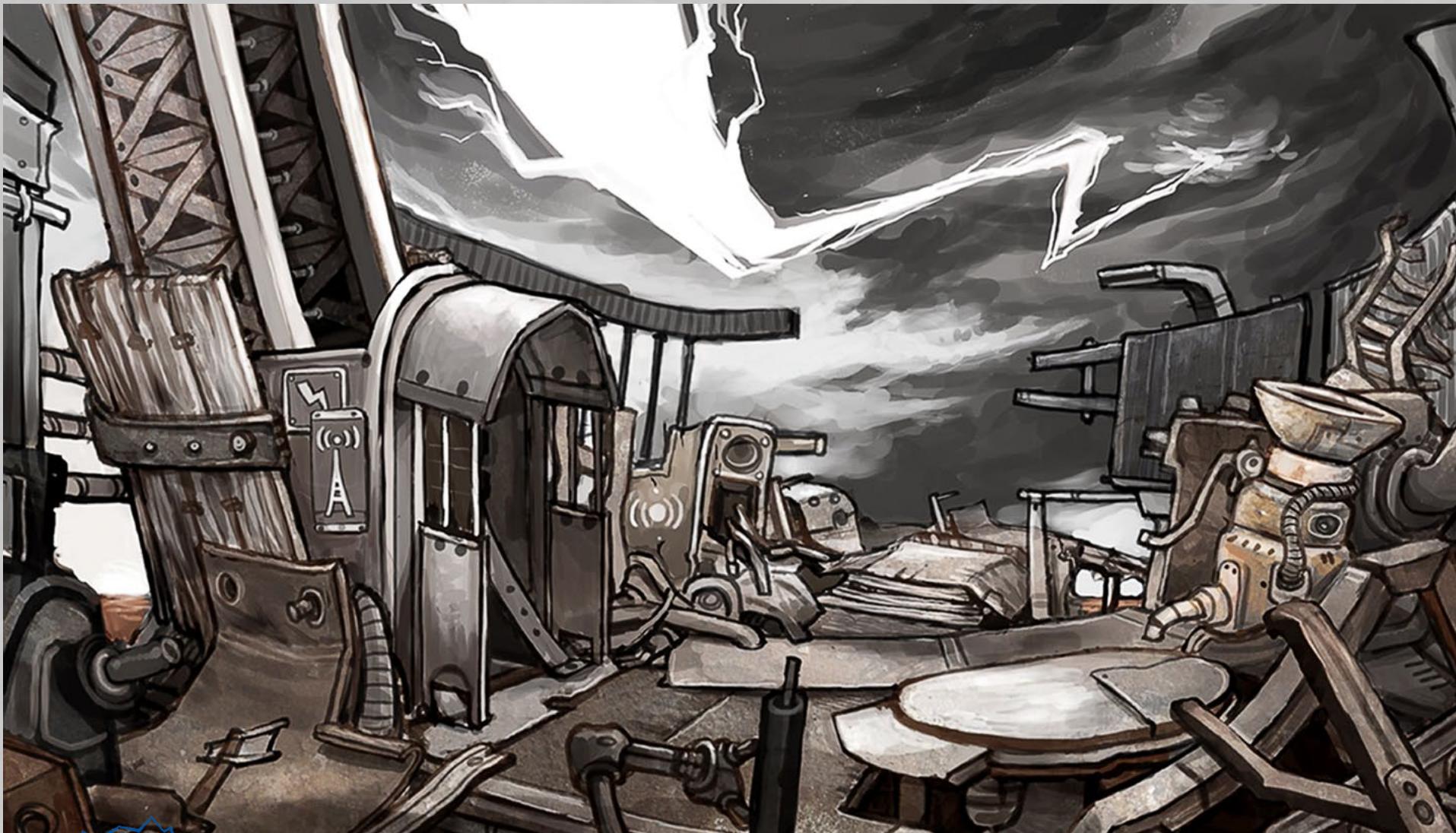
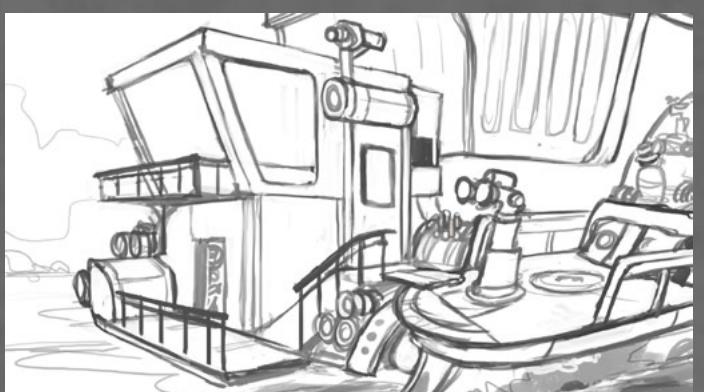
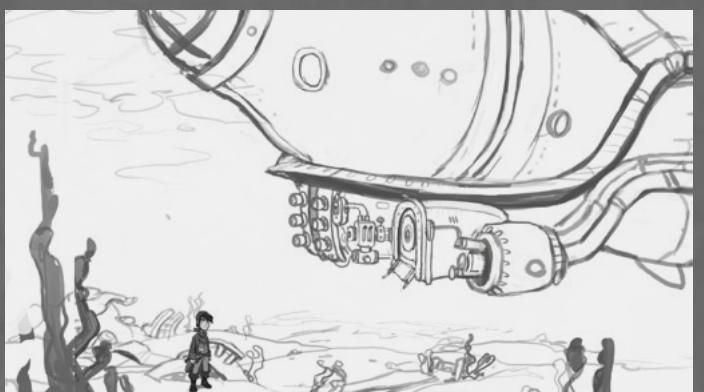


PORTA FISCO



When the design for the rebel headquarters was developed, its role in part three was still pretty obscure. In the original approach, a captured Organon was supposed to be interrogated here during the final chapter. Thoughts of zombie foster-fathers, giant cannons and mass revolts had not yet occurred. For the pre-showdown in the wake of Seagull's retaliation-scheme and its proper staging, the rear wall had to be torn down to give the resistance's new weapon enough space. Eventually, the changes were so many that it would probably have been more efficient to just draw a completely new background.





At the top: The underwater minigame we planned unfortunately had to be axed. None of the scripters could hold their breath long enough.

On the right: If you look closely, this Isla Watchit scene will solve the mystery of Granny Utz's lost fork.





In front of the Blast Tower,
ingame version by Michael,
concept art by Poki

HOTEL MENETEKEL

The Menetekel is a run-down hotel, sticking like a swallow's nest to the beams supporting the Organon Railway. This apparently simple construction is in fact a complex metaphor for



the symbiotic relationship between order and chaos. It's a metaphor intertwined with the whole Deponia saga, especially when it comes to Rufus' mind.



Another avatar of order is introduced by the role of Oppenbot. Originally this Organon-assistant robot was supposed to end up as an Elysian secretary called Oppendorff and his pedantic nature would be stress-tested in the chaotic confusion while visiting Hotel Menetekel. Re-writing the desk jockey into a machine capable of suffering who's utterly lost in this chaos despite his mental and electronic capacities. For some mysterious reason, people show more sympathy for a rusty machine than for a pedantic clerk.





The color palette of Hotel Menetekel's interior is composed of mold, dust and fecal colors. For obvious reasons. However, the visual presentation is only a small part of the hotel's complete ambience.

Let's look at Room Number 5, for example, which you can see here. As you can see, the room has no windows and no air conditioning. Consequently, this place has no ventilation whatsoever. To render the rich odor for the audience, there were

plans to include olfactory samples in the game's box version. There even was a subcontracted partner company in Vladakistan commissioned with the corresponding production. Sadly, after the samples shipping confirmation, we lost contact to the company. The samples never reached us and the whole company vanished along with the whole country of Vladakistan. We don't think our commission and these events are connected in any way.



From his pants up to his neck,
He moves in style, likes to brag
But Cletus is not hipper
Than a junk trawler skipper
Proudly hoisting the idiot flag.





In the long history of the Hero's Journey a ritual washing was never as appropriate as in Rufus' case. It's no coincidence that Poki established the white vest as a key qualifier on all interpretable layers of his social ascension parable, especially when that ascension concerns Elysium.

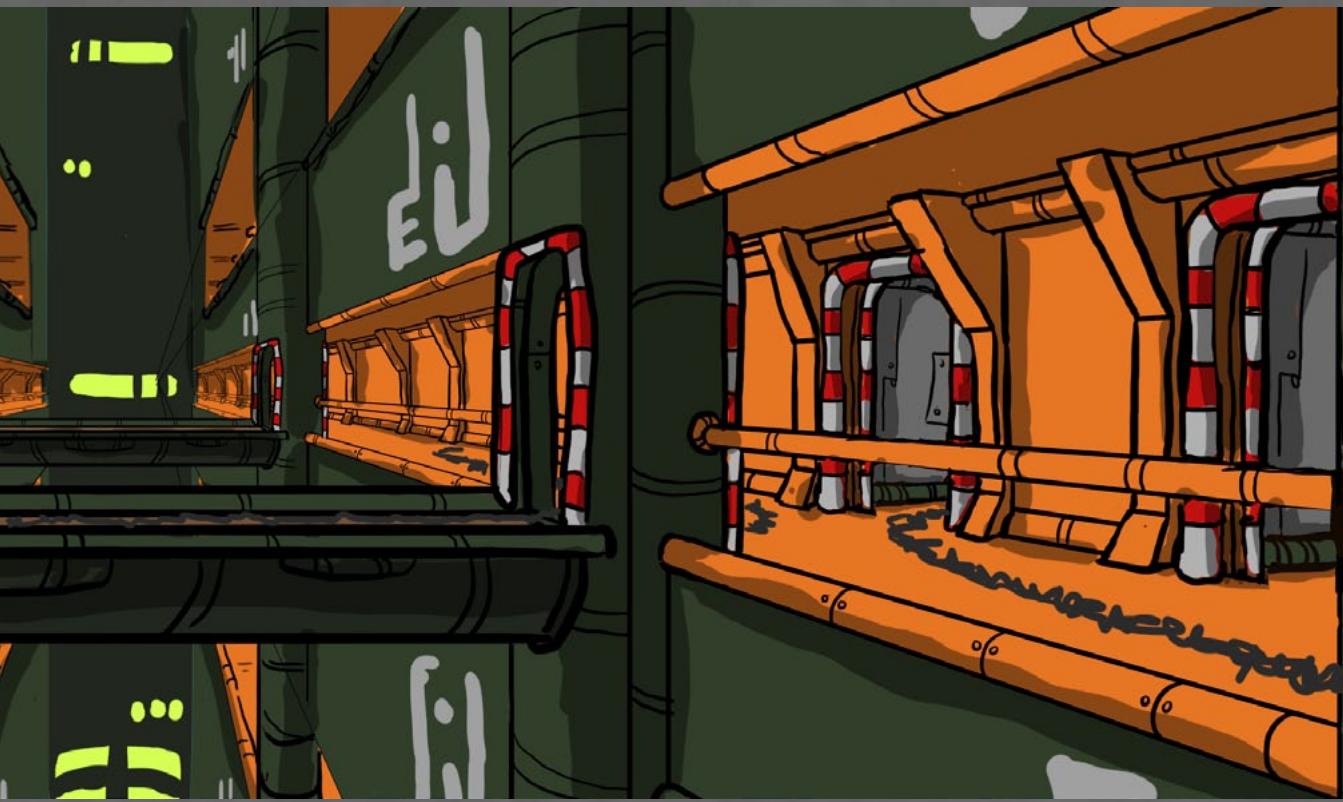
The aforementioned cleaning, however, happens involuntarily in the filthiest hotel on Deponia and is part of an apocalyptic ritual. It's the ultimate example of how, when it comes to metaphors, a lack of quality can be offset by quantity."



Pies from this pie vending machine are available in the following flavors: lead, methane, pain, carbonara, slime, blergh, sausage, platypus intestines, hair, mold and sewerage worker.

ORGANON CRUISER

Argus' cruiser, in its first drafts, was conceptualized as a "rolling fortress" closely resembling a Russian battleship from World War I. Aside from the Organon's superiority it should also reflect the huge gap between the Organon and Deponia.

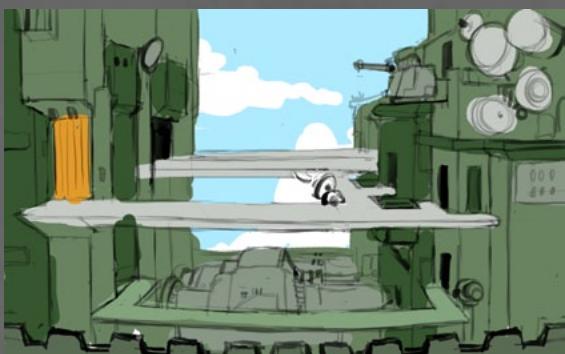
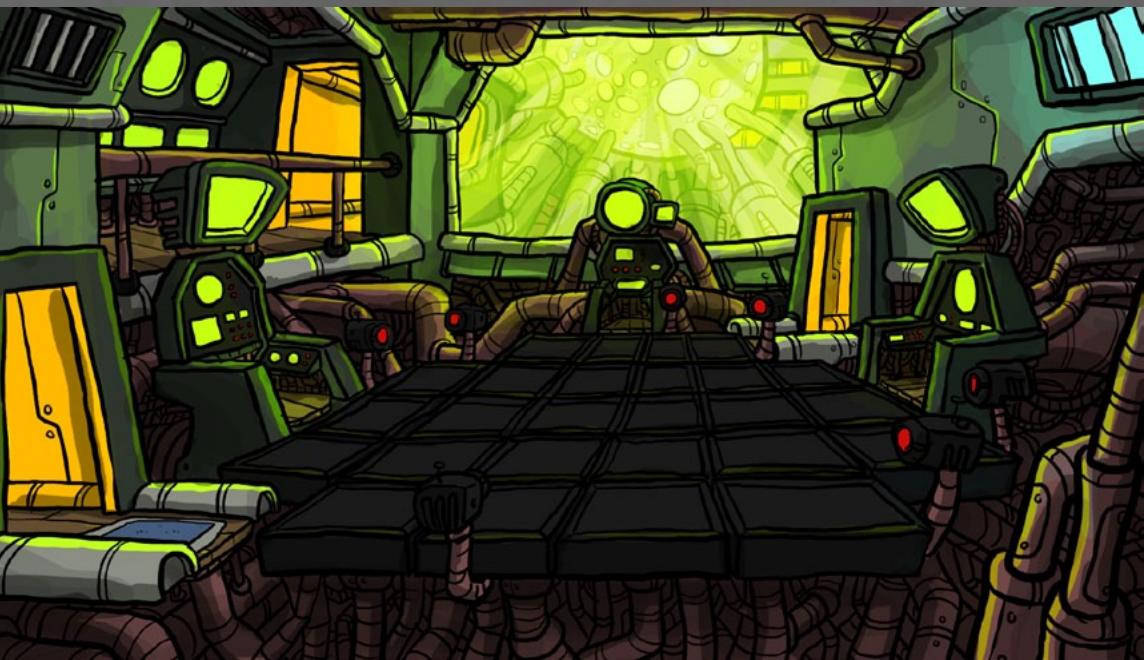
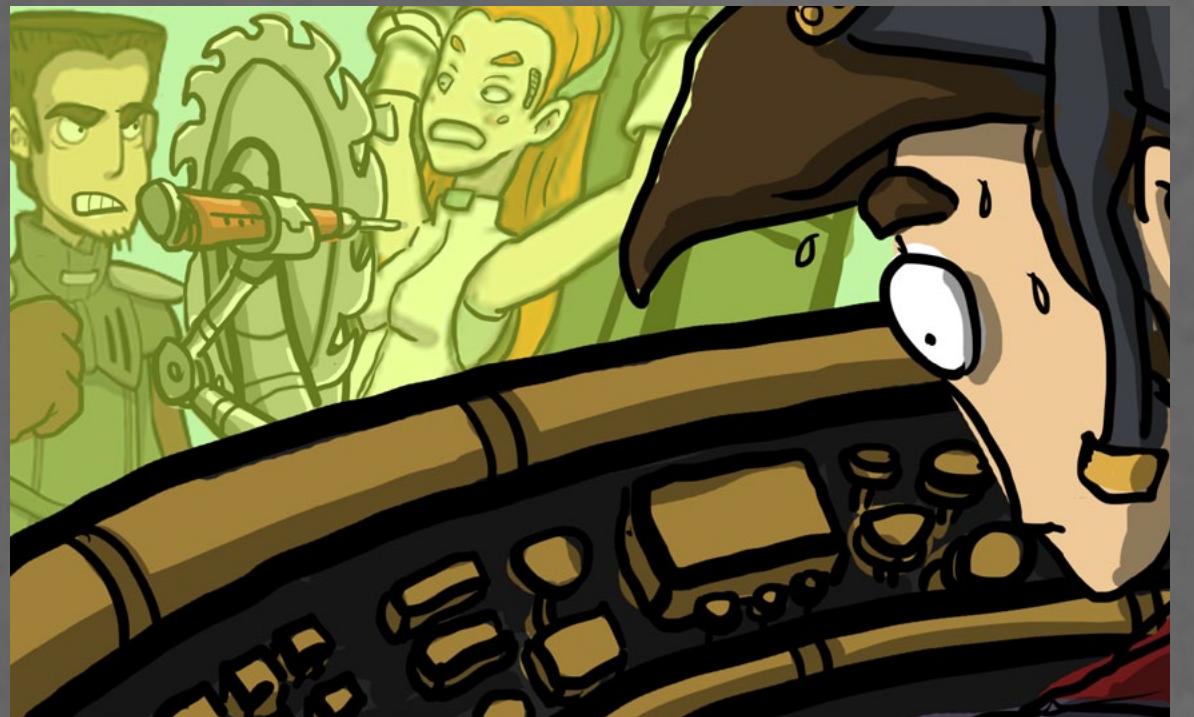




Argus' cruiser, in its first drafts, was conceptualized as a "rolling fortress" closely resembling a Russian battleship from World War I. Aside from the Organon's superiority it should also reflect the huge gap between the Organon and Deponia. Even in this early stage, Poki and Micha had the idea of making the excessive blind spot a leitmotif of the Organon design.

"The road to hell is paved with good intentions". This proverb is followed faithfully by Rufus in every part of the story when he is confronted

with a cryptic terminal through which he intends to save Goal, but achieves the exact opposite. In part one it's the levers of the Organon cruisers' trash chutes, part two has the cable boat's allegedly eject button. And here, in the third installment, the fatal machinery comes in form of the interrogator's controls. The subsequent plunge into the abyss, a major setback in Rufus' plan to finally reach Elysium, and Goals "consciousness-related inconveniences" are distinct parallels of all three parts.



The scene where Rufus was supposed to throw water balloons at robots onboard the Organon cruiser didn't make it into the final version of the game.

THE CLONING FACILITY

The higher you are, the farther you fall. But how do you convey that someone so used to falling has his emotionally lowest moment after this particular fall? The solution to this conundrum can be found by applying the best cure game design can provide: Immersion. During a pub

crawl through Hamburg's finest bars with Poki, proofreading-fairy Anne Baumann had a brilliant idea: Resentment, regret and tristesse... there is only one context where a happy-go-lucky guy like Rufus would be able to go through these emotions, all associated with the loss of a

beloved person, and still properly project those emotions to the players: The tutorial. Let's be honest here: Is there a thing closer to hell than relive this torture in the guise of game mechanics over and over for all eternity?

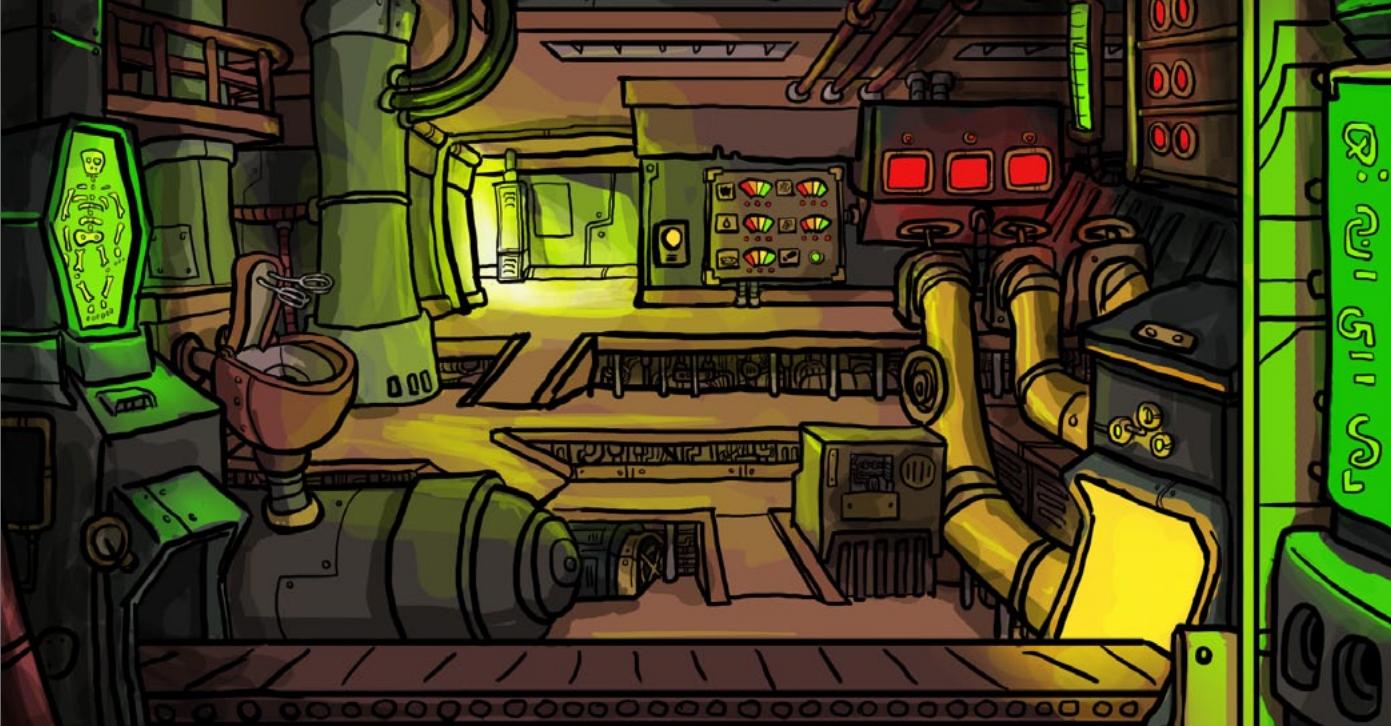
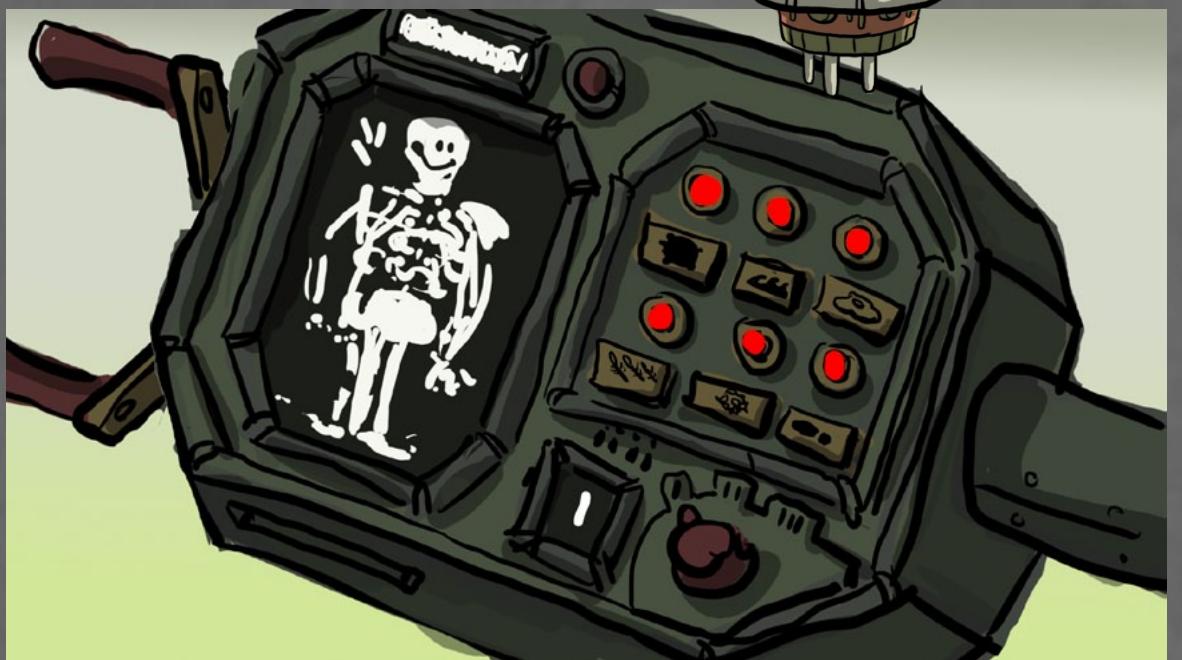




This terminal shows that customer satisfaction is important, even in hell. After all, Rufus is free to choose in which order he wants to be lasered, burned, crushed, frozen and sliced.

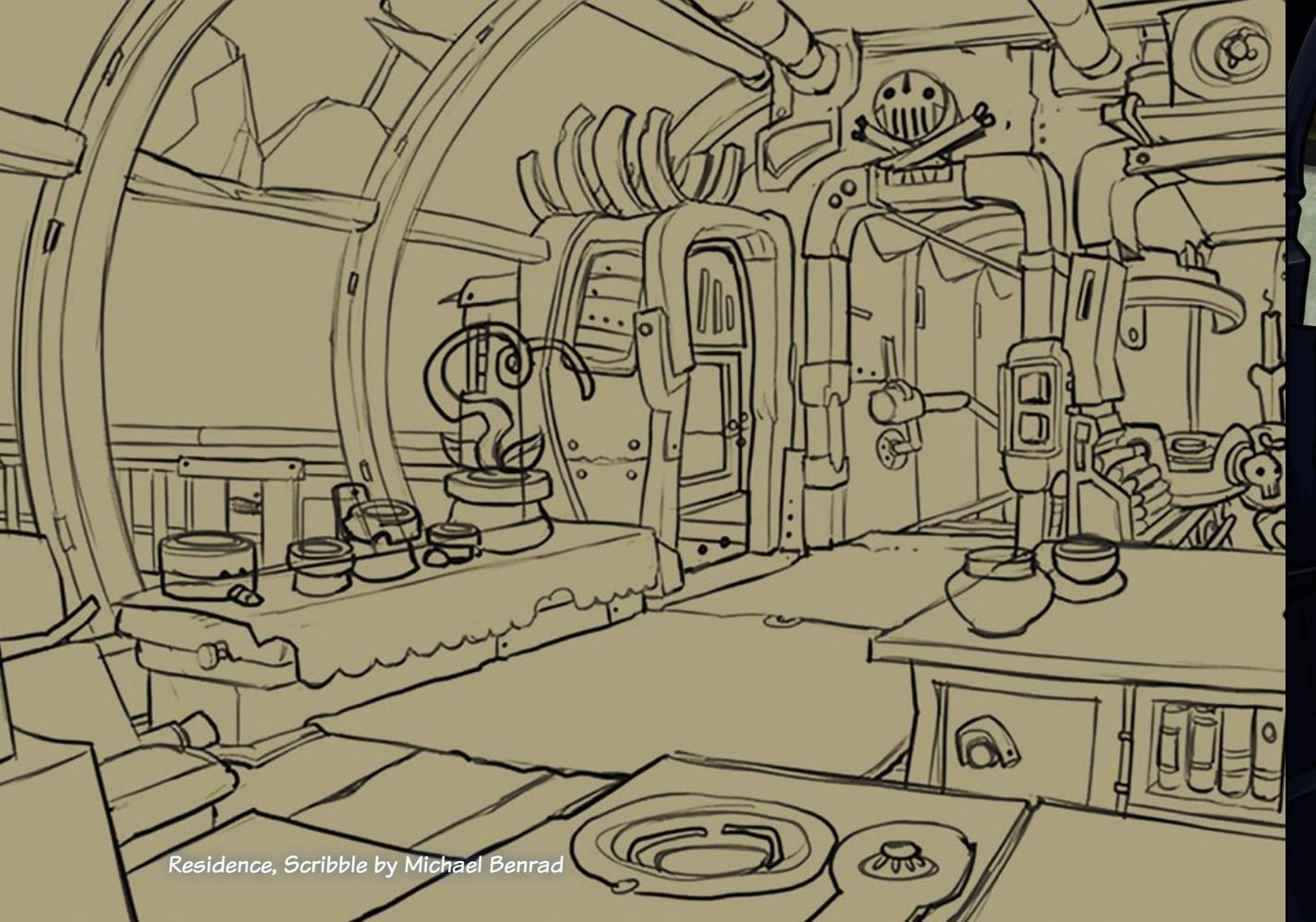
Exploiting this system to leave the conveyor practically unharmed surely wasn't an intended feature. Then again, you need some serious brainpower, patience and pain tolerance to get even this far.

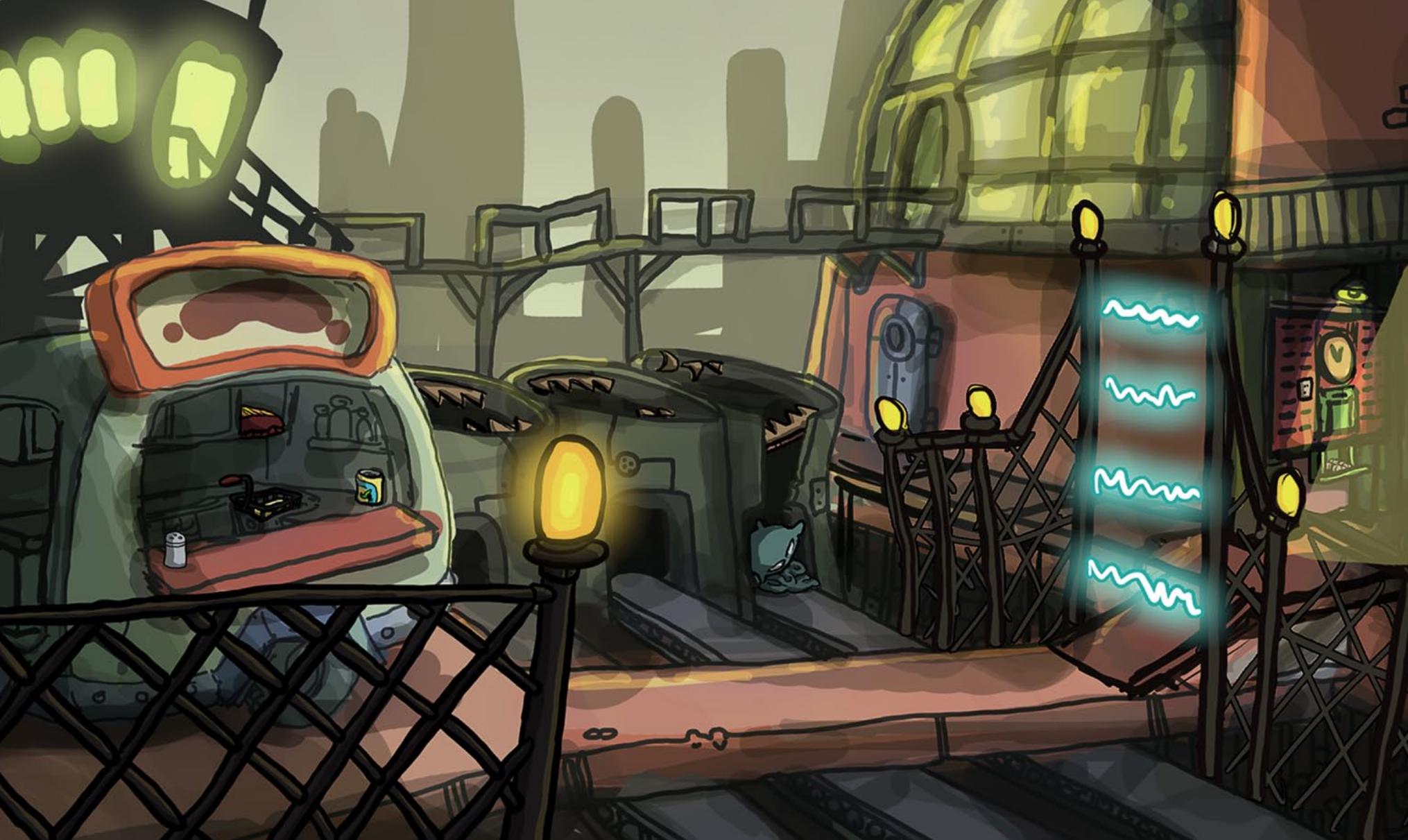
Fine concepts by Poki



Granted, the work process for background graphics for Daedalic games is the direct opposite of assembly line work, the necessary steps still have to be seamless. Fittingly, we have the assembly line/conveyor screen as an example. Based on a very rough sketch by Poki, Micha scribbled a little colormood thumbnail.

Poki then gave it more substance using his own style, developing the layout you can see above, including all relevant layers and objects. The result was then tested in a so-called dummy script and considered good enough for Micha to start painting a clean version with this as a reference.





Fine-concept by Poki



You are what you eat. This little aphorism proved to be true when Rufus started looking for the very components of life.

As you know, Hermes is on a vegan diet. Consequently, the frying oil must be from a time when the clone factory was still in operation.

This also explains why Rufus can take it with him in one chunk and why his clones have such rancid personalities.



PORTA FISCO 2.0



The underbelly of Porta Fisco is inhabited by, what else, despicable scum. We have organ grinders, witches, swamp monsters and Gronkhs. Here, not only uncomfortable subjects are addressed, but also...

Other uncomfortable things that let one doubt the moral integrity of the developers. Then again, it's probably like they say: Good humor prospers beyond good taste. "What do you mean, who said that? I did! It's written right here." Now enough with the nosy questions! Moving on...



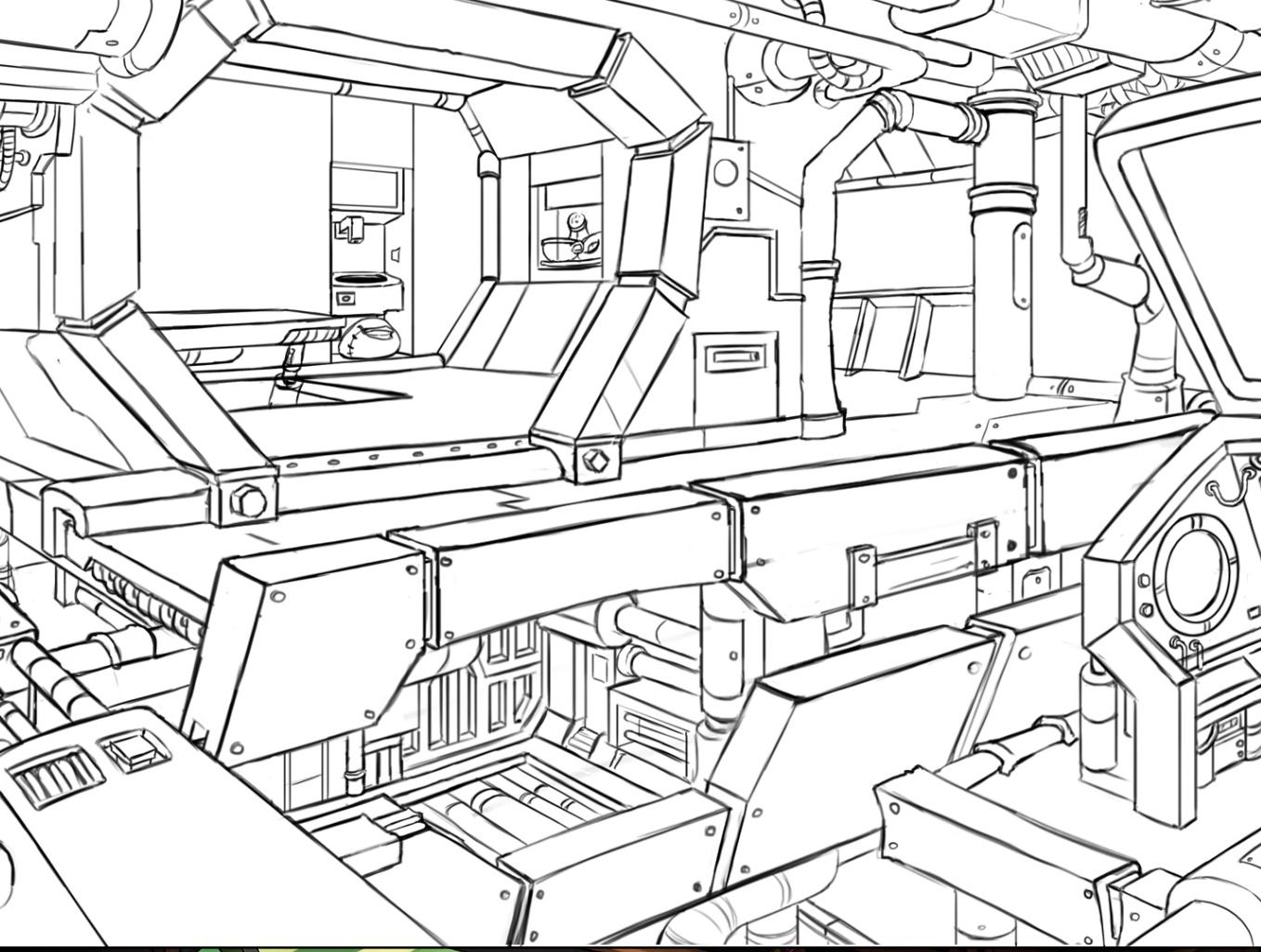
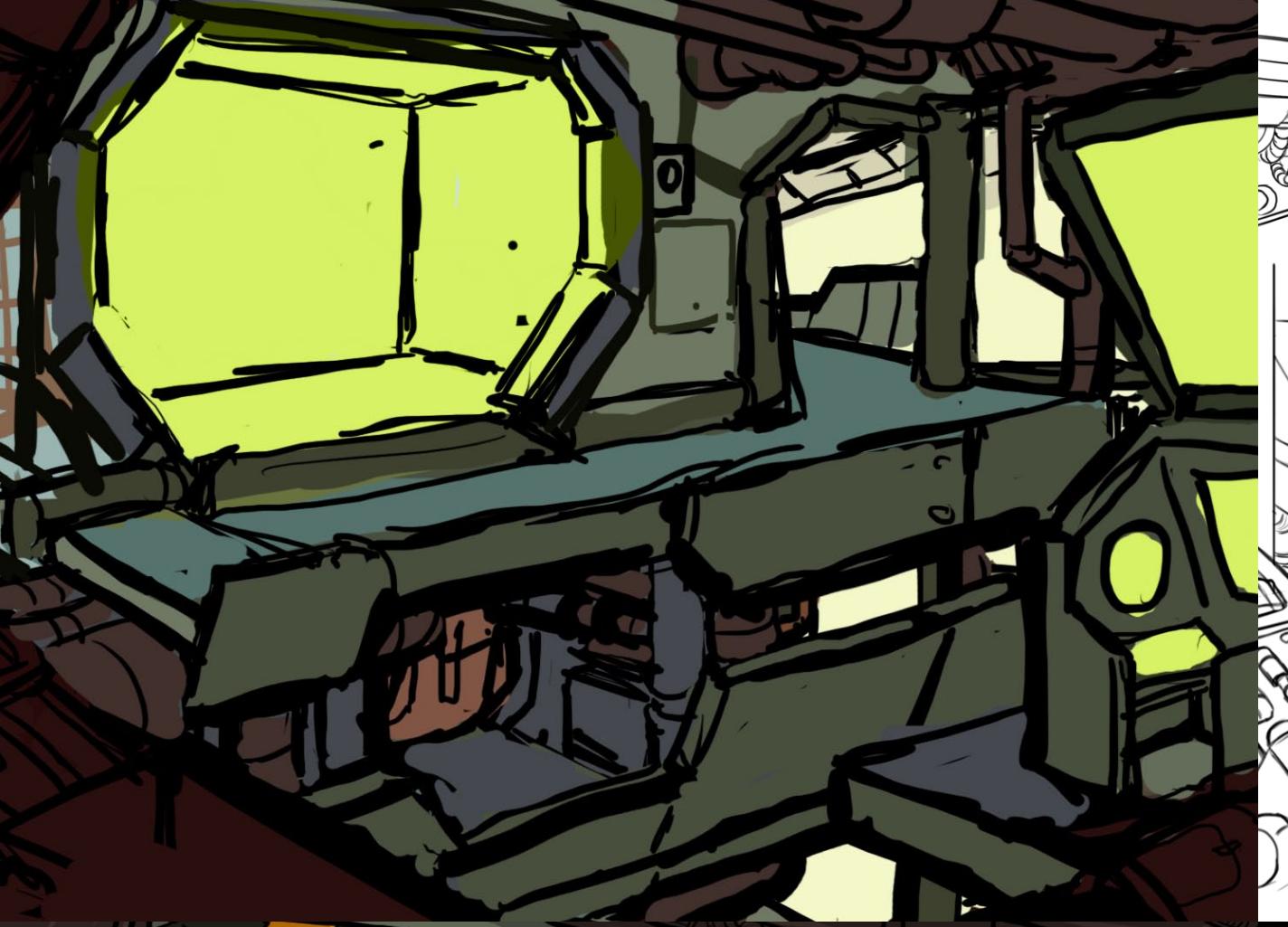


Those of you who played "Edna & Harvey: The Breakout" will certainly recognize the unique style of our creative director Jan "Poki" Müller-Michaelis.

This bearded poet is usually eager to grab the stylus himself and produce references like the ones pictured here, out of which the final screens emerge later on. If Deponia is ever declared as a national heritage we will gild his hands. Pinky swear!



... either gild or tar and feather. Depending on what's within reach. One thing is for sure: Neither will affect his line management.



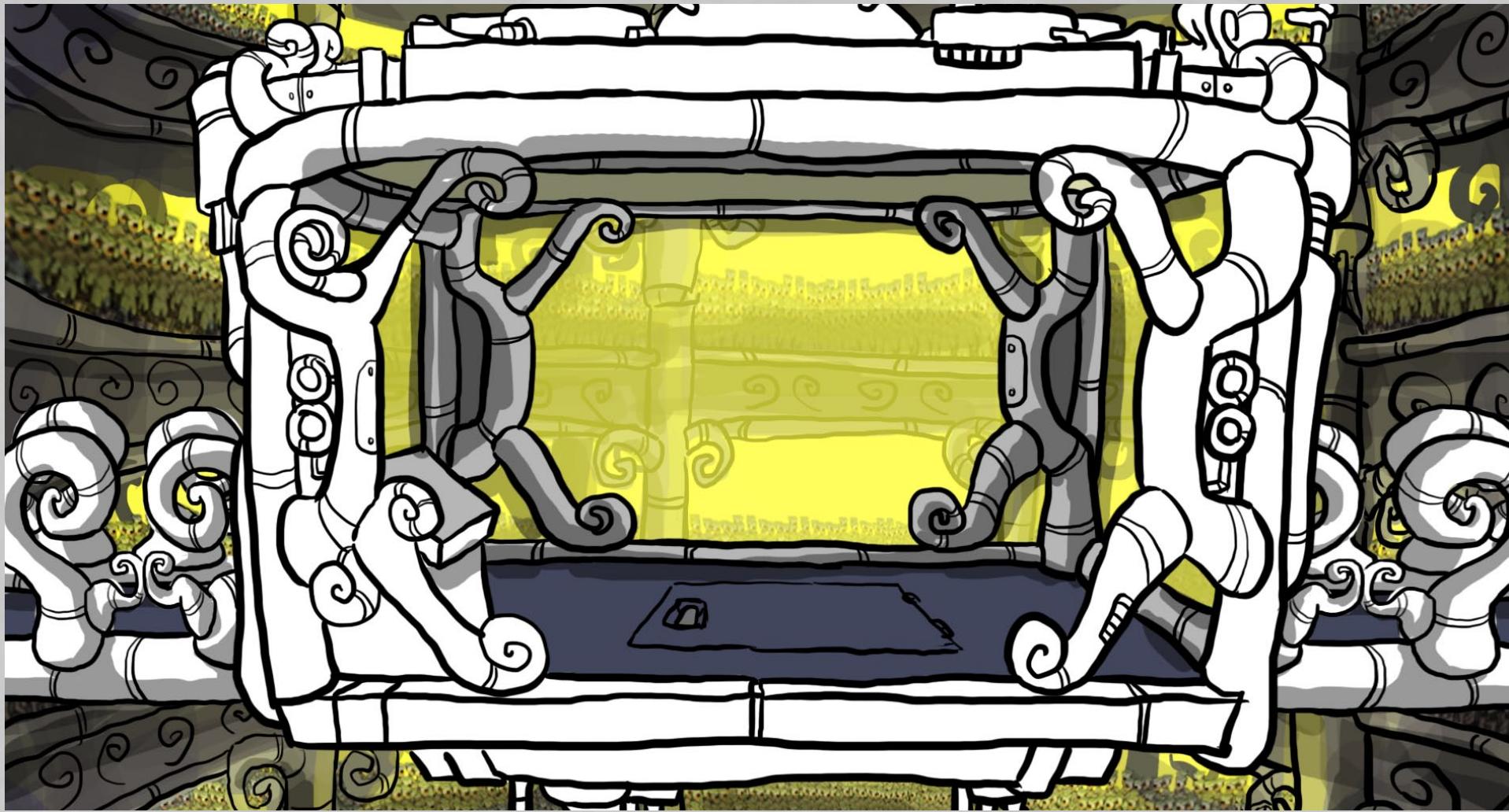
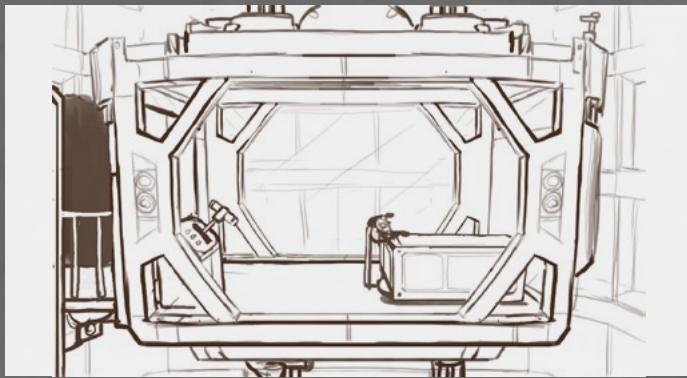
ASCENSION STATION



The architecture of the Organon seems, at first glance, mundane and unimaginative. Looking at it a bit closer though, one can see how much effort has flown into the circumstance that every straight front has been equipped with a blind spot. As if the architects of the Dark Exchequer were anxious to frame a blue-ish metaphor, chaos reigns everywhere the Organon cannot or doesn't want to look. This "Blind Spot Mentality" highlights itself at the Control Stations where huge screens consequently block any view out of the windows for the officials.

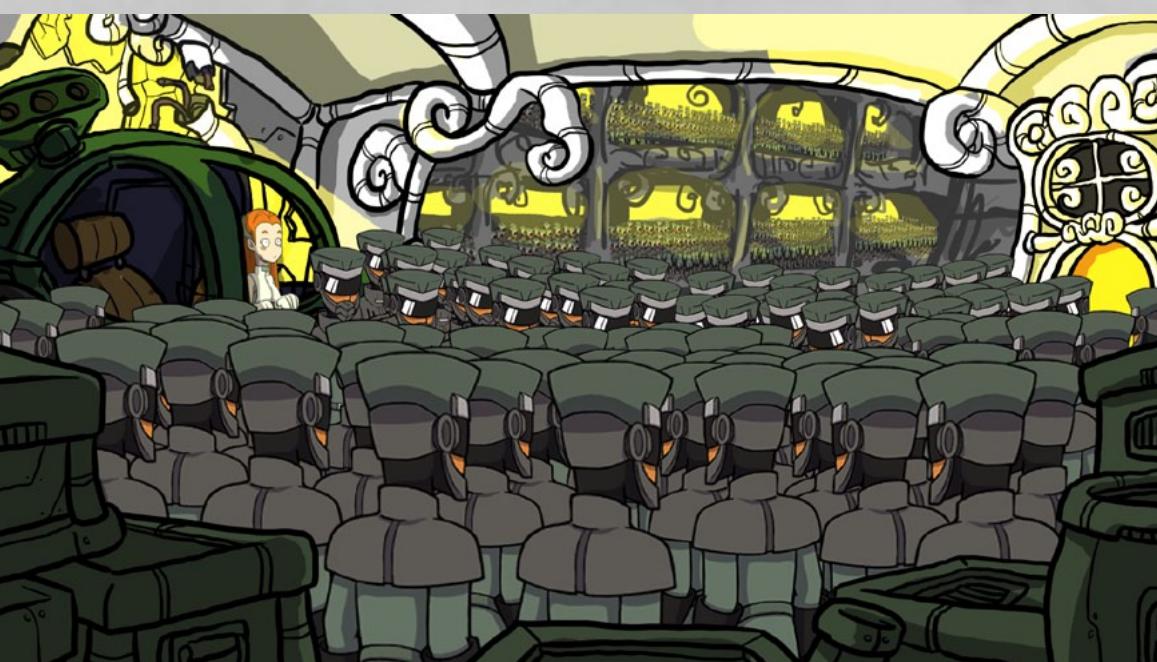


ABOARD THE HIGH BOAT



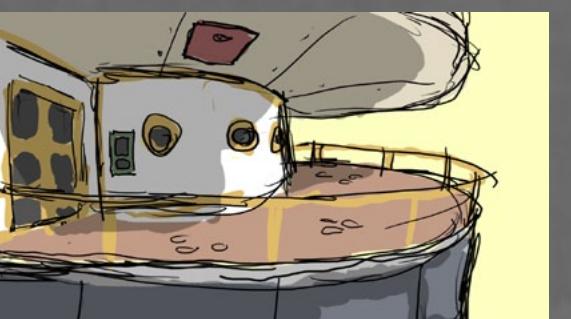
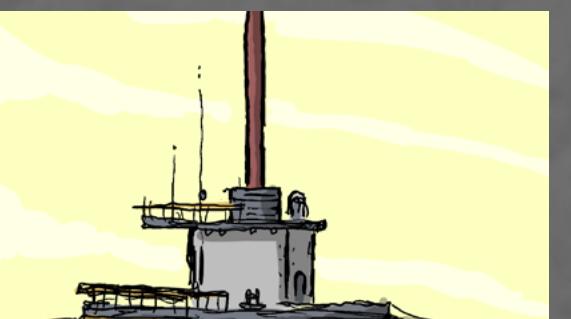
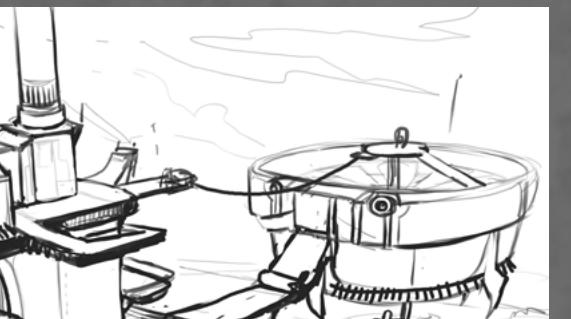
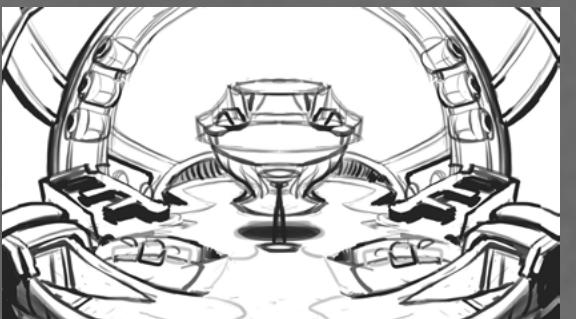
The majestic High Boat is one of the vehicles that chauffeured the elite to Elysium in the early days. Appropriately, first attempts to adjust the interior to the likes of the barren Organon-style turned out to be a dead end. Poki's ornate art nouveau seemed to be a little too flamboyant for the art team so that all participating parties found common ground on the final outcome you can see to the left of this text as well as in the final game of course.

The sketch to the lower right shows another very early piece of concept art by Poki, which also marks the point at which the art team decided to not take Poki's sketches seriously anymore.





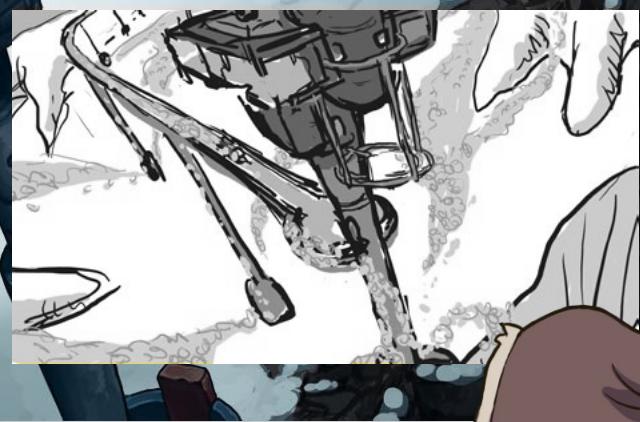
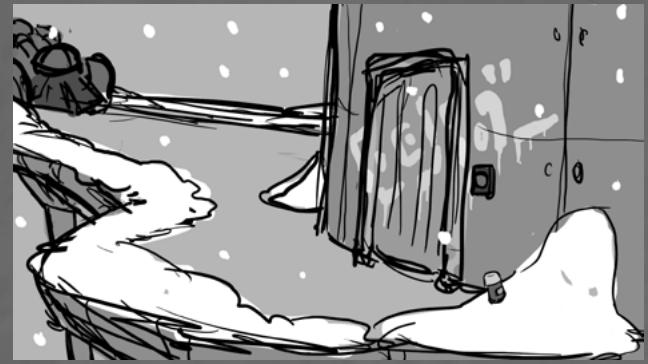
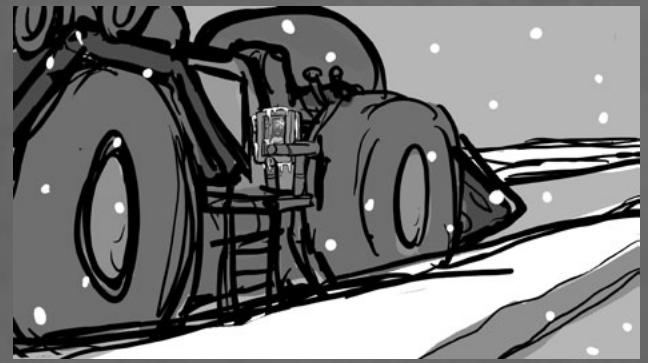
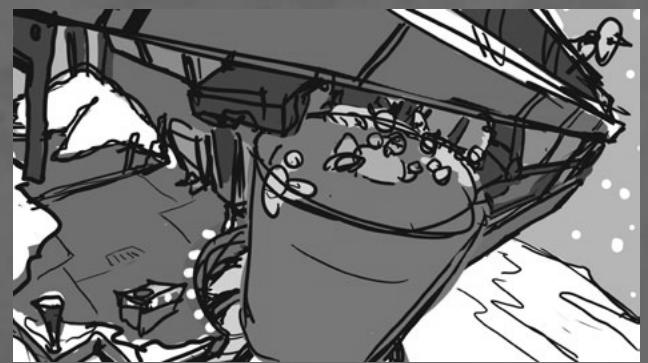
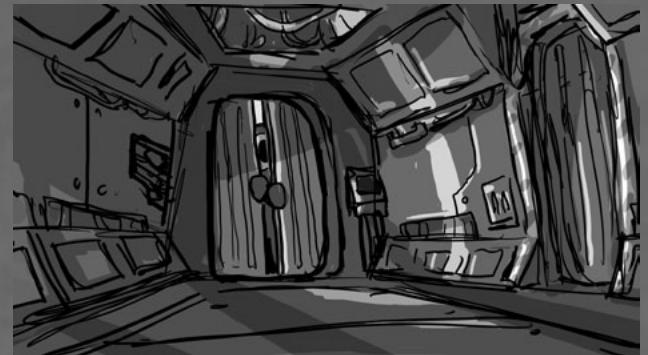
The sketches at the bottom for the High Boat were mainly rejected because we still had so much blue carpet left by the end of the game. It's a shame... those golden selvedges really looked great.



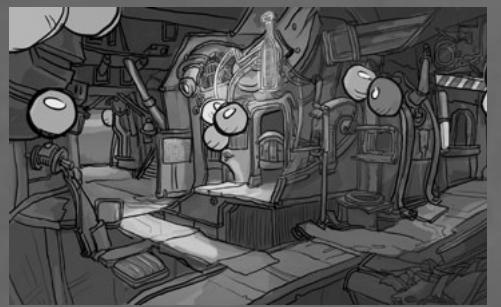
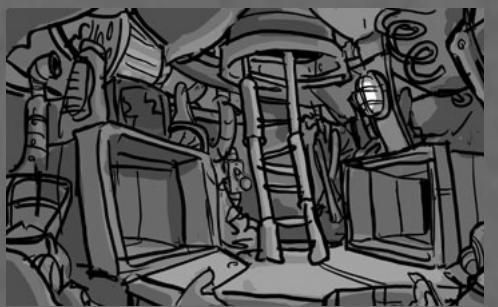
This glance at Deponia really makes you think. Will we ever see Deponia again? What does the individual human being count for, when even the world itself is just a dust grain within the cosmos? How deep is this really? And most of all: What were the constructors of the High Boat thinking, not adding any handrails?

When the credits of the last chapter of Goodbye Deponia begin to flicker across your monitor, not all of your questions will be answered. Only one thing will be for certain: You'll definitely need a new monitor. Flickering monitors are very bad for your eyes.

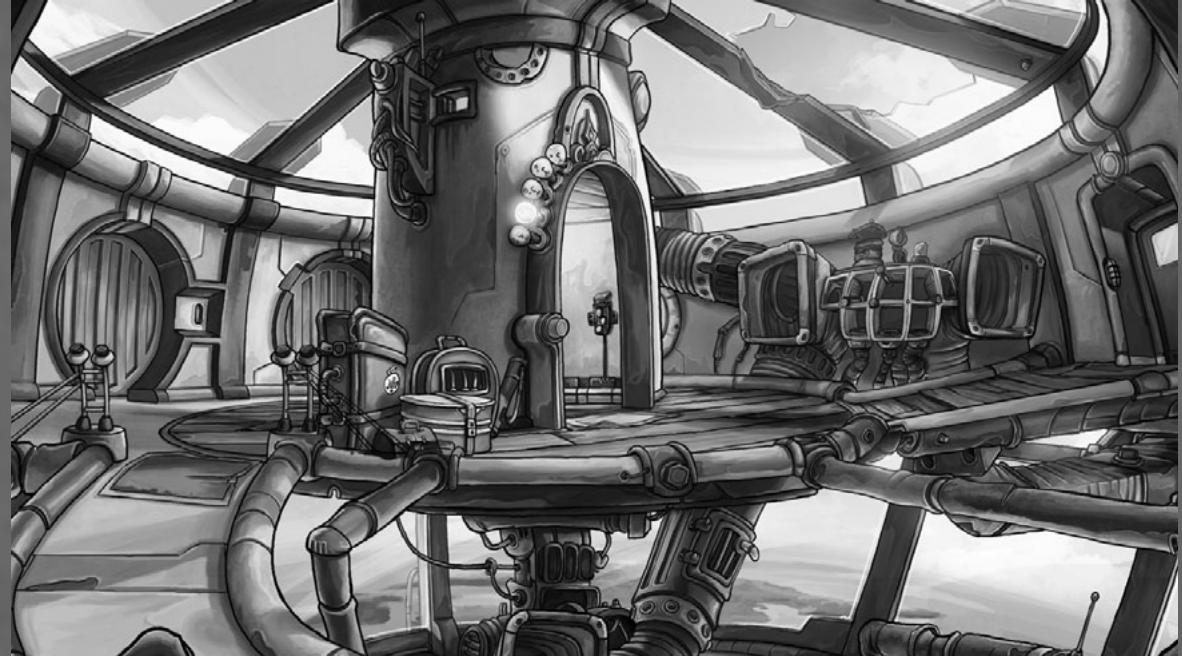
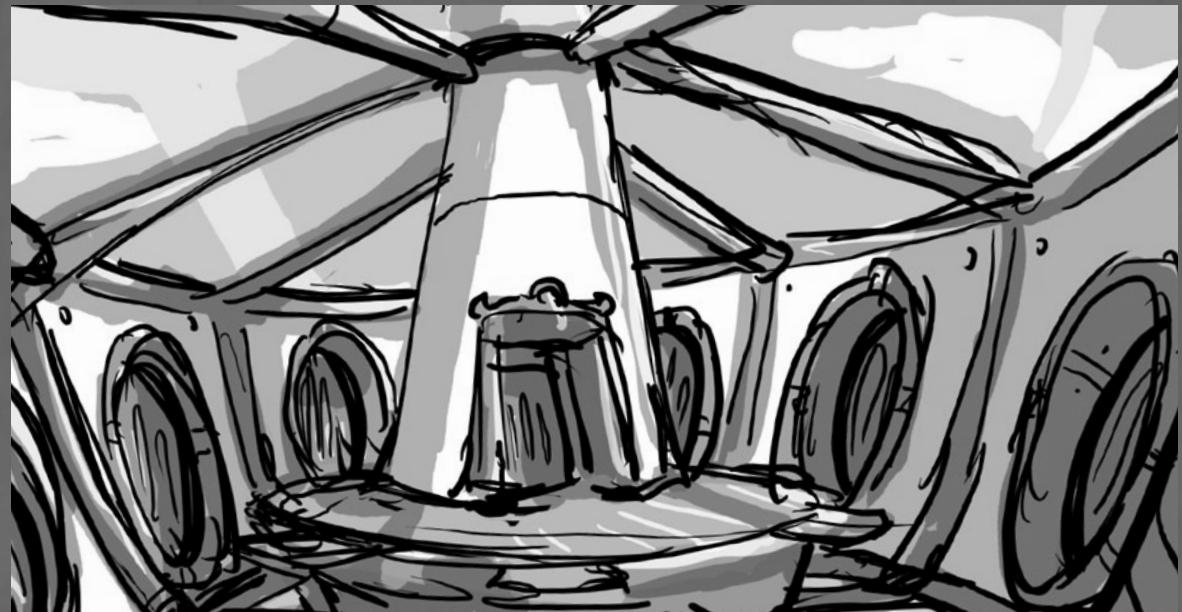
DERELICT ORGANON BLAST TOWER

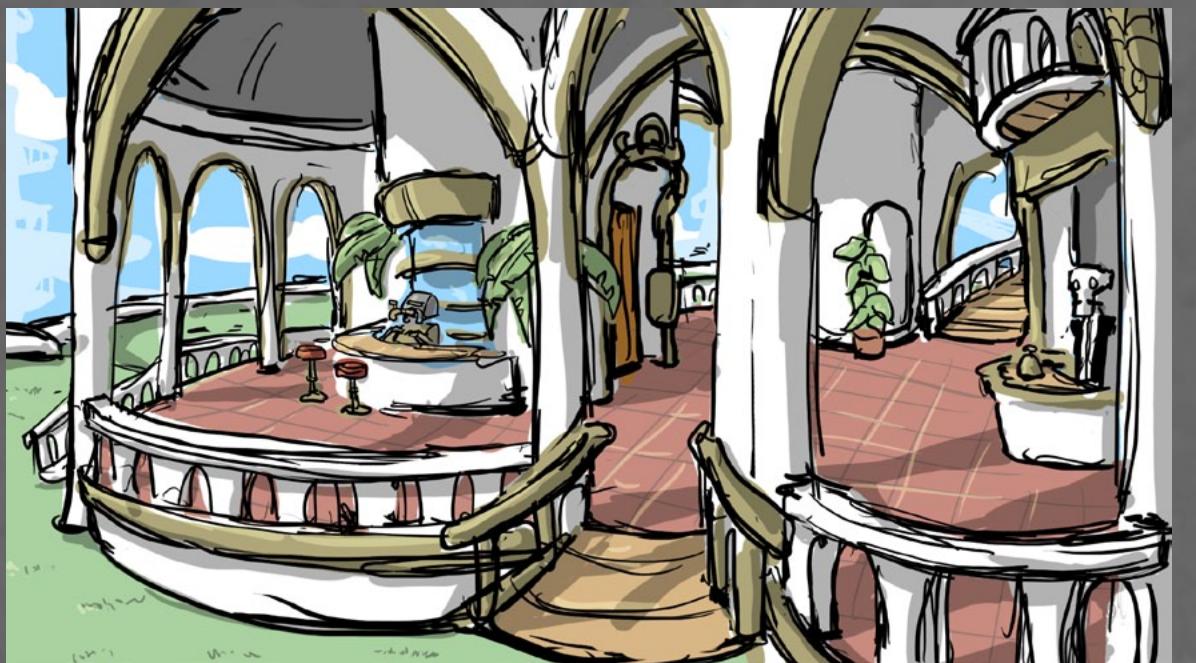
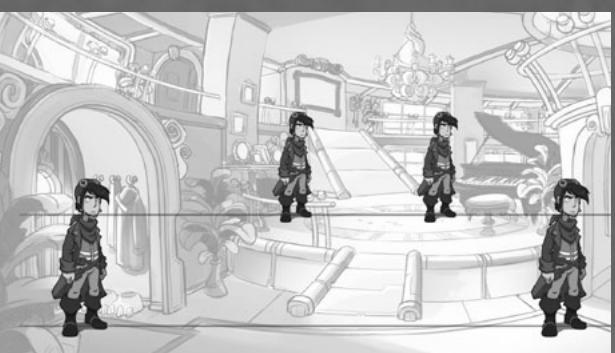
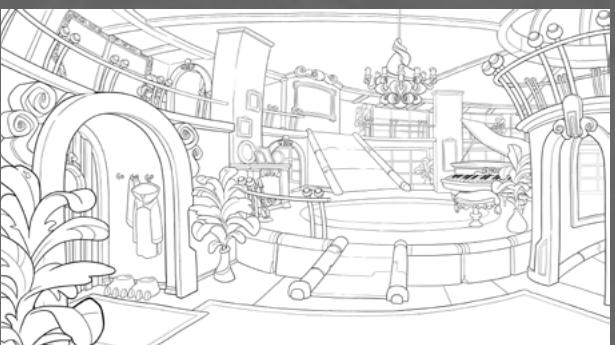


BBQ THURSDAY IN KUVAQ



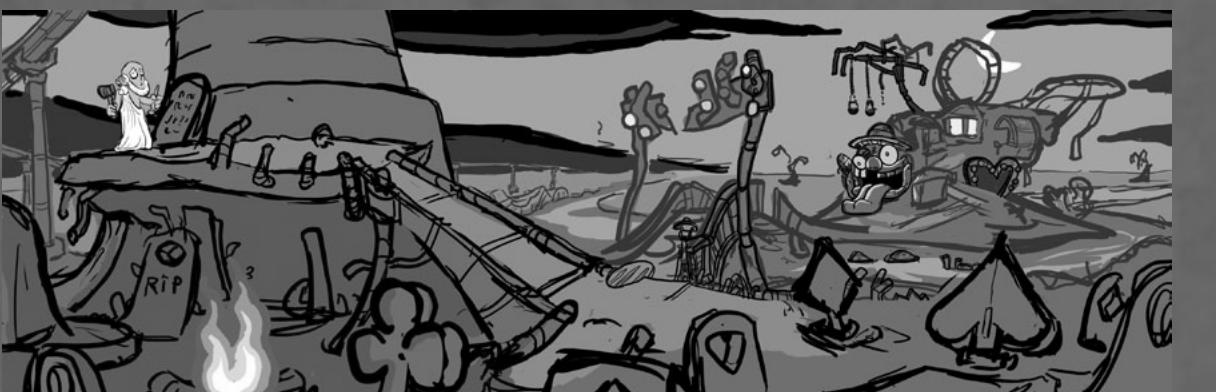
ELYSIUM





AMUSEMENT PARK





POR TA RUSTICA'S JUNK TRADE UNIVERSITY



PARADOX CITY



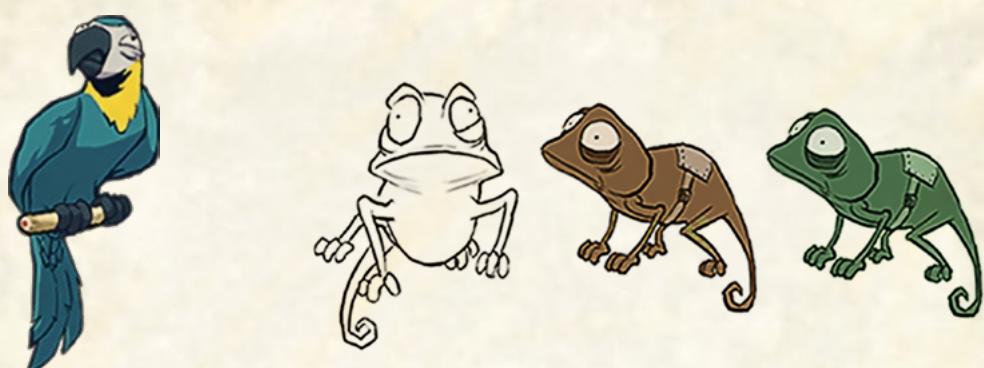


DEPONIA'S FAUNA



Animal -Rufus
z.lott 2012

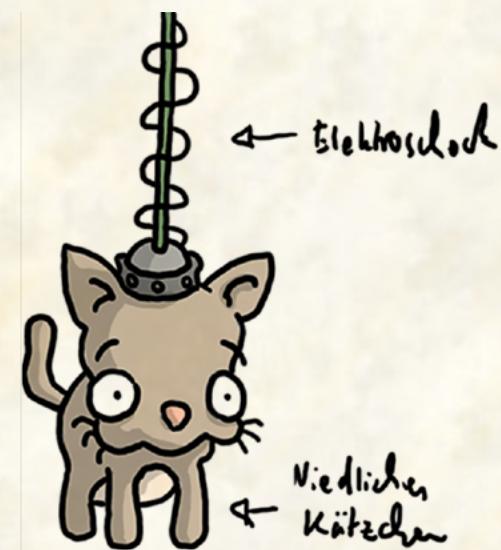
Rufus as animal. Concept by Jo Lott



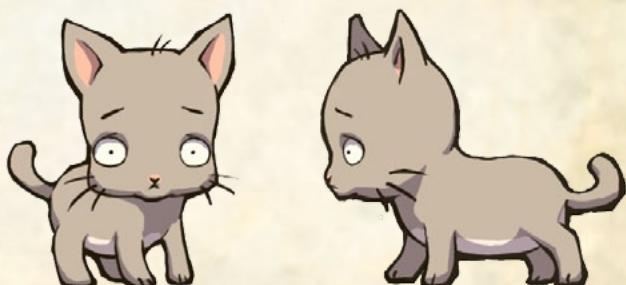
Parrot and Chameleon



Mantis, Concept by Poki



Mail Kitten, Concept by Poki



In der Poststelle
des Kurrauer
Rathauses werden
niedliche Kätzchen
per Elektroschack
dazu gebracht,
Briefmarken und
Briefumschläge anzuladen.



Wombat



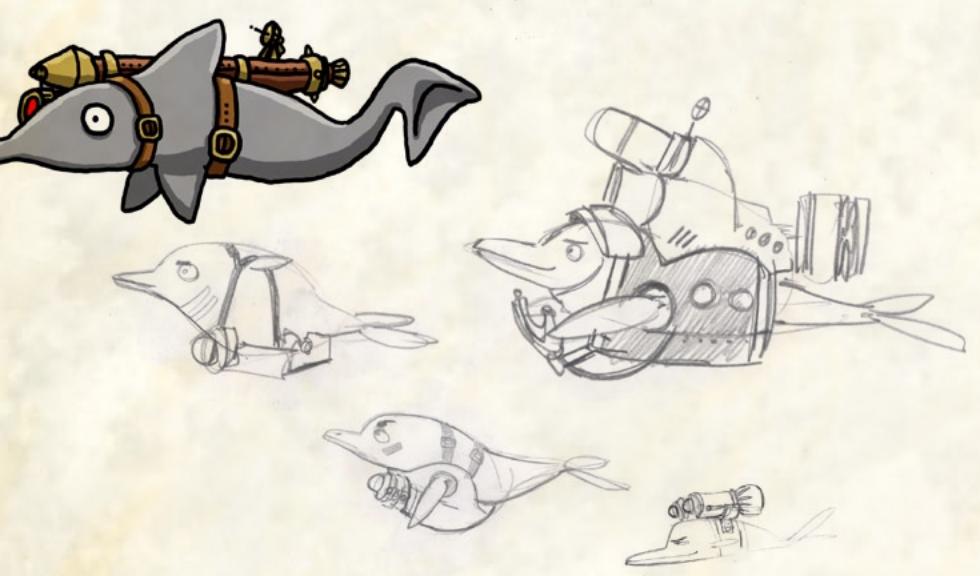
Fish



Pelican



Cleverbyte, Doc's dog



Torpedo Dolphins, concept by Poki



Giant Maggot



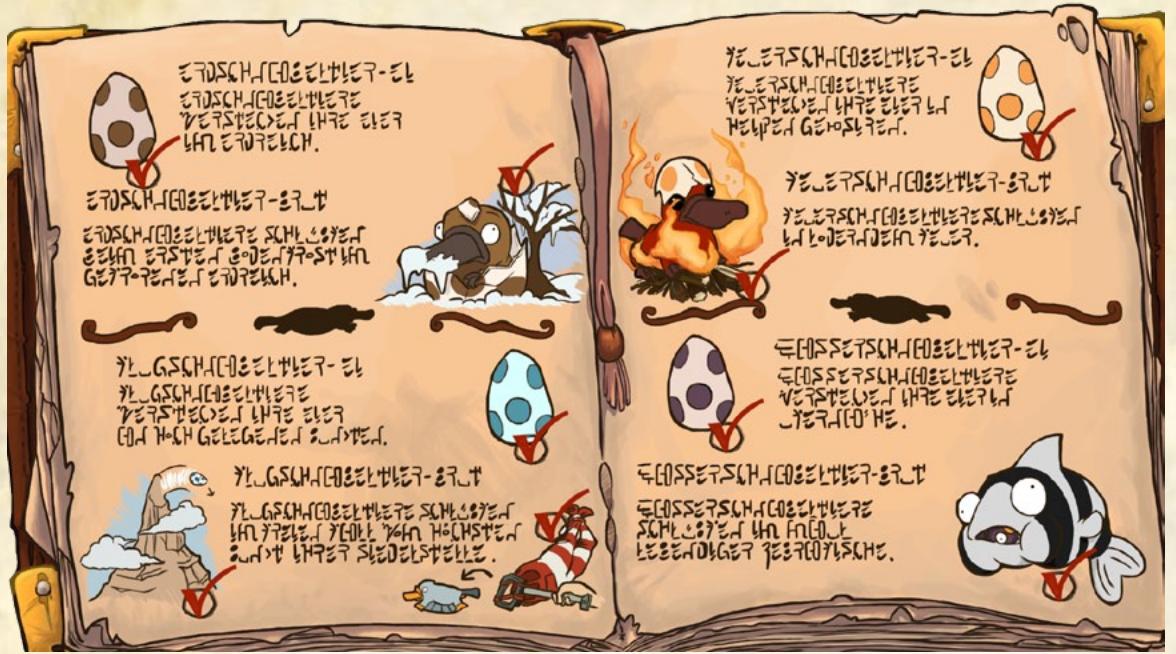
Honey Bee



Pressious



Rat

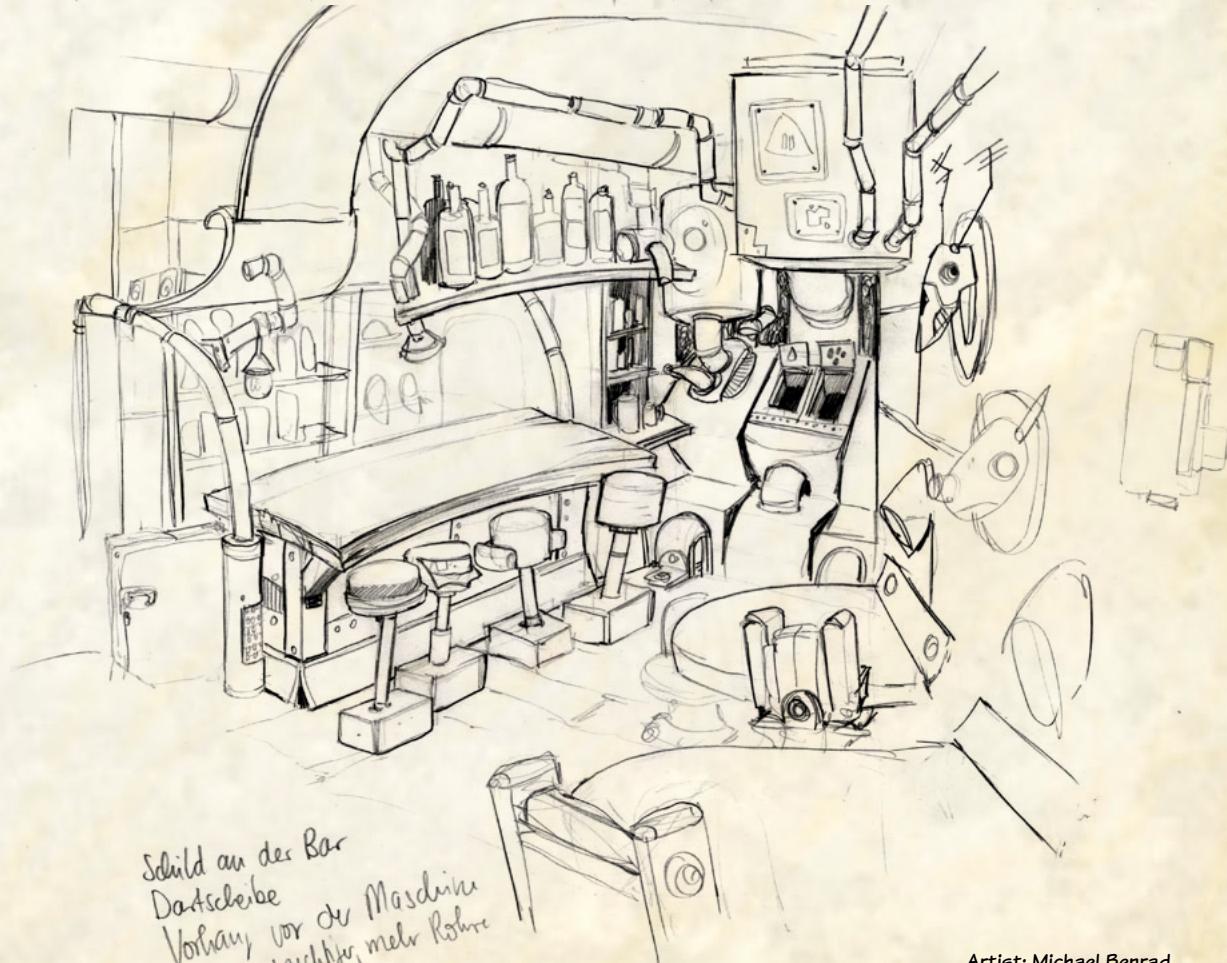
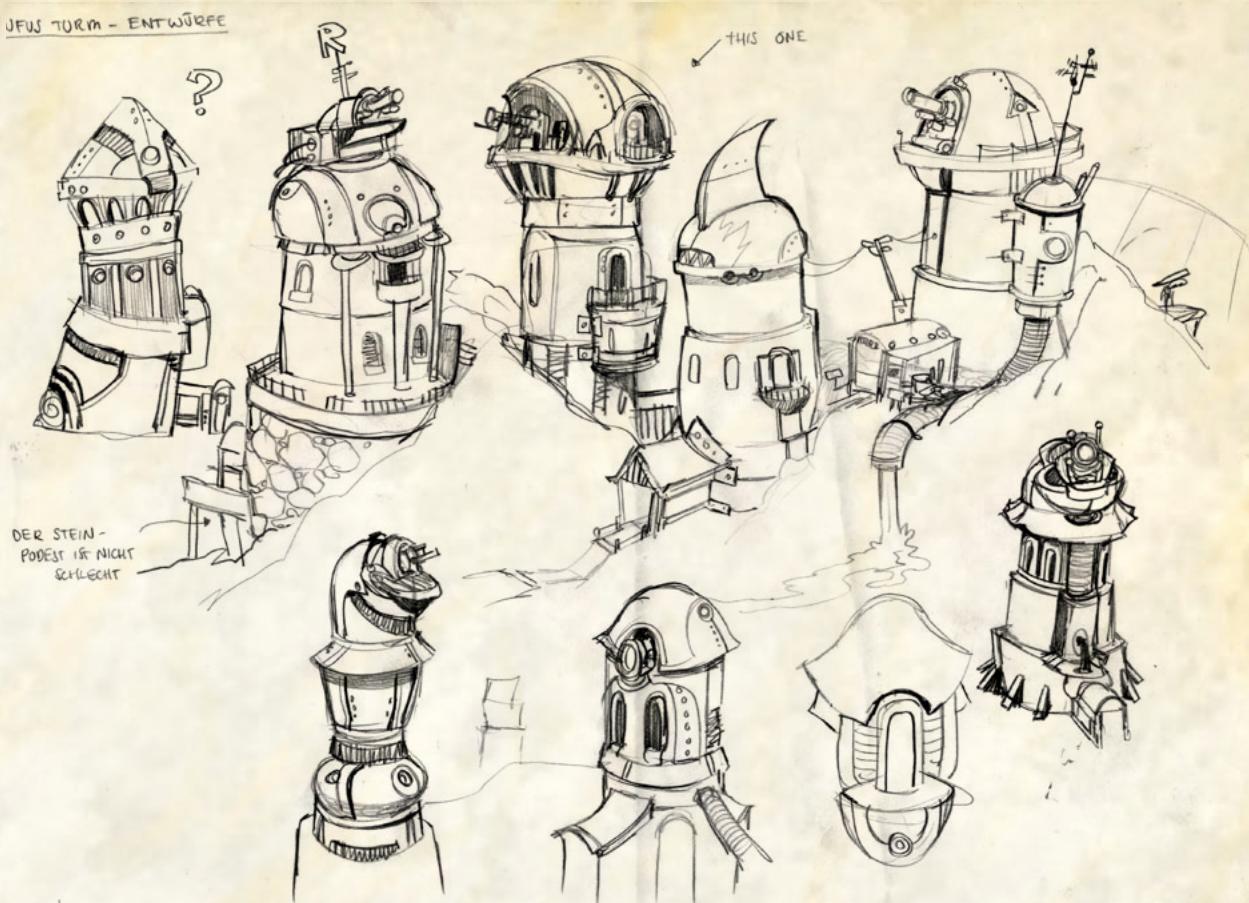
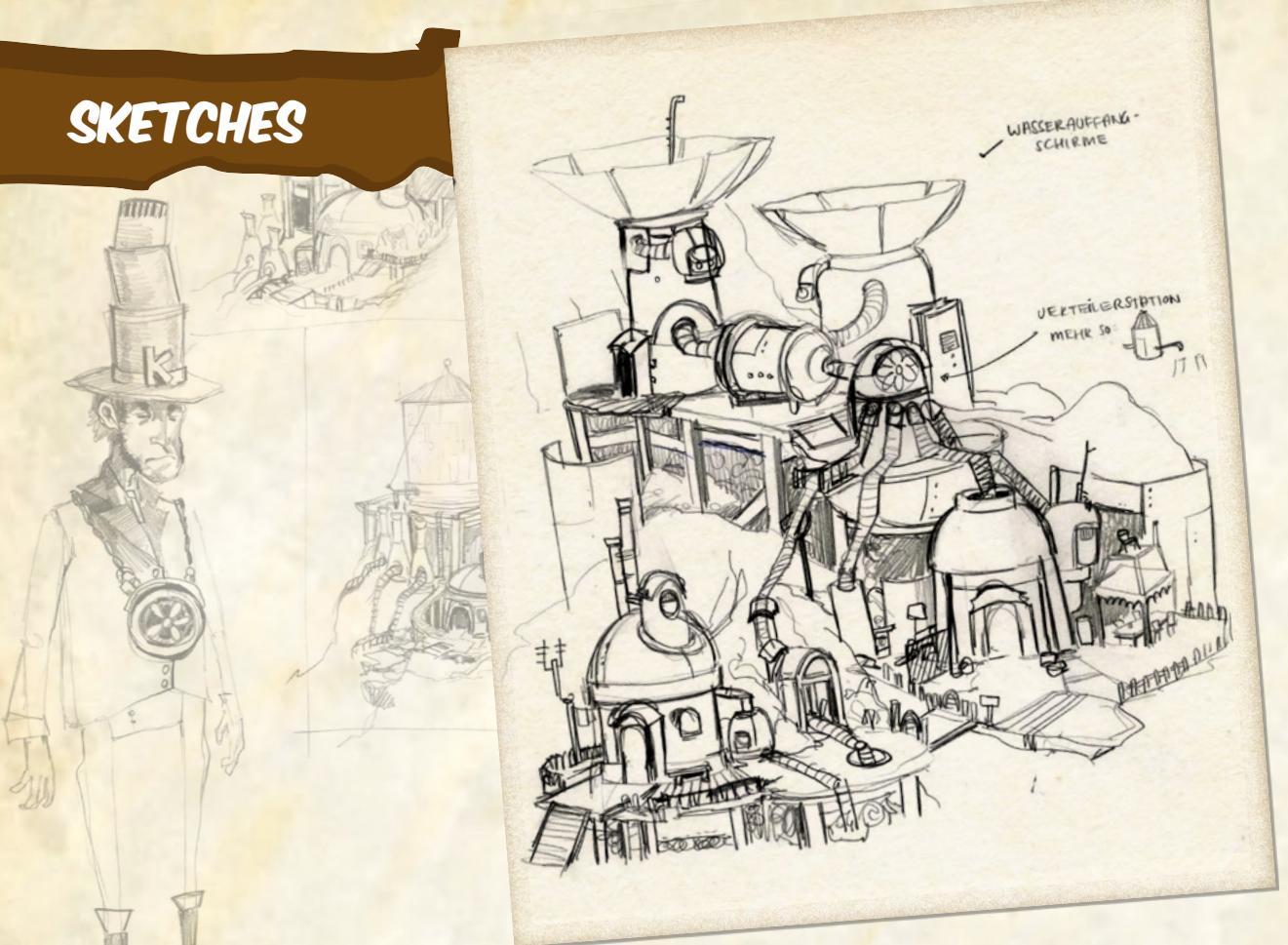


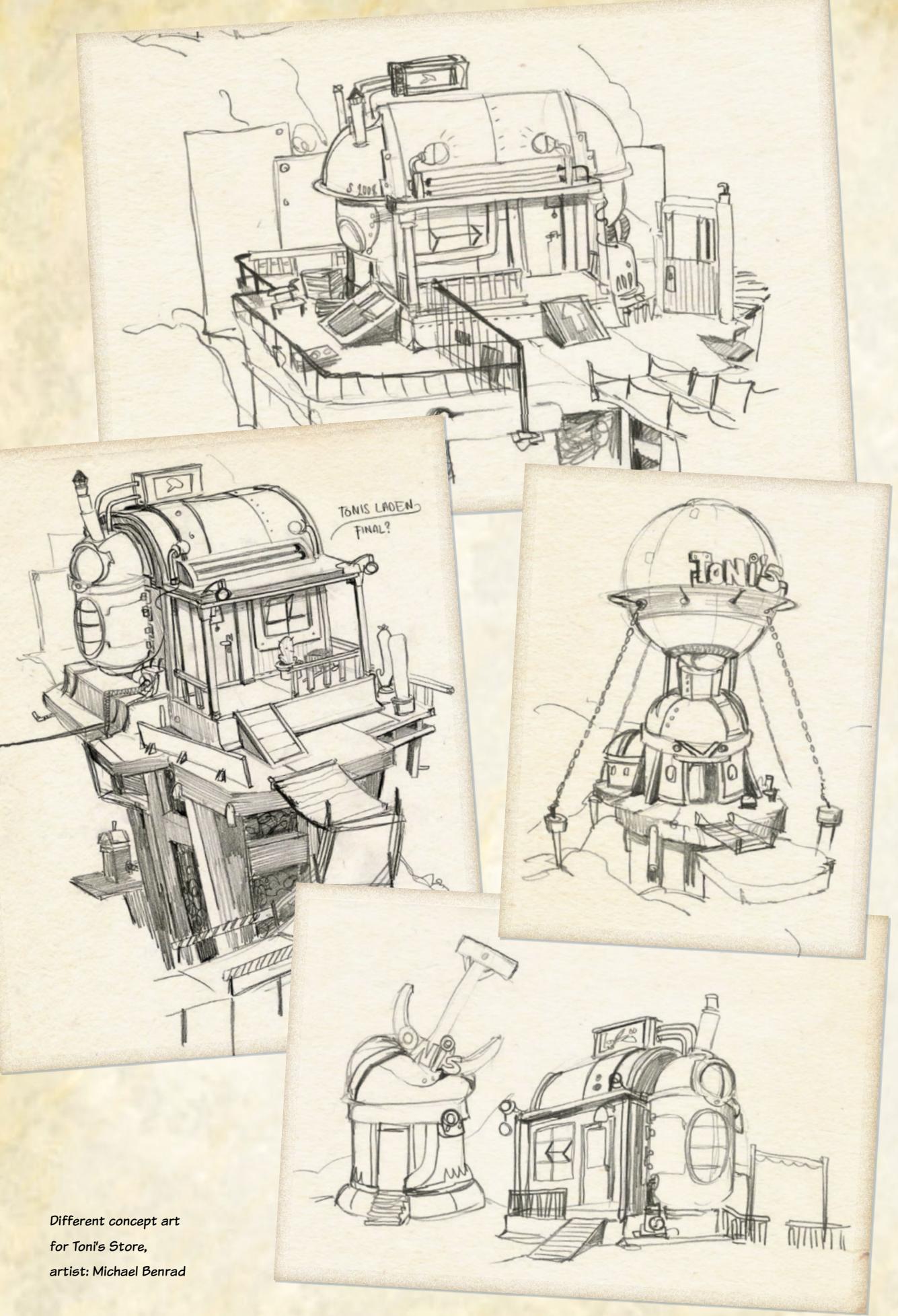
Among Daedalic colleagues it's a popular party game to speculate about how the eleven platypus species that didn't make it into the otherwise very detailed platypus handbook in "Chaos on Deponia", but were later introduced in the

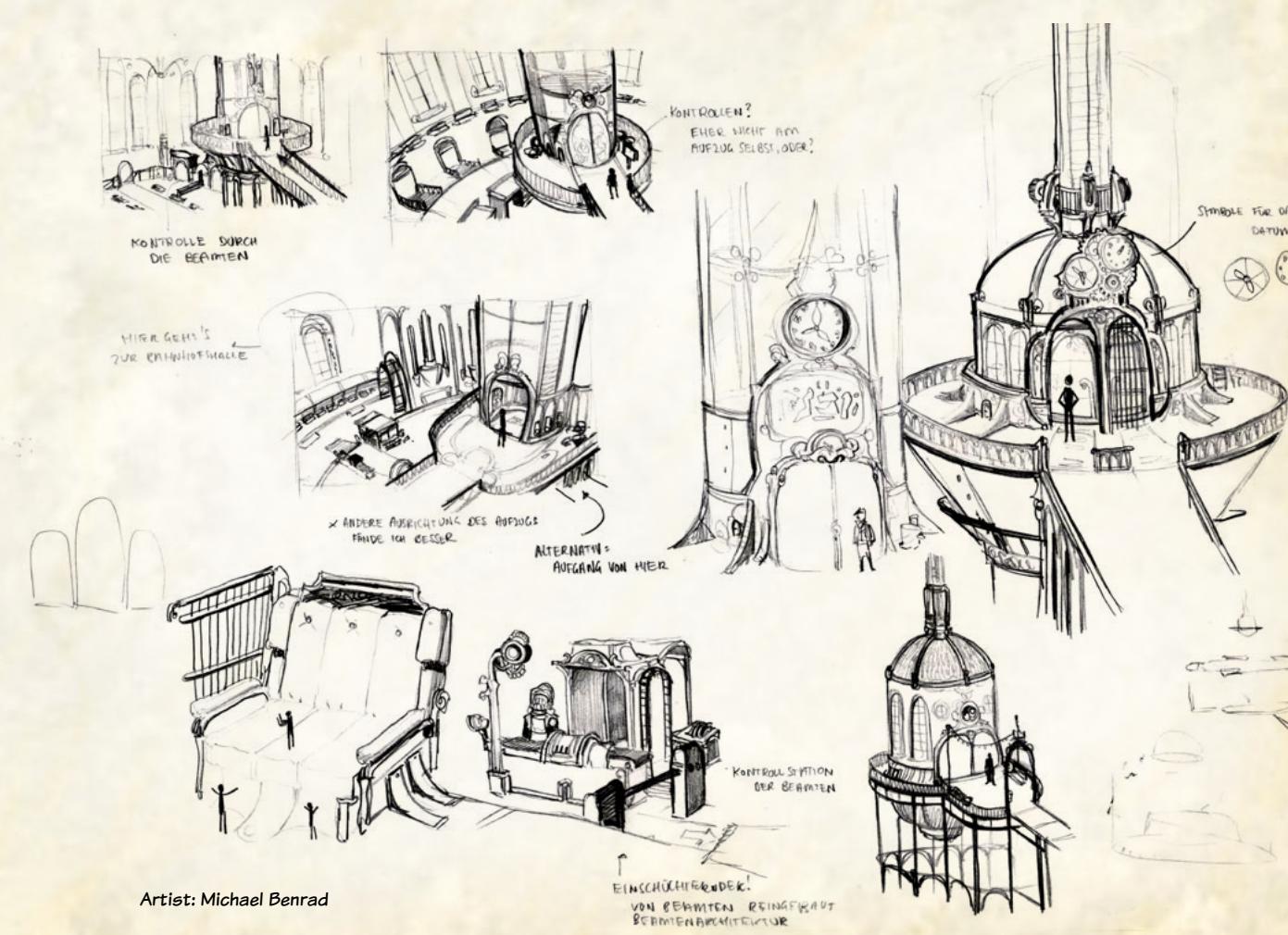
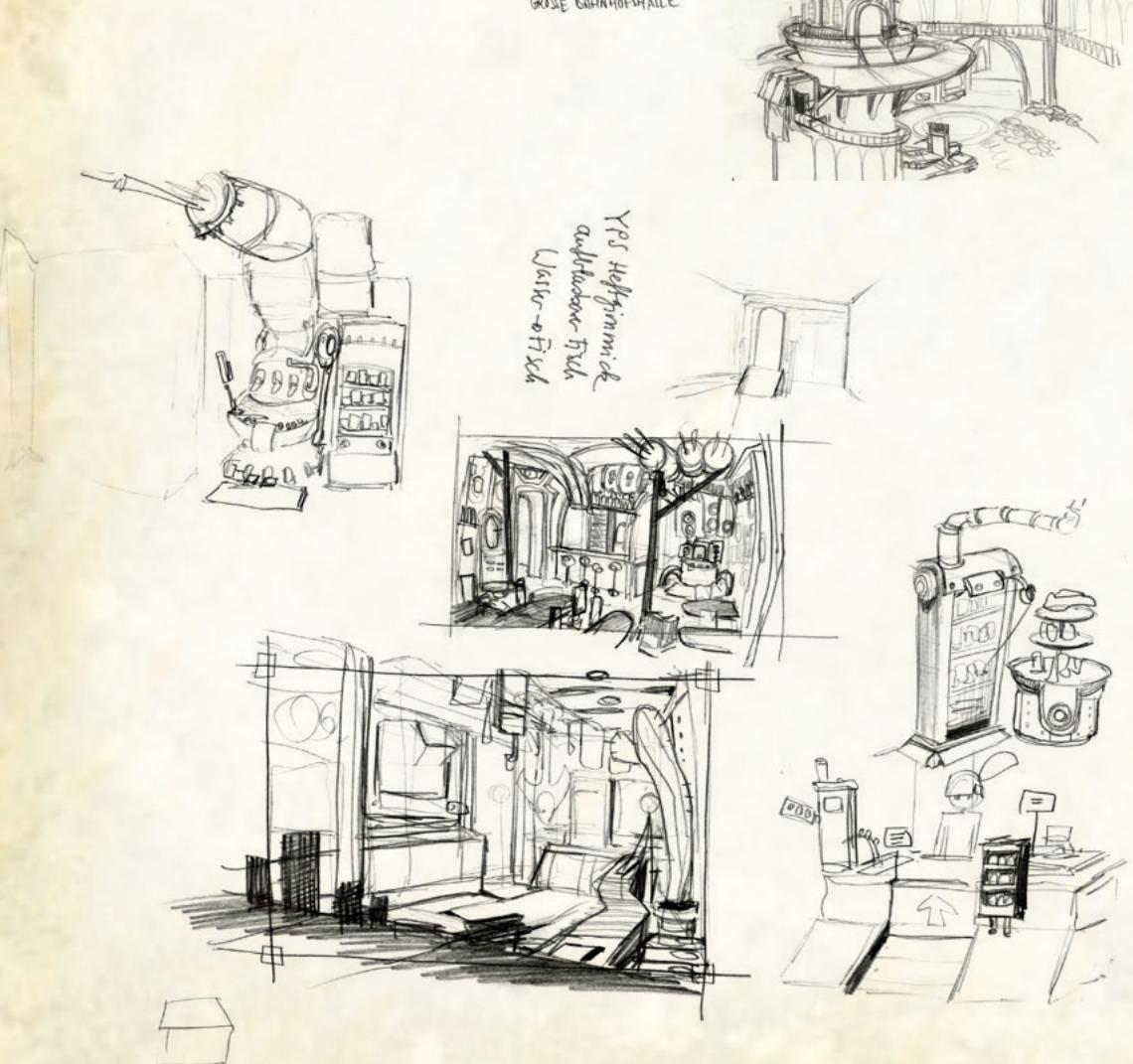
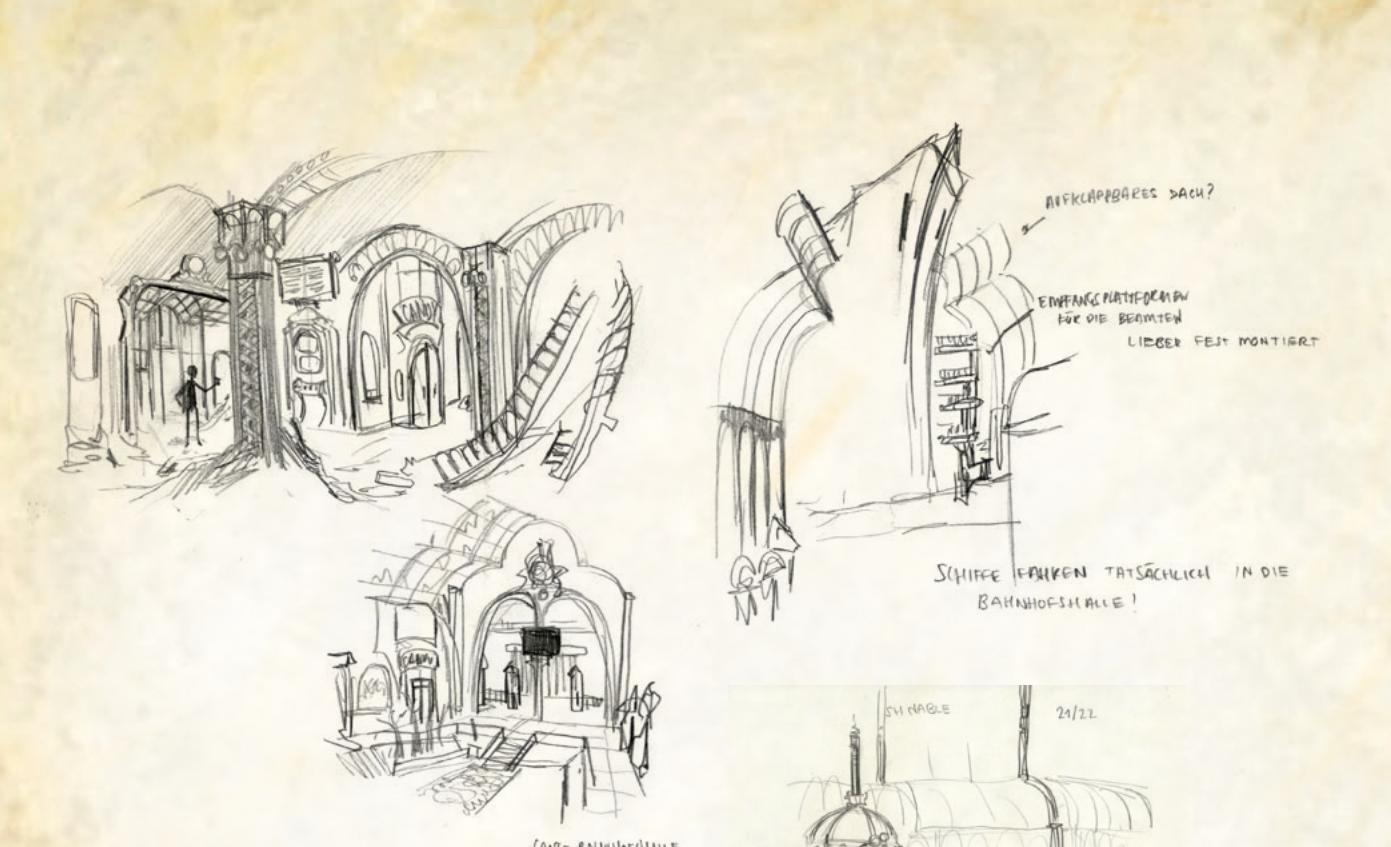
collector's album as an easter egg in "Goodbye Deponia", go about their breeding behaviour. Just don't make the mistake of getting started on the nude platypus. Unless, of course, you're into these kind of parties.



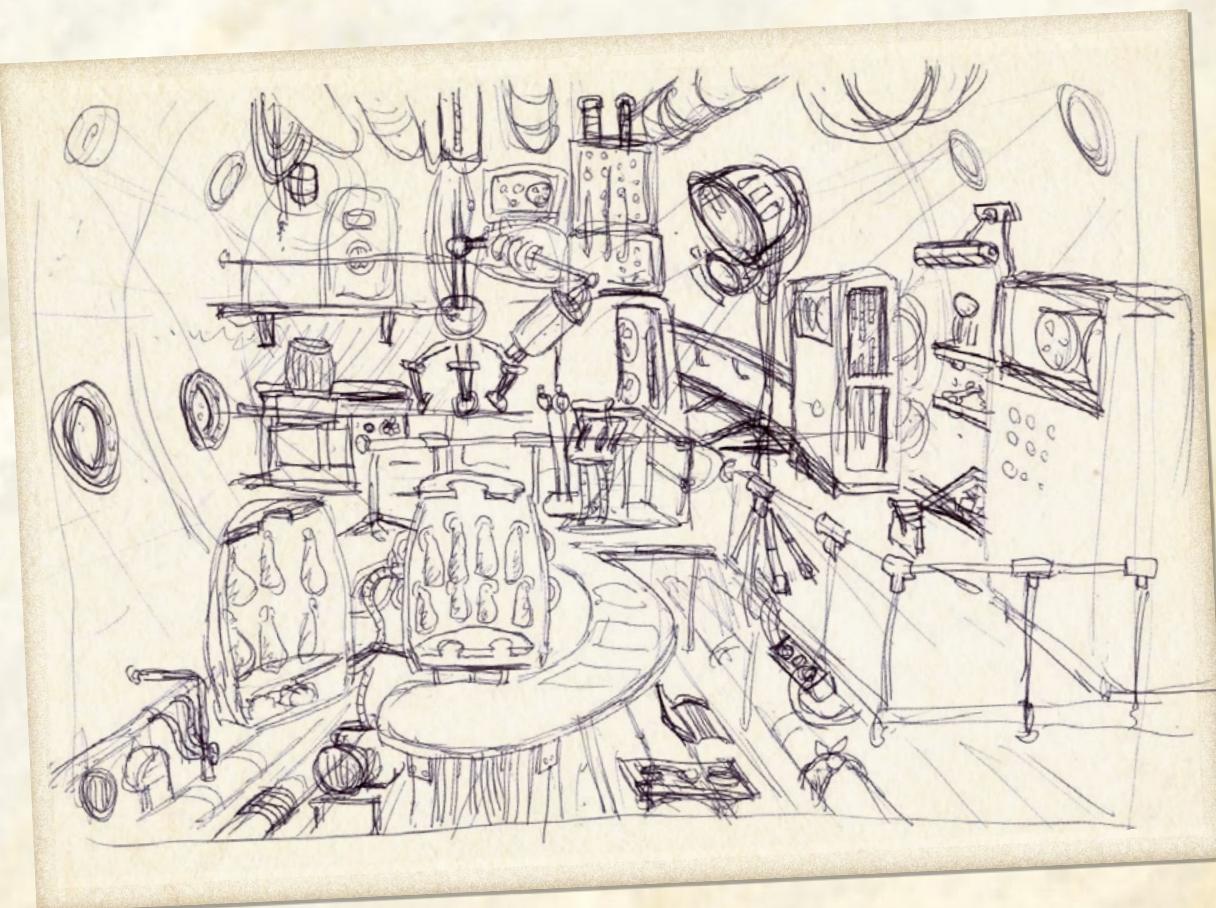
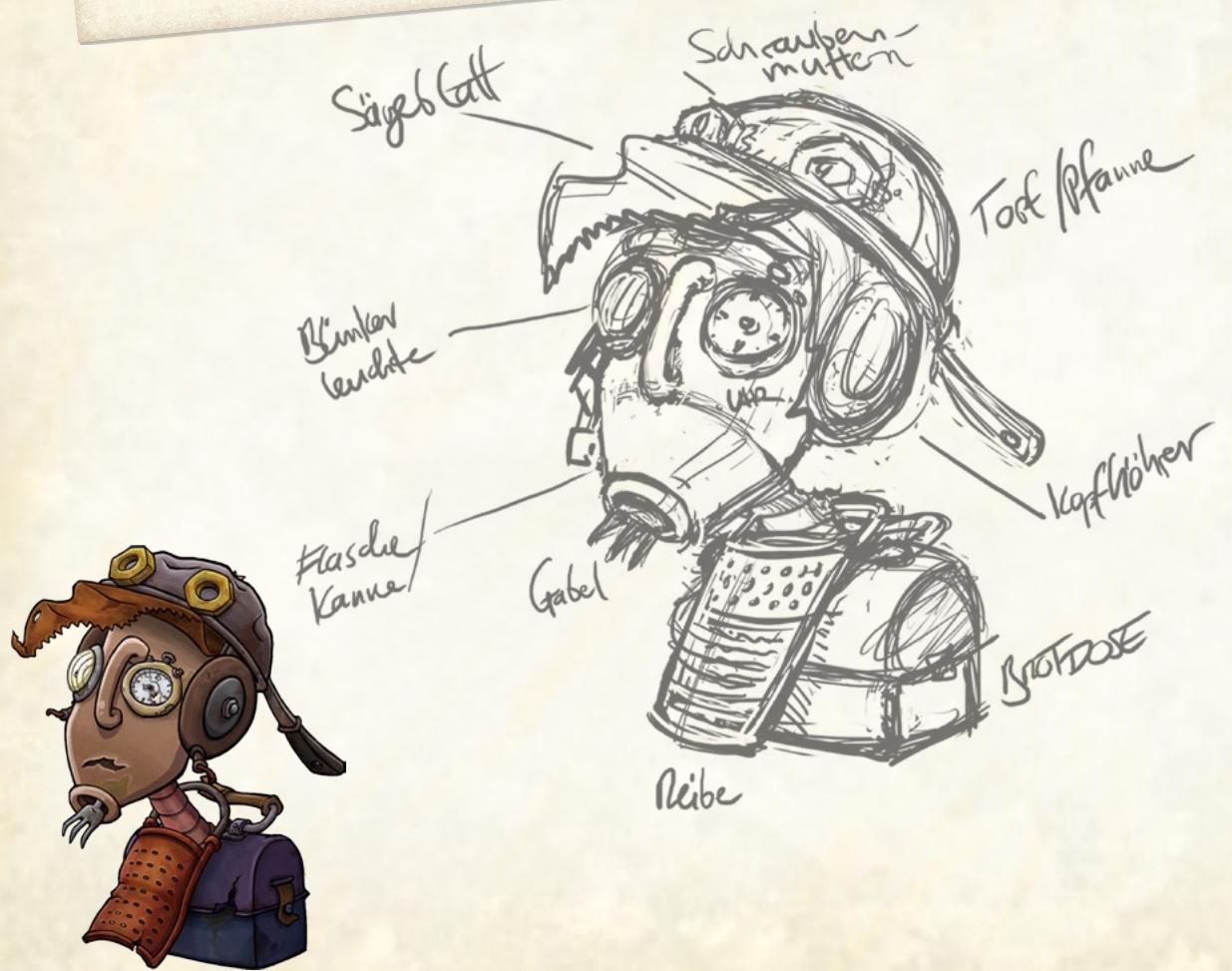
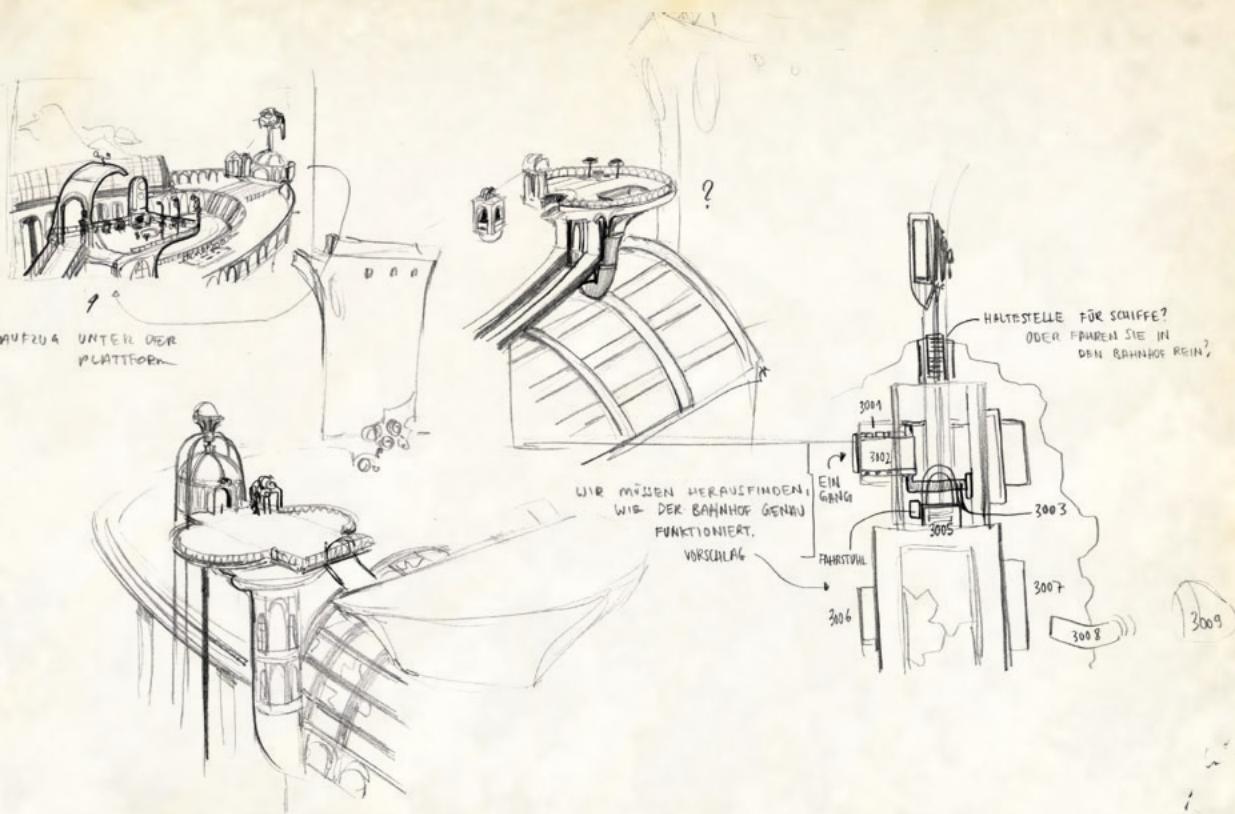
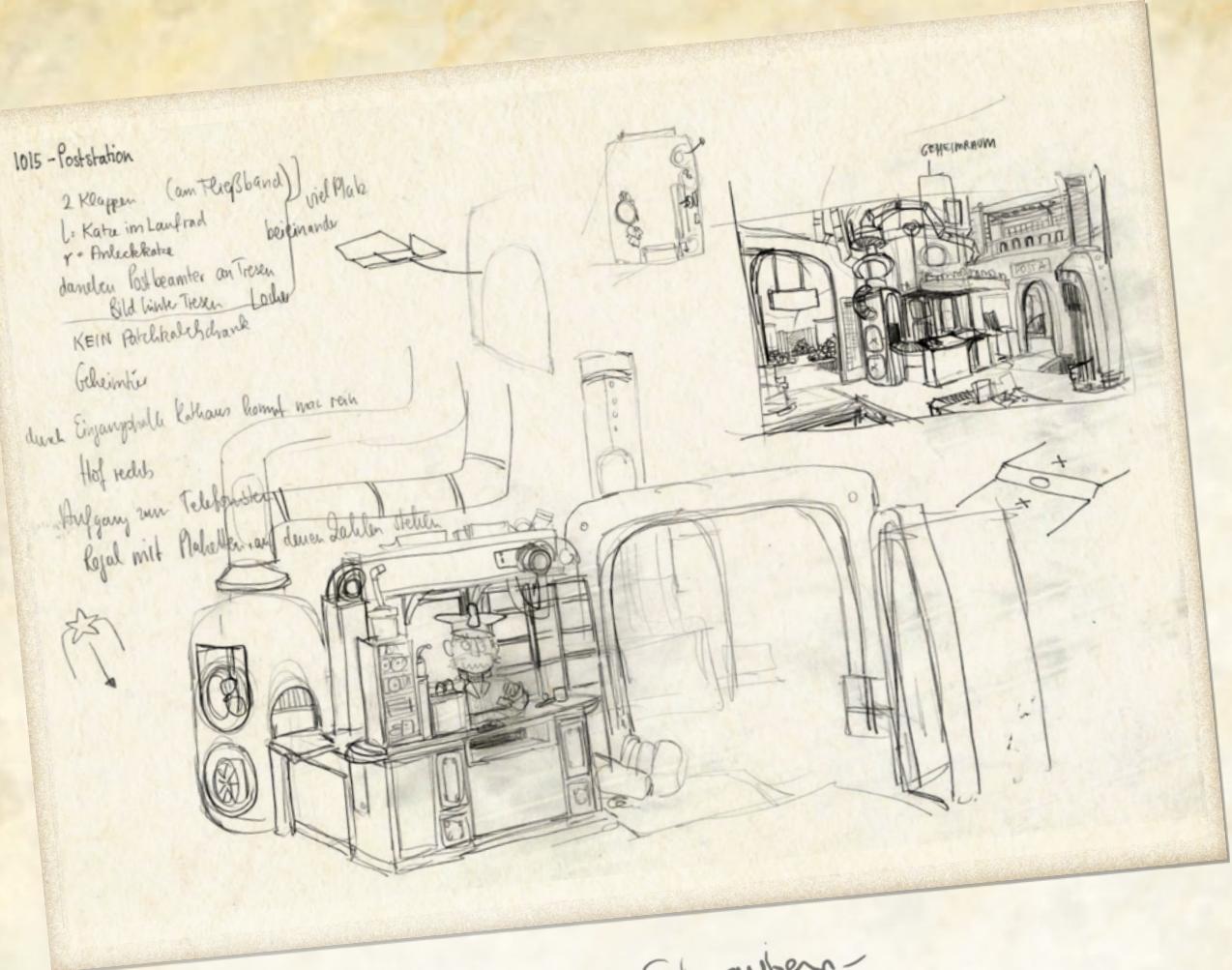
SKETCHES







Artist: Michael Benrad





#39

#39 WIEDERSEHEN MIT EINEM
ALten FREUND

ITEMS &
ACHIEVEMENTS

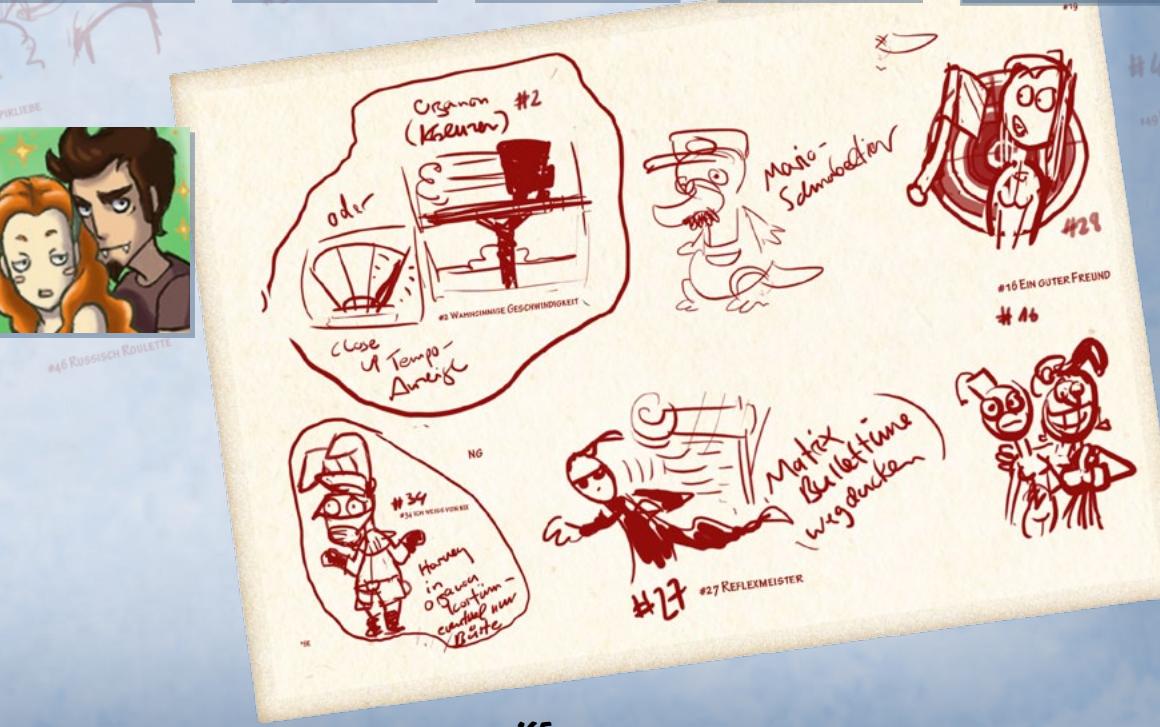
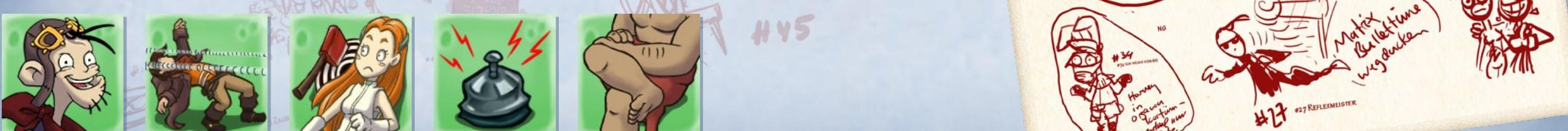


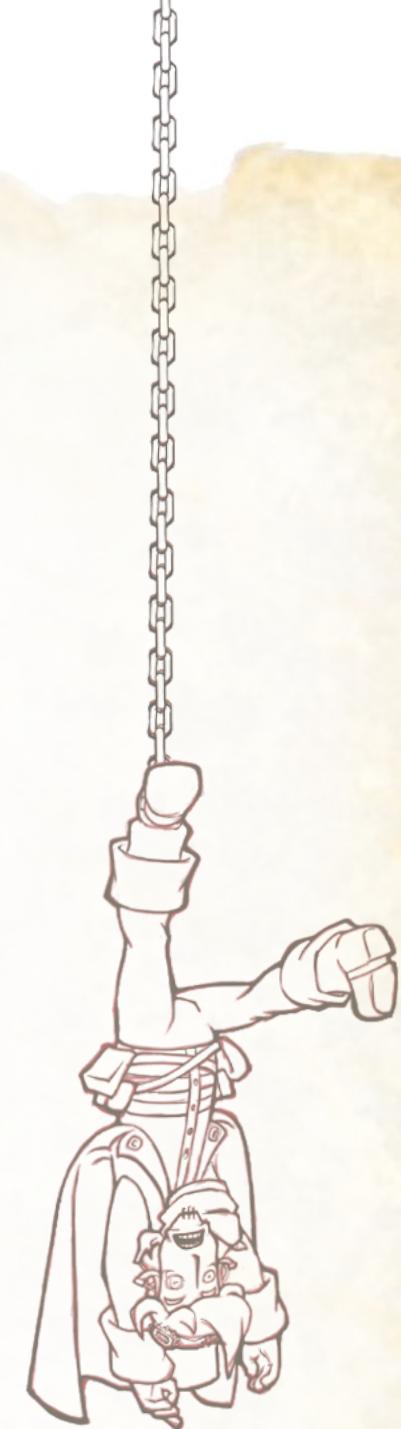






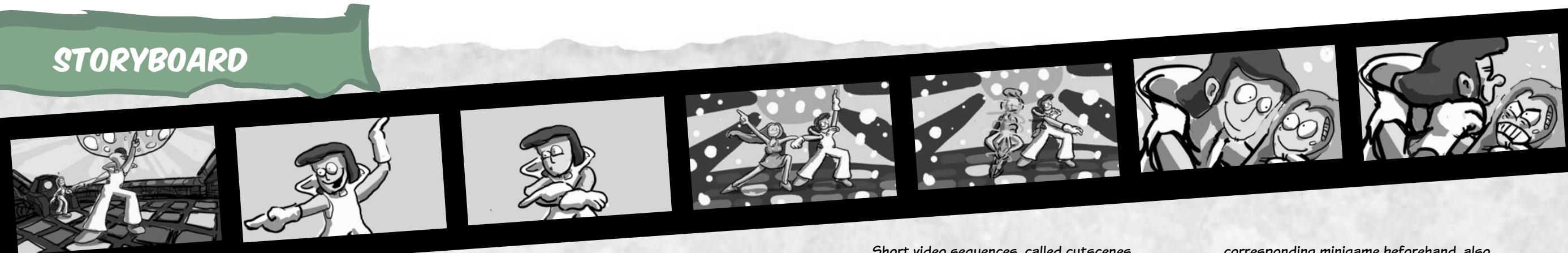
Achievements





STORYBOARD
& ANIMATION

STORYBOARD



Storyboard by Poki
Cutscene: Simone Grünwald

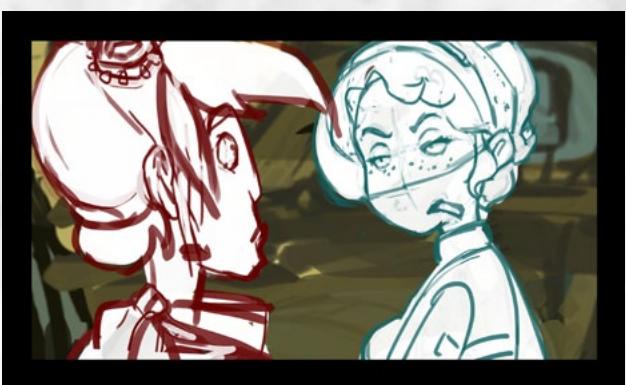
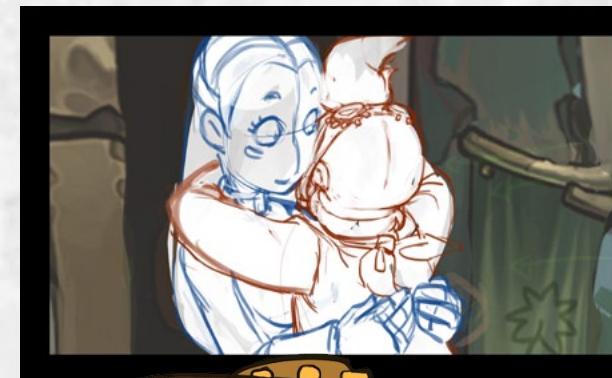
Short video sequences, called cutscenes, should, among other things, represent a kind of reward for the player. In this sense, it's a shame, really, that players who skipped the

corresponding minigame beforehand, also get to see the humorous disco scene. All that effort we put into that scene... boo, shame on you!





Storyboard by Poki
Cutscene: Simone Grünwald

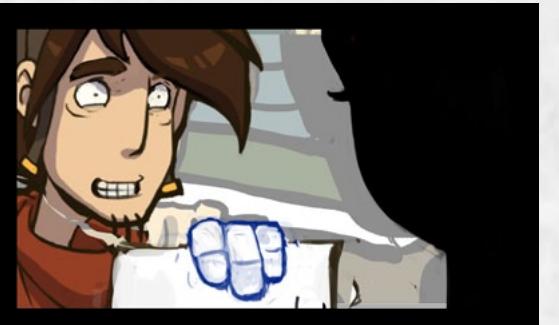
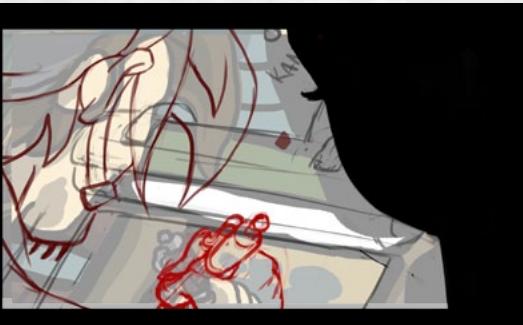


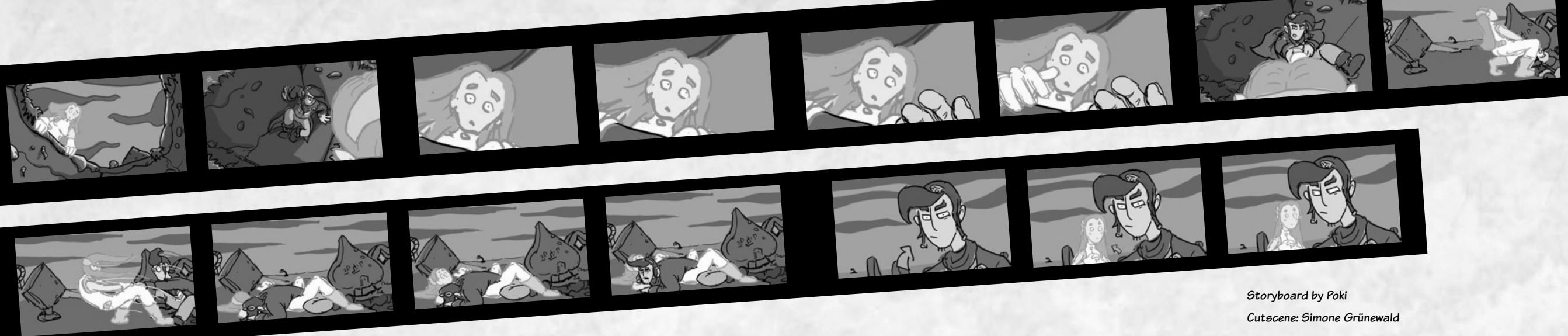


The cutscenes, by the way, have only been partly animated frame by frame. The remaining movement was achieved by our Cutter and Compositor Rino Pelli with AfterEffects animations.

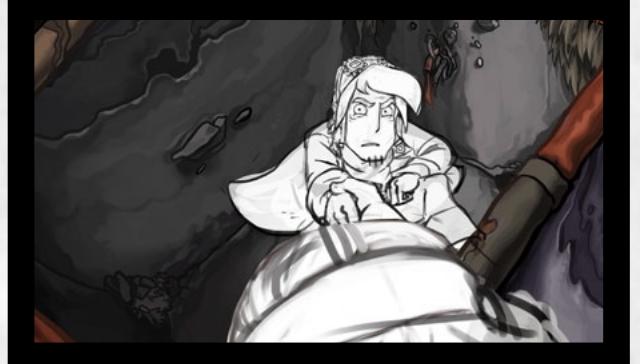
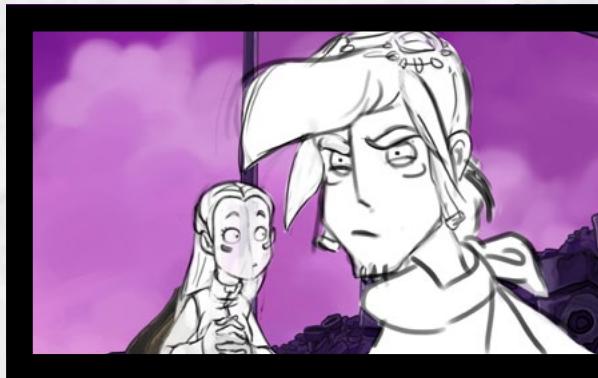
For this he used neatly cut-up components from the characters' key postures that were largely designed by Simone herself, corresponding to Poki's scribbled storyboards.

Storyboard by Poki
Cutscene: Simone Grünwald





Storyboard by Poki
Cutscene: Simone Grünwald



ANIMATIONS



Donna wearing Goal costume, walking cycle



Argus walking cycle



Rufus being electrocuted in water



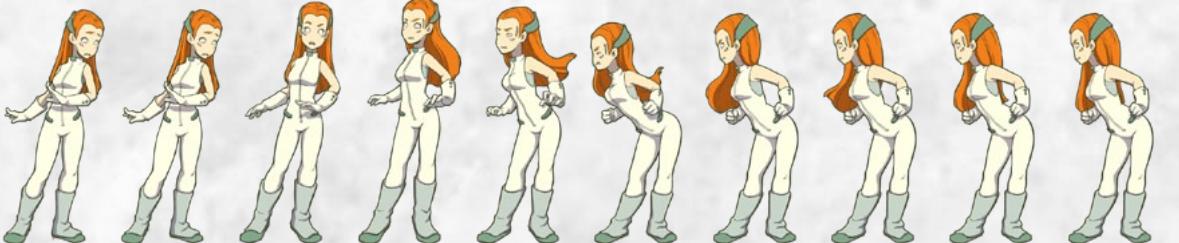
Bottle witch turning in water



Oppenbot misfiring



Blazing fire



Goal turning around



The Guru presenting the crystal ball



Toni being startled while showering



Goon setting up a folding chair



Rufus receiving a real scare



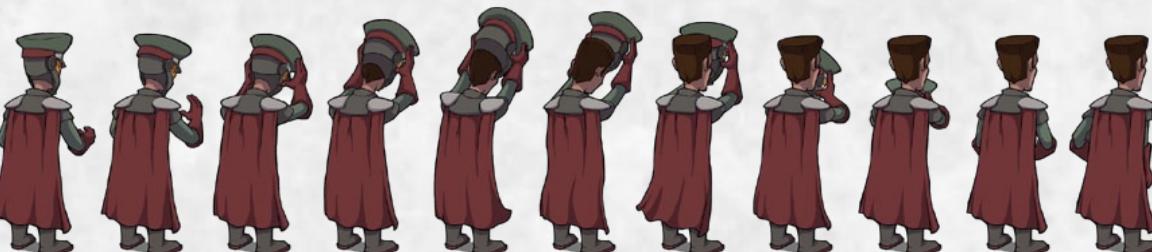
Disguised Rufus spilling coffee



Birth of a water platypus



June dancing in water

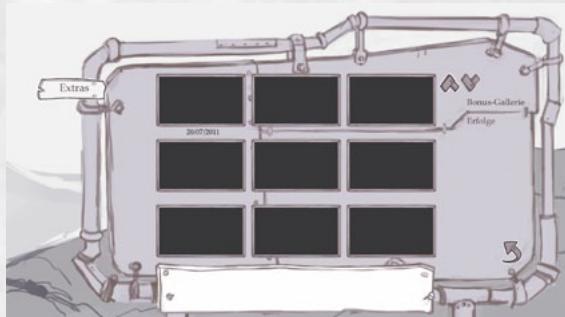
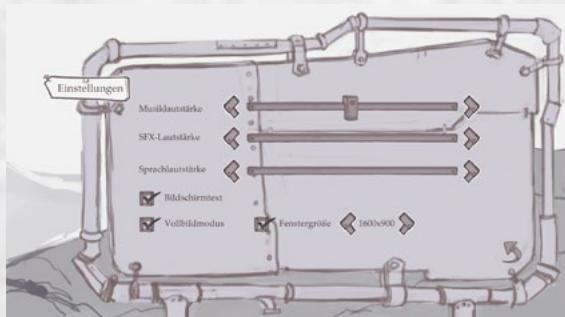


Argus removing his helmet

GUI DESIGN

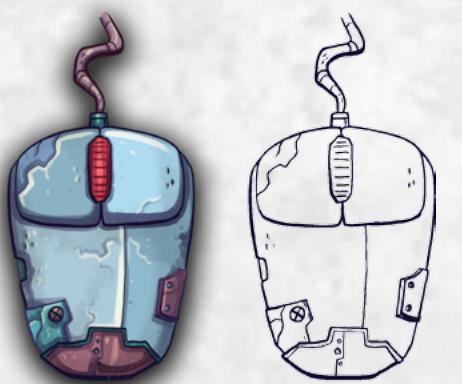
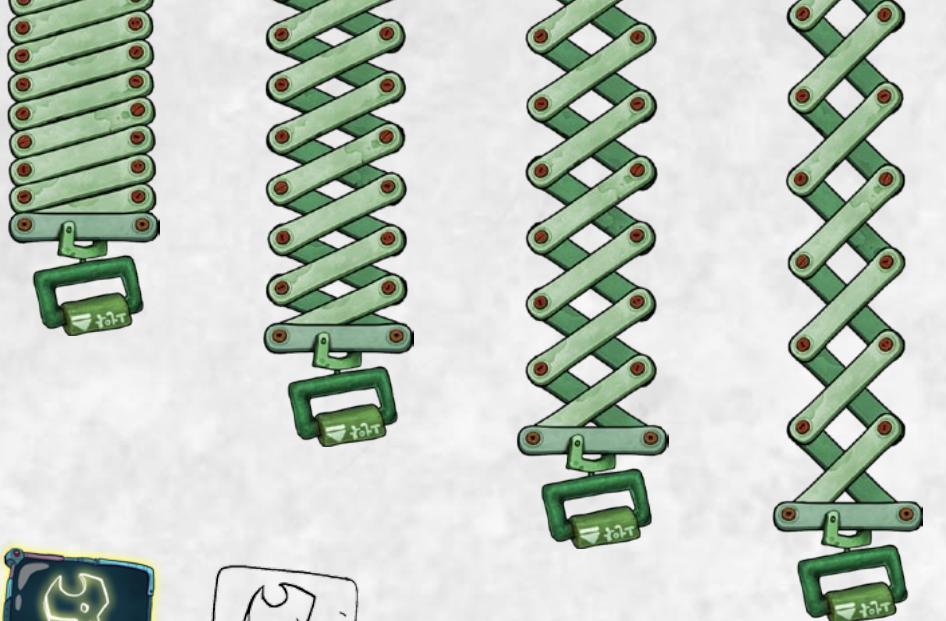
When it comes to the interface most games focus on modern, preferably abstract elements. Deponia, however, was supposed to feel like handling real, heavy items when playing. Just like the machines Rufus operates (or breaks)

in the course of the game - not computer interfaces or comfortable touchscreens but big levers and huge gears should form the interface with which the player would interact. The GUI should also have a kind of Low-Tech character.



From the gears that represent the mouse cursor to the metallic noises when clicking on a button in the main menu - every push of a button was supposed to make the player feel the kind of physical exertion a Deponian tinkerer would feel day to day. Looking at it this way it's

almost sad that the resourceful interface designers came up with the clever idea to open up the inventory by scrolling with the mouse wheel. This way, in the explained fashion above, said "push" became obsolete in the end.





MARKETING



DESIGNING THE LOGO

DEPONIA



DEPONIA

DEPONIA

DEPONIA

CHAOS AUF

CHAOS AUF

CHAOS AUF

CHAOS AUF
DEPONIA

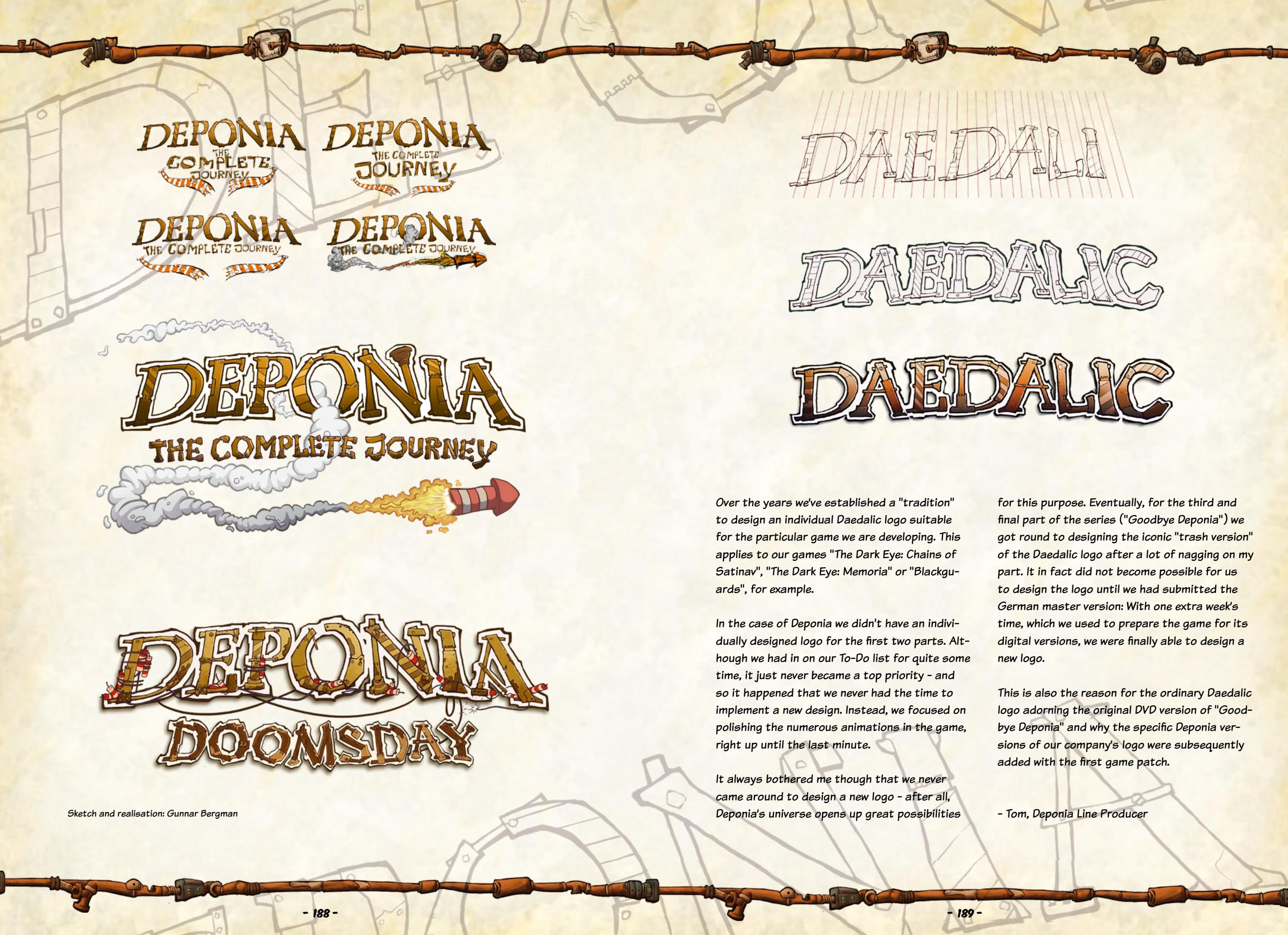
GOODBYE

GOODBYE

GOODBYE

GOODBYE

GOODBYE
DEPONIA



Sketch and realisation: Gunnar Bergman

Over the years we've established a "tradition" to design an individual Daedalic logo suitable for the particular game we are developing. This applies to our games "The Dark Eye: Chains of Satinav", "The Dark Eye: Memoria" or "Blackguards", for example.

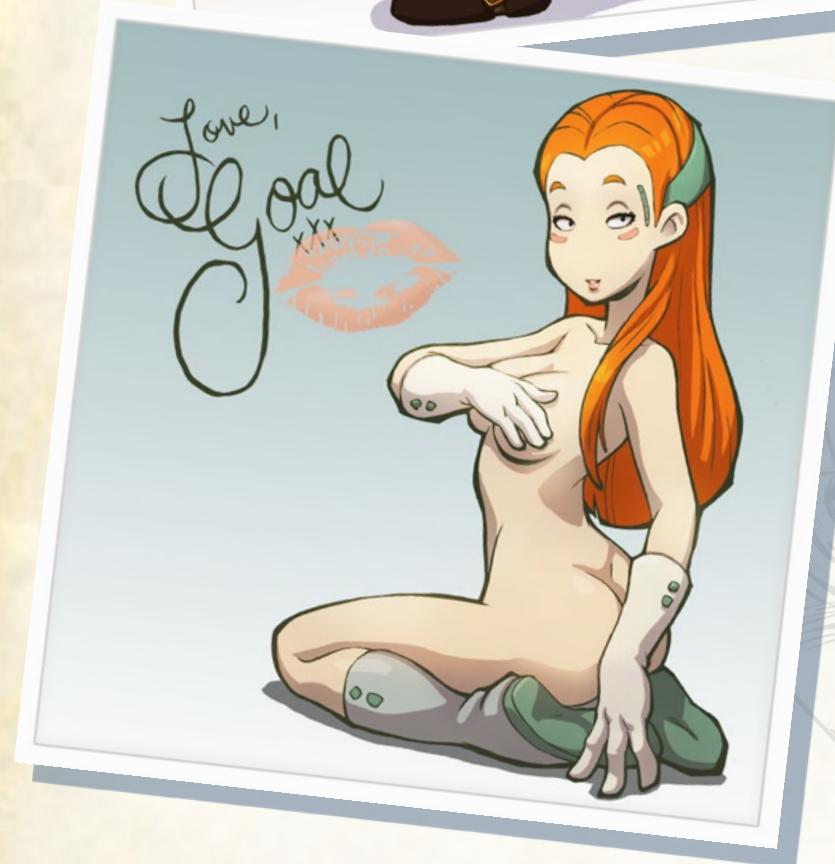
In the case of Deponia we didn't have an individually designed logo for the first two parts. Although we had it on our To-Do list for quite some time, it just never became a top priority - and so it happened that we never had the time to implement a new design. Instead, we focused on polishing the numerous animations in the game, right up until the last minute.

It always bothered me though that we never came around to design a new logo - after all, Deponia's universe opens up great possibilities

for this purpose. Eventually, for the third and final part of the series ("Goodbye Deponia") we got round to designing the iconic "trash version" of the Daedalic logo after a lot of nagging on my part. It in fact did not become possible for us to design the logo until we had submitted the German master version: With one extra week's time, which we used to prepare the game for its digital versions, we were finally able to design a new logo.

This is also the reason for the ordinary Daedalic logo adorning the original DVD version of "Goodbye Deponia" and why the specific Deponia versions of our company's logo were subsequently added with the first game patch.

- Tom, Deponia Line Producer













- 200 -



- 201 -

THE DEONIA ART TEAM



JAN MÜLLER-MICHAELIS

- POKI

Creative Director
Has a creative beard and writes long stories.
Sometimes the other way round.



SIMONE GRÜNEWALD

Art Director

... has been drawing since forever.



MICHAEL BENRAD

Lead Background Artist

All of his sketches were either garbage, trash or rubbish.



GUNNAR BERGMANN

Lead Animation Artist

Broke a gamepad once.
Was sad afterwards.



RINO PELLI

Compositing Artist

Trying to move something while sitting.



MARCO HÜLLEN

Cut Scenes - 3D Compositing Artist
Bought himself a monkey
to write his Skype messages.

CREATIVE LEAD

Jan Müller-Michaelis

ART DIRECTOR

Simone Grünwald

CHARACTER DESIGN

Simone Grünwald
Jan Müller-Michaelis
Michael Benrad
Gunnar Bergmann
Cam Tu Nguyen
Sandra Schwarz
Dominic Zurbriggen

LEAD BACKGROUND ARTIST & DESIGNER

Michael Benrad

ADDITIONAL BACKGROUND ARTISTS

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Stefanie Genzwürker
Malte Burup
Muri Kemaldar
Simone Grünwald
Stefanie Kick
Anna Runge
Philipp Suchowski
Irina Zinner
Fabia Zobel
Laura Müller
Julia Metzger
Julia Brandes
Moritz Manhart
Nick Noah
Michael Benrad
Gunnar Bergmann
Stefan Wefer

LEAD 2D ART & ANIMATIONS

Gunnar Bergmann
Simone Grünwald

CONCEPT ART

Jan Müller-Michaelis
Michael Benrad

CUT SCENES

- DIRECTOR
Jan Müller-Michaelis
Rino Pelli
Nick Noah
Moritz Manhart

CUT SCENES

- COMPOSITING/ANIMATION/FX
Rino Pelli
Nick Noah
Hanna Franz
Johannes Grünwald
Jenny Harder
Regina Haselhorst

CUT SCENES

- 3D COMPOSITING
Marco Hüllen
Nick Noah
Rino Pelli
Sandra Schwarz
Tatjana Heinz
Marco Hüllen
Agne Inciute
Stefanie Kick
Franziska Klaus
Jasmina Kloss
Christian Kotz
Sina Lampe
Johannes Lott
Stephan Mangelsen
Claudia Marvisi
Julia Metzger
Raluca-Mirela Miron
Laura Müller
Cam Tu Nguyen
Nick Noah

CUT SCENES

- 3D MODELS
Rebecca Bertram
Stefan Wacker

CUT SCENES

- STORYBOARDS

Muri Kemaldar

Jan Müller-Michaelis

CUT SCENES

- CHARACTER ARTISTS
Simone Grünwald
Stefanie Genzwürker
Franziska Klaus
Stephan Mangelsen

ARTBOOK

Stefan Sturm (Layout)
Jan Müller-Michaelis, (Text)
Johannes E. Kiel (Text)

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Johanna Baumann
Rebecca Bertram
Marion Bricaud
Kerstin Buzelan
Nadja Clauberg
Maren Collet
Sören Dirksen-Thedens
Nicky Dretvic
Annika Wulf
Irina Zinner
Fabia Zobel
Dominic Zurbriggen
Jenny Harder
Regina Haselhorst
Tatjana Heinz
Marco Hüllen
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Jasmina Kloss
Bennet Rustler
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Sina Lampe
Johannes Lott
Stephan Mangelsen
Claudia Marvisi
Julia Metzger
Raluca-Mirela Miron
Laura Müller
Cam Tu Nguyen
Nick Noah





Dedicated to the
People for the Ethical
Treatment of Jukebox Dwarves