

# ALIEN TECHNOLOGY

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## OVERVIEW

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The Alien Technology document will present various major alien technologies present within the Destiny Omega/Gelitech story world. Biogel itself will be presented in a separate Biogel document. Biogel Goods And Services will also have its own document.

## DIGITAL GORGON

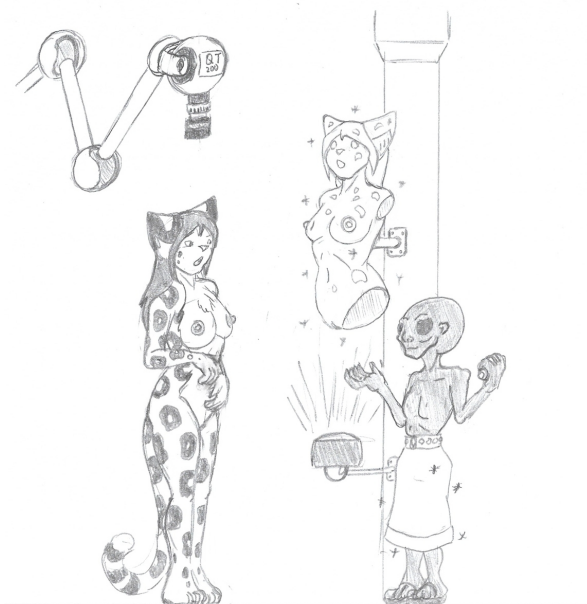
Alien Technology - Transformation - Petrification - Recreational

Invented by a race of diminutive race of aliens known as the zexta, the digital gorgon is the common name of a variety of camera-flash-like devices which are capable of instantly transforming a living organism into stone. Depending on the exact nature of the particular device, the type of stone or gemstone can be selected beforehand. Larger devices are even capable of creating new stone, apparently out of thin air.

The principle active component of a digital gorgon is a highly exotic lens placed over the device's camera flash. Containing exotic minerals including trace amounts of the infamous purple slime, the lens will become active only when a specific combination of wavelengths of light passes through. Almost any living thing within it's highly directed core cone, out to its designed range, will be instantly converted to stone upon activation. Each activation, however, causes permanent deterioration to the lens. Most lenses can only be used fifteen to eighteen times before becoming ineffective.

Larger digital gorgons are notable for two particular properties absent in smaller versions. The first is that their lenses have a 'memory' of those who they've transformed. As long as the lens has remaining useful life, a second standard flash will restore the transformed individual to their former form, within about 72 hours. After that time, the reversibility chance diminishes by 15% per day, up to 7 days at which point the transformation becomes totally irreversible. Transformation is also rendered irreversible if the lens runs out of useful life before the reversal is attempted.

Large digital gorgons can also use a separate force projector to define volumes in which stone is to be spontaneously generated. This is typically used as a shortcut to create complex stone artworks, or as a means to craft unique one-off mountings for other transformed subjects.



The range of stone types available to most digital gorgons is quite broad. Pure gemstone is the most popular, as are less complex mineral composites. The most complex mineral composites, as well as specific mineral patterns, require a larger type digital gorgon.

Digital gorgon lenses are difficult to come by. Tiny comm sized lenses with accompanying software can be obtained for no less than €50,000 is one knows just where to inquire. Large type lenses sell for no less than €400,000, and their accompanying force projectors for no less than €4,000,000.

Complete digital gorgon devices are much rarer, though an occasional few have been found in public including comm-sized gorgon cameras, specially equipped hover-drones, and a handful of fixed, public access large types mounted in special venues. These have never been found for sale, however, so any estimate of price would be purely speculative.

## LUMARAY

Alien Technology - Transformation Peril

As the lovely tigress twirls around the pole, ethereal beams of transformative energy sweep through her body, converting her flesh and bone into softly luminous gelatin filled with a rainbow of brightly glowing spheres, diamonds, cubes, and other geometric shapes. Despite being designed purely for the visual entertainment of live audiences, the transfiguration is no tame illusion. It is, in fact, very real, and the many varied responses expressed by the dancers to the effects it has on their body are a significant part of the fun.

What makes the lumaray so unique and so entertaining is that its transformation reverses instantly whenever an affected portion of the subject's body passes out of the beam. Dancers can cavort around in the beam, constantly shifting parts of their body between normal and transformed, or 'lumalized' states. As the beam varies in position and breadth, it combines with the dancer's movements to create an entrancing swirl of luminous transfiguration upon the stage.

Despite the extreme degree of alteration a lumaray causes to any subject caught within its beam, it has no discernible effect upon her mind or physical abilities. It does, however, make the subject's lumalized areas feel like warm, syrupy liquid, tightly contained within a stretchy, compressive outer skin. It feels smooth and oily, not unlike the feeling of certain polymer slimes. Despite its relative solidity, at least in the subject's mind, the lumalized areas are also very, very squishy, with no internal structure to be felt.

The subject of a lumaray beam can feel the geometric shapes floating around within the lumalized portions of her body. These lumps feel hard, but vague. If moved by external force, they will slowly float back into their initial position once the force is released. These positions, and the color and shape of each of the shapes, are unique to the individual, though the closer the relationship between individuals, the closer the pattern matches.



Should the energy beam turn off suddenly, the lumalized portions of the subject's body will be locked into their lumalized state until they are swept by the beam again. This has no deleterious effects on the subject.

Should the subject place herself in a position where the entirety of her body is fully lumalized, even for the briefest of moments, the transformation becomes permanent and irreversible. She loses her ability to speak, but in exchange she no longer needs to breathe, eat, or drink.

While most venues that offer lumadancing generally ensure that their beams aren't allowed to go wide enough to fully transform dancers outright, they can't always predict just how the dancer might move at any given moment. Relatively broad settings are required

to create a visually appealing show. Thus, the possibility that the dancer might make just the right movement at a time when the beam is at just the right angle and just the right width is always present.

For establishments that offer genuine peril-play shows, lumaray beams are given far less conservative settings. While the chance of outright transformation due to an overly broad beam setting is still rather low, there are far more opportunities for a dancer to let herself get fully caught within the beam. To encourage matters, prizes are often offered to dancers based on how much of their body they can have transformed without actually going all the way. Better still, audience members are often enticed onto the stage to face the lumaray, almost always ensuring as short and entertaining show that leads to a quick full body lumalizing.

The origin of lumaray devices is unknown. They arrived in civilized space along with the traveling aveyka carnivals. One of the few such devices that the aveyka are willing to sell on a commercial scale, and being so relatively 'benign' in nature, lumarays can be found throughout the Fey'li Empire. While almost all are used for entertainment purposes, there has been some scientific development toward using the devices to generate rapid 'genetic' profiles as a means to complement more traditional methods for identification and security purposes.

A typical set of stage lumaray projectors, three each for ceiling and stage surface mounting, costs roughly ¢200,000 on the open market. Single ray projectors can be had for as low as ¢25,000, though these tend to be a bit more hazardous as a much wider beam is required to create the sort of striking visual effect achieved by the combination of smaller beams present in a typical stage set.

## VON'KIR ARTIFICE

Alien Technology - Transformation Hazard

Throughout the Feyli Empire, numerous sites, still largely intact, speak of the ancient von'kir race and the transformative treatment they so thoroughly enjoyed imparting upon anyone they might get their bony hands on. Directly competing with the key'vin'ta for territory and populations of captive servants, the von'kir failed to establish any lasting foothold for their empire. What they did manage to do, and much unlike their rivals, was to leave a lasting, and largely intact legacy in the form of the vast city of V't'ori and the countless works of art and artifice which they had managed to insinuate into native religious structures, particularly those of the elf-eared ashiri.

Most famous among the many artifacts are the physically transformative ritual and recreational devices which were left behind by the von'kir. Though they were intended for use in different social environments, all have the same ultimate effect: to transform subjects into gibbering, emaciated mockeries of what, and who, they used

to be. Pets, known as shu'rivs, collared, chained, and kept solely as a status symbol by their new masters.

The most common of these transformational artifacts are the so-called 'obsidian tables', floating black stone altars whose purpose was to ritualize the shu'riv transformation. Most commonly seen among the ashiri, subjects were expected to willingly come to a 'temple' and lay themselves upon the table. Bound in place by exotic energy, they would be slowly transformed by an energy field washing over their bodies from the feet upward. The transformation is said to feel tight, leathery, and quite 'interesting', especially as it shriveled away the subject's physical sex. Once the transformation was complete, the subject might be released, or 'dissolved' by the table, only to reappear someplace else, where they would be re-formed by a companion 'obsidian bed'.

Much rarer, and much sought after, are the portal-type devices. Recreational in nature, these were used to toy with, play with, and eventually coax whole groups of subjects into



willingly trying shu'riv transformation in a seemingly non-committal fashion. These portals contain a constant energy field which will transform any subject, or subject body part, which passes through it. Unlike the obsidian table, transformation by the portal is reversible, though only after the subject has been completely transformed by fully passing through it. For every ten minutes that passes after transformation, there is a cumulative 1% chance that passing back through the portal in reverse won't reverse the transformation, and it will become permanent. The von'kir would generally make sure they could get a whole group to try the device and 'forget' to send them back through in time, unless they had some other goal in mind, such as building trust and getting locals to willingly aid their expansion into the surrounding areas.

The rarest of all von'kir devices is the field projector. These devices come in a myriad of physical forms, intended for various mountings, or even hand-held use. All of them work their dark magic by projecting planar fields of various size and sending it floating off in whatever direction it was pointing. This field works just like the portal, transforming any body part that passes through it. Unlike the portal, this transformation is permanent.

Von'kir artifacts are rarely found for sale, though they are almost all located in places accessible to the general public. Recent auction prices suggest that, in theory, an obsidian table or mounted projector could be acquired for about €2,500,000; while a portal would fetch €50,000,000; and a handheld device upwards of €65,000,000.