THE ART OF IMMORTALS FENYX RISING™

Art by Morgan Yon

THE ART OF
IMMORTALS FENYX RISING™

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THE ART OF IMMORTALS FENYX RISING™

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FOREWORD

A celebration of mythology for all the heroes at heart . . .

The amazing journey of *Immortals Fenyx Rising* started while working on *Assassin's Creed Odyssey*. We were inspired by all the research we had done on ancient Greece, so we decided to embrace the ambitious idea of creating a new IP that would further tap into the awesome depth and complexity of Greek mythology. We wanted to create a game that would be different from everything else Ubisoft had done in both its look and feel as well as its gameplay. Our vision grew into a game about legendary heroes and grand adventures in the magical landscapes of mythology.

With *Immortals Fenyx Rising* being a new IP, this project was a breath of fresh air, allowing our teams to be creative with fantasy and mythological elements like never before. We jumped at the chance for that freedom and used it to create a very stylized art direction inspired by the movies of Studio Ghibli, along with our own unique artistic sensibility and influences. We've really pushed the usage of vibrant and saturated colors, along with stylized materials and architecture, to create a truly fantastical world that will please a wide audience.

Our world was built on the same philosophy as a Disney theme park: a strong, iconic theme for each region and biome. Each region is inspired by a Greek god, and everything in that region is specifically built to support the mythology of that Greek god. We've created fantastical layouts and landscapes, filled with giant statues, canyons, cliffs, caves, iconic points of interest, and fantastical creatures. All of which would not have been possible without the passion and enthusiasm of our

Art by Hugo Puzzuoli

entire team, especially the world and character teams. Their efforts have created an immersive and exciting playground to explore and discover—filled not just with the visuals of Greek mythology but also with its underlying stories and timeless messages.

Creating a new IP is not an easy thing, and it's even more complicated when you are inventing a brand-new style. It's taken a lot of iteration, and we tweaked the visuals of the game until the very end. But the stylization and simplification of our original vision has brought us back to the roots of art and design and helped us learn a ton during the process. I'm sure that all of us have become better artists and game developers during the production of *Immortals Fenyx Rising*.

You have in your hands a sample of the passion and hard work of a group of incredibly talented and proud game developers. We sincerely hope that you will enjoy playing the game as much as we enjoyed making it.

On behalf of the whole *Immortals Fenyx Rising* team, thank you for playing our game!

Art director Thierry Dansereau

CHAPTER ONE

THE GOLDEN ISLE

Art by Asim Steckel

CHRYSE, THE GOLDEN ISLE

The wonderful Golden Isle was a gift to the gods built by Daidalos, the mythical architect. With dazzling temples, lush valleys, flowing rivers, and a mountain towering nearly to the heavens, the isle was the paradise of paradises.

Each of its six regions is inspired by a specific god and features its own unique atmosphere and environments. But beneath the isle's highest mountain, a monstrous creature named Typhon was kept imprisoned by Zeus . . . until he escaped and wreaked havoc on the island.

From Ares's scarred battlefields to Aphrodite's lush paradisiacal glades, players will be able to explore a huge and detailed world. The land of the gods is full of varied terrain, vile monsters, and demanding challenges. The location of each encounter, puzzle, and quest is tailored to illuminate unique story elements, myths, and gameplay features. Some terrain encourages gliding on wind currents or climbing jagged peaks, while other areas feature vast plains that are perfect for coursing over on a loyal mount. Players will never tire of traversing this world.

"This was the first concept art that was created for the Golden Isle," said art director Thierry Dansereau. It was clear to the team from these earliest stages that a primary goal for the project was to create strong identifying themes for each region and biome.

Art by Caroline Soucy

CHAPTER TWO

HEROES AND LEGENDS

Art by Hugo Puzzuoli

FENYX

Fenyx is a young shield bearer in the Greek army who has always been fascinated by the myths of the Olympians and mortal champions. When they are suddenly stranded on the Golden Isle, called to an adventure they were not prepared for, it is up to them to finally become a legendary hero like the ones about which stories are told.

"Offering facial variants for players is always a delicate balancing act between making options available and ensuring that those options work together in harmony," said character modeler Nathaniel LaMartina. "Fenyx's facial options were no exception."

Art by Gabriel Blain

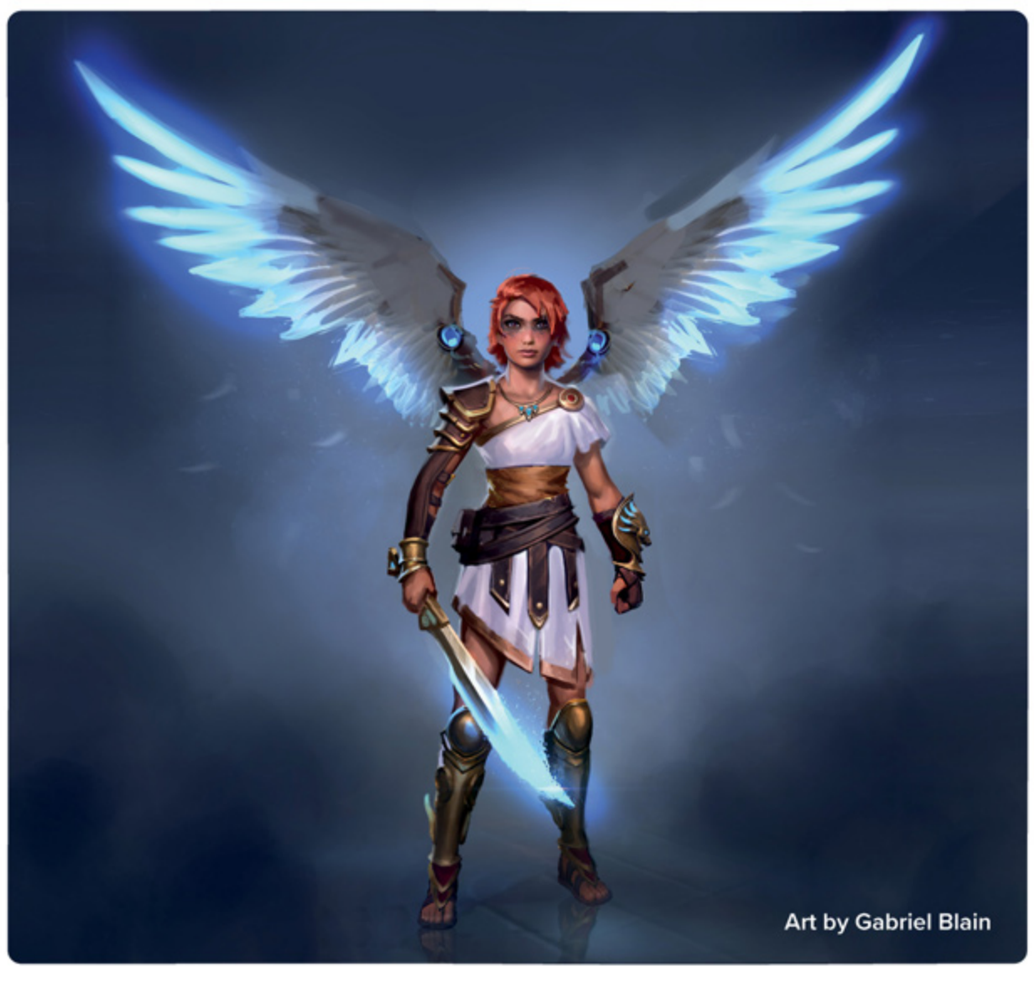
Modeling and texture by Justine St-Laurent

"Game development is an iterative process," said Dansereau. "As we developed the game, we decided to revisit some features to improve the player experience and build upon our vision, including traversal and character design." That process was especially significant with regard to the creation of Fenyx, the game's iconic hero. "In the first concepts, Fenyx was younger, but over time we decided to make them appear older and more mature. This is the final concept that we agreed on for Fenyx's iconic look."

THE BIRTH OF A HERO

Art by Gabriel Blain

At the start of Fenyx's adventure on the Golden Isle, players will choose a unique look for the hero. A wide range of options exist to make Fenyx one's own. This includes the choice of body type, skin color, voice, hair color and style, face type, and even scars.



Art by Gabriel Blain

THE SWORD OF ACHILLES

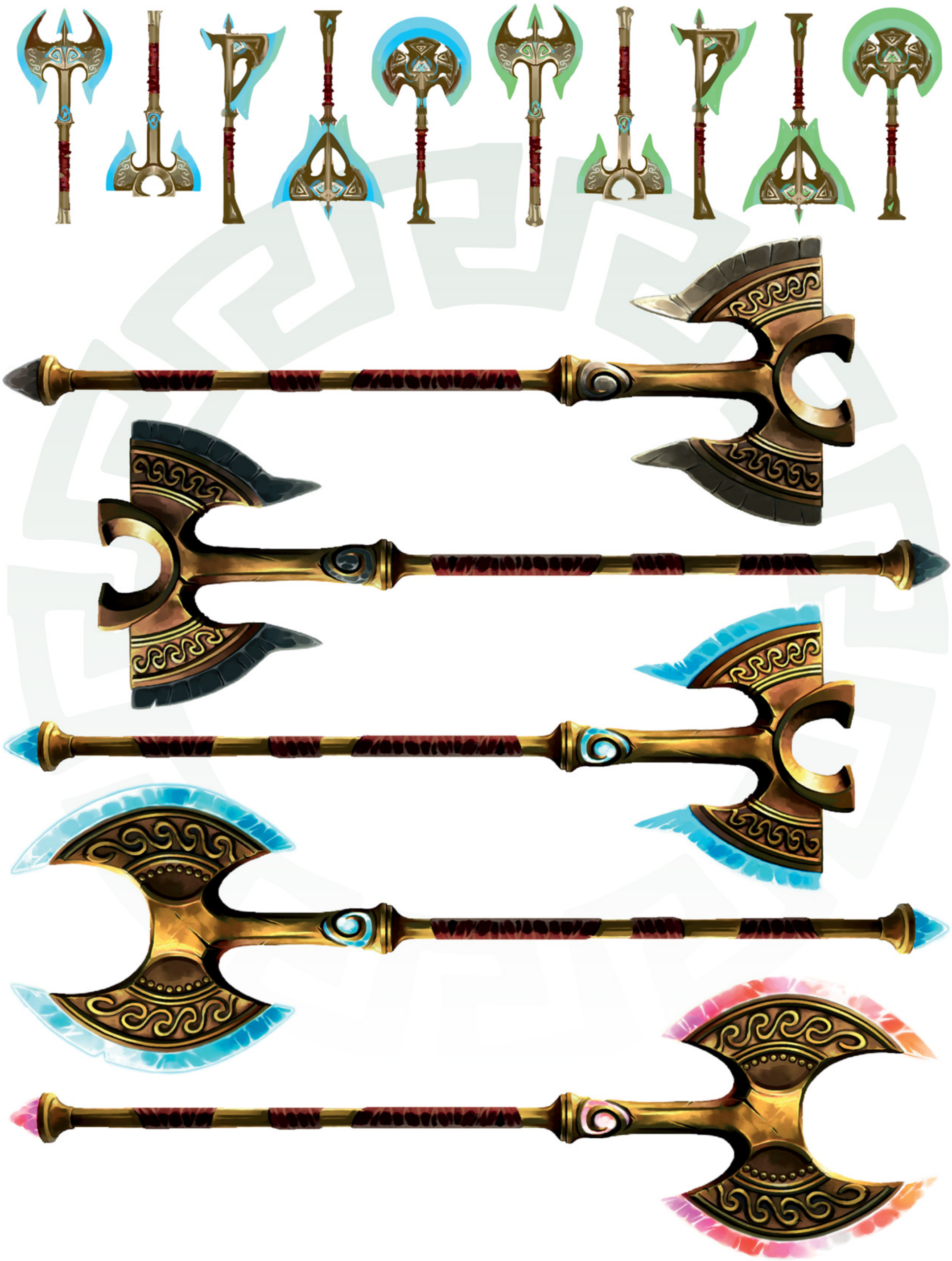
Modeling and texture by François-Philippe L.-Gauvin

Early in the game Fenyx will retrieve the legendary Sword of Achilles, the Axe of Atalanta, and the Bow of Odysseus. These items will be essential to take on many of the challenges on the Golden Isle and ultimately to defeat Typhon.

THE BOW OF ODYSSEUS

Modeling and texture by François-Philippe L.-Gauvin

THE AXE OF ATALANTA



Modeling and texture by François-Philippe L.-Gauvin

PHOSPHOROS

Phosphoros is a fearsome fire bird from the Underworld, Tartaros, that was brought back to the Golden Isle by Typhon to fight by his side. But when the great bird gets struck by a lightning bolt, Fenyx is the one to rescue and nurse Phosphoros back to health. Changed by his relationship with Fenyx, the bird, who the hero affectionately calls Phosphor, softens his hard heart and becomes a loyal companion and ally.

Art by Gabriel Blain

PROMETHEUS

Prometheus once fought beside Zeus against his fellow Titans. The two were allies for a time, but Prometheus had affection for humans. These first men were very primitive, a state that Zeus appreciated because he did not want them to challenge his power. But Prometheus loved humans and was convinced of their potential for evolution, so he stole fire and gave the valuable gift to men. Zeus, outraged by Prometheus's theft, punished the Titan by having him chained to a mountain. But now Zeus needs Prometheus's powers of foresight in order to defeat Typhon. Prometheus is more than happy to narrate the tale of Fenyx and hopes that it will end his punishment.

Art by Vincent Gaigneux

LIGYRON

A natural warrior and fearless leader, Fenyx's brother Ligyron has always been the favorite child. Ligyron set the high bar by which everyone else's actions and goals are judged—especially Fenyx's. Admired by many and feared by his opponents, Ligyron is a hero that can be bested by no one—or so he thinks.

Modeling and texture by François-Philippe L.-Gauvin

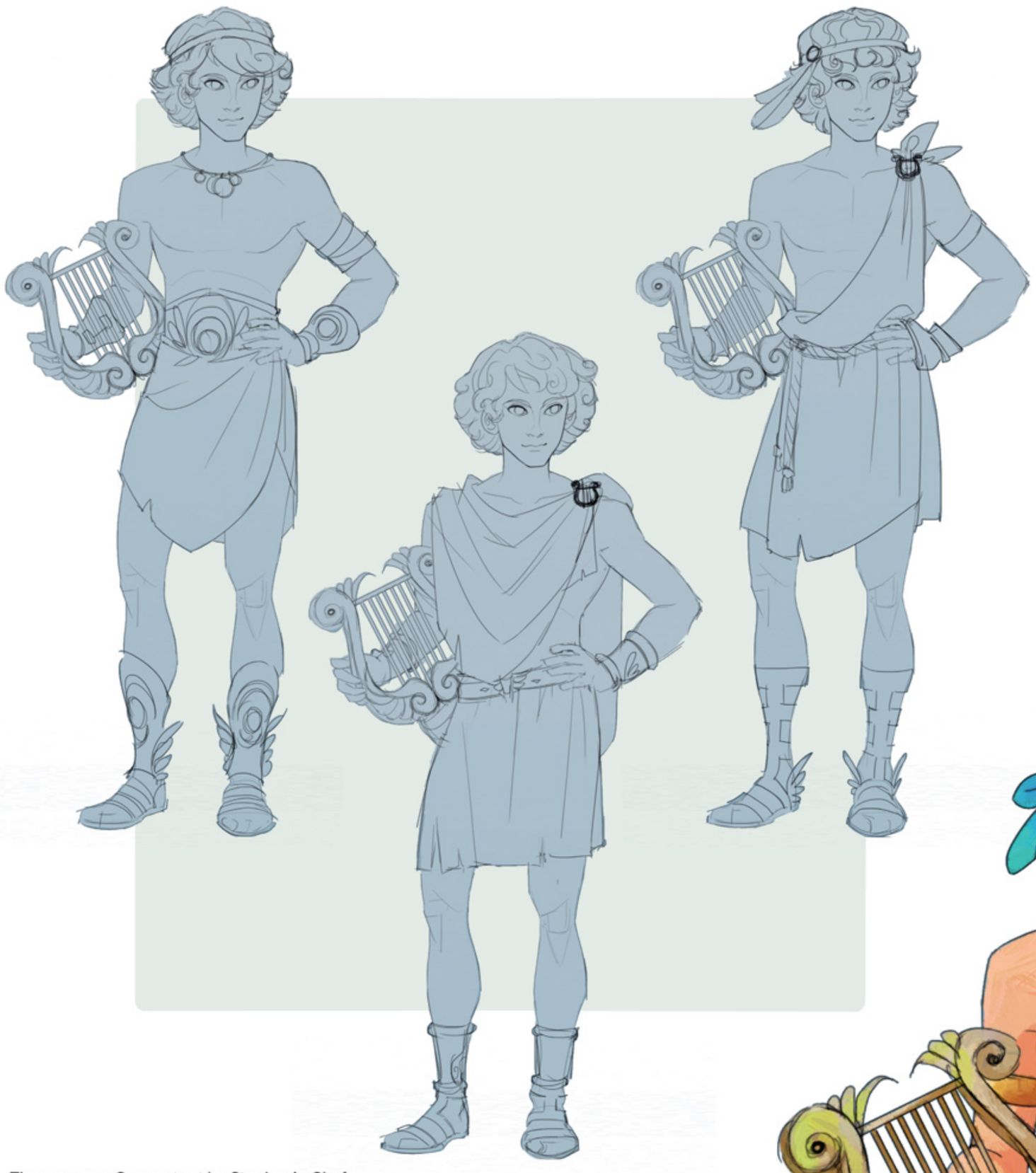
Ligyron actually has three different head models, which change based on the features that the player chooses for Fenyx. He is the hero's brother, after all.

"This powerful image was created for the game's communication campaign," said product manager Marie Cauchon. "It represents Fenyx as an unstoppable winged demigod on a quest to save the Greek gods."

CHAPTER THREE

HERMES AND THE CLASHING ROCKS

Art by Juhani Jokinen



These pages: Concept art by Stephanie Chafe

HERMES

The messenger and patron of traders and thieves is the only god on the Golden Isle who guards his flaws, and thus maintains his true personality. Constantly on the run from Typhon and his minions, Hermes disguised himself as a teenage boy to hide from them. He acts as a guide to Fenyx on their quest to save the world from Typhon.

Hair modeling and texture by Justine St-Laurent

Art by Juhani Jokinen

Art by Juhani Jokinen

Once a beautiful place filled with life, happiness, and song, Hermes's Island confronts our young hero with desolation and an eerie silence. Typhon's wrath has destroyed this area of the Golden Isle, but nature is slowly reclaiming the battered landscape.

"With Hermes's Island, we wanted to surprise the player with a ravaged land," said assistant art director Jonathan Veillette. "Burned trees, destroyed temples, and humans turned to stone are now the main elements found in this first part of our game before the journey leads the player to Aphrodite's area of Chryse, which is beautiful and luxurious."

Hermes's Island is the first playable area of the game. "We wanted to quickly establish the overall narrative context of the game through its foggy mood, burned land, and destructed architecture," said Thierry Dansereau. It's immediately evident that this is a world where the gods have lost their battle against Typhon.

Art by Asim Steckel

"I always admired the Japanese artist Kazuo Oga, specifically for his amazing art," said concept artist Asim Steckel. "His work served as a great inspiration."

Art by Juhani Jokinen

Art by Asim Steckel

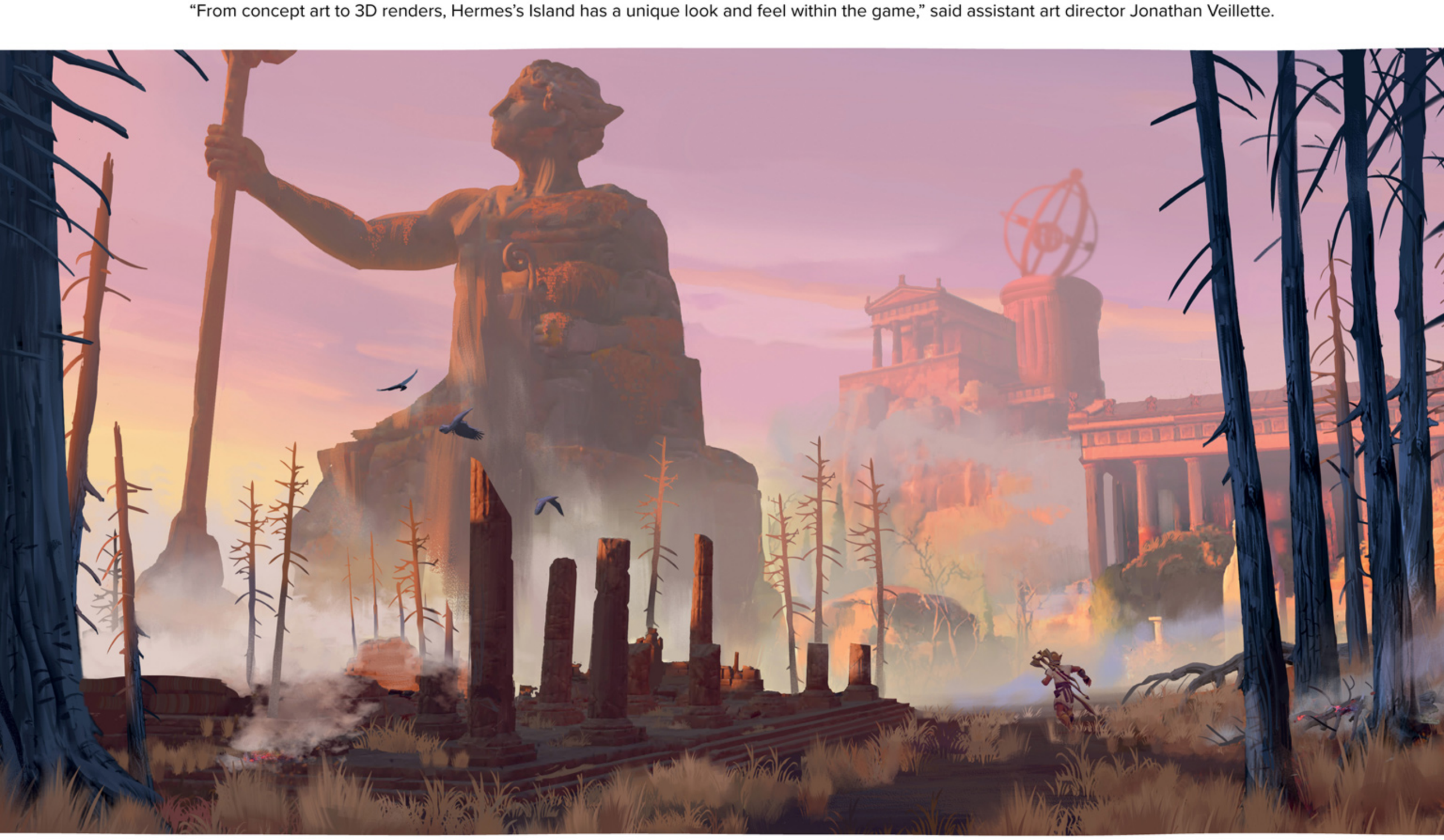
"We wanted to create a lively world that was inviting and vibrant in tone," said Steckel.

Art by Hugo Puzzuoli

Art by Asim Steckel

The astrolabe is a massive point of interest within Hermes's zone.

“From concept art to 3D renders, Hermes’s Island has a unique look and feel within the game,” said assistant art director Jonathan Veillette.



“For Hermes’s region, I tried to find a good balance between representing the area as burned but still making full use of color,” said concept artist Hugo Puzzuoli.

Art by Caroline Couture, Claude Gosselin, Isabelle Gagnon, Olivier Trehet, Pierre Fleau, and Technicolor

"The texture artists did an amazing job," said Asim Steckel. "They played an essential role in maintaining the vision of the art when transitioning from concepts to 3D."

HERMES'S ARCHITECTURE

Inspired by the Doric order of Greek architecture, this building kit was produced to create a multitude of temples with different shapes and sizes. It is designed to represent the masculinity of Hermes in its basic forms—Brutalist materials and dark colors. "The kit is impressive in its simplicity," said graphic team lead Dominic Gladu-Despatis. "It gave the world team a vast inventory of possibilities to support gameplay."

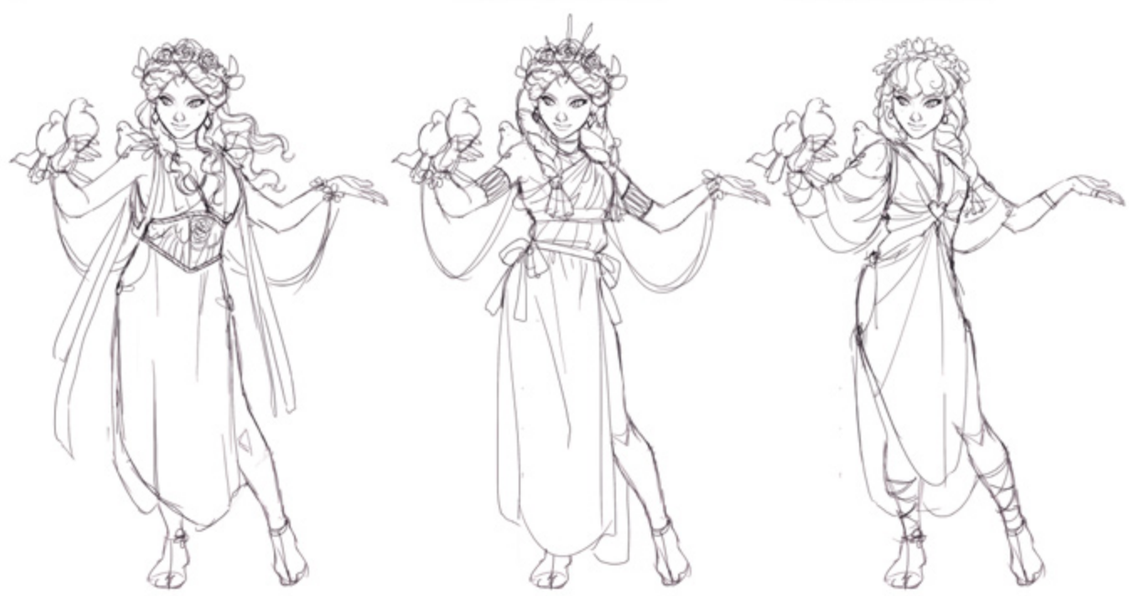
CHAPTER FOUR

APHRODITE AND THE VALLEY OF ETERNAL SPRING

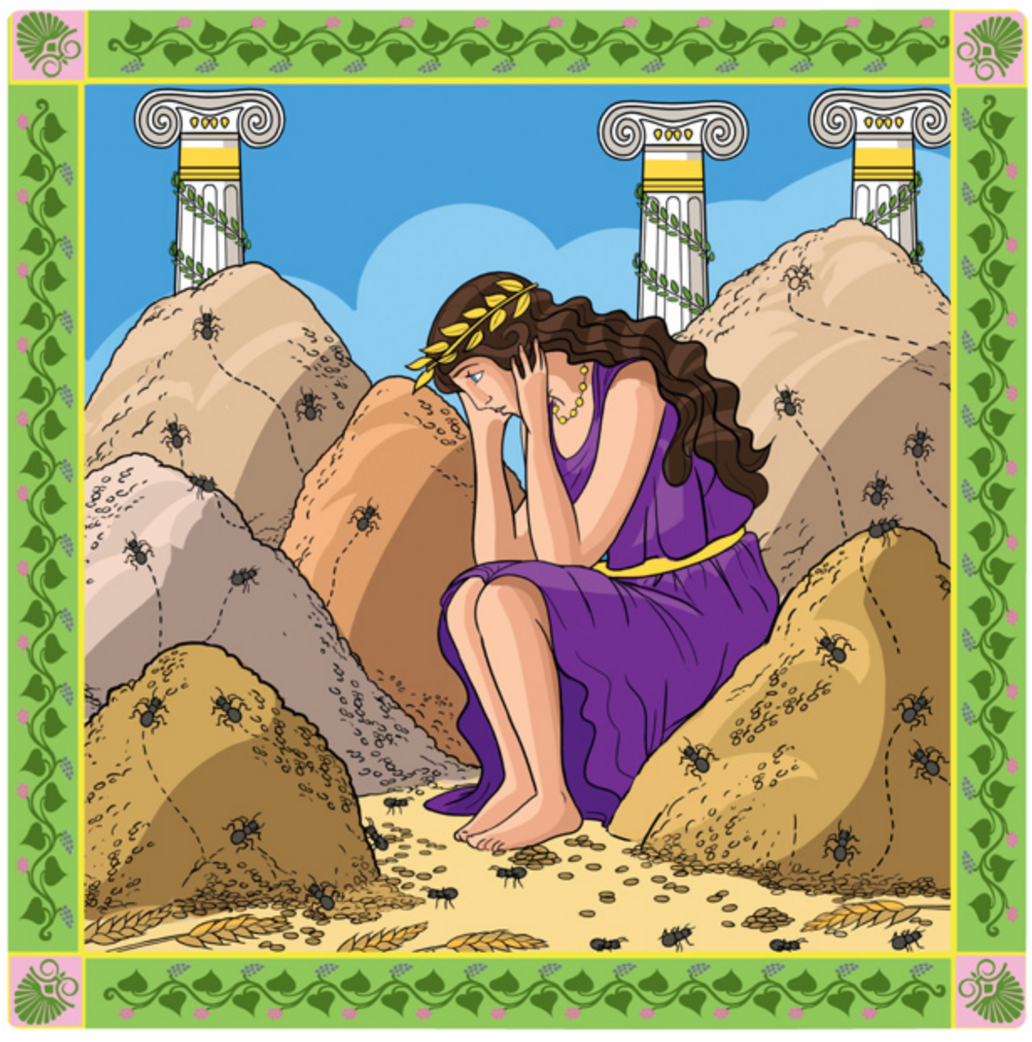
Art by Hugo Puzzuoli

APHRODITE

The goddess of love and beauty, known to have excited passion in the hearts of gods and men as well as having inspired beautiful and epic love stories, has been turned by Typhon into a giving apple tree. Typhon took away Aphrodite's beguiling narcissism, and she now spends her days feeding the birds and other creatures on the Golden Isle through her arboreal form.



Concept art by Stephanie Chafe



Aphrodite trapped in the form of a tree.

Art by Asim Steckel

"Aphrodite's region is the lushest area in the game," said Thierry Dansereau. "We decided to associate her with the beauty of nature. The zone feels very organic and natural, and there is lots of water throughout its rivers and marshes." The player may recognize rock formations inspired by Greece's iconic Meteora, and the architectural elements focus on round shapes and are covered by vegetation. This is the region in which the Hall of Gods is found.

THE HALL OF GODS

The Hall of Gods is a vast and beautiful structure situated at the top of a mountain in Aphrodite's region. Its archways are decorated with carvings and paintings of the six main gods, as this is where the gods meet.

It is a hub in the game where the player can use different stations to craft potions, unlock abilities, develop stamina, customize their character, upgrade their weapons, and take on new quests.

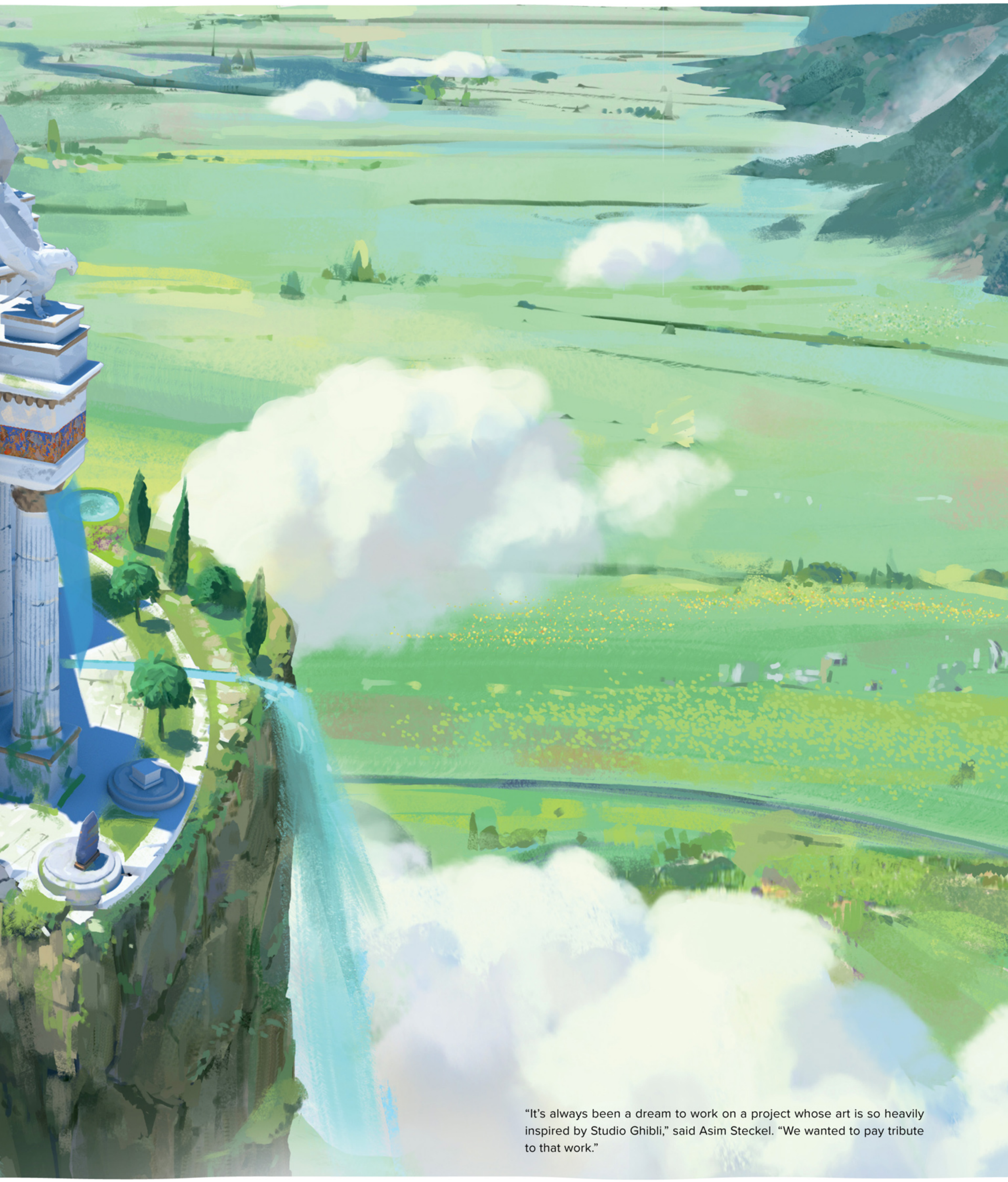
Hall of Gods kit created by Pierre-Luc Lavoie

Standing tall and strong, the Hall of Gods is where the player will locate a multitude of resources to complete their journey.

Art by Pierre-Luc Lavoie, Isabelle Gagnon, and Vincent Dérozier

The underside of the dome atop the Hall of Gods is adorned with intricate paintings.

Art by Asim Steckel



“It’s always been a dream to work on a project whose art is so heavily inspired by Studio Ghibli,” said Asim Steckel. “We wanted to pay tribute to that work.”

"This was the first image from the game that was shown to the world during E3 in 2019," said Thierry Dansereau. "It was used on the background screens on the presentation stage."

Art by Hugo Puzzuoli

Art by Asim Steckel

Shape studies for the stations found in the Hall of Gods.

Art by Jimmy Malachier

Early color and mood explorations for Aphrodite's world.

In-game renders of Aphrodite's region, showcasing the verdant qualities of the environment.

Lush vegetation and crystal-clear pools and waterfalls dot the Valley of Eternal Spring.

Art by Hugo Puzzuoli

Art by Caroline Couture, Claude Gosselin, Olivier Trehet, Pierre Fleau, and Vincent Dérozier

Aphrodite's Greek buildings kit created by Hugo Lamarre

APHRODITE'S ARCHITECTURE

In contrast with Hermes's style, Aphrodite's buildings are inspired by the Ionic order of Greek architecture. "This building kit was produced to create a multitude of temples with different shapes and sizes and bridges and walkways," said Dominic Gladu-Despatis. "It represents Aphrodite's femininity in its curved forms, clean materials, and light colors."

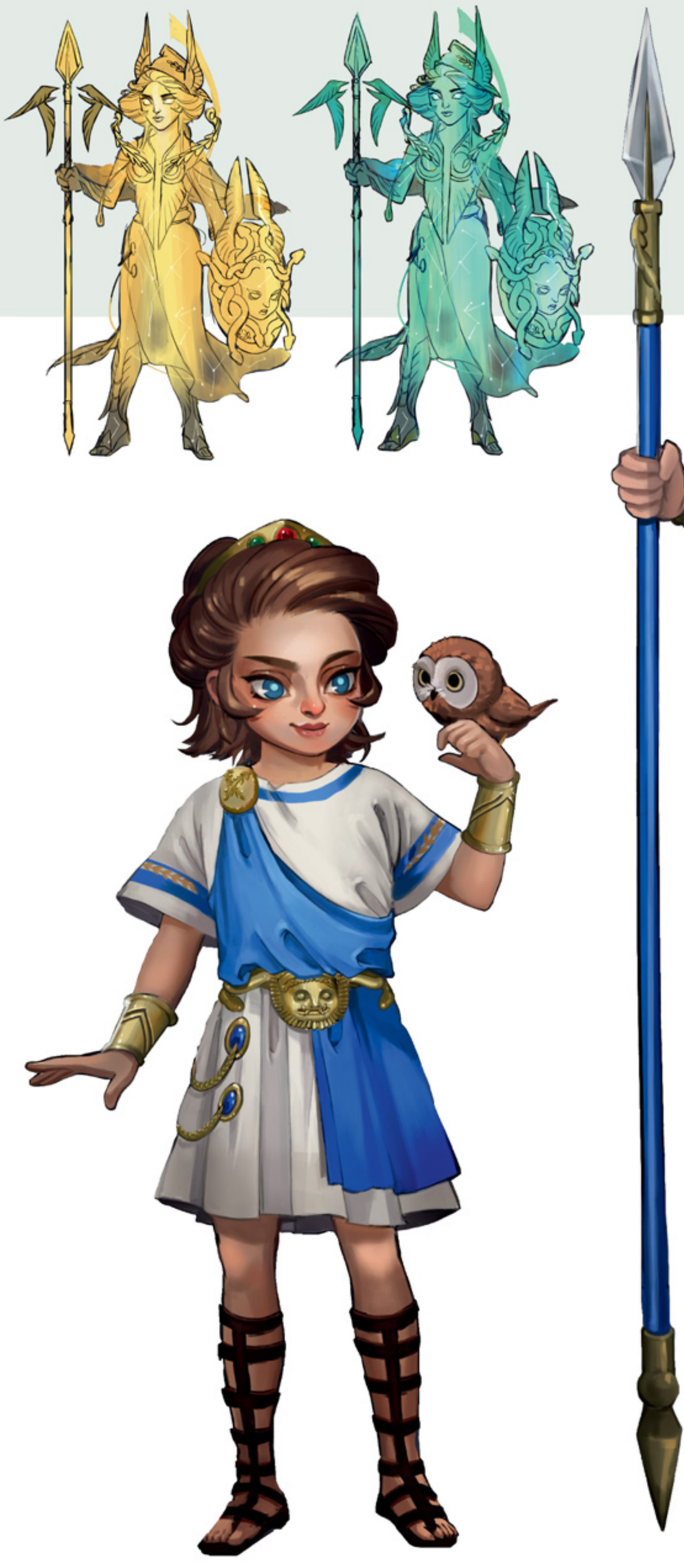
CHAPTER FIVE

ATHENA AND THE GROVE OF KLEOS

Art by Asim Steckel

ATHENA

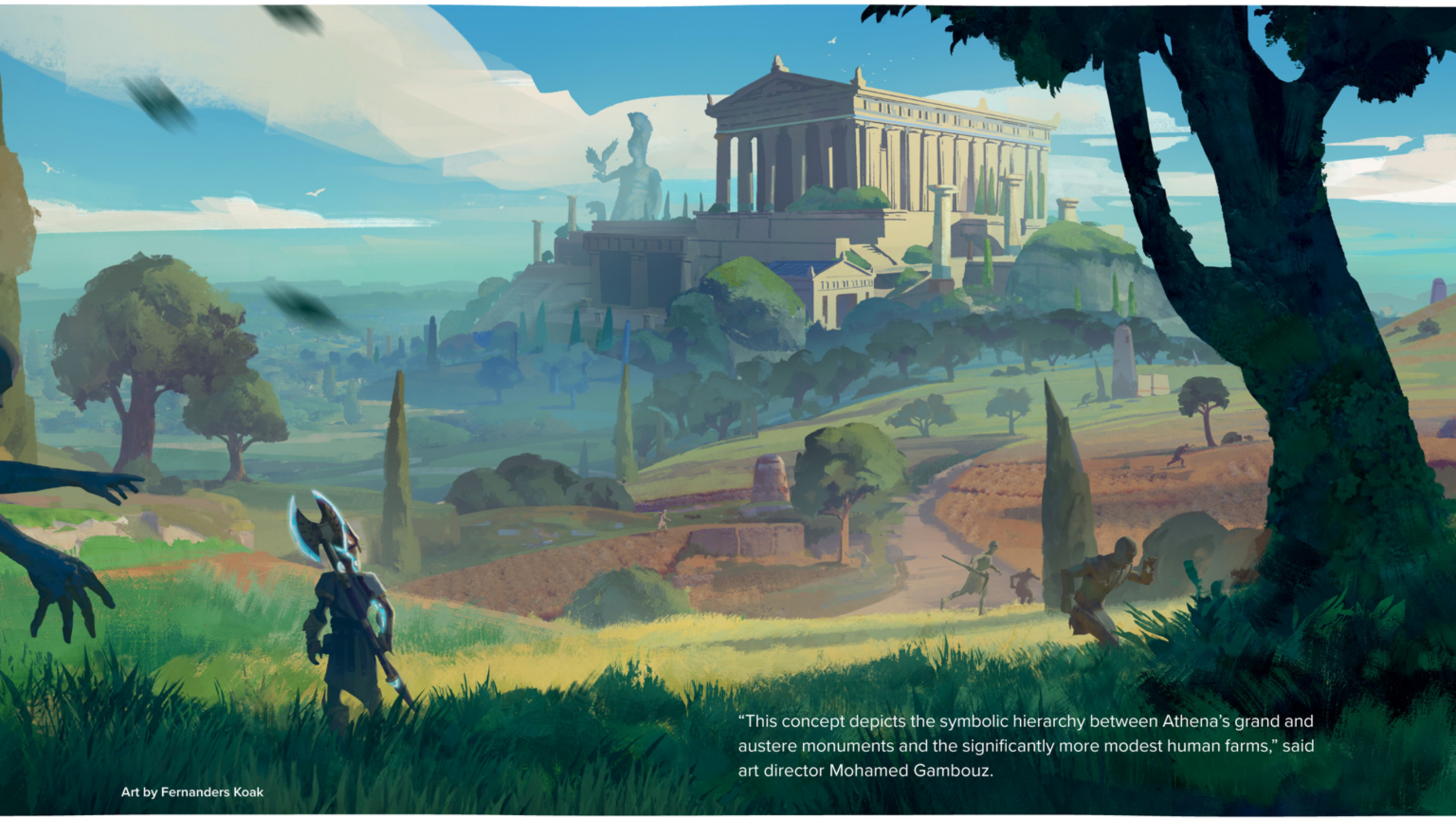
The goddess of war, handicraft, and wisdom is known as the guardian of kings' welfare, and in that respect, she is the goddess of good counsel, prudent restraint, and practical insight. Ares may be the god of war and rage, but Athena prioritizes the civilized and intellectual side of war. When Typhon took over the Golden Isle, he stole Athena's cold judgment and transformed her into a naive child who believes whatever she's told.



Concept art by Stephanie Chafe

Concept art by Stephanie Chafe

"We did a lot of frescoes for the game," said Thierry Dansereau. Each fresco depicts a unique Greek myth or legend. The six gods encountered throughout the game are featured here.



Art by Fernanders Koak

"This concept depicts the symbolic hierarchy between Athena's grand and austere monuments and the significantly more modest human farms," said art director Mohamed Gambouz.

Art by Hugo Puzzuoli

This concept of Athena's temple used blue and gold for contrast while making use of grass and ivy to add an organic layer.

Radiating an aura of grace and order, a huge statue of Athena at the center of her territory is visible from every corner of the region.

Art by Jing Cherng Wong

This area features identifiable depictions of the different chapters from Odysseus's legendary journey.

Art by Han Qiu Shi

Cerberos's heads, carved from the mountain itself.

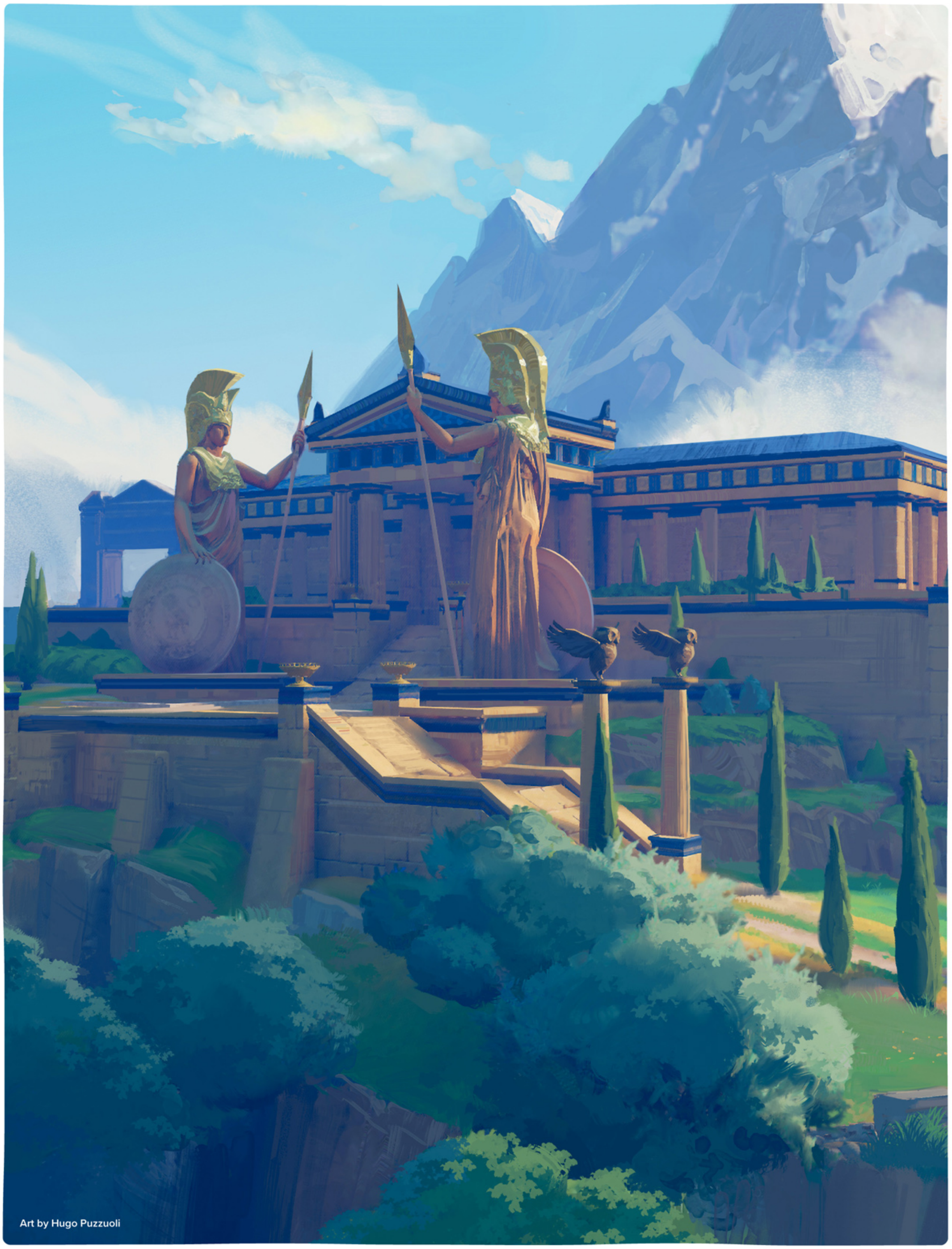
Art by Hugo Puzzuoli

Early explorations for Athena's biome. "This place was once a huge library, so I made the walls like giant marble tablets with Greek writing on them," said Hugo Puzzuoli.

Art by Hugo Puzzuoli

Partially hidden in a ravine at the edge of the island, a sculpture of the Hydra is only fully visible when the player is extremely close.

Art by Hugo Puzzuoli



Art by Hugo Puzzuoli

In addition to the lush green colors that fill Athena's region, the artists used shades of blue to create distinctive accents. "These blues take the form of paint on walls or colorful flowers," said Mohamed Gambouz. The palette was further enhanced by yellow stone and metallic golds to highlight the subtler details.

Art by Jing Cherng Wong

Art by Jing Cherng Wong

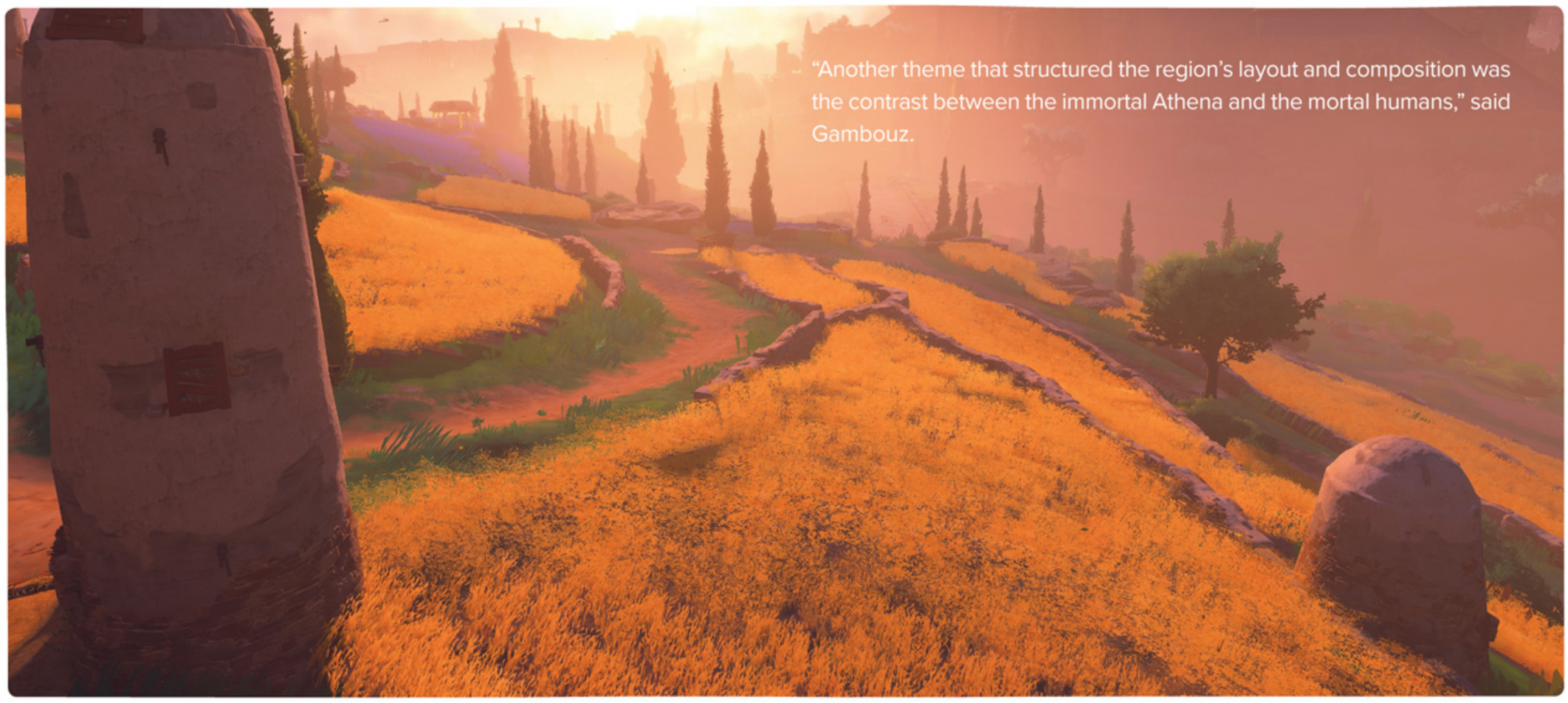
“One of the themes we chose to represent in this region was the duality between Athena and Medusa,” said Gambouz. “We did this by using common elements but with opposing twists, like each character’s respective symbolic tree. One represents life and glory; the other represents death and corruption.”

"With just a picture I can bring back my own childhood memories and experiences. It's almost like the player can then live those experiences again with me," mused Steckel.

Art by Asim Steckel

Art by Asim Steckel

"Being able to evoke feelings through light and color makes me feel like a conductor of emotion!" revealed Steckel.



Farms and fields are wide open and can be freely explored, while the temples—though beautiful—hide dangerous secrets.

Art by Caroline Couture, Claude Gosselin, Dimitri Alexis, Isabelle Gagnon, Pierre Fleau, and Vincent Dérozier

ATHENA'S ARCHITECTURE

Like Hermes's architectural style, Athena's buildings utilize the Doric order to create temples with a variety of fortifications reminiscent of the Acropolis, alongside a large number of public buildings. The style represents Athena's strength in its original Greek forms: classic materials and pure colors.

"Since the beginning of the project, it has been key to accurately depict the essence of Greek architecture, specifically with regard to the shapes and the colors used in Athena's buildings and monuments," said Dominic Gladu-Despatis.

CHAPTER SIX

ARES AND WAR'S DEN

Art by Hugo Puzzuoli

Concept art by Stephanie Chafe

Concept art by Stephanie Chafe

ARES

Ares, the god of war and a legendarily brutal leader of armies, has been transformed into a pathetic chicken by Typhon. This embarrassment has left him desperate, humbled, and devoid of arrogant pride. He doesn't think he'll ever get back his love, Aphrodite, in his current state, and doesn't even see the point in trying—his failure seems inevitable.

Concept art by Stephanie Chafe

Concept art by Gabriel Blain

"For Ares's region we decided to go with warm tones, lots of rocks and canyons, sparse vegetation, and ruined architecture to create the impression of a devastated land. We wanted the environment to represent Ares's warrior spirit and violent temperament," said Thierry Dansereau.

Art by Hugo Puzzuoli

Art by Hugo Puzzuoli

"I had this idea for a huge door with a mechanism that looked a bit like a giant skull . . ." said Hugo Puzzuoli.

Art by Juhani Jokinen

Art by Hugo Puzzuoli

An ancient battlefield where the petrified remains of giants still rest, covered by vegetation after many centuries.

Art by Hugo Puzzuoli

A monument to the god of war stands tall and strong, watching over his land as it is ravaged by constant conflict.

Destroyed fortresses and towers guard the different regions within War's Den.

Art by Caroline Couture, Claude Gosselin, Dimitri Alexis, Olivier Trehet, and Pierre Fleau

Ares's Greek buildings kit created by Alexis Harrisson

ARES'S ARCHITECTURE

"Ares's buildings were inspired by Mycenaean architecture," said Dominic Gladu-Despatis. "They represent the god's power with imposing shapes and knobby textures." Crenellations and spikes hint at the violent nature of the land's patron god, and exposed cogs evoke deeper mechanical themes.

CHAPTER SEVEN

HEPHAISTOS AND THE FORGELANDS

Art by Hugo Puzzuoli

HEPHAISTOS

Hephaistos, the god of fire, metalwork, and forges, crafted some of the most famous godly pieces of armor: the winged sandals of Hermes, the aegis, the armor of Achilles, Aphrodite's girdle, and Apollo's chariot, as well as automatons made of metal. But Typhon transformed Hephaistos into an automaton, and now Hephaistos is solely focused on creating artistic sculptures and paintings—none of which are considered to be very good. With his depression stolen, his thoughts and feelings of his life and family have been taken away from him, and he is now only the robotic shadow of the legendarily creative forge master he once was.

Concept art by Stephanie Chafe

Modeling and texture of Hephaistos's armor by François-Philippe L.-Gauvin

Concept art by Stephanie Chafe

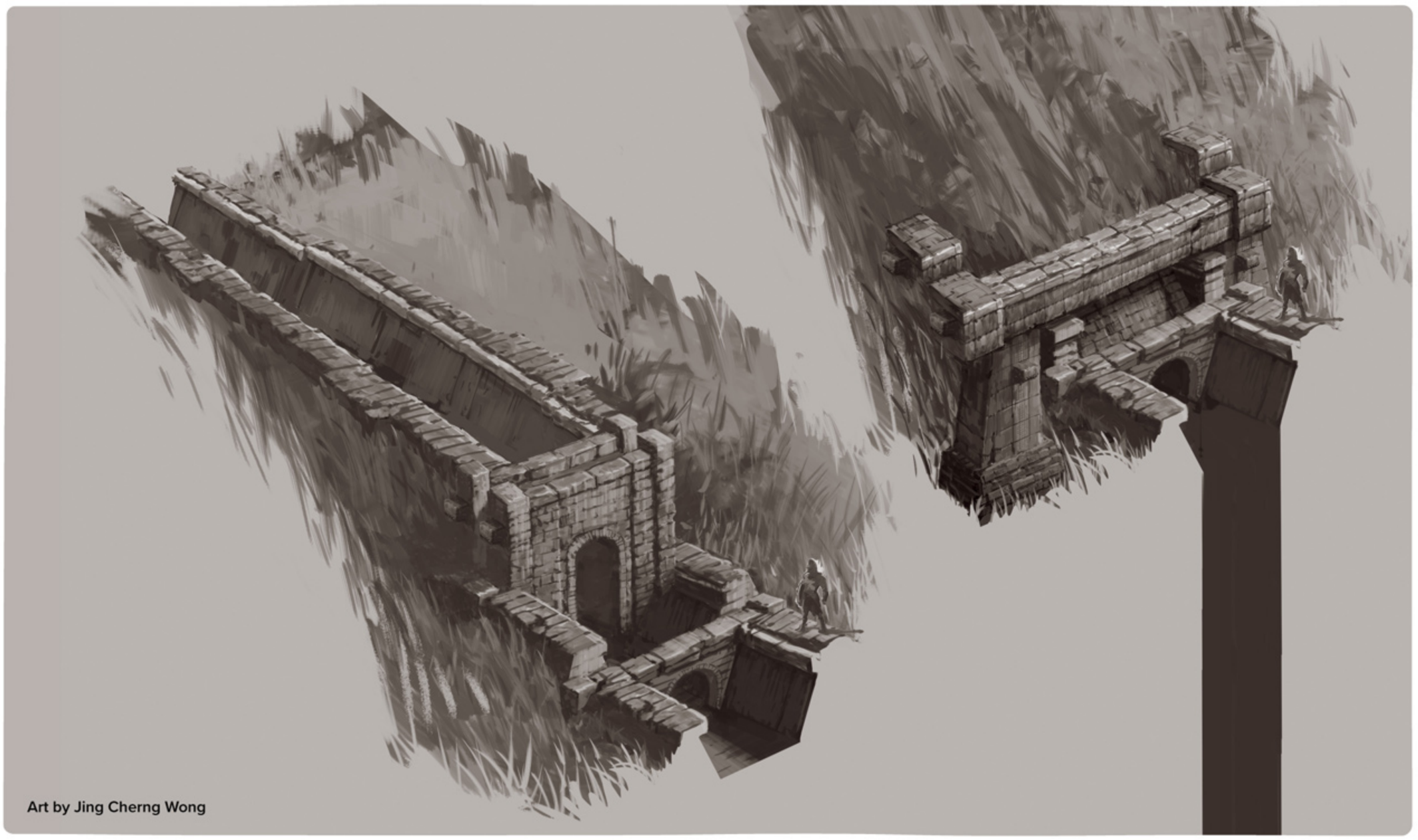
The automaton into which Hephaistos was transformed by Typhon.

Art by Hugo Puzzuoli

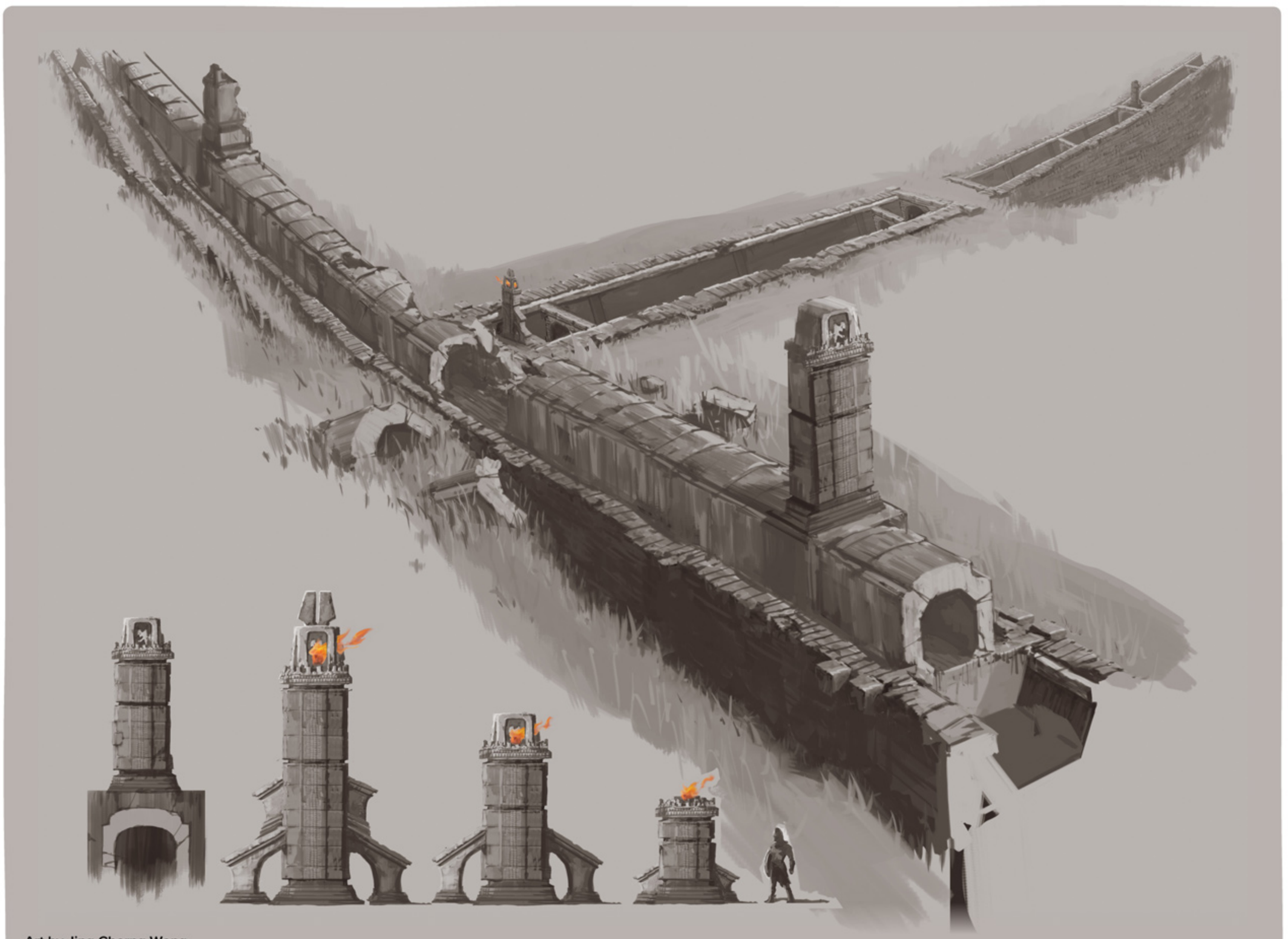
"We wanted this statue's posture to demonstrate Hephaistos's personality," said Mohamed Gambouz. "The general shape went through a couple of iterations to provide a tall and interesting high point from which Fenyx can glide. The raised hammer proved very useful for that."

These pages: Art by Jing Cherng Wong

Explorations for the various forge areas.

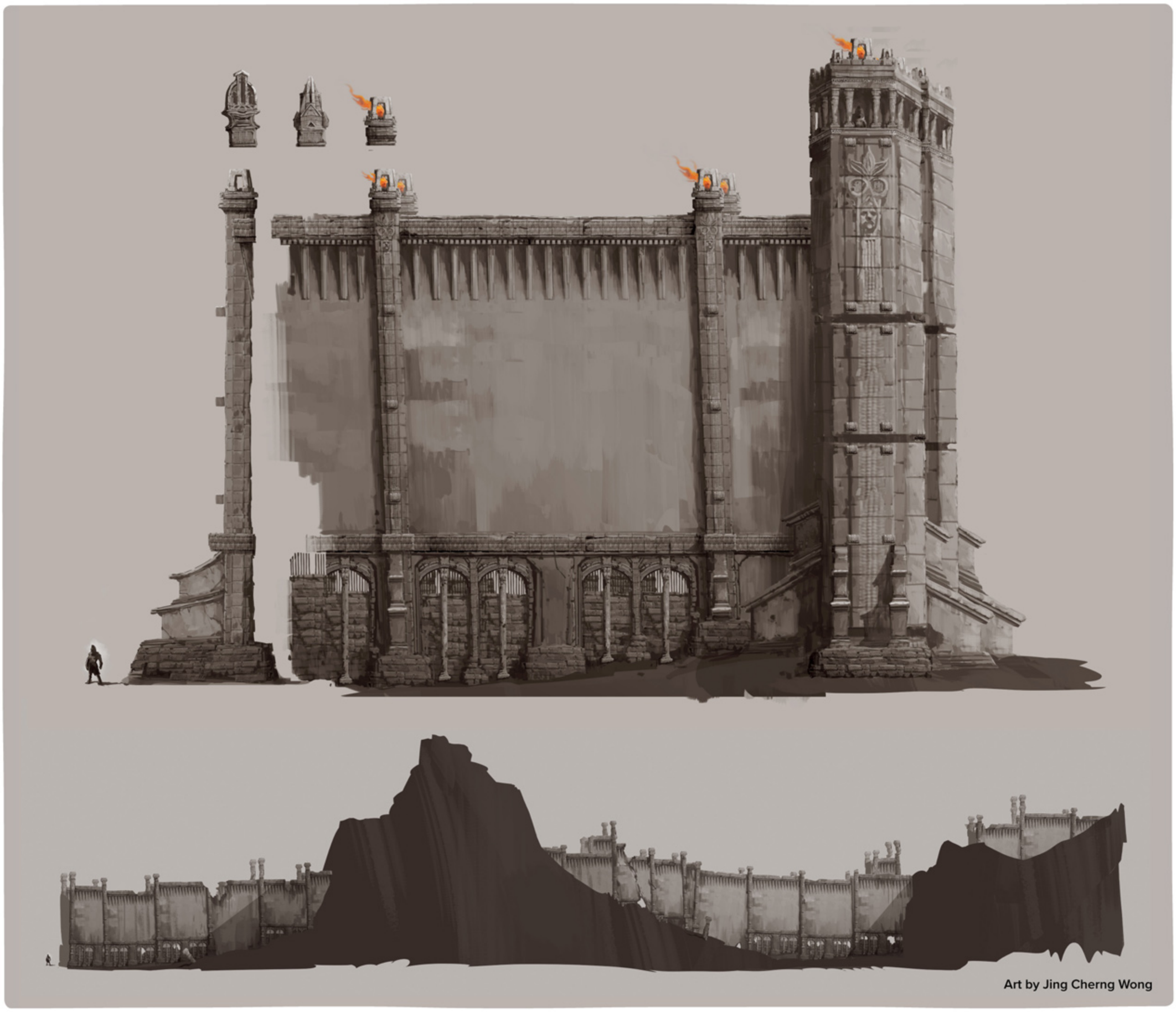


Art by Jing Cherng Wong



Art by Jing Cherng Wong

To better root Hephaistos's facilities within the region, the artists employed elemental energies as themes. "This translated into watermills, windmills, vapor vents, water and air pipelines, fire ovens, and more," said Gambouz. This offered the benefit of visual diversity while maintaining an industrial theme.

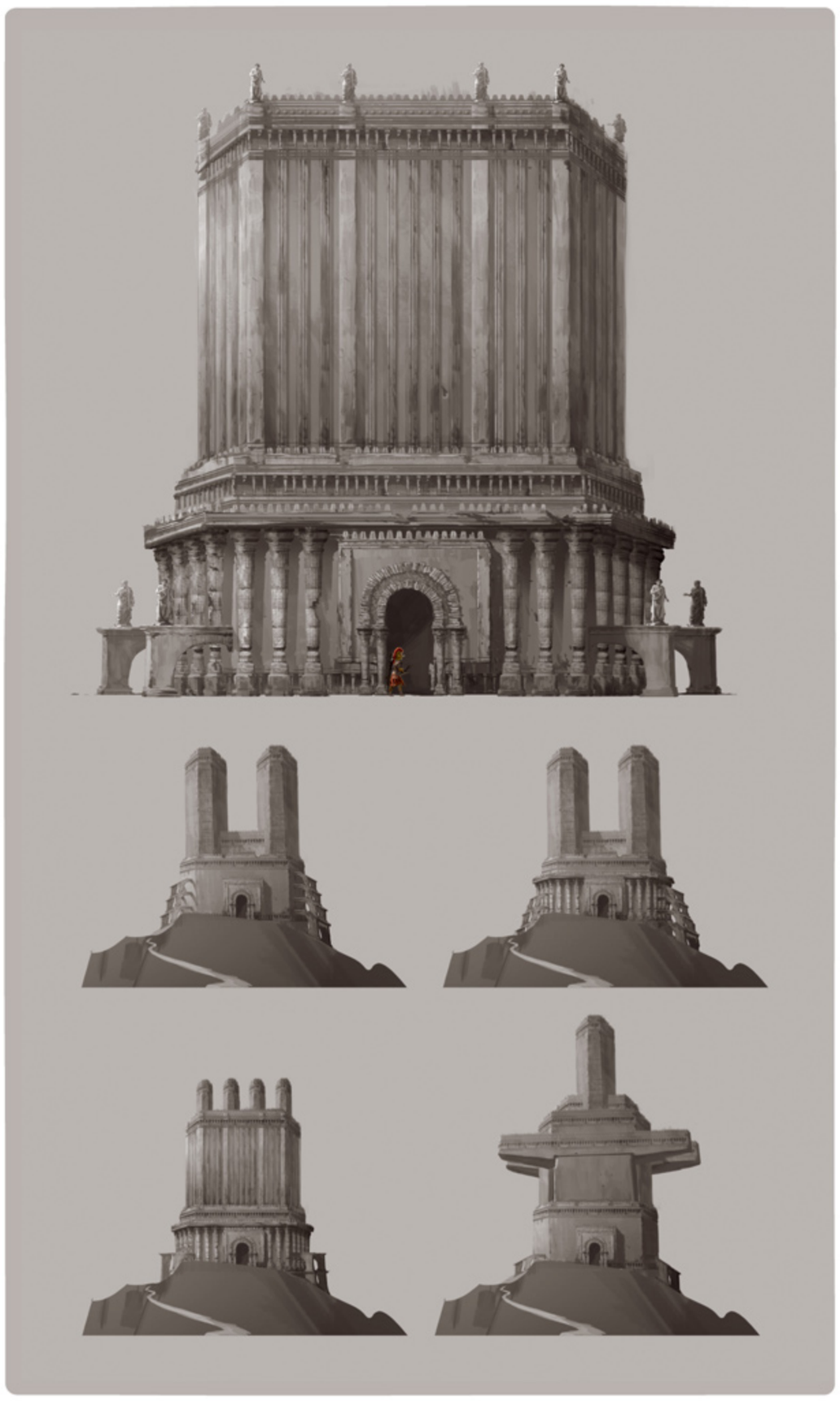


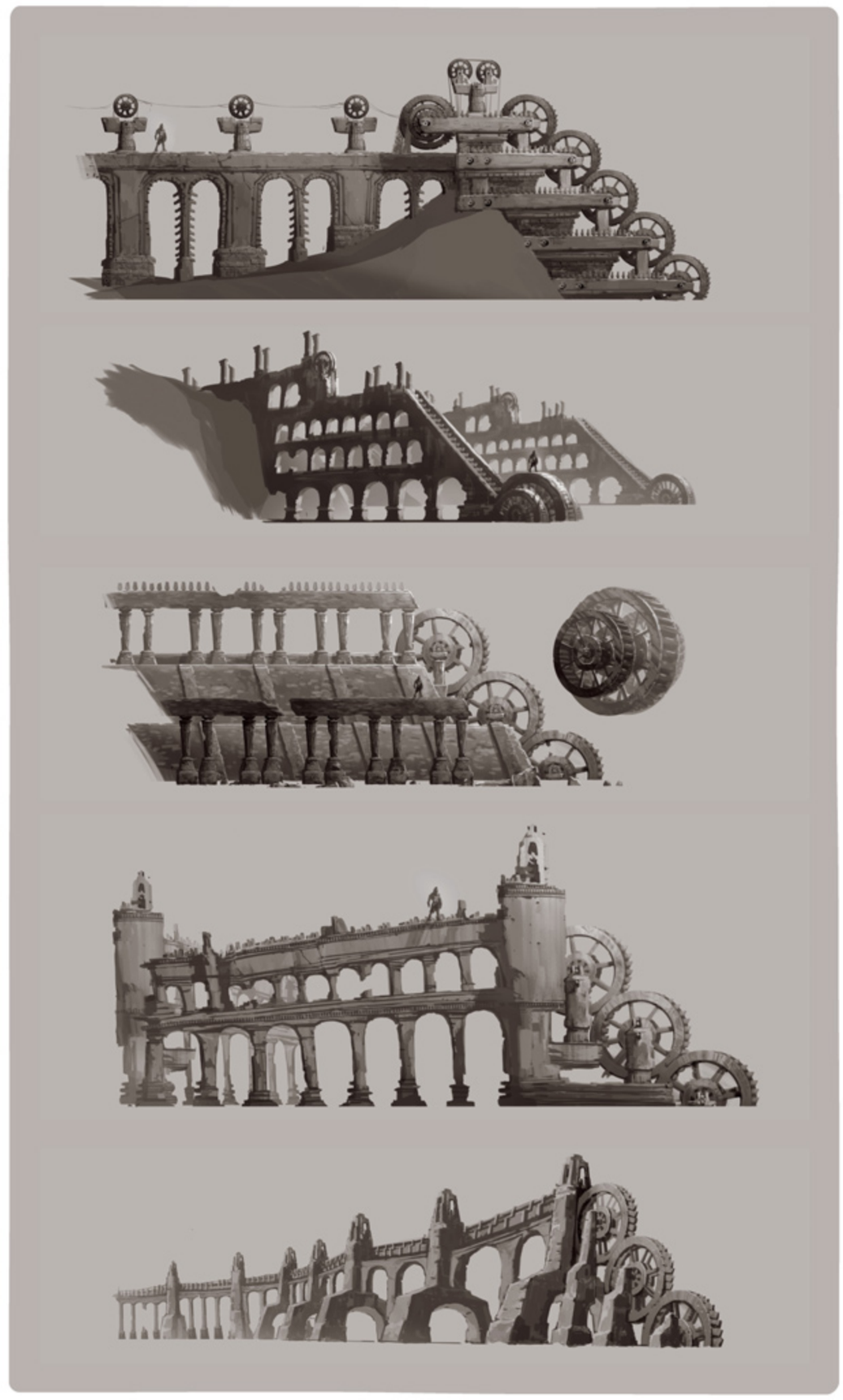
Art by Jing Cherng Wong

Art by Asim Steckel

Art by Jing Cherng Wong

The artists made architectural and sculptural designs to be carved directly into the cliffs and rock formations.





The original concept for the forge was to represent it as an immense factory. “In the end, we achieved that by emphasizing two massive chimneys on top,” said Gambouz. “With the forge at the center of the area, we designed several massive structures that wind toward it like aqueducts. The goal was to give the whole region a structure of interconnected facilities and natural resource points.”

Art by Jing Cherng Wong

The design for Pandora's Box was informed by Typhon's visual elements.

Art by Asim Steckel

To visually reflect Hephaistos's imprisonment and absence, the team chose to present his region as ruined and rundown while still offering hints of some of its past glory.

Art by Jing Cherng Wong

Art by Caroline Couture, Claude Gosselin, Pierre Fleau, Vincent Dérozier, and Technicolor

Hephaistos's Greek buildings kit created by Félix Robitaille

HEPHAISTOS'S ARCHITECTURE

The team used a mix of Greek and Minoan styles for the buildings in Hephaistos's region. There is also some inspiration derived from dwarven forms found throughout European fantasy—specifically diagonal shapes. "We thought they matched well with Hephaistos's personality and creations," said Dominic Gladu-Despatis. "The same goes for the key colors, where the red accents are inspired by Minoan palettes, and gold references the metallurgy seen in fantasy dwarven styles." The kit was used to create various buildings, including dwellings, fortifications, and aqueducts.

CHAPTER EIGHT

ZEUS AND KING'S PEAK

Art by Hugo Puzzuoli

Concept art by Stephanie Chafe

ZEUS

The king of the gods—once a brash, bold young upstart that defeated his father and his father's siblings to claim the throne of Olympos—has let his guard down in recent years and been indulging a bit too heavily in life's pleasures. The party-animal ruler was enjoying the spoils of Olympos and his power over the other gods—until Typhon arrived, that is.

Forced to rely on Prometheus's prophecy that a mortal hero will come to save the Golden Isle, the king of the gods has to put aside his pride and power if he wants his Olympians returned to their normal forms.

"This was one of the first concepts I did for the project," said Hugo Puzzuoli. "An injured Zeus giving some of his power to our hero."

Art by Hugo Puzzuoli

Art by Hugo Puzzuoli

These early concepts attempted to incorporate sparse vegetation into the rocky landscape of Zeus's frozen land.

Art by Hugo Puzzuoli

"We created a winter biome for Zeus's region, which also came to feature lots of verticality," said Thierry Dansereau. "In order to reach Zeus's throne, the player will have to make it across challenging obstacles throughout the frigid zone. It's a dangerous and long ascent, and we wanted to create a feeling of satisfaction when the summit is reached."

Art by Juhani Jokinen

Filled with winding frozen paths and towering ancient architecture, Zeus's mountain is as beautiful for the player as it is dangerous for our hero.

A deadly cold awaits the player around every corner as they pass through Zeus's gates.

Art by Caroline Couture, Claude Gosselin, Dimitri Alexis, and Pierre Fleau

ZEUS'S ARCHITECTURE

Inspired by ancient carved stone architecture found in towns such as Myra, this building kit was produced to create a multitude of original temples, dwellings, ruins, bridges, and towers in a variety of different shapes and sizes. "Its forms represent Zeus's natural, unshakable power," said Dominic Gladu-Despatis.

CHAPTER NINE

TYPHON AND THE GATE OF TARTAROS

Art by Juhani Jokinen

TYPHON

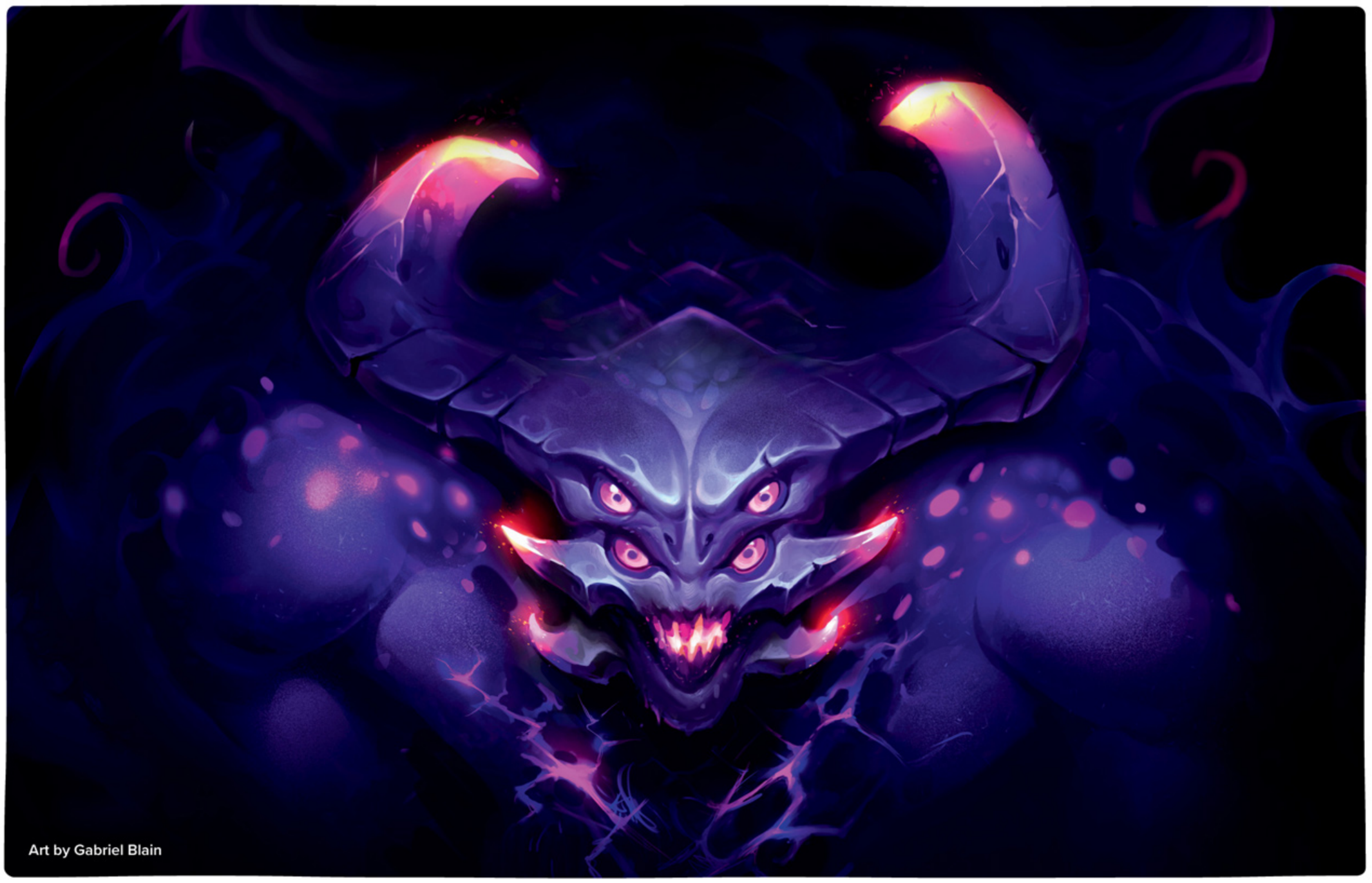
Typhon, the father of all monsters, is a grotesque, powerful Titan that wishes to destroy Zeus and the world of the gods and replace it with his own “perfect” world. Zeus condemned him to a life imprisoned beneath a mountain on the Golden Isle, but Typhon was able to escape. He ripped apart the border between the Underworld and the living world, allowing the undead to flood onto the island. Gods were separated from their ugliness and flaws, rendering them perfect, obedient captives of Typhon. Mortals were turned to stone. The world is at Typhon’s mercy, unless Fenyx returns the gods to their true selves.

Art by Jimmy Malachier

Art by Gabriel Blain

Early explorations for Typhon, the king of monsters.

"Typhon was the first thing that I was asked to tackle when I joined the project," said character modeler Nathaniel LaMartina. "He was a special sort of challenge in that he needed to be ugly and menacing, but not out of place when measured against the more whimsical and friendly atmosphere that we had already defined for the majority of the project."

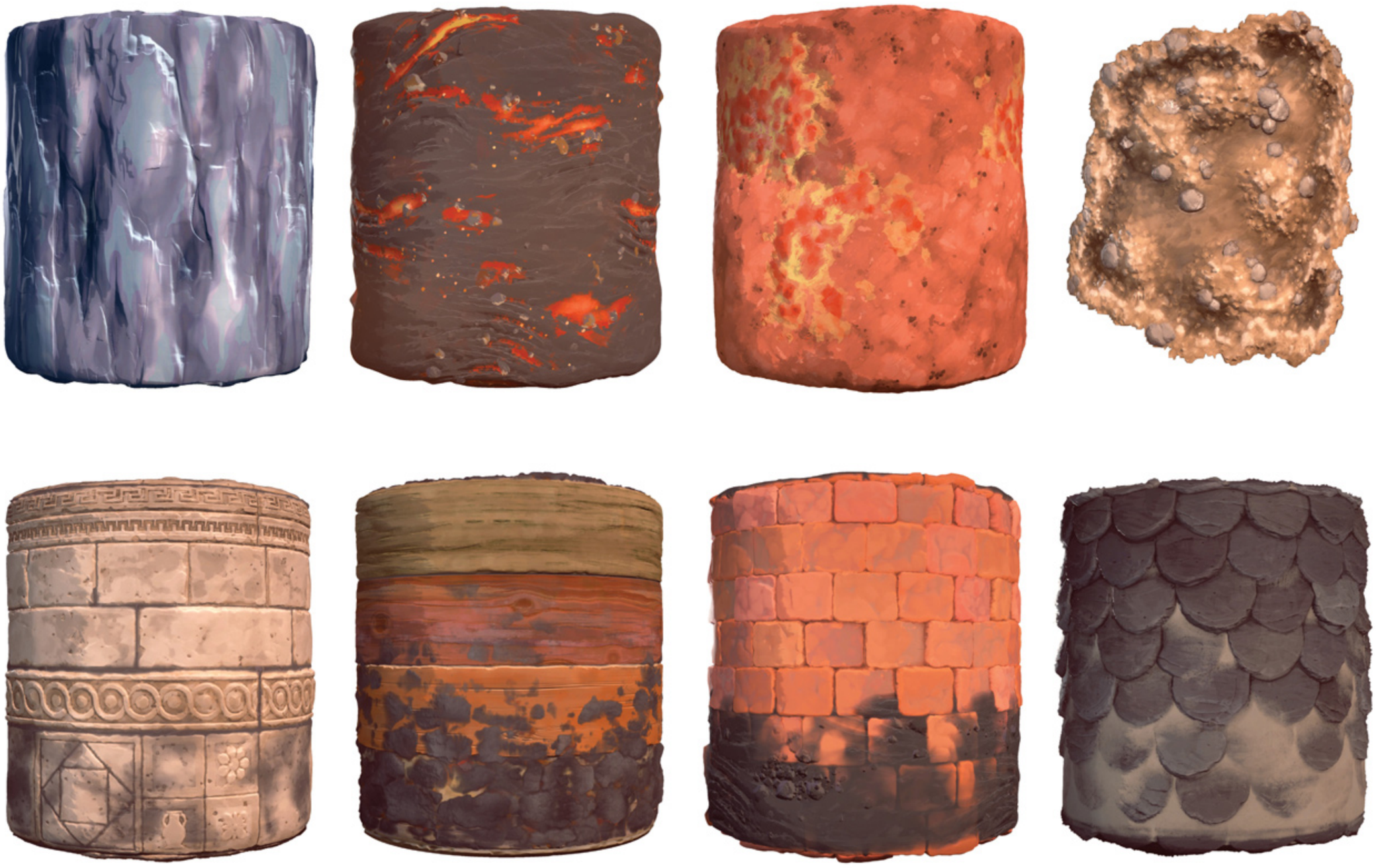


Art by Gabriel Blain

“Once we started on the work, Typhon’s look went practically untouched throughout the project,” said LaMartina. By contrast, Typhon’s signature energy color was adjusted many times to ensure that it fit perfectly within the color spectrum of other characters and creatures. “A majority of the adversarial color scheme depended on it,” LaMartina continued.

Filled with foul air and toxic pools, the chaotic landscape of Typhon's lair emerged from deep beneath the world's surface and destroyed everything around it. Now, only ruins and decay can be found around the menacing mountain.

Art by Juhani Jokinen



Art by Caroline Couture, Claude Gosselin, Pierre Fleau, Vincent Dérozier, and Technicolor

Greek ruins kit created by Philippe Routhier

Bridges kit created by Maxime Lariviere

TYPHON'S ARCHITECTURE

Inspired again by Greek architecture, this building kit was produced to create a multitude of devastated locales. This kit includes tools to create ruined temples in different shapes and sizes, and bridges with various lengths and heights. “Its dark forms, burned materials, and desaturated colors represent the mysterious Typhon, the father of all monsters,” said Dominic Gladu-Despatis.

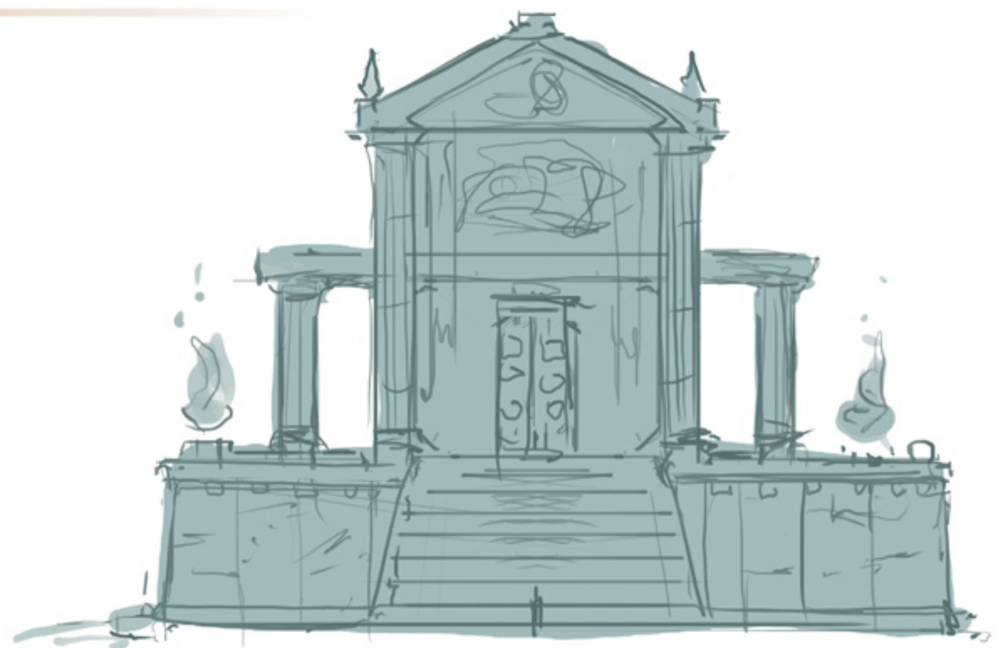
CHAPTER TEN

THE UNDERWORLD

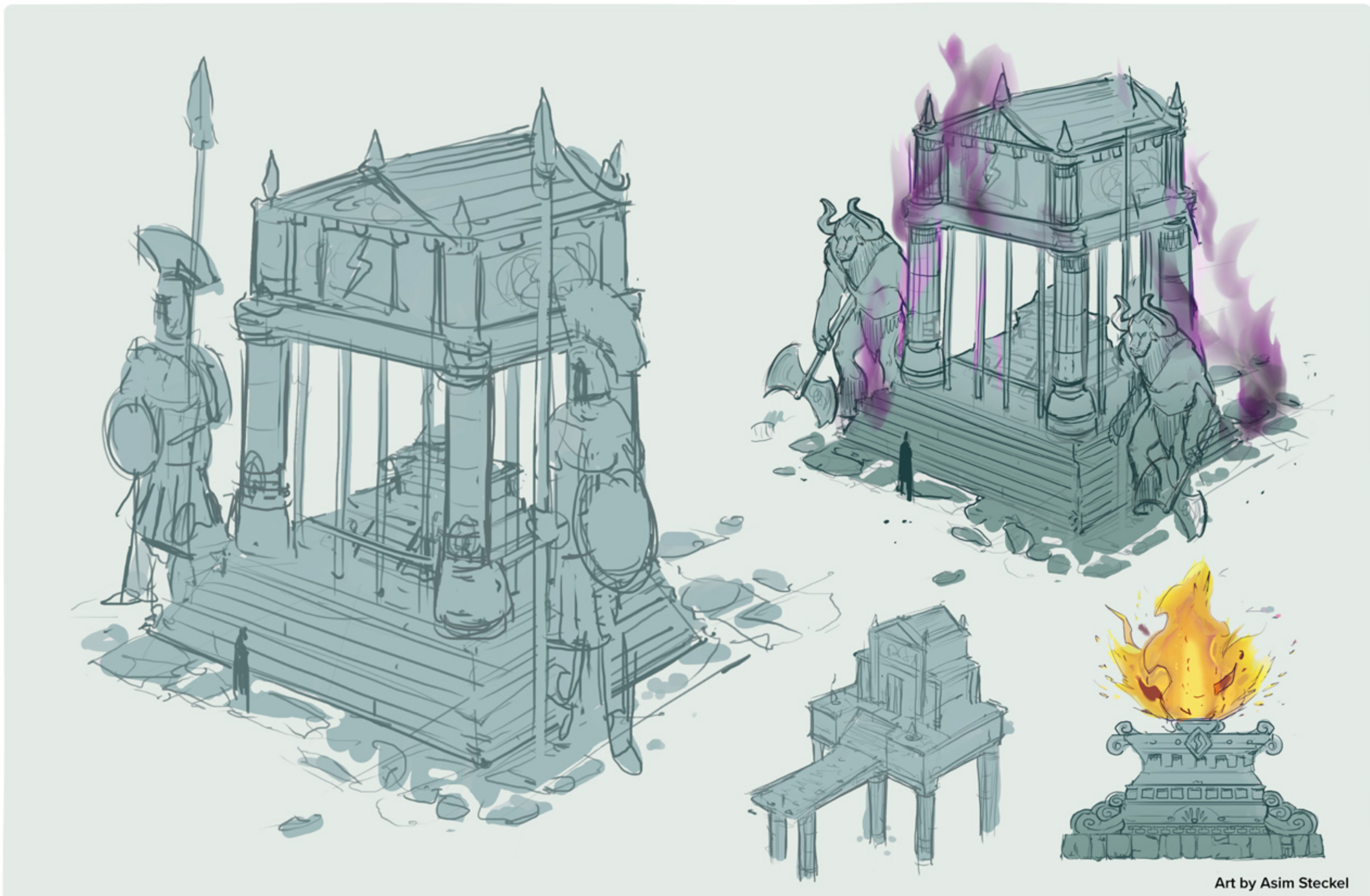
Art by Juhani Jokinen

THE UNDERWORLD

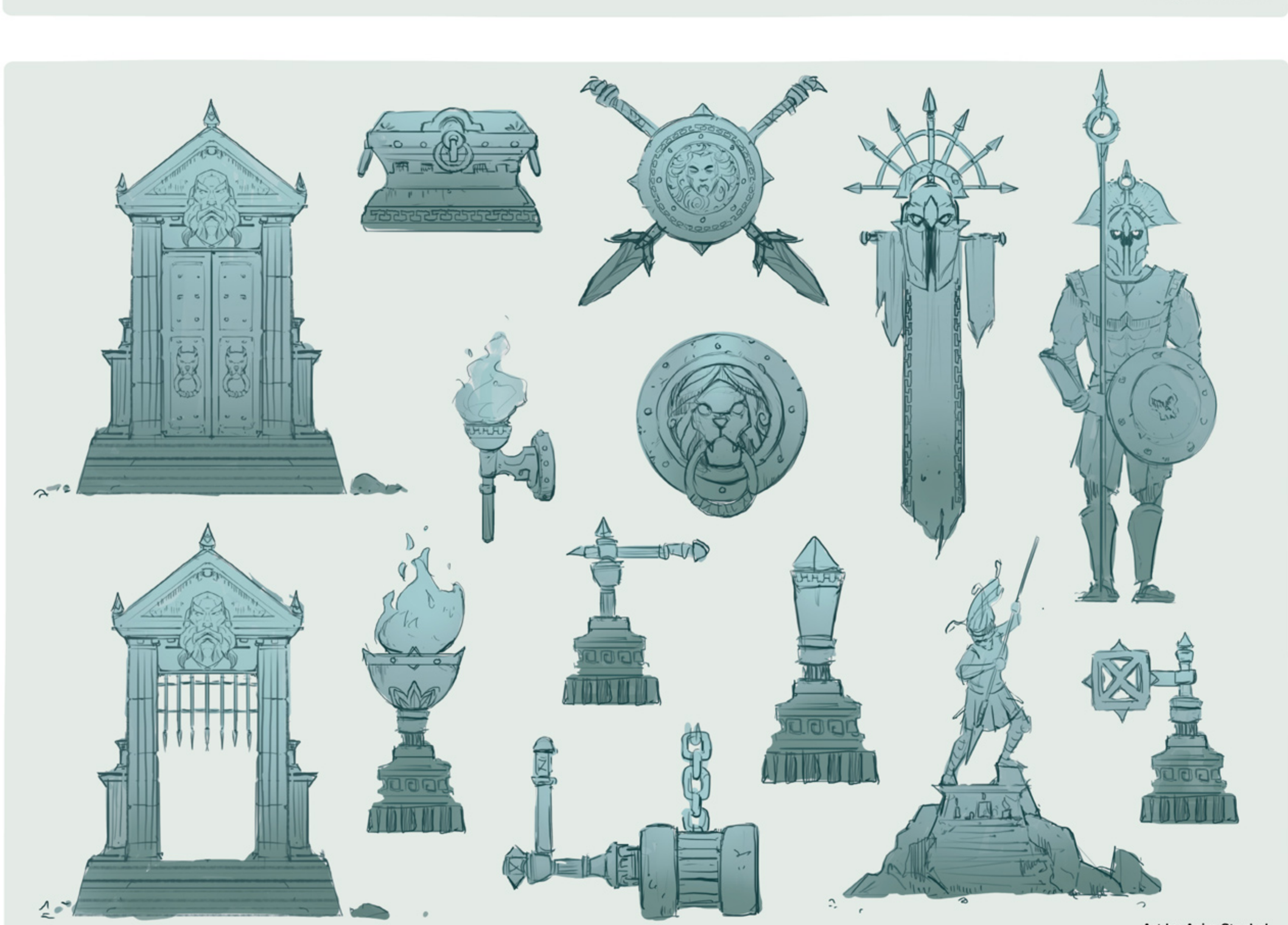
The Underworld, also known as Tartaros, is an infernal abyss beneath the earth which is used as a pit of suffering for the wicked and damned and as a prison for the Titans. Typhon opened rifts into the vaults of the Underworld, allowing all the creatures within to escape. The Underworld provides challenges for players through numerous puzzles.



In vaults, Fenyx will have to solve puzzles that will challenge their logic and combat skills in order to retrieve special rewards.



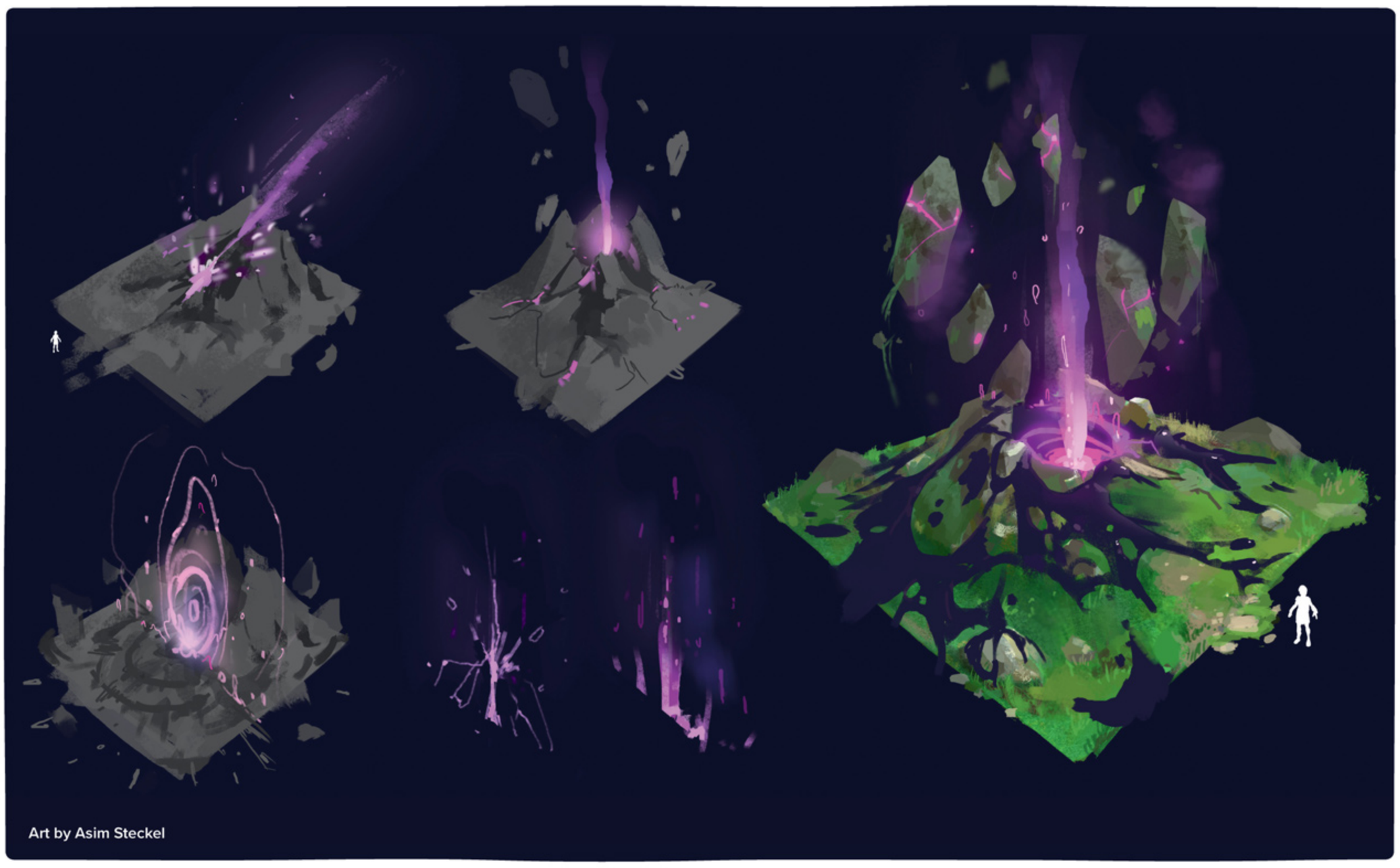
Art by Asim Steckel



Art by Asim Steckel

Sketches for the various gameplay elements within the Underworld.

Art by Asim Steckel



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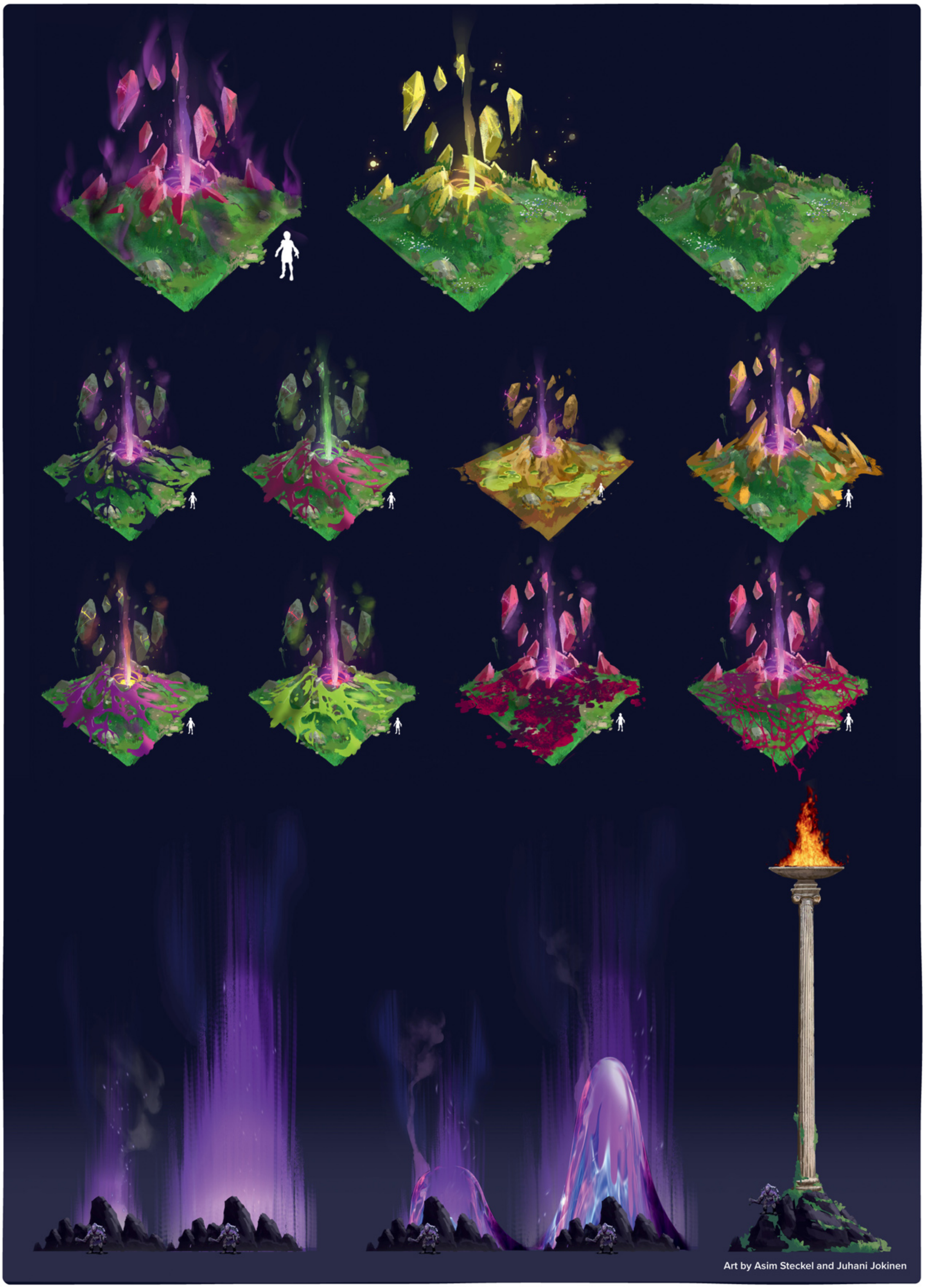
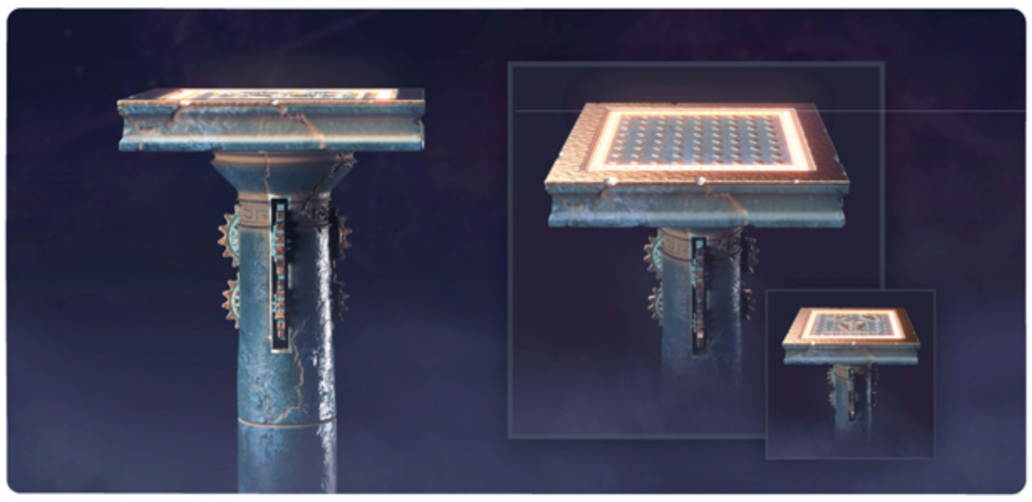
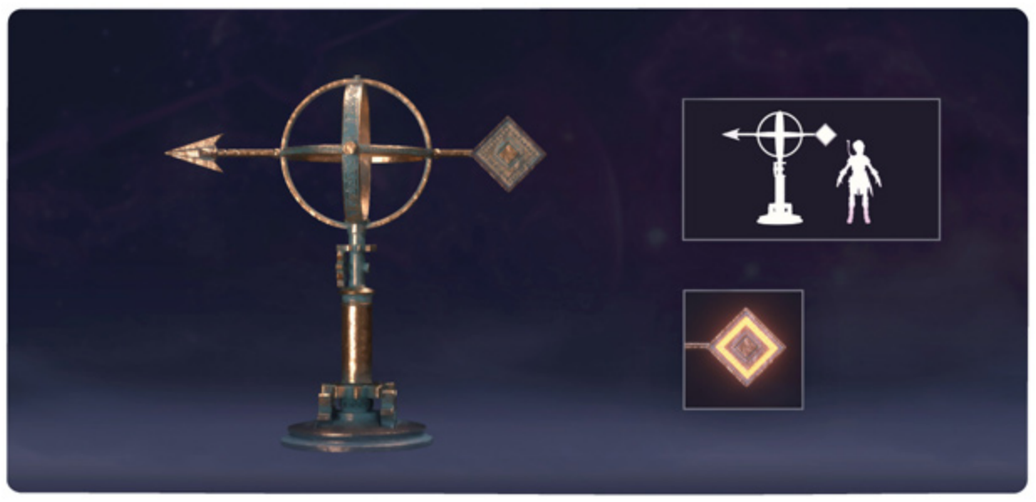
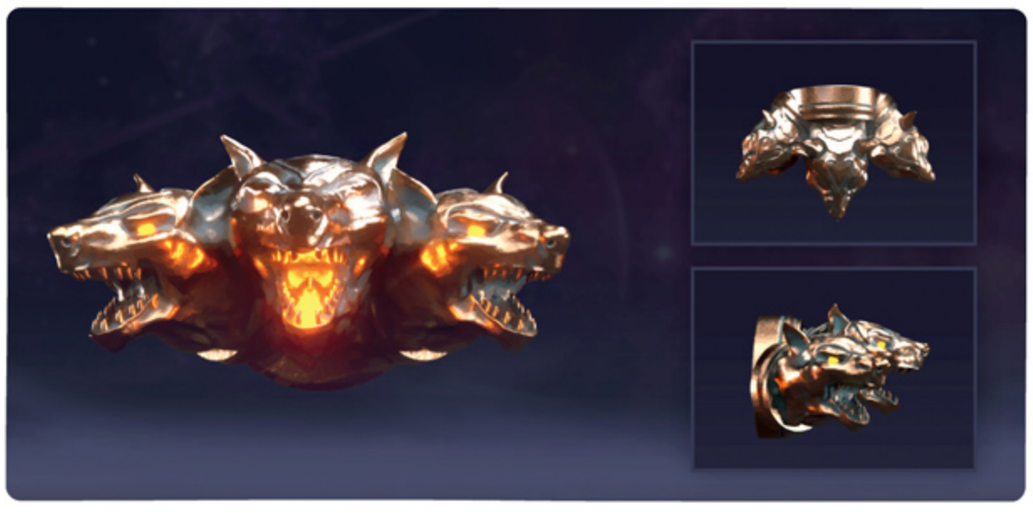


Concept sketches for the rifts through which the Underworld is accessed.







All of the gameplay ingredients within the Underworld are thematically linked to Typhon and the monsters.

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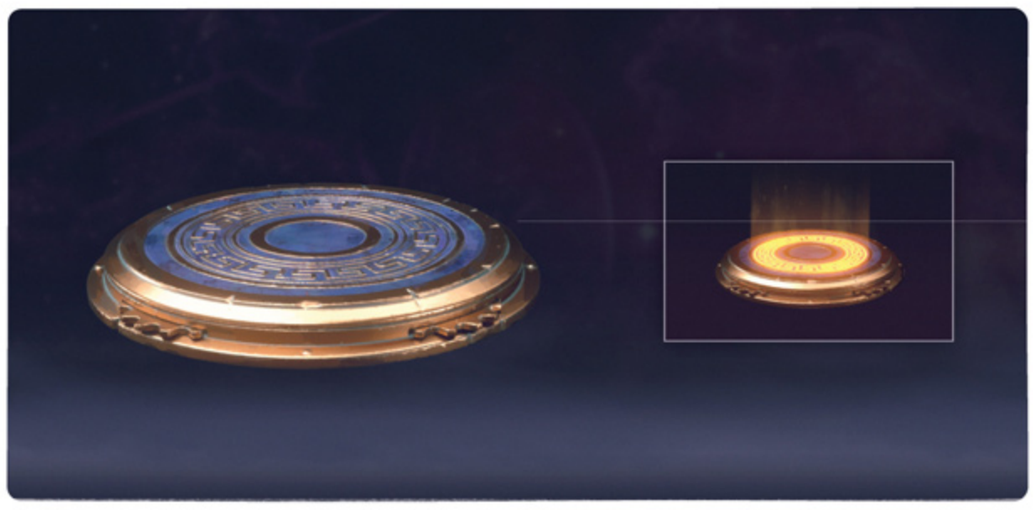
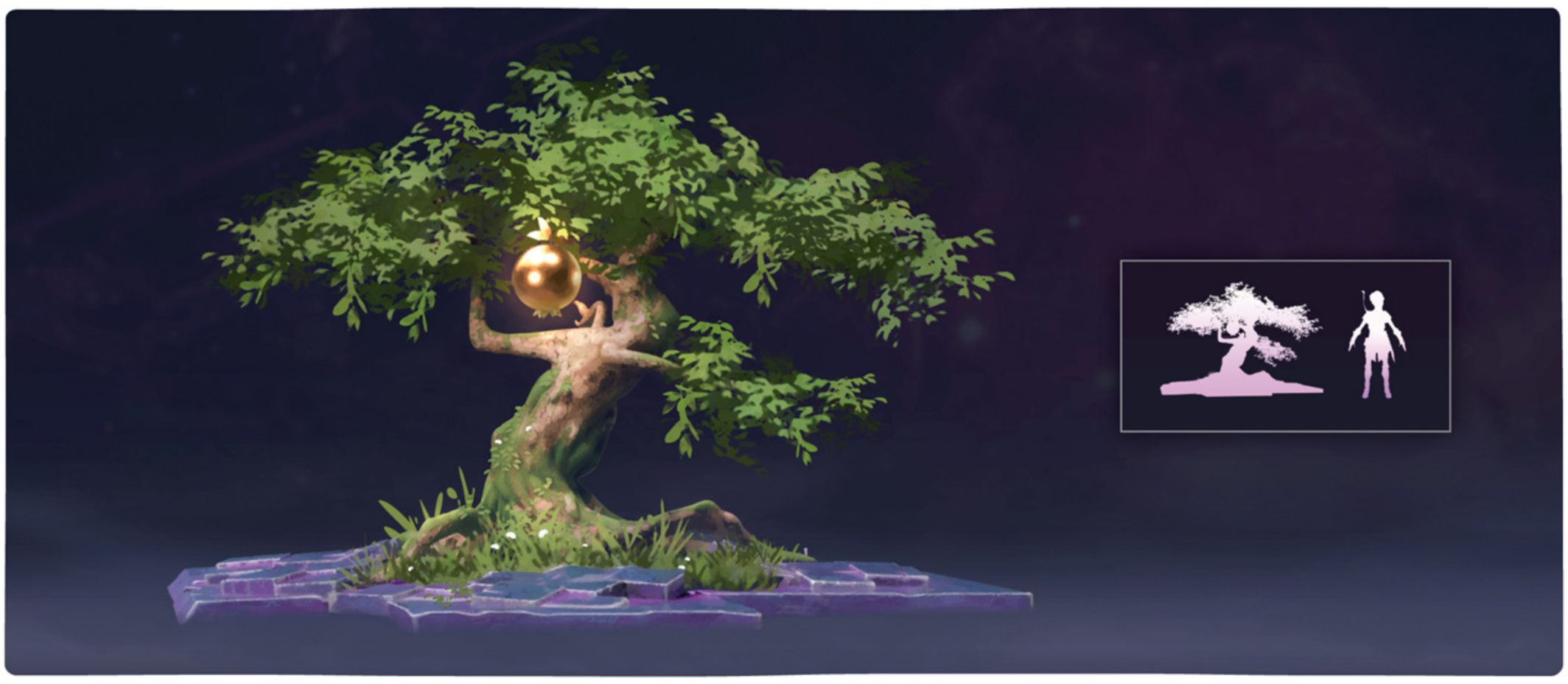
These pages: Art by Juhani Jokinen




Ability

Art by Jimmy Malachier

Dungeons kit created by Pierre-Luc Lavoie

UNDERWORLD ARCHITECTURE

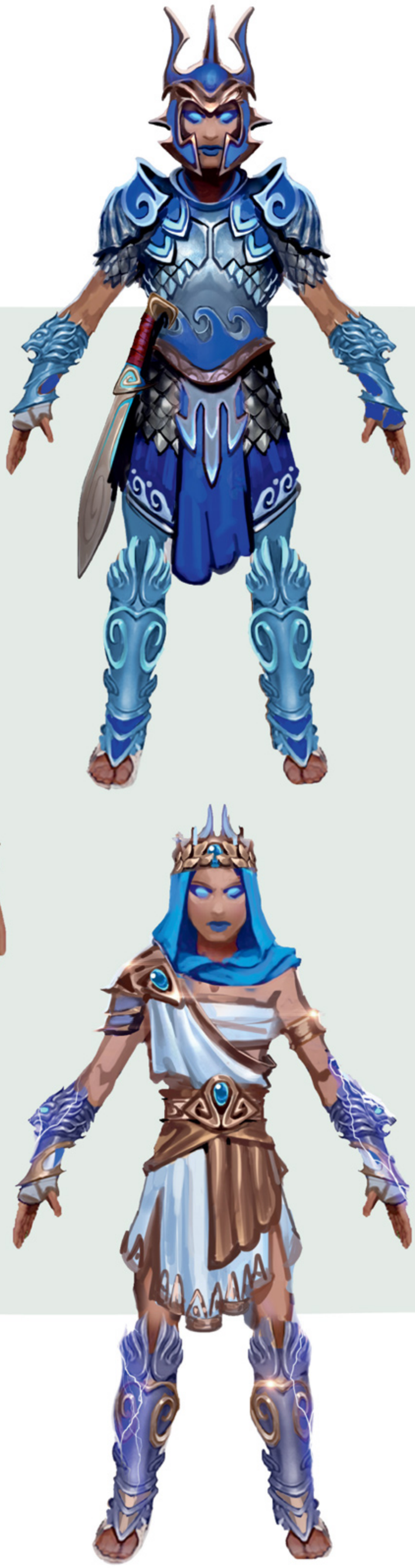
The technical approach for the Underworld architecture was to build modules that the level designers could then assemble like customizable construction toys. “Our priority was to create fun and challenging levels, which is why we chose to go with a modular, minimalist architectural kit that looked ancient and damaged to give the most creative freedom to our team,” said Dominic Gladu-Despatis.

CHAPTER ELEVEN

EQUIPMENT AND ARMOR

ARMOR

These pages: Art by Gabriel Blain

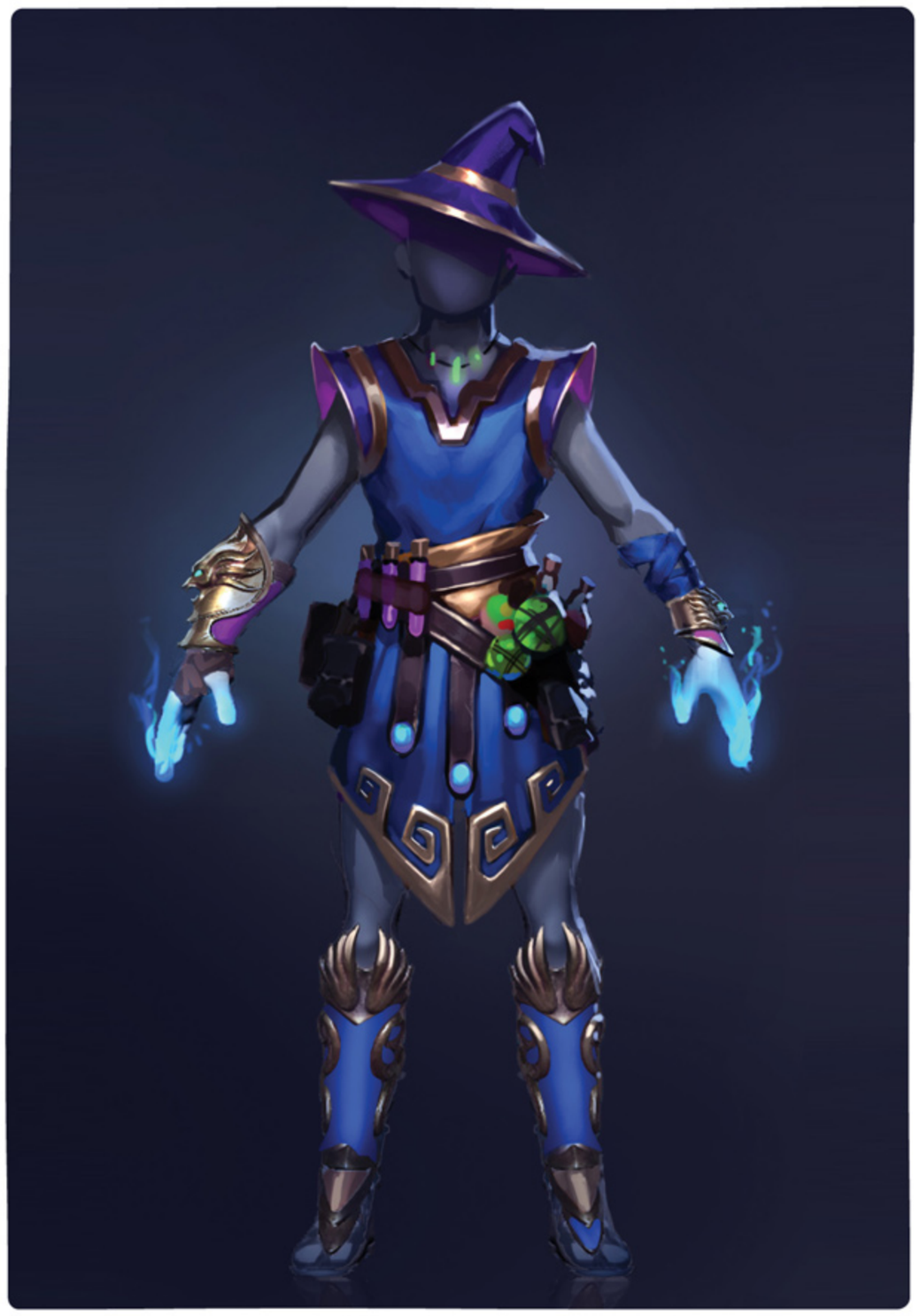


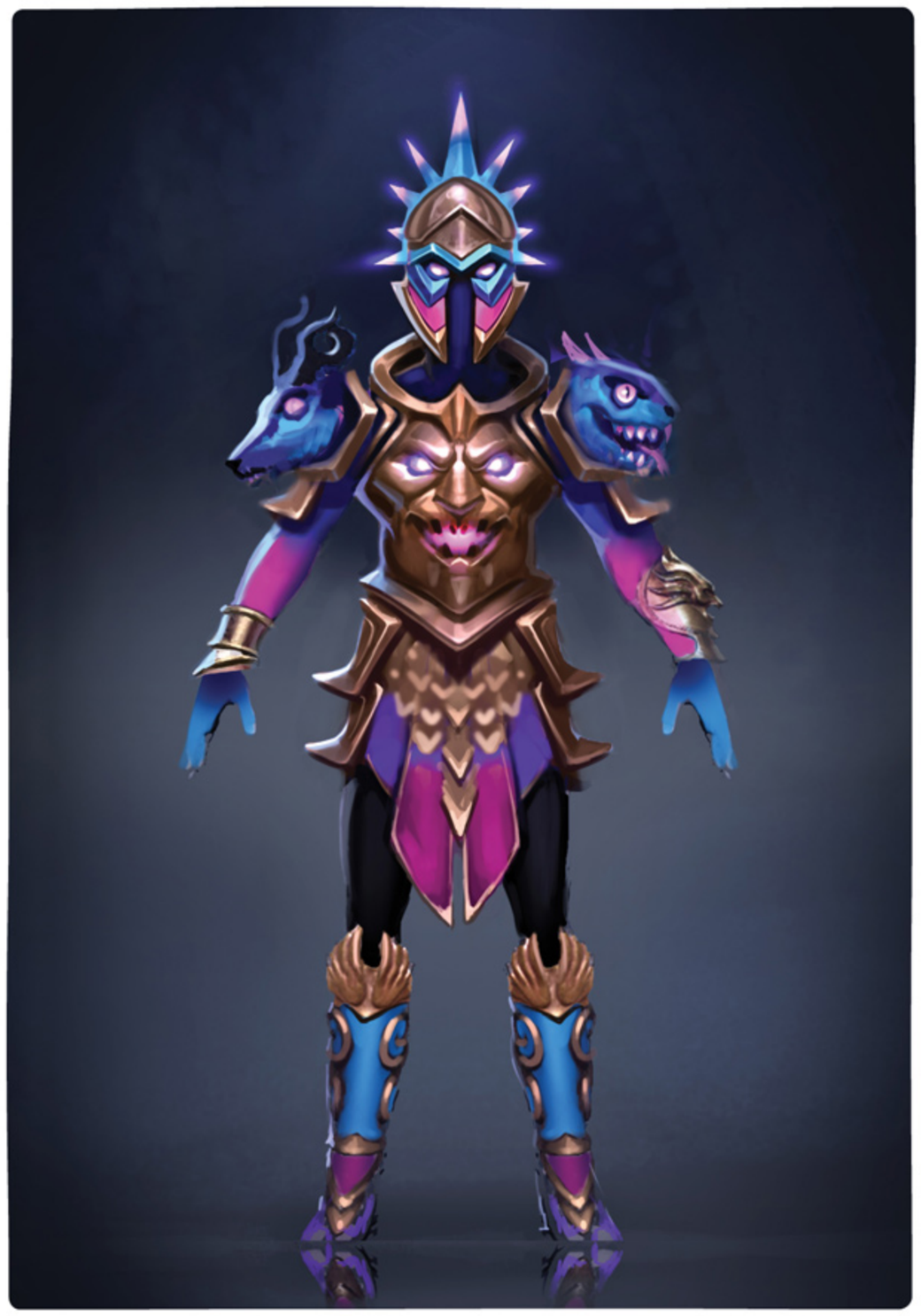
Throughout the game, Fenyx will collect lots of new gear and weapons, each with its own distinctive skin and unique perks. Fenyx will also collect powerful items from mythology, such as the Bracers of Herakles and the iconic Wings of Daidalos. These incredible items will grant Fenyx amazing new abilities, like the option to remotely control objects or to glide through the sky like Ikaros and Daidalos.

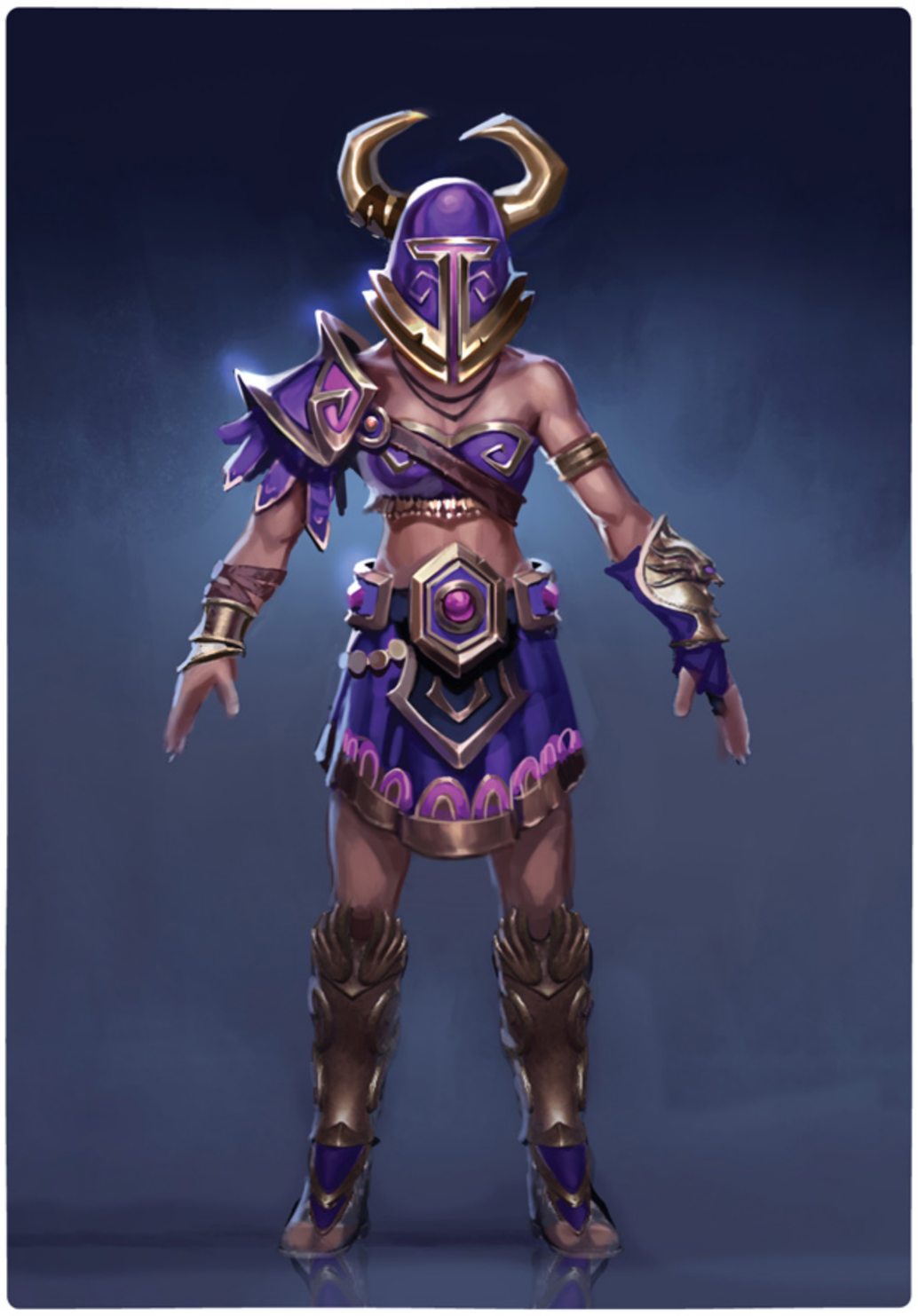
"*Immortals Fenyx Rising* is an epic open-world action-adventure with RPG elements set in a mythological world inspired by Greek tales, heroes, and creatures," explained Thierry Dansereau. "This is why we've designed numerous badass suits of armor related to Greek mythology."

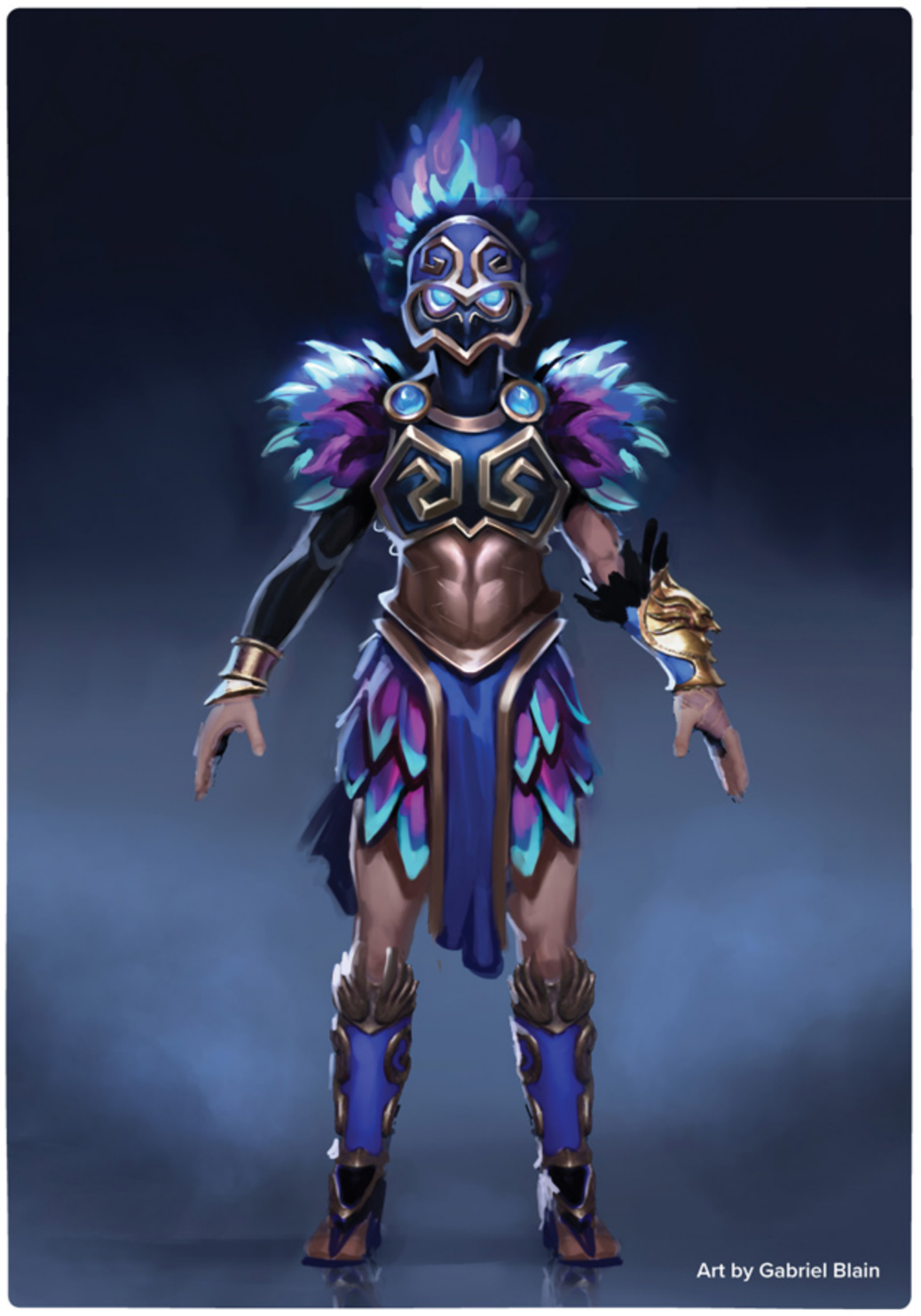
Art by Gabriel Blain

An example of the iterative process as it was employed on a specific set of armor.









Art by Gabriel Blain

Art by Gabriel Blain

Art by Gabriel Blain

These 3D models represent how the armor looks in-game.

WINGS

These pages: Art by Gabriel Blain

Different skins for the Wings of Daidalos give players options to further customize their own hero.

These pages: Art by Gabriel Blain

Each default outfit has a matching pair of wings.

WEAPONS

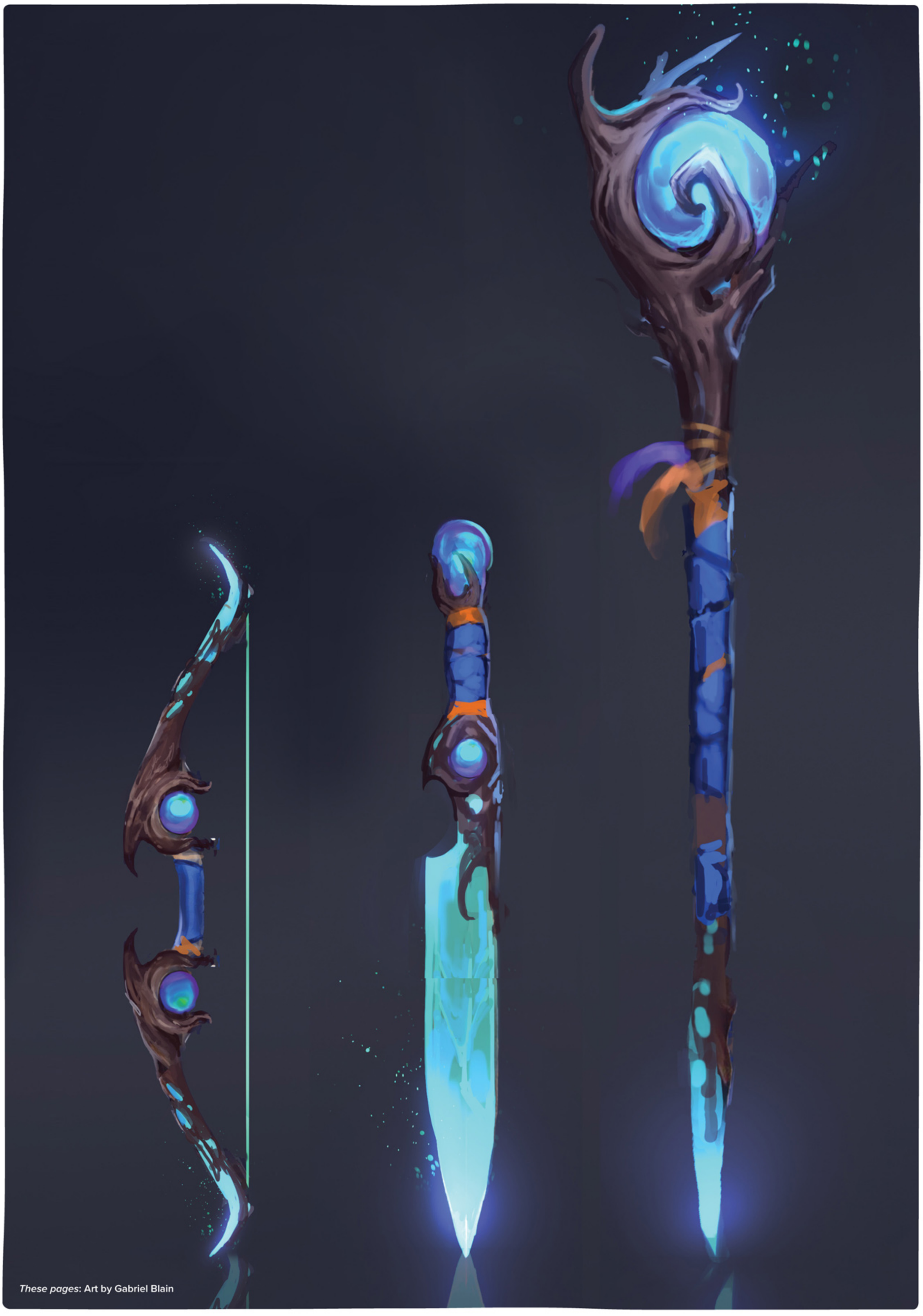
Art by Gabriel Blain

Art by Gabriel Blain

"All of our weapon skins are organized into themed sets of three," said Gabriel Blain. "They are each inspired by their corresponding armor sets."

These pages: Art by Gabriel Blain

“We allowed ourselves to tap into more fantasy-oriented elements to add more diversity to our weapon lineup,” said Gabriel Blain.



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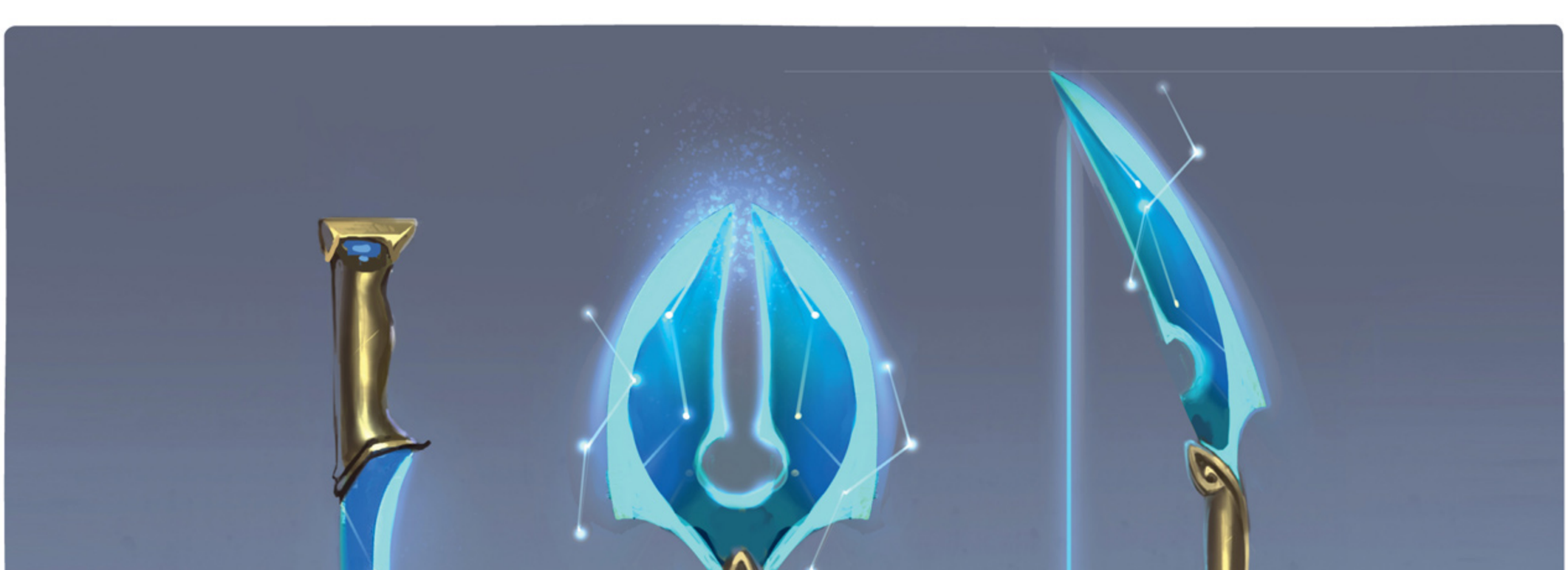


Art by Gabriel Blain

Art by Gabriel Blain

"We had fun infusing the powers of the gods into our weapon sets," said Gabriel Blain.

These 3D models represent how the weapons look in-game.

COMPANIONS

Art by Gabriel Blain

Art by Gabriel Blain

Phosphoros is an elite flying warrior creature who was released from Tartaros by Typhon. Phosphoros fights for Typhon until he's injured and must begrudgingly accept help from Fenyx. The hero and the creature grow to respect each other, and Phosphor (as he's affectionately known) joins Fenyx's journey to save the gods and defeat Typhon.

MOUNTS

Art by Vincent Gaigneux

Art by Gabriel Blain

The game offers a wide variety of mounts to discover, tame, and own.

These 3D models represent the mounts as they appear in-game.

CHAPTER TWELVE

MONSTERS AND CREATURES

CORRUPTED HEROES

Ghost-like figures reside within a lair hidden among the main regions of the island. Fenyx will have to defeat them in battle in order to restore them to their true forms. There are four corrupted heroes in the world, each corresponding to a fallen Greek hero.

The wraith of Achilles, one of the greatest warriors in the Trojan War, haunts Aphrodite's lands. Atalanta, the formidable huntress who was transformed into a lion by Zeus, lives in Athena's region. Herakles, the most notable champion of the Olympian order, lodges in Hephaistos's region. Finally, Odysseus, the legendary Greek king of Ithaca, will confront Fenyx in Ares's region.

Art by Vincent Gaigneux

Art by Vincent Gaigneux

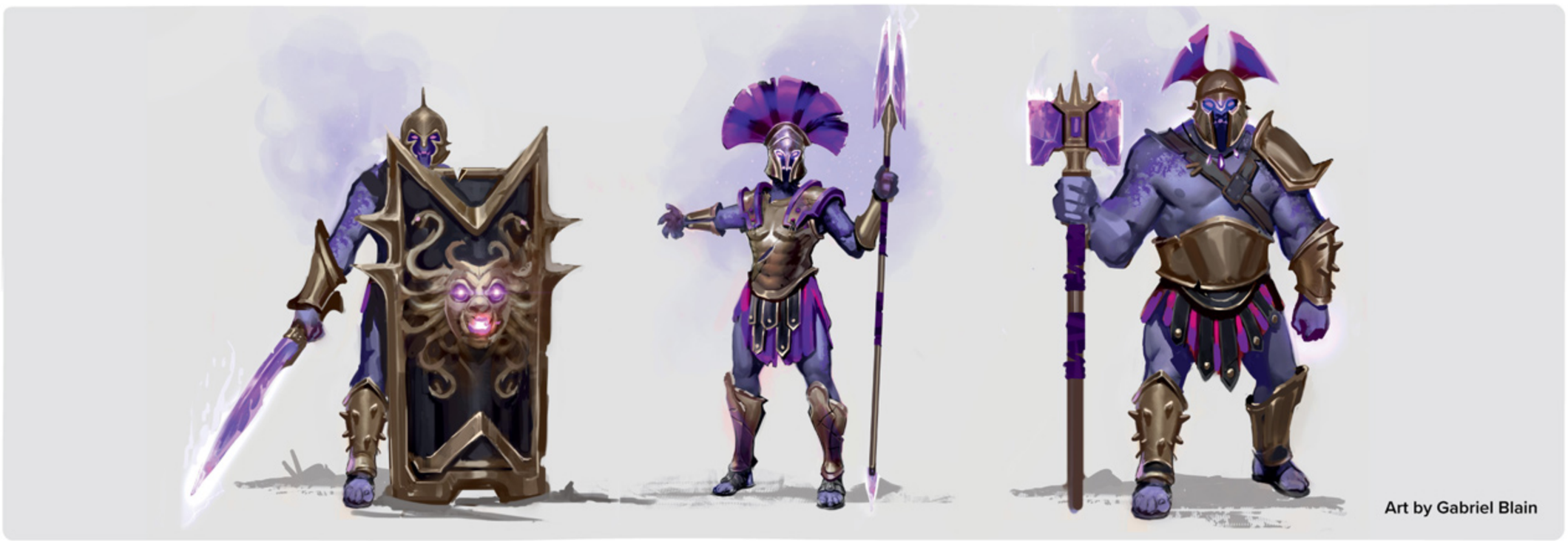
Art by Vincent Gaigneux

Art by Gabriel Blain

Art by Gabriel Blain

GHOST SOLDIERS

The ghost soldiers are fallen fighters under Typhon's control. There are five types that each have different combat techniques: the brute, the defender, the rogue, the warrior, and the captain.



Art by Gabriel Blain

MYTHICAL CREATURES

Greek mythology is filled with captivating tales—some are well known, and others are more obscure, but all involve extraordinary creatures. In *Immortals Fenyx Rising*, players will face off against strange monsters, like the Hekatonchires, and infamous mythical beasts, such as the Minotaur, Hydra, Harpies, Medusa, and Cyclops—and ultimately the mighty Typhon.

Art by Vincent Gaigneux

CERBEROS

Art by Gabriel Blain

Art by Gabriel Blain

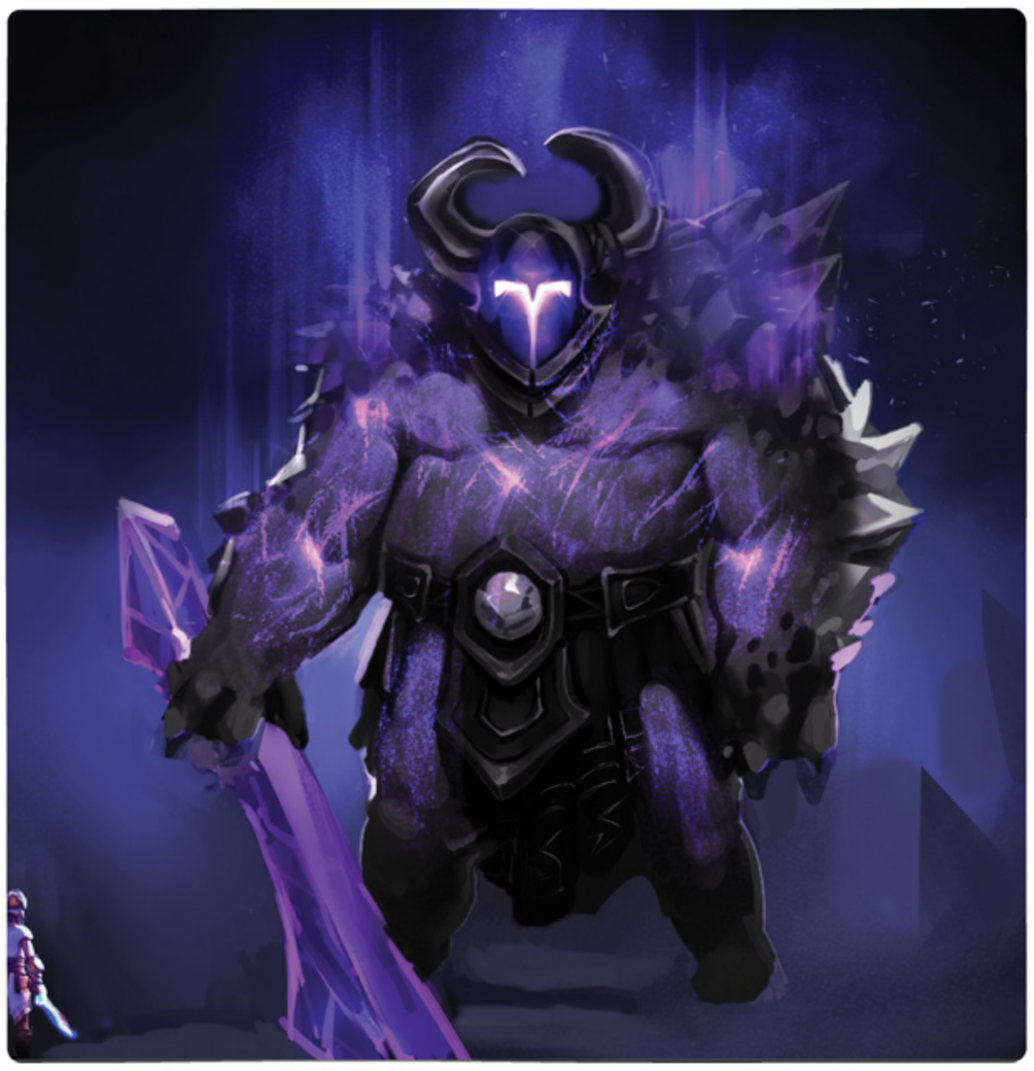
"This is our take on the mighty Cerberos," said Gabriel Blain.

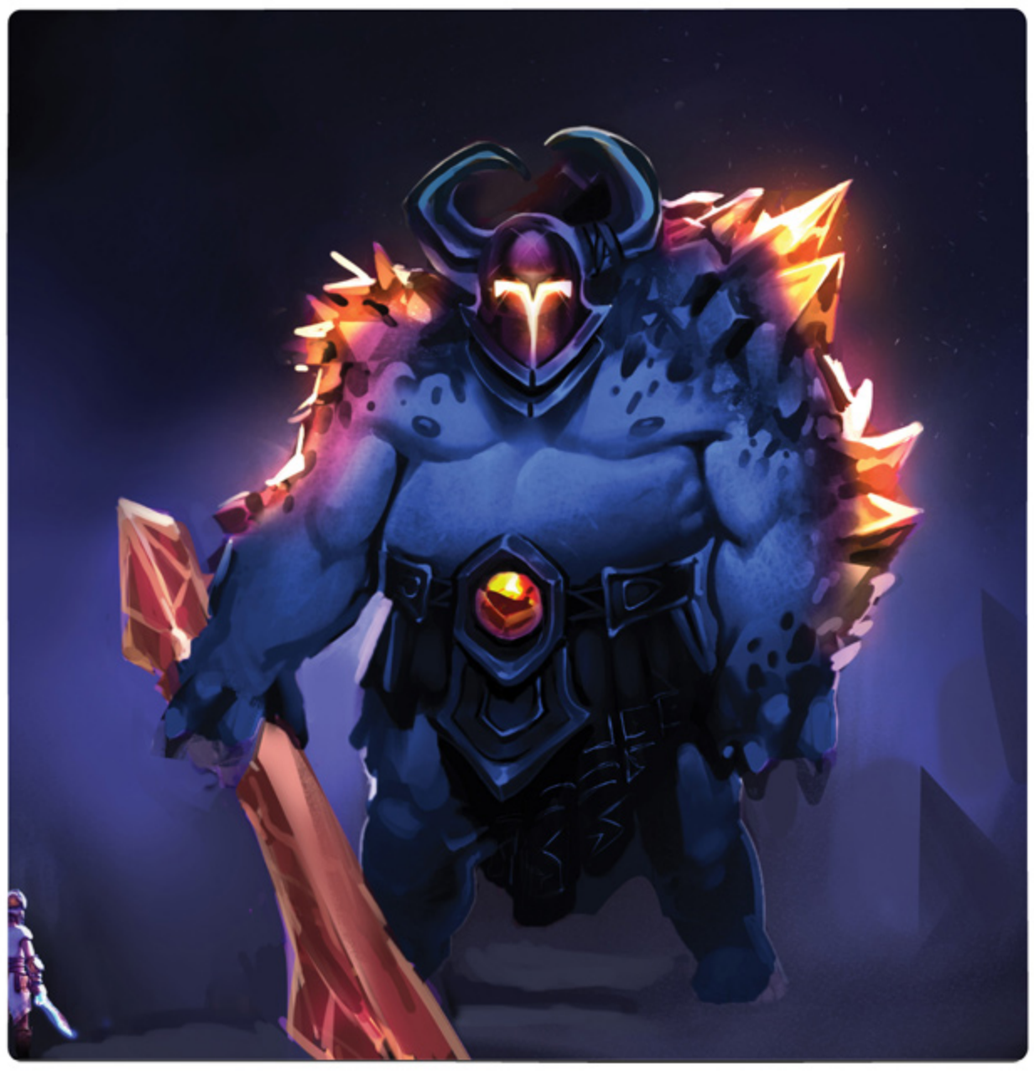
CHIMERA

Art by Vincent Gaigneux

The Chimera is one of the deadliest creatures in *Immortals Fenyx Rising*. “Be prepared for a challenging fight!” said Vincent Gaigneux.

BRONTUS





Early research for Brontus, one of the game's most imposing bosses.

GORGONS & MEDUSA

Art by Gabriel Blain

Art by Asim Steckel

"We could not skip one of the most—if not the most—famous creatures of Greek mythology: Medusa," said Gabriel Blain. "We also included her siblings, the Gorgons."

CYCLOPS

Art by Gabriel Blain

The Cyclops allowed the team to play with scale, making it one of the game's tallest enemies. "These are our very first pieces of concept art for the character," said Gabriel Blain.

HARPY

Art by Gabriel Blain

As flying enemies, Harpies present a unique challenge during combat. “You can also see early sketches for the Harpy Queen,” said Gabriel Blain.

MINOTAUR

The Minotaur is another famous mythological creature. The various color schemes represent scaling levels of difficulty.

HEKATONCHIRES

The Hekatonchires (meaning “hundred-handed ones”) are mythological Greek giants that have one hundred arms and fifty heads. “Due to technical limitations, ours only have one head and six arms,” laughed Gabriel Blain.

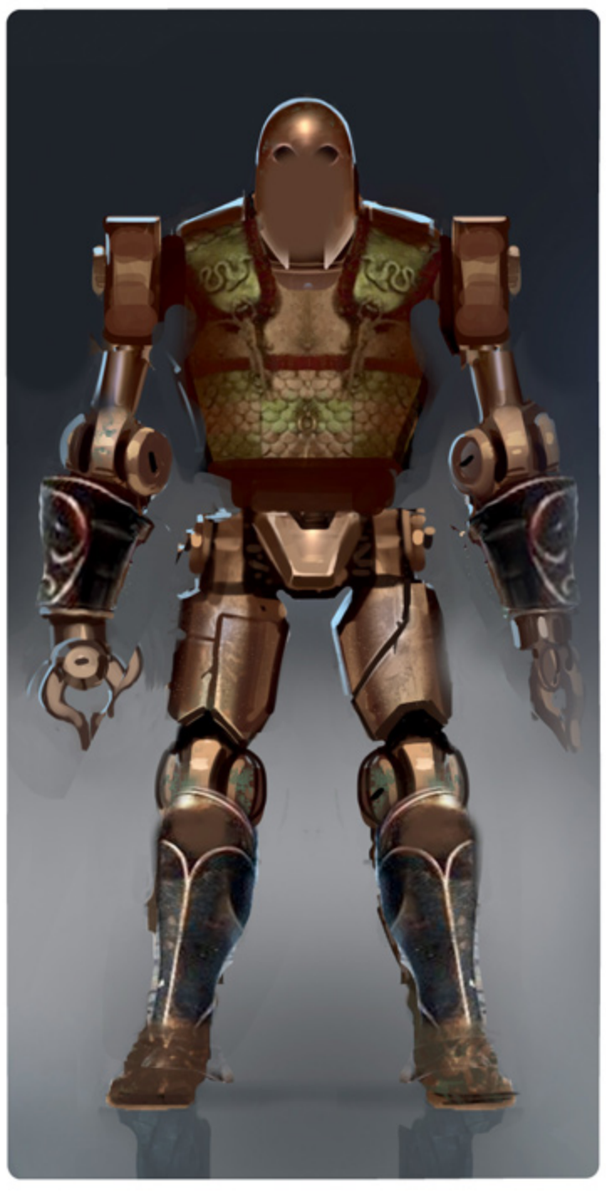
Art by Gabriel Blain

GRIFFIN

Art by Vincent Gaigneux

The griffin is another creature that excels at aerial combat.

AUTOMATON



"In our story, Hephaistos built the automatons to do his labor," Gabriel Blain explained. "The player will have to fight some of the ones that have been corrupted by Typhon."

WILDLIFE

Art by Gabriel Blain

The Golden Isle is filled with wildlife. These are some of the animals that the player will encounter throughout the game.

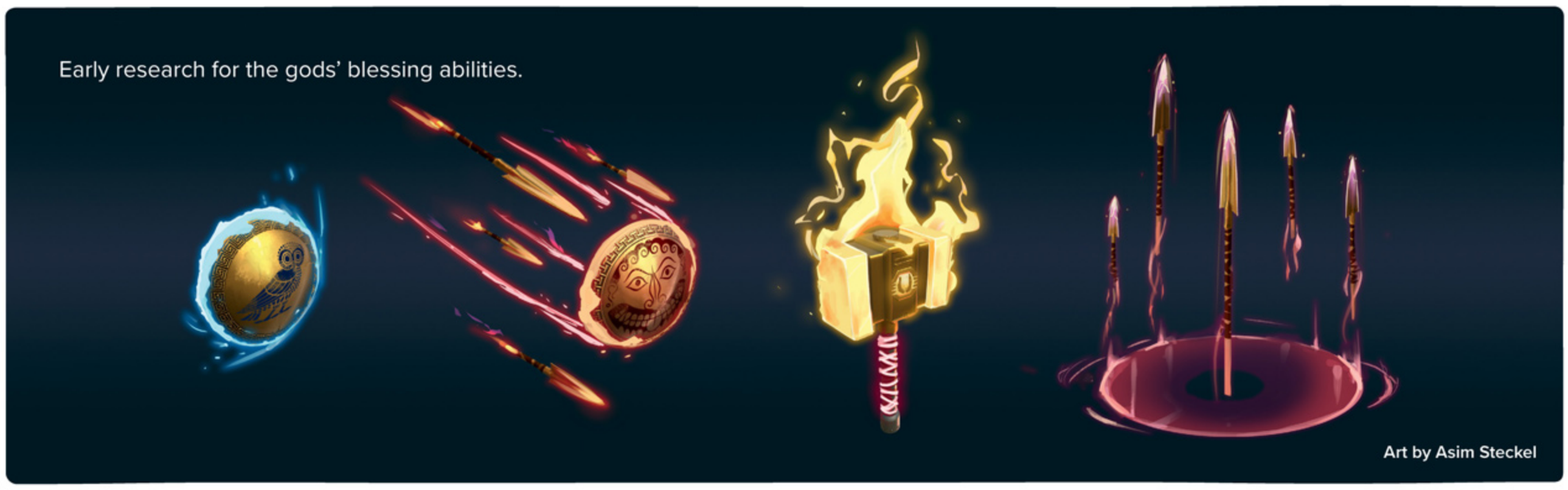
CHAPTER THIRTEEN

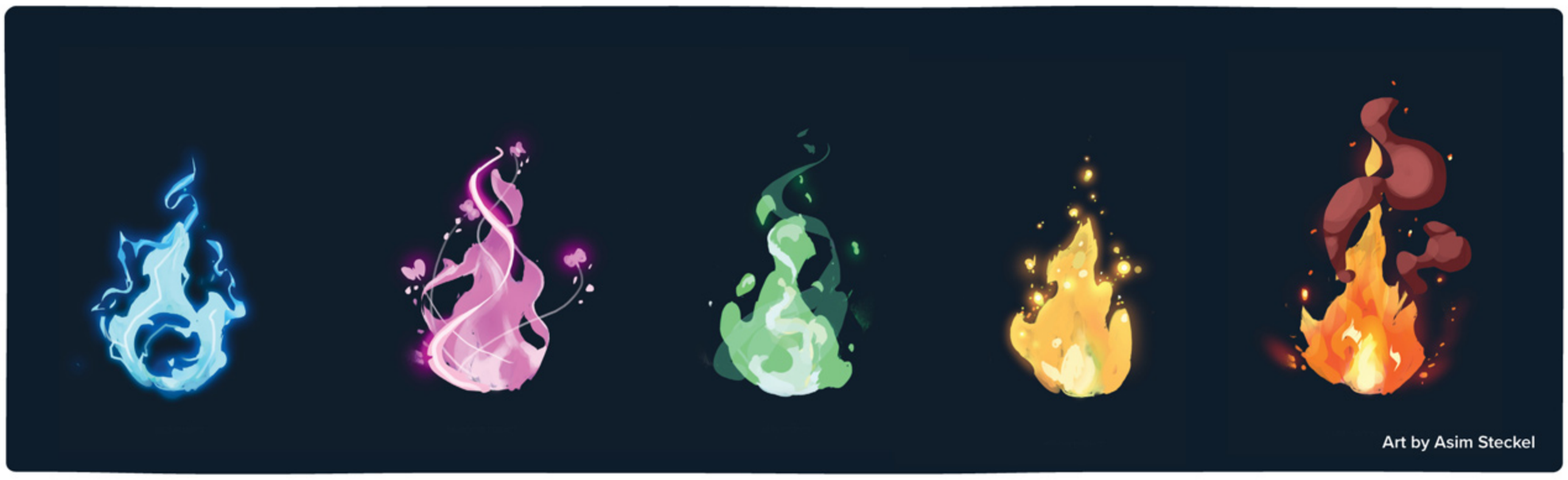
GAMEPLAY AND EXPLORATION

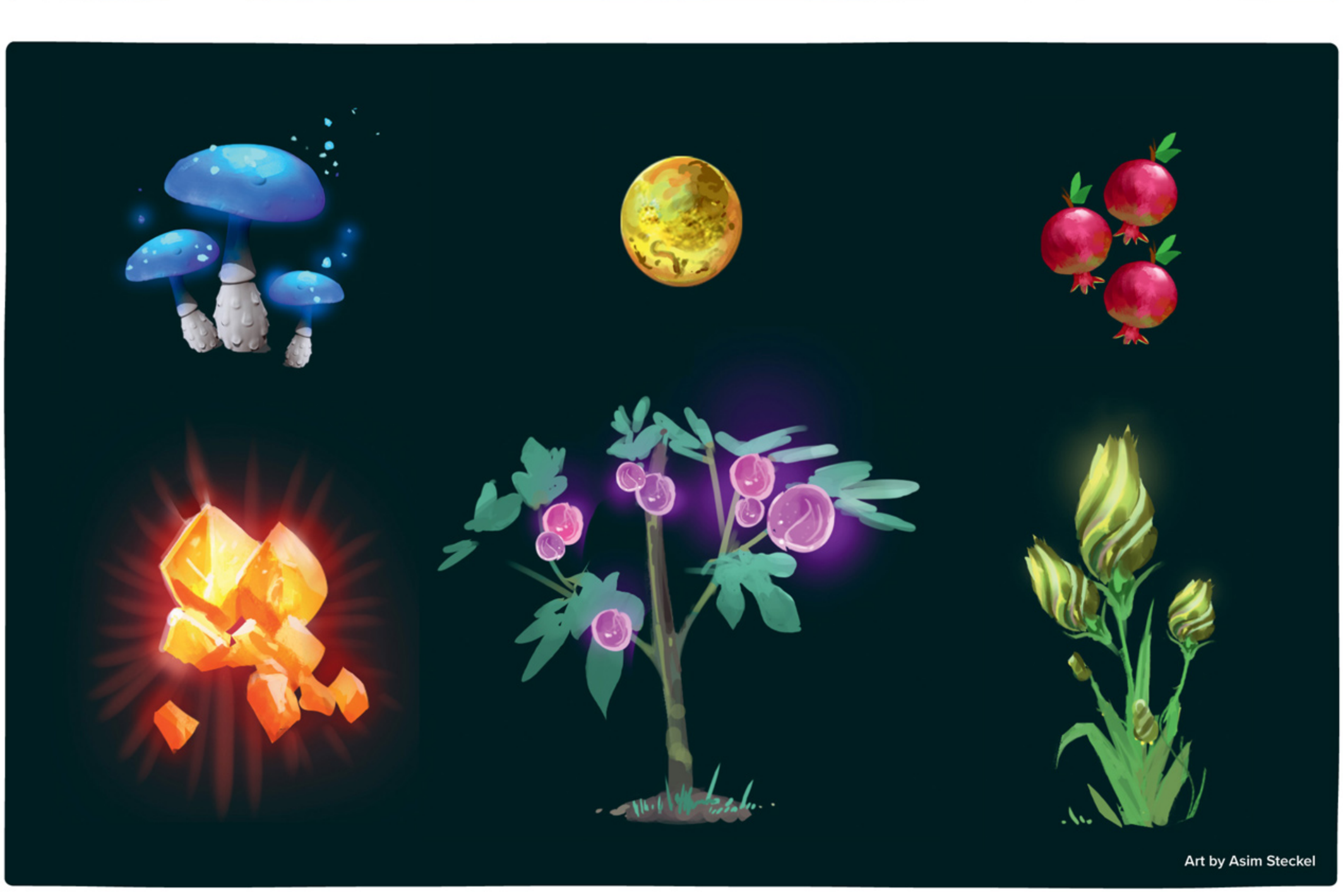
Art by Asim Steckel

In *Immortals Fenyx Rising*, problem solving is key to the player's experience. The puzzles of the Golden Isle will challenge players' logic, their ability to manipulate the environment, and their navigational abilities. "These world puzzles include small-scale brain teasers and giant, sprawling points of interest filled with many interacting puzzles," said Thierry Dansereau. "They scale all the way up to the epic Vaults of Tartaros, which challenge a specific skill throughout a focused course to reward the player with the Lightning Bolts of Zeus, granting Fenyx ever more power."

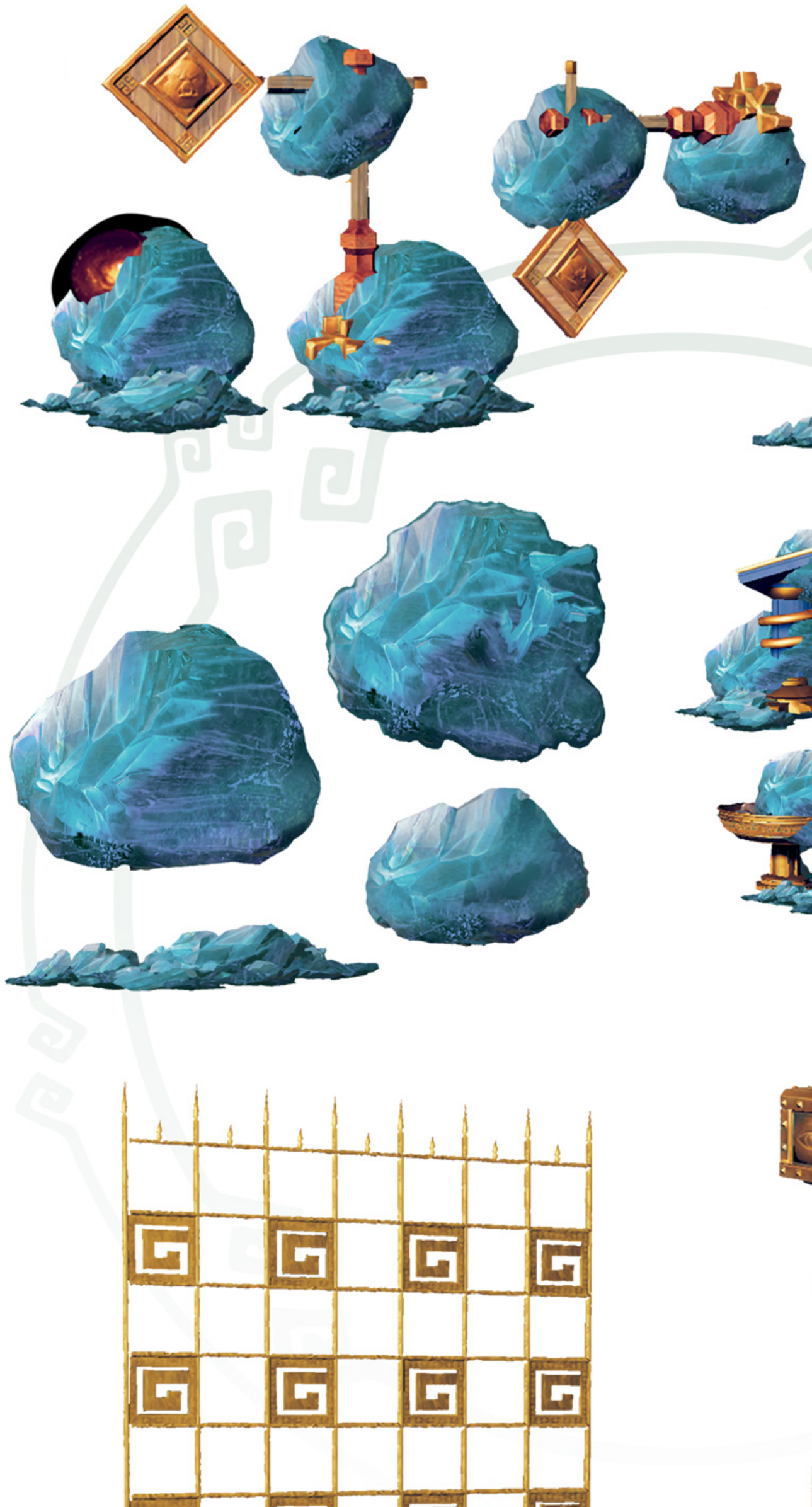
These images are revealed once the player completes a constellation puzzle.

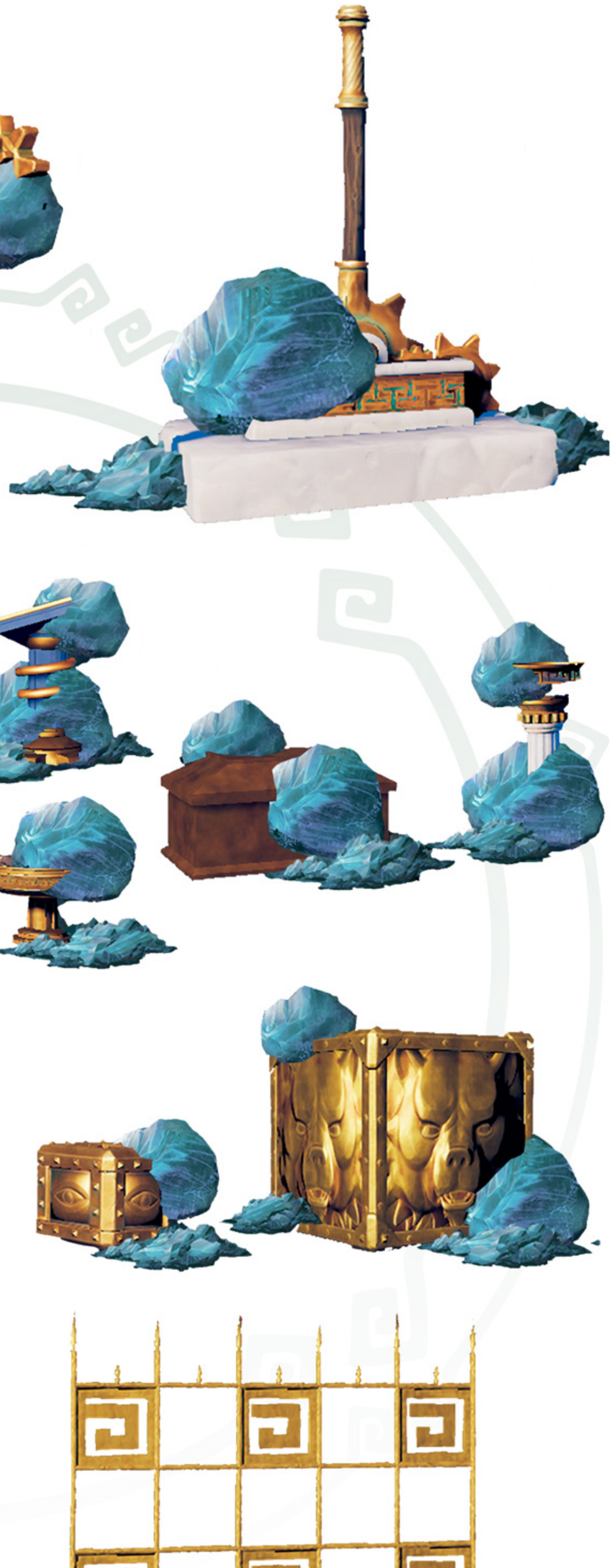


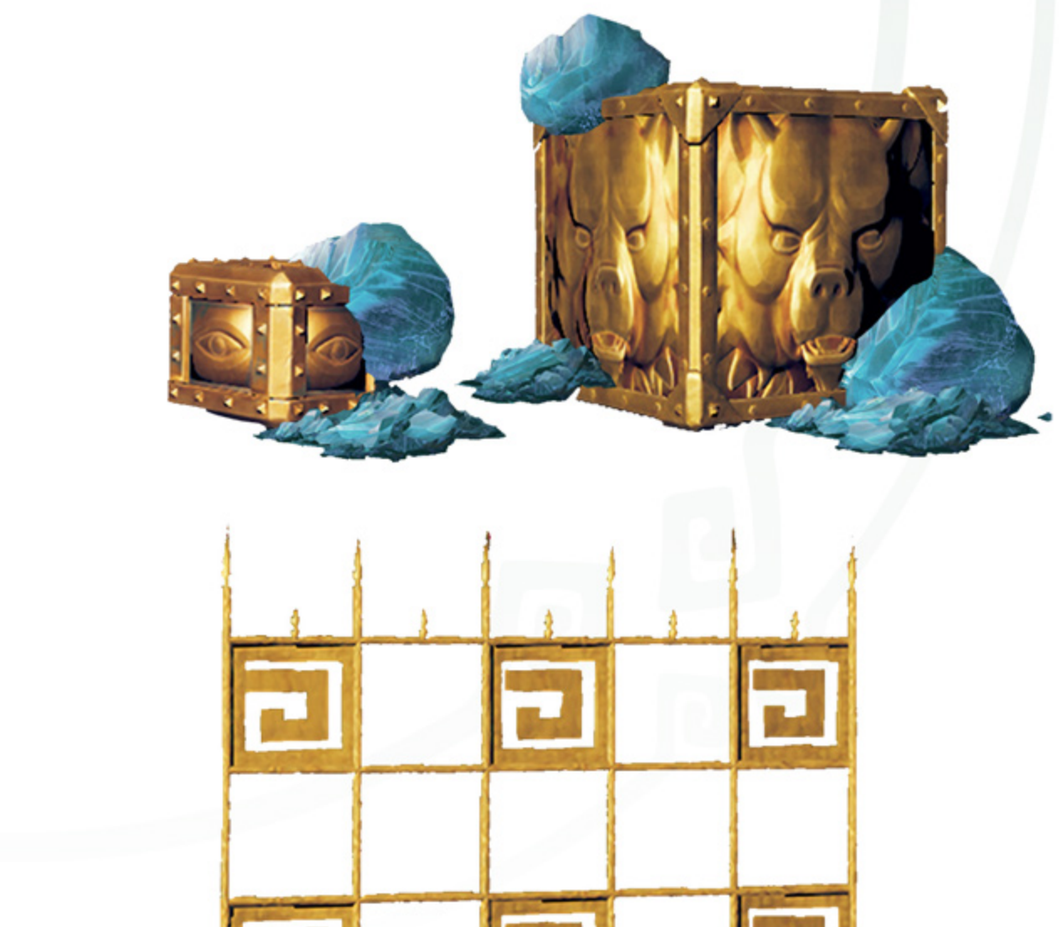


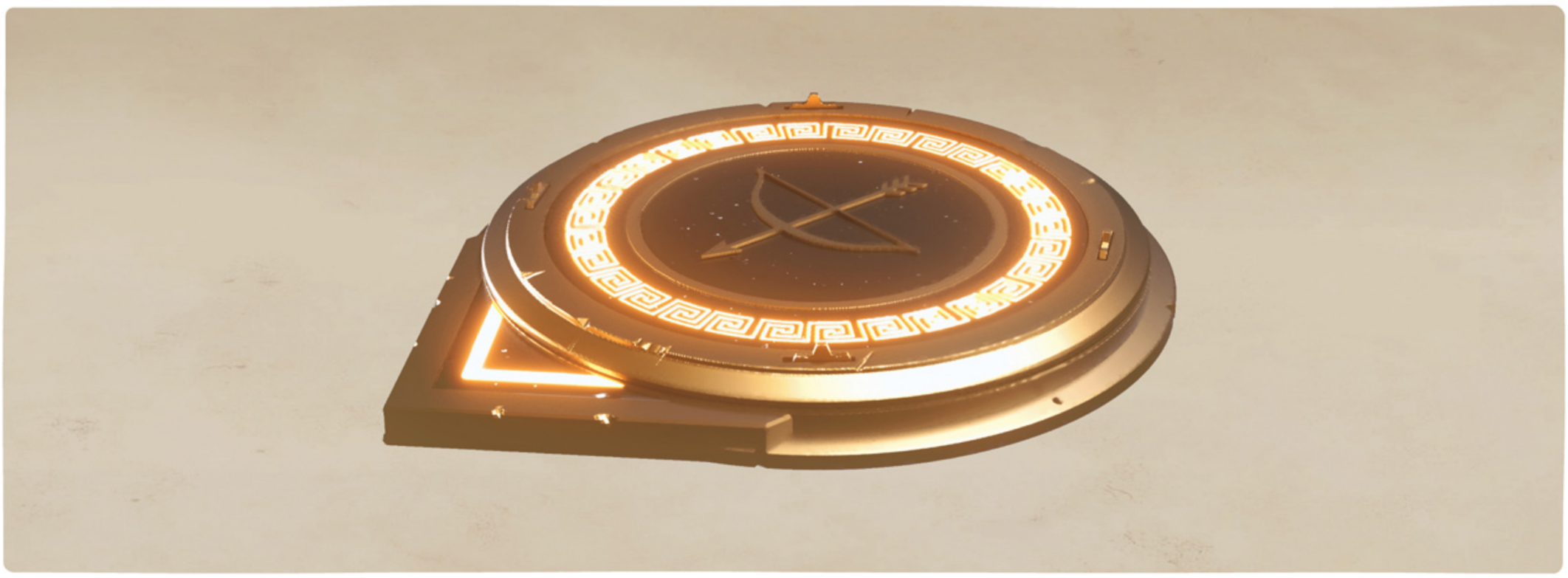


Throughout the game, players can craft upgrades for their weapons, armor, and potions. These upgrades use the shards of Adamantine metal shed by Typhon's minions as they are defeated or as chests are opened. Weapons, armor, and potions can all be made more powerful through crafting. Potion carrying capacity can also be increased in the same way.





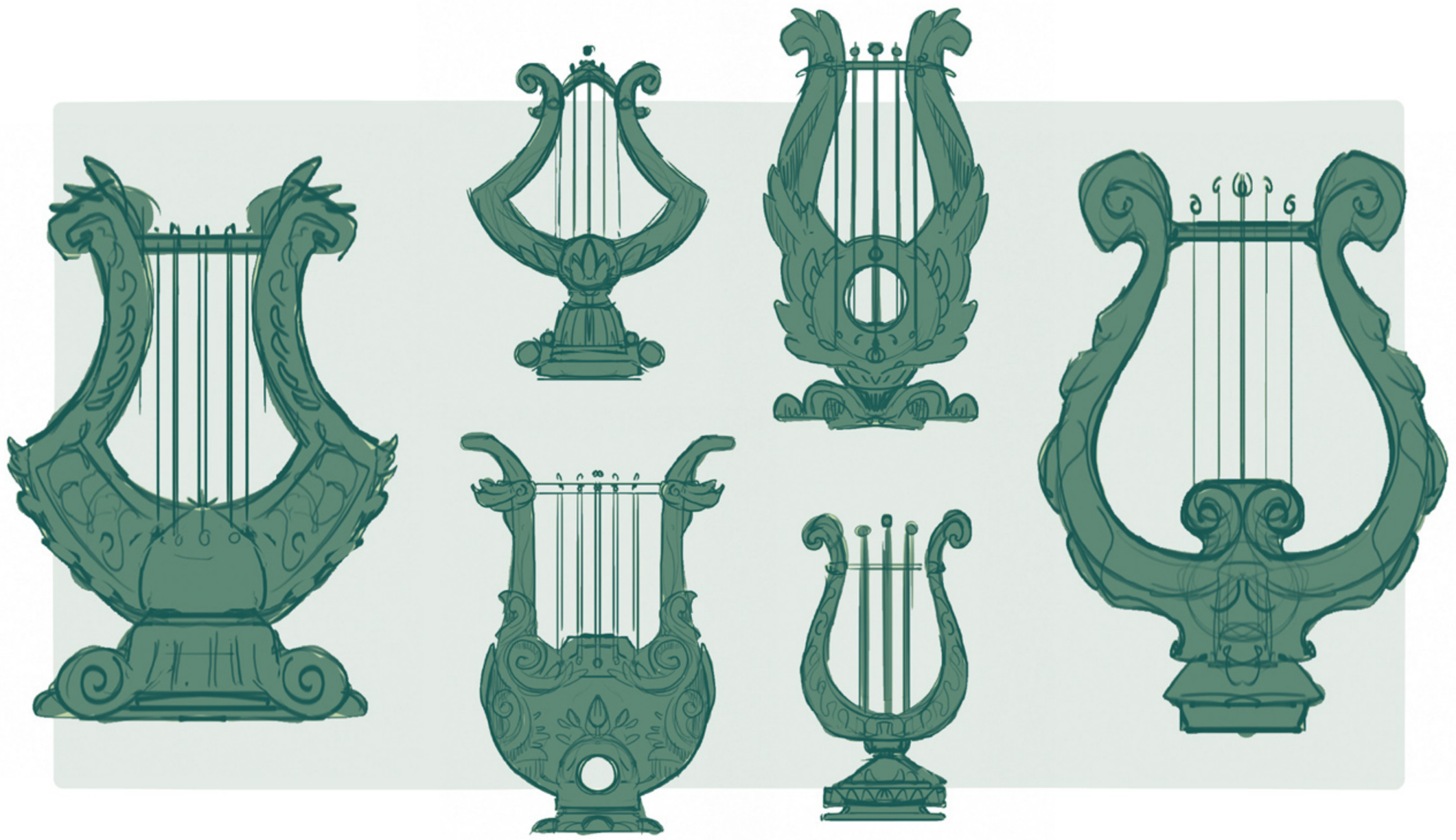




Art by Juhani Jokinen

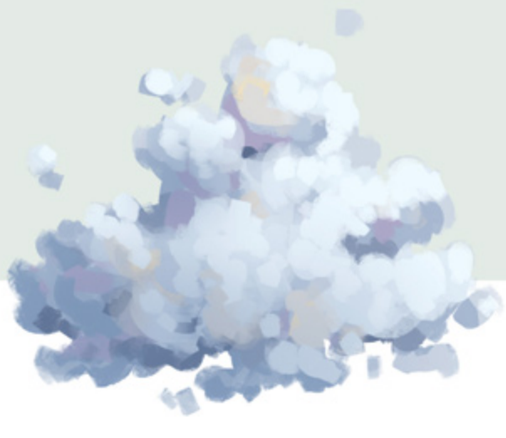
Concepts for gameplay elements throughout the world all observed the same visual guidelines. "They had to be made out of gold and look godly," said Dansereau.

Art by Juhani Jokinen

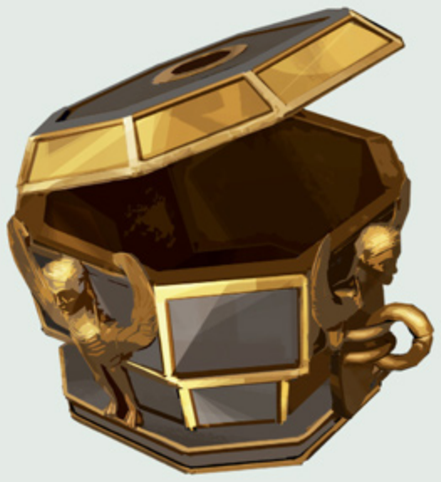


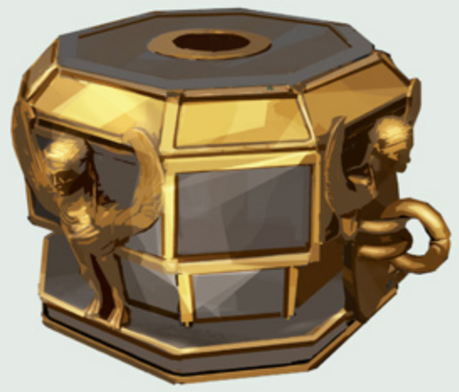
These pages: Art by Asim Steckel

"The lyre challenge is really fun. The player needs to remember a melody and play it again by shooting arrows at giant lyres placed throughout the world," said Dansereau. Repeating the melody successfully will reward the player with Coins of Charon.



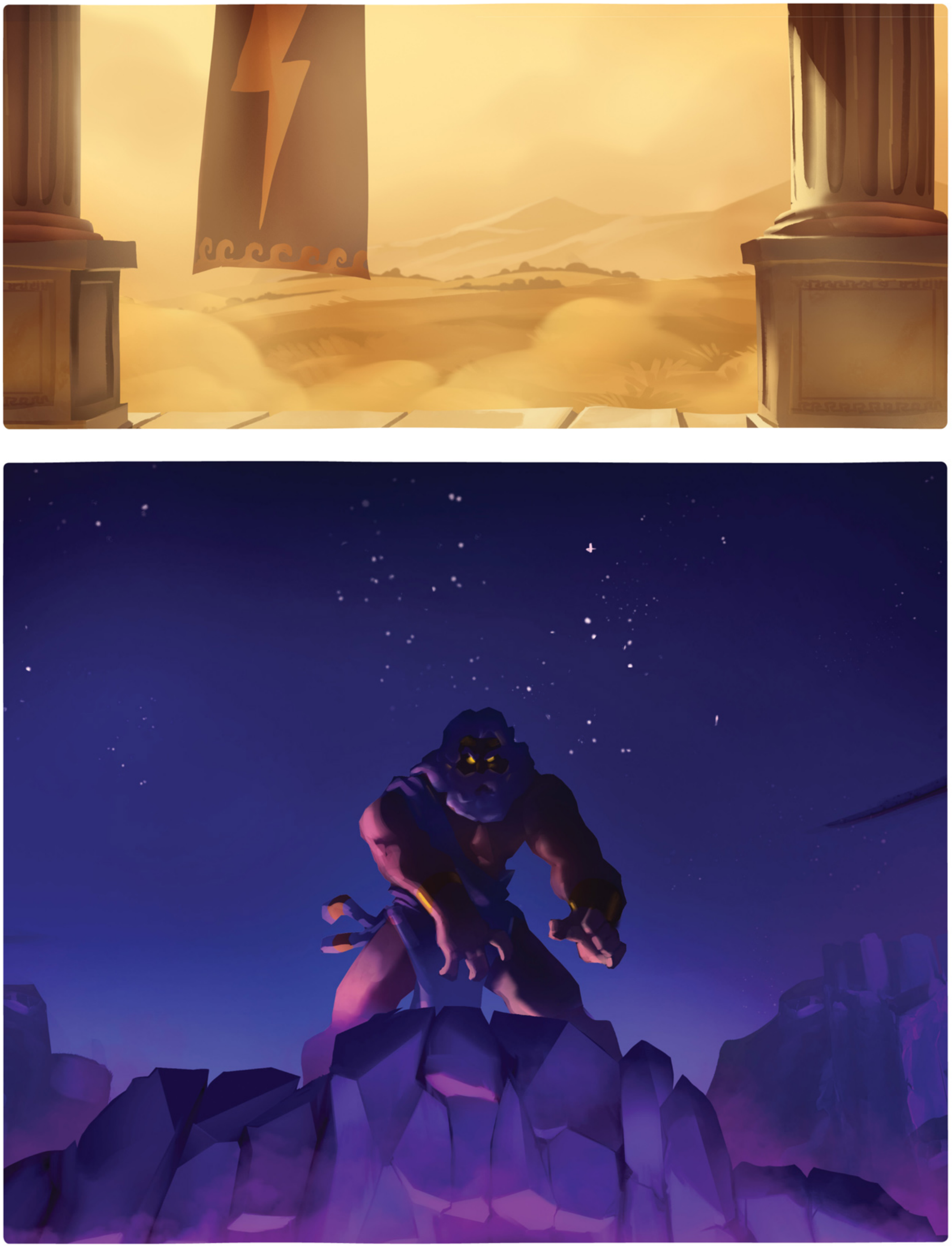
The game's iconography was visually treated to stay closely linked with the overall art direction.



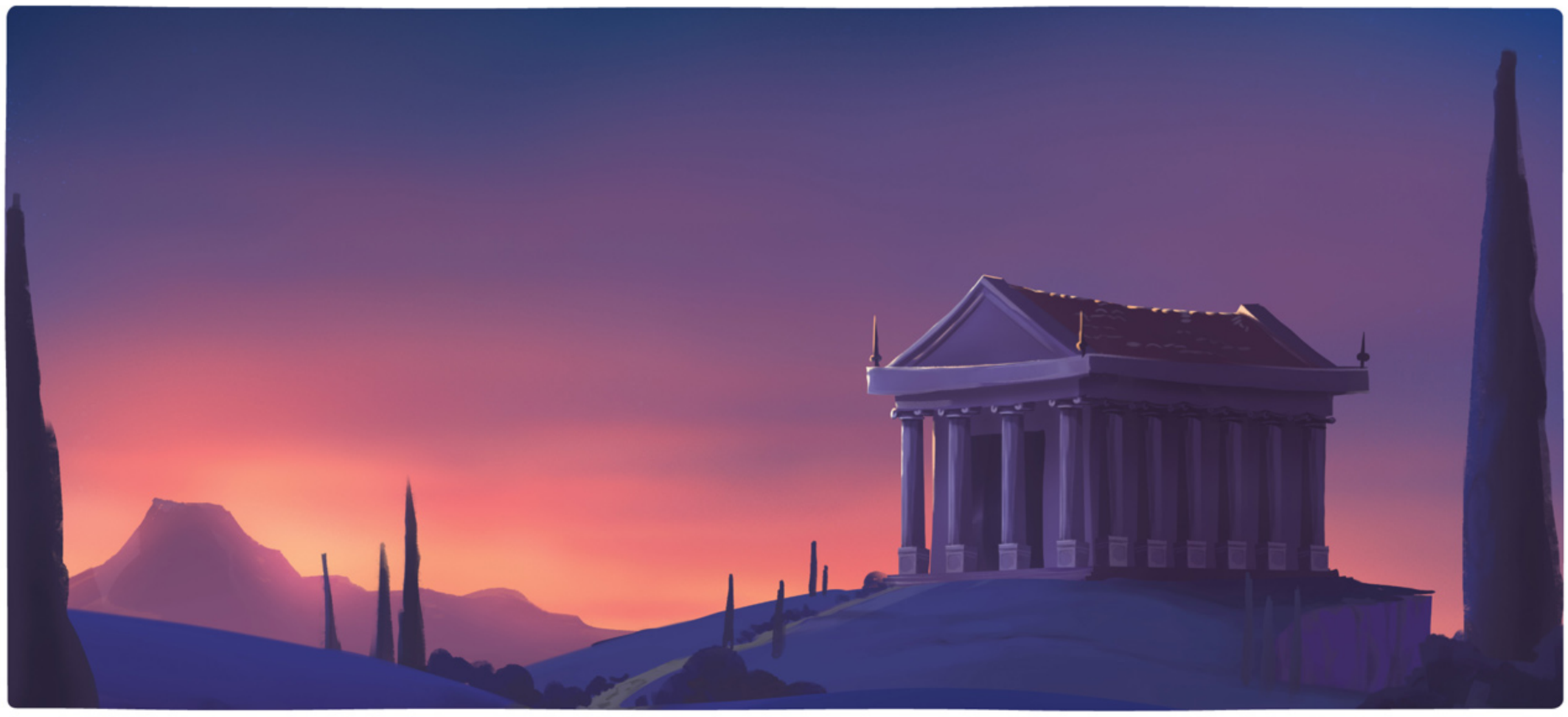


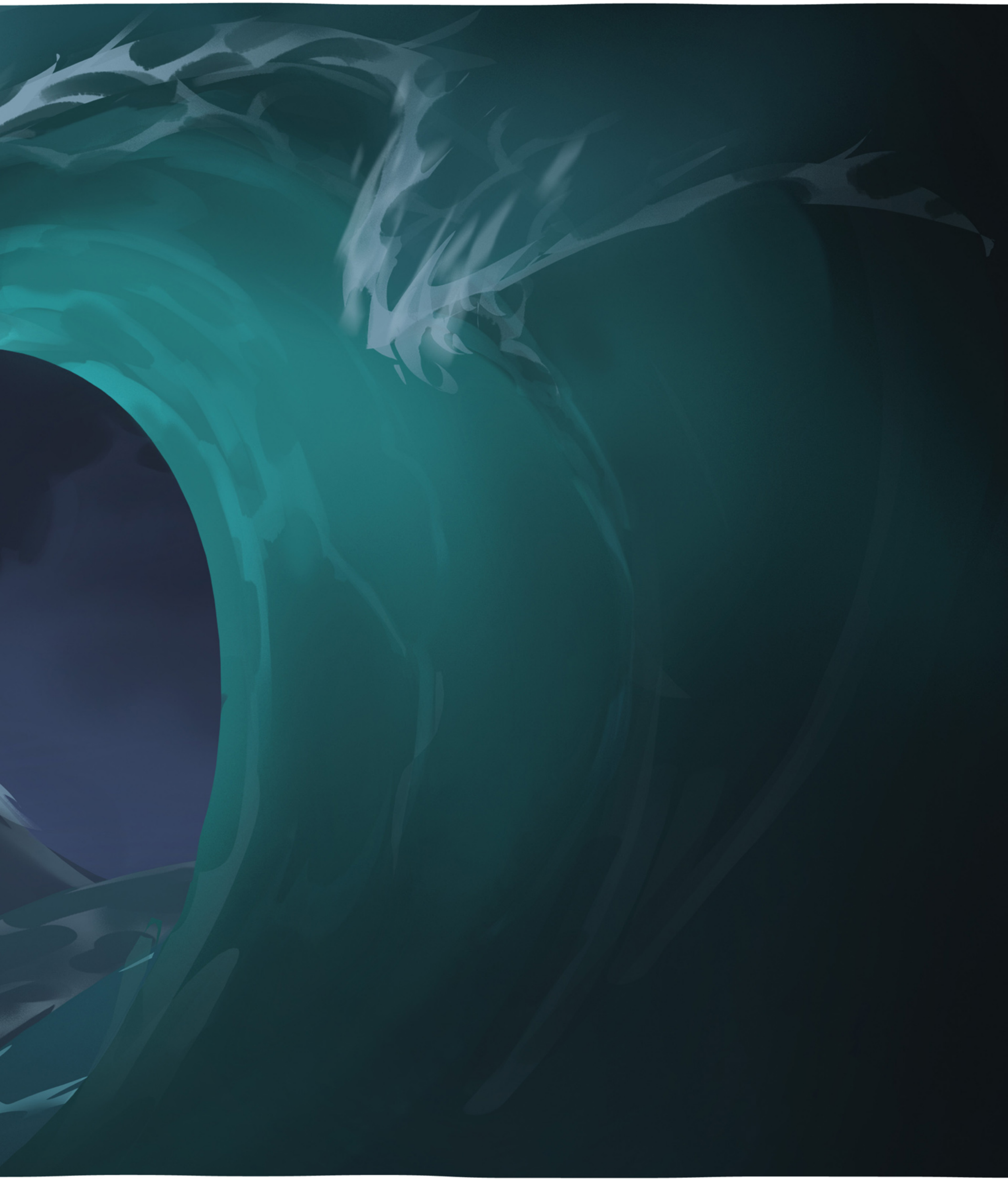
CHAPTER FOURTEEN

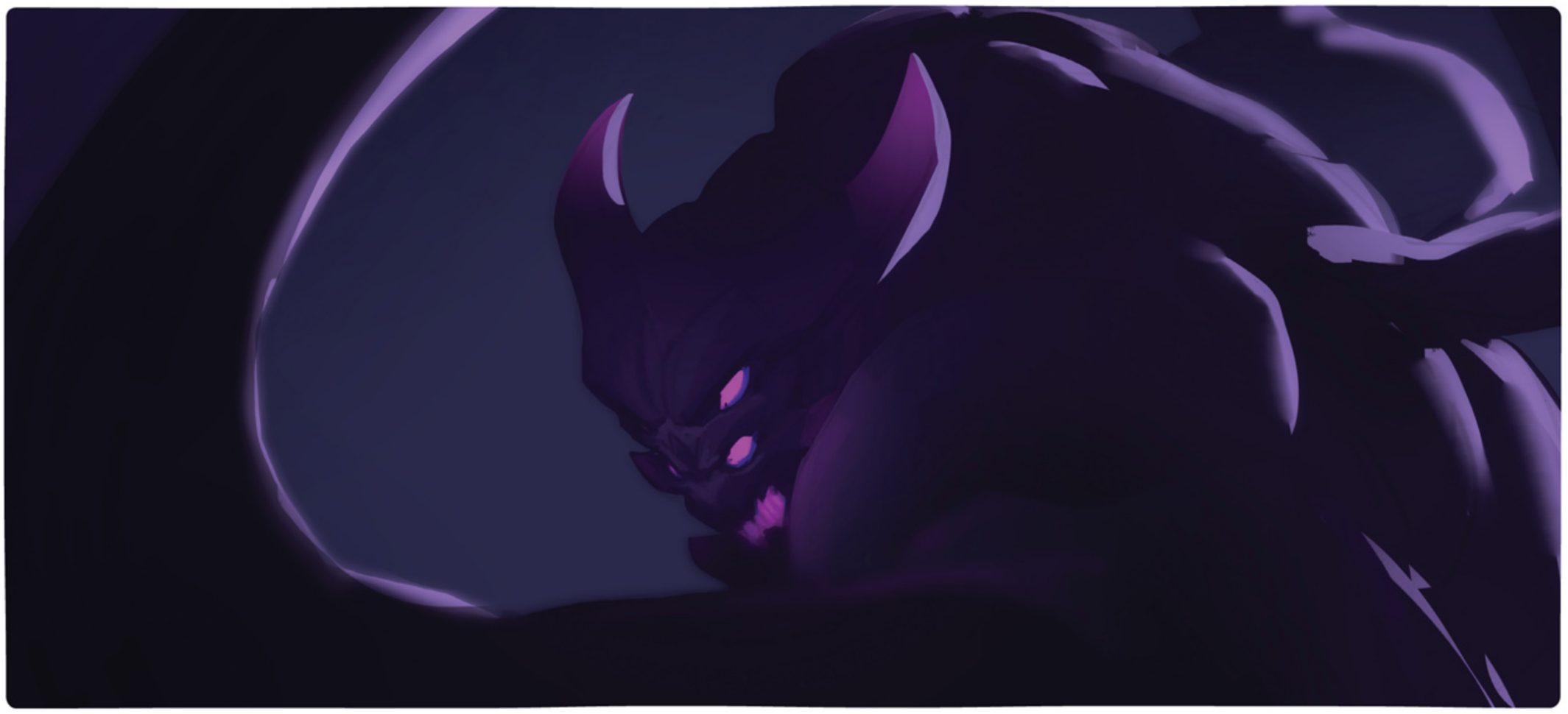
CINEMATICS

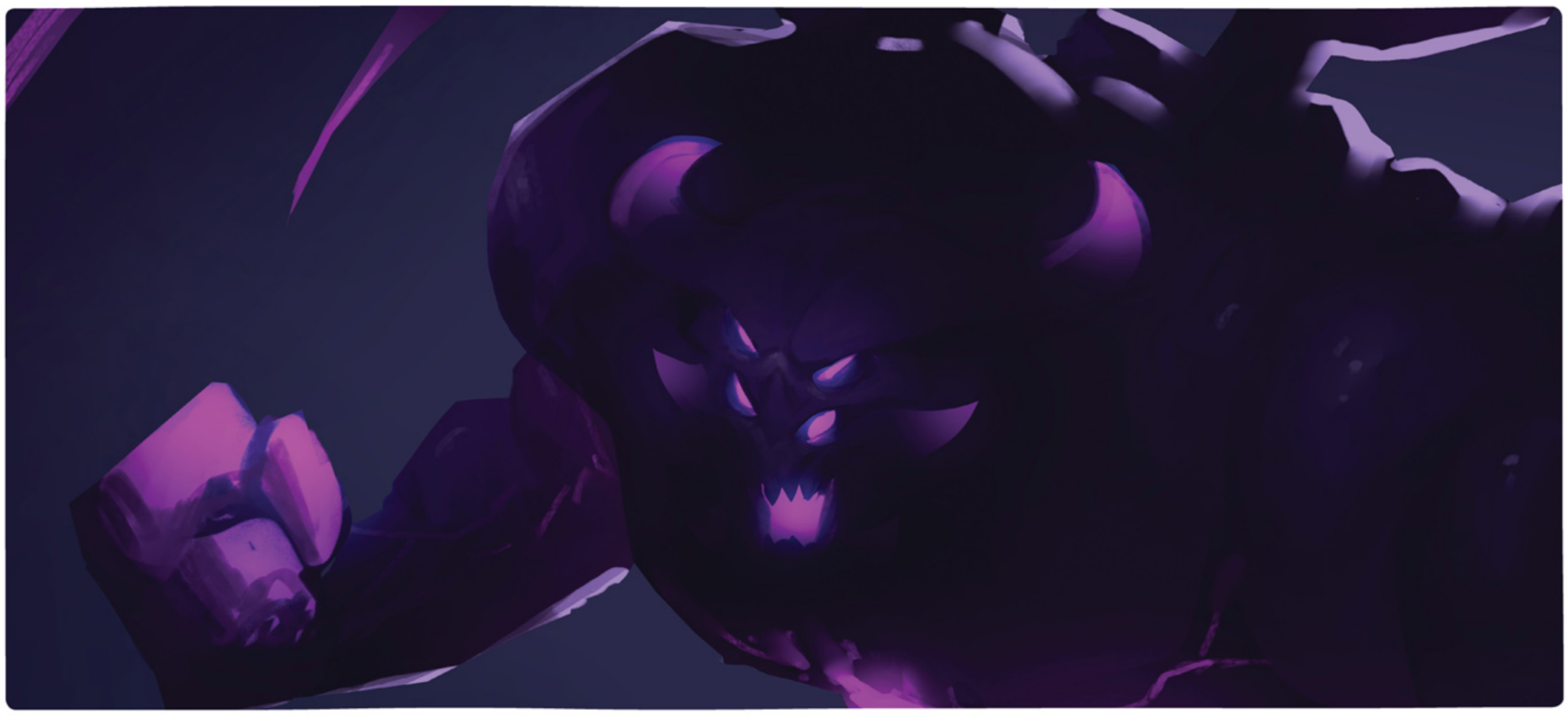


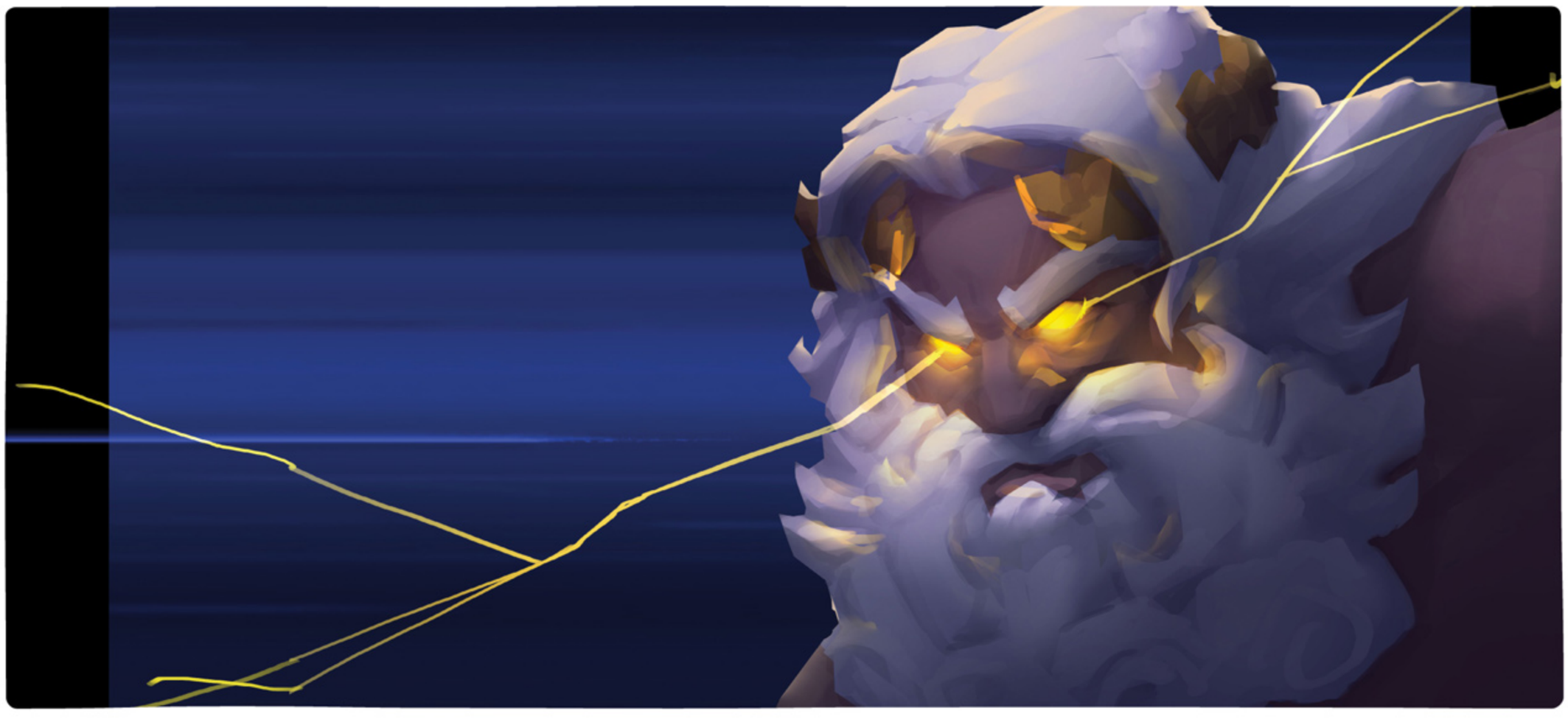
"To stay consistent with the superb work of the world and 3D cinematic teams, we made use of vibrant lines, even though sometimes that early work is very rough," said Emilie Dugene, cinematic producer. "The combination of the game's bright color palette and its simple and dynamic direction allows the animatics to fit seamlessly into the story while providing their own visual identities."











IMMORTALS FENYX RISING CREDITS

UBISOFT QUÉBEC

Marc- Alexis Côté - Senior Producer
Scott Phillips - Game Director
Jonathan Dumont - Creative Director
Thierry Dansereau - Art Director
Jeffrey Yohalem - Narrative Director
Vincent Lamontagne - Assistant Art Director
Jonathan Veillette - Assistant Artistic Director
Derek Fortin - Assitant Level Design Director
Vincent Dérozier - Graphic Team Lead
Pierre-Paul Gingras (PP) - Graphic Team Lead
Mario Brodeur (Manitou) - Graphic Team Lead
Dominic Gladu-Despatis - Graphic Team Lead
Simon Tessier - Graphic Team Lead
Louis Lemieux - Graphic Technical Director
Yannick Morel - Graphic Technical Director
Jeremie Boisclair-Vandal - Assistant Technical Director
François Côté Dulude - Assistant Technical Director

ARTISTS

Gabriel Blain - Concept Artist
Vincent Gaigneux - Concept Artist
Juan Hugo Martinez - Concept Artist
Hugo Puzzuoli - Concept Artist
Asim Steckel - Concept Artist
Steve Beaudoin - Character Modeler
Alison Fecteau - Character Modeler
Sébastien Giroux - Character Modeler
Cara Jalbert - Character Modeler
Guillaume Lachance - Character Modeler
Nathaniel LaMartina - Character Modeler
François-Philippe Lamirande-Gauvin - Character Modeler
Bruno Morin - Character Modeler
Vincent Pamerleau - Character Modeler
Justine St-Laurent - Character Modeler
Andreea Vatau - Character Modeler
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Xavier Deschenes - Level Artist
Aline Desruisseaux - Level Artist
Annie Dumais - Level Artist
Philipe Fontaine - Level Artist
Jennifer Goggin - Level Artist
Vincent Gros - Level Artist
Alain Labedie - Level Artist
Hugo Lamarre - Level Artist
Maxime Lariviere - Level Artist
Jonathan Leclerc - Level Artist
Ariane Lemelin - Level Artist
Nathalie Marineau - Level Artist
Emmanuel Métivier - Level Artist
Guy Parent - Level Artist
Philippe Routhier - Level Artist
Francis Barette (Gros Chat) - Lighter
Pierre-Luc Ouellet (PellWell) - Lighter
Liliane Tran - Modeler
Antoine Barbot - Modeler
Julie-Zoé Capitaine - Modeler
Alexis Harrisson - Modeler
Pierre-Luc Lavoie - Modeler
François Lehoux - Modeler
Félix Robitaille - Modeler
Martin Rousseau - Modeler
David Therrien - Modeler
Jean-François Bercier (Jeff Deer) - Special Effect Artist
Eric Girard - Special Effect Artist
Samuel Lachance (Superstar) - Special Effect Artist
Patrick Légaré (Focculu Baffou) - Special Effect Artist
Gabriella Martineau - Special Effect Artist
Miguel Bouchard - Storyboardist
Yuriy Andropov - Technical Artist
Marc Brassard - Technical Artist
Teofilo Adrian Gonzalez Montano - Technical Artist
Guillaume (Beauter) Lupien - Technical Artist
Sébastien Rousseau - Technical Artist
François Royer - Technical Artist
Dimitri Alexis - Texture Artist
Caroline Couture - Texture Artist
Isabelle Gagnon - Texture Artist
Claude Gosselin - Texture Artist
Jimmy Malachier - Texture Artist
Olivier Trehet - Texture Artist
Sophie Doumergue - User Interface Artist
Emmanuelle Faucher - User Interface Artist
Nadina Gafoor - User Interface Artist
Justin Roy - User Interface Artist
Nicolas Thibodeau - User Interface Artist

UBISOFT SINGAPORE

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Jing Cherng Wong - Concept Artist
Fernanders Koak - Concept Artist
Syarah Mahmood - Level Artist
Danny Hung - Level Artist
Shu Gi Lim - Level Artist
Zhou You (Aimee) - Level Artist

Chang Cheng - Level Artist
Cheng Si Min - Level Artist
Liao Qi - Level Artist
Gui Zi Hao - Level Artist
Anderson Wu - Biome Artist
Christian Marzy - Biome Artist
Yuki Zeng - VFX Artist
Zou Yan - Tech Artist
Gabriel Joliat-Belanger - Tech Artist

UBISOFT CHENGDU

Wei Wei - Concept Artist
Gabriel Tan - Concept Artist
Cheng Si Min - Level Artist
Guo Zi Hao - Level Artist
Liao Qi - Level Artist
Chang Cheng - Level Artist
Zhou You - Level Artist
Yao Qiu Shi - VFX Artist

UBISOFT MONTPELLIER CINE TEAM

Emilie Dugene - Cinematic Producer
Géraud Soulié - Concept Artist
Thomas Michaud - Concept Artist
Florian Devos - Concept Artist
Valérie Geoffroy - Concept Artist
Priskah Khazaei - Props and Concept Artist
Benjamin Galinier - Props Artist
David Garcia - Lighter
Carmen Collas - Lighter
Romain Lopez - Lighter
Maël Ollivier-Henry - VFX Artist
Guillaume Zannoni (Michelet) - VFX Artist
Benoit Lasserre - Director Animatics

UBISOFT HELIX

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Hugo Deschamps - Art Director
Eve Berthelette - 2D Lead
Delphine Boccard - 2D Artist
Philippe Brolles - 2D Artist
Sarah Chamaillard - 2D Artist
Jade Dupuy - 2D Artist
Simon Gastin - 2D Artist
Seifeleslam Ragab - 2D Artist
Marc Tremblay - 2D Artist

UBISOFT HALIFAX

Kira Wigg - Concept Art

TECHNI-COLOR

Balasubramanian R - Art Director
Atul Sharma - Technical Director
T Murali Krishnan - Artist
Chethan Kumar - Artist
Puneeth Kumar - Artist
Shubham Kumar - Artist
Srijith Kuruveetil - Artist
John Sikha Lazarus - Artist
Sakthivel M - Artist
Mansoor - Artist
Farahan Manzoor - Artist
Sachin Pawaskar - Artist
Utpal Rabha - Artist
Akash Ravi - Artist
Shyam Sagar - Artist
Sadab Shaikh - Artist
Shvetansh Shrivastava - Artist
Ketan Solanki - Artist
Pranav Urs - Artist
Manikandan V - Artist
Sohan Reddy - Senior Technical Artist

UBISOFT QUÉBEC MARKETING TEAM

Marie-Pierre Dyotte - Product Director
Marie Cauchon - Product Manager
Clémence Nogrix - Product Manager
David Thériault - Product Manager
Jean-Philippe Duval - 2D/3D Artist
Akim Milne - Capture Artist

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DARK HORSE BOOKS

UBISOFT