



THE ART OF

IXION

KASEDO
GAMES



AND

BULWARK
STUDIOS

PRESENT

THE ART OF
IXION



PREFACE

To be given the opportunity to create, to be paid for it, especially when you have a few notions about social determinism, almost seems too good to be true. To honor such an opportunity, you must give the most earnest and intelligent work you can.

Our goal with IXION was to start with well-established and well-known references. We wanted to digest them, integrate them into the way we work as a team. Put gameplay at the heart of the project, reduce ludonarrative dissonance, iterate on what has been seen before, in order to add a little brick, a variation in the immense field of space opera. IXION attempts to mix the strange with the wonderful, the technocratic with the boring, the desperate with the angry.

If this game pleases, I believe that it is thanks to a special team alchemy and human management that isn't naïve or excessive in its productivism. This has been built with work, money, discussions, compromise, experimentation, trust and just a pinch of hierarchy.

For those who participate in such an adventure, there is a feeling of craftsmanship, of having, with others, made an object of multiple parenthood.

This artbook is a way for us to open the doors to our studio, to show a small portion of what is invisible to the player. We hope it will allow you to find more of what you liked about IXION, to maybe find a few answers to some of your questions, and even inspire you in your own work.

Video games allow us to immerse ourselves in unthinkable existences. When we play we become other. We acquire a new power to act. Games are alternative life experiences articulated around story and message. There are no video games without learning.

If we look at what science fiction has brought to this medium, then we know we have only scratched the surface. What wonders and atrocities are still held in store for us?

I think it unlikely that video games will survive the civilizational simplification caused by the systemic collapse we are experiencing today. Games will return to their original form: role-playing and board games. We can't anticipate what kind of low-tech wonder this will create. We'll know it soon enough.

Julien Audebert – Head of Narrative on IXION

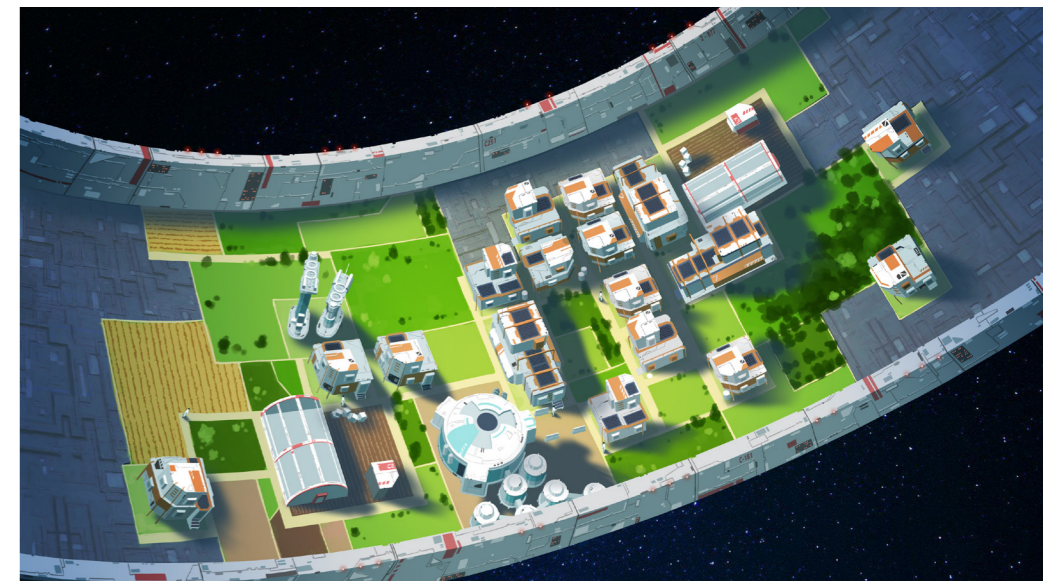
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CHAPTER I TIQQUN STATION



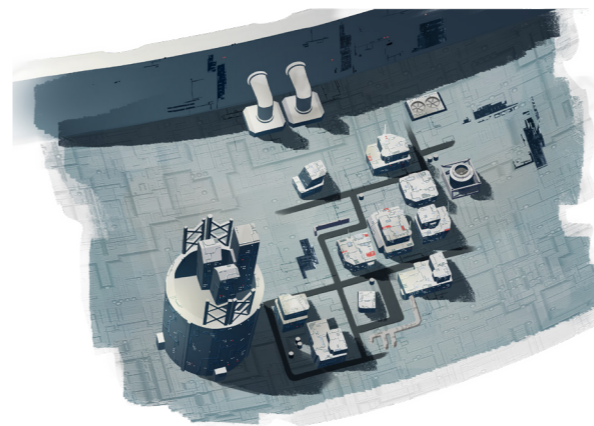
Very first concept of the game, Lucas TERRYN



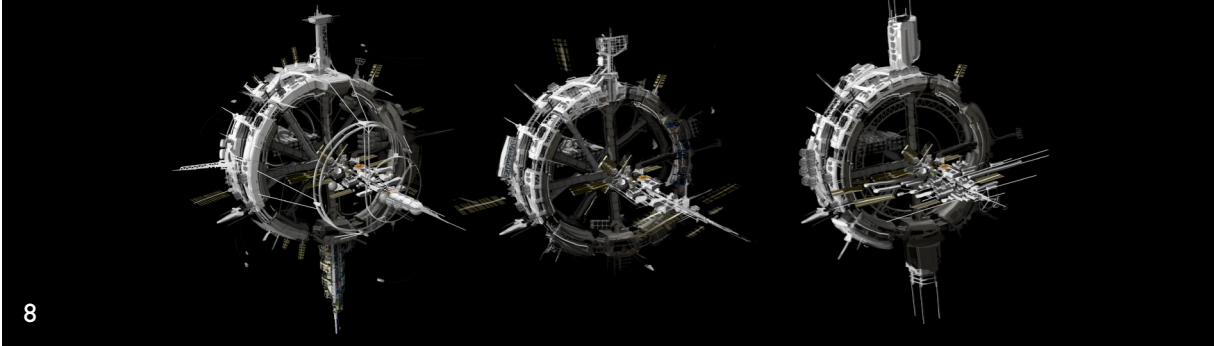
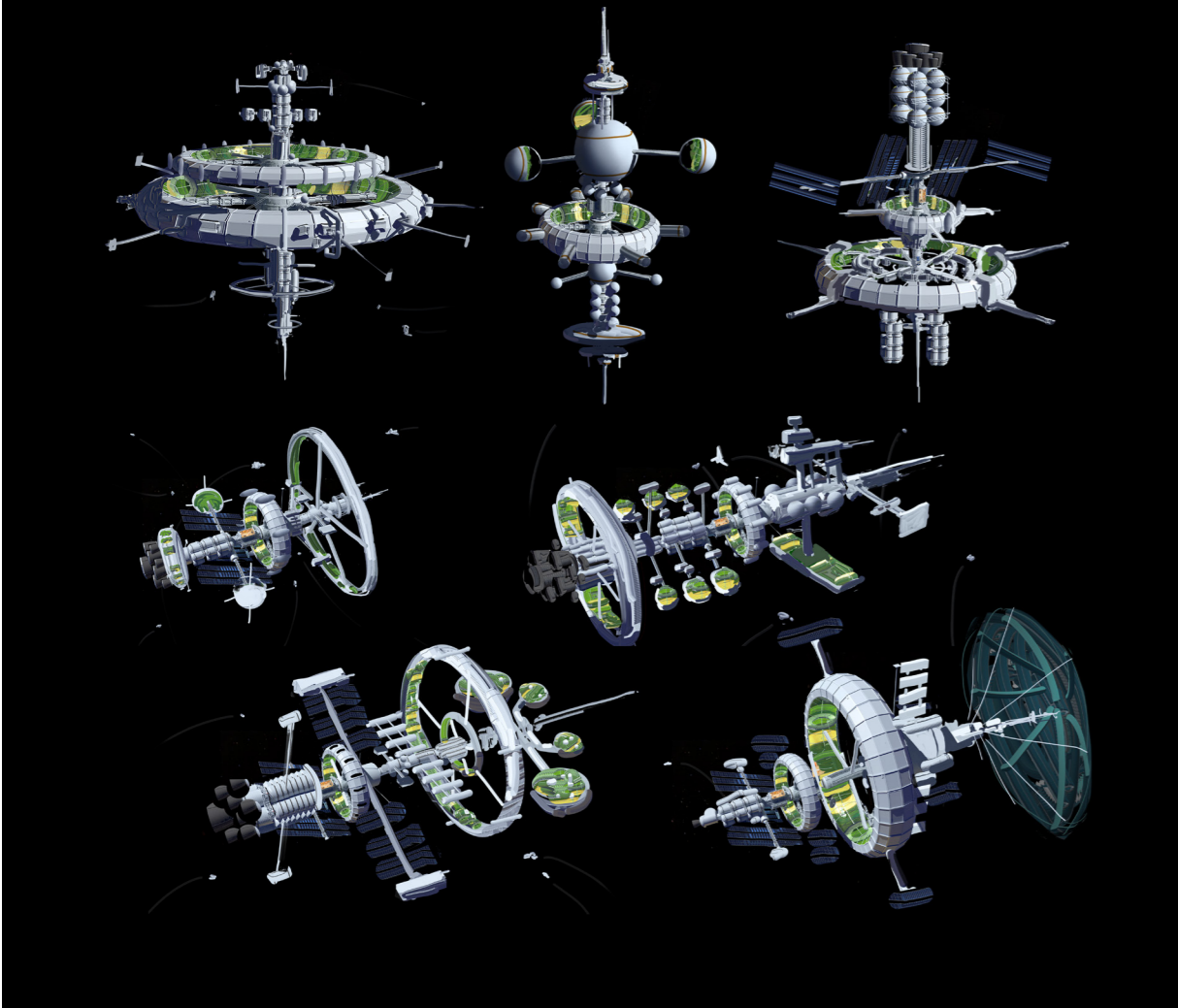
FIRST CONCEPTS

Here you can see the very first concept of the game. The basic idea was to make a space management game, but the technical constraints and the scale of the gameplay were still to be defined: city builder or crew manager? Micro or macro management?

The artistic direction at the beginning of the project was heavily inspired by the great science-fiction illustrators of the golden age of space conquest: Robert McCall, Syd Mead, Rick Guidice, John Berkeyn and John Harris.



Early concepts of the interior, Tatiana BARBESOLLE



SHAPE OF THE STATION

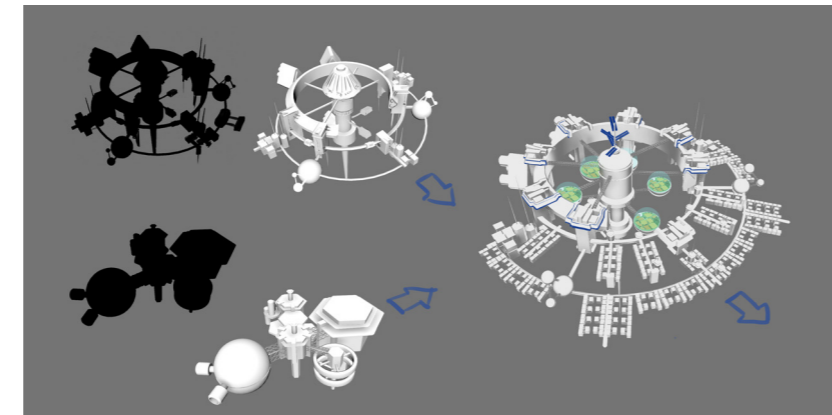
An important part of pre-production was to define the structure of the station and how we would play inside it.

We wanted to explore different forms of space stations invented by scientists and science fiction authors: Bernal's sphere, O'Neill's cylinder and the Stanford torus, as well as more classical (the ISS, Mir) and fanciful (John Harris' space ship) forms.

"Space Settlements: A Design Study" was a very influential document for the pre-production of the game. It is a collaborative study produced by NASA and Stanford University that tried to imagine and calculate how humans could build a sustainable habitat in space.

Pre-announcement, and for a large part of production, the game was called 'Project Stanford', before 'IXION' was settled upon.

Early station visual test, Tatiana BARBESOLLE



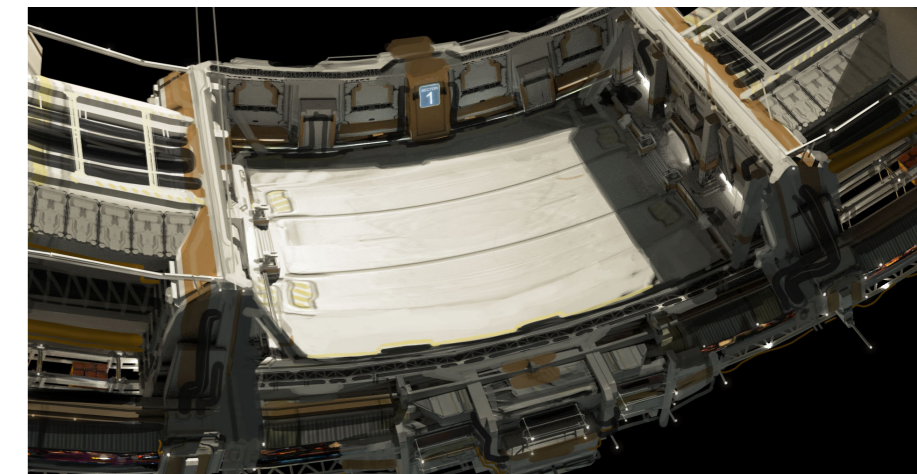
Buildings inside the station, Lucas TERRYN/Tatiana BARBESOLLE/Laetitia MEYERFELD

INSIDE THE STATION

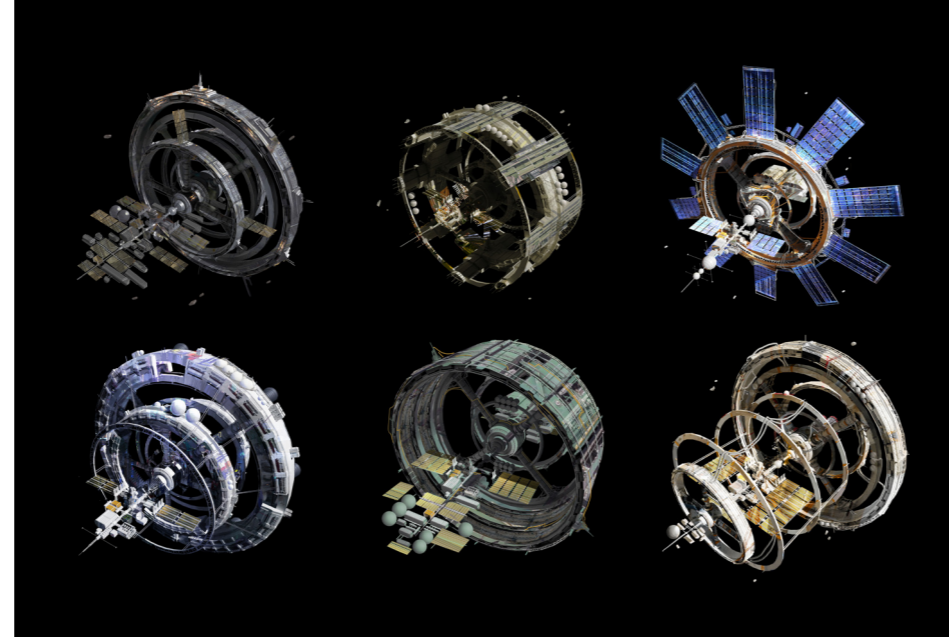
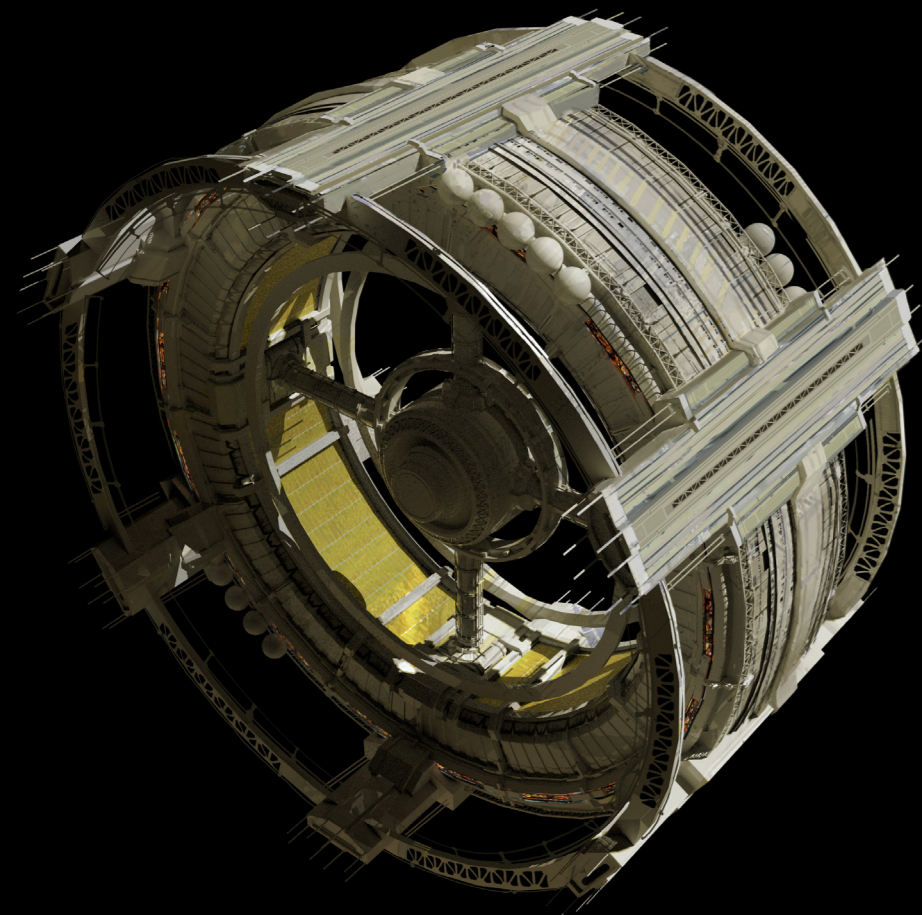
After various tests and iterations, we decided to start with a Stanford torus.

This seemed to us the best compromise between having an original construction that uses the principle of artificial gravity, and allowing the player to conceive the space without having to think in three dimensions.

To help with this understanding of 3D space, we added the notion of a sector, which allows people to conceptualize a circular space more easily.



Station interior early tests, Lucas TERRYN



Different propositions for the style of the Tiqqun, Lucas TERRYN

VISUAL STYLE OF THE TIQQUN

The station's design evolved throughout pre- production towards a more hard sci-fi and utilitarian aesthetic. Space needed to be a significant antagonist in the game, and having a vibrant and utopian appearance to the station created a dissonance with this aspect.

Indeed, the intention of the game is to portray a more raw and critical representation of space conquest than is often seen elsewhere. We wanted to create a realistic vision, where floating in a metal shell is synonymous with danger, where complete autonomy in food and oxygen is unattainable, and where the perception of living and dying in a station with no prospect of finding a habitable planet puts into question the viability of a future life in space for humanity.

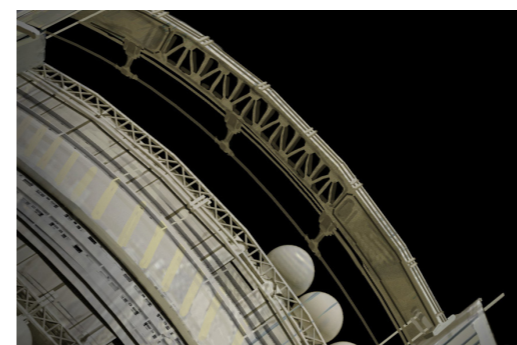
During this evolution, our visual influences also became more modern, drawing inspiration from artists like Sheng Lam, Paul Pepera, Alex Senechal, Derek Jones, John Wallin Liberto, Oscar Cafaro, Edouard Caplain, Prog Wang and Paul Chadeisson.

FORM AND FUNCTION

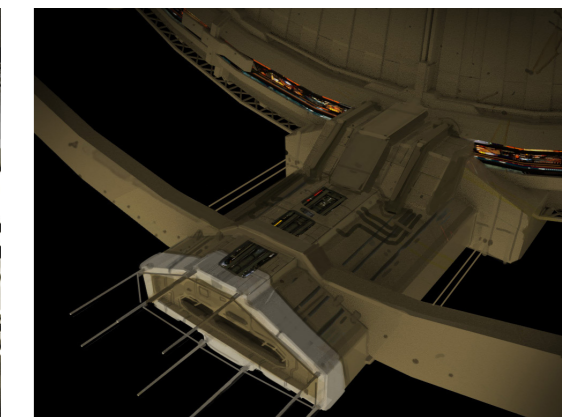
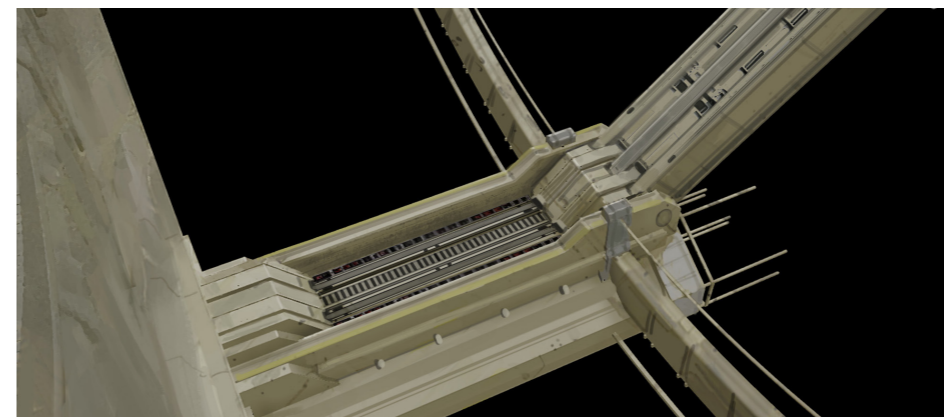
The final design of the station was one of the biggest challenges for the creative team, and undeniably the object of the game that required the most iteration.

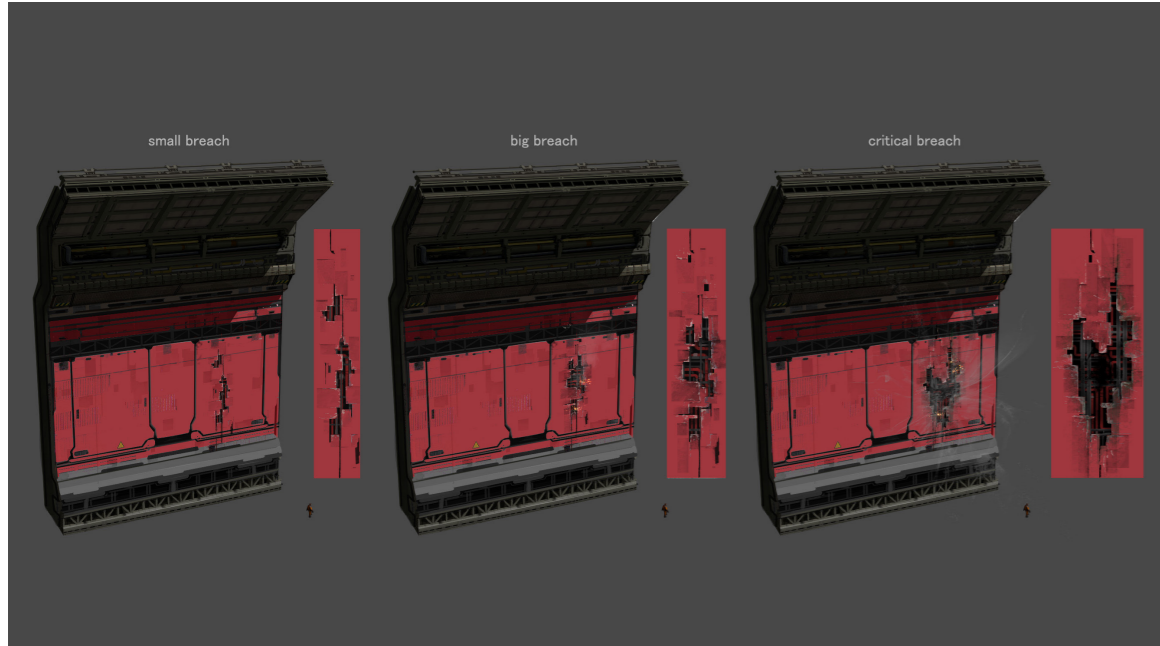
Creating a station with an interesting aesthetic was the first step, but since it is very much linked to the gameplay, the shape of the station was conditioned by everything inside: the size of the buildings and characters, the division into sectors, the lighting...

All these elements had to be defined before we could build the final version of the Tiqqun Station.

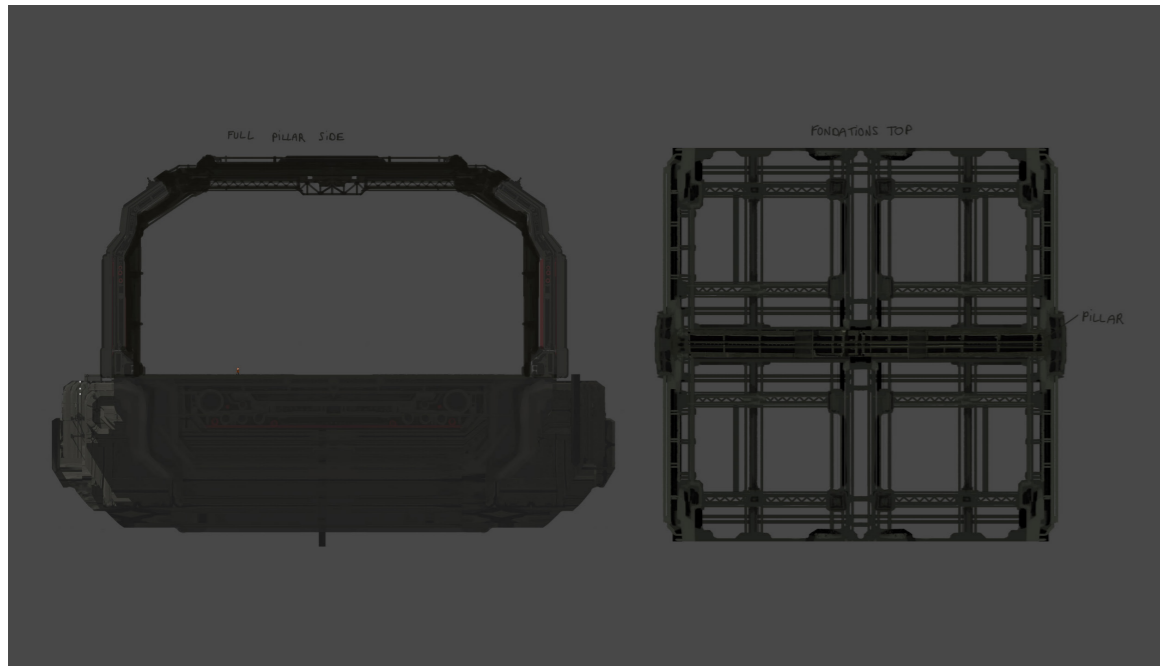


Various callouts for parts of the Tiqqun: VOHLE attachment, exterior walls, tanks & rings, Lucas TERRYN





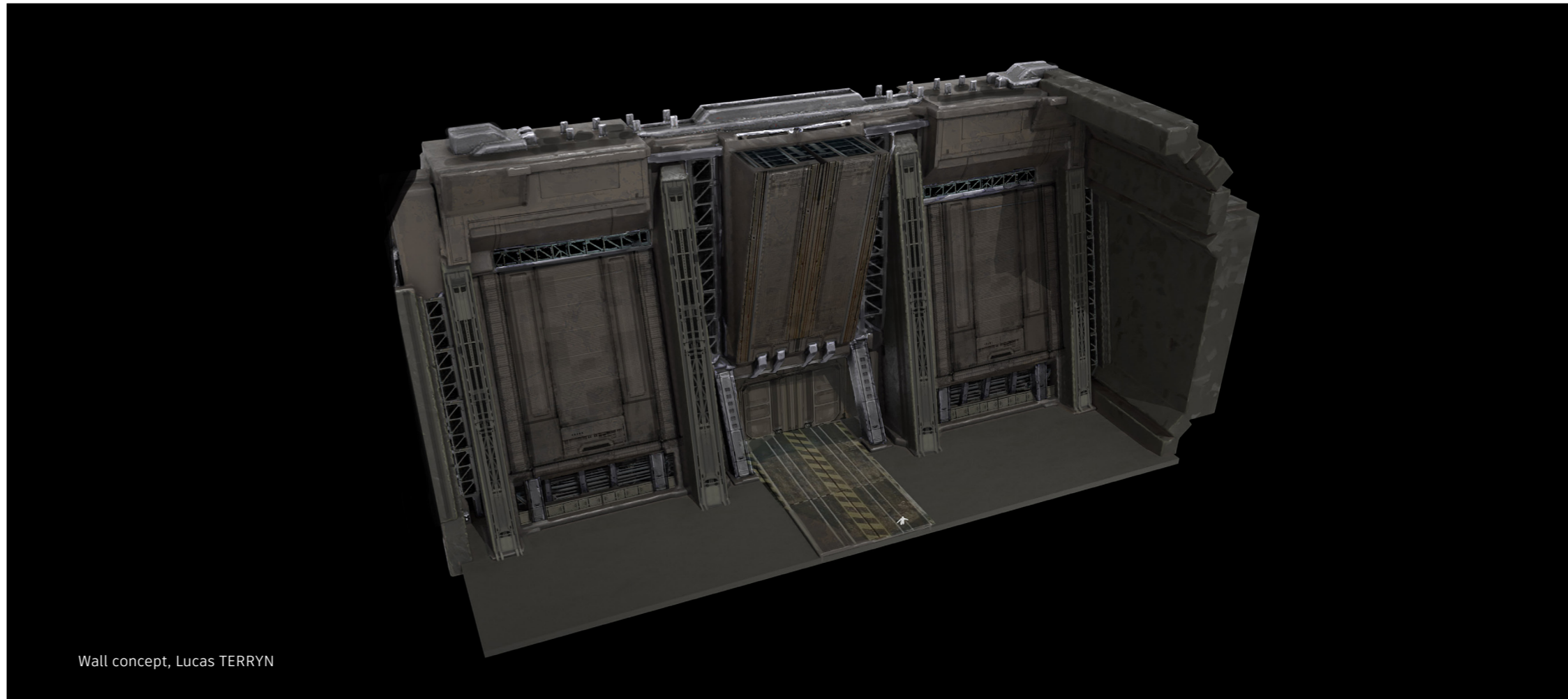
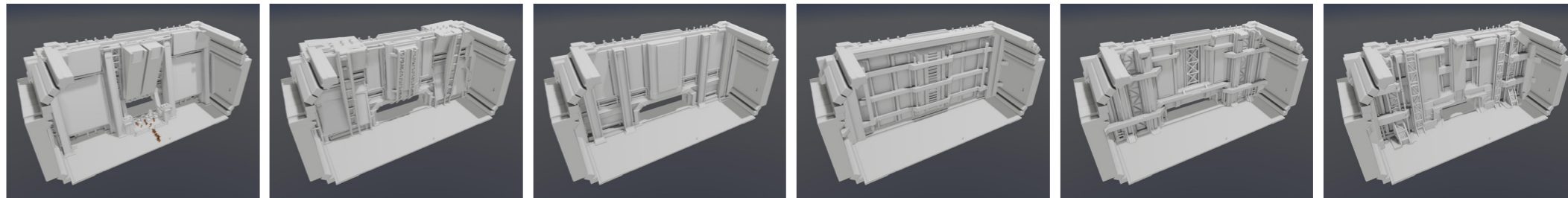
Wall concepts, Lucas TERRYN



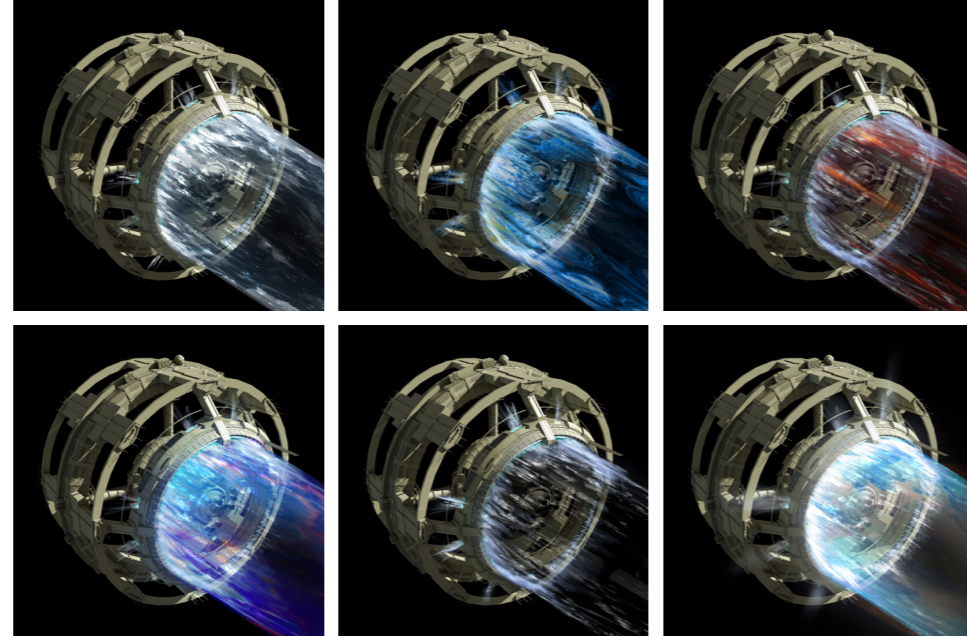
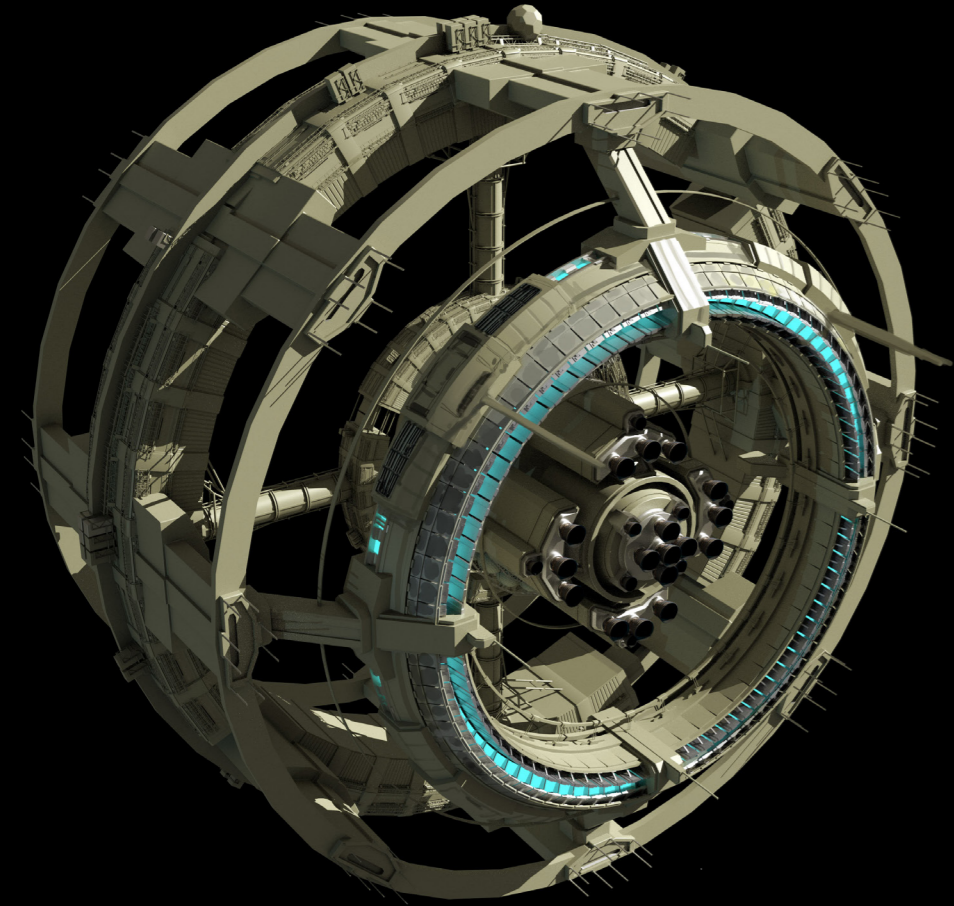
WALLS

Early on in development, a system of breaches in the hull of the ship had been designed, with localized damage that had to be repaired. The system was eventually replaced by a more global management of the hull, but there are still visual concepts of the original mechanic.

Oculus Medium sketches for the sector gate, Lucas TERRYN



Wall concept, Lucas TERRYN



Exploration of VOHLE ignition VFX, Lucas TERRY

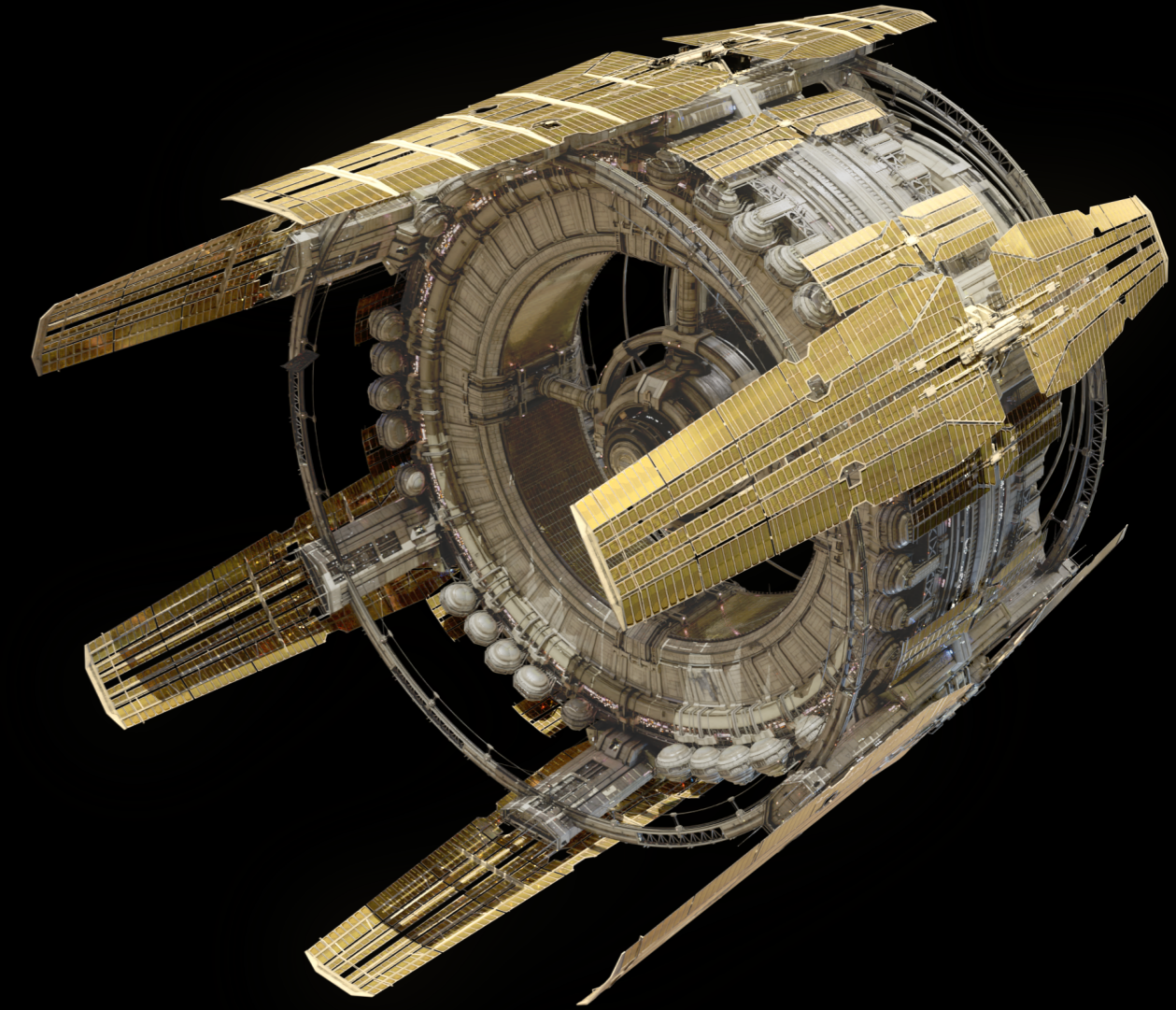
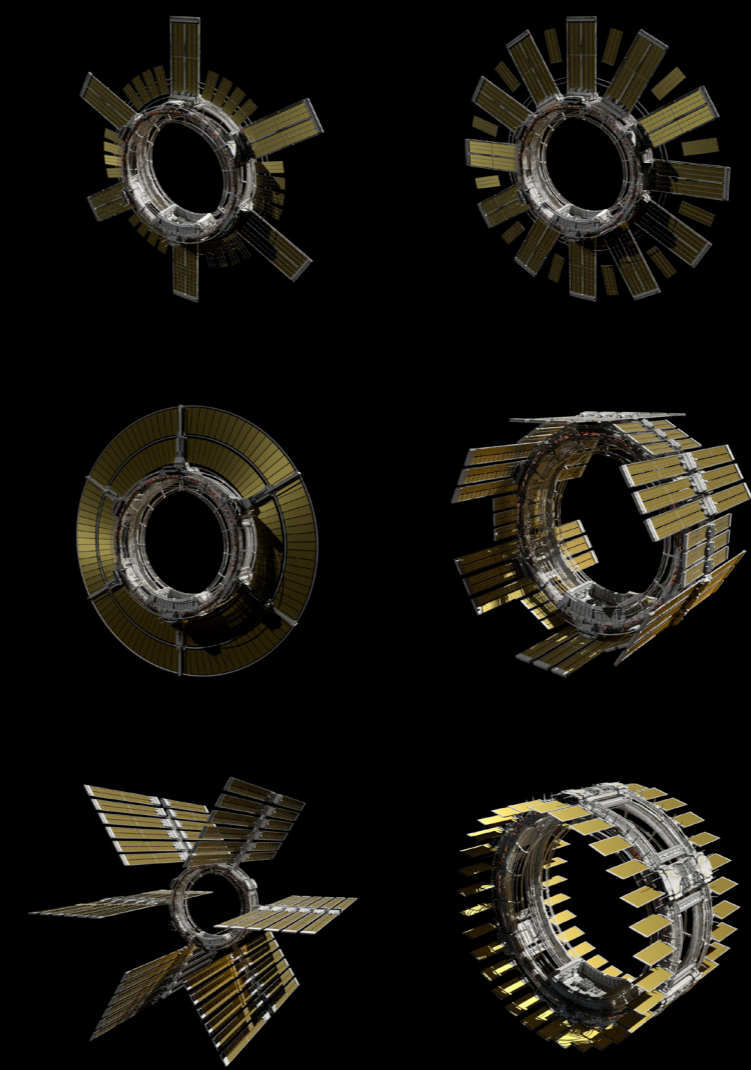
EKP AND VOHLE

The station is equipped with two engines: the EKP (electro-kinetic propulsor) engine, which allows the Tiquun to move within a solar system, and the VOHLE (a contraction of 'void hole') engine.

We defined a nomenclature for spacefaring constructions inspired by that of navy ships. It is composed of three letters:

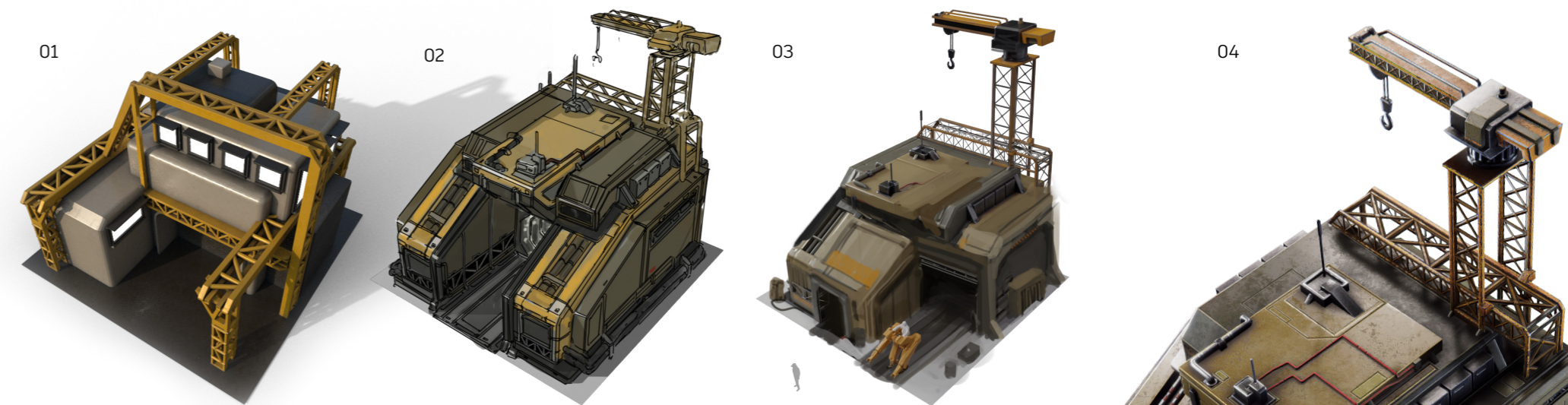
- The first letter is derived from the construction's propulsion mode (e.g. astral/fission/VOHLE).
- The second letter tells you the type of space in which it can move (e.g. void/atmosphere/multi).
- The third comes from the type of construction it is (e.g. vessel/pod/structure).

For example, the Tiquun is a 'VVS', which stands for VOHLE void structure.



Final solar panels design and 3D model, Arthur CHAMEROIS

CHAPTER 2 BUILDINGS



CREATING A BUILDING

The process of designing a building varies depending on many possible constraints (scale, deadlines, unique gameplay, artist's preference, etc.). The example seen here is that of the Workshop, which serves to illustrate how the process works universally.

First, the gameplay and building constraints are defined by the game designers. Simple tests are done to iterate on the visual by the concept artist, either in 2D or 3D. The iterations are voluntarily simple in order to achieve the desired result quickly. (1 – Laetitia MEYERFIELD)

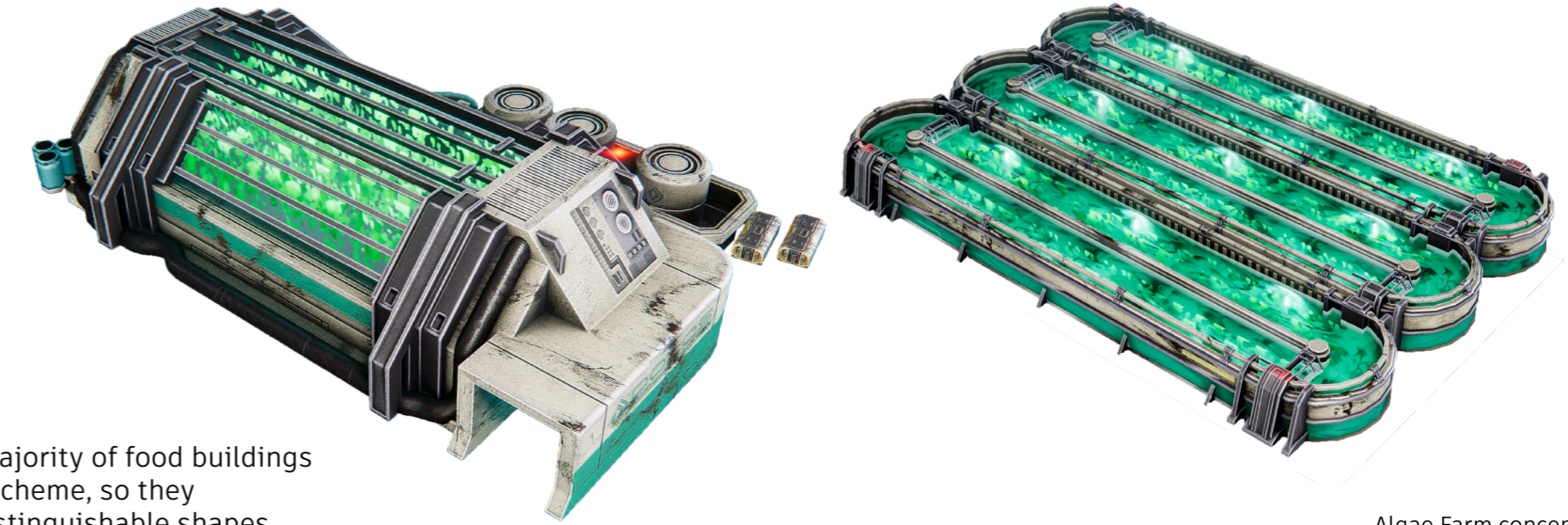
A “final” concept is then made, with the goal of adding enough detail and information for the 3D modelers to work from. Sometimes several small concepts (called callouts) complement the main concept by detailing important or hidden parts. (2 – Lucas TERRYNY)

If everything goes well, the building is then modeled by the team and implemented by the programmers. Sometimes, part of the design needs to be changed for visual or gameplay reasons. In such cases, a new iteration is made, often in the form of a paintover (painting over the rendering of the in-game building). (3 – Lucas TERRYNY)

The final building is then modeled, animated and integrated, ready for use in the game. (4 – Anthony BARRITAUULT)

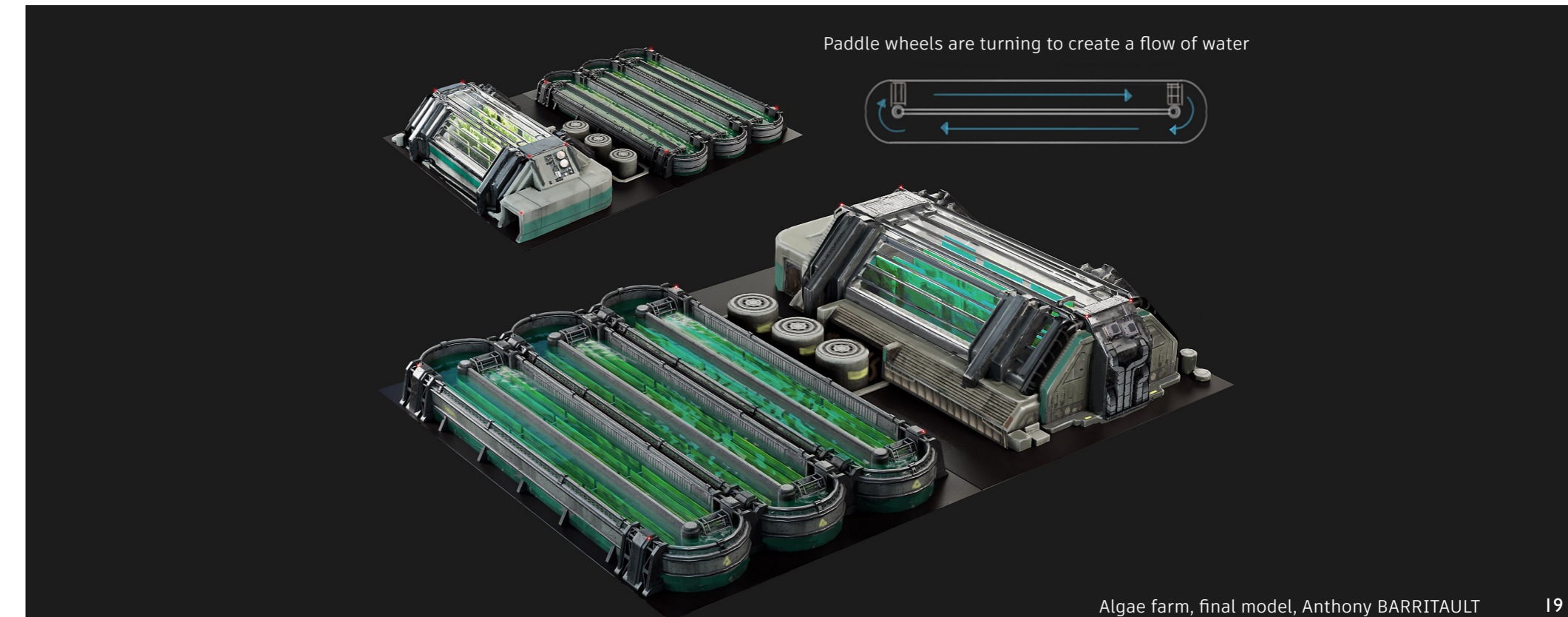
Stockpile concept and callouts, Lucas TERRYN

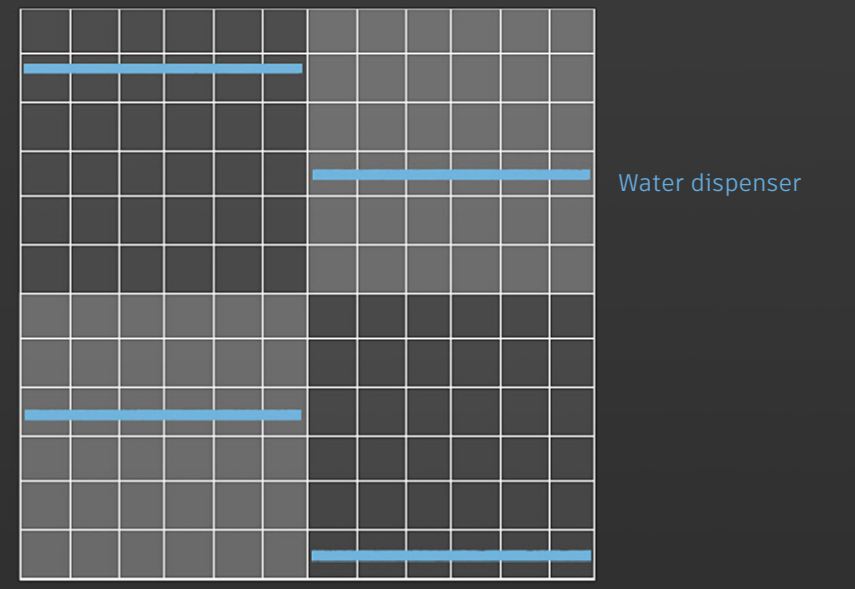
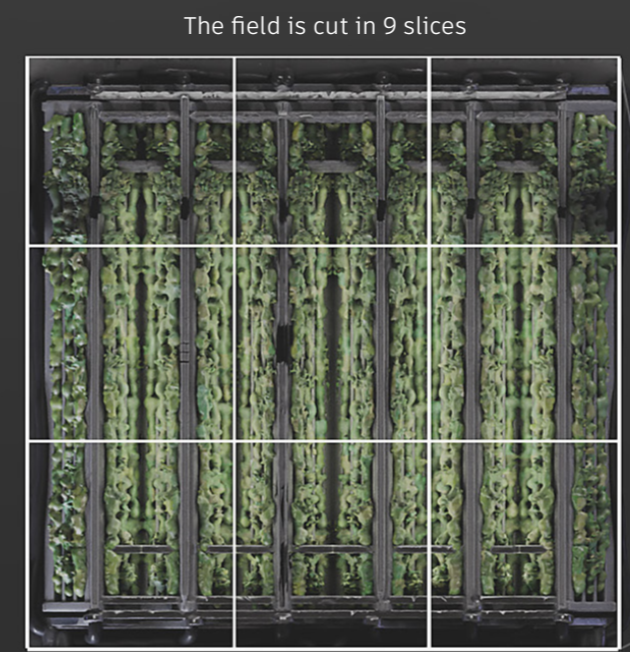
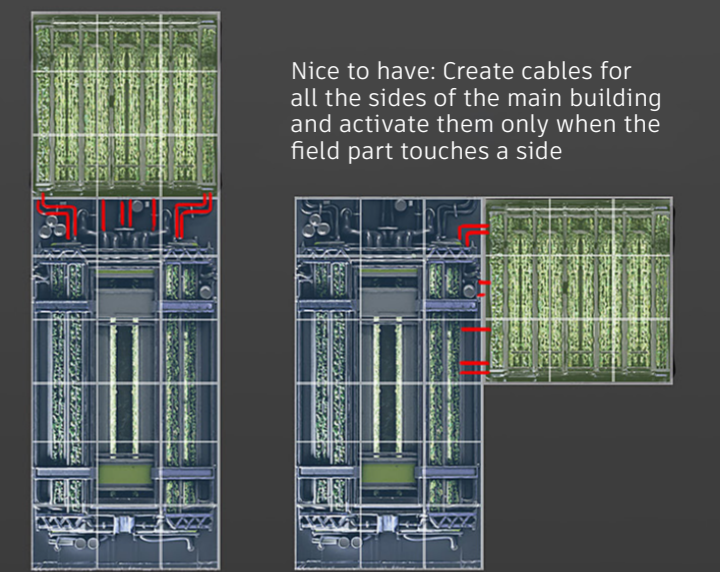
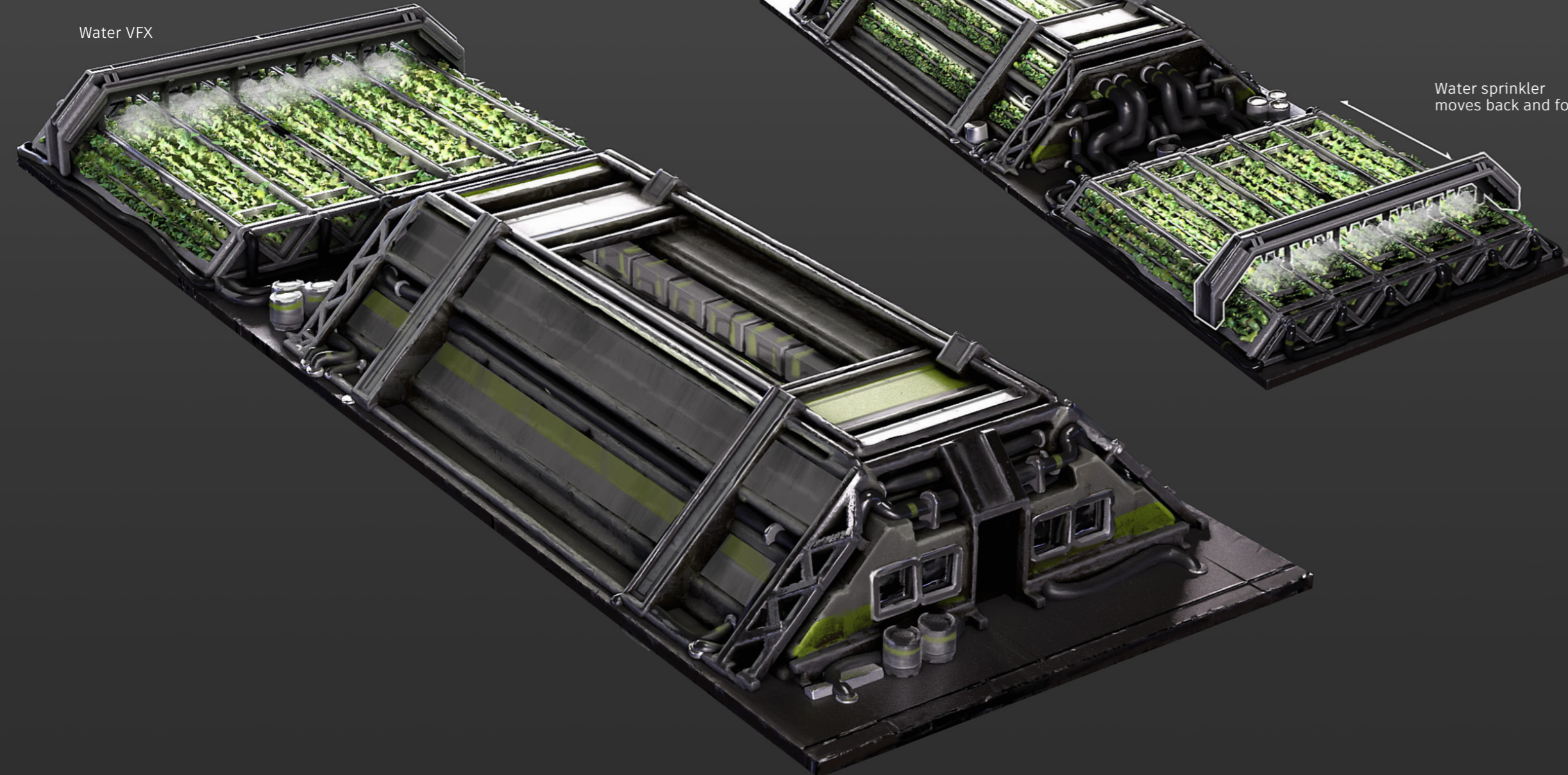
This building was first designed to be modular, with its size depending on player choice.



We gave the majority of food buildings a green color scheme, so they had to have distinguishable shapes.

Algae Farm concept, Lucas TERRYN

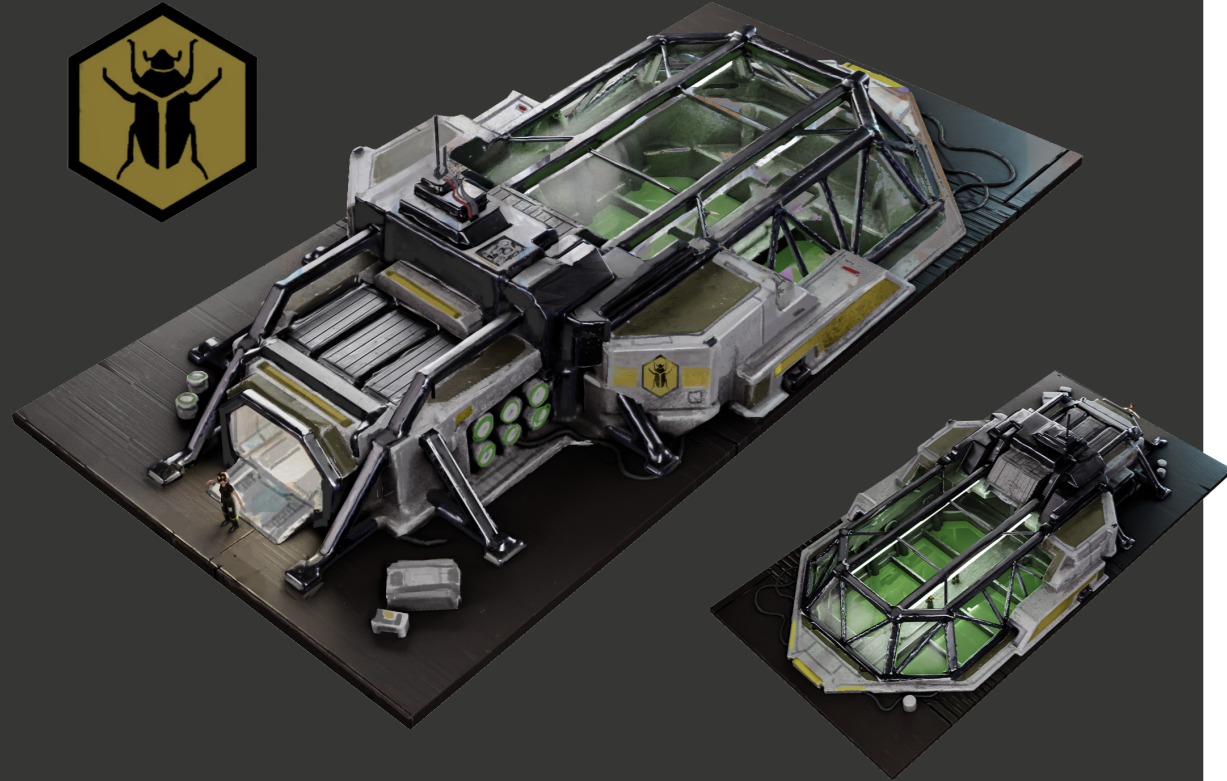




The field part can go from 3x3 up to 12x12

If the player creates a 12x12 rectangle, do not create a giant water dispenser. Instead think of it as four 6x6 fields, so we have four water dispensers that are out of sync

Insect Farm concept, designed with an insect shape, Lucas TERRYN



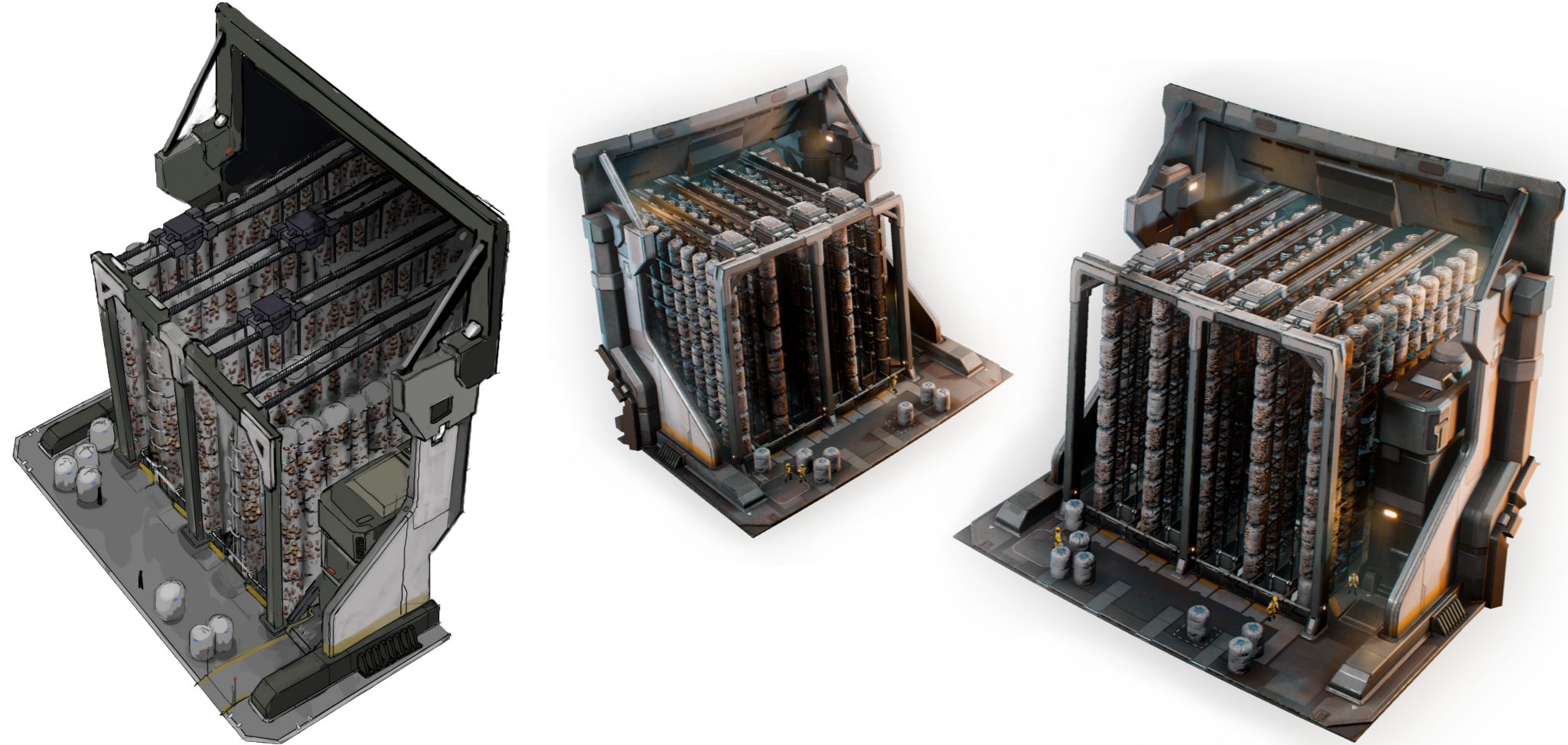
Workers stir the liquid inside with long sticks
Insects move in the water (shader)

Mess Hall concept, Lucas TerryN



Final 3D model, Anthony BARRITAULT

Mushroom Wall concept, Julien PLASSE



Final 3D model, Arthur CHAMEROIS

First Infirmary concept, Tatiana BARBESOLLE



Final Infirmary concept, Lucas TERRYN





Health Center explorations, Lucas TERRYN

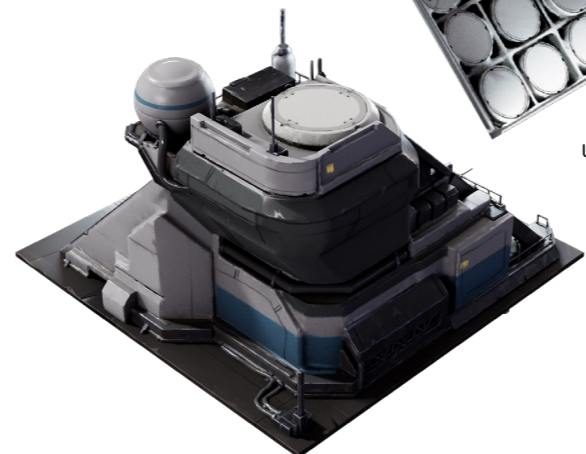
Tech Lab concept, Lucas TERRYN



The cells move back and forth



Light from underneath the cell parts



Final 3D model, Maël BRIFFA

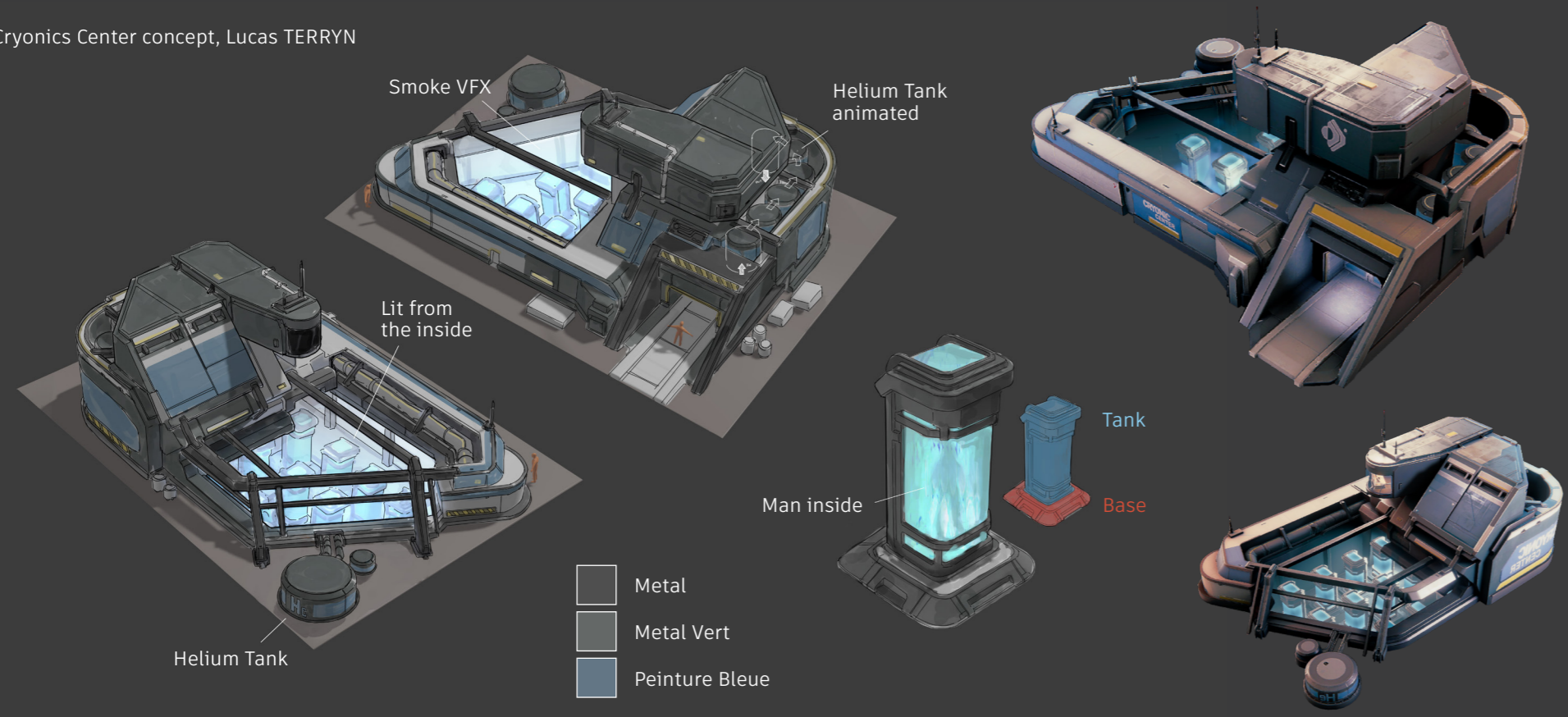


Health Center concept, Lucas TERRYN



Final 3D model, Arthur CHAMEROIS

Cryonics Center concept, Lucas TERRY



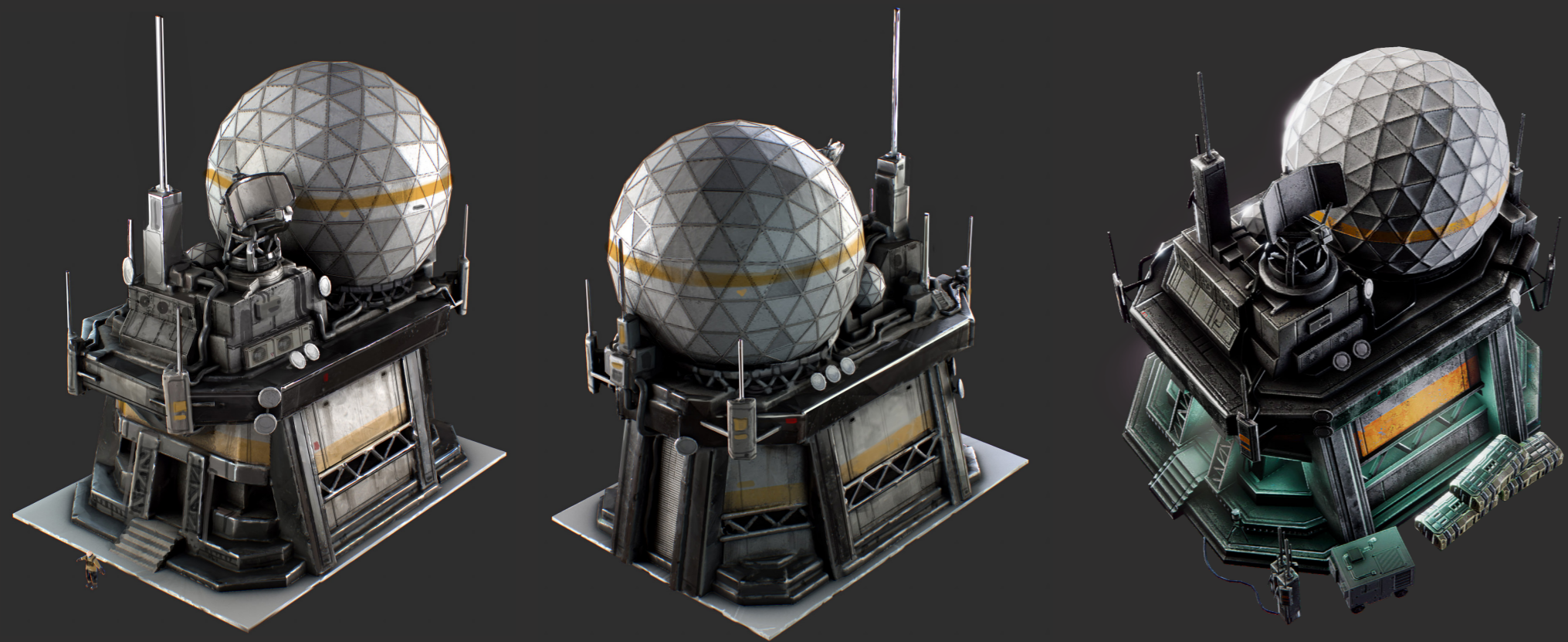
Final 3D model, Arthur CHAMEROIS

Fire Station and fire truck concept, Lucas TERRY

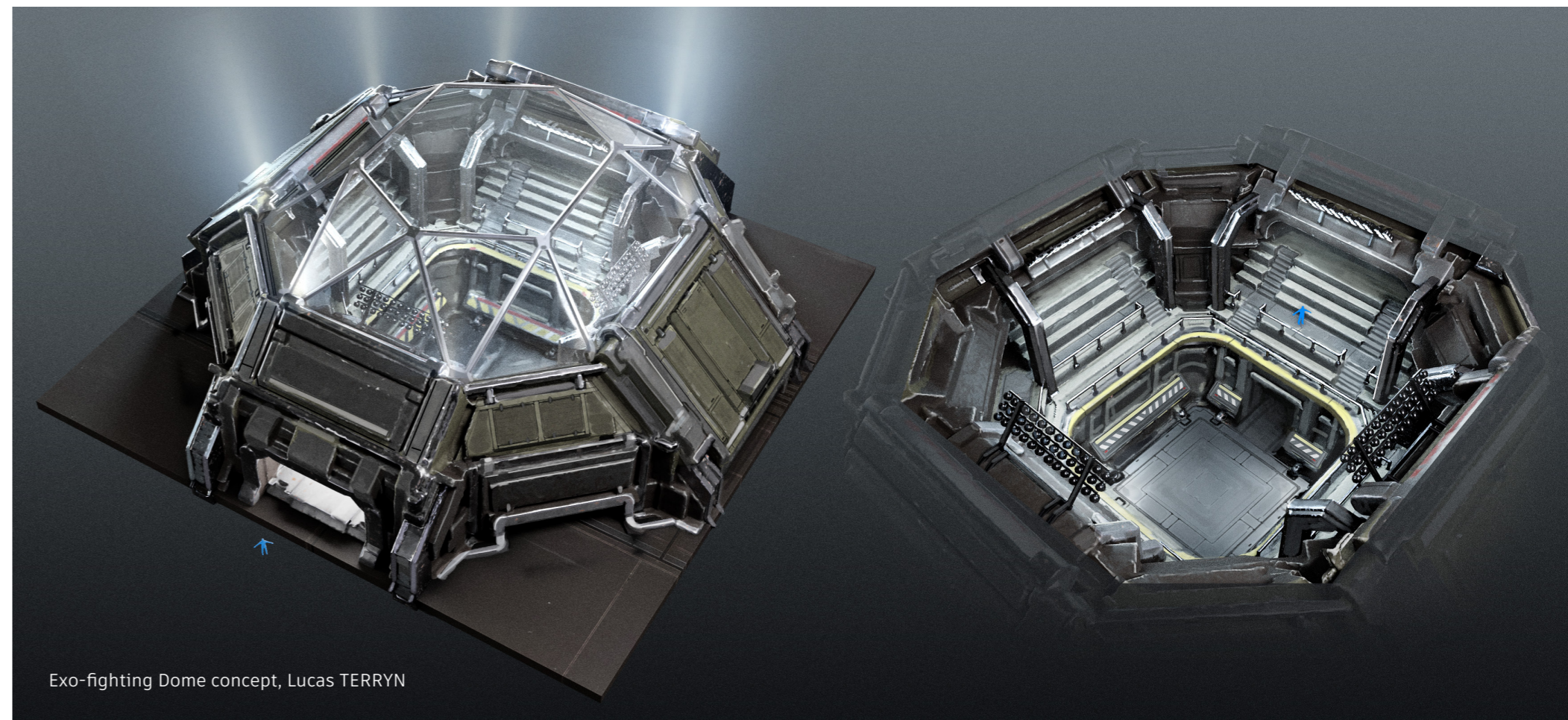


Fire truck model, Maël BRIFFA

Data Listening Center, Lucas TERRYN



Final 3D model, Romane GARCIA/Anthony BARRITAULT



Exo-fighting Dome concept, Lucas TERRYN



Lunaclysm Memorial

Memorial text about the golden age of earth and the memories of destroyed humanity

Golden material

- Metal
- Painted metal

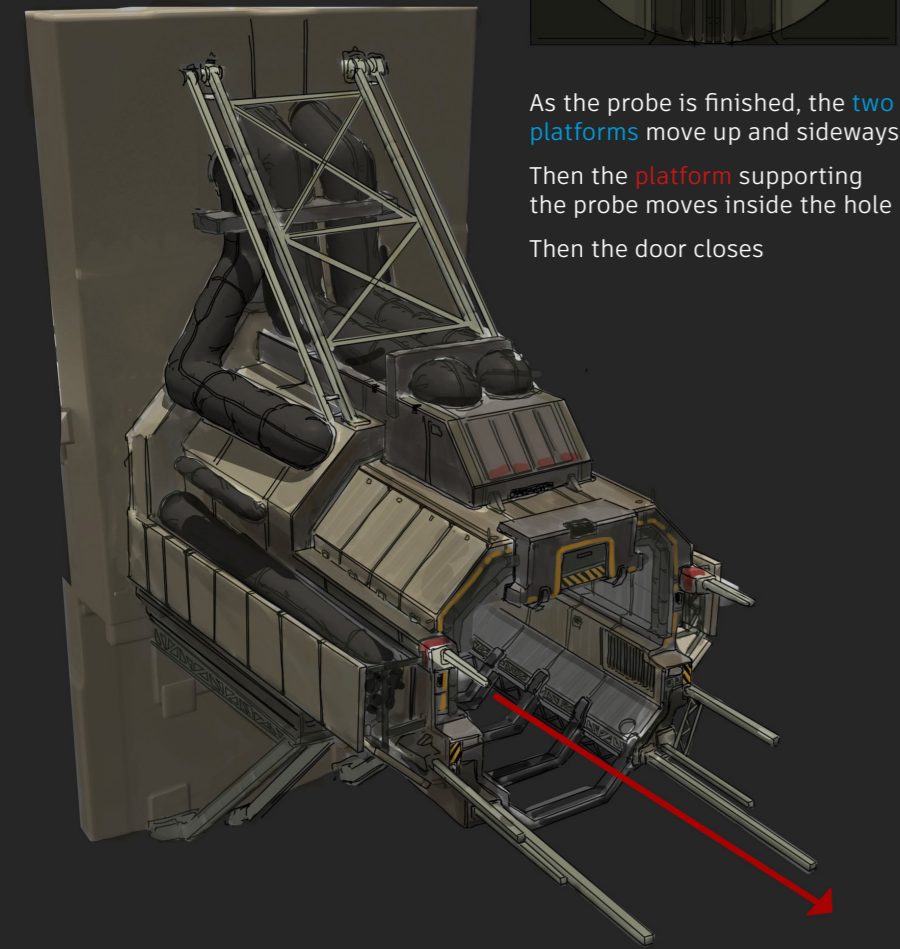
Genetic Conatus Memorial

Oak tree

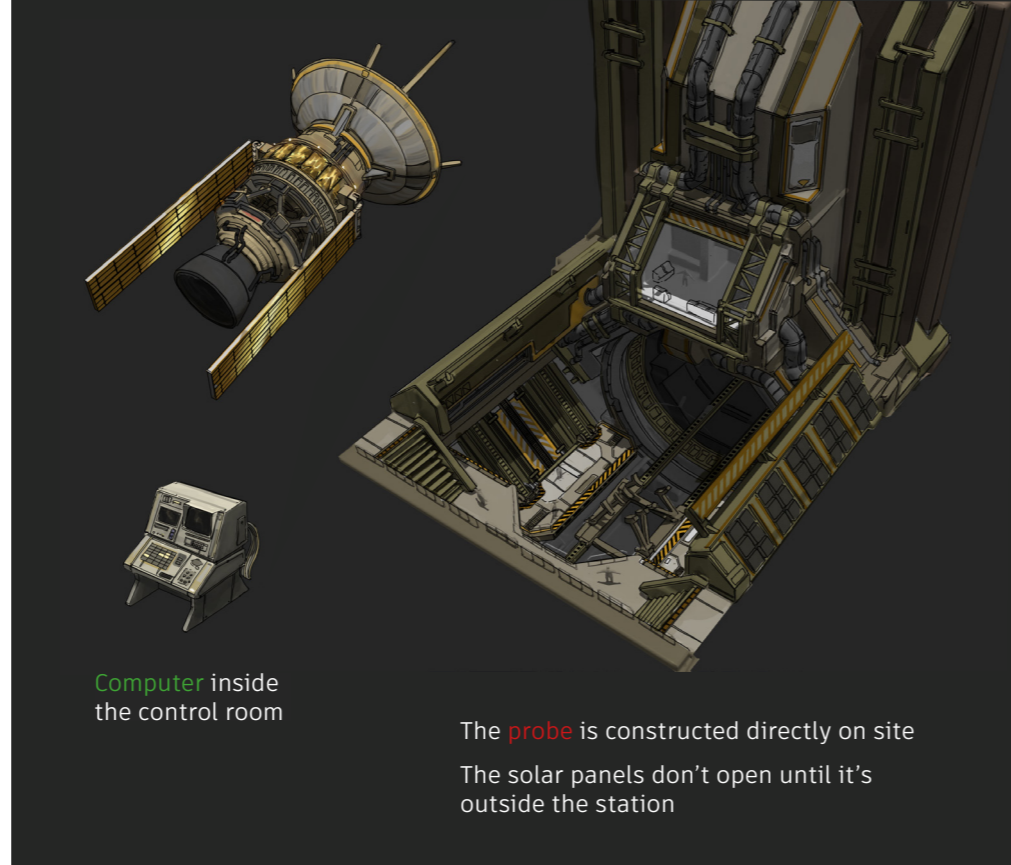
Marduk Memorial

Bust of Vanir Dolos

Stone Material

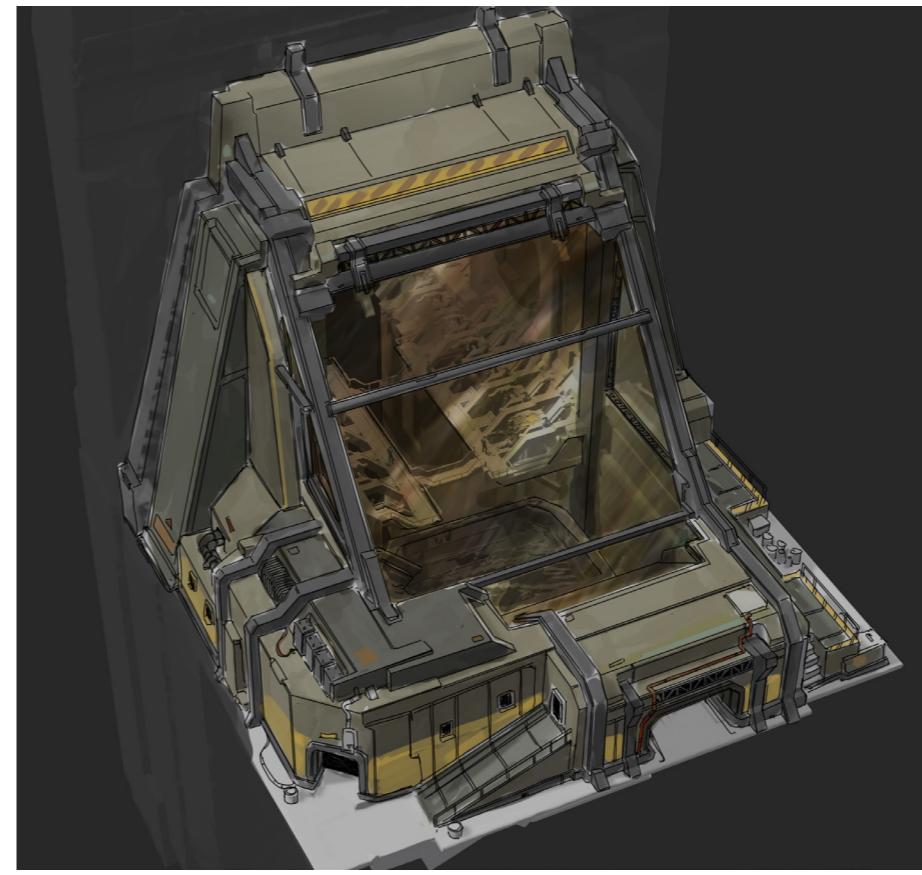
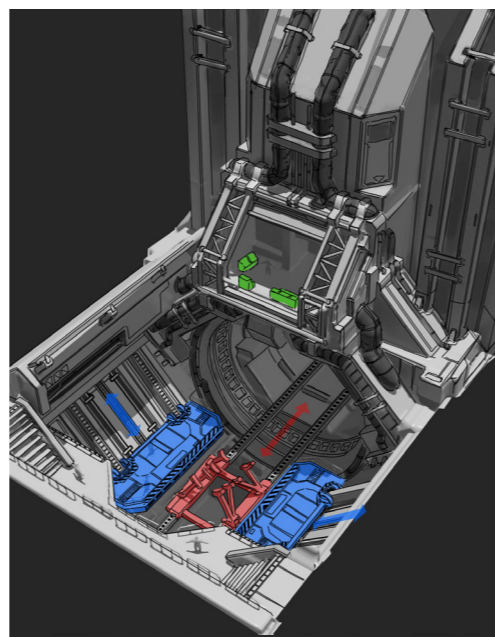
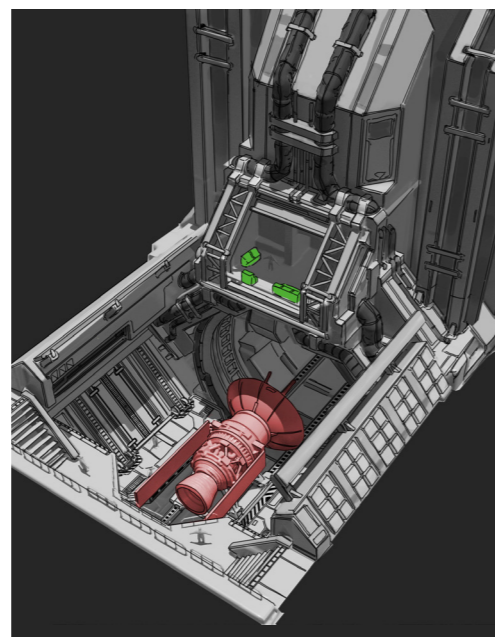


As the probe is finished, the **two platforms** move up and sideways
 Then the **platform** supporting the probe moves inside the hole
 Then the door closes

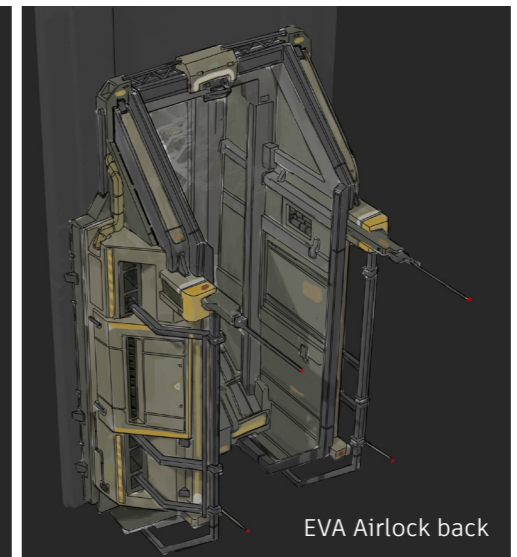


Computer inside the control room

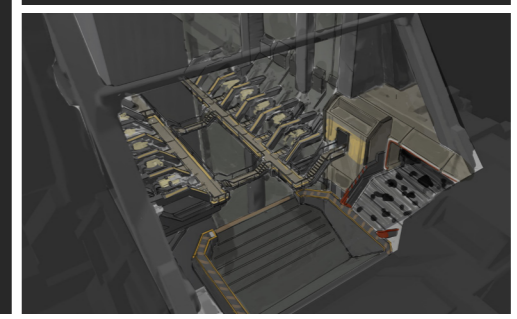
The **probe** is constructed directly on site
 The solar panels don't open until it's outside the station



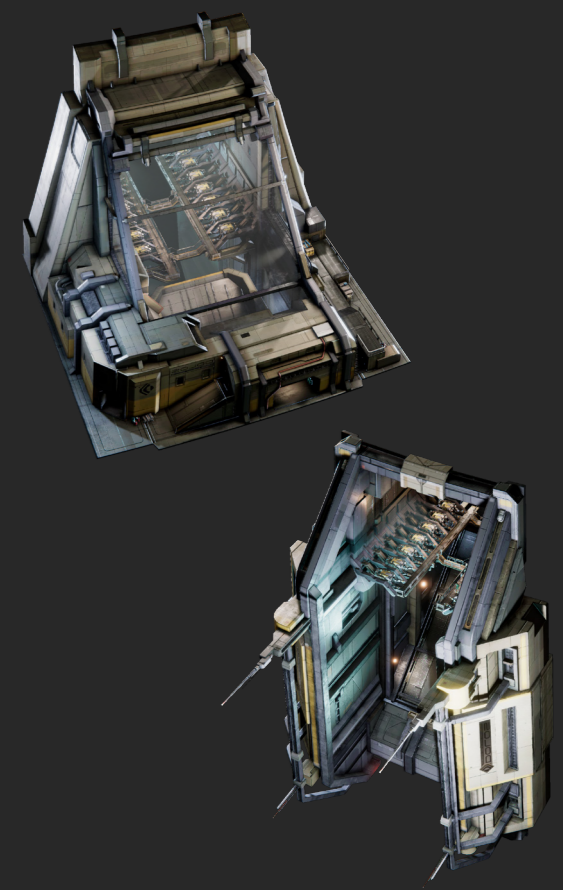
EVA Airlock concept, Lucas TERRYN



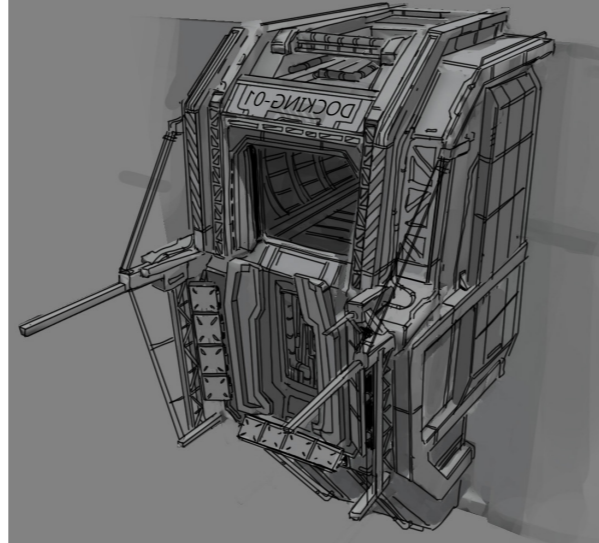
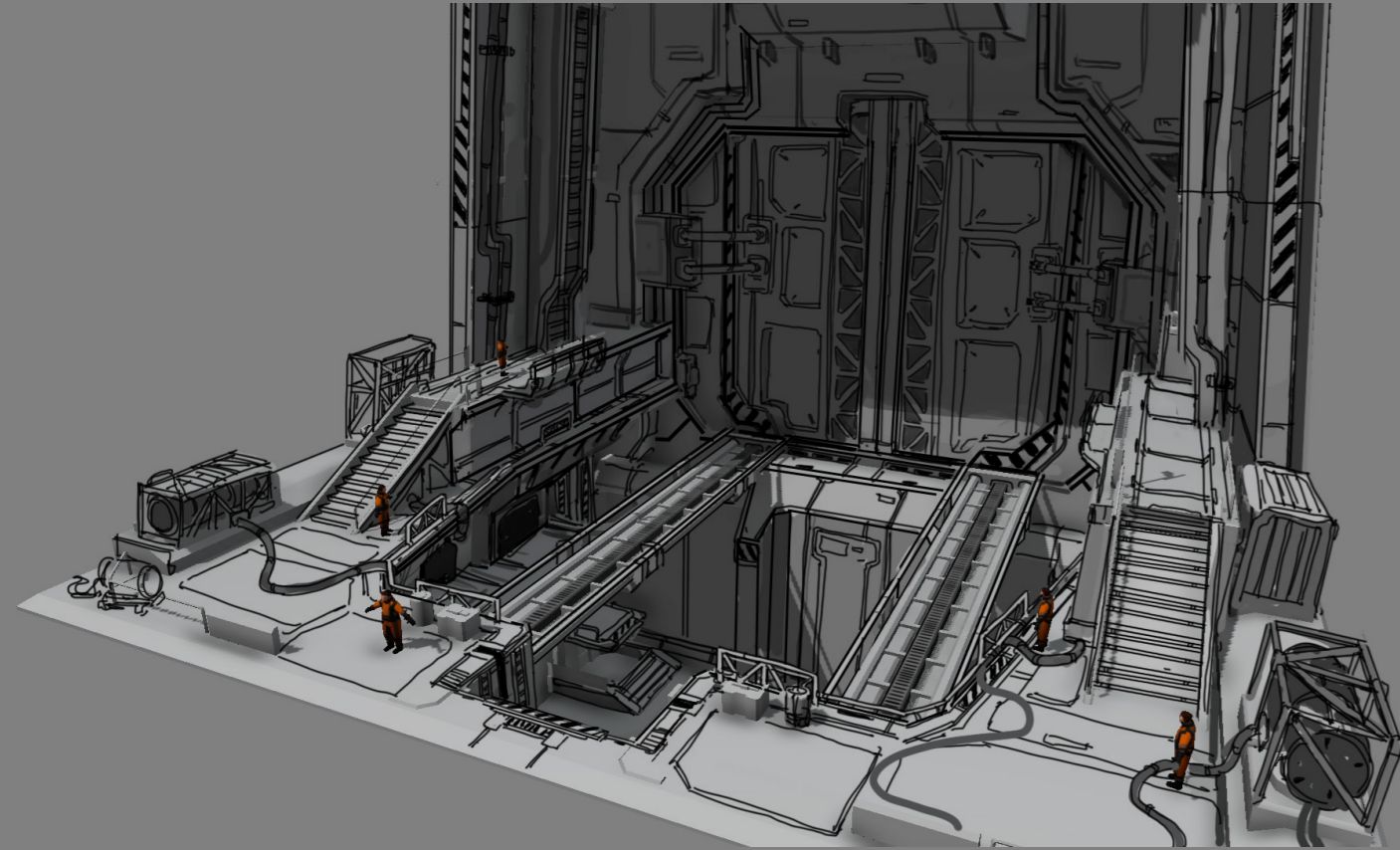
EVA Airlock back



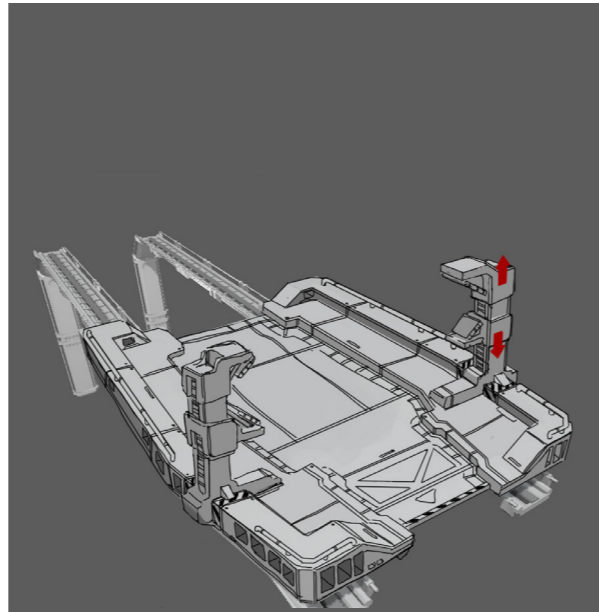
EVA Airlock inside



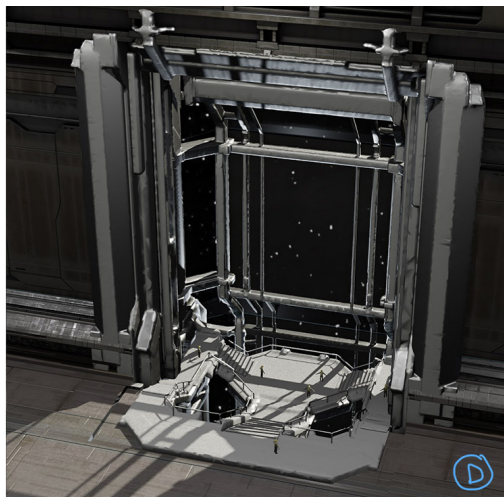
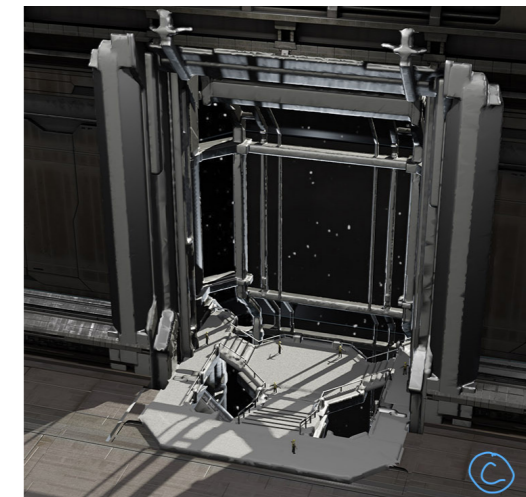
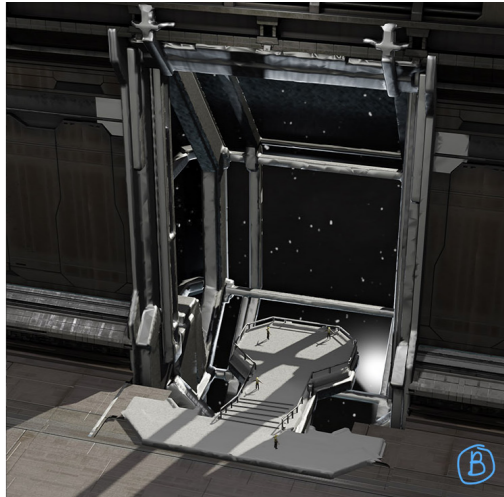
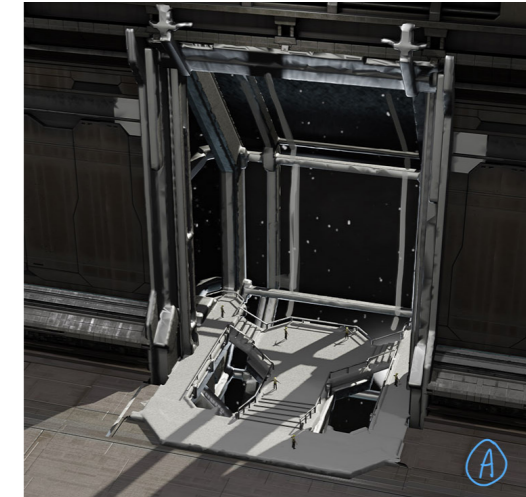
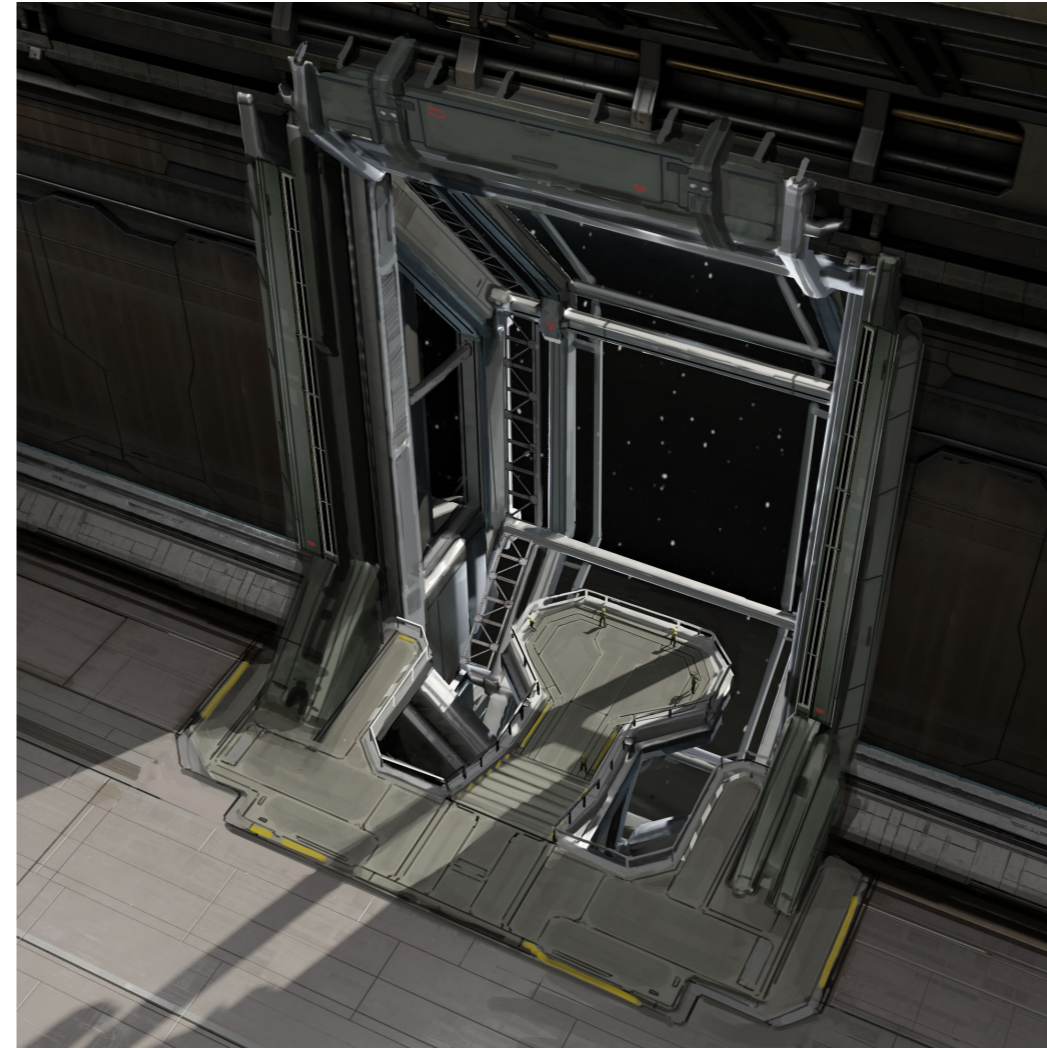
Final 3D model, Arthur CHAMEROIS



Docking Bay, exterior view

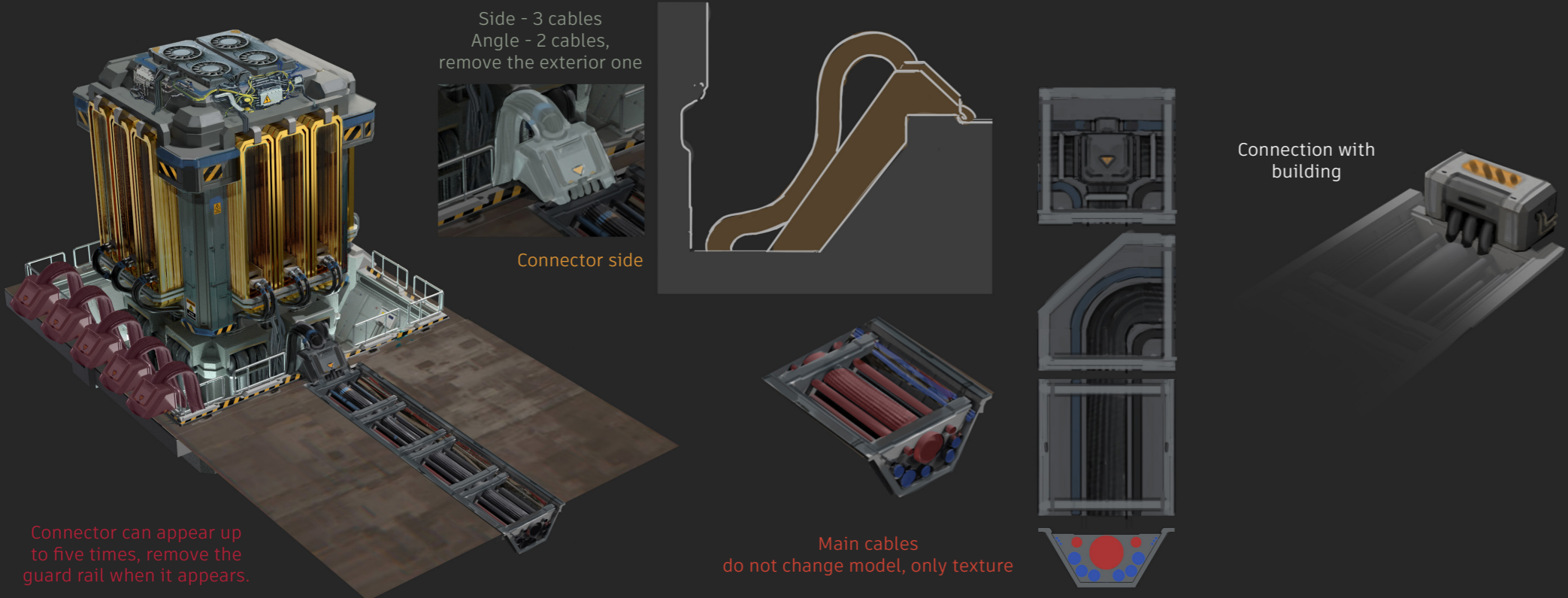


Landing platform



Observatory concept and explorations, Lucas TERRYN

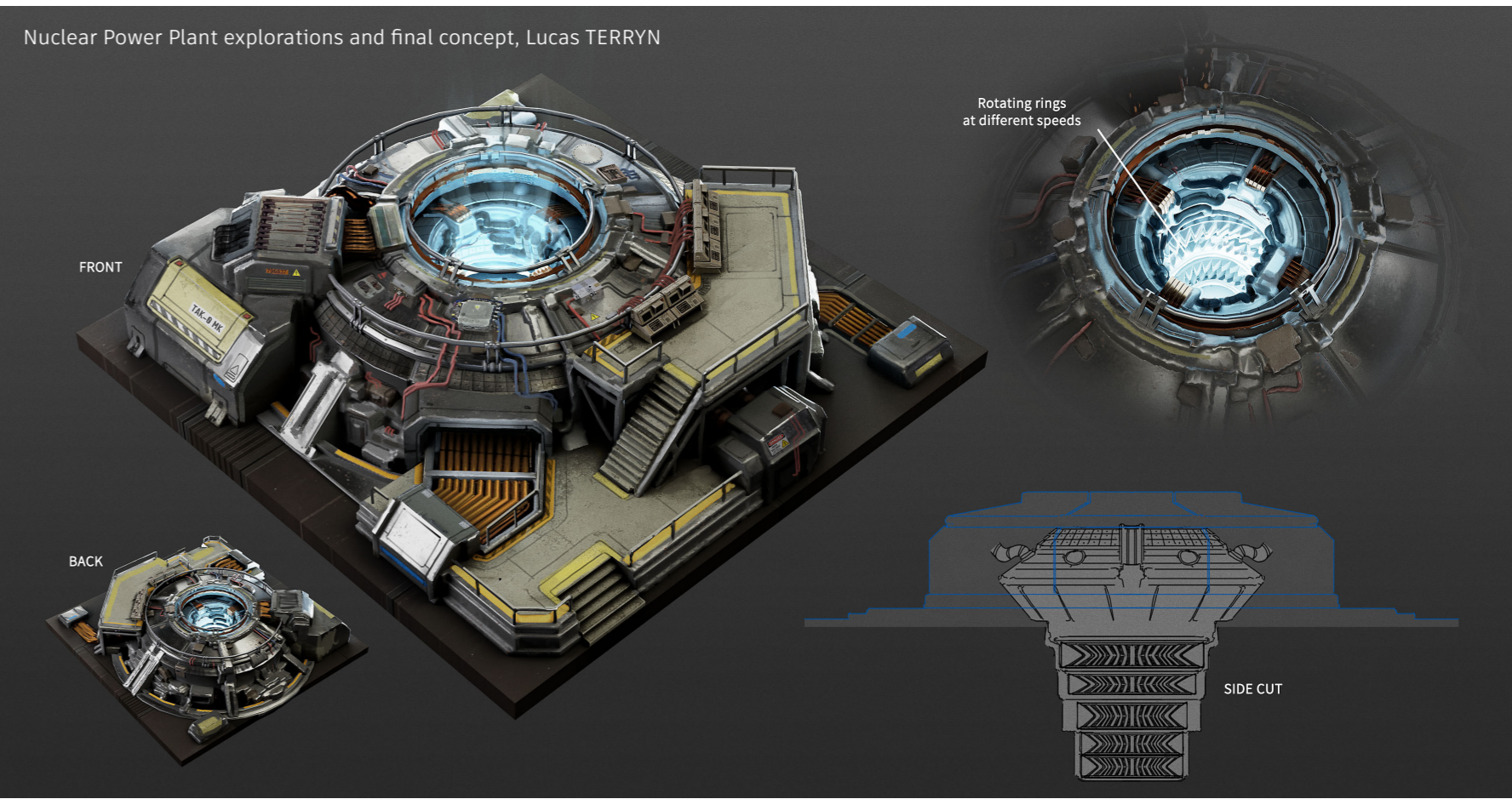
Batteries concept with indications for an early power cable mechanic, Lucas TERRYN

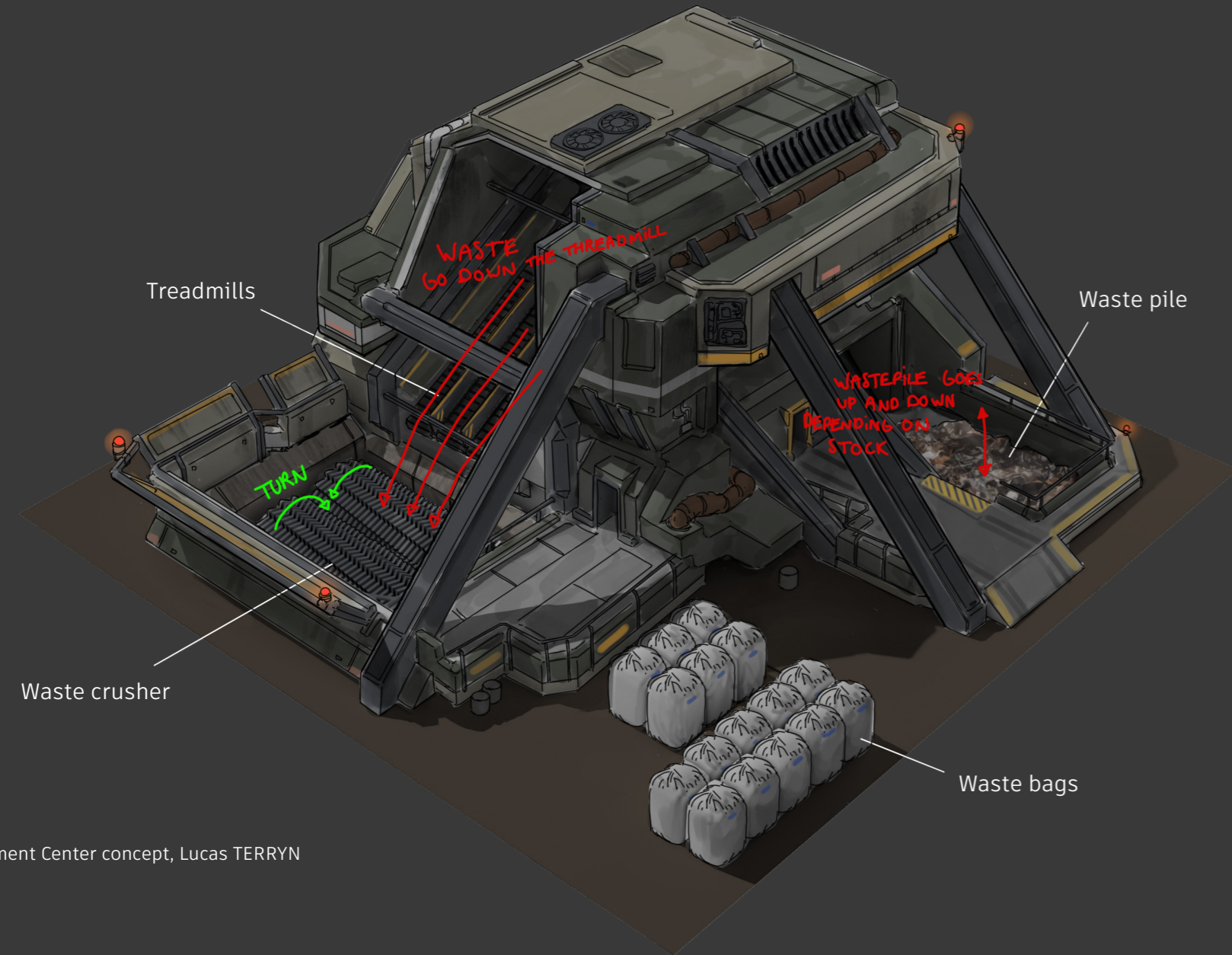


Connector can appear up to five times, remove the guard rail when it appears.

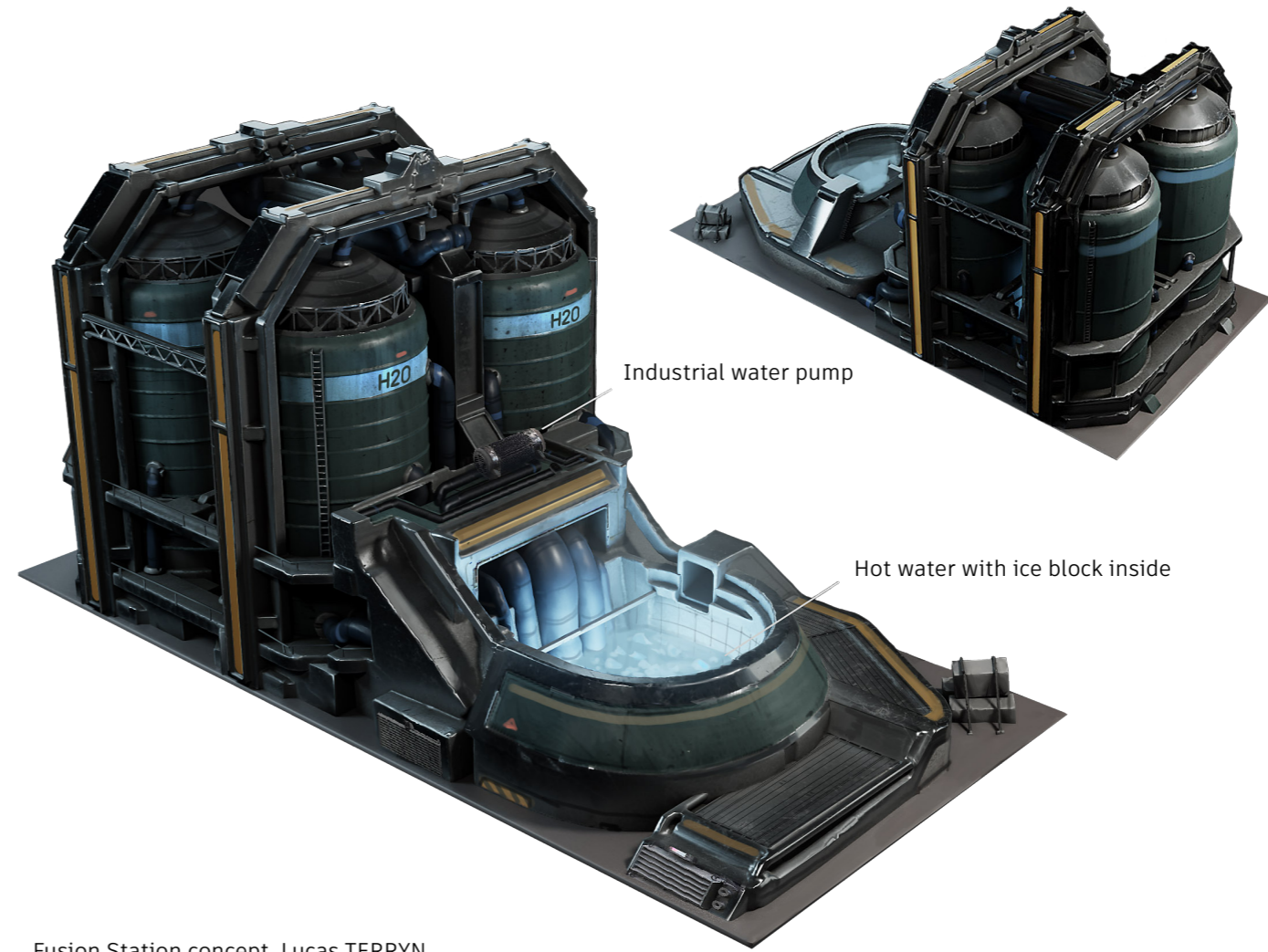
The guard rails need to be modular

Nuclear Power Plant explorations and final concept, Lucas TERRYN





Waste Treatment Center concept, Lucas TERRYN



Fusion Station concept, Lucas TERRYN

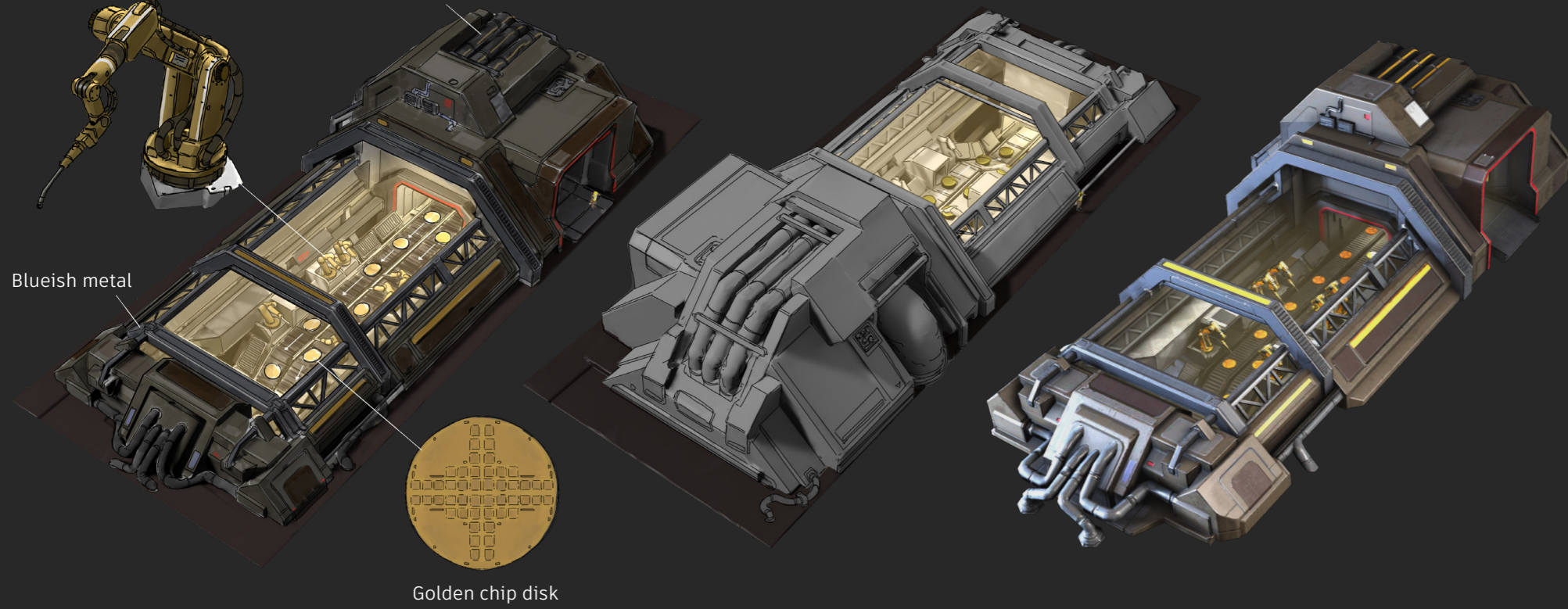


Final 3D model, Anthony BARRITAULT

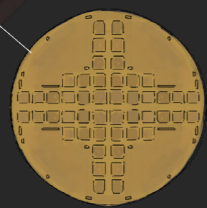
Electronics Factory concept, Lucas TERRYN

Use the robotic arm
from the ship part factory

Insulating blanket

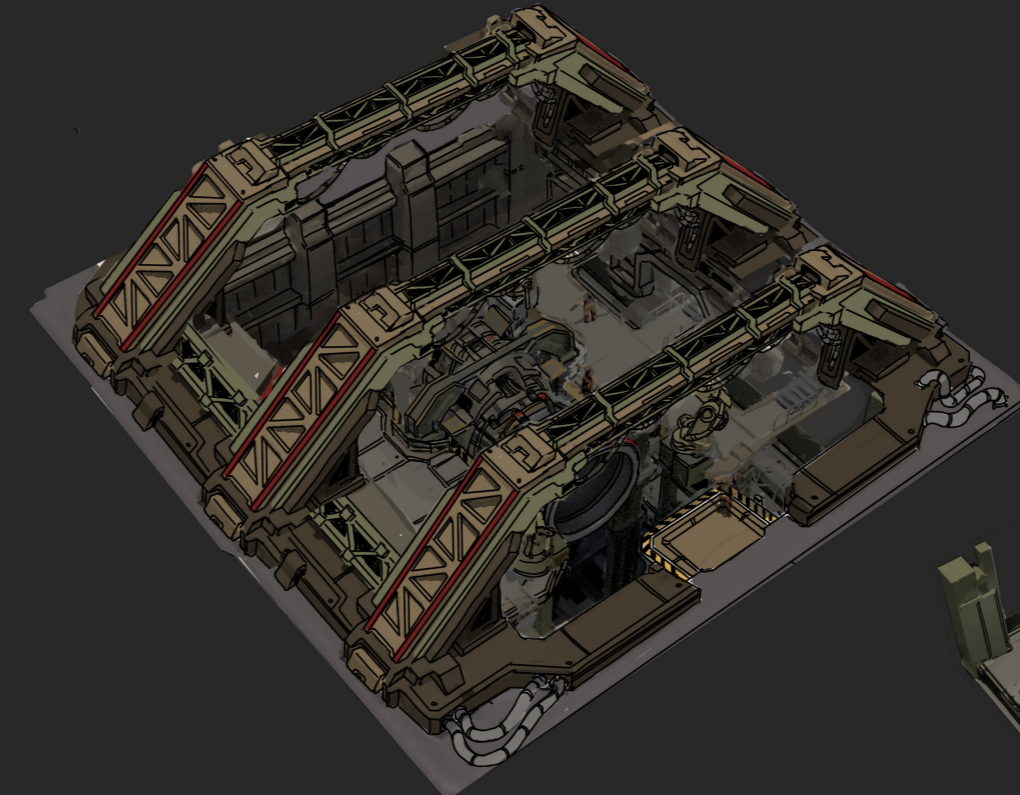


Blueish metal



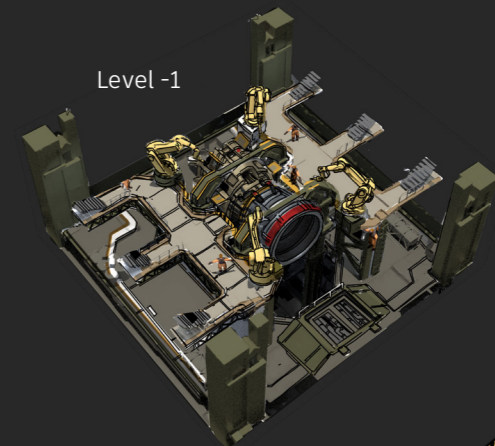
Golden chip disk

Final 3D model, Maël BRIFFA

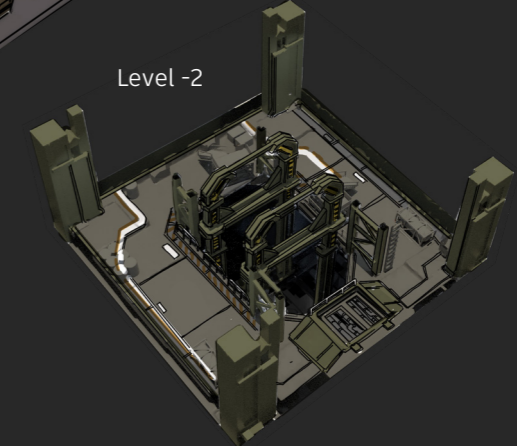


Ship Part Factory, a building that was cut from the game, Lucas TERRYN

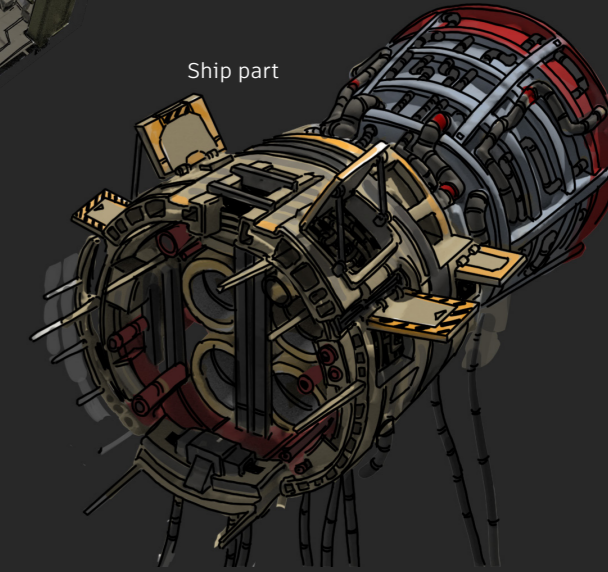
Level -1



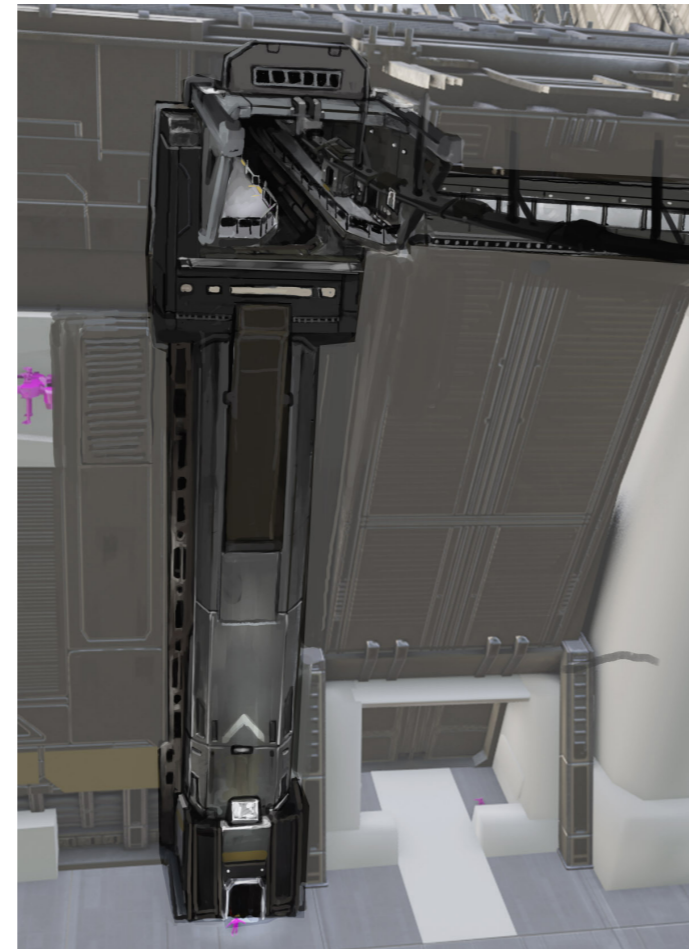
Level -2



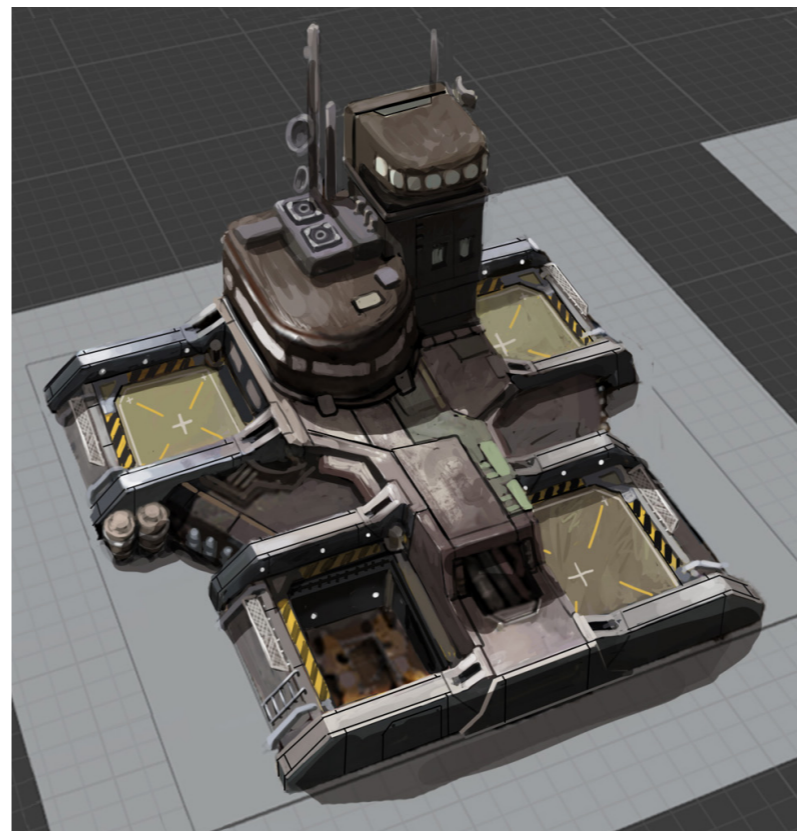
Ship part



Train model, Arthur CHAMEROIS



Drone Bay concept, Julien PLASSE

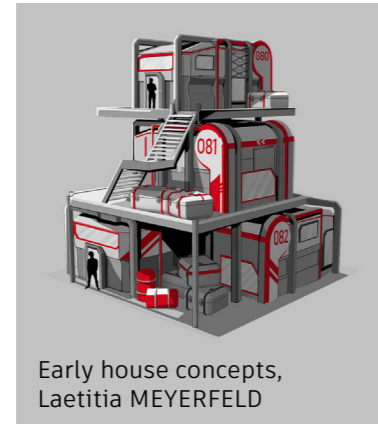


Drone model, Maël BRIFFA

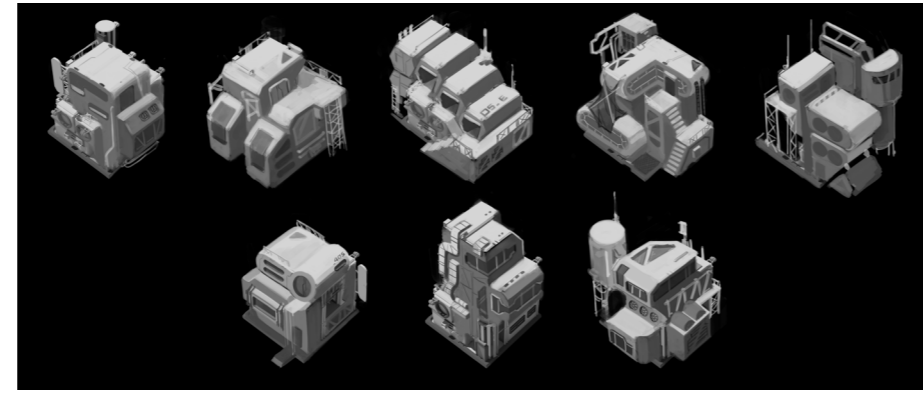
Train Station concepts, Julien PLASSE



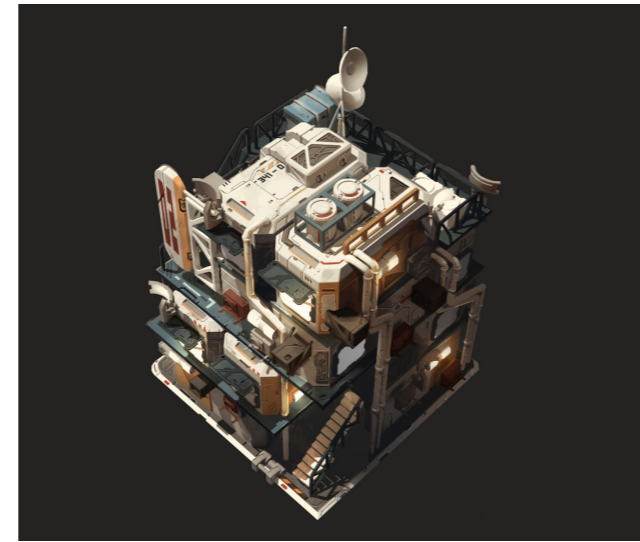
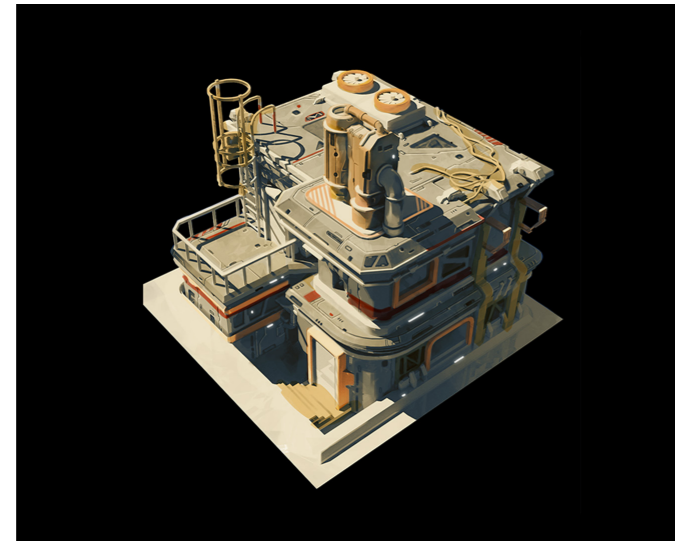
Final Crew Quarters concept, Lucas TERRY



Early house concepts, Laetitia MEYERFELD



Early house concepts, Tatiana BARBESOLLE

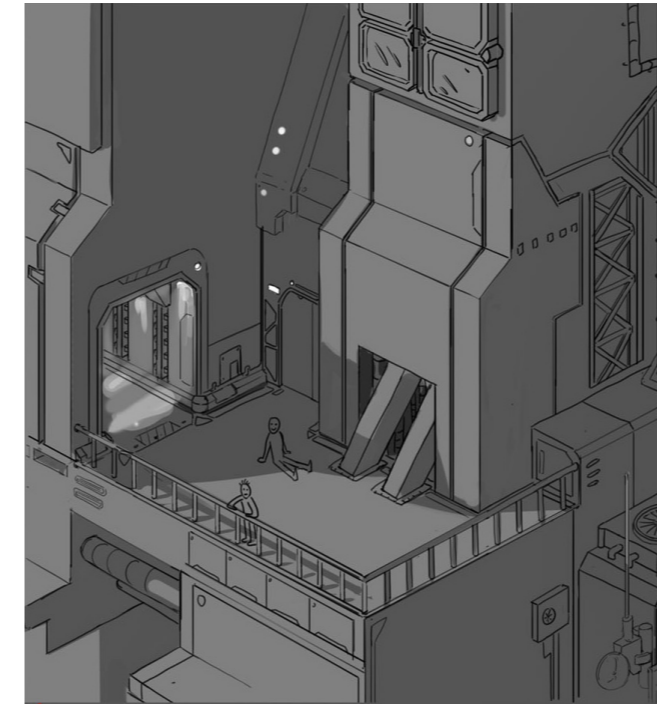


THE CITIZENS' QUARTERS

The housing buildings have undergone many iterations throughout development.

The original intention was to make modular houses, which were procedurally placed according to a player-defined area. The design was based on the idea of mass-produced houses, as well as houses made from converted cargo containers.

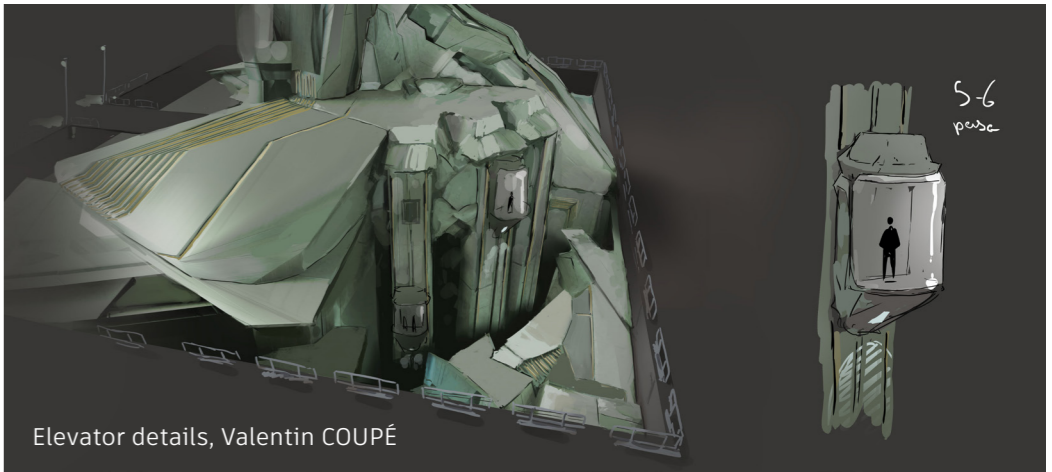
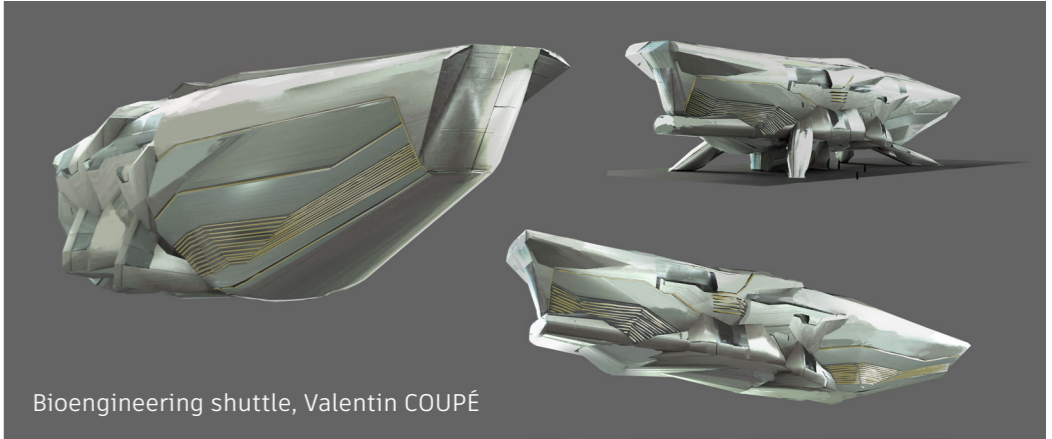
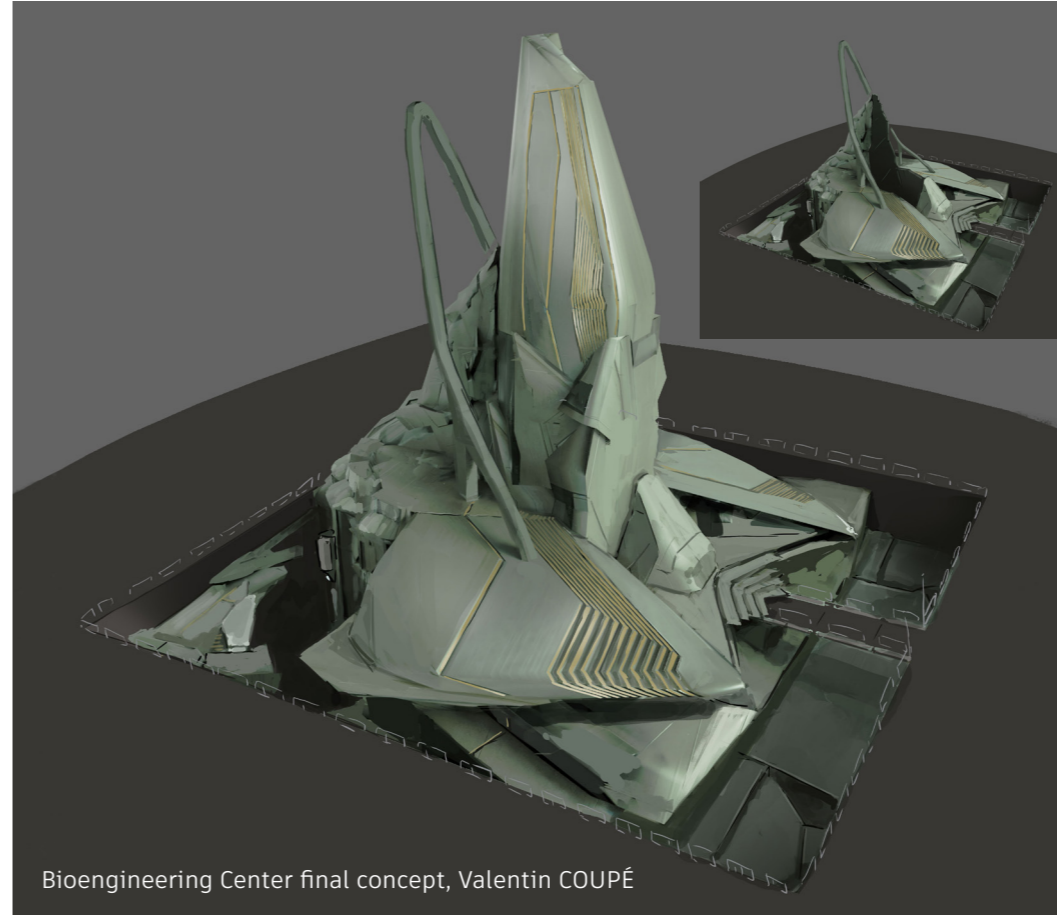
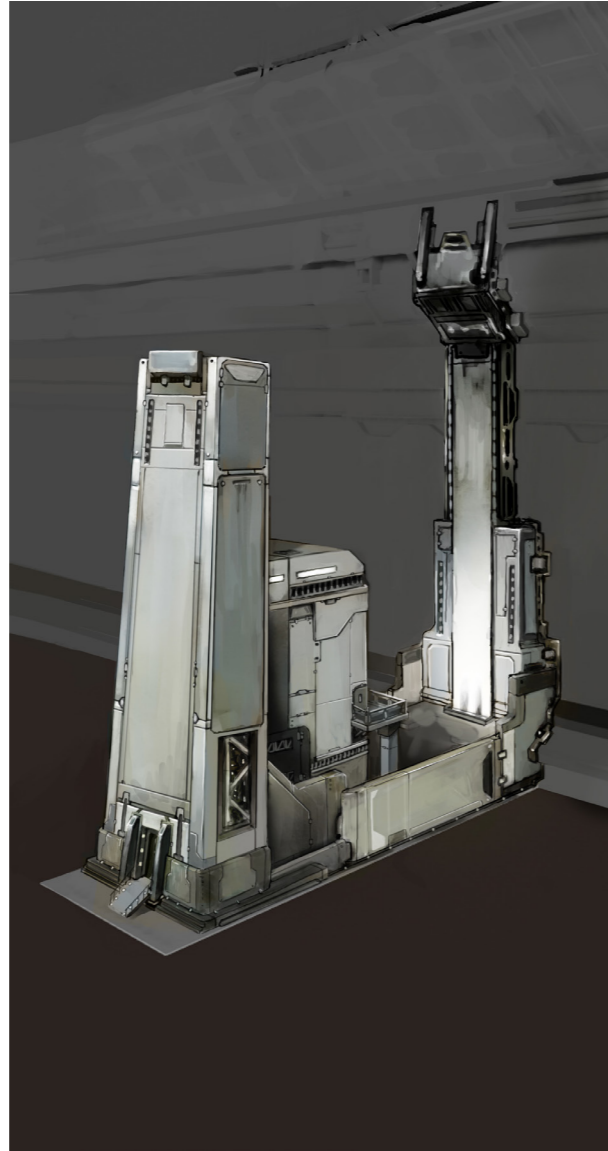
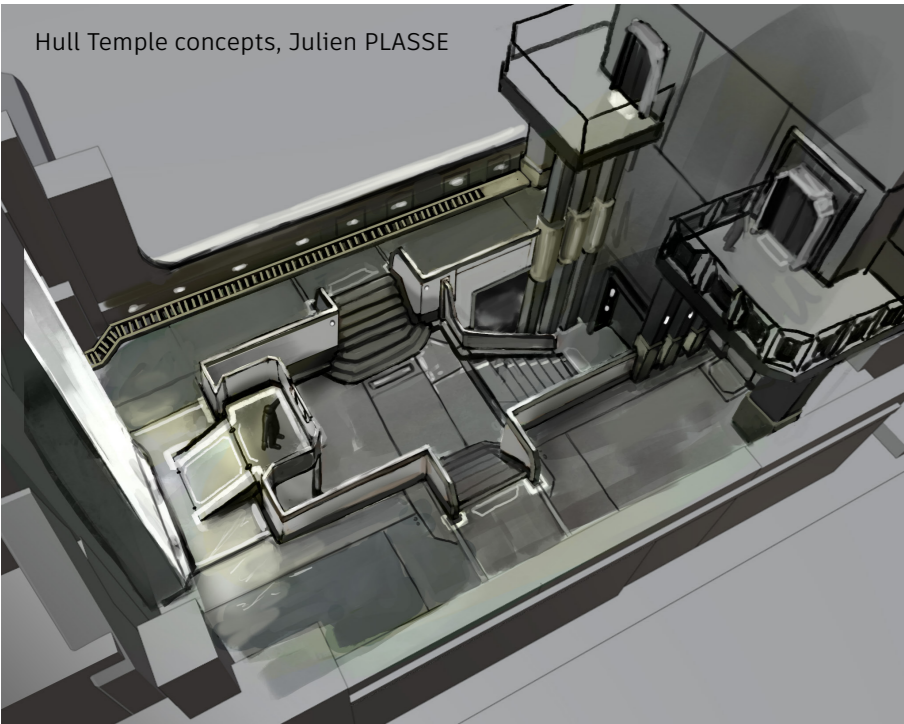
The design then evolved into a small building visually inspired by large Asian city architecture, with their exposed vents, panels and wiring.



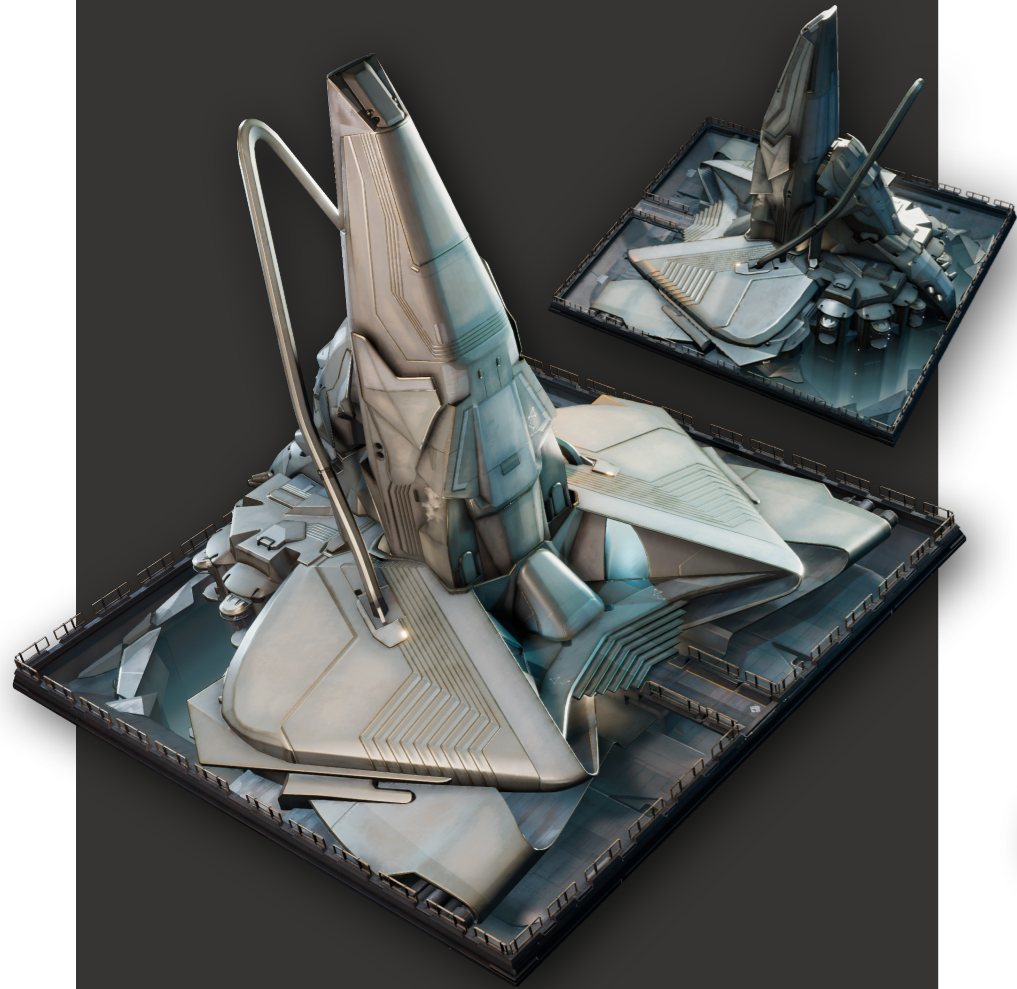
Cell Housing concept, Julien PLASSE



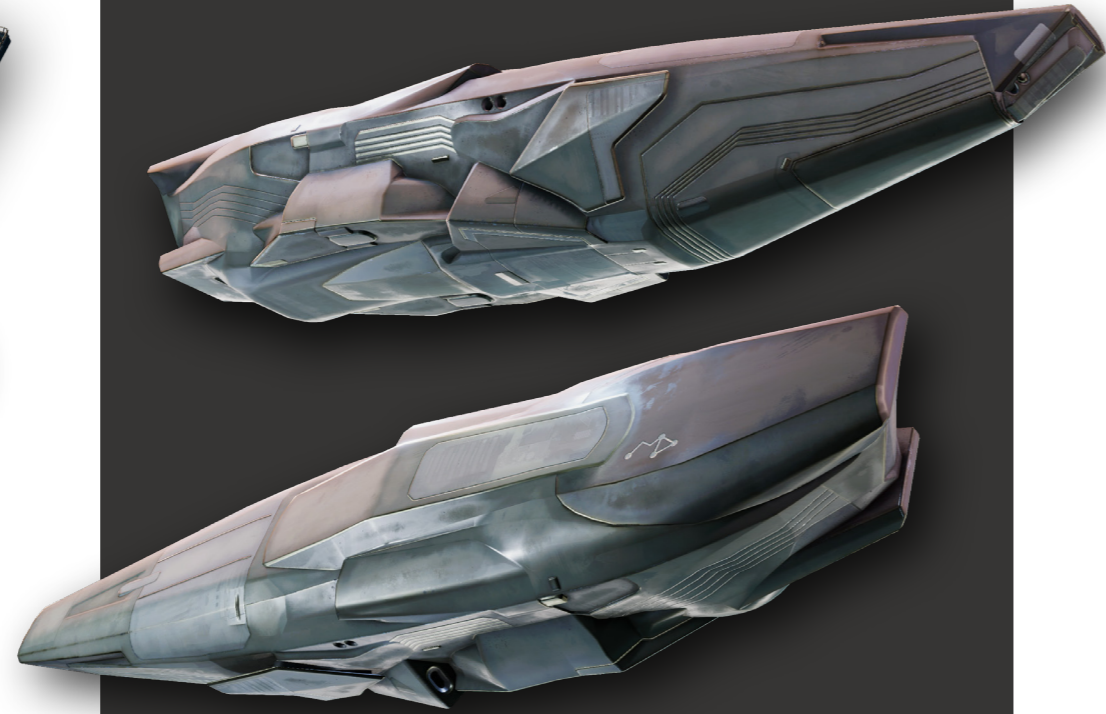
Final 3D model, Maël BRIFFA



Final 3D model of the Bioengineering Center, Arthur CHAMEROIS



Final 3D model of the shuttle, Arthur CHAMEROIS



Concept for generic props used to populate the different buildings of the game, Lucas TERRYN







CHAPTER 3 VEHICLES



MINING SHIP

For the mining ships, our design process was to take terrestrial industrial vehicles (excavators, trucks, etc.) and transpose them into a space environment. This allowed us to stay anchored in the real world by reusing the patterns, colors and aesthetics of vehicles that we are used to seeing.

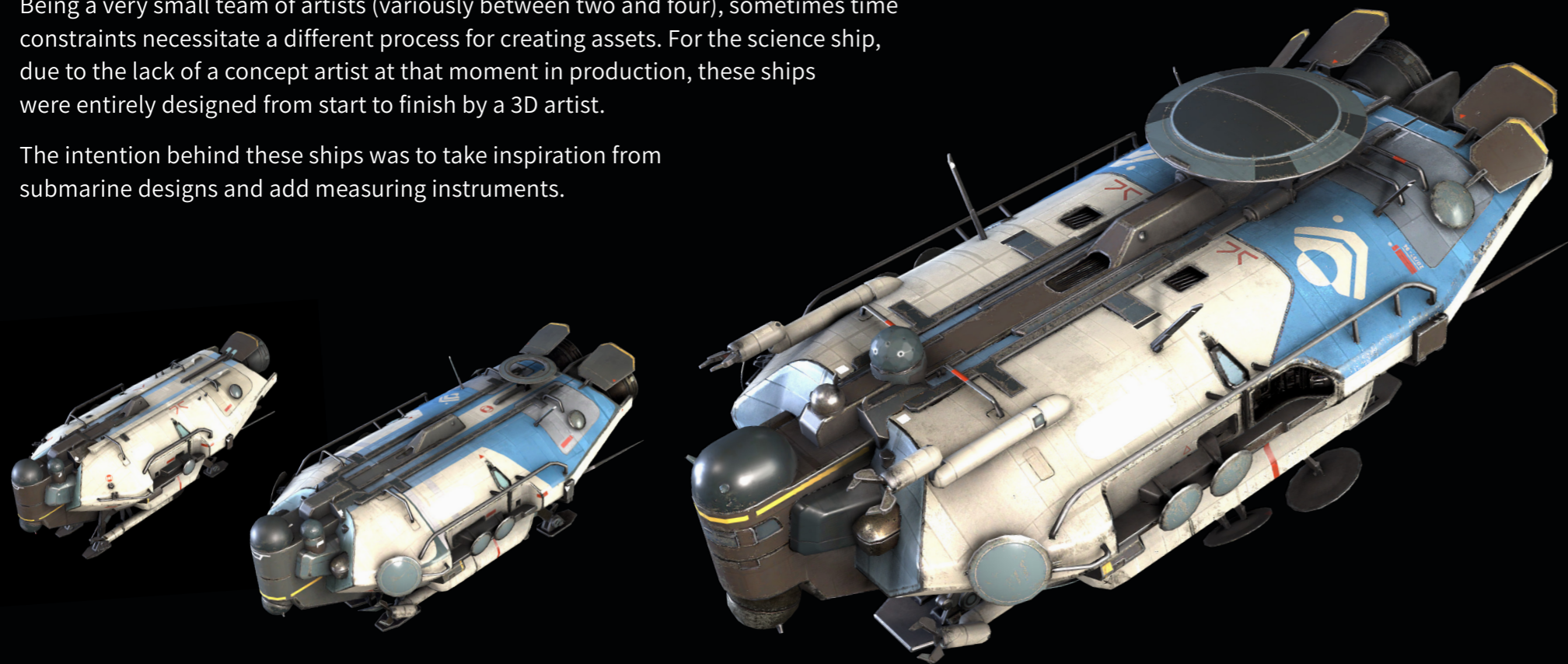


- | | | | |
|---|---|---|--|
|  | Advanced Flexible Reusable Surface Insulation (AFRSI) |  | Reinforced Carbon-Carbon (RCC) |
|  | Flexible Insulation Blankets (FIB) |  | Coated Nomex Felt Reusable Surface Insulation (FRSI) |
|  | Low-temperature Reusable Surface Insulation (LRSI) |  | High-temperature Reusable Surface Insulation (HRSI)
<i>White trails when heated</i> |

SCIENCE SHIP

Being a very small team of artists (variously between two and four), sometimes time constraints necessitate a different process for creating assets. For the science ship, due to the lack of a concept artist at that moment in production, these ships were entirely designed from start to finish by a 3D artist.

The intention behind these ships was to take inspiration from submarine designs and add measuring instruments.

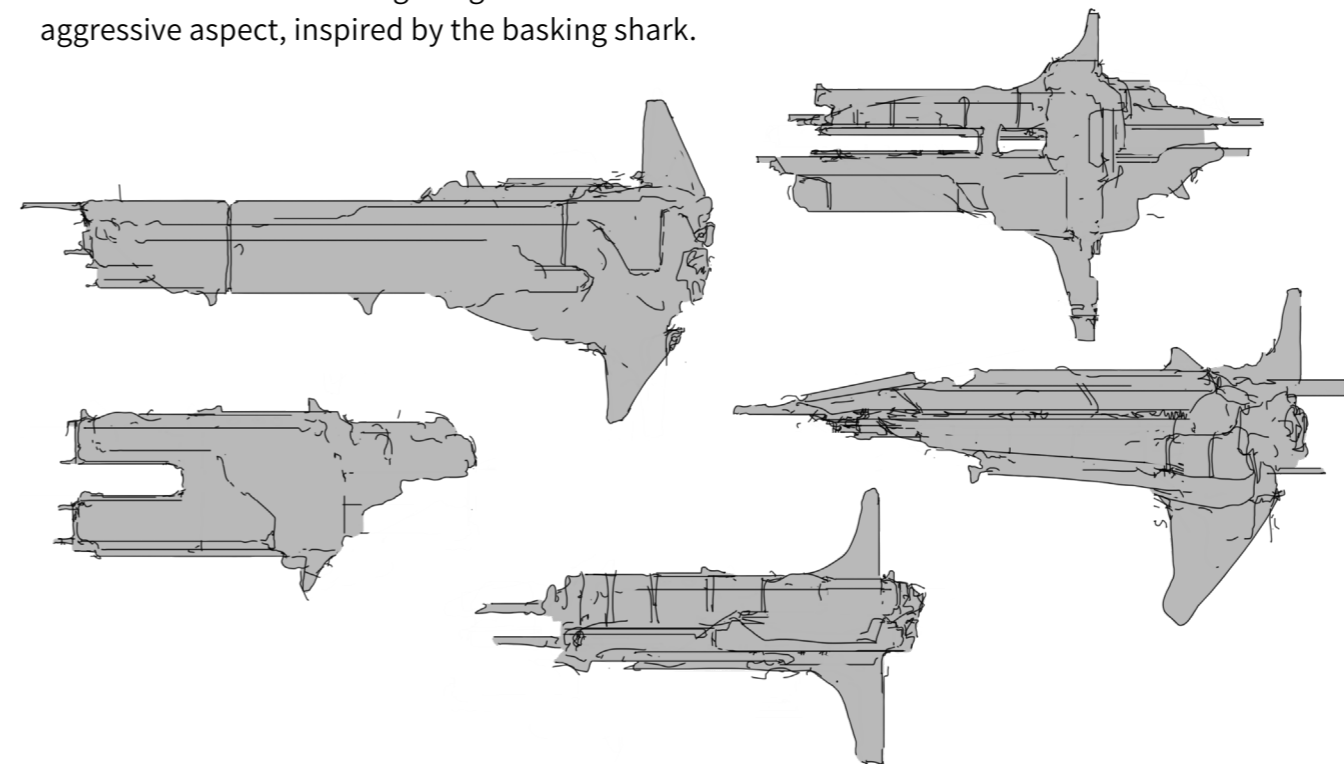


Science Ship 3D models, Arthur CHAMEROIS

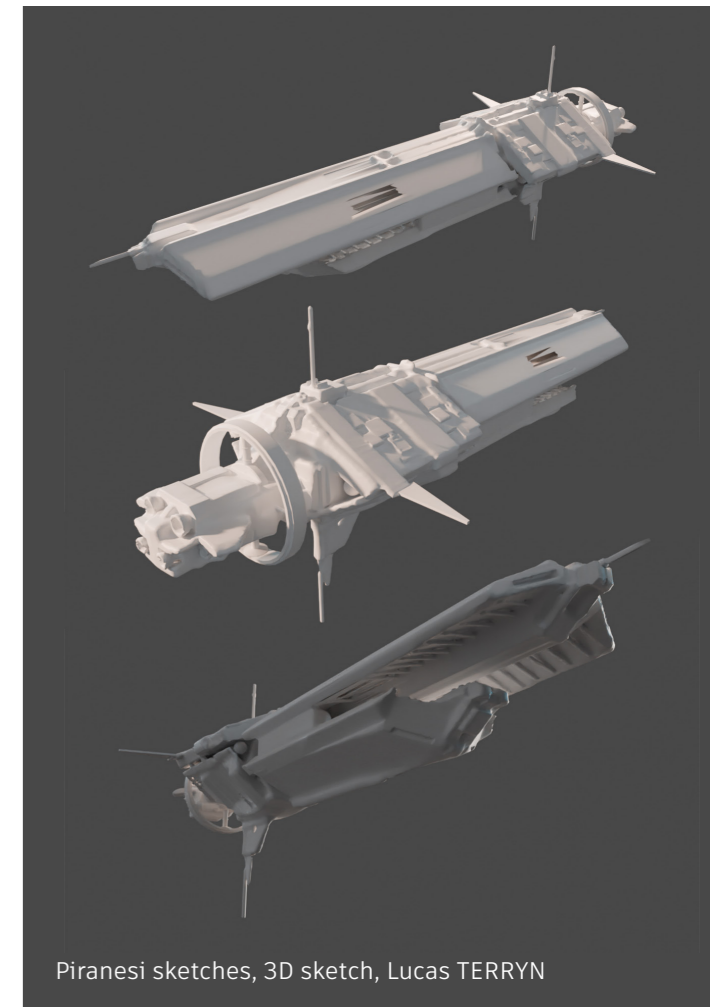
THE PIRANESI

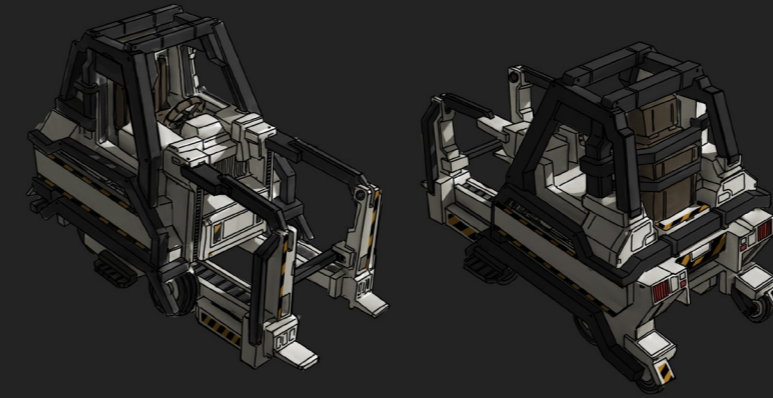
Controlled by a P.A. gone mad, the Piranesi is half ship, half digital creature.

We chose to orient its design to give it an animalistic and aggressive aspect, inspired by the basking shark.

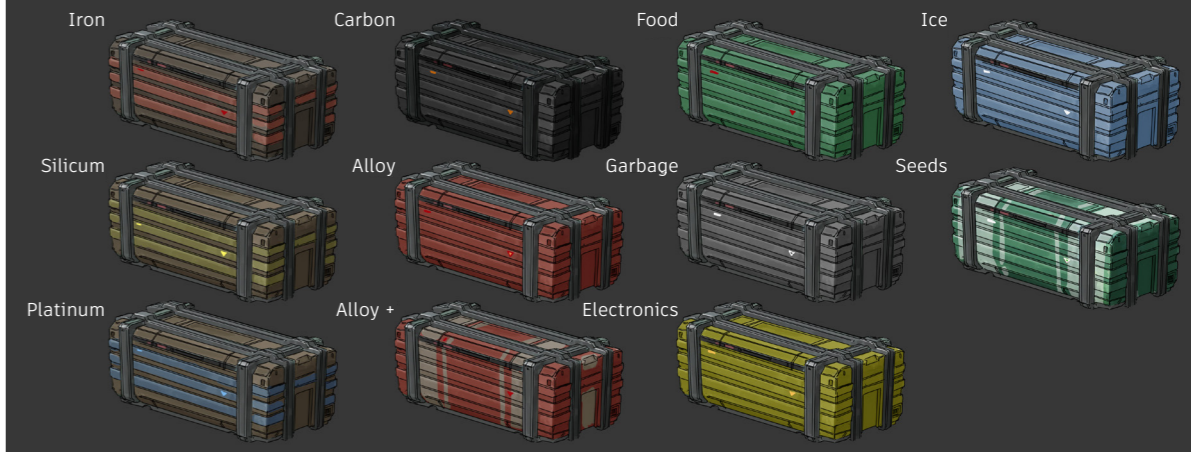


Piranesi sketches, 3D sketch, Lucas TERRY





Transporter concept, Lucas TERRYN



Early resources concept, Lucas TERRYN

EVA suit, Lucas TERRYN



Drone concept, Julien PLASSE



CHAPTER 4 CHARACTERS



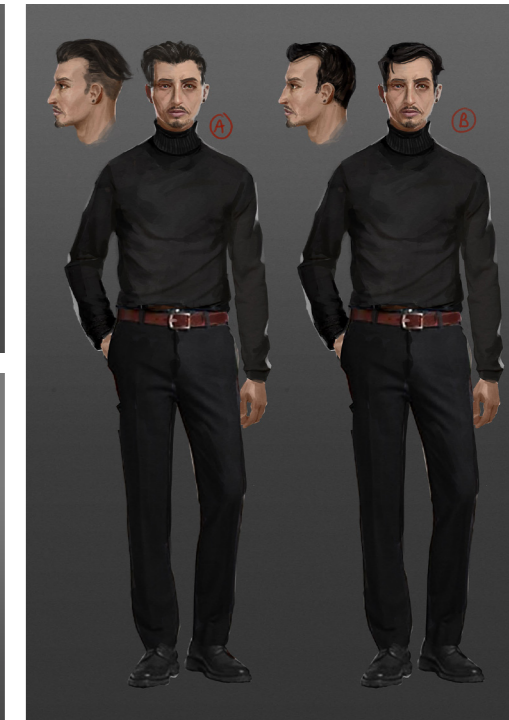
Portrait, Elisa KNOPP



Early explorations, Lucas TERRYN



Portrait exploration, Elisa KNOPP



Full body concept used for cutscenes, Lucas TERRYN

VANIR DOLOS

CEO AND OWNER OF DOLOS A.E.C.

Gender: Male Age: 36 Nationality: American

Vanir is an obvious reference to the most prominent tech and business gurus of our time: ambitious, disruptive, and with some sociopathic tendencies. He's also inspired by famous industry pioneers who built their success by creating amazing teams.

Vanir prides himself on his ability to recognise true genius, a trait which has allowed him to attract an impressive array of talented personnel to the company. Throughout DOLOS' recent history, he has also personally demonstrated an aptitude for making the right decisions during the most critical situations.

There is much more to Vanir than what you discover about him in the game, as is the case with all characters in IXION. They're designed to be at the intersection of the bright and dark elements of technological fantasy, a place where good intentions often lead to disaster for those at the bottom of the hierarchical pyramid.



Character variations, Elisa KNOPP

EMMA KLAIN

COMMUNICATIONS AND DATA EXPERT

Gender: Female Age: 53 Nationality: Canadian

Having spent years working as a senior analyst at some of the world's largest big data companies, Emma has developed a keen knowledge of communication and data collection methodologies.

She is also a regular contributor to THIRD EYE, a publication that discusses the principles and ethics of data management, surveillance and cyber security.

The idea behind Emma Klain's character was for her to embody the surveillance and data-collecting nature of DOLOS, while also being a vocal critic of the company's moral position.



Explorations, Elisa KNOPP



GIOVANNI BATTISTA

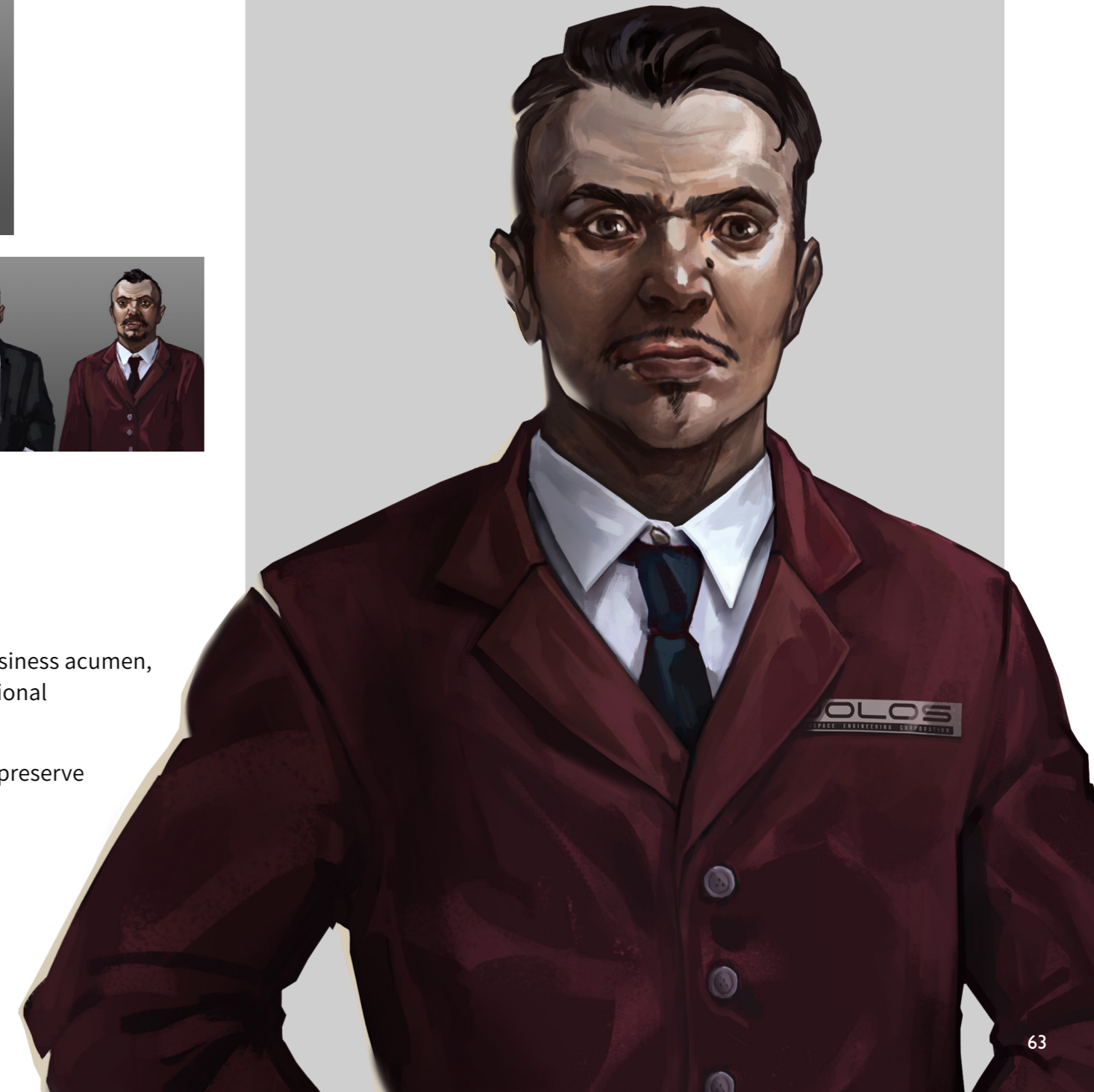
HEAD OF CRYONICS

Gender: Male Age: 38 Nationality: Italian

Possessed of exceptional foresight and a sharp business acumen, Giovanni launched the hugely successful multinational organization Blue Care at the age of just sixteen.

The cryogenic facilities employed by Blue Care to preserve the health of patients unable to receive treatment through conventional means have been further developed at DOLOS, and are a core pillar of the company's safety and containment protocols.

Battista is ruthless, ambitious and jealous, and unable to be gotten rid of easily.





Character variations, Elisa KNOPP

HENRI BARJAVILLE

PHILOSOPHER AND DOCTOR

Gender: Male Age: 76 Nationality: French

A talented artist, writer and philosopher, Henri Barjaville fulfils a unique advisory role within the Marduk Council: a radical thinker who believes that the reconciliation of science and spirituality will lay the foundations for a unified humanity and a brighter future. Henri's divergent perspectives have been widely discussed, and passionately debated, by political commentators, think tanks, and social media communities alike.

Henri Barjaville was created to embody the moral influence of technology and transhumanism, while also bringing in an element of mysticism. Visually, he needed to look sharp, ruthless, but talented.

Most of Henri's philosophy is freely inspired by Spinoza's ethic.



Character explorations, Elisa KNOPP

ABHINAV MUNCHI

HEAD OF BIOMEDICAL AND PSYCHOLOGY

Gender: Male Age: 55 Nationality: Indian

After founding Panacea – the most widely consulted online medical website in history – Dr. Abhinav Munchi was brought onto the Marduk Council to take the lead on projects combatting global health crises resulting from Earth's collapsing ecosystems.

The idea behind Munchi was to embody medical technology and enhancements. Inspired by excessive transhumanism, he believes that the first human to live one thousand years has already been born.



Portrait, Elisa KNOPP



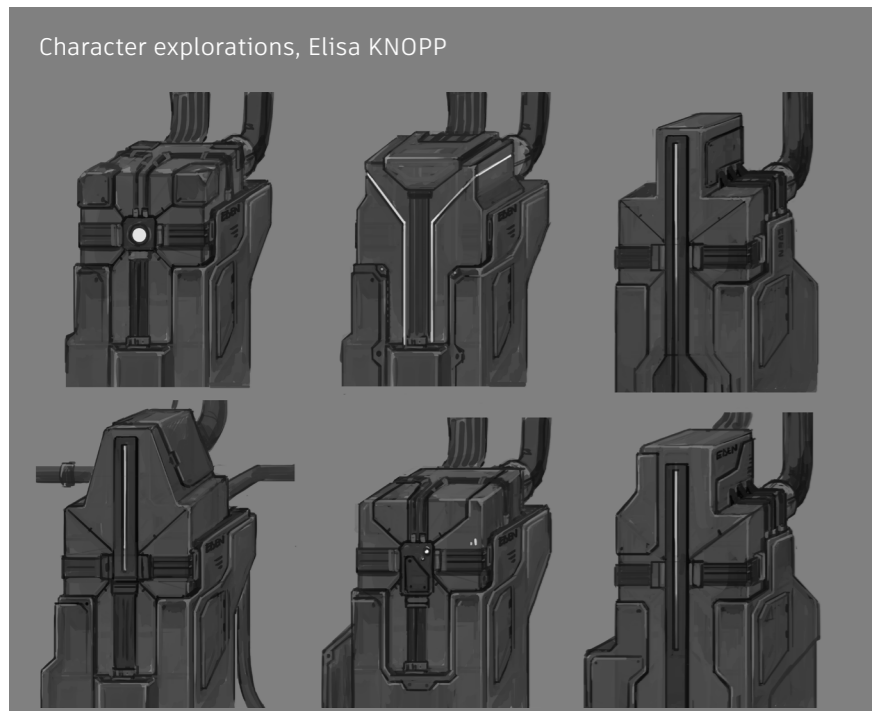
EDDEN TIQQUN'S P.A.

Age: 8 Affiliation: DOLOS

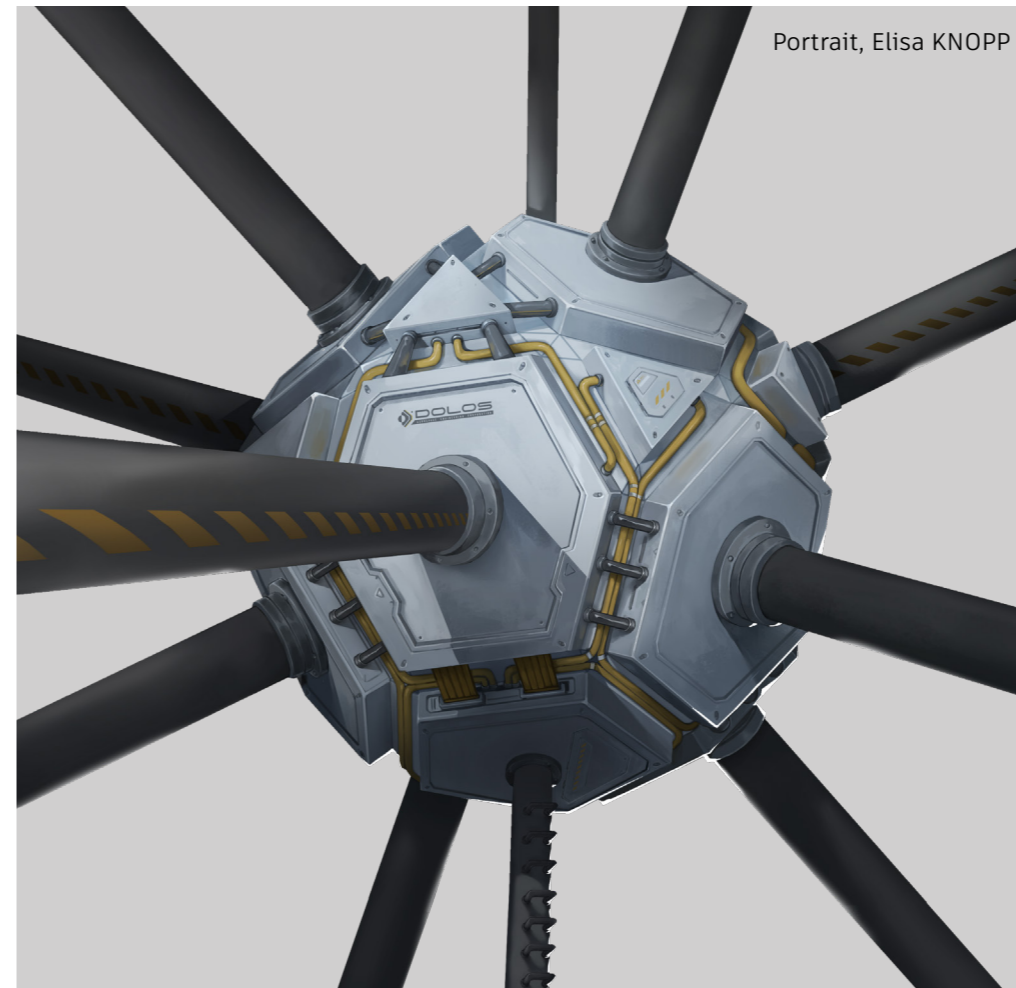
P.A.s are variations on the classic artificial intelligence theme. Each is designed to assist humans with specific cognitive profiles. There is potential, however, for a P.A. to be more efficient; using a series of psychological, medical and genealogical tests and studies – along with data analysis of online behavior – a P.A. could be designed for a specific person rather than a cognitive type.

Edden has been constructed from the psychological profile of a single human being whose identity is kept secret. She has the ability to both show information to, and keep information from, the Tiqqun's Administrator, and is deeply loyal to DOLOS.

Character explorations, Elisa KNOPP



Portrait, Elisa KNOPP

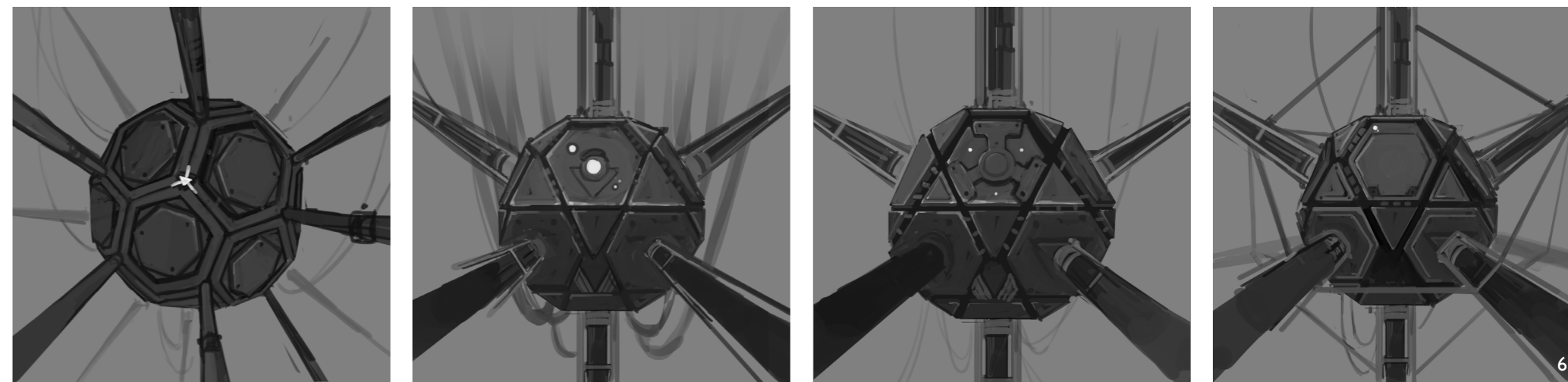


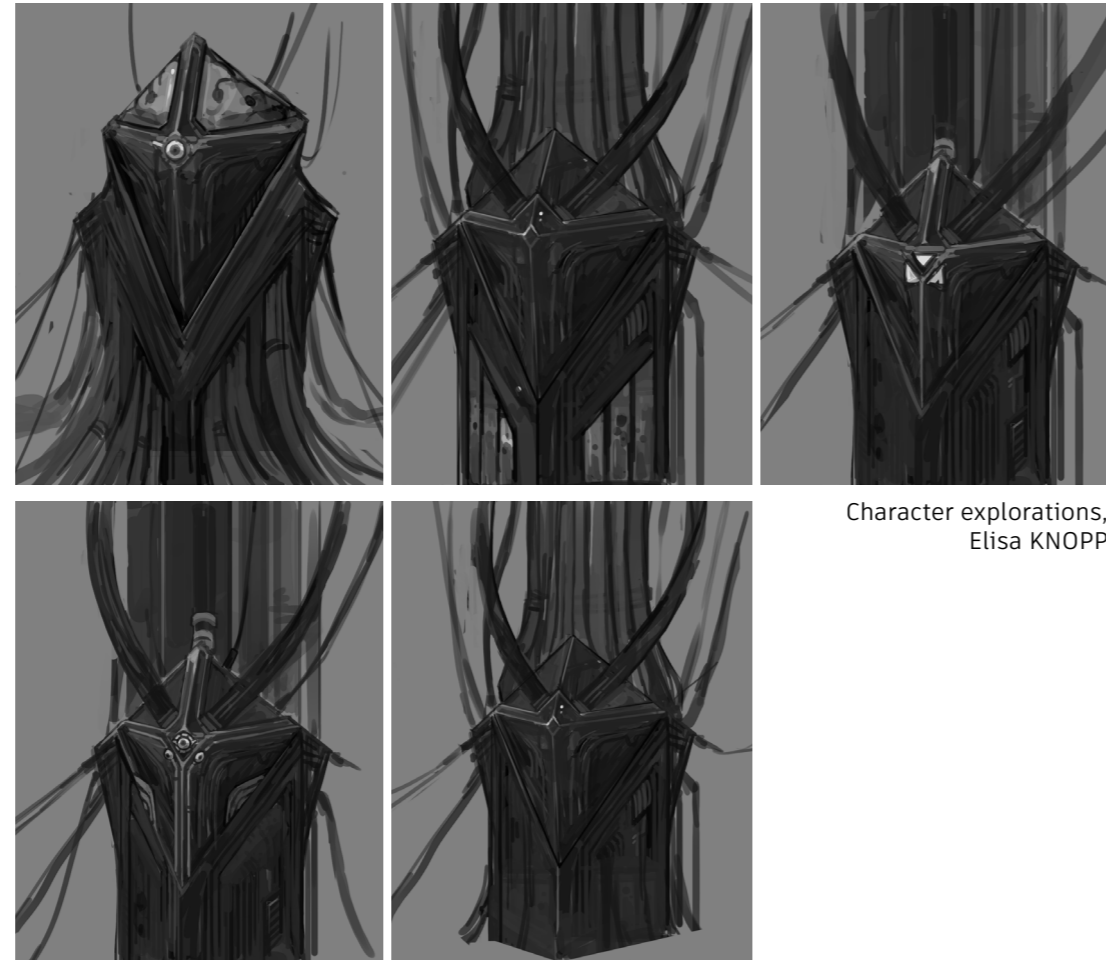
VALHALLA PROTAGORAS' P.A.

Age: Unknown Affiliation: DOLOS

More developed than Edden, Valhalla is the last P.A. built by DOLOS. In reality, however, they're much more than that; Valhalla is one of the few rare devices capable of housing a digitalised human psyche.

Character explorations, Elisa KNOPP





Character explorations,
Elisa KNOPP

Portrait, Elisa KNOPP



AGORA OF THE 3RD GENERATION LEADER OF THE NEW HUMAN HOME

Gender: Agender Age: 107 Origin: Born in space

Agora is the bioengineered leader of the Ashtangites. Designed to have a selective ego and empathy, Agora leads their people towards a balanced future. As a result of the heavy genetic manipulation the Ashtangites subjected themselves to after they left Earth, Agora's body is capable of photosynthesis and several other advanced biological functions.



Character explorations, Elisa KNOPP 69

NARAKA PIRANESI'S P.A.

Age: Unknown Affiliation: DOLOS

A P.A. built by the mysterious Black Market Society, very little is known about Naraka, but he appears to be as advanced as Valhalla. The idea behind this concept was to have a much more symbolism-heavy and dark version of a P.A.; we wanted to approach P.A.s in the same manner as human characters in terms of variation and theme.

Portrait, Elisa KNOPP

INHABITANTS OF THE TIQQUN

BUILDERS



EMPLOYEES



POLICE



EXPERTS



INHABITANTS



FIREFIGHTERS



WORKERS



SCIENTISTS

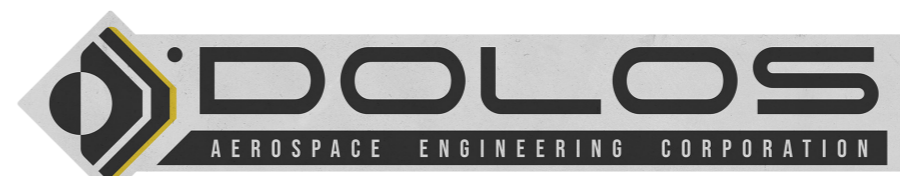
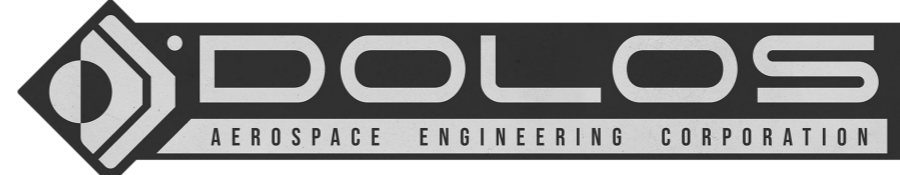
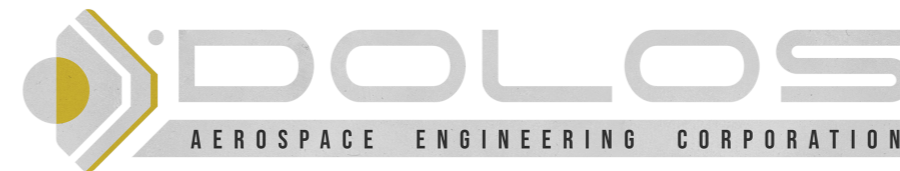


Character concept for the Tiqqun's citizens, Lucas TERRYN

LOGOS

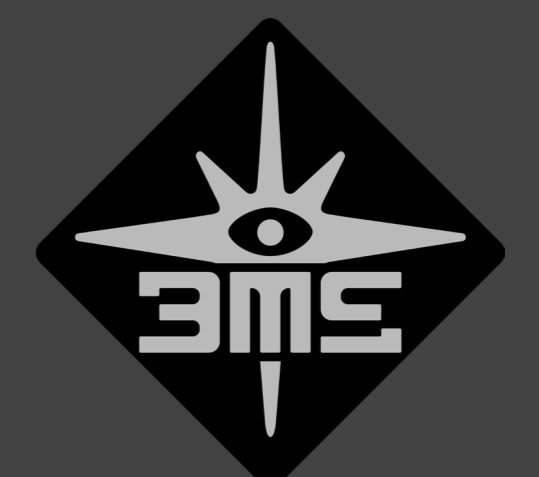


United Nations logo, Arthur CHAMEROIS

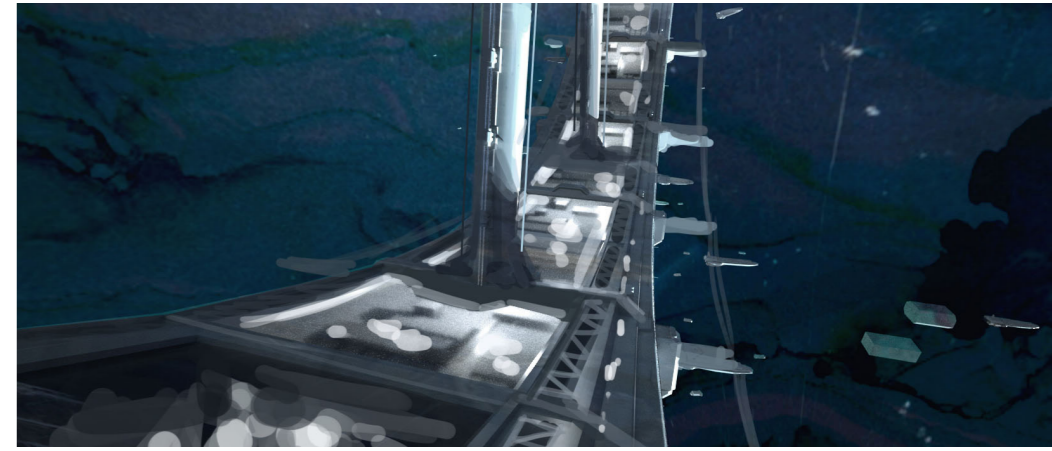
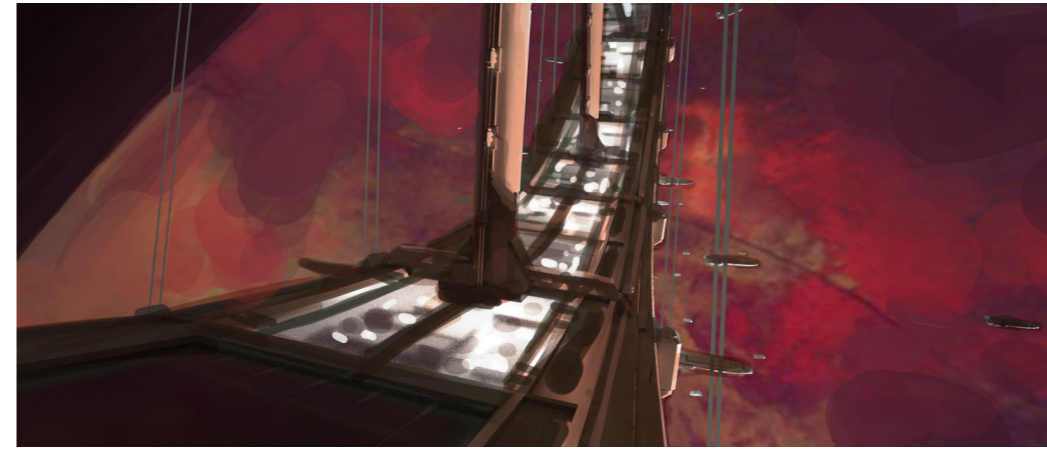
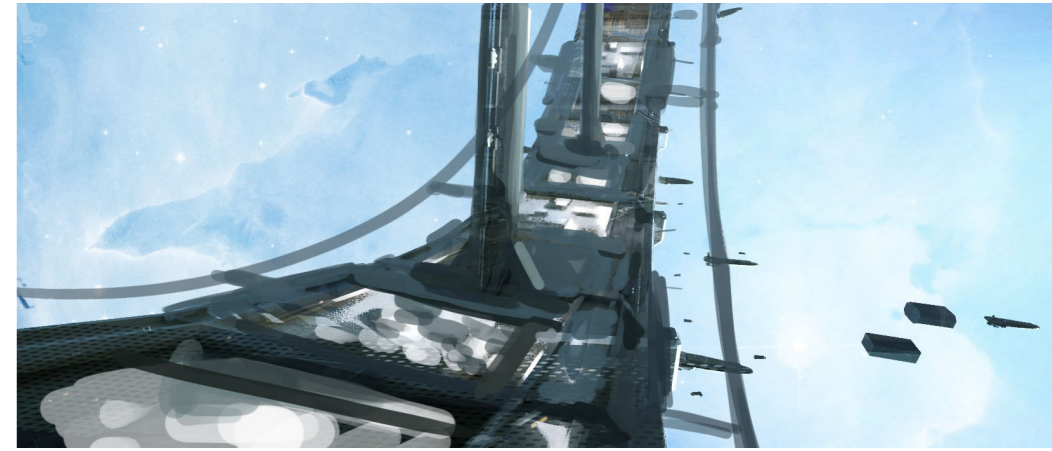
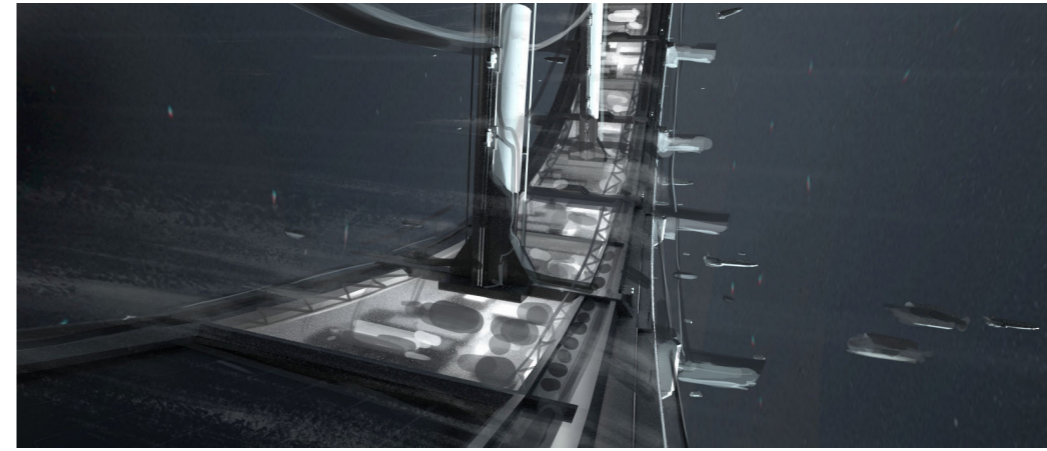


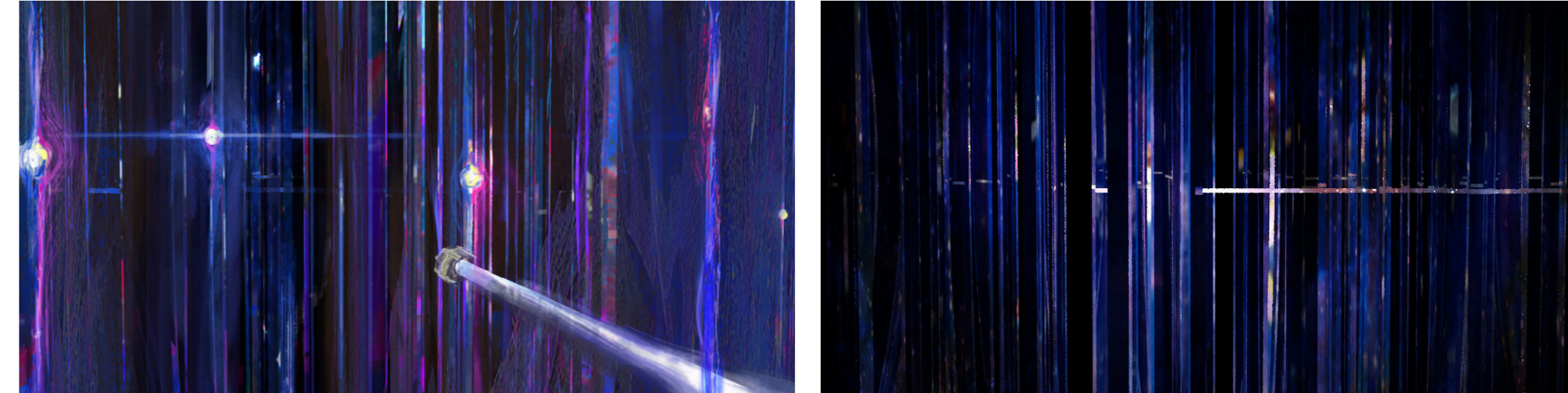
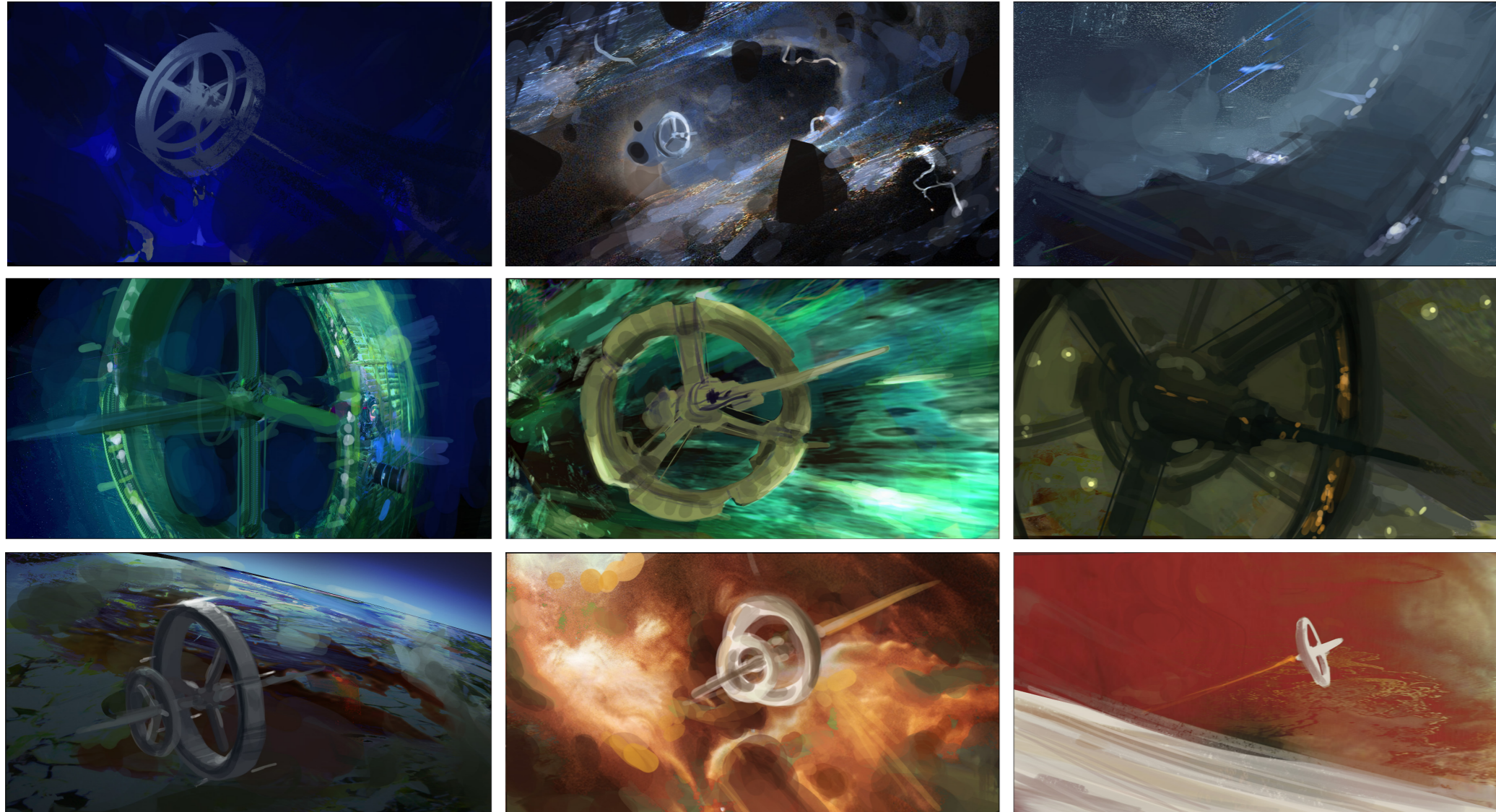
DOLOS logos, Arthur CHAMEROIS/Lucas TERRYN

Black Market Society logos, Arthur CHAMEROIS



CHAPTER 5
SPACE





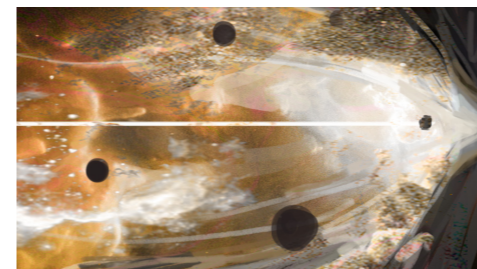
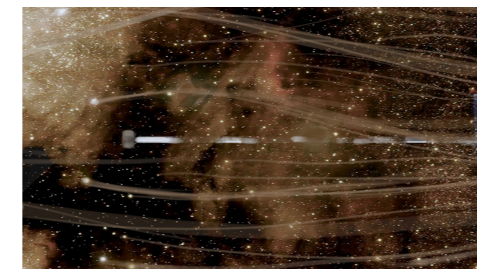
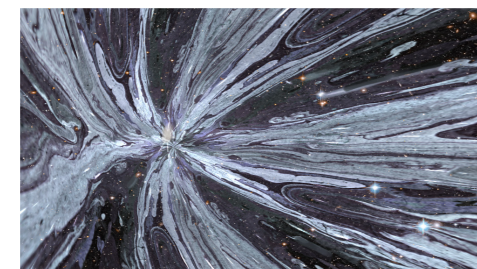
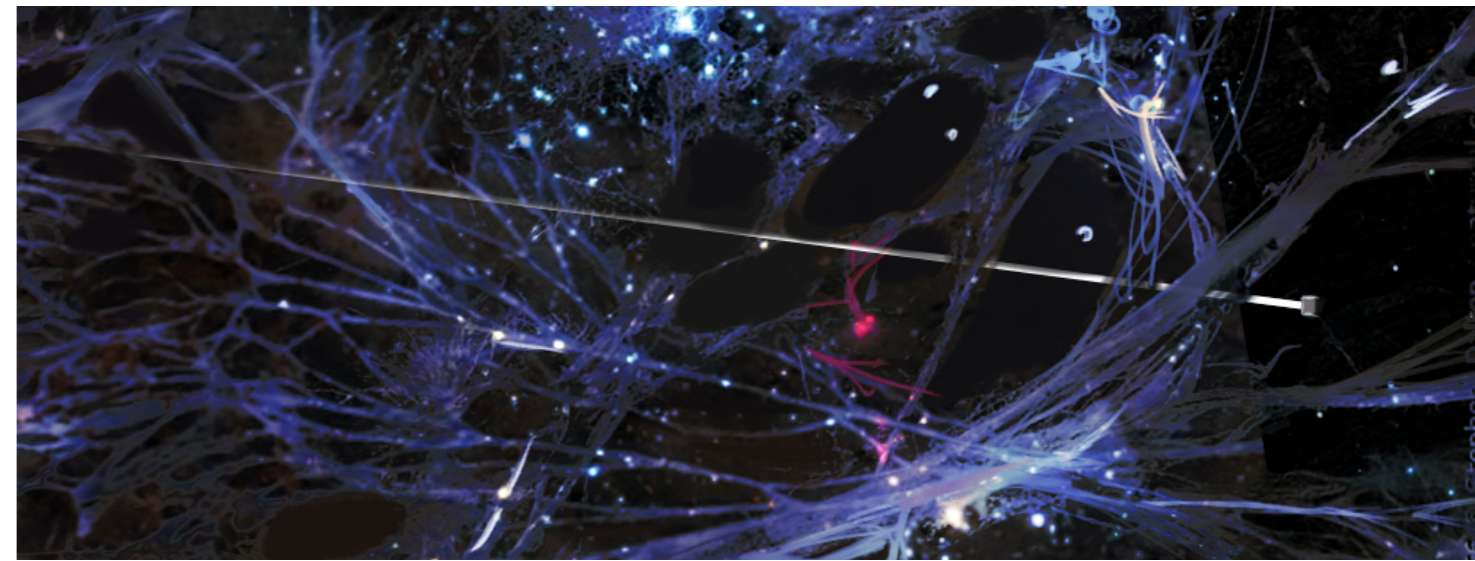
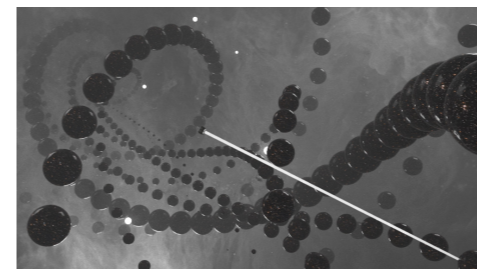
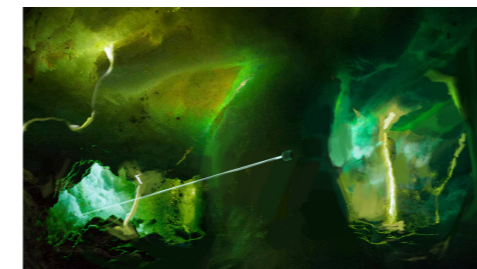
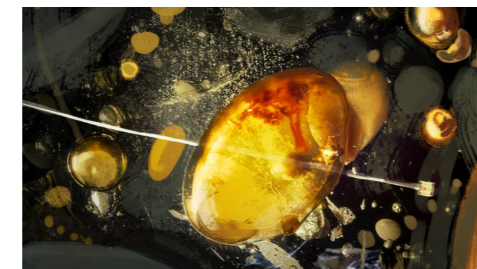
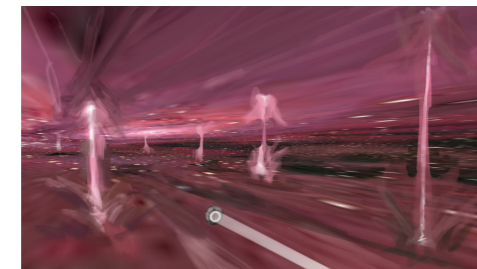
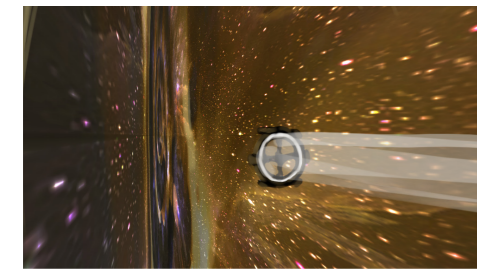
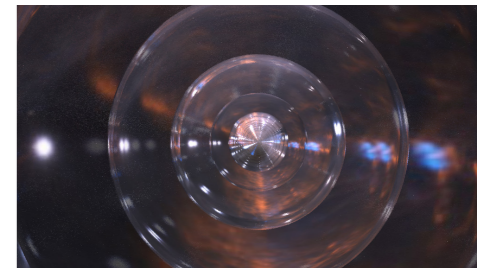
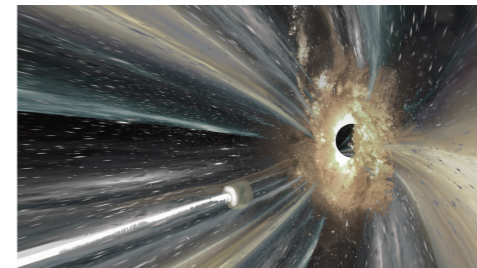
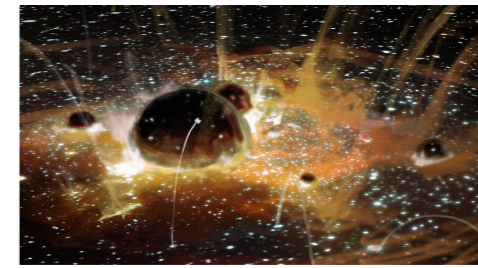
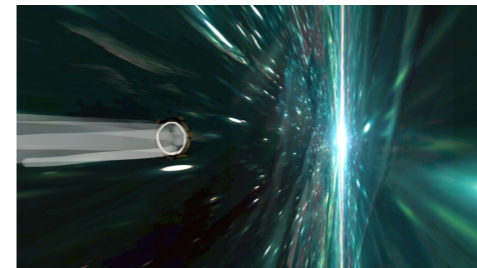
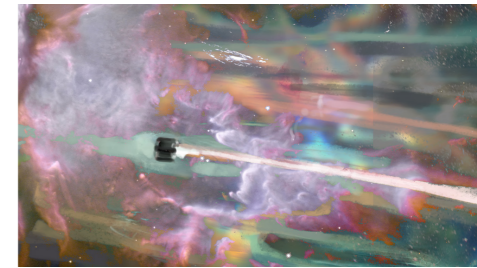
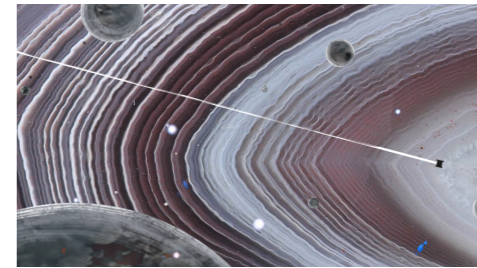
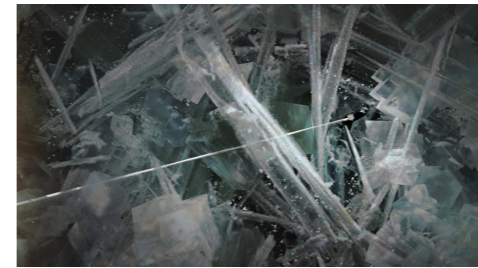
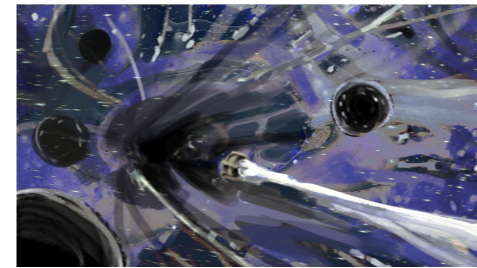
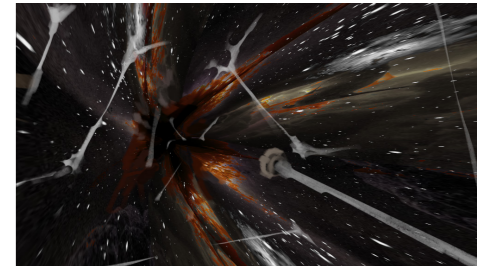
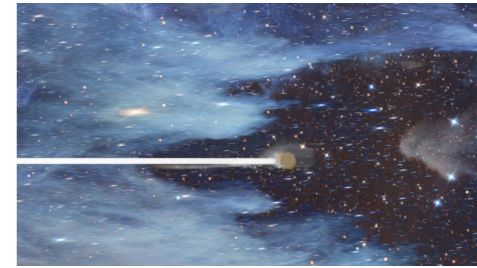
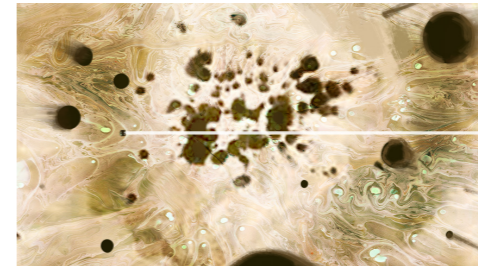
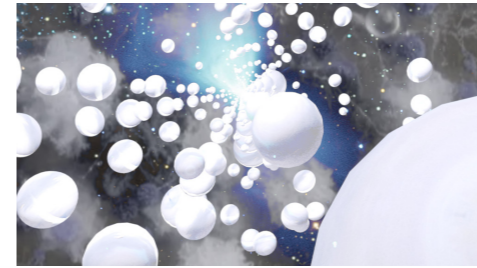
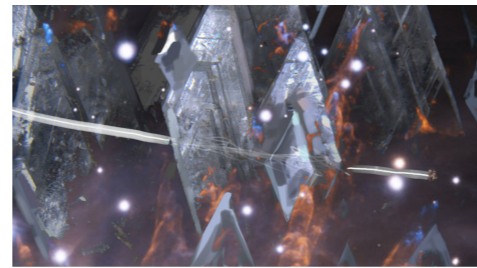
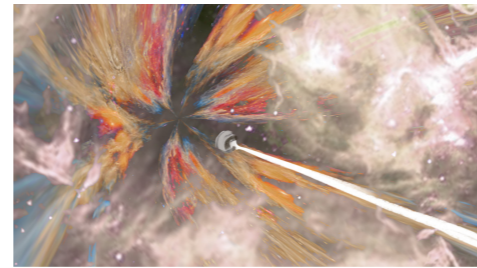
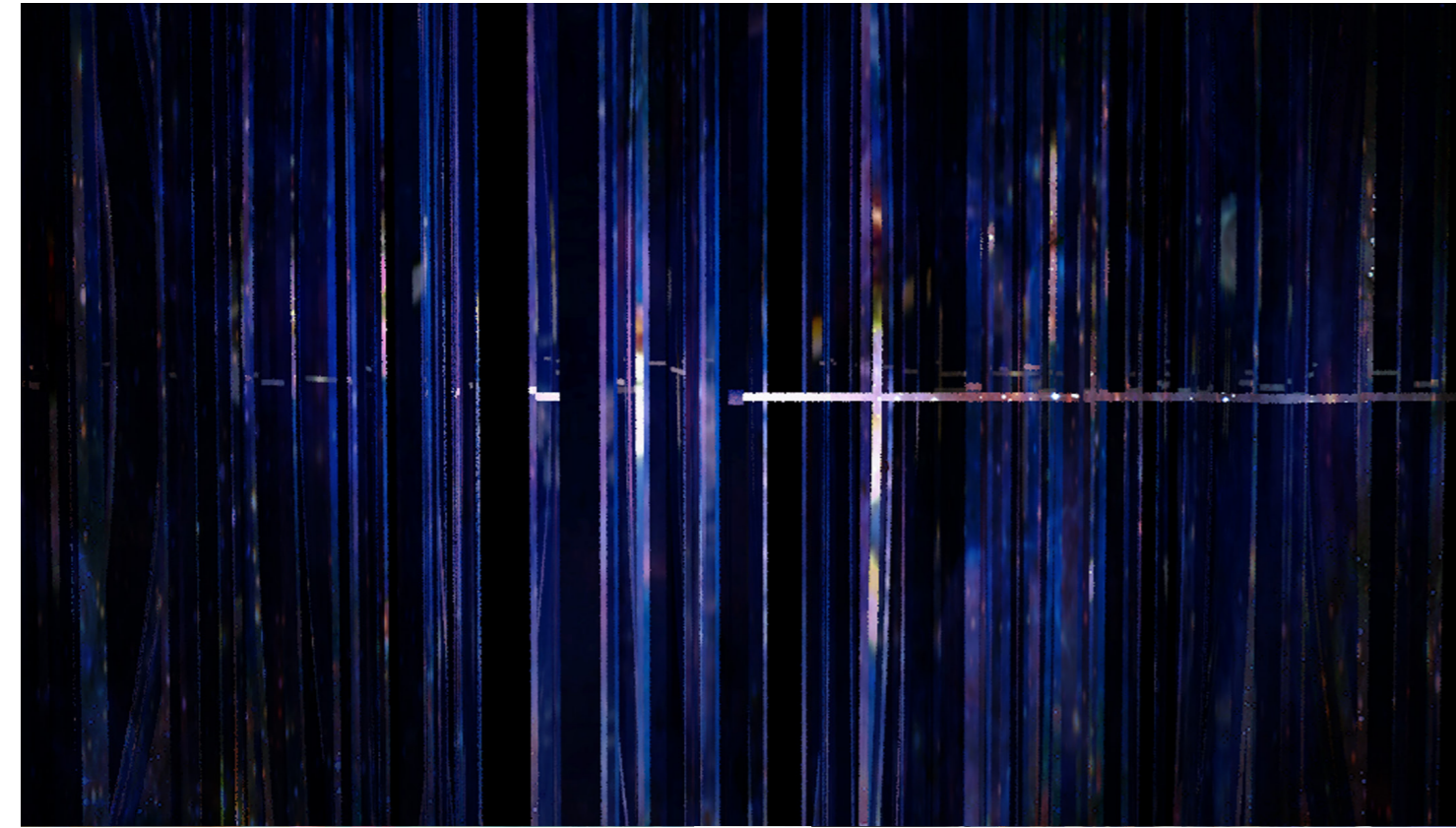
Final VOHLE jump concept, Lucas TERRYN

SELF-SIMILAR SPACE

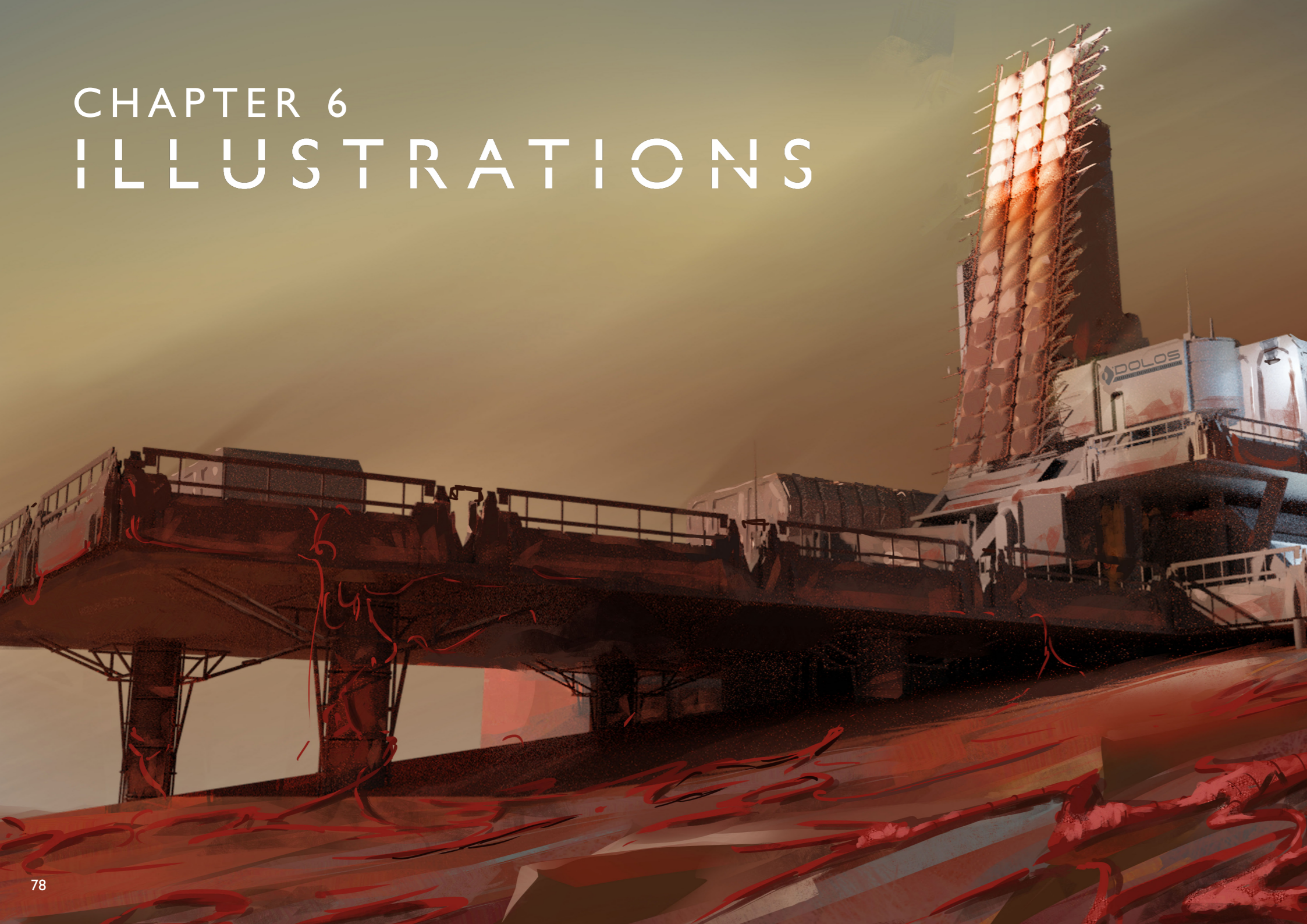
The Tiqqun's VOHLE Engine utilises a fictional particle known as the Fraüs Tachyon to exploit the undulatory properties of matter, allowing the station to relocate across vast stellar distances by crossing the threshold of 'undulation zero' – otherwise known as self-similar space.

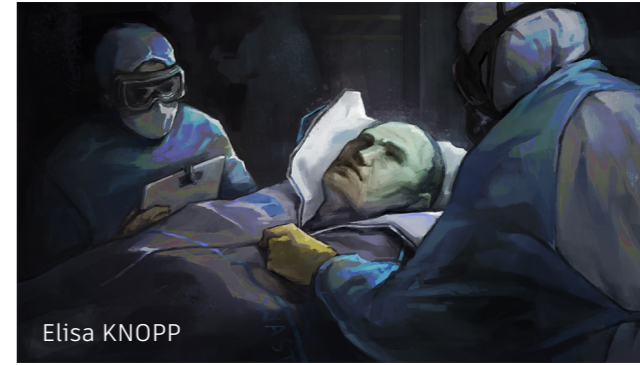
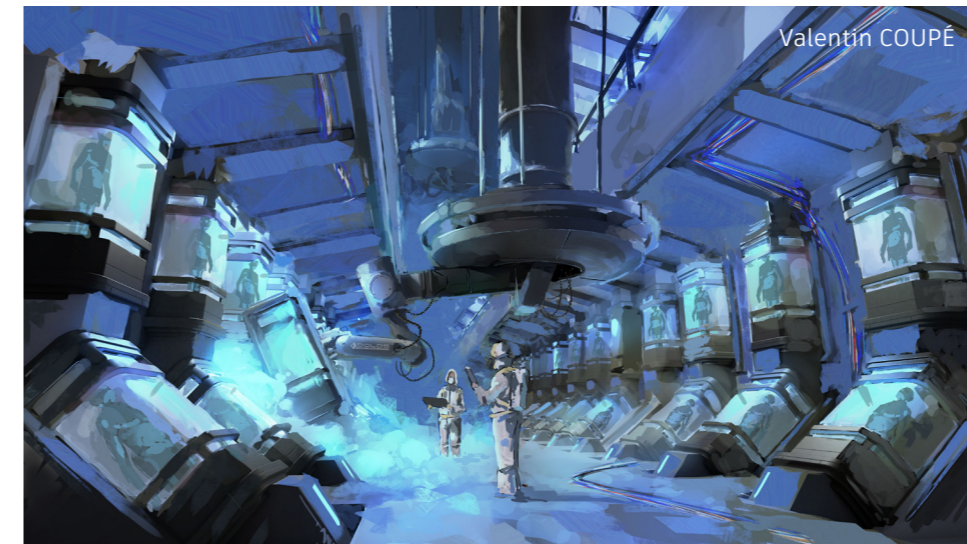
Representing self-similar space graphically was a very interesting challenge. Our goal was to create a representation that was visually different from what we are used to seeing in other science fiction works. Nevertheless, the space travel sequence of *Interstellar*, as well as that of the *Foundation* series, served as inspirations for the space distortion you see in the game.

The following page shows different thumbnails used to find the desired effect. We considered abstract effects, fractals, crystals, clouds, and so on, until we finally settled on a representation of space in the form of light filaments.



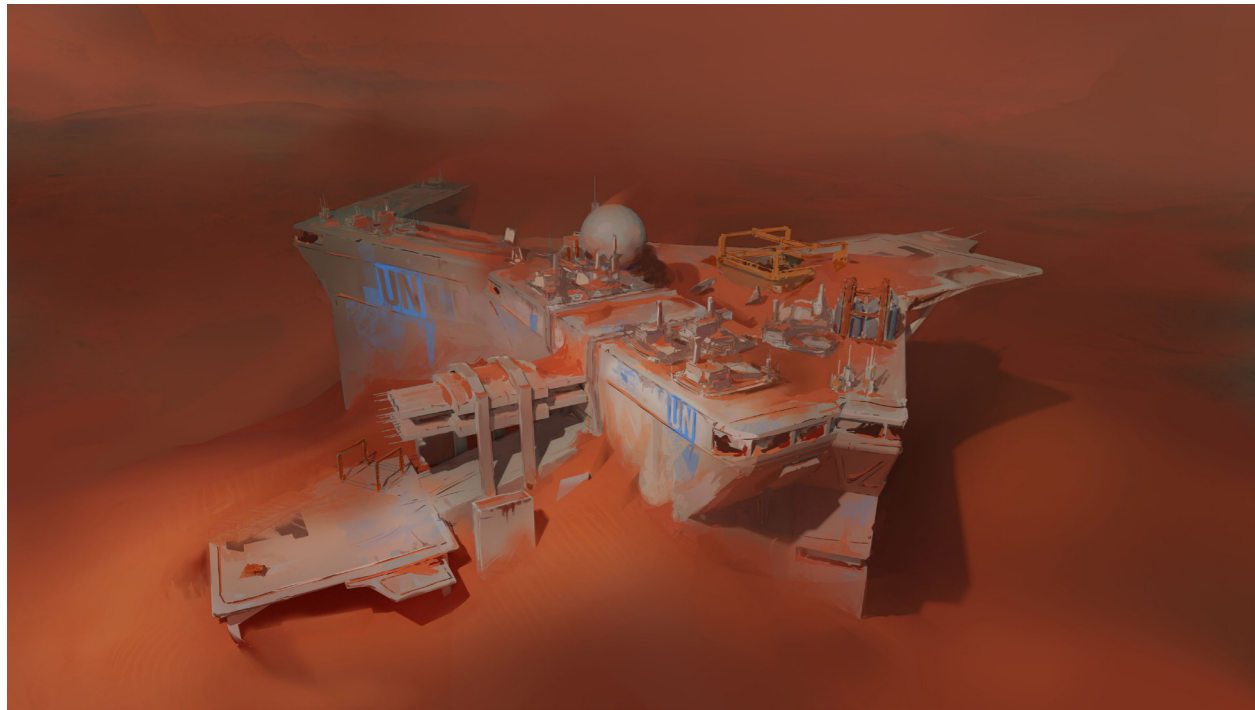
CHAPTER 6 ILLUSTRATIONS





Valentin COUPÉ





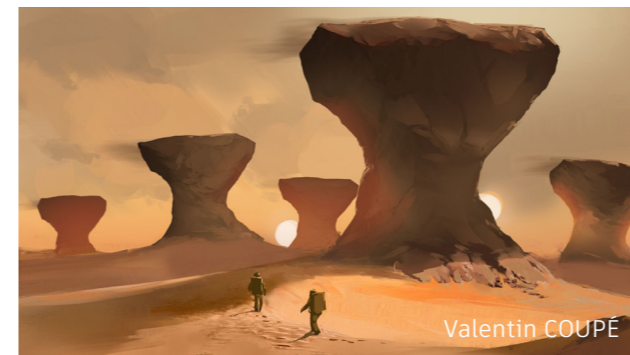
Valentin COUPÉ



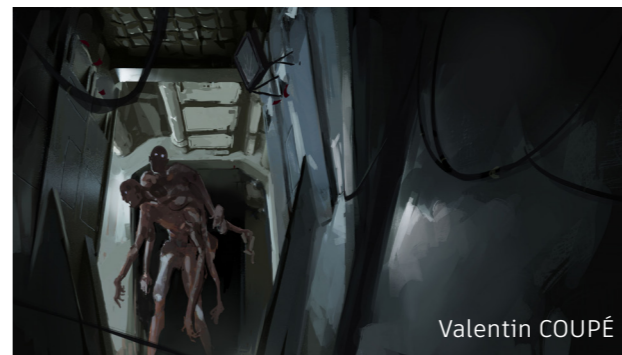
Valentin COUPÉ



Valentin COUPÉ



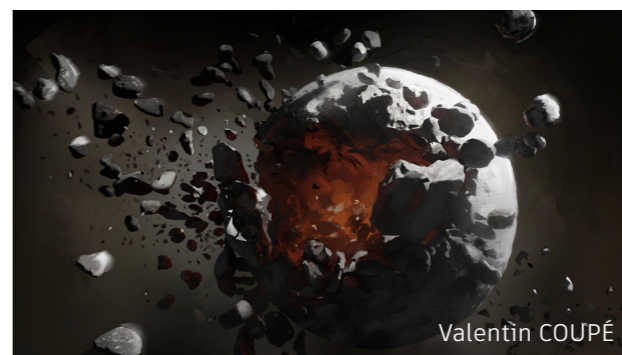
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Valentin COUPÉ



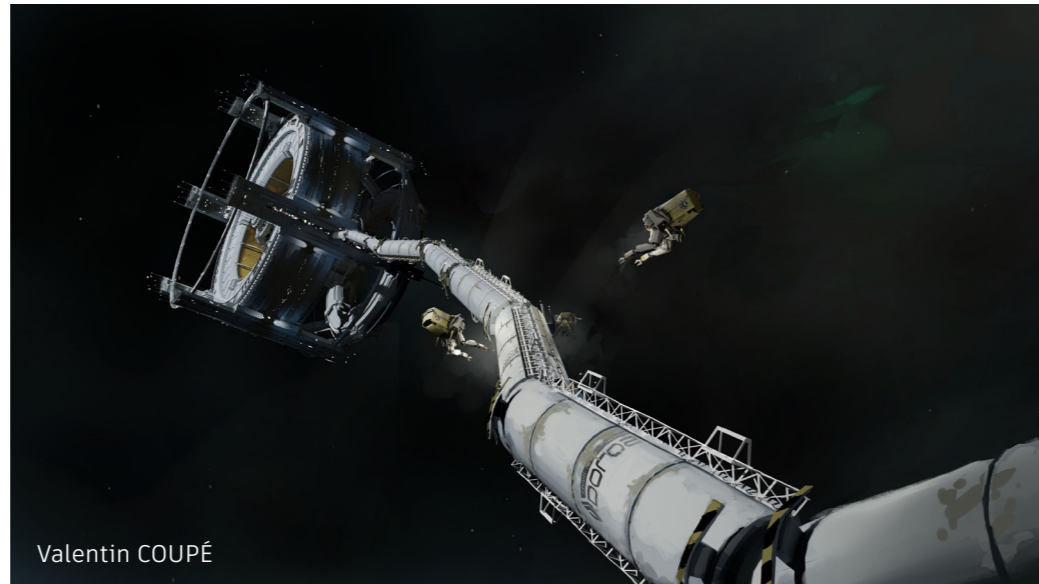
Elisa KNOPP



Valentin COUPÉ



Elisa KNOPP



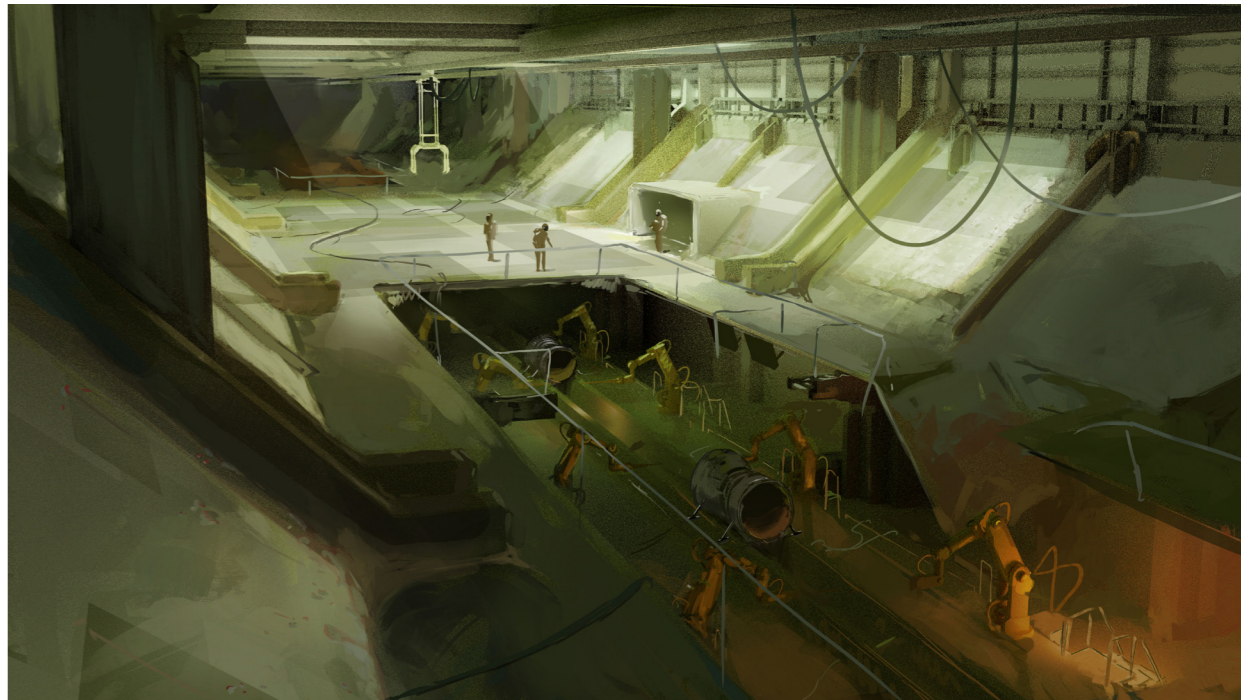
Valentin COUPÉ



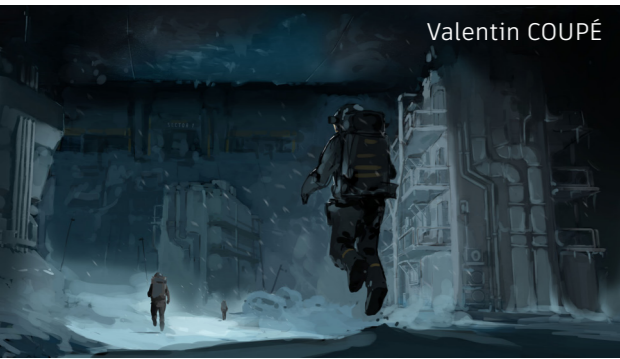
Valentin COUPÉ



Valentin COUPÉ



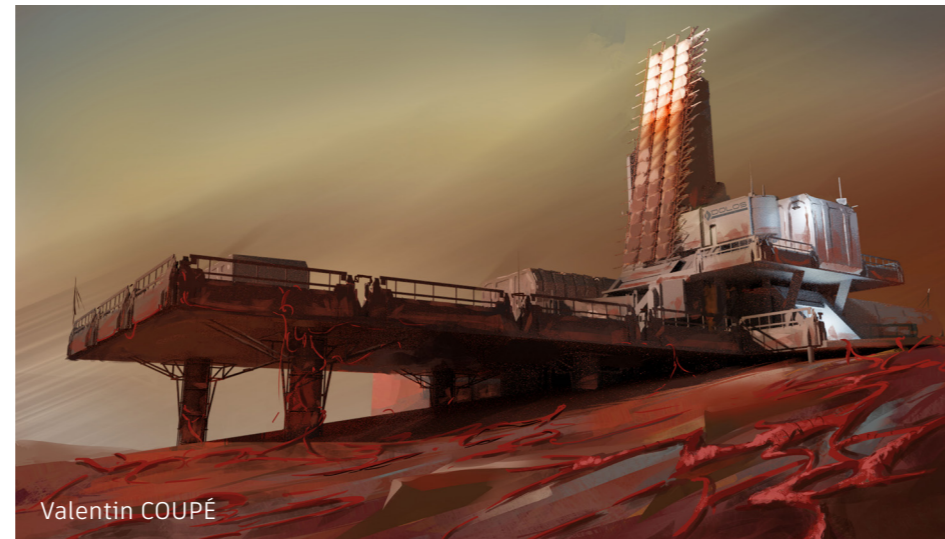
Valentin COUPÉ



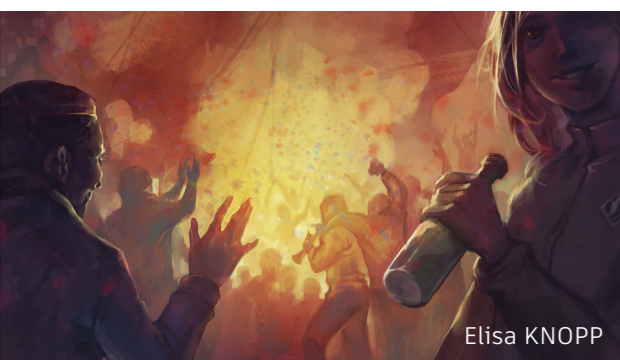
Valentin COUPÉ



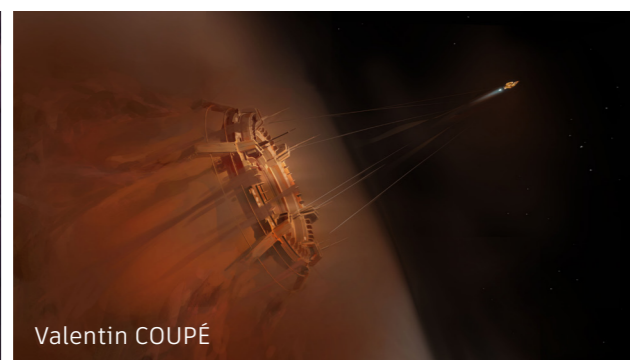
Valentin COUPÉ



Valentin COUPÉ



Elisa KNOPP



Valentin COUPÉ



Julien PLASSE/Elisa KNOPP



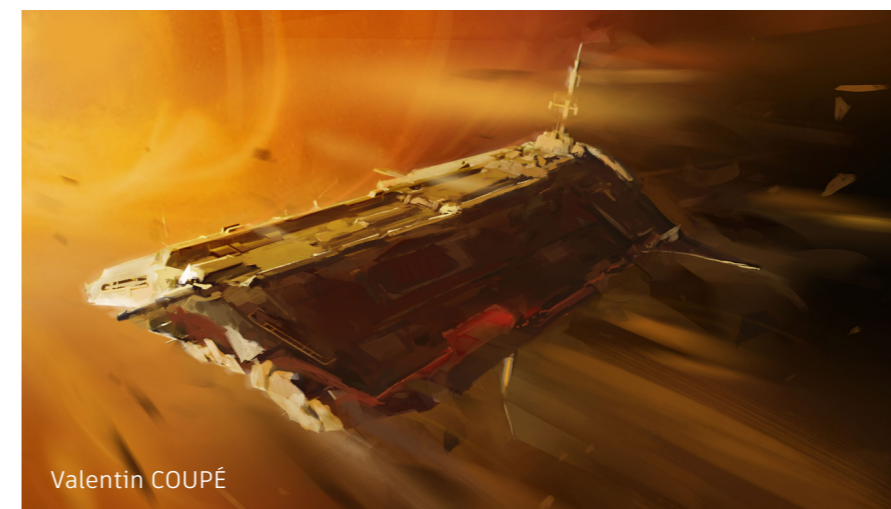
Valentin COUPÉ



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Elisa KNOPP



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Elisa KNOPP



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Valentin COUPÉ



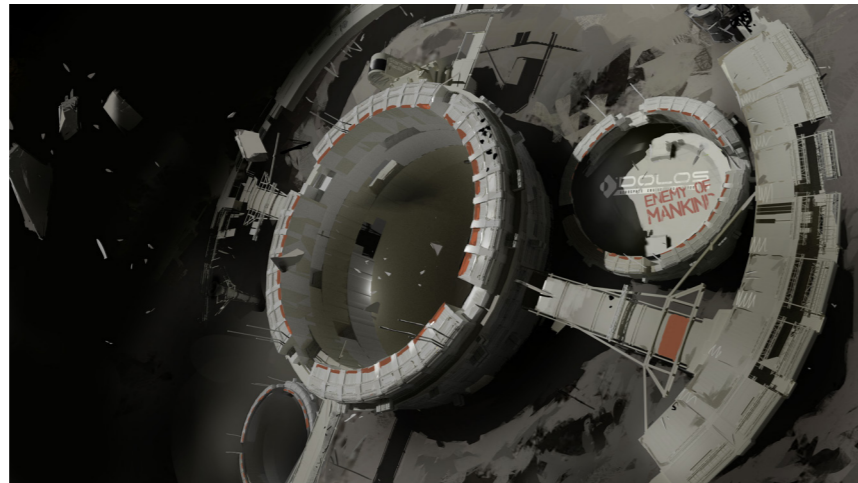
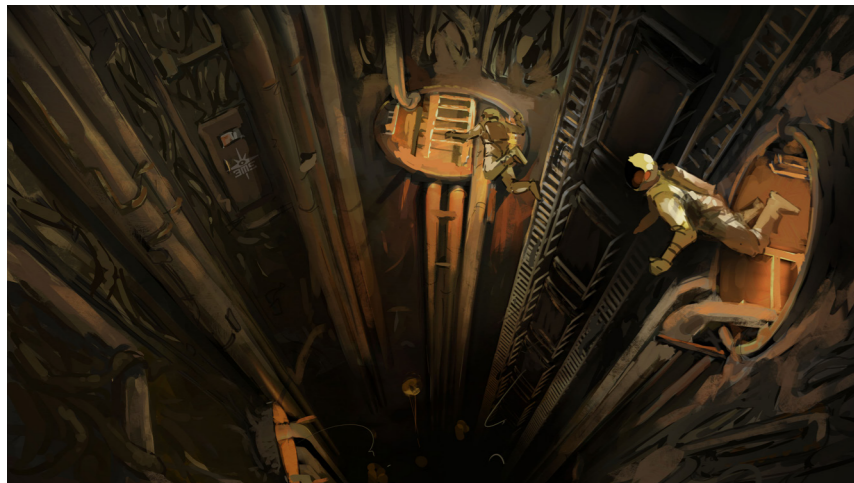
Elisa KNOPP



Valentin COUPÉ



Valentin COUPÉ



Valentin COUPÉ



Valentin COUPÉ



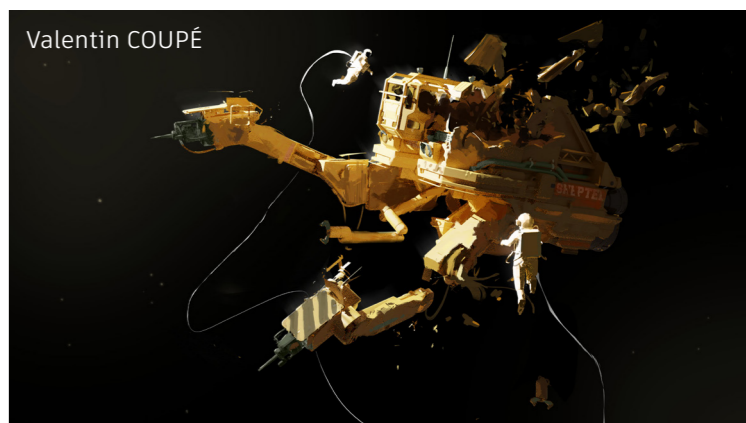
Valentin COUPÉ



Elisa KNOPP



Valentin COUPÉ



Valentin COUPÉ

CHAPTER 7 CUTSCENES



DOLOS European Spaceport concept, Lucas TERRYN



Paintover for opening cutscene shot, Lucas TERRYN

OPENING CUTSCENE

The opening cutscene was a challenge for the team, being the first time we produced an in-engine cutscene in-house. Several unique models had to be made with cinematic quality in mind; for example, there are two versions of the shuttle model, one for the cinematic and another for the gameplay.



Hatch opening concept, Lucas TERRYN



Cutscene launcher, Lucas TERRYN



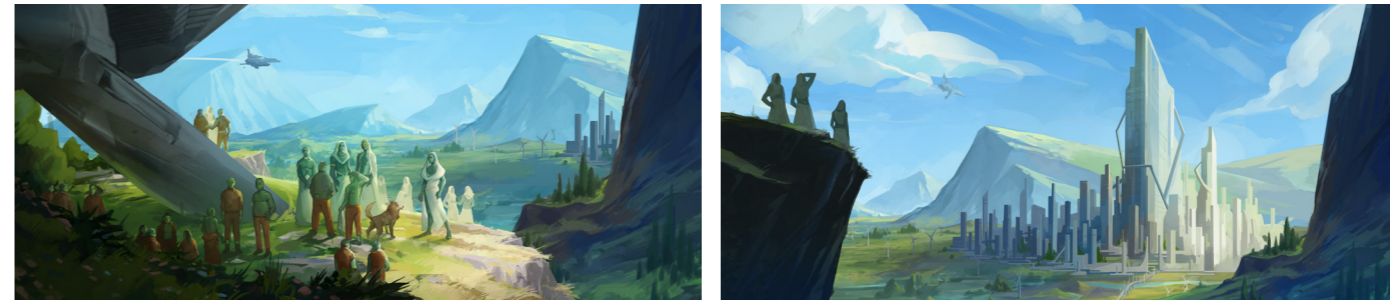
ENDING CUTSCENES

For the end of the game, we wanted to make a cutscene that reacted to the player's journey. For this we created endings in the form of frescoes, where several elements change according to choices made in events or the achievements of certain objectives.

Ending fresco with different variations for the city, Valentin COUPÉ



Ending fresco with the different shots, Elisa KNOPP

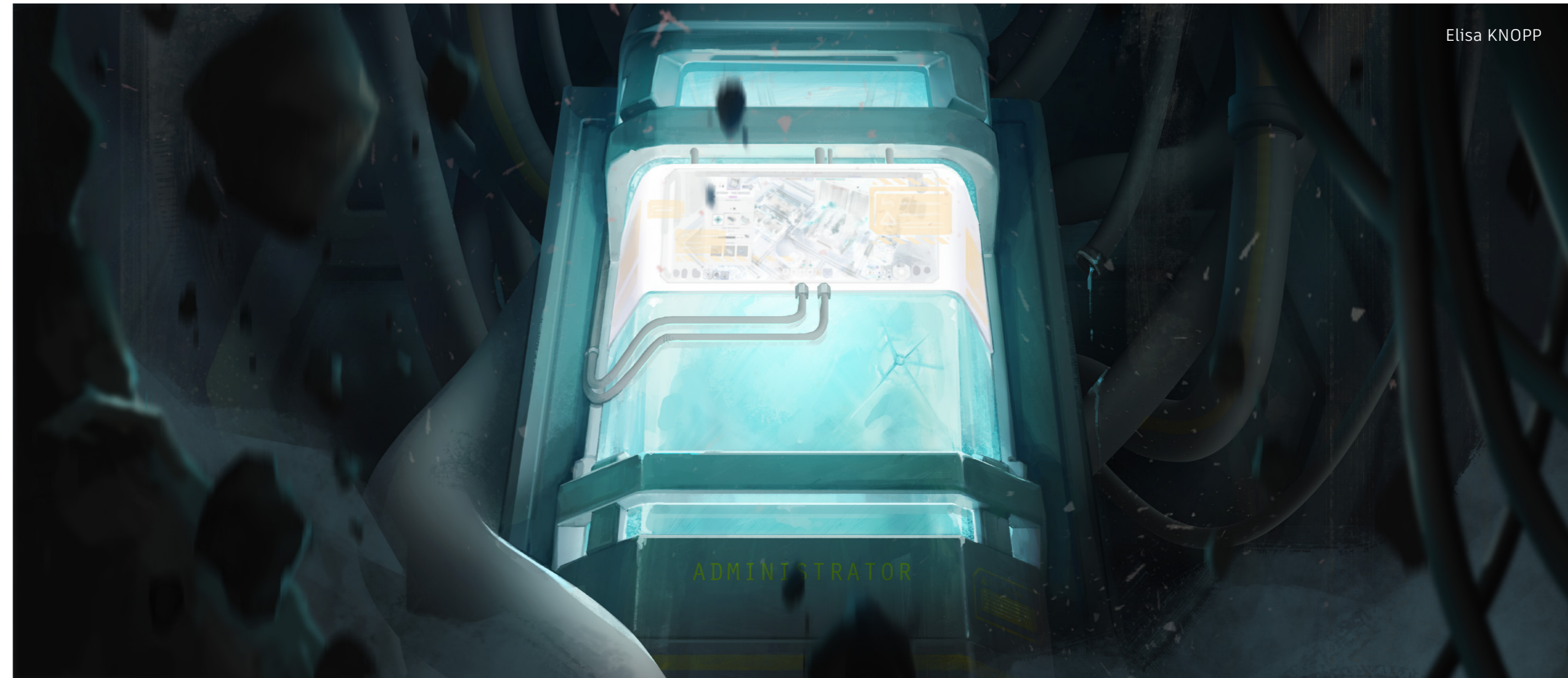




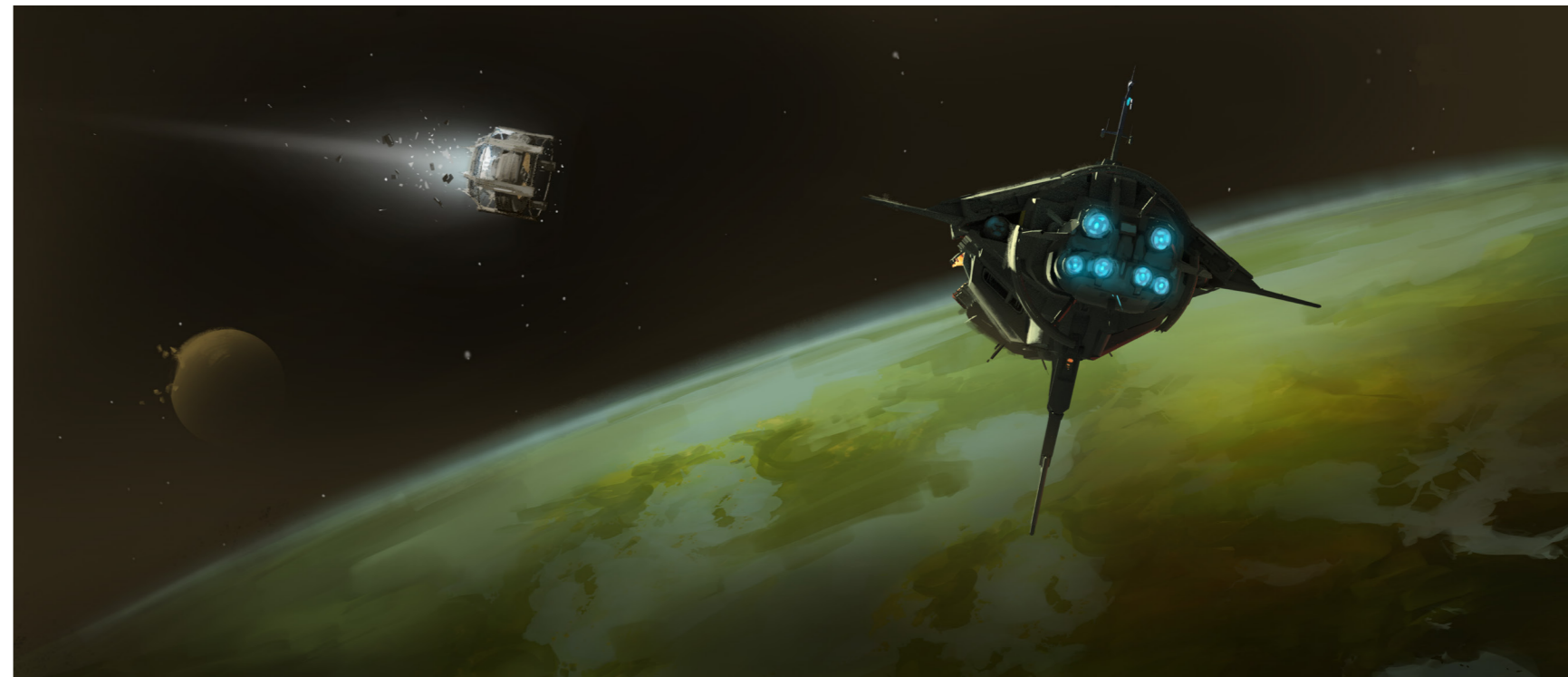
Valentin COUPÉ

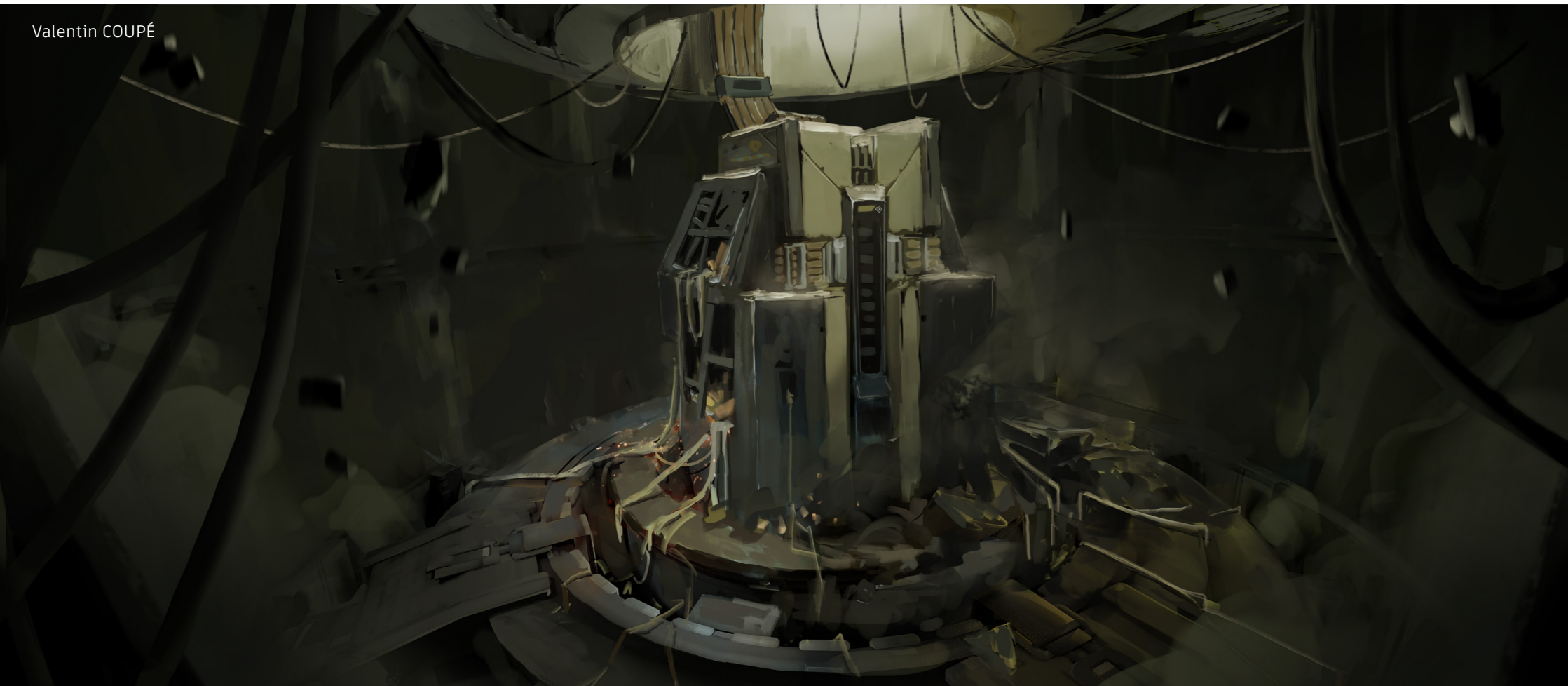


Here are some more illustrations of the ending cutscene, which you may (or may not) find at the end of your journey.



Elisa KNOPP





CREDITS

Lucas TERRYN – Art director, concept artist

Elisa KNOPP – Concept artist

Valentin COUPÉ – Concept artist

Tatiana BARBESOLLE – Concept artist

Julien PLASSE – Concept artist

Maël BRIFFA – 3D artist

Arthur CHAMEROIS – 4D artist

Anthony BARRITAUL – 3D artist

Laetitia MEYERFELD – 3D artist

Romane GARCIA – 3D artist



IN DOLOS WE TRUST