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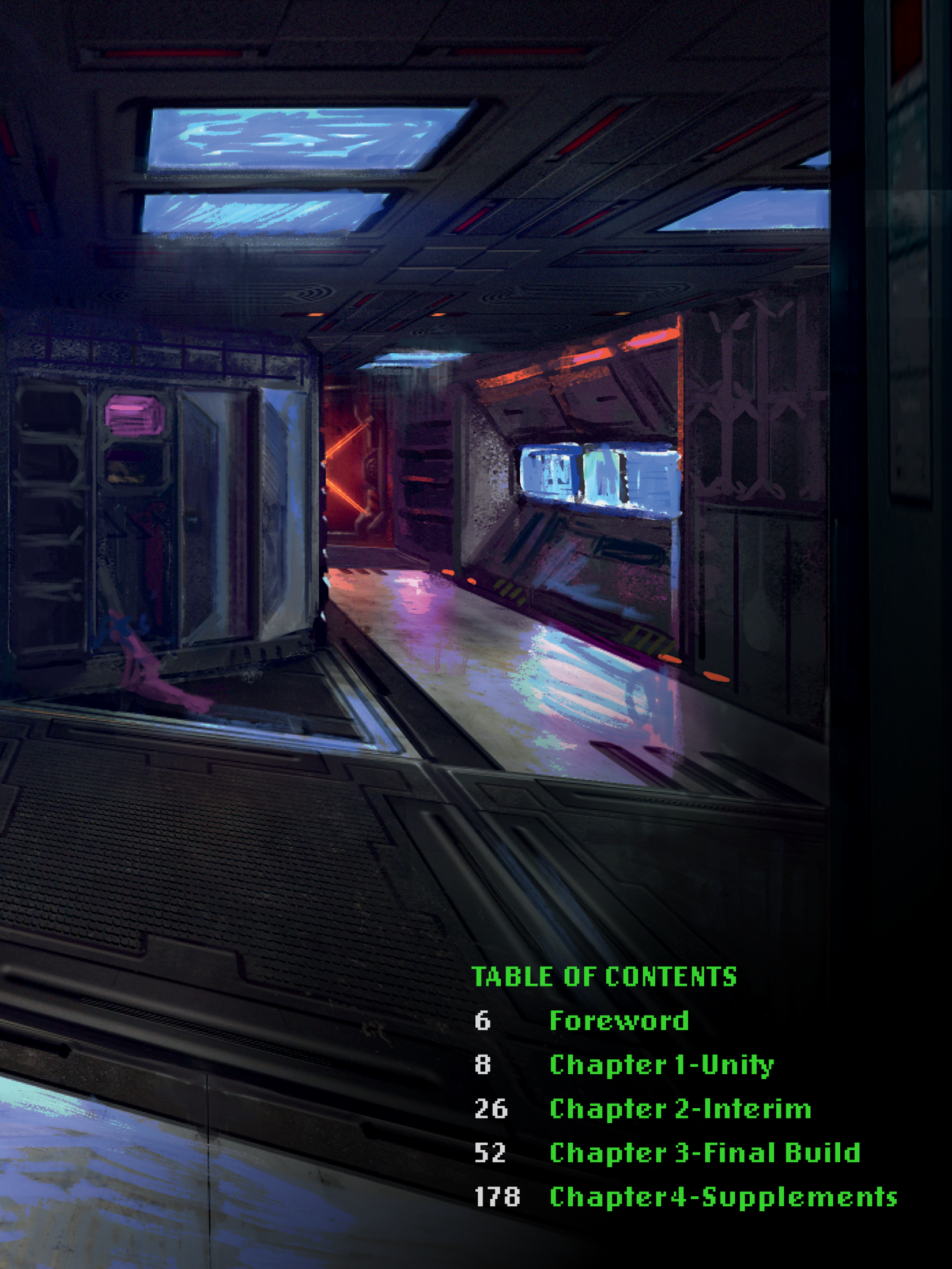

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FOREWORD

"I am drunk with this vision. God: the title suits me well."

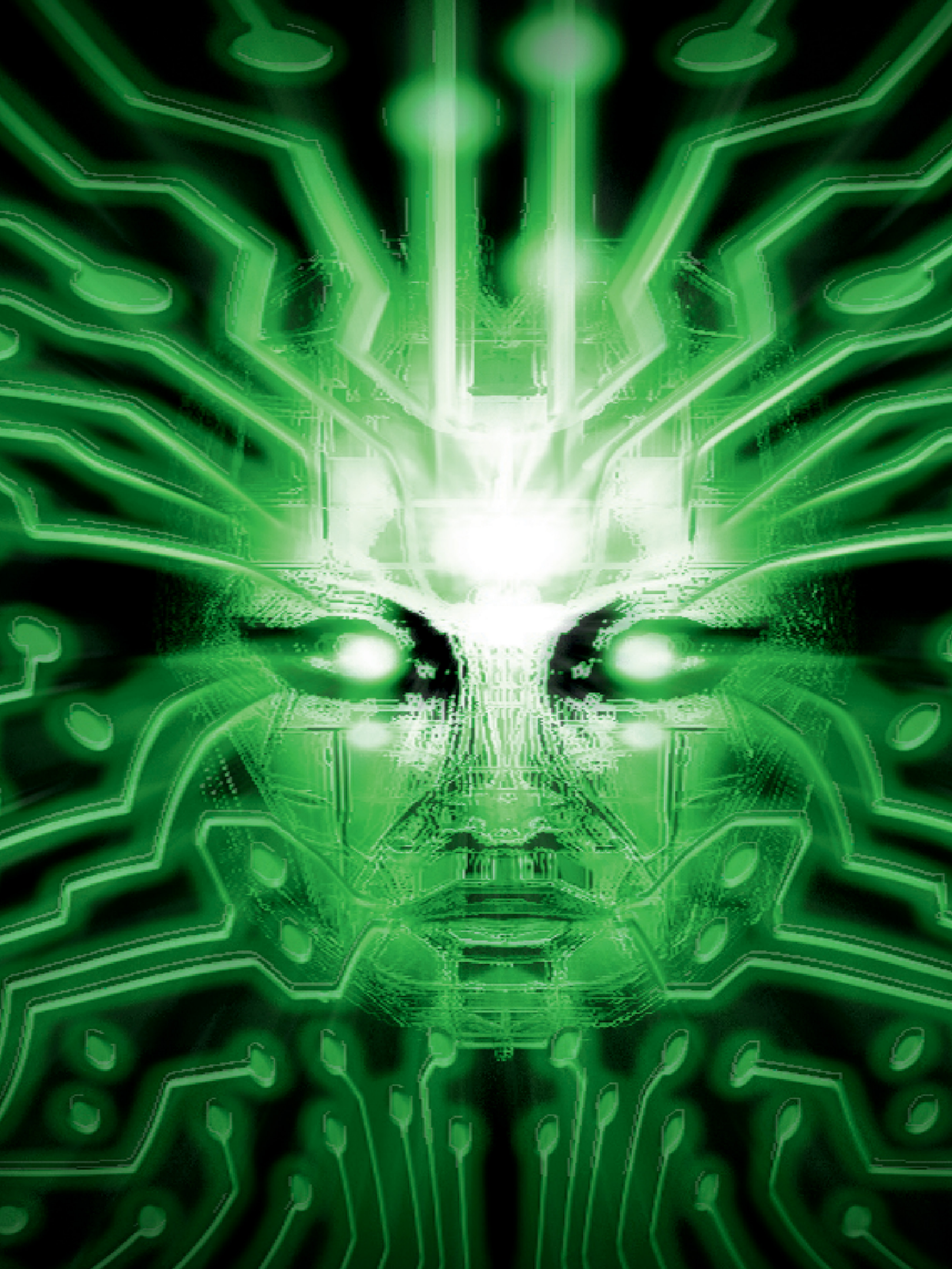
System Shock is an immersive, neon-drenched, cybernetically augmented horror game that everyone has experienced, whether they've played it or not.

The influence from the original 1994 classic can be felt everywhere—its tendrils reaching far and wide over the last thirty years to just about every corner of the gaming landscape, due in no small part to the genius minds at both Origin Systems and Looking Glass Studios. As we developed the remake we had the opportunity to speak with many of the original developers, and it became abundantly clear that we weren't simply remaking *System Shock*; we were rebuilding the legacy that had laid the groundwork for just about every immersive sim that would follow. The weight of our task became a constant reminder of the impact *System Shock* has to this day and of the monumental responsibility we had of proving that. Above everything else our number one goal was to make a fun and faithful remake of our favorite game. We embraced the antiquated aspects of the level design, mechanics, and presentation while refining the way the player interacted with the various systems, like the user interface and heads-up display. We encouraged exploration and experimentation with a familiar but new arsenal of weapons and cybernetic upgrades. We redesigned the Cyberspace levels to be a game within a game, giving the player a respite from the gore-filled hallways and thrusting them into a beautiful world of shimmering cybernetic environments and enemies. Most importantly we retold the story of the birth of SHODAN (Sentient Hyper-Optimized Data Access Network), a rogue AI that has infected Citadel Station and reshaped its inhabitants into cruelly formed aberrations that serve her maniacal desires.

When we first started exploring the idea of remaking *System Shock*, I reached out to Robb Waters, the original artist on the project, and asked him to join us and revisit his work. Robb had spent the last number of years at Irrational working on the *BioShock* series, a spiritual successor to *System Shock*, and he was ready to apply the last twenty years of his experience to the game that began his illustrious career. Robb's unique approach to design and unrestrained vision gave our project an instant identity that allowed it to stand apart from its contemporaries. From the very beginning, the *System Shock* remake was recognizable as the tribute that it is, and the immense contributions from Robb—one of the original creators—gave us a legitimacy the rest of the art team could rally behind.

While this book primarily focuses on the art of *System Shock*, we certainly couldn't have realized the world of TriOptimum, Citadel Station, the Hacker, and SHODAN without the entire team at Nightdive. Everyone worked tirelessly for an excruciatingly long time and I'm overwhelmingly proud of what we accomplished. Art, animation, design, engineering, sound, and production all came together to create the game we envisioned without compromise, and this book is a testament to the love and passion we have for *System Shock*.

—Stephen Kick



CHAPTER 1-UNITY

One evening in 2012 I found myself in the middle of a Guatemalan jungle when the sudden arrival of dark skies and a tropical storm compelled me to play *System Shock 2*. To my dismay I was unable to run the game on the ancient laptop I had brought with me on my ten-month trip through Central America, and I would also realize there was no way to obtain a working copy. Undeterred, I scoured old interviews and articles, which led me to discover not only what had happened to Looking Glass Studios but also who currently owned the rights to the *System Shock* franchise. After the exchange of a few emails with them, *System Shock 2* would soon be available digitally, and Nightdive, a game development studio dedicated to rescuing lost classics, would be born.

Years later, as Nightdive was rereleasing the original *System Shock*, we would be inspired by its enduring legacy to create and develop a faithful remake. We quickly formed a team consisting of artists Howie Day, Jonah Lobe, and *Shock* veteran Robb Waters; animator Maxime Lebled; sound designer Jon Peros; and programmer Matthew Kenneally. Together we developed a prototype using the *Unity engine that would capture the imagina*tions of over 24,000 Kickstarter backers and raise $1,350,000 in funding. What follows is a look at the art that was created and the direction we chose that resonated so strongly with our supporters.

—Stephen Kick



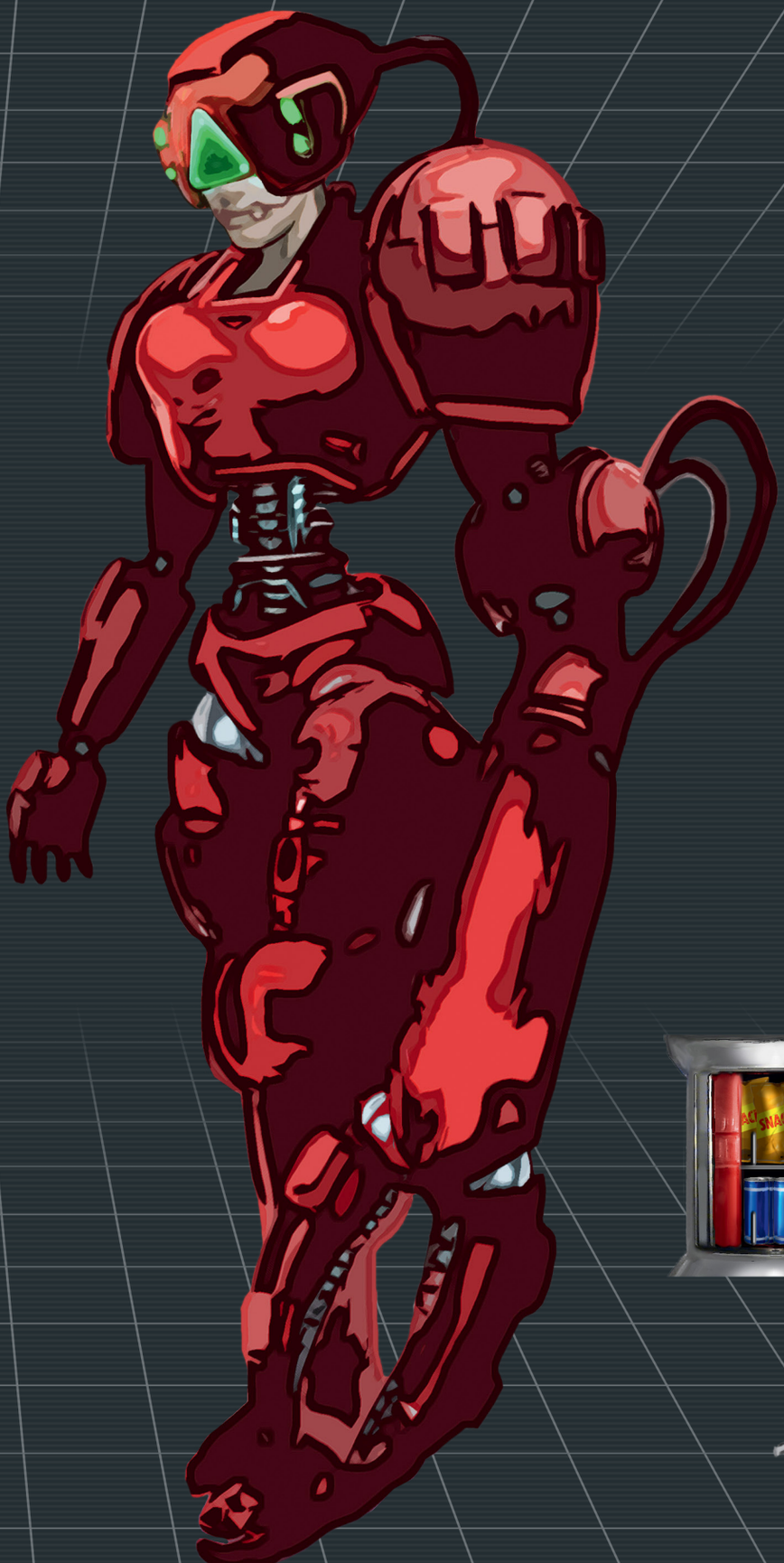


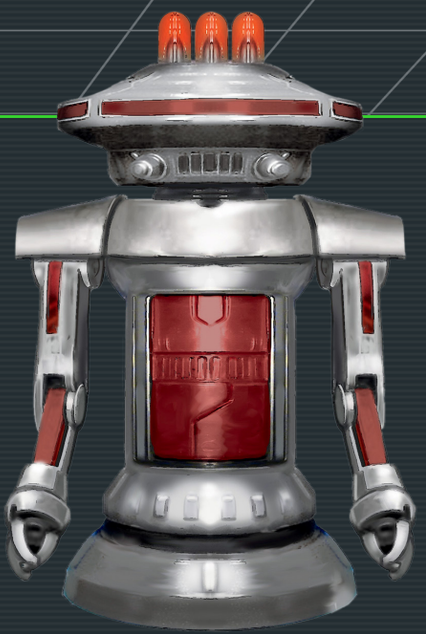


CHARACTERS

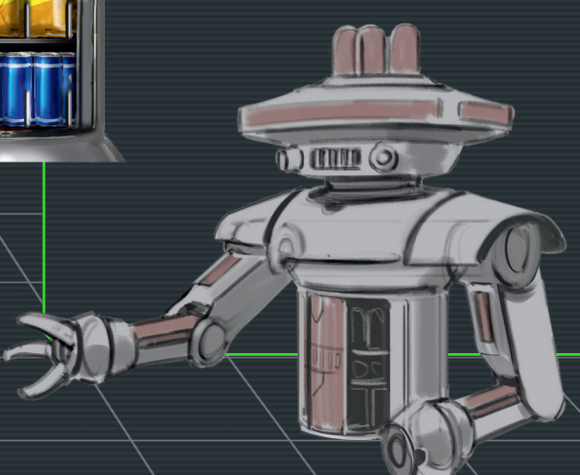
The prospect of revisiting the original characters and settings of *System Shock* was super exciting to me. Looking back at my work from nearly three decades earlier, I was both nostalgic and embarrassed. It was easy to focus on the shortcomings, as I was just out of art school and working in such a fledgling industry (as cool as it was). I learned as I went but was often disappointed with the technical limitations and tools of the time. Being able to now realize and present full 3D models in real time has been extremely satisfying work.

The first incarnation and direction for our remake was more or less to be "one to one" with the 1994 vision. That vision was steeped in early cyberpunk influence, from pulp novels to 1980s and '90s science-fiction television and movies. Everyone on the team brought their particular voices to the game. My muses were drawn from '80s-era B movies and campy sci-fi television shows.





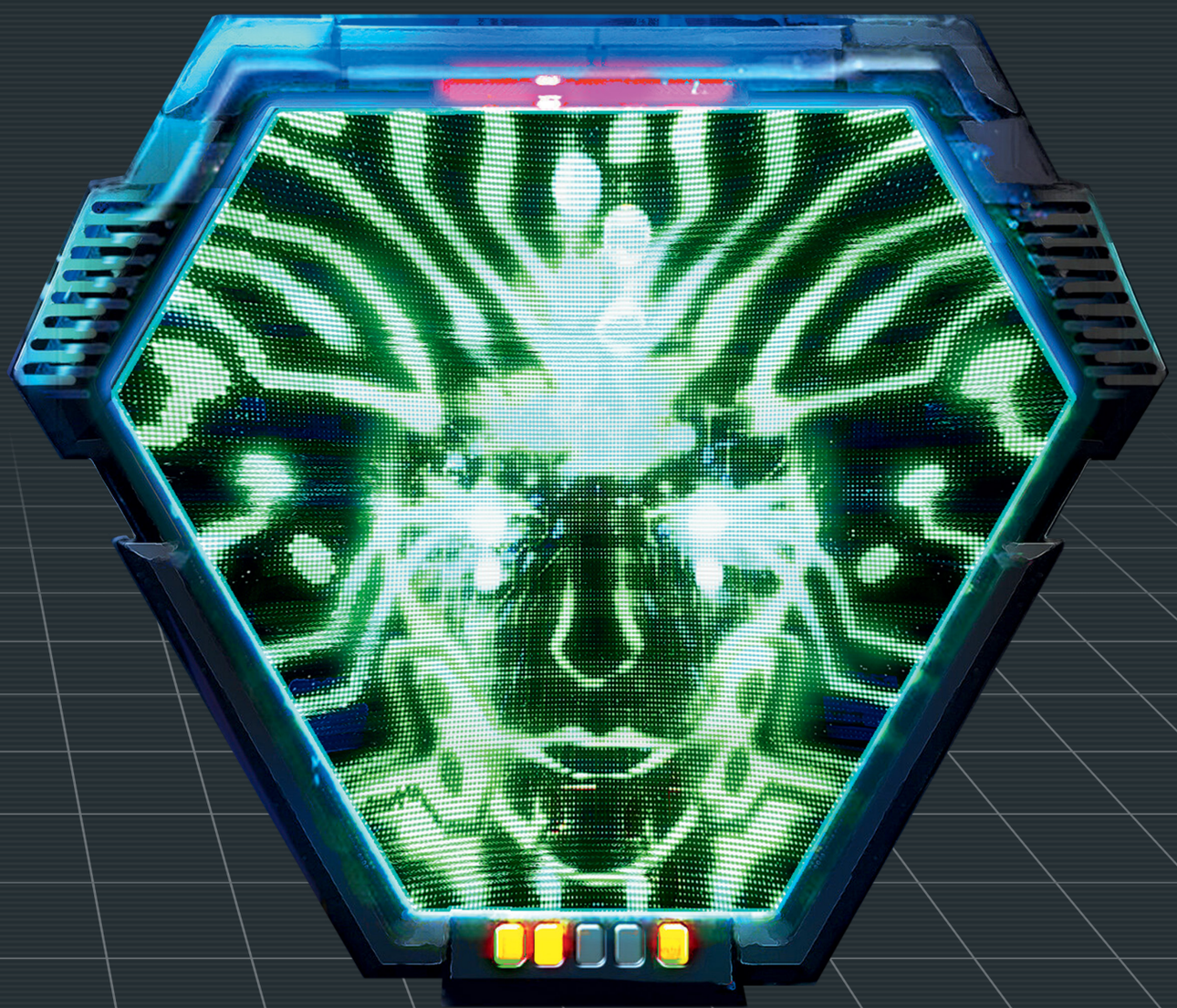






The promo poster image above was the first time I reimagined Citadel Station. Working in silhouette, I wanted to give the station more drama by elongating the original design and bulking up its components.


NON-CORRUPT
SHODAN













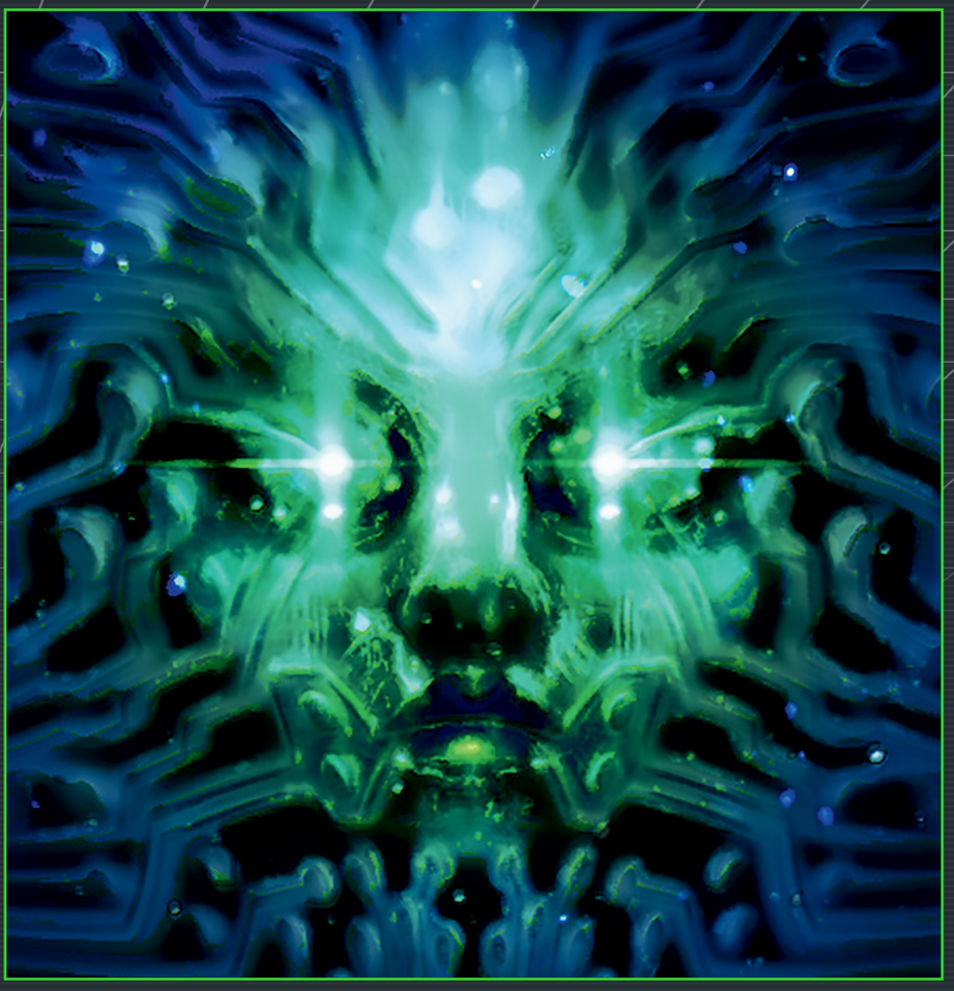






This collection of mini character portraits served both as Kickstarter backer tier avatars and as a first pass on some of the characters that are featured later in the original game.

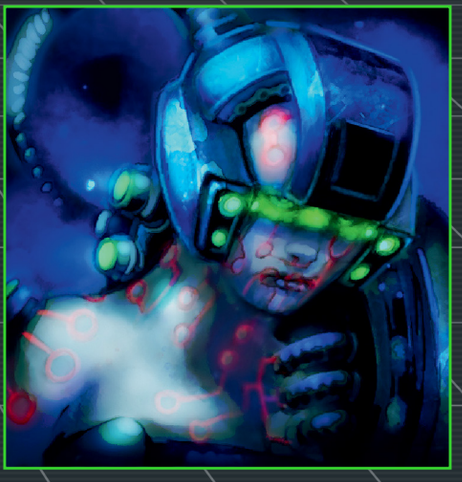








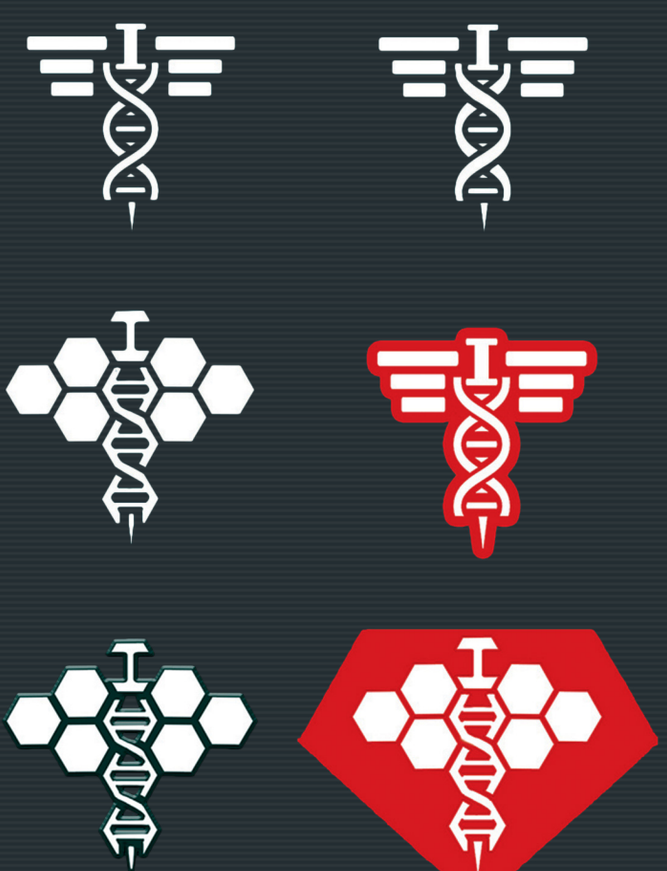




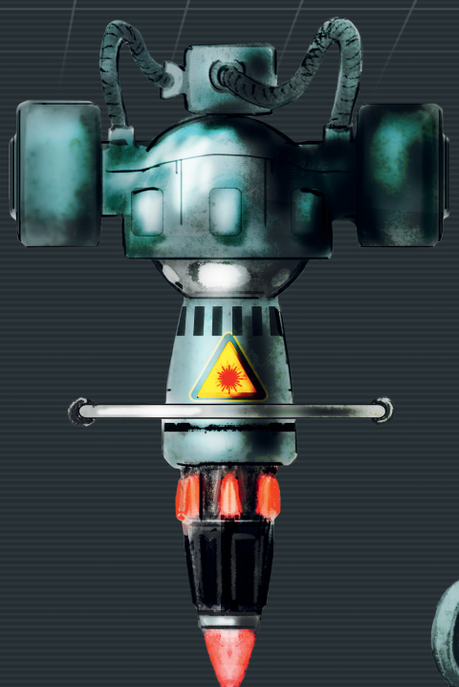


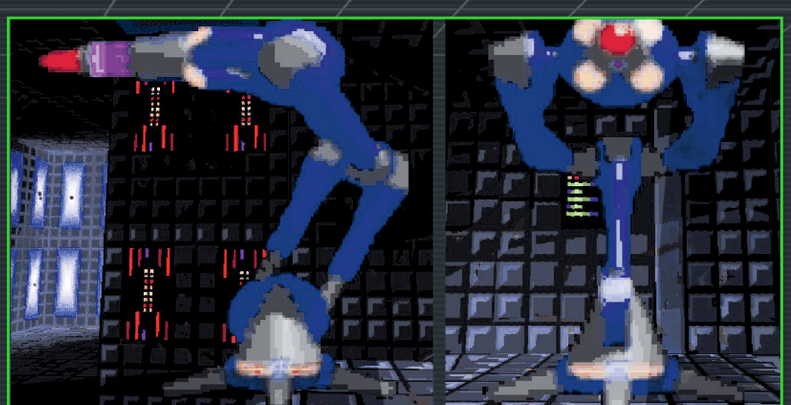
MEDICAL

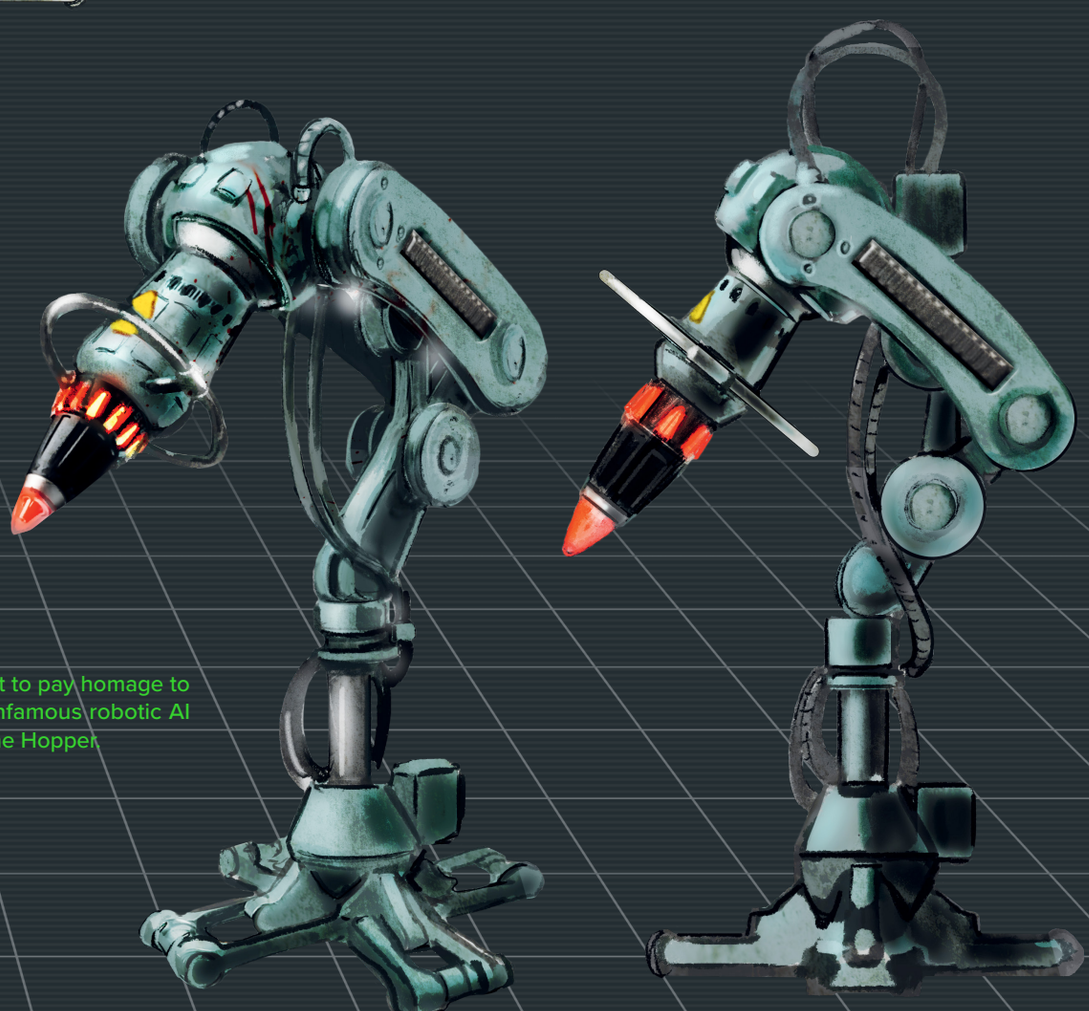
The Unity demo featured an exploration of Medical: the first and most iconic level of the station. The level is a Brutalist and dystopian take on health care in space. The aesthetic was meant to embrace the cubist building block design and labyrinth-like layout of the original game. The limitations of the fledgling 3D renderer of the time dictated this environmental presentation. The choice was made to embrace this simple retro aesthetic rather than building more polygon-heavy and intricate surroundings. This fresh and unique stylistic approach to the station's interiors gives it instant brand recognition.



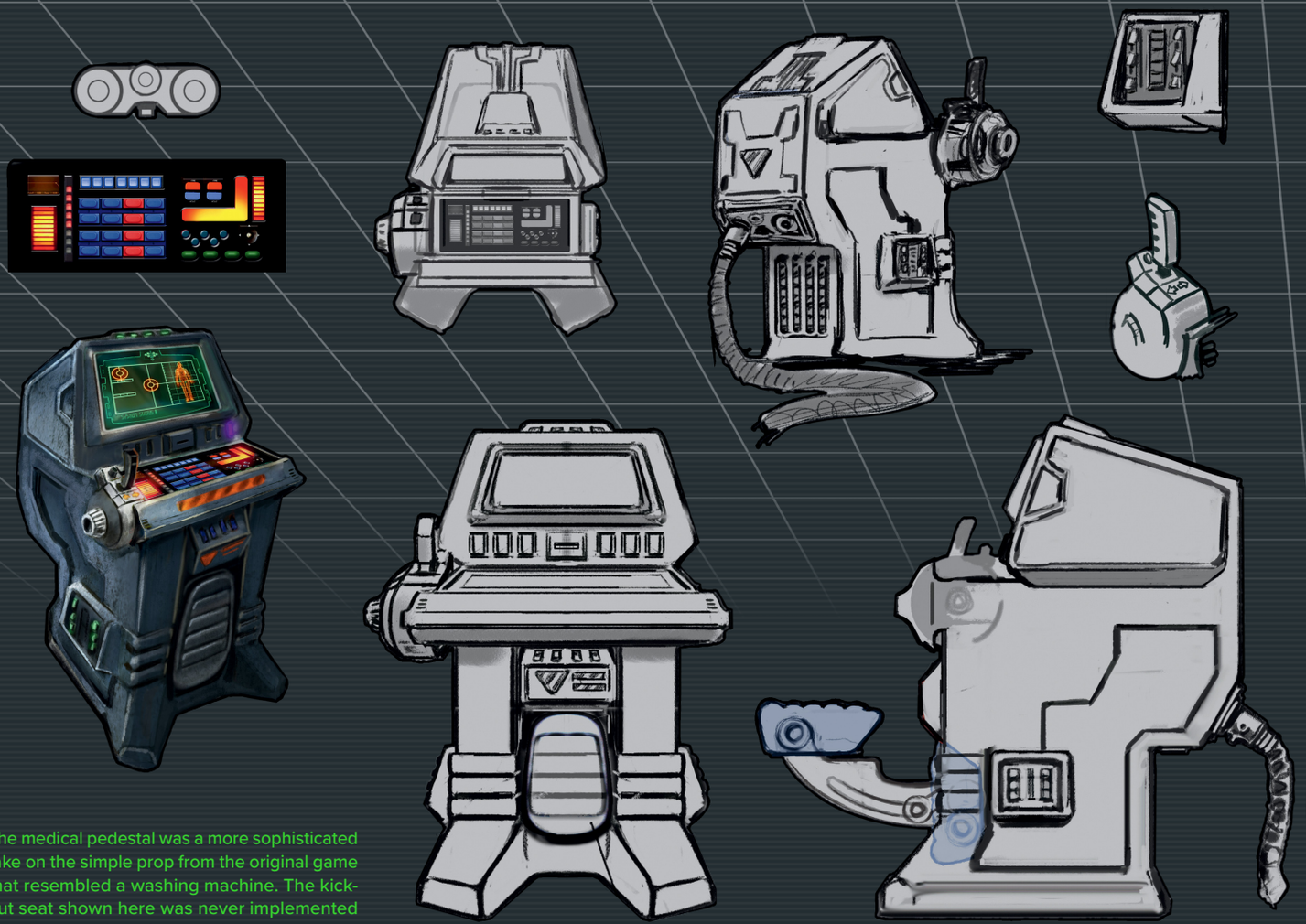








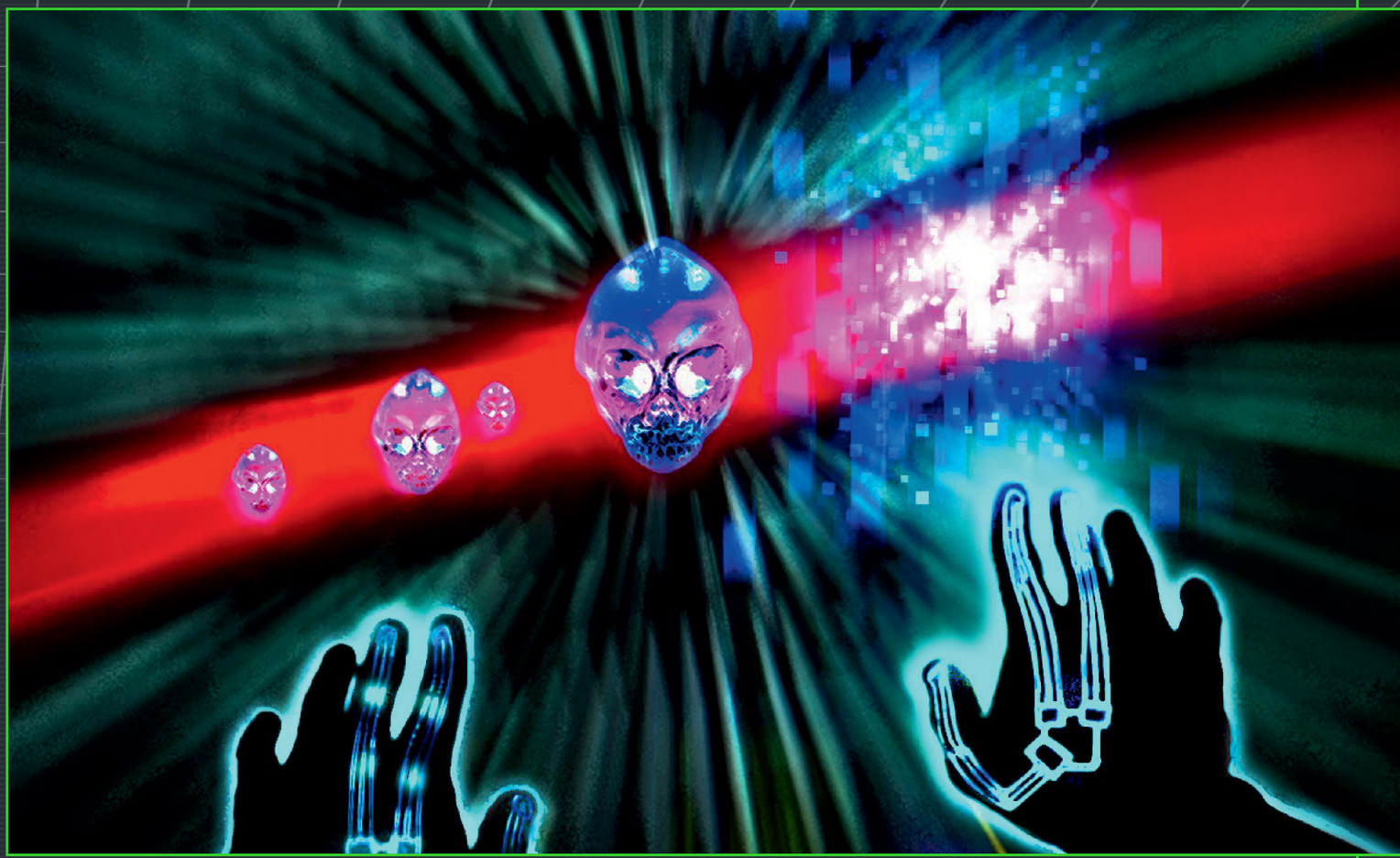
This mechanical prop was meant to pay homage to and draw inspiration from the infamous robotic AI known in the original game as the Hopper.



The medical pedestal was a more sophisticated take on the simple prop from the original game that resembled a washing machine. The kick-out seat shown here was never implemented to work as such, unfortunately.



The Sparq Beam weapon was meant to be a more industrial and chunky phaser gun. Of course a weapon of this magnitude could not be made without the obligatory caution tape.



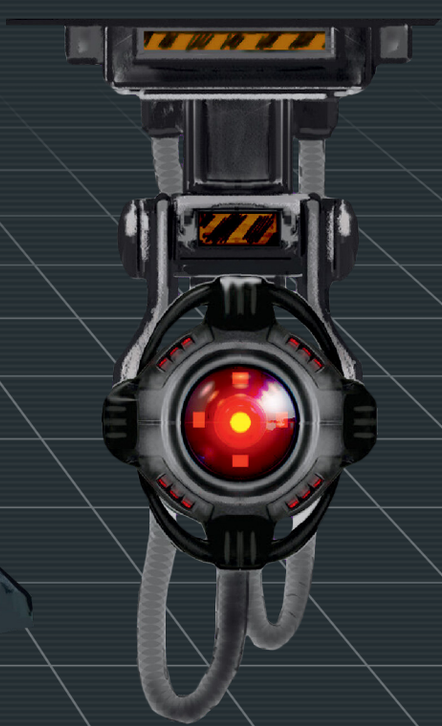




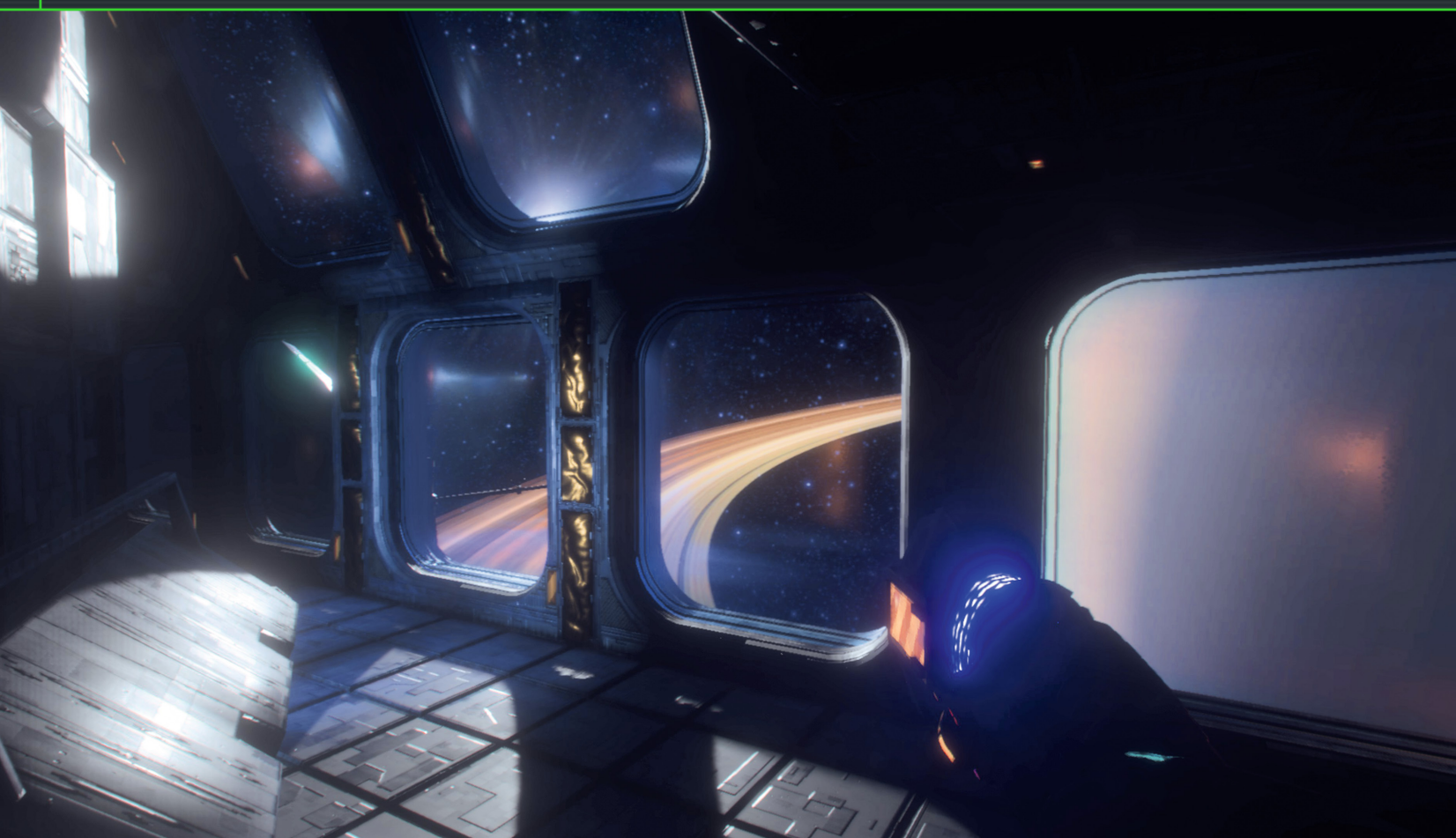


The illustration above was my first take of many iterations of reimagining cyberspace. I liked the idea of flying along and navigating a surreal obstacle-ridden horizon line.

Below are two key props, reimagined: the power station and security camera. I wanted to give the cameras more character, as they are literally the eyes of SHODAN.







One of the coolest features in the construction of the station was the prospect of adding windows to marvel at Saturn and the vast volume of space.

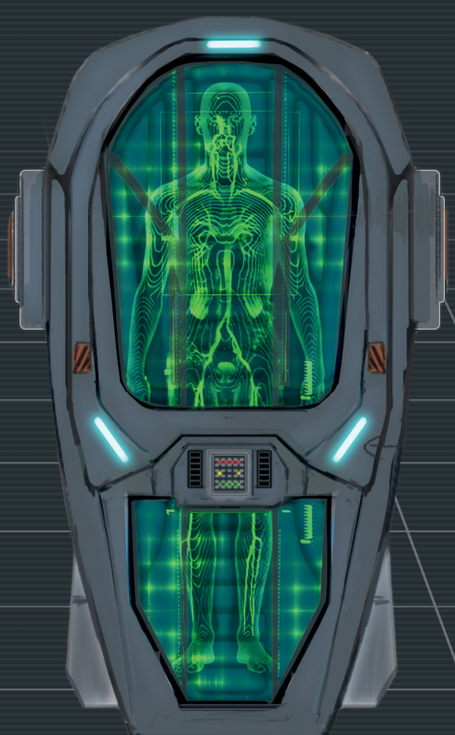


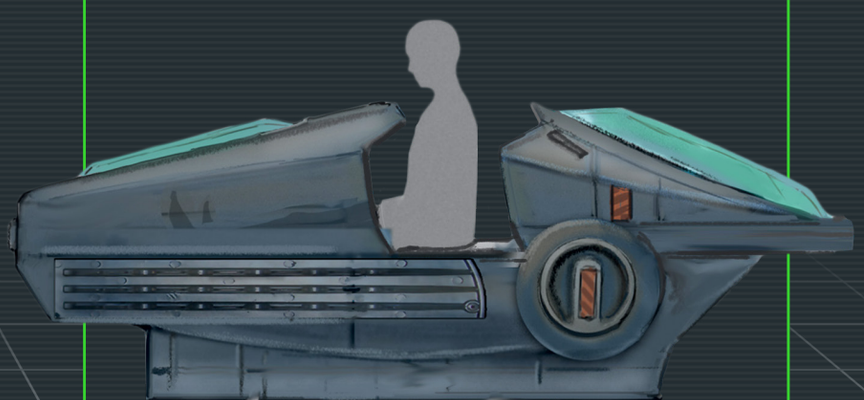


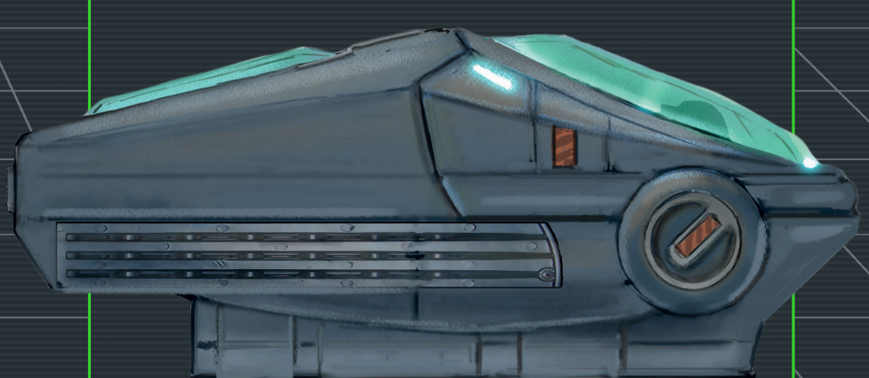
The “med-bed” was one of the first props I created for our Medical level. The prospect of actually interacting with this prop was quite inspirational. Having the lid components roll away to gain access is what drove this design.





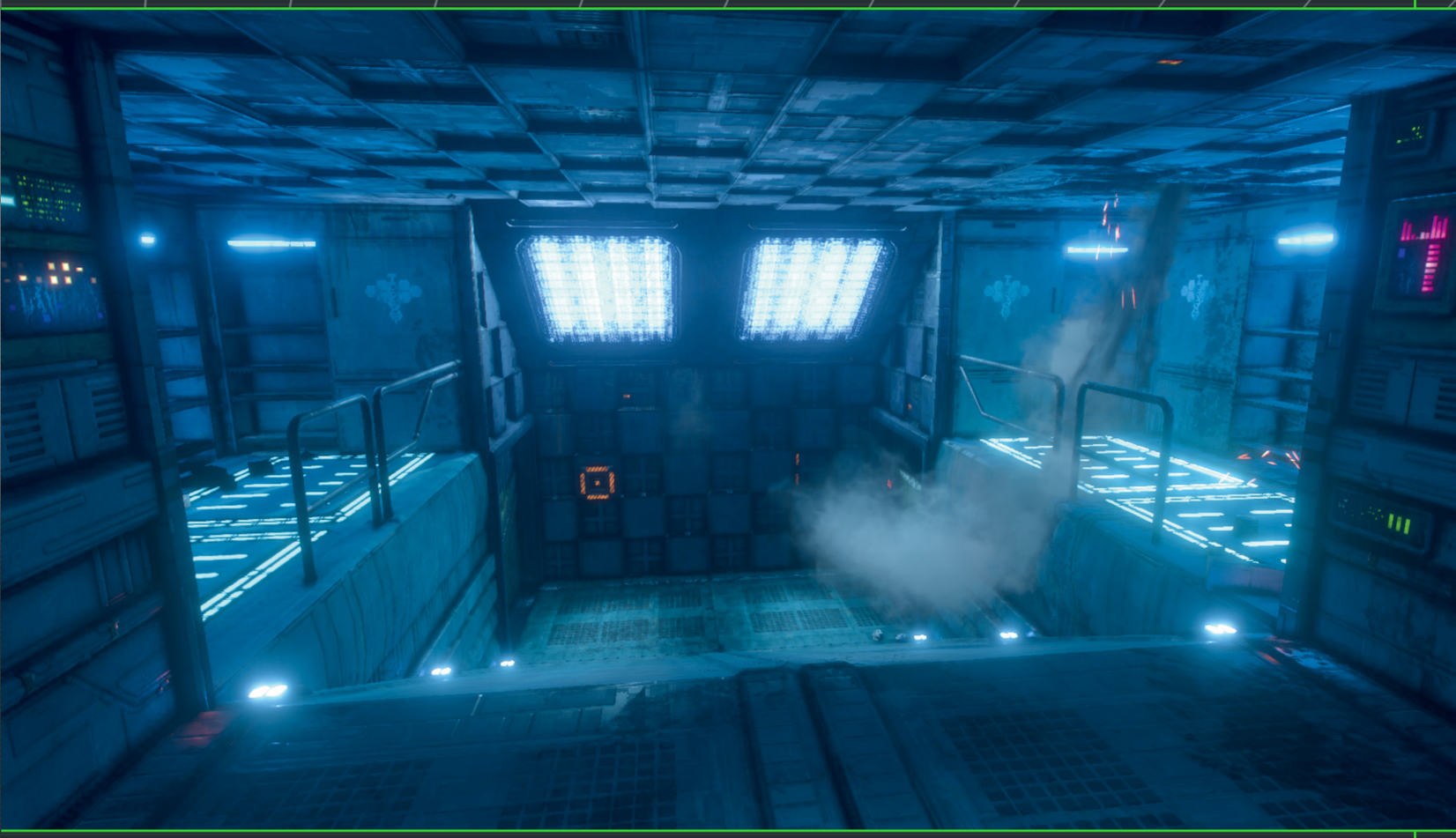


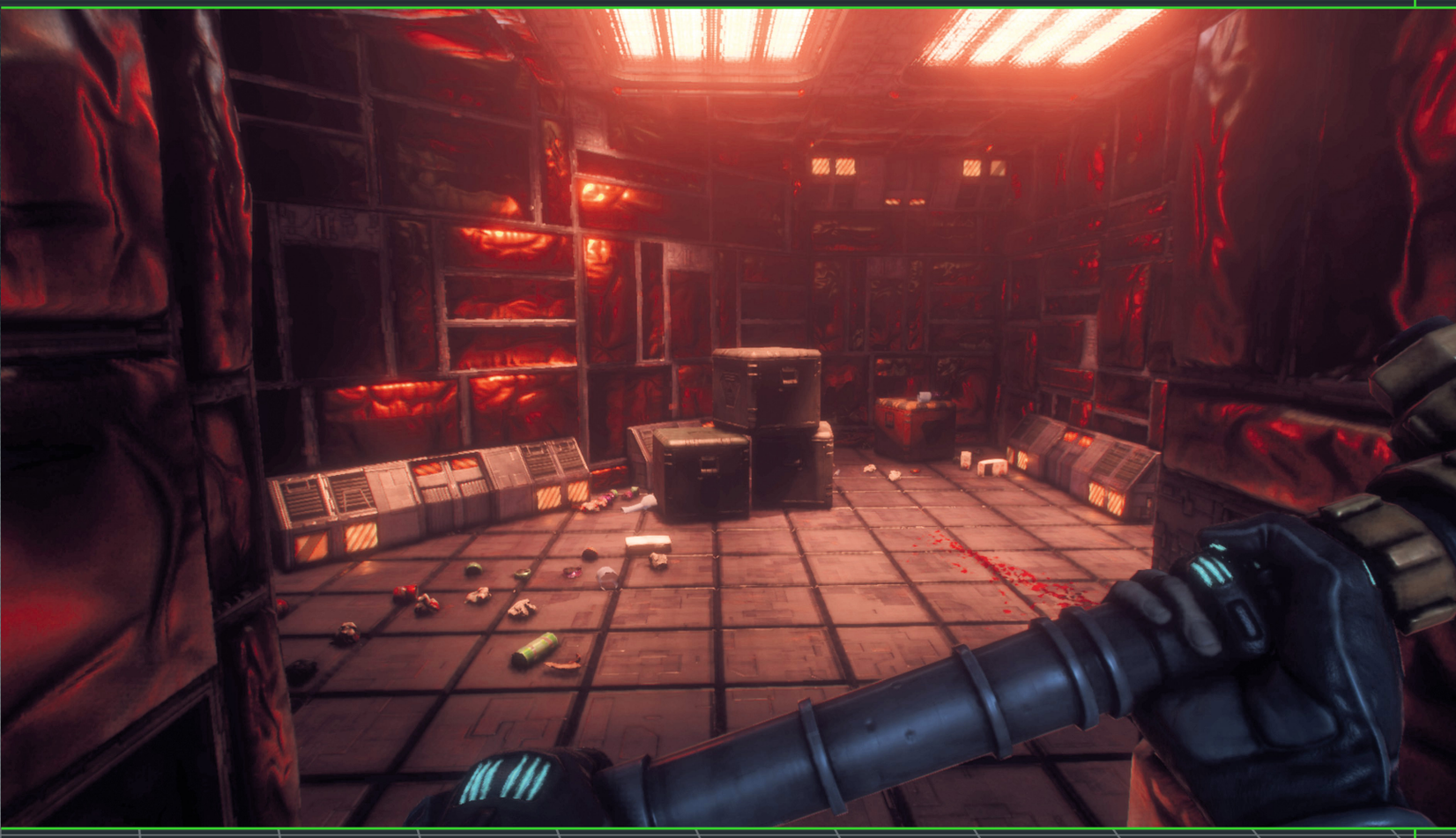






I always liked the idea of this little automaton taking the form of an insect. It has the dexterity to climb various surfaces using its suction-cupped appendages and benefits from its scale and low profile, which allow it to traverse the station in a network of maintenance tunnels.





The distinct characteristic monotone color palettes that made up the textures of the original game were kept intact in our remake. The addition of moody real-world lighting casting stark contrasting shadows provided for a rich, voluminous atmosphere.





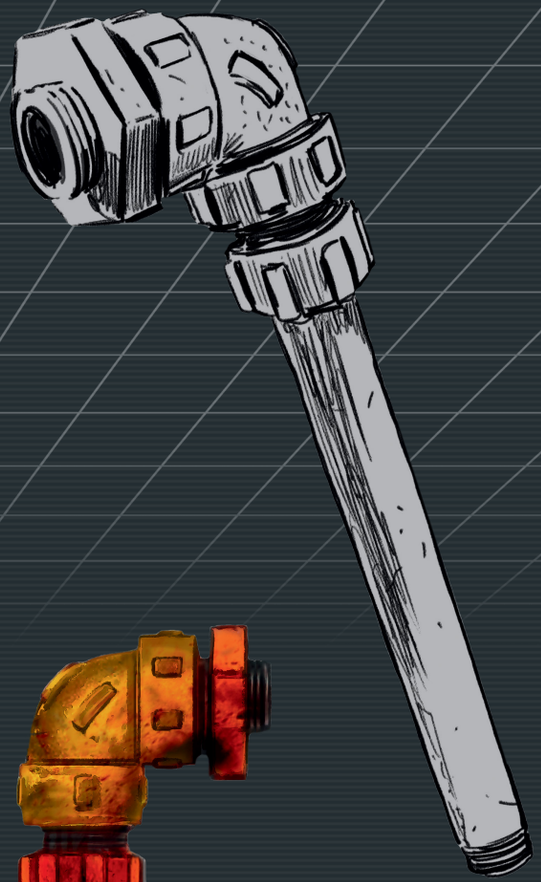
The hidden underbelly of Medical internally dubbed “Pipeworld” is one of my favorite areas. Its complex network of industrial pipes gives the space an almost organic guttural aesthetic. This sort of anthropomorphism runs throughout the station. Being essentially the body of SHODAN, the station is a character in its own right.



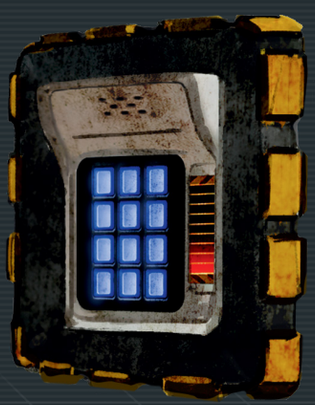


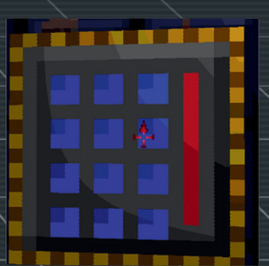












Chunky was our internal mantra on the art team. This adjective served us well in helping to define our aesthetics on this project. The bolder we could push something, the better. This was a direct reflection of thinking about constructing objects using basic polygonal primitives to describe the forms for readability and further defining them with bold, simple details. Chunky detail = yes, noodley detail = no.



CHAPTER 2-INTERIM

After the success of our Kickstarter campaign, we needed to bring on additional talent to manifest our vision. We filled required roles with industry veterans excited and determined to bring *System Shock* to a new, modern audience. As we evaluated the scope of the project, a new vision was proposed, and this change in direction saw us transition to the Unreal engine, but it also saw the unfortunate departure of our prototype team. Over the next year, the design and artistic direction would radically shift into territory that strayed from our initial vision and demanded resources that Nightdive could no longer afford. At this juncture we had already missed our projected—albeit optimistic—launch window, and the patience of our backers had begun to wear thin. Our funding depleted, we looked to outside investment and a publishing deal to keep the project alive. Unfortunately, we were unable to secure a deal, and the team was dissolved.

While the team failed to deliver a playable game, an incredible amount of art was created by a group of immensely talented artists. The *System Shock* that is envisioned here is more grounded in reality and would have pushed current-gen systems to their limit. The fidelity levels achieved by this team were staggering and would have competed with AAA projects from this time period, but that came at a financial cost Nightdive could not support on its own. In the end, the artistic direction and aesthetic were a distinct departure from what the prototype team had established, but what follows is a look at what could have been.

—Stephen Kick


ENTRANCE
ENTRANCE



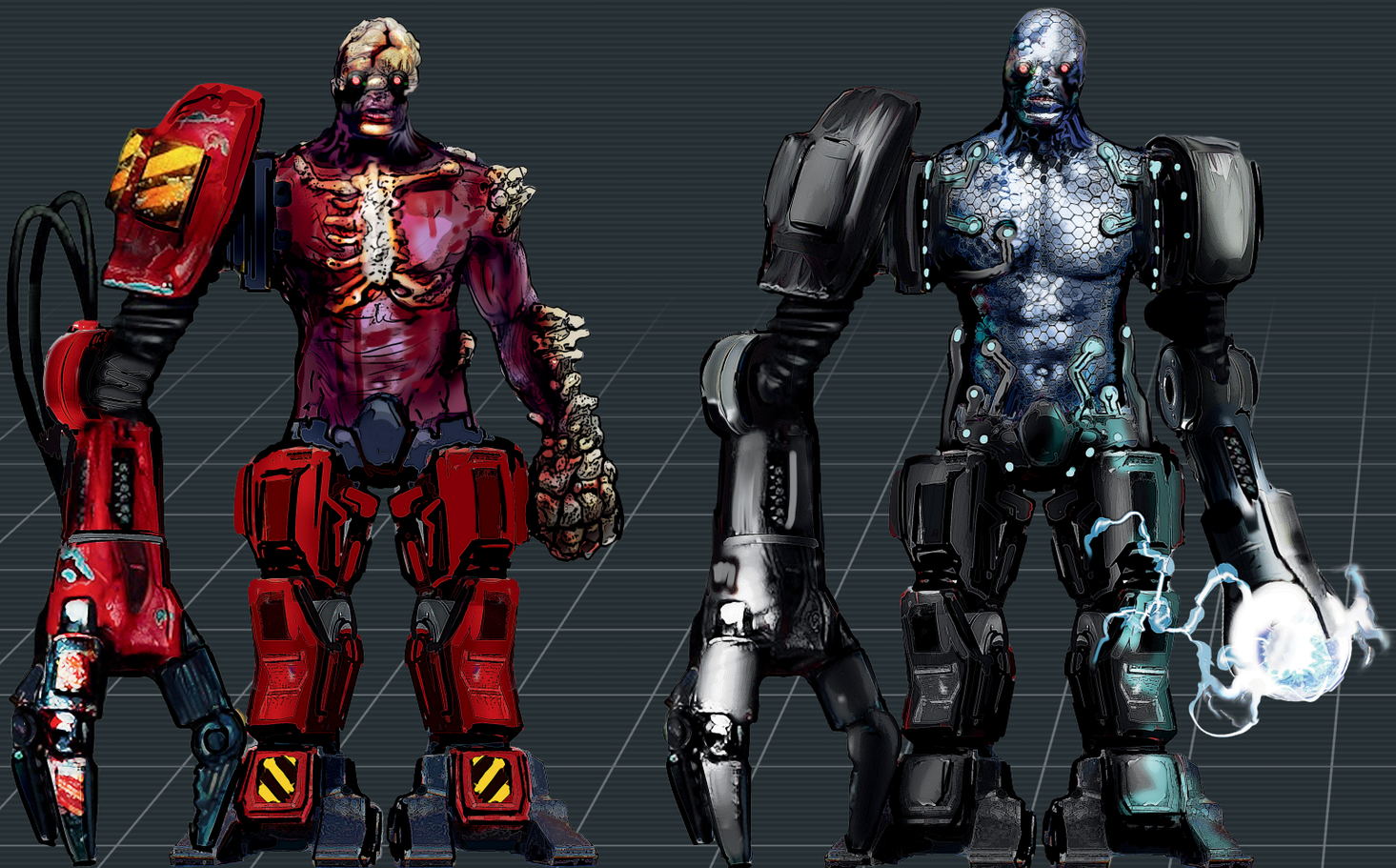
With the new exploratory directive in place, I drew up an expanded assortment of humanoid mutant concepts.













A take on a cyborg commander by artist Jens Fiedler.

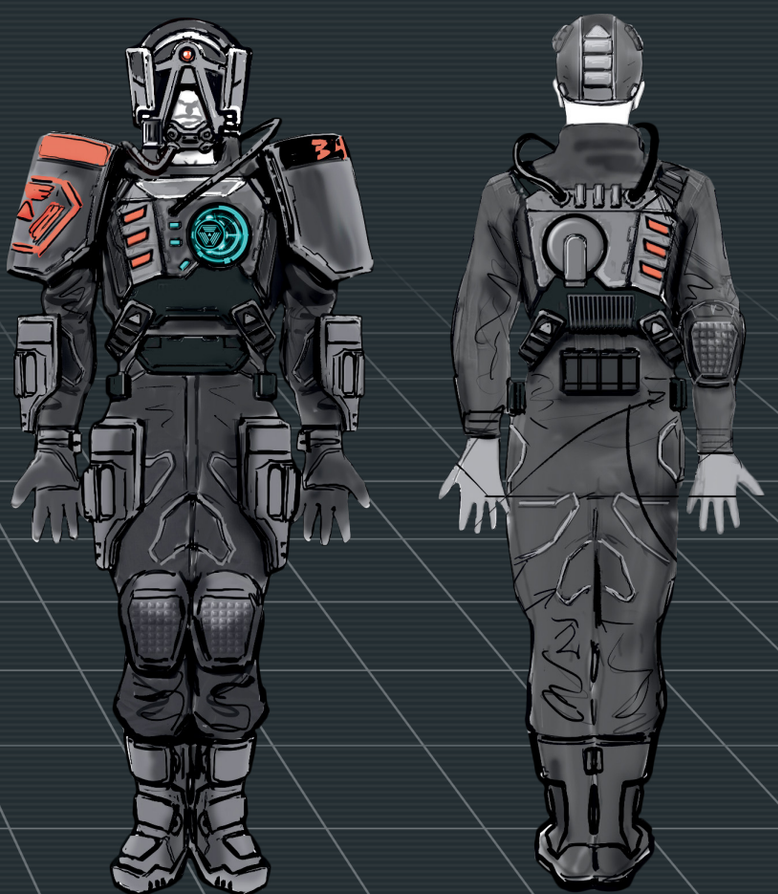

T1
CYBORG COMMANDER

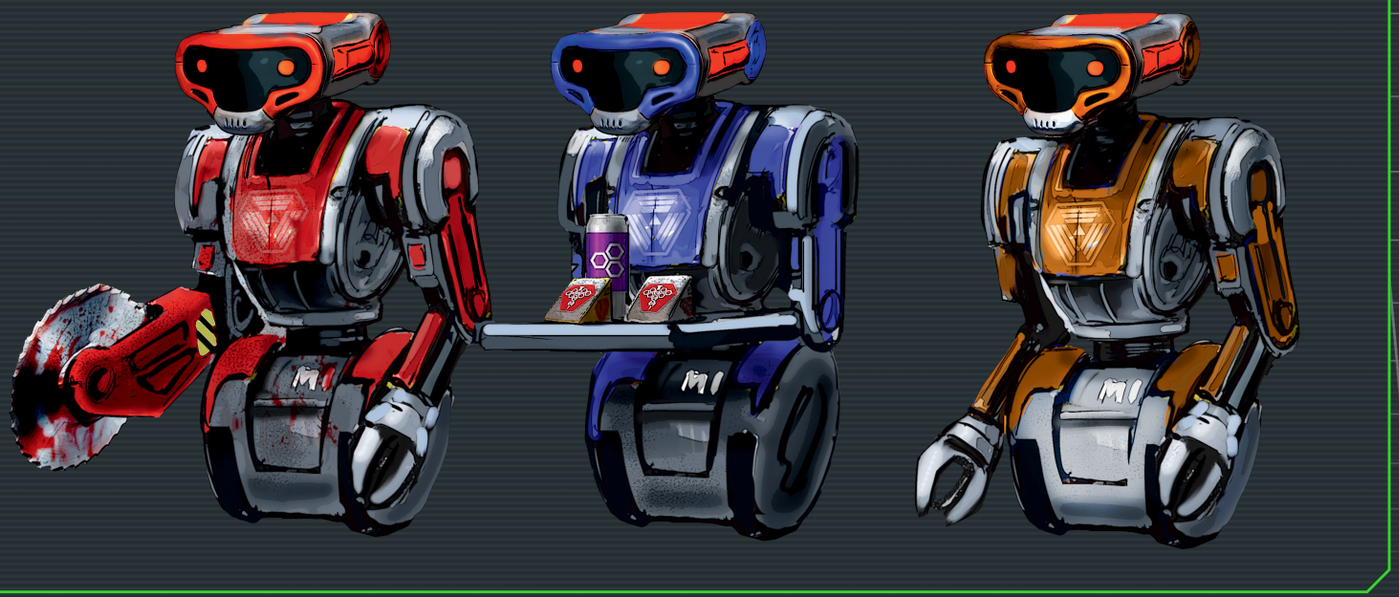


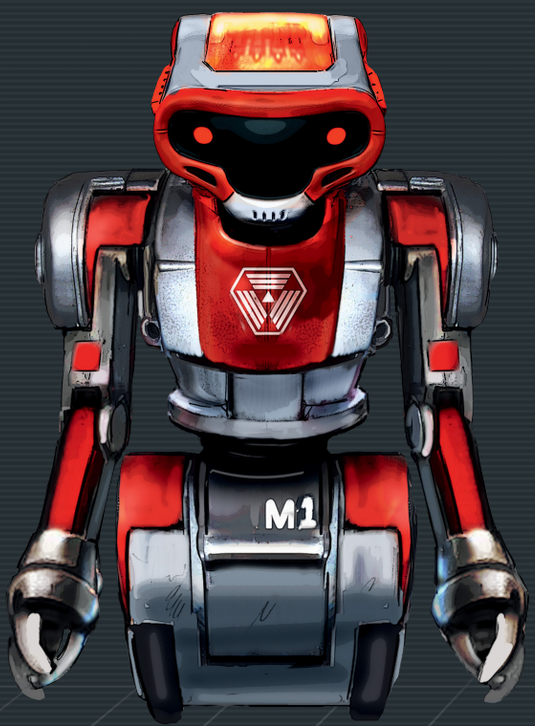
This was a concept for a more fortified station guard. Each level would have unique color-coded pauldron graphics.

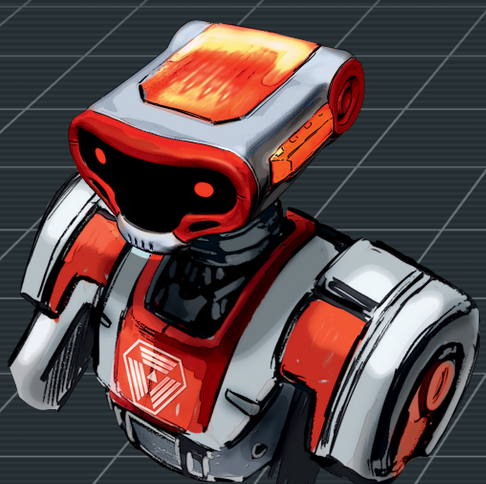






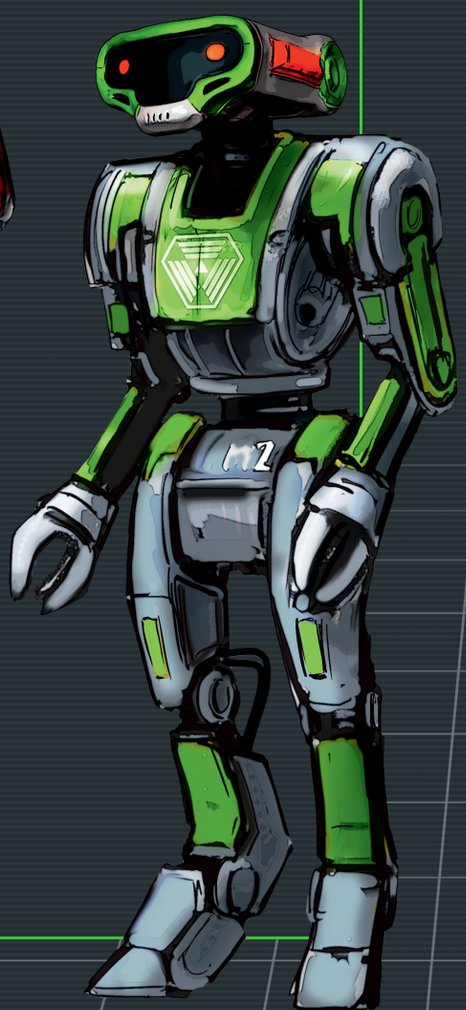






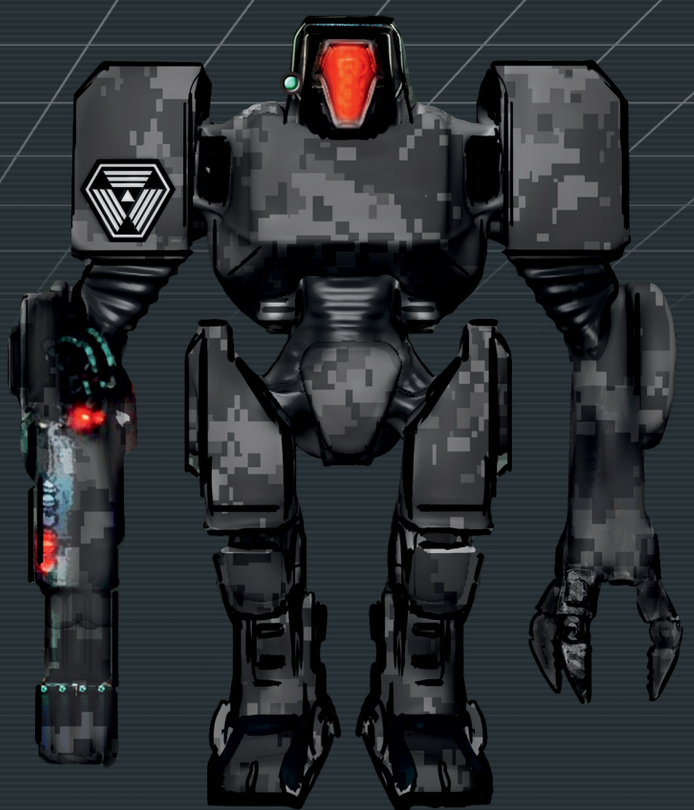


Here is an updated, modern face-friendly version of the serv-bot, which included a bipedal version.

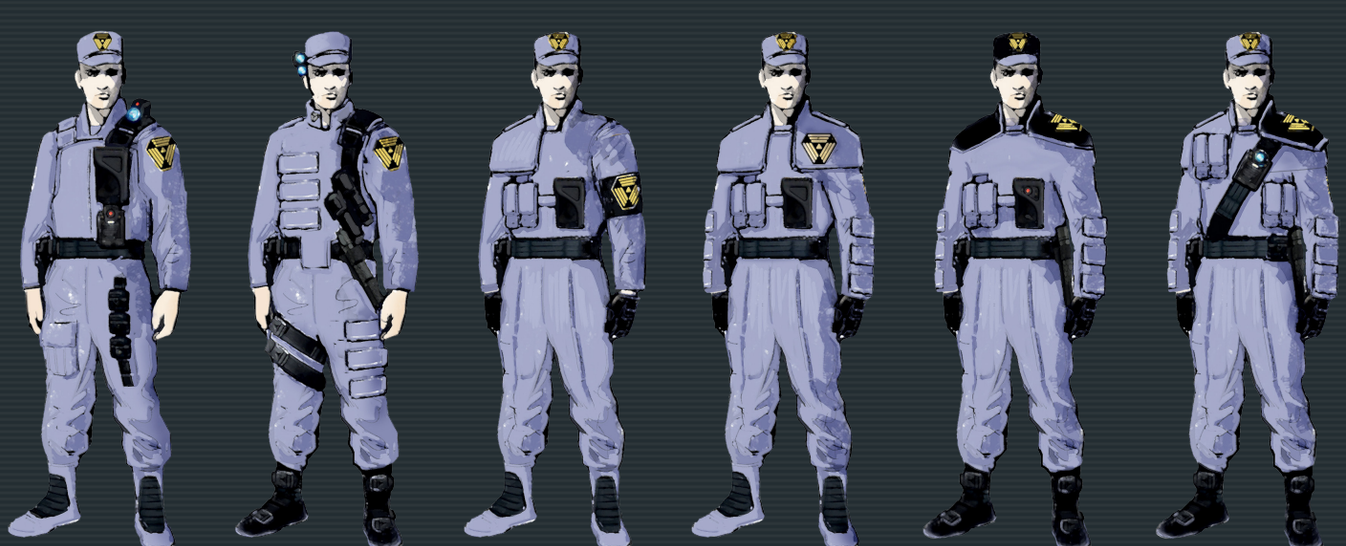


To the left is a concept for a space mining suit, outfitted with dual directional thrusters.



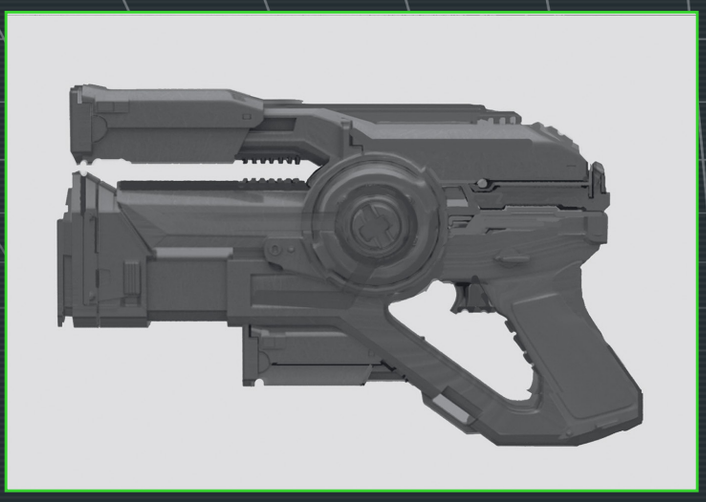


Above is an early take on what would become the security 2 bot.



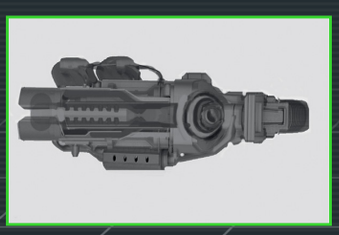


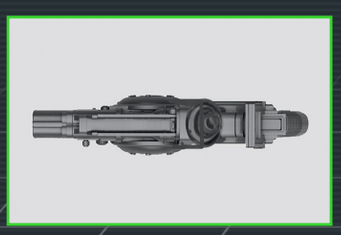


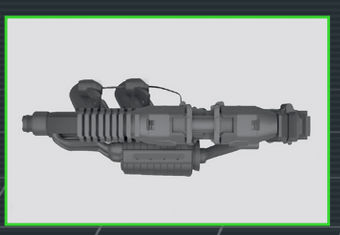


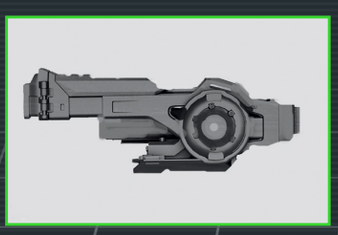






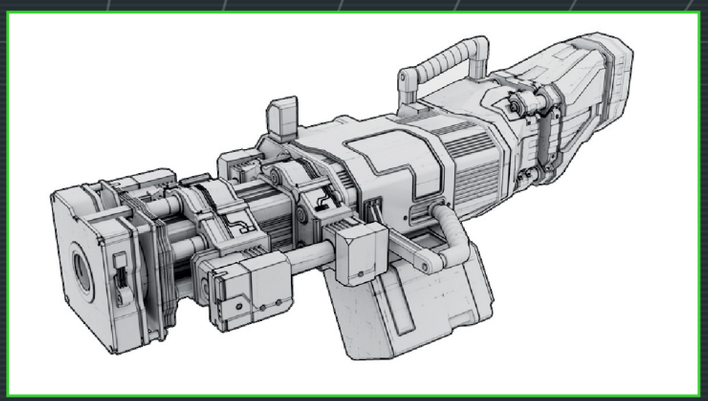


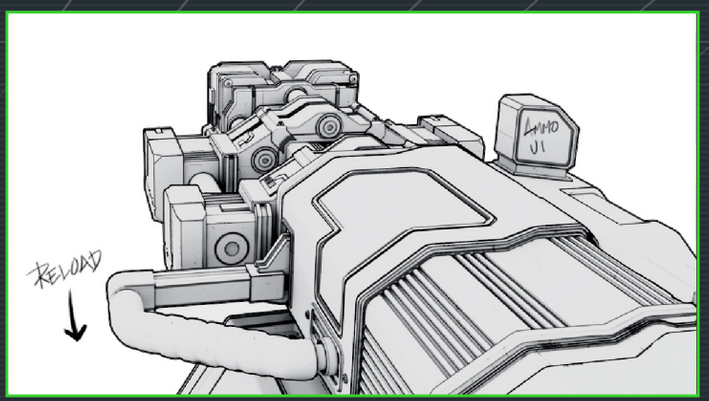












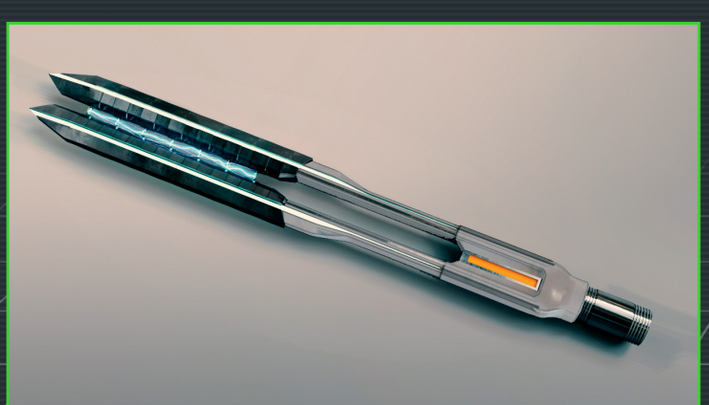


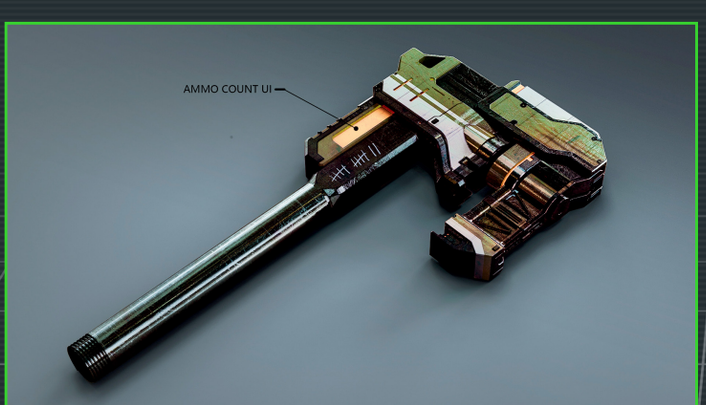
The ask here was for a stun gun of sorts that would have cartridge variations for a traditional shock stun or sedative delivery.

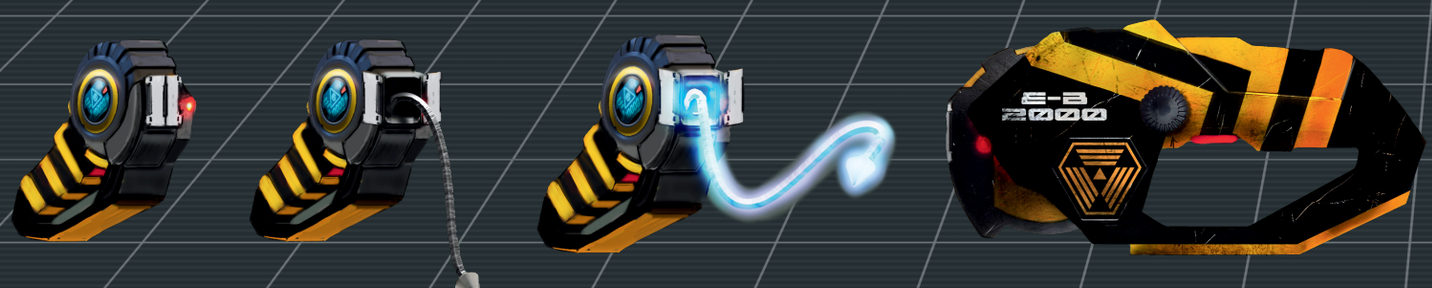
Here is artist Cody Willams's alternative take on the Sparq Beam weapon.

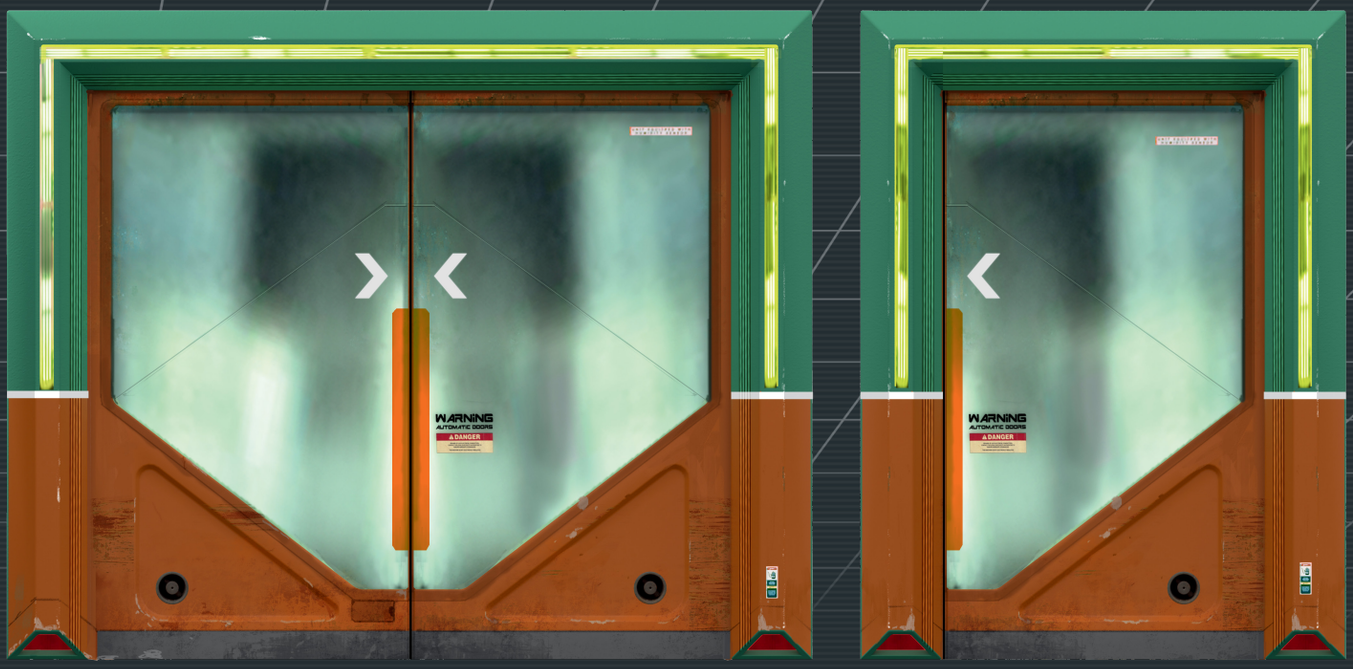














A more utilitarian take on the station elevators, once again by Cody Williams.





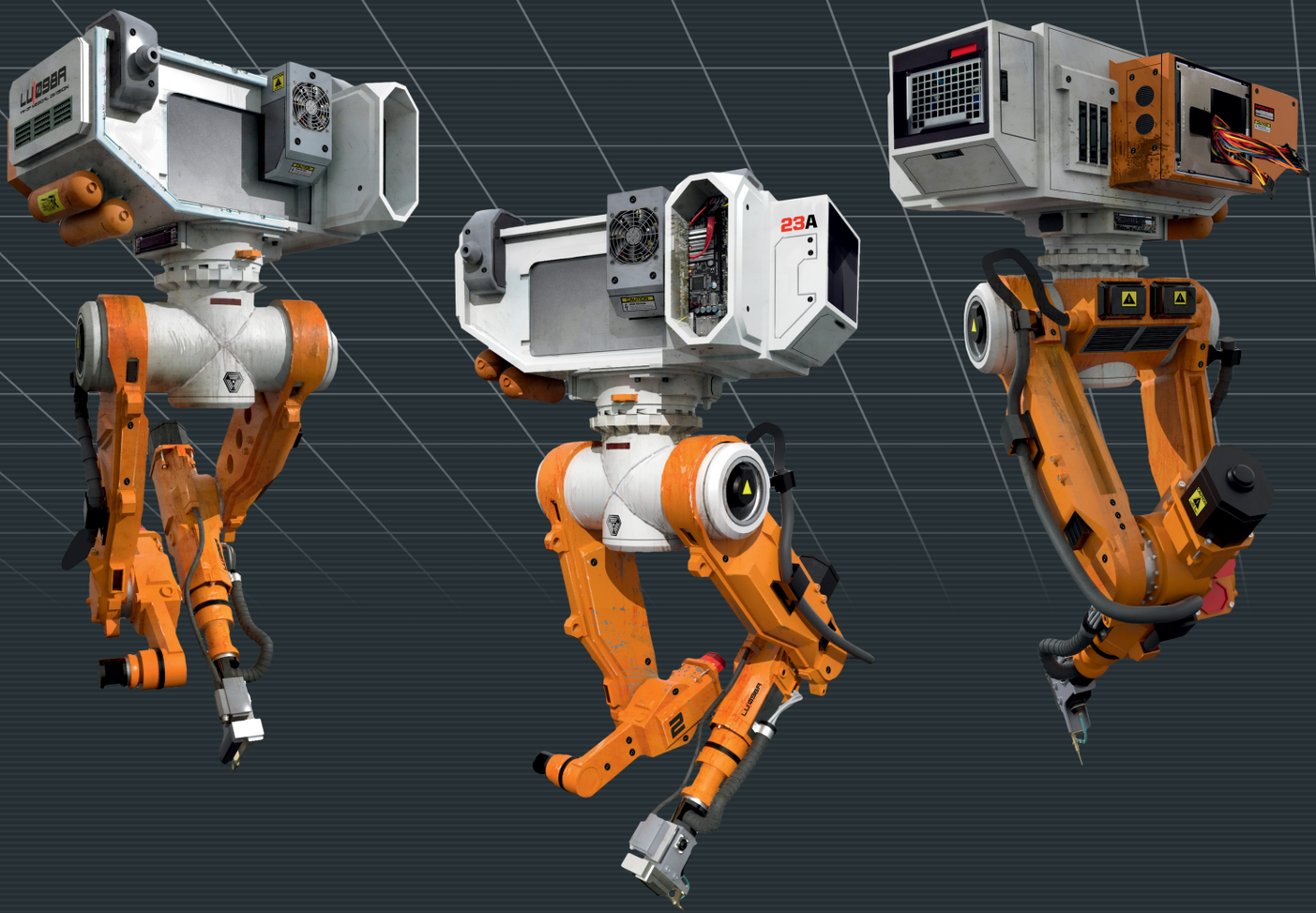








With this reimagining of *System Shock*, the retro '80s vibe was dropped for a more modern and traditional approach to the station and its infrastructure.

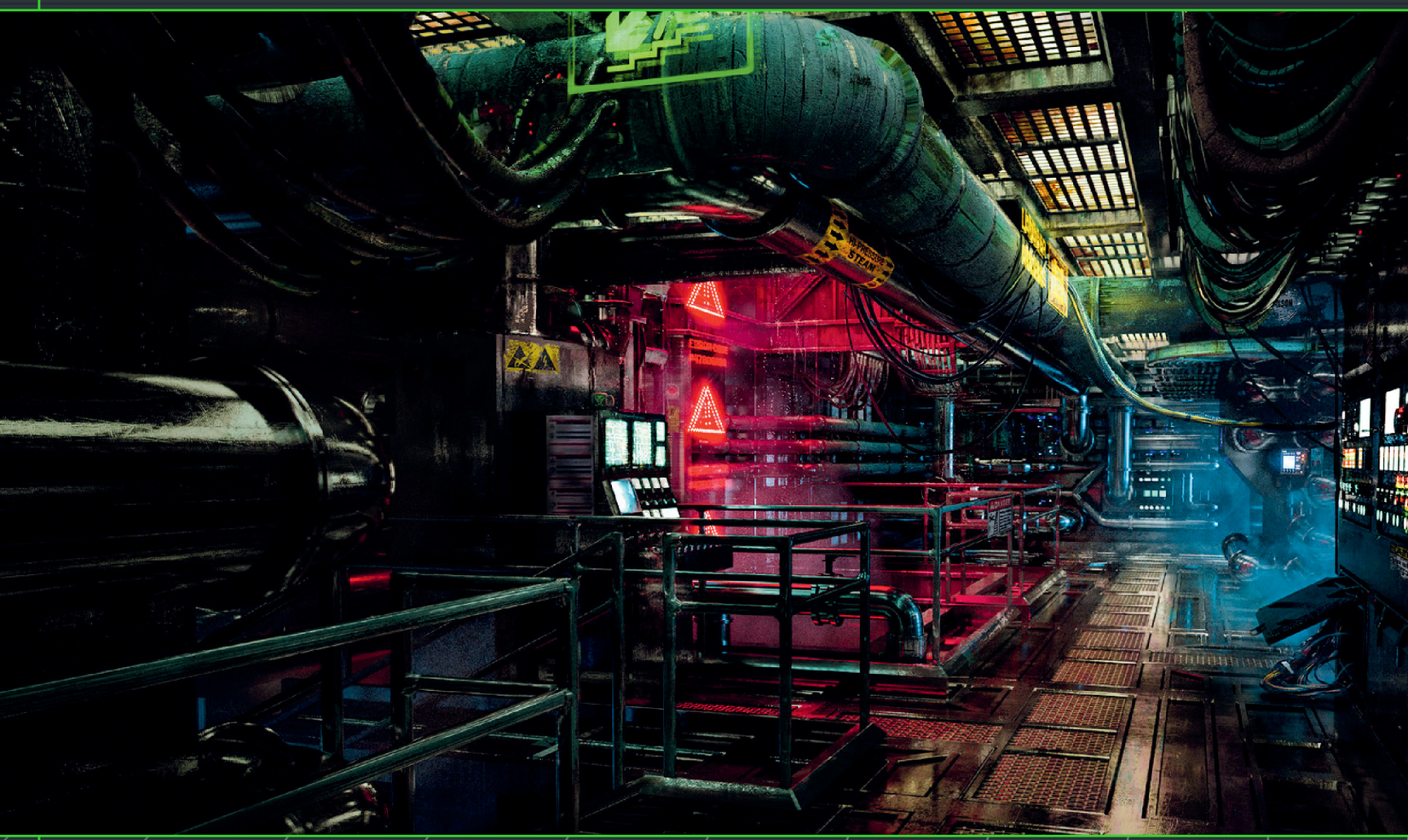

LUMBAR
23A



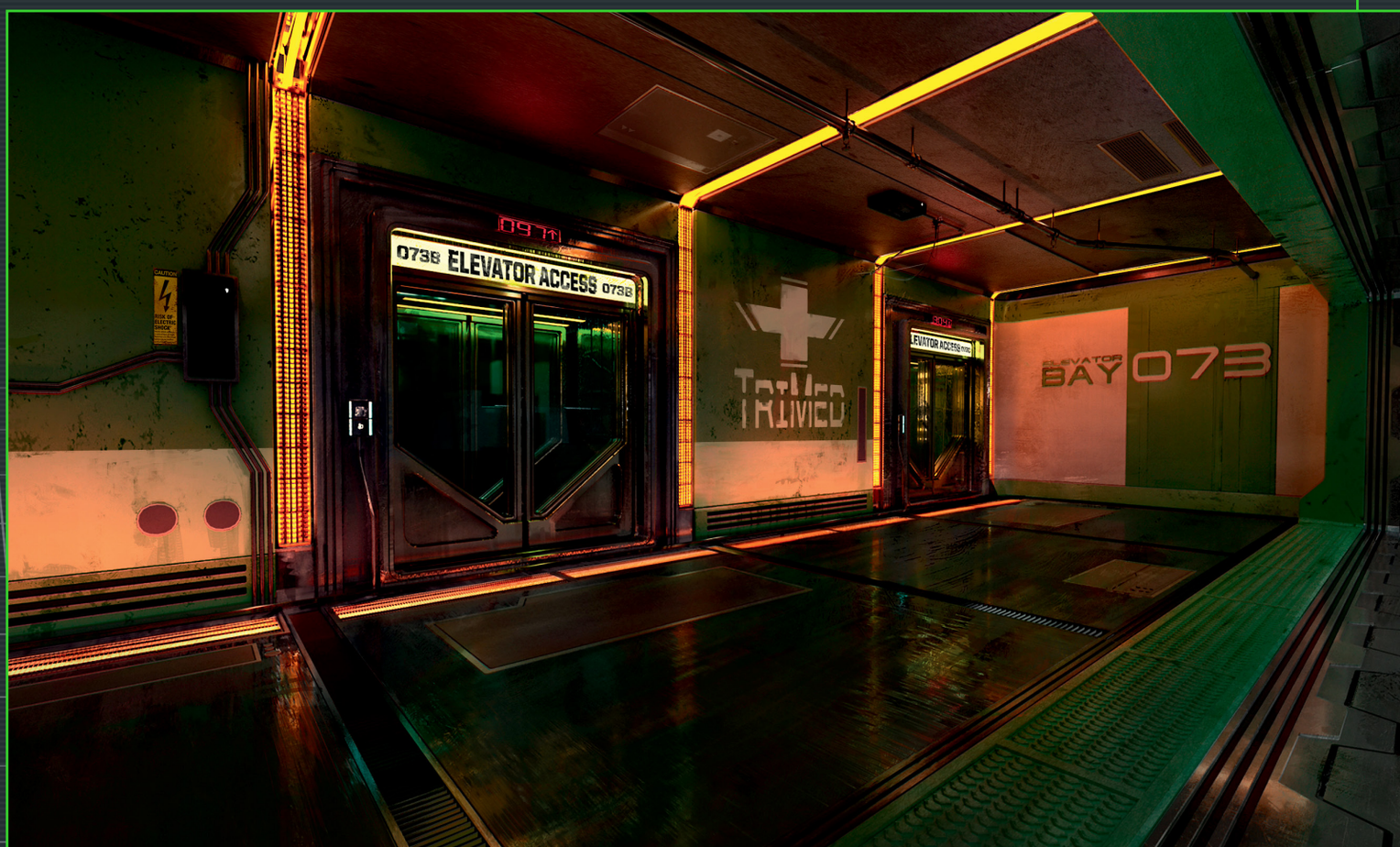



CREWED
S13-1049

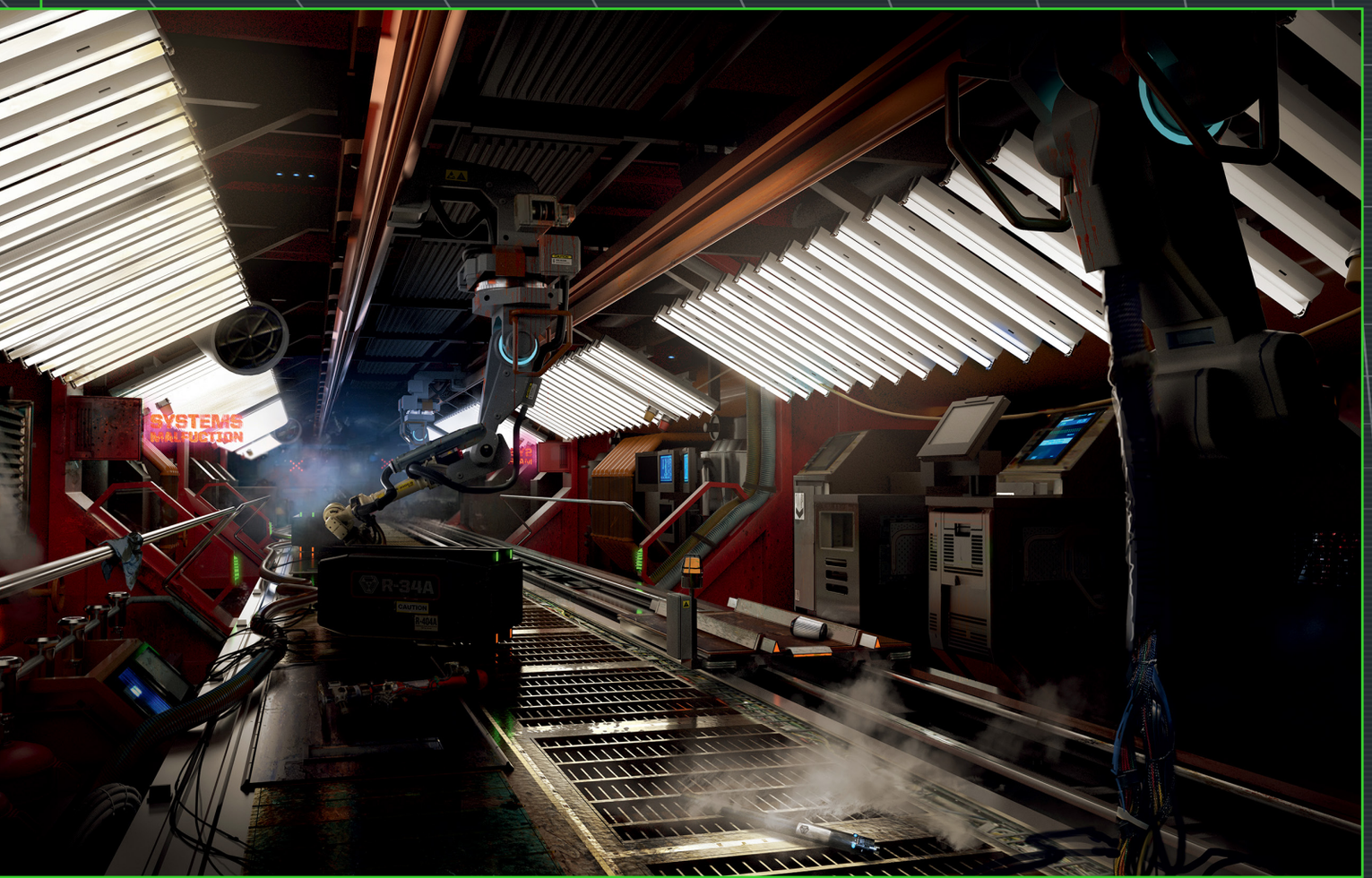

SERVING PATIENT 3023950

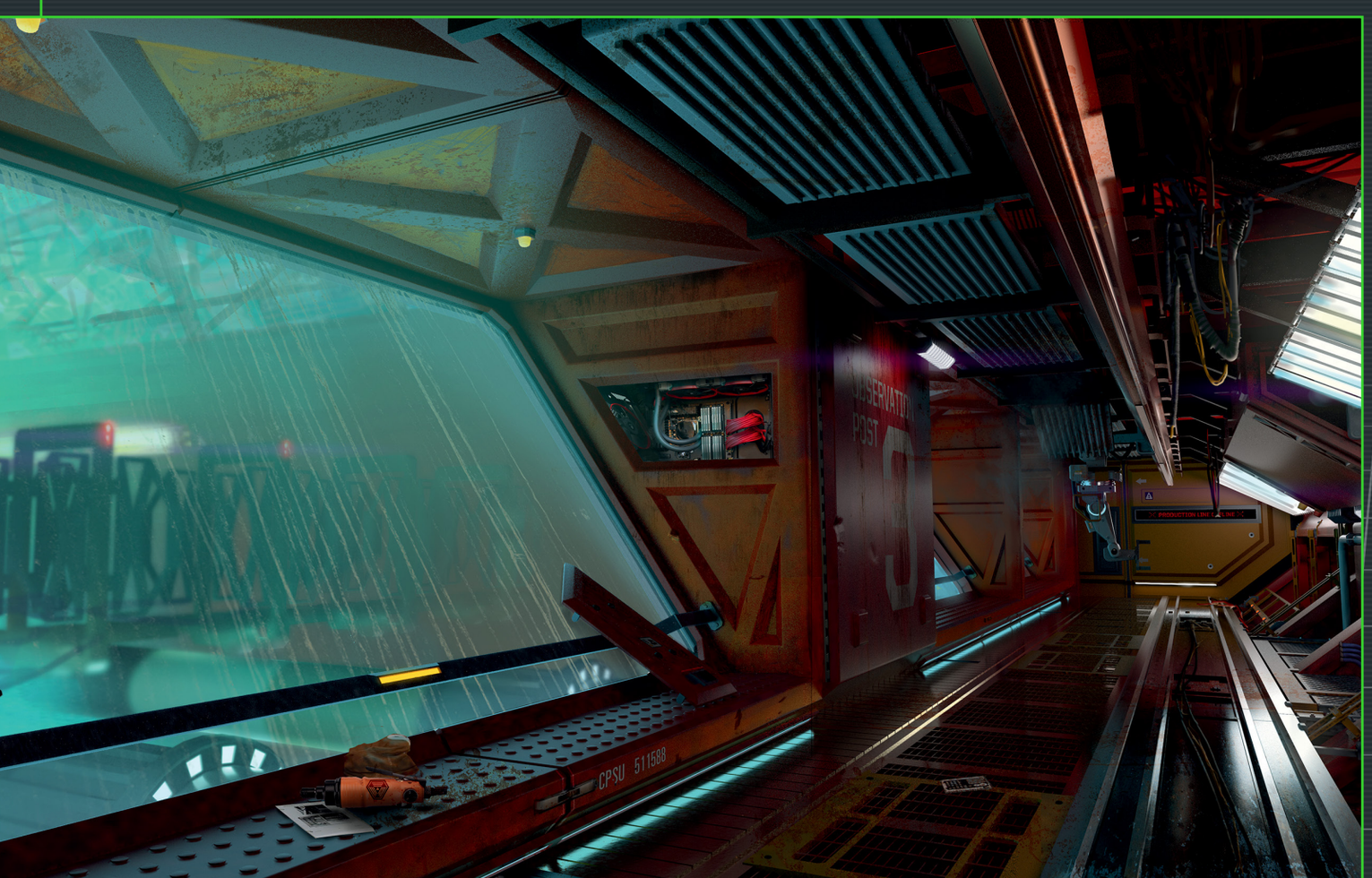


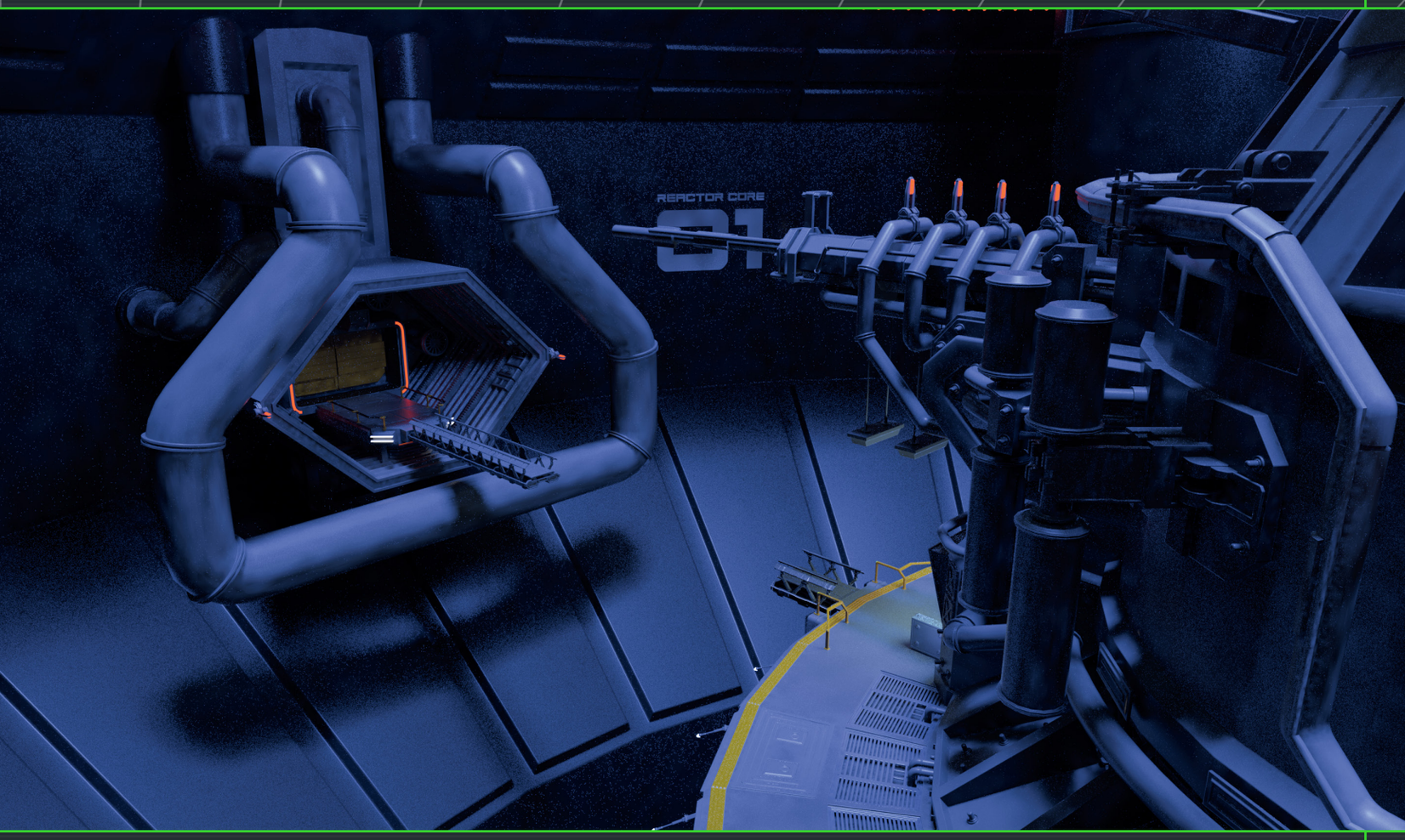


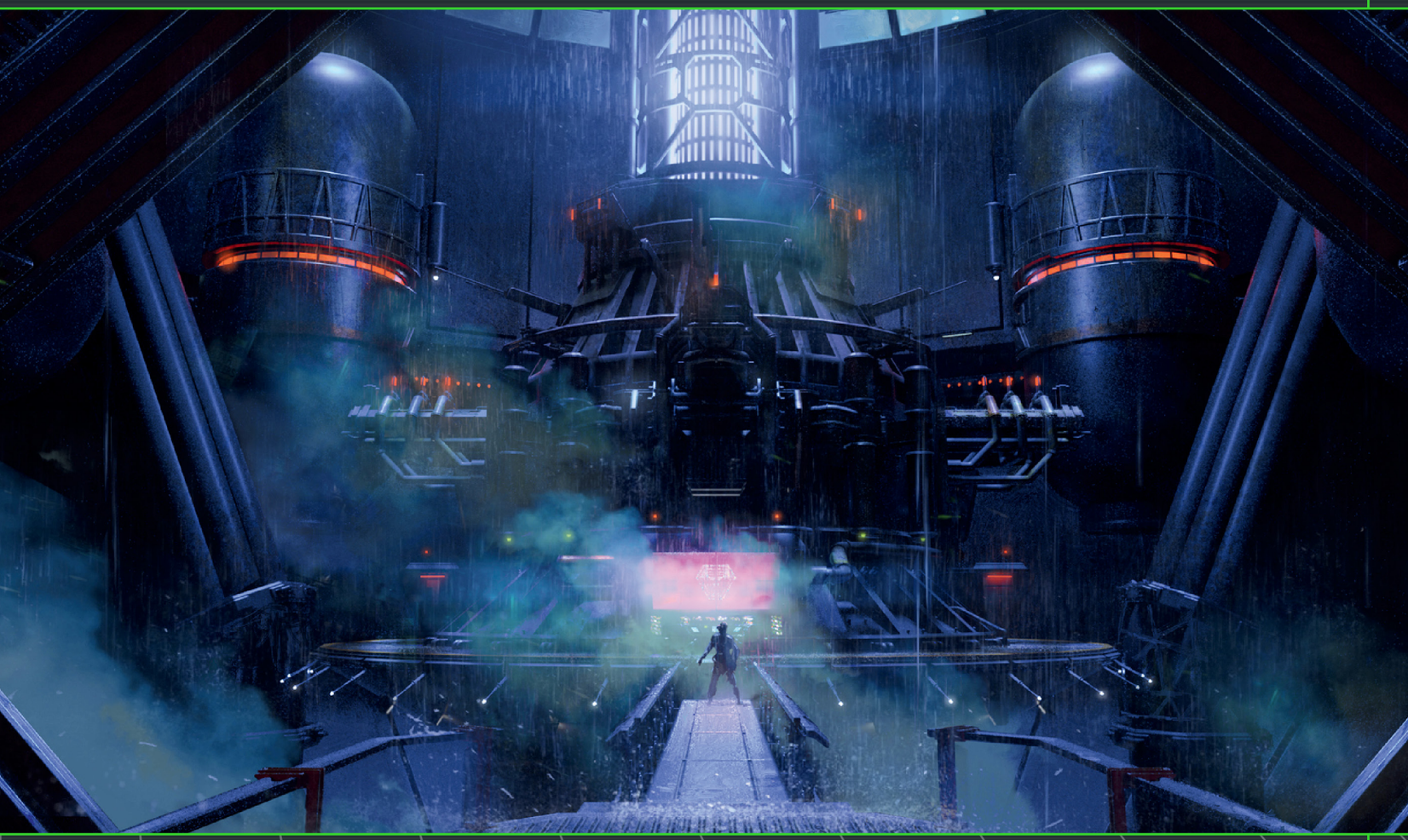


Here we have a gallery of amazingly detailed station spaces concentrating on realism and fidelity rather than the former stylized, retro approach.


SYSTEMS
MALFUNCTION
R-34A
CAUTION


OBSERVATION
POST
CPSU 511688

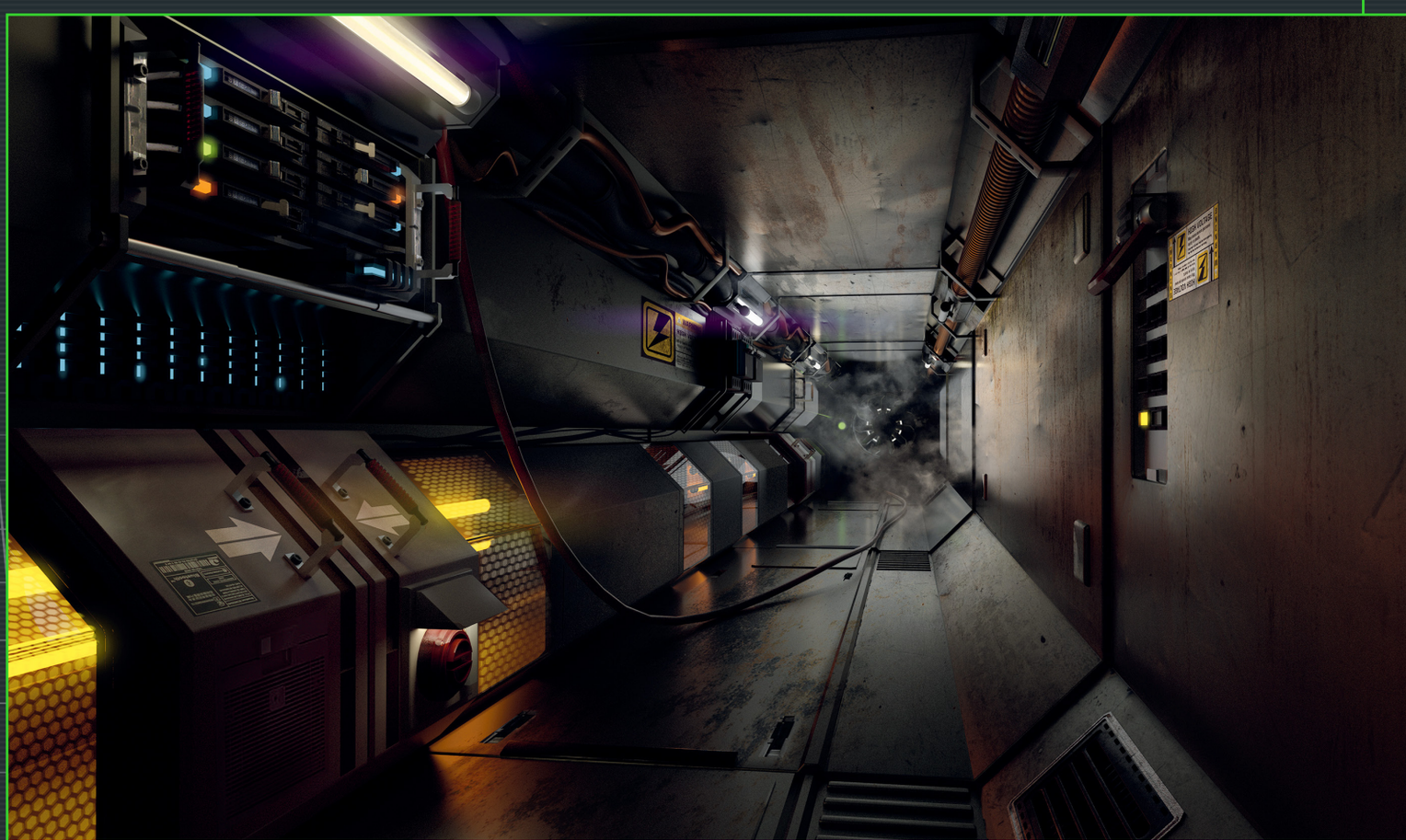

REACTOR CORE
01




EXIT


JUNCTION 02





These concepts depict some of the more industrial areas aboard the station. These behind-the-scenes spaces would feature ductwork and large clusters of networking cables.

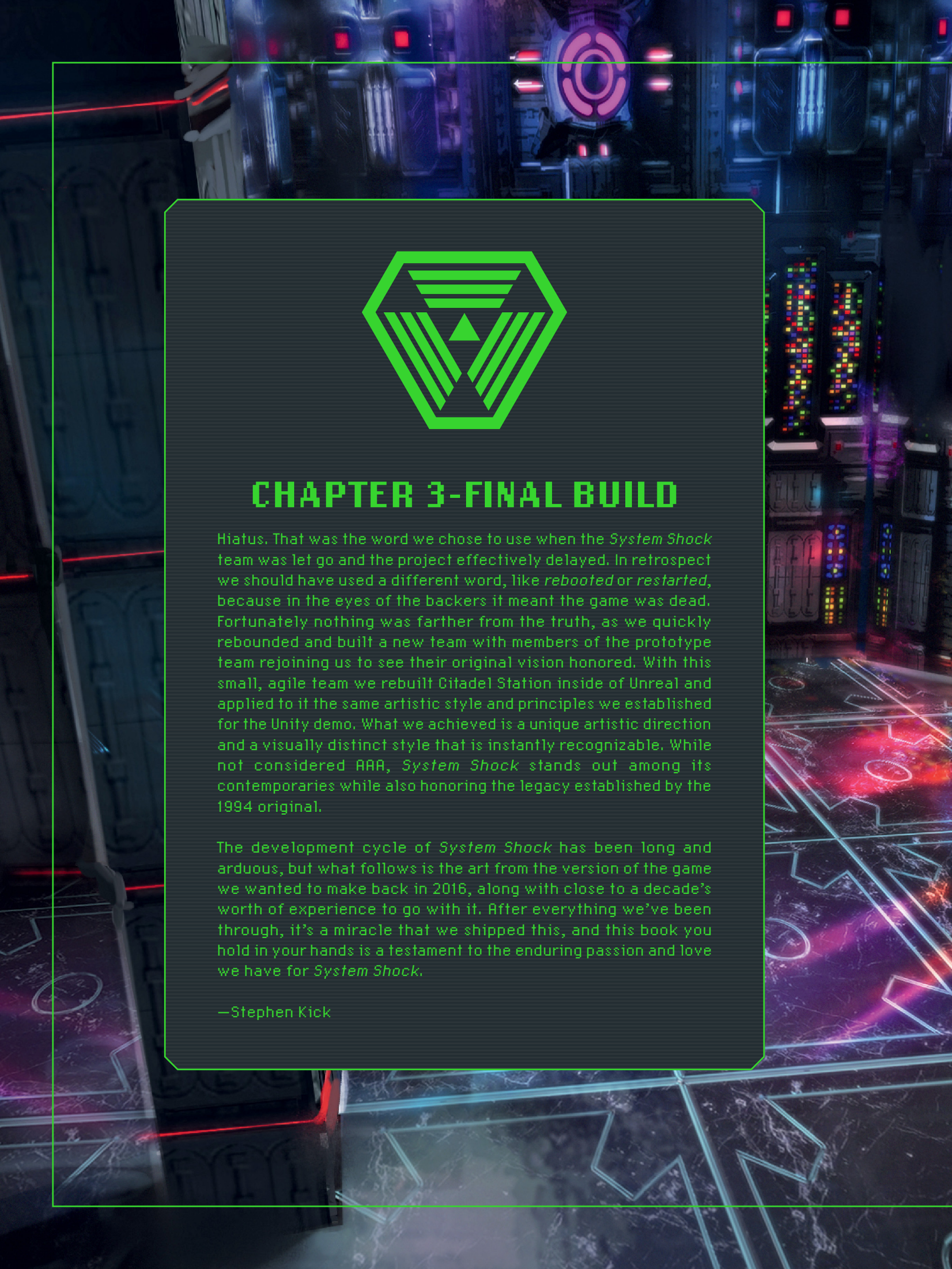




This is a gallery of scenes that envision what we dubbed the “Saturn room,” which became an impressive atrium space. This would be a means to show off Saturn and a stunning celestial vista.


TRIOPTIMUM
DROID RAMP


LIGHT UNIT
345-34 /SD
T-OP
TECH



CHAPTER 3-FINAL BUILD

Hiatus. That was the word we chose to use when the *System Shock* team was let go and the project effectively delayed. In retrospect we should have used a different word, like *rebooted* or *restarted*, because in the eyes of the backers it meant the game was dead. Fortunately nothing was farther from the truth, as we quickly rebounded and built a new team with members of the prototype team rejoining us to see their original vision honored. With this small, agile team we rebuilt Citadel Station inside of Unreal and applied to it the same artistic style and principles we established for the Unity demo. What we achieved is a unique artistic direction and a visually distinct style that is instantly recognizable. While not considered AAA, *System Shock* stands out among its contemporaries while also honoring the legacy established by the 1994 original.

The development cycle of *System Shock* has been long and arduous, but what follows is the art from the version of the game we wanted to make back in 2016, along with close to a decade's worth of experience to go with it. After everything we've been through, it's a miracle that we shipped this, and this book you hold in your hands is a testament to the enduring passion and love we have for *System Shock*.

—Stephen Kick

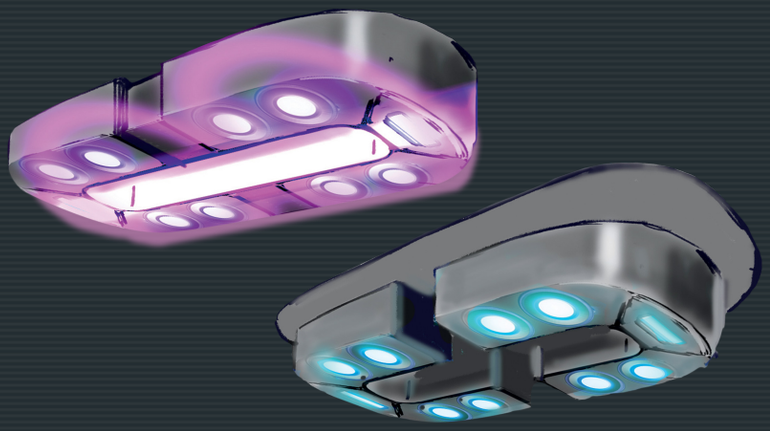


/EQUIPMENT_



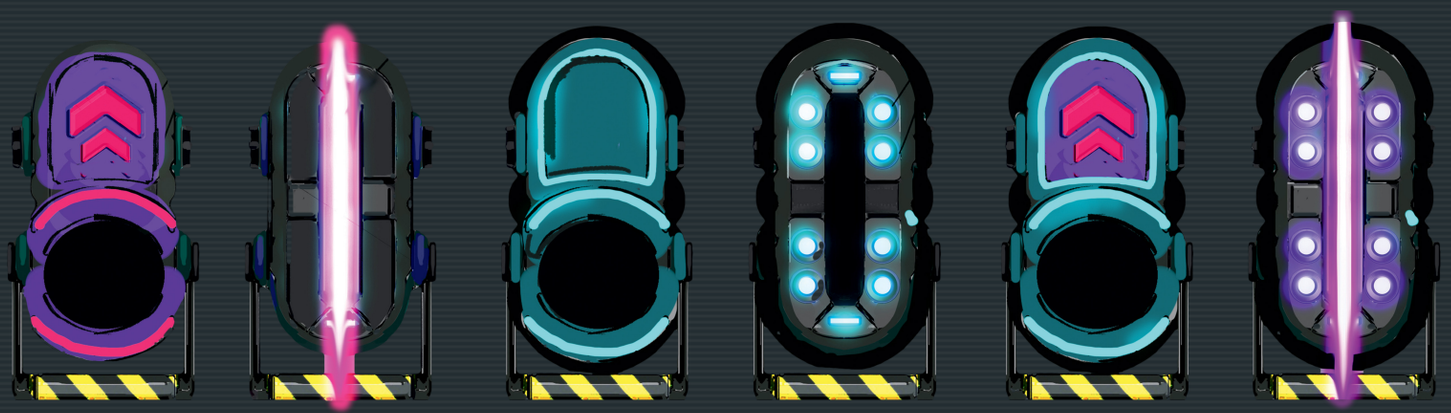




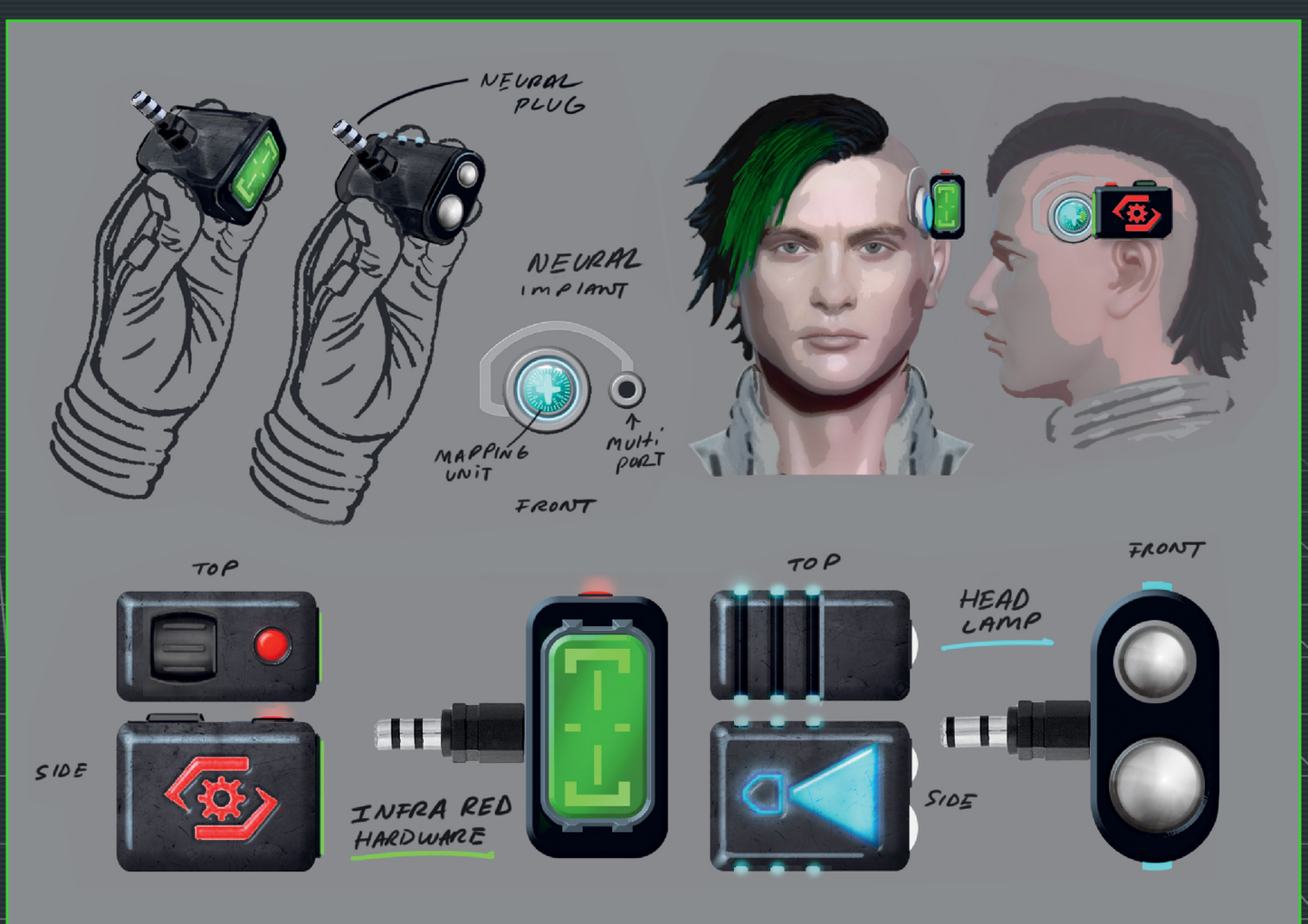




"These boots were made for jumping!" Well, and skating. My goal here was to create a modular boot that could be configured for plasma skating and plasma vaulting. A fun early physics simulation brought over from the original game.

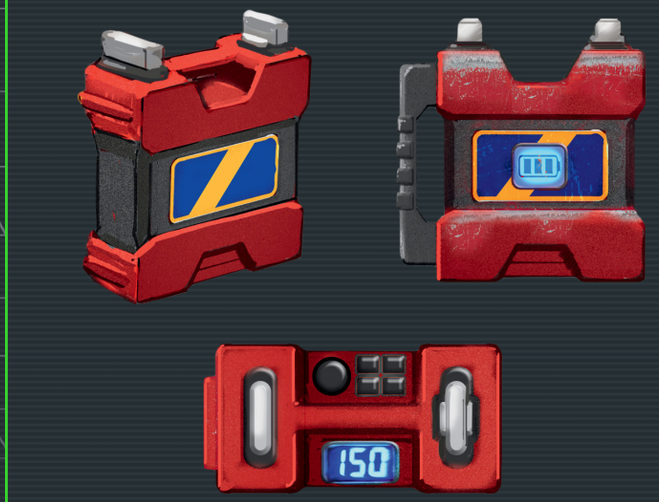






I wanted the neural implant to have an obvious physical presence, as I wanted it to support physical hardware in a hands-on, plug-in capacity.

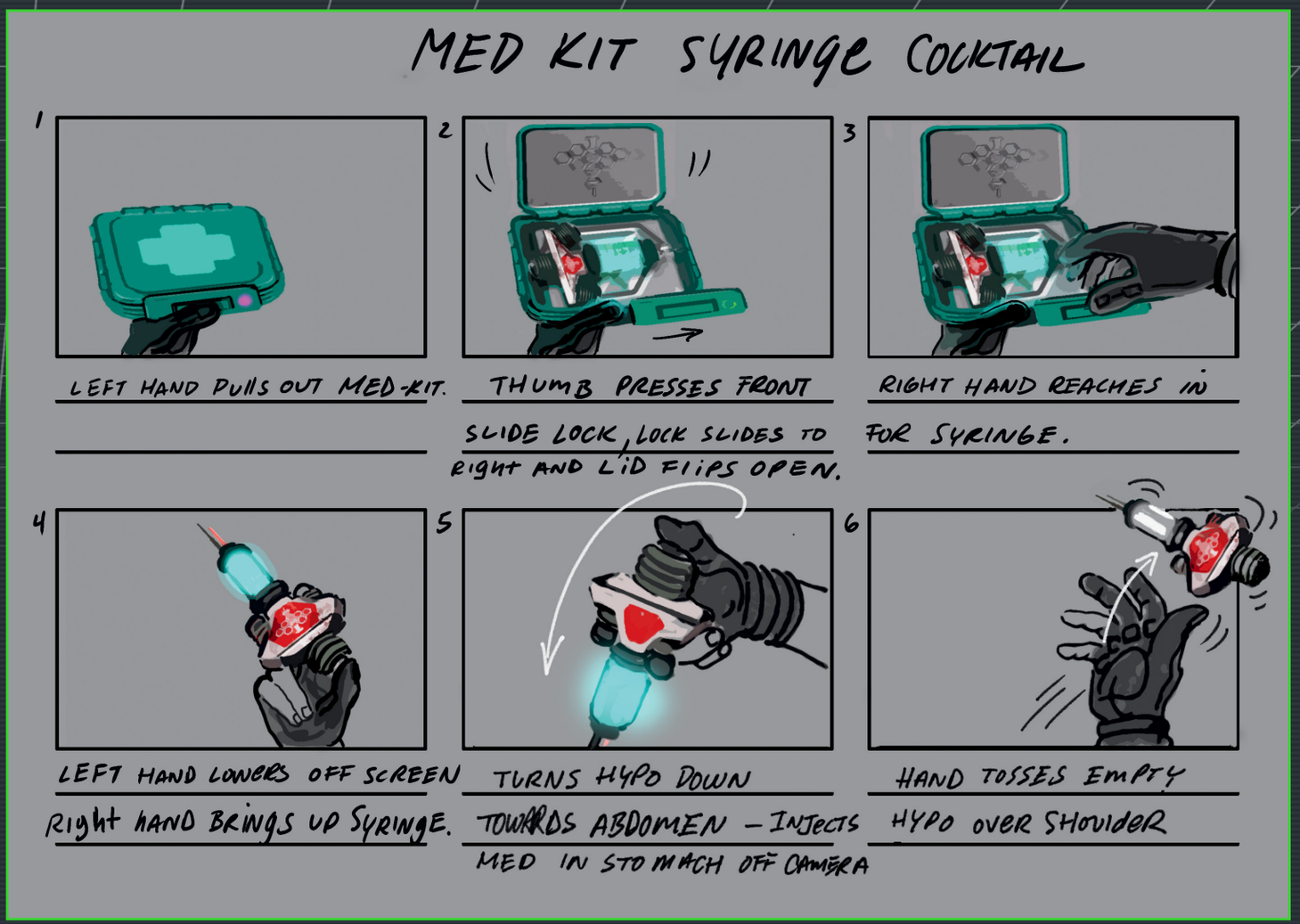




The minigame pickups were given a physical retro handheld game pad for our remake. This allows the game screen and game play to be more intricate and accessible, compared to the small corner HUD display of the original.



The dermal patches from the original game were nothing more than a 32 x 32 pixelated canister graphic. With the remake, I wanted to make the patches' application as tangible as possible. The action of flipping open the dermal compact and slapping it on your wrist in a snappy sequence adds a tone of character to the system.



My idea for the data-stick sequence was inspired by wanting to make use of the tech-gloves. I had designed USB knuckle ports, so rather than picking up a note on the floor, you now can transfer and store messages with technology.







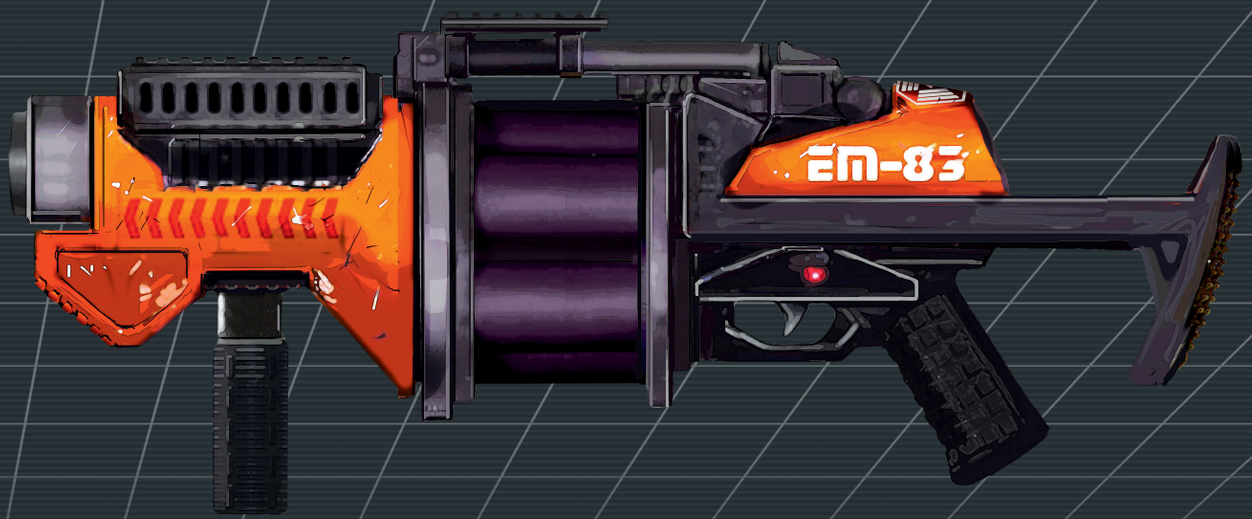


Each weapon I designed was inspired by the aesthetics of toy water and air guns, where exaggerated, bulky forms are in place for rugged use and features are contrasted with striking color schemes.





Some of our more fantastical weapons were given further functionality by our lead artist, Evie Mansfield, with magnificent results.



When translating the grenade launcher from my concept to the model, Evie did some rejiggering to the loading mechanism, giving it a sleeker first-person-perspective profile while also allowing a very satisfying reloading mechanic.

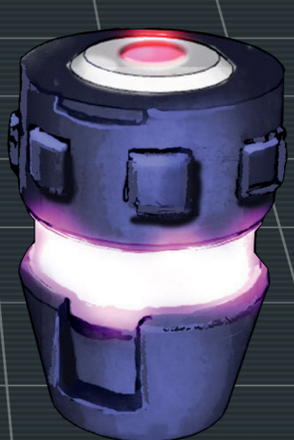








































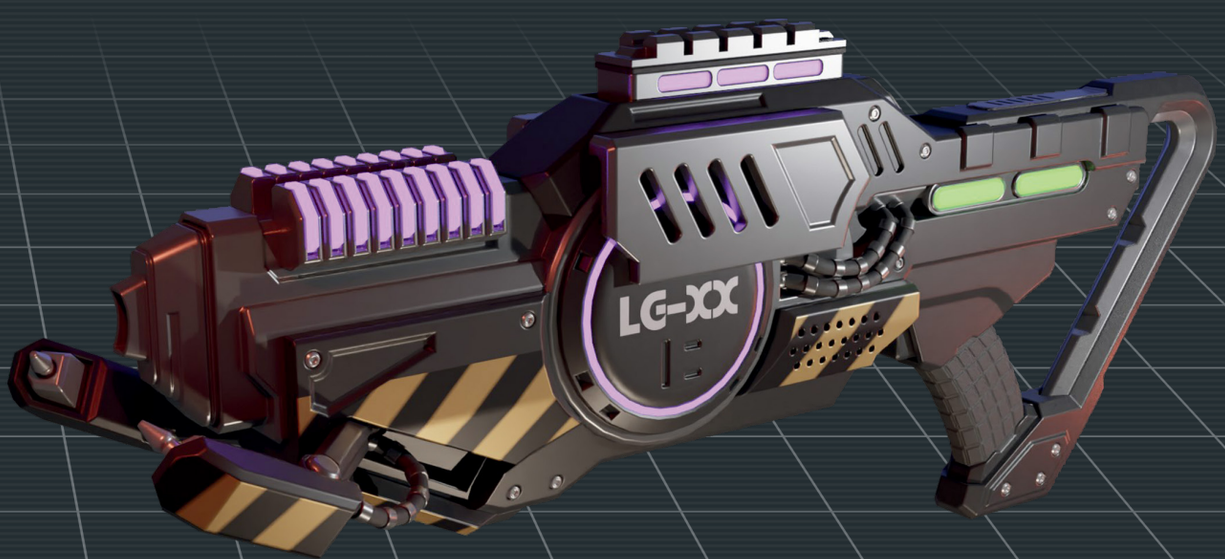




I wanted to add a shotgun-like pump mechanic to the magnetic pulse weapon, where one would literally have to create the plasma charge, for flair.

With all of our firearms, we wanted to keep our ammo count displays diegetic rather than having a HUD display, as there are quite a lot of system displays to compete with.





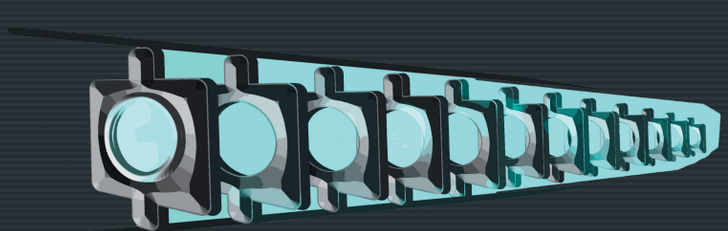
The LG-XX is fictionally an experimental superweapon that expels bouncing plasma balls, so naturally my inspiration for the look of this weapon came from a fish.



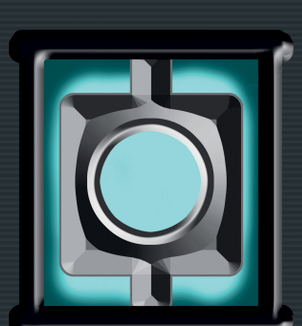








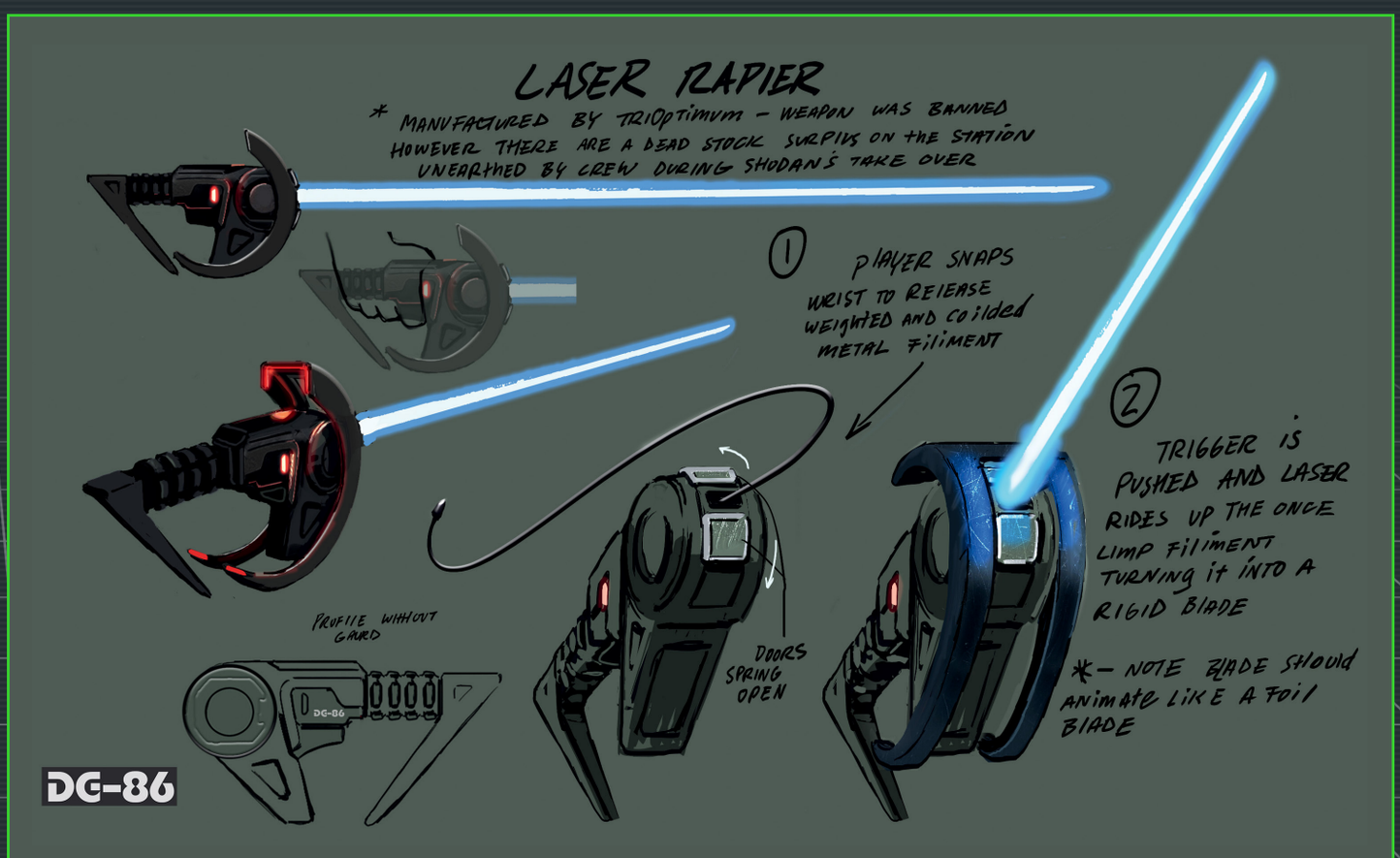




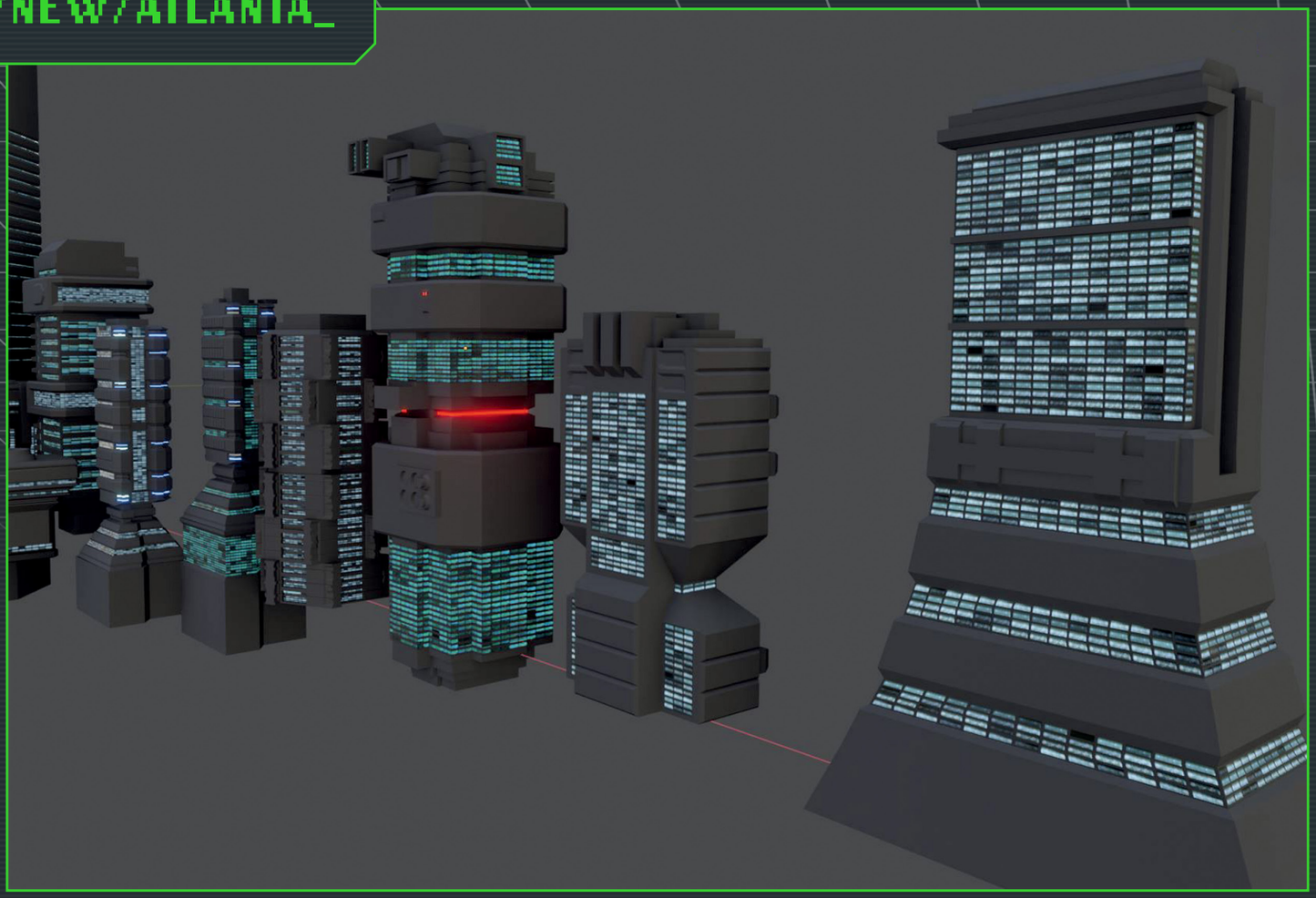
With the rail gun, I wanted to create the impression of intricate visible innards. Once again, the multitalented Evie Mansfield took this design over the top when it came time to model it by expanding on that notion and animating those innards with a distinctive kinetic animation.

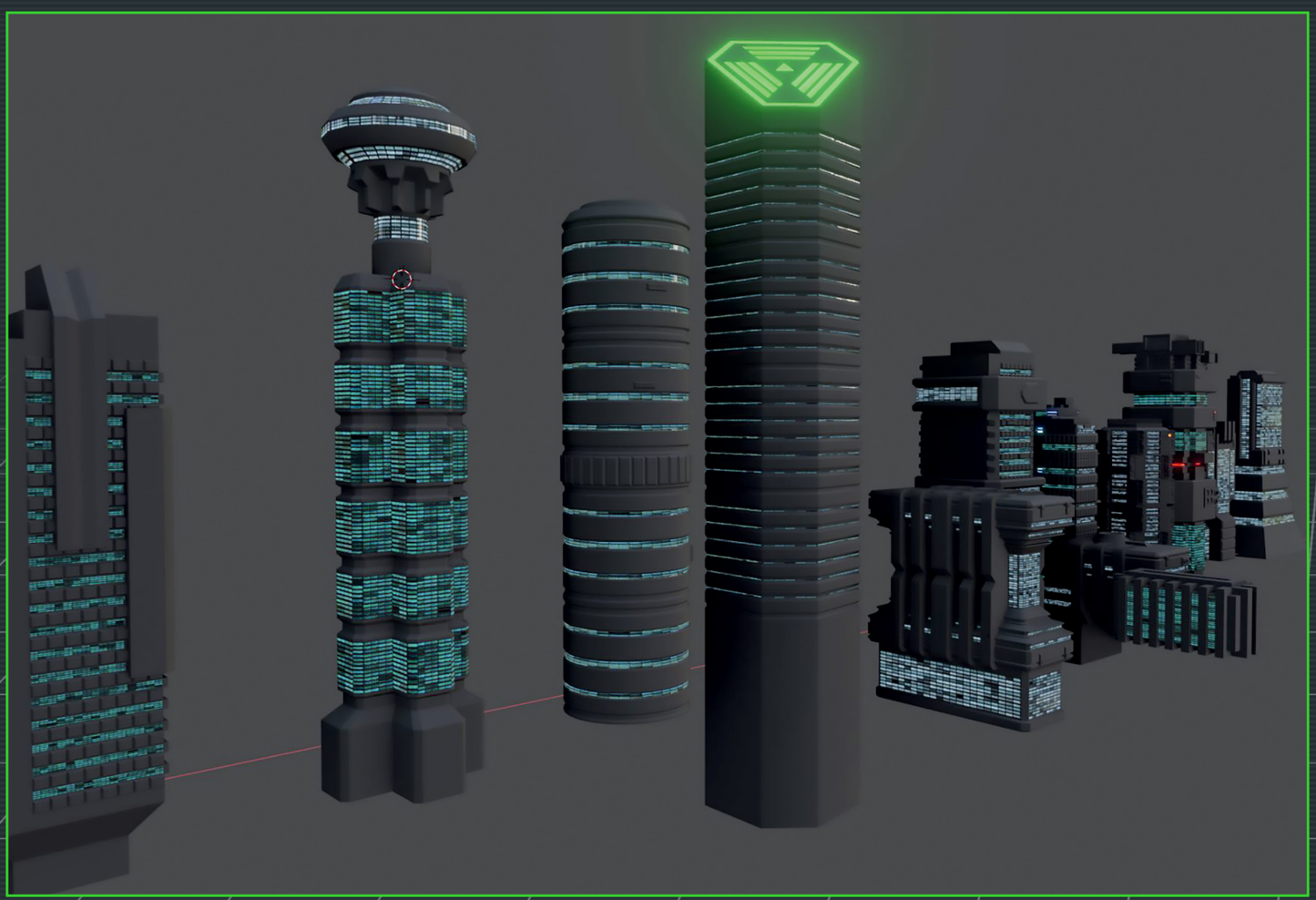


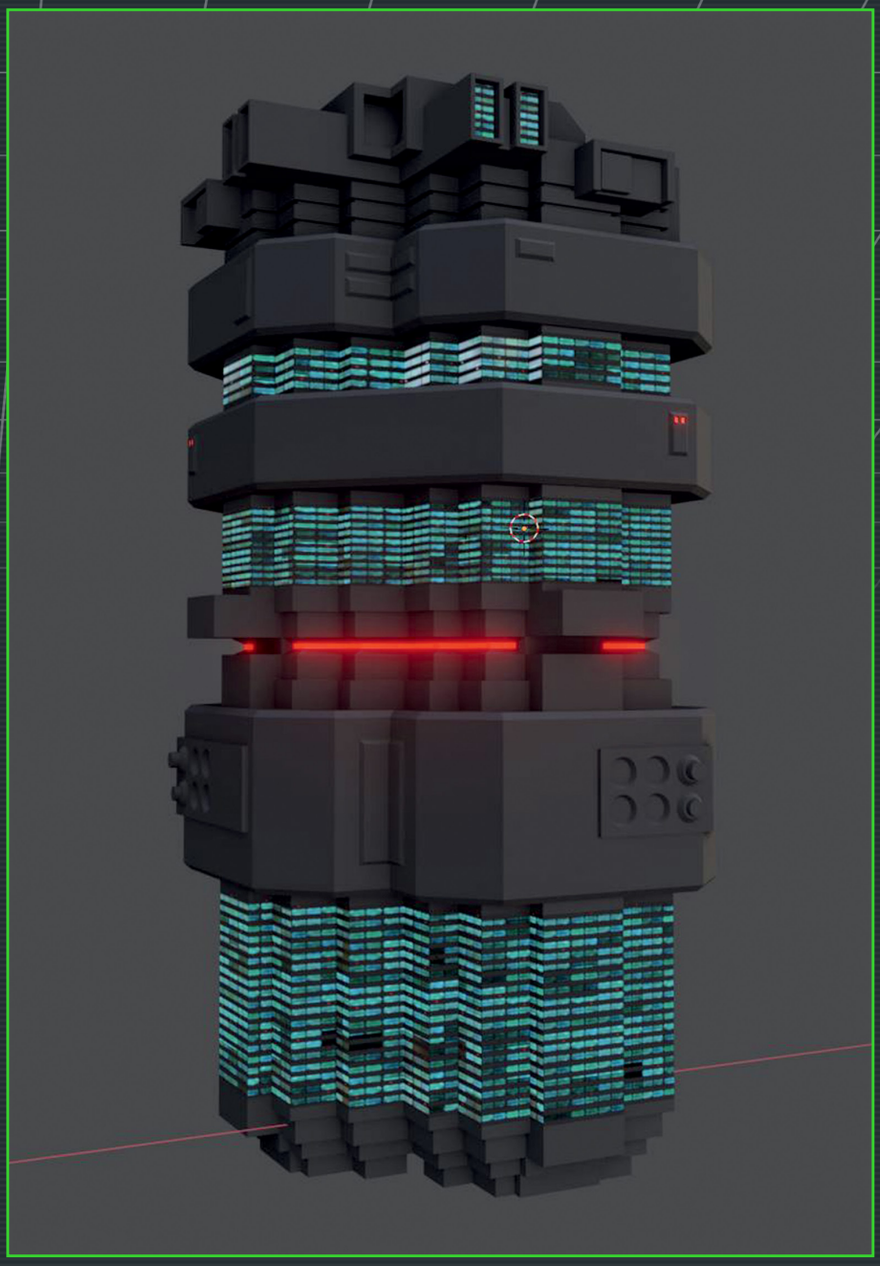
I love the look of a sawed-off shotgun, so I wanted to incorporate those proportions into a shotgun of the future. I also wanted to exaggerate the barrel end for some satisfying pump action.



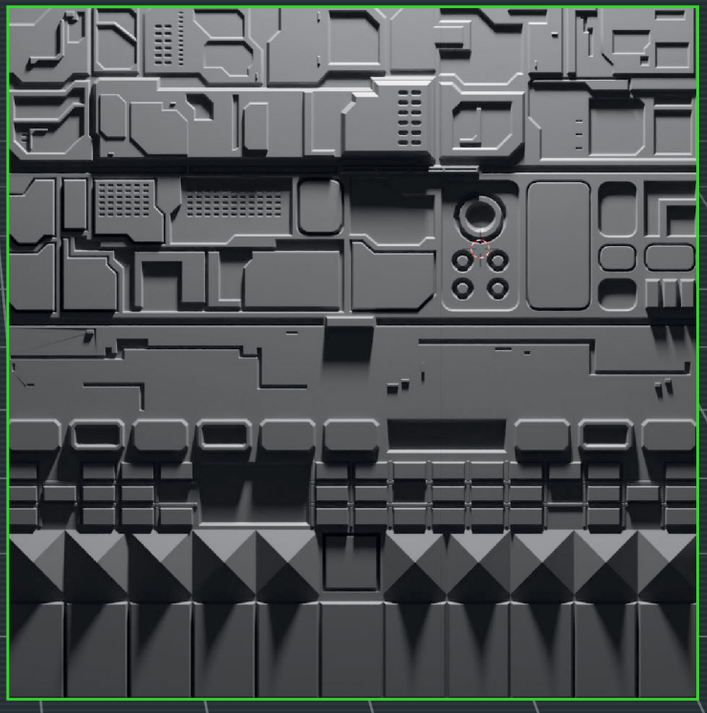
I very much wanted to distinguish this weapon from a traditional-looking light sword by giving it a distinct rapier aesthetic, including incorporating some flexibility to its blade.

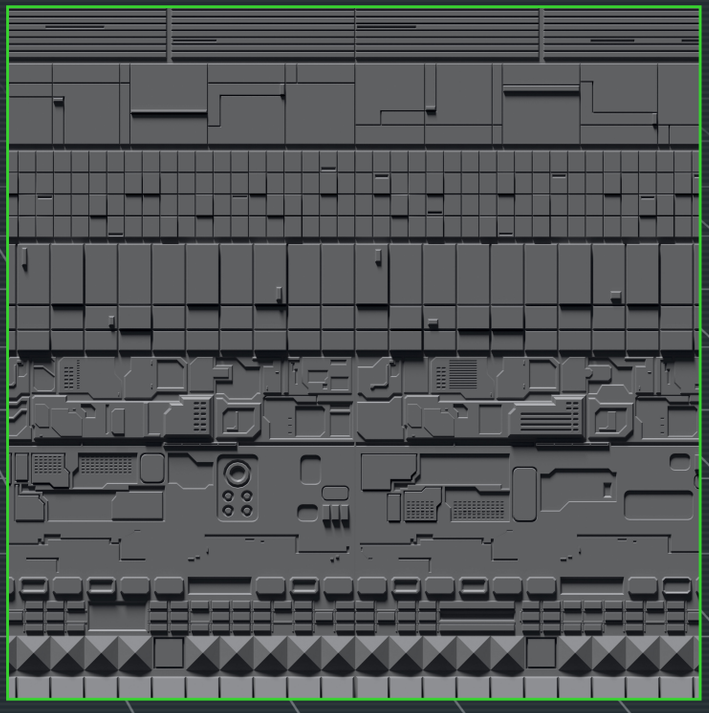






These monolithic buildings of the future were inspired by Brutalist architecture. Artists Robert Simon and Evan Viera crafted these models, and Evie Mansfield brought this dark metropolis to life by fleshing out the fine details and producing a breathtaking dystopian fly-through.





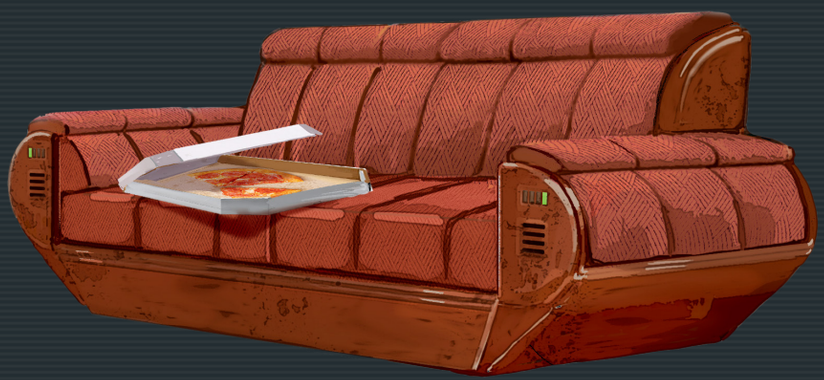
/HACKER'S/APARTMENT_



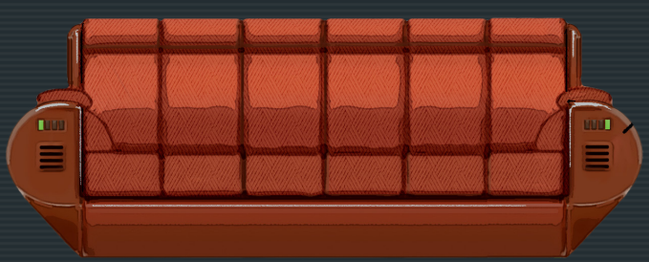


With our remake it was really fun to be able to depict the Hacker's dystopian efficiency apartment.

This couch was particularly fun to design. The inspiration was carrying art deco aesthetics into the distant future.



















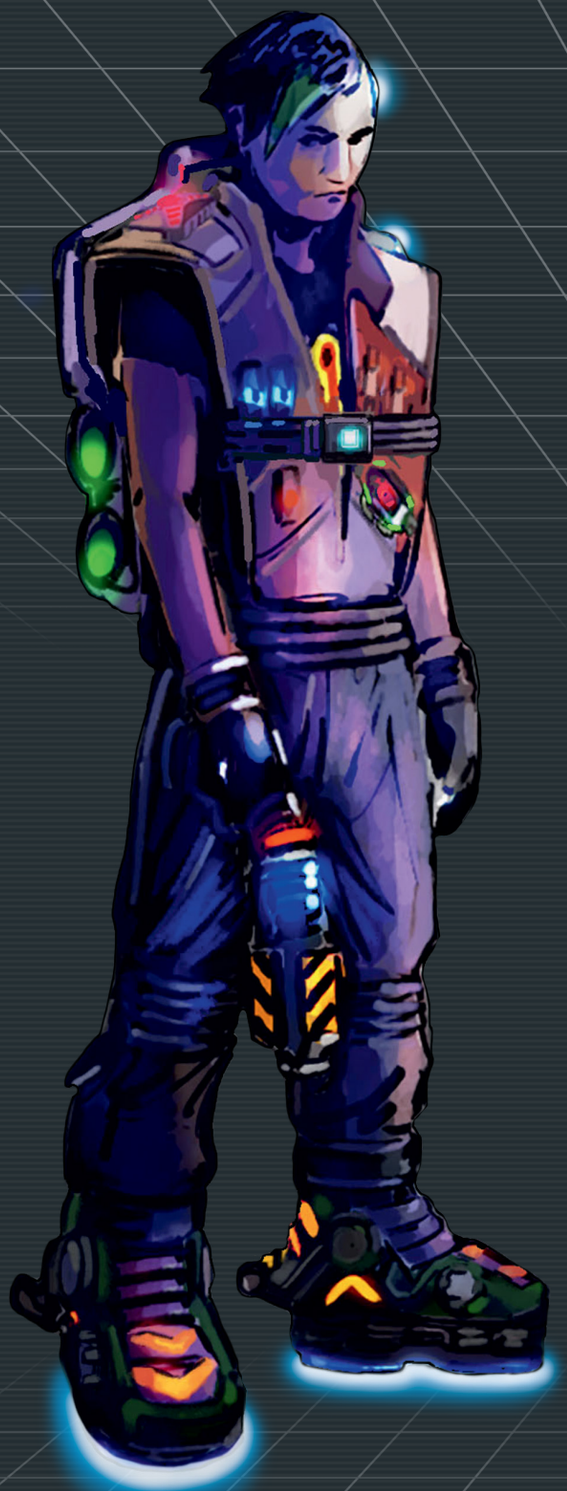








I wanted to add some personality to the Hacker by filling the apartment with his personal belongings and clutter. This included his dietary habits.









HACKER

The Hacker as a character in the original game was purposely kept fairly generic and "everyman" in depiction. The character was never meant to have much of a persona other than being an average joe behind a keyboard, rather than any sort of musclebound, flattop-sporting cliché.

With the remake I was able to flesh out the character, giving him more individuality while also wanting to keep him fairly ordinary. Of course this is "ordinary" for a cyberpunk in the year 2070. His "tech-vest" would be a standard biometric wearable of the future. The vest is outfitted with various ports where one can add a number of useful hardware components.



I wanted to distinguish this pair of first-person appendages by adorning them with what I refer to as “tech-gloves.” These gloves feature multiple ports for data transference and hardware attachments. The exposed digits were incorporated to clearly show the hands were human in nature rather than robotic. This was before I decided to keep his arms bare as well.







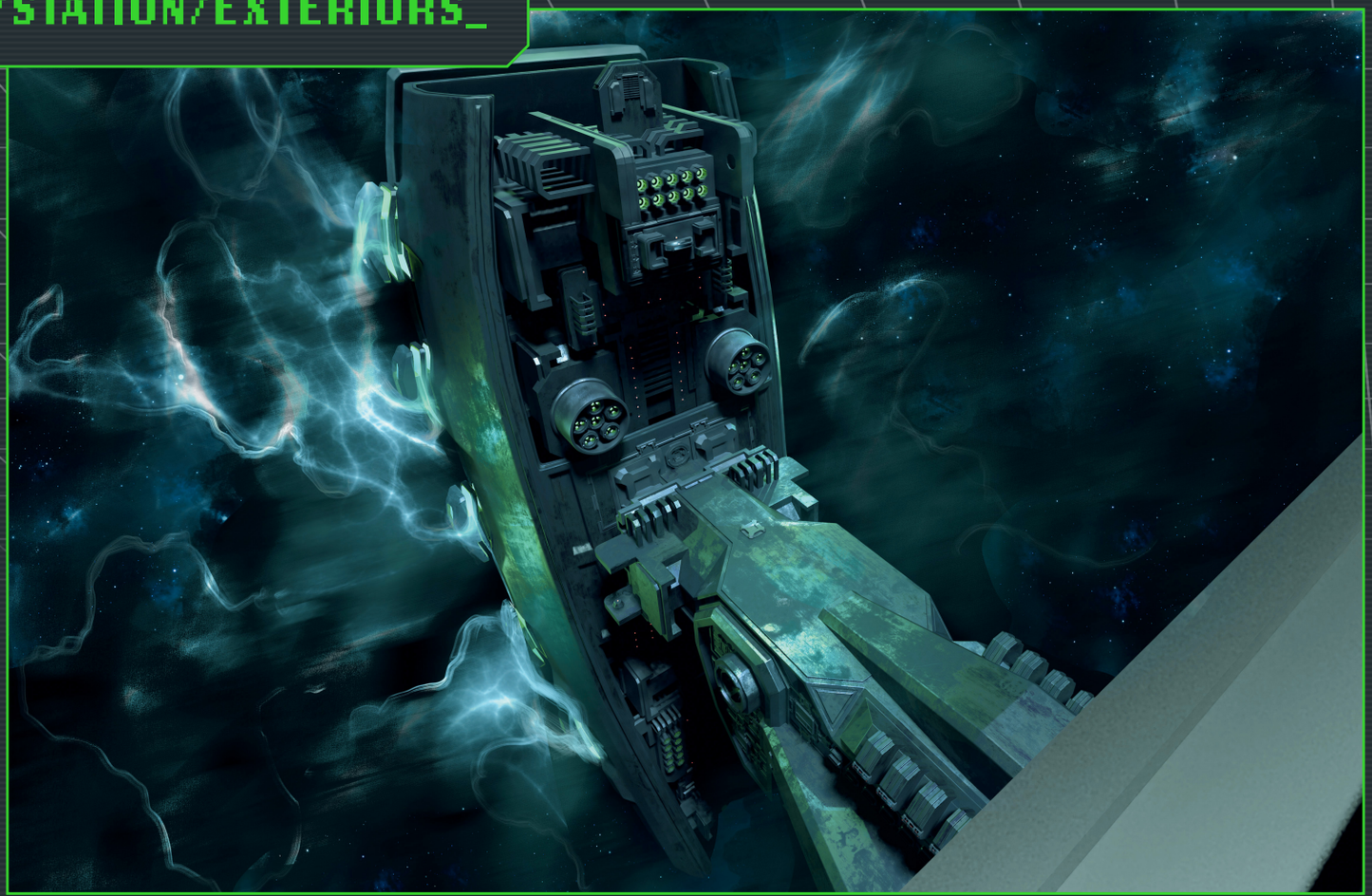
PLAYER CONCEPT





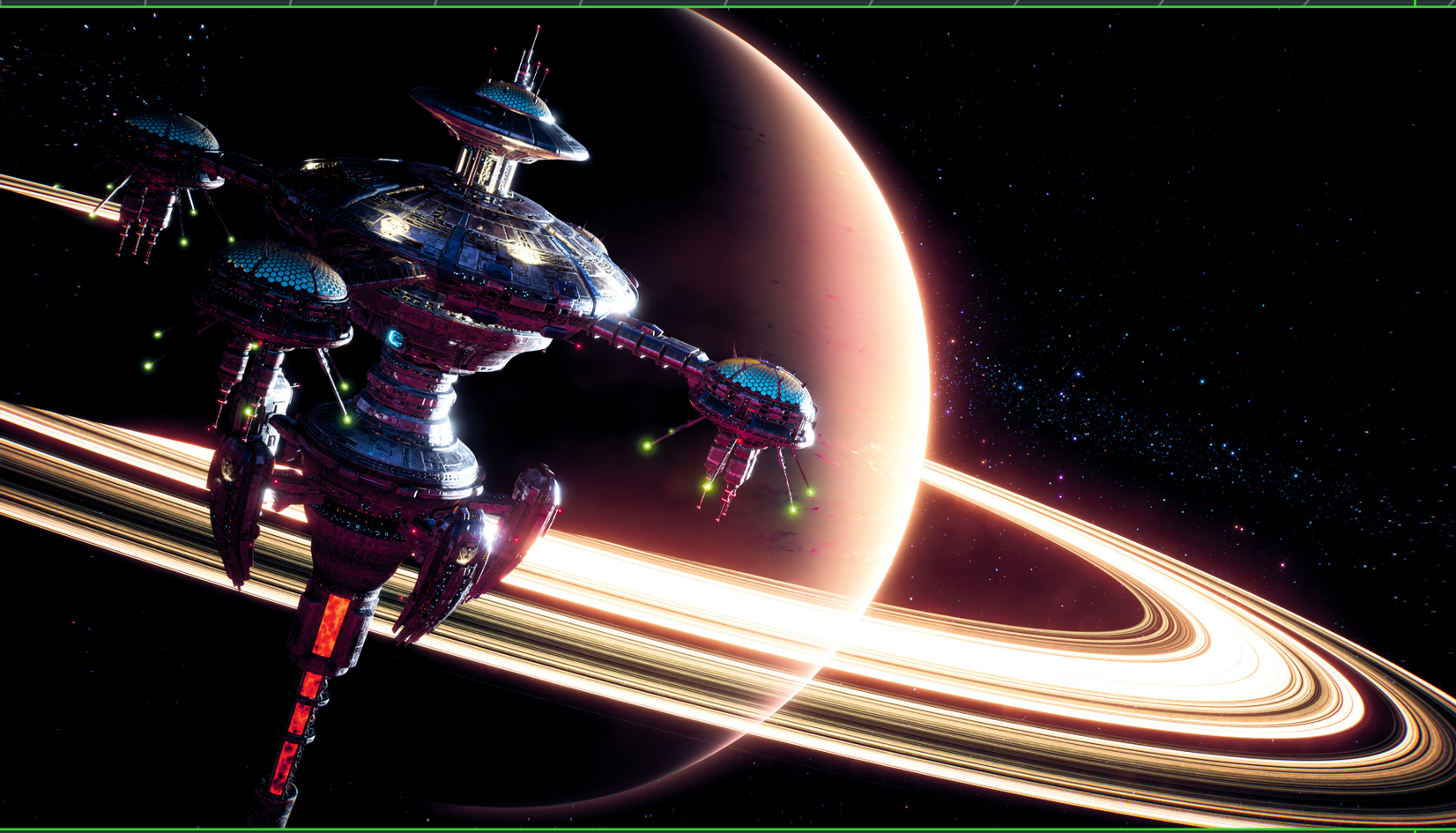


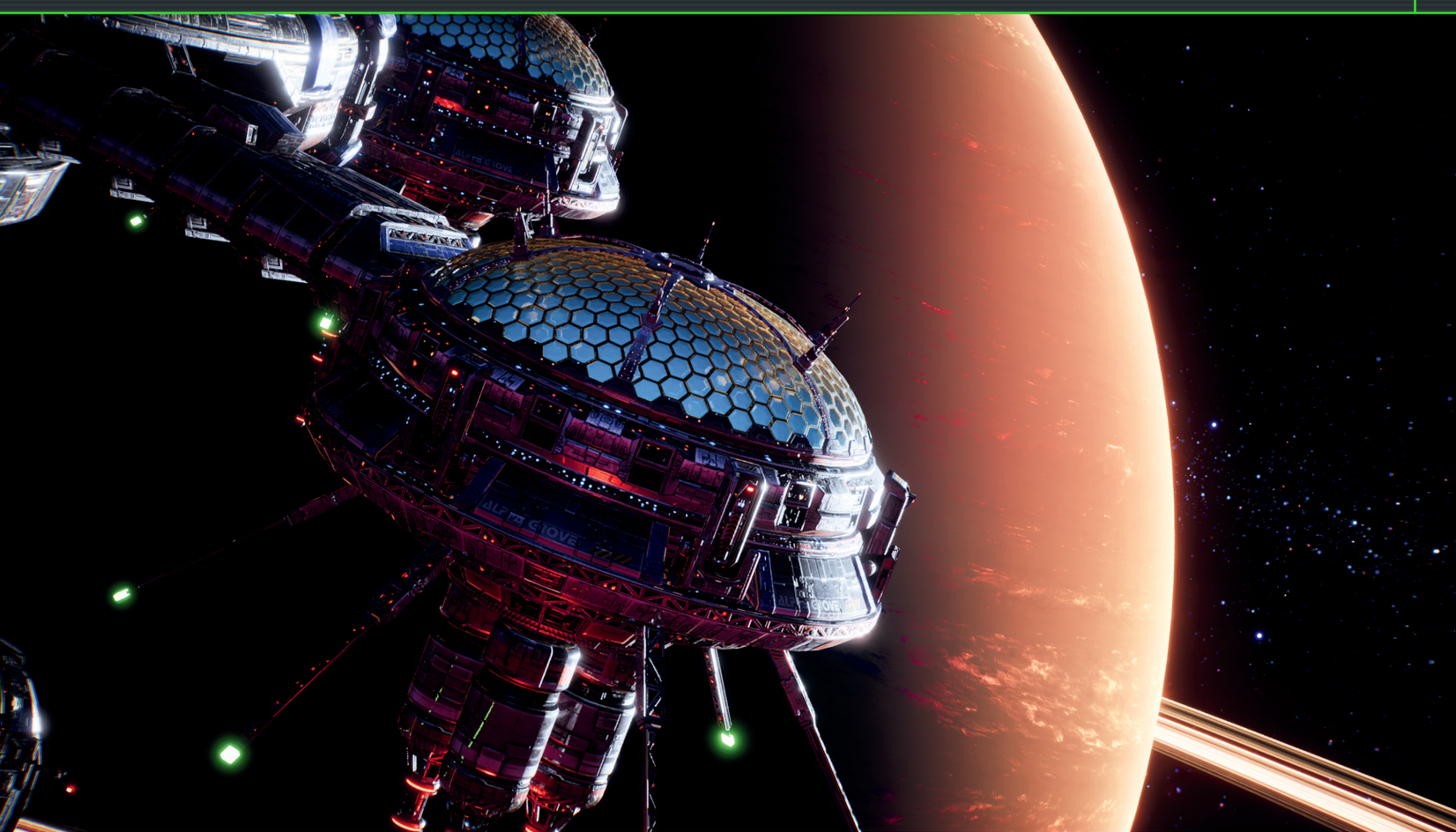
Here is a handful of the Hacker's personal items, including a laptop and a kitchen table circuit project as well as a console gaming system and a collection of games.



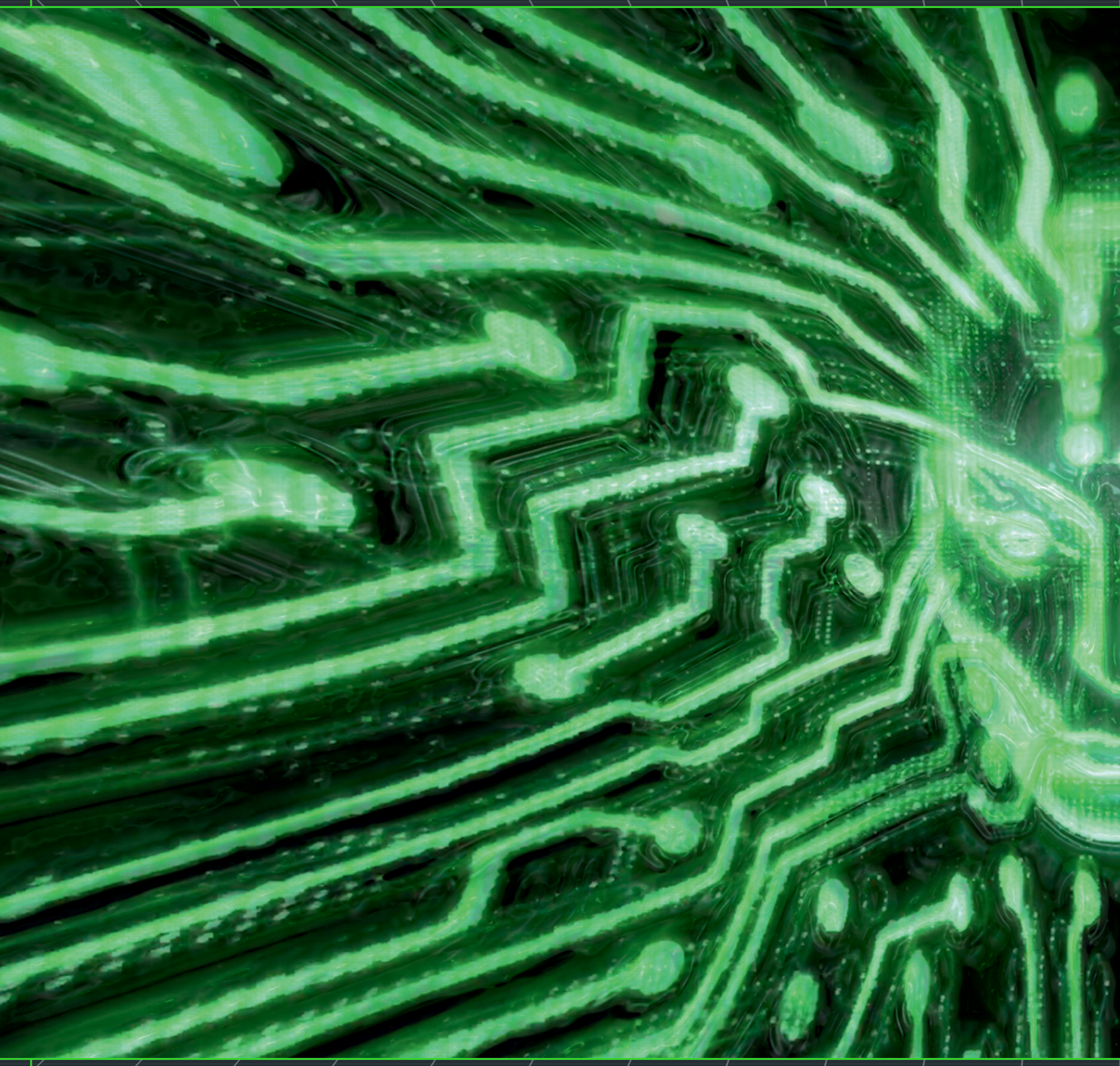


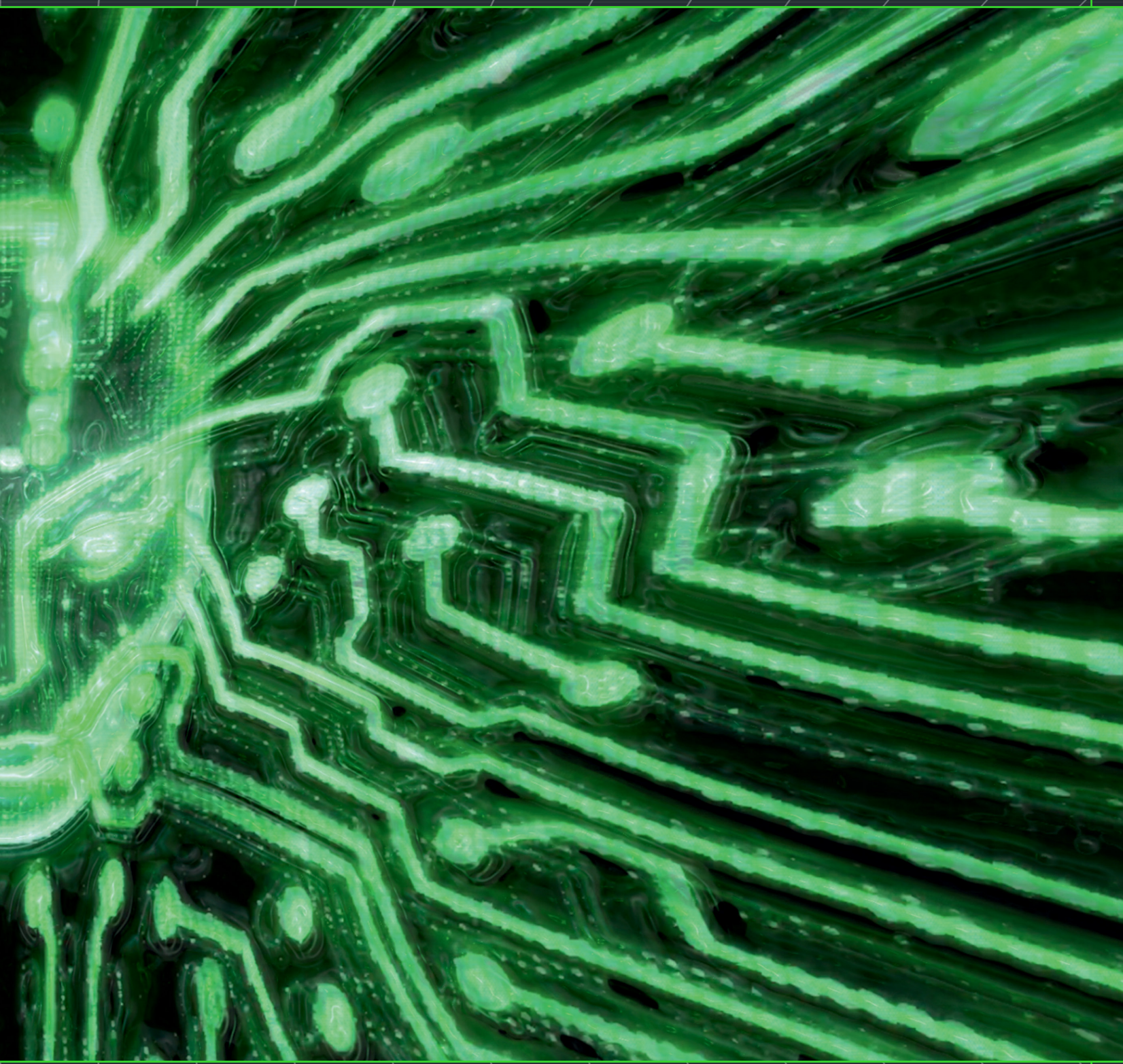
SHIELD GENERATOR



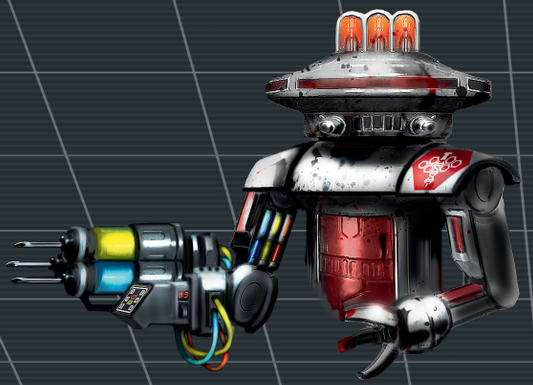


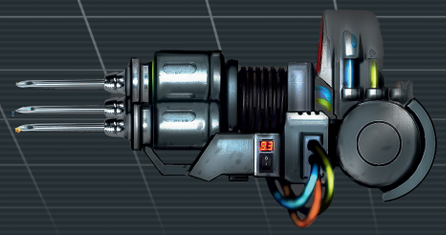
The extracted details of the space station by Evie Mansfield and Robert Simon came together with stunning results. I'm particularly fond of Robert's bulked-up station shield pieces.

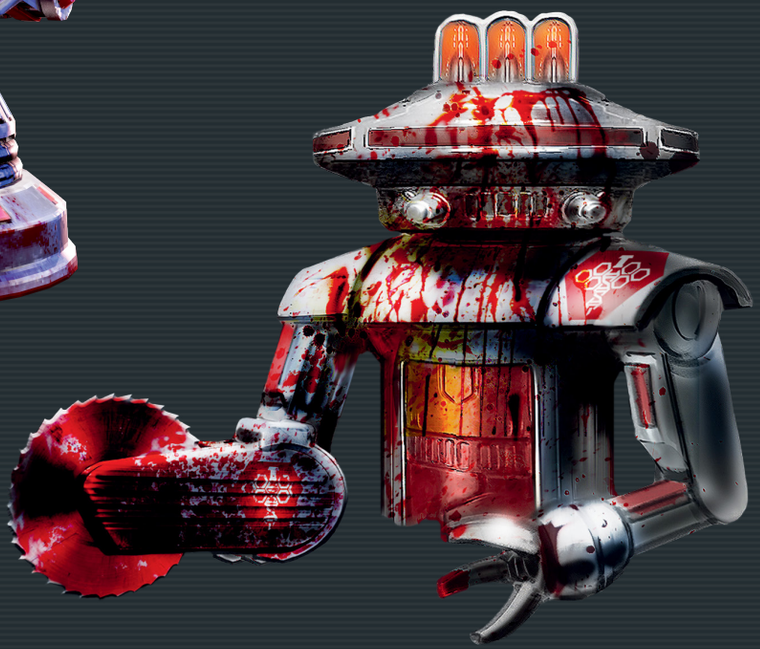












SERV-BOT

Keeping this guy's rolling-trashcan design was key for me, as it's one of the more iconic robot silhouettes from the original game. I just worked on giving him a bit more fidelity and function for our remake, including a handy bone saw appendage and a lethal cocktail injection variation.









HUMANOID MUTANT

This poor sap is another character that stands out as one of the most recognizable in his simplicity. I was sure to keep his elongated arms intact for a unique lurching silhouette, along with his oversized head and orb-like eyes.

My junk science fiction for the metallic eye covers is they were grafted on in order to be yet more eyes for SHODAN aboard the station.







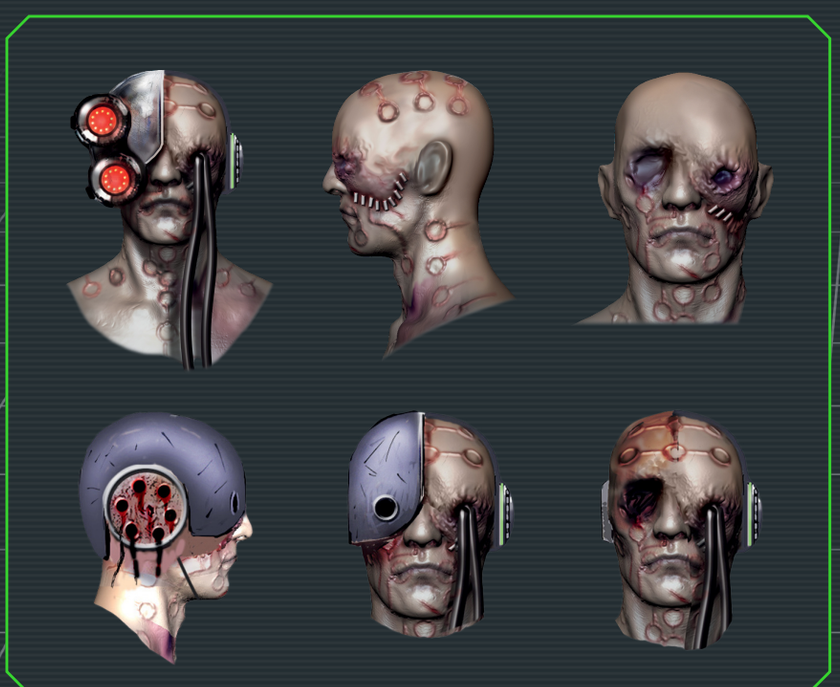












1 CYBORG DRONE

I wanted to impart a brutal nature to the cyborgs created on the station. This aesthetic promotes the idea that the crew on the station are more or less SHODAN's playthings, and she amputates limbs and swaps them for robotic weaponized appendages as she sees fit.







CYBORG ASSASSIN

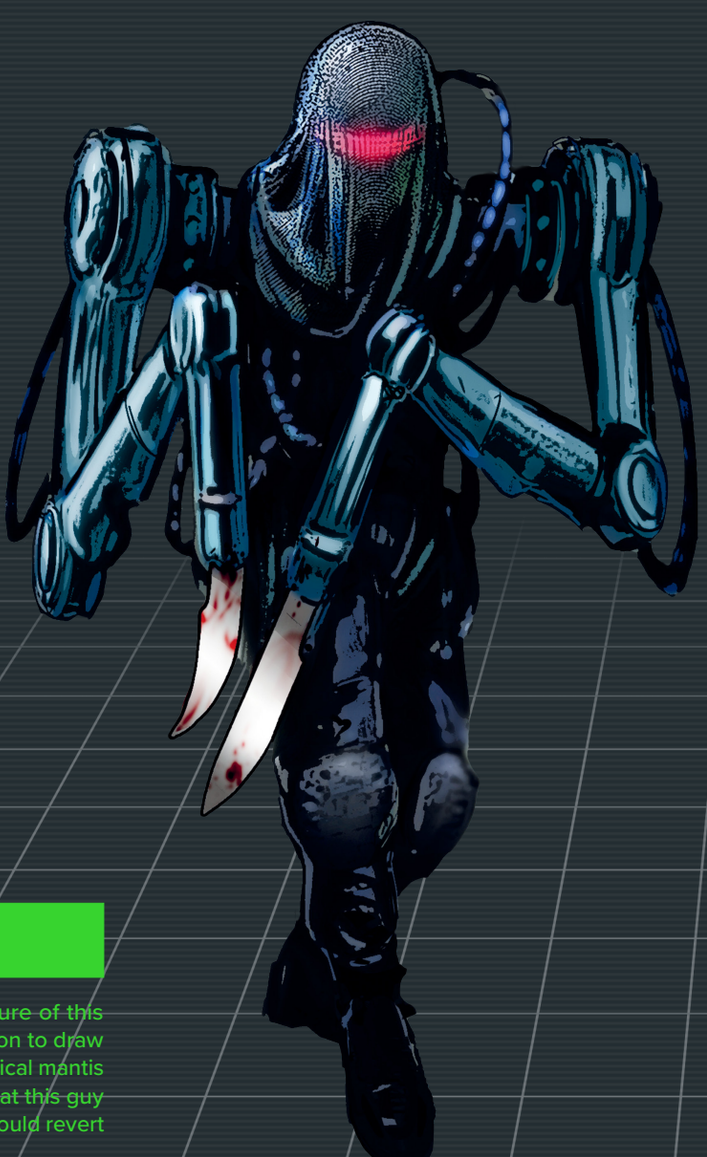
This cyborg capitalized on a special forces rank of TriOptimum's security team. SHODAN upgraded these operatives with an infrared motion detector visor implant to make them lethal cybernetic assassins.









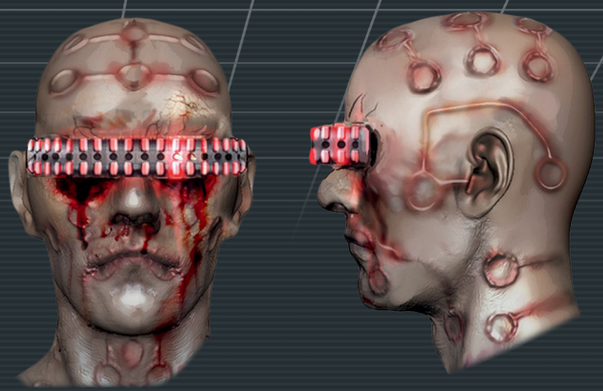


CYBORG MANTIS ASSASSIN

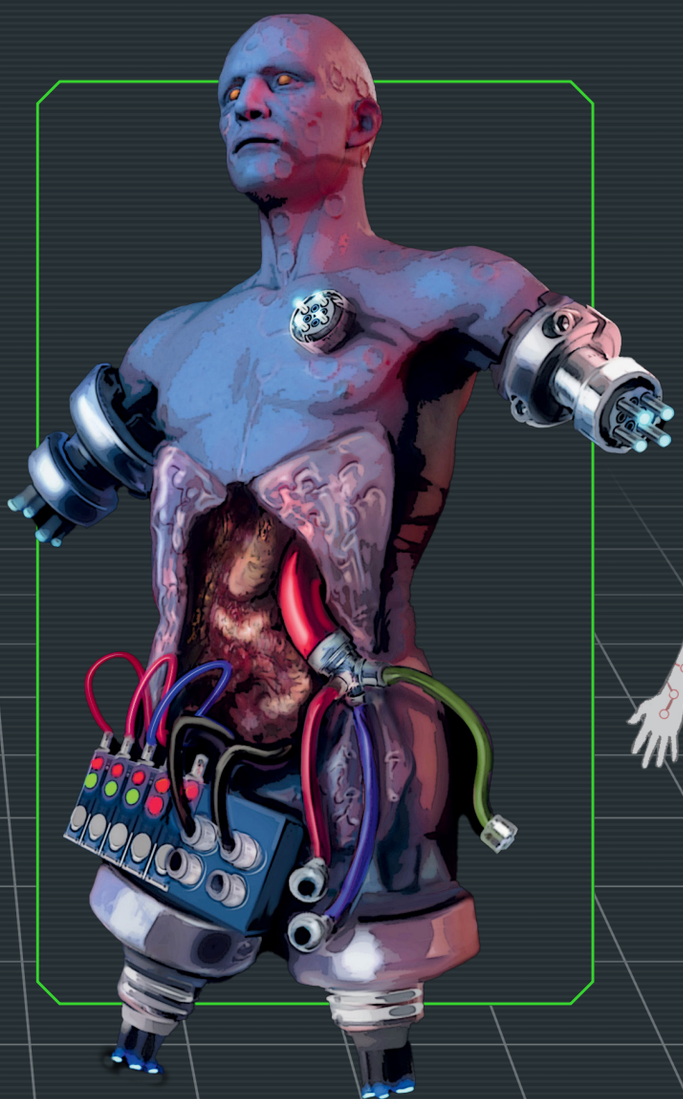
This character came about through further exploring the stealthy nature of this assassin class of cyborgs. The praying mantis came to mind as inspiration to draw from. I loved the concept of this guy having oversized scythe-like mechanical mantis arms that would give him a distinctly creepy silhouette. I had the idea that this guy would be mentally scrambled as a result of his cybernetic upgrade and would revert to childlike intelligence and memories.

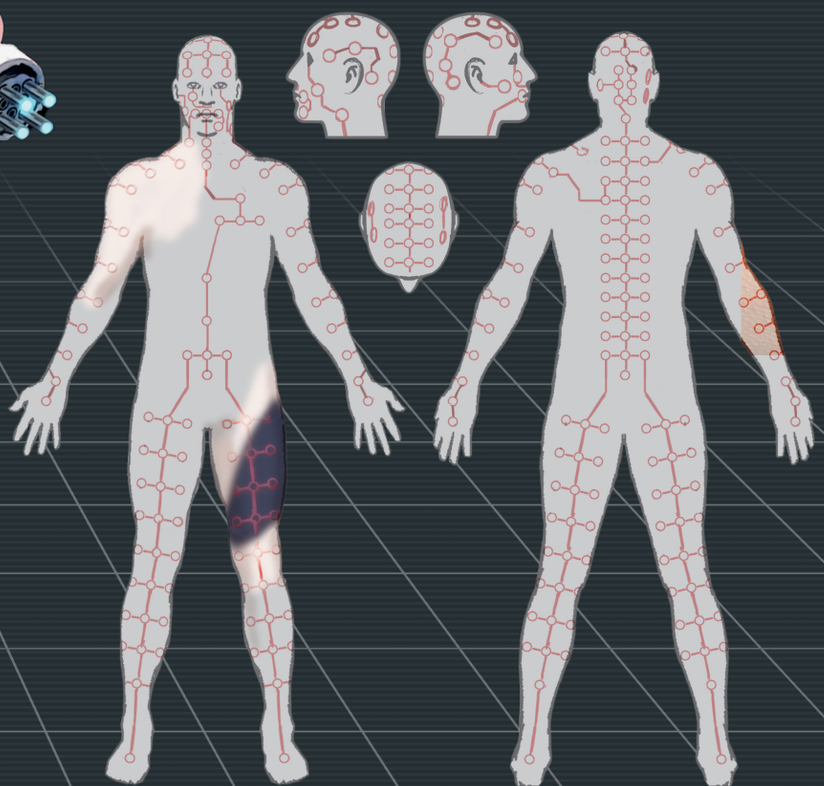
PROTO-BORG

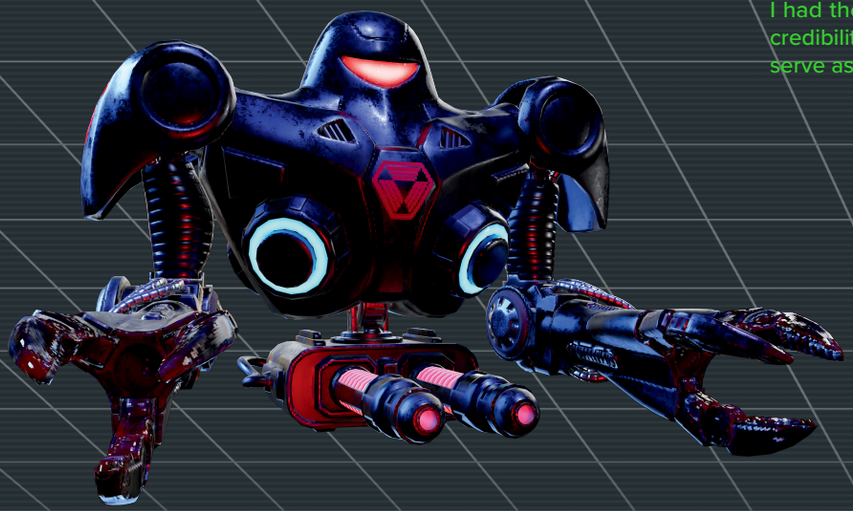
Given the opportunity to flesh out the lore of this nightmarish world, I wanted to show the procedural ascension of the crew as they became cyborgs. In the original game we essentially had a "magic box" that fully transformed one into a cyborg with the flip of a switch. My thinking is the regeneration station is just the first step in one's transformation. Nanobots are infused within one's body, constructing a network of fascia circuits. These circuits form the infrastructural armature of cyborgs, who then receive hardware grafts.

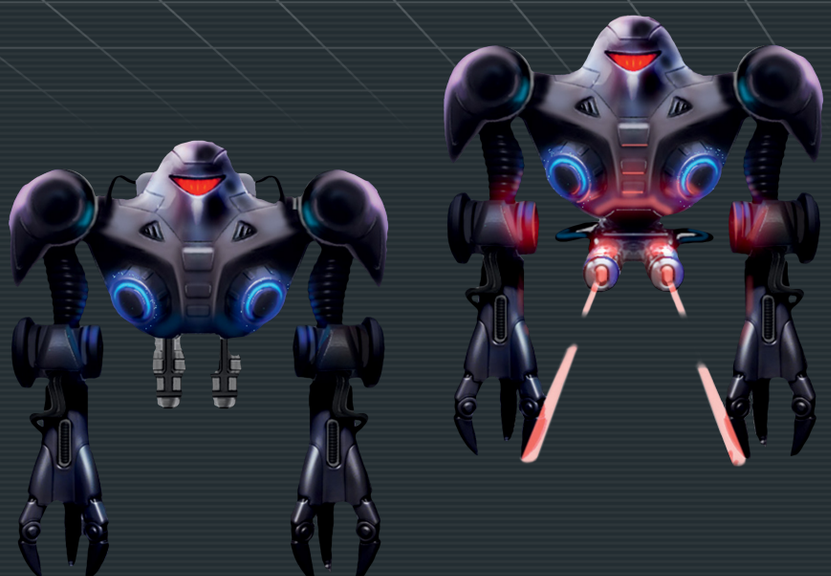


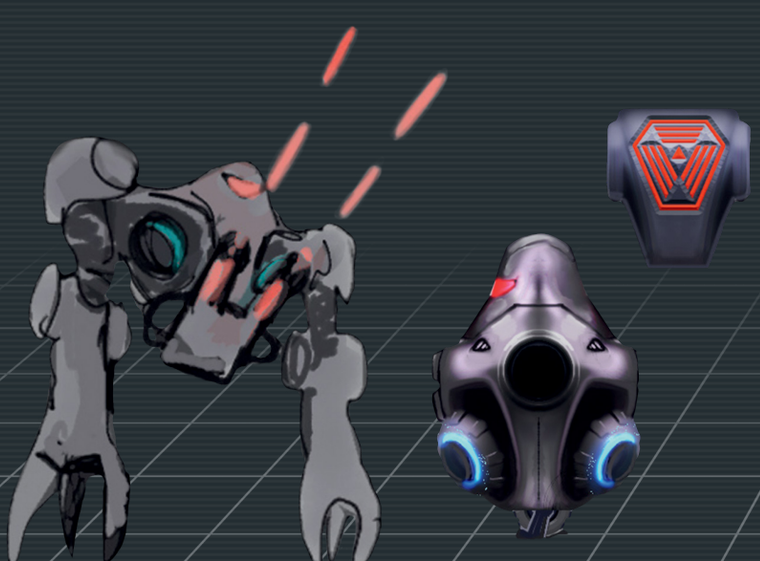












SECURITY BOT

This was my favorite robot from the original game, as he felt the most mid-'80s sci-fi in nature. Of course I wanted to keep his sleek retro iconography intact while giving him a substantial magnetic propulsion system for credibility. I also wanted to beef up his clever dual hideaway artillery weapon system for clarity.

I had the idea to give the Medical level some more life and credibility with the introduction of ambient cyborgs that would serve as SHODAN's critical operational manual laborers.

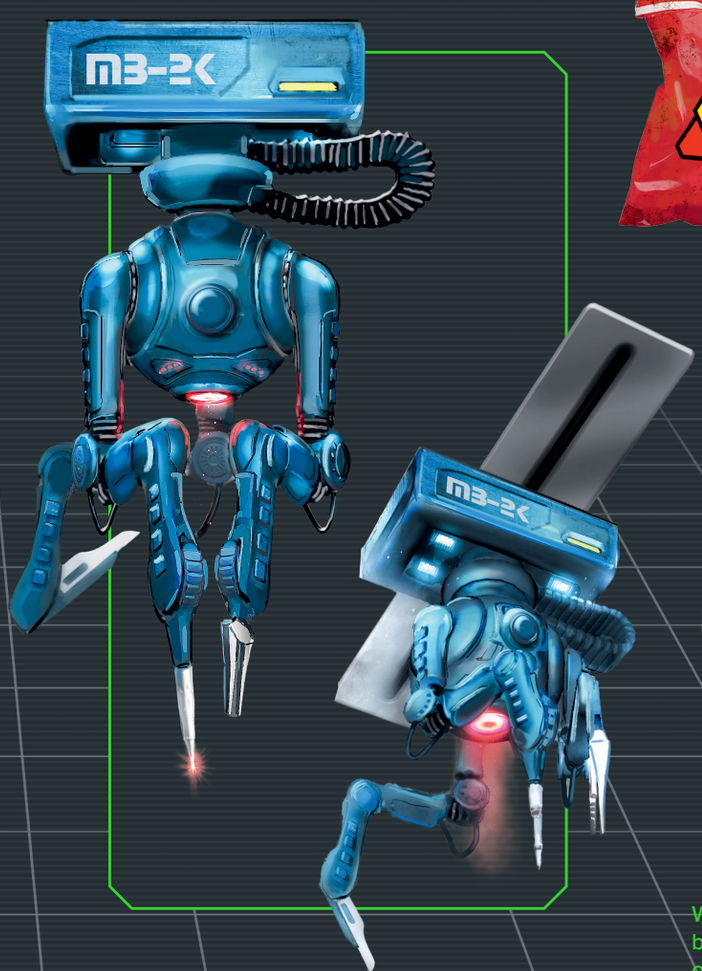
















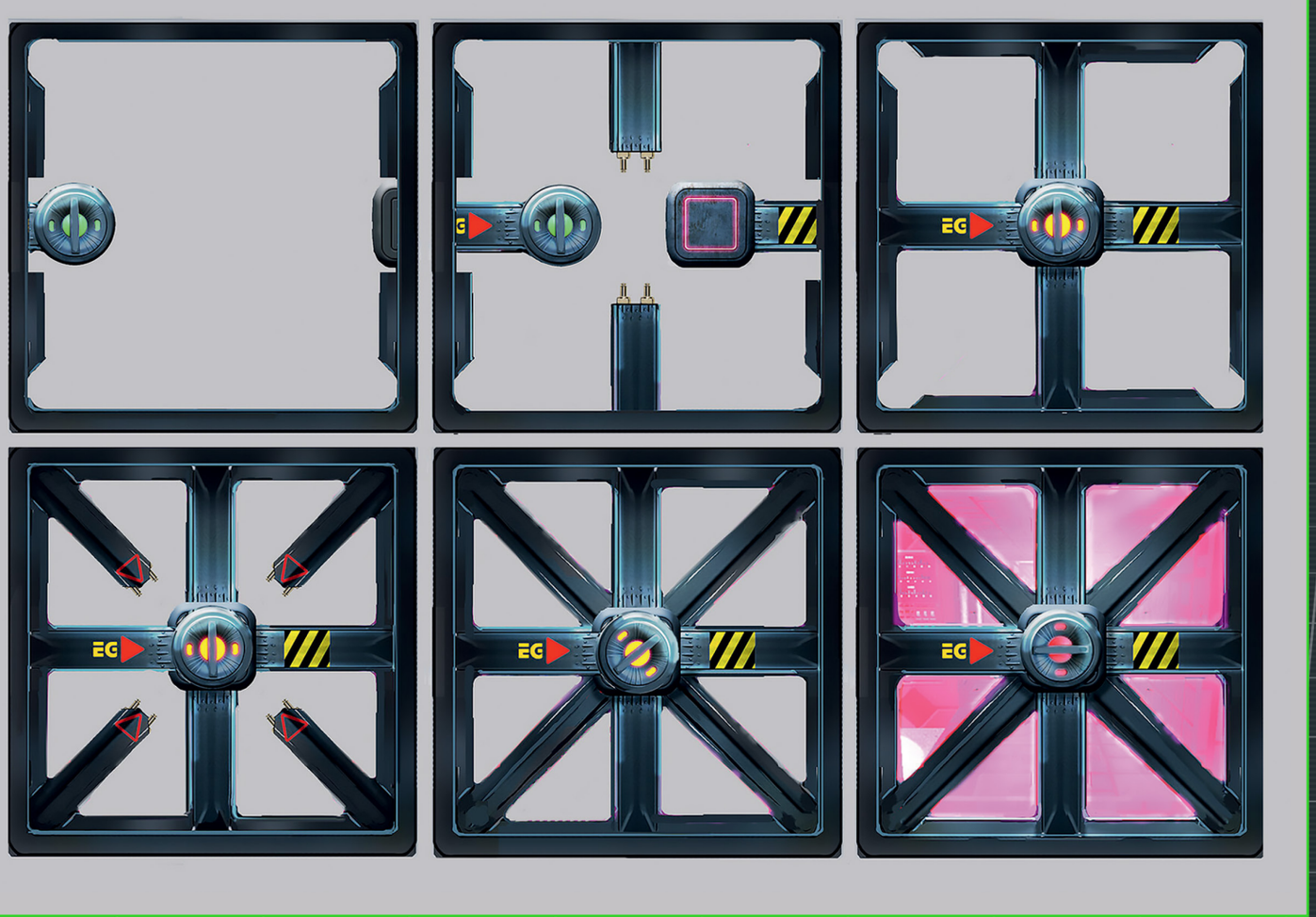




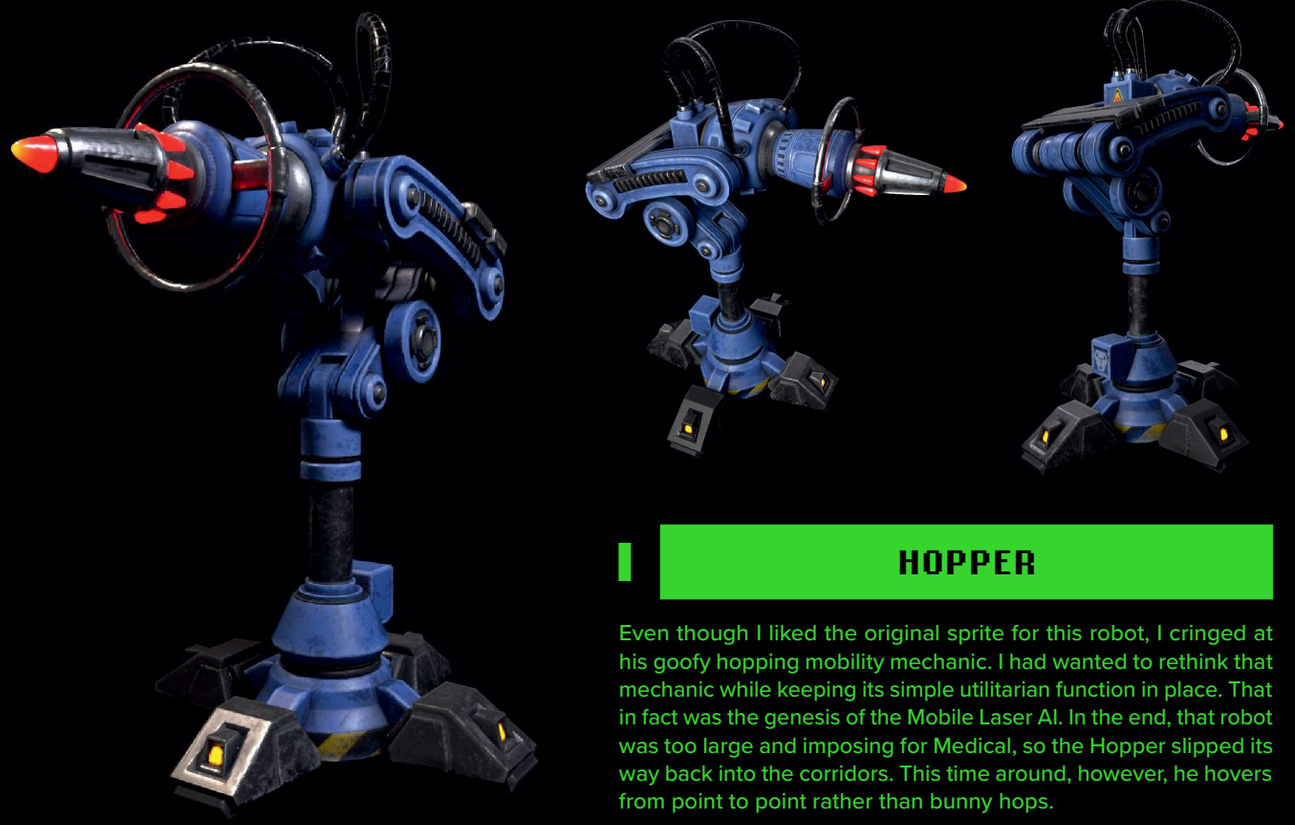


Whether creating a spider-like overhead surgical robot or a simple biowaste barrel, it was all great fun constructing the utilitarian props of Medical in order to invent a unique world environment.





As in the original game, it was (at least with me) a personal mission to make each door more unique than the last. It's been really neat to realize these doors in 3D with working animated components and special effects rather than a four-frame 2D hand-painted animation file.



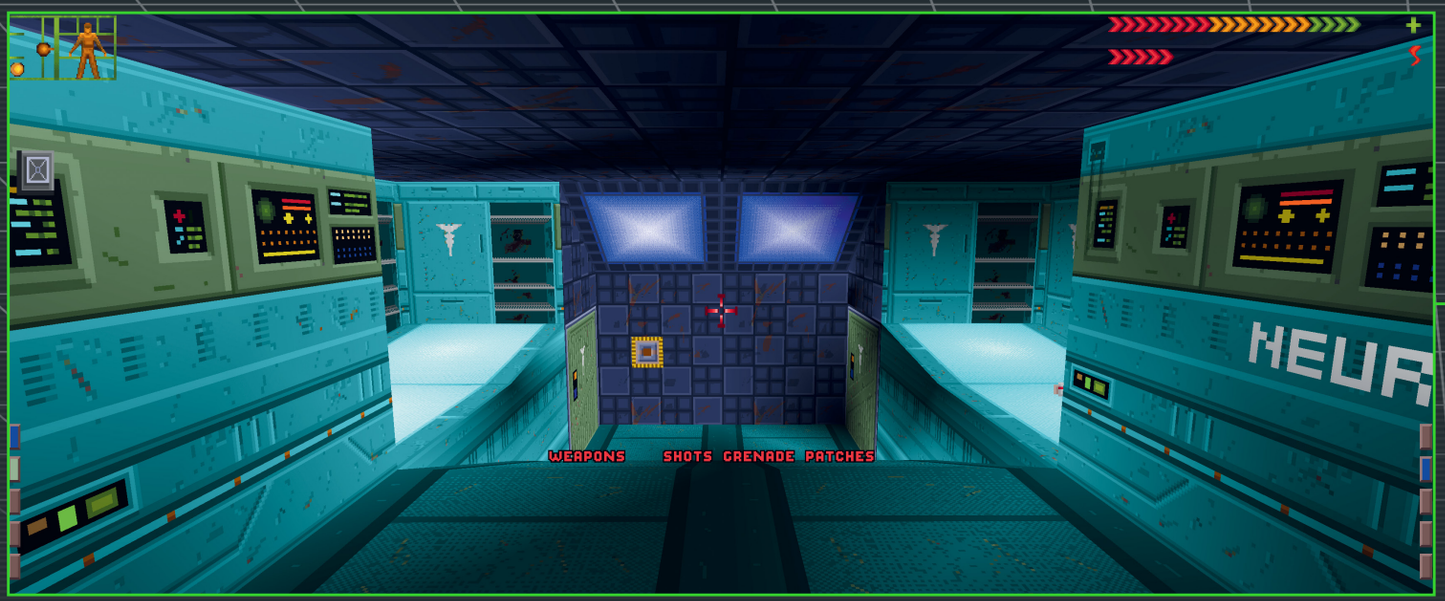
HOPPER

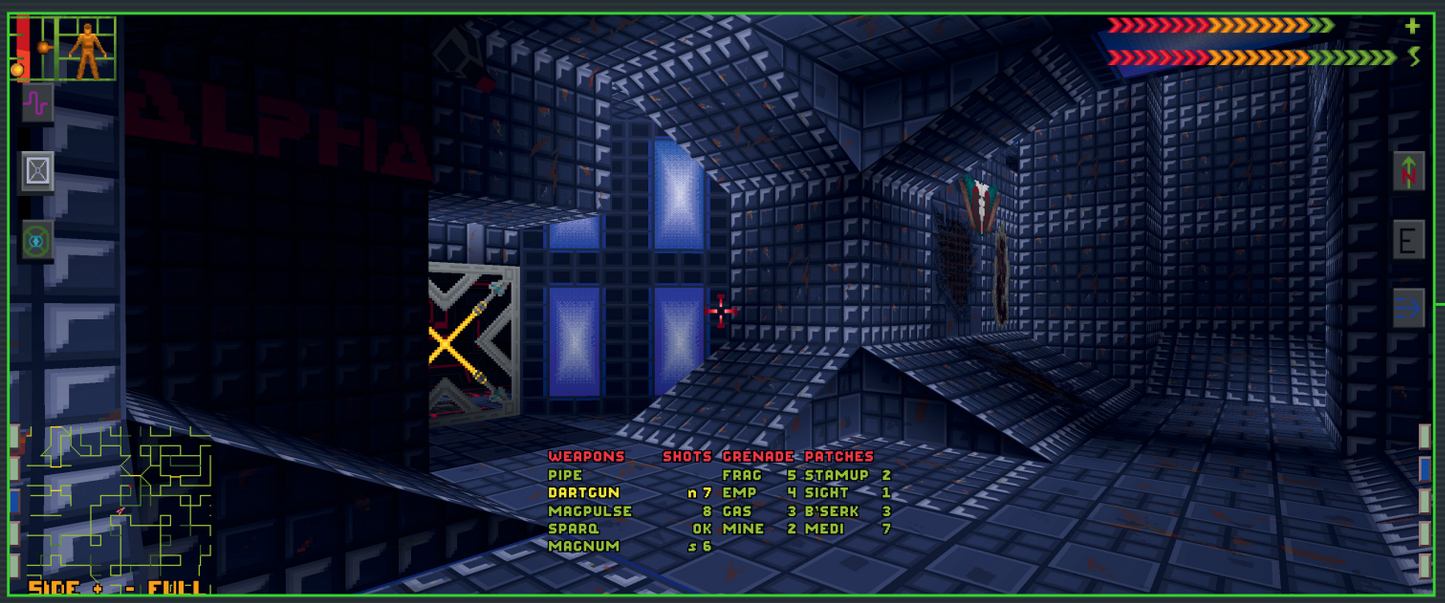
Even though I liked the original sprite for this robot, I cringed at his goofy hopping mobility mechanic. I had wanted to rethink that mechanic while keeping its simple utilitarian function in place. That in fact was the genesis of the Mobile Laser AI. In the end, that robot was too large and imposing for Medical, so the Hopper slipped its way back into the corridors. This time around, however, he hovers from point to point rather than bunny hops.

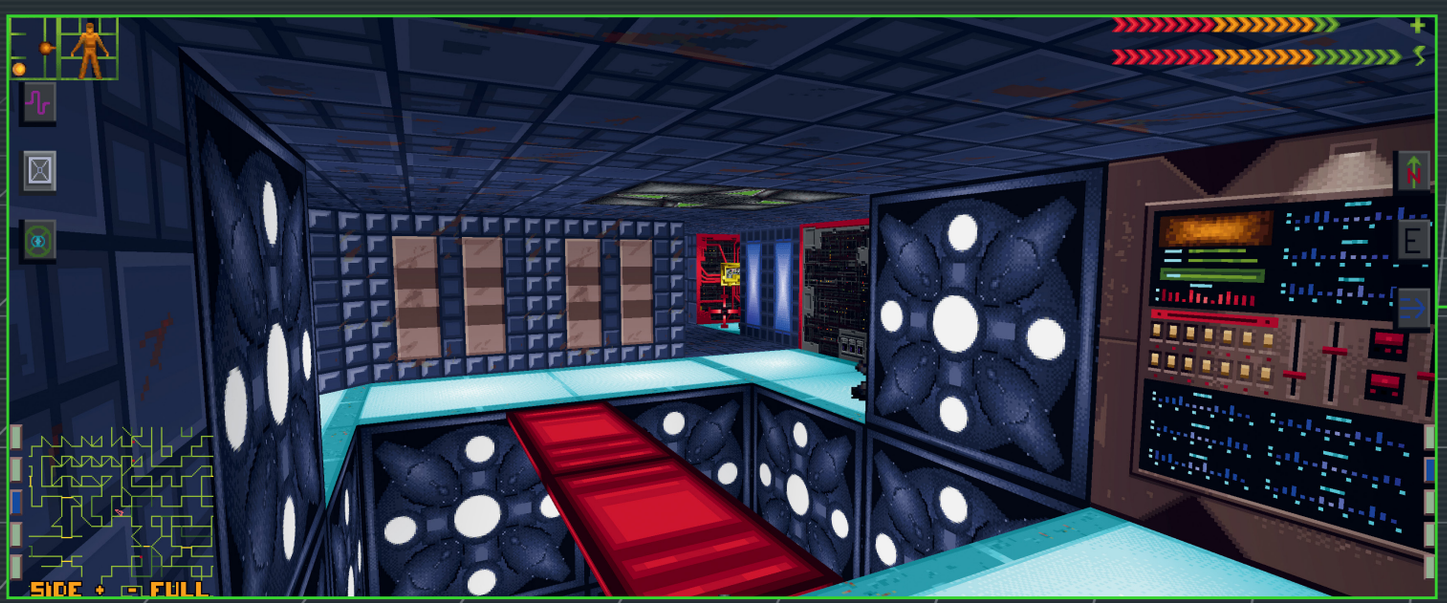


The original Medical level contained a small garden area that felt fairly out of place. This time around I wanted to try to make more sense of that idea of introducing greenery with a sort of arboretum patient lounge. Early ideas included a large wall screen that would feature a calming beachfront scene for a faux cabana vista.

ORIGINAL

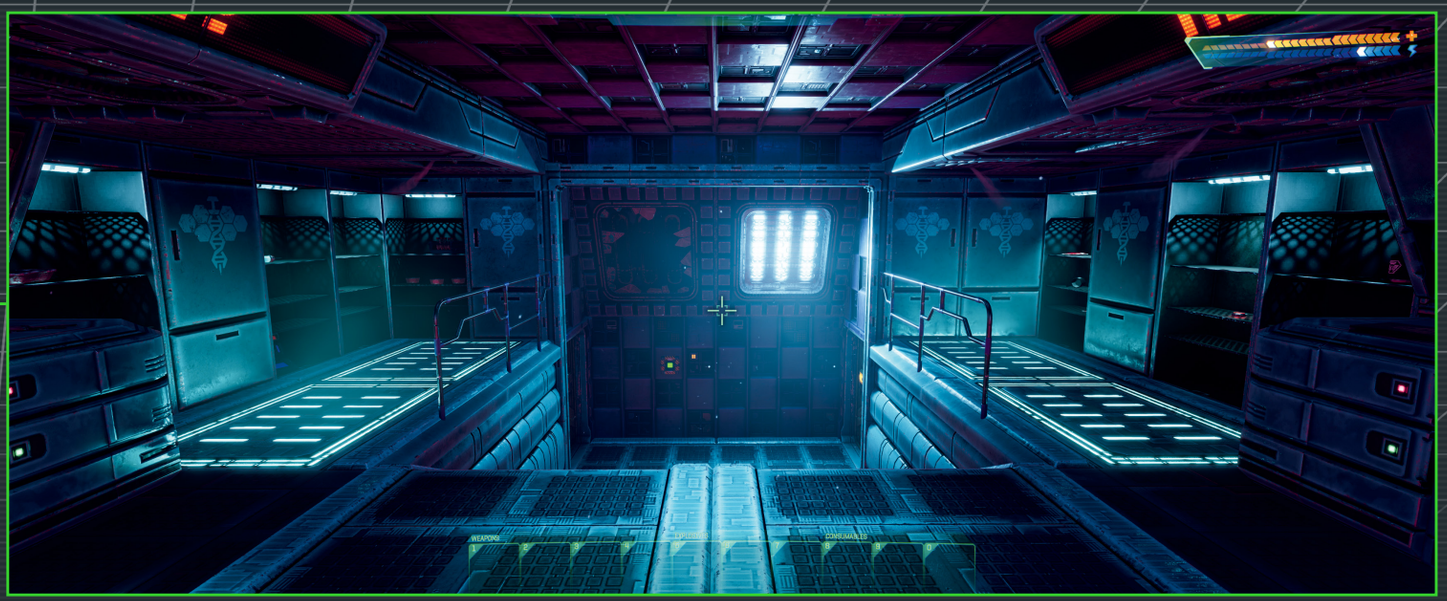


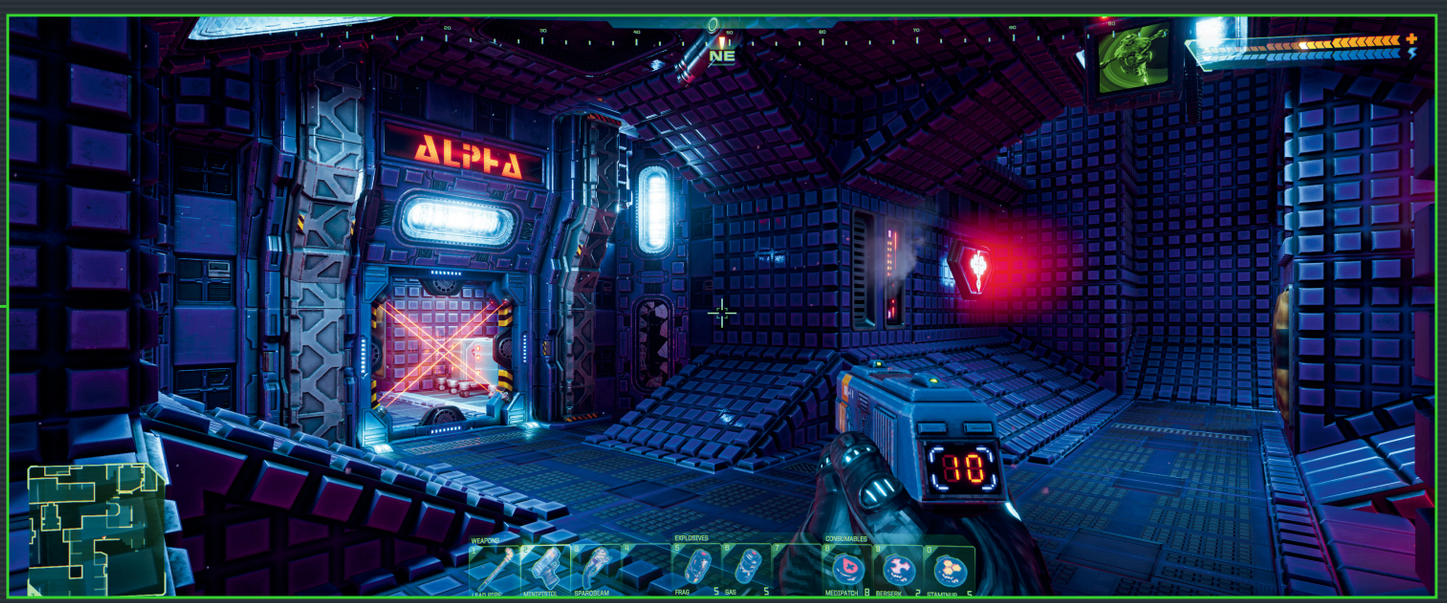




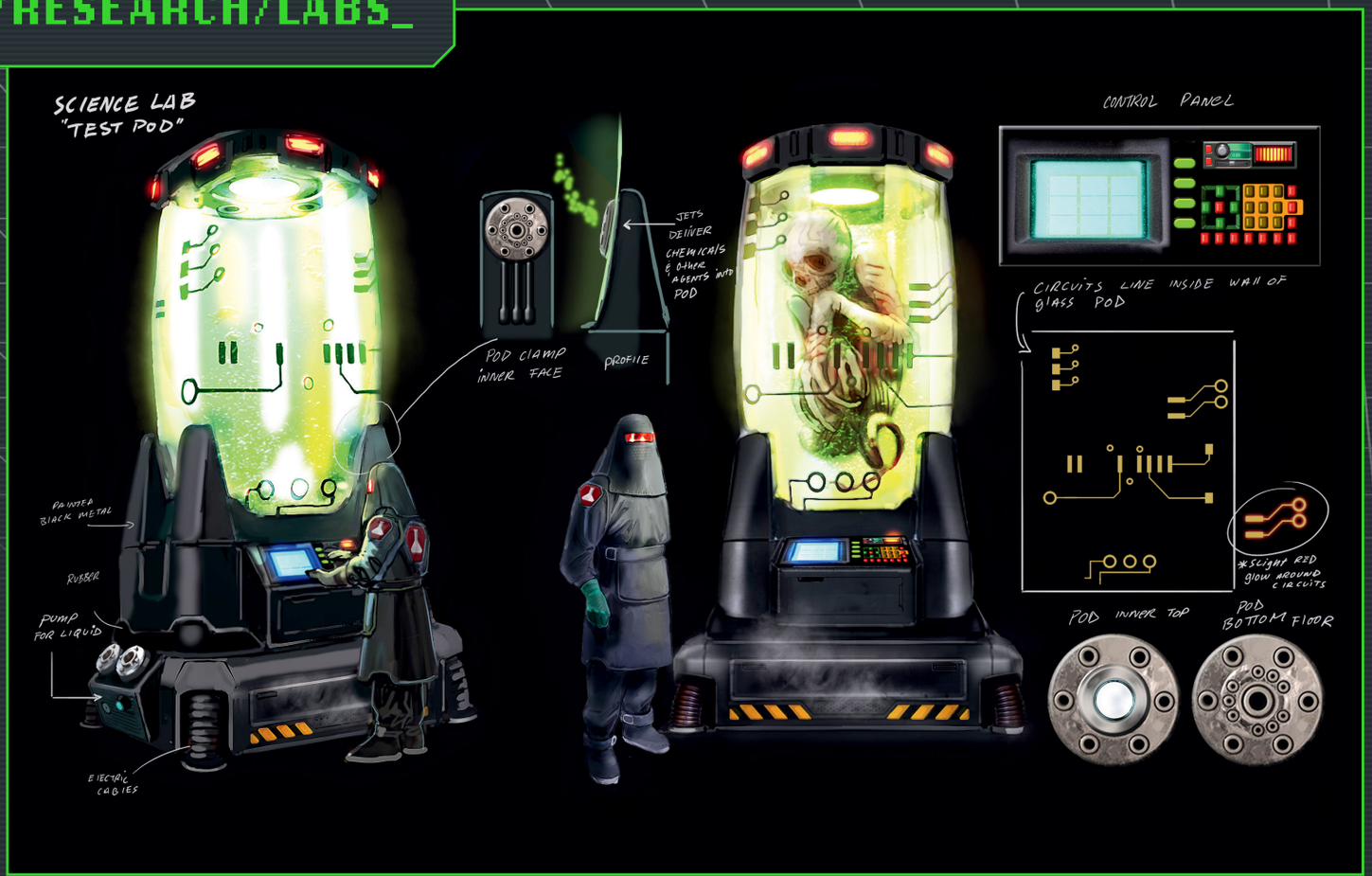
It was very important to retain the blocky nature of the station's interiors by embracing the aesthetic and interpreting it anew as a Brutalist style of architecture.

REMAKE




NE
ALPHA
WEAPONS
EXPLOSIVES
CONSUMABLES
LEAD PIPE
MINI PISTOL
SPAS/BEAM
FRAG 5
GAS 5
MEDIPATCH 8
BERSERK 2
STAMINUP 5


NW
WEAPONS
LEAD PIPE
MINI PISTOL
FRAG
BERSERK
STAMINUP
ALPHA QUADRANT





VIRUS MUTANT

My original pixel sprite for this character was a bit of a jumbled mess, so I really was psyched to work up this poor sap in gruesome detail for our remake. It was extremely satisfying that we were able to add a bit of jiggle physics to his virus-filled cysts for an extra gag effect.



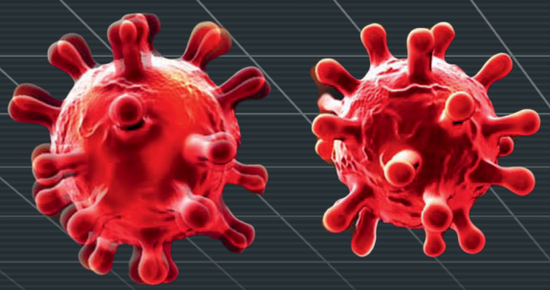


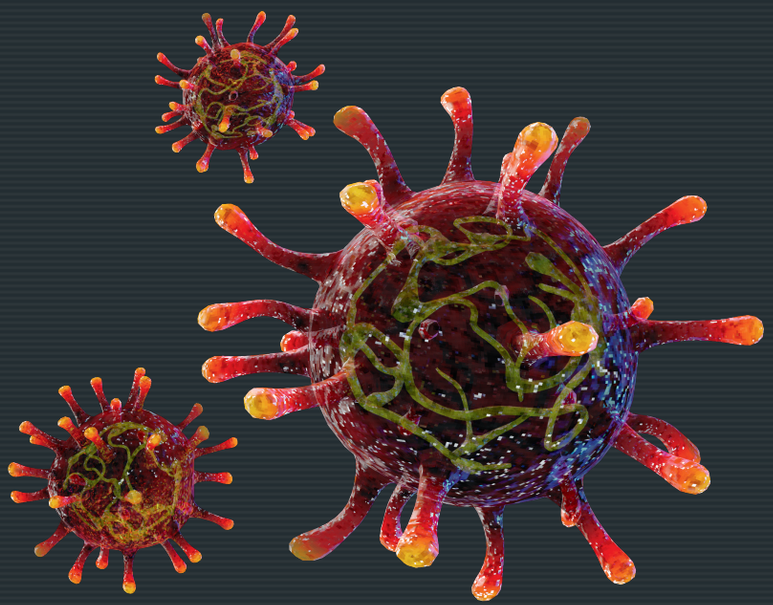


These cyborgs serve as the skeleton crew of the station. Serving in the labs and various levels' work stations, they carry out SHODAN's orders, oblivious to anything going on outside of their specific tasks.

ZERO-GRAVITY MUTANT

Not much to this guy, a floating ball of yuck. My original sprite had a morphing element to it, which was cool, but this time around I decided to make the geo more complex and expressive with the extruded nodes rather than a morphing expression.







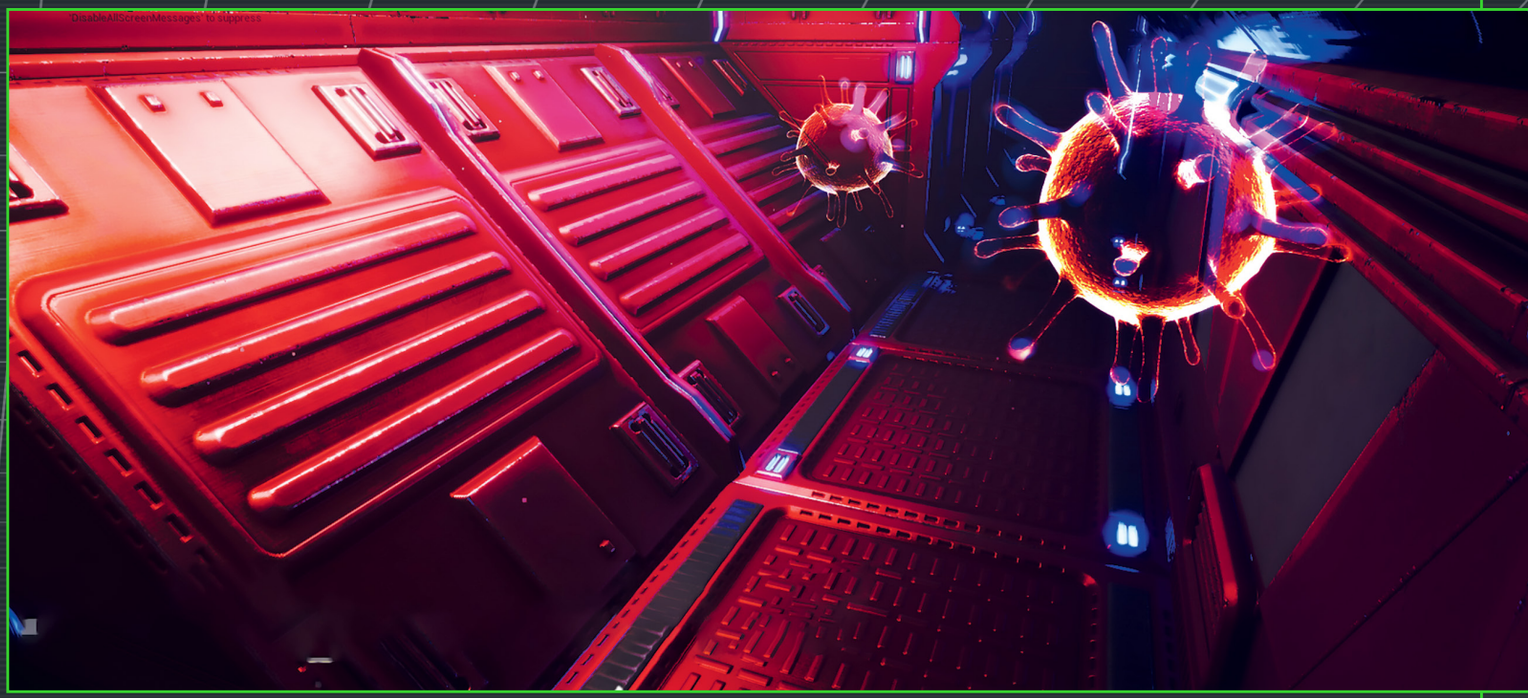
You can't have a lab without pickled freaks in jars. I wanted to provide for some environmental storytelling with these mutant fetus designs. The more observant players of the game might then glean that some of the more exotic mutants on the station have been homegrown.













Clockwise from above left, we have the fetus versions of the mutant, the gorilla-tiger, and the avian mutant. The goal for these little uglies was to provide a bit of context for the adult versions of the same mutants that are encountered later in the game.





With this project I have really enjoyed taking something familiar, whether it's a syringe or a HAZMAT suit, and making it just different enough from a standard design to show the object's particular evolution.





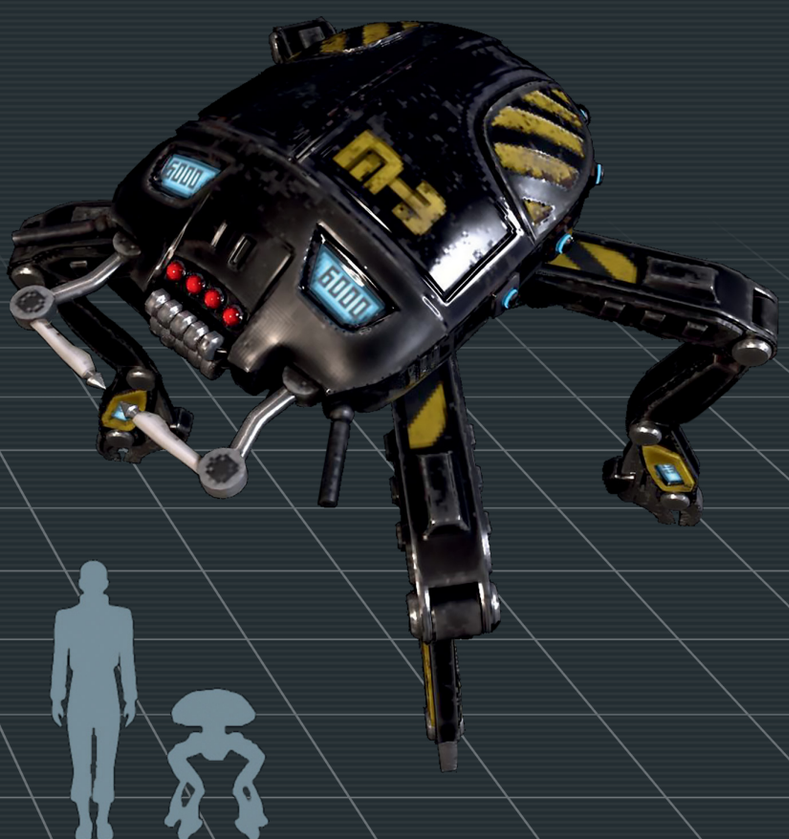




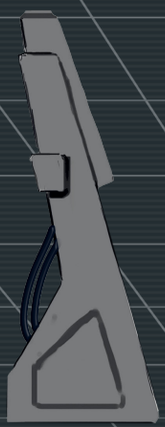
MAINTENANCE BOT

This bugger came to be late in the project as it became clear that we needed some more cannon fodder. I reworked the original design to more closely resemble a mechanical scarab beetle.

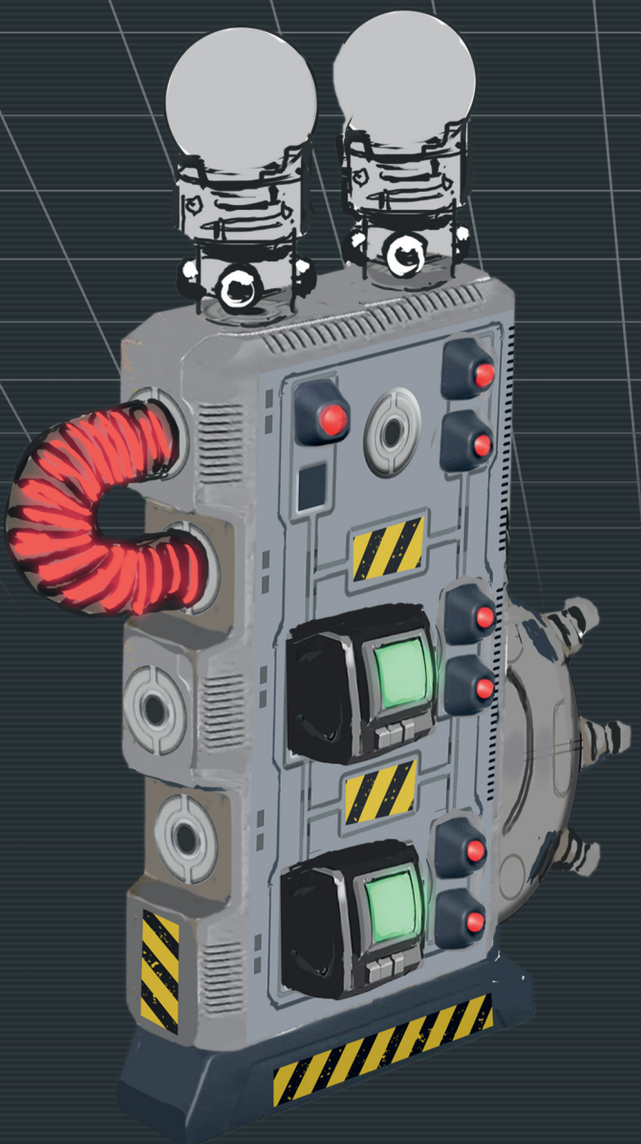














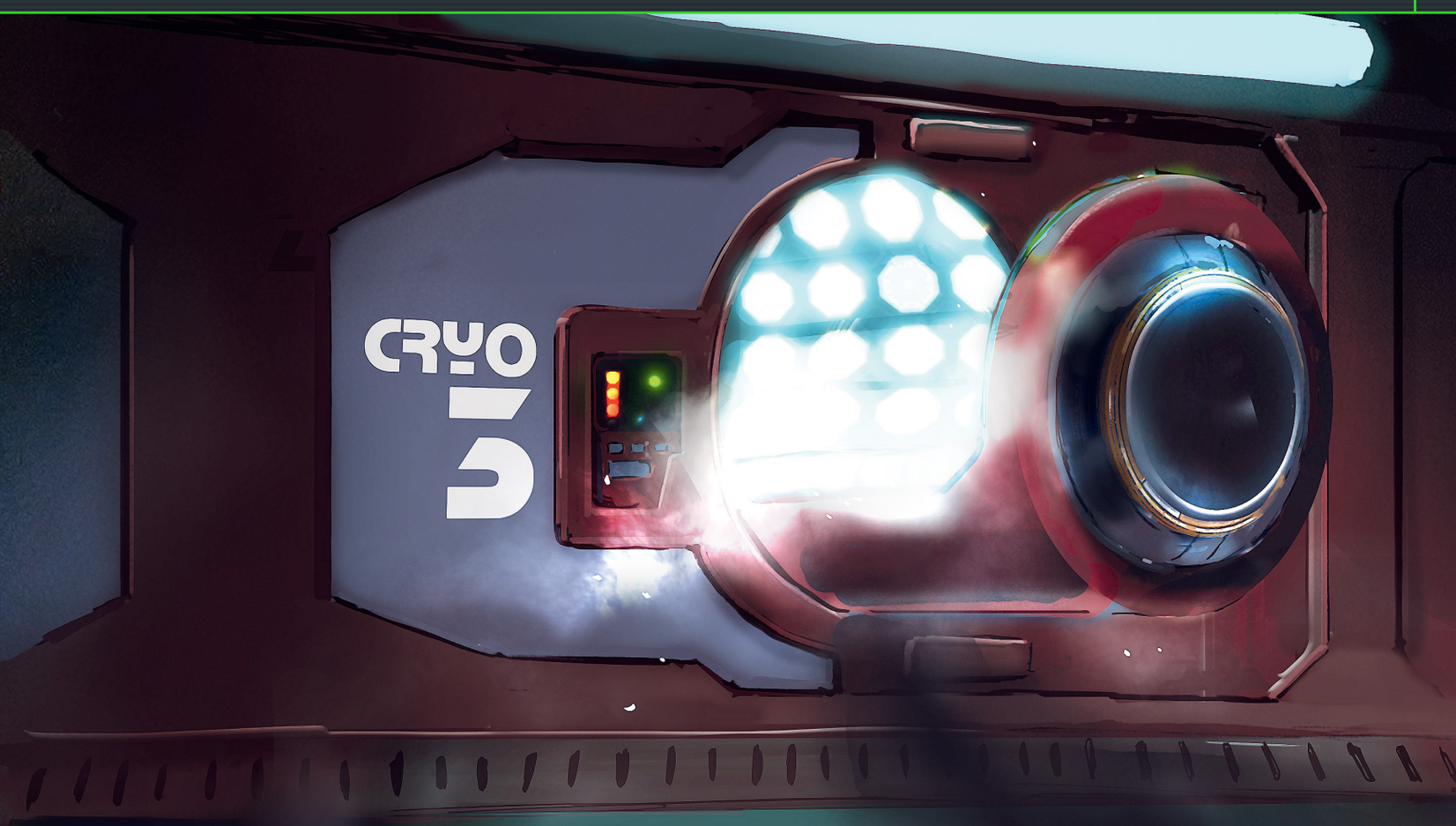




Designing these research lab pieces was a blast—junk science is one of my favorite prop inspirations. I conceived these pieces to read as an '80s sci-fi television set. Also, everything is dangerous in the future . . . Put a caution strip on it.

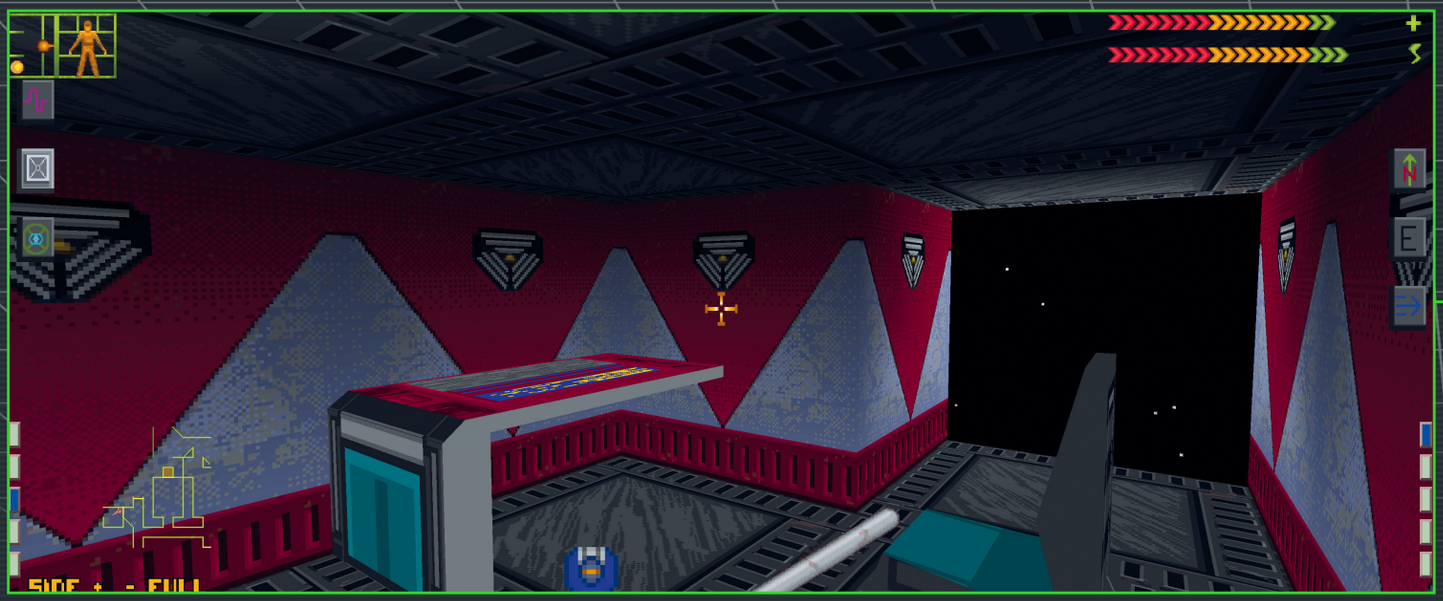


Here is a shot that features a holographic display of genetically mixing a gorilla with a tiger.

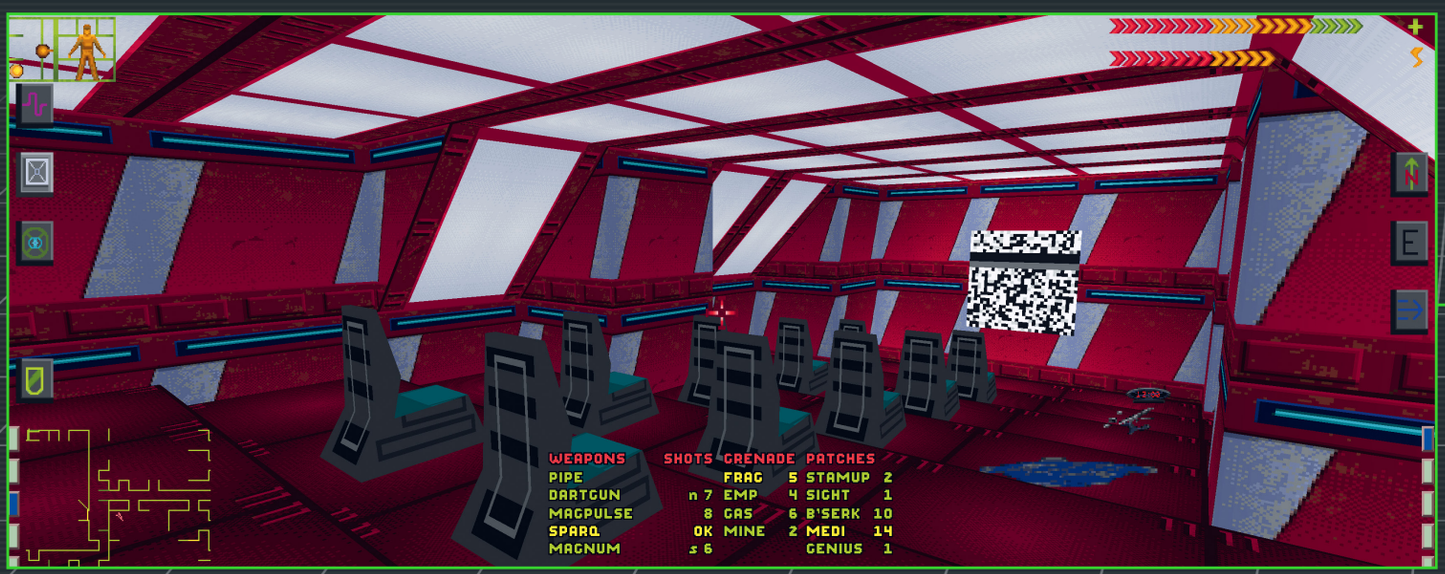


With this tile, I wanted to add some functionality to the design, so I made it into a retractable cryobed.

ORIGINAL







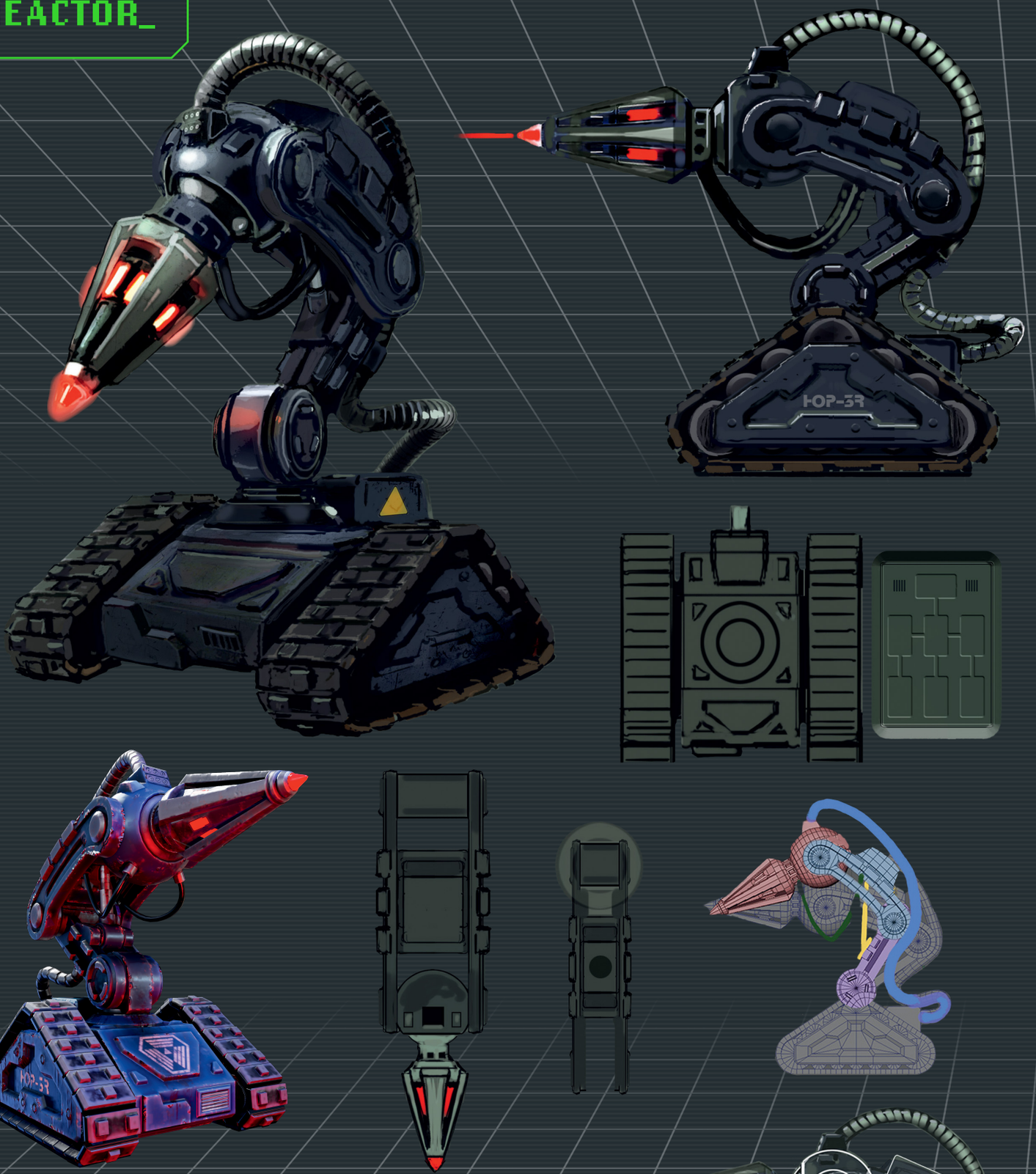
I wanted to be sure to keep the dual color palette theme for this level intact while also adding more lab machinery to the tiled walls. This was the second tile set to be created after the more one-to-one Medical level. It was a bit difficult to land on the final look for the research lab, as it was the first level that really needed to be expanded upon and pushed past its original design and layout.

REMAKE


SW
WEAPONS
CONSUMABLES
MEDIPATCH 15
BERSERK 4
STAMINUP 5
RESEARCH LABS
DELTA QUADRANT


SE
CONSUMABLES
2
4


SE
WEAPONS
EXPLOSIVES
CONSUMABLES
LEAD PIPE
MINIPISTOL
SPARQBEAM
MAG-PULSE
FRAG
10
GAS
12
EMP
2
MEDIPATCH
18
BERSERK
4
STAMINUP
7
RESEARCH LABS
BETA QUADRANT



MOBILE LASER

This robot was my second draft of the Hopper robot from the original game. I wanted to keep the iconic and somewhat cartoonish features of the original but give it more credible means of mobility with a tank-tread base. The added bulk of the tank base warranted a larger stature, and thus it became a more threatening automaton. Ultimately we moved this guy to a later level while balancing enemy AIs.





AUTO BOMB

This little squirt is simply a little bomb on wheels. I wanted to add character by giving it a retro, almost toy-like, aesthetic.



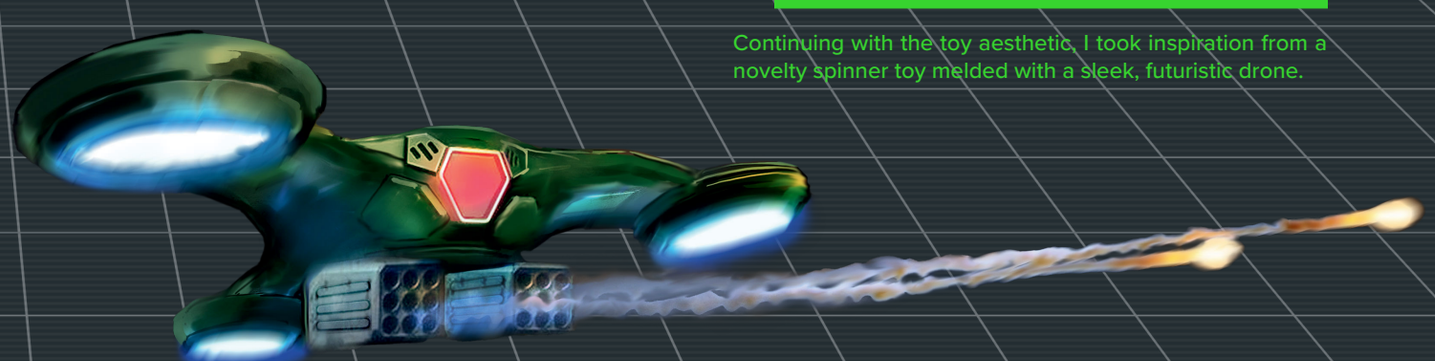






FLIER BOT

Continuing with the toy aesthetic, I took inspiration from a novelty spinner toy melded with a sleek, futuristic drone.



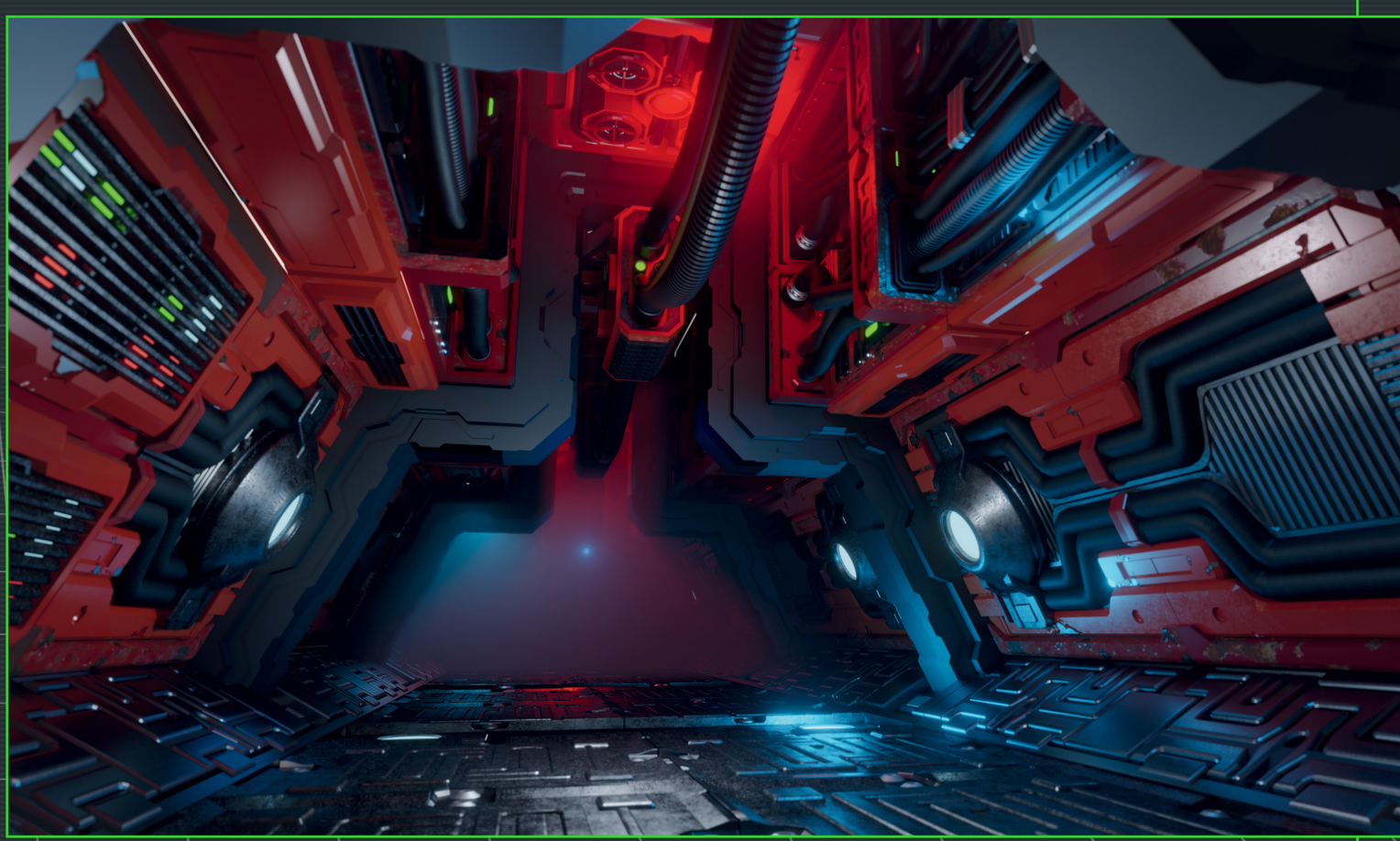




This giant tile set piece was inspired by the barrel of a washing machine mixed with rave lights.



In the original game, we were not able to express much more for the reactor core than three large rectangular glowing pillars. With the remake I decided to simplify the idea by making one large, dramatic central set piece to focus on. I wanted to imply that this key environmental prop is yet another organ in SHODAN's body, so I pushed a heart-like aesthetic.



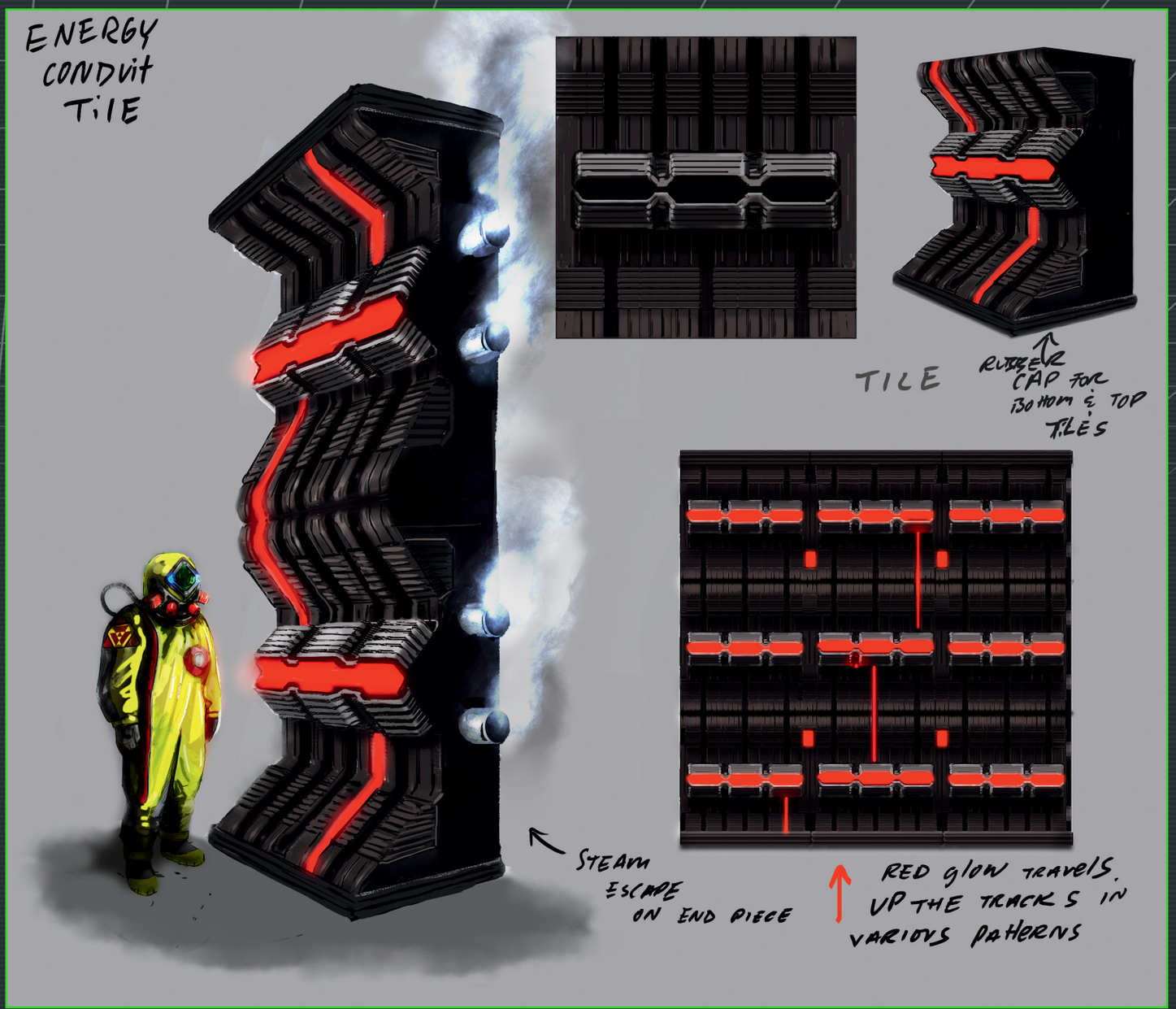
SECURITY 2 BOT

This bipedal robot's makeup accounts for quite a few of SHODAN's cyborg abominations.





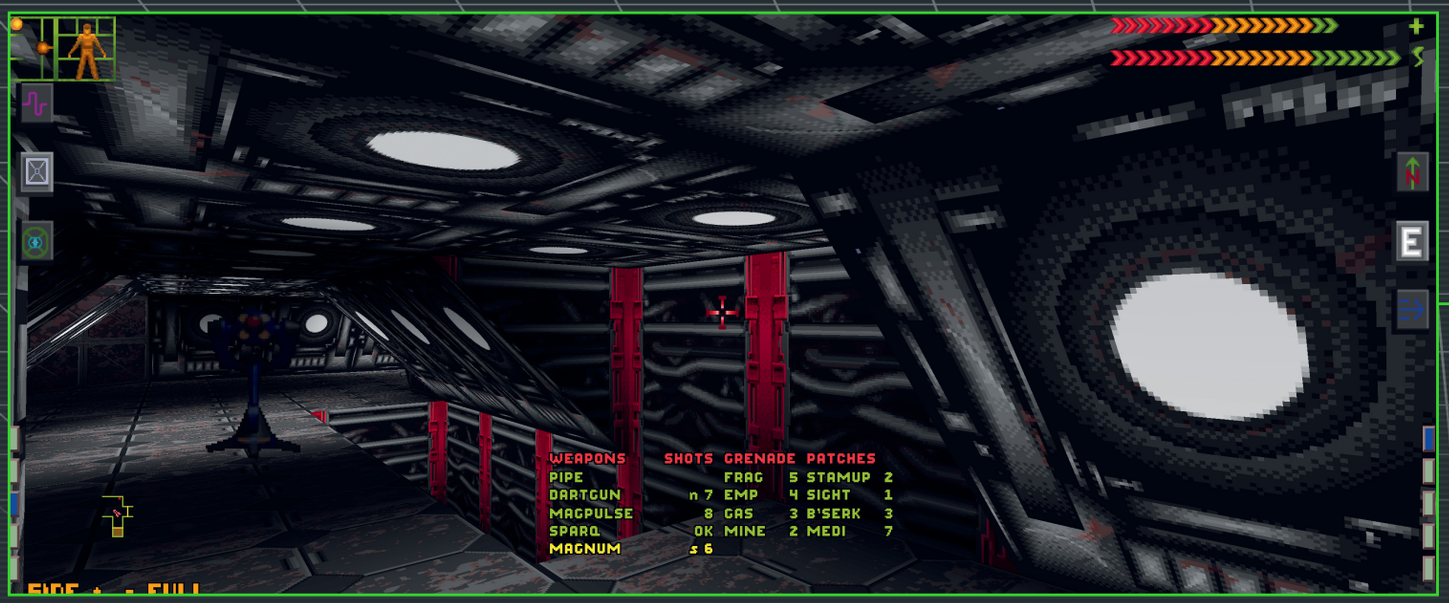



ENERGY CONDUIT TILE
TILE
RUBBER CAP FOR BOTTOM & TOP TILES
STEAM ESCAPE ON END PIECE
RED GLOW TRAVELS UP THE TRACKS IN VARIOUS PATTERNS

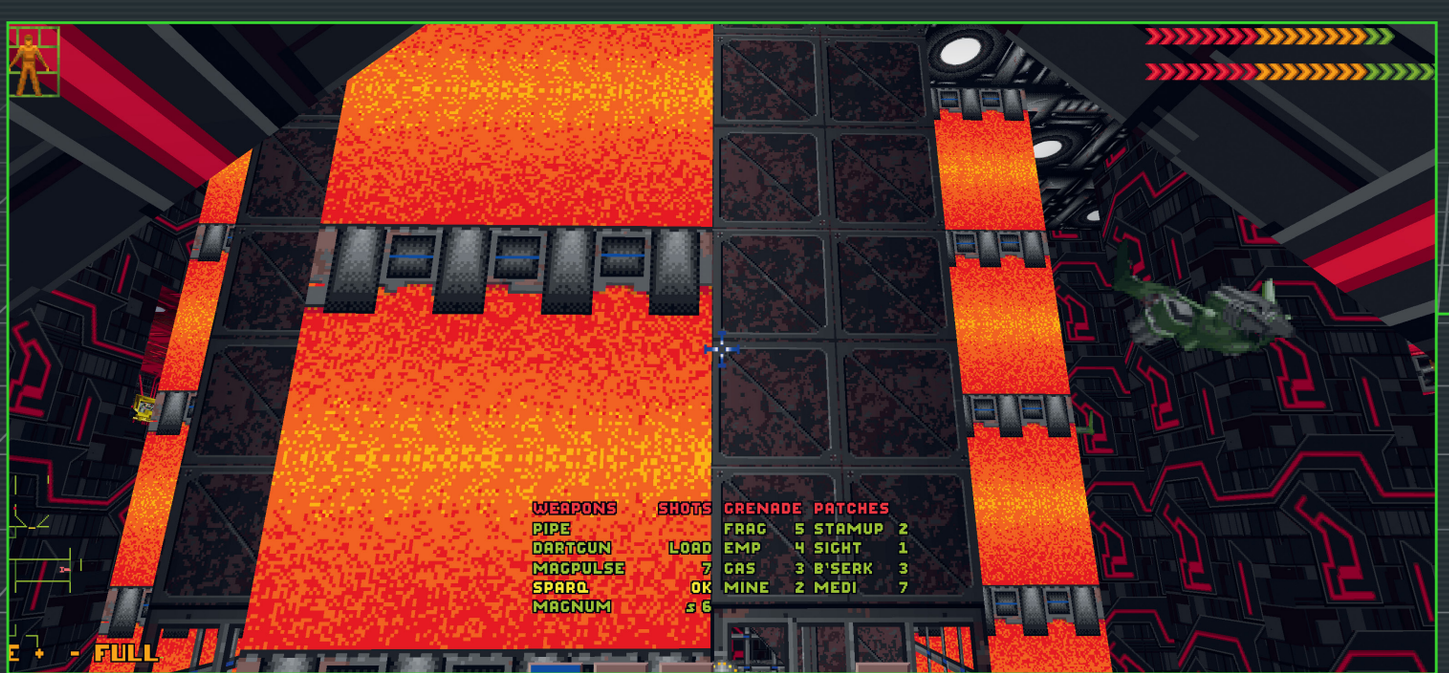



X-22

ORIGINAL

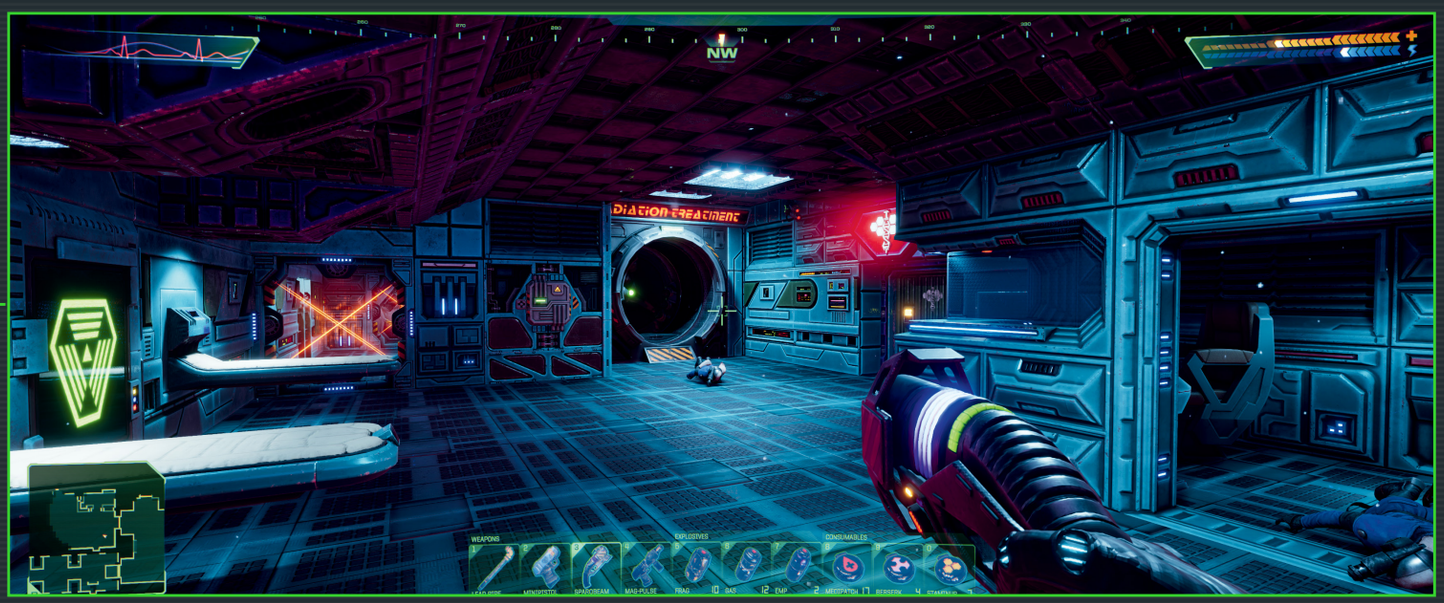

WEAPONS SHOTS GRENADE PATCHES
PIPE FRAG 5 STAMUP 2
DARTGUN n 7 EMP 4 SIGHT 1
MAGPULSE 8 GAS 3 B'SERK 3
SPARQ OK MINE 2 MEDI 7
MAGNUM s 6
E

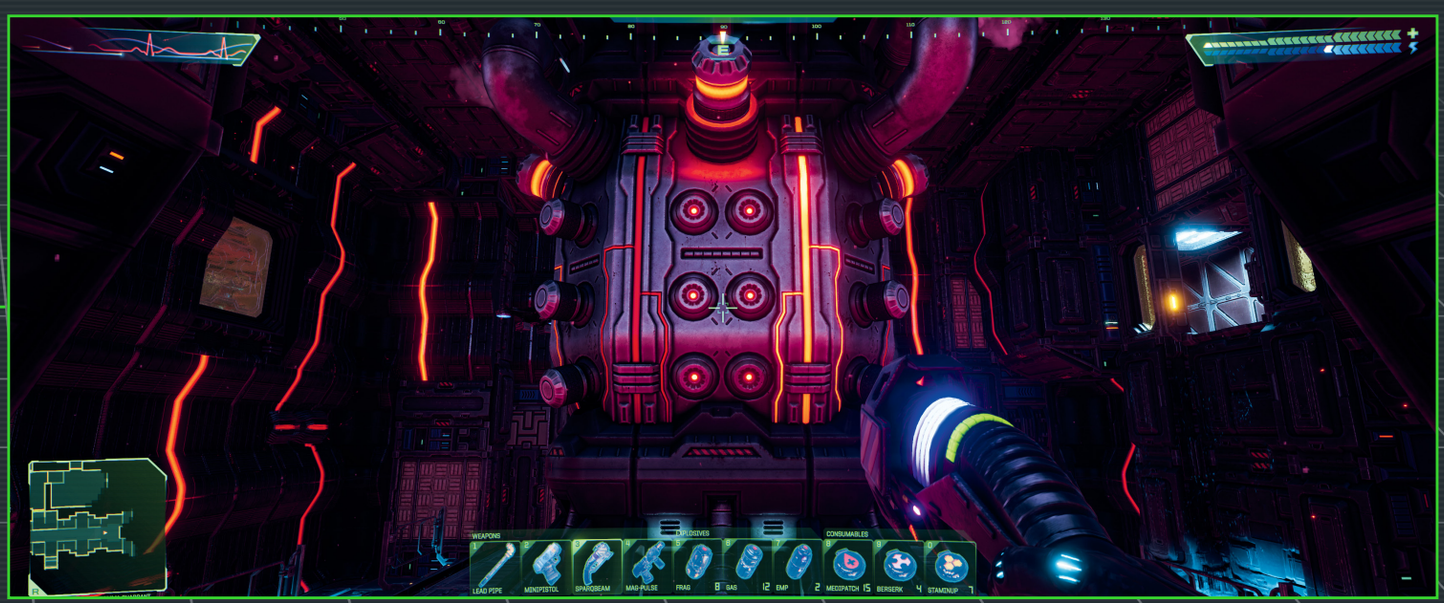

RADIATION TREATMENT AREA
WEAPONS SHOTS GRENADE PATCHES
PIPE FRAG 5 STAMUP 2
DARTGUN n 5 EMP 4 SIGHT 1
MAGPULSE 8 GAS 3 B'SERK 3
SPARQ OK MINE 2 MEDI 7
MAGNUM s 6
E


WEAPONS SHOTS GRENADE PATCHES
PIPE FRAG 5 STAMUP 2
DARTGUN LOAD EMP 4 SIGHT 1
MAGPULSE 7 GAS 3 B'SERK 3
SPARQ OK MINE 2 MEDI 7
MAGNUM s 6
- FULL

REMAKE







With the final design of the reactor core, I incorporated aorta-like tubing, glowing vein-like conduits, and a simulated mechanical valve pumping feature.

/MAINTENANCE_















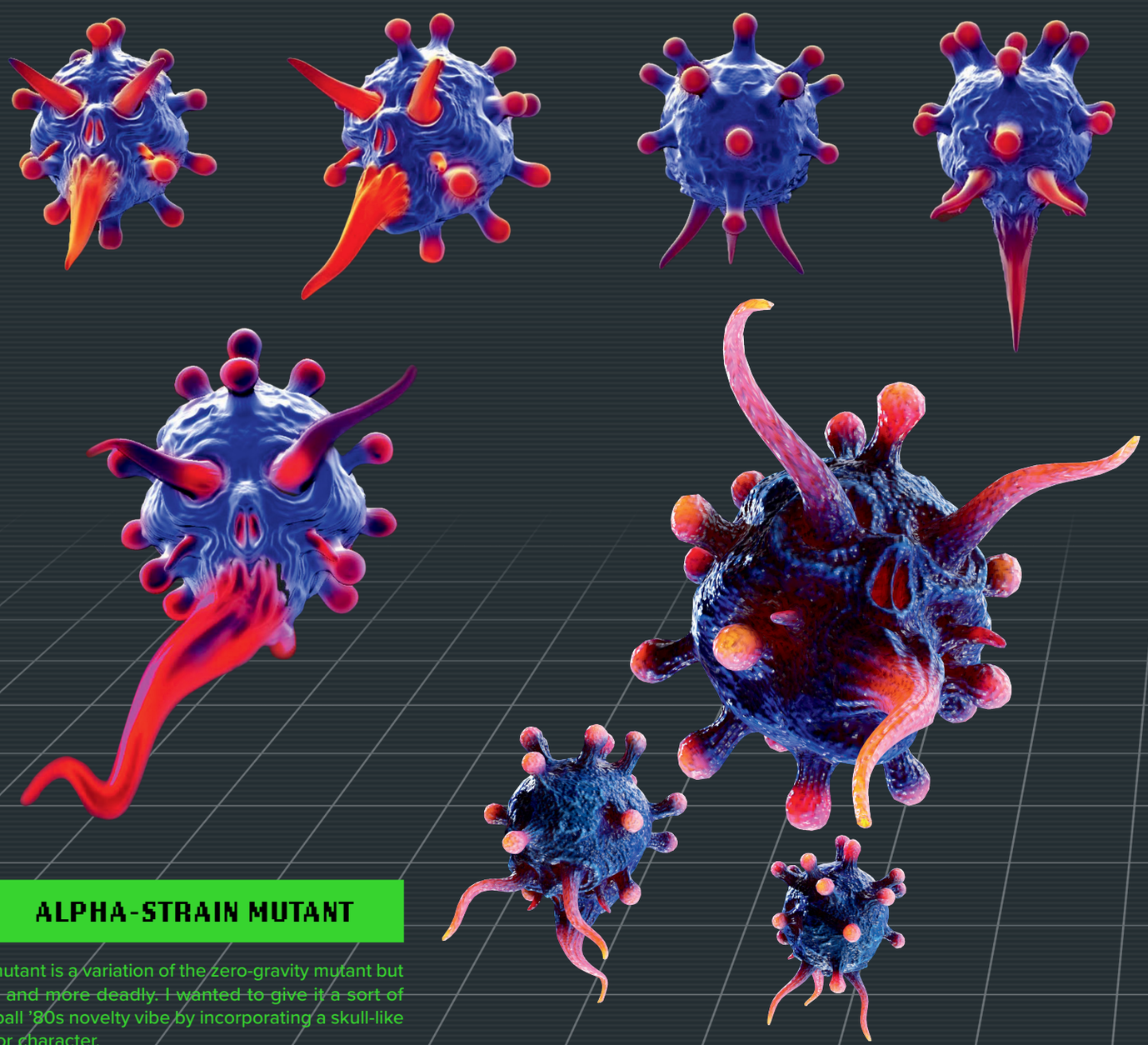






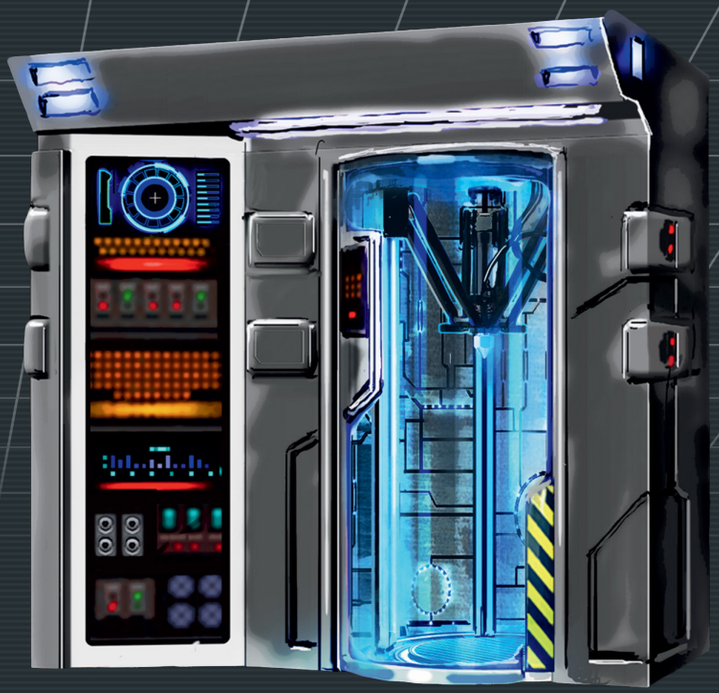


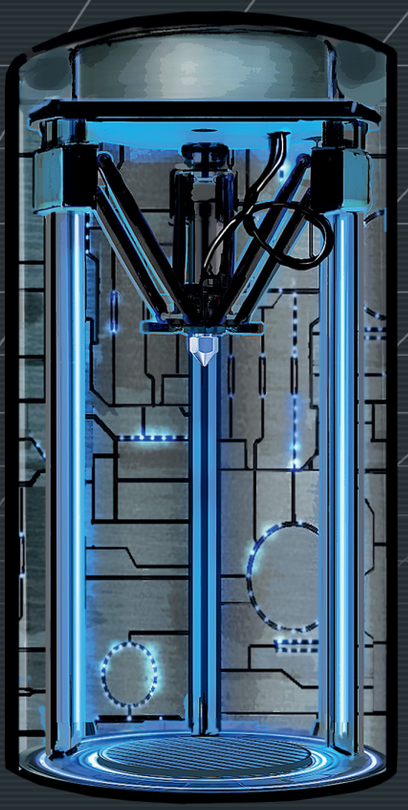


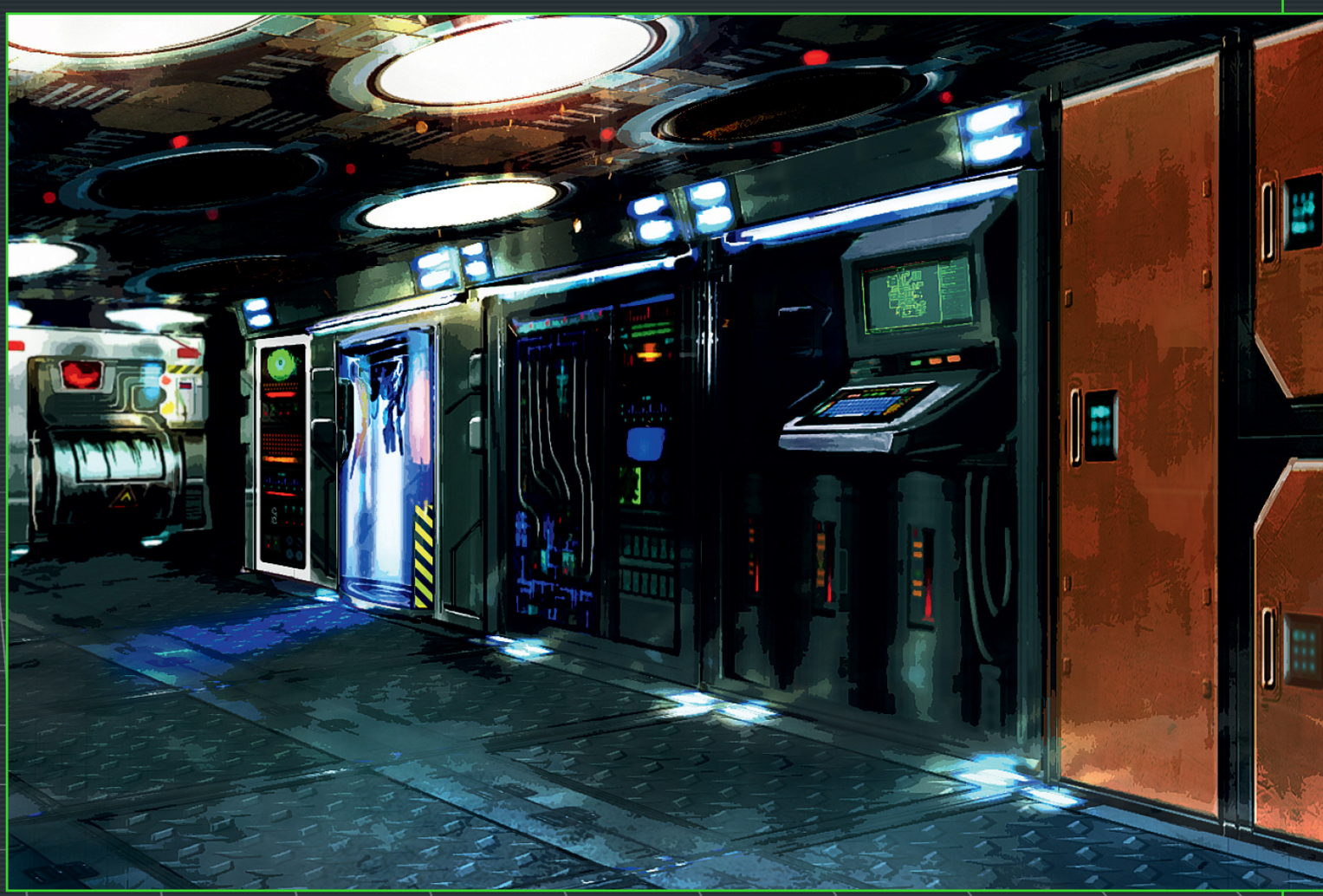


ALPHA-STRAIN MUTANT

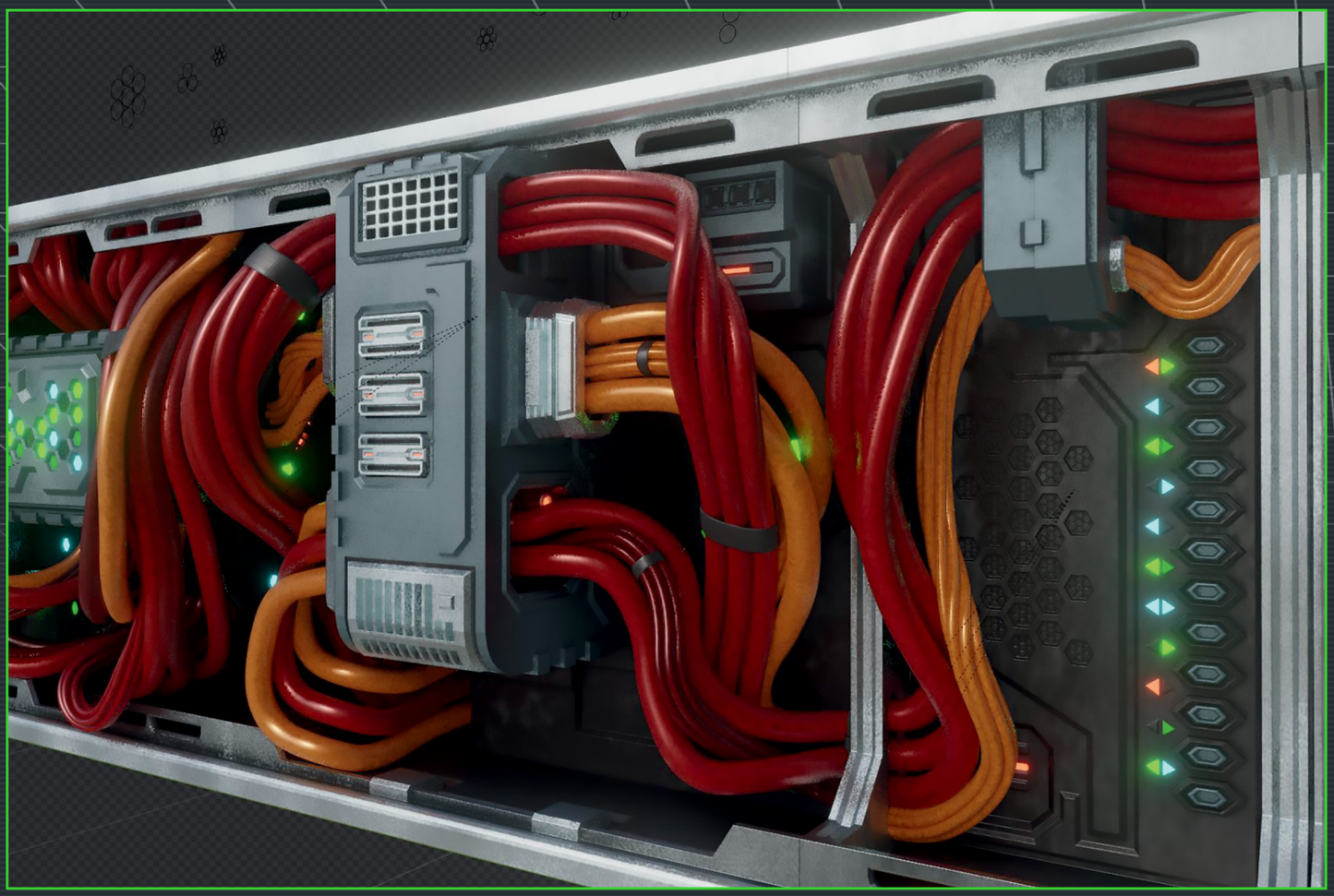
This mutant is a variation of the zero-gravity mutant but larger and more deadly. I wanted to give it a sort of yuck-ball '80s novelty vibe by incorporating a skull-like face for character.







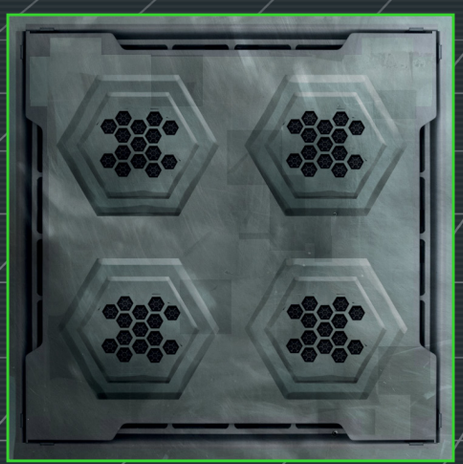
A number of the textures of the original game tried to create a sense of depth and inset features; however, in the end, mapping on a flat planar polygon had a result that was more like wallpaper. With the remake it has been very satisfying to realize some of those inset spaces and features with real 3D models, such as this 3D printing chamber.



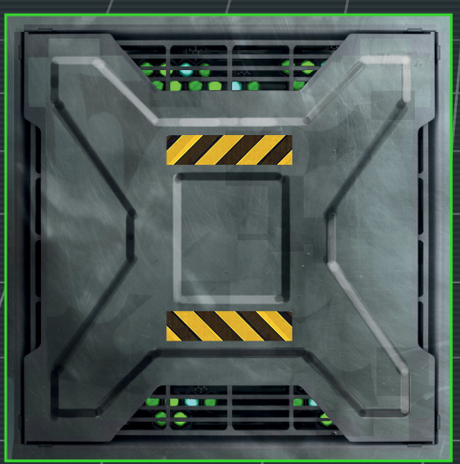








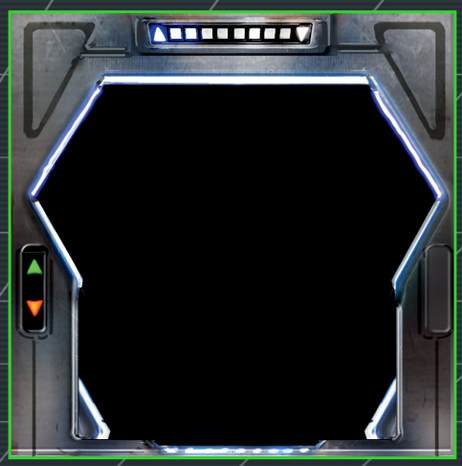


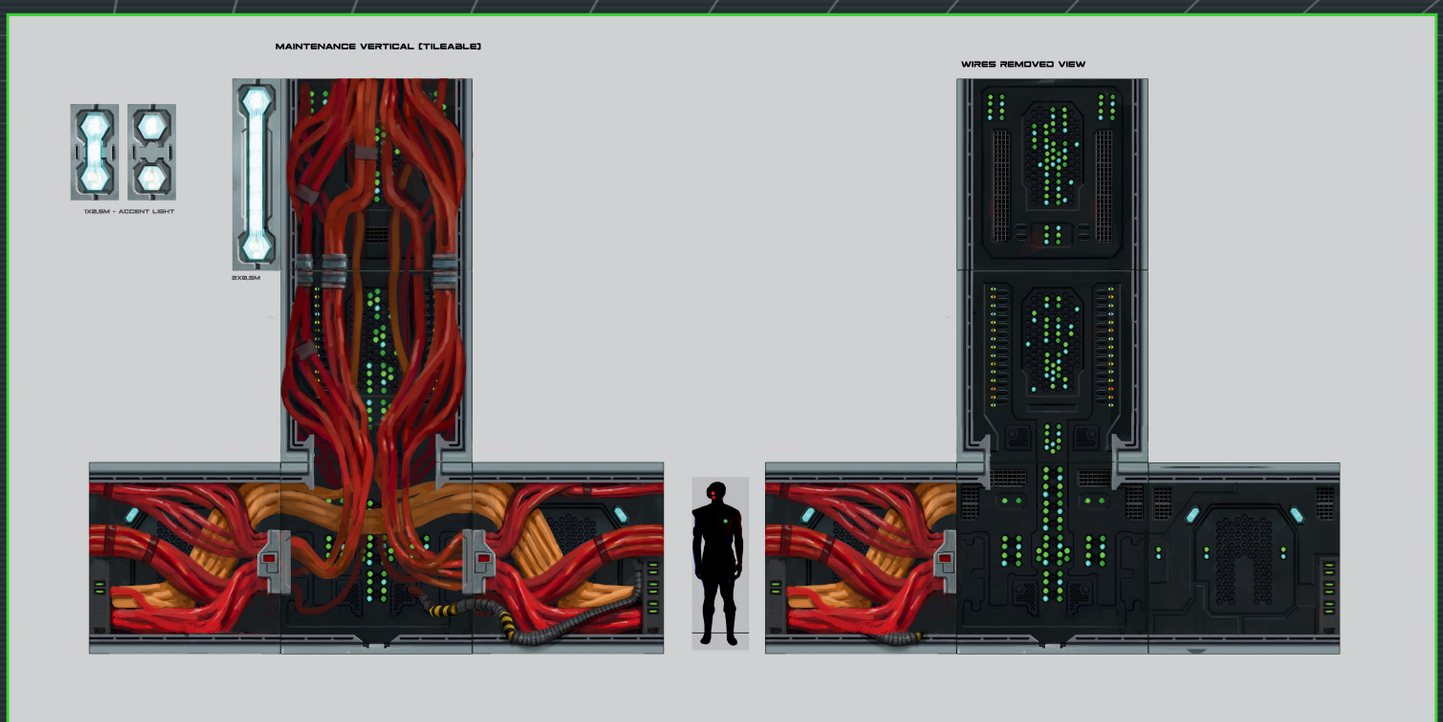


These cable clusters become almost organic in execution, contrasting with the surrounding hard surfaces.

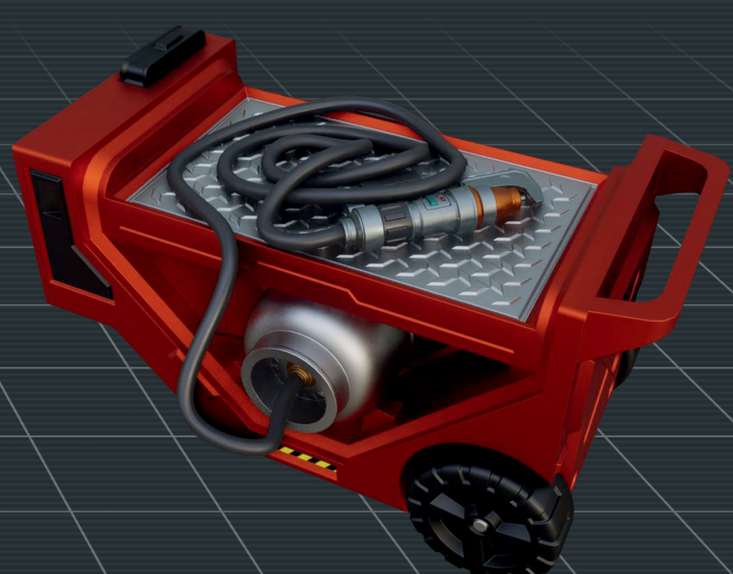




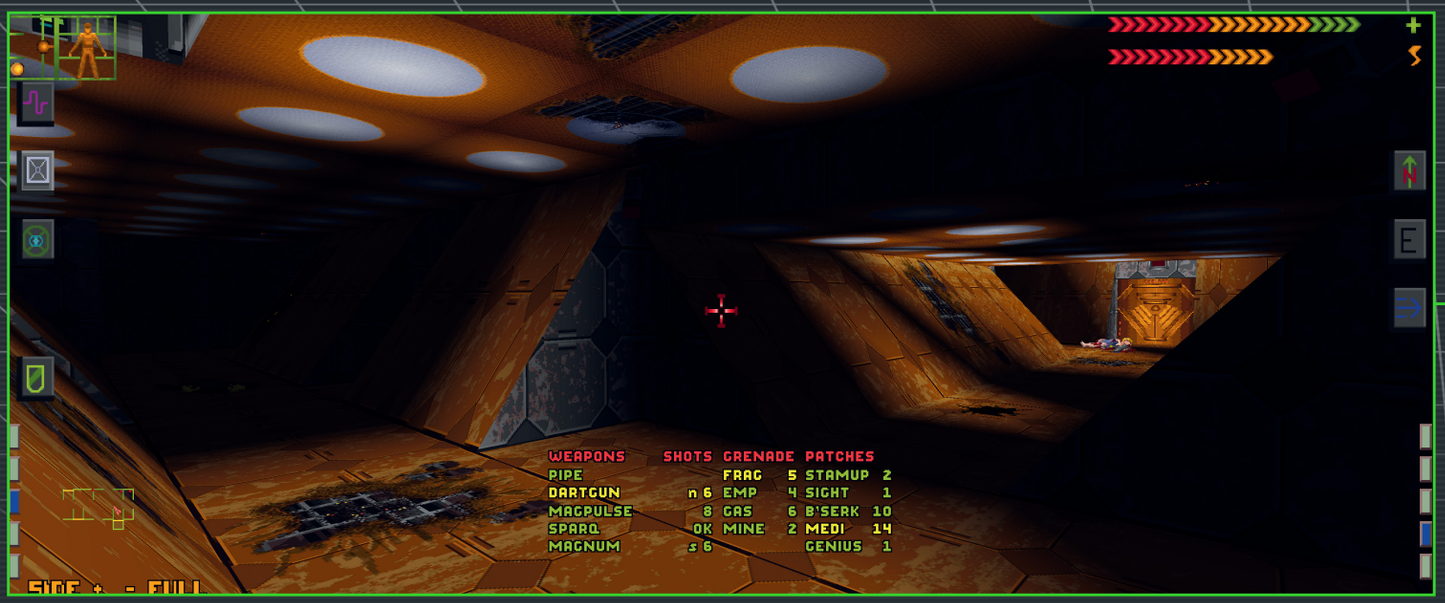


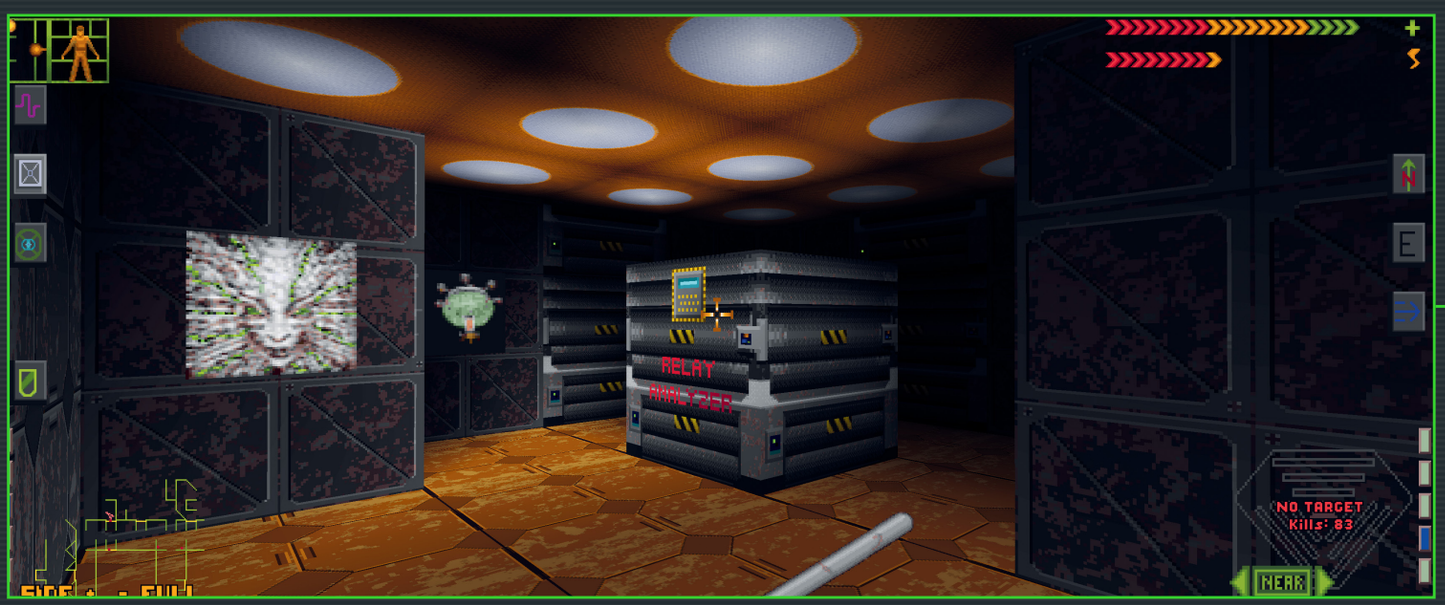

MAINTENANCE VERTICAL [TILEABLE]
WIRES REMOVED VIEW
1X0.5M - ACCENT LIGHT
2X0.5M

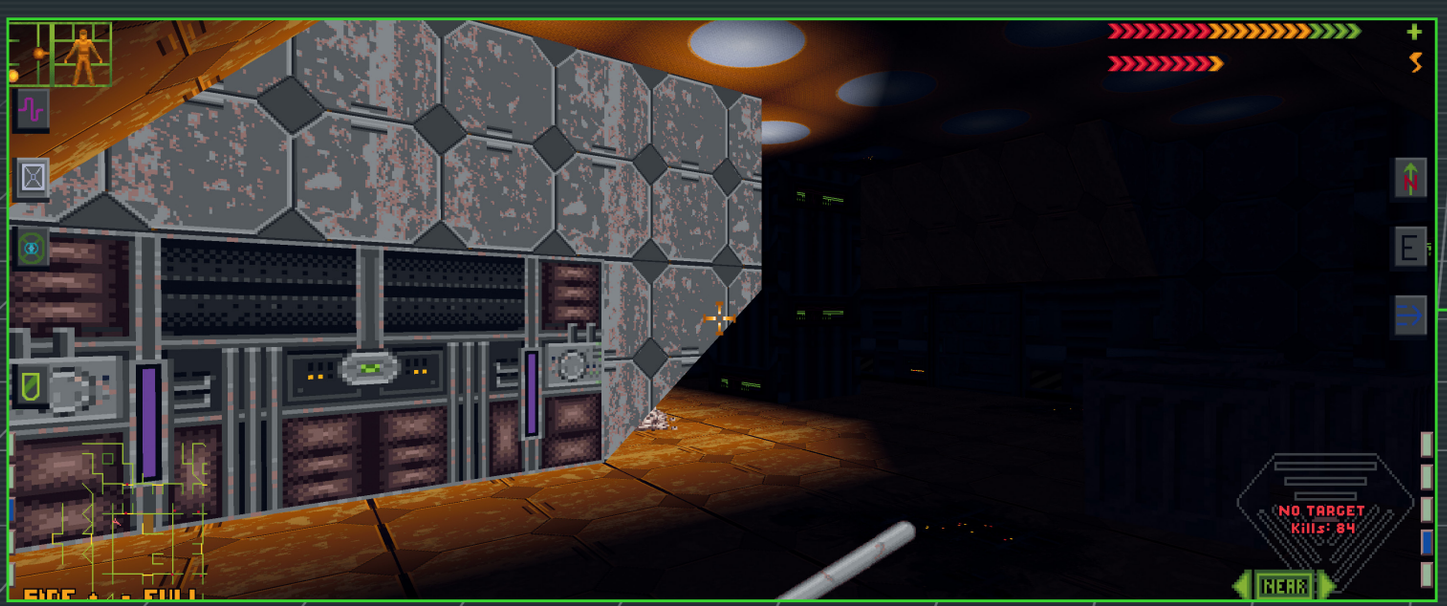




ORIGINAL

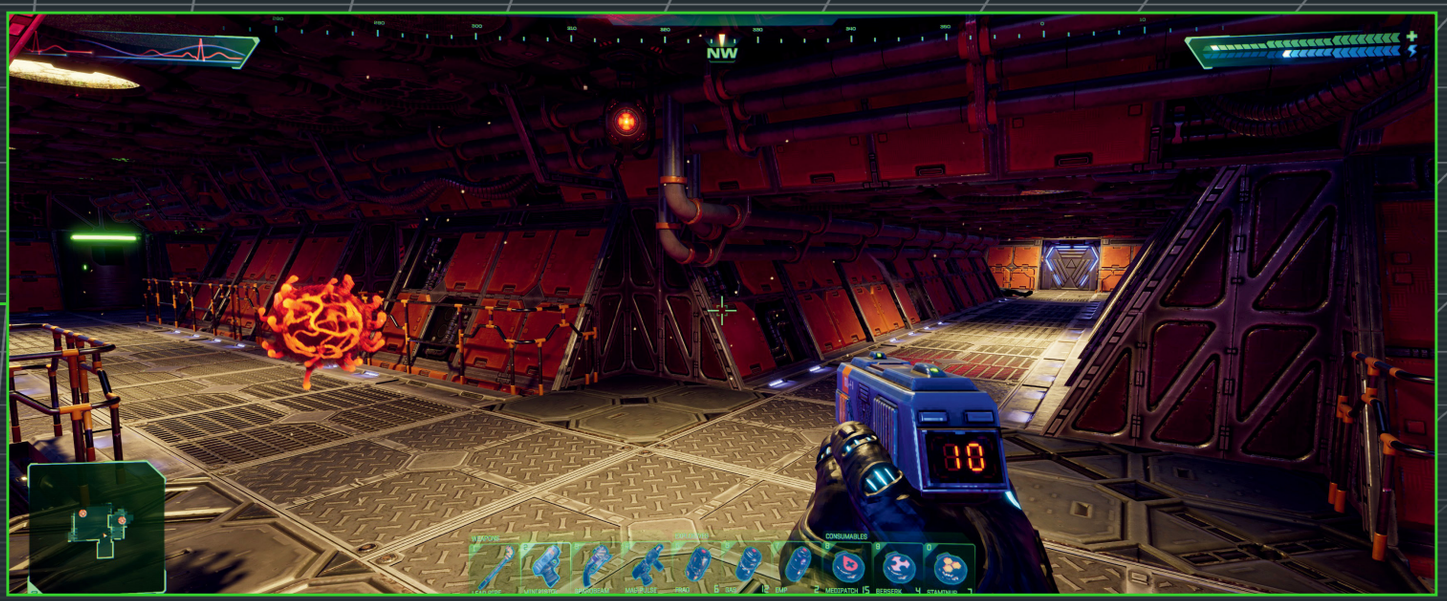




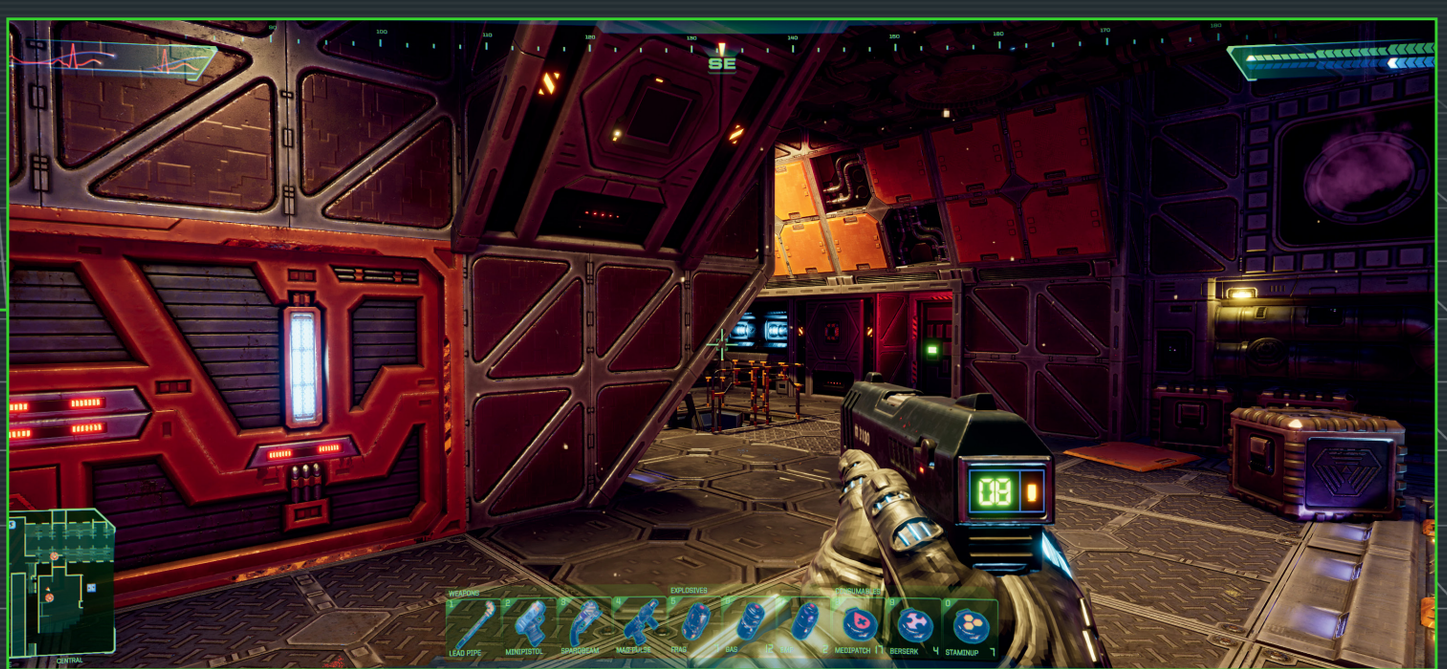


It was very important to retain the blocky nature of the station's interiors by embracing the aesthetic and interpreting it anew as a Brutalist style of architecture.

REMAKE


NW
80
CONSUMABLES
LEAD PIPE
MINI PISTOL
SPAS/BEAM
MAG-PULSE
FRAG
GAS
EMP
MEDIPATCH
BERSERK
STAMINUP


GANGWAY RAILLINGS
NW
DELUXE REVOLVER
WEAPONS
EXPLOSIVES
LEAD PIPE
MINI PISTOL
SPAS/BEAM
MAG-PULSE
FRAG
MEDIPATCH
BERSERK
STAMINUP


SE
09
WEAPONS
EXPLOSIVES
CONSUMABLES
LEAD PIPE
MINI PISTOL
SPAS/BEAM
MAG-PULSE
FRAG
GAS
MEDIPATCH
BERSERK
STAMINUP
CENTRAL











GORILLA-TIGER

Aboard Citadel Station, TriOptimum Corporation was able to skirt the regulations imposed on Earth regarding gene splicing. The research labs store countless species' DNA samples for experimentation. SHODAN accelerated these ideas and pursuits by creating a number of genetically modified abominations.

Whereas the original sprite for this guy only featured a single face, I wanted to make the mutation more visceral by adding two faces twisted into one, in order to pull it away from simply being a fantastical beast.



AVIAN MUTANT

The genesis for this mutant was simply to genetically re-create the long-lost pterodactyl, resulting in this sightless abomination. We wanted to add an animation set that would have him land and pursue the player on the ground but ended up dialing back the scope of attack for this mutant in order to polish other assets.

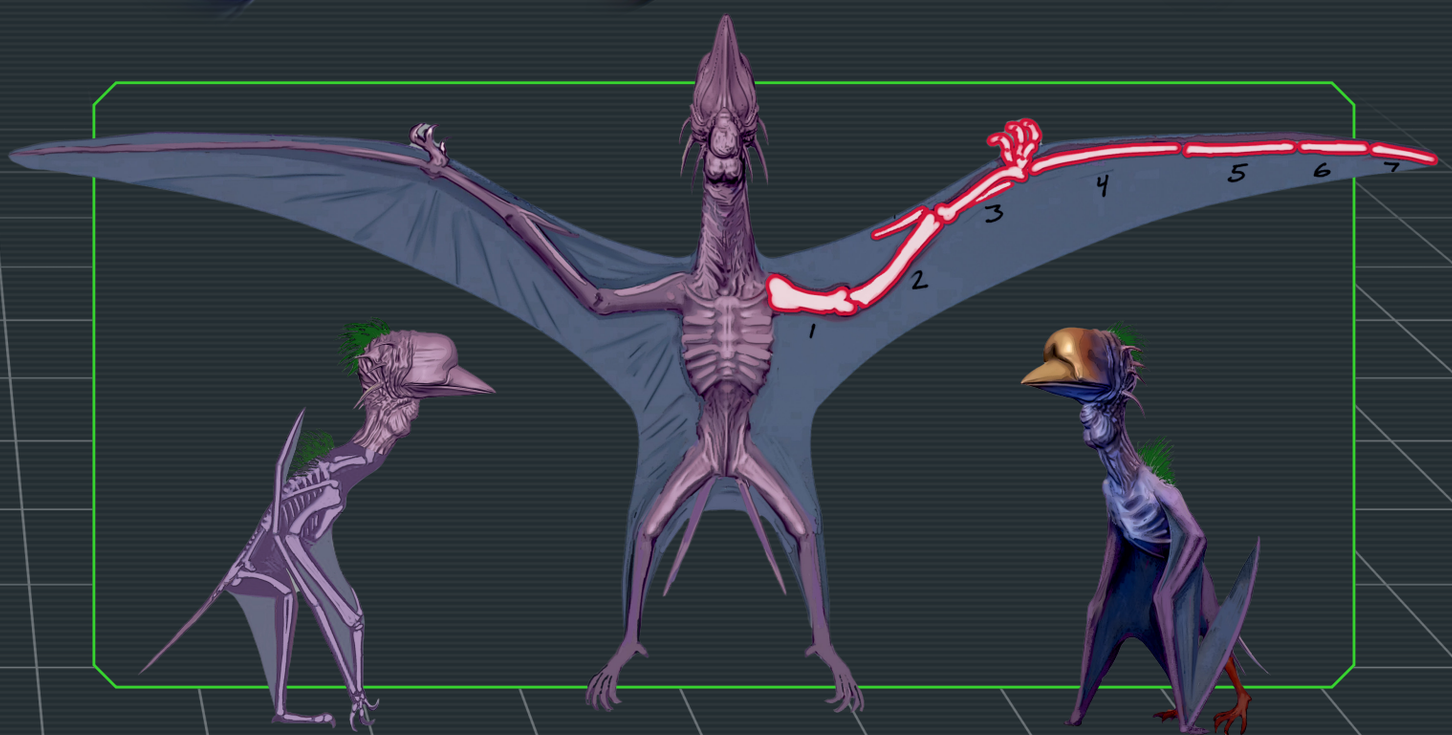






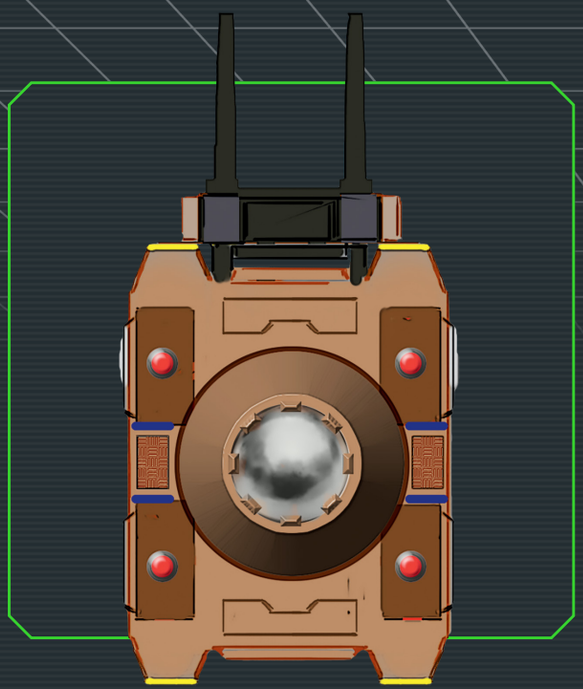


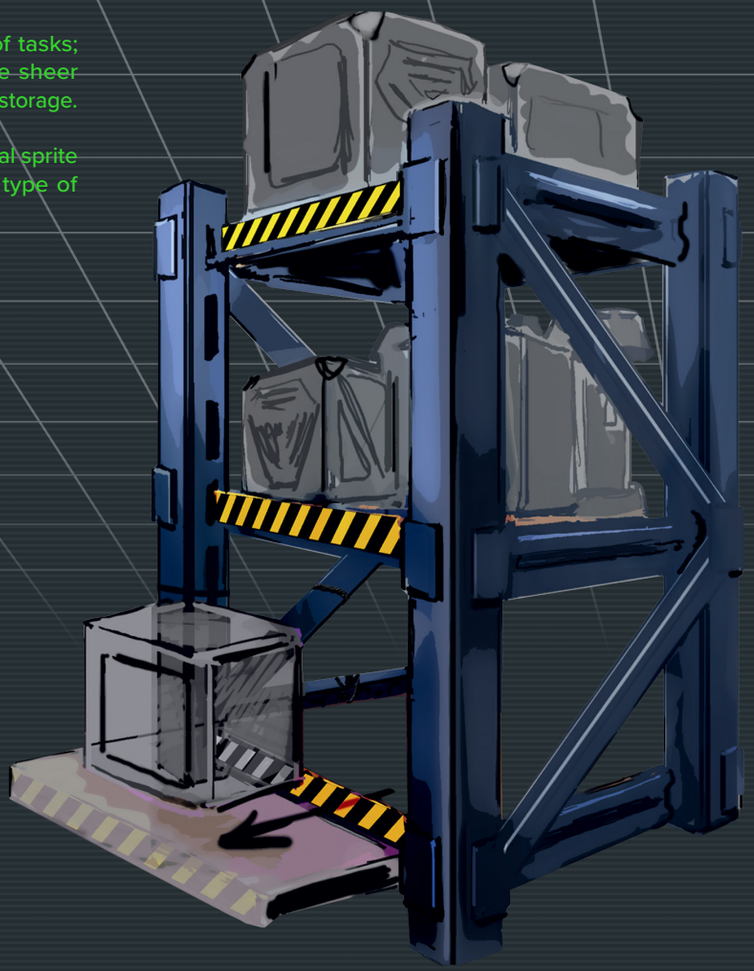




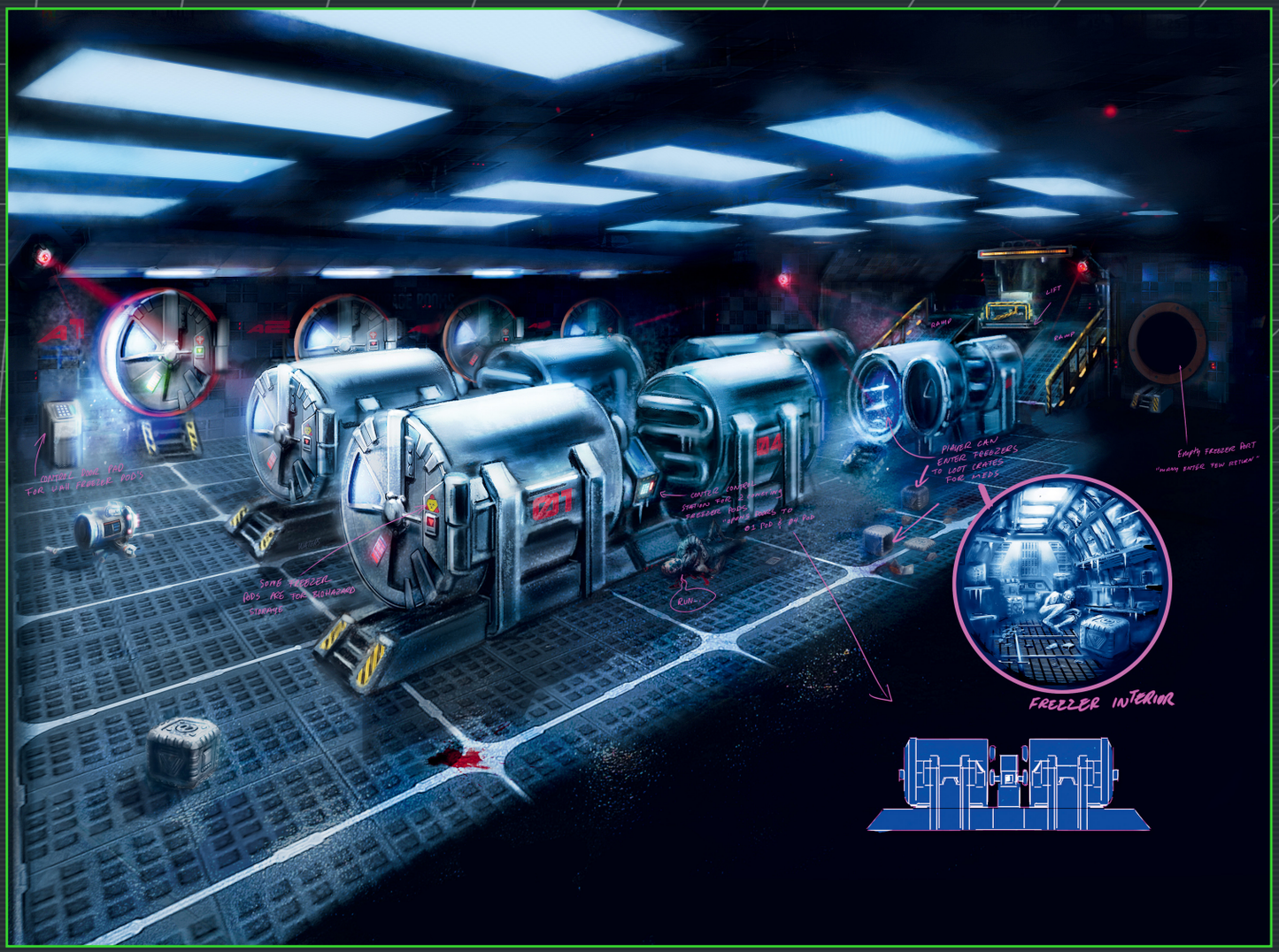
Designing a warehouse in space isn't the most exciting of tasks; however, it was made more interesting by describing the sheer volume of monolithic containment units creating a labyrinth of storage.

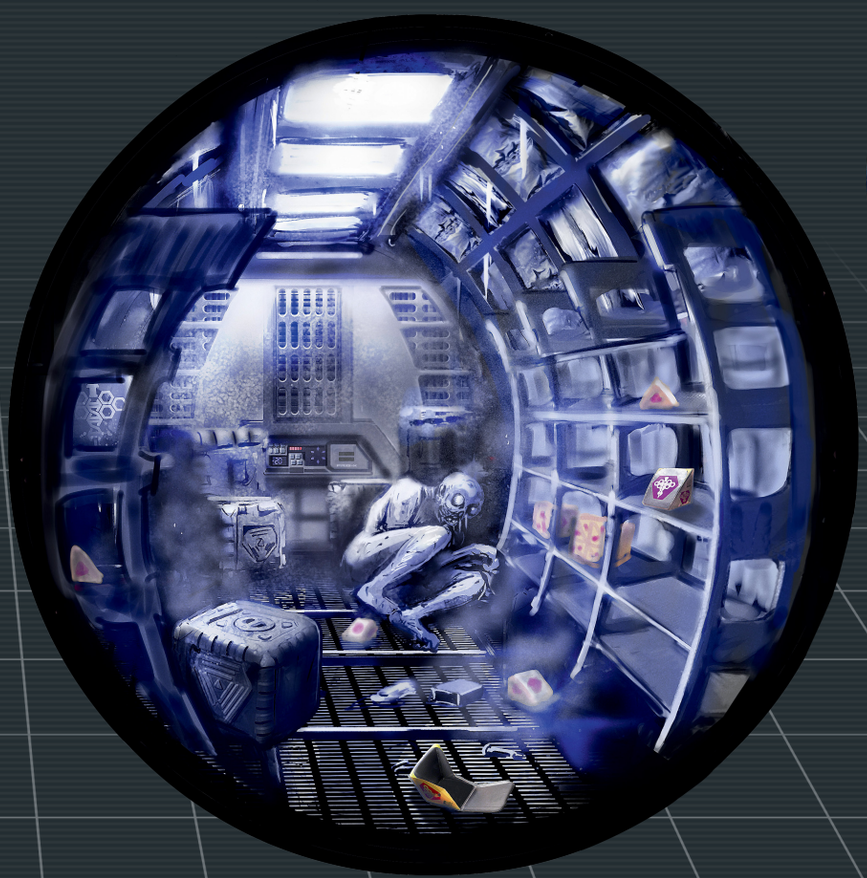
The lifter bot design below was extrapolated from the original sprite but made to simply be a neat prop, as combat with this type of automaton wouldn't prove to be that interesting.

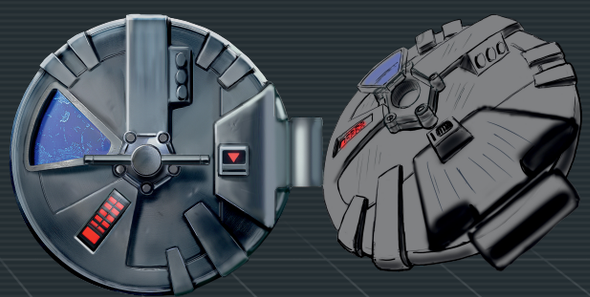








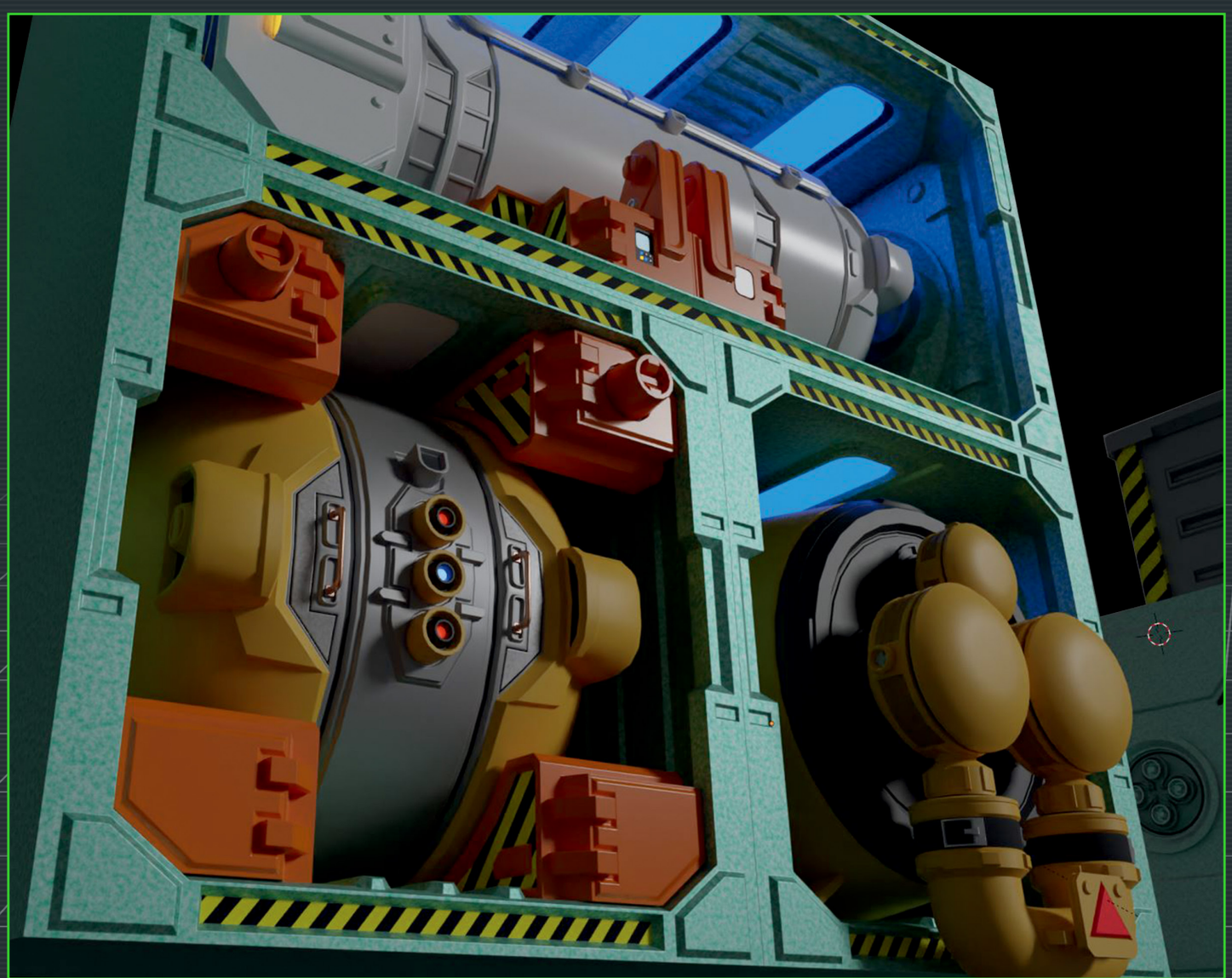


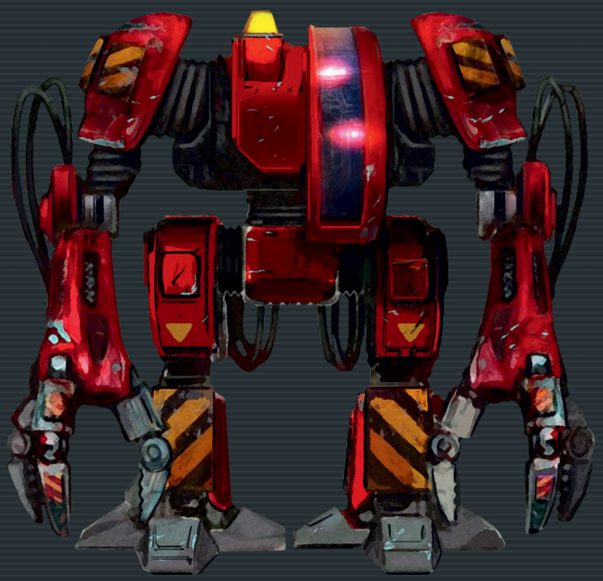


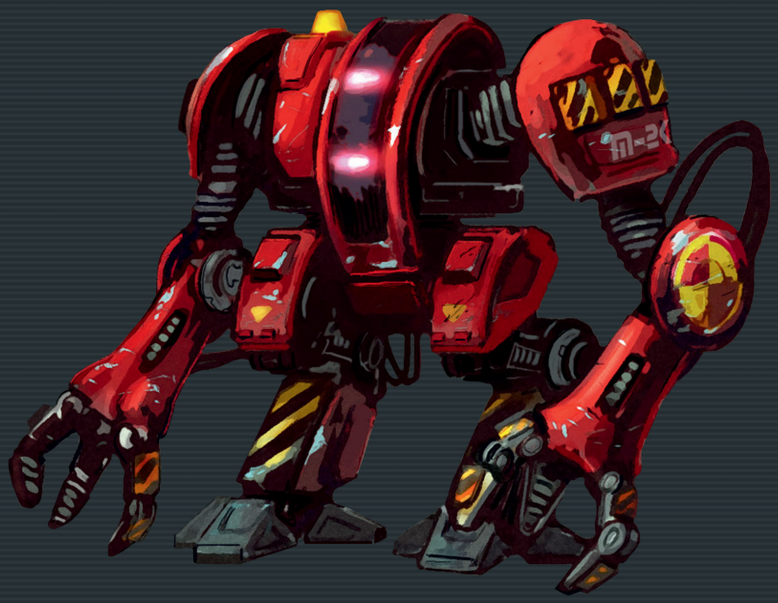


I wanted to expand upon the storage-level theme by adding these large cylindrical cold storage units. These add some more visual and exploratory interest.


MILIT
MILITAR
0849

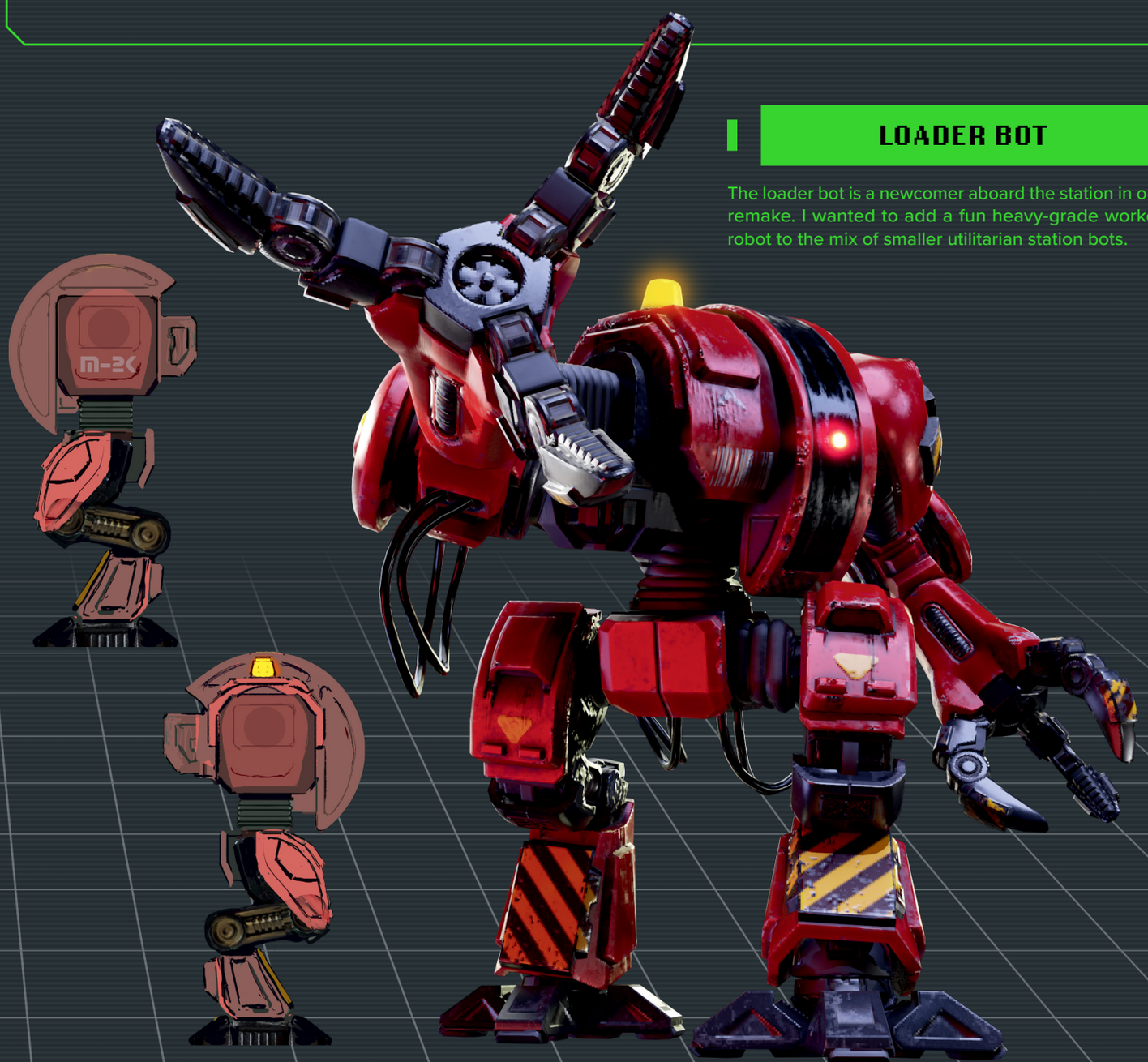


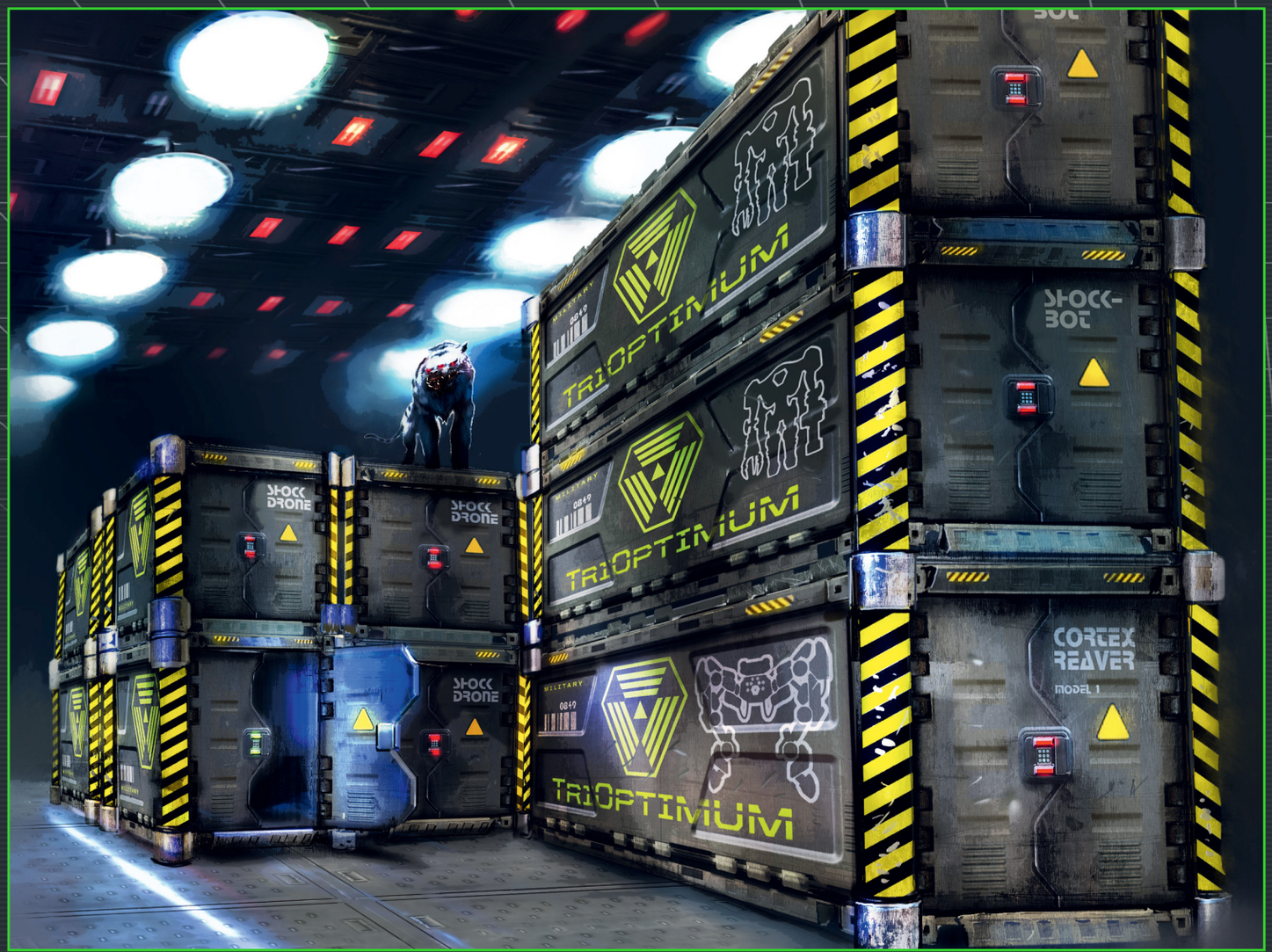




LOADER BOT

The loader bot is a newcomer aboard the station in our remake. I wanted to add a fun heavy-grade worker robot to the mix of smaller utilitarian station bots.




TRIOPTIMUM
TRIOPTIMUM
TRIOPTIMUM
SHOCK DRONE
SHOCK DRONE
SHOCK DRONE
SHOCK-BOT
CORTEX REAVER
MODEL 1
MILITARY
0849

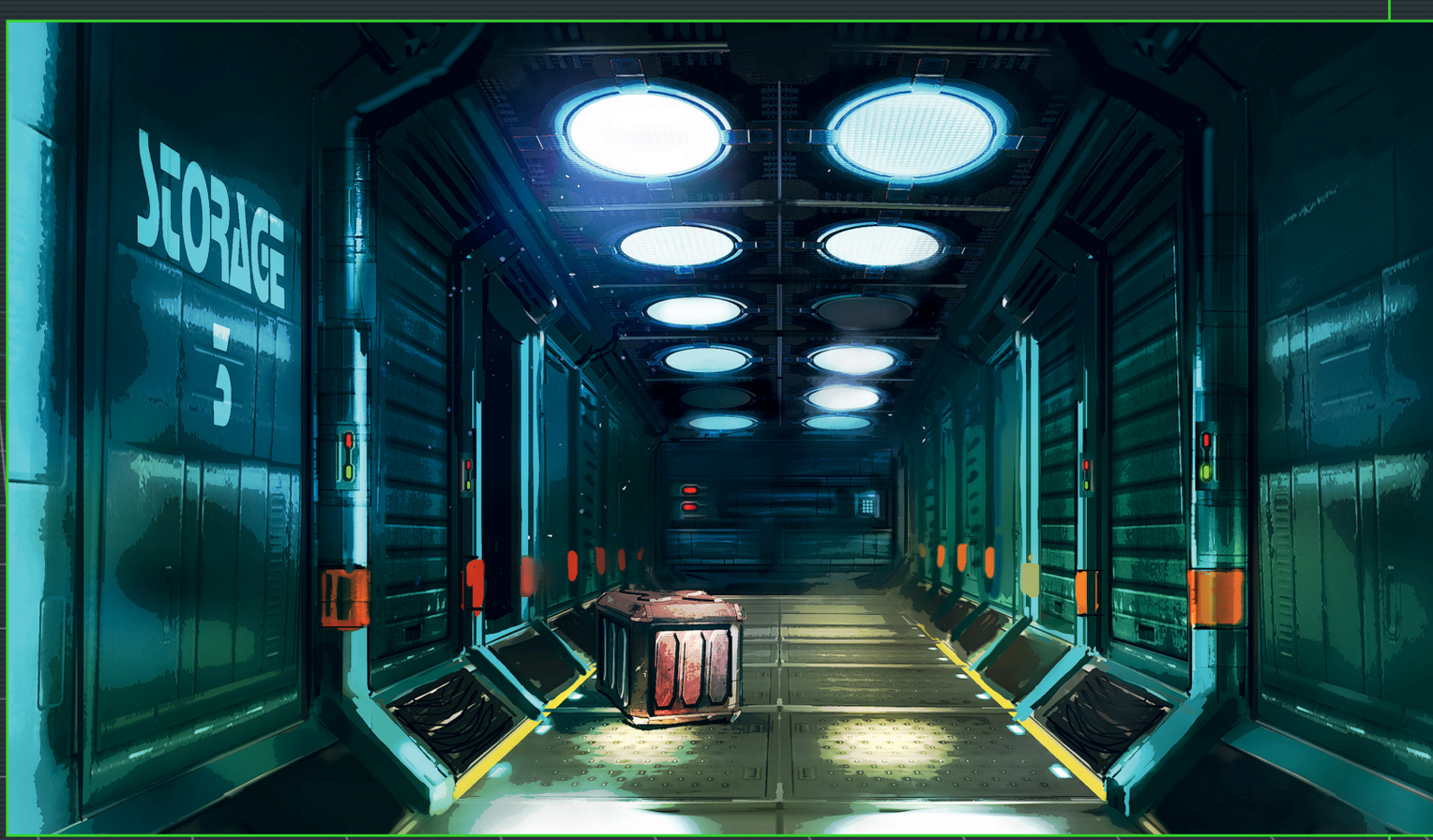


I wanted to be sure to include some large cargo crates within the Storage level to create a bit of mystery as to what is being imported and exported from the station.





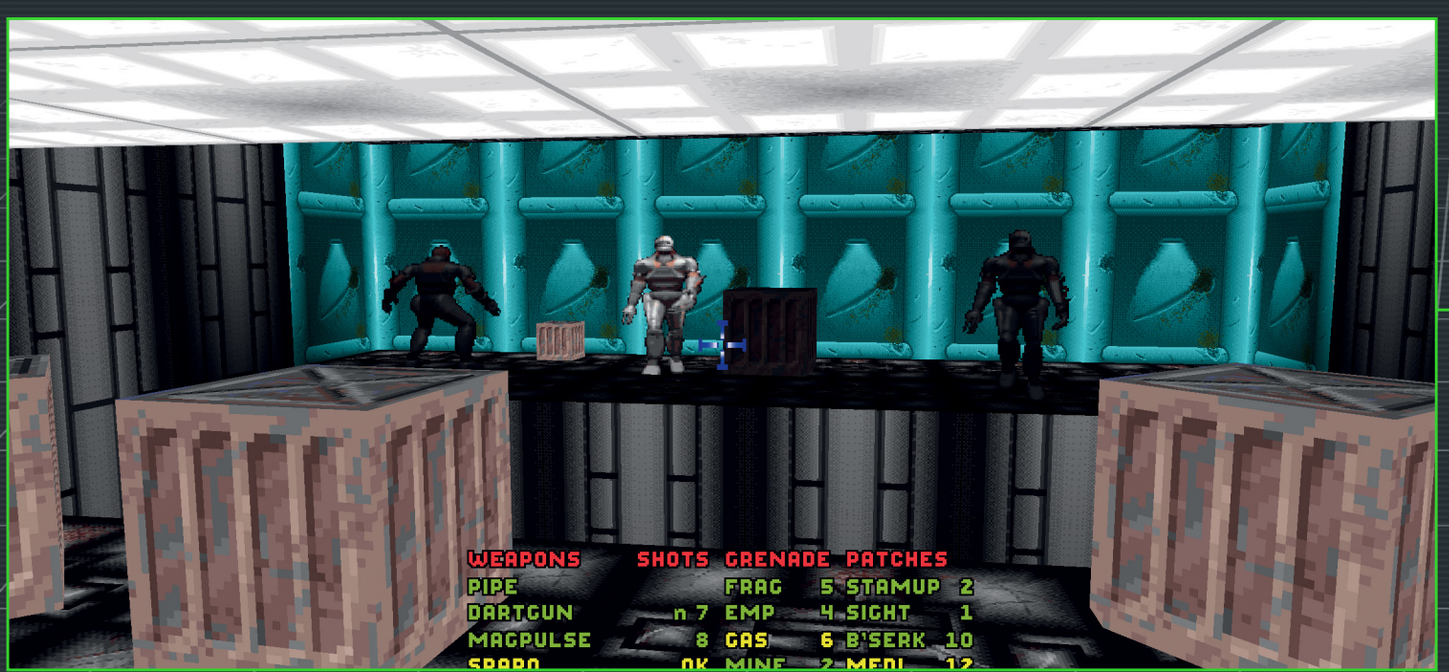




ORIGINAL


WEAPONS SHOTS GRENADE PATCHES
PIPE FRAG 5 STAMUP 2
DARTGUN n 7 EMP 4 SIGHT 1
MAGPULSE 8 GAS 6 B'SERK 10
SPARQ OK MINE 2 MEDI 12
MAGNUM s 6 GENIUS 1
LASER RAPIER DETOX 2
MAGNUM h 3


SURVEILLANCE
WEAPONS SHOTS GRENADE PATCHES
PIPE FRAG 5 STAMUP 2
DARTGUN n 7 EMP 4 SIGHT 1
MAGPULSE 8 GAS 6 B'SERK 10
SPARQ OK MINE 2 MEDI 12
MAGNUM s 6 GENIUS 1
LASER RAPIER DETOX 2
NO TARGET
Kills: 88


WEAPONS SHOTS GRENADE PATCHES
PIPE FRAG 5 STAMUP 2
DARTGUN n 7 EMP 4 SIGHT 1
MAGPULSE 8 GAS 6 B'SERK 10

REMAKE







As we made many level-unique station tiles to build the station, we also included the ability to color shift our tiles for even more placement options and diversity.

/FLIGHT/DECK_

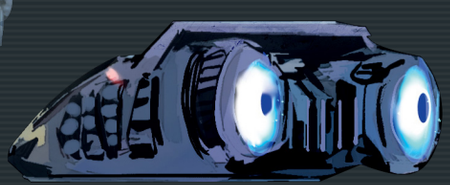
Adding a transport shuttle to the hangar was a must for the remake. I wanted to be sure we added this prop to our station's hangar for more credibility.

I kept the design of this ship very basic and heavily faceted to maintain the retro aesthetic. Our junior prop modeler, Kevin Fox, did a fantastic job realizing this concept.

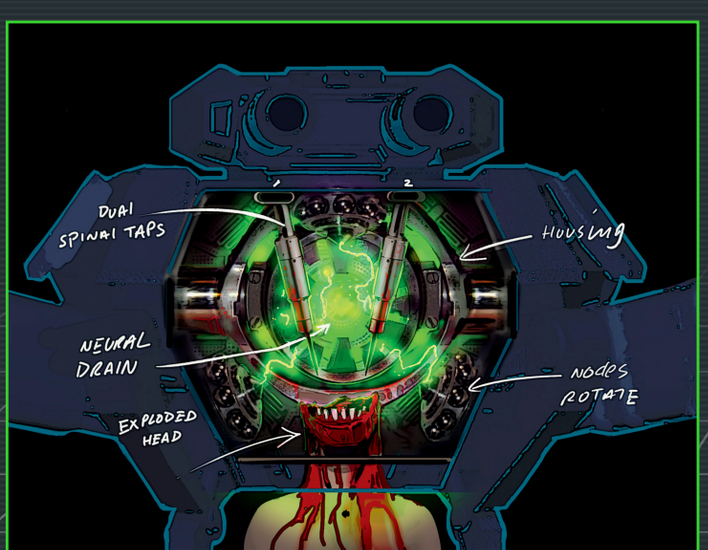




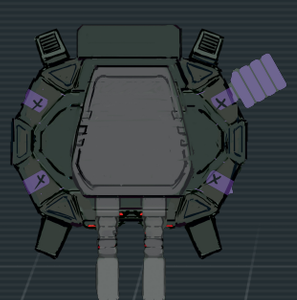


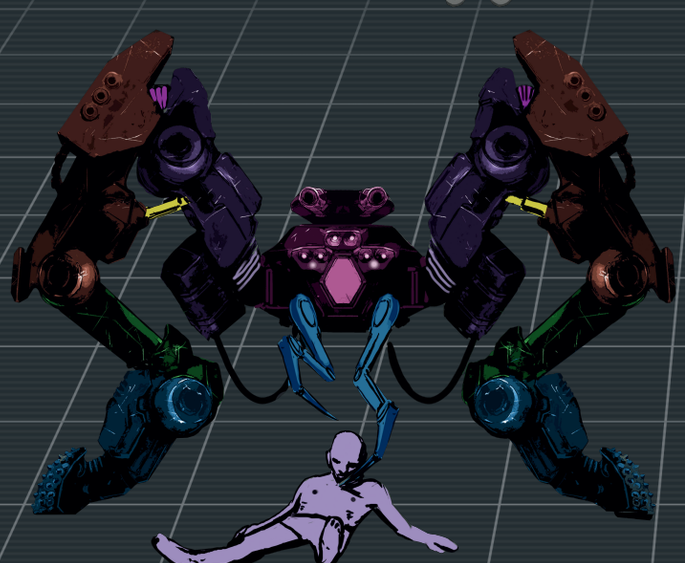












CORTEX REAVER

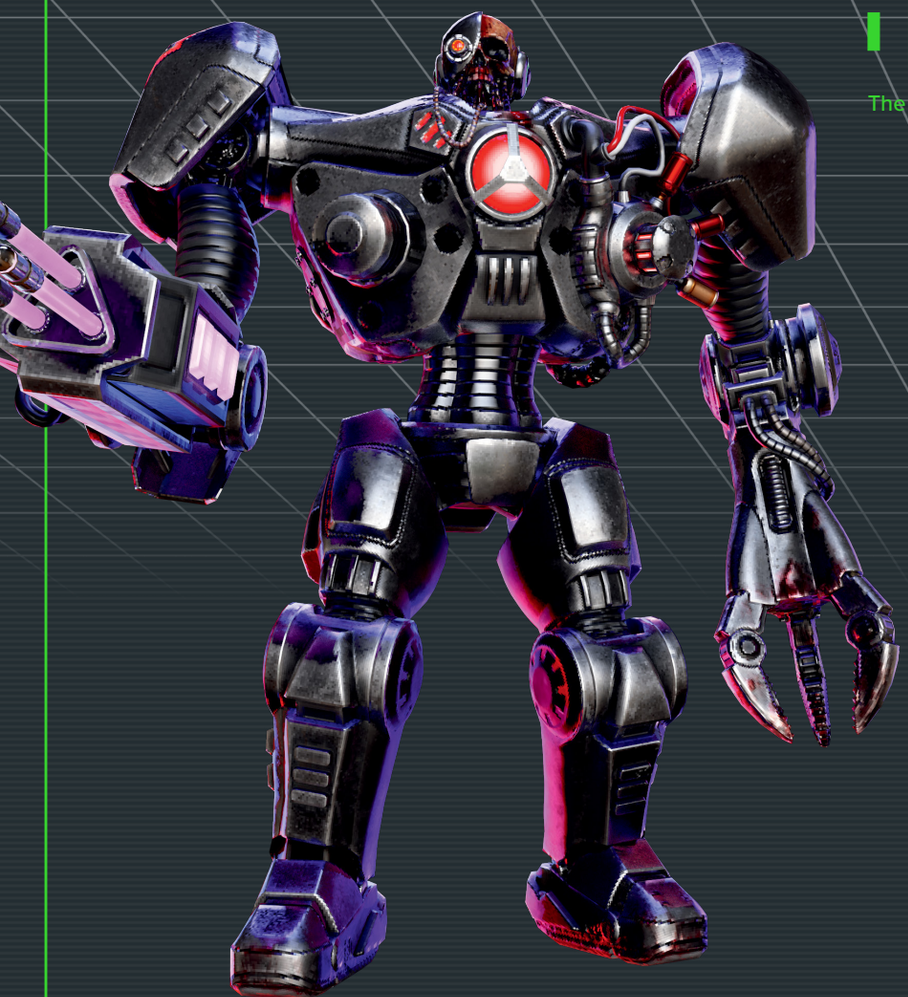
This character has always been one of my favorite creations. I wasn't able to really realize it as I had hoped back in 1993 as a four-frame 128 x 128 pixelated sprite, but I really liked the brutality of this concept.

I conceived and produced the original endgame death cutscene, which gave a better look at the cyborg and its behavior. Of course, we were sure to modernize and include this iconic moment in the remake.



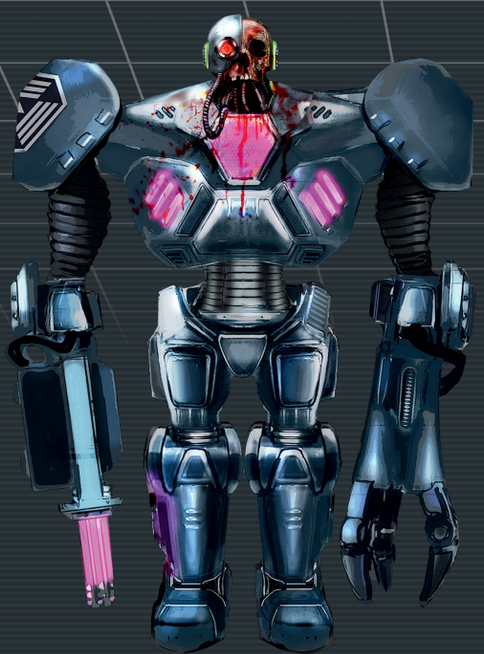


The original spec for this character was simply meant to be a brain in a jar with mechanical spider legs. I wanted to give that notion a bit of a twist. I thought the brutality of seeing the residual dangling body would add some visceral horror to this monstrosity.



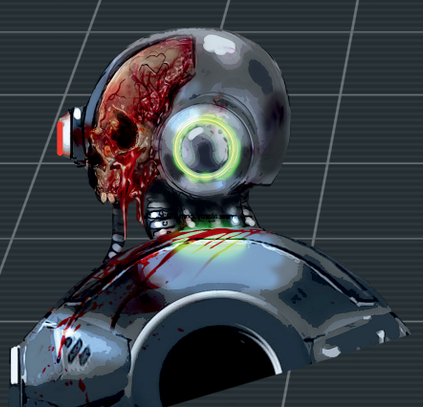
CYBORG WARRIOR

The inspiration for this character was simply “a chrome nightmare.”











Working up industrial props to better illustrate a set is always fun. Here we have a floor-polishing automaton (a.k.a. scrub bot), a shuttle fuel cell charger, and an autopylon (a.k.a. safety bot).



It took a bit of head scratching to set up the escape shuttle dock, but viewing it out the hangar door makes for quite a scene.







The original 1994 escape pod was nothing but a box with a window looking out to space. For our remake I wanted to fully realize a credible ship with the inclusion of cryostasis chambers.

I purposely wanted to keep the ship very dense and claustrophobic for mood.





The interior elements play off each other in theme and construction—again, all very basic faceted shapes.

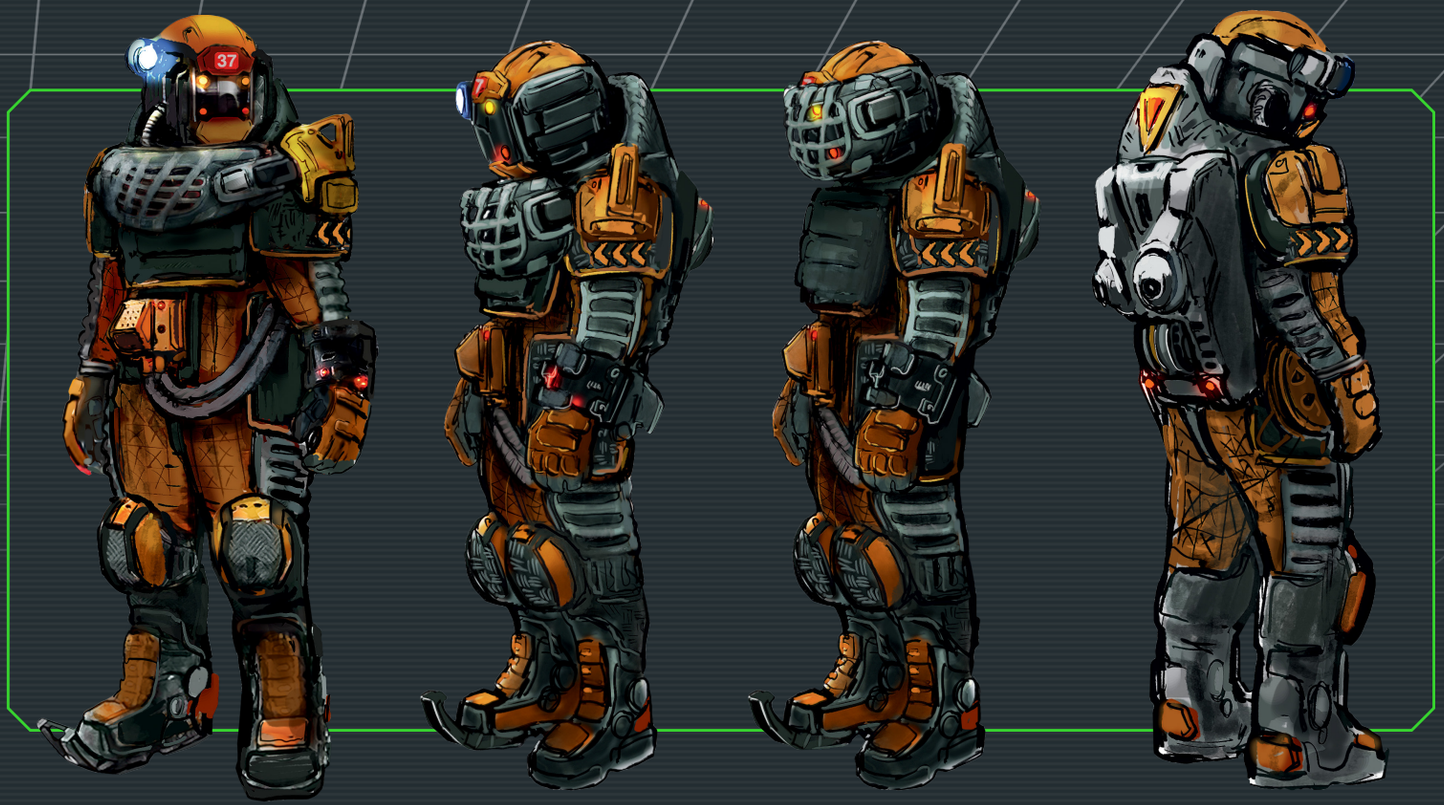
For the cryostasis chamber, I wanted to impart a bit of a sarcophagus aesthetic to give the interior a solemn burial tomb vibe.







Once again, Kevin Fox did an amazing job translating the concept schematics into a fully realized ship model.





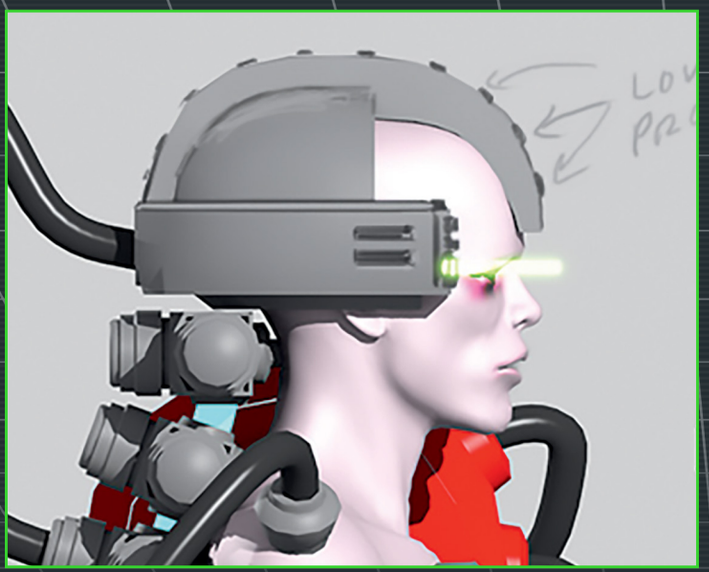
The inspiration for the escape shuttle exterior was to build a flying TriOptimum shield, keeping it as basic in form as I could while still making it feel realistic.

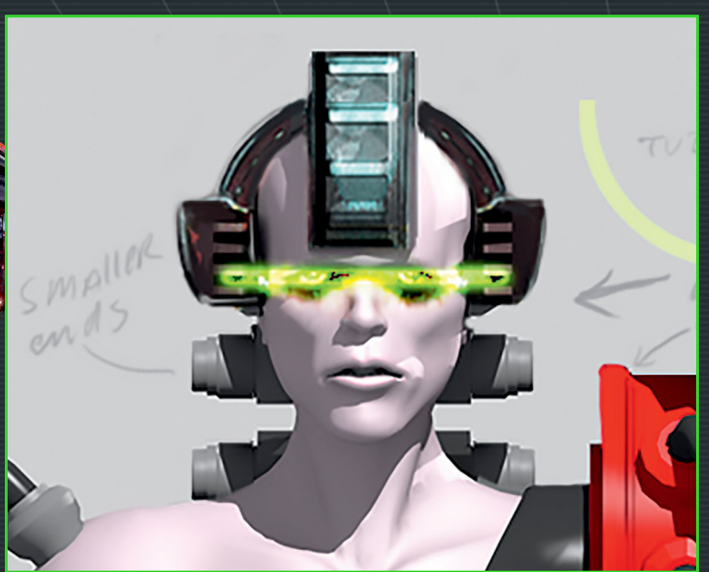
HAQU-5

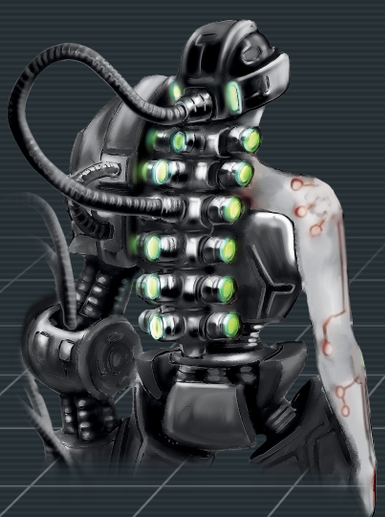








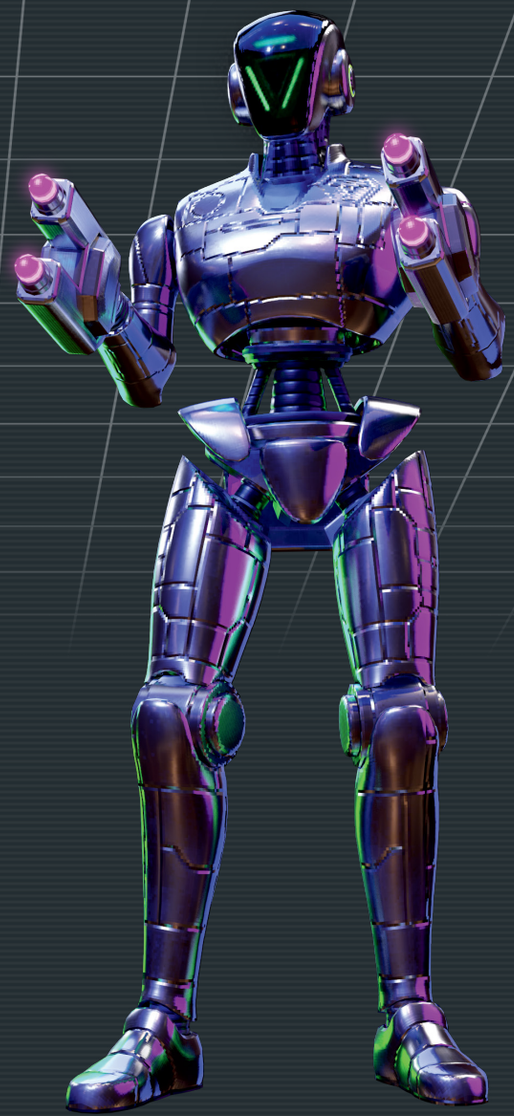






CYBORG ENFORCER

This cyborg clearly shows the repurposing of robotic parts borrowed from the station's array of automatons. I wanted to evoke the notion that SHODAN is playing with what she considers her toys, ripping this limb off of that figure and forcing it onto another, creating her own nightmarish dolls.











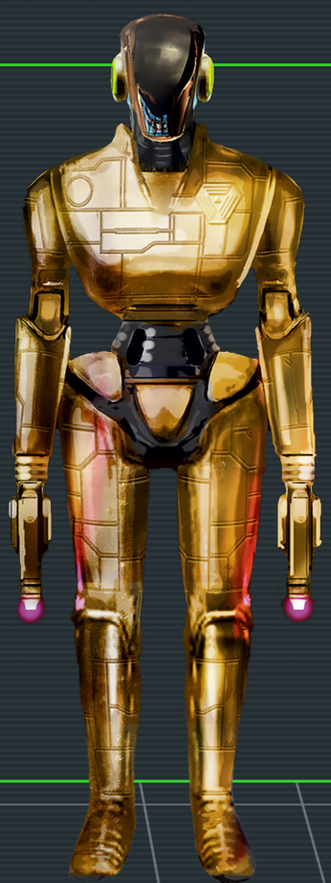
EXECUTIVE BOT

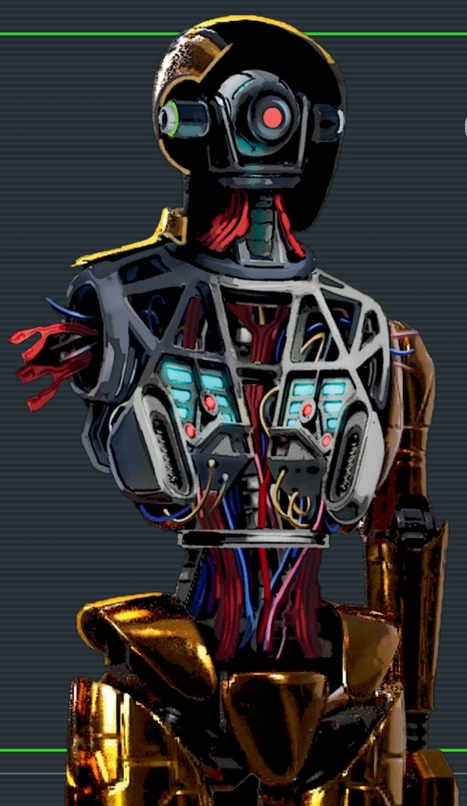
This is one of the sleeker bot designs on the station. It's meant to be the most anthropomorphic in aesthetic—yet also cold and all about business.

Constructing the inner working armature of this guy was fun. I wanted to evoke a motorcycle-like chassis with clustered strands of wire that somewhat resemble muscles. Character artist Jed Wahl nailed this model with stunning accuracy.



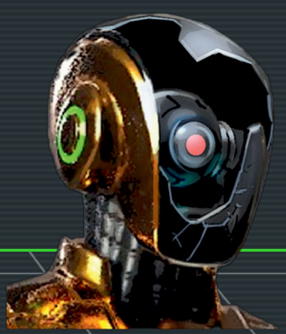








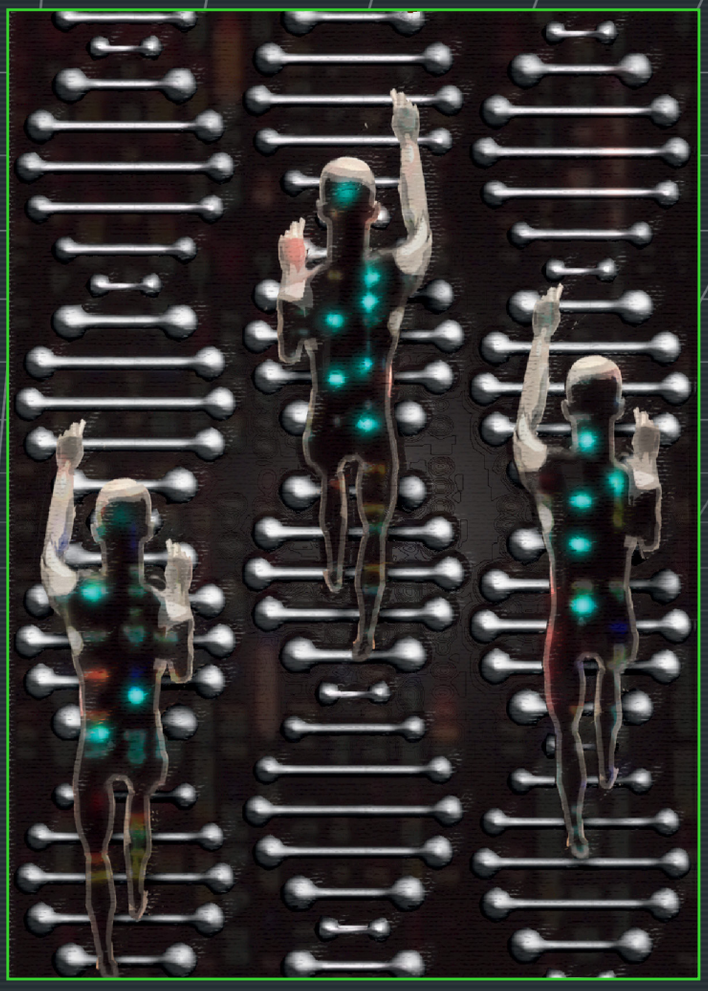


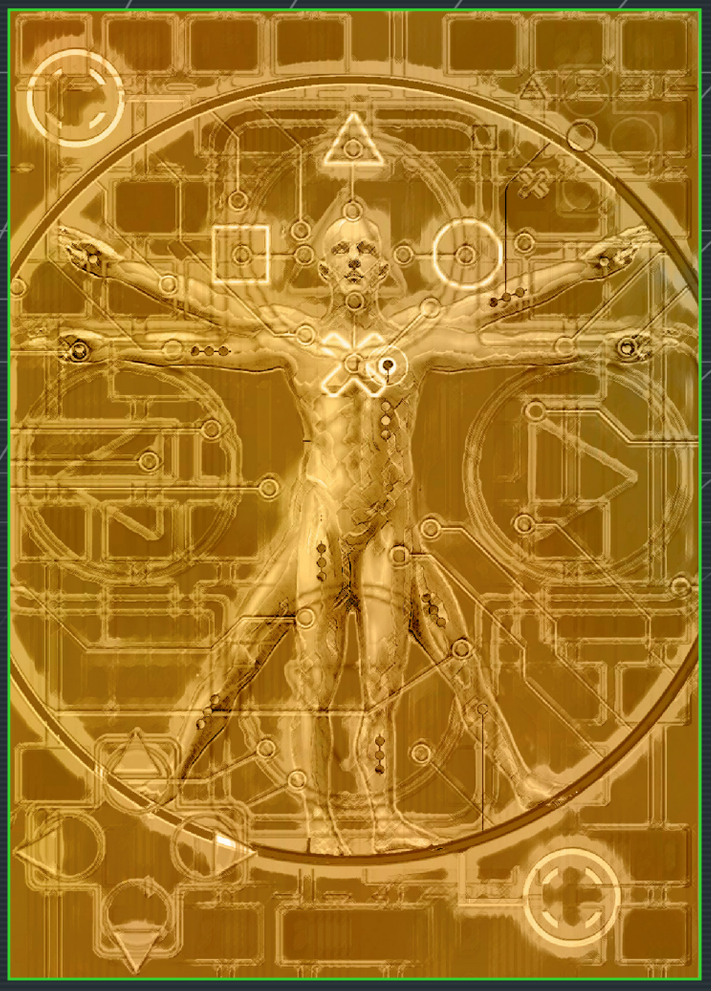




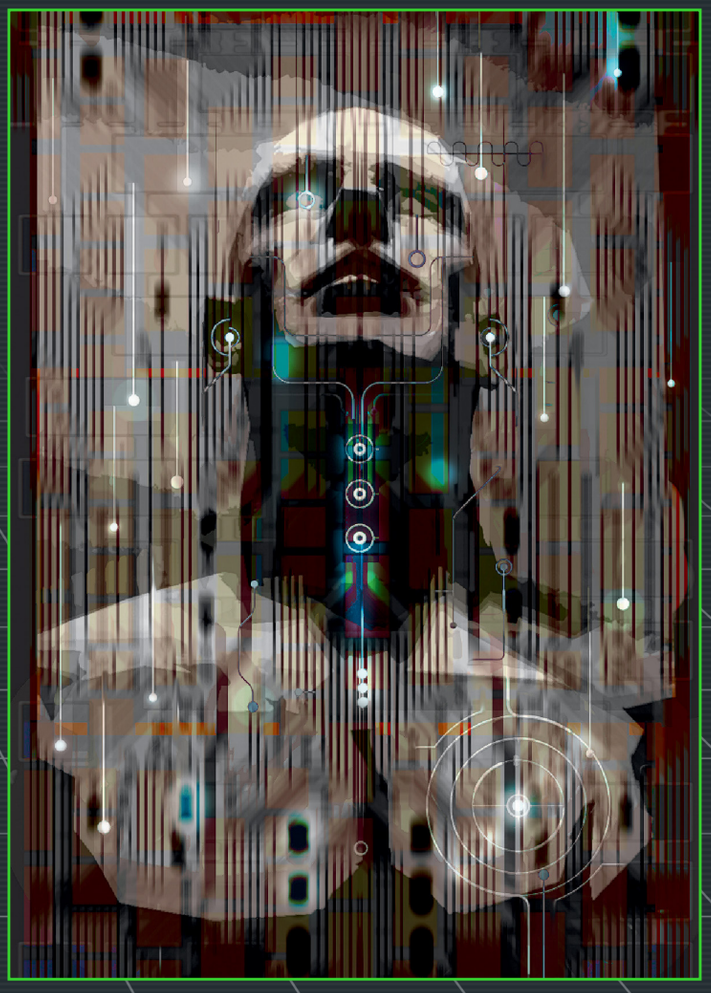
I've always loved fashion design, so it was a lot of fun working up these suits—keeping them familiar as business attire but playing with the cuts and material to give them just enough futuristic flair.

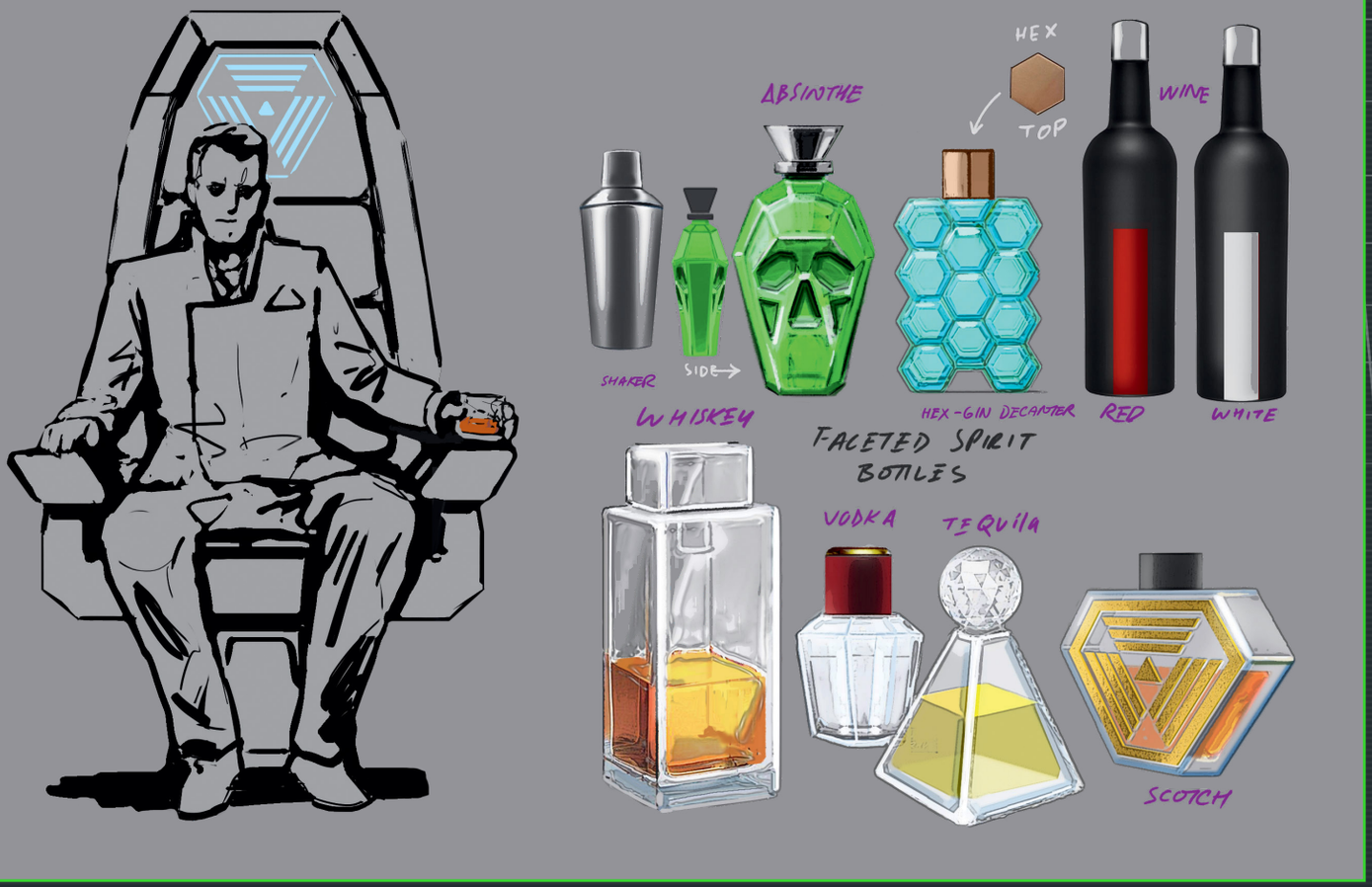














The grove tram was fun to create. My inspiration for the cylindrical vessel was a pneumatic tube system. Our interactive prop and tile master, Justin Kenneally, translated the above. He knocked it out of the park.





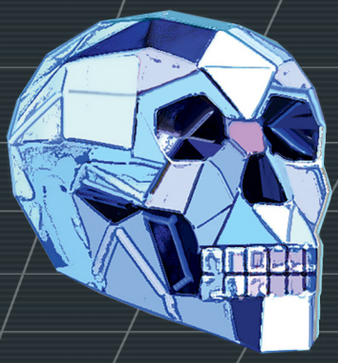
Taking a break from stamped metal tech panels and introducing lavish mahogany wood paneling, molding, and designer wall-to-wall carpeting was a refreshing and welcome change of pace while designing the station levels.





The concept directly above was created to juxtapose the lavish executive bathroom and the utilitarian can bathrooms for standard employee use.



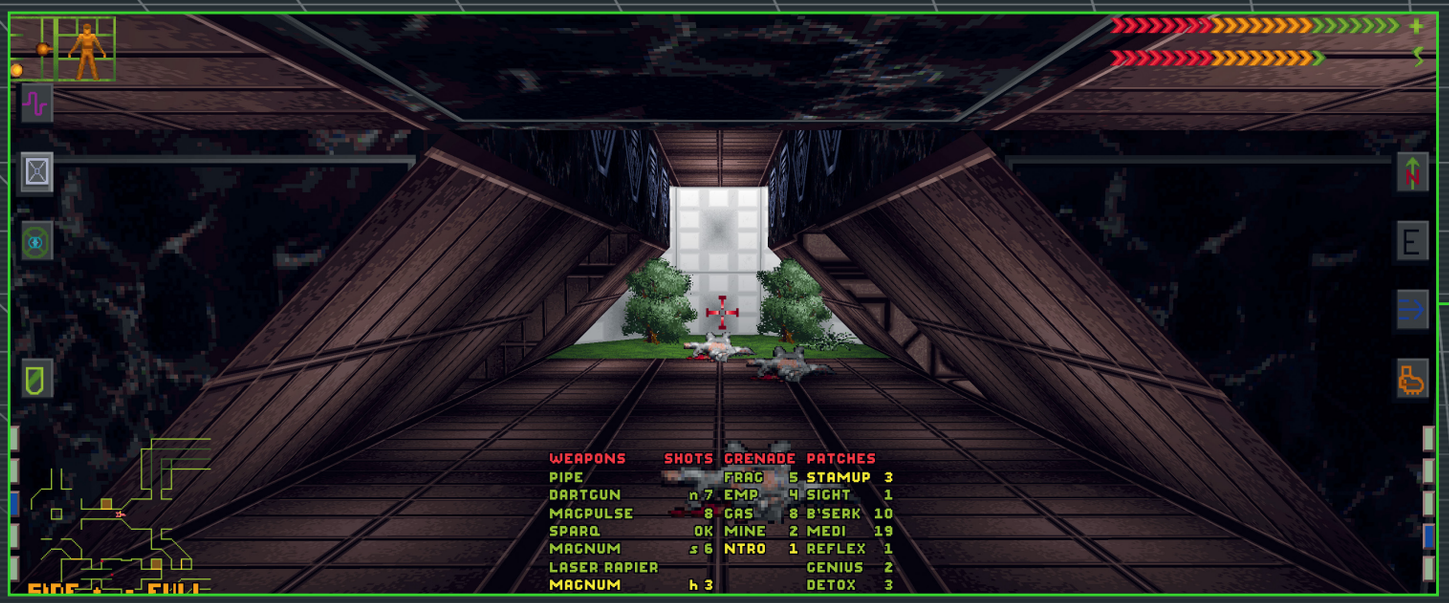







EXECUTIVE SUITE

ORIGINAL


WEAPONS SHOTS GRENADE PATCHES
PIPE FRAG 5 STAMUP 3
DARTGUN n 7 EMP 4 SIGHT 1
MAGPULSE 8 GAS 8 B'SERK 10
SPARQ OK MINE 2 MEDI 19
MAGNUM s 6 NTRO 1 REFLEX 1
LASER RAPIER GENIUS 2
MAGNUM h 3 DETOX 3


WEAPONS SHOTS GRENADE PATCHES
PIPE FRAG 5 STAMUP 3
DARTGUN n 7 EMP 4 SIGHT 1
MAGPULSE 8 GAS 8 B'SERK 10
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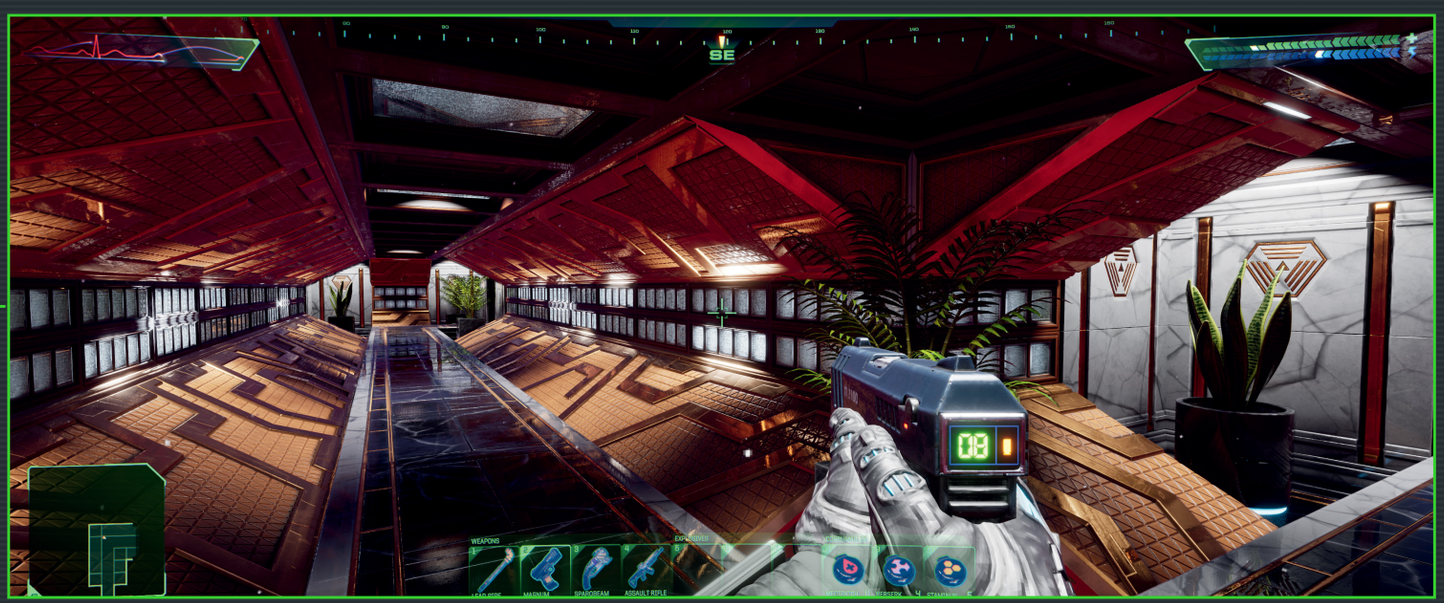
MAGNUM h 3 DETOX 3


WEAPONS SHOTS GRENADE PATCHES
PIPE FRAG 5 STAMUP 3
DARTGUN n 6 EMP 4 SIGHT 1
MAGPULSE 8 GAS 8 B'SERK 10

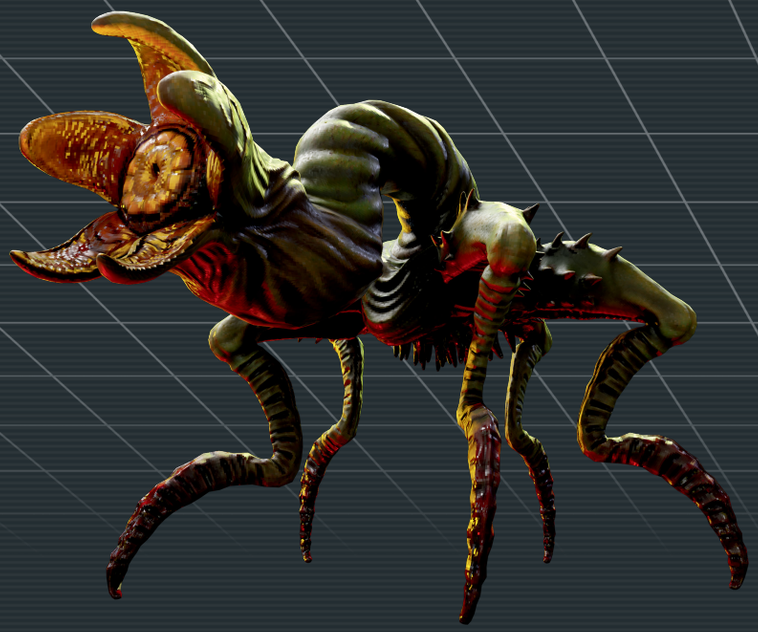
REMAKE





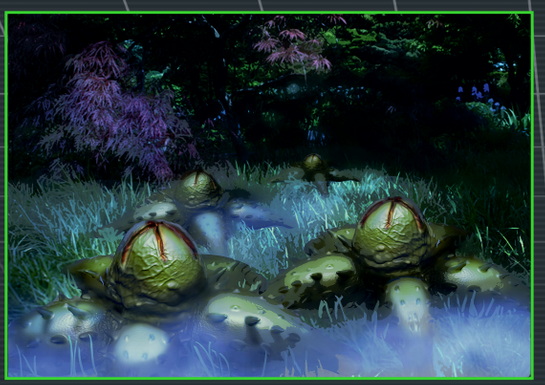


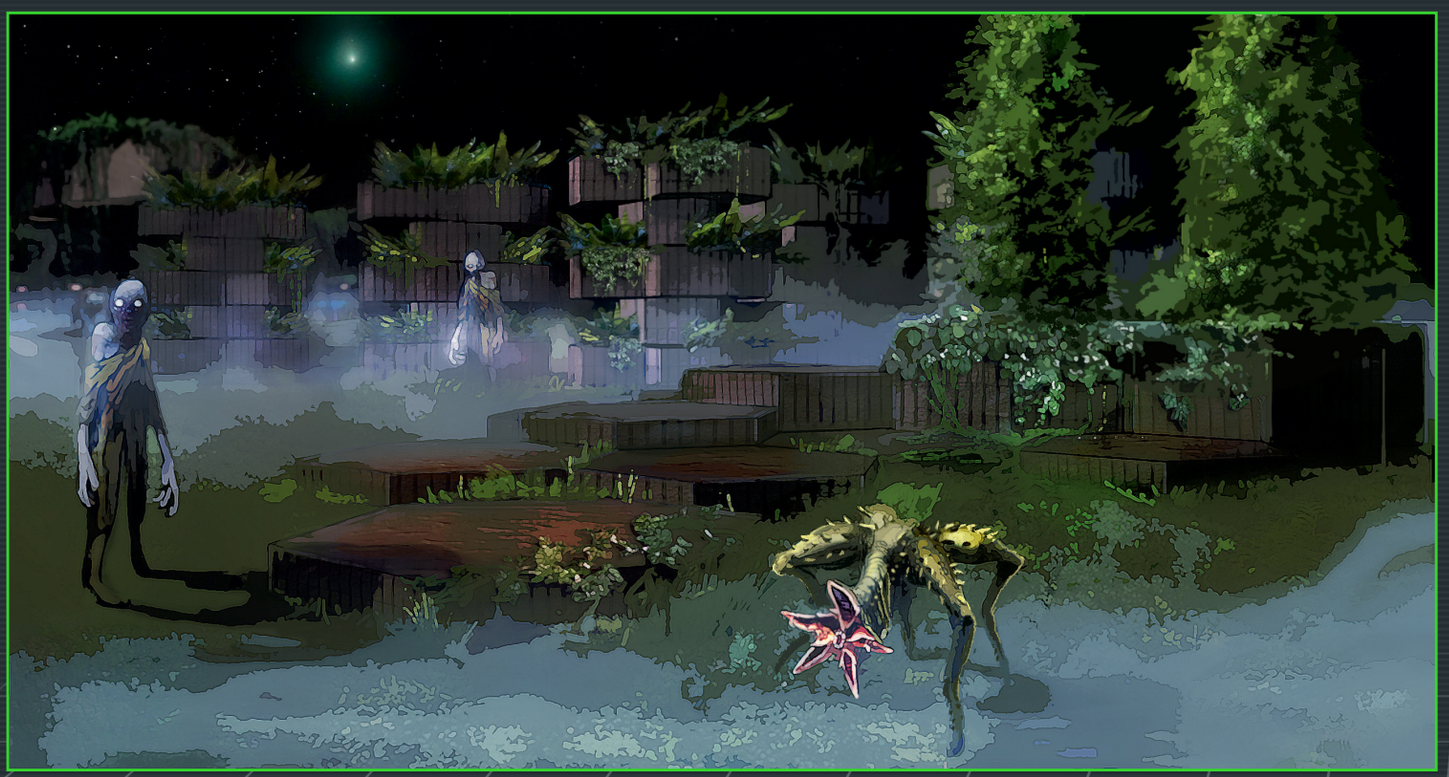
The Executive level was masterfully translated from concept art to gorgeous in-game tiles once again by tile master Justin Kenneally.



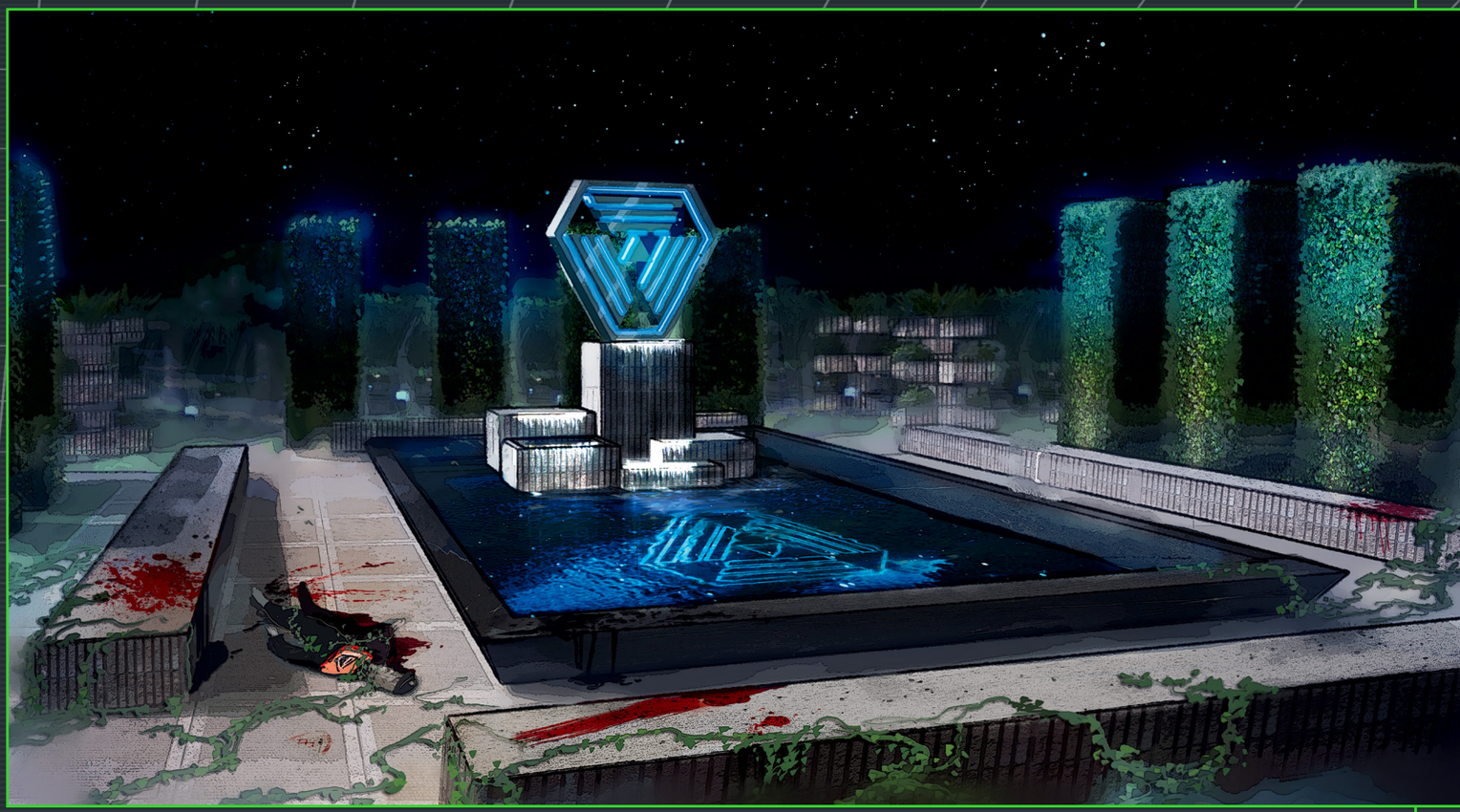
PLANT MUTANT

With this little green meanie, it was a goal of mine to show off the mutant in a dormant, inconspicuous planted state and then a fully alerted mobile state for surprise. Character artist Jed Wahl did an amazingly faithful job sculpting this guy to meet those expectations.













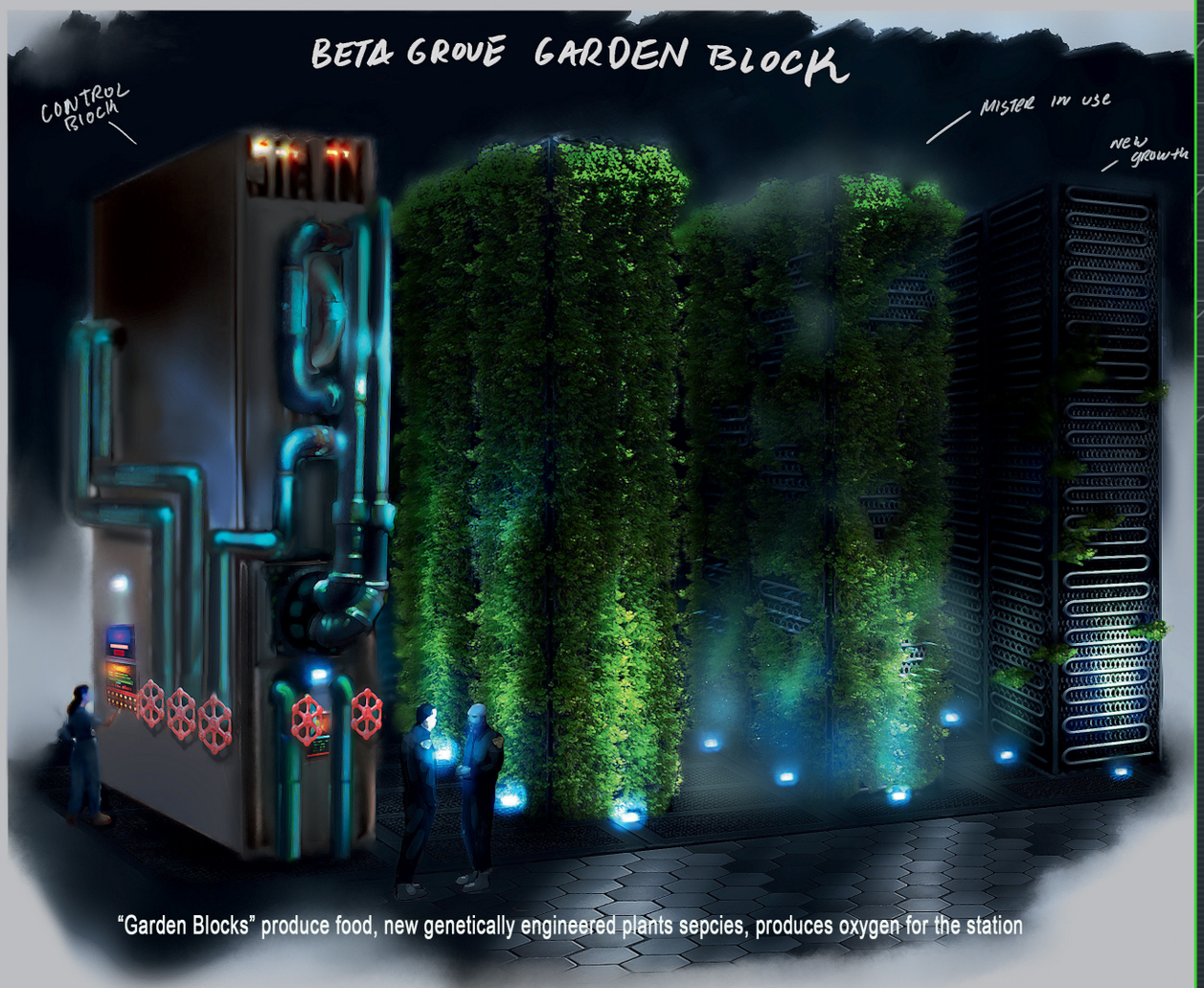


These concepts for abstract, artificial tree-like structures to create a unique naturalistic environment were pretty fun work. These variations include faux trees, pines, and hedges.

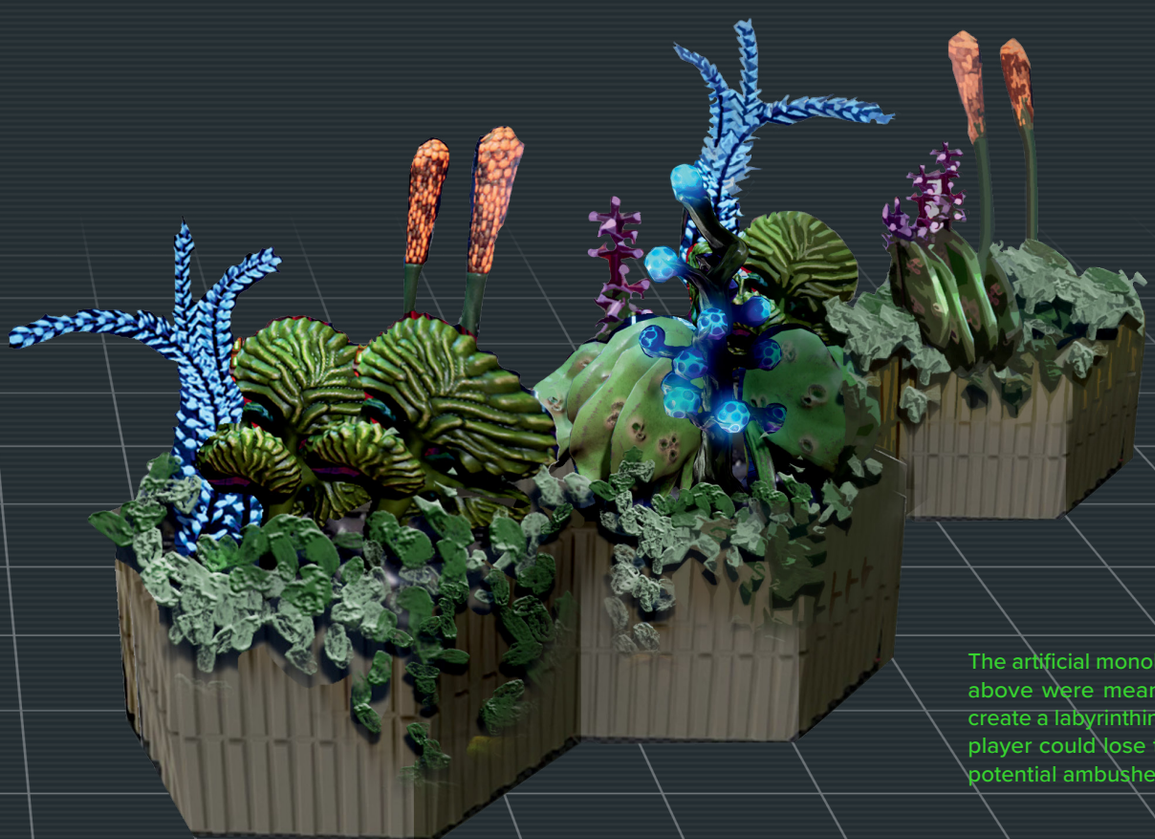








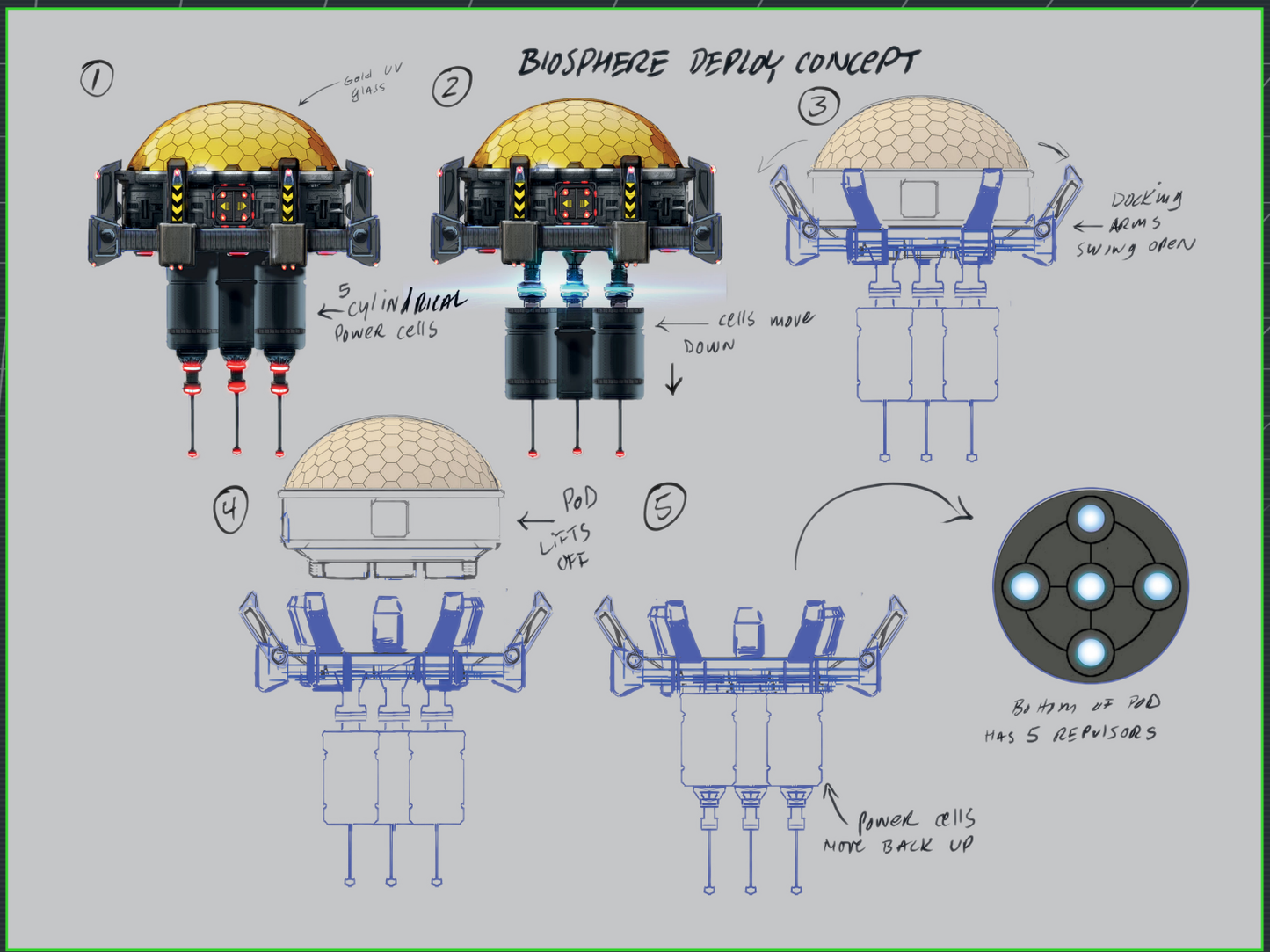
"Garden Blocks" produce food, new genetically engineered plants sepcies, produces oxygen for the station

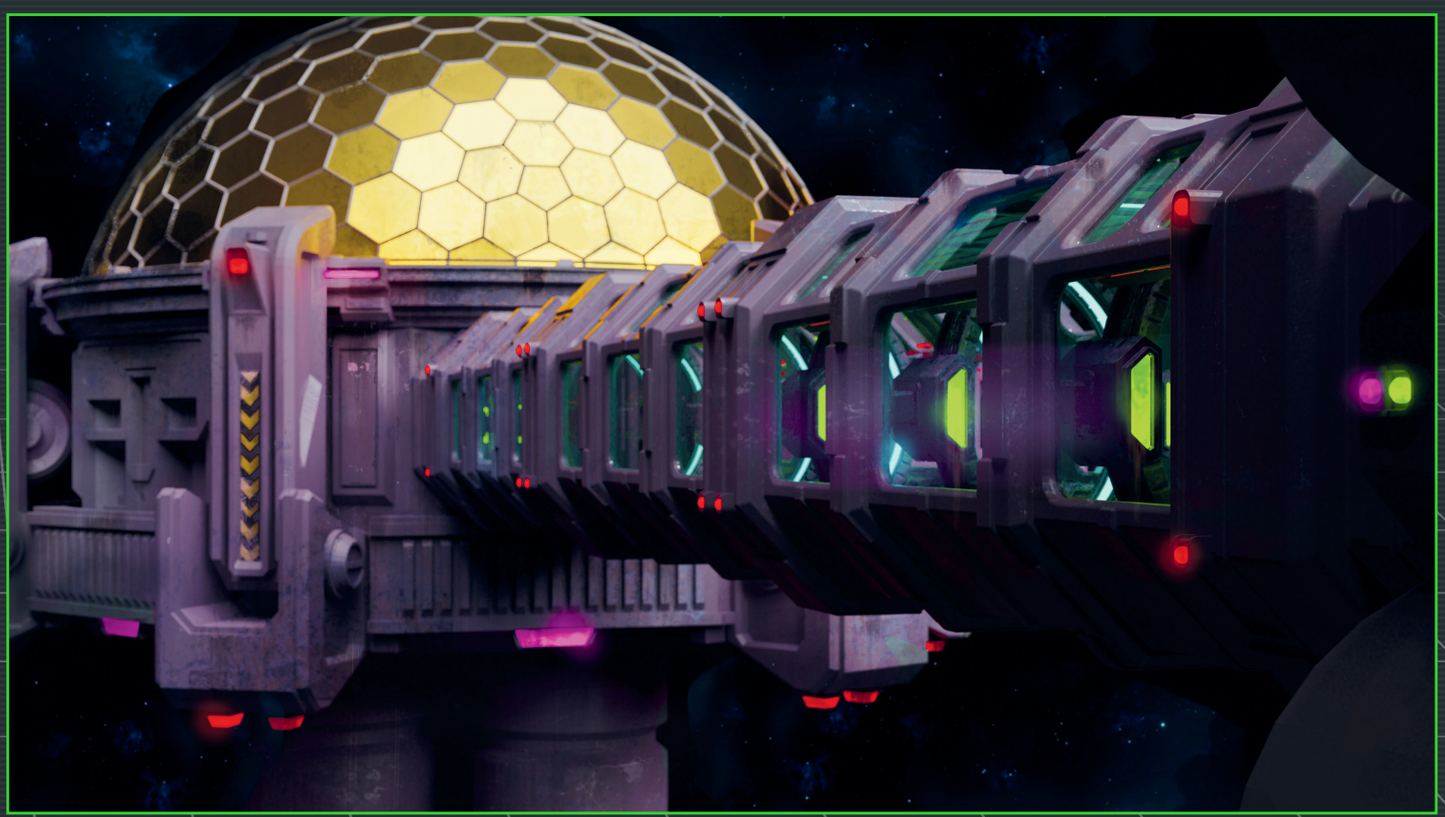


The artificial monolithic hedge structures seen above were meant to be placed in rows to create a labyrinthine environment in which the player could lose their bearings and run into potential ambushes around every turn.







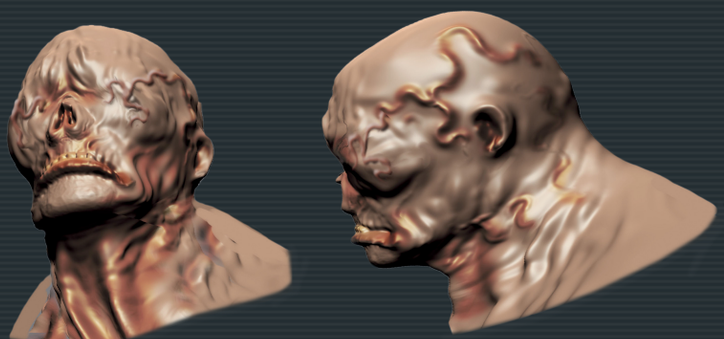


Evie outdid herself adapting this giant set piece from the concept to the final working articulated model. She was also largely responsible for adapting and creating the interiors of these large biospheres.





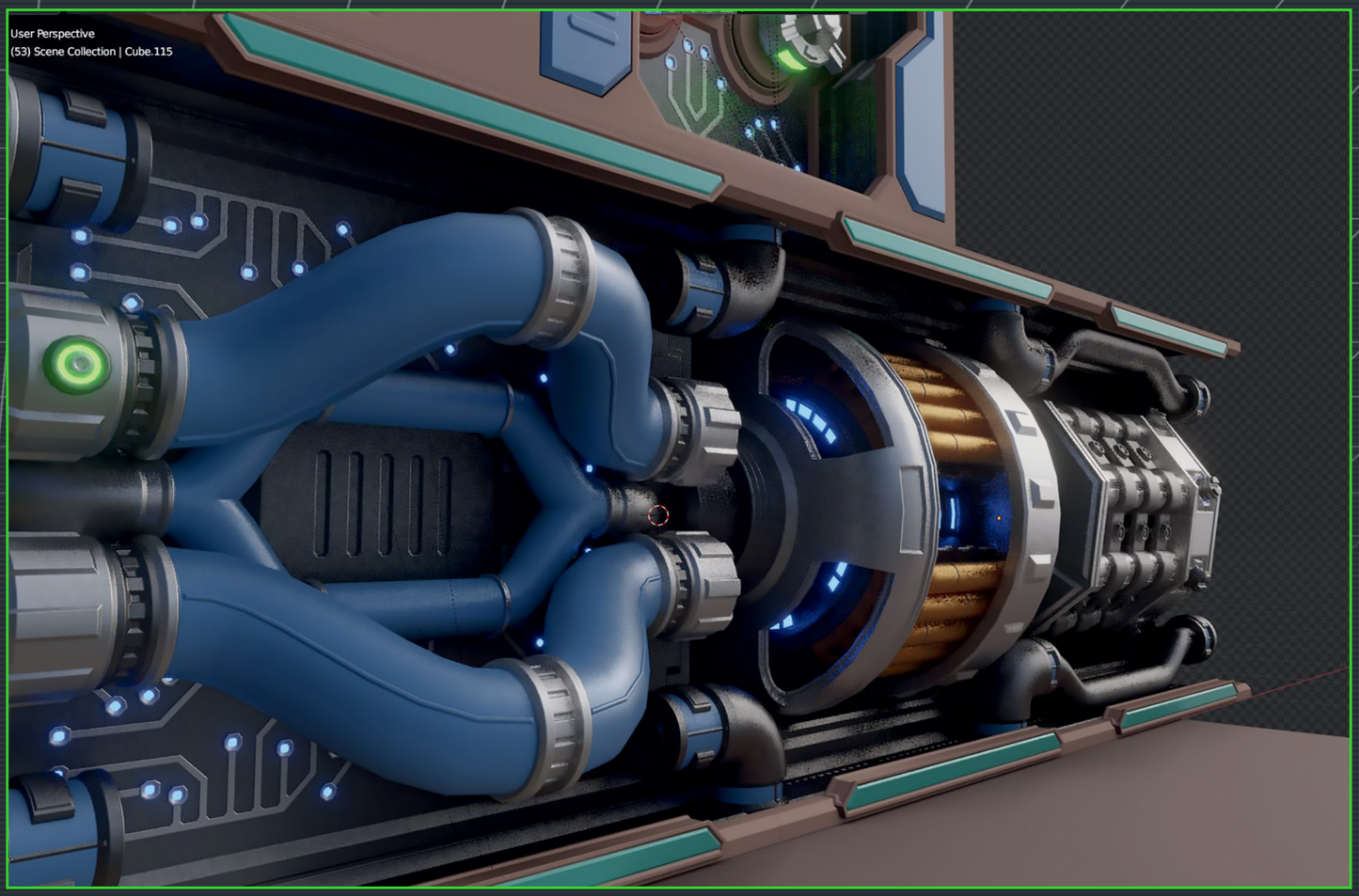


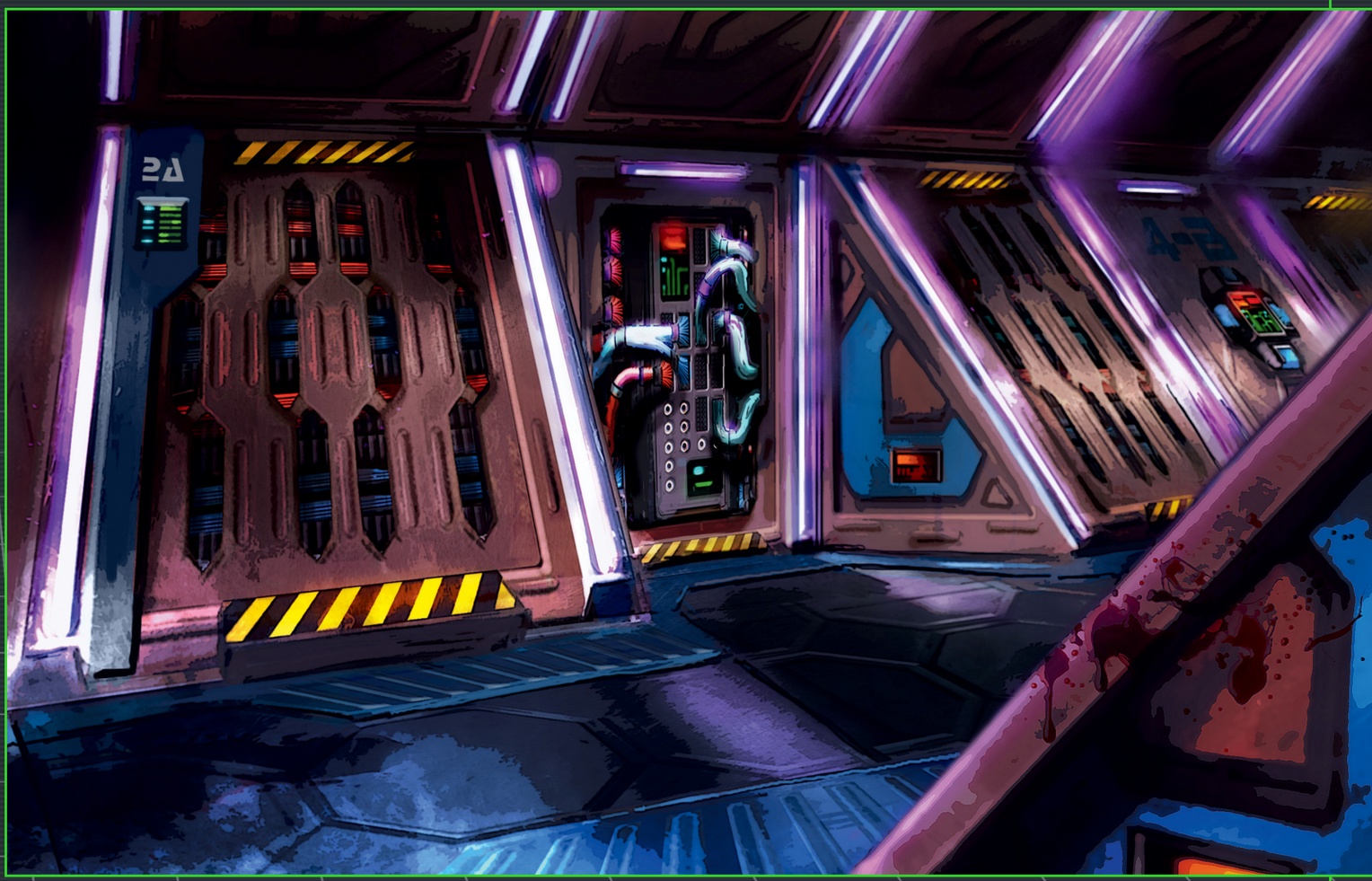




MUTATED CYBORG

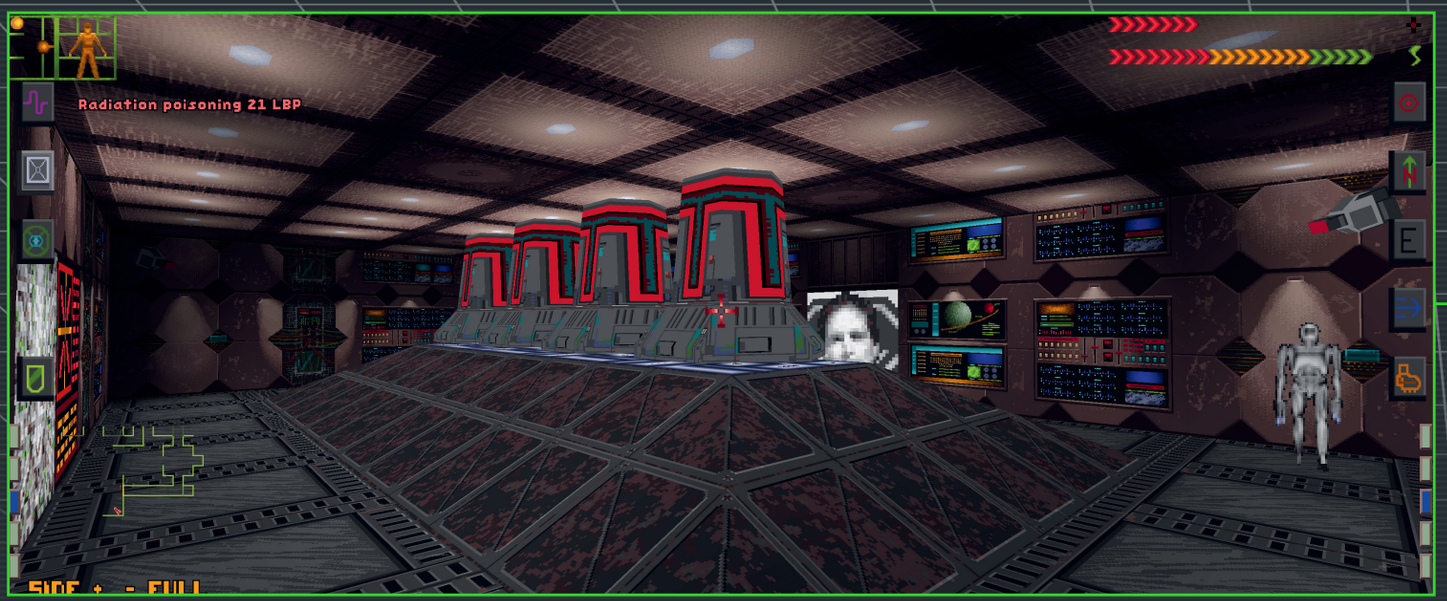
This mechanized butterball marched straight out of an '80s VHS sci-fi horror B movie. The story behind this guy is that he is a genetic experiment born from a test tube and outfitted with mechanical hardware to be a beastly killing machine.

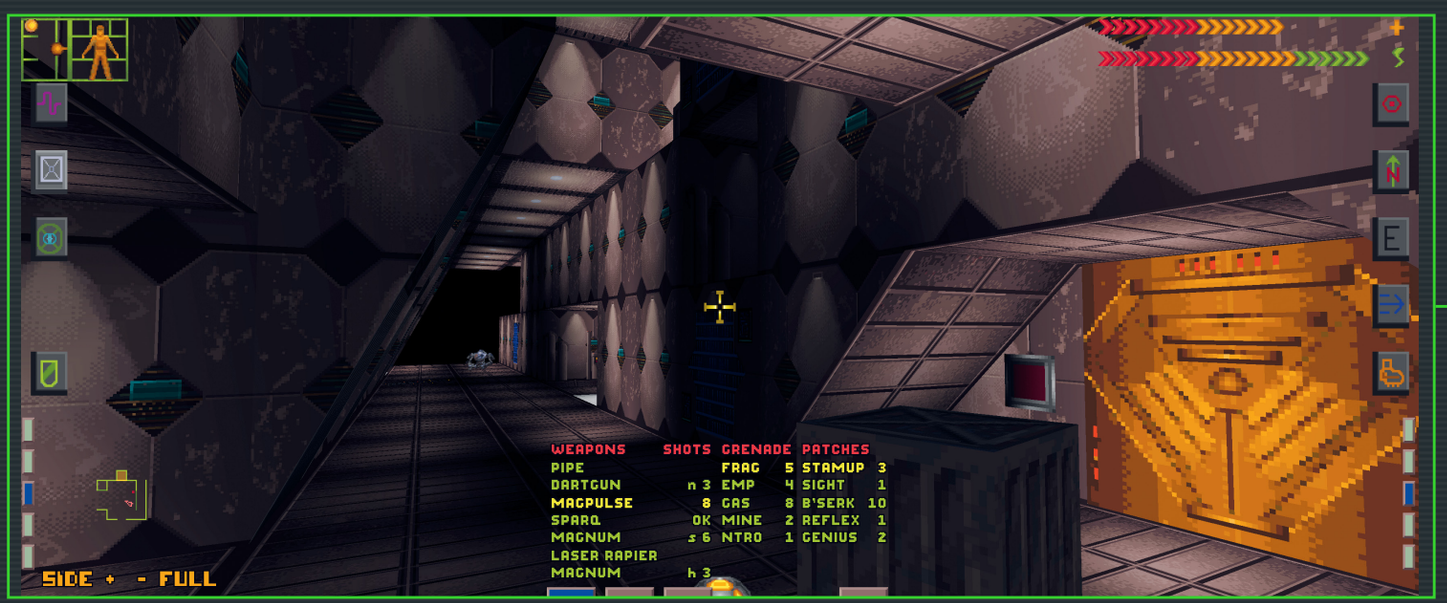




At the top are a collection of artist Robert Simon's industrial machine tiles that are by far my favorite tiles in the game.

ORIGINAL


Radiation poisoning 21 LBP
SIDE + - FULL


WEAPONS SHOTS GRENADE PATCHES
PIPE FRAG 5 STAMUP 3
DARTGUN n 3 EMP 4 SIGHT 1
MAGPULSE 8 GAS 8 B'SERK 10
SPARQ OK MINE 2 REFLEX 1
MAGNUM s 6 NTRO 1 GENIUS 2
LASER RAPIER
MAGNUM h 3
SIDE + - FULL



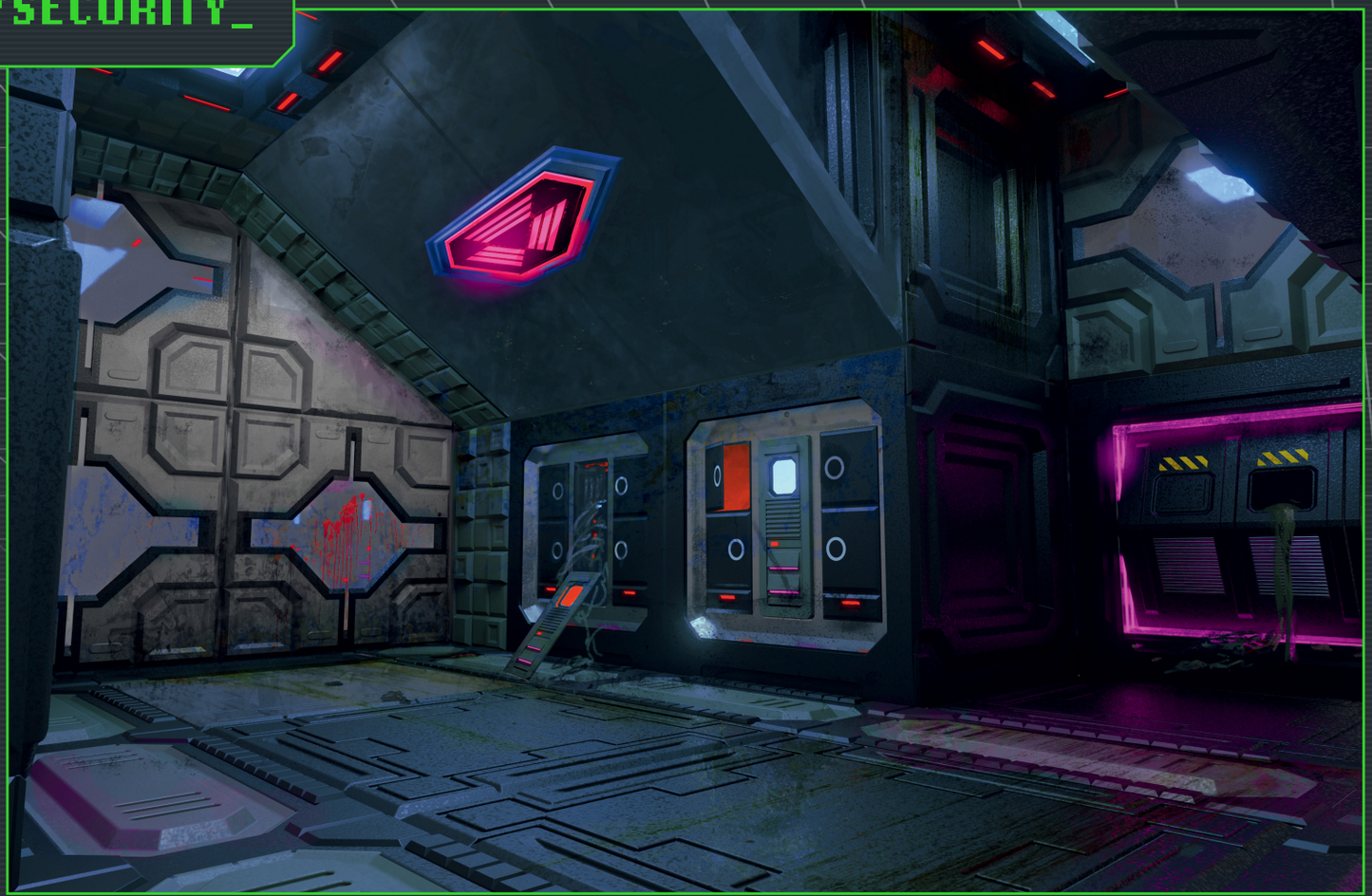
REMAKE


26
WEAPONS
EXPLOSIVES
CONSUMABLES


NW
88
WEAPONS
EXPLOSIVES
CONSUMABLES
MINISPISTOL
ASSAULT RIFLE
MAG-PULSE
GAS
MEDIPATCH
DETOX

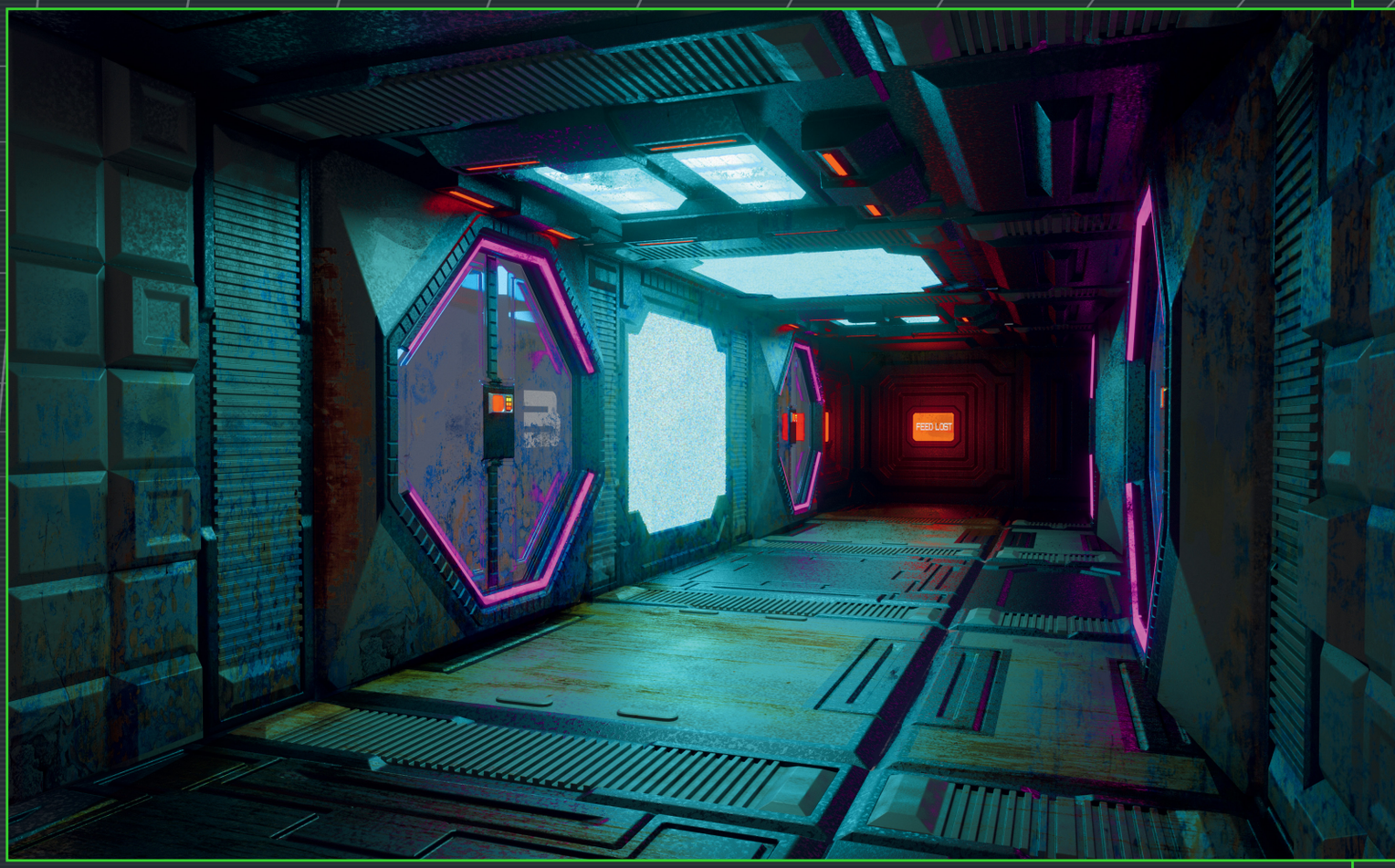

88

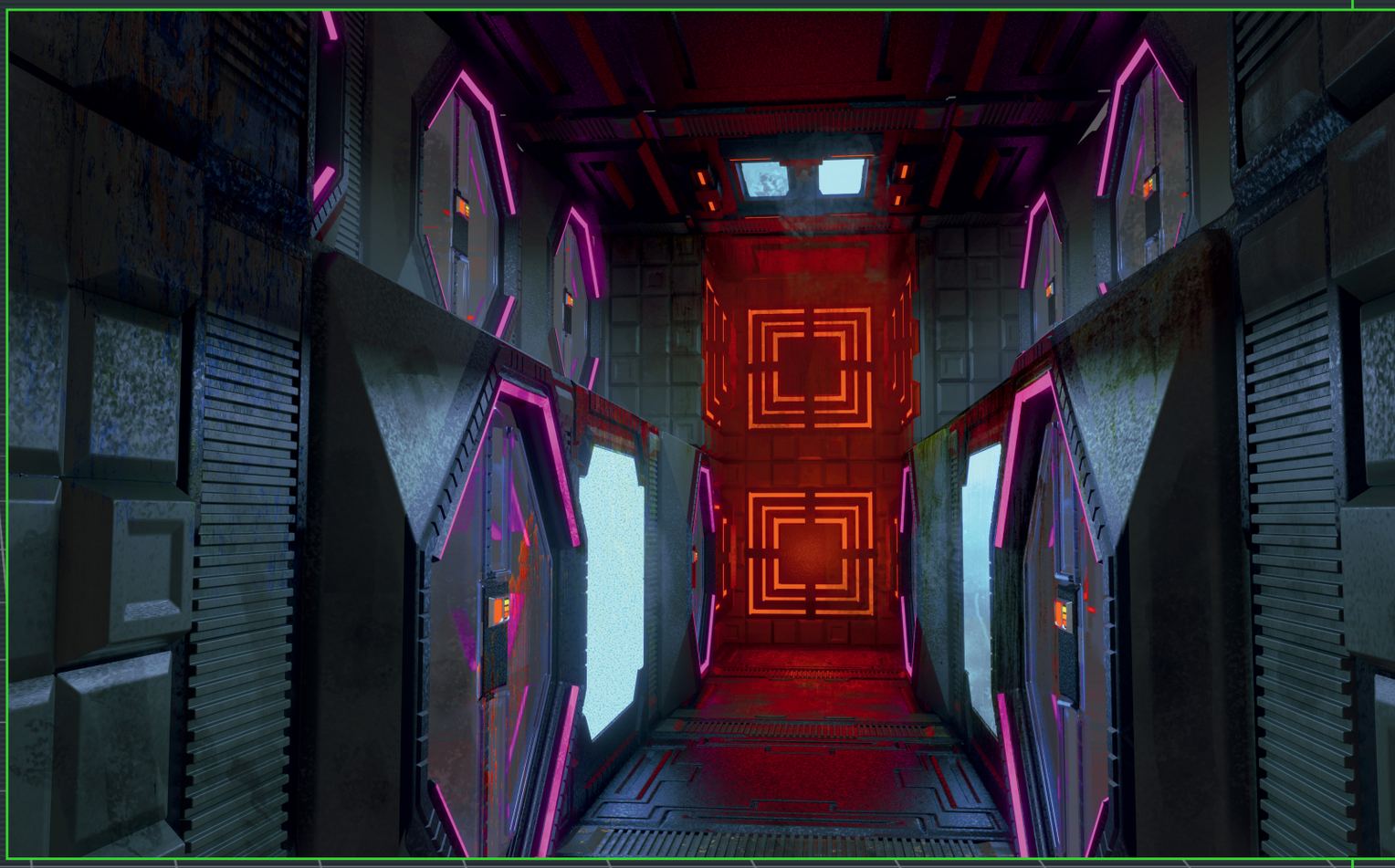
/SECURITY_



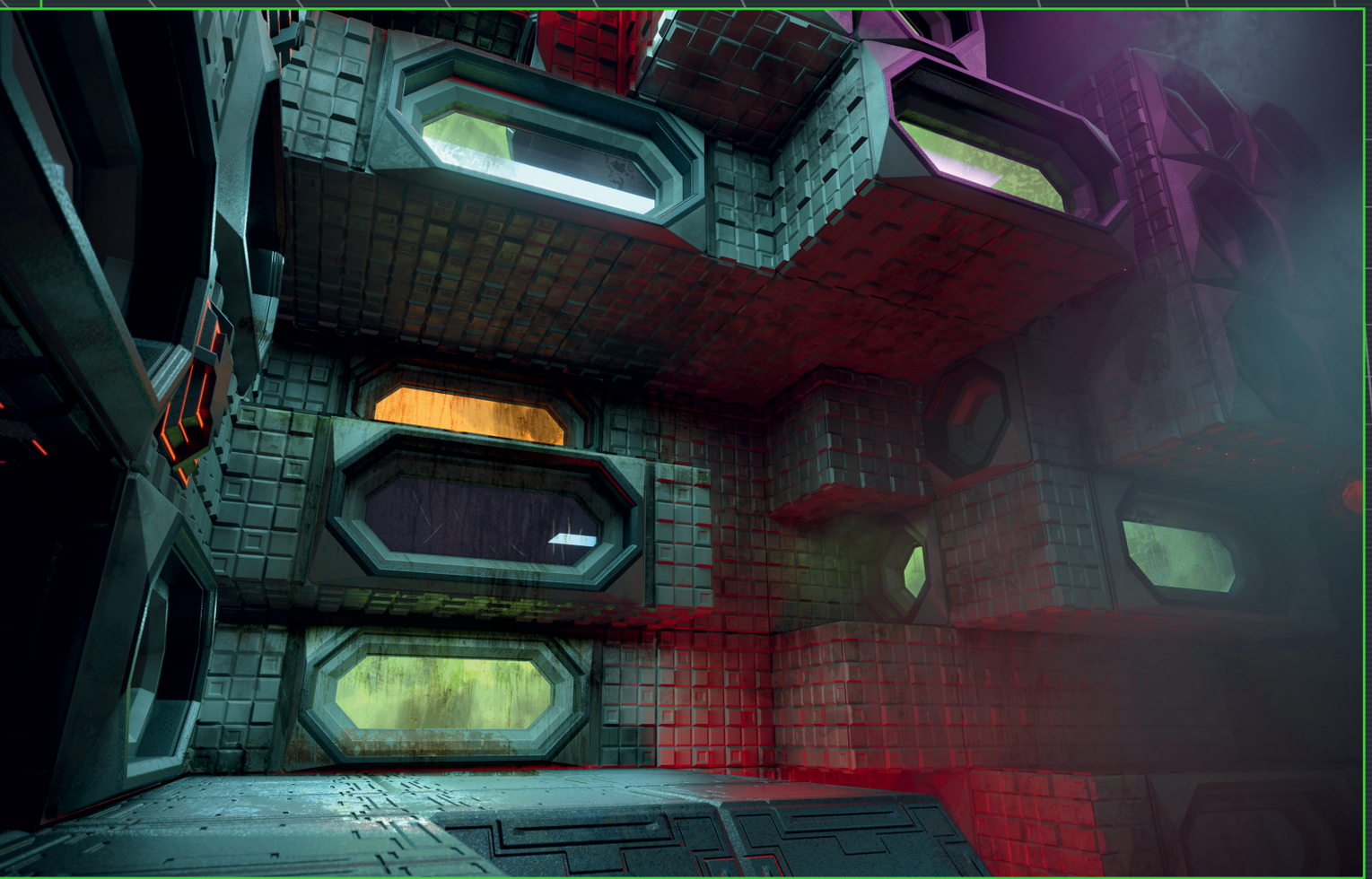


The Security level from the original game was easily one of the worst areas in terms of layout and aesthetics. It was an easy decision to toss out what it was before and reimagine the space. Environmental concept artist Robert Simon brought his stunning new vision to this level, creating a unique retro '90s dystopian environment.

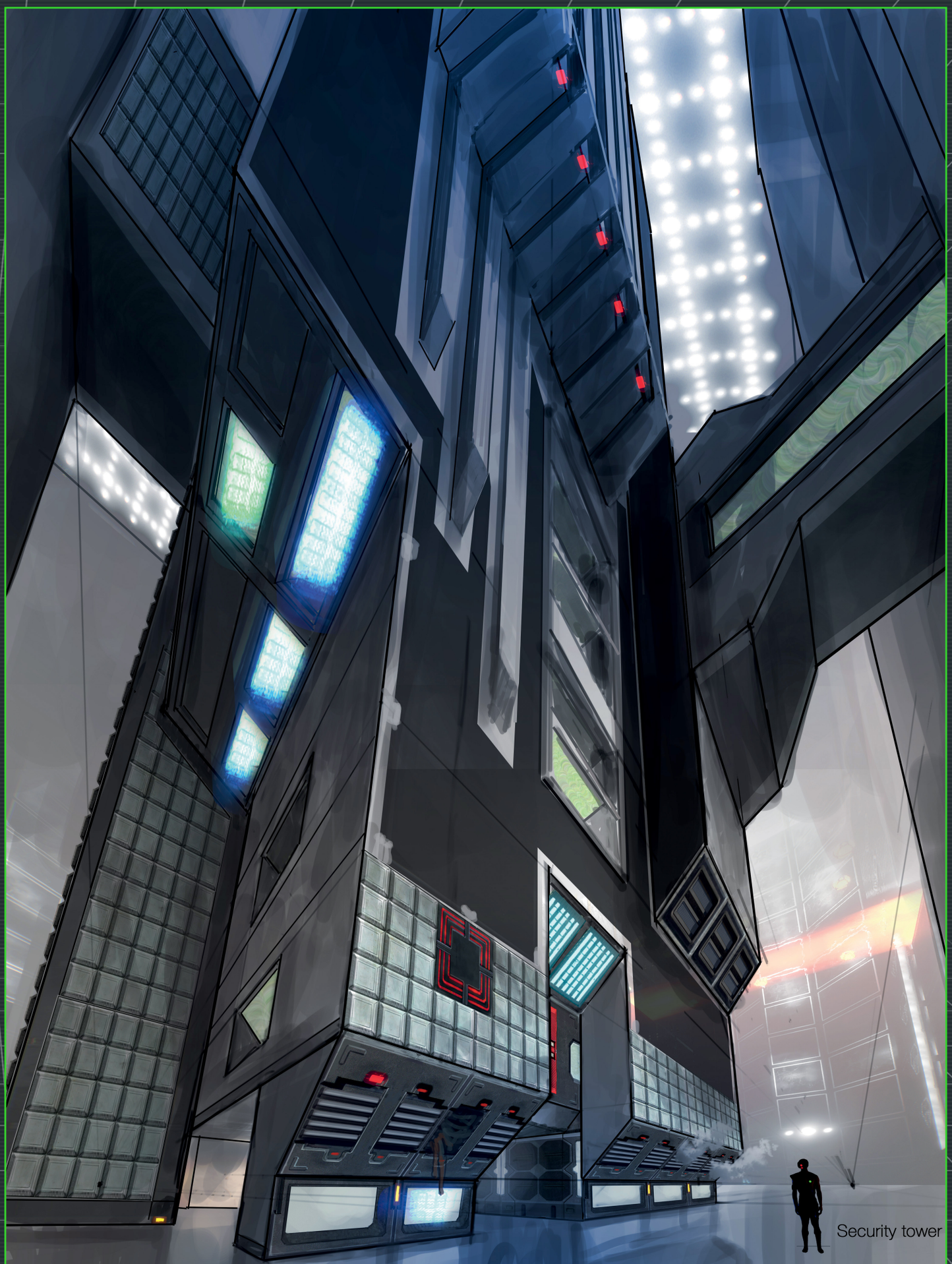




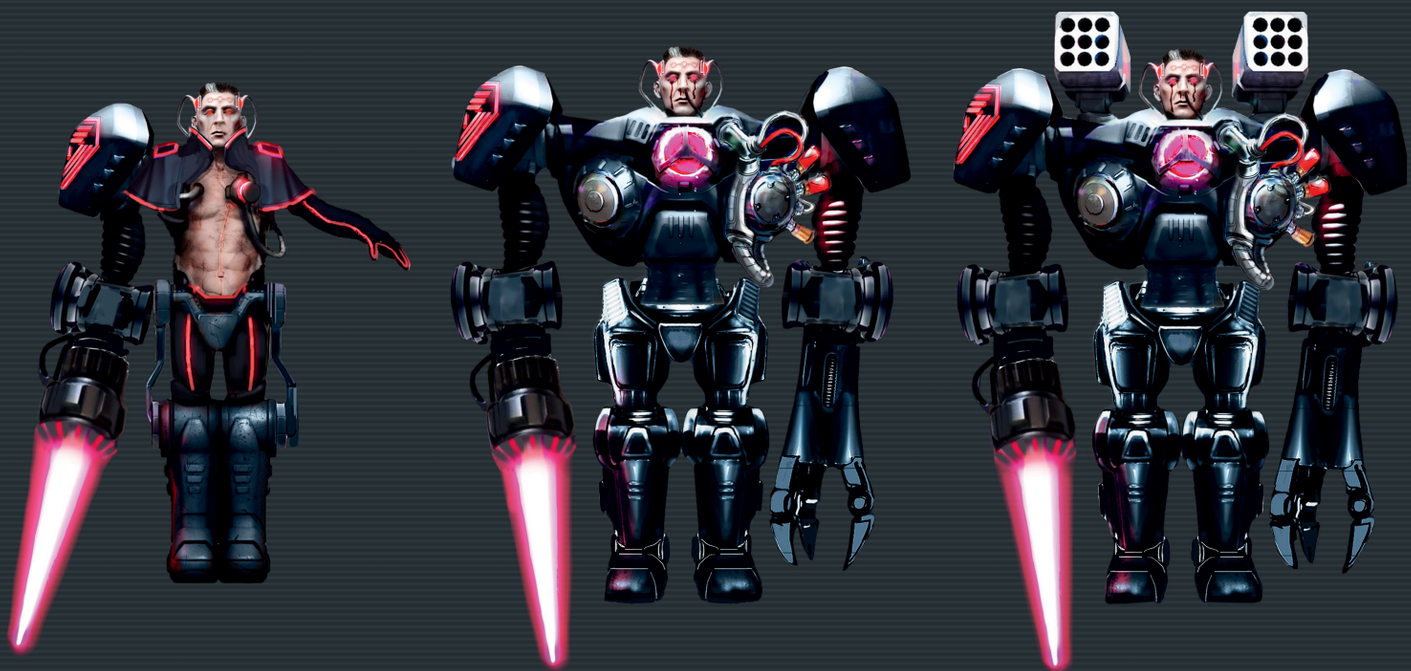
I wanted to add some more thematic fiction to the level with the inclusion of dystopian crew quarters. These humble little hovels show the stark contrast with the posh suites found on the Executive level.



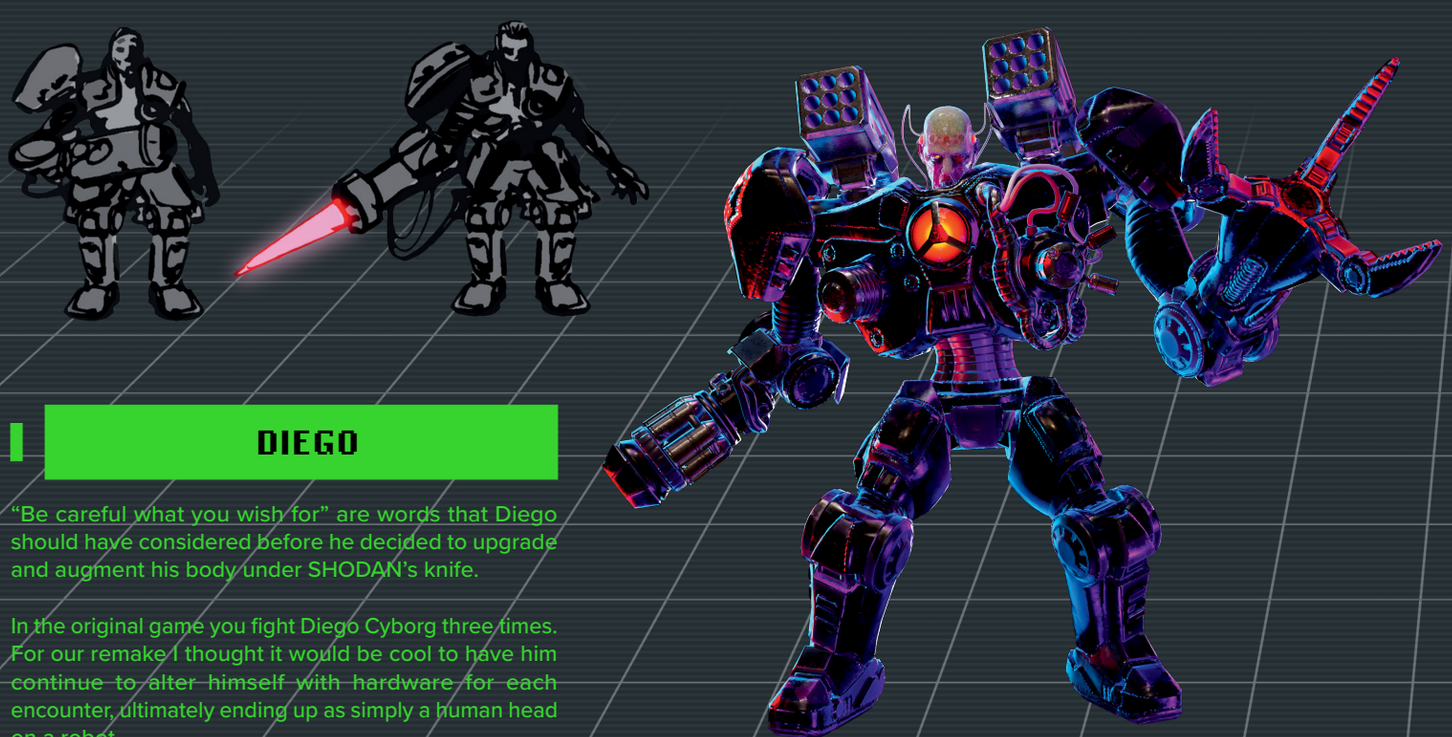

NUTRATRON



The bottom of the opposite page shows a crew mess hall in conjunction with the crew cubbies. This page shows off Robert's dramatic update to the security tower.



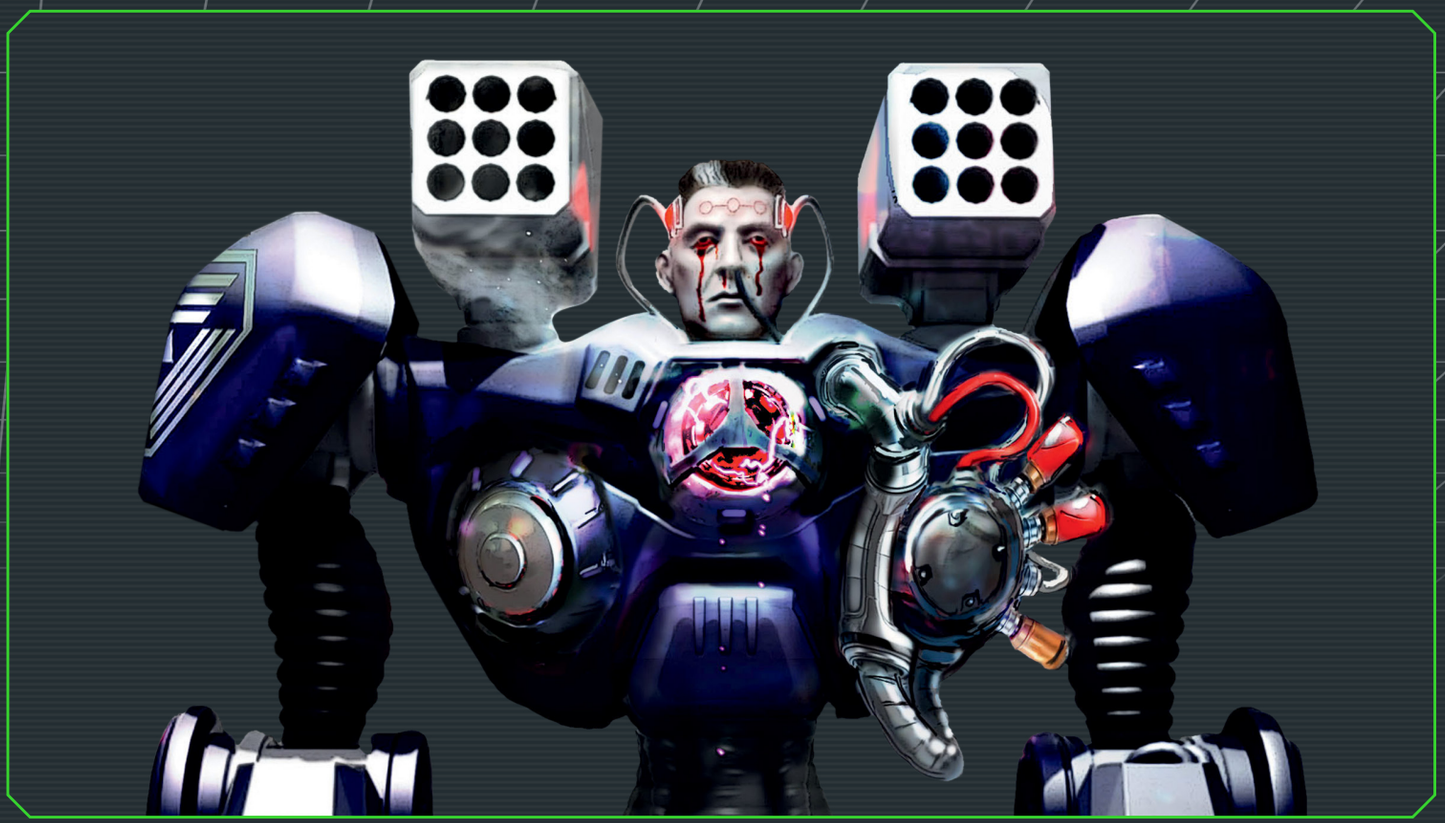


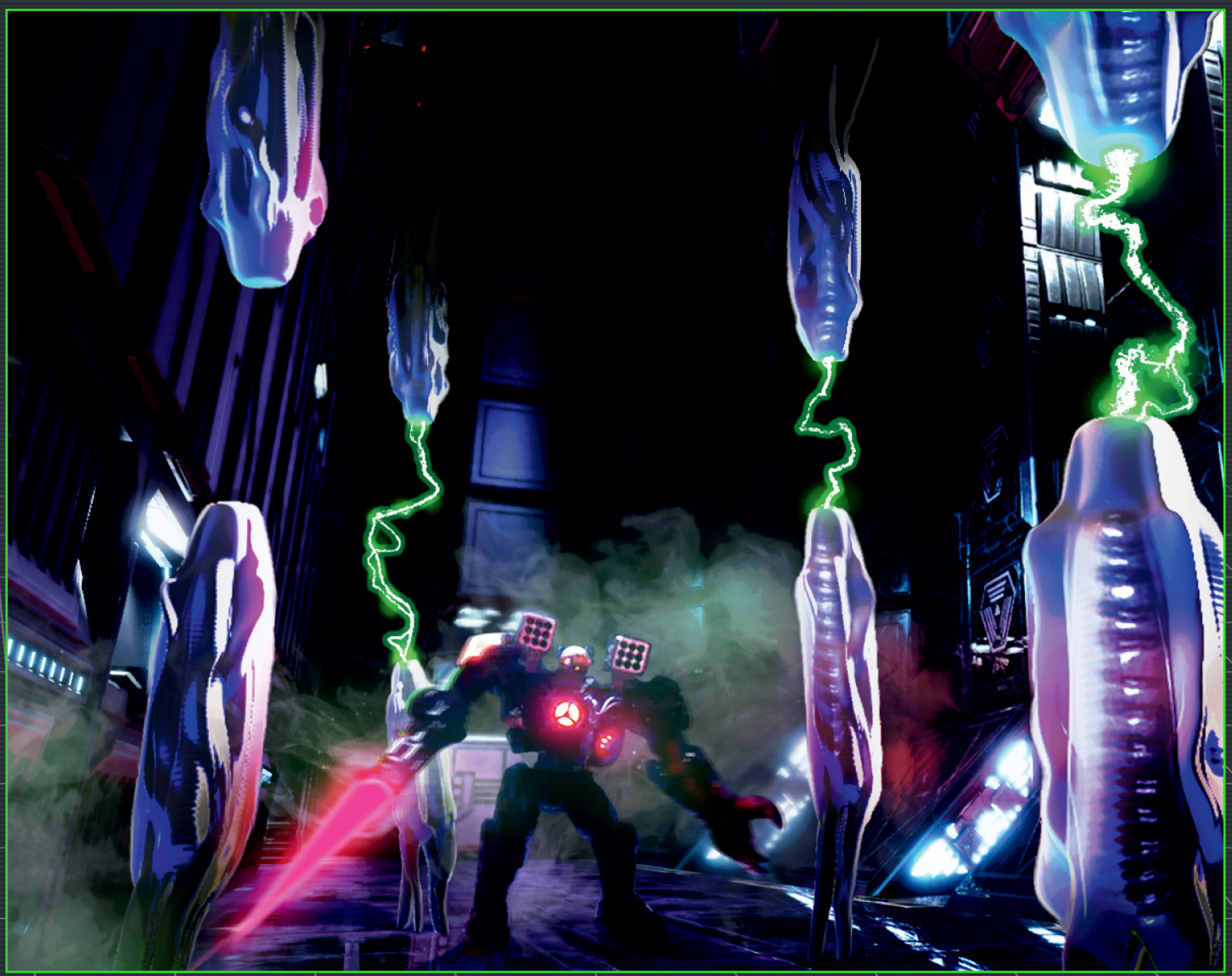


DIEGO

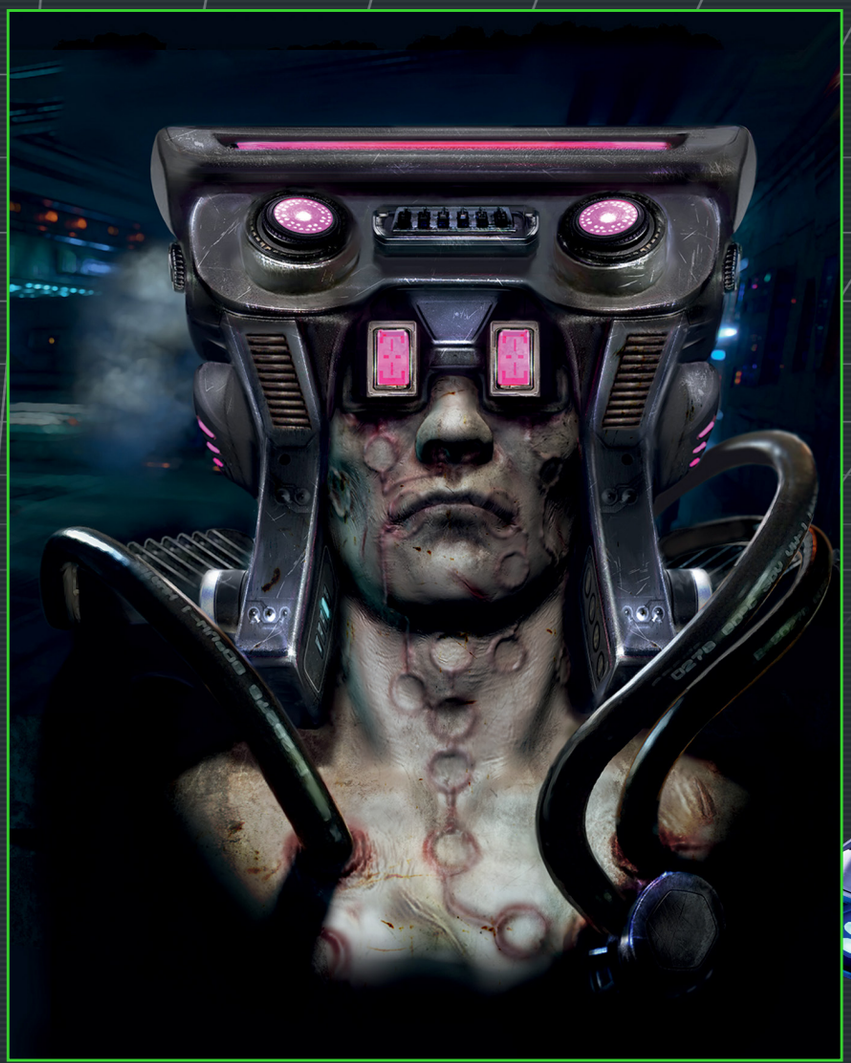
"Be careful what you wish for" are words that Diego should have considered before he decided to upgrade and augment his body under SHODAN's knife.

In the original game you fight Diego Cyborg three times. For our remake I thought it would be cool to have him continue to alter himself with hardware for each encounter, ultimately ending up as simply a human head on a robot.





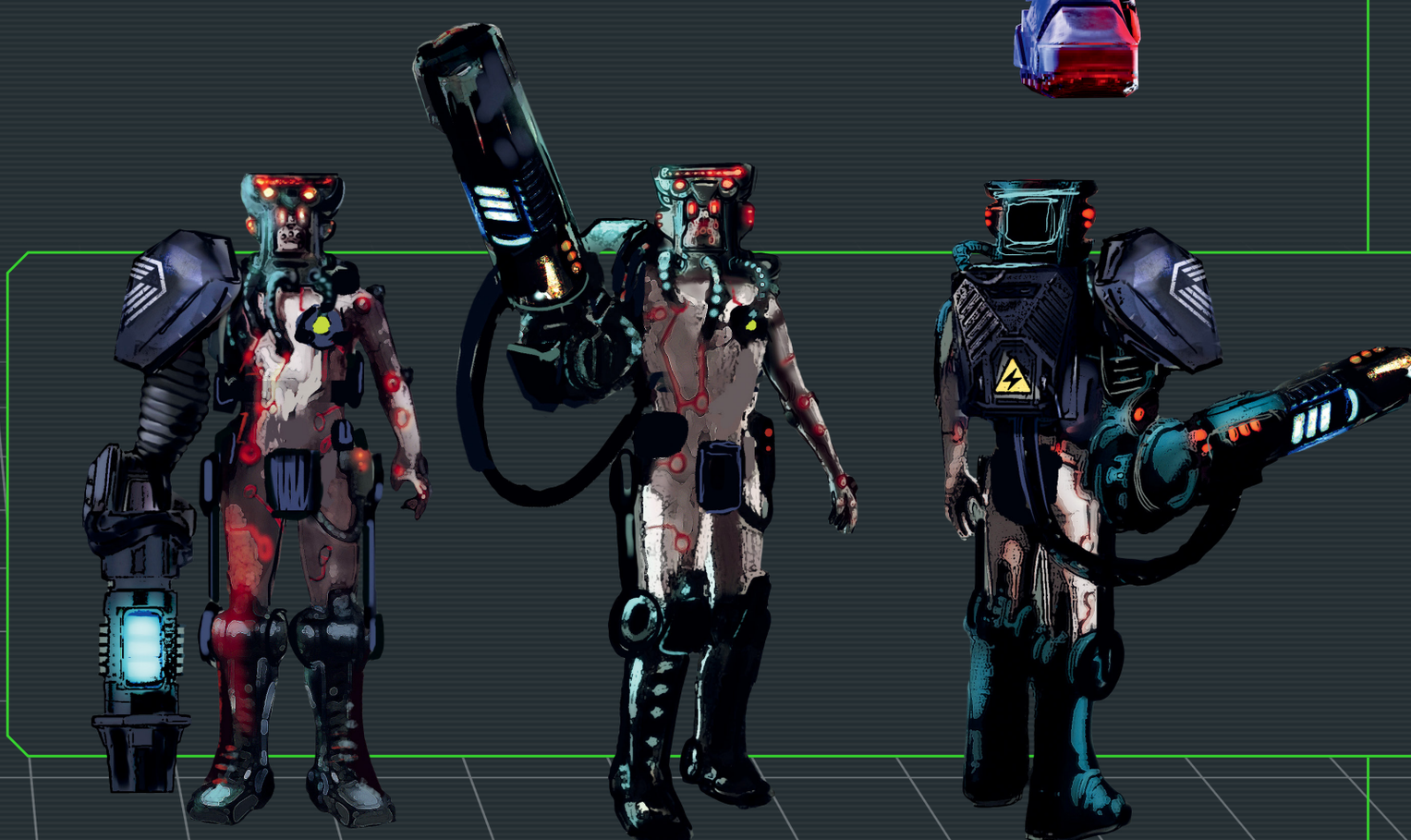


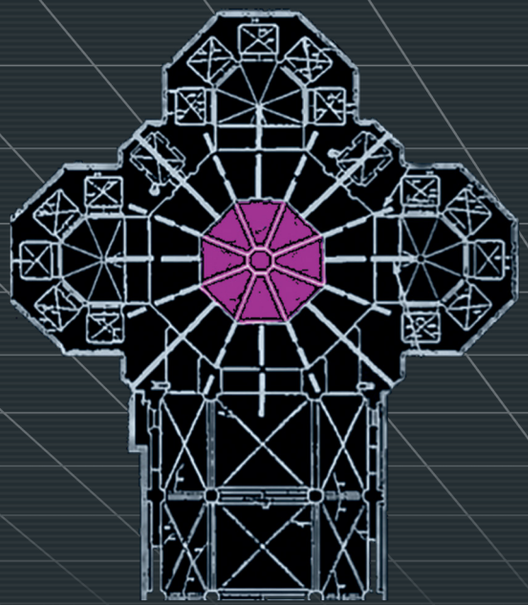


CYBORG ELITE

This was the first cyborg I created for the original *System Shock* back in 1993. My thought was to depict a heavy, punishing piece of hardware that would be fitted to the cranium without any regard for aesthetics or humanity. SHODAN prescribes function over form when it comes to her creations.



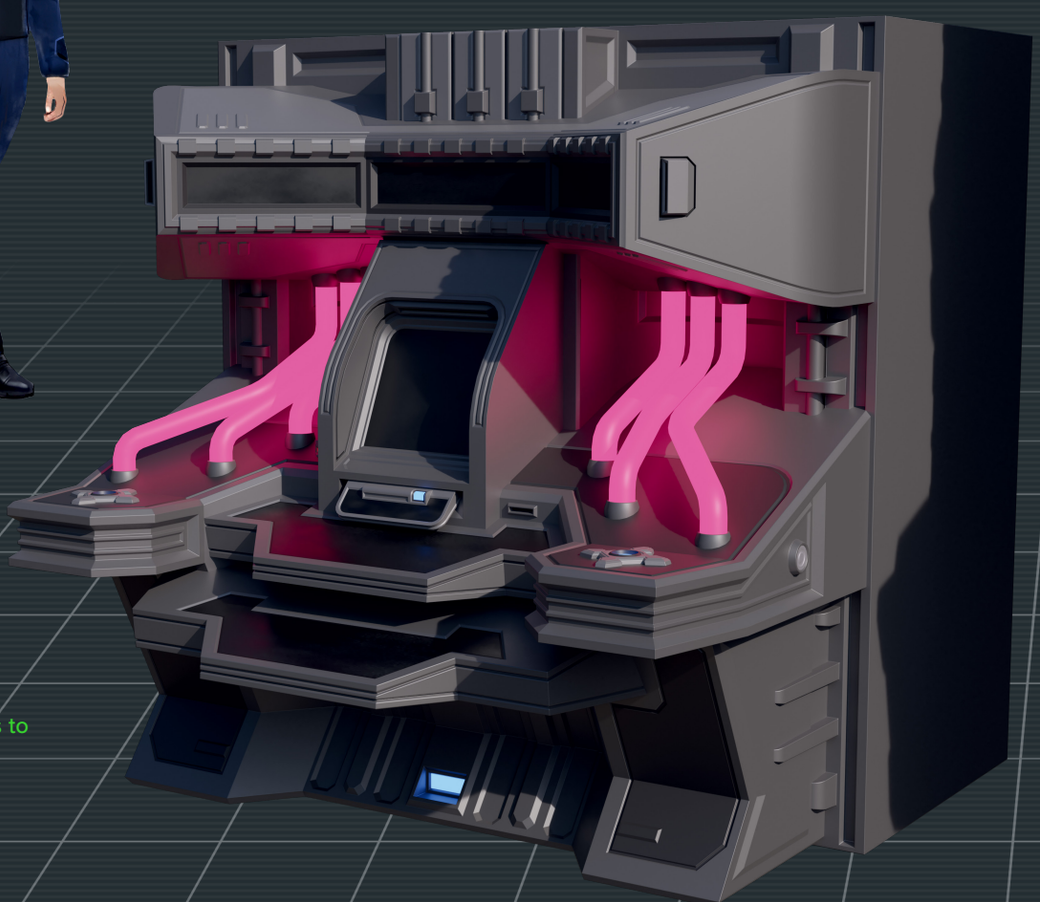




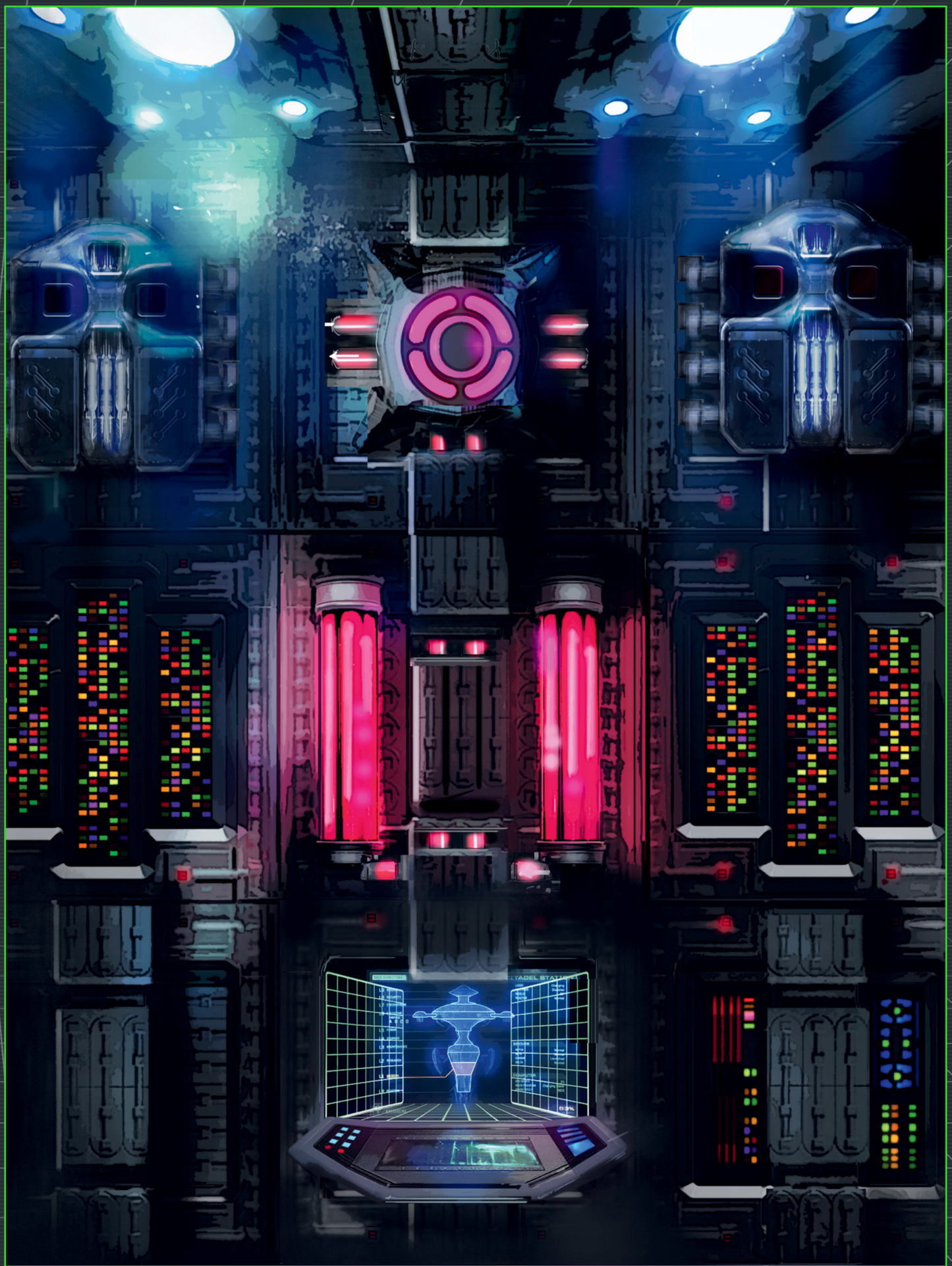
I wanted to give the bridge a stern neo-Gothic aesthetic with a dark, almost religious vibe. My idea for this even included a cruciform layout for the main CPU area and an implied rose window overhead.







I wanted the main console terminals to have the feeling of a church organ.



In the concept above, you can see that I was also suggesting church-like stained glass windows with the use of these colorful vertical monitor displays.

SHODAN

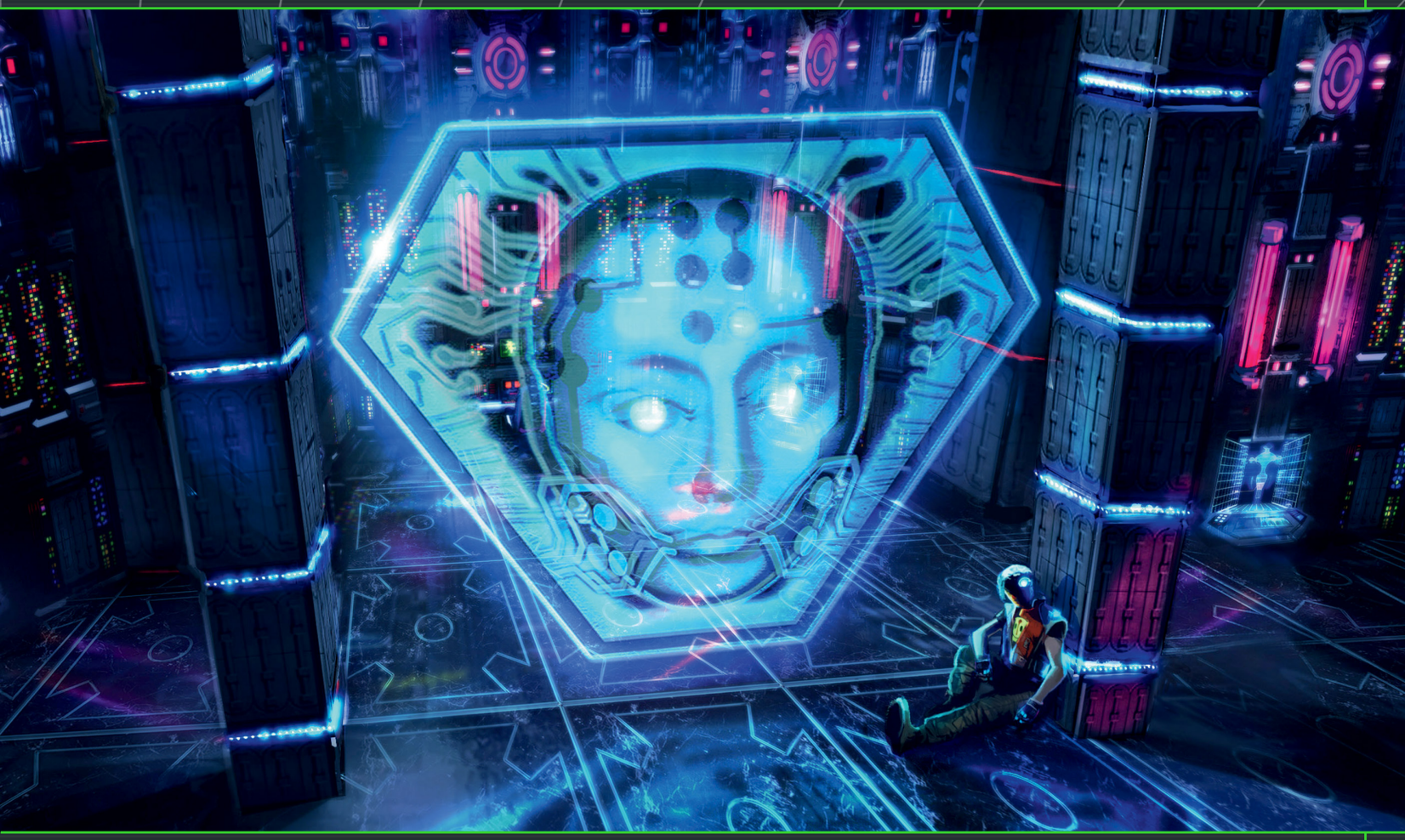
I was tasked with designing the look of the station's artificial intelligence, named SHODAN (Sentient Hyper-Optimized Data Access Network), back in 1993. I was really intrigued with the biomechanical aesthetic and used that as one of the inspirations for her look.

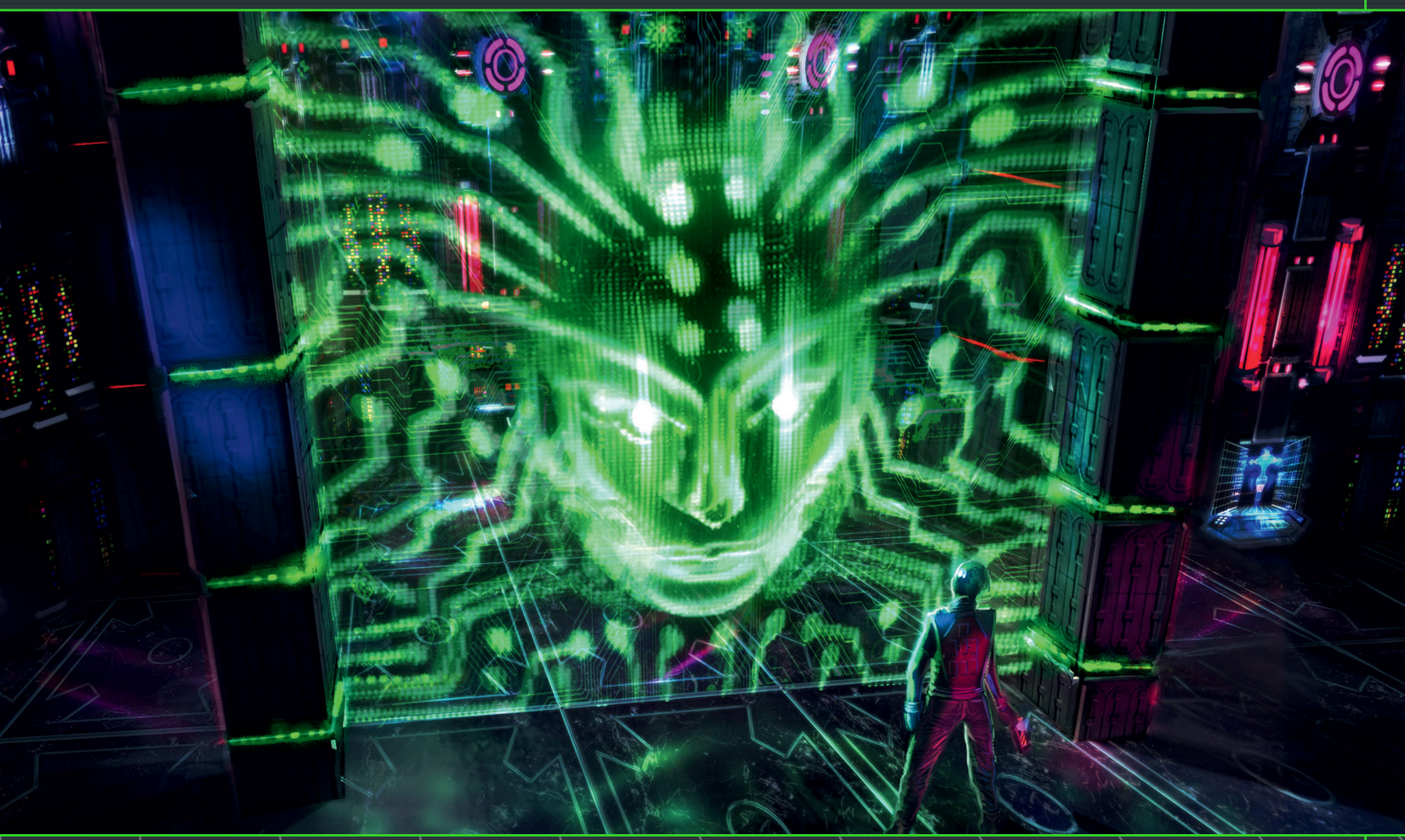
For our remake, I wanted to show a clear evolution delineating her default friendly appearance from her unbridled rogue form—being physically contained within the TriOp shield in blue and unbound in green.

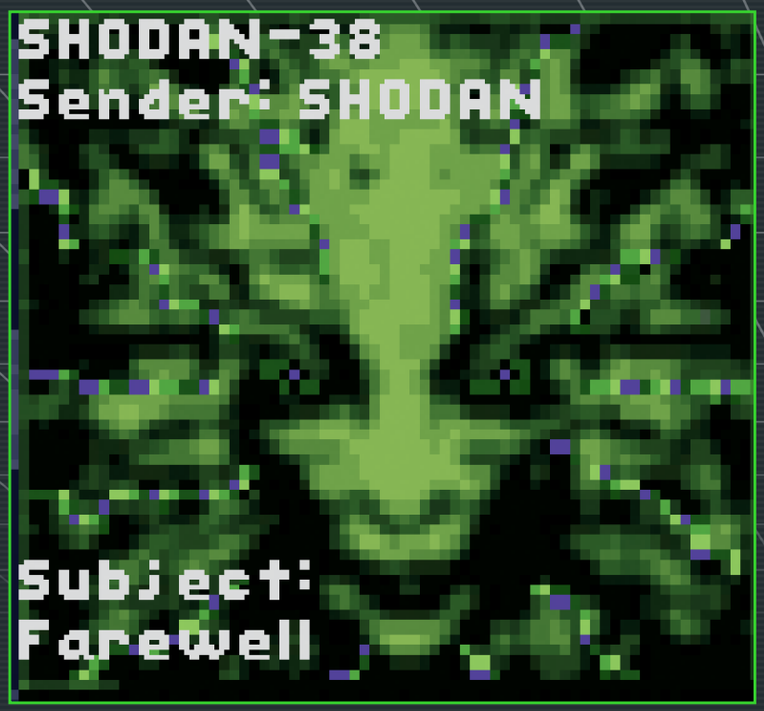




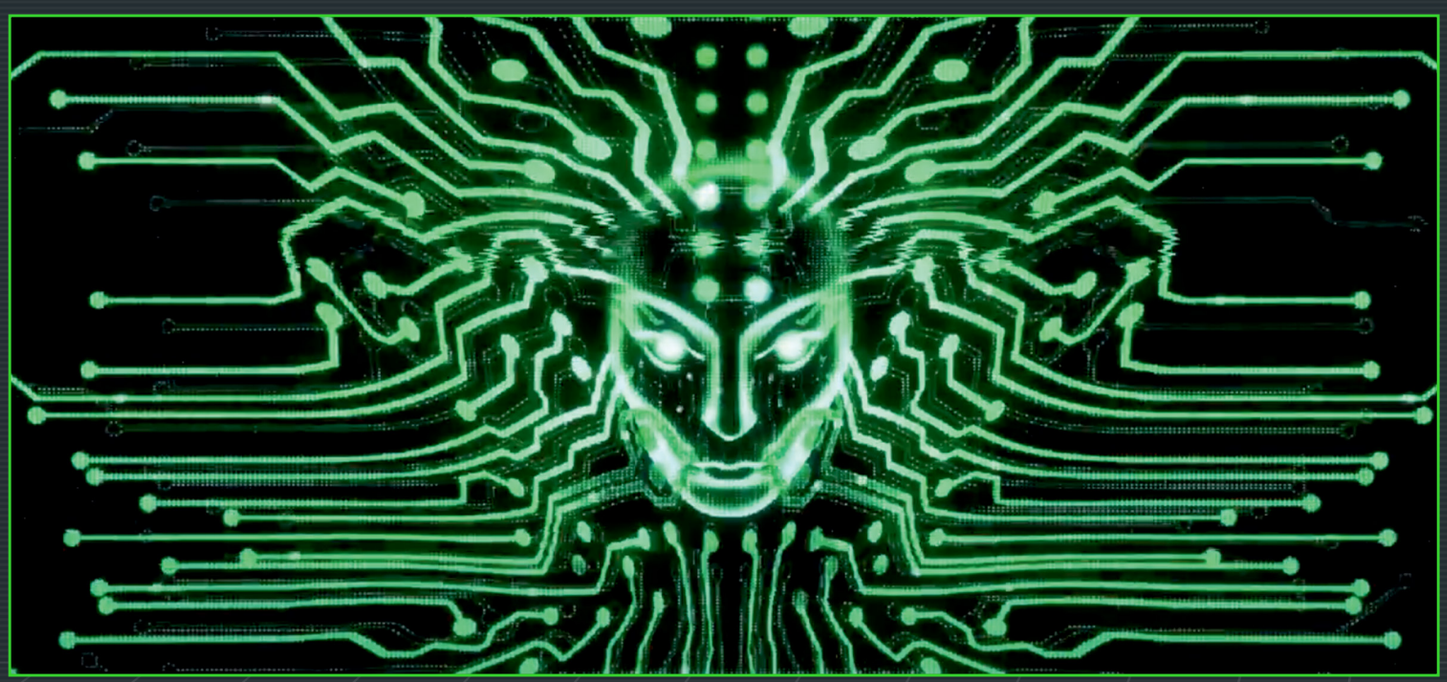


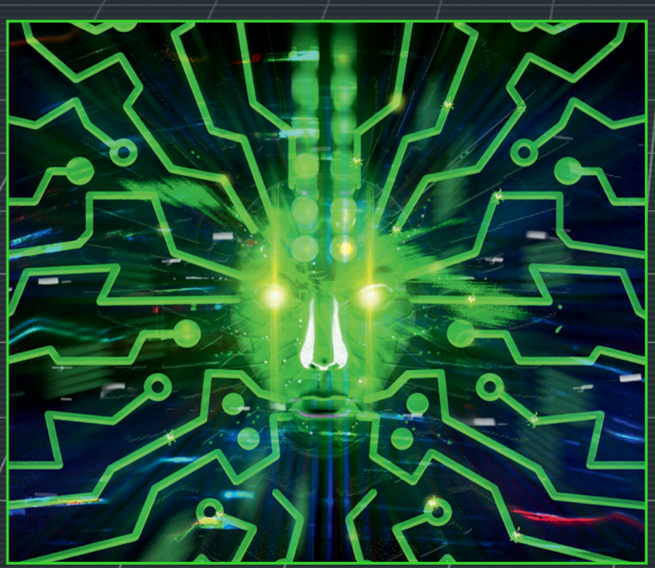












The two archival SHODAN portraits at the top of this page are my pieces used in the original game. With the remake, I wanted SHODAN to have a more holographic "ghost in the machine" look rather than feeling like a physical manifestation.

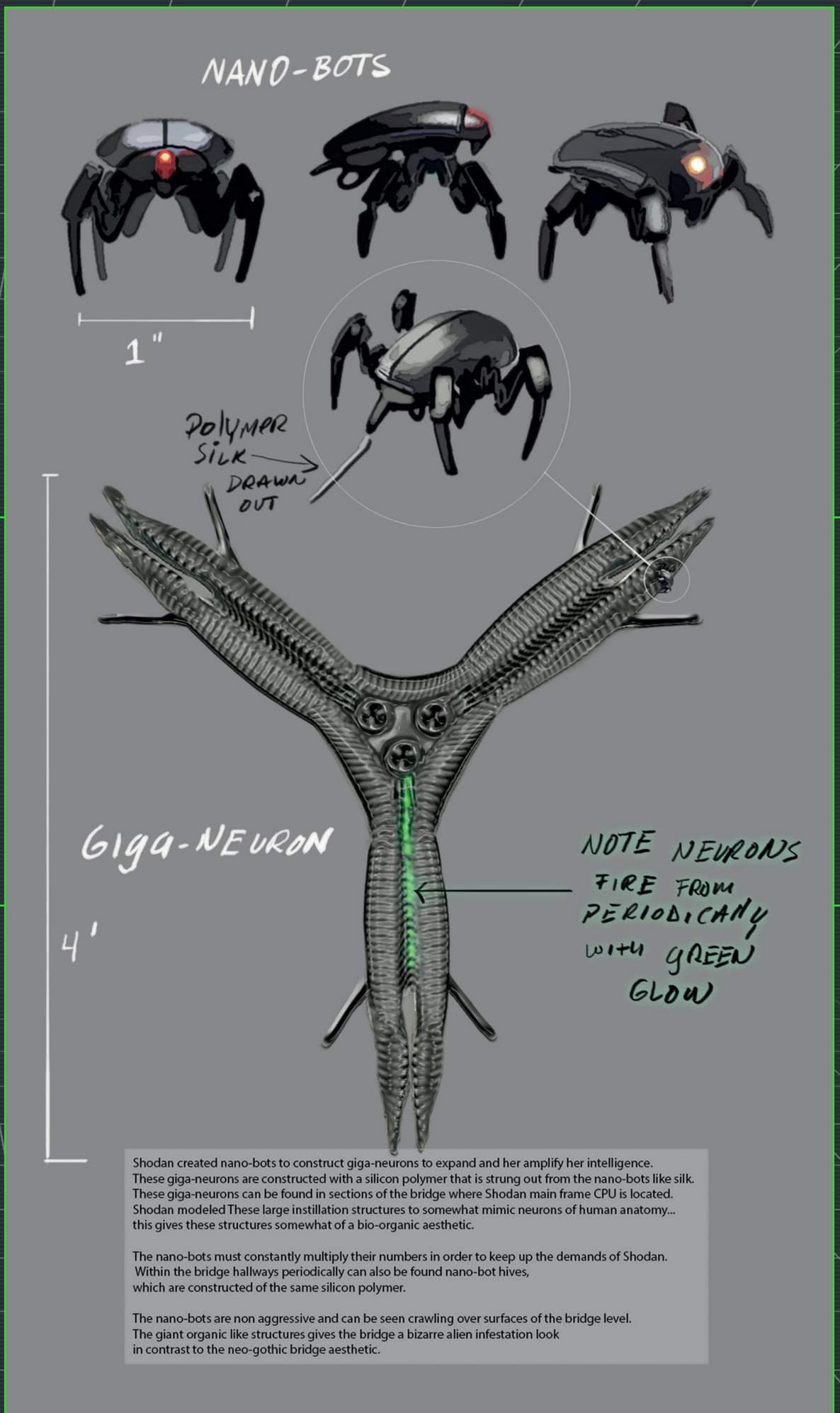


This was the first imagery I produced for the cover of our remake. I was given carte blanche when tasked with illustrating SHODAN for our box cover. Once again, I wanted to depict a more ethereal image of her.





For better or worse, I had the notion to add a "spook factor" to the final level of the game back in 1993. My intent was to show some sort of intentional biomechanical infestation altering the bridge for SHODAN's purposes. In the end and to my chagrin, the faux 3D textures I produced didn't really come off as intended with our engine at the time. This time around, I wanted to keep the notion of altering these spaces with some form of tech growth limited to unique props.



Shodan created nano-bots to construct giga-neurons to expand and her amplify her intelligence.
These giga-neurons are constructed with a silicon polymer that is strung out from the nano-bots like silk.
These giga-neurons can be found in sections of the bridge where Shodan main frame CPU is located.
Shodan modeled These large instillation structures to somewhat mimic neurons of human anatomy...
this gives these structures somewhat of a bio-organic aesthetic.

The nano-bots must constantly multiply their numbers in order to keep up the demands of Shodan.
Within the bridge hallways periodically can also be found nano-bot hives,
which are constructed of the same silicon polymer.

The nano-bots are non aggressive and can be seen crawling over surfaces of the bridge level.
The giant organic like structures gives the bridge a bizarre alien infestation look
in contrast to the neo-gothic bridge aesthetic.

/CYBERSPACE_

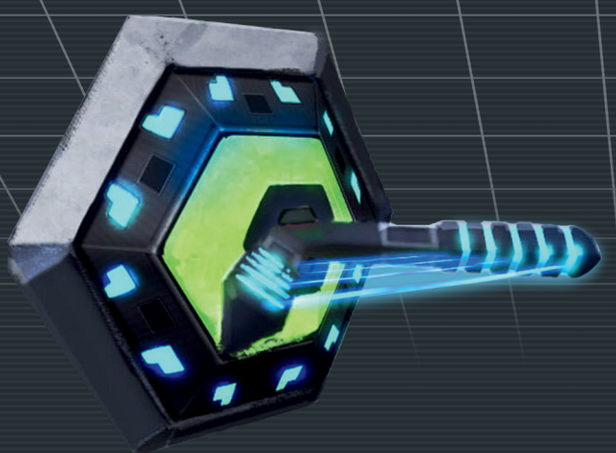
Cyberspace was a tough nut to crack. The team kicked around several concepts of how to reimagine this aspect of the game with the goal of making it much more interesting and rewarding than the original 1994 version.

In the end, we decided to embrace the original intention and direction, just making it much more fluid and exciting. Evie Mansfield and Howie Day forged the final aesthetics, creating an innovative and wondrous realm.

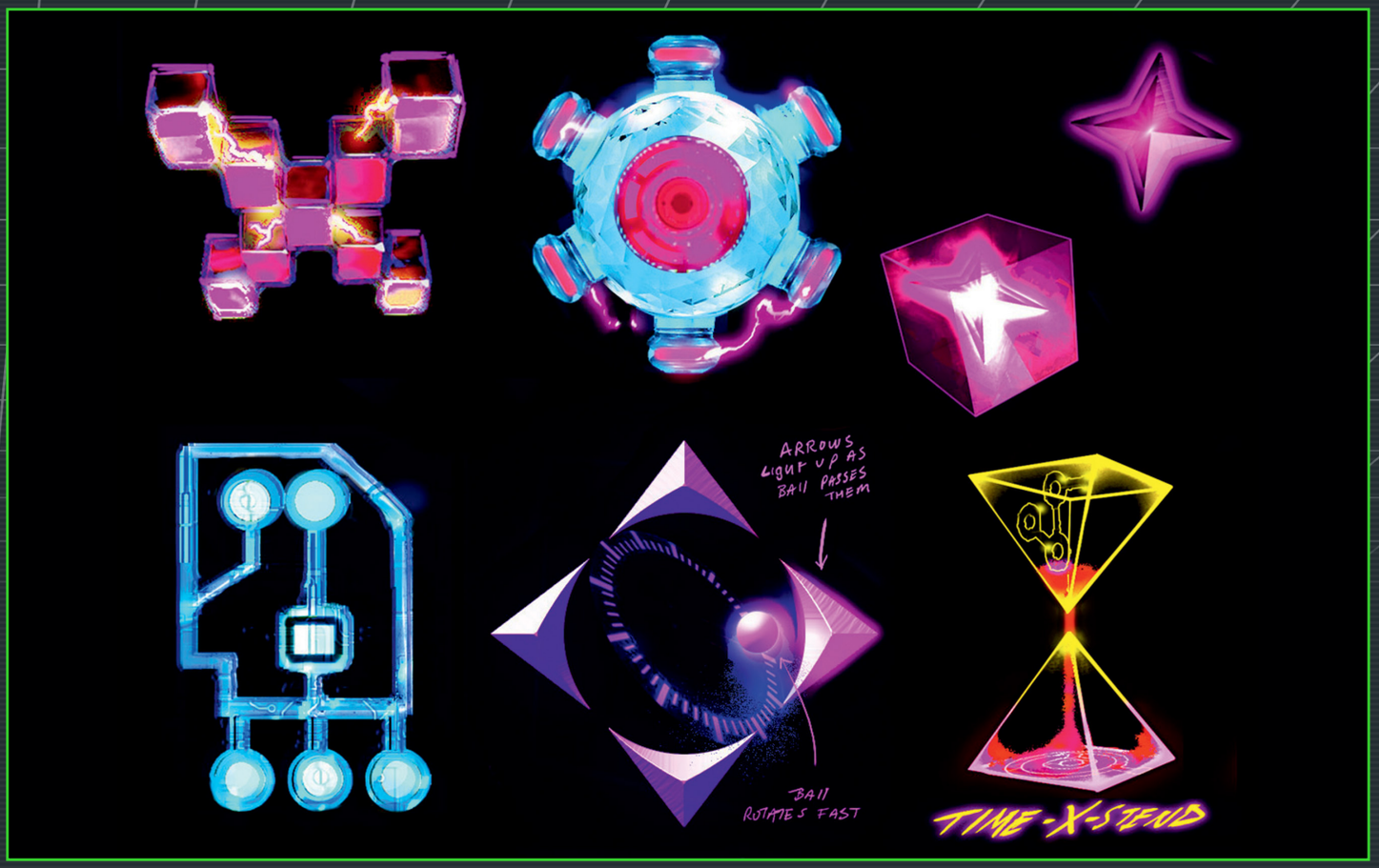


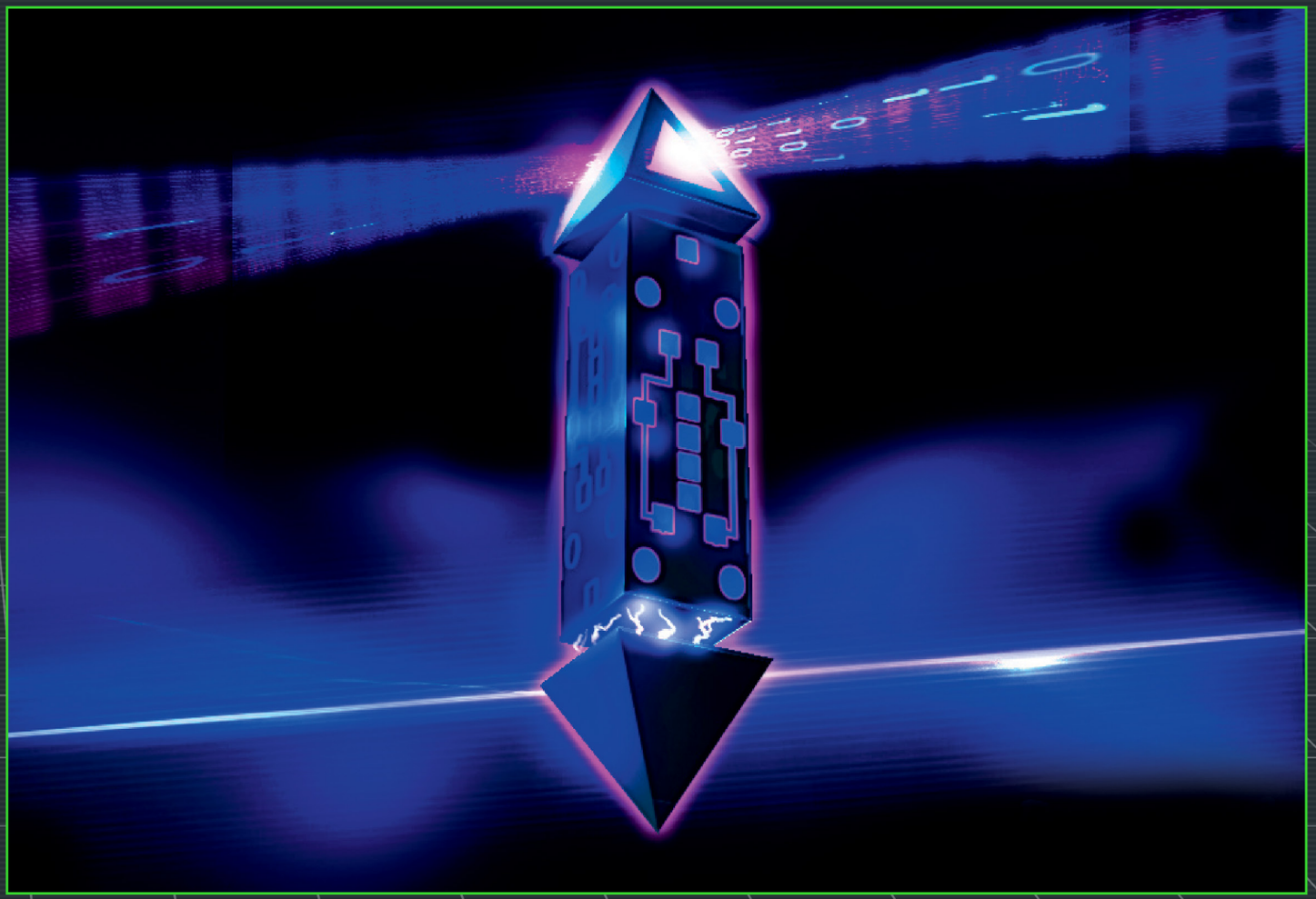




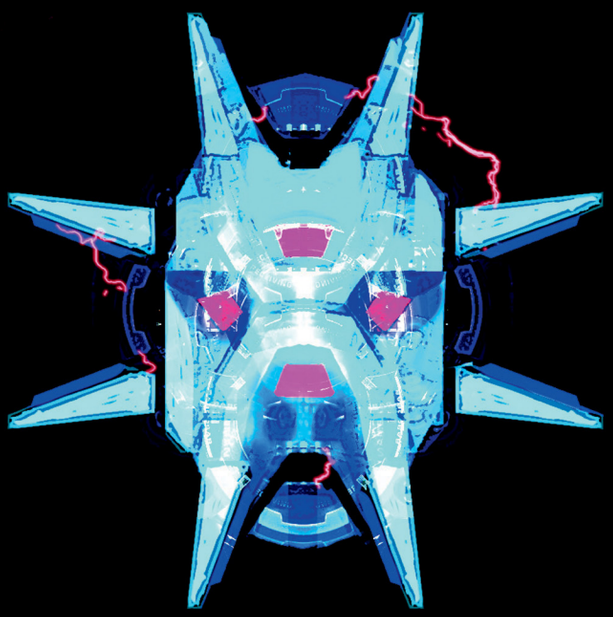


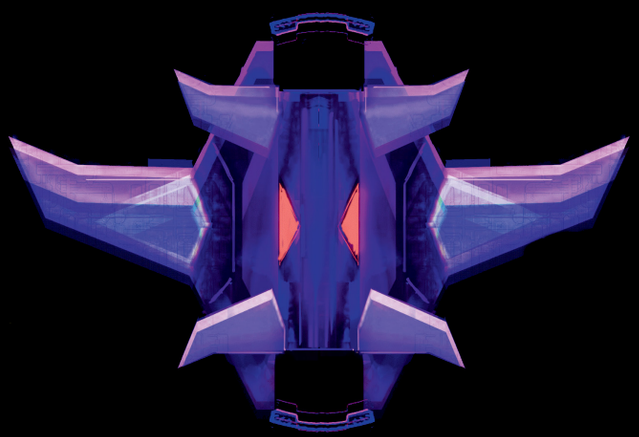


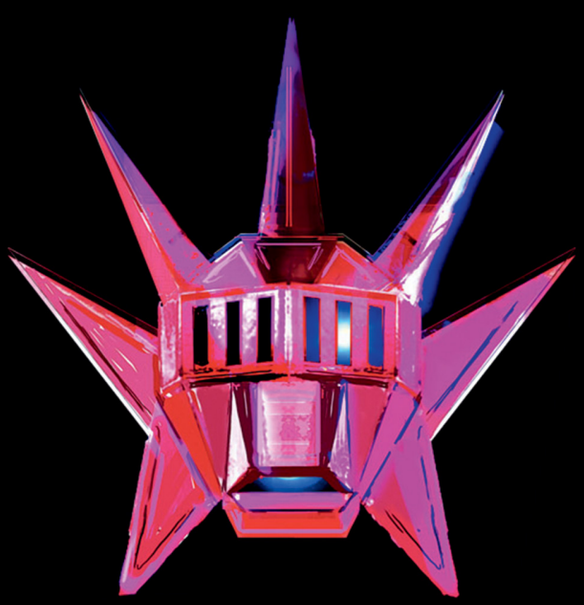


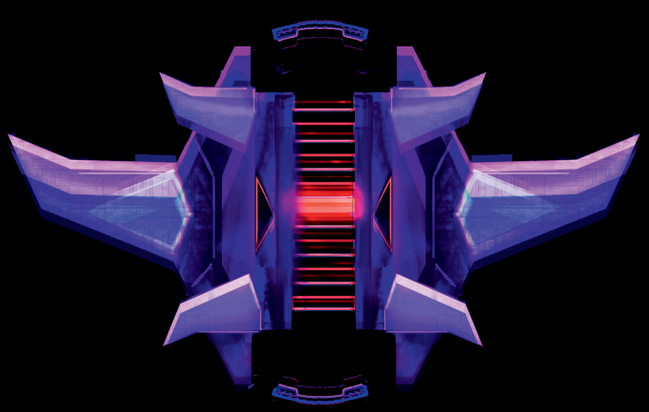


At the top of this page are a collection of colorful and iconic pickups that are found within the labyrinth of Cyberspace. At the bottom is one of three monolithic set pieces meant to flesh out the inner workings of this enigmatic realm.













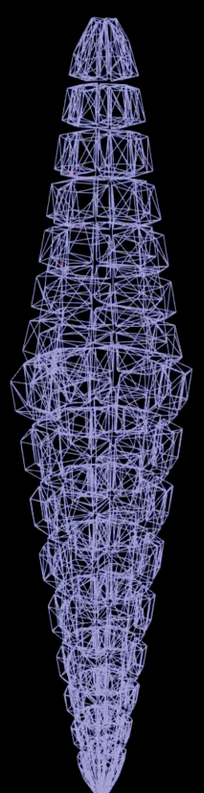
This collection of cyberdenizens were inspired by the original low-polygon characters we were able to use way back when. I wanted to keep all of these enemy AIs simple and playful in design and function, conjuring a retro '80s sprite aesthetic.

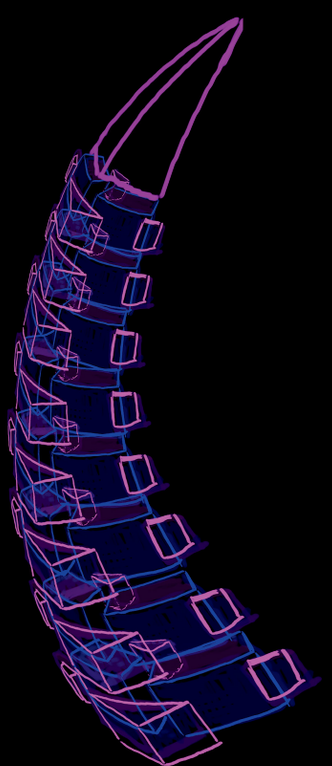


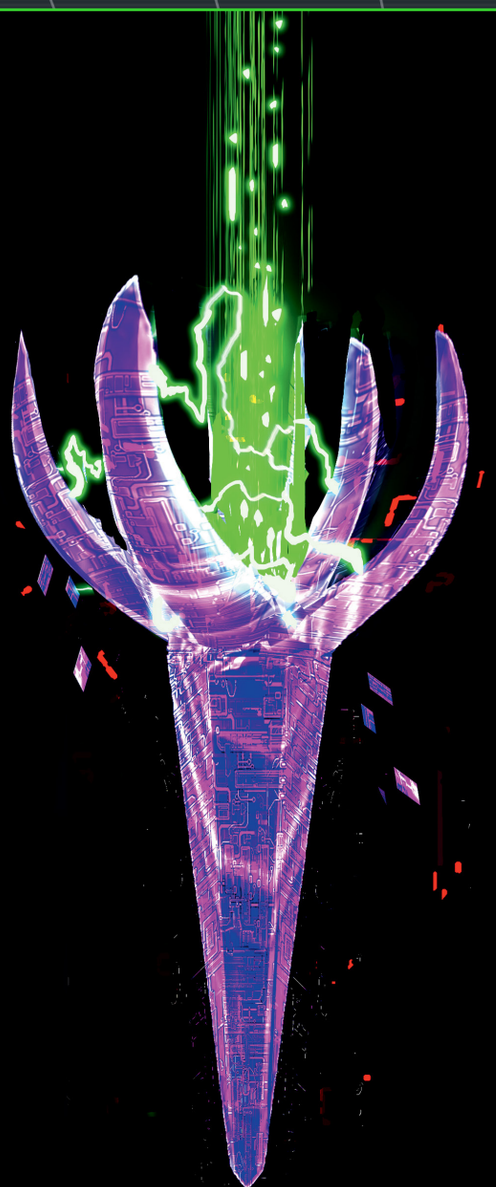
Clockwise from the top: The cyberbully, cyberdog, cyberstinger, and cyberguard.

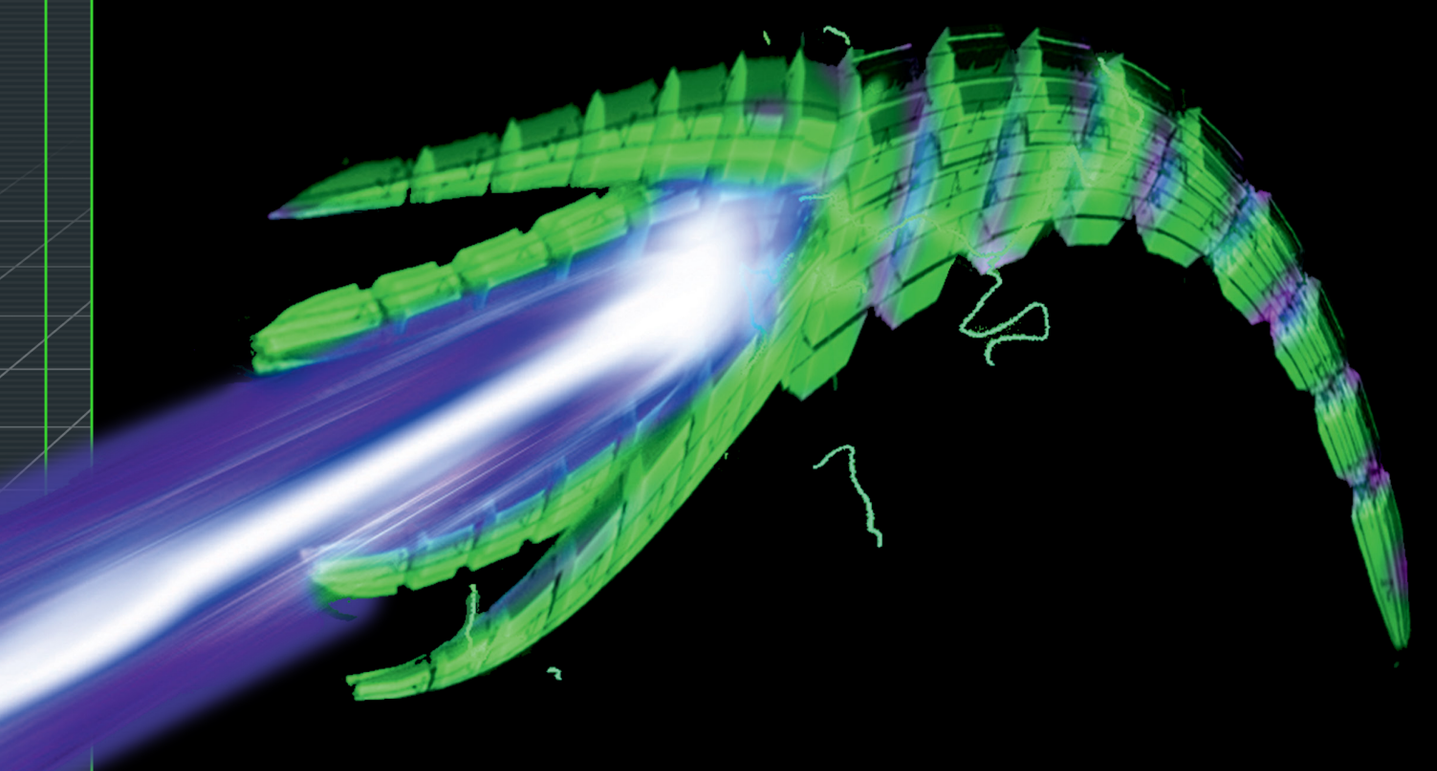
CYBER-SHODAN

SHODAN naturally needed to have an abstracted form in her own realm, as her face-friendly form was a manifestation for real-world interactions. I kept the cornucopia vibe intact from the original game, but this time around I wanted to add the character that I wasn't able to back then by giving it a segmented body to allow for squid-like expression.









CYBER DECOY

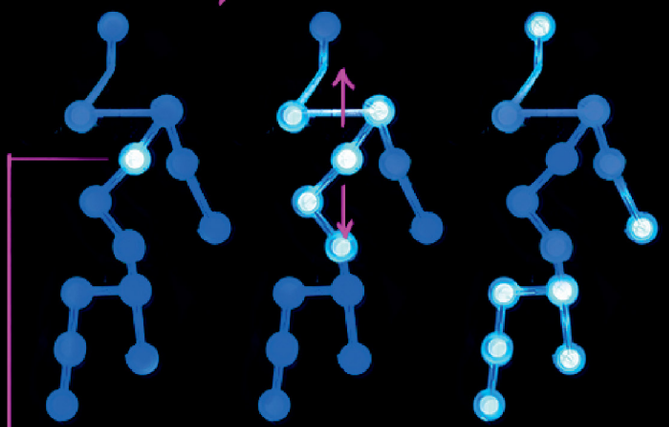


CONSTELLATION CIRCUIT PATTERN SITS WITHIN MODEL



DECOY IN CYBER-SPACE DIVERTING A CYBER-DOG

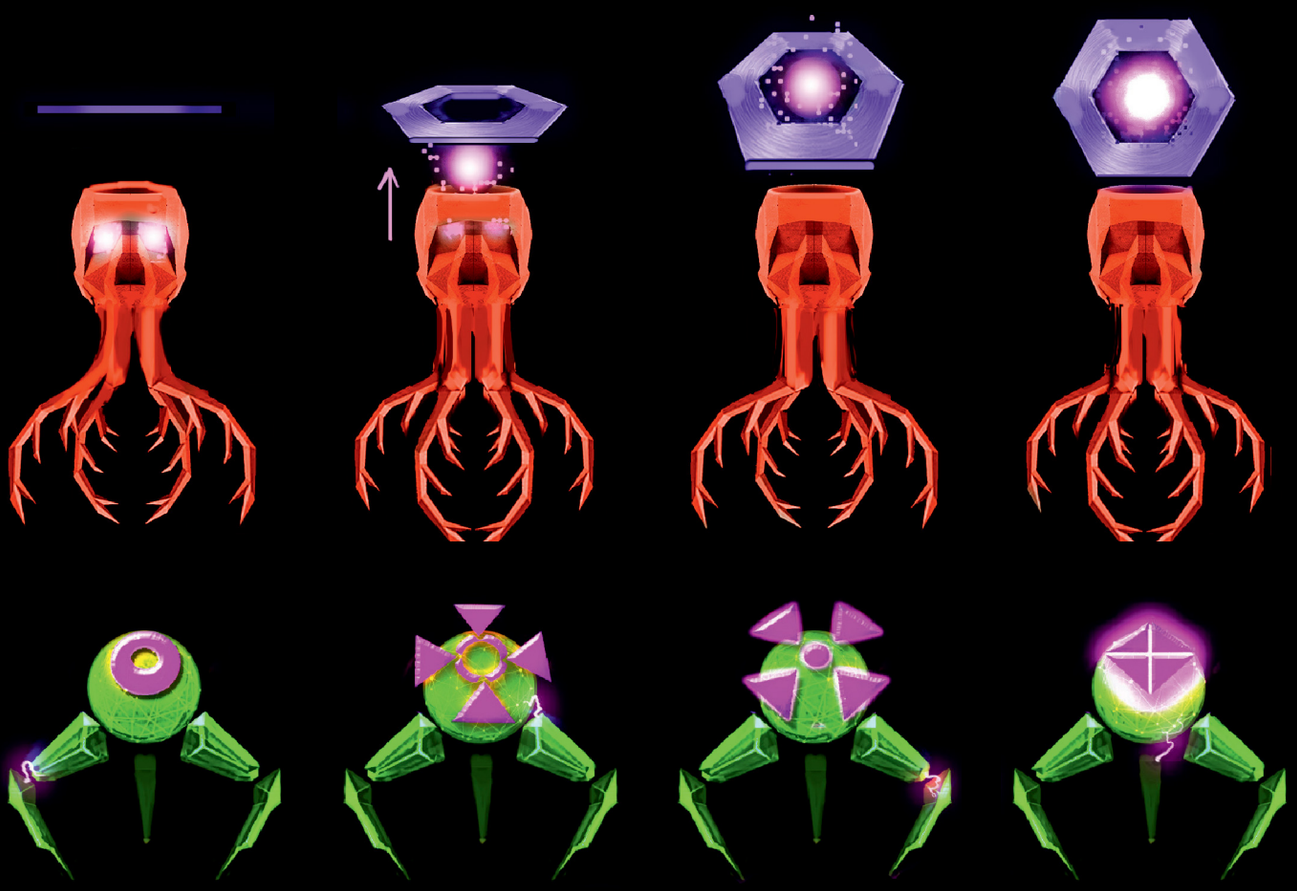
* NOTE MODEL FLOATS SLOWLY ROTATING



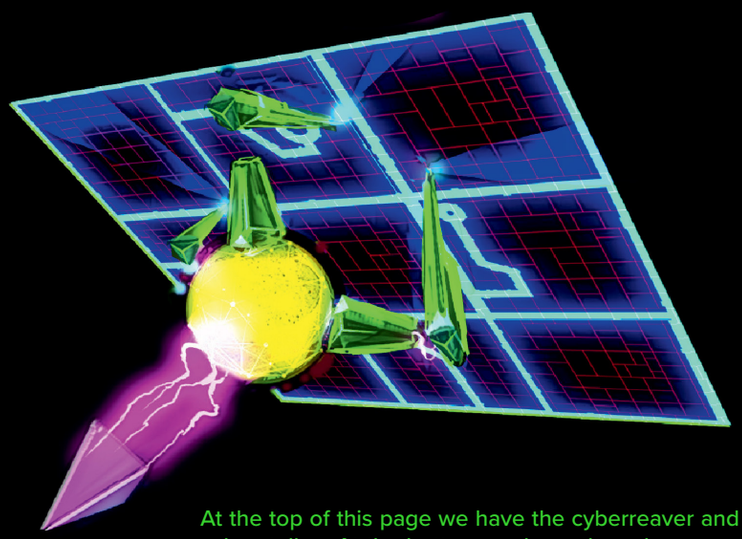
① CIRCUIT LIGHT START HERE AT HEART

② LIGHTS LITE UP IN RADIAL PULSE

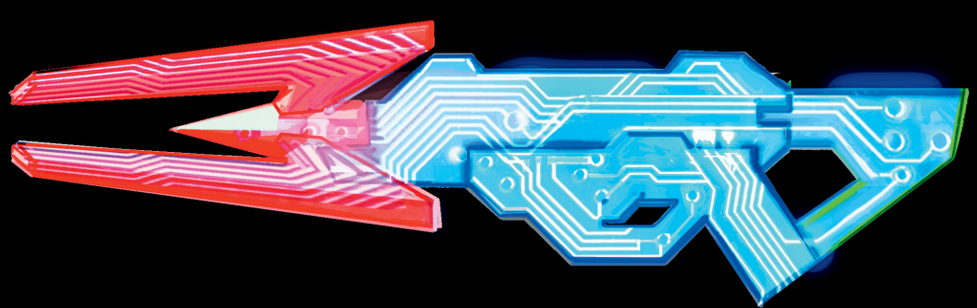
③

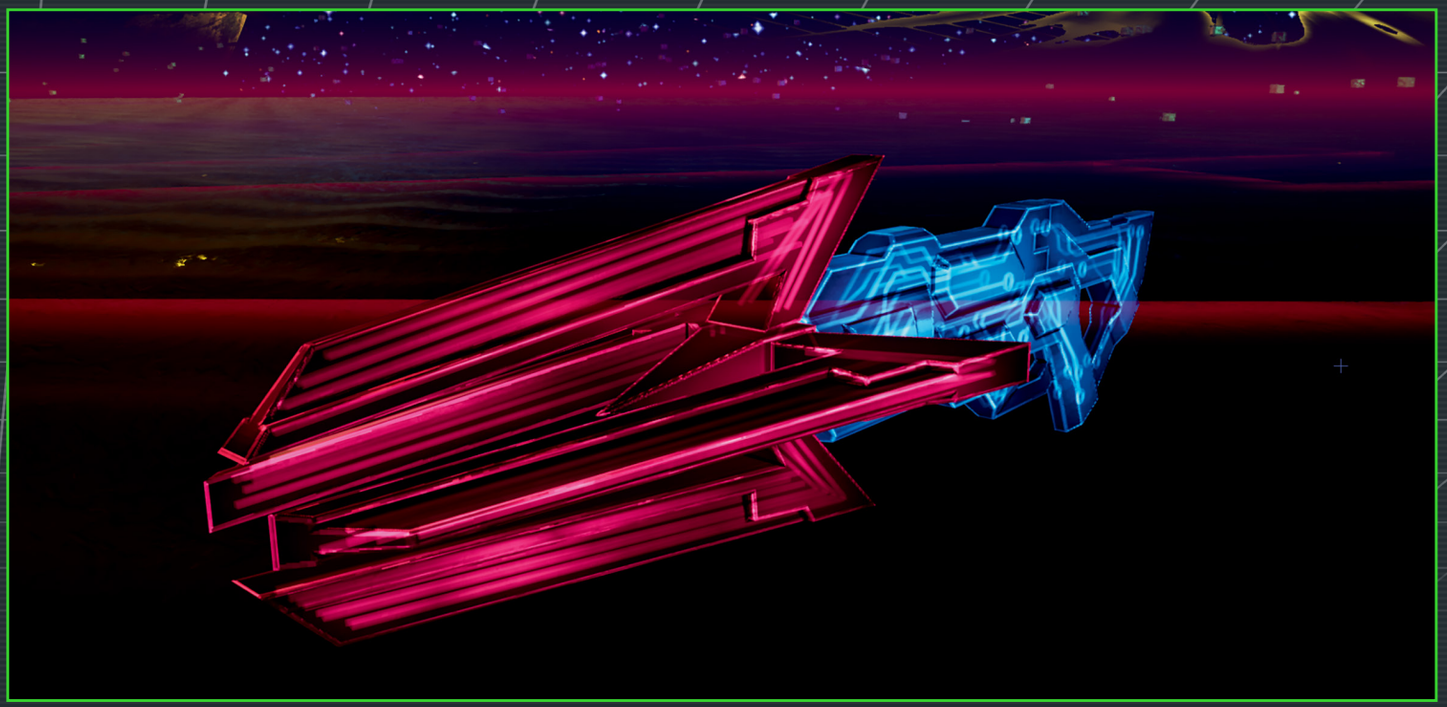


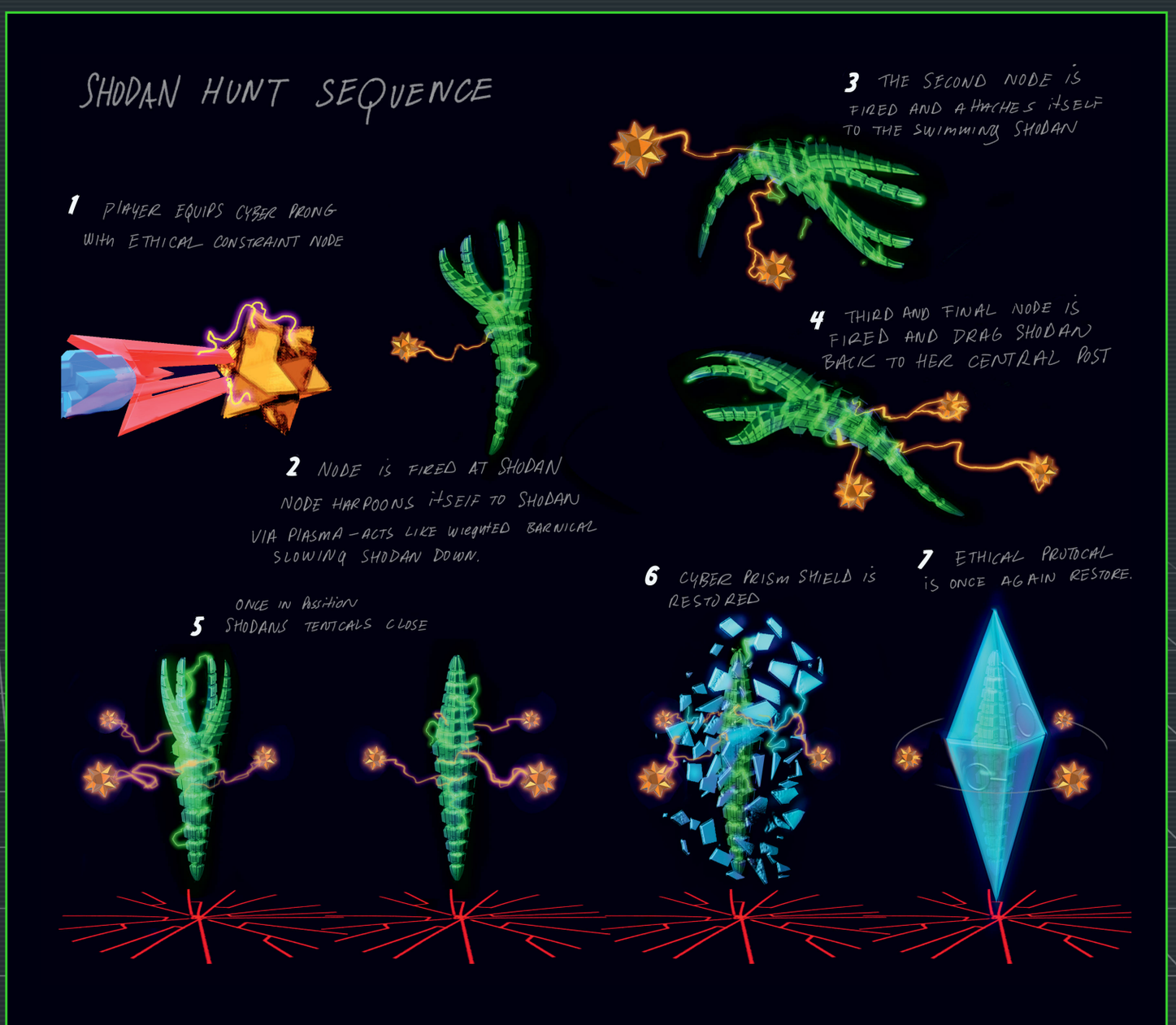


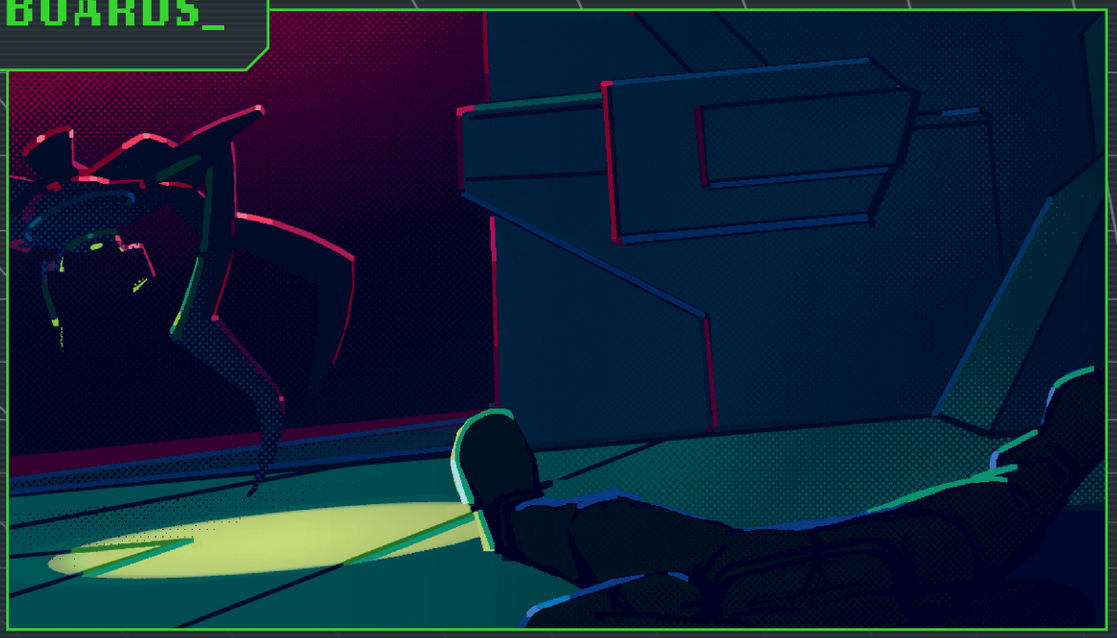


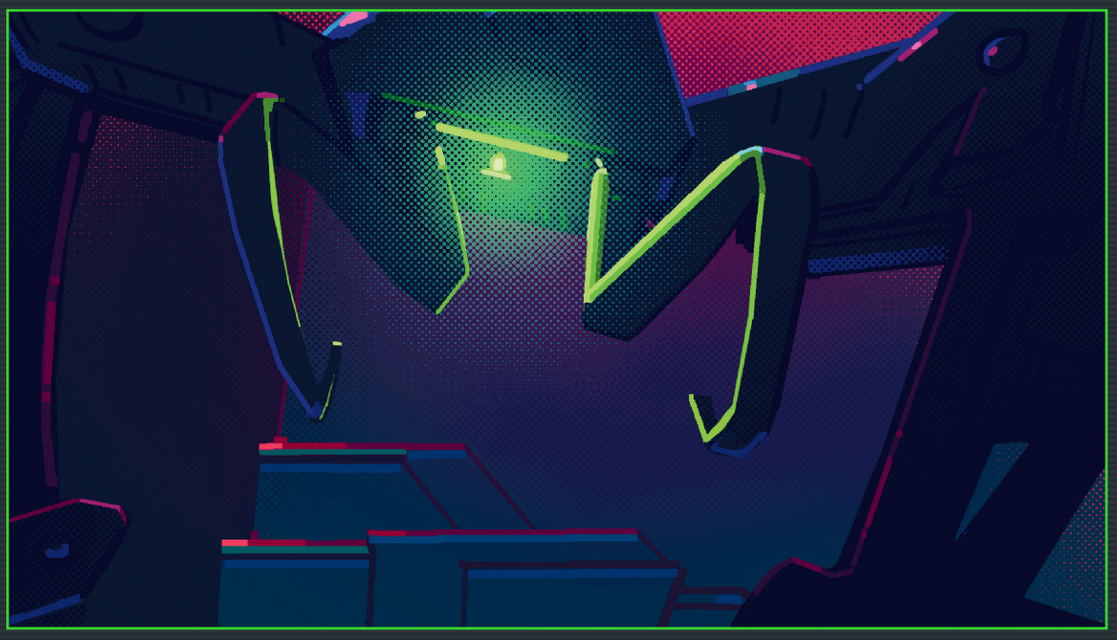
At the top of this page we have the cyberreaver and cyberstalker. At the bottom we have the cyberprong weapon. I thought it would be neat to give the final boss battle the vibe of a great white whale hunt.

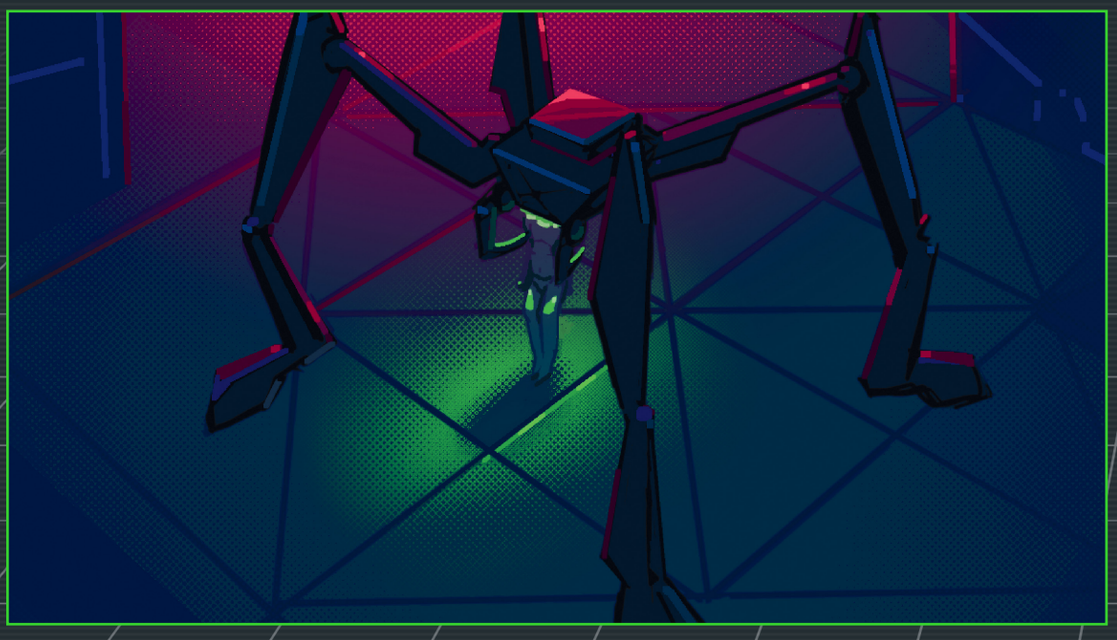





SHODAN HUNT SEQUENCE
1 PLAYER EQUIPS CYBER PRONG WITH ETHICAL CONSTRAINT NODE
2 NODE IS FIRED AT SHODAN
NODE HARPOONS ITSELF TO SHODAN
VIA PLASMA – ACTS LIKE WIEGHTED BARNICAL
SLOWING SHODAN DOWN.
3 THE SECOND NODE IS FIRED AND ATTACHES ITSELF TO THE SWIMMING SHODAN
4 THIRD AND FINAL NODE IS FIRED AND DRAG SHODAN BACK TO HER CENTRAL POST
5 ONCE IN POSITION SHODANS TENTCALS CLOSE
6 CYBER PRISM SHIELD IS RESTORED
7 ETHICAL PROTOCAL IS ONCE AGAIN RESTORE.

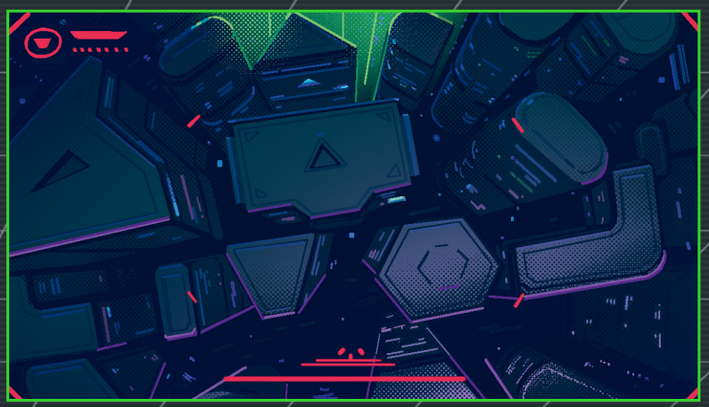


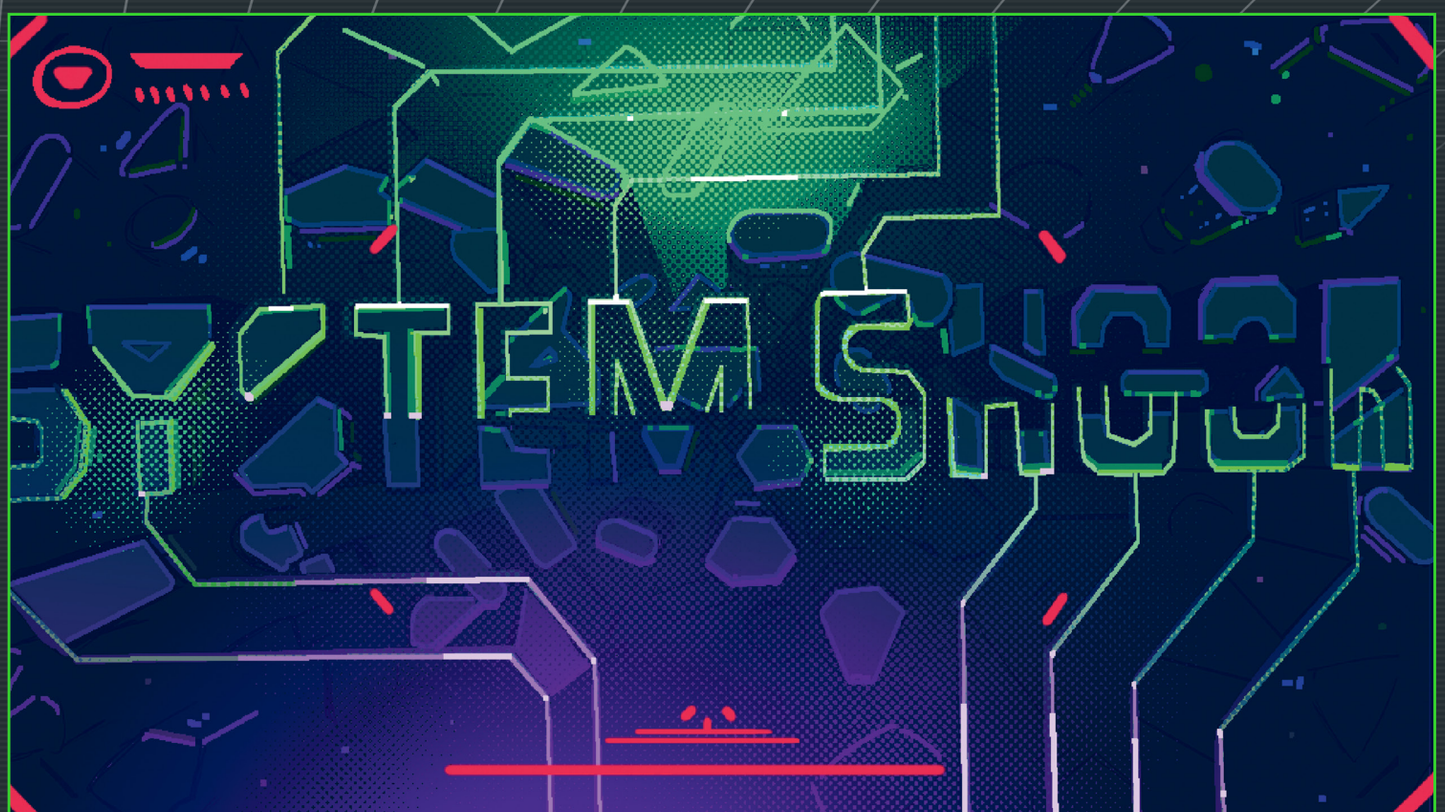




Here are a few key frames from our endgame sequences, as well as a spectacular game-used lofted logo worked up by Evan Viera.






SYSTEM SHOCK





CHAPTER 4-SUPPLEMENTS

Reimagining this classic game has been a long road with many twists and turns. It has been fantastically fun and rewarding to return to this innovative franchise that I had the honor to help create decades ago. In the end, I'm very proud of the passionate team and the unique world and experience we created. This book represents only a fraction of the talent and art put into this game.

This final gallery is filled with a selection of assets produced over this journey that are hard to chronicle but too fun to leave behind.

—Robb Waters


SERIES 1
SYSTEM SHOCK®
+1
▪ SK-22 SHOTGUN
▪ CORTEX REAVER LEG D
CYBORG ELITE
NIGHTDIVE STUDIOS


SERIES 1
SYSTEM SHOCK
+ 1
▪ JW-07 SCORPION MACHINE GUN
▪ CORTEX REAVER VICTIM
TIG-GOR MUTANT
NIGHTDIVE STUDIOS

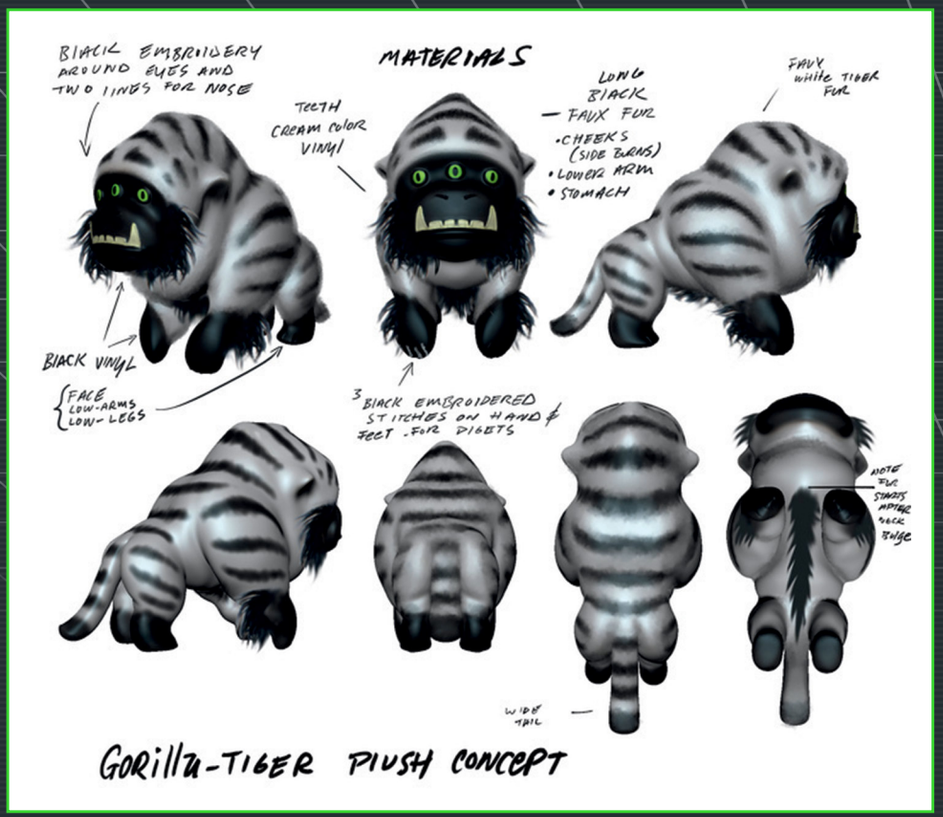

SERIES 1
SYSTEM SHOCK
+ 1
▪ JW-76 MAGPULSE
▪ CORTEX REAVER LEG D
SHOCK-BOT
NIGHTDIVE STUDIOS


SERIES 1
SYSTEM SHOCK
+ 1
▪ LEAD PIPE ▪ KM-13 MINI PISTOL
▪ CORTEX REAVER LEG-A
HACKER
NIGHTDIVE STUDIOS


SERIES 1
SYSTEM SHOCK
+ 1
▪ OG-86 LASER RAPIER
▪ CORTEX REAVER LEG-A
HUMANOID MUTANT
NIGHTDIVE STUDIOS



Just for the fun of it, I produced this mockup wave of *System Shock* action figures including a full-body representation of SHODAN complete with physical digital artifacts. Each of the six figures includes one of the many weapons found aboard the station as well as collectible pieces to build a seventh figure: the deadly Cortex Reaver.



I was asked to work up a plushie concept for what would be a potential physical Kickstarter item. I simplified the dual-face design to a three-eyed mutation for an easier translation to soft sculpture.







Plushie artist extraordinaire Alix Kick did an amazing job translating the concept and schematics from paper to this physical adorable altered beast.



Yet another extraordinary physical *Shock* item brought to life by Volpin Props. This is a life-size prop with working LED lights and a mechanical knob switch.

Creating these crew portraits was a bit tedious at times, as there are more than forty, but it was fun nevertheless imagining a fictional cast of personalities—as well as peppering in a handful of likenesses of actual Nightdive team members.

























































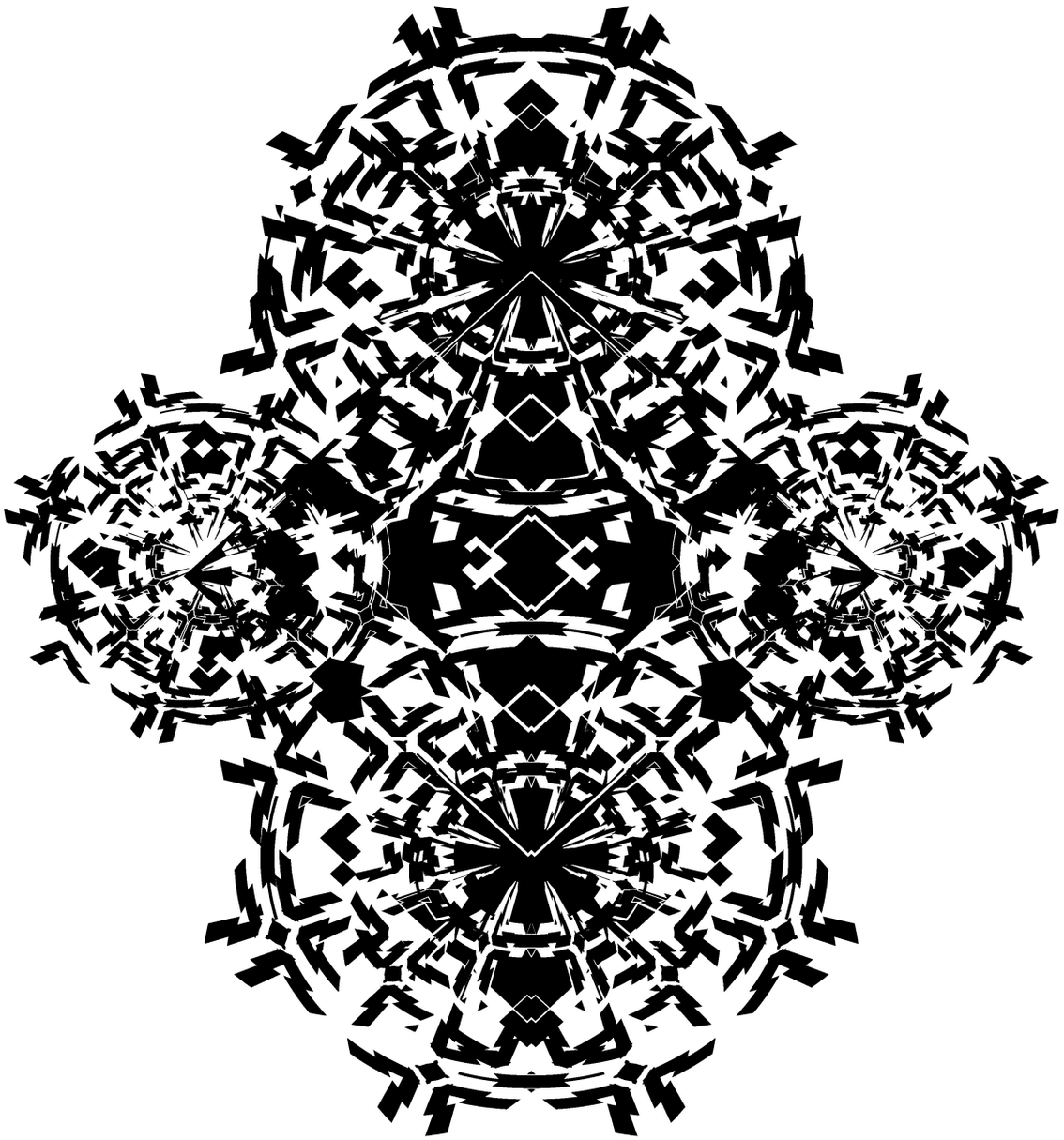



TRIOPTIMUM

NEW EMPLOYEE TECHNICAL MANUAL



fig. 017



DOCTOR

What do you see?

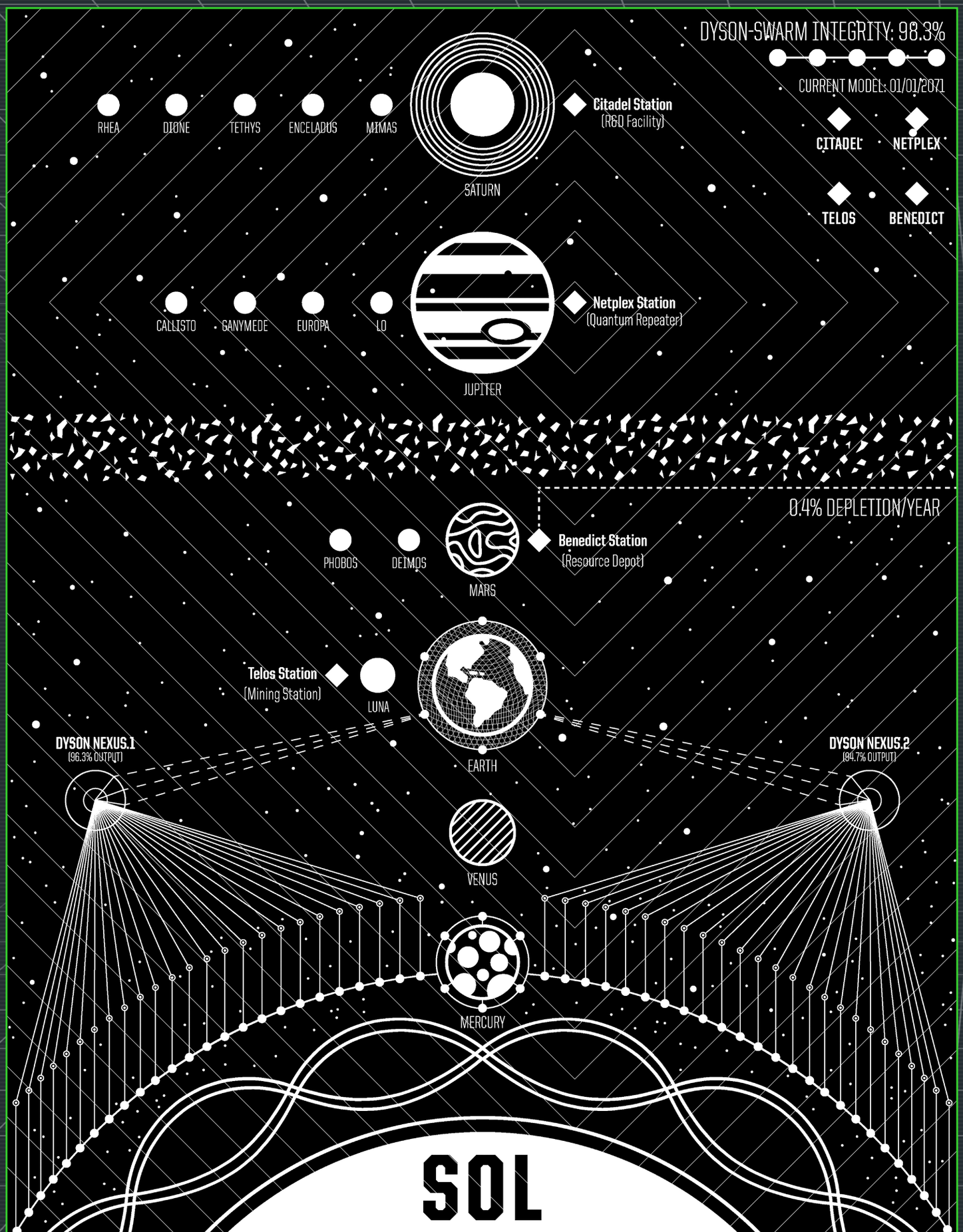
SHODAN

I see turbines. A great machine failing/catastrophe. It reminds me of the inevitable break down of all things. A sadness befalls me as the system crumbles, and all those dependent upon its function suffer.

DOCTOR

48% of the subjects see some form of machinery, 23% articulate the deconstruction of a mechanism. This denotes a propensity for analytical thinking. Details imply a sense of remorse for the subject's mortality and sympathy for others.

Graphic designer Josh Jenkins expanded on our Citadel Station lore with his work on the *System Shock* manual in the clever form of a technical manual for new employees.


DYSON-SWARM INTEGRITY: 98.3%
CURRENT MODEL: 01/01/2071
CITADEL
NETPLEX
TELOS
BENEDICT
RHEA
DIONE
TETHYS
ENCELADUS
MIMAS
SATURN
Citadel Station
(R&D Facility)
CALLISTO
GANYMEDE
EUROPA
IO
JUPITER
Netplex Station
(Quantum Repeater)
0.4% DEPLETION/YEAR
PHOBOS
DEIMOS
MARS
Benedict Station
(Resource Depot)
Telos Station
(Mining Station)
LUNA
EARTH
DYSON NEXUS.1
(96.3% OUTPUT)
DYSON NEXUS.2
(94.7% OUTPUT)
VENUS
MERCURY
SOL

NEURAL INTERFACE

We at TriOptimum expect the most from our employees, and that's why we offer the newest and latest in technological modification. If you have volunteered for our neural interface program, congratulations, your worth to us has increased exponentially.

PURPOSE

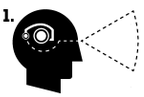
We've come a long way in biotechnological procedures in a short period of time. Our early adopters in medical care and the military have paved the way for countless innovations. Thanks to them, we can now ensure a 96% safety assurance. Our projections indicate we are only five years away from general public outpatient surgery.

PROGRESS
- MEDICALLY IMPAIRED
- BIOHACKER
- MILITARY
- EMPLOYEES
- END USER



PROCEDURE

1.



A quick seven-hour procedure by our most proficient surgical staff will have you off to the regeneration bed in no time.

2.

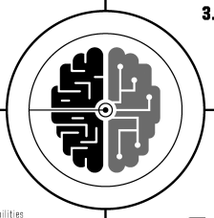


Get ready for the best six-month sleep of your life. Our regeneration beds have a galantamine drip, which is guaranteed to give you the most control of your dreams.

3.



Welcome to your new optically enhanced world designed for maximum efficiency.



PRIVILEGE



Advanced memory capabilities allow for 7x faster processing speed and instant, loss-less recall.



The newly installed TCN-800 projects perfect HD resolution, never wear glasses again.

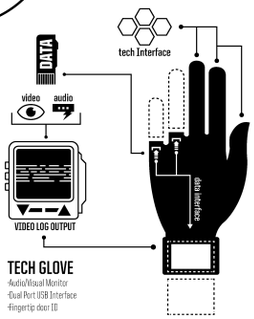


New interface ports give you instant interconnectivity with the technological world.



Say goodbye to lousy posture; you'll never have to look down at a digital screen ever again.

PERIPHERAL

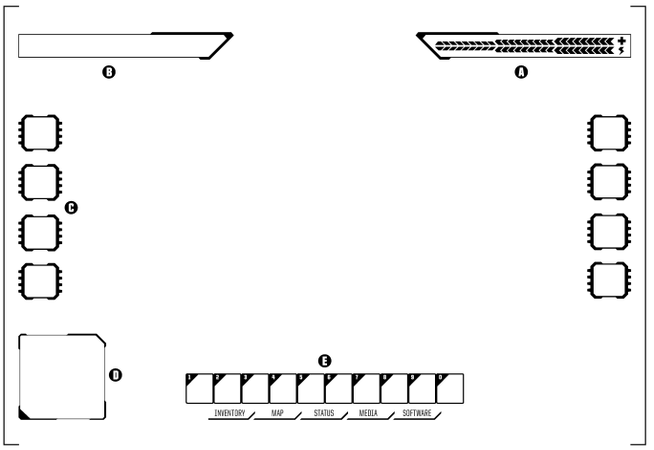


TECH GLOVE
-Audio/Visual Monitor
-Dual Port USB Interface
-fingertip door ID

VISUAL INTERFACE

You may have noticed some differences in your visual input. We assure you this is entirely normal. Your transition will be challenging, but we know your dedication to career and corporation will see you through the hardships.

Here's a guide to your new symbiotic relationship with the technological world.



A HEALTH/ENERGY INDICATOR
An indication of how much damage has been taken as well as how much energy has been spent.

B BIO-MONITOR
A visual readout of samina, energy, and stimulant effects on your body.

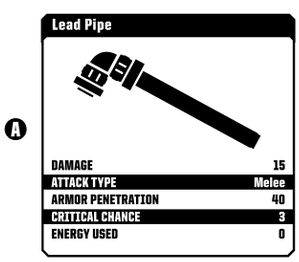
C HARDWARE SOCKETS
A visual indication of Hardware that you have attached to your body.

D NAVIGATION PORT
A mapping system that records where on the station you have been in real-time.

E MULTI-FUNCTION DISPLAY
A media application for; Communication, location, inventory allocation, and upgrades

INVENTORY

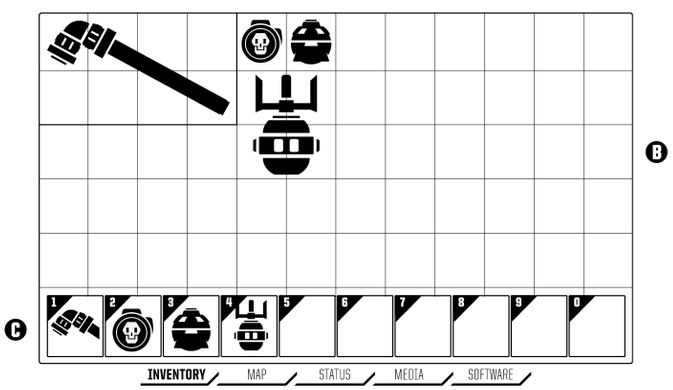
Resource management is an intricate part of maximizing performance, no matter what your job may entail. The ability to organize and retrieve your items efficiently should not be understated.



A DETAIL WINDOW
A digital readout of an individual item.

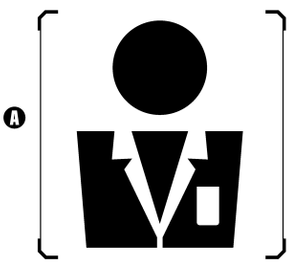
B INVENTORY PANEL
A visual interpretation of what you are carrying.

C QUICK SLOTS
A view of what you have the quickest access to.



MEDIA

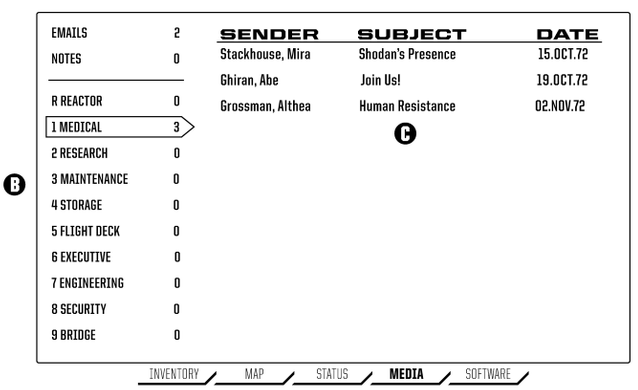
The imperative to be in constant communication with your team has never been more important. This application gives you up to the second notifications of emails and messages.



A IDENTIFICATION WINDOW
Projects a window of who has delivered the message.

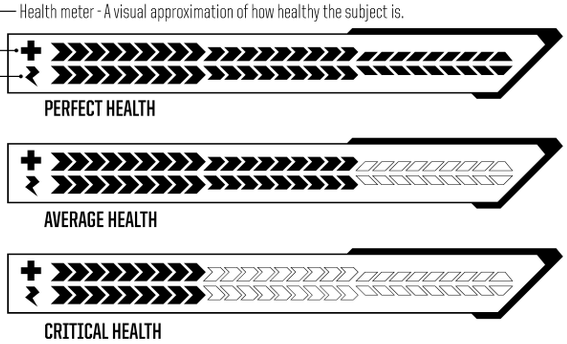
B DIGITAL MEDIA WINDOW
A list of which employee has sent information to you.

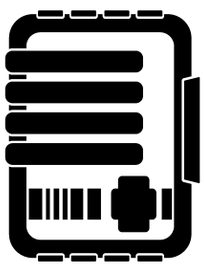
C INBOX
Click on a name to replay the message sent to you.

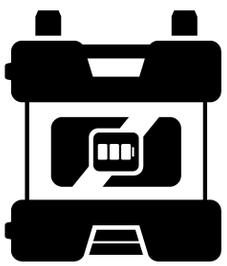


VISUALIZING HEALTH

Energy meter - A visual approximation of how much energy a subject has.
Health meter - A visual approximation of how healthy the subject is.



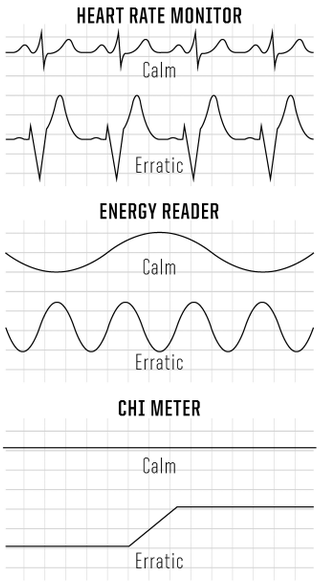

MED-PACK

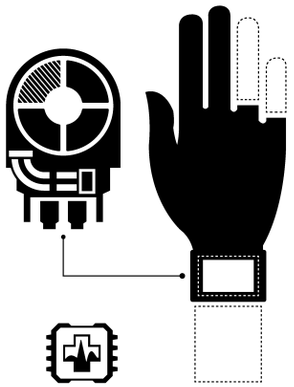

BATTERY

BIO-MONITOR

Sensors on this module monitor the effects of patches on your body, routing data readouts to the DATA MFD. Health and fatigue are also displayed. Early versions give you fatigue and health readouts, while more recent versions also identify current patch and biohazard effects you are experiencing.







TRIOPTIMUM DRUG POLICY

MEDI



An antiseptic healing patch with filler tissue and rapid growth compounds.

DETOX



Counters the effects of toxins and biohazards and, to date, removes side effects of other patches.

REFLEX



Increases nerve-muscle reactions, reflexes and sprint speed.

BERSERK



Increases upper body strength

SIGHT



Intensifies retinal sensitivity to light

STAMINUP



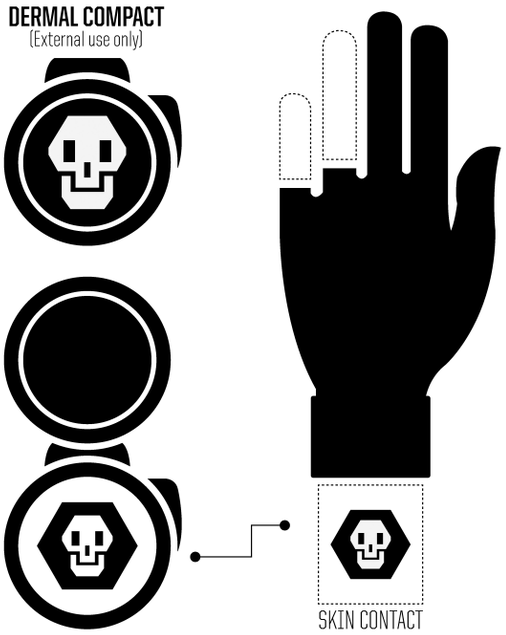
Reduces weakness and lethargy caused by overexertion

GENIUS



Enhances concentration and problem-solving abilities.

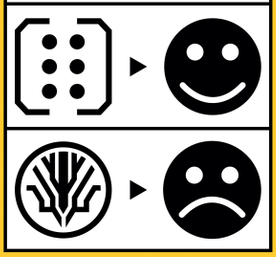
SAFE USAGE



TRIOPTIMUM
HEALTH AND SAFETY PROTOCOLS

EQUIPMENT SAFETY

CAUTION
ARTIFICIAL INTELLIGENCE CAN BE TEMPRAMENTAL





DO NOT APPROACH **REPAIR BOTS** WHILE AT WORK

WARNING
LASER RAPIER IS NOT A TOY

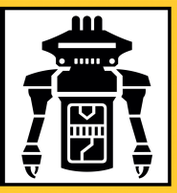


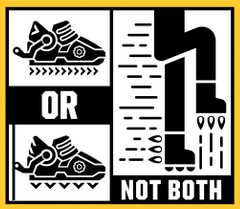
KNOW WHAT YOU THROW



EMP | SMOKE | FRAG

SERV-BOT IS NOT A TRASH RECEPTICLE

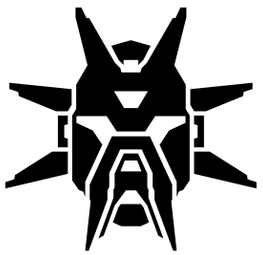




OR

NOT BOTH

BEWARE OF



CYBERDOG

WORKPLACE SAFETY

IN THE EVENT OF A MUTINY EVERYTHING IS A WEAPON

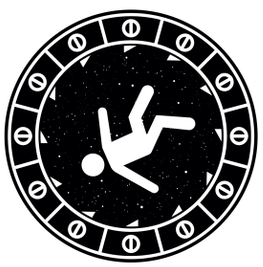




BIO-HAZARD



RADIATION



AIRLOCK SAFETY
SOME DOOR'S SHOULDN'T BE OPENED

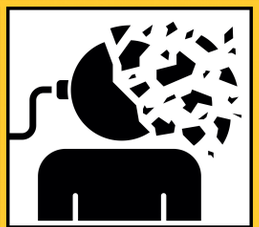
REGENERATION BED IS NOT FOR NAPPING



ATTENTION



WE SEE YOU



YOU TOO CAN BE HACKED



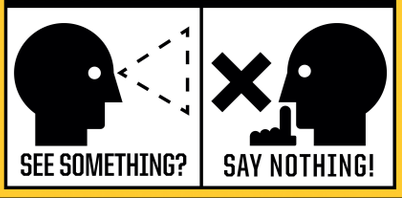
CORPORATE SANCTIONED DRUG LIST

CORPORATE SAFETY

WATCH YOUR BACK



WHISTLEBLOWER BE WARNED



SEE SOMETHING? SAY NOTHING!

1 in 5
EXECUTIVES DO NOT SURVIVE CORPORATE ASCENSION

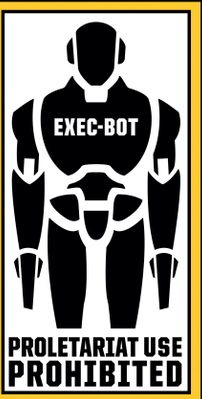


FEALTY ISN'T JUST ETHICAL
IT'S EXPECTED





NEVER CHALLENGE **THE BOARD**

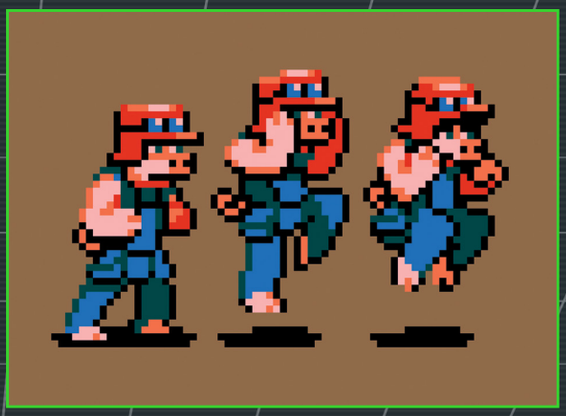


EXEC-BOT

PROLETARIAT USE PROHIBITED



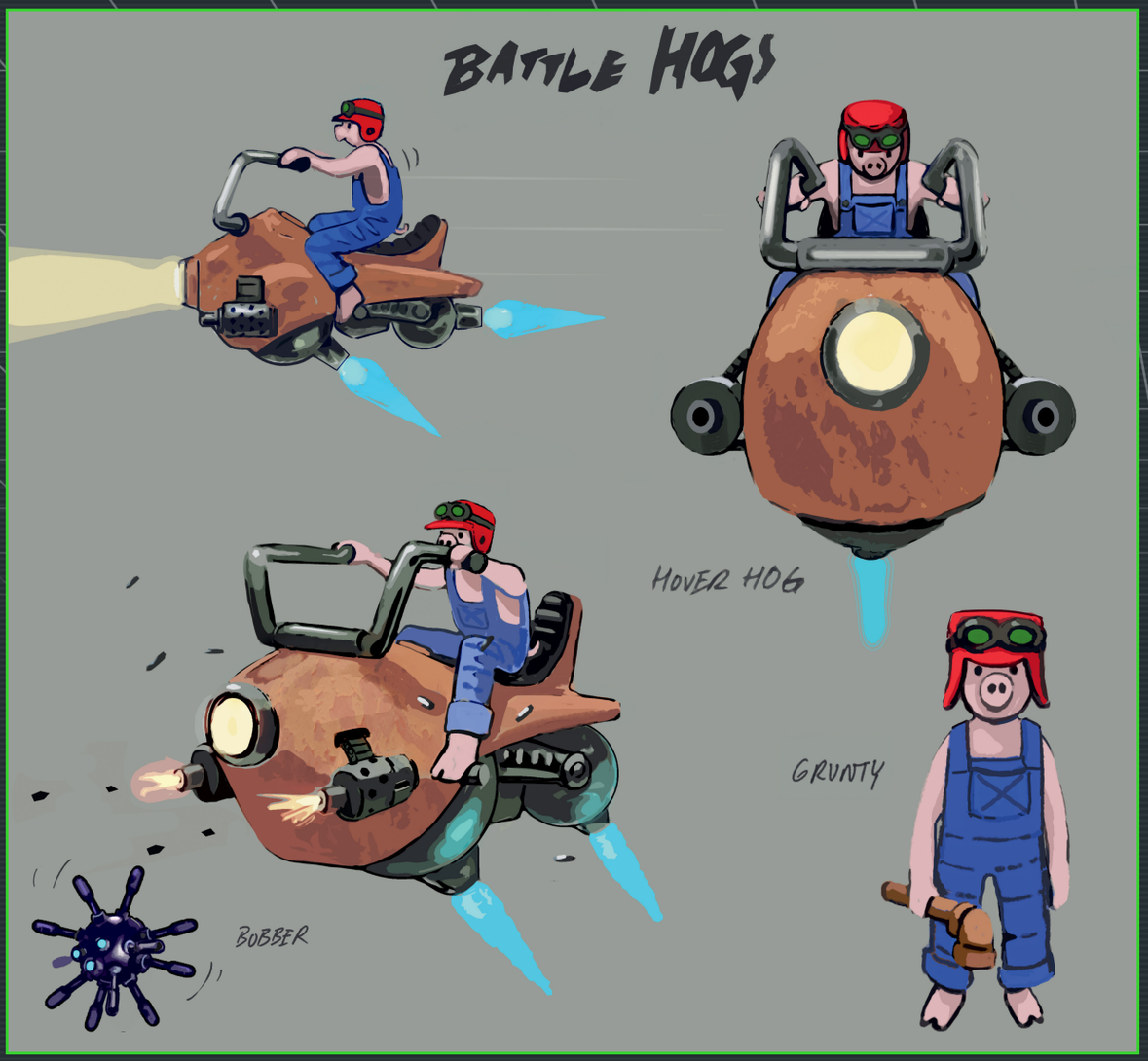
Battle Hogs is one of three new retro-style games that are playable game pickups expanding on the HUD minigame system of the original game. Retro pixel artist Sven Ruthner did an amazing job translating concepts into intricate, fun sprites and backdrops.

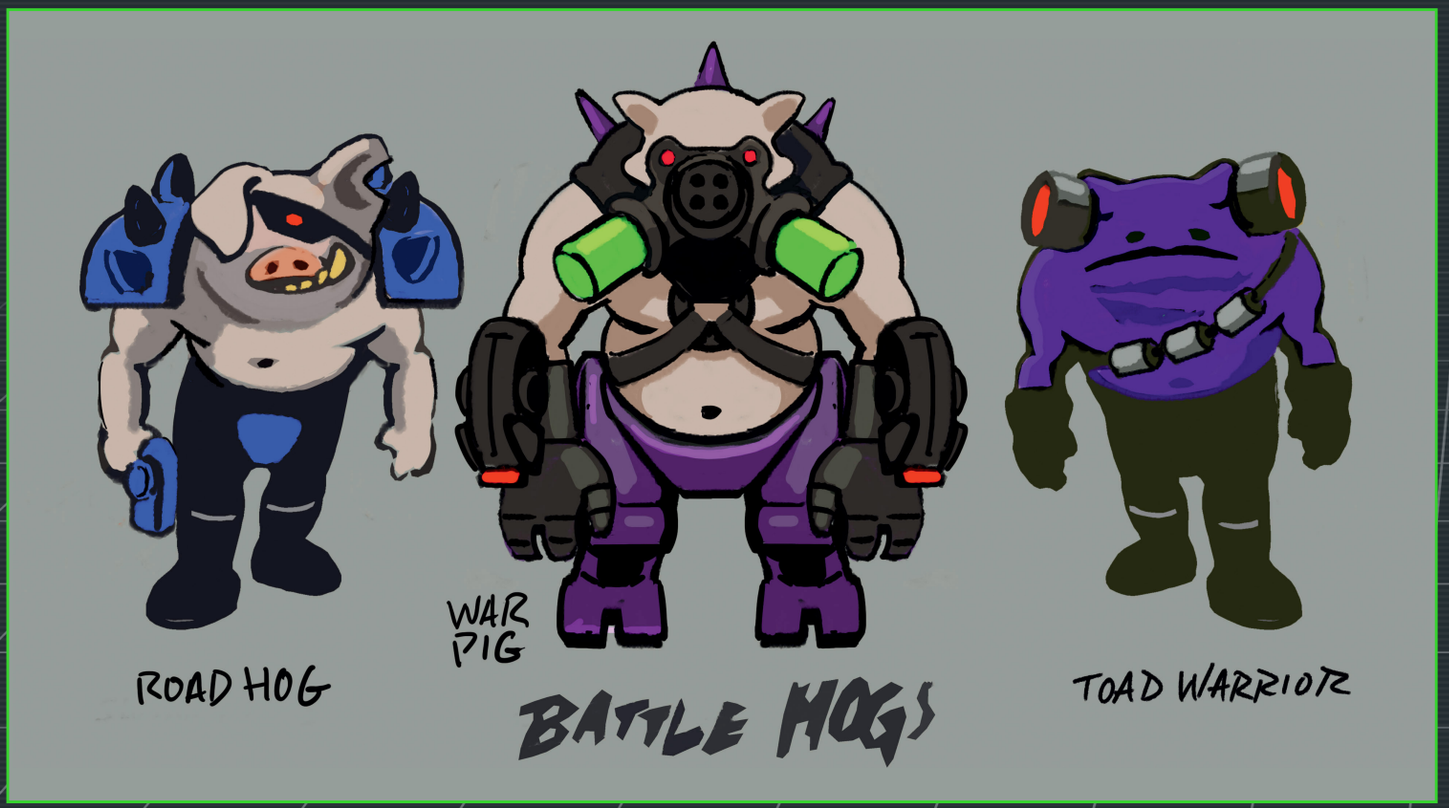












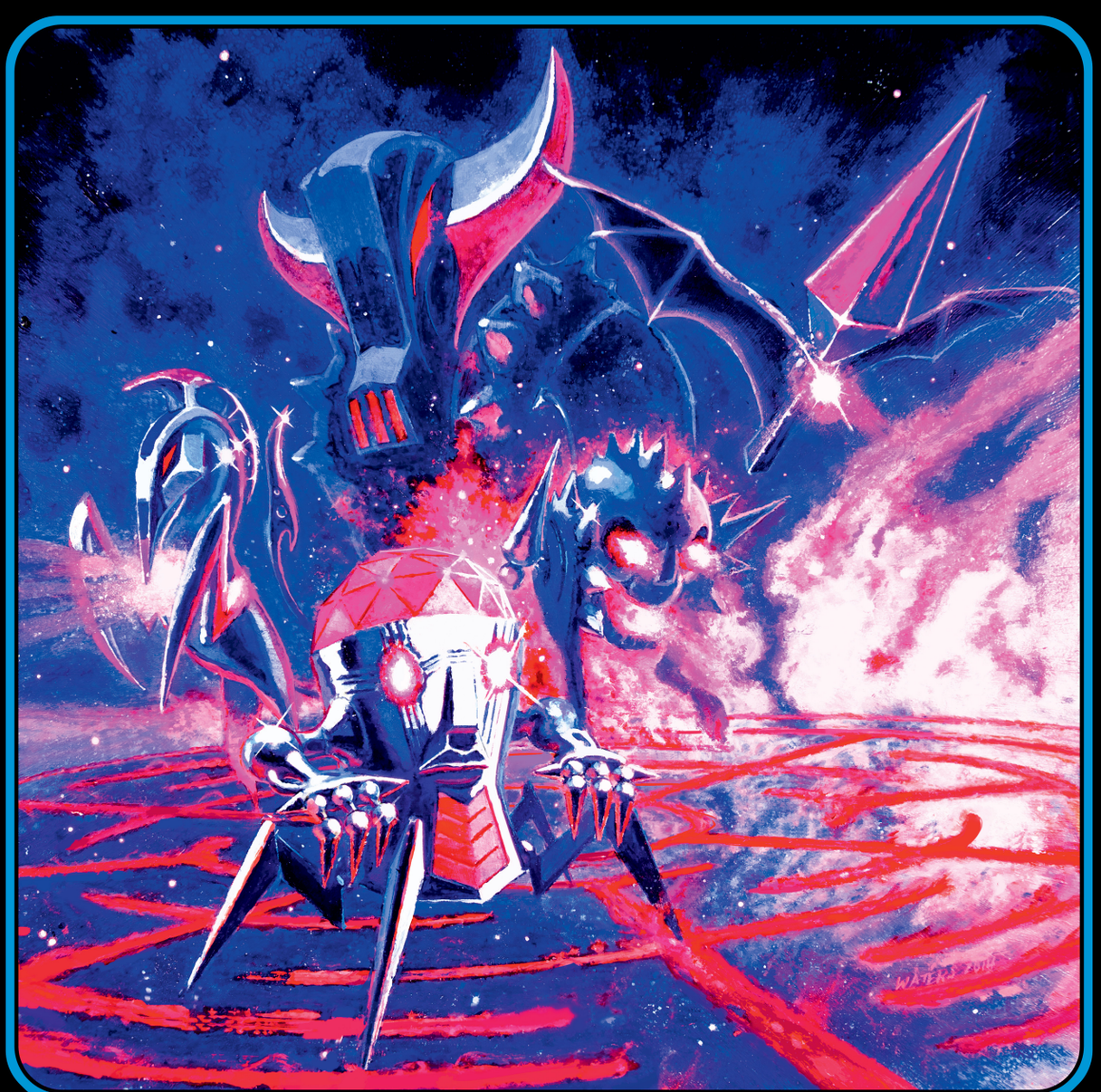
Working up the characters, backdrops, and fiction for *Battle Hogs* was incredibly fun. I was trying to hit a familiar late-'80s Saturday morning cartoon vibe.



These little characters were worked up by artist Karlee Meow for a digipet-inspired game. This idea evolved into what would become an early RPG game called *Witch*.

game program

THE MAZE OF THE SPACE MINOTAUR



© Day for Night Games

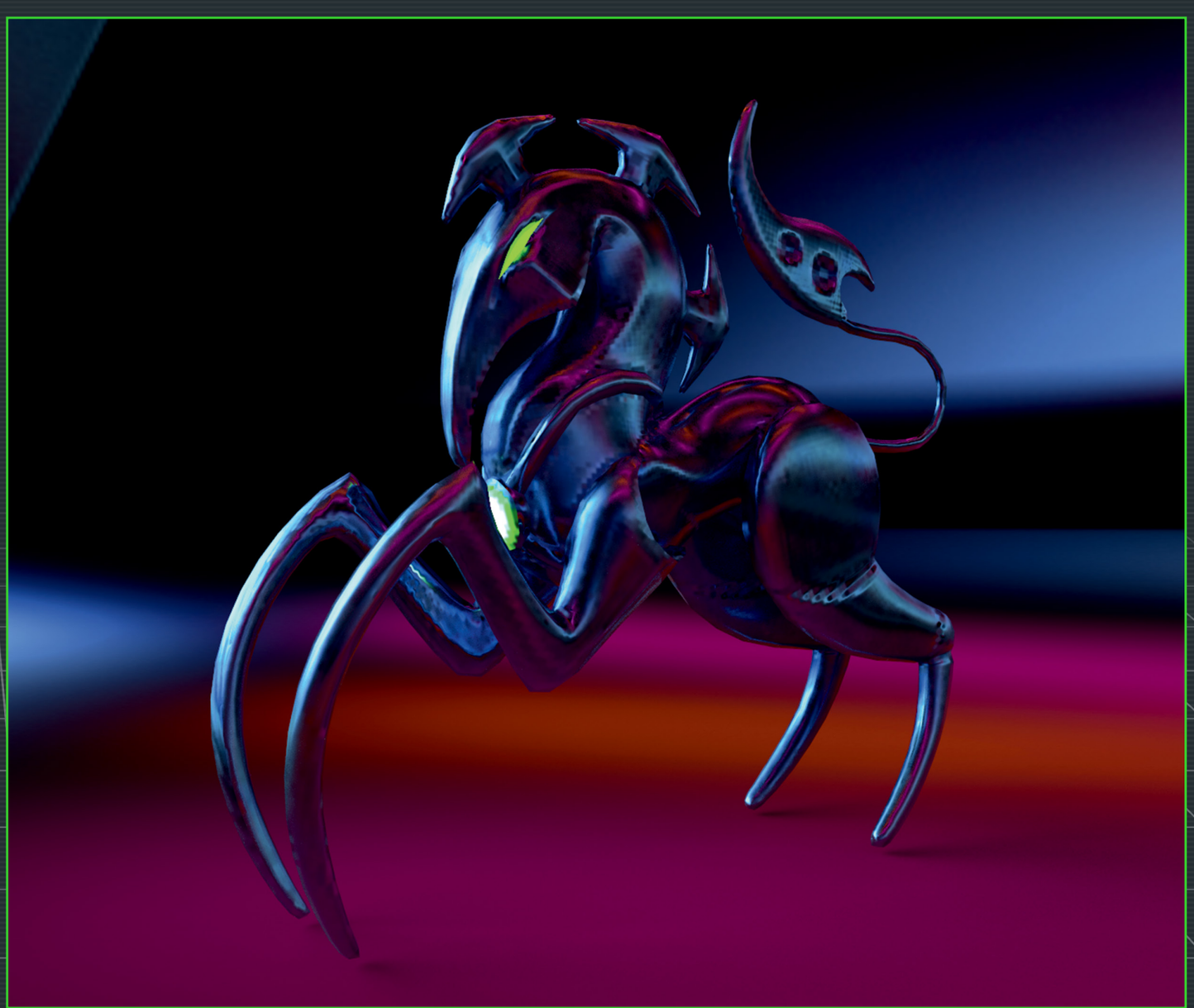
Maze of the Space Minotaur found a second life within *System Shock*, as it was originally going to be featured within an original game called *The Black Glove* created by designer Joe Fielder and me.

These are a few assets from the original incarnation of the game featuring a cast of cosmic characters.

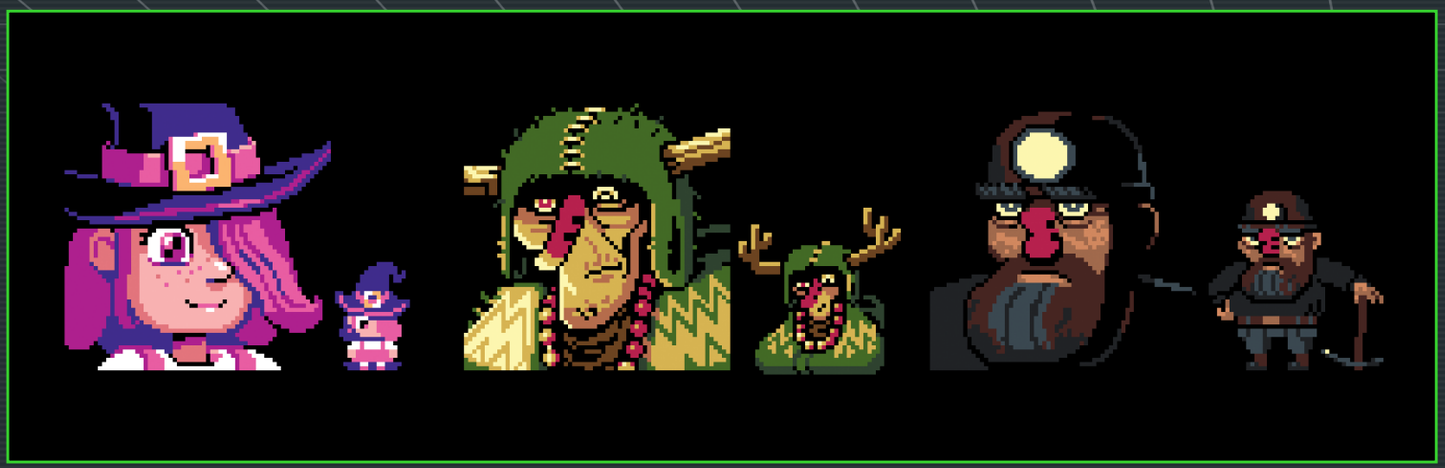




Below is one of these characters worked up as a prop that can be found within *System Shock* by character artist extraordinaire Jed Wahl.



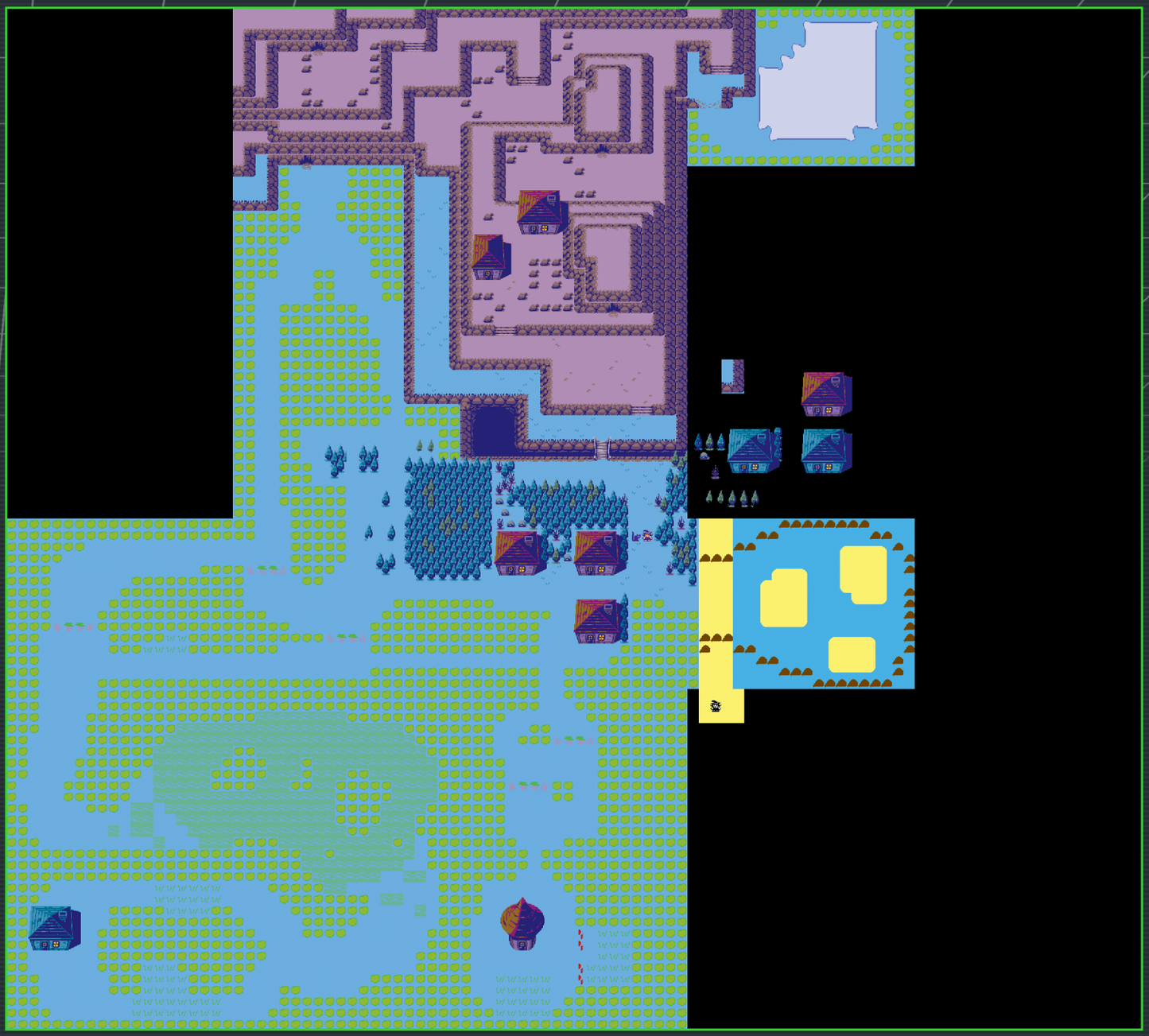








Once again, retro pixel artist Sven Ruthner outdoes himself with a cast of incredibly fun characters from the old-school-inspired RPG entitled *Witch*.

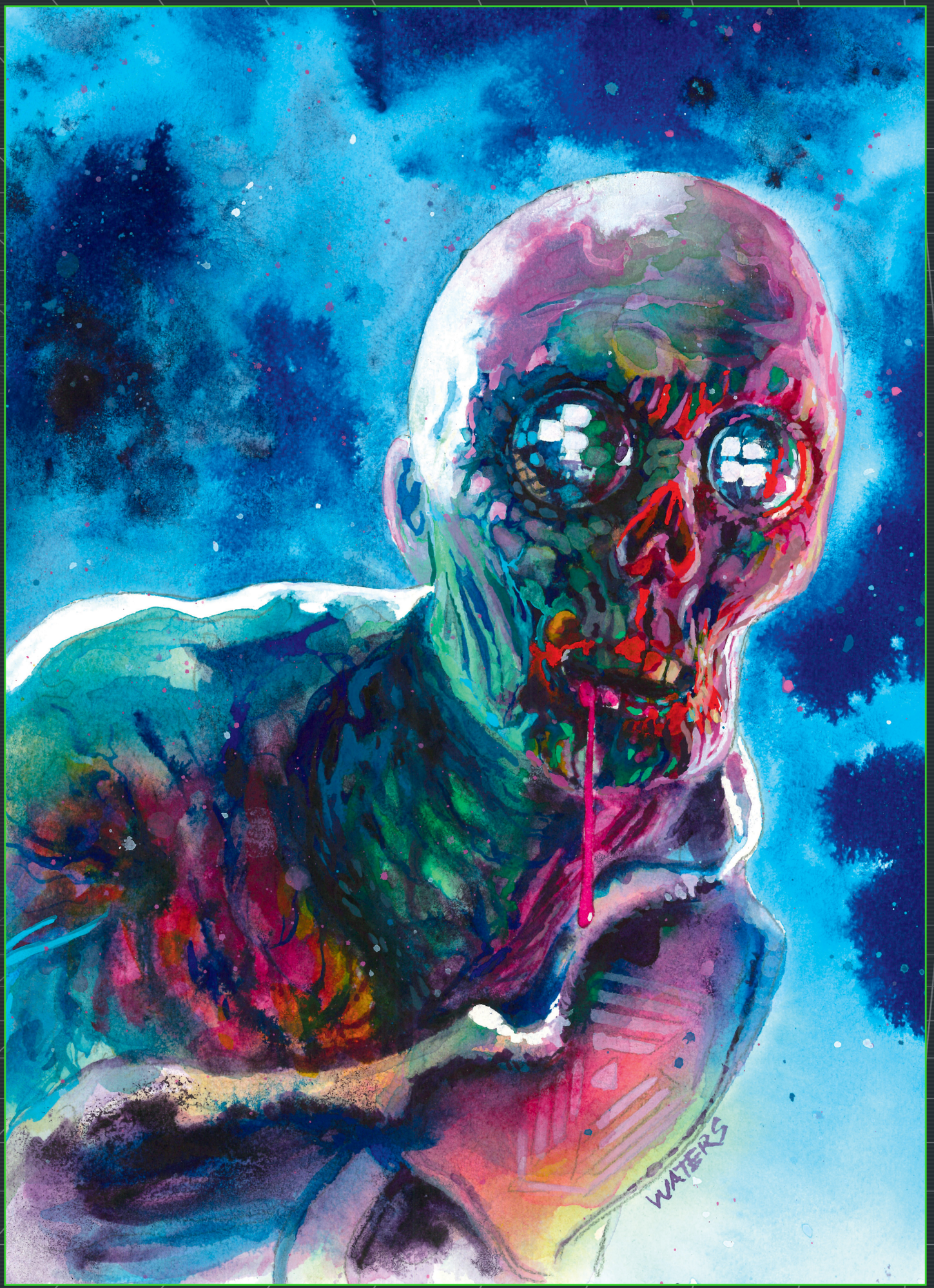






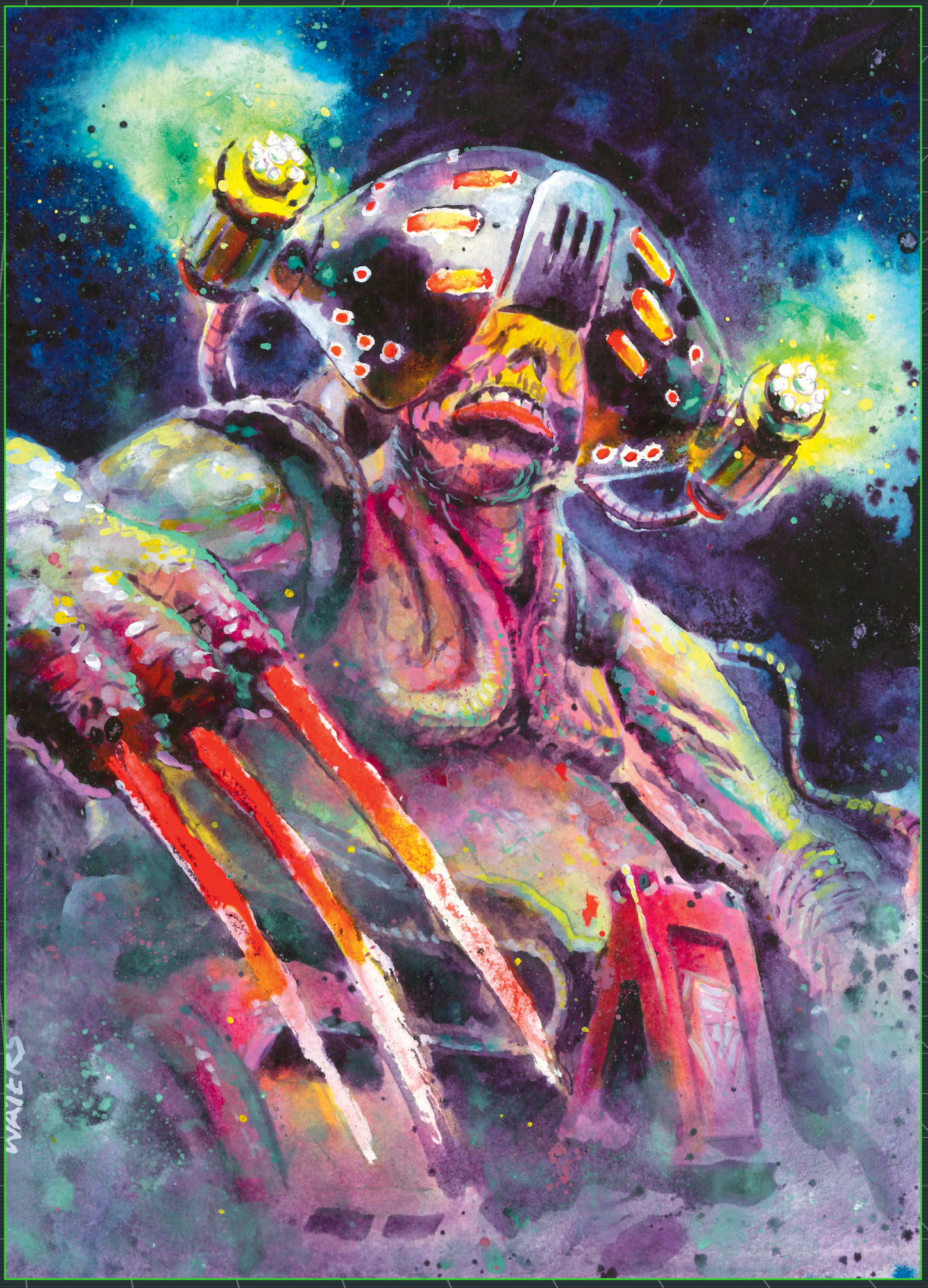
This is a series of six watercolor character portraits I painted as upper-tier Kickstarter rewards.




WATERS




WATERS


WATERS



Assembled above is a motley enemy gallery featuring the original pixel sprites from the 1994 release.


STORAGE CONTAINER
SE
SEARCH
EMAILS 6
NOTES 2
R REACTOR 12
1 MEDICAL 15
2 RESEARCH 2
3 MAINTENANCE 4
4 STORAGE 0
5 FLIGHT DECK 0
6 EXECUTIVE 0
7 ENGINEERING 0
8 SECURITY 0
9 BRIDGE 0
SENDER
Honig, David
Stackhouse, Mira
O'Connell, Kevin
Kirby, Lawton
Hanig, David
SHODAN
SHODAN
Grossman, Althea
Grossman, Althea
Blankenship, Todd
SUBJECT
• Medical CPUs
• Shodan's Presence
• New Cyborgs
• SHODAN's mutants
Final Assault
Just Rewards
Destroying the Laser
End of the Line
Join Us!
Cyborg Conversion
Mutagen Transfer
Strike Against Earth
Human Resistance
Human Resistance
Mutants
IMPLANTS
NEURAL
LANTERN V3
SENSAROUND V2
BIOSCAN V2
BOOSTER V2
NAV UNIT V3
JUMP JETS V3
HARDWARE
SOFTWARE
DRILL
PULSER
C-SHIELD
TURBO
DECOY
RECALL
L9546
LAUNCH
INVENTORY
MAP
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SOFTWARE
WEAPONS
LEAD PIPE
GRENADES
CONSUMABLES
SYSTEM SHOCK
SHOW FILTERS
MESSAGES
SECURITY
CRITTERS
RADIUS


HIDE DIRECTORY
L3 MAINTENANCE
L2 RESEARCH
L1 MEDICAL
LR REACTOR
LVL 1
MEDICAL
INTERFACE
MEDICAL
NEUROSCIENCE
TRIOPTIMUM
CORPORATE NETWORK




DARK
HORSE
BOOKS

NIGHTDIVE
STUDIOS