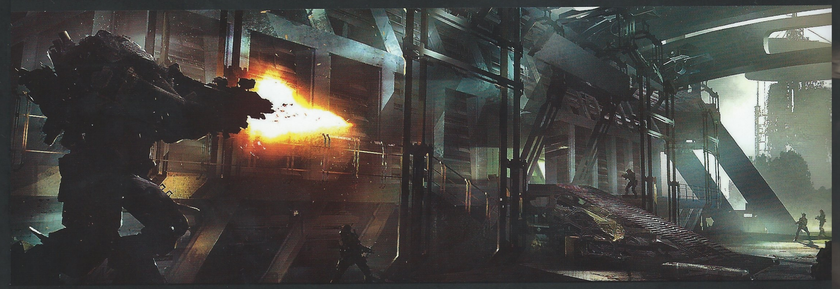
Author **Andy McVittie** has worked in the video games industry for more than 20 years and managed such publications as *Mean Machines*, *Nintendo Official Magazine* and *PlayStation Plus*. He is now the co-director of Unlikely Hero Limited, and has worked with clients including Yahoo!, Microsoft, Square Enix, Ubisoft, EA, and Respawn Entertainment.









THE ART OF TITANFALL dives headfirst into Respawn Entertainment's high-octane, kinetic action game, showcasing a brave new look at the future of multiplayer video games. No fan will want to miss out on this highly visual, high-end book – which features an exclusive array of iconic concept art, sketches, 3D renders, maquette modeling images, creator commentary and much, much more.

Each piece of stunning art and design illustrates *Titanfall*'s all-new action-packed universe, juxtaposing small versus giant, natural versus industrial, and man versus machine.

GAMING $34.95 US / $41.00 CAN / £29.99 UK
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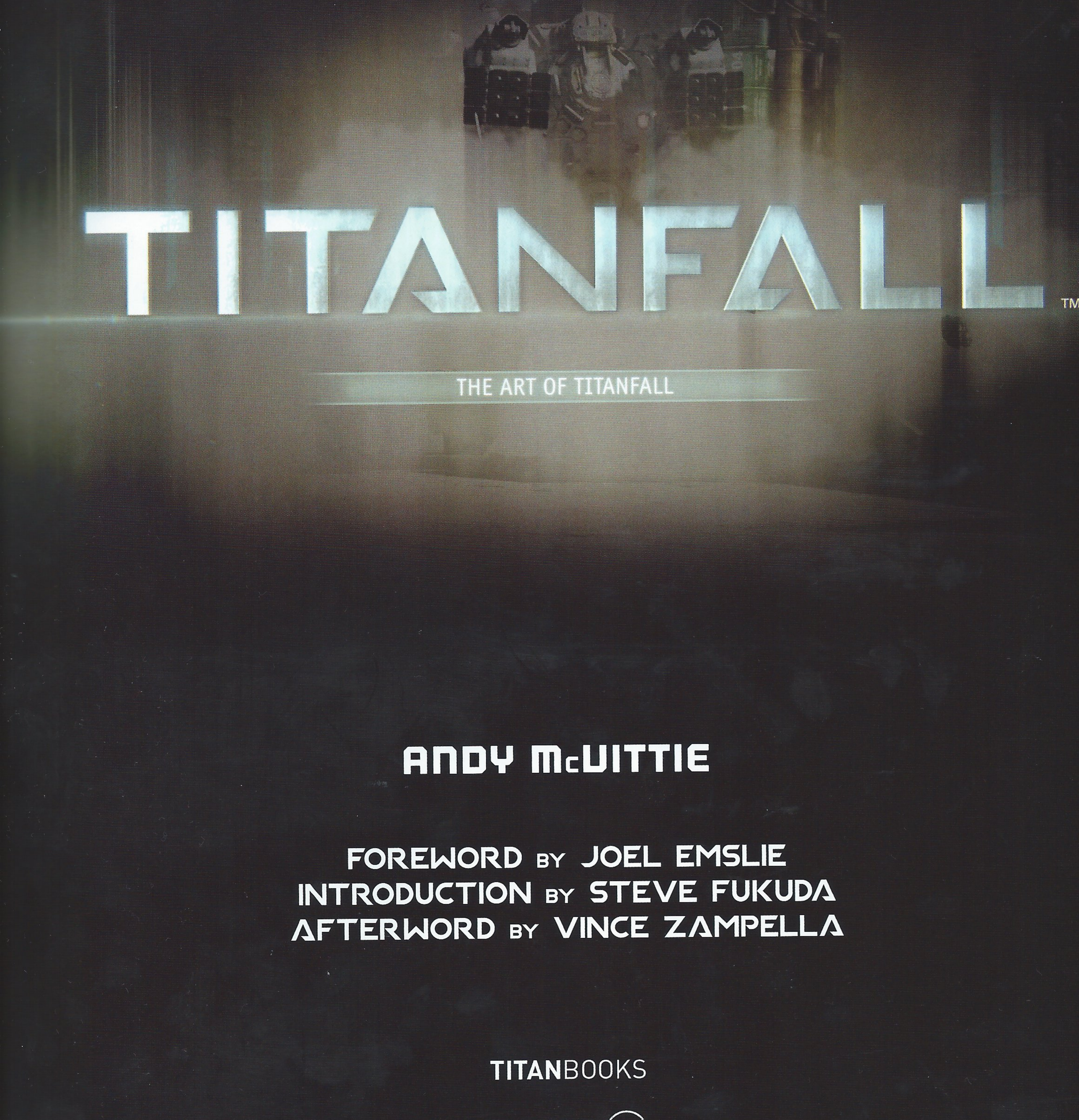
THE ART OF TITANFALL™



From battle-scarred arenas and deadly military bases to detailed Titan designs, *The Art of Titanfall* showcases the all-out warfare between the agile pilots and lethal Titans of the Interstellar Manufacturing Corporation and the Frontier Militia – taking readers on a journey into the heart of man versus machine combat.







ANDY McUITTIE

FOREWORD BY JOEL EMSLIE
INTRODUCTION BY STEVE FUKUDA
AFTERWORD BY VINCE ZAMPELLA

TITANBOOKS

FOREWORD BY JOEL EMSLIE

My dad was a plumber. I used to hang out with him when I was little and watch him work. It wasn't the most awesome place to be as a kid – sometimes I'd find myself stuck under an old house in a dusty crawl space, holding a flashlight for him so he could work. He hated plastic piping and would always use copper instead. Copper pipe is harder to use because you need more tools – and greater proficiency – to work with it.

I remember watching my dad craft those pipes together with complete skill and precision. As he soldered the fittings together, I couldn't help but think that it resembled the finesse similar to that of a glass blower or someone who molds melted glass. Every single pipe fitting had to be perfect. All of the work, effort, and craftsmanship would go into something that no one but mice and spiders would ever see. My dad didn't care that no one would see his work. He still worked his entire life to perfect his craft.

I didn't follow in my father's footsteps as a plumber – but I like to think of myself as a craftsman, and likewise, an artist. I feel like I practise my craft by building part of something bigger than me – whether it's a house or a video game. Contained in this book is the result of just over seventy people of different disciplines coming together to create something truly extraordinary.

Books haven't changed much over the ages, but what's printed in this one is the culmination of art and cutting-edge technology. Much of the art in this book exists because of code written by engineers. They give the artists the necessary code that makes the art appear on screen. They literally write code that gives the game world gravity, and even light from the sun. I wish books could sing, because the one thing missing in this case is the amazing sound of *Titanfall*.

I guess what I'm getting at is that similar to piping under a house, there are many well-crafted elements that support the artwork in this book and, ultimately, *Titanfall* as a game. Without all of these elements and skilled people coming together as a whole, there would be no *Titanfall*. This book is the result of all of the creative effort, talent, hard work, and dedication of the Respawn Art Department.

Enjoy!

Joel Emslie
Lead Artist
September 2013

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INTRODUCTION BY STEVE FUKUDA

Titanfall did not start out as *Titanfall*.

Instead, it started with a simple, yet risky question: "What game should we make?"

On Respawn's first day of operations, equipped with nothing more than folding chairs in an empty office space, we split into small groups to find the answer. More questions followed - what would be unique about this game? What could we do differently? What should the core gameplay be? What should the setting be? How could we make something that fit this team's particular blend of skill, experience, and passion, while pursuing something that was new, fun, and relatable?

Everyone, it seemed, wanted to do something different from the next person.

When the desks and computers finally arrived, we were able to do more than discuss ideas in the abstract, but we still had no clear plan for a game that would be 'new, fun, and relatable.' In our quest for all three qualities, we experimented furiously in many directions across all the disciplines, relentlessly prototyping one idea after another.

After nearly two and a half years, many false starts, reboots, dead ends, dramas, heated debates, and months of work created and discarded - we did it.



We finally converged upon the essence of what would become *Titanfall*.

Then we had to actually make the game. But that's *another* story.

Creating something from scratch is never easy. Without some established context and norms, it's difficult to say, "this belongs, but that doesn't." Concept art plays an essential role in creating context, enabling our team to discuss context in consistent terms and move forward. Each piece of art you'll see in this book gives you a glimpse into that process: the distillation of chaos into something new, fun, and relatable.

Wall running ninjas? Check. Giant robots? Check. Warping spaceships? Check. Dinosaurs? Of *course*.

Prepare for **TITANFALL**.

Steve Fukuda
Game Director
September 2013



01 TITANS & PILOTS

Artist: Tu Bu

TITANS · OGRE

The Ogre-class Titan is the do-it-all unit on the battlefield: heavy duty, but not too armored to encumber its movements, and fully armed for the task at hand. Its mammoth proportions dwarf its pilot, but at least its construction facilitates easy access and, if necessary, a speedy escape. *Left* is a "very early drawing of the Ogre which was a mix of the Atlas and an earlier unit we had designed. It had to share the same skeleton as the Atlas, but has the large dome-shaped hatch from that earlier unit," says artist Kevin Anderson.

Right: If these Ogres are already iron-cla
it seems that they are even better protec
in *Titanfall* itself, as Kevin Anderson explains.
"The Ogre Titan in the game has an extra lay
of armor on it to bulk it up and help differen
it from the other two Titans."

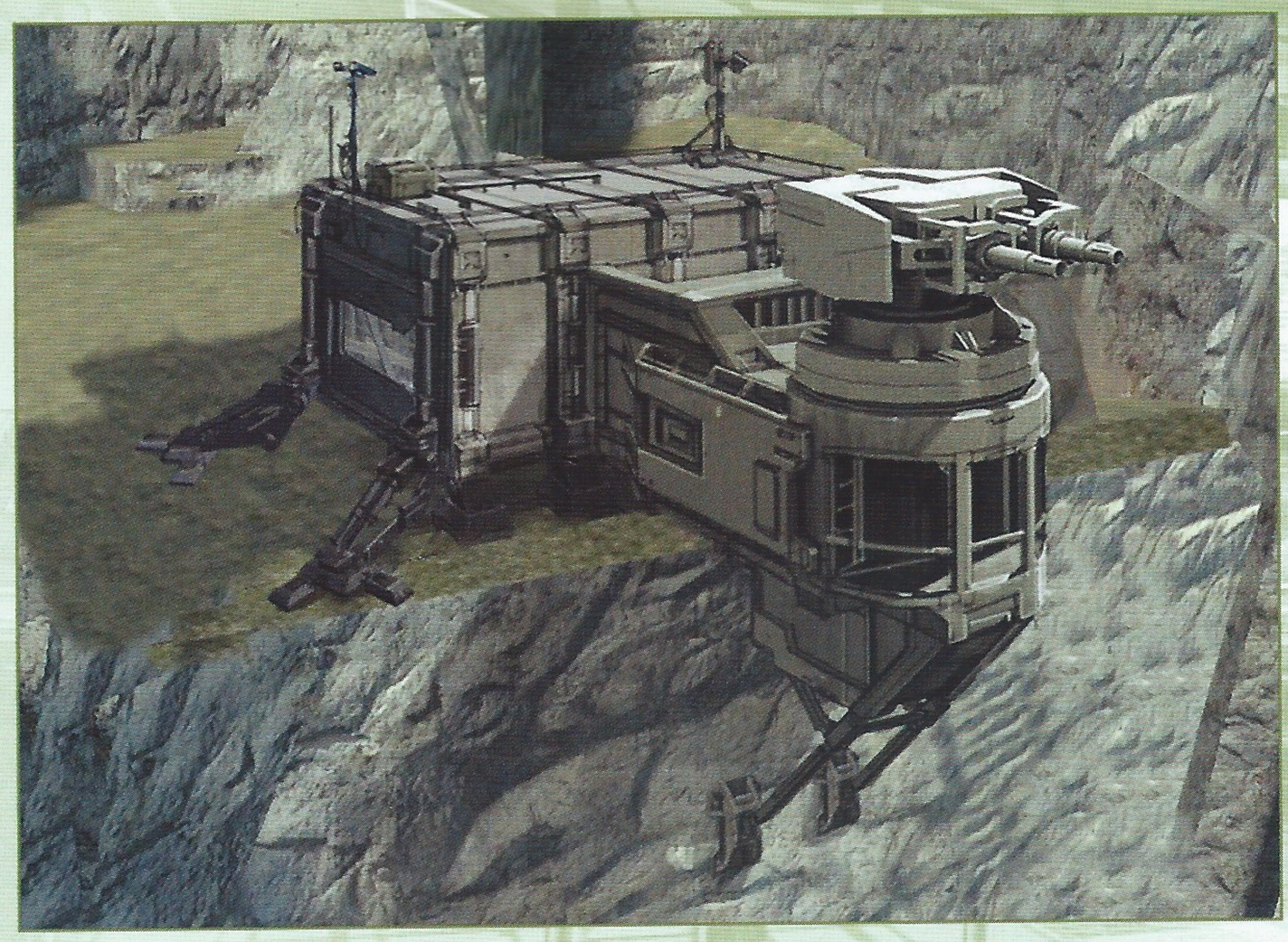
Artist: Kevin Anderson

: Kevin Anderson



03 LOCATIONS · OUTPOST 207

Outpost 207 is just one among dozens of IMC defensive facilities located throughout the *Titanfall* universe. Many are situated at altitude, providing a useful view of the sky above and the land beneath. An Outpost's sole function is to support a large railgun. Such work is not overly taxing; hence Outposts are mostly staffed by android workers and a handful of human operatives. "These guys are like the unlucky soldiers stationed at remote Arctic research stations," adds Joel.

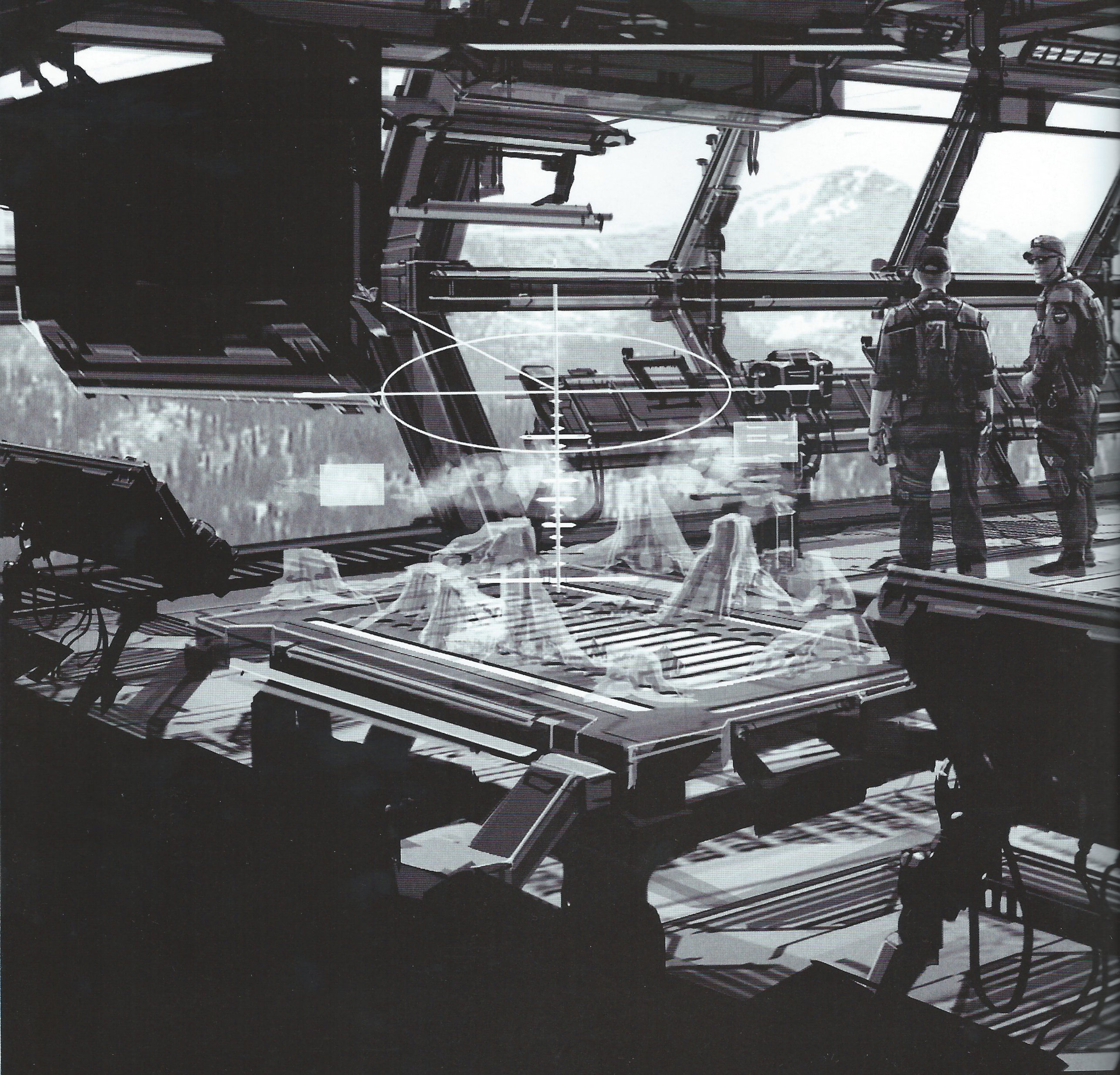


Artist: James Oxford



Artist: James Oxford

Artist: Tu Bui







Artist: James Oxford

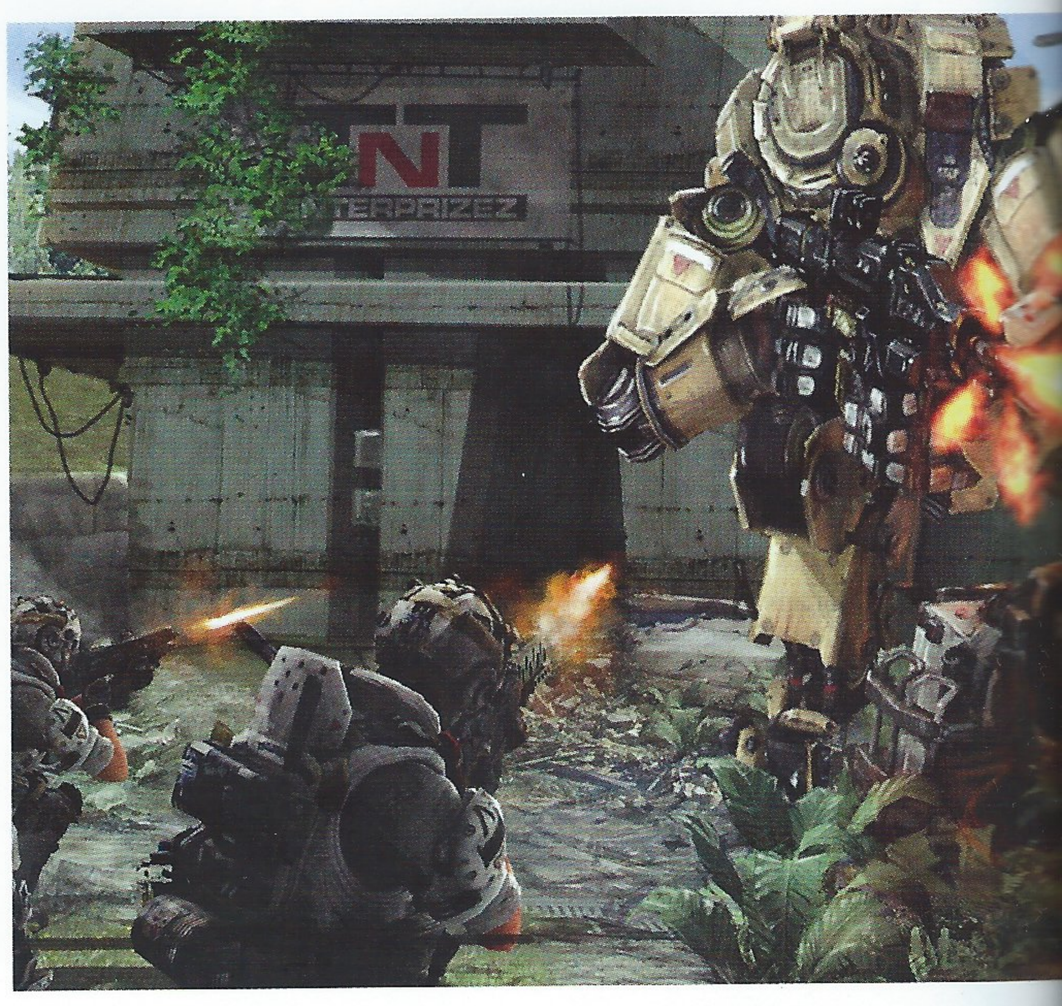


03 LOCATIONS · OUTPOST 207

Outpost 207's powerful railgun was originally trained on the interstellar shipping routes used by the IMC. The skybox was to have been a virtual graveyard of the Militia ships it had targeted, with a single large wreck featured prominently in the foreground. However, this was changed for the final build, and players will now find an array of Outposts protecting the region as a whole and, specifically, a remote shipyard where IMC vessels are re-fitted and re-armed. Militia leader MacAllan is especially keen to make an assault when the IMC's capital ship IMS *Sentinel* pulls in for repair, although no Outpost-protected facility has ever been breached before. An audacious plan to use a derelict ship as bait is hatched, but IMC forces are unlikely to be fooled quite so easily.

03 LOCATIONS · FRACTURE

The planet Victor, part of the Yuma System, is a cautionary tale of corporate avarice and an ecological catastrophe that is rapidly unfolding. Once the exclusive retreat of wealthy families seeking fresh air and new beginnings, the planet's mineral resources were soon discovered and thoroughly exploited. Scant regard was given to the environmental consequences or the incumbent population, the majority of whom were forcibly evicted anyway. Invasive and hugely destructive methods of extraction – fracking on a monumental scale – have reduced buildings to rubble and left immense scars on the landscape. As such, the battleground called 'Fracture' is aptly named indeed. The conflicts raging on these pages are unlikely to improve matters any time soon, but the occasional glimpse of lush, overgrown foliage shows that human life once flourished here.



Artist: Paul Christopher



Artist: James Oxford

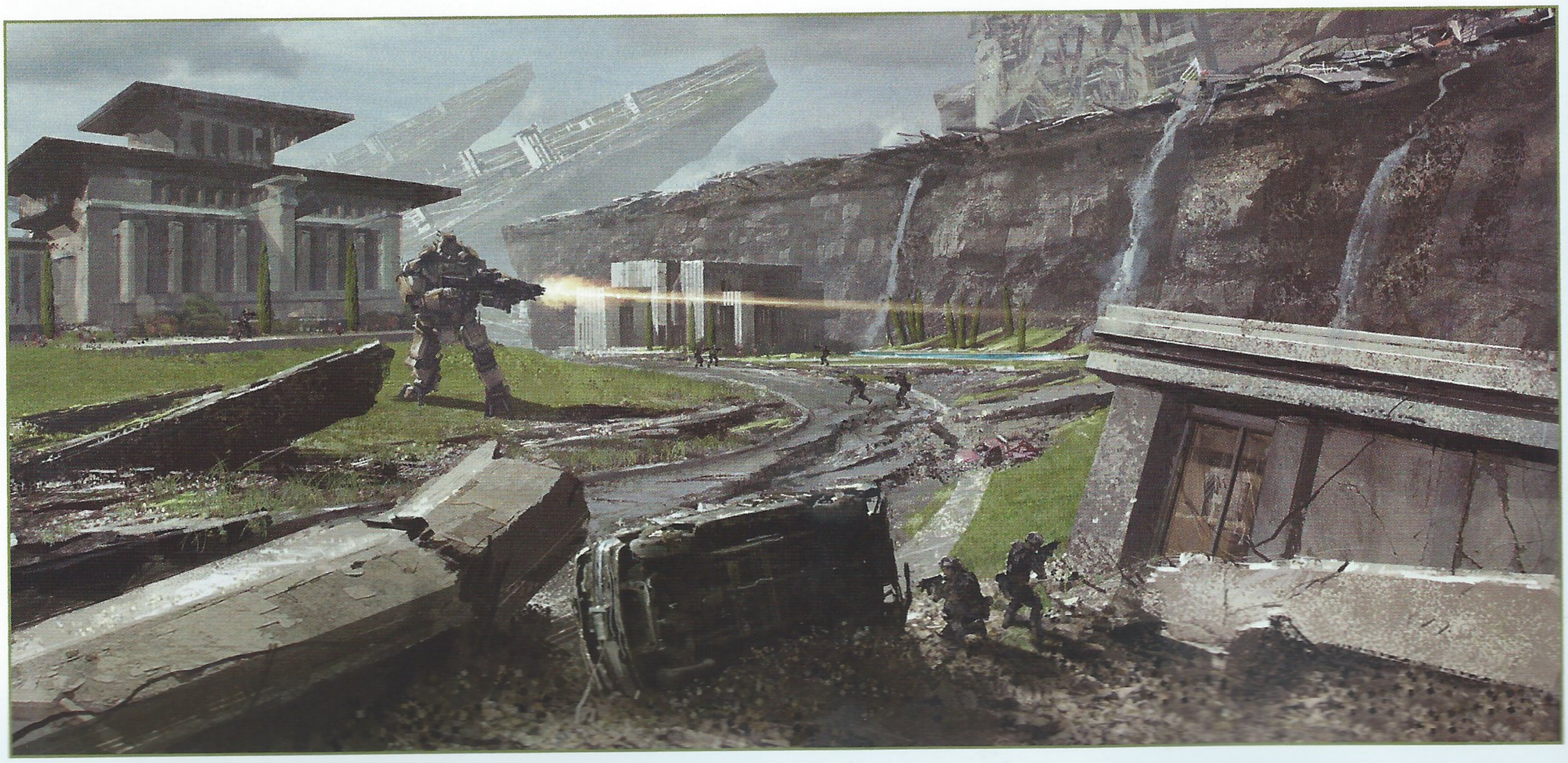




Artist: Matt Codd







Artist: Steve Burg

Todd Sue: "Fracture is an eclectic layout of architecture. We wanted this once affluent neighborhood's citizens to show their status. Like wealthy people on Earth, they would have custom designed properties, and we used that to tell the player where they are. The Mayan-inspired building, *opposite left*, was originally an art test from an early design layout. Its hefty construction helps Titan pilots to realize they cannot walk through every building."


200
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Artist: Manuel Plank-Jorge

Aspects from the cockpit of the Stryder and the exterior of the Ogre. Meanwhile, Militia Titans are often given an orange livery, as seen *right*.

Artist: Kevin Anderson



Artist: James Oxford

03 LOCATIONS · FRACTURE

More than 300 years in the future, the wealthy citizens of planet Victor are still building luxurious dwellings that reference the heroes of 20th century architecture, such as Frank Lloyd Wright and Mies van der Rohe. Good design is rightly evergreen, but desirable residences such as these are just as susceptible to the tectonic upheavals caused by the IMC's destructive mining and mineral extraction practices. In the distant background, a neighborhood is on the up for all the wrong reasons.





Artist: James Oxford



03 LOCATIONS · FRACTURE

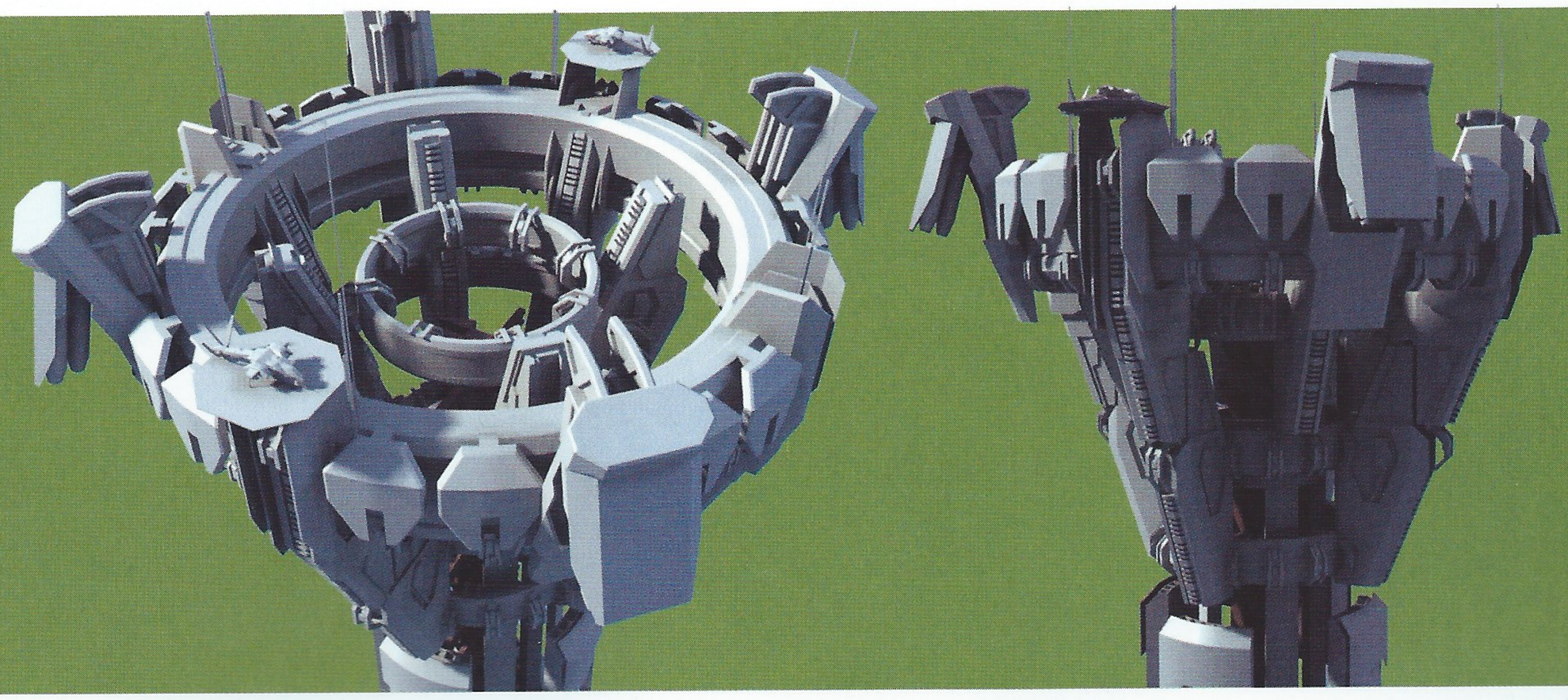
Trees and plants are the only signs of existence as nature attempts to re-establish itself among the rubble of ruined houses. *Titanfall* environment artist Josh Dunnam expresses some regret in designing Fracture's buildings only to demolish them again soon afterwards. "Creating domiciles for Fracture was a bittersweet experience," he says. "We built our dream houses and decor, then destroyed everything by hand, all the way down to the infrastructure of every wall and floor."





Artist: TU Bui

fracking rigs such as
e are a commonplace
on Victor, as well as
the cause of much
devastation that
blights this once idyllic
et. Militia forces prey
C operations wherever
can, but disabling
e facilities might reap
nificant reward – the
needs fuel to further its
ansion plans, after all.



Artist: Steve Burg



03 LOCATIONS · FRACTURE

"The most important thing with Fracture was telling the story about a military presence that forced families to leave their homes in haste," says Josh Dunnam. This was achieved through the hard contrast of disheveled everyday things and military hardware, then adding six months of grunge."





Artist: Tu Bui

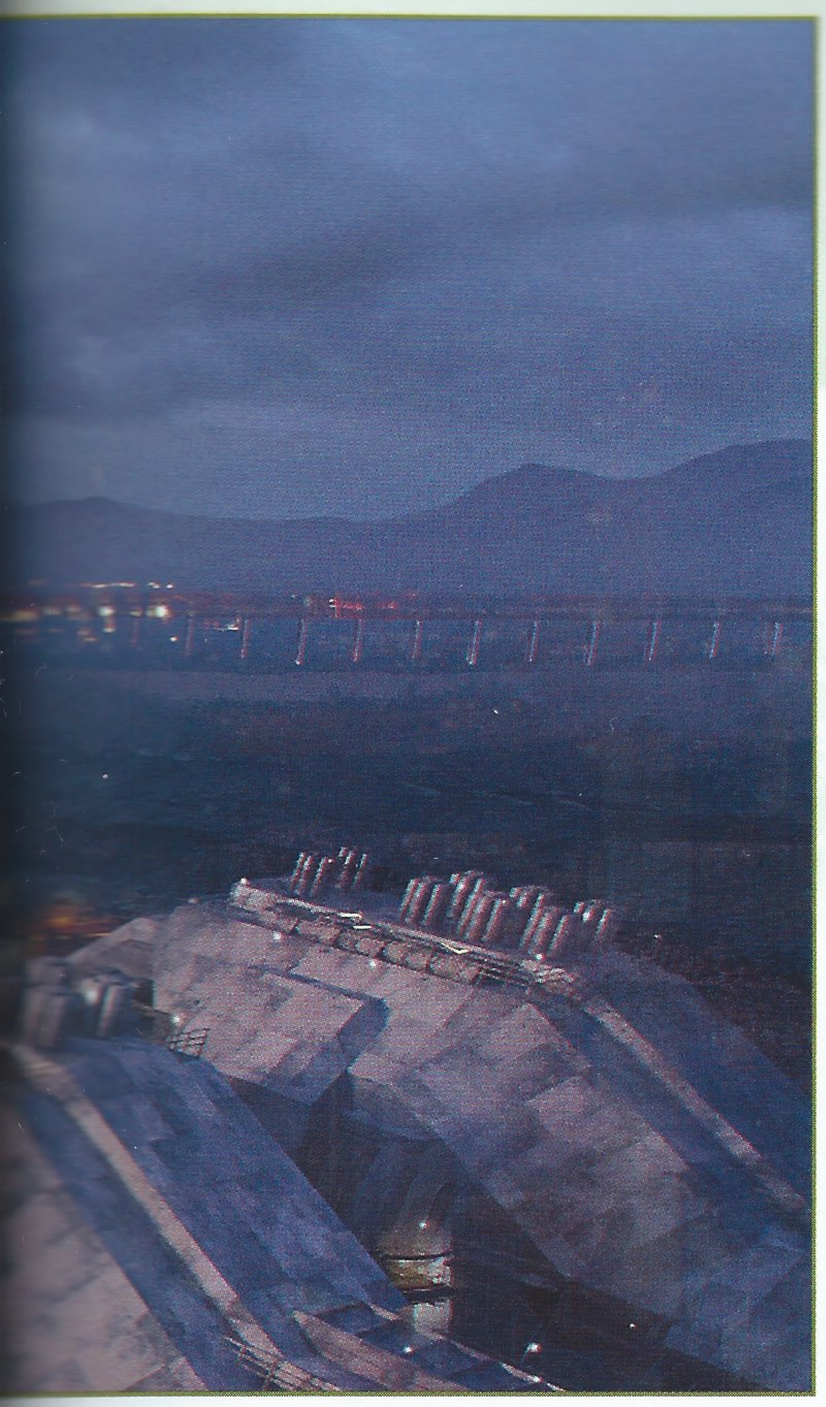
03 LOCATIONS · DEMETER

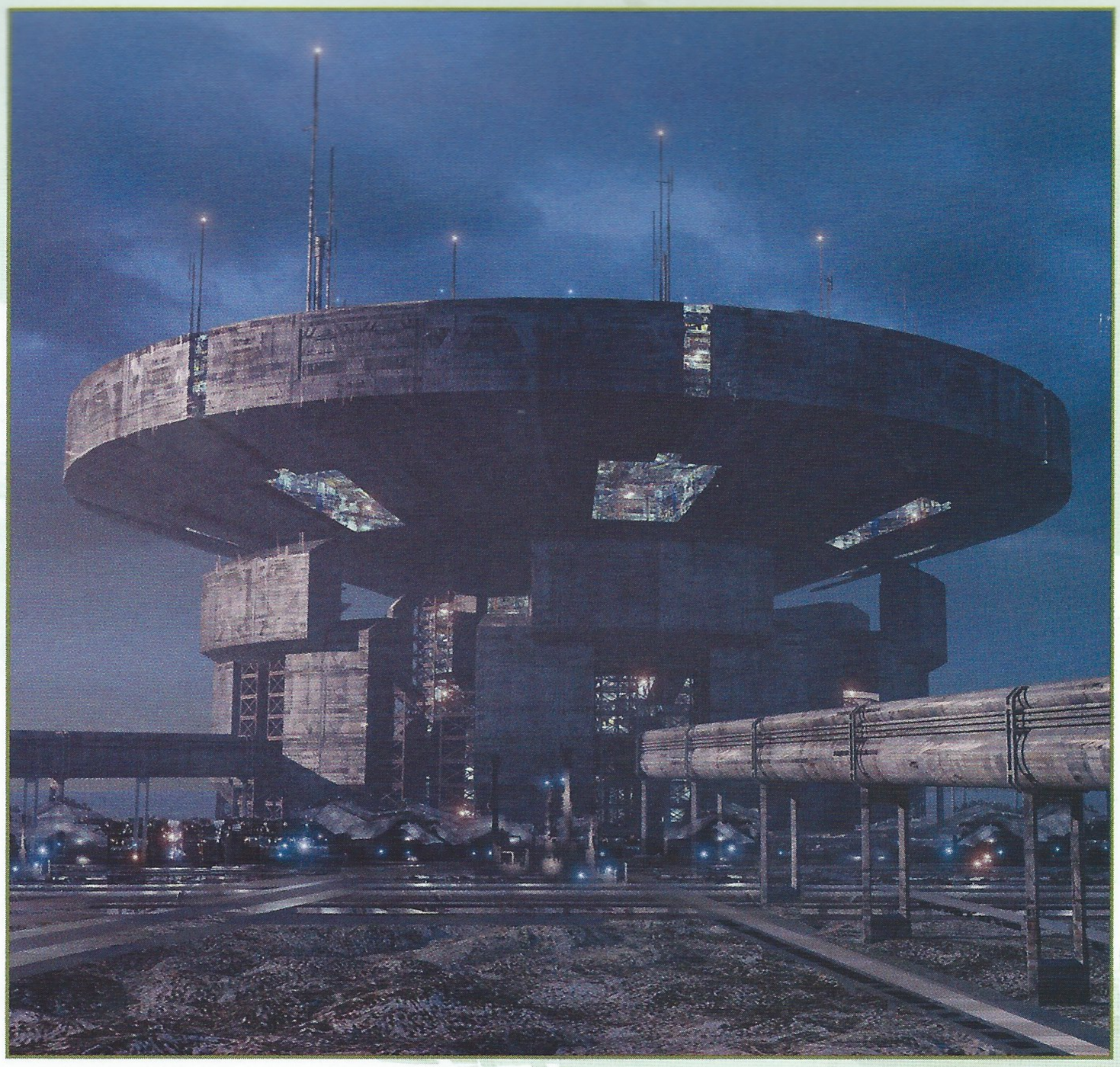
Demeter is a valuable component of the IMC's military and colonial operations. Its massive refineries and refueling infrastructure allow interstellar vessels to make incursions into the Frontier with relative ease – such ships would arrive with empty tanks for their jump drives otherwise, and the journey would take several years. For these reasons, a carefully planned Militia assault would doubtless have a devastating effect on the IMC's ability to maneuver – thus Demeter is fiercely guarded. "We knew we wanted to have epic skies and celestial bodies to help remind players that they're in the Frontier," says Todd Sue. "Demeter was a perfect fit for this red giant."





Artist: Steve Burg

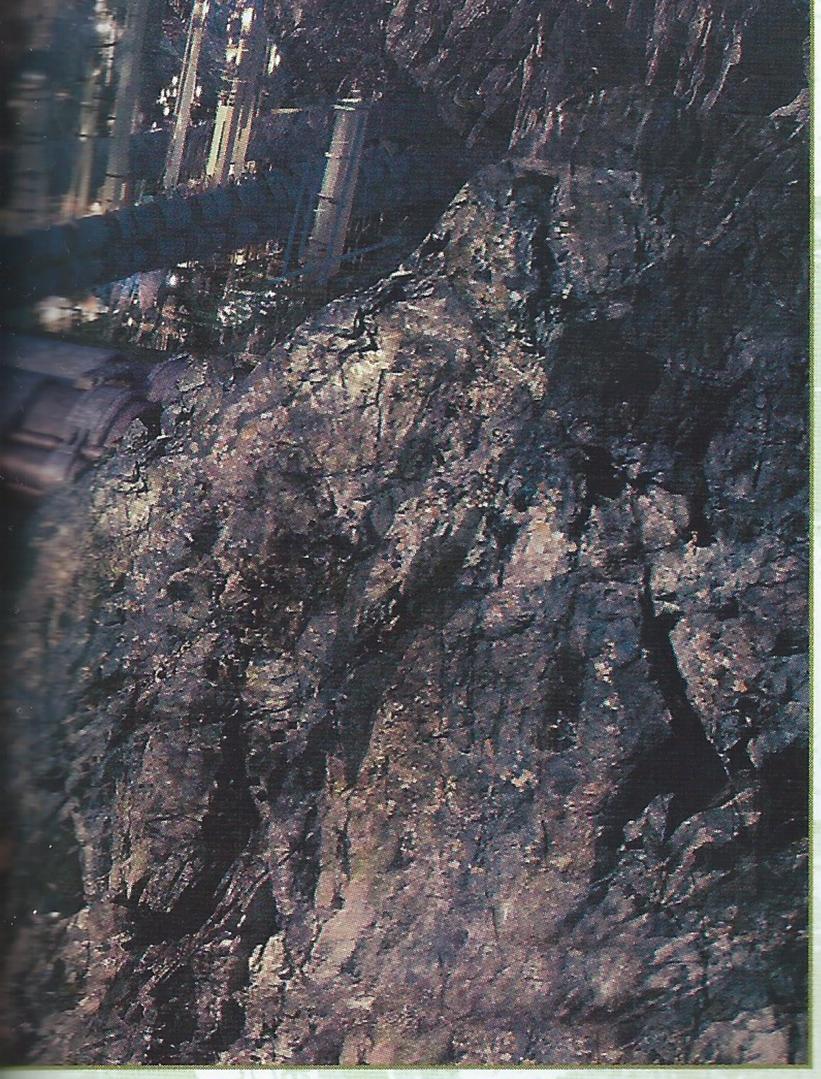






03 LOCATIONS - DEMETER

The IMC's colonization and exploitation of the Frontier continues unabated. These giant atmospheric processing plants are a key part of ongoing efforts to terraform the planet Victor. They are also key targets for Militia attacks, striking at the heart of IMC expansion plans.





Artist: Steve Burg


7 8 9
4 5 6

03 LOCATIONS · COLONY

Colony is an uncharted and fertile world far from the reach of the IMC. Its inhabitants are the former crew of the IMS *Odyssey*, who grew disillusioned with the IMC's 'peacekeeping' mission on the Frontier and rose up against their commanding officer. They traveled deep into space before discovering their new home, far away from the war. Colony's buildings are partially constructed from the remains of the carrier that brought them here, although the massive carcass of the *Odyssey* is still visible on the cliffs overhanging the village. The peace of this distant hideaway is shattered when the IMC finds and selects the planet to test its new Spectre combat robots. The colonists are overrun and massacred as a result of this heinous experiment.





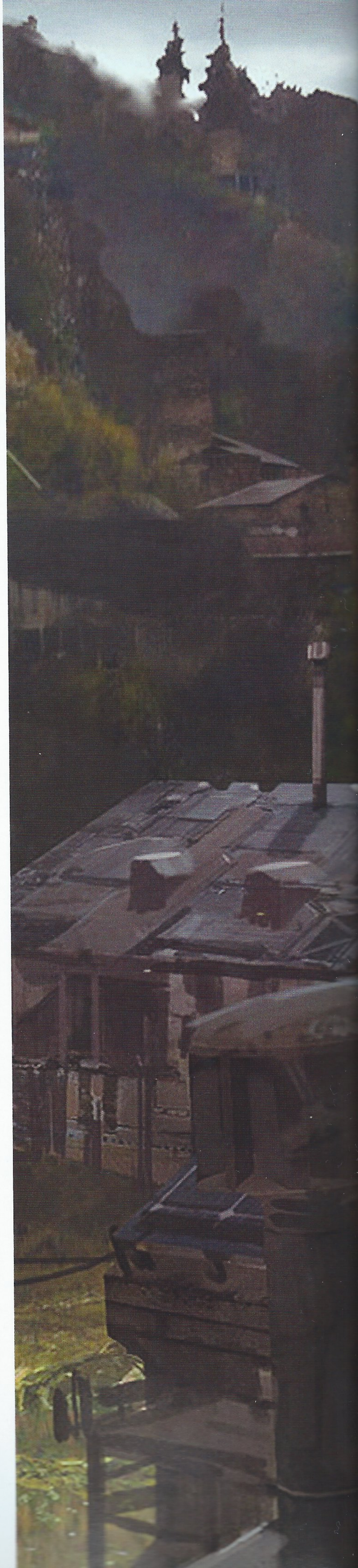
03 LOCATIONS · COLONY

Colony is off the grid and self-sufficient in many ways. Rooftop solar panels provide most of the town's power needs, although smoke rising from a nearby chimney suggests that fossil fuels are also used. Lanky watchtowers such as this are a necessary measure when local wildlife attacks are an all too frequent occurrence. Its makeshift construction is unlikely to withstand the attentions of better armed and more determined assailants, though – and players can be assured that there will be many of those...





Artist: James Paick





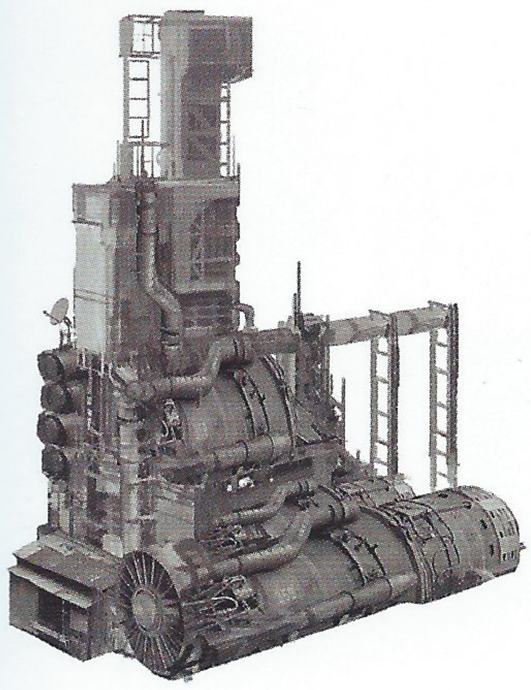
A tumbledown appearance belies some sophisticated functions. Sketches to the *right* demonstrate numerous power and communication options, and the ingenuity of Colony residents.

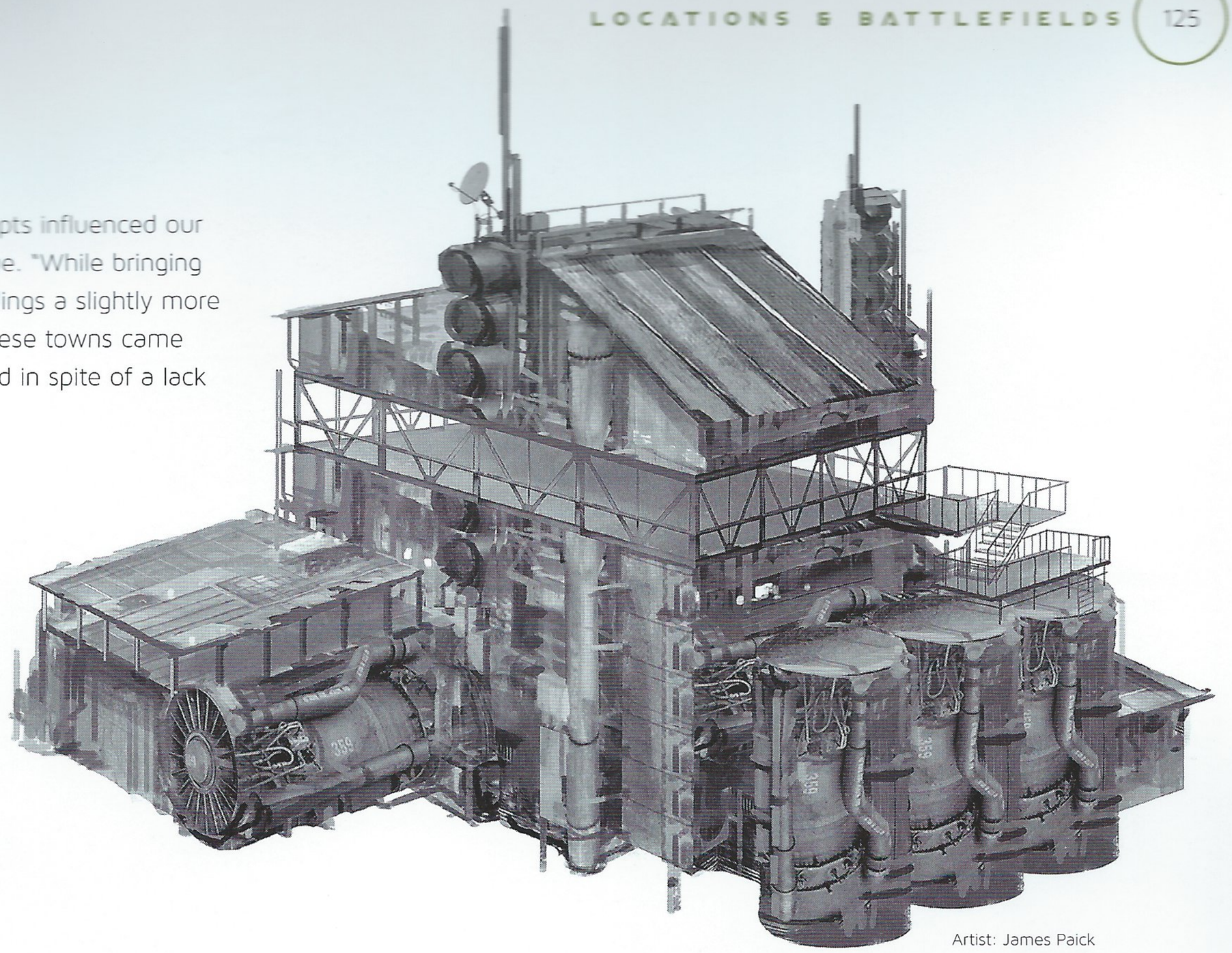
Artist: Matt Codd

Artist: Manuel Plank-Jorge

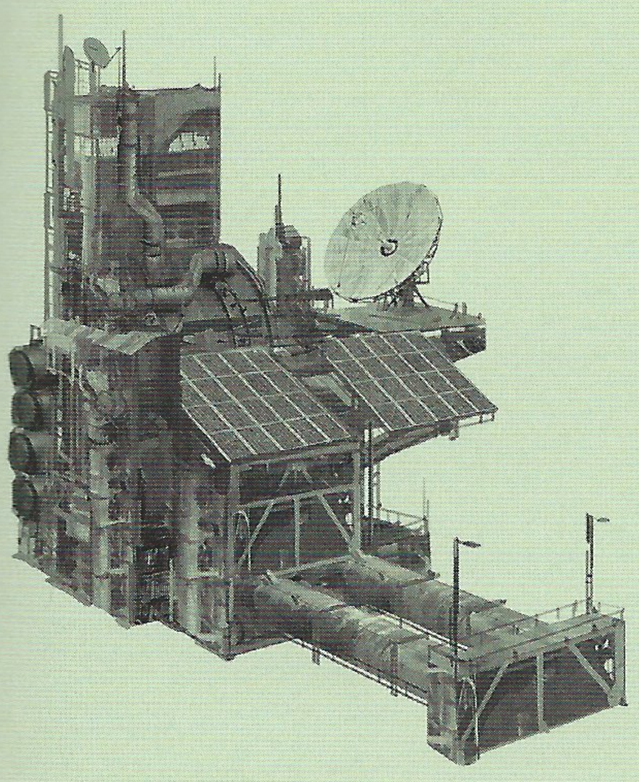
03 LOCATIONS - COLONY

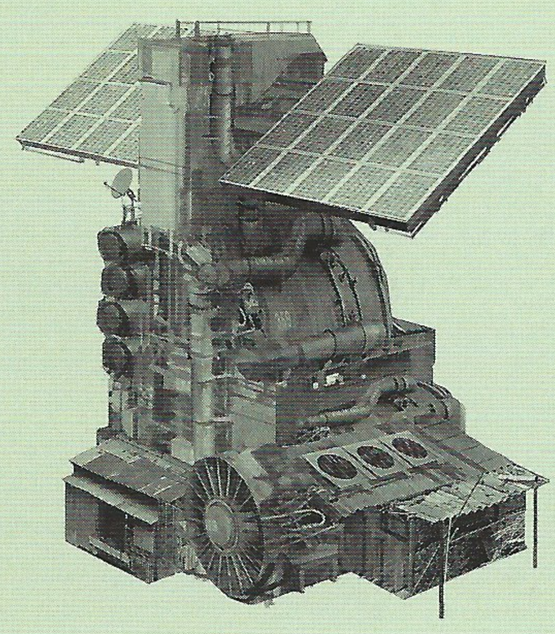
"You can see how much these concepts influenced our Frontier 'Colonial' look," says Todd Sue. "While bringing it into the game, we gave these buildings a slightly more prefabricated look to help tell how these towns came about and how they were constructed in spite of a lack of material producing infrastructure."

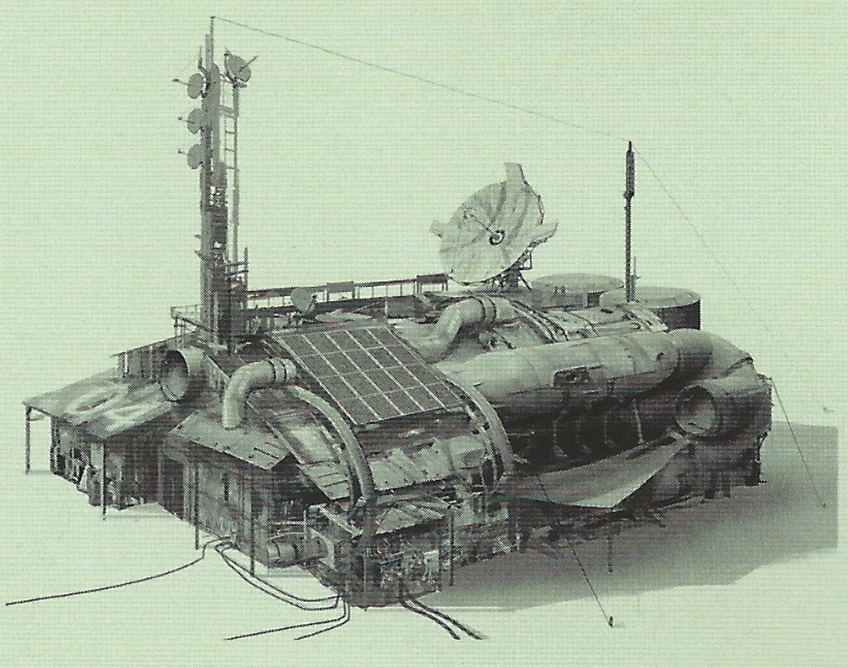


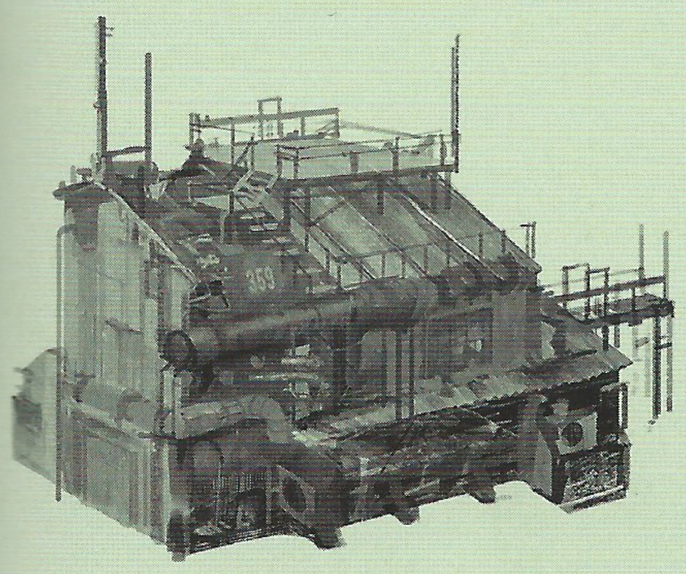


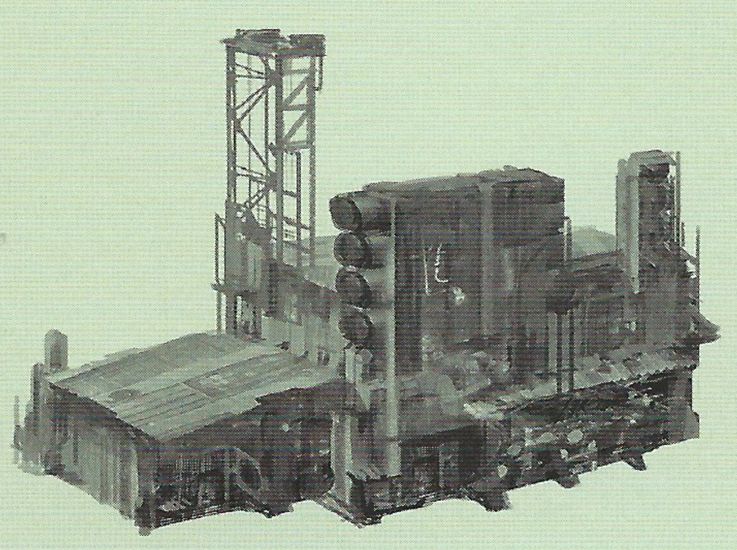
Artist: James Paick

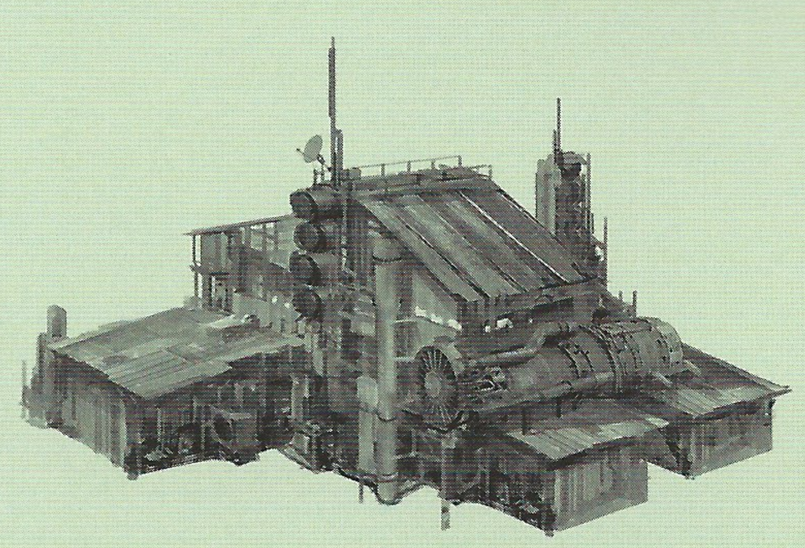


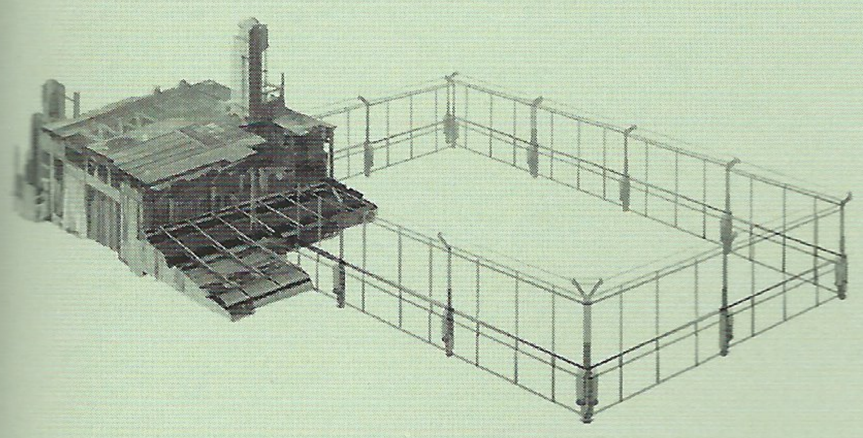


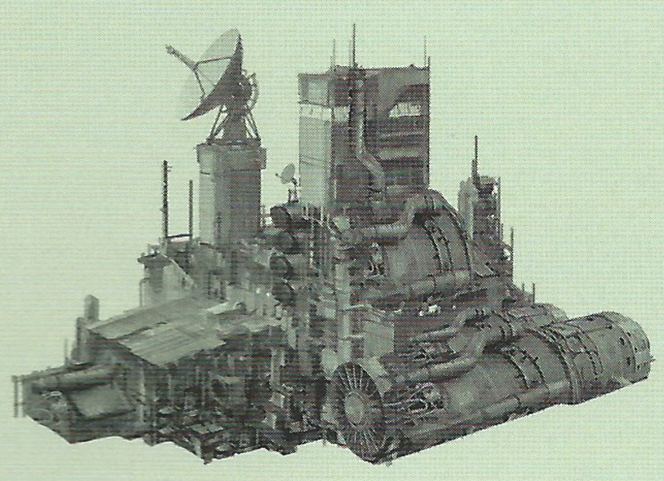


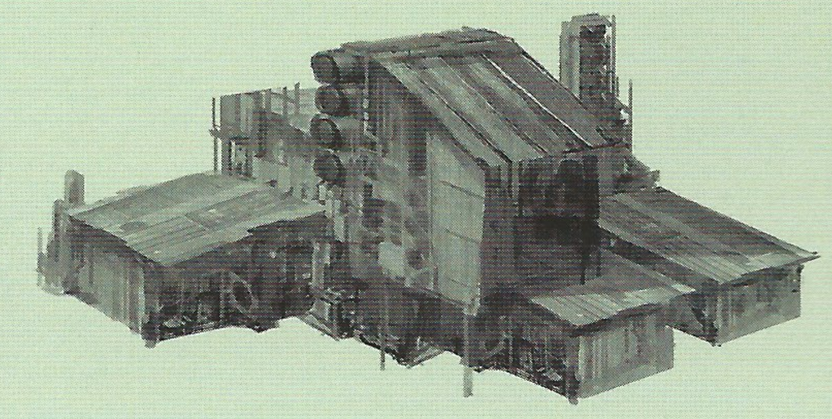












Artist: James Paick







Artist: Manuel Plank-Jorge

03 LOCATIONS · COLONY

Living, let alone thriving, on the wild and unforgiving planet of Colony is already difficult enough, and defensive facilities such as this have become a necessity as a result of frequent wildlife attacks. However, such measures, and all efforts to remain undiscovered, prove to be entirely ineffective in the face of an IMC invasion that all but exterminates the local population. These empty developmental artworks are all the more poignant on reflection.



Artist: James Oxford

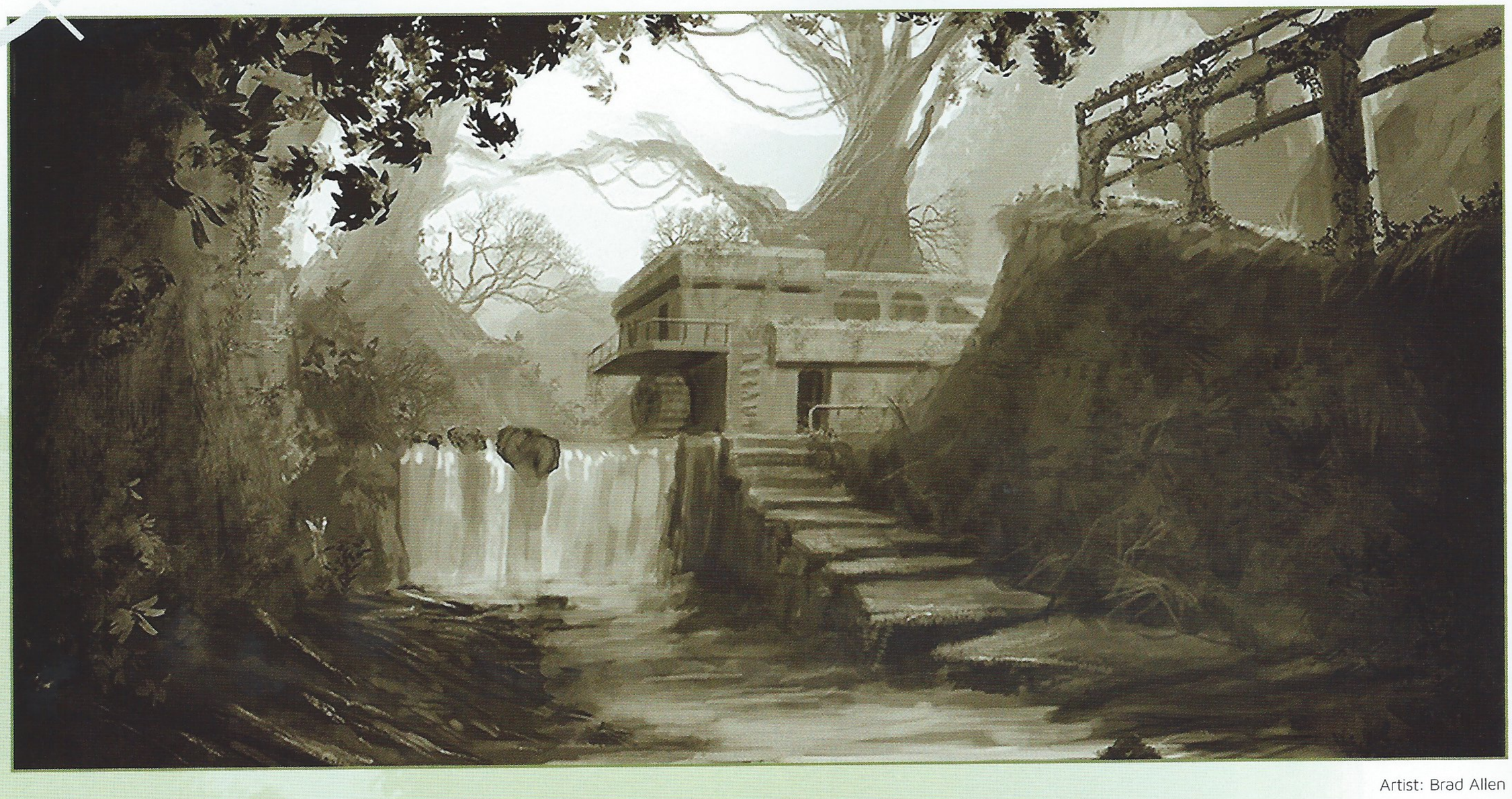
03 LOCATIONS · COLONY

Fires rage as death stalks the empty streets of Colony and rains in from the skies above. IMC squadrons and automated Spectre units are razing the town and annihilating its residents in the process. Militia forces have been unable to prevent what is rapidly developing into a bloodbath, but is it already too late for reinforcements to save the day?

Artist: Bruno Werneck


DO NOT ENTER
USE OF DEADLY
FORCE AUTHORIZED





Artist: Brad Allen

03 LOCATIONS · COLONY

A monochrome palette attests to the antiquity of buildings that were created in an altogether different game engine, and which did not make into the final version of *Titanfall*. Artist Brad Allen explains further: "Gray-scale images for a cut part of the level. These were made to explore scale, composition, and to hopefully inspire our design department. All of these areas were built as a prototype to see if this sort of look was possible in our engine."





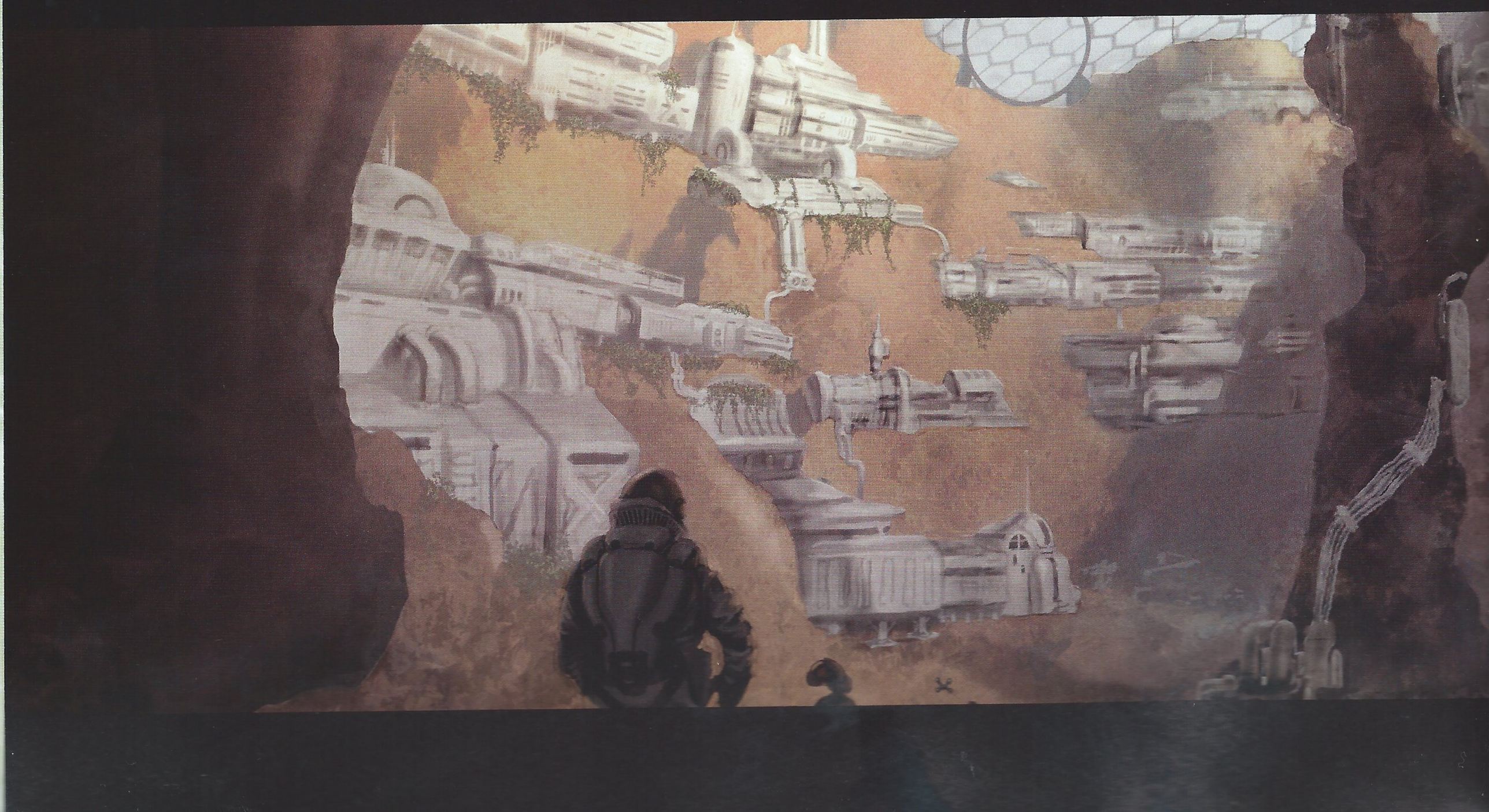
Artist: Brad Allen

03 LOCATIONS · BONEYARD

Planet Leviathan in the Badlands System is so called for a very good reason – it is home to gargantuan beasts of the same name. The planet itself was abandoned by the IMC thirty years before *Titanfall*, shortly after their foothold was upended by the local wildlife. Leviathan's population is scarcely 100,000 now, and their settlements are in constant danger of attack from Flyers, Prowlers and the lumbering giants whose skeletal remains give the landscape an eerie and quite surreal character. "We really wanted to bring the Leviathans to the forefront in this level," says Robert Taube. "Boneyard also gave us a chance to diversify our portfolio of levels with its warm color scheme and unique terrain."



Artist: Tu Bui





03 LOCATIONS · BONEYARD

A Leviathan ribcage forms a natural barrier around this burgeoning settlement, although the ribs also seem to ensnare it in an otherworldly grasp. Such titanic remains can be substantial building materials in their own right. Indeed, many of the planet's citizens use them to structure their homes. The camouflage afforded offers an alternative to more sophisticated defence systems – a lesson the returning IMC forces would be wise to learn at the earliest opportunity.



Artist: Tu Bui



Artist: Manuel Plank-Jorge



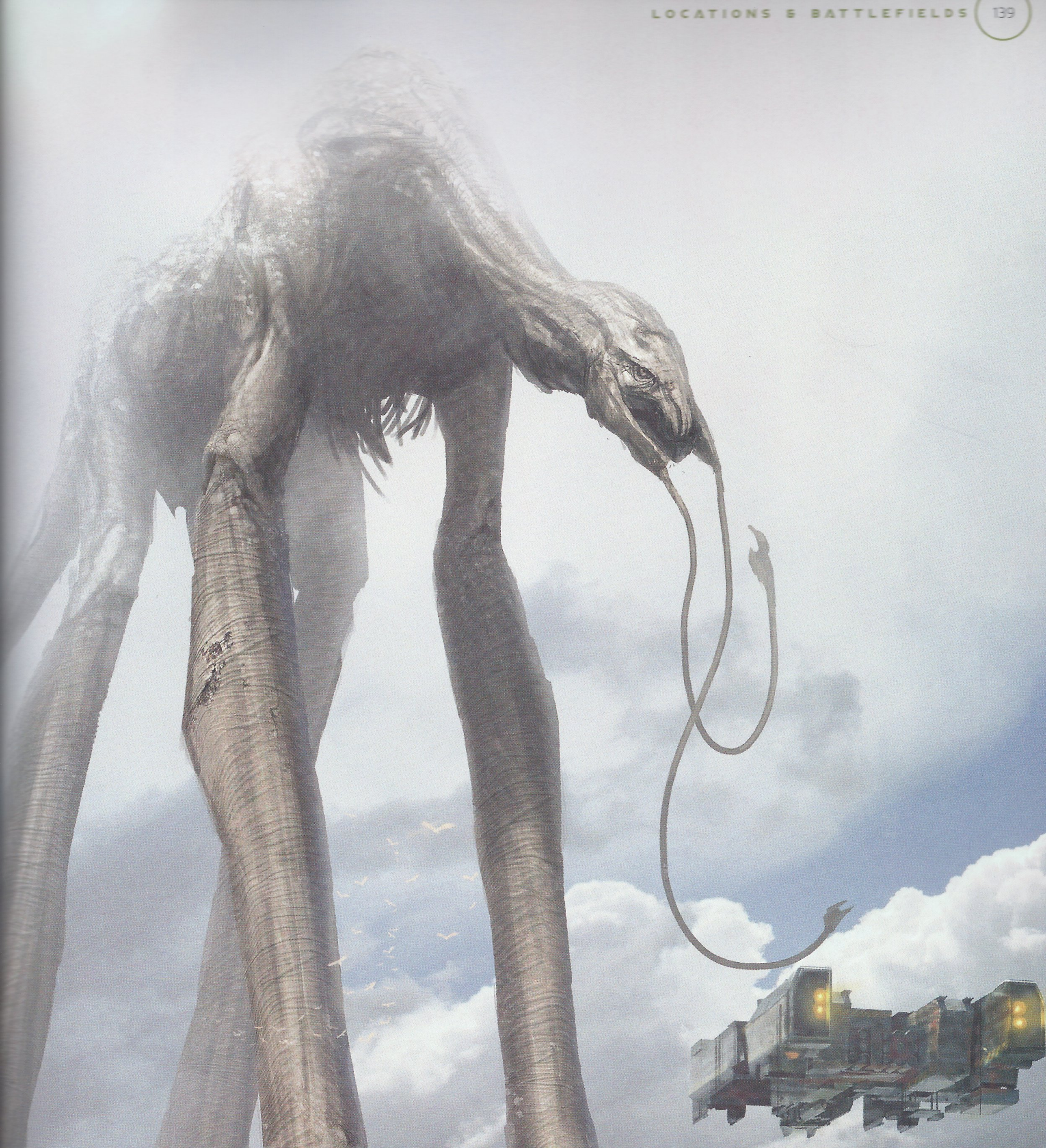
Artist: Brad Allen

03 LOCATIONS · BONEYARD

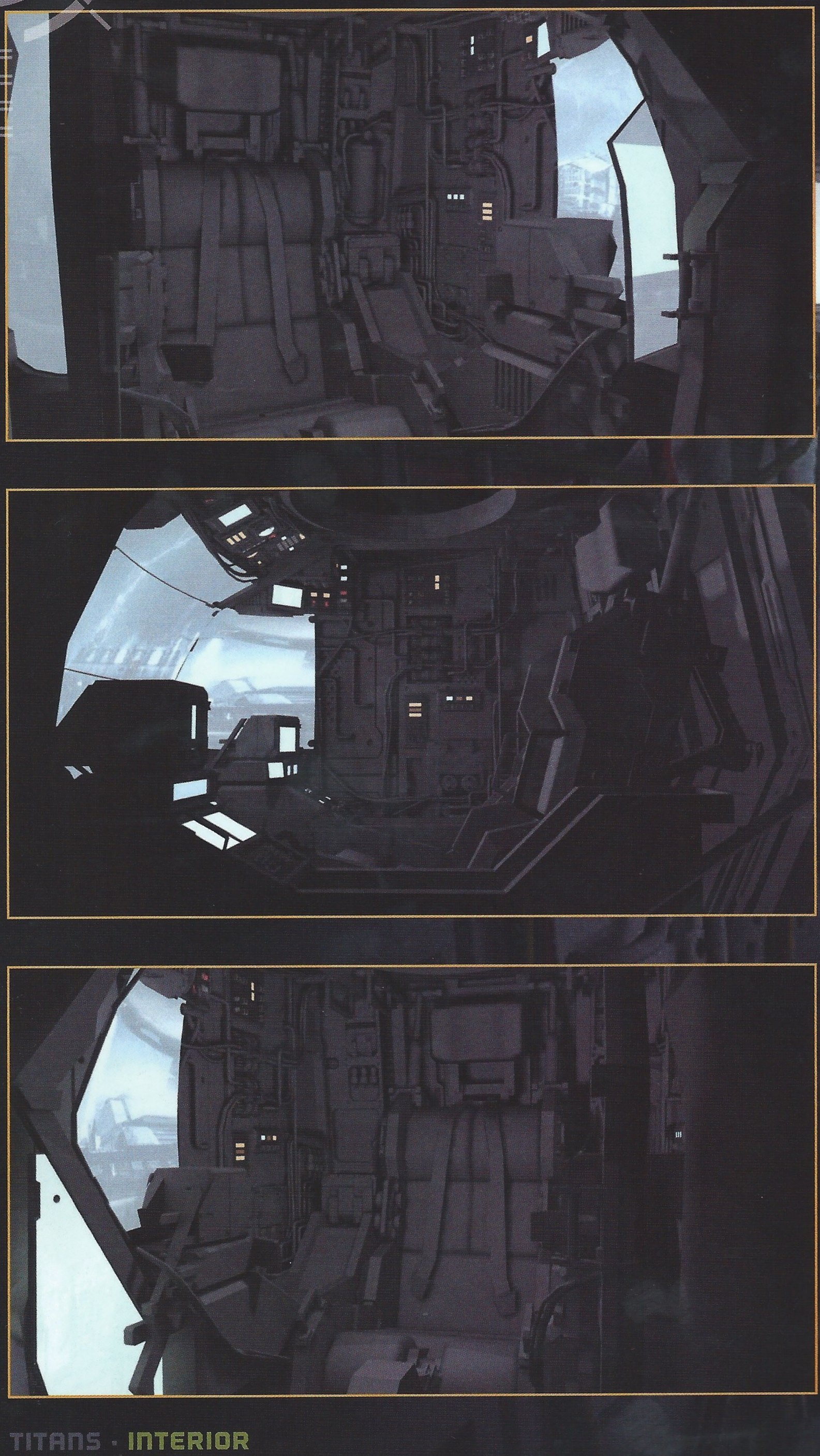
Above: Brad Allen's flying creatures possess talons that seem tailor-made to eviscerate their prey in an instant. "Be careful," he advises. "They're attracted to the sound of heavy artillery, and they love the taste of armor." Meanwhile, Tu Bui talks poetically about the Leviathan to the *right*: "Mountains are only as tall as this creature's knees. Land shifts and clouds scatter when it moves," he begins. "Sadly, we don't have the ability to show all of that in the game."



Artist: Tu Bui



Artist: Tu Bui

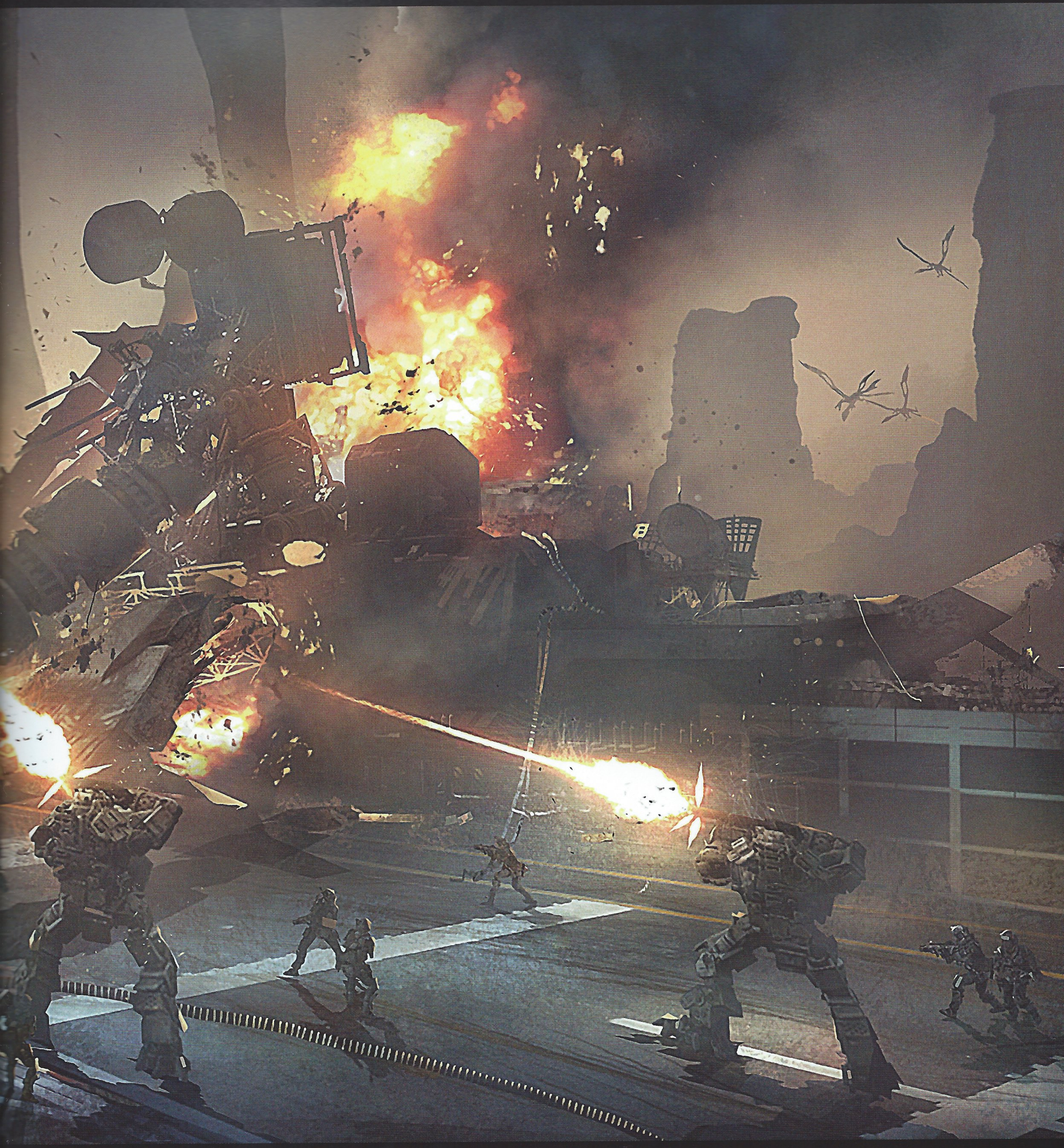


01 TITANS · INTERIOR

A rare glimpse at what might have been before Respawn settled on the final *Titanfall* concept. "We had many iterations of what the actual game would be," reveals artist Lewis Walden. "This is a very early concept of the Atlas cockpit before *Titanfall* actually became a large multiplayer game. These are Maya rendered concept images representing what the inside of Titan cockpits could look like from interior views." *Above*: The stark Atlas cockpit offers few home comforts for would-be pilots.



Artist: Manuel Plank-Jorge



03 LOCATIONS · BONEYARD

The IMC's 'Dog Whistle' technology utilizes ultra-sonic frequencies that are beyond the range of human hearing but are a powerful deterrent to planet Leviathan's wildlife. There fail. As such, Dog Whistle towers, or Repulsor Towers as they are officially named, are carefully guarded by the IMC as they try to re-establish their hold on the planet, and are zealously

Artist: Bruno Werneck

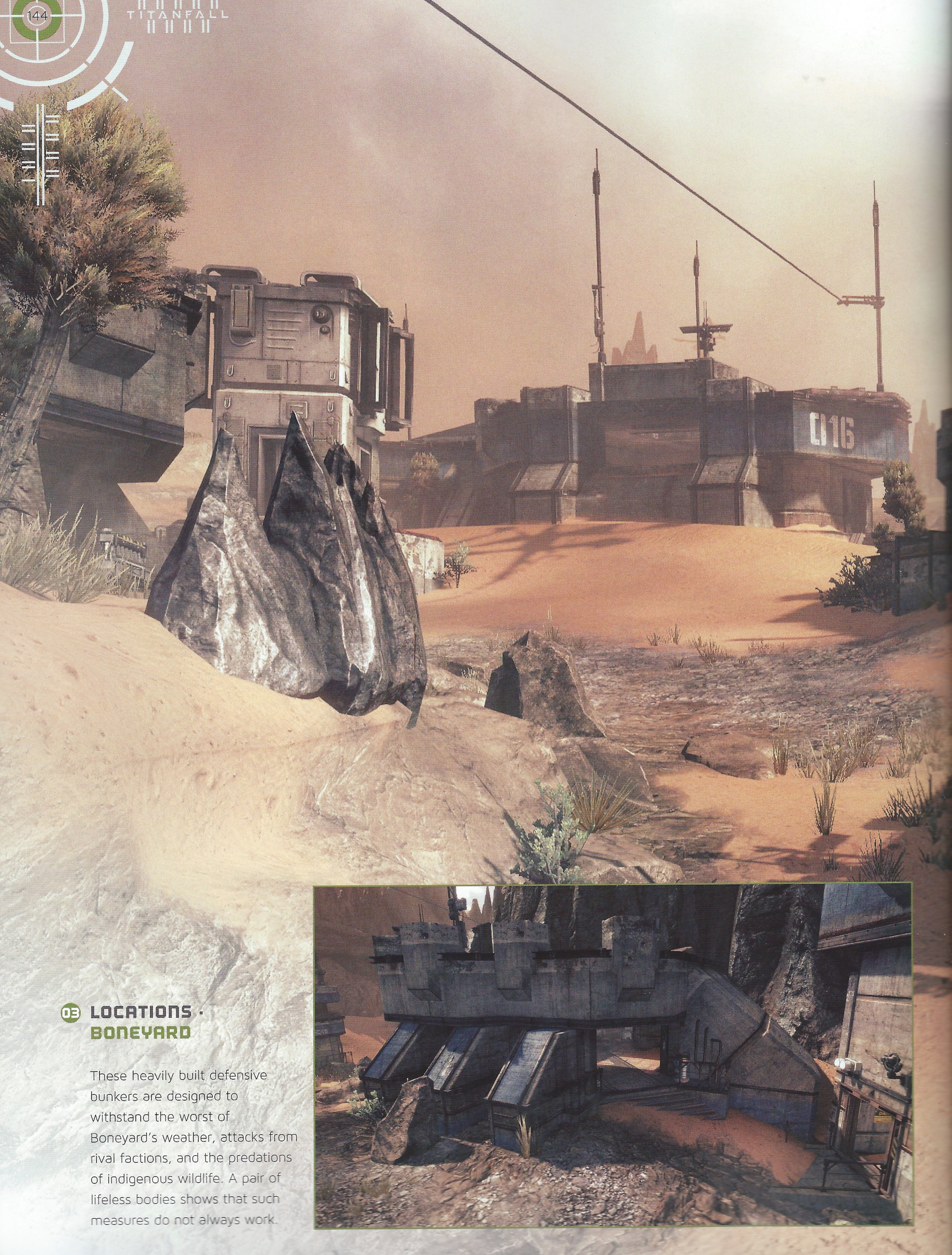
03 LOCATIONS · BONEYARD

Robert Taube: "The designers wanted a rock form that could be lethal if players fell onto it. The tricky part was figuring out how the rocks were going to make archways and how the buildings were going to be built within the rock. The spires didn't lend themselves to that very well, so I created a second flatter rock set which blended into the spires and could be manipulated better, adding an environmental hazard to an already dangerous game map."









03 LOCATIONS · BONEYARD

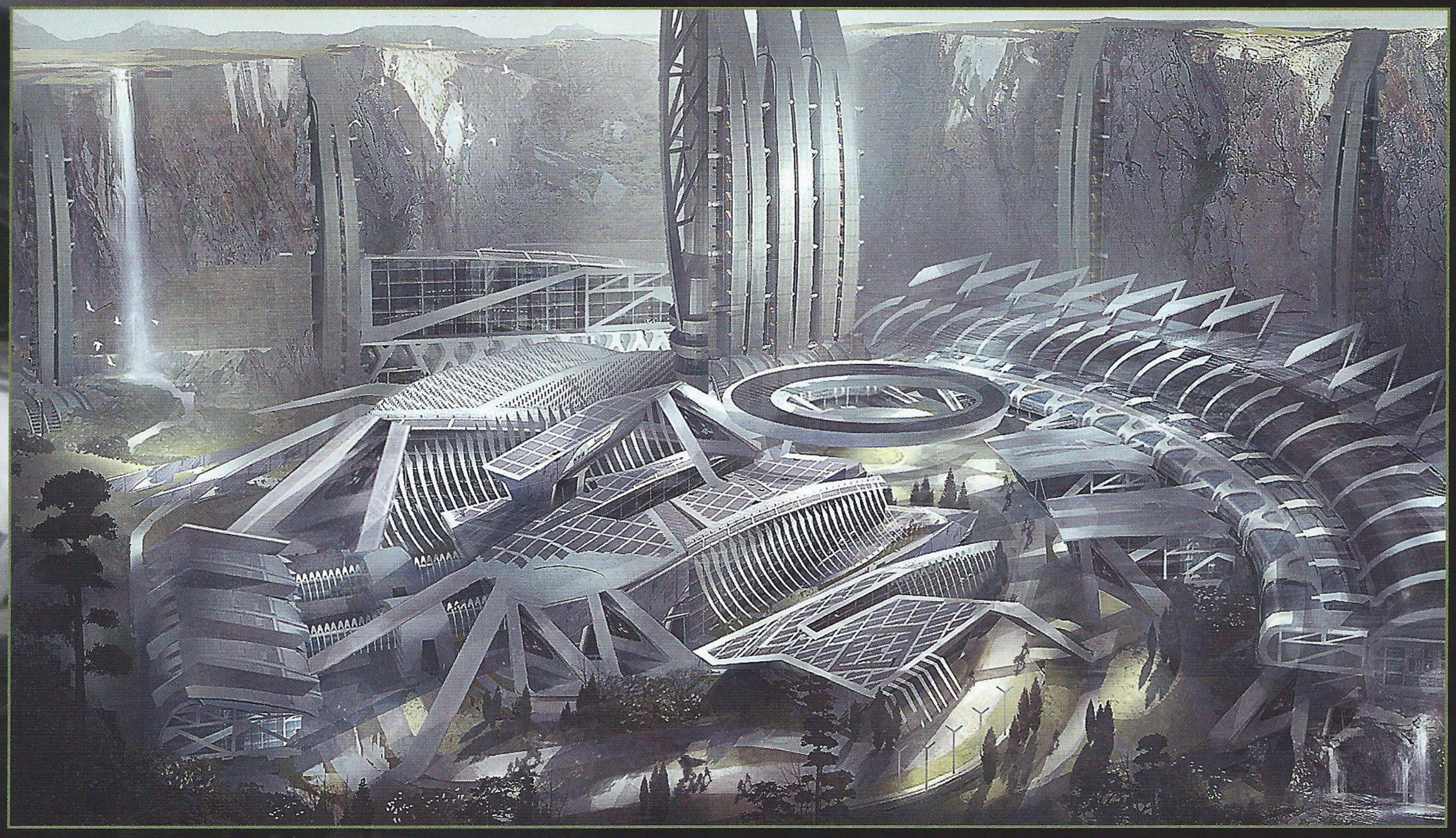
These heavily built defensive bunkers are designed to withstand the worst of Boneyard's weather, attacks from rival factions, and the predations of indigenous wildlife. A pair of lifeless bodies shows that such measures do not always work.


DANGER
ENVIRONMENTAL
CONDITIONS
DANGER



03 LOCATIONS · CORPORATE

The contemporary architecture and outwardly welcoming appearance of the Hammond Corporation's regional headquarters obscure the shady dealings and the manufacture of lethal war machinery that takes place behind closed doors. The creative use of lighting and pattern adds interest to otherwise sleek facades, which are themselves a boon on the occasions when wall running is a necessity. In the meantime, the tasteful landscaping of plants and waterfalls communicates a happy atmosphere that is quite out of kilter with the Hammond Corporation's true intentions.



Artist: Manuel Plank-Jorge



03 LOCATIONS · OVERLOOK

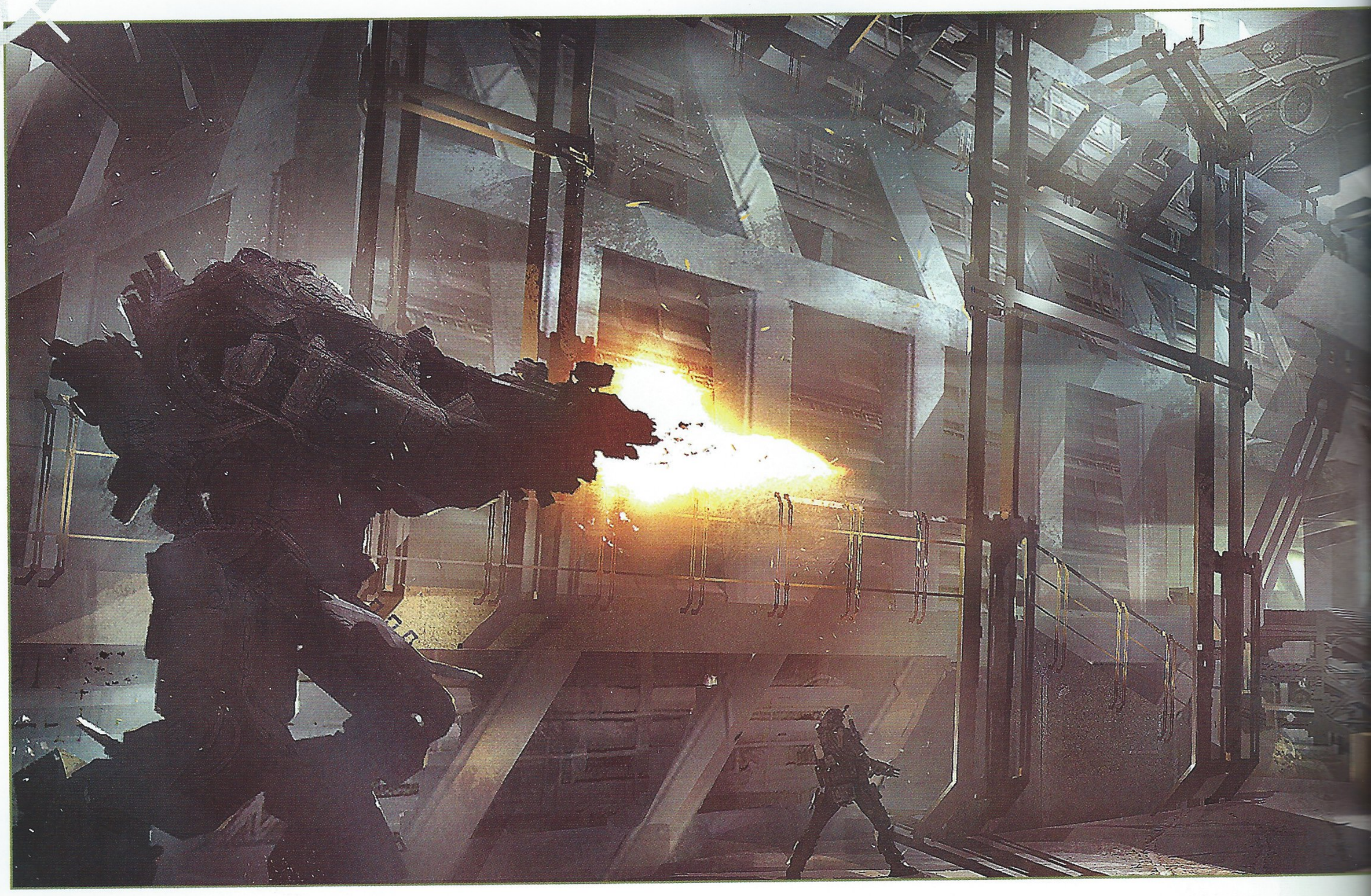
Overlook represents the creative recycling of other *Titanfall* components. Lush overgrowth clings to vertiginous cliffs that can also be seen in the game's Lagoon level, while the angular forms of this island prison complex are typical of the IMC's militaristic style and offer a deliberately ominous juxtaposition. Frontier Militia prisoners of war are incarcerated within these walls, and were the subject of a fraught rescue attempt in a now long abandoned mission. It is unlikely that either the Militia or the IMC would have come out of such a skirmish completely unscathed.


BEWARE OF JET BLAST
BEWARE OF JET BLAST

Artist: Lewis Walden

03 LOCATIONS · NEXUS

Billowing smoke clouds smother the horizon, while wrecked vehicles litter the streets and nearby buildings bear the pockmarks of a battle that continues unabated. For all this wanton desolation, Nexus was originally supposed to offer an easy means of invasion – or a quick escape. "Nexus featured a space elevator," says Todd Sue. "But as the level evolved the architecture no longer supported the idea of such a structure."



Artist: Manuel Plank-Jorge

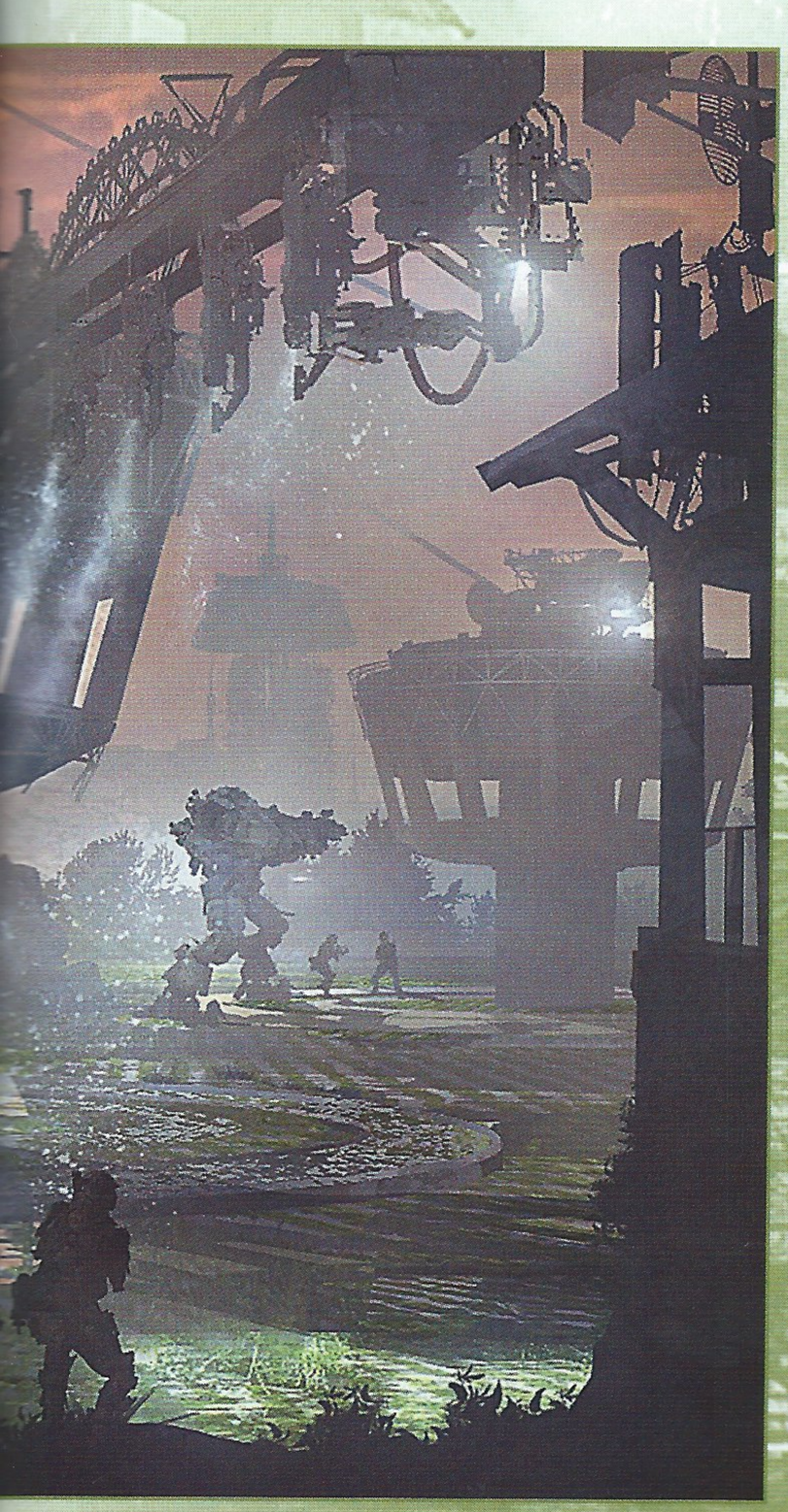


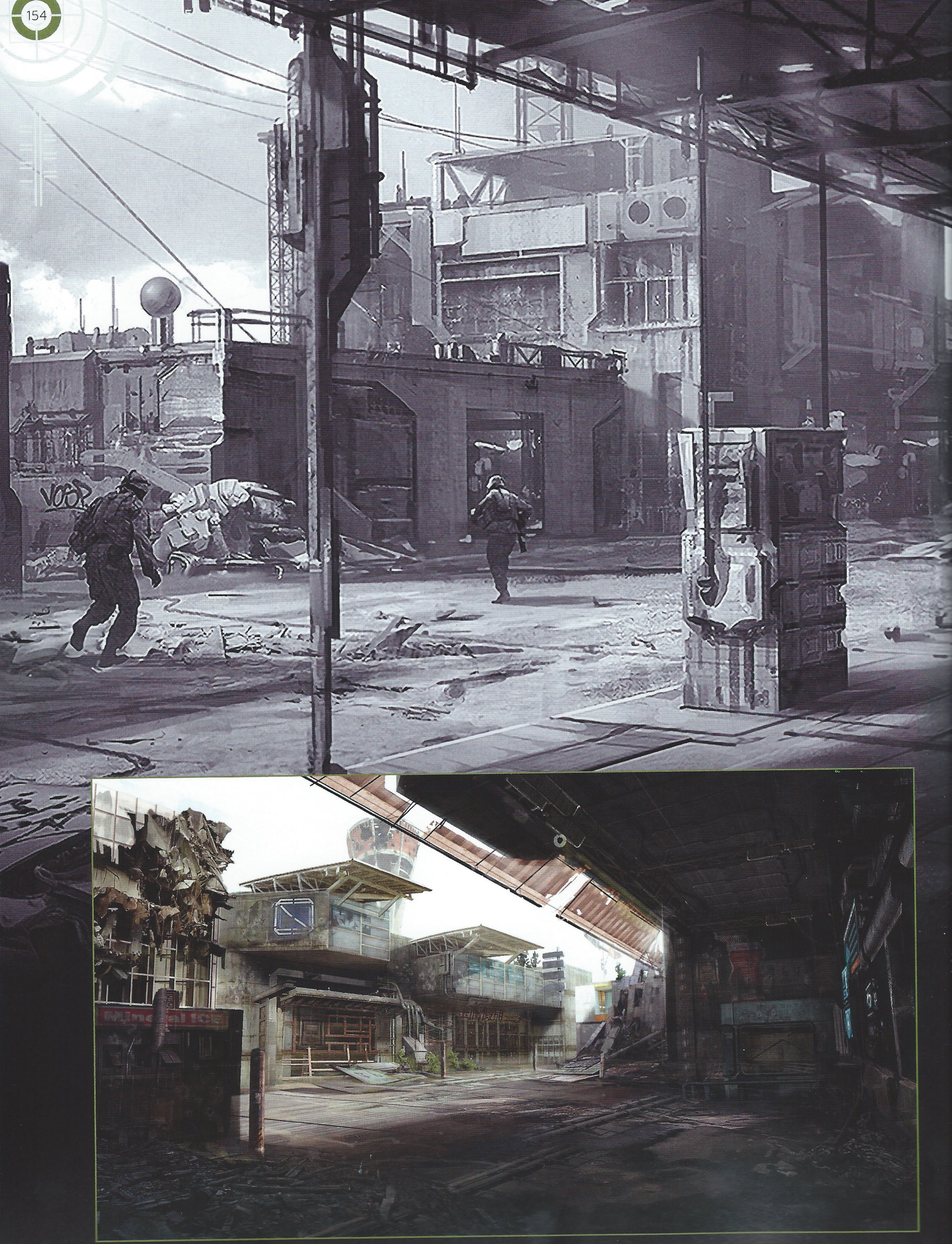
Artist: Manuel Plank-Jorge

03 LOCATIONS · NEXUS

Nexus, on the planet Harmony, was a quiet agricultural trading town until IMC forces tried to stamp their authority on it. Its fields and giant hydroponic installations are now overrun by trigger-happy grunts and hulking Titans as they endeavor to suppress the rebellious local population. The Militia is quick to fight alongside anyone who opposes the IMC, but they are just as keen to retrieve the valuable weapons cache they have stored there.

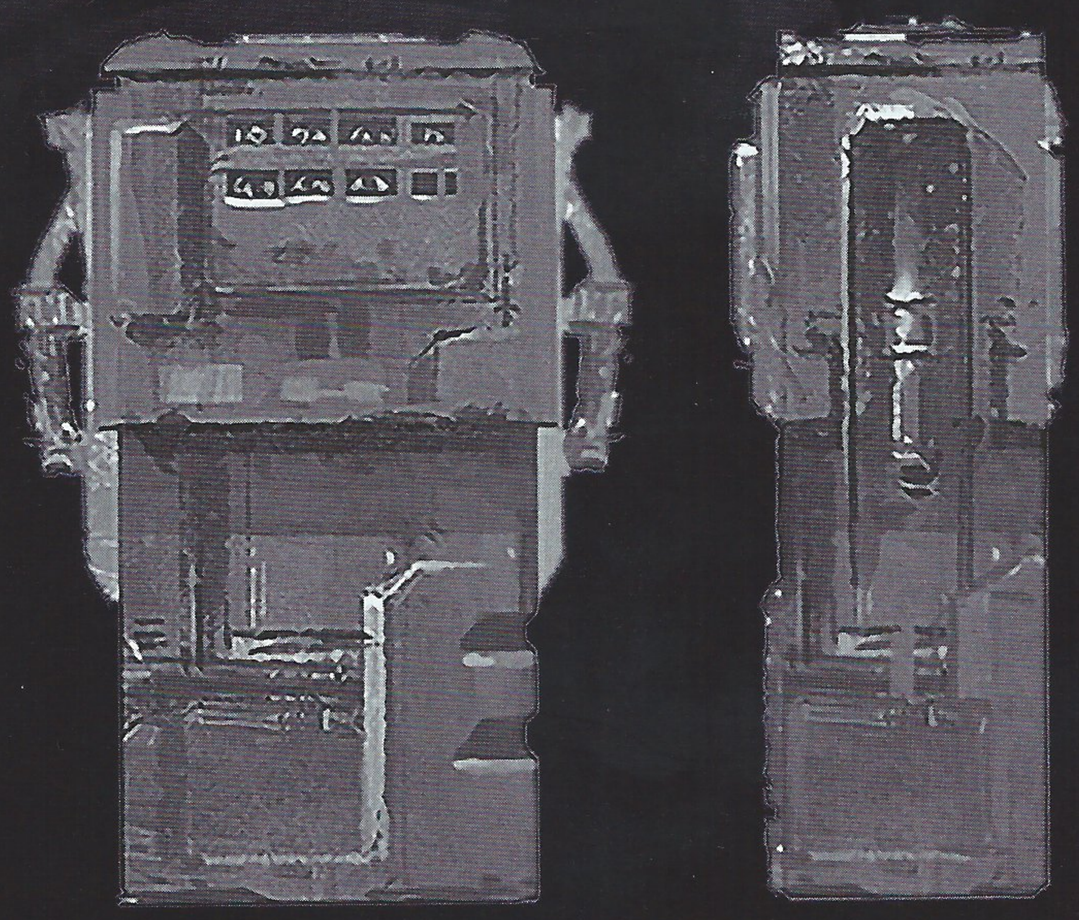






Artist: Matt Codd

Artist: James Paick



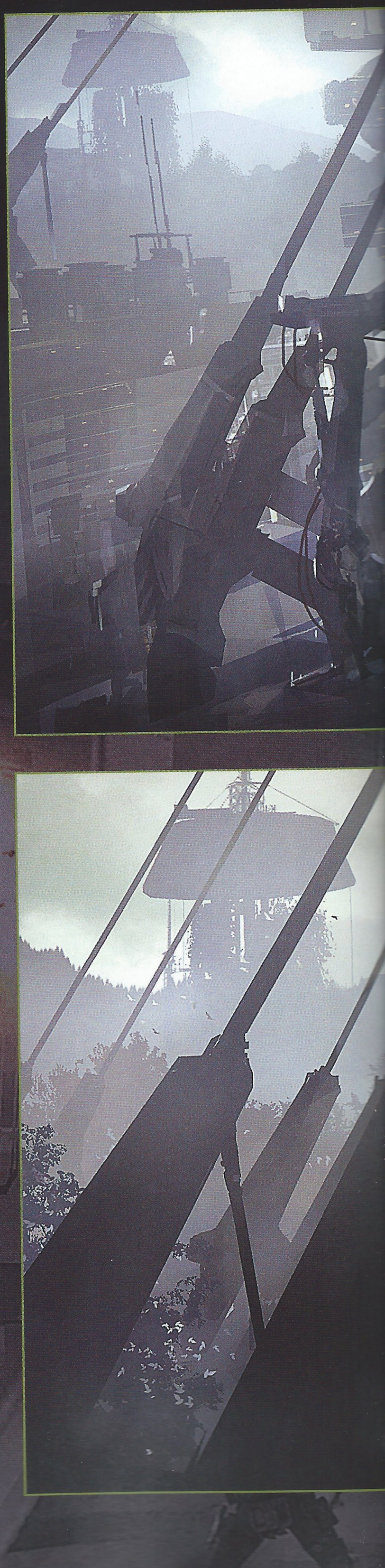
Artist: James Paick

03 LOCATIONS · NEXUS

Nexus had seen better days even before IMC forces moved in and messed the place up, but the careworn aesthetic fits well with the game's overarching design philosophy. The main image comes from an earlier design called 'Dust Bowl', which later served as an inspiration for Nexus. "The world of *Titanfall* is used, not new, and Nexus is a perfect example of this direction," says lead artist Joel Emslie. "We worked very hard to make sure that it was a believable environment too – a gas pump is a gas pump, a car is still a car." For all such considerations, and ongoing battles aside, these scenes do rather suggest a futuristic Western whistle-stop.

03 LOCATIONS · NEXUS

While looming hydroponic facilities in the background show how future agriculture is moving skywards, this giant space elevator originally had a more immediate effect on *Titanfall*'s gameplay. It was first conceived to ferry cargo to and from a remote IMC spaceport, but it is hard not to imagine that it might have been used to transport troops and armaments too. Ultimately, the entire concept was later abandoned in favor of a more overtly terrestrial battleground.



Artist: Manuel Plank-Jorge

Artist: Manuel Plank-Jorge



Artist: Steve Burg

03 LOCATIONS · AIRBASE

Airbase, on a distant moon of Demeter, is home to the IMC's Rapid Response fleet, which is primed for action at a moment's notice should Demeter find itself under attack from the Militia. "Airbase was a labor of love," says Josh Dunnam. "Several art passes were made as the level evolved, but the look and feel has stayed concrete throughout. What made it into the finished game is the product of several hundred hours of hard work."



Artist: Steve Burg

Artist: Joel Emslie

01 TITANS · ATLAS

The Atlas-class Titan looks powerful enough to carry the world on its shoulders, much like its mythological forebear. However, it is so called for an entirely different reason, as lead artist Joel Emslie explains: "In the process of putting this Titan in the game, we realized it needed a directional value. I added a globe with lenses so you can tell where it's looking - that's how the Atlas got its name." Elsewhere, the military references are easy to define, with periscope lenses, battle armor, and a tank-style exhaust. "The Atlas should appear to be serviceable by a maintenance crew," adds Joel. "Access panels, hinges, and handles add believable detail to the Atlas hull and help to sell the huge scale of the Titan."

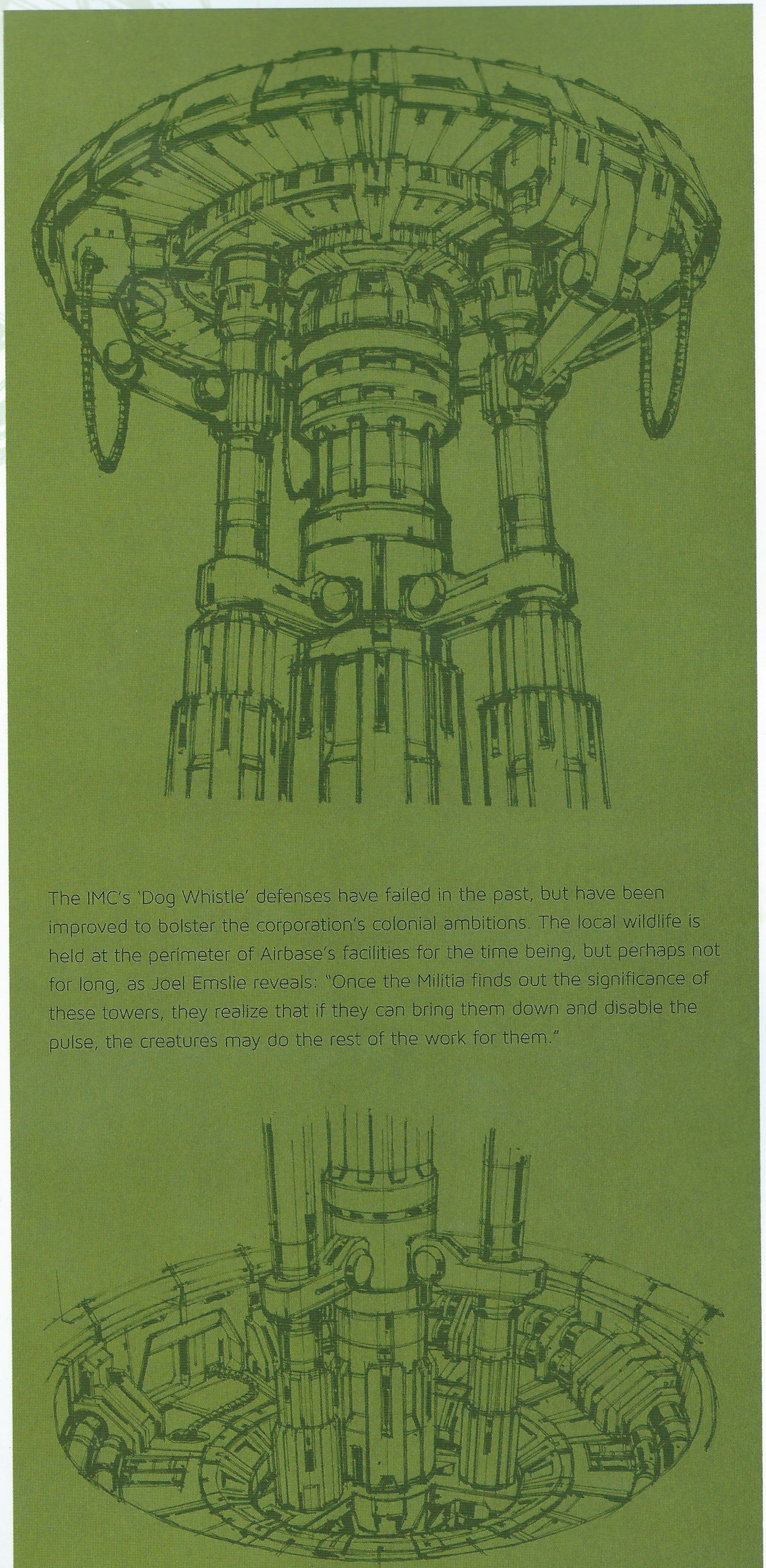




Artist: Steve Burg

03 LOCATIONS · AIRBASE

Airbase may well be several light-years away from any kind of earthly reality, but that's no excuse to overlook a few basic aeronautical considerations, as artist Josh Dunnam explains: "Tons of research went into making the environments in Airbase. Runway markings, air traffic control rooms, fueling stations, and loads more. We took all these references and pushed it ever so slightly into the future to give it the *Titanfall* look."



The IMC's 'Dog Whistle' defenses have failed in the past, but have been improved to bolster the corporation's colonial ambitions. The local wildlife is held at the perimeter of Airbase's facilities for the time being, but perhaps not for long, as Joel Emslie reveals: "Once the Militia finds out the significance of these towers, they realize that if they can bring them down and disable the pulse, the creatures may do the rest of the work for them."



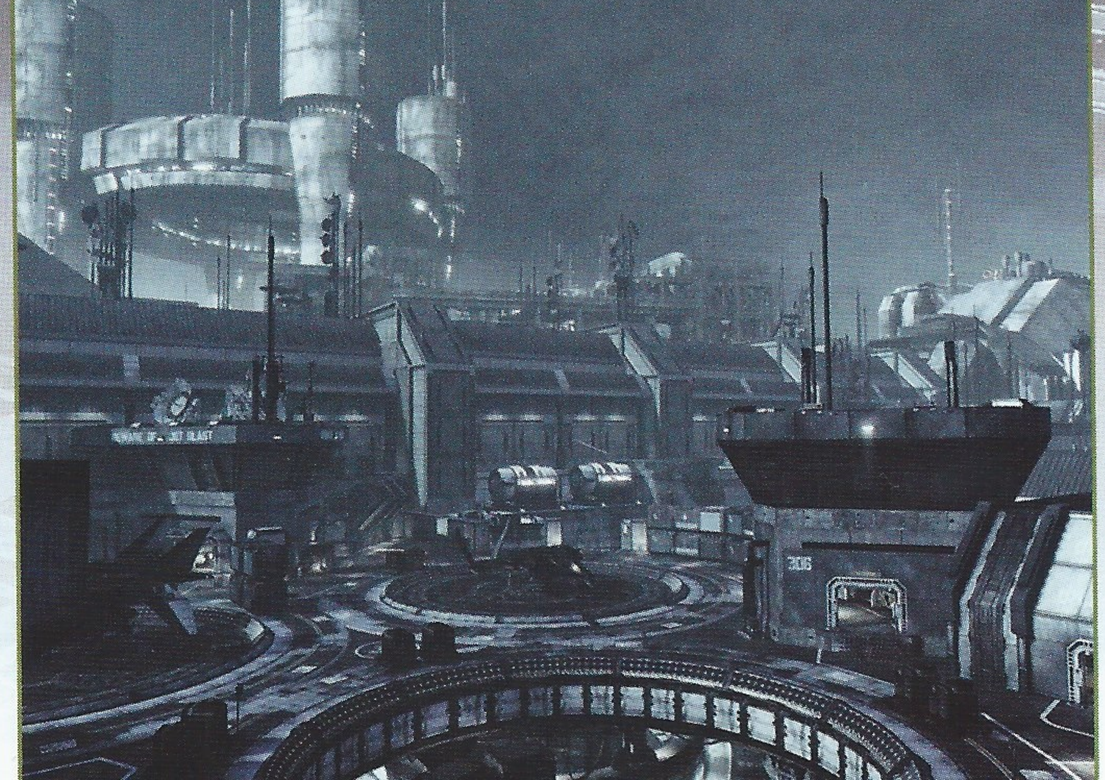
Artist: Manuel Plank-Jorge

03 LOCATIONS · AIRBASE

So many IMC ships, so little time! A well coordinated Militia strike here could do untold damage to the corporation's colonial ambitions – and the loss of this gargantuan Megacarrier would be a disabling blow indeed. The IMC guards its assets with legions of soldiers though, and Militia forces would stand little chance in the face of such overwhelming and more heavily armed opposition. Even so, where there's a will, there simply has to be a way...



Artist: Tu Bui









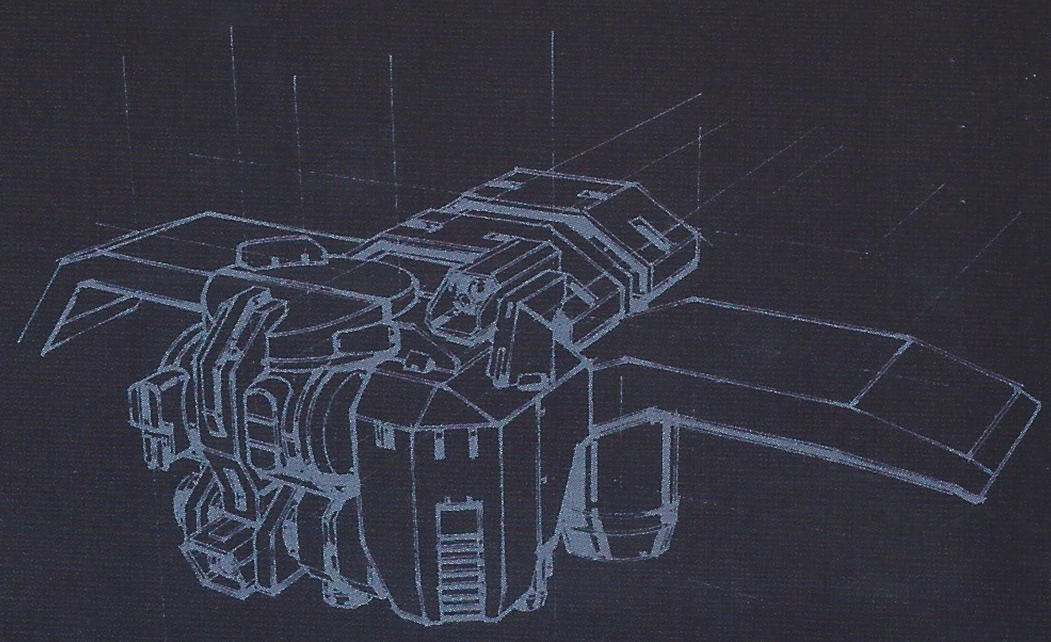


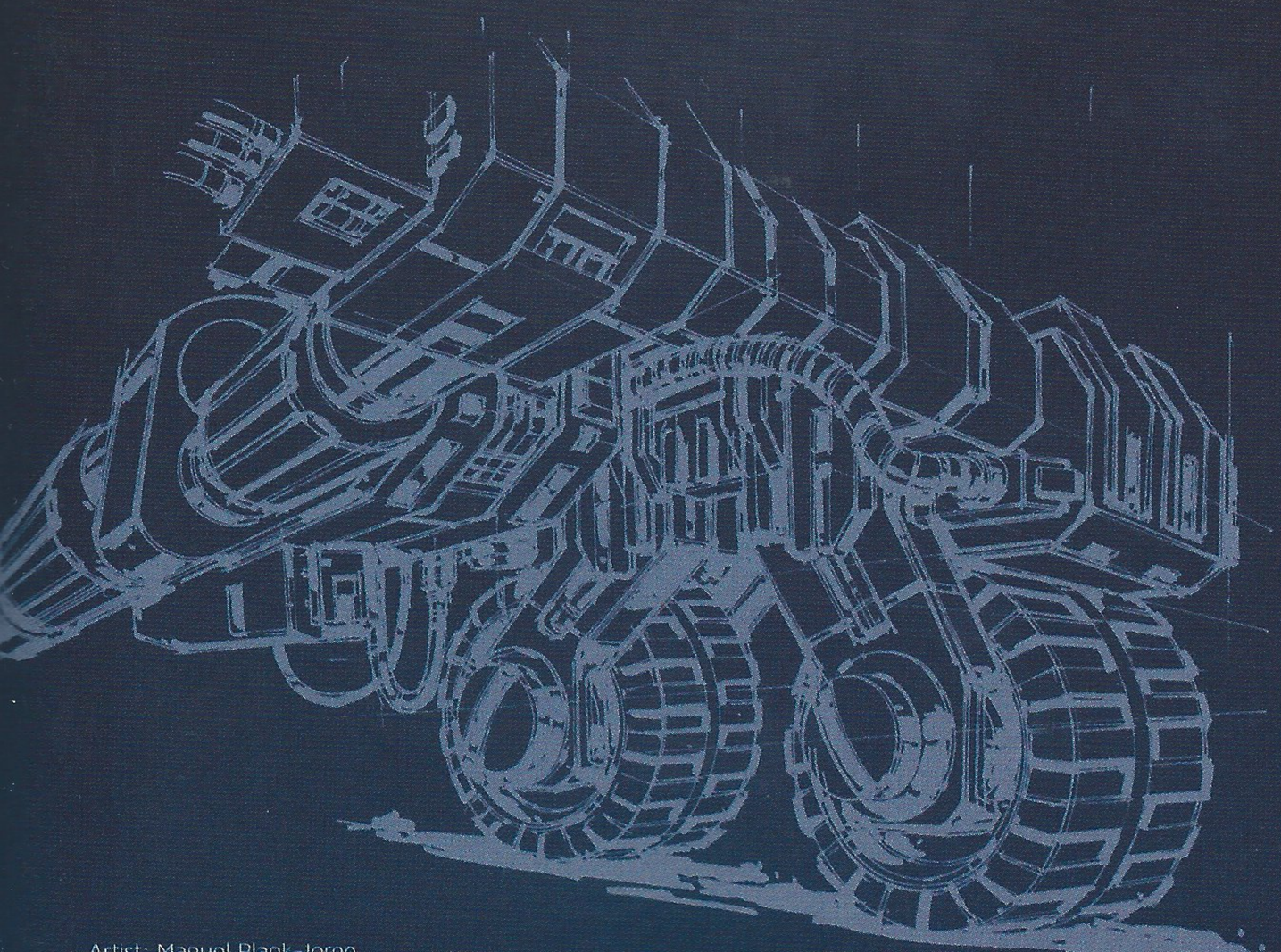
Artist: Steve Burg

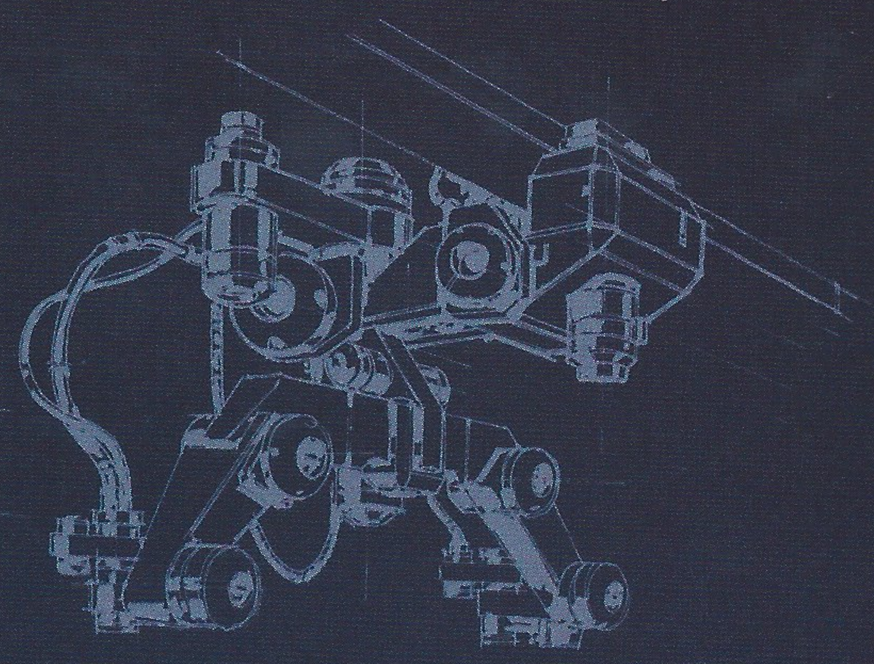


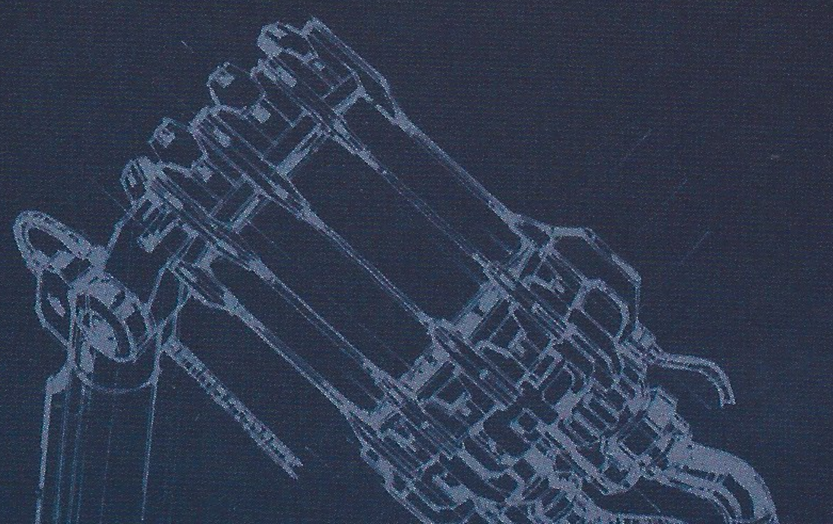
Artist: Steve Burg

"Airbase was designed to experiment with high ground for Titans, giving them a tactically superior 'hill' to hold, since a lot of the levels in *Titanfall* are generally flat for Titan gameplay," says Joel. "There are some tighter spaces that promote linear fighting, and an open feel around the perimeter with less cover between structures. This is meant to keep Pilots in and on the tall structures where they are safer from attack."









Artist: Manuel Plank-Jorge



Artist: Bruno Werneck

03 LOCATIONS · AIRBASE

A pair of IMC Titans await the finishing stages of construction, as well as trained Pilots to sit in their cockpits – none of which might ever come to pass if a daring Militia assault comes to fruition. Elsewhere on this spread, scenes of an empty Airbase hangar and a high-tech command facility. *Overleaf* is a sophisticated map room at the base of a Repulsor Tower, which uses holographic projections to chart the local terrain. IMC operatives monitor the varied forms of wildlife from here, and are able to exert direct control over the tower itself.



Artist: James Oxford





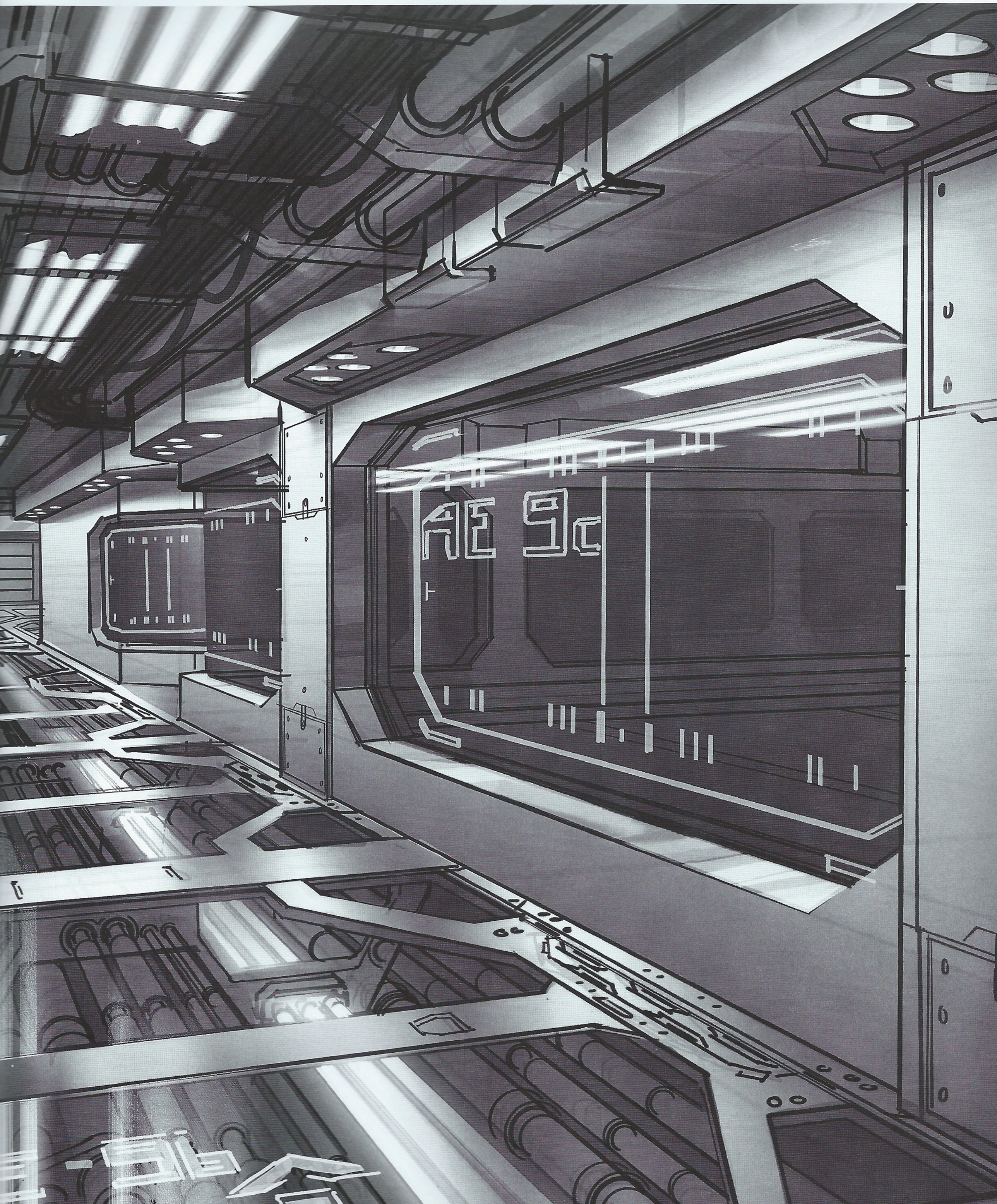
Artist: Joel Emslie

03 LOCATIONS · AIRBASE

Joel Emslie's earlier mention of 'linear fighting' in certain sections of *Titanfall* is amply demonstrated by this pair of monochrome sketches. Developmental renders such as these allow for painted overlays later in the design process, but this tight corridor and a cluttered workspace already do a great deal to communicate an airless and claustrophobic vibe.



Artist: James Oxford



03 LOCATIONS · AIRBASE

Man, machine, and robotic support troops prepare for action. Heavily leaden skies, atmospheric lighting and a dramatic aspect highlight an ambience of tense anticipation. This sentiment is plainly not shared by the Marvins in the background, whose smiley-face breastplates are presumably an attempt at dark humor – or perhaps a sly distraction for their opponents while the bullets are flying.

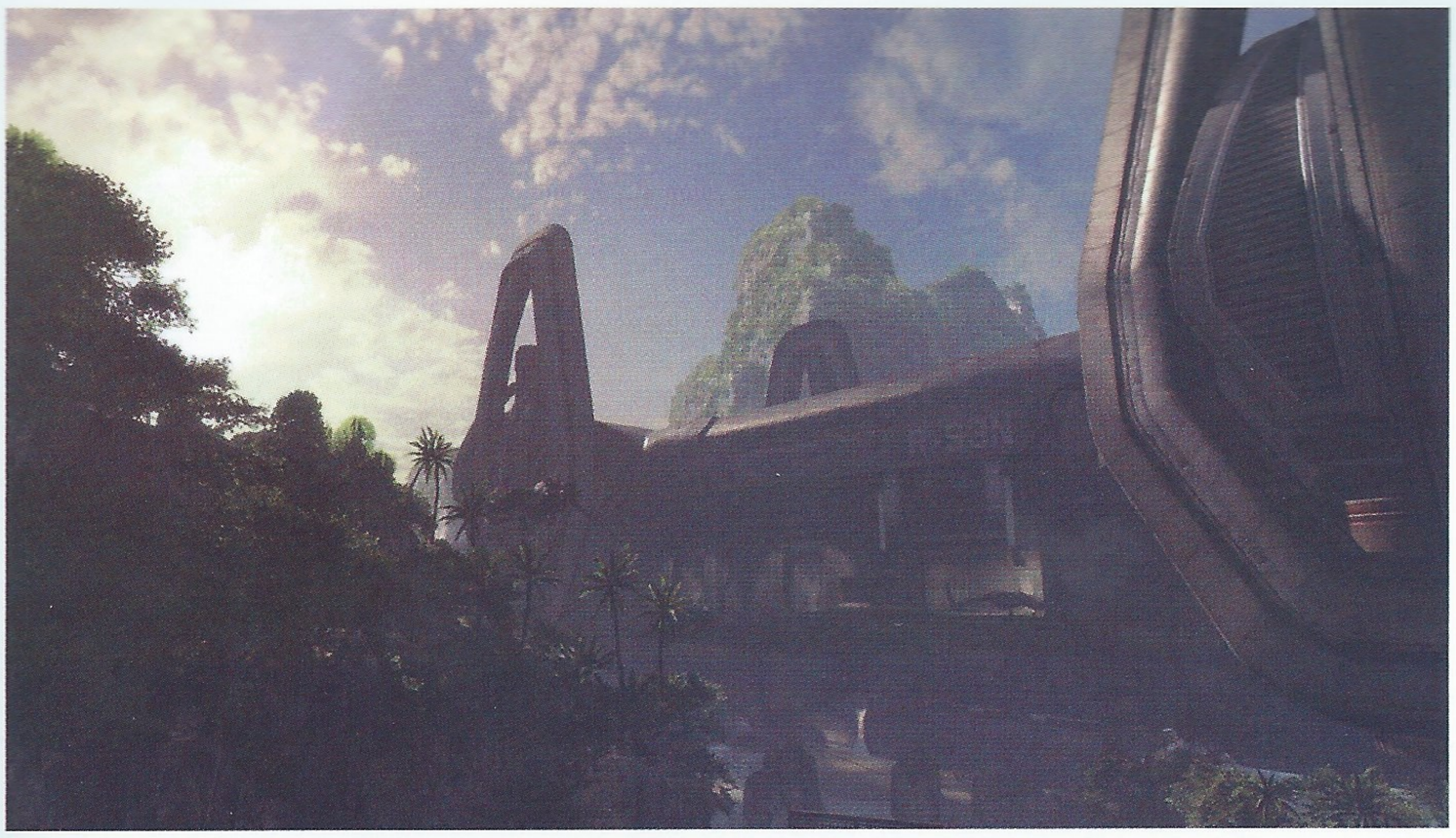
Artist: Steve Burg

03 LOCATIONS · LAGOON

There's trouble brewing in paradise. Bandit brigades and Frontier Militia have been hiding out among these tranquil and fertile islands for many years. However, an attempt to sabotage an IMC Megacarrier goes horribly awry when the ship's captain sends out Spectres to 'pacify' the residents of a local fishing village, whom he suspects have been hiding the perpetrators all along. There are no survivors to speak of this abhorrent incursion, but the Frontier Militia's revenge will be swift and merciless.









03 LOCATIONS · LAGOON

"The ideas of a 'strange attractor' and 'nature vs. technology' – elements that seem out-of-place in the game – were themes running throughout the development of *Titanfall*. The giant, technologically advanced IMC ship in the midst of primitive dwellings and a natural setting reinforces these themes," says Joel Emslie. "The notion of 'big vs. small' is also present for this level, as the IMC Megacarrier is seen literally crushing the wooden shacks under its landing gear."



Artist: James Paick

03 LOCATIONS · LAGOON

Lagoon brings a more human-sized perspective to *Titanfall*'s gameplay, with combatants fighting within and among the ramshackle dwellings rather than towering over them in giant machines. This enables a little more 'breathing room', as Joel Emslie puts it – or battle arenas that are less fraught with hulking Titans, at the very least. Otherwise, these village settings are the most charming and low-tech seen in the entire game. More's the pity that the war between the Militia and IMC had to ruin it all...



Artist: James Paick



Artist: James Paick

The *Titanfall* team looked to real-world inspirations for the Atlas. "The design for this particular giant robot was inspired by current day battle tanks, such as the M1A2 Abrams and a FV4034 Challenger 2," says Joel Emslie.

Artist: Joel Emslie



Artist: James Paick

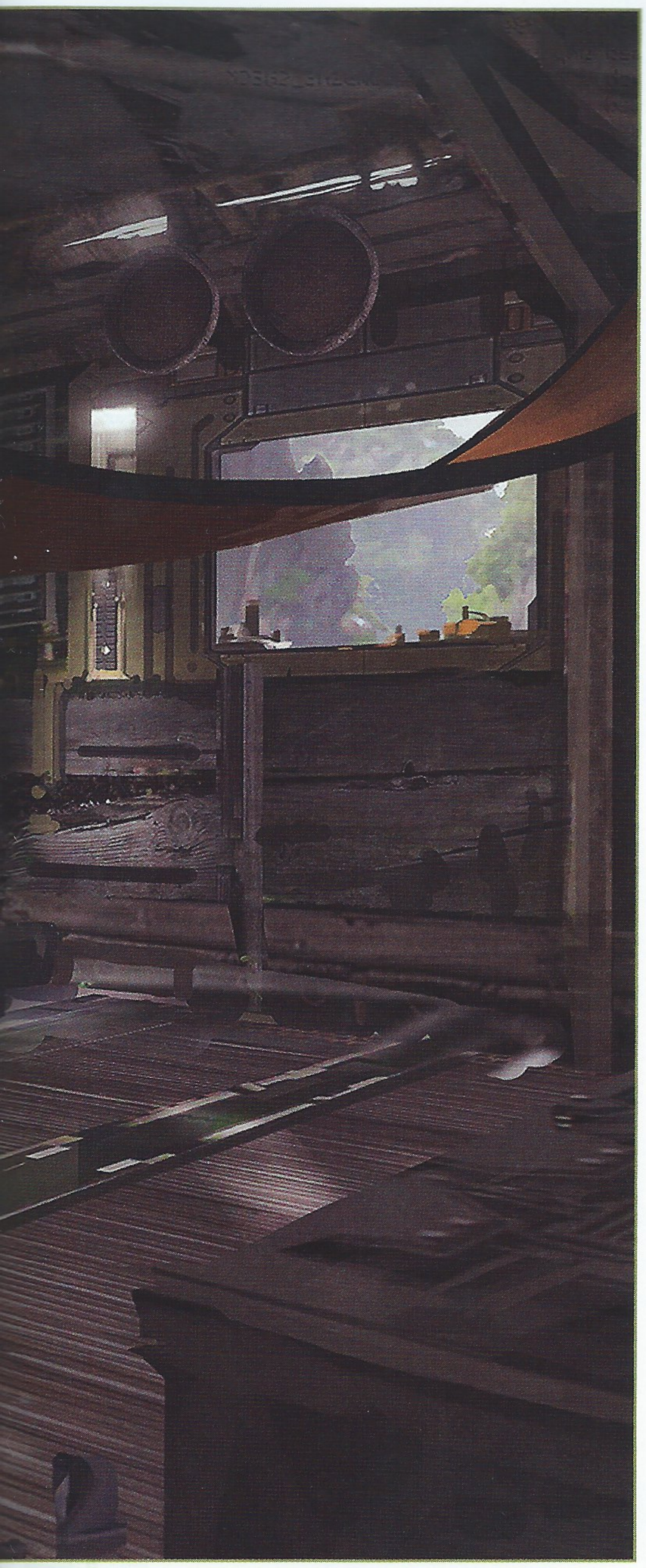
03 LOCATIONS · LAGOON

Hard edges are softened in a palette of warm colors and natural textures. Meanwhile, signs of domesticity and low-key industry drive home the stark contrast of the mechanized bulletstorm that is visited on this humble community. The IMC raid is just one of many tyrannical acts that unite the Militia groups in their hatred of the corporation. The war that rages throughout the Frontier is one of endless attrition, as David confronts Goliath on a galactic scale. This notion of big vs. small is nowhere better illustrated in levels such as Lagoon and Colony. The best that can be said of the former is that its tight spaces at least encourage fighting on a more personal scale.





Artist: James Paick







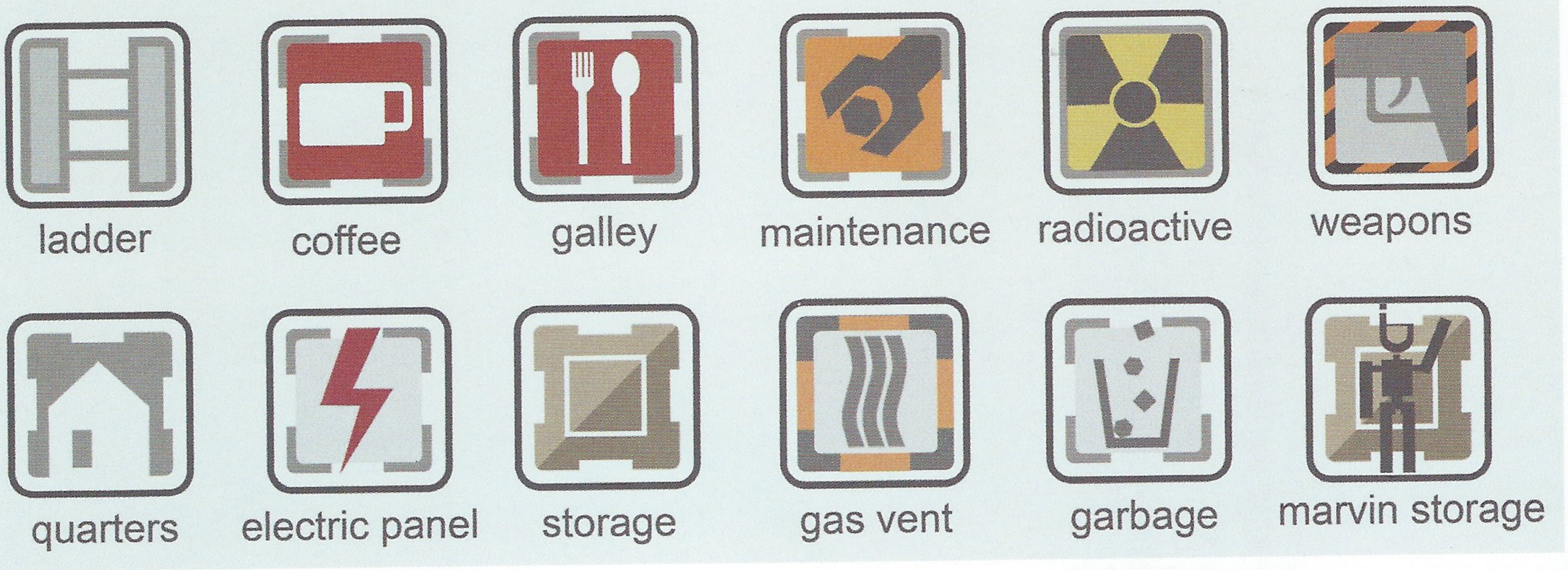
03 LOCATIONS · LAGOON

Combat within this fishing village is not only limited to the primitive dwellings of its residents – the settlement also features a temple area that allows Titan Pilots a little more free rein, and zip-line access that is guaranteed to transport players right to the heart of the action. These images suggest close-quarter skirmishes, though, with little room to maneuver and even less for error. Pilots are advised to leave their Titans at the door before entering.

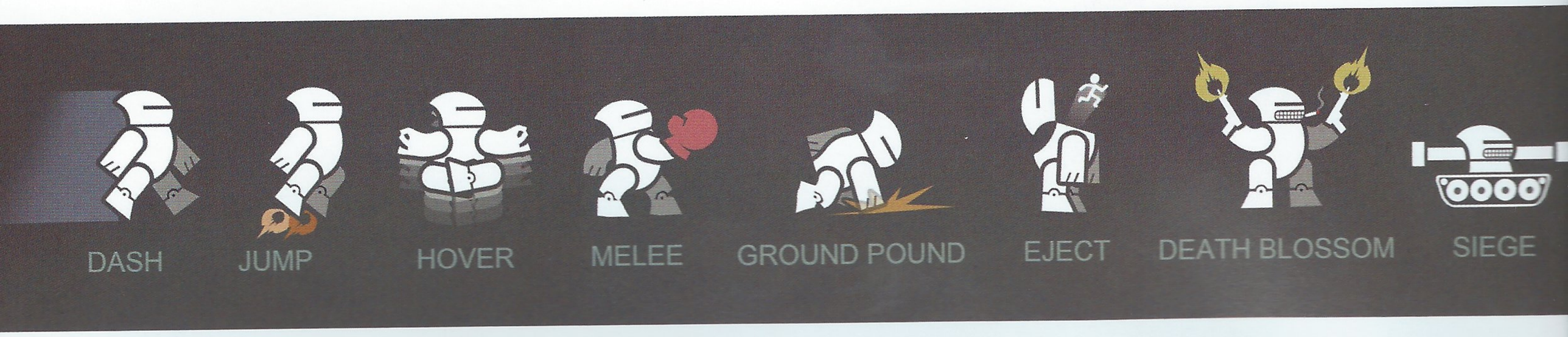


04 GRAPHICS · IN GAME

Retail, product, and corporate signage probably goes unnoticed in the heat of a battle, but the fastidious attention to detail is appreciated nonetheless. Artist Brad Allen explains the important role that such icons play in *Titanfall*: "Signage, in part, helps to explain the world we are presenting to the player. It helps to set the tone, and it can indirectly inform the player about their surroundings. These are some preliminary versions for just a portion of the graphic elements that populate the game."







t outta town before sundown"

PAN GALACTIC
WE GET YOU THERE

BIG EDDIE'S
TOWING

555-TOW-HELP

MIMI'S
XOTIC PETS
NOT FOR EATING

DOUGLASS
REPAIRS
IF IT AIN'T BROKE... THERE'S A PUB AROUND THE CORNER

8 ARMS
MASSAGE
We've got your back

Need a hand?

Hammond
ROBOTICS

AY
L O
A
N S
AY

ゼトン・ソク
7-7

Assorted signs, posters and billboards from the numerous Frontier planets in *Titanfall*. The abundance of 'civilian' signs – from children's toys to adult entertainment – detail a vastly populated universe, most of which has been caught up in the struggle between the Militia and the IMC.

Conejo
Pendejo

ELECTRIC
CHICKEN!

HARMS WAY
a nice pub

ET N GO!

ce

GUNS
AND OTHER MANLY THINGS

TOONC

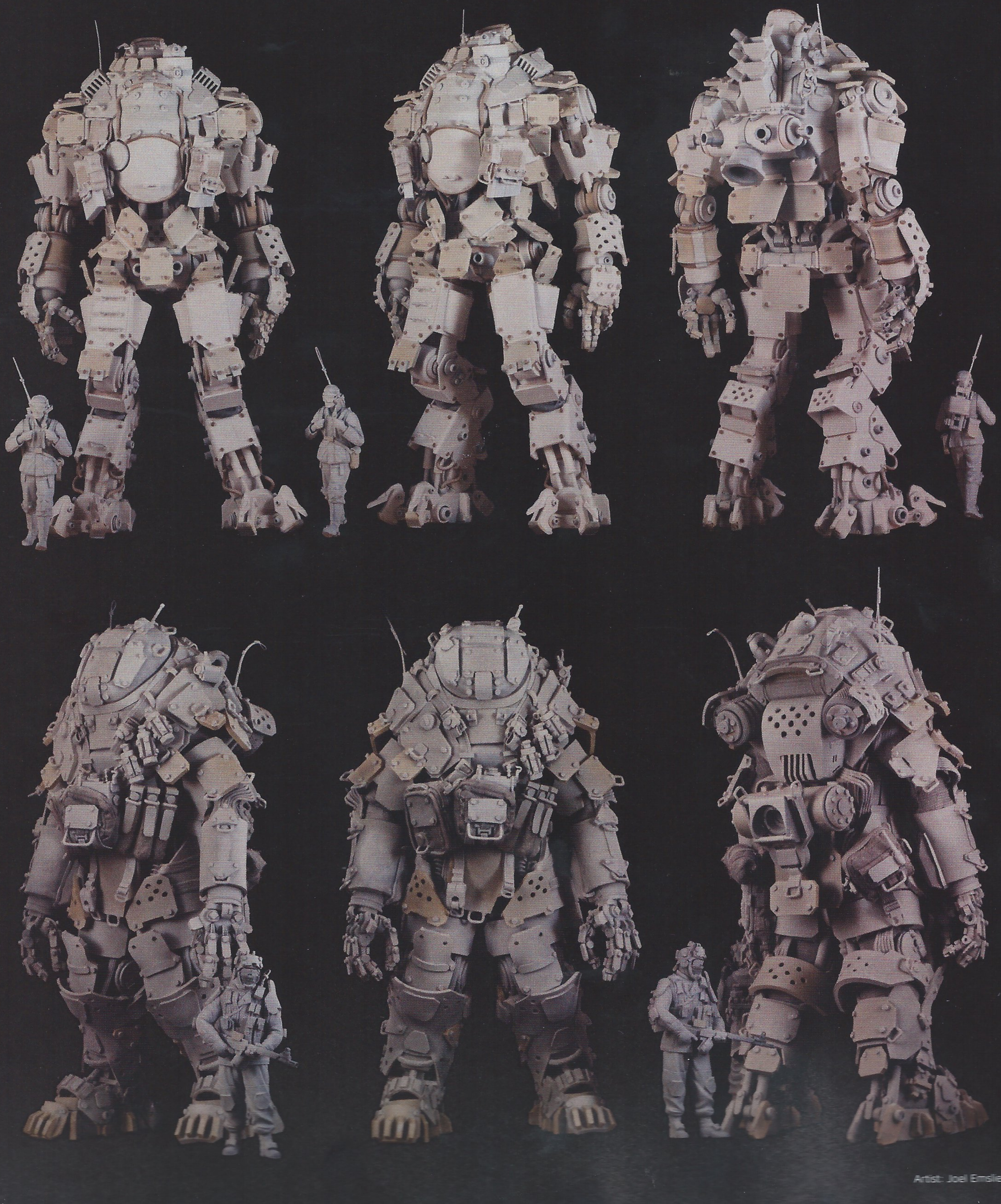
Capone's
TAX SERVICE

YES PLEASE
DONUTS

04 MODELING · MAQUETTES

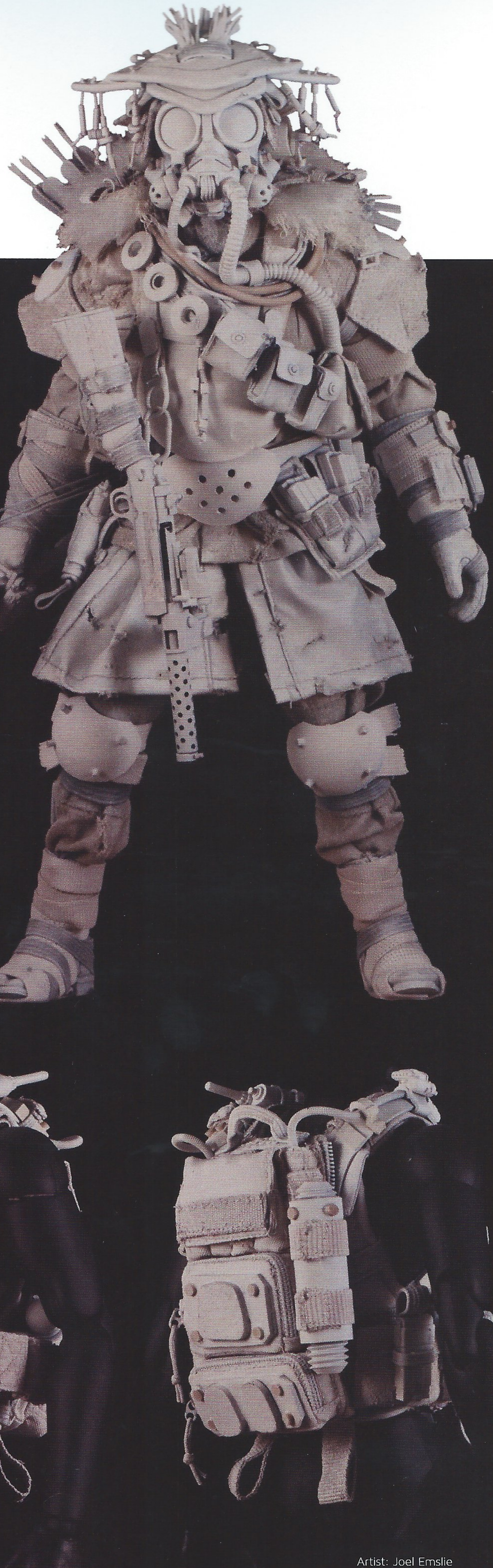
"Building model kits has always been a part of making video games," explains Joel Emslie. "*Titanfall* is a brand new universe and we had to build everything ourselves, so I decided to try my hand at kitbashing and scratchbuilding. Before building a maquette, I would decide on what type of model I needed and do a quick research phase. After I had my basic idea I would go into gathering process, sourcing materials for the build.

"Once I had a pile of parts to work with, I would sit down with an armature and begin layering fabrics and parts on



Artist: Joel Emslie

he character. It's hard to describe the building process, because I'd conceptualize verything, so the build was more of an exploration. Sometimes I would omplete an entire portion of the model, then rip it off and start over. I only gave hese models a coat of primer because I anticipated that the coloring process vould take place on the digital side."



Artist: Joel Emslie


TITANFALL
Respawn
ENTERTAINMENT

04 MODELING · FULL-SIZE TITAN

Joel Emslie recalls the construction of this full scale (but, sadly, not fully working) Titan with an understandable glee: "I never thought it could happen, but the opportunity to build a life-sized Titan came up before the E3 2013 tradeshow. The build was handled by the talented team at Daniels Wood Land. We sent them 3D models of the Titan, which they processed and fabricated into life-sized parts. The crew at DWL even allowed a group from the Respawn art department to come up and put the finishing touches on the Titan."

"We approached it in the same way we did the maquettes. We went to the hardware stores in the area and did a huge kitbash. We used pneumatic drills to drive over 250 metal bolts into the Titan's body. On the final day of the build, we spent the afternoon moving all the parts of the Titan into DWL's largest workshop, which had the highest ceiling. Later on, we began hoisting and forklifting all the parts into place for the first time. It was a scene straight out of a sci-fi film. I was in a robot factory helping to assemble a giant robot. That moment when the final piece went into place is something I will never forget. We witnessed the birth of a real Titan."









AFTERWORD BY VINCE ZAMPELLA

"I seldom end up where I wanted to go, but almost always end up where I need to be."

Douglas Adams, *The Long Dark Tea-Time of the Soul*

The last five years have been a wild ride. I have seen people I admired do things that made me sad and confused. I have also seen people stand up for what they believe is right, no matter the cost. The journey here was costly, financially, but more importantly, emotionally. There were dark times where it seemed like it might be better to walk away. What kept things going? I don't know if I can fully answer that, except to say that there are people I work with that deserved it to continue. Respawn needed to push forward. I needed to push forward. And push forward we have! Respawn is an amazing place full of proactive and self-motivated developers who are the best at their craft. People who chose to believe in Respawn and our vision, and not just push for the safe bet.

Titanfall was born from this chaos. When was it born? I can't rightly say. There were sparks flown out early, but they didn't



Artist: Manuel Plank-Jorge

ignite immediately. How was it born? Out of a desire to do something different and a need to manage the scope of what was possible. We were starting over. We had limited time and resources. We had to focus down to the core: This is a game and we know how to make games. There was never a clear path of how this one would come to be, but the result is rooted in the art and artists that built the foundation of our worlds and cemented our universe together.

Given the turbulence of our start, we all really needed the game to find an audience. When we finally unveiled the game, it took off beyond anything we could have hoped. Most of all, we want to deliver on the promise of Respawn. The team here is giving this game their soul. All of the beauty and the ugly of the past years poured into hope. We have Respawned.

Vince Zampella
CEO, Respawn Entertainment
October 2013

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Animator - Bruce Ferriz.
Character TD - Cheng Lor.
Mocap Expert - Mario Perez.
Lead VFX Artist - Robert Gaines.
VFX Artist - Ryan Ehrenburg.

DANIELS WOOD LAND, INC.: Creators of life-sized Titans
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01 TITANS · STRYDER

The fast moving and lightly armored Stryder-class Titan presented several challenges for *Titanfall* creators, although its inspiration is somewhat surprising, as artist Will Cho reveals: "The designers wanted a Titan that looked completely different from the other two. It needed to be nimble and lanky with a completely different silhouette. 'Think of a scarecrow' is what Joel Emslie would tell us."

Artist: Will Cho

Artist: Will Cho

Artist: Brad Allen

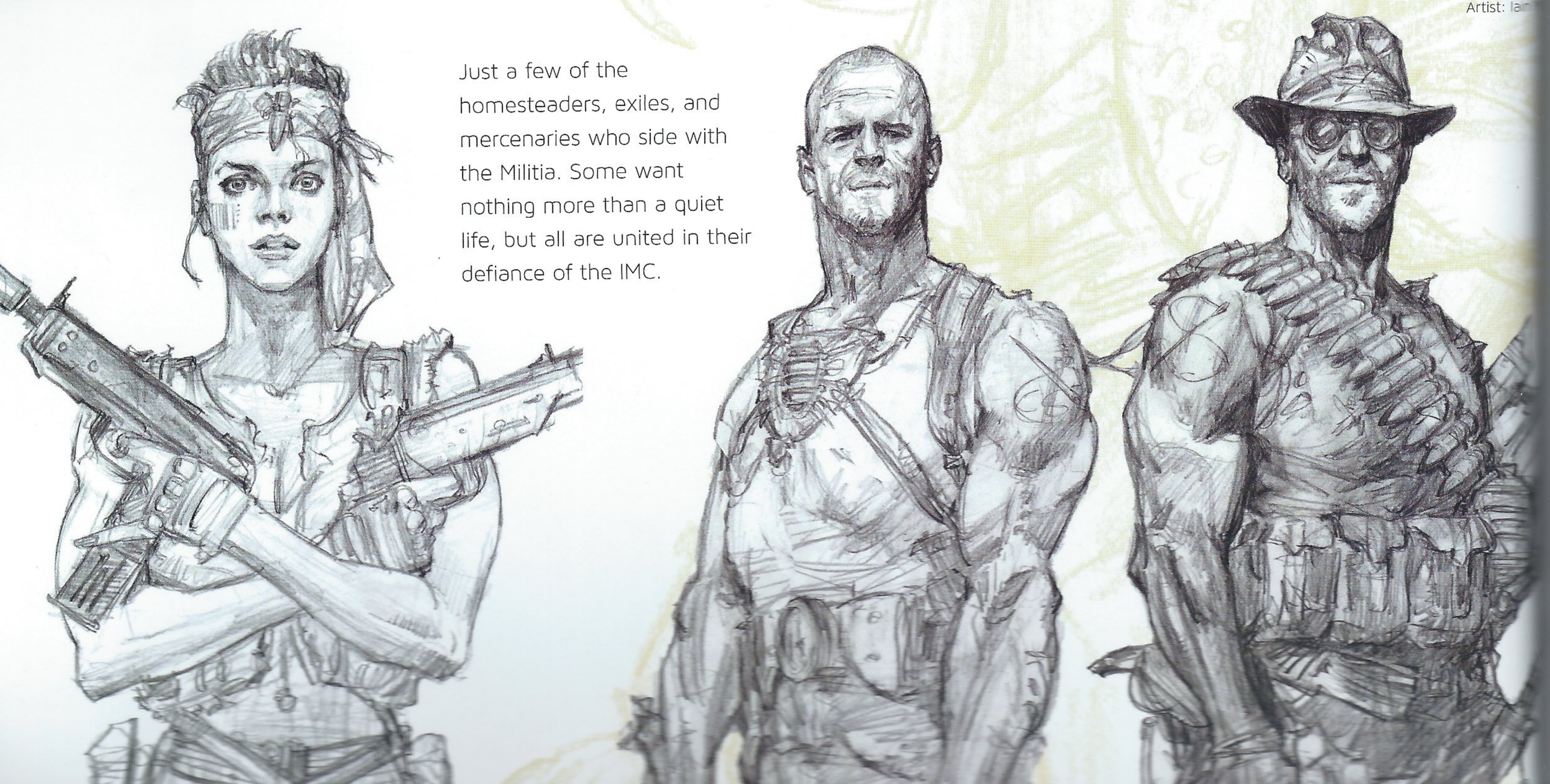
CHARACTERS · MILITIA

The Marauder Corps – or M-Cor – are just one of many resistance groups that fight against the IMC under the unified banner of the 'Frontier Militia'. The ragtag group's leader, MacAllan, is a former IMC employee – but what motivated him to change sides? Meanwhile, operations commander Sarah has ample reason to fight, having lost several members of her family in skirmishes with the IMC. She's a sixth generation Frontier fighter too, which accounts for her thousand-yard stare.



Artist: Ian

Just a few of the homesteaders, exiles, and mercenaries who side with the Militia. Some want nothing more than a quiet life, but all are united in their defiance of the IMC.







Artist: Joel Emslie

Artist: Brad Allen and Joel Emslie

01 CHARACTERS · MILITIA

Bishamon – 'Bish' for short – shares his name with a Buddhist deity, although his behavior is often less than godly. Some time ago, this IMC computer expert's curiosity got the better of him and he was demoted to driving cargo trucks for a living. After the infamous 'Bish Bar Brawl', the Militia were quick to offer him more gainful employment – striking back against the IMC on the frontlines. Robert 'Barker' Taube, *far-right*, is a skilled Titan pilot and a new recruit to the Militia ranks. If only he wasn't so fond of his liquor...

Kevin Anderson: "Bish was originally going to have a more traditional 'tough guy' look but game director Steve Fukuda had the great idea to play against type and have him move away from the bald space marine stereotype and into something more unique."

Artist: Kevin Anderson

Artist: Kevin Anderson

Artist: Brad Allen and Joel Emslie

01 CHARACTERS · IMC

South African combat specialist Sergeant Blisk, *left*, fights for the paycheck and the chance of an early retirement, but takes almost too much pleasure in his duties. Fellow professional soldier Vice Admiral Graves, *right*, is known for his unflappable demeanor and warrior ethos, as well as his propensity for a measured - some would say restrained - application of military force on the Frontier.

Artist: Kevin Anderson

Right: The 'Spyglass' overseer is a modified version of the Spectre-class android. *Opposite top*: The smiley-faced Marvin worker robots are usually given the worst jobs.

Artist: Brad A





Artist: Will Cho

Artist: Brad Allen



01 CHARACTERS · PILOTS

Titan pilots off duty and at ease, but ready for action at a moment's notice. Some, it seems, are almost as heavily armed and armored as the gigantic machines they'll be controlling.











Artist: Brad Allen

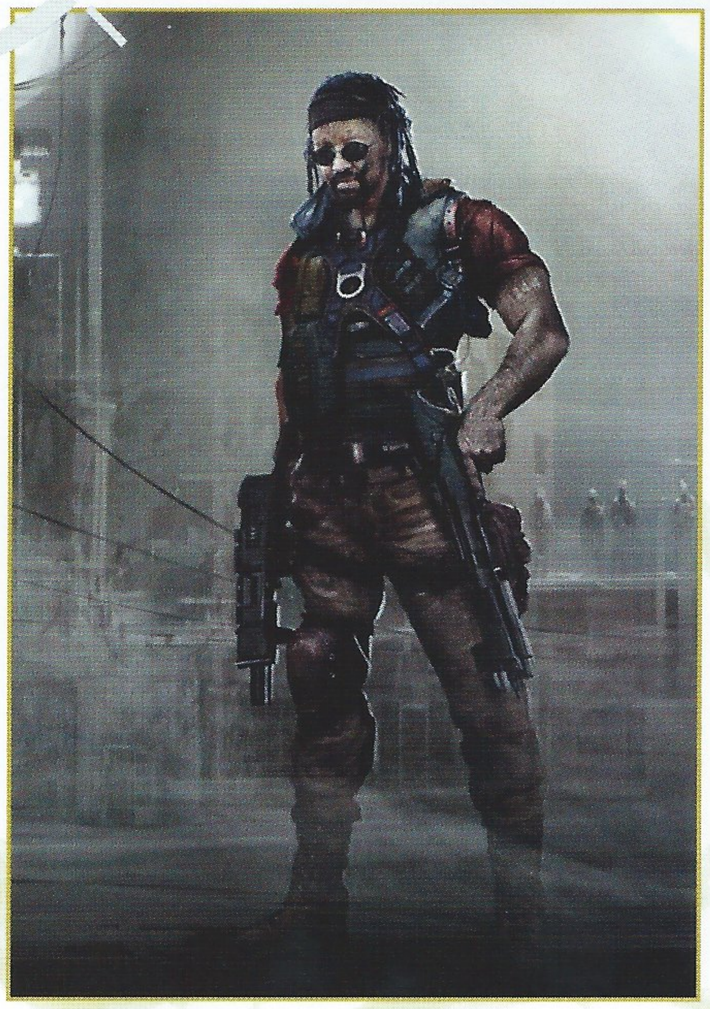
Above: Various helmet designs, showcasing the array of armor available to pilots. Each is equipped with impressive data and comms tech - mapping the battlefield as quickly as their rocket packs can boost them around.

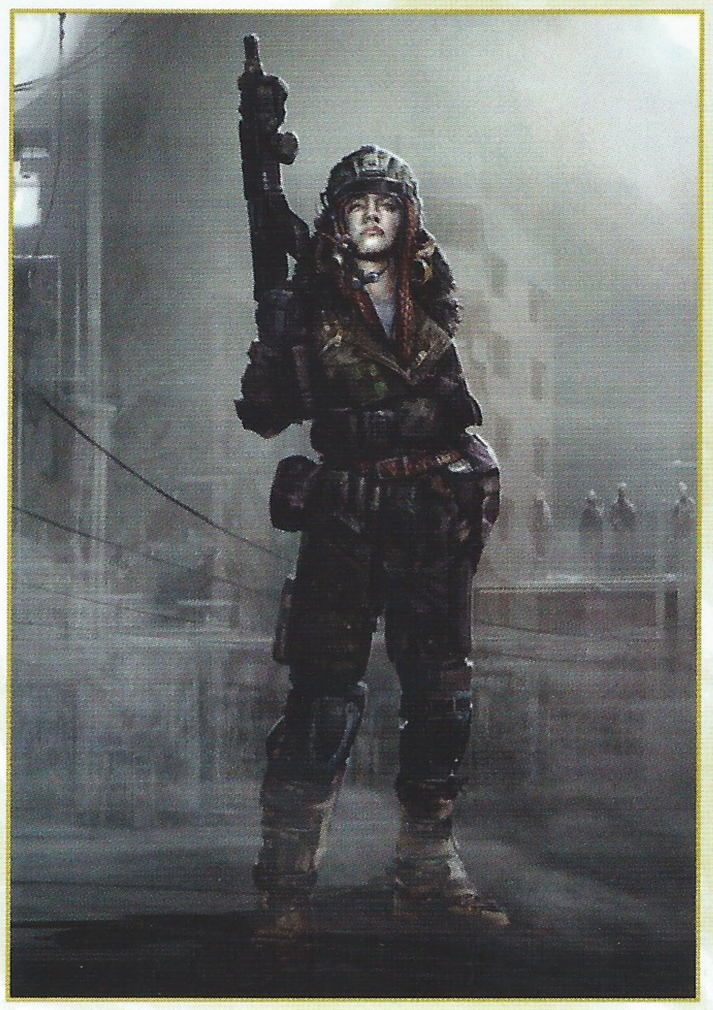
Artist: Joel Emslie



Artist: Joel Emslie and Robb Shoberg

Above: "The helmet design was loosely inspired by Boba Fett," admits artist Robb Shoberg. "I just wanted to get a spacey helmet with some functional grounding elements to keep it believable. Time was short, so I just tried to have fun and make it familiar yet new."







Artist: Matt Codd

01 CHARACTERS · REBELS

Titanfall's multiplayer gameplay offers a fair challenge to gamers of all abilities and incorporates many aspects of single-player campaigns. With such considerations in mind, it is doubly important that the non-playable characters, such as these Militia fighters, act with intelligence and are easy to identify. "Both factions bring a different but equal force to the fight," adds Joel Emslie.







Artist: Kevin Anderson

Artist: Matt Codd

01 CHARACTERS · SPECTRES

Spectre units are a lethal addition to the IMC's grunt forces. Their eyeless visage and unthinking obedience adds a terrifying sense of immediate threat. A well-placed Data Knife might realign their allegiance, though.

These development sketches demonstrate several armor variations on an already frightening theme.

Artist: Kevin Anderson

Artist: Brad Allen

CHARACTERS · GRUNTS

"One of our greatest challenges was to make sure that the average player could tell the difference between a grunt and a pilot," adds Joel. "We didn't want to make it too obvious, so it was a matter of finding a good balance between player and NPC looks and skins."



Artist: Kevin Anderson





Artist: Joel Emslie

01 CHARACTERS · CREATURES

Gun-toting Titans might fall from the sky with alarming regularity, but the planets of the Frontier are also populated by bizarre and exotic animals that are equally dangerous, and often strike with the least provocation.

Concept artist Tu Bui explains more: "From the beginning, we wanted to have exotic creatures inhabit our worlds. Some will walk or fly around levels harmlessly until people interfere. Others will attack when you just stare at them."



Artist: Tu Bui



Artist: Tu Bui



Artist: Brad Allen



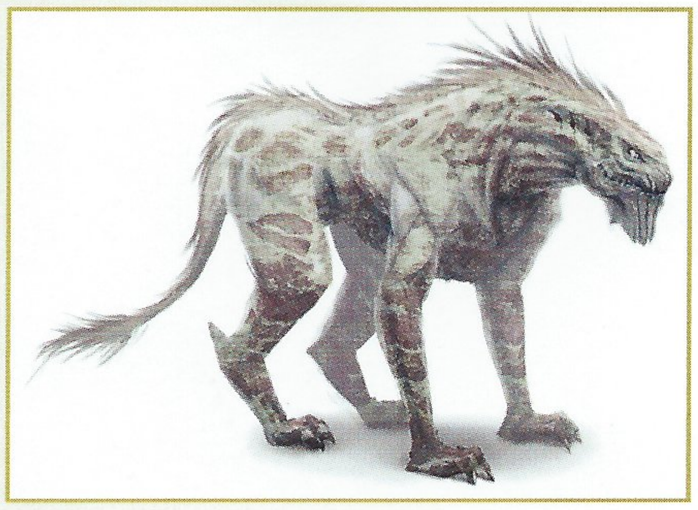
Artist: Tu Bui













Right: A variety of familiar hide patterns adorn this Frontier quadruped, but it's unlikely that any Earth-born counterpart could match this angry looking beast for speed or aggression. "We designed animals to populate certain areas to help make the world feel alive and real," explains artist Brad Allen. "This adds to the dangerous, lived-in, 'Frontier' feel of parts of the game."

Artist: Tu Bui

Artist: Tu Bui

02 VEHICLES WEAPONS & TECH



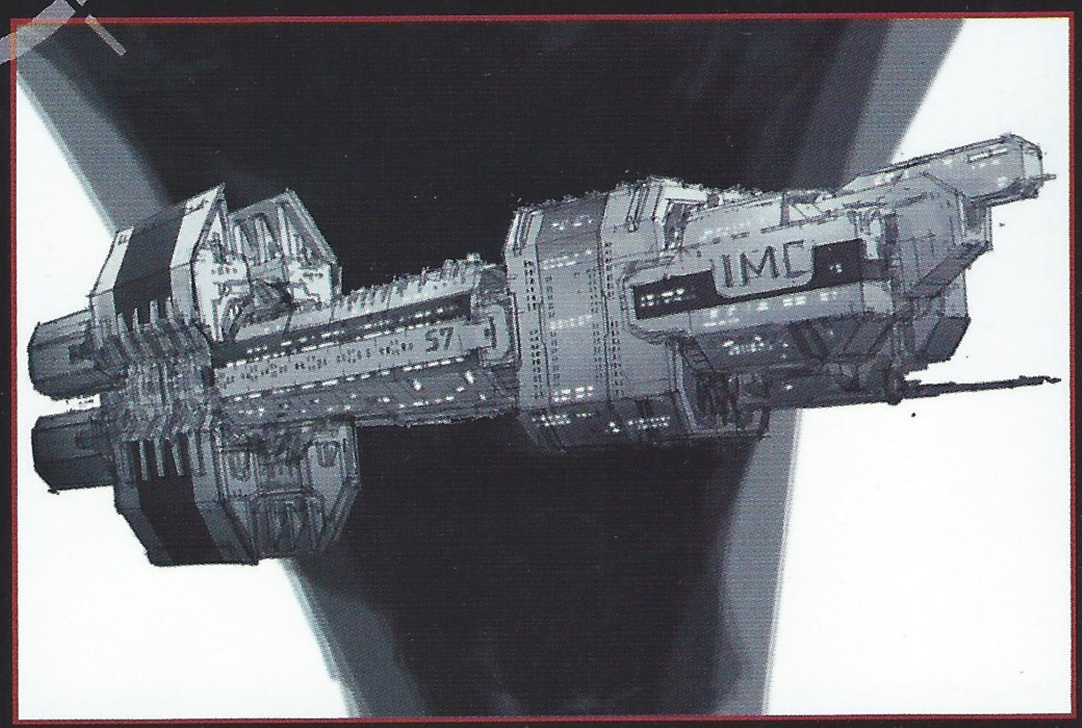
02 VEHICLES · SPACECRAFT

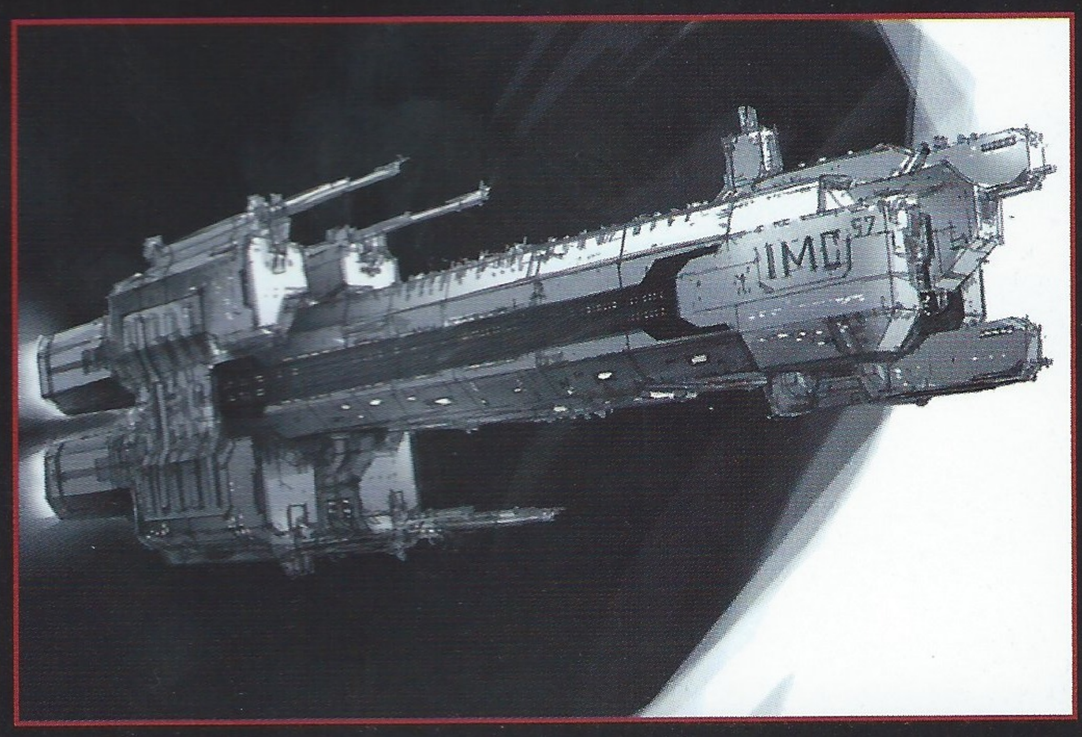
Streamlined shapes are not important in the vacuum of space, although FTL jump drives are required to span the immense distances involved. Such futuristic methods of propulsion carry an unfortunate downside too – ships are vulnerable to attack in between jumps, when only basic thrusters can be used. Recharging a jump drive can take many hours, or even days...

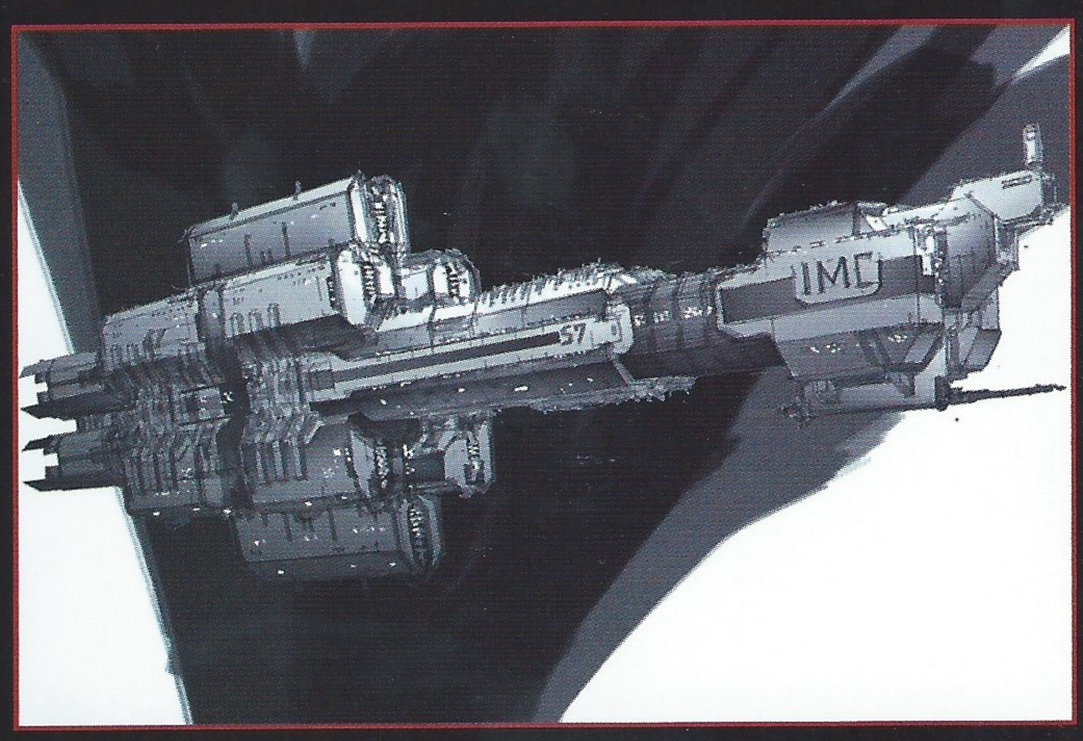
Artist: Harrison Fong

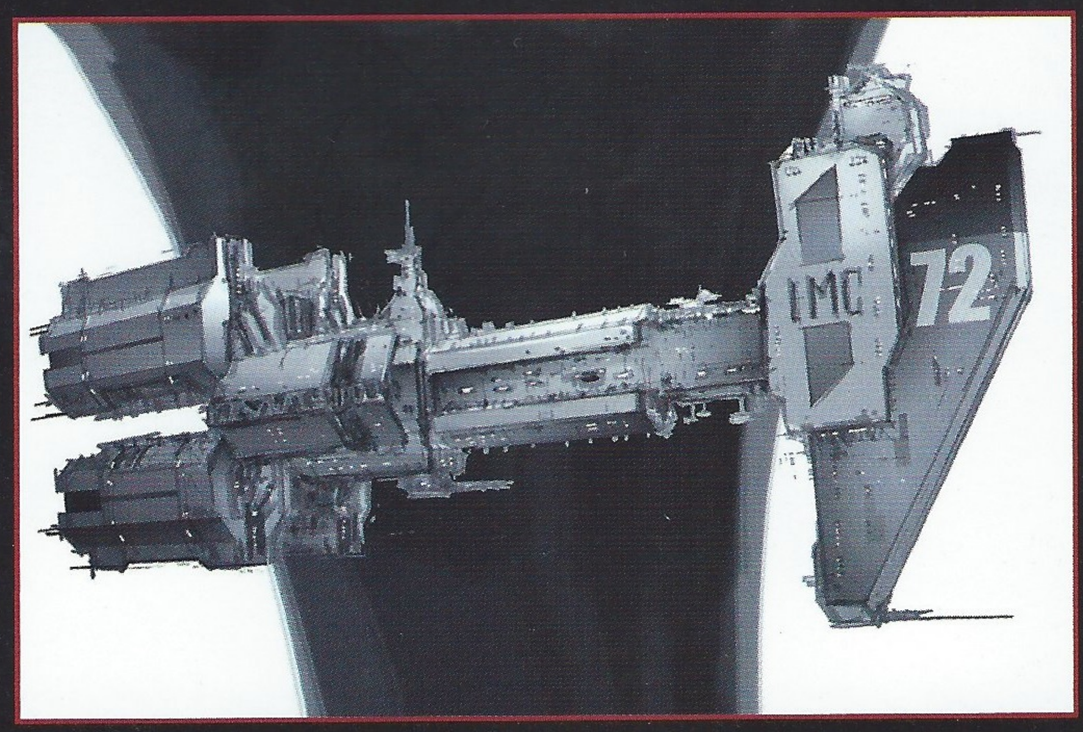


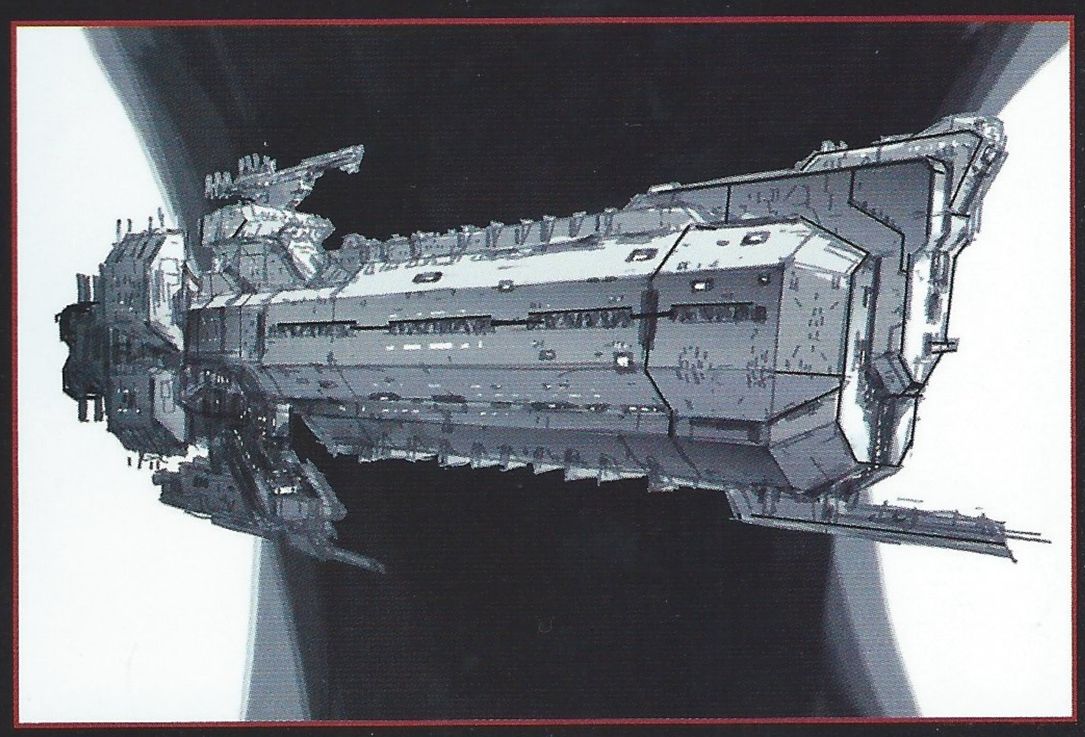
Previous page: A dynamic view of an IMC Carrier hangar. The 3D model was created by Mike Altamirano and the interior concept was designed by Tu Bui.

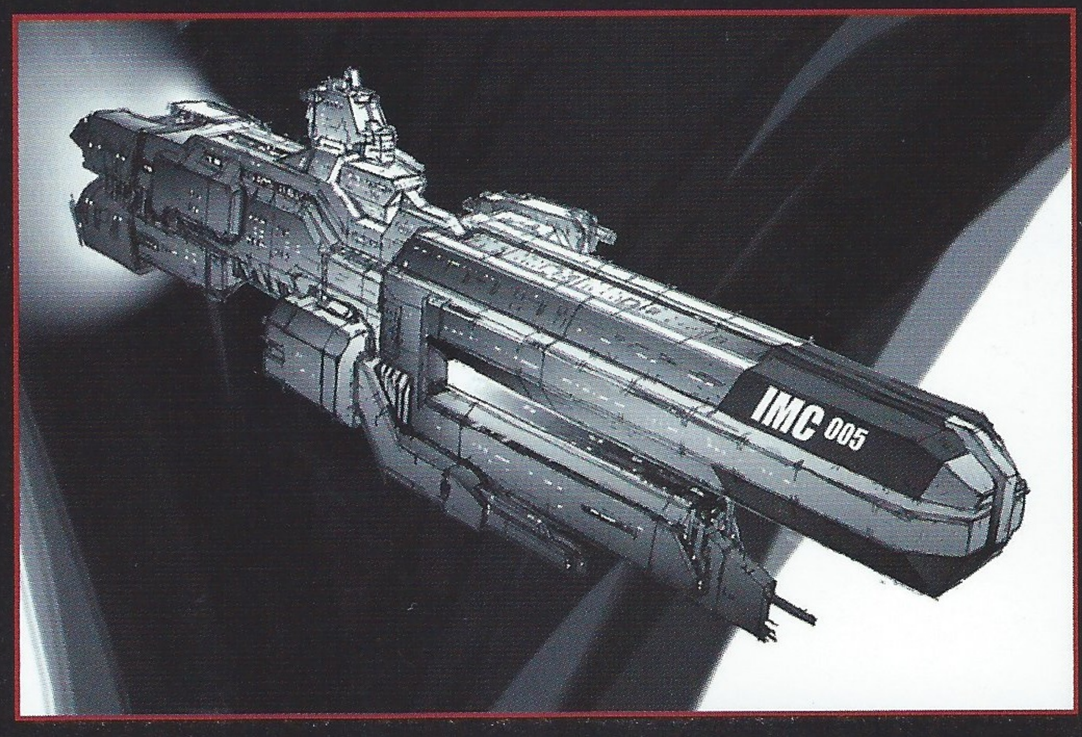


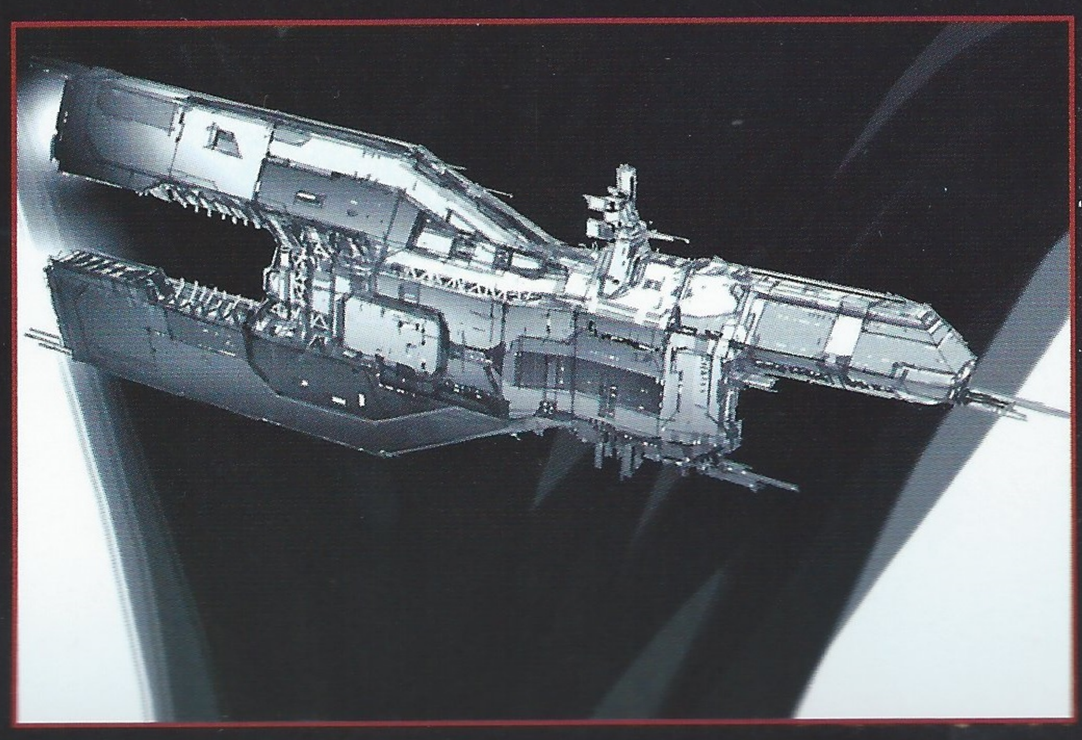


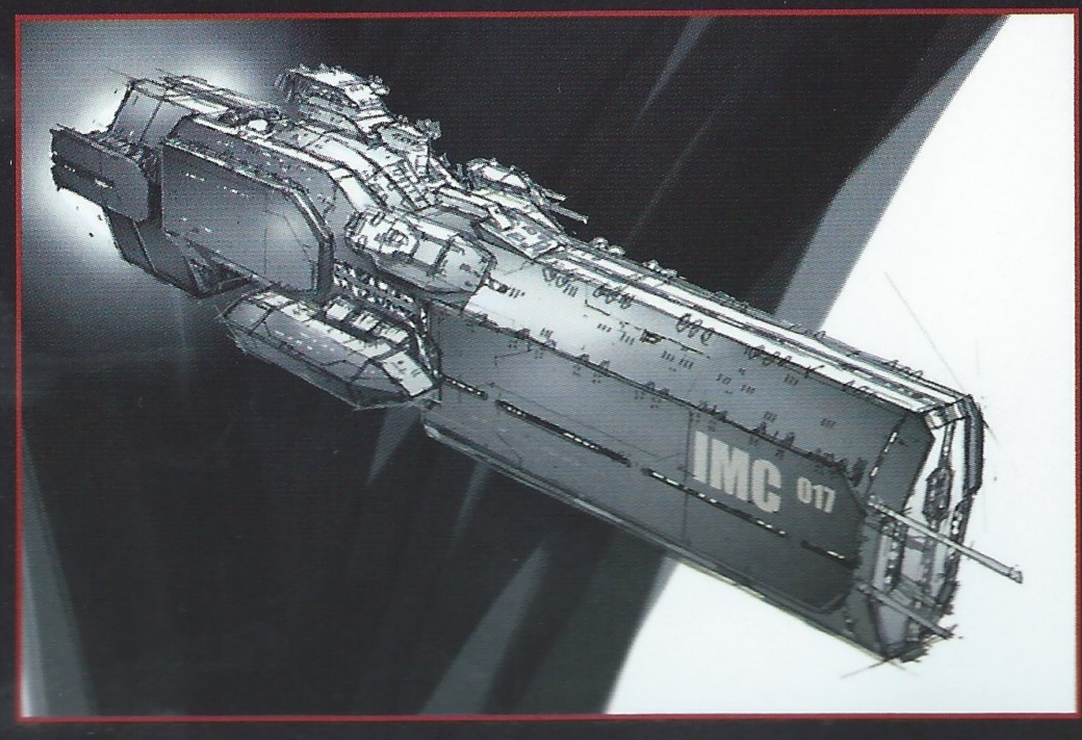




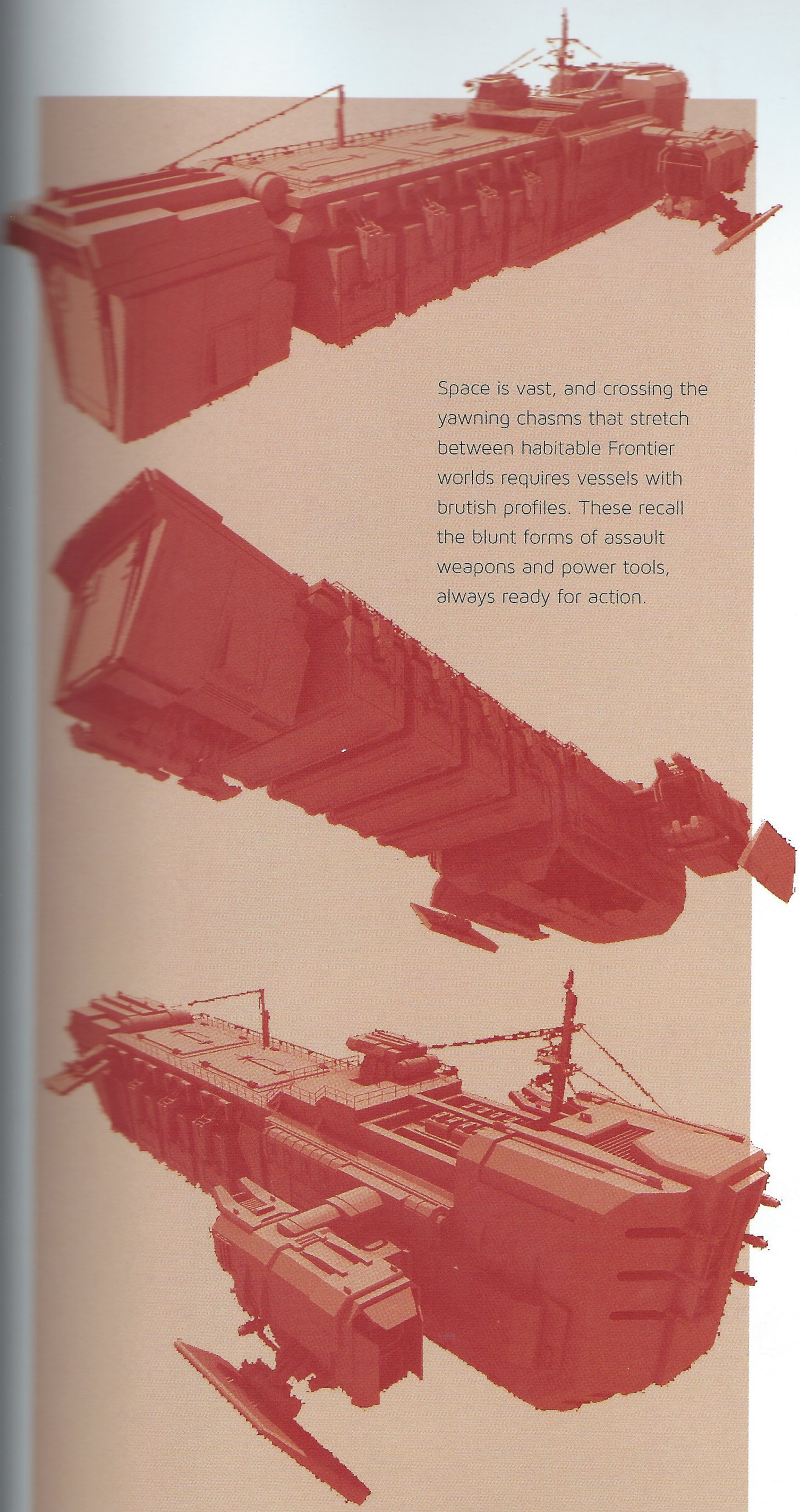






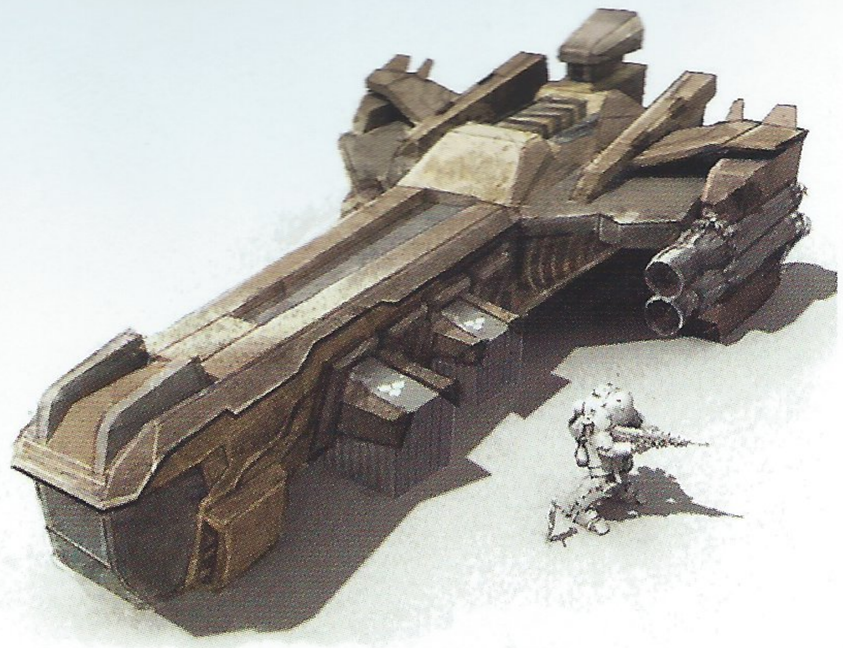


Artist: Harrison Fong

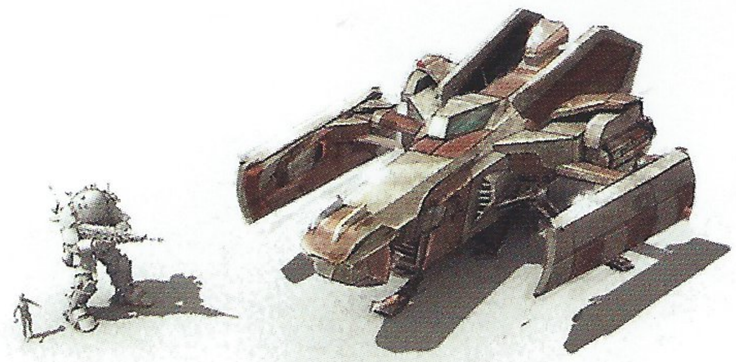


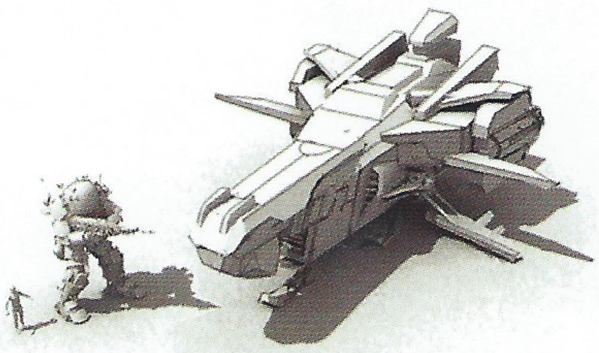
Space is vast, and crossing the yawning chasms that stretch between habitable Frontier worlds requires vessels with brutish profiles. These recall the blunt forms of assault weapons and power tools, always ready for action.

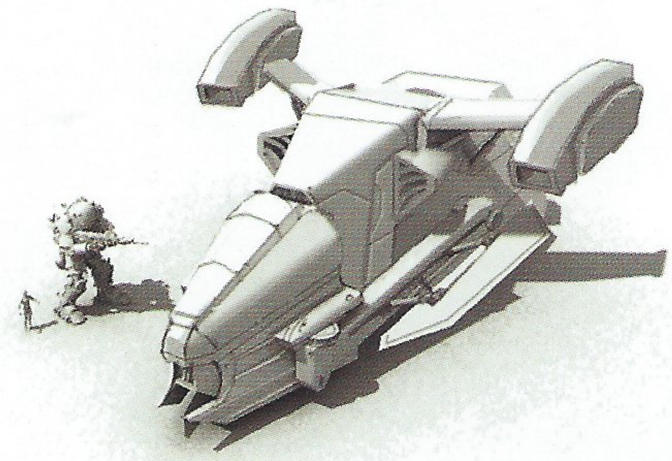
Minor details make for a more convincing whole, as artist Robert Taube explains: "These concepts were exploring possible civilian and military ships early in *Titanfall*'s development. The images on this page show various mock-ups of space freighters and fighters. The freighter carries rows of containers along the reinforced 'spine' of the ship. When the freighter is empty or unloaded, it gives it a very unique silhouette."





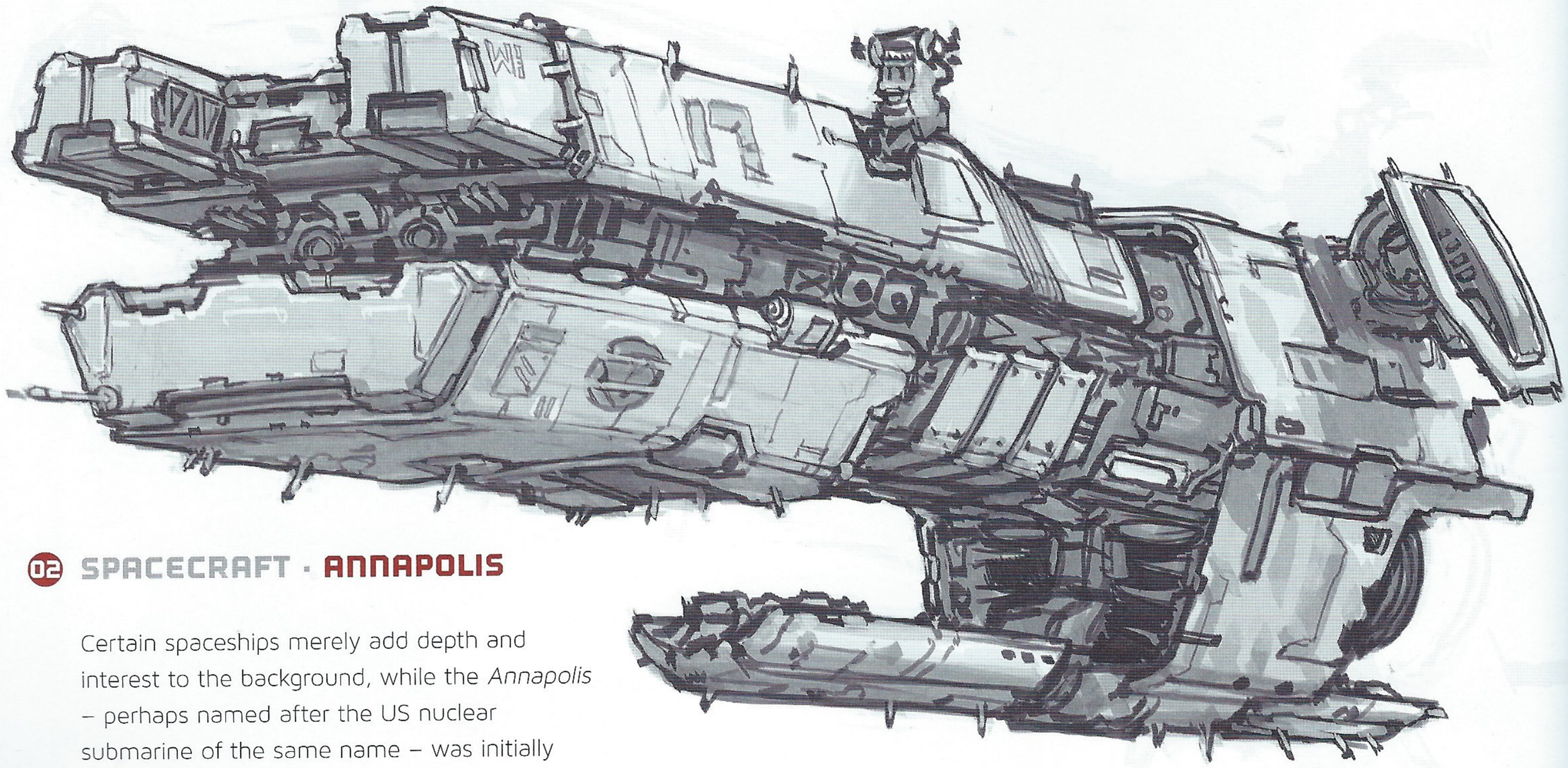






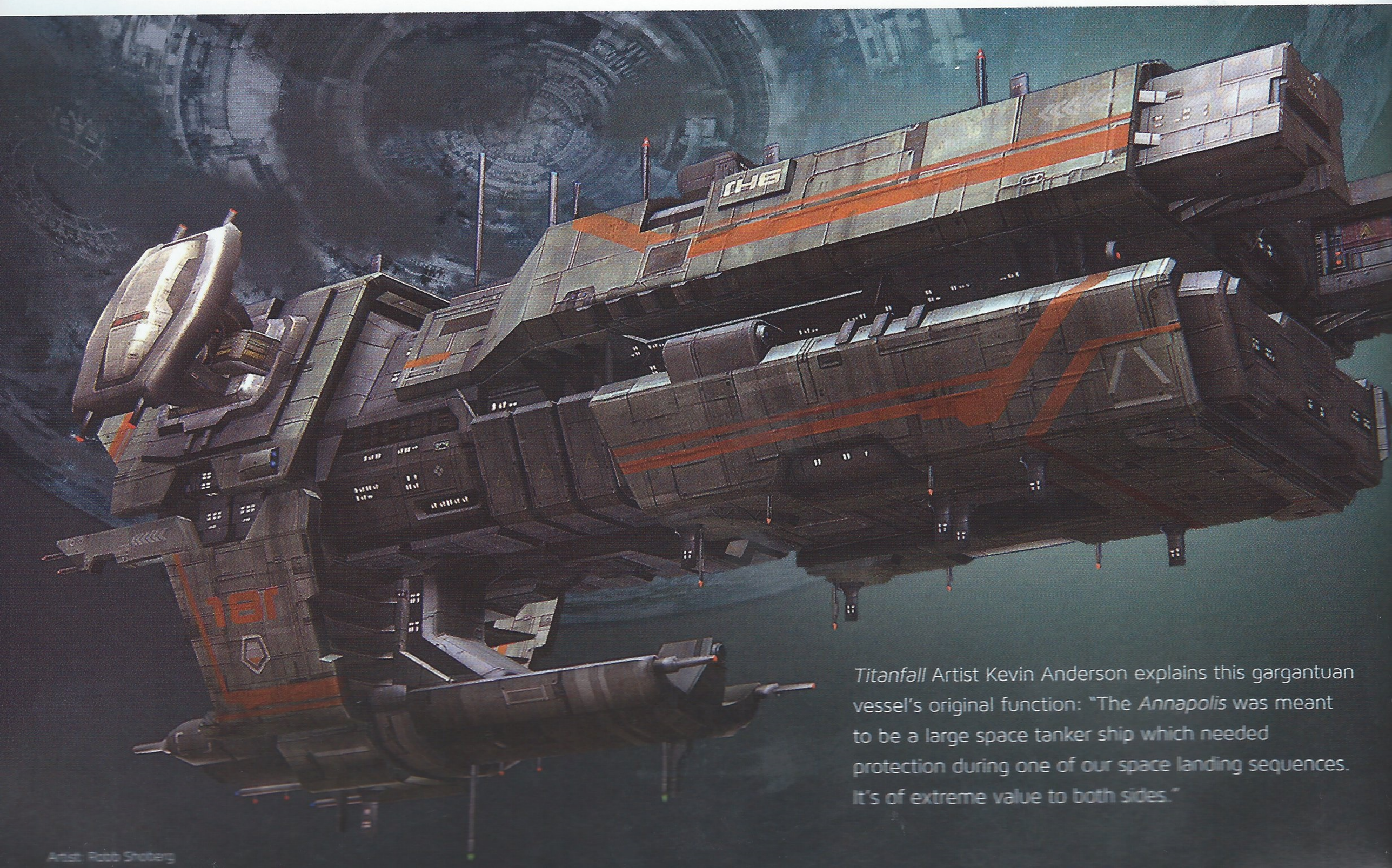






02 SPACECRAFT · ANNAPOLIS

Certain spaceships merely add depth and interest to the background, while the *Annapolis* – perhaps named after the US nuclear submarine of the same name – was initially designed with a greater role in mind.

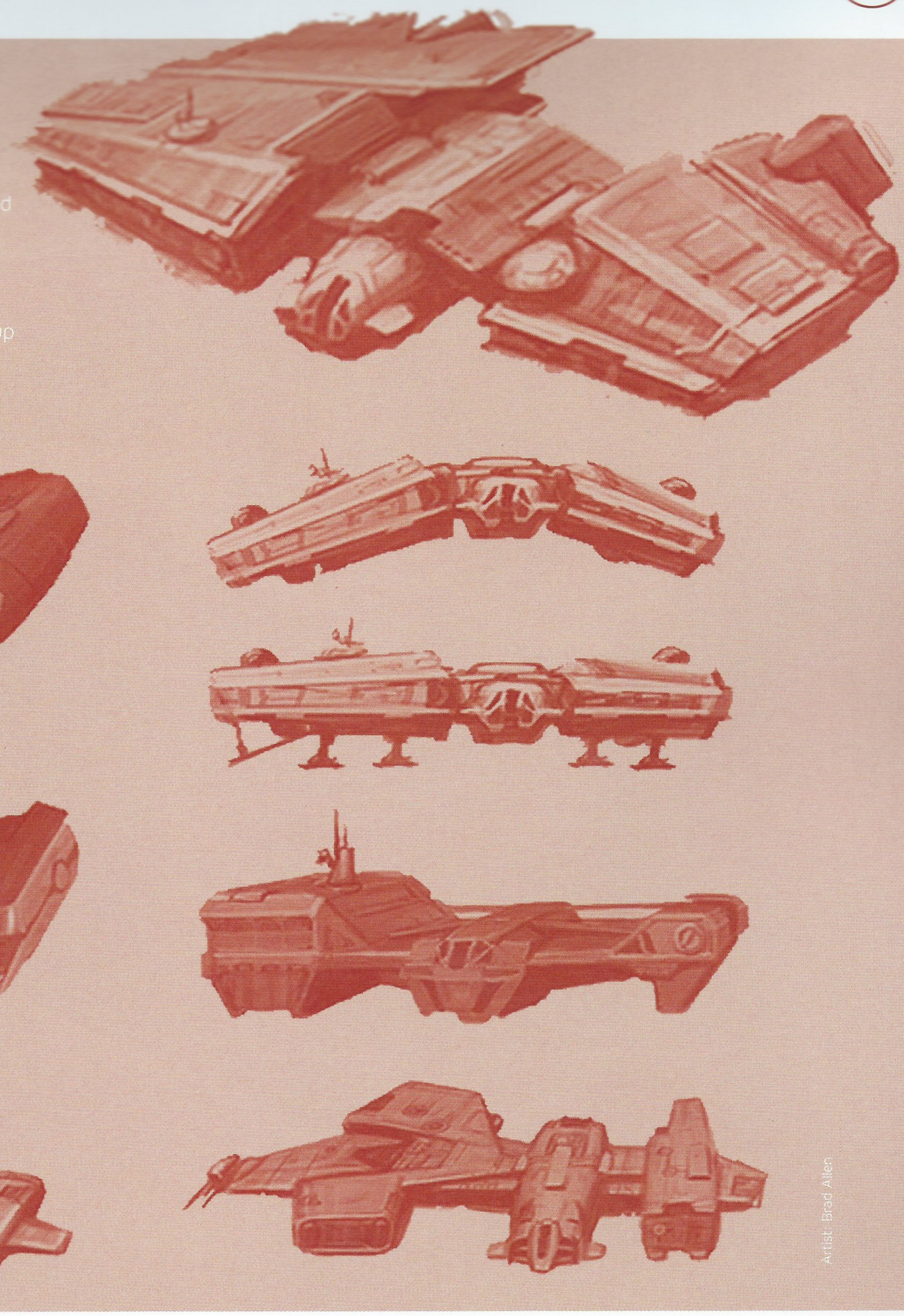


Titanfall Artist Kevin Anderson explains this gargantuan vessel's original function: "The *Annapolis* was meant to be a large space tanker ship which needed protection during one of our space landing sequences. It's of extreme value to both sides."

Artist: Robb Shoberg

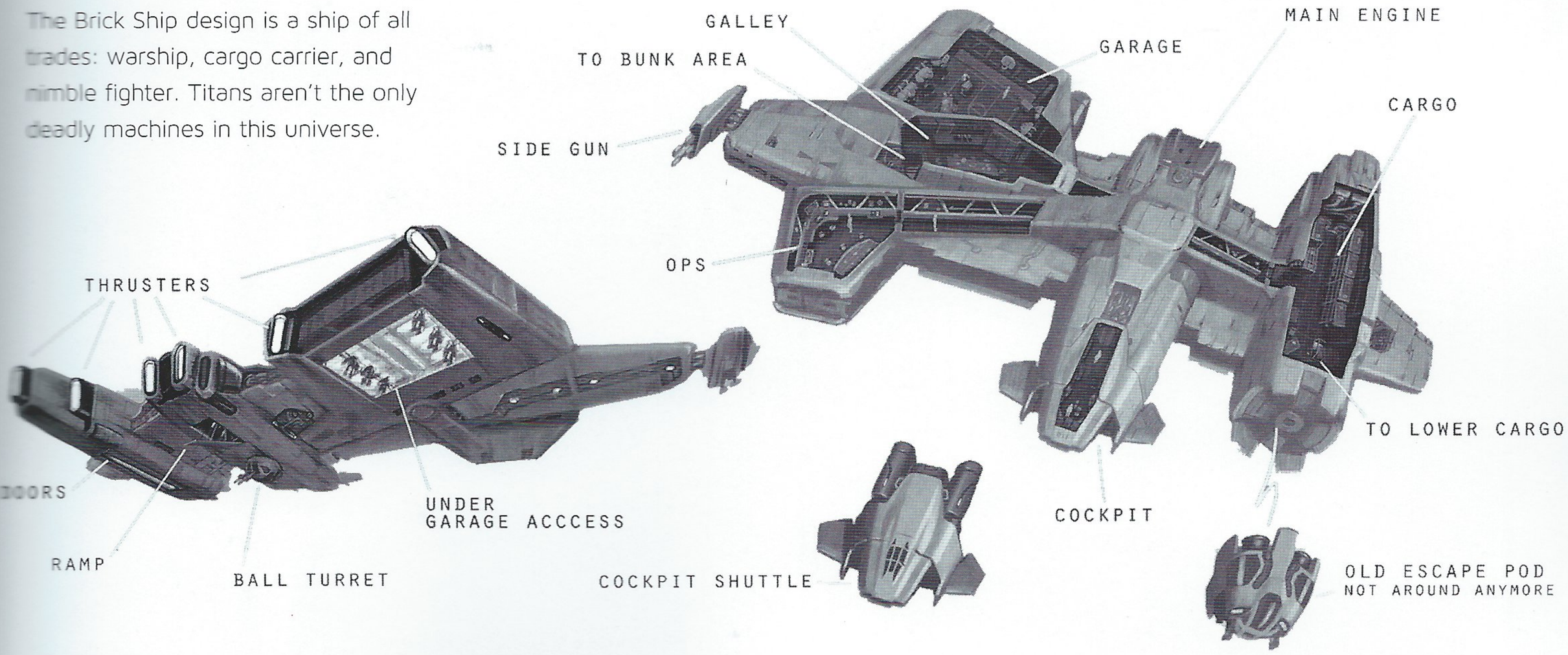
SPACECRAFT · BRICK SHIP

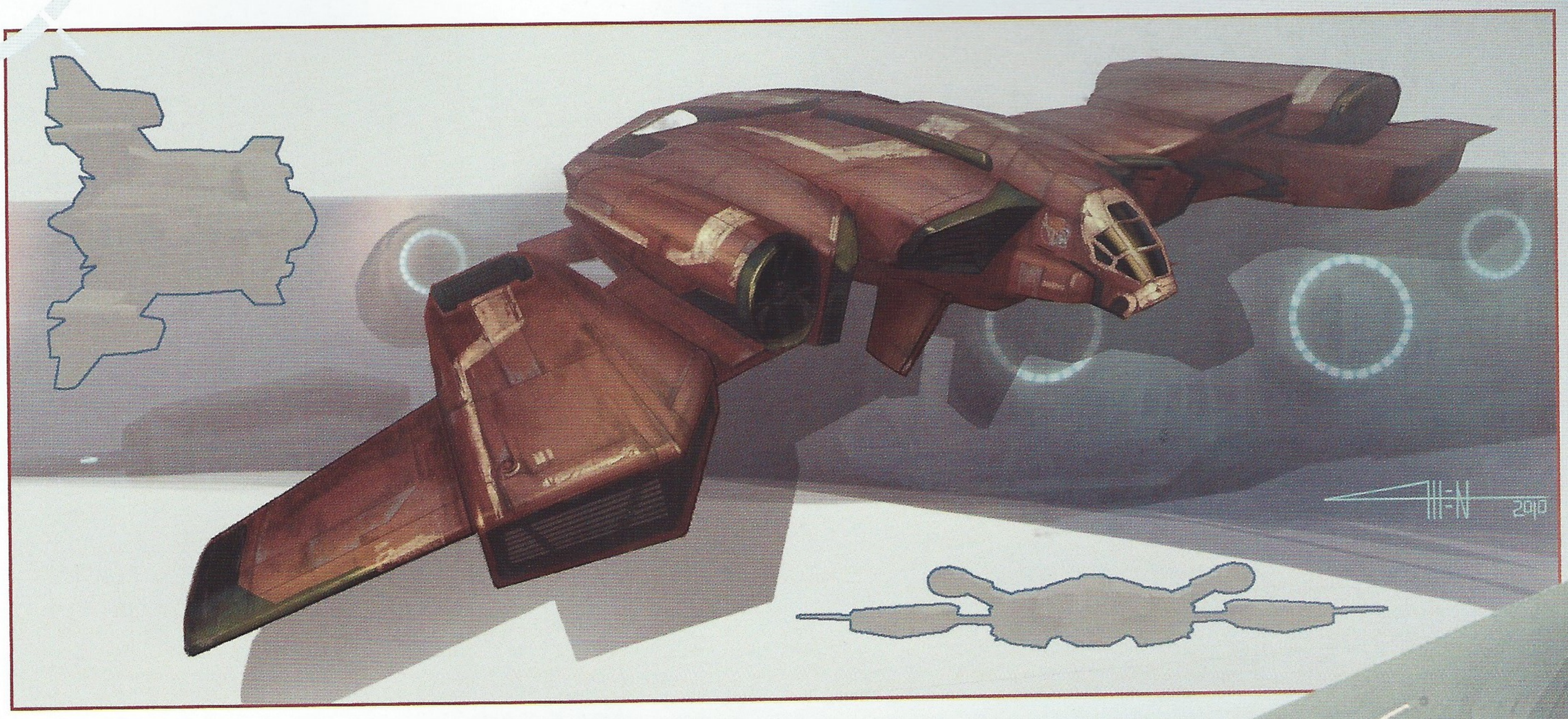
The brief for artist Brad Allen was to make this odd-shaped craft look like a flying brick. "It started as one thing but was heavily modified to be another," he begins. "The Brick Ship, later called the *Redeye* was to be a travelling home for our heroes. After several revised designs, we ended up with what you see in the game."



Artist: Brad Allen

The Brick Ship design is a ship of all trades: warship, cargo carrier, and nimble fighter. Titans aren't the only deadly machines in this universe.





Artist: Brad Allen

Most spaceships in *Titanfall* are equipped to break orbit and join the fight planetside. Stunted wings and tailfins allow ships to fly in regular atmospheric conditions as well as deep space.

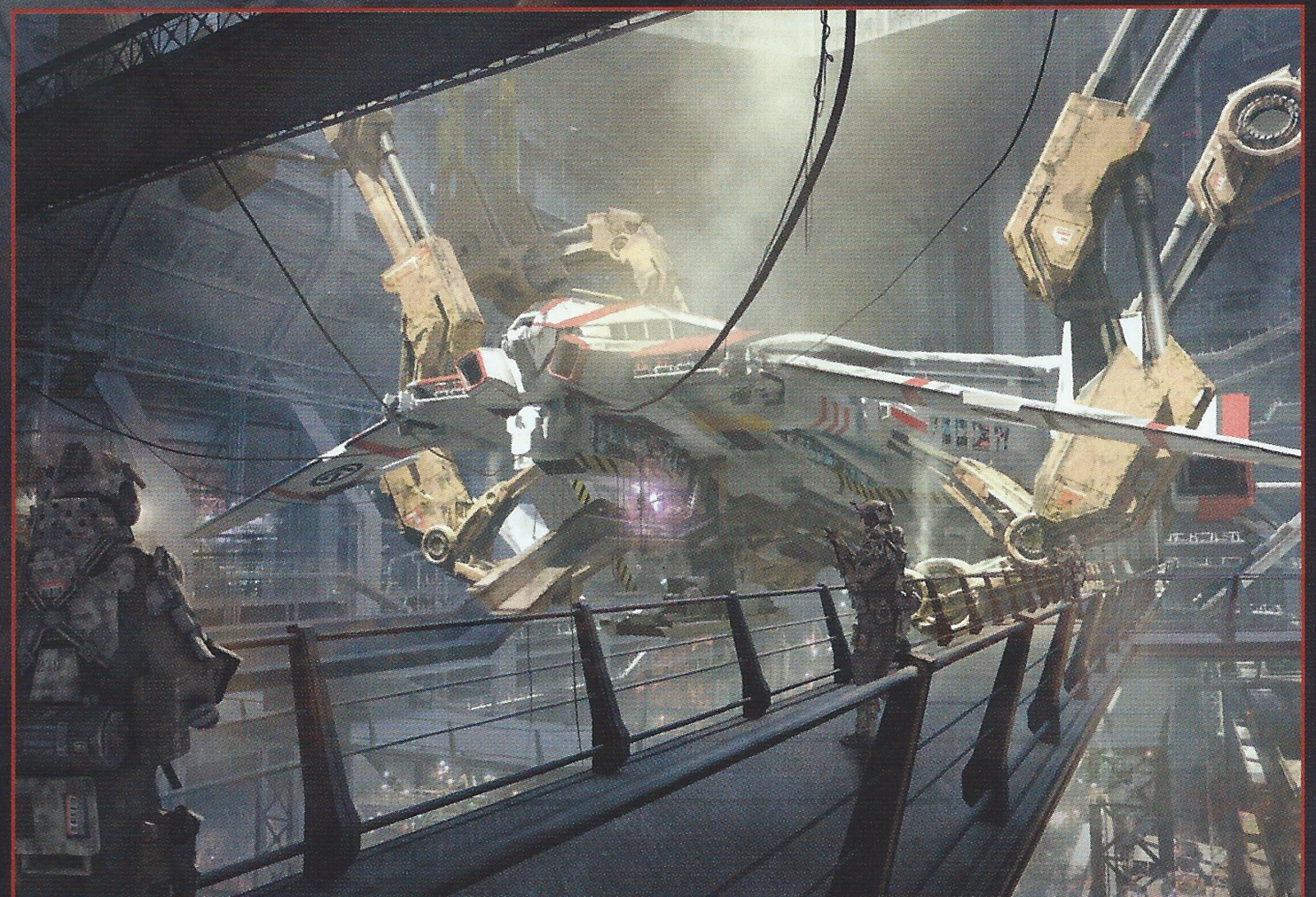
SPACECRAFT · DESTROYER

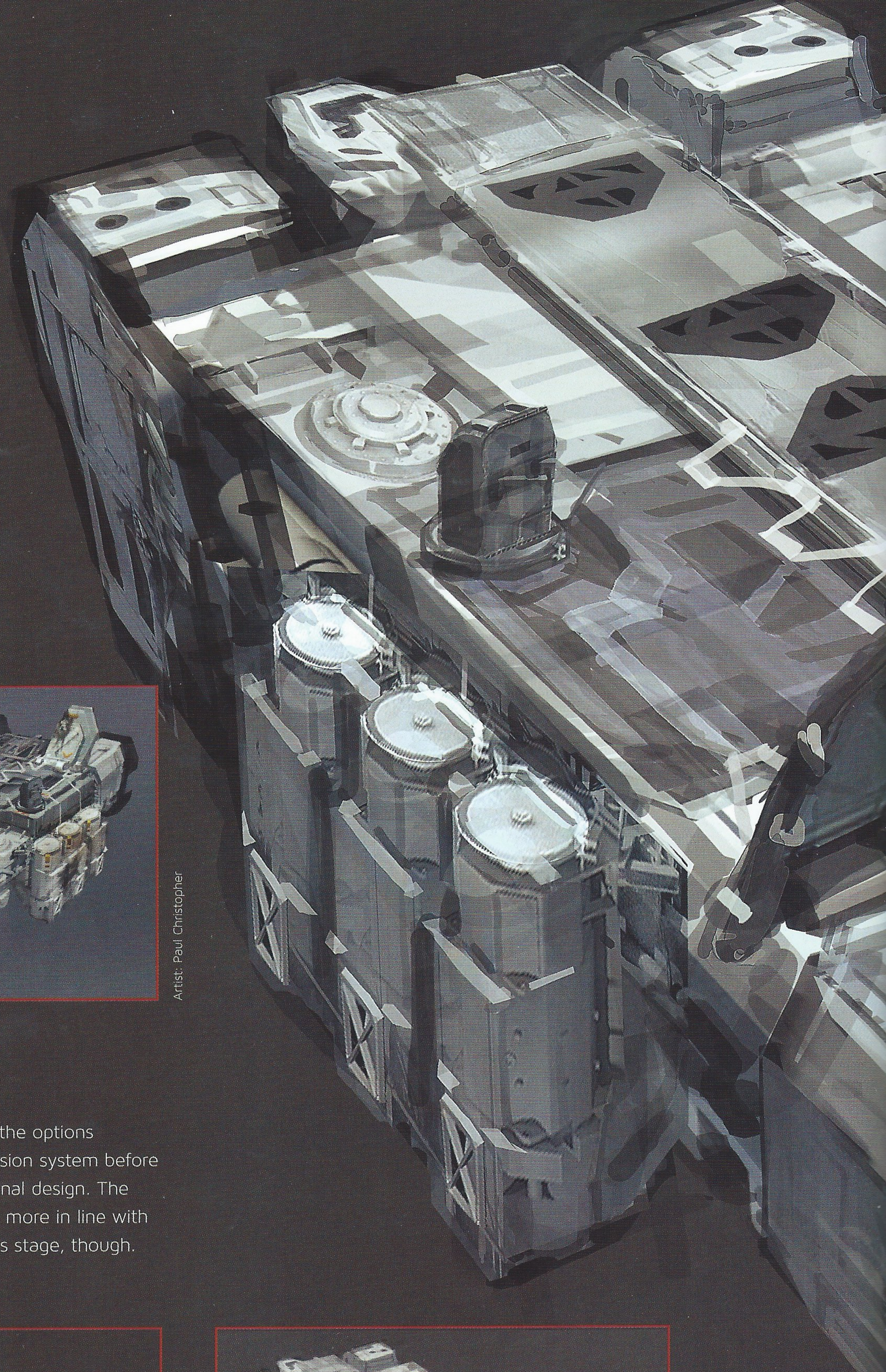
Form follows terrifying function in the far reaches of the Frontier. The ominous profile of the aptly-named 'Destroyer' speaks volumes about its morbid purpose – nothing more or less than a humongous space gun. Few who find themselves hunted by this monster survive to tell the tale.

Artist: Steve Ryan

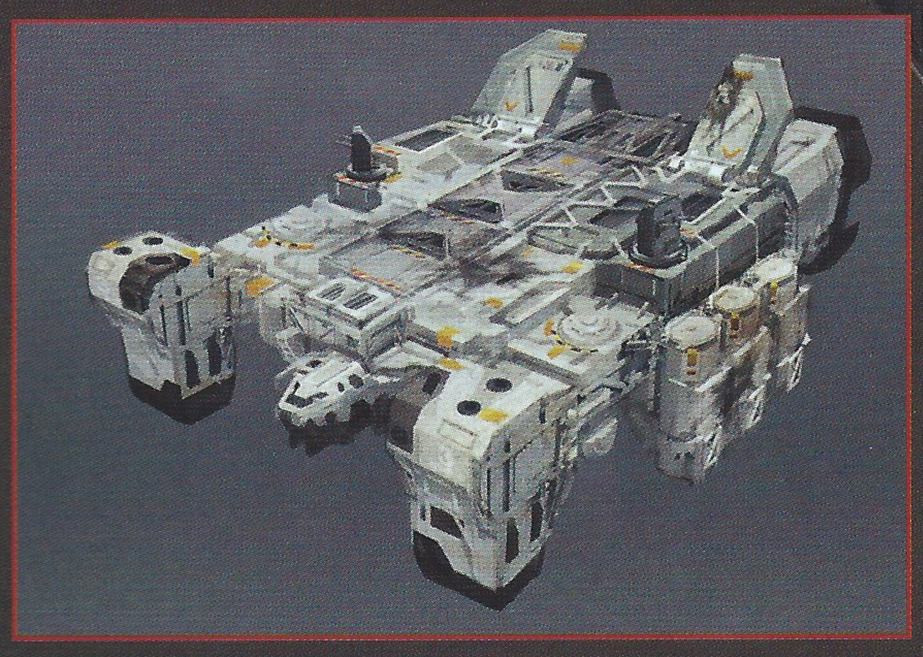
Two heads are usually better than one, and the creation of these amazing visuals is quite often the result of a concentrated team effort. The inside view of the IMC Carrier hangar was modelled by Michael Cristobal Altamirano – Mike to his friends and colleagues – while the interior concept was realised by artist Tu Bui. Painterly human figures bring a tangible sense of proportion, showing off *Titanfall*'s massive scale.

Artist: Tu Bui and Mike Altamirano



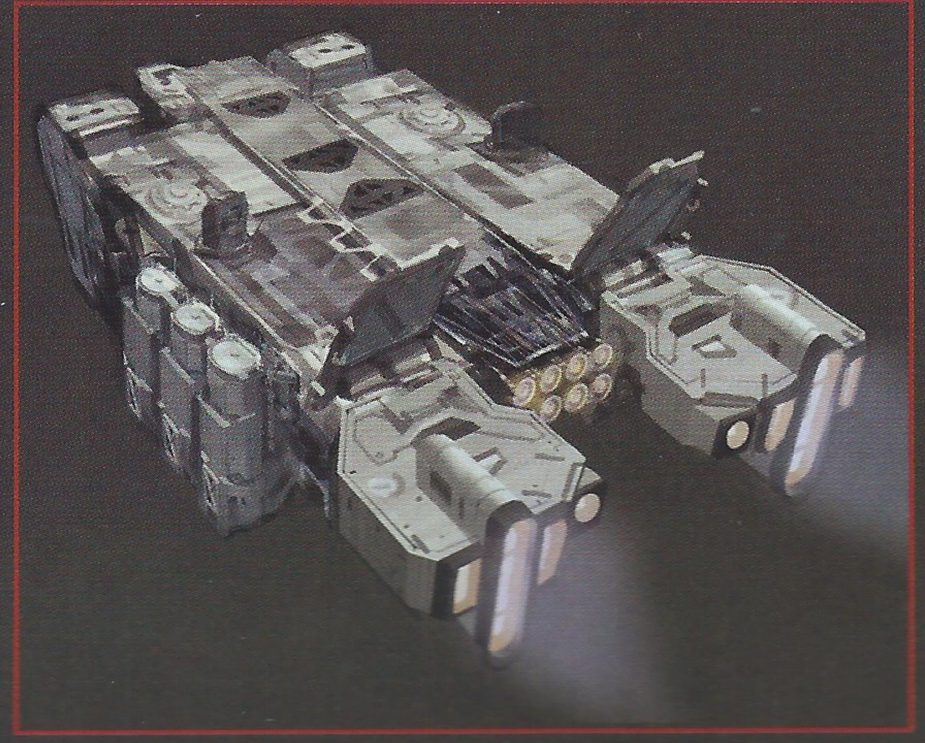


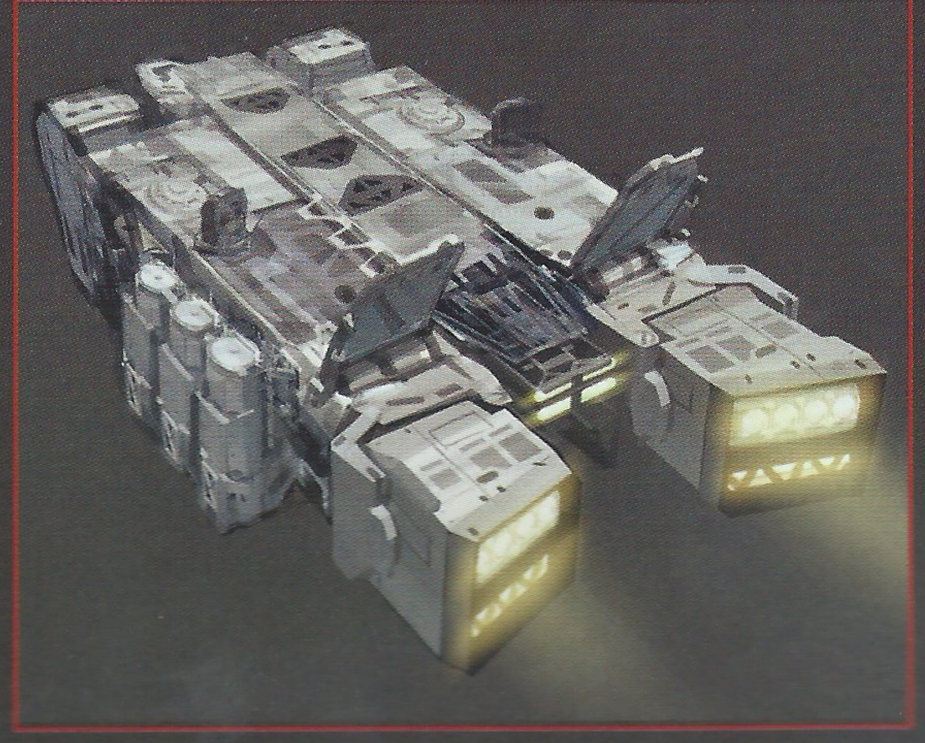
Artist: Paul Christopher



02 SPACECRAFT · REDEYE

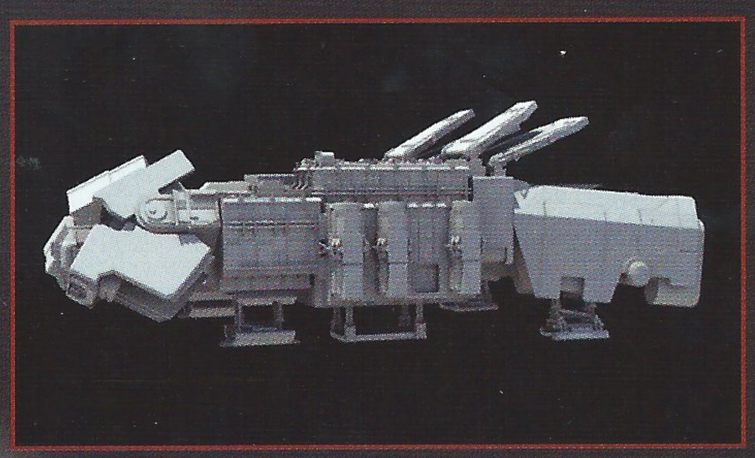
These development renders show the options considered for the *Redeye*'s propulsion system before *Titanfall*'s creators settled on the final design. The overall form of the ship is certainly more in line with the original 'flying brick' brief at this stage, though.

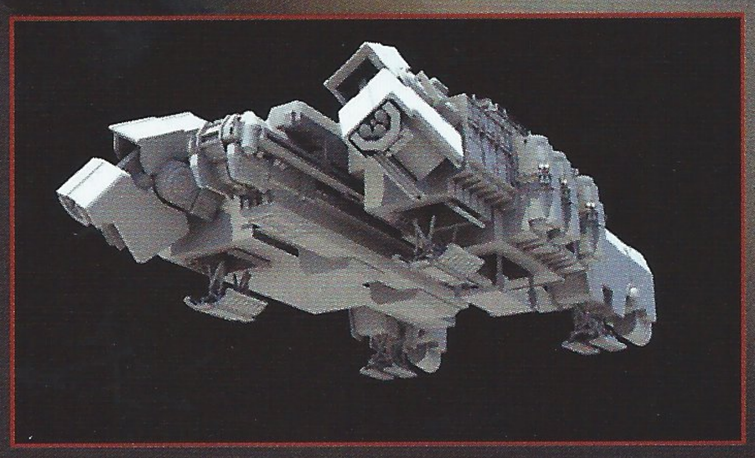


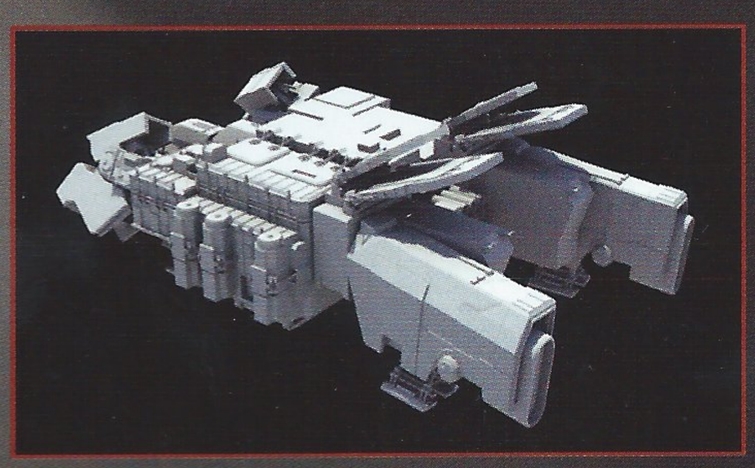


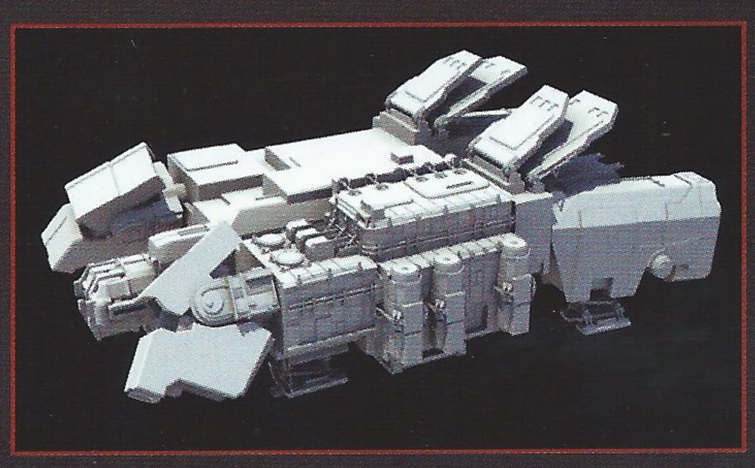
Artist: Paul Christopher

Another team effort, with paint-over concepts from Paul Christopher and vehicle design by Michael Altamirano. "This massive ship was referred to as 'The Brick' because of the shape it required to fit within the level layout," says Mike. "Inspiration came from the NASA Space Shuttle Crawler Transporter due to its box-shaped design. This ship was originally supposed to be an actual map, having interior hallways that branched out onto the roof of the ship. Eventually the map was removed, but the game still has a low polygonal version of the *Redeye* in the distance, as a little tribute."

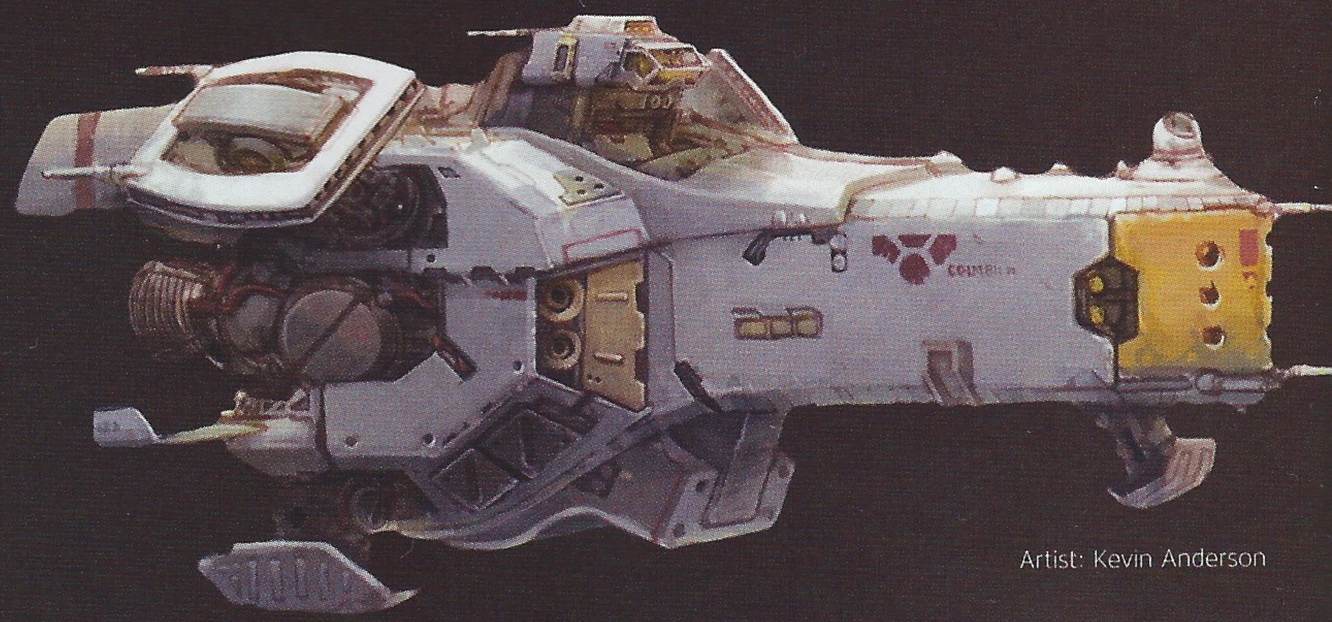








Artist: Mike Altamirano



Artist: Kevin Anderson

Artist: Robb Shoberg

02 SPACECRAFT · BIRMINGHAM

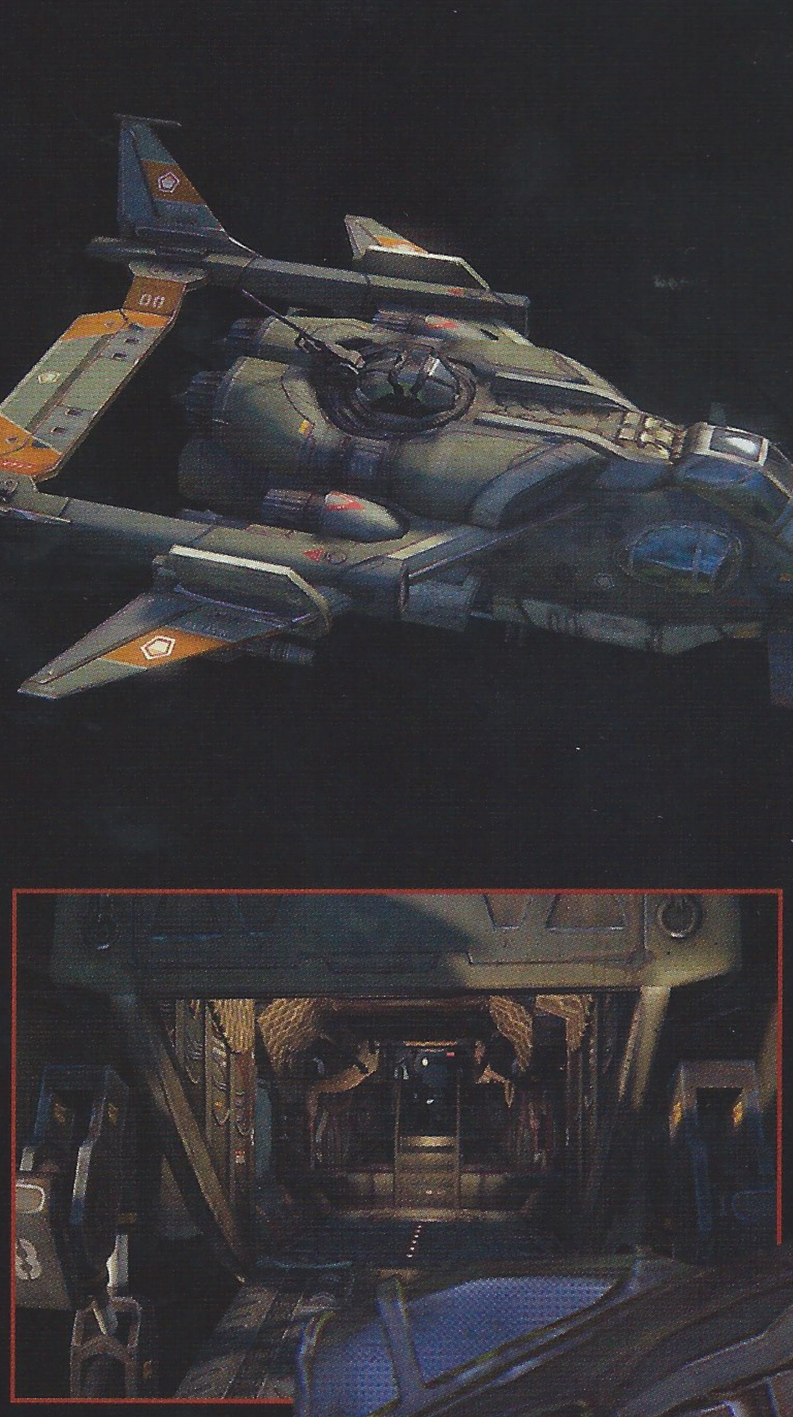
All that's missing from this picture is a giant, disembodied hand pulling on a trigger – making this is a terrifying weapon indeed. Back in the real world of *Titanfall*, the *Birmingham* was originally designed as an attack frigate and was meant to have a massive space cannon under the main body, capable of ship-to-ship combat and aerial bombardments. *Top left* is a concept render for a smaller, speedier ship called the *Colombia*.

Artist: Kevin Anderson

02 VEHICLES · AIRCRAFT

Titanfall's warfare is all-out: on land, in space, and up in the air. Rapid, high-powered IMC and Militia fighters dogfight over battlefields, each hoping to gain the aerial advantage. Models and military textures are courtesy of artist Robb Shoberg, who seems modest in his achievements: "I took the sketch by James Oxford *overleaf* and just tried to keep the focus on the large shapes and silhouettes."





Artist: Robb Shoberg

02 VEHICLES · CROW

Dropships such as the Crow-class are capable of space and atmospheric flight, and are mainly used to ferry troops, equipment and munitions from a mothership to a planet's surface. The Crow's morphology betrays some distinctly Earthly origins too – it is loosely based on the Russian Mi-24 Hind attack helicopter, although whirling blades have made way for powerful thrusters. Otherwise, the Crow is plainly built for domestic duties as well as combat, and its svelte profile indicates enormous speed capabilities and an undeniable threat to its foes.

TITANFALL

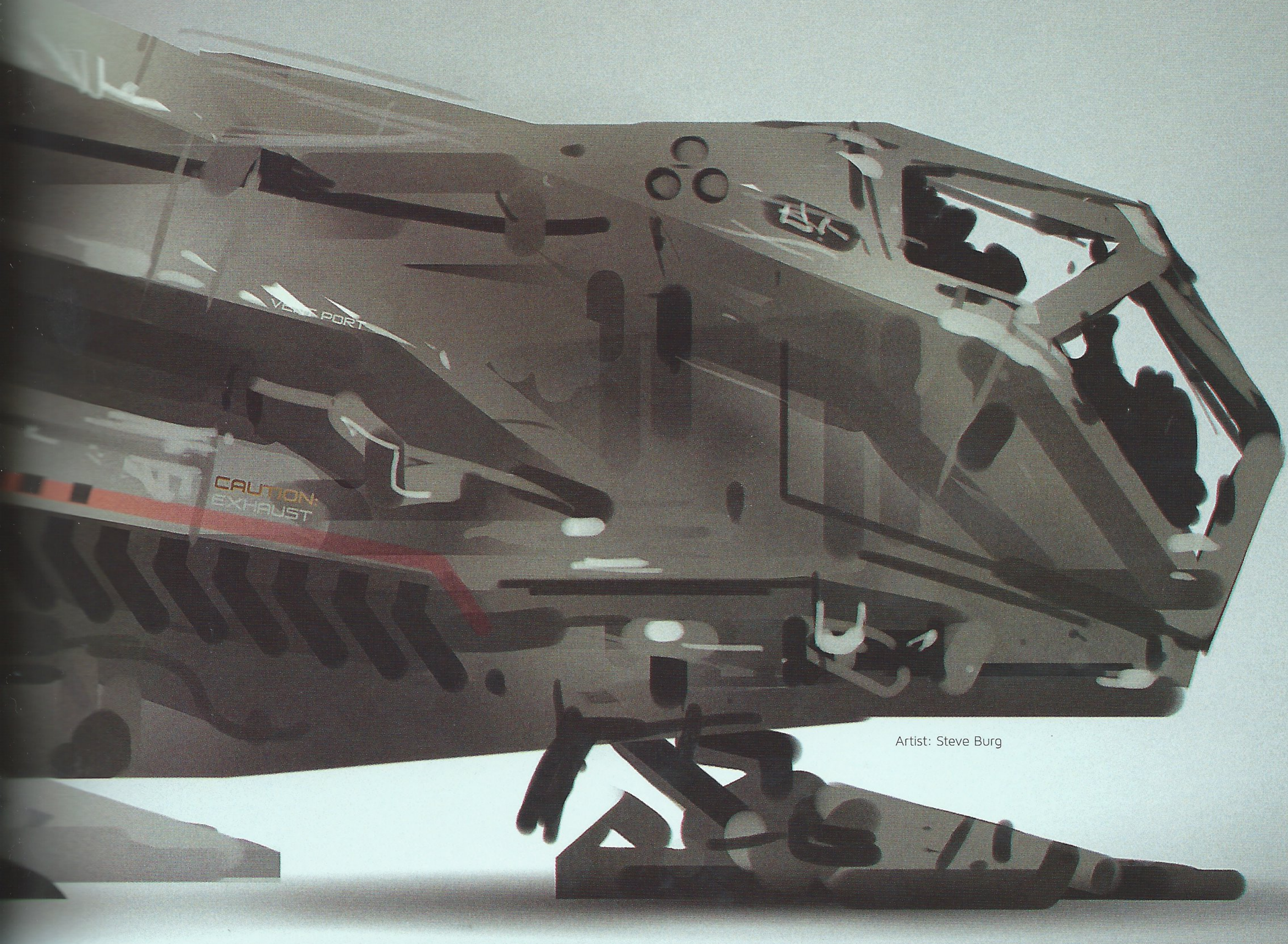
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Artist: Ryan Lastimosa and Robb Shoberg

02 VEHICLES · GOBLIN DROPSHIP

Aircraft like the Goblin Dropship are used to deploy grunts into battles. Basic IMC foot-soldiers aren't equipped with jump-kits, so soldiers are forced to either zip-line rappel out of the dropship or rush down the ramp. On naming *Titanfall*'s ships, Joel Emslie reveals that "We gave IMC hardware monster or creature names, like the Goblin or the Phantom. The Militia's vehicles are named after animals and insects, like the Crow and the Hornet."



Artist: Steve Burg





Artist: Ryan Lastimosa and Robb Shoberg



Artist: Robb Shoberg

02 VEHICLES · HORNET

Present day military fighters provide the inspiration behind the Hornet attack jet, as Robb Shoberg explains: "It's sort of a mix between a Harrier and a MiG. Again the focus was on the silhouette and big shapes. The surface treatment felt solidified when I got through this. I would love to go back to the Crow dropship with some of this funk."



Artist: Brad Allen

02 VEHICLES · DROPSHIP COPTER

Variations in size and design, but these craft share a common function – the transport of personnel over short distances. *Above*: "This little vehicle was meant to emulate a small helicopter," says Robb Shoberg.



02 VEHICLES · DROP-POD

The heavily-armored Drop-pod is designed to deliver up to four troops with the absolute minimum of fuss. Several flaps open to help slow its rapid descent. Even so, it's no exaggeration to suggest that landings are likely to be *bumpy*.



Artist: Steve Burg

VEHICLES · PHANTOM

The Phantom is the IMC aircraft of choice. "The initial model was conceived by Steve Burg," says Michael Altamirano. "Originally called the Stratton, I was tasked to take his concept and make it game-ready. The art director requested that I implement some features of the Harrier Jump Jet and add other body features of my choice. Other components were inspired by the AH-64D Apache helicopter. It took a lot of vehicle research to make this design feel grounded and believable."



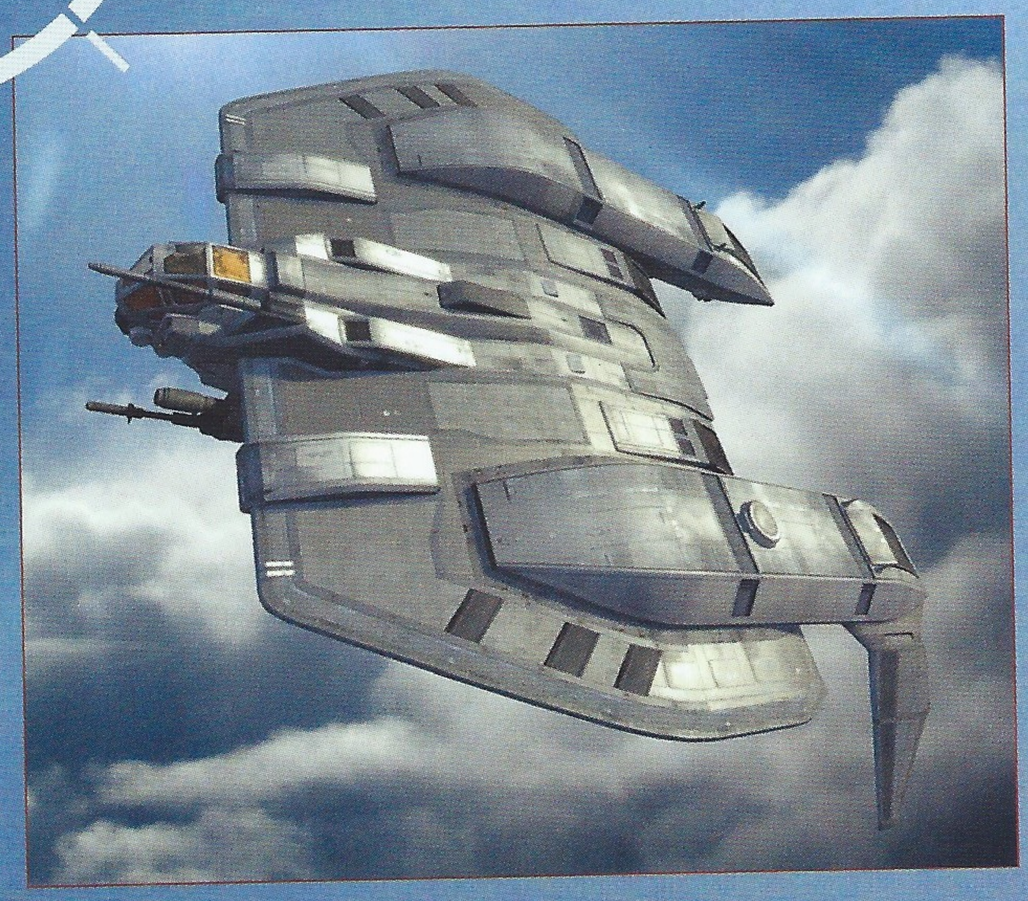


Artist: Steve Burg

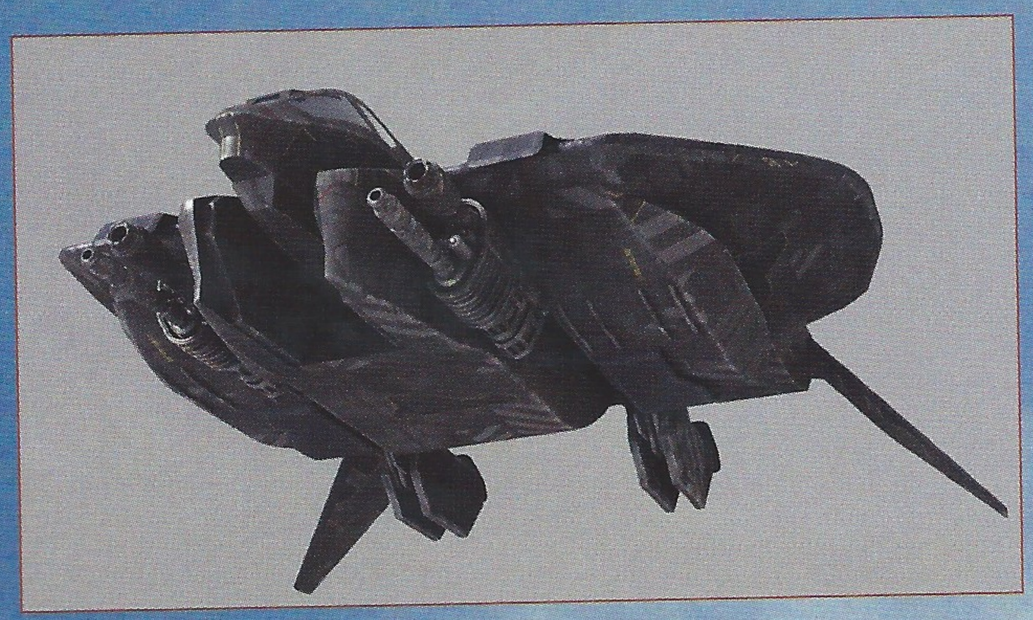


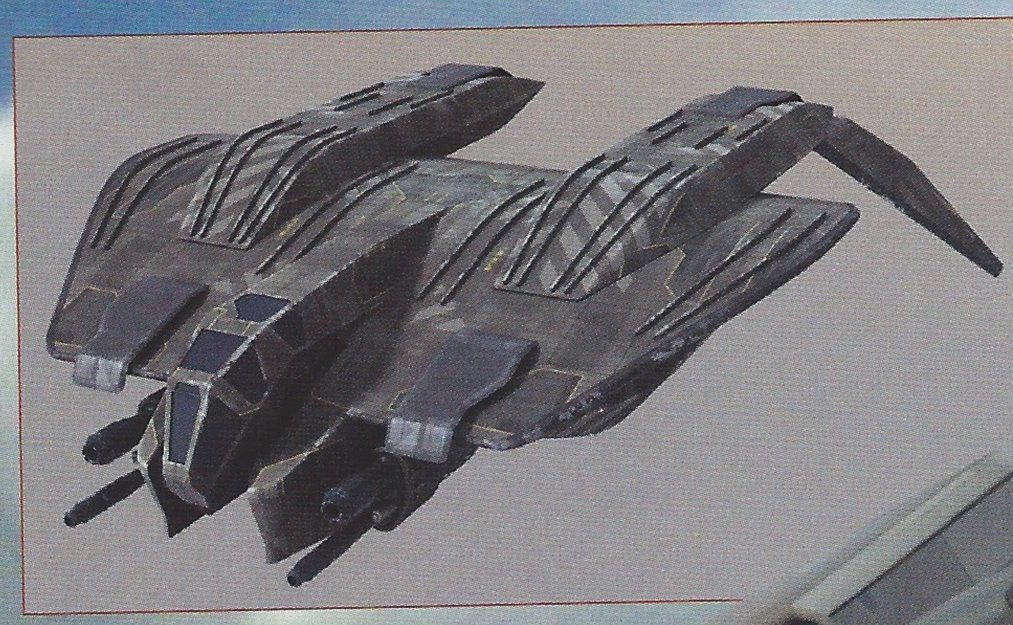
Artist: Mike Altamirano











Artist: Steve Burg

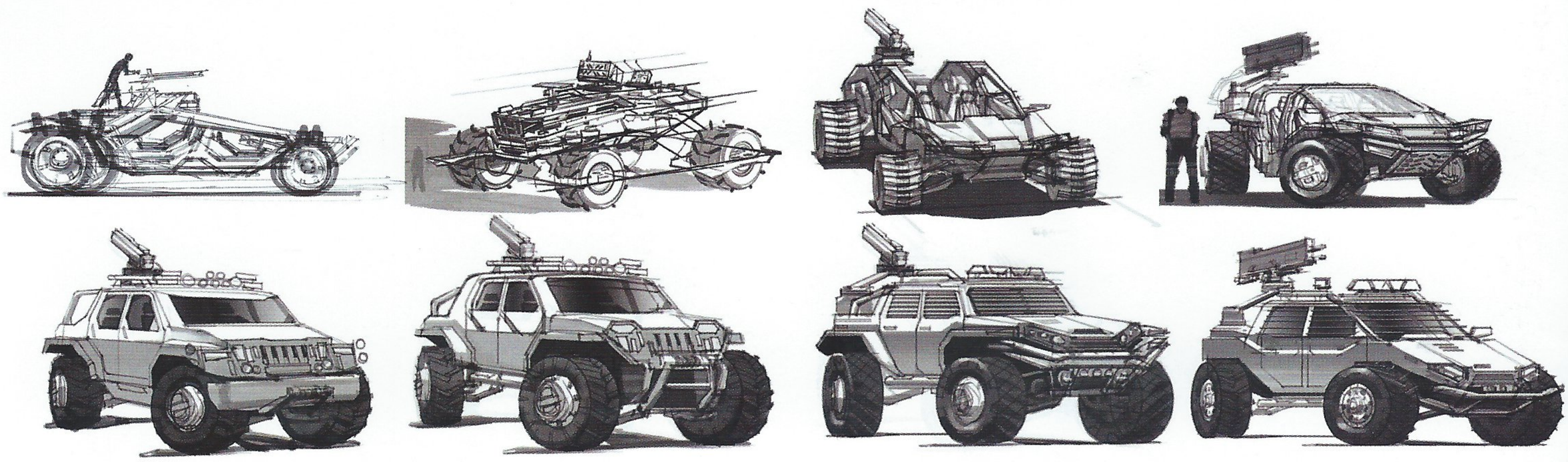
Artist: Mike Altamirano

02 VEHICLES · IMC BOMBER

Steve Burg and Michael Altamirano again collaborated on the design of this IMC Bomber. "Some of the ship's cockpit geometry was taken from Ryan Lastimosa's Goblin Dropship to make it feel like part of the same family," says Mike. "The C-130 Ski Bird aircraft was used for reference when it came down to making the landing design more interesting."

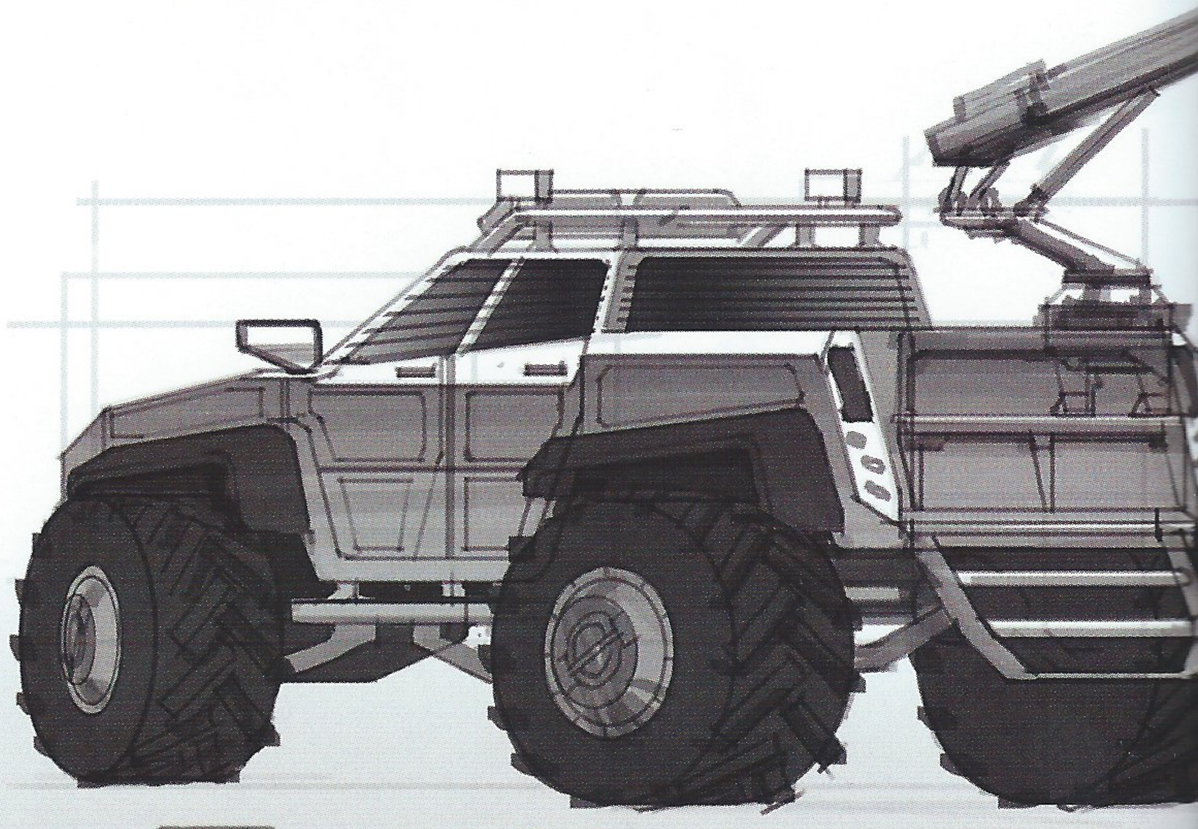
02 VEHICLES & TECH · VEHICLES

These wheeled vehicles seem slightly pedestrian and anachronistic compared to the assorted air and spacecraft in *Titanfall* – but the futuristic styling, armor-plating, and an appreciable ruggedness more than compensate for any shortcomings.



02 VEHICLES & TECH · ASSAULT CAR

Hard lines and heavy weaponry define a fearful purpose. The tires might belong on a Monster Truck, but the Assault Car looks speedy nonetheless. More to the point, it's not hard to imagine this vehicle being built in the present day.

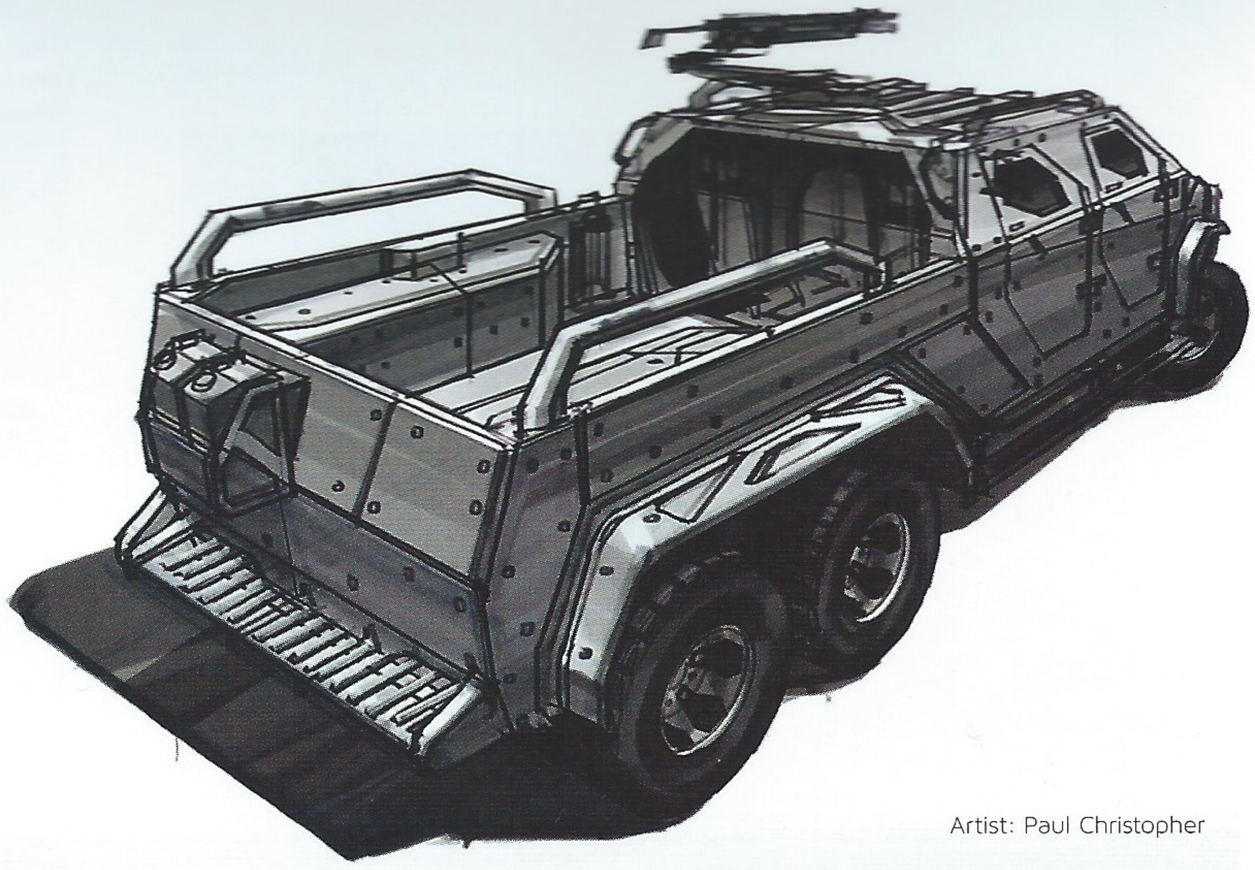


Artist: Paul Ch

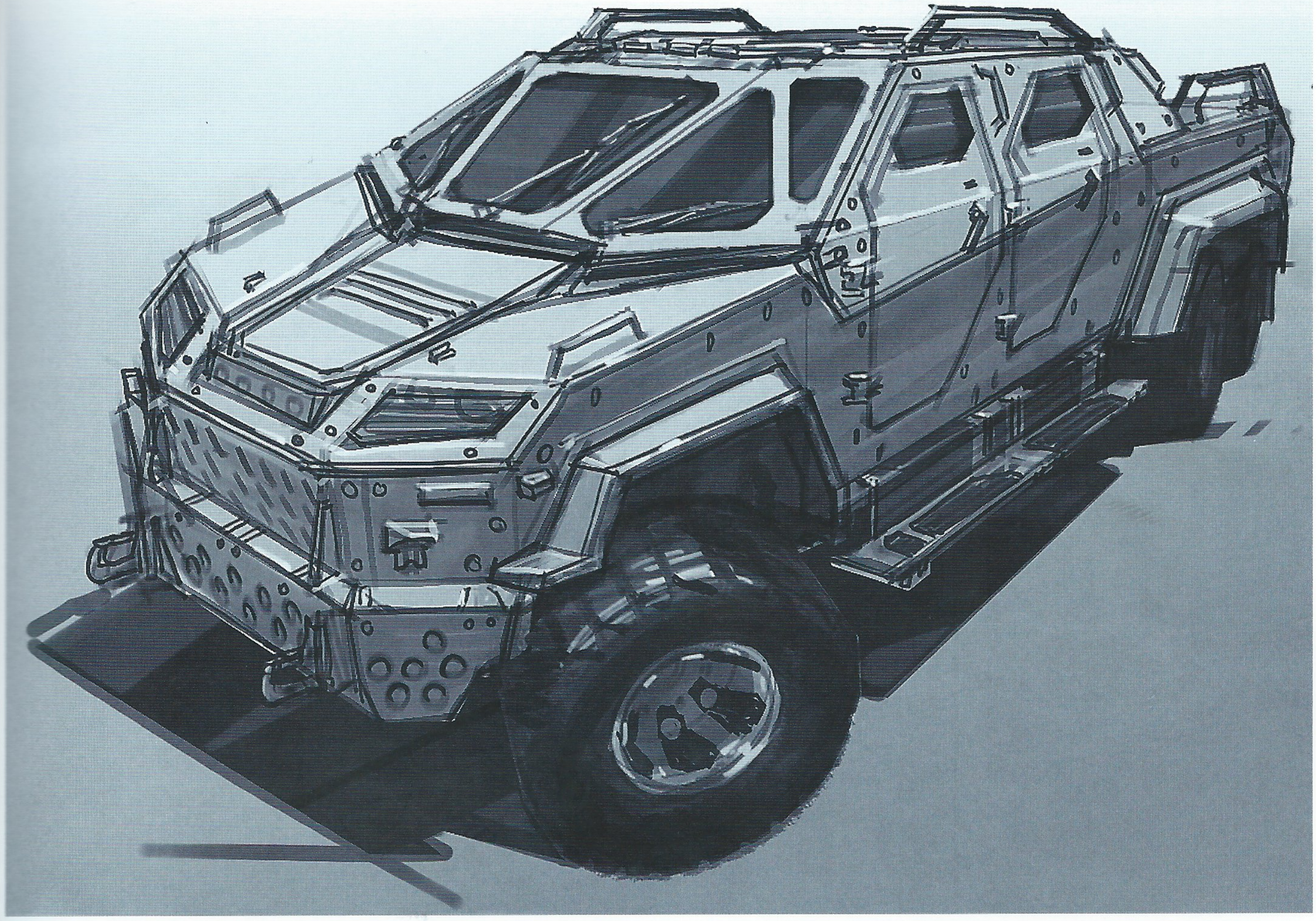


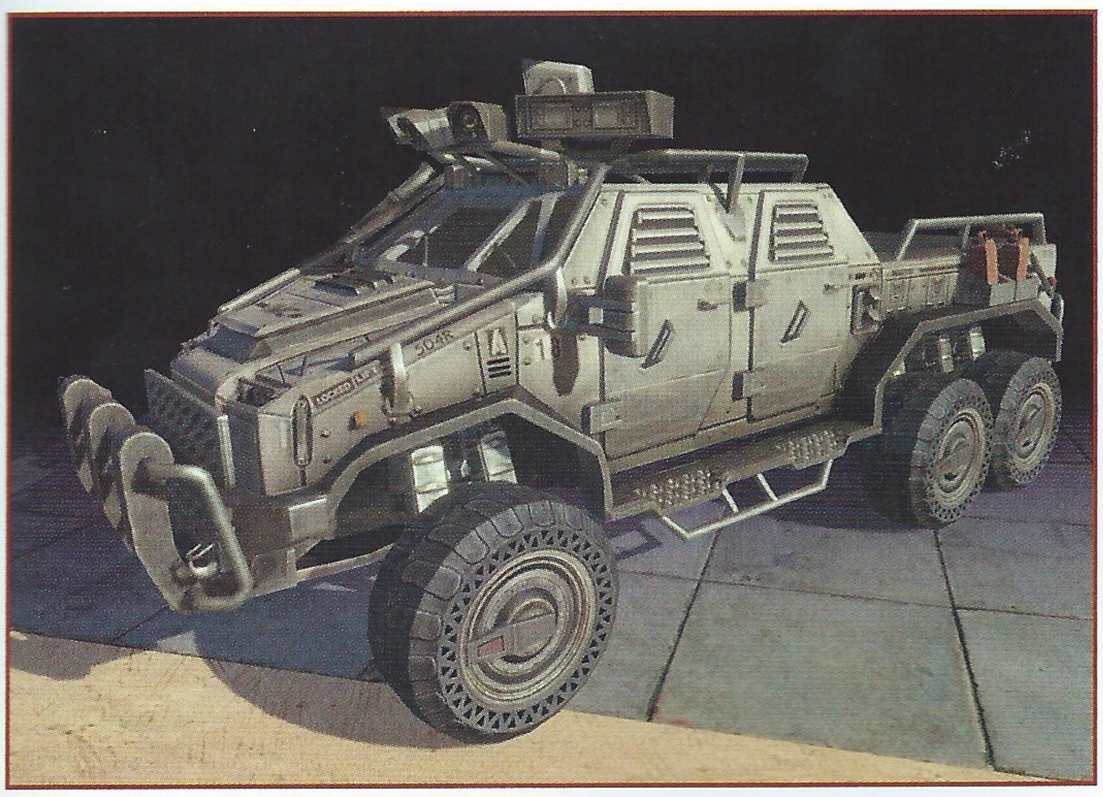
VEHICLES & TECH · SAMSON

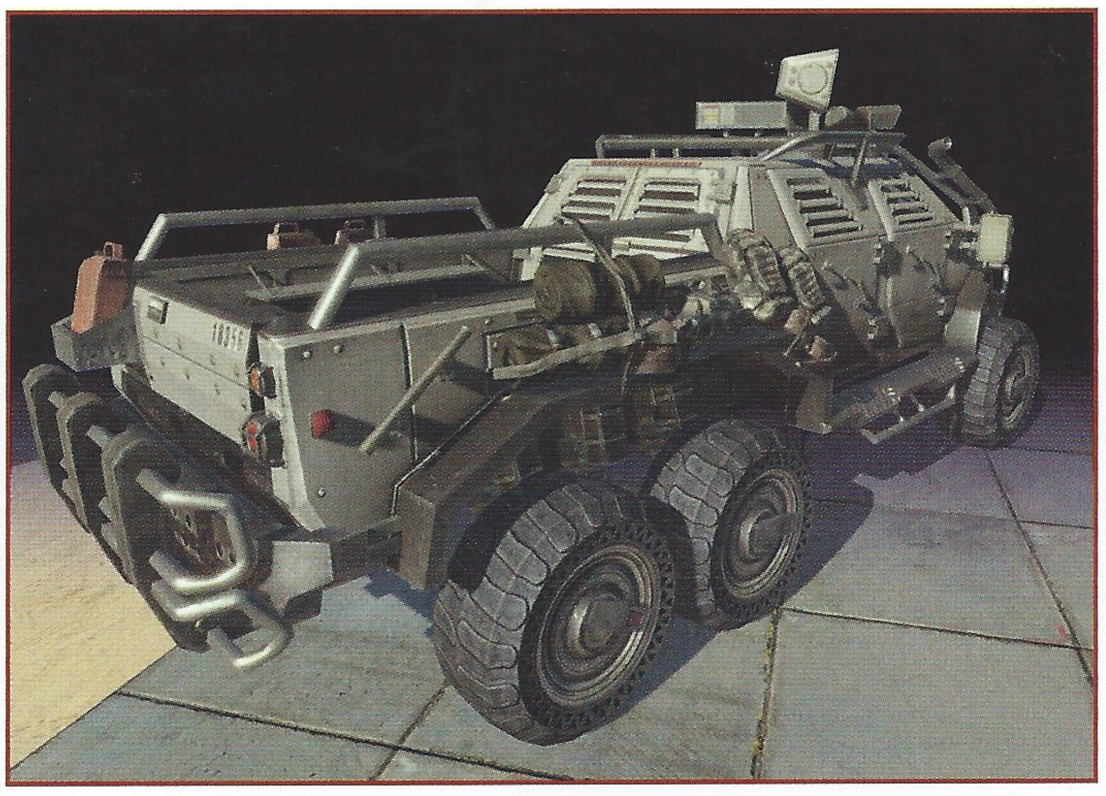
Another motor with a contemporary inspiration, as artist Austin Arnett reveals: "The Samson went through a ton of transformations. There was a lot of influence from the real-world MRAP ('Mine-Resistant Ambush-Protected') and many other military vehicles. *Below*: the final design for this large armored truck."



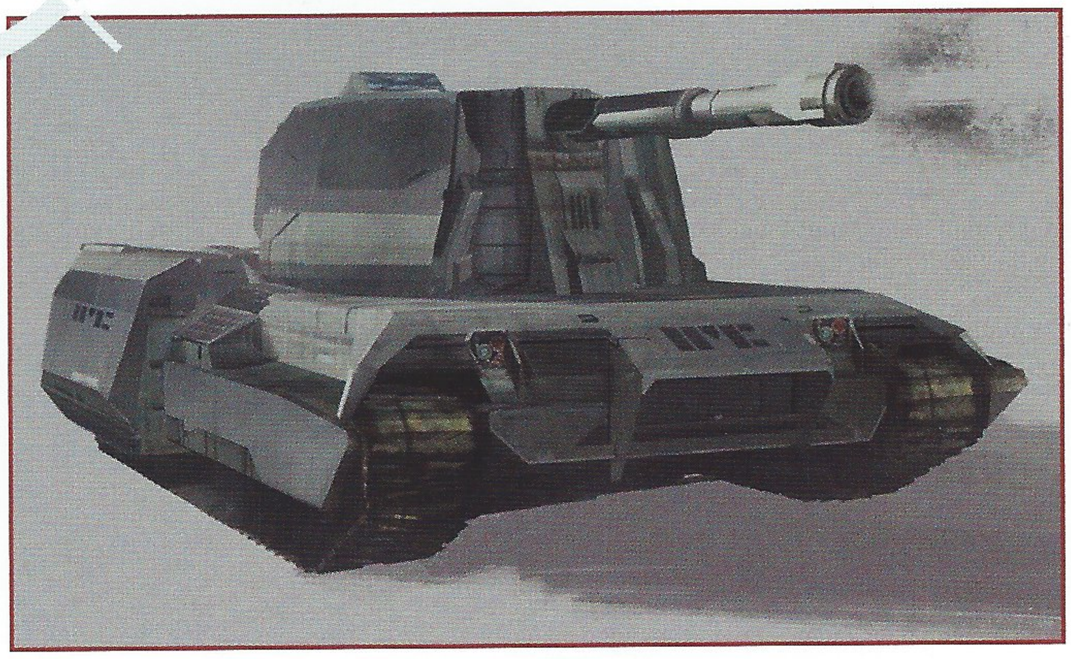
Artist: Paul Christopher

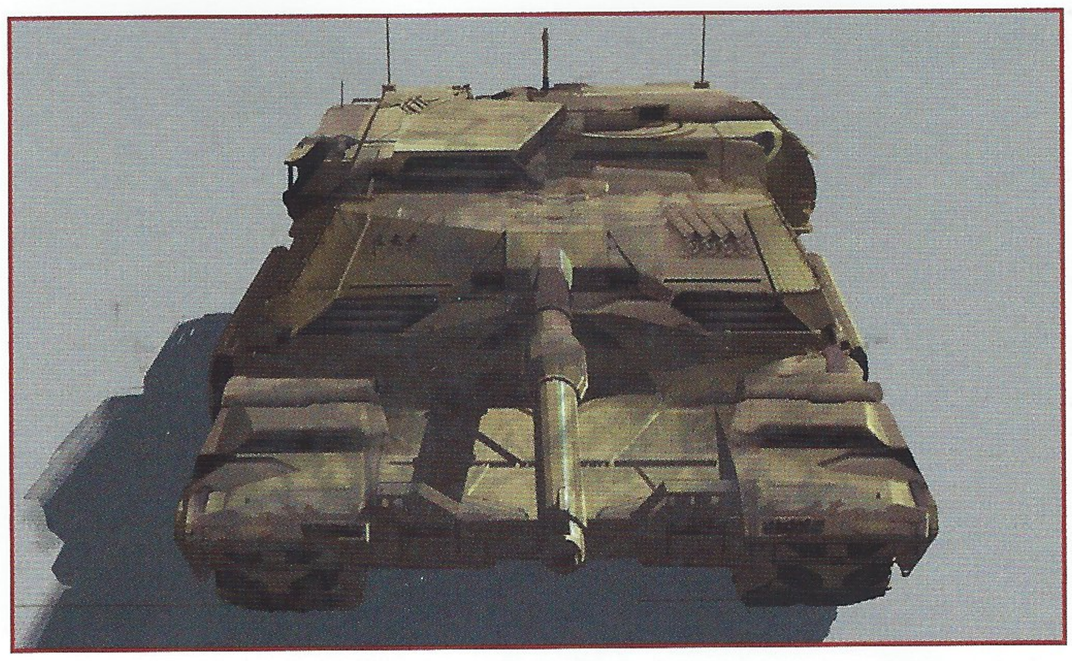






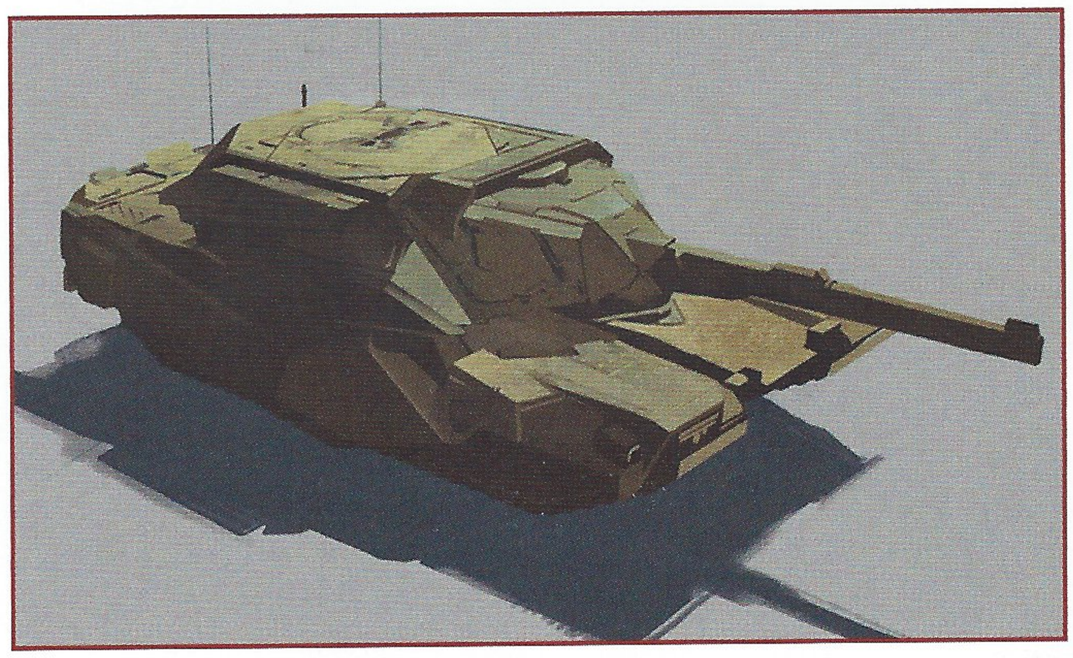
Artist: Austin Arnett



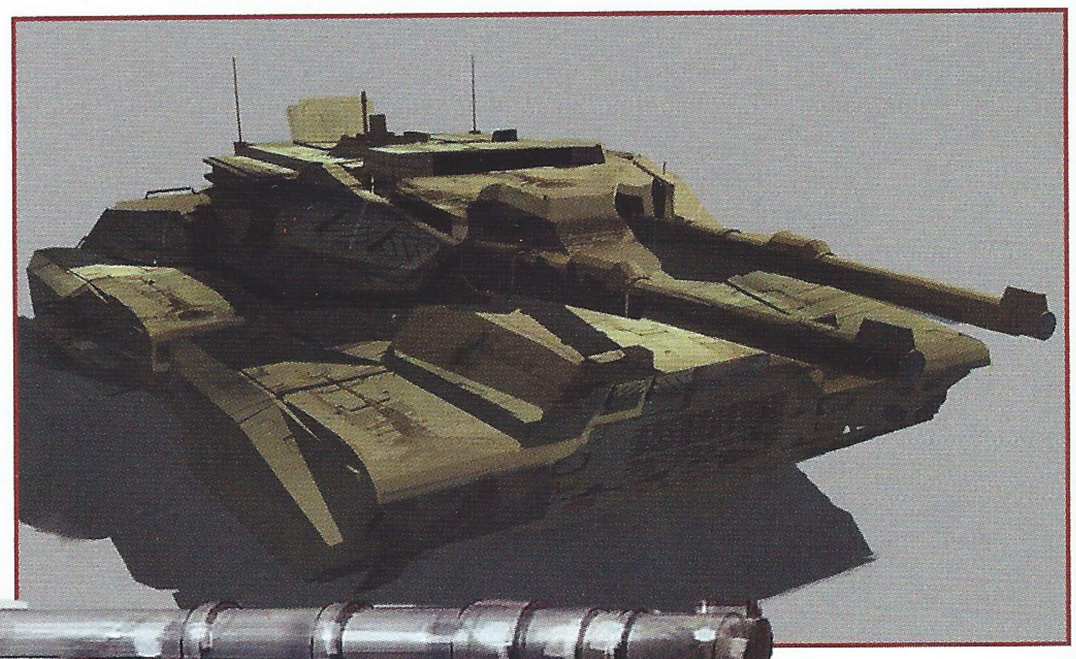


02 VEHICLES & TECH · TANKS

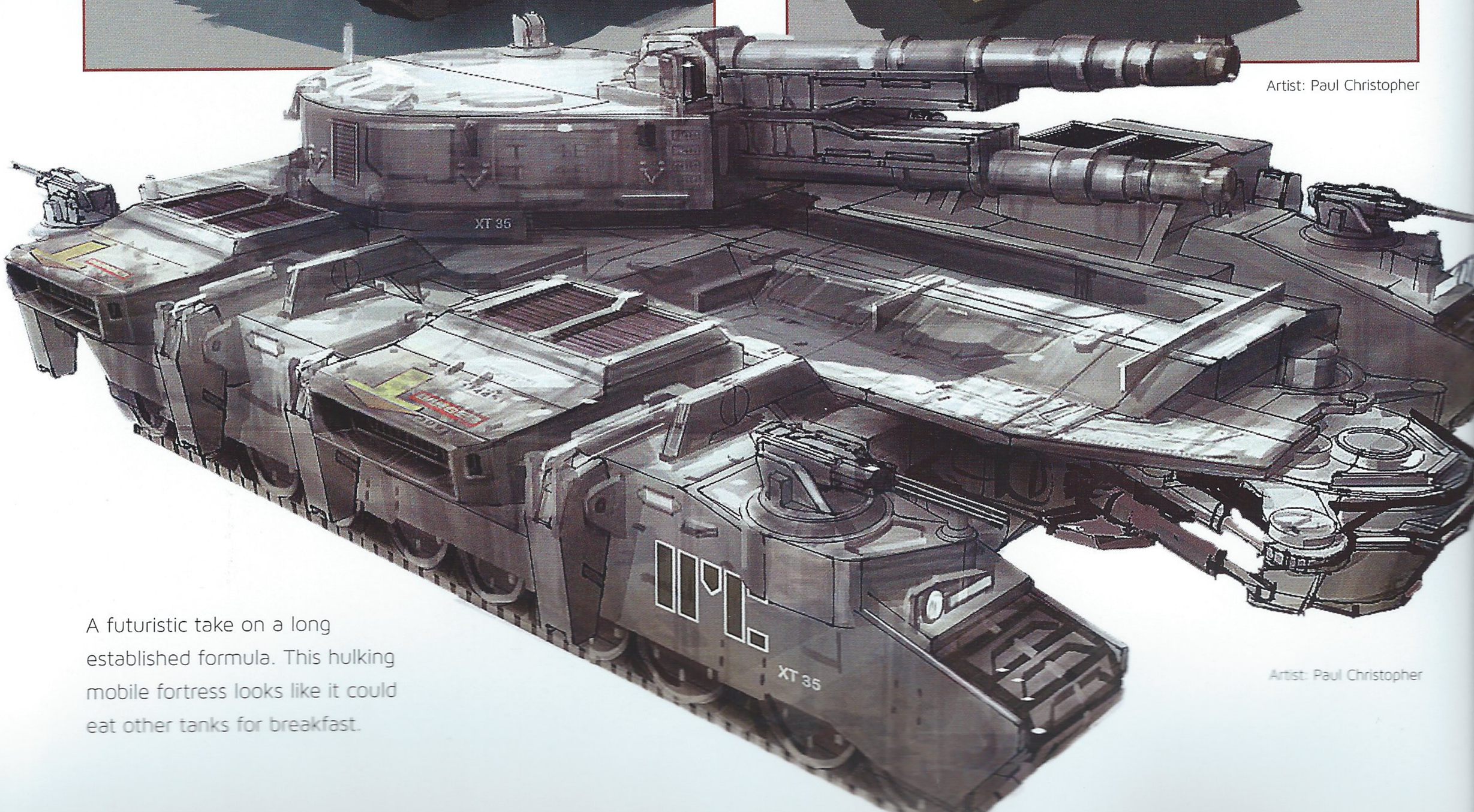
Hundreds of years separate the present day from the events of *Titanfall*, yet some things remain largely unchanged. The tank is a stalwart of many conflicts in recent history, but its basic shape, caterpillar tracks, and weaponry are apparently as relevant in future combat scenarios as they've ever been. If it ain't broke don't fix it, as the old maxim goes, although some of these renders show a few tweaks to the classic profile.





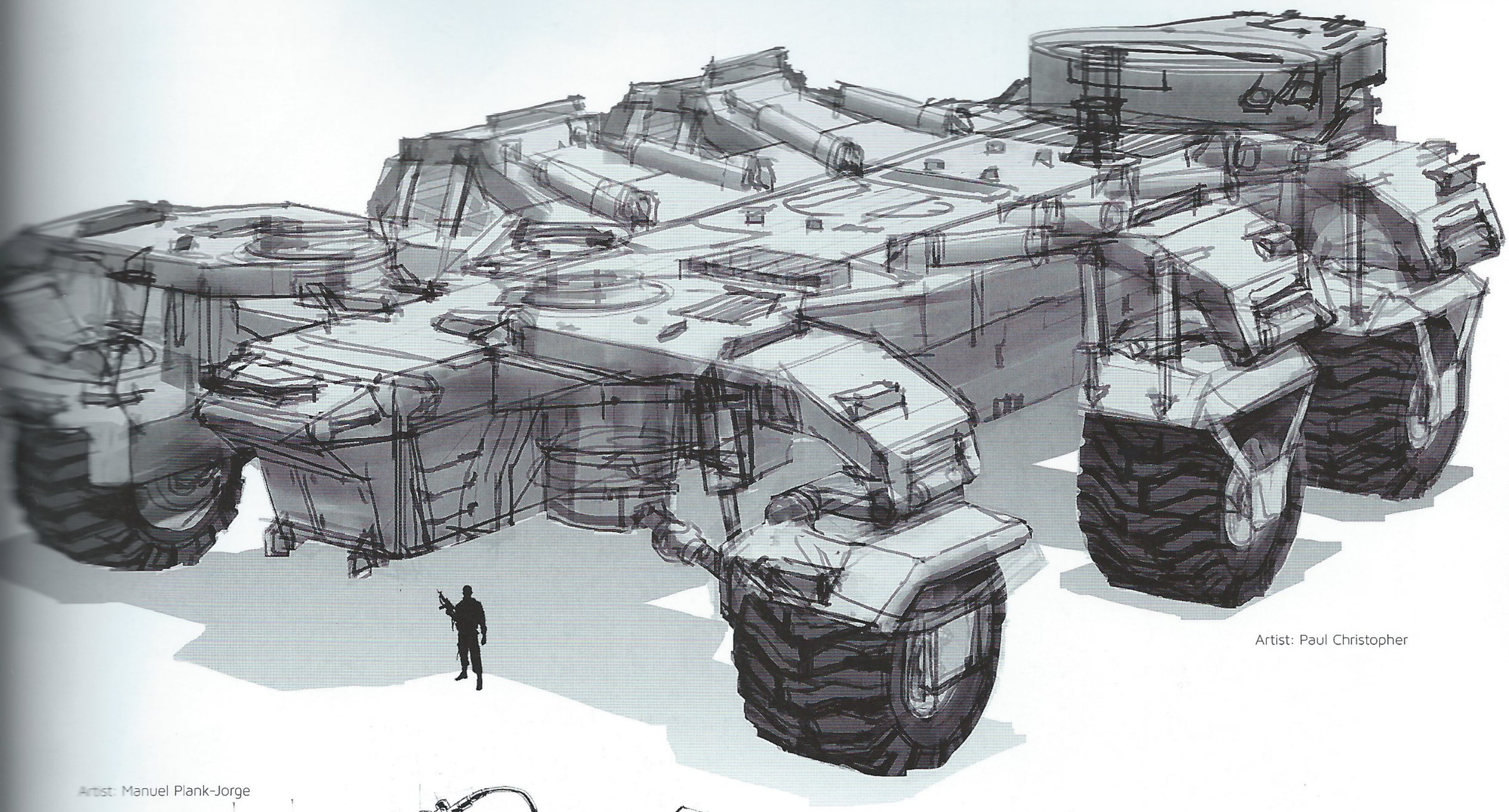


Artist: Paul Christopher



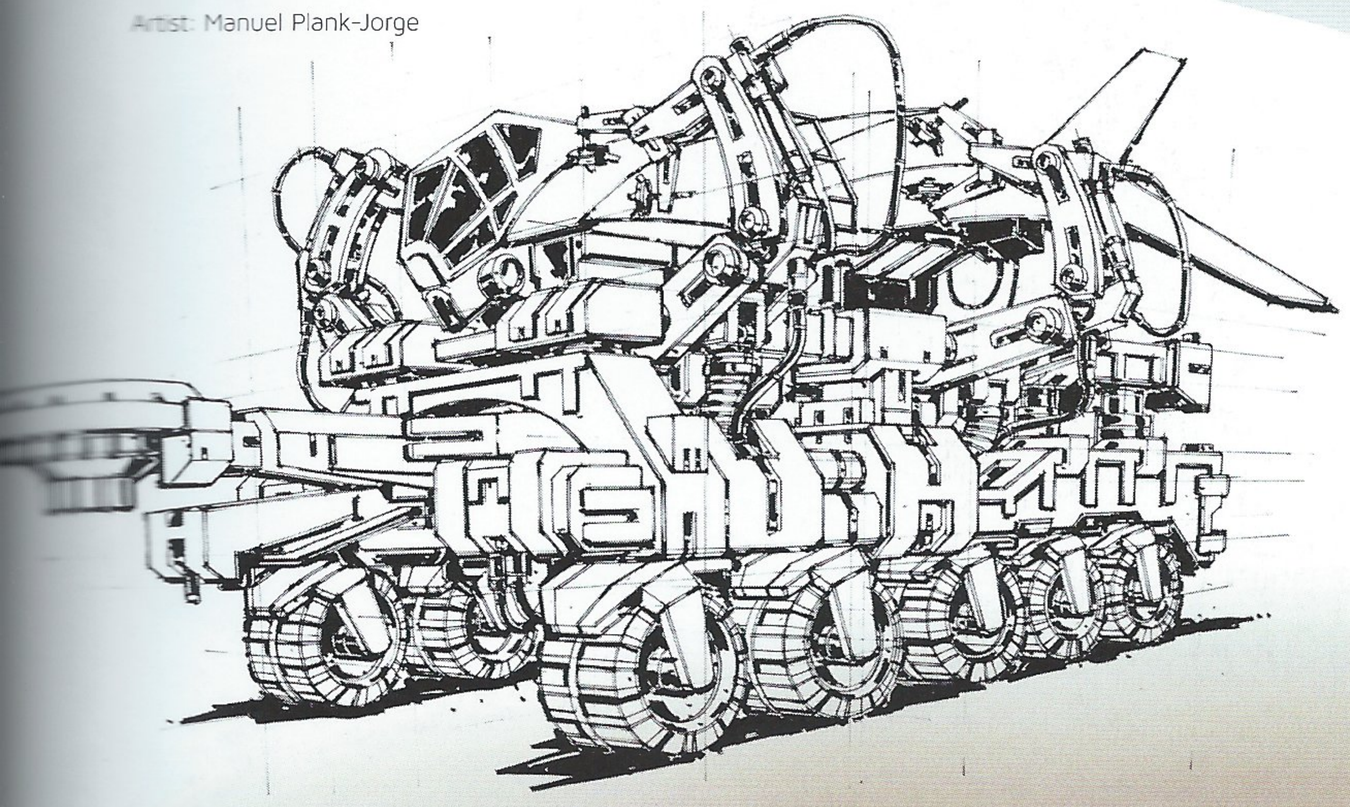
A futuristic take on a long established formula. This hulking mobile fortress looks like it could eat other tanks for breakfast.

Artist: Paul Christopher



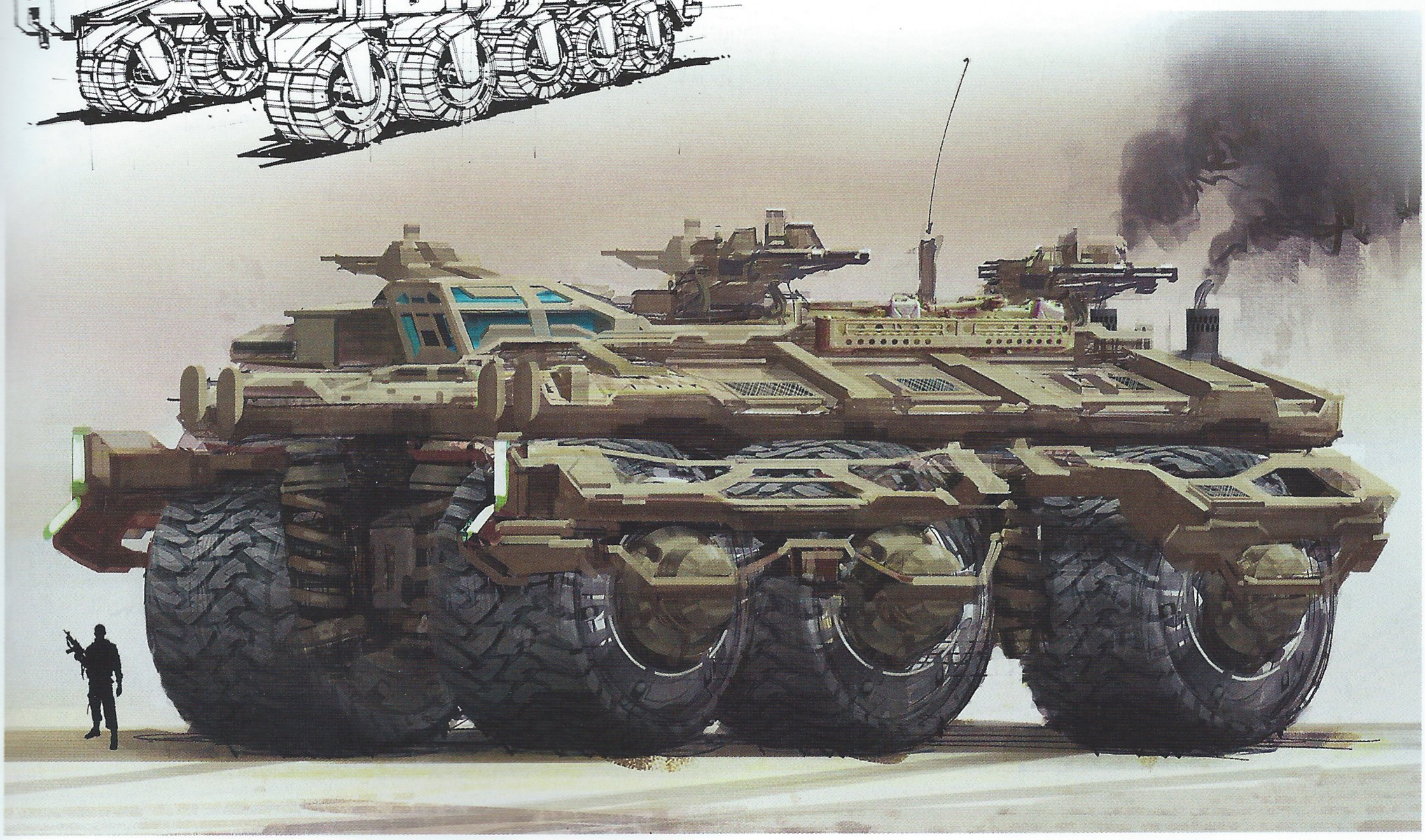
Artist: Paul Christopher

Artist: Manuel Plank-Jorge



02 VEHICLES & TECH · TRUCKS

Six wheels of what can only be described as rolling thunder. A diminutive human figure adds a useful sense of scale, but do these belching fumes suggest that trucks of the future still run on fossil fuels?



Artist: Paul Christopher

02 VEHICLES & TECH · CONSTRUCTION

While rival factions do their worst, buildings still need to be constructed, commodities require moving, and personnel need transporting from one place to another. Commercial vehicles such as these are a necessity when destruction lies all around.

Artist: James Oxford

Future machines given a familiar paintjob by James Oxford. "The crane arm was originally going to be used as an add-on to the crawler vehicle," says artist Austin Arnett. "Machines like these are the lifeblood of the IMC's industrial machine."

Artist: James Oxford

VEHICLES & TECH · COMMERCIAL VEHICLES

Artist Robb Shoberg: "I created a quick high-poly model to help realize a concept that we had lying around. I designed this vehicle to be somewhat modular, with truck and utility forms and functions."

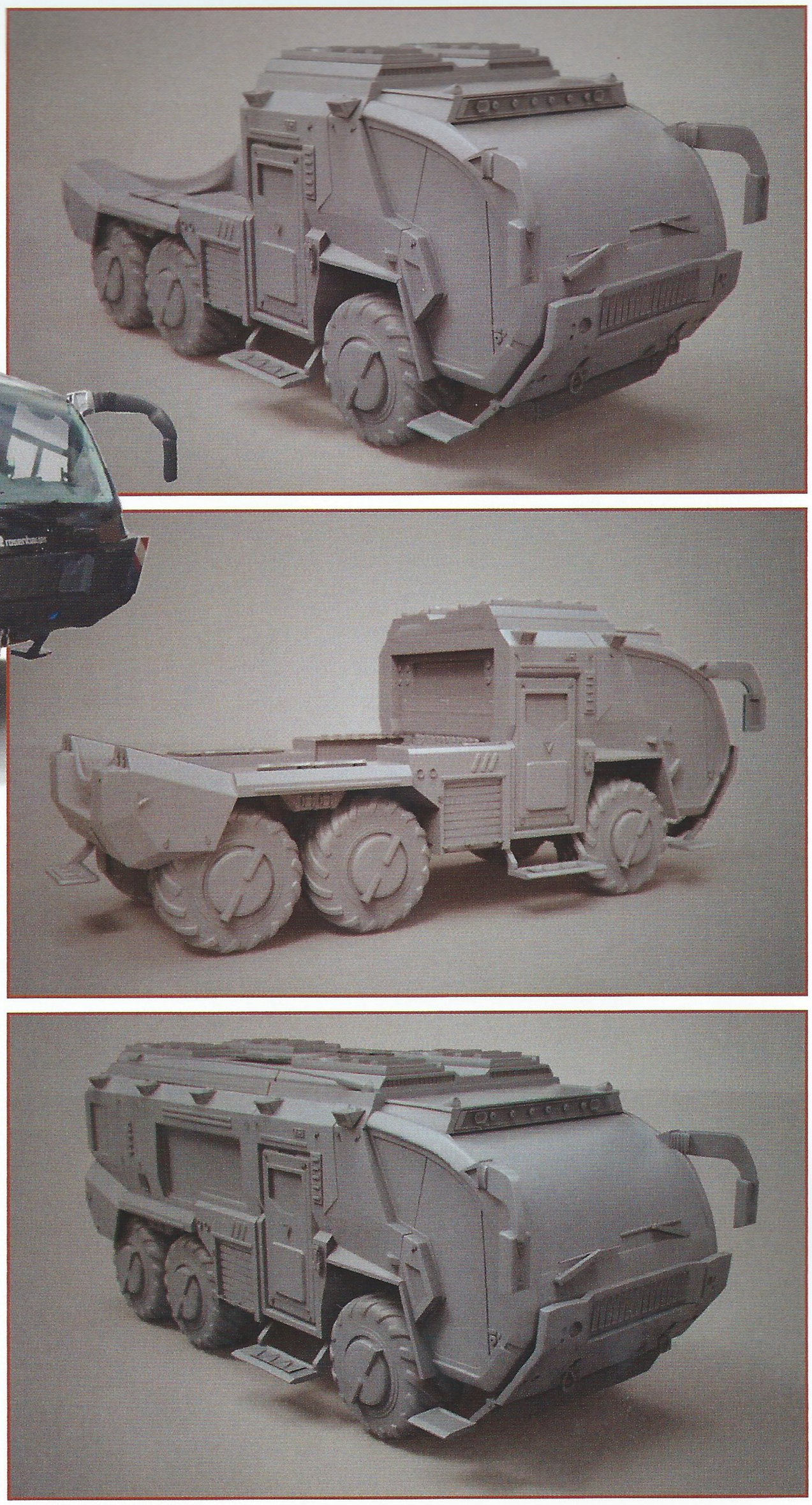


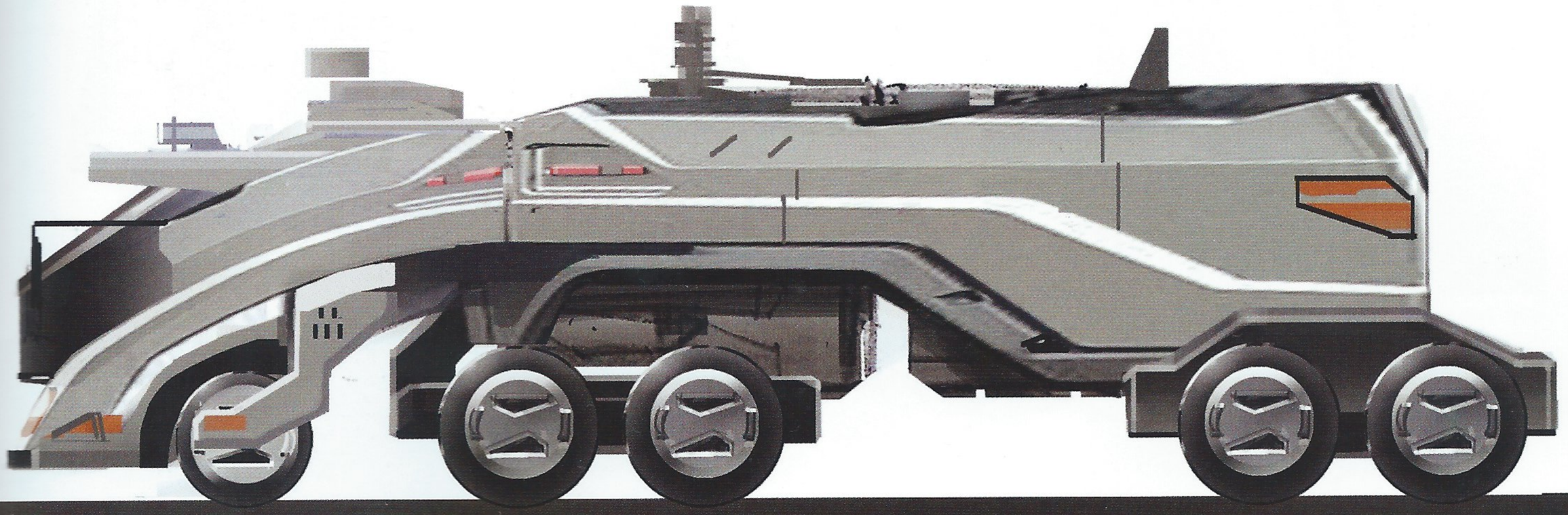
Artist: James Oxford



Artist: Robb Shoberg

War is an untidy business, but it's hoped that these futuristic refuse and road sweeping vehicles are up to the task of cleaning up the mess that the IMC and Militia leave behind after a battle.





02 VEHICLES & TECH · INDUSTRIAL MACHINES

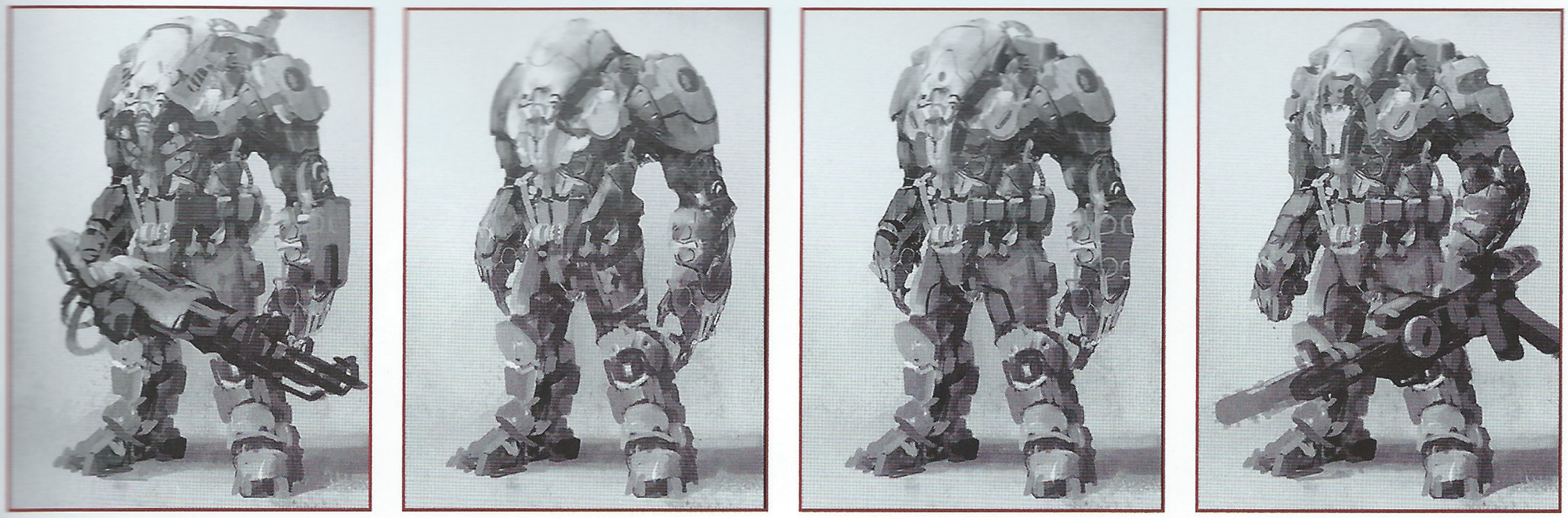
This commercial Titan lacks the heavy armor and weapons of its combat-equipped counterpart, and has no place on the battlefield. Its pilot enjoys a distinctly airy aspect too, but there's little doubt this unit is well equipped for heavy lifting duties. Meanwhile, this muscular unit's design recalls the Power Loader from James Cameron's 1986 movie *Aliens*.

Artist Brad Allen: "Some early iterations of the Titans had an open cockpit and a more utilitarian feel. This design element was set aside to give them a more armored and enclosed design."



Artist: Brad Allen

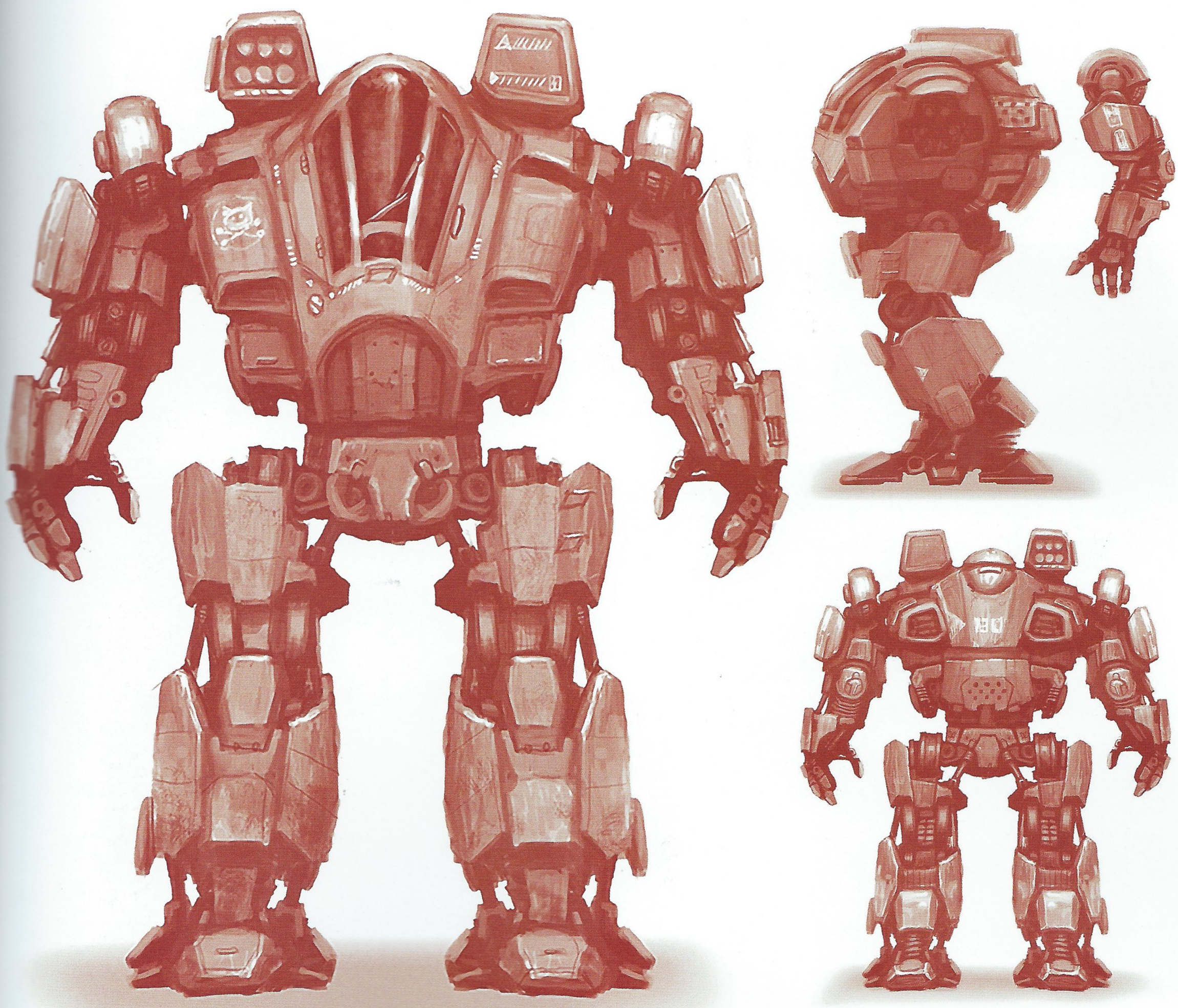
Artist: James Oxford



Artist: James Paick

VEHICLES & TECH · INDUSTRIAL TITANS

Concept sketches from early in the *Titanfall* development schedule show another cockpit configuration and an almost modular approach to design, with arms that are plugged in as required. These Titans seem a little rudimentary compared to those built for battle; however these images were really created to explore matters of proportion and size. Even without an adjacent human figure for scale, it's still easy to determine this machine's gigantic dimensions.

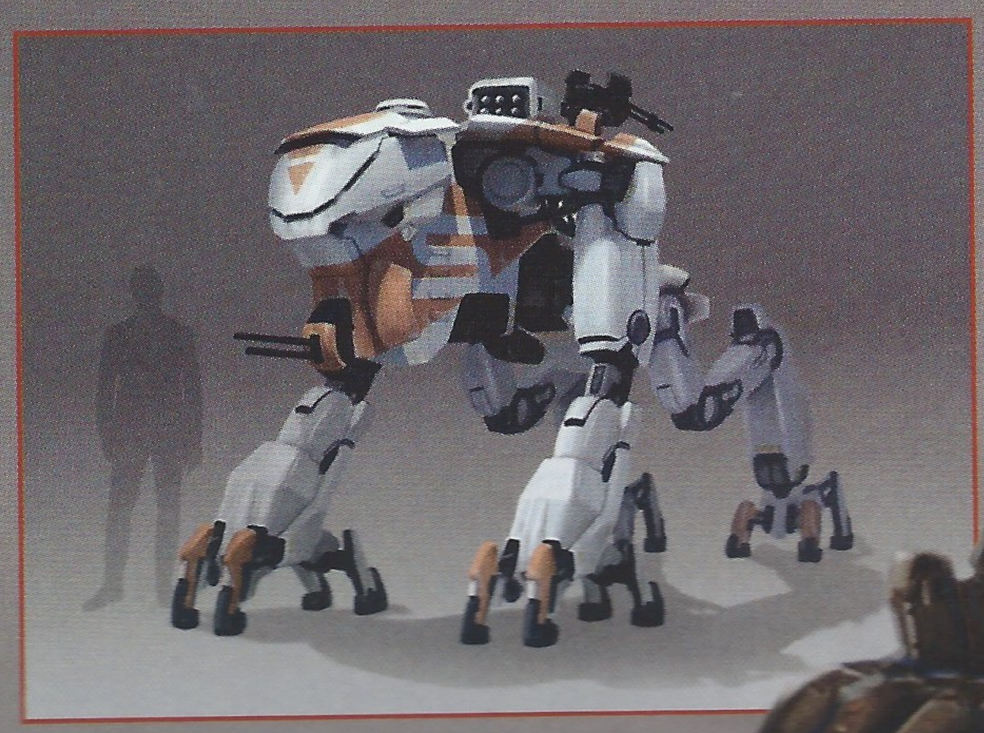


Artist: Brad Allen

02 VEHICLES & TECH · GORILLA TANKS

Taking several cues from nature, these autonomous vehicles are built for rapid pursuit and swift justice. "We tried quite a few designs and configurations for robots," says artist Brad Allen. "We explored everything from two-legged security vehicles and androids, to the more militarized feeling four-legged Gorilla Tanks and walking gun platforms."





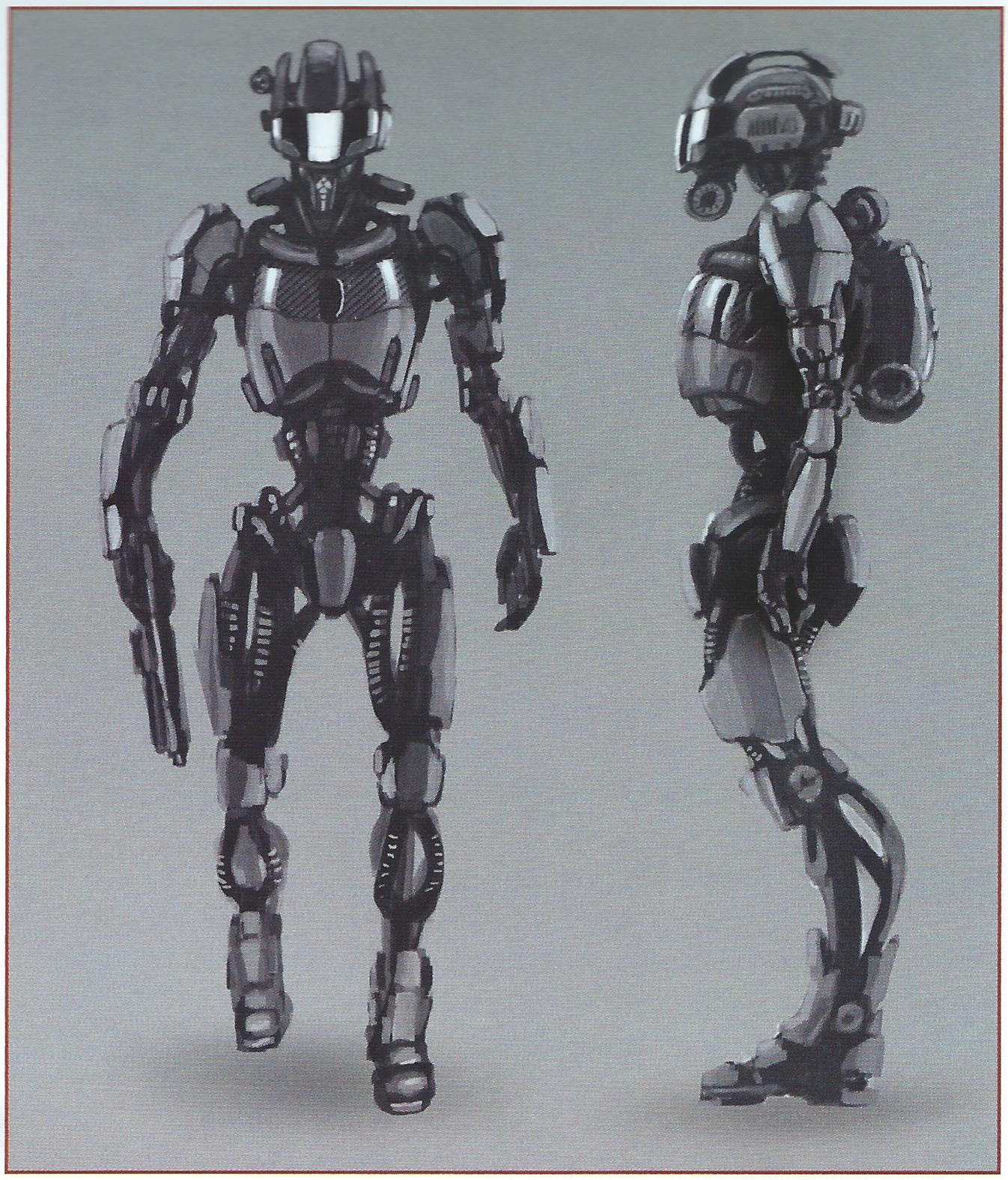
Artist: Brad Allen

01 VEHICLES & TECH · WALKERS

Brad Allen: "These are concepts for a police vehicle *below* and a security A.I. on the *right*. Both were sleek and shiny, but they didn't quite fit in with the battle-scarred art style of the game."



Artist: Brad Allen



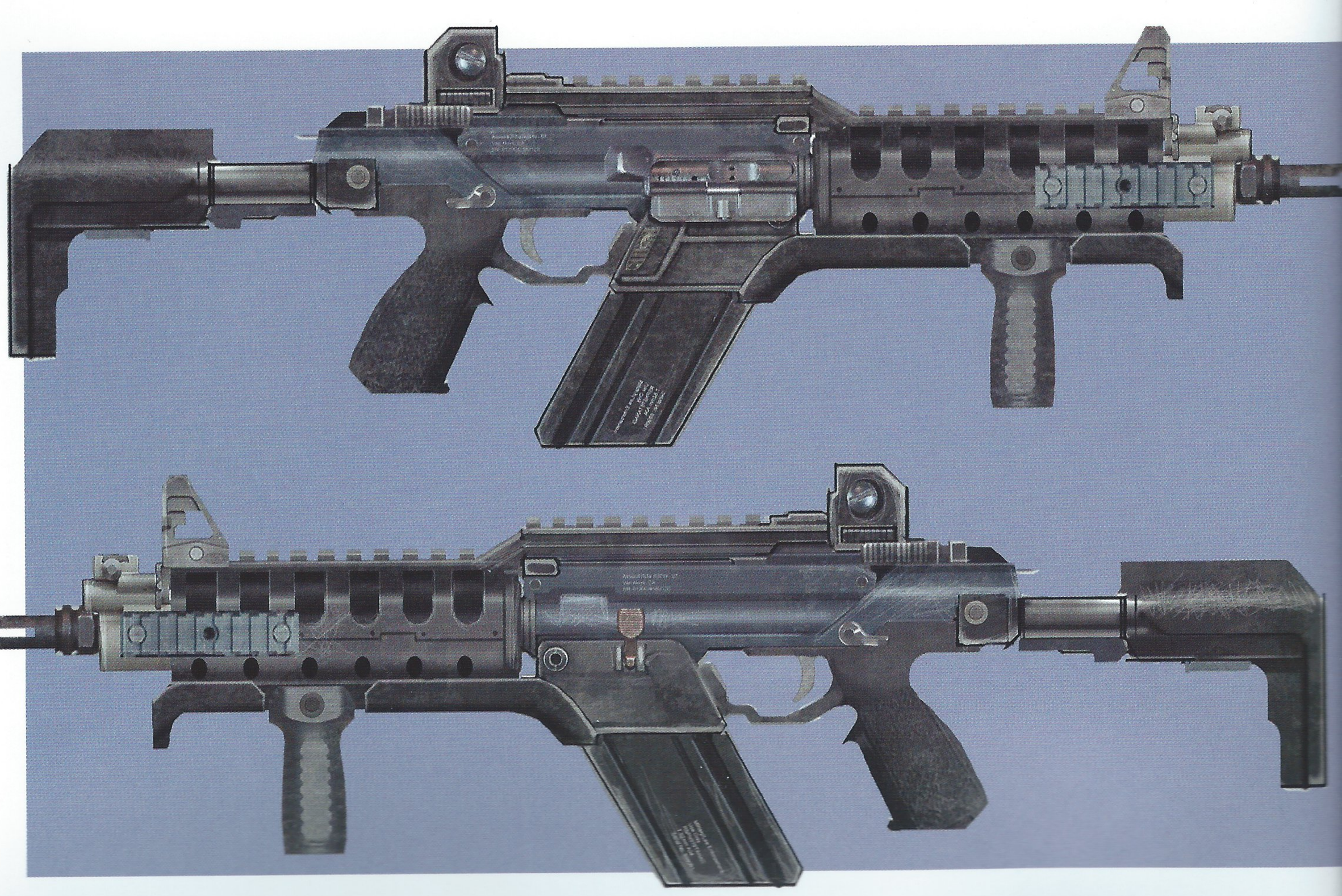
02 VEHICLES & TECH · DRONES

It would appear that *Titanfall* creators have suffered from an excess of imagination, given the concepts and design iterations that didn't make it into the final build. This selection of small drones seem to have fallen by the wayside too, as Kevin Anderson explains: "They were done to fit in with a feature that had appeared in an earlier version of the game," he says. Looking on the bright side, at least there would be no shortage of ideas if there was ever a sequel...



02 WEAPONS

Is it comforting or disquieting to learn that future weapons still rely on old-fashioned ballistics? Whatever the case, there's a definite sense of familiarity to this collection of *Titanfall* assault weapons.





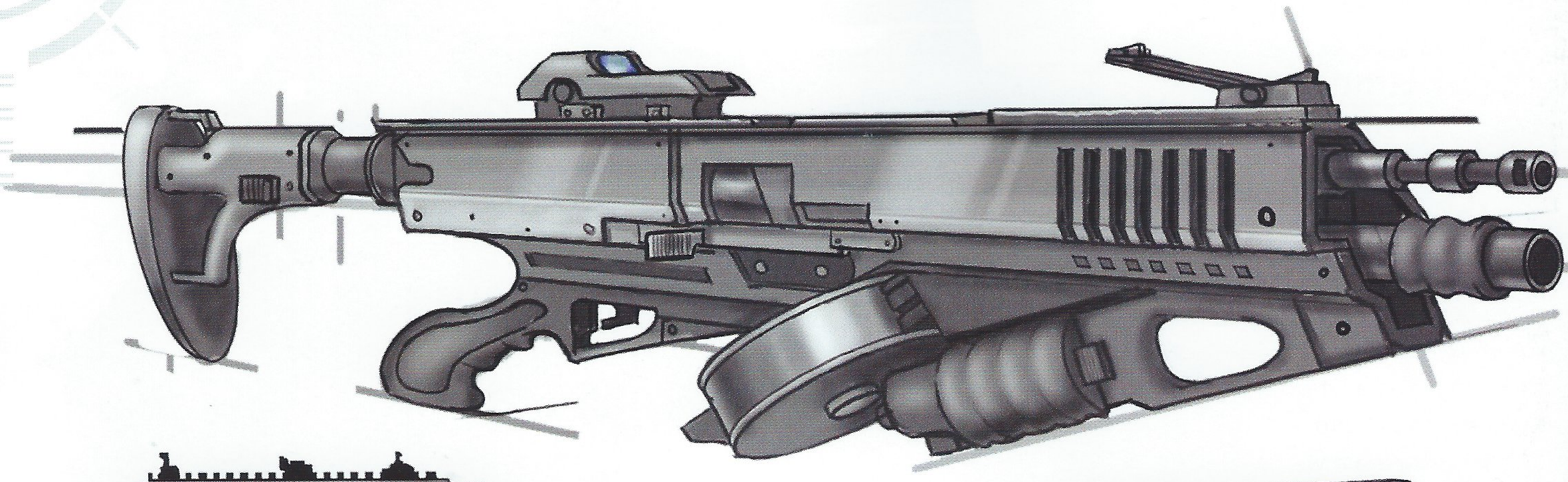
02 WEAPONS · ASSAULT RIFLES

Artist Ryan M. Lastimosa is behind many of *Titanfall*'s gun and ammunition designs: "With the R97 *above*, we wanted to create an older model of the R101 (*below*). Each rifle shares very similar working parts. Both are short-barreled carbines, which is a solid platform for medium-to-close range engagement distances."

Artist: Ryan Lastimosa



"The R101-C (Compact) is the go-to weapon for pilots of both factions. Its major features are stopping power, accuracy, and a telescopic frame that allows the shooter to mount or dismount a Titan cockpit with ease," adds Ryan.







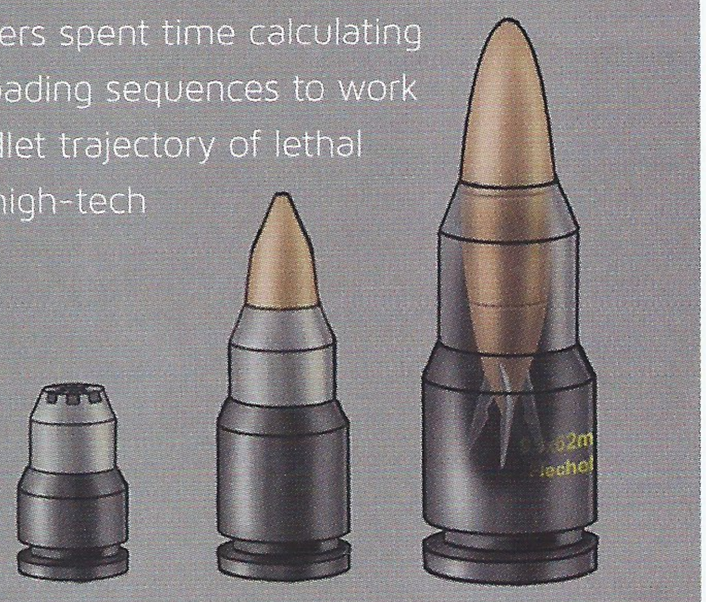


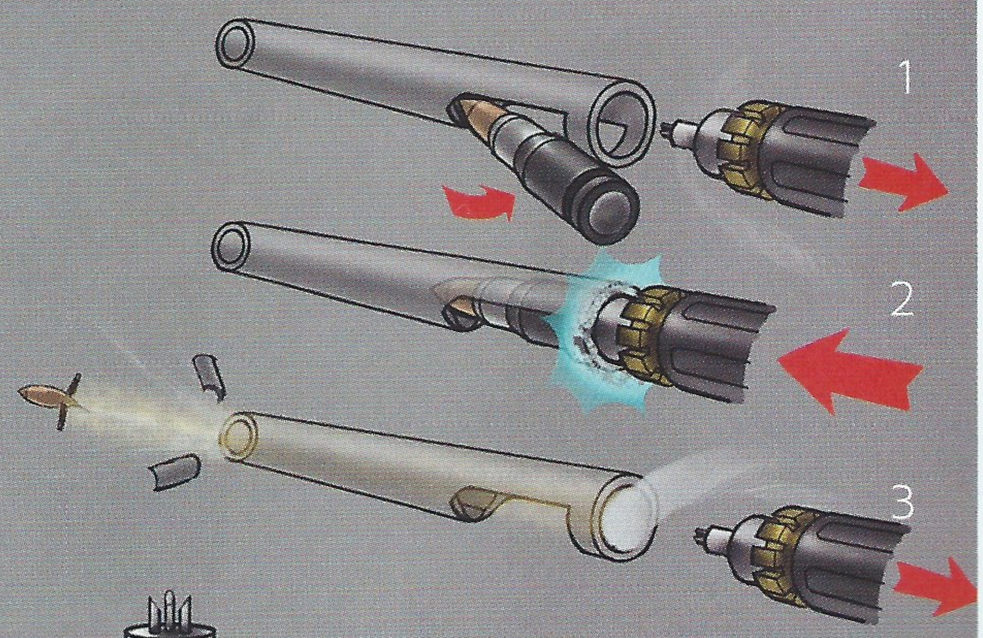
Artist: Ryan Lastimosa

02

WEAPONS · AMMUNITION

Titanfall's design even extends to the little things. The designers spent time calculating bullet paths and loading sequences to work out the correct bullet trajectory of lethal weapons like the high-tech Smart Pistol.



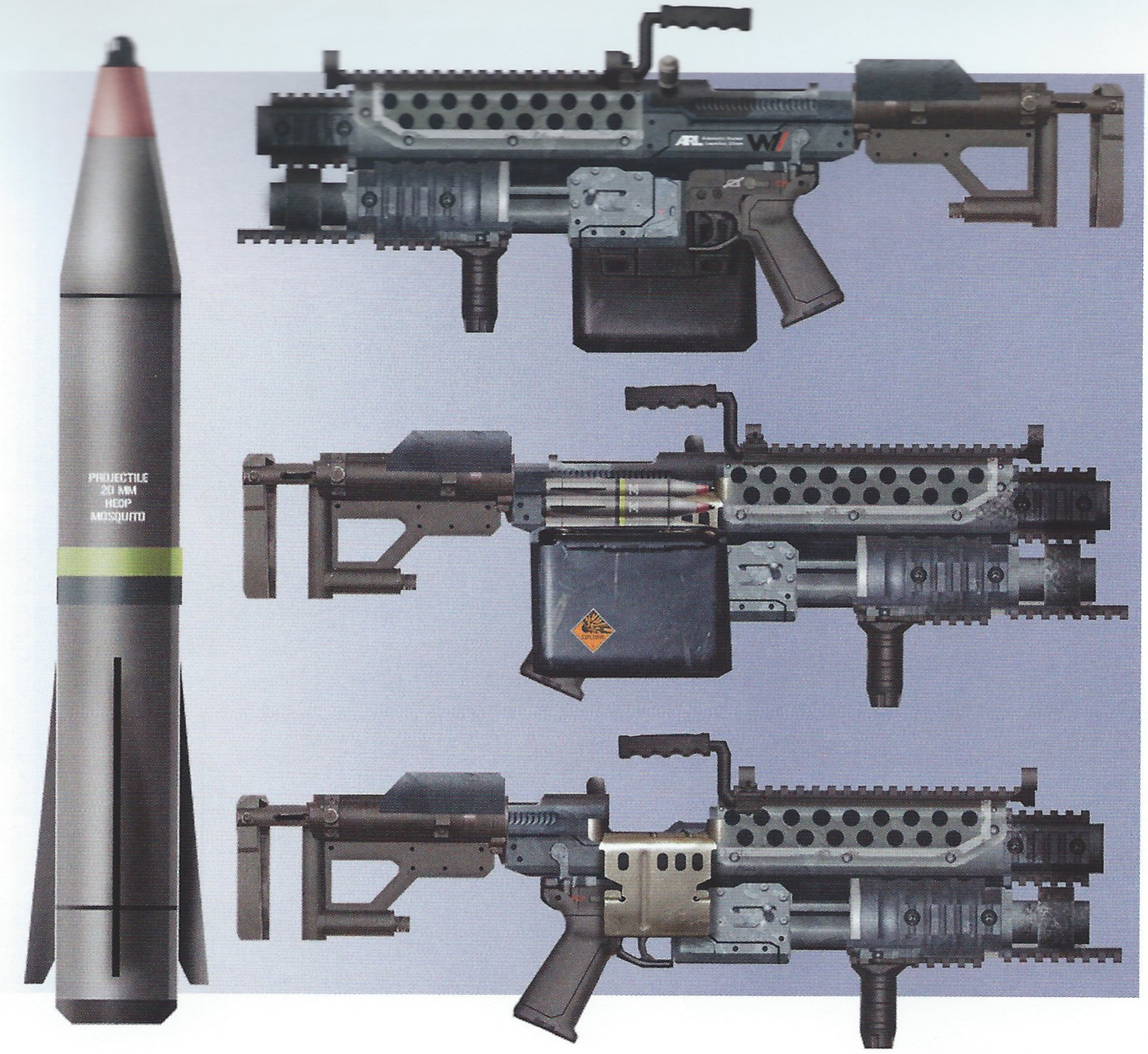




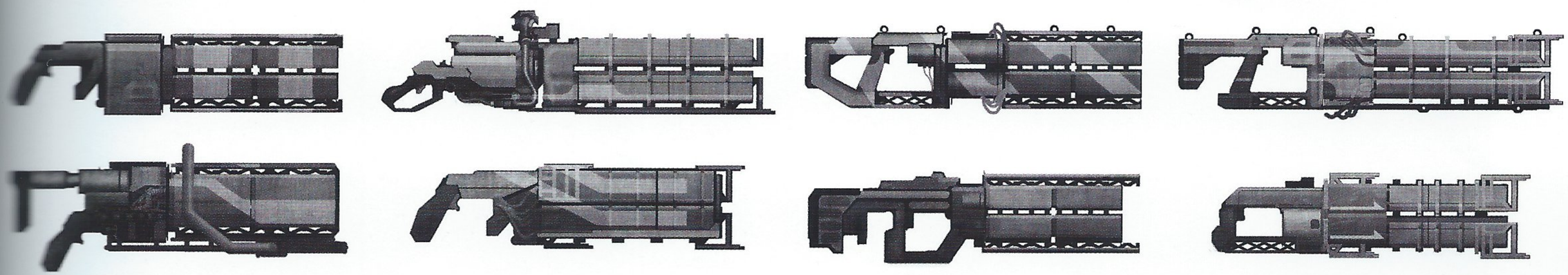
A short breakdown of the explosive firepower in *Titanfall*'s incredible arsenal.

WEAPONS · ROCKET LAUNCHER

"The AT-ARL Sidewinder was designed to be a compact anti-Titan launcher, which allowed the shooter to fire and maneuver very quickly," explains Ryan Lastimosa. "When engaging a Titan, a Pilot needs to hit hard and move fast – or what we like to call 'Shoot and Scoot'."



Artist: Ryan Lastimosa

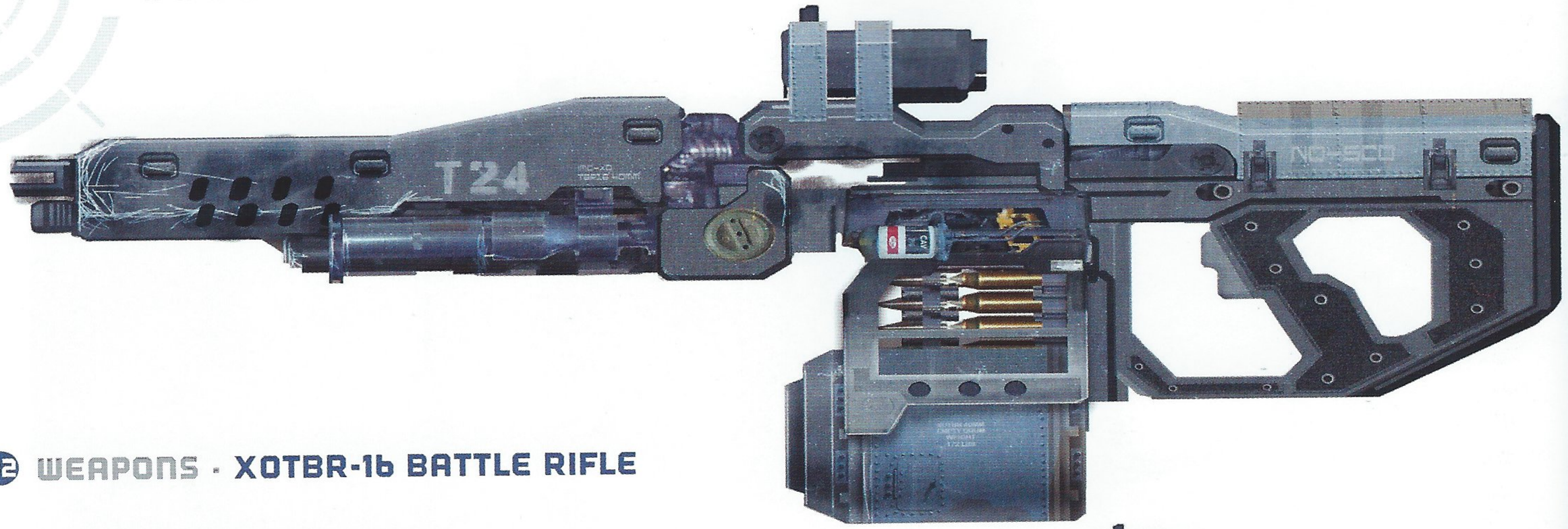


WEAPONS · ARC CANNON

Many of the weapons on this page have a firm foothold within the bounds of present day possibilities; however Paul Christopher's design for this Titan Arc Cannon belongs in the realms of fantasy for the time being. Nevertheless, all of *Titanfall*'s armaments are considered in terms of their practicality, ammunition type, and likely operating environment.

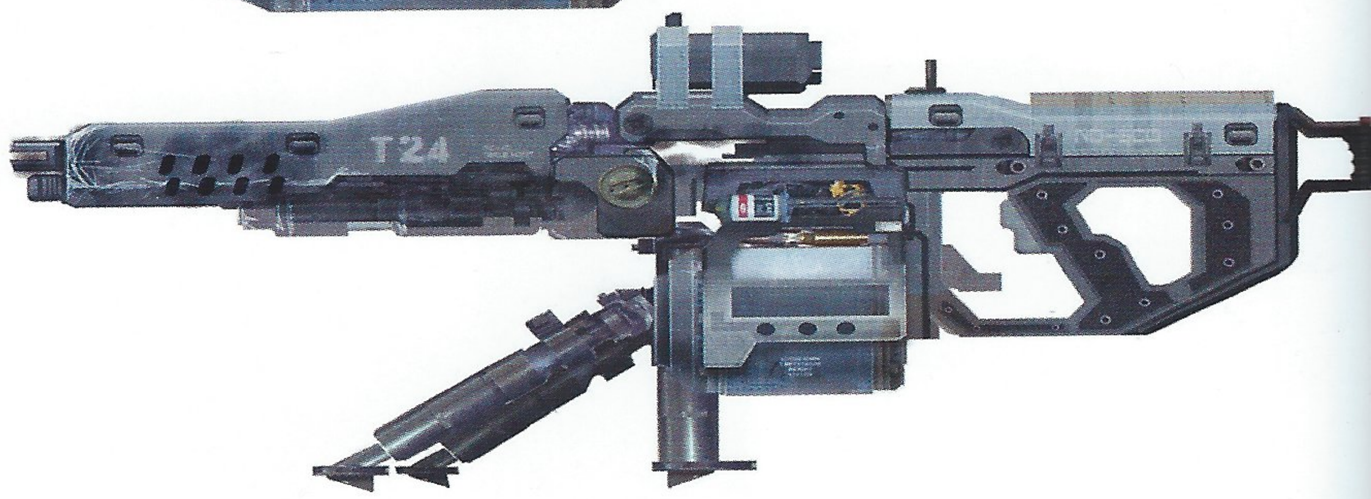


Artist: Paul Christopher



02 WEAPONS · XOTBR-16 BATTLE RIFLE

"The XOTBR-16 Battle Rifle, or XO-16 for short, was designed to be converted into a field gun when not used by a Titan, but that feature was ultimately cut," explains Lastimosa. "It fires a 20mm round that is loaded from a large magazine. We also incorporated a 'Titan assist load mechanism' that allows the weapon to reload on its own, keeping things hands-free."





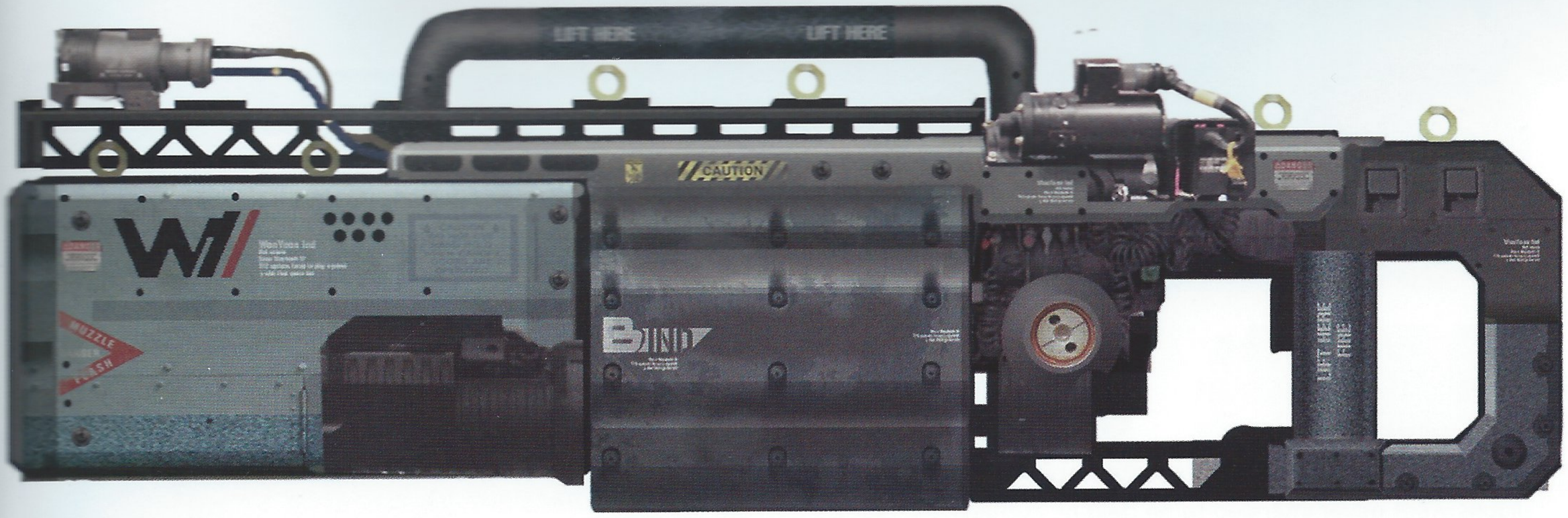
Titanfall's combat is fast and furious, but a sniper rifle is the weapon of choice for the aspiring marksman.

Artist: Ryan Lastimosa



02 WEAPONS · SNIPER RIFLES

The inspiration for sniper rifles in *Titanfall* comes from biathlon and competition shooting rifles, Ryan reveals. "Because pilots move very fast, with precision, we needed to think about that in our weapon design. We had to provide a weapon that could reach out and touch someone in a way only a pilot can."



01 WEAPONS · EVA-8 SHOTGUN

"The ideal weapon for room-clearing purposes should be powerful, efficient, and lethal," explains Ryan. "The EVA-8 is a gas-operated, pump-action, auto-loading shotgun. Its collapsible butt stock provides ease of use for Titan pilots. An optional drum magazine can be attached under the barrel for a higher ammo capacity."



Artist: Ryan Lastimosa



Artist: Wonjae Kim



Artist: Ryan Lastimosa

02 WEAPONS · ARCHER AT-LAUNCHER

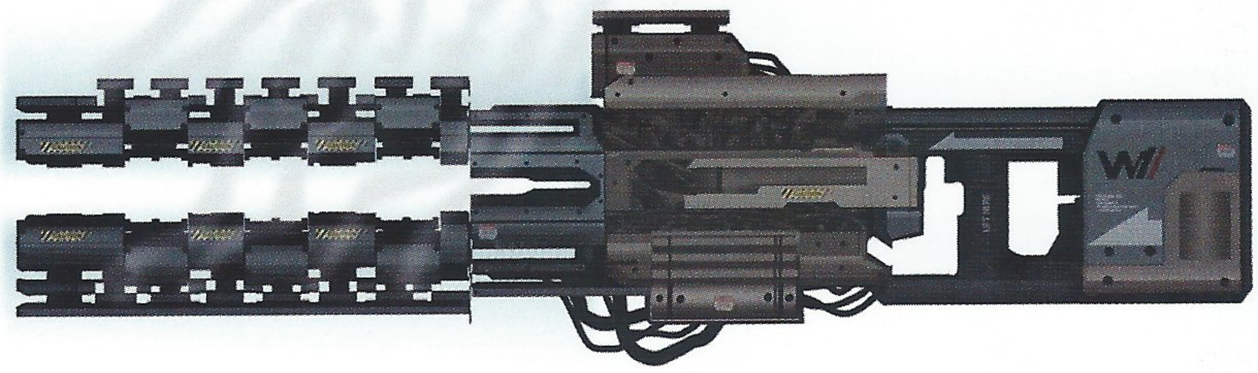
This anti-Titan weapon employs a flip-up optical targeting system. The High Explosive (HEAT) rockets are attached at the rear.

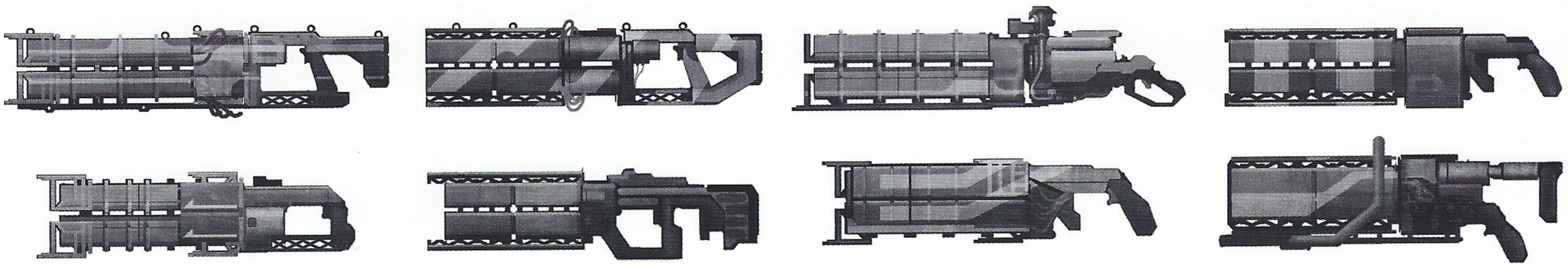




02 WEAPONS · RAILGUN

The staple of many a futuristic shooter – but these railguns were never intended to be held by human hands. Ryan Lastimosa's development renders offer a variety of design configurations – each deadlier than the last.





Artist: Ryan Lastimosa

02 WEAPONS · AVENGER

A weapon that sounds lethal even before it's been fired. The Avenger is the Gatling gun of *Titanfall*'s armory, blasting out thousands of bullets per minute.



Artist: Paul Christopher

02 WEAPONS · WINGMAN

The B3 Wingman is so called because it's 'Always By Your Side.' This heavy caliber revolver is devastating at close range.

Artist: Ryan Lastimosa

WEAPONS · DATA KNIFE

Another example of credible weapon design. The Data Knife combines USB-like storage, a digital display, and a carbon fiber blade in one lethal but highly useful unit.



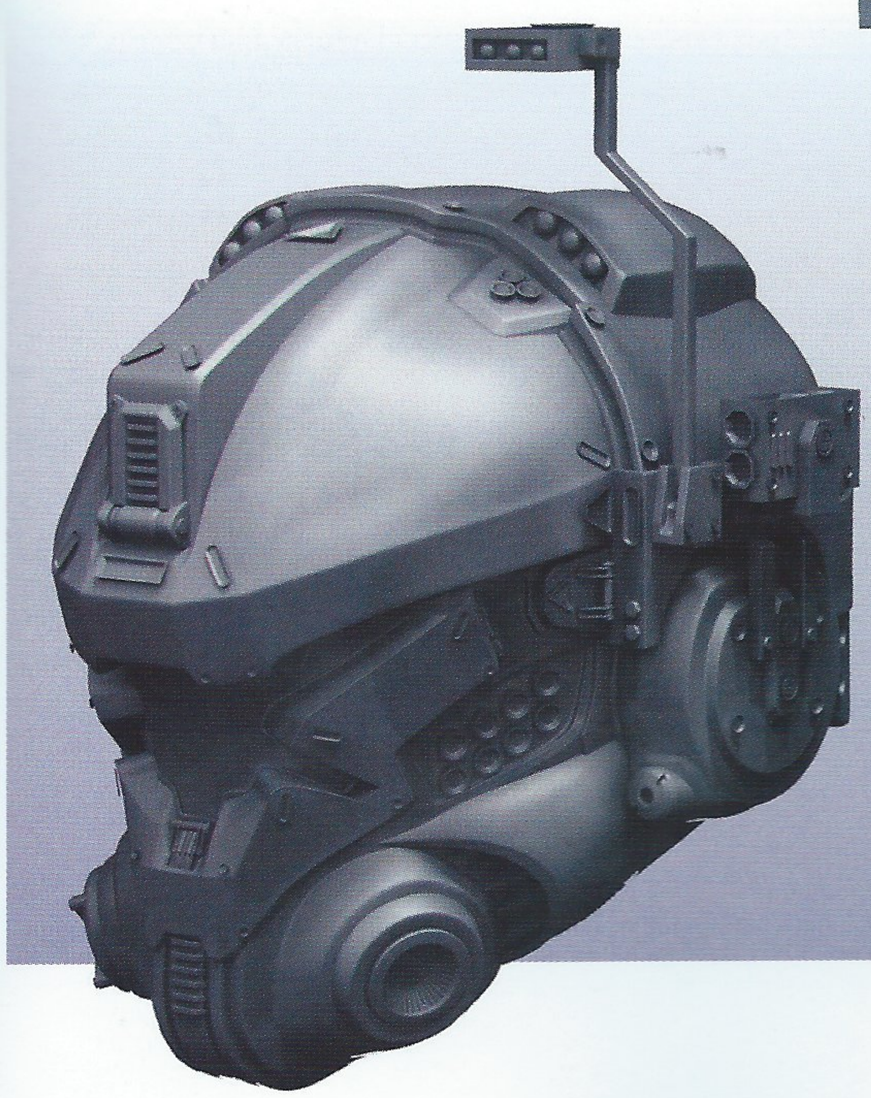




Artist: Ryan Lastimosa

WEAPONS · HELMET

"This is a textured model of a BRP (Battle Rifle Pilot) helmet," says Robb Shoberg. "Time was short so I just tried to have fun, making it look as sci-fi and as 'Frontier' as possible."





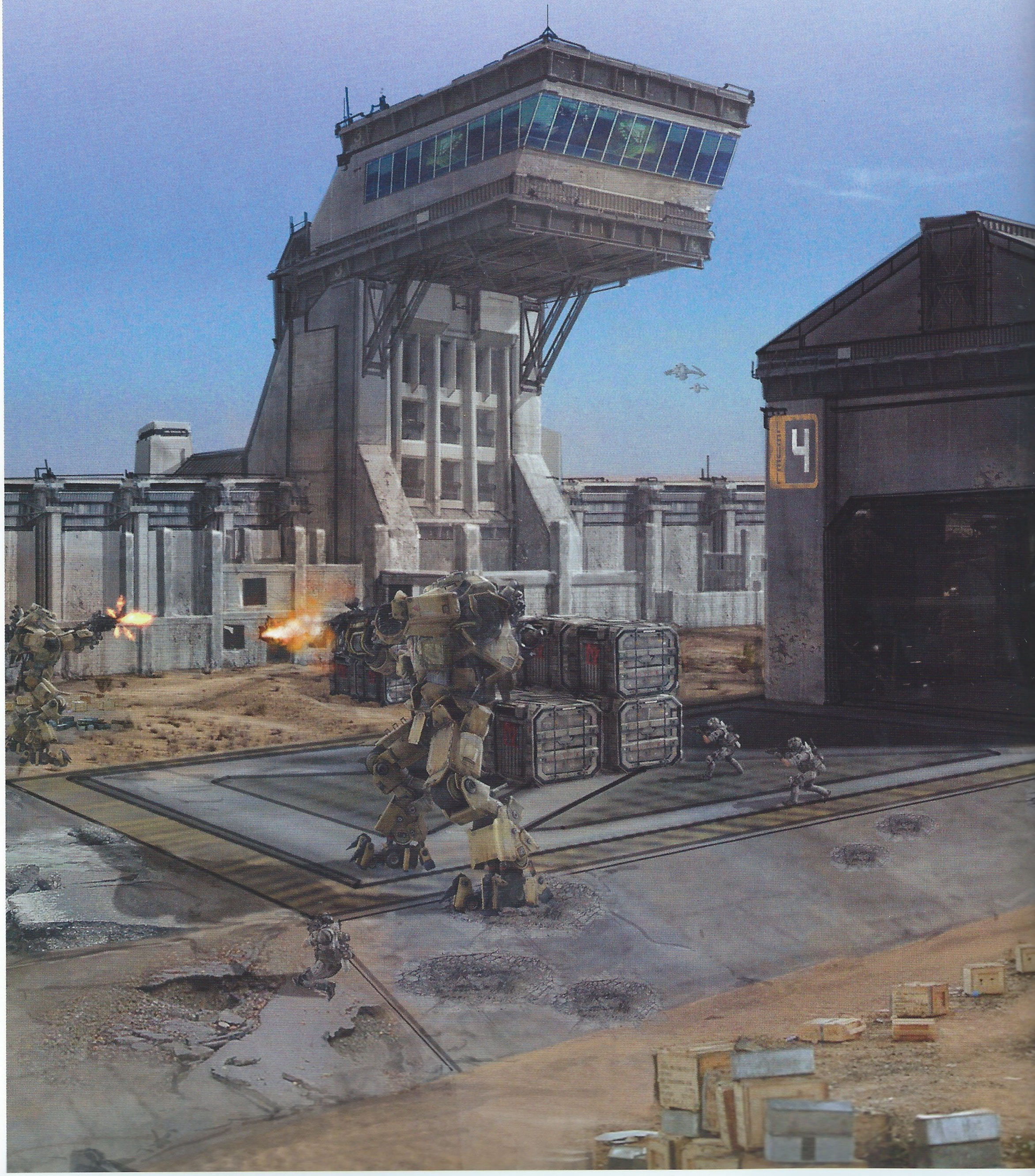
Artist: Robb Shoberg

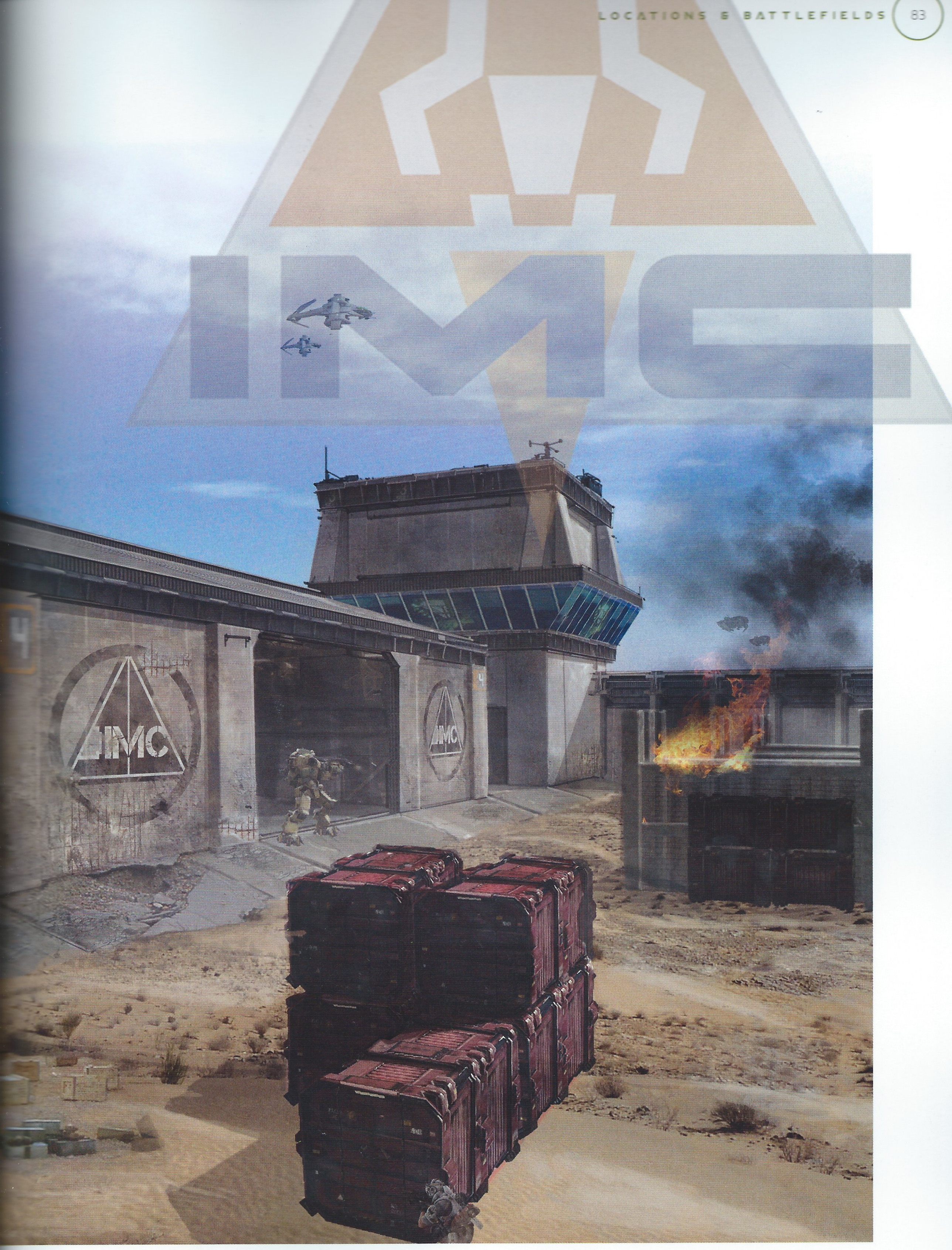
03 LOCATIONS

Artist: Manuel Plank-Jorge

03 LOCATIONS · TRAINING GROUND

The terra-formed world of Gridiron is a heavily fortified IMC stronghold, with many industries serving the corporation's defensive needs. The planet's population has soared to over 90 million, yet Gridiron still contains huge swathes of desert that are perfectly suited for military research, conducted far from prying eyes. Protected by a 400-mile no-fly zone, it is inside this training ground that new technologies are proven and Titans are tested, whilst their pilots are given the requisite intensive training. It is also, as this image suggests, hot, dusty, and hostile.





Artist: James Oxford

03 LOCATIONS · TRAINING GROUND

Hidden among the mountains and desert wastes of Gridiron, it's easy for the IMC to disavow the very existence of its top secret training facility. Plausible deniability aside, Joel Emslie explains its purpose in the game: "We created the Training Ground environment to demonstrate how the IMC trains its grunts, Titans, and Pilots. It approximates some of the more common combat scenarios that can happen out on the Frontier. Some of Training Ground is showcased in the beginning sections of the game, when we are training the player on how to play *Titanfall*." Elsewhere, a battle rages, albeit perhaps not with live ammunition, and the bullet marks on a trio of practice targets attest to the efficacy of the IMC's coaching program. Then again, it's easier to fire accurately when an adversary isn't firing back.




WANTED
REWARD
WANTED
REWARD
WANTED
REWARD
ANGEL

03 LOCATIONS · ANGEL CITY

A level that is greater than the sum of its many parts. Angel City was originally visualized as a seedy harbor district, comprising of tight networks of streets and shady nooks that could hide any number of dangers. The level itself is actually built from several others that were created for earlier versions of the game. The architectural style is often formal and militaristic, but also demonstrates an occasional Asian influence. "We were inspired by some of our favourite animes," says lead artist Todd Sue.



Artist: Manuel Plank-Jorge

03 LOCATIONS · ANGEL CITY

Tu Bui reveals a new use for an old movie trick: "We borrowed Hollywood's matte painting technique, which allowed us to create epic vistas with little cost in terms of computer performance or memory. This set alone consists of around 50,000 triangles."


RESPAWN

03 LOCATIONS · ANGEL CITY

Above: The yellow lines in this dockyard district help to delineate the boundary between the buildings and the street below, which is an important consideration when wall-running. Meanwhile, this large cargo ship makes an imposing presence on the Angel City skyline. "It's designed to give you a point of reference with its tall and unique profile," says Todd Sue. "This concept was first projected onto a plate and placed in the level to see if it would work, before making a full blown 3D model of it."





Artist: Todd Sue

Artist: Todd Sue



Artist: Todd Sue





03 LOCATIONS · ANGEL CITY

The streets of this Angel City market are bereft of traders and potential customers for the time being, but they may bustle with an altogether different sort of business in the not too distant future. Scenes such as these are made to explore color scheme, lighting, and design options. In addition, they are an important source of inspiration for *Titanfall*'s gameplay creators. Lead artist Todd Sue modestly describes them as being little more than "quick paintovers", but he does not make it clear whether the invitation to 'smile for the camera' is meant in jest or not. Players are likely to do so, in any case.





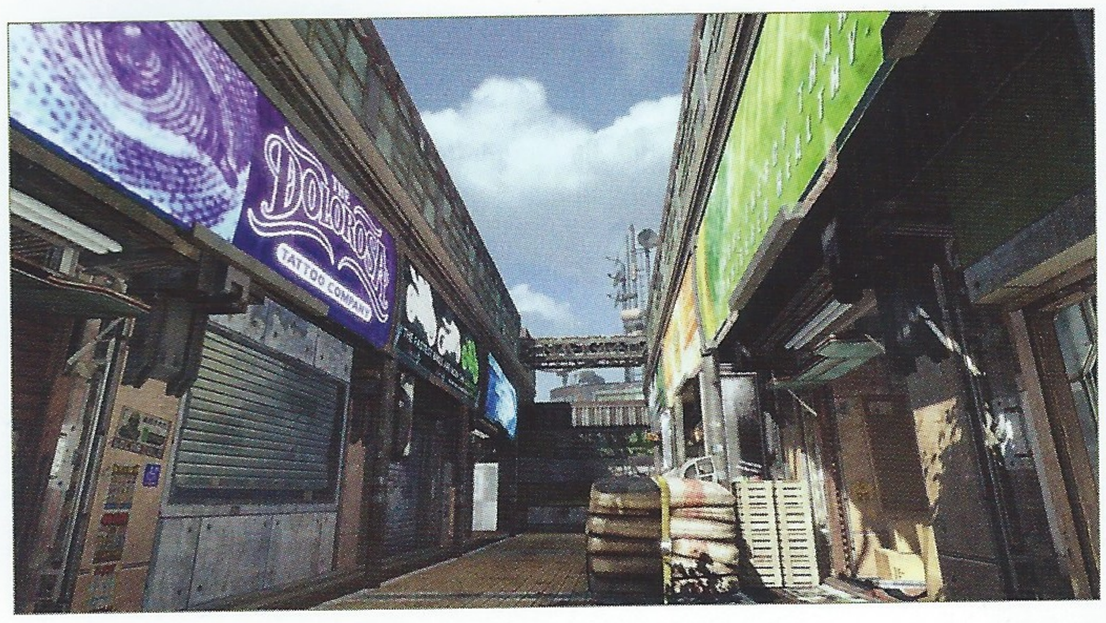


03 LOCATIONS · ANGEL CITY

A trooper takes up position alongside his fallen comrades in one of Angel City's commercial sectors. The pink cherry blossom tree is replanted from an earlier version of the game – "All our moms commented on this pleasant touch," says Todd Sue. Elsewhere, the bright blue wanted poster brings color and contrast to a shaded backstreet. "The blue inspiration comes from European Union passports," adds 3D artist Jeremy Thurman.

ATTENTION
REWARD
100,000
CREDITS
IDENTIFYING MARKS
BURNS ON RIGHT HAND AND ARM
SCARS ON ARMS AND BODY
ALIASES
MAC, BIG MAC, OLD MAN,
CHARLES, DIAMOND
CRIMES
TREASON
KILLING TERRORISTS
MURDERING IMC OFFICIALS
SCAN FOR DESCRIPTION
JAMES MACALLAN
WANTED
IMC




Dolorosa
TATTOO COMPANY

BIG BANG
PIZZA

03 LOCATIONS · ANGEL CITY

Artist Jake Virginia's tower is a striking landmark in the center of Angel City and is useful in helping players to navigate the labyrinthine streets. The leading lights of the Militia are the stars of Jeremy Thurman's wanted posters, but what they did to deserve such prominent billing is a matter yet to be uncovered. Meanwhile, a trio of cherry blossom trees brings a welcome dash of color in this otherwise washed-out and monochromatic urban scene. They are also the only signs of life in this district – for the time being, at least...









Opposite: Jeremy Thurman: "Using the bed as a focal point in the room gives the player a sense of the recent hurried civilian evacuation. The kitchen in the room paints a picture of the compact living conditions of Angel City." The couch and the bed were tests for a new technology called 'photogrammetry'. The couch was bought from Craigslist and the bed belongs to one of the lead artists – "Made messy for artistic reasons, of course," adds Todd Sue.

