



[THE ART OF]

# DEAD SPACE









THE ART OF DEAD SPACE™

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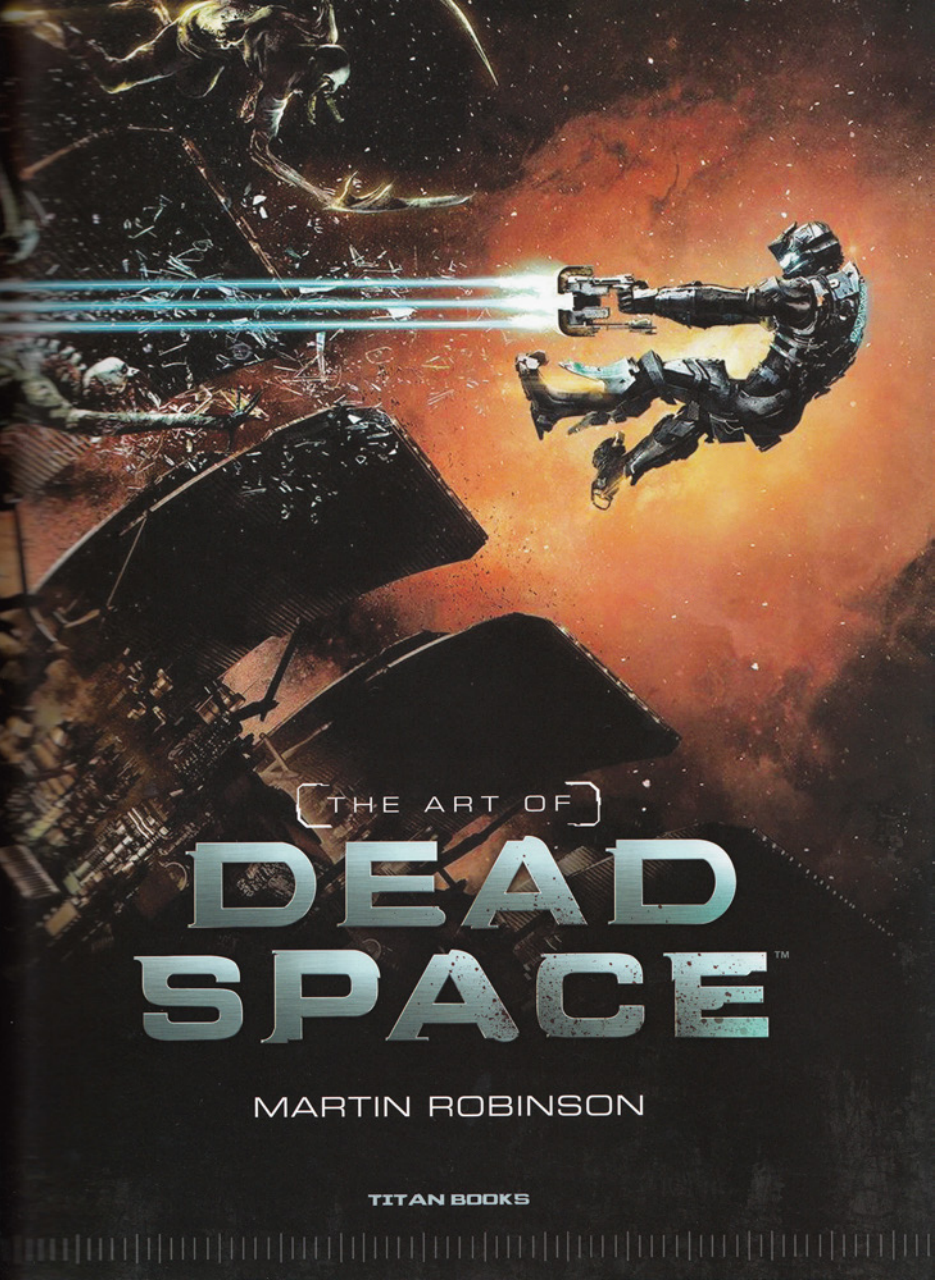
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[ THE ART OF ]  
**DEAD  
SPACE™**

MARTIN ROBINSON

TITAN BOOKS

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# FOREWORD

As I write this in the Visceral Studios offices, I can see a tall statue of Isaac Clarke, many action figures of him in his Classic and Advanced suits, Necromorph figures, T-shirts, novels, and much more. But it wasn't that long ago that the world of *Dead Space* existed only as a small idea in our minds. It has been a long artistic journey to get to the rich, expansive world it is today.

Between January 2006 and now, many artists have contributed ideas to the *Dead Space* universe; expanding it, clarifying it, and deepening it. From the first early contributions like legendary artist Ryan Church's first painting of the mighty USG *Ishimura* pulling a continent-sized chunk out of a planet, to Brett Martling's startling new Necromorphs from the ice planet Tau Volantis, each had a huge influence on the final work, and yet very little of their effort was ever seen outside the studio, until now.

This book represents a sample of some of the most influential and key pieces from the thousands that have been made over the past seven years of *Dead Space*. Some of them represent the final step of many, many iterations of an idea. Chi Wai Lao's final approved drawing of what would become the iconic Engineering Suit was his 38th try at it, and that's after many other artists had a go at Isaac before him. Ben Wanat's "final" Necromorph images bear little resemblance to his first attempts, done months prior.

Other times, an artist nails it right away. I can clearly remember walking into the studio during the first weeks and seeing a small group, no larger than five or six, of spaceship sketches on the wall meant to only be preliminary ideas. "That's it. That's the *Ishimura*!" I said out loud, pointing at a hulking oil rig of a ship with an epic rib cage. It was perfect. It took a matter of days to get to our hero ship.

Each day at the studio the past seven years has been an honor to be someone who sees these great images before anyone else. Every time we get together as a team, before the latest work goes up on the board, I get little butterflies of excitement. What beautiful or terrible things will I see today? What inspirations or surprises? This journey from images of one man, some monsters, and a ship, to the huge universe it is today, has been one I'm extremely proud to be a part of.

And now, I'm proud to share those images with you.

Ian Milham

Franchise Art Director *Dead Space* and *Dead Space 2*

November 2012





# INTRODUCTION

ନିମ୍ନଲିଖିତ ମାନବ ସମ୍ବଳ





## AN ORDINARY HERO

Video game leads are usually cut from the same cloth; be they super-soldiers, bravado cops or daring renegades, there's no shortage of extraordinary heroes. Isaac Clarke is a little different though — an everyman placed in a horrifying situation, he is in many ways the perfect cipher for players lost in the bloody chaos of the *Dead Space* games.

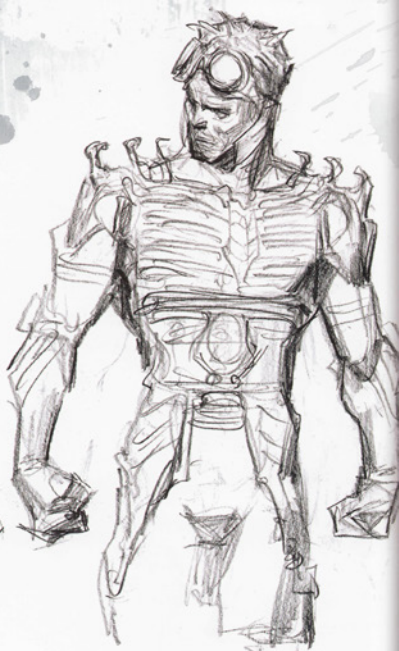
"When you're starting up your project, you're thinking 'what can your players do,' how does the environment react to him" and things like that," explains creative director Ben Wanat. "You're not really thinking about his personality at that point — very quickly we decided we didn't want someone who is a super-hero."

As an engineer, Isaac Clarke could stake a claim to being one of video games' most prominent working class heroes, if it wasn't for a certain plumber. His profession is more than just a way of grounding the character, though — it's also a way of making him fit within the game experience.

"The engineer thing really fitted," says Wanat. "We were thinking of puzzles, so it was great to have this guy who works on machines. Of course it also gives you the excuse of having this guy who goes to this run-down spaceship where he's going to fix everything."

# ISAAC CLARKE

01111111 11111111



THE RGT  
L. M. CLARKE



Adaptive-Mesh  
Biosuit



Exo-Skin Zero-G  
Combat Armor



Isaac wasn't born whole. He went through some surprising iterations, early on in the creation of the first *Dead Space*. "We had a bunch of early concepts where he had energy weapons and blades," says Wanat. "But it just wasn't working, so we scaled it back and thought 'who is Isaac the man, and how does he fit into this?'"

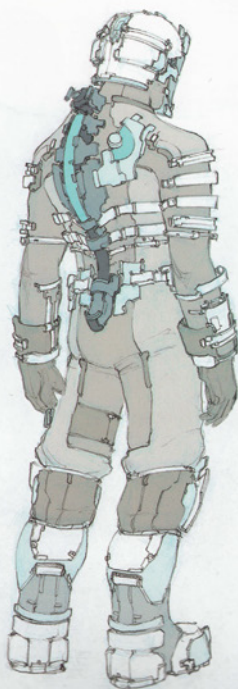
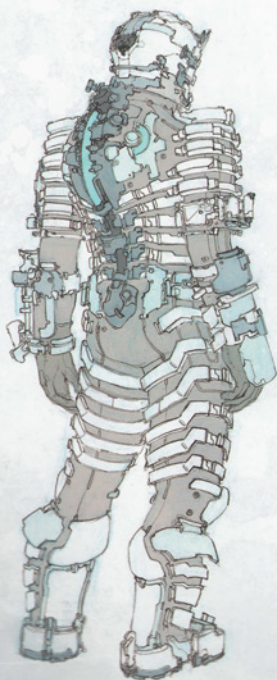
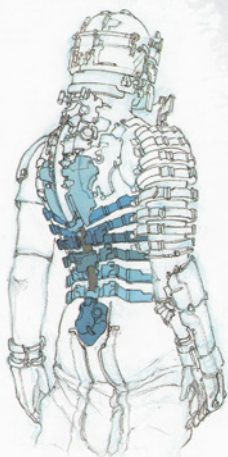
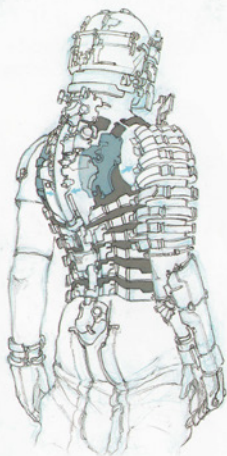
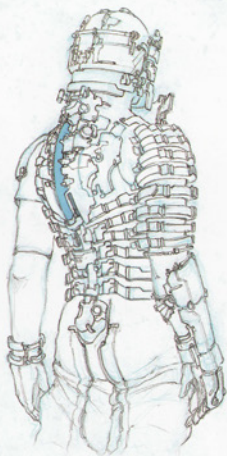
Early concepts show an Isaac that is a more archetypal videogame lead, with sketches showing a rugged and more traditionally heroic protagonist. Over time, the Isaac that went on to define *Dead Space* emerged.

Energy Spikes  
Offensive and Defensive  
Melee energy weapon

Lightly Armored Pressure Suit  
for added mobility



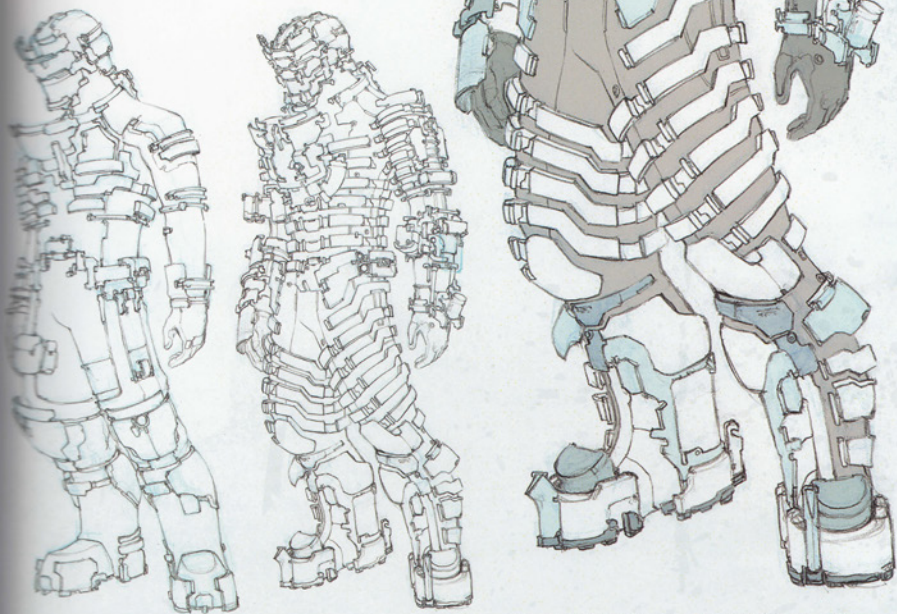
Magnetic Boots





A constant visual motif in the *Dead Space* universe is ribbing – it is repeated in the architecture of the *Ishimura*, the layout of the Sprawl, and the seared ice-plains of Tau Volantis. It is also an integral part of Isaac's suit. "The design was very random at the beginning, with pencil sketches of a varied design," illuminates artist Chi-Wai Lao. "But as our fiction started to shape up, with Isaac being a space engineer stranded in a horrific ship and struggling to survive, some of the sketches I drew started to click with that idea. I linked the unique 'ribbing' motif with a lot of repeated blocky plates on top of a body suit."

The suit's ribbing reinforces that motif, ties in visually with the design of the *Ishimura*, and has other purposes too. "Technologically, we wanted to invest in the lighting – so a serrated texture like that gives a lot for the light to play around on," says art director Ian Milham, who has helped define the look of *Dead Space* from its genesis. "The player's going to move through the lighting, and it gave the shadows a lot to do."





Isaac's suit empowers the player, but it is also important that it still maintains an air of vulnerability. "We wanted to communicate that he's not a soldier," says Milham. "He needs to look tough and strong, because he's a hero — but he's not a soldier. As soon as you put big plates on the front, it looks like he's designed to be shot at."









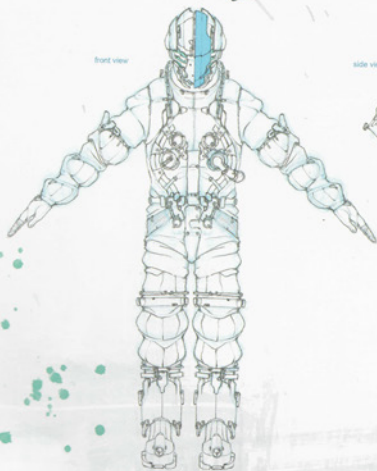
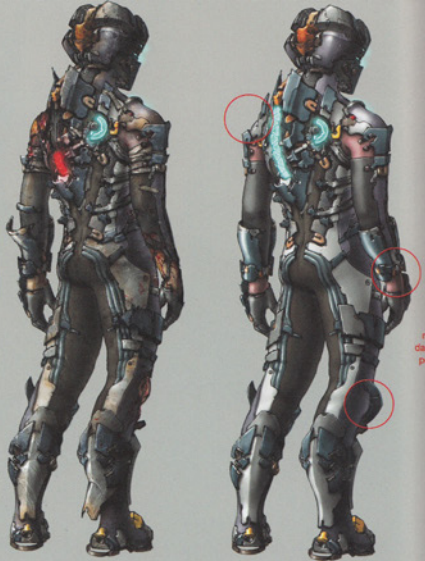




In the first *Dead Space*, Isaac's suit reflected the cold steel of the *Ishimura*, while in the second the different facets of *The Sprawl* meant a variety of different looks. For *Dead Space 3*, Isaac's signature look is defined by the icy expanses of *Tau Volantis* with the rugged and protective Snow Suit.

*Dead Space 3's* shift to a colder, harsher locale necessitated a change in suit design. The hard edges of old are less prominent, though it stays true to the iconic tenets of its predecessors. "We went with heavy ribbing in the first *Dead Space*, and in *Dead Space 2* we tried the slicker look with the Advanced Suit," says Chi-Wai Lao.

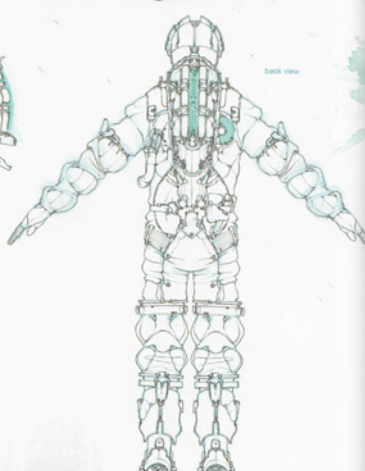
"In *Dead Space 3*, we wanted to try something different, mainly driven by the fiction and environment that Isaac would be placed in, which involved a deserted base and shipwrecks from a couple of hundred years ago, as well as the ice planet itself. We needed suits that could look very aged and have a thick bulky silhouette that would echo the cold weather. There's also less use of metal plating, so we used a lot more cloth in our suits."



front view



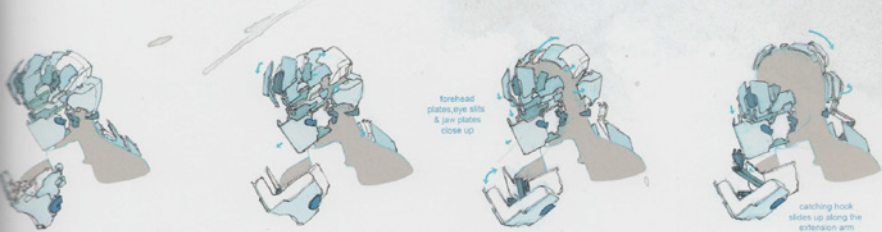
side view



back view







2

forehead  
plates, eye slits  
& jaw plates  
close up



3



4

catching hook  
slides up along the  
extension arm



6

catching hook  
slides back down  
along the extension  
arm with together  
with the folded  
up face mask



7



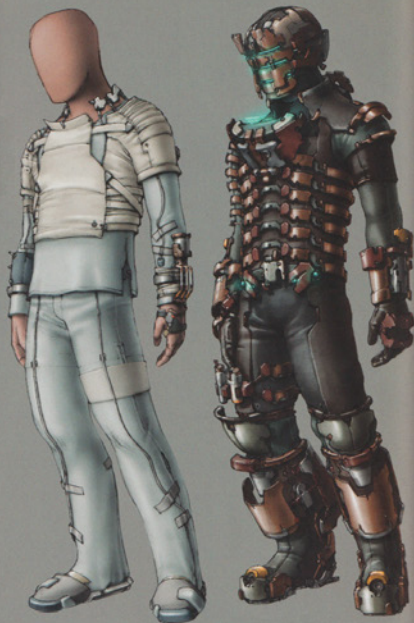
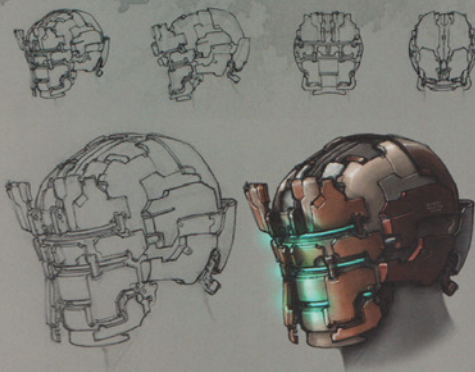


helmet side  
plates split,  
then retract  
to the back  
of the head

latching hook  
locks onto lower  
end of the back  
plate

all plates stack  
& retract towards  
the center while  
being pulled  
down

*Dead Space 2* introduced a variety of suits for Isaac, some of which reinforced the series' original aesthetic while others hinted at other influences on the original design. "We wanted the design to have a 'vintage' look, which is echoed in a lot of those diver suit designs," says Lao. The nautical theme is not isolated to the suits. It's something that recurs in the Necromorphs and, later on in the series, in some of the new alien species.

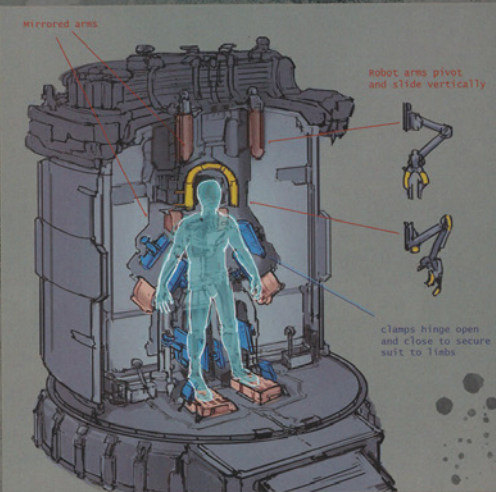


# SHOPPING FOR SUITS

Suit customization becomes an ever-bigger part of the *Dead Space* games throughout the series. The suiting mechanisms that are dotted around the game's locales are fittingly industrial, a collection of whirring servos and busy robotic arms – a Paris boutique this most certainly isn't – and they are the perfect example of a quintessential video game object being woven into *Dead Space*'s fictional fabric.







## ATTENTION

**Caution** when stepping into suiting mechanism.

Make sure to securely stand on the steel footing and remain still as the sensors measure your size and weight to properly configure your suit.

Keep arms and legs safely within the positioning tabs to ensure proper fit.

**Do not** try to get out of suiting position until the process is complete and you hear a double-beep sound similar to the single beep sound heard when initiating the procedure.

**Do not** attempt to force your limbs into position. The machine can cause bodily harm unless the suiting person remains completely still.

Remember to always select a suit that you are capable of using. Advanced suits are not for young adults or small children.

Remain calm and close eyes in case helmet attachment tools engage near the eye.

Extend neck vertically as much as possible during helmet attachment.

Some discomfort may occur as clasps position your body into the proper position.

Shoulders are to remain back in a chest forward position.

Inhale and hold a deep breathe during the attachment of the torso portion of the suit.

Knees should remain relaxed with a slight bend.

Gloves are snugly conforming to initial position of fingers so it is recommended that a natural position is used during process initiation.

Waistline can be adjusted after suit change depending on the suit model.

Boots are the first applied and begin the process of suiting.



## THE CHARACTERS OF **DEAD SPACE**

Isaac is an isolated character, but sometimes he's joined by fellow humans – although they're more often foe than friend. Introduced in *Dead Space 3*, Norton is a threat to Isaac, though not in the traditional, limb-ripping sense. Rather, he is a close companion to Isaac's love interest Ellie – and his relationship sparks off an emotional conflict that runs through the overarching horror of the Necromorph menace.







Details of suit and character designs for Norton (left), Santos (above), and Ellie (below). Ellie is not the first love interest for Isaac in *Dead Space*, but she has one over on Nicole by not being a hallucination that's driving him to suicidal insanity.





Tau Volantis introduces a new human faction to the *Dead Space* universe. The Sovereign Colonies Armed Forces (SCAF) are a military crew who find themselves on the brutal ice planet – and their look as well as their demeanor has been toughened by the elements.







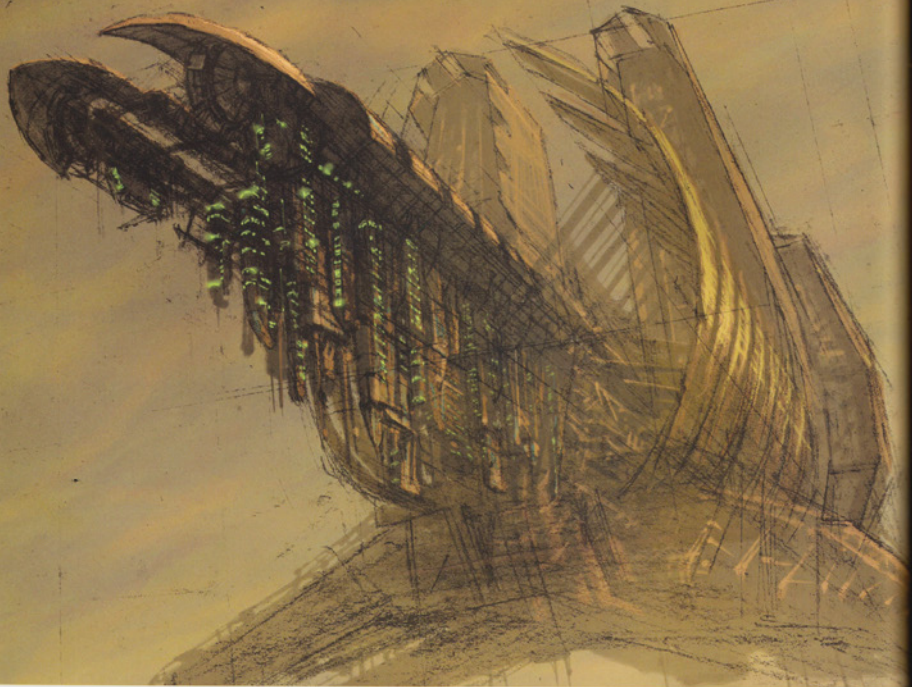
The SCAF are ultimately revealed to be tangled within the conspiracy surrounding the Markers, and play a pivotal role in unearthing its true purpose.



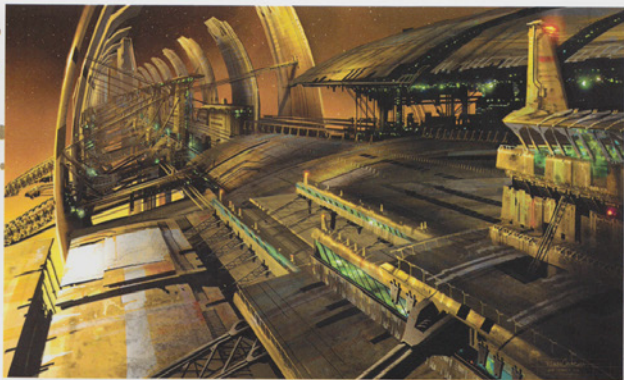




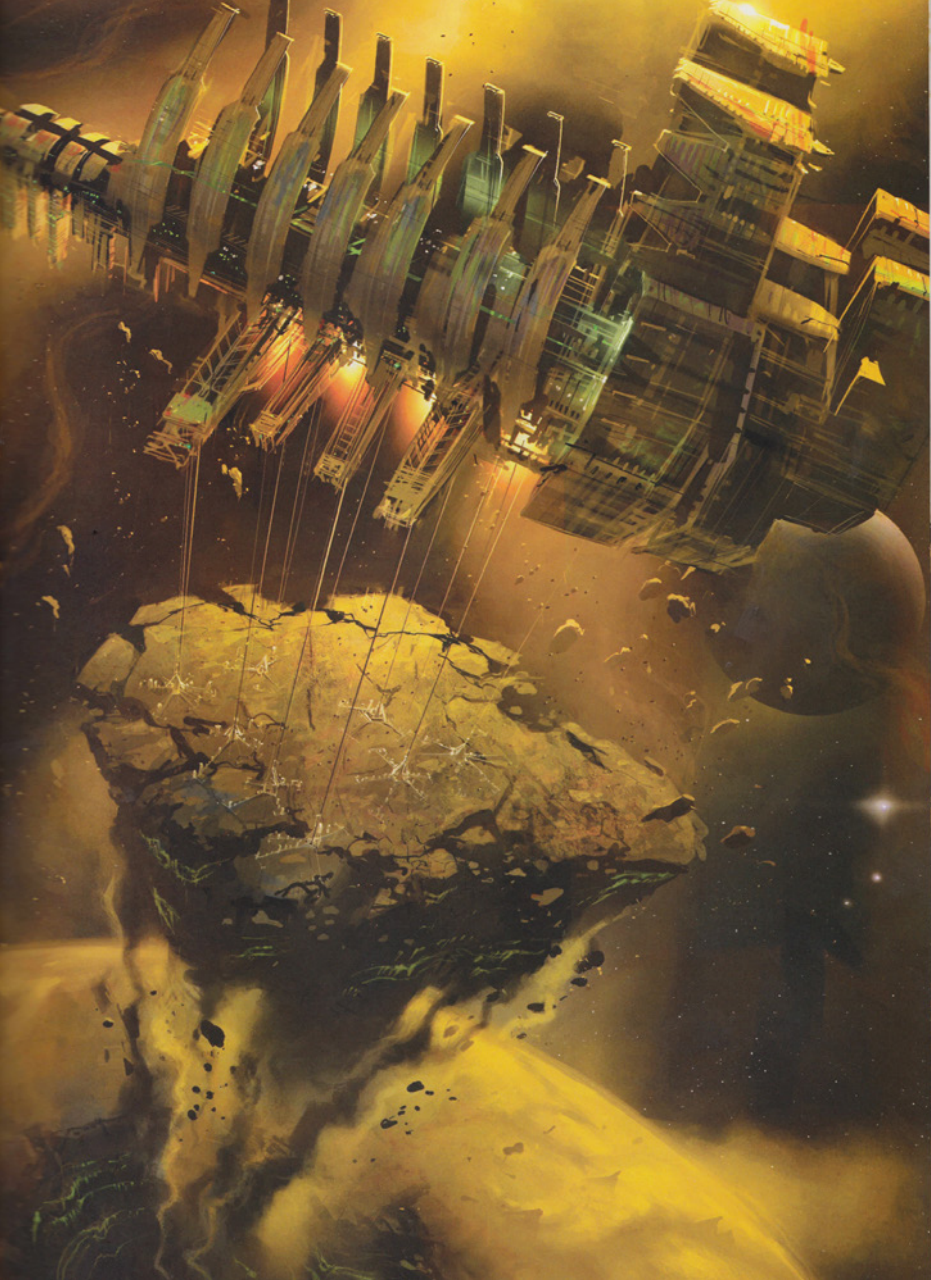




From the outside, the USG *Ishimura* looks like the upturned corpse of a dead animal, its bones exposed to the elements. It is an intentional reference, and one that seeps through much of the *Dead Space* universe. "We started creating this motif in the fiction, that everything would have these ribs repeated everywhere," says Ben Wanat. "I think that, more than anything, is one of the marks of *Dead Space*, where you see those horizontal slats everywhere, even on Isaac's face. That all came from the *Ishimura* design."





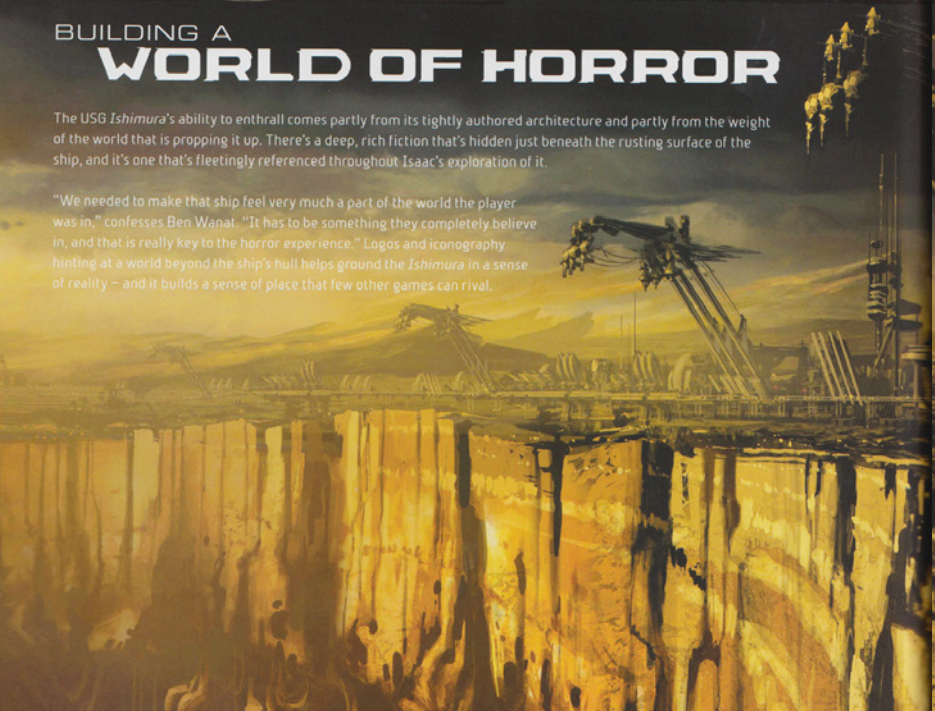




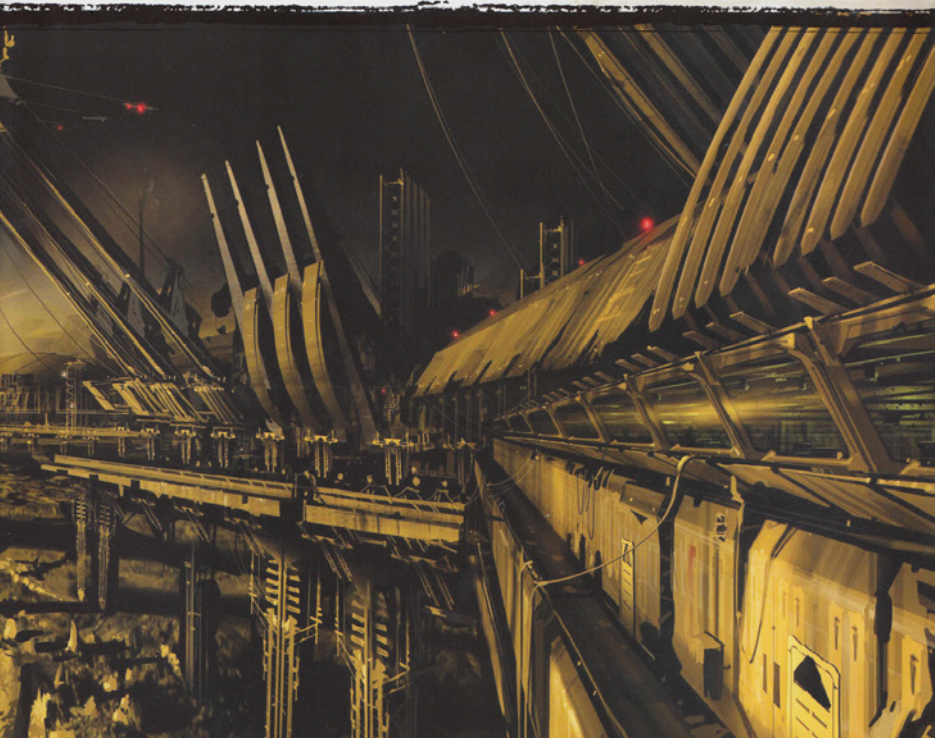
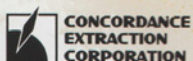
## BUILDING A WORLD OF HORROR

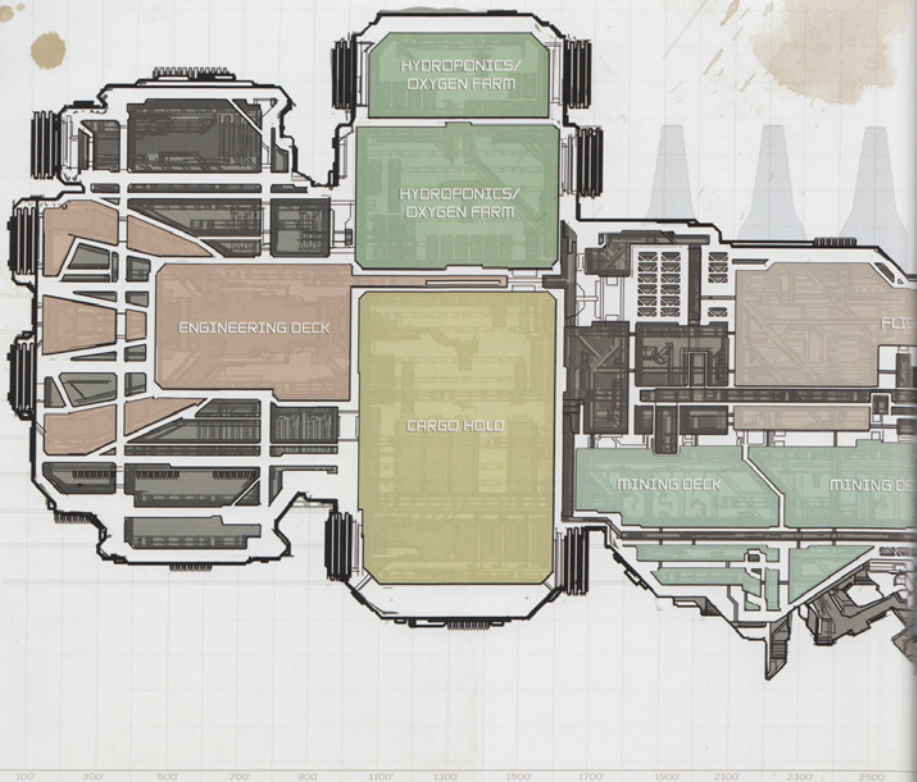
The USG *Ishimura*'s ability to enthrall comes partly from its tightly authored architecture and partly from the weight of the world that is propping it up. There's a deep, rich fiction that's hidden just beneath the rusting surface of the ship, and it's one that's fleetingly referenced throughout Isaac's exploration of it.

"We needed to make that ship feel very much a part of the world the player was in," confesses Ben Wanat. "It has to be something they completely believe in, and that is really key to the horror experience." Logos and iconography hinting at a world beyond the ship's hull helps ground the *Ishimura* in a sense of reality – and it builds a sense of place that few other games can rival.









ENGINEERING DECK

HYDROPONICS/  
OXYGEN FARM

CARGO HOLD

GRAVITY CENTRIFUGAL

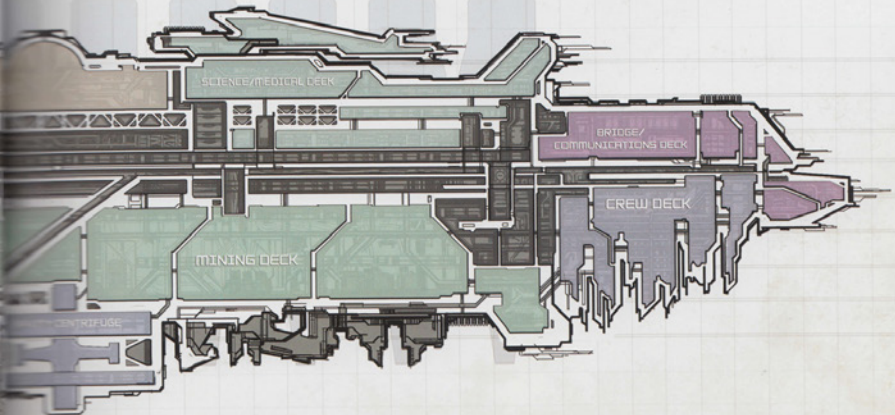


## EXPLORING THE **ISHIMURA**

Too often, video games send you to incredible places that have one major flaw: they don't feel like places, and instead feel just like video game levels built with the express purpose of funneling you from one checkpoint to another. The *USG Ishimura* is free from such criticisms, though – and blueprints reveal that it was designed to be a functioning space.

Ben Wanat describes some of the thinking behind the approach. "As we looked at the ship room by room, we knew it was going to be really important to link it all together, so the player could understand where they were in the ship and make them feel like it was a large functioning facility."





3100 3300 3500 3700 3900 4100 4300 4500 4700 4900 5100 5300

MINING DECK

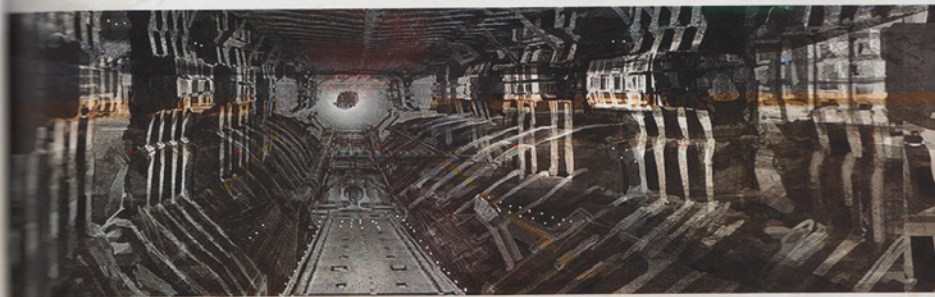
FLIGHT DECK

SCIENCE/MEDICAL DECK

CREW DECK

BRIDGE/COMMUNICATIONS DECK

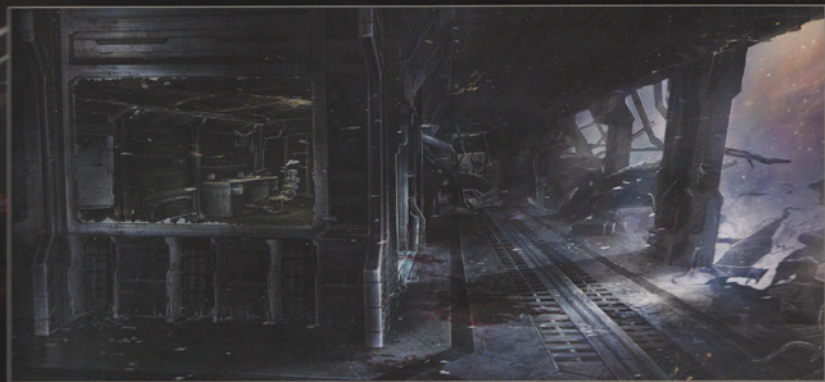
MILITARY SHIP







For a ship built in the distant future, the *USG Ishimura* comes across as a surprisingly old and beaten up. "It's very easy to make a spaceship that just feels fantastical," says Ian Milham. "We tried to reference real-world locations as much as possible, as well as mundane touchstones. If you look around the *Ishimura*, there's a lot of stuff that's actually anachronistic if you're thinking of something that's four hundred years in the future. That grounds everything in a tangible reality. Even though in the future a fire extinguisher probably looks like a credit card."





# AN ENGINEER'S TOOLS

167 47 2107 47 51 7 8 8 12 1

## PICKING THE RIGHT TOOL FOR THE RIGHT JOB

Isaac is a workman, and what is a workman without his tools? In keeping with the industrial, blue-collar vibe that's woven into *Dead Space's* fabric – a fabric that's in all likelihood oil-splashed denim – tools take the place of weapons in this universe, a fact that gives the combat a unique edge.

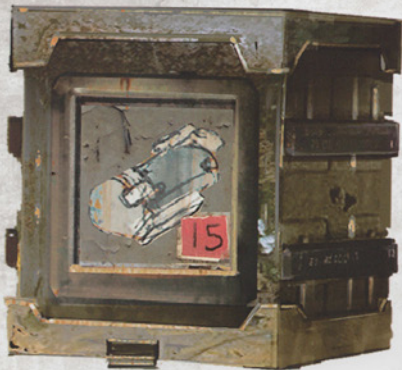
"There's an interesting aspect that as an engineer Isaac is more comfortable around tools, and we really liked that part of it," Ben Wanat says. "We decided we wanted combat to be a messy tool-based thing, and very gritty. It changes the nature quite a bit from bullets."

That it most certainly does. The first *Dead Space* was praised for its unique dismemberment gunplay, a different slant on action mechanics that was heavily informed by Isaac's toolset. Most video games trade in headshots, but in *Dead Space* it's about limb-shots and severing the Necromorphs' diseased protrusions.





**TIMSON**  
TOUGH JOB TOUGH TOOLS



## THE BENCH

An extension of Isaac's reliance on tools is the workbench. Here the player can upgrade and augment their weapon-set, and it often offers a welcome pause from the relentless panic of Isaac's explorations. Again, it is an ingenious naturalization of video game artifice into a very real, grounded world – a dirty industrial alternative to a more typical RPG craft-shop.

Over the course of the series the bench's function has expanded, and in *Dead Space 3* it acts as the focal point for a new emphasis on crafting. Players can combine weapons or craft their own, further deepening the RPG influences that have run throughout the series.

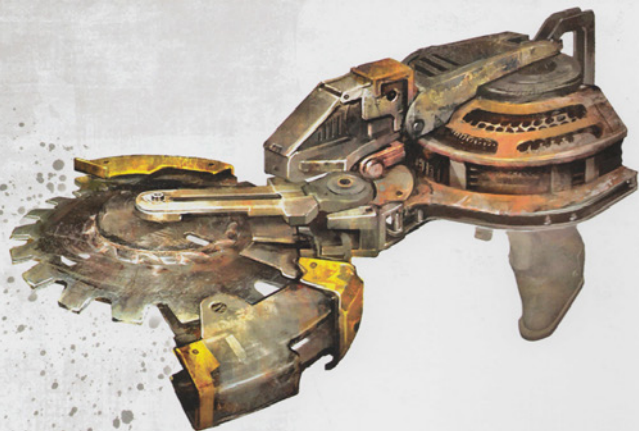




# BENCH

NANO-CIRCUIT REPAIR





## POWER TOOLS

Considering the incredible technological power and sheer numbers of opponents that Isaac faces, his own arsenal is strictly limited – facing down alien life forms capable of massive destruction with little more than power tools.

"Pretty much 80 per cent of Isaac's weapons are industrial tools, with the few exceptions of military guns he ends up finding or scavenging during the game," reveals Chi-Wai Lao.

"Though many of these weapons started with the game designers looking for fun gameplay methods, I started by looking up real life tools and references, working with the art director's input on what he likes to see in this particular 'tool' – then I'd generate rounds and rounds of sketches of various shapes and designs."

The real-world influences in *Dead Space*'s toolset are usually pretty obvious – walk around any tool hire place and you'll likely be able to spot the ancestors of Isaac's deadly weapons. It is probably best not to test how they fare against rotting flesh, though, should you want to see that deposit returned.



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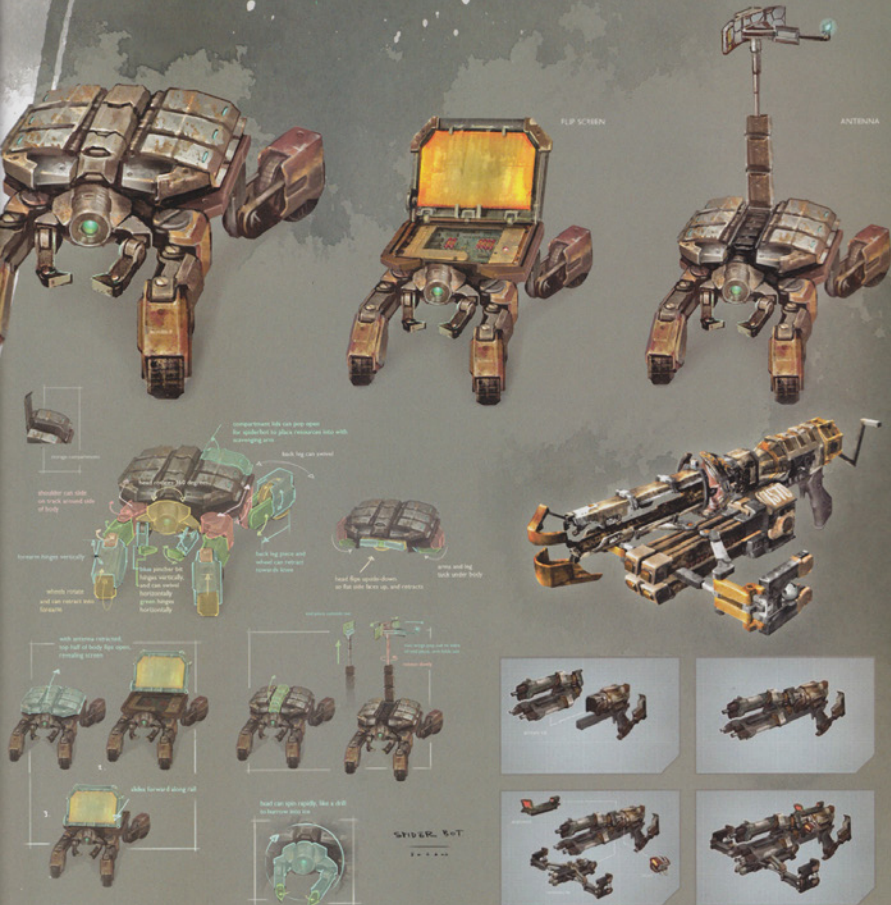
211-V PLASMA CUTTER

211-V CUTS

CLASS B OPERATOR LICENSE REQUIRED

ONE TO UNFOLDING STANDING BATTERY REQUIRED (CONCLUDED)





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PFM-100 HYDROGEN TORCH

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\* TEMPERATURES WILL VARY DEPENDING ON OXYGEN IN ENVIRONMENT



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BY SPONTANEOUSLY ACCELERATING THE GRAVITONS IN A DEFINED SPACE, THIS ACCELERATOR PROVIDES BURSTING POWER FOR REVOLVING CONVENTIONAL EXPLOSIVE CHARGES AND IS SUITABLE TO ANY PRECISE TEMPERATURE APPLICATION.

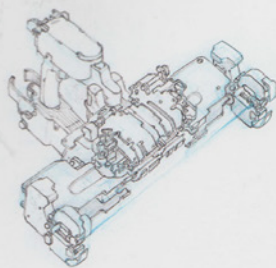
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HANDHELD GRAVITON ACCELERATOR

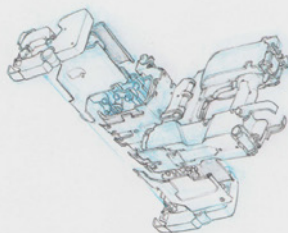
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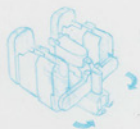




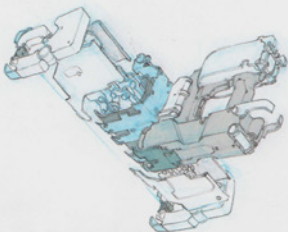
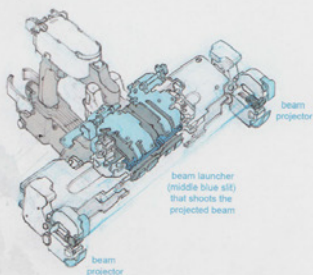
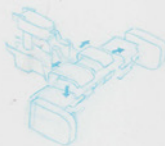
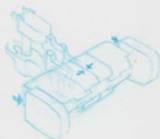
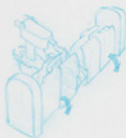
3/4 Top View



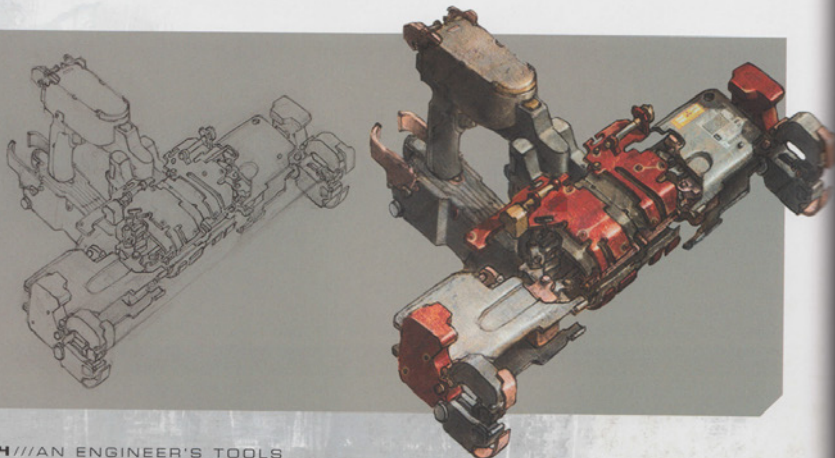
3/4 Bottom View



folding  
mechanics



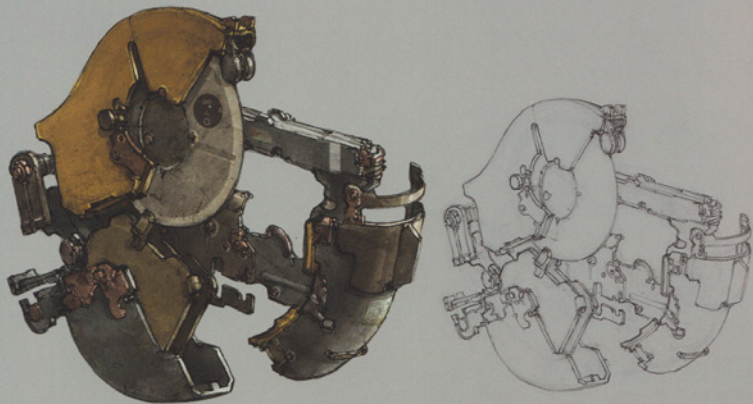
The line cutter is the bigger, more brutish brother of the plasma cutter that is traditionally Isaac's starter weapon. Offering a larger spread of fire, it makes up for its unwieldy nature with its sheer power. One to reel out for heavy-duty jobs.

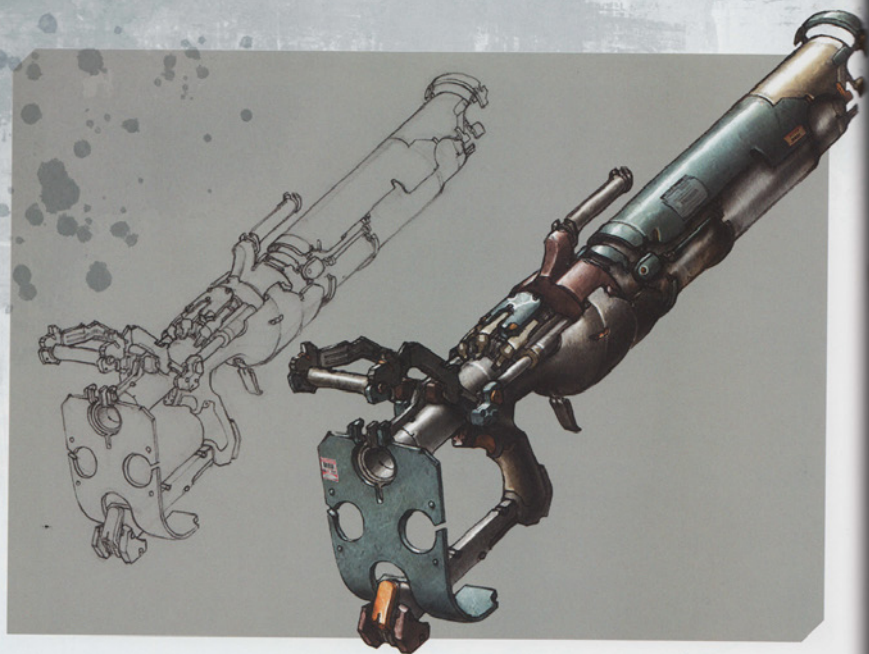




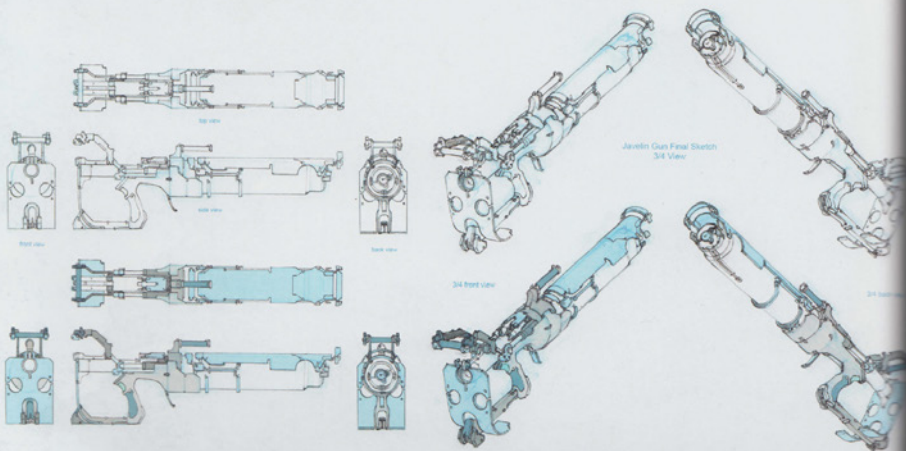


While the weapons of *Dead Space* are typically futuristic variations of what you can find in any common garden hardware store – or, for that matter, in some garden stores – the motorized pulse rifle is unashamedly a military-grade design with the exclusive intention of dealing out death. A standard issue piece of kit for EarthGov soldiers, when the pulse rifle is in a player's hands, *Dead Space's* combat feels most like other third person shooters – though that's not to say that it doesn't have a certain brutish kick of its own.



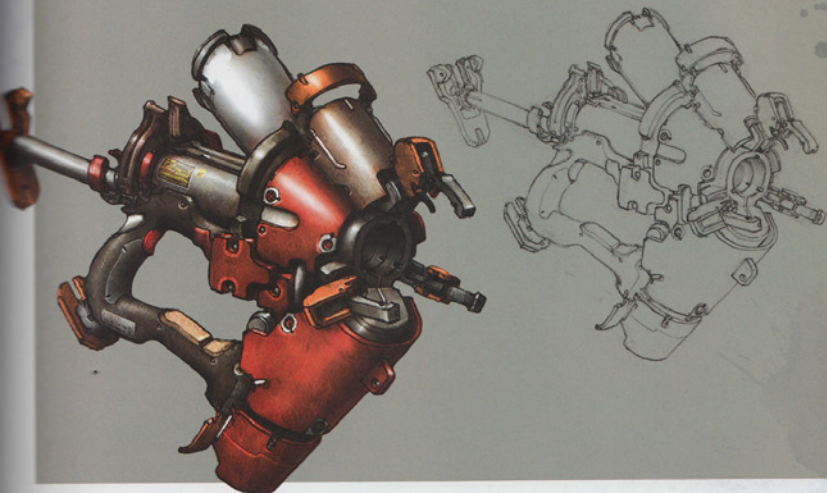


*Dead Space's* slight nautical theme is reinforced by the javelin gun. A high-end, heavy-duty weapon, it's more than a little reminiscent of a diver's speargun. Combine it with Isaac's antique suit and you've got an image that looks like it's been plucked straight from the pages of a Jules Verne novel.





First introduced in *Dead Space 2*, the detonator boasts the capability to fire off sticky mines that are then triggered by movement. Perfect for laying a trap or managing busy crowds of Necromorphs – a piece of kit that no toolbox should be without.



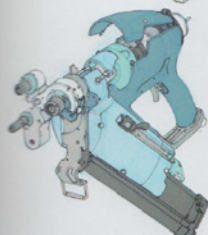
The fiction of *Dead Space* is carried through even the smallest elements of its world. The rivet gun (below right), for example, is a product of Timson Tools, an imagined manufacturer with the slogan 'Tough Job, Tough Tools,' whose logo is a common sight in the *Dead Space 2*. In the real world, the company name is a nod to lead engineer on *Dead Space*, Steve Timson.



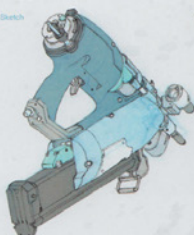
3/4 front view

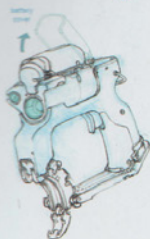
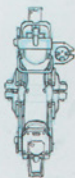
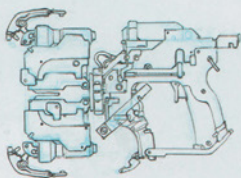
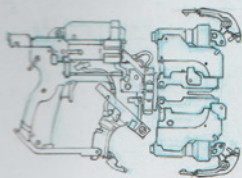


3/4 back view

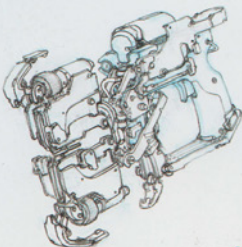


Rivet Gun Front Sketch  
3/4 View



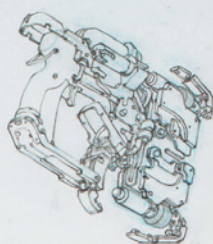


Rash light



3/4 front view

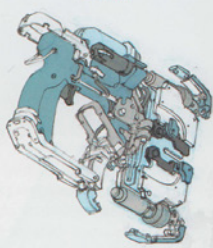
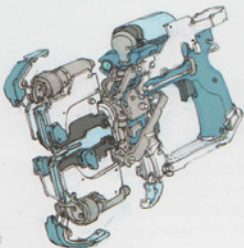
Plasma Cutter Final Sketch  
3/4 View



3/4 back view



ammo  
battery



## THE PLASMA CUTTER

Just as Isaac's mask has become one of *Dead Space*'s most potent symbols, so too has his plasma cutter become a thing of legend. "It is indeed pretty iconic, both for fans and us as well," agrees Chi-Wai Lao. "That was the first weapon we prototyped when we had the idea of 'dismemberment gameplay' pretty early on, and the plasma cutter was one of the earliest weapon sketches I did, with those curved fins sticking out from a handgun-like stock."

"While it wasn't heavily based on a particular tool in real life, it was the first 'tool' we needed to develop in order to make the whole gameplay concept work. There had to be a heavy cutting tool that Isaac modified to have damaging range, as well as the ability to rotate its cutting angles."

"We even thought of multiple angles in how it could cut, but eventually, it became more practical for the game to have vertical and horizontal cuts, and we pretty much used the plasma cutter as our gameplay combat model, and evolved other weapons from there."







# WEAPON CRAFTING

*Dead Space 3*'s introduction of weapon crafting opens up the toolbox at the player's disposal – existing weapons can be combined, or new ones forged by picking up materials scattered across the game world

"There were a ton of challenges with designing weapons that are so customizable," Jehan Choo explains. "Since each weapon can be stacked with any other weapon to create a dual firing gun, each part had to not only look individually awesome and functional, they had to all match with every other gun. For every two steps forward we took with designing these weapons, we had to take one back to fix a core issue."

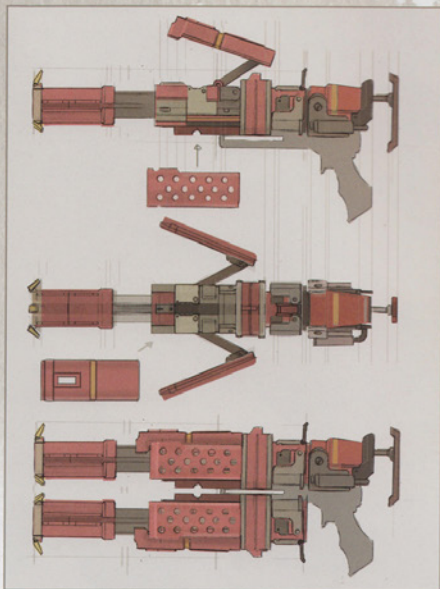
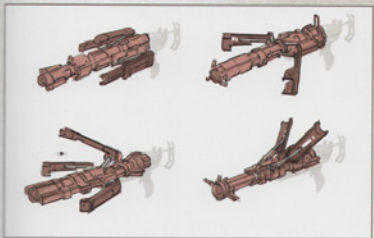
"For example, the base of the gun which all the pieces attach to went through many revisions because we couldn't figure out how Isaac would hold it, given that the pose had to work with every single configuration. There were many restrictions, such as how high I could design each gun part, so that they wouldn't clip through Isaac's body when combined, or how heavy each piece could look, since the gun had to still look wieldable when assembled."

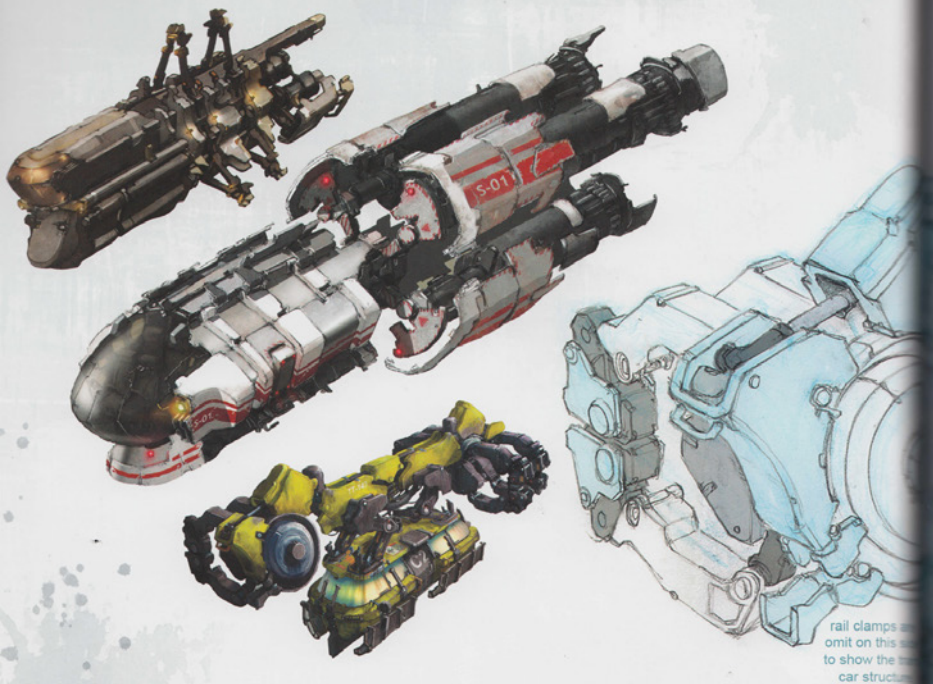




As much as players will delight in self-crafted tools, for designers keen on maintaining a certain look, weapon crafting could cause a potential headache. A happy solution was found, though: "In *Dead Space 3*, we followed a lot of the weapon blueprints we made in the first two games that we know are fun and that work, and then we keep adding more to it," says Chi-Wai Lao.

"Visually, it is quite a different approach, as we are no longer designing a self contained individual tool, but rather designing a lot of parts that can be combined into a tool. Many of these parts still have the resemblance of previous shapes — they echo to the player with what it is and does, yet it went through a slightly different art process in order to get made."



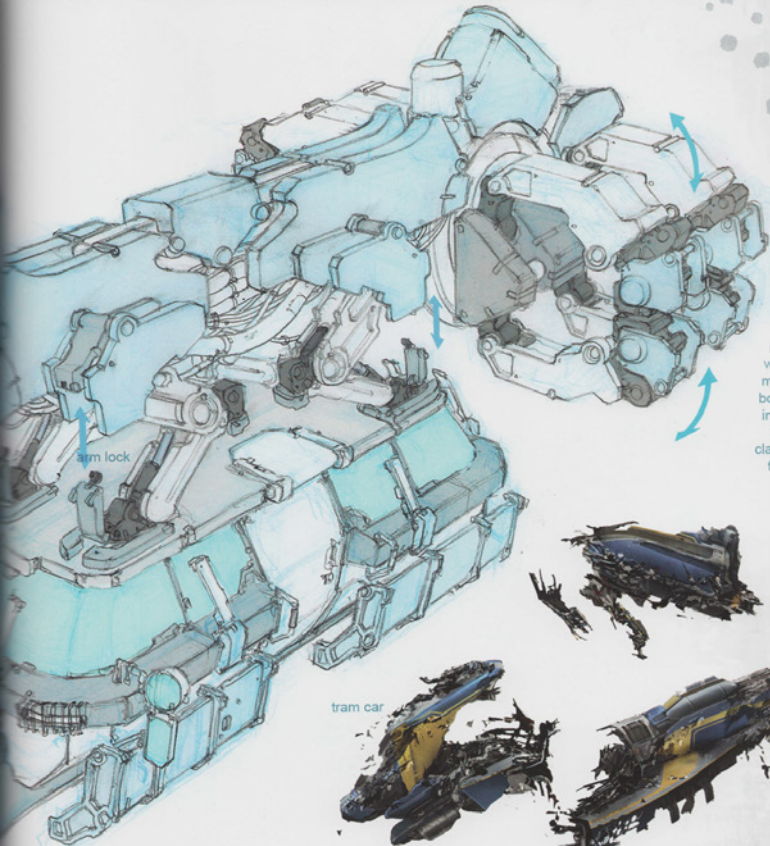


## THE VEHICLES OF **DEAD SPACE 1 & 2**

The first *Dead Space* was set inside one of the most epic vehicles that the series would produce, but the move to the Sprawl meant that the artists were able to explore a wider range of machinery. From urban commuter transports through to EarthGov gunships, *Dead Space 2* introduced a new wave of vehicles that upheld the rough-hewn future aesthetic prevalent throughout the series.







rail clamps

rail clamps opens up with tip attached to the magnetized track along both sides when tram is in motion, while closed up when its parked, clamping on the side bars for the tram to rest on

tram car





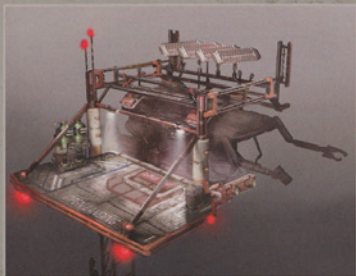
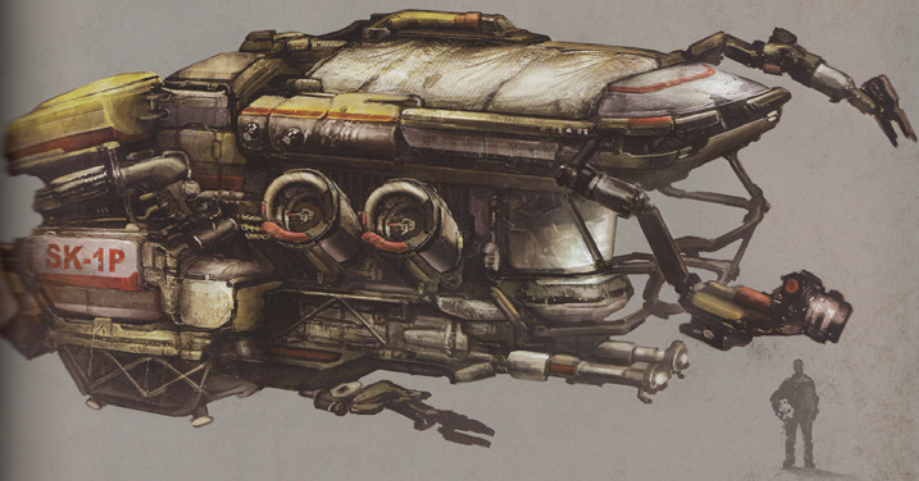
## THE VEHICLES OF **DEAD SPACE 3**

*Dead Space 3* moves away from the shiny, bright spread of the *Sprawl* and paints a grimmer, grubbier vision of the future. The vehicles that patrol it are caked in more dirt, and are more functional in their design – beaten-up, second-hand rides that are all on the cusp of falling apart.

Concept artist Jens Holdener explains, “The Taxi shuttle, for example, takes inspiration from deep-sea subs with the cage guard, spotlights, and robotic arms. Entering the ship should feel like you are stepping foot on a journey into the past. Similar to the uncovering of a sunken ship.”







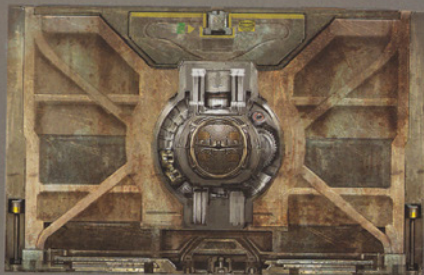




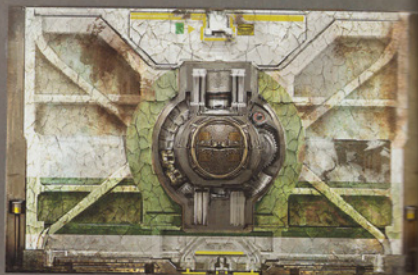


A harsh climate calls for more robust machinery, though from the looks of things the violence of the Tau Volantis landscape seems to have got the better of some of *Dead Space 3*'s vehicles. Snowplows, snowmobiles and heavy-duty rigs are all part of a bleaker outlook for the series.





below deck



on deck

## BEHIND EVERY DOOR...

Every decent horror film and game knows the dramatic potential of a locked door – and every player knows to expect the worst on the other side. *Dead Space* happily indulges in the convention, locking away chambers of terror behind thick, creaking doors. The inspiration, though, often comes from the mundane – in *Dead Space 2* some doors were inspired by Bay Area transit pass design.







LOCKED



UNLOCKED



## DEATH IS ONLY THE BEGINNING

The twisted backbone of *Dead Space's* universe is Unitology, the religion that is a driving force in the series' narrative. Formed at the midpoint between our own present day and that of Isaac Clarke's, the Church of Unitology is a faith that is built around the Markers, the mysterious spiraling monoliths that punctuate *Dead Space's* story.

Although it started as a cult – as laid out in *Dead Space: Martyr*, a prequel novel set three hundred years before the events of the first game – by the time the USG *Ishimura* makes contact with one of the Markers, Unitology has spread to every level of society.

The core beliefs are simple: Unitologists see the Marker as a way to open up 'Convergence', an event that builds towards ultimate 'Unity'. What exactly that entails begins as an enigma before becoming grotesquely vivid – the events that tear through the *Ishimura* and the Sprawl rebuke the beliefs of the Unitologists as sickly, twisted flesh.

# THE MARKER AND UNITOLOGY

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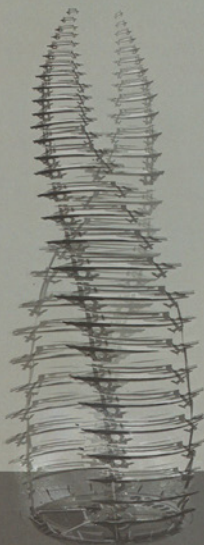




## AEGIS VII

The planet of Aegis VII is to *Dead Space*'s mythology what LV-426 is to the *Aliens* universe: the pivotal point in a fiction that has since stretched out both forwards and backwards in time. It's where the USG *Ishimura* carries out its fateful final mission, and where a Red Marker is discovered – with catastrophic results.

Aegis VII's significance is further underlined as *Dead Space*'s story unfolds – it is not only where the *Ishimura* first encounters a Red Marker, but also where mysterious, covert experiments take place, and where the roots of a twisting conspiracy are uncovered.







If ribs are a latent motif in *Dead Space*, the Marker is an explicit example of them. Its shape reflects the beliefs of the Unitologists and of the Convergence they all eagerly await, as well as echoing the strands of a DNA helix.



Rather than being a moment of spiritual beauty, Convergence is a messy, dirty affair. The Markers emit frequencies that can send people into madness, be it the violent psychoses that sees communities tearing each other limb from limb or the slow, creeping insanity that afflicts Isaac. The same frequencies turn dead flesh into Necromorphs – and once enough have been created, they gather around the Marker in an act of Convergence, leading to a new stage of Necromorph evolution.













## THE CHURCH OF **UNITOLOGY**

Visceral's artists had already developed a taste for designing cathedral-like architecture with the *Ishimura*, and with *Dead Space 2* those skills were set loose on a more literal interpretation. The Church provides a stand-out moment, the cascading light and austere interior contrasting wildly to the homely clutter of the Sprawl.

It is also a chance for the artists to fully ground the Church of Unitology, and to illustrate how embedded it has become within the society that Isaac Clarke finds himself in. "The Unitologists got a lot more detailed in *Dead Space 2*," says Ian Milham. "There we developed how they worship, what kind of programs they're using, and how all that worked together."

A centerpiece of the Church is 'The Sisters' – the two female figures that embody the beliefs of Unitologists, supporting the building while they reach out in their service of a higher cause.









At the foundation of Unitology is one man, Michael Altman – a scientist who first unveiled the Black Marker. The religion that slowly built around him, like so much in *Dead Space*, is grounded in a rich and broad fiction.

"It's trying to take religion as a very abstracted idea," Ian Milham says of Unitology. "With the iconography, there are certain commonalities throughout. If you look at the crucifix, or the cross – Greek Orthodox or Lutheran or whatever, they interpret that in very different ways, from the ash on someone's forehead to an incredibly ornate Roman Catholic carved cross on a pole – the same symbol becomes so much bigger and emblematic. You see that with the Marker – sometimes it's a simple figure of eight, and other times it's this elaborate structure."



Unitologist churches are shot through with symbols, the twisting motif of the Marker repeating in the architecture, as Ian Milham explains. "We wanted to look at how you see the DNA helix of the Marker – showing up over and over again in these nested forms. In the floor decorations, in the banners, in everything. It gives it an oddly modern look compared to the civilian world."





# TEACHINGS OF UNITOLOGY



6 PIECE SET

LEARN HOW TO LIVE AS ONE WITH THE  
ENTIRE COLLECTION OF TEACHINGS  
ATTRIBUTED TO OUR FOUNDER, MICHAEL ALTMAN

Unitology is a multi-tiered religion – its founders, the Enigmas, are at the top of the tree, which works all the way down to the Initiates who form the bulk of believers. To illustrate this all pervading movement, the *Dead Space* universe is richly peppered with enticingly designed artifacts and collectibles for the gullible and true-believer alike.

## UNITOLOGY ICONS & SOUVENIRS



## UNITOLOGY ICONS & SOUVENIRS

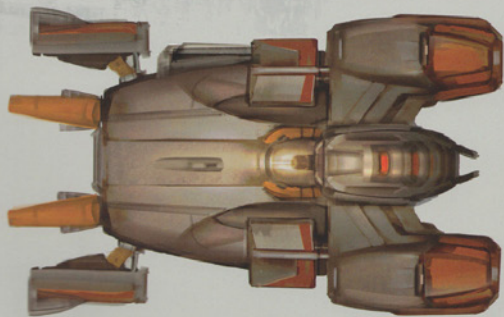


## UNITOLOGY ICONS & SOUVENIRS



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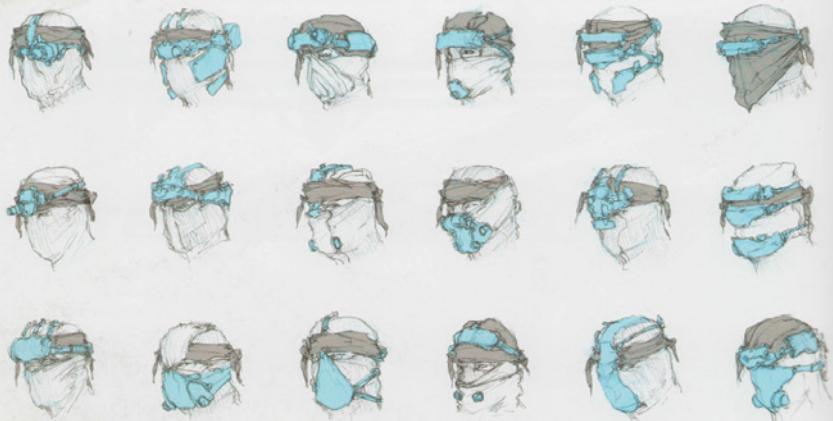


# UNITOLOGISTS

The grandiose, majestic Unitologist ship from *Dead Space 2* is as good a signifier as any of the religion's status, sway, and financial power. What started off as a cult has, by Isaac Clarke's time, evolved into a belief system that has found its way into some of Earth's most powerful companies. The Concordance Extraction Corporation, or CEC, are the owners of the USG *Ishimura*, and are strongly linked to the Unitologists – who are responsible for sending a ship full of believers on its fateful mission to Aegis VII.

back thruster rotates for landing







"It's important that they don't come across as kooks," Ian Milham says of the Unitologists. "We tried to have people that were more reasonable in their Unitologist beliefs, and reasonable in their perspective of it. If they come across as this crazy cult, that's just not that interesting."

That much is certainly true in the earlier games, where well-meaning companions express Unitologist beliefs. In *Dead Space 3*, however, Isaac encounters a more aggressive and militarized faction of the religion.















The twisted anatomies of the Necromorphs have their foundations in our own bodies. Every tentacle is an intestine that is whipping out, and every sharp-angled mutation is a bone that's broken free. Of their genesis, Ben Wanat says "It was about imagining different ways, uncomfortable ways of getting broken – and what would be strange to see running at you down the hallway."







Early concepts of the Necromorphs had a translucent, swollen quality to them, like bloated corpses that had washed up ashore, such as Carlos Huante's grotesque figure below. The look came from an aquatic influence that was put to one side, only to

be returned to in later games. Expanding on the Necromorph concepts, Ben Wanat explains, "I ended up doing hundreds of concepts for creature design, and I started building these prototypes that I'd animate so people could see the intention."





# MUTANTS **RISING**







Different Necromorphs carry with them different characteristics, and pose different threats on the battlefields of *Dead Space*. It is a facet that must come into consideration when designing the beasts. "There's a layer that's the body horror aspect, but there's also a part of it that involves coming up with creepy shapes that trigger something in people," says Wanat.

"It's important that you get a creepy silhouette. Every enemy had to have a distinct silhouette, and a distinct sound – because you have to be able to tell them apart, right? That's kind of how it all comes to be."





From a distance, Necromorphs are terrifying. Up close, they're truly nauseating. "We wanted a visual cautionary tale for the bad guys – that you saw them and had a visceral reaction, so to speak," informs Ian Milham. "There's broken teeth, compound fractures, and things like that – we tried to make the bad guys as if someone had taken a human body and bent and broken it the wrong way. Rather than it stretching, it snaps."











Brett Marling is an artist with the grisly task of working on the Necromorphs. Twisting bodies beyond breaking point is work that comes with its own unique challenges. "I have anatomy pages open, but at the same time you can't be too constricted – or you'll drive yourself nuts worrying about how things fit together. You have to break and bend and pull apart all the body parts. There's also the study of animal parts to bring in new elements to it."





## THE VARIATIONS OF **DEAD SPACE 2**

The genealogy of the Necromorphs was extended dramatically in *Dead Space 2*. Brutes joined Crawlers, Leapers, and Lurkers in a grim rainbow of variety, as species development demanded a different outlook in the design. "That was kind of different," confesses Brett Marling. "Most of the Necromorphs are people-sized. You have to come up with how all these bodies fit together and merge to form this giant, nasty thing. You still want to keep that human element, because that's what makes the Necromorphs scary – you can see the human in there."

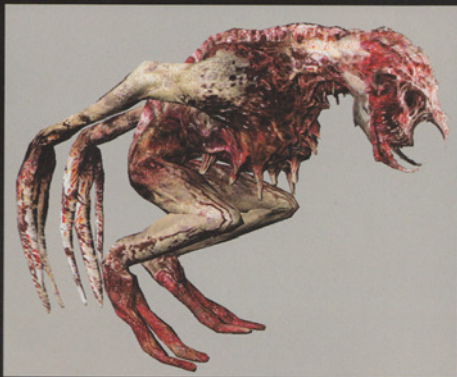






There is an oft-repeated tale about how the original *Dead Space* got its design inspiration from looking at car accident photos. It turns out that is something of a myth – but the truth is no less disturbing.

"We bought a goat at the butchers," Ian Milham recalls. "There's actually footage of that goat in the front-end of the first *Dead Space*, where we were pulling it apart and sticking our hands in it. We were trying to get that contrast between pallid skin and insides, old blood versus new blood and all that kind of stuff. Fish blood was also really good – it's really dark and it coagulates, and it's got a real thick viscous quality that is kind of horrific."







Real life and somewhat grisly influences remain in *Dead Space*. "I referenced textures of meat," admits Brett Marling, who appears to have become an eccentric regular at his local butchers. "I'll go to the grocery store and buy the meat that's on the manager's special and scan it in, and it'll be all green and nasty looking."







"We ended up with a look that's almost like uncontrolled growth," says Ben Wanat. "You end up seeing people with more limbs than they should have, with ribs sticking out in places they shouldn't be. It's almost like someone took five or six different bodies and stitched them all together." The uncontrolled growth described by Wanat comes to a chilling conclusion with this three-limbed Necromorph boss.

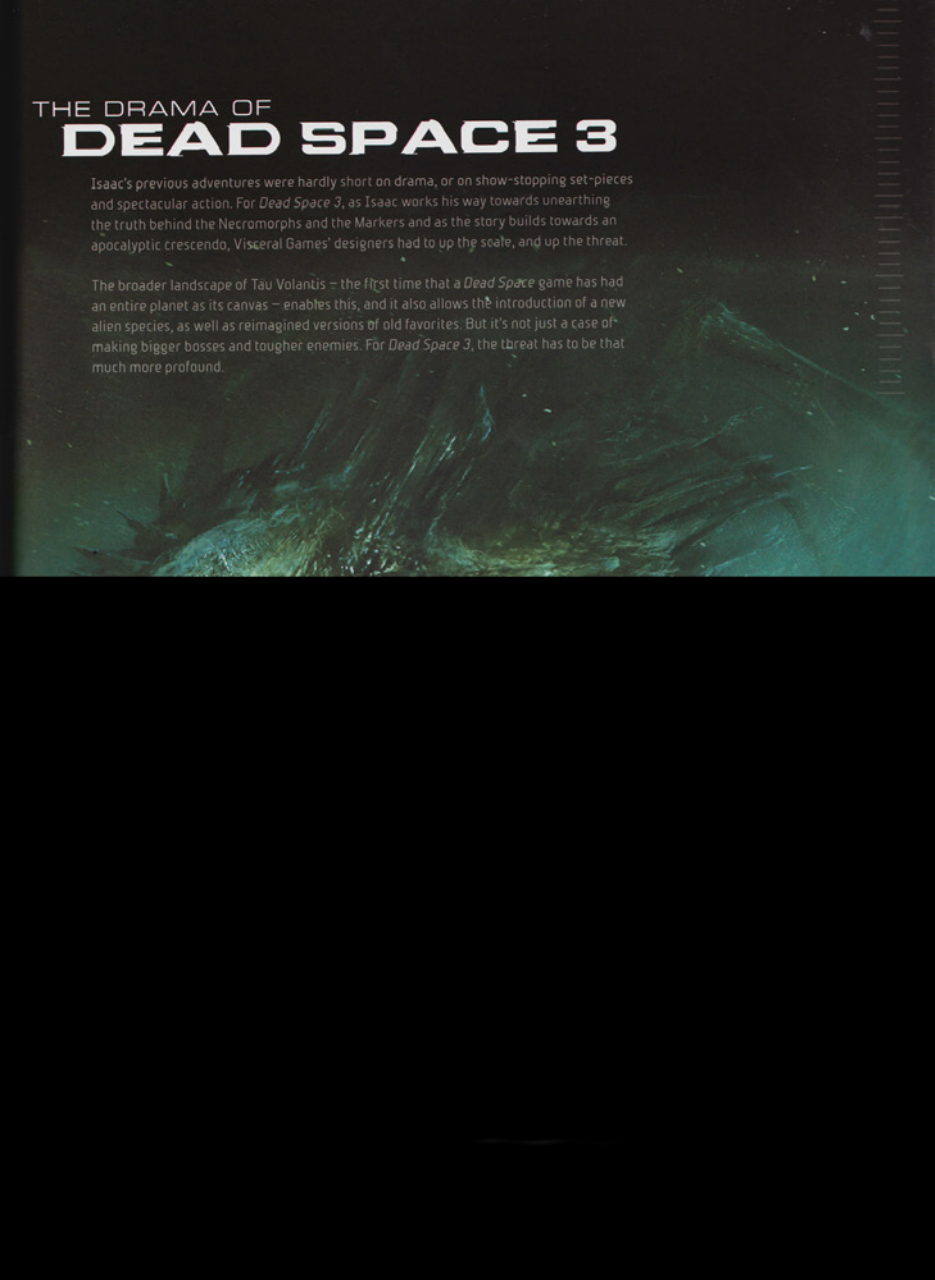




# THE DRAMA OF **DEAD SPACE 3**

Isaac's previous adventures were hardly short on drama, or on show-stopping set-pieces and spectacular action. For *Dead Space 3*, as Isaac works his way towards unearthing the truth behind the Necromorphs and the Markers and as the story builds towards an apocalyptic crescendo, Visceral Games' designers had to up the scale, and up the threat.

The broader landscape of Tau Volantis – the first time that a *Dead Space* game has had an entire planet as its canvas – enables this, and it also allows the introduction of a new alien species, as well as reimagined versions of old favorites. But it's not just a case of making bigger bosses and tougher enemies. For *Dead Space 3*, the threat has to be that much more profound.









In the original *Dead Space*, Hunters were some of the more formidable of Isaac's foes, biologically mutated Necromorphs that boasted regenerative powers and the ability to soak up more punishment than their less powerful relatives. In *Dead Space 3* they're even more deadly, and scarred with symbols from the Marker that's drawing them in towards their ultimate purpose.



## FEEDERS AND FODDER

It is always nice to welcome a new member to the family – even if the family's a rag-tag bunch of mutated corpses and you're introducing a mummified stranger. Feeders are *Dead Space 3*'s addition to the Necromorph clan, though they have their roots in the series' past. "Some of the very first concepts I ever did were mummified spacemen on a spaceship being taken over by corruption," Ben Wanat shares. "Maybe because I did those things so long ago, as the creative director on the third game I really wanted to do Necromorph mummies."

"There's just something really creepy about mummified remains – they trigger something different in you than a recently dead person. They've got their own creepy vibe. I went back to those images that I liked and decided it would be nice to do a full-on pantheon of Necromorphs based on that notion."





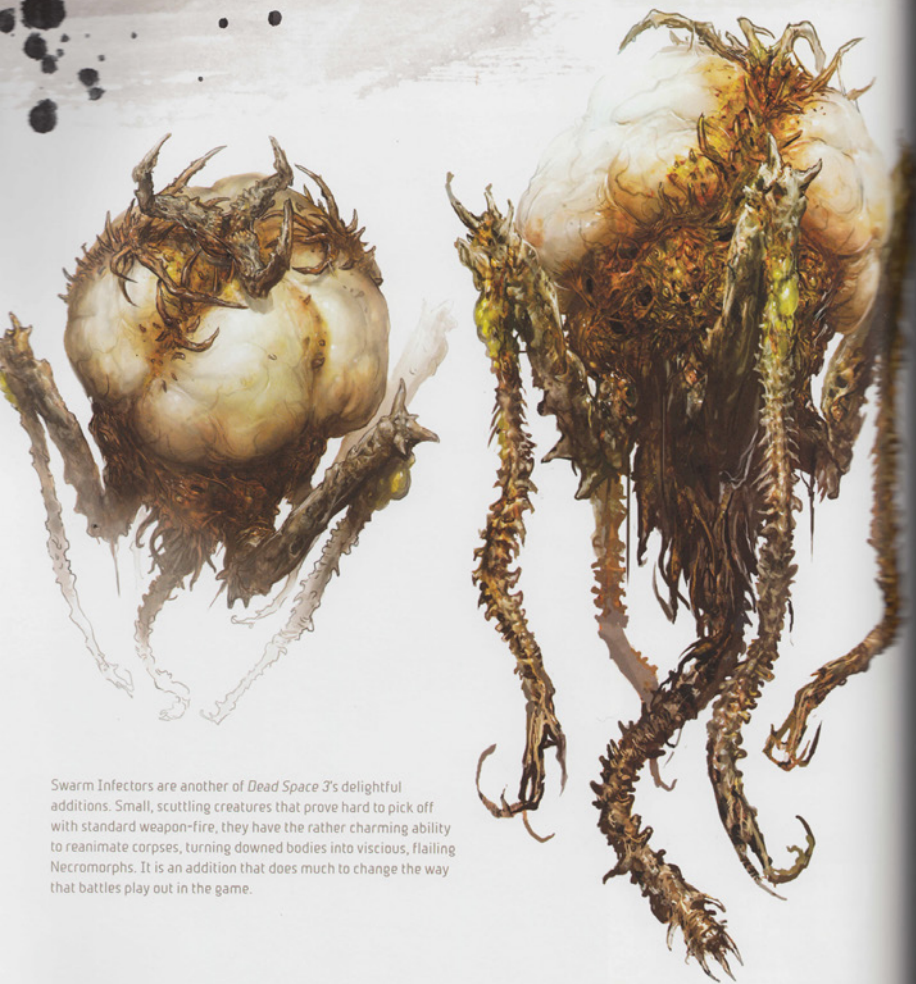






Some of the classic Necromorph types are reimagined and redesigned for *Dead Space 3*, with Pukers and Slashers being lent a little more grisly detail. The Fodder is also available in a more powerful Elite variety. "They've got that dryness, that gaunt feeling," Brett Marling says of the Fodder. "That's something we could play with in *Dead Space 3*, because we have this new texture format, this all-new feel and sound."





Swarm Infectors are another of *Dead Space 3*'s delightful additions. Small, scuttling creatures that prove hard to pick off with standard weapon-fire, they have the rather charming ability to reanimate corpses, turning downed bodies into viscous, flailing Necromorphs. It is an addition that does much to change the way that battles play out in the game.







At some points, *Dead Space*'s debt to classic sci-fi is more explicit than at others. The Swarm Infectors creeping into a host's body is reminiscent of *Alien*, while the disembodied heads crawling across the floor borrow from *The Thing*'s standout moment. *Dead Space*'s fluency in sci-fi cinema only helps to strengthen its vision.





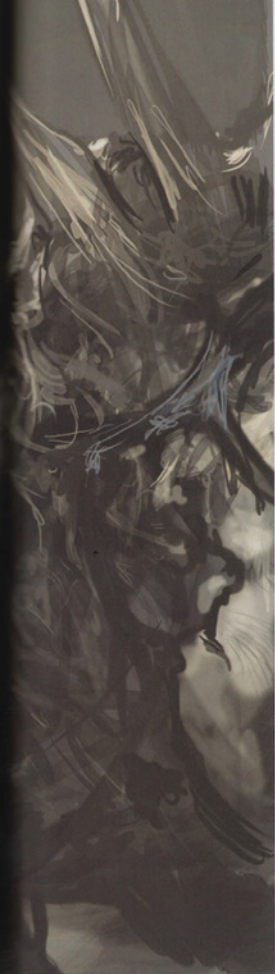
## LONG LIVE THE **NEW FLESH**

Necromorphs look great on the page, but they truly come alive through animation, whether it's in the quick slither of a Leaper or the hunched scuttle of a Lurker.

Their creation remains a sickly puzzle. "It's taking a person and twisting them as much as possible," says Brett Marling. "I often compare it to LEGO® — it's tearing apart a person and then putting them together with different parts."









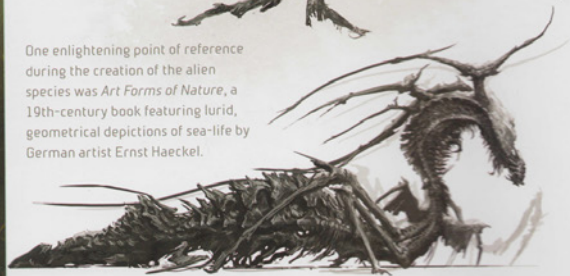
The introduction of a new alien species means a new type of Necromorph arrives in tandem. Without the human anatomy holding back the process, alien Necromorphs are more abstract in design, and in some ways more horrific.







One enlightening point of reference during the creation of the alien species was *Art Forms of Nature*, a 19th-century book featuring lurid, geometrical depictions of sea-life by German artist Ernst Haeckel.





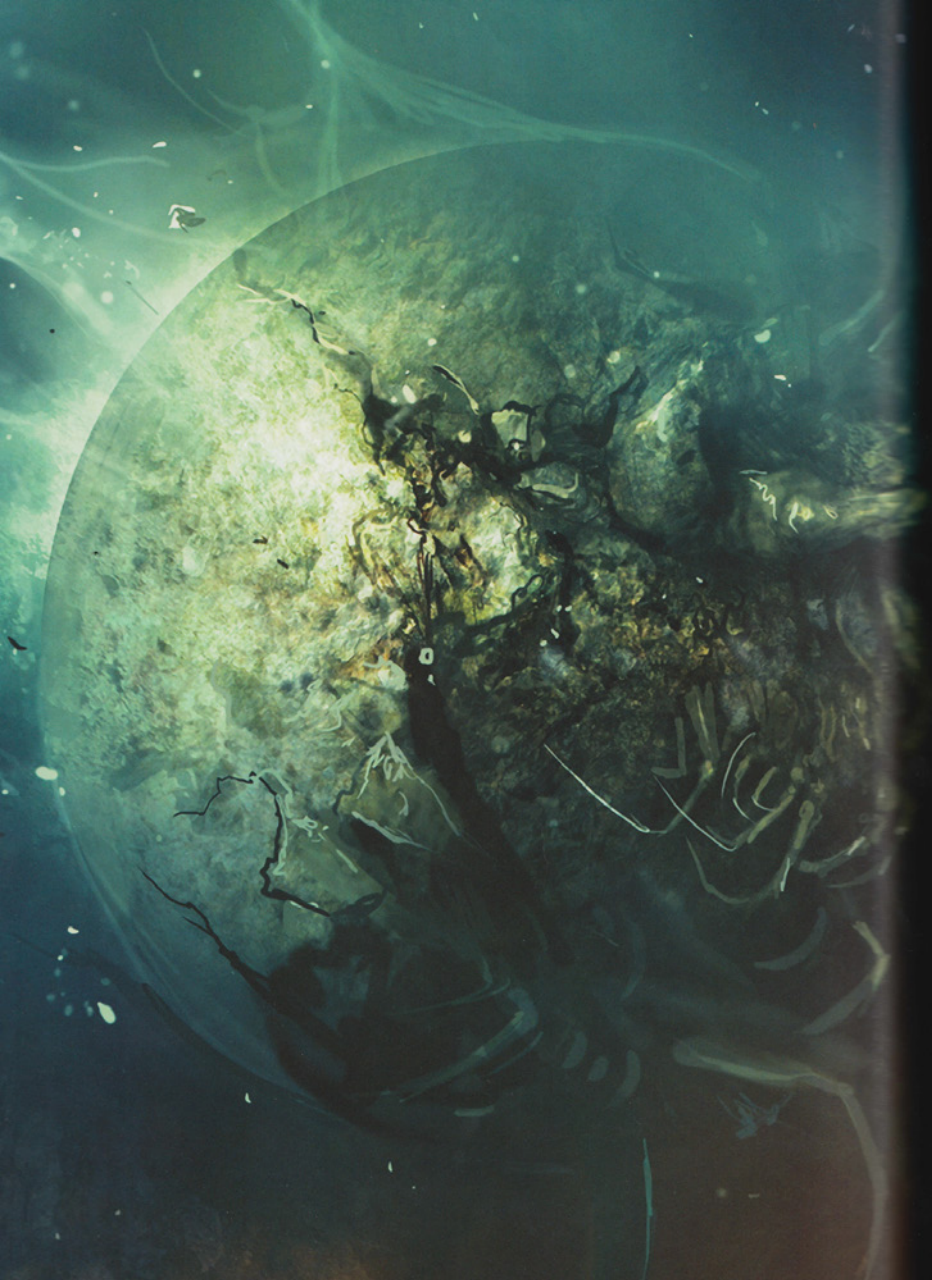
## A NEW BREED

The aquatic theme that percolated beneath *Dead Space*'s first concept designs finally surfaces with the extinct aliens of Tau Volantis. "I like the idea that they're using telekinesis, and sharks have the electrodes all up in their face so I was trying to add that element to it and give them this hammerhead kind of look," explains Brett Marling. "What it boiled down to was having this intelligent but somewhat aquatic look."







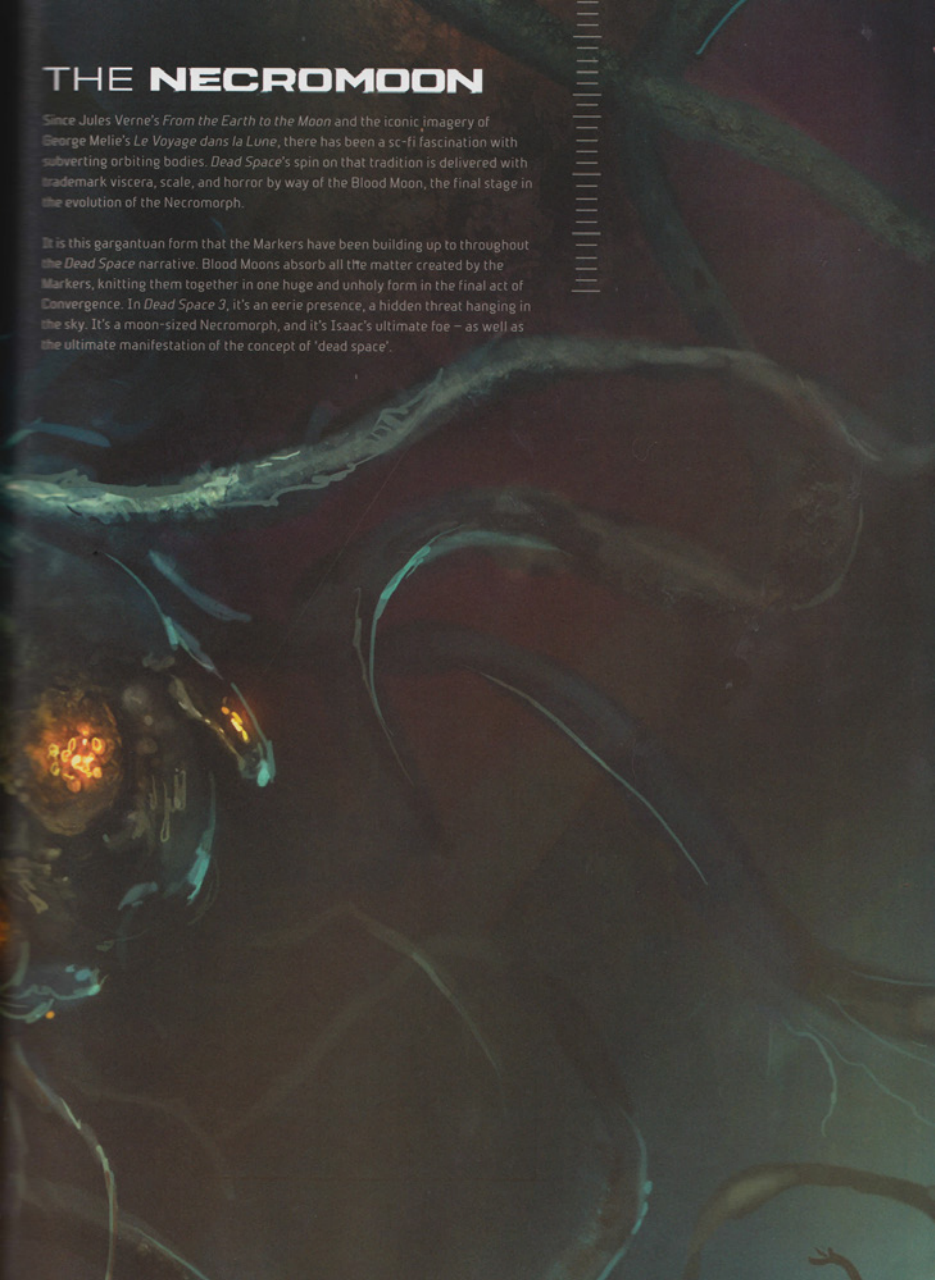


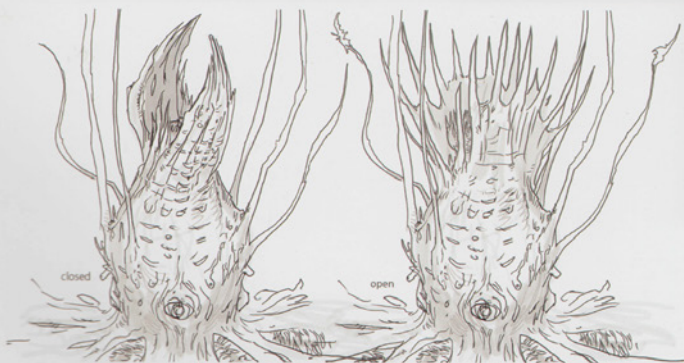
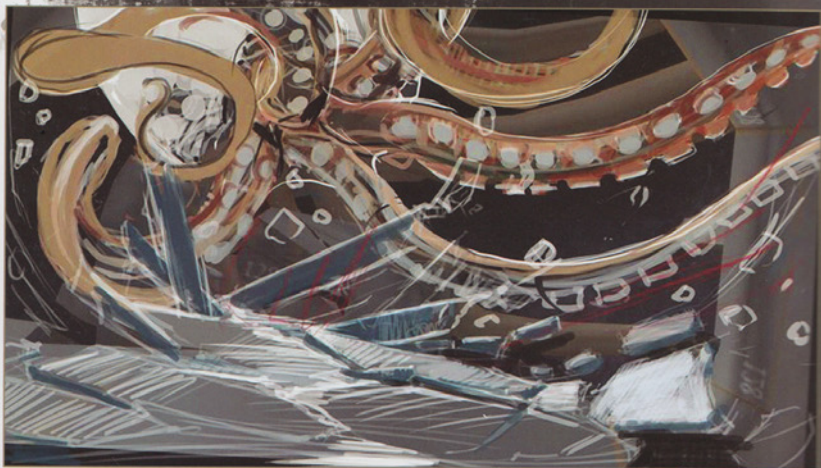
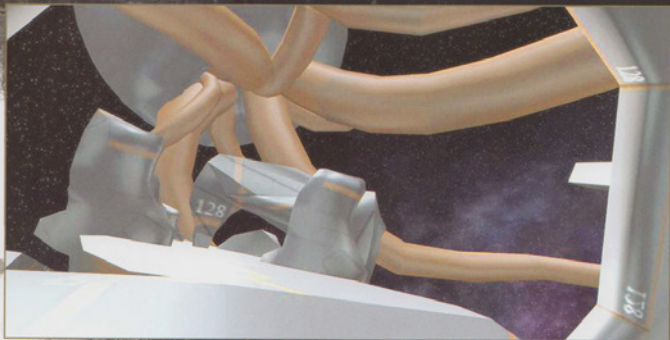


# THE NECROMOON

Since Jules Verne's *From the Earth to the Moon* and the iconic imagery of George Melie's *Le Voyage dans la Lune*, there has been a sci-fi fascination with subverting orbiting bodies. *Dead Space*'s spin on that tradition is delivered with trademark viscera, scale, and horror by way of the Blood Moon, the final stage in the evolution of the Necromorph.

It is this gargantuan form that the Markers have been building up to throughout the *Dead Space* narrative. Blood Moons absorb all the matter created by the Markers, knitting them together in one huge and unholy form in the final act of Convergence. In *Dead Space 3*, it's an eerie presence, a hidden threat hanging in the sky. It's a moon-sized Necromorph, and it's Isaac's ultimate foe – as well as the ultimate manifestation of the concept of 'dead space'.





- MELODY MASON

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On designing the Necromoon, Wanat explains, "It was not just about making the biggest monster we could – it is the culmination of everything that the game's about. It's far more than just a big monster in the sky – it's tied into the overarching fiction completely."



The Blood Moon's design makes explicit the influence of aquatic life on *Dead Space's* designs. Part-inspired by a squid and part-inspired by a jellyfish, the end result looks like the feverish imaginings of an 18th-century sailor, and recalls the fantastical representations of sea-life seen in that period. Again, the German artist Ernst Haeckel was a reference point for the artists.







"What's interesting about the moon is that it ends up being the fictional wrapper for the entire Necromorph race, but also the Markers in general," explains Wanat. "They have a message that runs through all three games, but it takes all three games to explore that and make it clear."

"We needed a big hook. Fighting for life on a planet of death made for a strong analogy. The Necro Moon also gave great visual presence throughout the game in addition to the mystery of 'how the hell that could happen to a moon?' and what that would mean for the rest of the universe. It's a nice visual metaphor for all that *Dead Space* is about."









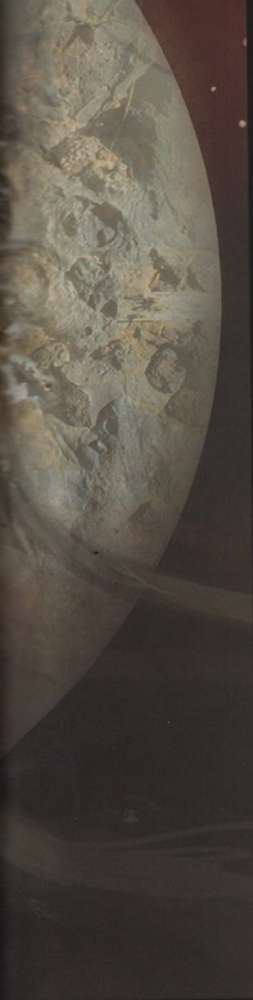






Throughout *Dead Space's* history, the guidance of H.P. Lovecraft's imagination can be subtly felt, and it is writ large across the sky in *Dead Space 3*. The Blood Moon feels as if it has just stepped out of Lovecraft's own Cthulhu Mythos, calling to mind the Great Old Ones, the huge beasts that are worshiped by twisted human cults.





అంబేద్కర్ జయంతి

"After the first game, we thought it would be interesting to put you in the middle of a big Necromorph outbreak," says Ben Wanat. "The Sprawl was the key set, and we built everything around the notion of what it's like being stuck on a space station surrounded by civilians who are changing around you. It's an interesting survival situation to be in - it's kind of like being in a city during a zombie outbreak."

The *Sprawls* itself is as much a star of the second game as the USG *Ishimura* is in the first. A colossal space station spinning in the orbit of Saturn's moon Titan, it offered a contrast to the rusting browns and reds of the *Ishimura*'s interior, and allowed a much broader, more colorful palette for the artists to play with. It is brighter yet darker, tighter yet more open – a complex backdrop within which the game could further explore the fragmented society of *Dead Space*'s stark future.

"The first *Dead Space* was a particular moment in the series' history," says Ian Milham. "For *Dead Space 2* we wanted to go a lot more modern, and a lot more current-day in the technology of the universe. You see it in Isaac's Advanced Suit, and you most definitely see it in the Sprawl."











upper class town  
with top and bottom  
insulated layers of  
streets and buildings,  
all have retractable  
structural expansion  
on the outer shell,  
and well developed  
facilities all around

bottom is facility & mining  
facility are the inner main  
structure of Sprawl, until the  
need of expansion surfaces,  
as more and more came on  
board and elaborated there  
for a much longer period of  
time. More continental  
segments were built to  
accommodate the growth

lower class town  
is less developed  
& partially built only  
and back at ground  
in some segments,  
for lower income  
residents

Titan Station, to give the Sprawl  
its official name, plays a significant  
part in *Dead Space*'s lore. It was  
the base of the very first planet  
cracker, the aggressive mining  
procedure stripping back the moon  
to a hollow husk.

With all of Titan's resources  
plundered, the Station transitioned  
from a mining facility to a way  
station for other planet crackers,  
the streets and malls within  
becoming messy with commerce  
and fleeting visitors, as well as  
supporting a growing cityscape of  
its own.





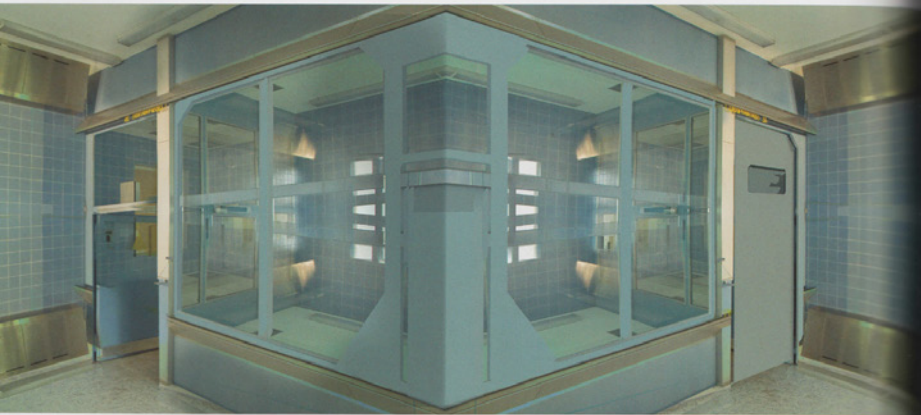


With *Dead Space*, not just that which lingers in the shadows that can be terrifying. One recurring motif of *Dead Space 2* is stark lighting, inspired by the white glare of a dentist's light, which instills a feeling of being interrogated, and with nowhere to hide.

The hospital is a perfect example of this philosophy coming into play: a clean and sterile setting, it's an unsettling space in which Isaac is first deposited – as well as a stark contrast to the environments of the first game. "We wanted to make this shiny, brighter future in direct contrast to all the horror that's going on," reveals Ben Wanat.



## ENTERING **THE HOSPITAL**



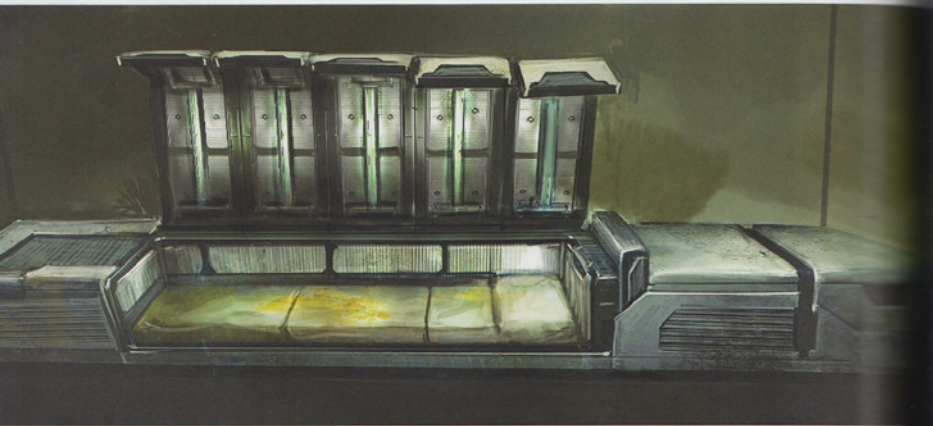




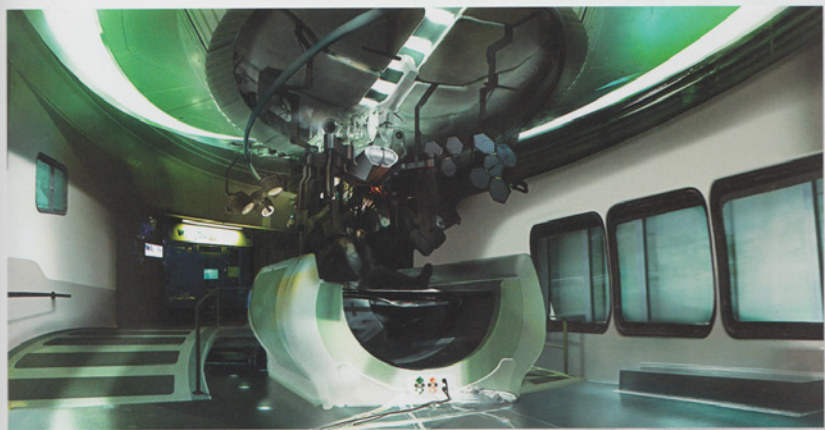
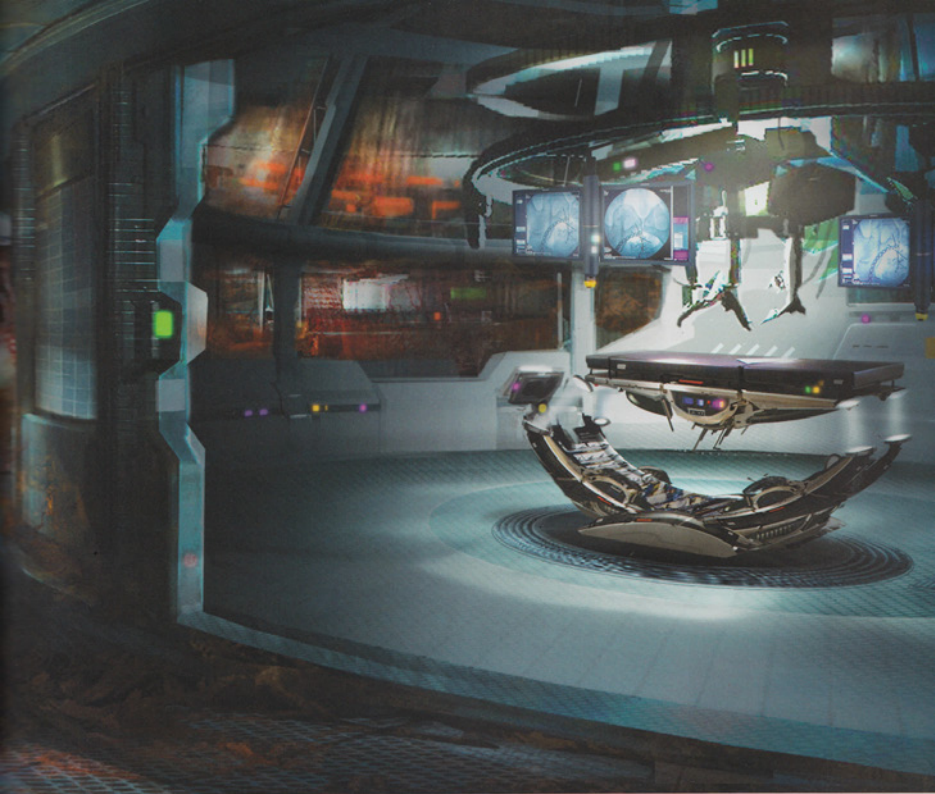


## PATIENT **CLARKE**

The blood-smeared, padded walls that Isaac wakes to lay the perfect foundation for one of *Dead Space*'s main themes: Isaac's creeping insanity, triggered by the Marker and constantly threatening his very safety. It is a space that echoes the confined and mechanized corridors of the *Ishimura*, before expanding into the wider mess of the Sprawl.



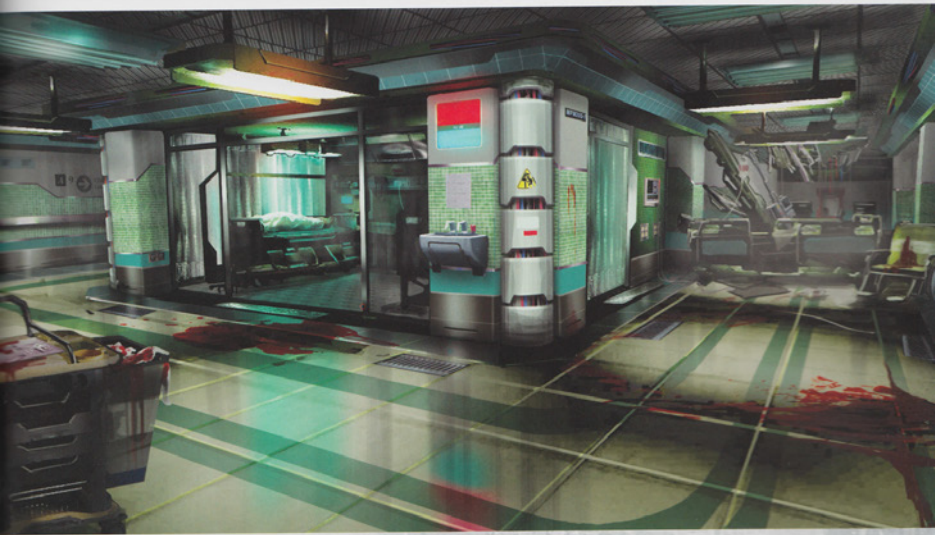








"We wanted neighborhoods that felt different," Ian Milham says of the *Sprawl*'s design. "It's like Disney Parks with that distinct on-stage and back-stage feeling. So you'd be in the trash compactor, you'd be in the factory and you'd go through a door and *boom*; you'd be in an apartment building – you'd feel like you'd come through the infrastructure of this place."







## HOME IS WHERE **THE HORROR IS...**

If *Dead Space* is about the cold isolation of being stranded, then *Dead Space 2* is about the horror of seeing your domestic surroundings upended. The living quarters of the Sprawl are grounded in a grim reality, which lends them an eerie familiarity.

"It's got all of the comforts of home, all of the things we naturally expect to have in a big city," Ben Wanat says. "It was fun to play with that. One thing I love about the apartment complex is that it's very inspired by 1970's and 80's kinds of architecture, as well as the colors and the fabrics. It's got that nasty carpeting on the floor that's all torn up, and it's kind of a crappy place to live."











# THE CULTURE

A constant yet ambiguous presence in *Dead Space*, no one is quite sure what Peng is, despite it being advertised prominently in all three games. A soft drink, a drug, or something more sinister? There's unlikely to be a definitive answer, but for a team immersed in a dark world of mutilation and horror, it has become some welcome light relief.

"I tried to find areas of light and emphasize them," explains Ian Milham. "Peng is one of them, where we've got this running joke. There's a slightly ironic tone to a lot of the advertising in the world. It's an attempt to allow the audience – and myself – to take a break."





The Sprawl's mall is full of colorful blinking lights and overstated signography, a vision of the future that is bright, yet tacky. The inspiration came from Japanese malls, which also went on to inform the geographical layout of the stores.



"One of the things that you see in the real world that you hardly ever see in science fiction is changes in design over time. Ships all look like they were built by one company. We were looking for something that looked like maybe it was a truck-stop and then it got built up over the course of decades," explains Ian Milham. "For that type of spatial arrangement, we looked at Asian malls – American malls tend to be very spread out, but Asian ones are more vertical and have these interesting cross-bridges."





The bright, garish advertisements feel like they've been plucked from Tokyo's streets, and they offer stark contrasts to the blood that is being spilt around them. They also allow for some subtle self-parody – or maybe Isaac has a perfect partner in the Lindsay miner doll.

3+



Rig  
Included!

Lights  
Up!

Fashion  
&  
Function!

Lindsay  
i'm a Miner







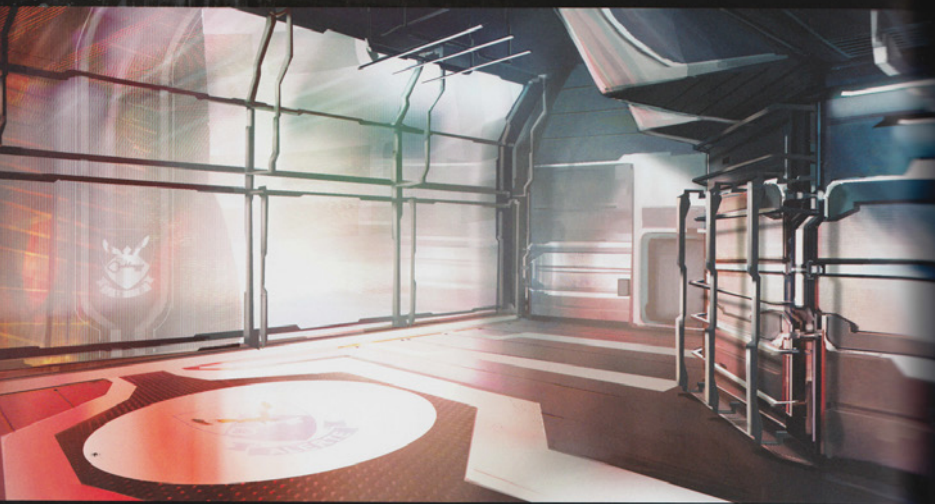
## IN THE NURSERY

"All of the cheery decorations here make for a really interesting juxtaposition with the blood and the chaos that surrounds it," says Wanat of *Dead Space 2*'s nursery. "There are these big papier-mâché suns hanging from the ceiling and these pools of colored light, that in a different situation would be fun and inviting. That was a fun one – we put a lot of little hidden gags in there. All of the art that the children have been producing is based on their experience of living on the Sprawl, and there's a little project on the planet crackers."

Concept artist Jens Holdener delves deeper, "The school play area provides a glimpse into the child's perspective on the Sprawl. Walls, floor, and ceiling painted up like a happy mural of an outdoor scene. It forces the children to have to imagine the freedom of a nice day at the park. It's artificial and confining – a poor substitute for the real thing."











# EARTHGOV

GOOD THINGS ARE HAPPENING



YOU'RE ASSURED A *CONSTANT*  
SUPPLY

EARTHGOV

WE WORK AROUND THE  
CLOCK TO PROVIDE  
CONSISTENT SHIPMENTS  
OF FOOD AND  
MEDICAL SUPPLIES  
TO TITAN STATION.

GOOD THINGS ARE HAPPENING

## WELCOME TO EARTHGOV

EarthGov is a sinister corporate entity that has managed to gain executive control over many terrestrial governments – and the extent of its shadiness becomes clear towards the climax of *Dead Space 2*.

"There is this clinical vibe to the government sector," says concept artist Joseph Cross. "There's good lighting, and the idea that there's no place to hide in a well-lit space where there's no sort of clutter."





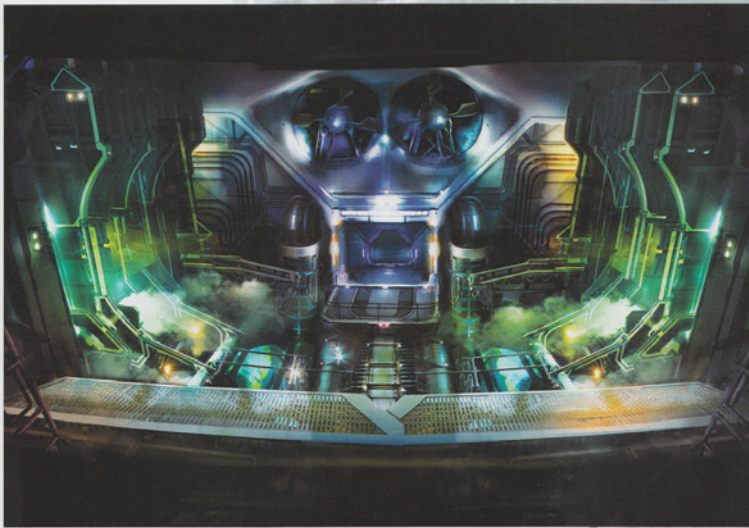


## THE **MARKER LAB**

At the heart of the EarthGov conspiracy is the Marker laboratory, a facility that hints at a terrestrial root for the Necromorph outbreak. "I wanted it to feel sterile and clinical," explains Joseph Cross, who helped design the labs. "I pulled a bunch of stuff from NASA as well as jet propulsion laboratories and aerodynamic buildings. I wanted it to feel very hi-tech and clean and sterile – as if everyone there was wearing suits and gloves."







Joseph Cross's environment art, with its serene airbrushed textures, harks back to the work of Chris Foss, and it also bears the mark of more recent artists too. "I started to channel a little bit of that Stanley Kubrick *2001* vibe, as well as a bit of Chris Cunningham," says Cross. "That started to seem to make sense to me – to really contrast the dark, sci-fi cliché of a rusty pipe-filled hallway with something very clean and well-lit and bright that might be equally frightening."

"Some of Chris Cunningham's videos are incredibly disturbing for that same reason. Certainly, the end of *2001* was some of the most unsettling stuff, and all of that was well-lit."









## THE LUNAR COLONY

*Dead Space 3* is a homecoming of sorts, though it's not exactly a happy one. The New Horizons Lunar Colony is one of the very first off-world installations, deposited on the pockmarked surface of the Earth's moon. Founded some four hundred years before the rediscovery of the Marker, the New Horizons Colony, by the time Isaac arrives, has degenerated into a slum. Once a sign of progress and of mankind's first foothold in the stars, it is now home to the destitute and the plain desperate.

Isaac finds himself here, battered and broken after the events of *Dead Space 2*, surrounded by a humanity that is seemingly without hope.

# DEAD MOON RISING

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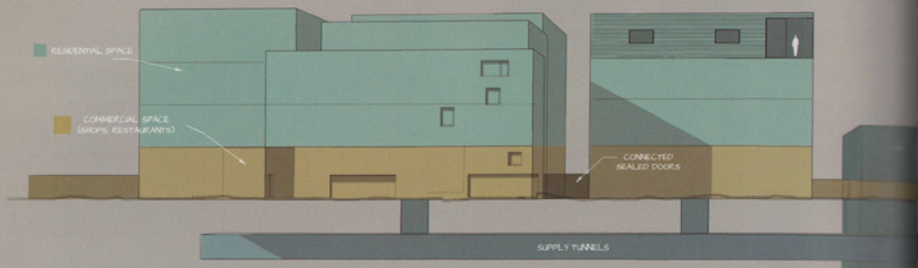
"Every inch of space is taken up by housing or equipment," says Joe Cross of the Lunar Colony. "Some of the reference points that we used were the favelas in Brazil, with their packed-in infrastructures. Then you zoom into that and figure out what the daily life looks like there, with the freeways and Isaac's apartment. It is definitely a bleak place."











UNITS IN "BLOCKS" ALL INTERCONNECTED  
(BY SUBWAY LIKE SEALED DOORS)



# HOME, SWEET HOME

*Dead Space 2* introduced a slightly brighter vision of the future, even if it was one that was still covered in grime and flecked with blood. For *Dead Space 3*, there's a return to the darker vision of the first game, and a move away from the far-future look of its immediate predecessor.

"We didn't think there was much gold if we kept going along that line," explains Ian Milham. "We didn't want to go super-futuristic – that didn't feel appropriate to the series. We thought what would be interesting was a combination of going to the past of the series – not time-traveling as such, but having vestiges of the past in the world of *Dead Space 3*."









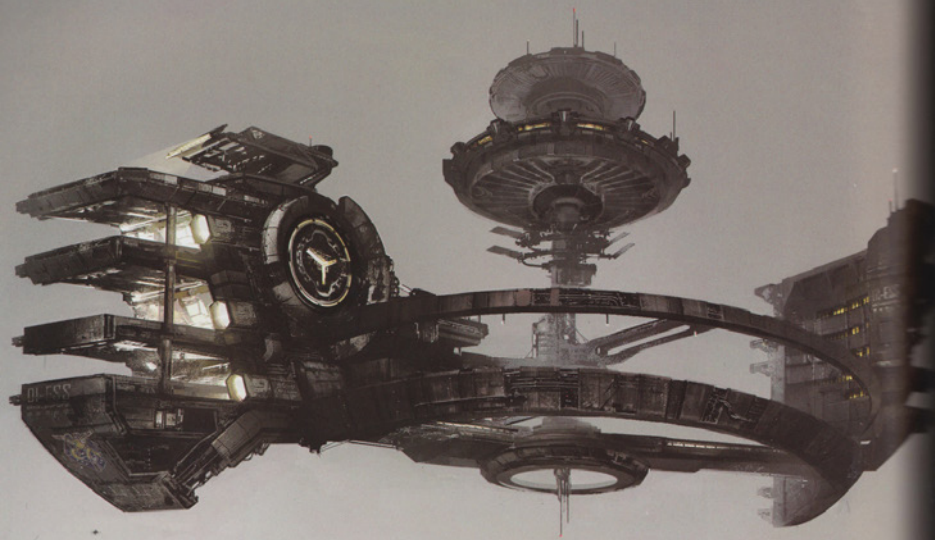
# THE FLOTILLA

The *Ishimura* defined the first *Dead Space*, and set the tone for so much that followed. *Dead Space 2*'s *Sprawl* was impressive, but for a certain part of the series' audience there was a yearning to return to the tight, confined, and echo-filled spaces of desolate ships.

There is a canny solution to this in *Dead Space 3* with the *flotilla*, a ring of shards and fragments that holds "whole fleet of dead ships, each with their own theme and motif, and each offering the art team an opportunity to explore new facets of the *Dead Space* universe."

"You spend a lot of time in places that were lived in before the first *Dead Space*, but have been unearthed and can be explored in *Dead Space 3*," says Ian Milham. "You do spend some time in modern areas, but this one is going back to our small, isolated barren roots."





## THE COMMAND SHIP

A central hub for the flotilla, the Command Ship – or the CMS Roanoke, to give it its full name – is an orbital station that shows off the deeply worn aesthetic of *Dead Space 3*. The central tower is akin to that seen in an airport, while the dingy hotel on its surrounding ring is also typical of the kind of beat-up place found in a city's edgelands.





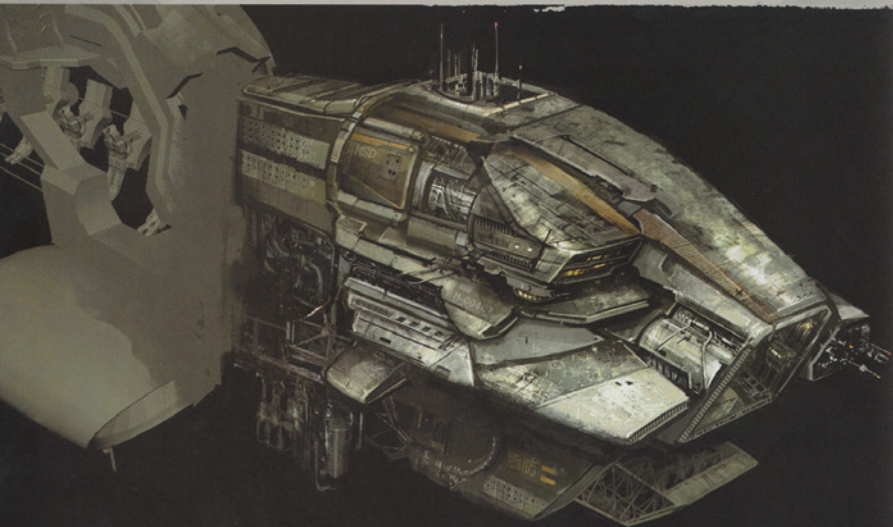


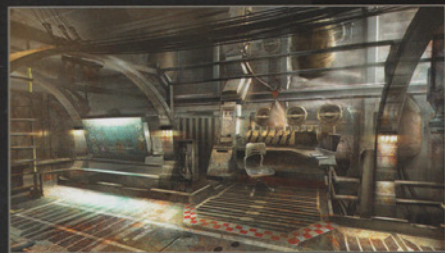
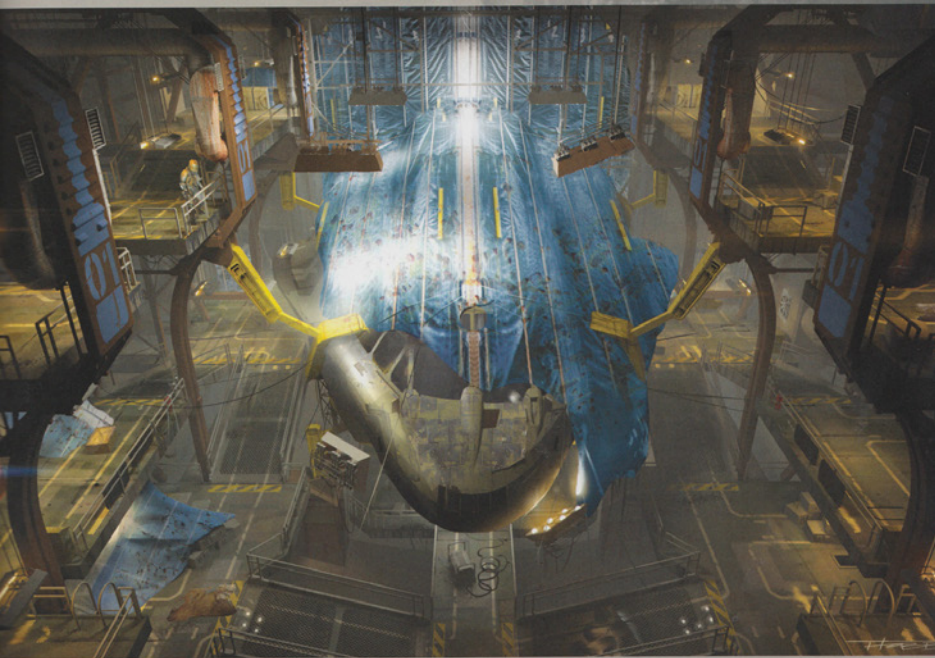


## MASS DRIVER

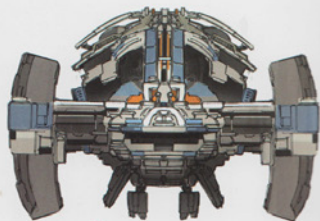
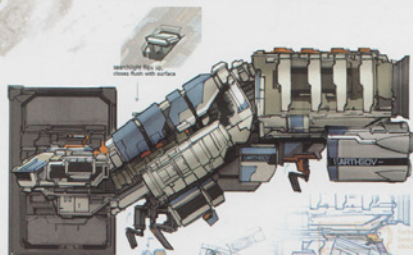
"All of these ships predate the *Ishimura* by a couple of hundred years," says Ian Milham. "They're floating around in a spaceship graveyard, and it gives us a chance to bring in vintage influences – especially in our terms from the 1940s and 50s – into the *Dead Space* world."

CMS *Terra Nova*, otherwise known as the Mass Driver, is the perfect example of that – a run-down vessel which also sees a return to the rib motif that runs throughout the series.

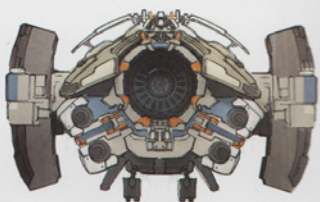
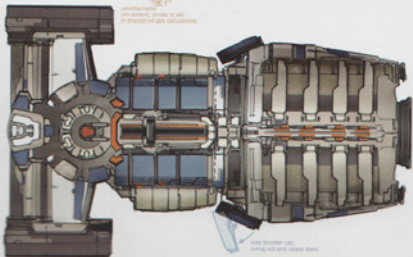








Thruster arm base slides back and forth along track, while Thruster panel swings down (as on D12 Gunship)



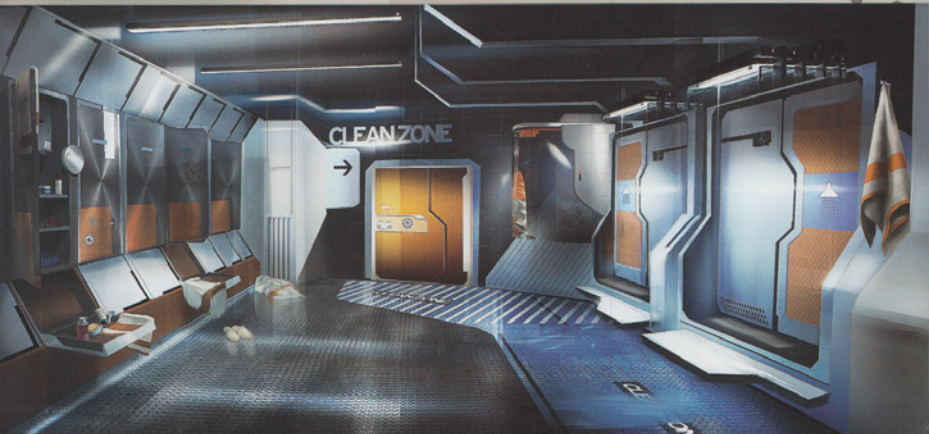
How Thruster (as shown) and main engine base



## THE EUDORA

In contrast to the decaying flotilla, the *Eudora* is a sterile, bright looking ship. It acts as the springboard for Isaac's exploration of the dead ships, and its cleanliness creates an intentional disparity.

"What we were trying to do there was create contrast," Alex Muscat, *Dead Space 3*'s art director, says. "It's sleek, it has refined lighting and the architecture is streamlined. What happens is that you quickly leave it as you enter the flotilla, and you then get to these really grubby ships."





# TAU VOLANTIS

*Dead Space* has explored spaceships and floating cities, but *Dead Space 2* sees the series take in a planet for the first time. There's no cold comfort to be had – this is a harsh, violent backdrop where Isaac's tale moves towards a thrilling climax.

Orb-like in its formation and around three-quarters of the size of Earth, Tau Volantis is in the grips of an epic ice age that makes its surface near-inhabitable. Some life survives, though – and it potentially holds some of the Marker's greatest secrets.







"People were concerned that they would lose the isolation they had in the Sprawl," says Alex Muscat. "But there are ways to create claustrophobia – for example, we pull in the blizzard really close, so there's limited visibility, and then there are shadows of Necromorphs that jump out. And that's what really defines *Dead Space* – it's these intimate encounters with the Necromorphs.

"Visually," Muscat continues, "what we're doing with the planet is having a very serrated look. We did a lot of work on what the terrain looks like. There's a lot of the serrated plating – and when you're looking at it, it looks like it's going to cut you. We're reinforcing a lot of that ribbing motif that you see in the other *Dead Space* games."















*Dead Space 3* introduces a co-op partner for the first time in the series in the shape of Carver, a grizzled soldier who survived a Necromorph outbreak and joined up with Ellie and Norton. While the wider expanses of Tau Volantis offer plenty of range for two players to aid one another, in the tighter, more isolated areas – such as tunnel systems and ice caves – even an ally won't allay the inevitable terror.











# GIMME SHELTER

Tau Volantis boasts a weather system – a first for *Dead Space* – although it's set mostly to cold and harsh. Through the bleak and ceaseless sheets of snow are outposts, battered by the elements but offering small moments of brief respite. They're important not only to give players a breather, but also to control the pacing of the tightly scripted experience.









# THE WAYSTATION

Although Tau Volantis is seemingly inhospitable, there are signs of human life dotted across the prickly landscape. They are an enigma, and an extension of the haunted house motif that provides the framework for so much of *Dead Space*.

Within each structure are small clues that hint towards their purpose, and that when pieced together help unravel a greater mystery. What were the Sovereign Colonies doing there two hundred years ago, and why has their presence been shrouded in secrecy ever since? It's up to Isaac to assemble the bigger picture.

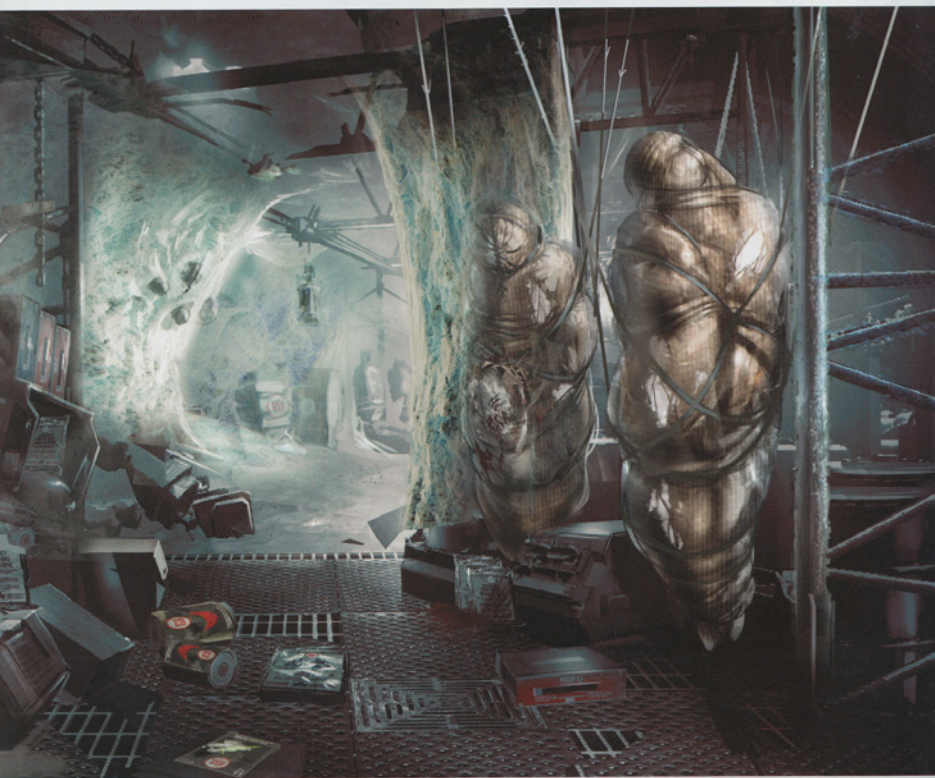






"We're going retro," says Alex Muscat of *Dead Space 3*'s ethos, and it's something that can be seen in the well-worn interiors. "Everything's going to be older. We're going from what we thought was present day technology in the first two games to something that's two hundred years in the past. It's a completely different look – instead of doing iPads, we're doing CRT monitors. We're not doing digital – we're doing cartridges. It's this old technology."







# ENTERING THE **FACILITY**

The biggest secrets of Tau Volantis lie beneath its wintry surface, and it is here that Isaac comes across a new breed of creatures frozen under the ice. They're more than a new, skittering presence in *Dead Space's* grotesque menagerie, though – they're a link that binds together much of the mythology and lore of the series, and provide a satisfying answer to many of *Dead Space's* recurring questions.









There's an Antarctic element to *Tau Volantis*, so it's perhaps no surprise that some of the facilities recall the expeditions of Scott of the Antarctic. There are more contemporary references to, with scientific outposts in the furthest reaches of Alaska also coming into play.

"We referenced vintage Antarctic exploration photography for *Tau Volantis*," says Jehan Choo. "Our designs aren't exact copies of the equipment and clothing they used. Instead we referenced Antarctic exploration to capture that nostalgic, real world familiarity to make our created world more believable."



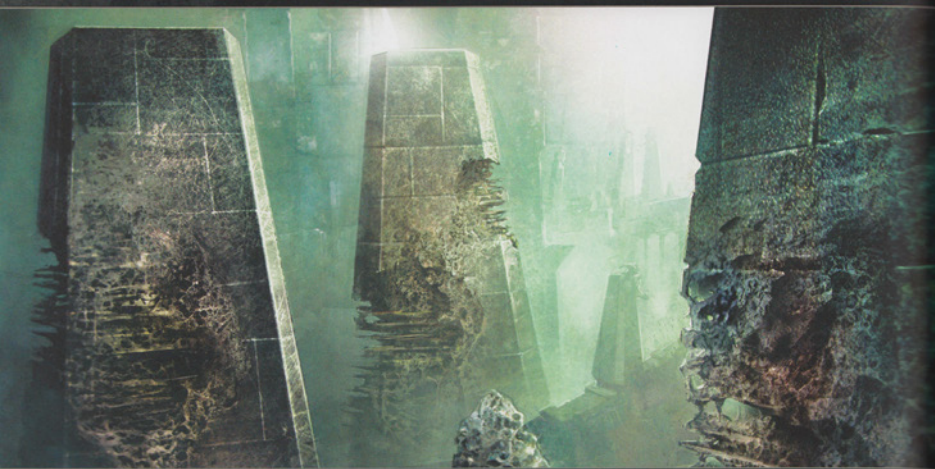


Choo continues, "I think *Dead Space 3* tries to present a world that the player can relate to, or at least one he or she is vaguely familiar with. This helps to amp up the fear factor because

it's not so difficult to picture oneself in the situations and environments presented. A sense of nostalgia or familiarity – that's what I tried to base my concepts around."









# THE ALIEN CITY

The original inhabitants of Tau Volantis were a race of aquatic aliens whose fates were interwoven with the Markers. "Tau Volantis was a giant ocean, and then it froze," explains Alex Muscat. "That's why it's this ice planet. The aliens are embodied in the planet, because they're aquatic by nature – the design is rooted in that. For the actual architecture of the city itself, we tried to give it a circular motif – it's where all the aliens came together as one and built this machine. That's the city itself."

The alien city itself is vast and cavernous, located miles below the surface of Tau Volantis and provides one of *Dead Space's* most spectacular backdrops.







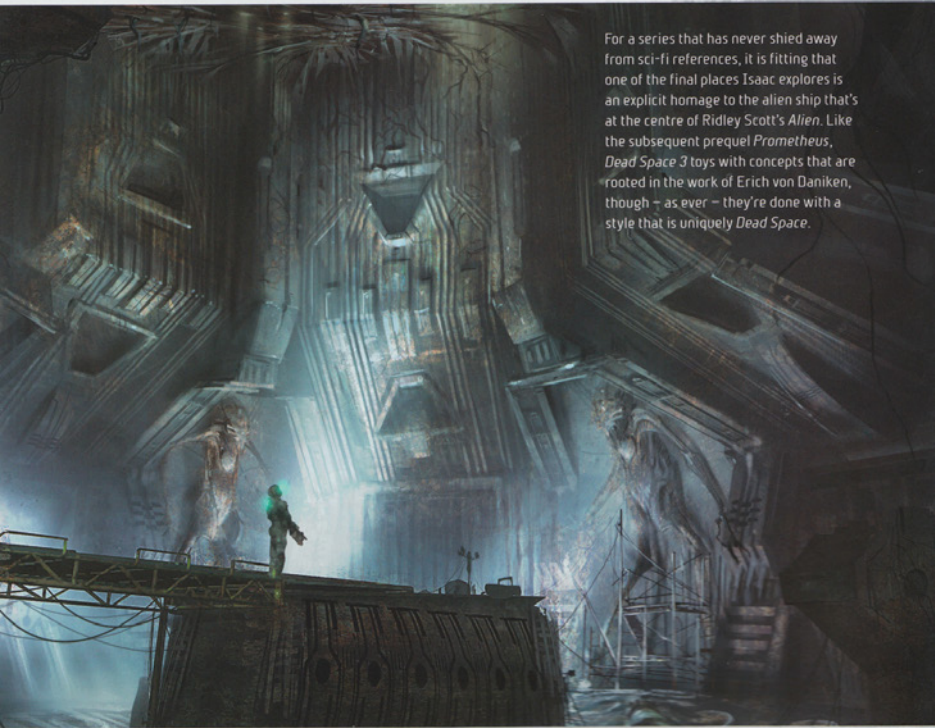
There is a clockwork element to the design of the alien city – partly to return to the circular motif in the artwork, and partly to include a series of intricate spatial puzzles.











For a series that has never shied away from sci-fi references, it is fitting that one of the final places Isaac explores is an explicit homage to the alien ship that's at the centre of Ridley Scott's *Alien*. Like the subsequent prequel *Prometheus*, *Dead Space 3* toys with concepts that are rooted in the work of Erich von Däniken, though – as ever – they're done with a style that is uniquely *Dead Space*.











# GRAPHIC NOVELS

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The *Dead Space* universe has always been conceived to extend beyond the games through novels and graphic novels. These have added to the visual richness of *Dead Space* – the graphic novels through art and the novels through prose.

The graphic novels *Dead Space™: Salvage* and *Dead Space™: Liberation* were a collaboration between the game development team and renowned artist Christopher Shy, whose photo-realistic artwork brings a visceral realism to the battle between man and Necromorph, at once beautiful and hauntingly terrifying.

















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