

# THE ART OF **ROBO** **QUEST**





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**WARNING THIS BOOK  
MAY CONTAIN SPOILERS**



**RYSEUP  
STUDIOS**





*Table of*  
**CONTENTS**

**FOREWORD** 006

CHAPTER I  
**WORLD** 008

CHAPTER II  
**CHARACTERS** 060

CHAPTER III  
**WEAPONS** 152

CHAPTER IV  
**ILLUSTRATIONS** 194

**CREDITS** 216





# FOREWORD

*Hello everyone, welcome to the Roboquest Artbook.*

*The making of Roboquest was a very long journey, one that could be nine years long if we considered everything from scratch. It wasn't only about Roboquest, it was also about RyseUp and the team of passionate people that worked together during these long years.*

*While the journey itself could deserve an entire book, we will focus on the art-side of things in this book. And pretty much like everything else, we went a long way. Here, you will find records of some of our artworks tracing back from several years ago as well as explanations on the thought process behind them.*

*Note that our team was initially pretty small and we're still only about twenty people working on Roboquest.*

*We had to make plenty of sacrifices and concessions over those years. That also played a role during the development to make us able to deliver the amount of content we initially planned for Roboquest.*

*We tried to strike a good balance between very early and recent artworks. It was heartbreaking having to choose! We hope you'll enjoy having a glimpse of how we actually worked.*

*Finally, you'll read several times in this artbook the term "seed". What we call the "seed" of the art direction or the "seed" of a particular design is the "best representation" of the artistic rules that compose it. A "seed" design is a design that allows us to produce other arts and visuals all derived from that original seed.*

*Happy browsing Guardians!*

*The RyseUp team*





Chapter 1  
**WORLD**





## CHAPTER I: WORLD *ORIGINS*



The world of Roboquest is a mix of the ideas of everyone we worked with thus far. It initially sparked from a few references such as Asimov (*Foundation*), Herbert (*Dune*), the *Fallout* series and from our will to tell a story about Als, the future of mankind and the climatic issues we're currently facing. We spent some time figuring out what could happen after hundred years of climatic disasters and how an AI could help us deal with those issues and how an autonomous city would actually function in such a world.

From this point, we knew we were going for a post-apocalyptic theme with several tragic events such as population exodus and the harsh reality of surviving. But if you played Roboquest, you know the world is much brighter and colorful than this. That is mainly because despite our backstory and the origins of it, we wanted to tell that story with a very different tone than the usual post-apocalyptic theme.









# PREPRODUCTION

## ART DIRECTION

The starting point of the art direction was to stay away from realism, opting for a rather cartoony approach. Our philosophy was to have colorful, vibrant and vivid game. A game that feels good to be in. But managing to find the exact "seed" we were looking for was a very long and iterative process. It first started by researching and compiling references from other games and artists and many influenced us.

During this process, we realized that creating a game with a very unique look and not committing too hard on specific references was something we needed to have a game that stands out. We tried to move even further away from realism and seriousness. We dug more into the "comic" parts that were appealing to us earlier on.

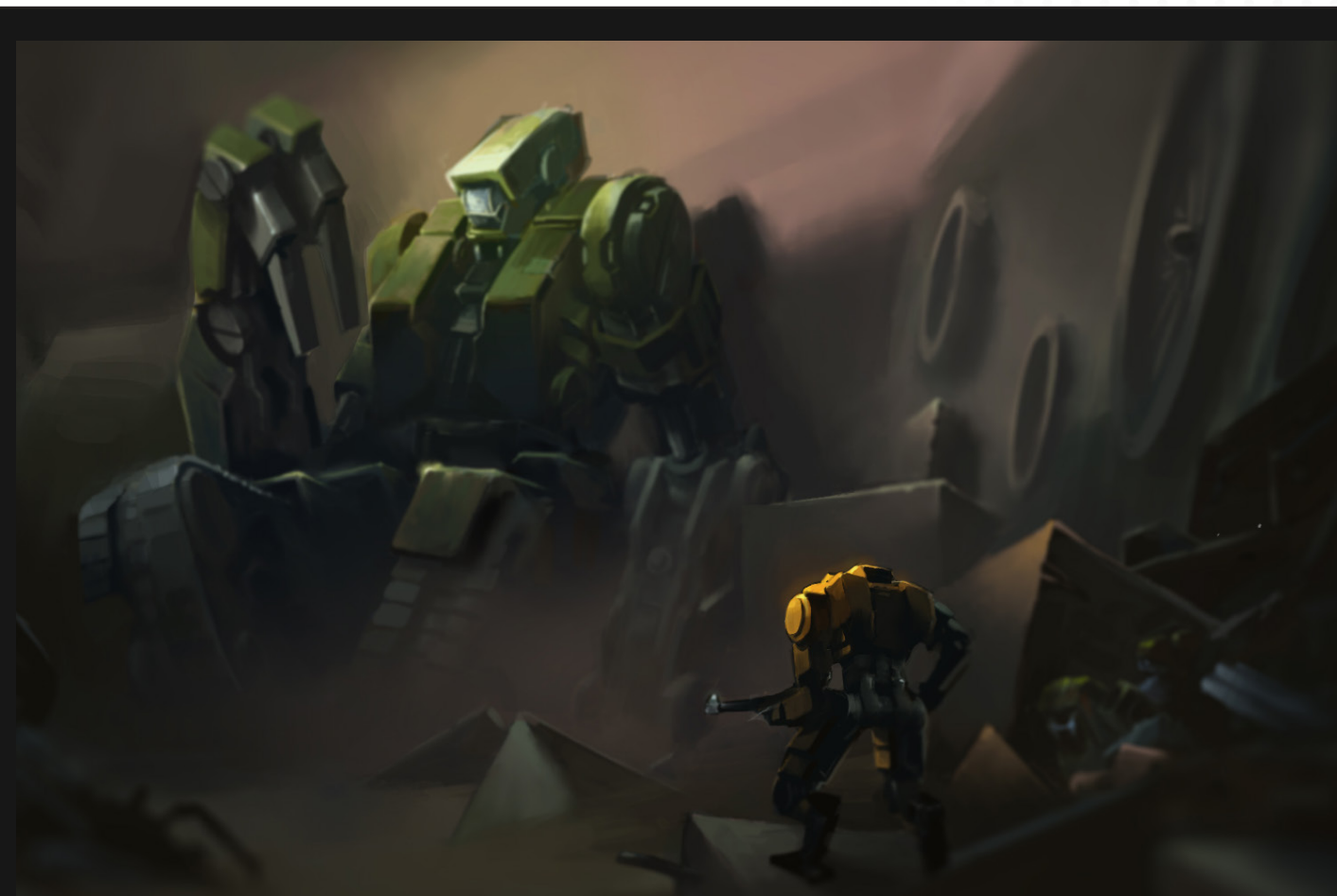


## ITERATION

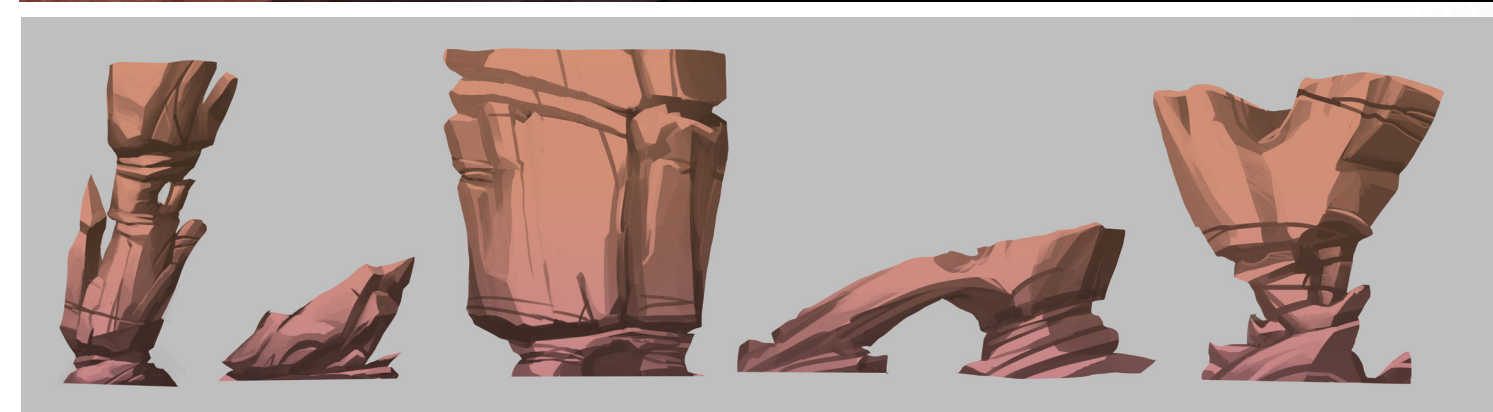
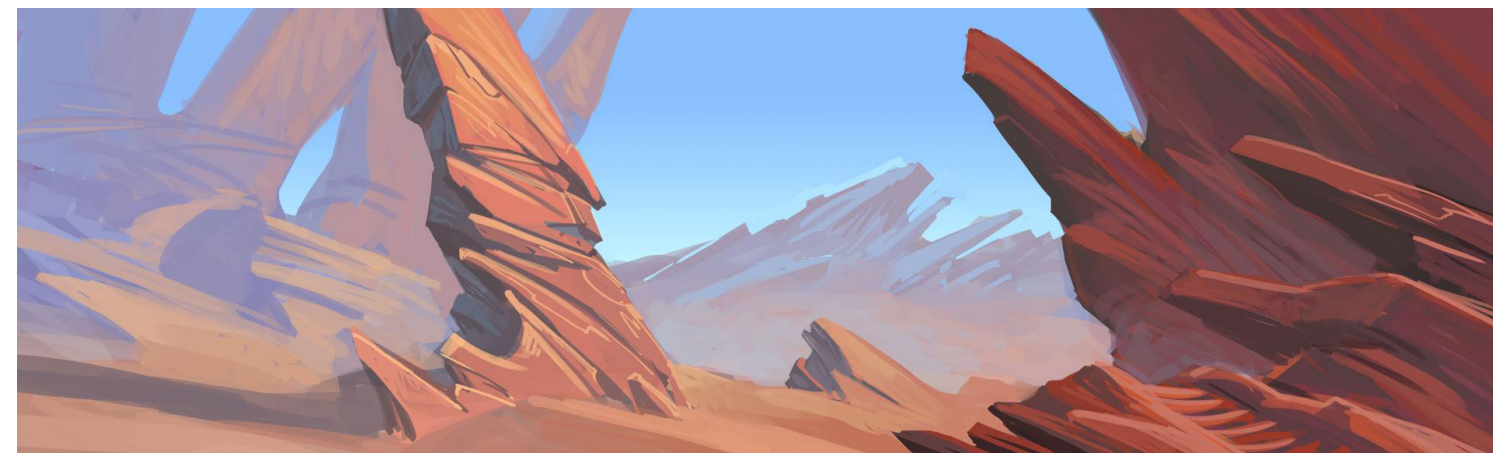
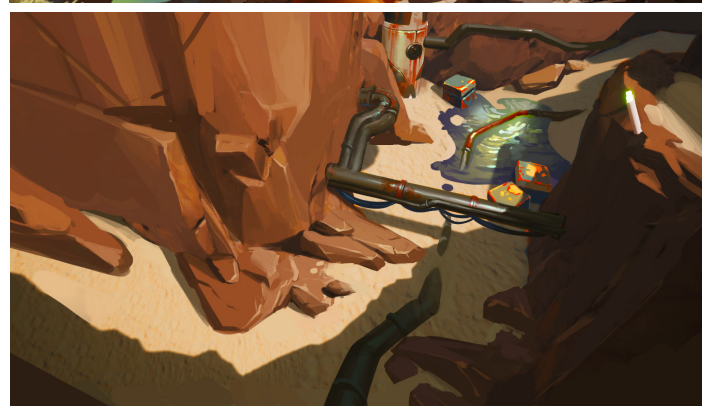
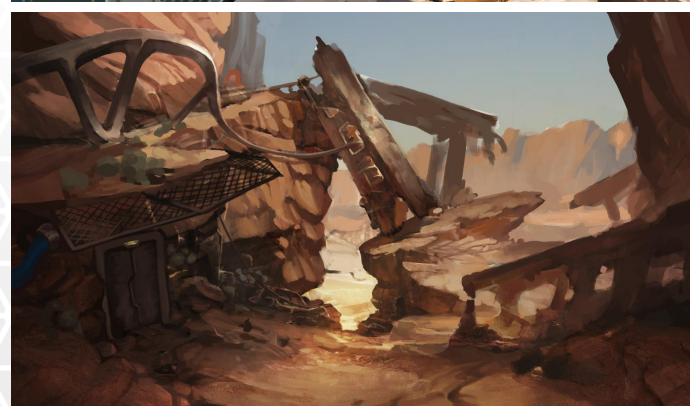
The iterative process was a mix of planning and direct tries within the engine and our prototypes of the game. It was a thorough and ever-evolving process as we were also learning how to make games at the same time.

We conducted extensive research about many different aspects like futuristic cities, canyons, sci-fi agriculture, wastelands, ruined modern cities and lots of others. We built a clear idea of what kind of levels and environments we wanted. But several things kept evolving throughout the course of pre-production including a shift between static environments to dynamically generated maps. Not only did this affect the way we build our environment assets, it also modified the way we could light the entire game. In addition, we were fine tuning the game design and kept modifying how we envisioned the levels: their size, the amount of verticality, the integration of rail-bots and game spaces overall.

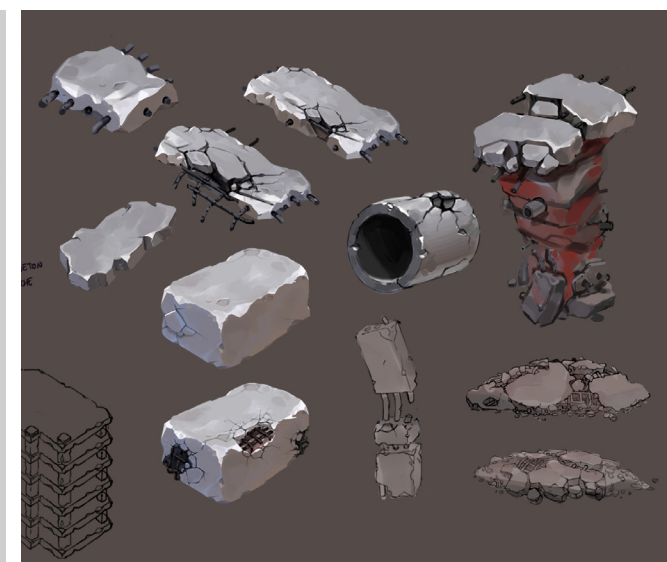
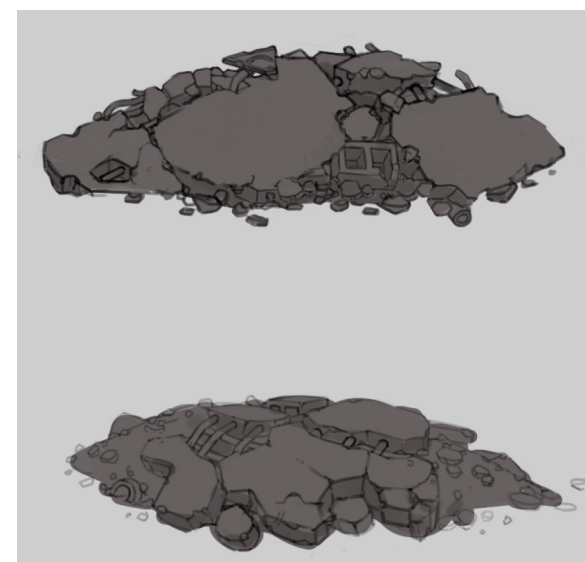
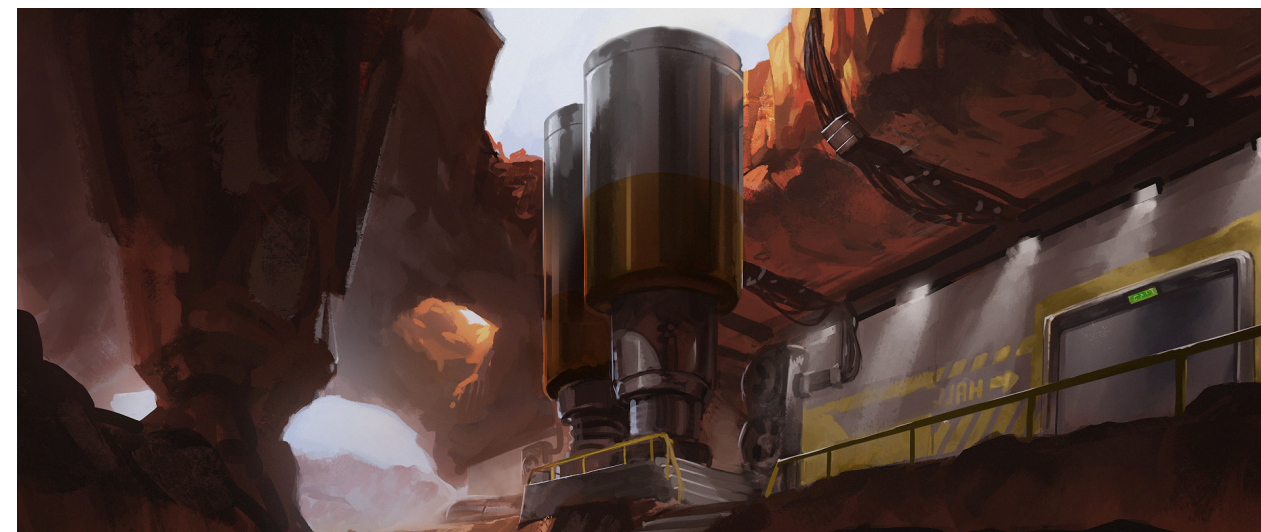
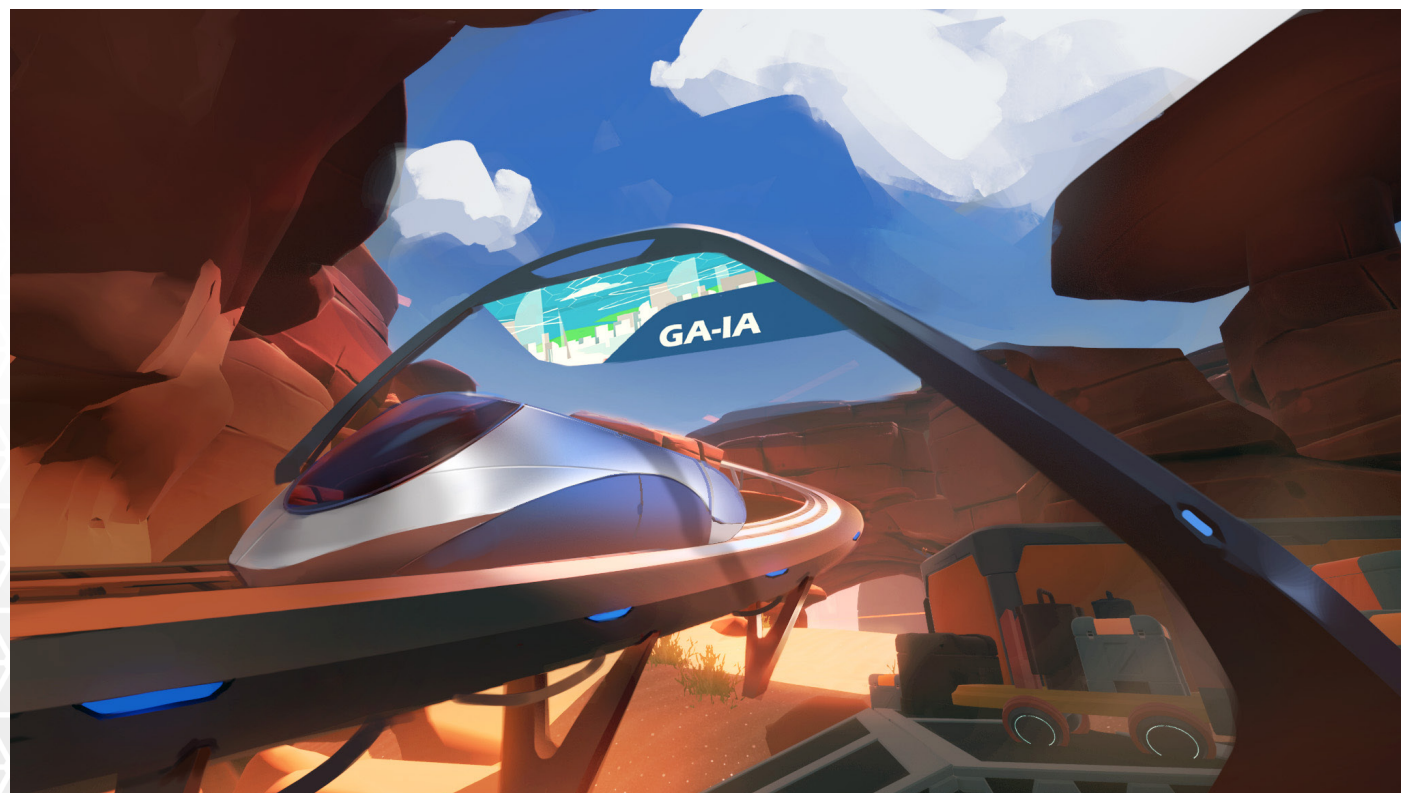
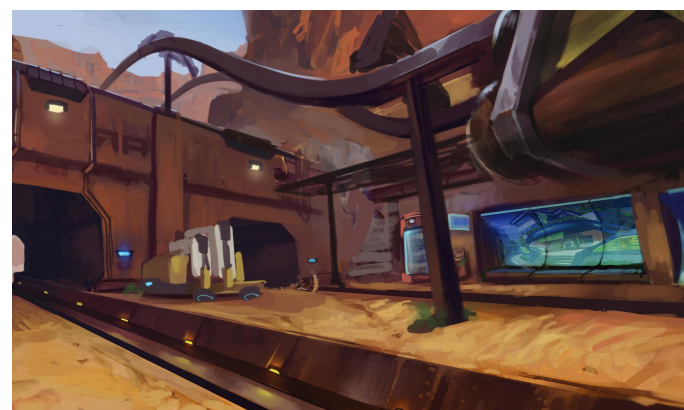
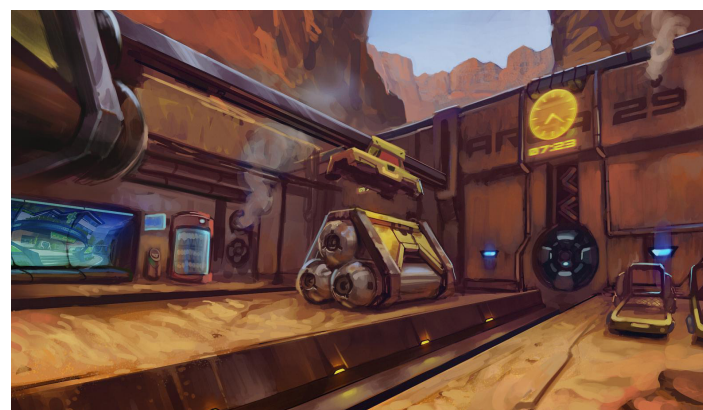
We also wanted to make sure we were able to deliver a dynamic and engaging environment that could fuel the player experience and pair well with the gameplay.





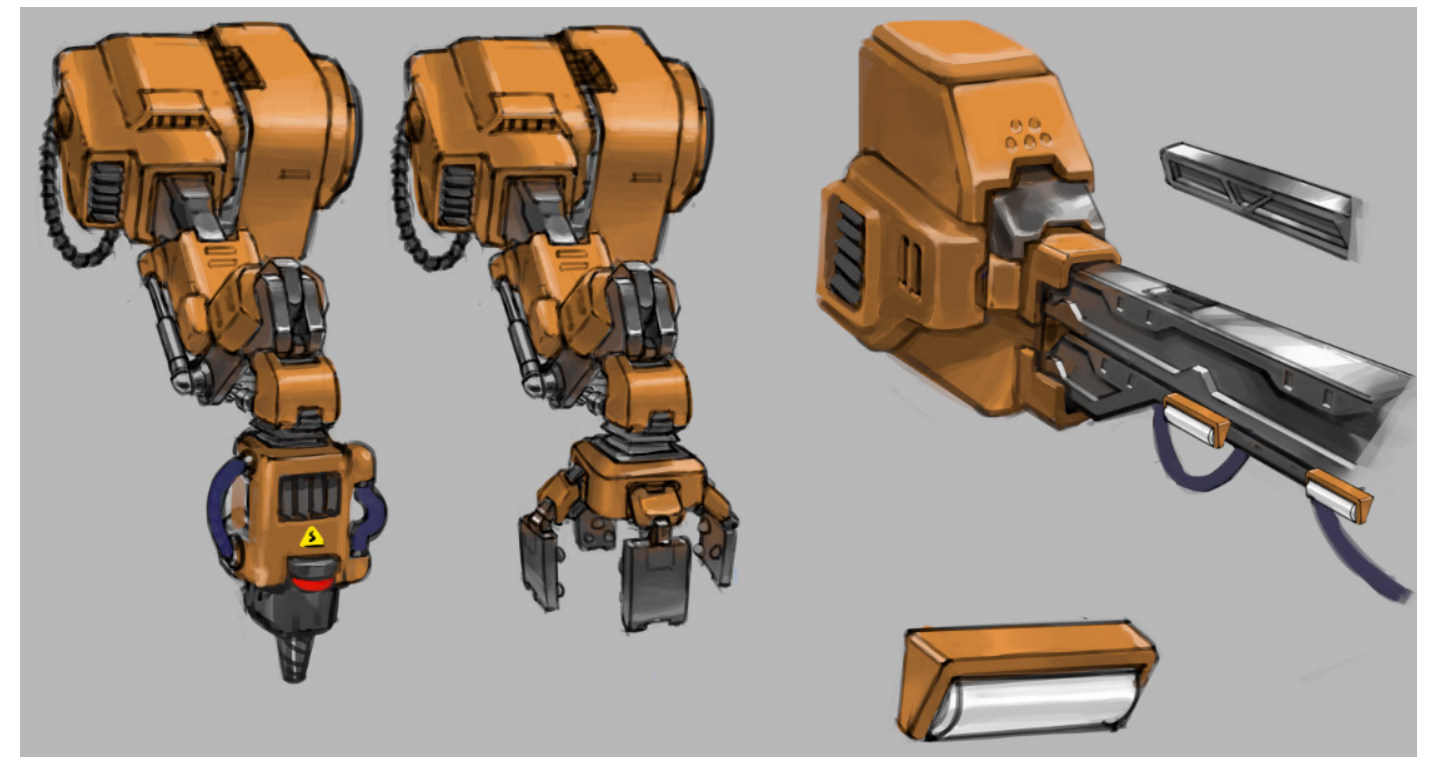






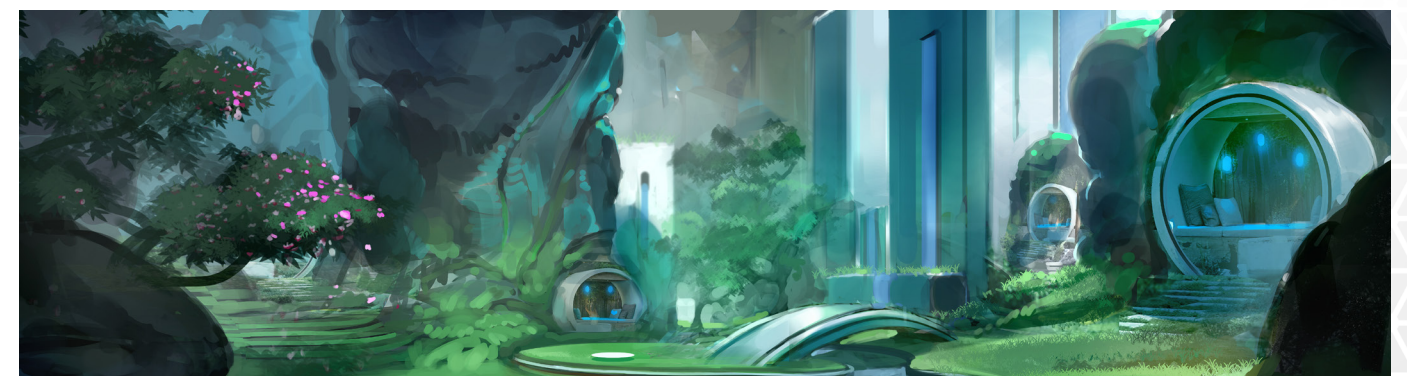


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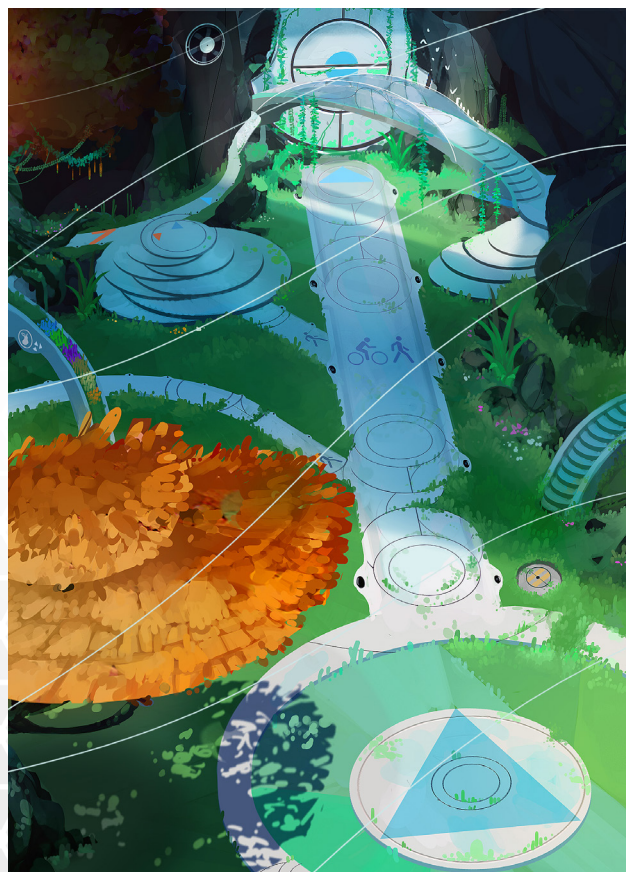




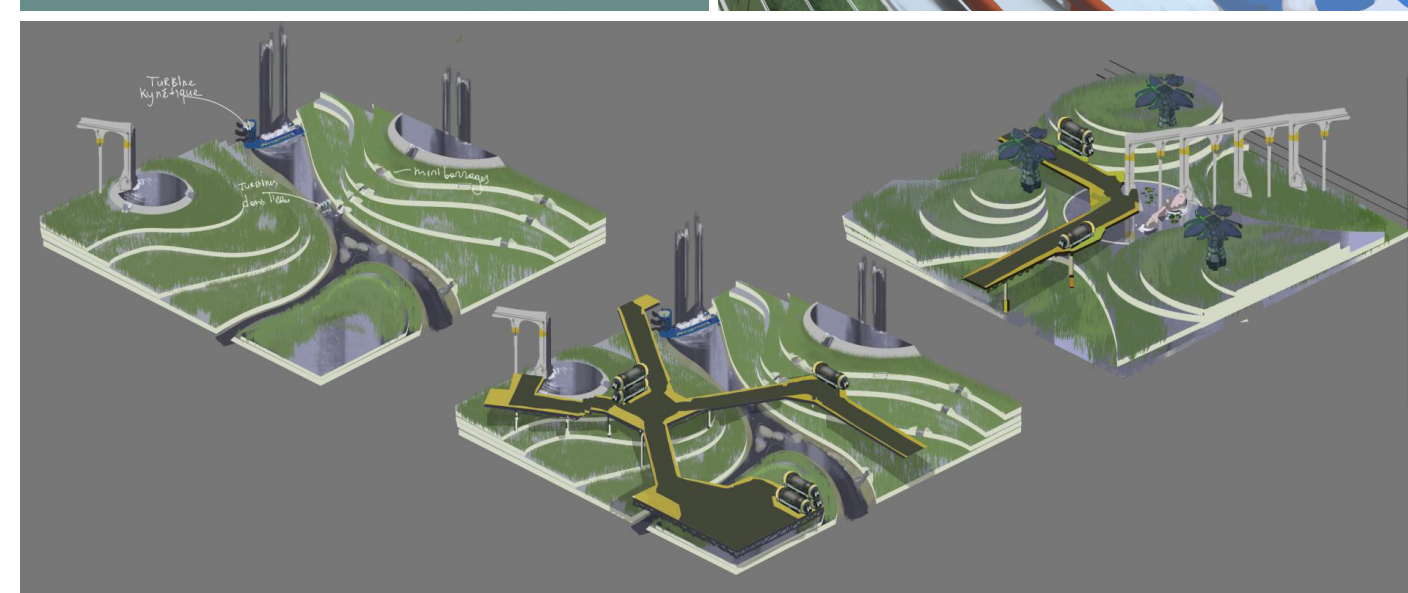
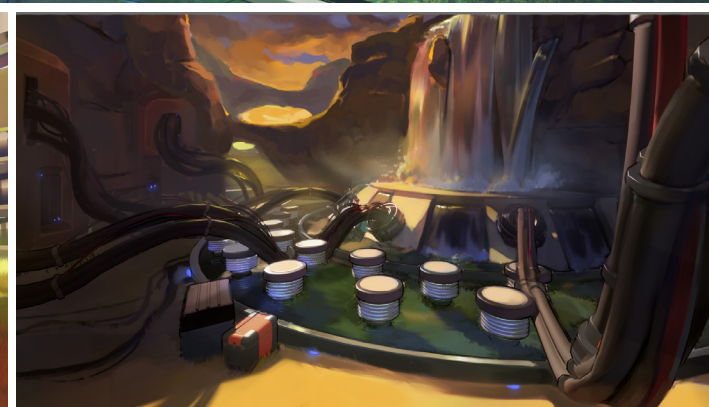
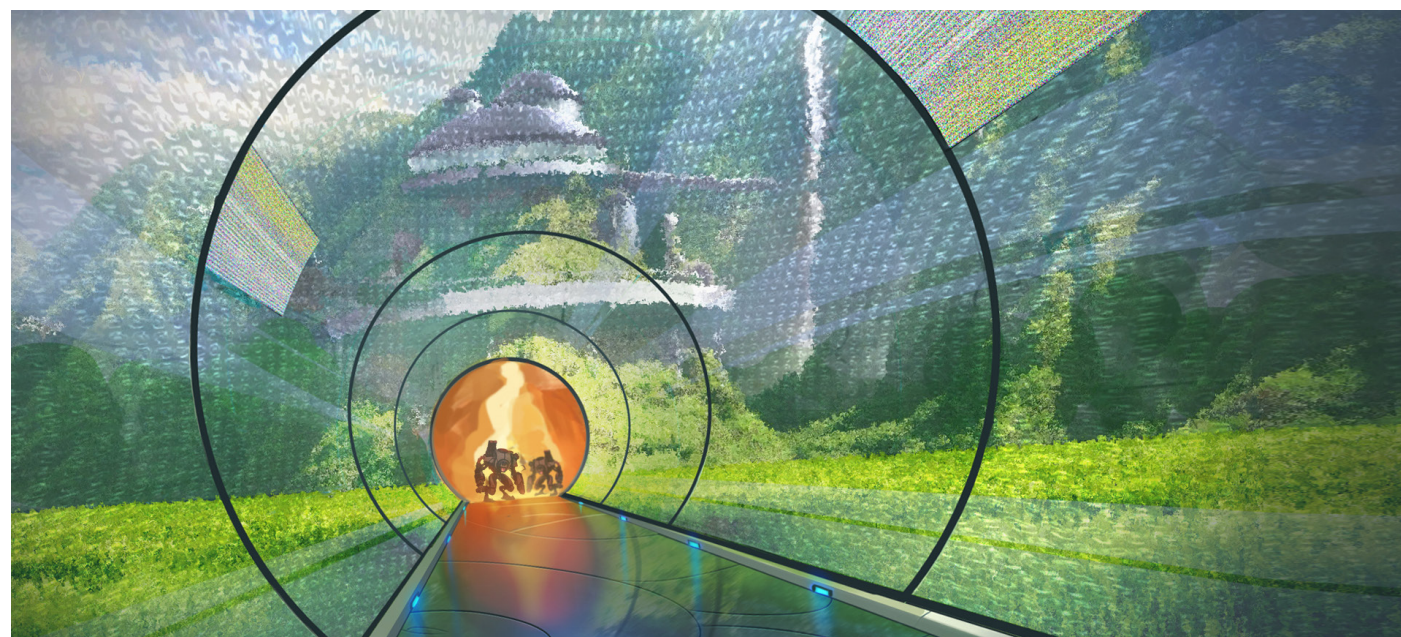
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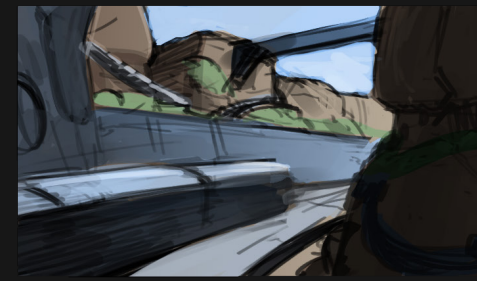
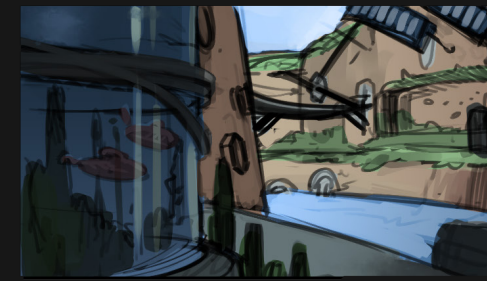
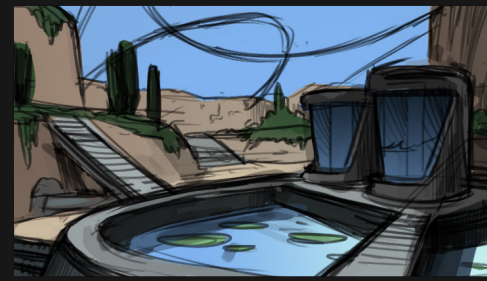
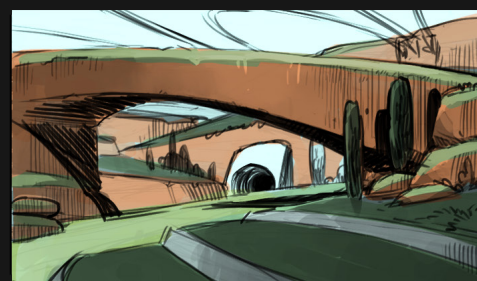
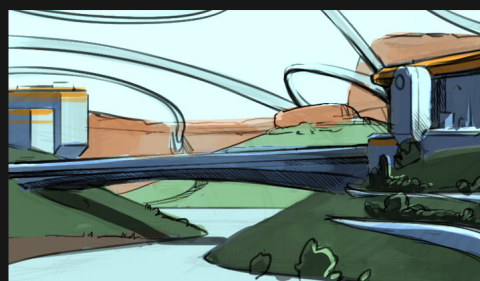
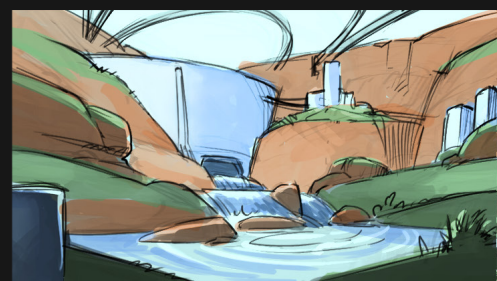
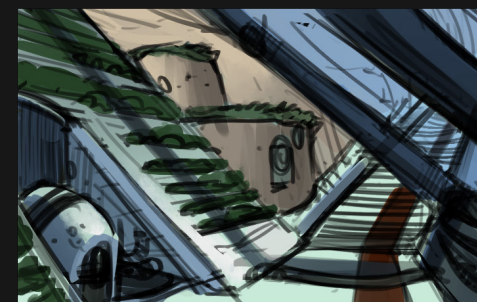
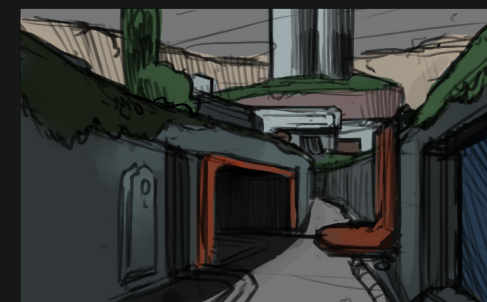
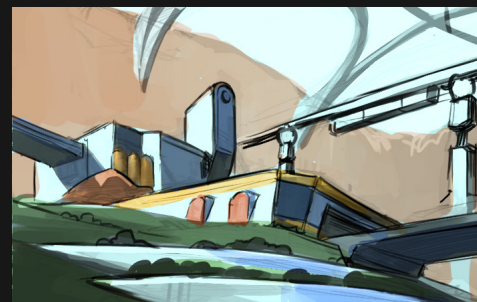
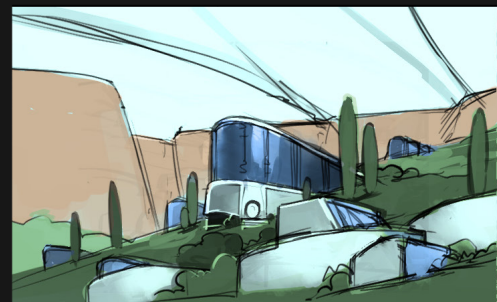
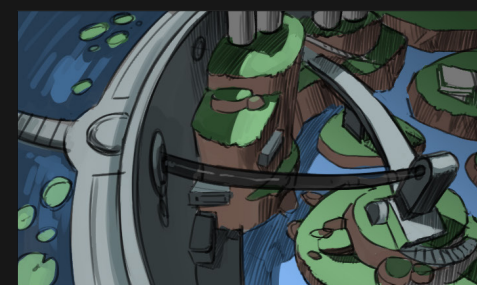
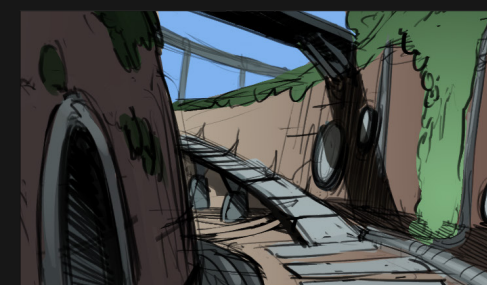
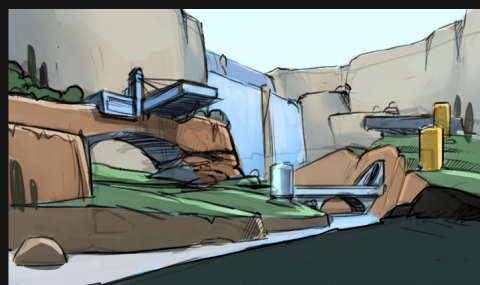
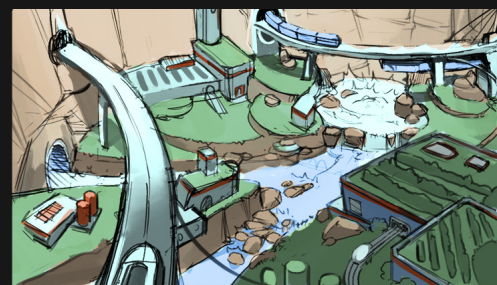




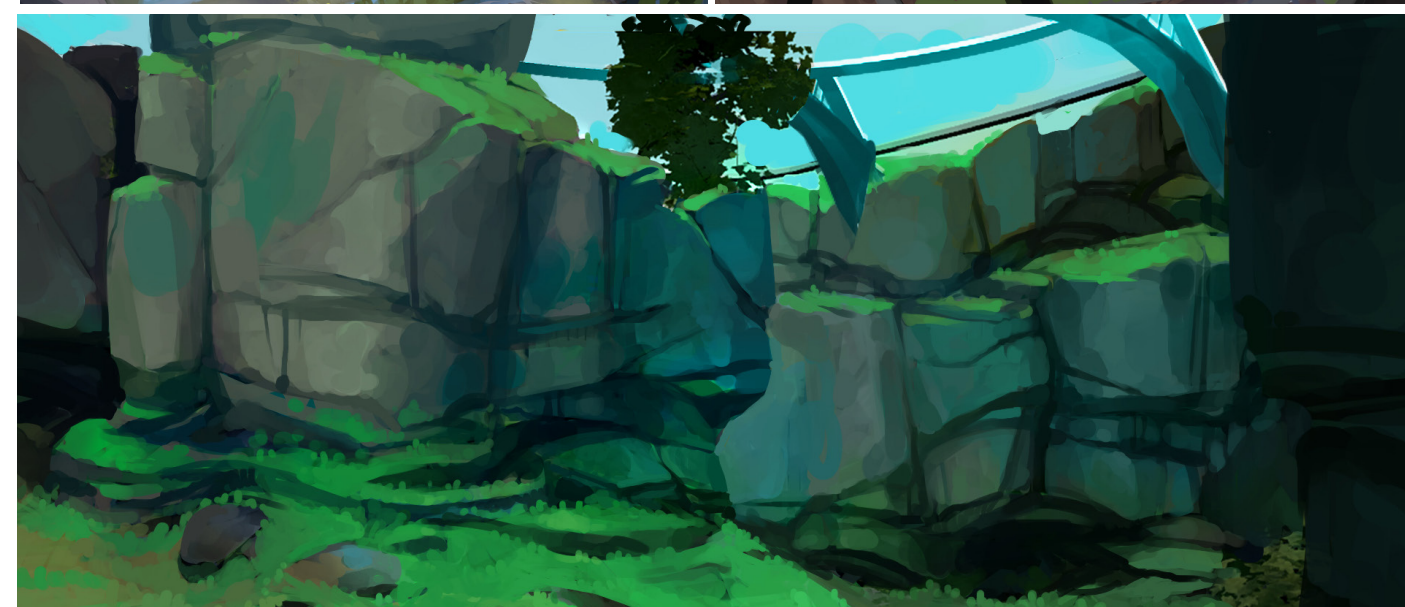
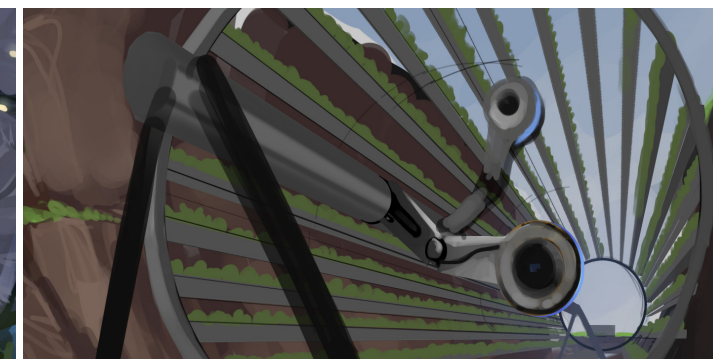
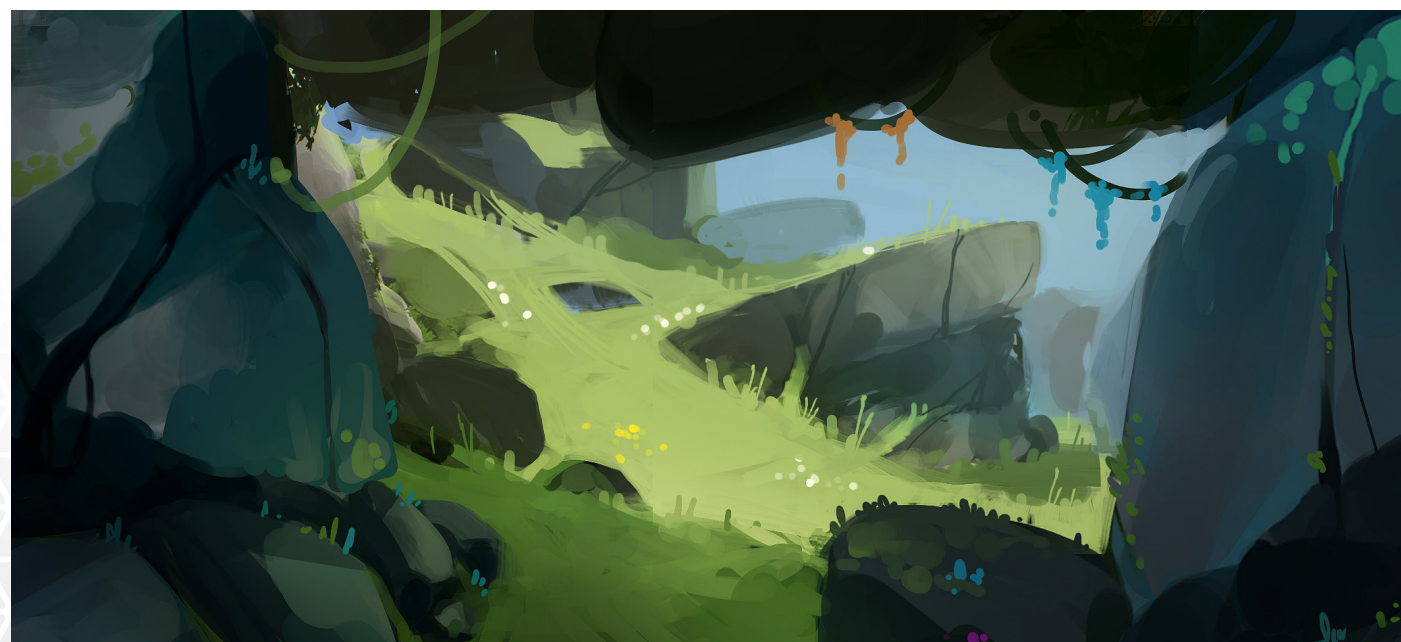
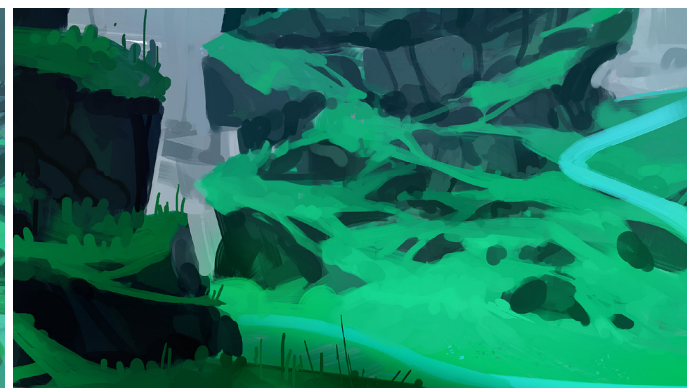
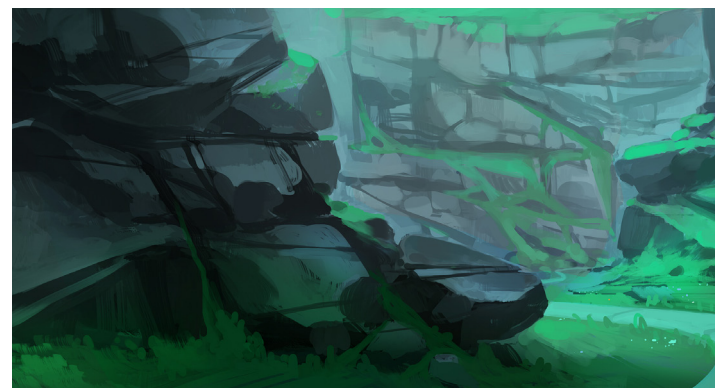
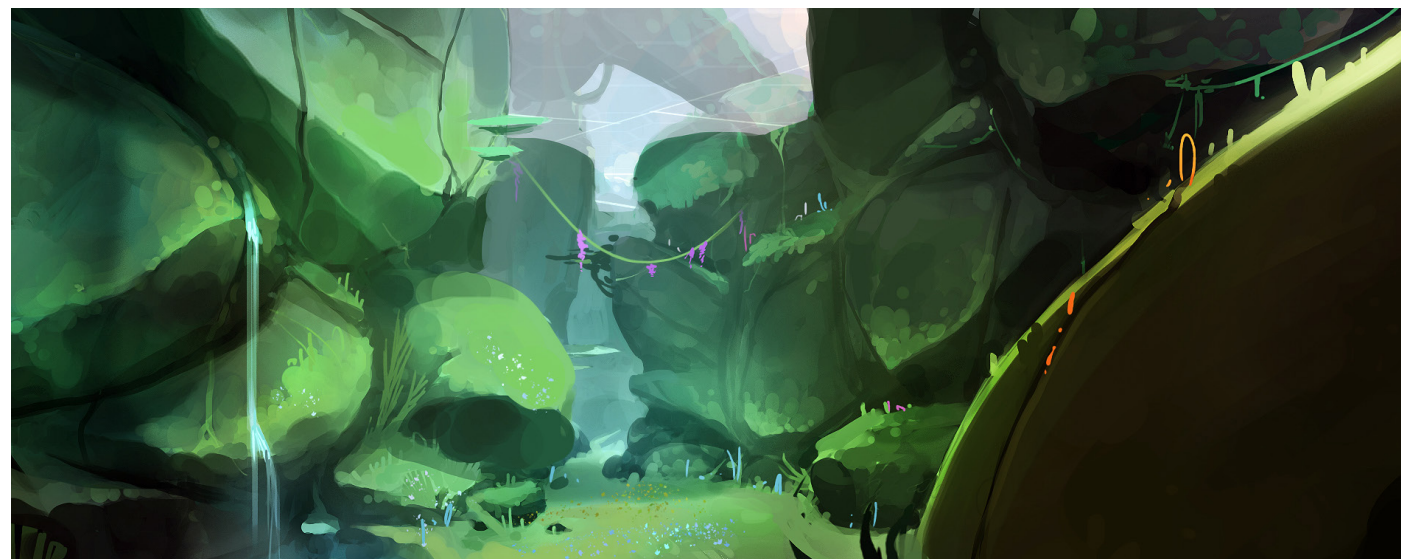




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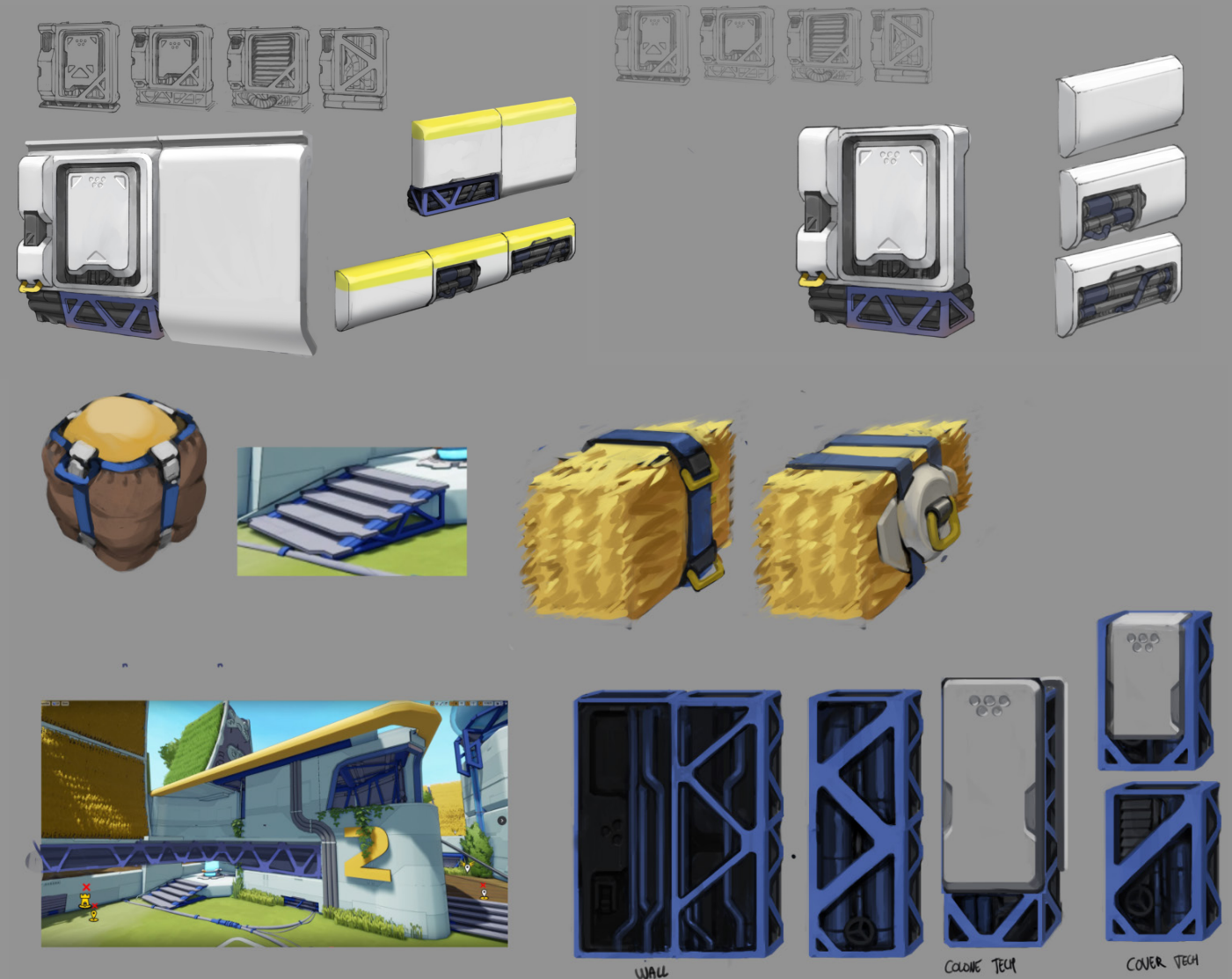
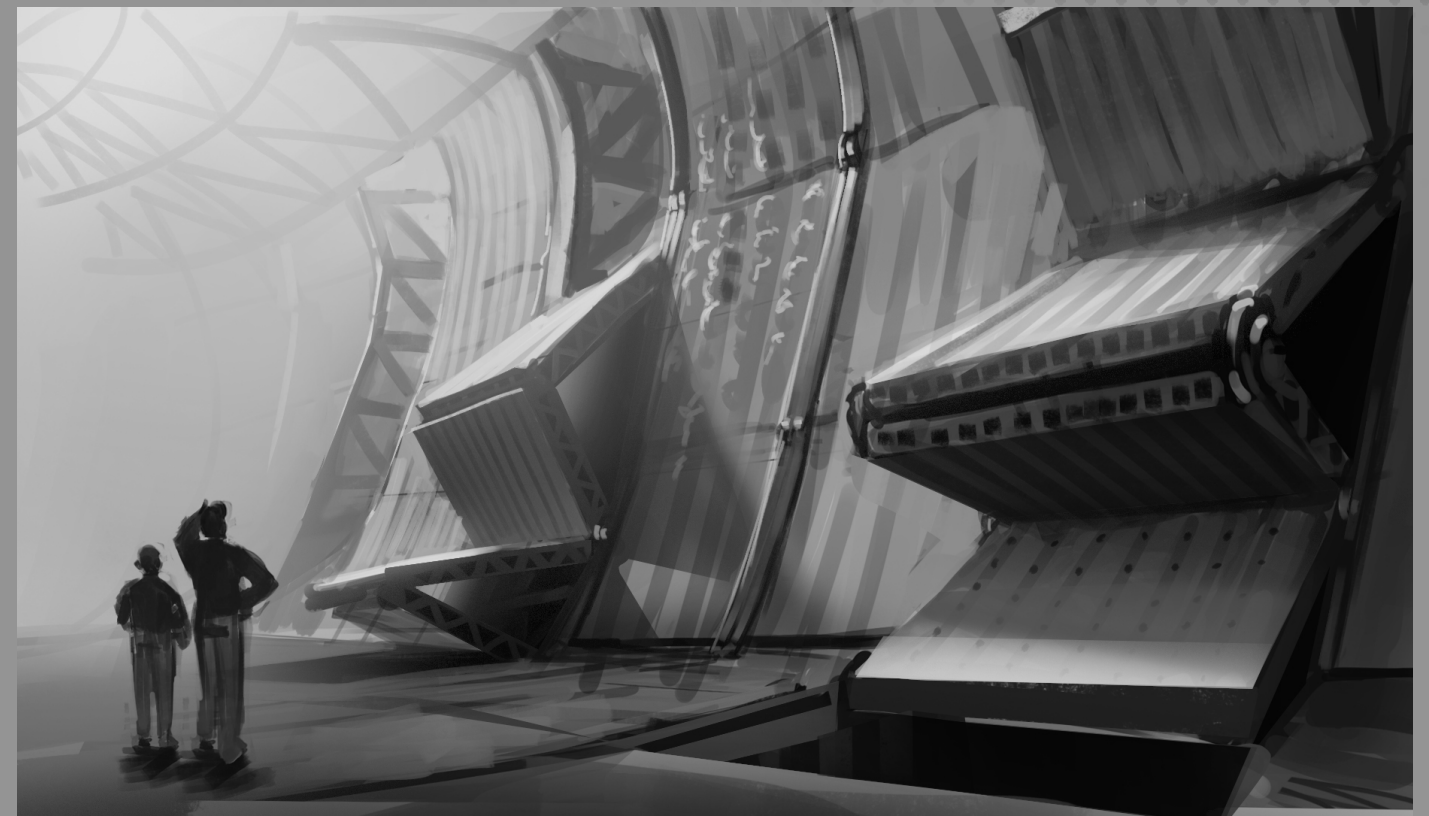
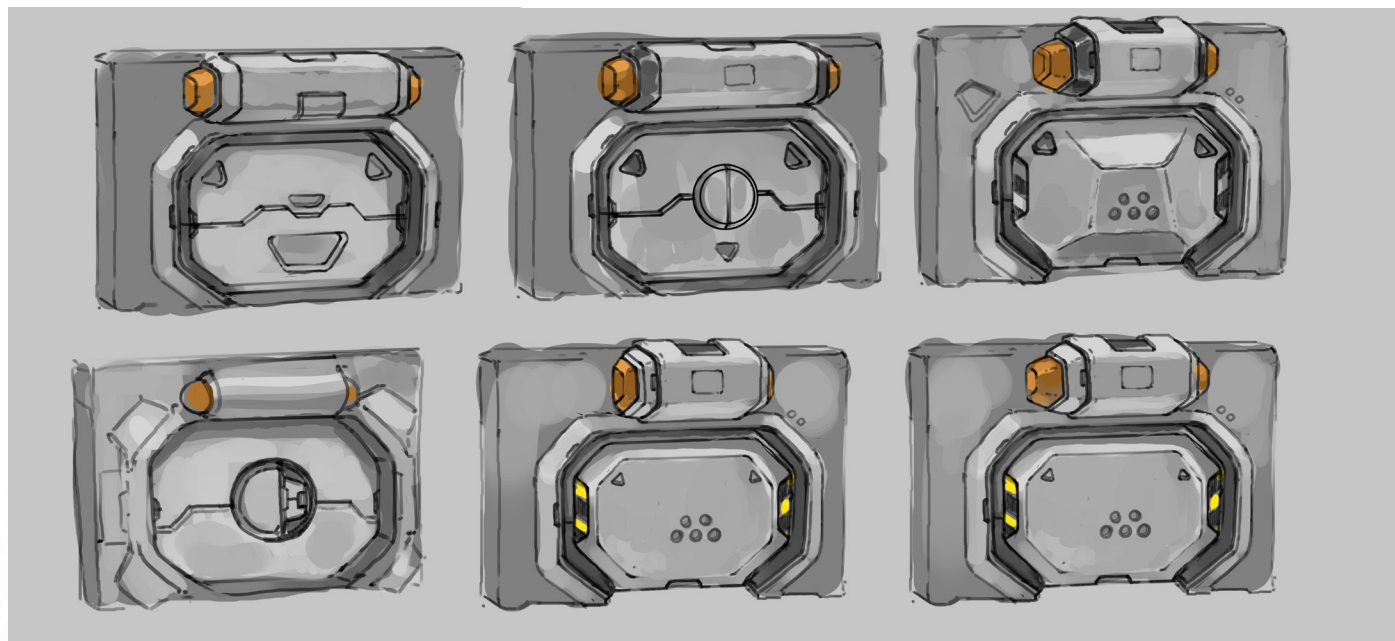
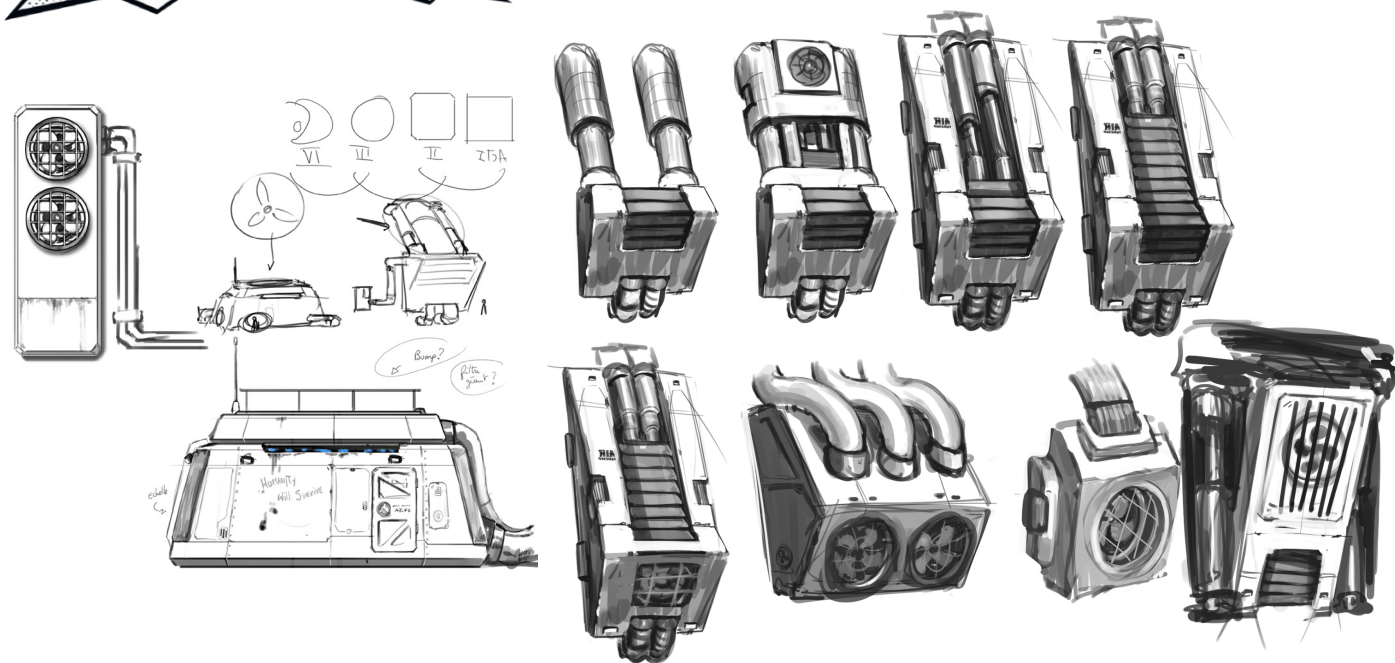








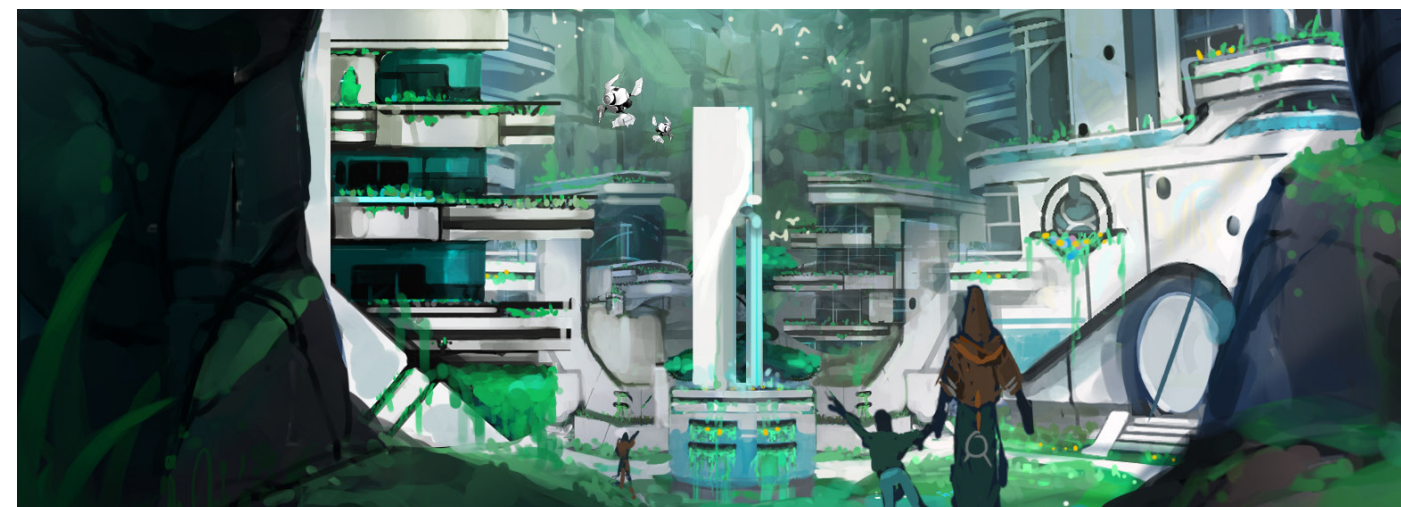
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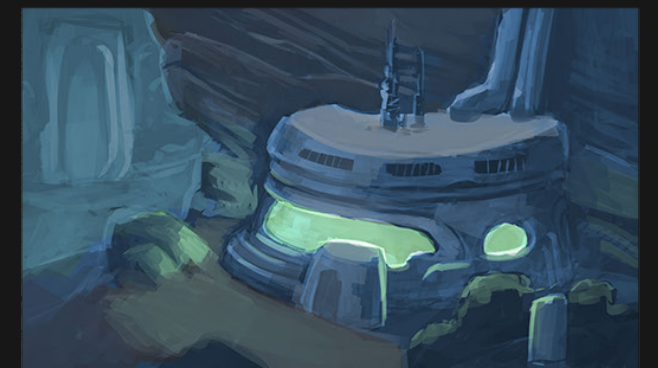
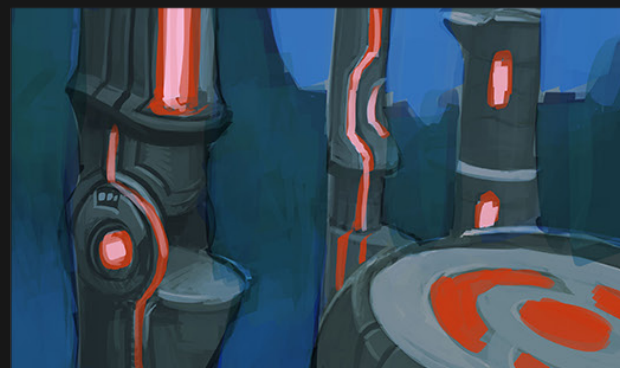
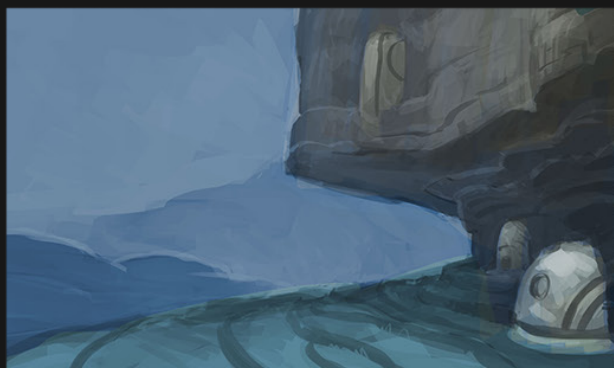
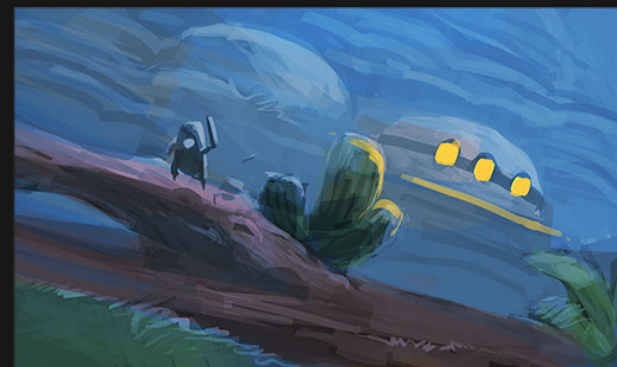
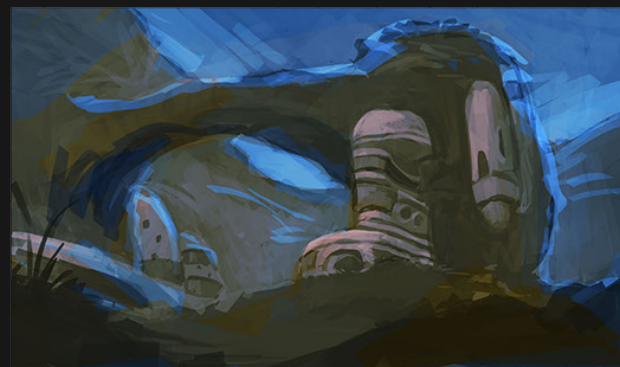
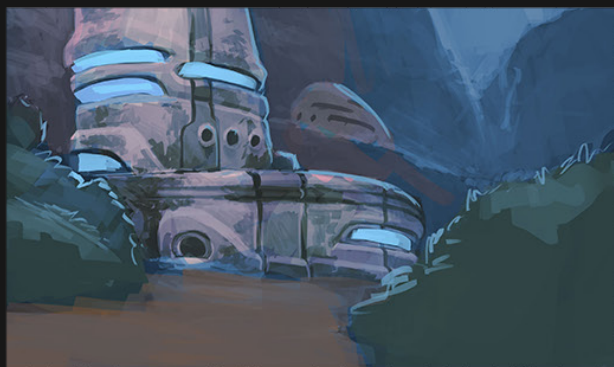
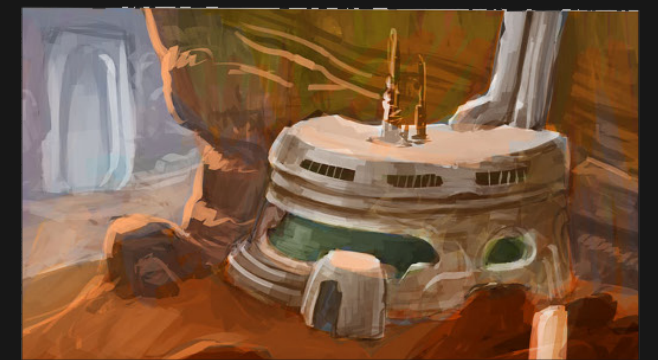
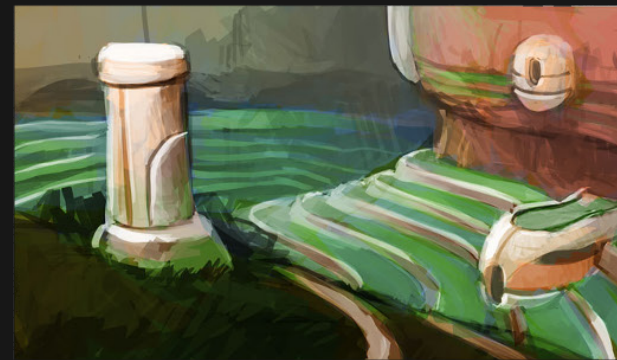
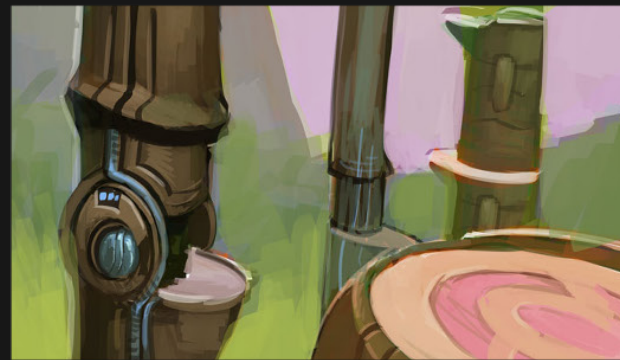
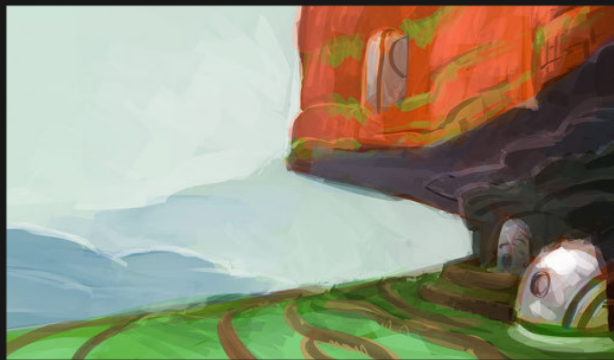






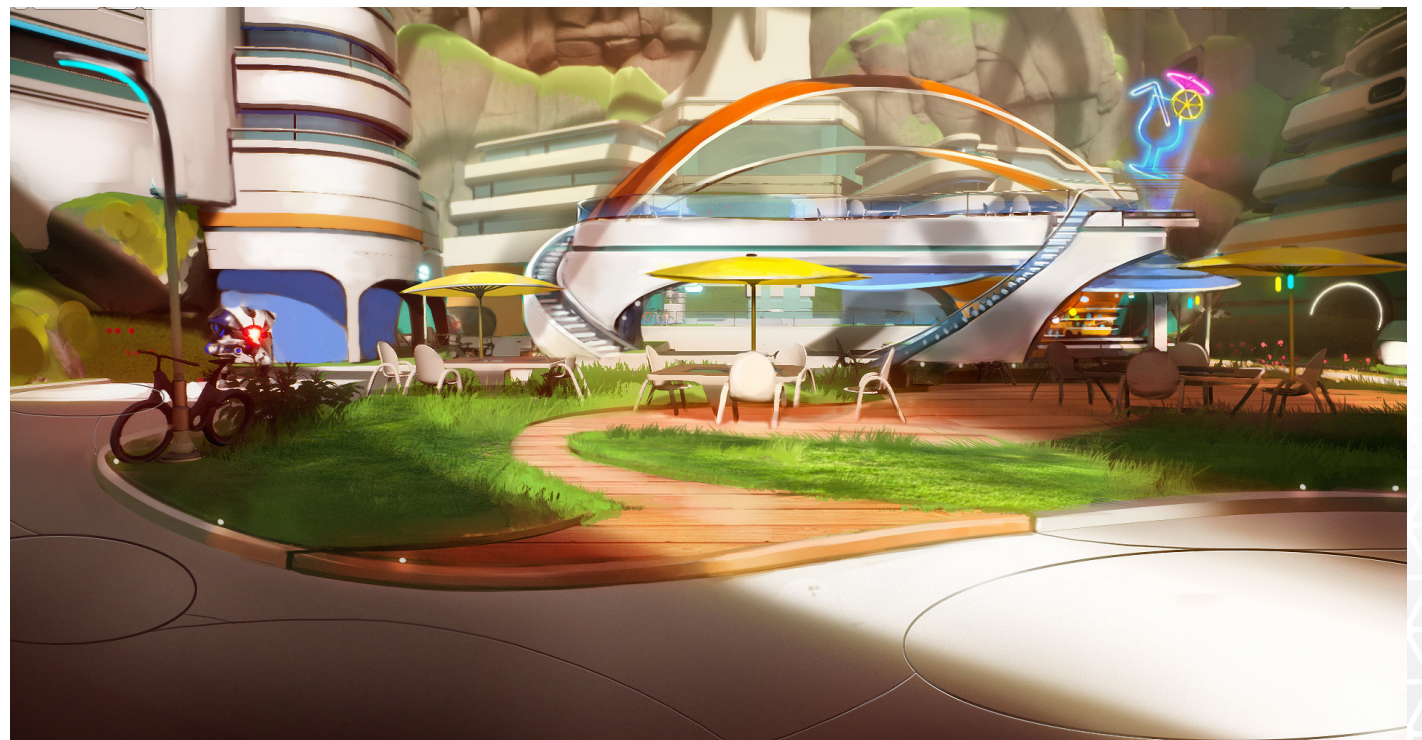
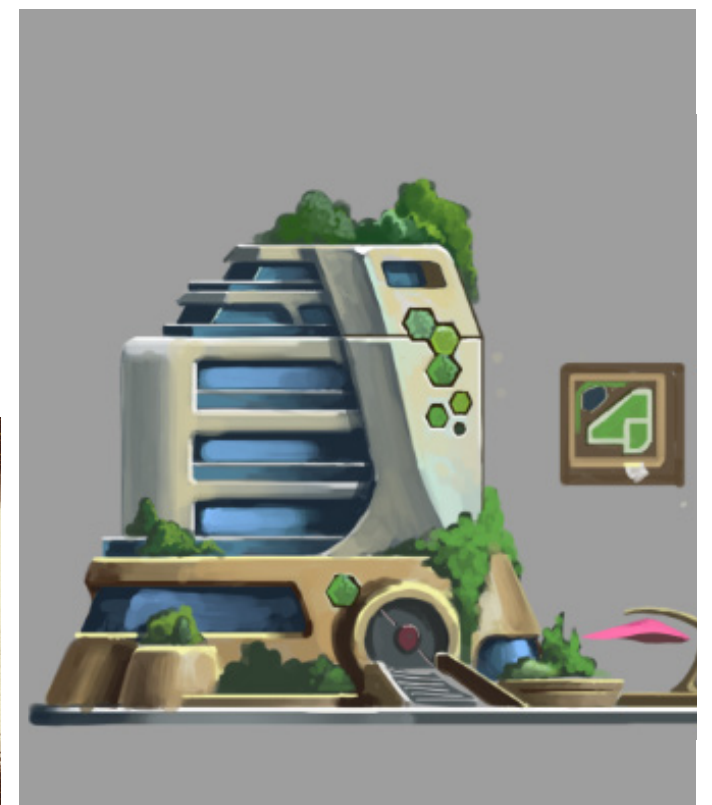
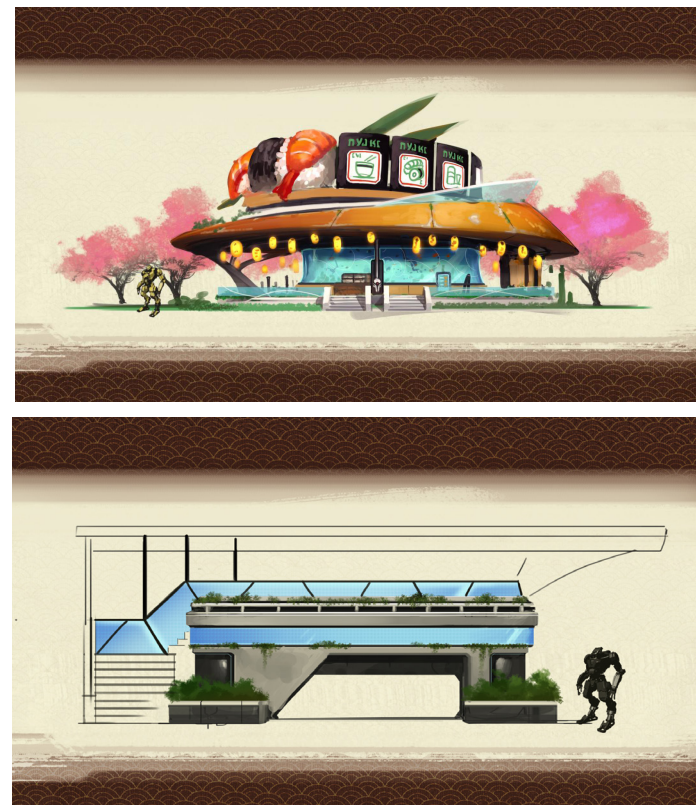
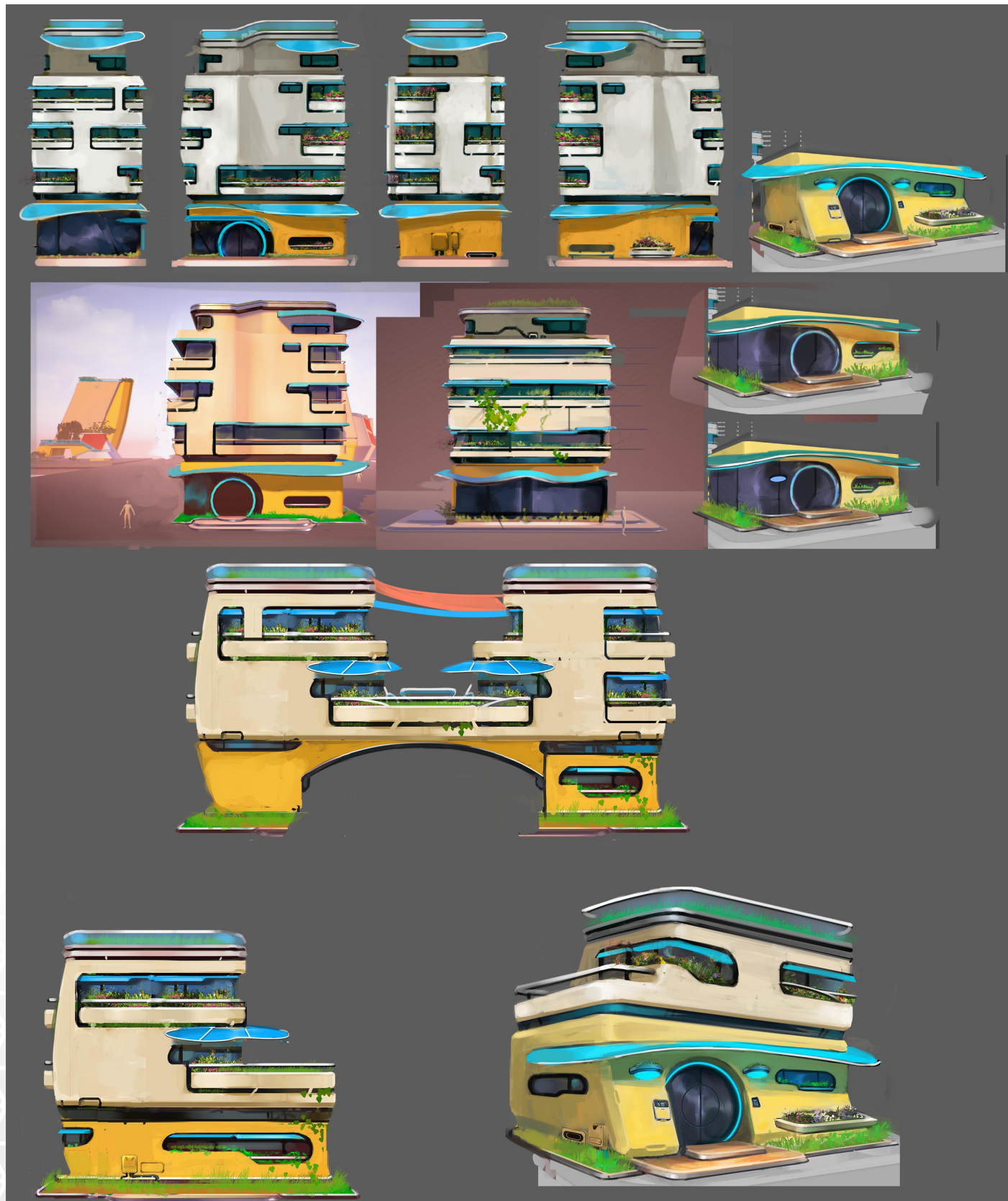


## COLOR RANGE





**BUILDINGS**



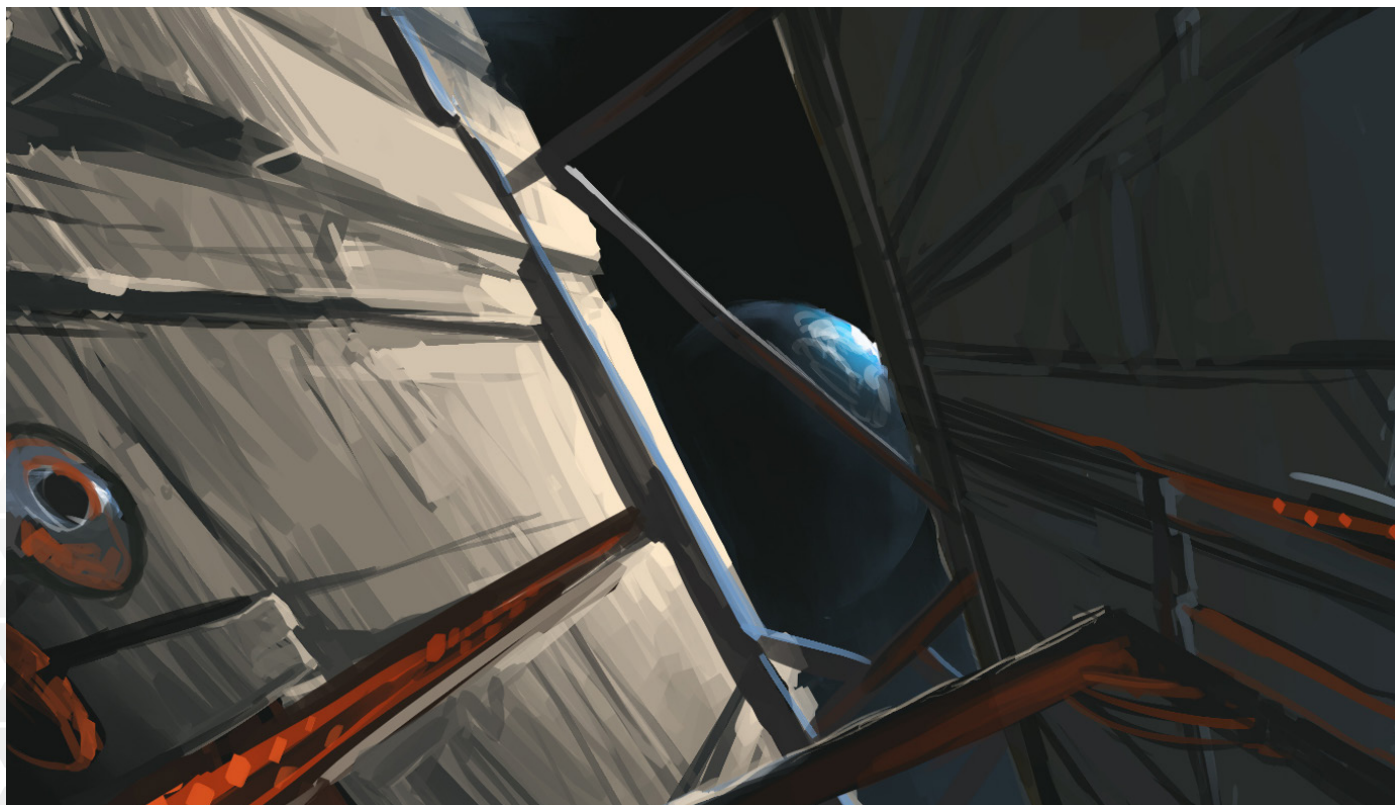
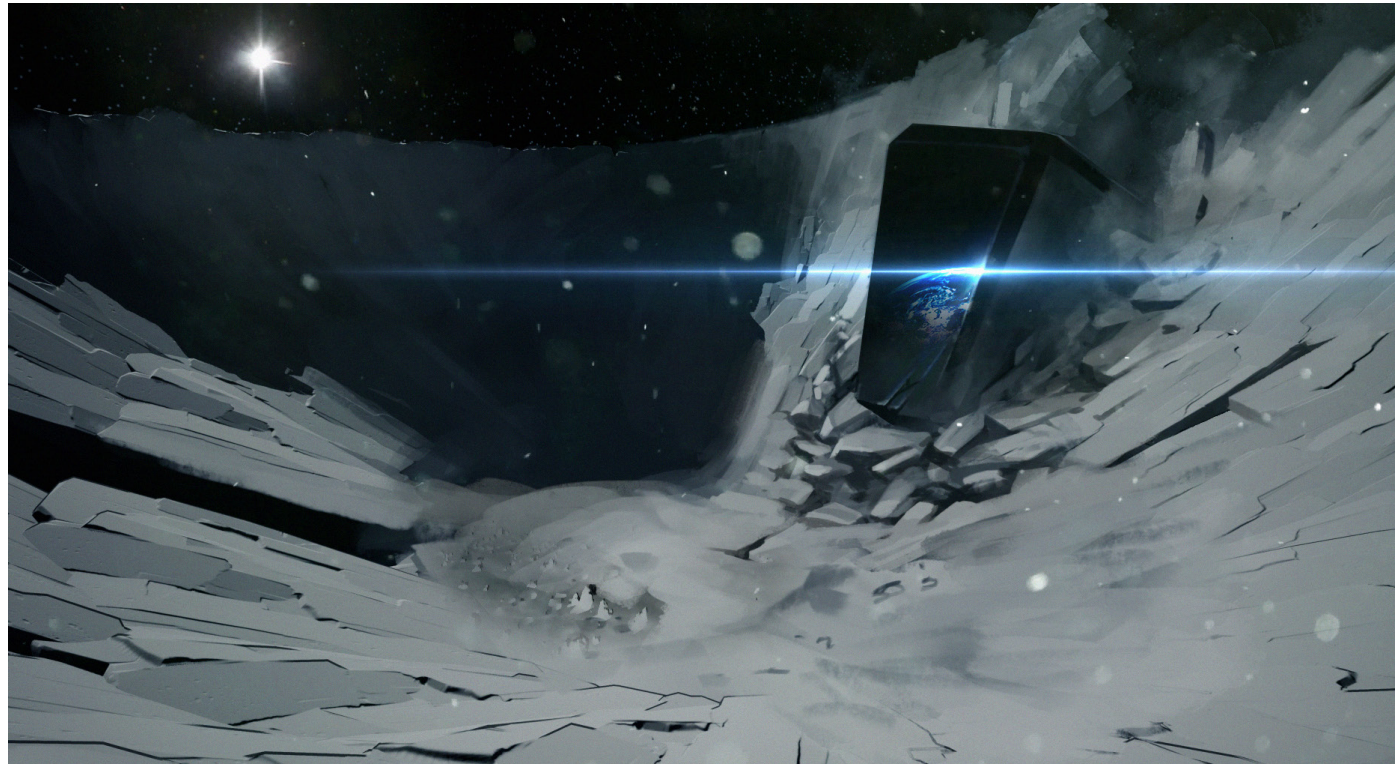




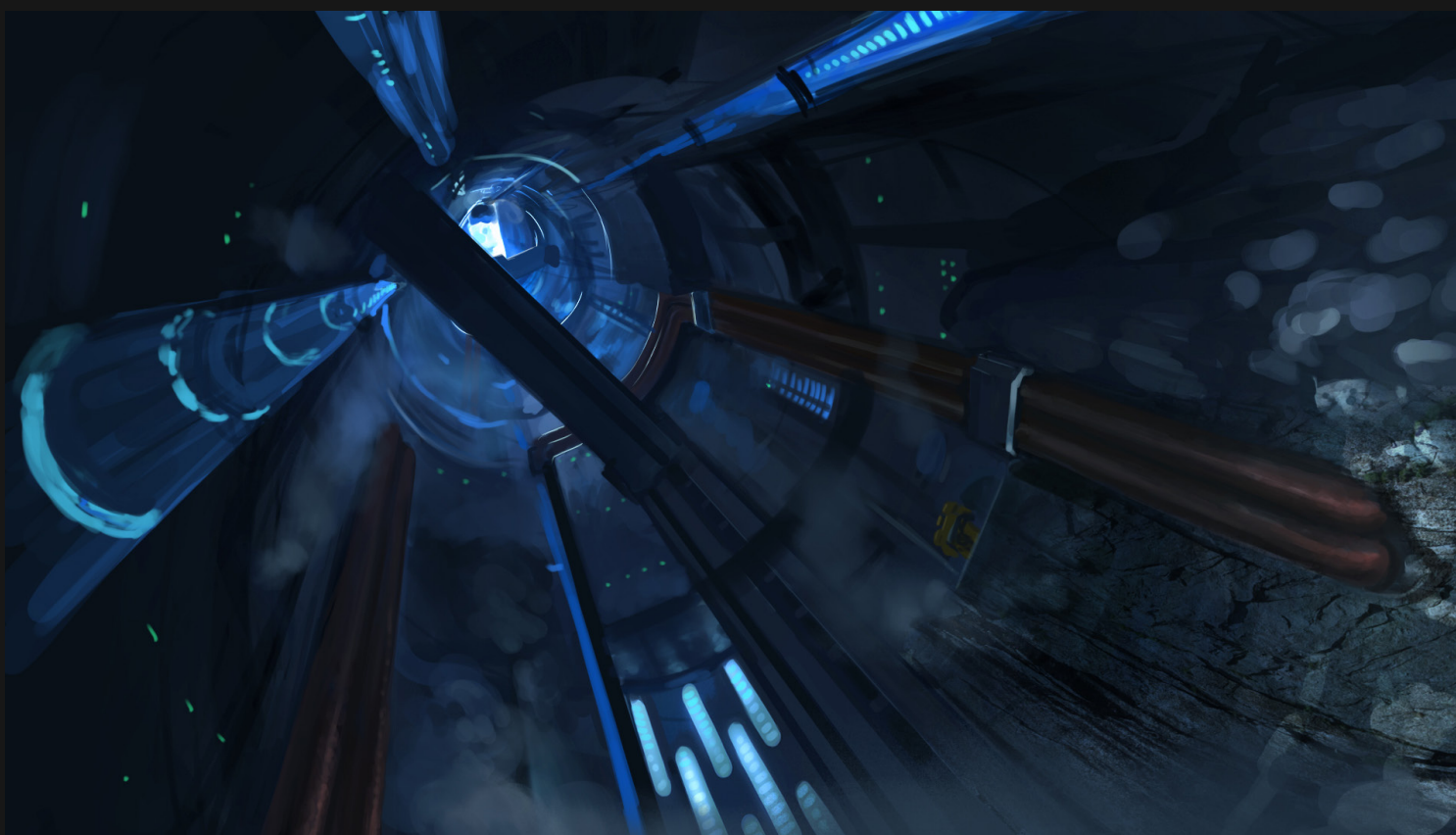
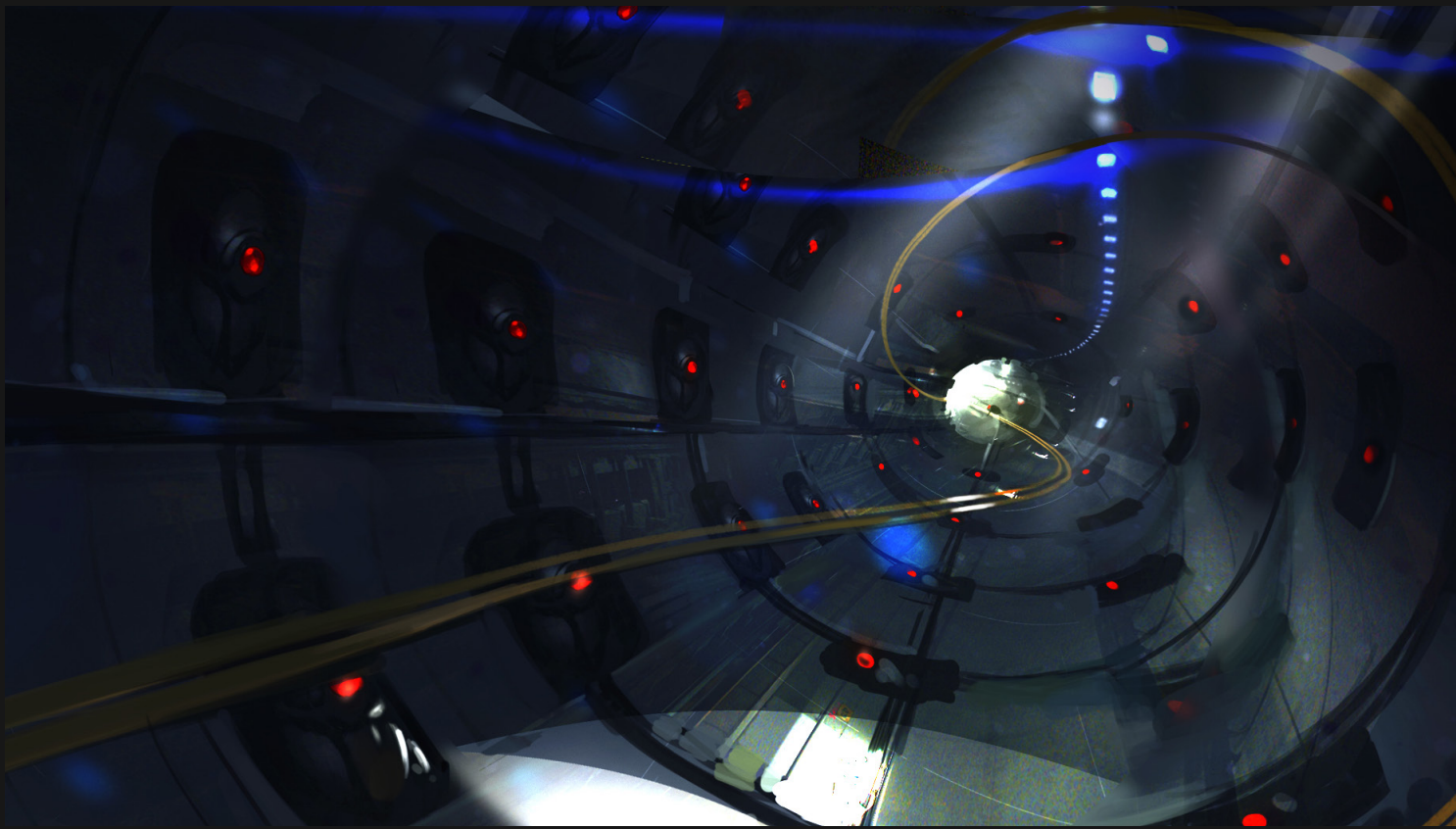


CHAPTER I: WORLD

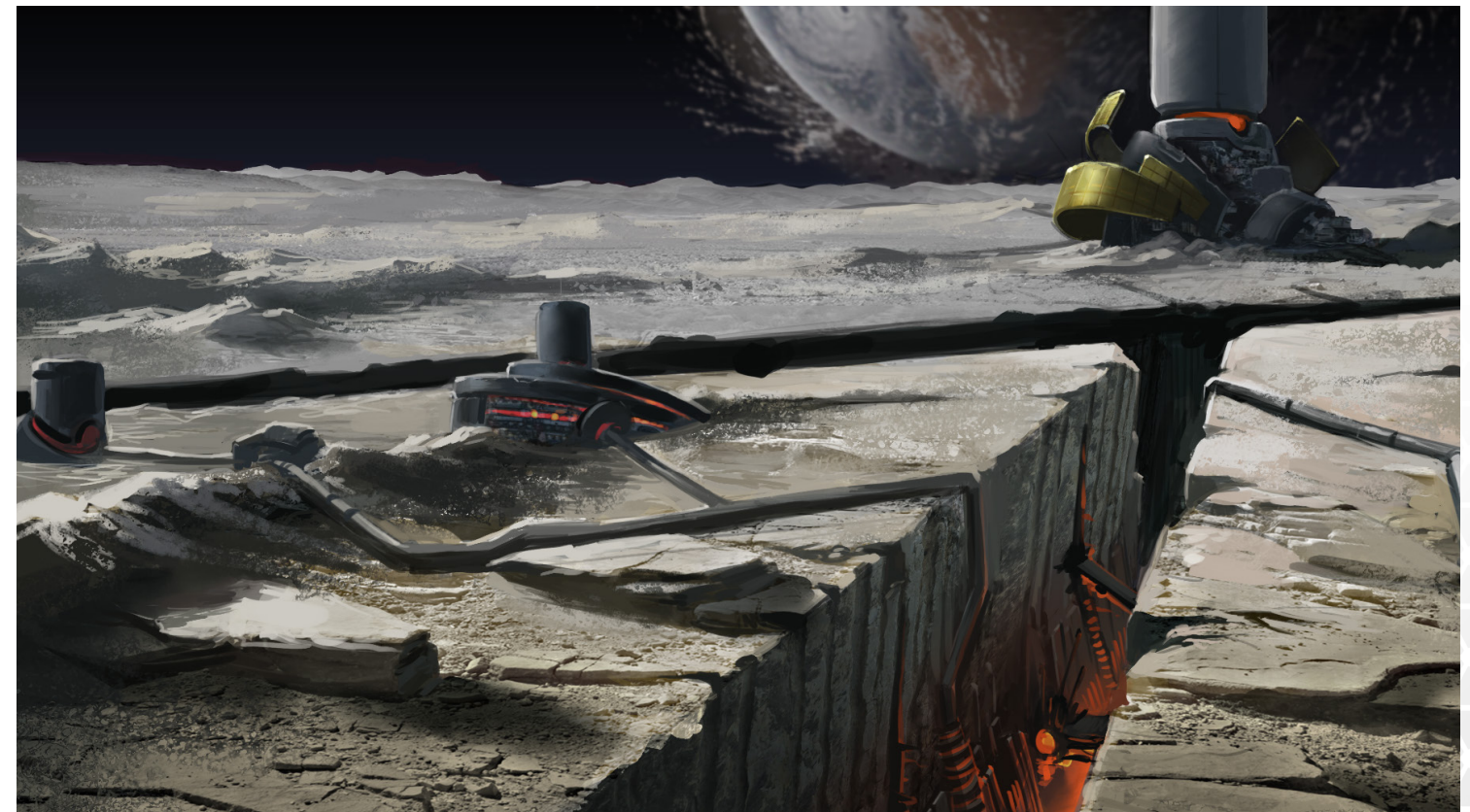
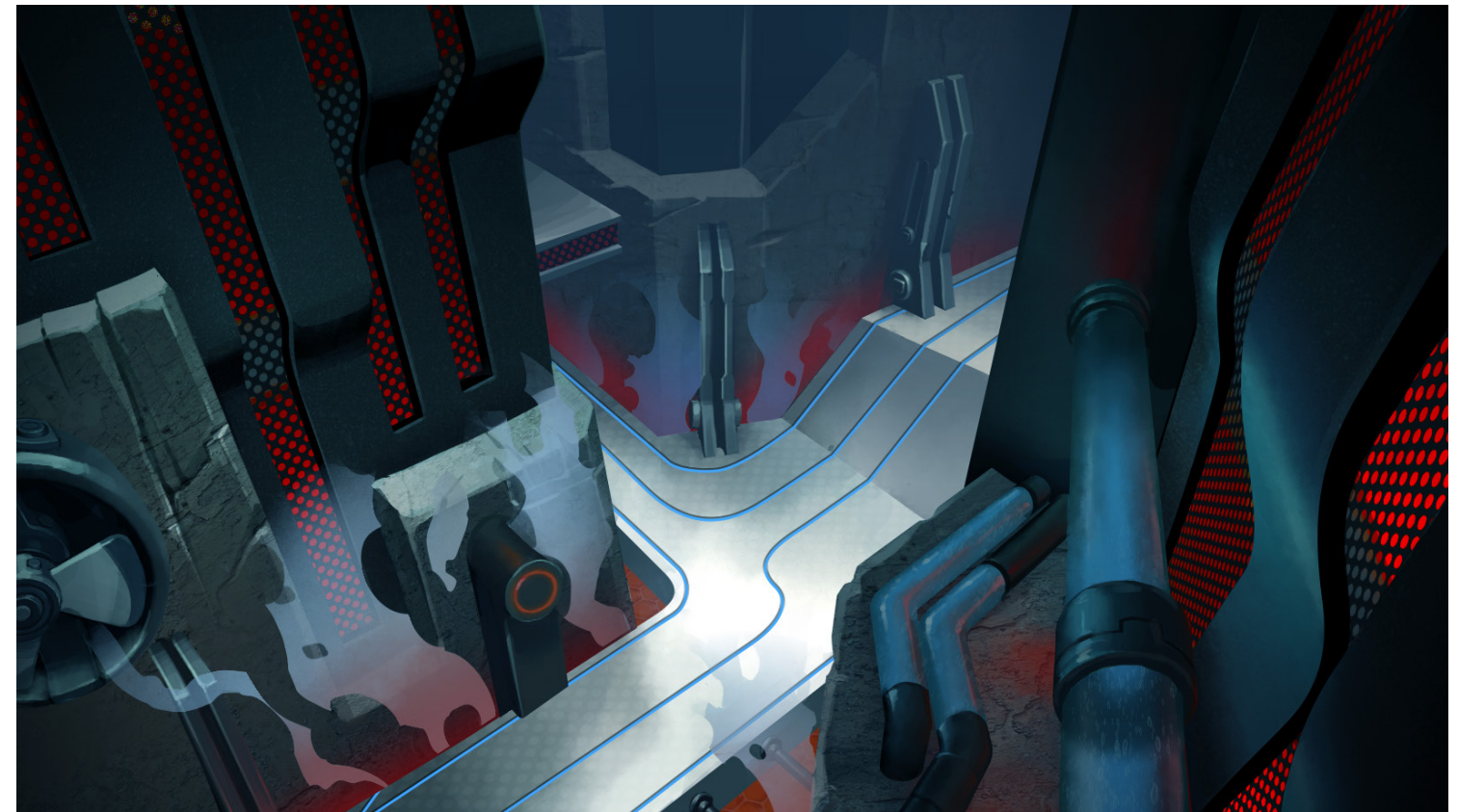
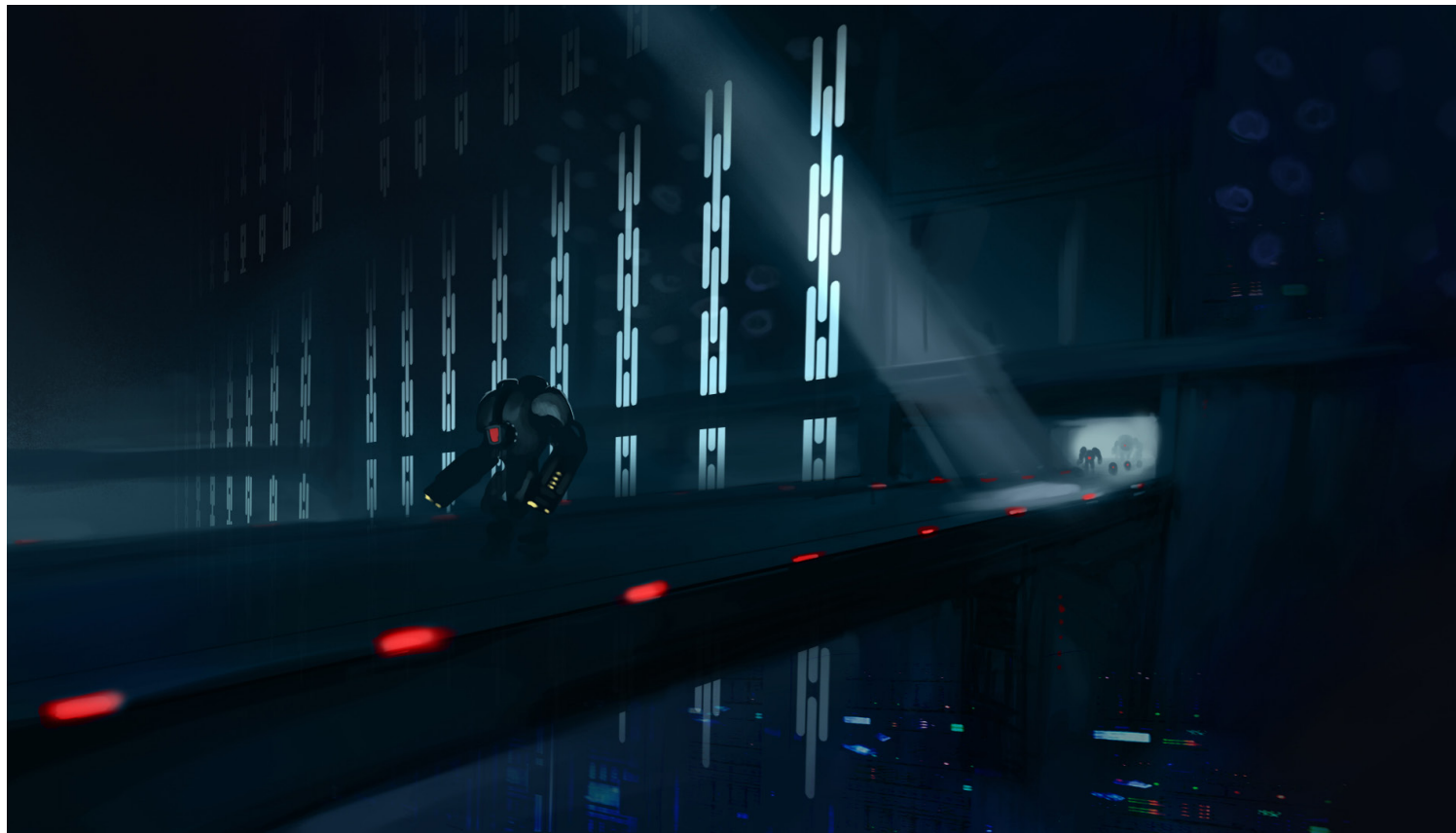
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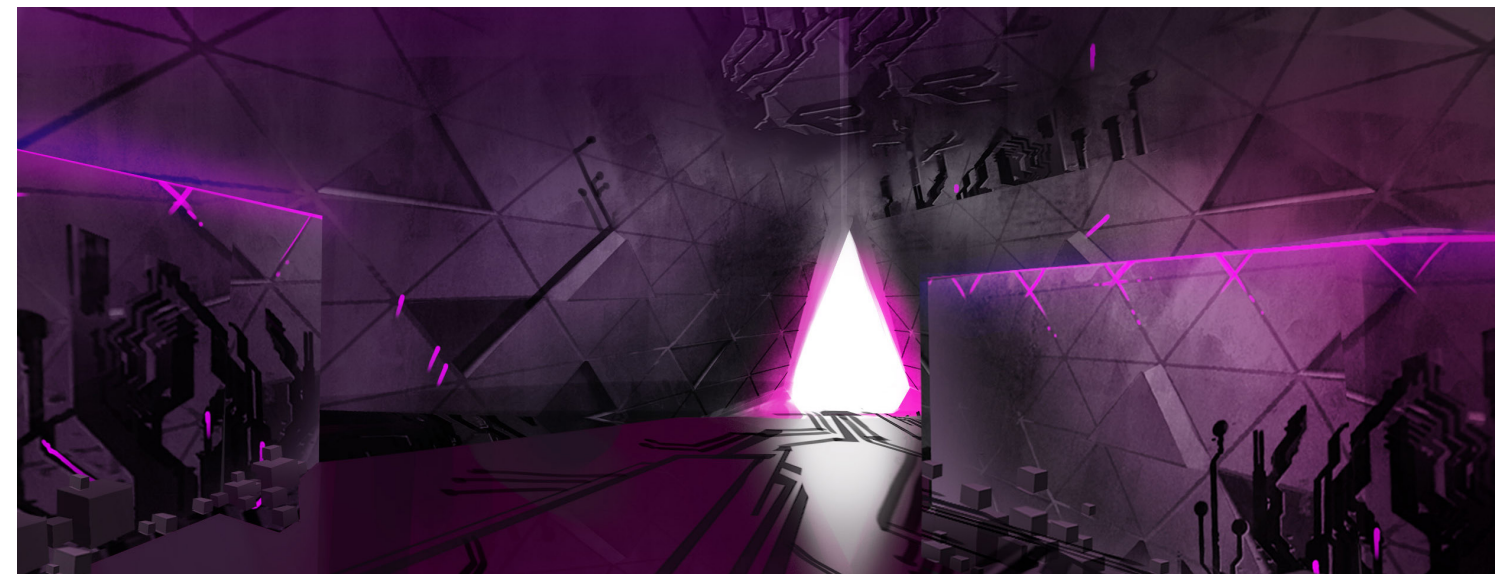
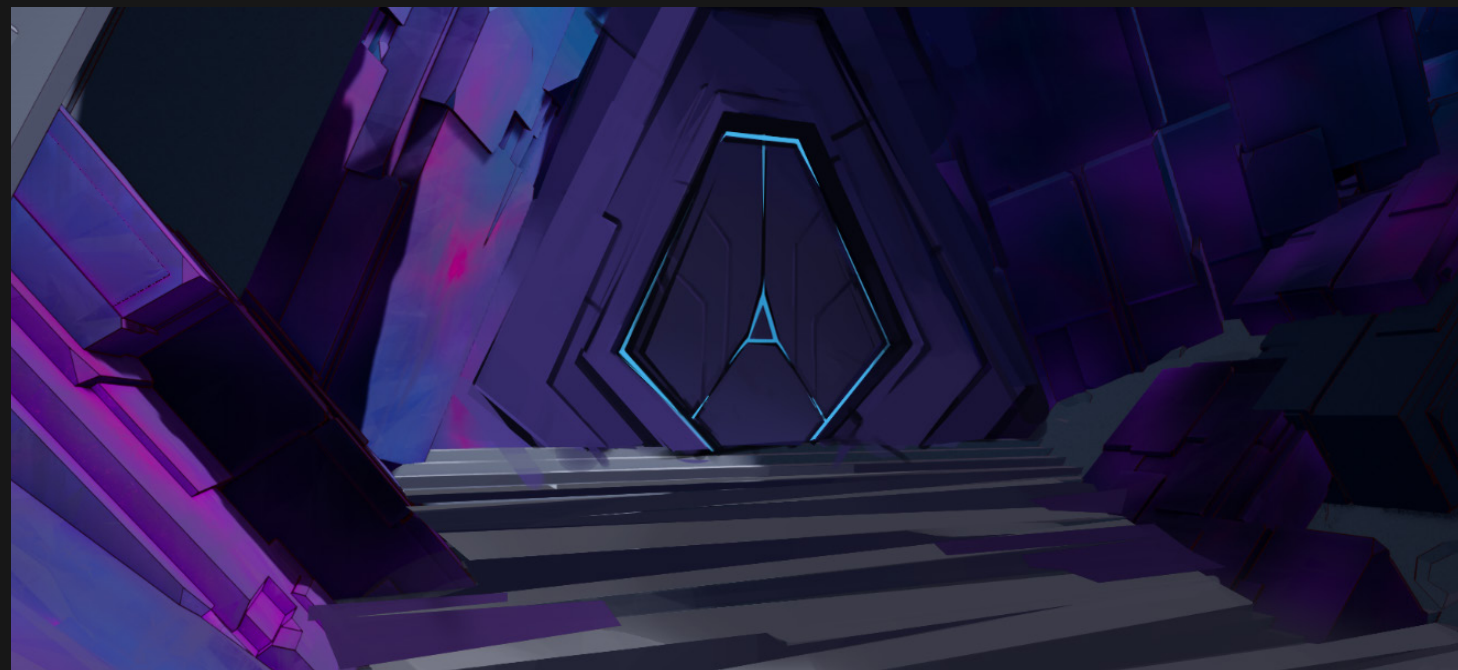
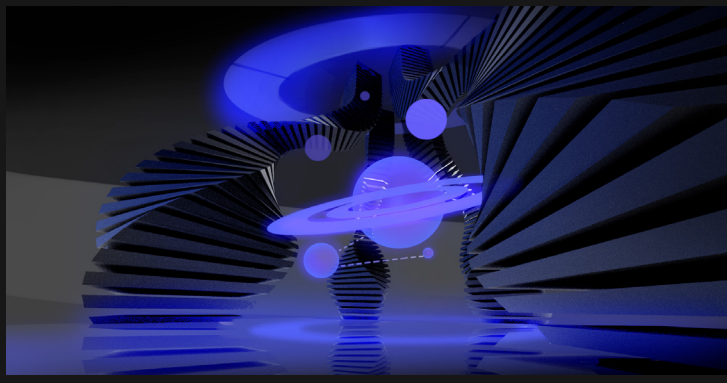
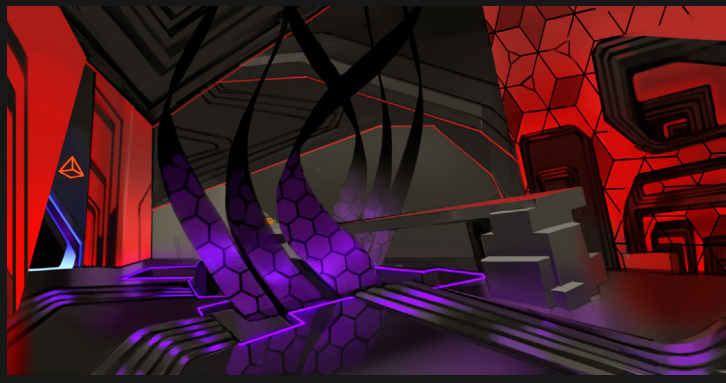






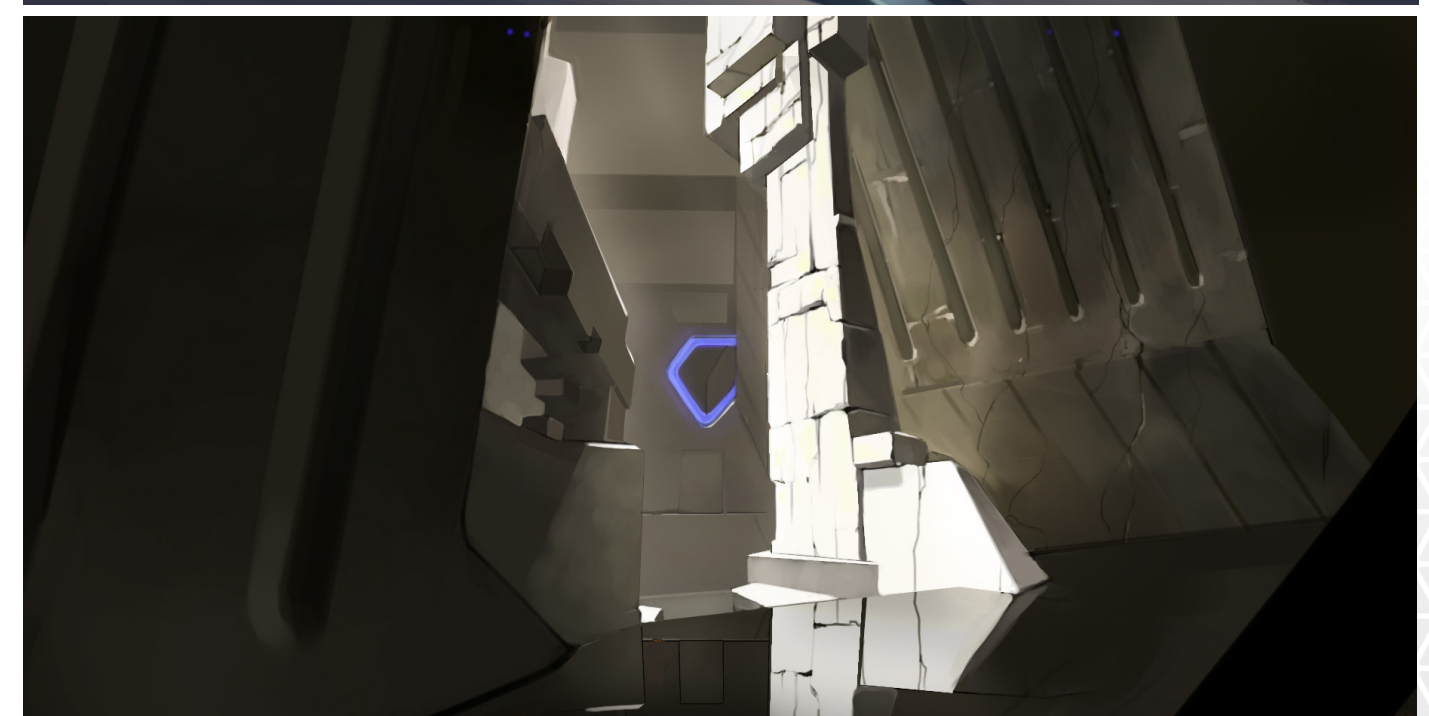
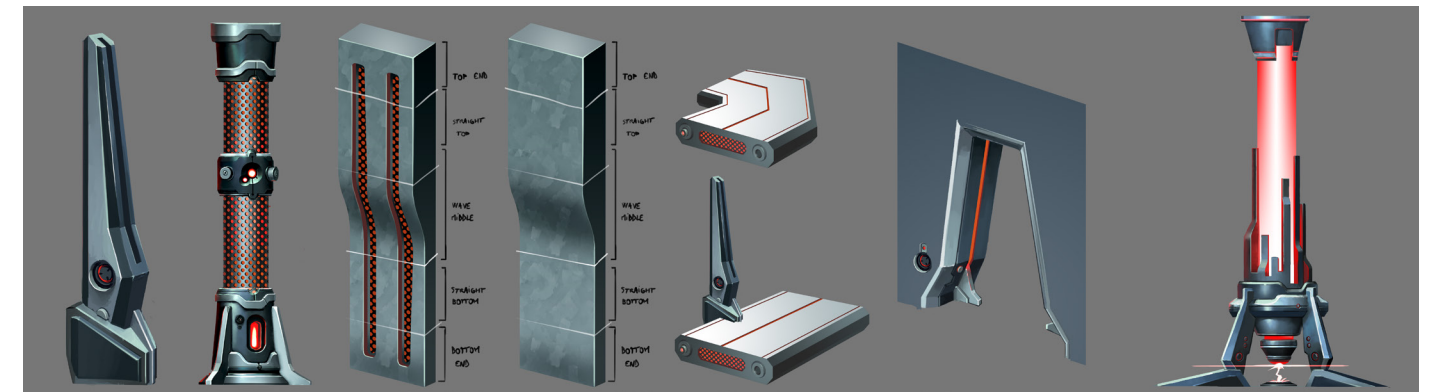
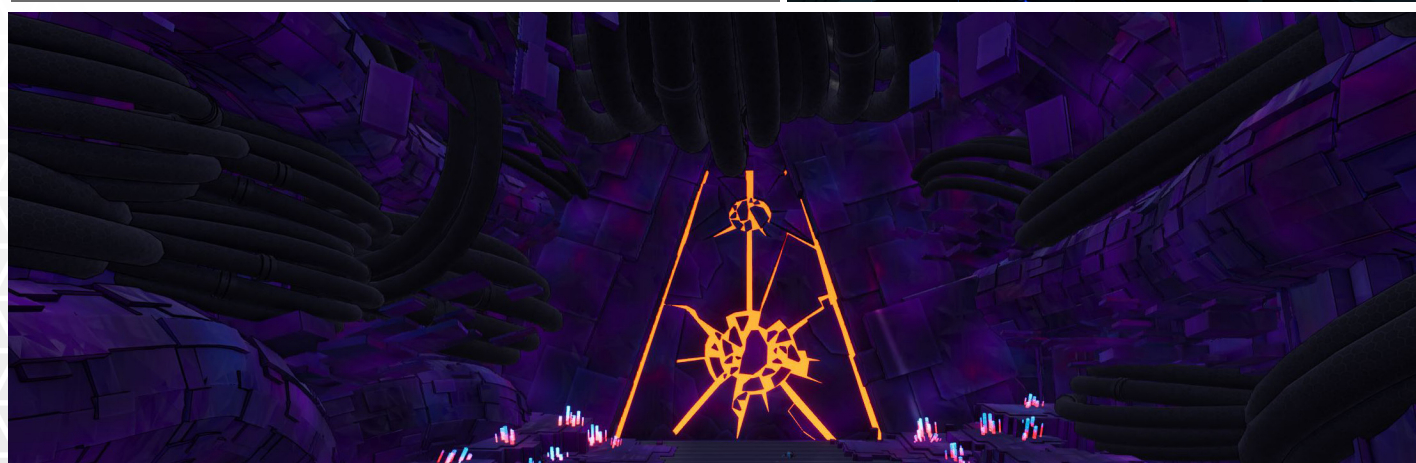
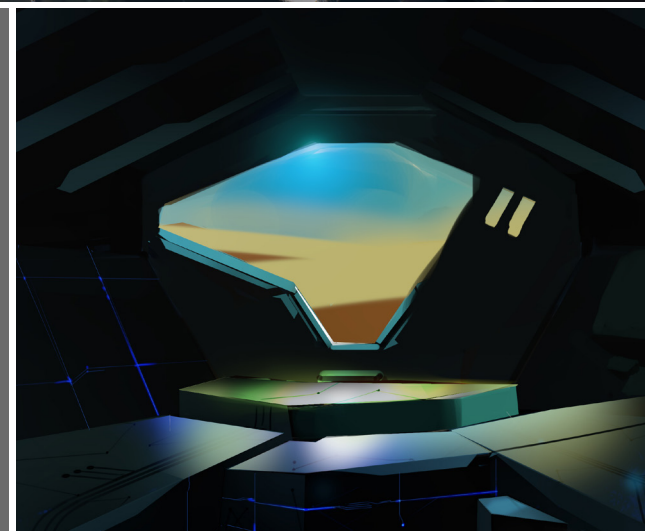
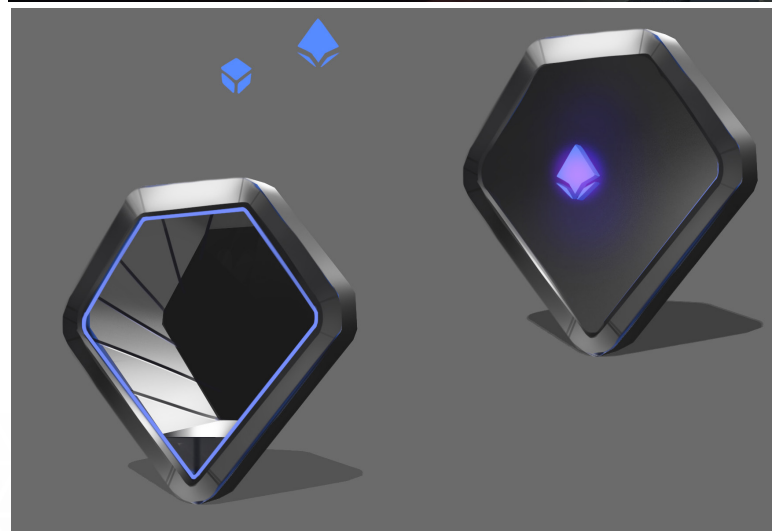
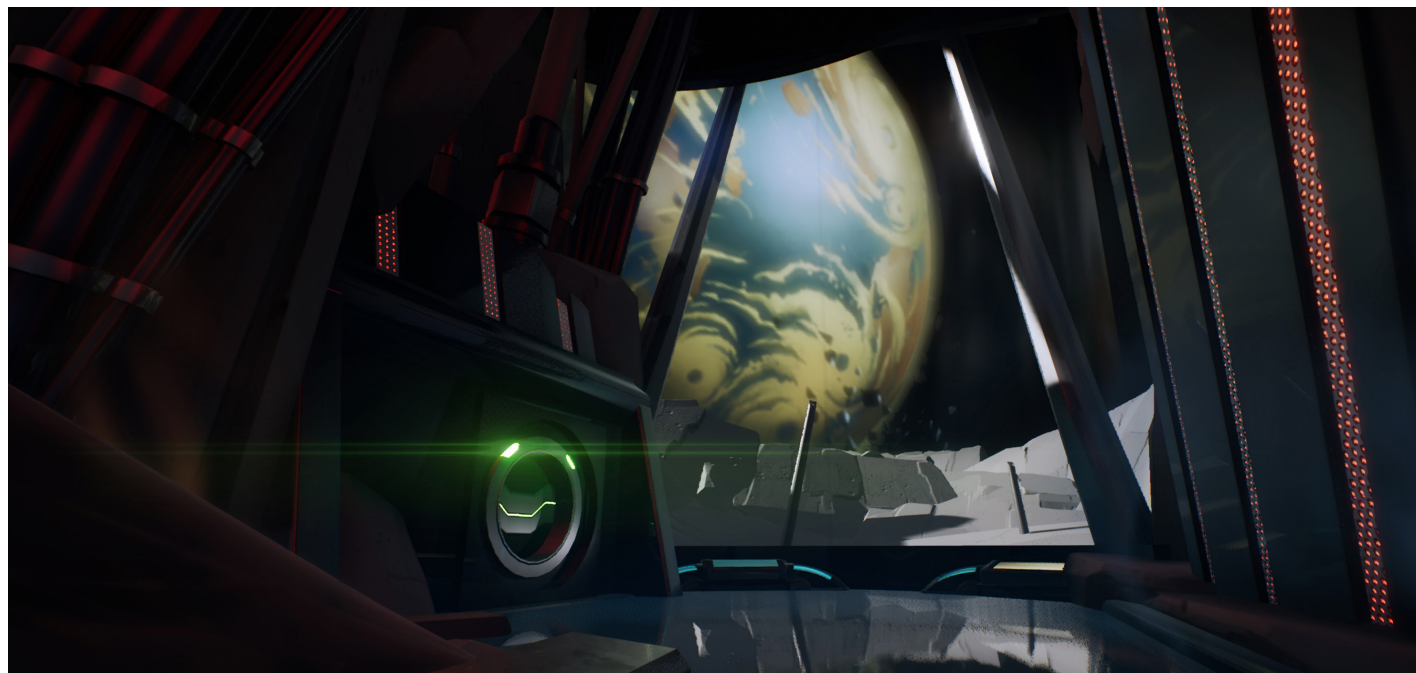








# PROPS









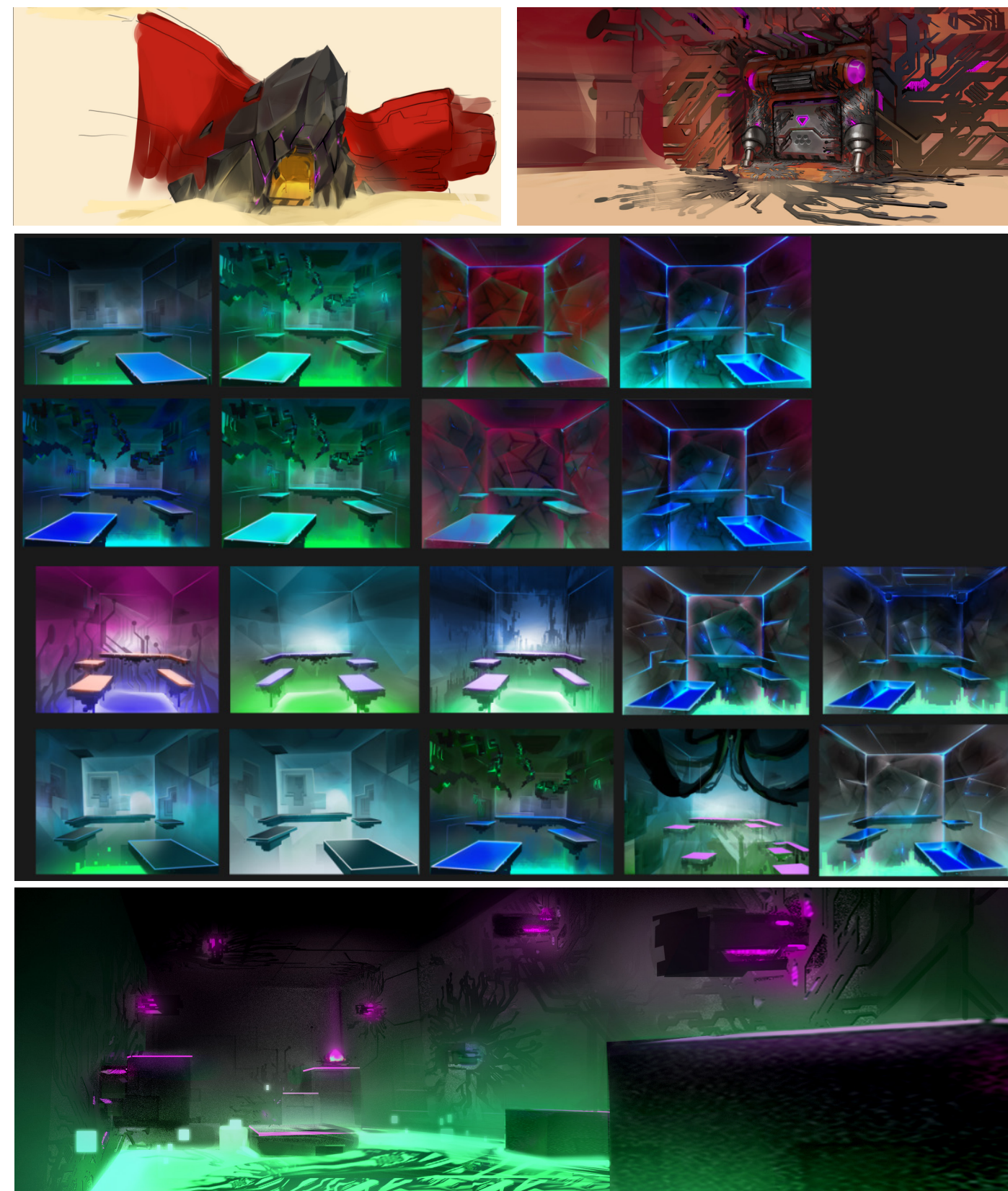
## CHAPTER I: WORLD

# CHALLENGE ROOMS

Very early in the game design development, we knew we wanted to have "challenge rooms" where the player gets to have a little break from the usual "shooting and running" rhythm and where he gets to express his movement mastery to earn juicy rewards. But there were also some issues with this. How could we implement those challenge rooms in the environment in a seamless way and how would we justify them?



After several iterations, we decided to use the corruption design to create these challenge rooms. It contribute to the idea that IRIS is expanding into the world and reaching further and further. It was also giving us an elegant solution to explain the fact that the player enters a place where "rules are different".





CHAPTER I: WORLD  
**INTERACTIVE**





*Chapter 2*  
**CHARACTERS**





## CHAPTER II: CHARACTERS

# MAX

Meet Max, a young and audacious scavenger. Initially, we wanted to have a young character symbolizing hope and innocence, who could also infuse a fun and light tone into the game.

Then, we realized we also needed to have that human character directly within the game space to represent mankind. That would allow the player to see and realize who he is saving when playing the game.











Max's designs were initially more subversive and bit "punkier" in a way but it wasn't fitting with the personality we wanted to give her. Not only that, it was also making her more polarizing, meaning less people would empathize with her. So we tailored her design and her personality towards what we wanted to highlight: human curiosity, engineering prowess, tenaciousness and optimism.



PEW  
PEW



## VEHICLE









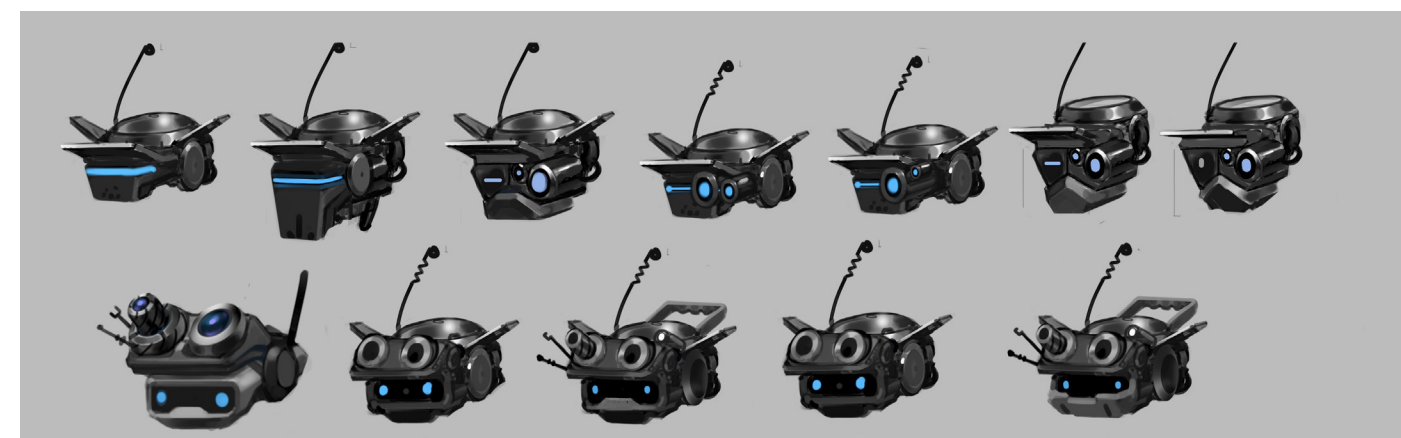
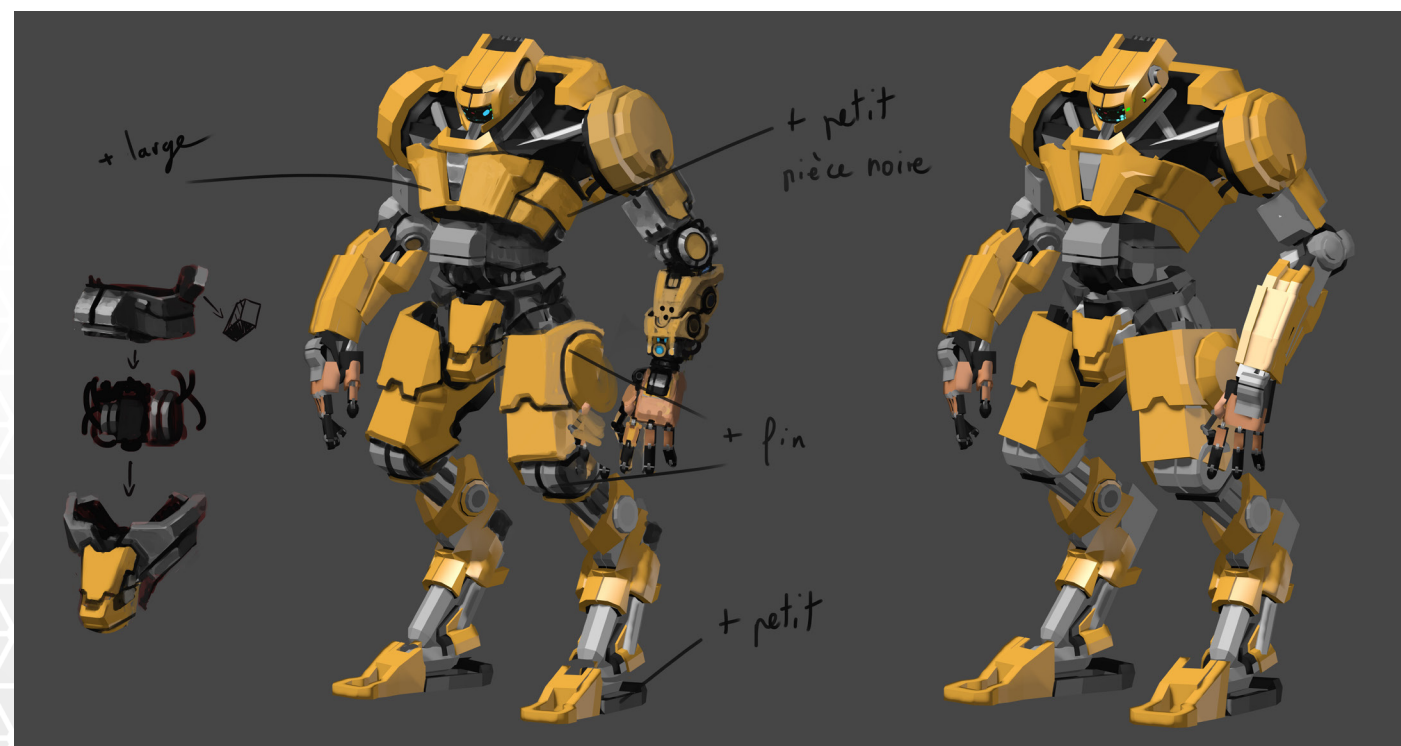
## CHAPTER II: CHARACTERS

# GUARDIAN



From the get-go, we knew the player wouldn't play a human. The game is "the quest of the ROBOT" after all. However we still needed to make it humanoid, not only because we needed the player to find it relatable, but also because we wanted those juicy FPS animations.

We went over many iterations for the Guardian, from serious to dangerous to lots of others, until we settled down for the one in the game right now, a funnier one. Which is more aligned with the final art direction we went for.







Later on, we aligned both the Guardian's technological era to "Weapon Generation 2". We only decided to change its legs to make it seem like it could perform super-hero kind of things with it. Changing those also allowed us to make the overall design look less like a mech-suit and more like an actual robot.

Finally, during the iterative process, we switched things up a lot between aggressive and friendly looking, between agile and strong. We ended up with something that looks rather sturdy in order to sustain the damage of the evil bots while adding a few details here and there that make it look agile, fast and powerful all-in-one.







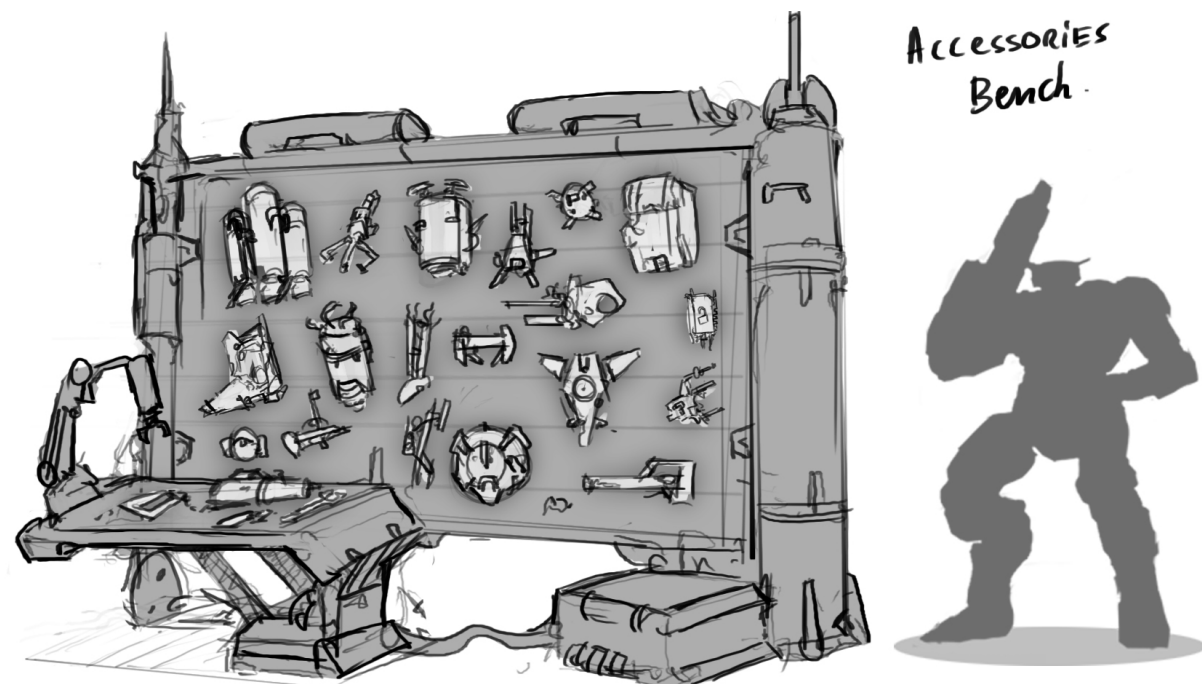




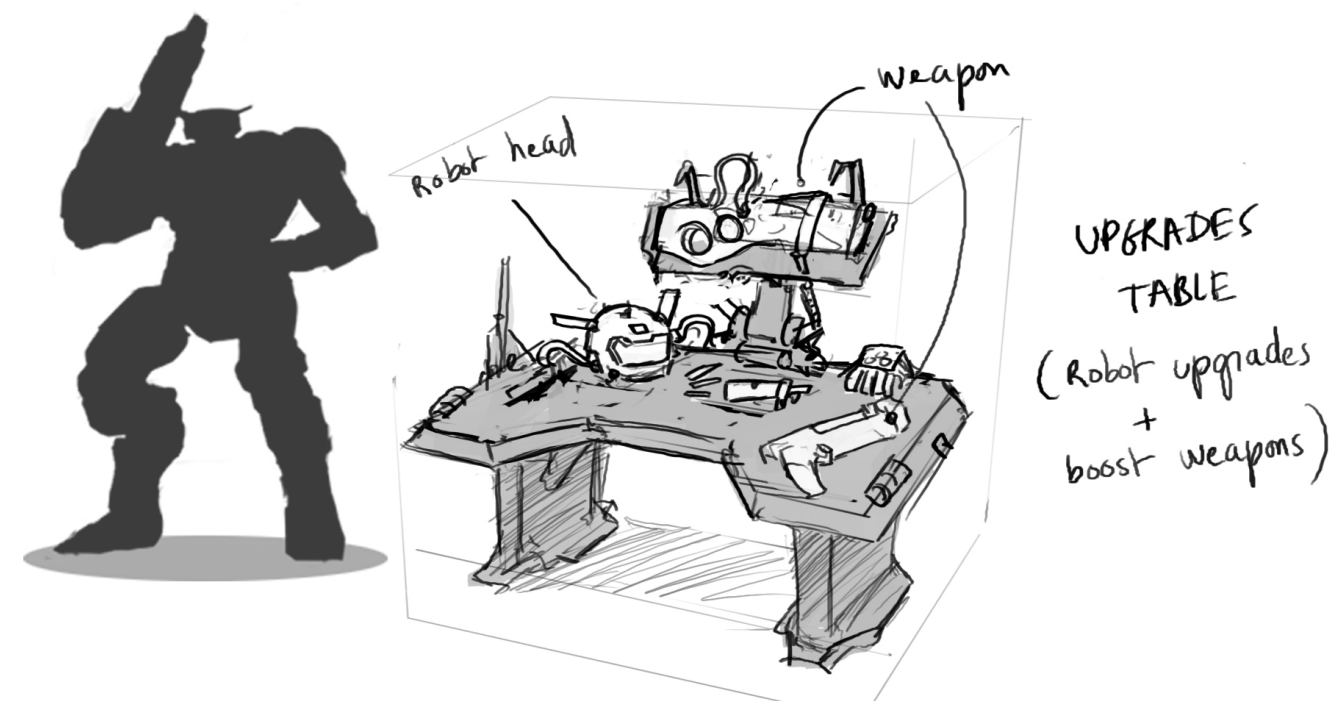
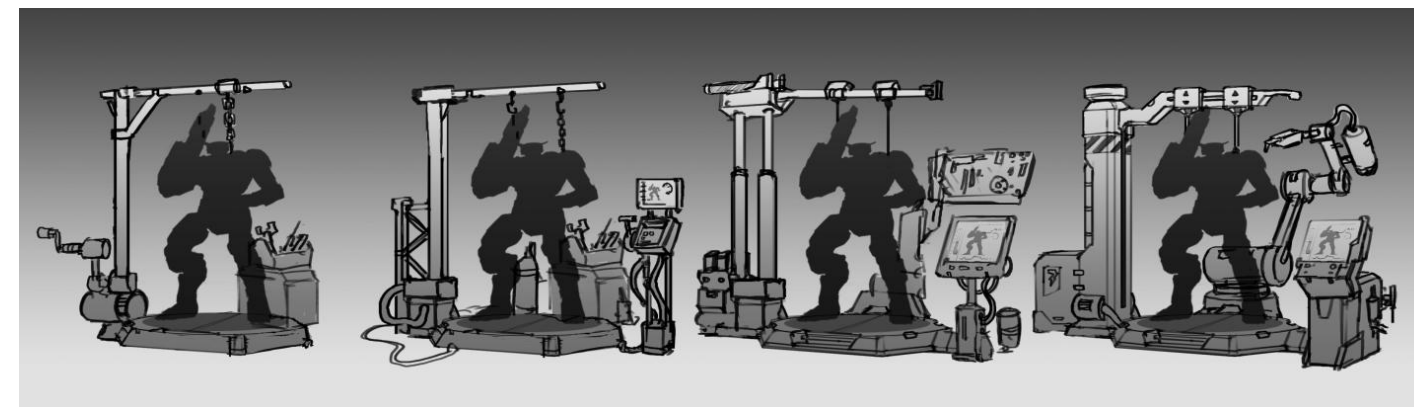
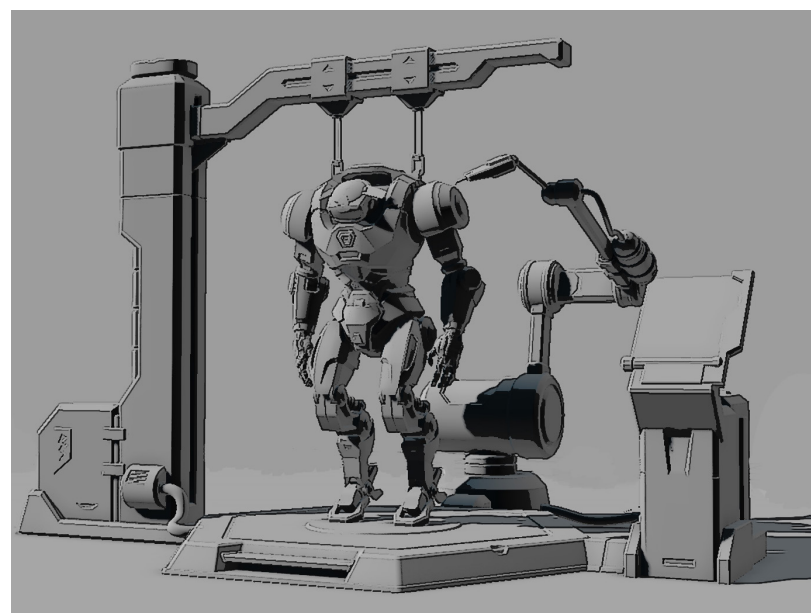


## CHAPTER II: CHARACTERS

# BASECAMP



Very early in the development phase, we decided to have a 3D space where you actually get to interact with many different elements to manage your runs. Pretty much like a "homebase". That decision was made because we didn't want to have the players engage with many different UIs. So we needed to visually design it.



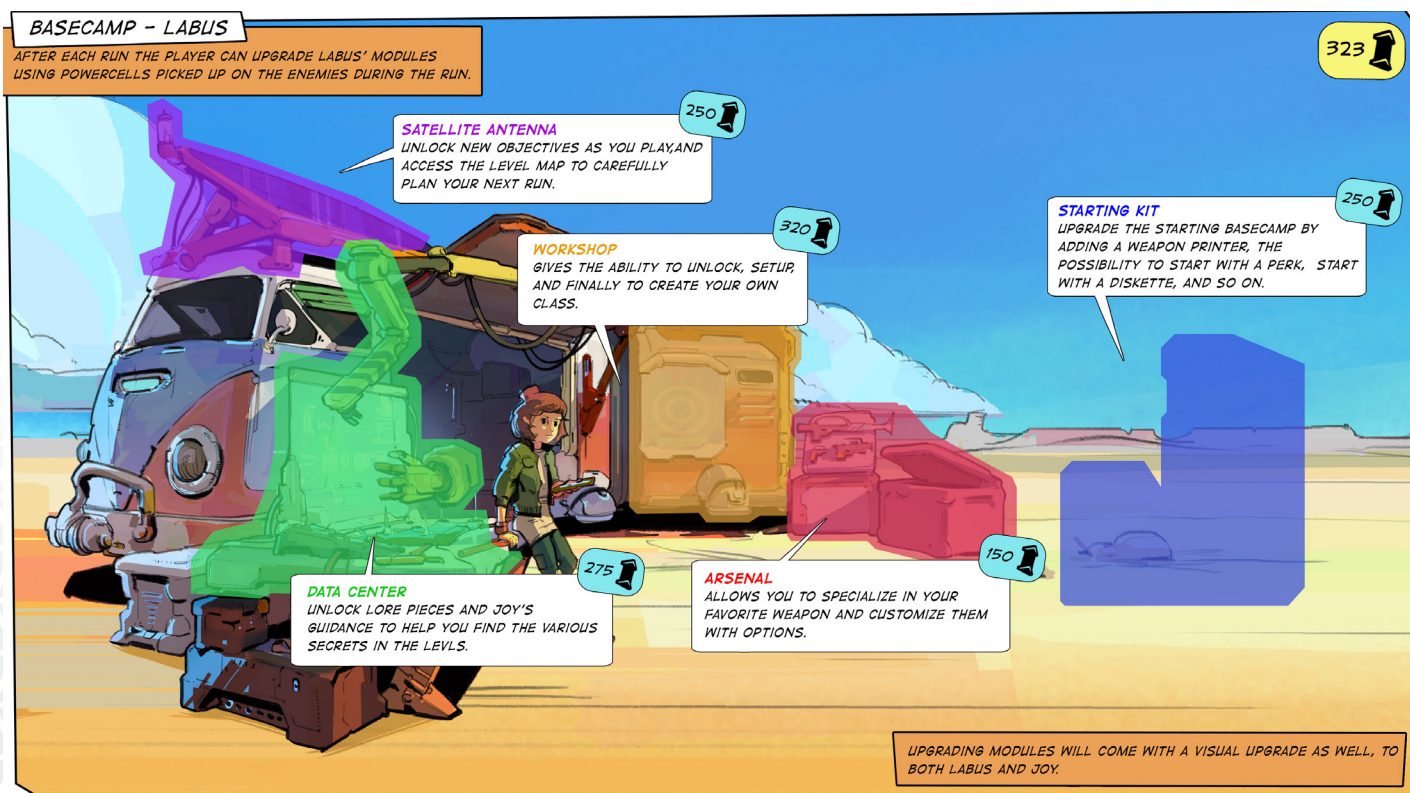




Design had to be colorful and joyful to be welcoming for the player, while still looking kind of post-apocalyptic.

We decided that Max would be the one to build it, since she is a top-class engineer.

Max find an old film set and she is going to craft and build everything manually on top of it. That was already driving a large part of the visual design and gave us a lot of room to play with funny elements that add a subtle touch of quirkiness to Max's character: second-hand, scraps of other elements or other scavenged things.



We went a little bit further by expanding the basecamp and making things upgradable in 3D. That means we needed to experiment a lot with placement, distance, types and number of interactive elements. Finally, we deployed the full scale basecamp and its different layers of upgrades.

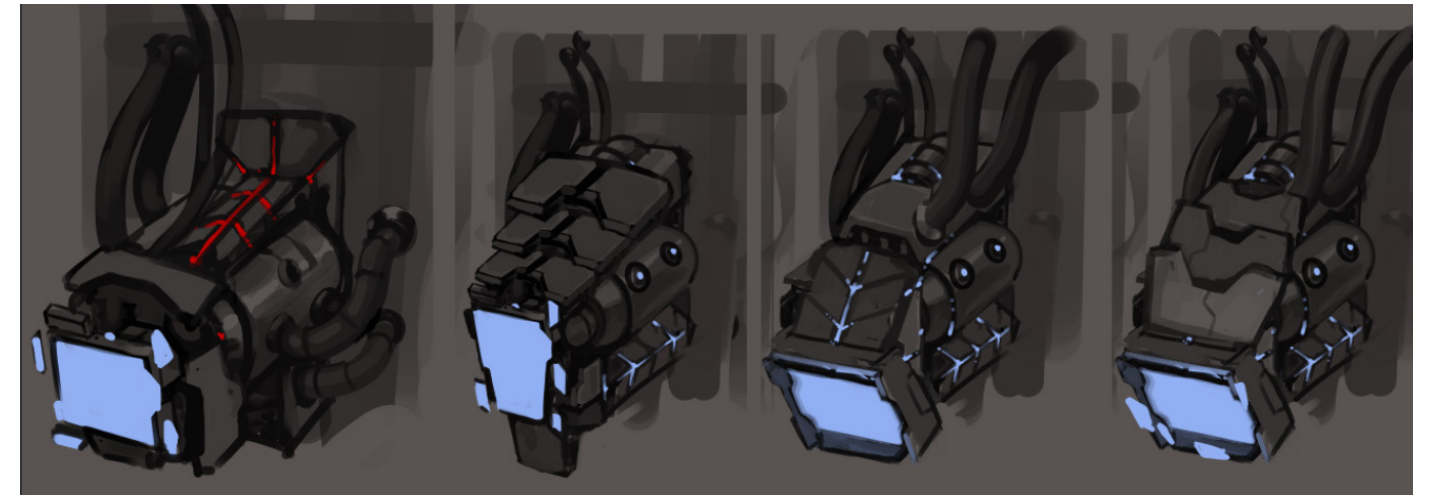
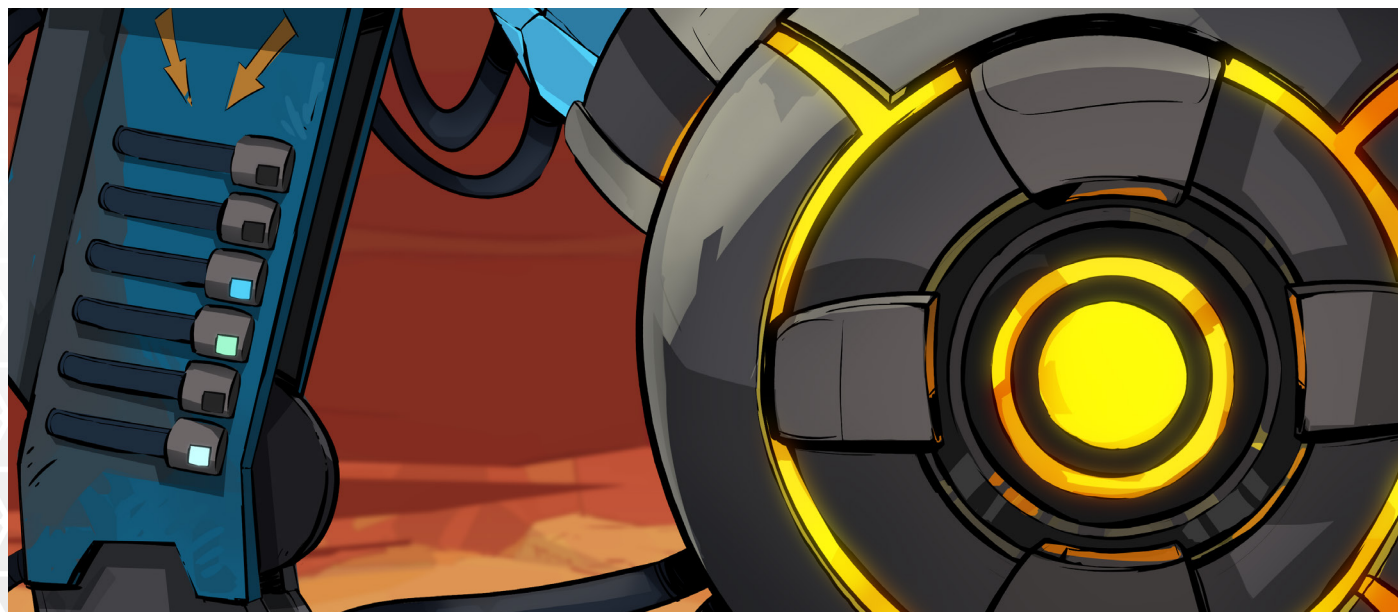
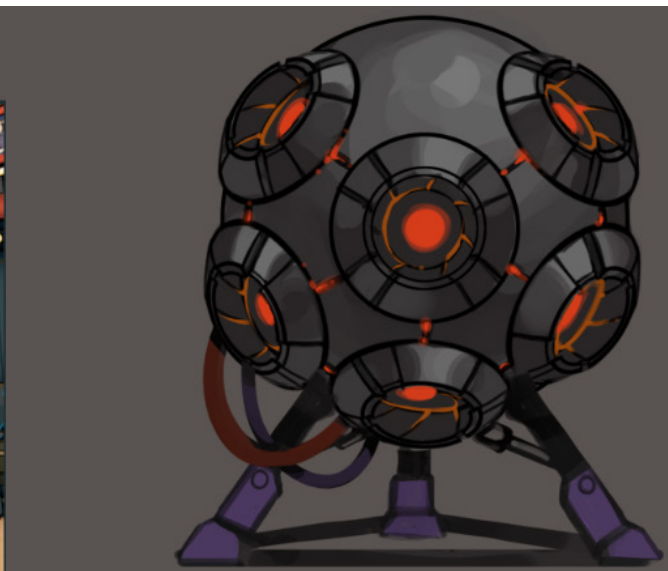
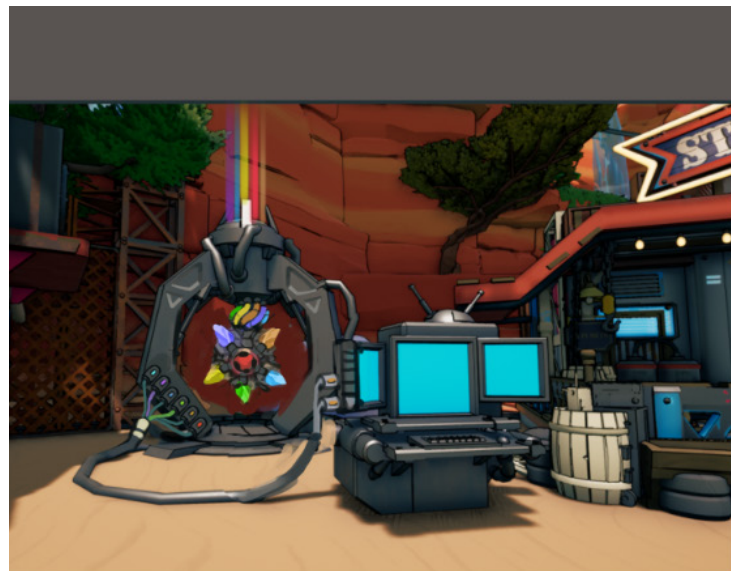
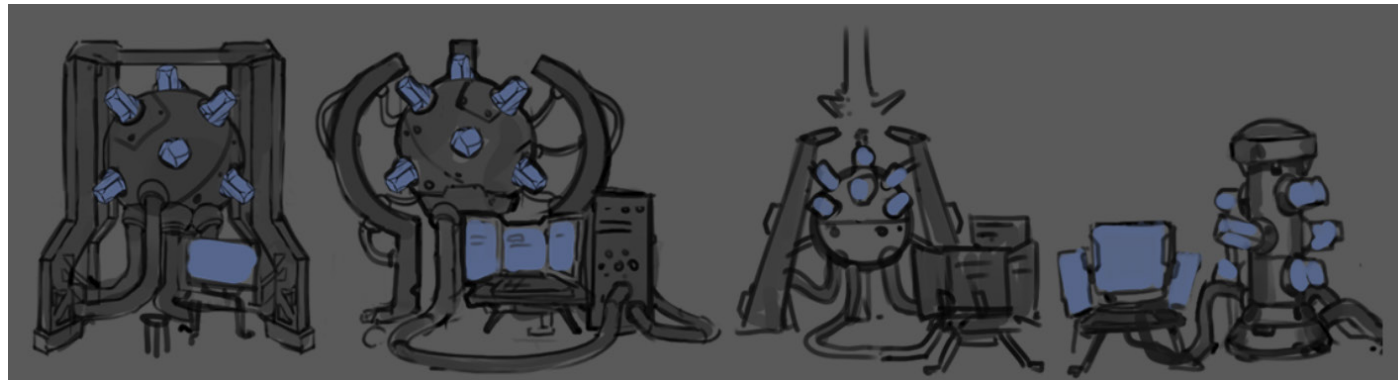




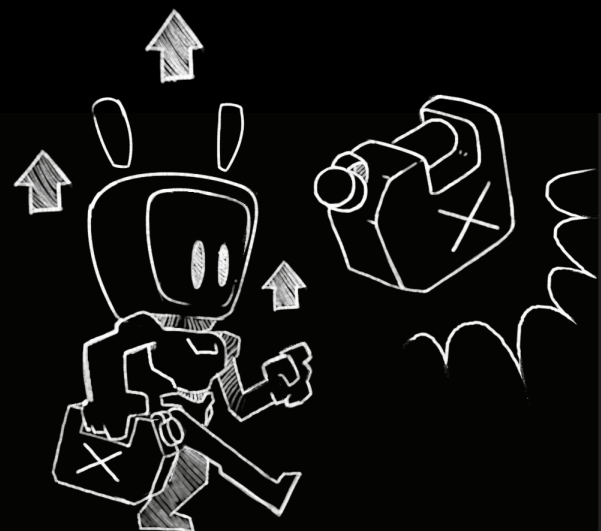




# CRYSTAL MACHINE

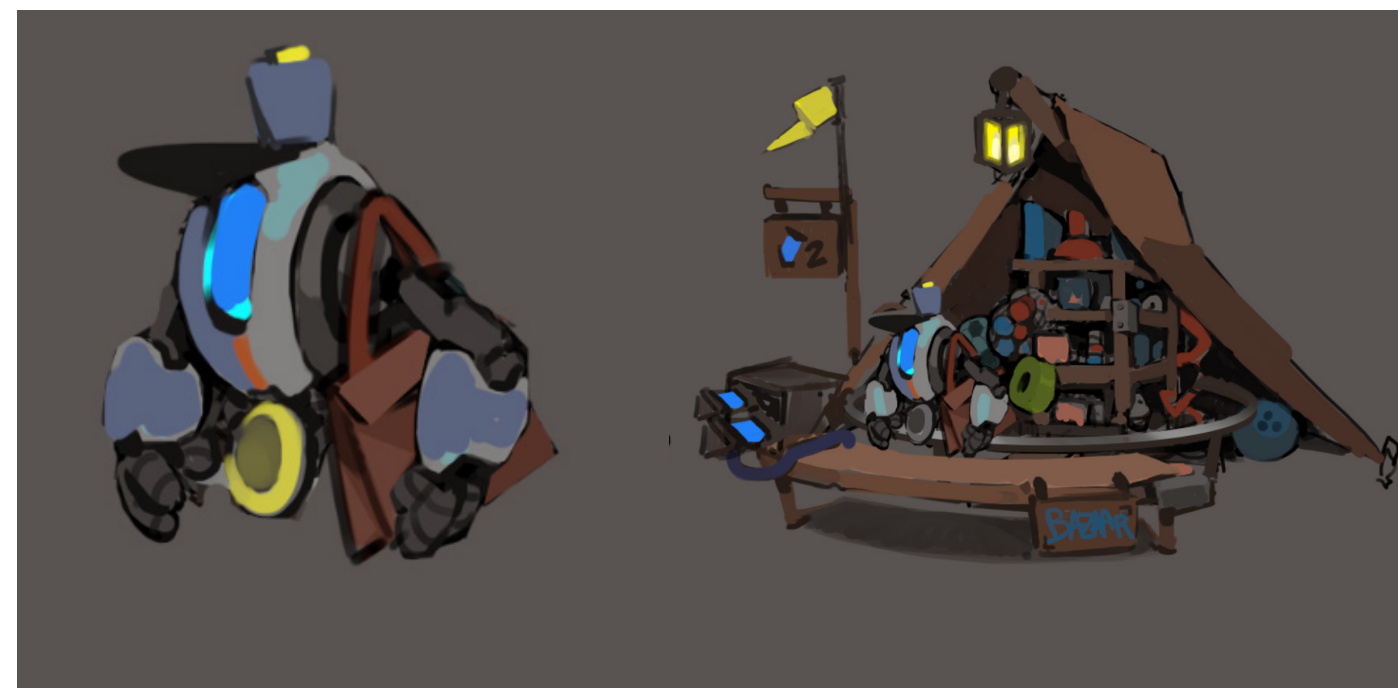
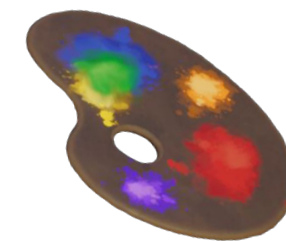
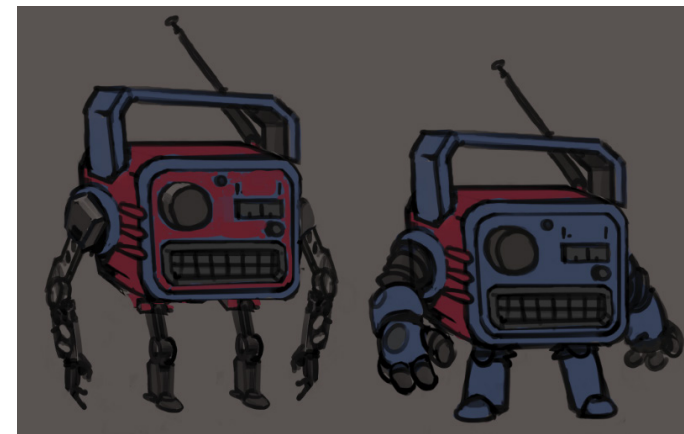




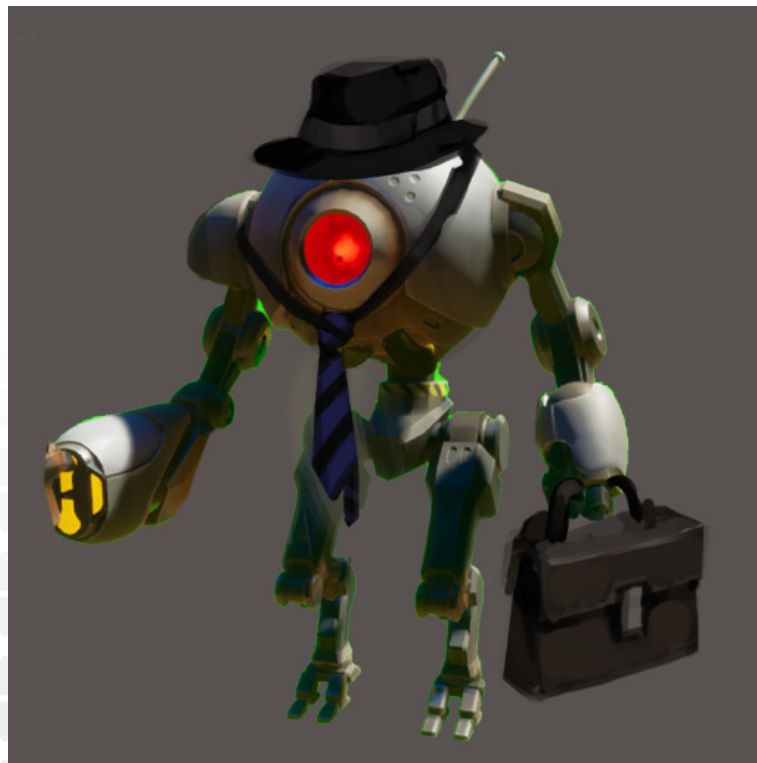




# NPC

















In terms of lore, it made sense that IRIS was the one creating the evil bots. She was creating them by using the base design of robots that were actually initially peaceful and were used in the city to help humans for both menial and day-to-day tasks. But when IRIS went rogue, she decided to use those civilian robots and turned them into aggressive robots.

During our iterative process, enemies went through multiple reworks. Not only because of the evolution of the art direction but also because we re-shaped our philosophy about them multiple times.



At the beginning, we wanted strong shapes and a clear and easy-to-hit red eye around their center of mass. But we had to be more flexible about those to create enemies that look a bit more different from each other.

Regarding the overall design, we needed to make players feel their "futuristic" and "newer generation" style. So we went for something as round as possible, something which looks smooth, with long legs and sharp skeletons while still remaining mechanically logical (or else you run into huge troubles after in terms of animation). We did several "types" of enemies that we declined into lots of different variants, and we will describe those types in the next sections.

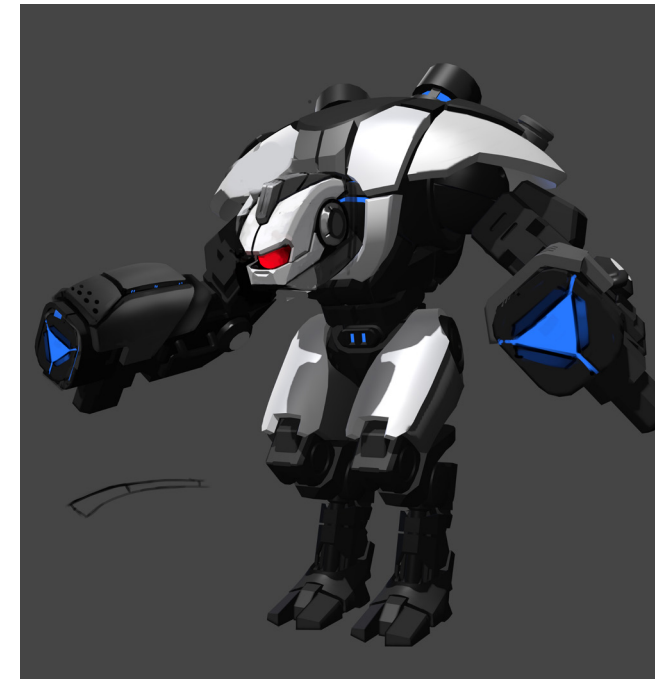
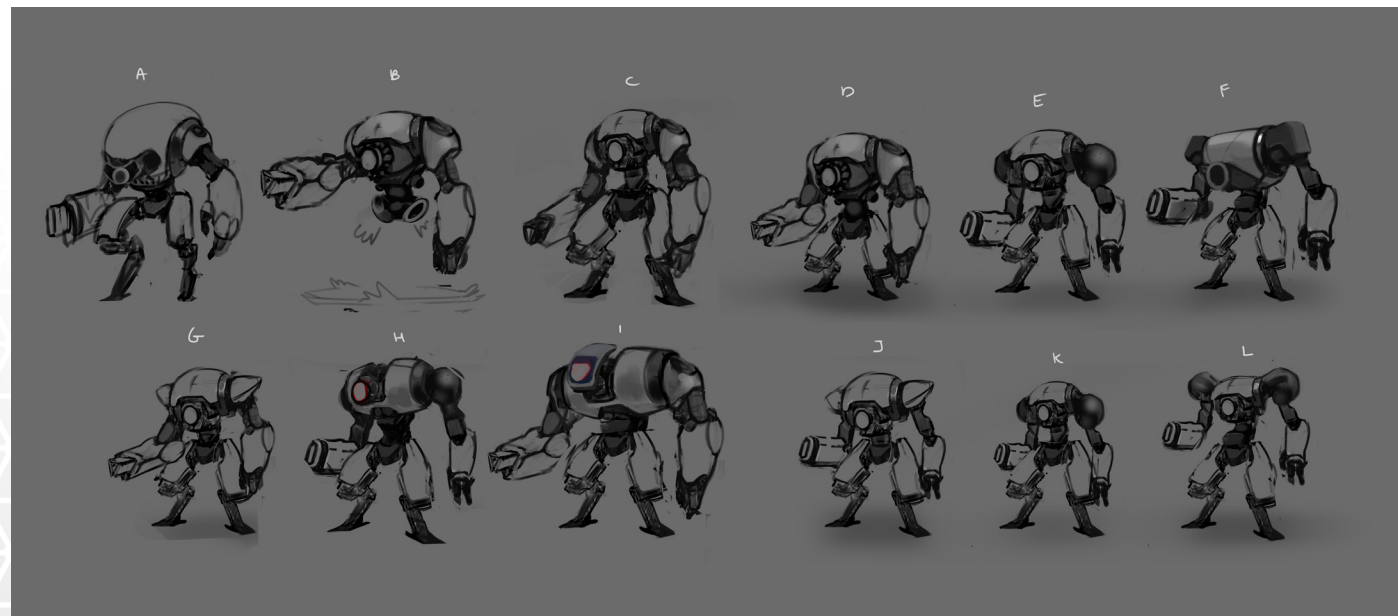
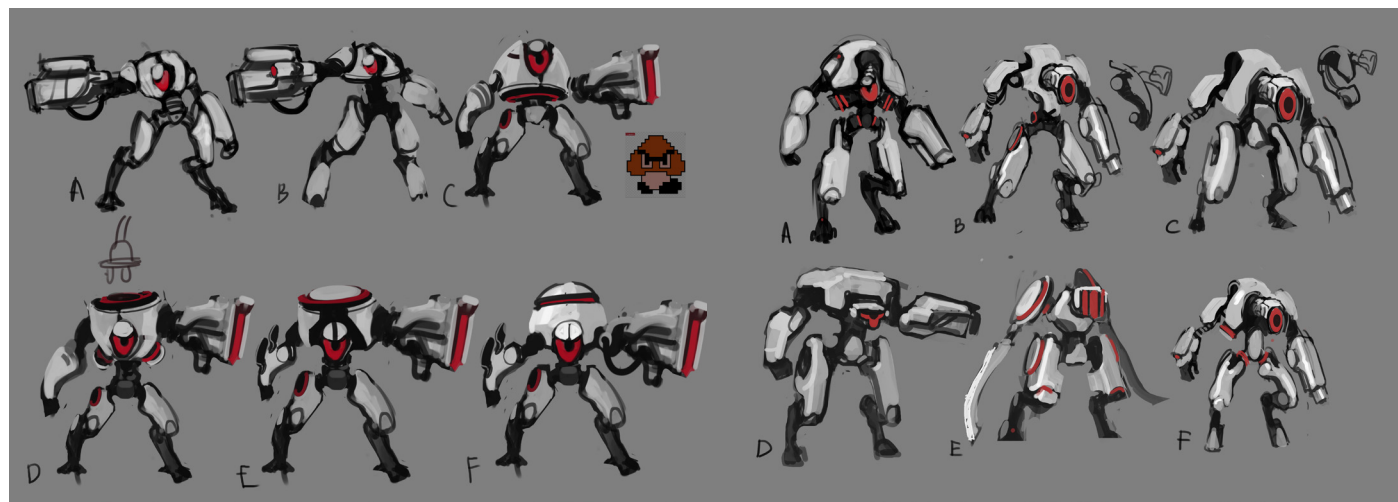




## CHAPTER II: CHARACTERS

# PAWN

The "Pawn" was the very first enemy type we designed both at a game design and artistic level. It was our test prototype. We chose it because it acts as the most basic type of enemy you can find in a shooter game: a walking enemy that shoots you.

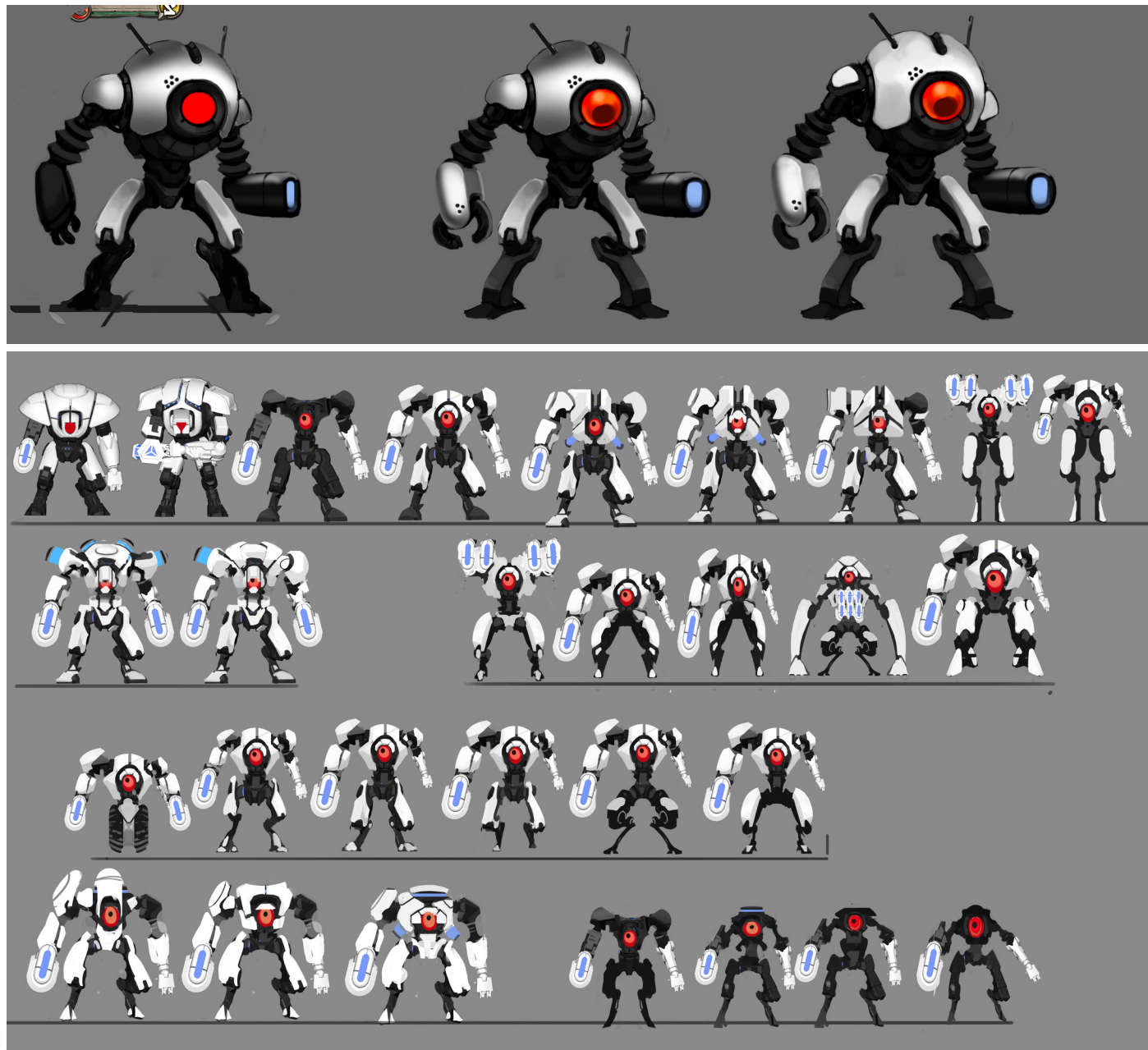


Before IRIS went rogue, the Pawns were actually in service of humans and were interacting with them on a daily basis. Both their function as enemies and their previous function drove their entire design: we needed humanoid, medium-scaled robots.

Since it was our test subject, the Pawn was going to be the "seed" for the design of all other enemies. So we needed to clear every single detail, from type of shape, amount of details to the complexity of its mechanic and paints.





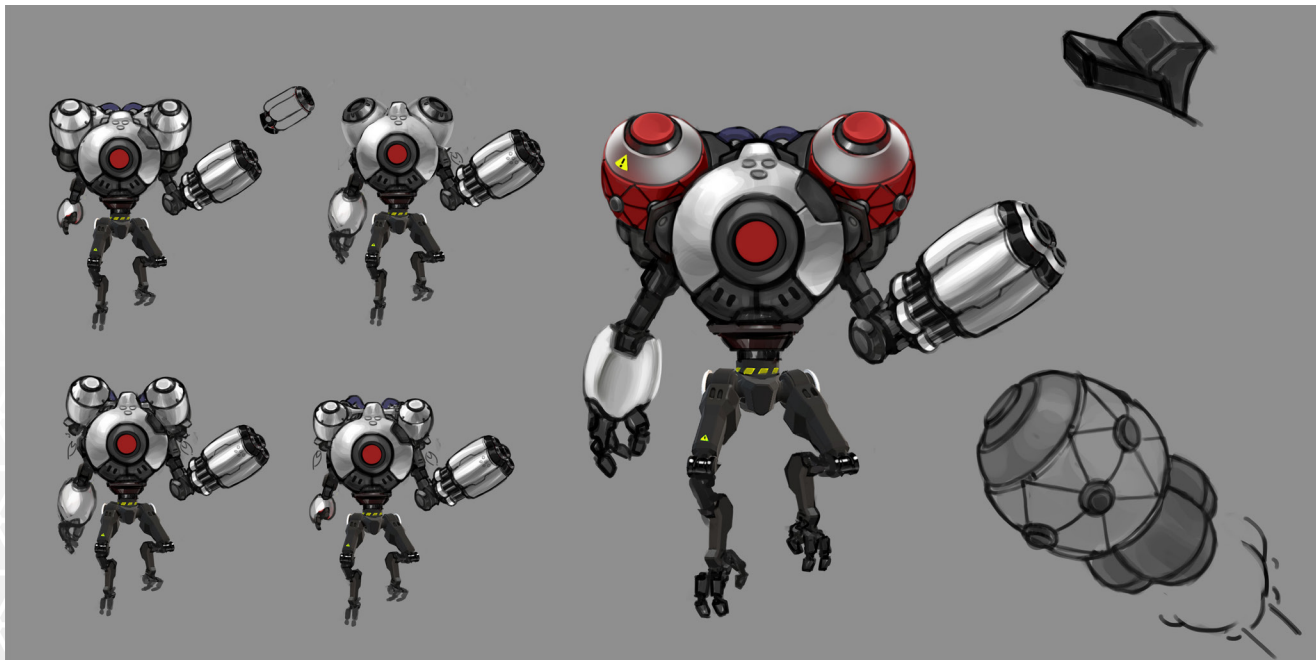
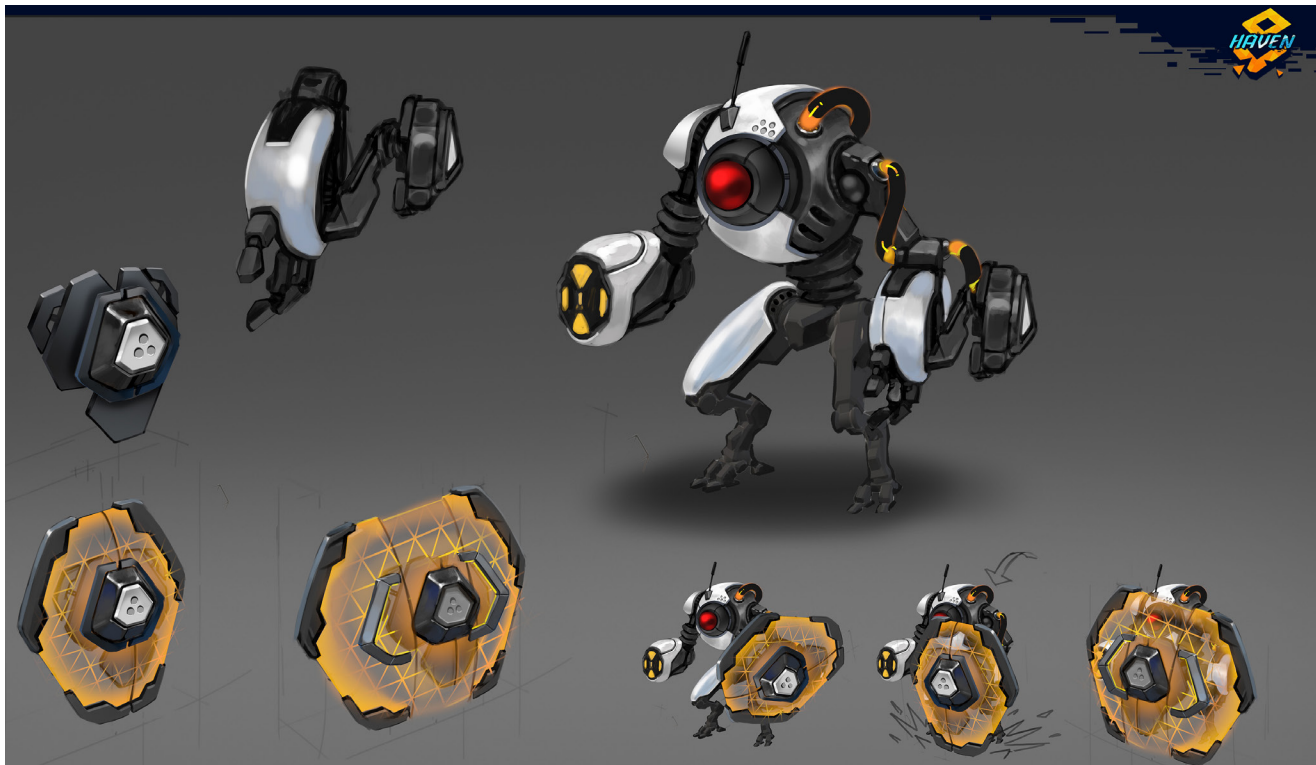


We wanted simplicity in design: adding only the necessary details in order to play around their shape, silhouette and to be able to create rhythm in it. Sometimes looking for unbalanced or asymmetrical designs to create less linear designs.

However, some of our early designs were too scary, too creepy, too realistic or too aggressive. They looked a bit out of place considering what we were going for in terms of art direction. So we kept iterating until we found that sweet cartoonish vibe.

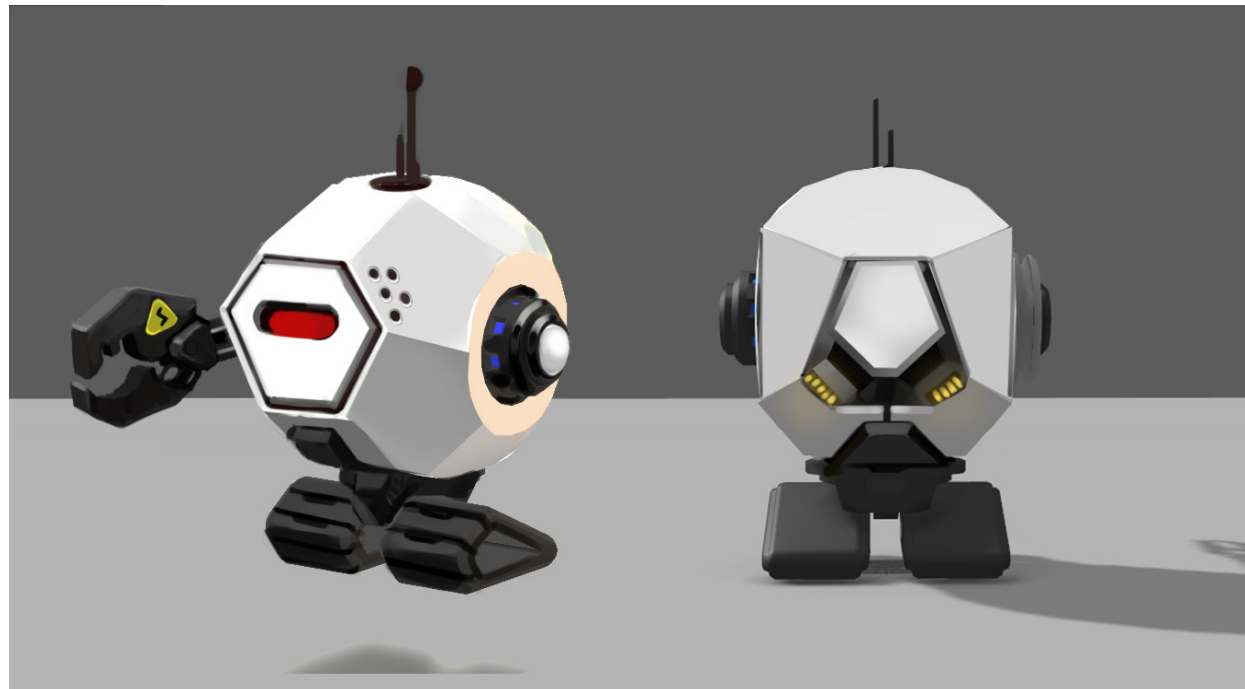




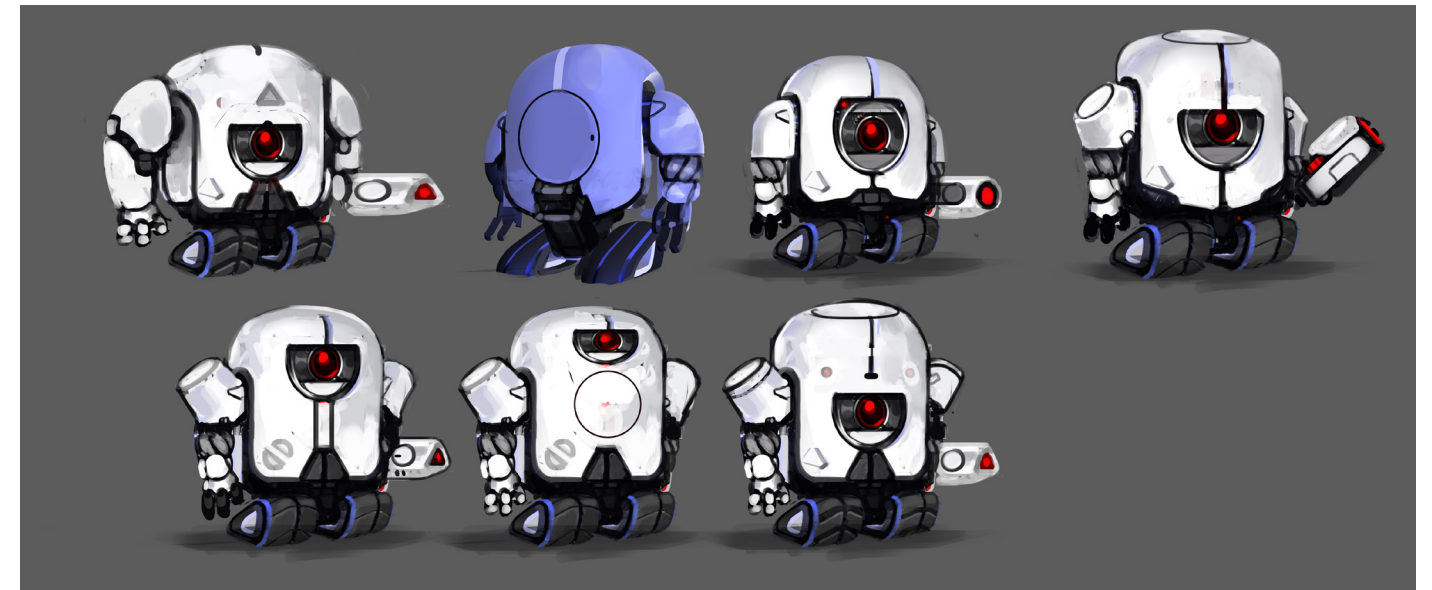




# BOT



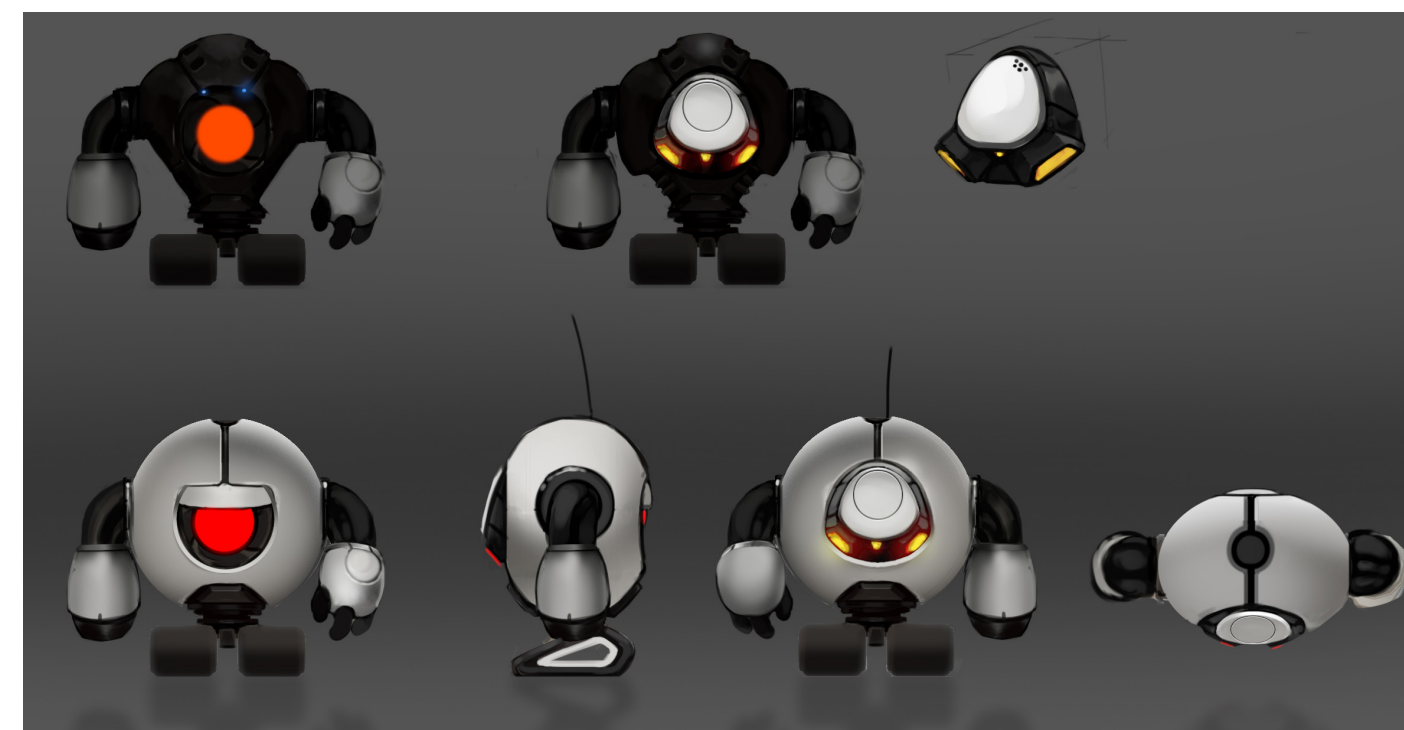
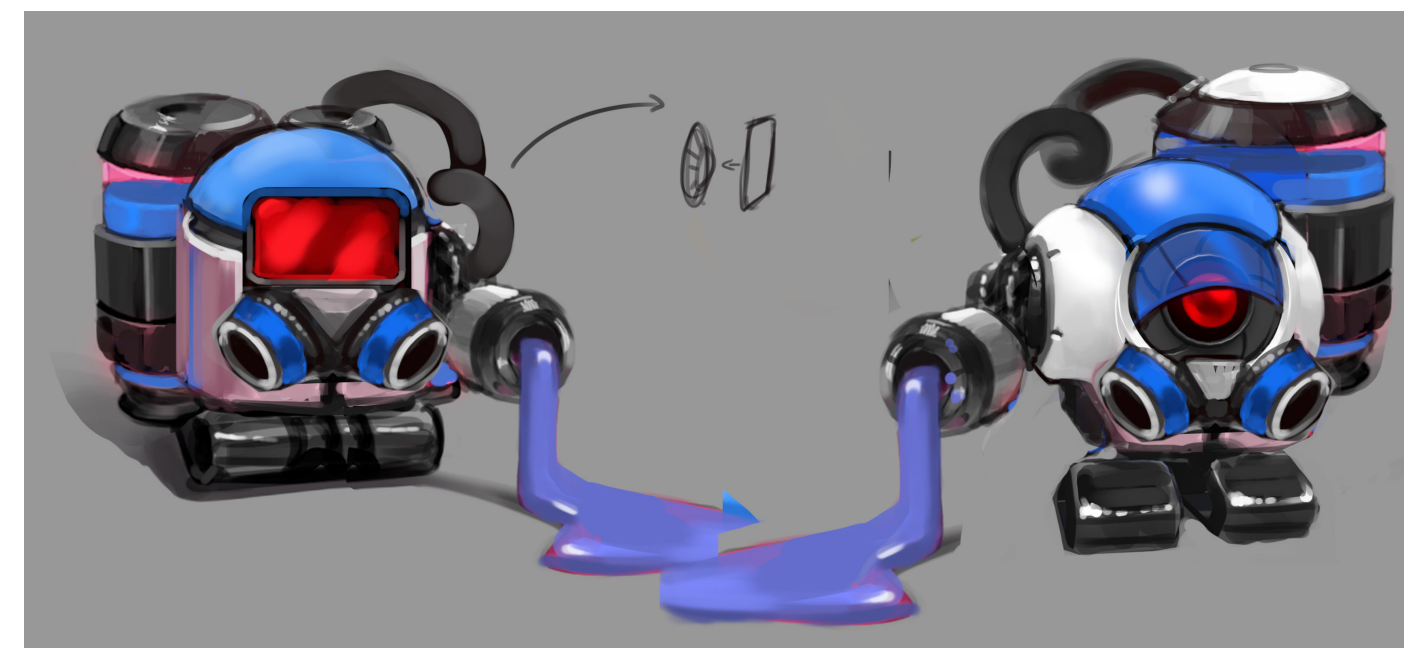
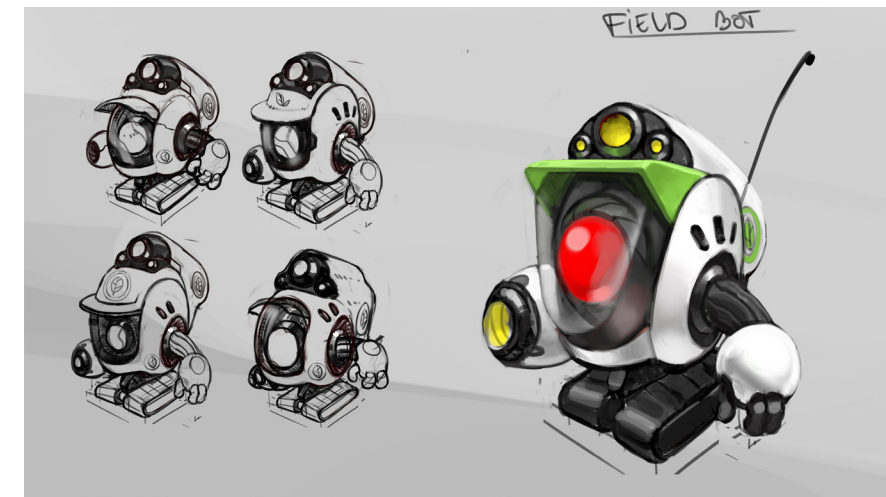
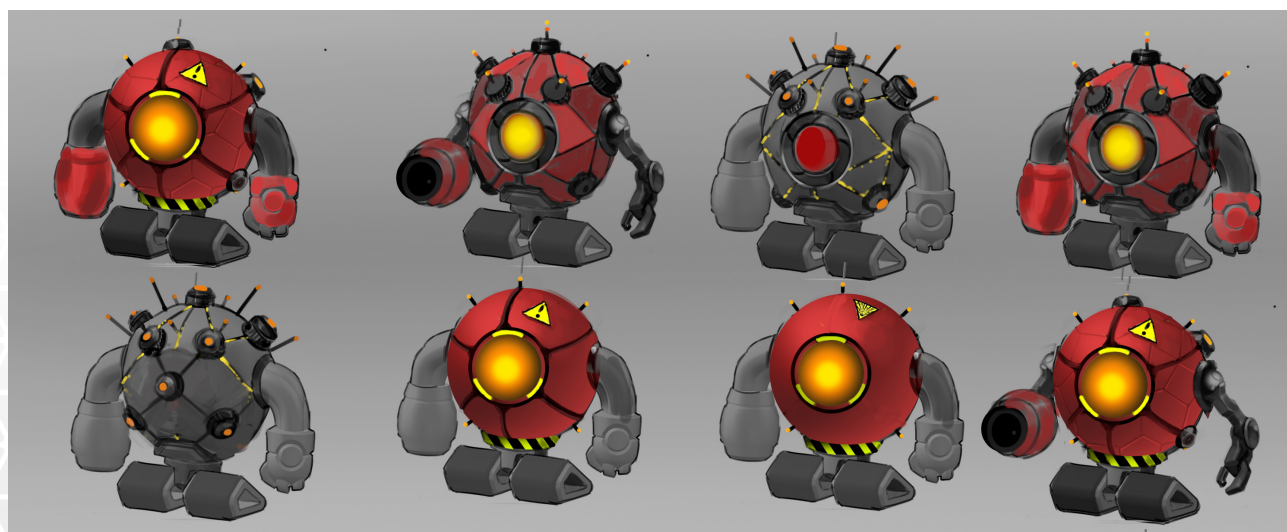
The bots are the tiny army that makes the bulk of IRIS's ranks. They can fight or support other enemies. Their small size makes the game designers able to populate a lot of them in a level without clustering the battlefield with too many things.



They previously were mostly maintenance robots in the populated area of Haven cities or working robots in the factories and fields around the city itself. Since they have tracked treads, they were able to work on various types of grounds.





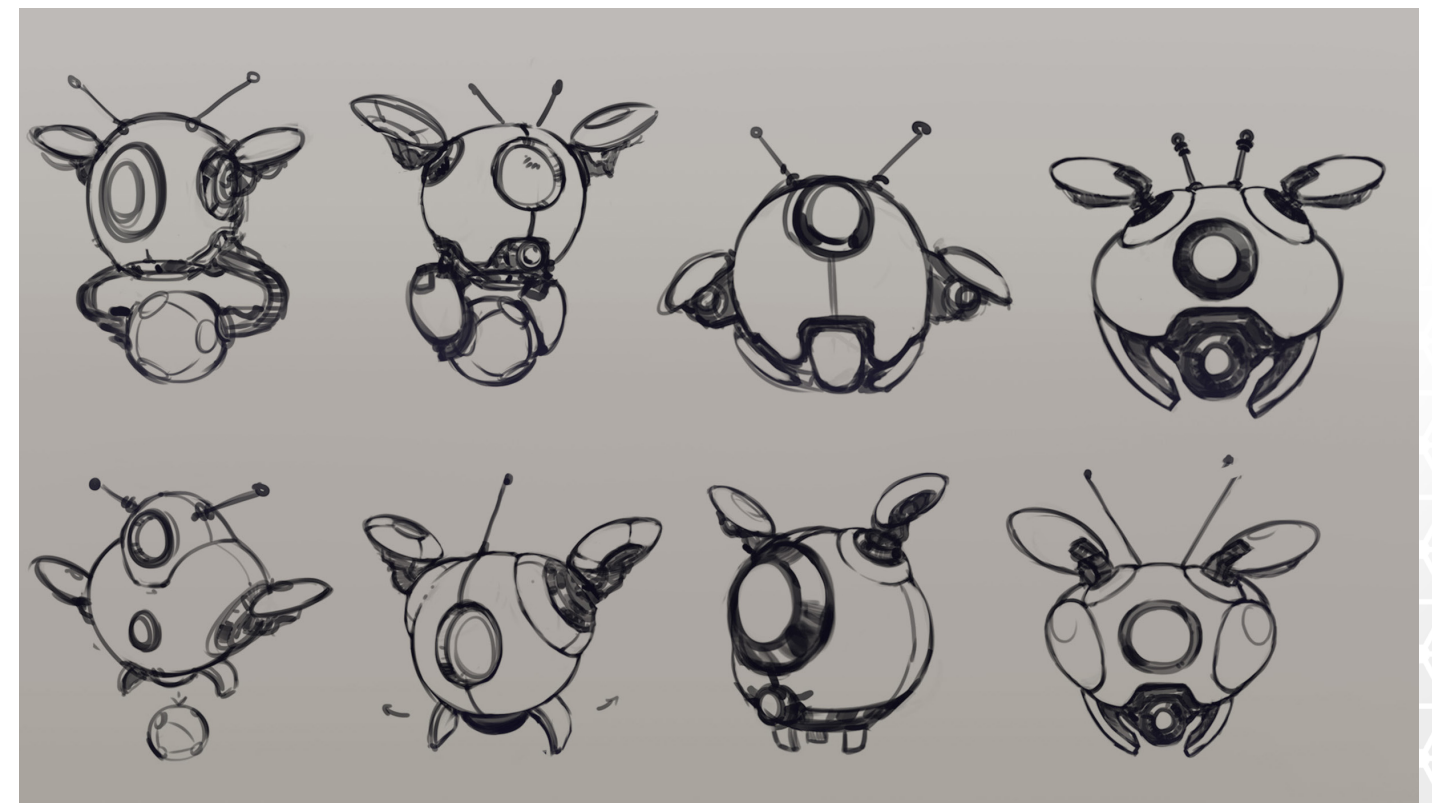
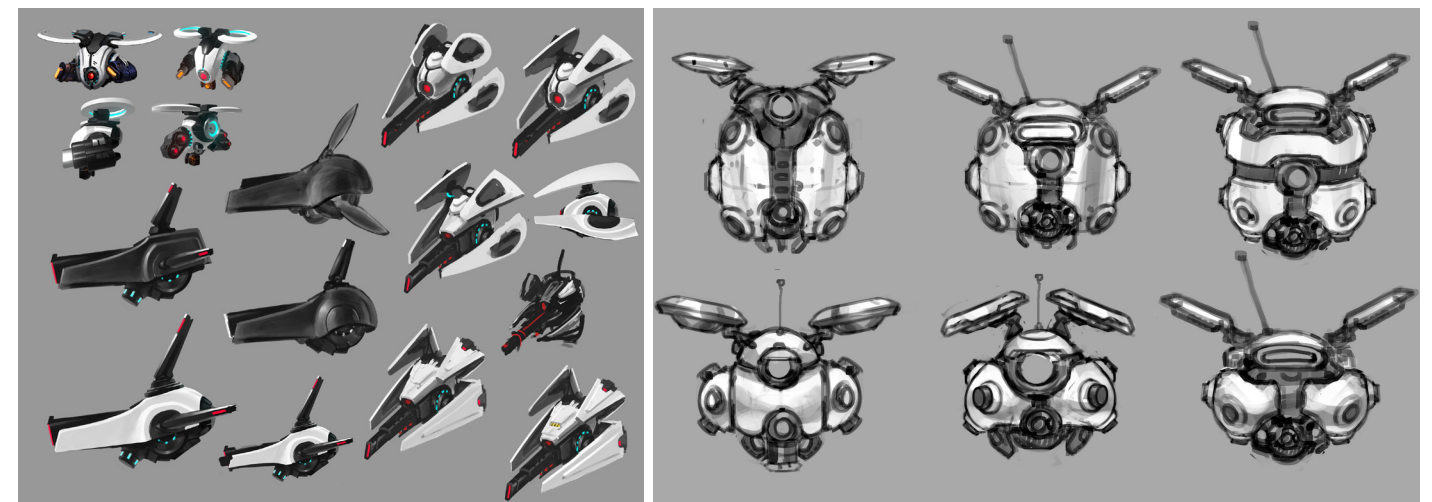
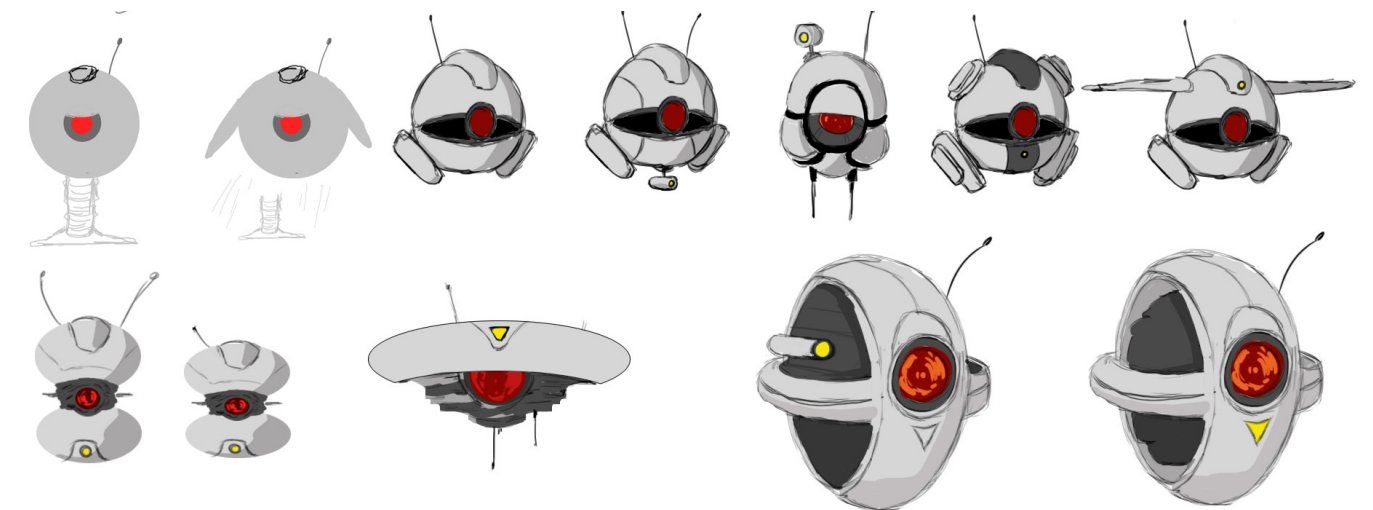
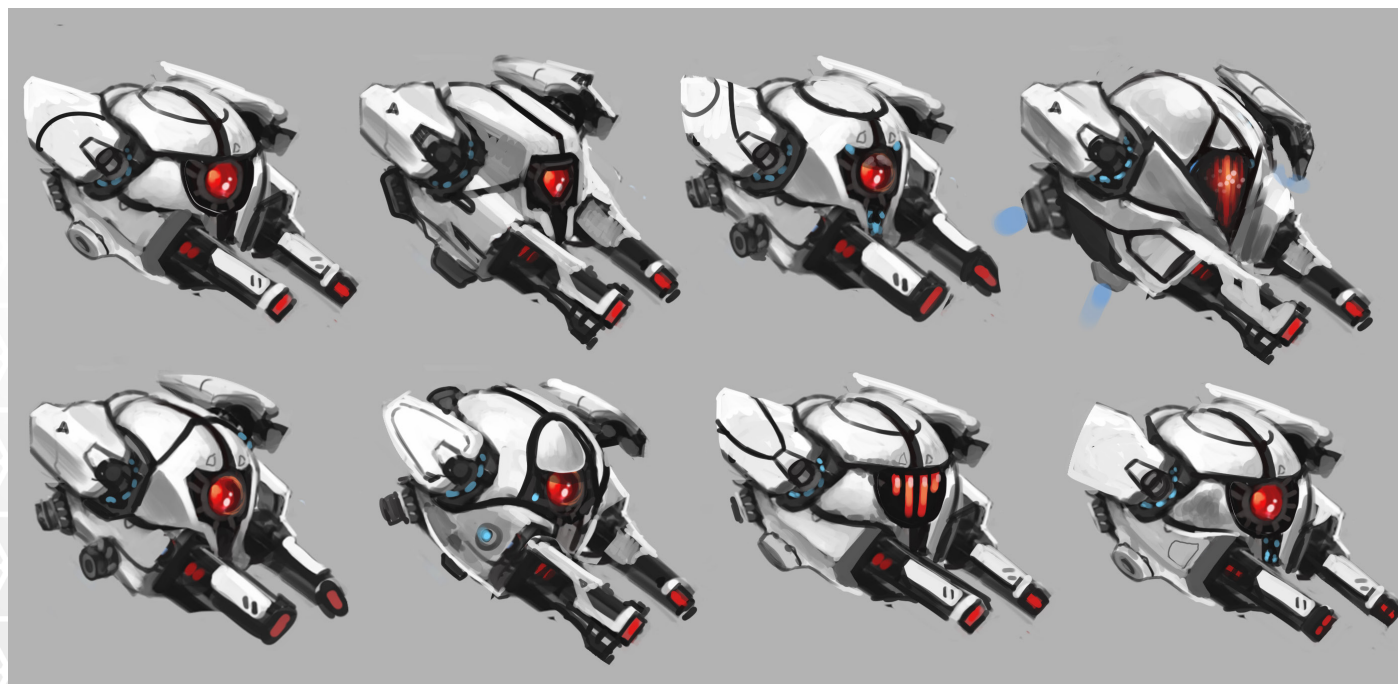




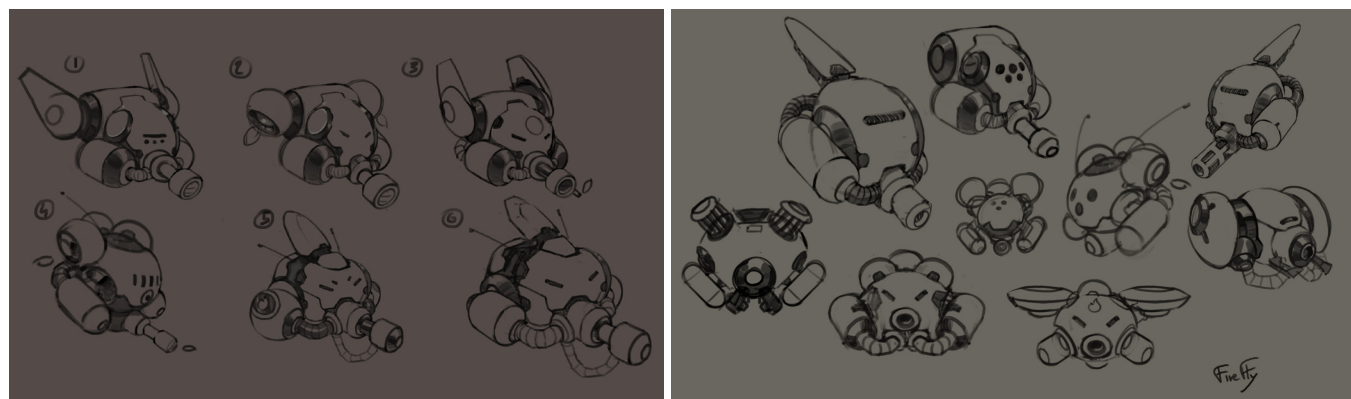
## CHAPTER II: CHARACTERS

# FLY

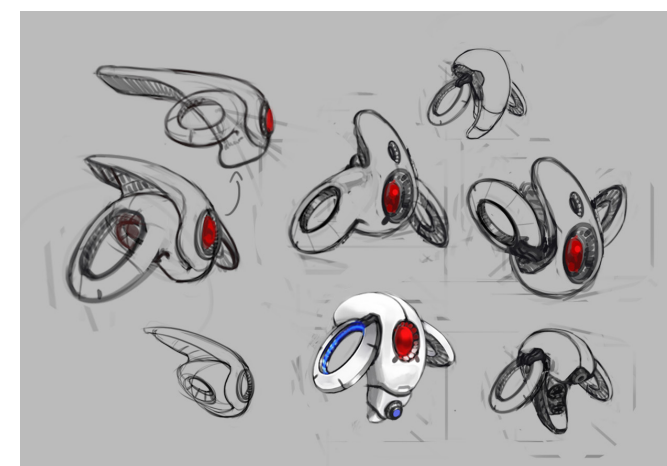
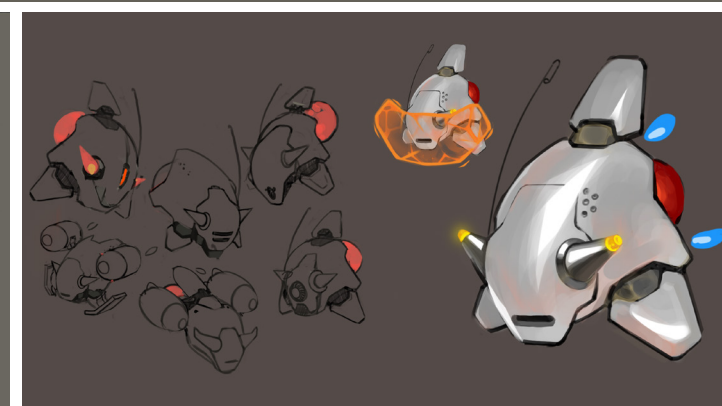
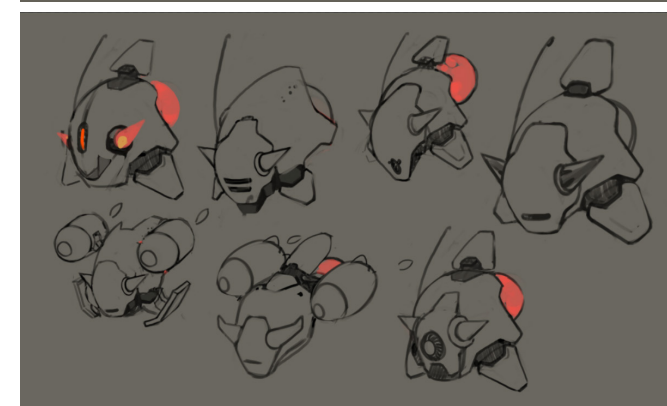
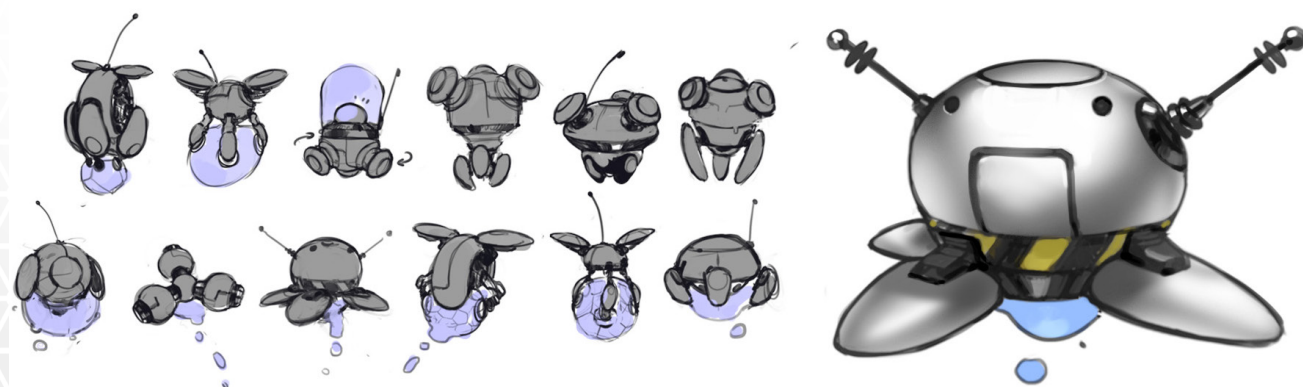
The Flying enemies were much simpler to design than the others. We stripped everything from their shape and design to keep it to the bare minimum: their function. This simplicity made us able to play a lot around different designs for those, varying their silhouette and making funnier shapes. In the past, Flyers were used to work on high altitude tasks and maintenance or had delivery functions. Most of the flying enemies were created post IRIS bug hence their overall aggressive design.







FIELD FLY

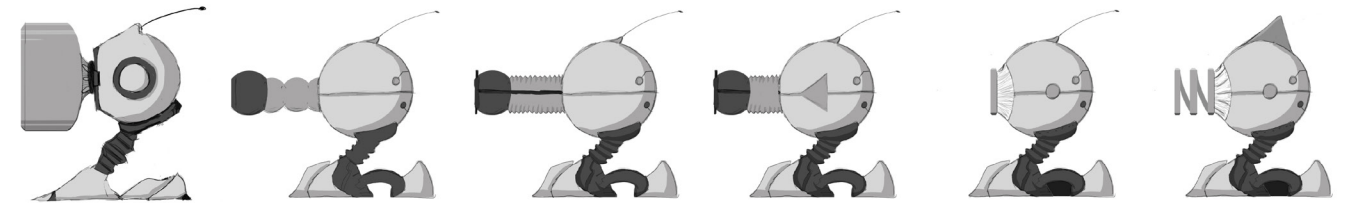
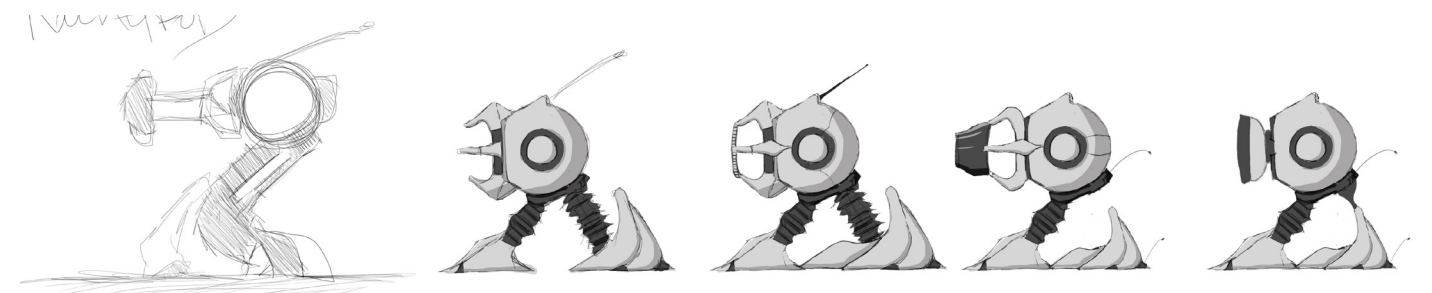
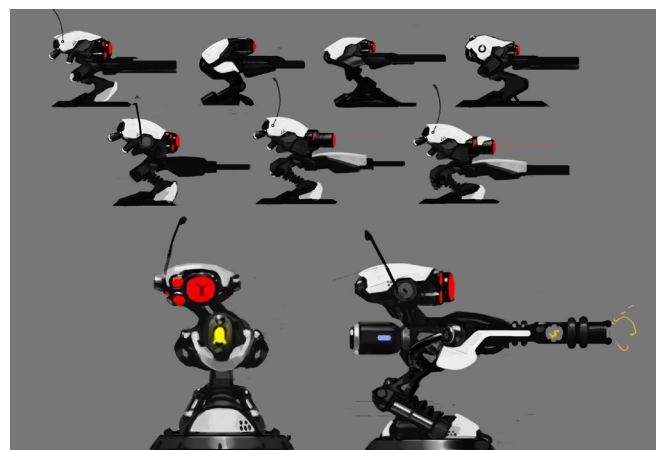




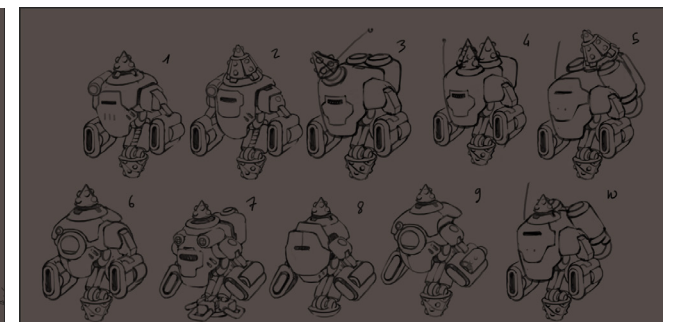
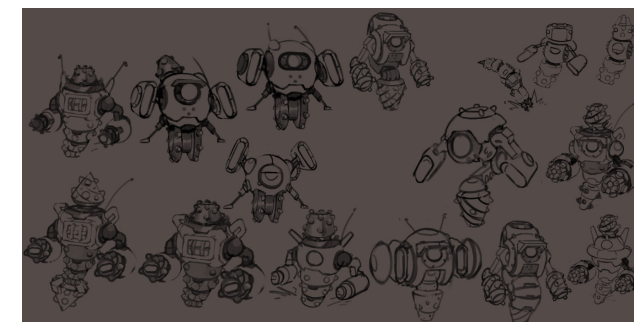
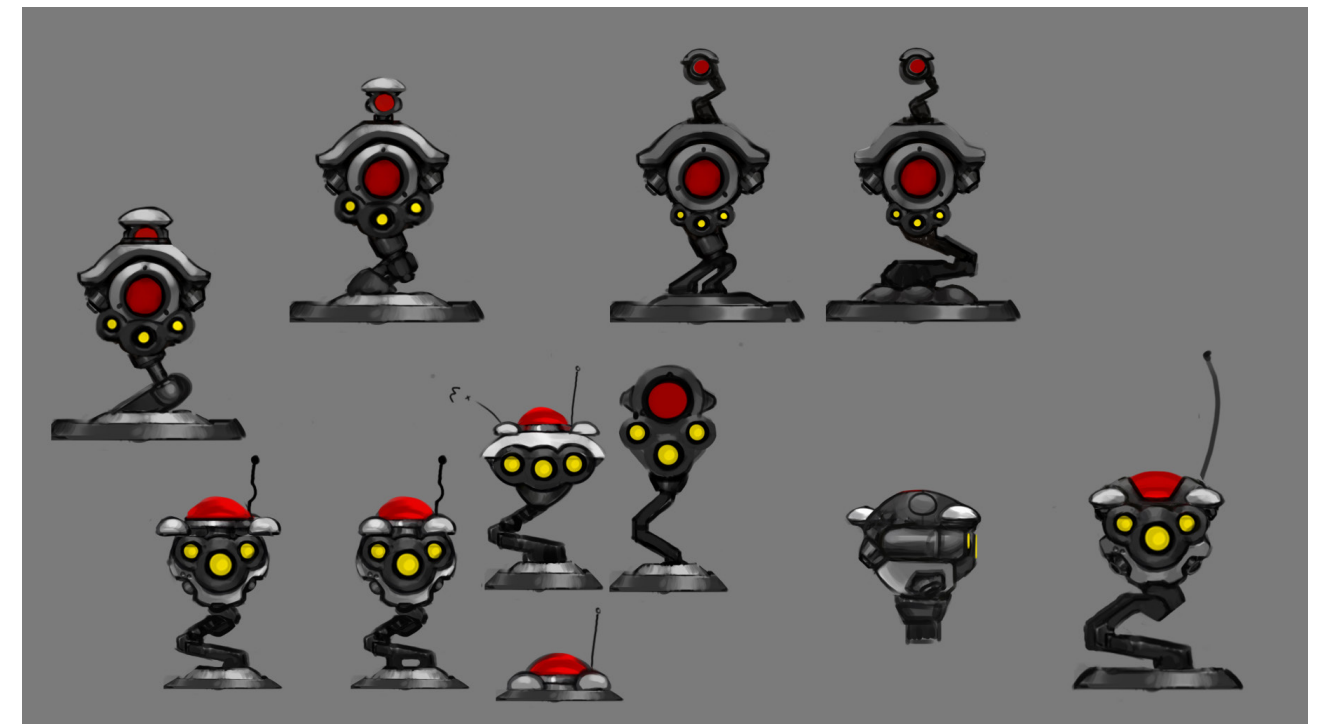
## CHAPTER II: CHARACTERS

# POD

It was really hard to imagine and design the pods as there really weren't any reason for them to exist in the old world, when humans lived in Haven Cities. We decided to go for a similar approach to the flies: their design would be limited to their function. This would make the player able to recognise them fairly easily and allow us to also create more differences between two different turrets.





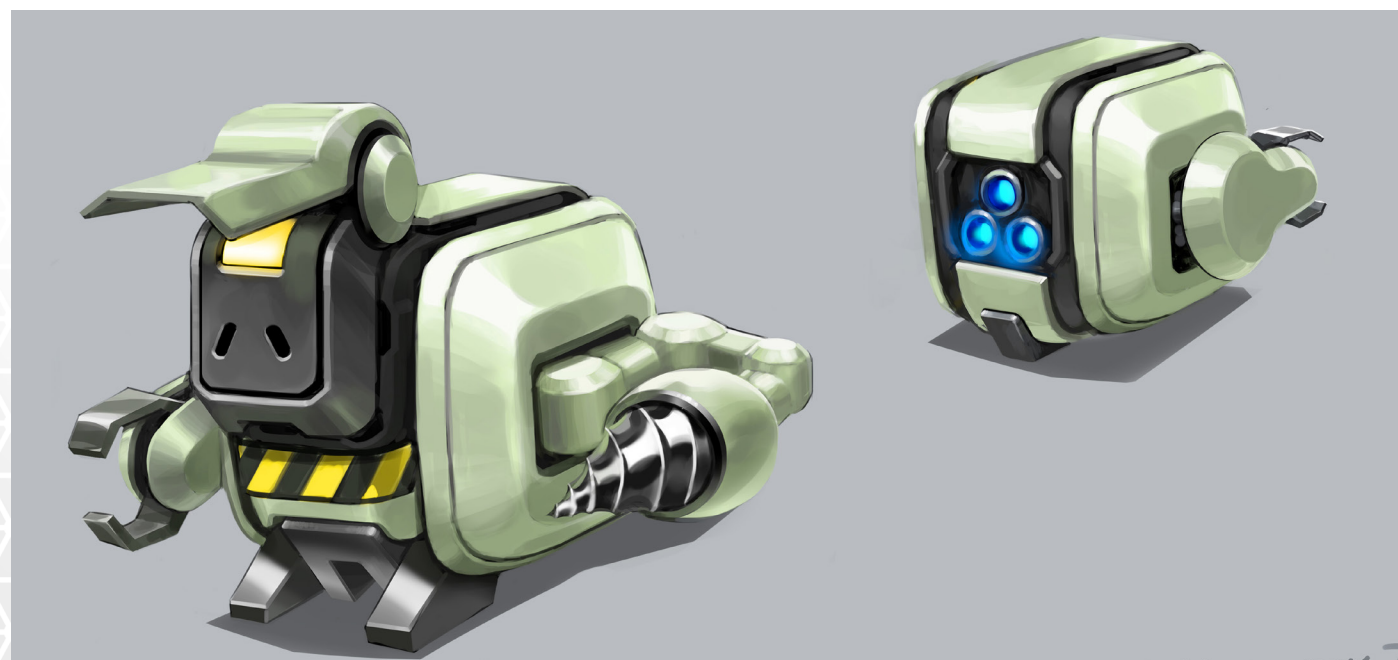
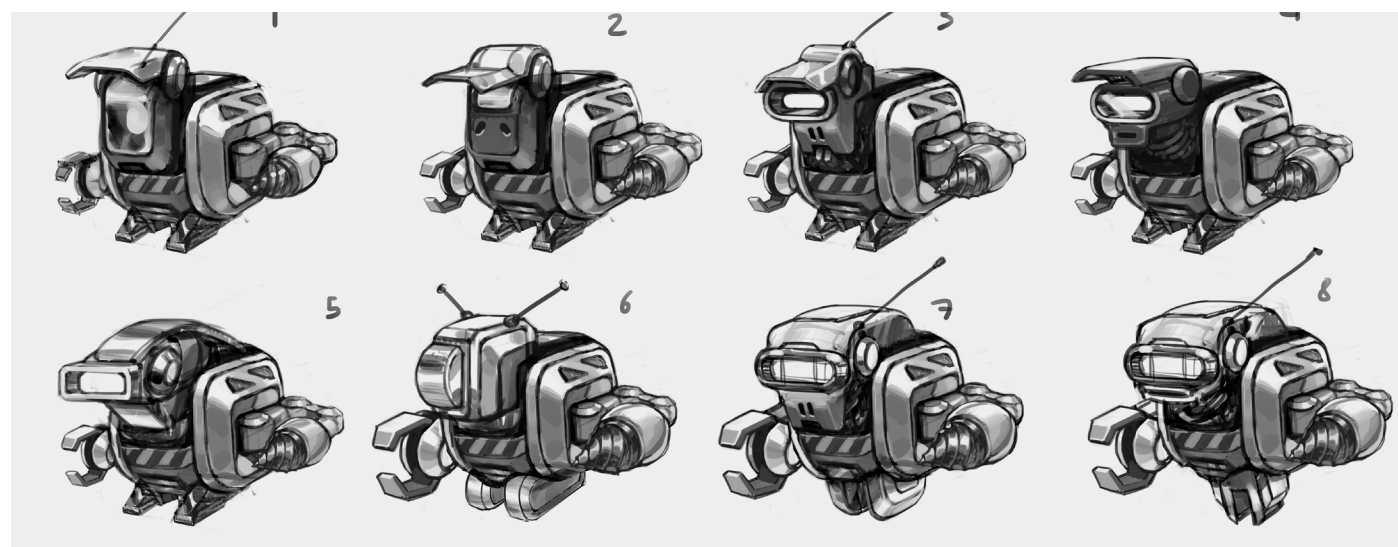




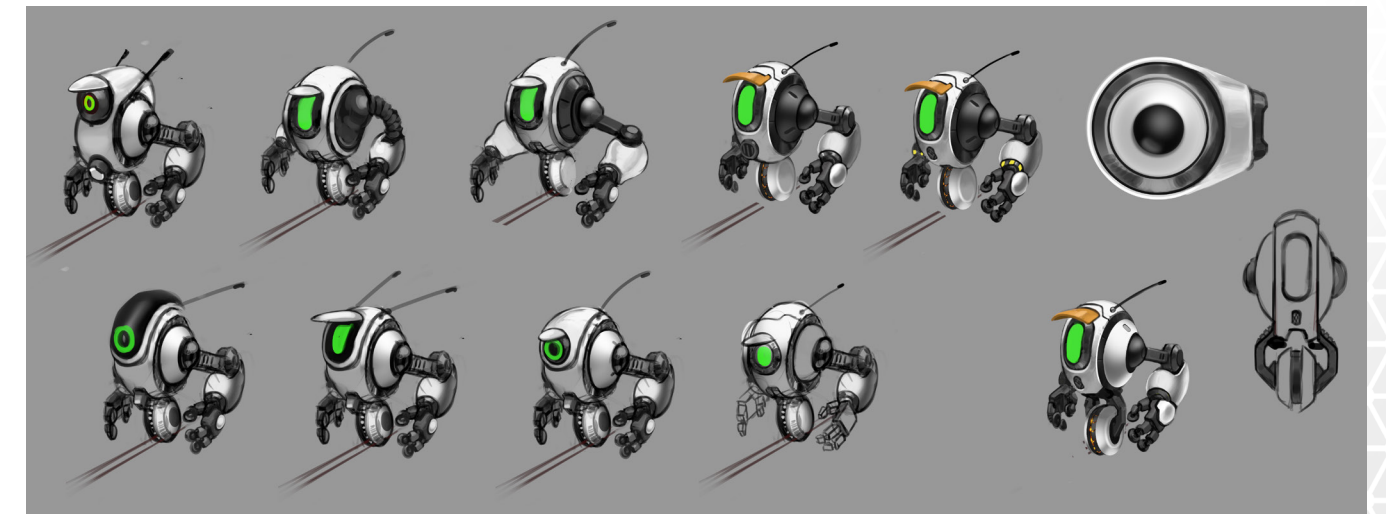
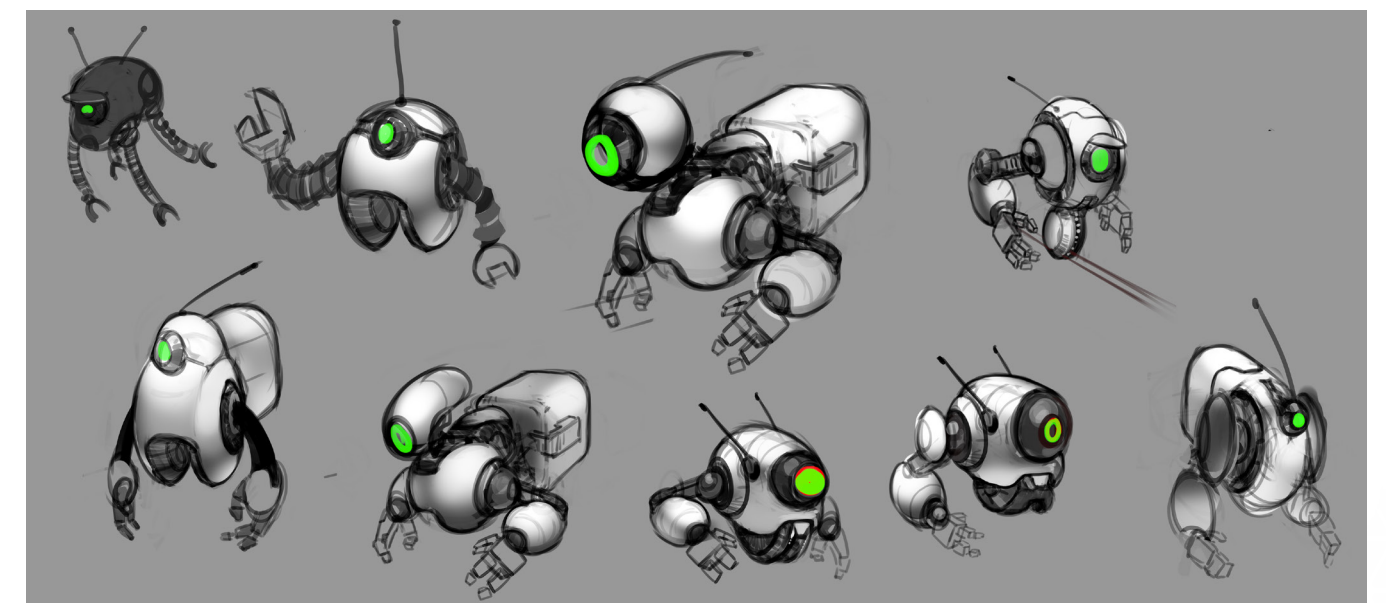
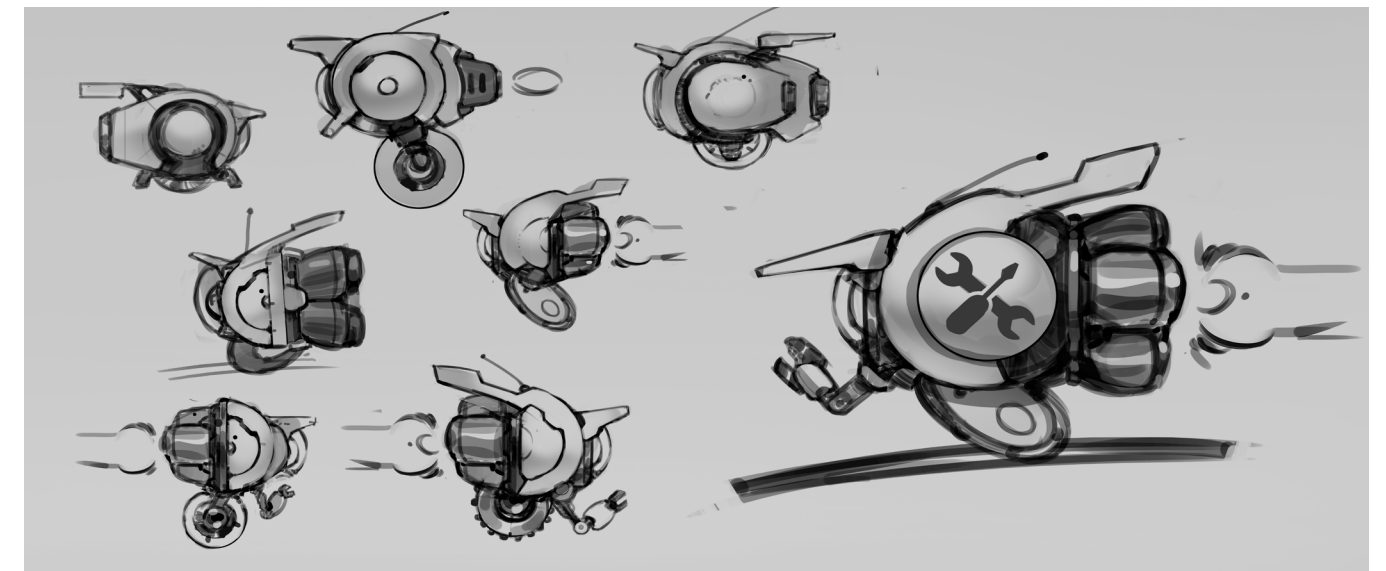
## CHAPTER II: CHARACTERS

# ROVER

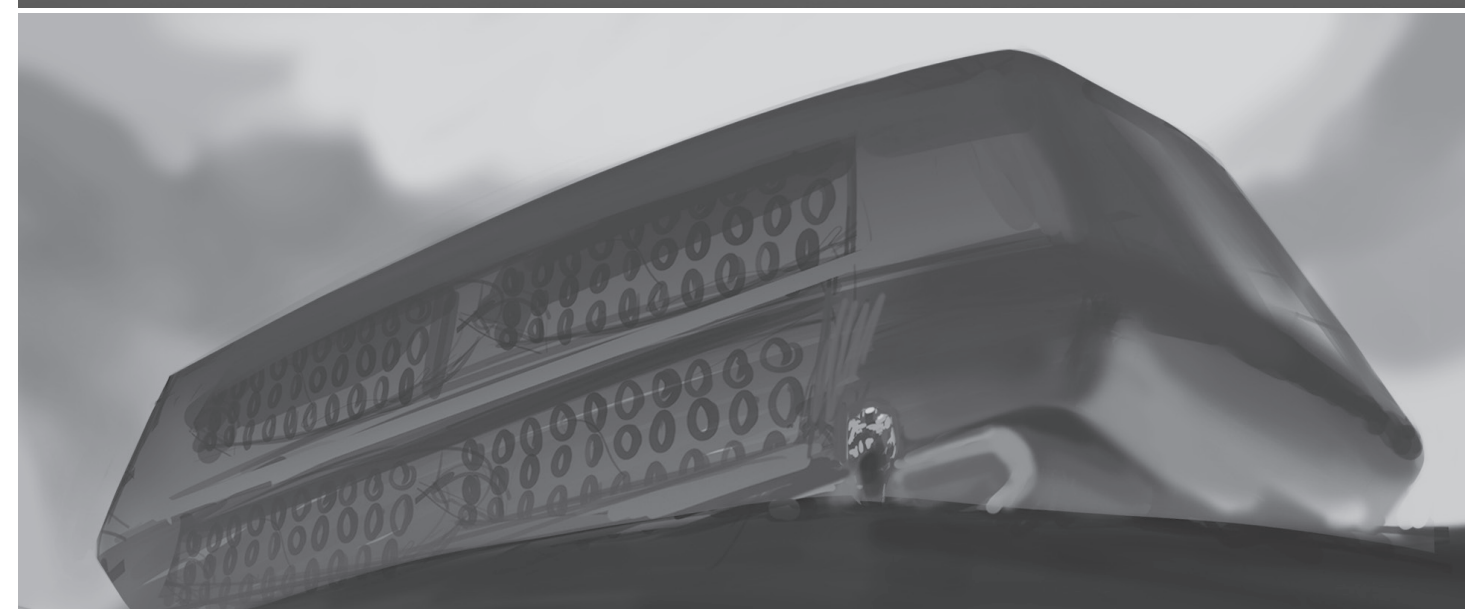
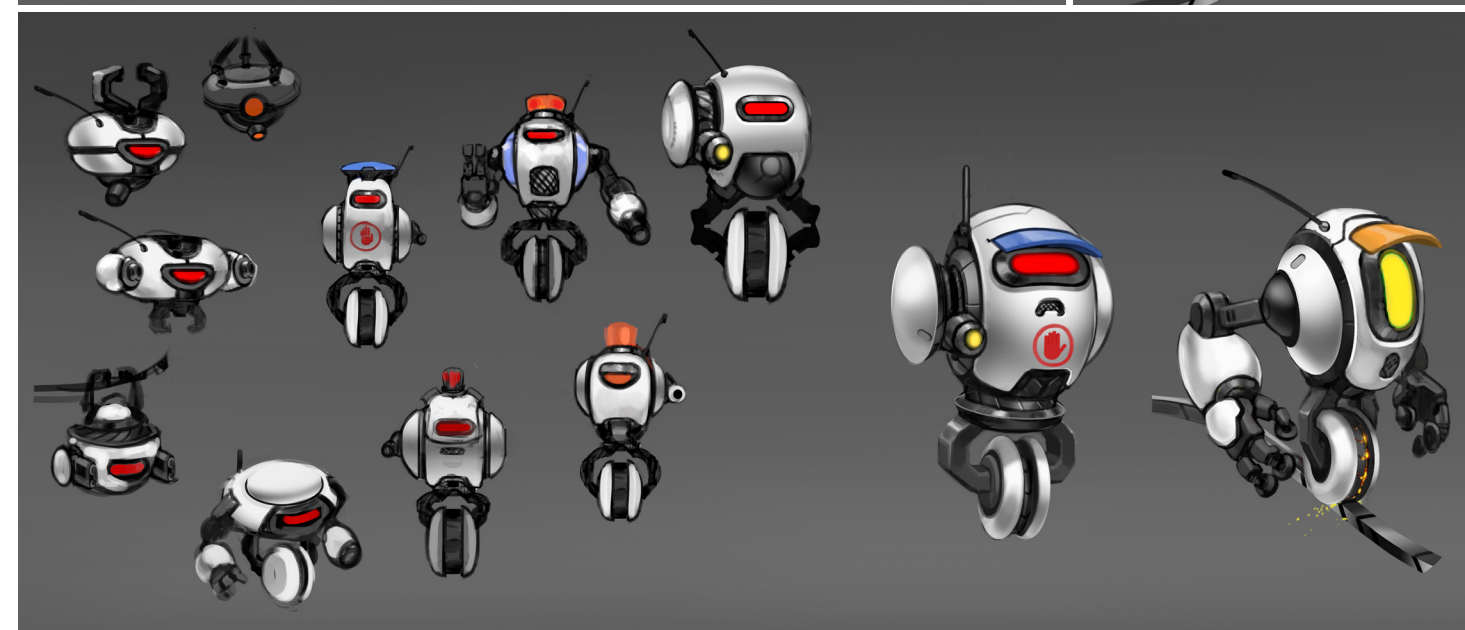
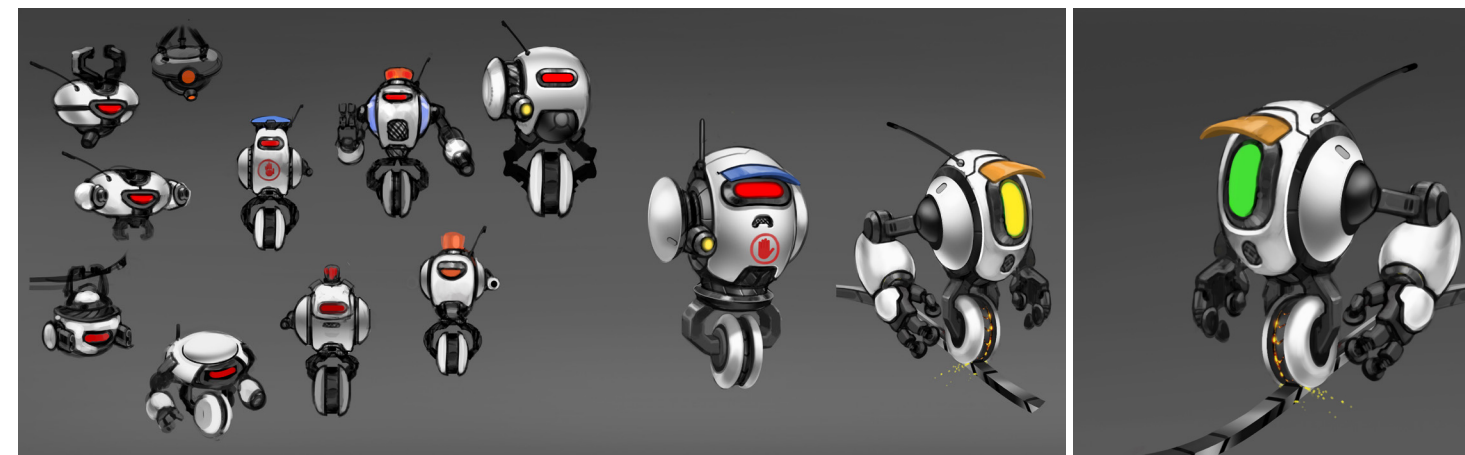
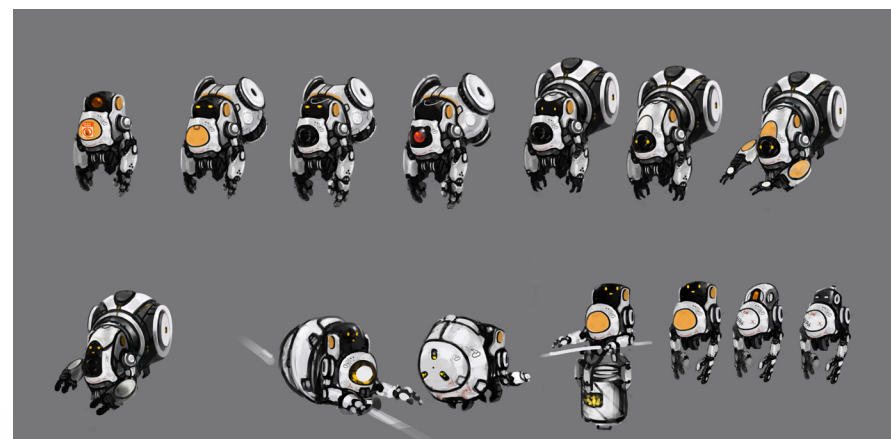
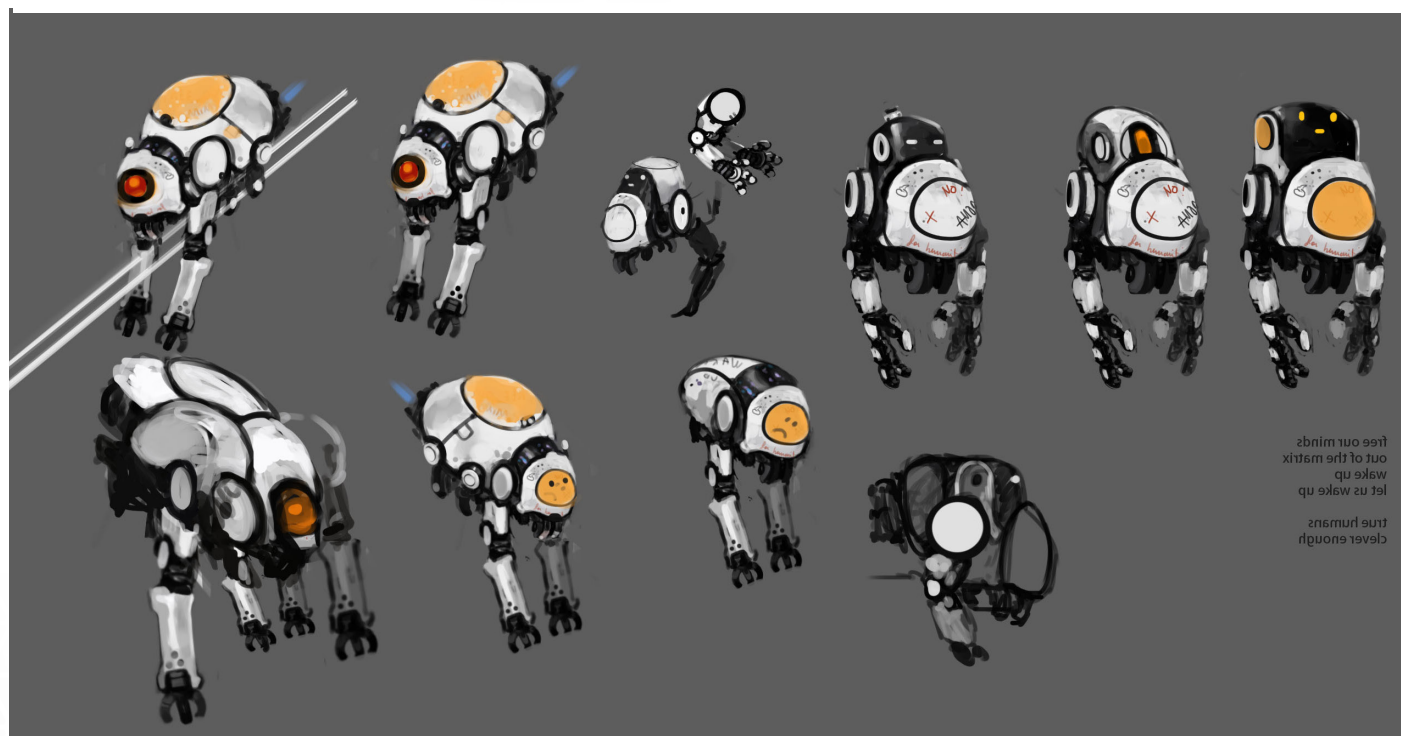
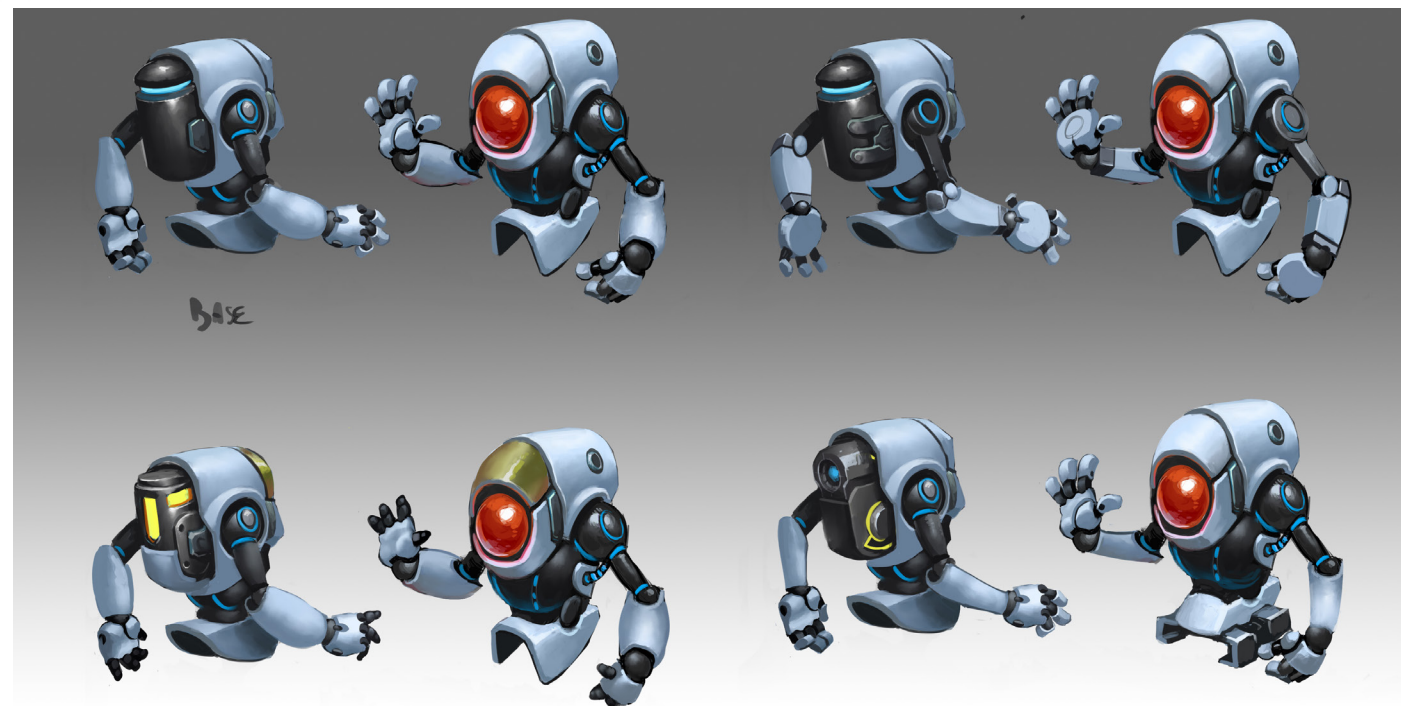
The Rovers, or rail bots, have a very long story. It was part of the initial design our Creative Director thought of for the city as part of the huge maintenance and automated system. He was adamant in implementing those into the game, no matter their game design purpose. It took us a very long time to find a proper implementation for them design-wise and they became part of our overarching "forward combat" philosophy for the gameplay as they drive you forward when they spawn.



We both fed the worldbuilding and lore and the game philosophy at the same time with that solution. They carry resources, make deliveries, follow the intertwined web of rails in the city to reach and repair specific spots, work in automated factories etc.













# GOLIATH

## GOLIATH WORM

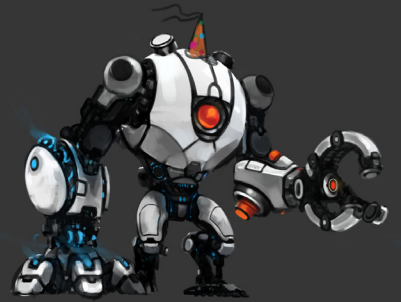
BALL TANK



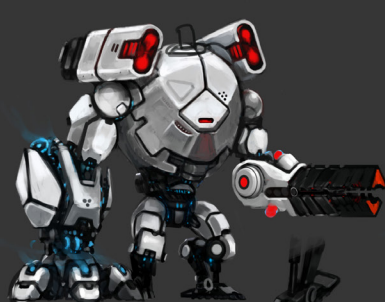
CANNON TANK



LAZER TANK



Ball Tank

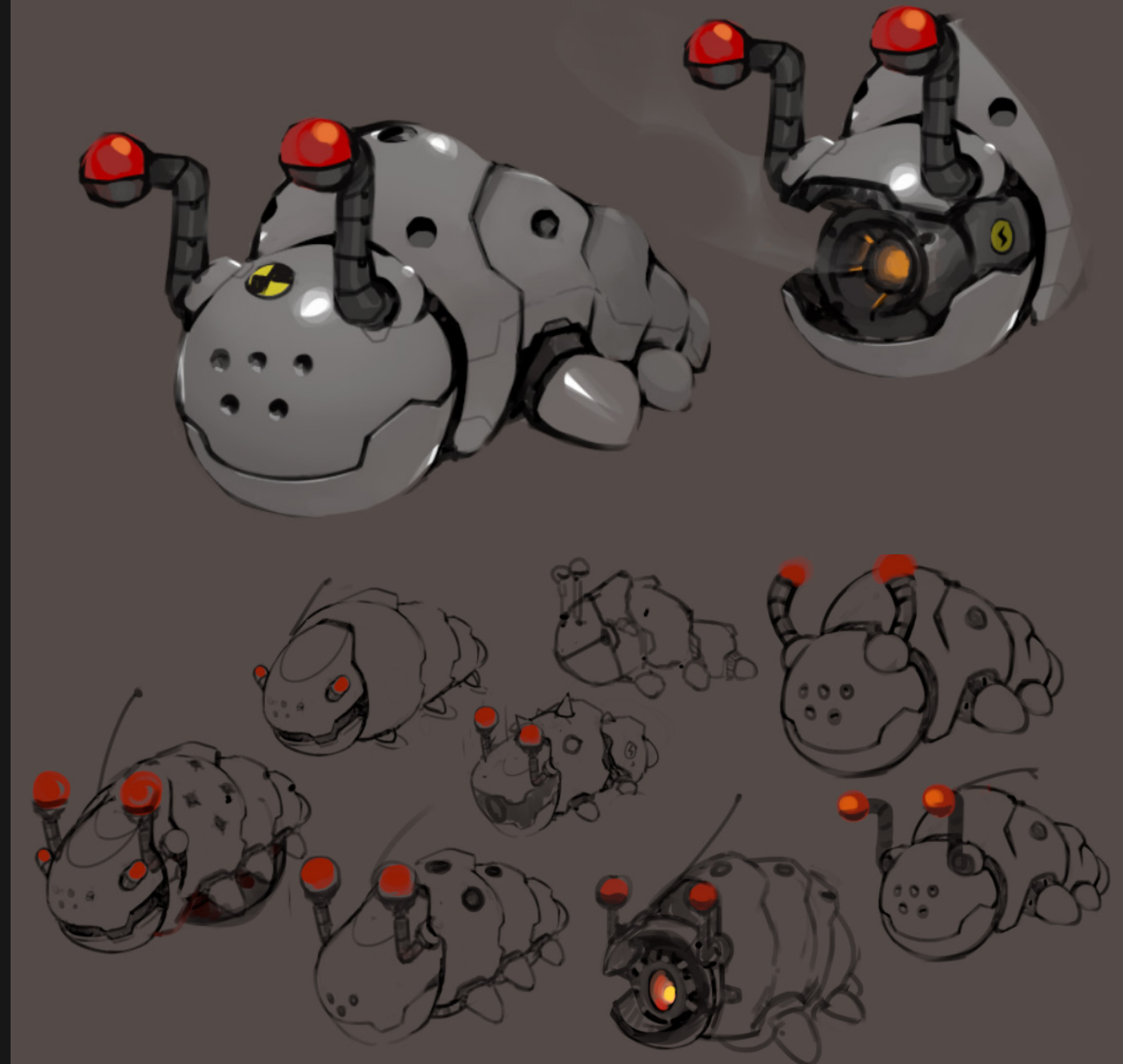


Cannon Tank



Lazer Tank

After several rounds of prototypes, we realized we needed bigger enemies, bigger "threats" in the roster. We designed the Goliaths with a very distinguishable silhouette that you can see from afar and that stands out from the other enemies.

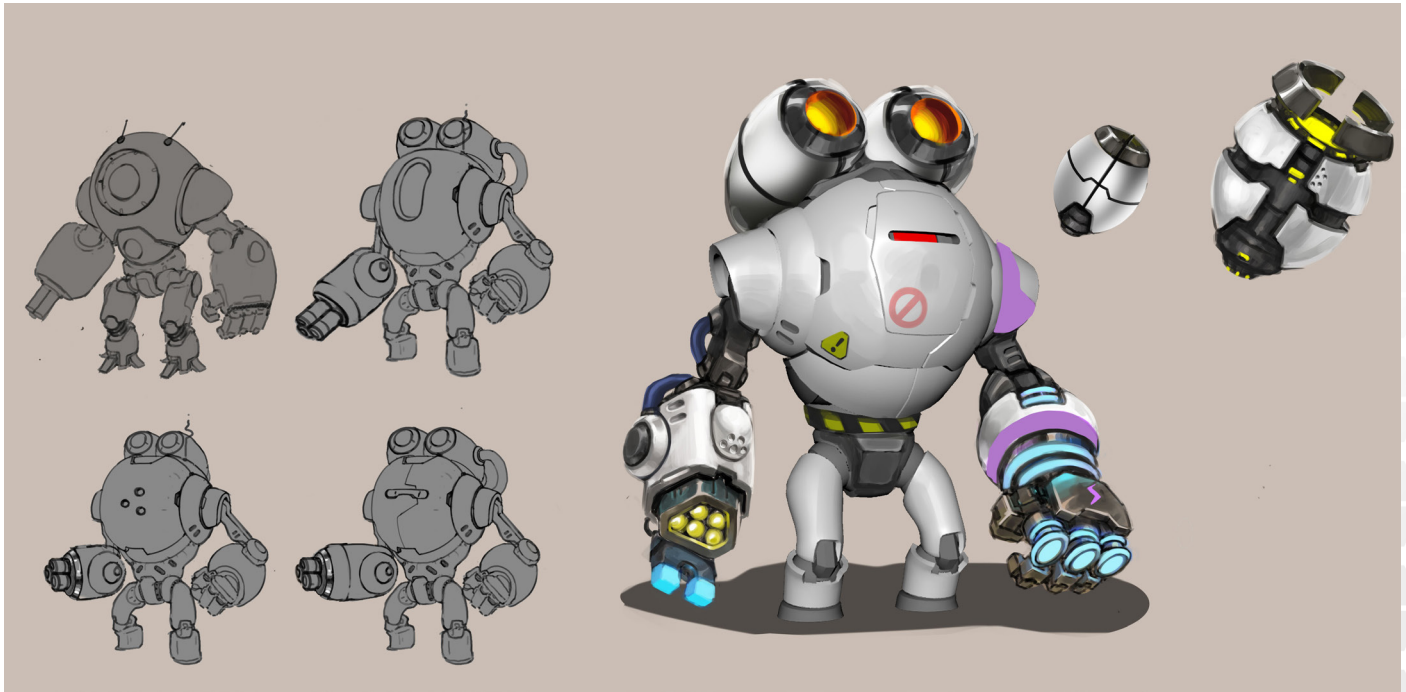




# GOLIATH DESTROYER



# GOLIATH TITAN



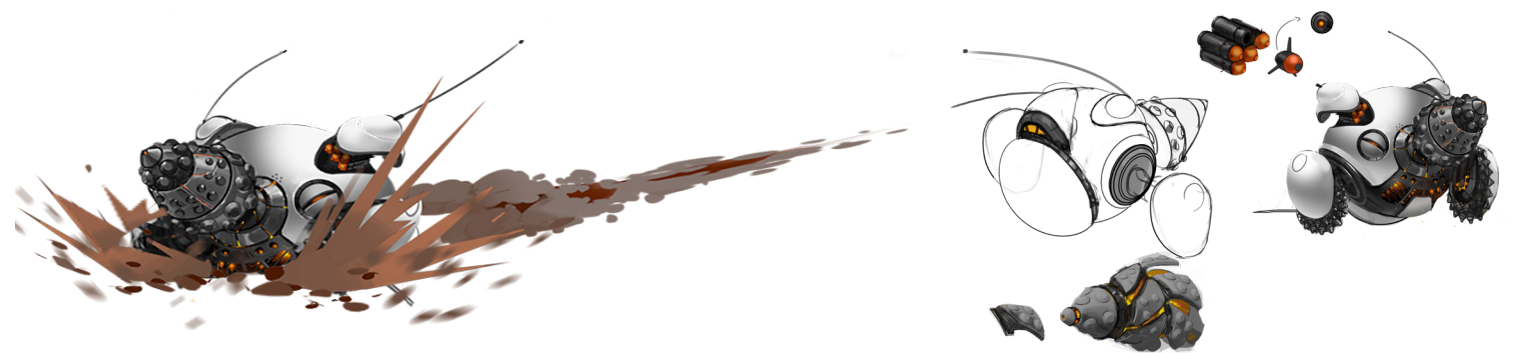
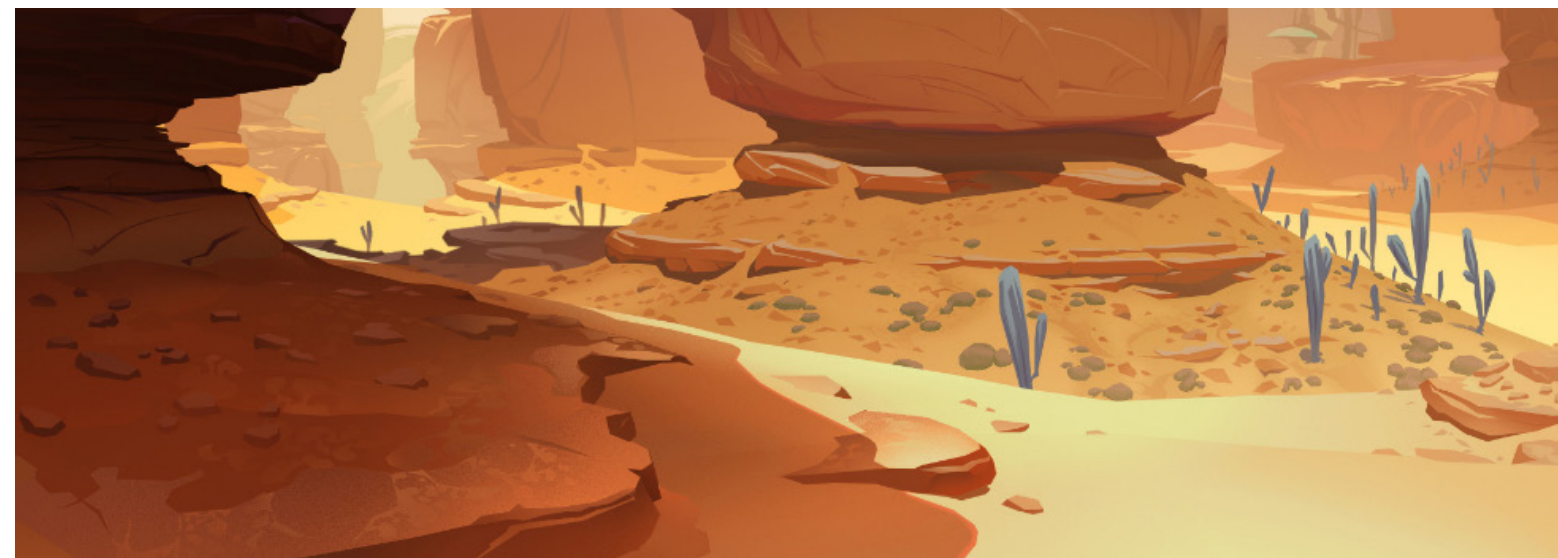






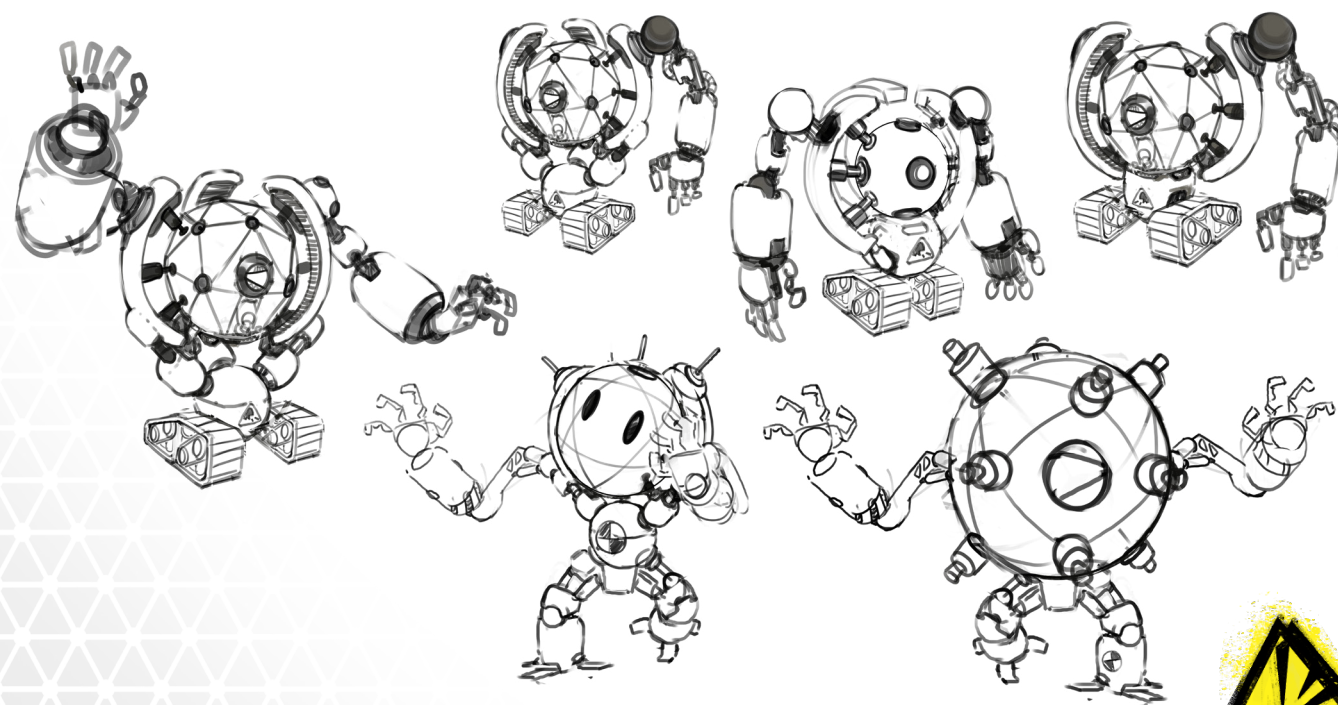
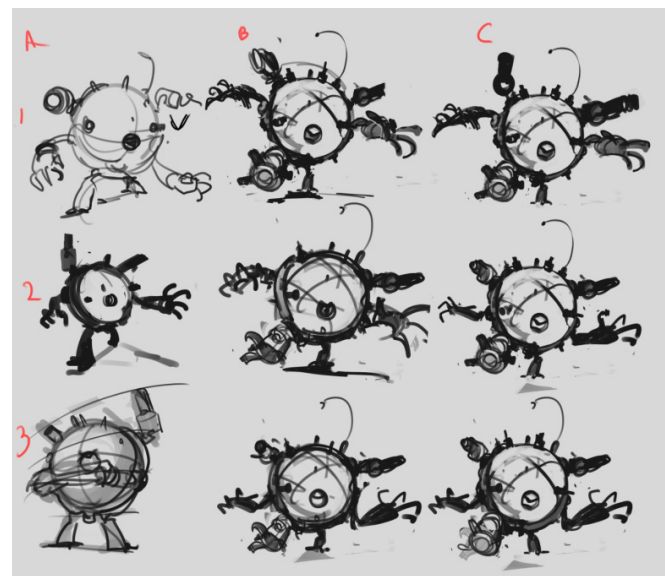


## DIGGY MOLE





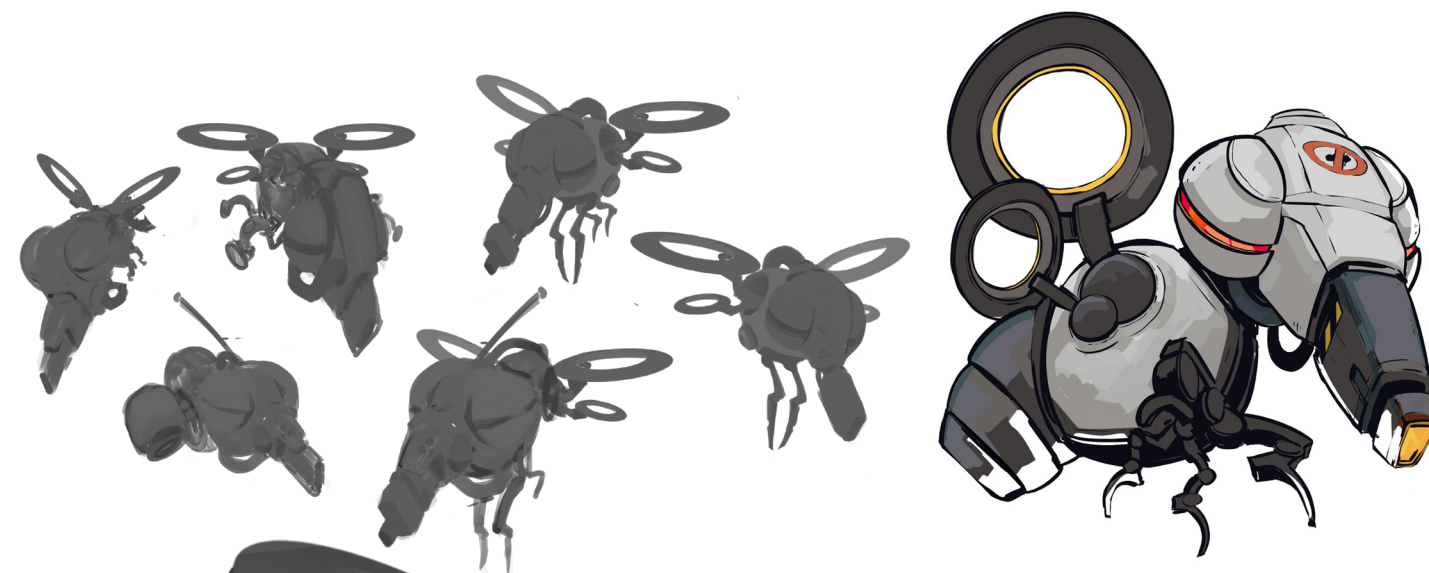
# BILLY BOOM





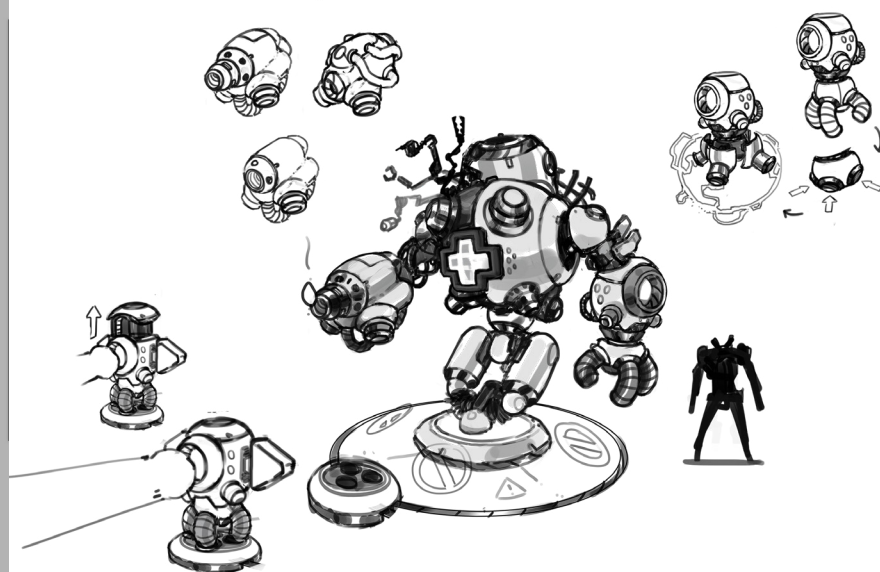


## EL MOUSTIKO





# DR TURRET



1 MORTAR



2 SCIE



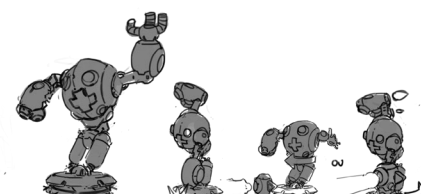
3 SHIELD



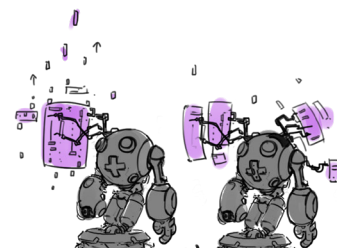
4 STOMP



5 FLAME



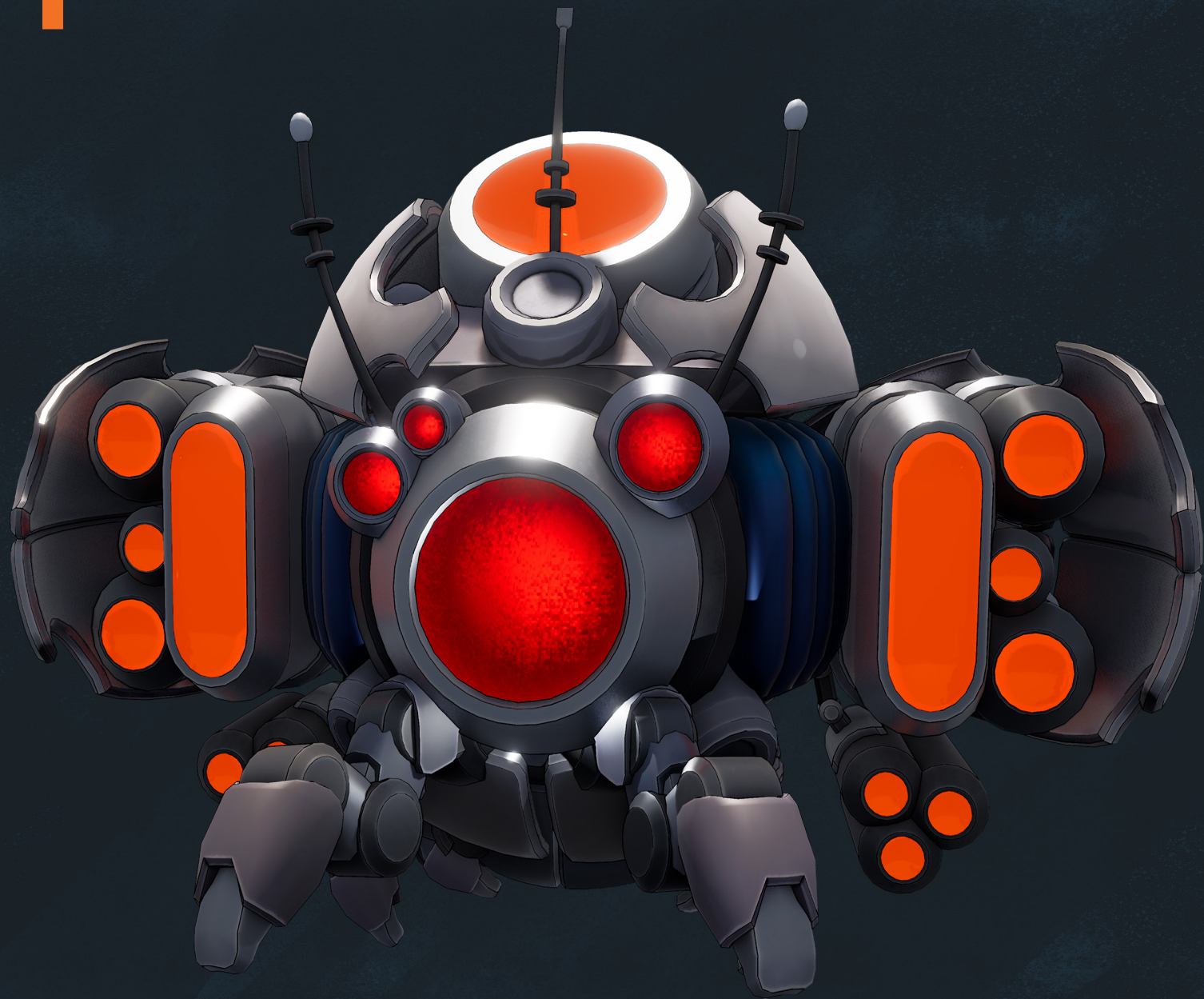
6 LAZER



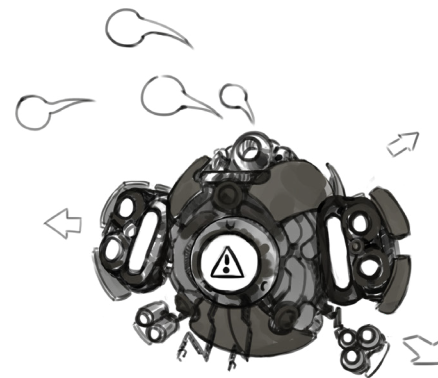
7 HACK



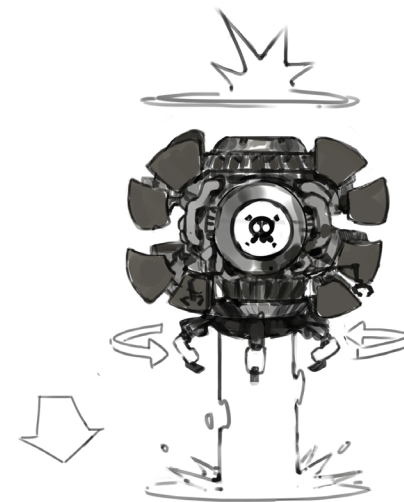




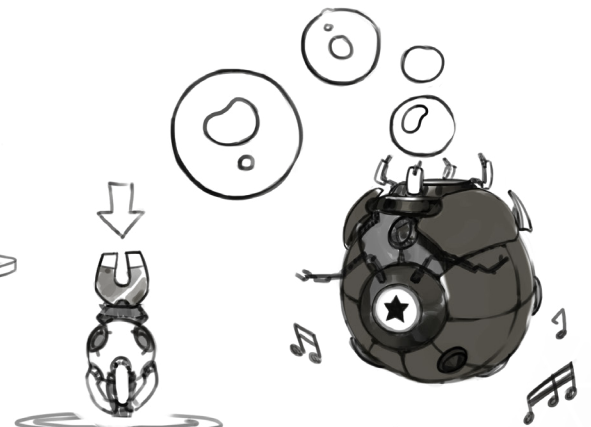
## DISCOBALL



WEAPON SPAM

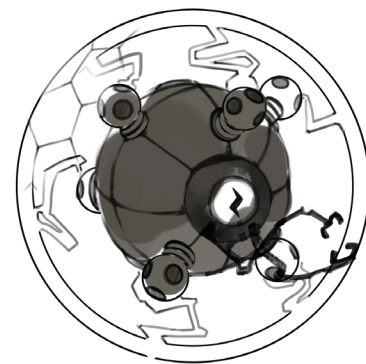


BEAM

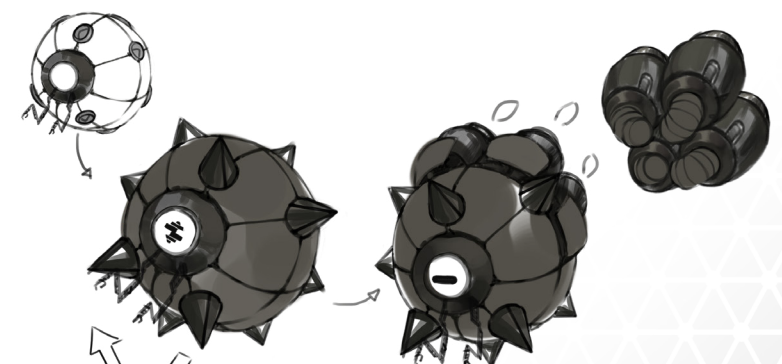


LEACH

ROTATE



SHIELD

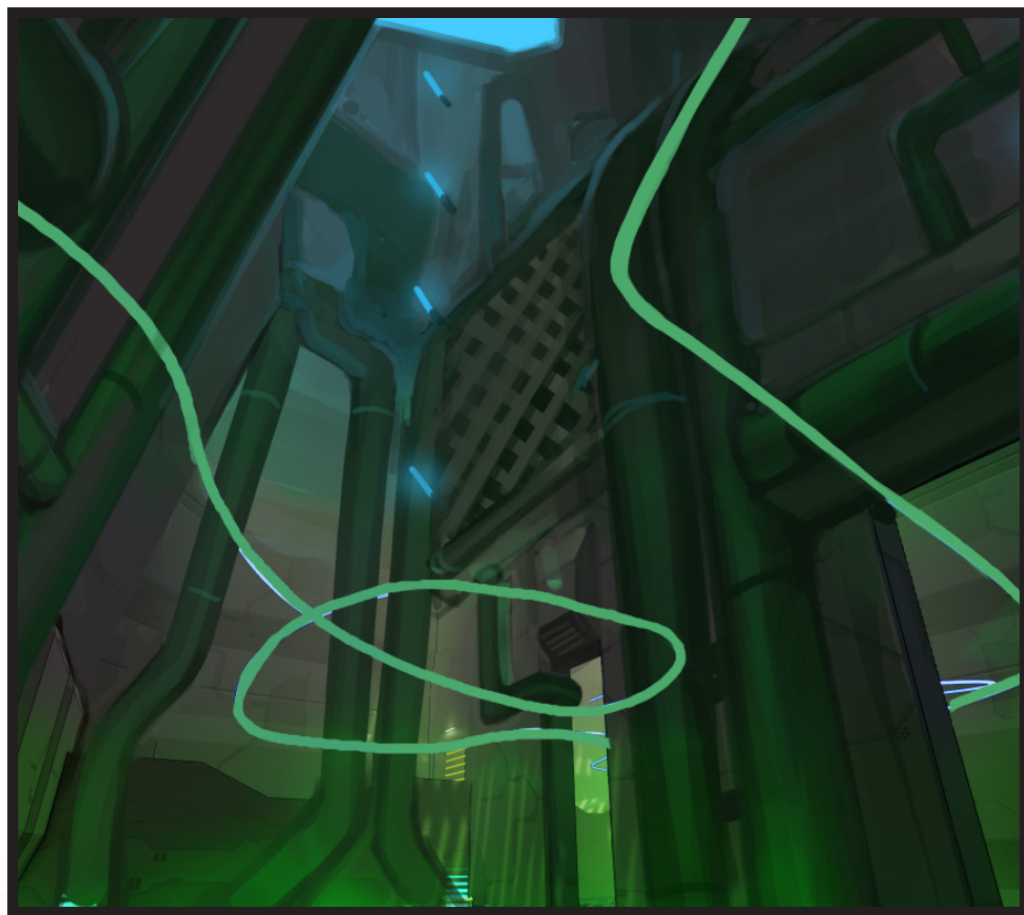
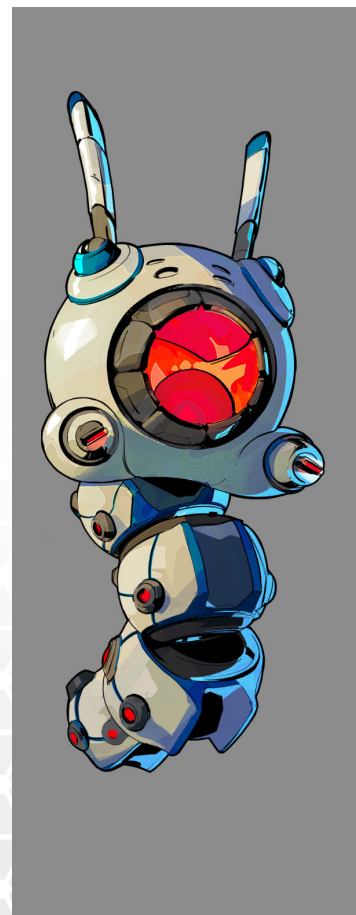
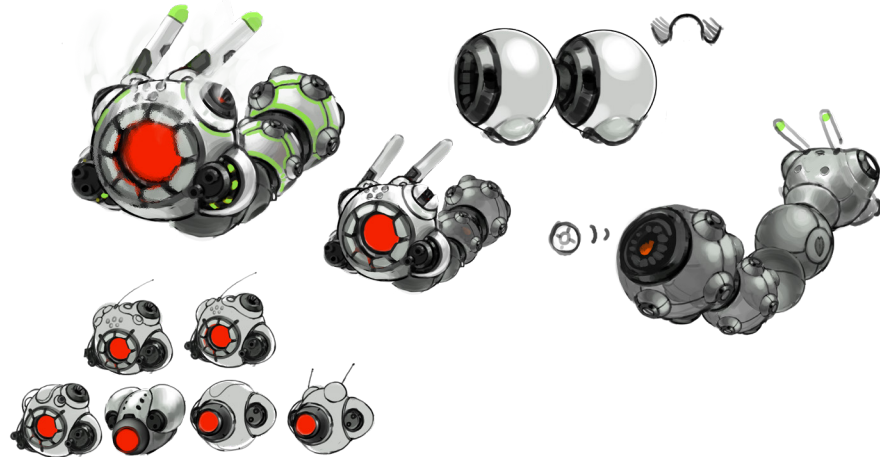
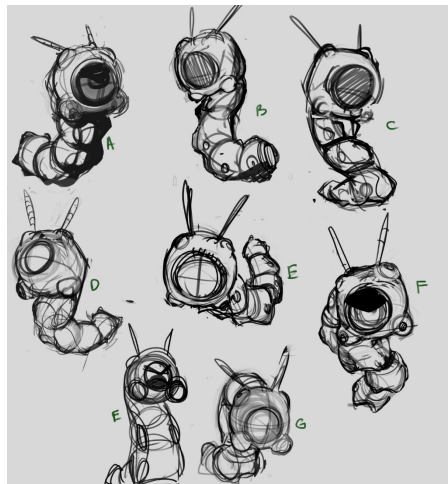


BOUNCE

CHARGE



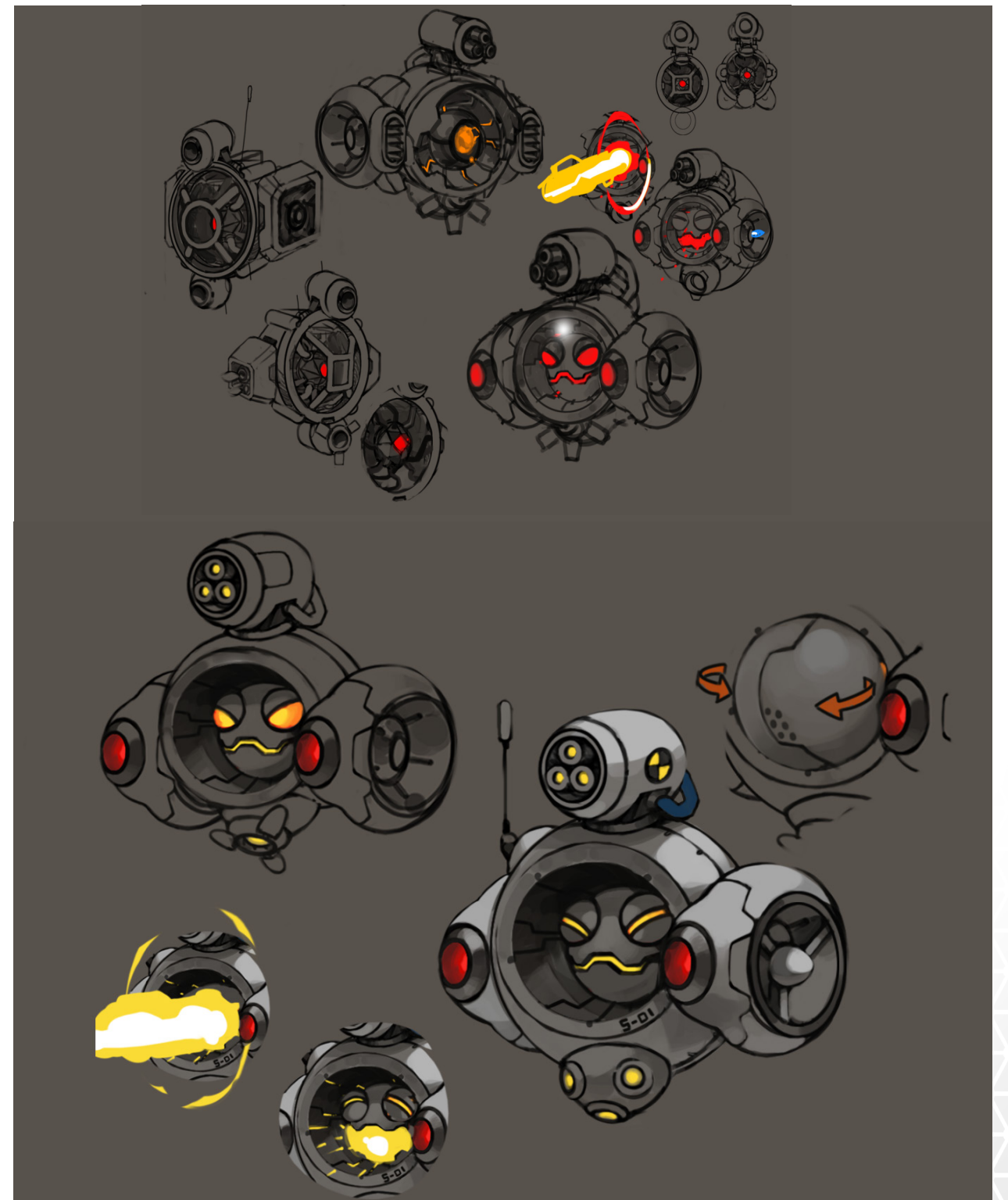
*SIR CATERCOASTER*







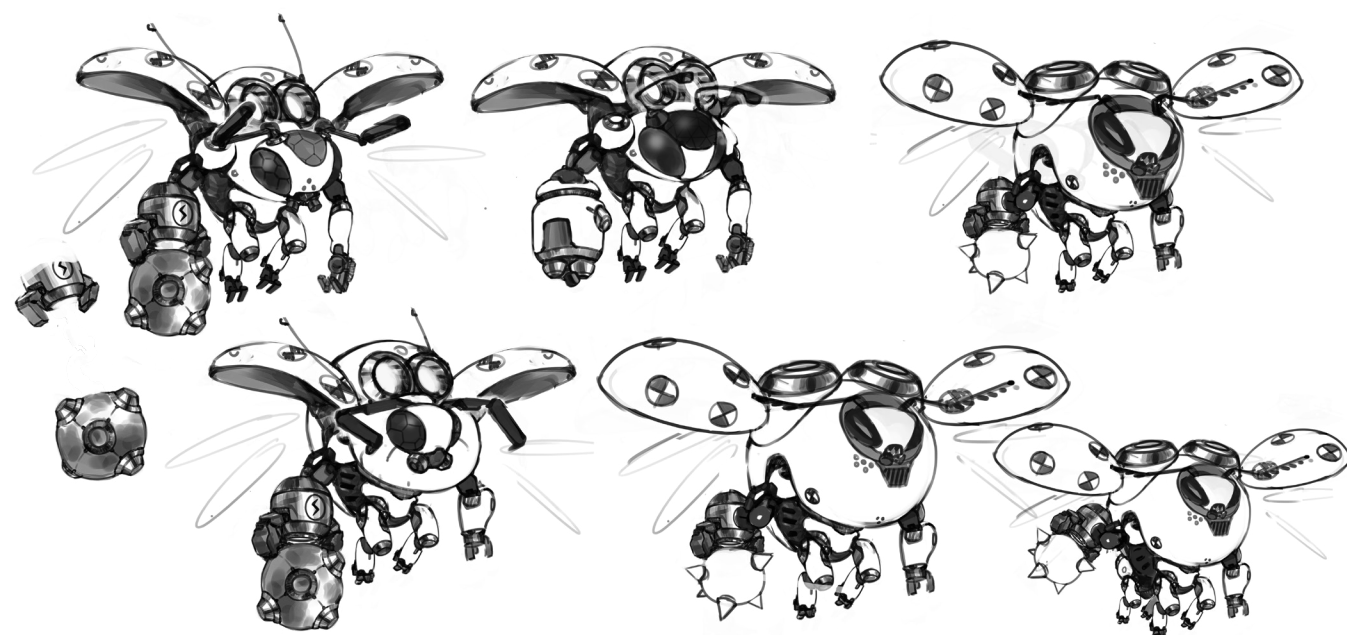
## UNCLE JIM







## BEETLE ROYALE





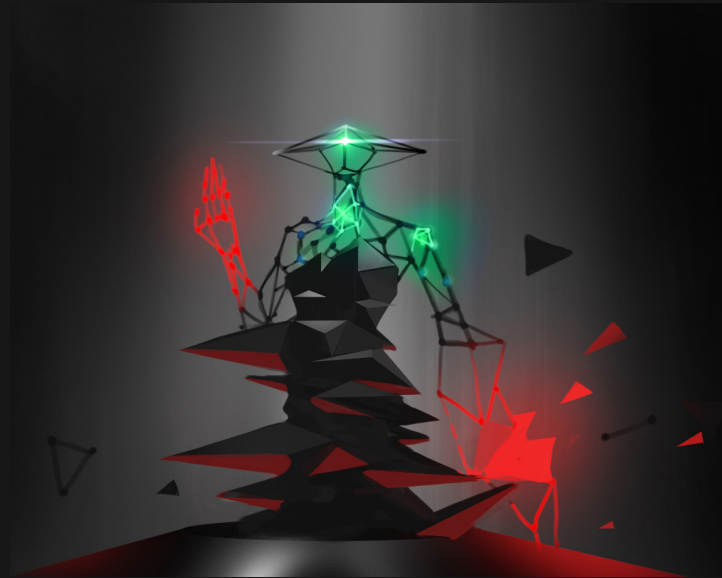
# IRIS



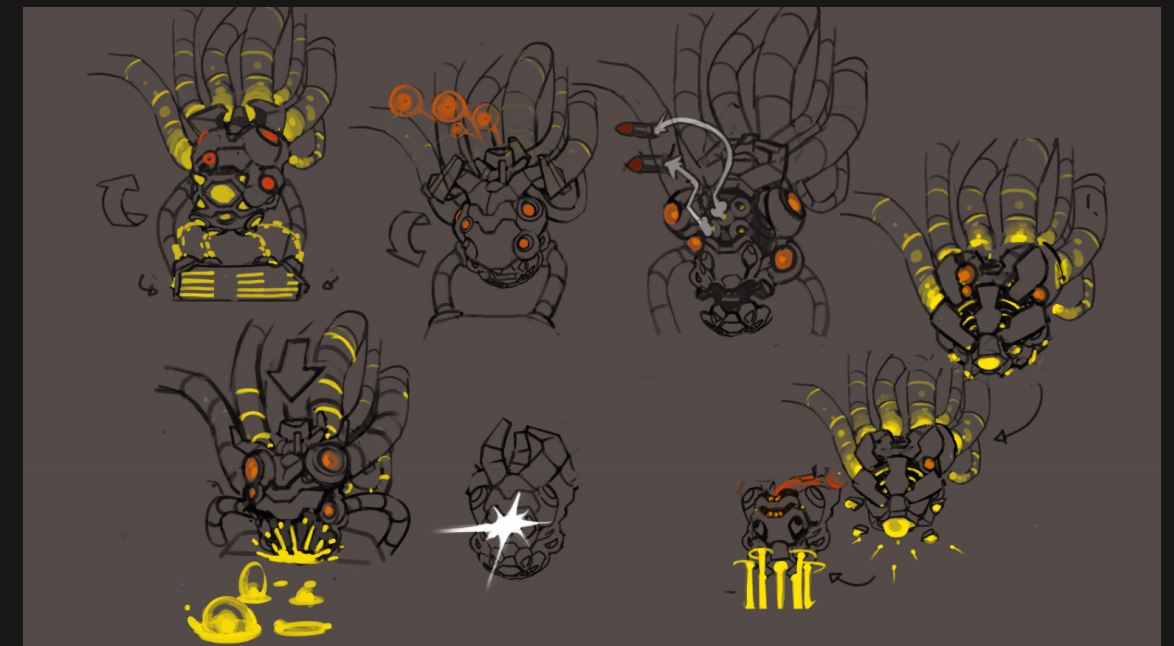


The visual design of IRIS was pretty tough to come by. Initially we had issues visualizing it because theoretically speaking, it's actually just a software within a computer. What shape could this have?

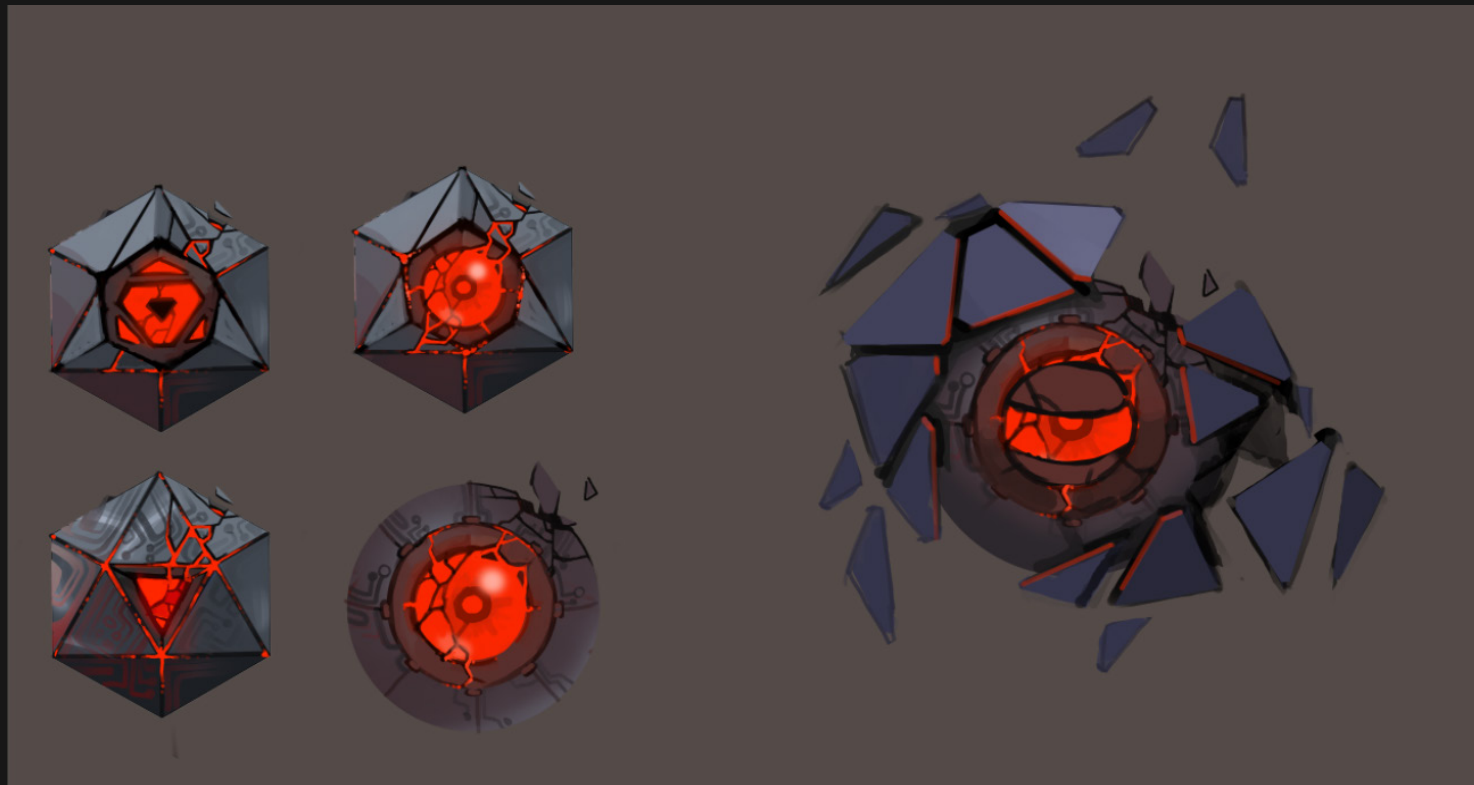
While thinking about it, we realized we all had a feminine mental image of IRIS, some kind of goddess that was looking over and protecting the Haven cities.



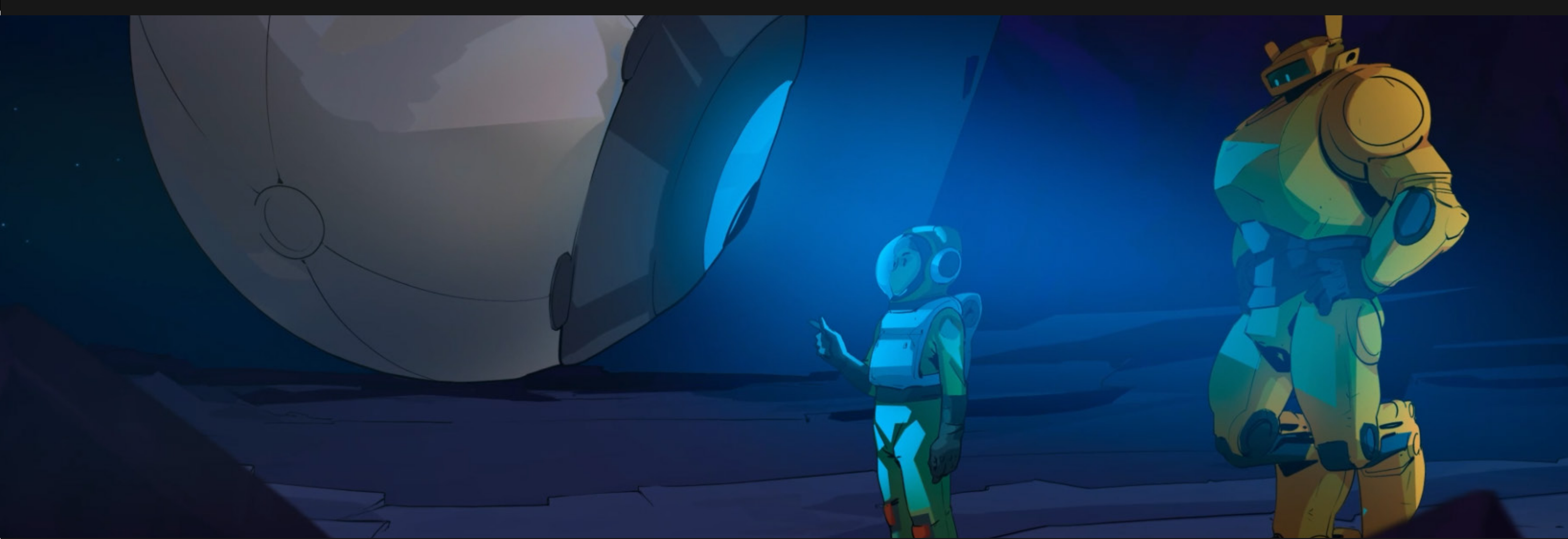
While iterating, we started disliking that idea of a goddess which wasn't reflecting the "bugged software" idea at all. It didn't work either in terms of game design for the final boss fight. So we went back to the drawing board and thought about the Moon level as a whole, the corruption and IRIS. The moon base would represent the "main body" of IRIS, the first phase would represent the bug itself and the second phase would represent her heart.









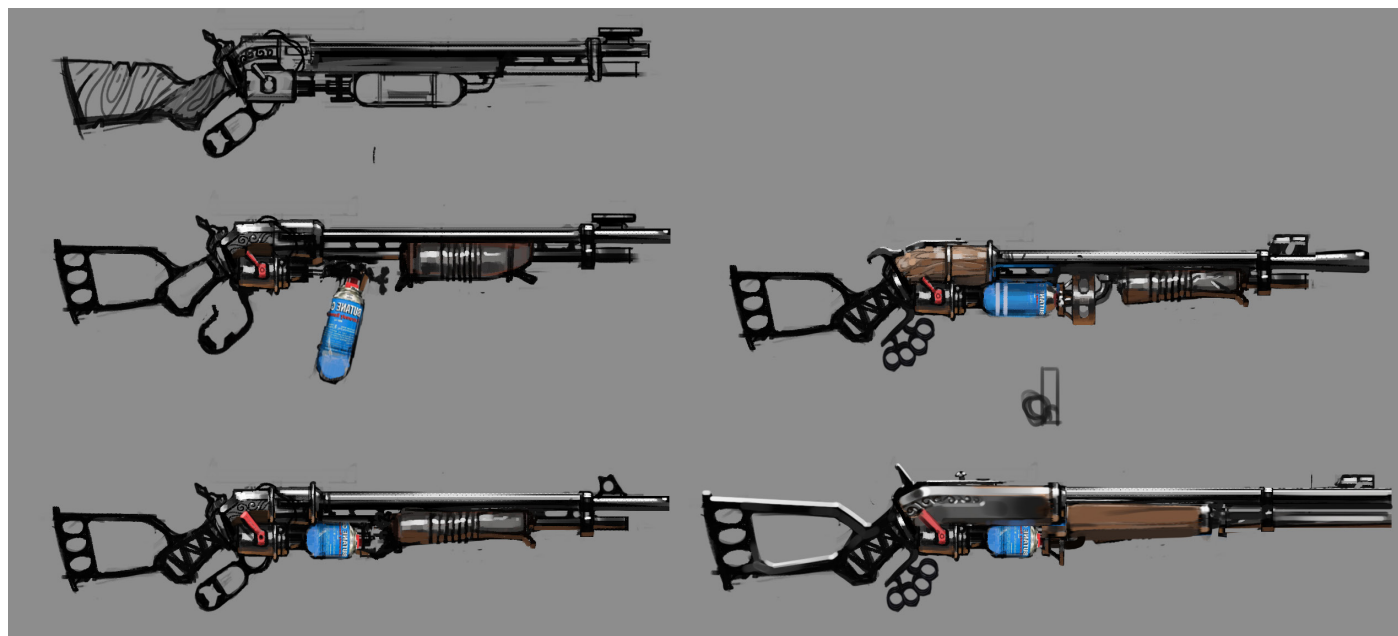




*Chapter 3*  
**WEAPONS**







## PREPRODUCTION

The weapons being the central and masterpiece of any shooter game, we put tremendous effort into designing them and finding the right "seed".

Especially since weapons can be seen both from first-person and third-person view. They need to look great in both. Finding the right silhouette for that is a challenge and we often modified weapon shapes to make it as cool as possible in first-person view.



We wanted to have something at the crossroad between realistic, believable weapons and the cartoony, creative touch we were looking for in the game.

Weapons went through a ton of iteration. We started working on the visuals of weapons way before we had a clear game design. The only philosophy we had back then was that we wanted to give every single player the weapon he was hoping to find for in a FPS game.

That is why we tried to design every single type of weapon you can think of and why we divided them into three vastly different visual categories that we call Generations.



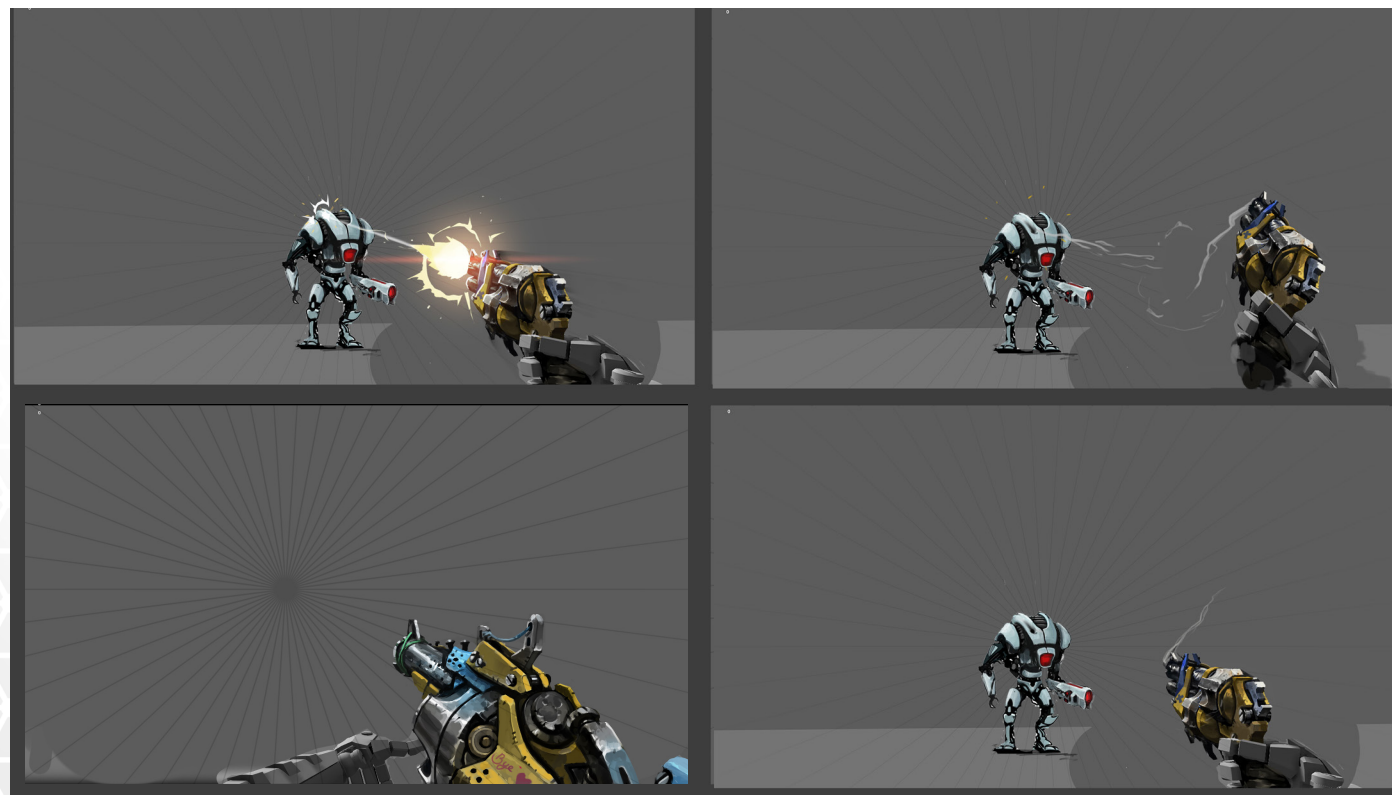


## CHAPTER III: WEAPONS

# GEN. I



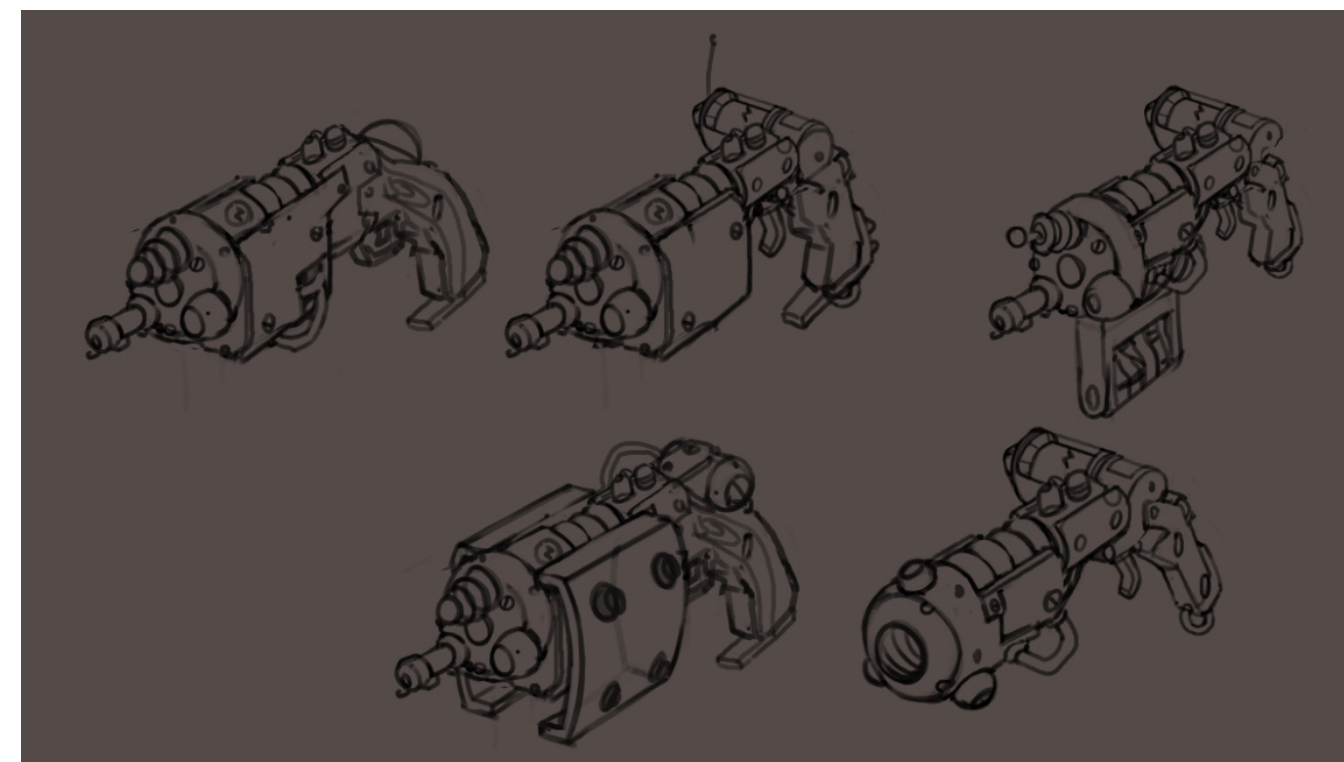
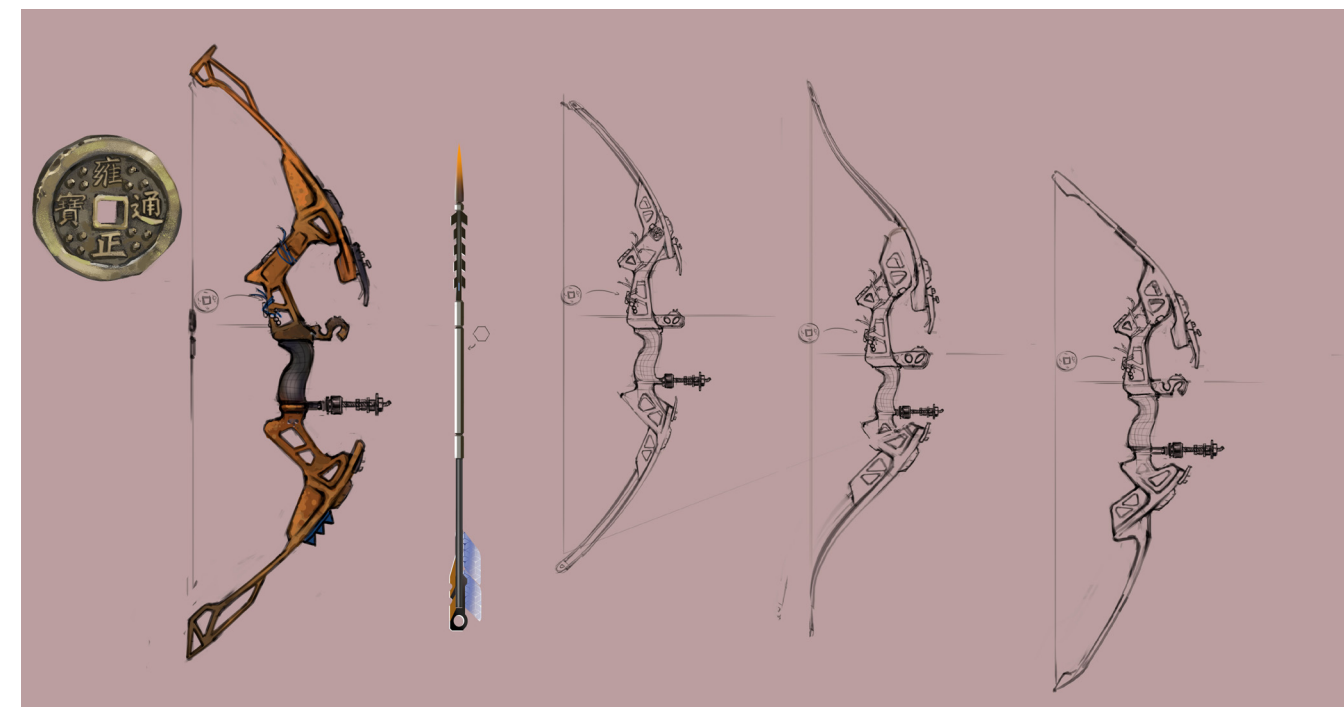
The "junk, scrapped, handmade, second-hand" category is the Generation I. It is the most recent in terms of Roboquest timeline considering Max crafted them for the Guardian out of modern looking guns and junks. Often, Max would decorate those weapons with colorful graffitis, paintings or customize them with additional mechanisms. Generation I weapons were probably the ones we came up with the fastest. They are the easiest to instillate fun into by playing with everything Max could use to customize them.



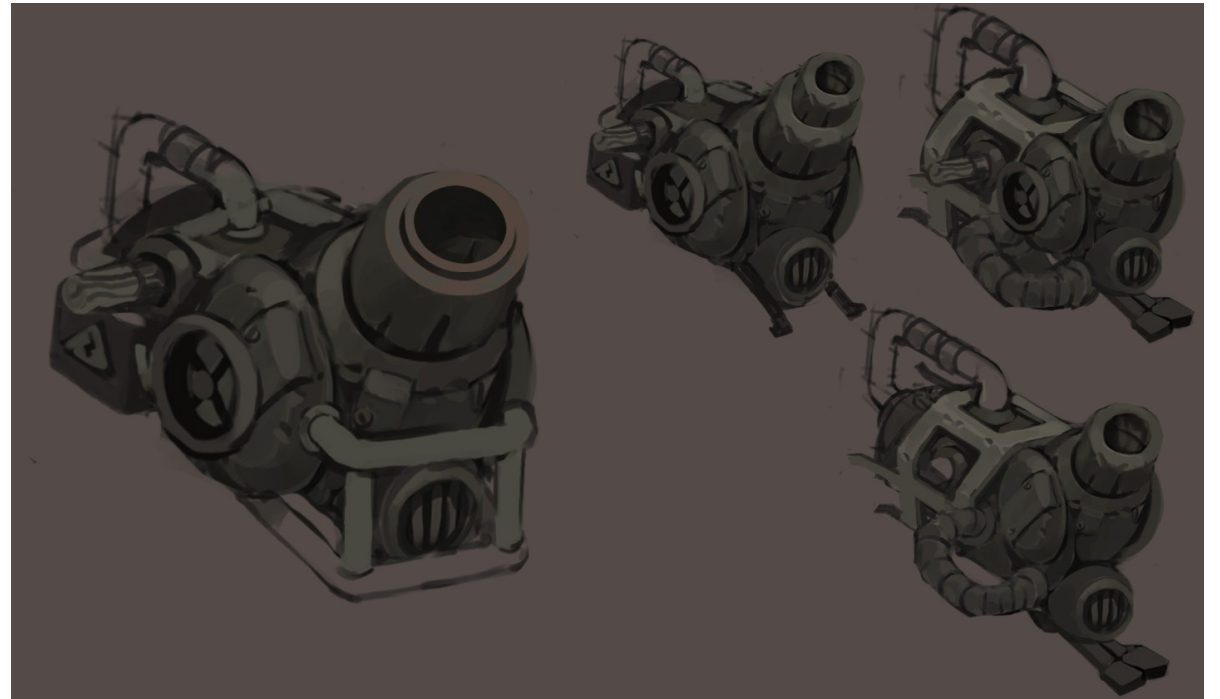
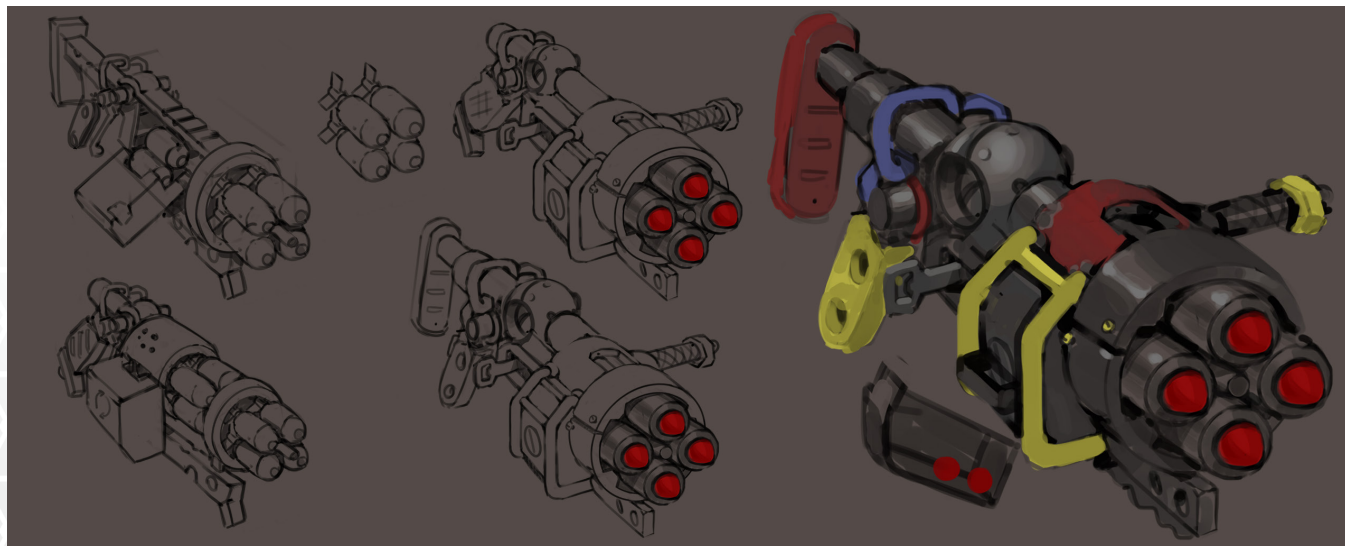




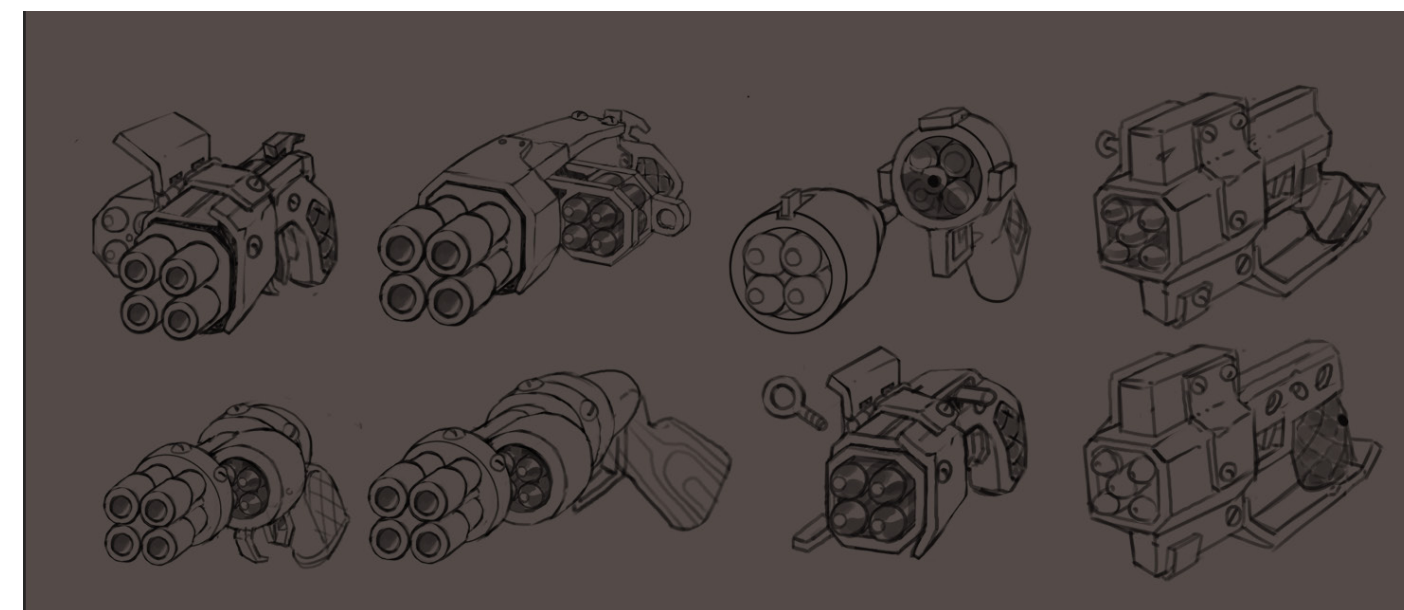
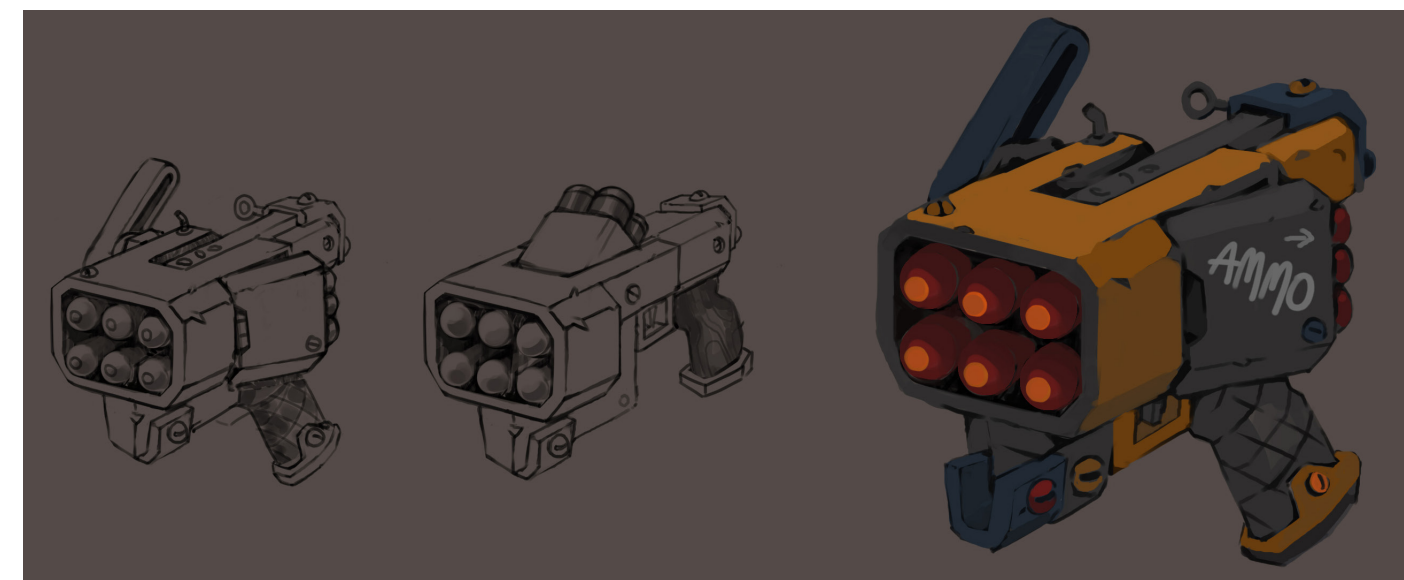
This generation also allows us to add lots of old looking weapons like carbines, muskets or blunderbusses without looking out of place alongside the rest of the weapon roster. They often have sharper lines, unbalanced shapes and overall rusty looks.



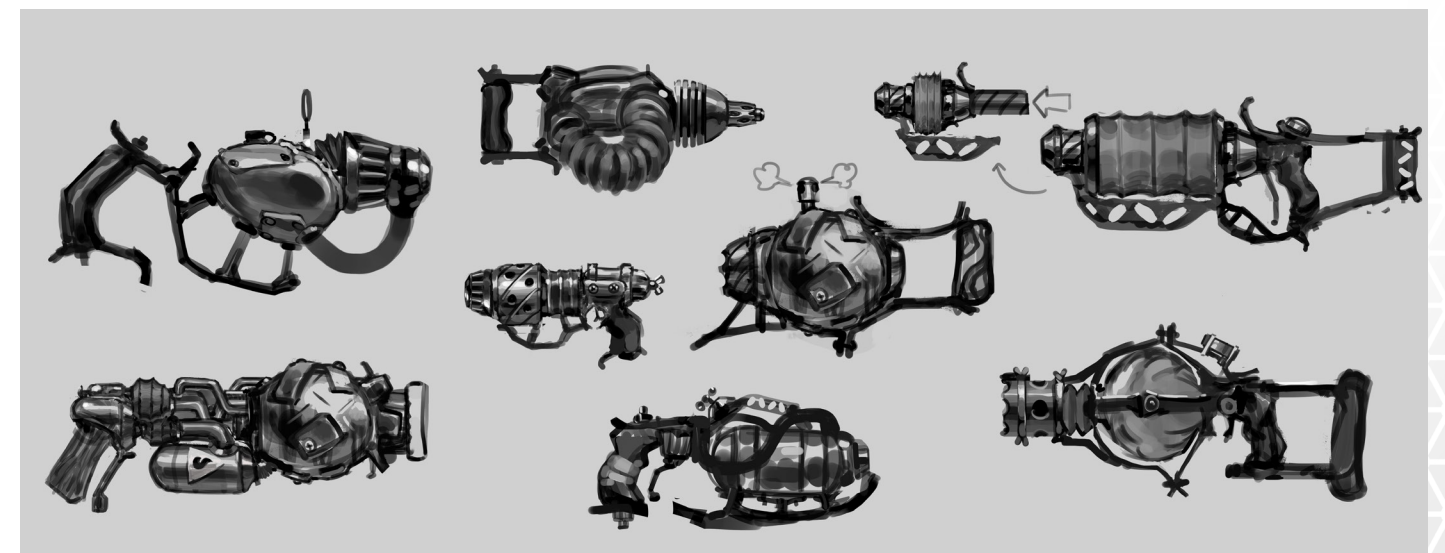
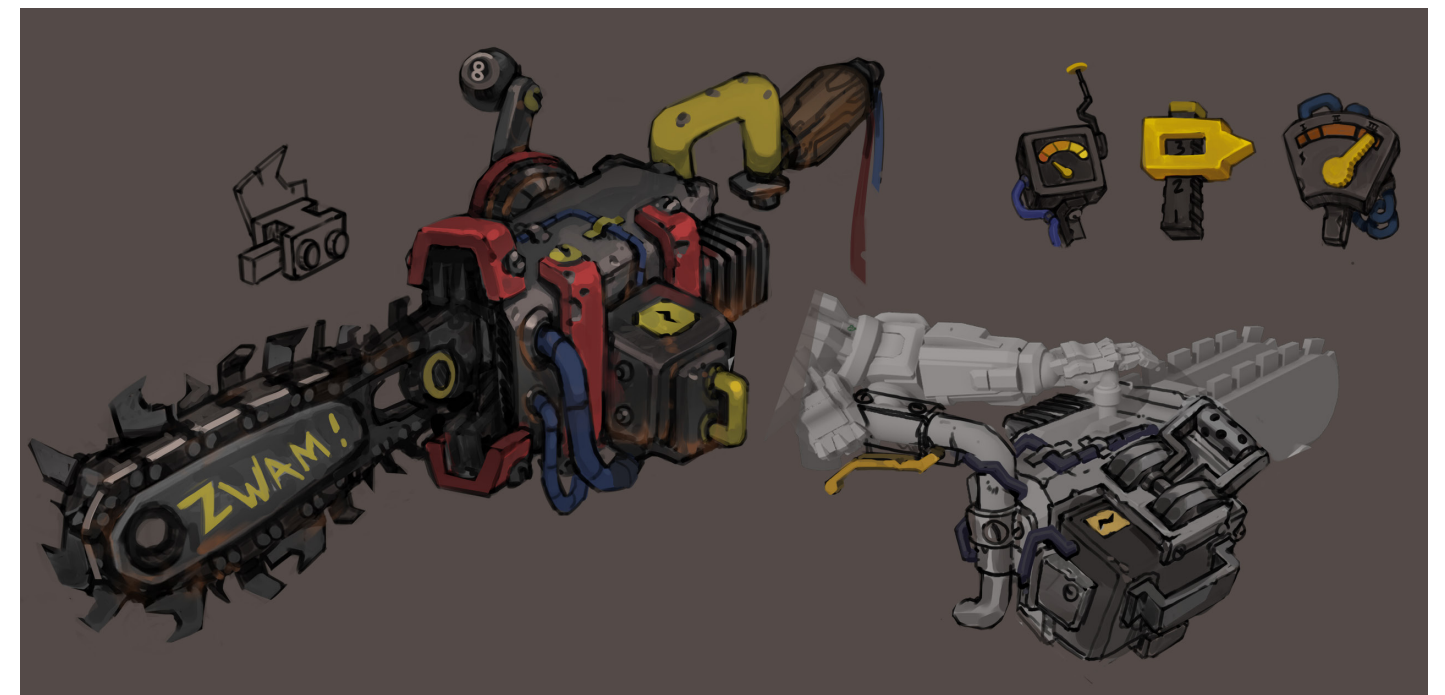
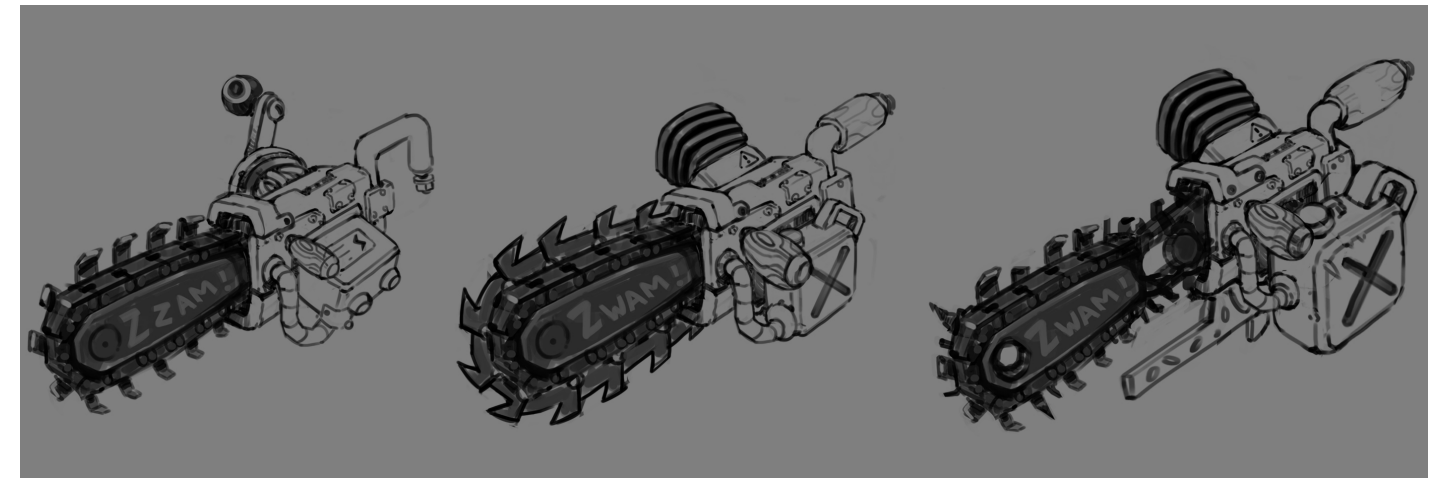
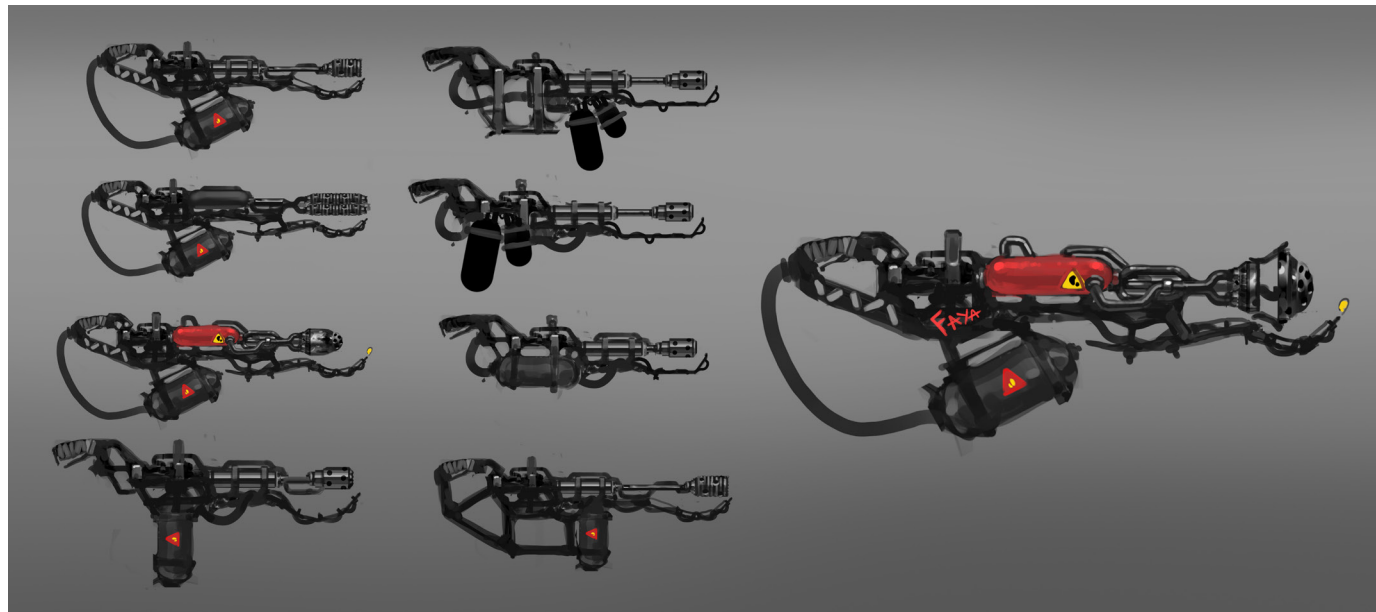




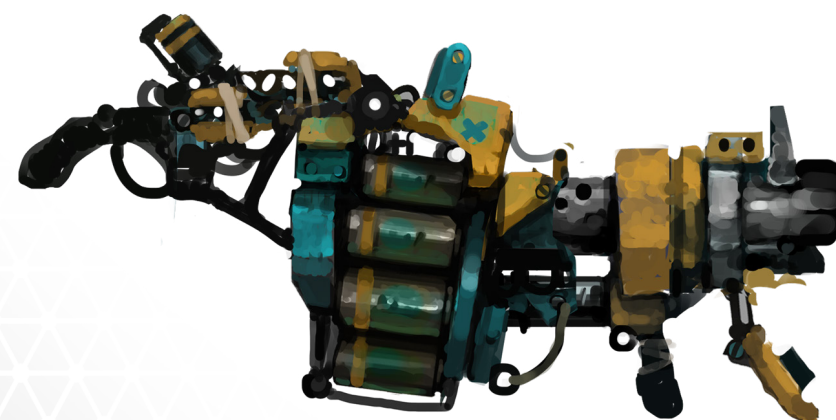
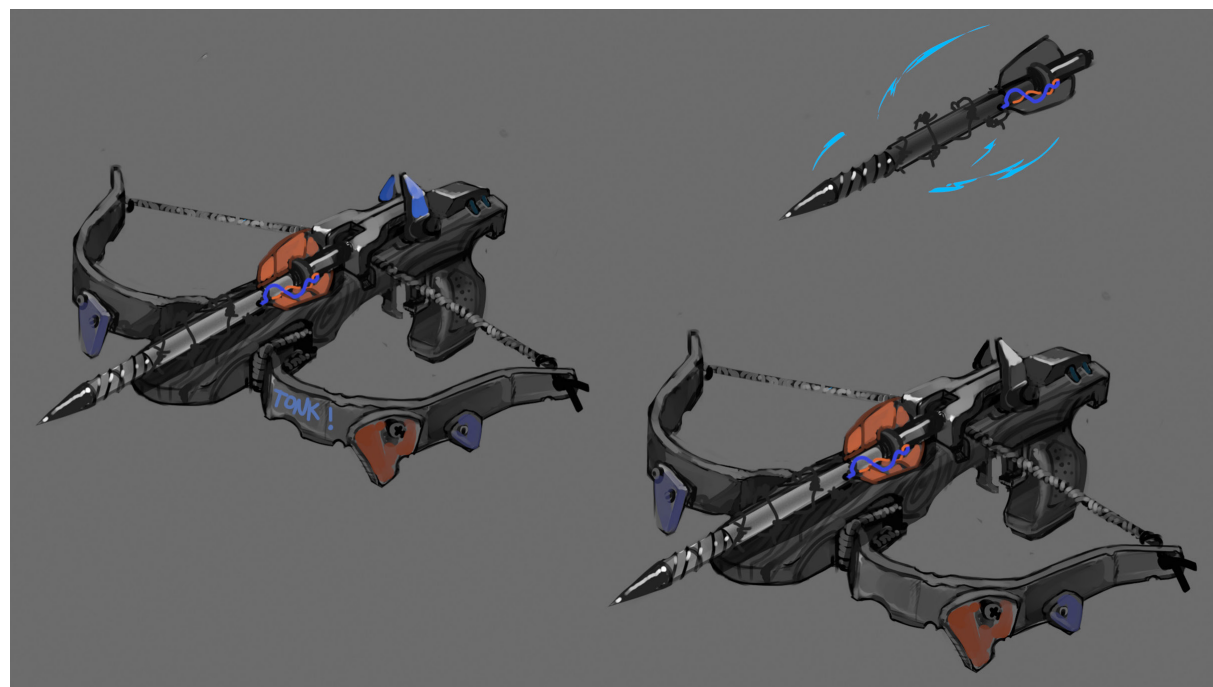




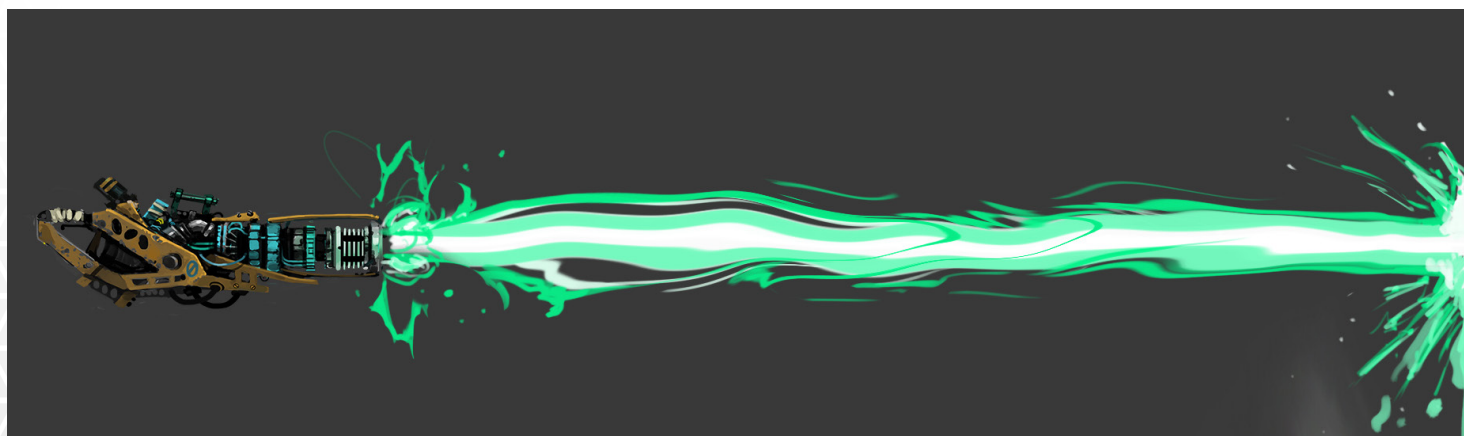
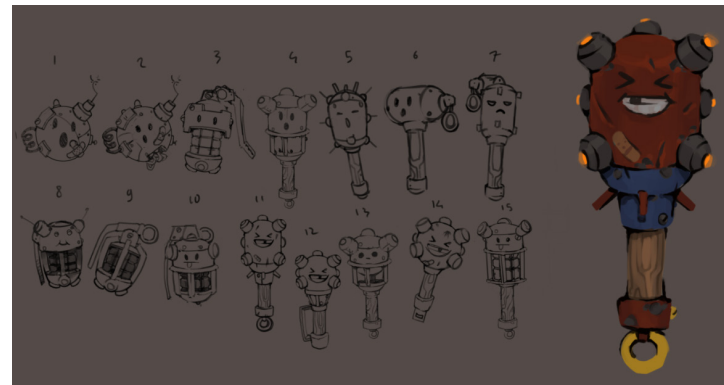
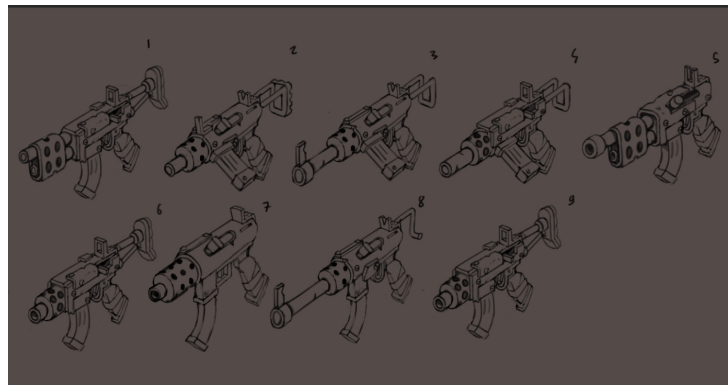










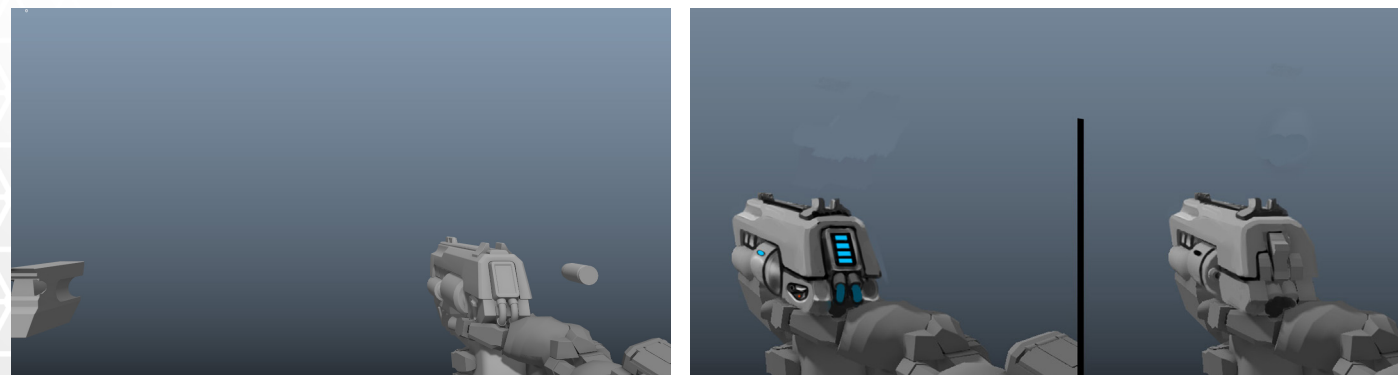




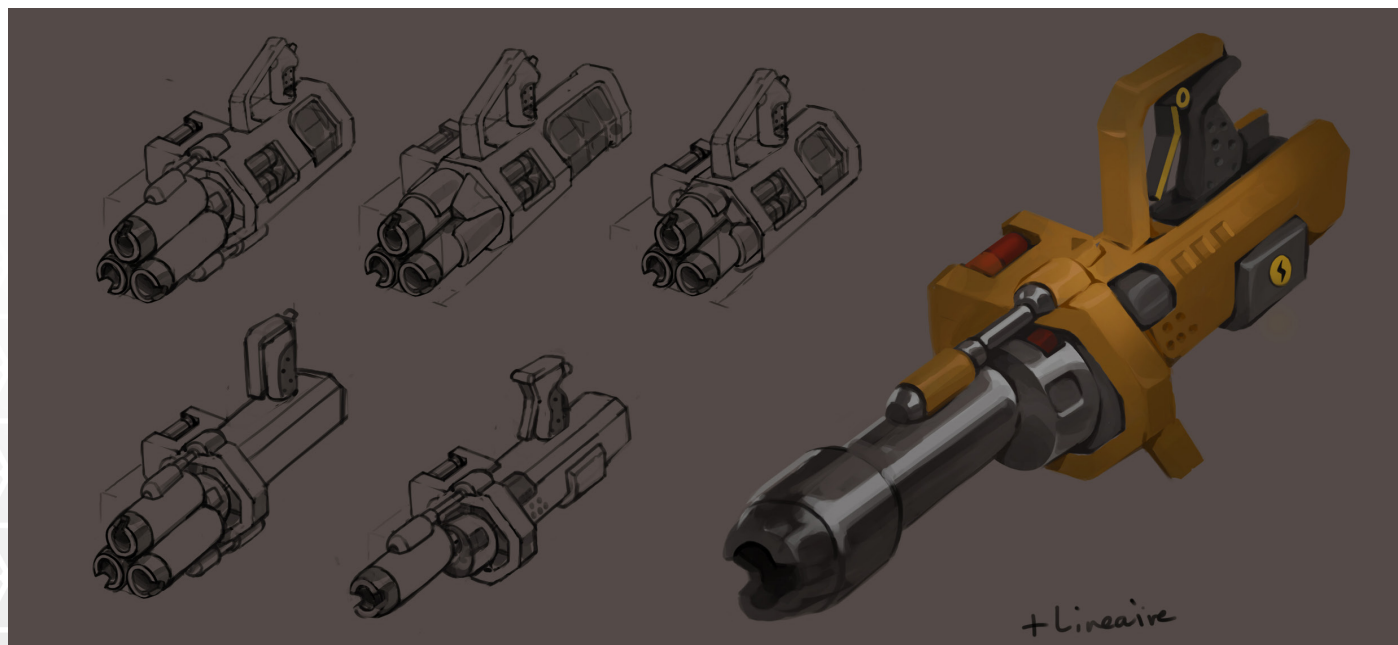
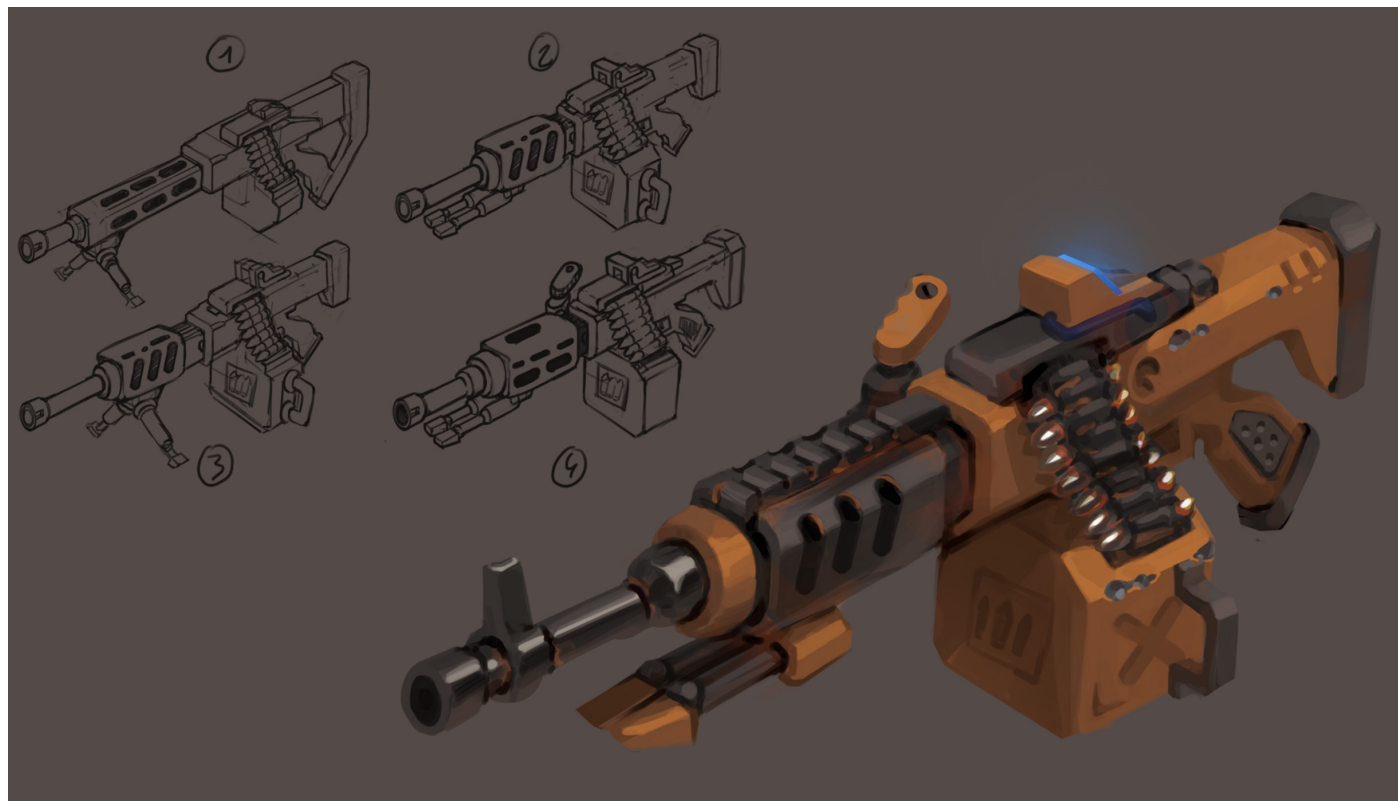
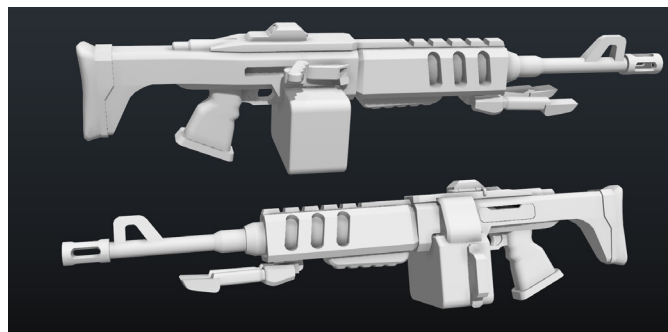
## CHAPTER III: WEAPONS

# GEN.II

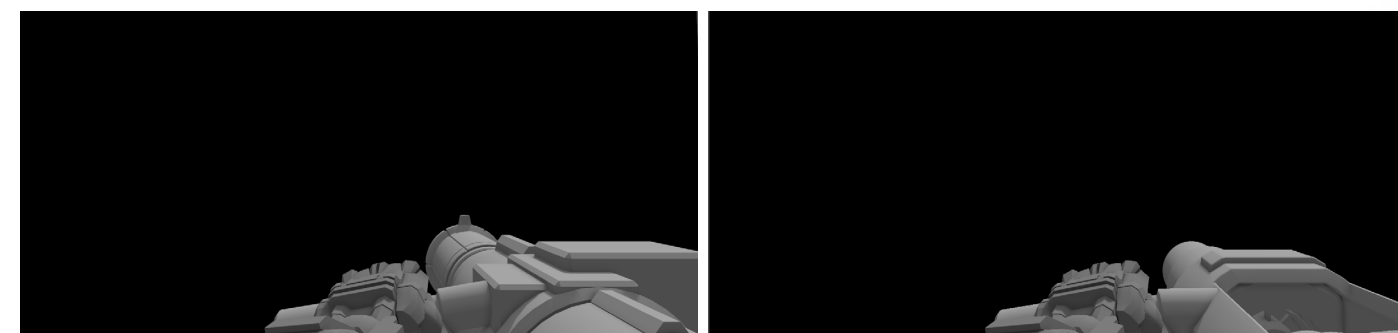
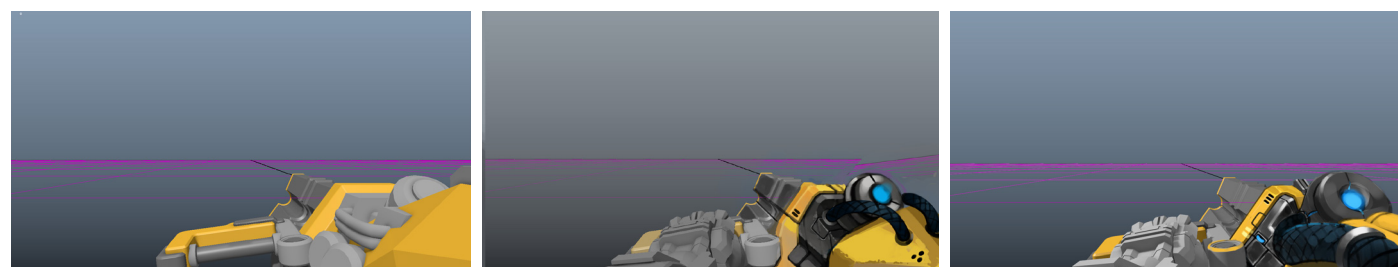
The "military" category is the Generation 2. In terms of Roboquest timeline, it is the oldest category as these weapons were made before the creation of the Haven cities and were used by the Guardians during the climatic crisis. They are at the same technological level as the Guardian and therefore mustaligned with him in terms of color and overall design.



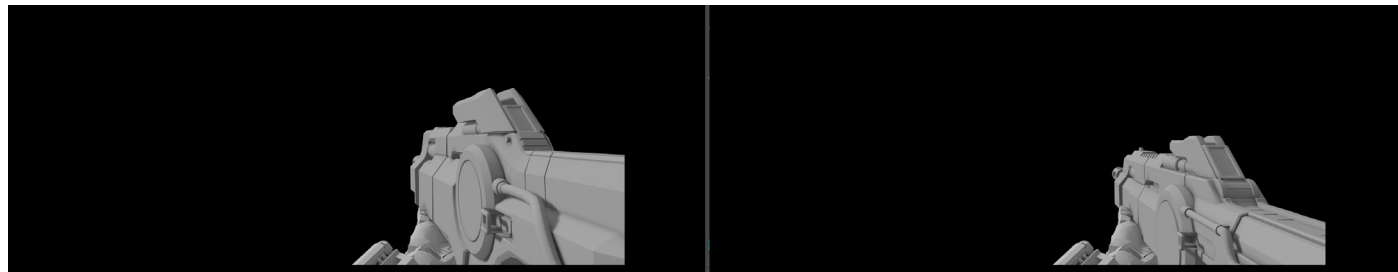








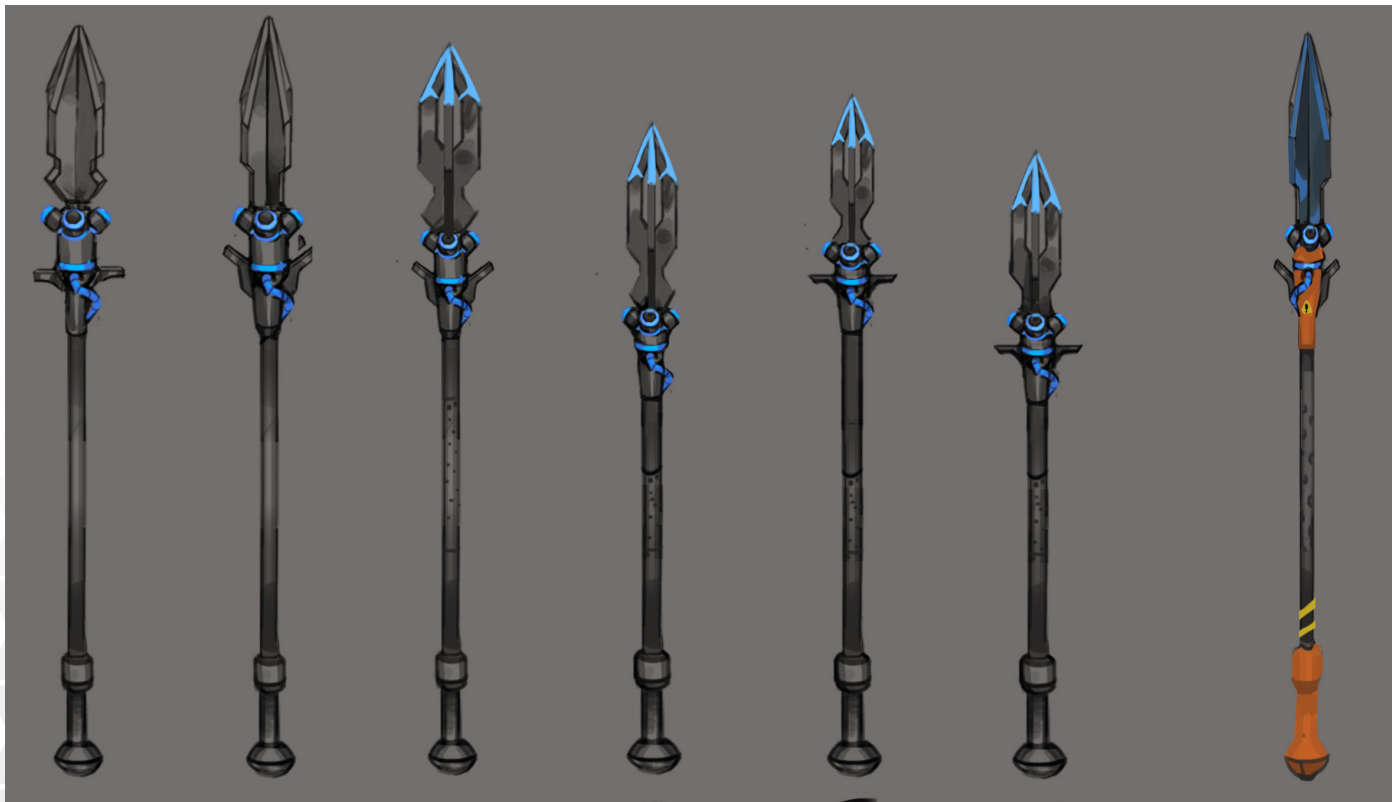




We iterated on the generation 2 weapons and we found the "seed" for their overall shape and color pretty fast. They look industrial, made of thick metal pieces and use a visual language coming from engineering. They are often massive and heavy since they were used by the Guardians. However their technology discrepancy with the evil bots and considering they haven't been used for a long time and also compared to the advanced technology IRIS and her evil bots are made of.









## CHAPTER III: WEAPONS

# GEN. III

The "sci-fi" category is the Generation 3. It is the newest and most advanced in terms of technology. It also shares the same technology as the evil bots. They are mostly unfinished prototypes of weapons that IRIS started making and abandoned at the profit of making more evil bots to defend her city.

It was the hardest generation of weapons to develop and we almost dropped them at some point.



At the beginning, we wanted something really roundy and curvy but we quickly realized it was very boring when seen from the first person perspective. We had to deform and modify them too much to come up with something interesting visually. So we took a different approach with a more complex, mechanical and sharp design.

We started seeing good results, until we realized it was looking way too similar to Generation 2.

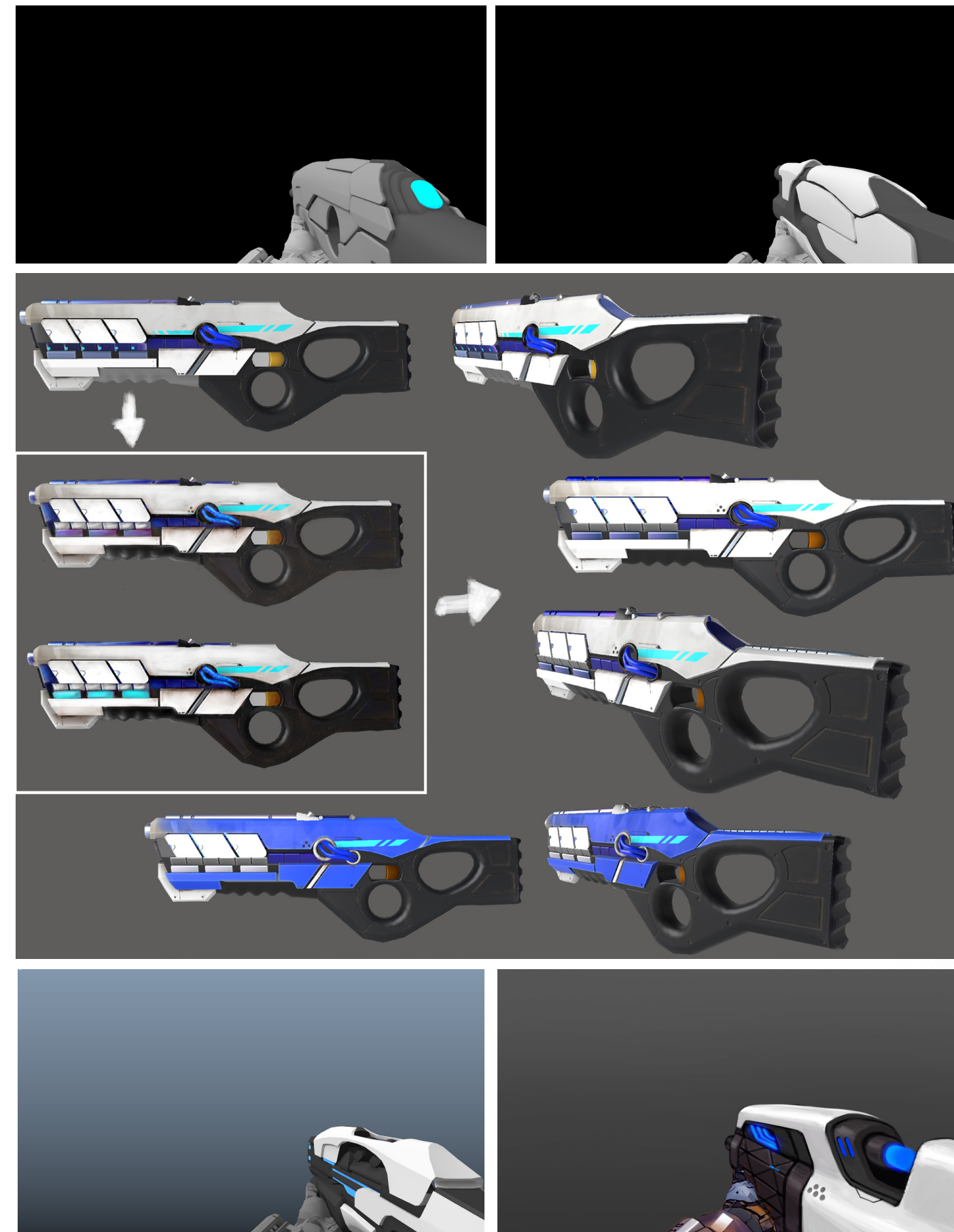




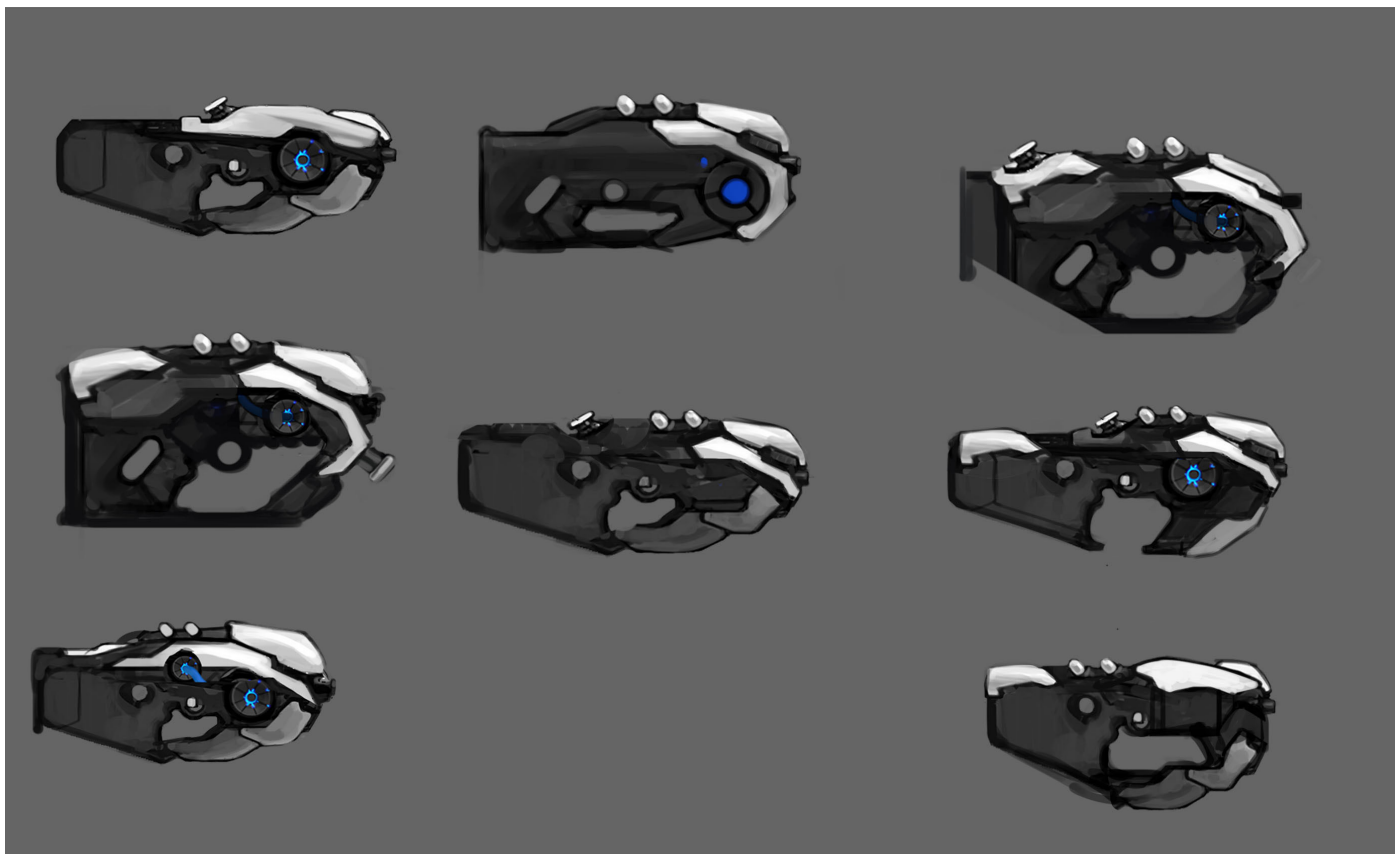


At this point, we already sank a lot of hours into it, without showing the results we were hoping for. So in a last ditch effort, we went for another round of iteration. This time, the design intention was something with a balanced blend of sharp/mechanical design and the initial roundy intention we had.

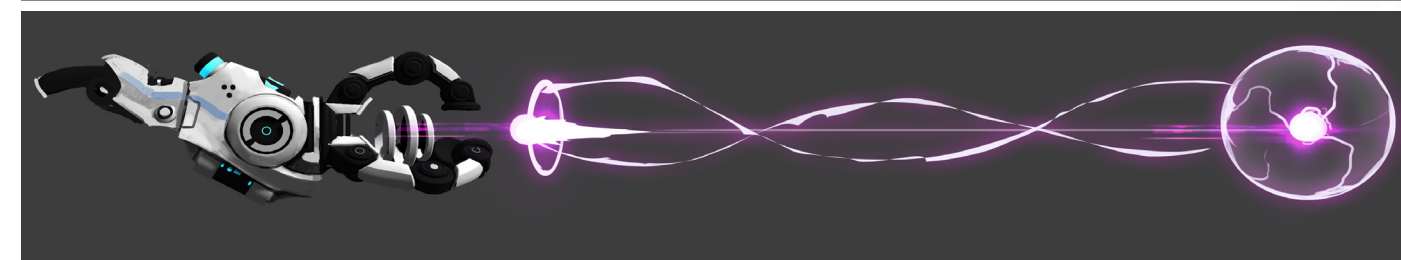
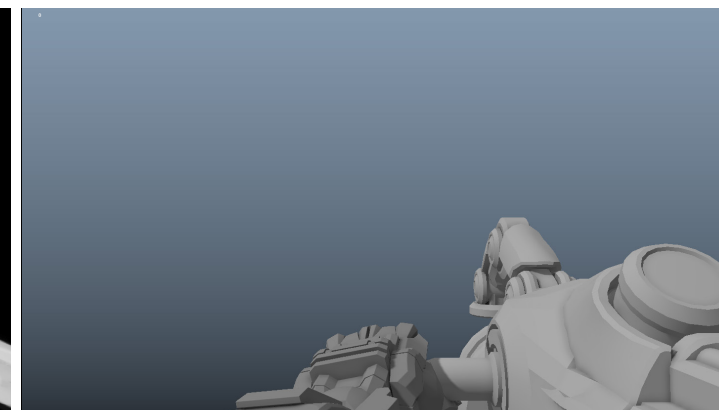
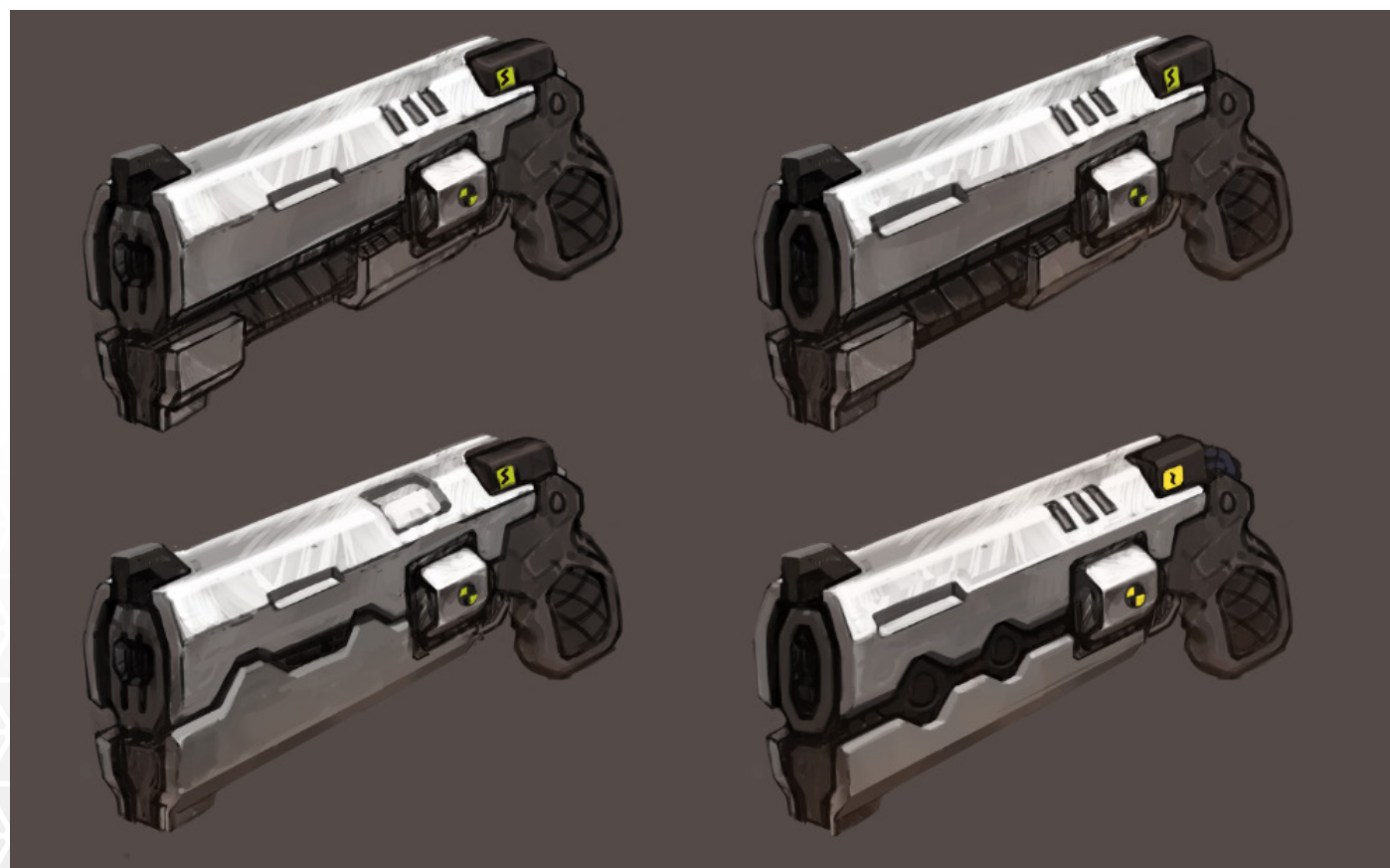
Combining that with clearer constraints like recalling some of the evil bot design, lightweight material, heavier and darker inside with a very technological look. Fortunately it was a match, and we finally had the seed for Generation 3.



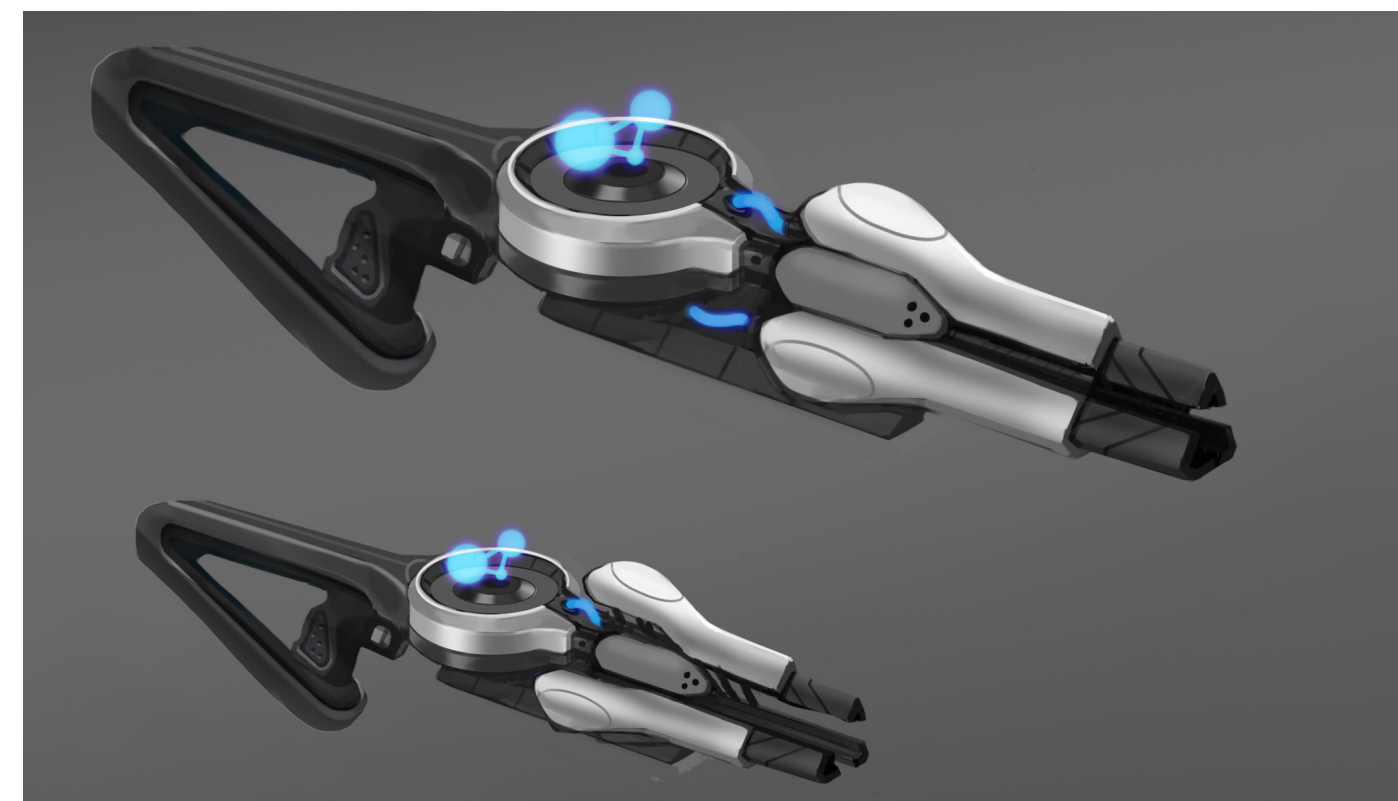
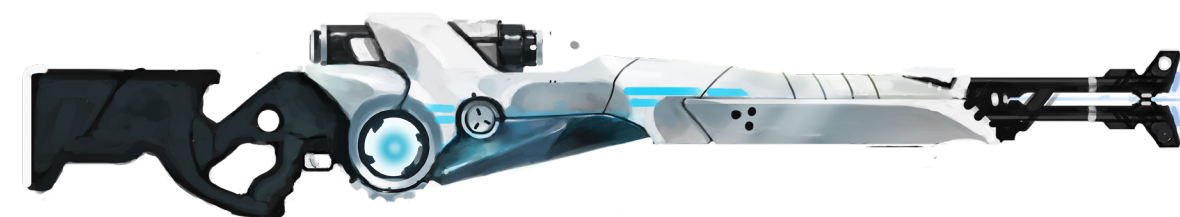
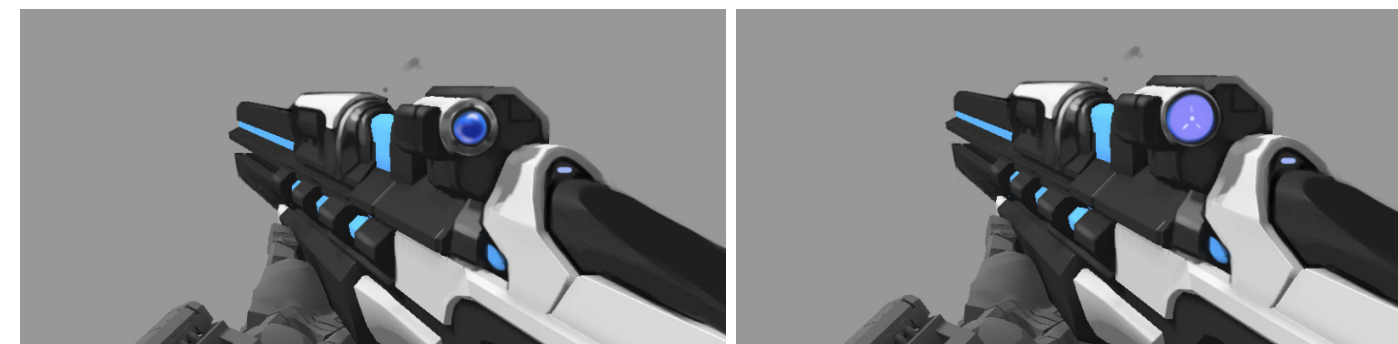
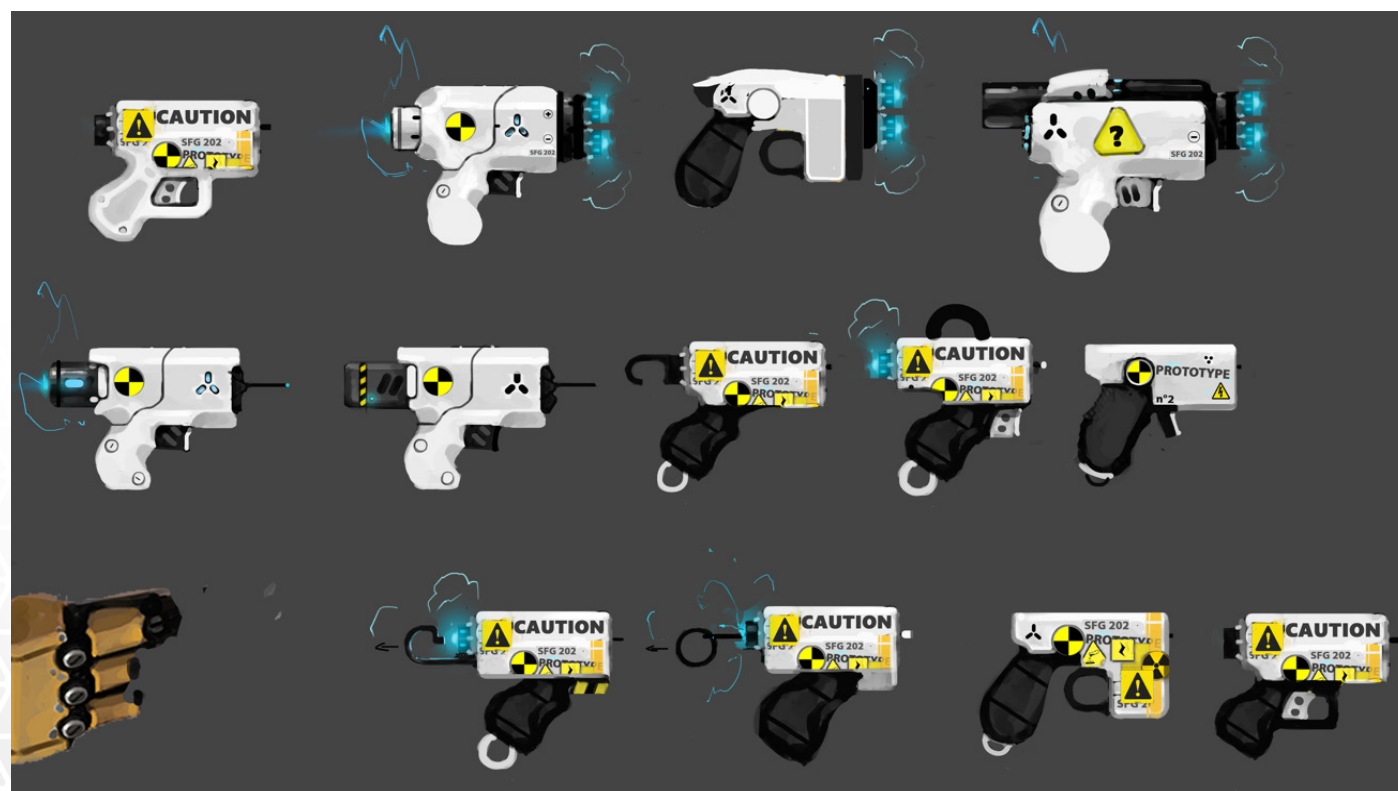




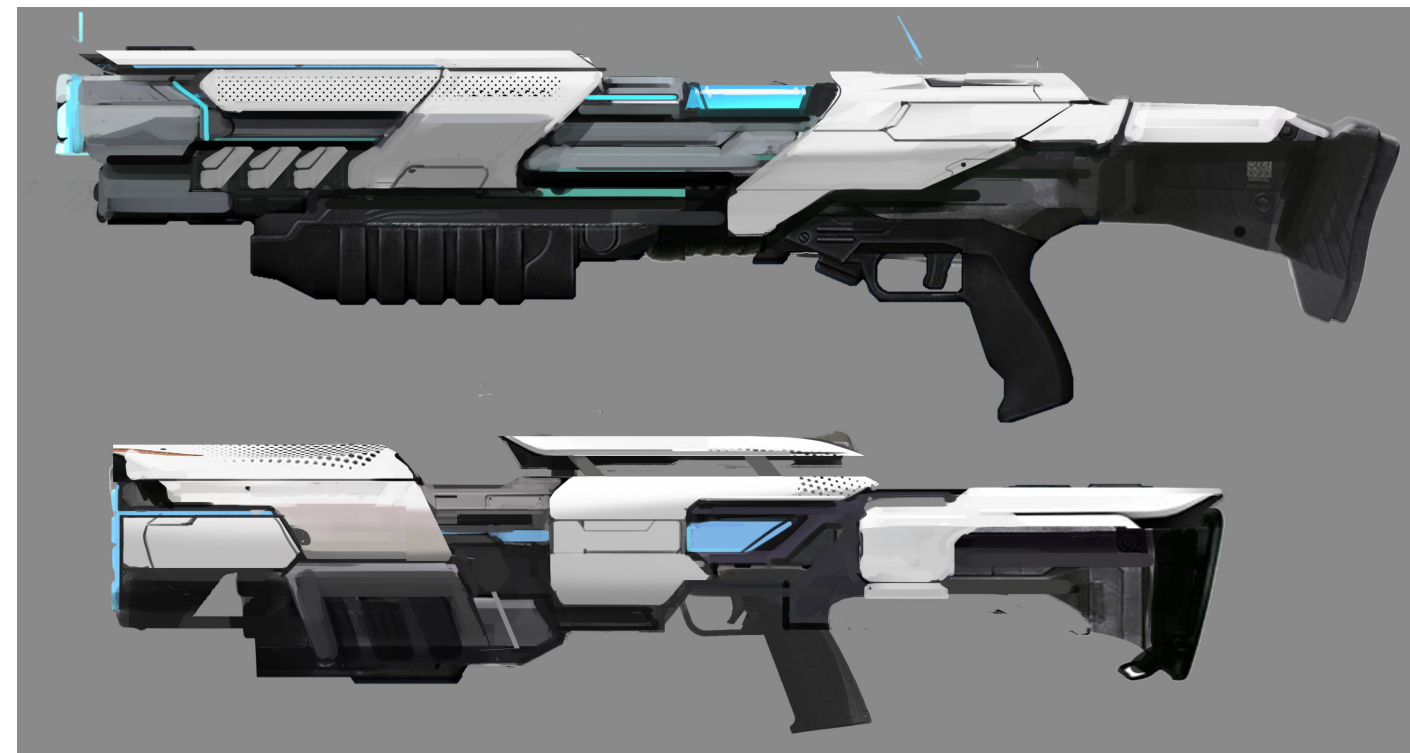
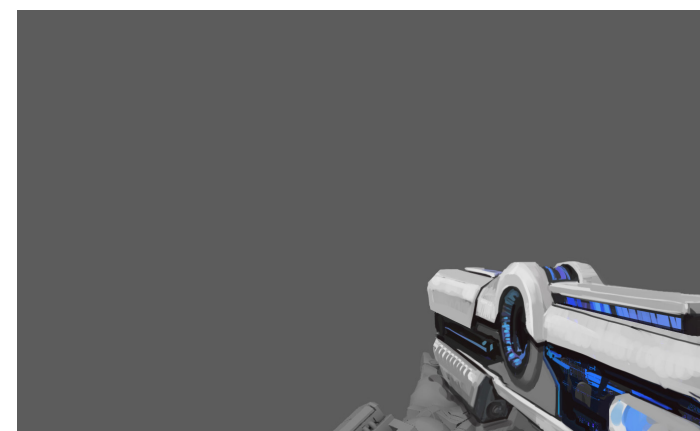
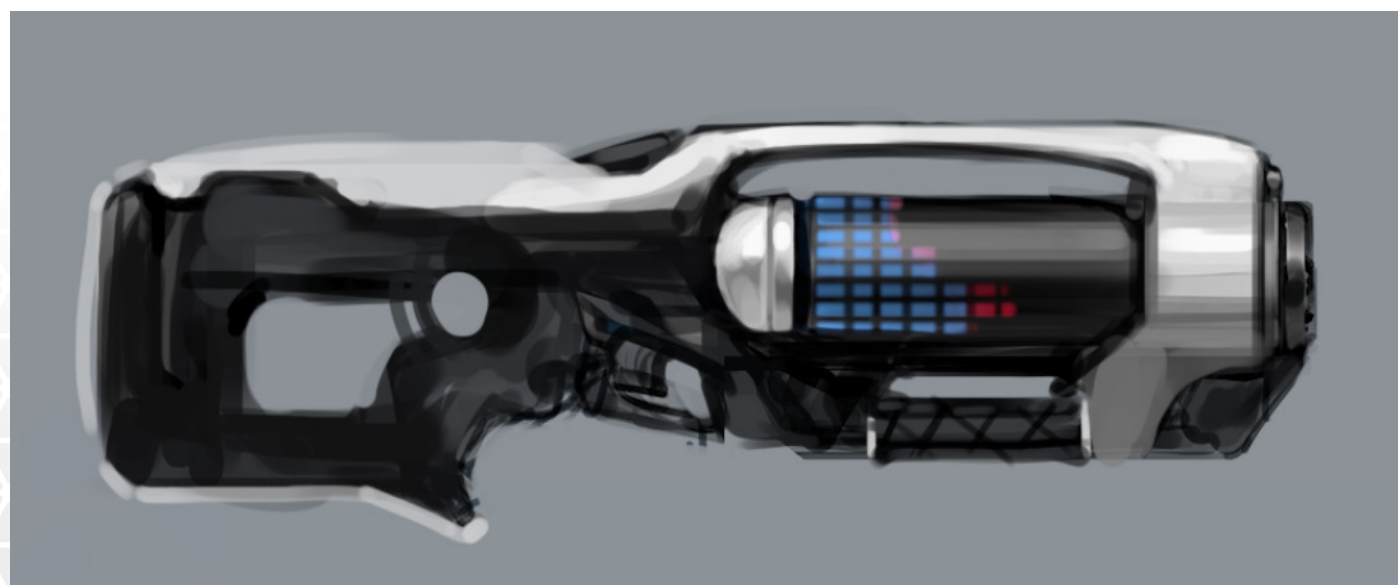




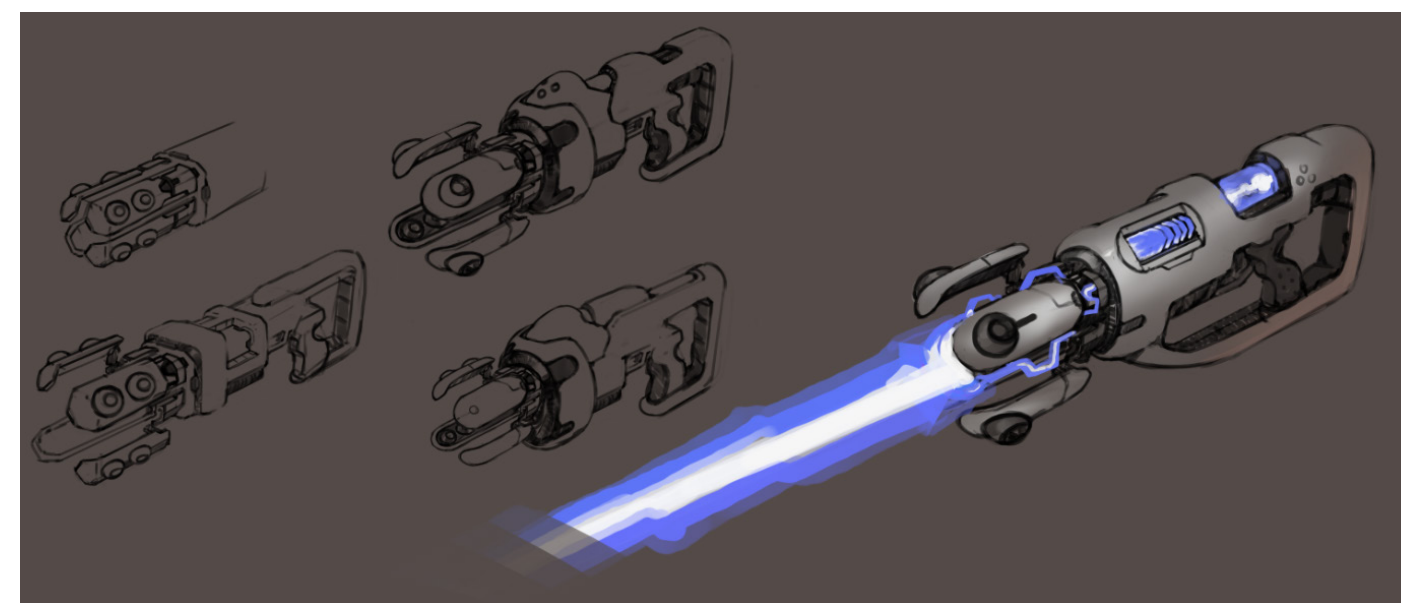
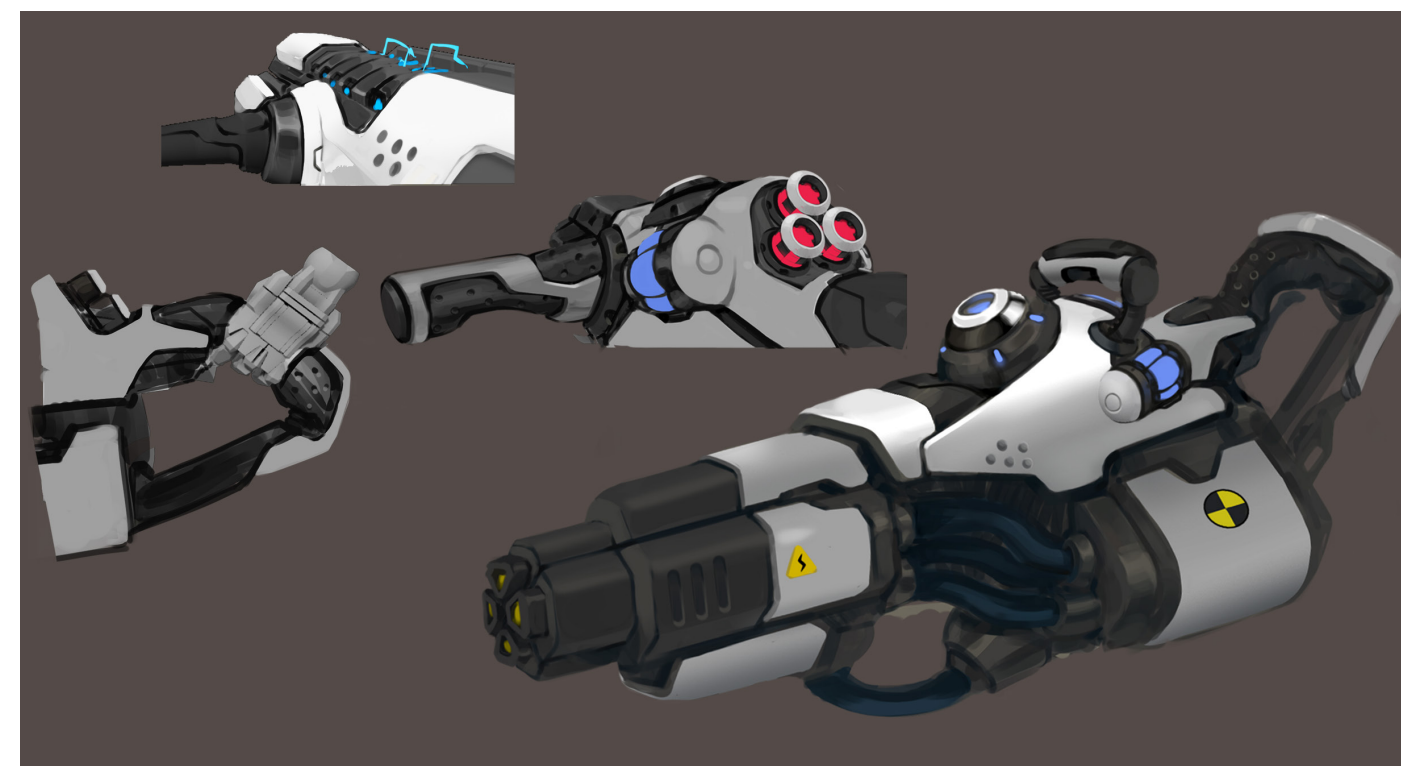
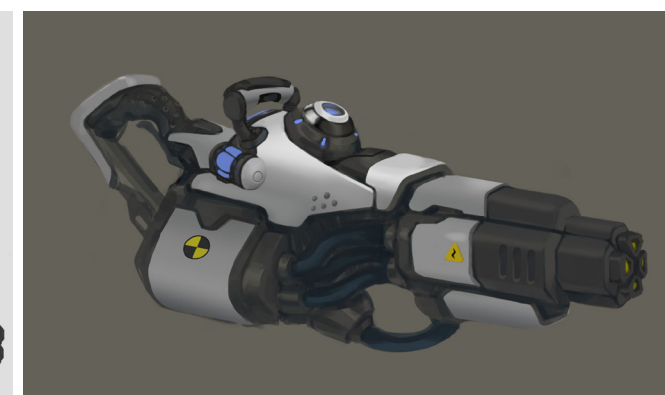
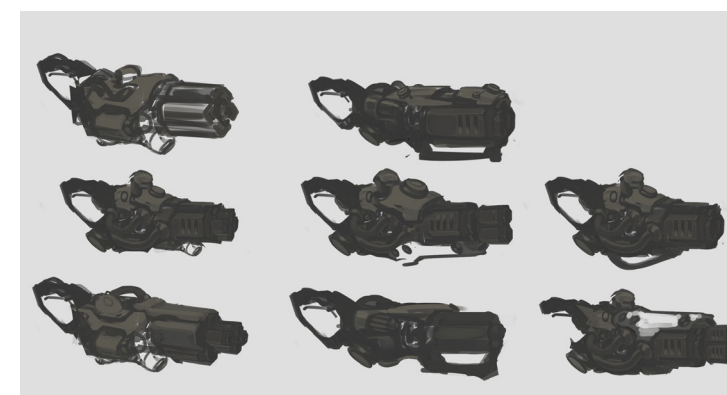
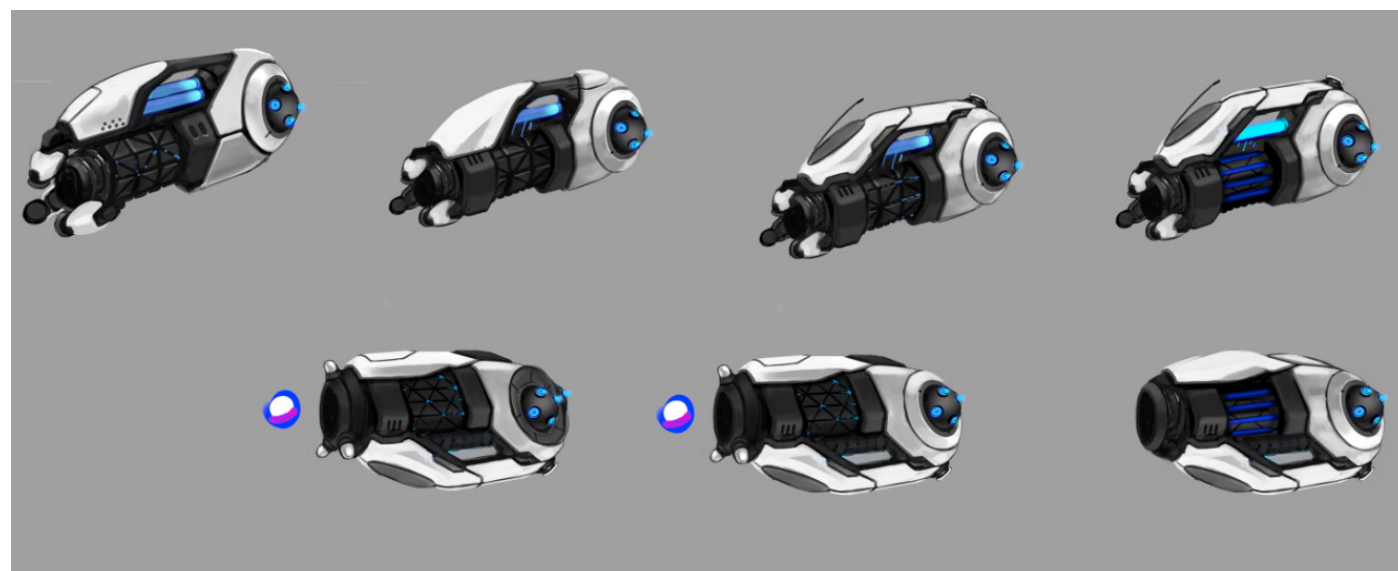














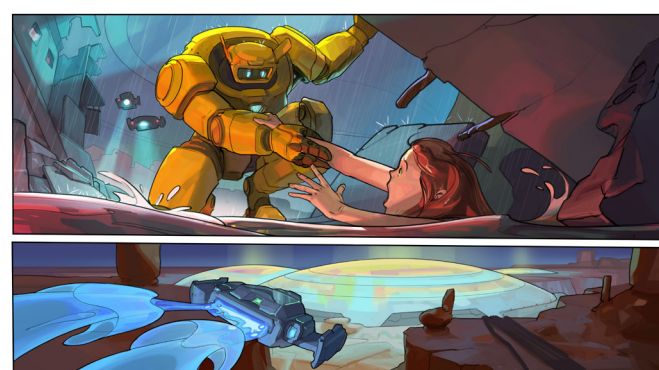
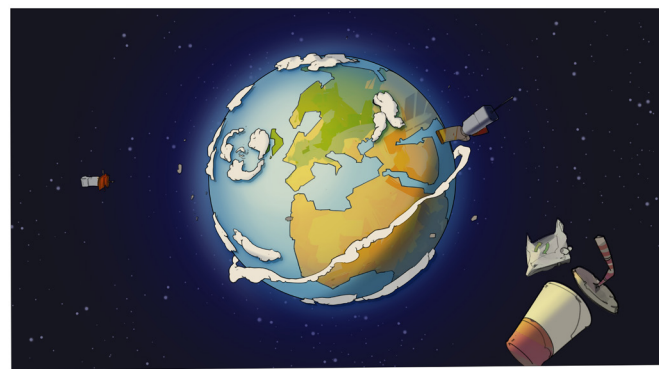
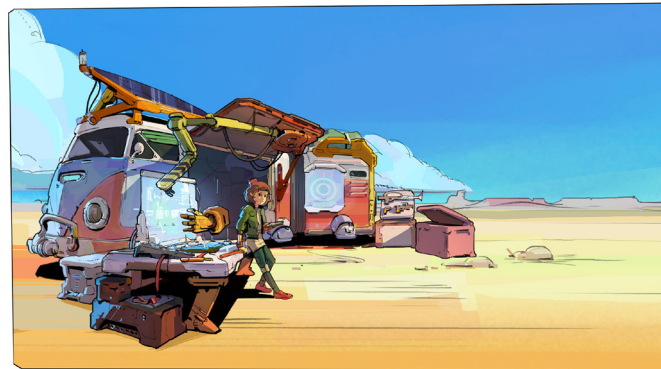
*Chapter 4*  
**ILLUSTRATIONS**



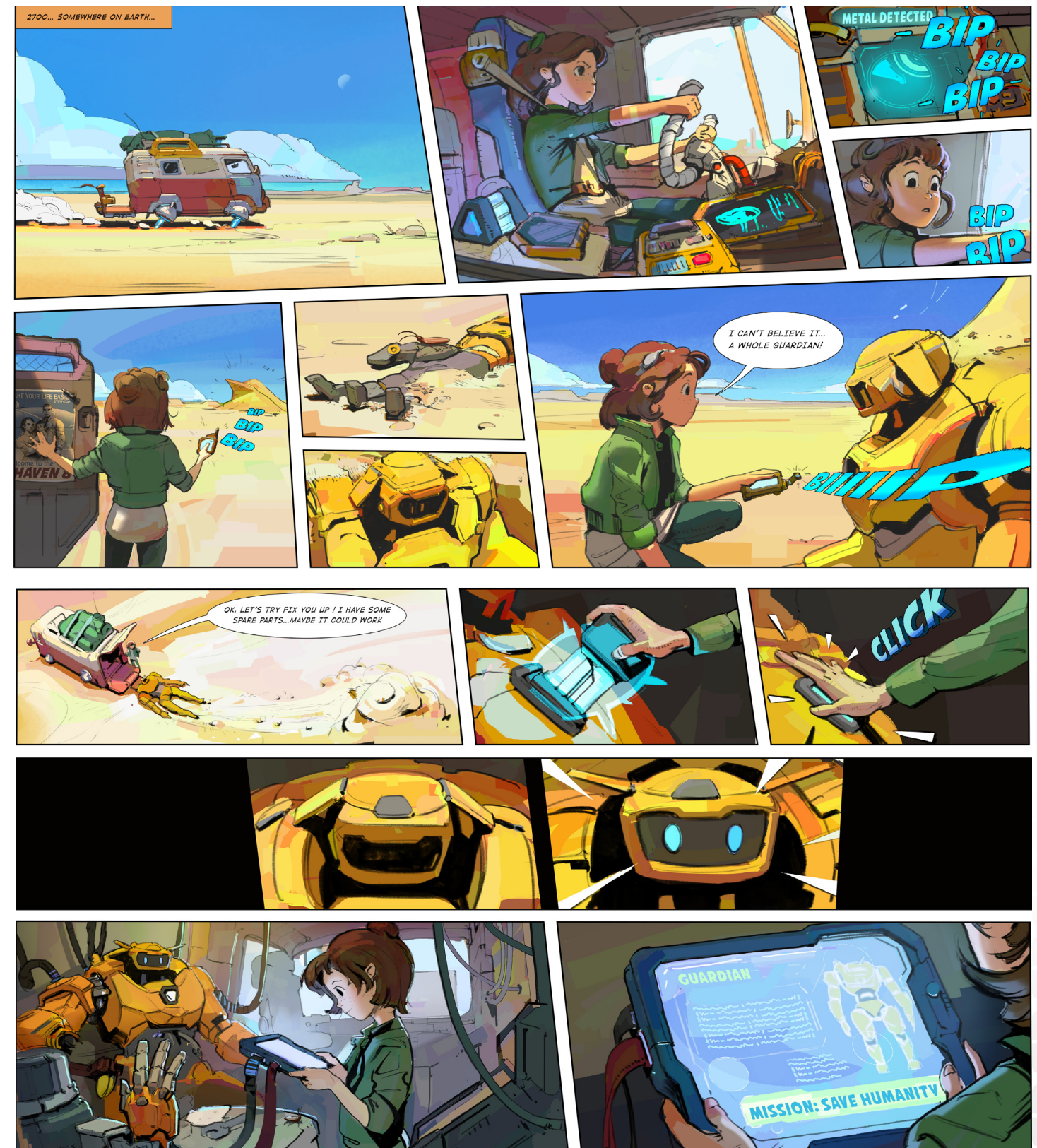


## CHAPTER IV: ILLUSTRATIONS

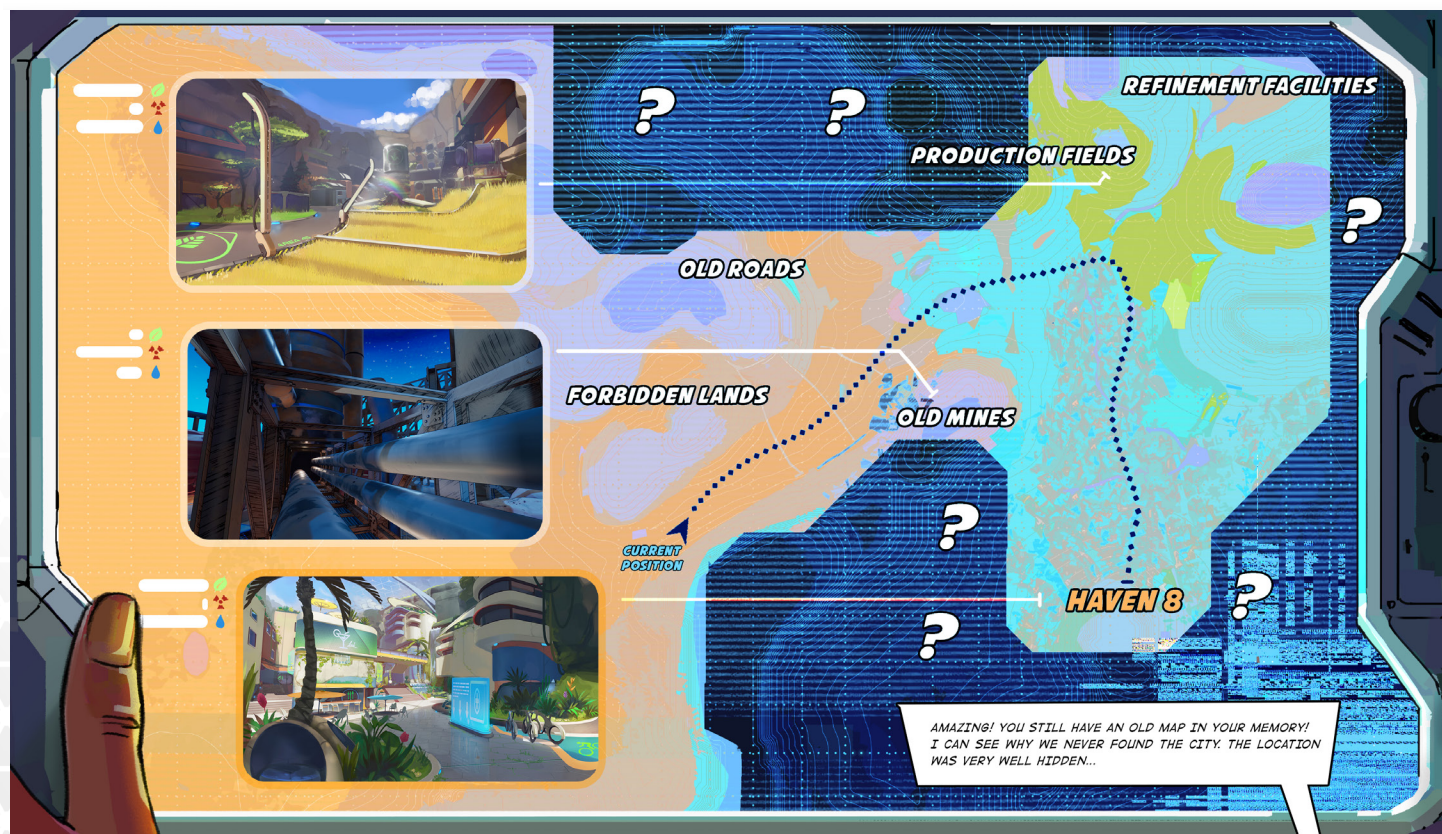
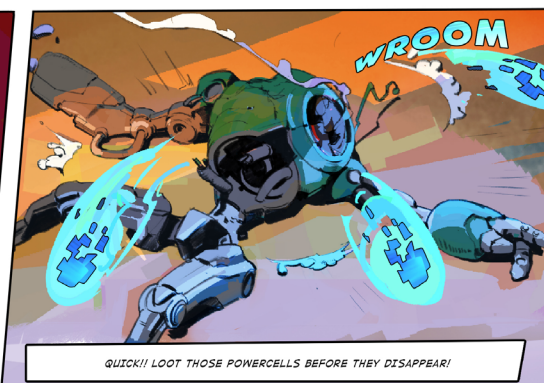
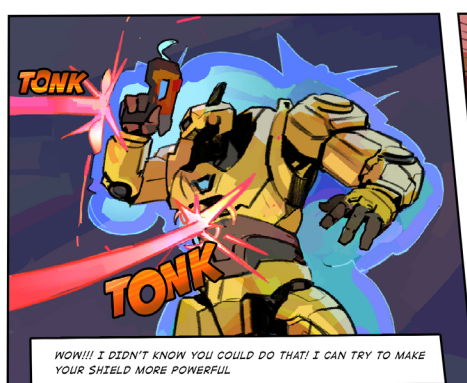
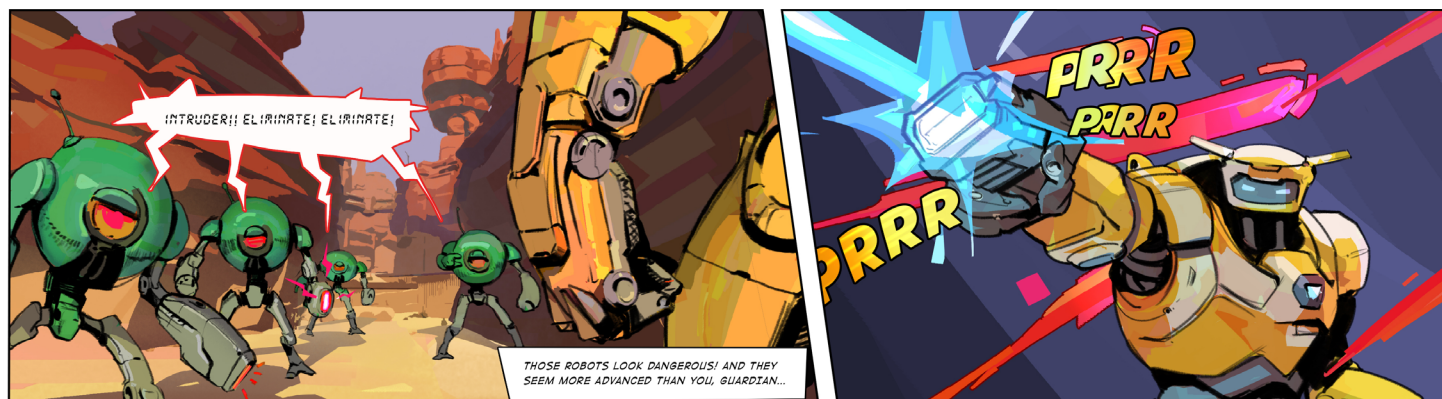
# CUT SCENES



The exact way to infuse our comic-vibe into a cinematic was something that required us a few iterations. You can view the main two "styles" we tried in those pages. The first one was splitted in more "slides" for each page and was a bit more static. The second one was more focused on larger plans to drive the player's eyes and have slides a bit more spectacular. We went for the second style since it was more pleasing to follow as a cinematic while still giving those comic vibes.





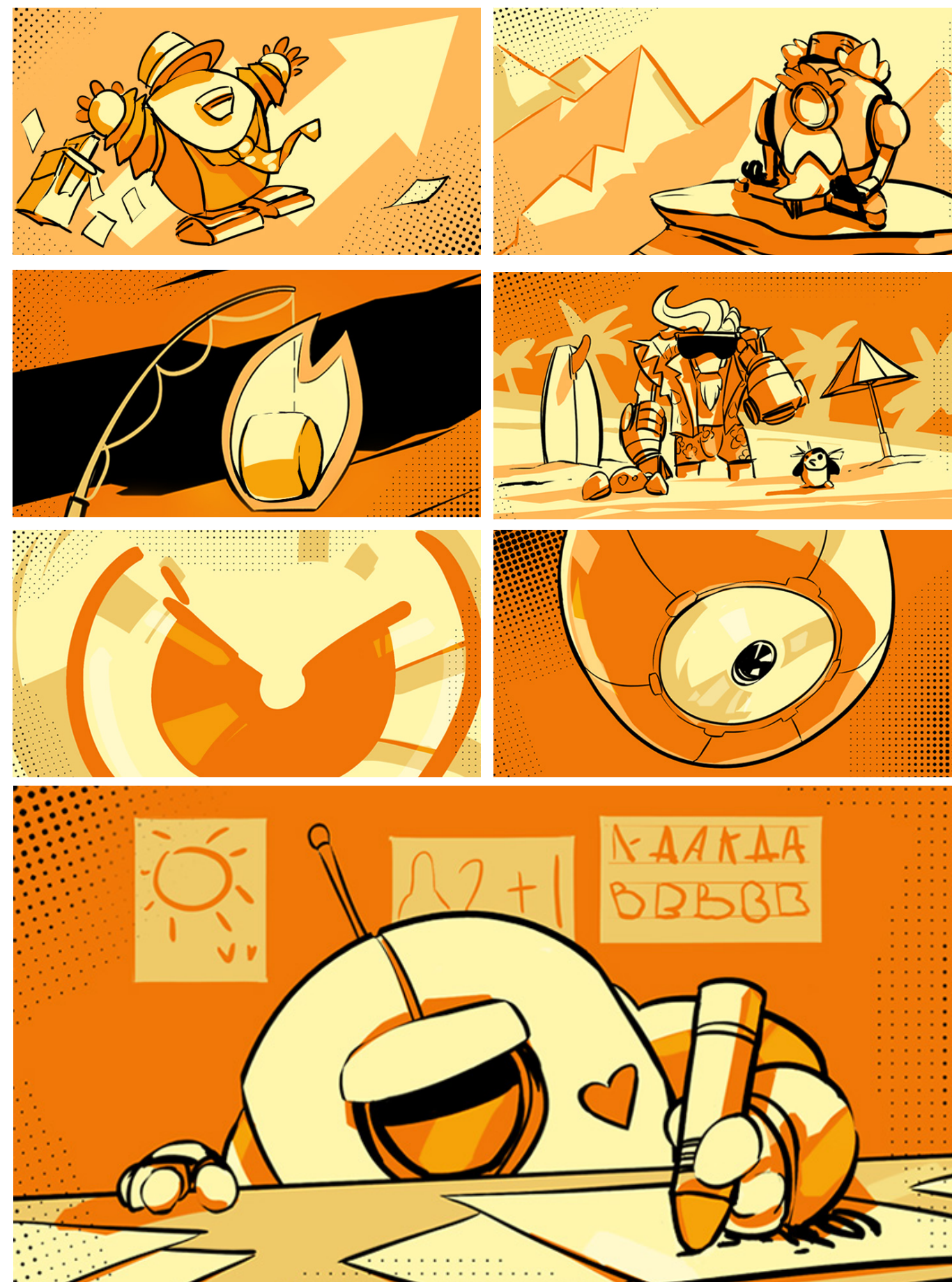






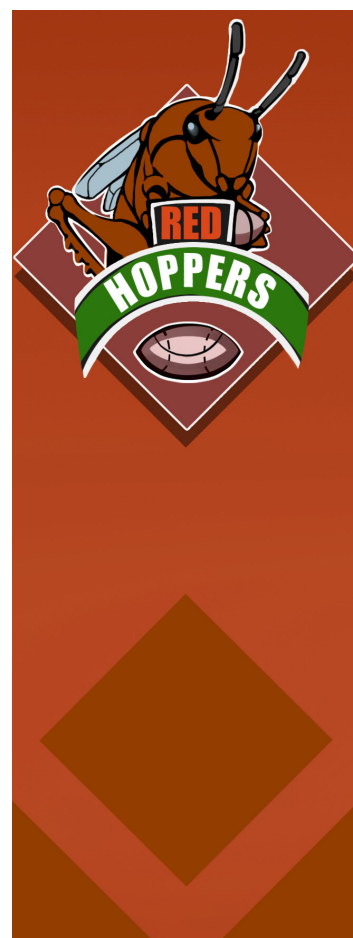
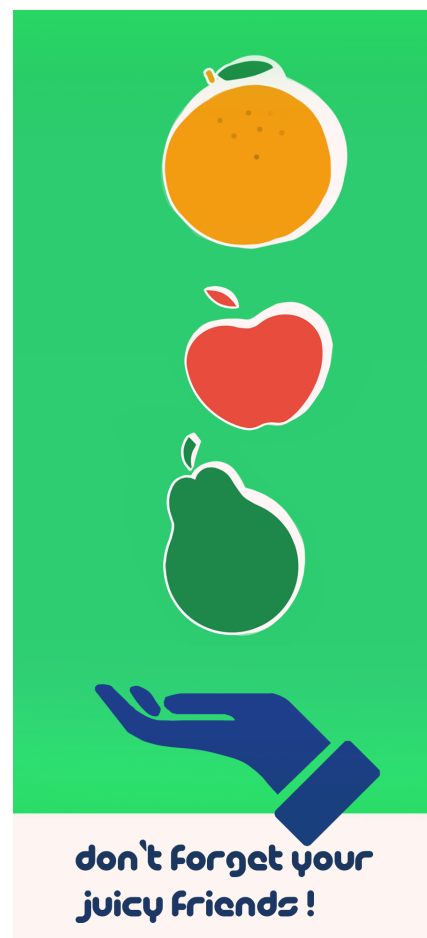


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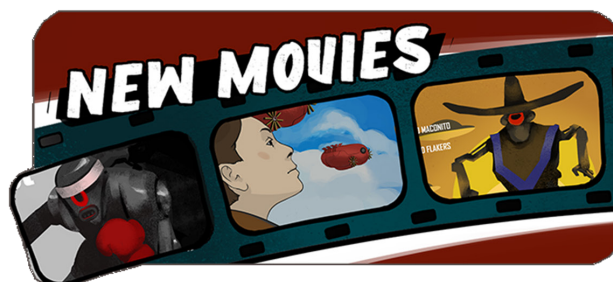




# POSTER







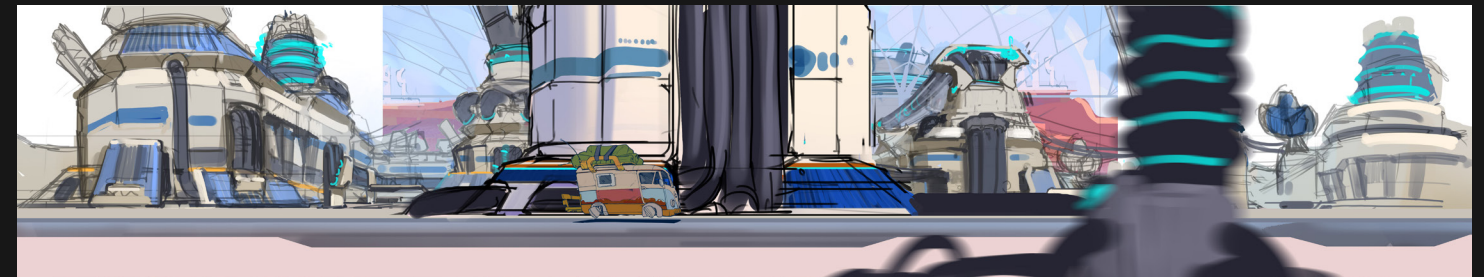
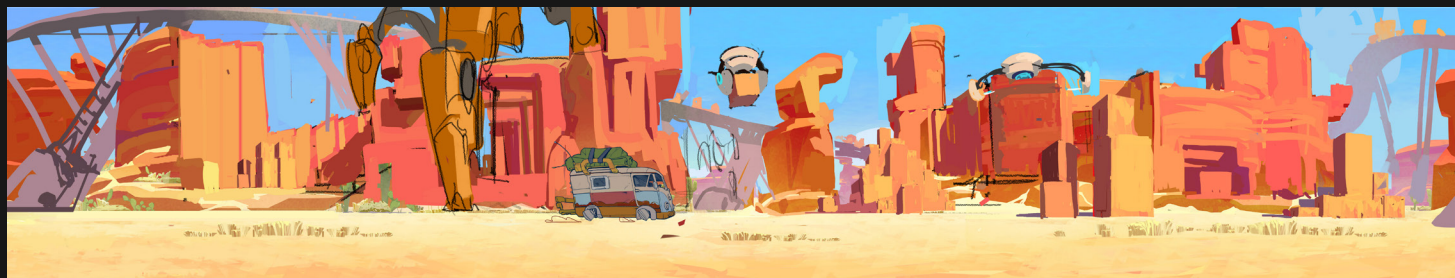
# ROBOQUEST





CHAPTER IV: ILLUSTRATIONS

# LOADING SCREEN



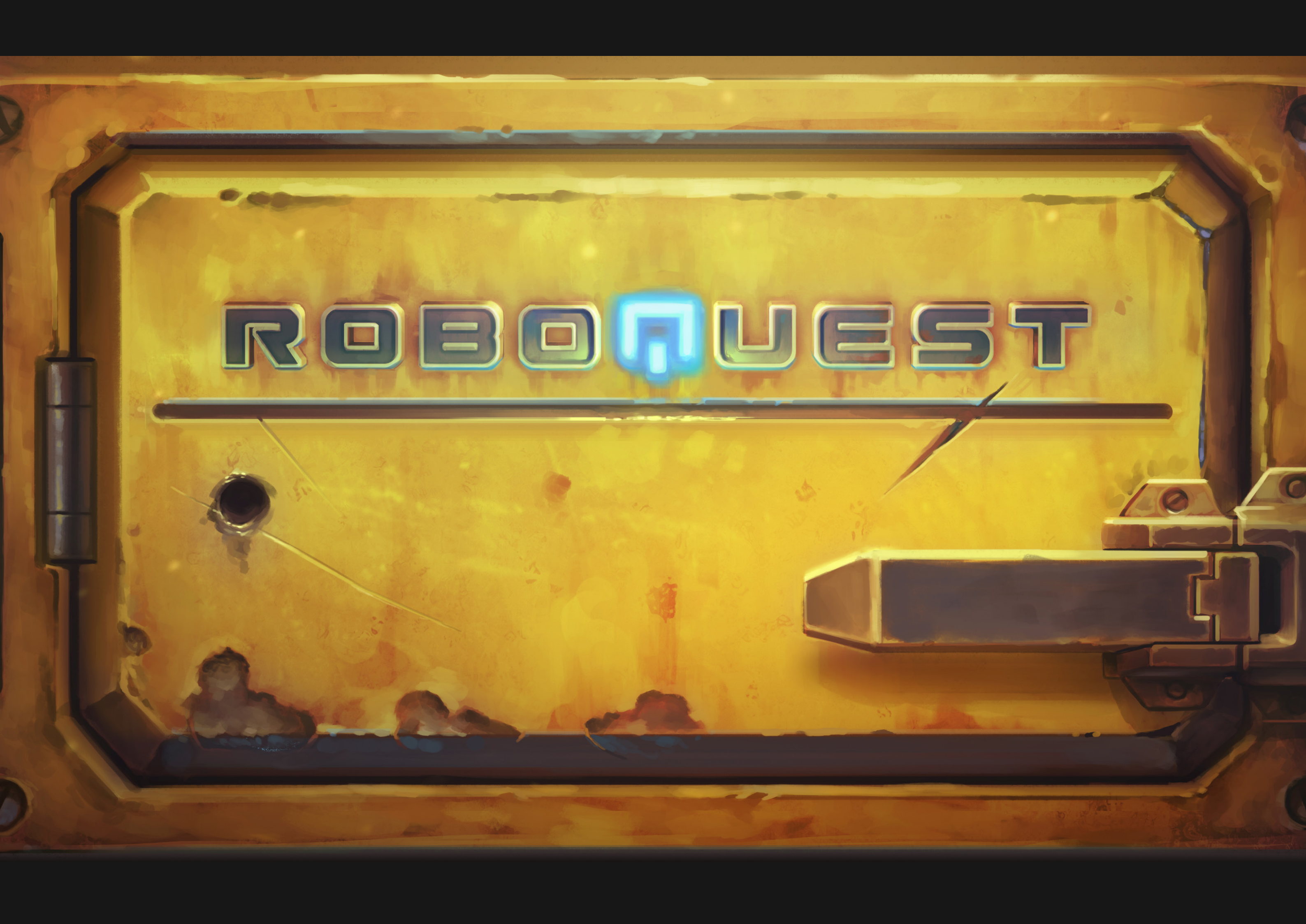


# UPDATES



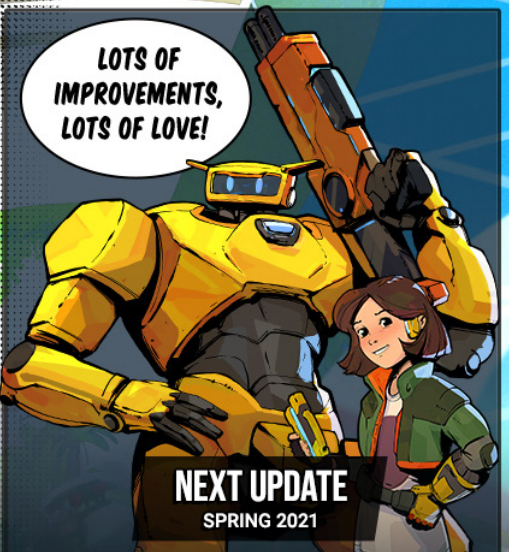


# ROBOQUEST





LOTS OF IMPROVEMENTS, LOTS OF LOVE!



**NEXT UPDATE**  
SPRING 2021

- Better Class Loadout
- Polished Levels
- New Enemies and Bosses
- New Challenges
- Riding Improvement
- New Weapons

**ROADMAP**  
Coming when it's ready

More Levels	Basecamp 1.0	FX 1.0
Artifacts	Special Zones	Customisation
Elite Enemies	Compendium	HUD & UI
Co-op Updates	New Game +	Corrupted Weapons
Story & Cinematics	Challenges	Polishing

**THE GRAND FINALE!**

Future Updates

**NEXT UPDATE**  
COMING FALL!



**WITH LOVE!**

- Advanced Perk System
- Core Rework
- Health Flow Rework
- Reworked Level (Fields)
- New Weapons
- New Enemies
- New Boss

**ROAD MAP** Aiming to launch in Summer 2022

<b>MULTIPLAYER</b> COOP MATCHMAKING PING & COMMUNICATION OPTIMIZATION CROSS PLATFORM	<b>STORY</b> CINEMATICS ENDING STORY CAPSULES	<b>BADDIES</b> ELITE ENEMIES + ENEMIES + BOSSES
<b>BASECAMP</b> INTERFACE REWORK TRAINING RANGE JUKEBOX + BASECAMP UPGRADES	<b>PLAYER</b> ADVANCED PERK SYSTEM CORE REWORK HEALTH FLOW REWORK + CLASSES + BADGETS	<b>LEVELS</b> SIDEPATHS LIGHTING SYSTEM LEVEL REWORK + LEVELS + LEVEL CHUNKS + CHALLENGE ROOMS + NOISECREAM TRACKS + SECRETS
<b>WEAPONS</b> CORRUPTED WEAPONS WEAPON MOD SYSTEM MASTERY SYSTEM + WEAPONS + WEAPON MOD + WEAPON AFFIXES	<b>OTHERS</b> UI UPDATES ACHIEVEMENTS COMPENDIUM RAYTRACING & HDR SUPPORT FULL GAMEPAD SUPPORT REWORKED TUTORIAL	<b>CONTINUOUS UPDATE</b> GAME BALANCE VFX UPDATE GAME PERFORMANCE
<b>END GAME</b> ADVANCED DIFFICULTIES RUN OF THE WEEK	<b>1.0.0</b> CORRUPTED SIDE PATH FINAL LEVEL FINAL BOSS FINAL PRICE	<b>AFTER 1.0.0</b> (POTENTIALLY) ENDLESS RUN

**WHAT'S NEXT?**

RUN FIGHT TRY AGAIN

BIP BIP BAP

# ROBO QUEST

VOL. 3  
2023

KICK SOME METAL ASS

**SPECIAL**  
BUDDYBOT  
LOVE LETTERS



**FREE POSTER**

**10 AMAZING STORIES**

**BREAK OR ALIVE**

**112 PAGES WITH COLOR AND AMAZING CONTENT**

**ROBO QUEST**











***THANK YOU FELLOW GUARDIANS!***





# CREDITS

A game by RyseUp Studios

Studio Leadership

Milen Ivanov - CEO, Creative Director  
Renaud Juvin - COO, Game Director  
Laurent Dessart - Problem Solver  
Olivier Jacqmin - Jurist

Art

Aimé Juvin - Creative Director, Art Director  
Milen Ivanov - Level Artist, Lighting Artist  
Nicolas Dechezelles - 2D Artist | Concept Art, UI  
Cédric Bruley - Tech Artist, 3D Artist | Weapons, Robots, Textures  
Mathieu Collangettes - 2D Artist | Cinematic, UI, VFX  
Dmitry Kurbanau - VFX Artist  
Gaspard Perret - 3D Artist | Environment, Props, Levels  
Charlotte Vallé Guigon - 3D Artist | Environment, Props, Texture  
Igor Klymenko - 2D Artist | Illustration, Cinematic, Concept Art  
Léo Valentin - 3D Artist, Tech Artist  
Agathe Girard - Texture Artist

Design

Renaud Juvin - Game Director  
Elliot 'Yun' Egron - Game Design, Narrative Designer  
Arthur 'Nah' Wiplier - Level Designer, Level Artist  
Arnaud Lanoiselée - Game Designer, Narrative Designer  
Lucas Levy - Game Designer

Programming

Tom Levy - Programmer  
Julien Lanoiselée - Programmer  
Lucas Falcon - Programmer  
Jordan Clément - Programmer

Animation

Aimé Juvin - 3D Animator, Rigger

Sounds

Elliot 'Yun' Egron - Sound Director  
Pierre Chambon - Sound Designer

Music

Noisecream - Original Soundtrack, Music Composer

Quality Assurance

Thomas Duret - QA Tester  
Arthur Othy-Gares - QA Tester  
Robin Faas - QA Tester

Former Crewmates

Quentin Husson - Producer  
Evahn Reynaud - Environment Artist, Producer  
Sylvain Bernard - Tech Artist, VFX Artist  
Romain Puech - Marketer, Public Relationship  
Maxime Duchamp - Environment Artist  
Katia Morel - 3D Animator, 3D Artist  
Maxime Teppe - Concept Artist  
Adrien Chenet - Concept Artist, Illustrator  
Anthony Daneluzzi - Weapon Artist, VFX Artist  
Guillaume Zannoni - VFX Artist  
Anaïs Faure - Environment Artist  
Paul Louret - Environment Artist  
Lucien Gillonier - Lighting Artist

Théo Longeac - Environment Artist, Level Artist  
Théophile Mathieu - Weapon Artist  
Kevin Combe - Environment Artist  
Victor Dufayard - Environment Artist  
Valentin Delacour - QA Tester  
Léa Dedola - Scientist  
Léa Gothuey - Game Designer  
Louswan Blanc-Beraud - Game Designer  
Allan Duminil - Programmer  
Florent Lépineux - VFX Artist

Marketing

Anastasiya True - Brand Management Mistress, Marketer, Business  
James 'Jamesaroni' Russell Sutton - Marketer  
Sacha Lombard - Marketer, Project Manager

Community

Elliot 'Yun' Egron - Community Manager  
James 'Jamesaroni' Russell Sutton - Ambassador, Social Media Manager  
Starbreeze









