



THE SOUNDS OF STAR CITIZEN

ALIEN ARTIFACTS

DRAKE IRONCLAD

CELEBRATION WEEK

JUMP POINT



ISSUE: 12 03

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IN THIS ISSUE →→→

- 05 **DEVELOPER INTERVIEW:**
The Sounds of Star Citizen
- 11 **GALACTAPEDIA SPECIAL:**
Alien Artifacts
- 21 **BEHIND THE SCENES:**
Drake Ironclad
- 47 **PORTFOLIO:**
Celebration Week

FROM THE COCKPIT

GREETINGS, CITIZENS!

Welcome to June's **Jump Point!** As we're currently sheltering in the Manchester studio from the ever-increasing summer heat (it's hot for us, OK!), we took the opportunity to chat with the devs who share our corner of the building. Across from the **Jump Point** bullpen sits the Audio department, and to find out what they're up to, we spoke to Senior Audio Manager Phil Peers-Smallwood. A huge thank you to Phil for taking time away from his team's important PU and SQ42 work to take us through it all.

Then, we're poking through the Ship team's cloud storage drives for everything we can find on the development of Drake's latest and largest freighter,

the Ironclad. This is a cool one, with some interesting roads not taken.

As usual, the Narrative team is back, this time sharing the history of Celebration Week, an Empire-wide event marking a momentous ruling giving citizens the right to self-determine relationships, identity, and more.

We're also embracing everything alien with a look at a selection of artifacts from around the galaxy.

We'll see you in the 'verse,

Jump Point Team

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THE SOUNDS OF STAR CITIZEN

Star Citizen backers will be more than familiar with Pedro Camacho's magnificent cinematic score, be it the hopeful strings when waking up in a hab to the synthetic grit that accompanies a trip to Grim HEX. However, some of the most important audio isn't the music, it's the sounds that populate the 'verse and make it feel real; the complex roar of a ship's thrusters, the heavy thud of a ballistic canon, and tinny footsteps of boots on a metal landing pad.

The team responsible for *Star Citizen's* sound design is predominantly based in the Manchester studio, so we took the opportunity to ask

Senior Audio Manager Phil Peers-Smallwood about their ongoing initiatives and what's next, particularly what we'll be hearing in the coming patch releases.

Phil began by explaining that his team's role is "to fill *Star Citizen* and *Squadron 42's* worlds with immersive and engaging sounds," with their most recent live work being on the debut of creatures into the Persistent Universe. While the sea-bird calls of the marok can be appreciated relatively safely, players should take care if they want to experience the deep, guttural growls of the kopion for themselves.



Phil took us through the process of creating sound effects that bring creatures like these to life.

"We typically start a feature like this by running a kickoff to determine the scope and creative or technical requirements. Once the work is identified, it's broken into tasks."

With the specific sounds tasked out and assigned, members of the Audio team begin creating the actual audio used for the effects.

"A sound designer will then start working on the creation of audio assets using various audio software, recordings, and SFX libraries."

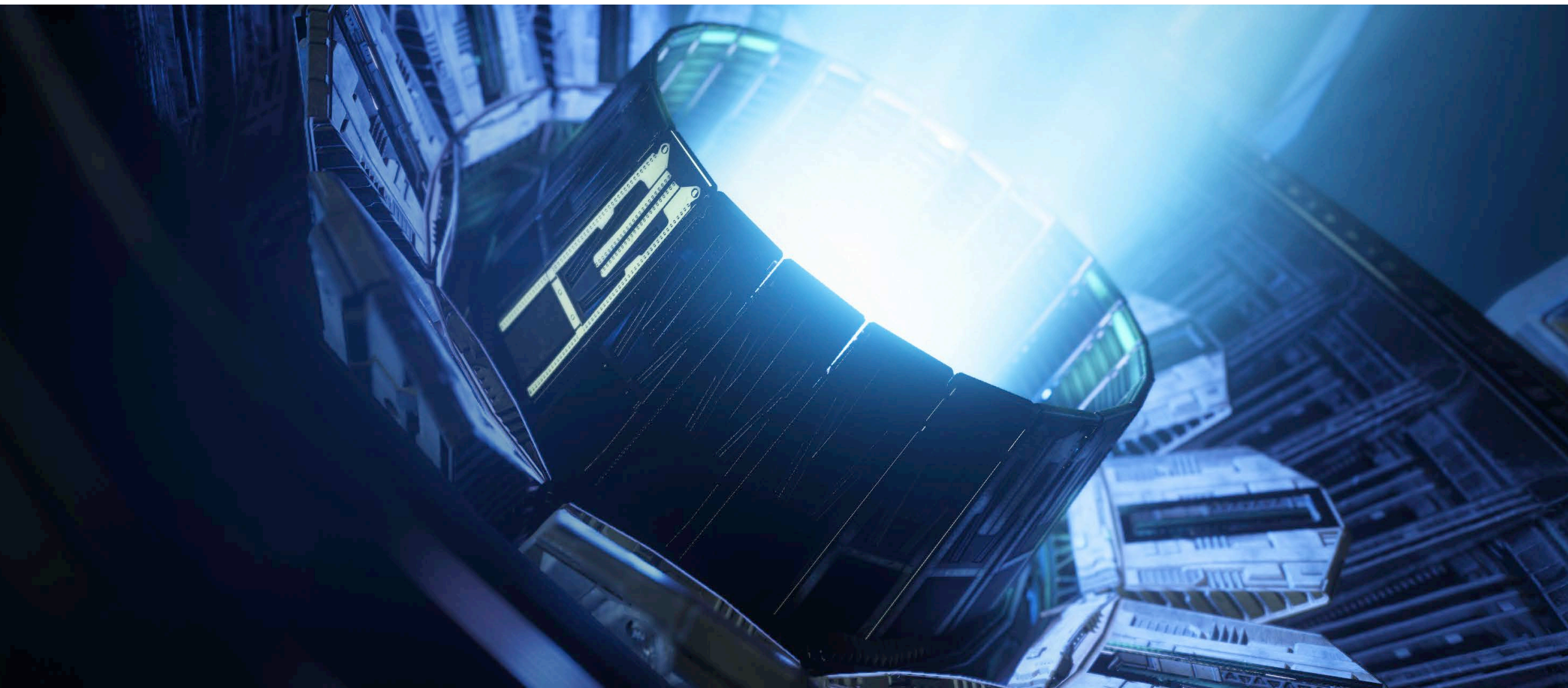
Reaper, a digital audio workstation (DAW) commonly used throughout the game industry, is used for creating sounds and enables the designer to combine digital instruments, live recordings, and samples. Each sound is manipulated, edited, and layered to achieve the desired effect. For example, additional low frequencies can add volume to a ship's thruster, while footsteps can be pitch-shifted to suit different materials and environments.

"The sounds will then be implemented in Wwise, our audio engine, and hooked up in-game via the various pipelines and tools. Where the feature/content requires new tech to implement in game, the sound designer will work with the Technical Sound Design team and the Audio Code team. These requirements would have been identified in the kickoff stage."

Like other assets, such as items or props, the sounds then enter various rounds of feedback with the wider team, leads, and directors.

This happens one-to-one in the earlier stages, though opens up to other departments in the weekly PU update meeting, where the different teams showcase their work and take input from other areas of development.

"Once the required feedback has been actioned and the work creatively and technically signed off, it will be passed over to our QA team for thorough testing. Any bugs that are identified through testing are tasked up and fixed. The feature is then good for release."



We asked Phil about the team's ongoing work, though some of it isn't quite ready for public discussion. However, his team and the wider Audio department are currently progressing with some hugely interesting features that we'll be seeing soon, including sounds for upcoming fire hazards, the new water feature, and a variety of new creatures that'll be terrorizing explorers in an upcoming patch. Naturally, the team's also heavily involved in work toward Pyro, with ambience and sounds in development for the system's planets, outposts, settlements, and space-station environments.

One of the team's most interesting and potentially game-changing ongoing projects is ship ambience. Phil explains the goal of the feature.

"Working with Audio Code, we're aiming to achieve a 'realistic' mode in Star Citizen. This will enable the player to experience a more realistic space flight/combat experience in which sound does not travel through a vacuum BUT will resonate through solid materials and be perceived by way of 'bone conduction.' I.e. the player can perceive sound vibrations when physically attached to a surface that is being vibrated."

Alongside a huge increase in realism, this will mean each vehicle will sound different when inside, offering even more variety between manufacturers and classifications. For example, the cockpit of a barebones Drake Cutlass will sound significantly different to a plush, well-damped Origin 300i.

Phil also mentions the team's longer-term goal of further rolling out Star Audio, the proprietary middleware/implementation tool, to enable them to add more features and content across the PU and *Squadron 42*. They'll also look to elevate the quality of legacy audio and push the quality of new content across both projects.

We asked Phil what audio or work he's most proud of recently.

"The new thruster system is proving to be very successful in reducing manual overheads in our ship audio pipeline, allowing us to populate a ship with tailored manufacturer thruster audio suites automatically, leaving us with more time to work on custom sounds for each new ship. I.e. unique main thrusters/moving parts."

He also mentions the impressive thruster work implemented on some of the PU's recent ships, including the new Aegis Sabre Firebird.

"Overall, the new thruster system allows an increased throughput, enabling us to keep up with the ambitious ship release schedule, and provides the opportunity for more custom sounds per new ship."

A lot of the Audio department's latest work will be audible in the coming Alpha 3.24, with a huge amount coming with Pyro in Alpha 4.0. A massive thank you to Phil for taking us through the team's progress and current work. We can't wait to hear more!



GALACTAPEDIA SPECIAL: ALIEN ARTIFACTS



LOCKBOX REPLICA

This replica Banu lockbox mimics the look and feel of these rare and highly sought after collector's items. Usually owned by the heads of soulis to hold valuable items or documents, this realistic replica version was produced as a purely decorative item for Humans and can't be opened.



THOLO

A small three-sided token representative of Cassa, the Banu patron of luck. Spinning the tholo reveals an answer meant to help guide the user during decision-making. Three options that appear on the tholo - Run, Stay, Reconsider.



NJAKTE KNIFE

Banu engineering and ingenuity combine in the Njakte knife. Its distinct curved blade and serrated edge are rust resistant and remain ultra-sharp even after extensive use thanks to a proprietary metal alloy that's a trade secret of the souli that manufactures it. The intricately detailed handle gives it a distinctly Banu visual style and provides texture to ensure a great grip.

MYUDA KNIFE

A brutally effective product of Banu engineering, the Myuda knife is a vicious weapon designed for leaving wounds that won't heal easily.

ZOGO KNIFE

The Zogo knife is prized among many soulis for its versatility and cutting edge. The strong tip and wide belly of the blade make the Zogo knife particularly durable, a crucial feature in survival situations in which this blade excels. The special metal alloy used in the knife's design is also rust-resistant and remains ultra-sharp even after extensive use while the intricately detailed handle gives it a distinctly Banu style and provides texture to ensure a tight grip.



PAMBADA KNIFE

Honed to a razor-fine edge, the Pambada knife has a wide range of applications. The serrated edge is great for cutting through soft and flexible materials, like rope or fabric, while the gut hook can be used to overcome materials with a tougher resistance. The sharpened angular point of the blade ensures the Pambada can still pierce, rounding out the weapon's versatile toolset. It is made with the same rust-resistant, ultra-sharp metal alloy found in other Banu knives and features an intricately detailed handle of distinctly Banu origin.



MYONDO KNIFE

The Myondo is a distinct, curved blade with a notched finger-well and bejeweled pommel. The texture on both the blade and handle come from the unique forging process used by the Banu craftsmen who make them.



SIZI KNIFE

With its trailing point tip, curved belly, and sturdy spine, the Sizi knife was crafted with meticulous attention to detail, balance, and usability. Featuring an intricate Banu design, additional chromium was added to the metal to ensure long-term resistance against corrosion.

SLOMADDON

Slomaddon is a traditional, ornately decorated vessel Banu use for brewing sloma, a beverage consumed before negotiating business deals or during various social gatherings.

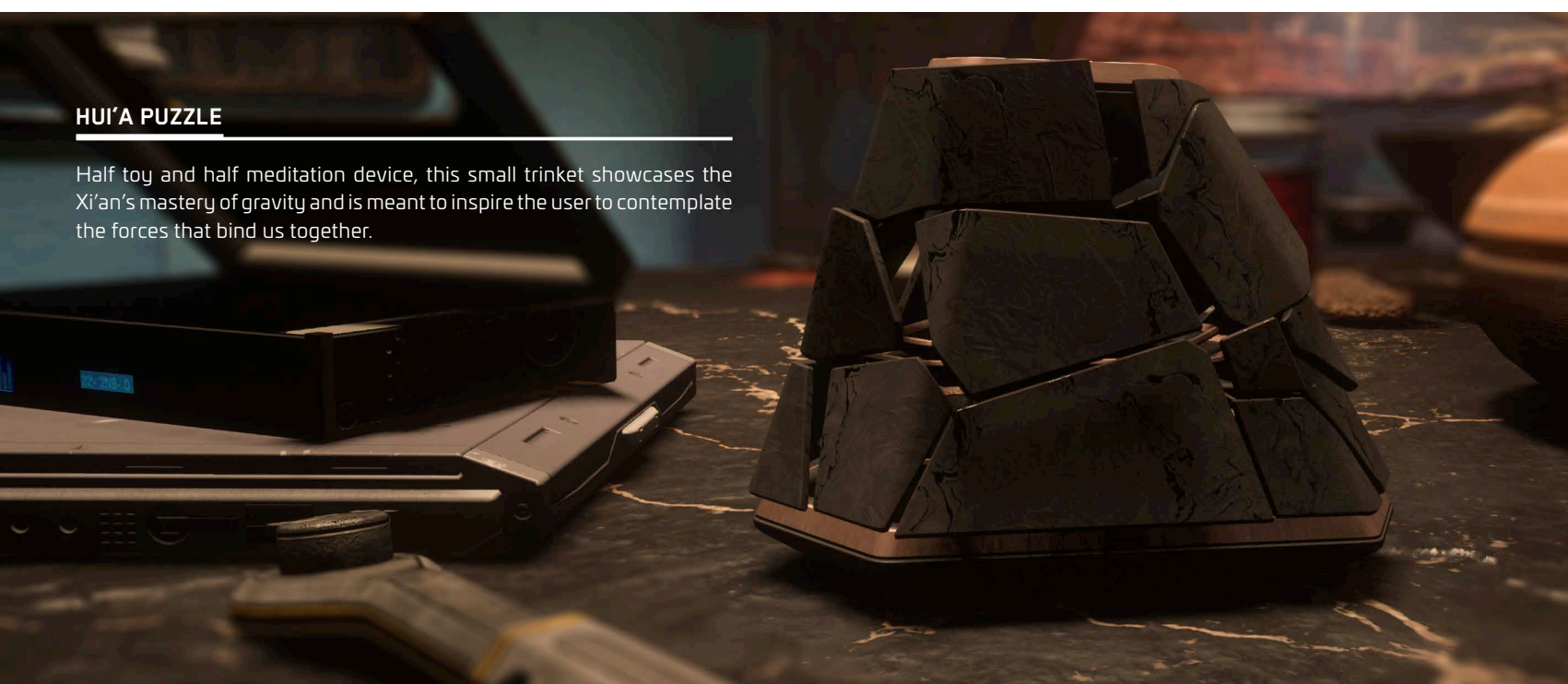
Sloma is a beverage often consumed by the Banu before they begin the negotiation process for new business deals, or during various social gatherings. Sloma is made up of a base liquid that is then altered by the addition of disparate ingredients brought to the table by everyone involved in the given social situation. After the concoction brews for a few moments, the resulting beverage is called sloma.





HUI'A PUZZLE

Half toy and half meditation device, this small trinket showcases the Xi'an's mastery of gravity and is meant to inspire the user to contemplate the forces that bind us together.



CENTENNIAL BLOOM PLANT

One of the most iconic images of the Xi'an Empire in the UEE is the unblossomed Centennial Bloom. The growth of this plant is so precarious, even the slightest deviation in atmosphere or nourishment can offset its blooming period. Under sustained optimal conditions, the bloom takes a hundred years to live up to its name, blossoming small bellflowers of striking white and crimson.



XANTHULE FLIGHT SUITS

Adapted by Syang Fabrication to meet the unique requirements of the Human physique, the Xanthule helmet faithfully recreates the bold silhouette preferred by Xi'an. When paired with the Xanthule suit, it creates a distinct and eye-catching look. This special IAE 2953 edition is decorated with a copper and white pattern inspired by Gatac Manufacture's Syulen.





BEHIND THE SCENES: DRAKE IRONCLAD

Once the unabashed pirates' choice, Drake Interplanetary has been on a journey of redemption since the arrival of Anden Arden in 2948. The new CEO replaced long-term leader Jan Dredge following a leaked recording of the then-chief-executive stating her indifference to Drake products reaching pirate hands. Although not entirely unexpected from a detached company exec, it came at a time of turmoil in the Empire – one in which piracy and outlaw activity were at an all-time high and the primary concern of all spacefaring citizens. Add in the ubiquity of the Cutlass, Buccaneer, and Caterpillar as the industry-standard tools of the 'trade' and it's easy to see why the Drake board decided to walk a new path.

Arden-led Drake is a different beast altogether (at least publicly), supporting personal agency and providing the vehicles to empower it.

The first under Arden's leadership, the Vulture, defined the mission, with subsequent releases following suit. Enter the Ironclad, a vast transporter that enables citizens to live, fly, and work by their own rules. And while the base ship embodies the personal freedom of modern Drake, the Assault glances to the past for inspiration...

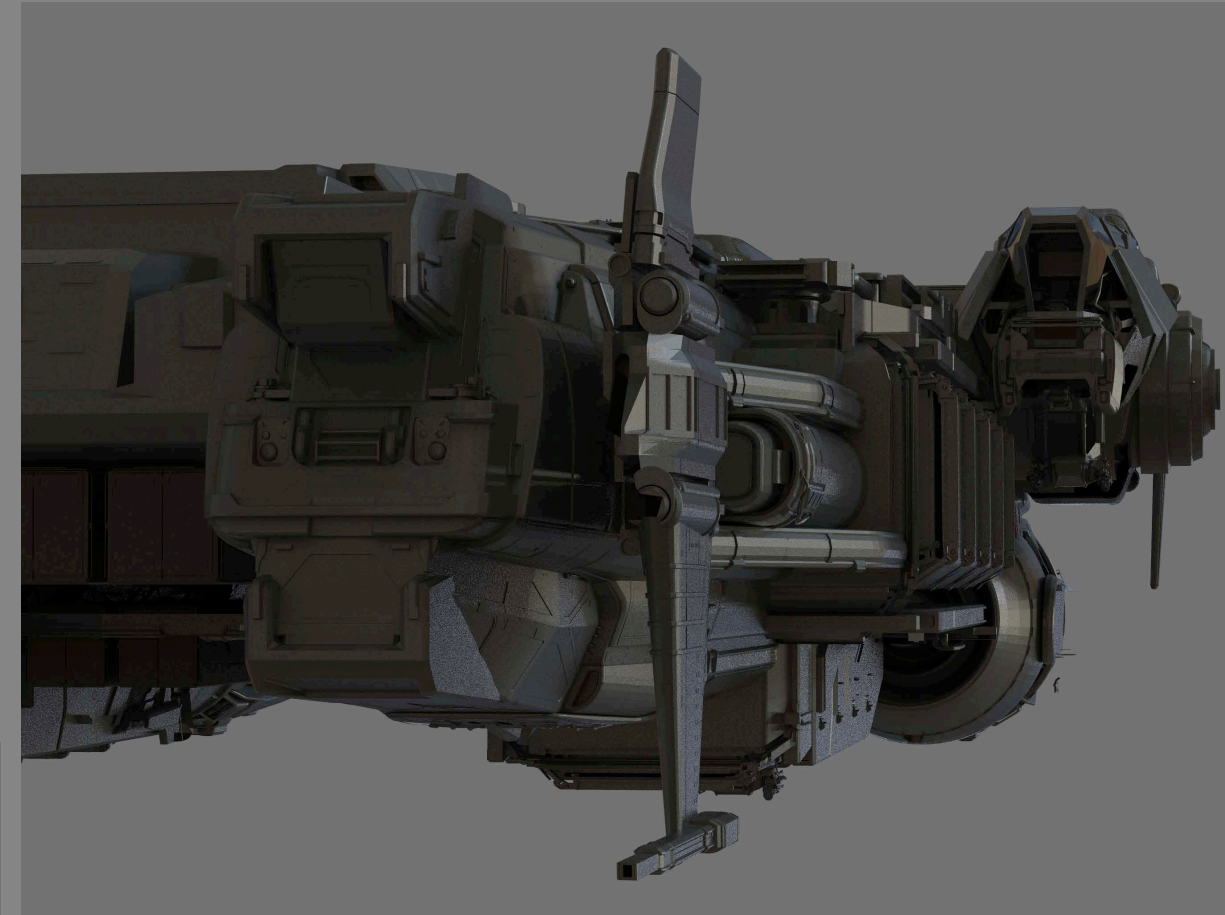
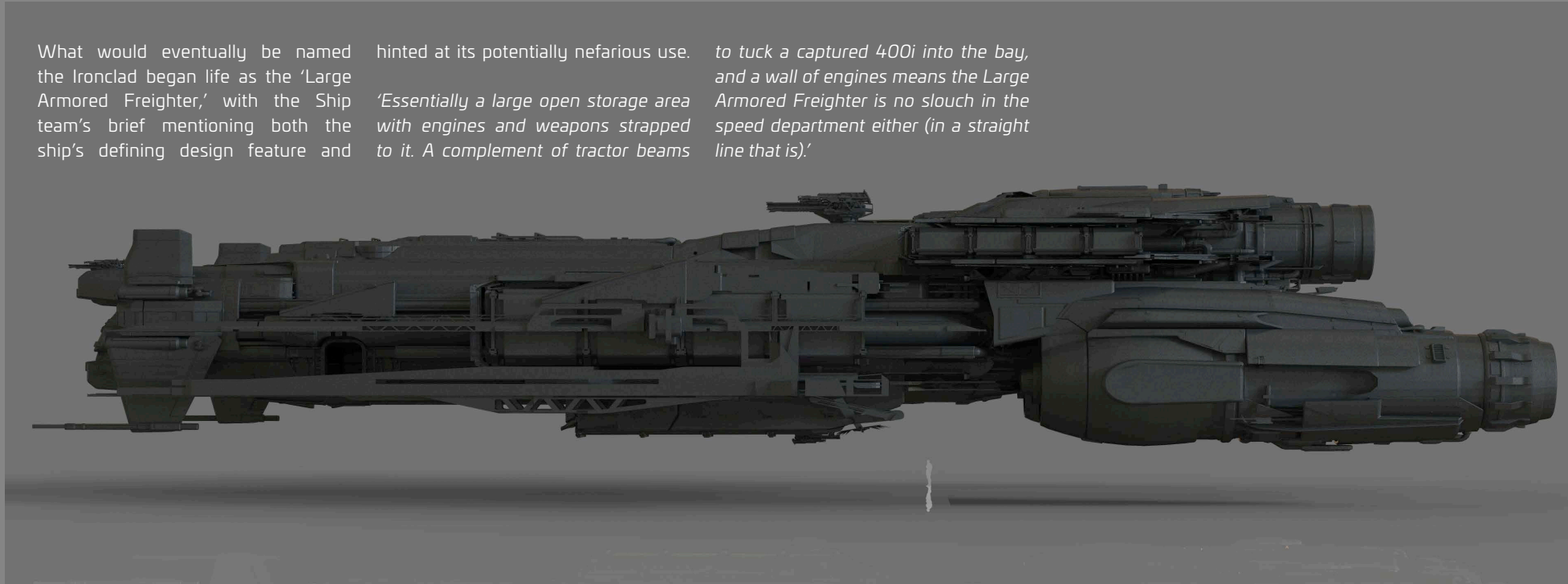
What would eventually be named the Ironclad began life as the 'Large Armored Freighter,' with the Ship team's brief mentioning both the ship's defining design feature and hinted at its potentially nefarious use.

'Essentially a large open storage area with engines and weapons strapped to it. A complement of tractor beams to tuck a captured 400i into the bay, and a wall of engines means the Large Armored Freighter is no slouch in the speed department either (in a straight line that is).'

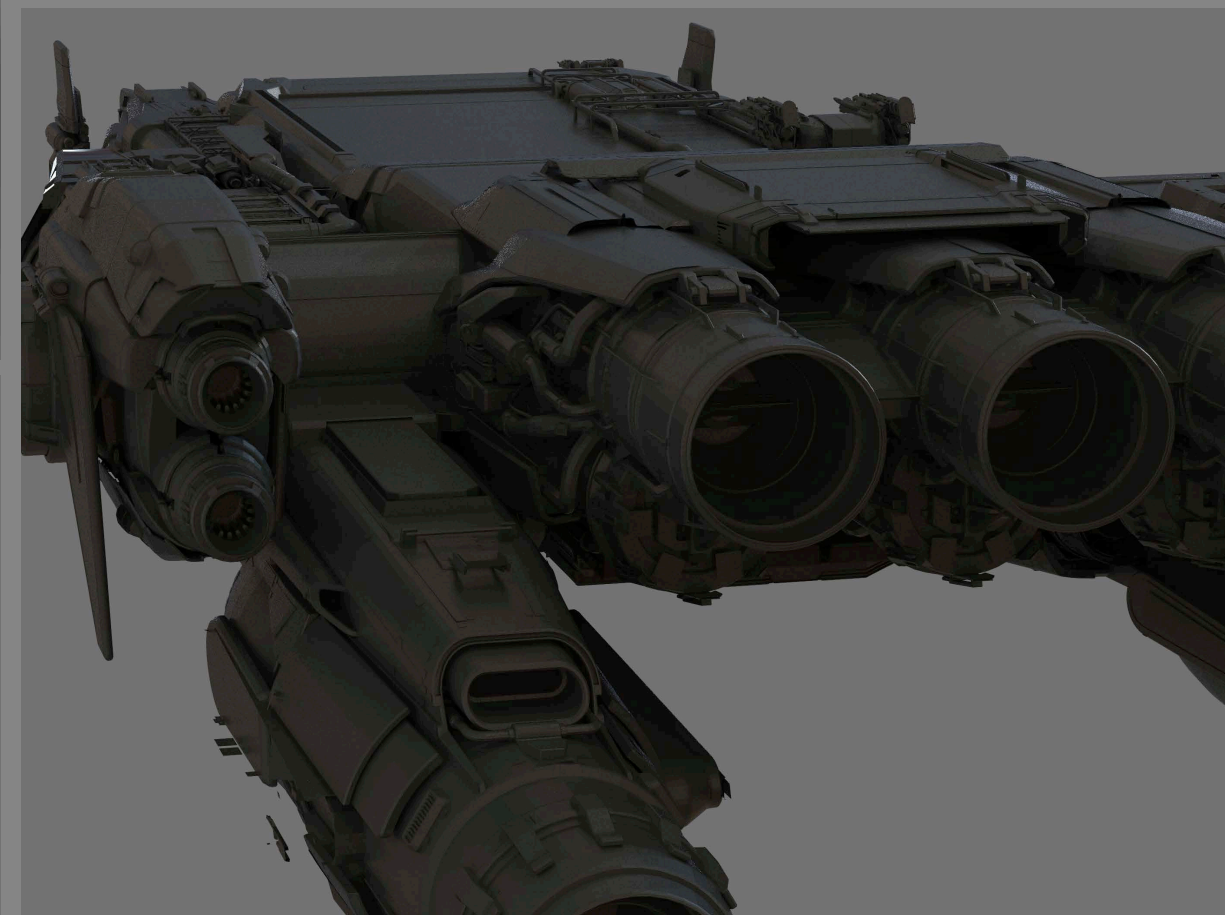
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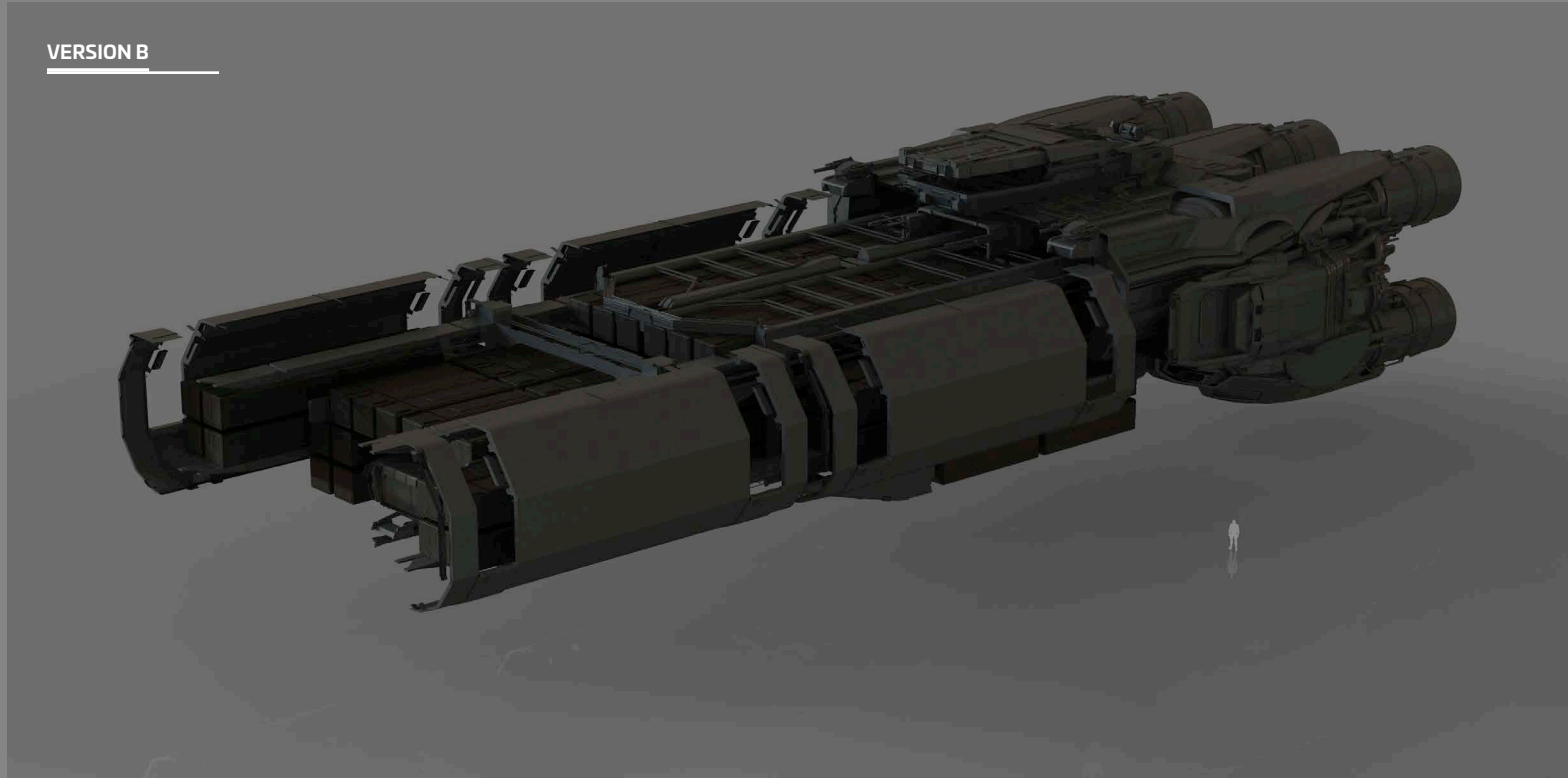
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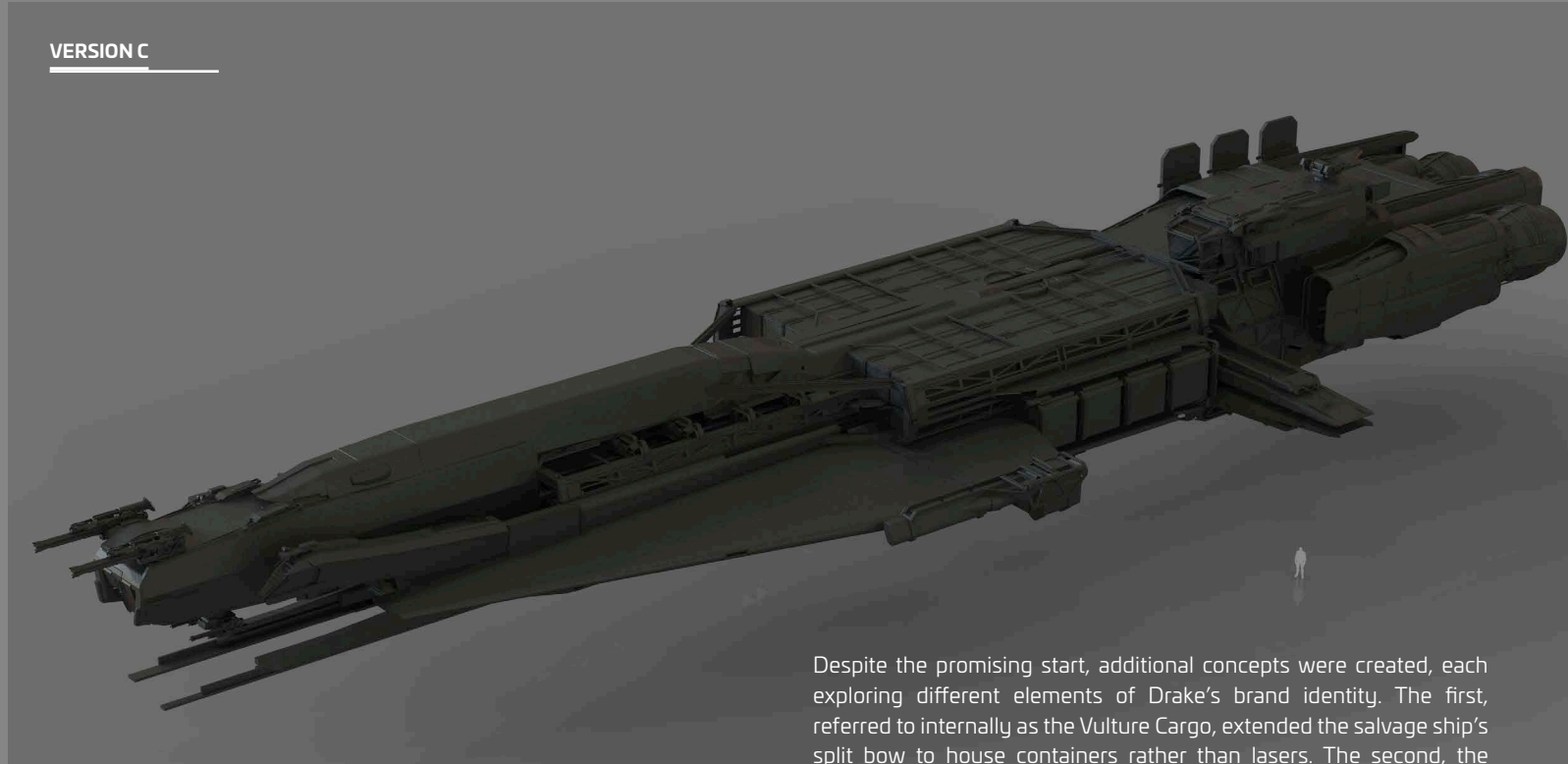
VERSION A



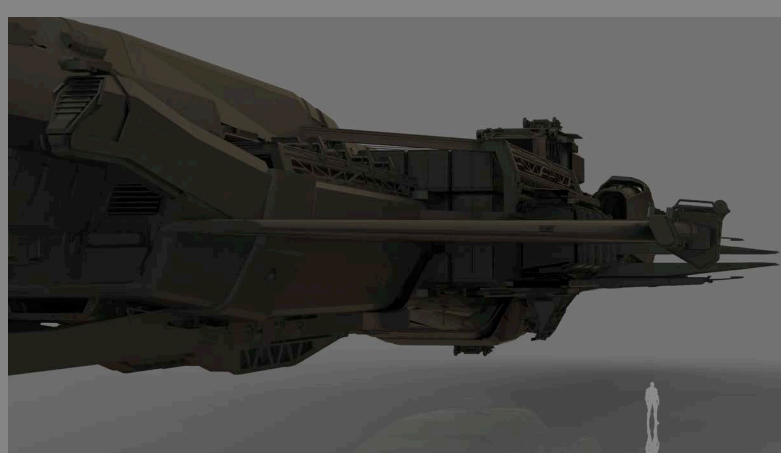
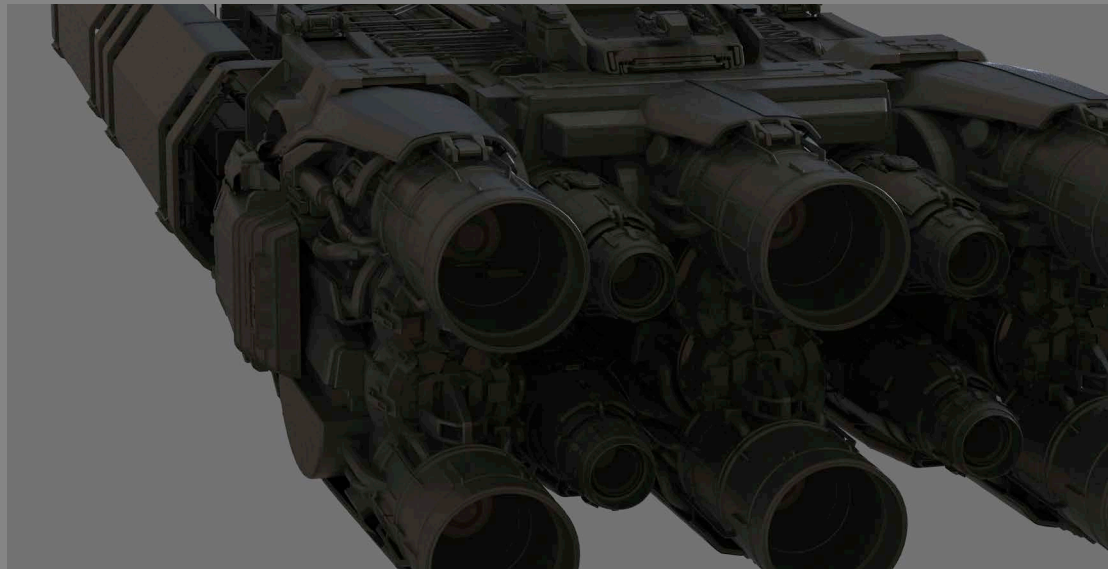
VERSION B



VERSION C



Despite the promising start, additional concepts were created, each exploring different elements of Drake's brand identity. The first, referred to internally as the Vulture Cargo, extended the salvage ship's split bow to house containers rather than lasers. The second, the Kraken Lite, looked to Drake's tip of the spear, scaling down the capital-class hull to suit a hauler rather than an aircraft carrier. However, the Kraken's unique design language remained in the armor.



VERSION D



VERSION E



VERSION G DETAIL



VERSION C DETAIL



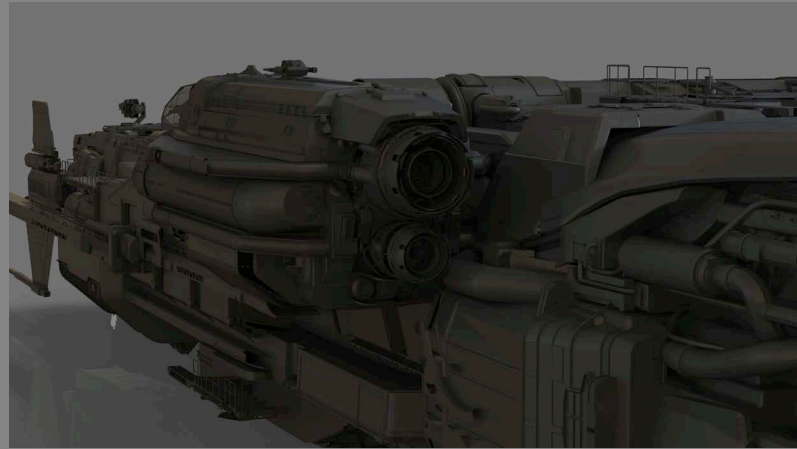
VERSION F



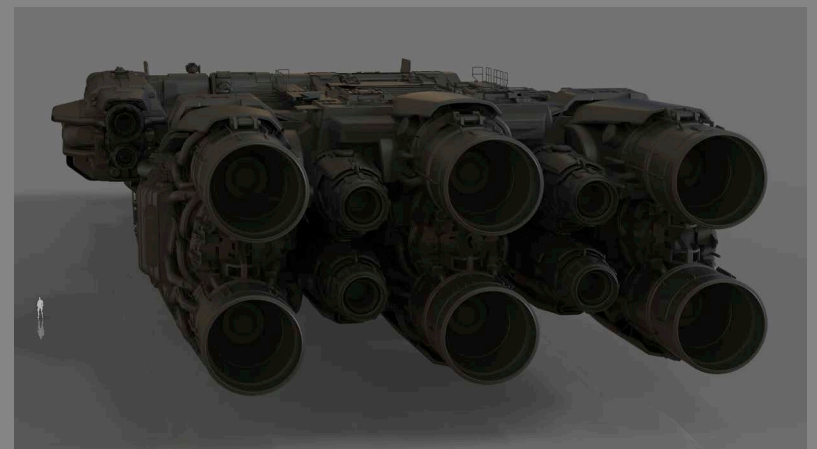
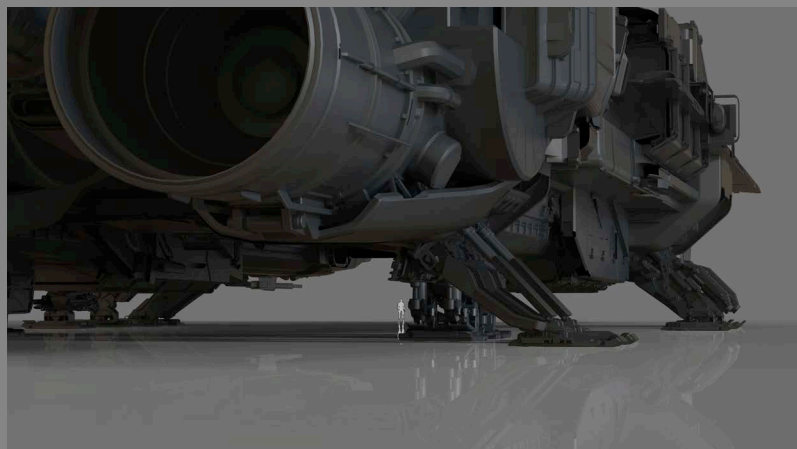
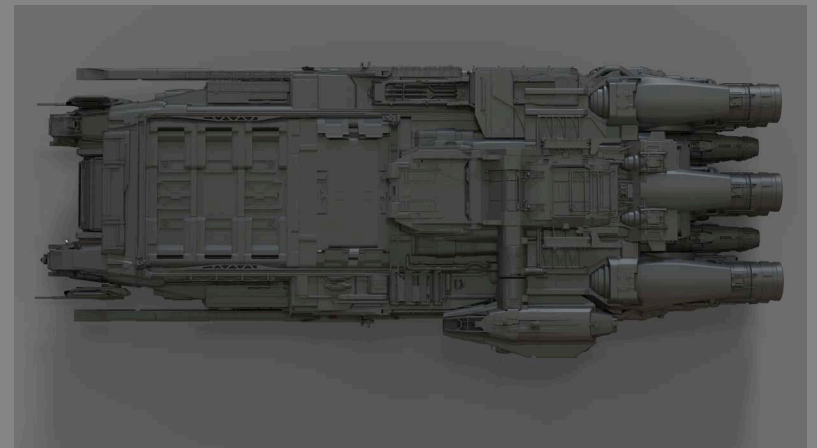
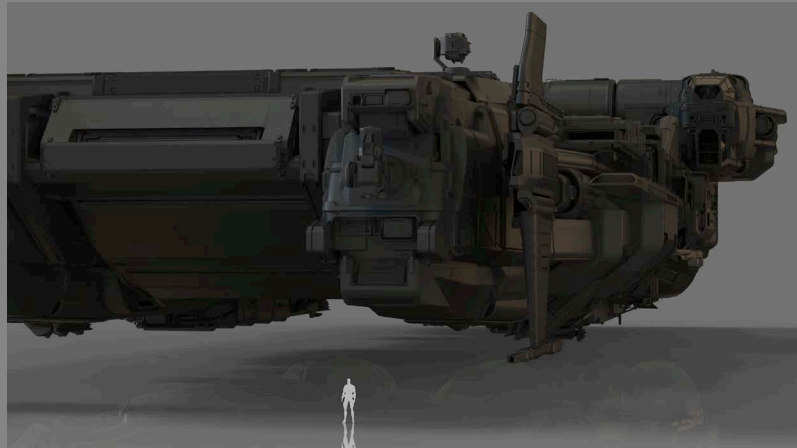
VERSION G



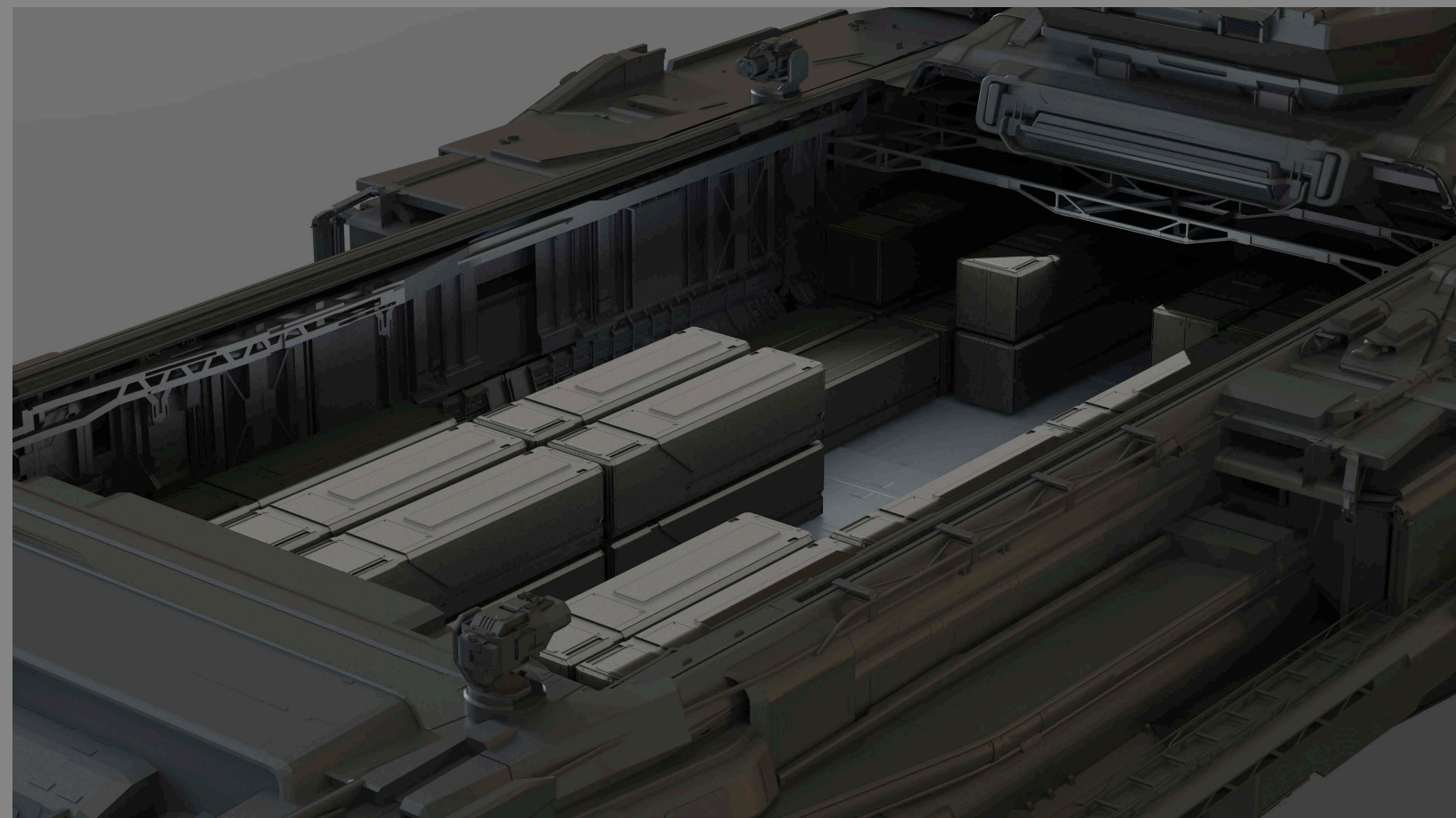
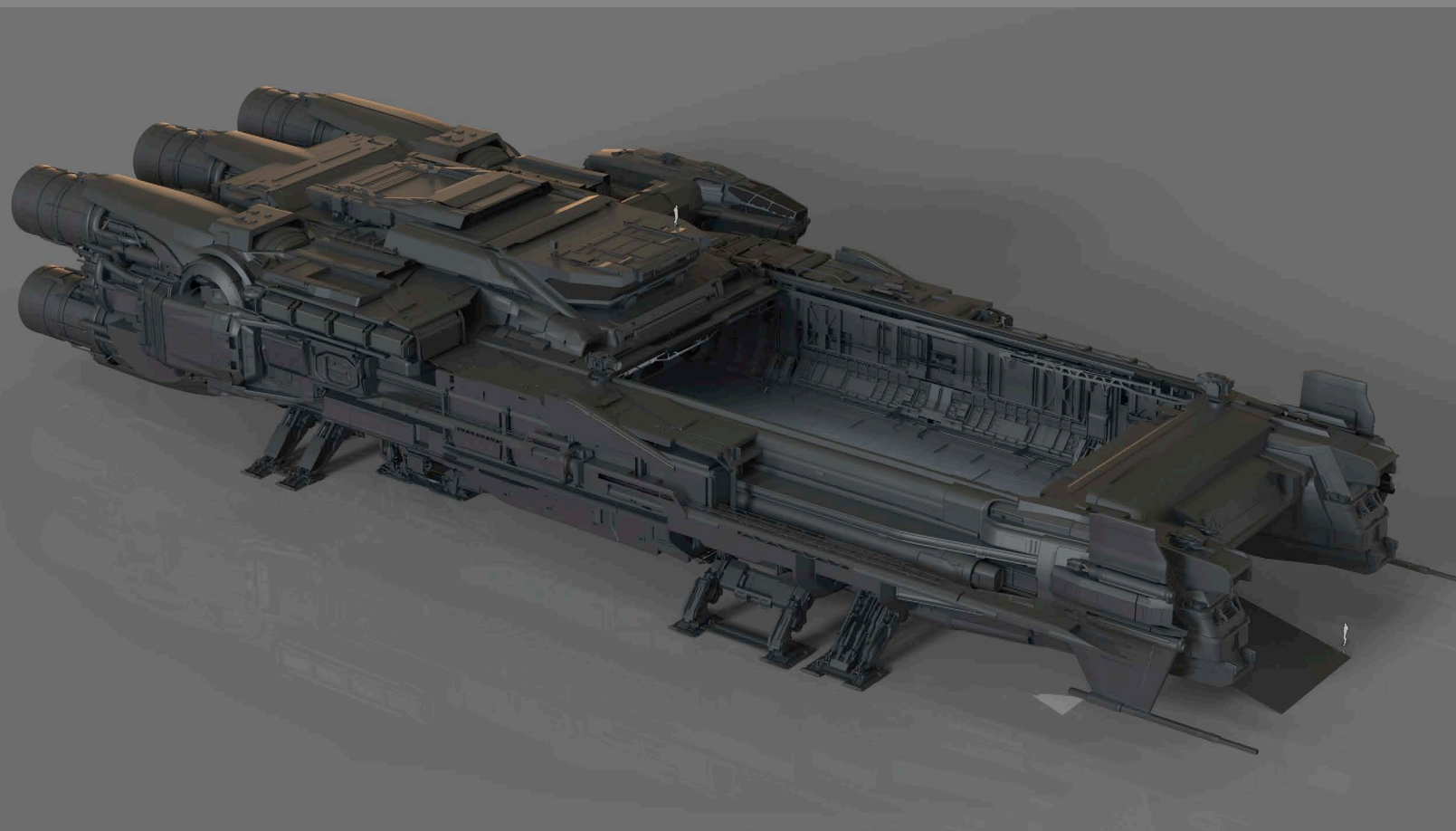
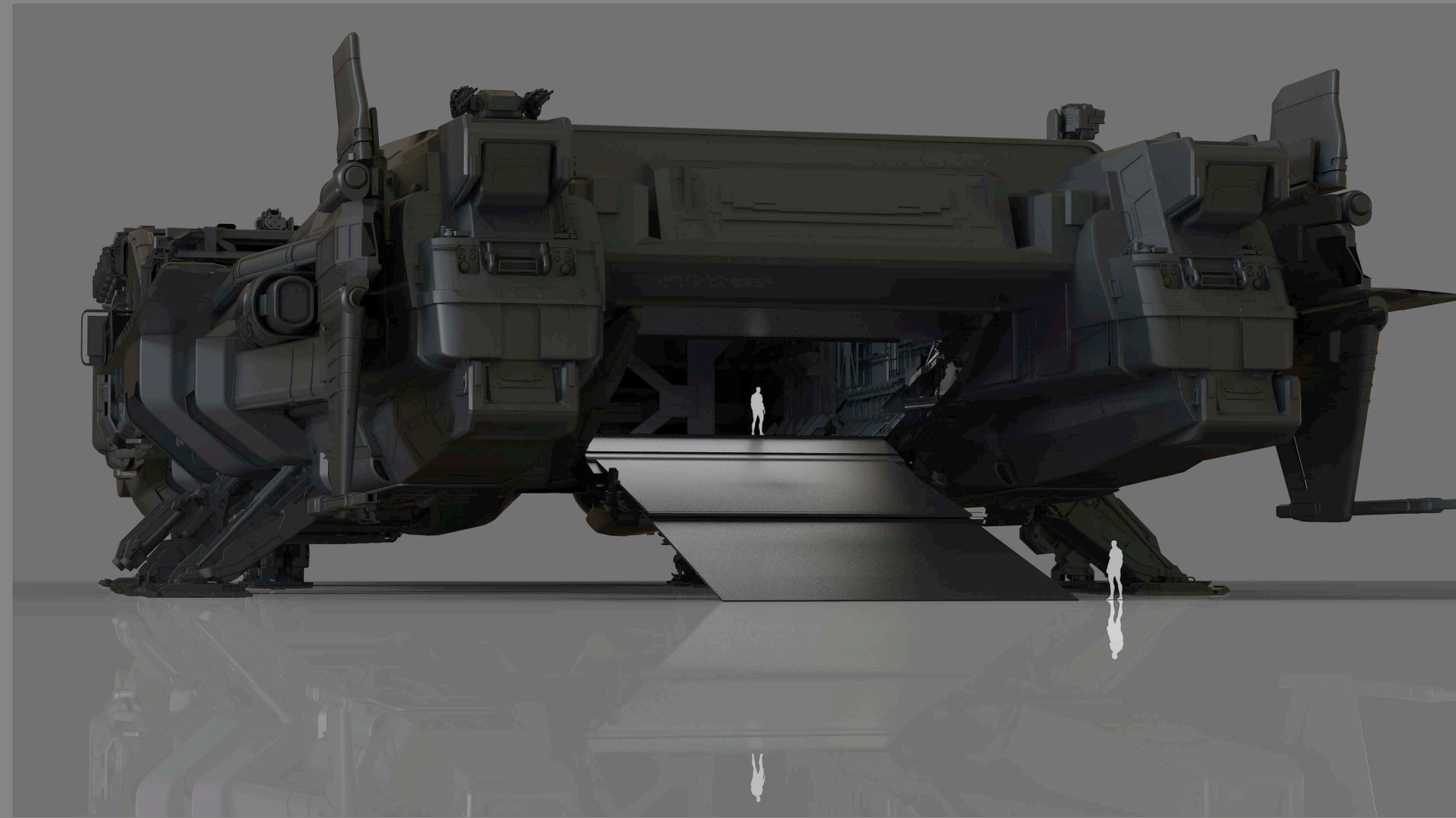
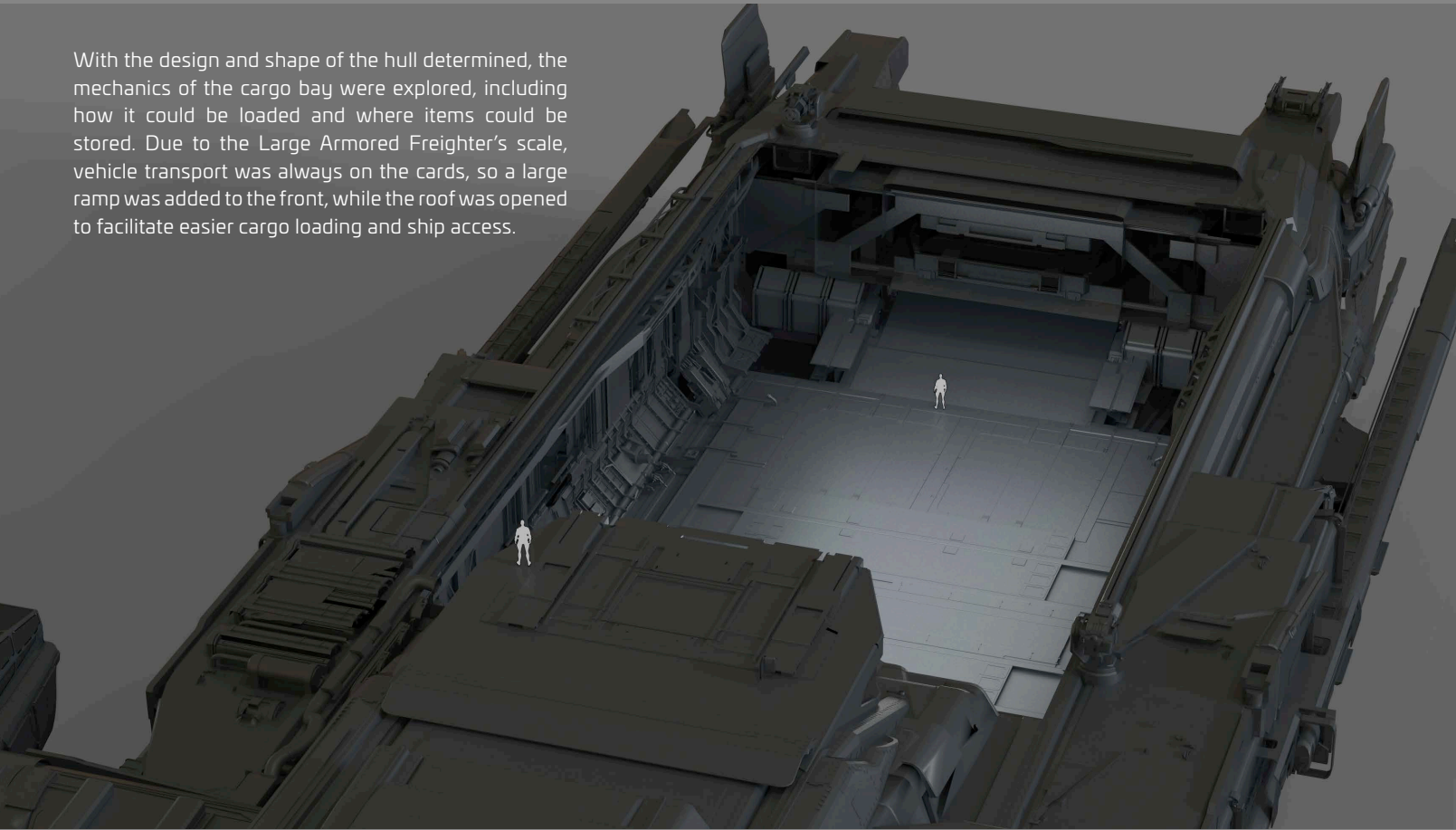
Additional directions took inspiration from the Caterpillar, with varying forms of long, open storage areas. The Corsair's asymmetrical wings featured too, as did the Cutlass' iconic canards.



Despite several promising directions, the first was ultimately chosen for further development. Here, a dedicated bridge was added above the cargo bay and the imposing main thruster set up from an earlier concept was implemented.



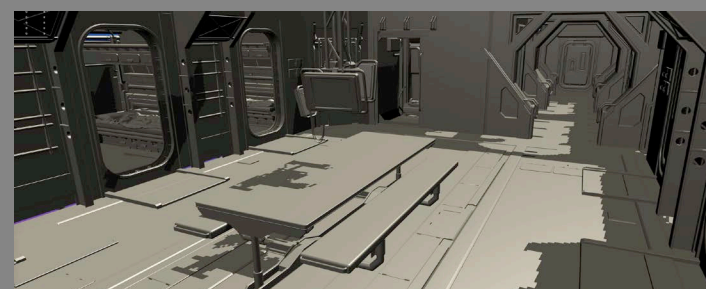
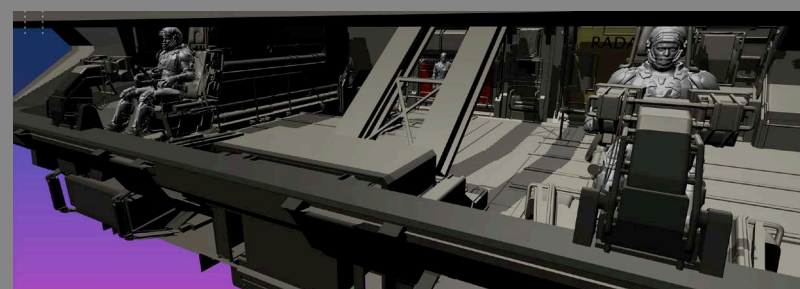
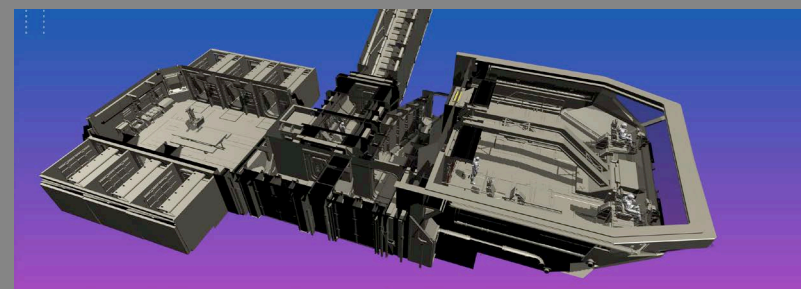
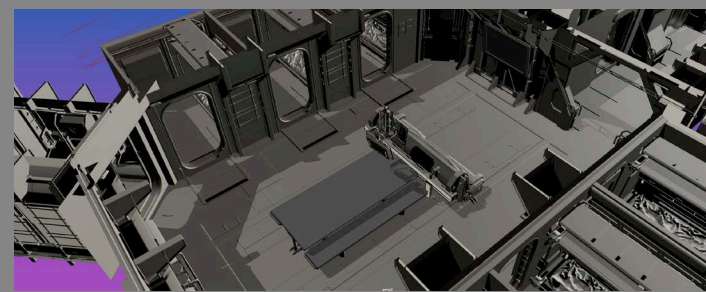
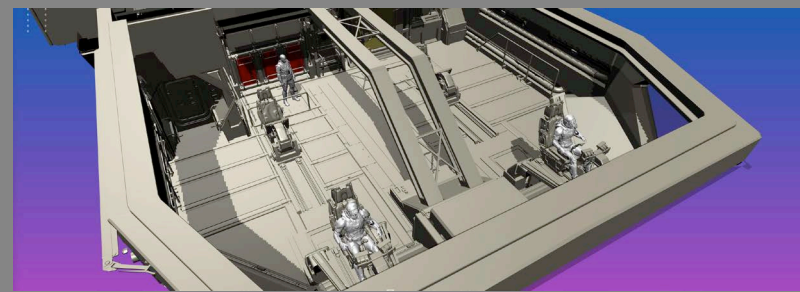
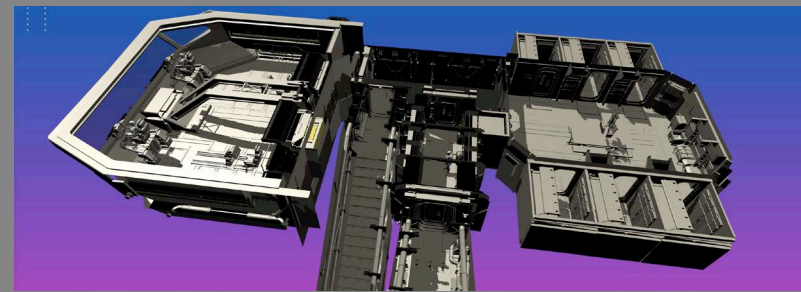
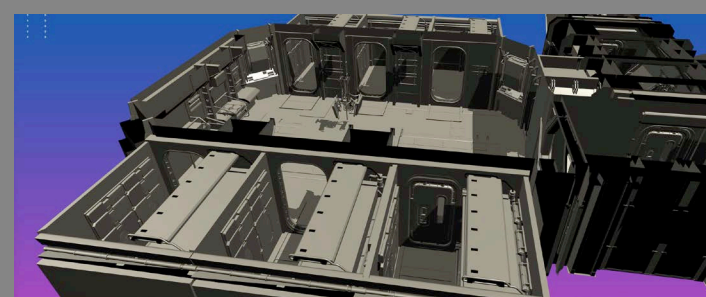
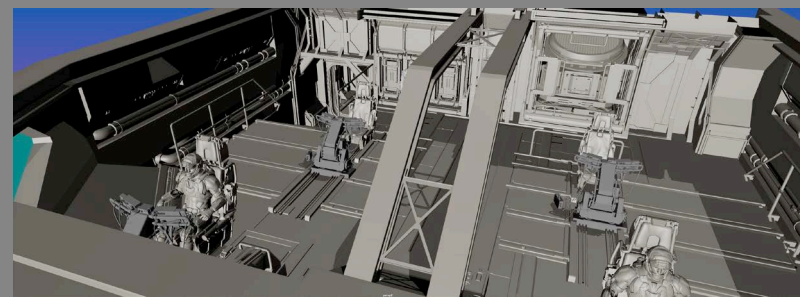
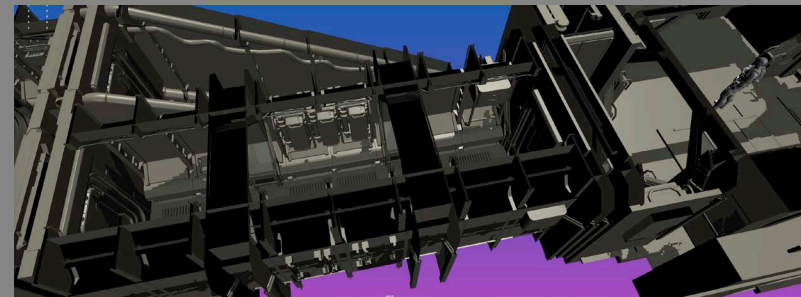
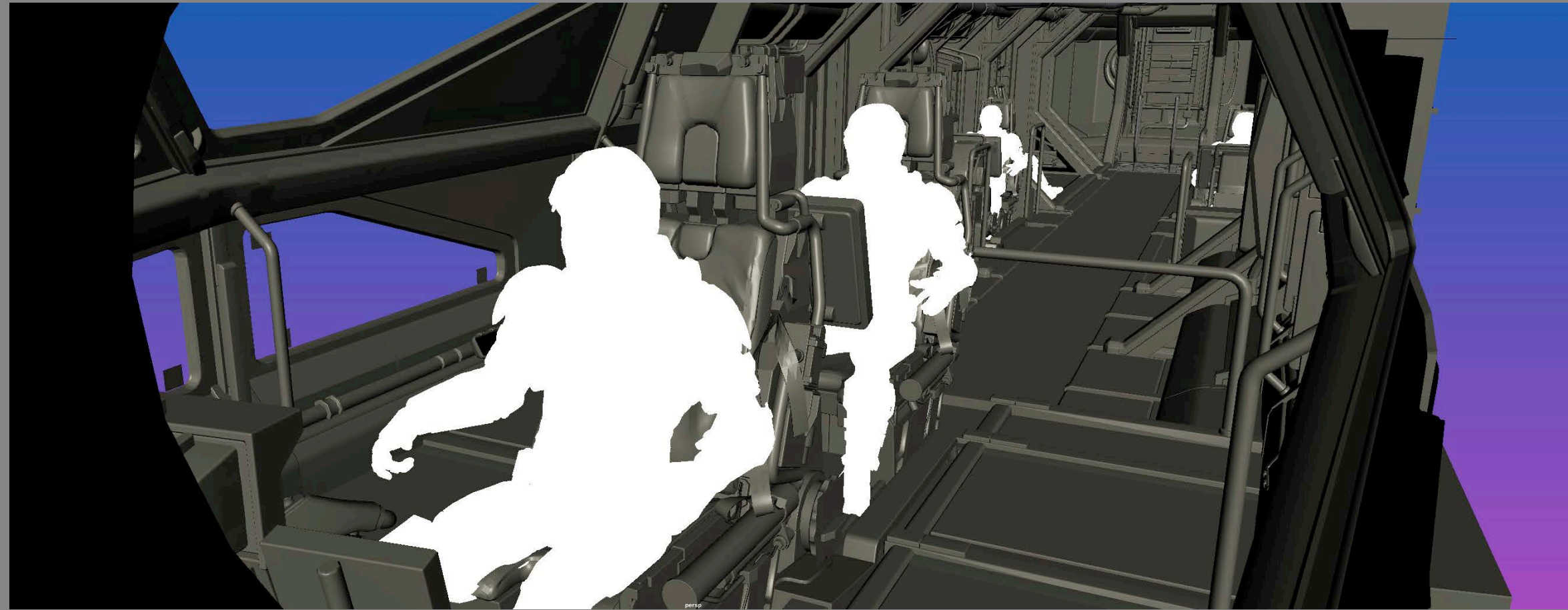
With the design and shape of the hull determined, the mechanics of the cargo bay were explored, including how it could be loaded and where items could be stored. Due to the Large Armored Freighter's scale, vehicle transport was always on the cards, so a large ramp was added to the front, while the roof was opened to facilitate easier cargo loading and ship access.



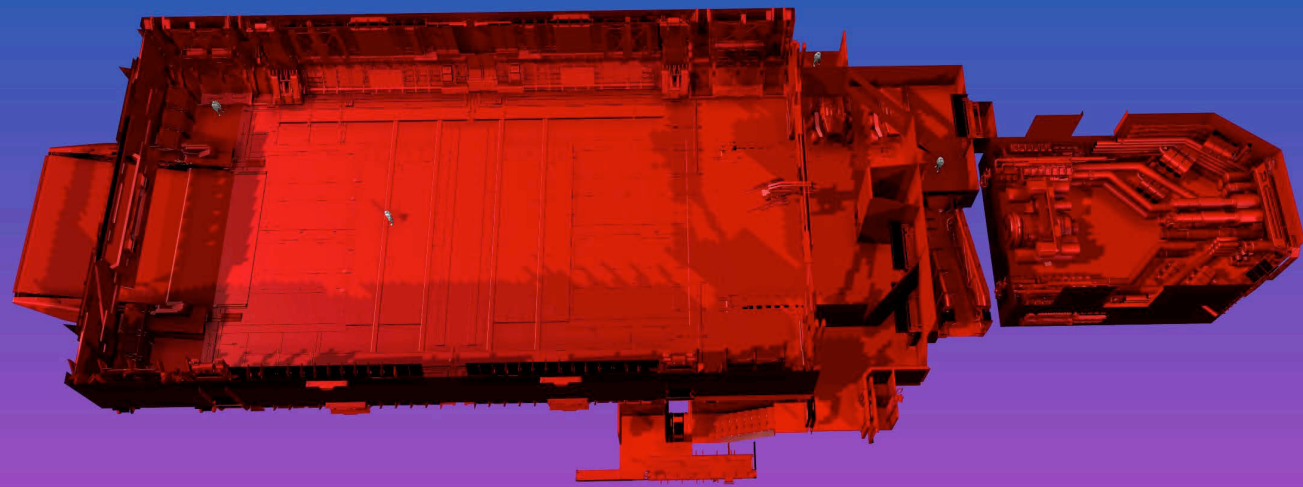
Like the Caterpillar, the chosen design for the Large Armored Freighter featured a dedicated command module. To make the most of this feature, a dedicated brief was created, essentially treating it as a unique vehicle.

The command module for the Drake Large Armored Freighter can be detached and flown as a separate ship. Primarily intended as an escape vehicle if the freighter itself is in distress, the module can also be used as a runabout for short jaunts while the rest of the freighter stays behind. When docked, the command module is home to the freighter's pilot and copilot.

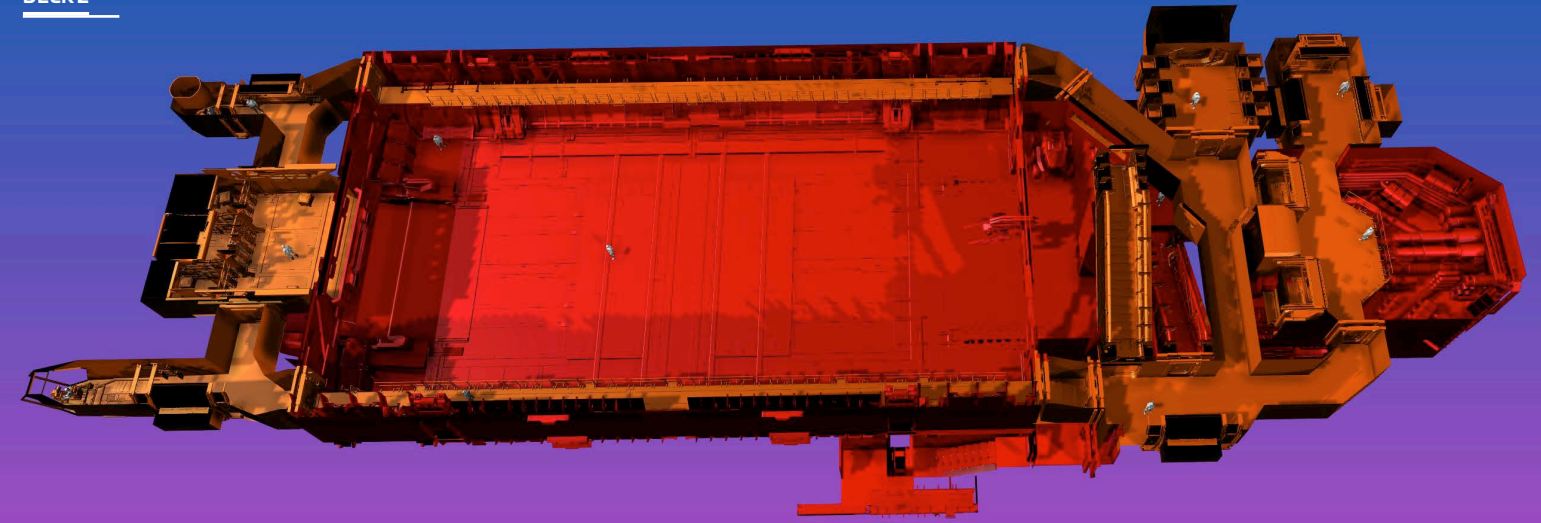
Helpfully for the rest of the ship's inhabitants, the command module would be required to seat up to 10 crew members in an emergency. With this and the brief in mind, concepts were created alongside floor plans to ensure everything was covered.



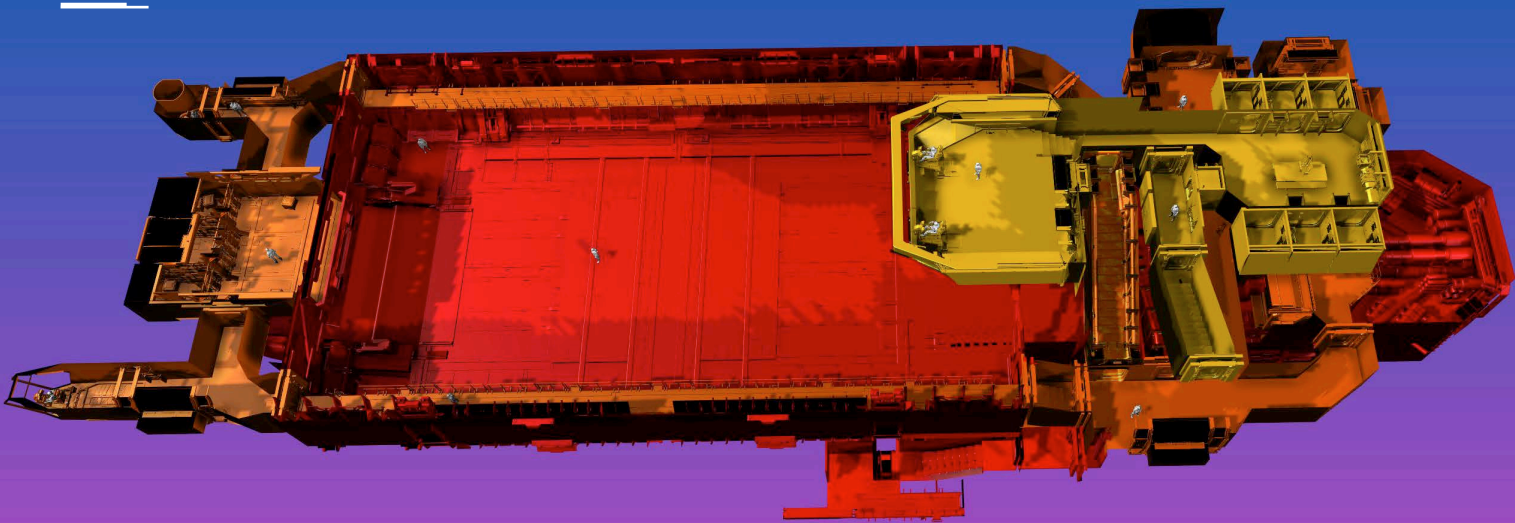
DECK 1



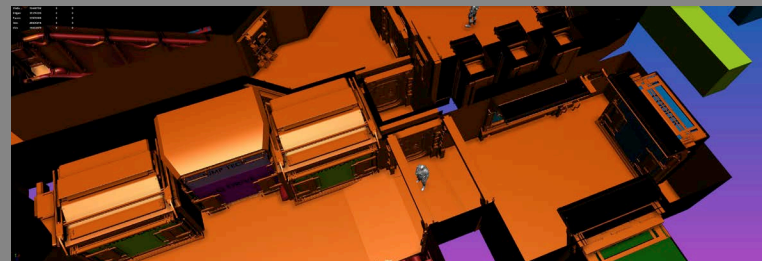
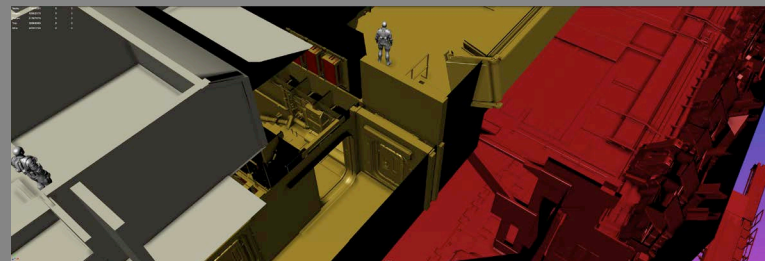
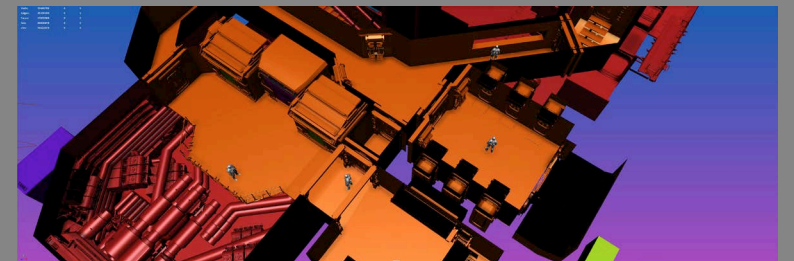
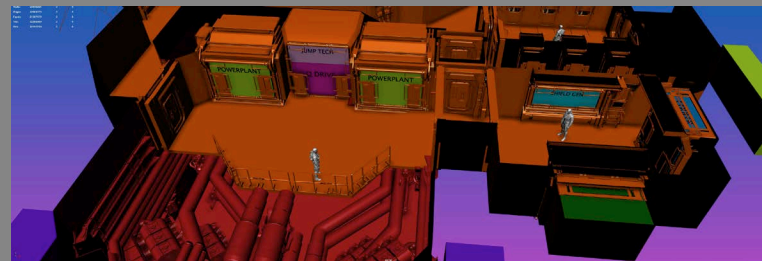
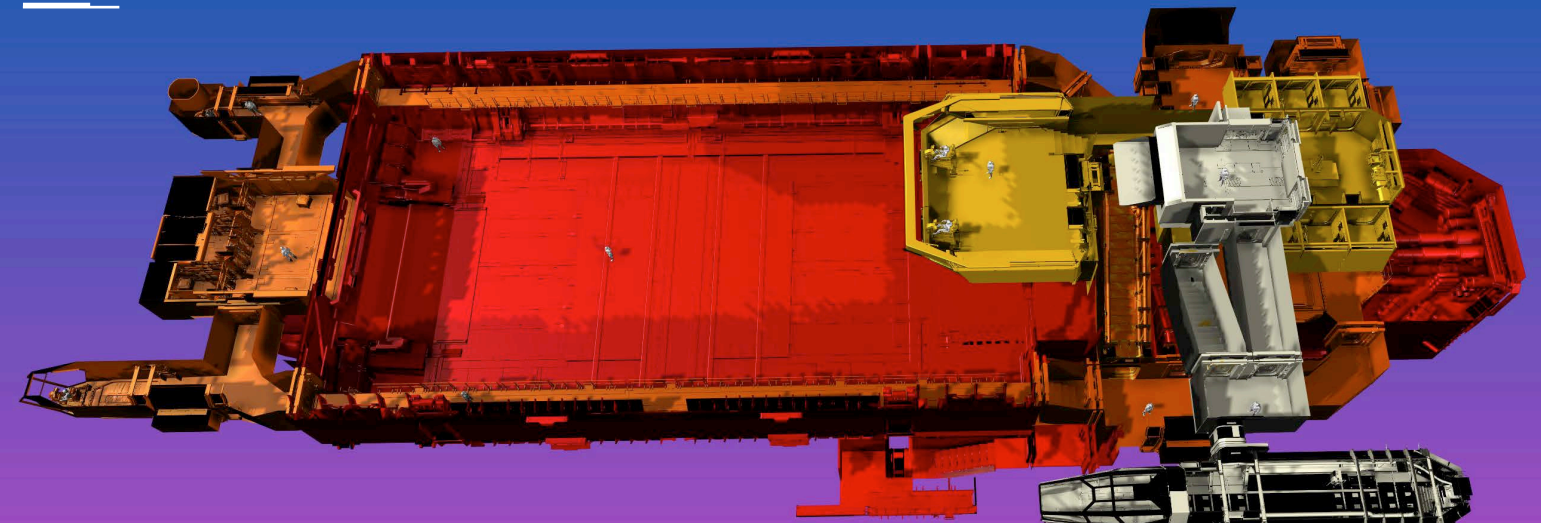
DECK 2



DECK 3



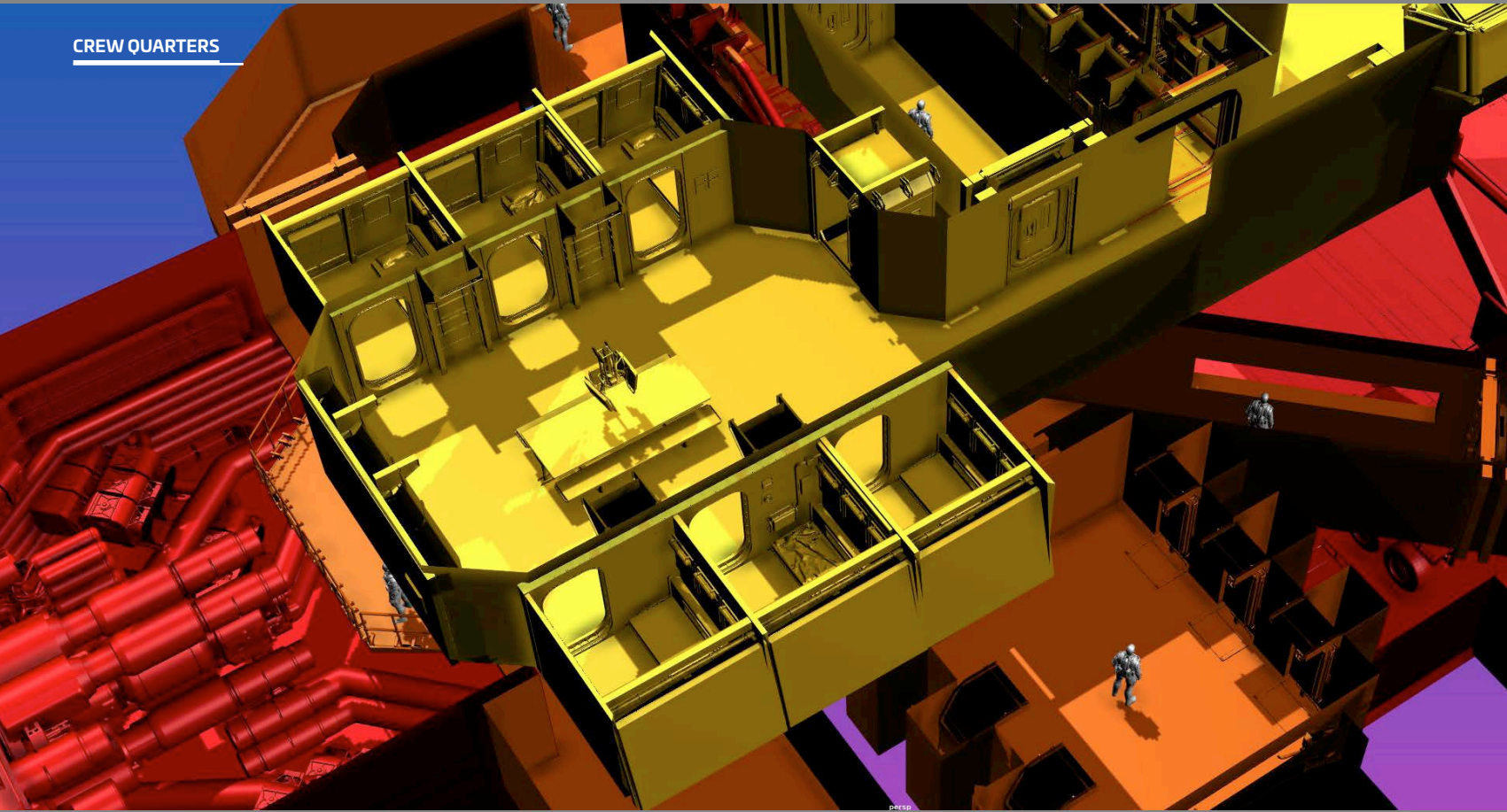
DECK 4



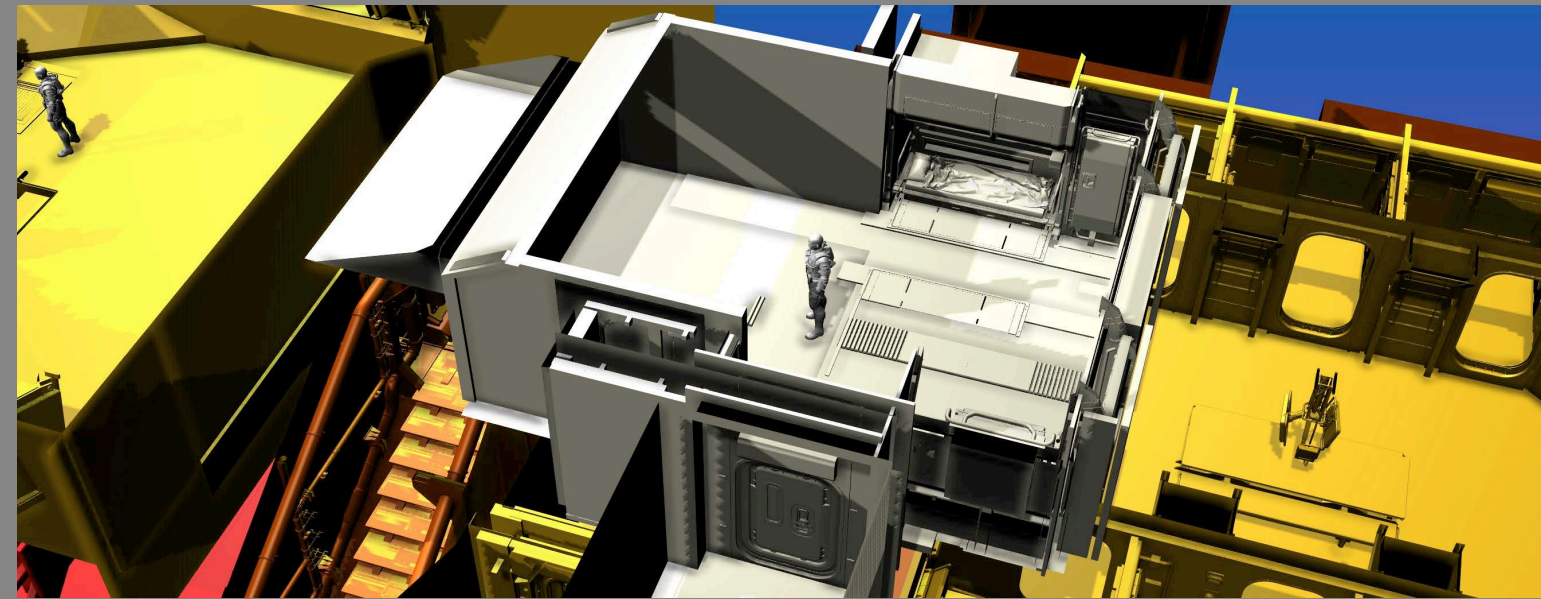
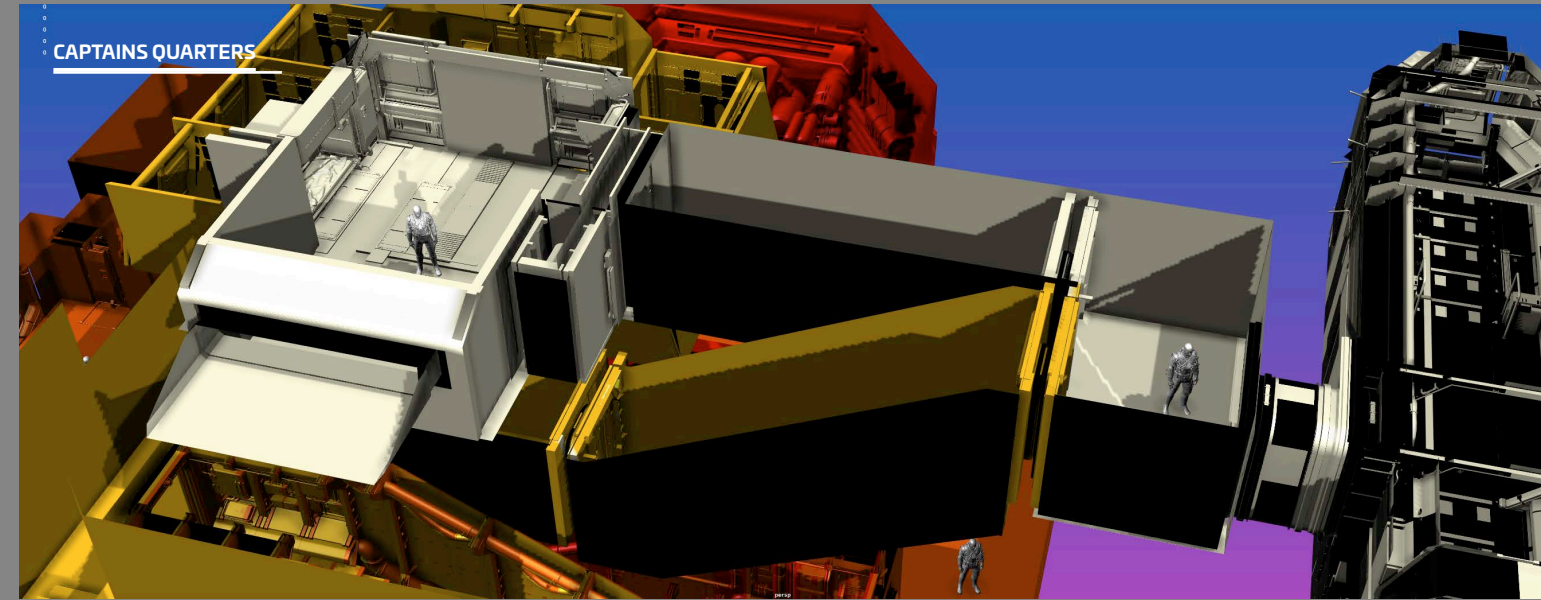
Plans were created for the main hull, highlighting its sheer scale. The lower floor features the main cargo hold, engine room, and mess hall. A balcony and mid-deck storage area were added along with the main bridge, crew quarters, and command module corridor and docking ring.

Additional detail was added to the interior layout and components were placed around the ship, including the jump drive, powerplants, cooler, and radar.

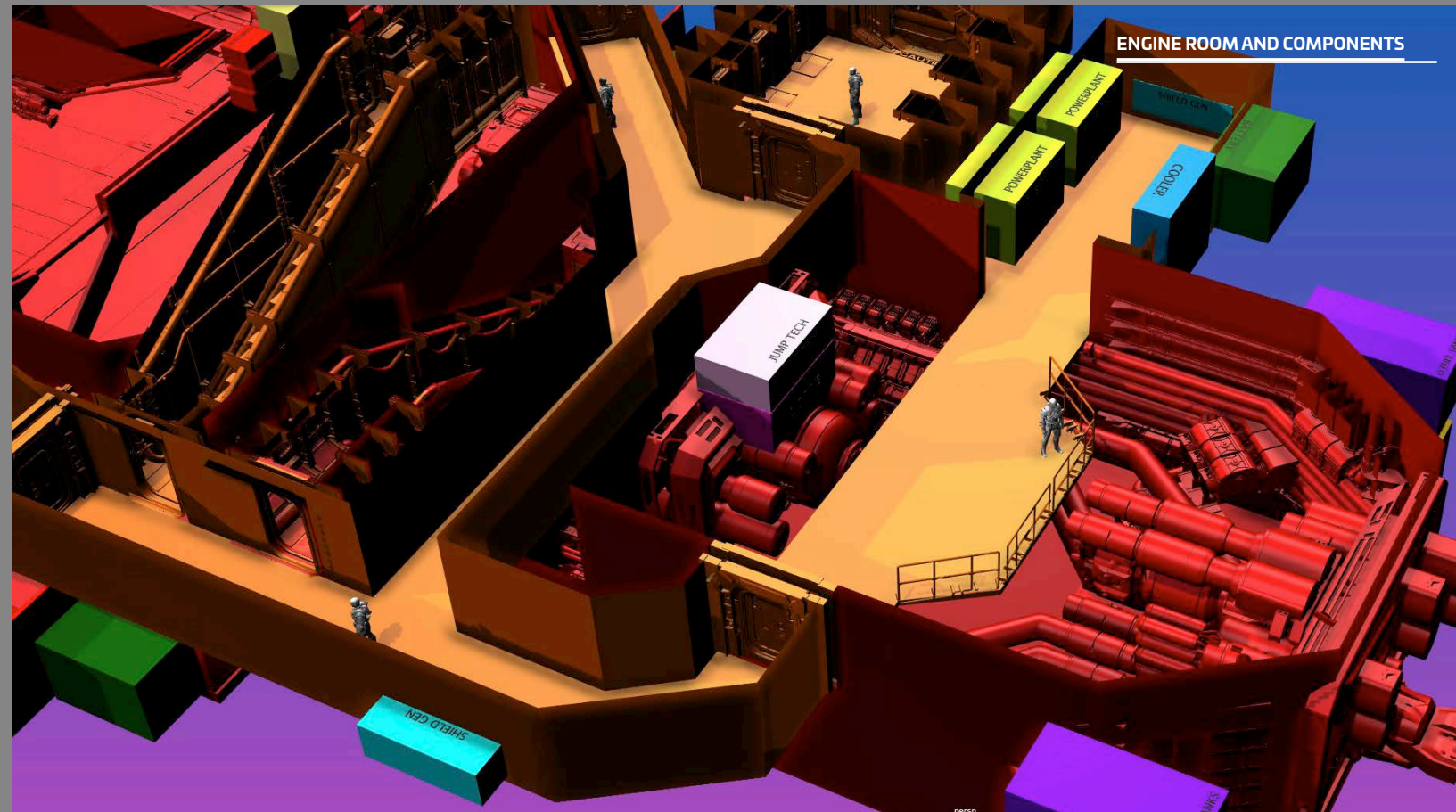
CREW QUARTERS



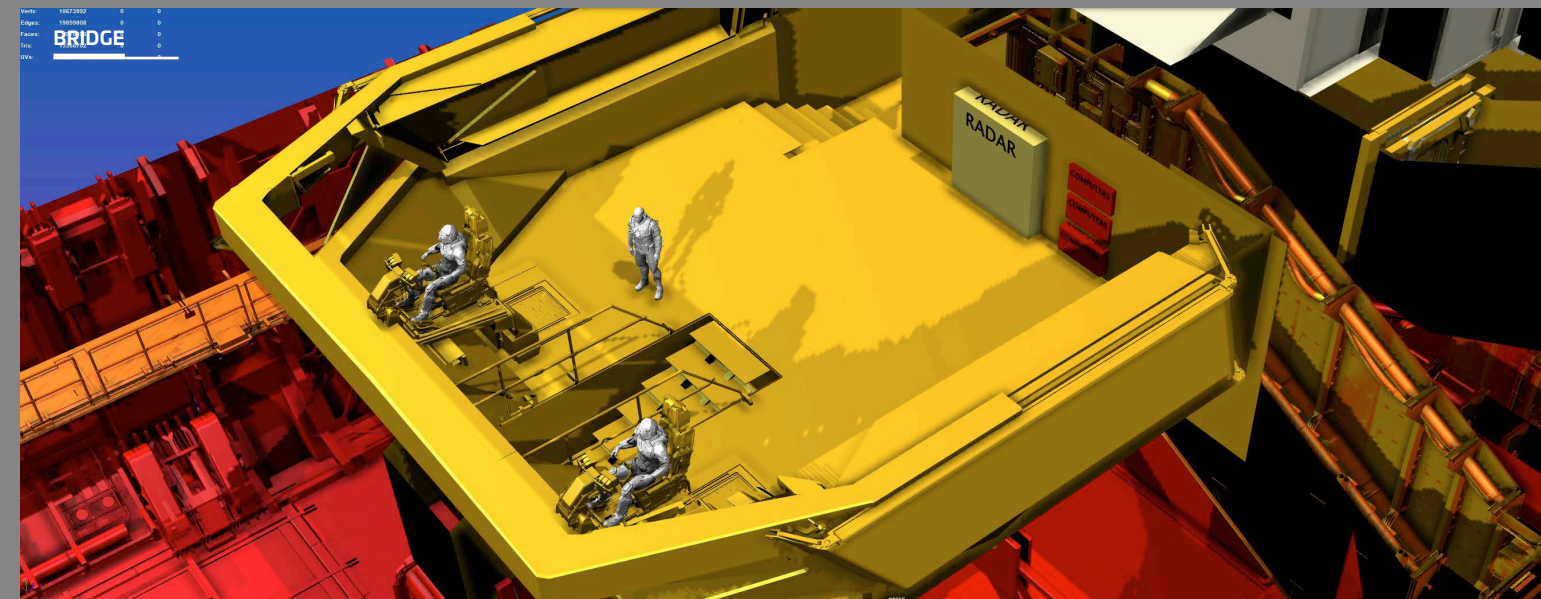
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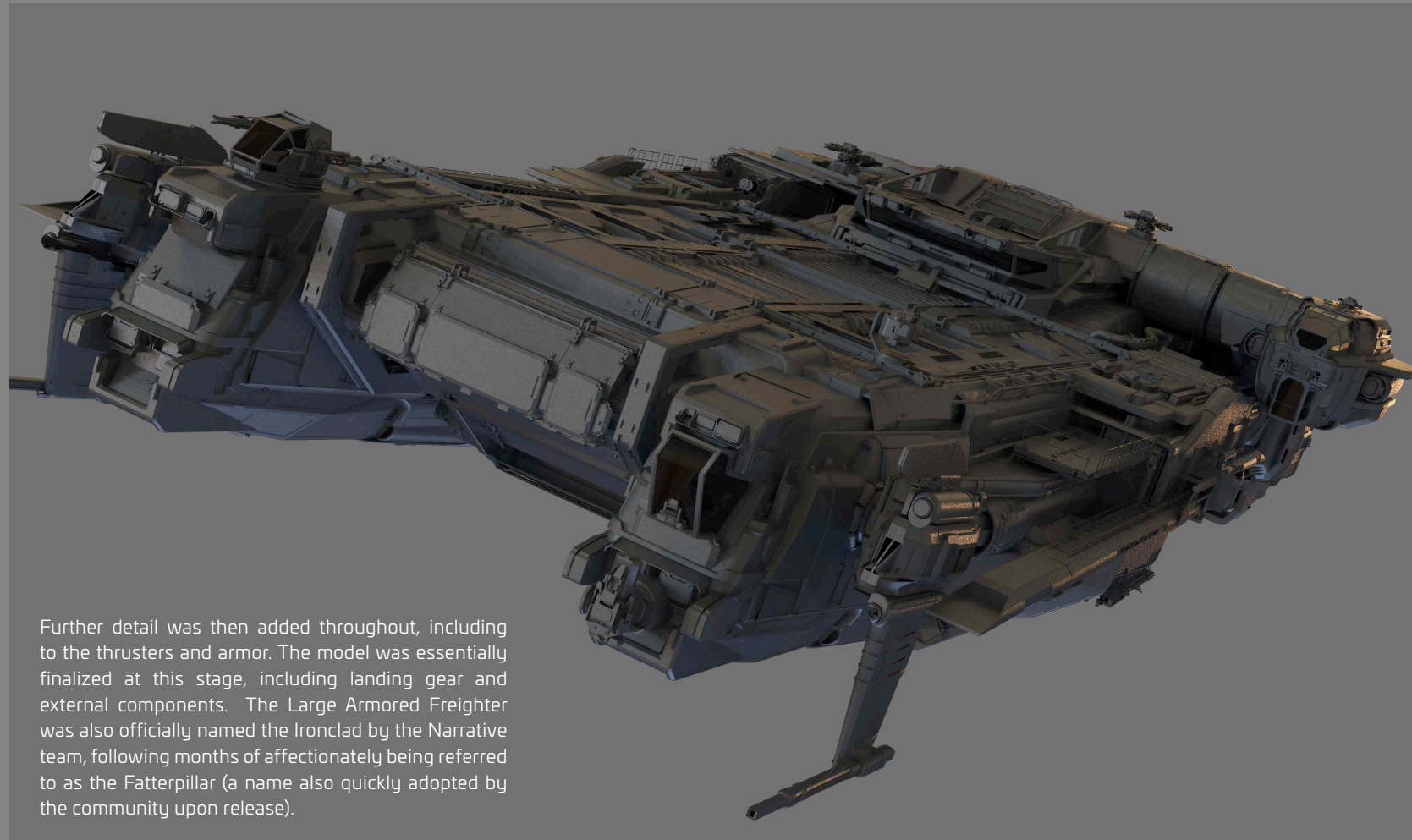
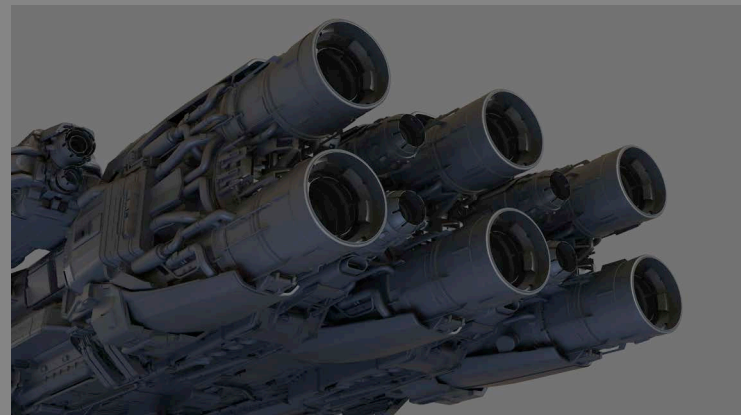
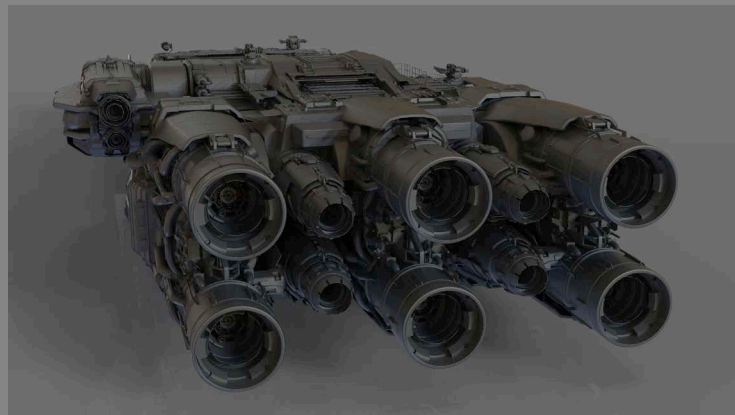
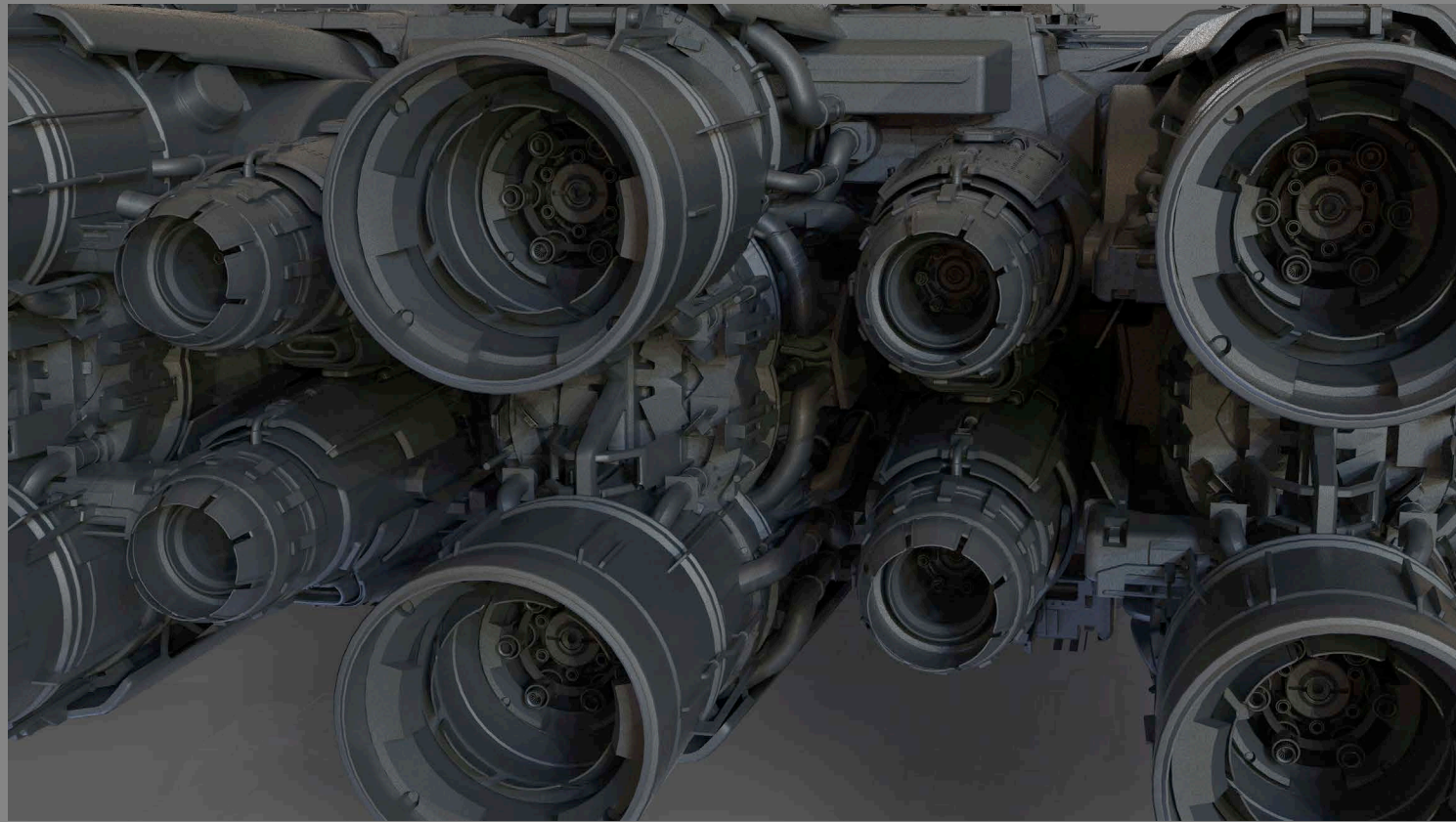


ENGINE ROOM AND COMPONENTS

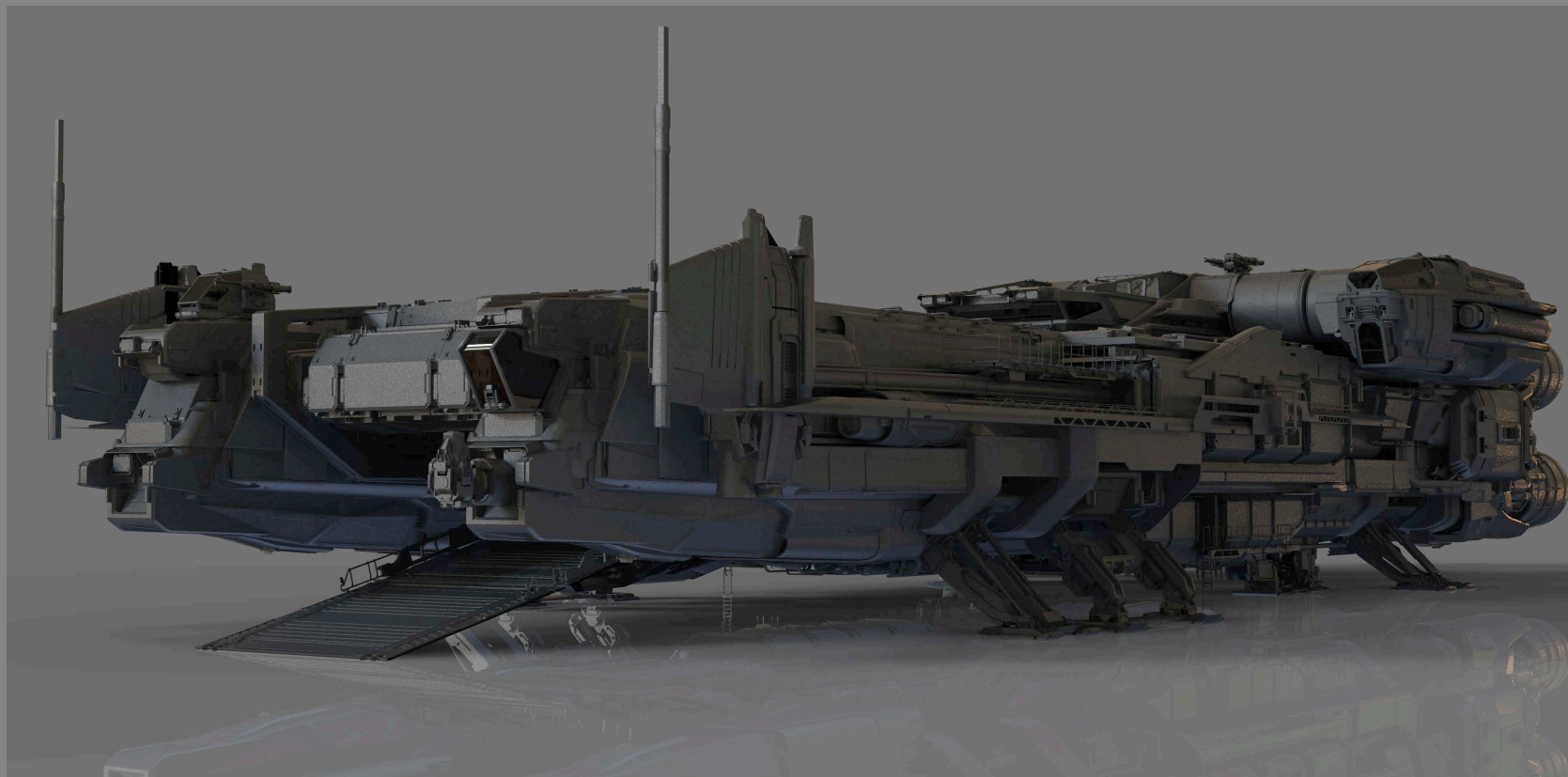


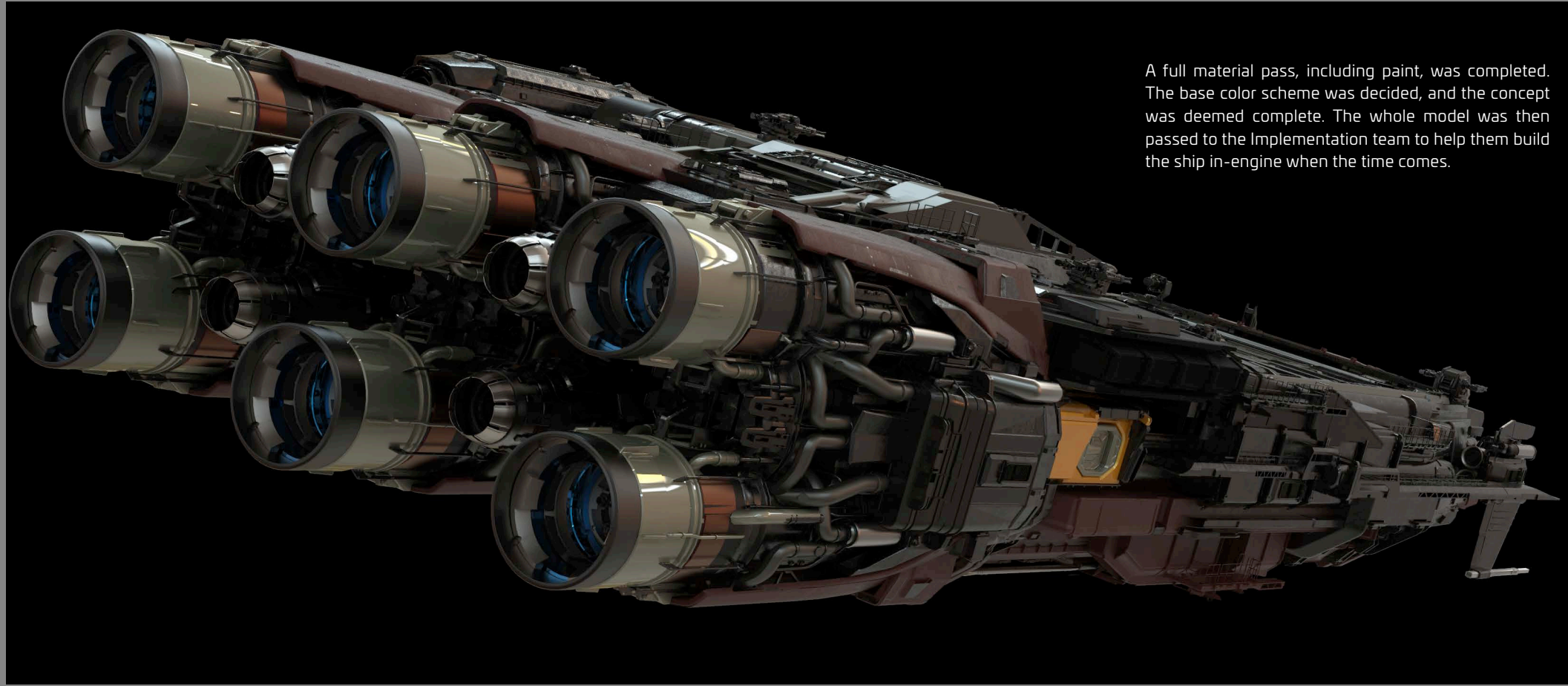
BRIDGE



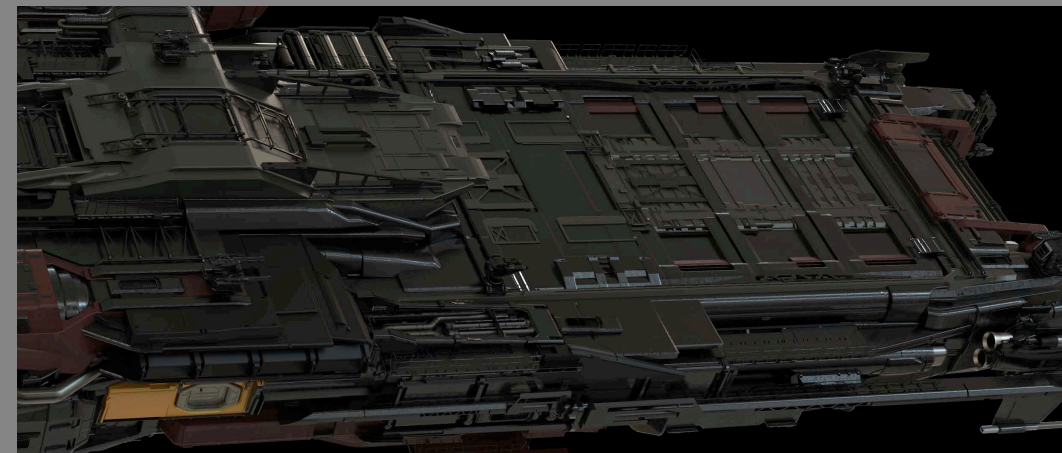
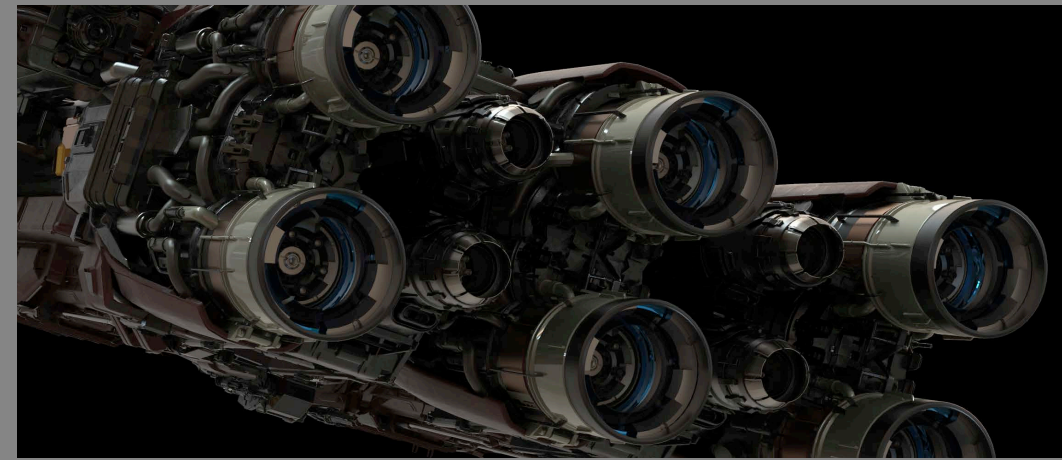
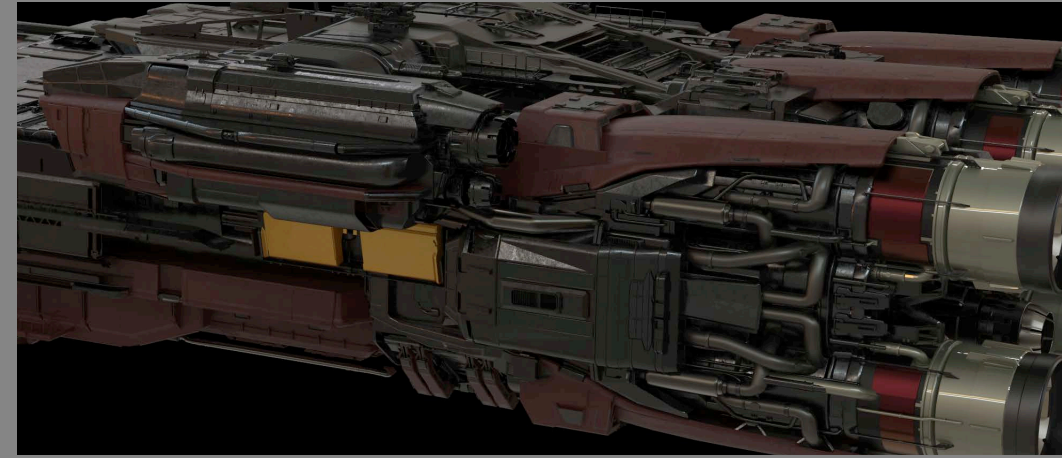


Further detail was then added throughout, including to the thrusters and armor. The model was essentially finalized at this stage, including landing gear and external components. The Large Armored Freighter was also officially named the Ironclad by the Narrative team, following months of affectionately being referred to as the Fatterpillar (a name also quickly adopted by the community upon release).

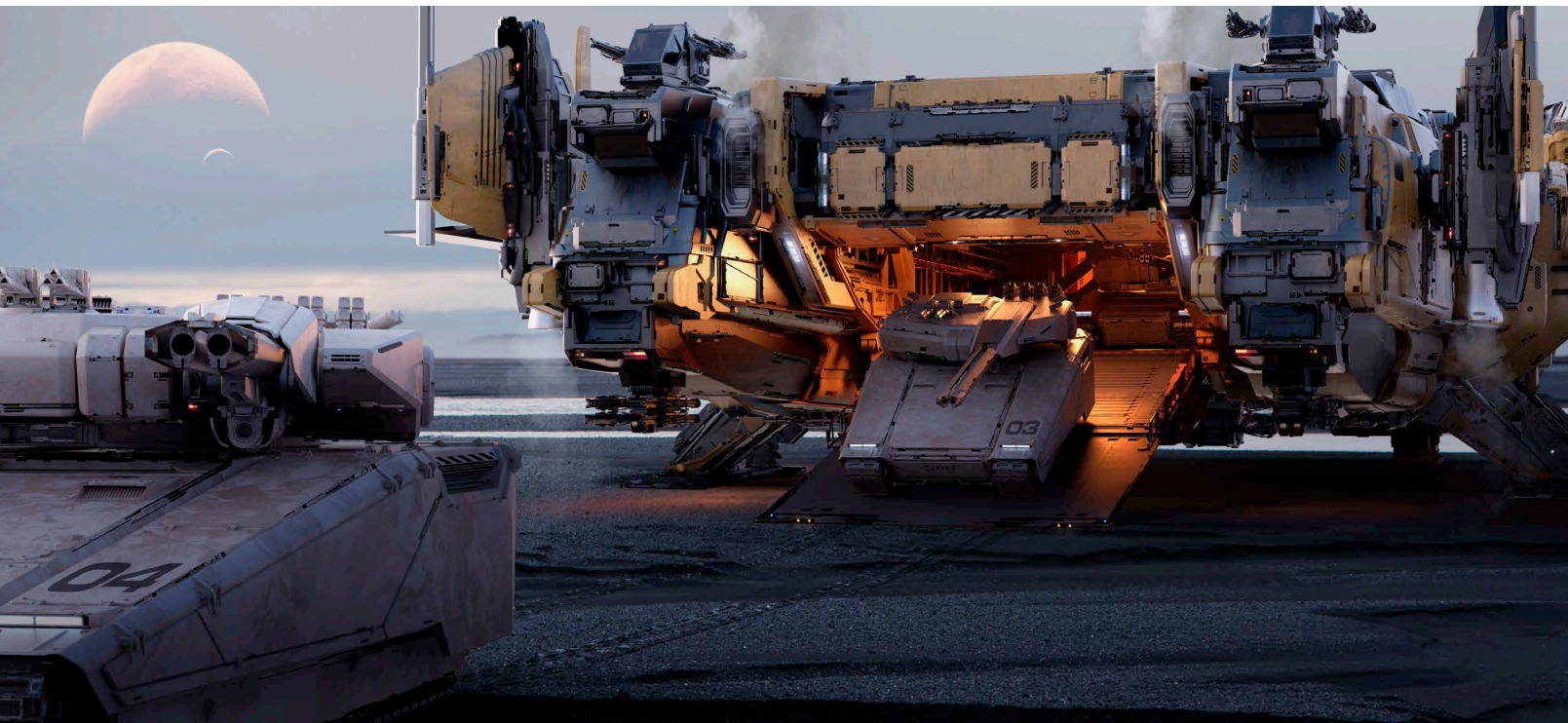


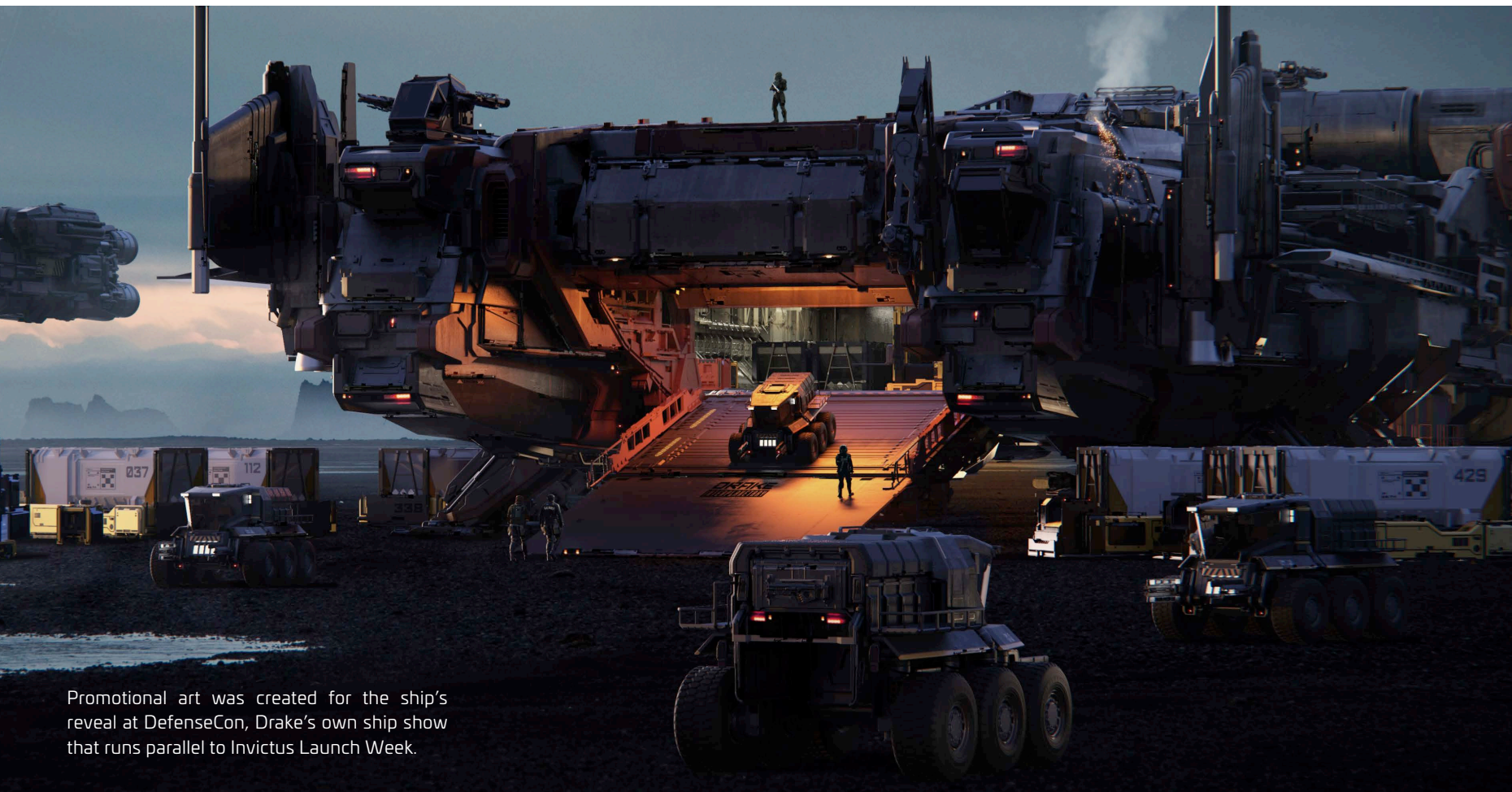


A full material pass, including paint, was completed. The base color scheme was decided, and the concept was deemed complete. The whole model was then passed to the Implementation team to help them build the ship in-engine when the time comes.

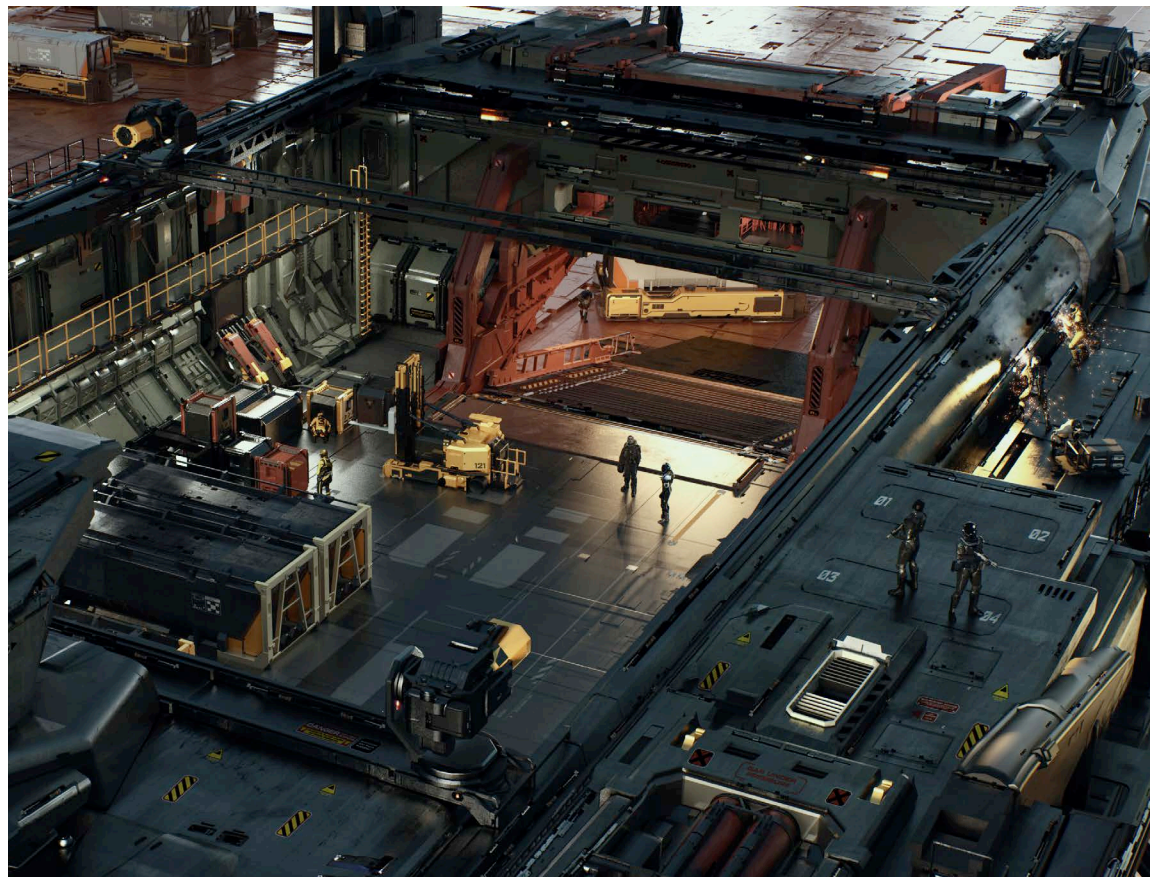


Added late during the concepting phase, the Assault was devised to maximize the Ironclad's landing-craft potential by refactoring the main hold to support up to four ground vehicles. The external tractor beams were exchanged for air-support turrets, while the interior tractor beam was swapped for an anti-personnel turret. While this may give the impression of a pirate-style prison vessel, this is purely accidental, with both the Ironclad and Ironclad Assault being extremely well received by lawful citizens appreciating their utility, defensive abilities, and unique Drake design.





Promotional art was created for the ship's reveal at DefenseCon, Drake's own ship show that runs parallel to Invictus Launch Week.





CELEBRATION WEEK

"Humanity's expansion into space has been one giant step forward followed by a series of small steps back." - Tee Lategan, September 27, 2395

It was a blisteringly cold day in Cascadia, Vann (Croshaw III), when Tee Lategan delivered that remark before a crowd of enraged protestors. Lategan wore a custom multi-colored puffy jacket with light armor discreetly woven into it. This meager protection was the most they would compromise despite several credible threats on their life. Lategan spoke passionately and inspiringly about the power of being able to choose who you are and who you love. Their fury and conviction inflamed by the recent arrest of two women, Mona Avakian and Jayne Belli, for applying for a marriage license.



Avakian and Belli met in Cascadia in 2393. On September 19, 2395, the two received a marriage license at the Cascadia city administration center only to be arrested outside by the region's elected security chief, Devon Alonzo, who claimed his authority superseded the city's. City officials disputed Alonzo's jurisdiction. Several city employees even attempted to physically stop Alonzo only to be arrested themselves and charged with obstruction of justice. Then, when Alonzo officially processed Avakian, he discovered that she had a previously issued government ID identifying her as male in her possession, and added identity fraud to her list of charges.

As recent immigrants from Earth, Avakian and Belli were unaware of the brewing dispute in that region of Vann about who held ultimate authority. Alonzo represented the area's long-term residents, who in 2386 held a local election to designate the region 'Saorsa' and declare it independent from the United Nations of Earth (UNE). This proclamation of independence was meant to preempt any attempts by the UNE to bring the region under its control. Terraformed and inhabited prior to the creation of the UNE, Vann had been divided among various nations on Earth, leading to a planet-wide patchwork of laws that were impossible for most to untangle. Upon the creation of the UNE in 2380, many

regions of Vann decided to uphold the rule and regulations established by the unified government, but many, including Saorsa, remained fiercely independent.

The majority of Saorsa's residents were homesteaders who had moved to this desolate region to avoid UNE authority and influence. Many, including Alonzo, were on the losing side of the Unification War (2380-2384). After declaring Saorsa self-governed in 2386, they voted every two years for who held seats on the Regional Council, which passed laws governing Saorsa, including the controversial marriage statute

Alonzo evoked during the arrest of Avakian and Belli. Meanwhile, Cascadia experienced a mining boom in 2390 that transformed it from a sleepy outpost to a bustling center of trade and industry. Many of the miners and support staff who flocked to Cascadia, including Avakian and Belli, simply assumed the area was part of the UNE. This wave of immigration threatened to upend the balance of power in Saorsa and drove Alonzo to arrest Avakian and Belli to send a message: this is not the UNE. Yet, this hyper-local action sent shockwaves rippling through Humanity, making many people question not only where Humanity should expand but how.



THE SLOW MARCH OF PROGRESS

News of the arrest of Avakian and Belli, and the local officials who came to their aid, spread rapidly across the UNE. People expressed anger over the incident and disbelief that parts of Vann technically fell outside of UNE law. Marches and protests condemning the arrests occurred across the UNE; inciting public debate over political solutions and what values were essential for Humanity.

Meanwhile, a legion of lawyers flocked to Saorsa to represent the arrested couple pro bono. They quickly studied the patchwork of laws passed by the Regional Council and filed dozens of motions contesting the arrests. With the regional court only convening twice a month, the defendant's lawyers knew it would take months for all their motions to be considered, which would delay the trials until after the next Regional Council election in 2396. Simultaneously, Lategan fielded a crop of candidates for the next regional election and organized a voter registration campaign. A massive turnout from residents of Cascadia resulted in new members being elected to four out of the five seats on the Regional Council and Alonzo losing his position as security chief. The first session of the new Regional Council saw them repeal dozens of the laws, including the ones used to arrest Avakian and Belli. The related court cases were tossed out, causing celebrations across the UNE.

The political blowback didn't end there. Its effects were felt at planet, system, and UNE-wide levels for years to come. It began on Vann with a movement based in Jele City to bring all regions of the planet under a central, planet-wide government that would set standards each region must uphold and funnel any legal disputes between local and regional laws into the planet's legal system. The plan passed following a planet-

wide vote in 2398. Meanwhile, legislators on Angeli, Quanton (Croshaw II), spent years drafting and debating a set of system-wide laws that enshrined the right for people to self-determine their romantic relationships and gender identities, guaranteed protection against discrimination, and more. The legislation eventually passed in 2401. Similar laws slowly worked their way through the UNE legislature but faced pushback from some representatives who believed local authorities should have the right to determine such matters. Eventually, it became obvious that the omnibus bill drafted to cover everything from the right to self-determine one's gender identity to regulating the number of hours miners could work in a day faced too much opposition. So instead, parts of the bill were separated out and voted on individually. The law making gender markers optional on government IDs was the first to pass on June 25, 2405. A few days later, the right for any consenting adults to marry was also approved.

TIME TO CELEBRATE

To commemorate these rights being enshrined across the UNE, Vann declared June 25 to be Celebration Day. Festivities were held across the planet with the biggest gatherings occurring in Cascadia and Jele City. These events became vital to Vann's economy as they drew tourists from across the UNE who would not otherwise come to such a cold location. Eventually, Angeli began holding a similar festivity a few days later, celebrating when the marriage equality law was passed. In 2441, Croshaw decided to combine the two holidays into Celebration Week to be commemorated by the whole system during the last week of June. Planets in other systems were quick to follow suit. Finally, in 2450, Celebration Week was made an official holiday throughout the UNE in commemoration of these hard-won rights.

