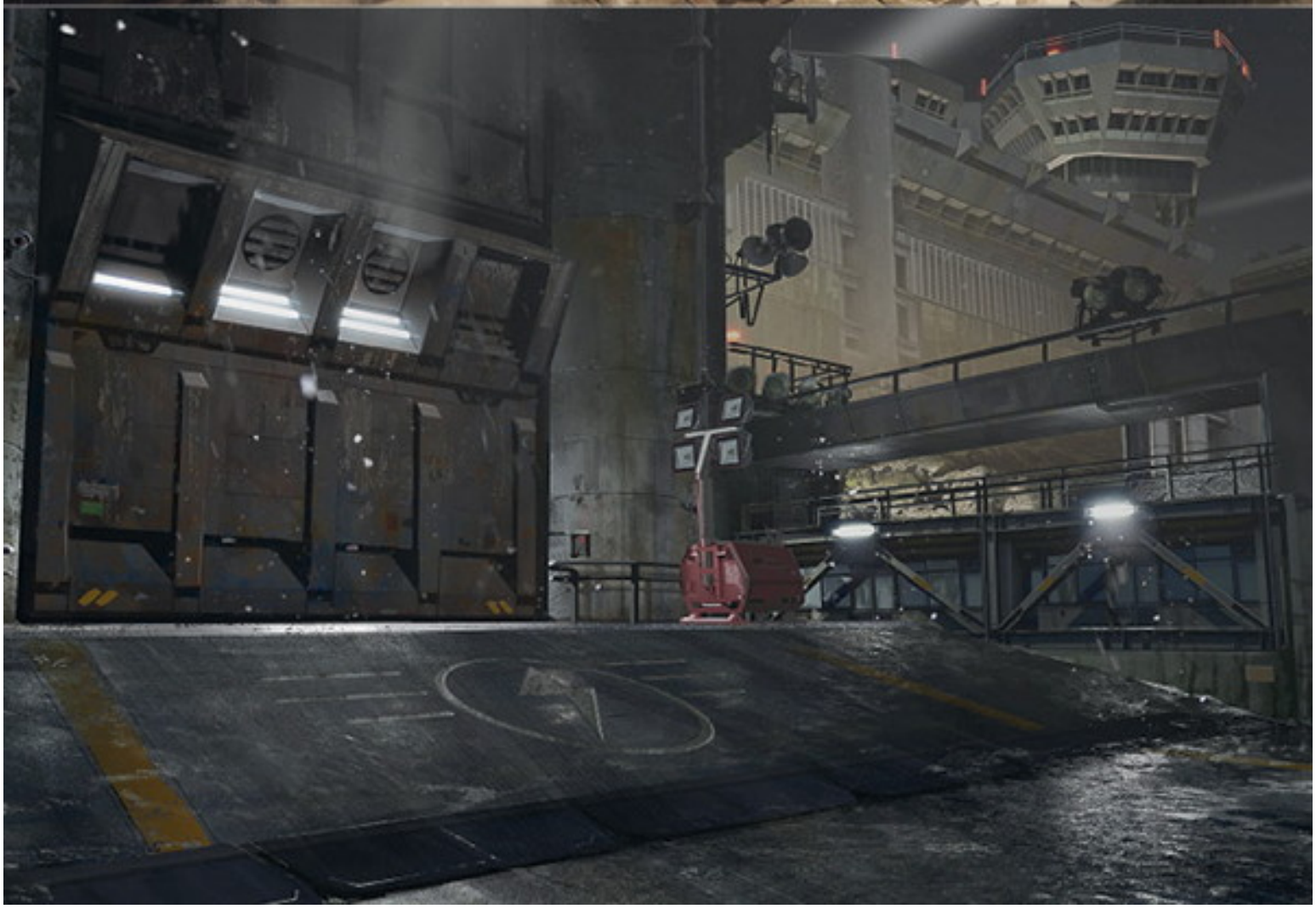
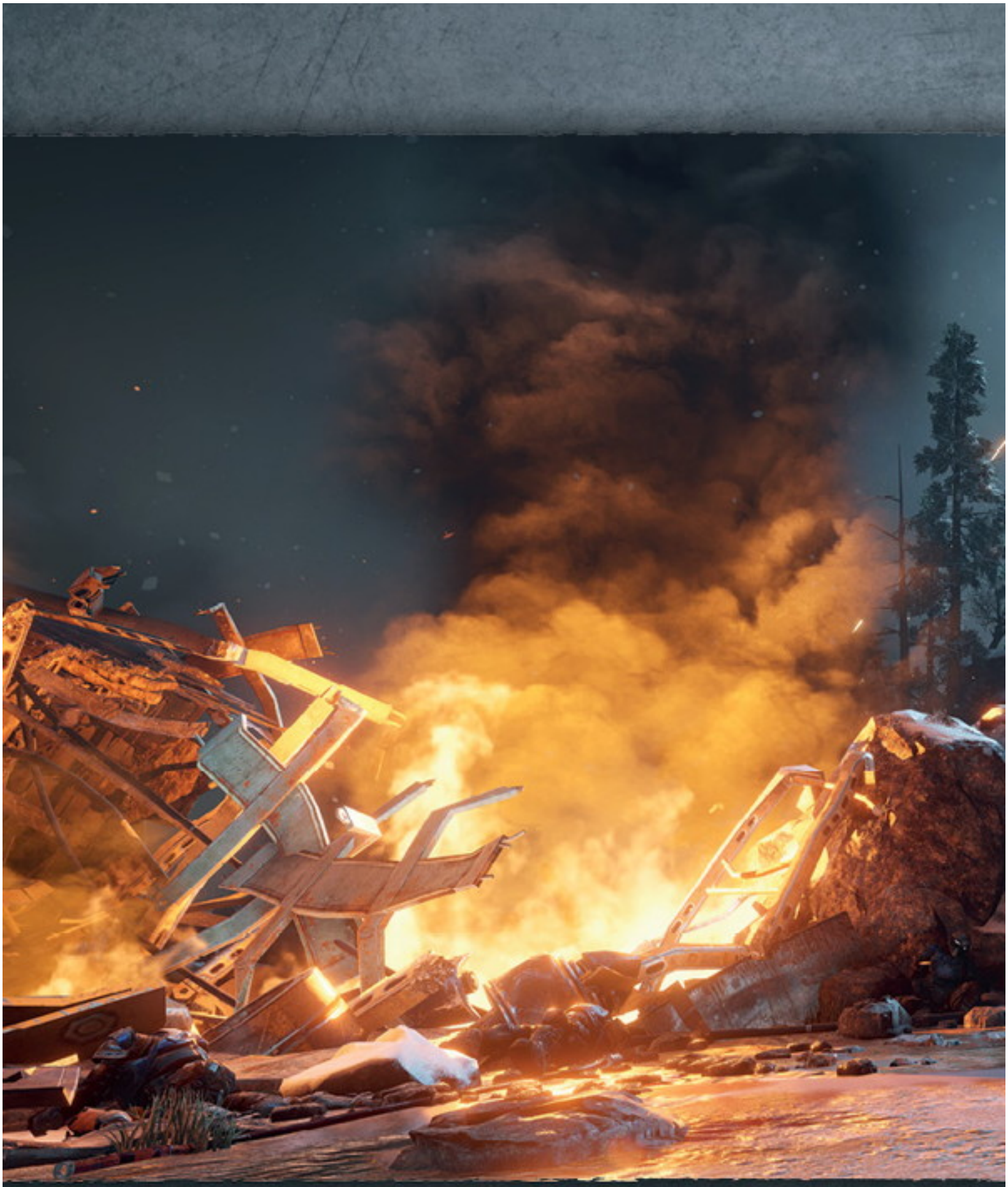
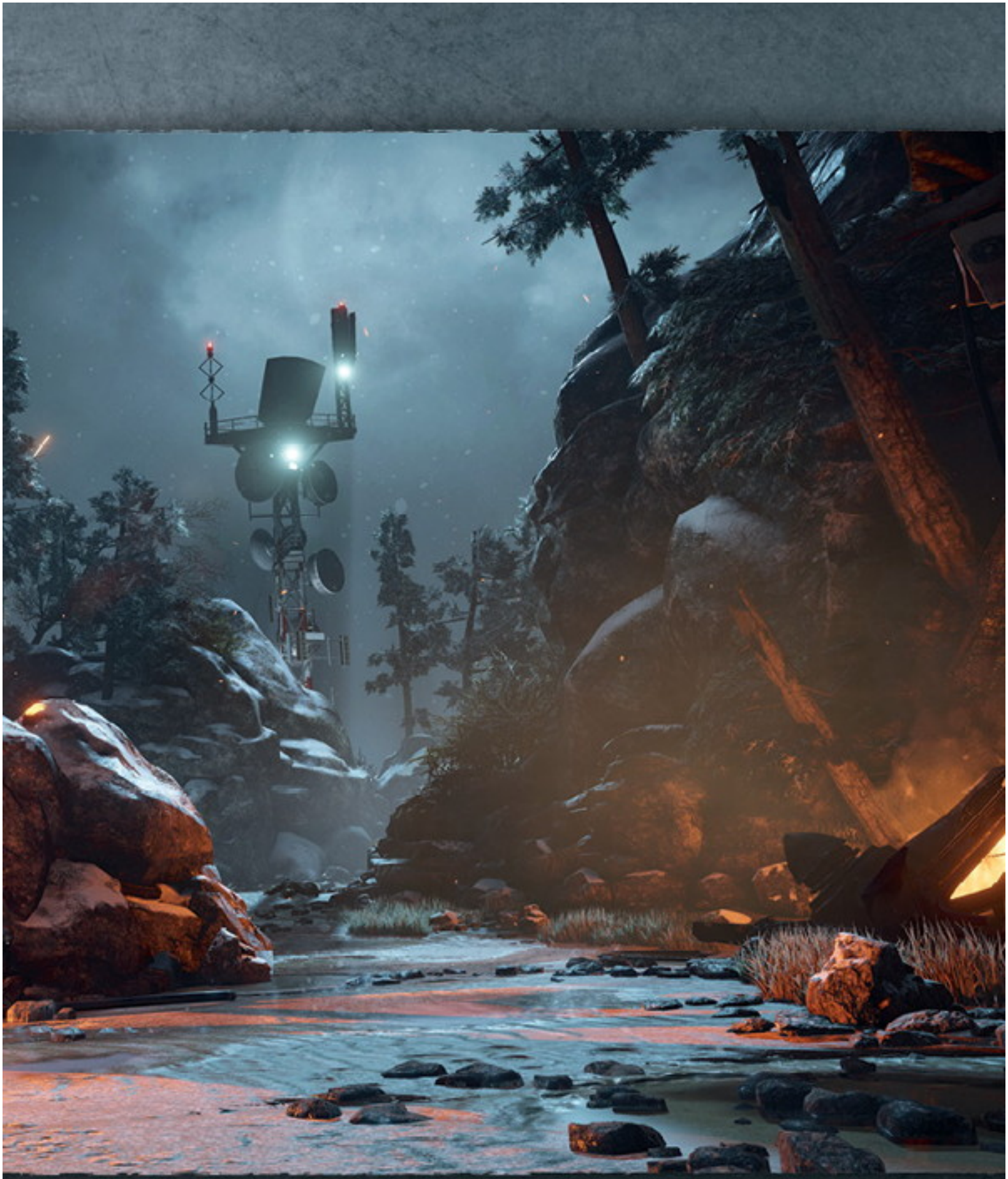
THE ART OF
GEARS OF WAR 4

ASPHO POINT

We did a lot of logo treatments around the UIR and explored color schemes to make it feel different. Rather than the blue of the COG and the red of the Locust, we tried more green for the UIR. We were trying to make it clear that this is a secret military installation for rocket research, which is why you're trying to break in. It started off as a stealth mission, but we got to a point where we actually wanted it to be a full assault. There was a war going on around the player, so rather than sneaking in through the quiet of night, we turned it into an action scene where there are tracers in the sky, planes and helicopters overhead, a crashed vehicle burning next to you, and mortars landing all around you. The objective is to bring down the communications tower. One of the things we do is make sure that your objective is very clear as soon as you start this level.

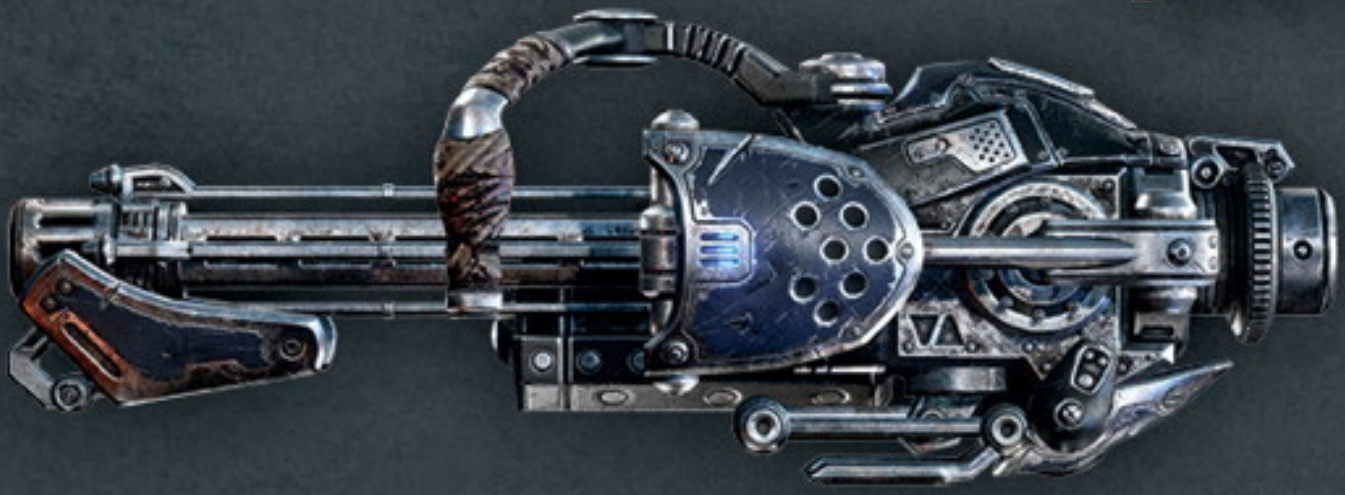






WEAPONS

As a less-explored faction, the UIR only had a few rifles that we'd seen in a previous game, Judgment. One of them was a Markza sniper rifle, but having an entire army filled with sniper rifles was not interesting from a game play perspective. We had to remove the scope and cut the barrel down to turn it into more of an assault or scout-rifle type of weapon.



The prologue was the only place that you can use the Hammer of Dawn. Every other weapon here carries forward into *Gears 4* and can be played throughout, but the Hammer of Dawn was a unique case.

In multiplayer, you need friend-versus-foe color indications. The blue lights do that. This was how we included the blue shoulder lights without having armor. Also, we're making a sci-fi game, but we got to a point where we didn't have any tech on our characters, and they felt too contemporary. We had to go back and put more tech on them to make it feel more sci-fi.

CONSTRUCTION ZONE

The very center of the city is the most complete, but not populated. As you headed further out, you would get to points where walls weren't built yet or windows or doors were missing. Then as you went further still, the street was missing, and you could go underground. Then eventually you would get to actual dirt. We wanted you to feel the progression of the rings and the city as you went from the outside in, feel the construction getting more and more complete. And the same as you worked your way back out: you could feel that you were making progress because you could see that it was getting less and less built up.

Another notion for this city was that there's an entire other layer underneath it that contains all the infrastructure. We wanted to give the impression that there was a place underneath the city that could have these pipes and tunnels that you could traverse.