THE ART OF
STAR TREK™
INFINITE

CONTENTS

SUPERNOVA EXPLOSION

Event 12 - UFP

2

ART DIRECTOR'S COMMENTS

Star Trek: Infinite was one of the biggest adventures I've ever embarked on as an Art Director. Along with all of **Nimble Giant Entertainment**, I had the immense pleasure of working with Paramount, on one of the largest science fiction franchises in history, combined with the depth and excellence that Paradox products have to offer. The objective of this artbook is to tell the process of this adventure in the most faithful way possible.

The artistic vision of **Star Trek: Infinite** focuses on 5 fundamental core pillars that make up the visual proposal of the game.

The first of these pillars is **Consistency**. The first artistic pillar proposes to introduce the Star Trek IP in a respectful, consistent, and synergistic way to the wondrous universe of grand strategy games. This general concept defines 3 key elements that help us analyze the treatment given to each of the artistic elements integrated into the game. Each of the assets must fulfill these 3 purposes, without exception.

This brings us to the second pillar, **Classic Trek**. The goal is to fulfill trekkie expectations so that they are comfortable with, and can identify themselves with, the use of the classic IP vision for the game. Establishing this rule greatly simplified our decision-making when choosing the characters, the places they occupy within the canon (both for the actors and the audience), the models of the ships, and above all, faithfully representing the source material, so the franchise was built over many decades.

In order to apply all of this correctly, another pillar, **Stylization**, is defined. In the spaceship stylization for this type of strategy game, legibility will always be prioritized, and will respect the IP boundaries. One of the biggest challenges in the styling proposal came with the 3D models of the ships and structures. Although I was aware that the ship designs had to be adapted to be able to be used in the game engine, the methodology that was used when reducing information was to apply reverse-engineering to be able to identify the key elements of each design, extract them, and be able to preserve their essence in the final result.

For the design of the new models, this same criterion was used. A deep research and analysis was done on the structure of the original models, in order to be able to interpret and replicate the decision-making in the designs that made this franchise great.

Taking into account that styling makes functionality, we find the next pillar, **Gameplay First**. The UI must always inform gameplay first, in each of its decisions. The user experience posed a great challenge to us, since we had to define an artistic proposal for the user interface, sufficiently clear and defined, that could coexist with a realistic graphics support, with a 90's photographic style.

The influence of the original interface used in TNG, combined with some of the most current graphical resources of the franchise, made it possible to achieve a clean and fair style topped with gloss resources that make a high-end interface that emphasizes functionality. Both for the iconography and the mini-illustrations, functionality is always prioritized above all else. The same applies for the HUD and animations.

Finally, we find the last pillar, **Faithfully Representative**. The informative and functional content of this kind of strategy games will be enhanced by the Star Trek IP and its components. The visual content of the original TNG series will be used as faithfully as possible in each artistic decision.

To conclude, I just want to tell you that this artbook shows content related to the entire game. Spoiler Alert: if you haven't played the full game yet, you might discover visuals that you haven't seen yet. I hope you can experience your own new favorite Star Trek story every time you play **Star Trek: Infinite**.

Maximiliano Dajtscher
Art Director

UNITED FEDERATION OF PLANETS

U.S.S. ENTERPRISE NCC-1701-D
Galaxy-Class Ship

EXCELSIOR-CLASS

SOVEREIGN-CLASS
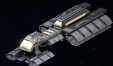
MIRANDA-CLASS

DEFIANT-CLASS

INTREPID-CLASS

CONSTRUCTION SHIP

COLONY SHIP

SCIENCE SHIP

TRANSPORT SHIP

Ships and Starbases are not in scale. Sizes are only for reference.

STARBASE TIER-1

STARBASE TIER-2

STARBASE TIER-3

STARBASE TIER-4

DEFENSE PLATFORM

MINING STATION

RESEARCH STATION

HABITAT

*Ships and Starbases are not in scale. Sizes are only for reference
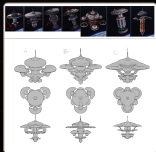
The process of conceiving this expansive space station began with an in-depth analysis of the original structure: taking Star Trek's iconic Starbase 118 as a base, enlarging it, and giving it a layout similar to a set of mushrooms growing out of the side of a tree. The outstanding feature of this new iteration lies in the addition of more lateral "mushrooms", which extend from the flanks, adding functionality and a unique aesthetic.
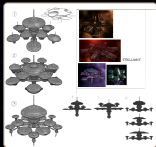
These mushroom-like structures on the side of the starbase not only increase operational capability, but also offer a unique visual impact. Each of these "mushrooms" houses a variety of functions, creating a sense of diversity and dynamism in the space station.
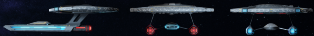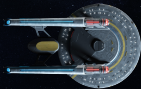

SFP Habitat Concept Art

USS Cerritos NCC-75567
California-Class Ship

ROMULAN STAR EMPIRE

SHIPS AND STARBASES

SCIENCE SHIP

CONSTRUCTION SHIP

COLONY SHIP

FERRAX (BIRD OF PREY)

D'DERIDEX

VINDIUS

VALDORE

MAJESTUS

TRANSPORT SHIP

*Ships and Starbases are not in scale. Sizes are only for reference

Our goal is to design and develop a starship that embodies not only the magnificence, but also the intrinsic enigma that defines Romulan culture, while at the same time being at the forefront of the most advanced military technologies. After an in-depth analysis of Romulan history and their cultural roots, we have drawn inspiration from classical Roman architecture and ancient Roman war vessels, such as the famous "Valdore" or the majestic "D'deridex" the design is imbued with aggressive lines and elegant curves, highlighted in a dark green chromatic scheme complemented by a greenish illumination, in order to exalt the imperial Romulan aesthetic at its best. The eagle present on the Romulan insignia has been the morphological starting point for the conception of each vessel, infusing a touch of majesty inherent to this design.

For the "Majestus", the primary challenge lay in the combination of aggressive and elegant lines, which also had to manifest themselves in an imposing and intimidating form, surpassing even the "D'deridex". On the other hand, in the case of the "Vindius", the goal was to represent a combat ship with exceptional agility.
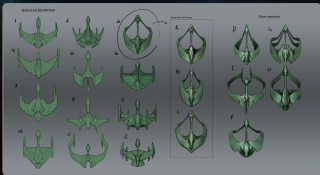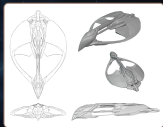
STARBASE TIER-1 ⌐

STARBASE TIER-2 ⌐

STARBASE TIER-3 ⌐
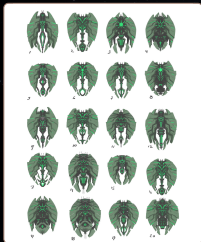
STARBASE TIER-4 ⌐

DEFENSE PLATFORM ⌐

MINING STATION ⌐

RESEARCH STATION ⌐

HABITAT ⌐

*Ships and Starbases are not to scale. Sizes are only for reference

Starbase Tier-4 Concept art

The arduous task of constructing an entire fleet of Romulan space stations proved to be a monumental challenge. We drew on elements emblematic of Romulan culture, such as the central column that frames the structure of each station, while also incorporating shapes reminiscent of Roman hulls and the aggressive but elegant lines of Romulan ships. Each line that composes these stations is the result of a set of concentric ellipses, conferring a unique and captivating aesthetic.

KLINGON EMPIRE

SHIPS AND STARBASES

VOR'CHA

BIRD OF PREY

WARBIRD

K'T'INGA

NEGH'VAR

TRANSPORT SHIP

COLONY SHIP

SCIENCE SHIP

CONSTRUCTION SHIP

*Ships and Starbases are not to scale. Sizes are only for reference

STARBASE TIER-1

STARBASE TIER-2

STARBASE TIER-3

STARBASE TIER-4

DEFENSE PLATFORM

RESEARCH STATION

MINING STATION

HABITAT

*Ships and Starbases are not to scale. Sizes are only for reference

Starbase Tier-3 Concept Art

STARHOLD (T3)
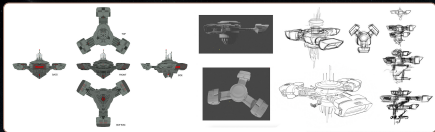
Klingon stations are distinguished by an aggressive and powerful visual expression. Their design is forged from angular and pointed shapes reminiscent of their iconic weapons. Every facet of these stations reflects an intention to present an image of intensity and imminent danger. Strategic sectors are highlighted by intense red illumination, emphasizing their importance and the potential hostility of their environments. This visual presentation is developed for one purpose: to convey in a striking manner the aura of danger inherent in the Klingons' nature, and their focus on determined and courageous confrontation.
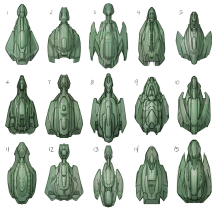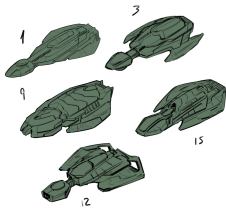
The conception and design of Klingon civilian ships posed a significant challenge. These ships had to preserve the intrinsically aggressive characteristics of Klingon warships, but their appearance was also required to reflect a high degree of functionality. The presence of aggressive features was kept on the bow of the ship, while the rest of the design was oriented toward optimizing its utility and performance.

CARDASSIAN UNION

SHIPS AND STARBASES

NOKORAM

GALOR

KAZIKAI

KELDON

HIDEKI

SCIENCE SHIP

CONSTRUCTION SHIP

TRANSPORT SHIP

COLONY SHIP

*Ships and Starbases are not in scale. Sizes are only for reference

STARBASE TIER-1

STARBASE TIER-2

STARBASE TIER-3

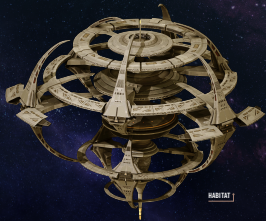STARBASE TIER-4

HABITAT

DEFENSE PLATFORM

MINING STATION

RESEARCH STATION

The process of conceiving and developing the Cardassian space stations began with their flagship station, "Terok Nor," as the foundation. Inspired by its distinctive characteristics, all Cardassian starbases were derived from this primary source, taking its ring-shaped structure as a starting point. Cardassian space stations, in tune with the imposing "Terok Nor", are characterized by the circular layout that defines their fundamental structure. This rounded shape provides a solid and adaptable platform, allowing for a wide variety of uses and functions. In addition, this circular configuration reflects both efficient Cardassian engineering and its strategic focus on functionality.

The lines and edges of these stations maintain an aesthetic that denotes Cardassian influence, with a balance between angular and curved elements. This approach combines geometric rigidity with a certain fluidity, creating a visual impression that highlights Cardassia's precision engineering and tactical focus. The internal layout of these stations optimizes space utilization, incorporating specialized compartments for various purposes, such as crew quarters, research facilities, defense platforms and diplomatic meeting points.

The process of designing the most imposing ships of the Cardassian fleet led us to consider the Union's most iconic characteristics. The simple, staggered geometric silhouettes, coupled with the unmistakable claw or pincer shape at the rear, defined these essential features. Both vessels were given an imposing, aggressive appearance by carefully positioning the lights at strategic points to enhance their perceived shapes in space. Both designs find their foundation in the amalgamation of wildlife elements, such as whales and manta rays.
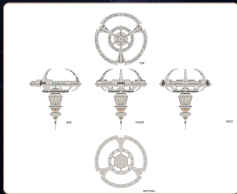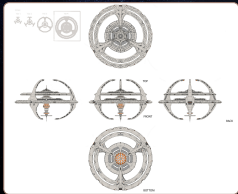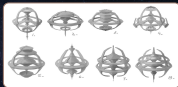
MINOR POWERS

SHIPS AND STARBASES

SCIENCE SHIP

CONSTRUCTION SHIP

COLONY SHIP

TRANSPORT SHIP

SMALL SHIP

MEDIUM SHIP

LARGE SHIP

*Ships and Starbases are not in scale. Sizes are only for reference

STARBASE TIER-1↑

STARBASE TIER-2↑

STARBASE TIER-3↑

DEFENSE PLATFORM↑

MINING STATION↑

RESEARCH STATION↑

STARBASE TIER-4↑

For the ships of the smaller factions in the galaxy, we created a unique visual aesthetic with the application of warm hues and by adding a touch of wear and tear to the metal to give these structures an air of authenticity and a sense of history. This choice of shades conveys a sense of modesty and connection to the past, and highlights the modesty and resilience of these factions.

Adding to this element is the introduction of varying areas of color, keeping with each faction's identity. These carefully-incorporated areas of color serve as a form of distinctive expression and individuality amidst the vastness of space. This highlights the particularities of each group and their own cultural history, despite their more discrete position in the cosmic landscape.

This design stands out in comparison to the larger galactic powers, who tend to take up most of the spotlight. A remarkable feature of these stations is their configuration to interconnecting hexagons, which grants exceptional flexibility in terms of layout and use. This versatility is perfectly in line with the adaptability and inventiveness that often characterize the less powerful factions, allowing them to maximize their use of resources and available space in ingenious ways.
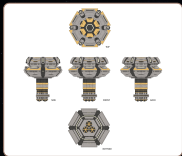
Starbase Tier-4 Concept Art

FERENGI TYPE-A

FERENGI TYPE-B

FERENGI TYPE-C

NAUSICAAN LARGE SHIP

NAUSICAAN MEDIUM SHIP

NAUSICAAN SMALL SHIP

NAUSICAAN STARBASE

*Ships and Starbases are not to scale. Sizes are only for reference
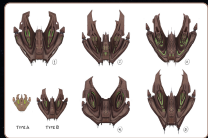
BORG CUBE

BORG TACTICAL CUBE

BORG SPHERE
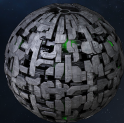
*Ships and Starbases are not to scale. Sizes are only for reference

ILLUSTRATIONS

Enterprise Bridge Decision | Event 1

Enterprise Space Travel | Event 2

Rocky Planet First Contact | Event 3

Planet-Air Planet Crisis Crystal Arrival | Event 8

Borg Crisis | Event 40

Overwater Civilization | Event 44

EVENT ILLUSTRATIONS

Event Illustration Rough Sketches - Lunar Manoel | Event 18

Event Illustration Color Proposals | Event 18

Lunar Manoel | Event 18
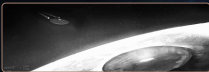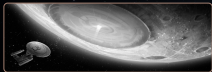
The creation process of Star Trek Infinite's Events Illustrations consisted of 3 stages of development. The first was the exploration of B&W sketches based on the narrative delivered by Content Design. In this first stage, we proposed compositions with different cameras and lighting. The second stage, the color roughs, focused on playing with the different chromatic scales that the event could have (depending on the Major Power to which it was associated, the mood of the illustration or even the character). The final stage focused on the clean-up and rendering of the image, which would be integrated as a final asset.

Combat Onboard (Klingon) | Event 37

Mutiny // IL Frame // Event 18

Combat Onboard (Cardassian) | Event 37

Civil Unrest (United Federation) | Event 37

Civil Unrest (Cardassian) | Event 37

Dabo Gambling Table | Event 35

Borg Crisis Voyager's Return | Event 39

Crystalline Entity Bunker (Remaster) | Event 56

Colony Matriarchy (Klingon) | Event 55

Chell Unrest (United Federation) | Event 83

Spaceship Junkyard | Event 68

Space Travel Vortex (Klingon) | Event 37

Plantlife Planet Jungle Animals | Event 28

The Content Team was responsible for creating the game's story, content pieces, audio design, A.I. — and more! Out of all the myriad different hats the members of our team were throughout the development cycle of Star Trek: Infinite, one of the most important was working with the Art Team to synchronize the game's visual and non-visual storytelling.

We can't lie; this part of the job often felt like it dream becoming real. Seeing our imaginations manifested in highly detailed, professional works of art was an incredible part of the job that, for many of us, was mostly unforeseen. From combat scenes on the bridge of the Enterprise, to expeditions in search of ancient Klingon artifacts, to fun alien encounters pitched during our wonder brainstorming sessions, the Art Team went above and beyond to bring our proposals to life.

We can confidently assert that all of us on the Content Team learned that to create truly immersive experiences, all the pieces created by the different disciplines of game design must come together synergistically and in a way that fits and feels natural to the player. This was our voyage, and we could not have crossed this frontier alone.

Event Illustration Rough Sketches | Event 22

Underwater Civilization City Landscape | Event 22

Event Illustration Rough Sketches | Event 33
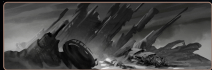
Ship Wreckage Desert Landscape | Event 33

Event Illustration Color Proposals | Event 33

Borg Crisis Color Queen | Event 38

The team seeks to maintain the characteristic shades of various TNG civilizations. Like the Borg, for example, which limit us to hues of green and cyan.

Event Illustration Rough Sketches | Event 46

Contusion Burial | Event 46

Event: Substantial Rumor

"There's a rumor going around that a test tube with the words "Ingest Me" written on the tube itself is located in an abandoned laboratory on this planet. The rumors were true! You find the tube, and some notes by a doctor that says ingesting it cures inefficiency. However, these notes are old, and you now know that mixing this type of substance with xkollium creates rare crystals. Will you ingest it, despite the risks?"

Abandoned Laboratory's Test Tubes | Event 18

Event Illustration Rough Sketches | Event 25

Wedding Ceremony: Klingon & Trill | Event 25

SOLAR SYSTEM ILLUSTRATIONS
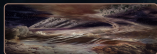
STAR CLASSES

Illustration Process | F-Type Star

MISSION TREE ILLUSTRATIONS

Scale down

In game

The Mission Tree is a great excuse to create emergent narratives, giving the player different "What if?" scenarios to explore and play in. The design consisted of several stages to reach a state where the narrative and mechanics have a fair synergy. For the visuals, it was a challenge to work with such a small format and with elements such as characters and cities.

Warscore Background Illustration
Conventional space warfare with torpedoes and electrical bursts, a classic sci-fi battle.

			We Are At War	24.0
			We Are At War	4.0
			Terraforming The Impossible...	

WE ARE AT WAR

24.0 ⊕

In game

PORTRAITS

47
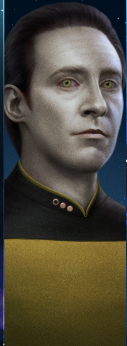
Jean-Luc Picard

Captain of the Enterprise

The main artistic challenge lies in capturing the classic characters' unmistakable likenesses, while also adhering to an aesthetically restrained, retrofuturistic visual style that inspires nostalgia and pays homage to the timeless allure of this beloved science fiction franchise.

William T. Riker | First Officer

Worf | Lieutenant

Spock | Federation Ambassador

Data | Lieutenant Commander

Kathryn Janeway | Captain

Benjamin Sisko | Captain

Deanna Troi | Counselor

Alynna Nechayev | Admiral

UFP President

Gowron | Chancellor

Grilka

Koll | Klingon Ambassador

Kahless | Klingon Emperor

Martok | Chancellor

Lursa

B'Etor

The process for creating these portraits begins with a sketch phase to establish the basic proportions. From there, we meticulously work on refining the relationships of light, shadow, and color, drawing inspiration from references in the TNG show and films to design each visual element. Once all the elements are in place and approved by the art director, the final render phase commences, where the primary focus lies in achieving a striking likeness while adhering to the desired retro futuristic style.

Portrait Process | Chancellor Kmpac

Commander Toreth
Captain of the Khazara

Tomalak | Commander

Bochra | Centurion

Sela | Commander

Koval | Chairman

Narviat | Praetor

Taris | Sub-commander

Weenak | Senator

Dukat
Military Officer

Garak

Damar | Military Officer

Enabran Tain

Makbar | Chief Archon

Korinas | Obsidian Order

Madred | Cardassian Gul

CHARACTER PORTRAIT STYLE

Character Style "Do's"

✅

The illustration style proposed for the portraits is realistic painting, focus on keeping the likeness of the character using brushstrokes in the finer details to define clothes, facial expressions, and hair.

Character Style "Dont's"

❌

Avoid extra flat design for illustrations. The identity and expression of each Star Trek character should be easily recognized.

❌
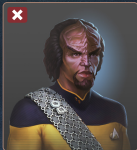
Don't use extreme anatomy nor exaggerated facial features. The goal is to avoid a cartoon style. The art style should not feel childish.

First Portrait Style Explorations

Developing The Style

The visual design of portraits proposes to create a balance (stylistically speaking) between the different factions. Factions will stand out, displaying different degrees of importance, in the Federation will have the greatest importance in terms of character style. Using a faithful and realistic base to portray the characters will be one of the key aspects in *Star Trek: Infinite*. The use of colors, textures, and outfit designs must represent TNG as faithfully as possible, taking into account how small creative choices inherent to the visual style.

Captain

Engineering

Scientist

"An extra challenge we faced related to the characters, was the goal that any species in the game should be able to dress in the clothes of any Major Power. For this, we had to generate systems that took into account both the gender and the proportions of our characters and make them interchangeable with each other, so that every species in the game could be represented with the clothes corresponding to the authorities of the planet they inhabited".

Concept Art and Technical Art Team

Admiral

Envoy

UFP Ruler

Pop (Ruler)

Pop (Specialist)

Governor

Spy

Pop (Worker)

Captain

Scientist

Admiral

Envoy

Governor

Spy

ICONOGRAPHY

ICONOGRAPHY DESIGN

NARRATIVE

Lore
They give context to a decision subject to occurrences, concepts or events.

Conceptual
They represent an action that is not bound by dimensions such as time or space.

Actions
Initiates a process that requires decision making.

View
They are intended to be symbolic and part of a set that is associated with the background.

REPRESENTATIVE

Interface
Representation of functions that are generally not associated with mechanics but with interface functionalities.

Concrete
They seek to represent a concept of the system and, in turn, this concept is related to attributes of one or several mechanics.

Functionality
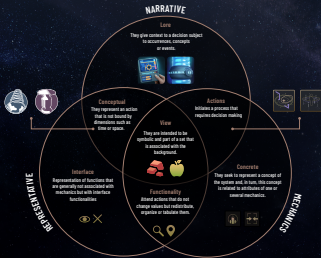Attend actions that do not change values but redistribute, organize or tabulate them.

MECHANICS

When we developed the iconography, we created categories with visual distinctions and interactive elements to assist the player throughout their experience in the game. These categories are designed to provide clear visual cues and enhance the overall immersiveness.

GAME ICON *Lore*

Construction of the Warp Jump icon

Instance A **Instance B**

Stars A
- The size of the stars represents the distance from the observer's point of view. The bigger the star, the closer it is.
- The difference in size between instances A to B shows the distance traveled from the observer's point of view from A to B positions. As closer B (bigger) a star is, the difference in size between positions increases.

Stars B
- The smaller size in instance B represents the displacement of the observer from the initial instance A.

Warp Jump to a specific infinite point

All visible stars will show the effect of a warp jump from A to B.

The space distortion of the effect is created by superimpose positions A and B.

Stars shown in one color.

From inside the bubble, the distortion of the space between point A to B can be seen.

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FLEET ACTIONS Actions

The graphical style consists of strong outlines for the elements that contextualize them in space.

Survey **Assist Research** **Conquer**

Composition

Container

width
height

Lines
1 pt
2 pt
6 pt gt
0.5 pt gt
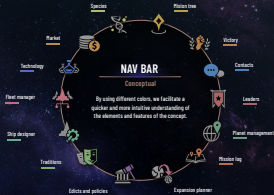0.25 pt

Three and two dimensional background meshes
(These are used to contextualize the representation)

NAV BAR
Conceptual

By using different colors, we facilitate a quicker and more intuitive understanding of the elements and features of the concept.

Species · Mission tree · Victory · Contacts · Leaders · Planet management · Expansion planner · Edicts and policies · Traditions · Ship designer · Fleet manager · Technology · Market

RESOURCES View

This iconography represents complex concepts through synthesized shapes; concise representations ensure that even the most intricate concepts can be grasped intuitively.

QUEST TREE

United Federation of Planets

Quadrant: Alpha
Time period: 2400s
Universe: Prime
Franchise: Picard
Type: Species/Civilization

Romulan Star Empire

Quadrant: Alpha
Time period: 2380s
Universe: Prime
Franchise: Monte Thrasher
Franchise: The Next Generation
Type: Species/Civilization
Reference: S02E31 "Contagion"

Klingon empire

Quadrant: Beta
Time period: 2400s
Universe: Prime
Franchise: Picard
Type: Species/Civilization
Reference: S02E30 The Star Gazer

Cardassian Union

Quadrant: Alpha
Time period: 2380s
Universe: Prime
Franchise: Greg space 9
Type: Species/Civilization
Reference: S02E30 "In the Pale Moonlight"
Type: Species/Civilization

Emblems:
Iyaaran, Bolian, Bajoran, Idanian, Malcorjan, Kaelon

Tril, Pelian, Talarian, Lissepian, Kaspryzt, Jinaii

Huppilian, Betazoid, Acamarians, Ferengi, Tanugan, El-Aurian

Borg, Bosilic, Farian, Ktarian, Cairn, Nausicaan

Through careful design and artistic interpretation, we distill the essence of each empire, capturing its key attributes and cultural symbols. By using this abstract approach, we create visually powerful and easily recognizable emblems that serve as a visual narrative of the empire' rich history and cultural heritage.

WAR RESULTS View

Each icon symbolizes key events, battles, or rivalries, providing viewers with a quick understanding of the significance of these confrontations. By combining this iconography with illustrations and backgrounds, we aim to evoke a sense of tension and drama, immersing the audience in the intricacies of the empires' historical rivalries.

OUTLINER SHIP STATES Concrete

This iconography aims to represent ships or stations with highly complex geometries in a synthesized manner, without sacrificing the distinctiveness of these structures, which are widely recognized in the lore.

Empire ships representations

Empire starbases representations

Combination of ship with action to indicate state

Being repaired · Docked

Survey · Collect data

Jobs

This iconography is present in the jobs tab, in the planet window. These icons represent the planet workers, the strata they have, the empire they belong to and the number of each.

Job + Strata
The icon as well as the number frame material represents the job strata.

Identification
It has the aesthetics of an identification card to denote that it is not a job but denote a person performing that job.

LCARS Identity
(if present in the container composition)

Functionality
The container supports drag and drop function.

Planet Modifiers

The composition of this icon is specifically intended to resemble a sticker. The design captures the essence of a removable insignia that enhances the visual appeal of the icons, providing a practical and intuitive way of indicating the unique characteristics of each planet.

Saturation range
28% → 45%

MINI ILLUSTRATIONS
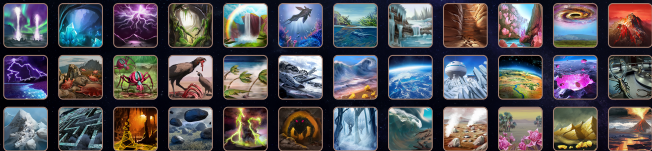

Districts

Starship Starbase Modules

Building Icons

Traditions

Planetary Features

TECHNICAL ART

Galaxy Hazards In Game

In Star Trek Infinite, we needed the visual effects to have the DNA of the IP, and at the same time make it compatible with our gameplay and performance. So, we had to design our own systems and materials to capture the artistic vision of the team in every detail of our game.

Warp Jump Effect in game

Crystalline Entity VFX

Survey VFX

Sol System 1

We wanted players to viscerally feel the combat, warp travel, star system visuals, and the galaxy itself as part of the Star Trek Universe, so it was essential to surround ourselves with content from the franchise to achieve the desired results.

Shield VFX

Explosion VFX

Fire VFX
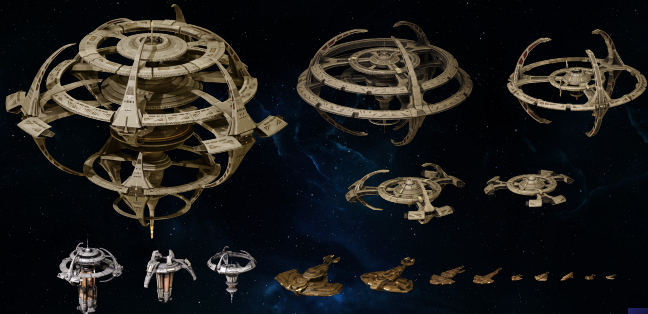
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THE ART OF
STAR TREK
INFINITE

Paramount

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paradox INTERACTIVE