

JUMP POINT

ISSUE: 07 06

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FROM THE COCKPIT

GREETINGS, CITIZENS!

Welcome to our first-ever all Origin issue! First up, we have an in-depth look at one of *Star Citizen's* most recent and long-awaited features, ship customization. The fact that we launched it with the Origin 300i seems entirely appropriate, as what could be more apt than the 'verse's flagship luxury spacecraft putting such options through their paces? For this interview, we were lucky enough to talk to a wide selection of employees involved in the new system on both the game and platform sides. Read on to find out what went into this milestone and what's coming next.

After that, we look back at the long development of the Origin 300i and its variants. The ship just received a major overhaul that made its already-smooth lines even sleeker and updated its functionality to be more in line with the original goal. But its story doesn't begin with Alpha 3.5 - the 300i was one of the first ships designed and built for *Star Citizen* and it has been with developers and backers through the Hangar Module,

Arena Commander, and our first steps into the living galaxy. In this article, we go all the way back to 2012 to find out where it started and track it all the way to its home today.

We also have a variety of exciting lore, including a much-demanded Whitley's Guide on the Origin 890 Jump. The 890 was originally a snippet of background lore that the team turned into a spectacular star yacht and one that's being put through a shakedown cruise as we speak. Now you can learn a little bit more about its history before you start seeing them in the galaxy. The cherry on top of the issue is a lore article on an elite Advocacy unit that flies the speedy Origin M50. Exciting stuff!

We'll see you next time, just through the **Jump Point!**

Ben

I'm proud to have been part of Origin's, uh, origin story so can share a little bit about how the company's name came to be. Origin Jumpworks GmbH was one of *Star Citizen's* first ship companies and we named it for several reasons. Working in reverse order, the GmbH is present because we wanted the company to seem German (or at least to imply that its terrestrial beginnings were German). GmbH stands for Gesellschaft mit beschränkter Haftung, the German version of the term "Limited Liability Company" (LLC). This was a small tribute to the dedicated German fans who helped keep Chris Roberts' space sim legacy alive for so many years. Next, we wanted to get across that Origin was dedicated specifically to luxury spacecraft rather than just any kind of rocket, so we created the new word Jumpworks; a play on the "Motor Works" in BMW, one of the car companies that inspired Origin's output. Finally, Origin itself followed in the footsteps of Anvil as a nod to one of Chris Roberts' previous companies, Origin Systems, Inc.

Ben

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HAVE IT YOUR WAY: CUSTOMIZING THE 300 SERIES

Star Citizen's most recent update launches the first iteration of ship customization. It all starts with the classic Origin Jumpworks 300i and, for the first time, players are no longer limited to the stock appearance of their ships. We spoke to some of the people who made the new system possible to find out how it was made, how it works, and what's to come.

BEGIN TRANSMISSION →

JUMP POINT: Please start by introducing yourself and letting us know what you've worked on Star Citizen.

JOHN CREWE (JC): Hi, my name is John Crewe and I'm the vehicle pipeline director. I've been here for nearly five years and started way back in the day as a systems designer. The first ship I ever worked on was the Origin M50. I don't get to be hands-on with ship development these days, but there're plenty of fruits of my labor in the game, such as the Gladius, Gladiator, and Sabre. For a long time, the Systems Design Team in the UK was me and another person trying to keep up with the UK Art Team's output!

CHRIS SMITH (CS): My name is Chris Smith and I'm the lead vehicle artist on the US-based Vehicle Content Team. Most recently, I worked on the Origin 300i series re-work, the Anvil Lightning F8, and the Anvil Hornet F7A. I've also worked on many other ships, including the Constellation series, Khartu-al, Nox, and the original Hornet and 300i series.

STEPHEN HOSMER (SH): My name is Stephen Hosmer and I'm a senior systems designer on the Vehicle Content Team. I recently worked on the MISC Reliant variants, Anvil Arrow, and Tumbriil Cyclone.

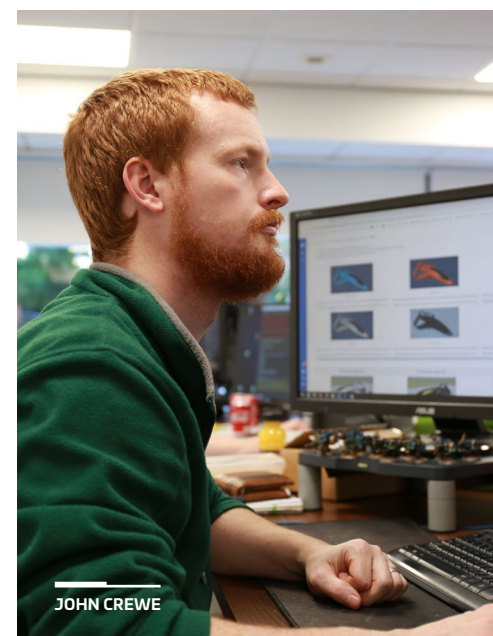
MONICA O'HARA (MOH): My name is Monica O'Hara and when this process started I was the QA technical lead for Austin, Texas, but I've since started working as an embedded tester for Systemic Tools and Backend Services. I've been the main QA tester on this new feature from the start.

KAITLYN LOVATT (KL): I'm Kaitlyn Lovatt, producer at Turbulent. I've been at Turbulent for two and a half years and have worked on many concept/ anniversary promotions and the 'Welcome to Star Citizen' rework. More recently, I've been involved in cross discipline projects such as the roadmaps, telemetry, and ship customization.

JP: What was the high-level goal for ship customization?

JC: The goal was to allow players to "make their ships their own" by providing customization options to personalize how they want them to look externally. As the process evolved, it expanded to further areas such as internal items and loadout choices.

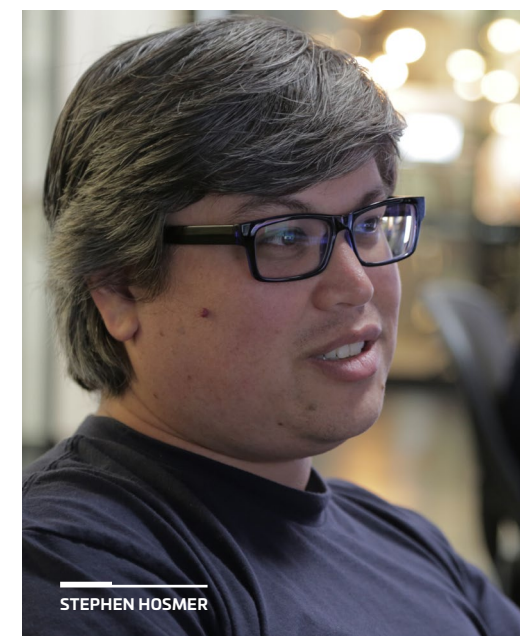
MOH: Ship customization was designed to provide the *Star Citizen* equivalent of customizing a vehicle online before submitting it to the manufacturer. The idea here is that the manufacturer builds a custom-designed car when you order it. With the Origin 300 series ships, you



JOHN CREWE



CHRIS SMITH



STEPHEN HOSMER

× BUILD YOUR ORIGIN 300i



1/11 - Front Left

CONFIRM
8 selections
\$ 0 USD .00

version 0.5.19

HULL

Selected: **Granite** Included

ORIGIN CELEBRATION COLORS*

Incl.

Incl.

Incl.

*Available until June 20th, 2019

STANDARD

✓ Incl.

Incl.

Incl.

PREMIUM

Incl.

Incl.

METALLIC

Incl.

Incl.

Incl.

Incl.

won't just be getting a ship straight off the lot, you'll be making a custom order to Origin and getting something tailored to you.

JP: Walk us through the players' experience customizing their ship. Where do they go, what do they do?

MOH: The intent is to be evocative of purchasing a vehicle in real life, so you go to the website and click the "customize" button while looking at the Origin 300i to view the different options. This will bring up a new fancy page with all the selectable hull colors, dashboard trim colors, seat and yoke options, as well as the customized loadout kits. You get

to design your ship how you would like and then spawn it, like normal, within the game.

KL: We also allow the option to add an equipment package to your ship, basically transforming your 300i into a new sub-variant.

JP: Has anyone done the math and calculated how many possible options there are for any given 300 with these new options?

MOH: For the 300i alone, there are 846,720 different combinations that can be made. I haven't done the math for the other options, but the other ships have very similar options.

SH: I have! Currently, there are 12 exterior paint jobs, 2 seats, 3 seat materials, 7 seat trims, 7 interiors, 2 yokes, 6 beds, 5 interior items (not available on the 350r, sorry), and 3 to 5 loadout kits per ship. So, there are 846,720 permutations of 300i, 635,040 for the 315p, 1,058,400 for the 325a, and 127,008 for the 350r. This gives a total of 2,667,168 unique ships available through the customizer (with that said, I look forward to my math being corrected by the community!).

JP: What kind of work went into the system on the art side? You must have created a lot of different materials at the very least!

CS: Yeah! We currently have 4 separate exterior materials for each 300i variant, plus 2 interior options. Then we have the many exterior color and interior trim options. But where it got really tricky was the seat options and color variances (black, white, and brown), as it tripled the materials that needed to be made. Because each color trim had to be made in each leather option, we ended up with around 40 seat materials. Besides the materials, we also had to create the optional models. For example, we have a custom sports seat and steering wheel which had to be designed and integrated.

JP: What sort of art references were used in creating the different paint schemes?



GRANITE



SCARLET



ULTRAMARINE



OBSIDIAN



CS: I used a lot of race car and supercar paint schemes. Some of the colors we use are inspired by color options available for real cars you can buy (for a lot of money!). I also looked at the liveries of jet fighters or other aircraft for inspiration. On the base variants, I used the original paint schemes as a base too. The layout is more uniform now because our exterior paint system works with predetermined paint ‘islands’ cut into the geometry. For the cut lines, I used the ship itself as a guide to ensure the shapes complement its lines and angles.

KL: On the platform side, we drew some inspiration from the Ferrari, Porsche, and Lamborghini customizer sites as it was important to relate the level of luxury that’s so strongly imprinted on the Origin brand. We studied the UX of various sites to familiarize ourselves with the typical shopping experiences that we think players might be familiar with and ultimately landed on our own version, which you can see today.

JP: The 300i has been in service for several years now and it has been revised several times. Why make it the first customizable vehicle?

JC: The 300i was chosen as it’s one of our most popular ships, so has a great install base. Additionally, the fact it has three variants allows the same customization to be done on those with minimal extra development.

SH: Origin Jumpworks is known for its luxury ships and seemed like the ideal company to bring out this sort of feature with first. On the practical side, the 300i was due for an update and it lined up well with the development of the customization feature. Plus, using a smaller ship as a testbed (over something like the 600i) is much more manageable in scope.

JP: What went on under the hood in preparing the 300i to be used as the customization guinea pig?

JC: When we started planning for the 300i series rework we knew we’d be doing customization, so we accounted for it in the schedule, which is why it seemed like it had a longer-than-average amount of time dedicated to it. Even though we had some pretty hard tech limitations blocking certain aspects (such as full interior material customization), we quickly knew what could be done in the timeframe. In terms of production, we wanted to make sure that very little additional work was required on the base ship and everything was “plug and play,” as we didn’t want to build the ship around customization, but customization around the ship itself. The biggest problem was probably selecting which items and paintjobs were used in the final release as the concept and props teams provided so many great options.

KL: It was a long process, planning started in November and full development began near the end of January. It was an exciting project to be a part of, as we got to ask a lot of questions about the game from a player’s perspective beyond how they interact with a website, such as how players get “attached” to their ships. Everything about this project and further iterations is about lengthening the immersion from the game to the platform and we had a lot of back and forth in the design process to capture exactly how Origin would propose the 300i ship customization to customers.

JP: What sort of development was involved on the platform side? How will the website interface with the game for ship customization?



STANDARD SEAT - WHITE LEATHER



SPORT - WHITE LEATHER



STANDARD SEAT - BLACK LEATHER



SPORT - BLACK LEATHER



STANDARD SEAT - BROWN LEATHER



SPORT - BROWN LEATHER

KL: What might be most interesting is how our system handles the data from the game interpreting the possible customizations (ports) and the possible options within that customization (port items). Although none of this can be seen, this work was necessary to build for ships beyond the 300i. When a package changes or a hull color is offered in the game, the changes can be reflected on the platform without a layer of manual work.

JP: Will future ships have the same degree of customization as the 300i or will the options be specific to each design?

KL: This has yet to be determined, but I know that the ship artists are excited about the possibilities that customization presents. I mean, just imagine the types of customization possible for a capital-sized ship!

JP: We've offered ships like the *Polaris* in the past with custom serial numbers and names. Will that tie into this feature in the future?

KL: I'm not sure I can say at this moment. You'll notice that the customizer is branded Origin, so whenever another new manufacturer offers customization, you'll see a newly branded application to support it.

JP: What ships are scheduled to receive customization next?

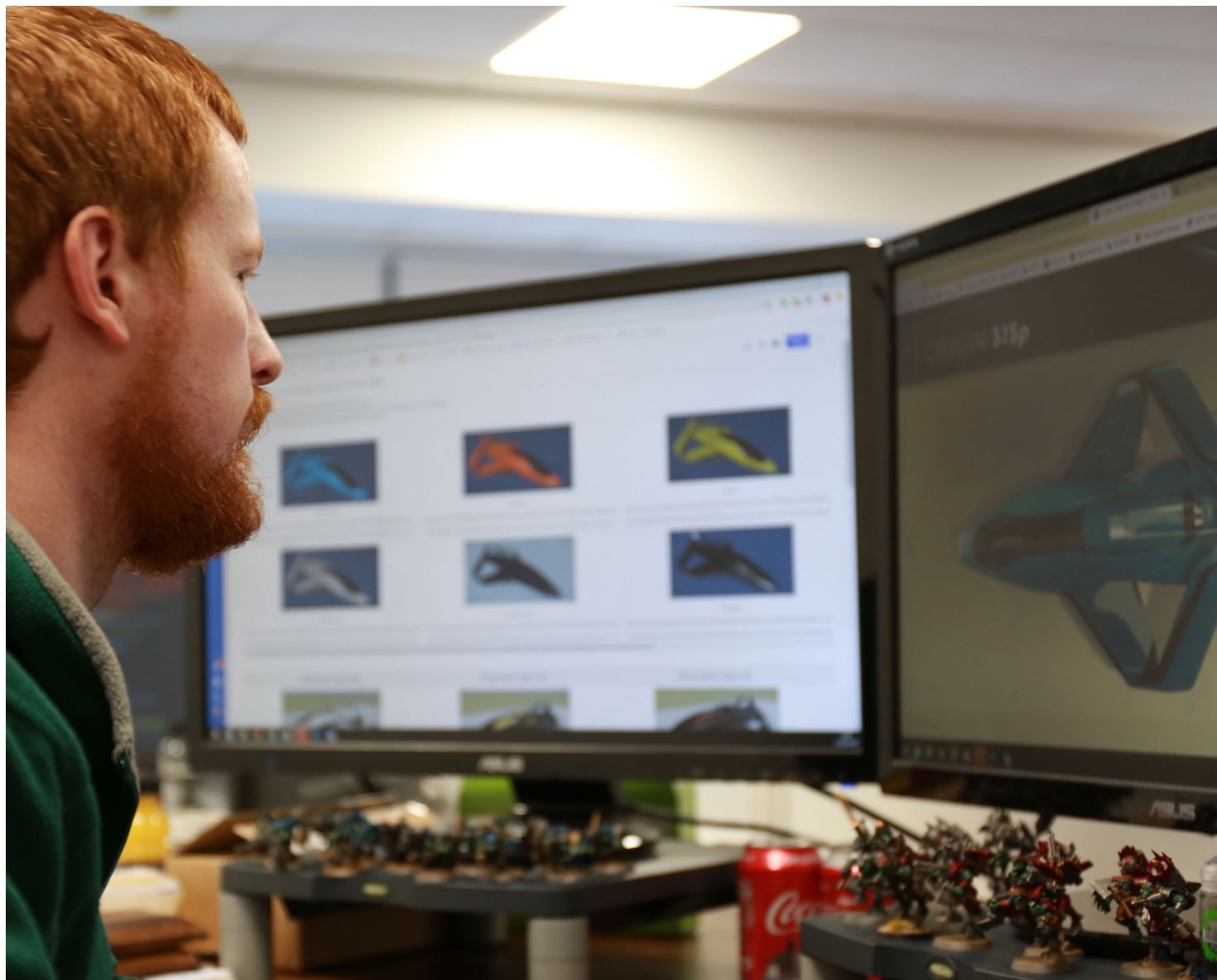
JC: We're still working on which ship makes the most sense to do this on next. The process is quite involved and requires a lot of lead time to communicate with all the different departments to ensure we all pull together at the same time.

JP: Are there any safeguards in place to strike a balance between immersion and player freedom?

JC: Ultimately, everything customizable has been curated to work well together as we don't want people having extremely odd looking ships. I'm not saying there's not the potential to make some particularly unique-looking ships, but we tried to make sure all the options were balanced and befitting of the manufacturer.

KL: We had to consider how customization would evolve after a user had used a customized ship in-game and wanted to, say, reclaim their pledge or upgrade their ship. For the platform, we needed to find a blend that protected the player's ability to change their mind but also stay true to immersion. Ultimately, we believe the proposition in place is by far the most flexible for the player.





JP: Is the current iteration of customization the goal or are there more features coming up? If so, tell us what you're working on.

JC: The current iteration of the Origin 300 series is our goal for the moment. While we have plans for other ships, it's too early to confirm what they are.

KL: We'll continue to polish the customizer for future iterations and to expand the features on our CMS backend. A portion of the Ship Customization Team will be moving onto integrating the new fulfillment service to better our merchandise process.

JP: This level of customization opens up a LOT of possibilities! How did you test the new features?

MOH: There have been quite a few different steps to testing the new feature out. It started out with working in our editor to make sure all of the new ship materials were showing properly within all the ship variants. From there we had to make sure that entitlements were working on the backend to ensure that people were able to add things to their accounts without issue. After that, the actual customizer

testing started. This involved a LOT of excel spreadsheets as there are so many different options. We basically had a few select QA testers from our Austin studio go through and look at all the different options and make sure they were showing up correctly in-game.

JP: This is the first time we've done anything like this. How was the testing process?

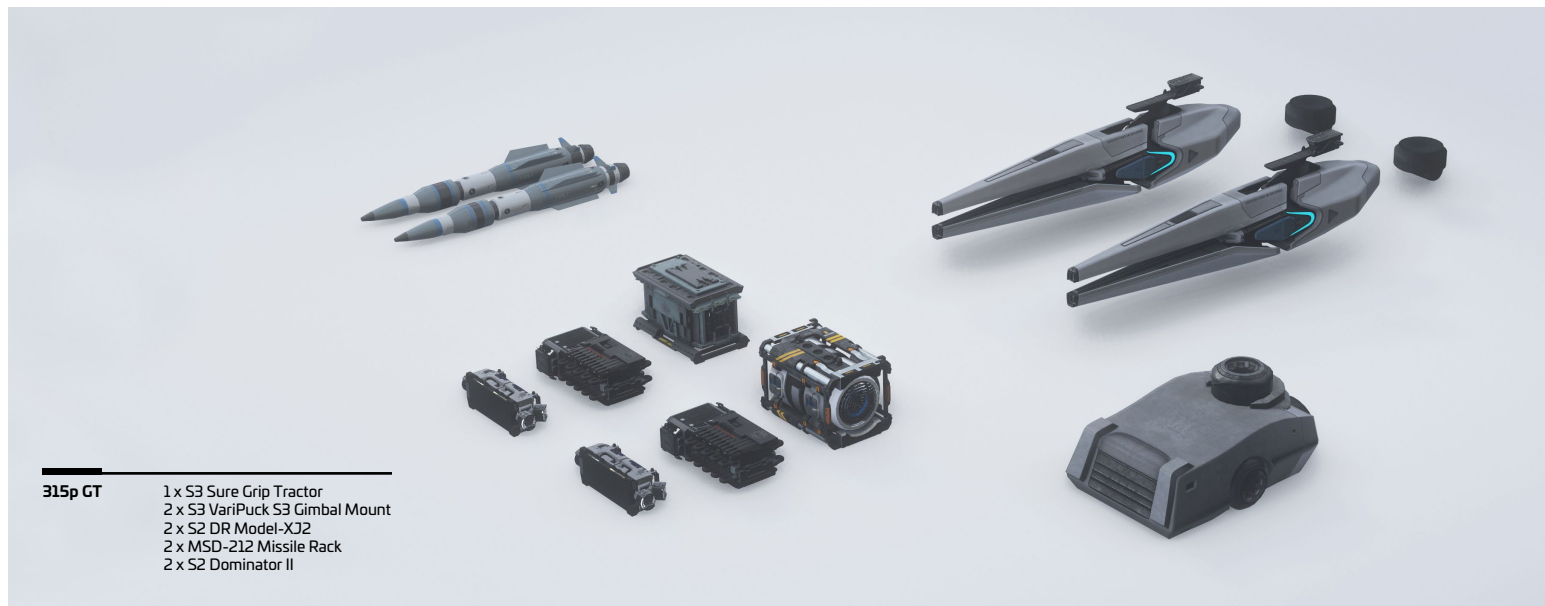
MOH: Things came up during testing and questions were raised about how we're handling something that may come up later on. I guess part of QA's job is figuring out not only what is wrong, but what could potentially go wrong in the future.

KL: Once we implemented the feature on the testing environment, I often got sucked into playing with how I'd like my ship to look. I'm classic, so appreciate the wood finish and the white leather and for some reason was drawn to the Celebration hull color, "First Response." I can only imagine how the QA Team could get trapped in playing with the online app! We also needed to do massive regression testing, as the entitlement code essentially changed, so make sure we hadn't broken the existing entitlement or insurance. This took a lot of QA time to ensure all





300i CLASSIC
 1 x S3 MSA Laser Autocannon
 2 x S3 SW16BR3 "Shredder"
 2 x S2 MSD-212 Missile Rack
 2 x S2 Strikeforce II



315p GT
 1 x S3 Sure Grip Tractor
 2 x S3 VariPuck S3 Gimbal Mount
 2 x S2 DR Model-XJ2
 2 x MSD-212 Missile Rack
 2 x S2 Dominator II



325a XC
 1 x S4 Revenant Ballistic Gatling
 2 x S3 Mantis GT-220
 2 x S3 MSD-322 Missile Rack
 4 x S2 Dominator II
 1 x S1 MSD-543 Missile Rack
 4 x S3 Arrestor III



items were setup correctly and although they didn't need to test every permutation, they needed to test every option.

JP: *Did you interact with the Star Citizen community when developing this feature? Was there an awareness of the players' hopes for customization?*

JC: We've been working on this for some time behind the scenes but have certainly been aware of what features players want from a customization system. I hope they're happy with what we have so far.

JP: *Do you have any dream features you'd like to see added in the future? Pure "blue sky," not a promise that anything is in development!*

SH: I'd love to see wider interior paint support, exterior decals, integration of more flair items, and modular interior swapping.

JP: *Do you have any messages for the Star Citizen community? Is there anything special you're hoping to see players do with this feature?*

CS: Have fun spending hours customizing your ship! We can't wait to see all the cool combos out there!

JP: *Finally, the roll of honor. Please let us know who else was involved with ship customization so we can credit them here.*

JC: There are so many people that have been involved in the process that if I started listing everyone I'd surely miss someone important. Suffice to say, staff from every single studio were involved and Turbulent contributed a huge amount.

SH: I have to add Michael Sizemore.

KL: We have an exceptional team and I am so grateful that I get to work with everyone here at Turbulent: Designers Michel Label and Mathilde Agues, UX Brice Eveno, development team Martin Lebas, Valentin Cervellera, Martin Frappat, Mathieu Beyrie, Etienne Delorieux, Alexis Bertin, Alex Schoucri, QA Judith Montplaisir, and the production team Lucie Raberyron and Sara Raider.



POINTS OF ORIGIN

When *Star Citizen's* crowdfunding campaign launched in October 2012, the presentation offered five different ships as pledge options: the basic Aurora, luxury 300i, battle-hardened Hornet, utilitarian Freelancer, and multi-crew Constellation. These were the first ships imagined for the game and at the time that funding launched, only one (the Hornet) had a defined look. Chris Roberts imagined that higher pledge tiers would come with increasingly complex ships, but they began life as placeholders; the base game would come with a basic ship, the next tier a deluxe ship, the next a fighter, and so on.

Identifying that providing specifics about these ships would help build the universe and interest potential players in the world being created, *Star Citizen's* writers crafted a sort of "bible" that included rough

comparative specifications for each of the five ships and a backstory to connect them to the newly-created setting. What began simply as a deluxe ship was now a BMW-inspired luxury spacecraft with its own background (and even implied foibles):

300i

Builder: ORIGIN JUMPWORKS GmbH

Tacval: 5

Focus: Dogfighting / Courier

If you're going to travel the stars, why not do it in style? Origin Jumpworks' premier luxury spacecraft is a sleek, silver killer that sends as much of a message with its silhouette as it does with its particle cannons. Some have accused Origin of putting style over substance

and inflating the sticker price to match, but at heart, the 300i is still an elegant dogfighter's tool.

Upgrade Pods: 6

Weapon Slots: 2

Cargo Capacity: 800 tonnes

Gun Slots: 3

Similar to... Centurion, Icarus, Falcon, J-327

The team also set about defining the backstory of the universe itself. Roberts Space Industries was imagined as the shipbuilder that would provide the player with the spacecraft of their dreams, though as additional ships took shape, four more manufacturers were created to give context to the world and allow the artists to define entirely

unique future designs. The description for the 300i's manufacturer took its cue from the luxury role proposed by the design itself:

ORIGIN JUMPWORKS GmbH

The BMW of the *Star Citizen* universe. Its craft are more expensive, sleeker looking status symbols, maybe more so than they're worth? They get numbers instead of names: "Origin 300i, 890 Jump, M50 Turbo," etc.

The team had the time of their lives developing these ideas, unsure if they would necessarily capture the imagination of backers or not.

The campaign would quickly reveal that they did, as backers became fiercely passionate not just about their own ships, but also about



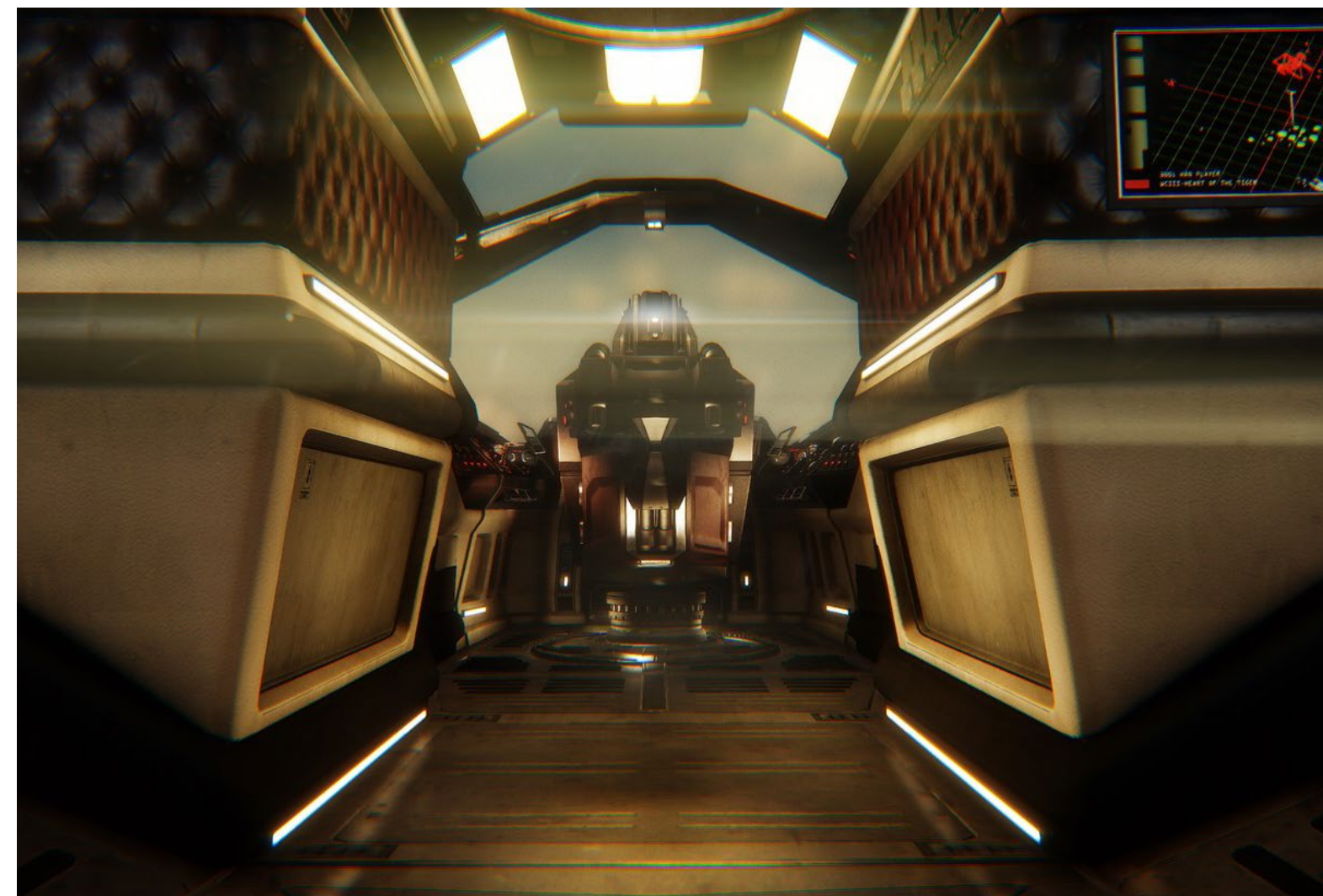
the companies that made them, just like car or aircraft aficionados. Origin quickly went from a distant concept to an important brick in the foundation of the 'verse.

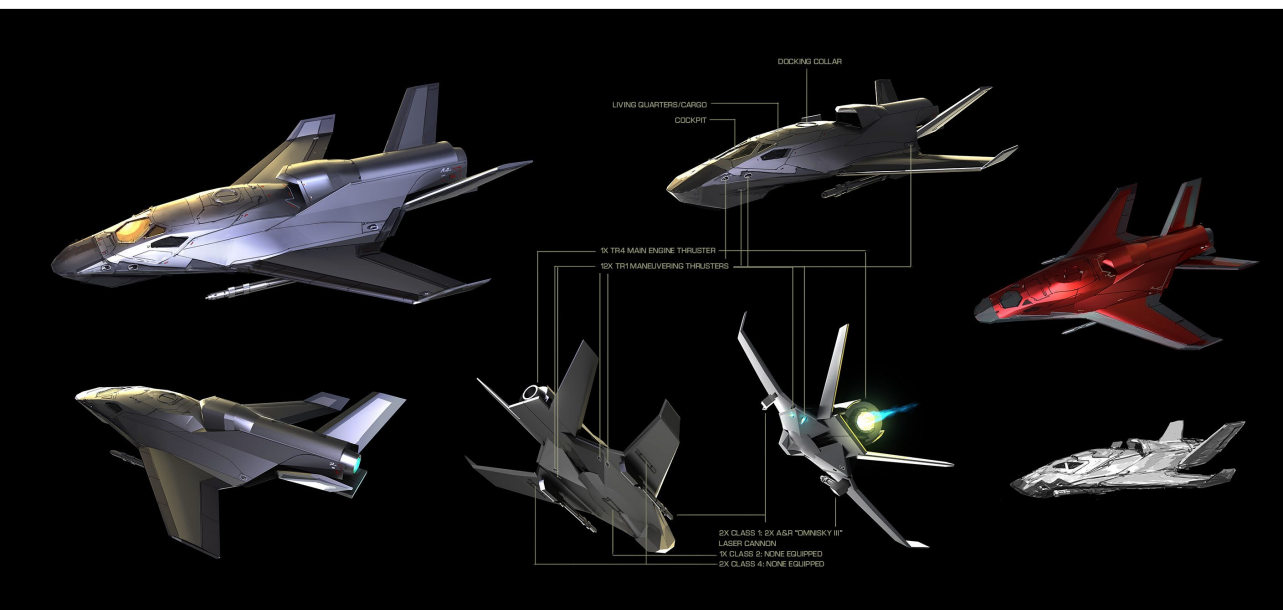
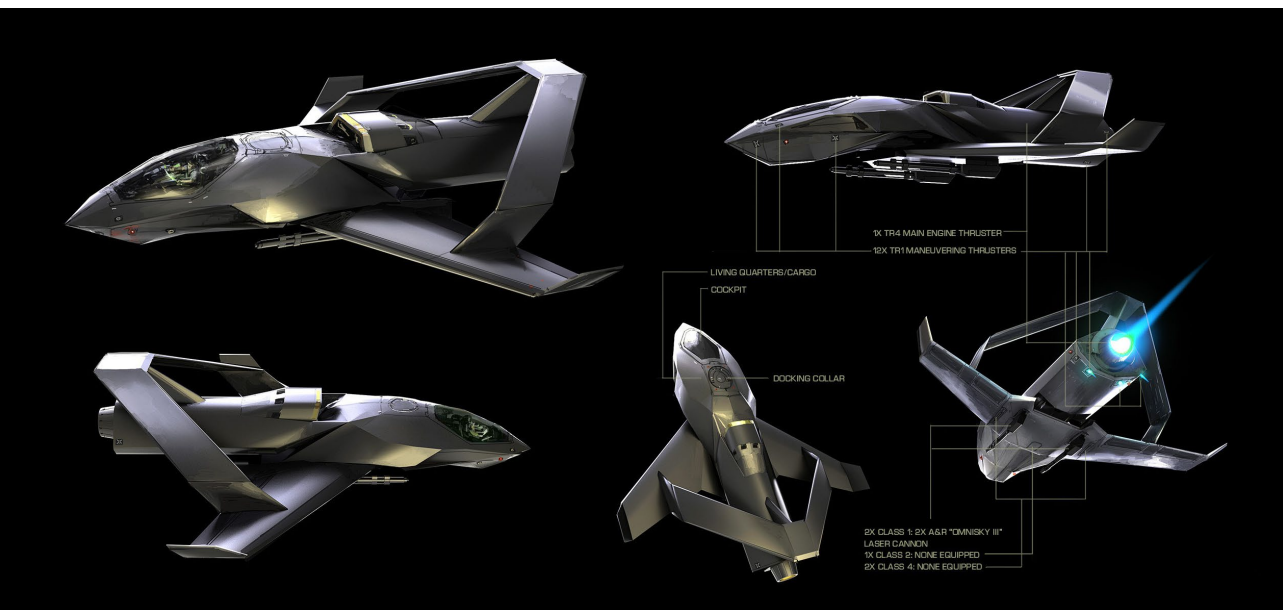
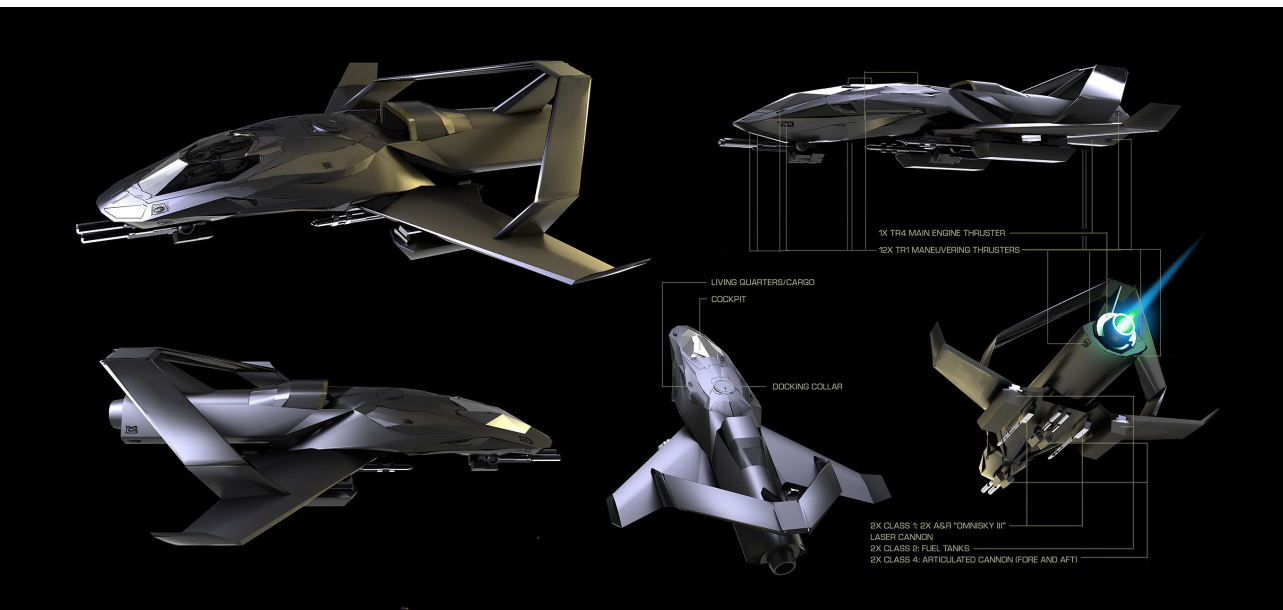
LUXURY... IN SPACE?

Imagining the distant concept of a 30th century luxury vehicle is a lot easier than actually showing the world what it should look like. While the studios now operate an extensive and supportive ship concepting pipeline, artists working in November 2012 were doing so without any kind of guidance. There was no reference for what an Origin ship might look like or, given that only a few military ships had been designed, what a civilian ship in the year 2942 might even be. Roberts worked extensively with concept artists to get his vision across, with the job of taking the first pass at the 300i going to Massive Black, a veteran VFX group which was contracted early in the project for visual development. For Massive Black's first pass at the 300i, Senior Concept Artist Sam Brown developed three potential directions based on the initial description. Brown paid special attention to the mention of the design's

silhouette in the brief, focusing on expressing the luxury through a distinct shape. All three of Brown's concept sketches were extremely short, with bubble canopies that took up a quarter to a third of the total length. The first option featured a small forked intake at the front and a pair of small upturned wings, the second a much more significant split forward hull, and the third a more aggressive stance and smaller fore stabilizers. All three mounted a pair of large-bore, modular cannons under their wings. The result of the first pass was a typical case of good news/bad news. Roberts was very pleased with the design but also felt that it wasn't large enough to represent the 300i. Instead, Brown's designs would be held as the basis for Origin Jumpworks' second ship, the M50 interceptor, with the concept ultimately taking a lot from the first and third concepts.

For the second pass, another one of Massive Black's senior concept artists, Kemp Remillard, picked up the challenge. Remillard went further than Brown by first constructing 3D mesh sketches for each ship in SketchUp and then developing the concepts further in the direction of their intended textured game appearance in Photoshop (a process





that would be utilized by many of *Star Citizen's* future concept artists). Remillard focused on giving Roberts two further realized options. A veteran of military-oriented projects like *GI Joe* (both the film and the toy line), Remillard was heavily inspired by modern military equipment and specifically the futuristic UAVs (drones) that were starting to find increased usage around the world. His first option, which he called a space yacht, was intended to convey a sense of luxury with sleek lines. This version was reminiscent of NASA's X-38 lifting body prototype with the addition of swept-back jet fighter wings, a massive intake mid-fuselage, and a split tail. He even went so far as to offer a potential livery. The design was impressive, but it felt more like something out of near-future space exploration than *Star Citizen's* further evolved 30th century world. The second option, however, was a winner. Remillard was inspired by a Chinese UAV with a closed-loop wing set up to develop a sleek and smooth hull with an enclosed tail. The result wasn't quite the 300i we know today, but it was unquestionably the first step on the path, with a diamond-shaped silhouette and sleek lines that would later come to define the Origin brand.

Roberts selected this version for further development but also asked that some of the military inspiration be toned down to reference its role as a civilian spacecraft. The nose was thought to be too similar to the Lockheed Martin F-22 Raptor and was flattened and tilted down to increase visibility. The initial pass had mounted all of the modular weapons under the wings, with the updates to the nose, a pair of guns were moved there for the first time. Remillard also took the first pass at the interior, marking off both a snug cockpit for a pilot and an accessible midship cargo area. Additional back and forth between Remillard and Roberts resulted in strengthened wings and the reintroduction of the

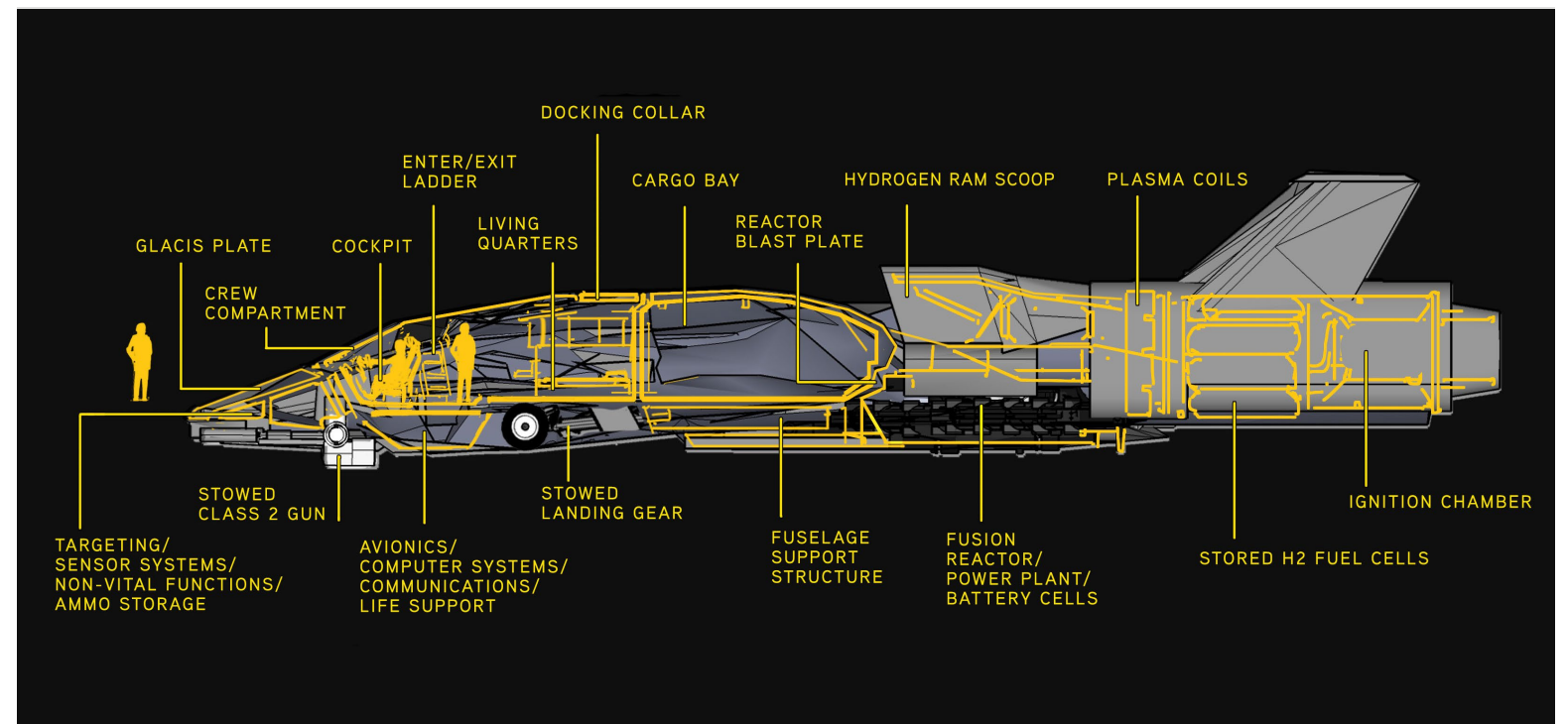
forward winglets from one of Brown's initial concepts. Remillard did further work on how some of the animation would ultimately shake out, planning processes for loading cargo and deploying landing gear. The final result was a clear ancestor of the 300i that explores the 'verse today.

BRINGING IT HOME

With the initial 300i concept complete, the project was moved in-house, something only then possible as the team at Cloud Imperium's new Austin studio had begun to be built out in the first months of 2013. It was here that the 300i first met the man who would give it life, Senior Vehicle Artist Chris Smith. Smith, a master artist who possesses an infinite quiet competence, would become the 300i's godfather, shepherding the rough designs from Massive Black into the first in-engine implementation, the creation of the distinct variants, and then through a variety of revamps and updates continuing all the way to the present-day customization pass.

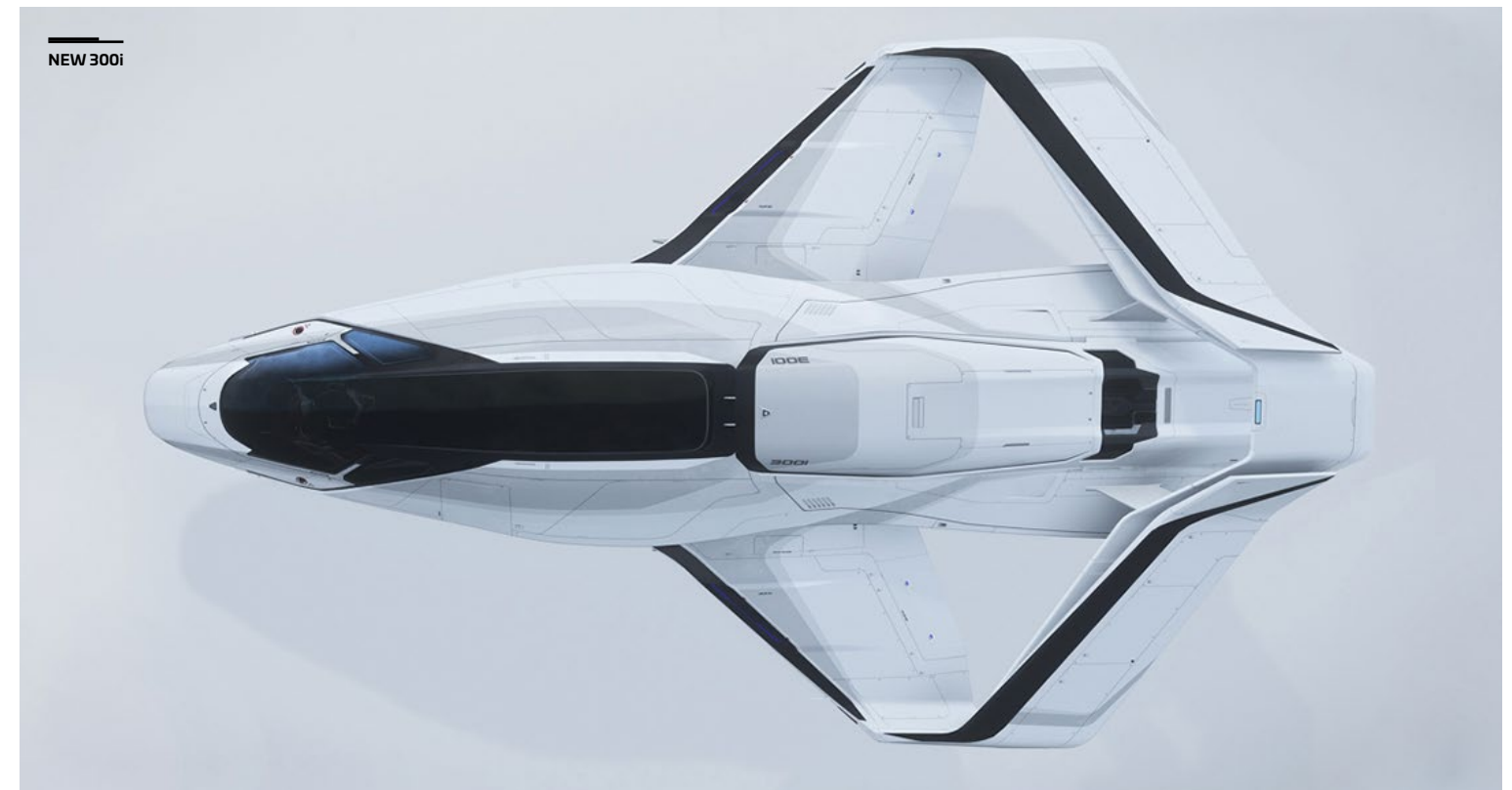
Smith's first job was to bring the 300i into *Star Citizen's* engine, where it would make its appearance in the first public release of the game, the Hangar Module. The Hangar Module was a stand-alone release intended to both familiarize the team with the engine and to reward dedicated backers by allowing them to explore their pledged ships on the ground. Roberts wanted the module to launch with all five of the original pledge ships, which meant bringing the 300i into the game was especially important. Smith began the process by building a high-poly exterior model based on Massive Black's final sketch-ups. He quickly followed this with the first pass of the interior, which was already looking like the 300i we know today. As Smith continued to develop the ship, making important choices about thrusters and lines, Roberts provided constant feedback and assisted with the engine integration himself, hooking up animations and other game elements like functioning thrusters that would allow the team to fly the new ship in early prototypes of the game.

Smith wasn't just building the 300i. He had a second, secret assignment that would delight backers when revealed – the game's





CLASSIC 300i



NEW 300i



CLASSIC 300i



NEW 300i

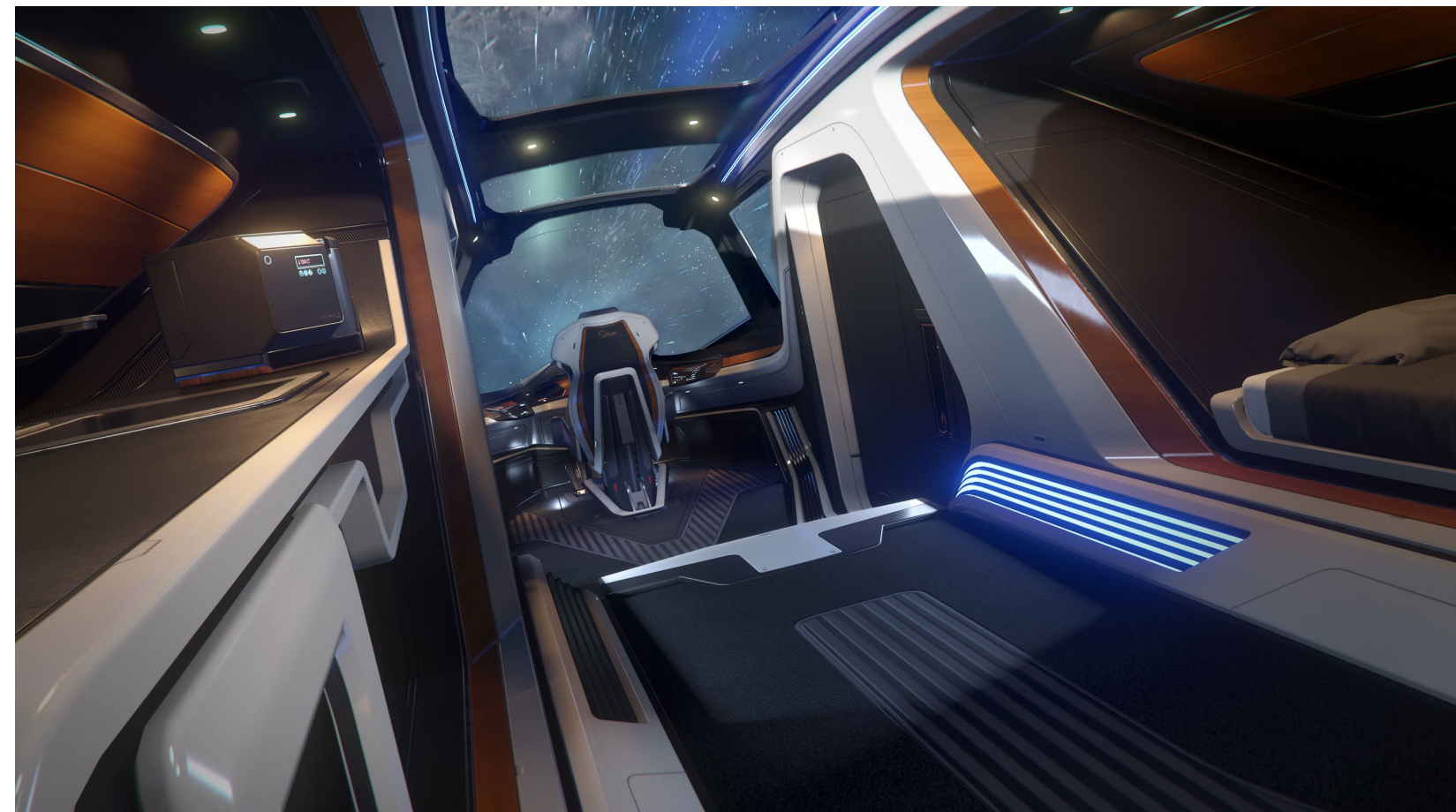
first bespoke ship variants. *Star Citizen* had premiered the variant concept on a lesser scale with a special edition Aurora that featured a leather interior but no significant changes to the model itself. With the 300 series, variants would become a much bigger part of the game world, presented as part of the standard lineup of 300 series ships you might find as options in a factory showroom. And instead of swapping components or skins, each of the 300i variants would be visually distinct. The designers developed three options to expand the line-up and to speak to different careers intended for the final game:

the 315p explorer, the 325a dogfighter, and the limited-edition 350r racer. Smith put his talents to work on all four, coming up with an incredible range of options that could surprise everyone by going into the Hangar Module at launch later that year.

As Smith continued to lovingly evolve the 300i concept into the in-game model instantly recognizable by any Citizen, he also continued to provide updated models to animator Hannes Appell who was working on another surprise: *Star Citizen's* first cinematic ship commercial. The

spot, titled "The Next Generation is Now," would be a major event for *Star Citizen* when it premiered in June 2013. Built entirely in-engine, the commercial showcased the 300i flying through atmosphere in a variety of breathtaking camera angles. Today, spectacular in-engine video is commonly recorded by backers playing the alpha but, at the time, the reaction was astonishment and disbelief that a game could possibly look so good. With professional narration and editing, the 300i commercial would become an important part of *Star Citizen's* marketing and outreach to the community.

Smith continued to develop the 300 series through the livestreamed reveal in June 2013, the launch of the Hangar Module in October, and then the release of *Arena Commander* in 2014. As a result, the 300 became one of the most functional ships during the game's early testing and combat balancing, making it a favorite of both players and internal QA testers alike. From exploring the beautiful interiors in the Hangar to dueling against other ships around the Broken Moon, the work on the 300i truly paid dividends with a stunning and stable ship that was ready for action.



YOU'VE GOT TO ADMIT IT'S GETTING BIGGER

The work on the 300i changed everything for how the *Star Citizen* Team imagined and created ships. Chris Smith's styling defined not only the look of Origin but also the sense of luxury in 2943. His processes bringing the ship into the engine would be repeated over again by others following his lead and his work on bespoke variants would inform how every other ship was constructed in the years ahead. But as one of the first ships, the 300i eventually began to stand out as newer vehicles came online. "When is the 300i getting an update pass?" became a popular refrain as each patch rapidly expanded *Star Citizen's* horizons. In late 2018, Chris Smith again lead the charge to move the 300i to the current standards and to meet the challenge of making the original idea of the ship shine brighter. As game mechanics came online, many ships changed in some way to hark back to their original roles. Now that the designers had codified

how dogfighting worked or how exploration was to take place, ships necessarily had to be updated so that they could fulfill those tasks.

Most important to the 300i was the extensive amount of work done on cargo mechanics between 2012 and 2018. What was a vague idea of how the merchant career should work in 2012 gave way to an expertly-designed system with universal standards for cargo sizes and the processes behind how pallets of goods would enter and leave ecosystems. A major challenge for the 300i was making its internal cargo work in relation to the other ships introduced early on, such as the Freelancer and Aurora. The major decision that would impact the rework was that the 300i should become larger to support the promised style of gameplay, prompting the team to increase its length proportionately and expand the interior. Along



the way, the ship was updated to the latest standards in materials, styles, and gameplay tie-ins, once again making it the game's flagship completed ship series. So, it was the perfect candidate to launch the next aspect of gameplay, ship customization! Smith and the team performed the update alongside new design concepts that

would let players select everything from the exterior livery to objects placed inside the hull. Just as the 2943 300i lead the charge in developing dogfighting and other flight mechanics, the 2949 version would continue to showcase the best efforts of *Star Citizen's* team of talented shipbuilders.

SHIP PAGE

<https://robertsspaceindustries.com/pledge/Standalone-Ships/Origin-Jumpworks-300i>

ORIGINAL 300 SERIES BROCHURE

https://robertsspaceindustries.com/media/exfjsh7mejoxir/source/300series_brochure.pdf

300 SERIES TRAILER

https://www.youtube.com/watch?v=JrQ0qMRZ_1Q



THE
ORIGIN
890 JUMP
LUXURY SPACECRAFT

DEVELOPMENT HISTORY



By the fourth decade of the 29th century, Origin Jumpworks had cemented their reputation as a major player in the burgeoning personal spacecraft industry with several lines of accessible, luxury-oriented spacecraft that offered distinct alternatives to the output of its contemporary rivals. Origin designs belied the company's industrial beginnings and largely focused on smaller-crewed and single-seat vessels, each reinforcing the sense that every individual piece was as carefully considered as those of a classic timepiece. Then, in 2852, acting CEO Kain Yolsen made a public announcement that shocked both industry watchers and his own board of executives alike: Origin would risk billions on the creation of a "flagship of the fleet."

That flagship, he further specified, would be known as the 890 Jump, following Origin's unpredictable system of numbering new spacecraft designs rather than naming them. Before the development of the 890 Jump, high-end corporate spacecraft were a mixed bag of conversions and custom designs, with the ultra-rich favoring everything from adapting surplus military cruisers to constructing purpose-built hulls around standardized cargo ship components. These approaches could

cost hundreds of millions of credits and would invariably lead to high running costs and demanding maintenance schedules, making the pursuit tolerable only by a tiny percentage of the potential audience. The 890 Jump, Yolsen announced, would completely change the game by making the personal corporate starship easily accessible to the very and ultra-rich alike.

The only problem was that there was no 890 Jump. At the time of the project's announcement, no development work had been done beyond the determination that such a spacecraft had potential buyers. It quickly came out that Origin's financial analysts hadn't studied the costs of designing and constructing a ship significantly larger than anything in their history, nor had they considered the massive outlay of outfitting facilities and production lines. Yolsen was undeterred, promising Origin's full resources to making the 890 Jump a true shift in luxury space travel.

To develop the 890 Jump's overall look, Origin eschewed ordinary spacecraft engineers in favor of contracting industrial designer, Hadrian

DEVELOPMENT HISTORY



Wells, who began his time on the project by stating that the spacecraft "must look as at home on the sea as in the stars." In 2852, this was easier said than done. It was only in recent years that single-seat ships had begun to escape the function-as-form approach that had defined human spacecraft for centuries. Both military and civilian space-faring vehicles of the era were extremely modular and completely utilitarian; full of harsh lines designed to weather the extreme dangers of the vacuum and to function in extant dockyard facilities rather than with an eye to impressing onlookers. The idea that a hundred-plus meter capital ship would be designed around any aesthetic beyond being a capital ship was a genuine shock.

Origin's development team persisted and within 18 months developed a reasonable (albeit expensive) plan for both the 890 Jump's overall design and construction. The company invested heavily in broad simulations early in order to allow the 890 Jump to make use of existing docking facilities and repair yards despite its significantly different design aesthetic. The biggest problem for the company was that, for perhaps the first time in modern aerospace history, the industry knew that this was happening. To this day, ship developers typically do not announce projects until either a military contract has been signed or, in the case of civil designs, a functional prototype has flown. The 890 Jump, already an unusual prospect in its own right, was being put together in the eyes of hostile competitors and a bemused press. From day one of Yolsen's announcement, the 890 Jump was

pilloried as everything from a go-nowhere fool's errand to a criminal waste of a previously successful company's resources. Few headlines were kind and as the lead prototype's construction ran into the usual series of snags and issues, the press decried Yolsen's "fifty billion credit disaster."

As a result, Origin's stock fell significantly despite general success across all of their current production lines. Then, just over two years after the first mention of the project, the company went silent. Origin ceased issuing updates on the 890 Jump and restructured the project's organization to bring it into what internal memos referred to as "the event horizon." Until the first ship was spaceworthy, the 890 Jump would not be mentioned directly. The tenor of the press changed overnight; where reporters once sought to turn typical teething issues into worrisome projections about Origin's future, they became increasingly desperate to know what had happened to the ship. "JUMPED OUT?" read a famous Mars Today headline that speculated that Origin had secretly canceled the project or, perhaps, was intending to convert their existing work into a new type of high-end cargo transport. Ultimately, the gambit worked – stock prices stabilized and the 890 Jump faded into the public's memory as the long process of designing and building both a new kind of starship and the infrastructure needed to support it continued behind the scenes.

On March 2857, at a special event in Earth's orbit, Origin lifted the veil and revealed the production prototype of the 890 Jump to an eager

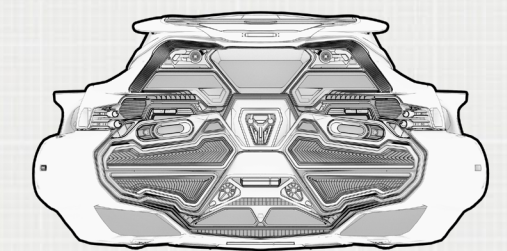
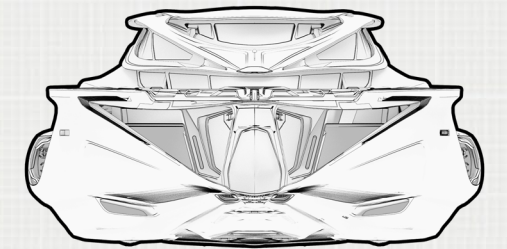
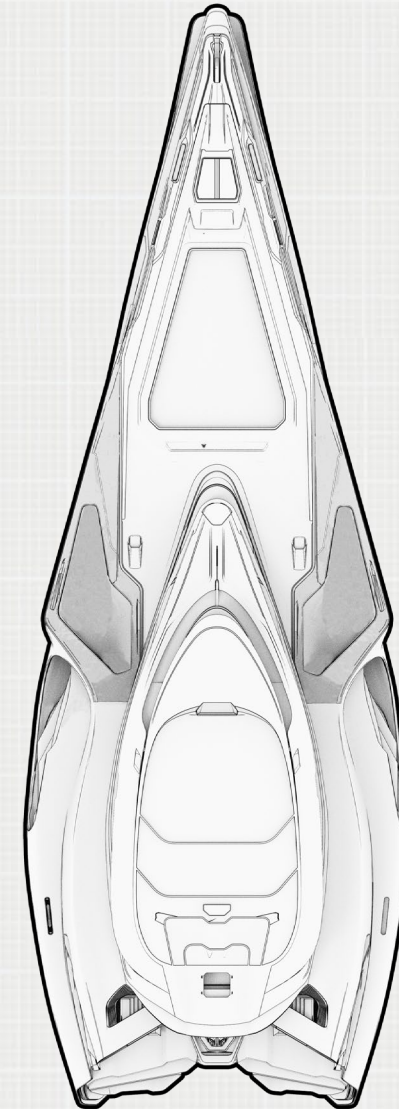
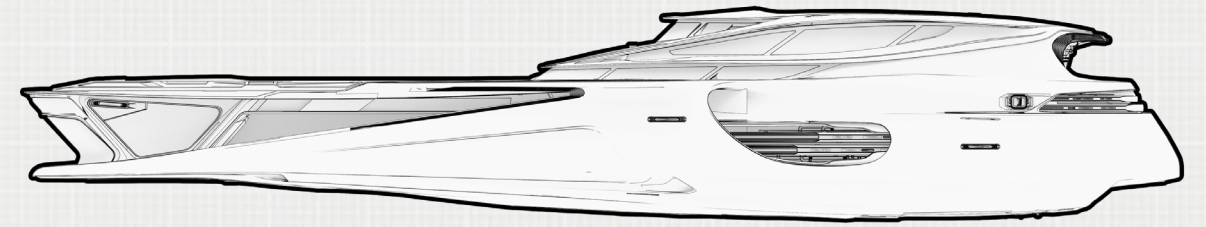
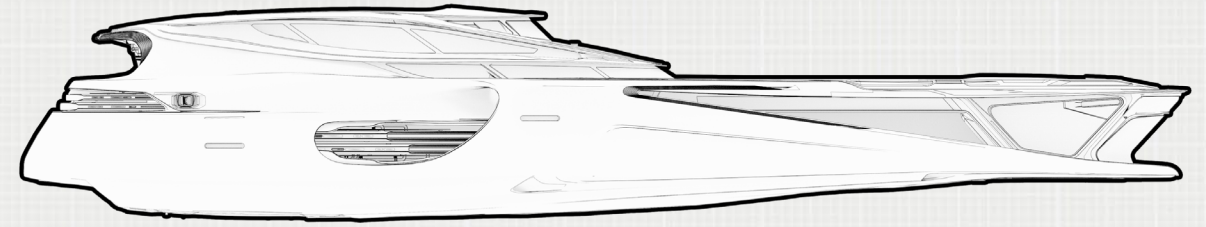


audience. Between its flowing nautical lines, surprising functionality, and unparalleled in-class specifications, the new design was an immediate hit. Overnight, the mood changed completely. Outlet after outlet asked variations of the same question: "Is this the future of spaceflight?" When markets opened the following day, Origin reached a new high and continued climbing well through the 890 Jump's release the next year. The company had seemingly done what had seemed to onlookers completely impossible by building the elite luxury flagship Yolsen had announced six years earlier.

Over the following nine months and as the first prototypes went through certification and the assembly lines began to spin up, Origin promoted the ship to what they initially feared was a galaxy not ready to accept such a radical design. The company spent significant sums marketing the distinct new look of the 890 Jump, attempting to associate it with luxury in all of the typical ways: 890 Jumps pictured over grand tropical vistas, positioned near beautiful interstellar phenomena, and carrying noted celebrities and popular politicians in extreme luxury. Their post mortem would suggest this was unnecessary and, in fact, the 890 Jump remains the only Origin spacecraft ever to have its marketing budget lowered in the first three months after launch. New and hopeful owners were eager to spread the word about the new ship as far and wide as possible and preorders for hull allocation quickly filled up for seven years' worth of production. Over the next decade, Origin would struggle to keep up with demand for the ship as it became clear that anyone who was anyone wanted their own luxury space platform.

Throughout the following century, Origin continued to improve the 890 Jump without significantly altering Wells' original silhouette. Although there have been nineteen models of Jump released during its lifetime to date (not including dozens of custom models outfitted for elite customers), almost all of them have been minor modifications aimed at either upgrading the spacecraft's technology to adapt to modern developments or at revamping the ship's interior to keep it aligned with the current generation's definition of luxury. Origin has continued to pay special attention to making sure the ship remains in the public consciousness, going so far as to employ a dedicated media relations department to pitch and manage 890 Jump appearances in films, vid series, and other media. The greatest challenge of the project, Wells noted as he departed the company following the 2858 launch, would not be the work they had put into building such an unlikely design. Rather, it would be making sure that the design continues to resonate with customers as it becomes more commonplace. By all accounts, Origin has managed exactly this for almost a century.

The major change to the standard package came in 2943 when Origin added launch capabilities and revealed the custom-designed 85x Limited snub craft, which would become a permanent inclusion with all 890 Jump orders. In October 2944, Origin CEO Jennifer Friskers announced that the latest iteration of the Jump was ready to enter production, featuring the addition of a swimming pool and other amenities deemed most appropriate for the celebrity buyers of the mid 2940s.



890 JUMP	
MANUFACTURER	ORIGIN
MAXIMUM CREW	8
MASS	4,590,000KG
LENGTH	199M
HEIGHT	40M
WIDTH	71M
ROLE	LUXURY



BRONSON'S BOLTS

Most would be scared to hear that an outlaw pack placed a price on their head, but the agents assigned to Bronson's Bolts, the Advocacy's elite interdiction unit, consider it a badge of honor. Since their inception in 2938, the Advocacy has strategically deployed the Bolts to suppress outlaw activity in troubled systems, and the results speak for themselves. A 2948 report released by the Criminal Reform Center revealed the unit's effectiveness over the decade. It found that systems patrolled by the Bolts saw a notable decrease in reported crime alongside increased arrests. The report also considered the high bounties outlaws often put on Bolt members as further confirmation of their effectiveness.

The Bolts' reputation as an elite policing unit has only increased over the years. The Advocacy's most gifted pilots constantly jockey for the chance to fly the unit's modified Origin M50s equipped with loadouts tailored towards swift interdiction and criminal apprehension. For daring criminals, eliminating a Bolt ship might earn them a hefty payout from

the underworld, but capturing one of these lightning fast dogfighters is rumored to fetch an even greater price on the black market.

Considering the success of Bronson's Bolts, many security experts are surprised that it took the Advocacy so long to create a specialized interdiction unit. However, institutional evolution is slow and often only spurred on by a crisis. The creation of Bronson's Bolts is no different in that it was the embarrassment of Kellar's Run that forced the Advocacy to reevaluate its practices.

THE KELLAR CALAMITY

SSA Gratia Bronson knew the Ellis system better than any other Advocacy agent. She patrolled its thirteen planets and five jump points for seventeen years, always keeping track of the best routes across the system. In her spare time, she honed her piloting skills by flying the

Murray Cup course and paid out-of-pocket to modify her Advocacy-issued Aegis Avenger. All these factors converged on May 20, 2931 – the fateful day she encountered infamous outlaw Dean Kellar.

On the run for murdering an undercover Advocacy agent, Kellar had already fought the Advocacy and outraged other outlaws across three systems, killing five, when his souped-up Hornet entered Ellis. SSA Bronson immediately sprang into action. With help from local law enforcement and comm relay data, she quickly intercepted and engaged Kellar. The two tussled across the system with Kellar disengaging and fleeing anytime Advocacy reinforcements arrived. Wherever Kellar dropped out of quantum, SSA Bronson would be the first Advocacy agent appear. The upgrades she'd made to her Avenger allowed her to keep up with the fugitive, but also put her in a precarious position. As the only Advocacy agent able to keep pace with Kellar, her ship was taking a beating.

Their longest engagement occurred near the Ellis-Taranis jump. For over ten minutes, she alone kept Kellar from escaping into Taranis. Additional Advocacy agents arrived in time to watch Kellar use his last missile to destroy SSA Bronson's heavily damaged Avenger, though thankfully she managed to eject in time. Kellar's run eventually ended in Nexus when civilian Anna Flynn fired the shot that killed him.

An Advocacy investigation into the embarrassing incident resulted in a report that made several damning determinations, one being that Advocacy agents were simply outmatched and overpowered by Kellar's modified Hornet. The report concluded that if the Advocacy wanted to deter dangerous outlaws from attempting to escape their agents, they would need faster ships. After reading the report, Advocacy Director Renzo Berlanga convened a commission to investigate the issue and find a solution.



BIRTH OF THE BOLTS

Then Assistant Director Thomas Carmody chaired the commission, which conducted interviews with agents across all ranks, consulted experts, and investigated several incidents where Advocacy Agents had been killed in the line of duty. The commission drew up several proposals and furiously debated their merits until they finally settled on proposing a two-pronged approach.

First, the Advocacy would identify agents who displayed exceptional piloting skills and give them advanced training. Second, they would provide these agents with extremely fast ships better suited to chasing down criminals attempting to outrun the law. In the past, agents could make unreimbursed upgrades and modifications to their standard-issue patrol vessels if they were registered with the Advocacy. As the actions of SSA Bronson proved, one of these privately tuned machines in the hands of a highly skilled pilot could be incredibly effective. The commission's recommendation would standardize these after-market upgrades and budget for a dedicated unit of specialized ships. Director Berlanga approved the approach in 2936 and the search for pilots and the ideal ship began.

The Advocacy secretly met with ship manufacturers and presented their parameters. To the surprise of many, Origin Jumpworks' pitch of the M50 seemed to satisfy all requirements. This modified version of the

M50 wasn't the fastest or most powerful ship proposed to the Advocacy, but with the right loadout, it balanced both better than the alternatives. The commission worked closely with Origin on minor tweaks before bulk buying a shipment for their new elite unit. Details about the modifications remain classified, and though a few of these ships have sadly fallen into the hands of outlaws, no one has been able to replicate the changes on a standard M50.

In 2938, the Advocacy quietly deployed members of their new unit into Magnus, Nexus, Fora, and other "high crime" areas under the direct command of Bronson, who was promoted to the rank of SAIC. To set them apart, the unit's M50s were emblazoned with a lightning bolt, which is how they earned the epithet Bronson's Bolts.

Besides not sharing specifics about the Bolts' M50s, the Advocacy refuses to disclose the number of active agents assigned to the unit or where they are deployed. The Bolts have been spotted frequenting Nexus, policing the chaos caused by Charon's civil war, and patrolling systems with jumps leaving the UEE. The Advocacy appears to revel in the mystery surrounding these agents, hoping that the unit instills in outlaws a fear that at any moment one could appear like a bolt out of nowhere, ready to bring justice down upon their heads.

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