

CHAPTER VI

TOMB RAIDER

PS2

Game design
Version 00.4

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THE STORY IN BRIEF

Lara has changed since Egypt, become darker, harder, less tolerant. Her tomb raiding days are over. And she is on the run, framed for murdering **Von Croy** in Paris.

Von Croy was asked by a sinister client named **Eckhardt** to track down one of five 14th century artworks, the **Obscura Paintings**. Now Von Croy has been murdered and Lara is in the frame as a suspect.

Lara gets dragged into the dark parallel world of a serial killer - the **Monstrum**. She becomes the target of faceless forces wielding dangerous powers she can only begin to guess at. To clear her name she must uncover the shroud of mystery surrounding the sinister client Eckhardt and the five paintings.

The trail left by Von Croy leads Lara deep into the Paris underworld and eventually to **the Louvre** where she encounters a kindred spirit in **Kurtis Trent**, a hardened adventurer like herself also on the trail of the paintings for reasons of his own - his father was murdered by Eckhardt, who is in fact the Monstrum.

When the trail takes her to the **Strahov Complex** in Prague it becomes clear that there are massive cover-ups of all Eckhardt's Monstrum activities carried out by a shadowy group called **The Cabal**. This alliance of five powerful individuals provides extensive financial backup for Eckhardt in exchange for the promise of longevity which Eckhardt seems to already possess in a freakish way.

Eckhardt's own ambitions are far more devious and long ranging. He plans to reinvigorate an ancient dying race, **The Nephilim**, believed to have certain powers which he wants to breed back into being for his own use. He plans to turn himself into something more than human by the use of ancient alchemical processes. Then he will establish himself as the ultimate controller of the Nephilim's destiny and their powers.

In some way that Lara does not yet understand the five Obscura Paintings are an essential part of Eckhardt's plan and dark Alchemic powers figure very strongly in the methods he and the Cabal uses.

At the **Strahov Complex** in Prague Lara uncovers evidence of grotesque breeding experiments hidden away in the subterranean levels below the Cabal's stronghold - all part of Eckhardt's plans to breed the Nephilim back into existence.

She also uncovers evidence that Eckhardt, a black alchemist of terrifying powers, was at one time held prisoner by three objects of power - the **Periapt Shards**, believed to be a legacy of the ancient and mysterious **Nephilim** race.

Her new ally **Kurtis Trent** has two of these Shards and believes the third and last Shard is within the walls of the strahov, hidden inside Eckhardt's lab. Kurtis is convinced that if he can reunite all three Shards then Eckhardt can be re-imprisoned, if not destroyed.

The two adventurers agree to work together, Lara goes for the painting, Kurtis heads for the Alchemist lab to find the final shard, he never makes it. Eckhardt is waiting for him with the Cabal, they capture him ready to use as bait.

Lara manages to steal the last of the Obscura Paintings from a submerged hidden vault in the Strahov Complex and set off to find Kurtis and the last Shard.

Unfortunately, **Eckhardt** anticipates her move. He is already waiting at the exit from the vault, he traps Lara and demands the painting in return for Kurtis' life, Lara gives in and throws the painting to Eckhardt, Kurtis is thrown into the pit along side Lara.

Eckhardt releases a huge behemoth creature and escapes, Kurtis helps Lara out of the pit and she gives chase, Kurtis is trapped in with the creature, he manages to kill it but in it's death throws the creature stabs Kurtis through the stomach, he is left for dead.

Lara chases **Eckhardt** and learns that he intends to complete all his plans in a subterranean level below the Strahov. For decades his bizarre hybrid of alchemy and hi-tech sciences has been laying the foundations for his ultimate triumph. **Eckhardt** now has all five of the **Obscura** Paintings but Lara has the three **Periapt Shards**.

Lara is determined to see **Eckhardt** finished, no matter what the cost. **Von Croy** is dead, **Kurtis** is lost. Clearing her

name with the police seems less important at the moment. It is time for a reckoning!

Lara reaches **Eckhardt's** subterranean levels which are stacked with embryo-vats and incubation chambers containing grotesque stages of breeding experiments. The remaining **Cabal** of Alchemists are also there with **Eckhardt** expecting to receive their long promised reward of longevity. All preparation are in place.

It is time for the Final Ritual. **Eckhardt** has reunited the five **Obscura** Paintings to create a specially configured occult symbol comprised of alchemic circuits. These will power his own **Nephilim** transformation. The **Cabal** members are ready to participate and reap their reward.

But of course the Ritual goes horribly wrong. Lara has sabotaged the circuits and when the occult forces are unleashed **Eckhardt** collapses, the **Cabal** members disintegrate messily and **Karel** appears to be turned momentarily into a **Nephilim**.

Eckhardt looks dead - but staggers to his feet and takes refuge in an inner reinforced chamber. **Karel** just manages to tell Lara she must follow **Eckhardt** and stop him. **Eckhardt** might still be able to fulfil his mad dream. The three **Shards** will protect her. Then he disintegrates in a pulse of light.

Lara retrieves the **Shards** and follows **Eckhardt** through to the chamber. The Ritual has transformed him into a grotesque, **semi-Nephilim** form. Using incredibly boosted mental powers he thrusts her into three potentially deadly experiences from her own past. **Eckhardt** can recreate these 'Nightmare On Elm Street' style.

Lara handles the dangers and shuts the created realities down by stabbing him in each reality with one of the **Shards**. Although **Eckhardt** is able to navigate and control these realities he's no match for Lara. She inverts his alchemic powers and turns them against him. He dies. She wins. Hurray!

The last scene shows Lara going to look for **Kurtis**. During the last stages of her battle with **Eckhardt** taunted her with the information that **Kurtis** might not be dead after all.

THE CHARACTERS

THE MAIN CHARACTERS:

LARA CROFT ex-Tomb Raider. Going through a rough patch after her entombment in Egypt. Disappeared for a while afterwards in the desert regions of N Africa. May be involved in shadowy underworld activities.

KURTIS TRENT ex-legionnaire, soldier of fortune, free agent. Grandson of Gerhard Heissturm. Has changed his family name and rejected the role of guardianship of the Lux Veritatis secrets.

PIETER VAN ECKHARDT insane Renaissance alchemist; has a deformed kind of immortality. Aka - Monstrum, the Abomination.

THE SHAMAN tribal mystic who supervised Lara's recovery and training after Egypt.

SHAPESHIFTER an enigmatic figure who appears at various stages in different guises. Motives are apparently to help Lara in finding the Monstrum. Is actually one of the Nephilim posing as one of The Cabal - Joachim Karel.

CHARACTERS IN PARIS:

WERNER VON CROY ex-mentor of Lara. Based in Paris. His murder, involving Lara, starts the whole saga moving.

Mme MARGOT CARVIER historian/academic at the Louvre. Friend/colleague of Von Croy.

LOUIS BOUCHARD underworld czar - Parisian blackmarketeer. Based in the club 'Le Serpent Rouge' in dodgy back-street quarter.

DANIEL RENNES runs the pawnbrokers - also paranoid master forger. Does works for Bouchard occasionally.

OLD GEEZER Bernard, ex janitor at Bouchard's old club Le Serpent Rouge.

CAFÉ OWNER Pierre, ex barman at Bouchard's old club Le Serpent Rouge.

STREET CHARACTERS: Tramp - smells.
Janice - girl with a heart of gold.
Dealer - not stocks and bonds.
Francine - contact from café owner
Other café customers

BOUNCER also **BODYGUARD** at Bouchard's new club Le Mur.

TRAINER IN GYM Anton Gris, big guy.

TWO HEAVIES IN GYM working out in Bouchard's church gym.

INJURED HENCHMAN damaged in a run in with Eckhardt. Body a grisly broken mess.

LOUVRE GUARDS and **LAB ASSISTANTS**

POLICE and **SWAT TEAMS**

THE ASSASSIN professional hitman for the Cabal.

CHARACTERS IN PRAGUE:

MATHIAS VASILEY illicit art and antiques dealer based in Prague. Connected to the Russian mafia. Has uncovered one of the five paintings. Just a body in the morgue now.

THE CABAL in PRAGUE five alchemist-adepts in the present day:

JOACHIM KAREL corporate legal giant. Based in Paris. Oversees The Cabal's legal protection and investment interests. (Actually a Nephilim infiltrator into the Cabal - Shapeshifter).

DR. GRANT MULLER Head of Botanical Exotica and World Pharmaceuticals Commission. Based in Rome. Heads the Botanical Research wing of the Strahov Complex.

KRISTINA BOAZ Chief Consultant Surgeon and head of Corrective and Remedial Medicine. Based in Prague. Heads the Strahov Psychiatric Institute.

LUTHER ROUZIC Librarian Honorarium at Prague City Archives. Guardian of the Cabal's Strahov Trophy Vault. Known as The Illusionist.

MARTEN GUNDERSON Runs global security service The Agency - basically a mercenary recruitment agency. Also into transport and armaments. Based in Amsterdam.

STAFF ORDERLIES and **SECURITY** at the Strahov

PROTO NEPHILIM CREATURE - _kept locked in the subterranean vaults at the Strahov.

PATIENTS and **SURGICAL VICTIMS** at the Strahov.

LARA'S CONTROL SYSTEM

THE ANALOG CONTROLLER:

The idea of using the analog was discussed, i.e. lara runs faster the longer you push it in a direction.

And the idea that lara should now perhaps have specific directional control as opposed to rotate and move, like, if you pull back, lara will run back and the camera will flip over and follow her. If walk mode is selected (using the walk/run toggle) Lara will always walk no matter how far the player pushes the analog stick, if run mode is selected then the player will still be able to walk by lightly pressing the analog in the desired direction.

WALK/RUN TOGGLE:

N.B - it was discussed that lara should have a WALK/RUN toggle - depending on the situation, we can also trigger this ourselves. e.g., if lara is at a cliff edge, we will lay triggers so that she will automatically WALK as she approaches it, rather than have the stupid player careering accidentally off the edge.

WALL HUG/REACTION MOVE:

Toms idea. Lara is walking across a thin ledge, it begins to collapse at a weak point, if the player quickly pushes toward the wall Lara will hug the wall, using the stealth wall hugging anims and can continue. The player will soon learn to look out for cracks or weak looking masonry, using caution instead of just running about everywhere.

CLIMBING UP/SLIDING DOWN DRAINPIPES:

First introduced in paris, this move will allow Lara to climb tall building without having ladders or crumbling walls everywhere, some pipes will crack and give-way under Lara's weight.

HAND TO HAND COMBAT:

Quite possibly the most requested move or moves for Lara by us and TR fans alike. Hand to Hand will only take place within a controlled set-piece scenario, this is mainly to stop Lara from beating up friendly characters and trying to run around kicking dogs in the knackers.

The control system would change and so would the camera, again signaling to the player that a fight is imminent.

One possibility would be to have a "Z" targeting type control so that Lara can circle around her opponent and take shots at him to his upper/lower body, we would also need a defensive block move and maybe one combo "K.O." maneuver involving a few limited punches and Kicks.

Each fight will be threaded through the story and will be triggered mostly from cut-scenes, this will give each fight a more cinematic feel and we'll be able to create some nice set pieces (like the bit when Indy fights with the big bald bloke under the flying wing).

KURTIS:

The adrenalin pumped, motorhead wearing, bi-lingual kraut-lovin'...

Kurtis has apparently got all the same basic moves as lara, but can perform them all at FULL POWER, beefy little sprout eating LOON that he is.

Any extra-special moves would possibly be performed as cutscenes.

Kurtis is meant to have some psychic abilities, he could have a way of speeding up his reactions, allowing him to see the world move slowly by whilst he remains super speedy. Because of the sheer power of this, urm.., power, he would only have a limited amount of time (depicted as a power bar) in this enhanced state of consciousness, otherwise he'd be dodging bullets and traps all day long.

THE BASIC MOVES

There was a bit of concern that some of lara's moves in a reality based game would look stupid, eg. The sideways flip backwards and forwards continuously like a human pendulum, bouncing off walls. This also includes the flip on the spot.

The argument against this was that with the present moves, you get a nice feeling of 'fluidity', being able to move quickly.

It was also noted that these moves were mainly used in combat, the typical 'defeat the enemy by jumping repeatedly backwards and forwards over his head' maneuver, favoured by so many lara enthusiasts. Combat will be vastly different in this game (for a start, no auto lock-on), some of these may be unnecessary, or maybe lara moves into a 'combat mode', where you could possibly get away with them.

Generally, it is realized that most of these moves ARE necessary, but perhaps not in the form they are in now, like, a sideways roll could possibly replace the bonkers side leap, that kind of thing.

MEASURES AND DISTANCES

The general feeling was that lara's jump distances (jump straight up, long jump) should be roughly HALVED at the START of the game for realism purposes.

By the END of the game, if the player has FULLY charged her UPPER/LOWER body strength 'augmentations' (by successfully negotiating harder jumps, etc.) she will reach her maximum settings, which will be roughly the same as they are in the present game, i.e. long jump 3 blocks, standing jump 1 and a quarter blocks, etc.

TARGETING MODE

A Zelda style Z-targeting mode could be implemented to allow Lara to circle her prey whilst keeping her guns fixed on it, this is where the side strafe/ side jump could be most useful, for normal combat Lara should have no lock on enemies, only with special weapons could certain lock abilities be accessed, for example - the laser sight attached to the desert eagle will allow Lara to zoom in on her prey, if however Lara's aiming ability isn't built up the sight will be unsteady, making it harder to hit the target. The more targets the player hits, the steadier shot they will become.

Lara begins the adventure without any weapons at all, only her fists and feet. The main reason for this was to stop the player from shooting the characters their meant to be talking to, plus the fact that we wanted Lara to seem more vulnerable and scared. Having no weapons also changes the gameplay quite a lot, we wanted to force to player to use stealth much more instead of just shooting their way through every hostile situation.

STEALTH

Lara will now have a full array of stealth moves to help her sneak through the deadly new game scenarios.

- SNEAKING ABOUT : Some tense situations will require Lara to sneak, if Lara walks up to a wall and presses up she will spin around and hug the wall "SNEAK-MODE" now if the player presses left or right Lara will sidestep with her back to the wall, this sneak mode can be used when Lara's guns are drawn. Upon reaching a doorway Lara can peer/shoot inside by pressing and holding action 2?
Lara can also crouch whilst in SNEAK-MODE but can't move sideways, this could be useful if the player wishes to spin out from around the corner and take someone out with a leg shot. Or something.
- LIGHT/SHADOWS : there will be area of dark and shade in the alley, cast by streetlights, neon lights etc. (we'll call those 'bright bits') and boxes, litter, buildings, night (we'll call those 'dark bits'). If Lara goes into a 'bright bit' and Roland is in the vicinity, and is in Roland's 'viewing cone' (ask Tom), then Lara will be carted off into the back of the police van (cutscene 18jfk). Lara can hide in 'dark bits', although she may be spottable if Roland has a torch or if she hasn't hidden herself very well, for example if she is lying in a shadow in the middle of the road.
- SECURITY lights will also trigger if Lara strays into the wrong area. This will alert the police.
- ALCOVES - this is the same as light/shadows, but in certain alcoves that are full of junk, etc., if she is not careful she may knock a bin lid off.
- ANIMALS - animals such as cats/rats/birds, etc. will also be alerted if Lara strays into certain areas. This can maybe include 'Jerr's dogs' (sounds like an infection), for example, maybe there is a dog on a rope on the opposing side of the chain link fence, that jumps up and down alerting the copper.

PUDDLES/MANHOLES - stepping in/on these will make NOISE.

WEAPON SYSTEMS

Desert eagle pistol:

Heavy duty stopping power, as lethal as a shotgun but with a shorter re-load time.

Round type- 9mm
Clip capacity- 8

PC50000 Taser:

50.000v of energy, enough to disable even the toughest of foes. Has a short range due to it's limited tether.

Round type- Battery cell
Clip capacity- 1

Gas powered dart gun:

Loaded with 6 tranquilliser darts at a time, it's non fatal but has the power to knock out a human for at least ten minutes.

Round type- Quick release trans darts
Clip capacity- 6

Browning HP35 9mm pistol:

Lara's standard weapons, small but moderately powerful. Good as a backup if she's low on ammo.

Round type- 9mm
Clip capacity- 10

Gloch 13c Machine pistol:

An Uber pistol of the highest calibre, ultra modern experimental machine that can fire 5 rounds per second.

Round type- 9mm
Clip capacity- 15

Pump action Shot gun:

The trusty old pump action, good stopping power and excellent area coverage, slow reload time though.

Round type- 70mm slugs
Clip capacity- 8

Gas propelled harpoon:

High powered harpoon works above water as well as below.
Can only hold one bolt at a time

Round type- titanium harpoon bolt
Clip capacity- 1

Bizon-2 SMG:

State of the art compact Sub Machine Gun, has many
different firing and grip modes, used when firepower is
needed in tight quarters, can be combined with laser sight.

Round type- 9mm
Clip capacity- 66

PHYSICAL/MENTAL STRENGTH

Strength:

After her ordeal in Egypt Lara has changed, she doesn't carry weapons any more and is no longer a tomb raider.

Lara's experience in the great pyramid nearly killed her, if it were not for the Shaman and Von Croy she would have died, she is still vastly weaker both physically and mentally than the Lara we know and love.

Lara can upgrade her skills as she progresses through the adventure; she starts off at rock bottom and eventually will become more powerful than ever before.

There are three main areas that Lara can improve:

UPPER BODY STRENGTH -

Climbing, holding onto a ledge and shimmying sideways, lifting objects, opening objects, pushing/pulling open doors, monkey swinging etc...

LOWER BODY STRENGTH -

Running (dash), jumping further/higher, falling from a greater height, pushing/pulling open doors, lifting objects, etc...

MENTAL AGILITY -

Targeting, opening objects, judging distances (of jumps), placing things inside objects, reaction time etc...

Note: Most skill upgrades will be depicted as a power bar or suchlike, for example Lara may come across a door that has a rusted up handle, the enemy is just around the corner and she needs to get through the door, Lara grabs the handle, a time bar appears onscreen, the more upper body strength Lara has the quicker the bar will decrease until she forces the door open.

HOW LARA RECEIVES UPGRADES

The upgrade system works in a similar way to the old door and key method, instead of a door an **impossible jump** is placed, instead of a key a lower body upgrade is required. The upgrade could be just around the corner and may require

Lara to perform her current maximum jump distance across a gap, completing this will give her an upgrade, allowing her to traverse the **impossible jump**.

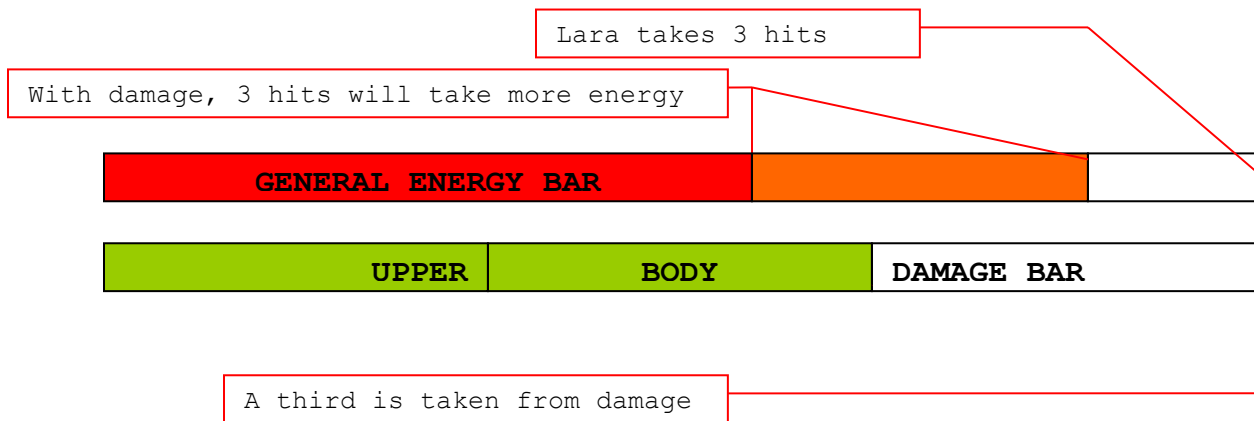
When one of Lara's skills has been successfully upgraded all the abilities within that skill set will also be upgraded, for example, if Lara performs a long jump and gets an upgrade for it, her footspeed will also increase, so will her kick power.

HEALTH & DAMAGE

The player can use this screen to see which skills can be upgraded and what level each skill is currently at.

This screen will also show any damage Lara has sustained to each upgradeable area, damage will heal slowly on it's own or quickly when a health item is consumed. If Lara is damaged any further attacks to the damaged area will take more energy from the general health bar than normal.

Example: If Lara has taken a few hits to the leg she will be damaged, her general health bar will deplete accordingly but her damage will also deplete by a third, if Lara gets hit again in the leg, her health bar will deplete faster. If the player doesn't either hide Lara until she's recovered or use a health item she will continue to lose energy at an accelerated rate until she is dead. See chart below.



It was discussed that if lara is 'wounded' then to reflect this, only the WALK and RUN anims would display any difference, i.e she may limp whilst walking, but she won't have any visible gammy leg whilst jumping.

The Medi-pack:

Lara will only carry one Medi-pack, this pack contains individual health items that Lara has acquired. Health items will be either medical or food, either type will give Lara extra energy when consumed. Some items could be more powerful when combined such as herbs or a piece of bread and a hamburger (joke). Tablets (if we can get away with

it) may have to be dissolved in water before Lara can take them, so finding water will become part of the puzzle.

Some health items could have specific uses such as Antidote for poison or a clotting agent that stops Lara from bleeding.

The Medi-pack could even be incorporated into the Health/Damage screen where the player drag & drops medical/food items onto the damaged parts of Lara's body, it all depends on whether we are going to have individual damage bars and one overall vitality bar.

LEARNING ABILITIES

Lara can unlock certain moves as she progresses through the adventure, this is sometimes tied in with the upgrade system, most of the time it will happen when Lara comes across a new obstacle to traverse.

CLIMBING

MONKEY SWING

SHIMMY

CRAWL

DASH

SUPER JUMP

USING EQUIPMENT

Some moves will only be unlocked when Lara reaches a certain skill level in either UPPER, LOWER, or BRAIN areas.

BUYING & SELLING ITEMS

Throughout the course of the game Lara will come across items that she can sell and in-turn buy or exchange for other items. One example of this is the Pawn shop in Paris, Lara must find valuable items and take them to the pawn shop to get extra cash for the doorman, she could also use the cash to buy health items or even bribe information from one of the characters.

THE TRAINING LEVEL

DURING THE INITIAL START GAME CUTSCENE, where some of the intervening time between lara being crushed by an 80 million ton pyramid and arriving in paris is explained, a new element will be introduced in the form of:

THE SHAMAN:

An old African medicine woman, she is the one who found Lara and nursed her back to health, she travels with the TRIBE which lara has joined after her near death experience.

In the initial cutscene, the shaman is seen to be giving lara some sort of AMULET, in an initiation ceremony. She will mention how it will give her insights into her own powers, and will strengthen her in times of need.. So when the game is started, THE AMULET will be in the inventory on the main item wheel.

The actual training will take place within the game environment, mostly in the initial courtyard area. Some moves will be learnt later on as Lara comes across them.

Lara see's the Shaman in a vision whilst in the first courtyard, she explains to Lara about her need to re-learn her lost skills using the amulet to help her focus her energies.

When the player moves Lara around the courtyard Lara will give them instructions as to how they can learn the basic moves, this will be portrayed as if Lara is talking to herself or thinking out loud. Some instructions will be voiced with the Shamans voice blended with Lara's, as if the Shaman is contacting Lara through the amulet.

The training moves will be the same as previous TR games but with the new control system. Most of the moves are executed in the same way as before.

THE AMULET

Given to Lara by the shaman, the amulet possesses mysterious powers that Lara can use to hone her abilities and improve her strength, Three jewels on the amulet represent the UPPER BODY, LOWER BODY, and MENTAL AGILITY areas as mentioned before.

When the player reaches an impassable obstacle one of the jewels on the amulet will glow, giving the player a clue as to which skill it is they need to upgrade, for example if a ladder is too long for Lara to climb she'll say "I'm not sure I can make that climb" accompanied by the amulets UPPER BODY jewel glowing. If the player manages to upgrade Lara's UPPER BODY STRENGTH the corresponding jewel will glow again accompanied by the Shaman congratulating Lara for learning more.

The Amulet also appears in Lara's main inventory wheel, It can be selected from here and takes the player to Lara's stat screen, explained above in **HEALTH & DAMAGE**

THE G.P.S. SAVE IDEA

I know this always a sore point, we'll probably end up having a big fight over it but I've got another idea for the save game. At the start of each level we give the player a set number of saves, extra saves can be picked up along the course of the level (a bit like the old save crystal idea from TR3), don't kill me yet, let me finish. Basically the saves are depicted in the game as G.P.S. (Global Positioning System) devices, they are very small, about the size of a mouse. Anyway these G.P.S. devices are taken from the inventory and dropped on the ground where they become active as the last save point, if Lara dies she will reappear at this point. The G.P.S. is a physical object in the level so the player will have to be careful where they drop the device, it could be spotted by a guard and destroyed (see below) or placed on a deadly laser floor that gets activated later, the player has to think about where he saves the game in a tactical way instead of saving the game after every jump made or enemy killed.

IF THE G.P.S. GETS DESTROYED:

Lara will appear at the last intact G.P.S. device and continue as normal.

We could even make the devices collectable so the player can re-use them.

TALKING TO OTHER CHARACTERS

Lara will be able to talk to many of the characters she meets. The player will be able to guide the course of these conversations. This will use a dynamic, real-time system rather than the usual 'choose a line of dialogue' approach usually found in adventure and role-playing games.

FUNC SYSTEM:

(
FUNC, stands for...
Wait for it...

FRIENDLY/UNFRIENDLY/NEUTRAL/CONTEXT.

These are the OPTIONS THAT ARE AVAILABLE in any of the conversations, activated by pressing the appropriate button.

During the conversation, the player can press one of three buttons on the pad. The circle button will make Lara be more *friendly* (flattering or sweet-talking the person she's speaking to); the square button will make her be *unfriendly* (insulting or maybe even striking the other person); neutral is automatically chosen if the player decides to leave the joystick alone, the effect of the cross button will vary depending on *context*. The effect of each button will be shown on-screen during conversations.

The context button will allow Lara to talk to people about specific topics *providing she has already heard something about that topic*. For example if Lara has previously overheard someone else talking about **Dr. X** or she has seen **Dr. X** mentioned in somebody's notebook or a newspaper article, then the context button might display the label **Dr. X** when Lara next talks to someone. When there are several things that Lara may wish to talk about, then the player will be able to use the direction pad to scroll through different contexts, and pressing the context button will make Lara ask about the one selected. As the game progresses, old contexts will be removed (there should never be more than 3 or 4 available at any one time).

There will be a Conversation Editor to allow these conversations to be constructed. Branches in the conversation depend on a combination of Lara's responses

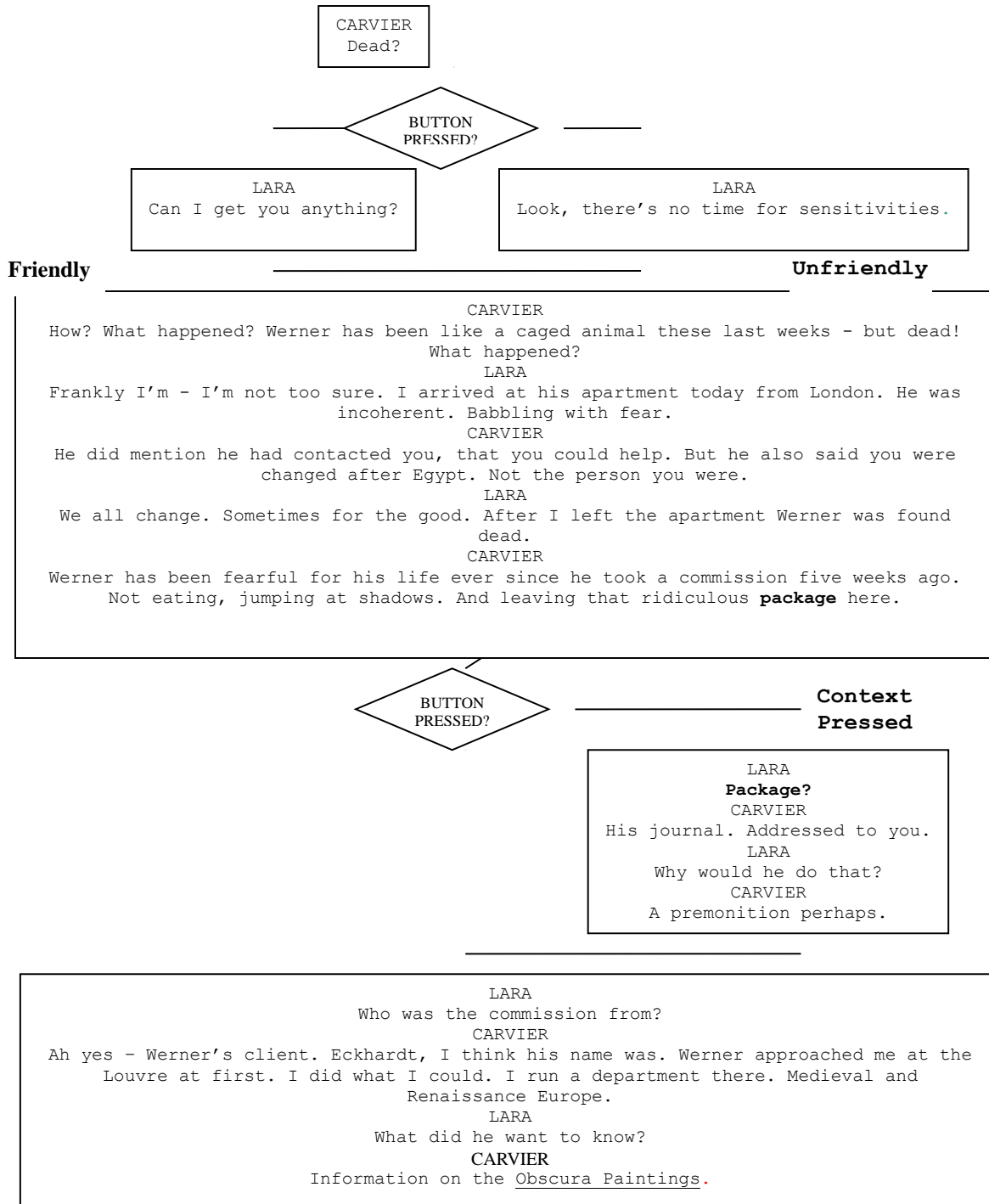
(which will depend on the player's button presses), what information Lara knows (so what contexts are available) and the attitude of the person that she's talking to (which may change depending on how friendly/unfriendly Lara has been in previous meetings, bribes, etc.). We will have to be very careful to keep the length of conversations down to a minimum, or things will get very complicated.

CONVERSATION FLOW:

The conversation will always stick to a CENTRAL PATH Which contains ALL THE IMPORTANT SALIENT POINTS, things that the player definitely needs to know, for example, that lara needs to know that carvier has got von croys notebook.

The conversation can deviate off this central path, but will always return to catch the next IMPORTANT POINT, like little side roads leading off and then re-joining a main road.

The next page shows an example of how a conversation structure might look.



FRIENDLY & UNFRIENDLY

The ultimate outcome of a conversation will change depending on whether Lara is Friendly / Unfriendly, being nice isn't always the key to getting what you want. Lara will come across quite a few dodgy characters through the course of the story, some may only crack under constant pressure from Lara. The player will learn to judge the situation and be Friendly / Unfriendly depending on the characters appearance and attitude.

CONVO CAM:

The convo cam is a method of SIGNPOSTING IN GAME that you have moved into a conversation with the person you have been bothering.

As the player approaches a character they can interact with, *THEY WILL BE PROMPTED WITH THE APPROPRIATE BUTTON* (probably the action button.) characters may not talk to you if they have run out of things to say, or they can't be tossed.

So, if the prompt is followed and you press the button, the *CAMERA WILL MOVE INTO A POSITION WHERE BOTH LARA AND CONVERSATION FELLA'S HEADS ARE VISIBLE.*

This will always initially happen with all conversations, similar in idea to black bars appearing at the top and bottom of the screen when a game moves to cutscene, so that the player is in no doubt that they have entered CONVERSATION MODE.

As the conversation proceeds, and if the person you are talking to starts to move, gesticulate, etc. then *NOW WE ARE IN CONVERSATION MODE* we can use little filmic tricks, intercut the heads, etc., to keep it from getting boring.

IT SHOULD BE NOTED THAT LARA'S DEFAULT CONTROL SYSTEM WILL BE LOCKED OUT UPON ENTERING CONVERSATION MODE.

THE WEB

Lara will be able to access computer terminals at key points in the game, but only if she either knows the password for the machine or if she has a "web" address given to her by another character.

Once logged onto the terminal Lara can get more info on certain subjects (Murti has written this info already I think), some information is essential to the game whilst other info is just to flesh out the back-story/history of the new characters and artifacts.

The "web" will be portrayed as a few screen of info, the control system will be simply forward a page, back a page, home and exit.

It was also suggested that we could actually acquire real web addresses that correspond to the fake ones in the game, if the player thinks to try it out he will be rewarded with tons of info (more than what's in the game) and possibly some hints and tips.

CAMERAS

Attaching cameras to baddies?

Intelligent cameras. Only cut in if enemies are in position so and so, and lara is in position so that the camera view makes sense. The problem with this is that you end up with a camera like alone in the dark that sticks in one place while you run off into the distance.

Do we need to put in cut-cams?

LOCATIONS

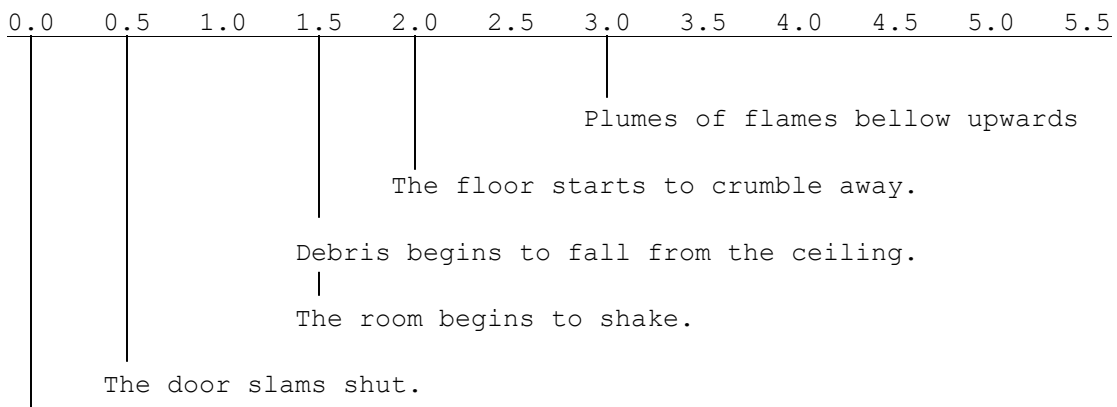
- Paris** - Scene 1 - Playable Intro
Alleyways
Apartment block
Rooftops
Carviers apartment
- Scene 2 - Back streets
The Church
Le Serpent Rouge
The Pawnshop
The Café
- Scene 3 - The Louvre
Sewers
The Castle Butress
The Louvre galleries
Secure lab area
The new dig site
The element chamber
- Scene 4 - Von-Croys apartment
- Prague** - Scene 1 - The crime scene
Vascily's shop
The Storeroom
- Scene 2 - The Strahov
The Botanical labs
The Hospital
The Vault of trophies
The Alchemists lab

BADDIES

See Tom's A.I. document.

SCRIPTING LANGUAGE & TIMELINES

Using a basic script is a very powerful way of creating traps and puzzles within the game environment, enemies can be given special attributes and can also be "programmed" to follow specific routes through the level. The programming language used for such a scripting system is very simple indeed and should be very easy for anybody to pick up. A timeline system is also being considered to run along side the script, events are inserted into the timeline and can be moved until the event acts correctly, this means that huge chain reactions can be triggered from one single trigger point instead of having to lay 20 triggers down to do the same job. The timeline can be triggered at any point in the game and multiple timelines could be created within any one level. Below is an example of how a timeline could work-



Lara enters chamber and hits the timeline trigger.

Note: the timeline is in 0.5 sec purely to show some sort of time scale.

GENERAL ENEMY STUFF

A.I. ideas:

- Shooting through doors
- Laser targeting through windows

VON CROYS APARTMENT is a good starting block, 'cos in old style tomraider, that would be your basic shooting enemies in the face and then running off.

When they are talking generally (if they do), is it free roaming (like half life), or does it lock you down to a cutscene, so that you have to listen?

Baddies that can spot your shadows as you crawl around building edges, etc, and locate your position via that scenario.

COMMANDING people to do thing, which is of course part of the whole scary conversation.

The police are, in effect, attempting to drive you up to the top to contain you, and perhaps so that the helicopter hovering in the roof vicinity can pick you up. Or shoot you, even though we know French police don't kill.

The police enter with some form of riot gear, gasmasks, they're wearing gas masks because they will be firing GAS Canisters at you, driving you upwards. Clouds of noxious gas will hang around on the stairwells, much the same as the reception area at core-design.

Upon attempting to run back down through these gas clouds, LARA will be forced away from them, coughing. This prevents the player running the wrong way.

The police also coming up the stairwell in formation so there is only one option available, i.e, GO UP.

N.B. it might be nice if some of the tenants were to come out and hinder the police.

LIST OF THINGS AND TERMS

THE AGENCY - private security forces and enforcement arm of The Cabal. Main operational centres based in Munich, Prague

and Paris under the overall control of Joachim Karel, but run by Marten Gunderson.

ALCHEMY GLOVE - a protective device of wires, straps and rods Eckhardt uses when transmuting elements. Used in conjunction with the keys of Prima Materia pure elements which he wears on a kind of key ring.

THE AMULET - a talisman given to Lara by the Shaman who tutors her in the deserts after Egypt. It enables Lara to call on and enhance her natural skills and strengths.

THE CABAL (five alchemist Cabal) - a powerful alliance of five self serving individuals. Descended from the original Five Alchemists, the **Cabal of Five**. After Eckhardt's betrayal of his guild brother alchemists back in the 1400's the survivors formed the cabal for purposes of revenge. Present day members of the Cabal have sublimated the need for revenge and have been seduced by Eckhardt's promise of longevity. The Cabal have also been infiltrated by one of the Nephilim - Shapeshifter in the persona of Joachim Karel.

THE FIVE OBSCURA PAINTINGS - the five paintings of the Sanglyph image of occult power created by Eckhardt. Its five parts were dispersed to Christian strongholds throughout Europe where they were overpainted with Christian imagery. Each painting contains a symbol of power in a pure metallic element imbedded in the frame by Eckhardt.

OBSCURA ENGRAVINGS - collected engravings based on the forbidden sketches of Brother Obscura, a deaf-mute 15th century monk who recorded the original five images of the Sanglyph and their hidden metallic symbols in the Nephilim alphabet. Created between 1445 - 1447. Only damaged copies still in existence.

KRIEGLER CASTLE - location of Eckhardt's 15th century alchemy labs. Then it became the stronghold of the Lux Veritatis where Eckhardt was kept confined by them until 1945. Present day it appears as ruins though secretly the deepest levels are largely intact and Eckhardt has been rebuilding his subterranean labyrinth since 1945. Kurtis believes that one of the Periapt Shards are still buried in the ruins.

LUX VERITATIS - 'Truth in Light'. A sub order of the Knights Templar, fanatics dedicated to combating the forces of darkness. They became Eckhardt's guardians during his prolonged confinement below the Castle Kriegler until 1945. Kind of ecclesiastical storm troopers.

MONSTRUM - the serial killer terrorising European cities. Leaves a tail of grisly murders ripping the victims apart and removing body parts. Crimescenes are always left daubed with arcane symbols.

MORTUA VIVENDI - 'the living death'. A curse of unending confinement that cannot be lifted by death. The victim is conscious but tormented by the inability to move or act. Eckhardt had to endure this from 1445 until 1945 when he was 'sprung' by the intervention of the Cabal who diverted Allied bombers to destroy Castle Kriegler.

NEPHILIM - an ancient race mentioned in the gospels of Enoch. Also recorded as The Watchers, the Grigori and the Enlunened. They were the hybrid descendents of angels and mortals. The race was almost wiped out in pre-biblical times. A dozen or so survivors living in the desert plains of Anatolia were sought out by Pieter Van Eckhardt in the 1300's. They entered a pact with Eckhardt by which he would use his alchemic skills to enable the Nephilim to flourish again and inherit their rightful domain on the earth.

PROTO NEPHILIM - the last stage of Eckhardt's attempts to breed an improved human ready for interbreeding with Nephilim. Unfortunately, as with all mad scientists' dreams it's gone a little wrong. Is kept locked up in the labyrinth beneath the Strahov.

PRIMA MATERIA - 'first matter' - the quintessentially purified form of any element achieved by prolonged alchemical processes. Eckhardt carries a set of Prima Materia Keys, samples of these pure elements. He uses them to transmute organic elements in his victims into the ones he needs for maintaining his withering body and for use in his alchemical work.

SANGLYPH - literally the 'Blood sign'. The Five Images of Occult Power (known in later years as the Obscura Paintings) created by Eckhardt during his 100 years grace to defeat and dominate the Nephilim. It was also essential

for his personal transformation into a being greater than human. A dark masterwork of alchemic skill using the black arts and human sacrifice. The paintings later became separated and overpainted with Christian imagery in 1445. Known from then on as the Obscura Paintings.

SHARDS (THE THREE PERIAPT SHARDS)- the three Periapt Shards. Three crystal Shards originally belonging to the Nephilim race. Capable of bestowing great power on anyone with the knowledge to use them properly. All three were stolen by Crusaders in the 1200's and brought back to Europe. Disappeared in the Languedoc region of France.

STRAHOV COMPLEX - sprawling monstrosity of a building in Prague. One of the central strongholds of The Cabal housing their main medical and experimental facilities. Honeycombed by subterranean layers of tunnels. Main work station of Kristina Boaz and Grant Muller.

TRANCING ROOM - a chamber beneath Castle Kreigler used by the Lux Veritatis for 'far viewing'. Involves deep trance techniques taught only to initiates.

TRANSFORMATION RITUAL - the final part of Eckhardt's plan to transform himself into something greater than human, a kind of super hybrid Nephilim. It involves the five Obscura Paintings and a mass of alchemically purified elements arranged into circuits set in a massive mosaic pattern on the floor of the transformation chamber. The four of the five Cabal members are to be unknowingly sacrificed to power Eckhardt's change.

VAULT OF TROPHIES - a huge vault dedicated to the achievements of Eckhardt and the Cabal particularly relating to their centuries long battle with and final elimination of the Lux Veritatis. Full of grisly trophies, pickled heads and looted secrets (including the vital SYMBOLS that Kurtis needs for the Trancing Room).

