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Little Big Adventure Press Book

Little Big Adventure (Relentless: Twinsen's Adventure)
Little Big Adventure 2 (Twinsen's Odyssey)

This document contains pages about LBA and related subjects found in magazines.

Scanning: Thomas "Darkflame" Wrobel
Formatting: Ido "ChaosFish" Beerl

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- Pages 2-10 **Book: "1000 Game Heroes" (Fearless Heroes Section - Fred) - Publisher: Taschen (2002)**
- Page 11 **Article: "F4-Toys", Magazine: "EDGE" (UK) - Publisher: Future (2004)**
- Pages 12-18 **Article: "Little Big Adventure", Magazine: "EDGE" (UK) - Publisher: Future (1995)**

Important Links:

The main LBA fan site, with very active community forums:

Magicball Network: <http://www.magicball.net/>

Articles and news about Frédéric Raynal and his games:

Twinsen's Adventure: <http://www.twinadv.com/>

NAME
FRÉDÉRIK RAYNAL

BORN
1969

HOME TOWN
LYON, FRANCE

WORK
TOY COMMANDER (1999) NO CLICHÉ / SEGA
TWINSEN'S ODYSSEY (1997) ADELINÉ SOFTWARE
TWINSEN'S ADVENTURE (1994) ADELINÉ SOFTWARE
ALONE IN THE DARK (1992) INFOGRAMMES



« Fearless Heroes »

Frédéric Raynal

The Birth of Alone in the Dark

The story of Alone in the Dark begins in 1991. I was fascinated by real-time 3D, which had finally become viable thanks to the 'demon' new 33mhz PCs, and had set about developing a tool for modelling and animating articulated objects in 3 dimensions. I was particularly attracted by certain techniques then unavailable in real time: 'skinning', which builds a convincing object from several components rather than a composite of ill-coordinated parts, and time interpolation, which adjusts animation quality to the power of the computer. Though I had never seen a professional modeler, I managed to construct a tool whose commercial equivalent appeared only many years later. The tool made it possible to animate monsters and characters with unprecedented 3D rendering. Technical as all this sounds, it was precisely the constraints of this technology that gave me an idea - an idea that transformed what might have been a simple 3D game into a new category of entertainment.

Horror films were one of my great passions at the time, so I wanted the basic horror scenario to underpin the game: a man is willingly or unwillingly plunged into a terrifyingly hostile environment and tries to escape with his life. Sadly, the computers of the time lacked the power to simultaneously display several complex animated characters (150 polygons with no texture and 15 articulations per character!) and realistic real-time 3D environments. The total number of polygons available for display (around 1,000 per image at 60 images per second) ruled out a reproduction of characters and environment sufficiently realistic to create the "haunted house" atmosphere of horror films. To bypass this problem, I decided that the entire polygon-power of the computer would be devoted to displaying the heroes and monsters in 3D. For the background, then, there was only one solution: bitmapping to represent the backgrounds (the environment). But these needed to be perspectival if they were to match the 3D actors. So a second tool came into being: a background modeler. I was then able to use it to map the house in 3D wireframe. All of the forms of the furniture and walls were drawn in white lines on a black back-ground, forming a tangle of cubes and other hollow parallelograms. Then I could use the mouse to move through the line-laden spaces of the house and choose locations for the 170 fixed cameras that would film the scenes of the game. Once the position of each "camera" was established, the tool would generate an image composed of geometrical wireframe shapes in perspective, which the graphic designers could clothe and colour in, thus transforming it into a setting through which the game's characters could move. A synthetic image rendering programme would have been perfect to create the 3D background, but at the time such applications were the merest pipe dream.

When, for the first time, I saw a character moving through these early backgrounds, it was a revelation. I had wanted to draw on horror films for the scenario and combat-scenes with monsters (my main technological challenge was real-time 3D animation) and there I was, looking at shots that might have been filmed with cameras. The cinematic aspect of this form of visual rendering was obvious. At this point, everything became clear the sinister atmosphere would also derive from the way in which things were filmed. Alone in the Dark was born.

All the same, I had to bear in mind that this was a game not a film. The ergonomics of character-movement and object-manipulation had to reach the same standard. The positioning of the cameras then answered two different imperatives, that of creating or disturbing an environment aesthetic, as circumstances demanded, and that of maximum coverage of the game-area to assist the gamer's orientation. The criterion for real-time camera selection - virtual direction - was to avoid reverse shots whenever possible by filming the hero's movements as much as possible from behind. Abrupt changes of viewpoint would disorientate the game.

In addition to all this technology, which was the most remarkable aspect of Alone in the Dark, I put everything into the game play and ergonomics I then considered obligatory for a game. At that particular point in the history of videogames, technical innovations were an important factor. But the goal of the game, borrowed as it was from horror movies, remained, in my eyes, essential: battling to survive in a situation of pure terror.

Twinsen

NAME
TWINSEN'S ADVENTURE

PLATFORM
PC - PLAYSTATION

RELEASE
1997

EDITOR
ADELINE SOFTWARE

DEVELOPER
ADELINE SOFTWARE

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Twinsen, a young Quetch, won fame by saving his planet Twinsun from the tyrant FunFrock. Now he lives on the citadel island with his charming wife Zoé. But a new danger beckons: a powerful storm has injured DinoFly, Twinsun's lifelong friend. Determined to help him, Twinsen sets out to find the magus Kar'aaoc, the only man who can save DinoFly. His quest leads him to a terrible discovery. A danger threatens Twinsun: Dark Monk, the god of the Esmers, wants to destroy the planet and exploit its energy. To overcome him, Twinsen must take ship for the emerald moon; there the Dark Monk is fabricating gigantic jets, which will fire the moon directly into Twinsun's orbit. Humorous, thought-provoking, and action-packed, Twinsen also features endearing secondary characters and a delightful pastel environment: no wonder it's been such a hit.

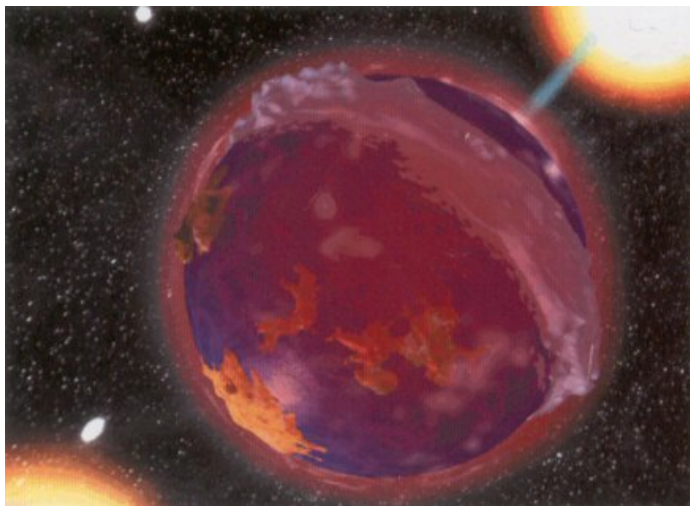
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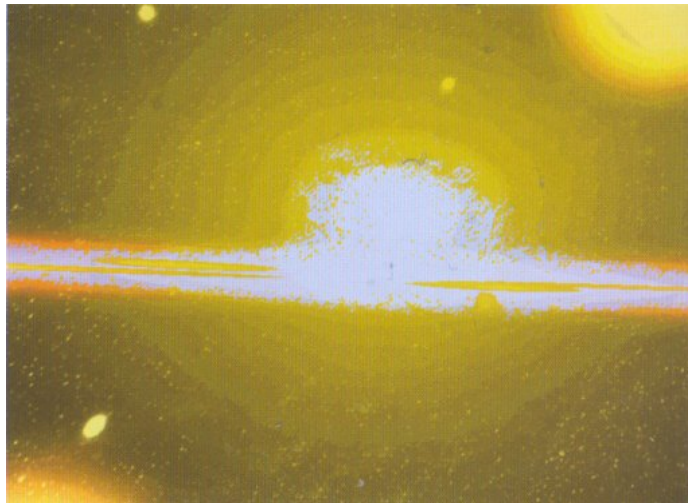
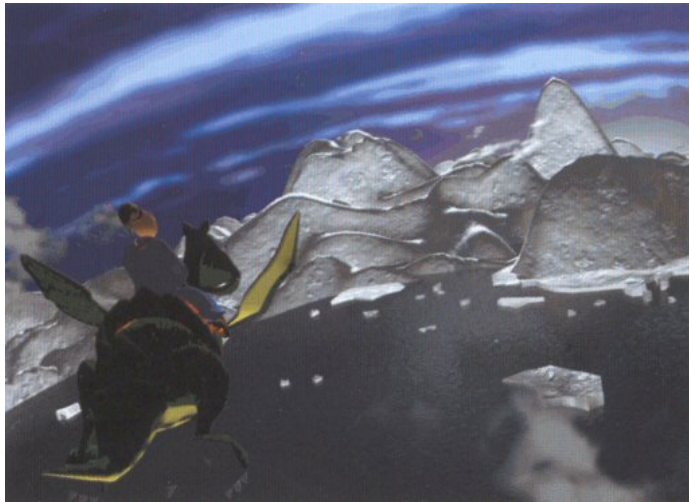
Après avoir déjà sauvé sa planète, Twinsun, des griffes du tyran FunFrock, Twinsen, jeune Quetch désormais célèbre, vit paisiblement sur l'île de la citadelle avec sa charmante épouse Zoé. Mais un nouveau danger approche: un puissant orage éciate et biesse le DinoFly, ami de toujours du jeune Quetch. Bien décidé à soigner son ami, Twinsen part à la recherche du mage Kar'aaoc, seul capable de soigner le DinoFly. Sa quête l'amènera à découvrir la terribie menace qui pèse sur sa pianète : Dark Monk, le dieu des Esmers, veut détruire TwInsun et s'emparer de son énergie. Afin de vaincre ce nouvel adversaire, Twinsen devra s'embarquer vers la lune d'émeraude, sur laquelle l'infâme Dark Monk fabrique de gigantesques réacteurs qui lui permettront d'envoyer le satellite se fracasser sur Twinsun...

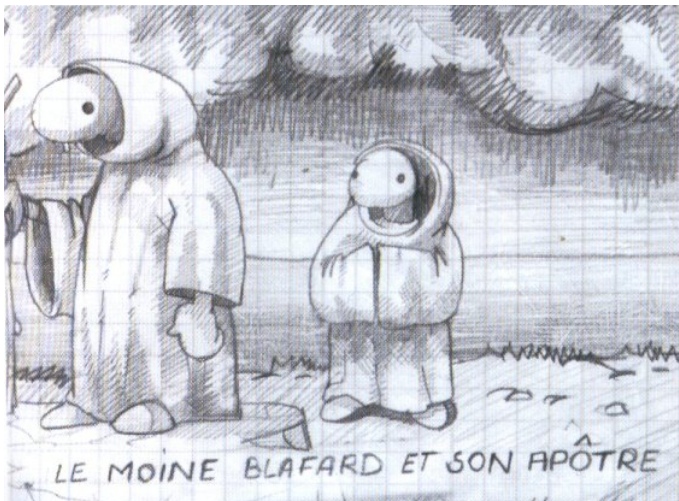
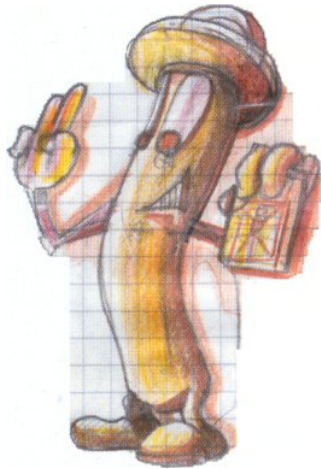
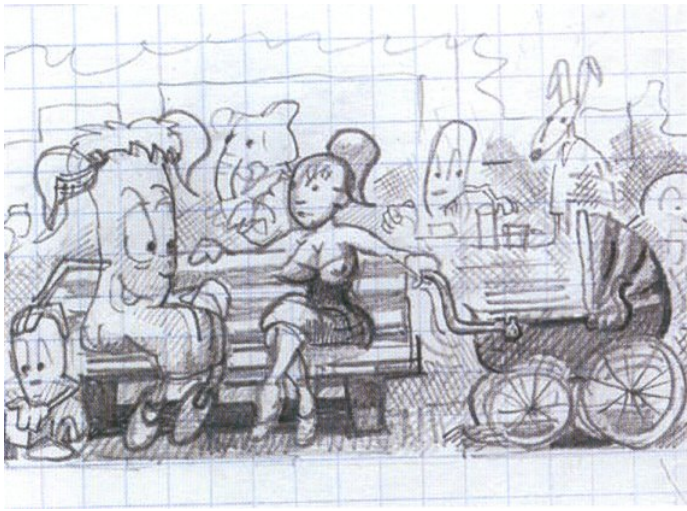
Humour, action et réflexion ont fait le succès des aventures de Twinsen, servies par des personnages attachants et une réalisation poétique aux teintes pestel.

« »

Endlich herrscht wieder Frieden auf dem Pianeten Twinsun. Der inzwischen berühmt gewordene Twinsen, ein junger Quetch, der den Tyrannen FunFrock besiegt hat, lebt nun friedlich mit seiner charmanten Gattin Zoe auf der Zitadelleninsei. Doch es droht erneut Gefahr: Ein heftiges Unwetter bricht aus und verletzt den DinoFly, den treuen Begieiter des jungen Quetch. Fest entschlossen, seinen Freun zu heilen, macht sich Twinsen auf die Suche nach dem Wunderheiler Kar'aaoc, der als einziger den DinoFly retten kann. Auf seiner Suche entedeckt er jedoch die Katastrophe, die über dem Planeten schwebt: Dark Monk, der Gott der Esmerier, will Twinsun zerstören und sich seiner Energie bemächtigen. Um diesen neuen Gegner zu überwältigen, muss Twinsen zum Smaragd-Mond fiiegen, auf dem der schändliche Dark Monk gigantische Reaktoren produzieren lässt, mit deren Hilfe er den Satelliten losschickt, um Twinsun zu zerstören... Humor, Action und Refieñion begründen den Erfolg der Abenteuer von Twinsen, dem sympathische Figuren zur Seite stehen. Das pastellfarbene Design ist ansprechend und poetisch.







Agarta

NAME
AGARTHA

PLATFORM
DREAMCAST

RELEASE
TO BE RELEASED

EDITOR
NEVER RELEASED

DEVELOPER
NO CLICHE

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FACT
97 MILLION DOLLARS: TOTAL VALUE
OF USA SALES OF DREAMCAST IN THE
FIRST TWENTY-FOUR HOURS OF SALES.

The creation of Frédéric Raynal, considered by many the father of the survival/horror actioner genre since his *Alone in the Dark*, *Agartha* was an ambitious project, a spell-binding scenario whose realization seemed full of promise. In 1929, in a remote village of Romania, our hero, Kirk, discovers a dimensional rift between Earth and Agartha, a world dominated by evil. Kirk must choose whether to help its monstrous hordes invade his own planet, or, on the contrary, attempt to seal the portal forever. Sega was to publish the game, but suspended its contract. Raynal meanwhile claimed that there had been excessive censorship. *Agartha* was finally abandoned in 2001. Frederick Raynal said at the time: "Our concept and starting point was precisely to go beyond the politically correct and completely immerse the gamer in a disquieting and sinister universe" (Source: Interview. GameKult.com).

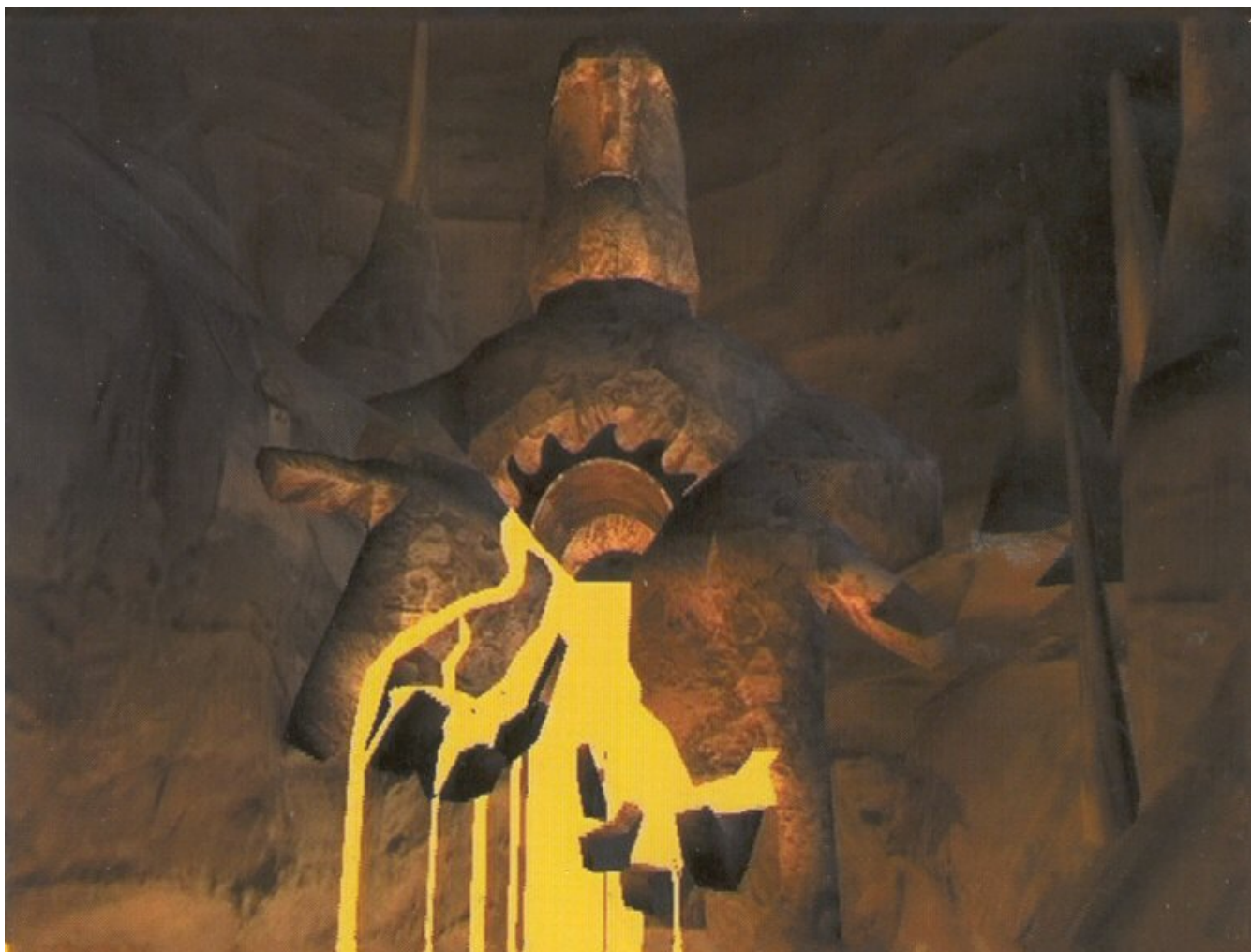
« »

Créé par Frédéric Raynal, considéré par beaucoup comme le père du genre survival/horror (jeu d'action-aventure horrifique) avec le premier *Alone in the Dark*, *Agartha* était un projet ambitieux, au scénario envoûtant et à la réalisation prometteuse. En 1929, au cœur d'un village perdu de Roumanie, Kirk, le héros de cette aventure, se trouve face à une déchirure dimensionnelle entre la Terre et Agartha, un monde dominé par les forces du mal. Kirk aura le choix entre aider les hordes monstrueuses à envahir la Terre ou, au contraire, tenter de sceller définitivement le portail entre les dimensions.

Suite à une cessation de contrat avec Sega (qui devait éditer le jeu), mais aussi, d'après Frédéric Raynal lui-même, une trop grande censure, *Agartha* fut abandonné définitivement en 2001. Frédéric Raynal déclarait d'ailleurs: « Notre concept et notre Idée de départ était justement d'outrepasser les limites du politiquement correct pour immerger totalement le joueur dans un univers sombre et inquiétant. » (source: interview sur GameKult.com).

« »

Aus der Feder von Frédéric Raynal, der für viele als der Vater des Survival-Horrors gilt (grauenerregende Adventure-Action-Spiele) und bekannt ist für seinen ersten Titel *Alone in the Dark*, stammt *Agartha*, ein ehrgeiziges Projekt mit einem aufwändigen Szenario und einer vielversprechenden Inszenierung: 1929, mitten in einem Dorf in den Weiten Rumäniens, steht Kirk, der Held des Abenteuers, plötzlich vor einem Riss zwischen der Erde und Agartha, einer von den Kräften des Bösen beherrschten Welt. Kirk hat die Wahl, den 'monströsen Horden dabei zu helfen, die Erde zu überfallen, oder andernfalls für immer und ewig das Tor zwischen den Dimensionen zu schließen. Nachdem Sega sich von ihrer Tochterfirma No Cliché getrennt hatte (ursprünglich Herausgeber des Spiels), aber auch, so Frédéric Raynal, wegen einer allzu einschneidenden Zensur, landete *Agartha* im Jahre 2001 endgültig in der Schublade. Frédéric Raynal erklärte dazu: „Unser ursprüngliches Konzept und unsere Ausgangsidee bestanden eben darin, die Grenzen der Politically Correctness zu überschreiten, um den Spieler in ein finsternes und schauderhaftes Universum eintauchen zu lassen.“ (Quelle: Interview unter <http://www.gamekult.com>)









F4 TOYS – Frédérick Raynal

Founded: **January 2002**

Number of employees: **25**

The new studio from the creator of *Alone in the Dark* and *Little Big Adventure*, from which the gaming industry eagerly awaits the first announcement...

As the creator of *Alone in the Dark*, and therefore a founding father of survival horror, Raynal is unquestionably the most well-known, and well-respected, French developer. It all started for him at the end of the '80s in the attic of his father's store, where he wrote games for the Spectrum. When he began at Infogrames at the start of the '90s, the framework he'd learned in the attic (settings, programming, interface) remained steadfast.

Helped by the graphic designer Didier Chanfray, he developed a demo of a game that would change the destiny of Infogrames: backdrops in 2D, characters in 3D and a system of cameras that brought everything together. *Alone in the Dark* was born. Bosses at Infogrames suddenly took a great interest in Raynal's revolutionary engine, quickly entrusting to him a team to continue his efforts. For him, it was the beginning of a new adventure, and while he has creation in his blood, he had to learn to control, create as a team, to position himself among other creators.

He eventually used this knowledge to assemble Adeline Software with the core of his Infogrames team and became the subsidiary of a small French publisher with whom he created his second career highlight: *Little Big Adventure* (aka *Relentless*). *Time Commando* followed, as did economic redundancy - so he started a new developer with the same team. Lyon-based No Cliché and its 20 employees became a subsidiary of Sega, but the developer was liquidated at the end of 2001. Often the victim of jealousy, regularly misunderstood, sometimes even hated, but always respected for exceptional creative genius, Raynal has had a chaotic career.

Which brings us to today. All that anyone knows is that Raynal has formed a new studio and constructed a new team. And all **Edge** can do is hope that he's found an environment secure enough for him to create in his quiet fashion, and a publisher intelligent enough to exploit his creativity in the long run.

What would be your other job?

Tractor driver or crane operator.

What does game development bring to your life?

Eternal youth.

What do you enjoy most about making games?

Making toys for myself while bringing pleasure to others.

What do you dislike most about making games?

Those who claim they know everything without ever having done anything.



EDGE

Sony ■ Sega ■ Nintendo ■ 3DO ■ PC ■ Amiga ■ Atari ■ SNK ■ Arcade ■ NEC ■ CD-i



LBA

Adeline's triumph of the imagination

Saturn

Edge lifts the lid on Sega's gamebox

Voted Magazine of the year



Industry awards

Issue sixteen **16**



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Contacts

Editorial

Future Publishing
30 Monmouth Street
Bath BA1 2 BW
Telephone 0225 442244
Fax 0225 338236

Subscriptions

Future Publishing Ltd
FREEPOST BS4900, Somerton
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Tel Customer services:
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Rob Abbott art editor
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Dominic Beaven advertising manager
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Charlotte Brock production coordinator
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Typestry, Freehand and Nisus
Typography: (Adobe®)
ITC Franklin Gothic/Heavy
Bell Gothic Light/Black
Gill Sans/Bold
Spot colour: Pantone® 8400

Cover

Cover Image: *Little Big Adventure*
Rendered by: Adeline Software, Lyon



66 Little Big Adventure



While the majority of *LBA*'s luscious graphics are handled in realtime, there are also lots of superb pre-rendered sequences that help to link sections together. Adeline used SGI kit to create visuals like these

Little Big Adventure



Format:	PC CD-ROM
Publisher:	Electronic Arts
Developer:	Adeline
Price:	November 18
Release:	(UK)

For a game supposedly set in a make-believe world, with made-up creatures and far-fetched situations, parts of *Little Big Adventure* are disturbingly real. There's a scene at the beginning of the game where you, as the humanoid Twinsen, make the escape from the asylum where you're imprisoned. You kick one of the doctors in the face and, as he reels back, punch him viciously in the abdomen. He collapses to the floor at your feet, clutching his stomach in agony, until you kick him once more in the head and he dies. You've got to



Little Big Adventure marks a triumphant return to the isometric PC adventure genre, combined with the compelling gameplay of a console game like *Zelda*

Shipping out



Arrange these crates in the warehouse and the elephant in charge gives you a ferry ticket



After a stomach-churning sea journey (top right) you arrive on terra firma (above). When the ship's captain has bid you farewell, you continue the hunt for your missing girlfriend

do it because it's the only way to get the key to the exit, and if you'd let him go he'd have raised the alarm. But it looks gruesome.

And it's all down to the astonishing animation which French developers Adeline (a company which includes many of the programmers of Alone In The Dark) have managed to accomplish. By using SVGA Gouraud-shaded polygons rather than pre-stored sprites for the characters, they've produced animation as smooth and true to life as anything previously seen on the PC.

And this achievement is all the more impressive when you look at the detail of each character - not just physical features like eyes, hair and clothing, but the way they move, crouching down, recoiling when hit, shouldering their rifles and peering around suspiciously. In a way, it's a shame when the rather more conventional rendered video footage cuts in.

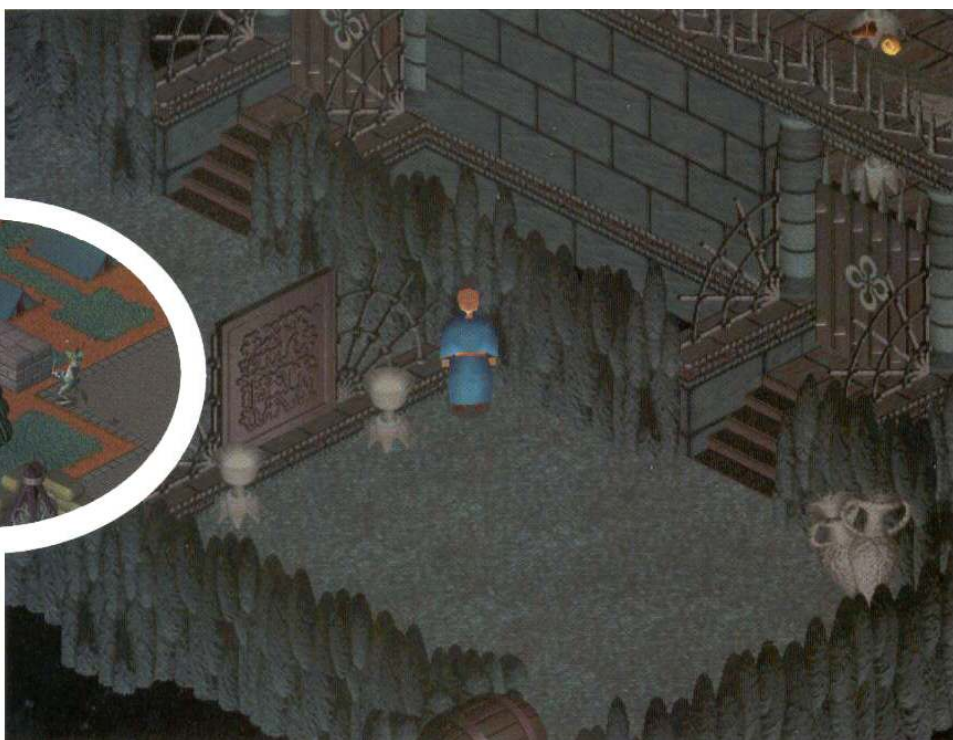
The animation, then, is state of the art. The scenery, too, is fabulously detailed and 'solid', thanks to the use of 3D Studio-rendered SVGA backdrops. There's also realtime zooming at the press of a function key - amazingly, the screen scrolls around smoothly in normal VGA to provide close-ups of the action.

The sound is equally outstanding. As you might expect with a 16bit card, LBA offers great music, endless sampled speech and a huge array of superb effects. Walking on grass, stone and wood all produce their own distinctive noises, and generally nothing happens in the game without an original and convincing aural accompaniment.

But what's also interesting is the game's setting. We're all familiar with oppressive, totalitarian states where the gun rules and there's steam rising from every grating in the pavement. But LBA takes a fresher perspective. The world it's set in actually looks like quite a pleasant place, with parks to walk in, well-tended flower beds, clean beaches and good street lighting. It's only recently that things have gone wrong (the plot tells of an evil doctor who's taken over the world with the help of genetically engineered clones) and soldiers have appeared on the streets. There are sandbags piled up on every street corner, clones peering out from behind barbed wire, and although some citizens glance around

.....

testscreen



A stylish pre-rendered intro reveals the threat facing Twinsen's home world. *LBA's* imaginative plot is one of the game's main strengths



Twinsen explores underground for items to help him with his quest (top). The inventory screen shows what objects you're holding (above). Choosing the right mode for the situation is a large part of *LBA's* challenge (right)



them nervously, most seem unaware of the net that is slowly closing in on them. Controlling Twinsen seems a little odd at first - you use the cursor keys to rotate him and move him forwards and backwards, rather like driving a car. But it soon becomes natural. He's got four 'gears', too: normal (for walking around and collecting things); athletic (for running and jumping); aggressive (for fighting); and discreet (for sneaking about). The animation is different for each mode. It quickly becomes apparent that the year and a half Adeline have spent putting *LBA* together hasn't been entirely devoted to making it look nice. One minute you're fighting your way past a group of guards, the next you're sneaking through a secret passageway, shuffling crates around in a 3D sliding block puzzle, or picking your way through a treacherous jumping section. *LBA* combines

the best elements of computer games like *Alone In The Dark* and *Flashback* with the intricacies of console adventures like *Zelda* and *Landstalker*.

There are irritations. It seems rather harsh that if you bump into a wall while in athletic mode you lose some energy. And sometimes the screen flip-scrolls to reveal that you've just blundered into the path of a robot. But you can forgive *LBA* anything. With well over 40 hours of playing time and something new apparently around every corner, it's both huge and absorbing. Rarely does a game arrive that combines technical innovation with diverse gameplay, humor and genuine personality. *Little Big Adventure* is quite unlike anything else.

Edge rating:

Nine out of ten



