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<u>Rebellion Design Brief</u>

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1. Research & Reference

The grass seen throughout the Sniper Elite series is mainly comprised of dense, tall blades of grass that translate visually to the player as a hiding spot since it envelops the entire character. This is used in combination with both tall grass that allows players to hide when crouched and shorter stacks in fields and open areas to allow for hiding when prone. Therefore a good combination is to mix in smaller, less detailed

and thinner strands of grass visuals in the background whilst relying on more dense grass throughout the player area for optimisation and game design.

Figure 1: Grass research #1

Figure 2: Grass research #2

Most buildings in France typically have 2 different styles. Buildings situated in major cities like Paris and Lyon are more densely packed, with a bigger focus on terraces and railings outside of the windows, with slanted sheet/metal roofs. In contrast, more rural areas rely less on window attachments and more on spacing with detached housing, alongside tiles and ariels to make up for the lack of sheet metal.

The inner areas use a combination of traditional wood for its supports and plastered stone for the walls. Furniture at this time is also made primarily out of wood with rough metal being used for appliances such as cooking equipment. Tiles also take up the majority of the floor.

Therefore in gameplay, the best case scenario is to use more rural housing in the play space, whilst leaving more fancier, metropolitan housing as visual set pieces or indicators of greater equipment that the player can use.

Figure 3: Exterior building research
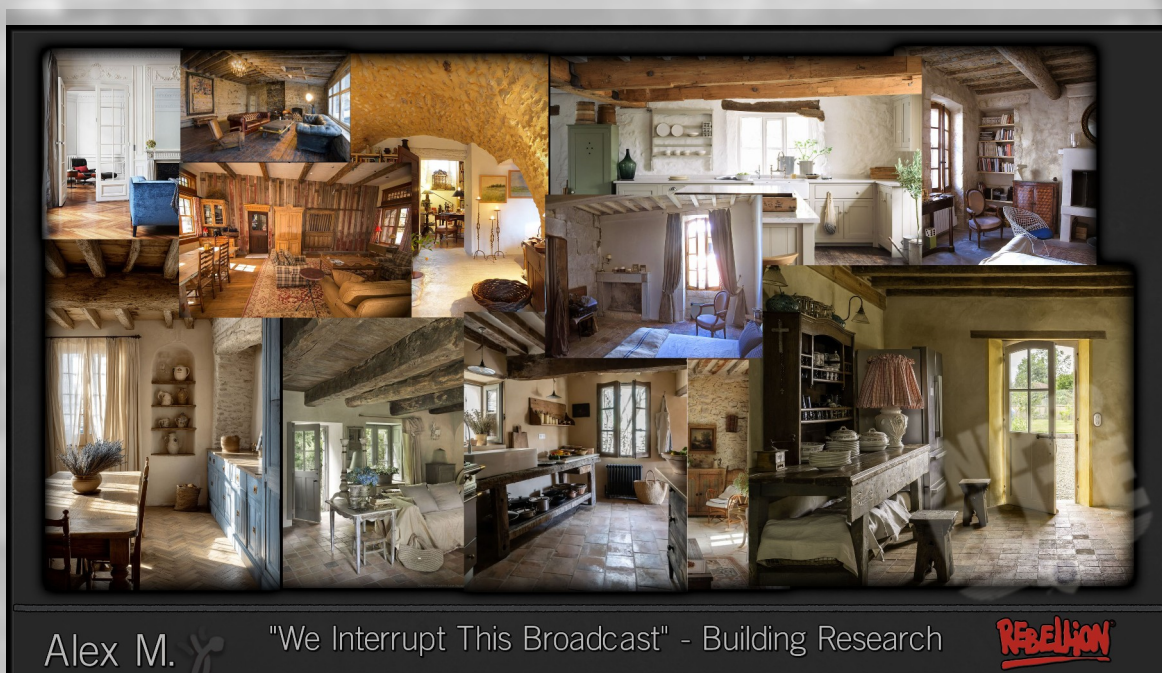
Figure 4: Interior building research

Rural areas of France use stone walls to break up property lines and outline roads in a similar fashion to Britain. These can act as vaultable objects for the player and act as natural cover in more open areas or near enemy outposts. Another usage for the stone walls is to be used as leading lines for a setpiece or for navigation towards objectives with breaks in the walls signalling to the player that the area beyond is an area of interest placed by the devs.

Figure 5: Stone wall research

Most footpaths throughout France are narrow and use stone as the foundation with twirling alleys that help to break sightlines and expand on the players mental map. This also allows for optional routes hidden away that the player can explore for rewards whilst still fitting the theme of France. Bigger roads used for supply lines and transport are larger, more concrete and marked. These can be used with negative spacing to subliminally tell the player to avoid these areas with the lack of cover and hiding spots.

Figure 6: French road/pathway research

The main POI of the level is the illuminated cathedral, shown at the beginning of the level through the intro cutscene and as a consistent viewpoint throughout the various sub areas. Most French architecture surrounding religious places are grand and exquisite with arches, spirals, large towers and pointy roofs. The interiors are mainly lit with traditional candles which allows for placements of dark areas that the player can hide in. Other cathedrals have a second floor that runs parallel along the walls to not obstruct the back of the church that has the main relics. This can be used as extra exploration space for the optional objectives alongside versatility for when the player has to survive the ambush.

Figure 7: Exterior Cathedral research

Figure 8: Interior cathedral research

French bridges typically use two fashions, either simple and practical arches that make up the underside or one big arch that spans the entire bridge for smaller, more pedestrian focused usage. Most bridges around France typically use the first, with multiple arches that either go straight into the water or rest on bases. These arches can be used to host metal maintenance passages that allow for workers to traverse on the side and underneath the bridges, with ladders amongst the sides that allow for climbing up and over the rail.

Figure 9: French bridge research

Naval bases in WW2 are typically built with the entrance going into a large valley/cliff with the inside hollowed out with industrial tunnels and footpaths to prevent ships from being bombed whilst being repaired/maintained. This can be connected to depots and supply buildings built above the base which transport munitions and resources down. This can be implemented into the level with winding corridors to encourage exploration as well as more close knit CQB to break up the sniper gameplay loop.

Figure 10: Naval base research

Resistance members at the same typically dressed in more simple clothes like white dress shirts in daytime or in plain black with white armbands for identification on more obvious operations. Weaponry can be more varied since most partisans use a collection of Italian, British, French and German weaponry from both the WW1 and WW2 period. The difference in dress code for missions can mean that the beginning partisans can be dressed in black with the armbands and the partisan you give the identification papers too later on can be dressed in white since they're not actively involved with an attack of some kind.

Figure 11: French Resistance member research

Ancient tunnel systems are mainly comprised with clear aches that act as foundation for the ceiling with candle placements in any removed spaces. Transitional routes are usually much shorter and more linear which means in order to have a good mental map, main interactions such as resupplies and CQB should be done in larger rooms with the arches as cover. Industrial tunnels are larger in comparison with colder artificial lighting, railings and staircases. This can be coupled with larger munition rooms and naval parts scattered in various rooms throughout the naval base for immersion and believability.

Figure 12: Underground tunnel research

With the inclusion of an underground segment in France, it's common that players might expect to see a reference to the catacombs. The level can't logically do this since its set in south France, but we amend this by having skulls present in the naval base within logistics rooms, with a conversation between unaware soldiers that the skulls were lifted from the catacombs and moved down south, with plans to move the items to Italy to decrease partisan morale as well as leave a permanent negative impact on the French.

Figure 13: French catacomb skulls research

Different interactables can be used throughout the level such as grenades, tripwires and first aid kits. Small western style French grenades and German stick grenades can be found throughout the levels, with small rudimentary tripwires made out of branches as a crude trap. Medical pouches can be found throughout the map as used by the resistance, with verbandkasten boxes being near outposts and enemy hubs that give more medical items, with its red and white colour scheme on top being a recognisable element throughout the campaign.

Figure 14: WW2 grenades and medicine research

To promote the elevation movement, various ladders and canopies can be placed around buildings as active mechanics that allows players to reposition after shots fired to avoid triangulation by the enemy. Additionally metal pipes can be placed around busier parisian style buildings in other areas of the map, that allows for players to quickly move off main roads and paths to avoid detection.

Figure 15: Elevation research

2. Defined gameplay pillars and theme

Gameplay and setting
The gameplay has two main focuses, "Traversal" and "Reconnaissance". The traversal part plays into how the player navigates across the rooftops and ziplines scattered around the map when tackling objectives. Later on this becomes the different layers of elevation on the bridge section, followed by normalcy in the cathedral and the crouched underground tightness of the tunnels and the base. This is done to help put players in the mind of operating as a resistance member working with other partisans throughout the level.

Noteworthy elements
One noteworthy element is the church that acts as the main landmark throughout the level to act as a visual aid on where the player is progressing to and as a world building element to show historical France for immersion. Another noteworthy element is how progression is driven by cutscenes, highlighting the players achievements for completing the objectives and how this directly helps the partisans.

Lastly the different mini biomes (from streets to bridges to tunnel systems) and slight changes to gameplay over the course of the mission helps to break up the monotony and repetition. Players can try out different playstyles without being limited, in hand with using a variety of different items and weapons to complete objectives seen later on when the enemy reinforcements are destroyed by traps placed earlier by the player.

"The church level where you blow up the bridge with the resistance and crawl through the underground tunnels"

Game Conventions

The Sniper Elite series creates its own, unique identity by following a set establishment of rules across the franchise such as:

- Primarily sniper rifle usage for long range encounters
- Parkour in the form of vaulting, leaping and shimmying to get around the map and up high for vantage points
- Third person to have better awareness around the player and map to hand in hand with its sandbox environment
- Traps and bombs for eliminating large groups of enemies at once, alongside medkits to restore health
- Smaller CQC battles with a secondary and sidearm to differentiate the sniper gameplay loop
- Ziplines allow for quicker travel and backtracking whilst cementing the real world scale of the map for better immersion.
- Side routes away from the main path and objectives on opposite ends to balance for the 2 player coop
- Grass patches and other hiding spots are used for escaping detection and taking concealed shots
- vertical interactable's like ladders and canopies can be used to get high up into vantage points
- A triangulation mechanic encourages the player to move around and find new vantage points to avoid being captured

These need to be implemented alongside the level's own conventions for consistency amongst the other levels and to keep the quality control high.

Level Conventions

In "We Interrupt This Broadcast", the level itself creates and applies a smaller list of conventions that makes the level standout from the regular gameplay loop in a refreshing way

- A focus on rooftop traversal and ziplines to allow the main landmark (The cathedral) to be seen the majority of the time, giving the player a goal to work forward too.
- The bridge section halfway through the level has a maintenance walkway underneath the main passage with hatches and ladders that allows for easy traversal between both. Combining this with objectives on both sections allows for seamless co-op play, whilst providing more opportunities for singleplayers.
- The tunnel system and underground base focuses more on CQB to directly contrast the earlier sniping sections on the rooftops whilst providing more enemy variety.

3. Overview of the level (Parti)

The level is set in the occupied episcopal city of albi (Southern France) at nighttime. Karl Fairburne contacts the resistance force to supply a route into an underground comms bunker in exchange for helping partisans hide from the occupying forces. Karl fights across rooftops, bridges, cathedrals and elaborate tunnel systems to uncover the enemies plans and help free albi once and for all. Attached below is also the original design notes before further iteration and level design.
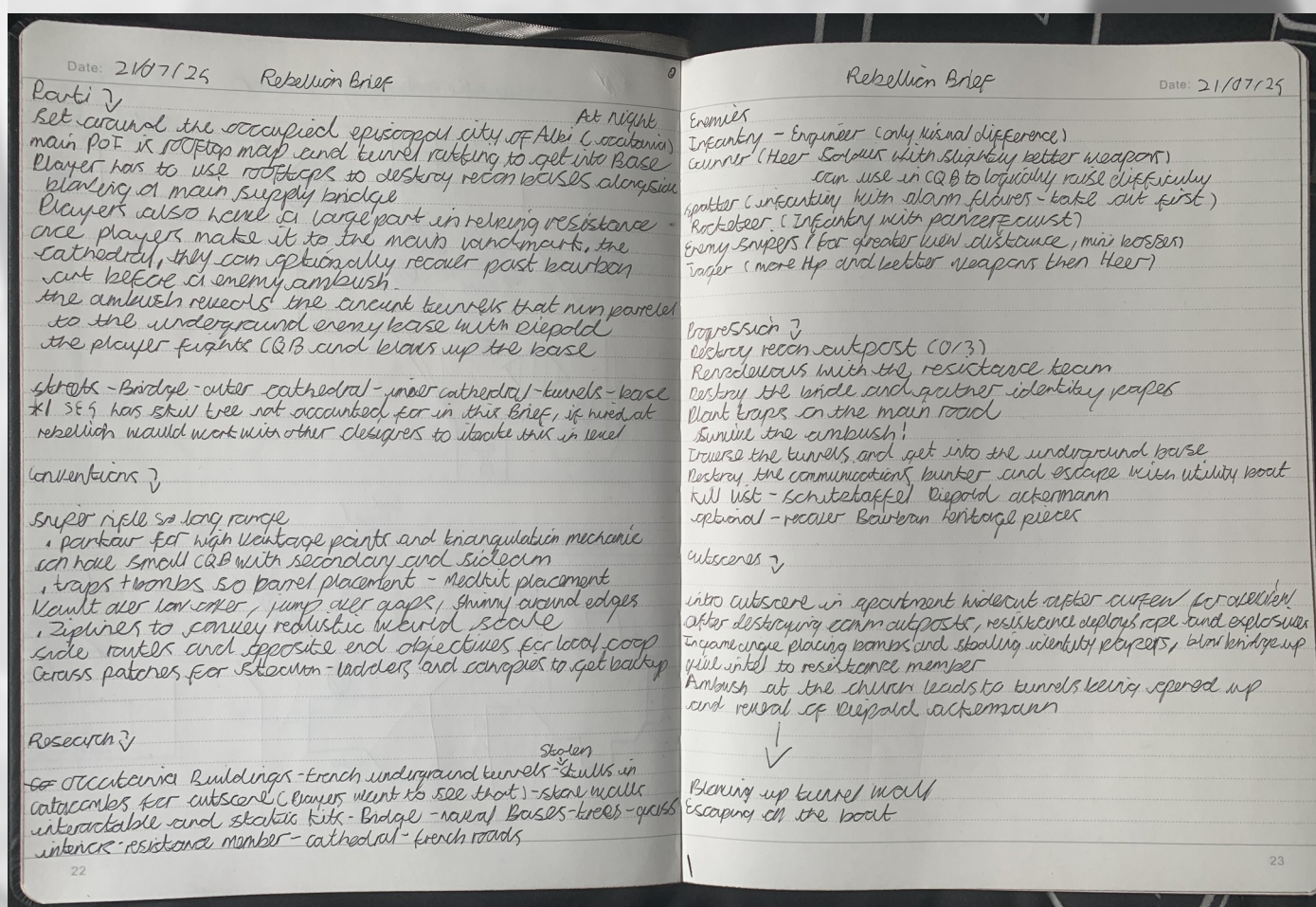
Figure 16: Initial notepad parti

4. Objectives and level flow

The Intro Town
In the beginning town section, after the intro cutscene, the player is tasked with destroying 3 recon outposts to assist in partisan efforts, this is done with the later bridge objectives in exchange for the resistance movement aiding Karl with access into the underground base. This is a required objective and can be done in a number of ways. The player(s) can simply go up to the recon posts and interact with the radio equipment to jam and disable it. Whether this is done with or without killing enemies is up to the player since there will be a distraction near the recon posts.

Player(s) can also use explosives from distances to destroy the equipment such as grenades but this would alert nearby soldiers. One of the recon posts will also be placed on a wooden platform on top of one of the town buildings, player(s) can use explosives at range or planted traps up close to destroy the platform and therefore the recon outpost.

The recon posts are scattered about the town section to allow for player(s) to split off and explore, loot and achieve the objectives independently or together. Once all 3 outposts are destroyed, player(s) will be given the mandatory objective to meet up with Edouard just before the bridge.

The Bridge
After the cutscene with Edouard, player(s) are can rappel down the rope towards a footpath by the river that leads to a scaffolding access to the bridge's maintenance walkway. The player(s) are given the required objectives of plating dynamite charges on 4 (guesstimate) support pillars. Another objective is to go on top to the actual bridge and retrieve identification papers to protect partisan identities. This is done to

prevent enemies from using the bridge as a quick mode of transporting supplies to local secret police. These can be done independently, with various openings, ladders and climbable surfaces that allows for quick traversal up and down between the bridge layers.

Additional construction and scaffolding will surround the bridge, giving vantage points and hiding spaces to avoid triangulation. Once the charges are placed and all papers are gathered, player(s) are required to get to the other end of the bridge. There is no time limit for gameplay balance and player(s) can choose to sneak past or eliminate everyone on the bridge.

Completing this results in the supply bridge blowing up, with Karl and player two giving the papers to Rémi, tying up loose ends with the resistance movement.

The Outer Cathedral
After the Rémi cutscene. Player(s) are tasked with planting traps among the main road that curves and winds around the more mountainous area of Albi, Each section of the road has a nearby outpost of guarding. Player(s) can tackle this with either long range sniping using the rooftops and nearby bushes, or CQB by using secondary weapons placed nearby in surrounding buildings. Once the player(s) have planted all the traps, they are informed to make their way up to the cathedral, use the nearby construction site to gain access to the roof and break in. This is done as the cathedral is located on top of the underground naval base and is the best approach to breaking in.

Player(s) parkour up to the roof before dropping through a skylight onto the 2nd floor. At this point, the player is given the optional objective of finding and collecting historical bourbon heritage pieces to rescue from the Germans.

Inner Cathedral Ambush
Once player(s) make their way down towards the ground floor, the ambush cutscene triggers. When this ends player(s) with the help of resistance members have to survive the encounter. The player(s) will start next to a pew with some secondary weapons, with climbable objects that lets them quickly get up to the 2nd floor for a vantage point with snipers.

Once all the enemies are eliminated, the new objective is to venture down into the underground tunnels and breach into the underground naval base.

Underground Tunnels
Once the player(s) enters the underground tunnels, they must navigate and fight through till they run parallel with the naval base. To avoid players have their mental maps confused, extensive use of unique landmarks will help to guide the player(s) such as lighting, visibility of the surface, arches and enemy encampments.

Once the player(s) fights through the tunnels and arrives at the metal walls that start to replace the natural walls, a cutscene plays showcasing Karl and his teammate breaching into the naval base.

Underground Base
After the breach cutscene, player(s) will arrive at the top of the naval base, with mandatory orders to kill Diepold Ackermann, sabotage munitions, destroy the boat being repaired by dropping it into the river and escape from Albi on a utility boat.

Player(s) can split up and navigate through the base and its different floors to find the objectives. The munitions room can either be blown up with traditional explosives or by acquiring the key off Diepold's corpse and locking the entry yourself.

The boat can be destroyed by sneaking up to the control panel near the top of the room and manually releasing the crane holding the boat up, where it will then sink to the bottom of the river. Another option is to shoot the crane apart with conventional weaponry with weapons scattered around the base.

Diepold is usually held up in certain regions of the base with a small protection team. The administrations office is your best bet. The player(s) can sneak into the office through a route seen later on in the map or can brute force their way in guns blazing to dispatch Diepold.

Once these 3 objectives are completed, the player(s) can then escape on the utility boat onto the main river and out of Albi. During this, the traps that were placed on the main road in the outer cathedral area are triggered by enemy reinforcements, delivering a devastating blow to the occupying force.

A cutscene plays that shows the rewards for completing the naval base's achievements. Diepold's death cause a lack of intelligence in the surrounding area which furthers the effectiveness of partisans operations. This goes in hand with the lack of munitions and resources to the secret police thanks to the munitions destroyed. Lastly, the destruction of the warship in the naval base helps give the allies a naval foothold in the Mediterranean.

5. Key Character(s)

Enemies

- <u>Infantry</u> and <u>engineers</u> are common enemies that have no armour and use basic weaponry such as bolt action rifles. The difference between the two is purely cosmetic.
- <u>Gunners</u> are Heer soldiers that have better training then infantry, with more advanced weaponry. This means they are a good option to use in CQB situations or interior set pieces as a way of believably raising the difficulty in a fair manner.
- <u>Spotter's</u> are regular infantry with the ability to shoot alarm flares and put other enemies in the map on alert, making the level more precarious. These should be used rarely and be placed in a way that allows players to easily find and dispatch.
- <u>Rocketeers</u> are infantry with explosive weapons such as the panzerfaust and should also be used rarely for mission balance
- <u>Snipers</u> are similar to the player in that they have a far greater viewing range then regular enemies, forcing a more stealthy and hidden approach to avoid the snipers gaze. These enemies are long range and can be a formidable threat on normal and higher difficulties. They can become memorised by the player as mini bosses and as such appear only a few times throughout the game to raise the stakes of the mission
- Jager enemies are the next level up from Gunners, boasting even better training and equipment and therefore should be use as late game enemies where the stakes are highest.

Key NPC's

Marine Neri

Marine Neri is introduced in the first cutscene and serves as the players guide to the area and their mission in said area upon their arrival. Marine's occupation is that of a receptionist during the day at a popular local hotel, though both her parents serve as partisans and thus Marine feels like she has something to prove. Marine helps smuggle a disguised Karl (and potentially player two) into an inconspicuous suite, whereby she gives the player(s) the mission briefing and tips on how to get around the local area undetected without alerting the Gestapo.

Edouard Dubos

The player meets Edouard after disabling the recon outposts where he assists Karl and player two in rappelling down a large wall to get to a lower section of Albi in return for the identification papers on the main supply bridge alongside the bridge's destruction. There the players can climb up scaffolding to get into the maintenance walkway of the main bridge which begins the next section of the level.

Edouard is more of a side character and has less screen time then both Marine and Diepold. He is accompanied by two other partisans dressed fully in black with white armbands as this is directly helping the player(s) and thus is more of a dangerous operation.

Rémi Jacquard

Rémi meets with Karl and player two after gathering the identification papers and blowing up the bridge. The player(s) pass off the papers to Rémi before being told more about the entrance to the underground naval base and the plan to disrupt further German action by way of trapping the main road.

Remi works as a local construction member, doing repairs for the Albi cathedral which helps to tie in lore-wise the scaffolding around the cathedral that the player can optionally use to break in. Remi appears in the cutscenes in civilian clothing with a white dress shirt, similar to partisans conducting low risk operations.

Kill list – Diepold Ackermann

A high ranking member of the Waffen-SS, Diepold has been dispatched under orders from the high command to observe and relay information surrounding the operations of the strategic naval base in Albi. Diepold also has authority, alongside lower ranking members of his division to use lethal force against intruders in the base and partisans in the immediate area. He is first introduced in the cathedral's ambush section before moving deep into the naval base. Diepolds is dressed in a black military jacket with various badges and SS iconography. Diepold also has slight scarring on both his chin and left ear from an outsiders perspective, as this was common in WW2 with German command.

Getting rid of the Diepold problem would cripple German intelligence and secret police actions in Albi, allowing for partisans to act more effectively and lose fewer members in operations, helping the allies by worsening German logistics and its military industry.

6. Proposal for Intro and Outro Cutscenes

Intro cutscene – Apartment building
Karl and player two using French disguises are smuggled into a local hotel by a receptionist/partisan called Marine Neri. Marine will book the players into an inconspicuous hotel room where she will give a rundown on the overall mission goals as well as navigation tips and landmarks in the city of Albi. The player(s) are given the initial loadout and sent on their way to destroy 3 recon outposts to help the resistance movement.

Cutscene 2 – Rendezvous with the resistance team
After destroying the three recon outposts, players can make their way past enemy reinforcements to meet up with a partisan called Edouard Dubos. Edouard and his partisan squad helps the player repel down to a lower section of Albi in exchange for Karl and player two gathering identification papers of resistance members on the bridge to prevent the German from disrupting their operations. Another demand is for the player(s) to blow up the bridge by planting dynamite at its support pillars. The player(s) agree and repel down into a footpath by the main river, which houses scaffolding that the players traverse to get onto the maintenance walkway beneath the bridge, allowing access to the support pillars.

A short scripted sequence with animations and camera angles take place whenever a player gathers the papers or plants a dynamite charge.

Cutscene 3 – Destroy the bridge after gathering identity papers to pass off to partisan
After the player(s) complete both objectives and make their way to the other side of the bridge, both jump off the maintenance walkway before the bridge blows up and collapses. After climbing up from the river's footpath back onto the street the player(s) meet Rémi Jacquard.

Karl and his teammate hand over the intel to Rémi to tie up loose ends with the resistance. Rémi clarifies on how exactly to get into the underground naval base by stating that the cathedral has underground tunnels that run parallel to the base allowing for breaking and entering. Rémi also states that the players will need to plant traps on the main road since the bridges collapse surely would have alerted the Germans who would of by now called reinforcements.

Cutscene 4 – Karl plants traps on main road for enemy reinforcements
A short cutscene that shows either of the players planting tripwires and dynamite charges on the main road which later on will be triggered after starting the assault on the naval base. This later cutscene shows German trucks and armoured cars driving urgently on the main road towards the bridge before being dispatched by the traps. This lowers the overall German activity in the area and gives the resistance a bit of breathing room.

Cutscene 5 – Ambush at the cathedral that introduces the kill list target
After arriving at the inner cathedral the player is ambushed by a squad led by Diepold Ackermann, which acts as his introduction cutscene. Diepold gloats about his work and the futile resistance efforts before ordering his squad to dispatch the player(s). Diepold activates a level at the back of the church that opens up a secret ground platform built hundreds of years ago that leads into the underground naval base where he retreats. The player, alongside resistance members, fight through the ambush.

Cutscene 6 – Breach the enemy base through the tunnel system
After traversing through a large section of the underground tunnels, Karl and his teammate plant dynamite charges on a part of the tunnel lined with metal walling. The player(s) detonate the charges, blowing up the wall and gaining access to an isolated room in the Naval bunker where two Germans now lie dead.

End cutscene – Destroy the communications bunker
After sabotaging the munitions depot and dropping the damaged boats into the water to sink, the player(s) escape on a small utility boat used for transportation of personal. Karl and his teammate race out onto the main river, escaping the naval base and leaving it in ruins, the outro cutscene uses the 2D animated format to narrate how the destruction of the base allows the allies to gain a foothold in naval superiority within the Mediterranean.

Also detail how the mission will end. For example the mission might end upon blowing up the viaduct with the railway gun on top of it, with Karl standing in the distance watching the bridge collapse. Or Karl could find a boat to sneak off the Island. Sometimes there are multiple ways to complete the mission and multiple extraction points, these should be considered

7. Asset List

- Stone walls (varieties between pristine and battle worn)
- Grass cards (Longer more dense variants for hiding and smaller more efficient cards for visuals)
- Bicycles to scatter around the towns and villages
- Flowers to complement grass cards
- Trees variants to be used as visuals
- Bridge modular kit (Railings, floor prefabs, arches, maintenance path floor and railings, support pillars, metal pillars to connect maintenance and main bridge)
- Town Modular kit (2nd and 3rd story houses, canopies, garden outlines, roofs, pipes to add onto walls, arches, additional tighter housing space and window attachments to differentiate between rural and populated housing)
- Interior Modular kit (Interior wall variants, smaller details like shelf's, counters, boxes, mattresses, doors, windows)
- Road modular kit (can be generated as a spline or done through incremental angled tiles)
- Grenades and medicine box models
- Stone statues to be placed around the town square
- Cars to be parked along the street
- Potted plants to be placed around interior locations
- small wooden outposts that act as security checkpoints
- Bridge/rail crossing barriers
- Identification papers and dynamite models
- Hotel props to be added within the starting section
- Zipline models

- Boat models to be floating on top of the river
- Propaganda posters to be placed around the map as decals
- Propaganda banners and flags that simulate wind movement
- Leaves, small bits of rock and stones as either decals or efficient prefabs for ground detail
- Rainpuddles, moisture, discolouration of walkways and dirt as decals
- Wooden scaffolding to be placed around the map which later contrasts with the metal variant in the naval base
- Resistance members (can reuse generic NPC's with partisan clothing)
- Unique face models and voice lines for all unique mission NPC's (clothing can be reused for setting consistency)
- moveable ladders and wall mounter ladders
- Cathedral exterior kit (more simpler then town kit, just need the top of the cathedral to be modular with flat sections for the player to traverse on)
- Cathedral Interior kit (stained glassed windows, arches, chandeliers, candles, marble railings, pews)
- Small tunnel kit (walls, floors, also includes tunnel skulls which would make up the bulk of the kit)
- Naval Base modular kit (Metal walls and floors, piping, ammo crates, munitions like tank and artillery shells, metal stairs, metal scaffolding)
- Large warship needed for the naval base segment

8. Level Map

Lastly, here are the 2D level design maps that showcase each section of the level including placement of items, enemies, overall goals, cutscene triggers and its sandbox approach. These maps also include additional level design elements such as:

- Considerations of sightline usage
- Mechanics resonance
- A more forgiving checkpoint system after objective completed
- Denial and reward with landmarks and non-obvious entrances
- negative spacing with important elements
- Bait and switch with resources

Figure 17: Scale reference diagram

The opening area uses a sandbox approach with multiple objectives spread across a wide map, players can use ziplines, ladders and rooftops to traverse around the level and use as vantage points. The map also features abstraction with side alleys, optional areas to explore with loot, and long range sightlines for sniper shots. The town section is kept simple to reflect the opening of the level, with the landmark, cathedral and statue in the town square being the main landmarks (POI's). The main road is sectioned off with steep hills and blockades as a logical way to gate the player area. Weapon resupplies and collectables are placed in the near vicinity of each other for gameplay balance and pattern development. 3rd story buildings are also added to break up building repetition alongside filling the outside of the map with complex props but keeping encounters more clutter free.

Riverline *2

Bridge

Statue

Annotations
Interior locations
Enemy spawns
Rooftops
Ladders/pipes

Ziplines
Weapon resupply
Collectables
Objective locations
Cutscene triggers

Overarch

Overarch

Intro

Gardens

Desire lines - Mechanic resonance - POI's - Gating areas with the use of hills and blockades - room for error and checkpoints after each sub-objective achieved - Fake junctions - Denial and reward with the bridge and cathedral - Simpleness in complexity - Player agency and lore through level art and objectives - Open areas with cover - relaxed rooftop sections for traversal

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*1 3rd recon post uses the wooden platform that can be destroyed

*2 A tourist spot that leads out to the albi river for landmarks to break up buildings

*3 Destroying all 3 recon posts spawns the cutscene trigger and notifies the player

= 3 story

Figure 18: Starting town level design

The bridge area features two main areas, the main bridge itself which holds the identification papers as well as work stations, scaffolding and weapon boxes to act as cover. Underneath holds the maintenance walkways that hold the support pillars alongside additional supplies and enemy garrisons to oversee the bridge's protection. Scaffolding is placed as vantage points around the map with optional areas on top and below to explore for collectables. The bridge is sectioned off with border checkpoints with the underneath section being blocked by a large stone wall that the bridge rests on. A generous amount of weapons and collectables are placed around for better gameplay balance with different structure heights being used to make the world scale more believable. Player agency is rewarded when the objectives are completed and the cutscene triggers showing the bridge's destruction.

End

Zipline

3rd Story

Naval Base

Annotations
Interior locations
Enemy spawns
Scaffolding
Ladders/pipes

Manholes
Weapon resupply
Collectables
Objective locations
Cutscene triggers

Zipline

3rd Story

Desire lines - Mechanic resonance - POI's - Gating areas with the use of hills and blockades - room for error and checkpoints after each sub-objective achieved - Fake junctions - Denial and reward with the bridge and cathedral - Simpleness in complexity - Player agency and lore through level art and objectives - Open areas with cover - relaxed rooftop sections for traversal

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Intro

*1 Darker circles indicate support pillars whilst brighter circles are papers

*2 Manholes are repeated in same pattern for real world consistency

*3 Potential wooden platform path as another way of entering the bridge in co-op play

= 3 story

Figure 19: Bridge level design (combined)

The bridge area features two main areas, the main bridge itself which holds the identification papers as well as work stations, scaffolding and weapon boxes to act as cover. Underneath holds the maintenance walkways that hold the support pillars alongside additional supplies and enemy garrisons to oversee the bridge's protection. Scaffolding is placed as vantage points around the map with optional areas on top and below to explore for collectables. The bridge is sectioned off with border checkpoints with the underneath section being blocked by a large stone wall that the bridge rests on. A generous amount of weapons and collectables are placed around for better gameplay balance with different structure heights being used to make the world scale more believable. Player agency is rewarded when the objectives are completed and the cutscene triggers showing the bridge's destruction.

Annotations		Manholes	
Interior locations		Weapon resupply	
Enemy spawns		Collectables	
Scaffolding		Objective locations	
Ladders/pipes		Cutscene triggers	

Desire lines - Mechanic resonance - POI's - Gating areas with the use of hills and blockades - room for error and checkpoints after each sub-objective achieved - Fake junctions - Denial and reward with the bridge and cathedral - Simpleness in complexity - Player agency and lore through level art and objectives - Open areas with cover - relaxed rooftop sections for traversal

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Intro

✳1 Darker circles indicate support pillars whilst brighter circles are papers

✳2 Manholes are repeated in same pattern for real world consistency

✳3 Potential wooden platform path as another way of entering the bridge in co-op play

Figure 20: Bridge level design (Top layer only)

The bridge area features two main areas, the main bridge itself which holds the identification papers as well as work stations, scaffolding and weapon boxes to act as cover. Underneath holds the maintenance walkways that hold the support pillars alongside additional supplies and enemy garrisons to oversee the bridge's protection. Scaffolding is placed as vantage points around the map with optional areas on top and below to explore for collectables. The bridge is sectioned off with border checkpoints with the underneath section being blocked by a large stone wall that the bridge rests on. A generous amount of weapons and collectables are placed around for better gameplay balance with different structure heights being used to make the world scale more believable. Player agency is rewarded when the objectives are completed and the cutscene triggers showing the bridge's destruction.

Annotations		Manholes	
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Enemy spawns		Collectables	
Scaffolding		Objective locations	
Ladders/pipes		Cutscene triggers	

Desire lines - Mechanic resonance - POI's - Gating areas with the use of hills and blockades - room for error and checkpoints after each sub-objective achieved - Fake junctions - Denial and reward with the bridge and cathedral - Simpleness in complexity - Player agency and lore through level art and objectives - Open areas with cover - relaxed rooftop sections for traversal

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Intro

✳1 Darker circles indicate support pillars whilst brighter circles are papers

✳2 Manholes are repeated in same pattern for real world consistency

✳3 Potential wooden platform path as another way of entering the bridge in co-op play

Figure 21: Bridge level design (Bottom layer only)

The outer cathedral area places a higher emphasise on the landmark then the earlier town segment with the cathedral being placed high up on the hill with two story buildings allowing for desire lines as well as denial and reward. Rooftops are also more limited since Karl is now fighting up a incline with limited use of ziplines due to the tough terrain. Enemies wander the street and guard the main intersection which oversees the supply vehicles. Once player(s) plant the traps, they make their way through the natural area surrounding the cathedral before ascending the scaffolding, gathering supplies left by the resistance before dropping down through the skylight. This area is more relaxed to act as a pacing segment between the bridge and the firefight in the cathedral.

3

Hill

End

Intro

Annotations   Ziplines
Interior locations   Weapon resupply
Enemy spawns   Collectables
Scaffolding/rooftops   Objective locations
Ladders/pipes   Cutscene triggers

Desire lines - Mechanic resonance - POI's - Gating areas with the use of hills and blockades - room for error and checkpoints after each sub-objective achieved - Fake junctions - Denial and reward with the bridge and cathedral - Simpleness in complexity - Player agency and lore through level art and objectives - Open areas with cover - relaxed rooftop sections for traversal

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= 3 Story

⚹1 Objective to plant bomb traps in middle of busy supply route
⚹2 Skylight that the player uses to drop into the inner cathedral
⚹3 Scaffolding parkour to reach top of cathedral

Figure 22: Outer cathedral level design

The inner cathedral area is more streamlined then the previous sandbox areas to raise the tension of the mission. Players can explore a more expanded interior that focuses on dramatic action as a break from the gameplay loop. Players can explore the upper parts of the cathedral before descending down and being ambushed. An additional feature that could be implemented is having resistance fighters arrive through the front to assist Karl as a representation of the player's agency with previous objectives completed. Player(s) can fight up close with the pews or retreat up to higher ground for vantage points. Symmetry is more heavily used here to adhere to actual church/cathedral interiors to make the overall setting more believable whilst still being flexible enough to create fun level design.

4

Intro

End

Annotations   Ziplines
Interior locations   Weapon resupply
Enemy spawns   Collectables
Destruction   Objective locations
Ladders/pipes   Cutscene triggers

Desire lines - Mechanic resonance - POI's - Gating areas with the use of hills and blockades - room for error and checkpoints after each sub-objective achieved - Fake junctions - Denial and reward with the bridge and cathedral - Simpleness in complexity - Player agency and lore through level art and objectives - Open areas with cover - relaxed rooftop sections for traversal

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= Roof

⚹1 Player(s) vault over the balcony which triggers the cutscene
⚹2 Players can climb confession booths to regain access to upper floor
⚹3 Structural damage from the war acts as logical gating

Figure 23: Inner cathedral level design

The ancient tunnels area is more streamlined similar to the inner cathedral with a focus on its winding tunnels being a unique environmental challenge for the player(s). The main areas of interest are the ancient open area located in the middle of the map that hosts most of the maps fighting. The secondary areas include the munitions room and the caves skylight that allows for natural light to act as a waypoint for the player(s) and to contrast the candlelit areas. This area also starts to use denial and switch with deadends and cover placements to obscure loot at first glance. When the player gets to the end door, the objective will update and alert them to the walls weakness, also hinted at with the 4 pillars framing the wall in a subtle way for the player(s). when the cutscene triggers, the level will stream in the naval base area and remove the previous parts of the tunnel.

Annotations		Ziplines	
Interior locations		Weapon resupply	
Enemy spawns		Collectables	
Destruction		Objective locations	
Ladders/pipes		Cutscene triggers	

Intro

End

Desire lines - Mechanic resonance - POI's - Gating areas with the use of hills and blockades - room for error and checkpoints after each sub-objective achieved - Fake junctions - Denial and reward with the bridge and cathedral - Simpleness in complexity - Player agency and lore through level art and objectives - Open areas with cover - relaxed rooftop sections for traversal

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↙ = Root

*1 Classical arches that act as a small player hub for mental maps
*2 Munitions bunker for loot and cover also acts as landmark
*3 Hole in the tunnel roof that lets light leak in to serve as memorable waypoint

Figure 24: Underground tunnel level design

The naval base features more complex structure and higher isolated room count. Player(s) can tackle the objectives in any order, but can gain certain advantages if done in a specific order, such as taking the key after killing Diepold to lock the munitions room when done to not destroy the room's vantage point. Player(s) can use metal scaffolding to get height advantages and sneak around the map to not raise alarms. Rooms are more open with longer sightlines to promote more combat to end the level off on. The upper areas accessed through stairs and scaffolding overlap the rooms underneath to make the base more believable. The missions ends after player(s) escape on the transport boat and onto the main river, with the ending shot showcasing both the destroyed bridge and warship.

Annotations		Ziplines	
Interior locations		Weapon resupply	
Enemy spawns		Collectables	
Metal scaffolding		Objective locations	
Ladders/pipes		Cutscene triggers	

Intro

loading Bay

war ship

End

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*1 Munitions room that the player can destroy or lock with Diepold's key
*2 Diepold's hold up in the administration room with a small protective squad
*3 The left panel can drop the ship or it can be shot down by destroying its supports

Figure 25: Naval base level design

Thanks for reading!