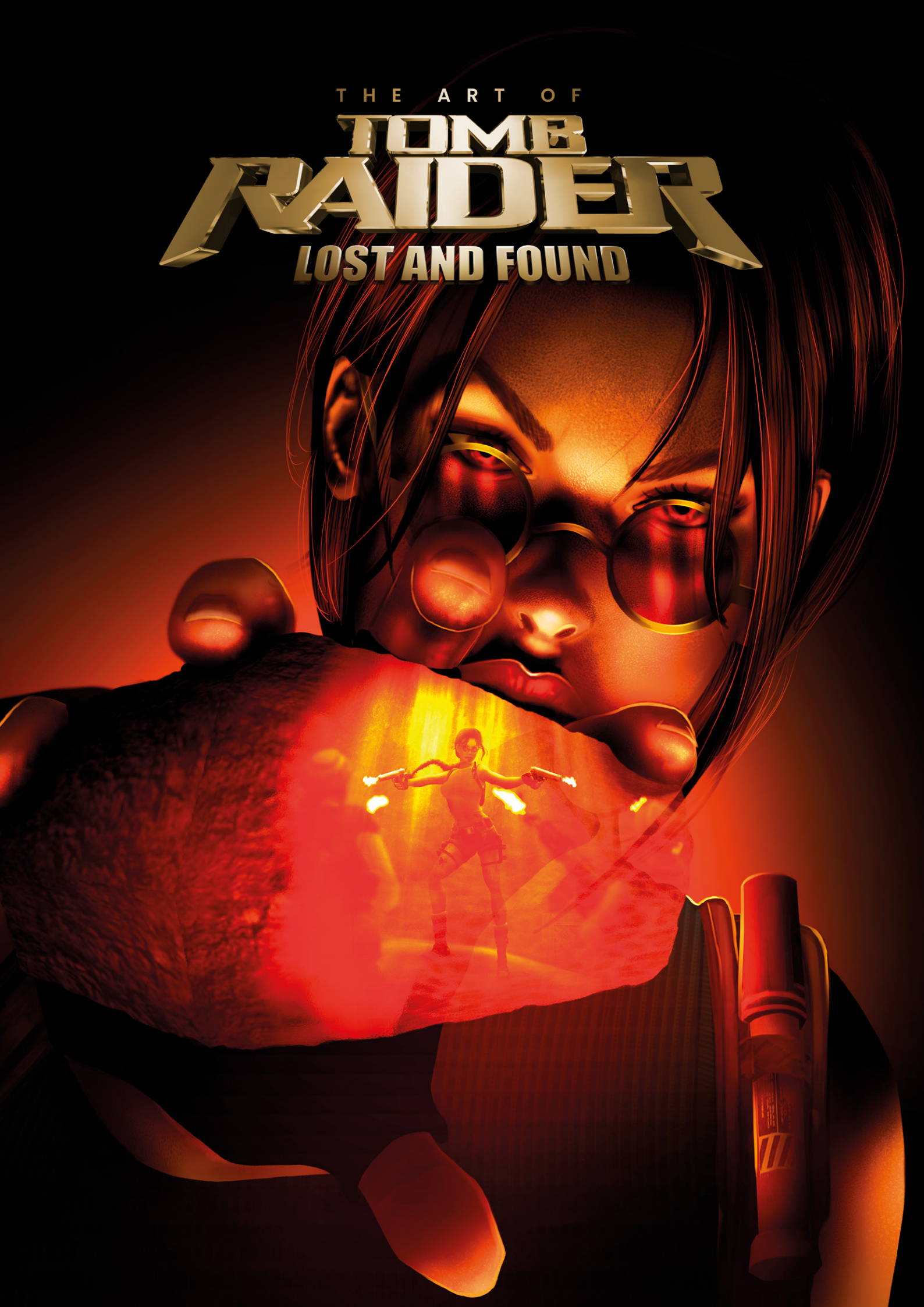


THE ART OF
**TOMB
RAIDER**
LOST AND FOUND







THE ART OF **TOMB RAIDER** LOST AND FOUND

BY **ARTS BY ALEX**
IN COLLABORATION WITH
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English Adaptation by **ATHOS** and **JAYONETA**



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PREVIOUSLY ON TOMB RAIDER

Lady Lara Amelia Croft was born on February 14, 1968, to Lord Henshingly Croft and Lady Croft. Growing up amid aristocracy, Lara was surrounded by wealth and servants during her adolescence. She received an excellent education through her studies at Wimbledon High School for Girls. Despite her parents' constant concerns, Lara found solace in sports activities such as rock climbing and archery, demonstrating a strong and determined yet reserved character from her adolescence. During her academic years, she met Professor Werner Von Croy, who helped deepen Lara's passion for archaeology and exploration. At age 16 after finishing high school, Lara's parents decided she should attend the prestigious Gordonstoun boarding school in Scotland. One day Lara came across a copy of National Geographic featuring a familiar name, Werner Von Croy, the archaeologist who gave a lecture at Lara's high school. The feature detailed Von Croy's upcoming expedition to Cambodia, and Lara was determined to join him. With the help of a generous donation by Lord Croft, Von Croy accepts the offer and welcomes Lara on the expedition.

On the 29th of May, 1984, Lara Croft embarked on a journey to Cambodia with Werner in search of a mysterious artefact called the Iris. However, the expedition ended in a tragic accident that trapped Von Croy inside the temple for some time. After this event, the two lost contact, and Lara began to develop fears and doubts about her future. On the 17th of December, 1986, Lara was sent to Ireland accompanied by her Aunt Grace's trusted butler Winston whilst renovations were taking place in her family home. One evening Lara overheard a conversation between Winston and Don Bram Patrick Dunstan about a nearby island scaring villages with rumours of a demonic presence. Intrigued by this, Lara follows him to the island. It was here that Lara experienced her first encounter with the supernatural, which further fueled her curiosity about the world.



Lara continued her studies and pursued many extracurricular activities. In 1989, while returning by plane from a skiing holiday, her plane crashed into the Himalayan mountain range. As the sole survivor of the catastrophe, she fought for her life but not without sustaining injuries. Despite these troubled events, Lara realised she could only feel truly alive when left to her own devices. Once in England, she moved away from her parents and began freelance writing to finance her travels. Her family disapproved of her new chosen lifestyle and refused to associate with her. She chose to live a secluded life in London and then spent some time with her Aunt Grace, who provided Lara security and protection. Not long after moving in, Von Croy unpromptedly contacted her after seeing one of Lara's publications. They worked together for a while and visited numerous archaeological sites in Egypt. In 1994, after uncovering various documents related to the destruction of the ancient Library of Alexandria, Lara became determined to unveil its mystery and distanced herself from the professor. Following this lead, Lara finds herself in the Arabian Desert.



CHARACTERS

LARA CROFT

Lara doesn't consider tomb raiding a job, but more so a way of life. She's not really an archaeologist. Her common complaint is that she doesn't have enough time to put pen to paper. One such excuse would be the time she drove the dangerous Alaskan highway from Tierra del Fuego in South America in record time (although this was later denounced by the Guinness Book of Records due to her "reckless driving".) Lara has come to infamy within the antiques community who disapproves of her lifestyle, but Lara doesn't care. She is a deeply curious and self-motivated person and her determination is fueled by a need to learn more about the world and its mysteries.

Visually, this version of the character tries to solidify her classic look whilst also reinterpreting it in a modern way. The developer, Alessandro (or Athos), explains how his vision for Lara was conceived. *"I wanted the model to be a hybrid between Angel of Darkness and the cancelled 10th Anniversary Edition remake by Core Design. Since I was working on a prequel to the first game, it made sense to look at what Core Design had in mind for Lara going forward. That is why I then started looking at the original concept art for the first game. It was just a matter of finding similarities to other entries beyond the classic timeline from Core Design. In fact, part of the equipment on her belt is inspired both by the original sketches and by subsequent games in the series, including the Crystal Dynamics trilogy starting in 2006 and the 2013 reboot. They also reflect some of the new mechanics implemented in the game. Therefore, they are not introduced only for aesthetics but also for practicality. That being said, to make this idea come true, I have been incredibly lucky to receive help from some of the pillars of the TRLE community like Lore, Roli, Thor, and Mrshina"*



CHARACTERS

LARSON & PIERRE

Lost and Found aims to add context to Lara's previous exploits before she recovers the Philosopher's Stone in Rome. As such, she won't be alone. Larson and Pierre, Lara's infamous rivals, meet her for the first time in this story as they are both racing against her for the prize. Larson was born into a poor family and was led down a path of crime from a young age, committing numerous robberies and dangerous acts. He later became a mercenary hired to protect valuable assets, which marked the beginning of his career as a tomb predator. He is a stubborn person, not particularly bright, but someone who remains resolute and grounded, displaying a combative character when necessary to achieve his goals. Pierre on the other hand received a private education and was constantly guided in his studies. During his school years he learned several things, many of which he preferred to forget. Similar to Lara, he decided to completely detach himself from his privileged life in favour of an environment filled with crime and sadism. He is highly meticulous and tends to study his opponents in every detail before making his moves.





THE CITADEL

Lara's journey begins in Saudi Arabia after discovering a series of documents that follow the journey of some philosophers fleeing the fire at the Library of Alexandria and heading to ruins in present-day Saudi Arabia. Lara travels to the Northwest of the Arabian Peninsula in search of the ruins.

Athos explains: *"The game opens with a wide view of the desert. The sunset and warm tones create a visually peaceful atmosphere. However, when panning to the opposite side of the desert, the atmosphere changes from serene to ominous. Storm clouds loom over the protagonist. This choice isn't purely visual, as it also represents the protagonist's circumstances. Lara seeks the mysteries of the warm citadel before her, leaving her tumultuous past behind."*

ABOVE:

Lara's stance reflects her newfound independence, as she embraces her path as a solo adventurer. The predominant warm colours connote the arid environment

ON THE RIGHT:

Screenshots of the initial location



Desert ruins



Upper Citadel complex

ON THE PAGE :

In this illustration,
the protagonist stands
before the gate of
the Lost City of Iram

BELOW :

Screenshots of the area
surrounding the gate



Lower Citadel complex



Canyon

Lara finds the entrance to the Citadel but the door is closed, and it is up to her to find a way to open it. The area stands out for its mix of architectural styles within a single setting.

Athos himself highlights this unusual feature:

"While creating the game, I wanted to include elements from multiple cultures. The mythology discovered in Lost and Found suggests that the civilisation behind the ruins was the precursor to all others. My main inspiration came from the ruins of Petra in Jordan, but I also drew from Greco-Roman and Egyptian civilisations." He then adds, "In this universe, the ancient Lost City of Iram was a hub for Mediterranean trade. It seemed far more advanced than the civilisations that followed."

After opening the entrance Lara encounters her rivals; Larson and Pierre. They arrive first and continue their search, leaving Lara seemingly unable to proceed. *"I wanted to introduce the antagonists early in the game to establish a competitive dynamic and highlight their arrogance toward Lara"* Athos explains. Forced to find another way in, Lara spots an abandoned mine in the distance and decides to enter, ignoring the dangers within.

ON THE LEFT :

Top view of the scaffolding on the canyon and an artwork in which Lara clings to a ledge trying to survive a deep and fatal fall.

This illustration represents a location that isn't yet present in the current version of the game. The Canyon will be available in Lost and Found Chapter 2.

BELOW :

The first encounter with Larson and Pierre, and the view of the abandoned mine



Larson & Pierre



Abandoned Mines

ABANDONED MINES

Lara Croft enters the mine with little trouble, but the environment is far darker and more hostile than the Citadel above.

"I used much cooler tones compared to the initial level and reduced the light sources" the creator explains. "Warm tones like ochre and brown are still used for natural light sources, but they are surrounded by darker shades (black, turquoise, and deep blue) creating sharp contrasts and more depth." The setting is also more oppressive and frightening. *"I drew inspiration from the mine levels in Tomb Raider (1996) and Fallout: 3 to create a constant sense of pressure"* he adds.

Lara explores the mines, searching for a way to reach the lost city. She navigates dark corridors and abandoned excavation sites, all the while being stalked by mercenaries ready to block her path. This level balances exploration and action. Lara discovers documents that reveal more about the mines and the troubled history of all its previous owners. It briefly shifts away from the historical focus of the previous level. She learns that the ruins underneath are protecting more than one artefact; some tied to fleeing philosophers who sought refuge in the ruins, but others to the ancient civilisation that built the city before them.

ABOVE:

Lara confronts the dangerous mercenaries on her trail. She stands right below a source of natural light while the rest of the environment is gradually engulfed in darkness

ON THE LEFT:

Screenshots of the mine's main area



Mine area



Mine's tunnel

ON THE PAGE :

Lara ventures through the abandoned mine, uncovering documents that shed light on her quest. The deep darkness emphasises the solitude and mystery of the environment, with only a few functioning machines providing light



Waste sifting facility



Infirmary

Once a passage is opened, Lara must make her way through the dark tunnels that connect the mine to the entrance of the city.

"This section of the game is the connective tissue between the modern mines and the ancient city. There is a huge shift in styles and colour palettes. That is why I chose to add some simple tunnels completely enveloped in darkness. However, the shadows have a warmer tone, to differ from the cyan-green tones of the rest of the mine. The main source of light in this section is a single torch, casting warm light around Lara but significantly limiting the field of vision. In this way, once the player reaches the ruins of Iram, the contrast between the two atmospheres greatly enhances the aesthetic of the city."

ON THE RIGHT :

A dark and claustrophobic representation of the tunnels traversed by Lara, who finds herself having to face hostile creatures.





ON THE PAGE

A view of the archaeological dig. Lara tries to get a better look at the ruins underneath whilst she overhears Larson on the phone. Once again, there is a great contrast between natural light sources and the dark caverns surrounding the ruins.

LOST CITY OF IRAM

Once Lara enters the city, its grandeur and unique details immediately capture her attention.

"The colour palette here builds on what the previous levels established already. All the sections that receive natural light have a similar colour arrangement to the one from the Citadel level but with much deeper shadows. Additionally, rooms containing large bodies of water or no natural light present a palette with cyan and turquoise, just like in the abandoned mines level. The city's past is evident from the start. Scrolls and documents left behind reveal that the ruins became a refuge to many of the scholars from Alexandria, confirming that the documents found in Egypt could be trustworthy."

Except for the occasional trap, the pacing in this level is slower. The Lost City of Iram returns the focus on exploration and puzzle solving. Furthermore, the tablets scattered around the level add more context to the plot. Among these documents, Lara discovers information about an artefact called the Mercury Stone. The temple housing it is much darker than the rest of the city. Its main light source is a massive ether crystal that holds the stone inside.

"When designing the structure of this level I was inspired by ontological pluralism in philosophy, alchemy, divination, and esoterism. To obtain the Mercury Stone, Lara will have to undergo numerous trials related to the four natural elements in order to destroy the crystal that traps the artefact."

ABOVE:

City of Iram's main hall. The warm natural light coming from the ceiling highlights the immense architecture of the room

ON THE RIGHT:

Screenshots of some areas of the city



ON THE PAGE :

The ancient chamber that houses the Mercury Stone. The only source of light is the glow reflected by the ether crystal on the surroundings and the protagonist.





ON THE LEFT :

The Air Temple and its tower. Strong air currents hinder the protagonist during the ascent.

Around the crystal chamber, there are three main halls. In each room, Lara must retrieve four artefacts: the Ace of Swords, the Ace of Clubs, the Ace of Coins, and the Ace of Cups.

"The Air Temple challenges the player with intense platforming. During the later stage of the trial, strong air currents push Lara away. She must carefully plan her jumps to avoid being pushed into the abyss. The Fire Temple initially appears deactivated. Once engaged, the room fills with smoke and bright red lights. This trial messes with the players' expectations and always keeps them on their toes, relying on their quick thinking to leave the room unscathed. Unlike the others, the Earth Temple is much larger and more tranquil. The colour palette features a lot of sienna brown and beige. The final trial is the simplest of all; in the Water Temple Lara must rely on all her skills, solving mini puzzles to fill the pools with water"

After placing all the artefacts in their respected receptacle, Lara destroys the crystal protecting the Mercury Stone. When Lara reaches the main chamber, Pierre interrupts her. He steals the artefact, triggering a chase that leads back to the Water Room, where Larson ambushes her. Empty-handed once again, Lara must find an escape route through a deep well.

ON THE PAGE :

The Fire Temple.

Lara flexes her athleticism using parallel bars in a race against time.



Heraclitus - Fire Trial



ON THE PAGE :
Lara approaches the
Ace of Pentacles from
the Earth Temple.

ON THE PAGE :

The unfortunate encounter
in the Water Room between
Lara, Larson, and Pierre.



Thales - Water Trial

SUNKEN CITY OF IRAM

After escaping from the clutches of Pierre and Larson, Lara finds herself immersed in the depths of the sunken ruins of Iram.

"Some scholars believe that the city sank into an underground aquifer, so this level takes inspiration from that idea" says Alessandro. "Compared to the surface, this area is even more destroyed to emphasise the destructive nature of the cataclysm. There are many traps and various timed platforming segments scattered throughout the level, but the main focus is on exploring the submerged city. It is a true maze, filled with tunnels and buildings."

While exploring the ruins, Lara discovers that the area wasn't occupied by the philosophers of Alexandria, as it had already sunk by then. Instead, she finds remnants of an advanced civilisation from the time of Iram. This civilisation influenced later cultures, including the Greco-Romans and Egyptians. Here, Lara begins to uncover answers about the diverse societies in the area. *"I drew inspiration from the legend of the Tower of Babel to describe this lost civilisation"* Athos explains. *"In this case, it's a pyramid built to drive progress and innovation. Like the legend says, the pyramid is destroyed by its own people due to their greed, fragmenting the civilisation into smaller regions with different languages and cultures. The story here is less mythical and framed as a real event to give players a stronger sense of reality in their discoveries."* As Lara explores the area, she discovers a majestic temple housing the Disc of Amonet—the artifact sought by Pierre and Larson.

This marks the end of one chapter in her journey, but much more lies ahead.



Sunken City

ABOVE :

A view of the main underwater area located at the beginning of the level

ON THE RIGHT :

Screenshots of the submerged city



*Guardians of the
Lost Sanctuary*



IN THE PAGE :
Lara confronts the lions
in one of the chambers
of the submerged city.



Sanctuary of the Triumvirate

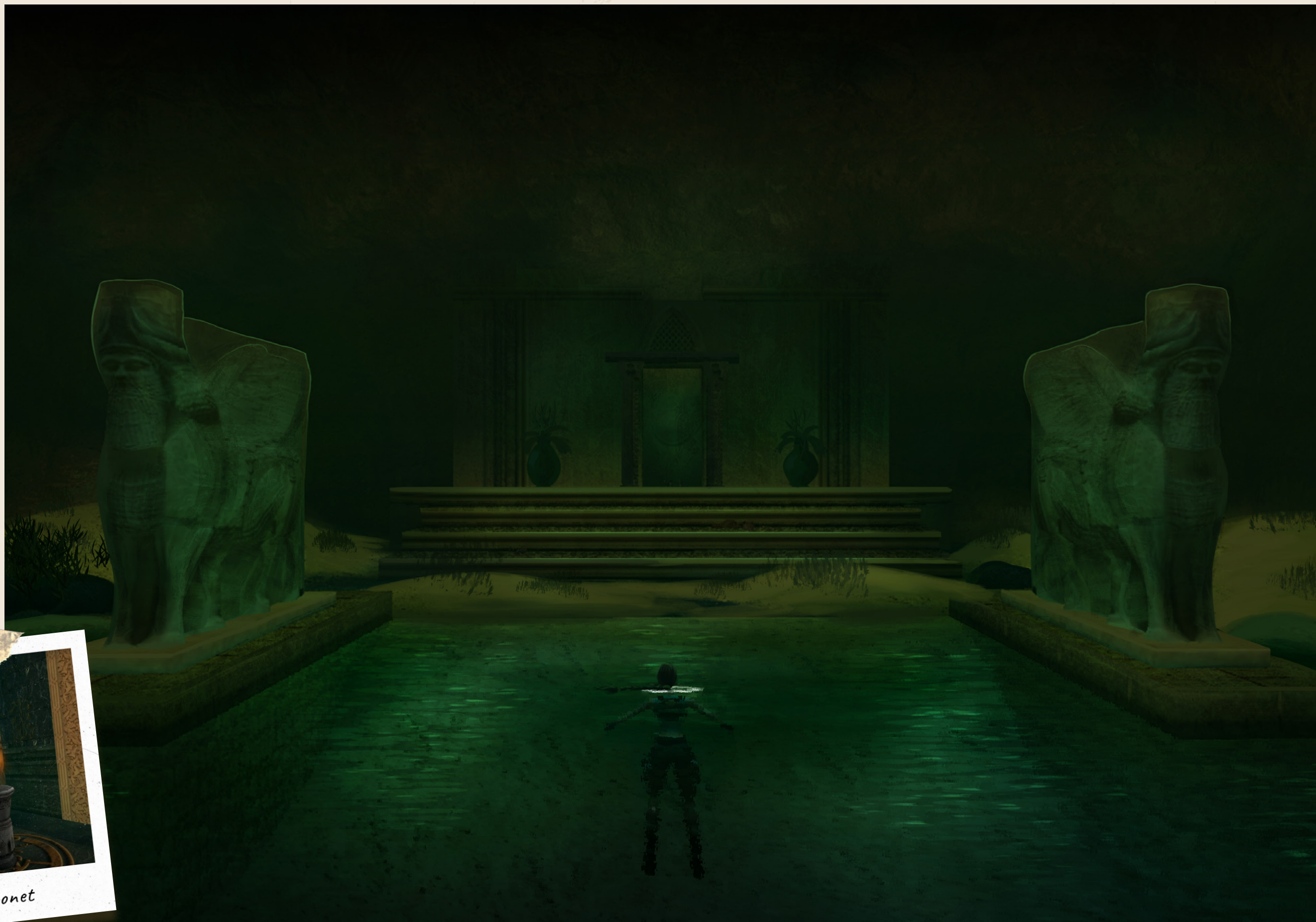


IN THE PAGE :

A view of the portal leading to the underwater vault.

IN THE PAGE:

The majestic temple that
houses the Disc of Amonet

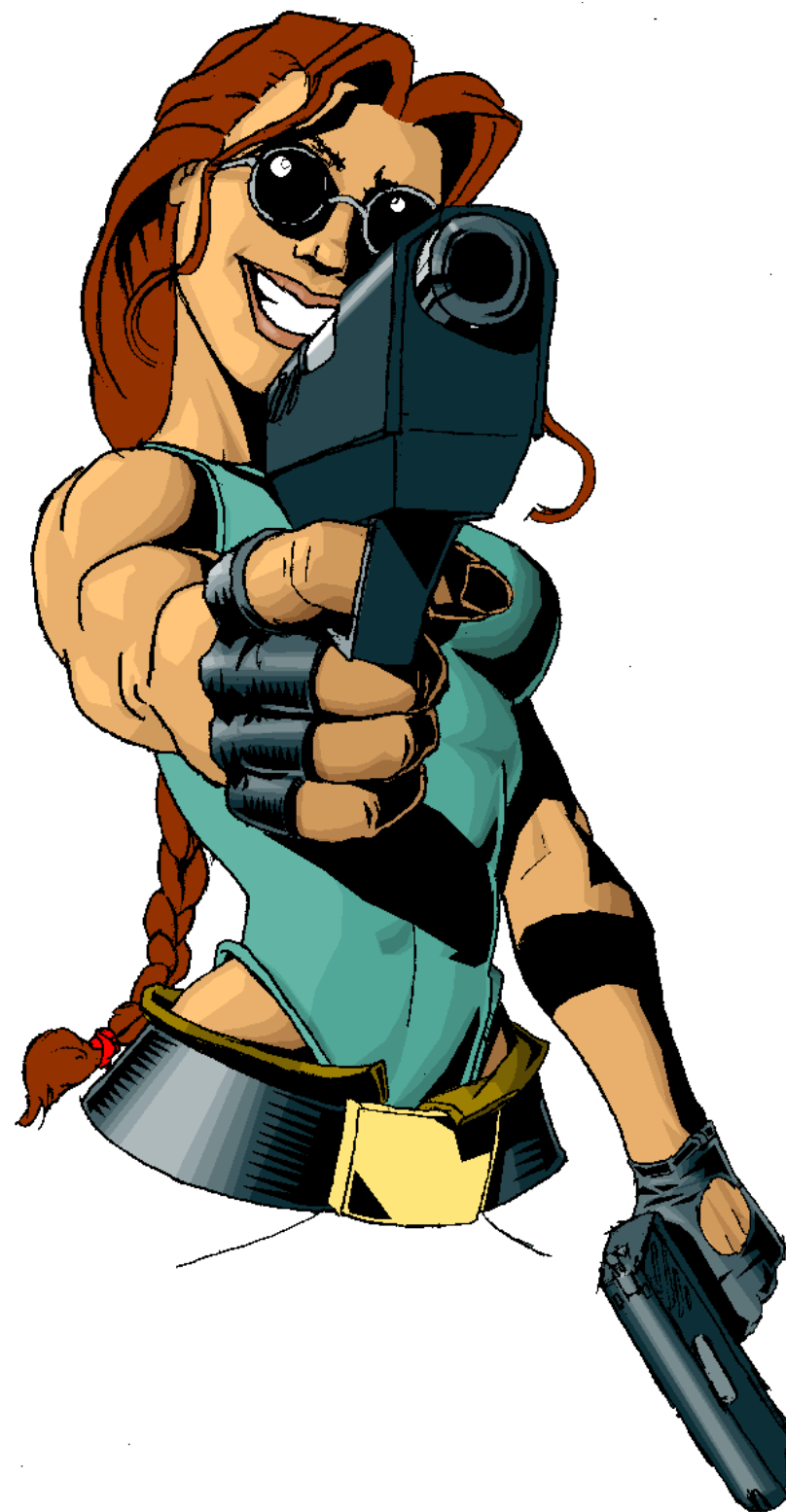


Disk of Amonet

REFERENCES & INSPIRATIONS

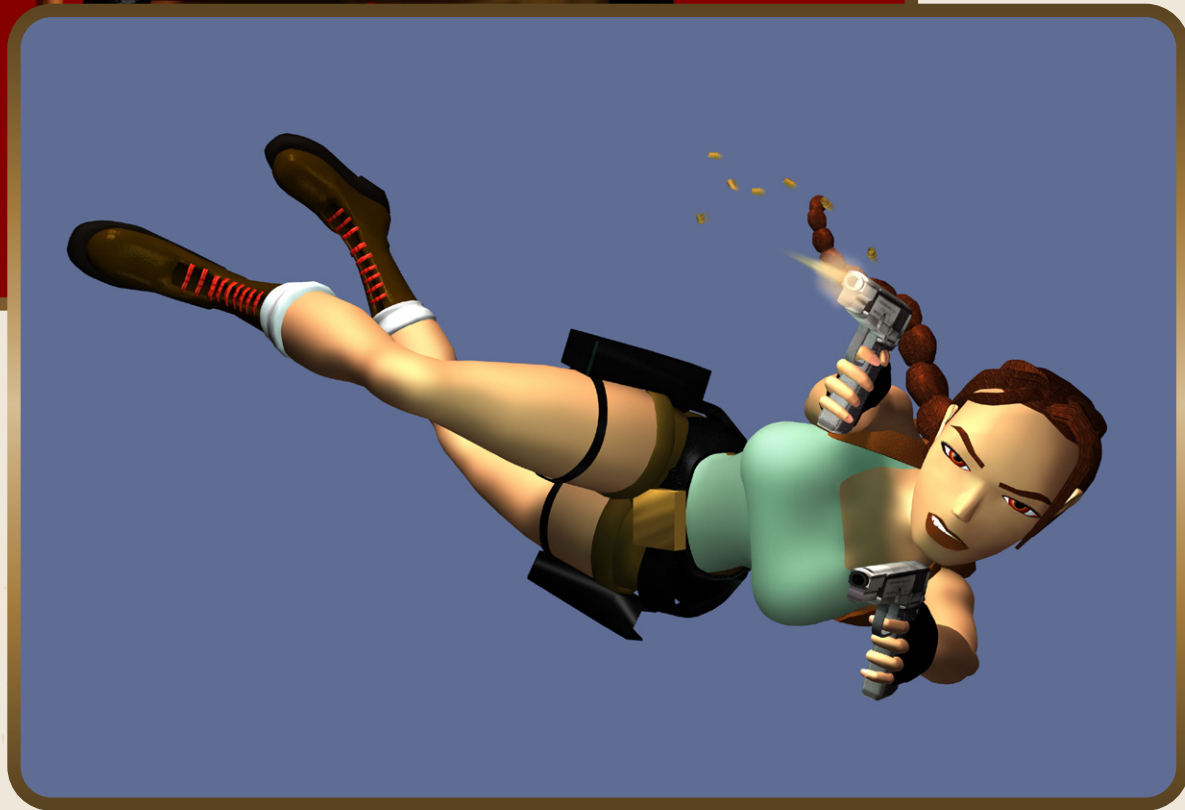


In this final section, a comprehensive collection of concept arts, artworks, and renders from various titles of the Tomb Raider saga is presented. All these images helped inspire the game's creator for the mood and development of Tomb Raider: Lost and Found, as well as the numerous illustrations within the artbook.







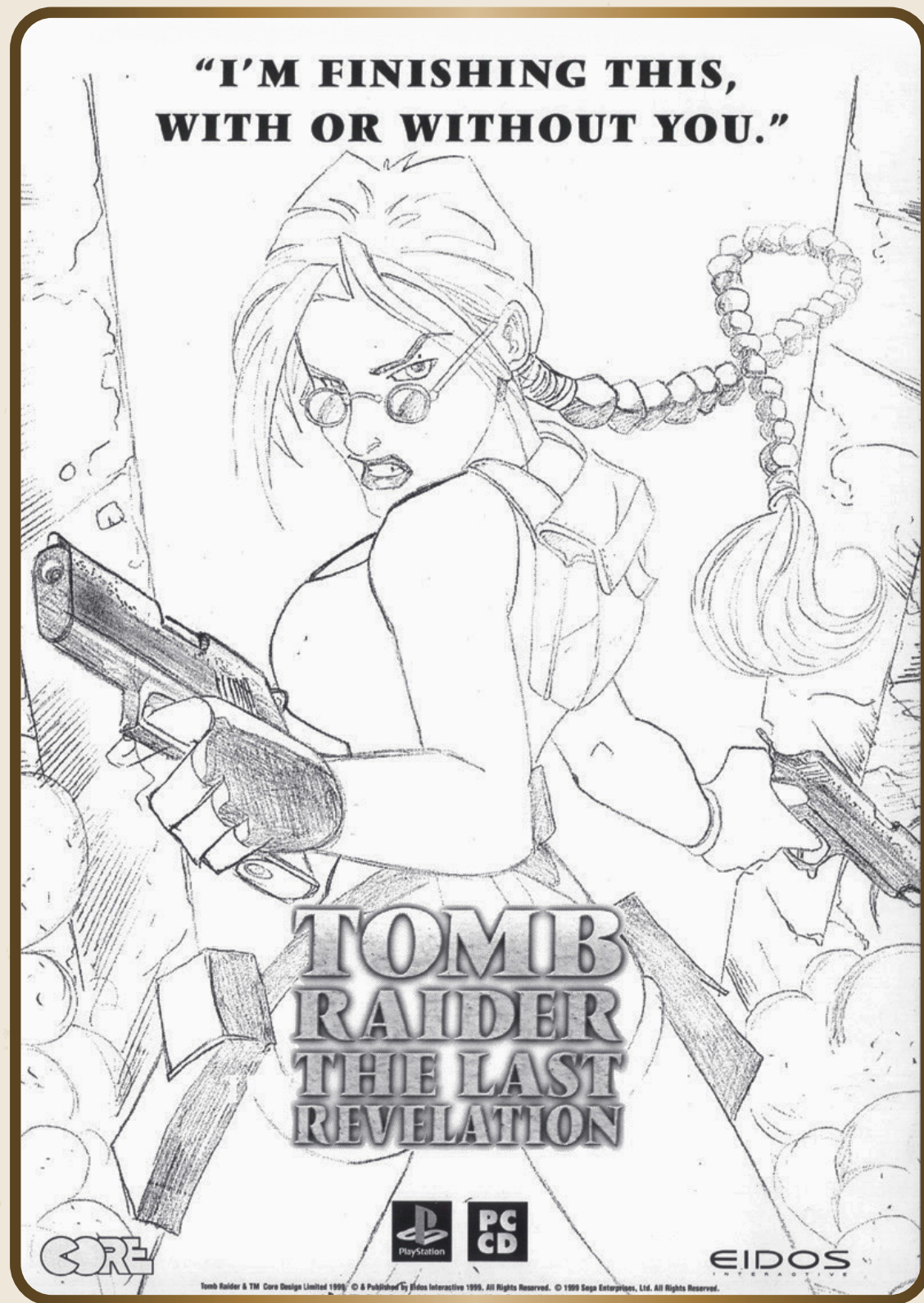


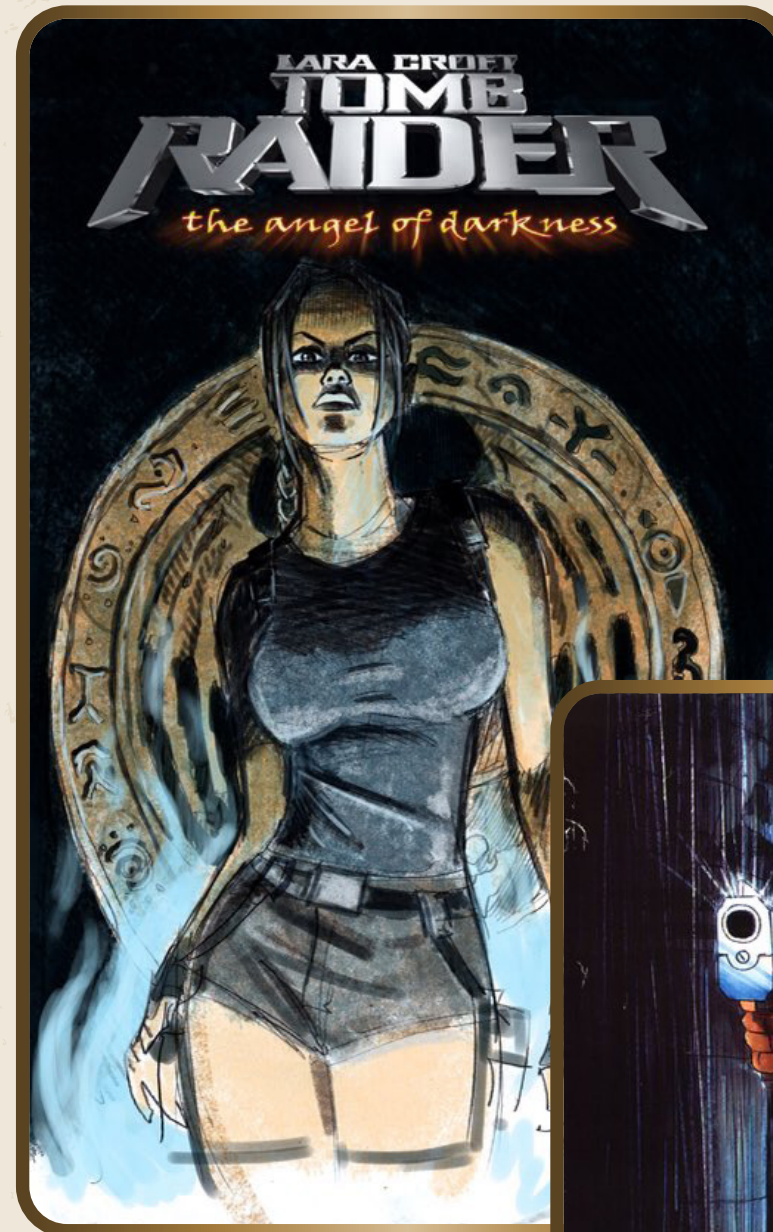


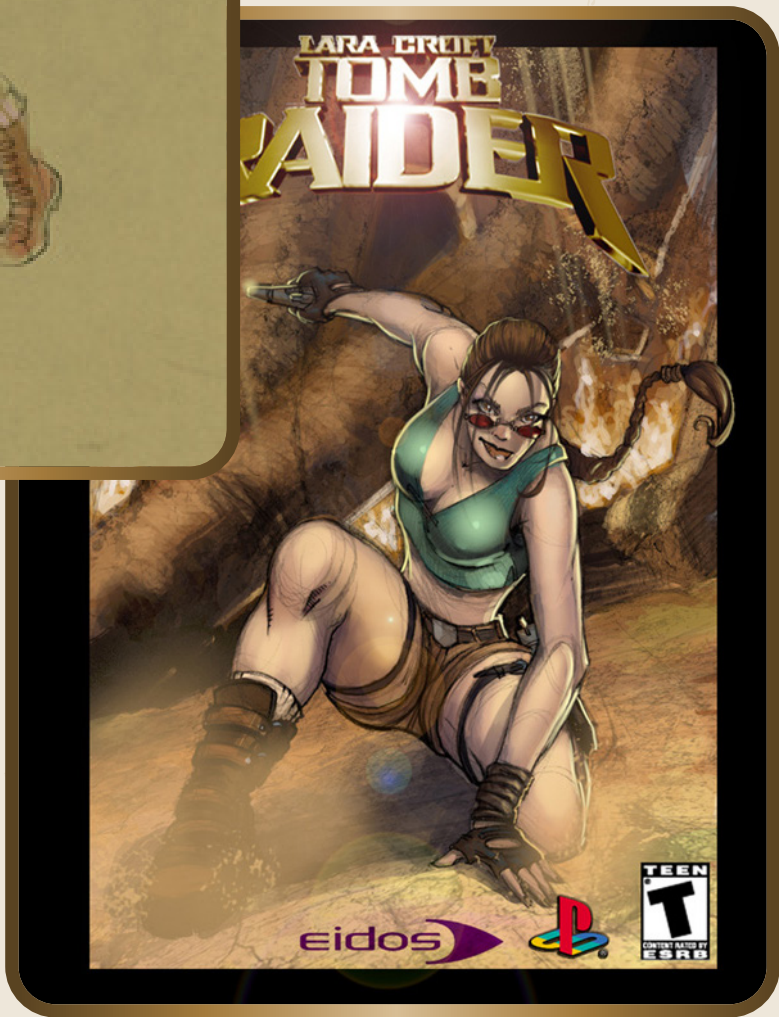




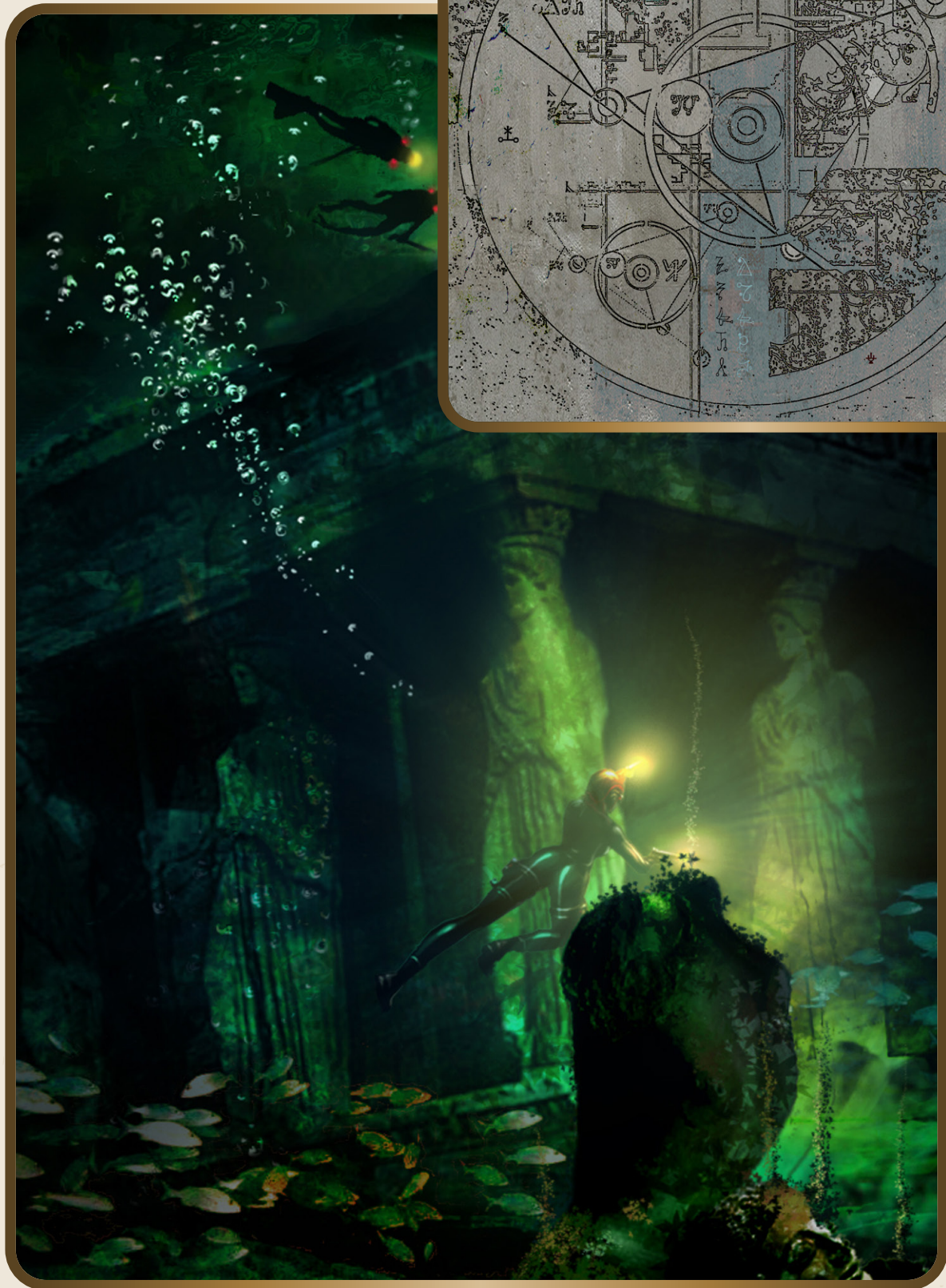






















ICONOGRAPHY

Collection of concept arts, artworks, renders, and graphics used within the artbook

In order

1-3: **Tomb Raider I Concept Art**, Toby Gard, Core Design, 1996
4: **Tomb Raider II Concept Art**, Core Design, 1997
5: **PSM PlayStation Magazine #39 Art**, Adam Hughes, 2000
6,7: **Tomb Raider: The Angel of Darkness Concept Art**, Core Design, 2003
8: **Tomb Raider: The Last Revelation Render**, Core Design, 1999
9,10: **Tomb Raider III Render**, Core Design, 1998
11: **Tomb Raider: Chronicles Render**, Core Design, 2000
12: **Tomb Raider II Render**, Core Design, 1997
13: **Tomb Raider III Render**, Core Design, 1998
14-17 : **Tomb Raider: The Last Revelation Render**, Core Design, 1999
18: **Tomb Raider: Underworld Render**, Crystal Dynamics, 2008
19: **Tomb Raider: Chronicles Render**, Core Design, 2000
20,21: **Tomb Raider: The Angel of Darkness Render**, Core Design, 2003
22,24:**Tomb Raider: Legend Render**, Crystal Dynamics, 2006
25,26: **Tomb Raider: Anniversary Render**, Crystal Dynamics, 2008
27: **Tomb Raider: The Last Revelation Concept Art**, Core Design, 1999
28-31: **Tomb Raider: The Angel of Darkness Concept Art**, Core Design, 2003
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45-48: **Rise of the Tomb Raider Concept Art**, Crystal Dynamics, 2015
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Raiding the Globe: <https://raidingtheglobe.com/index.php>





UNCOVER THE PAST

Enter the world of **Tomb Raider: Lost and Found**, and take a glimpse into the visual development of the artwork behind Lara Croft's first adventure. Through many stunning illustrations, learn what motivates the protagonist to travel to the dangerous sands of Saudi Arabia.