KLASSIKER DER SPIELEGESCHICHTE

10 MYST

13. JANUAR 2011
»Just as scientists believe that dinosaurs died out due to a cataclysmic meteor strike that caused catastrophic shifts to the weather, many people point to a game called Myst as the event whose impact proved fatal to the adventure genre.«
"These guys are the next Walt Disney, the next Steven Spielberg," Harrison says. "These guys are bigger than Spielberg. They're more like D.W. Griffith, or Eisenstein, or Chaplin. After those artists' movies, audiences came away knowing that film would be an important part of human culture. That's how you feel after playing Myst, that this medium is now for real." (Harvey Harrison)

http://www.ew.com/ew/article/0,,303937,00.html
But now there is Myst. The publicity at its launch was nothing special; the real selling tool was word of mouth, mostly on the Net. It won three major awards at the Software Publishers Association symposium in March (best user interface, best fantasy/role playing adventure program, critic's-choice award for best consumer program), and its reputation increased. Jon Katz gave it a rave in his Rolling Stone column; Myst games began growing legs and walking off the shelf. Hit! Major hit! Within four months of its release, Myst became the largest selling bit of software in the Broderbund line -- 200,000 units sold by late April 1994, and the curve is still rising steeply.

John Carroll, Guerillas in the Myst, 1994
Riven | Exile | Revelation | End of Ages

1997 | 2001 | 2004 | 2005
Uru – Ages Beyond Myst

2003

2004

2007
Spielelemente

Keine Hintergrundinformationen / Kein vorgegebenes Ziel
First-Person-Perspektive / Immersion durch Audio-Vision
Full-Screen Interaction / Minimal Interface
Rätsel sind Teil der Umwelt
Kein Inventory
Keine Charakter-Interaktion / kein Dialoge / Kein Name
Kein Tod / Keine Bedrohung / keine Sackgassen
Full-Screen Rendered Images (> 2.500, 480 x 320 x 256)
CD-Rom

It is a game because there are puzzles to be solved. It is also more than a game, because there is a story that unfolds within the puzzles. It is ultimately the story you must decipher; the endgame is all plot, no puzzles.

solving abandoned puzzles and passively watching videos meant that the player was simply wandering through the creators' setup rather than creating their own tale. By the end of the game, the player's impact on the adventure ultimately boiled down to "came to island, solved riddles, placed page in book." Anything resembling a plot happened long before the "events" of the game -- putting a distance between the player and the story.
CD-ROM

CD-ROM (Read Only Memory)
1983 angekündigt,
Nov. 1985 öffentlich vorgestellt
Physisches Format, Spuren, Sektoren definiert durch Philips/Sony Yellow Book
(ECMA-119 Standard, ISO/IEC 10149)
Basisdatenaustauschformat
Geräteunabhängig
ISO 9660 (High Sierra)
Fehlerkorrektur definiert durch Yellow Book
May 28, 1986 Working Paper for Information Processing
Volume and File Structure of Compact Read Only Optical Discs for Information Interchange
Zwischen 650 und 879 MB
HyperCard

Bill Atkinson, 1987
Grafik

»Myst made its mark on gaming for one simple reason: it was gorgeous. It was one of the first games to consist almost wholly of prerendered computer graphics, beating Nintendo's Donkey Kong Country to the punch by more than a year. Despite being first off the blocks to pioneer this new technology, Myst looked considerably prettier than most other CG-based games that followed. Its creators, a pair of brothers named Rand and Robyn Miller (aka Cyan), managed to avoid the plastic look of most early CG-based games with years of effort, visual ingenuity and loving attention to detail. Each world (or "age") in the game had its own distinct look -- Channelwood was marshy and organic, while the Stoneship Age mixed desolate rocky exteriors with warm brass-and-marble interiors.«
Robyn Miller wrote and performed the 40 minutes of music that goes along with Myst.
Myst Bücher
Pyst

Parroty Interactive, 1996

http://www.youtube.com/view_play_list?p=180E9B9A8F3B00A8
Myst-Klone

Obsidian, 1996
Clandestiny, 1996
Aura, 2004
Alida, 2006
Real Myst

http://www.youtube.com/watch?v=Obyfx3gi2aE

Cyan Inc.; Sunsoft, 2000
Myst – Der Film

Maybe if I turn this one that way, and then pull this... It doesn't pull, though.

But I can push it.

No, wait. That didn't do anything.
It turned out that Myst was incredibly compelling the first time through, and utterly worthless the second time. The adventure was constructed of an enormous chain of puzzles, which was pleasantly challenging to unravel. But once you knew the answers, the only way to enjoy the game a second time was to suffer a bout of amnesia that would allow you to forget everything you had done. Otherwise, it was simply a matter of sleepwalking through Myst's puzzles in the proper sequence to find Atrus' white page and call it a day.

The game was a flashpoint that crystallized a number of factors: the changing tastes of PC gamers, the growing mainstream appeal of a medium previously limited to technologically-savvy geeks, the demand for cutting-edge graphics.

Jeremy Parish: When SCUMM Ruled the Earth

http://www.1up.com/do/feature?cId=3134600
Making of Myst

http://video.google.com/videoplay?docid=9188448813125429924#

Design | Graphics | Sound | Music | Construction | Testing