

**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.«

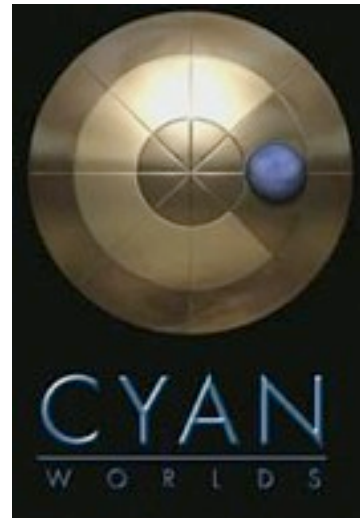


WHAT'S BEST IS HIDDEN, OBVIOUS, AND CORRECT.



\$ 29 GAP KHAKIS  
as worn by Robyn and  
Rand Miller, creators of Myst,  
CD-ROM game.  
Photographed  
by Richard Avedon.

# Ron & Robyn Miller



"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>



# Myst



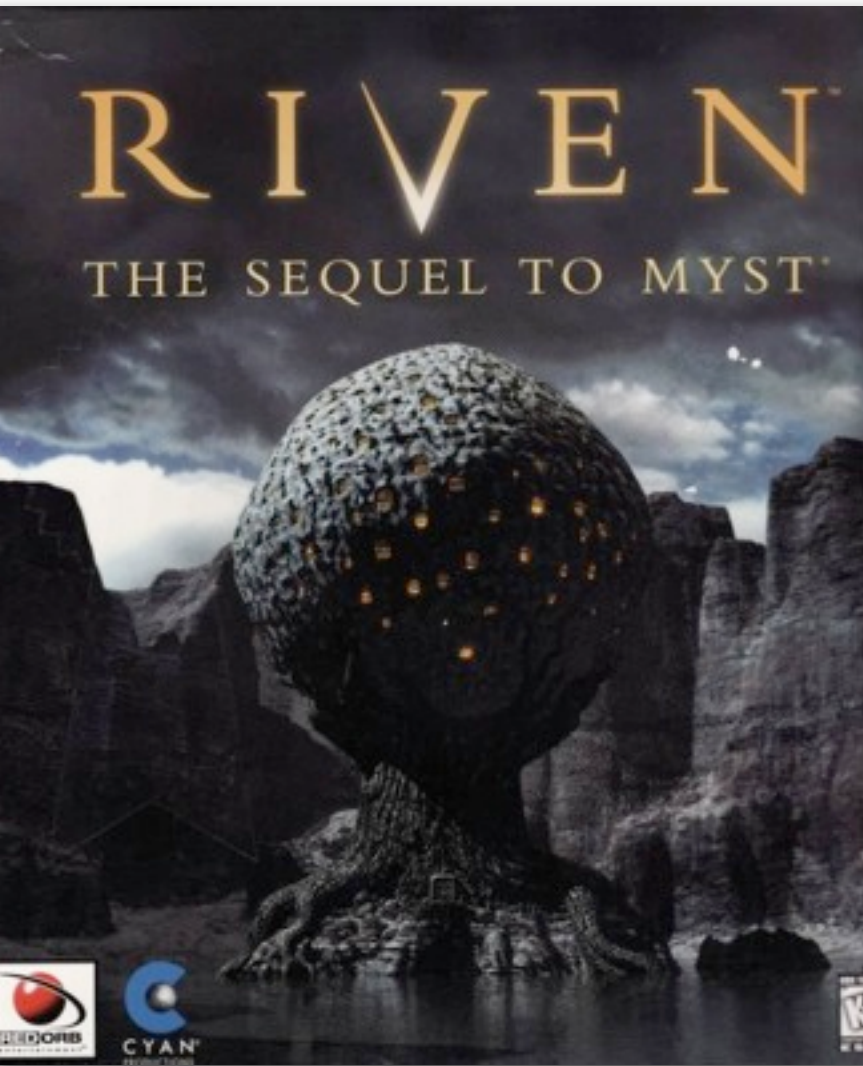
But now there is *Myst*. The publicity at its launch was nothing special; the real selling tool was word of mouth, mostly on the Net. It won three major awards at the Software Publishers Association symposium in March (best user interface, best fantasy/role playing adventure program, critic's-choice 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

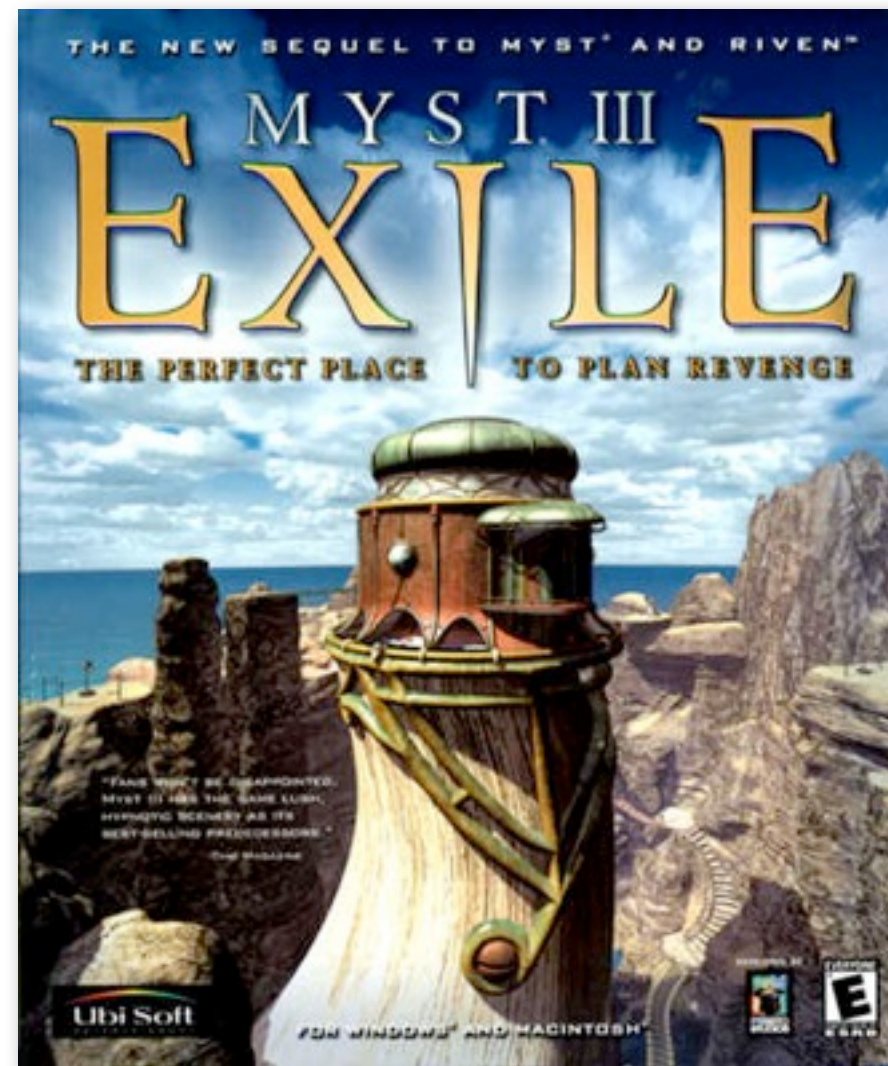
Cyan 1993



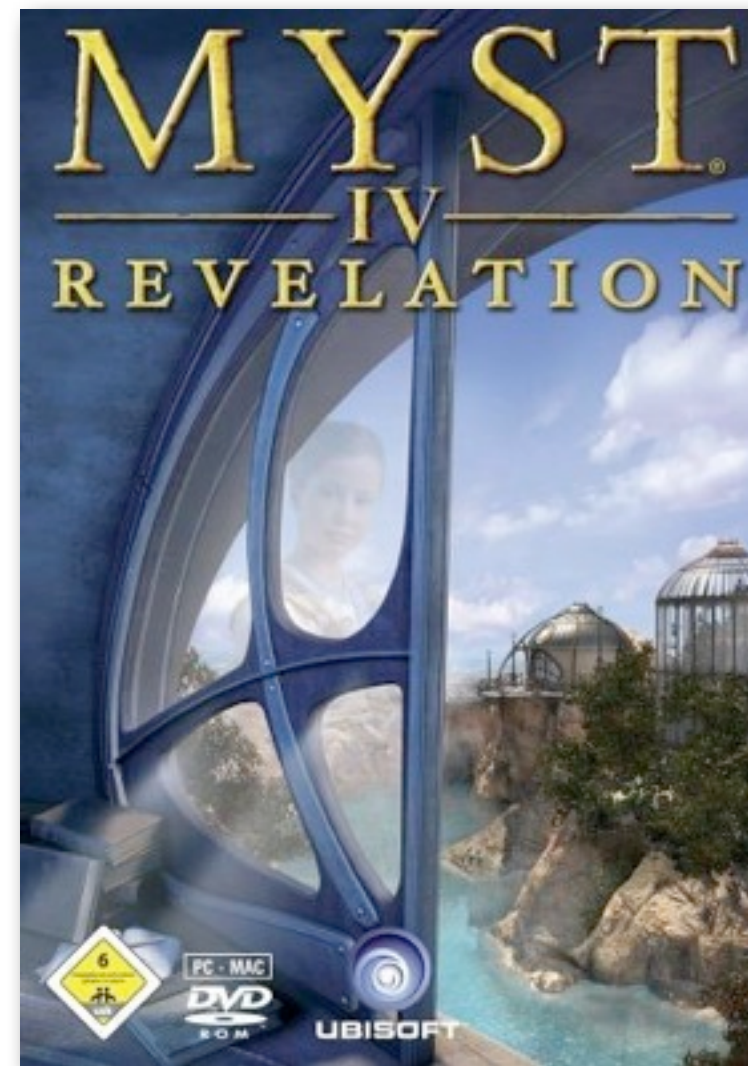
# Riven | Exile | Revelation | End of Ages



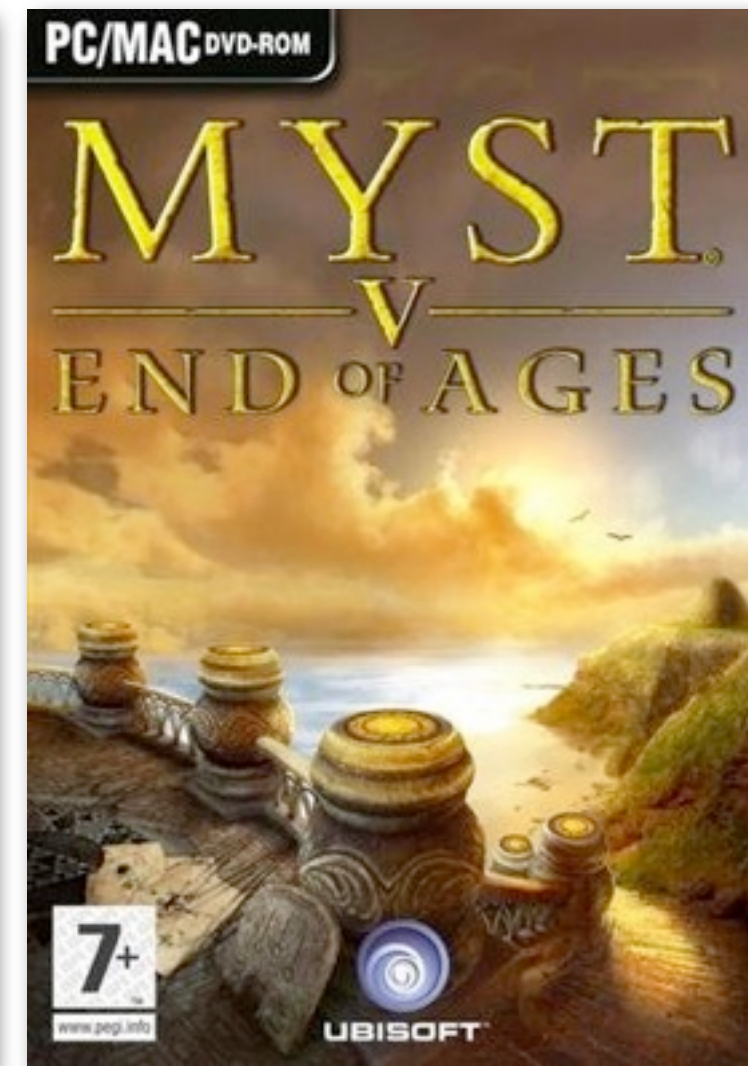
1997



2001



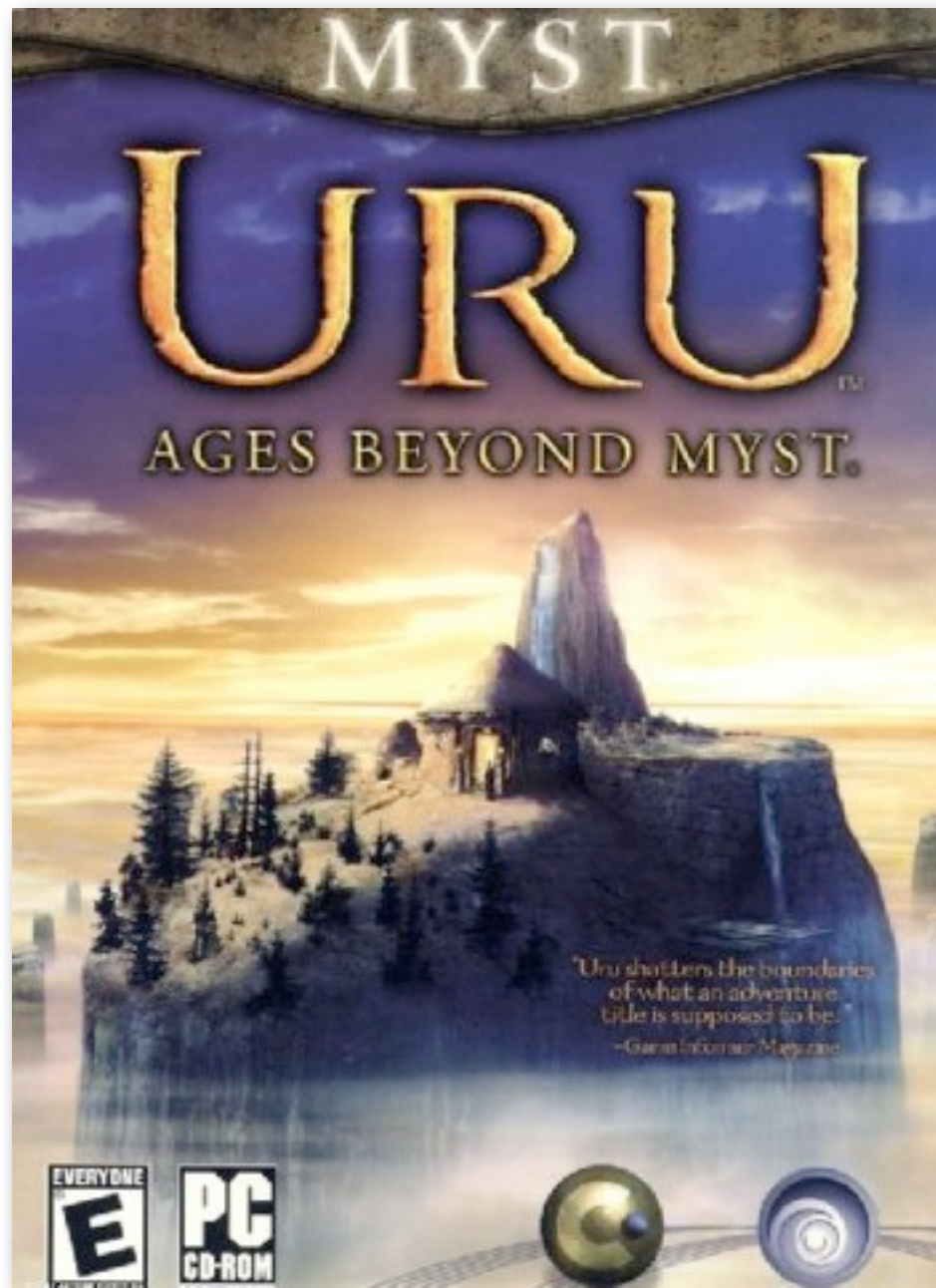
2004



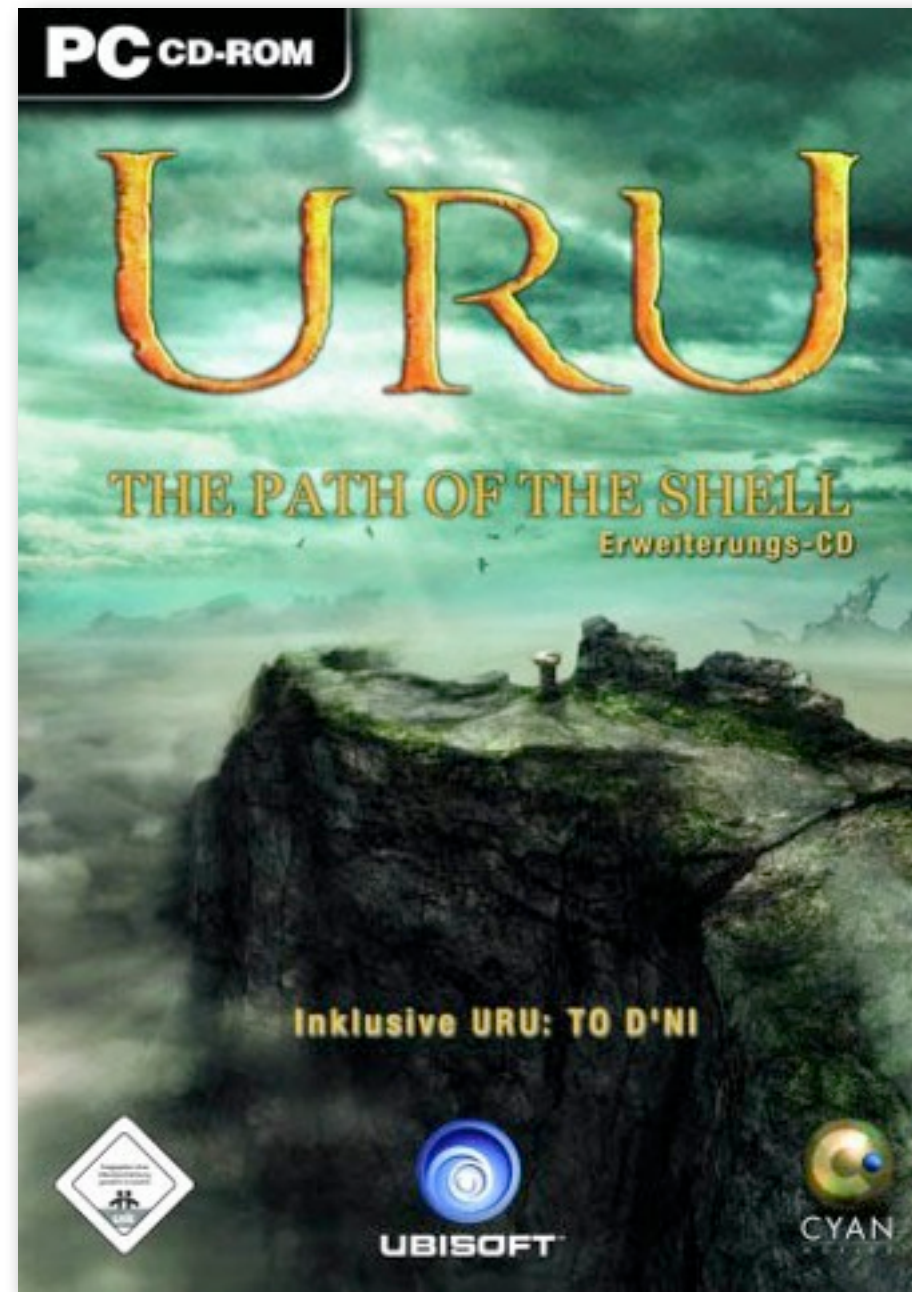
2005



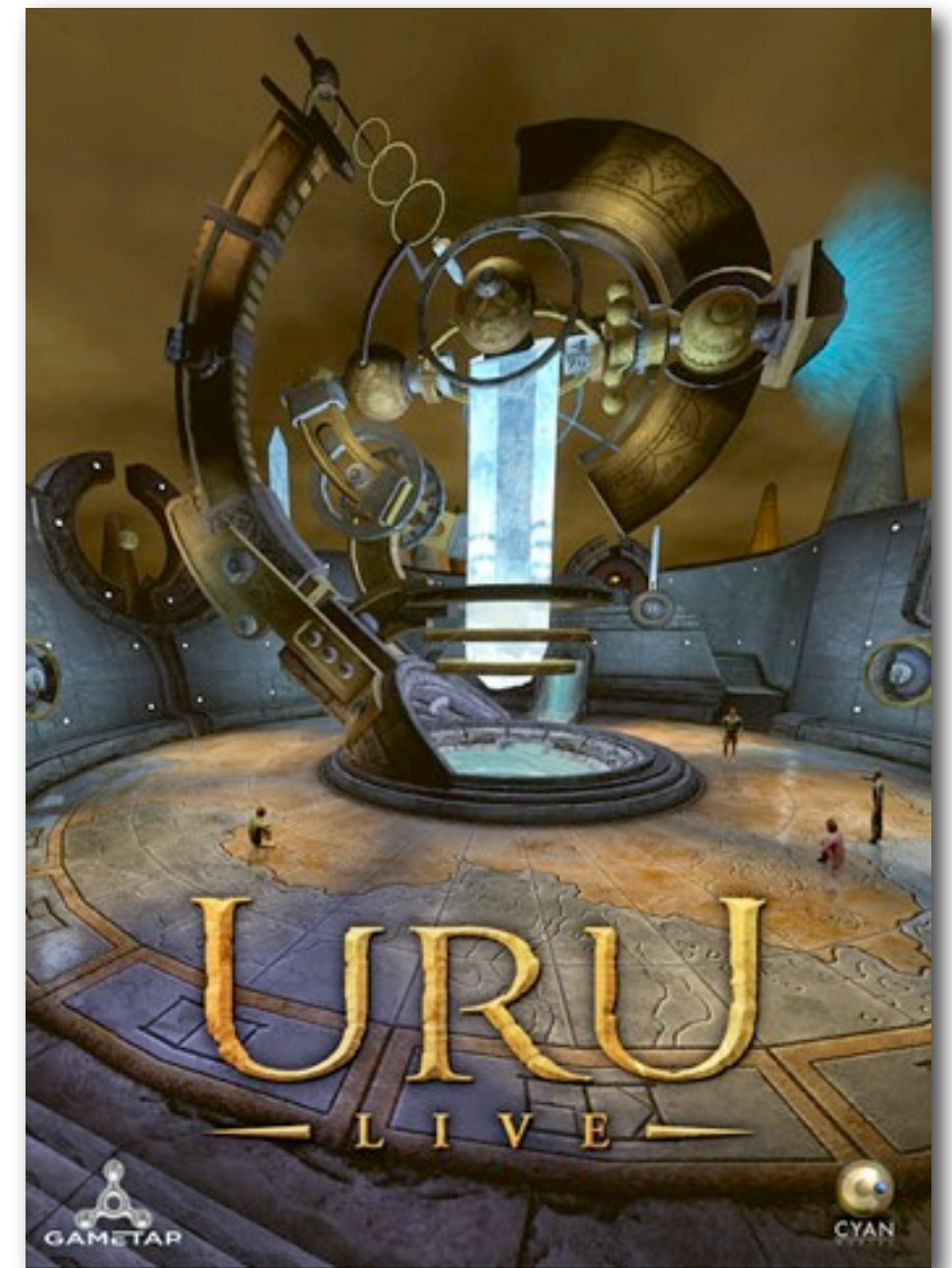
# Uru – Ages Beyond Myst



2003



2004



2007





# Spielemente

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.

COMPACT  
disc

# 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

**HyperText research issues**  
Discourse Cues in HT

Davida Charney from Pennsylvania State University was planning a study of the reading strategies used by HT readers. These readers face the problem of loss of discourse cues. Traditional text which contains many such cues, ranging from genres (e.g. research paper vs. science fiction novel) over text-level schemas (e.g. the division of a research report into introduction, methods, results, conclusion, and references) to sequencing ("there are three reasons for..., 1..., 2..., 3..."), paragraphing and cohesive ties ("on the contrary..." etc.) showing how the previous relates to the next.

These cues are lost\* when moving to a HT system which drops the reader in the middle of a new node in the same way no matter which node was the previous one. Also, in HT the burden of deciding when to read what has been moved from the writer to the reader even though structuring the material is one of the most important functions of an author.

See also discussion of the writer's authority

Total time spent here: 7 minutes

**Current report overview map**

- People
- Literature
- The workshop
- HyperTEXT '87 Workshop
- Systems
- Research issues
- Applications
- Definition
- CSCW '86 Trip Report

**Current chapter overview map**

- 7 unresolved issues
- 8 key issues
- HT classification
- ✓HT research issues
- ✓Discourse cues
- ✓Practice
- Rhetoric of HT
- ✓Hypertext = Hype

Top

Front cover History list

Quit

**Objects**

- Button Info...
- Field Info...
- Card Info...
- Bkgnd Info...
- Stack Info...

**New Button**

- Bring Closer ⌘+
- Send Farther ⌘-

**New Button**

- New Field
- New Background

**New Button**

Creates a new button named New Button. Double-click the button to edit its name, hide or show its name, change its style, link it to another card, or edit its script.

You can move the button or change its size and shape by dragging. Hold down the Shift key while you drag to constrain the button to the standard Macintosh button height.

Browse Paint Copy Menus Reference HyperTalk Map Glossary Index Exit



# Grafik



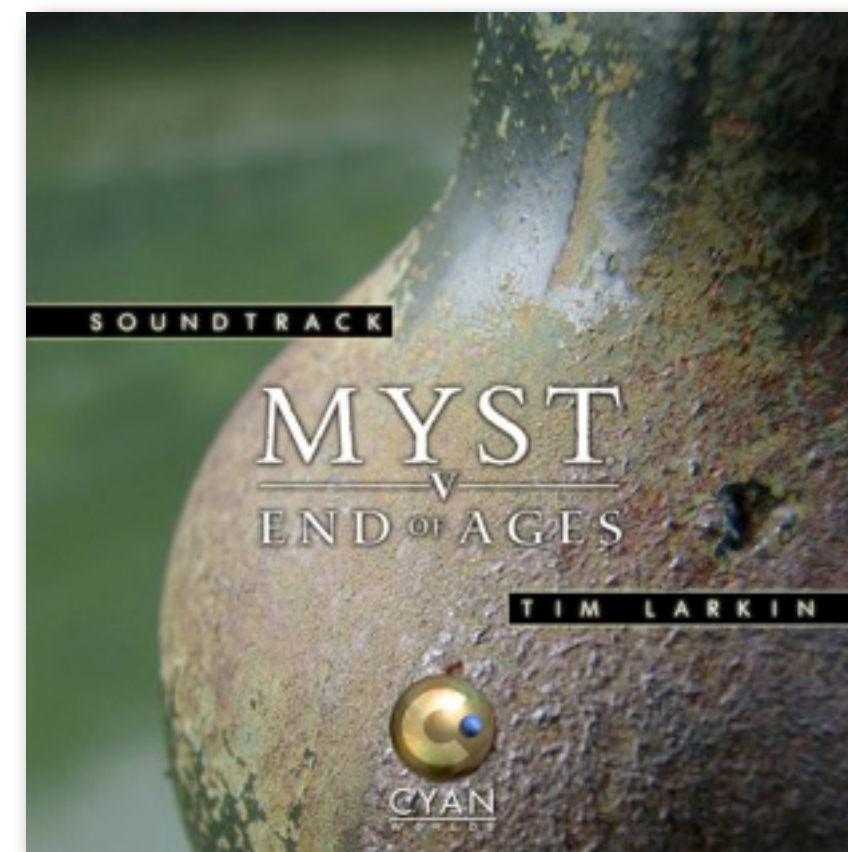
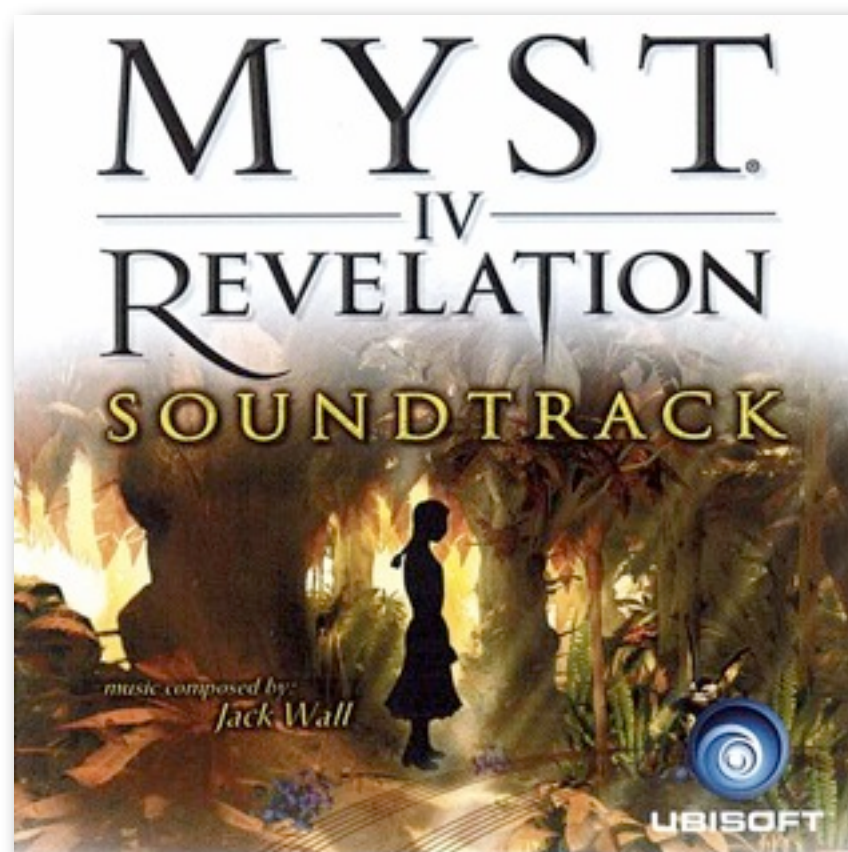
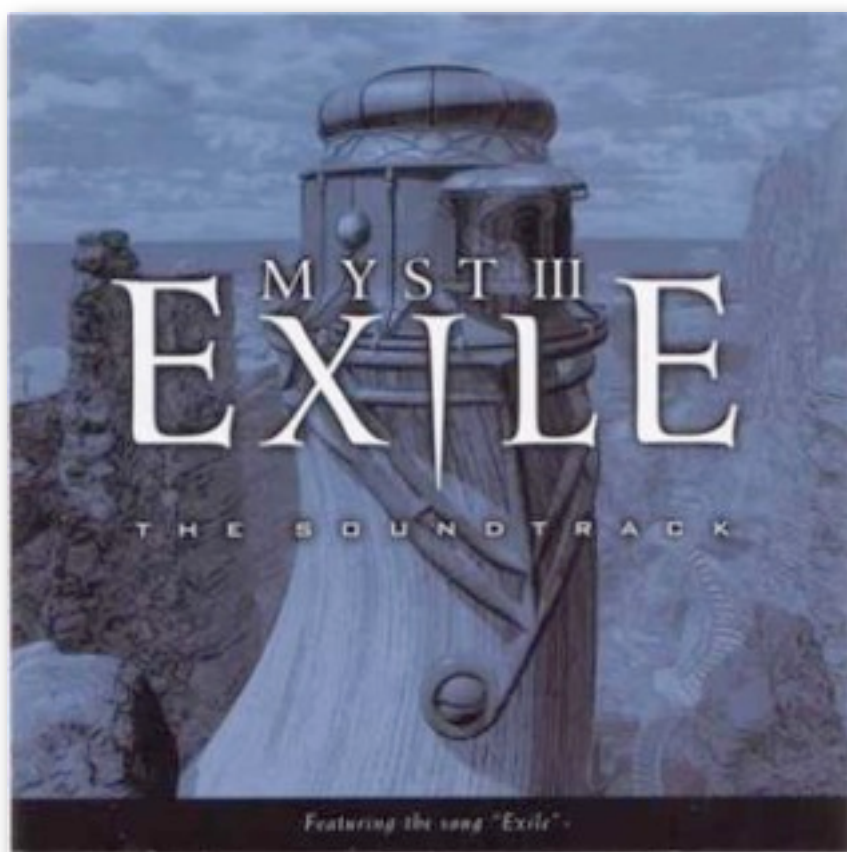
»Myst made its mark on gaming for one simple reason: it was gorgeous. It was one of the first games to consist almost wholly of prerendered computer graphics, beating Nintendo's **Donkey Kong Country** to the punch by more than a year. Despite being first off the blocks to pioneer this new technology, *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.«





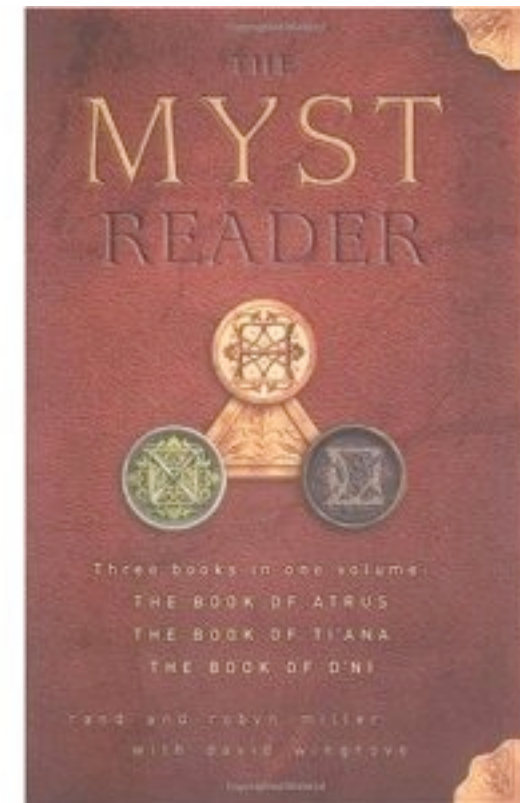
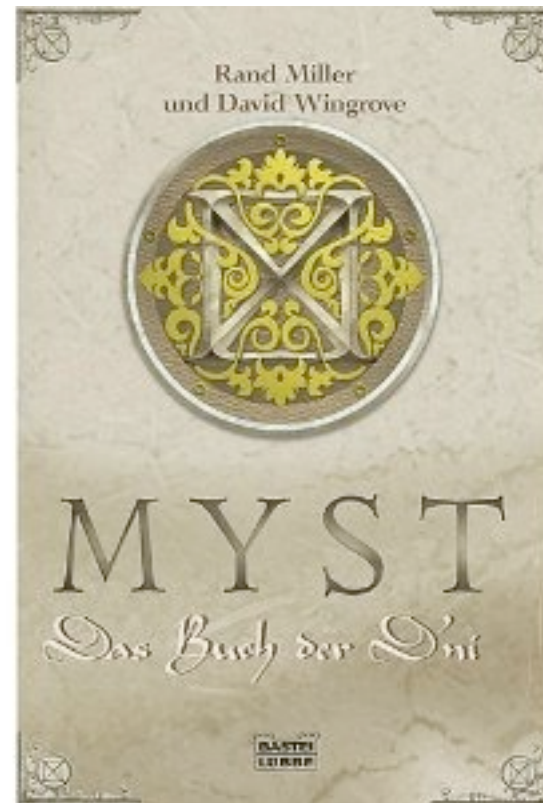
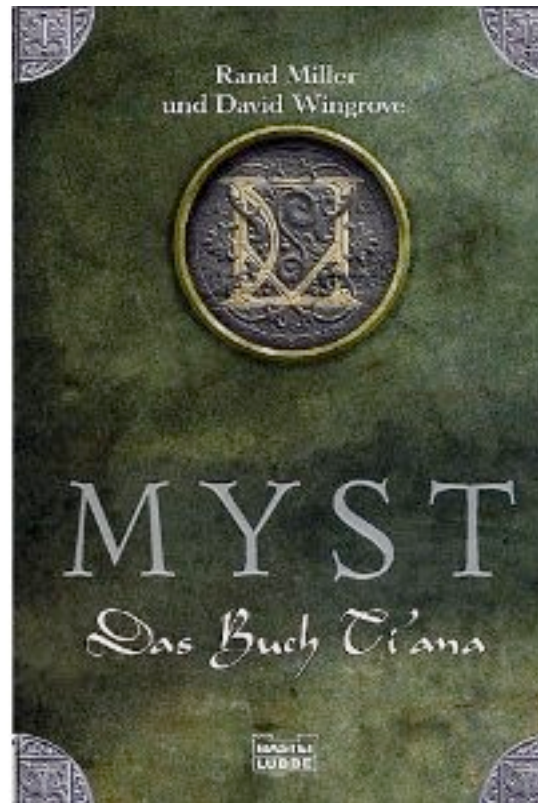
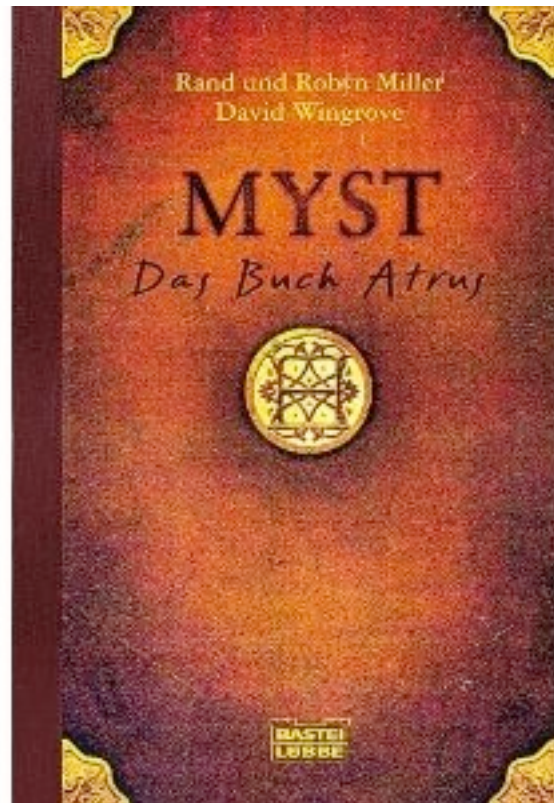
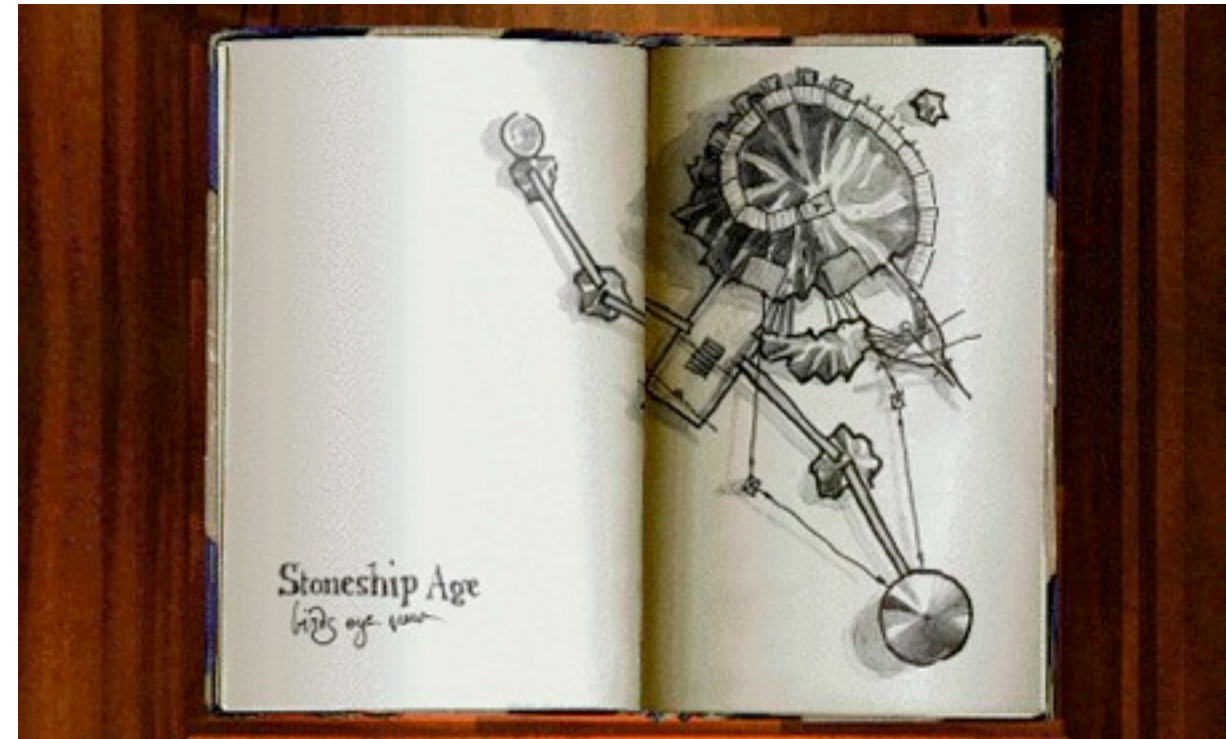
# Musik und Sound

Robyn Miller wrote and performed the 40 minutes of music that goes along with Myst.

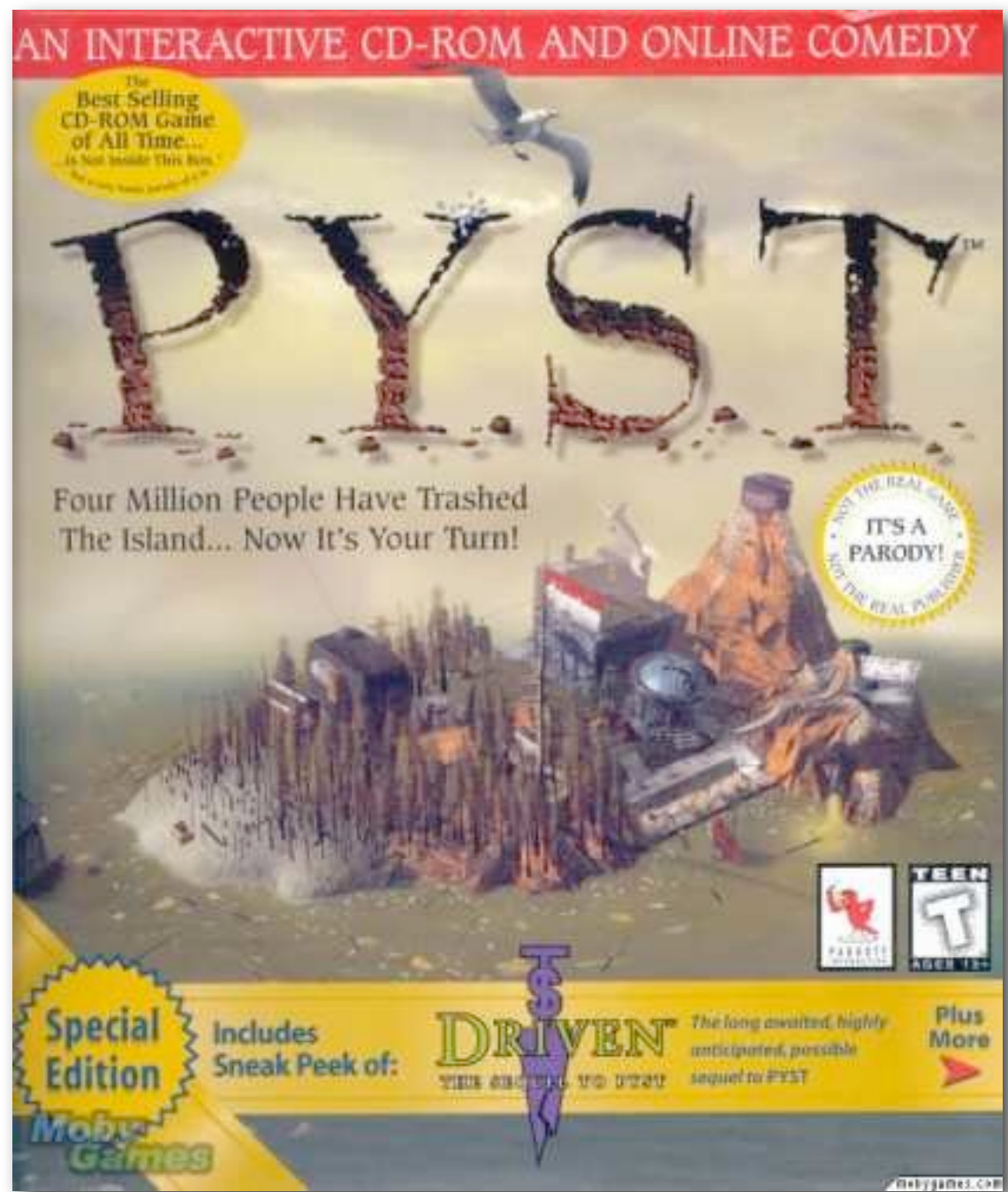




# Myst Bücher







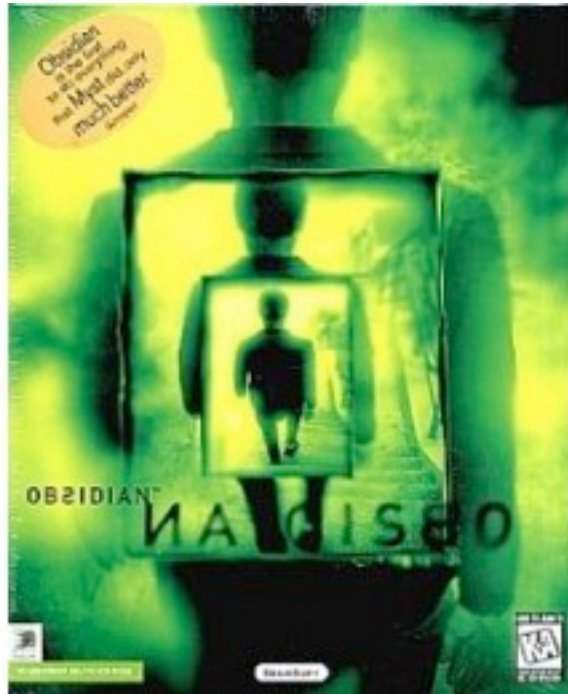
# Pyst

Parrot Interactive, 1996

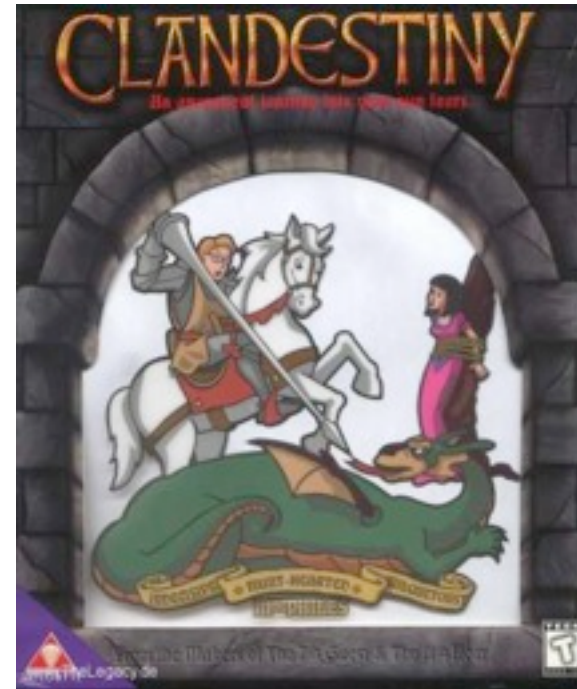
[http://www.youtube.com/view\\_play\\_list?p=180EBE9A8F3B00A8](http://www.youtube.com/view_play_list?p=180EBE9A8F3B00A8)



# Myst-Klone



Obsidian, 1996



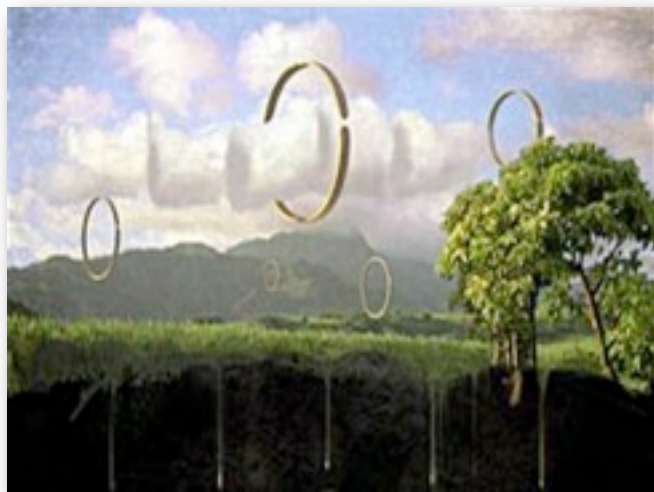
Clandestiny, 1996



Aura, 2004



Alida, 2006







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



# Real Myst

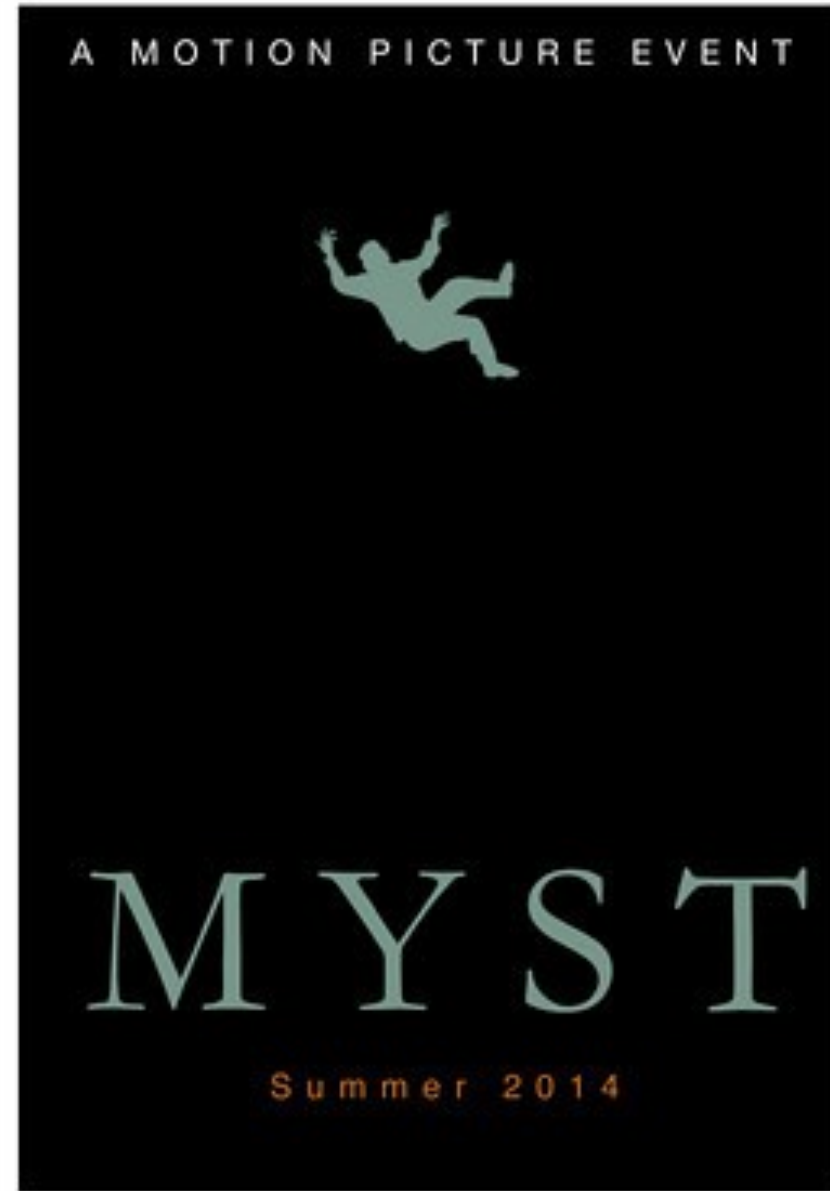
Cyan Inc.; Sunsoft, 2000



# Myst – Der Film



WWW.PENNY-ARCADE.COM



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# Das Ende des Genres

»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.

[...]

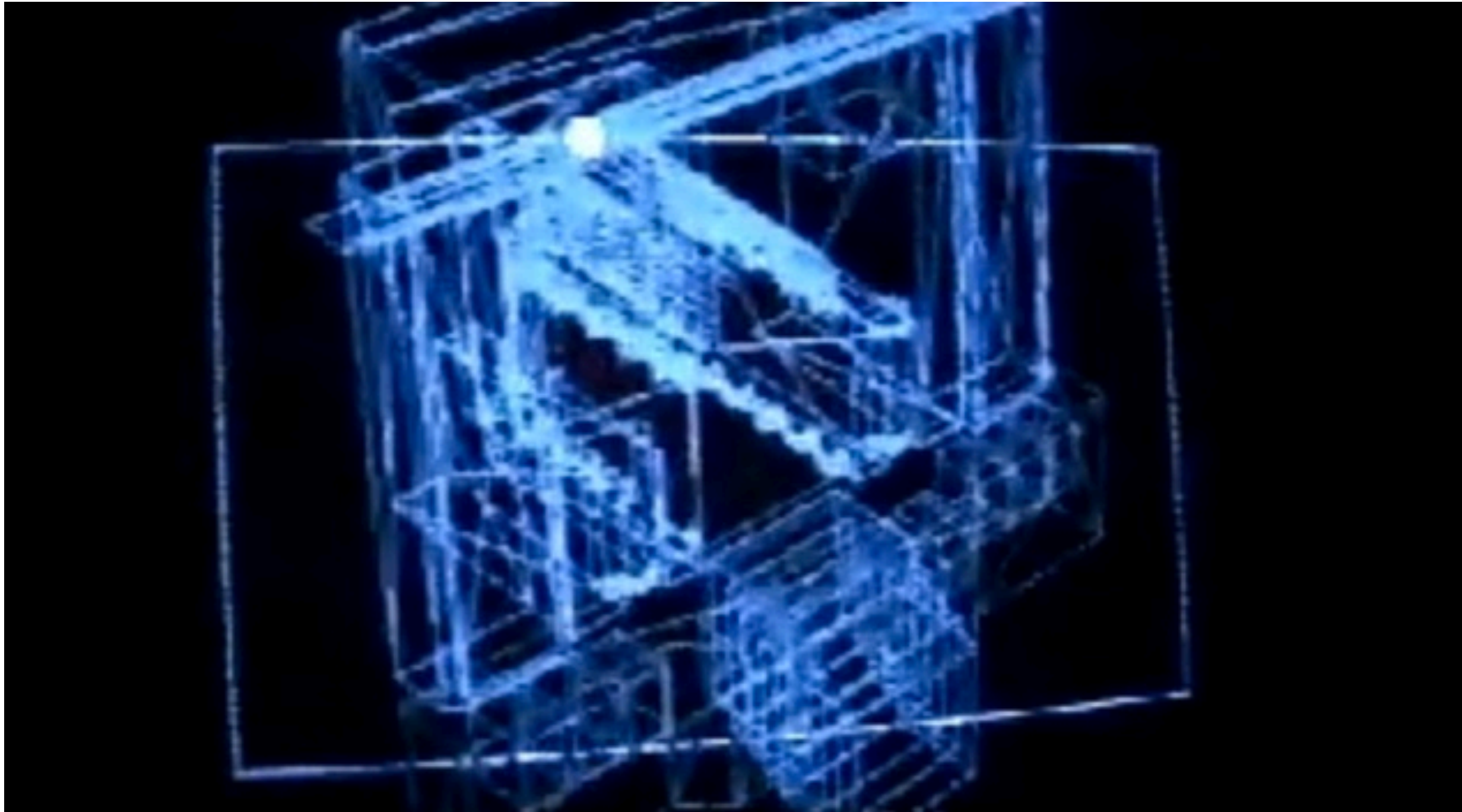
The game was a flashpoint that crystalized a number of factors: the changing tastes of PC gamers, the growing mainstream appeal of a medium previously limited to technologically-savvy geeks, the demand for cutting-edge graphics.«

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