

KLASSIKER DER SPIELESGESCHICHTE



BRAID

25. OKTOBER 2012



Jonathan Blow

Blow studied computer science and creative writing at the University of California, Berkeley and was president of the Computer Science Undergraduate Association for a semester. He left the university in 1993, a semester before he would have graduated.

"I think a lot of modern game design is actually unethical, especially massively multiplayer games like World of Warcraft, because they are predicated on player exploitation," Mr Blow says.

He believes players will naturally avoid boring tasks but developers "override that by plugging into their pleasure centres and giving them scheduled rewards and we convince them to pay us money and waste their lives in front of our game in this exploitative fashion".

He said developers should design innovative, ethical and personal art because players are hungry for inspiring new games.

<http://www.smh.com.au/news/articles/ethical-dilemmas/2007/09/19/1189881577195.html>

Video Games

Game Design Best Practices

- Story: What is going to happen next? Natural curiosity about humans.
 - Justifies what you are doing, rather than red/green/blue cardkeys.
- Eye Candy / Ear Candy
- Next Goal that is clear, within-reach ("Just One More")
- Feeling of Constant Improvement
 - Collection / Hoarding (via Skinner Box)

THERE'S NO NICE way to say this, but it needs to be said: video games, with very few exceptions, are dumb. And they're not just dumb in the gleeful, winking way that a big Hollywood movie is dumb; they're dumb in the puerile, excruciatingly serious way that a grown man in latex elf ears reciting an epic poem about Gandalf is dumb. Aside from a handful of truly smart games, tentpole titles like *The Elder Scrolls V: Skyrim* and *Call of Duty: Black Ops* tend to be so silly and so poorly written that they make Michael Bay movies look like the Godfather series. In games, brick-shaped men yell catchphrases like "Suck pavement!" and wield giant rifles that double as chain saws, while back-breakingly buxom women rush into combat wearing outfits that would make a Victoria's Secret photographer blush. In games, nuance and character development simply do not exist. In games, any predicament or line of dialogue that would make the average ADHD-afflicted high-school sophomore scratch his head gets expunged and then, ideally, replaced with a cinematic clip of something large exploding.

Jonathan Blow



Spiel und Film

The de facto reference for a video game is a shitty action [Sci-Fi, Fantasy] movie. You're not trying to make a game like *Citizen Kane*; you're trying to make *Bad Boys 2* [*Alien vs. Predators*, *Legend*].



Look, film didn't get to be film by trying to be theater. First, they had to figure out the things they could do that theater couldn't, like moving the camera around and editing out of sequence—and only then did film come into its own.

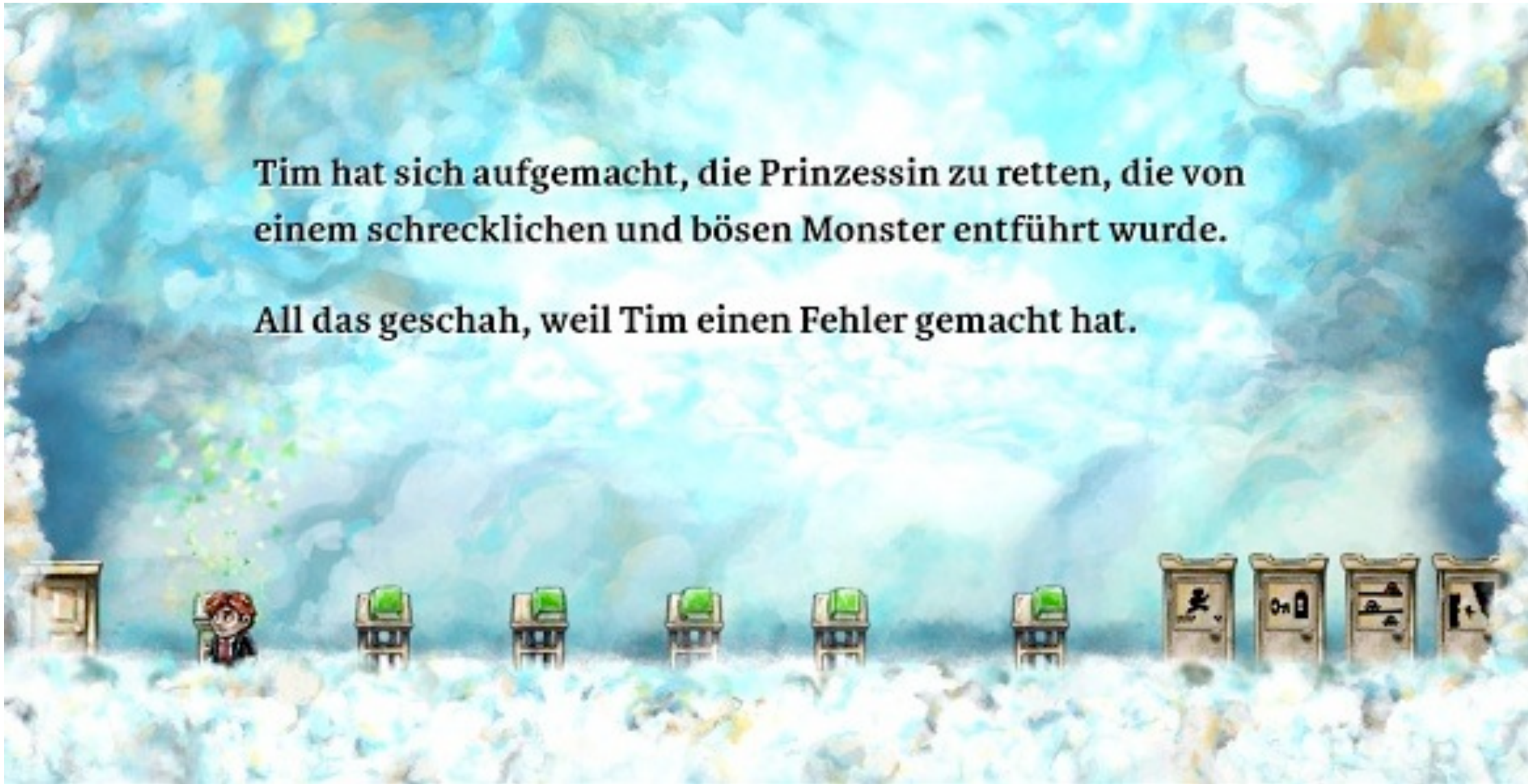


If games are just movies with interactivity, if they don't have anything that's their core competency, then you can't really use them effectively," he explained. "Now, one of those core competencies for games is a certain kind of nonverbal complex communication, right? You play a game for hours, and at the end of it, you hopefully have this somewhat sublime complex understanding of something that's hard to verbalize, because you got it nonverbally.

Rahmenhandlung

Tim hat sich aufgemacht, die Prinzessin zu retten, die von einem schrecklichen und bösen Monster entführt wurde.

All das geschah, weil Tim einen Fehler gemacht hat.



Level Einführung

2. TIME AND FORGIVENESS

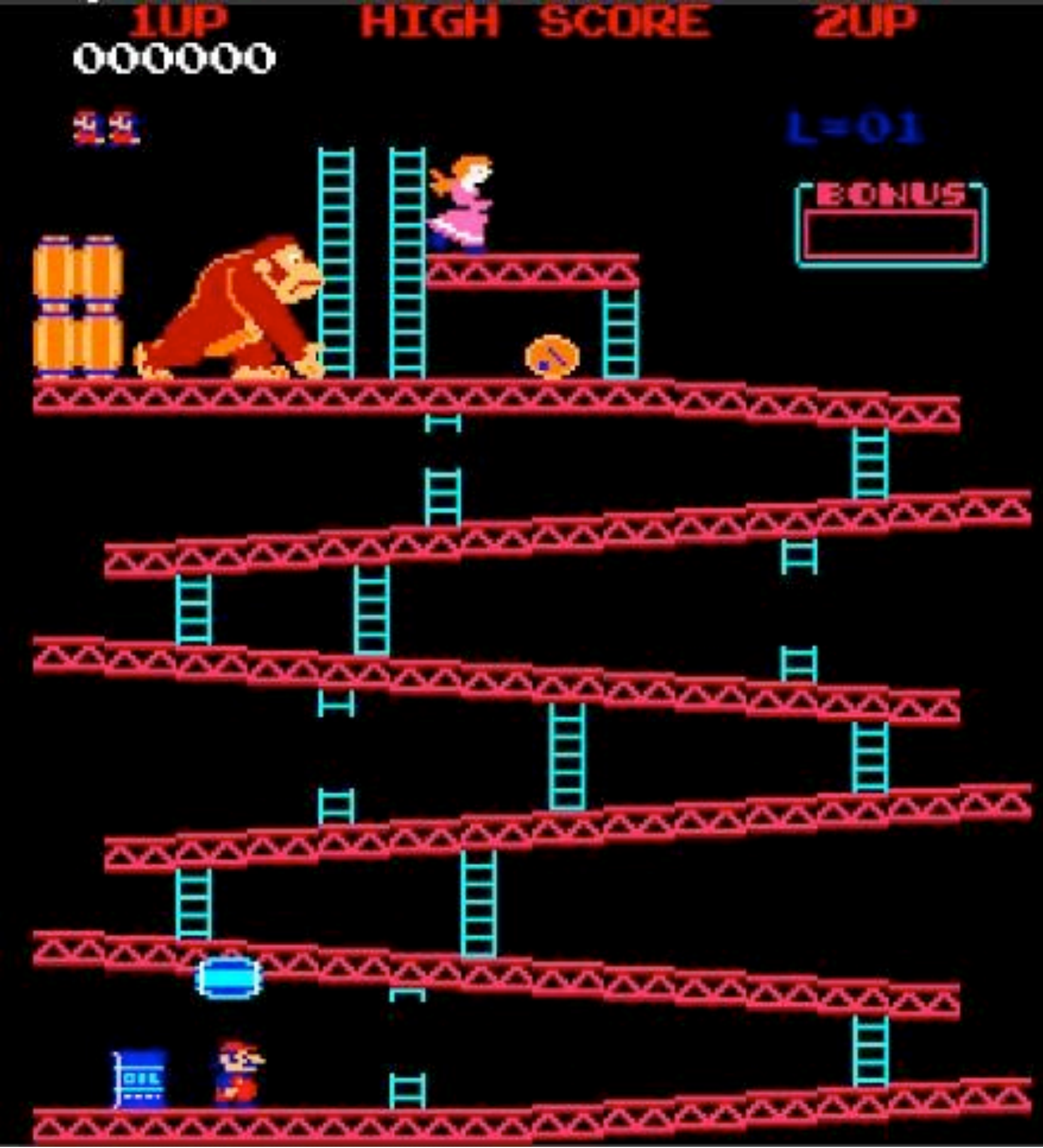
He knows she tried to be forgiving, but who can just shrug away a guilty lie, a stab in the back? Such a mistake will change a relationship irreversibly, even if we have learned from the mistake and would never repeat it. The Princess's eyes grew narrower. She became more distant.



3. TIME AND MYSTERY

Tim needed to be non-manipulable. He needed a hope of transcendence. He needed, sometimes, to be exempt from the Princess's care.

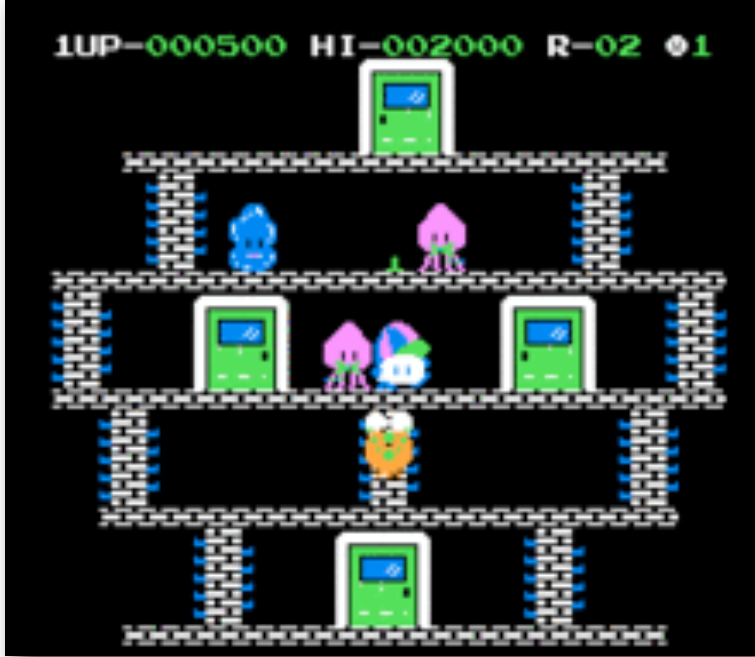




Platform-Games

Nintendo: Donkey Kong, 1981

Puzzle Platformer



Enix: Door Door, 1983



Sega: Doki Doki
Penguin Land, 1985



Interplay:
The Lost Vikings, 1992



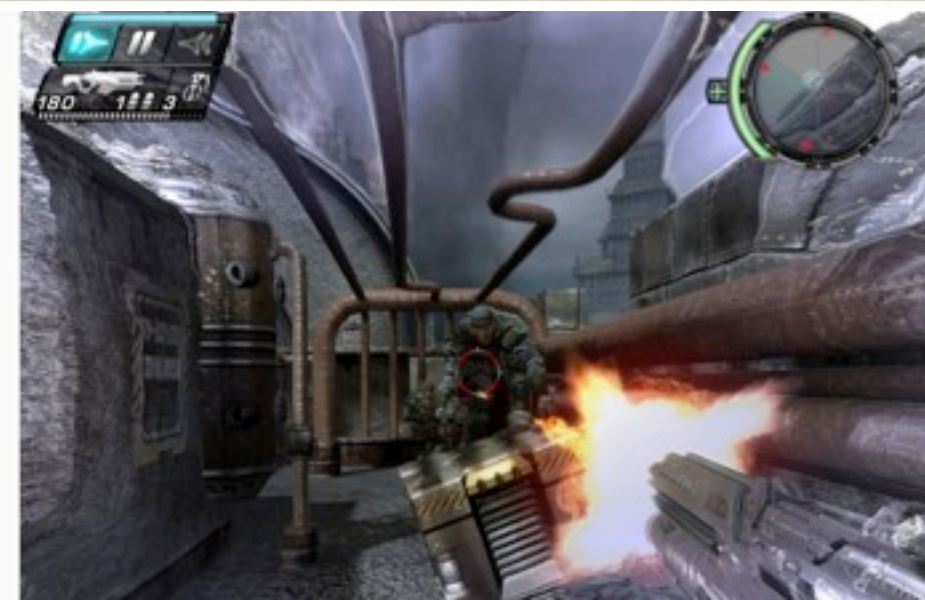
Valve: Portal, 2007



Microsoft: Blinx The Time Sweeper, 2002



Ubisoft: Prince of Persia The Sands of Time, 2003



Sierra: Timeshift, 2007

Zeitungkehr im Spiel

»This game [Braid] is about the rules of the universe dominating and so everything being subject to those rules made sense.«

J. Blow



Intertextualität



Nintendo: Super Mario Bros, 1985



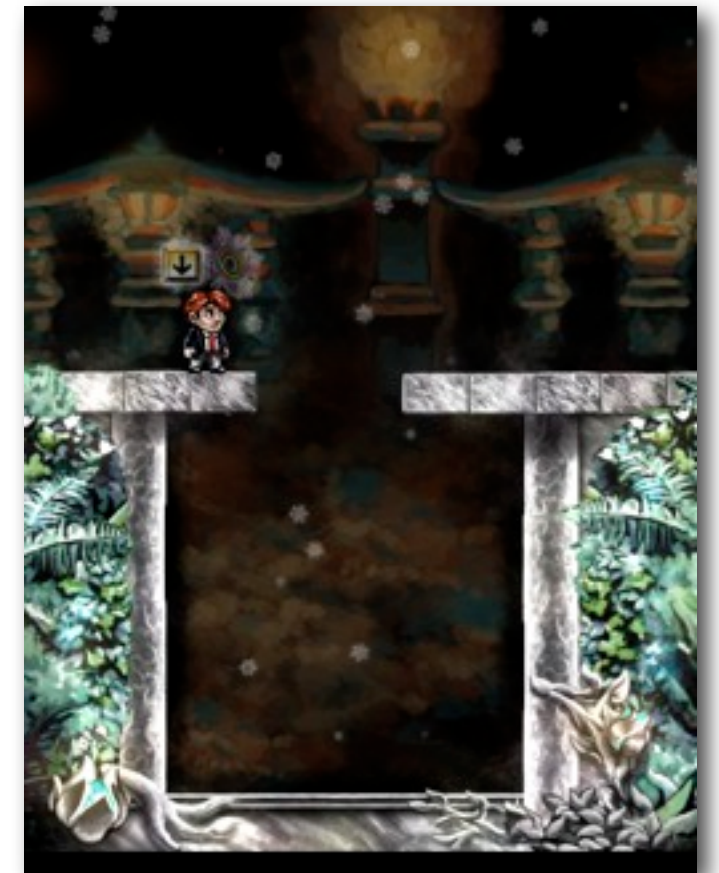
Intertextualität



Permutation, Variation, Pattern Break

The game plays like any Mario-inspired 2D platformer. You stomp on enemies, work your way through puzzles, travel through various worlds and reach a castle at the end of each level. It all seems pretty standard at first blush.

<http://www.theandrewblog.net/2012/04/25/the-princess-is-in-another-castle-braid-roger-ebert-and-whether-video-games-can-be-art/>



Most of these patterns are pretty consistent until they're broken.
(J. Blow)

Finale



<http://www.youtube.com/watch?v=vz1qOAS3-rc>

Akribisch untersuchte er den Fall eines Apfels, die Drehung von Metallkugeln an einer Schnur. Die Hinweise würden ihn zur Prinzessin führen und ihn ihr Gesicht sehen lassen. Nach einer besonders exzessiven Nacht des Experimentierens kniete er sich hinter einen Bunker in der Wüste. Er hielt sich ein Stück Schweißglas vor die Augen und wartete.

In diesem Augenblick kam der Lauf der Dinge zum Stillstand. Die Zeit blieb stehen. Der Raum verdichtete sich auf Stecknadelkopfgröße. Es war, als ob sich die Erde aufgetan und der Himmel geteilt hätte. Ihm war, als hätte er der Geburt der Welt beiwohnen dürfen...¹

In seiner Nähe sagte jemand: „Es hat funktioniert.“

Ein anderer sagte: „Jetzt gehen wir alle als Dreckschweine in die Geschichte ein.“



Purple Prose

“There’s a glimpse of absolute genius in a really well-done endgame sequence, but it still doesn’t explain much, and then it’s back to obscurely written text boxes for the epilogue, which ultimately left me confused and unsatisfied . . . And I refuse to accept that it’s just because I’m thick. . . . Braid is proudly wearing the ‘arty game’ label, but it’s possible that it might be taking refuge in that to avoid having to explain itself. Oh, people say it’s open to interpretation and you’re supposed to discuss it on forums and stuff, but I don’t buy that. It’s like when you tell a joke and nobody laughs. You then explain the joke and people go, ‘oh, that’s pretty clever, I guess.’ But they still won’t laugh, because you didn’t tell the joke properly in the first place!”

Walkthrough

<http://braid-game.com/walkthrough/walkthrough2.html>



All the puzzles can be solved. Some of them might take an hour or two, but you will get it. If you try. And you will feel cool and smart. If you read a walkthrough (or get spoilers from a forum), you can never un-read it. You can never un-spoiler yourself! So don't spoiler yourself.

The Witness (2012 ?)

