

KLASSIKER DER SPIELELEGESCHICHTE



FAÇADE

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Andrew Stern
Michael Mateas

Façade – Hintergrund

Rather than being about manipulating magical objects, fighting monsters, and rescuing princesses, Façade is about the emotional entanglements of human relationships. Instead of providing the player with 40 to 60 hours of episodic action and endless wandering in a huge world, we're interested in shorter experiences that provide emotionally intense, tightly unified, dramatic action. Rather than focusing on the traditional gamer market, we are interested in interactive experiences that appeal to the adult, non-computer geek, movie-and-theater-going public.

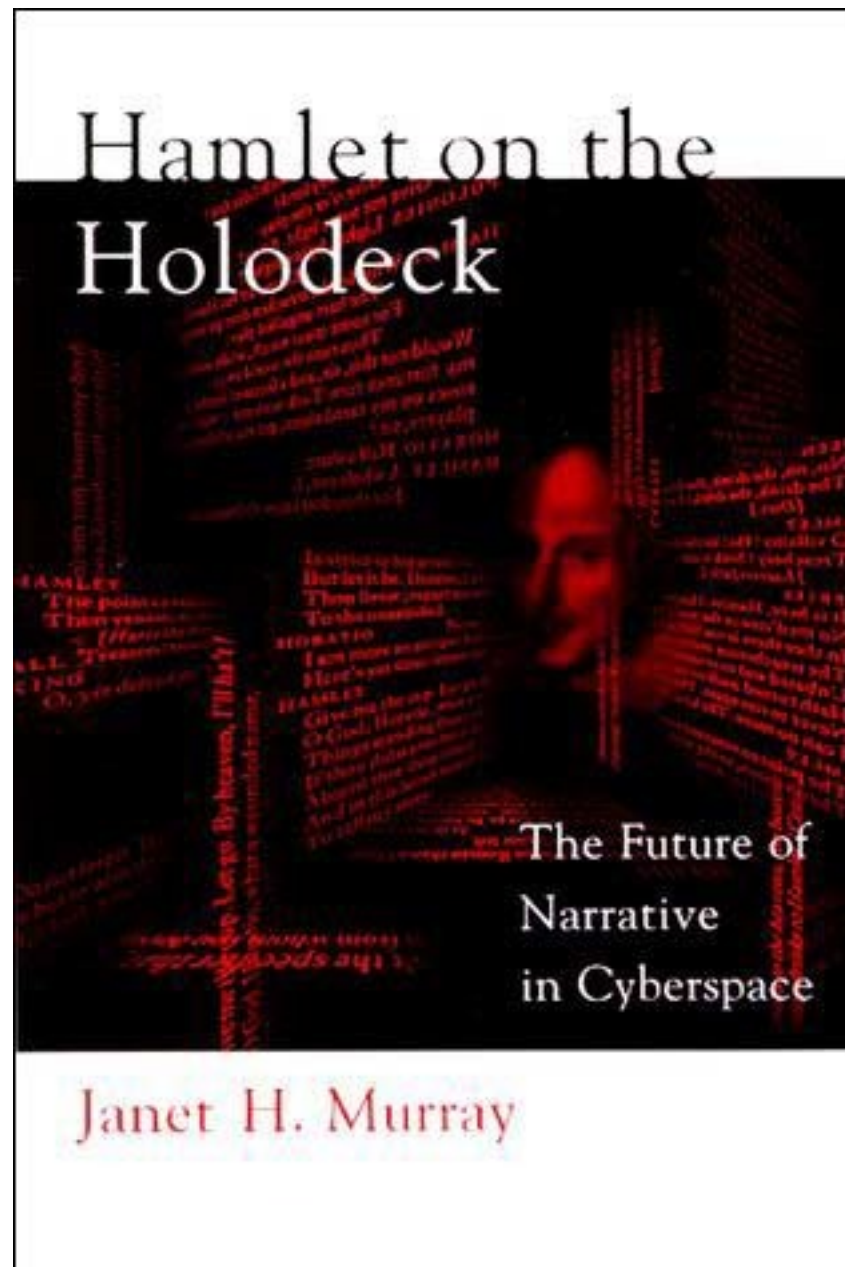
a commercial experimental game such as Façade could never be produced. Façade thus highlights the need for a robust independent game development scene that builds fully produced, radically experimental games, blazing the trail towards new game genres. If games are truly to become the cinema of the 21st century, expressing and commenting on the full range of human experience, an independent game scene that builds experimental, art-house games such as Façade is a necessary complement to the commercial game world.

Drama



Nichols: Wer hat Angst vor
Virginia Woolf, 1966

Interactive Drama



Laurel: Computer as Theater, 1991

Murray: Hamlet on the Holodeck, 1997

Agency

local and global agency

the player can form intentions with respect to the experience, take action with respect to those intentions, and interpret responses in terms of the action and intentions; i.e., when they player has actual, perceptible effects on the virtual world.

Eliza

<http://bs.cyty.com/menschen/e-etzold/archiv/science/rat.htm>



<http://yesload.net/REBPQZuzpo>

Artificial Intelligence



A.L.I.C.E.

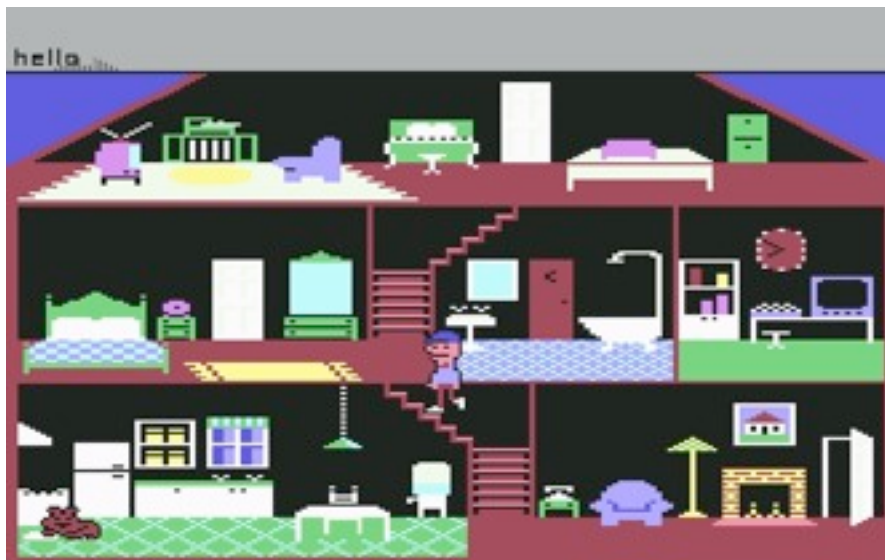


<http://www.youtube.com/watch?v=Lr7qVQ3UoSk>



Fake Kirk

Artificial Life



Little Computer People, 1985



Tamagotchi, 1996



The Sims, 2000

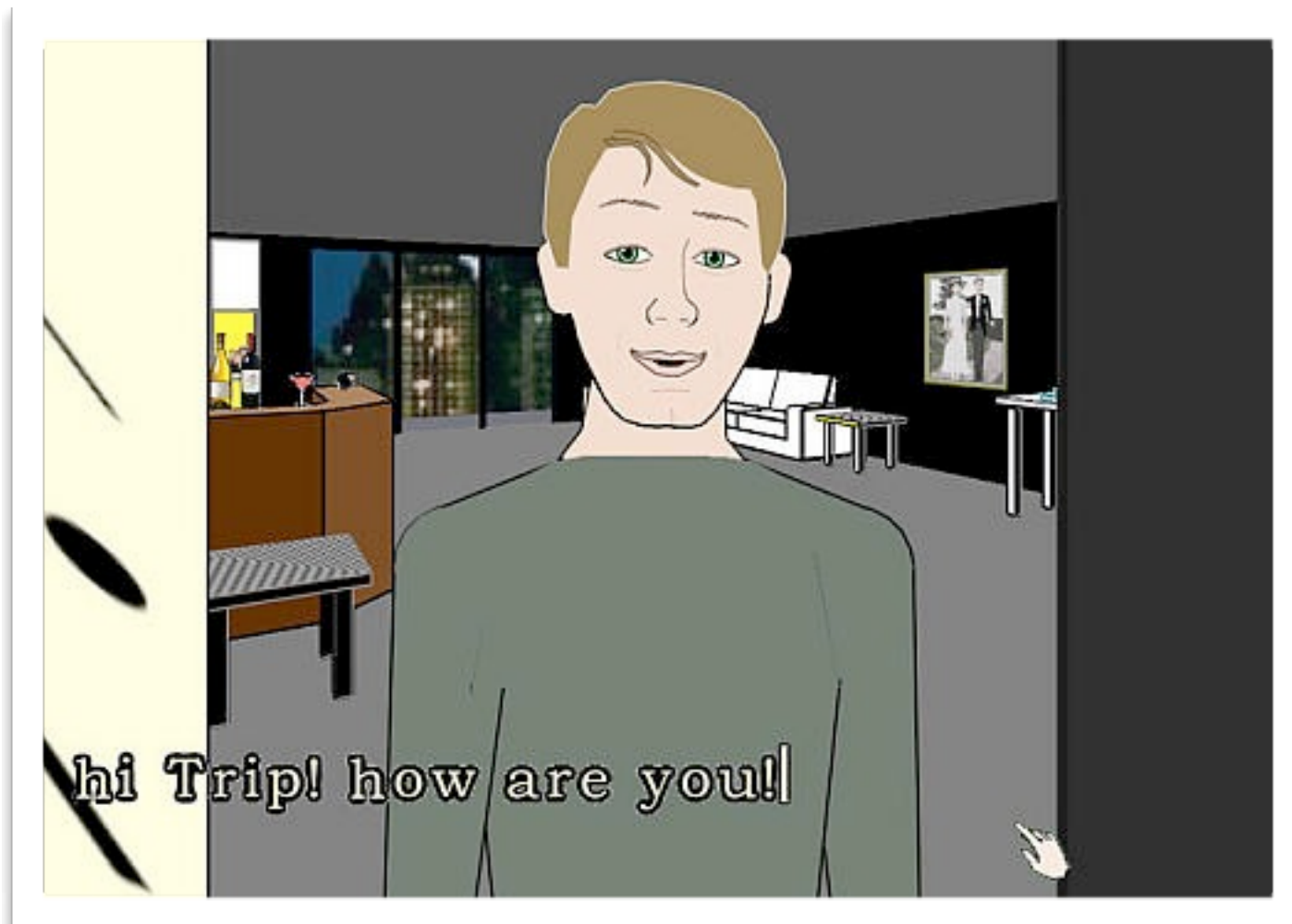


Nintendogs, 2005

Grace und Trip



Take Offers Make Offers



Spielhinweise

Eingabe während Grace und Trip sprechen

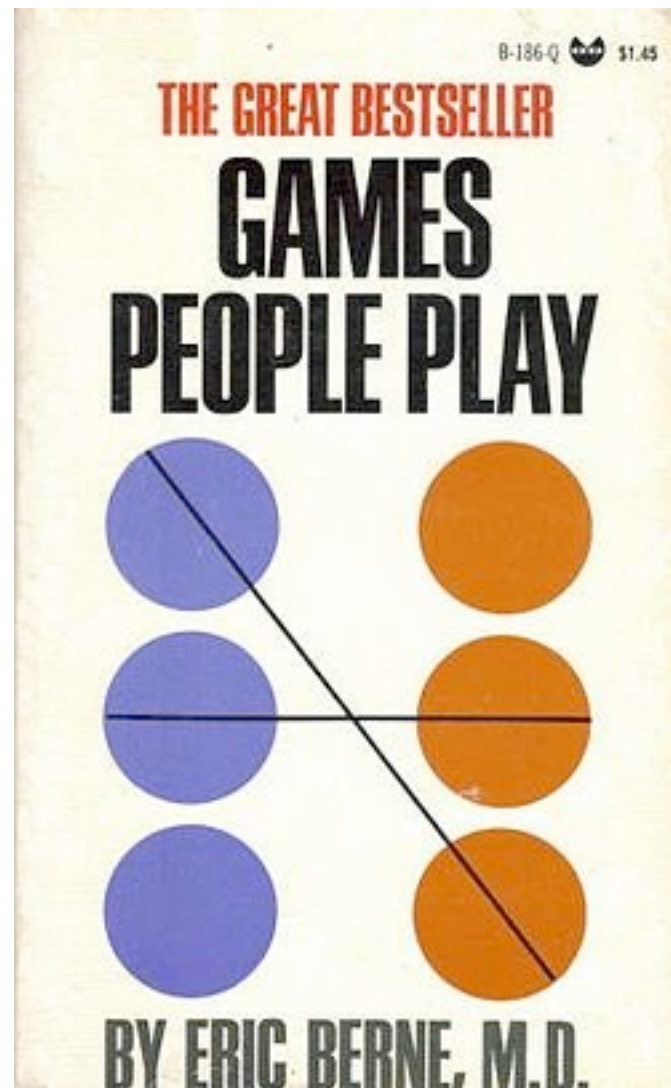
Kurze Antworten

Direkte Antworten innerhalb von 5 Sekunden

10-15 Sekunden zwischen eigenen Beiträgen

Sätze nicht aufteilen

Games People Play



»Komplexe Abläufe stereotyper Transaktionsmuster werden in der Transaktionsanalyse als *Spiele* bezeichnet (z.B. ein immer wieder ähnlich ablaufender Ehestreit). Sie stellen damit fixierte und einschränkende Muster des sozialen Miteinanders dar.«

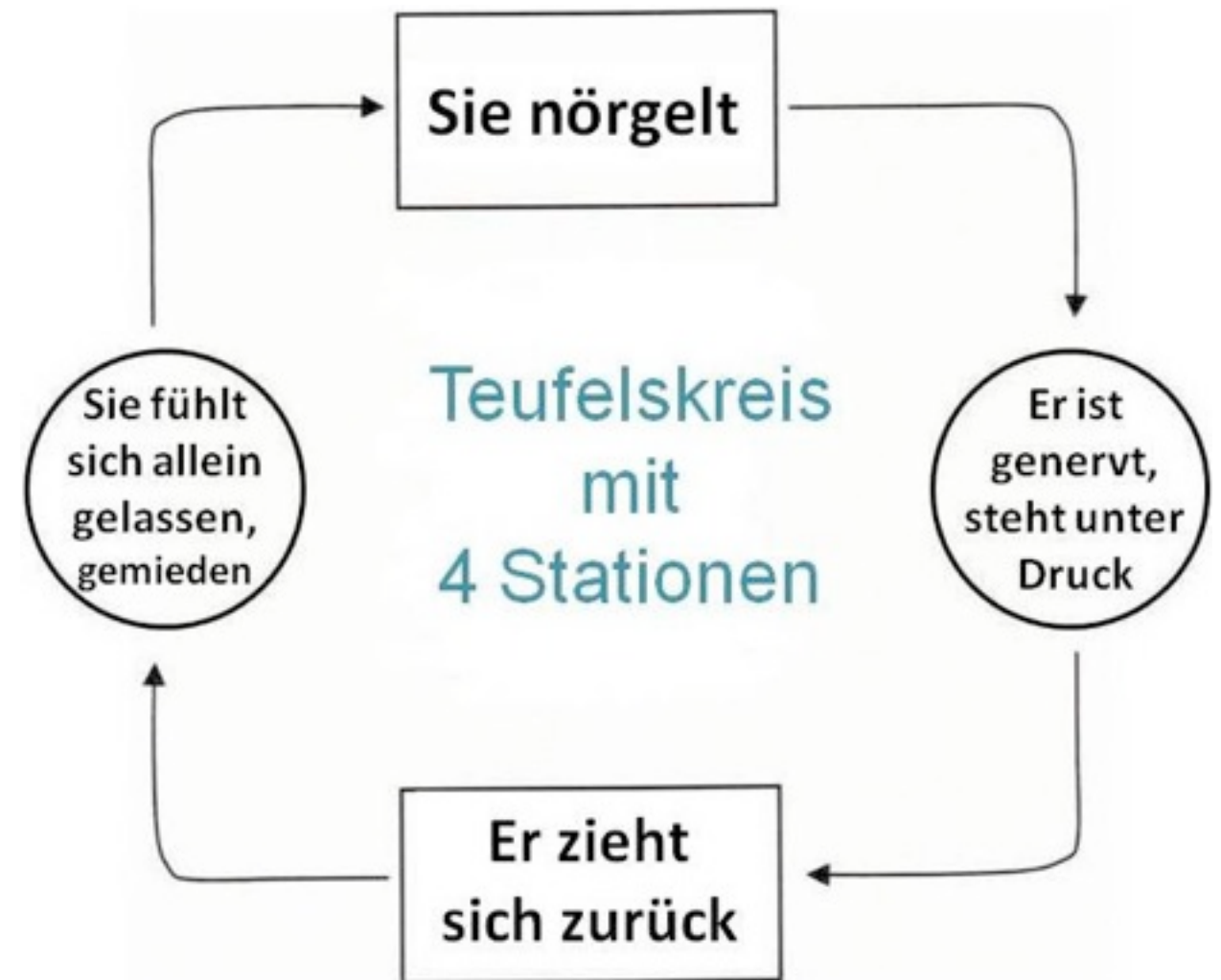
Spiele der Erwachsenen

<http://www.spiegel.de/spiegel/print/d-46409458.html>

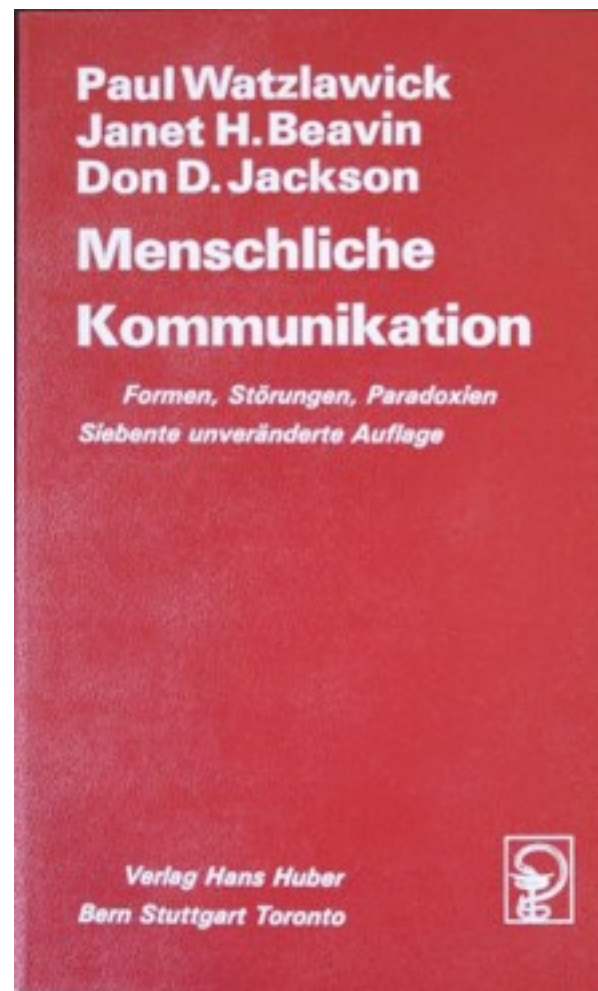
- > warum vom Leben Enttäuschte ständig neue Ungerechtigkeiten herbeisehnen -- sie spielen "Waim" ("Warum muß das immer mir passieren");
- > weshalb Ehemänner ihren Frauen statt eines Blumenstraußes als Liebeserklärung Magengeschwüre präsentieren -- sie spielen "Du siehst, ich habe mein Äußerstes getan";
- > warum Väter sich mit ihren Töchtern verkrachen und Türen hinter sich zuknallen -- sie spielen "Tumult";
- > warum manche Ganoven enttäuscht sind, wenn die Polizei sie nicht erwischt -- sie spielen "R & G" ("Räuber und Gendarm"); wenn das Ding, das sie gedreht haben, ihrem Selbstgefühl nützen soll, muß es herauskommen;
- > warum manche Menschen auf Unzulänglichkeiten ihrer Mitmenschen (schlechtsitzenden Krawatten oder angeblicher Impotenz) herumhacken -- sie spielen "Makel", um sich von eigenen Mängeln abzulenken.

Double Bind und Teufelskreis

Friedemann Schultz von Thun: Miteinander reden



Menschliche Kommunikation



Ein Beispiel für
Spielstrukturen der Welt
-> Sommersemester 2013:

Build it to understand it

The process of building the interactive drama *Façade*, with the explicit goal to explore new ways to deconstruct the potential events of a dramatic narrative into small grained-size pieces, annotated to allow the system to dynamically mix and sequence the pieces in response to player interaction, has helped us understand that there do in fact exist narrative structures that allow for both local and global agency, that can offer a satisfying dramatic experience for players. Our playable results, albeit in need of further refinement, suggest that ludologists' possible assumptions about the compatibility of narrative with agency, including the technical impossibility of generative story systems, are overreaching and premature.

<http://users.soe.ucsc.edu/~michaelm/publications/mateas-digra2005.pdf>

Story Structure

There are over 2500 joint dialog behaviors authored for Façade. They are grouped together and organized in a few different ways, in which each can intermix their performance with one another:

Beats (27, davon 15 pro Runde). Beats are focused narrative situations, for example, fighting over fixing drinks, or Trip bragging about their Italy vacation, or one of their parents calling on the phone. A Façade beat typically lasts anywhere from 30 to 90 seconds. Only one beat is happening at a time.

Beat goals (~20 bis ~100 pro Beat)

Mix-in progression (34) Global mix-in progressions are small- to medium-sized narrative situations about supporting, related or tangential aspects of the drama

Mix-in behaviour (3) Autonomous mix-in behaviors are longer term behaviors that mix in joint dialog behaviors intermittently across several beats.

Story values Tension, Affinity, Conversational history of provocative content, Amount of self-realization

Discourse Acts

- agree
- disagree
- generalExclamation
- positiveExclamation
- negativeExclamation
- express <emotion>
- maybeUnsure
- dontUnderstand
- thank
- apologize
- greet
- goodbye
- getAttention
- referTo <character> | <object> | <topic> | <theme>
- physicallyFavor <object>
- praise
- hugComfort
- flirt
- kiss
- showConcern
- howAreYou
- areYouOkay
- showSupport
- pacify
- explain <explainAdviceDescriptor>
- advice <explainAdviceDescriptor>
- explainRelationship <character1> <relationshipDescriptor> <character2>
- criticize
- oppose
- inappropriateObscene
- leaveApartment
- leaveForKitchen
- UncooperativeNotSpeaking
- UncooperativeNotMoving
- UncooperativeFidgety
- SystemDoesntUnderstand

Note that a sentence you type can be interpreted into multiple, simultaneous discourse acts. For example, if you said, "hi Trip, wow, you look awful today", it would be interpreted as Greet Trip, GeneralExclamation, Criticize Trip, and ReferTo Trip, all at the same time.

Beats

PlayerBehindDoor

TripGreetPlayer

TripFetchesGrace

GraceGreetPlayer

ExplainDatingAnniversary

FightOverFixingDrinks

DiscussGracesDecorating

ItalyTripGuessingGame

PhoneCallFromParent

ApologizeForFighting

OneOnOneWithGraceInLivingRoom

OneOnOneWithTripInLivingRoom

OneOnOneWithGraceInKitchen

OneOnOneWithTripInKitchen

GraceReturnsFromKitchen

TripReturnsFromKitchen

ReenactMarriageProposal

CrisisBlowup

RecoverFromCrisisBlowup

TherapyGame

RevelationsBuildup

Revelations

EndingNoRevelations

EndingSelfRevelationsOnly

EndingRelationshipRevelationsOnly

EndingAlmostEnoughRevelations

EndingRevelationsThresholdAttained

Behaviours

The story of Façade is broken down into a vast and varied collection of behaviors. Each behavior is small computer program, or procedure, that performs a bit of dramatic action for a character. Each behavior contains one or more lines of spoken dialog, and details for performing the dialog such as emotional expression and gesture.

Mix-in Behaviours

The list of 3 autonomous mix-in behaviors in Façade:

- TripFixesAndServesDrinks
- SipDrinksOverTime
- TripObsessivelyPlaysWithAdviceBall

Mix-Ins

The list of 32 global mix-in progressions in Façade:

- PraiseGrace
- PraiseTrip
- CriticizeGrace
- CriticizeTrip
- FlirtWithGrace
- FlirtWithTrip
- HugOrComfortGrace
- HugOrComfortTrip
- ShowConcernForGrace
- ShowConcernForTrip
- PacifyAttempt
- Provocation (Post-greeting Kiss, Strong Insult, Cursing)
- MarriageReference
- DivorceReference
- SexReference
- InfidelityReference
- TherapyReference
- WeddingPictureReference
- ApartmentReference
- ItalyPictureReference
- SculpturesReference
- WorkReference
- PaintingsReference
- BrassBullReference
- BarDrinksReference
- AdviceBallReference
- CityViewReference
- GenericDeflection
- ExplainAdviceReference
- LeaveForKitchen
- LeaveApartment
- ActingWeird (not speaking, not moving, etc.)