

KLASSIKER DER SPIELEGESCHICHTE

THE PATH

15. NOVEMBER 2012



Tale of Tales

Auriea Harvey und Michaël Samyn

8

The Endless Forest (2005)

Graveyard (2008)

The Path (2009)

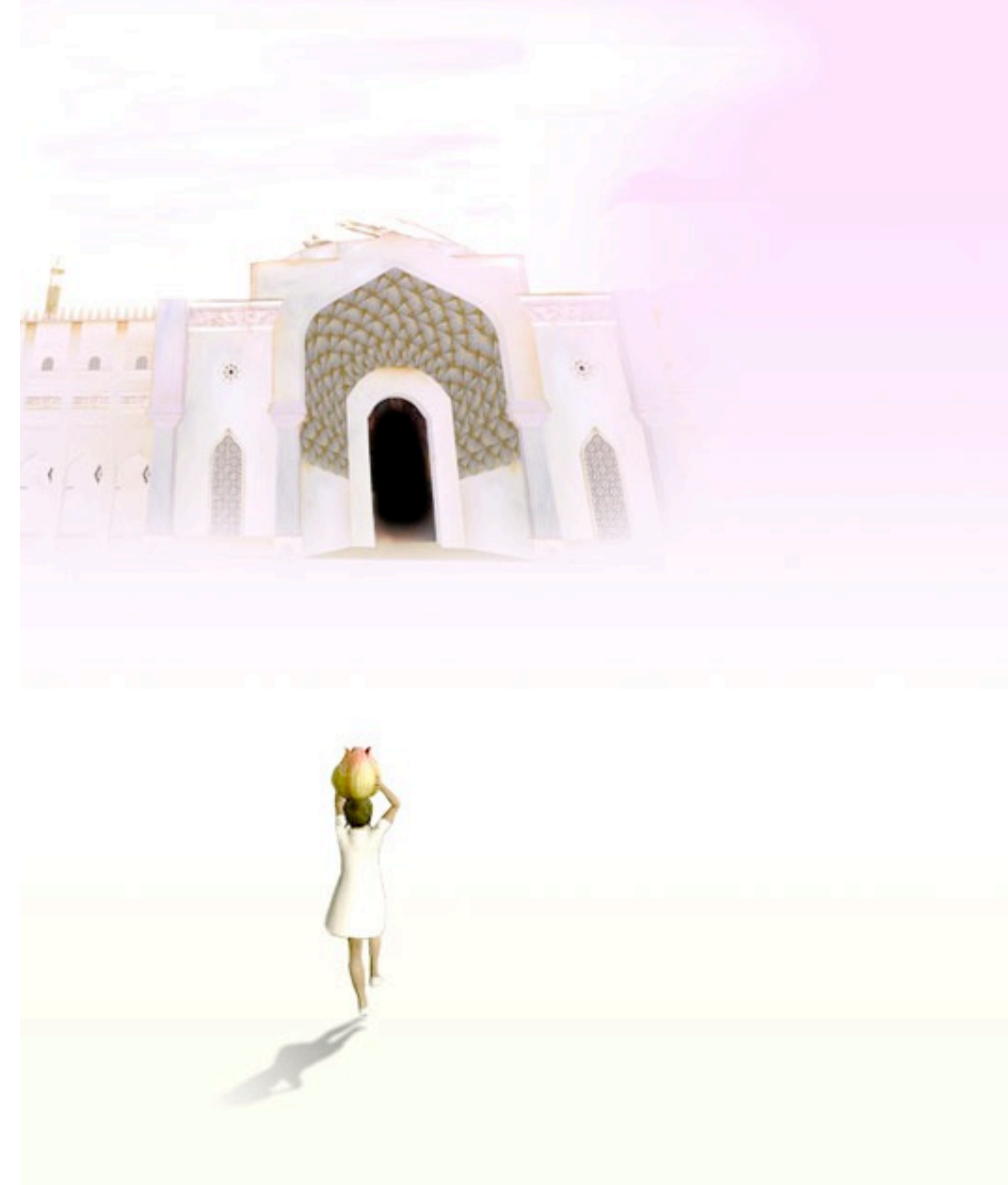
Fatale (2009)

Vanitas (2010)

Realtime Art Manifesto

<http://tale-of-tales.com/tales/RAM.html>

1. Realtime 3D is a medium for artistic expression.
2. Be an author.
3. Create a total experience.
4. Embed the user in the environment.
5. Reject dehumanisation: tell stories.
6. Interactivity wants to be free.
7. Don't make modern art.
8. Reject conceptualism.
9. Embrace technology.
10. Develop a punk economy.



The Grandmother's Tale

<http://www.endicott-studio.com/rdrm/rrPathNeedles.html>



THE RED HOOD WAS AN INVENTION OF CHARLES PERRAULT, WHO TIDIED UP THE FOLK TALES OF FRANCE FOR POPULAR CONSUMPTION IN THE EIGHTEENTH CENTURY. OTHER CHANGES -- SUCH AS THE HAPPY ENDING, ARE LATER ADDITIONS.

I WILL TELL YOU AN ORIGINAL VERSION.

A LITTLE GIRL WAS TOLD TO BRING BREAD AND MILK TO HER GRANDMOTHER. AS SHE WAS WALKING THROUGH THE WOOD, A WOLF CAME UP TO HER AND ASKED HER WHERE SHE WAS GOING.

"TO GRANDMOTHER'S HOUSE."

THE WOLF RAN OFF AND ARRIVED FIRST AT THE HOUSE. HE KILLED THE GRANDMOTHER, POURED HER BLOOD INTO A BOTTLE AND SLICED HER FLESH ONTO A PLATE. THEN HE GOT INTO HER NIGHTCLOTHES AND WAITED IN THE BED.

THE WOLF SAID, "COME IN, MY DEAR."

"I'VE BROUGHT YOU SOME BREAD AND MILK, GRANDMOTHER."

"HAVE SOMETHING YOURSELF, MY DARLING. THERE IS MEAT AND WINE IN THE PANTRY."

THE LITTLE GIRL ATE WHAT WAS OFFERED.

AND AS SHE DID, A LITTLE CAT SAID, "SLUT! TO EAT THE FLESH AND DRINK THE BLOOD OF YOUR GRANDMOTHER!"

THEN THE WOLF SAID, "LADRESS, AND GET INTO BED WITH ME."

"WHERE SHALL I PUT MY SKIRT?"

"THROW IT ON THE FIRE; YOU WON'T NEED IT ANY MORE."

Neil Gaiman: The Sandman The Doll's House



FOR EACH GARMENT, PETTICOAT, BODICE, AND STOCKINGS, THE GIRL ASKED THE SAME QUESTION, AND THE WOLF REPLIED, "THROW IT ON THE FIRE; YOU WON'T NEED IT ANY MORE."

WHEN THE GIRL GOT INTO BED SHE SAID, "GRANDMOTHER -- HOW HAIRY YOU ARE."

"IT KEEPS ME WARMER, MY DEAR."

"OH GRANDMOTHER, WHAT LONG NAILS YOU HAVE."

"THEY ARE FOR SCRATCHING MYSELF, MY DEAR."

"OH GRANDMOTHER, WHAT BIG TEETH YOU HAVE."

"THEY ARE FOR EATING YOU, MY DEAR."

GILBERT--THAT'S HORRIBLE.

I'M AFRAID SO. THERE ARE EARLIER VERSIONS THAT ARE EVEN WORSE.

LISTEN TO THE WIND.

Petit Chaperon Rouge



„Kinder, insbesondere attraktive, wohl erzogene, junge Damen, sollten niemals mit Fremden reden, da sie in diesem Fall sehr wohl die Mahlzeit für einen Wolf abgeben könnten. Ich sage "Wolf", aber es gibt da verschiedene Arten von Wölfen. Da gibt es solche, die auf charmante, ruhige, höfliche, bescheidene, gefällige und herzliche Art jungen Frauen zu Hause und auf der Straße hinterherlaufen. Und unglückseligerweise sind es gerade diese Wölfe, welche die gefährlichsten von allen sind.“

– Perrault (1697)

Illustration von Gustave Doré aus dem Märchenbuch *Les Contes de Perrault*, 1862

Rotkäppchen





Themen und Motive

Vom Warn- zum Zaubermärchen

Dämonische Tiere

Grausamkeiten

Wald

Weg und Wanderung

Formwerdung der weiblichen Seele

Adaptionsstrategien



The sexiness inherent in the tale is obvious when you look at all of the sexy LRRH costumes and artwork available. The tale may be aimed at children in some of its guises, but certainly not all!

<http://www.mysexprofessor.com/culture-sexuality/sex-and-little-red-riding-hood/>

Wesenszüge des Märchens



Der Märchenheld handelt und hat weder Zeit noch Anlage, sich über Seltsames zu wundern [...] das Gefühl für das Absonderliche fehlt ihm. Ihm scheint alles zur selben Dimension zu gehören.

Lüthi, *Das europäische Volksmärchen*, S. 10

[Das Märchen] ist überhaupt und in jedem Sinn ohne Tiefengliederung. Seine Gestalten sind Figuren ohne Körperlichkeit, ohne Innenwelt, ohne Umwelt; ihnen fehlt die Beziehung zur Vorwelt und zur Nachwelt, zur Zeit überhaupt. (S. 13)

Das Märchen verzichtet ganz auf räumliche, zeitliche, geistige und seelische Tiefengliederung. Es verzaubert das Ineinander und Nacheinander in ein Nebeneinander

Lüthi, *Das europäische Volksmärchen*, S. 23

Das europäische Märchen ist handlungsfreudig. [...] Aufgaben, Verbote, Bedingungen (Tabus u.a.), Gaben, Ratschläge und Hilfen aller Art bezeugen, dass die Handlung des Märchens nicht von innen gelenkt wird, sondern von außen. Eigenschaften werden mit Vorliebe in Form von Handlungen ausgedrückt (Olrik), Beziehungen in Form von Gaben (Lüthi). Das heißt, es wird alles möglichst auf die gleiche Fläche projiziert, auf die der Handlung.

Lüthi: Märchen, S. 30

Abstrakter Stil



- Flächenhaftigkeit mit starker Kontur und scharfer Umrisslinie
- Reine Farben: Gold, Silber, Rot, Weiß, Schwarz, Blau
- Bloße Benennung, Einheit des Beiworts
- Verzicht auf individuelle Charakteristik
- Metallisierung und Mineralisierung der Dinge und Lebewesen
- Handlungslinie, Wanderung
- Starre Formeln, Wiederholungen, Anfang und Ende
- Einzahl, Zweizahl, Dreizahl, Siebenzahl, Zwölfzahl
- Isolation
- Magisches Weltbild

Märchenwald



»Waldeinsamkeit« is a German word which means the feeling of being alone in the woods.

The Path



Auriea Harvey: design & direction, concept art, character/environment models & textures

Michaël Samyn: design & direction, interaction, effects, software programming

Jarboe & Kris Force: music & sound composition

Laura Raines Smith: animations

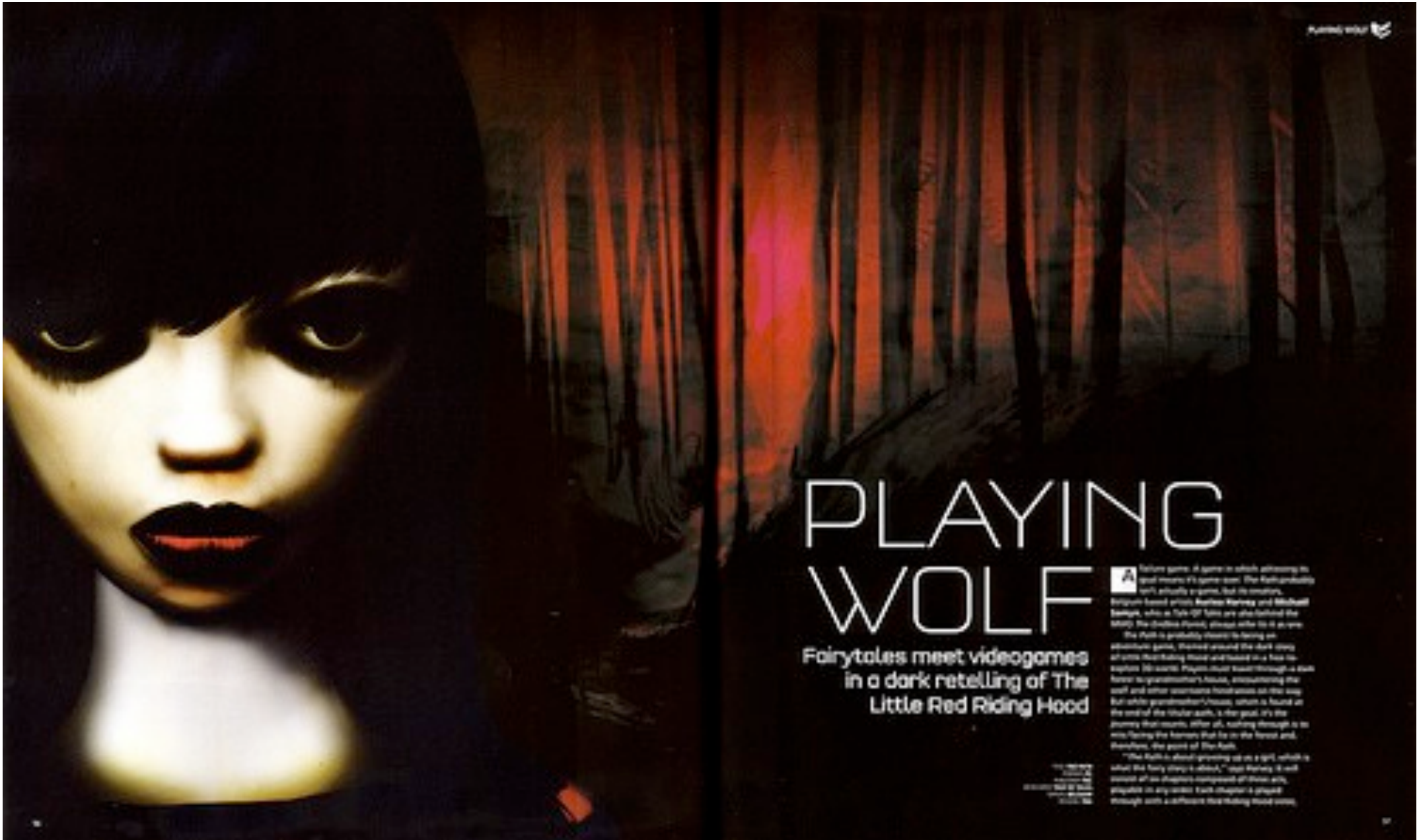
Hans Zantman: technical artist

Marian Bantjes: logo design and calligraphy



Robin Rose Ginger Ruby Carmen Scarlet

The girls got names: Kid Red (Robin), Innocent Red (Rose), Tomboy Red (Ginger), Goth Red (Ruby), Sexy Red (Carmen), and Stern Red (Scarlet). The wolves and other characters remain nameless.

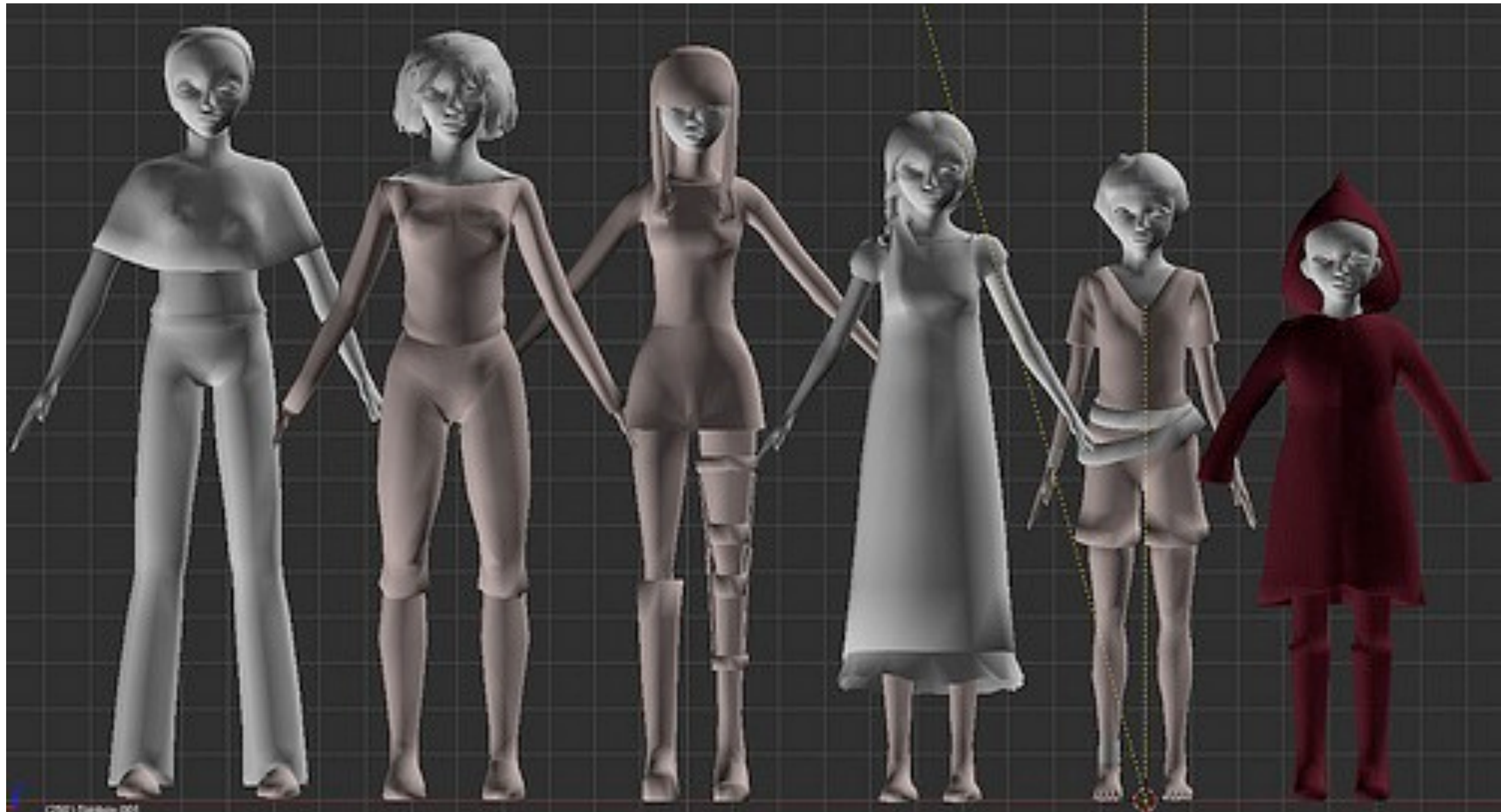


The Path was our first commercial video game project. And it's also the biggest project we've worked on so far. It was a completely independent production: managed by ourselves and funded with art grants and a loan. It was both an experiment with the "punk economy" advocated by our Manifesto and a conscious effort to make our art more accessible to gamers and less savvy computers users alike, while optimizing its appeal to a non-gaming audience.

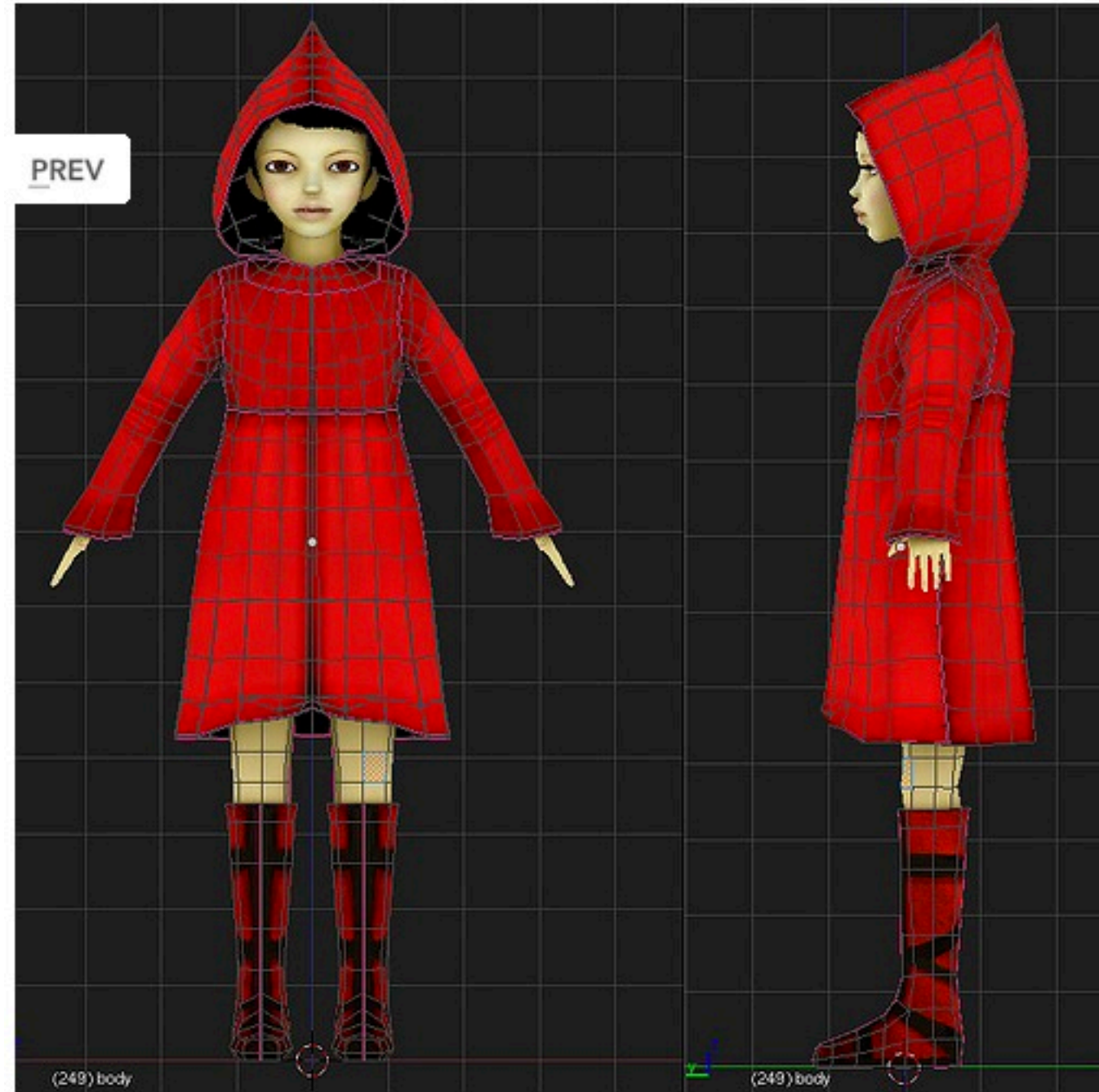
The Girls



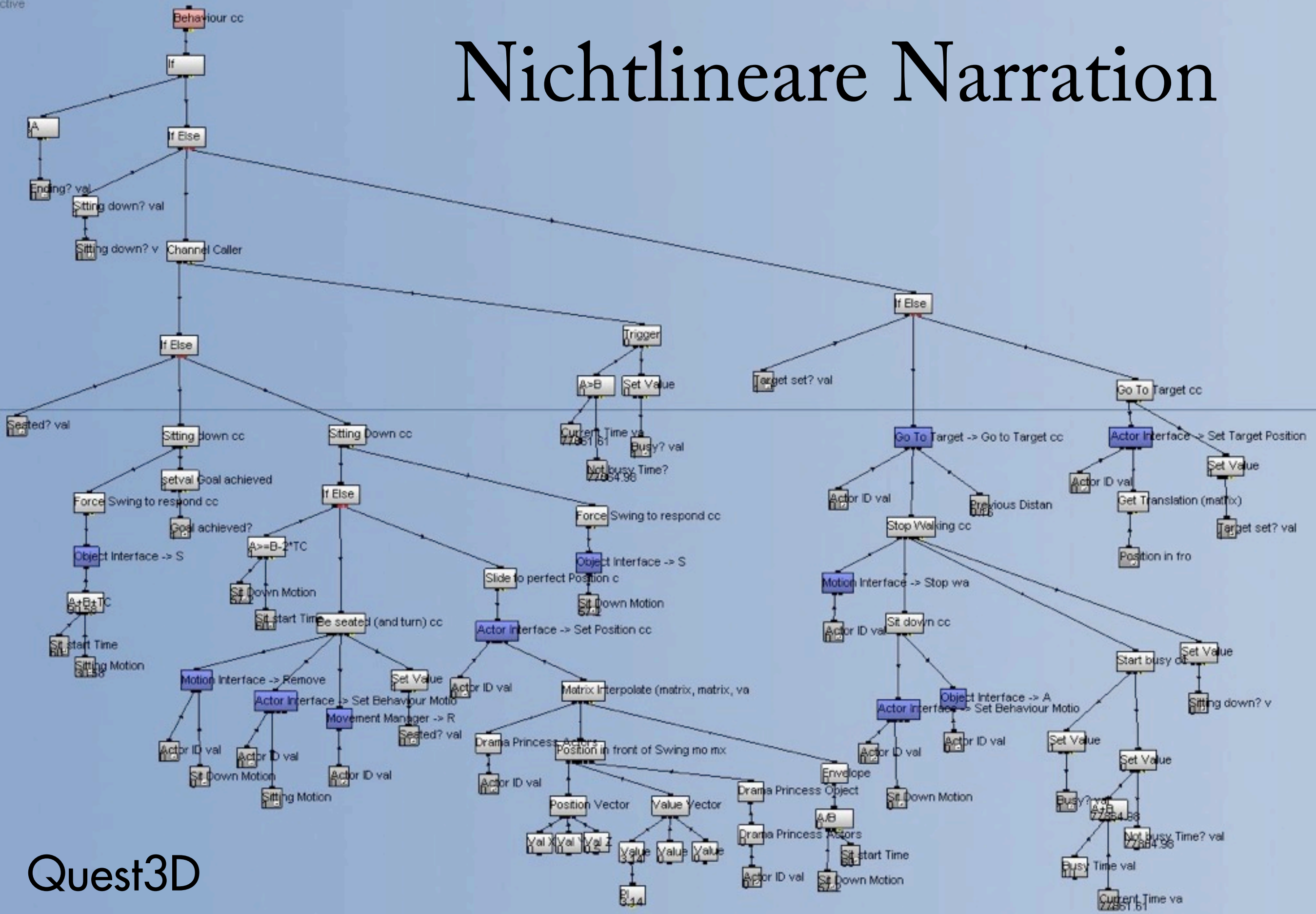
Modellierung



Modellierung



Nichtlineare Narration



Quest3D

- no plot-based narrative
- emergent behavior
- few cut scenes



Fanart & Cosplay

Interpretation

whatever your interpretation, it says more about you than about whatever the situation has meant to me.

The Path shows that it is possible to talk about intimately personal things through the medium of video games. Not just things which are personal to the authors, but also to each individual player. Through non-linearity, interactivity, and procedural generation, we have created a piece that is really about the player. Not in a rigid, engineering kind of way, but in a playful, evocative way. We don't know what everything in *The Path* means either. It doesn't matter, not anymore. Creating *The Path* was as much an intuitive experience as playing it can be.

Some say blindly that the game is "about rape." And while that could be one of the interpretations – and I understand it – for me, those black-out moments after meeting her wolf are the moments of realization. Those are the times when a girl grows. And what happens in Grandmother's House is not a murder but a shedding of childhood and an initiation to womanhood. Each girl one step closer to her fate.

Every time it is a choice of letting her go, or doing nothing, or wandering endlessly in the forest, or shutting down the game entirely. If you play on, we hope that you will draw your own conclusions.