

# KLASSIKER DER SPIELEGESCHICHTE

## FILMAESTHETIK

23. OKTOBER 2014



# Adaption

**BEWARE OF THE  
MANEATER!**

**VIDEO TERROR!**

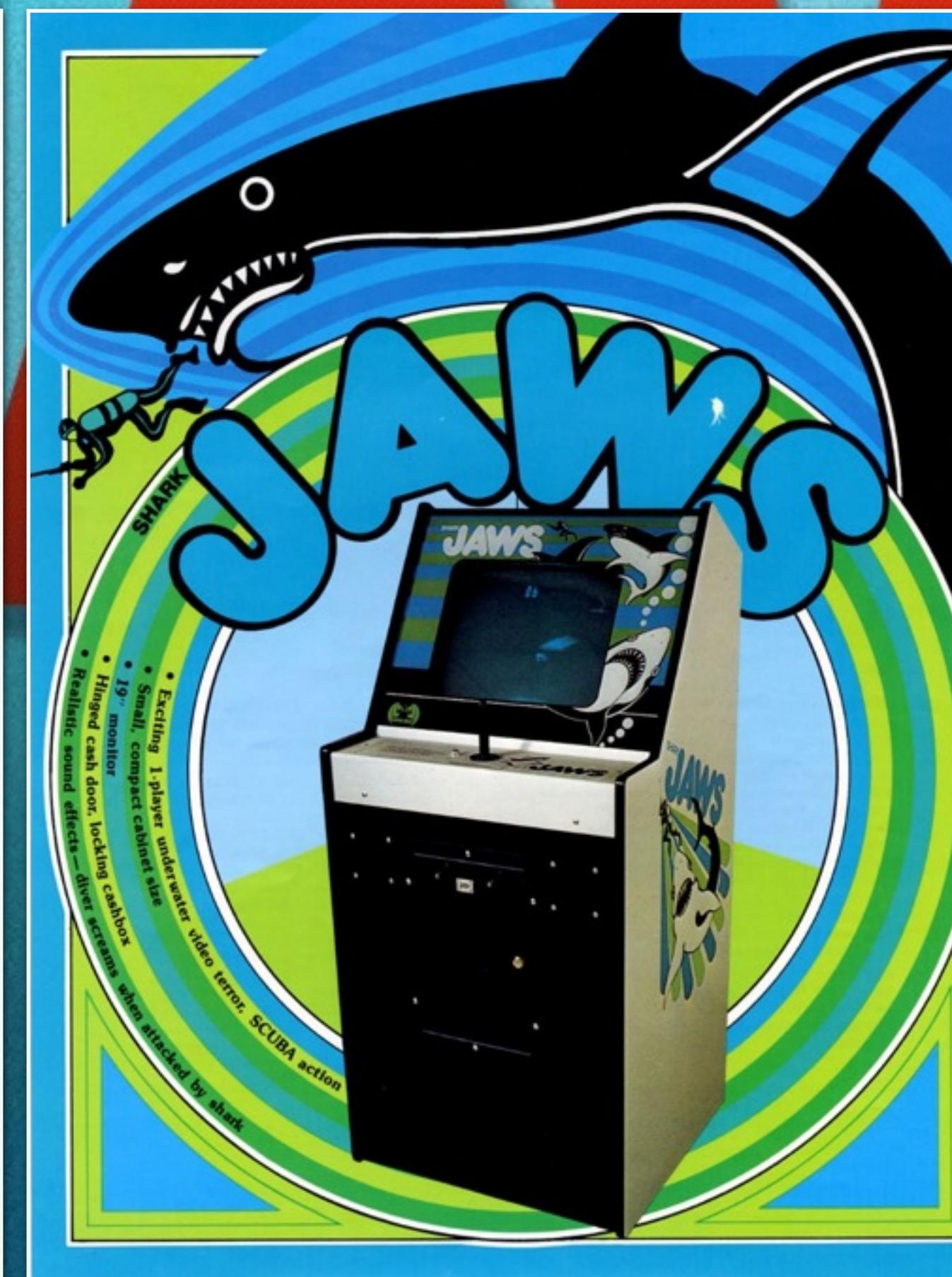
- Take advantage of the "Jaws" rage
- 1 or 2 players at 25c per player for maximum profits
- Creative cabinet of reinforced fiberglass
- Realistic "Chomp" and "Scream"
- 1 year Warranty on logic board
- 19" Monitor
- Removable rear section for ease of service
- Joy stick controls
- Lockable high capacity coin box
- 200 CFM cooling fan
- Solid State Digital Components

Dimensions:  
Height: 72"      Width: 36"  
Weight: 120 lbs.      Depth: 40"

**PROJECT SUPPORT ENGINEERING**  
750 N. Mary Ave.  
Sunnyvale, CA 94086



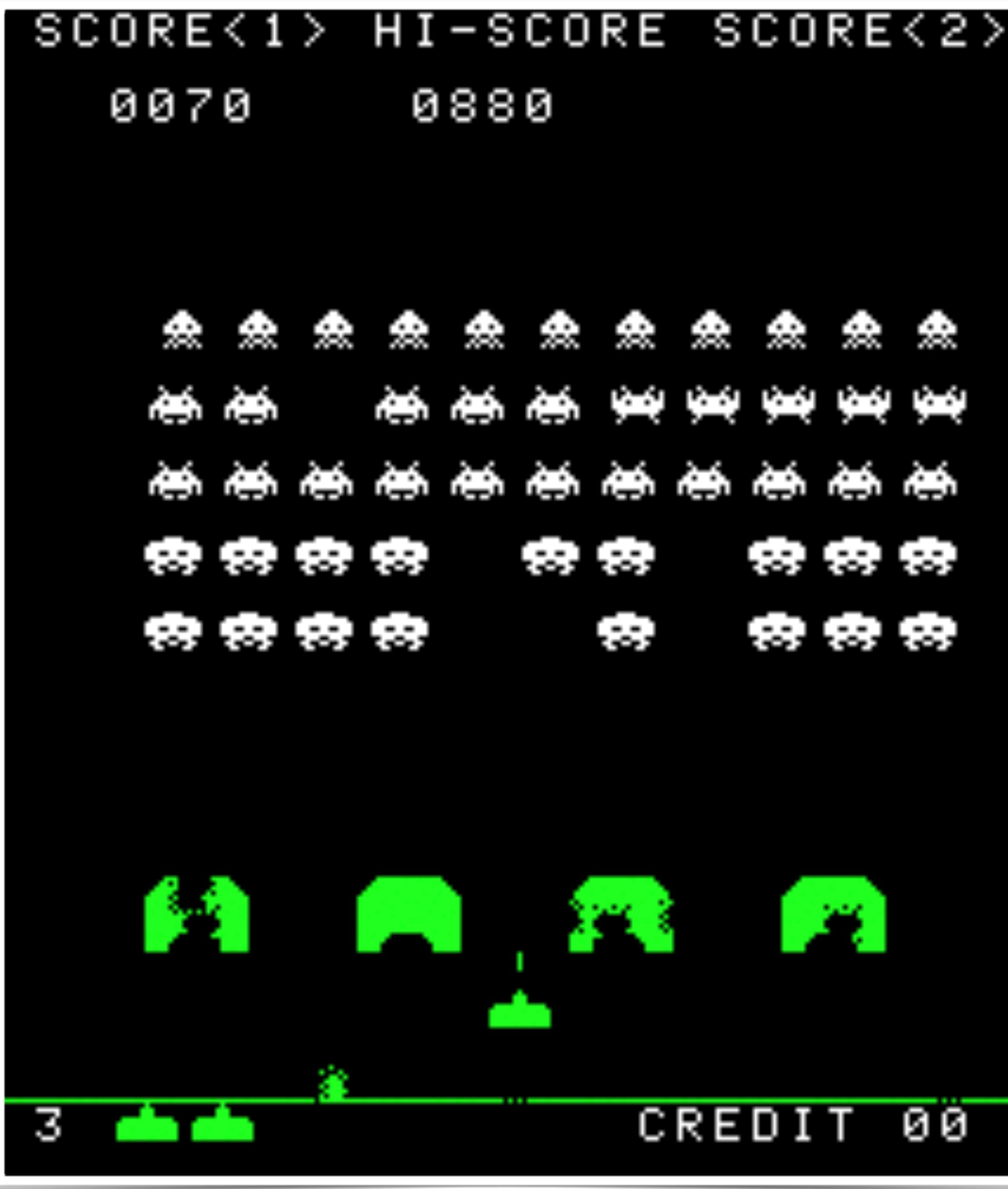
Man Eater, 1975



Jaws, 1975



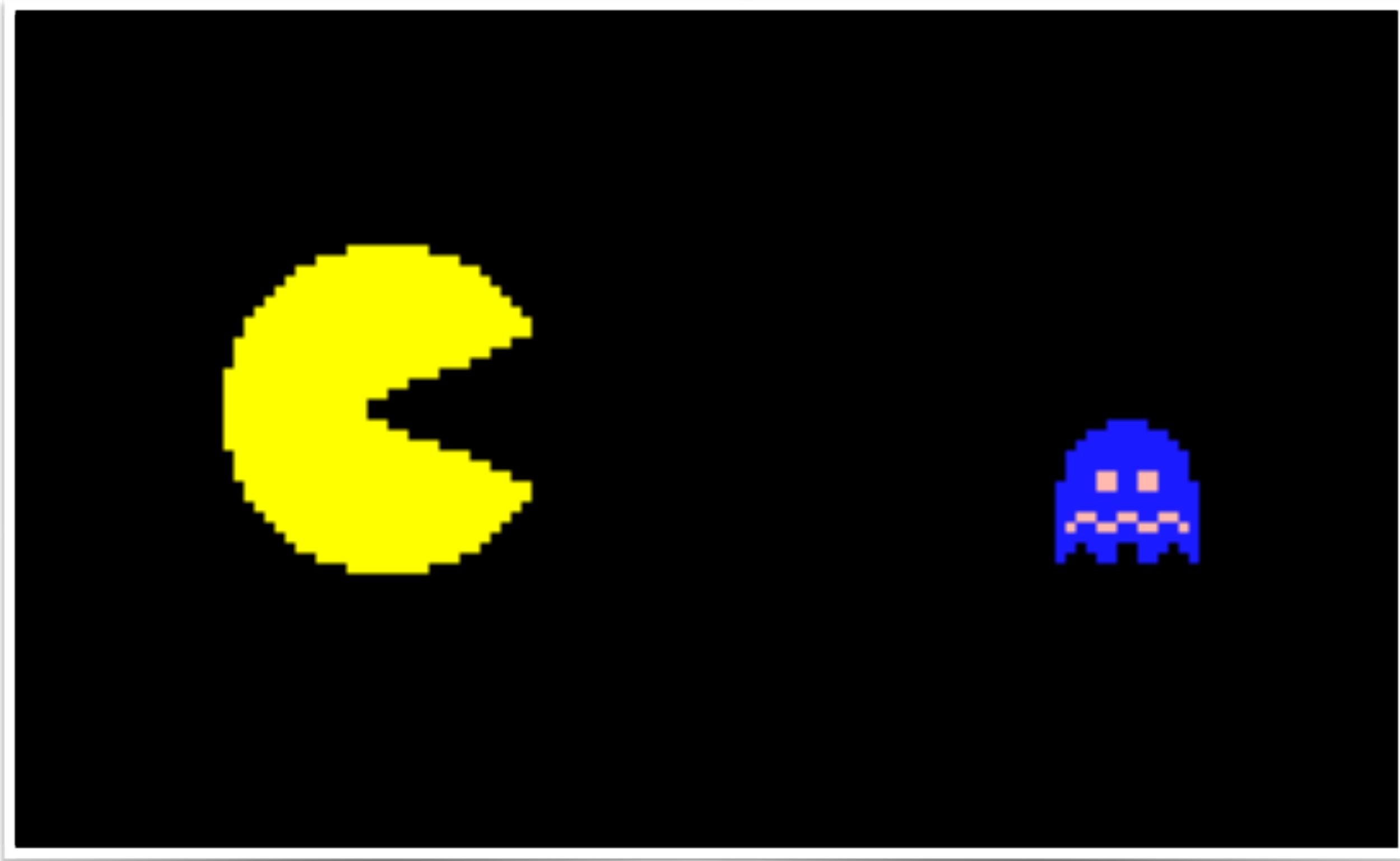
Shark, 1975



# Setting

Sci-Fi nach Star Wars (1977)

# Cut Scene



Pac-Man (1980)

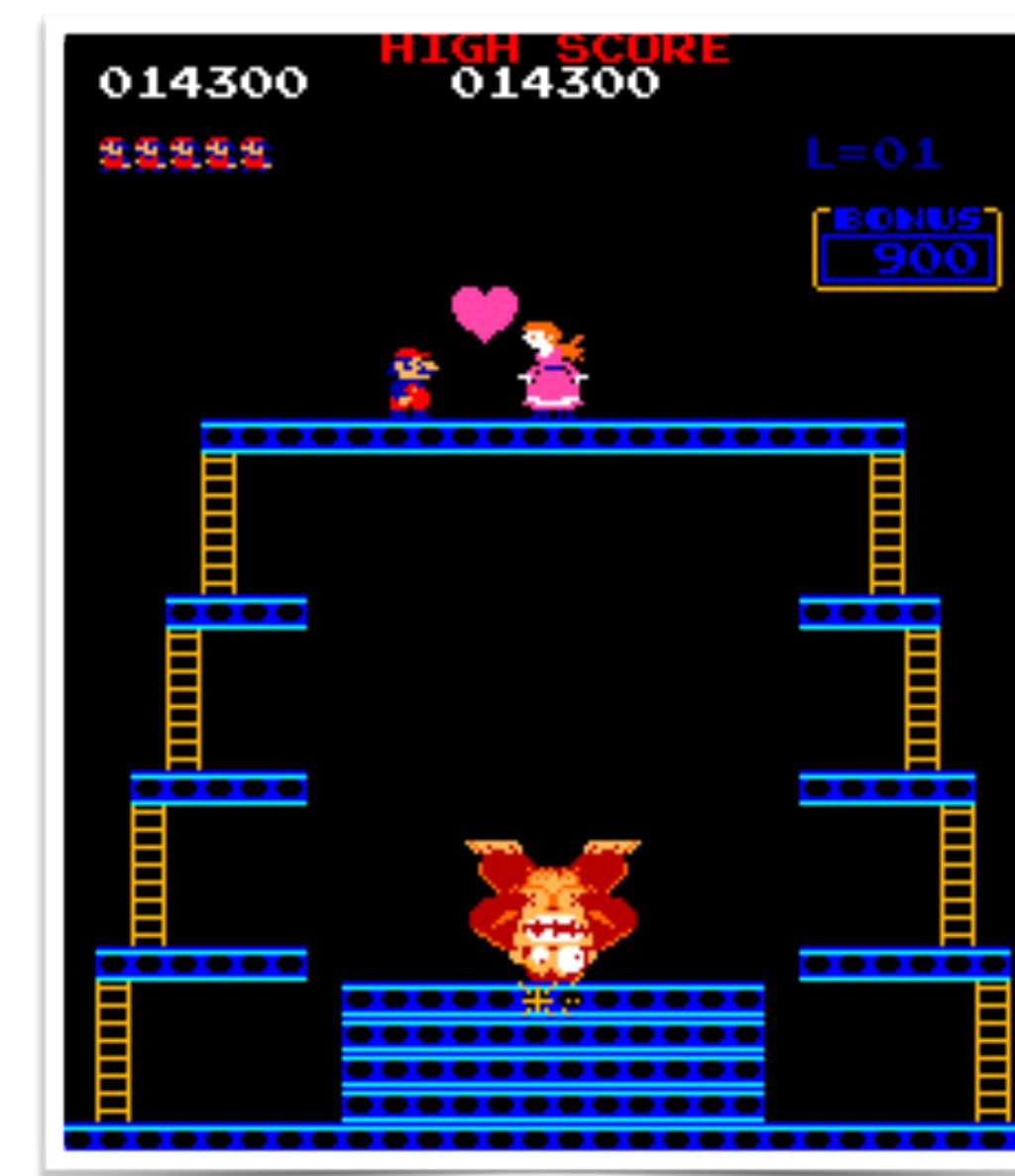
Narrative Einrahmung

Belohnung für Spielerfolg

»the way cutscenes are conceived is inherently videogame-y: it may borrow the visual language of cinema, but only to the same extent that cinema borrows the dialogs of theater.«

<http://uncannypostcards.blogspot.de/2013/09/for-impure-video-games-in-defense-of.html>

# Story



King Kong 1933

Donkey Kong, 1981

Hintergrundgeschichte  
Exposition  
Charaktere  
Dramatischer Bogen



Maniac Mansion, 1987

# Montage

Cineastische, erzählerische,  
spiellogische und spielerische  
Montage.



Indiana Jones and the Last Crusade,

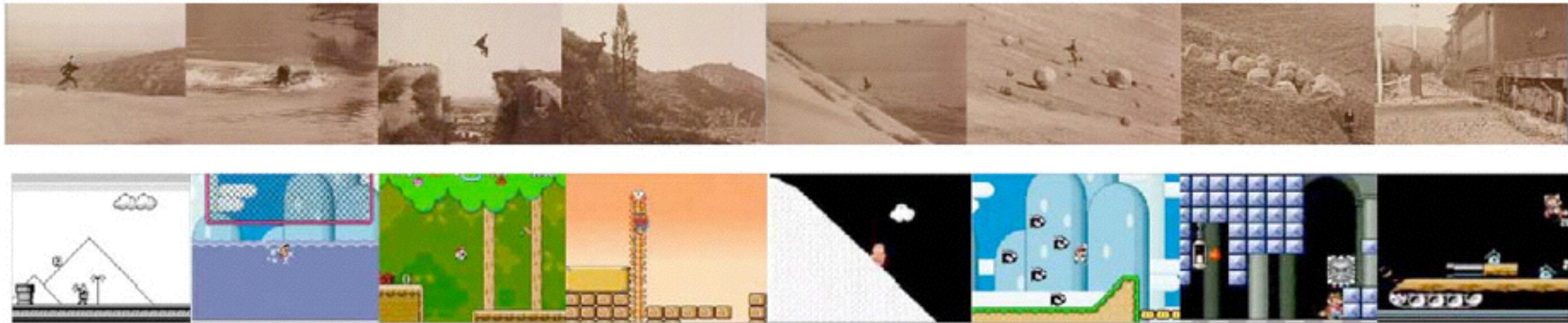


Prince of Persia, 1989

# Rotoscoping

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

# Intermedialitäten



»The visual freedom of early video games opened the path for a certain abstract-motion expression, concerned with gameplay visuality and not necessarily sacrificed to verbal storytelling, a path shared by cinema during its first decades. Such coexistence of images without words, movements without plots and attractions without boundaries questions our assumptions about film and game culture, proving that the richness, multiplicity and differential nature of both mediums goes way beyond the restrictions of allegedly cinematic techniques like cutscenes, verbal dialogue and hyperrealism.«



Alone in the Dark (1992)

# Kameraeinstellungen



Resident Evil (1996)

»all of these techniques were designed around the physical possibilities and limitations of the movie camera. Now that there's no camera in any real sense of the word, why pursue a style that was designed for this camera?«

<http://uncannypostcards.blogspot.ca/2013/08/imitation-of-life-4-film-is-dead-long.html>



Super Mario 64 (1996)

# Virtual Camera System

Frei bewegliche Kamera dank Z-Buffering.



# Schauspieler

Motion Capture mit passiven  
optischen Marken



Soul Edge aka Soul Blade 1995

# Tiefenunschärfe

Bedeutung durch selektive Bildschärfe



The Bouncer, 2000

# Bullet Time



The Matrix, 1999



Max Payne, 2001



Doom 3, 2004

# Beleuchtung

<http://www.youtube.com/watch?v=g4XYT4ZkzOk>

Raumgestaltung, Atmosphäre und Environmental Storytelling durch

Real Time Lighting

Normal Mapping

Stencil Shadowing