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Game Design & Development

Indirect Control + Transmedia

World

Indirect Control

Story and Game structure can be merged with **indirect control**



Feeling of Freedom

- Freedom
 - Heart of the conflict between story and gameplay
 - Gives the player the sense of control
 - Facilitate the projection in the world
- Not necessary to give the player the **true** freedom, but the **feeling** of freedom
- The designer does not have direct control on what player does, but **indirect control**
 - 6 proposed methods for IC

Indirect Control Methods

1. Constraints
2. Goals
3. Interface
4. Visual Design
5. Characters
6. Music

ICm1: Constraints

Request 1: pick a color

Request 2: pick a color

☐ red ☐ blue ☐ green

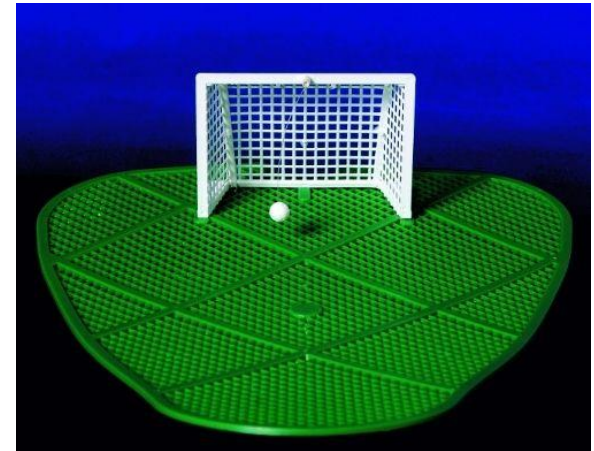
- Freedom of choice
 - R1: millions of answers
 - R2: 3 answers
- The player will not notice the difference
- R1 can be painful for the player: too much freedom

Metal Gear Solid 5



ICm2: Goals

- Goals will indirectly control the player
- You can sculpt the game around goals
 - Players will only do things useful to accomplish a goal
 - Creating content that players will never see is a waste of resources





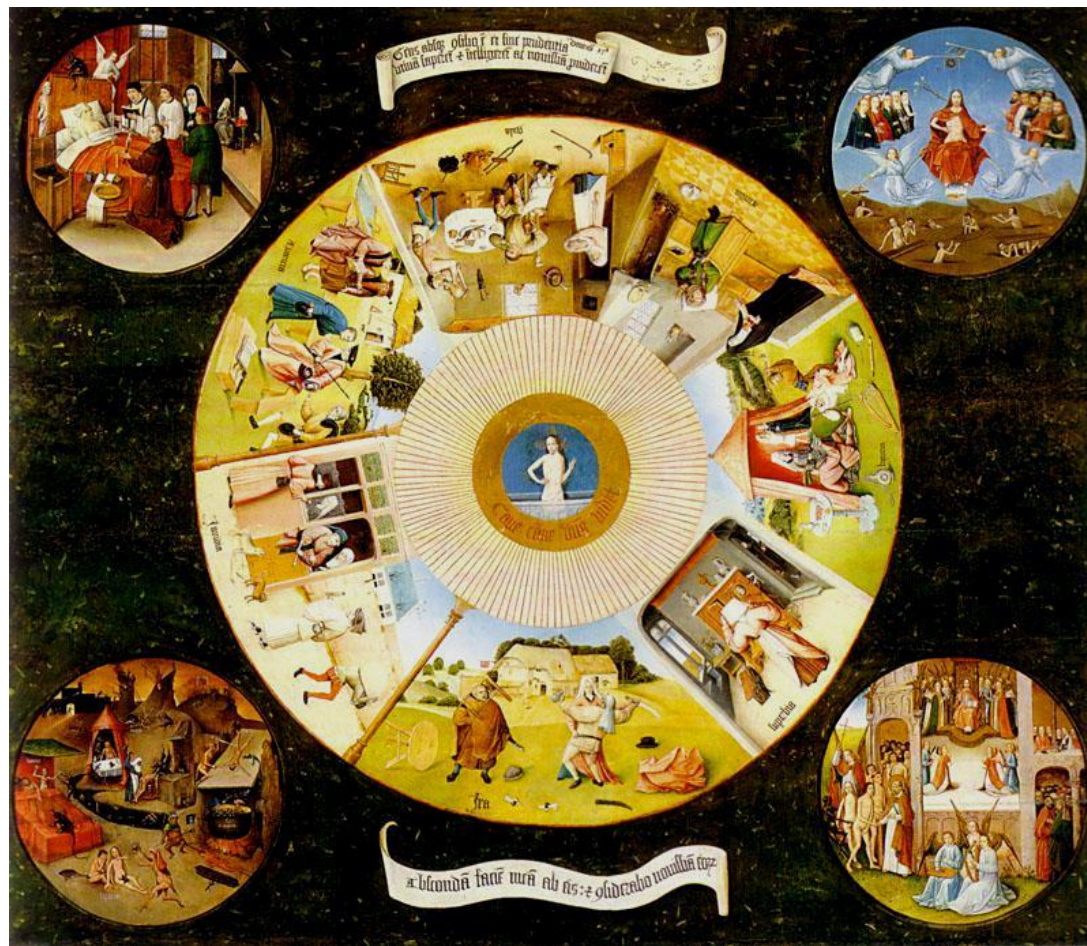
ICm3: Interface

- The interface influences the player
 - The guitar: the players expect to play the guitar
 - A gamepad: the players might wonder if they can use more instruments
- Even virtual interfaces have the same effect
 - The avatar is used respecting a mental model



ICm4: Visual Design

- People go where they look!
- The graphical composition can direct or give the players full freedom
- Disneyland
 - The guests entering the park are drawn to the castle
 - From the castle, they can decide where to go



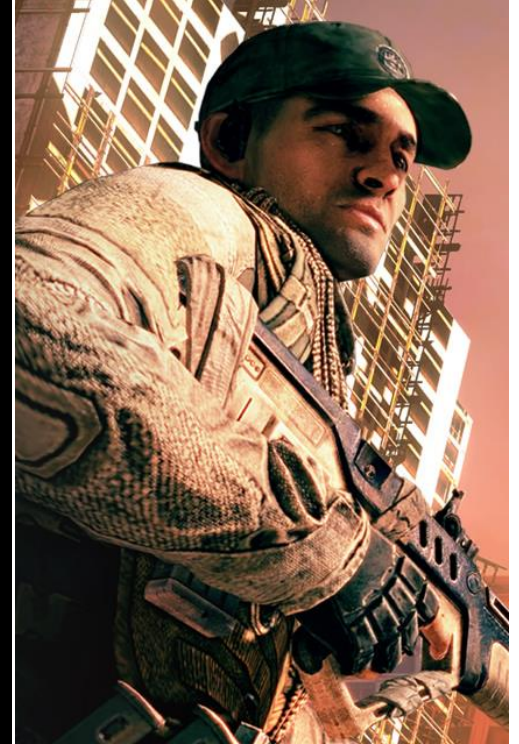
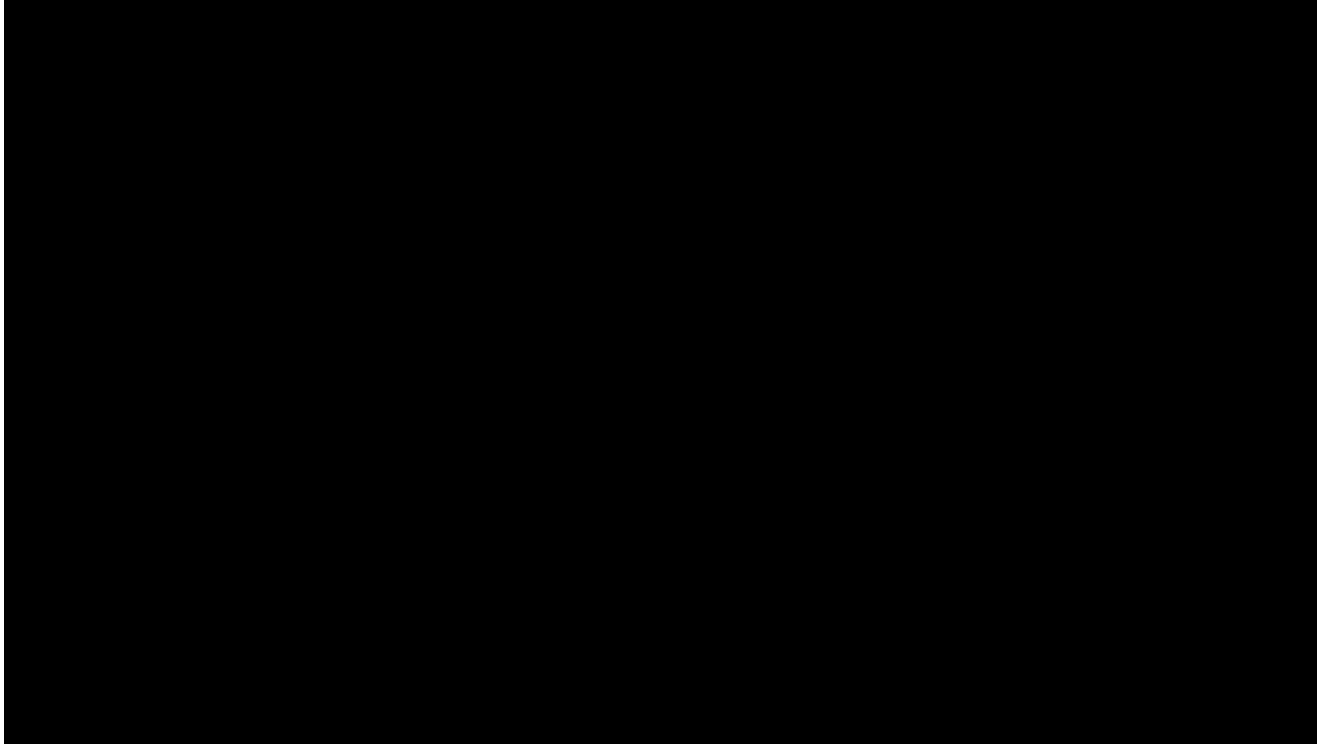


ICm5: Characters

- Control the player through computer-controlled characters
- The players willingly obey, help, protect or destroy them
 - First, make the player care how they feel



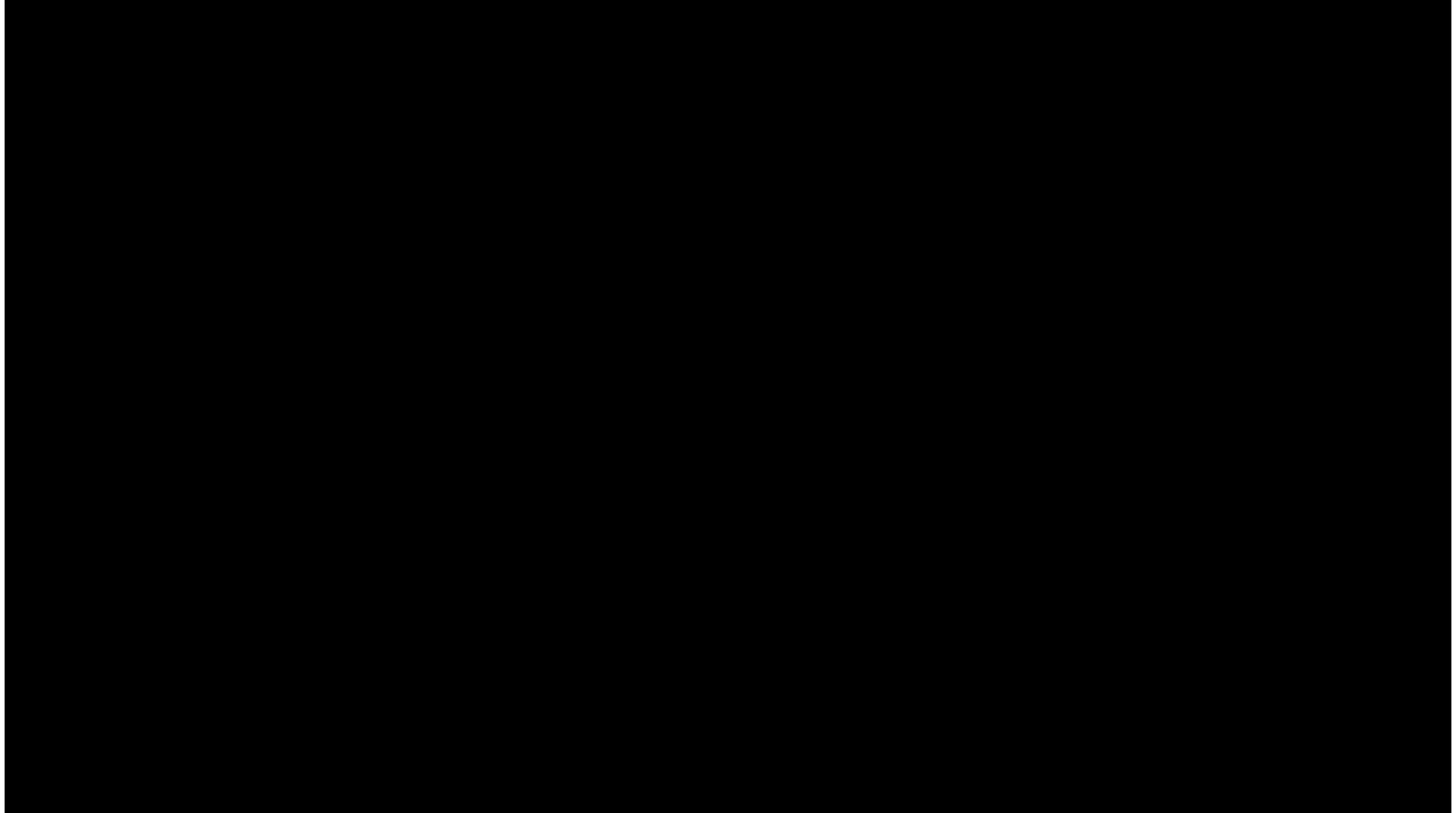
Spec Ops



ICm6: Music

- Music: “the language of the soul”
 - Not only useful for the atmosphere
- Restaurants
 - Fast music: people eat fast!
 - Slow music: people will stay longer!
- Games
 - Look around for something hidden
 - Destroy everything
 - Move slowly and carefully
 - ...





“Collusion”

- Characters in the game have 2 goals
 - Personal goals (e.g. destroy the player)
 - Story related goals (e.g. drive the player towards one place)



Façade

Worlds



Long Time Ago, In A Galaxy Far, Far Away

- 1977 Star Wars
- Nearly a year later: action figures
 - Very successful
- Figures act as **gateways** in the Star Wars universe
 - The children created new stories, weakly related with the original plot
 - The original name of characters was not important



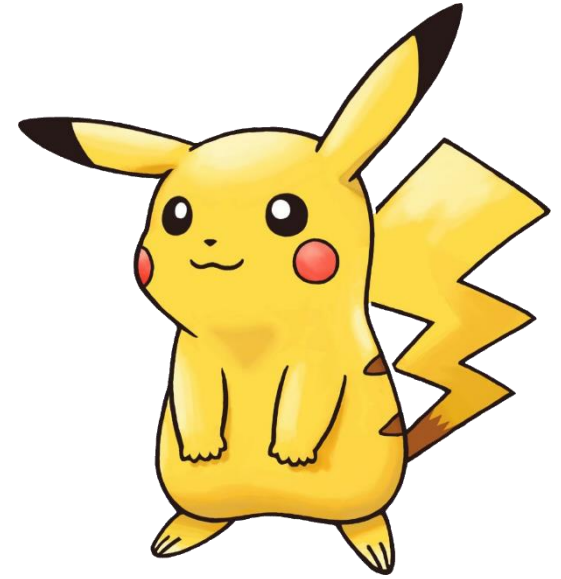
Transmedia Worlds

- Transmedia worlds: fantasy worlds that can be entered through many different media
 - Print, videos, toys, games, etc.
- The world exists apart from the media supporting it
- Real product: the **world**
 - You can not directly sell it
 - Sold products are gateways to the world
 - Gateways have to be consistent
- We want those worlds to be real!



Pokemon

- One of the most successful transmedia world
 - Over \$15 billions
 - This franchise “saved” Nintendo
- 1991 The idea thanks to the Game Link for Gameboy
- 1996 Pocket Monsters, RPG for Gameboy
- Manga and anime
- 1999 Card game
 - Nintendo and Wizards of the Coast
- Movies and the card game use the rules of the videogame!
- **The Pokemon Generation**



Transmedia Worlds Are Powerful!

- Personal utopia for the fans
- Fantasy lasting on all along the life
- Occasional visits through gateways
- Every day experience in the extreme cases
 - Scott Edward Nall legally changed his name and now he is Optimus Prime



Transmedia Worlds Are Long Lived

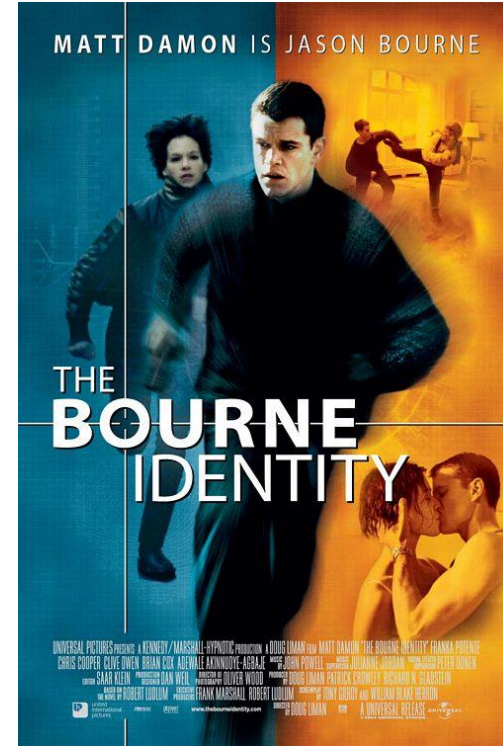
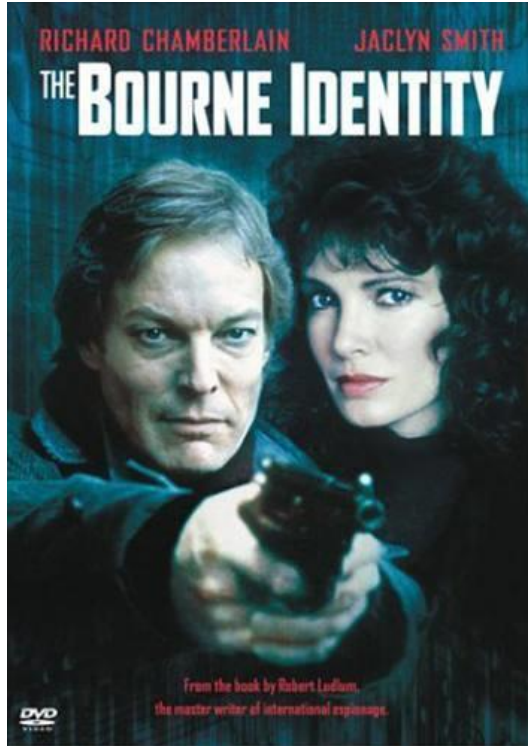
- They continue for a long time
 - James Bond, Star Trek
- 1998, Copyright Term Extension Act
 - Corporate copyright from 75 to 95 years
 - Some lucrative properties (e.g. Mickey Mouse) were in danger of falling in the public domain
- Adults share their worlds with the children

Transmedia Worlds Evolve Over Time

- Sherlock Holmes look
 - Deerstalker cap and oversized pipe
 - Never described in the books
 - Probably, created by theater actor William Gillette!
- “Tastes of time”
 - James Bond’s look



The Bourne Identity



What Transmedia Worlds Share (1/2)

- They tend to be rooted in a single medium
- They are intuitive
 - *Who framed Roger Rabbit* describes very little about Toontown
- They have a creative individual at their core
 - G. Lucas, W. Disney, S. Miyamoto, etc.

What Transmedia Worlds Share (2/2)

- They facilitate the telling of many stories
- They make sense through any of their gateways
 - Bad example: *Enter the Matrix* and *Animatrix*
 - Kiss of death: “It makes more sense if you read the book”
- They are about wish fulfillment
 - The world has to fulfill some player’s important wish to be visited

Conclusion

- Transmedia worlds are the future of entertainment
- Designers are asked to create more and more gateways

Questions?

