

= Peter Molydeux =

Peter Molydeux is a Twitter account presented as a parody of the game designer Peter Molyneux . Created by game artist Adam Capone in 2009 , it posts audacious game design ideas in the style of Molyneux . The account presents Molyneux as a tragicomic character with unrelenting , creative ideas that are continually received by an apathetic audience . Over time , the account evolved from a Molyneux @-@ based persona into a list of potential game concepts . A common theme of the tweets is the untapped potential of emotional game experiences . Molyneux came to appreciate the parody , and has since met Capone in person .

The account went viral in 2011 and led to the reinvigoration of Molyneux 's legacy . To many , the two became entwined . Molyneux 's reputation as a dreamer was reclaimed as a positive trait in light of growing opposition to conservative game design , and the parody account became a mouthpiece for that population . The tweets contributed to Molyneux 's decision to leave Microsoft Game Studios and pursue riskier game ideas . They also inspired a game jam , in which about 1 @, @ 000 game developers worldwide created about 300 games based on the tweets over the course of a weekend . The game jam also brought Molyneux fame within a burgeoning indie game movement . Notable games based on the parody account 's ideas include Donut County .

= = History = =

In June 2009 , Adam Capone created a Twitter account , @ PeterMolydeux , as a parody of the game designer Peter Molyneux and the audacious game design ideas for which he was known . The account became a touchpoint for people in the game industry interested in more adventurous game concepts . Capone was inspired by Molyneux 's games in his youth , particularly by the open choice structure of the 1994 simulation game Theme Park . Capone , a game artist who worked on titles including Gears of War , Kinectimals , and Saints Row , thought that Molyneux 's ambition outweighed his propensity for overstatement , and appreciated the game designer 's moxie in an industry known for safe ideas . Capone viewed Molyneux as a tragicomic character : full of creative ideas that are continually received by an unkind or indifferent audience . Capone did not expect the parody account to last long , but he became drawn to the persona . The parody 's content came to Capone " naturally " from games , game podcasts , and game news websites . He liked that he was able to give away his ideas ? good and bad ? while actual game designers must protect their ideas and implement them before others .

The account 's early tweets mocked Project Milo , a game Molyneux had introduced at the 2009 Electronic Entertainment Expo days before Capone began to tweet . The original persona 's content was modeled on previous Molyneux speeches . After exhausting Milo and Project Natal material , Capone tweeted clever game design concepts in Molyneux 's signature hyperbolic style . Capone found that the format had currency with his account 's followers . An underlying theme of these proposals is the untapped potential of emotional game experiences , as the tweets ask followers to imagine games that cross over into real life . He later added a " Retrodeux " series , which proposes bold updates for classic games , and video content . Other characters appear in the parody tweets , including mock family members and interns . Capone made Cliff Bleszinski into an adversarial foil for his parody character . The game designer is young , trendy , and supportive of the type of games Molyneux would hate . Capone views his persona as satirical caricature and is mindful of industry politics , especially when some mistake him for Molyneux . Once Capone reached 10 @, @ 000 followers , he set a goal of overtaking Molyneux 's own follower count .

The parody account is in contact with its namesake . Microsoft 's press department first introduced Peter Molyneux to his parody account in mid @-@ 2011 . The game designer was first annoyed at the caricature 's " pathetic " and impotent demeanor , but came to regard the parody as clever , creative , and admirable . The account reminded Molyneux of his energy earlier in his career , and helped convince him to leave Microsoft and pursue another audacious game design idea . Free of restrictions on press activity , Molyneux contacted Capone 's parody account upon leaving Microsoft . The two met later in person at Molyneux 's new studio .

As Capone 's account grew in popularity throughout 2011 , it became a mouthpiece for thousands of dissatisfied game developers who sought greater variety in mainstream games . The Twitter account 's growth was spurred by coverage in video game media . It had 23 @, @ 000 followers by the end of 2011 . The first Flash game based on one of his ideas was created in October 2011 . Capone said that Goodbye , My Love ironically " used the most dated gameplay out there " despite his tweet 's intention " to inspire an incredibly innovative game " . Twitter briefly closed the account near the end of 2011 as an impersonation rather than a parody account , but soon reversed its actions .

In March 2012 , multiple followers of the account began to plan a Molydeux game jam , an event in which game developers would create a game based on one of Molydeux 's tweets over the course of a weekend . Capone supported the effort but limited his participation to the creation of a promotional video . The event , known then as What Would Molydeux ? and later as Molyjam , soon grew from a San Francisco @-@ based affair into an international , multisite event with satellite locations in the Netherlands , New York City , and Melbourne in 32 total locations . The event was held the weekend of March 30 , and around 1 @, @ 000 attendees made around 300 games , of which Capone found 15 games interesting . Professional cameos included David Hellman ( Braid ) in San Francisco and Peter Molyneux himself in London , where he gave an uncharacteristically fiery keynote speech that encouraged developers to " innovate ... come together and do crazy things " . While most games tended to consist of normal game mechanics underneath a bizarre concept , Wired said that their inability to deliver on their promise was the jam 's " most Molyneuxian touch " .

Later that year , Capone created a trailer for one of Molyneux 's upcoming games . Molyneux found the parody " truly amazing " . In 2013 , the parody account proposed a game design school that would emphasize " enlightenment " over marketability and other attributes he attributed to existing game design schools .

= = Content = =

Some of the parody account 's proposals include :

A racing game in which the player controls the road instead of the vehicle

A Kinect game in which the player must cry to open a gate

An eight @-@ person online multiplayer game in which each player controls one leg of an octopus

The final segment of a war game , in which the player pauses in silence at the tombstone of each KIA recruit

A 3D adventure game in which the amnesiac player awakens in a museum with a room dedicated to each year of the character 's life

The player holds a radioactive baby , which acts as a torch in a dark environment ; rocking the baby increases its luminescence

The player pretends to be blind and must walk into objects to avoid suspicion

A bear must hug people in order to live , but crushes the people he hugs

A pigeon carries sentimental objects to businessmen to persuade them not to kill themselves

A divorced father sneaks into his family house to help with chores without alerting them

When the player kills henchmen in one game , the player sees recurring images of those henchmen 's crying children in an unrelated sports video game

A version of Street Fighter in which streets fight other streets

= = Reception = =

After two years , the account went viral in 2011 . While Capone remained anonymous , games journalists , such as Kotaku and GameSetWatch , began to cover his tweets and journalists , such as Leigh Alexander ( Gamasutra ) and Alex Navarro ( Giant Bomb ) , reposted his content . Journalists did not view the parody as a mockery but instead as representative of a growing dissatisfaction over clichéd trends in the mainstream games industry . In this way , the account led to greater respect for Molyneux 's temerity . Kotaku wrote that Capone 's account displayed uncharacteristic creativity on

his part , but Capone countered by saying that most game designers have endless game ideas and that real skill rests in applying them well .

The Twitter account also reinvigorated Molyneux 's legacy . The tweets established Molyneux as a " grand dreamer " and precipitated his Molyjam keynote address , which made Molyneux into a " patron saint of the indie game movement " . They also affected Molyneux 's own life course as he decided to leave his creative director position at Microsoft Games Studios . Wired suggested that Molyneux 's first game after leaving the company , Curiosity , could itself be based on a tweet from the parody account . Kotaku wrote that the statements of Molyneux and Molydeux are " often ... indistinguishable " . The Twitter account inspired the Molyjam game jam , which was also pivotal in Molyneux 's legacy . Wired wrote that his Molyjam keynote speech channeled the parody account while only a month earlier , Molyneux had been promoting the next Fable game . A second game jam based on quotes from Molyneux himself took place in July 2013 .

Cassandra Khaw of USgamer wrote that Molydeux has a track record of making avant @-@ garde and strange concepts come to life . One Molyjam title , Donut County , continued development and is expected for release in 2016 . Its core premise is a " reverse Katamari " in which the player moves a hole in the ground , which expands upon swallowing items . Eurogamer wrote that the Twitter account continued the tradition of previous Molyneux spoofs , such as a quest in Fable 2 that imitated an idiosyncratic tree @-@ growing mechanic from its predecessor . As of 2012 , Capone 's account had cornered the market .