= Hundreds (video game) =

 Hundreds is a mobile puzzle video game where players touch circles to make them grow without overlapping . In the game 's 100 levels , the player interacts with different types of circles to bring a counter to the number 100 . The game was developed and published by Semi Secret Software in collaboration with Greg Wohlwend and was released for iOS on January 7 , 2013 , and on Android later that year .
 It was originally built for the Adobe Flash platform in 2010 as indie game artist Wohlwend 's first self @-@ developed game . The game idea came from staring at the ceiling , and Wohlwend applied a grayscale color palette from his first year in art school . When Flash game sites did not purchase the title , he open sourced the code . Eric Johnson of Semi Secret ported the game to iPad , which began a collaboration between Wohlwend and the company 's Adam Saltsman , who became the primary puzzle designer .
 The game received " generally favorable " reviews , according to video game review score aggregator Metacritic . It was an honorable mention in Best Mobile Game and Nuovo Award categories of the 2012 Independent Games Festival , their honorable mention in Excellence in Visual Art the next year , and an official selection at IndieCade 2012 . Reviewers praised its minimalist design aesthetic and puzzle variety , and criticized its obtuse cryptography subgame . Ian Bogost wrote that the game functioned like a design object , a feat unique for the video game medium .

= = Gameplay = =

 Players touch circles onscreen to make them grow in size . Numbers within the circles count upwards with the duration of the touch . If a growing circle overlaps another , the player must restart the puzzle . Levels are completed when the numbers within the circles total 100 . There are 100 levels that progress in complexity from a simple circle with no nearby obstructions to the advanced mechanics , such as linked circles that need to be touched at once , buzzsaws that reset the numbers within the circles , and snowflakes that freeze other circles .
 The game has no pause feature or motion controls , and there is no formal tutorial . Hidden between the puzzles are a few ciphers ? incomprehensible text to be decoded through substitution cipher and other methods . The endless mode unlocks when the 100 puzzles are complete , and features a series of randomly generated levels .

= = Development = =

 Hundreds is a puzzle game developed and published by Semi Secret Software : Adam Saltsman of Canabalt , Greg Wohlwend of Puzzlejuice , composer Scott Morgan (also known as Loscil) , and developer Eric Johnson .
 Wohlwend originally built Hundreds as a Flash game . As an artist , he wanted to experiment with game programming following his release of Solipskier with programmer Mike Boxleiter . He developed the game from an idea he had while staring at a ceiling , where he imagined a circle growing without overlapping another when growing . He found this to be a good core game concept and based the game around " patience and persistence " . The game 's style inadvertently borrowed from his first year in art school , where Wohlwend composed in black , white , and red so as to focus on composition rather than color . The Flash version was released in 2010 and is available online at Newgrounds . The Flash version was much simpler in design , and added circles onscreen as the game progressed . This gameplay evolved into what became the iOS release .
 Though Wohlwend describes his interest in " simple and elegant " game design as permeating his works , Hundreds 's minimalism was also functional due to his inexperience with programming . The code was " brute forced " and written in a single file . It was the first game he programmed , though he had some assistance with the in @-@ game physics . Wohlwend wanted the game to be purchased by a Flash game site like Kongregate or Newgrounds . When the sites were not

interested , he chose to open source his code , partly with the intent to spur " non @-@ coders " to try coding , as he had . At the time , Semi Secret Software was in a lull between projects .

Programmer Eric Johnson of Semi Secret found the open source version and ported the game to iPad in a weekend before notifying Wohlwend . At the time , Wohlwend did not have an iOS device to test the port , and had to purchase an iPad . Johnson 's iPad version spurred Wohlwend to consider how Hundreds would work with multitouch and cooperative play , and Semi Secret 's Adam Saltsman to consider a Hundreds collaboration , especially as the company lacked the funds to work on a new game from scratch . They began to work towards an iOS release . Saltsman expected Wohlwend to work with Johnson to finish the game in a few months by adding new " circle types " and designing 100 discrete puzzles , but extended that estimate and joined the project himself in that time . Wohlwend and Saltsman extended the game 's mechanics with new circles and puzzles , but their results were clunky . Saltsman recalled wanting to add atop the game 's " basic building blocks " , which took them off @-@ track after a few months and took a few additional months to recover . Wohlwend wanted to make the game easier than the Flash version and so proposed ten new circles that were not adopted . However , he was happy with the final result and credited the game 's " emergent interaction " qualities to Saltsman . They built on each other 's level designs , though Wohlwend said that Saltsman made " basically all the levels " . The new team enjoyed working with each other .

The core differences between the Flash and iOS versions are a new endless mode and a narrative element based on ciphers and codes . The latter feature spiraled from email conversations between Wohlwend and Saltsman about a " really obtuse and weird " subgame that functioned as a story . Wohlwend credited Saltsman with the idea of a Brave New World @-@ style fiction within the game that used ciphers , though the idea was also influenced by a similar plot element in Dash Shaw 's Bottomless Belly Button . The endless mode was added about six months into development . They hoped the game 's presentation conveyed " honest and confident rather than overly mysterious and weird " . The team was also inspired by Superbrothers : Sword & Sworcery EP 's boldness .

Hundreds was first announced at the 2012 Game Developers Conference and " reannounced " later that year following changes in its presentation . It was released on January 7 , 2013 for iPhone and iPad , and on June 28 for Android . It was later added to the November 2013 Humble Mobile Bundle 3 . The composer released a compilation of remixes of the Hundreds track as 100 Minutes on Bandcamp in June 2013 .

= = Reception = =

The game received " generally favorable " reviews , according to video game review score aggregator Metacritic . It was an honorable mention in Best Mobile Game and Nuovo Award categories of the 2012 Game Developers Conference Independent Games Festival , and an honorable mention in Excellence in Visual Art at the 2013 festival . Hundreds was also an official selection at IndieCade 2012 .

Reviewers noted the game 's unadorned nature . Edge called it " handsomely austere " , " modish " , and " elegant " . Dan Ryckert of Game Informer complimented its simplicity , and The Guardian 's Stuart Dredge found the game 's minimalism " stylish " and its gameplay " genuinely hypnotic " . Eurogamer 's Dan Whitehead said the game was " basically interactive porn for graphic designers " . Nissa Campbell from TouchArcade wrote that its red , gray , and black graphics were " striking " albeit not flashy , and that the game was interesting " visually , aurally , and mechanically " . In a piece for The Atlantic , Ian Bogost wrote that its game , visual , and interaction design " embodied an elegant minimalism " akin to the Bauhausian aesthetic promoted by Apple . He added that Hundreds had cultural cachet " unprecedented " in the medium of video games and similar to that of other design objects ? that the game was closer to Prada or a lobby bar than to Angry Birds . Bogost felt that it required an amount of attention unlike other " time @-@ waster " mobile games , and referred to the precarious strategies required to complete some levels as a " multi @-@ touch ballet " .

Edge thought the game to be " an astoundingly harmonious mix of art and design " and said its "

simple premise " is " perfectly suited for a multitouch screen " . The magazine noted that the game occasionally becomes one of patience and not skill due to the degree of entropy in each level . Dan Ryckert of Game Informer noted Hundreds as one of the better examples of games that successfully " embraced the simplicity of touch control " , such that translation to traditional controller would be " virtually impossible " . He appreciated the way the game slowly introduced the new circle types , though he did not like how his hand occasionally obscured the screen . (For this reason , reviewers preferred the iPad version for its larger screen .) Multiple reviewers liked how the game continually renewed itself with the slow introduction of new game elements , though Harry Slater of Pocket Gamer described the core gameplay as " one @-@ note " and criticized its lack of addictive loops that keep players interested . Mike Rose of Gamasutra compared the game as the inverse of Jezzball .

Multiple reviewers noted Hundreds 's variety of puzzles and endgame difficulty . Edge commented that the " arcane codes " and puzzles with prescribed solutions made the game 's pacing " unusual " when compared to the other puzzles designed to be completed leisurely . Slater of Pocket Gamer too felt the pacing was " swift but uninspiring " , and Eurogamer 's Whitehead called its rhythm " weird " as he waited for the right opportunity some puzzles and could finish others with a single trick . Game Informer 's Ryckert also found the final puzzles too aggravating , especially the ones with invisible elements . Campbell of TouchArcade appreciated the variety of puzzles from " twitch " to " slow and thoughtful " to , her favorite , the " cerebral " puzzles that required specific tricks as well as the ability to skip puzzles . She also found the last level nigh impossible . Multiple reviewers felt that the cipher puzzles were out of place , and TouchArcade said it was easy to ignore them as what felt like an " utterly distinct " game . The Atlantic 's Bogost thought that the hidden ciphers were the " surest clue " of its status as " a design object and not a consumable media experience " . Slater of Pocket Gamer wrote that the ciphers felt forced and unexciting , and was disappointed overall in consideration of " the incredible talent involved " . Whitehead of Eurogamer called the puzzles " deftly constructed " and said the game " delights more than it frustrates " . Wired 's Ryan Rigney wrote that Hundreds distinguished itself among iOS puzzle games in its style and design .