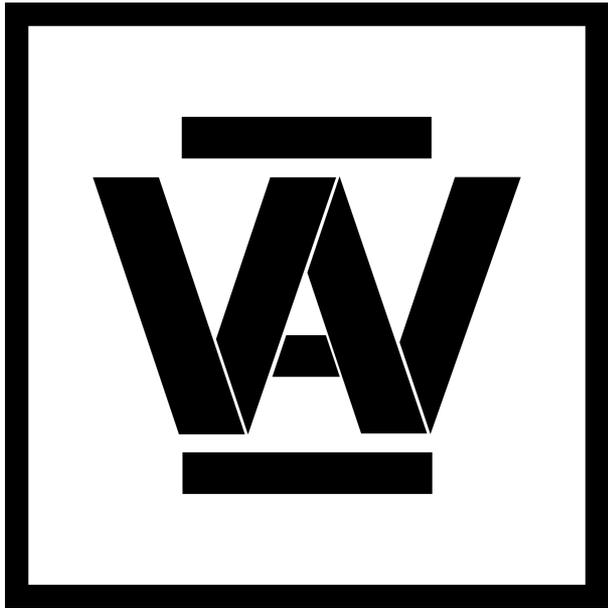


THE REM

ELEMENTI DI IDEAZIONE DI UN
VIDEOGIOCO NARRATIVO
Matteo Pozzi - We Are Muesli

Supported by:





WE ARE MÜESLI

UNCONVENTIONAL STORYTELLING



**Matteo
Pozzi**

*Game
Design &
Writing*



**Claudia
Molinari**

*Game &
Visual
Design*



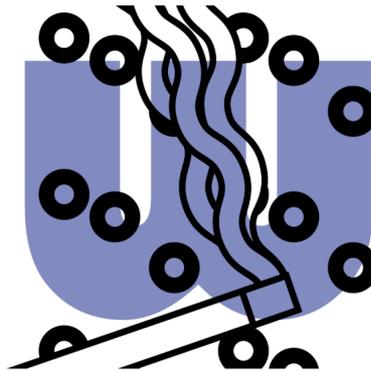
VENTI MESI



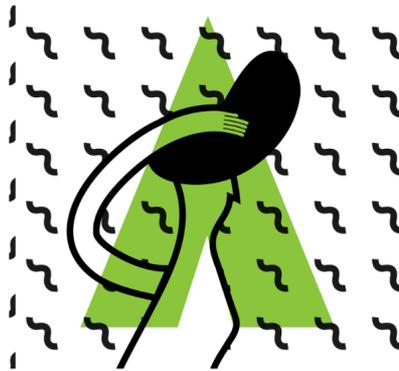
THE GREAT PALERMO



SIHEYU4N



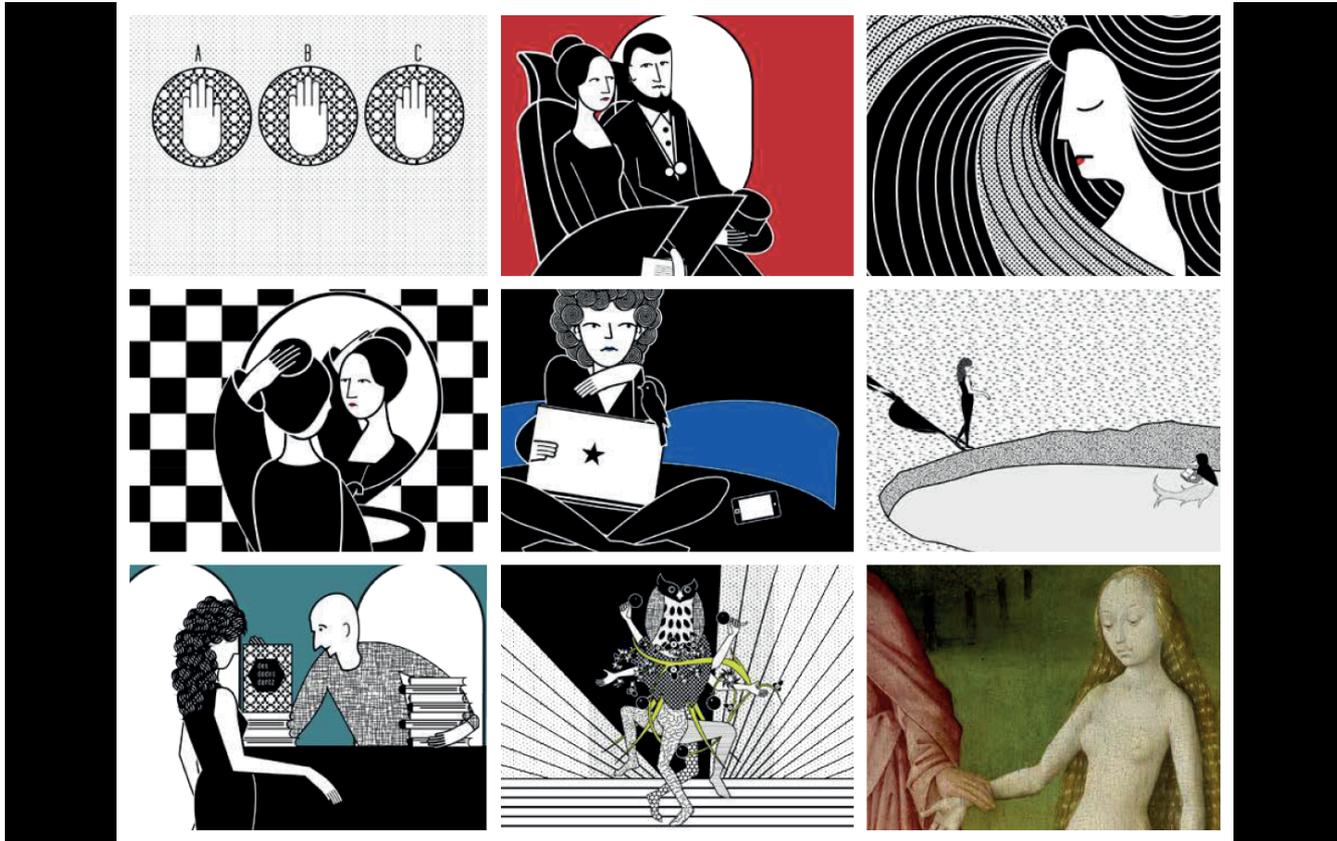
WHEELS OF AURELIA



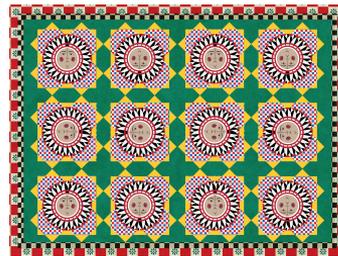
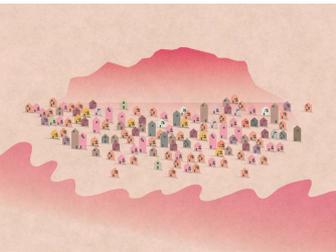
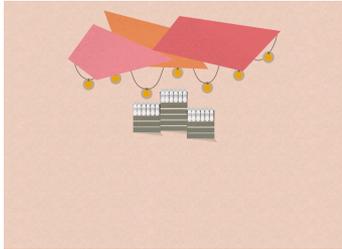
ONCE UPON A TILE



WE'LL MEET AGAIN



CAVE! CAVE! DEUS VIDET. (We Are Muesli, 2013)



The Great Palermo (We Are Müesli, 2016)

game /gām/ *n.* (*pl.* **-games**) an architecture characterized by a playful relationship.

game /gām/ *n.* (*pl.* **-games**) an architecture characterized by a playful relationship.

game /gām/ *n.* (*pl.* **-games**) a system in which players engage in an artificial conflict toward an emotionally relevant goal.

game /gām/ *n.* (*pl.* **-games**) an architecture characterized by a playful relationship.

game /gām/ *n.* (*pl.* **-games**) a system in which players engage in an artificial conflict toward an emotionally relevant goal.

game /gām/ *n.* (*pl.* **-games**) a self-contained form of recreation limited by arbitrary constraints.

game /gām/ n. (pl. **-games**) an architecture characterized by a playful relationship.

game /gām/ n. (pl. **-games**) a system in which players engage in an artificial conflict toward an emotionally relevant goal.

game /gām/ n. (pl. **-games**) a self-contained form of recreation limited by arbitrary constraints.

game /gām/ n. (pl. **-games**) a series of procedures that involves an artificial conflict finalized to the creation of an epiphany.

game /gām/ n. (pl. **-games**) an object in which players make choices to build a sense of belonging to a social group.

engage in an artificial conflict toward an emotionally relevant goal.

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game /gām/ n. (pl. **-games**) a make-believe exercise of control in which players engage in a structured conflict in pursuit of aesthetic gratification.

game /gam/ n. (pl. **-games**) a self-contained form of recreation limited by arbitrary constraints.

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game /gām/ *n.* (*pl.* **-games**) a non-linear medium in which players make choices to enact a fantasy of power.

involves an artificial conflict finalized to the creation of an epiphany.

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game /gām/ n. (pl. **-games**) a make-believe exercise of control in which players engage in a structured conflict in

www.gamedefinitions.com

which players make choices to enact a fantasy of power.

involves an artificial conflict finalized to the creation of an epiphany.

SOURCE: molleindustria

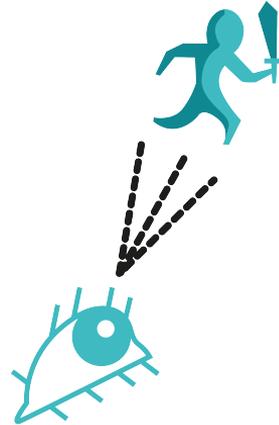
Letteratura

3° persona



Cinema

2° persona

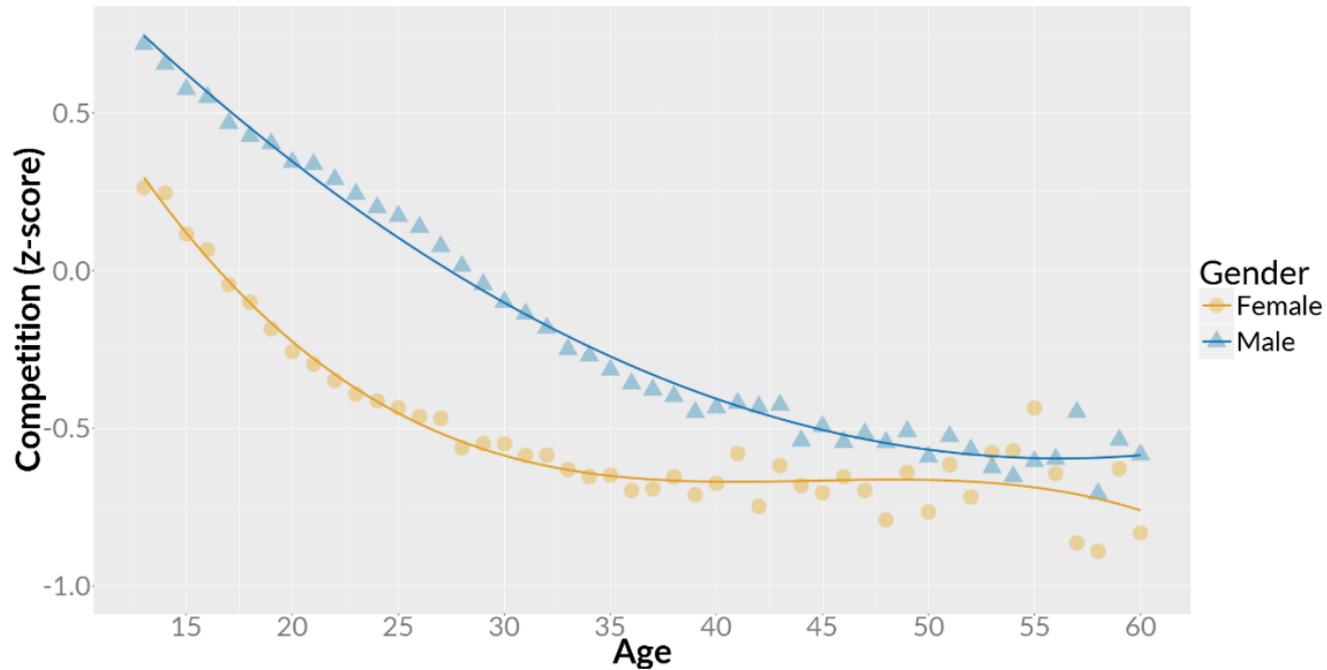


Gioco

1° persona



SOURCE: Hitbox Team - Designing game narrative; <https://bit.ly/1nhCWF2>



Source: Gamer Motivation Profile research by Quantic Foundry, 2016

MOTIVATION?
~~**COMPETITION**~~
DISCOVERY
COMPLETION
STORY



WHERE DOES ENJOYMENT COME FROM?

MOSTLY
MECHANICS



PONG



PACMAN

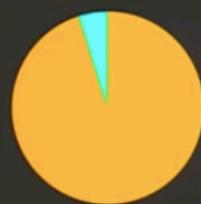


SUPER
MARIO
WORLD



MONKEY
ISLAND

MOSTLY
AESTHETICS /
SEMANTICS



DEAR ESTHER

*THESE RATIOS ARE SUBJECTIVE. THAT'S OKAY!

Source: Ken Wong - *Designing Monument Valley: Less Game, More Experience*, 2014

STORYTELLING
IN GAMES
IS NOT
THE NEW BLACK

Supported by:



West of House

0/0

ZORK I: The Great Underground Empire
Infocom interactive fiction - a fantasy
story
Copyright (c) 1981, 1982, 1983, 1984,
1985, 1986 Infocom, Inc.
All rights reserved.
ZORK is a registered trademark of
Infocom, Inc.
Release 52 / Serial number 871125 /
Interpreter 8 Version J

West of House
You are standing in an open field west
of a white house, with a boarded front
door.
There is a small mailbox here.

>_

Zork (Infocom, 1980)



You are in a gloomy empty land with dreary
hills ahead
XXX
YOU CANNOT GO NORTH.
> READ MAP
> LEAVE

The Hobbit (Beam Software, 1982)



STORYTELLING
IN GAMES
IS
THE NEW BLACK

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The Walking Dead (Telltale Games, 2012)

Uh oh, everyone's looking at me. I'm going to have to make a choice.

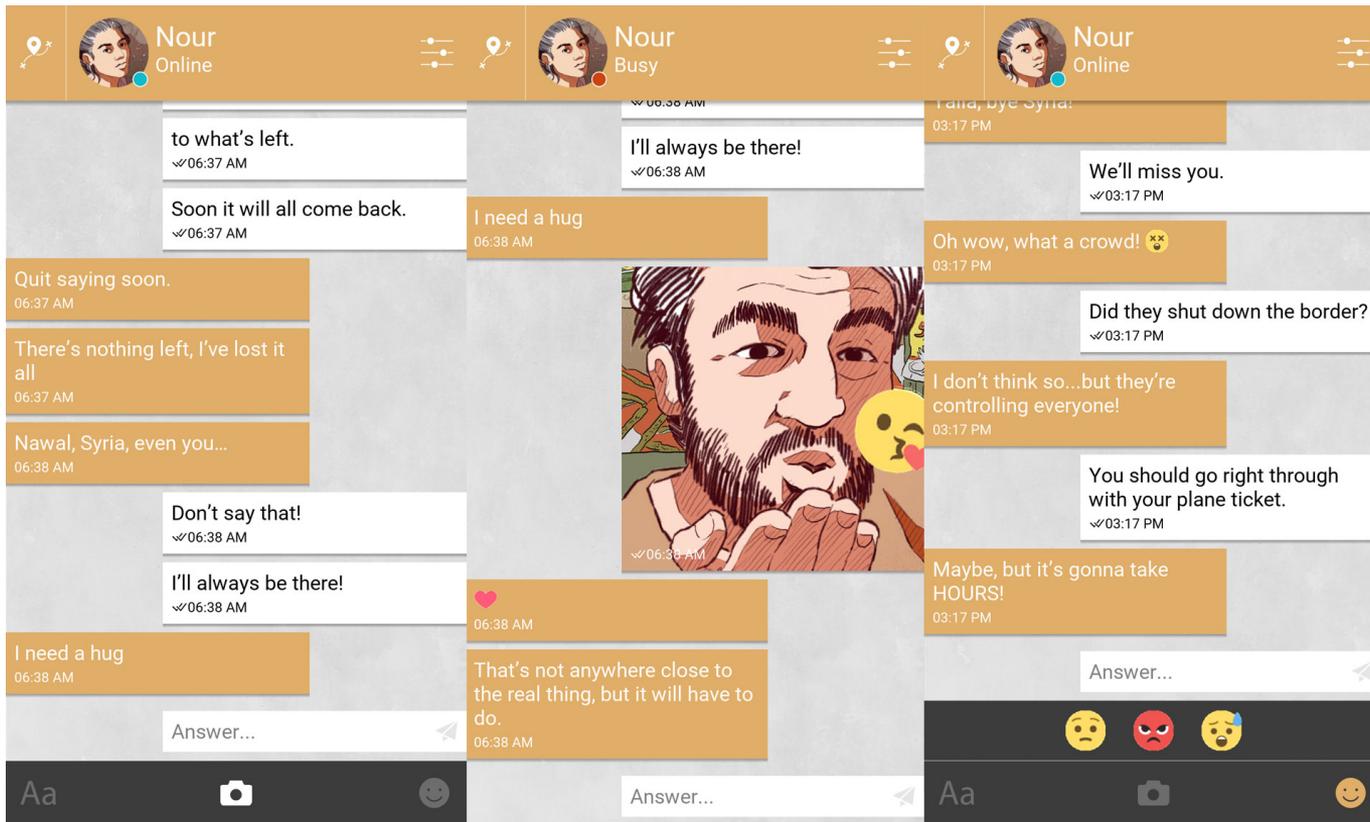
Sasse

I'm going to side with Abby. 🙄🙄

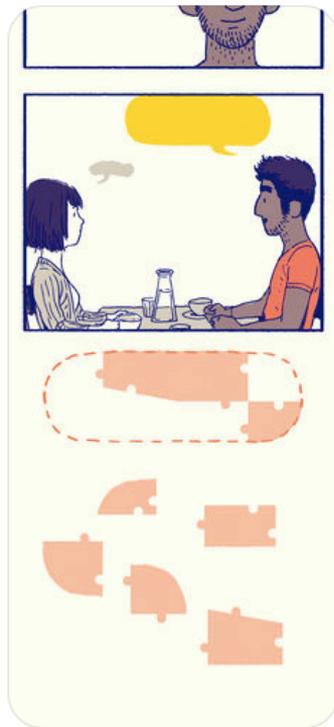
I'm going to side with Hanna. 🙄🙄🙄

This is ridiculous! I'm gonna stay neutral. 🙄🙄🙄

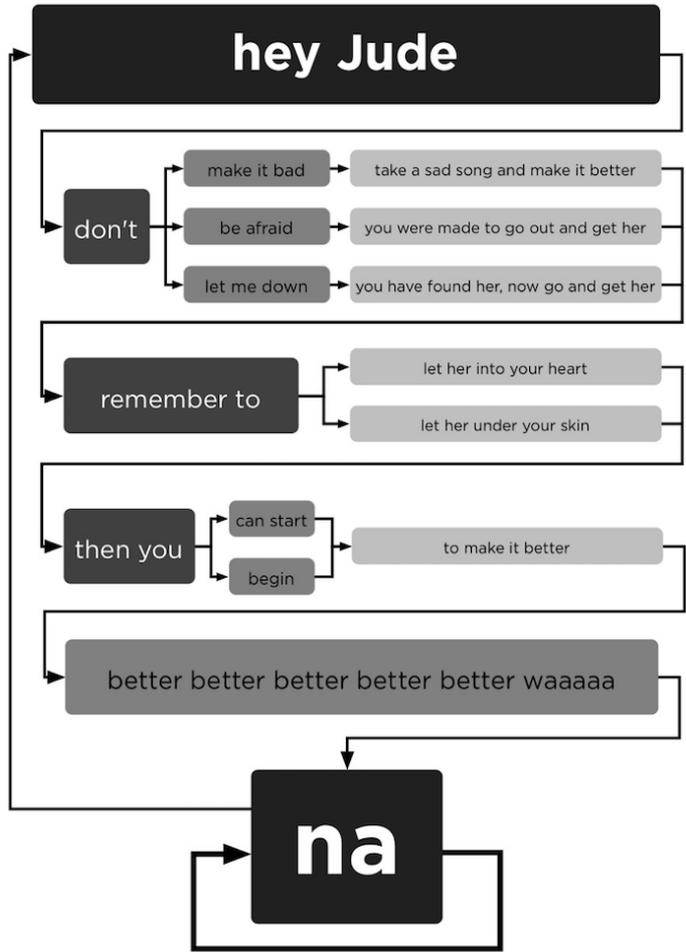
LongStory (Bloom Digital Media, 2016)



Bury me, my Love (The Pixel Hunt, Figs & ARTE France, 2017)

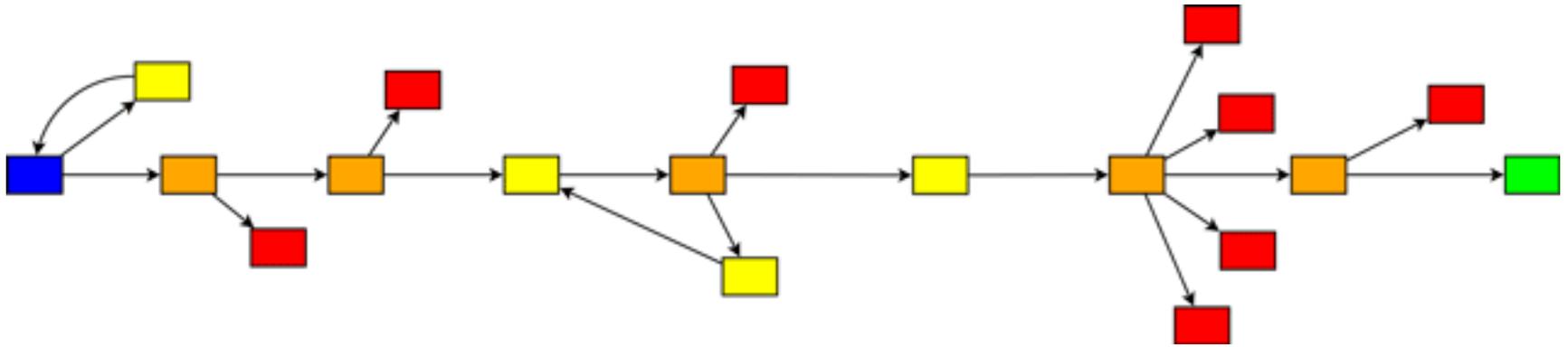


Florence (Mountains, 2018)



Standard pattern #2

The “Gauntlet”

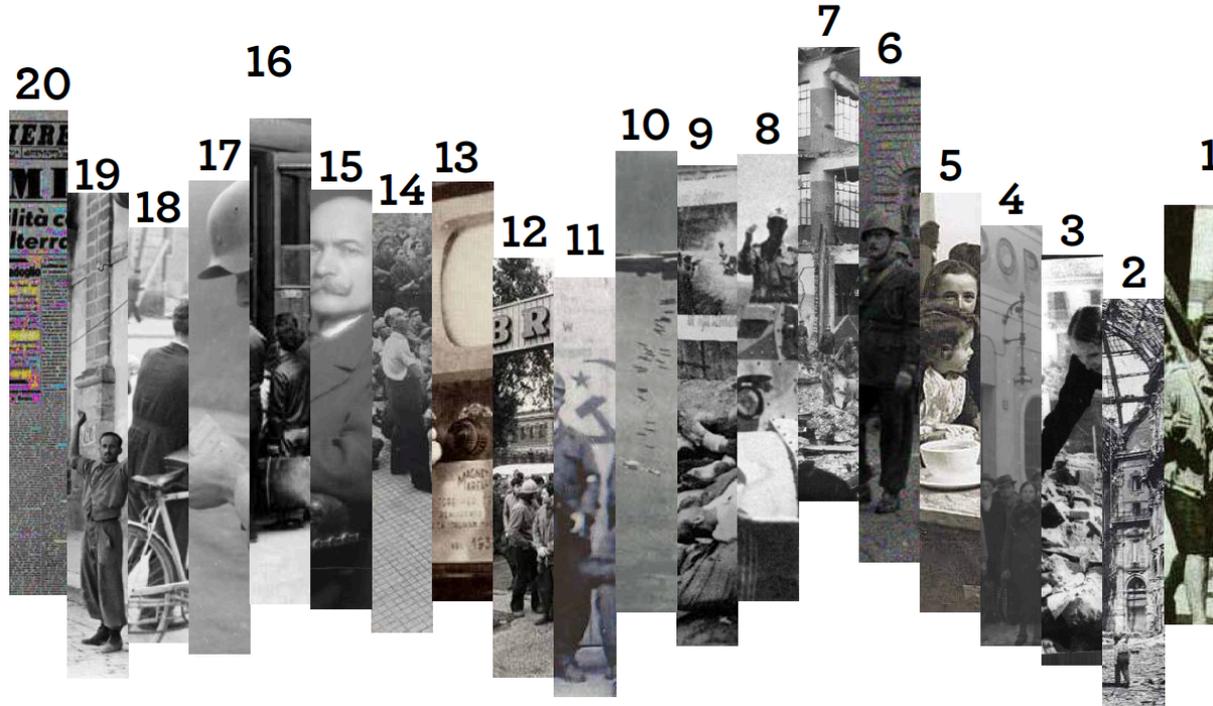




Venti Mesi (We Are Müesli, 2015)

VERSO LA LIBERAZIONE

UN DOCU-GAME TRA FACT & FICTION





WHEN

Data

UNA PRECISA
COLLOCAZIONE
ALL'INTERNO
DEL COUNT DOWN



WHERE

Fatto storico

REALMENTE
ACCADUTO

Fatto verosimile

FRUTTO DI
RICERCA

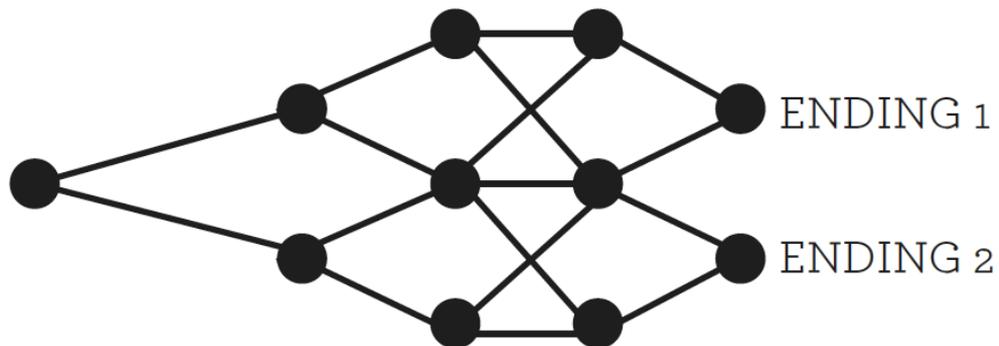


WHO

Protagonista

PUNTO DI VISTA
DI UN PERSONAGGIO
CHIAVE

TWO ENDINGS: *DILEMMI MORALI*



THE REM

YOUTH INTELLECTUAL PROPERTY EDUCATION PROGRAM

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35

