

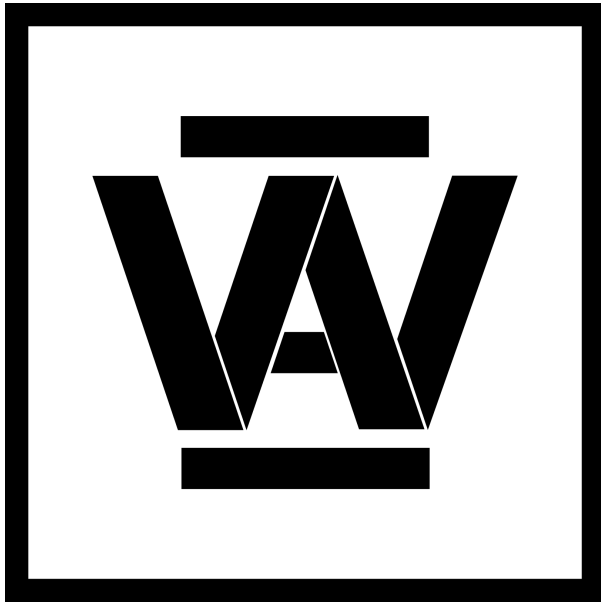


ELEMENTI DI IDEAZIONE DI UN VIDEOGIOCO NARRATIVO

Matteo Pozzi - We Are Muesli

Supported by:





WE ARE MÜESLI

UNCONVENTIONAL STORYTELLING



**Matteo
Pozzi**

*Game
Design &
Writing*



**Claudia
Molinari**

*Game &
Visual
Design*

Supported by:





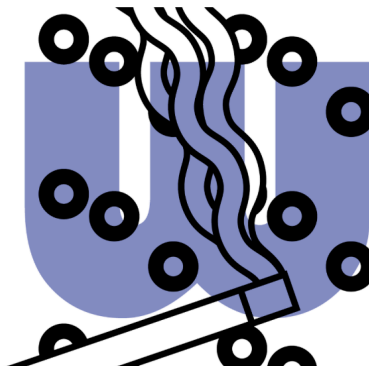
VENTI MESI



THE GREAT PALERMO



SIHEYU4N



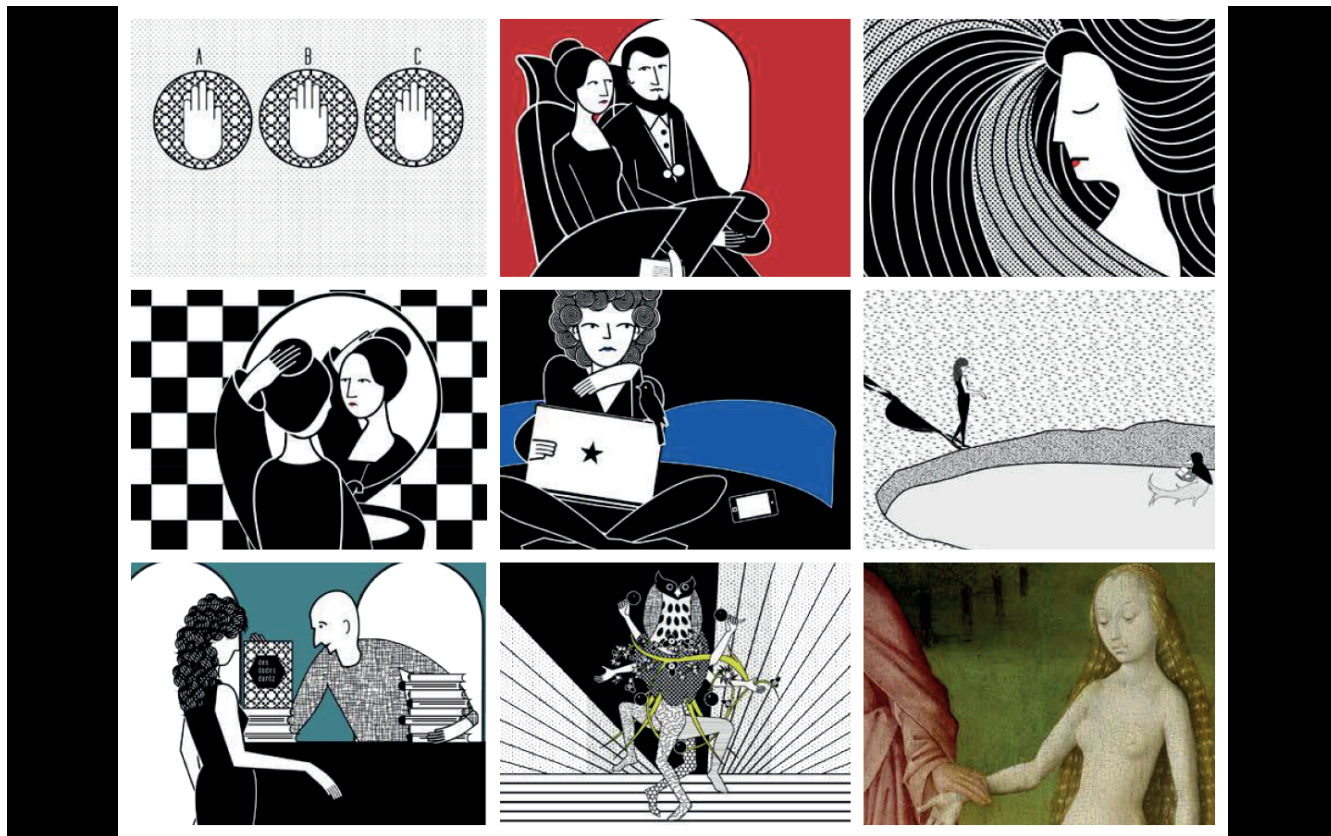
WHEELS OF AURELIA



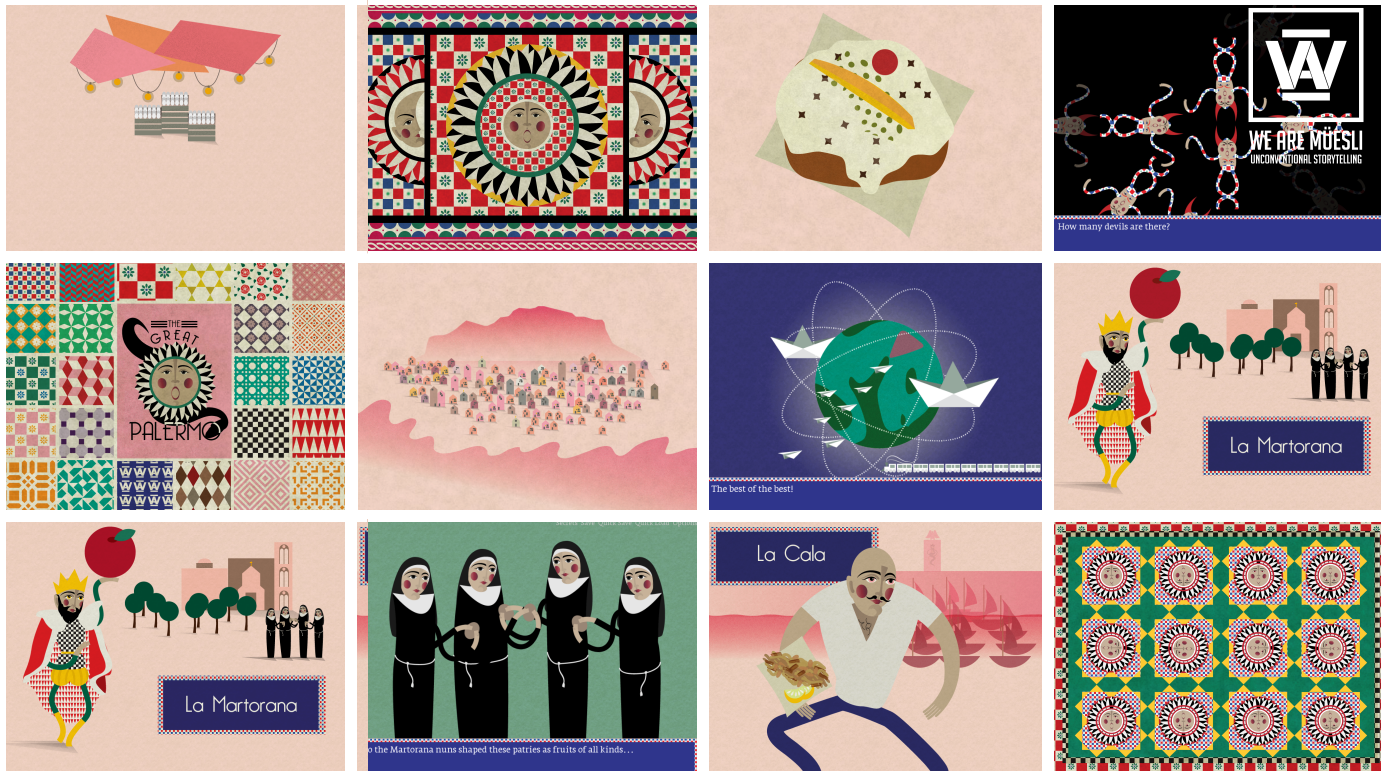
ONCE UPON A TILE



WE'LL MEET AGAIN



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



The Great Palermo (We Are Muesli, 2016)

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

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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.

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

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

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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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www.gamedefinitions.com

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SOURCE: molleindustria

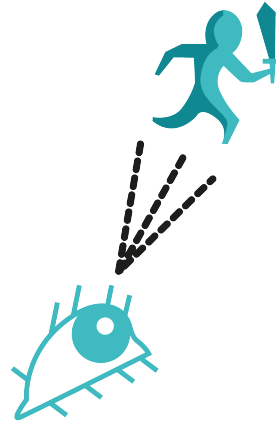
Letteratura

3° persona



Cinema

2° persona

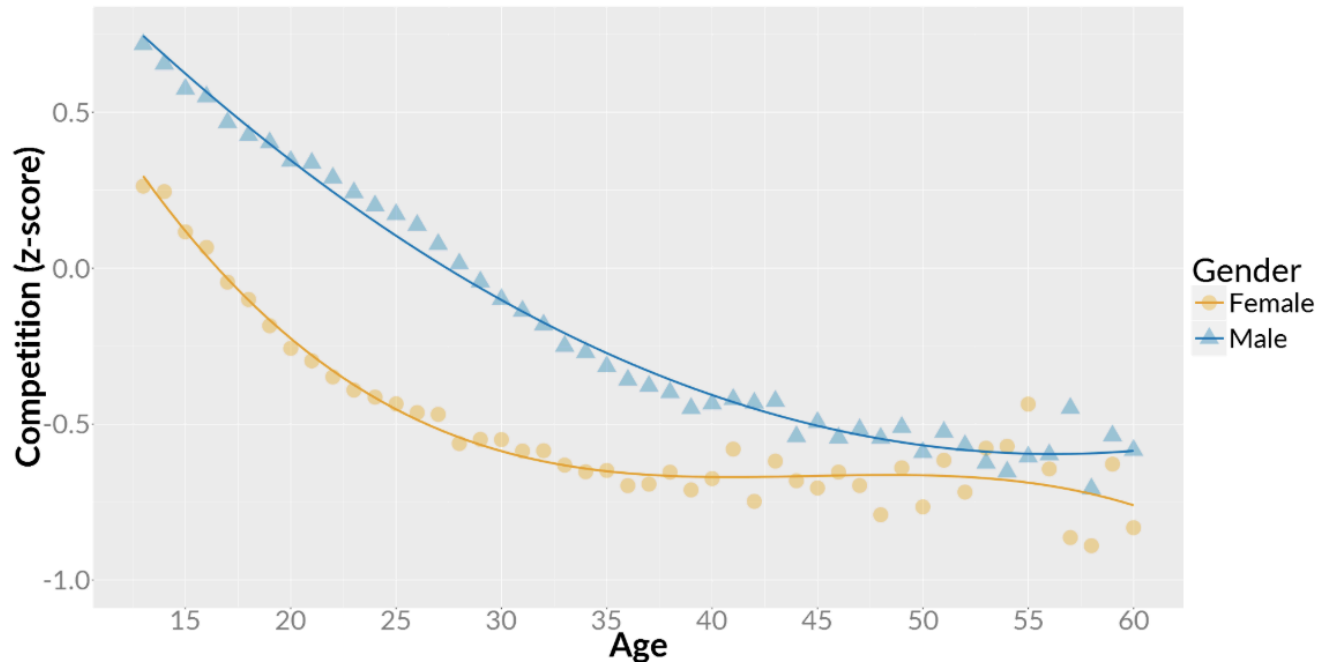


Gioco

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

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STORYTELLING IN GAMES IS NOT THE NEW BLACK

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

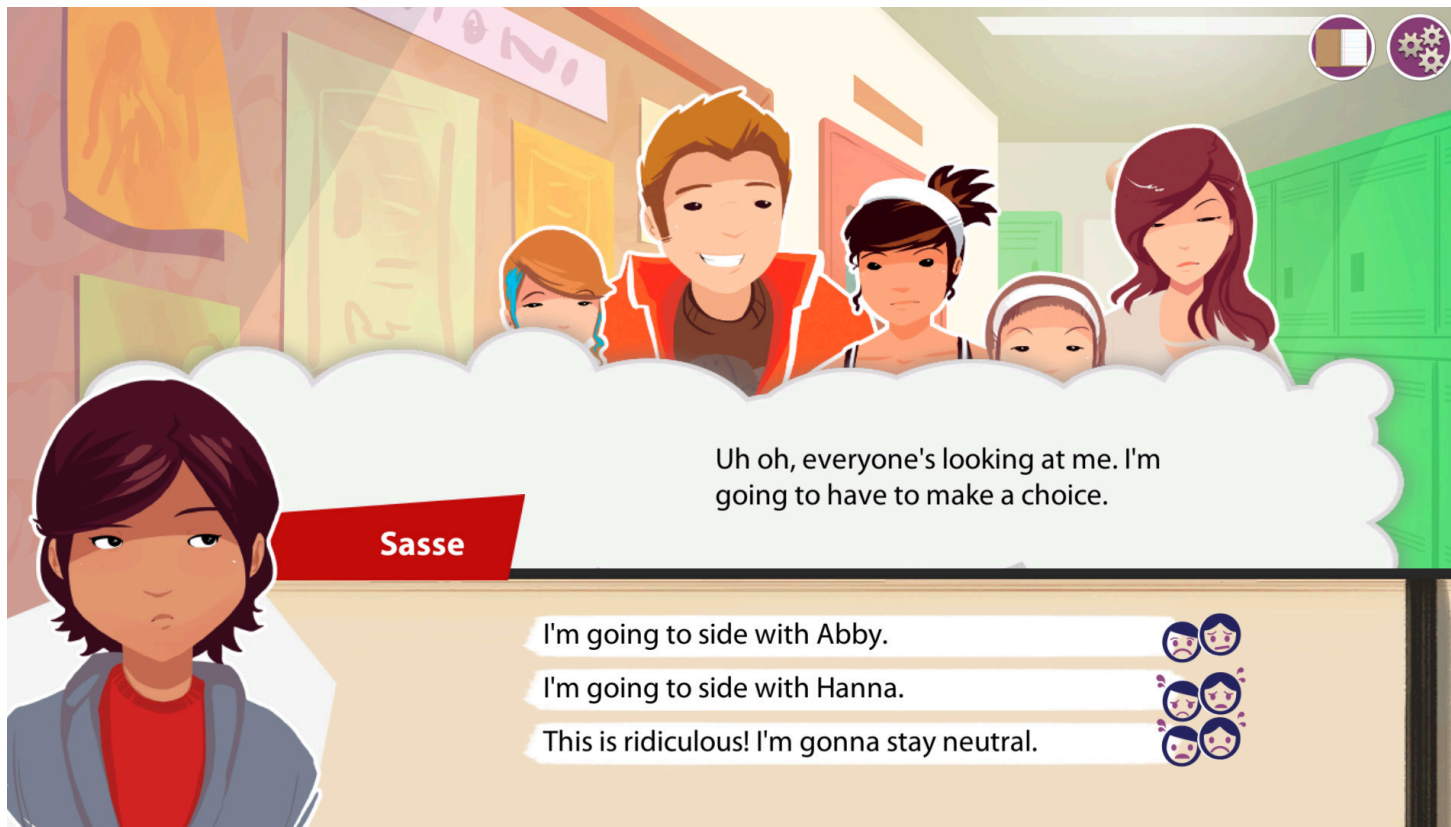
The Hobbit (Beam Software, 1982)



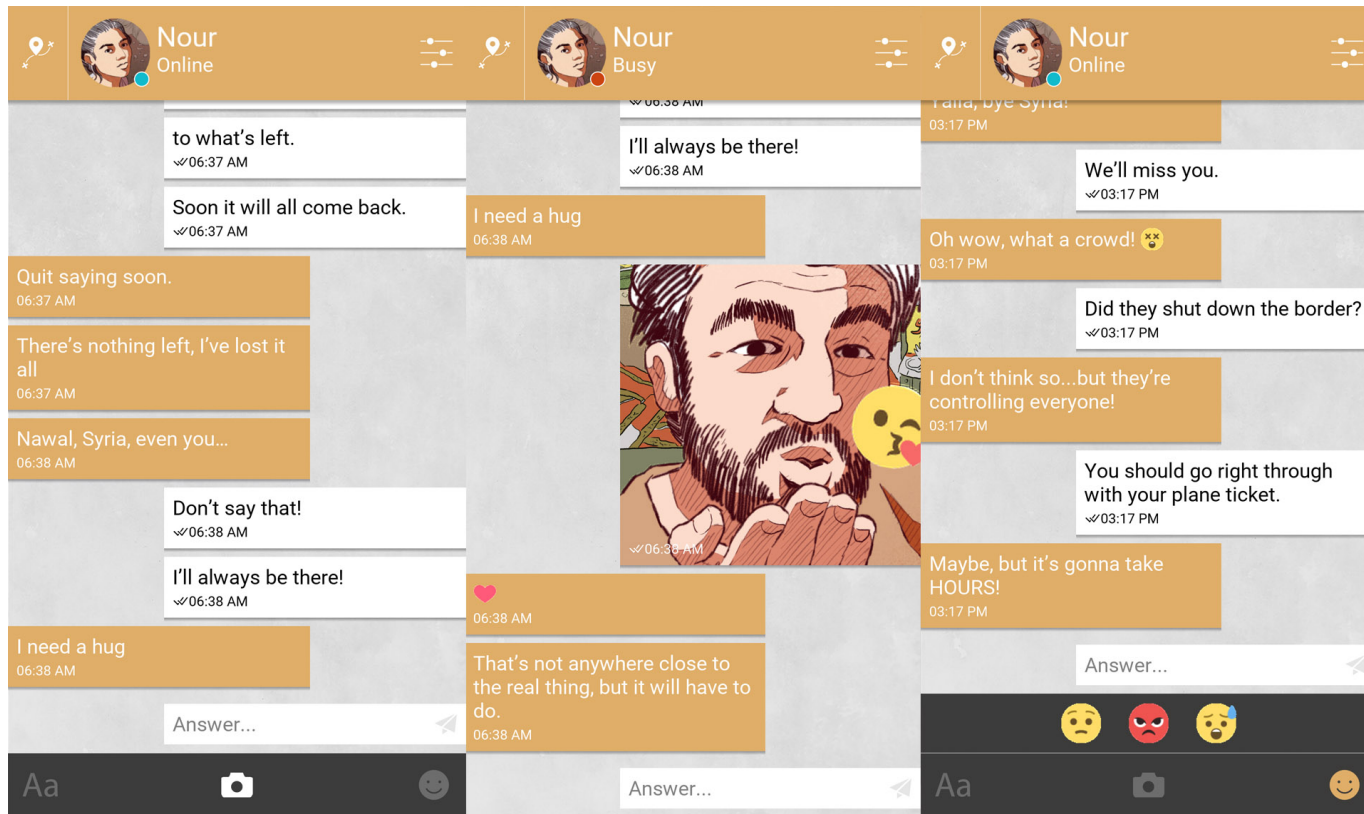
STORYTELLING IN GAMES IS THE NEW BLACK



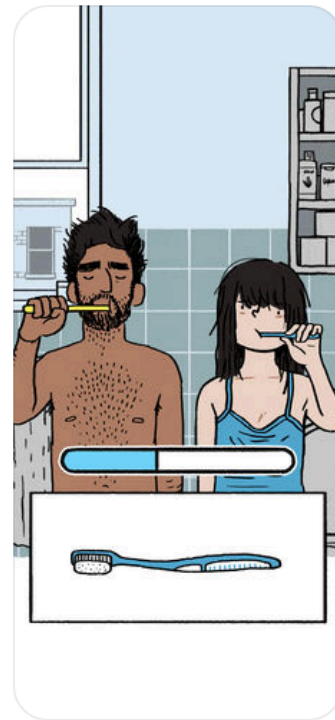
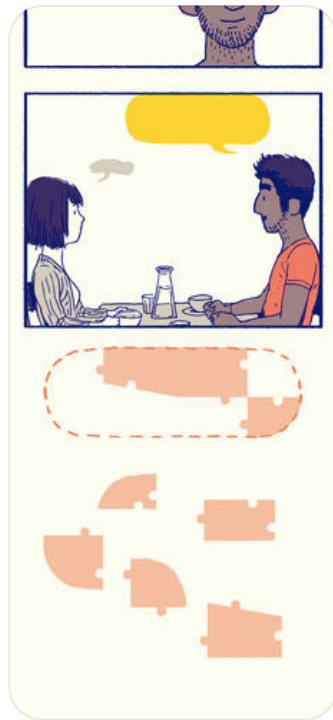
The Walking Dead (Telltale Games, 2012)



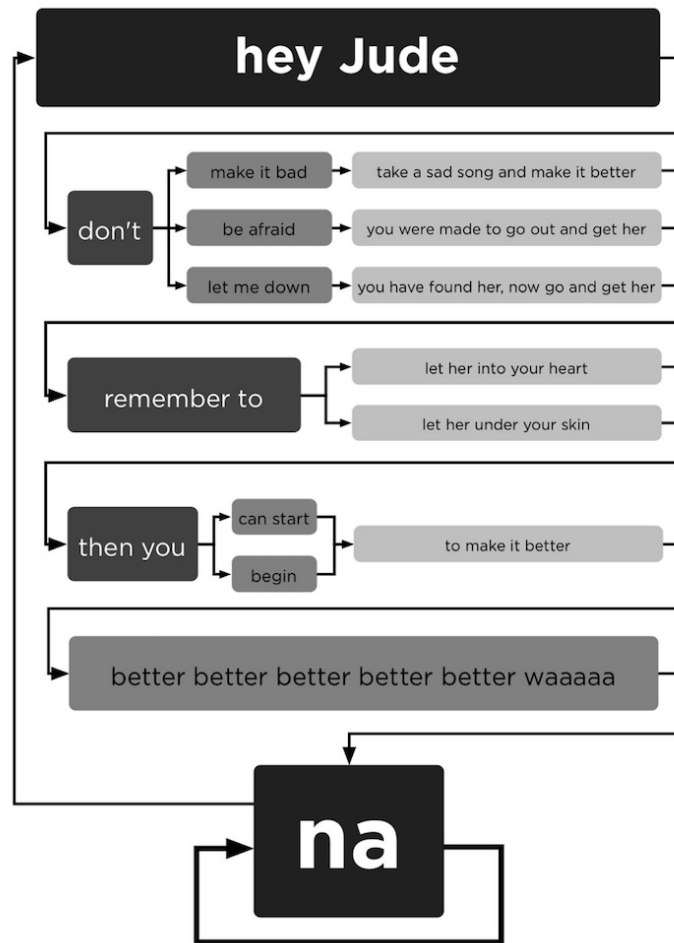
LongStory (Bloom Digital Media, 2016)



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

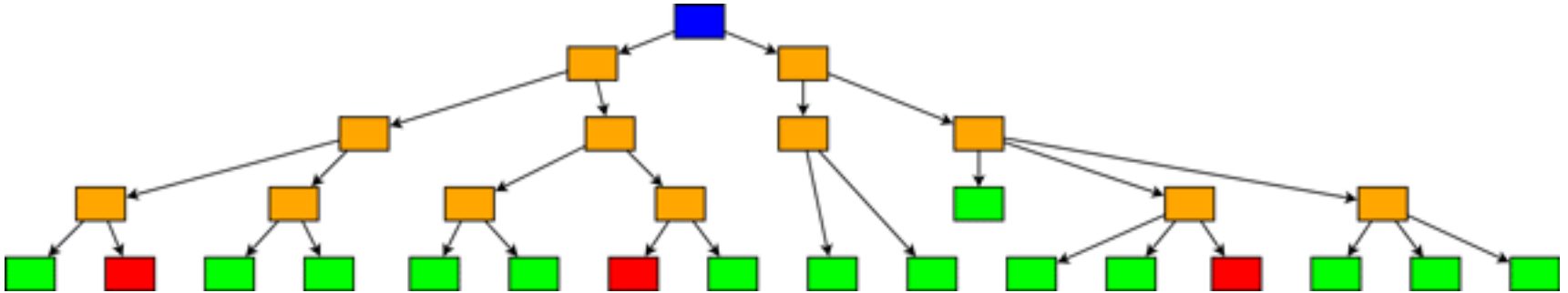


Florence (Mountains, 2018)



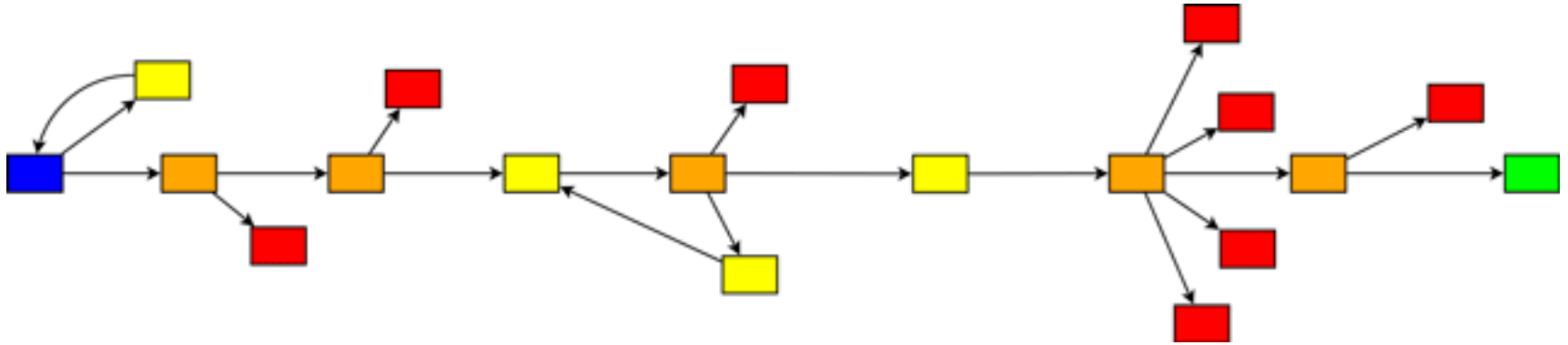
Standard pattern #1

The “Time Cave”



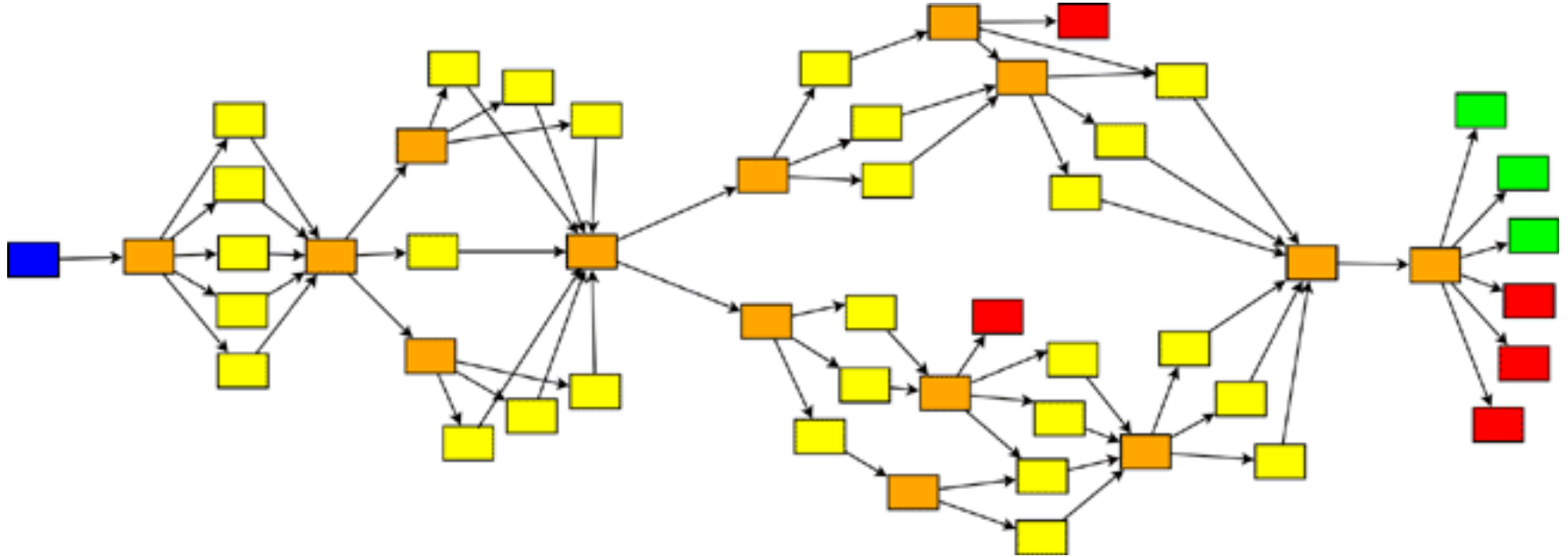
Standard pattern #2

The “Gauntlet”



Standard pattern #3

“Branch and Bottleneck”

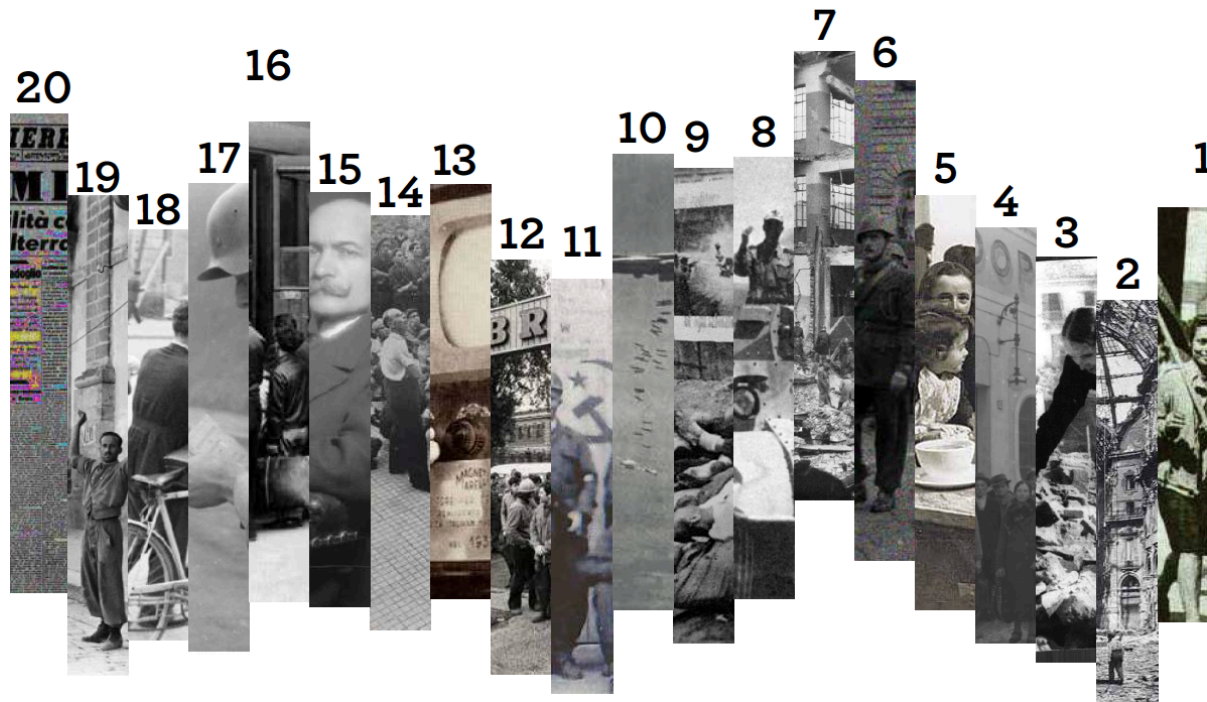




Venti Mesi (We Are Müesli, 2015)

VERSO LA LIBERAZIONE

UN DOCU-GAME TRA FACT & FICTION





WHEN

Data

UNA PRECISA
COLLOCAZIONE
ALL'INTERNO
DEL COUNT DOWN



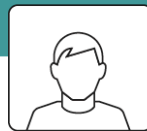
WHERE

Fatto storico

REALMENTE
ACCADUTO

Fatto verosimile

FRUTTO DI
RICERCA

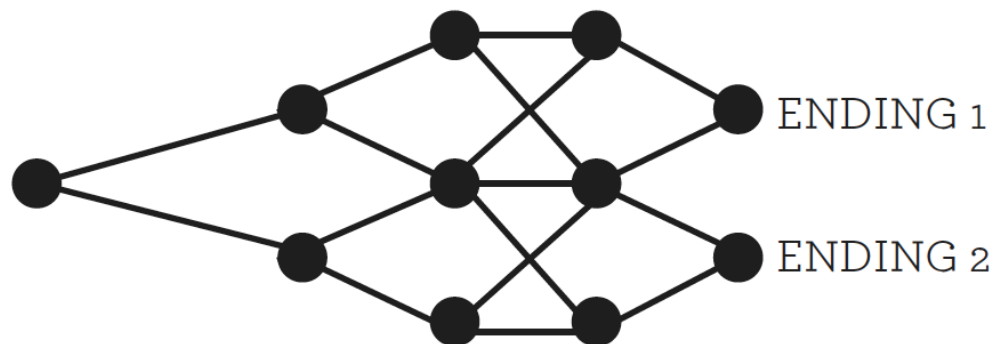


WHO

Protagonista

PUNTO DI VISTA
DI UN PERSONAGGIO
CHIAVE

TWO ENDINGS: *DILEMMI MORALI*



THE  REM

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