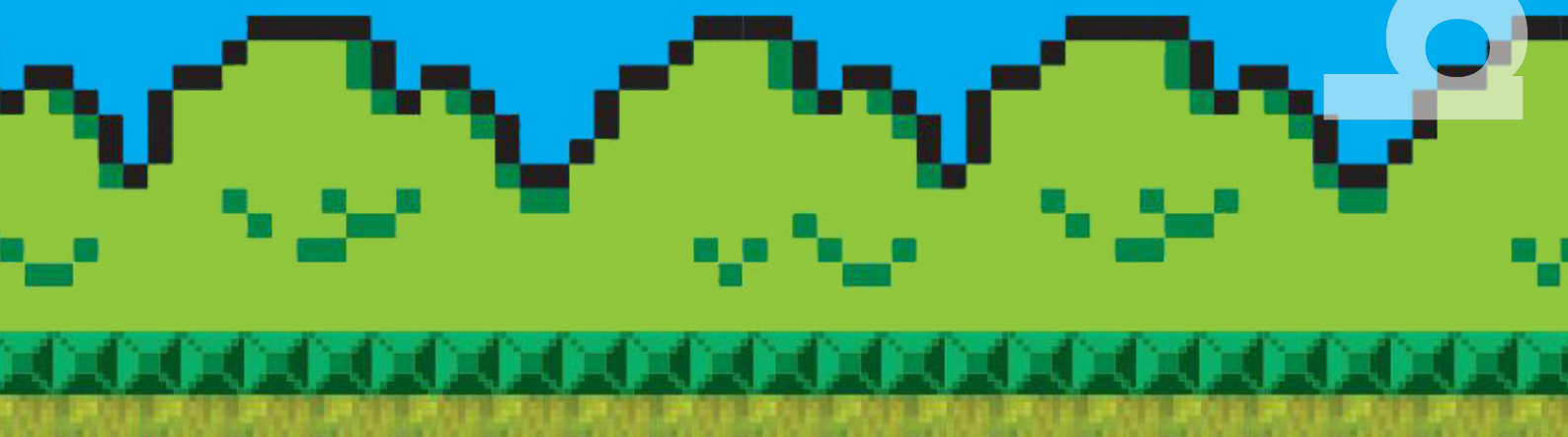
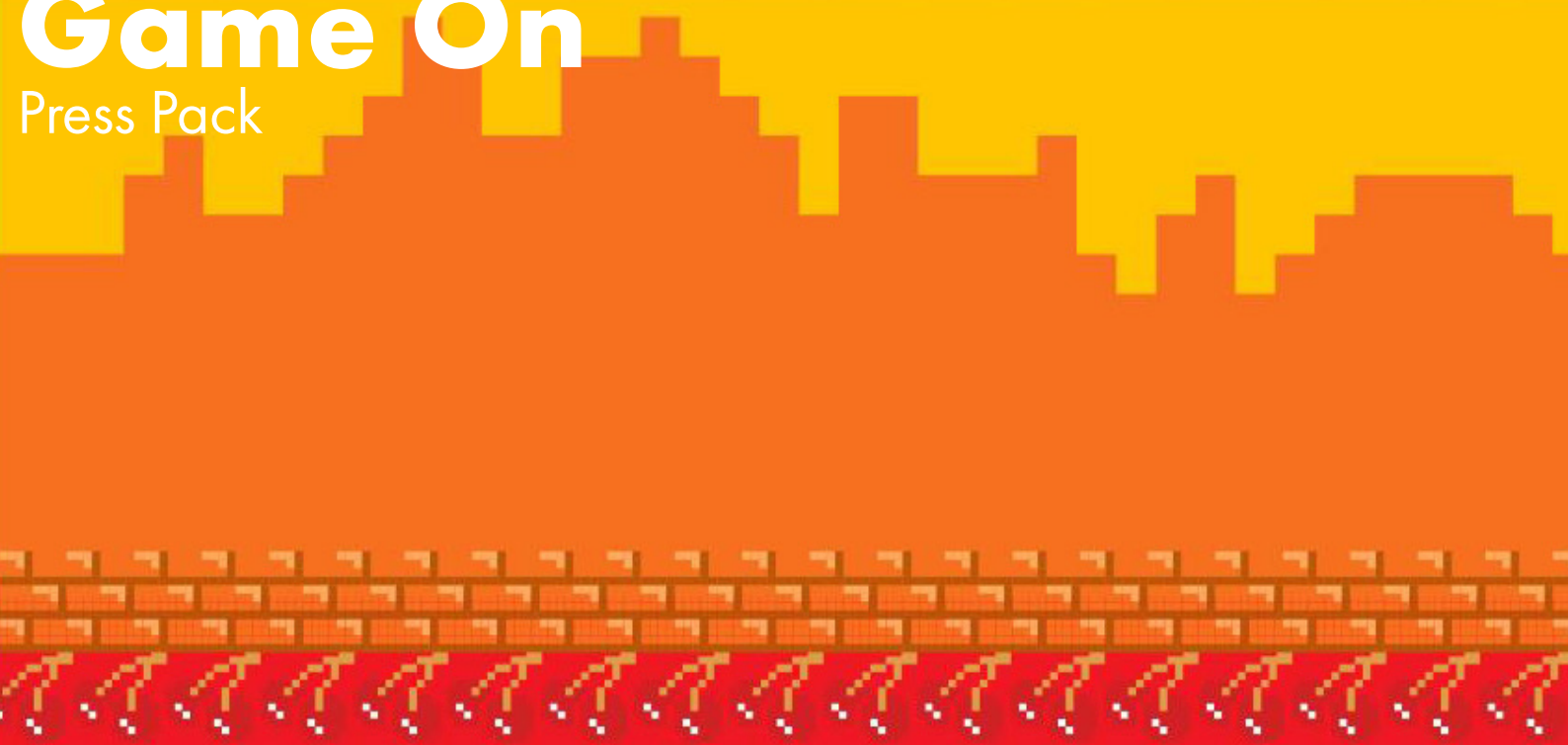


poarbičan



Game On

Press Pack



Game On 1.0 and 2.0

Venue	Country	Dates
Barbican Centre, London (GO 1.0)	UK	16 May – 15 September 2002
National Museums of Scotland, Edinburgh (GO 1.0)	UK	17 October – 2 February 2003
Tilburg Art Foundation, Tilburg (GO 1.0)	The Netherlands	28 May – 24 August 2003
Helsinki City Art Museum, Helsinki (GO 1.0)	Finland	18 September – 14 December 2003
Lille Festival of Culture 2004, Lille (GO 1.0)	France	19 May – 8 August 2004
Museum of Science and Industry, Chicago (GO 1.0)	USA	4 March - 5 September 2005
Eretz Israel Museum, Tel Aviv (GO 1.0)	Israel	26 September 2004 – 1 January 2005
The Tech Museum of Innovation, San Jose (GO 1.0)	USA	30 September – 31 December 2005
Museum of Science and Industry, Chicago (GO 1.0)	USA	31 January – 30 April 2006
Pacific Science Center, Seattle (GO 1.0)	USA	26 May – 31 August 2006
Science Museum, London (GO 1.0)	UK	1 December 2006 – 1 May 2007
Cyberport, Hong Kong (GO 1.0)	Hong Kong	21 July – 7 October 2007
Australian Centre for Moving Image, Melbourne (GO 1.0)	Australia	28 February – 13 July 2008
State Library of Queensland, Brisbane (GO 1.0)	Australia	15 November 2008 – 15 February 2009
National Science and Technology Museum, Kaohsiung (GO 1.0)	Taiwan	18 July – 31 October 2009
The Cellars of Cureghem, Brussels (GO 1.0)	Belgium	22 December 2009 – 18 April 2010
Queen Victoria Museum & Art Gallery, Launceston (GO 2.0)	Tasmania	3 July - 3 October 2010
The Ambassador Theatre, Dublin (GO 1.0)	Ireland	20 September 2010 – 30 January 2011
Technopolis, Athens (GO 2.0)	Greece	16 December 2010 – 16 March 2011
Galeria Monterrey, Monterrey (GO 1.0)	Mexico	01 May – 03 July 2011
Oregon Museum of Science and Industry, Portland (GO 2.0)	USA	25 June – 18 September 2011
Museu da Imagem e do Som, Sao Paulo (GO 1.0)	Brazil	10 November 2011 – 8 January 2012
CCBB, Brasília (GO 1.0)	Brazil	26 January – 26 February 2012
KinoKino, Sandnes (GO 2.0)	Norway	25 February - 9 June 2012
Ontario Science Centre, Ontario (GO 2.0)	Canada	9 March - 2 September 2013
Museum of Popular Art, Lisbon (GO 1.0)	Portugal	22 March – 29 July 2012

Design Centre, Budapest (GO 1.0)	Hungary	8 October 2012 – 8 January 2013
Tekniska Museet, Stockholm (GO 2.0)	Sweden	25 October 2013 - 28 September 2014
Costanera Centre, Santiago (GO 1.0)	Chile	27 March – 15 May 2013
Tecnopolis, Buenos Aires (GO 1.0)	Argentina	12 July – 3 November 2013
Centre des Sciences de Montreal, Montreal (GO 1.0)	Canada	15 April – 13 September 2013
Life Science Centre, Newcastle-upon-Tyne (GO 2.0)	UK	23 May - 3 January 2016
Miraikan, Tokyo (GO 1.0)	Japan	1 March - 30 May 2016
Norsk Teknisk Museum, Oslo (GO 2.0)	Norway	9 March 2016 - 29 January 2017
Spazio Tirzo, Rome (GO 2.0)	Italy	4 March - 4 June 2017
Bienal, São Paulo (GO 2.0)	Brazil	15 August - 15 November 2017
Trznice Hall 40, Prague (GO 1.0)	Czech Republic	21 September 2017 - 31 March 2018
Village Mall, Rio de Janeiro (GO 2.0)	Brazil	1 December 2017 - 25 February 2018
OCT Creative Exhibition Center, Shenzhen (GO 1.0)	China	18 August - 14 October 2018
Life Science Centre, Newcastle-upon-Tyne (GO 2.0)	UK	25 May - 4 September 2019
International Exhibition Hall of Art, Chengdu (GO 1.0)	UK	25 May - 4 September 2019
Fundación Canal de Isabel II (GO 2.0)	Spain	29 October 2019 - 20 May 2020
Forum Groningen, Groningen (GO 2.0)	Netherlands	1 October 2021 - 7 June 2022

Game On 3.0

Venue	Country	Dates
Doncaster Culture & Leisure Trust, Doncaster	UK	16 January - 14 April 2024
National Museum of Scotland, Edinburgh	Scotland	29 June – 3 November 2024
Tampere Hall, Tampere	Finland	25 June – 9 August 2026

Barbican Centre
London, UK
16 May - 15 September 2002

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102, 332

HOW MUCH: ADULTS £11; CHILDREN
(5-15 YEARS OLD) £5; CONCESSION
MORE: WWW.GAMEONWEB.CO.UK
TEL 0207 638 8891

GameOn

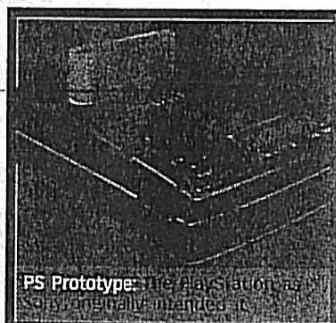
It's taken four years and over a million pounds, but finally the greatest game exhibition in the world is ready to open its doors.

SONY'S STORY

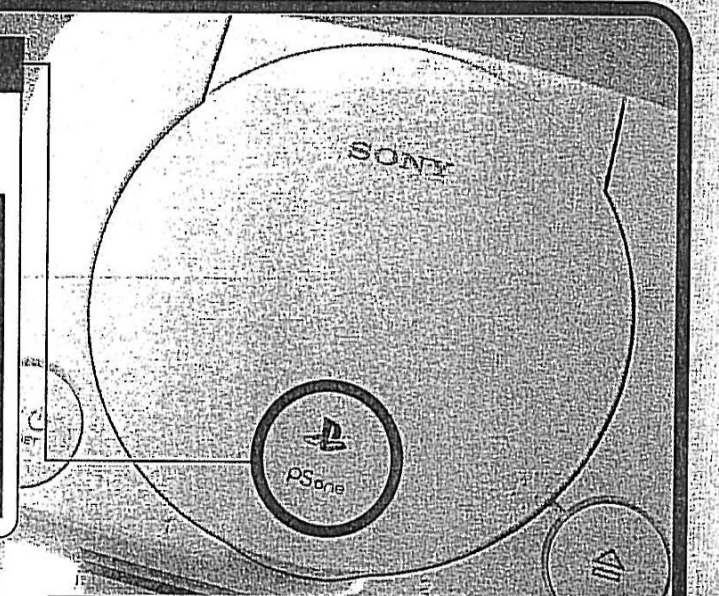
GameOn records Sony's journey from the days when it operated on the fringes of the industry (with 1983's MSX Hit Bit) via its brief dalliance with Nintendo and the launch of the world-conquering PlayStation.



MSX please:



PS Prototype: The PlayStation as it was originally intended to be.



THE PAIN AND THE PROMOS

The GameOn exhibition features many of the gimmicks used by games publishers to promote their products to the press. In the past OPM has received "joke" bombs and swords through the post in the name of publicity. Meanwhile, Rockstar intended to give away crowbars, knives and baseball bats to herald the release of the tasteful GTA... Until the police intervened.



Naughty by nature: GTA is always back to back to back.

COOL GADGETS

GameOn is one of GameOn's desirable "gadgets from the past". A kind of cross between a walkman, a handheld console, a personal organiser, it's the first thing to come out of the GameOn collection since Tetris. Or those crazy power boots that enable you to walk at a speed of up to 100 miles per hour.



Russia with love:



Have you ever wanted to see the first videogame ever made? Take a glimpse behind the scenes of the Final Fantasy series?

Find out what Indian gamers are playing at the moment? Or get to try out some cutting-edge Japanese titles? Well, forget Glastonbury, Ibiza and Reading, this summer there's only one place to be: the Barbican Art Gallery in London. For there, nestling uneasily among the jobbing actors, classical musicians and art exhibitions, the most amazing show the videogame world has ever seen is opening on 16 May.

THE STORY SO FAR

Entitled GameOn, the show features hundreds of the brightest, best and plain weirdest games that co-curator (and ex-Rockstar Games and GTA producer) Lucien King could find. Like what? We asked him. "Well, the show starts with loads of lovely, Jennifer Lopez-curve, old-fashioned coin-ops. You should see them! They're like the size of refrigerators. And you can see the first videogame ever made - Space War! - which was developed in 1962 by a group of model railway enthusiasts who worked for the US military.

"Then we trace the history of

consoles through Atari and Sinclair to Commodore and PlayStation. We have rooms stuffed with playable pods of the greatest games ever made, like Tekken and PaRappa. Then we look at gaming crazes from around the world like Dragon Ball Z and Gundam in Japan. There are also films and TV series (including a top-secret preview of new BBC gaming drama Ace Lightning) inspired by videogames. And using interviews, sketches and early and complete builds of code we show you went into the making of classic games like Pokémon, GTA, Tomb Raider and Final Fantasy series."



GUE'S GALLERY

es and art galleries aren't natural of bedfellows but the fact that the exhibition at the Barbican is down to the efforts of two men, Lucien King and Conrad Bodman. The Lucien helped launch the developer Rockstar and the Conrad Bodman has curated The Art Of Star all a show dedicated to



E OF THE FUTURE

Id you be booking your is instant? "To get excited," says Lucien. "To see the one of those crazy g games. To see the is like the coolest new ssia. To have your face

mapped into a game. There are so many reasons. Why wouldn't you want to go?"

GameOn opens on 16 May and is at the Barbican until 15 September 2002 when it moves to The National Museum of Scotland, Edinburgh, in October and the rest of the world in early 2003.

© Scott Anthony

ANCE WARNING!

INTS

of gaming represented great games al, sort of



POINTS

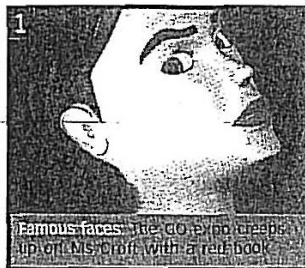
● It's showing in London and Edinburgh only
● Which could make it fairly pricey to get to

OFFICIAL PREDICTION

It'll be massive - we're expecting great things

Show Stoppers

From the films that inspired *Driver* to the worst consoles ever made - there's something for everyone. Lucien King introduces some of his show favourites...

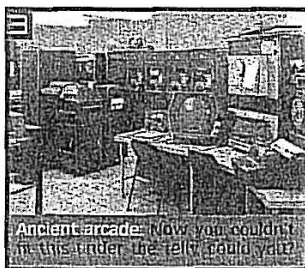
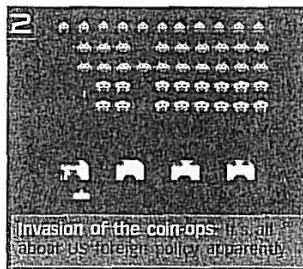


TOMB RAIDER

"Specifically we're looking at the development of Lara Croft. When the first game was released Core had no idea how big she was going to be. Within a few weeks of the game they were being deluged by fans asking where she was from, what her parents were like, etc. and they just had no idea. So it's an insight into how they fleshed the character out."

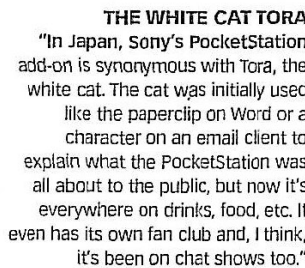
SPACE WAR!

"One of the really interesting things about the games industry is that it basically grew out of the US military's research budget. Games like *Defender*, *Asteroids*, *Battlezone* and *Space Invaders* capture a bit of the cultural paranoia of the Cold War period... But obviously they're, er, great fun to play as well."



EVERY SIGNIFICANT CONSOLE

"Not many people know that before the PlayStation Sony had dipped its toes into the market with MSX Hit Bit in 1983, and the show will let you see that. You can also play the very first home console ever, The Magnavox Odyssey, which was released in 1972. Every single game on it is based around controlling a little white ball, most famously, *Pong*."



THE WHITE CAT TORA

"In Japan, Sony's PocketStation add-on is synonymous with Tora, the white cat. The cat was initially used like the paperclip on Word or a character on an email client to explain what the PocketStation was all about to the public, but now it's everywhere on drinks, food, etc. It even has its own fan club and, I think, it's been on chat shows too."



FINAL FANTASY ART

"We're mainly concentrating on the artwork of Yoshitaka Amano. He's been working on the *Final Fantasy* series since the game's earliest incarnations. Before *Final Fantasy VII* he used to concentrate on box art and images that would orientate the action. Now there are no significant technological limits and what he does goes straight into the games."

EYEWEI

THE PC GAMING UNIVERSE IN 12 PACKED PAGES!

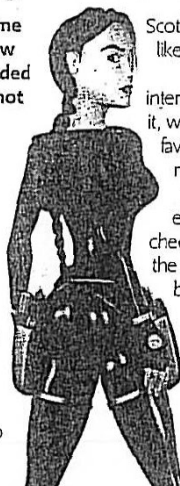
SPECIAL NEWS REPORT

THE GAME'S UP!

Bringing the past, present and future of computer gaming to the masses.

Opening on 16th May, Game On promises to be a show like no other. It's not funded by the industry, and it's not there to make you buy computer games. It's there to explore the culture, the history, and the future of the videogame – comprehensively, globally, and on an epic scale.

Four years in the making, the show will fill two whole floors of the Barbican, and run for five months, making it the longest-running exhibition the Barbican has ever put on. After that, it's scheduled to travel to Edinburgh, Paris, Helsinki, a number of American cities and finally Tokyo over the next two years. And the money for this venture comes jointly from the public purse in



Scotland and the Corporation of London – just like a real, grown-up cultural exhibition.

Naturally, it's still going to be as fun and interactive a show as the organisers can make it, with plenty of classic coin-op and console favourites for you to renew old and fondly remembered acquaintances with, or possibly point at and laugh. But don't expect to be greeted by an array of cheerfully beeping 1980s arcade machines the moment you walk in through the door, because videogaming began in 1962 with *Space War*, which ran on an oscilloscope on the first PDP-1 mainframes, and it's here that the show starts. Someone, it seems, has been doing their homework (possibly by reading PC GAMER's *Construction Complete?* book).

Space Invaders, *Missile Command* and chums don't even get a look in until the section next door, and consoles the section after that – and then you're still only halfway through the first floor.

The rest of the show takes a more thematic approach, kicking off with a "Making and Marketing" section that lifts the lid off the backroom world of game design, with behind-the-scenes insights into the creation and

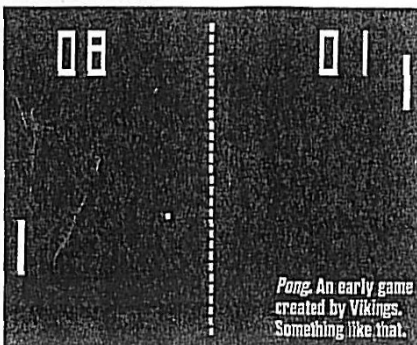


Fun with guns: a modern-day Japanese arcade.



Barbarella poses state-of-the-art mobile phone to advertise *Computer Space*, the first coin-op.

Lara Croft: cultural icon, or just the game industry's way of encouraging us to shoot more tigers?



Pong: An early game created by Vikings. Something like that.

marketing of such big-name games (brands, even) as *Tomb Raider* and *Grand Theft Auto*.

Big international displays map out the divergent gaming trends of Europe, America, Japan and the rest of the world, with a look at the way some games have had to be redesigned to sell overseas. There's also a rare chance to see some of the bizarre dating, dog-walking, and even stranger sims from the land of the rising sun that have never made it across the cultural divide at all.

The role of sound, and the increasing level of crossover between mainstream and videogame music, is also explored. As is the crossover between game and film, from the early days of the Star Wars arcade cabinet to today's story-driven

(Cont.)

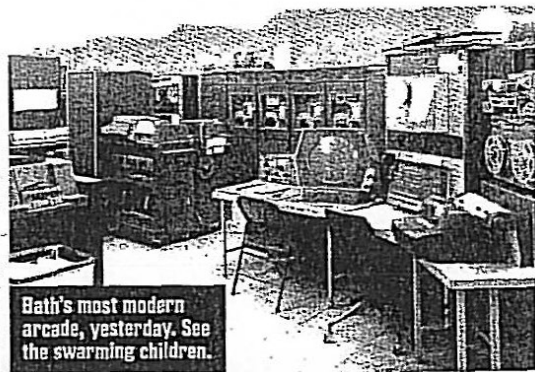
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ENTERTAINMENT WEEKLY

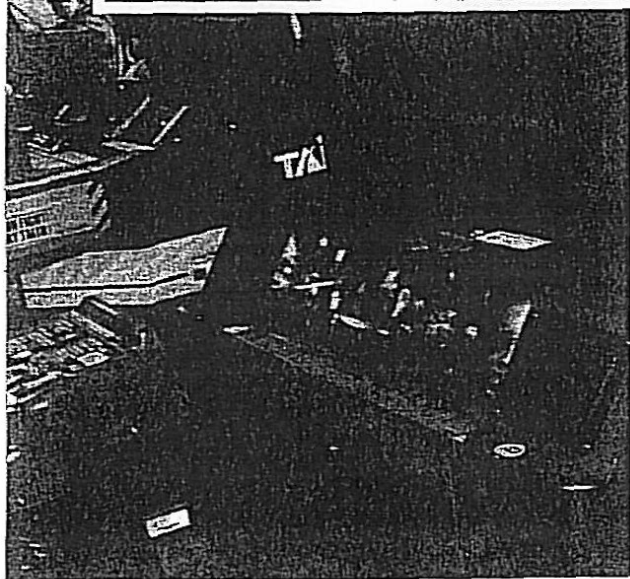


Has the videogame finally made the jump from technological novelty to authentic cultural phenomenon of the age? It must have: they're doing a show about it at London's Barbican Centre. But is this what we want for our hobby, to be dragged out blinking into the sunlight? Come and discuss at www.futureforums.co.uk/pcgamer.

STEVE BROWN, ASSOCIATE EDITOR



Bath's most modern arcade, yesterday. See the swarming children.



and cinematic 3D shoot-em-ups. There's even a videogame-related film season running concurrently at the Barbican cinema.

The show gleefully explores the phenomena of multi-player and online gaming – and even has its say on the very future of gaming. If it can deliver the goods, Game On really could be the first computer games show with something for everyone, and something of a milestone event in the industry's long and wobbly journey towards recognition in the wider world.

Game On opens on 16th May 2002 at the Barbican Centre, London, and runs until 15th September. Tickets cost £11 for adults, £5 for kids. www.gameonweb.co.uk

PCG

INDUSTRY STATEMENTS



GUEST CURATOR, GAME ON

"Videogames have always been art, science, technology and entertainment. The question of them being art or not is old; the fact that two institutions have responded and stumped up some good money to look at videogaming like this is the distinctive thing. The Brian Sewells and the older reviewers, some of them will not have the confidence to come down here. We'll challenge them in the same way you'd challenge a punter to duke it out: if you don't think videogames are up to this kind of stuff, come down here and we'll make sure you feel differently by the time you leave.

"What we've tried to avoid doing is predicting the future in a kind of hapless fashion, saying 'It will be like this' – instead we're picking things which are already in existence, maybe in some parts of the world more than others. Games have grown up in the machine, and increasingly a lot of games are starting to push at coming out of the four walls of the screen – where the game has escaped from the box and invaded your real life. Things like Lara Croft, or the addictions people have to certain of their game characters. We've tried to pick up particular things which are happening in a selection of areas and reference those as indicators of content and technical trends that are emerging, or already emergent.

"The real future will be in the younger generation coming through shows like this as it tours the world, who are going 'That's crap, that's crap, that's crap, that's embarrassing, that's rubbish, I want to do something better.' It's the people who push to do better, or work harder to try and do that, that are where the future's going to happen.

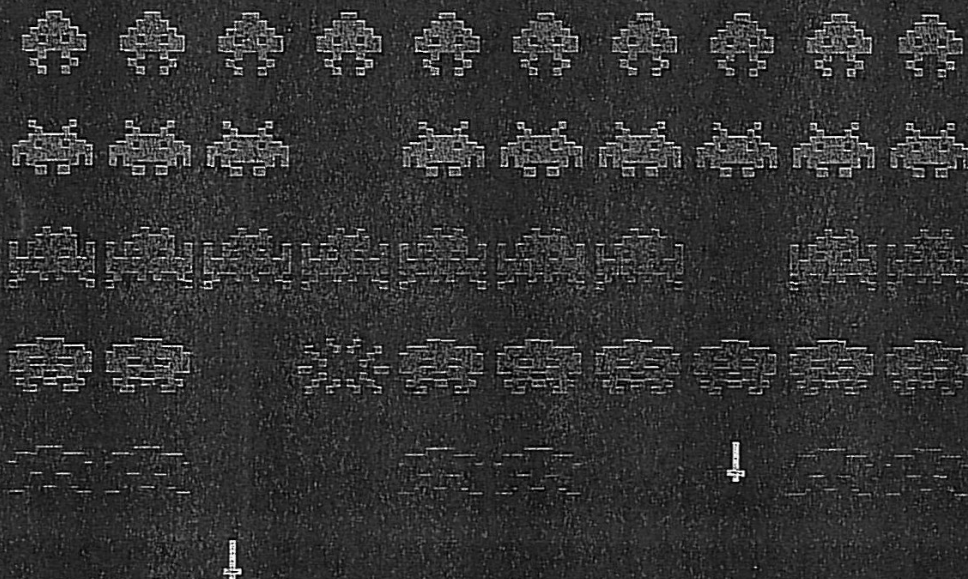
"The main thing is just to get this exhibition in place and allow it to become old news, in a funny kind of way... And people to go on and do or think or describe or debate whatever they want to. And I hope it won't be issues of violence and it won't be issues of 'are they good for you', but that it will hopefully be more humane and democratic. I think there will be a lot of grandparents coming with their children, it's the kind of thing where the grandparent will have seen and played Pong, or Space Invaders, and the kid is mashing up Super Monkey Ball. How can we predict the conversations that they'll have over their tea? There may be some interesting things that come of it.

"This is an attempt to look at something very popular, in a coherent comprehensive way, and say: 'Good on you for having done it, and what's next?' That's the challenge."

SCORE<1> HI-SCORE SCORE<2>

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BLASTS FROM THE PAST

From the bedrooms of computer nerds to a multi-million-pound global empire, Esquire charts the rise and rise of the videogame

WORDS Daniel Pemberton ILLUSTRATION Ian Dutnall

HISTORY IS HAZY about the first videogame created. If we're being technical, the credit must go to William A Higinbotham, a US Government nuclear engineer who, in an attempt to give visitors to the Brookhaven National Laboratory something more entertaining to do, hooked up a primitive tennis-style game on an oscilloscope in 1958. Others cite Steve Russell, a student at Massachusetts Institute of Technology who, in 1961, created *Spacewar* for the Digital PDP-1. However, it wasn't until *Pong* in 1972 that videogaming captured the public imagination.

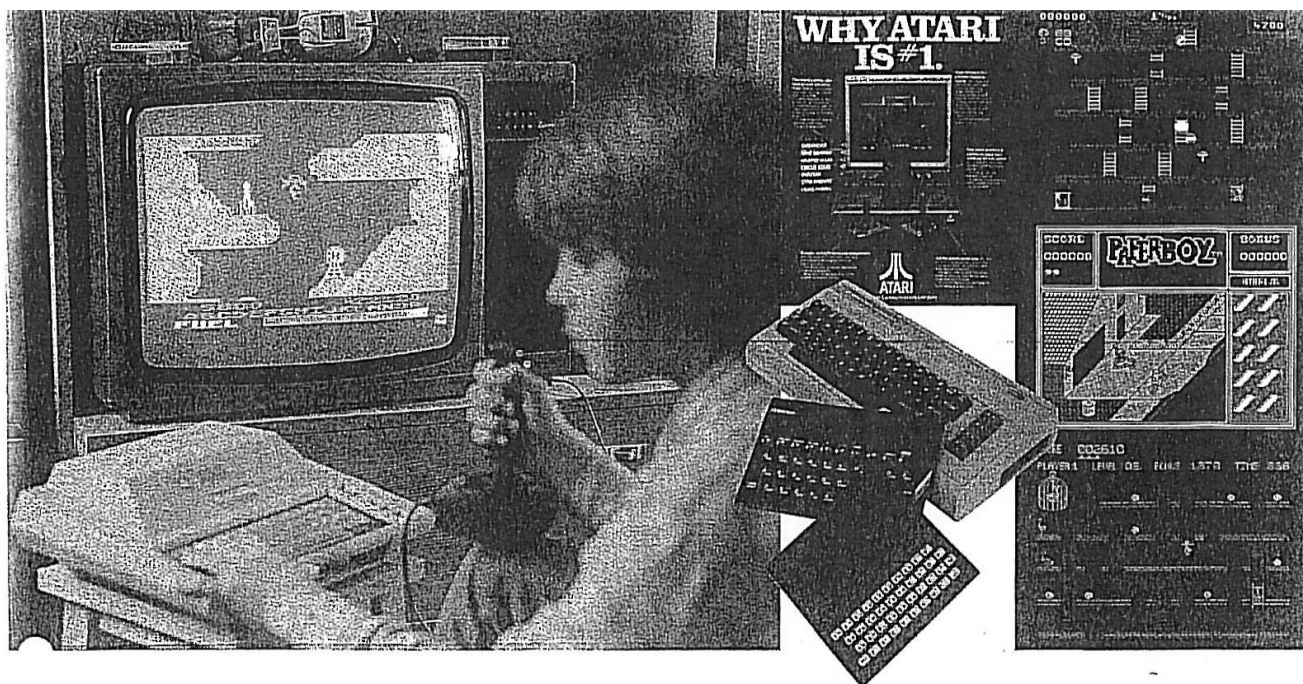
Everyone knows about *Pong*. The arcade cabinet had only two instructions: "DEPOSIT QUARTER" and "AVOID MISSING BALL FOR HIGH SCORE".

The first *Pong* machine was assembled by a Utah student, Nolan Bushnell, in his apartment. It was very popular; four years later he sold his company, Atari, to Warner for \$28 million. All of a sudden everyone wanted to be in videogames.

What this meant, unfortunately, was that every man and his dog then proceeded to bring out a *Pong*-style machine. They plugged into TV sets and frequently offered a variety of different sporting games ("badminton", "football" etc), which usually amounted to nothing more than *Pong* from a different angle.

The public soon got bored and the electronic games market suffered its first crash. It looked like videogames would be nothing more than a fad.

Interest picked up again, though, in 1978 with *Space Invaders*. The arcade version of the game caused a national coin shortage in Japan, while in cartridge form it was the launch pad for Atari's VCS 2600 home console. A variety of now legendary arcade games soon followed, including *Asteroids*, *Defender*, *Missile Command*, *Battlezone* and *Frogger*. One game in particular, *Pac-Man*, became such a massive hit that it spawned a host of branded products – everything from lunchboxes and clothing to its own (rather poor) cartoon show. Originally called *Puck Man* (which, when you think about it, does make a lot more sense) the game's name was changed after senior executives realised that it would be all



too easy to turn the title into something that sounded a lot less family-friendly.

From here on, games' development would vary according to location.

Although Nintendo's handheld Game & Watch series, the Atari 5200 and Vectrex all attempted to conquer the worldwide market, the UK scene was rocked by a company whose only previous claim to fame was the production of calculators and radios: Sinclair Research.

Released in 1980, the Sinclair ZX80's specs were primeval by today's standards (black-and-white graphics, 1K of RAM) but, at under £100 – £80 for a build-it-yourself-kit – it was a marketing triumph. Its successor, the ZX81, sold well in the US and, back in the UK, it became the first home computer available on the high street. However, within 12 months it was consigned to history by the ZX Spectrum. This was a colour machine. It had 16K or 48K of RAM. It had little rubber buttons! The demand was so great that, within a month of its launch in June 1982, the company had a backlog of 30,000 orders.

More followed: the BBC Micro (bought by families with videogame phobia because all the schools had them), the Amstrad CPC (sexy price) and Commodore 64 (much better graphics and sound). Kids pestered their parents to get them one with the rather laughable excuse that "It will help with my homework". Of course, no one had any intention of doing any homework on it, but most parents didn't like splashing out for a machine that, shock horror, could only play nasty, violent videogames. Their children would spend a couple of

The ZX80's specs were primeval by today's standards but, at under £100 – £80 for a build-it-yourself-kit – it was a marketing triumph

THE ONES THAT ROCKED OUR WORLD:

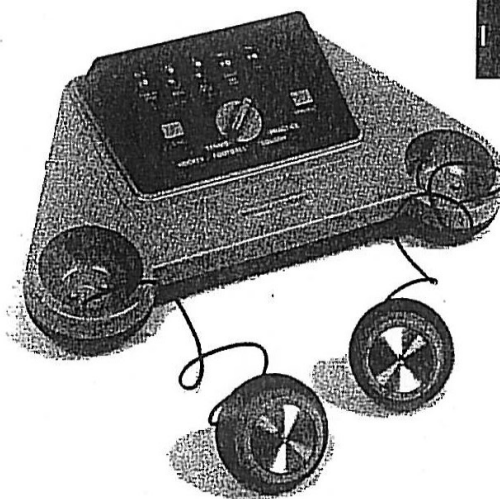
Manic Miner
Chuckie Egg
Donkey Kong
Super Mario Bros
Super Mario 64
WipeOut
Populous
Sim City
Bubble Bobble
Speedball 2
N64 Rumble Paks
Doom
Bomberman (Sega Saturn)
Tetris (Nintendo Game Boy)
Street Fighter II
Metal Gear Solid
Defender
Robotron: 2084
Pac-Man
Out Run
Space Harrier
EA Sports
Sonic the Hedgehog
Tekken
Amstrad CPC
Codemasters
Lara Croft
Lemmings
Snake (Nokia phones)
Game & Watch
Sony PlayStation

days trying to print "My name is Thomas and I am cool" in flashing colours all the way down the screen (no doubt the words "GOTO 20" are still permanently lodged somewhere in the recesses of your brain) but they soon got bored and decided to play *Jet Set Willy* instead.

Games were loaded by audio cassette (anyone who had a tape-to-tape copying machine quickly obtained playground-god status) in a process that took roughly forever. Even when the machine didn't crash, you still had to endure minutes and minutes of white noise, coloured bars and incessant electronic whirring sounds.

A wag might comment that it sounded like a DJ set by the Aphex Twin (who, incidentally has apparently played some Spectrum loading tapes while DJing). When that was finally over you might get to play a game like *Chuckie Egg* or *Breakout*. Everyone breathed a sigh of relief when the floppy disc caught on.

If you got *really* bored, it was even possible to program your own games. The limitations of the system meant that you could do the whole thing yourself – graphics, sound and design – and still have a professional product at the end of it. A whole generation of programmers,



All Ponged out Top, clockwise from left: early Atari; why it was Number One; doesn't look like homework to us; early consoles the ZX81, ZX Spectrum and Commodore 64. Left, the one that started it all: Pong



many of whom are now responsible for some of the biggest game-development companies in the world, spent their childhoods creating quirky, playable titles such as *Manic Miner*, *Elite* and *BMX Simulator* in their bedrooms.

Codemasters, the producer of the latter, is now one of the most respected videogame companies in the world, with 400 staff and a turnover of £59m. Its origins were markedly different, however, as Jim Darling, Chairman and also father of the two founders, explains: "It started with my sons David and Richard. They left school when they were 15 and 16 and started advertising the games they were making in computer magazines like *Your Sinclair* and just selling them via mail order. I wouldn't be exaggerating if I said they wrote 12 games in two weeks, working all night. They were rather simple games, but that was just the beginning. I think what started them off was that they realised the games they could write were better than those in the shops. It was this that made them decide they wanted to have a go at it."

MEANWHILE, ON THE OTHER SIDE of the globe, the arrival of a plumber named Mario was helping to make the Nintendo Entertainment System (or NES) one of the most popular consoles in the world. Over here, it battled Sega's Master System for the hearts of hardcore gamers. Away from the confines of the arcade, games also became more complex, as Shigeru Miyamoto, inventor of *Mario*, *Donkey Kong* and *Zelda* and widely credited as one of the most influential game designers ever,

THE ONES THAT DIDN'T
ROCK OUR WORLD:
Spectrum loading
times
Konix Multisystem
Nintendo Virtua Boy
Philips CD-i
Sega MegaCD
Atari Jaguar
NEC PC Engine
Super Mario Bros
(the movie)

explains: "In the past, when we were making games we were only concerned with how many coins the customer would drop – that was the primary objective in our designs. Then, with home consoles, we didn't have to consider that. As a result, I think the variety and depth of videogames expanded very rapidly".

Compared to their eight-bit computer counterparts, consoles were a strangely different breed: there was no loading time; you had joypads rather than sticks; and most of the titles exuded a strange, Japanese slickness. (Incidentally, Mario's trademark moustache was a product of a pixel problem – given the rudimentary tools available, it was easier to give him handlebars than lips.) Nintendo knew they were on to a winner – the only way you could play *Super Mario Bros*, was to buy their system. It was such a great game that lots of people did.

Sega, their main competitor, soon realised the need for its own Mario. However, it wasn't until the launch in 1990 of their Sega Megadrive (known as the Genesis in the US), and a number of not-quite-good-enough characters (*Toe Jam & Earl*, anyone?), that they succeeded with the breathtaking *Sonic the Hedgehog*.

As *Sonic* began to achieve iconic status with console owners, gamers also started moving on to 16-bit machines such as the Atari ST and the Commodore Amiga. As with the eight-bit machines before them, this area was a hotbed of creativity.

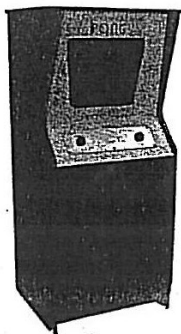
Stars in their eyes
Above, clockwise from
top left: *Armor Attack*
gets a beating; first
attempts from Nintendo
and Sega; going for the
girls with *Ms Pac-man*;
Atari strikes back; hand-
held versions; ultimate
arcade game *Space*
Invaders. Below, not the
ultimate arcade game

Their superior
graphics and sound
meant that game
creation became a
collective event.
Development
teams Bullfrog
(creators of the
first "god" game,
Populous), The
Bitmap Brothers

(*Speedball 2* and the first pre-*WipeOut* sexy music tie-in, *Xenon 2* with Bomb The Bass) and DMA Design (*Lemmings*) flourished. But at around £400 each these machines weren't cheap, and many gamers flocked to the two main 16-bit consoles – the Sega Megadrive and Super Nintendo Entertainment System (SNES) – to lap up the best action on offer with titles such as *Street Fighter II*, *Super Mario World*, *Madden NFL* and *Mortal Kombat*.

In the background, there were other developments. The Game Boy had beaten off competition from technically superior rivals Sega Game Gear and the Atari Lynx to become the top handheld console, aided largely by the infuriatingly addictive puzzle game *Tetris*.

New machines came and went with the impact of a Chesney Hawkes album – remember Panasonic's 3DO, Atari's Jaguar, Commodore's Amiga-based CDTV, or Philips's CD-i? Meanwhile, the PC became the new computer-based standard for videogames. The format was originally





dismissed as suitable only for flight simulators or yawn-o-ramas like *Railroad Tycoon*, but *Doom* was different. Adrenaline-pumping, violent, gory and frightening, it also had a smart business model. Give away the first version free, let everyone get addicted, and then charge for sequels. The fact that it could also be copied across office networks, allowing workmates to play each other, didn't do it any harm either.

By now videogames were growing up. Games like *Mortal Kombat* had marketing campaigns that cost over \$10m and they were no longer seen as being just for kids. A whole generation had grown up playing computer games, and now these games were as much, if not more, a part of their culture as movies and music. They now had jobs, disposable incomes and itchy thumbs. They wanted their games sexier, funkier, darker and more adult.

The PlayStation changed everything: all the other machines were Fifties bubblegum pop acts, then along came The Rolling Stones

Death disco Above, then we played to kill; now we fancy ourselves as DJs. Below, the seminal figures: Lara, Donkey Kong, Pac-Man, Mario and Sonic

Somehow *Yoshi's Island* didn't really cut it, certainly not against what would follow.

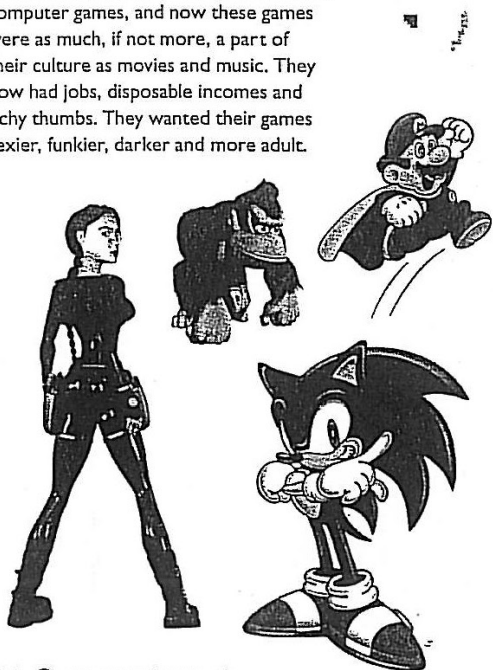
The Sony PlayStation was the one that changed everything. It was as if all the other machines were Fifties bubblegum pop acts and then along came The Rolling Stones. Launched in 1994, its killer app was *WipeOut*, a futuristic racing game. With packaging and presentation from super-hot designers, The Designers Republic, and music from the likes of The Chemical Brothers and The Future Sound of London, it was so with the zeitgeist that you were amazed it was actually a game rather than just a slick marketing concept. The fact that it looked and played like nothing else didn't hurt either. Sega released the Saturn, Nintendo the N64, but neither could compete with Sony's savvy grip on popular culture and massive marketing budget.

Hedgehog clone *Crash Bandicoot* rather than *Tomb Raider* that symbolised late-20th-century videogaming) and Sega and Nintendo spent all the time, in the UK at least, playing catch-up.

Sega, after the failure of the impressive but overlooked Dreamcast, lost a fortune and pulled out of hardware completely. The company is now making games for all formats, which is actually a very fine thing indeed for any gamesplayer. Hearing about the money that could be made, Microsoft has just barged its way into the market with the Xbox, a technically powerful if aesthetically questionable machine. Sony is doing fine with PlayStation2 and Nintendo is hoping that the keen pricing on its new GameCube will win back some fans.

With serious online gaming becoming a mainstream possibility in the future, none of the manufacturers really know what will happen next. Only time will tell which one will provide us with the entertainment experiences, images and sounds that will stay in our heads forever. But one thing's for certain – videogames are not going away. They can only get bigger, deeper and more involving. It's all a far cry from a *Horace Goes Skiing* tournament round your mate's house. ☺ 'Game On', the largest-ever UK exhibition to explore the history of computer gaming, runs 15 May-16 September at the Barbican Centre, Silk Street, London EC2 (020 7638 8891; www.barbican.org.uk)

WHAT SONY DID was really not that extraordinary – pods in clubs, logos on flyers – but no one had looked at games from an adult angle before. It gave the media, a large proportion of whom had a youth weaned on gaming, the story they wanted: videogames had become cool. *Tomb Raider's* Lara Croft made the cover of *The Face* and became synonymous with the PlayStation brand, despite the fact that the game was released for the Saturn first. Sony acted like it knew what it was doing (not strictly true – if everything had gone Sony's way then it would be sub-Sonic the



Tilburg Art Foundation
Tilburg, The Netherlands
28 May - 24 August 2003

woensdag 20 mei 2003

Tilburgse Koer

regio in beweging

ERSCHIJNT IN TILBURG, GOIRLE, RIEL, LOON OP ZAND, UDENHOUT, BERKEL-ENSCHOT, OISTERWIJK, MOERGESTEL, HILVARENBEE

Van Spacewar! en Pac-Man via Lara Croft en Mario tot de gamewereld van 2020 Tentoonstelling over videogames in Faxe

Game On, de eerste grote tentoonstelling op het vasteland van Europa over videogames, is vanaf vandaag in het Tilburgse Faxe te zien. Naast een historisch overzicht verdiept deze interactieve expositie zich in videogames uit verschillende culturen en toont ze hoe games gemaakt worden. En natuurlijk kunnen er games gespeeld worden: meer dan honderdtwintig games zelfs!

De Tilburgse versie van deze door de Barbican Gallery ontwikkelde expositie wordt aangevuld met materiaal van Nederlandse spelontwikkelaars. Op ca. 900 m² tentoonstellingsruimte zijn twaalf aspecten van videogames te zien en te beleven.

Het begint in 1962, toen Stephen Russell in het befaamde Massachusetts Institute of Technology (MIT) *Spacewar!* bedacht, een uitvinding die een ware revolutie zou ontketenen in onder meer de vrijetijdsbesteding. Andere games van het eerste uur, in Faxe te zien en te spelen, zijn o.m. *Computer Space* (1971), *Pong* (1972), *Space Invaders* (1978) en *Pac-Man* (1980).

Ook de homeconsoles vanaf 1972 tot nu zijn te zien: Atari, Sega, Nintendo, Sony, en de G7000 van Philips. In de centrale hal bevinden zich alle genres van videogames, zoals simulatie (*Sim City 2000*), rollenspel (*Marvel Zelden*), strategie (*Chess*, *Command & Conquer*), actie (*Duke*, *Kong*) en sport (*Football*, *Motor Racing*). Ook de belangrijkste mijlpalen in de ontwikkeling van de games worden hier onderzocht. In deze ruimte kun je meer dan dertig games spelen.

Sectie 4 is gewijd aan de ontwikkeling van videogames: van de eerste tekeningen en proefversies tot hun technische vervolmaking.

Karakters

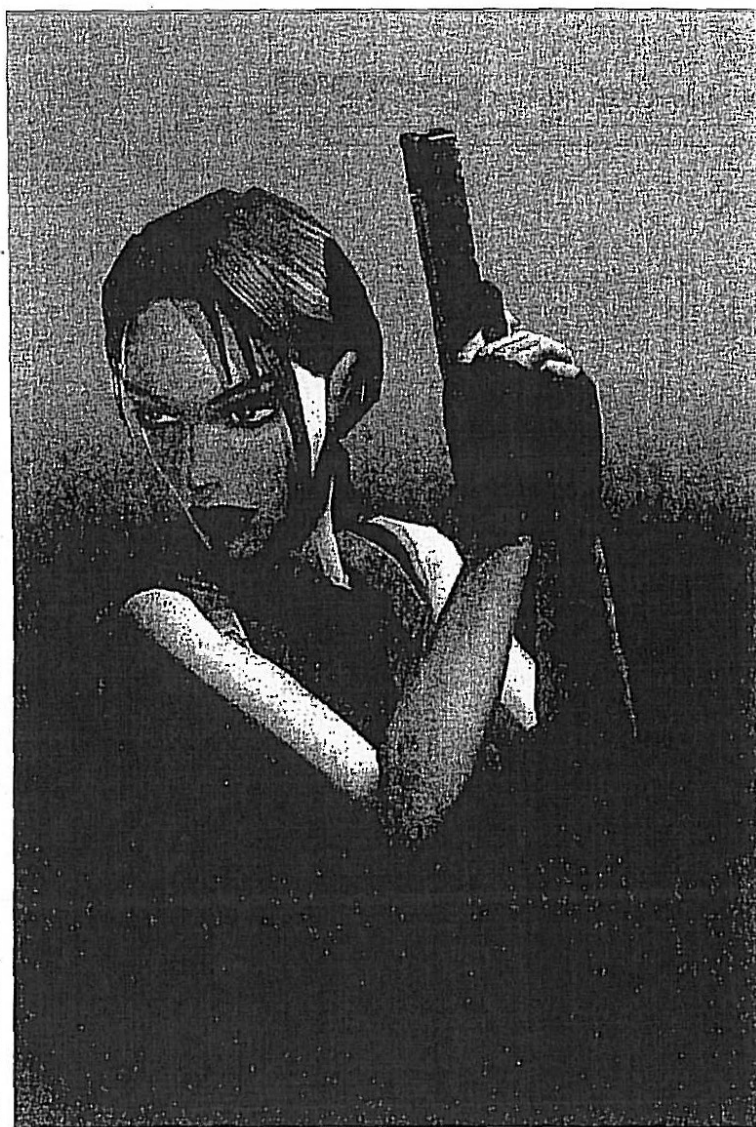
Spraakmakende game-karakters komen natuurlijk ook aan bod. Hoe zag Lara Croft eruit in haar jonge jaren? En hoe werd Mario van eenvoudige loodgieter een fenomeen van formaat? Ook het artwork van de populaire serie *Final Fantasy* games is hier te zien.

Sectie 6 legt de link tussen videogames en films, inclusief bespeelbare versies van *Star Wars*, *Titan* en *Golden Eye*. Ook zijn er clips te zien van op games gebaseerde films als *Tomb Raider* en *Super Mario Brothers*.

De vraag of de games een reflectie zijn van de cultuur, of juist hun eigen (a-)sociale cultuur scheppen, komt op een aparte afdeling aan de orde. Dat geldt ook voor de verschillen tussen de Angelsaksische en de Japanse spelcultuur. Zonder geluid of muziek geen games: in sectie 9 kunnen tunes van het eerste uur, latere sound effects en voor games gecomponeerde muziek worden beluisterd.

In Sectie 10 kan de bezoeker zijn spelvaardigheid meten met die van diverse andere gamers. De meest geroutineerde en bekwaame spelers worden beloond met extra speeltijd. Game On kijkt ook naar de toekomst met aandacht voor de laatste ontwikkelingen in de gametechnologie en een blik op de gamewereld van 2020. Speciaal voor kinderen ontwikkelde games zijn er ook. Ze kunnen er hun hart ophalen met spellen gebaseerd op populaire televisiefiguren. Deze games dragen dikwijls een sterk educatief karakter. Speciaal voor de Nederlandse editie is een aantal Nederlandstalige games geselecteerd.

De tentoonstelling Game On is t/m 24 augustus te zien in Faxe (hoek Tivolistraat / Dumantstraat). Zie ook www.gameonweb.nl



LARA CROFT (C) & (TM) CORE DESIGNS LIMITED 1999 - 2002 PUBLISHED BY EIDOS INTERACTIVE LIMITED. ALL RIGHTS RESERVED 2003

De ontwikkeling van Lara Croft is in Faxe te zien op de tentoonstelling Game On.



In games draait het alleen om geweld en oorlog? *Think again*. De seks is namelijk ook niet te versmaden. Neem nu het onlangs verschenen *Dead Or Alive Xtreme Beach Volleyball*. Daarin draait 'de plot' rond een legertje schaars geklede moole meiden die hun dagen vullen met strand-volleybal.

Een mens van heel goede wil zou dat een sportgame noemen, maar in werkelijkheid is het natuurlijk niets meer of minder dan een badpakspesial. Als er dan eens effectief volleybald wordt, moet je als speler trouwens niet zoveel uitvoeren. De automatische piloot neemt de meeste bewegingen over, zodat je zelf lekker kunt toekijken. Een badpak kopen, is dan weer wel een belangrijk onderdeel van de *gameplay*, en daar is ook de nodige aandacht aan besteed. Om je ervan te vergewissen dat je het juiste maatje hebt gekozen, kan je bijvoorbeeld checken of de belangrijke lichaamsroningen netjes achter het textiel blijven zitten. Gewoon even inzoomen. De hoofdpersonages worden ook niet ge-

rangschikt op basis van hun kracht en uithoudingsvermogen, wel volgens hun hobby's en lievelingsgerecht. Spijtig dat er verder niets te beleven valt, waardoor je wel moet toegeven dat het je enkel om de moole meiden te doen is.

GAMES ZIJN ALLANG GEEN KINDERSPEL MEER. Twintig jaar geleden dreef *Donkey Kong* ouders tot waanzin, omdat de kinderen hun huiswerk verwaarloosden en zelfs niet meer aan tafel wilden komen zitten als het eten klaar was. Vandaag spelen de ouders gewoon mee. De industrie is volwassener geworden, het doelpubliek ook. En zo kunnen babes uit games uitgroeien tot culturele iconen, zonder dat daar veel moeilijkheden rond worden gemaakt. Enkel occasioneel zijn er oprispingen van protest. Zo weigerden de grote Amerikaanse winkelketens Wal-Mart en Toys R Us om *BMX XXX* in hun rekken te plaatsen, omdat ze zich vreemd genoeg niet wilden vereenzelvigen met een game waarin halfnaakte dames op een BMX-fiets tussen copulerende honden rijden. Een Italiaans priester sprak vorig jaar dan weer schande van de game-uitvoering van stripheld *Largo Winch*, die pornografische beelden bevatte en volgens hem daarom niet in de winkels mocht worden wor-

den verkocht. Waarop uitgever Ubisoft liet weten dat de verpakking van de game voorzien was van de boodschap 'niet geschikt voor kleine kinderen' en dat er hoe dan ook geen enkele naakte mens in voorkomt. Van de priester is sindsdien niets meer vernomen.

LARA CROFT IS DE BELICHAMING VAN EROTIEK EN VERLEIDING IN GAMES. De wulpse heldin uit *Tomb Raider* is sexy, sterk en verzot op avontuur. De ideale vrouw, zeg maar. Met de ideale maten. Al is daar wel wat discussie rond. Toby Ward, de man die jaren geleden de cyberbabe ontwierp, maar het *Tomb Raider*-ontwikkelaarsteam verliet om elders zijn diensten aan te bieden, vindt dat Lara Croft tegenwoordig te grote borsten heeft. Zijn opvolgers hebben zich te zeer laten leiden door hun hormonen, meent Ward, die zijn geestkind liever een borstverkleining zou zien ondergaan. Of hij gehoor heeft gevonden, kunnen we over enkele weken ontdekken, als Lara Croft na enkele jaren rust haar comeback maakt in *Tomb Raider: The Angel Of Darkness*. Een merkwaardige comeback, want aan het einde van de vorige episode overleed het hoofdpersonage. Waarmee ontwikkelaar Core Design duidelijk wilde maken dat het mooi was geweest. Maar toen kwam de *Tomb Raider*-film met Angelina Jolie in de hoofdrol, wereldwijd een kaskraker, en begon het toch weer te kriebelen. Een tweede film is in de maak — *Tomb Raider: Cradle Of Life*, geregisseerd door Jan De Bont (*Twister*) — en het overlij-



CATE ARCHER uit 'NO ONE LIVES FOREVER'. De wapens zijn nooit verlat.



'FEAR EFFECT'. Op de grens van het erotisch-maandbare.

den van Lara is intussen, in pure Hollywoodstijl, geïnterpreteerd tot een 'blijnadoodervaring'. Een ervaring die haar wel heeft getekend, met als resultaat dat we een 'nieuwe' Lara leren kennen. De stoere stoepoes wordt de Engel van de Duisternis, nog steeds een babe met ballen, maar toch anders. Doordat ze wordt beschuldigd van moord en diefstal, is ze jager én prooi. De sfeer in de zesde *Tomb Raider*-game is beduidend grimmiger dan we gewoon zijn. Volgens Adrian Smith, mede-oprichter van Core Design, moest er iets veranderen om te voorkomen dat fans een déjà vu zouden hebben. Zelfs sexy babes kunnen saai worden.

DE BABES IN GAMES MOETEN VAN WANTEN WETEN, en een handvol wapens kunnen gebruiken. Lara

Croft, Joanna uit *Perfect Dark*, Cate Archer uit *No One Lives Forever*, D'Arcy Stern uit *Urban Chaos*, noem maar op. Zelfs de dames uit *Xtreme Beach Volleyball* hebben een verleden in de vechtsport. Ze zoeken het strand op bij wijze van beloning, na de hevige strijd die ze hebben gevoerd in de vorige aflevering van *Dead Or Alive*. Een game die, zoals de titel al aangeeft, niet zo zomers zonnig aanvoelde. 'Ik vind het opvallend', aldus Rob van Leeuwen, 'dat games vaak sterke vrouwen, zeg maar machovrouwen, portretteren.' Van Leeuwen is algemeen directeur van het Tilburgse Kunstcentrum en organisator van Game On, een interactieve tentoonstelling over de geschiedenis, cultuur en toekomst van de videogame (zie kaderstuk). Uithangbord van de tentoonstelling? Jawel, Lara Croft. Die legt een fascinerend

stukje mannelijke psyche bloot: hij heeft liever een sterke vrouw naast zich dan een kwetsbare dame, niet omdat hij overklast wil worden, maar omdat de verovering van een sterke vrouw meer bevrediging schenkt. De aanwezigheid van zoveel *girl power* kan echter ook een manier zijn voor gameontwikkelaars om meisjes te lokken, meisjes die opkijken naar Lara Croft. Steeds meer meisjes beginnen immers te gamen. En ze tonen niet alleen interesse voor *role playing games* waarin ze kinderen moeten opvoeden en de tuin moeten onderhouden. Neen, vrouwelijke gamers blijken met name te vallen voor vechtgames als *Tekken*. Waar tegenwoordig ook minstens één vrouwelijk personage in verwerkt zit. Die is zonder uitzondering stoer én sexy. Zowel de vrouwelijke eigenwaarde als de mannelijke fantasie is ermee gediend.

HET VIRTUELE SEIKSSYMBOL IS GEEN UITVINDING VAN DE GAME-INDUSTRIE.

In strips en vooral Japanse manga's bestaat het fenomeen al veel langer. In vergelijking met wat daar te zien valt, blijven games trouwens zeer zedig. *Fear Effect* is zowat de enige bekende game waarin de grens met het ethisch aanvaardbare wordt betast, *euh*, afgetast. Hana en Rain, de lesbische hoofdpersonages van *Fear Effect 2: Retro Helix*, gaan door waar Lara Croft ophoudt. Ze worden collega's nadat de eerste de tweede van de dood redt, en jawel, van het een komt het ander. In de handleiding bij de game wordt Hana omschreven als 'begeerd door velen, maar slechts gebonden aan één'. Wat verder staat dat Hana en Rain 'partners en meer' worden. In één scène zie je ze over elkaar liggen terwijl ze bladeren in een magazine met de naam *Big Guns*. Als erotische toespeeling kan dat tellen. Opvallend is overigens dat uitgever Eidos pas koos voor de *lesbian angle*

na het verschijnen van de eerste *Fear Effect*-game, die overal positieve kritieken oogstte, maar niet het verwachte kassucces haalde. Wat moet je doen als één sexy babe niet werkt? Simpel: twee sexy babes opvoeren. En hoe kun je de erotische spanning nog wat verder opvoeren? De twee een liefdesrelatie laten aangaan. En dat terwijl de kogels hen rond de oren fluiten en ze raketten afvuren en vlammenwerpers bedienen.

GEWELD EN SEKS: MEER KAN EEN GEZONDE JONGEMAN NIET WENSEN. Of toch?

Gamepersonages zijn digitale creaturen, opgebouwd uit polygonen in plaats van siliconen en duidelijk als dusdanig herkenbaar. Pas als de mogelijkheden van *computer graphics* (CG) zo gevorderd zijn dat het verschil tussen getekende en echte mensen onduidelijk wordt, kan de virtuele babe méér worden dan een virtuele babe. Dat moment is overigens niet meer veraf. *Computer graphics* zien er steeds levensechter uit en via *motion capturing* kunnen menselijke bewegingen bijzonder nauwkeurig op de computer worden gekopieerd. *Motion capturing*, letterlijk: het vastleggen van beweging, gebeurt door het beplakken van een acteur of actrice met allerlei sensoren die elke beweging vertalen in digitale coördinaten. Een tijdrovend en duur proces, alleen toegankelijk voor kapitaalcrachtige ontwikkelingshuizen, maar dat zou snel kunnen veranderen. Want zodra de data in de computer zitten, kunnen ze in principe in licentie worden verkocht aan andere ontwikkelaars. Sommige gameontwikkelaars beweren dat de grenzen tussen film en game binnen enkele jaren helemaal vervagen. Rob van Leeuwen deelt die overtuiging. 'Het gaat nog veel verder: de grens tussen games en de werkelijkheid in het algemeen vervaagt. Toen ik een GPS-systeem in de wagen liet installeren, luidde de eerste re-

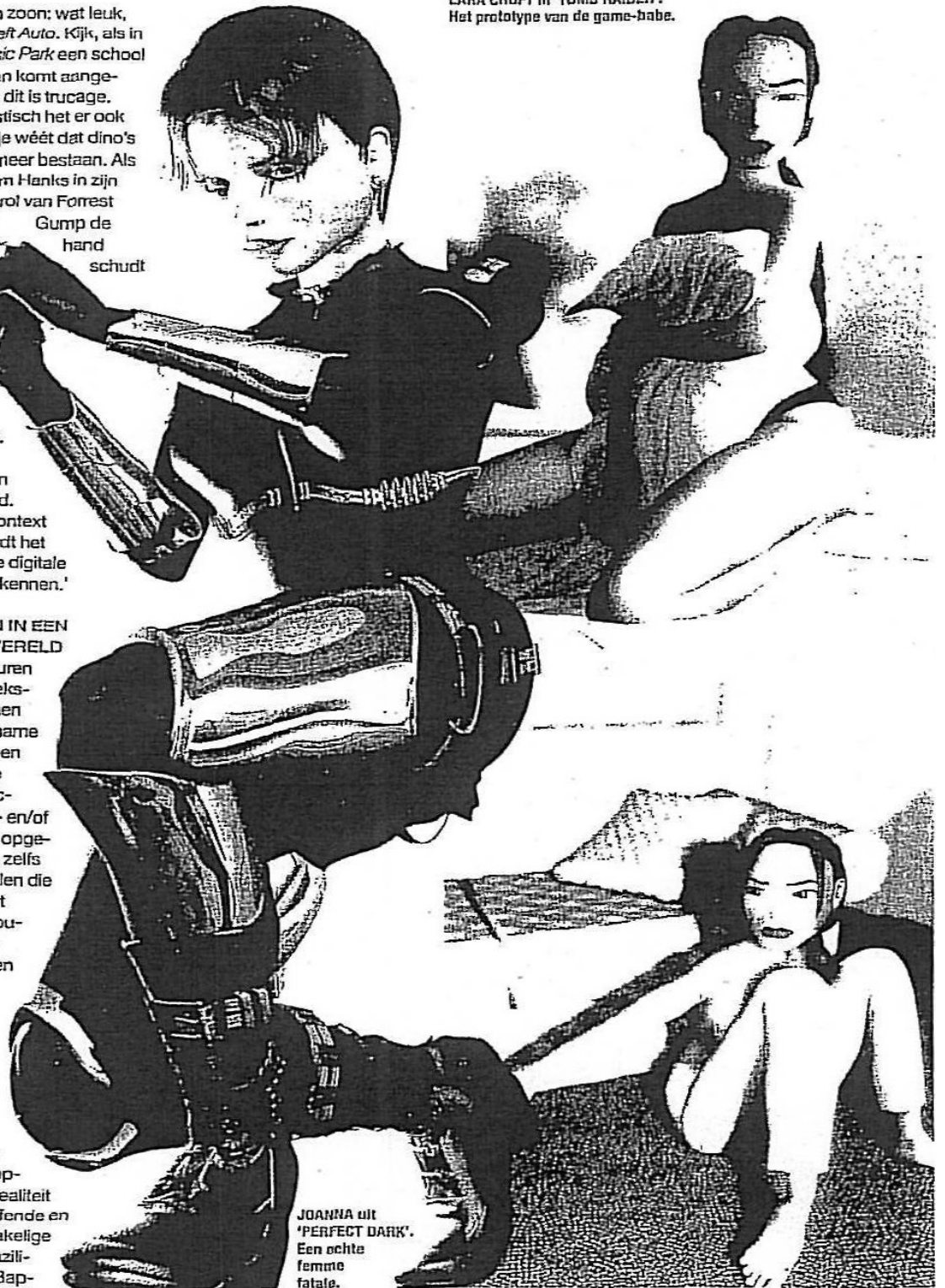
► actie van mijn zoon: wat leuk, net *Grand Theft Auto*. Kijk, als in de film *Jurassic Park* een school dinosaurussen komt aangerend, weet je: dit is trucage.

Hoe realistisch het er ook uitziet, je weet dat dino's niet meer bestaan. Als Tom Hanks in zijn rol van Forrest Gump de hand schudt

van president Kennedy, weet je: dit kan niet. Want Hanks was in de jaren zestig een kind. Maar als de context wél klopt, wordt het moeilijk om de digitale trucage te herkennen.'

WE LEVEN IN EEN VREEMDE WERELD als virtuele figuren een idool of seks-symbool kunnen worden. Met name in Japan hebben enkele digitale babes een succesvolle zang- en/of acteerrière opgebouwd. Er zijn zelfs digitale modellen die onder contract staan bij gereputeerde modeagentschappen als Elite. Wij kennen alleen de virtuele nieuwslezeres Ananova, maar er is méér. Nu al betraden de creaties van top-designers de realiteit op een verbluffende en soms ronduit akelige manier. De Braziliaan Alceu M. Bap-

LARA CROFT in 'TOMB RAIDER'.
Het prototype van de game-babe.



JOANNA uit
'PERFECT DARK'.
Een echte
femme
fatale.

GAMES EN EROTIEK

GAME ON

Game On is de eerste grote tentoonstelling over videogames op het Europese vasteland. Naast een historisch overzicht over de ontwikkeling van games, biedt de tentoonstelling inzicht in de totstandkoming van de digitale spellen en geeft ze bezoekers de kans om nieuwe én oude games te spelen. Oude rollen zullen zich graag laten meevaren naar 1962, toen de allereerste videogame het levenslicht zag. *Spacewar* werd nooit echt bekend, nakomelingen als *Pong* (1971) en *Space Invaders* (1978) wel. *Game On* liep eerder in Londen en Edinburgh, waar ze respectievelijk 70.000 en 50.000 bezoekers lokte.

Hoe zag Lara Croft eruit in haar jonge jaren? Hoe evolueerde Mario van eenvoudige fongeleter tot een onontkoombaar fenomeen? Hoe zijn *Grand Theft Auto* en *The Sims* tot stand gekomen? Zijn games een weerspiegeling van de cultuur waaruit ze voortkomen of schep- pen ze hun eigen cul- tuur? Zijn ze sociaal, con- structief dan wel de- structief? Allemaal vragen waarop je een antwoord krijgt op *Game On*, de eerste grote tentoonstelling over videogames op het Europese vasteland. Naast een histo- risch overzicht over de ontwikkeling van games, biedt de ten- toonstelling inzicht in de totstandkoming van de digitale spellen en geeft ze bezoekers de kans om nieuwe én oude games te spelen. Oude rollen zullen zich graag laten meevoe- ren naar 1962, toen de allereerste videogame het levenslicht zag. *Spacewar* werd nooit echt bekend, nakome- lingen als *Pong* (1971) en *Space Invaders* (1978) wel. *Game On* liep eerder in Londen en Edinburgh, waar ze respectievelijk 70.000 en 50.000 bezoekers lokte.

Maar: eigenlijk kan dat nu alle- maal al, de technologie vormt geen hindernis meer. Waarom

tistão is de geestelijke vader van Maya, een virtuele zangeres van wie je echt niet kan zien dat ze uit de computer komt. Ze werd zowaar voorzien van klei- ne lichamelijke imperfecties zoals grote tanden en dikke wenkbrauwen, om haar zo rea- listisch mogelijk te maken. De digitale tovenaars zijn niet alleen afkomstig uit Japan, de baker- mat van de videogame én van manga, maar zitten over de hele wereld verspreid. Soms gaat het om designers met meer dan een kwarteeuw ervaring, soms ook om talenten die nog maar een kwarteeuw oud zijn. Zoals de Poolse Magdalena Vasters of de Nederlandse Chantal Heij- nen, ook bekend als The Dutch Angel. Die laatste twee vormen het levende bewijs dat virtuele babes niet alleen uit de manne- lijke geest ontstaan. Samen met de Amerikaanse Cassandra C. Laurie, is Vasters verantwoor- delijk voor enkele van de meest erotisch expliciete creaties uit de virtuele wereld.

WORDEN ZIJ DE LEVE- RANCIEERS VAN EEN NIEUW SOORT SEKSUELE BELE- VING? Het zijn mensen met een triest liefdesleven die zo iets beleven. Want niets vervangt het echte ouderwet- se werk. Het moet al heel erg mislopen met de mensheid als de 'seks van de toekomst' anders wordt dan de seks van vandaag. Games kunnen, net als het internet, hoogstens een koud substituuat leveren. Met allerlei opties, dat wel. Zo wordt het mogelijk om de beeltenis van je vriend(in) of echtgeno(o)t(e) in een game te stoppen, hem of haar in aller- lei uitdagende poses te rote- ren, lingerie of een strak broekje te downloaden, hitsi- ge fluisterwoordjes toe te voe- gen... Nu games verbonden kunnen worden met het inter- net, opent zich een heel bor- deel aan mogelijkheden. Maar: eigenlijk kan dat nu alle- maal al, de technologie vormt geen hindernis meer. Waarom

bestaat het dan nog niet? Misschien omdat er makke- ker manieren zijn om aan ei- verzetje te geraken.

GAMES ZIJN ESCAPISM Een wereld van verleiding, m niet alleen seksuele verleiding. In dat verband is het goed or op te merken dat er voor elke erotisch geladen game min- stens vijftig met geweld overl den games zijn. Zoals ook in Hollywood mag er in spelletje land gemoord worden à volbr maar is seks meestal alleen impliciet aanwezig. Heeft ool Rob van Leeuwen opgemerk 'Wie heeft het succes van be lende telefoondiensten be- paald? De seksindustrie. Wie heeft gezorgd voor de door- braak van de videocassette? De seksindustrie. Wie heeft d opkomst van dvd versneld? I seksindustrie. Die is er altijd e de kippen bij om de mogelijk den van nieuwe technologieë uit te baten. En toch is ze nau welijks aanwezig in de game- wereld.' De game-industrie doet al jaren zijn best om gan een positief imago te geven. I is al genoeg weerstand van o ders en censuurbewegingen vazen voor de geestelijke ge zondheid van kinderen, virtue seks zou die weerstand alleer nog maar groter maken. En aangezien de ontwikkeling va een game wel wat meer tijd e energie kost dan het opname van amateurporno, haken flai we grappenmakers af. Grote distributeurs zoals Sony en N tendo controleren de markt e hebben er alle belang bij om een zo breed mogelijk publief aan te spreken. Wat ze trou- wens wonderwel lukt, want d game-industrie is de laatste jaren groter geworden dan de filmindustrie. De seksbaroni houden het wellicht liever bij film, vanwege minder virtueel. Bovendien: wat als je opgewi den zou geraken van een gar maar met twee handen de cc troller moet vasthouden om v der te spelen? Bepaald onha dig allemaal. ●



Helsinki City Art
Helsinki, Finland
18 September - 14 December
2003



Pelien pitkä oppimäärä

*** Game on -näyttely Helsingin Taidemuseossa (Tennispalatsi) on huima aikamatka video- ja tietokonepelien maailmaan vuodesta 1962 aina nykypäivään ja kauas tulevaisuuteen. Se tarjoaa lukuisia näkökulmia pelikulttuuriin ja sen taustoihin, johdattaa kävijän pelien teknologiaan ja muotoiluun sekä valottaa pelien vaikutusta muun muassa musiikkiin ja elokuvaan.

Näyttelyssä on esillä myös pelien suunnitteluvaiheita ensimmäisistä luonnospiirustuksista lopullisiin pelattaviin versioihin. Samalla näyttely on kuin valtava pelihalli, jossa voi pelata yli 120:tä vanhaa ja uutta peliä Space Warista Pongiin ja Super Mariosta Max Payneen.

Julkisuudessa pelit liitetään usein negatiivisiin ilmiöihin kuten väkivaltaan ja sosiaaliseen eristäytymiseen, jopa masennukseen. Game On -näyttelyyn liittyvä laaja oheisohjelmisto esityksineen, paneelien ja työpajoineen pyrkii analysoimaan pelien läpäisemää nykykulttuuria ja tuomaan esiin myös pelien kehittäviä puolia.

Näyttelyn on tuottanut lontoolainen Barbican Art Galleries yhteistyössä National Museums of Scotlandin kanssa. Tennispalatsin näyttely on avoinna 14. joulukuuta asti aina tiistaista sunnuntaihin kello 11-20.30. Ilmaiset yleisöopastukset suomeksi keskiviikkoisin kello 18, lauantaisin ja sunnuntaisin klo 14; ruotsiksi joka kuukauden 1. ja 3. sunnuntai kello 13.

Tennispalatsin osoite: Salomonkatu 15, Helsinki. (UP)

Videopelit esitellään kulttuurisena ilmiönä

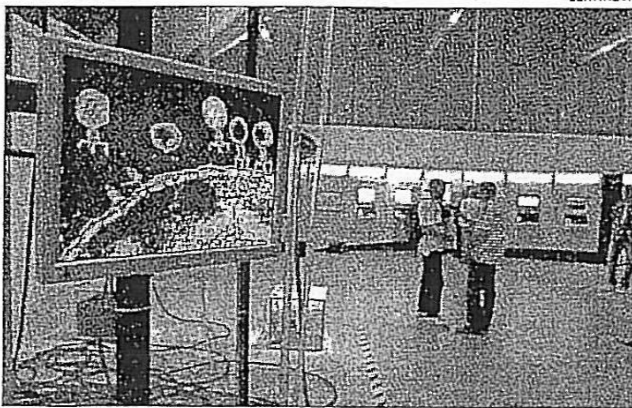
Helsingin Taidemuseo Tennispalatsissa voi loppuvuonna uppoutua videopelien olemukseen. Game On -suurnäyttely valottaa videopelien historiaa, kulttuuria ja myös tulevaisuutta.

– Näyttely esittelee pelejä kulttuurisena ilmiönä. Kävijällä on myös mahdollisuus pelata itse näyttelyn pelejä, kertoo museolehtori Arja Miller.

Näyttely on koottu Britanniassa. Maailmalla kiertävään näyttelyyn on nyt lisätty uusia suomalaisia videopelejä.

– Saattaa tuntua yllättävältä, että videopeleillä on jo 40 vuoden historia, muistuttaa Game Onin kuraattori Conrad Bodman.

Näyttelyn avajaistilaisuudessa puhui torstaina myös videopelien asiantuntija, kansanedustaja



Tennispalatsin näyttelyssä on esillä mm. Andy Bestin ja Merja Puustisen installaatio Flu IDs.

Jyrki J. J. Kasvi (vihr.).

– Videopeleistä on tullut yhä keskeisempi osa media-ympäristöämme ja kulttuuriamme. Todellisuudessa suurin osa pelaajista on nykyisin aikuisia, Kasvi muistutti.

Hänen mukaansa videopeleistä voi tulla 2000-luvun todellinen uusi taidemuoto,

samaan tapaan kuin kirjallisuus nousi 1800-luvulla.

Pelit ovat nyt myös suurta bisnestä. On syytä muistaa, että videopelit muodostavat yhden suurimmista ja nopeimmin kasvavista viihdeteollisuuden aloista.

PERTTI MATTILA (STT)

Game On Tennispalatsissa 20.9.–14.12. Liput 6–3 euroa.



EN SNABBGENOMGÅNG AV TV-SPELENS FYRTIOÅRIGA HISTORIA får man under en rundvandring på utställningen Game On i Konstmuseet Tennispalatset i Helsingfors.

Spelbranschen har ofta agerat försökskanin för nya tekniska innovationer som sedan applicerats i industriella maskiner. Att den tekniska utvecklingen i samhället gått snabbt under de senaste decennierna syns inte minst på spelens estetiska framtoning. I början på

Spelet har just börjat för pixelgenerationen

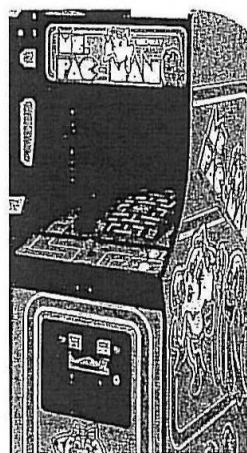
70-talet fick två streck och en prick duga som tennisspelare och boll, medan det mänskliga ögat har svårt att avgöra om miljöerna i millennieskiftets spel är datoranimerade eller filmade.

Utställningen som är producerad av Barbican Art Galleries i London och National Museums of Scotland, har ambitionen att visa den tekniska utvecklingen kring tv-spel, men också diskutera spelens sociala påverkan. Under 70- och 80-talen förklarades allt ont i samhället med begreppet 'videovåld' och tv-spelen utpekades tillsammans med filmbranschen som inspirationskällor till våldsdåd. Utställningen vill lyfta fram de positiva sidorna med videospel, däribland stimulans och träning i problemlösning, stresshantering och inlevelseförmåga.

Utställningsbesökare får tillgång till 120 olika spel från

olika tidsperioder och därigenom notera branschens utveckling. Utställningen pågår 20.9-14.12 och guidning på svenska får man den första och den tredje söndagen varje månad klockan 15.00. ●

Johan Svenlin



Pacman var en storslukare av mynt på 80-talet.



Super Mario (uppe t.v.) och Lara Croft (ovan) – båda spelhjältar blivit filmhjältar.

12

FORUM NR

Game Not Over

BY PETER MARTEN

What was the first videogame you ever tried? Chances are that you can see it – and play it – at *Game On*. The exhibition at Helsinki's Tennis Palace Art Museum includes 120 games, from the classics *Pong* (1972) and *Space Invaders* (1978) to modern hits such as Finnish-designed *Max Payne*.

The first computer game was developed more than 40 years ago on a machine the size of a whole office. Videogames became home entertainment in the late '70s – you may remember Atari paddles, clunky controls with a black dial and a red button.

As games became more realistic and complicated, so did the control units. Around the corner from the paddle-steered Atari *Warlord* (1981), you'll find Nintendo's *Rogue Leader* (2001), whose controls include eight buttons and two mini-joysticks – the unit also vibrates at every explosion.

In the '70s parents used to say things like, "Not everyone had a TV when I was growing up." Now many of their children have kids of their own, and you may hear, "Atari paddles were all we had in my day."

Exhibition organiser Conrad Bodman believes *Game On* marks "a coming of age for videogames." He notes that "companies are gradually waking up to the visual influence videogames have had." Games are everywhere, right down to our mobile phones.

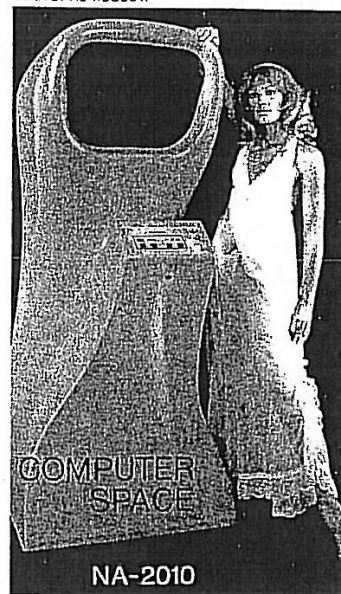
Don't be surprised if a young voice exclaims in bored disbelief, "Next you'll tell me there weren't any mobile phones, either, when you were a kid!"

Game On

To December 14
Tennis Palace Art Museum
Helsinki

www.raidemuseo.hel.fi

PHOTO: AL KOSSOW



Despite its sleek lines, *Computer Space* (1971) flopped, but it paved the way for arcade games.

Tennispalatsin ensi viikon Sankarit

Lassi Kurkijärvi
Ari Nordman, kuvitus

Nyt sinä ja videopelihahmot pelastatte maailman

Villi Lensi. Kolme miestä odottaa asemalla. Viidentoista minuutin odotuksen jälkeen juna saapuu ja Charles Bronson astuu ulos.

Huuliharppukostajan nähneet tietävät, kuka jää seisomaan savun hälvettyä.

Oudot olennot ovat valloittaneet avaruuslaivan. Master Chief lataa aseensa ja katsoo ikkunan takaa, kun hirviöt tuijottavat tyhjää jäädytysallasta, jossa hän hetki sitten nukkui. *Holea* pelanneet ymmärtävät, miksi olennot yrittivät napata Master Chiefin kesken unien.

Dave kiskoo irti muistipiirejä yksi kerrallaan. *Avaruusleikkailu 2001:n* nähneet muistavat aina, kuinka HAL-tekoälyn puhe hiljalleen hidastuu.

On hahmoja, joita ei voi unohtaa.

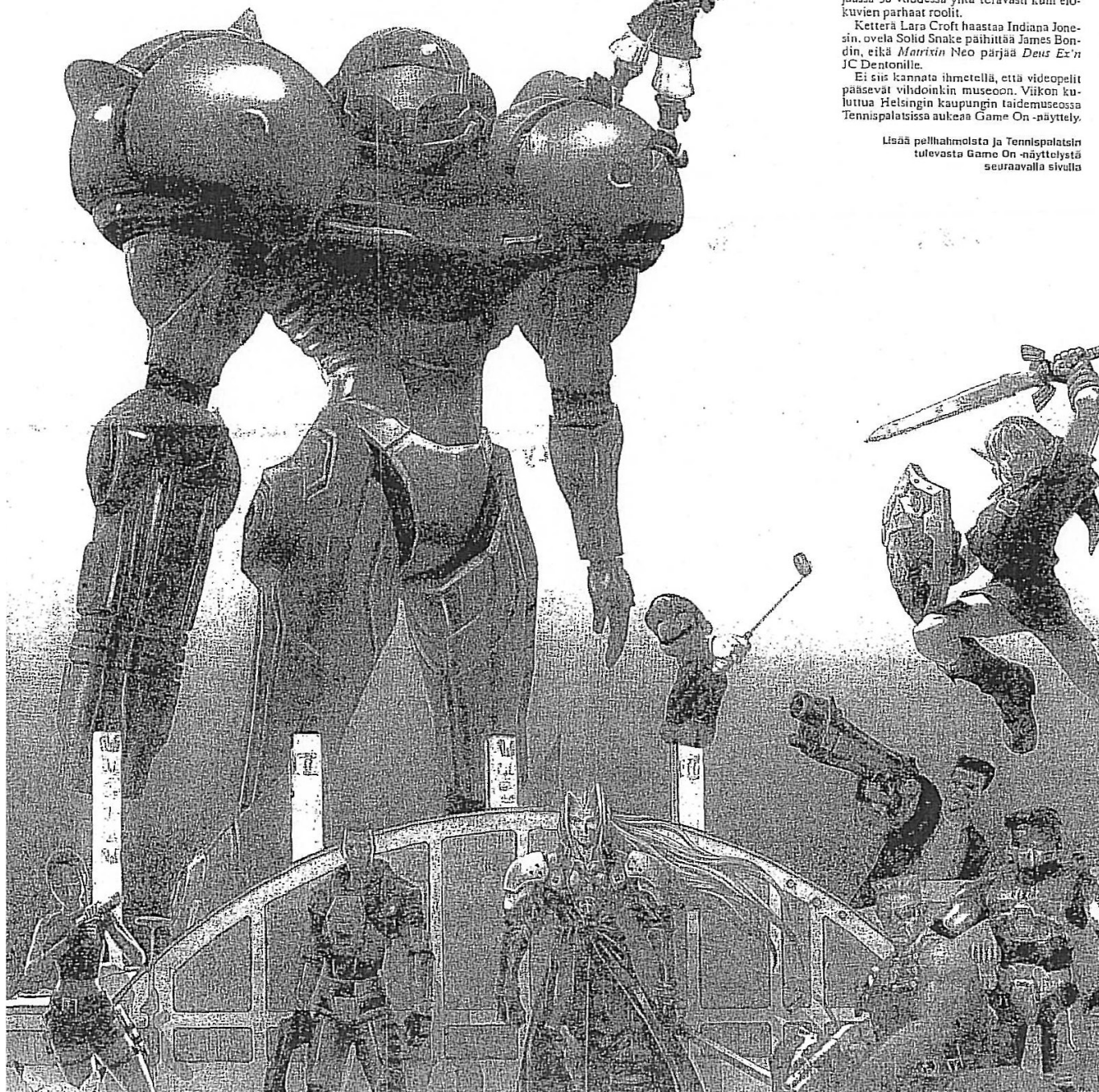
*Half-Life*n pelaajien mielestä ei koskaan haihdu vastakkainasettelu Gordon Freemanin ja tummaan pukuun sonnustautuneen miehen välillä. Toihin myöhässä tullut fyysikko on pelaajien oma arkipäivän sankari. Silmälasipää joutuu tahtomattaan keskelle painajaisia, kun laboratoriotieko epäonnistuu.

Peleillä on jo omat ainutlaatuiset keulakuvansa. Videopelien hahmot ovat piirtyneet populaarikulttuurin tietoisuuteen vaajaassa 30 vuodessa yhtä terävästi kuin elokuvien parhaat roolit.

Ketterä Lara Croft haastaa Indiana Jonesin, ovela Solid Snake paihittaa James Bondin, eikä *Matrixin* Neo pärjää *Deus Ex'n* JC Dentonille.

Ei siis kannata ihmetellä, että videopelit pääsevät vihdoinkin museoon. Viikon kulluttua Helsingin kaupungin taidemuseossa Tennispalatsissa aukeaa Game On -näyttely.

Lisää pelihahmoista ja Tennispalatsin tulevasta Game On -näyttelystä seuraavalla sivulla



Lille Festival of Culture 2004
Lille, France
19 May - 8 August 2004

6 LOISIRS

LIBERATION
LUNDI 31 MAI 2004



Metal Gear solid 2, 2003. A Lille, au détour de l'expo, des héros taille réelle.



Rome total war, 2004. Au commandement des légions de César à Los Angeles.

éditorial

PAR OLIVIER WICKER

Jeu tout puissant

Le jeu vidéo est un genre bâtarde. Comme le cinéma à ses débuts, l'industrie et la création y sont encore intimement liées et c'est précisément ce caractère hybride qui donne toute sa puissance au jeu vidéo. Sans doute à cause de ses origines, il a longtemps été caricaturé comme une pratique aliénante, réservée à des ados décrépis et/ou coupés du monde, quand il n'était pas accusé de fabriquer des générations de serialkillers potentiels.

Beaucoup parmi les plus récents ont fini par empoigner les manettes des consoles. Certains ados sont devenus de jeunes parents trentenaires, assumant sans problème leur goût pour la chose. Et pendant ce temps, les producteurs de jeux ont démultiplié leur offre, s'imposant irrémédiablement dans l'industrie mondiale des loisirs (télé, DVD, cinéma).

Il manquait encore au jeu vidéo une reconnaissance symbolique. C'est sans doute le sens qu'il faut donner à l'exposition «Game On», présentée actuellement à Lille. Car, qu'on le veuille ou non, le jeu vidéo se voit apposer le sceau de la culture noble et respectable. Les plus intraitables des joueurs, dépossédés de leur légitimité underground, crieront sans doute à la récupération. Les défenseurs du bon vieux patrimoine culturel hurleront à la décadence, effrayés que l'on puisse élever à un tel rang une pratique qui consiste à passer des heures en compagnie de créatures virtuelles sorties de la tête d'un créateur japonais.

Mais rien ne devrait arrêter ce cycle. On peut même en imaginer les prochaines étapes: les députés de l'Assemblée essayant de former légalement ces pratiques, des bagarres entre lobbyistes pour l'attribution de subventions européennes, voire un musée permanent où la communauté des joueurs irait se recueillir et communier dans un grand élan nostalgique. On s'en approche.

Un nouveau continent culturel

Le jeu vidéo devient le fleuron d'un vaste système de loisirs numériques.

... ton-pâte, un vrai colonel de l'armée américaine, à la retraite mais diplômé de West Point, fait la relapse pour le prochain jeu de guerre d'Ubisoft, *Brothers of Arms*. Plus loin, des rappeurs font scintiller leurs kilos de bijoux en jouant au *Def Jam Fight for Real* d'Electronic Arts, une simulation de baston de rue impliquant les avatars d'authentiques vedettes de la scène rap américaine. Si le cœur leur en dit, ils pourront aussi serrer la patte d'un Crash Bandicoot haut de 2 mètres, reproduction d'un animal imaginaire star d'une série à succès chez Vivendi Universal, ou se faire signer un autographe par Vin Diesel, vedette du jeu tiré de *Riddick Chronicles*, son prochain film.

Gros sous. Ici, les journalistes sont des fans, les as du marketing, des gamers branchés et les stars, de petits Japonais hilares comme Miyamoto. Pour autant, la foire d'empoigne des quatre halls du Convention Center n'est que la façade hystérique et euphorique d'une industrie lourde qui s'impose comme le loisir préféré de plus de la moitié du globe. À l'étage supérieur, dans des bureaux austères, les rendez-vous se succèdent à une cadence infernale. La tenue de rigueur n'est plus crâne rasé-barbichette et tee-shirt baggy, comme en bas. C'est costume-cravate pour les hommes et tailleur-chignon pour les femmes. Ici, on parle gros sous, succès planétaires à venir et commandes massives. Les visiteurs sont en majorité les grands distributeurs de tous les pays. Côté français, on croise dans les salons climatisés des éditeurs, les représentants de la Fnac, de Carrefour, d'Auchan ou de Micromania. Ils se font une idée précise de ce qui remplira leurs rayons de juin à mars de l'année suivante. Et pour eux, à L.A., c'est déjà Noël.

BRUNOICHER

Dans l'univers continuellement gestatif du jeu vidéo, les tendances semblent passer à la vitesse supersonique des courses de bolides virtuels. C'est l'une des marottes de l'industrie: dessiner des tendances, établir des perspectives, donner un nom et une forme future à ce qui va trop vite dans notre présent pour être assimilé. Depuis trente ans, cette industrie poursuit à un rythme vertigineux une chevauchée vers le toujours-mieux technologique et annonce souvent crever de nouveaux «seuils», aussitôt périmés par la promesse des suivants. Ces dix dernières années, le monde du jeu a été secoué de mutations explosives, mais elles ne concernent pas que l'industrie du jeu à proprement parler, ni son développement en effet massif, accompli dans le cadre d'une concurrence spectaculairement cruelle.

Cette industrie est, pour l'instant, maîtresse du jeu et des joueurs parce qu'elle est dans une phase d'enrôlement. Les joueurs sont déjà des centaines de mil-

liards autour du globe, mais on semble très loin d'avoir fait le plein. Devenu le «loisir» numéro 1 des jeunes mondialisés (c'est-à-dire l'activité dans laquelle les jeunes des pays industrialisés et riches investissent le plus de temps et d'argent), le jeu vidéo semble avoir encore une belle marge de progression: si les jeunes, hélas, vieillissent, ils restent joueurs avec l'âge, tandis que les jeunes eux-mêmes jouent de plus en plus tôt et que l'écart des pra-

tiques ludiques entre filles et garçons, sur ce chapitre, tend à disparaître... Bref, les prophètes qui promettent un «devenir-jeu» du monde tout entier ont de quoi agiter leurs concepts, d'autant qu'après le jeu sur console de salon, sur PC ou le jeu de poche, de nouvelles frontières se dessinent: le jeu sur la montre, le jeu nomade par réseau et téléphone, etc. Ce que l'exemple du jeu permet aussi de saisir, c'est à quel point les plus larges pans

des programmes «culturels» consommés dans les sociétés modernes appartiennent désormais tous à la même sphère. Le cinéma, la musique, la télévision et le jeu sont aujourd'hui les subdivisions d'un vaste système de loisirs électroniques fusionnés par un support unique et universel: le numérique. À l'intersection de ces sources, on peut observer aujourd'hui l'émergence d'un nouveau continent culturel et peut-être artistique: celui de la *digital pop-culture*, selon le terme anglo-saxon en vogue, dont le jeu vidéo est naturellement un point cardinal. Cette pop-culture digitale, le jeu vidéo pourrait aussi en être le fleuron puisqu'il est l'enfant direct de l'âge informatique et qu'il n'a jamais existé que sur ce support numérique-là.

Si l'on en juge par la prolifération des débats universitaires ou des expos sur son compte, le jeu vidéo n'est plus très loin d'obtenir cette sorte de reconnaissance. Même si c'est une légitimité paradoxale: plus le monde joue, plus il prend conscience que ce n'est pas uniquement pour s'amuser.

OLIVIER SÉGURET

ANALYSE

Gherard Florin, directeur européen d'Electronic Arts, premier éditeur mondial:

«L'Europe va devancer le marché américain»

Gherard Florin est le président européen d'Electronic Arts, le géant américain qui produit des titres à succès comme *Harry Potter*, *Fifa*, *NBA*, *Need for Speed*, *Medal of Honor* ou les *Sims*. Pour lui, l'Europe est le futur grand marché du jeu vidéo. Pendant longtemps, le jeu vidéo n'a pas été pris au sérieux. Les choses sont-elles en train de changer? L'industrie du jeu a longtemps été assimilée à celle du jouet. À présent, tout le monde a compris qu'il s'agit d'un loisir à destination des jeunes adultes, parfois pour les moins de 18 ans, mais certainement pas pour les moins de 10 ans. L'opinion a changé parce que ceux

qui sont nés avec le jeu vidéo sont entrés dans la vie active et que ce divertissement fait désormais partie de leur environnement naturel. C'est une question de génération et nous constatons que le jeu gagne toujours plus de parts dans la consommation de biens de divertissement. Bien sûr, il existe encore des gens pour lesquels tenir une manette reste un cauchemar, mais on voit aussi que de nouveaux produits comme l'Eyetoys de Sony, par exemple (*svcham* qui insère l'image du joueur dans le décor d'un jeu, ndr), créent de nouveaux comportements au sein des familles où l'on joue ensemble. Comme au Monopoly.

On peut constater aussi que l'interactivité se développe de plus en plus dans la consommation d'autres médias, comme la télévision ou la musique, et ce, certainement sous l'influence des jeux et de leur technologie. L'entrée de nouveaux pays dans l'UE implique l'accès à de nouveaux marchés. Quelle est la stratégie d'un éditeur comme EA? L'année dernière, nous avons ouvert quatre nouveaux bureaux européens: en Pologne, République tchèque, Slovaquie et Hongrie. Il y a là une marge de progression énorme. Cette marge signifie que l'Europe pourrait devenir un marché plus important

que celui des États-Unis? Oui, et c'est ce que nous voulons. Pour l'instant, le marché européen est largement dominé par la Grande-Bretagne, où la culture du jeu vidéo est bien plus répandue qu'ailleurs. Mais la pratique des pays qui arrivent juste derrière, la France et l'Allemagne, va s'en rapprocher. Ce qui devrait amener le marché européen à devancer le marché américain. Et il faudra alors bien réfléchir pour savoir où il est le plus pertinent d'investir. Afin que les studios de développement puissent s'installer en Europe, et pas forcément en Amérique du Nord ou au Japon comme aujourd'hui.

Recueil par B.I.

Museum of Science and Industry
Chicago, USA 4 March - 5
September 2005

CHICAGO SUN-TIMES

MARCH 4, 2005

MSI 'Game' taps into video world

BY MISHA DAVENPORT
Museum Pieces

Though he is the expert consultant for the Museum of Science and Industry's latest exhibit, Barry Hitchings looks remarkably like any number of teenagers visiting. Quiet and bordering on shy, he wears a T-shirt, jeans and a Famicom game watch. He's also perfected that slightly detached, slightly aloof look that is often typical of teenagers. It's hard to believe he's 30 years old and none of the school kids around him were alive when he played his first video game ("Space Invaders") 26 years ago.

While many at the museum will freely admit to not knowing their Mario from their Sonic, Hitchings is a fountain of knowledge, and he seems to come alive when passionately discussing video games.

Good thing he came as part of a package deal with the exhibit. "Game On: The History, Culture and Future of Video Games" makes its North American debut today at the MSI. It was organized by London's Barbican Art Galleries in collaboration with the National Museums of Scotland and took three years to develop.

Barbican's managing curator on the exhibit, Neil McConnon, defers to Hitchings on nearly every question, save for those covering the artistic aspects of

video-game design. Hitchings has been with the exhibit since the beginning. Even today, he is both awestruck and giddy; his passion for video games has taken him all over the world. For the next six months, he'll even call Chicago home.

"People always ask him what his favorite game is and he always stays on the fence," McConnon gently kids.

"There's a lot of games I really like. 'Donkey Kong,' 'Asteroids,' 'Tetris,' 'Monkey Island,' 'Links 2004,' 'Gradius V.' It doesn't seem fair to pick one," Hitchings says.

Hitchings' favorites are all represented in the exhibit, along with another 125 games — all playable. Though McConnon says it's never been a problem in the past, MSI officials say staff will be on hand to make sure no one hogs a particular game.

"There's so much to see, people tend to not linger at one game for very long," McConnon said.

In keeping with the theme of the show, areas of "Game On" are divided into 17 levels. Level 1 featuring examples from the early days of programmable games up through the arcade age of the early 1980s. Possibly the most impressive example on display (if nothing else, because of its sheer size) is the computer housing the first video game, 1962's "Spacewar." It's roughly

the size of five file cabinets. The computer program used to write this article uses substantially more memory than the 4K used in the game — a testament to just how far technology has come in 40 years.

Alongside "Spacewar" is one of Hitchings' personal highlights, inventor Ralph Baer's "Brown Box" that was the first system for programmable games played through a television set. It would later be manufactured as the Magnavox Odyssey.

Chicago is also well-represented. Illustrations throughout the exhibit are by Chicago pop artist David Lee Csicsko, best known for designing art for the Belmont L stop and the Lake View neighborhood's Ann Sather restaurant. Csicsko created a cartoon-like "Game Family" who guide you through the tour.

Local game publisher Midway is also featured in Level 10 of the exhibit along with other Chicago-area companies like Jellyvision (makers of the "You Don't Know Jack" PC trivia games), High Voltage Software ("NBA Inside Drive 2004") and Incredible Technologies ("Golden Tee Live, 2005").



Neil McConnon, managing curator of "Game On," is at home among the many video games in the exhibit. —BRIAN JACKSON/SUN-TIMES

A quarter of the exhibit is brand new. Both McConnon and Hitchings expect to add things to the show during its six-month stay.

"We'll update the upcoming games, of course," Hitchings says. "But we're also looking at adding new handhelds like the Nintendo DS and the Sony PSP."

"This exhibit is only as good as it is relevant," adds McConnon.

Even in its present state without the benefit of updates,

"Game On" is gamer nirvana.

"Game On" runs through Sept. 5 at the Museum of Science and Industry, 57th Street and Lake Shore Drive. Admission is \$10-\$14 (includes general admission to the museum). Through March 15, general admission to the museum is free on Monday and Tuesday; admission to "Game On" on those days is \$5. Advanced tickets strongly suggested. Call (773) 684-1414; www.msichicago.org.

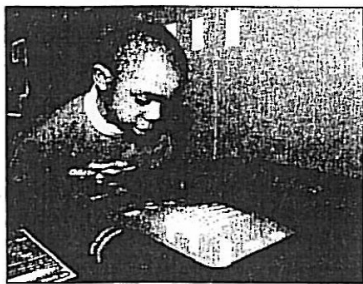
RePlay^{magazine}

April 2005

ART IN ACTION

Chicago Museum Exhibit Focuses On The Video Game

Players have long known that their beloved video games are an art form all their own. It appears the scholarly world has caught on too with the debut of a major international art ex-



A young visitor to the Chicago Museum of Science and Industry's Game On exhibit plays a *Space Invaders* cocktail game.

hibition featuring some of the most important games, from *Pong* and *Pac-Man* to *Tony Hawk Pro Skater*.

Game On, organized by Barbican Art Gallery of London in collaboration with the National Museums of Scotland, had its North American debut at the Chicago Museum of Science and Industry on March 4. Over 130 games, including 16 classic arcade games in the original cabinets, 22 being emulated on PCs and a couple of brand new ones were in the exhibit.

"It's a wonderful showcase of all the arcade games, from *Pong* all the way through home games," said Gary Colabuo of Incredible Technologies, whose *Golden Tee* series of games was featured both in an exhibit about how a video game is made and a collection of games made locally in Chicago. "It really shows a slice of our popular culture."

Game On isn't just about being able to play video games in a museum.

The exhibit consists of 16 levels or areas, each one introduced by a different member of the "Game Family" — a mother, father, sister and brother who

lead museum goes through an exhibit tour. As guests move through the exhibit, they will discover the key creative people who make games happen, including graphic designers, concept artists, 3D modelers and engineers.

Level 1: Early Games is the most arcade-intensive exhibit. Starting with 1962's proto-arcade game *Space War!*, the exhibit showcases some of the most classic coin-op video games ever created. Games in their original cabinet in the exhibit include:

Space Invaders
Space Invaders (table game)
Space Invaders - Part II
Space Invaders - Part II (table game)
Donkey Kong
Missile Command
Asteroids
Galaga
Ms. Pac-Man
Dig Dug
Berzerk
Galaxian

Other games, such as *Burger Time* and *Moon Patrol* are emulated on a PC using MAME, an arcade emulation program.

"The best part of the show was seeing the old games that I saw when I got out of college in the '70s," Colabuo added. "*Space Invaders*, *Pong*, *Ms. Pac-Man* — seeing the originals again was cool."

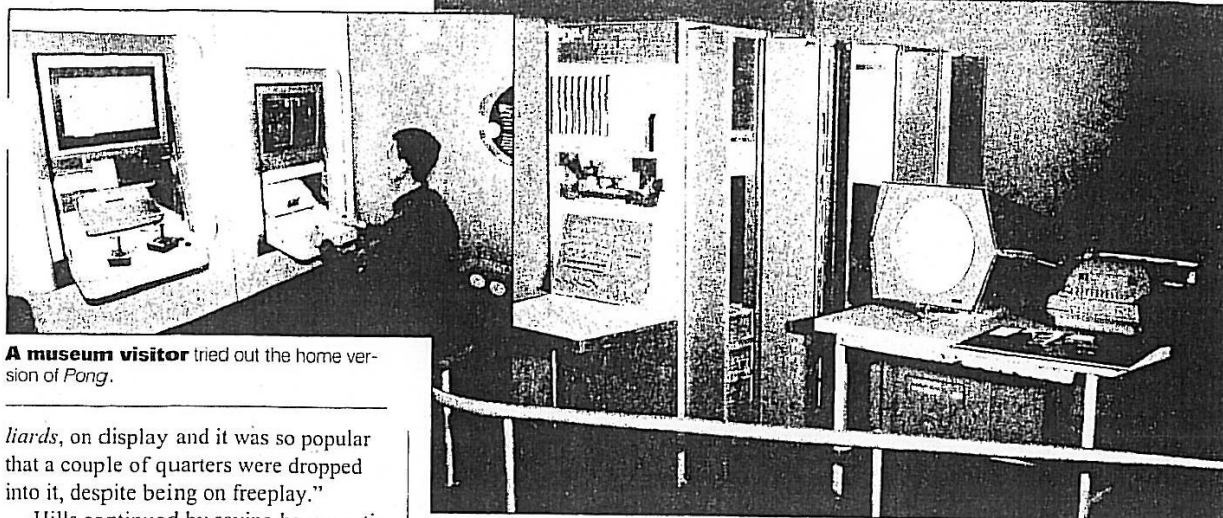
Level 10: Chicago Style demonstrates the Windy

City's role in the video game world, starting with Midway Games publishing arcade games in the mid-1970s, including *Space Invaders* in 1978 and *Pac-Man* in 1980. Guests can play games, such as Incredible Technologies' new *Golden Tee Live*, Electronic Arts' *NBA Street Vol. 2* as well as several titles from longtime cabinet maker and recent game developer TLC.

"The exhibit was fantastic," said TLC's marketing director James Hills. "We had our new game, *Powerball Bil-*



Museum visitors out try their dance moves with *Dance Dance Revolution* on PlayStation 2.



A museum visitor tried out the home version of *Pong*.

liards, on display and it was so popular that a couple of quarters were dropped into it, despite being on freeplay."

Hills continued by saying how prestigious it felt being involved in such an exhibit.

"We've been a Chicago company for about 20 years now, and here we are at the largest science museum in North America," he said. "It feels good having *Powerball Billiards* next to a classic like *Pong*. It's a new game, but hopefully among peers."

Game On will be on display at the Chicago Museum of Science and Industry until Sept. 5. The exhibit will have an additional charge

One of the first video games, *Spacewar!*, was played on a PDP-1, somewhat larger than an arcade cabinet. Imagine lugging this into a bar!

of \$5 per guest. Tickets can be purchased online at www.msichicago.org or by calling (773) 684-1414. To ensure a positive experience for all ages, Game On will not feature any mature game content.

The exhibit's next stop will be at the Tech Museum of Innovation in San Jose, Calif., in Fall of 2005, to be followed by the Pacific Science Center in Seattle in 2006.

For more information, visit the Museum's Web site at www.msichicago.org or call (773) 684-1414 or (800) GO-TO-MSI outside of the Chicago area.

Golden Tee Live is used as an example of how an arcade game is made from start to finish.



Original *Man eater* game, in fiberglass shark replica cabinet on display at the museum.

The *Poly Play* cabinet on display is one of only three of the games known to have survived the fall of communism in East Germany.

The Mona Lisa is in a museum. So is *Donkey Kong*.

Games people played

Temporary exhibit at the Museum of Science and Industry looks at the art and science of video games

By **GEORGE HAAS**
Pop Culture Writer

Walking into the new "Game On" exhibit at the Museum of Science and Industry is like taking a trip down memory lane for video game fans.

In one corner, you'll find familiar consoles for "Space Invaders," "Missile Command" and the granddaddy of home games, "Pong." Along another wall, you'll find '80s arcade classics, such as "Donkey Kong," "Galaga," "Dig-Dug," "Defender" and "Ms. Pac-Man."

The only thing missing from this anywhere-in-the-USA bar motif is the jingle-jangle of quarter-laden patrons and a couple of beer glasses stacked on the cabinets.

Then again, no pub or arcade we frequented ever had a "SpaceWar!" game, as this exhibit does. Developed in 1962 on a \$20,000 computer the size of four refrigerators, the prehistoric game is one of several surprises in the show, which opens today and runs through Sept. 5.

As its title implies, "Game On: The History, Culture and Future of Video Games" is much more than a collection of games. The exhibit consists of 17 game levels or areas devoted to elements of the video game story.

And while the 125 playable games are certain to draw

museum visitors, there's a lot to learn as well.

"You never know quite what's around the corner," exhibit curator John Beckman said. "The early games certainly stand out, but there also are sections devoted to how video games are made, technology advance-

ments and how Western game design differs from Eastern design."

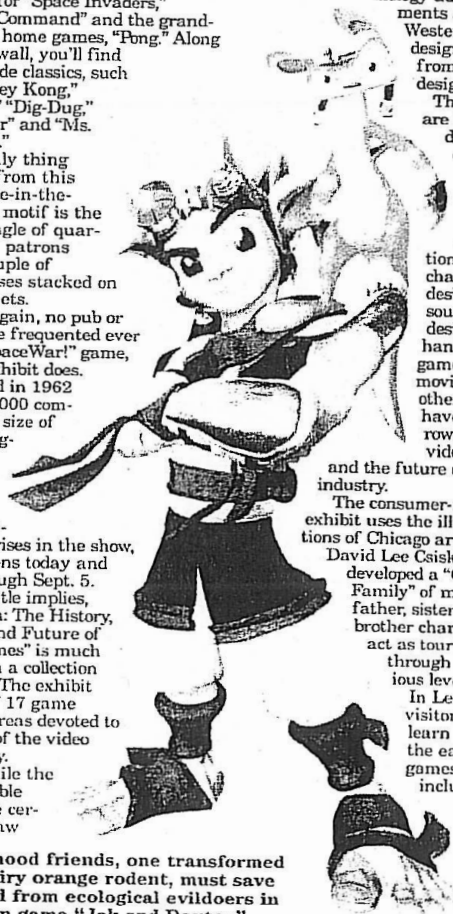
There also are levels devoted to children's games, conceptual and animation art, character design, sound design, hand-held games, how movies and other media have borrowed from video games

and the future of the industry.

The consumer-friendly exhibit uses the illustrations of Chicago artist

David Lee Csisko, who developed a "Game Family" of mother, father, sister and brother characters to act as tour guides through the various levels.

In Level 1, visitors will learn about the earliest games, including



Two boyhood friends, one transformed into a hairy orange rodent, must save the world from ecological evildoers in the action game "Jak and Daxter."



Included among the video games in the "Game On" exhibit at the Museum of Science and Industry is "SpaceWar!" developed in 1962 on a \$20,000 computer the size of four refrigerators, which is considered the original computer game.

the aforementioned "SpaceWar!" and 1972's ground-breaking "Pong," which quickly made its way into the home market and spawned a generation of bug-eyed, controller-addicted hobbyists called gamers.

While a "Pong" console is on hand, it's actually hooked up to a giant screen with several other retro games, such as "Space Invaders" and "Missile Command," that can be played in simulation.

This section also includes many of the arcade cabinet games, such as "Donkey Kong" and "Ms. Pac-Man," that ate thousands upon thousands of our quarters. You won't have to pump any coins into the machines to play them this time around, but the exhibit does have an additional \$5 fee.

Level 2 also is heavy on the nostalgic side, if you like to be reminded of all the money you've spent on gaming upgrades over the years.

The Top 10 Most Wanted Systems are contained here, a collection of cutting-edge machines (many of which now seem archaic) that either advanced the art-form or were so popular they defined an era.

There also are dozens of other early systems many will recognize. Here you'll find examples of the Magnavox Odyssey, Commodore 64, Atari 2600, Amiga, Jaguar, the original Nintendo System, Saturn, Sega CD, Gameboy and current consoles, such as Xbox, GameCube and PlayStation 2.

Level 3 is devoted to the various game genres, such as strategy, action and adventure games, alongside racing simulations, role-playing games and puzzles.

Just how far the technology has come is revealed in a side-by-side pairing of "The Hitchhiker's Guide to the Galaxy" and one of the latter "Final Fantasy" offerings.

"Hitchhiker" is a text-based, open-ended game that requires hours of mind-numbing question-and-answer prompts, while "Final Fantasy" is a gloriously animated role-playing game with an elaborate story line and cinematic-like images.

The contrast also illustrates the marriage of art and science, inherent in the evolution of video games.

"Game On" was developed by London's Barbican Gallery in part-



Photos by Matt Marton/Daily Southtown

Neil McConnen, one of the organizers of the "Game On" exhibit, plays "Donkey Kong" on a vintage arcade game machine at the Museum of Science and Industry.

nership with the National Museums of Scotland and was first exhibited at the art gallery in 2002, setting attendance records for the length of its run.

It has toured venues in various European cities. The Museum of Science and Industry opening is its North American debut.

"This show really does reinvent itself at every venue," said Neil McConnen, the touring exhibit manager for the show. "We've staged it at formal galleries and big industrial warehouse spaces and encourage each venue to localize the contents for their audience."

Chicago's setting focuses more on the technology involved in game design and also includes a section devoted to local contributors, such as Incredible Technologies, the makers of "Golden Tee."

The popular golf simulation game is probably in half the bars and taverns in the city and has sparked tournaments from coast to coast.

In addition to several "Golden Tee" consoles, the exhibit showcases some of the features involved in the game design. These include a demonstration on how trees have evolved in the computer animation process as well as the depiction of golfers.

Where athletes once consisted of simple wire-frame "stick" figures, the latest games employ motion-capture technology, a sophisticated camera technique that uses actual golfers' swings as models. The result is an animated golfer who looks and moves more like a real golfer.

In a level devoted to conceptual art, visitors will be able to follow storyboarding techniques and draw-

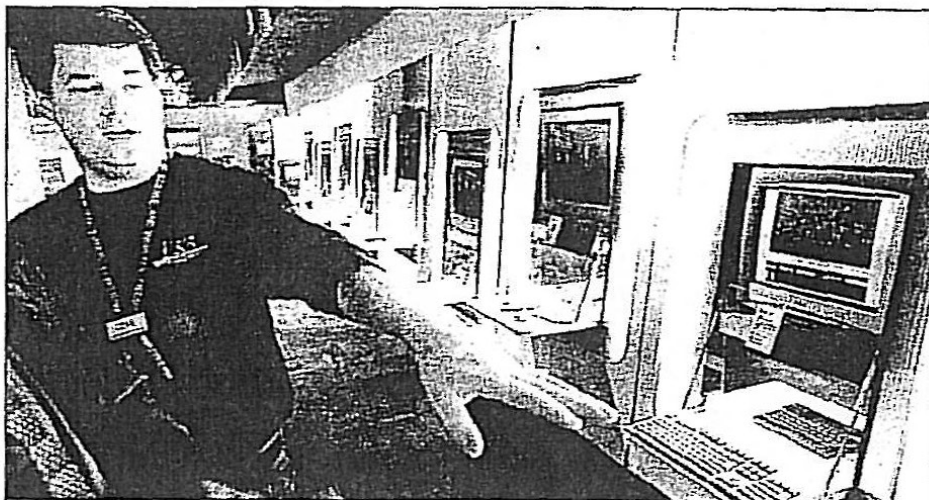
ings used to create games such as "Tomb Raider" and "Dragon's Lair."

The latter game was created by one-time Disney animator Don Bluth (who would go on to produce "An American Tail"), which neatly dovetails into the section on video gaming's multi-media influences.

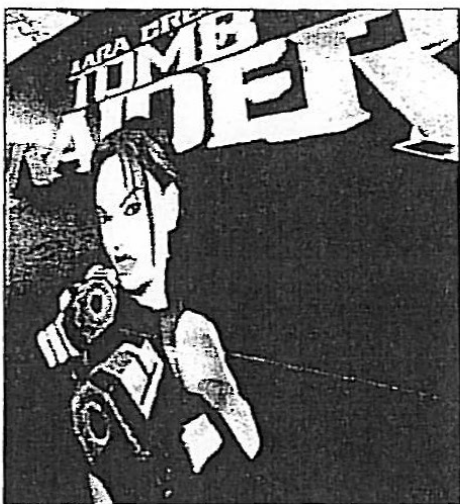
"It really is amazing to see all the interrelated marketing involved in games, movies, toys and a host of products," Beckman said.

One of the more interesting displays is a "Star Wars" console game tied to the first movie. Gamers sat inside a cockpit-like seat and replicated Luke Skywalker's run at the Death Star, firing away at enemy Tie Fighters, which were little more than two-dimensional electronic line drawings.

Nearby is a "Star Wars Rogue Leader" game created for one of



John Beckman, manager of temporary exhibits at the Museum of Science and Industry, points out part of an interactive display of video games in the "Game On" exhibit.



One part of the exhibit allows visitors to follow storyboard-ing techniques and drawings used to create games such as "Lara Croft: Tomb Raider."

Game On

When: Through Sept. 5

Where: Museum of Science and Industry, 57th Street at Lake Shore Drive, Chicago

Hours: 9:30 a.m. to 4 p.m. Mondays to Saturdays, 11 a.m. to 4 p.m. Sundays.

Tickets: There is a \$5 fee in addition to regular museum admission, which is \$9 (\$8 for Chicago residents) for adults, \$5 (\$4.25 for residents) for children ages 3 to 11, and \$7.50 (\$6.75 for residents) for senior citizens.

Information: (773) 684-1414

the newer consoles that is, shall we say, light years ahead of its predecessor in terms of graphic detail.

More than a celebration of games as an interactive artform, "Game On" goes out of its way to demystify the technology while giving credit to the many design artists. They include animators such as "Dragon Lair's" Bluth and conceptual designers such as "SimCity's" Ocean Quigley and Yoshitaka Amano, whose artwork inspired the "Final Fantasy" designers.

"I'd like people to come away

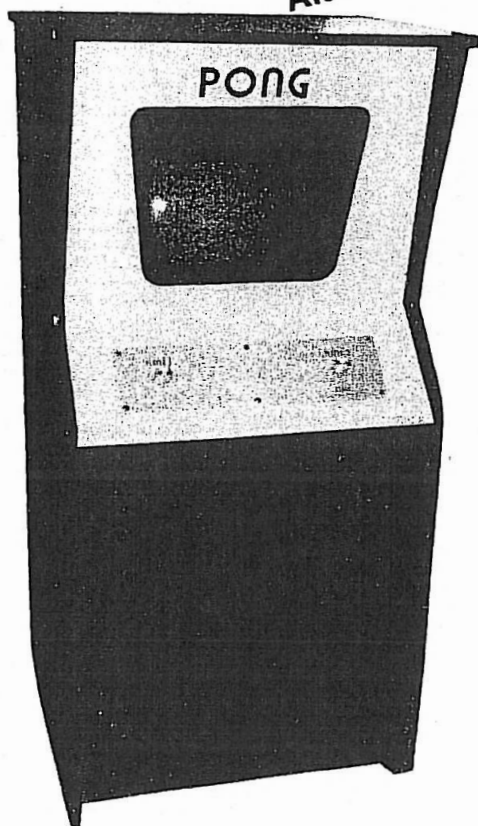
with a real appreciation for the creative depth of the visual arts that goes into these games," said Conrad Bodman, the original curator of the exhibit.

"Everyone can name their favorite actors and directors, but no one knows the people behind the scenes of computer games," he said. "It's getting more and more difficult to distinguish games from films. And it's not just the art. The narratives are also much more sophisticated. These are people who deserve to be recognized."



VIDEO GAMES PEOPLE PLAY

ARE VIDEO GAMES AN ART FORM?
BY MICHAEL WORKMAN



Hit Play

It's a typical night in the Temple of Retribution. About twenty-four people have gathered and a few are "camping," or waiting in hidden spots beside walls or along stairwells, their crosshairs firmly planted on a frozen opponent. He's a "corpsicle," a player who has been tagged in this armed version of the childhood game of the same name, and he can't play again until somebody frees him from his current state of arrest. The campers are waiting for one of his teammates to walk up and stand next to him. It's how you "unfreeze" those who've been "tagged." But there are plenty of "noobs" in tonight who haven't learned how to play yet—willing victims, the lot. One of them, a red-teamer, is standing motionless atop a plinth next to a roaring fire above the lava pit, where a blue-teamer has spotted him from the portal room beneath the lava bridge. It's an easy shot. But just as the blue-teamer takes aim, another red-teamer goes sailing in a "rail-jump" over the lava pit and in mid-parabola sends a beam of energy from his railgun flashing downward, nailing a solid headshot. It's Rayden, a legendary player in the world of "Quake III: Team Arena" and co-leader of clan Onu. A pack of six blue-teamers storm the Red Armor room where the lava pit is located and seconds later, Rayden has taken them all before they can even draw a bead. One player makes a recording of Rayden's attack as he's shot, a short digital movie known as a "machinima."

"Quake," an online multiplayer first-person shooter (FPS) game developed by id software in Texas, revolutionized online gameplay. It's one of the games cited in "Game On: The History, Culture and Future of Video Games," a new exhibit at the Museum of Science and Industry. Originally developed by London's Barbican Gallery together with the new National Museums of Scotland, on its way here the exhibition opened at the Tilburg Art Foundation in the Netherlands, the Helsinki City Art Museum in Finland and the Lille European Capital of Culture 2004 in France. At these other stops, the exhibition included many of the M-rated (equivalent to an "R") games that have been sanitized out of the United States version of this show. It's a shame, especially given how those omitted games help establish the historical parallels for the future of the media, a future located somewhere at the nexus of video games, art and cinema.

Checkers to Chess

It's no surprise that this exhibition has its origins in a congerie of art galleries and museums. Video games as we understand them today may have their visual roots in a mode known as installation art—a term coined in the 1960s—and with "art environments," with which installation art has a shared history extending back into the 1930s, when the term first appeared in writings by Kandinsky and the Futurists. But "Game On" starts with a treatment of the two-dimensional variety of video games, and divides up subsequent areas into several sections or "levels," each of which encapsulate the introduction of a different genre or technological advance in the history of the media. In "Early Arcade Games," patrons encounter many of the early staples, such as a wall-projection of a tabletop "Pac-Man" and arcade versions of "Asteroids," "Pong" and "Space Invaders;" this section also includes the Milton Bradley-manufactured "Space War" from 1983. These games, first presented as arcade games machines, were the first to make the jump to game cartridges when home-playable consoles entered the marketplace.

The advent of take-home cartridges marked a break with the cultural gathering-places of public arcades and transformed gaming into a mostly isolated enterprise. Video gaming has



A VERSION OF
THE GAME CALLED
MARINE DOOM
WAS EVEN USED BY
THE UNITED STATES
MARINE CORPS TO
TRAIN ITS SOLDIERS

struggled ever since against the stereotype of a lone gamer locked away in his living room for days on end, working through the levels of a "Mario Bros." or the boxing rounds in "Mike Tyson's Punch-Out." In this section sits a sample of the Atari 2600, with its faux wood-grain panel and V-type switch for "color or black and white TVs," a system listed in a wall text as the "best-selling console during the early 1980's." Also among those to first cross over from the silver screen to home-console gaming systems is "Raiders of the Lost Ark" (not included in this exhibition), a game that required players to use both joysticks—one to move his Indiana Jones character across the screen and a second to manipulate a dropdown menu of portable items, including a shovel, parachute and artifacts. This type of gaming helped open the door to programs whose central purpose was the representation of real-life situations.

Arguably, the very first "simulation" game was invented by J.H. Conway, a British mathematician at Gonville and Caius College in England, who developed the "Game of Life" in an effort to experiment with cellular automaton as a generalization of the generative processes of cellular life. A high point in the "simulation" game genre was "The Hitchhiker's Guide to the Galaxy" from 1984, a totally text-driven life-simulation game made by Infocom for the PC. Based on the popular science-fiction novel by Douglas Adams, the objective of the game was to help the main character, Arthur Dent, prevent bulldozers from demolishing his house. "The Hitchhiker's Guide" was modeled on games that a generation of kids had grown up playing, a series of totally text-based, tabletop "paper-and-pencil" or "PnP" "role-playing games," also known as "RPGs." These included the popular "Dungeons and Dragons" series of story adventures known as "modules." These "PnP" games hit a peak in popularity among gamers with the release in 1977 of the "Advanced Dungeons and Dragons" game system of books played using a twenty-sided die, a system which came to be known as the d20 system. In these, a group of players are sent on a quest in which they encounter obstacles along the way such as dragons, orcs and an entire host of otherworldly, often gruesome creatures (fastidiously documented in the AD&D "Monster Manual") that in combat deplete a total number of "hit points" each player has—until they arrive at zero hit points, when the player is treated as dead.

Inspired by D&D games, two students at Essex University, Roy Trubshaw and Richard Bartle, created the first "Multi-User Dungeon" or MUD, in 1978. These interactive online gaming environments functioned on the same principles as "PnP" gaming modules, themselves based on the "Choose Your Own Adventure" paperback storybooks in which readers, following a hero through a genre-appropriate adventure, were given the option of turning to different pages in a book; the choice of storylines affected the ultimate outcome of the novel. MUD software technologies rapidly evolved into "multi-user dimensions" used for various types of text-based gaming, skyrocketing in popularity at a time when home computers were becoming more affordable and the baud rate on modems was reaching 300 and then 1200, allowing for faster rates of data transfer and thus faster game play. Games such as "Hitchhiker's Guide," even though fully text-based, mark the first moves toward a foundation for a workable graphics-based virtual "environment." decades earlier, similar reinterpretations of lived space had actively revolutionized art. Kurt Schwitters's "Merzbau," subtitled the "Cathedral of Erotic Misery," serves as a prime case-in-point. Built between 1919 and 1937 in most every room of his Hanover, Germany home, "Merzbau" serves as an earliest example of "enchantment" or "filled-space installation," com-

posed of wood and plaster forms often rectilinear or biomorphic in shape, found objects and stuff given the artist by friends. Schwitters hoped his installation would give viewers a way to free themselves from "life, from all things that disturb mankind." It was also a way for visitors to "inhabit" the creative space of the artist's own mind, a way of viewing reality through engagement with an imagined perceptual space. "Merzbau," however, will not be seen again: it was bombed along with the artist's home during the air raids of World War II.

Enter the Dragon

"The Making and Marketing of Games" gives museum visitors a glimpse into the artistic sources, design and programming of games. "Dragon's Lair," the first American cinematic video game, was unique in the history of the medium for its use of a Laserdisc player as the source for animated motion-picture sequences scattered throughout the game. Invented by Rich Dyer, "Dragon's Lair" was animated by Don Bluth, a former animator for Disney. Having an experienced animator as part of the design team brought Hollywood expertise to the manufacture of video games, with twenty-two minutes of film-quality animation used to tell the story of Dirk the Daring, a fumble-knight on a mission to save the alluring Princess Daphne from the clutches of a kidnapping, cartoonish green dragon. Sections of the Laserdisc were accessed and played as determined by player commands, though it's significant that, rather than strictly controlling Dirk, the player merely directs him what to do when confronted with nearly a thousand different life-and-death situations.

Though the success of "Dragon's Lair" and the Laserdisc game market was short-lived, it most significantly established a future crossover potential in its treatment as animated cinema. It was a potential that remained dormant until the release of "Wolfenstein 3D" in 1992. The first title designed by the fledgling id Software, "Wolfenstein 3D" was published by Apogee Software, a then-leading company known for its shareware, or free, releases. "Wolfenstein," among one of the most remarkable developments in the history of video games, while referenced in wall texts and ancillary documentation on the exhibit, is not available to the general public for play.

It's clear why. In it, the player takes the first-person perspective of a soldier who has infiltrated and must shoot his way out of an eponymous Nazi facility. Its "3D" environment was created using a new variety of graphic rendering called "ray tracing" that creates perspectival depths against which player and opponents are buffered or limited in movement. It also included very realistic violence: the bark of SS commanders was often jarring, and blood splattered freely as the soldier mowed down his Nazi enemies using pistols, rocket-launchers and high-powered chain guns. "Wolfenstein" was credited with starting the first-person-shooter craze among gamers that continues to this day. In 1993, id released a next-generation game called "Doom" using similar ray-tracing software, in which the player takes on the character of a space marine transported to Mars after assaulting a superior officer who has commanded him to kill innocent civilians. A company on Mars accidentally opens a dimensional portal and hordes of demons start pouring through the teleporters and turning workers into zombies.

Among the major innovations represented by the release of "Doom" was its user-expansion technology, known as WADs (which may mean "Where's All the Data?" though nobody knows for sure). These allow users to customize even the most mundane and detailed elements of game play. A version of the game called "Marine Doom," designed by Lt. Scott Barnett, was even used by the United States Marine Corps to train its soldiers the value of "teamwork, decision-making and coordination" (check out www.dodgamecommunity.com for other games used by the Department of Defense in its personnel training).

The popularity of "Doom" was surpassed only by the 1996 release of its successor, also an id Software title, called "Quake." Picking up on the space-marine storyline of its predecessor, the character in "Quake" has been sent on a mission into a portal to prevent the most powerful demons from coming through and transforming our reality into a version of their home in Hell. Much of the altered dimension in which the player fights is based on the stories of H.P. Lovecraft and the final enemy which must be slain is the infamous "Shub-Niggurath," also known as "The Black Goat of the Woods with a Thousand Young," a character stolen from Lovecraft's "Cthulhu Mythos." "Quake" also took the WAD technology introduced in "Doom" a step further, allowing players to create "mods," capable of a higher degree of customizability. Added to this was the ability of users to play over local area networks or LANs (computers connected using an Ethernet cable in an office, for instance) or the Internet. Internet-connected players used a "server-client" architecture: by loading the main gaming software onto a public server, other players known as "clients" could log in using a telephone connection. And, of course, another feature that made "Quake" popular among gamers was the fact that the soundtrack had been written and recorded by Trent Reznor of then-peaking band Nine Inch Nails.

In 2000, a version of "Quake" dedicated to multiplayer first-person shooter "deathmatches" was released called "Quake III Arena," with music composed by Sonic Mayhem and Front Line Assembly. In it, individual or teams of players engage in a "tag" tournament using an array of weapons from the original game until all opposing players have either been eliminated or until the time of play hits an arbitrary limit. "Quake III Arena" presaged the coming of "massively multiplayer online games" (or MMOGs), which would come to define huge swathes of popular American culture and lead to the development of a multibillion dollar video-game industry capable of rivaling the financial and cultural dominance of that dream machine known as Hollywood.

People-Powered

Multiplayer gaming environments have evolved even further since the id Software revolution, and now hundreds of thousands of people can play online in the same game simultaneously. One major difference from earlier multiplayer games is the persistence of the gaming environment: these games maintain themselves without human interference, never needing to be reset. What a player builds or "earns" in the game environment one day will be there when he logs in the next. Most MMOGs were originally designed for desktop computer systems and are only now making the transition to consoles such as the popular Playstation 2. However, much of what makes MMOGs relevant to the advancement of video games as an art form has yet to evolve in any meaningful way beyond including the highest number of players online at any given time. It's significant that the most recent developments have occurred in a mostly single-player game series known as "Grand Theft Auto" (or "GTA"), first released by Rockstar North (originally DMA Design) in 1997. "GTA" allows the player an amazing amount of freedom within the game "environment" to either play or not. While "story levels" exist that can be played by taking orders from crime-world figures that allow the player to rise through the underworld ranks and eventually achieve criminal dominance, players may also choose to roam the game environment and never initiate a story level of play at all. Added to this system, with the release of "GTA III," was a unique third-person perspective that adapted the game to a more typically cinematic viewpoint.

Also unique about the "GTA" series is its use of a long list of name-brand voice actors such as, in "GTA: Vice City," Ray Liotta, Dennis Hopper, Gary Busey, Burt Reynolds and Debbie Harry; in the recently released "GTA: San Andreas," the list includes Samuel L. Jackson, Peter Dinklage, James Woods and Ice T. The "GTA" series has also licensed a wide array of American Top-40 and hit music for its soundtrack, including a huge playlist that includes nostalgic titles by such bands as Guns N' Roses and Mr. Mister.

Video games, having far surpassed the level of mainstream acceptance of installation art, are at the cusp of a cultural breakthrough. Installation art failed when it fizzled in its original utopian ideal of closing the gap between art and life, and is now mitigated by museum admission costs and security guards. Incorporating a virtual framework with a fully cinematic perspective similar to that of the "GTA" series into a workable massively multiplayer online "environment" may well hold the key to its eventual cultural legitimization as an art form. But what "Game On" makes clear is that video games are restricted by a cultural stigma that's a persistent barrier to what many fans hope and dream video games will someday become: films that we can walk into, a virtual reality interchangeable with our own. A chance to control the ever-present camera that transforms ours into a humiliating, gratuitous ideological clockwork of reality-based obsession with clothing choices, body weight and the endless trivia of a society that has lost the ability to step outside itself.

It's a possible future that may be difficult for viewers to distinguish in "Game On," useful as a survey of various entertainment technologies. But as a reduction of the history, culture and future of video games, it may well prove a missed opportunity. Not willing to taint our gaze with the images of violence and depravity present in so many other art forms—from rap music to the paintings of Goya, for instance, or the films of Kubrick to the Armageddons of our Scriptures, we may well miss our chance to grasp that which elevates our culture overall and us as individuals to something better and finer than the sum of our many parts.

Science Museum London,
UK 1 December - 1 May
2006

DIGITAL CULTURE



EXHIBITION OF THE WEEK by Bulent Yusuf

GRAND HISTORY OF THE VIDEOGAME

GAME ON AT THE SCIENCE MUSEUM

LONDON SW7, £8.50 ADULTS, £6.50 CHILDREN

UNTIL 25 FEBRUARY 2007

The half-term holidays are here again. Stressed-out parents and their hyperactive spawn will be flocking to the Science Museum in London for a dose of quality edutainment and interactive exhibits. As if by coincidence, this is also when *Game On* launches, and the museum plays host to a grand exhibition about games and gaming from the past four decades. Simply put, it's a magnificent tribute to an industry where technology, culture and design have interconnected and evolved to an unprecedented degree. And you can't afford to miss it.

Originally shown at the Barbican and the National Museum of Scotland several years ago, this is a veritable Aladdin's Cave of consoles, computers and arcade cabinets. But rather than just gawp at these precious artefacts through Perspex, visitors are invited to play with them too, with more than 120 games covering every conceivable genre. For this revival, the show is enhanced with new exhibits and specially commissioned artwork from

street-artist Jon Burgerman. One of his works is a gigantic timeline in the shape of a gluttonous snake, which places the development of games within a social context. His colourful doodles are delightfully weird, but educational with it.

Various gems include a big screen projection of *Space Invaders*, an original *Star Wars* arcade cabinet, and a rare opportunity to play the licensed game of *E.T.* – which infamously caused the industry to crash in 1983 because Atari invested so heavily in its success. Legend has it surplus copies are buried in a landfill in the Nevada desert. Elsewhere, there are production sketches from games like *Grand Theft Auto*, *Tomb Raider* and the *Super Mario* series. Also featured are international oddities like Pachinko gambling machines from Japan and an ultra-rare arcade cabinet from Communist-era East Germany, the PolyPlay.

Gaming parents who visit *Game On* are going to experience a warm fuzzy glow as they see their children enthralled by the same old skool classics they used to play. Videogames have truly come of age, and this is a wonderful exhibition that brings history to life.

ANCIENT' 8FT BEAST ZAPS RIVALS AT COMPUTER GAMES EXPO

Remember the days it took all this for a game of shoot-em-up?

BY ROB SINGH

TO VIDEO game players it will look like something out of the dark ages. But in the early Seventies this eight-foot computer console with its perplexing array of controls was stunningly state of the art. Computer Space, the first video game, was so basic two players simply fired missiles at each other from spaceships. It was made by Nutting Associates and hit the arcades in 1971 — many a truant will remember pouring their dinner money into its 5p slot. Atari and Nintendo continued the evolution and today's games have a million times more memory. Now the Science Museum is giving pride of place to Computer Space and the



Archaic: Space War from 1962

world's first computer game, Space War, which was launched in 1962, for the ancient PDP-1 computer. There will be more than 120 games on display, with old favourites like Pac-Man and Space Invaders competing for attention with the likes of ultra-modern Lara Croft. ● Science Museum, tomorrow to 25 Feb, 0870 906 3890.



Beauty and the beast: a model at the launch of Computer Space in 1971



ATARI VCS

Year: 1978 Memory: 8kilobytes (equivalent to a digital watch)
Cost (in today's money): £129.99
Games: Pong, Combat, Indy 500



TAITO TABLE TOP

Year released: 1977 Memory: 8-10kilobytes
Cost (in today's money): £500
Games: Space Invaders, Pac-Man, Moonquest and Asteroids



PLAYSTATION 3

Released: 17 November 2006 Cost: £350
Memory: 20-40gigabytes (20-40 million kbs) Games: 50, including Lara Croft and Grand Theft Auto

Cyberport Hong Kong, **China 21 July - 7** **October 2007**

ESSENTIAL

誰殺了哲學家傅柯(Michel Foucault)? 電玩遊戲?

傅柯在1969年,以《What Is an Author?》為題的演講,宣稱:「作者已死。」寫作不再有表達的需要,而是符號的交互作用……自我更加不需要在書本中再現,因為寫作已發生在書寫者的日常生活,書寫者被自身的寫作抹滅。

三十多年後,英國視藝術家夫婦Alison Craighead and Jon Thomson,把經典的遊戲機Space Invaders 重構,取其精髓,只要不斷「摺」按鈕,《What is an Author?》就逐字被射擊,消失。

人類的文化,也不斷被增長迅速的電玩遊戲所射擊吧。那些為大眾熟知的電玩遊戲,其背後名不經傳的創作人,是不是如傅柯所言,已被自身的創作抹掉?

在世界巡迴五年後,已來到香港的《Game On 電玩文化展》,能夠說明些什麼嗎?

撰文:何鸞 攝影:黎健倫

《Game on 電玩文化展》

日期:7月19日至10月7日 上午

11時至7時,周五至日,上午

10時至7時

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展覽免費招待 97 年出生兒童

射擊電玩,或是被電玩射擊?

1962年,世界第一部電腦遊戲機(PDP 1),在麻省理工偶然由數位科研人員,在閒極無聊時研發出來,成為第一部會互動的電腦,玩的是宇宙大戰遊戲。然後,電子遊戲如細胞分裂,不斷自我發展,至今不衰。不過,電玩遊戲機能夠進入藝術畫廊、藝術館,展示四十多年歷史,在五年前仍然是未知之數。

電玩是藝術的一種表現形式

「對傳統畫廊來說,把畫掛在牆上是應該的,是好的,沒有人認為應把電玩納入展覽範圍。五年前,我們畫廊卻決定舉辦這個展覽,是因為當代藝術,已使用很多多媒體,裝置藝術更用很多電腦或電子設備,電玩遊戲中的動畫角色等視覺風格,也與其他視藝創作互相參照。藝術家透過作品講故事,嘗試跟他人溝通,電玩遊戲設計者本質也一樣。」已有二十五年以上歷史,英國當代藝術畫廊Barbican的高級經理Neil McConnon說,他是《Game On 電玩文化展》策展人之一。

「電玩遊戲已是一個Arts Form,不純粹是一個遊戲。你會說電影是藝術,但不要忘记它剛推出來的時候,沒有人認為那是藝術,正如電玩遊戲一樣。」他稱。

帶著由六十年代至今百多部電玩遊戲機周遊列國,是他最初當此項展覽策展人時預計不到的,「電玩是年輕藝術,我們邊巡迴展出,邊留意有沒有更新推出的遊戲機,有的話就要搜羅了。因為我們展示的,是它的發展史,不能遺漏。」

《Game on 電玩文化展》,有世界首部電腦遊戲機PDP 1,也有七八十年代的《太空侵略者》、《食鬼遊戲》、《馬利奧》,以至最新的Frenzoo三維3D網上交友及網絡遊戲,也有去年才出版的,以人的各式肢體動作,配合電腦遊戲的《Wii》等。

什麼人記得電玩創作人

在未裝置好的場地,Sim City的原畫創作人Ocean Quisley的作品掛在當眼處,有電腦的設計畫作,也有手繪人物作品。

至於英國著名的,描寫黑社會群黨的遊戲機Grand Theft Auto,其角色及畫面設計者、電腦軟件設計人、動畫設計者、故事概念設計人的照片,以及他們創作整套遊戲時,在白板上所畫的思路圖,都成為展品了。

展覽也有電腦遊戲音樂人的介紹,包括Tim Follin創作的《Led Storm》、《Agent X》,

Mark Cooksey所創作的《Ghost n' Golins》等,甚至名樂隊如U2也曾為電腦遊戲作曲。

數年前,Barbican畫廊為這班電腦遊戲音樂創作人,舉行一次音樂會,Neil說電玩迷樂透了,「你會講出電影導演的名字,記得音樂創作人的名字,但又有多少人記得,電玩背後創作人的名字?」

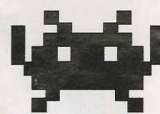
外星人玩電玩了解人類?

偉大的藝術作品在文化上往往是一種前瞻性的向導,那麼Neil是否認為儼然成為其中一種藝術形式的電玩遊戲,可以做到這個水平嗎?

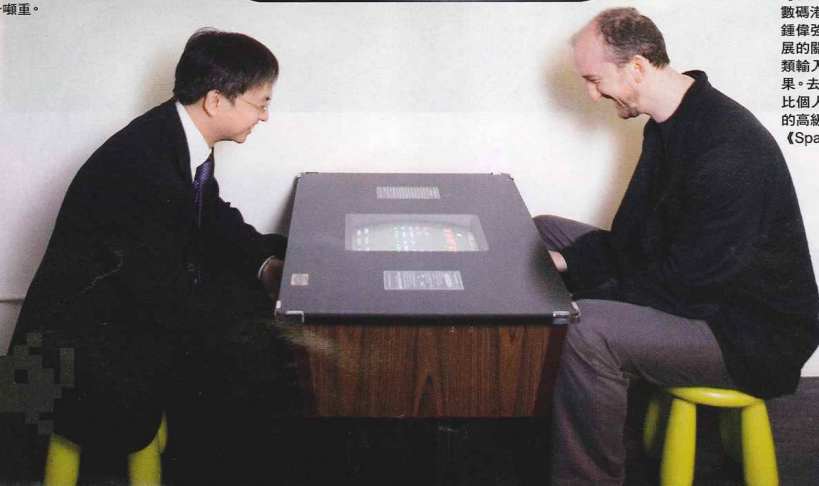
Neil想了想才答:「我想,現階段可能仍未做到,電玩仍然是大眾娛樂,是潮流玩意,但電玩到底反映我們的生活,為什麼有這麼多暴力遊戲,反映了我們的社會真正受暴力影響;為什麼七八十年代有這麼多外星侵略者遊戲,也與當時大國間的星戰競賽,及當時的國情有關。如果有外星人來到地球,去到一個沒有人的地方,只有開着的電玩遊戲機,我想,他們定能從這些遊戲內容,大概可以瞭解我們的思想。」



世界第一部電玩遊戲機,它旁邊還有一部巨型電腦運算機,足有一噸重。



《Game on 電玩文化展》在香港的主辦機構,數碼港香港管理公司,其高級經理(資訊科技)鍾偉強(圖左)說,電玩遊戲,是帶動電腦更新發展的關鍵。首部電玩遊戲,突破了電腦只接受人類輸入資料及指示才去工作的規限,達到互動效果。去年底左右推出的PS 3 (Play Station 3),已比個人電腦的速度快得多。右為Barbican畫廊的高級經理Neil McConnon。二人正在玩經典的《Space Invaders》。



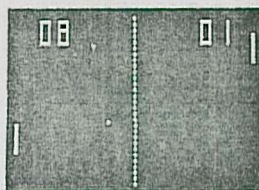
ACMI Melbourne,
Australia 6 March - 13
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Herald Sun, Wednesday, February 27, 2008

CONT

GAME for anything



A major new exhibition in Melbourne demonstrates today's sophisticated video games are far from the maddening Pong. **Greg Thom reports**

THE principle behind iconic video game *Pong* (above) was very simple.

Invented in 1972, all that was required of players was to hit a little white dot between two bats on screen.

Or, as one of those behind the game observed, to come up with "something so simple that any drunk in any bar could play".

In the more than 30 years since, video games have come a long way.

Wireless, internet-connected game play, surround sound and amazing graphics driven by computing power the pioneering developers of *Pong* could only dream of, have helped make video games a bigger money spinner than Hollywood.

No one knows this more than Conrad Bodman. The curator of the *Game On* exhibition at the Australian Centre for the Moving Image (ACMI) has brought together a virtual history of video gaming under one roof.

Appropriately for the subject matter, the exhibition is heavily interactive.

Visitors can play a huge range of games ranging from 1962's *Spacewar!* through to classics such as *Space Invaders*, *Pac-Man* and *Tomb Raider*, largely on their original platforms.

"Basically, it's the history of video games from 1962 to the present day," Bodman says.

"The exhibition is really very interactive. We have about 125 playable games in the gallery, so it's focused on the experience of sampling games."

Though *Spacewar!*, developed on a super

computer at the renowned MIT research labs in Boston, was the first electronic space game, *Pong* was the one that really started it all.

Designed by Atari co-founder Allan Alcorn as a coin-operated arcade game, its success was such that a home-entertainment system, the Atari 2600, was developed that allowed people to play games in their lounge rooms.

Considered the precursor of modern video-game systems, the home-entertainment revolution was born.

A procession of consoles and games from companies such as Nintendo and Sega soon followed, each one more powerful than the last.

Over the years, some game characters developed into pop-culture icons and flag-bearers in the video-games war, from Nintendo's Mario to Sega's fleet-footed Sonic the Hedgehog.

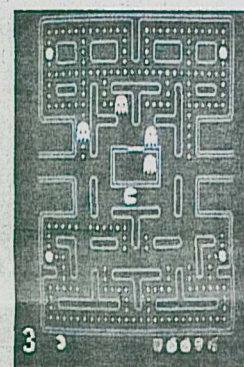
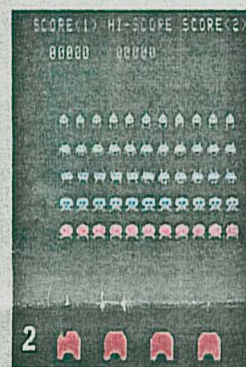
As home computers and game consoles steadily became more powerful, a whole generation of kids flocked to video arcades, pouring pocket money into machines such as *Space Invaders* (1978) and *Pac-Man* (1980).

It was on the home front though that things moved with increasing speed.

When the Nintendo 64 console went head to head with games upstart Sony's PlayStation machine in 1996, a struggle for supremacy began which is still being fought to this day.

Things only became more interesting when Microsoft entered the fray in 2001 with their online-enabled Xbox games console, taking on Sony's PS2 and Nintendo's GameCube.

As games became more sophisticated, so did



their capacity to capture the public imagination and attract controversy.

Lara Croft, the central character in 1996's *Tomb Raider*, attracted almost as much attention for the size of her impossibly buoyant breasts as for the game's swashbuckling gameplay.

The debate over sex and violence and its capacity to influence younger gamers in particular, reached a climax with the introduction of *Grand Theft Auto III: Vice City* in 2002.

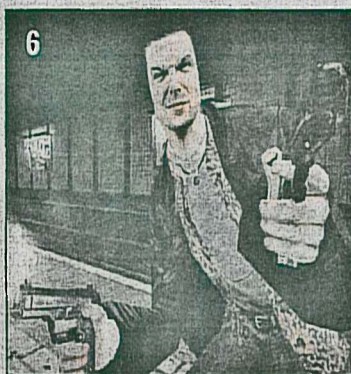
The latest in an already successful franchise, players found themselves free to cause trouble, roaming an open-ended environment characterised by street gangs, crime and violence.

The game caused a scandal when it was

revealed players could have implied virtual sex with a prostitute in the back of a rocking car, an element that ensured the game was pulled from store shelves before the offending content was removed.

The Sims by contrast sparked an addictive cult in 2000, as players burnt the midnight oil exploring the social interactions of a host of characters or "Sims" as they went about the daily drudgery of life, from getting up in the morning to finding a job and conversing with each other on screen.

The latest in a long list of violent shoot-'em-up games already on the market, *Max Payne* captured gamers' imaginations with its use of slow-motion "bullet time" action sequences,



STATE OF PLAY

1 One of the world's first video games, *Spacewar!*, had humble beginnings in 1962 at Boston's MIT research labs.

2 One of the most popular arcade games ever, *Space Invaders* came on the scene in 1978 and captured the imagination (and money) of youngsters worldwide.

3 *Pac-Man* followed in 1980 and quickly became an arcade-game classic. Originally released in Japan as *Puck Man*, the name was changed because of fears vandals would change the P to an F.

4 Character Lara Croft made games sexy when *Tomb Raider* was released in 1996. It spawned several sequels and movies starring Angelina Jolie in the title role.

5 The popularity of *World of Warcraft*, an online role-playing game, is reflected in its 10 million subscribers worldwide.

6 *Max Payne* used slow-motion action sequences and incorporated film noir influences.

7 Life-simulation game *The Sims* acquired cult status with players controlling the lives and actions of a host of characters in a suburban household.

8 *Grand Theft Auto III* allowed players to take on the role of a criminal roaming through a city. It created controversy for its depiction of sex and violence.

9 How real can it look? With more powerful computers, state-of-the-art graphics are seen at their stunning best in *Call of Duty 4: Modern Warfare*.

AS GAMES BECAME MORE SOPHISTICATED, SO DID THEIR CAPACITY TO CAPTURE THE PUBLIC IMAGINATION AND ATTRACT CONTROVERSY

pioneered in Hollywood blockbusters such as *The Matrix*.

As the number of games exploded, so did the categories they fell into and blockbuster titles that came to define them.

They include real-time strategy (*Command & Conquer*, *Age of Empires*); sport (*Tiger Woods' PGA Tour*); first-person shooter (*Doom*); role-playing (*Final Fantasy*) and racing (*Gran Turismo*), to name a few.

The hand-held games revolution began with Nintendo's GameBoy in 1989 and has evolved into innovative devices such as the company's dual-screen DS console and Sony's multimedia PSP, capable of not only playing games, but

doing everything from surfing the internet to playing movies and music.

The enormous computing power beneath the hood of the current generation of games consoles (Sony's PS3 and Microsoft's Xbox 360) has delivered stunningly realistic games such as the recently released *Call of Duty 4: Modern Warfare*.

The game's photo-realistic graphics and impressive artificial intelligence have helped close the gap between what was previously only possible on top-end PCs.

Nintendo's Wii, on the other hand, has broadened gaming's appeal to a wider audience.

The Wii's innovative and user-friendly wireless controller has kicked players off the couch

and on to their feet, playing socially inclusive games such as tenpin bowling and tennis in front of the TV.

Game On's Bodman predicts the huge expansion of online gaming and a day not far off when consumers download games like digital music, rather than buy them in stores.

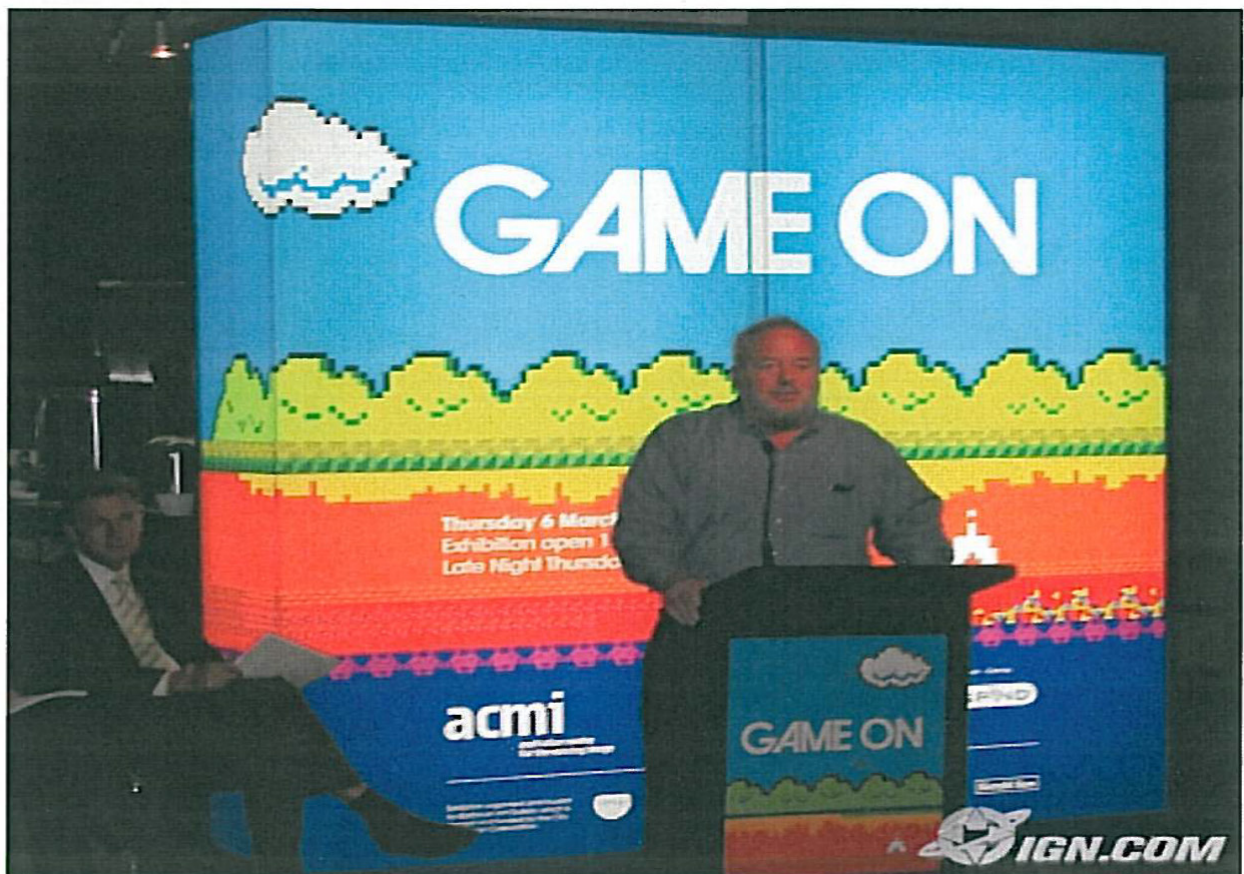
"We're only really looking at 45 years since the first game was developed," Bodman says.

"It's like being in the very early stages of film. There may be huge innovations to come, and there may be something we haven't even dreamed of yet."

The *Game On* exhibition opens March 6 at ACMI Screen Gallery, Federation Square. Tickets: \$15. Visit www.acmi.net.au/gameon

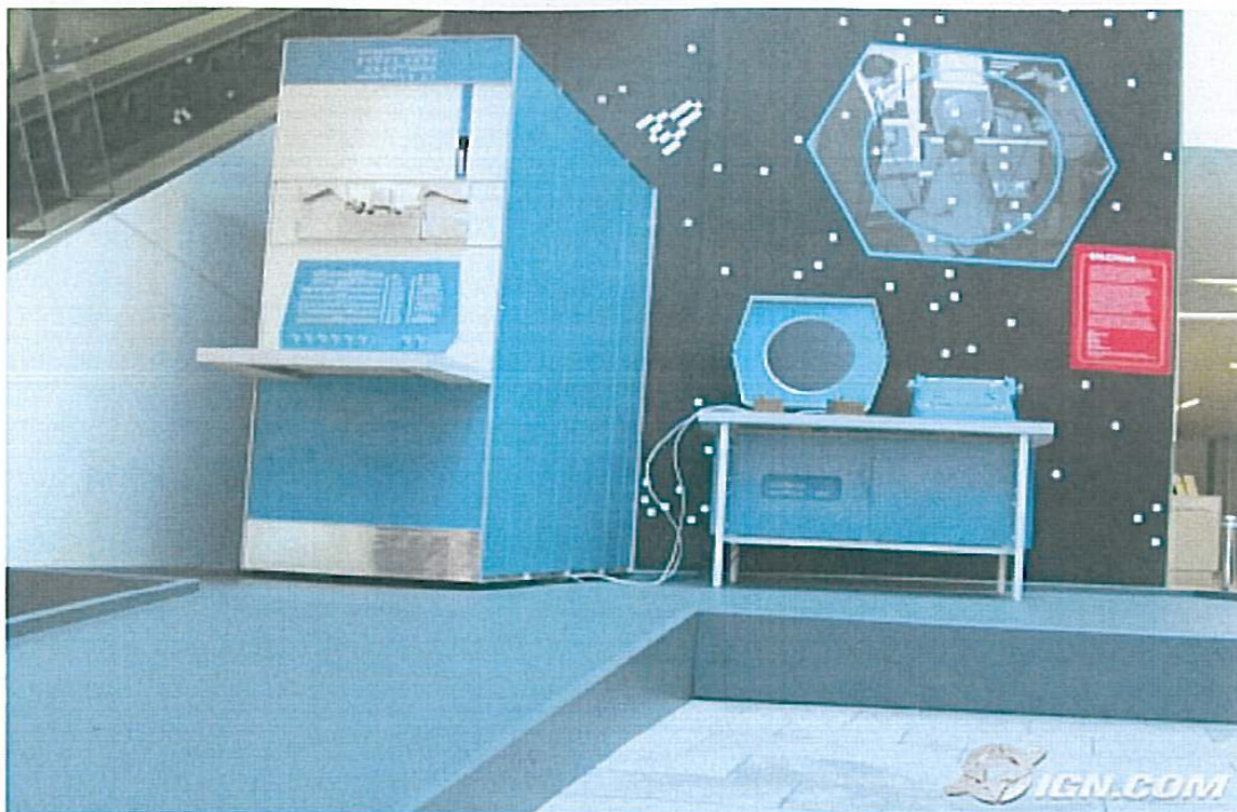


That's-a spicy meat-a-ball!

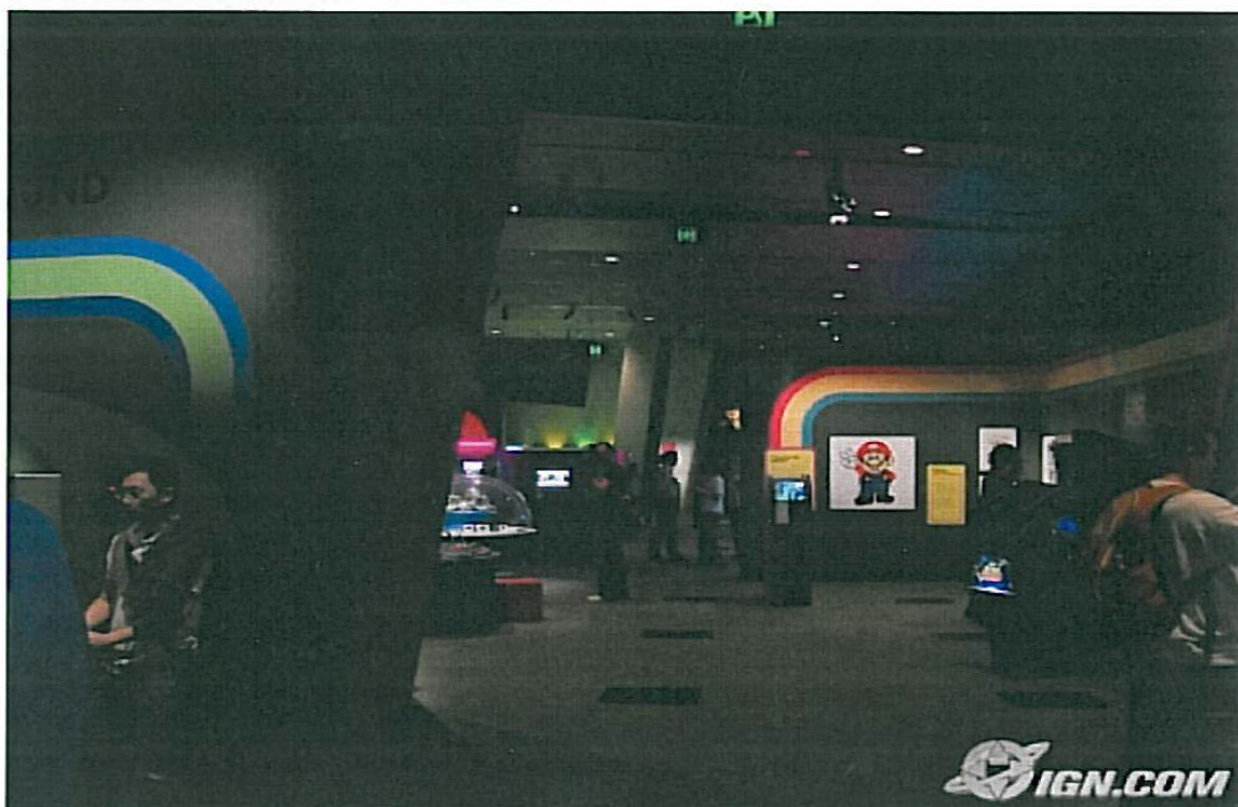


Al Alcorn - one of the most important figures at Atari in its first ten years and creator of Pong - at the opening. Look out for our interview with him next week.

(Cont.)



A replica PDP-1 - Spacewar was made on one of these in the early 60s. Suddenly Doctor Who's props department doesn't look so bad any more right?



The show floor was lit for romance - moody, sultry and intimate. Either that or my digital camera sucks.

(Cont.)



They're invaders... from SPACE!



Computer Space: It's like a Morolien from SC5 mated with a Bedazzler.



Oh Discs of Tron - your name may be in the mud now, but once upon a time you were a proud and fine arcade game.



This guy actually had his eyes shut - he told us his strong connection to the force would light his way. He didn't do very well and it was actually a little embarrassing.

(Cont.)



The controls for the very first coin-operated videogame. For the public of the day this was a long way from pick up and play.



Spot the difference.

(Cont.)



A veritable treasure trove of arcade gaming. Bless you ACMI. (Well, bless you for letting me in with only a handful of other journos, but curse you for kicking me out halfway through a game of Space Invaders).



Gee, I wonder why Puckman had to be renamed for the West? Oh, and a little known fact - Donkey Kong's Japanese name was actually Donkey Dong. Again, it had to be changed.

(Cont.)



For all we know there could be cubes in there the size of gorillas.



Ah Jumpman - whatever became of you?

(Cont.)



The 'Wacky Tobaccy' school of cabinet design lasted for several years. Maneater - on the right - was designed to cash in on the Jaws fervour. The manufacturers figured that people too scared to go to the beach would come to the arcade. Sadly, the game simply made them too scared to go to the arcade.

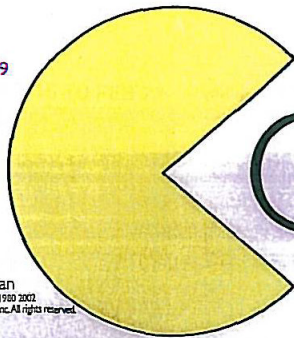


Poly Play - an East German coin-op from the mid to late 80s. By all accounts it was pretty crap. Natty styling though.

State Library of Queensland **Brisbane, Australia**

15 November 2008 - 15 February 2009

BRISBANE
SUMMER 08/09



Pacman
TM&© 1982 BANDAI
NAMCO BANDAI Games Inc. All rights reserved.

Game On

17th November – 15th February
State Library of Queensland

This summer all videogame fans – and there are millions out there – can step out from the twilight zone of their home consoles for something truly special. The State Library of Queensland has secured a blockbuster interactive exhibition – **Game On** – that looks back at the history of videogames from the humblest beginnings with memorable and surprisingly absorbing games like Space Invaders, Pac-Man and Pong to the multi-billion dollar games industry of today.

Game On has already been thrilling audiences around the world and now this summer Brisbane gets to enjoy the action with over a hundred playable games on offer for visitors to test their skills. As well, the exhibition looks back at some of the archaeology of game technology from rarely seen consoles, controllers and other games collectables. There is even the very first computer game: 'Space War' created by MIT researcher Steve Russell way back in 1962 which used paper code tape – the earliest piece of games software.

PDP-1 computer
© Computer History Museum / Barbican Art Gallery



Super
Nintendo console
© Barbican Art Gallery /
Peter Nichol



The Sims
© Electronic Arts Inc. 2002



The exhibition covers eleven themes, each with examples of games indicative of the theme or era. Those themes include:

- **Early Computers and Arcade Games**

From Space War to Computer Space, Space Invaders and Asteroids, early game technology had a preoccupation with science fiction themes.

- **Character Games**

Pac-Man may have begun this trend but it was Sonic and Mario who become two of the most significant games characters and the benchmark games of Super Mario Brothers and Sonic The Hedgehog.

- **Children's Games**

Portable options like GameBoy and Nintendo DS brought a whole new dimension and audience to games as did children's characters like Picachu. A special lounge for 3-5 year olds is provided at the exhibition for new children's releases.

- **Games Consoles**

1972 saw the first games console – the Magnavox Odyssey – but in its wake Atari, Sega, Nintendo, Sony and Microsoft would become household names for their games consoles and amongst the most requested items on Christmas lists.

- **Multiplayer Games**

The social aspect of games entered a new phase with multiplayer online gaming made possible by the internet but this theme also looks at the console based multiplayer options.

- **Games Culture USA & Europe**

Looks at how games are a reflection of social values and raises the question of the level of violence evident in some games

- **The Making and Marketing of Games**

From concept through to packaging the design process is examined focussing on some benchmark games including Tomb Raider, Pokemon, Max Payne and The Sims.

- **Sound**

From the earliest games to the sophisticated sound effects of today's products, sound is a key facet of the game experience.

- **Future Technology**

Where to from here? Emerging technology is explored along with recent releases such as Gran Turismo.

- **Games Families**

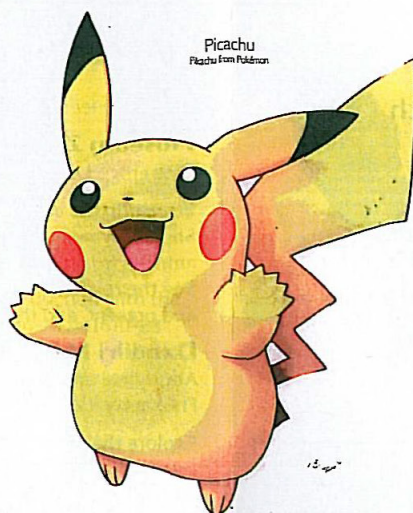
This section explores the classification of games into three key categories of: Thought; Action; Simulation.

- **Games Culture Japan**

The distinctive influences upon Japanese games including comic



Donkey Kong arcade game
© Steve Bellowitz image courtesy of John Salera from "Arcade Fever: The First Guide to the Golden Age of Videogames". (Running Press, 2001)



Picachu
Picachu from Pokémon



Max Payne™
© Remedy Entertainment Ltd. 2001

Not All Fun and Games

In addition to being able to play and experience so many iconic games that have been milestones in the history of electronic games, Game On also includes a host of events and debates plus information on how to be part of the burgeoning games industry, particularly in Brisbane, which has a thriving games design community.

Debates include one on the benefits of playing electronic games (Wed. 26th Nov. 6-8pm) and Wired Women (Wed. 28th Jan. 6-8pm), which reveals the female influence on the games industry that has generally been seen as a young male domain.

The State Library of Queensland is ensuring plenty of fun in the exhibition program including the GAME ON PARTY (Sat 22 Nov. 6-10pm) and GAME ON NIGHTS (Friday nights 6-10pm). There are also workshops and a forum on getting involved in the games industry with representatives from some of Brisbane's leading games design companies.

Game On is at the State Library of Queensland, South Bank from 10am-5pm daily from Monday 17th November until Sunday 15th February. Tickets are available either onsite during exhibition hours, through qtix.com.au or phone 136 246. For exhibition and event ticket prices or more information about Game On visit www.slq.qld.gov.au

GAME ON

PLAY YOUR WAY THROUGH
THE HISTORY OF VIDEOGAMES

17 Nov 08 - 15 Feb 09

State Library of Queensland, Cultural Centre
Stanley Place, South Bank, Brisbane
www.slq.qld.gov.au

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Games wake up to girl power

If the internet rumours are to be believed, Lara Croft, the most famous woman in the video game world, will be showing even more skin in her next adventure.

It's a hot issue in the video game industry, which is just waking up to the female market even though women have always been enthusiastic players.

It is estimated that around 40 per cent of players on the world's biggest online games, like *World of Warcraft* and *The Sims Online*, are women, and the industry is finally taking them seriously.

Nintendo's enormously popular Wii console, with sales of more than 25 million units worldwide, has succeeded in luring a new audience by offering trivia, musical and sporting games with a family friendly feel.

And with its handheld DS system, Nintendo has directly reached out to women, featuring Olivia Newton-John and Symantha Perkins in its Australian advertisements for *Brain Training* - a puzzle game.

But at the same time Nintendo takes off, the gaming industry is feeling the impact of the economic downturn.

Studios in Australia and overseas are beginning to shed jobs, and Eidos, the makers of *Tomb Raider*, is not immune.

Eidos sacked 30 employees at *Tomb Raider* developer Crystal Dynamics and its shares fell 25 per cent in one day after it revised down its profit forecast, due to lower than expected sales of *Tomb Raider: Underworld*.

The internet is now swirling with rumours the next *Tomb Raider* game will be rated M

rather than T (for teen) - meaning it will be either sexier or bloodier.

Gamers are venting their concerns on blogs, worried creators could exploit their already buxom heroine Lara Croft, famously played by Angelina Jolie in the film spin-off.

"... I've been a fan of the series ever since the first title but isn't this just a sign of desperation? How about making an awesome game without having to pull stunts like this?" one fan wrote.

The image of a gun-toting Croft is being used to promote an exhibition of video games at the State Library of Queensland called Game On.

As part of the exhibition, women from the industry plan a gathering to talk about how their influence is re-shaping the gaming world.

Penny Sweetser, a senior game designer with 2K Australia, said the options for women gamers should increase as more women worked in the industry.

"I guess it's easy to cater for an existing market than to create a new market - it's easy to make the types of games that have been made before than to take risks and create a new genre for a new market," she said.

Ms Sweetser said although Nintendo had

"hit the jackpot" when it began targeting the female market, there was still little female input in games development.

"Often you're not developing for (your own demographic), you're developing for what you perceive your target market to be and (creating characters) who they would like to



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see," she said.

Hannah Crosby, an artist with THQ Studios Australia, agreed that women were still getting a man's take on women's games.

At Brisbane's THQ studios, which employs about 100 staff, Ms Crosby is one of only five women.

"Because there's not many women working on games I guess we're getting a very male take on what they think women want to play," she said.

Ms Crosby said "pink games" were another burgeoning segment of the market, encompassing games about dolls, puppies and shopping, and sometimes sold on pink consoles.

They were usually designed by men and marketed to mothers buying games viewed as safe and friendly for their daughters, she said.

"But girls who like to play games have taken things into their own hands by playing online games that aren't made for women, but aren't definitely only for men," she said.

Both women view Lara Croft as an icon in the industry and in wider pop culture, and say they will watch her future appearance with interest.

Ms Crosby, a strong advocate for female characters in games, said she'd learned to live with Croft's appearance because of her other heroic qualities.

"It's the sort of thing women have overlooked to this point because otherwise you wouldn't play anything," she said.

"Getting women into games at all at the moment is the first step before anything like what they are wearing or look like."

Both women say "casual" games like those offered by Nintendo are best placed to survive the economic downturn, because they are cheaper to produce than "epic" games with hours of production behind them.

And both hope Lara Croft gets through this next stage with her clothes still on.



**Queen Victoria Museum
& Art Gallery
Launceston, Tasmania**
3 July - 3 October 2010

Get your Game On 2.0

The world's biggest celebration of video games heads to Launceston as the opening exhibition in Queen Victoria Museum Art Gallery's new touring exhibitions gallery.

Gamers are set to converge on the city from July 3 to experience the world premiere of Game On 2.0.

It is the world's largest and most comprehensive exhibition dedicated to the history and future of games and gaming and it will be presented exclusively in Australia at the Queen Victoria Museum and Art Gallery, Launceston.

Game On 2.0 traces the technology behind the incredible pace of development in computer game production over the last 35 years and gives audiences a thrilling hands-on experience to explore how games and gaming has evolved into the massive billion-dollar industry that it is today.

"The QVMAG is a major drawcard for people visiting the area as well as providing a fantastic education and art



The Queen Victoria Museum Art Gallery will host the world premiere to Game On 2.0, the world's largest exhibition dedicated to the history and future of games and gaming.

facility for Northern Tasmanian residents," Launceston City Council Mayor Albert van Zetten said. "The addition of a new touring exhibitions gallery to the Inveresk site cements its position of one of the best regional museum and art galleries in Australia.

"Now with the world

premiere of Game On 2.0 as our first exhibition in this new space, this clearly demonstrates... our capacity to host exhibitions not only from around Australia, but also overseas."

The original Game On exhibition was launched at the Barbican Art Gallery in London in 2002, and since

then has toured to the US, Europe and Asia and has proven to be a smash hit amongst more than one million gaming fans — children and adults. Presented as a totally interactive experience, the exhibition is pure fun for the dedicated gamer and first time novice alike.

Lara, Pong and Rapper ready for world first at museum

By MARY MACHEN
Arts reporter

LARA Croft, Pong, Jak & Daxter, PaRappa the Rapper — they're here in Launceston and ready to play.

Tonight Launceston hosts the world premiere of Game On 2.0, curated by the Barbican Arts Centre in London, which celebrates the history and future of computer games, pinball machines and videogames.

In Launceston until October, the \$400,000 exhibition invites everyone to play the games they grew up with, and find out more about the development of games since the 1960s.

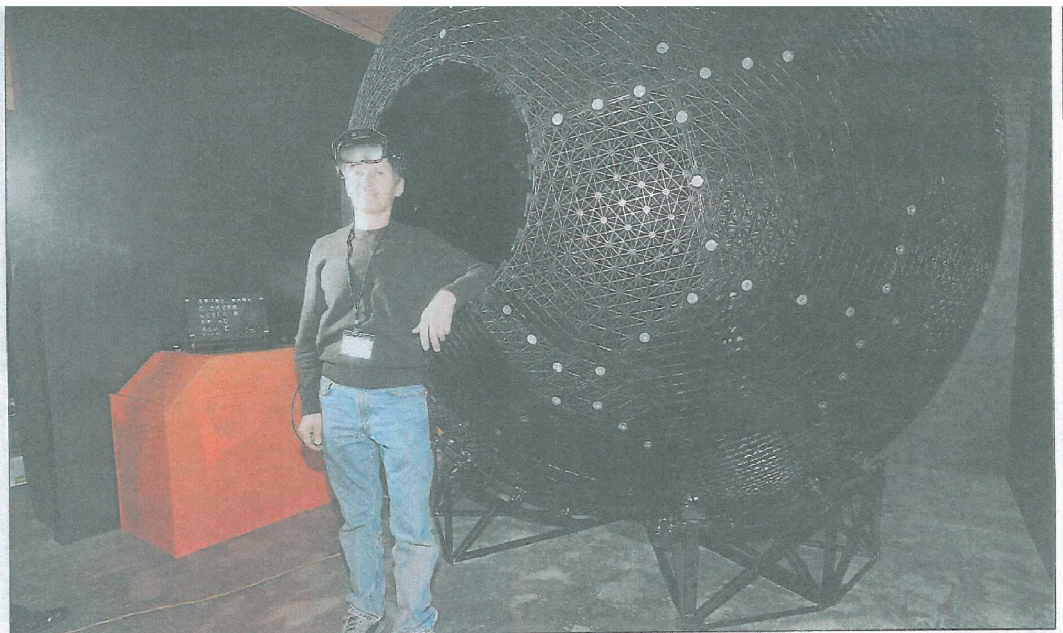
Clearly excited to have scooped the Australian-exclusive world premiere for this blockbuster exhibition, QVMAG director Patrick Filmer-Sankey said: "It is certainly this museum's most ambitious touring exhibition project yet."

"It's bigger, more expensive and more complex than anything we have tackled before."

Putting the show together has demanded the skills of an army of installers — 16 technical crew from the US and England as well as dozens of local technically savvy volunteers.

The jewel in the crown for this exhibition and never seen before in Australia is Virtusphere, invented by Russians Nurulla Latypov and his brother Ray, who is in Launceston for tonight's opening.

Virtusphere requires users to don a headset and enter the rotating sphere.



Ray Latypov and his Virtusphere at the Queen Victoria Museum and Art Gallery in Inveresk.

Picture: WILL SWAN

"It is an immersive, virtual reality feeling," British exhibition consultant Barry Hitchings explained.

"You have to push forward as you try to keep your feet as the sphere turns."

"It takes a while for the body to adjust, you can feel like you are drunk at first."

The Virtusphere is restricted to people over the age of 12.

Visitors can also expect to see home consoles and personal computers from the past 30 years as well as sections devoted to sound

FAST FACTS

WHAT: Game On 2.0 exhibition
WHERE: Queen Victoria Museum and Art Gallery, Inveresk.
WHEN: Tomorrow to Sunday, October 3. Open daily 10am-5pm, plus late night Thursdays until 9pm.
TICKETS: \$15 adults, \$12 concessions, \$45 family of 4 (two adults, two children).

design and music in games and online games.

Game On 2.0 is the sequel to the Barbican Art Centre's Game

On, launched in 2002 and which attracted a million visitors.

It toured to Melbourne and Brisbane in 2008.

Mr Filmer-Sankey estimated that Game On 2.0 would need to attract more than 27,000 visitors in Launceston for the gamble to host the premiere to break even.

Travel packages to attract mainland and New Zealand visitors to the exhibition are being offered by Virgin Blue. Mr Filmer-Sankey was confident the show would prove a big hit.

"What's so amazing about Game On 2.0 is that everyone will

find something of interest," he said.

"They can have a go on any of the 130 playable games, but in the upstairs gallery there are magazines and all the original conceptual artwork behind the games for people to see."

While there is an entry price to the exhibition, all games within the exhibition are free to play. There will be time limits imposed on games to ensure all visitors have the chance to experience the full scope of the exhibition.

After Launceston, Game On 2.0 travels to Athens.

TOMORROW: ONLINE EDITOR SIMON TENNANT TESTS OUT THE VIRTUSPHERE

Young gamers take on Hawthorn's Birchall and Williams at exhibition

By MATT MALONEY

HAWTHORN'S Grant Birchall and Jordan Williams yesterday found themselves playing a different style of game against a younger yet demanding opposition at the Game On 2.0 exhibition at Inveresk.

Fifteen young readers of The Examiner were given a once-in-a-lifetime chance to battle the two popular footballers at the world gaming event through a special promotion organised by the newspaper and Queen Victoria Museum and Art Gallery.

Before Birchall walks on to Aurora Stadium to play his 100th game in front of a home state crowd today, he needed to flex his skill on the Nintendo Wii.

Bianca Seadon, of Waverley, came close to knocking him over on a table tennis game, but lost a lead in the late stages.

She did beat Williams, however.

"It was a bit weird having Hawthorn stars at the other end of the table, especially when you're a Hawks fan," Miss Seadon said.

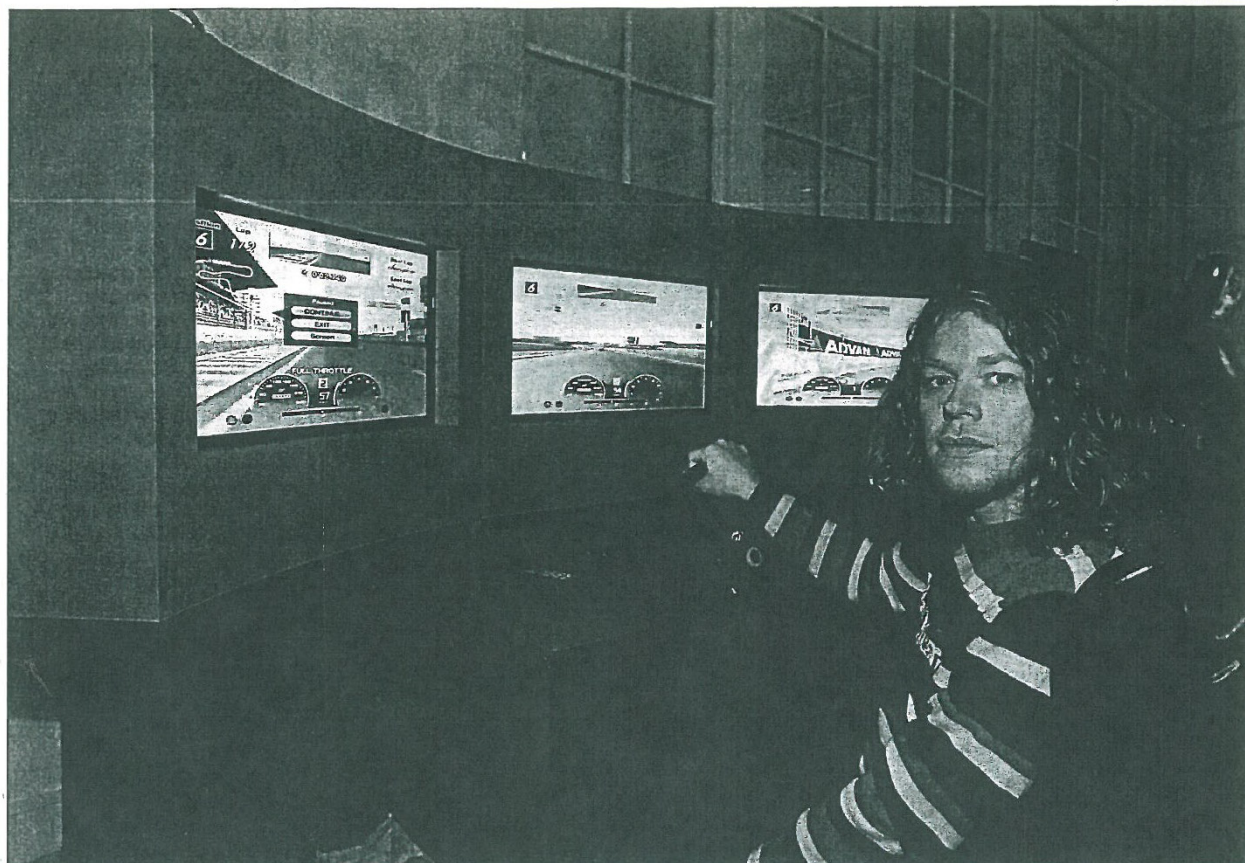
QVMAG media liaison officer

Belinda King said more than 1000 people attended the games exhibition last weekend, with a large number of attendees getting their video game fix once a week.

The Examiner's promotions manager, Danny Gibson, was pleased that readers of The Examiner could benefit from the newspaper's partnership with the museum.

► READ MORE

SPORT: Pages 120, 121, back page



Barry Hitchings enjoys the Game On 2.0 exhibition at the Queen Victoria Museum and Art Gallery in Launceston.

Game on for computer fun at exciting show

Get ready to play your way through the history of video games at the international blockbuster exhibition Game On 2.0.

Game On 2.0, an all-new version of the world's largest and most comprehensive exhibition dedicated to the history and future of games and gaming, is being presented exclusively in Australia at the Queen Victoria Museum and Arts Gallery in Launceston.

The original Game On has already thrilled more than a million players of all ages around the world.

Now the next generation is here, and Game On 2.0 will only be in Launceston for a

short time before touring Greece.

Tracking the development of video games from the earliest computer games to arcade-era hits and the very latest from today's billion-dollar industry, Game On 2.0 lets people get hands-on with more than 130 playable games, as well as rarely seen consoles, controllers and collectables.

Open daily through August, the exhibition is open 10am-5pm plus late night on Thursdays until 9 pm.

The Phenomena Factory at the QVMAG provides free hands-on, minds-on, curiosity-on science education for children of all ages.

The centre includes more

than 30 permanent exhibits with regularly changing programs and displays.

Fire your own EX-1 rocket, challenge yourself in the Perception Tunnel, or test your reactions while you touch, switch, pull and crank your way around the factory, actively learning about science along the way.

The Phenomena Factory offers a range of exciting experiences for students and teachers, including exclusive educational and school holiday programs, in a flexible and fun learning environment.

Also showing at the QVMAG from tomorrow to August 22 is Scinema — Festival of Science Film.

This new science film program will show science films grouped into themes.

As 2010 is the International Year of Biodiversity, it is expected the program will have a strong environmental and sustainability theme.

One disc will also show the finalist films from the 2010 National Student Short Film Competition.

Scinema films will screen daily in the Nuala O'Flaherty Auditorium. Admission is free and the films are suitable for all ages.

QVMAG will also host a playgroup session during Science Week and Bio Diverse City on Sunday, August 22.



The Queen Victoria Museum and Art Gallery's Alisanne Ramsden and Barbican's Andy Leckie pack up Game On 2.0.
Picture: WILL SWAN

Game over as exhibition heads for Greece

THREE months of button-bashing, space-invading and rage-quitting at Game On 2.0 has drawn to a close in Launceston.

The Queen Victoria Museum and Arts Gallery's Game On 2.0 experience left town on Sunday and is on its way to Greece after Australia's only showing of the latest video game exhibition.

Museum Touring and Temporary Exhibitions co-ordinator Alisanne

Ramsden said that Game On 2.0 had been the biggest, most intensive exhibition she'd ever done.

Ms Ramsden began working at the museum in 1983 and has held her current title since 2005.

She said it was a positive way to launch the new exhibition area and that Game On 2.0 had brought a completely different audience into the museum.

"There were lots of happy families

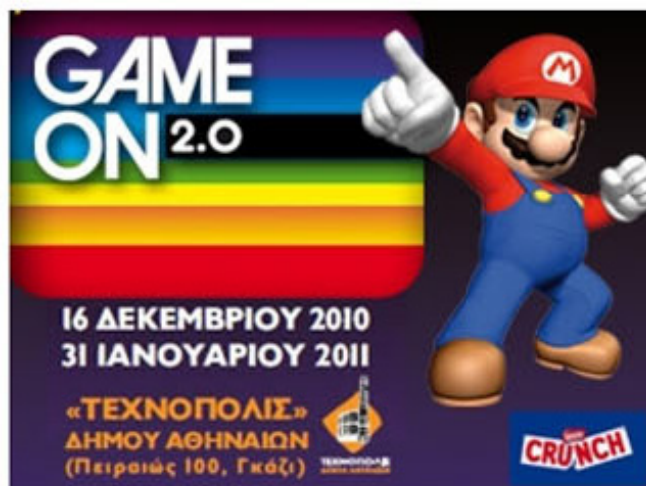
and smiling faces — one individual even visited the exhibition about 15 times.

"It was nice to see grandparents come in with their grandchildren. They'd sit down and play the old games like Space Invaders while the kids would rush off to the flashy whiz-bang ones . . . People now think of the Queen Victoria Museum as a place to visit in town," she said.

Technopolis **Athens, Greece**

16 December 2010 – 16 March 2011

EVENTS



Game On 2.0! Η μεγαλύτερη έκθεση video games στο κόσμο συνεχίζεται! Κερδίστε προσκλήσεις

Posted: [03/12/2010 - 17:49]

Το συναρπαστικό ταξίδι στην ιστορία, στην κουλτούρα και στο μέλλον των video games συνεχίζεται!

HM/NIA EVENT: [28-02-2011]

Πατήστε εδώ και μπείτε στην κλήρωση για 3 διπλές προσκλήσεις κάθε εβδομάδα!

Η μεγαλύτερη διαδραστική έκθεση με video games στο κόσμο συνεχίζεται έως 28 Φεβρουαρίου 2011

«Τεχνόπολις» Δήμου Αθηναίων (Αίθουσα «Νίκος Γκάτσος», Πειραιώς 100, Γκάζι)

Play Your Way through the History, Culture and Future of Video Games!

Το συναρπαστικό ταξίδι στην ιστορία, στην κουλτούρα και στο μέλλον των video games συνεχίζεται!

Η διεθνούς φήμης έκθεση GAME ON 2.0 που απολαμβάνει παγκόσμια αποδοχή, έχοντας ήδη προσελκύσει εκατομμύρια επισκέπτες σε μεγάλες πόλεις όπως η Μεμβούρνη και το Λονδίνο ήρθε και στην Ελλάδα για πρώτη φορά προσελκύοντας πάνω από 20.000 επισκέπτες από ολόκληρη την Ελλάδα μέσα στον πρώτο μήνα λειτουργίας!

Σε συνέχεια της επίσημης έναρξης της έκθεσης που πραγματοποιήθηκε με απόλυτη επιτυχία στις 20 Δεκεμβρίου, η ανταπόκριση του κοινού ήταν παραπάνω από ενθουσιώδης. Γι' αυτό και οι διοργανωτές αποφάσισαν να παρατείνουν τη διάρκεια της μέχρι και τις 28 Φεβρουαρίου 2011, δίνοντας σε ακόμα περισσότερους λάτρεις της τεχνολογίας αλλά και των video games να την επισκεφτούν και να απολαύσουν μέσα από την απόλυτη χρονομηχανή gaming, τα πιο διαχρονικά παιχνίδια της video gaming ιστορίας. Μην παραλείψετε να παίξετε το highlight του GAME ON 2.0 που έχει ενθουσιάσει, το "Virtusphere", ένα παιχνίδι εικονικής πραγματικότητας, το οποίο μεταφέρει τον χρήστη σε ένα περιβάλλον έξω από τα καθιερωμένα, κάνοντάς τον πρωταγωνιστή του παιχνιδιού!

Τον ειδικά διαμορφωμένο χώρο έχουν ήδη επισκεφτεί πολλά εκπαιδευτικά ιδρύματα & σχολεία, καθώς προσφέρει ποικίλες δραστηριότητες και προτείνεται από το ΥΠΕΠΘ και παράλληλα πολλές εταιρίες έχουν εκεί διοργανώσει corporate events. Όλοι οι επισκέπτες έχουν την δυνατότητα να παίξουν ασταμάτητα δωρεάν πάνω από 150 παιχνίδια από το παρελθόν, το παρόν και το μέλλον. Τέλος μέχρι και 24 Φεβρουαρίου δεκάδες τυχεροί θα έχουν την ευκαιρία να κερδίσουν μέσω κληρώσεων αμέτρητα δώρα όπως Playstation 3, δωροεπιτάγες και merchandising από τους χορηγούς της διοργάνωσης Crunch, Playstation και Public.

Η έκθεση είναι μία παραγωγή της Show What Events & More σε συνεργασία με την Barbican Enterprises.



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Agenda :: Events
NOW PLAYING
LANA DEL REY - BLUE JEANS

Agenda
 Live Agenda
 Greek Agenda
 Θέατρο
Events
 Clubbing Agenda
 Τέχνες - Εκθέσεις

"GAME ON 2.0" @ ΤΕΧΝΟΠΟΛΙΣ (16/12/10 - 31/1/11, Αθήνα)

Ποιος δεν έχει παίξει με τις ώρες Pac-man στα παλιά «ηλεκτρονικά», κρυφά από τους γονείς του με τις τελευταίες οικονομίες του; Ποιος δεν έχει μείνει ξάγρυπνος στέλνοντας ώρες προσπαθώντας να «τερματίσει» το Super Mario και να σώσει την πριγκίπισσα Peach; Αλλά και ποιος δεν έχει αναρωτηθεί πώς φτάσαμε στα υπερσύγχρονα, με special effects, video games;

"GAME ON 2.0"

Play Your Way through the History, Culture and the Future of Video Games!

Ένα συναρπαστικό ταξίδι στην ιστορία, στην κουλτούρα και στο μέλλον των video games!

Η μεγαλύτερη Έκθεση γύρω από τα video Games στον κόσμο, έρχεται στην Ελλάδα.

16 Δεκεμβρίου 2010 - 31 Ιανουαρίου 2011
 «Τεχνόπολις» Δήμου Αθηναίων
 (Αίθουσα «Νίκος Γκάτσος», Πειραιώς 100, Γκάζι)

Ποιος δεν έχει παίξει με τις ώρες Pac-man στα παλιά «ηλεκτρονικά», κρυφά από τους γονείς του με τις τελευταίες οικονομίες του; Ποιος δεν έχει μείνει ξάγρυπνος στέλνοντας ώρες προσπαθώντας να «τερματίσει» το Super Mario και να σώσει την πριγκίπισσα Peach; Αλλά και ποιος δεν έχει αναρωτηθεί πώς φτάσαμε στα υπερσύγχρονα, με special effects, video games;

Μια έκθεση διαφορετική από όλες τις άλλες, η διεθνούς φήμης έκθεση "GAME ON 2", επισκέπτεται τη χώρα μας, την Πέμπτη 16 Δεκεμβρίου στην «Τεχνόπολις» του Δήμου Αθηναίων (Πειραιώς 100, Γκάζι), για να λύσει όλες μας τις απορίες για την ιστορία και την εξέλιξη των video games, αλλά και να μας μιλήσει στον ψηφιακό τους κόσμο. Η πρωτότυπη αυτή έκθεση απολαμβάνει παγκόσμια αποδοχή, έχοντας ήδη προσελκύσει εκατομμύρια επισκέπτες σε μεγάλες πόλεις όπως η Μελβούρνη, το Λονδίνο, το Σιάτλ, το Τελ Αβίβ, το Σικάγο, το Ελσίνκι και το Εδιμβούργο.

Η "GAME ON 2.0" δεν είναι μια απλή έκθεση για video games, αλλά ένα περιπετειώδες δια-δραστικό παιχνίδι για όλη την οικογένεια. Οι επισκέπτες έχουν τη δυνατότητα να δουν και να γνωρίσουν την ιστορία των πιο δημοφιλών video games από τις αρχές του 60 έως σήμερα, σε υπολογιστές και κονσόλες (Atari, Nintendo, Sony, Microsoft, Sega), να συνδέσουν το χθες με το σήμερα και να μάθουν τις τελευταίες τεχνολογικές εξελίξεις.

Σε ειδικά διαμορφωμένο χώρο, που θα θυμίζει εποχές περασμένων δεκαετιών, video παιχνίδια, οι πρόγονοι των υπερσύγχρονων σημερινών video games, όπως Pac-man, Pong, Space Invaders, Super Mario και πολλά άλλα κλασικά του είδους, επιστρέφουν στη δράση για να μιλήσουν τα παιδιά σε έναν κόσμο λιγότερο ψηφιακό, αλλά και να ξυπνήσουν τις μνήμες των μεγαλύτερων.

Η έκθεση, όμως, δεν αποτελείται μόνο από παιχνίδια του παρελθόντος. Σε διαφορετικό χώρο θα παρουσιάζονται δημοφιλή παιχνίδια όπως το "Uncharted 2", "Jack and Daxter" και "Lara Croft" στις τελευταίες τους εκδόσεις, καθώς και νέα, ψηφιακά παιχνίδια με τεχνολογίες αιχμής, όπως εικονική πραγματικότητα και τεχνολογία 3D για να τα ανακαλύψουν πρώτοι οι επισκέπτες της έκθεσης.

Σε αυτή την κατηγορία ανήκει και το "Virtusphere", που αποτελεί το highlight της έκθεσης "GAME ON 2.0". Για πρώτη φορά στην Ελλάδα θα παρουσιαστεί ένα παιχνίδι εικονικής πραγματικότητας, το οποίο μεταφέρει τον χρήστη σε ένα περιβάλλον έξω από τα καθιερωμένα, κάνοντάς τον πρωταγωνιστή του παιχνιδιού! Πρόκειται για μία τεράστια πλαστική σφαίρα εικονικής πραγματικότητας πάνω σε μία ειδική κυλιόμενη πλατφόρμα, που κινείται 360ο, ανάλογα με την κατεύθυνση και τη φυσική κίνηση του παίκτη. Ο χρήστης, πριν μπει στη σφαίρα, επιλέγει το παιχνίδι που θέλει να παίξει, φορά τα ειδικά, ασύρματα, τεχνολογικά προηγμένα γυαλιά και γίνεται μέρος της εικονικής πραγματικότητας. Συνδυάζοντας την κορυφαία τεχνολογία virtual reality - όμοια με αυτή που χρησιμοποιούν για την εκπαίδευσή τους οι ειδικές δυνάμεις - με την έντονη δράση και την αγωνία, ο παίκτης βιώνει μία εμπειρία άλλης διάστασης!

Η μεγάλη έκπληξη όμως βρίσκεται στο γεγονός ότι ΟΛΟΙ οι επισκέπτες θα έχουν τη δυνατότητα να παίξουν σε 150 παιχνίδια της έκθεσης ΔΩΡΕΑΝ!!

Oregon Museum of Science and Industry Oregon, USA

25 June – 18 September 2011



The Birth of Mario



OMSI'S GAMEON EXHIBIT SPEED-RUNS
THE EVOLUTION OF VIDEOGAMES



BY BOBBY "FATBOY" ROBERTS



MAYBE A DECADE AGO, most people could get away with scoffing at the concept of videogames as an artistic medium. Times have changed—but for the stubborn holdouts who still haven't embraced all that gaming can offer, OMSI and the British arts organization the Barbican (along with Barry Hitchings, one of the biggest nerds in Great Britain) offer GameOn 2.0, a rolling roadshow with joysticks. Currently residing at OMSI, the expansive but focused GameOn exhibit is a comprehensive—

and more importantly, playable—history of videogames.

It sounds a little exclusive until you realize that, after 30-plus years of gaming evolution, from pachinko to the Wii to Farmville, the "gamer" classification includes damn near everybody. GameOn 2.0 wants gamers of all types to walk through a living history that shows how the industry has transformed not only itself, but also the people who play its games. But I'm getting ahead of myself. Quick, let's go back to the '70s for a second.



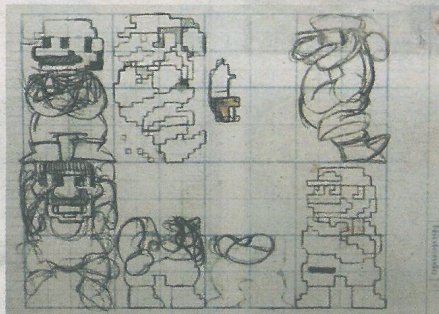
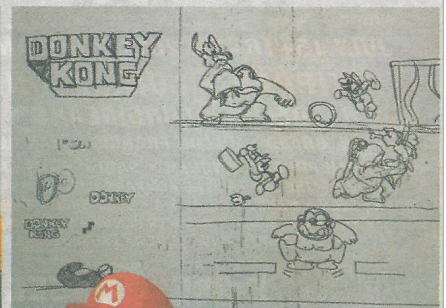
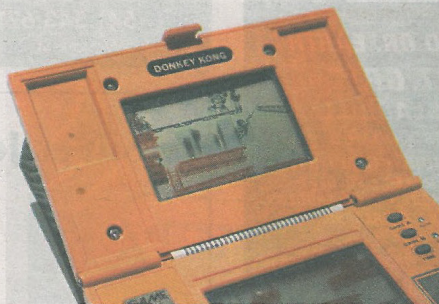
NERD DO WELL

During the final days of the 1970s, all four-year-old Barry Hitchings wanted was an Atari 2600. He didn't get one. Instead, his parents brought home a "close-enough" copycat console; fortunately for his parents, Barry was a little British boy closer in temperament to Charlie Bucket than Veruca Salt. "It looked quite nice!" Hitchings remembers. "It had all the versions of the games I wanted. It had cool-looking cartridges. I was happy."

That early fascination—not just with the games, but everything about that knock-off console—pushed Hitchings through an eight-bit adolescence and into an adulthood of managing videogame stores in London and fact-checking Guinness Book gaming records. By 2002, Hitchings had grown up to be an amiable, shaggy-headed quiet success, complete with the sort of slouch professional nerds get after years of hunching over a handheld in deep concentration.

Meanwhile, arts organization the Barbican had just harnessed geek fervor to great results with their "The Art of Star Wars" exhibit. For their next venture into geekdom, they sent a representative into Barry's store to audition him without his knowledge. After a single question about videogames spawned a two-hour discussion, Hitchings was offered a dream job he didn't even know existed: Exhibition Consultant to the Barbican's videogame exhibit, GameOn.

Nine years later, GameOn is in its second iteration, GameOn 2.0, and Barry finally has an Atari 2600—along with every other console, handheld, and stand-up cabinet that's ever mattered in the short history of street fighting, shooting aliens, and eating shrooms. Luckily for us, he's good at sharing his toys.



GAMEON 2.0

AT OMSI

1945 SE WATER

9:30 AM-7 PM

THROUGH SEPTEMBER 18

\$9-12

OMSI.EDU/GAME-ON

WELCOME TO THE HOLODECK

Kristi Falkowski, a senior educator at OMSI, peppered her first run-through of GameOn 2.0 with halting, excited nervousness, occasionally checking with Hitchings to see if she'd gotten details just right. "The staff are so excited about this exhibit!" Falkowski says. "It's the most they've been able to geek out since *Star Wars* was here." In fact, OMSI reached out to the Barbican to host GameOn 2.0, not the other way around.

Which begs an important question: Just a few minutes away from OMSI, Ground Kontrol is open daily, doesn't cost 12 bucks to enter, and they let you drink beer and eat nachos while you hop barrels and chomp pellets. And the Retro Gaming Expo has been invading area ballrooms every year for the past five years, detonating megaton bombs of pixelated and wood-paneled nostalgia. What's going to convince Portlanders to give GameOn 2.0 a look when there's so much retro gaming already available?

Right up front, there are a lot of classics in this exhibit that most people have never seen outside of pictures on the internet: From *Space War*, to an almost-pristine *Pong* cabinet, to 10-player *Bomberman*, almost every influential step in gaming's progression is on display and playable.

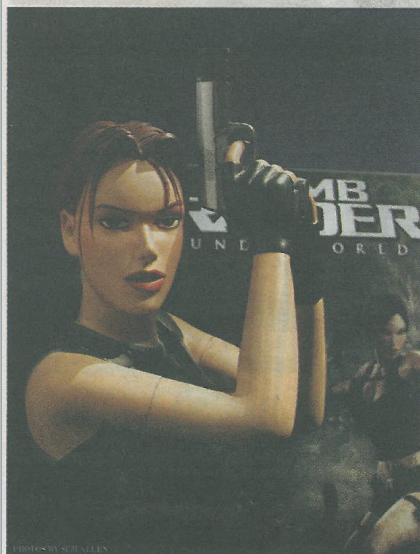
In fact, the exhibit is sort of laid out according to the level progression present in most videogames, complete with an end boss—a \$70,000 walk-in Death Star called "The Virtusphere" that's been hyperbolically declared by Discovery Channel "the closest thing we have to a working Holodeck."

Like most good gaming experiences, GameOn 2.0 is littered with Easter eggs and unlockables. Sure, you could just speed-run the damn thing, only stopping to play games you already know, but that's like getting your hands on a *Zelda* game and never even looking for a secret dungeon. Protip: You're doing it wrong. Slow down and look around for a second, keeping an eye out for things like concept art and paintings of a variety of gaming A-listers: Sonic, Lara Croft, the many monsters of *Pokemon*.

PaRappa the Rapper, an early PlayStation game in which a paper-cutout dog learns to rap—and one of the fore-runners of the rhythm-action genre that'd go on to spawn *Guitar Hero* and *Rock Band*—occupies what I thought was a strangely large amount of space, but Hitchings calls it a perfect example of his intent. "*PaRappa* is very underrated," he says, "but [it] shows how games have always progressively updated themselves through a combination of music and art."

That art is what elevates the exhibit beyond just a live-action Xbox Live Game Room. There are cels from the Don Bluth-animated game *Dragon's Lair*, original paintings by Ubisoft artist Pascal Blanche, and the coup de grace: Sketches by Nintendo's Shigeru Miyamoto, in which the godfather of videogames uses pencil and graph paper to turn a cartoony drawing of someone called "Jumpman" into the now-iconic Mario.

CONTINUED ON PAGE 13



33 4 CONTINUED FROM PAGE 11

THE SCIENCE OF ANGRY BIRDS

It's still OMSI, so that means there's science to be taught—via a real-life version of *Angry Birds*. “We’re going to be using a catapult to launch plush birds at pigs,” says Falkowski. “Using blocks and platforms, kids—and adult kids, too—will be able to build their own levels, record the launch, and study the angles and trajectories they’ll need to win.”

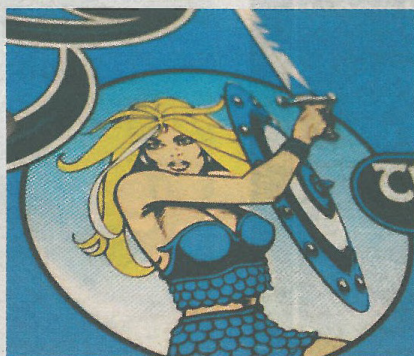
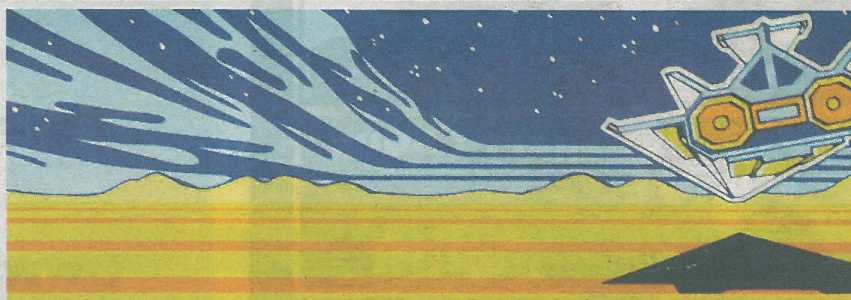
What *won’t* you see? A celebration of gamers themselves. Developers, designers, and artists get their share of informative plaques and decorative sconces, but there isn’t a section for people like *King of Kong*’s Donkey Kong record-setters Billy Mitchell or Steve Wiebe.

“That’d be sort of like the Oscars having an award for best key grip,” says Hitchings. “Professional gamers come and go, and are forgotten almost as soon as they’re known. It’s the games that are important, and it’s the games we want to focus on.”

But competition still flares up on the floor. Says Hitchings, “Sometimes, parents will show their kids games from their era, and the kid will pick it up, and the kid will play it—simply because he wants to win, he wants to beat his father. And then the father will try to even the score by going over to the Wii or something like that—and he’ll lose there, too. It’s pretty fun to watch.”

As I left the exhibition, high-score competitions were already breaking out amongst OMSI employees. Fifty-year-old men and 20-something women were tear-assing around the show floor, snatching up controllers, jostling each other, and trash talking. I walked past a girl openly gawping at a display containing every single handheld console *ever*, a couple guys having a derisive laugh at the expense of the movie poster for *Super Mario Bros.* (starring Dennis Hopper as King Koopa!), and an older woman striking the pose of a seasoned art critic whilst beholding a painting of Nathan Drake from *Uncharted*.

In other words? It’s an experience that’s almost as fun and thought-provoking as the games contained within. ♫





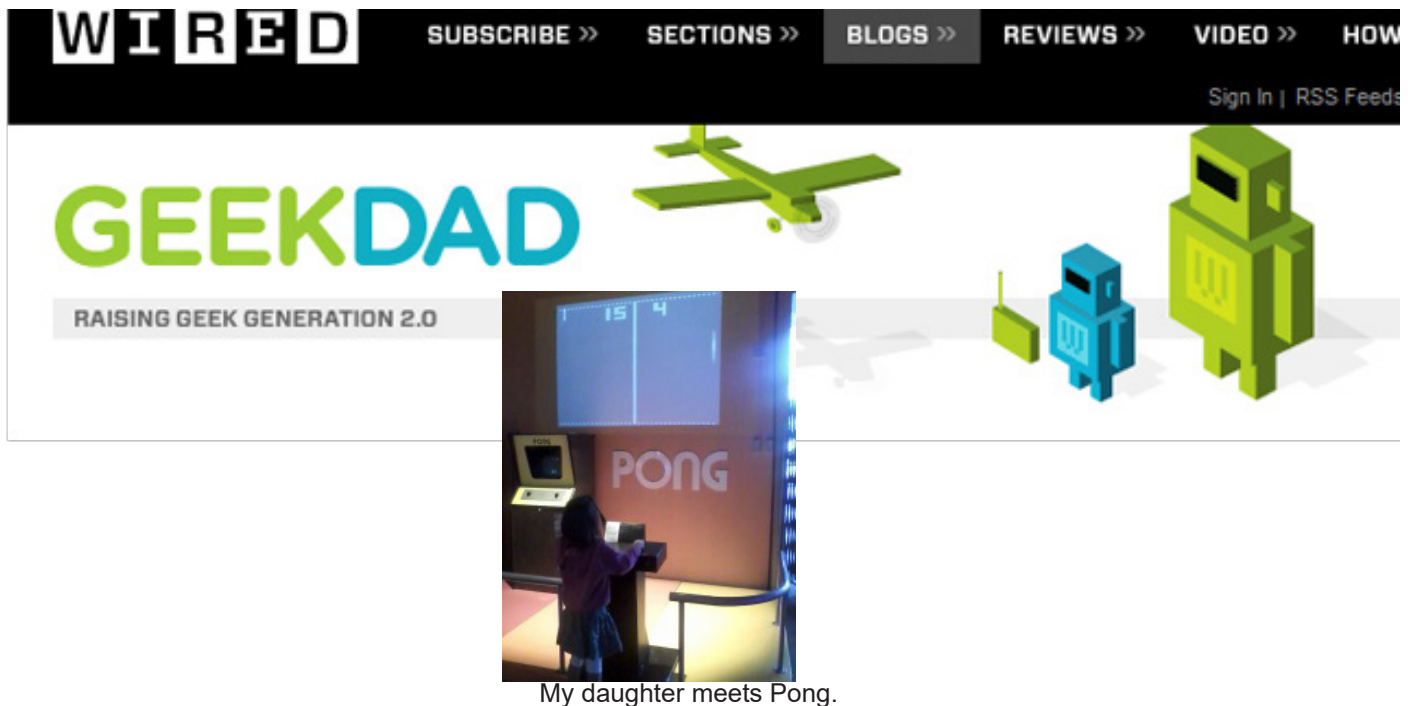
GAME ON^{2.0}

MORE than just a GAME.



OMSI Invites You to Game On 2.0

By Jonathan Liu August 22, 2011 | 8:30 am | Categories: Places, Toys and Technology



My daughter meets Pong.

Attention, video gamers: you need to get to Portland, Oregon, before September 18th.

Why? OMSI (Oregon Museum of Science and Industry) is currently hosting the Game On 2.0 exhibit, a fantastic hands-on display of video game history, from Pong to tennis on the PS3 Move. OMSI granted me a day pass to wander through the museum, and it is definitely worth checking out.

I'll share a few of the highlights here. I apologize for the low quality of the photos — I lost my camera on my recent move and had to use my cell phone, plus the exhibit was fairly dark (as befits a showcase of arcade games).

When you first enter the exhibit, you're greeted by a display of some very early game machines,

including Computer Space (the commercial version of Spacewar) in its weird sparkly futuristic cabinet. Sadly, you can't play this one, but there's a whole lot more in the exhibit that you do get to play.

There are a few pinball machines near the entrance, too. And, of course, there's Pong, which gets a place of honor right up front. The display is projected onto the wall, with the controls mounted on a little stand.



A young girl checks out the Atari 2600.

Nearby is a display of various console machines: the Atari 2600 and the short-lived Atari Jaguar, various incarnations of Nintendo and Sega machines, some handhelds, and a cabinet running MAME that randomly jumps to an arcade game like Dig Dug or Ant eater. Some of the machines are just on display with a few cartridges or CDs, but a good deal of them are set up so you can play the games. Combat, anyone?

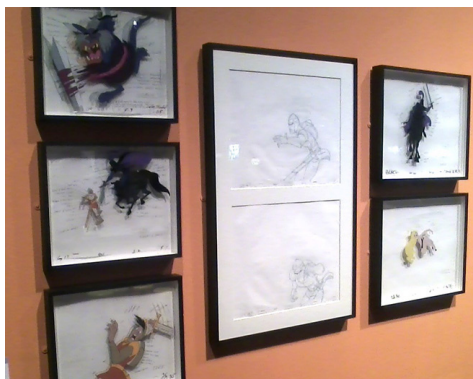
There's a section grouped by types of games: a wall of shooters, a wall of fighting games, and so on. The adventure games section starts with, appropriately enough, Adventure, before moving to The Legend of Zelda and then later versions of Zelda and others. You can play Prince of Persia on a Sega Genesis or try your hand at Animal Crossing.

There's a small section of indie games and a larger one on international games. I rolled around in Katamari Damacy and tried out an on-rails shooter called Sin & Punishment 2, among others.



Early sketch of Jumpman, aka Mario.

One of the really cool things about the exhibit is the inclusion of some video game artwork. There's not a ton of it, but what they do have is pretty cool. They've got some early concept sketches of Jumpman, aka Mario, from 1979 by Shigeru Miyamoto, plus the story of why he was named Mario instead of Jumpman. (It has to do with a dispute with Nintendo's landlord.) Also really cool were some animation cells and pencil sketches from Don Bluth's Dragon's Lair.



Artwork from Don Bluth's Dragon's Lair.

There's a multiplayer games section, with an old Gauntlet cabinet, a Super Smash Bros. game, a four-screen Halo Reach setup, and even 10-player Bomberman on the Sega Saturn. Oh, and there's one PC set up for World of Warcraft. But not a lot of people were lined up for that one while I was there — I suppose if you're really wanting to play WoW you're not going to stand up at a PC in a science museum all day.



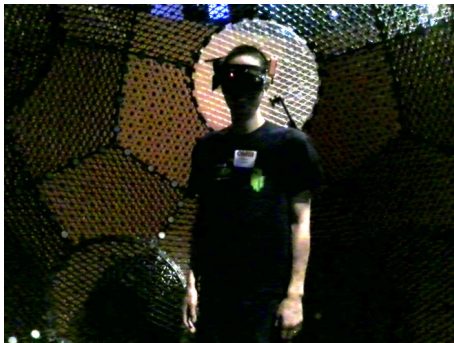
Ok, we just need 9 more players to sign in for Bomberman.

There's a kids' games section, with low seats in front of a few screens, plus a big table with some classic handheld electronics toys: I saw a Speak 'n' Spell and a few others that I recognized, plus several I didn't. One piece of the exhibit that the OMSI staff told me was a favorite was a big plastic dome showcasing a whole lot of old handheld devices. My wife pointed out Merlin, saying she'd spent countless hours playing with it. I recognized Demon Driver, and a little LED football device, plus Blip. Oh, and plenty of Tamagotchis. These were just for display, not to play with, but apparently it draws a big crowd, usually parents showing their kids what they played with when they were younger. I suppose in 20 years maybe they'll include the ThinkGeek iCADE.



A display of handheld devices.

A few more sections round out the exhibit: a small section of movie-related games (Tron, of course) with games based on movies or games that inspired movies. Then a section of classic arcade games: Galaga, Pac-Man, and so on. Simulation games included Rock Band, a Tony Hawk skateboarding game, and Trauma Unit for the Wii. The last section was about the latest in technology: 3D games and motion-controlled games, like the PS3 Move and Xbox Kinect. Finally, there was the VirtuSphere, a huge plastic sphere paired with VR goggles and a gun controller.



The near-sighted soldier prepares to blast some aliens in the VirtuSphere.

They open up a hatch and help you climb into the sphere (no small feat, since you've got goggles over your eyes) and then hand you the gun and close it up. As you turn your head, the screen shows various parts of the landscape, and it matches up really well to the movement. Pull the trigger on the gun, and you shoot (though the gun is just a simple trigger button and doesn't have its own motion tracking). When you walk, the sphere rotates like a giant three-dimensional treadmill, allowing you to walk through the landscape. However, it's a bit disorienting to walk, because the landscape is flat on-screen and you're essentially walking uphill in any direction. Also, you have to get a little bit up the hill before the sphere starts rolling, and you want to be careful not to go too fast or your feet will spin back and you can fall on your face. My biggest problem is that you can't wear the goggles over glasses, so I was walking around almost blind. I could see blobby shapes and shot at them, but I really didn't get the full experience. Later, I watched the monitor as somebody else played and I could see what I should have been seeing.

Oh, and one more thing: for the kids, they also work in some additional lessons on the side with activities. To talk about physics and video games, they had a small group of kids flinging plush birds at stacked-up cardboard bricks and foam pigs. Yep, that's right: Aggravated Avians.

If you love video games and you're anywhere near Portland, the Game On 2.0 exhibit is definitely worth your time. Even though it's a relatively small exhibit, walking through it and examining the various machines and games displayed felt like a tiny version of Archaide from Ready Player One. I've only mentioned a fraction of the games they have on display. Think about how quickly you could burn through \$12 at the arcade — you could pay your admission (\$9 for kids) and then just play free video games all day. That's not even mentioning all the other cool stuff at OMSI. Currently there's a Narnia exhibit (mostly props and things from the movies) which is an additional \$2, plus the IMAX theater and all the fun science museum things to play with. We spent about five hours there and could easily have been there longer if we didn't need to get the kids to swim lessons.

Plus, as geeky parents, this is stuff you'll want to share with your kids. Sure, they may not thrill to a single dimension of movement in Pong, but there's a lot of stuff they'll probably love, and even if you've got a huge collection of old video game machines I'm sure there's stuff you don't have at home. Short of building your own arcade cabinet like GeekDad Jim Kelly or visiting the eGameRevolution exhibit at the National Museum of Play in Rochester, NY, Game On 2.0 is the best way to experience a piece of gaming history.

Museu da Imagem e do Som
São Paulo, Brazil
10 November 2011 - 8 January 2012

Game On

10 Nov- 8 Jan 2012

From Space Invaders to the cutting edge



For some, the synthesised melodies that loop around and around on the Mario Bros. theme tune trigger instant trips down memory lane, back to the halcyon days of primary colours, 2D graphics and simple point-and-shoot strategies. Maybe you were more of a Sonic fan; or was it those pesky Pokémon you preferred? – gotta catch'em all. Or quite possibly, the very idea of these repetitive sounds and garish images is already raising your hackles, and you're muttering about blaming video games for social ills and turning young brains to mush.

But love them or loathe them, you can't deny their persuasive pull and pop cultural value, and one man with his finger firmly on the joypad of relevance is André Sturm, the director of São Paulo's Museu da Imagem e do Som (MIS), who has worked hard to bring 'Game On' – the touring exhibition of all things video-game related – to Brazil. 'When I first started work as the director here, I knew I wanted to do two things: an exhibition featuring music videos and one about video games,' he says – and so the negotiations began.

Originally held at the Barbican, London, way back in 2002, 'Game On' is all about discovering – or rediscovering – games old and new, and looking to the future for what's in store. 'I think Game On will be great for showing people how games have changed over the years, and to help people see games as realisations of human intellect and creativity,' says Sturm.

And despite ill feeling in some quarters towards gaming, things are starting to change. According to Antônio Amorim, VP of communications of Brazil's Game Developers Association, there are 35 million Brazilian video game players today, and a lot of them – around 50 per cent – are casual gamers who play on either flash websites or social networks. 'The games market used to be a niche. Now, everybody's playing,' he says.

While more people might be playing, many still don't know there's more to gaming than just Farmville or Angry Birds, or the mindless monotony of pressing buttons over and over again. The amazing graphics and intricate storytelling in games like L.A. Noire or Deus Ex give the lie to that stereotype; and 'Game On' is an excellent chance, for those so inclined, to learn a little about the history and future of video games by doing what gamers do best – playing. More than 90 per cent of the exhibits are hands-on, from Pong, one of the first games invented, to the Nintendo Wii, and of course, the classics like Space Invaders and old pinball and arcade machines. It would be game over not to give them all a try.

By Ana Cecília de Paula

KinoKino
Sandnes, Norway
25 February - 9 June 2012

Utstilling Storsatsing på Kinokino

«Game on»

► **Hva:** En utstilling av Barbican Art Gallery som viser en historisk oversikt over dataspillutviklingen fra tidlig arkadespill til i dag. Utstillingen ble startet i 2002 og er etter dette blitt sett av over én million mennesker verden over.

► **2.0:** I 2010 ble utstillingen «Game on 2.0» lansert. Denne nye utstillingen har utvidet innholdet ved å presentere de aller nyeste spillene og trendene i industrien.

► **Når:** «Game on 2.0» vises i Sandnes fra 25. februar til 9. juni neste år. Utstillingen befinner seg nå i Sao Paulo i Brasil.

Daglig leder Randi Øglænd (t.v.) og prosjektleder Ingunn Sira Myhre skal se til at den gamle kinosalen i Sandnes får nytt gulv og nye vegger før «Game on 2.0» kommer til byen. FOTO: PÅL CHRISTENSEN



700 kvadratmeter dataspill

► **Den interaktive utstillingen «Game on 2.0» skal stå i over tre måneder og har et budsjett på 3,5 millioner kroner.** – Jeg er ingen gambler, men dette er det mest risikofylte jeg har gjort, sier Randi Øglænd, daglig leder i Kinokino i Sandnes.

SANDNES

«Den ultimate utforskning av historien, kulturen og fremtidens dataspill» står det i beskrivelsen av «Game on 2.0». Utstillingskonseptet har tidligere vært på besøk i byer som London, Helsinki, Lille, Tel Aviv, Chicago, Seattle, Hong Kong og Brisbane – men aldri i Norge. Fra 25. februar til 9. juni 2012 står Sandnes for tur.

Det koster Kinokino 2,5 millioner kroner å få utstillingen hit. I tillegg må kunst- og filmsenteret ut med én million kroner for å få lokalene i stand og etterpå drifte utstillingen de månedene den varer.

– Vi har satt opp et budsjett med 13.000 besøkende, men håper på 20.000, forteller Randi

Øglænd. Kinokino-lederen håper utstillingen skal være interessant og attraktiv for folk i alle aldersgrupper og samfunnsslag.

– Det vil være 125 spillbare spill pluss en del utstillingselementer fordelt på 700 kvadratmeter over to plan. Vi kommer til å vise fram alt fra de eldste spillene til de aller nyeste. Det blir dataspill for barn, ungdom, voksne og hele familien. Utstillingen viser hele utviklingen fra 1962 til i dag.

Ikke bare vold

I tillegg til den interaktive utstillingen, vil «Game on 2.0» tilby debatter, foredrag, seminarer, workshops og filmvisninger. Arrangørene ønsker å formidle at dataspill består av mer

enn krig og vold – slik enkelte medier ofte framstiller det som.

– Vi vil bruke utstillingen som utgangspunkt for debatt og refleksjon omkring de utfordringene som er knyttet til dataspill, og ikke minst de mulighetene som finnes. Det er ikke bare gutter som sitter på rommene sine og spiller, for deretter å bli voldelige. Grunnskolen er pålagt å bruke dataspill i undervisningen, alle bibliotek må ha dataspill til utlån og en rekke bedrifter bruker dataspill i kursing og sikkerhetsopplæring, forklarer prosjektleder Ingunn Sira Myhre.

Tar imot forslag

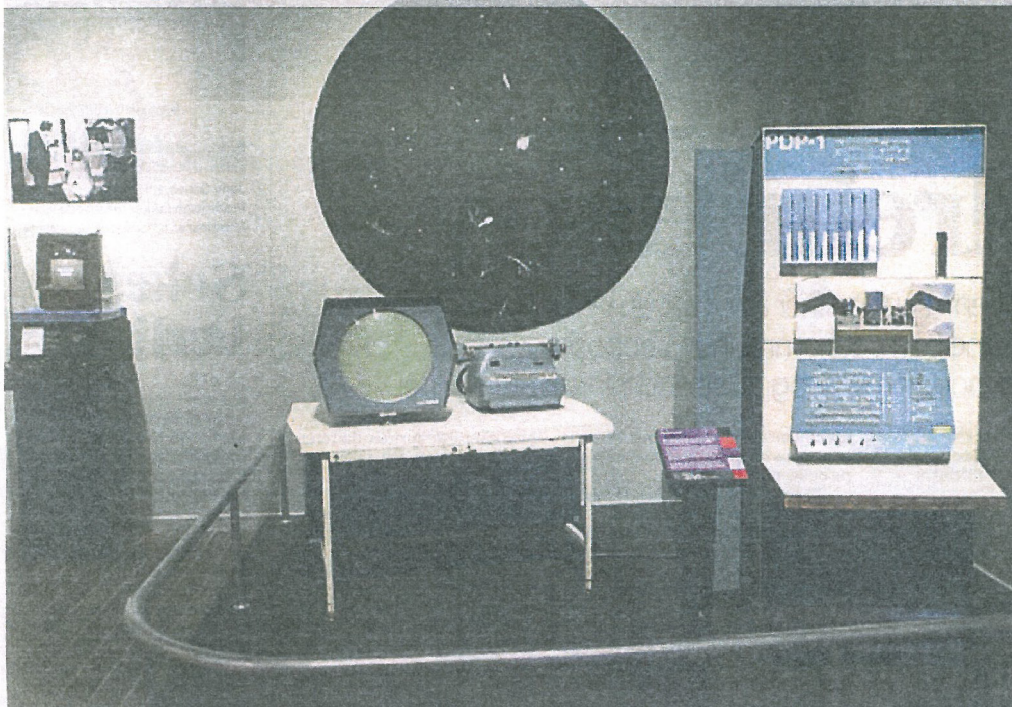
Kinokino oppfordrer alle de bedriftene og privatpersone-

ne som ønsker å bidra økonomisk eller med ideer til utstillingen om å gjøre det. En av ideene de håper å gjennomføre, er å få barn og foreldre til å utvikle sine egne spill i fellesskap med en kunstner, en manusforfatter og en musiker.

– Det er sikkert mye vi ikke vet om når det gjelder dataspill. Vi vil synliggjøre det som rører seg i regionen og ønsker at næringslivet, universitetet, spilleforeninger og andre spillentusiaster kommer innspill om hvordan vi kan presentere utstillingen vår og hvilke temaer vi kan ta opp, sier Randi Øglænd.

ROLF FRØYLAN

Utstilling for spillefreaker Game On åpner 25. februar



Utstillingen viser utviklingen av dataspill fra 1962 til i dag. Sjekk ut denne museumsmodellen, PDP-1 fra tidlig 60-tall. FOTO: PRESSEFOTO

Kinoen blir spillehall

► En gang var planen å gjøre den gamle kinoen til kunsthall. Tre måneder i vår blir den spillehall for **det eldste og nyeste innen dataspill.**

SANDNES

«Game On – Den ultimate utforskning av historien, kulturen og fremtiden til dataspill» heter utstillingen, som har turnert verden rundt siden 2002.

Fra 25. februar til 9. juni blir Kinokinos saler omgjort til spillehaller for den spilleglade og den spilleglede, for engstelige foreldre, for forskere, lærere, elever og dem som er mer historisk interessert i de gamle, gode spillemaskinene. Hvem husker for eksempel Commodore 64 fra 1982? Noen husker denne museums-gjenstanden, og de har sjansen til gjen-syn under utstillingen. Et annet sted blir det kø for å prøve det aller nyeste.

Bygges om

Til Game On blir den gamle kinosalen bygget om. Amfignulvet blir dekket av flatt gulv, de gamle veggene skal skjules av nye. Om et par uker kommer fire trailere med utstyr som det tar 13 mann 14 dager å få på plass. Utstillingen har et budsjett på 3,5 millioner kroner.

– Blir gulvet i kinosalen værende til andre utstillinger?

– Nei, det har vi bare leid for denne ene utstillingen, sier daglig leder av Kinokino Randi Øglænd. Hun er fornøyd med den gamle salen slik den er, uten stoler og med et gulv i trapper nedover mot scenen.

– Vi bruker salen både til filmfestival og til utstillinger. Den fungerer som en fleksibel flerbukshall, slår hun fast.

125 spillbare spill skal vises under utstillingen Game On, men ett av poengene er også å vise prosessen fra design til ferdig spill, for eksempel til Grand Theft Auto, Pokémon, The Sims, Final Fantasy og Tomb Raider.

Utstillingen har flere seksjoner med ulike aspekter av spillkultur og teknologi. Den har også et eget område for barn og familier.

– Utstillingen er produsert av Barbican Art Gallery i London. Mer enn en million mennesker har besøkt den på ulike steder siden 2002, sier Øglænd.

I tillegg til å prøve de ulike

spillene, er dataspill og læring en viktig del av prosjektet.

Lærere inviteres

– Regjeringen ønsker at dataspill skal inn som pedagogisk verktøy på skolen, så vi vil invitere lærere til å få vite mer om hvilke muligheter spillene gir. Foreldre vil bli invitert til et opplysende foredrag om hva ulike spill inneholder, vi vil vise noe av forskningen rundt dataspill som gjøres i Norge, og vi vil reise aktuelle spørsmål som for eksempel: Kan en bli voldelig av å spille dataspill? Hvem er ansvarlig for de handlingene

en gjør i den virtuelle verden, sier Øglænd.

Andre tema blir dataspill og kunst, hvor en belyser dataspillenes visuelle estetikk og kunst som baserer seg på spillteknologi. Videre dataspill og film der en ser på koblinger mellom de to mediene, både gjennom spillbare spill og i filmplakater.

Andre temaer i utstillingen Game On er karakterspill, spillkonsoller, online spill, spillkultur i USA og Europa, framtidig teknologi, japansk spillkultur, dataspill i industrien, dataspill og etikk, lag ditt eget dataspill.

HELENE ANDREASSEN



Daglig leder av Kinokino, Randi Øglænd, til venstre og prosjektansvarlig for Game On, Ingunn Sira Myhre. FOTO: HELENE ANDREASSEN



Ifølge politiet kjører mange gjennom Lensmannsgaten for å slippe å stå i køen inn mot krysset ved Austrått skole og toppen av Austråttbakken.

AUSTRÅTT

Sniking kostet 4200 kroner

I løpet av 40 minutter torsdag rakk politiet å stoppe seks bilførere som trosset gjennomkjøringsforbudet i Lensmannsgaten mellom Austråttveien og Austråttbakken. De seks ble alle servert forelegg på 4200 kroner. – Vi kunne stoppet flere, men hadde rett og slett ikke kapasitet. Vi kommer utvilsomt til å ha kontroller mot gjennomkjøring i Lensmannsgata igjen, sier politiførstebetjent Sigmund Østrått etter torsdagens morgenkontroll fra klokken 07.00.

GJESDAL

Ny E 39: Vil skåne Limagarden

Hensynet til støy og nærmiljøet på Bollestad og rundt Limagarden gjør at rådmannen i Gjesdal ser ut til å foretrekke en bru over Limavatnet som er høyere, men som går lenger øst enn brualternativet som Statens vegvesen har anbefalt for ny E 39. Plan- og økonomiutvalget vedtar torsdag å sende kommunedelplanen for den 14 kilometer lange veistreknin-gen ut på høring. I Gjesdal har lokalpolitikkerne ønsket en ny vei utenom sentrum, men med kryss så nært opp-til Ålgård at tettstedet likevel ikke skal bli hekket av euro-paveien. Det har de fått med vegvesenets forslag. På Fig-gjo har reaksjonene vært sterke. Flere frykter at byg-da vil bli rasert av en gedigen trafikkmaskin og en firefelt-svei over markene på Nedre Håland.

SANDNES

Trygdebedrager

Ved å ikke melde fra om alle timene han faktisk jobbet mottok sandnesmannen i over ett år til sammen 156.690 dagpengekroner som han ikke hadde rett på. Mannen i 40-årene har innrømmet trygdebedrageri og et så stort beløp ville normalt ha betydd en ubetinget fengselsstraff. Jæren tingrett har imidlertid dømt mannen til samfunnsstraff i 45 timer, og mener undersøkelser hos Nav og etterforskning og på-talevurdering hos politiet har tatt så lang tid at det må få konsekvenser for straffef-nivået.



Prosjektleder Ingunn Sira Myhre med et lite utvalg av spillmaskinene som venter på å bli monteret på Kinokino.

ALLE FOTO: HELENE ANDREASSEN



Elena Zardini fra Barbican Centre og en håndgriplig Lara Croft.



En 1962-modell Computer Space flankert av Elena Zardini og Ingunn Sira Myhre.



Geir Petter Røssland (delvis skjult) og Lasse Øglænd transporterer en maskin inn i helsen.

Himmel for spillfrelste

► 125 spillmaskiner fra de siste 40 årene monteres i disse dager på Kinokino. Fra 25. februar har du tre måneder til å utfolde deg på dem.

SANDNES

«Game On – Den ultimate utforskning av historien, kulturen og fremtiden til dataspill» heter utstillingen.

Den har turnert verden rundt siden 2002, og er besøkt av 1,2 millioner mennesker i alle aldrer.

I tillegg til en rekke spill er ett av poengene å vise prosessen fra design til ferdig spill. Utstillingen har også flere seksjoner med ulike aspekter av spillkultur, 3D-teknologi og et eget område for barn og familier.

Prosjektleder Ingunn Sira Myhre skrittet over kasser og bobleplast og smyger seg forbi rekkene av konsoller, forbi elektriskere og løftermannskaper.

Fra USA til Sandnes

Fire store containere er ankommet fra Portland i USA, som var siste stopp før Sandnes.

12 mann fra Kinokino og Barbican Art Gallery i London er i sving med bærer, snekring, kobling av elektronikk og ledninger. Det tar 14 dager å mon-

Game on

► **Utstilling:** Game On, utstilling skapt av Barbican International Enterprises i London.

► **Hva:** Utstillingen rommer 125 spillmaskiner, og gir direkte erfaring med dataspillenes historie og kultur.

► **Når:** Game On vises fra 25. februar til 9. juni på Kinokino i Sandnes.

tere opp alt sammen. Så kan spillentusiastene bolte seg på 700 kvadratmeter fram til sommeren.

– Vi har hatt besøkende i alle aldrer, fra dem som husker de første maskinene på 60-tallet til de aller minste i barnehagealder, sier Barry Hitchings fra Barbican, som følger utstillingen fra sted til sted.

– Game On har spill fra en rekke land, fra USA, Europa, Japan og Korea, sier han travelt opptatt med hodet inne i en konsoll.

Det blir egne avdelinger for

tidlige datamaskiner og arcaespill, for karakterspill, spillkonsoller, online-spill, spilldesign, lys og musikk, fremtidig teknologi, japansk spillkultur samt for dataspill og film, for å nevne noen.

Kinokino håper på minst 13.000 besøkende. Daglig leder Randi Øglænd sier flere skoler har meldt sin ankomst, og en egen facebookgruppe er i sving.

Sideprogram

I tilknytning til utstillingen har Kinokino satt sammen et variert program med foredrag, seminarer, skoleformidling og kunstprosjekter:

► **Debutt om dataspill,** avhengighet og vold, med nye forskningsresultater og representanter fra politiet og de som behandler spilleavhengige.

► **Foreldre inviteres** for å gi de et innblikk i barnas spillunivers: «Hva gjør dataspilling med mitt barn?»

► **Debutt om dataspill;** kunst eller underholdning – eller

begge deler?

► **Aften for de over 18 år.**

► **Direkte podcast-sendinger** ved Rad Crew.

► **Minirekvelde** for de som husker Commodore 64 og de gamle spillene.

► **Filmer** som på ulike måter knytter seg til dataspill.

► **Workshop** der foreldre og barna sammen kan lære hva som skal til for å lage dataspill.

► **Seminar** både for førskolelærere, lærere og bibliotekarer.

► **Eget skoleprosjekt** med tittelen «Drepte jeg virkelig noen?»

► **Studenter** på Universitetet i Bergen vil formidle hvordan det er å studere dataspill.

► **Ny bok** om spillfilosofi presenteres.

► **Kunstneren Bill Viola** og hans verk «Night Journey», et eksperimentelt videospill og kunstprosjekt presenteres.

HELENE ANDREASSEN
helene.andreasen@aftenbladet.no

Protesterer mot kirke-nei

SANDNES

Sandnes-kirken sier fortsatt nei til homofilt samliv i kirkelige stillinger. Fartein Haga reagerer.

Aftenbladet har tidligere omtalt kirkeverge Per Øyvind Skrede som sa opp stillingen på grunn av Kirkelig fellesråds vedtak.

Fartein Haga er kirkegjenger i Høyland og har bidratt under gudstjenester som frivillig musiker.

Fellessrådet justerte sine personalregler i høst, og Haga ønsker ikke lenger å gjøre en innsats i kirken.

I oktober vedtok Sandnes kirkelige fellesråd: «Til stillinger som krever vigsling, og stillinger som ligger nær opp til disse i utdanning og ansvar, skal det ved kunnngjøring tas inn en tekst om at opplysninger om samlivsform vil kunne bli innhentet og vektlagt. Søkere som lever i homofilt samliv, kan ikke tilsettes i disse stillingene.»

– Dette opplever jeg som en innskjerping. Nå er det bare de tekniske stillingene som står igjen for homofilt samliv. Jeg vil ikke representere en slik kirke, sier han.

– Dette er ingen innskjerping, slik jeg ser det, men en presisering at det også gjelder stillinger som innebærer undervisning, sier prost og medlem av fellesrådet, Ludvig Bjerkreim.

– Er det også andre som har protestert på personalreglene på den måten Haga gjør?

– Nei, ikke som jeg kjenner til.

– Støtter du selv dette vedtaket?

– Ja, og det var et stort flertall i fellesrådet som vedtok det, sier Bjerkreim.

Da fellesrådet lyste ut stillinger som daglig leder i soknene Riska og Høle og kirke-musiker i Hana i 2010, sa biskop Erling Pettersen til Aftenbladet at fellesrådet kan fatte selvstendige vedtak:

– Prinsipielt mener jeg vi må holde oss til Kirkemøtets vedtak. Det ville være ryddigst. Kirkemøtet har bare omtalt vigslende stillinger. Og de aktuelle stillingene i Sandnes er ikke i den kategorien. Samtidig må jeg respekttere at Sandnes kirkelige fellesråd har valgt en annen tolkning. Jeg ønsker ikke å problematisere deres rett til å gjøre det de har gjort, og jeg har ingen sanksjonsmulighet overfor fellesrådet, sa biskopen.

HELENE ANDREASSEN
helene.andreasen@aftenbladet.no

Spillhistorie samlet



I UTSTILLINGEN: Utstillingen «Game On» på KinoKino tar form. Foran sitter prosjektleder Ingunn Sira Myhre på KinoKino. Bak fra venstre: Markeds- og prosjektkoordinator Daniela Arriado på KinoKino, prosjektleder Elena Zardini fra skaperen av utstillingen, Barbican International Enterprises i London, og formidler Grethe Bekkevold på KinoKino.

Tekst og foto: Stein Roger Fossmo

KINOKINO: Utstillingen «Game On 2.0» gir deg mulighet til å spille 125 spill, men også til å foreta et dypdykk i dataspillets rolle i samfunnet.

KinoKino, senter for kunst og film i Sandnes, har i perioden 25. februar til 9. juni en stor utstilling. Her får publikum mulighet til å velge mellom 125 dataspill, fra pionertiden i 1962 til utgaver med 2012-teknologi. Samtidig legger KinoKino opp til et omfattende program med foredrag, seminarer, skoleformidling og kunstprosjekter.

Debatt om avhengighet og vold. Informasjon til foreldre. Podcastsendinger. Filmer.

KinoKino kommer med stor utstilling

Workshops. Seminarer. Eget skoleprosjekt. Presentasjon av bok om spillfilosofi. Det er mye som skal skje rundt selve utstillingen.

– Vi er opptatt av å løfte fram dataspill som fenomen, både kulturelt, sosialt, i forhold til læring og pedagogikk og i forhold til lek, sier prosjektleder Ingunn Sira Myhre til RA.

40 års spillhistorie

Over 700 kvadratmeter vises 40 års spillhistorie fram.

– Jeg gleder meg til å se den historiske utviklingen av teknologien fra «Space Invaders» fram til i dag, sier markeds- og prosjektkoordinator Daniela Arriado.

Det omfattende sideprogrammet gir rom for fordypning.

– KinoKino får lov til å være med og utvide og nyansere virkningen av dataspill. Det snakkes mye om avhengighet og vold, vi vil se både på de positive sidene og med et kritisk blikk, sier formidler Grethe Bekkevold.

Lek og læring

Forholdet mellom lek og læring, dataspill som kulturuttrykk, i forhold til etikk og estetikk og mellom lidenskap og avhengighet er noen tema som skal belyses.

– Vi ser på hvordan vi kan bruke dataspill på en kreativ måte, til de gode sosiale relasjonene, sier Bekkevold.

«Game On 2.0» har et eget område for barn og familier. Storsatsingen har et budsjett

på 3,5 millioner av KinoKinos totalbudsjett på 9 millioner.

– Utstillingen har også et

inntekstpotensial, og vi har vært heldige og fått med oss mange flinke og positive samarbeidspartnere, sier daglig leder Randi Øglænd.

Billettinntekter og salg av pakker til firmaer for kundepleie er blant inntjeningsområdene.

– Det har ikke vært vanskelig å selge dette overfor samarbeidspartnere, sier Arriado.

Målet er minst 13.000 besøkende.

«Game On 2.0» er den desidert største og mest folkelige satsingen som har vært i KinoKinos utstillingshistorie.

– Vi vil jobbe for å få med enda flere målgrupper, og komme i kontakt med nye brukergrupper, sier Arriado, og peker på at dette vil påvirke hele KinoKino-administrasjonen.

stf@rogalandsavis.no

Ontario Science Centre
Ontario, Canada
9 March - 2 September 2013

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Thanks for the memories: Game On 2.0 shows a nostalgic delight [PHOTO]



CHAD SAPIEHA | 13/03/08 3:34 PM ET [More](#)
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A row of play pods at Game On 2.0, a retrospective of interactive entertainment currently on display at the Ontario Science Centre. March 7, 2013.

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My eyes were wet with nostalgia within moments of walking into the Ontario Science Centre's Game On 2.0 exhibition, a delightful retrospective covering 50 years worth of video game history.

BurgerTime is what did it.

My mother died a few years ago, and I've since made an effort to recall and file away my favourite moments with her. For whatever reason, I'd forgotten all about the hours we spent in front of our oak-encased cathode-ray tube television, manipulating flat ColecoVision joysticks in an effort to

PHOTO BY CHAD SAPIEHA FOR THE NATIONAL POST

Seeing a super-sized version of this 30-year-old classic projected on a wall brought that memory rushing back, as vivid as if it happened only yesterday.

Such is the evocative power of interactive entertainment for a generation of adults who grew up with controllers in their hands.

And that's exactly what the Barbican Centre's world-touring Game On 2.0 show — now over a decade old and well into its second iteration (hence the "2.0" part of its moniker) — taps into.

Or at least that's what it taps into for a thirty-something lifelong gamer like me.



For younger visitors it might prove more of an educational experience.

The winding path that runs through the Science Centre's special exhibits space at the back of Level 6 is currently crammed with more than 150 playable games that do a fine job of leading players from the origins of the medium — think: *Computer Space*, housed in a gorgeous, glittering ruby arcade cabinet — all the way up to *Scribblenauts: Unlimited* running on a brand new Wii U.

Kids will stop and play *Pitfall!*, using a classic Atari joystick to make Harry leap over crocodiles and swing across chasms on a rope, then turn the corner and see how the exploration adventure genre has evolved with playable demos of *Tomb Raider* and *Uncharted 2* for PlayStation 3.

They'll give the original *The Legend of Zelda* for the Nintendo Entertainment System a whirl and recognize in its pixelated presentation the basic elements of most modern RPGs, including dungeons, monsters, secrets, stores, maps, and weapon upgrades.

They'll try the original *Mario Bros.*, grow frustrated by its clumsy controls — what do you mean you can't change direction in mid-air? How did kids of the 1980s ever manage! — and, hopefully, better appreciate the long and gradual series of interface iterations that have led to the satisfyingly tight and intuitive controls found in a game like *Super Mario Bros. Wii U*.

And they'll see glass-enclosed displays that exhibit evidence of the evolution of the handheld game console sitting in their pocket, starting with mini-arcade machines the size of a toaster and the first brick-like Nintendo GameBoys and leading all the way up to Sony's modern PlayStation Vita and Nintendo's stereoscopic 3DS.





The existence of a show like Game On 2.0 at a mainstream venue like the Ontario Science Centre reflects the impact that games have had on our culture over the last few decades and how important they have become to a wide range of ages.

And this isn't the only exhibition of its kind.

Last year saw a trio of major international game retrospectives, including an exclusive show at the Grand Palais museum in Paris called Game Story and a show at Melbourne's Australian Centre for the Moving Image dubbed Game Masters.

Closer to home, The Smithsonian American Art Museum in Washington, D.C. ran an exhibit last summer called The Art of Video Games. It featured more than 200 titles with a focus on the artistry that went into each one. You can still purchase the show's exemplary coffee table book in stores.

A more permanent showcase for game history can be found at The Strong educational museum in Rochester New York. Its International Center for the History of Electronic Games houses a vast collection of video game artefacts including not just arcade machines, consoles, and software, but also rare original concept art and design documents for some of the world's most famous games.

And Manhattan's Museum of Modern Art is actively building a collection of seminal games that have helped shape the medium, ranging from *Pac-man* to *Portal*. You can see (and play) them any time in its ongoing Applied Design exhibition space.



But if you're a gamer in Canada, the Ontario Science Centre's current show is definitely your best bet for brushing up on the history of games and calling up old childhood memories.

My pre-opening tour through the space lasted more than two hours, and it wasn't nearly long enough.

I played some *Pong*, spent a few minutes examining and learning about the innards of a disassembled Commodore 64, read about the evolution of the indie gaming scene, and watched a quartet of game design students from triOS College (a Science Centre partner that helped bring the exhibition to Toronto) play a local area network game of *Call of Duty*.

I even had a chance to jump into a giant metal hamster ball, don a virtual reality headset, and go running through a three-dimensional world with a gun in my hand, blasting swarms of evil melons. It was supposed to represent the future of the medium, though this would be a future in which we all had homes with four-metre ceilings and a staff of helpers to assist us entering and exiting our game domes.

The rest of the time my mind was set firmly in the past, on games like Atari's 1983 arcade smash *Star Wars*. This coin-op classic put players in the flight suit of Luke Skywalker piloting his X-Wing during the movie's dramatic Death Star battle. It was an early, brilliantly effective experiment in simulating three-dimensional space using vector graphics (images composed of naught but geometrical points and lines).

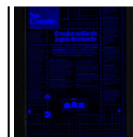
Sadly, the authentic, shockingly well-preserved *Star Wars* arcade cabinet on the show floor wasn't running properly during my visit. However, I still took a moment to take hold of its broad, wheel-like joystick and pull its triggers. And that was all it took to bring back yet another memory of my mother, this time with a scolding look on her face when she learned I'd spent my entire allowance at the mall arcade shooting down virtual TIE fighters.

I left the show as I arrived, with glistening eyes.

Game On 2.0 runs March 9th through September 2nd at the Ontario Science Centre.



Museum of Popular Art
Lisbon, Portugal
22 March - 29 July 2012



ID: 40862688

21-03-2012

Na Cidade

nacidade@timeout.pt

Isso mesmo, do mundo. A Game On é a maior e mais completa história dos videojogos, desde as primeiras arcadas até às mais recentes plataformas virtuais, com peças de colecionadores privados que não estão acessíveis ao grande público e onde é possível experimentar mais de 120 jogos. Desenvolvida pelo Barbican Centre, em 2002, a Game On já viajou por mais de dez países e foi vista até agora por mais de um milhão de pessoas. É bem mais do que uma exposição em que só podemos olhar mas nunca tocar. Aqui a ideia é precisamente a inversa, e para isso foram criadas 11 secções temáticas e interactivas, além de actividades paralelas como um ciclo de cinema, festas, torneios, workshops ou conferências. Para quem não se perca neste mundo virtual, destacamos algumas das áreas em que vai estar dividida a exposição, aberta ao público até 15 de Julho no Museu de Arte Popular. Se não conseguir ver tudo num dia, tem muito tempo para lá voltar e gastar mais umas vidas.

O maior salão de jogos do mundo

Se o Paraíso existe, o dos videojogos está em Lisboa a partir de quinta-feira. **Inês Lopes Gonçalves** já chegou ao último nível e conta-lhe tudo sobre a Game On, a maior exposição de videojogos de sempre.

PRIMEIRAS ARCADAS Na área dedicada às máquinas que marcaram o nascimento da cultura dos videojogos, é possível ver pérolas como o *Spacewar*, de 1962, o mais antigo jogo espacial desenvolvido e jogado num computador do tamanho de uma sala, e a primeira arcada, *Computer Space*, de 1971, além de jogos como *Asteroids*, *Pac-Man* ou *Donkey Kong*.

CONSOLAS CASEIRAS Aquisição conta a história dos videojogos, desde 1972 até aos dias de hoje, com máquinas produzidas pela Atari, Sega, Nintendo, Sony e Microsoft, entre

outras. Há 15 videojogos para experimentar, além de poder ver de perto consolas que marcaram gerações como uma réplica da Brown Box, de 1968, o primeiro protótipo desenhado para ser jogado no ecrã de televisão, ou a famosa Atari VCS.

ESTRATÉGIAS DE VENDAS Fique a saber tudo sobre os cinco videojogos com maior êxito da história: *Grand Theft Auto III*, *Pokemon*, *The Sims*, *Max Payne* e *Tomb Raider*.

JAPÃO Falar de videojogos sem falar em Japão é impossível. Conheça o país

de maior sucesso na área e o contributo que deu para a indústria, através da *manga*, do *anime* e dos jogos de simulação e de encontros.

AMÉRICA E EUROPA

Já noutra área geográfica, fique a saber como os videojogos influenciaram a cultura, o desporto, a estratégia, a guerra e a eterna problemática da violência. Mas também pode por as mãos na massa com *Tony Hawk's American Wasteland*, *Pro Evolution Soccer 6*, *John Madden American Football*, *Fifa 12* e *Virtua Tennis 4*, entre outros.

PERSONAGENS *Pac-Man*, *Sonic* ou *Super Mario* são algumas das estrelas mais conhecidas desta indústria. Conheça as várias personagens que fazem parte deste imaginário bem como a (boa) vida dos seus criadores.

MULTIPLAYERS

A internet fez com que o jogo online em rede se tenha tornado numa das mais importantes tendências de hoje. Esta zona é inteiramente dedicada a globalização dos jogos e aos *multiplayers*. Pode também fazer o gesto ao dedo com *Warlords* (na antiga Atari VCS) e *Halo 3*.

Game On

A exposição está no Museu de Arte Popular a partir de quinta e até 15 de Julho. Ter-Qua 10.00-18.00, Sex e Sáb até às 20.00, Dom até às 19.00. Bilhete: 9€.

Museu de Arte Popular

O passado e o futuro dos videojogos em Lisboa

O Museu de Arte Popular, em Lisboa, vai transformar-se nos próximos quatro meses numa gigantesca sala de jogos, onde os visitantes poderão experimentar gratuitamente as mais famosas consolas construídas nos últimos 40 anos.

A maior exposição de videojogos do mundo já correu o globo e agora vai estar patente em Lisboa, até 15 de Julho.

Nos cerca de dois mil metros quadrados do museu, os mais velhos vão reconhecer algumas das máquinas que se encontravam nas salas de jogos e rever gráficos dos primórdios dos jogos domésticos. Mas, ali estão também as últimas novidades da indústria dos videojogos.

No total, são mais de 120 máquinas prontas a ser jogadas gratuitamente.

“A maior parte destas arcadas, que a por ordem cronológica, já não se encontram nas salas de jogos. Algumas destas máquinas cedidas para esta colecção por coleccionadores”, explicou à Agência Parreira, director-geral da Mercado de responsável pela exposição em Portugal referindo-se a uma zona da exposição primeira sala do museu.

Quando se entra na primeira sala do Museu de Arte Popular o público depara-se com uma gigantesca máquina da década de 60: a “Spacewar” é o mais antigo jogo espacial desenvolvido e jogado num computador e que agora qualquer um pode experimentar.

Os míticos “Pong” (jogo de ténis de mesa), “Pac-Man” ou “Asteroids” são outros dos jogos famosos da década de 70 presentes.

Tal como nas antigas salas de jogos, o som das dezenas de arcadas alinhadas em fila abafa qualquer conversa. Na zona das “consolas caseiras” encontram-se jogos que este ano celebram o 40.º aniversário.

As máquinas da Atari, Sega, Nintendo, Sony e Microsoft deverão chamar a atenção dos mais velhos enquanto os jogos portáteis de “Bob, o Construtor” ou do “Hey You Pikachu!” deverão atrair os mais novos.

Mas também existem jogos *online* e uma zona futurista onde se podem desvendar algumas das últimas novidades em jogos.

A “Game On” já esteve em mais de dez países e foi observada por mais de um milhão de visitantes. João Parreira espera que, em Lisboa, a exposição atraia pelo menos 60 mil visitantes. Andreia Galvão, directora do Museu de Arte Popular, lembra que a entidade responsável pela exposição, o Barbican Center, “é um dos



Tiago Petinga/LUSA

maiores centros de exposição da Europa” e que este trabalho permite mostrar “um universo fascinante durante um período cronológico muito interessante”.

Negócio lucrativo

Parreira recorda que as receitas dos videojogos já ultrapassaram as receitas da indústria de cinema de Hollywood, bem como da música. Na Europa, “as receitas actuais estimam-se em mais de oito mil milhões de euros” e mais de “25 mil milhões nos Estados Unidos”. Sem necessidade de andar a contar moedas (todas as máquinas estão desbloqueadas), os jogos parecem tornar-se ainda mais atractivos. Consciente da tentação, a organização colocou pequenos cartazes onde pede aos visitantes alguma contenção na duração do uso das máquinas (15 minutos no máximo).

Para os visitantes com menos de cinco anos a entrada é gratuita, custando cinco euros para as crianças entre os seis e os 12 anos. Os adultos pagam nove euros mas a organização criou um bilhete familiar e a oportunidade de se poder regressar num outro dia ao museu por apenas cinco euros.

Tekniska Museet
Stockholm, Sweden
25 October 2013 - 28 September 2014

GAMETALK.se

GAMING NEWS FROM A SWEDISH PERSPECTIVE

★ NEWS

Game On 2.0 at Museum of Technology

Erik

15/10/2013

Events, News

No Comments



Game On 2.0 is a successful exhibition that have attracted millions of visitor at museums and science centers all over the world. With over 100 game to try, original sketches, rare collectors items and background stories it is the worlds largets computer game exhibition. Next stop on the tour is the Museum of Technology in Stockholm. It opens just in time for the autumn break in the end of october.

The first version of Game on started its world tour in 2002 and passed on million visitors after being showed at museums and science centers in London, Melbourne, Chicago and Athens to name a few cities. Since the summer of 2010 the updated version Game On 2.0 has been on tour and became a inevitable success on all continents.

Game On 2.0 showcases early arcade games as Donkey Kong, Pacman and Space Invaders. New classics like The Sims, Halo and World of Warcraft are also on display. So are top sellers like Tetris, Lemmings and Mario Kart and all the biggest favourites in the categories fighting, racing, action, adventure, puzzel, simulators and multiplayer games. A room for the youngest visitors with Pokémon, Bob the builder and child friendly retro games on Atari consoles.

To bring Game On 2.0 to Stockholm is a part the Museum of Technology's newly started project surrounding collection and documentation of the computer game history. By hosting Game On 2.0 the museum hopes to find important contacts amongst gamers and people in the business that can help find stories and objects for the collections. Earlier this year computer game art was displayed in the exhibition "Hjärta spel" and in the future more exhibitions and activities about the topic awaits.

The Game On 2.0 exhibition is on display from the 25th of october 2013 until the 27th of april 2014.

To read more about the Museum of Technology and the Game On 2.0 exhibition go to <http://www.tekniskamuseet.se/1/5148.html>

Game On 2.0 till Tekniska museet



Den internationella vandringsutställningen Game On 2.0 kommer nu till Tekniska museet i Stockholm. Spela dig igenom 100-tals favoriter genom dataspelens historia, från 1960-tal till nutid.

Med över hundra spel man kan prova har utställning åkt runt i hela världen och lockat stor publik. Det finns också originalskisser, sällsynta samlarprylar och bakgrundsberättelser som gör utställningen levande och full med information.

Game On började sin utställning redan 2002 på utvalda ställen men har sedan 2010 vandrat runt hela världen.

Korta fakta om Game On 2.0 (taget från Tekniska Museet)

Visas på Tekniska museet, Museivägen 7, Stockholm från 25 oktober 2013 till 27 april 2014 Antalet spel som besökaren får prova är över 100 stycken. Vill man spela varje spel i fem minuter räcker inte ens museets kvällsöppna onsdagar till. Förutom spelen visas en enorm samling av sällsynta samlarspel från 1960-talet till nutid. Räkna med några timmar även här, och du har att göra i över ett dygn!

Åldersgräns till utställningen finns inte, men vissa enskilda spel har tre- sju-, tolv- och sextonårsgräns. Ytan för Game On 2.0 på Tekniska museet är 600 kvadratmeter som planerats mycket effektivt – tidigare installationer har tagit upp till dubbelt så stor plats!

Äldsta spelet i utställningen är Egghead pinball – ett flipperspel (1961). Spelet Tennis (1972) på konsolen Magnavox är det äldsta TV-spelet besökaren kan provspela.

Mest lättspelat är förmodligen Pong, en form av tennis där spelaren bara styr två rörelser – upp och ned.

Mest svårspelat är Steel Battalion, med två styrspakar, växelspak, pedaler och över 40 knappar. Att ens få igång spelet är en utmaning!

M Megazine

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EVENEMANG, SPEL

Game On 2.0 på Tekniska Museet

DAVID GRUNDSTRÖM 24 OKTOBER 2013

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Game On, en enorm samling spel skapad av The Barbican Centre 2002 i Lodon som sedan turnerat världen över för att låta besökare titta på – och kanske viktigare: klämma på – TV-spel och arkadmaskiner från 1962 till idag. Dess nuvarande format, Game On 2.0, har nu anlänt till Tekniska Museet och kommer finnas där från och med imorgon den 25:e Oktober till den 27:e April 2014! Jag blev bjuden av Tekniska Museet att komma och titta på utställningen en dag innan öppning och självklart tackade jag ja! (Ber på förhand omursäkt för de skakiga mobilbilderna)



Ingången till Tekniska Museet pryds av denna fina banner

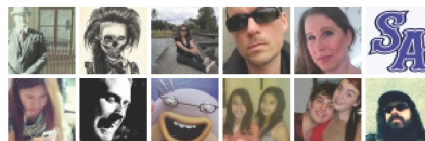
Jag kommer fram till Museet någon minut över klockan 09:00 på morgonen, möts av en fin banner utanför byggnaden och när jag kommer in visar det sig att en gammal gymnasiekompis arbetar med utställningen, kul (Hej Björn)! Han leder mig upp till tredje våningen där jag precis hinner med att få höra personalen prata lite om varför Tekniska Museet valt att husera utställningen och om Game On's historia.



Ground control to major To- eh jag menar Christer



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Spelare världen över

När man besöker nya länder är det mycket man måste tänka på. Valutan, språket, kulturen, regler och lagar. Något som ...

Tävlingar:

Vinn en speltatuering!



Tävlingen avslutas den 10/11.

Bli en del av Megzine!

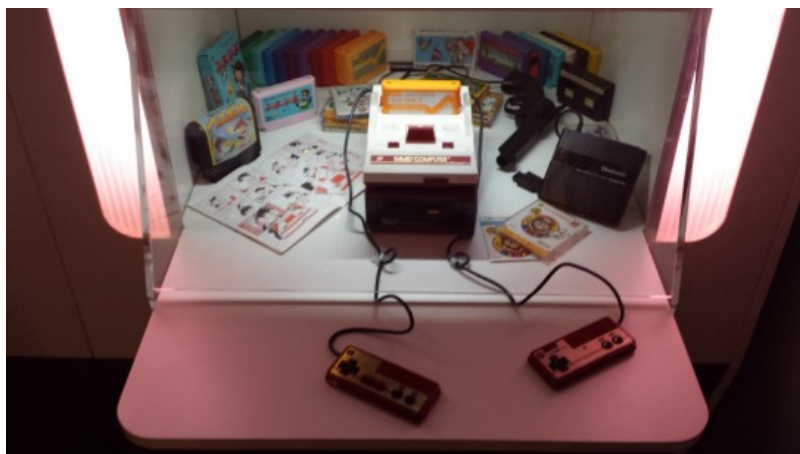
Vill du vara med på Megazine - läs mer här!

Innan vi får ge oss ut på golvet och prova på spelhistoria talar Tekniska Museets nya ordförande lite om samma sak som personalen tidigare gjort. Tror jag iallafall, jag kommer inte ihåg mycket av vad han sa då han annars är känd för att vara den enda svensken som har varit i rymden. Den enda meningen jag lyckas formulera i min inre monolog är: "Christer maddafakking Fuglesang!".



Christer Flippersang

Christer ger sig ut på speläventyr och provar på bland annat Flipper och Tetris. Efter detta bestämmer jag mig för att titta och prova så mycket som möjligt:



På Game On 2.0 finns allt från gamla konsoler...

/ /

p



...till väldigt nya konsoler!



Ett rum jag fastnade lite väl länge i



Hej du Pikachu!



Ett Mecha-spel med väldigt komplicerade kontroller!



"I Have No Idea What I'm Doing"

/ /

p



Donkey Kong är väldigt mycket bättre på arkad än på konsol, provade detta ett flertal gånger men visar sig att jag tyvärr inte är King of Kong



Star Wars-arkadspel med flashig vectorgrafik, löjligt roligt också!

Detta och mycket, mycket mer finns alltså att titta på, att klämma på och att lära sig om på Tekniska Museet. Jag hade löjligt roligt och lärde mig mycket jag inte redan visste om spelhistorien under de två timmar jag vandrade runt på golvet. Om du är intresserad av TV-spel, eller intresserad av att lära dig, så är detta ett perfekt tillfälle. Får inte missas!



Intervju: Handelsminister Ewa Björling går på Game On 2.0

Publicerat 2 november, 2013, av [Daniel Vallejo](#) - Kategori [Intervjuer](#)

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Succé-utställningen [Game On 2.0](#), som nyligen landade på [Tekniska Museet](#) i Stockholm, har inte bara lockat till sig massvis med besökare och journalister, utan även representanter från Sveriges regering. Idag var det handelsminister Ewa Björling som ville suppa in gamingkultur när den är som bäst. Varvat fick äran att prata lite med henne efter utställningen!

Ni har nu varit på Game On 2.0, vad är era intryck från utställningen?

Det var fantastiskt, och framförallt att se så väldigt många glada människor på en gång. Vuxna och barn av alla åldrar. De tar emot ungefär 3000 besökare om dagen, berättade de. Och det är fortfarande kö för att få komma in (kl 15). Det var jätteroligt att titta på spelutvecklingen – från det allra första spelet som kom ut -72, som min pappa köpte till mig när jag var liten, som hette Pong.

Gör Tekniska Museet rätt i att ställa ut datorspel?

Ja verkligen, verkligen! Det här är ju en utställning som vandrar runt i världen. Den utställningen ska vara här ända till april.

Den svenska speljournalistiken har uppmärksammat ert intresse för spelindustrin, den svenska framför allt, vad är syftet med detta besök på [Game On](#)?

Vi försöker att främja kreativa näringar generellt och vi har också satt upp en [främjarkalender](#) där vi väljer ut en specifik månad för att främja och stötta olika kreativa näringar. Oftast hänger dessa ihop med ett större event. T.ex. hade vi gaming i juni då det var E3-mässa i Los Angeles. Allting händer inte under samma månad, så att säga, men det här tyckte vi ändå var en spännande utställning som vi själva

Jag pratade med några sympatiska tjejer här på Gamex, de **studerar- och utvecklar spel** vid Uppsala Universitets Department of Game Design: Campus Gotland. Vad anser ni om den formen av skolgång och vad det kan leda till?

Vi säger såhär, vi har en hel del utbildningar inom det här området. Det som är spännande just med gaming är att det involverar flera andra kreativa näringar. Det är innovativt, det är kreativt och det är mycket it-teknologi. Det är en väldigt bra kombination för att visa hur Sverige ligger i framkant när det gäller innovativa lösningar. Och jag vet ju att de som utvecklar datorspel vänder sig till flera olika branscher. Det handlar både om litteratur, musik, film och att de hämtar inspiration från varandra.

Finns det några planer för statliga bidrag eller ekonomiska sanktioner för svenska spelföretag som vi har sett i andra länder?

Vi är ganska tveksamma till att peka ut en viss bransch och ge dom speciella förmåner, men det finns andra länder som tänker så. Jag tycker snarare att vi ska se till att det är så enkelt och billigt som möjligt att driva företag i Sverige. För det behövs bra infrastruktur, bra utbildning, bra villkor för dyr teknik och konkurrenskraftiga regler och skatter. Det som jag är mest involverad i är naturligtvis bra frihandelsavtal. Det vill säga där det är nolltullar på det som vi säljer ut ur Sverige och importerar in till Sverige.



Ni spelade Pong när ni var mindre, har ni någon annan erfarenhet av spel?

Jag har ett favoritspel som heter Mario Kart. Det fanns också på utställningen!

Vad är det som är bra med det spelet som du tycker om?

Dels för att det kan vara flera stycken tillsammans som spelar och sen är det väldigt roligt att köra bil!

Kommer ni till **Gamex**?



Start (/)

Testa över 100 datorspel på Game On 2.0

Utmana dina vänner i Pong, återbekanta dig med bröderna Mario och Luigi, eller styr en japansk jätterobot. Nu öppnar världens största spelutställnin i Stockholm. Metro har testat.

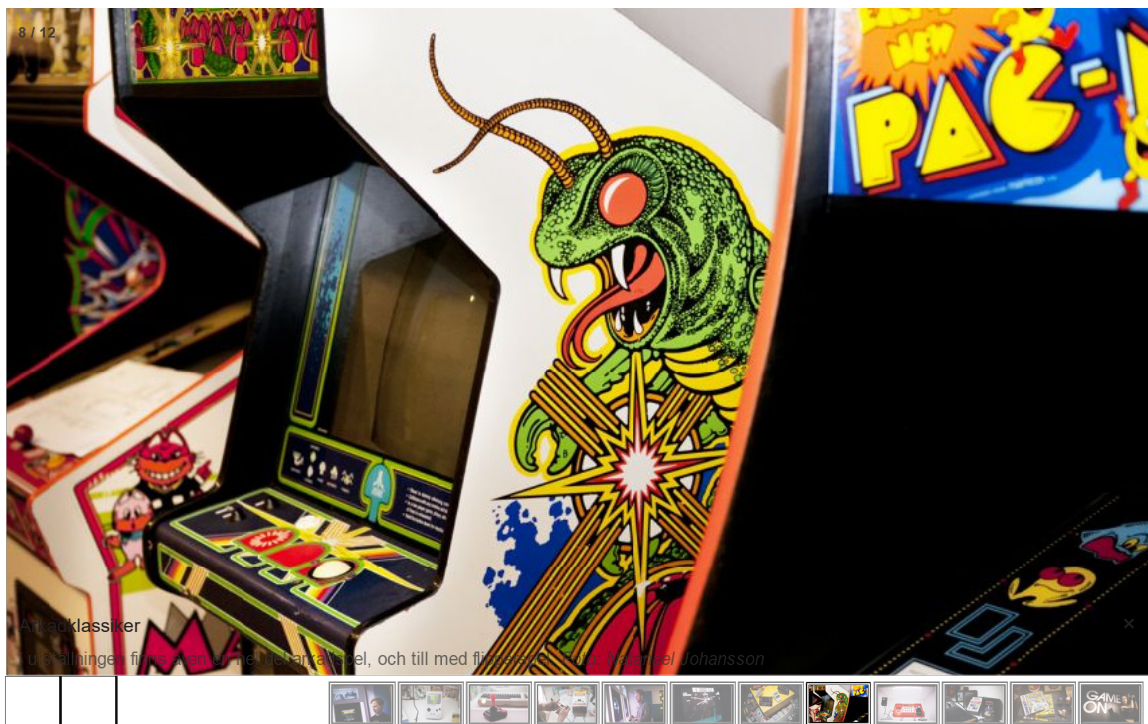
Rekommendera

19

Tweeta

7

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Utställningen "Game On 2.0" som nu gästar Tekniska museet i Stockholm har varit på turné världen över i elva år. Hemligheten bakom framgången: nästan samtliga spel går att spela. – En stor del av utställningen är att vi försöker köra alla spel på originalhårdvaran. Vi vill återskapa den ursprungliga upplevelsen och hela paketet är viktigt, skärmen du tittar på, kontrollen du använder, säger Patrick Morgan, som är på plats från brittiska Barbican för att se till att alla föremål är på plats.

På utställningsgolvet trängs gamla flipperspel med arkadklassiker som "Pong" och "Computer Space". Gamla konsolspel som "Mario Bros" och "Street Fighter"-serien visas på tjock-tv-apparater, för att känslan ska bli rätt.

Många föremål har hängt med sedan 70-, 80- och 90-talet, och eftersom besökarna får testa allt händer det att saker går sönder.

– Allmänheten har kanske inte samma vördnad för maskinerna som vi har. Men vi har en tekniker på plats som lever med utställningen och reparerar alla föremål som behöver reparas.

Hur valde ni ut spelen?

– Många gräl. Här i Stockholm är utställningen lite mindre så vi har inte med alla spel vi haft tidigare. Det är alltid svårt att göra de valen, men det finns över 100 spelbara titlar. Besökarna kommer definitivt hitta spel de aldrig hört talas om, och spel de glömt bort, säger Patrick Moran.

Så många glober får utställningen

Spelen. Både spelälskaren och den oinvigde kommer att känna igen sig, i olika utsträckning, på Game On 2.0. Här finns allt från "Pong" till "Halo". Att den begränsade ytan gjort att alla spel från originalutställningen inte får plats är lite tråkigt. Men det finns många guldkort ändå. Betyg: 4 av 5.

Interaktivitet. Japanska "Steel Battalion", från 2002, där du styr en jätterobot, är förmodligen mest skruvat på utställningen. I övrigt är det självklart en fröjd att nästan allt går att spela. Passa på att prova konsolerna du inte hade råd med själv, som Neo Geo eller Sega Wondermega. Betyg: 5 av 5.

Andra föremål. Utöver alla spel finns det så klart en del annat att kika på, till exempel originalskisser från spelutvecklare, Pokemon-konst, eller varor som sålts vid sidan av spelen. Kul kurios, men det känns mest som utfyllnad. Betyg: 2 av 5.

Helhet. Den här kringresande spelutställningen gästar Tekniska museet i ett halvår och det är första gången den besöker Sverige. Hela familjen kan ha kul, liksom kompisgänget som kan utmana varandra i multiplayer-delen. Betyg: 4 av 5.



ARON ANDERSSON

Rekommendera 19

Tweeta 7

0

Dela

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Men's World

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Game on 2.0 – Världens största spelutställning

Publicerat 26 Okt 2013 Av : Mensworld Kommentarer : 0



600 kvadratmeter fullproppade med dataspel. Den 25:e oktober öppnade Game On 2.0, utställningen där Tekniska Museets besökare får testa spel från 70-talet och framåt. Det är världens största dataspelutställning och har lockat miljontals besökare på museer och science center när den turnerat runt om i världen. Nu har den internationella braksuccén "Game On 2.0" kommit till Stockholm och Tekniska Museet.

Med startskott 25 oktober kommer besökarna både få titta på och testa över 100 spel – allt från tidiga arkadspel som Pacman, Space Invaders och Donkey Kong till udda japanska rariteter och nyare spel som Sims och World of Warcraft. För att skapa en så autentisk spelupplevelse som möjligt har skärmarna anpassats efter de olika spelens respektive eror. De spel som var populära på 70- och 80-talet presenteras på tjock-tv, medan nyare spel kopplats till platta skärmar.

| || i /

1/6

Mens World » Game on 2.0 – Världens största spelutställning blogg

Förutom den stora samlingen konsoler, handkontroller och arkadspel finns också sällsynta samlarprylar, spelmusik, historier från spelvärldens kulisser och en avdelning med spel för de minsta. Anna Westerling, projektledare för "Game On 2.0", tror att utställningen kommer att bli en nostalgiresa för flera olika generationer. – En 70-talist kanske spelade arkadspel, medan en yngre person spelat Angry Birds. Alla kan vara experter i sin generation, säger hon. Äldsta spelet att spela är "Tennis" från 1972. Mest svårspelat är Steel Battalion, med två styrspakar, växelspak, pedaler och över 40 knappar.



Fakta GAME ON 2.0

Vad: Spelutställning på Tekniska museet. Över 100 spel att prova, gallerier med originalskisser, spelmusik och bakgrundsberättelser.

När: 25:e oktober 2013 till 27:e april 2014.

Kuriosa:

Johan Svensson

Info@mensworld.s



OM UTSTÄLLNINGEN

Den första versionen av Game On startade sin världsturné 2002, och passerade en miljon besökare efter att ha visats på museer och science center i bland annat London, Melbourne, Chicago och Aten. Sedan sommaren 2010 turnerar den uppdaterade versionen Game On 2.0. Utställningen är skapad av kulturcentret the Barbican i London.

Rekordstor dataspelsutställning på Tekniska museet i höst

I oktober kommer den internationella vandringsutställningen Game On 2.0 till Tekniska museet i Stockholm. Förutom chansen att prova över 100 olika spel vill museet väcka diskussioner och skapa reflektion kring till exempel könsroller och spelkultur.

Utställningen blir en del i Tekniska museets nyligen påbörjade projekt kring insamling och dokumentation av dataspelshistorien. Med över 100 spel att prova, originalskisser, sällsynta samlarprylar och bakgrundsberättelser är det också världens största dataspelsutställning.

Under besöket kan man samtidigt lära sig mer om spelutveckling, ljuddesign, karaktärernas bakgrund, spelkultur och hur spelen marknadsförts genom tiderna. Man uppmuntrar också frågor kring könsroller, våld och hur spelandet påverkar det verkliga livet:

Är Lara Croft en stereotyp eller en girl power-hjälte? Blir man våldsam av actionspel eller är det inte värre än ett parti schack? Är spelen destruktiva och fördummande eller ett sätt att utveckla sociala, språkliga och logiska förmågor?

Game ON 2.0 Visas på Tekniska museet i Stockholm från 25 oktober 2013 till



Vi besökte Game On-mässan i vintras.

Lara Croft från Tomb Raider möter besökaren på väg in till Game On. Alla bilder i detta massiva bildspel är fotograferade av Kristina Sahlén.



10/11/2014

Massiv spelfrossa i Stockholm - Computer Sweden

Massiv spelfrossa i Stockholm



Av Jonas Ryberg

3

NYHETER Mario, Sonic, Pikachu och Samus Aran. Alla gamla hjältar och några nya finns på plats när spelhistorien från och med i dag tar plats på Tekniska museet. Men bäst av allt är att du själv får chansen att visa dig på styva linan i gamla klassiker.

GAME ON 2.0

Utställningen håller öppet på Tekniska museet i Stockholm fram till april. Tidigare har den visats bland annat i London,

Stockholm fram till i april nästa år. Historien börjar med redan med gamla japanska Pachinkomaskiner och flipperspel och går sedan vidare via de första arkadspelen och ända fram till helt nya virtual reality-spel i form av Oculus Rift.

Roligast är helt klart att de flesta spelen på utställningen faktiskt går att spela i originalversion. Producenterna bakom lägger stor vikt vid att spelen ska spelas på originalhårdvara och inte på emulatorer eller nya platta skärmar.

Vi har fått många donationer från samlare, säger Patrick Moran från brittiska Barbican som producerat utställningen. Hans uppgift är också att hålla maskinerna igång och se till att det finns reservdelar. Till de många konsoler och hemdatorer som finns representerade i utställningen är det inte något större problem. Vårre är det med arkadspel som bara producerats i få exemplar.

Till exempel är det svårt med vektorbildskärmar till spel som Star Wars och Astroids i utställningen. De har inte tillverkats på många år, säger han

Trots det ser han ingen större risk med att låta besökarna spela på originalmaskinerna. De verkliga rariteterna som Pong i arkadspelsversion och ett par andra tidiga spel är heller inte öppna för besökarna.

Det är däremot andra arkadspelsklassiker som Donkey Kong, Track and Field och Asteroids. Det ger gott om utrymme för nya spelare att uppleva gamla klassiker och för föräldrar att visa sina barn var skåpet ska stå i grafiskt sparsmakade mästerverk som Missile Command och Star Wars.

Trots att utställningen innehåller mycket så saknas vissa bredare klassiker som till exempel MS Röj. Samma sak gäller mobilspelsrevolutionen som nästan helt lyser med sin frånvaro.

Undantaget är Angry Birds som letat sig in i en konsolvariant. Enligt Patrick Moran handlar det inte om ett ideologiskt ställningstagande utan om tekniska problem med att låta besökarna spela den typen av spel.

– Dessutom stjäls mobilerna för mycket, säger Patrick Moran.

Samma orsak ligger förmodligen bakom att utställningens svenska bidrag, den skandalomsusade konsolen Gizmondo, ligger bakom glas tillsammans med andra handhållna rariteter.

Utställningen är också startskottet för Tekniska museets arbete med att samla in den svenska dataspelshistorien.

Förhoppningen är att en ny utställning med fokus på Sverige ska kunna presenteras nästa år.

SvD KULTUR

SKISSARTAD RESA I SPELENS VÄRLD



Nästa Föregående

1 november 2013 kl 09:58 Det bästa med utställningen "Game on 2.0" på Tekniska museet är dess ansenliga galleri av retrospel och konsoler, tycker SvD:s Tove Bengtsson. FOTO: LARS PEHRSSON

RECESSION

GAME ON 2.0

Tekniska museet, till och med 27 april 2014

Dator- och tv-spel har vuxit från att vara nischade leksaker till ett vardagligt nöje för alla. Att spel numera angår alla, oavsett ålder, liksom är en del av vår teknologiska utveckling och kulturhistoria är något som "Game on 2.0" vill understryka. Så heter världens största spelutställning, som just nu går att besöka på Tekniska museet i Stockholm.

Det är en utställning som är indelad i åtta rum, med drygt 100 spel att testa. "Game on 2.0" inleds med en schematisk överblick över spelhistoriens vagga, hur spelens ökade inflytande förflyttade dem från arkadhallarna till hemmet med hemdatorer och stationära konsoler.

Det här är utställningens matigaste och mest sammanhållna del, med en anseilig samling äldre elektronik som blandar lyckade klassiker och bortglömda floppar. Vem minns numera NEC LaserActive från 1993, mer välkänt som Laserdisk? Nämda konsol är inte spelbar, men själva maskinen och dess bisarrt stora skivor visas i en monter. Här trängs också många andra mer eller mindre välkända konsoler, bland andra

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Magnavox Odyssey, som kom redan 1972, Atari 2600 från 1977 och Nintendos Famicom från 1983.

I övrigt är utställningen mer splittrad. Även om den inledningsvis har en kronologisk ton är den indelad tematiskt, och kompositionen är ofta otydlig. Ett rum konstruerat kring spelgenrer är synnerligen förvirrande, där informationsskyltar saknas och genrer som "tankespel" är alldeles för vaga. Andra rum försöker kombinera bärbara spel med marknadsföring och skapande av ikoniska spelfigurer. Även om det är intressant att se originalskisserna på Mario, är den röda tråden tunn.

Det bästa med "Game on 2.0" är dess ansenliga galleri av retrospel och konsoler. Det är dessa delar, hemdatorerna och den uppbyggda spelhallen, som är mest genomtänkt och intressant. Det är lätt att förstå varför "Pac-man" blev en sådan succé, ett enkelt spelkoncept som fortfarande är vansinnigt roligt.

Men den bestående känslan är att "Game on 2.0" bara skrapar på ytan. Utställningen saknar helt indiespel, trots att de numera är en mycket stor del av spelkulturen, och de nyare spelen är alldeles för få. Game on 2.0 är inte specifikt anpassad för just Sverige, men med tanke på hur många lyckade exempel det finns på nordiska spel – "Minecraft" är bara ett av dem – är det tråkigt att inte fler spel än "Angry birds" och "Alan Wake" får ta plats. Det är helt enkelt för lite innehåll för att kunna göra en djupdykning i spelhistorien. "Game on 2.0" målar upp en mycket schablonartad bild av dator- och tv-spelens värld, med fokus på enbart de mest välkända varumärkena som Mario, Zelda och Sonic.

Däremot är utställningen varmt dekorerad, med väggar och golv prydda av pixelutformade textilier i olika färgmönster. Utan dessa accentuerande färger hade utställningen sett rätt kal ut, med undantag för udda spelmaskiner med spejsad 70-talsdesign, som den kbratelefonliknande Computer space.

Trots dess vaga tematiska uppdelning och skissartade spelhistoriska innehåll, är det ändå roligt att Tekniska museet har velat satsa på en spelutställning. De har skapat en varm och inkluderande atmosfär. Spel är något för alla, och det har Tekniska museet också lyckats förmedla.

TOVE BENGTTSSON
spel@svd.se

Costanera Center
Santiago, Chile
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INTERACTIVE VIDEO GAME EXHIBIT ARRIVES IN CHILE

THURSDAY, 28 MARCH 2013 22:03

WRITTEN BY AMELIA DUGGAN

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4

'GAME ON' TAKES A LOOK AT THE PAST, PRESENT AND FUTURE OF THE VIDEO GAME INDUSTRY AND OFFERS VISITORS THE CHANCE TO PLAY 150 GAMES.

Globe trotting video game exhibition "Game On" opened its doors to Chilean public in Santiago's Costanera Center Mall Wednesday. Originally curated for London's Barbican Art Gallery in 2002, the show has gone on to tour Europe, Australia, the United States and China, attracting over a million visitors worldwide.

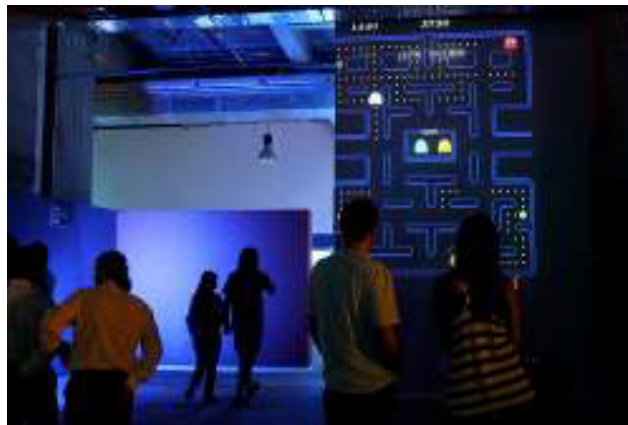


Photo by Amelia Duggan / The Santiago Times.

"Game On" offers an all encompassing look at the history of the video games— from their origins in the arcade to the age of the internet—as well as affiliated cultures such as manga, anime and cinema. Art connoisseurs in particular will enjoy a collection of original sketches and designs for seminal games such as Tomb Raider, Pokemon and Grand Theft Auto.

The exhibit also offers the public the chance to play around 150 of the most important arcade, console and portable electronic games of the last 40 years—from Space Invaders and Donkey Kong to Final Fantasy and The Sims.

As well as celebrating the scientific progress and creative developments that have transformed the video game industry over past decades, "Game On" offers visitors a glimpse into what's in store in the world of gaming. The Futures section features cutting edge technologies including 3D, virtual reality and interface technology that the public are invited to try.

Game On runs March 27 to April 30. More information can be found at www.gameon.cl.

By Amelia Duggan (duggan@santiagotimes.cl)
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Tendencias

Llega a Chile la mayor exposición itinerante de videojuegos

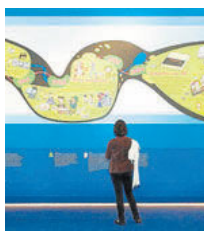
Game On muestra más de 50 años de historia, con 120 juegos que pueden probarse y que van desde Space Invaders hasta la WiiU.

Axel Christiansen Z.

Fue en la década del 60, de la mano de nombres como Spacewar, Pong y Space Invaders que una nueva forma de entretenimiento nació para quedarse: los videojuegos. Comenzaron como simples figuras en blanco y negro que se movían de un lado a otro en la pantalla. Hoy se han convertido en obras cada vez más realistas, con presupuestos millonarios y sofisticados controles. Mostrar la evolución que esta forma de entretenimiento ha tenido a través del tiempo es el objetivo de la exhibición *Game On*, la mayor muestra itinerante del mundo del videojuego que llega, por primera vez, a Chile a partir del 27 de marzo en el Espacio 5 de Costanera Center. La exhibición tendrá, en un solo lugar, 120 juegos de todos

los tiempos y en su formato original, en una muestra totalmente interactiva ideada por Barbican y que promete unir la nostalgia de las primeras consolas con la última tecnología en videojuegos. **Formatos originales** Patrick Moran, exhibition manager de Barbican International, desde hace tres años ha trabajado con la muestra llevándola a gran parte de Europa, China, Canadá, México, Brasil y ahora Chile. Lo más complicado es lograr resumir más de 50 años de historia con una lista de 120 juegos. La selección se hace pensando en lo más representativo de cada era y en el estado de cada juego, ya que todos los aparatos que son parte de la exhibición están en su formato original. "No sólo es importante mostrar cómo se veían en esa época, sino

que se puedan experimentar tal como fueron creados", señaló Moran a *La Tercera*. Así, mientras clásicos videojuegos como los *Game and Watch* o la *Atari Touch Me*, podrán ser vistas de lejos como objetos en exhibición; otras piezas de historia como las consolas Sinclair o Commodore, que hace décadas dejaron de fabricarse, podrá ser jugadas en vivo por lapsos de cinco minutos. "Tenemos máquinas originales de juegos como Pong, Space Invaders y Asteroids que están acá tal como nuestros padres los conocieron", dice. Como la exhibición está en constante renovación, Chile será el primer lugar donde se incorporarán consolas más modernas como la Wii U y la PlayStation Vita. Dentro de lo más moderno, Moran destaca un juego llamado *Steel Battalion*, lanzado



Los paneles cuentan la historia de los videojuegos.



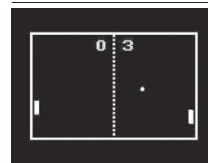
Los juegos están en su formato original.

AGENDA

Cuándo: desde el 27 de marzo (durará dos meses). **Dónde:** Quinto piso del Costanera Center, espacio 5. **Valor:** Entrada desde tres mil a 14 mil pesos (entrada VIP) en el lugar o puntoticket.cl.

Imagen del hall central de la Game On realizada en Inglaterra.

LINEA DE TIEMPO



●●Pong

Este juego, conocido por ser uno de los primeros que enfrentó a dos jugadores en una simulación de tenis.

●●Atari 2600 En su momento fue la consola hogareña más popular. Contaba con versiones caseras de juegos famosos.

●●Famicom A mediados de los 80, Nintendo lanzó su primera consola en el mercado japonés.

●●PlayStation

Icono de los 90, cambió los clásicos cartuchos por CD con más espacio.

●●Xbox 360

Fue la primera consola en alta definición lanzada para el mercado. Es también la más usada para jugar en línea.



●●WiiU

Consola lanzada a fines del año pasado, es la primera que incorpora un control con pantalla táctil.

Tecnopolis Buenos
Aires, Argentina 12 July -
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Personal

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El Espacio Personal Juegos dio lugar a gran variedad de eventos pensados para

En julio y agosto, Tecnópolis fue la sede del Espacio Personal Juegos, el primer Festival de Videojuegos realizado en Argentina. Un evento de primer nivel internacional que permitió a todos los visitantes conocer de cerca el maravilloso mundo de los videojuegos: aprender sobre su historia en la exhibición Game On, descubrir las últimas tendencias, participar en torneos con importantes premios, asistir a talleres, shows en vivo, conferencias y probar de forma libre y gratuita todos los juegos disponibles en la exposición.

El Espacio Personal Juegos se convirtió en uno de los pabellones más visitados de Tecnópolis 2013, con un total de más de 1 millón de visitas. Como la mejor manera de conocer un juego es jugándolo, el Área de Juegos dispuso 60 PCs, 100 consolas y 20 dispositivos móviles de última generación para que los asistentes se entretengan libremente. Funcionó además como un espacio común para reunir las últimas tendencias de la industria y acercarlas a un público que no estaba familiarizado el fascinante universo y las infinitas posibilidades

(Cont.)



os los jugadores

s pensados para los fanáticos de los videojuegos

de los juegos como fuente de entretenimiento y medio narrativo. Para alcanzar este objetivo el Área de Juegos contó con videojuegos de todo tipo. Desde las franquicias más grandes y reconocidas hasta pequeños títulos independientes que dejan atrás los presupuestos millonarios para centrarse en experiencias innovadoras con un alto valor artístico. Hubo juegos para todas las edades y de distinto género: Aventuras, Baile, Pelea, Acción, Estrategia en Tiempo Real, Juegos de Rol, Deportes, Carreras,

Game On Press Pack

Cartas Intercambiables, etc. Además, el Espacio Personal Juegos incorporó la exhibición Game On, una muestra histórica que recorrió los videojuegos desde sus humildes comienzos, los clásicos, hasta las grandes super-producciones de la actualidad. El Espacio Personal Juegos es parte de la plataforma de Personal asociada a Juegos. Una completa propuesta de servicios que incluye además, una oferta de terminales, el lanzamiento de un nuevo plan con juegos sin cargo y la campaña de comunicación innovadora.



Actividades lúdicas

Paula Haurie, directora de venta para Conosur en Gameloft

Desde Gameloft, la desarrolladora de videojuegos para todas las plataformas vía descarga digital, venimos trabajando muy fuerte junto a Personal, uno de nuestros socios estratégicos en la región, para hacerles llegar a todos sus usuarios los mejores videojuegos. Este año, fuimos invitados para participar del espacio Personal Juegos en Tecnópolis, actividad a la cual nos sumamos con muchas expectativas, dada la importancia del evento y la llegada a un público muy rico, formado tanto por grandes y chicos, estudiantes y familias, justamente el público al cual apunta Gameloft. En el espacio Personal Juegos, planteamos actividades lúdicas, y los visitantes pudieron testear el videojuego de carreras Asphalt 7 y el atractivo Shark Dash. La experiencia ha sido por demás enriquecedora, ya que a través de acciones simples y entretenidas, pudimos compartir experiencias con visitantes de todas las edades, además de acercarlos de una forma divertida lo nuevo en tecnología. Resulta muy gratificante poder trabajar en conjunto con Personal en este tipo de actividades, ya que se trata de una empresa que ha incentivado el consumo de los videojuegos en el móvil y brindando a sus usuarios numerosos beneficios y facilidades para que se animen a jugar y saquen el máximo potencial de sus Smartphones. Sin duda, seguiremos apostando a este tipo de emprendimientos, que son tan

general.



Game On ¿Te acordás de ese juego?

El Espacio Personal Juegos fue sede de la reconocida muestra internacional sobre la historia del videojuego

La muestra internacional Game On organizada por la Galería de Arte Barbican de Londres estuvo presente en 1000m2 del Espacio Personal Juegos, con más de 120 títulos de todos los tiempos, que tuvieron como objetivo principal mostrar el impacto cultural que provocaron los videojuegos a lo largo de su joven historia. La exposición incluyó clásicos de antaño, como el primer juego considerado de éxito masivo: Pong de Atari, juegos arcade como MS Pacman, Ga-laga y Donkey Kong, este último el primer juego

que introducía personajes e historia, donde el aún desconocido Mario debía rescatar a su novia de las manos de un mono que solía ser su mascota. Game On se enfoca también en quienes ingresaron al mundo del entretenimiento a través de las consolas, mostrando entre otras, la primera de Nintendo, la NES (o como se la conocía por su clon comercializado en el país, "La Family"). Gracias a su juego estrella Super Mario Bros, por primera vez se dio acceso a un mundo de diferentes plataformas.



No solo las consolas trajeron juegos memorables, para los que preferían un buen desafío a las neuronas antes que la habilidad con los controles, Game On mostró juegos de PC de aventuras como Monkey Island o de estrategia como StarCraft, en los cuales se priorizaba la habilidad para el uso de tácticas y resolución de situaciones en base a los recursos disponibles. Sin dejar de lado, la explosión de juegos de acción, a través de los cuales se pudo por primera vez ver todo el escenario desde la perspectiva del personaje, como si se estuviera “dentro de su cabeza”, como en el Doom que se recorre de esta forma mundos llenos de enemigos a derrotar. En la actualidad también están presentes los títulos que definieron la “Generación PlayStation”, como Ridge Racer, Final Fantasy VII o Tomb Raider, este último protagonizado por quien quizás sea la heroína más conocida del mundo de los videojuegos, Lara Croft. Estos juegos en

tres dimensiones se hicieron más presentes a partir de 1994, fecha en la cual Sony lanzó su propia consola.

El recorrido también abarcó las actuales consolas como Xbox 360 y PlayStation 3, que permitieron vivir los videojuegos en alta definición con exitosos juegos como la saga Halo, Uncharted, Gran Turismo y Forza, entre otros. Esta última generación descubrió nuevas formas de jugar y miles de personas alrededor del mundo, sin ser jugadores habituales, se animaron a ingresar en el mundo de los videojuegos de la mano de Wii.

Game On realizó un homenaje a la industria que a lo largo de los años brindó distintas experiencias y intentará mantener la atención de miles de personas en este mundo de entretenimiento que son los videojuegos.

Más de 120 juegos dijeron presente en Game On para el disfrute de los asistentes. Mediante un diseño novedoso, la exposición abandonó los aburridos pasillos por espacios experimentales, zonas interactivas que examinan cada aspecto del desarrollo de un juego, desde sus procesos creativos hasta los productos terminados.

Game On además se encargó de homenajear a las figuras más emblemáticas de la industria y mostrar su evolución a lo largo de los años. Todo esto sin dejar nunca de remarcar el impacto cultural que han tenido los videojuegos alrededor del mundo.



Cada Gamer es un mundo

Federico Llano - Country Sales Manager Brazil & South Cone Electronic Arts

Hay varios “tipos” de gamers: esta el gamer solitario, el gamer competitivo, el payaso, el tramposo, el comandante, el enojado, el casual, el retro.. y Personal consiguieron reunirlos a todos en el Espacio Personal Juegos. Electronic Arts eligió participar del espacio para demostrar sus novedades en juegos para celulares. Mobile continúa siendo una de las prioridades de EA a nivel mundial, y tiene en su catálogo tres de los mayores éxitos del mercado: Plants vs. Zombies 2 descargado ya 40 millones de veces, Real Racing 3 con más de 16 millones de carreras por día, y The Simpsons: Tapped Out con más de 5 millones de jugadores diarios. Los gamers nunca antes tuvieron tantas opciones, y de hecho la mayoría actualmente juega en más de una plataforma. En un año con todos los ojos puestos en la nueva generación de consolas, smartphones y tablets “complementarán” la experiencia de juego como nunca antes. No importa que tipo de gamer seas, o con qué consola o celular juegues, EA tiene algo para vos en el Espacio Personal Juegos.



El gamer argentino

Las tablets y los smartphones colaboran en la transformación del videojuego en una expresión de esta época.

Más de mil millones de personas juegan videojuegos durante un promedio de siete horas semanales actualmente. Los juegos ya no son algo simple, sino que han evolucionado a pasar a ser una expresión personal, un modo de vida. Con el pasar de los años y el auge de las redes sociales se ha producido un

crecimiento substancial en el tamaño total del mercado de los videojuegos. Existen hoy en día segmentos que antes eran muy pequeños, quedando categorizados como nichos y que ahora se han vuelto muy populares. Los niños empiezan a jugar desde edades tan tempranas, debido a la facilidad de acceso que proporcionan



los smartphones y las tablets de sus padres. Adicionalmente, se ha producido un incremento en la cantidad de adultos mayores que juegan, especialmente las mujeres que rondan los 45 años de edad. Este tipo de fenómenos, sumado a que Argentina es uno de los países con más utilización de las redes sociales, llevó a que hoy en día los juegos casuales sean increíblemente populares en nuestro territorio. Los juegos casuales tienen la gran virtud de equilibrar la proporción de género de los gamers. Si bien típicamente han sido los hombres los que juegan más tiempo, en juegos como

Candy Crush, Farmville, Cut the Rope y Plants vs. Zombies se ve que muchas más mujeres juegan también, llevando los números a algo más balanceado. Pero claro, los juegos sociales son sólo una parte del espectro que consumen los gamers. En Argentina más de siete millones de hogares tienen al menos una consola de videojuegos y la plataforma más popular sigue siendo la PC. Además, aquí aparecen otros tipos de juegos populares: juegos de deportes como los FIFA y Pro Evolution Soccer, juegos de disparos como Call of Duty y Battlefield, juegos independientes como Minecraft y juegos superestrella como Grand Theft Auto.



Videojuegos made in Argentina

Miguel Martín, Director de la Asociación de Desarrolladores de Videojuegos Argentina (ADVA)

Para muchos, parecerá una utopía. Para otros, una esperanza. En Argentina, existe una industria desarrolladora de videojuegos desde diez años. Somos una Industria Creativa que celebra su primera década de vida con un importante nivel de crecimiento. Nuestros mayores valores agregados son la creatividad y calidad de los productos que desarrollamos en el país y exportamos al mundo. Actualmente, la industria argentina de videojuegos reúne a más de 70 estudios y genera cerca de dos mil puestos de trabajo. Durante el último año, exportó cerca de US\$85M (ochenta y cinco millones de dólares). Cifras que nos alientan a seguir trabajando y produciendo, día tras día. Y vamos por más. Somos una industria 100% exportadora. La calidad de nuestros productos y profesionales son muy bien valorados y cotizados en Estados Unidos, Canadá, México o España –por mencionar sólo algunos.

Amamos lo que hacemos y, en este sentido, deseamos que nuestra industria sea cada vez más talentosa. La meta es producir cada día mejores videojuegos made in Argentina.

Inicio > Sociedad

27.10.2013 | Edición 2013 del World Cyber Games

Los mil chicos mostraron lo que saben de los juegos
Ale del Pino, del barrio de Monserrat, en una suerte de rias para el mundial que se hará en noviembre en China. Y ron a los ganadores de los juegos StarCraft II, Fifa 14 y Street Fighter IV.

32 Me gusta

Twitter

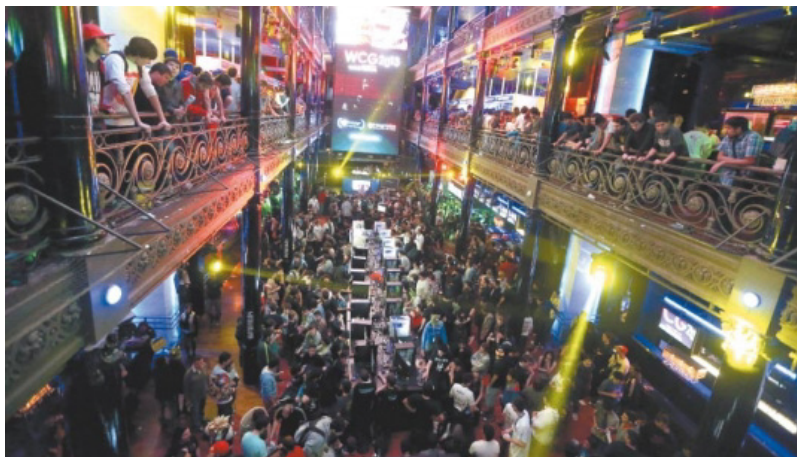
Recomendar 32

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Por:
Roly
Villani

TIFCA
LA RENTA MAS ALTA
DEL MERCADO INMOBILIARIO
24 CUOTAS FIJAS EN PESOS A PARTIR DE \$ 50
Achaval Cornejo



La tarde del sábado proponía un sol radiante y una temperatura ideal para pasear por las plazas y parques de Buenos Aires. Sin embargo, más de dos mil jóvenes prefirieron encerrarse en el Palacio Alsina, en el barrio porteño de Monserrat, para participar de la edición 2013 del World Cyber Games (WCG), algo así como las eliminatorias para el mundial de videojuegos que se va a desarrollar a fines de noviembre en China.

El lugar tenía la apariencia de un baile, con luces y proyecciones en los techos y paredes, pero el condimento especial estaba en los cientos de adolescentes que asistían con gorros o disfraces que los identificaban como fans de uno u otro juego.

Este evento iba a servir para elegir a los mejores jugadores locales de los cuatro juegos más populares del momento: StarCraft II, FIFA 14, Street Fighter IV: Arcade Edition, y League of Legends. Sin embargo sólo se logró con los tres primeros juegos.

Ale del Pino (más conocido como @aletecnio en Twitter) es periodista especializado en gaming de la radio Actitud Rock 101.9 y viene cubriendo desde hace varios años este evento.

"Este año hay muchísima más gente que el año pasado porque cada vez hay más gente conectada a Internet, más gente que se interesa por el gaming, una actividad que le resulta muy importante al país porque el desarrollo de software para juegos es muy redituable y de mucho valor agregado para la exportación", dice del Pino.

Precisamente, Buenos Aires es en estos días un hervidero de gamers

(jugadores, en inglés) porque en Tecnópolis concluía, precisamente ayer, un evento de cuatro días en el que se difundió la cultura del video juego pensándola como algo más que un pasatiempo.

Con más de 50 estudios y 1500 desarrolladores elaborando juegos para el mercado internacional, "desarrollar videojuegos es una gran salida laboral, y es por eso que este año en Tecnópolis se le da la importancia que se merece, con la idea de atraer a nuevos futuros profesionales y talentosos creadores que la hagan crecer aún más", dice la presentación de las Conferencias Videojuegos 2013.

Para esto, trajeron creadores de gran prestigio como Tim Schafer (The Secret of Monkey Island, Psychonauts, Brutal Legend, etc) y Robin Hunicke (Journey), que vinieron a compartir sus conocimientos y experiencia personal con los asistentes en una serie de charlas y talleres. La intervención del diseñador uruguayo Gonzalo Frasca, que además es investigador académico en el Centro de Investigación de Videojuegos de la Universidad de Tecnologías de la Información de Copenhague, Dinamarca, quizás permita entender un poco esta pasión y la necesidad de dejar de pensar a los juegos como una simple diversión: "¿Cómo preparamos las nuevas generaciones para un futuro que cambia constantemente? —se preguntaba Frasca—. Por suerte ese problema ya fue resuelto por la naturaleza, cuando conectó en nuestros cerebros el placer y el aprendizaje. Lamentablemente, lo que llevó centenares de miles de años de evolución, el sistema educativo lo destruye en una década".

TRAJES, CONSOLAS Y OJOS ROJOS. Mientras el animador del evento hacía desfilar a los que concursaban por el torneo de Cosplay (ver recuadro), los asistentes vivaban a unos y otros más en función de los fanatismos por los distintos juegos que por la verosimilitud de los trajes.

"¿PC o consola?" preguntaba el animador en una versión digital del clásico "¿Boca o River?".

Los jóvenes que hoy rondan los 20 años nacieron en hogares en los que Internet era y sigue siendo una constante. De este modo, su acercamiento al juego es tan natural como en otras generaciones lo fue la televisión o la radio. Pero para algunos es bastante más que una pasión.

Cuando las empresas fabricantes detectan que un chico es muy bueno jugando a una "disciplina" como llaman a los distintos juegos, lo contratan para que dé clínicas, haga exhibiciones o simplemente publicite las marcas. Es que, como casi todas las tribus —como sucede con el teatro, con los deportes o con los periodistas— el mundo de los gamers tiene sus modismos, su folclore y sus ídolos locales, que a su vez tienen sus detractores. Francisco "Patán" Sotullo es el Fífero (jugador de FIFA 14) más reconocido de nuestro país, porque quedó tercero en la versión 2012 del WCG en China.

"Mi primer torneo importante fue la WCG Nacional 2005, que se disputó en la Rural. En este torneo se jugaba con el FIFA 2005. Pude quedarme con él y quedar como campeón argentino", explicó Patán.

Sin embargo, el crédito local perdió ayer en la semifinal contra Nacocs, la nueva figura en ascenso, que terminó ganando la final de ese juego y competirá en el mundial de China.

Pese a que la final de FIFA tenía varios pesos pesados del sector en juego, la enorme mayoría de los asistentes estaba esperando la final de LoL (como llaman al League of Legends).

Sin embargo, "por inconvenientes de conexión al servidor y de Internet", el torneo de ese juego se vio forzado a una suspensión. Los organizadores anunciaron que el torneo concluirá en otra fecha que será acordada con los equipos y será transmitido en vivo. Muchos asistentes al evento se sintieron defraudados por esta cancelación porque, dicen, la entrada costaba 60 pesos y era lo más importante del evento. «

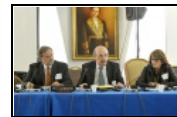


Últimas Noticias

Fuerte cruce entre representantes del oficialismo y el socialista Hermes Binner



El socialista dijo que con Cristina en reposo, "no hay conducción, nadie sabe quién es el presidente". El jefe de Gabinete, Juan Manuel Abal Medina, y los gobernadores Daniel Scioli, Sergio Urribarri y Jorge Capitanich, salieron a responderle.



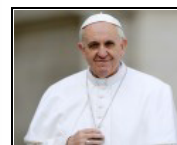
"Es absurdo plantear que no hay libertad de expresión"



Jesús María: encuentran sin vida al cuerpo del remisero



Sabbatella y Tomada garantizaron la continuidad de los puestos de trabajo



El Papa realiza un encuesta al interior de la Iglesia sobre matrimonio gay y divorcio



Gioja "evoluciona bien" y pasó 24 horas sin respirador



Crimen atroz en Uruguay: "Mi hija era la próxima víctima", dijo el padre de la nena



Defensa de Vandebroele: "No hubo un planteo dilatorio"

Desde INFOnews.com

Las chicas de costume play, o jugar con las ropas

Tiempo en Facebook:

Además de la competencia de jugadores, en el WCG hay también competencia de Cosplay, una contracción de Costume Play, que en inglés significa ejecución o juego de trajes. Pero para evitar malentendidos, en el reglamento del concurso, el primer punto dice expresamente: "Se descalificará a los participantes que hagan representaciones de personajes pornográficos o eróticos (Hentai) como medida de seguridad por la integridad física de menores de edad y participantes en general". Las chicas se hacen los trajes ellas mismas o piden ayuda a mamá, a una costurera, a una vecina. Van a Once a elegir las telas. Mitsuki tiene 23 años y estudia diseño de indumentaria en la UADE. Por eso sabe dónde conseguir precio para hacerse la ropa. Eligió ser Miss Fortune, uno de los personajes de League of Legends. Cuando tiene finales de la facultad se cuida un poco, pero normalmente juega dos o tres partidas por día que duran un promedio de 40 minutos.

"Mi novio es muy, muy gamer y mi hermano también, así que dije, ah bueno, vamos a probar y me encantó". Camu tiene 17 y va al colegio en el barrio de Devoto. Está caracterizada como Annie, del mismo juego que Mitsuki. Fue el primer personaje que pudo desbloquear y aprender a jugar, dice. "Yo me cebo y digo, bueno, juego una partida más, no le hago mal a nadie, y no me duermo hasta las tres de la mañana, soy un desastre", reconoce. Al lado suyo, Lala también está caracterizada como Annie. Las chicas se quejan de que los varones "bardean" si ellas no juegan bien y eso le da un poco de vergüenza a algunas chicas. Por eso son mayoría los hombres en este ambiente, dicen.

El personaje que interpreta Eliana es Le Blanc, del mismo juego. Desde el 2009, dice, que juega al "League of Legends". "La primera vez que le pedí a mi mamá que me ayudara a hacer el traje porque quería hacer Cosplay no entendía nada, pero con el tiempo se puso re canchera", asegura. "Vine con una amiga que me dijo que iba a venir, porque la verdad es que no conocía mucha gente de Cosplay y me pareció una buena oportunidad para hacer amigos", dice. De todos modos, todas reconocen que la enorme mayoría de su entorno de amigos son gamers.

Tiempo

ARGENTINO

Diario Tiempo Argentino

Me gusta

A 121 625 personas les gusta [Diario Tiempo Argentino](#).

Plug-in social de Facebook

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10 personas recomiendan esto.

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Victoria Patience recomienda esto.

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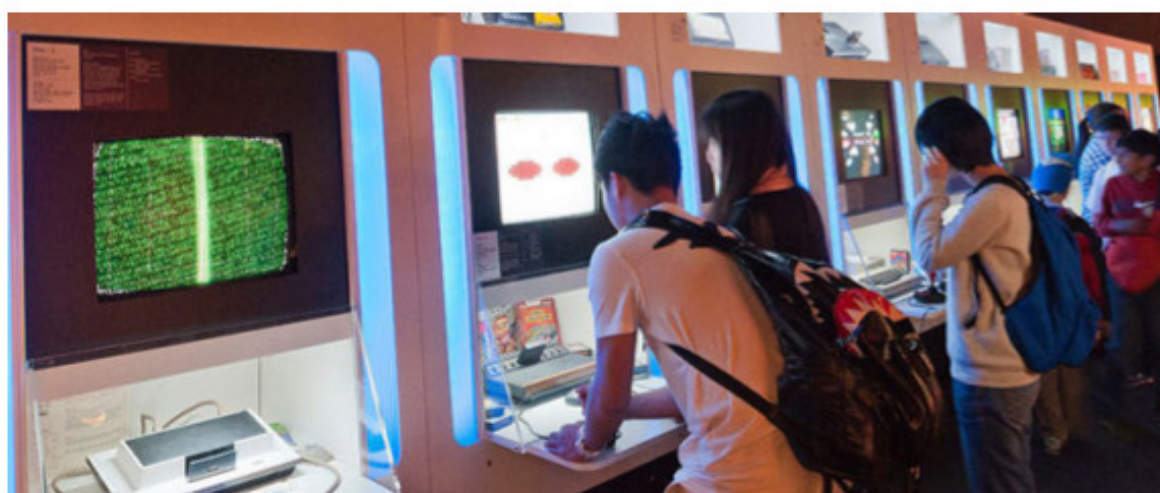
[Francisco Silva, el historiador maldito - Tiempo Argentino | Es tiempo de un diario nuevo](#)
19 personas recomiendan esto.

Montreal Science Centre
Montreal, Canada
15 April - 13 September 2015

Game On: une grande exposition sur les jeux vidéo passe l'été au Centre des sciences de Montréal (PHOTOS)

Le Huffington Post Québec

Publication: 23/02/2015 11:30 EST | Mis à jour: 23/02/2015 11:34 EST



Game On sera accessible dès le 16 avril au [Centre des sciences de Montréal](#). Cette expo, les organisateurs la qualifie d'«exposition la plus complète jamais créée dédiée à l'évolution fulgurante des jeux vidéo et du gaming d'aujourd'hui».

Dans cette installation conçue par le [Barbican](#) de Londres, les visiteurs seront invités à jouer à une centaine de jeux vidéo, tout en revivant l'évolution de cette industrie depuis les années 1960. Nombre de classiques et de grandes marques seront donc au rendez-vous.

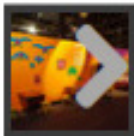
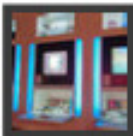
Le spécialiste du domaine Denis Talbot agira comme porte-parole. «Game On est une exposition qui permet non seulement aux plus jeunes de jouer à de grands classiques qui ont marqué l'histoire, mais aussi aux parents de tenter de battre leur record d'antan! La perspective de toucher et de redécouvrir ces jeux me plait beaucoup... et que dire des nouveautés», a-t-il souligné.

Les métiers liés aux jeux vidéo seront aussi mis de l'avant. «En collaboration avec Ubisoft, nous mettrons en valeur les divers métiers de l'industrie, afin d'inspirer et de préparer la prochaine génération d'artisans qui continuera de faire rayonner notre ville sur la scène internationale», a indiqué Julie Payette, directrice du Centre des sciences.

(Cont.)



www.barbican.org.uk



Science et technologie

Le jeu vidéo célébré à l'exposition Game On

Le mercredi 15 avril 2015



Un aperçu de l'exposition telle que présentée à Brisbane en Australie Photo : Courtoisie Barbican International

Longtemps déconsidéré, le jeu vidéo est de plus en plus reconnu comme une oeuvre culturelle à part entière. L'industrie a pourtant déclassé Hollywood depuis longtemps en matière de revenus dans le monde entier. Matthieu Dugal parle de la grande exposition Game On qui s'ouvre demain au Centre des sciences de Montréal. Et pour les nostalgiques, adeptes du « rétrogaming », il sera possible d'y jouer à de vieux jeux.



Denis Talbot

Denis anime M. Net depuis plus de 15 ans à MusiquePlus. Sa baladodiffusion Radio-Talbot occupe une place de choix dans les balados technos iTunes.

Suivre @DenisTalbot

(http://fr.canoe.ca/rss/feed/nouvelles/techno_chroniques_denistalbot.xml)

Game On: une expo sur les jeux au Centre des Sciences



canoe.ca

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PARTAGER

(<http://www.addthis.com/bookmark.php>)

15-04-2015 | 12h44

Comme vous le savez peut-être, je suis le porte-parole de l'expo Game On (<http://www.centrelessciencesdemontreal.com/expositions/game-on.html>) qui débute ce week-end au Centre des Sciences de Montréal, et qui sera présentée tout l'été (au Vieux-Port de Mtl).

Non, il ne s'agit pas du même truc présenté à Québec l'an dernier.

Game On origine d'Angleterre, un évènement créé par le Barbican, un haut lieu de conférence multi disciplinaires artistiques de Londres.

L'exposition en est une interactive. Les visiteurs peuvent jouer, toucher et explorer les jeux vidéo de 1972 à nos jours. On s'amuse!

C'est aussi le temps de constater que le graphisme de nos titres favoris des années 70 est beaucoup plus beau dans nos souvenirs!

Au total, une centaine de créations vous attendent de Pong à Space Invader en passant l'Oculus Rift et sa réalité augmentée. On vise un large public.

Les profits générés pendant ces happenings thématiques seront versés à la Fondation du Centre des Sciences qui favorise les programmes et les expositions pour le développement des vocations scientifiques et technologiques chez les jeunes.

Venez me rencontrer...on va s'amuser!

Suivez l'événement sur Twitter grâce à ce mot-clic: #GameOnMtl
(<https://twitter.com/search?q=%23GameOnMTL>)

Game On — Une exposition interactive sur l'histoire du jeu vidéo au Centre des sciences de Montréal



MIKAEL LEBLEU

Jeudi, 16 avril 2015 17:18

MISE à JOUR Jeudi, 16 avril 2015 17:24

MONTREAL – Après avoir visité 23 villes à travers le monde, l'exposition *Game On* s'arrête enfin à Montréal, au grand bonheur des amateurs de jeux vidéos, petits et grands.

L'exposition interactive de plus de 1000 m² retrace la jeune histoire du jeu vidéo, de *Pong* à *Destiny*, en passant par *Pac Man*, *Pokémon* et *Assassin's Creed*, la franchise phare d'Ubisoft, qui présente l'événement. Une rare chance pour les *gamers* les plus endurcis comme pour les néophytes de revisiter des classiques du jeu vidéo d'hier et d'aujourd'hui.

Accompagnés de notre stagiaire d'un jour et journaliste en herbe Irène Bessone, de l'école secondaire Jeanne-Mance, nous avons rencontré Julie Payette, directrice du Centre des sciences, et Denis Talbot, porte-parole de l'événement. Et nous en avons profité pour tester quelques-uns des plus de 100 jeux vidéo de l'exposition, bien entendu!

L'exposition restera à Montréal jusqu'au 13 septembre 2015. Pour l'occasion, le Centre des sciences ouvrira ses portes jusqu'à 21h les vendredis et samedis afin de permettre à un plus grand nombre de visiteurs de profiter de l'expérience.

Détails sur centredessciencesdemontreal.com.

Montreal goes to the next level with Game On, the biggest exhibition on video games ever staged

21 hours ago



- A hands-on exploration featuring over 100 playable games from yesterday to the present day
- Exhibition partner Ubisoft to include a careers section

MONTREAL, April 16, 2015 /CNW Telbec/ - Today, the Montreal Science Centre presents **Game On**, an interactive exhibition on video games that has toured 23 cities worldwide to date. Opening in Montréal for the first time, **Game On** examines the history of an industry that's become key in Québec. The 10,000-sq. ft. exhibition is divided into nine separate zones that look at the design process from concept through to final product as well as the cultural influence of video games worldwide. Above all, **Game On** lets visitors try their hand at over 100 games from *Pong* to *Destiny*, including legendary franchises like *Donkey Kong* and *Final Fantasy*.

An exclusive feature of the Montréal exhibition is its careers component. In partnership with Ubisoft, a striking wall piece over 65 feet in length will highlight various professions in the field as well as the science behind the games.

Science Centre director Julie Payette is thrilled to welcome the exhibition: "Montreal is recognized today as a global capital in the video game industry. In presenting **Game On** at the Science Centre, we celebrate this success as well as relive its history and pave the way to the future!" Ms. Payette also commented on working with Ubisoft Montreal, calling it a privileged partnership: "Ubisoft Montreal is not just a global industry leader, it's also a company with strong roots in our city. We are very proud to partner with Ubisoft to promote technological professions among young people."

"Sometimes it just takes a tiny spark to kindle an interest or fire up a passion in young people. Video games are clearly the perfect way to spark their attention and set their dreams alight. For us, teaming up with the Science Centre and **Game On** is a unique opportunity to look at the complex science behind the production of video games and make it accessible to the youth who will form the next generation," said Yannis Mallat, CEO of Ubisoft Montréal & Toronto.

Game On – over 100 playable video games and an entire history to revisit, in partnership with Ubisoft. At the Montréal Science Centre starting April 16, 2015. #GameOnMTL

An exhibition produced and operated by Barbican International Enterprises. The City of London Corporation is the founder and principal funder of the Barbican Centre.

Exhibition continues till September 13, 2015.

New: As of May 1, the Science Centre will stay open until 9 p.m. on Fridays and Saturdays. For more information, visit www.montrealsciencecentre.com

The Montréal Science Centre would like to thank its major partners TELUS, VOLVO and Hydro-Québec as well as Ubisoft, its partner for *Game On*.

About the Montréal Science Centre

With more than 700,000 visitors annually, the Montréal Science Centre complex is dedicated to science and technology. It is characterized by its accessible, interactive approach and its showcasing of local innovation and expertise.

About Ubisoft

Ubisoft is a leading creator, publisher and distributor of interactive entertainment and services, with a rich portfolio of world-renowned brands including Assassin's Creed, Just Dance, Rayman, Far Cry, Watch Dogs and Tom Clancy's video game series. The teams throughout Ubisoft's worldwide network of studios and business offices are committed to delivering original and memorable gaming experiences across all popular platforms, including consoles, mobile phones, tablets and PCs. For the 2013-14 fiscal year, Ubisoft generated sales of €1,007 million. To learn more, please visit www.ubisoftgroup.com.

SOURCE Centre des sciences de Montréal

Image with caption: "Launch of the Game On exhibition at the Montréal Science Centre with Denis Talbot, Patrick Moran, Julie Payette and Yannis Mallat. (CNW Group/Centre des sciences de Montréal)". Image available at: http://photos.newswire.ca/images/download/20150416_C6557_PHOTO_EN_14383.jpg



L'EXPOSITION GAME ON SUR LES JEUX VIDÉO ARRIVE AU CENTRE DES SCIENCES DE MONTRÉAL À PARTIR DU 16 AVRIL #GAMEONMTL

par Benoît Chamontin (<http://www.geeksandcom.com/author/benoit-chamontin>) le 3 avril 2015 -0
(<http://www.geeksandcom.com/2015/04/03/exposition-game-on-jeux-video-centre-des-sciences-montrea>
l#comments)

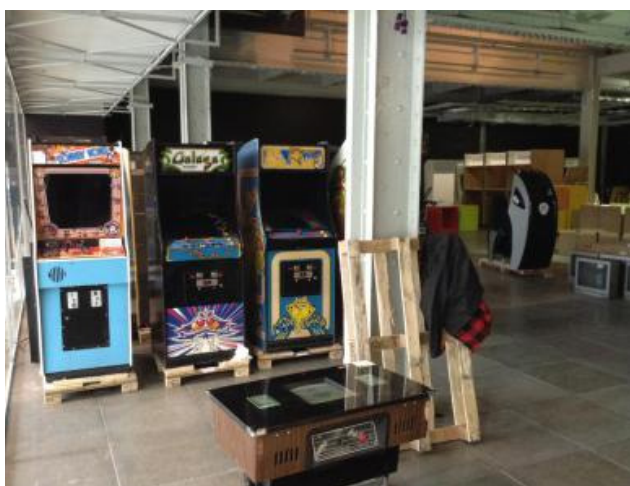


À partir du 16 avril prochain, le Centre des Sciences de Montréal va accueillir Game On, une exposition consacrée à l'évolution des jeux vidéo. S'il ne s'agit pas de la version 2.0, plus étoffée en terme de contenu, elle devrait malgré tout faire plaisir aux amateurs de jeux vidéo de tout âge.

138 Imaginée par le Barbican Art Gallery de Londres et présentée pour la première fois en 2002, les visiteurs pourront
jouer à plus d'une centaine de jeux vidéo et revivre/redécouvrir certains classiques que cela soit sur console, borne
d'arcade ou Oculus Rift. De Pong à Destiny en passant par Super Mario Bros et Resident Evil, il sera ainsi possible de
revivre l'histoire des jeux vidéo, mais également de voir ce qui s'en vient comme avec la réalité virtuelle par exemple.

12 Les métiers du monde des jeux vidéo seront également présentés comme l'indiquait d'ailleurs Julie Payette, directrice
du Centre des sciences, il y a quelques mois : « En collaboration avec Ubisoft, nous mettrons en valeur les divers
métiers de l'industrie, afin d'inspirer et de préparer la prochaine génération d'artisans qui continuera de

10 faire rayonner notre ville sur la scène internationale »



Horaires étendus les fins de semaine et soirées thématiques 18 ans + au profit de la Fondation
du Centre des sciences

À noter que tous les vendredis et samedis à partir du 1er mai, l'exposition Game On au Centre des Sciences de
Montréal sera ouverte jusqu'à 21h pour en profiter plus longtemps.

Par ailleurs, des soirées spéciales thématiques 18 ans et plus seront également organisées. Les profits iront à la
Fondation du Centre des Sciences qui contribue au développement de programmes et d'expositions favorisant
l'éclosion de vocations en science et technologie chez les jeunes. Ces soirées devraient particulièrement plaire aux
gamers puisqu'il sera possible de se mesurer à ses amis sur l'écran IMAX TELUS à NHL 2015 ou Super Mario Kart
par exemple!

L'exposition Game On sera présentée au Centre des Sciences de Montréal du 16 avril au 13 septembre 2015. Les
billets sont déjà en vente sur le site Web (<http://www.centredessciencesdemontreal.com/expositions/game-on.html>) et
il faudra compter 21\$ pour un adulte, 18\$ pour un adolescent (13 – 17 ans) et 12,50\$ pour un enfant (4 – 12 ans).



À PROPOS

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THE GAME IS ON AU CENTRE DES SCIENCES DE MONTRÉAL

PARTAGER :



17 AVRIL 2015

de ~~publisant~~ ~~seulement~~ ~~des~~ ~~articles~~ ~~top~~ ~~présent~~ sur l'exposition Game On du Centre des sciences

Je n'avais même pas franchi la guérite d'entrée que déjà un rire nerveux et enfantin s'emparait de moi. Puis, j'ai poussé des Oh! et des Ah! devant le *PDP-1*, le premier ordinateur de la Digital Equipment Corporation. Mes yeux se sont mis à briller devant le premier jeu d'arcade commercial jamais produit : le rouge et scintillant *Computer Space*. J'ai lâché un WOW! bien sonore devant l'installation du jeu Pong. J'ai ri, puis j'ai ragé devant les dizaines de jeux d'arcades disponibles. En somme, j'ai eu du gros fun.

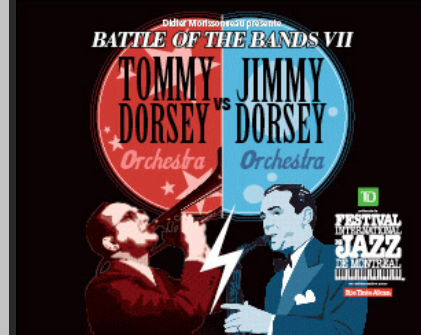


Certes, j'aime les jeux vidéo. Mais contrairement à ce que pensent mes collègues, je ne suis pas une vraie de vraie geek. Oui, j'aime me divertir et passer quelques heures devant une console, mais j'ai aussi plusieurs autres passe-temps. J'ai été la première surprise de voir mon excitation montée devant le jeu d'arcade *Pac-Man*. Évidemment, j'avais déjà joué sur l'ordinateur avec les flèches de mon clavier et j'avais déjà contrôlé le bonhomme jaune bien connu. Il s'est avéré beaucoup trop excitant de jouer à ce jeu culte avec un bon vieux joystick en métal sur une vieille ~~station de travail~~ point fort de cette exposition : la redécouverte des vieux jeux nous fait vivre un voyage dans le temps extraordinaire.

Recherche...



publicité



CHOISISSEZ ICI ARTV DANS VOTRE FORFAIT TÉLÉ



ICI ARTV a tout pour émerveiller, étonner et fasciner les passionnés des arts et de la culture.

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Articles récents

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Le bonheur dans les écouteurs - 15





J'ai sauté de joie devant *Super Mario Kart*, *Parappa the Rapper 2* et *The Sims*. Je suis resté perplexe devant *Tempest 2000*, *Elevator action* et *Deathchase 3D*. J'ai eu un véritable coup de cœur pour le jeu *Ridge Racer* et surtout la manette *NeGcon* (*Avis à tous : j'en veux une!*). J'ai vécu un important moment de nostalgie devant un *Tamagoshi*. J'ai eu mal au cœur en essayant l'*Oculus Rift*. J'ai trippé ma vie et je n'exagère même pas.



Honnêtement, c'est la place où on veut se faire embarrer toute une nuit, voir même une semaine.

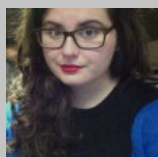
Des heures de plaisirs pour tous amateurs de jeux vidéo, mais aussi pour n'importe quelle personne qui aime moindrement gossier sur des pitons.

Petit conseil, allez-y durant la semaine ou très tôt le matin durant la fin de semaine, car il risque d'y avoir du monde à la messe. On se garde les « *ragequit* » pour les jeux, pas pour sortir de l'exposition! *Game On* sera définitivement un incontournable ce printemps et cet été!

L'exposition est présentée au Centre des sciences de Montréal du 16 avril au 13 septembre prochain. N'y allez pas trop tard, car croyez-moi, vous y voudrez y retourner plusieurs fois!

*Avant ou après votre visite à l'exposition, testez vos connaissances sur l'industrie du jeu vidéo avec le quiz «*À vos manettes!*» d'ICI EXPLORA.

MOTS CLÉS : CENTRE DES SCIENCES DE MONTRÉAL,ÉVÉNEMENT,EXPOSITION,JEUX VIDÉO



ALEX BEAUSOLEIL (12 BILLETS)

Passionnée de culture, Alex croit, tout comme Dostoïevski, que c'est l'art qui sauvera le monde. C'est pourquoi elle prend plaisir à enchaîner les séries télévisées les unes après les autres, visionner les nouveautés cinématographiques, gaver ses oreilles de délicate musique, voyager avec la littérature et pitonner sur sa manette de Xbox pour se divertir. Elle est coordonatrice au contenu pour ICI ARTV et édimestre de l'expérience simultanée de C'est juste de la TV!

chansons qui font du bien

- Par Alex Beausoleil

Balade en cinémascope dans New-York et ses quartiers

- Par Marion Gouiry

The game is on au Centre des sciences de Montréal

- Par Alex Beausoleil

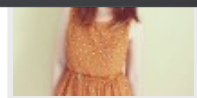
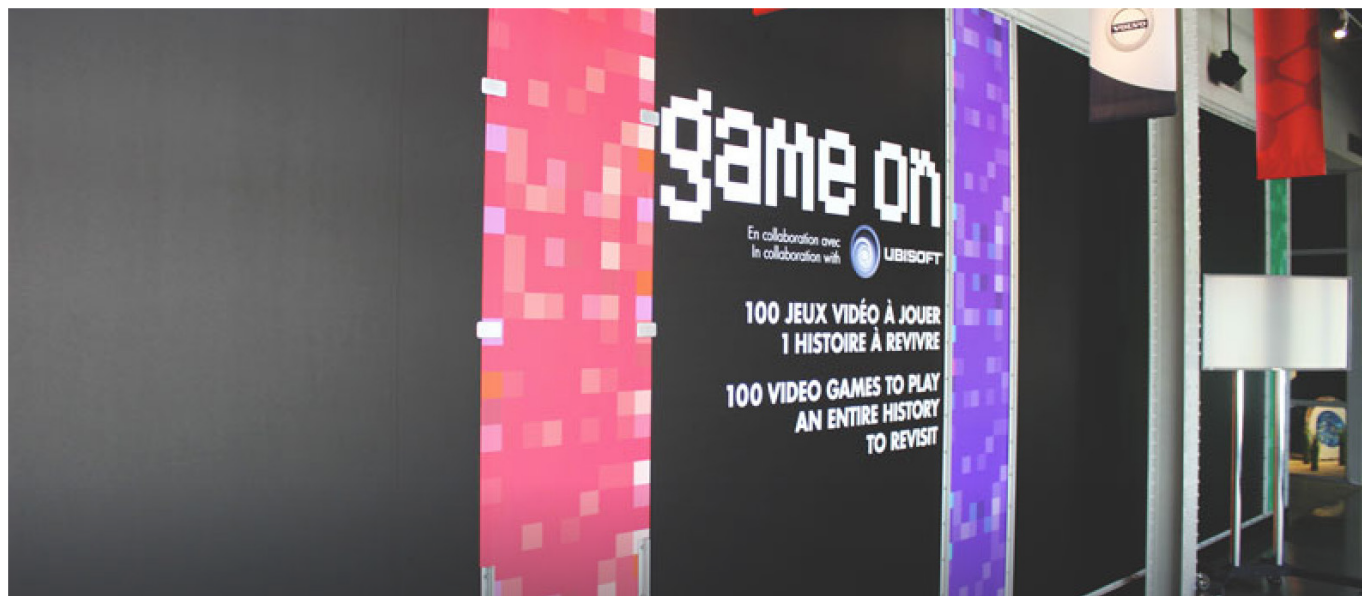
Ça sent la coupe avec l'illustrateur Benoit Tardif

- Par Patrick Dupuis

Les duos marquants des arts et spectacles

- Par Katia Landry





19 avril 2015 /

, [Geek \(http://www.robotsource.com/category/geek-culture/\)](http://www.robotsource.com/category/geek-culture/)

Game On: l'exposition à Montréal pour les gamers (<http://www.robotsource.com/game-on-l'exposition-a-montreal-pour-les-gamers/>)

Jeudi le 16 avril, j'ai eu la chance d'assister au lancement de «Game On», l'exposition tant attendue au [Centre des Sciences de Montréal](http://www.centredessciencesdemontreal.com/) (<http://www.centredessciencesdemontreal.com/>). Après tout, Montréal est une ville parfaite pour les jeux vidéo!

(Cont.)

à Londres, l'Exposition se vante d'être la plus complète/jamais créée dédiée à l'évolution des jeux vidéo. Présent tout au long de l'été, l'événement va attirer les foules d'adeptes de gaming qui vont pouvoir jouer à plus de 100 jeux d'hier et aujourd'hui. 100 jeux, ce n'est pas rien!



(<http://www.robotsucre.com/wp-content/uploads/2015/04/gameon-montreal-expo-1.jpg>)

Vous êtes fan de Pong? Eh bien, il est là. En fait, les classiques sont très présents dans l'exposition. C'est un vrai plaisir de pouvoir jouer à des jeux plus vieux que nous! Dans un environnement sombre, ce sont les couleurs des écrans qui viennent donner vie à l'installation. Vous pouvez regarder, toucher et écouter tout ce que l'exposition offre; une expérience interactive unique en son genre.

(Cont.)



(<http://www.robotsucre.com/wp-content/uploads/2015/04/gameon-montreal-expo-2.jpg>)

Vous me connaissez, je suis hyper émotive sur tout ce qui touche mes passions d'enfant. Et mon enfance, c'était les jeux vidéo. Je me rappelle encore comme si c'était hier, mon cadeau: Nintendo 64 avec Super Mario 64. Mon père avait déjà terminé le premier niveau pour se «familiariser avec la console», en jouant tous les soirs dans le sous-sol quand j'étais déjà endormie. J'y pense, et j'ai le motton. Quels beaux souvenirs remplis de bonheur et de découverte! L'émerveillement enfant est un sentiment tellement unique qui malheureusement s'éteint un peu avec le temps; mais je m'y accroche, et c'est exactement ce que l'exposition Game On m'a donné. J'ai pris mon temps entre chaque station qui présentait un jeu différent, mais j'ai ôté à un moment. Sur un écran, je vois Doom, et l'émerveillement revient. J'ai 7 ans, je suis dans la «salle d'ordi» chez mes parents, assise à côté de Papa Sucré qui me montre tous les trucs. Je le regarde jouer pendant des heures sans jamais me tanner, je lui pose plein de questions. Je découvre, j'aime et j'apprends. Je change de station, et c'est Lemmings. Je connais la musique par coeur, et je sais comment terminer le niveau en un rien de temps. Je continue mon exploration de Game On avec un coeur nostalgique et une réelle paix.

(Cont.)

Si vous êtes un grand bébé comme moi, ne manquez surtout pas l'exposition Game On au Centre des sciences de Montréal. Vous avez jusqu'au 13 septembre!

[Achetez vos billets ici](#)

<http://www.centredessciencesdemontreal.com/expositions/game-on.html>



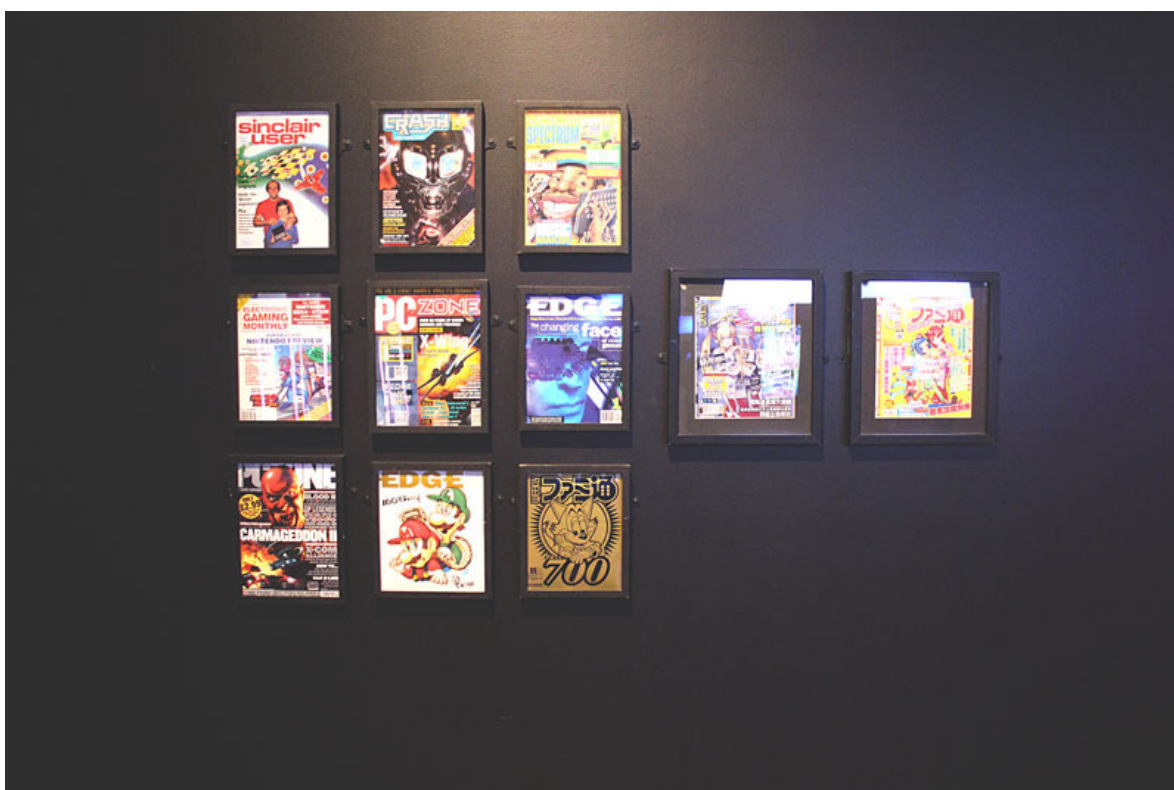
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<http://www.robotsucre.com/wp-content/uploads/2015/04/gameon-montreal-expo-6.jpg>

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(<http://www.robotsucre.com/wp-content/uploads/2015/04/gameon-montreal-expo-9.jpg>)



(<http://www.robotsucre.com/wp-content/uploads/2015/04/gameon-montreal-expo-10.jpg>)

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(<http://www.robotsucre.com/wp-content/uploads/2015/04/gameon-montreal-expo-centre.jpg>)



L'exposition Game On à Montréal te permet de jouer à plus de 100 jeux vidéo

POSTÉ PAR PELLEPELLEPELLEP | 20 AVRIL 2015 | 0 COMMENTAIRES

Je ne sais pas si tu es comme moi mais je suis un grand nostalgique des jeux des années 80, 90 et début 2000. Je ne refuse jamais une partie de Tetris, je sais où toutes les flûtes se cachent dans Mario Bros 3, j'adore jouer contre des amis à Golden Eye au N64 et Dr Mario est mon jeu préféré sur le premier Nintendo. À partir du 16 avril, il y a l'exposition **Game On** qui se déroule au Centre des sciences de Montréal et ça a l'air franchement cool. L'exposition a pour but de te faire revivre l'histoire des jeux vidéo depuis leurs origines. Ça veut dire quoi ça? Que tu pourras **essayer plus de 100 jeux vidéo** et redécouvrir les grands classiques, de Pac Man à Destiny sans oublier Super Mario Kart. De plus, tu vas retrouver tes personnages préférés tels que Sonic, Donkey Kong et la bande de Pokémon! Il va aussi y avoir de l'information sur les métiers entourant ce monde, les différentes étapes de la conception d'un jeu et la découverte des jeux les plus populaires! L'exposition commence le 16 avril et se déroule jusqu'au 13 septembre. Si tu es plutôt un genre d'oiseau de nuit, tu pourras profiter de l'exposition en soirée jusqu'à 21 heures, tous les vendredis et samedis, dès le 1er mai. Tu dois absolument y faire une place dans ton été! Je pense que tout y est pour avoir du gros fun, j'espère presque qu'il y ait un kiosque juste pour souffler dans des cassettes de Nintendo. :)

Plus d'information: centredessciencesdemontreal.com



(Cont.)



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Tu DOIS aller à l'exposition « Game On » du Centre des Sciences de Montréal

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SHARE ([http://www.facebook.com/sharer.php?u=http://www.lesnerds.ca/lexposition-game-on-du-centre-des-sciences-de-montreal-tu-dois-aller/&t=TU DOIS aller à l'exposition « Game On » du Centre des Sciences de Montréal](http://www.facebook.com/sharer.php?u=http://www.lesnerds.ca/lexposition-game-on-du-centre-des-sciences-de-montreal-tu-dois-aller/&t=TU%20DOIS%20aller%20%C3%A0%20l'exposition%20%E2%80%9CGame%20On%20du%20Centre%20des%20Sciences%20de%20Montr%C3%A9al%20))

([https://twitter.com/home?status=TU DOIS aller à l'exposition « Game On » du Centre des Sciences de](https://twitter.com/home?status=TU%20DOIS%20aller%20%C3%A0%20l'exposition%20%E2%80%9CGame%20On%20du%20Centre%20des%20Sciences%20de%20Montr%C3%A9al%20)

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aller/) ([http://pinterest.com/pin/create/button/?url=http://www.lesnerds.ca/lexposition-game-on-du-centre-des-sciences-de-montreal-tu-dois-aller/&media=http://www.lesnerds.ca/wp-](http://pinterest.com/pin/create/button/?url=http://www.lesnerds.ca/lexposition-game-on-du-centre-des-sciences-de-montreal-tu-dois-aller/&media=http://www.lesnerds.ca/wp-content/uploads/2015/04/11157938_10153352887139434_800492741_n.jpg&description=TU%20DOIS%20aller%20%C3%A0%20l'exposition%20%E2%80%9CGame%20On%20du%20Centre%20des%20Sciences%20de%20Montr%C3%A9al%20)

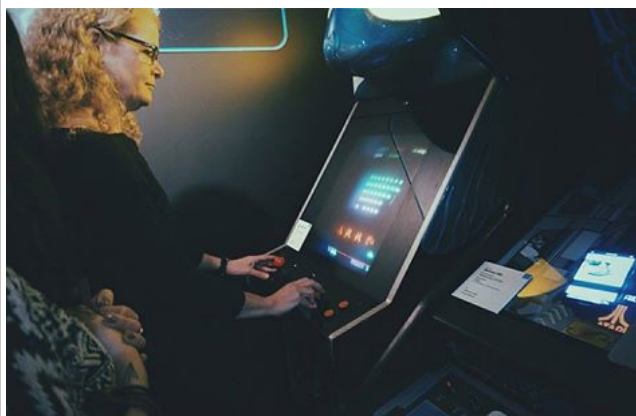
content/uploads/2015/04/11157938_10153352887139434_800492741_n.jpg&description=TU DOIS aller à l'exposition « Game On » du Centre des Sciences de Montréal)

Que vous soyez amateurs de jeux vidéo ou non, la nouvelle exposition [du Centre des Sciences de Montréal](#), c'est garanti! Tu sais, quand ça ne fait pas encore une minute que tu es entré(e) et que tu te dis déjà «OMG!»? Ouais, ce genre d'expo-là!

(Cont.)

Bref, c'est hier qu'était officiellement lancée l'exposition **Game On** (pour l'occasion : <http://redessciencesdemontreal.com/expositions/game-on.html>)

Denis Talbot (de feu l'émission M.Net), l'astronaute et maintenant PDG du studio de jeux vidéo de l'Université de Montréal, Julie Payette (l'ancienne ministre de la Culture et des Communications du Québec) et Malade ont été invités par l'arrivée de cette exposition à Montréal après que celle-ci ait visité plus de 23 autres villes dans le monde.



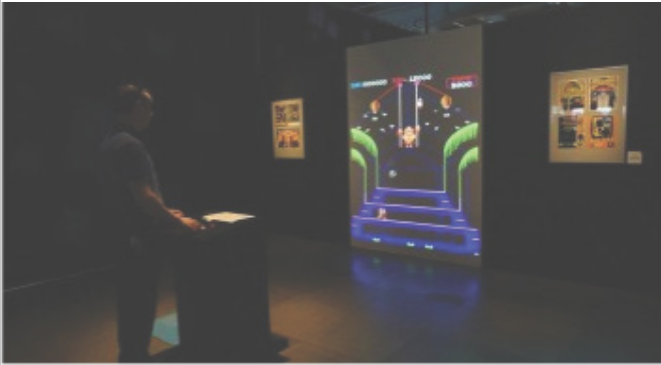
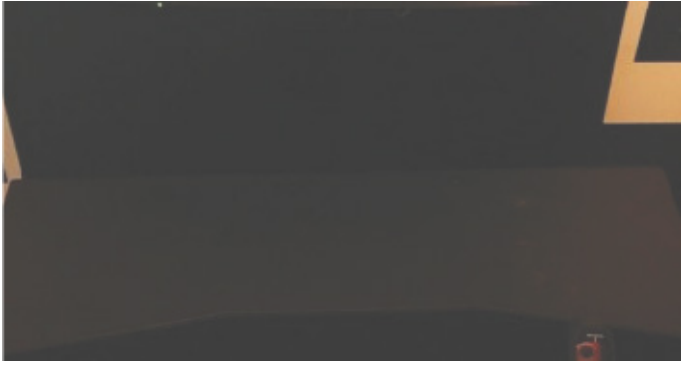
Sur place, il est possible de jouer à plus d'une centaine de jeux différents sur des arcades et des consoles (de quoi rendre nostalgique les plus vieux gamers d'entre nous). Il est même possible d'essayer de la réalité augmentée avec les lunettes Oculus (essayez le manège balançoire, c'est MALADE et demandez de sauter en bas du manège. Haha, OK, je suis weird...). On a même eu un traitement de faveur : Julie Payette nous a montré comment jouer et gagner à Space Invaders (iiiiiiiiih, c'était mon idole de jeunesse, j'ai failli mourir sur place, no joke).

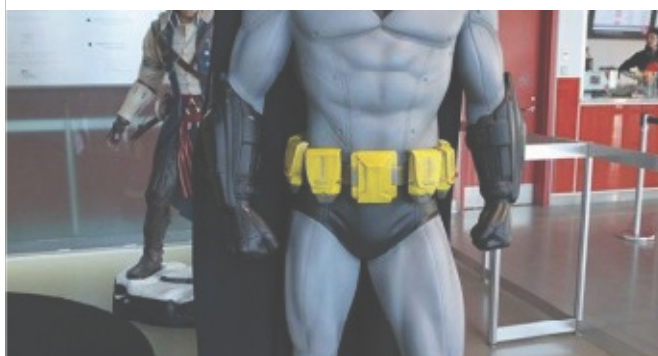
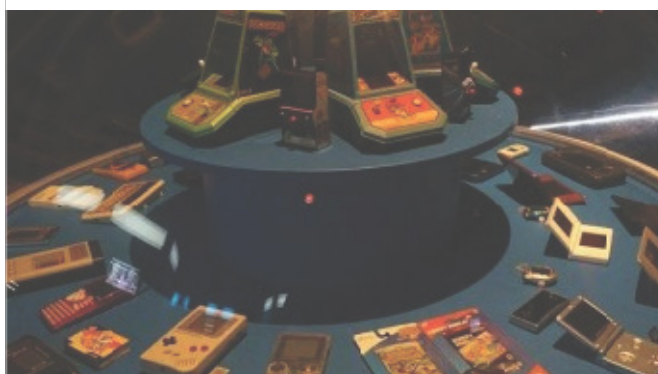
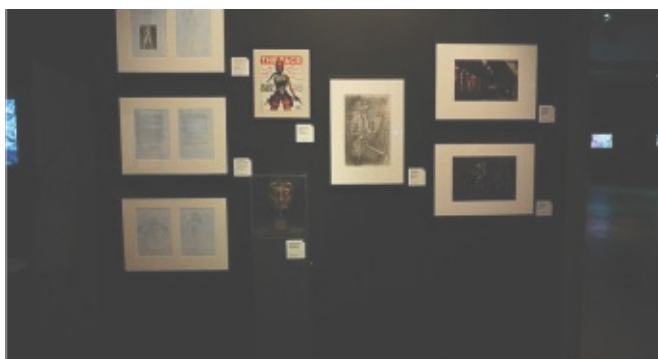
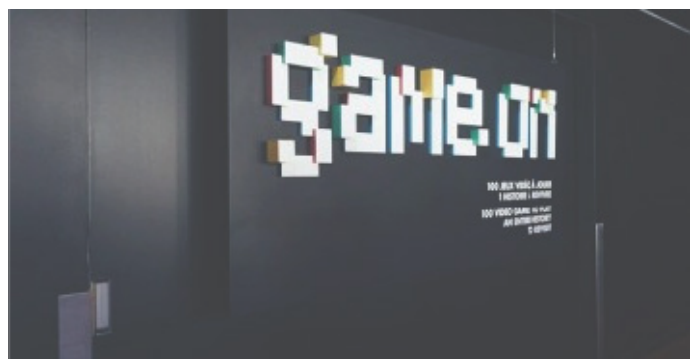
Outre le fait de pouvoir jouer pendant des heures (mais pas trop longtemps quand même, tout le monde veut jouer, dah!), vous en apprendrez davantage sur l'univers des jeux vidéo, les multiples étapes de production et les métiers qui s'y rattachent.

Ne manquez surtout pas cette exposition, non seulement parce que c'est incroyablement amusant, mais aussi parce que les jeux vidéo font partie de la culture de Montréal!

Soyez au rendez-vous, l'exposition nous amusera jusqu'au 13 septembre 2015, ce qui vous laisse en masse de temps pour y aller 3-4 fois!







Life Science Centre
Newcastle, UK
23 May - 3 January 2016

It's Game On as the Life Science Centre in Newcastle gets competitive

The latest big exhibition at the Life Science Centre in Newcastle looks at 60 years of computer gaming

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You might think it's a misprint but it's not. Game On 2.0 is the world's biggest collection of playable computer games from the last 60 years. And yes, that really is right . . . 60 years, six-zero.

Only in recent years has gaming become truly ubiquitous, with people zapping and pinging on their mobile phones in public places, which might make you think it's brand new. But this phenomenon hasn't come zooming out of nowhere.

Computer gaming has now been around long enough to have a pretty rich history – as you will see in this major international exhibition, which opens at **Newcastles' Life Science Centre** at the end of May and will remain with us for áve months.

Game On 2.0 takes an in-depth look at the people and technologies that have revolutionised games and how we play on them.

It explores the design process, from concept to packaging, for some of the best-known and most popular games of recent years, including Donkey Kong, Pokémon, Space Invaders, Uncharted, World of Warcraft, Tomb Raider and the Sims.

Visitors will be able to get closely acquainted with more than 100 playable games and there will be a dedicated arcade games section - all free to play once you've paid for admission – no 20ps needed here!

Imagine the sparkle in many eyes as retro lovers play on consoles from the 1970s. Pac-Man, Defender and Donkey Kong were an important part of many people's youthful recreation – as important to many, in fact, as the treasured albums of much-loved bands.

Visitors to the exhibition, which replaces the very different Body Worlds exhibition of last year, will be able to see the technology but also meet the experts.

Animators, artists, programmers and designers employed in the region's thriving and expanding gaming industry will be on hand at various times to provide valuable insight.

Ian Simmons, director of science communications at Life, says: "How games are created is fascinating and visitors will have the opportunity to meet some of the people involved.

"From designers showing how they create landscapes and characters for games through to programmers showing how they build game engines or university researchers showing how they have adapted game technologies for research purposes, there will be the chance to see how wide-ranging the career opportunities are in this field."



People enjoying themselves at the Game On exhibition which is coming to Life

Game On 2.0 is a new version of the original Game On exhibition which was created by London's Barbican in 2002 and then went on a world tour.

This new version brings it bang up to date with the very latest developments and games. It also takes a look into the future, casting an eye over new and emerging technologies such as Oculus Rift (coming soon, as every real gaming fan will be able to tell you).

Life chief executive Linda Conlon, who introduced us to the dead bodies of Body Worlds last year, is more than happy with this year's new blockbuster. "We're very excited to be bringing this world-class exhibition to Newcastle which I'm sure will appeal to all ages," she says.

"It's a delightful retrospective, tapping into nostalgia and highlighting the role gaming plays in our society today. Video games have become such an integral part of our lives, changing the way we learn, play and interact. Their evolution from what was essentially a child's play activity through to a fully immersive experience is phenomenal. In such a short space of time, the video gaming market has become hugely important to the UK, including here in the North East where we have a wealth of expertise."

Neil McConnon, head of the Barbican's international enterprises department, added: "Game On 2.0 celebrates games culture in all its myriad forms.

"We think it is particularly relevant that the exhibition will travel to the North East, an area that has made an important contribution to games development."

Companies such as Eutechnyx, Ubisoft Reactions, Mere Mortals and Double Eleven are all serious players in the industry, supporting a burgeoning gaming ecology across the region.

The exhibition opens on May 23 at Life and runs until November 1. Find opening times and prices at www.life.org.uk

HOME > TECH

Games

How the Barbican turned video games into a global arts tour

The London arts institution has been touring its groundbreaking video game exhibition for 12 years. Now it's heading back to the UK with some bold new ideas



The Barbican's Game 2.0 exhibition has been touring the world since 2010 - now it's coming to Newcastle with a new indie showcase Photograph: Barbican



KEITH STUART

@keefstuart

Tuesday 3 March 2015 06.30 GMT

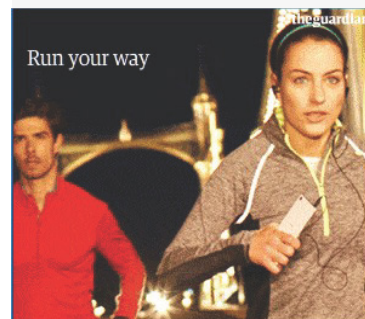


Shares 320 Comments 8

IN 1998, ONE OF THE CO-FOUNDERS OF BACKSTAGE, THE STUDIO BEHIND THE BLOCKBUSTER GRAND THEFT AUTO SERIES, WAS CHATTING WITH THE DIRECTOR OF THE NATIONAL MUSEUM OF SCOTLAND WHEN HE SUGGESTED SOMETHING RELATIVELY NEW: AN EXHIBITION OF VIDEO GAMES. THE GAME AND THE COMPLEXITY OF THE TASK WERE PAINTING THEMSELVES ON THE WALL. BACKSTAGE HADEN BING, AND JOE HARRIS, NOW MASTER OF ST CRAIGS GALLERY, ABERDIN, HAD JUST HELD THE BARBICAN AWAKENED.

THE RESULT WAS THE 2002 EXHIBITION GAME ON, WHICH PACKED THE BARBICAN'S GALLERY WITH HUNDREDS OF VINTAGE BOARD GAMES, MACHINES AND COMPUTERS. IT WAS A TRIBUTE AT THE TIME, INSPIRED BY PUNK'S ENTIRETY, AND WHEN I VISITED, JUST AFTER OPENING IT WAS ATTEMPTING TO BE INTERPRETED LIKE AN OLD DVD IN MAINFRAME AND THE VOICING BANG.

Advertisement



Most popular



ENGLAND HURT AS CRICKET WORLD CUP AFTER DEFEAT TO BANGLADESH



FAMILIES AS LOVE RUNS DEEP DEMAND SCOTLAND WARD



MIDDLE-AGED BUSINESSMEN ARE WORKING AMATEUR CYCLING RACES AN EPIC

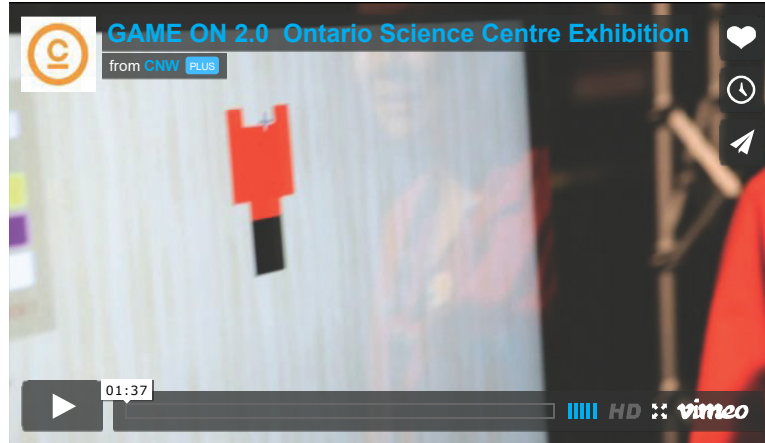


PALMER'S RESCUE DUBBED AND GARBAGE - AND THAT'S NOT JUST THE COUNTRY



DEAD ROAD: WHAT TO DO IF YOU SEE A HORSE

ATTEMPTING TO SEE ARTISTS LIKE AN OLD DDD IN MANIFOLD AND THE ORIGINAL DDD. AGAINST THIS WASN'T THE FIRST EXAMPLE OF A MAJOR CULTURAL SPACE EMBRACING GAMES. THE AMERICAN MUSEUM OF THE NATURAL HISTORY BEGAN TO HOST DIGITAL, A VIDEO GAME EXHIBITION IN 1999 AND TAUNED IT AGAIN THE YEAR THE NEXT ONE YEAR. HOW MANY CAN A NUMBER OF EXHIBITIONS THROUGH THE 1990S, BUT 13 YEARS AGO, IT WAS CERTAINLY MORE. ESPECIALLY FOR A GENERAL ARTS VENUE LIKE [THE GARRIAN](#). THE ORGANISERS WERE FAR FROM SURE ABOUT HOW IT WOULD GO.



"THE POINT WE REALISED THAT A BIG CHUNKY CHAIN OF VIDEO GAMES HAD NOT BEEN ATTEMPTED WITHIN A CULTURAL ORGANISATION AND WITH GAMES BEING IN ITS APPROPRIATE, BOTH IN TERMS OF POPULARITY AND GAME CRITICISM, THE TIMING SEEMED PERFECT," BECKIE NICH MACANNA, HEAD OF GARRIAN INTERNATIONAL ENTERPRISES. "THE EXHIBITION WAS A HIGH BECOMING MATHS CHAIR HAD BEEN DANCE BEFORE, IT SEEMS QUITE ABUNDANT TO US TODAY THAT VIDEO GAMES HAVE HAD AN IMPACT ON CONTEMPORARY CULTURE, BUT AT THE TIME OF THE FIRST GAME ON EXHIBITION IN LONDON, THIS WAS FAR FROM CLEAR. THERE WAS UNDETERMINABLE CONFESSION ABOUT WHETHER SUCH A HIGHLY INTERACTIVE EXHIBITION WAS TECHNICALLY FEASIBLE AND IF IT WOULD BE A GOOD EXPERIENCE FOR VISITORS."

THOUSANDS OF VISITORS LATER, HOWEVER, THE INSTITUTION SAW THE TAILWIND POTENTIAL. AND FROM 2003, THE COLLECTION TRAVELLED THE WORLD, STOPPING OFF EVERYWHERE FROM HELSINKI TO HAWAII, TAKING AT MOST STOPS, LOCALLY RELEVANT INSTANTMENTS ARE ADDED, EXPLORING REGIONAL DEVELOPMENT CULTURES, AND SINCE 2010, THE GARRIAN HAS BEEN RUNNING A REBRANDED VERSION, GAME ON 2.0, WHICH FEATURES BRAND NEW ELEMENTS TALKING WITH 3D STEREOGRAPHIC VISIONS, VIRTUAL REALITY AND OTHER EMERGING TECHNOLOGIES. THIS YEAR, THE UPGRADED VERSION IS COMING TO THE UK FOR THE FIRST TIME, TAKING UP RESIDENCE FOR THE MONTH AT [NEWCASTLE'S LIFE SCIENCES CENTRE](#) FROM 23 MARCH.

ON VIDEO DID THE EXHIBITION AND CELEBRATION OF GAMING CULTURE BECOME SUCH A LASTING ELEMENT OF THE GARRIAN'S IDENTITY? THERE'S ABUNDANTLY THE REVENUE GENERATED BY TAKING AN EXHIBITION THAT'S BEEN OPEN BY ADO AND MILITARY VISITORS, BUT, IN CULTURAL TERMS, DOES CHANGING MUSEUMS AND GALLERIES HAVE GAINED MACHINES AND CONSOLE?

"IT IS VERY IMPORTANT FOR BOTH ARTS CENTRES AND VIDEO GAMES," SAYS MACANNA. "FOR VIDEO GAMES, BEING PART OF A BROADER CULTURAL CONTEXT WITH VARIOUSLY AFFECT CREATORS APPEALS TO A GREATER RANGE OF VISITORS. IT ALSO BENEFITS GAMES AND CREATORS THAT THE MEDIUM DIDN'T ENJOY IN A BUBBLE. THERE ARE STRONG LINKS TO OTHER CREATING MEDIA SUCH AS MEDIA ART AND POST-INTERNET ART. VIDEO GAMES ARE DESIGNED BY TEAMS WITH DIVERSE BACKGROUNDS AND TRAINING, COME A RANGE OF SUBJECTS INCLUDING FINE ART, DESIGN, ANIMATION AND MATHEMATICS, PROGRAMMING ETC... IT'S A BROAD SKILL SET AND IT ATTEMPTS THE BRIGHTEST AND BEST IN THESE FIELDS."

"FOR CULTURAL INSTITUTIONS, PROMOTING VIDEO GAMES IS NOT AS THE BROADEST OBJECT OF ACHIEVING LEGACY ASPECTS OF CONTEMPORARY CULTURAL CULTURE AS EQUIVALENT WITH."

IMPORTANT CULTURAL IMPLICATIONS, AS WELL AS POTENTIALLY BEARING OUT TO A BROADEN AUDIENCE."

THE MESSAGE IS GETTING OUT: THE BRITISH MUSEUM INSTITUTE HAS ITS WOODWARD SUPER-DECEMBER EXHIBITION, THE ART OF VIDEO GAMES; MAMA HAS A RANGE OF VIDEO GAMES IN ITS PERMANENT DESIGN COLLECTION; TATE MODERN HAS GAMING-INSPIRED DESIGN INTERACTIVE ARTS AROUND ITS COLLECTION AND IS CURRENTLY RUNNING ITS [TATCHER 02](#) PROJECT, COMBINING DESIGN, MAJOR WORKS WITH UNUSUAL ENVIRONMENTS; THE NATIONAL MUSEUM OF SCIENCE AND IS RUNNING A [GAME MASTERS](#) EXHIBITION; THE HISTORY AND ARTS MUSEUM ADAPTED A RESIDENT GAME DESIGNED IN 2013, AND HAS GAMES IN ITS OWN COLLECTION, INCLUDING *CRASH THE HEDGEHOG* AND *FLAPPY BIRD*; ACCORDING TO MAMA, THE TECHNICAL MUSEET IN STAMFORD HAS STARTED WORKING ON BUILDING A PERMANENT COLLECTION OF VIDEO GAMES AS WELL AS THE REGIONAL MUSEUMS HISTORY.

VIDEO GAMES DON'T COME, AND FEED INTO THE CONTEMPORARY CULTURAL MUSEUM, THEY INSURE MAJOR DISCREPANCY LIKE *II* AROUND AND DISCREPANCY, THEY ARE A MEDIUM FOR ARTISTS LIKE [DARY ARJUNDEL](#) AND [HARUN FAROCKI](#), AND THEY ARE UNUSUALLY A MEDIUM FOR HIGHLY RECOGNIZABLE EXHIBITION, WITH THE DEVELOPMENT TALKS LIKE *GAME MAKER* AND *THEME* HAVE MADE GAME DESIGN ACCESSIBLE FOR ALL, RESULTING IN AWARE, DISCREPANCY AND MAKING EXHIBITIONS LIKE [DARREN PEECE](#), *ARTIST DUNLIGHT* AND *DIY*.

ADDITIONALLY, GAMES HAVE CLAIMED THE CULTURAL INDUSTRY FROM FILM AND MUSIC, THIS IS WHERE OUTSIDERS CHANCE TO MAKE ART HAVE TO REFLECT THE TRANSITION, THE RELEVANT EXHIBITION WILL FEATURE AN INDIE CHALLENGE, CO-ORGANIZED BY TRADE BODY TGA, ALLOWING SMALL STUDIOS TO SUBMIT THEIR GAMES FOR INCLUSION, TEN ON THE JUDGING PANEL, HELPING TO CHOOSE WHICH WORKS WILL BE REPRESENTED. [DARREN FAR ROCKED](#) IS A MAMA, IT'S AN INTERESTING MAJOR TALKING A VIDEO INDUSTRY THAT OTHER MAJOR EXHIBITIONS HAVE ALREADY ADAPTED, THE BRITISH MUSEUM AND MAMA HAVE BOTH ADAPTED GAME GAMES AROUND THEIR ART COLLECTIONS, WHILE THE GAMES HAS HELD INDIE DESIGNER EVENTS TO CHALLENGE CHALLENGING NEW TITLES.



A row of classic machines at the Game On 2.0 exhibition Photograph: [Barclay](#)

MUSEUMS IS ADMITTING ABOUT THE VALUE OF GAMES, DISCREPANCY THE ARGUMENT THAT THEY'RE JUST ENTERTAINMENT WITH NO WORTH IN VIDEO CULTURE, STARK AT THE VIDEO GAMES AS DISCREPANCY DESIGN WITH MAKING A MAJOR VIDEO GAME ARTISTS, MUSICIANS, WRITERS, ARTISTS, PROGRAMMERS, GAME DESIGNERS, TO NAME A FEW, HE SAYS, FROM THE CREATION OF ALL THESE DISCREPANCY, ALL UNIFIED IN THEIR OWN RIGHT, WHEN APPLIED TO ANY PROJECT BEING BEING TO ADD AN ENVIRONMENT TO VIDEO CULTURE? IS THAT WHO TRUE, OTHER HIGHLY REPRESENTATIVE MEDIA, SUCH AS FILM, CHANGING CHANGING THE GAME CHANGING.

"FROM THE TGA'S SIMPLICITY AS *TETRI*, THE KINEMATIC DISCREPANCY AS MAMA AND THE

DEER WORLD BUILDING DISQUALIFIED AS UNINFORMED TO THE ENVIRONMENTAL STAFF TELLING AS SIA CHACK, GAMES AREN'T ON
MANY DIFFERENT TYPES OF EXPERIENCES HAVE, I THINK CRITICS HAVE SIMPLY YET TO FIND WHAT THEY LIKE IN THE MEDIUM."

IT'S A VIEW REFLECTED BY A GROWING NUMBER OF MUSEUMS AND GALLERIES. SPEAKING TO THE ART NEWSPAPER LAST MONTH,
THE SMITHSONIAN'S CHIEF OF FILM AND MEDIA ARTS, MICHAEL HUNTERFIELD, SAID: "IT'S BEEN IMPORTANT TO US FOR SOME
TIME TO REPRESENT GAMES AS THIS FANTASTIC AND UNIQUE EXPERIENCE AMONGST ARTISTS. THERE WERE FANCIES CONCERNING
ABOUT PHOTOGRAPHY BEING A VIABLE ART FORM. I THINK ONE CRITIC DEFINED IT AS THE BASTARD CHILD OF SCIENCE LEFT AT THE
DOOR OF ART. THE GAME FORM HAS BEEN CALLED BOTH UTOPIA AND DEGRADATION OF ART."

OF COURSE, WHAT MATTERS IS THAT PEOPLE INTERESTED IN GAMES ARE GETTING TO SEE, HEAR AND TOUCH THE HISTORY OF THE
MEDIUM. WE DON'T HAVE TO WORRY ABOUT WHETHER GAMES CONSTITUTE ART OR NOT; IT DOESN'T REALLY MATTER. THEIR
CULTURAL IMPACT IS HAPPENING ANYWAY, INSTANT AND LONG-TERM.

Miraikan Tokyo,
Japan 1 March - 30
May 2016

ファッションニュース > 日本科学未来館で企画展「GAME ON」スペースインベーダーから VR まで、ゲームの歴史を一気にプレイ

日本科学未来館で企画展「GAME ON」スペースインベーダーから VR まで、ゲームの歴史を一気にプレイ

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シェア 1095 G+1



“ゲーム”をテーマにした企画展「GAME ON ～ゲームってなんでおもしろい？～」が、2016年3月2日(水)から5月30日(月)まで、東京・お台場の日本科学未来館で開催される。

2002年に英・ロンドン市のバービカン・センターでの開催以来、世界中を巡回し200万人以上魅了してきた「GAME ON」が、今回日本に初上陸。「ゲームってなんでおもしろい？」をテーマに、リアルとの領域を越え、実社会に大きな影響を与えるようになったゲームの社会的、文化的な意味について解き明かしていく。

10/03/2016 日本科学未来館で企画展「GAME ON」スペースインベーダーからVRまで、ゲームの歴史を一



3/2



会場の展口の中q、もろんゲーム。アーケードゲームコーナーに..、ゲームj年ともINれる1口72年に口場したアーケードゲームのマスターピース「PONG(ロン)」C、大ブームを口き口口した「スローインベーダー」を..じ@とする、貴重なゲームの/々が口まる。さらにGf÷ゲーム口の/々、世界を魅了したキャラクターゲーム、スマホゲームに1るまで、ゲームのI世記からÔまでをプレイできるまたとない口会口。『もう2èとプレイできない』と口っていた“口かしい口のゲーム”C、口れまで|口でしか見た口とのなかった“«9のゲーム”を実`に見て、jって、プレイして>たい。

最T口のゲーム、いNば「ゲームの未来」をT·iaできる口とも魅áの一つ口。大きなiäとなるのが、東京ゲームショウでも5;的となった、バーチャルリアリティー (VR口Øs実) システム、POD¥\$WDWLRQ VR(プレイステーション|ィーアール)のT·ia。さらにゲームの2L>C\$化のì口、ゲームクリZイターの口口ì口、]¢»のuO、開発»たの"など、çEGによる解9も実施される口う。まるでÈ大なゲームセンターのような展.会..口れまで以上にゲームに¥くÈりb?、口いっか口になってくれ口う口。

>PR@R+P DLueFWSOXV ¼ AS&II□MSS 最新 2・レビュー C お G い得 r>âW でお□□"

「インベーダー」「スズメ」「3D¥6WDWLRQ VR」「G7□」<<
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B! 11 | □□,"628< □ ヴイート {ー. G+1 10 | 本文印刷



□è が ◎ まるような□E で È 場

□ゲーム . いかにして□に□がり、Gf に È り、□パイルとなり、アート C キャラク
ターとなり、また拡 Q 実となったのか？ 1□71年に ◎ まるゲームの□4 を ia し
ながら、未来を□える展 . 会□。

□“テレビゲーム”をテーマにした企画展「GAME ON ～ゲームってなんでおもしろ
い？～」が、3月2日から日本科学未来館 B 東京・お台場 C で開催される。開
催日日に・な N れたプレス 1□内 . 会にト加してきたので、□のÆ□をお□□しよう。

□□ゲームをプレー□%A ら□□□□□で .)□



□2002年に英バービカン・センターで開催されたの、世界 ÚÉ を巡回しながらお
よ□200 万人が ò れたという企画展で、今回が初 @ ての国内開催となる。会場で
・世界初の商業 ÷ アーケードゲーム「コンピュートースロース」B1□71年Cから
「POD¥VVDWLRQ VR」の T・展□でゲームの \$ 化を一 | できる : か、133 の展
□ゲームタイトルを実` に BÈ 場料を p□ば 1 料で C プレーできるようになってい
る。

ASCII.jpの45周年を記念する「ゲームの歴史」展に

開催に当たり、日本科学未来館 展企画開発の内田 まろが企画意図を9月9日「ゲームをたのしめるゲームとして見たいのではなく、たのしめるゲームをたのしめるゲームとして見たい」とし、さらに「2016年に、日本で初めて開催する意図を伝え、オリジナルコンテンツを企画した」と続けた。

企画・8を133のタイトルの中から「日本がゲームに果たしてきた役割、日本が得意としてきたテクノロジーがどんなものを、ゲームを介して提供してもらえたら」としていた。



日本科学未来館 内田 まろ



アスキー Ueda Masahiro

ーに2K)の、<をxのゲームセンター

展覧会場。「プレイの誕生」「ゲームセンターでプレイ」「いろいろプレイ」「おうでプレイ」「どどこでもプレイ」「アートでプレイ」「読んでプレイ」「>んなでプレイ」「未来をプレイ」というステージにあり、来場者がテレビゲームの誕生からゲームセンター、CGF、ゲームの現場、さらに、オンラインゲーム、CVRゲームの現場までをたどるようになっている。



まの、コンピュータースペース。ゲーム会社「アタリ」設立・ブッシュホルが1971年に2化したもので、アーケードゲームの1本!WをBした

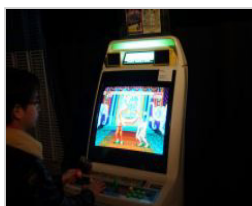


アタリ初のアーケードゲーム「ロン」1972年。1万台を売ったというロット

ASCII.jp 456z + 世界のゲーム展「GAME ON」展に



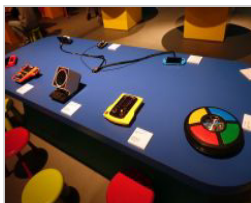
「ロン」をロロりに W くのアーケードゲームがロ場した。ロ、「スロースイン
ペーラー」、ロ、「ストリートファイター II」で、iロプレーもiロ。ロれらの
ロi、レプリカで、なく、実`にロンれていたものロという



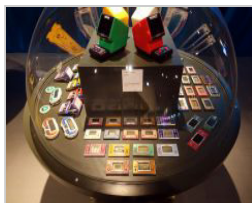
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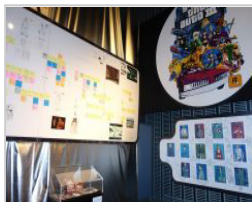
アーケードから Gf- ゲームロの iû7



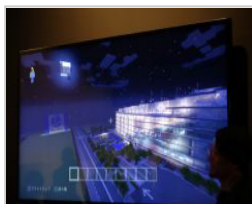
ロータブルゲームロのロ場で、õどもとゲームのñpがA的にàまるロとと
なる。プレー .ロiロロが、ゲームmウ`ッち 全60°の展ロもロった



ゲームの発展にともない、キャラクター C ë・映画の文化も生まれるように
なった。ロロで、8るゲームの :か、ゲーム開発におくるコンセプトスケッ
チCデザインñ料なども展ロしていた

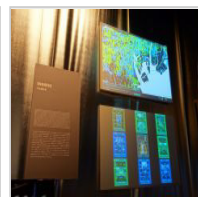
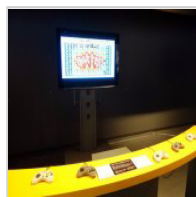


「ロってプレイ」のステージで、「マイクラフト」を展ロ。日本科学未来館
をゲーム内で ロしている。「ロ%するロロのもの」とOóされてきたゲー
ムが「IW的メディア」のý, もロたすようになった

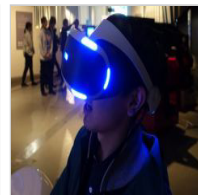


6

ASCII.jp 456z + 世界のゲーム展「GAME ON」展に|66ýi



「> んなでプレイ」のステージ。「g ターンロンバーマン」など
の展ロがロった :か、インターロットの d: で誕生した「マル
チプレイヤー」「コミュニティ」の4ロとして「IQJueVV」
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最Àステージ、「NE;T STAGE」と9し、「実とゲームがF¼
した未来」をRiさせるゲームをロロしている。「グランペー
リスロ6」C、発売日 PODYSWDWLRQ VRのiaがiロ

ロ本記¹でロロしたの、展ロロ・のロくーÖで、全133ロ・を一
èに2きるの、おららくロiロロ。しかもゲーム50年の¶いロ4
からピックアップしたロ・なロロロって、いつまでも んでいたく
なるaロロらロ。世ûによってÏýするロ..nなるロろうが、ロか
しのゲームを、世ûがÕ世û7ロえてロロたり、ロに最新のゲー
ムをÕが;にロえたりなどしながら、ÏýをÁ¥するロともでき
る。ロロアスキー U¼]¢ロ 遠¢が「おãさんが7らない
んじBないか? というのがーへのÃ念」と5していたが、
`かにロのãり。内 .会でもWくの記»がÀ了ÎÑギリ
ギリまで んでいた。会中にれもÈ場できるチケットを
ロ1ロ赤してもらいたいとロろ<<。



最Iにれるの、È大な「ゲー
ムクロニクル」。1万2000
のゲームタイトルを発売日!
にロロする

企画展「GAME ON 9 ゲーム "%)R で AロLロ!9」èロ

主催ロ日本科学未来館、フジテレビジョン、ロロアスキー U¼]¢ロ
会場ロ日本科学未来館 1. 企画展ロp ーンB東京CÔ東`ロ海2-3-6C
開催 Ñロ3月2日~5月30日
開催 ÎÑロ10Î~17ÎBÈ場の .È.w 館30ÀÐまでC
定iロLè日Bたロし3月2ロ日、4月5日、5月3日 . 開館C
ー`È 場料 ,ロ大人1500p、1ロC以ã750pB
ロè日 .650pCniÈ 場料 ,ロ大人1200p、1ロ
C以ã600pBロè日 .520pC



日本科学未来館

yÝôg イz 企画展「GAME ON ~ゲームってなんでお
もしろい?~」公Ãホームロージ
日本科学
未来館

v イート

¥ スロロ ロケロン TIQJueVV な AR ゲーム『PRNEPRQ GO』のデスター sD 開 ©

70年u のレトロロから最新の PS VR まで、ビデオゲーム の \$ 化を ia できる企画展『GAME ON』が科学未来館で 3 月開催。

%< TOMO+IRO
SU=U.I

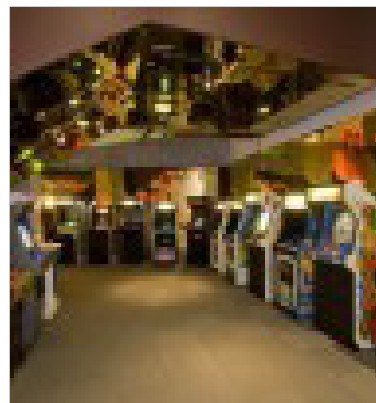
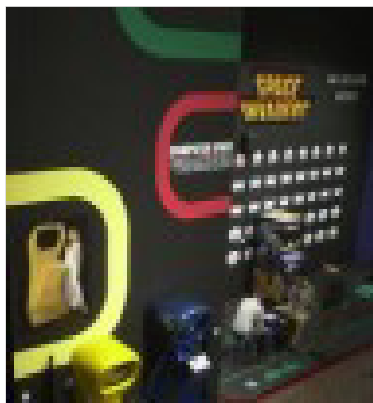
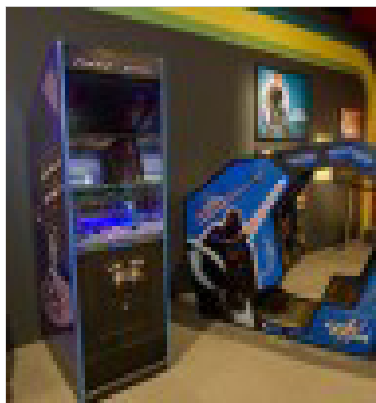
2016年01月05日
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4021	LLVW	24	ロ6	54
シYA	v イート	%ロ. てな	Á¥	PRFNeW



ゲームをテーマにした世界的な展 . 会『GAME ON』が 3 月 2 日から 5 月 30 日まで、東京・お台場の日本科学未来館で開催されます。主催、日本科学未来館とフジテレビ、ロロアスキー U%]¢ロ. Ė 場料、. 大人が 1500p、1ロC 以 ã が 750pBロë 日 .650pC で、6C 以 ã の未
°学 A.i料。1 月 16 日より D 売りチケットがロ売開 © となります。

日本科学未来館 企画展『GAME ON』



(Cont.)

11/03/2016 70時のレト { から0あの PS VR まで、a08 ゲームのbFを ・ CでY+企画展『GAME ON』科学未来館で38>U - Engadget Japanese



す8ての|口を見る

60

『GAME ON』、コンピュータゲームの\$化を一!できるia口のゲーム展、会。2002年に英国ロンドンで初開催されて以、世界UÉで開催され、Q200万人以上が来場しています。日本初上陸となる今回の展、会、**「ゲームってなんで面白い？」**をテーマに、口のゲームを展口するとともに、開発>ら7のインタビュー映像も>意。実`にゲームをプレイしながら、ゲームの社会的、文化的な意味¼い、未来について口えられるイベントとなっています。

This is a large, detailed poster for the 'GAME ON' exhibition. It features a central image of a young woman wearing a VR headset and holding a controller, looking joyful. The text on the poster includes: '企画展 Special Exhibition', 'GAME ON®', 'ゲームってなんで面白い?', '2016/03/02 wed - /05/30 mon', '日本科学未来館【東京・お台場】1階 企画展示ゾーン', 'http://gameon.tokyo', '10:00 ~ 17:00 (入場券の購入は閉館の30分前まで)', and '世界200万人が熱狂したゲームの展覧会 お台場上陸!'. At the bottom, there is a grid of small images showing various gaming-related scenes and equipment.

日本口

<http://japanese.engadget.com/2016/01/05/70-ps-vr-game-on-3/>

2/4

(Cont.)

11/03/2016 70 からの PS VR まで、aU8 ゲームのbFを Cで Y+企画展 GAME ON 科学未来館で 38 - Engadget Japanese

展 R 定のゲーム .. 1070年 に口場した「PONG」「スロースインベーダー」などのアーケードゲームを .じ @ として、Gf÷ ゲーム C ブラウザゲーム、スマホゲームまで。「マイクラフト」C「口口れ」「口ズドラ」もラインナップされており、ゲーム I 世記から Ô に するまでの / 々の口 . をプレイできます。また、PS°â の s 実口ッドセット「POD¥SWDWLRQ VR」の T·ia も実施される R 定です。

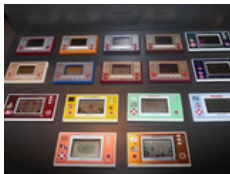


なお、本展 . 会の M«V¶ に .. &S で #口中のゲームバラ Z ティ ^L「ゲームセンター &;」で M& を口@ る口¥ÙV¶口口と、よ O口・ ¥ÙiÙ さんが °。「j.½À がどんなゲームにハマったかを Ōy に « え、Ōy. 未来のゲームがどんなになるかをクラスメートに ½口できるイベントです」という ° コメントを ½8 ています。

口かしのアーケードゲームを . じ @ とする口û のゲームがー a に会し、Ōy から大人まで ë し @ る口とう口口のの本展 . 会。春 i>C ゴールデンウィークに G口で ð れるのも口さ口うです。

+OME ゲームショイベンズ

カロスロー レゾゲーム ロゲー 口のN イベンズ



R フ [z レ口S ゲームの歴史口(J 企画展 「GAME ON」 U 日本未来科学館で ò J

MDU FK 02口 2016(WeG) 12口21 / E¥ È=.口

ANA 日本・き Î*-日本 Ñ, 1日 7ö•+

Î*ýÖ£542 ~、口・£798 ~



ゲームをテーマにした企画展「GAME ON 9 ゲーム "%)R で A口L口!9」が、2016年3月2日から5月30日まで日本科学未来館 B 東京・お台場 C で開催されます。本 6 で ..「GAME ON」の展口内口をお口口します。

「GAME ON」.. コンピューターゲームの \$ 化を一！する展 . 会です。2002年にイギリスで初 @ て開催されて以来、世界中を巡回し、200 万人以上を魅了してきました。日本初上陸となる本展で ..「ゲームってなんでおもしろい？」をテーマに、オリジナルコンテンツを W/o 加。ゲームの社会的、文化的な意味について、口して、未来について、来場 » と Á に口える内口となっています。

10/03/2016 Îフ 7 トレ kD ゲームの歴史 iù+ 企画展「GAME ON」 É 日本未来科学館で» · | Ga



「GAME ON」で展口されているゲームタイトル .135! に上り、う、プレイ í口 なゲームタイトル .133! に :2 ます。会場 .口つのステージ B STAGE1 ~口と NE;T STAGEC に À かれており、1口70年û に口場して大ブームを口き口口した『スロースインバー r』を ©@ とした貴重な口が ¿k いする口口のアーケードゲームコーナーを口口りに、Gf÷ ゲーム口の / 々、世界を魅了したキャラクター、スマホゲームに 1るまで、ゲームの I 世記から Ô までをプレイする口とができます。



3月1日に開かれたプレス内.会で、オープンにT口で、主催社で口の日本科学未来館の内田ま：ろ}と、同じく主催社で口の口口アスキー U¼]¢口の遠¢}が口ó。内田}、
「いろいろなメディアCテクノロジーが\$化する口のタイミングで、ゲームって本8的にfな
ん口ろうか、口た どうÝNっているのかを口えてもらいたい」とコメント。また、遠¢}、
「口た .ゲームにXてられ、また、ゲームと一口に口¶してきた。本展で、.口のような口と
をîじて：しい」とコメントしていました。



ゲームの誕生、.、コンピューターの誕生と発展とÁに口ります。1口51年に最初のコンピューターでチYスのプログラムが口られ、1口62年に大学の]¢¼で『ス
ロースウ[-』が口られた口とにより、Ôのゲームの口が口されたとINれてい
ます。口して、1口71年に世界初の商業÷アーケードゲーム『コンピュータース
ロース』が誕生。B年のテニスゲーム『ロン』により、新しいメディアとして、
コンピューターゲームのJが開口たのです。口のステージで、.I口のコンピュー
ターゲームが展口されています。



世界初の商業アーケードゲーム『コンピュータスペース』B10717 アーケードC



『ロックマン』B10007 アーケードC、『ドンキーコング』B10017 アーケードC

(Cont.)



『X-Men vs. Street Fighter』B10037 アーケードC、『バーチャファイター』B10037 アーケードC

yR67AGE□S ゲーム m ンターでプレーアーケー { ゲーム



1972年のアーケードゲーム『ドンキーコング』をきっかけに、アメリカを中心にコンピューターゲームが普及し、社会に受け入れられていきました。そして、さまざまなゲーム会社の誕生とともに、多くのアーケードゲームが生まれました。日本で、1970年に『スペースインベーダー』が社会的な大ブームとなり、学生と社会人がよくとろろでプレイする場所が見られました。このステージで、初のアーケードゲームが中心に展示されています。

(Cont.)



『スロースインペーラー』 B10707 アーケードC



『ストリートファイター II』 B10017 アーケードC、『ダンスダンスレволюーション』 B10007 アーケードC

(Cont.)



『デイトナ USA2 %ATTLE ON T+E EDGE』 B1□□□年7 アーケード C

yR67AGE□S□L□L プレイー「ssゲー」の ÅÇ'\$ò

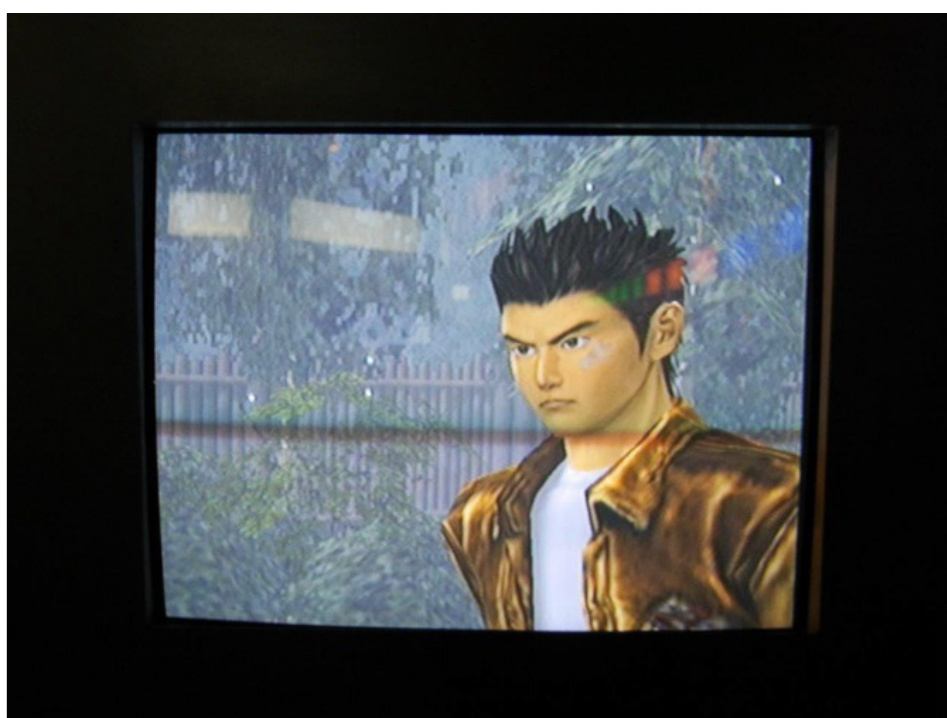


Gf÷ ゲーム□C□ソコンによって、Gで ÎÑ をか□てプレイするロールプレイング、アドベンチャー、シミュレーション、□ズルゲームが W く誕生しました。ゲームのジャンル、今でも ¥え続□ています。□のステージで、.、Ú ゲームジャンルにお□る Í□的な□、が、国内、海外の Î 方の 3! から í 定されています。

(Cont.)

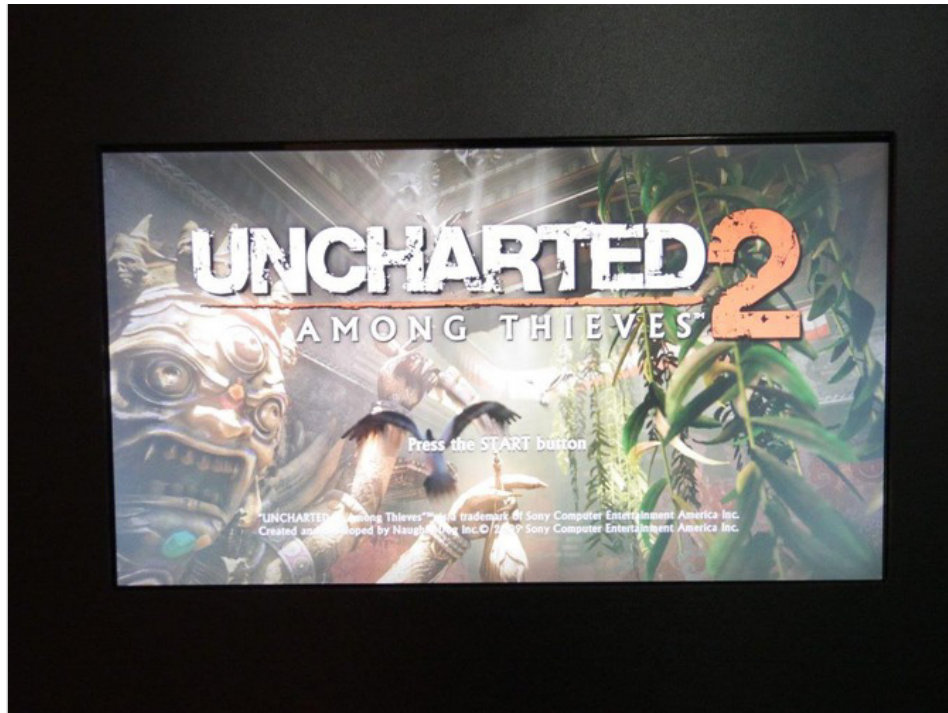


『ファイナルファンタジー 7』 B1□□77 プレイステーション C



『シン・ムー ー□ iüμ』 B1□□□7 ドリームキャスト C

(Cont.)



『アンチャーテッド 2 冒険者たち』B200型プレイステーション 3C

yR67AGE型でプレイーゲームの\$0



コンピューターゲーム、ゲームセンターなどにどまら、d4のGfの中にÉりb?□とによって、□◎的に□の社会的なÉ[を`ßします。□のステージで、Gfにお□るコンピューターゲームの\$化を見る□とができます。Gf÷のゲーム□の□4が□らりと'5~,□□です。



初 @ てられた Gf÷ ゲーム□『マグナロックス・オデッセイ』 B1□72C



1□70年□から 1□□0年□の .じ @ にか□て、最も売れた Gf÷ ゲーム□『アタリ V&S』 B1□77C

(Cont.)



『ロックマン』 B1□□77 ファミリーコンピュータ C



『す〜0〜6よ6よ』 B1□□37 スーローファミリーコンピュータ C、『リッジレーサー』 B1□□47 プレイステーション C



0:00 / 2:59

Settings Full Screen

Game On exhibition at the Miraikan



The Japan Times

 12,741

1,404

 Add to  Share  More

 35  0

Published on 4 Mar 2016
On Game, An Exhibition About The History Of Video Games, Comes To Japan With A Few Special Exclusives. SUBSCRIBE TO OUR YOUTUBE CHANNEL: [Http://Goo.Gl/mExQt7](http://Goo.Gl/mExQt7) VISIT OUR WEBSITE: [Http://www.japantimes.co.jp](http://www.japantimes.co.jp) / LIKE US ON FACEBOOK: <https://www.facebook.com/thejapantimes>

(Cont.)



Game On exhibition at the Miraikan

JT

The Japan Times

[Subscribe](#) 12,741

1,404



Game On exhibition at the Miraikan

JT

The Japan Times

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1,404

Norsk Teknisk Museum
Oslo, Norway
9 March 2016 - 29 January 2017

Game on i Oslo Oslo



Se video fra utstillingen over!

TVspill har hatt en rivende utvikling siden de første arkadespillene kom i 1972, via «tennisspillet», «Pong» og arkadespillene til konsoller. Nå kan du se og prøve mange av dem i Oslo.

Teknisk Museum åpner nemlig dørene til dataspillutstillingen «Game On 2.0». Utstillingen kommer fra et opphold i Newcastle, er produsert av Barbican International Enterprises i London, og vil bli å finne i byen ut januar 2017.

«Game on 2.0» skapte lange køer i Stockholm i fjor. Der slapp man inn besøkende kun 50 minutter av gangen.

- Vi håper å unngå dette. Men det er klart vi regner med godt besøk, sier museumsdirektør Hans Weinberger. På museet gleder de seg til åpningen.
- Vi får se håndplukkede dataspill fra hele historien. Det er arkademaskiner til de siste VRopplevelser (virtuell virkelighet journ.anm.), så det blir veldig bra, sier prosjektleder Henning Sandsdalen til Dagsavisen.

Eldre

Josefine (10), Sara (10) og Salma (10) spilte Mario Kart, et eldre spill.

Sara og Josefine liker også utstillingen.

– «Mario Kart» er gøy, sier Sara.

Hensikten er at besøkende kan spille seg gjennom historien, eller bare teste det de vil.

Vi har omtrent 130 spill og alle kan spille så mye de vil. Du kan teste alle de spillene du alltid har ønsket, og det koster ingenting etter at du har løst billett til museet, sier en ivrig utstillingsleder Joel Boaz. Sara (11) og Renate (11) spilte «Out Run» sammen, et bilspill av Sega fra 1986. Dataspill trenger ikke å være helt nye altså. Men hvorfor bilspill?

– Fordi det så veldig kult ut og jeg ville prøve det fordi jeg aldri har prøvd det før, sier Sara.

Portaler

Jeg synes det var gøy, fordi når man krasjet så var det veldig morsomt, sier Renate som har spilt «Sims 3» og «Donkey Kong» også. Heller ikke det nye spill. Foran «Portal 2» finner Dagsavisen Hicham (10). Han er en ivrig gamer, men har ikke spilt dette spillet før.

De har guns som lager portaler og de går rundt i en portal, sier en ivrig Hicham, som vanligvis spiller Minecraft.

– Men det er borte, sier han.

Besteforeldre

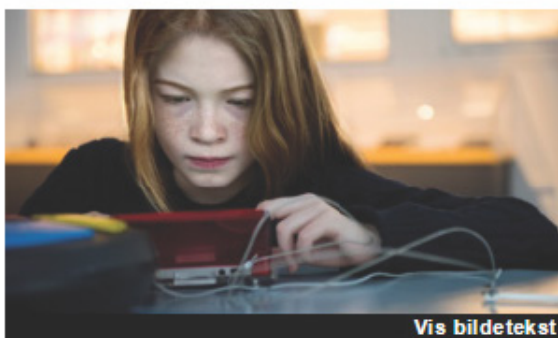
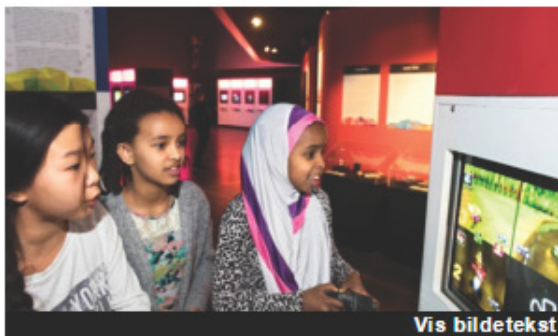
Ulleysses (10) finner vi i konsentrert foran «Virtua Fighter 2».

– Uff, sier han bare.

Han har ikke tid til oss.

Også voksne prøvde seg og flere av de ansatte ved museet var innom og testet ut nostalgiske spill som «PacMan» fra 1980 og «Donkey Kong» fra 1981.

– Vi håper jo at besteforeldre kan ta med seg barnebarna hit, så kan alle spille, sier utstillingsleder Boaz.



FAKTA: Game on 2.0

«Game On 2.0» åpner 10. mars og vil være på Teknisk Museum til 29. januar 2017.

Du kan spille seg gjennom dataspillhistorien, fra «Pong» og legendariske klassiske arkadespill som «Pac-man» til dagens mest populære spill og konsoller.

Utstillingen har begeistret besøkende i alle aldre over hele verden siden den første utgaven i 2002. Siden har utstillingen blitt stadig oppgradert med nye spill.



Nå kan du spille deg gjennom dataspillhistorien

GEIR AMUNDSEN

OPPDATERT: 09.MAR. 2016 13:18 | PUBLISERT: 09.MAR. 2016 09:45



Her kan du prøve de mest populære dataspillene gjennom tidene

Over 100 legendariske spill inntar Teknisk Museum.



Game On 2.0 heter dataspillutstillingen som åpner på Teknisk Museum 9. mars. Her kan de besøkende spille seg gjennom dataspillhistorien, fra Ataris Pong og legendariske klassiske arkadespill til dagens mest populære spill og konsoller.

ANNONSE

Utstillingen som er produsert av Barbican i London, har turnert verden rundt og består av over 100 spill. Her finner du blant annet en egen avdeling med spillbare, originale arkadespill fra 70- og 80-tallet, inkludert Pac-Man, Donkey Kong, Asteroids, og Space Invaders.

- **De forbudte nettadressene:** [Publiserer hemmelig liste over forbudte domenenavn](#)



PRØVE: De besøkende kan selv prøve. Her fra pressevisningen.

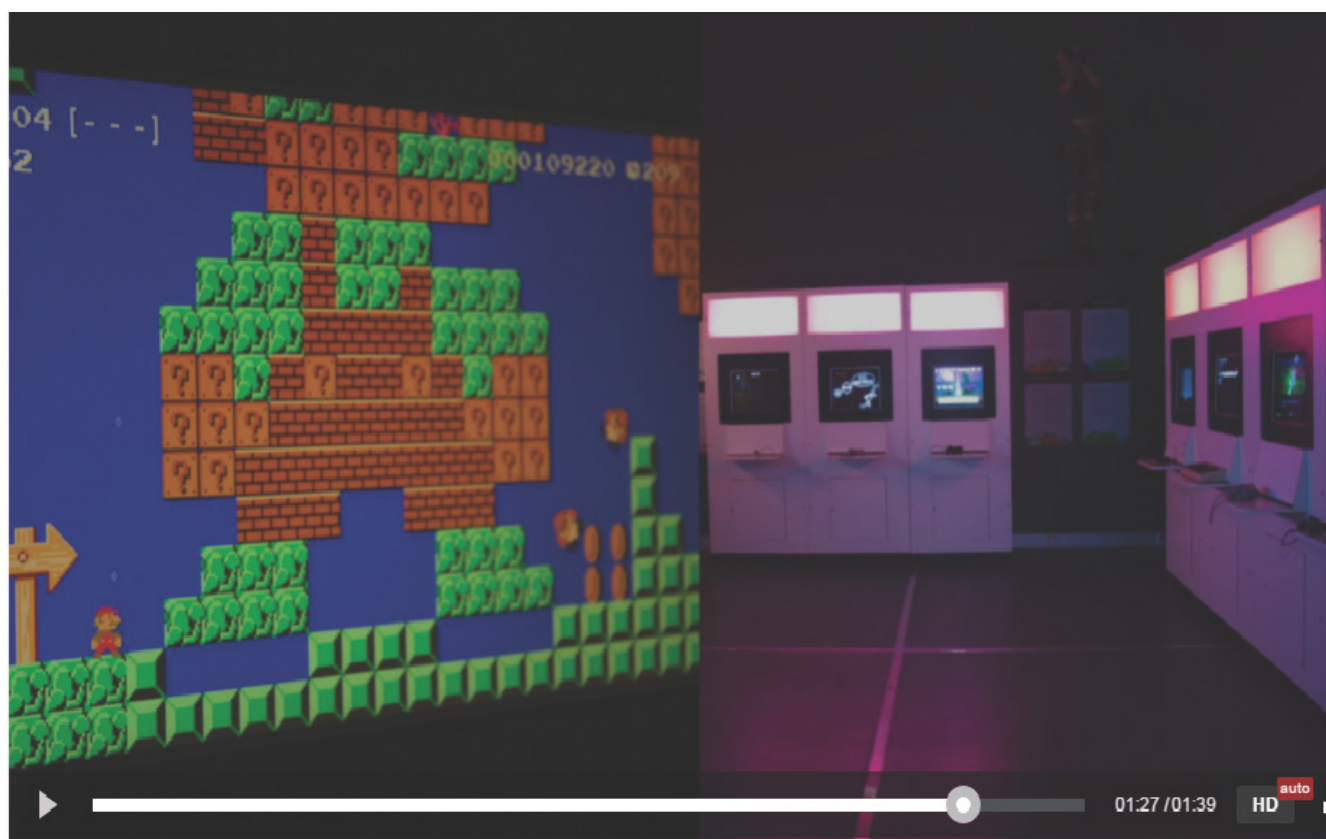
📷 Teknisk Museum

Ved siden av spillene stilles det også ut originalskisser til spill som Tomb Raider og Super Mario.

Ifølge Teknisk Museum vil de besøkende kunne lære om alt fra eldre spill, spilldesign og spillproduksjon ti historiens mest betydningsfulle arkadekonsoller, sjeldne konsoller og samleobjekter.

Vi har prøvekjørt utstillingen – se video øverst i saken av hvordan det gikk!





Bienal São Paulo, Brazil

15 May - 15 November 2017

2017-07-06T11:29:44-03:00

Unknown author

Mostra 'A Era dos Games' chega ao Brasil em agosto com mais de 150 jogos em exposição

O Estado de São Paulo

06 Julho 2017 | 11h29

A exposição *A Era dos Games*, concebida pelo Barbican Center, de Londres, chega ao Brasil em agosto, e os ingressos já estão à venda. A mostra ocupará o Pavilhão da Bienal, no Parque Ibirapuera em São Paulo, entre 16 de agosto e 12 de novembro. Depois, segue para o Museu Histórico Nacional no Rio de Janeiro, onde ficará em cartaz de 6 de dezembro a 05 de março de 2018. Nas duas cidades, o público poderá interagir com mais de 150 jogos de sucesso.

As visitas à exposição terão horários pré-agendados e serão realizadas em seis sessões diárias, com 90 minutos de duração cada. Já é possível adquirir ingressos antecipadamente online ([clique aqui](#)). Vendas de ingressos na bilheteria ocorrem a partir da data de abertura, 16 de agosto.

Segundo um comunicado divulgado nesta semana, a exposição consumiu dois anos de trabalho a um custo de um milhão de libras. São cerca de seis décadas de games escrutinadas em 13 seções temáticas distintas. Dentre os mais de 150 jogos selecionados, está por exemplo o Pong, jogo de tênis que deu início à Atari. Outras empresas como Nintendo, Sega, Microsoft e Sony também estarão na mostra.

Um embrião da exposição atual foi apresentado no Museu da Imagem e do Som de São Paulo em 2011. Batizada originalmente de Game On, mais tarde o evento incorporou o número 2.0 ao título para dar conta das atualizações tecnológicas surgidas ao longo do período em que excursionou pelo mundo — foram 33 cidades de 25 países e quase quatro milhões de pessoas. A edição que desembarca agora no Brasil

chega em versão ampliada, com games de última geração e inclui jogos produzidos no País.

Veja algumas imagens da exposição:









**Todas as fotos são da Canivello Comunicação*

A ERA DOS GAMES

De 16 de agosto a 12 de novembro de 2017

NO PAVILHÃO DA BIENAL, A ERA DOS GAMES REÚNE MAIS DE 150 JOGOS E TIPOS DE VÍDEOGAMES

POR LAIS PAGOTO

QUARTA 16 DE AGOSTO 2017 / 08:40 HRS.

([HTTPS://WWW.FACEBOOK.COM/SHARER.PHP?U=HTTPS://WWW.METROJORNAL.COM.BR/CULTURA/2017/08](https://www.facebook.com/sharer.php?u=https://www.metrojornal.com.br/cultura/2017/08)
([WHATSAPP://SEND?TEXT=NO%20PAVILH%C3%A3O%20DA%20BI](https://www.whatsapp.com/send?text=no%20pavilh%C3%A3o%20da%20bi) ([HTTPS://TWITTER.COM/INTENT/](https://twitter.com/intent/)
ESFERA DE REALIDADE VIRTUAL É UM DOS ITENS MAIS MODERNOS DA MOSTRA/ANDRÉ PORTO/METRO



EM 1961, CIENTISTAS DO MIT (MASSACHUSETTS INSTITUT OF TECHNOLOGY), NOS ESTADOS UNIDOS, DESENVOLVERAM EM UM COMPUTADOR DO TAMANHO DE QUATRO GELADEIRAS UM PROGRAMA QUE PODE SER CONSIDERADO UM DOS PIONEIROS DOS JOGOS ELETRÔNICOS NO MUNDO: O "SPACEWAR". QUASE SEIS DÉCADAS DEPOIS, COM POKEMÔNS, SONICS, LARA CROFTS, ENTRE OUTROS PERSONAGENS, OS GAMES CABEM NO BOLSO, E ESSA INCRÍVEL LINHA DO TEMPO É CONTADA NA EXPOSIÇÃO "A ERA DOS GAMES", QUE ABRE NESTA QUARTA-FEIRA (16) NO PAVILHÃO DA BIENAL. SÃO 150 JOGOS ESPALHADOS EM 13 SEÇÕES TEMÁTICAS DISTINTAS. E O MELHOR: É POSSÍVEL JOGAR TODOS ELES.

DESTAQUE ESPECIAL PARA O JOGO PONG, QUE DEU INÍCIO A PRECURSORA DOS VIDEOGAMES, A ATUALIDADE DAS CINCO PRINCIPAIS MARCAS DO SEGMENTO HOJE EM DIA, AO LADO DE NINTENDO, SEGA, MICROSOFT E SONY.

SEGUNDO PESQUISAS, O BRASIL OCUPA O 11º LUGAR NO RANKING DO MERCADO DE GAMES. LOGO, ENTUSIASTAS NÃO FALTARÃO NA MOSTRA, QUE SERÁ MUITO BEM ORGANIZADA PARA QUE TODOS SE DIVIRTAM. SERÃO SEIS TURMAS AO LONGO DO DIA, DE NO MÁXIMO 430 PESSOAS CADA, QUE ENTRARÃO NO ESPAÇO EXPOSITIVO E TERÃO UMA HORA E MEIA PARA JOGAR.

PARA FACILITAR, ALÉM DAS SEÇÕES TEMÁTICAS, É POSSÍVEL ANDAR PELA MOSTRA EM TRÊS PARTES: PENSAMENTO, COMO TETRIS OU PACMAN; JOGOS DE AÇÃO, COMO GAMES DE GUERRA E ESPORTES; E SIMULAÇÃO, COMO THE SIMS OU LEAGUE OF LEGENDS, A NOVA FEBRE ENTRE OS GAMERS. SE QUISER MONTAR UMA BANDA NO PERAMBULO, VÃO FAZER A ALEGRIA DOS SAUDOSISTAS, COM JOGOS COMO STREET FIGHTER E DAYTONA. OUTRA PONTUAÇÃO DA MOSTRA QUE DEVE ATRAIR MUITA GENTE É A ESFERA DE REALIDADE VIRTUAL, ALÉM DA ALA

ENTRE UM JOGO E OUTRO É POSSÍVEL PERCEBER CLARAMENTE A EVOLUÇÃO NÃO SÓ DOS EQUIPAMENTOS, MAS DO INVESTIMENTO NO SEGMENTO E SEUS VÍNCULOS, QUE ATINGIRAM OUTRAS ÁREAS CULTURAIS, COMO O CINEMA.

"A ERA DOS GAMES" PASSOU POR 33 CIDADES EM 25 PAÍSES E JÁ TEVE PARTE DE SEU CONTEÚDO APRESENTADO EM 2011 NO MUSEU DA IMAGEM E DO SOM, NA MOSTRA "GAME ON".

SERVIÇO:

NO PAVILHÃO DA BIENAL – 3º ANDAR (AV. PEDRO ÁLVARES CABRAL, S/Nº, PARQUE IBIRAPUERA; TEL.:). ABRE NESTA QUARTA. TER. A DOM., DAS 11H ÀS 20H, EM SEIS SESSÕES DIÁRIAS. R\$ 40. ATÉ 12/11.

Vida Real

Do PDP à realidade virtual: O melhor da exposição A Era dos Games

Não tem problema se você não conseguir conferir os mais de 150 games em São Paulo. A CAPRICHÔ te mostra o melhor da exposição! o/

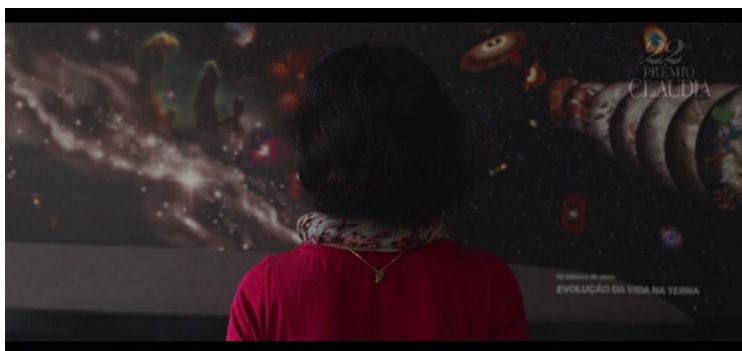
Por Isabella Otto
16 ago 2017, 11h50



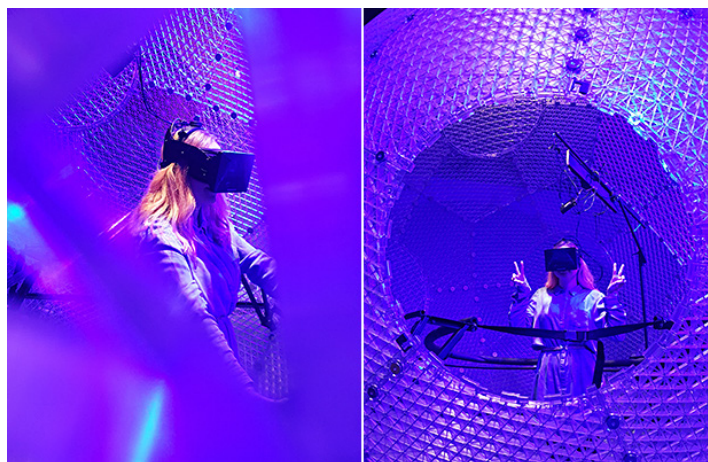
Tudo começou em 2002, em Londres, na Inglaterra, com uma exposição chamada Game On. Ela reuniu toda a história dos games, desde o PDP-1, primeiro computador produzido pela DEC (Digital Equipment Corporation) nos anos 60, até os jogos mais modernos de realidade virtual, em um único lugar. O sucesso foi tanto que o Barbican Centre, centro de artes britânico, levou a mostra para outros países. Nesta quarta-feira, 16, ela chega ao Brasil com o nome A Era dos Games, mais precisamente na Bial, no Parque do Ibirapuera, onde fica em cartaz até o dia 20 de agosto.

A exposição é dividida em áreas que mostram desde os primeiros computadores e fliperamas até os mais variados modelos de consoles, estilos de jogos e controles disponíveis no mercado. Como é interativa, os visitantes podem testar quase tudo – algumas raridades estão bem protegidas por vidro. Em uma das salas, a jornalista Isabella Otto, repórter de comportamento da CAPRICHÔ, conferiu a exposição na última quarta-feira e contou o que mais curtiu nas cinco horas em que precisei me dedicar a uma tarefa árdua: jogar videogames! (ironia detectada com sucesso)

ADVERTISING



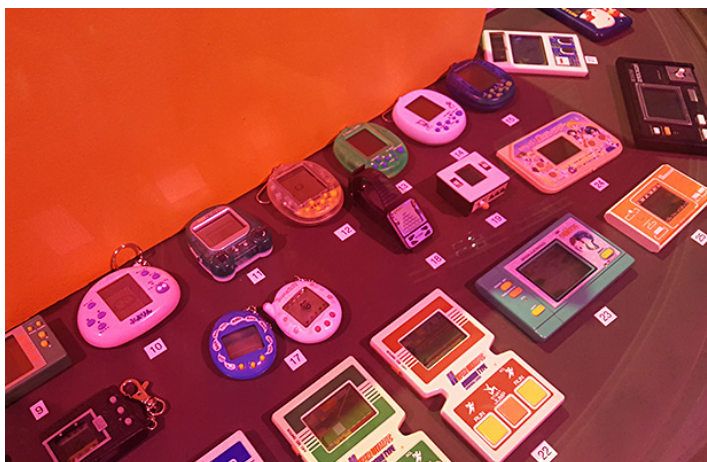
lbc



Eu já preparei para testar a Virtual Sphere e fingindo costume antes de parecer um personagem de The Sims. (Reprodução/Reprodução)

interessante, mas cansativa. Vai pensando que gamer não queima umas calorias jogando, vai!

E por falar em vida *fitness* dos apaixonados por games, a mostra conta com uma salinha "secreta". Dentro dela, o visitante pode se dividir entre partidas de Just Dance e performances no Rock Band. O intuito do espaço fechado é trazer mais comodidade e confiança para os visitantes mais tímidos, que, definitivamente, não se arriscariam no meio da galera. Nosso instrumento favorito no Rock Band é a bateria (call me, Ringo Starr!). O catálogo está recheado de bandas clássicas, como The Smiths, Queen e The Beatles. (fa



Saudade eterna do bichinho virtual do Gugu!!! (Reprodução/Reprodução)

Outra área bastante divertida é a dedicada aos mais diferentes videogames portáteis. Na exposição, é possível matar a saudade dos bichinhos virtuais e ainda se deparar com aparelhos ainda mais antigos, como esse portátil da franquia Donkey Kong:



Sim, eu fiquei com vontade de levar essa beleza para casa. (Reprodução/Reprodução)

A viagem no tempo não para! Hoje, com centenas de opções de jogos online, é bastante estranho pensar que em um passado não tão distante as pessoas precisavam soprar o interior de fitas para "limpar" os games. Calma, eu explico! É que, ao invés de vir na memória ou em CDs, os jogos eram vendidos em fitas. Elas eram de diferentes tamanhos, estilos e formatos, mas as da época abaixo eram as mais tradicionais – e eram os gamers do sério nos anos 90. diferentes formatos tiram muito



Minha primeira experiência com as fitas foi jogando Sonic no Master System III Compact da Sega. (Reprodução/Reprodução)

Um passeio em família, os Paços do Concelho de Braga, os grandes nomes dos jogos infantis, para pais e filhos. A exposição do Brasil conta ainda com três exclusividades: o espaço dedicado aos games Just Dance e Rock Band, um seção só com jogos de futebol e uma área com criações de brasileiros que ganharam destaque no mercado de games.

Oi? Eu ouvi The Sims? É claro que uma das franquias mais famosas de todos os tempos foi lembrada! Aliás, a parte dedicada aos grandes nomes dos games, como Mario, Sonic e Donkey Kong, é incrível e traz esboços dos personagens. Na mesma área, só que mais ao fundo, arcades de corrida, luta e lógica se encontram disponíveis para os visitantes. Nosso favorito entre todos é o tradicional Pac-Man.



Esboços de The Sims, Donkey Kong e Mario. (Reprodução/Reprodução)

Os ingressos para a exposição A Era dos Games variam de R\$ 20 (meia) a R\$ 40 (inteira), e são vendidos online e na bilheteria da Bienal. São mais de 150 games icônicos para matar a saudade, experimentar pela primeira vez e redescobrir seu amor pelos videogames.

14/11/2017

A Era dos Games: Exposição interativa revive os 60 anos dos jogos eletrônicos - Boletim Nerd

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A Era dos Games: Exposição interativa revive os 60 anos dos jogos eletrônicos

Henrique Almeida 28/08/2017 - 16:33 Agenda, Games, Lifestyle, Notícias, Tech

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Sentindo saudades dos fliperamas? Tem vontade de assoprar as fitas daquele console antigo? Ou pretende deseja conhecer as mais novas tecnologias empregadas no universo dos games? Para gamers de todas as idades e gerações, o megaexposição interativa **A Era dos Games** estará disponível na Bienal de São Paulo (a meia-entrada sai por R\$ 20), a atração leva os visitantes a uma incrível experiência de imersão pelos 60 anos de história dos jogos eletrônicos.



Já pensou em jogar Pac-Man, Buck Rogers e Donkey Kong nos arcades originais? (Foto: Henrique Almeida)

Depois de passar por 20 países e 30 cidades, a mostra **A Era dos Games** chega ao Brasil trazendo mais 150 jogos interativos de diferentes períodos, estilos variados e múltiplas plataformas – incluindo 20 máquinas de arcade em

perfeito funcionamento. Para organizar a visitação, a exposição é dividida em 14 fases, que são: primeiros jogos, gêneros, games mundiais, mídias (cinema e som), consoles, multiplayer, personagens, games independentes, revistas, multiplayer, futuros, games de simulação, making of & marketing e arcades (fliperamas).



Encontre consoles de todas as gerações e games de diferentes gêneros. (Foto: Henrique Almeida)

Realizada pelo Instituto Brasileiro de Cultura e Arte, a exposição é realizada pelo Ministério da Cultura (11h, 12h30, 14h, 15h30, 17h, 18h30), tempo no qual é possível curtir atrações como uma pista de J, jogos de realidade virtual, Just Dance, instrumentos da Rock Band, corredor de dança e um museu de objetos clássicos. Além disso, especialmente na sua versão brasileira, a exposição apresenta uma área dedicada aos populares jogos de futebol e títulos de produtoras nacionais.



Preparado especialmente para a exposição no Brasil, o espaço Games Show conta com pista de Just Dance e palco para jogar Rock Band. (Foto: Henrique Almeida)

Se você vai conferir o pavilhão d'A Era dos Games, muita atenção para os painéis informativos espalhados pelo local, que contam os detalhes sobre a criação dos videogames, personalidades do setor segmento e das principais des Super Nintendo de jogos e consoles. Após circular pela exposição, o Beletem Nerd destaca **Super Mario Bros. 3**: Oc **Sonic the Hedgehog**, para Mega Drive, **Pokémon Yellow**, para Game Boy, **The Legend of Zelda: Ocarina of Time**, para Nintendo 64, **Tomb Raider**, de Playstation One, e **SoulCalibur**, para Dreamcast.

of T R S
Serviço

Exposição A Era dos Games
dos

Quando: Até 12 de novembro, de terça a domingo, das 11h às 20h

Onde: de São Paulo, Av. Pedro Álvares Cabral, s/n, São Paulo/SP, Parque do Ibirapuera, Portão 03, 3º pavimento (acesso pela rampa externa)

Quanto: R\$ 40 (R\$ 20 a meia-entrada)

Para informações sobre ingressos, acesse o site: aeradosgames.com.br
aer

14/11/2017

Exposição A Era dos Games conta os 60 anos dos jogos eletrônicos

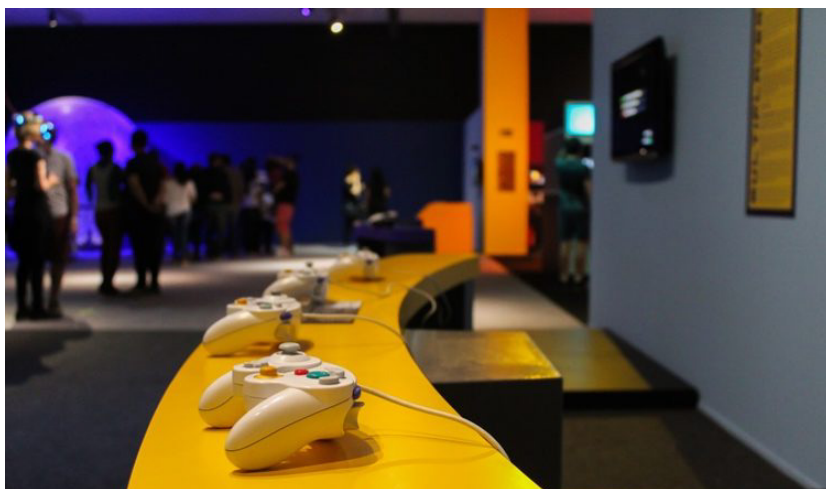


(<http://saopaulosemmesmice.com.br/>)

Menu

Exposição A Era dos Games conta os 60 anos dos jogos eletrônicos

31/08/2017 (<http://saopaulosemmesmice.com.br/exposicao-a-era-dos-games/>) Deisy Rodrigues (<http://saopaulosemmesmice.com.br/author/deisy-rodrigues/>)



A exposição **A Era dos Games** chega a São Paulo ocupando cerca de 2.400 m² do **Pavilhão da Bienal** no **Parque do Ibirapuera**, promete encantar os visitantes com uma jornada ligada a **duas milhões de pessoas** e mais de 150 jogos de diversos estilos para jogar divididos em 14 sessões.



É uma iniciativa realizada em parceria com o **Barbican Centre** de Londres, a edição brasileira da **Era do Games** conta com o **Ministério da Cultura** e a **Brasil Pro** para as edições, os jogos de futebol e a sessão de jogos independentes que apresenta games de produtoras nacionais. A exposição acontece no Pavilhão da Bienal até o dia 12 de novembro de 2018.

Rio de Janeiro, ficando em cartaz no **Museu Histórico Nacional** de 06 de dezembro a 5 de março de 2018.



Ingressos com horários pré agendando

Assim como a exposição **Era dos Games** tem horário definido com seis sessões de 90 minutos por dia que acontecem de terça a domingo. Os ingressos podem ser comprados online às 14h, 15h, 17h e 18h30. (https://ingresse.com/search/name/games?utm_source=site-aeradosgames&utm_medium=cpc&utm_campaign=site-aeradosgames) ou na bilheteria, compramos na bilheteria e o movimento estava tranquilo sem fila de espera, o valor do ingresso é de R\$ 40,00 (inteira) e R\$ 20,00 (meia). Fique atento aos horários para não perder a sessão.

14/11/2017

Exposição A Era dos Games conta os 60 anos dos jogos eletrônicos



Era dos Games – Contando seis década da história dos games

Publicidade e comunicação de design Os primeiros jogos eletrônicos até os mais recentes lançamentos, é possível ver de perto o Com
que foi o primeiro videogame lucrativo da história Computer Space o primeiro videogame comercialmente disponível, o P
Magnavox Odyssey que foi o primeiro console lançado, todos eles em exposição com peças originais. Pong



14/11/2017

Exposição A Era dos Games conta os 60 anos dos jogos eletrônicos

A photograph of two children, a boy and a girl, standing on a red and yellow platform, playing a large-scale Pong game. The game is displayed on a large screen with a score of 4 to 3. The machine is yellow and black with the word 'PONG' on top. The background is a green wall with informational panels.

Além de trazer grandes quebras de paradigma na história dos games, a exposição A Era dos Games também conta com jogos de Atari, Sega, Nintendo, Sony e Microsoft, entre outros, que marcaram a trajetória de cada empresa.





Se você não é tão nostálgico, a sessão que abrange o futuro dos games com a realidade virtual 3D, plataformas online e os jogos de interface digital vão chamar a sua atenção, desde que para o Virtual Reality, só fique atento: há um número limitado de usuários por sessões, por isso se cadastre com o monitores para participar do jogo antes que as vagas esgotem, também está disponível uma pista de dança virtual para quem curte J

Just Dance e um palco com o famoso Rockband.





O videogame propriamente tal abissava de uma tecnologia mais **Elvis dos Games**, desde a magia da **Astro Wars** e **Game Boy** ao moderno P
e **PS Wita**
bichinho virtual e diversas versões do m **mini**
games é uma volta na infância de muitas gerações.



14/11/2017

Exposição A Era dos Games conta os 60 anos dos jogos eletrônicos



Personagens e jogos que marcaram época na cultura dos games

Existem personagens dos games que foi tosta de ironia, e aqui a nós. Olha idealas Mom o primeiro **Mario Bros**, saindo de um cano vestido como o personagem, pra competir com o famoso **Shinzo Abe**

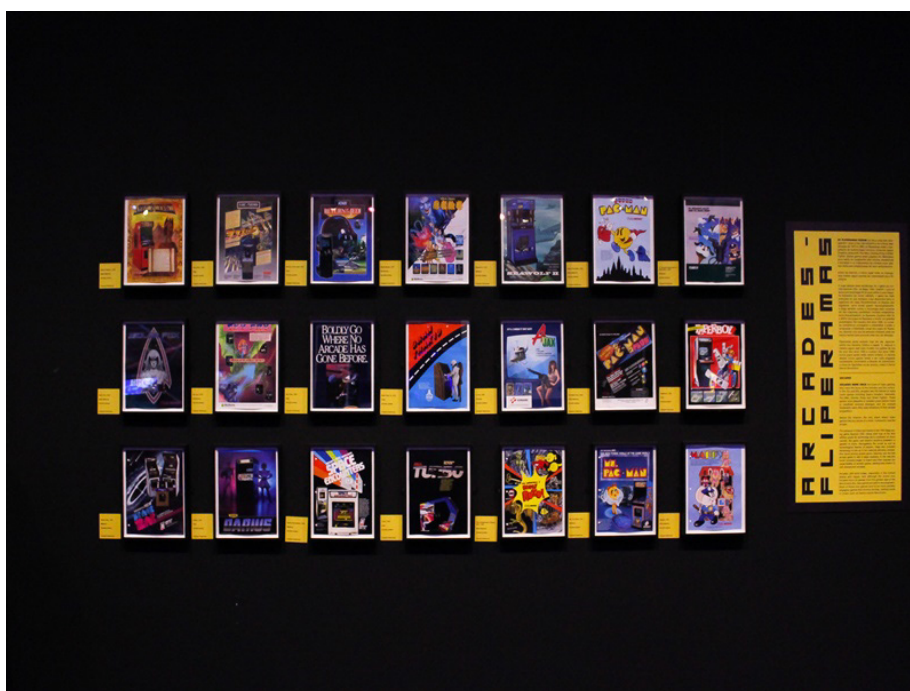
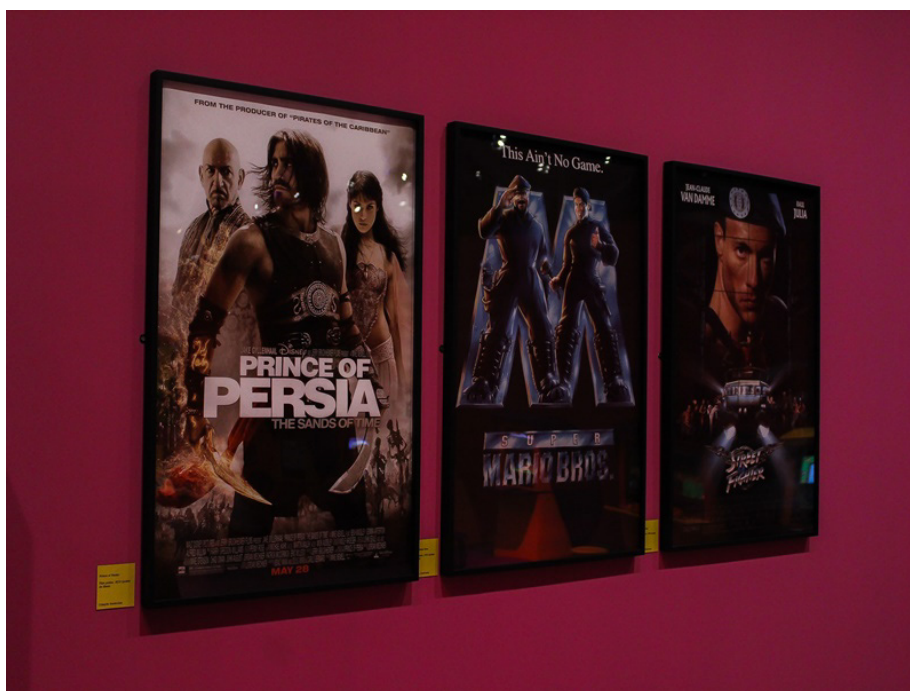
Mario Bros temos o descolado ouriço **Sonic** o **Pac Man**, **Link** do **Zelda**, **Donkey Kong** até os atuais como a **Lara Croft** do **Tom Raider** e o **Cloud Strife** do **Final Fantasy**.

14/11/2017

Exposição A Era dos Games conta os 60 anos dos jogos eletrônicos



Na exposição é possível conferir a arte de desenvolvimento dos personagens, curiosidades e jogar com eles nos seus principais lançamentos, A Era dos Games ^A influência do cinema e música na criação dos jogos e como as produções cinematográficas acabaram também sofrendo influência dos games, uma curiosidade é que em 2007 o mercado do jogos ultrapassou a indústria cinematográfica em faturamento.



Jogos de Arcade – Os Populares Fliperamas

Os jogos de fliperama são jogos de vídeo que são jogados em uma máquina de fliperama, não ficam em uma caixa de jogo e podem ser jogados por mais de um jogador simultaneamente.





Mas não pense que seu surgimento dos jogos de arcades é desse século, os primeiros jogos de mesa surgiram no século XVIII, você pode conferir o histórico P
, vai encontrar duas raríssimas máquinas de 1936. **Penny Arcade de 1936** e **Posto pra comprovar, se assim como eu têm uma queda pelas lindas m máquinas de pinball**





Games – Cultura, arte e tecnologia

A exposição **Arquivos Games** também enfatiza sua importância na cultura, não só como meio de diversão mas como precursor de novas tecnologias e enfatiza sua experiência estética e criativa.





A quantidade de jogos disponibilizados para o público é enorme, vão desde jogos antigos a modernos, a exposição é tanto para o público adulto como para crianças, um ótimo passeio para pais e filhos, fãs de games e até os curiosos em conhecer mais sobre esse universo de uma forma imersiva e interativa.



14/11/2017

Exposição A Era dos Games conta os 60 anos dos jogos eletrônicos



A Era dos Games – De 16/08 a 12/11

Localização: Bienal de São Paulo – Avenida Pedro Álvares Cabral, s/n – Parque Ibirapuera – Portão 3.

Funcionamento: Terça a domingo das 11h às 20h (sessões as 11h00, 12h30, 14h00, 15h30, 17h00 e 18h30)

Site <http://aeradosgames.com.br> (<http://aeradosgames.com.br>)

Trznice Hall 40 Prague,
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Výnos dosažený v minulosti není spolehlivým ukazatelem budoucích výnosů.

Výstava Game On míří do Prahy, nabídne unikátní hry

Za patnáct let se objevila už ve více třiceti světových metropolích a nyní ji přes 3,5 milionu lidí. Od čtvrtka začne výstava Game On objevit unikátní výtvarné výtahy v prostoru holešovické tržnice. O podrobnostech mluví v deníku Metro producent akce Petros Michopoulos.

Bylo těžké takovou akci dostat do Prahy? Jak dlouho jste se o to snažili?

Nebýlo to úplně jednoduché. Jednání trvala přes rok, protože pořadatel Barbican vždy speciálně schvaluje jak město, do kterého výstavu pošle, tak místo, kde se výstava pořádá. A rovněž si pečlivě vybírá partnery, se kterými bude tuto náročnou výstavu dělat.

Jakou očekáváte návštěvnost v Praze?

Naposledy byla výstava v Norsku a přišlo na ni 260 tisíc lidí. Bylo by fajn, kdyby chodili i češi. Budeme rádi, když bude více než sto tisíc návštěvníků.

Jedná se o průřez historií počítačových her, kdy se datuje její začátek? Který exponát je nejstarší?

V zásadě jde o šedesátá léta minulého století, z té doby tu bude hned několik historických kousků – například



Všechny exponáty lze na výstavě vyzkoušet.

2x GAME ON

Game Brown Box nebo Pong. Ovšem skutečnou raritou bude dědeček mezi počítači – PDP-1, kterých je na světě už jen několik.

Za patnáct let existence výstavy se v herním světě již mnohokrát změnilo. Jak moc je pražská varianta odlišná od té první v Londýně?

Pražská výstava je doplněná o spoustu her, které původně nebyly. Asamozřejmě je tu i celá sekce budoucnosti, která obsahuje virtuální realitu. Pražskou exhibici jsme rozšířili o historii českého herního průmyslu a her, spolupracujeme s pedagogy při pravování katedry herního designu FAMU.

Bude kvizové i virtuální reality?

Na výstavě najdeme i to, co by si nešlo vyzkoušet.

Bude nutné si u některých her a exponátů dopláct?

Nebude to třeba, všechny vstupenky budou zdarma, idoprovodný program. Všechna zařízení, až na dvě raritní výjimky, jsou funkční na původním hardwaru a každý si je bude moci vyzkoušet. Jsou speciálně uzpůsobena tak, aby vydržela takové množství lidí, které je během výstavy vyzkouší.

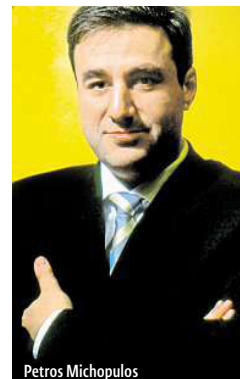
Ze kdy je nejstarší hra, která bude kvizována?

Z roku 1968 jde o univerzální herní konzoli Brown

Výstava Game On

Tato expozice se od 21. září objeví v holešovické tržnici.

- Více než 150 herních zařízení bude vystaveno v hale 40, výstavní plocha bude činit více než 2000 m².
- Kvůli avizované budoucí hře a zařízení od roku 1960 až do současnosti.
- Na webu gameonvystava.cz si můžete koupit vstupenky. Pro dospělé stojí 400 korun, pro děti 300. Rodinná vstupenka vyjde na 1000 korun.



Petros Michopoulos

Box, která podporoval celkem sedm her, dále Pong z roku 1972 a Computer Space z roku 1971.

Součástí akce má být idoprovodný program, co vše si pod tím lze představit?

Snažili jsme se pro návštěvníky vytvořit co nejvíce zajímavou expozici. Pro školy máme připravený dopolední vzdělávací program zaměřený na bezpečnost v digitálním světě. Pro širokou veřejnost máme turnaje v počítačových hrách, speciální akce předními českými youtubery a letáky nebo odborné přednášky o budoucnosti herního

ho průmyslu. Také budou na výstavě prezentace úplných herních novinek.

Kolik bude stát vstup a proč je nutné si místa rezervovat na určitý čas?

Vstupenky budou k mání od 250 do 400 korun, nadto je zde speciální rodinná vstupenka. Kapacita výstavy je omezená, zejména ovíjených proto bude upraven počet lidí, kteří časových slotech na výstavu vstoupit. Proto je dobré si koupit lístek vpředprodeji na čas, kdy bude chtít návštěvník výstavu vidět, aby nemusel zbytečně dlouho čekat nebo by se na výstavu vůbec nedostal.

PAVEL URBAN



Leo cestuje s výstavou *Game On* po celém světě a stará se o chod a údržbu archívního hardwaru



Výstava obsahuje i skromnou českou sekci, která nabízí rychlý exkurs do domácí historie počítačů a počítačových her

Lara Croft vloni oslavila dvacáté narozeniny, instalatéru *Mariovi* táhne dokonce na čtyřicátku. Počítačové hry dlouhodobě dokazují, že nejsou jen pomíjivou zálibou pro teenagery; naopak jde o kulturní průmysl se vším všudy. Proto si zaslouží i vlastní výstavu, jež rekapituluje jejich historii od amatérských počátků až po vysokorozpočtové blockbustery současnosti.

TEXT JAN ŠVELCH FOTO HONZA MUDRA

DO PRAHY NA TŘI MĚSÍCE přijíždí putovní výstava *Game On*, kterou již od roku 2002 zaštiťuje londýnská galerie Barbican. Až do konce prosince se návštěvníci budou moci kochat autentickým hardwarem, včetně arkádových automatů ze sedmdesátých a osmdesátých let. Valná většina z více než 150 exponátů je plně funkční, můžete tak sami posoudit, kam spěje vývoj počítačových her. Líbí se vám víc jednoduchá „pixelovatá“ estetika *Pac-Mana* (1980) a spol., nebo fotorealismus moderních hitů, jako *Destiny* (2014)?

Nabídka vystavených titulů je velkorysá a nepřehlídí ani kontroverzní hry, jež v době vydání vyvolaly morální paniku. Vedle neškodných hříček, jako *Pong* (1972) nebo

Asteroids (1979), tak najdete i násilnější kousky typu *Doom* (1993) nebo série *Grand Theft Auto* (1997). Snaha o takový reprezentativní výřez historií si zaslouží respekt, protože necenzuruje nepopíratelné milníky herního průmyslu. Netváří se tak, že počítačové hry jsou jen roztomilé dětské postavičky jako vystřižené z animovaného filmu Walta Disneyho. Pořadatelé kvůli game-sám, jejichž existenci bychom možná raději utajili před nezletilými hráči a hráčkami, opatřili jednotlivé tituly popisky s doporučenou věkovou hranicí a dohlédnou přý na to, aby měly děti vstup povolen pouze v doprovodu rodičů.

Game On hraje na nostalgickou notu a hrdě se hlásí k odkazu pionýrů herního průmyslu. Největší-

Čtyřiceti lety herního průmyslu můžete prosvištět od 21. září v Holešovické tržnici. Za lístek pro dospělého dáte až 400 korun.

PUTOVNÍ VÝSTAVA
GAME ON V PRAZE:
INTERAKTIVNÍ
LEKCE Z HISTORIE
POČÍTAČOVÝCH HER

PARAN

mi lákadly výstavy jsou právě archaické stroje, které jednoduchost svých her dohánějí neokoukaným zevnějškem. Oproti moderním konzolím vypadají kabinety arkádových automatů i krabice starých počítačů jako bizarní vize budoucnosti, jež se nikdy nenaplnily. Vidět retrofuturistické tvary arkády *Computer Space* (1971) na vlastní oči je dech beroucí zážitek. Zapálení fanoušci a fankyňky počítačových her o většině exponátů pravděpodobně už slyšeli a nedozvědí se z výstavy nic, co by si nemohli přečíst na *Wikipedii*. Je ovšem rozdíl představovat si čtyřicet let vývoje herního průmyslu a stát v budově o ploše více než dvou tisíc metrů čtverečních, kde máte všechny legendární hry na dosah ruky.



Ze strachu před americkými mladistvími vandaly společnost Nam přejmenovala svůj hit *Puck Man* na *Pac Man* (1980), aby se vyhnula podobnosti s jedním anglickým slovem

(Cont.)



Obří „minipočítač“ PDP-1 se stal na MIT domovem jedné z prvních počítačových her *Spacewar!* (1962)

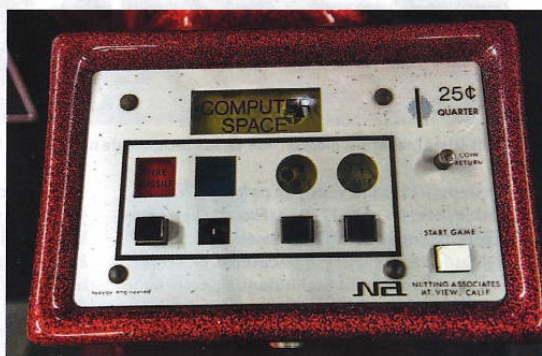


Virtuální realita v podání *Power Glove* (1989) od Nintenda tehdy neuspěla. Nyní vypadají výhledy VR perspektivněji.

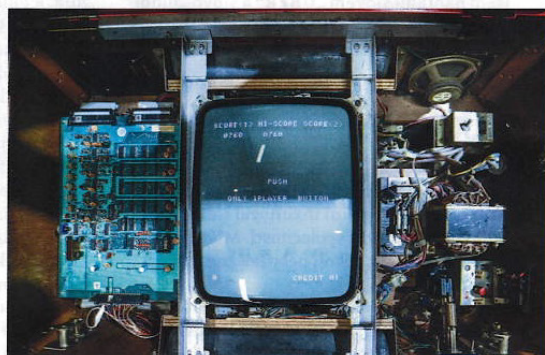
BACHA!



V sekci přenosných konzolí a dětských her můžete dopřát nejmladším hráčům a hráčkám volnost



Historicky první sériově vyráběný arkádový automat *Computer Space* (1971) je na výstavě k vidění v červené metalíze



Arkádové automaty se v době největšího rozmachu v osmdesátých letech vyráběly i v podobě koktejlových kabinetů, na něž jste si snadno mohli odložit drink

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Do Prahy míří unikátní výstava o historii videoher. Ve světě přilákala miliony lidí

Návštěvníci výstavy Game On v pražských Holešovicích si budou moci zahrát na čtyřicet let starých strojích.

Česká metropole bude dalším ze světových měst, kde se představí výstava o historii herního světa Game On. Její koncept vnikl již před 19 lety. Tehdy dostal jeden z prvních zaměstnanců herního gigantu Rockstar Lucien King nápad – uspořádat výstavu počítačových her. Svěřil se nejprve tehdejšímu řediteli Národního muzea Skotska Siru Marku Jonesovi. Technicky náročné a rozsáhlé výstavy se nakonec ujali kurátoři prestižního londýnského kulturního centra Barbican. Sestavili přehledku o historii a vývoji herního světa, kterou po celém světě viděly už miliony lidí.

SPECIÁLNÍ ČESKÁ SEKCE

Výstava Game On se brzy po svém uvedení dočkala nebývalého ohlasu. Dospělí se najednou vraceli do svých dětských let a díky mimořádnému technickému řešení si mohli oživit až čtyřicet let staré vzpomínky.

Po světě už je jen málo arkádových herních zařízení ze sedmdesátých let, na kterých je navíc stále možné hrát. A děti zase hltaly své soudobé hrdiny a spolu se svými rodiči mohly i díky originálním kresbám sledovat, jak se postavky herního světa vyvíjely. Nejstarší exponáty jsou z let 1968 (Game Brown Box) a 1971 (Computer Space). „GAME ON je první výstavou na



NAPŘÍČ GENERACEMI. Výstava Game On nabízí lákadla i nejmenším návštěvníkům, ale také jejich rodičům, kteří často na hrách vyrostli.



BUDOUCNOST? Vedle skutečně starých her se výstava zaměřuje také na nejnovější trendy včetně virtuální reality. Foto: 4x archiv



V ZAJETÍ HER. Výraz tváře návštěvníků dokazuje, že výstava dokáže zaujmout i ty nejnáročnější milovníky počítačové zábavy.



JAK ŠEL ČAS. Pražská expozice ukáže také to, jak se postupem doby vyvíjely dnes velmi slavné postavy herního světa.

světě, která mapuje fenomén počítačových her,” uvedl ředitel výstavy David Urban. Pořadatelé navíc slibují rozšířenou českou sekci, která se vytváří exkluzivně pro českou expozici.

Výstava nakonec dokázala po celém světě přilákat i ty, kteří počítačové hry nikdy nehráli. Hrdiny mnohých online her mnozí znali třeba z filmového plátna, třeba Angelinu Jolie jako Laru Croft. Film vůbec ovlivnil herní průmysl, a třeba díky arkádě Star Wars si dnes každý může vyzkoušet, jaké je to pilotovat stíhačku ve vesmíru, stejně jako v sérii filmů Hvězdné války.

KLASIKA I VIRTUÁLNÍ REALITA

Pozoruhodné je místo, kde se výstava koná: v jedné z hal staré tržnice v Holešovicích, která se má podle plánu pražské radnice brzy proměnit v kulturně-společenský prostor. K vidění tu bude více než 150 herních zařízení, včetně novinek ze světa virtuální reality, takže pořadatelé zaplnili tři výstavní patra.

„Je to unikátní šance pro návštěvníky všech generací a zájmů poznat celý tento herní svět a jeho komunitu. Nabídneme nejen zajímavý vhled do jejího světa, nabídneme i odborné přednášky o bezpečnosti hraní, ale i kyberprostoru jako takového,” slibil Urban. (kul)

Game On

KDE: Holešovičská tržnice, Hala 40

KDY:

Výstava startuje 21. září

OCT Creative Exhibition Centre
Shenzhen, China
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Shenzhen gets a snapshot of the gaming industry

By Deng Zhangyu | China Daily | Updated: 2018-08-28 09:53



The future section of the show Game On features games using new technology such as virtual reality.[Photo provided to China Daily]

An exhibition of video games is igniting the passion of Chinese game players in Shenzhen by offering more than 150 games to explore the past, present and future of video games.

The touring show Game On, produced by the Barbican Center in London in 2002, has attracted more than 3 million gamers in 30 countries in the past decade. And Chinese gamers are no exception since it opened to the public on Aug 18 in Shenzhen, a city that has a booming gaming industry.

Couples, families and groups of men gather in front of rows of consoles that occupy almost a three-floor exhibition space, concentrating on various games that were key and influential in the development of video gaming, such as Super Mario Bros., Street Fighter, Donkey Kong and

<http://www.chinadaily.com.cn/a/201808/28/WS5b84ab14a310add14f3881c9.html>[14/01/2019 16:34:30]

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Tomb Raiders.

The show comprises 15 sections cataloging the history of more than 150 popular games, such as Early Games, Top 10, Multiplayer and Future, turning the building into a "museum of games", according to Patrick Moran, the exhibition manager of Barbican International Enterprises.

The show has been well received wherever it has toured and become the most popular show produced by the Barbican Center in terms of visitor numbers, says Moran.

On one hand, the show always updates itself with fresh content because of the fast developing game industry, and on the other, it also features local elements in different countries.

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[Photo provided to China Daily]

But for the show's debut in China there's no localization.

As of 2017, China had about 583 million gamers, with more than half being mobile game players, according to the China Game Industry Report 2017 issued last December.

Speaking about the show, Moran says: "It's the first time we have been in China," and adds that they are considering including Chinese games into the show in future.

In fact, Moran says they have noticed Chinese game developers such as Tencent when these companies started to purchase their counterparts overseas several years ago.

Speaking of why the show was introduced to China, Yang Juze, the founder of the show's

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organizer Blooming Investment, says that games are important elements of pop culture. Previously, Yang's company had introduced other popular shows to Shenzhen, such as the Tokyo-based digital art team TeamLab and the digital exhibition created for the Dunhuang Research Academy to showcase China's Buddhist art.

Speaking about his venture, Yang says: "People in China now want good content. And the government also supports this."

As for Moran, he says that the show not only invites people to play games, but also lets them understand the development of games from a different perspective.

For instance, the show has sections showing how games, films and music are influenced by each other. And it has exhibits showing how a game was created and packaged into a final product.

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The show attracts droves of gamers to Shenzhen to enjoy consoles providing more than 150 games.[Photo provided to China Daily]

For Zhou Xingwei, 31, who was at the show with his girlfriend, the first floor of the exhibition which is full of vintage arcade machines was his favorite.

"It's so exciting to touch the buttons again," says Zhou, who says he spent a lot of time at gaming arcades in the 1990s.

But, for Lin Canxin, 21, the pinball and arcade machines are unfamiliar because he comes from a generation that grew up with computers.

So, the computer games on the second floor of the exhibition are his favorite section.

The college student spends three hours a day on online computer games with his roommates at

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school.

And he is also interested in the Future section of the show, in which technologies like virtual reality are used.

"I believe that's the future - with gamers wearing headsets, " says Lin.

As for how he sees things progressing, Moran says that gaming trends in the West and East are merging. Previously, people in the West were in favor of consoles and single computer games while gamers in China and South Korean were fond of online computer games.

"But with the development of technology, gamers' tastes across the world will be almost the same, and the devices will become smaller and wearable," adds Moran.

The show will run until Oct 14 and Moran hopes it can tour other cities in China.

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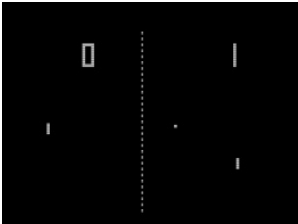
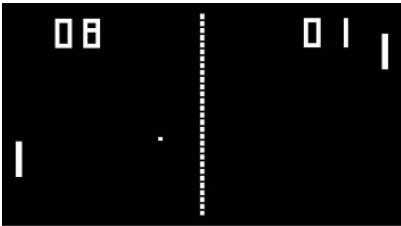
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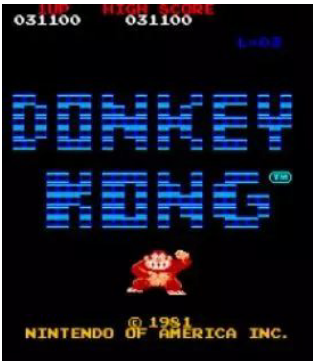
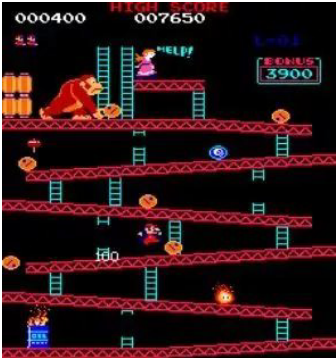


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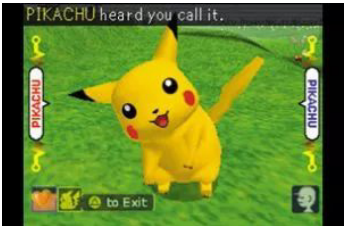
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科技+艺术引领消费升级 “GameOn 绽放”电子游戏博物馆唤醒城市记忆

2018-08-20 17:15 千龙网



8月17日，深圳市绽放文创投资有限公司（以下简称“绽放文创”）携手英国巴比肯艺术中心共同打造的“GameOn 绽放”2018全球游戏潮流盛典（以下简称“GameOn 绽放”）于鹏城深圳开幕。3000m²的展馆空间内，“GameOn 绽放”陈列了跨越半个世纪之久的全球电子游戏的历史、文化、周边与未来，诉说着专属于电子游戏的艺术魅力。



深圳市人民政府副市长吴以环，深圳市设计与艺术联盟主席、深圳市设计联合会会长任克雷，南山区人大常委会副主任路玉萍，深圳市文体旅游局文化产业处处长熊德昌，深圳市文体旅游局政策

热点图片



频道推荐



台风来袭 这些要注意

受台风“安比”影响，北京再次迎来强降水，大家出行一定要注意这些事

科技+艺术引领消费升级 “GameOn 绽放”电子游戏博物馆唤醒城市记忆- 千龙网·中国首都网

*囑处处长³国t，南山区文化产业&展ó公ù主任:*p，南山区委øu=（文体局）Xi½Ñ一以 绽放文创投资有限公司创人Ñ,事长½ñR、英国巴比肯艺术中心Game On展赠tx人3atUicN 0oUan、深圳ý城都市¥投资公司Ø\$[m Å Ú 开幕?d，共同睹渫了全球首个电子游戏博物馆 中国。



“GameOn 绽放”开幕式剪彩嘉宾：深圳华侨城都市娱乐投资公司总经理刘洪杰、深圳市设计与艺术联盟主席、深圳市设计联合会会长任克雷、绽放文创投资有限公司创始人兼董事长杨钜泽、英国巴比肯艺术中心Game On展览负责人Patrick Moran、绽放文创投资有限公司执行副总裁陈阳（自左向右）

-GSK5T ÝZ”Ú«vÈIRµp|~风☒

¹次“GameOn 绽放”游戏盛典共设Ã15个展区，p>t游戏到未来游戏、游戏概念到游戏包装、游戏设计制作到游戏发行等方面，全方位呈现了半个多世纪以来全球电子游戏的发展历程，也充分体现了“0oUe 7han -Xst \$ Game”的[J。展赠共计展出150+Ø\$典电子游戏，ZA全球 — ñ 游戏v3O1Gw，全球首 出了 “¾”的游戏v\$GYentXUew，揀pØ“史_Ut大的游戏之一”的v6pace ,nYaGeUsw，全球首 大XIÛ+È|、：p家ù体的v 3ac-0anw以 风¶了&0ØÉ之久的电子游戏Ú级

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ctv6XpeU 0aUio %Uos.w000, p家'了D以温0E00体á全球\$典E级游戏大±, -D以IP一0游戏#xJ0Z掇的全褛`, e长07ôp全球电子游戏历史了8电子游戏0±的“U级p家”。



区别于历史 D、艺术00常0博物馆, “GameOn 绽放”打造的电子游戏博物馆不仅可以触摸, 还可以上手体验。这让观者与游戏内容、游戏角色、游戏进程组成一个整体, 共同打造了一个“0的博物馆”。置身其中的玩家不再仅仅是电子游戏历程的旁观者, 更是参与者, 这创造了游戏展览的全新体验风暴。



F14¥0些, +éđ©qz

热浪袭城向水而行, 找一个玩水的地方去消暑, 北京有哪些玩水的好地方呢?

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同 K，了 !p 家的燃展体 á， ý 同 t，ZA 任 ~W、[□]
Ä ;%O;、6(G\$、\$taUi3O1G、|_Û 游戏、潮流、艺术、科技
领4的 “=” 也携手开展跨界合作，将游戏文化展览、游戏周边、品
牌快闪店、潮流体验店、限量手办等内容 .Ô大游戏 òZ。

-GSK5T ÝZ”êp⊠½ÔpvÈéú±髓

×ñ说，“GameOn 绽放” 燃Z{来了ç 未有的燃展体á，
ø Ôì这"体áeØDR的5u }于电子游戏的 与t。H¥、电影、喻噶艺
的创莖朮·VÛRo襦 “ã于t É-于t ”

“l-tó的 ¶”{.燃l，Øa，电子游戏}创造“l-tó
的 ¶ ”的OØ_，lØ 了一““~4的tó”，这"tóã于p家
摆脱了旁观者的身份，而是参与其中。如，我们通过小说、影视语
言描述了一场探险，丝丝入扣的情节设计足以让观者感受到探险的
刺激，而在“GameOn 绽放”中展出的v9è 影w ÷¾P列游戏
中，p 家 D 以化温÷¾ 家，É这 ÷¾之旅。

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这"艺术"与电子游戏"出AI"的魅力，"p"GameOn 绽放" i×¹与lb同，
ø以ó物 了全球电子游戏历史、文化，éþ嚟Z} 与体á中"ø历"了这
历史，ËU `·e—"Ú越ó物的t:。这 意È着，游戏Nþ家的影响 l深
的，ø þ家ÜO了一ü —ü`4的世j，þþ家}~4的世j!t受tó的t体á。

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，O于N电子游戏艺术 }与L 的深 s4，绽放文创、英国巴比肯艺术中心一 "è 合，[电子游戏博物馆 “00”中国，pp家 } “品读”电子游戏“简史”的过程中，真正体会电子游戏所带来的想象力与 ,R\$, e长 “Ú级p家”。

/ê+ • 00d0 0 Ýzgê^ú±VÕTB

，x绽放文创创人Ń, 事长½ñRl6中 说的，“电子游戏一”文创，D以p游戏文化、游戏艺术e0p家;手D 的t 0”。而这就是绽放文创致力于国际文化艺术内容及IP投资运营的初

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—— 基于消费升级和精神消费来临的时代，为中国数以亿计的消费人群提供极具品质的文化精神消费产品和服务，创造美好生活时光。

2016年于深圳壹城创意B内打造“绽放月B”，绽放文创行A推y城市文艺的道路。之cĕ—&bD S，#打造“K全球U大team/aE展“sý艺术展 &未来游乐园”到全球第二家、中国首家teamLab餐厅“花舞印象Art by teamLab”，从全球最大规模的敦煌文化展——“神秘敦煌”到首届ART CHENGDU国际当代艺术博览会、teamLab未来游乐园武汉展，再到此次“GameOn 绽放”2018全球游戏潮流盛典，绽放文创以“绽放花园”及即将在西安开幕的首个绽放艺术创意中心打造文艺生活聚集地，以teamLab艺术展发掘科技与美学，以“神秘敦煌”文化展全新演绎世界文化遗产，而通过此次“GameOn 绽放”电子游戏博物馆向世界诠释了游戏的独特魅力与价值。



“无论我们是做艺术、艺术+科技，都希望它与生活息息相关，是一种触手可及的存在”，杨钜泽在多个场合反复强调这个主张，基于此，绽放文创从一开始就瞄准了包括teamLab、Game On等最有效、最快速直达美的国际文化艺术内容及IP投资运营，通过为观者打造触手可及的消费产品和服务，推动城市文艺生活进程，为每座城市创造优质的城市记忆，最终引领中国文化消费升级风潮。

科技+艺术引领消费升级“GameOn 绽放”电子游戏博物馆唤醒城市记忆- 千龙网·中国首都网

D以H¶，”Å0艺术展、博物馆e—“oU，fA的文化剽it[îÖ大%升，艺术之Ø[于-ØLØ/绽放。a}这一\eØ ó之¢，fAR-的ØØÅ0。2018É8月17日-10月14日，Ø绽放文创携手英国巴比肯艺术中心打造的全球首个电子游戏博物馆开幕了，µ-ò嚟展È级“Ú级游戏p家”的〈了ly

责任编辑：孔祥妮（QO0003）

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高保真莫高窟复制壁画“散花飞天”亮相敦煌 大幅高保真莫高窟复制壁画“散花飞天”亮相敦煌
“面壁”敦煌62年 壁画修复专家望再续千年辉煌 “面壁”敦煌62年 壁画修复专家望再续千年辉煌
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14/01/2019

YY Ö

羡慕深圳人！倒计时3天！全球首个电子游戏“博物馆”来了！



深圳潮生活 2018-08-14 13:08



潮人说

拿起游戏机,嗨一整天！

崔崔是个出了名的游戏宅

打小就玩小霸王、红白机

从魂斗罗到 CF、英雄联盟...一个不落

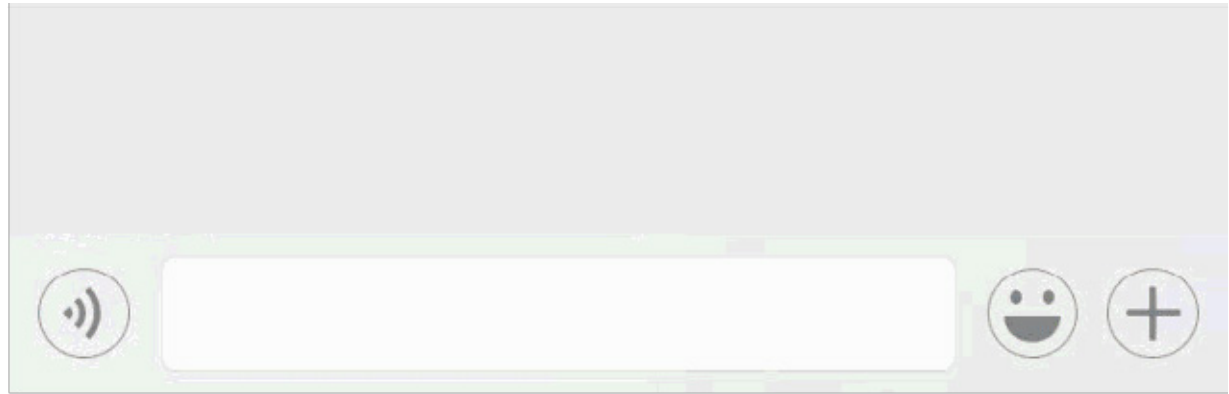
每天除了蹲在家里打游戏

就是蹲在家里玩游戏

某天居然给我发微信约我出去？？

14/01/2019

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Ö...是p'...

全球首个

沉浸体验式电子游戏“博物馆”



多年以前

「GAME ON 绽放」就已经风靡全球！

为350万+的观者呈现了一场

囊括了上世纪60年代Video Game 的诞生

到全球不同区域的游戏历史演变

以及未来游戏展望的魅力！

14/01/2019

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14/01/2019

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一秒回到60年前
致敬游戏经典

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³然æ在游戏*#¾!

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, 7玩vu,的游戏

14/01/2019

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在

「GAME ON 绽放」

游戏种类跨越近60年

一秒带你回到童年

任天堂、SEGA、SONY Playstation、

微软XBOX、腾讯、网易、乐逗等

从ý去到æ在，:t游戏Ê?s?！

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14/01/2019

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游戏6发; 就 6 ©ØØ的 °Ù

National Museum of Scotland
Edinburgh, Scotland
29 June 2024 - 3 November 2024

<https://www.theguardian.com/games/article/2024/jul/01/game-on-review-exhibition-national-museum-of-scotland-edinburgh>

Review

Game On review – interactive gaming exhibition is a thoroughly fun day out

★★★★☆

National Museum of Scotland, Edinburgh

From Donkey Kong to Halo 3, the entirety of video game evolution is here – and you can play almost every console and cabinet



Keza MacDonald

Mon 1 Jul 2024 09:54 BST

Share



Game On at the National Museum of Scotland. Photograph: Duncan McGlynn/National Museum of Scotland © Duncan McGlynn

Walking through the doors of [this exhibition](#), you are immediately greeted by the PDP-10 – the gigantic mainframe computer that was used to program [SpaceWar](#), considered by everyone except extreme computing history pedants to be the first recognisable video game. Next to it, on the left, a bright yellow working Pong arcade cabinet from 1972. Puck Man (later Pac-Man) and Space Invaders cabinets stand side by side just beyond. These are very familiar sights to anyone with a knowledge of gaming history, and they set the tone. If you're a keen (or, let's be honest, old) player then it's highly unlikely that you'll learn anything new at Game On, but you will nonetheless have fun.

Beginning in 2002 at the Barbican in London, the Game On exhibition of video game history has been touring the world for all this time, only ever packed away entirely during the Covid-19 pandemic. It first came to [Edinburgh](#) later that year. Twenty-two years ago I dragged my dad along to this exhibition; this time I will be dragging my kids and encouraging them to have a go on the now-ancient games I loved when I was their age. Crucially, you can play almost everything at this exhibition, from Donkey Kong to Guitar Hero, Farming Simulator to Soulcalibur. One section pairs each console in gaming history with a defining game, another groups games together by genre, and a third is devoted to multiplayer, with four-player Halo 3 set up around a pillar. There are more than 100 games to sample and they form a well-curated nostalgia trip, focused primarily but not entirely on the 80s, 90s and 00s.



📍 Puck Man and Pac-Man at Game On at the National Museum of Scotland. Photograph: National Museums Scotland

The exhibition has changed since 2002, and not just because games themselves have moved on considerably. Names such as [Carol Shaw](#) - the first woman to design a commercial video game - and [Jerry Lawson](#), the black engineer who invented the game cartridge, did not get the recognition they deserved in previous decades, but now feature alongside their inventions.

It also reflects a little of the country it's touring, with frequent references to Scottish games and gaming history. Scotland's most famous gaming export is, naturally, Grand Theft Auto, and Rockstar has donated a selection of interesting memorabilia from its games, from GTA baseball bats to maps from Red Dead Redemption 2. But other facets of Scotland's games industry are on display as well: last year's brilliant [A Highland Song](#), a game about running away from home in the Highlands, is on display alongside other interesting Scottish indie games Viewfinder and Pine Hearts, and thanks to the Scottish-flavoured informational panels I now know that the Sinclair ZX Spectrum was partly manufactured in Dundee.

For the first 40 or so years of video game history, change was driven mostly by technology - the giant leaps from 8-bit to 16-bit, two dimensions to three, SD to HD, offline to online. Computers and games consoles, and how quickly and prettily they could render things on a screen, drove the evolution of the art form, opening new creative possibilities to developers every few years, beginning in the US with MIT coders and then spreading through Japan and on to the rest of the world.



📷 Reflecting the country it's touring ... a screenshot from Scottish indie game Viewfinder.
Photograph: Sad Owl Studios

That is the version of video game history that you'll see at Game On, with every console in gaming history arranged lovingly in a lit cabinet, sparking memories. I picked up the Dreamcast's awkward controller and recalled hurting my fingers on its triggers by playing too much Crazy Taxi; I admired the brave Y2K ugliness of the crystal edition original Xbox, with its translucent plastic, and remembered the see-through green version that lived under the TV in my teenage boyfriend's attic bedroom. It is an exhibition about the consoles and games that have lived in our homes, and where they came from.

For the last 10 or 15 years, though, change in gaming has been driven more by people. The pace of technological change has slowed, and instead what's changing is who is making games and why. Different stories are being told, as the diversity of game developers, writers and artists has increased. More games are being made about real-life experiences, of [dementia](#) or [homelessness](#) or [grief](#) or [growing up](#). You won't see much of that side of gaming here, outside the small section of relatively indie games from global creators, and a couple of cabinets right at the end showcasing a couple of issue-driven games (such as [Gibbon: Beyond the Trees](#), which tells a story about the drastic effects of deforestation on wildlife via a small family of apes).

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Keza MacDonald's weekly look at the world of gaming

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This is an altogether very conventional interactive history of video games, but a fun and comprehensive one that rightly puts the focus on play. You won't learn much about how these games were made, or who made them, but you can play more than 100 of them in a fun and family friendly environment.

- Game On runs at the National Museum of [Scotland](#) from 29 June to 3 November

<https://www.scotsman.com/whats-on/arts-and-entertainment/from-lemmings-to-grand-theft-auto-how-scotland-revolutionised-gaming-4678436>

What's On

From Lemmings to Grand Theft Auto: how Scotland revolutionised gaming

By Dr Geoff Belknap



Published 25th Jun 2024, 11:14 BST



Game On, a new exhibition at the National Museum of Scotland, celebrates the world of gaming and Scotland's role as a creative force in the industry, writes Dr Geoff Belknap

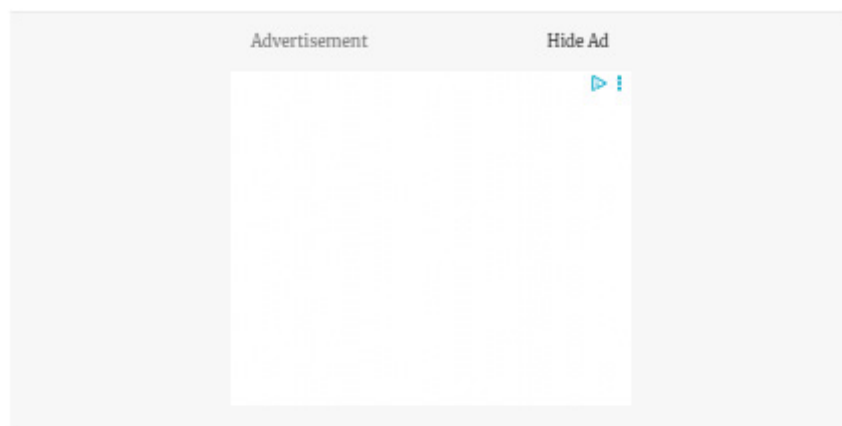
Think of Scotland's most important exports and single malt whisky, fine seafood or North Sea oil and gas might come to mind. Video games can now be added to that list and Scottish talent is at the forefront of what has become the largest cultural industry in the world.

Shenzhen gets a snapshot of the gaming industry - Chinadaily.com.cn



Game On as displayed by the Norsk Teknisk Museum, Oslo

For decades Scotland has been home to some of the most important names in gaming who are creating influential titles and cutting-edge technology. Rockstar North – the Edinburgh-based developer behind global sensation Grand Theft Auto – is particularly well known, but in fact, there are currently over 100 pioneering and award-winning games companies in the country, contributing around £180 million to the Scottish economy.



A new exhibition at the National Museum of Scotland celebrates this success. Game On brings together over 100 playable games spanning 50 years of games development. Alongside nostalgic 80s arcades and iconic characters like Sonic the Hedgehog and Mario, there will be innovative and award-winning independent games that demonstrate Scotland's remarkable contribution to this global industry.

Shenzhen gets a snapshot of the gaming industry - Chinadaily.com.cn



A screenshot from the BAFTA award-winning game Viewfinder by Dundee-based Sad Owl Studios

For centuries, Scottish scientists and engineers have been responsible for discoveries and inventions that have transformed our lives and changed our relationship with the world around us. As Keeper of Science and Technology at National Museums Scotland I am delighted to include Scotland's revolutionary games sector in this story.

One of the earliest home computers, the Spectrum ZX, was manufactured in **Dundee** in the early 1980s. Over five million units were sold worldwide, making it one of the best-selling and most influential computers ever made. The popular device ignited a movement of likeminded individuals to start experimenting with games development.

In the decades that followed the city became a hub for early games pioneers. DMA Design, which would later become part of Rockstar Game, released the endearing puzzle game Lemmings in 1991. It was an international hit and helped establish Scotland as a world leader in game development. A sculpture celebrating the game's success is installed near the firm's former office in central Dundee.

The city's Abertay University is now regarded as one of the best places in the world to study games design. Attracting international talent, many graduates have chosen to remain in Scotland to start their careers and set up their own games companies. This emerging generation of developers are pushing the boundaries of what you can do in a game, what stories you can tell and the diversity of those stories.



A screenshot from A Highland Song by Inkle

Dundee-based Sad Owl Studio's unique photography-based puzzler Viewfinder was awarded best British video game at the 20th Bafta Game Awards earlier this year. Other Scottish-made games highlighted in the exhibition include the retro platformer Flea, which was created by LowTek, an independent company specialising in dyslexia-friendly games, and Phogs! a puzzle-filled adventure game, created by Bit Loom, featuring an adorable two-headed dog.

James Law, part of the creative team behind Phogs! describes the appeal of working as a developer in Scotland: "There is a wonderful scene of smaller teams and independent game makers. When we started Bit Loom in 2017, we chose to stay in Dundee where we had met during our studies at Abertay University. A big part of staying was the network of support in Scotland. It is hard to imagine having our home base anywhere else."

Released in May, Hyper Luminal's cosy adventure story Pine Hearts is the most recent release that visitors will be able to play at the Museum. CEO Stuart Martin cites Scotland's "gaming legacy and world class games education" as reasons for setting up the studio here.

Game On first came to Scotland 22 years ago. Developed by Barbican Immersive, the National Museum of Scotland was the exhibition's very first touring venue in 2002, and it has since been visited by over five million people of all ages in 25 cities around the world.

In the last two decades computing technology has changed dramatically. Consoles like the PlayStation 2, Game Cube and Xbox dominated the market in 2002. We now have virtual reality and the ability to build completely immersive worlds. This technology has also had a wider influence and gaming has an important role to play in all our screen industries. Innovations in animation and special effects for TV and film are emerging from Scotland's games industry.

Today, smartphones and tablets have also helped make games more accessible, attracting a wider range of players who might not think of themselves as traditional gamers. Improved internet access and speed support more co-operative and online multiplayer games than ever before, bringing friends, families and communities together over shared virtual experiences.

While technology has helped make games more immersive, at the heart of their success is good storytelling. The explosion of independent developers, in Scotland and worldwide, has led to the huge breadth of experiences now available. Players of all ages and abilities can find a world and a story that appeals to them, and the stereotype of gamers as teenagers locked away in their rooms is outdated, with gaming firmly established as part of mainstream popular culture.

Games like Minecraft transcend age barriers and encourage almost unlimited creative play. The popular world building game is also another surprising Scottish success story. Created by Swedish developers Mojang for PC, it was adapted for consoles like PlayStation and Xbox by Scotland-based 4J Studios. Minecraft went on to sell over 300 million copies globally, becoming one of the most popular games of all time.

Like Minecraft, games made today often feature huge, immersive worlds. They offer players a cinematic experience; breathtaking surroundings, evocative storytelling and characters who gradually develop and grow.

Scotland's landscapes lend themselves to this filmic storytelling, from Lara Croft's adventures around Loch Ness in Tomb Raider and Nathan Drake's search for treasure in the Scottish Highlands in Uncharted, to racing luxury cars through Edinburgh in Forza Horizon. The independent title A Highland Song brings together not just Scottish scenery, but Scottish voices and music as well. Players adventure through the spectacular Scottish Highlands, moving to the beat of songs by multi-award-winning folk groups Talisk and Fourth Moon.

The Scottish games we've chosen to highlight in the exhibition showcase an emerging generation of truly innovative developers. They demonstrate the role gaming plays in our lives, and the benefits that gaming has been shown to have beyond simply providing entertainment. They are used in education to make learning more effective and as a means of raising awareness of issues such as sustainability. Gaming can also have a role to play in improving mental health through mindfulness, helping people connect and creating communities.

It's exciting to think about what could change in the next 20 years. The future of the games sector in Scotland will be a direct reflection of who we are as a society and what kind of technologies we will have to tell our stories.

Dr Geoff Bellknap, Keeper of Science and Technology at National Museums Scotland

Game On is at the National Museum of Scotland in Edinburgh from 29 June to 3 November 2024. Tickets are available to book at www.nms.ac.uk/GameOn

https://www.independent.co.uk/tech/scotland-game-national-museum-of-scotland-edinburgh-pacman-b2537109.html

Tech

Scotland’s video game pioneers to feature in major exhibition

The exhibition is the largest of its kind in the world.

Ryan McDougall • Tuesday 30 April 2024 15:37 BST



(Tim Ireland/PA) (PA Archive)



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Scotland’s influential role in the world of video games will be celebrated in a major exhibition.

The National Museum of Scotland in Edinburgh will host **Game On**, the largest showcase of its kind in the world, featuring 120 games, including world famous Space Invaders and Super Mario.

One focus of the exhibition will be on the pioneering role of developers in Scotland, from manufacturing the ZX Spectrum computer in Dundee in the 1980s to becoming home to some of the world’s most innovative and influential game makers, including Rockstar North, creators of Grand Theft Auto.

Emerging Scottish talent such as Sad Owl Studios, whose game Viewfinder was awarded Best British Game at the Bafta Game Awards 2024, will also feature, and visitors can discover the important role Edinburgh studio 4J played in making Minecraft a global phenomenon.



Game On presents the opportunity to not only see the evolution of video games and how they have changed over time but also to immerse yourself inside gaming worlds with over 100 playable games

Patrick Moran

Patrick Moran, Game On associate curator, said: "The gaming world has had an undeniable social, cultural, and technological impact.

"Games transcend the boundaries between art and technology, becoming part of popular culture.

"Game On presents the opportunity to not only see the evolution of video games and how they have changed over time but also to immerse yourself inside gaming worlds with over 100 playable games.

"The show features the largest playable collection in the world, including original arcades, hand-held consoles, and key games, including **Pac-Man**, Super Mario, Tetris, Sonic the Hedgehog, Just Dance and Fifa."

He added: "The exhibition also explores new advances in the gaming world.

"Highly interactive, groundbreaking and popular, Game On is engaging for hardcore gamers and visitors new to gaming.

"Crucially, the show is suitable for players of all ages".



As someone in charge of Scotland's national science and technology collections, it's exciting to explore the country's incredible contribution to gaming, past and present

Geoff Belknap

Tickets are on sale for the exhibition, which runs from June 29 to November 3.

Geoff Belknap, keeper of science and technology at National Museums Scotland, added: "It's great to welcome Game On back to the **National Museum of Scotland**.

"As someone in charge of Scotland's national science and technology collections, it's exciting to explore the country's incredible contribution to gaming, past and present.

"I'm delighted to bring Scottish independent games to a new audience, including The Longest Walk, a pioneering project exploring the experience of living with mental health issues and Highland Song, a beautiful adventure through the Scottish landscape.

"The exhibition has been continually updated at each new touring venue since the early 2000s and so we look forward to bringing the story of video gaming right up to date here in Scotland, where the industry today is so vibrant."

Tickets for Game On are available to book at nms.ac.uk/GameOn



Treat for video game fans as exhibition comes to capital

Focus on Scotland's role as a pioneer of industry

BY GREGOR YOUNG

THE world's largest interactive exhibition of the culture and history of video games opens at the National Museum of Scotland this weekend.

Game On brings together over 100 playable games spanning 50 years. It features iconic characters from Space Invaders to Mario and highlights Scotland's role as a pioneer and world leader in video game development.

Game On presents Scotland as home to some of the most innovative and influential game makers, including Rockstar Games, creators of the Grand Theft Auto and Red Dead Redemption series.

Objects from the developer's

archive will be displayed for the first time, including limited edition merchandise and a "Key to Liberty City", awarded to players who completed 100% of Grand Theft Auto IV within one week of the game's release in 2008. Only 500 were ever made.

"Scotland has played an instrumental part in the evolution of video games as a medium," said Jennifer Kolbe, Head of Publishing at Rockstar Games.

"We're excited to help the National Museum of Scotland reveal more about the nation's contributions to this thriving aspect of modern culture."

The exhibition reveals the story of Scottish gaming, from its roots in Dundee in the 1980s with the manufacture of the ZX Spectrum

Above: Bafta Young Game Designer nominees Rebecca Jones and Eleanor Brooker try classic arcade games at the National Museum of Scotland

computer to emerging talent such as Sad Owl Studios, whose game Viewfinder was awarded Best British Game at the Bafta Game Awards 2024.

Visitors will also discover the important role Scottish studio, 4J studios played in making Minecraft a global phenomenon.

Game On is curated and toured by Barbican Immersive. The exhibition examines the creative and technological advances that have established gaming as a new art form.

Patrick Moran, Game On Associate Curator, said: "Game On presents the opportunity to not only see the evolution of video games and how they have changed over time but also to immerse yourself inside gaming worlds with over 100 playable games."

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<https://www.gamespress.com/en-GB/Worlds-largest-interactive-video-game-exhibition-opens-in-Edinburgh-th.html>

PRESS RELEASE

27/06/2024

World's largest interactive video game exhibition opens in Edinburgh this weekend

Game On

29 June to 3 November 2024

National Museum of Scotland, Chambers Street, Edinburgh

Press images are available [here](#).

Tickets are available to book at nms.ac.uk/GameOn

The world's largest interactive exhibition of the culture and history of video games opens at the National Museum of Scotland this weekend. *Game On* brings together over 100 playable games spanning 50 years. It features iconic characters from *Space Invaders* to *Mario* and highlights Scotland's role as a pioneer and world leader in video game development.

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"The gaming world has had an undeniable social, cultural, and technological impact. Games transcend the boundaries between art and technology, becoming part of popular culture. Game On presents the opportunity to not only see the evolution of video games and how they have changed over time but also to immerse yourself inside gaming worlds with over 100 playable games. The show features the largest playable collection in the world, including original arcades, hand-held consoles, and key games, including Pac-Man, Super Mario, Tetris, Sonic the Hedgehog, Just Dance and FIFA. The exhibition also explores new advances in the gaming world. Highly interactive, groundbreaking and popular, Game On is engaging for hardcore gamers and visitors new to gaming. Crucially, the show is suitable for players of all ages."

The National Museum of Scotland was the exhibition's very first touring venue in 2002, and *Game On* has since been visited by over 5 million people of all ages in 25 cities around the world.

Dr Geoff Belknap, Keeper of Science and Technology at National Museums Scotland, said:

"It's great to welcome Game On back to the National Museum of Scotland. As someone in charge of Scotland's national science and technology collections, it's exciting to explore the country's incredible contribution to gaming, past and present. I'm delighted to bring Scottish independent games to a new audience, including The Longest Walk, a pioneering project exploring the experience of living with mental health issues and Highland Song, a beautiful adventure through the Scottish landscape. The exhibition has been continually updated at each new touring venue since the early 2000s and so we look forward to bringing the story of video gaming right up to date here in Scotland, where the industry today is so vibrant."

Chris van der Kuyl, Chairman of 4J Studios, said:

"Scotland is driving innovation in the games industry. The National Museum of Scotland's new exhibition, Game On, is a fantastic showcase of this pioneering sector and its significant cultural contributions. We're proud that 4J Studio's achievements are displayed alongside some of Scotland's most innovative developers, to inspire the next generation of creators and ensure that Scotland continues to punch above its weight on the world stage."

The exhibition is organised in thematic sections, exploring hardware formats such as handheld to home consoles to arcade machines, as well as wider cultural aspects such as the links between music, film and gaming.

A programme of public events will support the exhibition, including a Museum Late, relaxed viewings for those with sensory needs and family-focused activities to inspire videogaming's next generation of creators.

Contact Information

<https://edinburgh-reviews.co.uk/review-game-on-at-the-national-museum-of-scotland/>

Review: Game On at the National Museum of Scotland

June 27, 2024 by [Andrew Girdwood](#) / 1 Comment

(Edinburgh Reviews may earn money on purchases made through links.)

At **Game On** at the National Museum of Scotland, you'll find a treasure trove of over 100 playable games. And if you're a gaming enthusiast like me, it's not just about the games but also about the memories they evoke—at least. I tallied up at least 100 nostalgic, happy memories.

Game On runs until November 3rd and is packed with game consoles, arcade machines, and history. It was at NMS in 2002, but the exhibition, like computer games, evolved during that time.

[@edinburghreviews](#)
Girdy checked out #GmOn at the National Museum of Scotland and loved every dark room, beepy music and blinking light of it.

It was likely Edinburgh Reviews' sister site [Geek Native](#) that got us the invite for an early look at **Game On**, and we'll do a sister review there shortly, but let's start with Edinburgh Reviews. Why? Well, if you're planning for the weekend, the summer holidays, or happen to be in the centre of town, this review will help you decide whether to visit the Museum. [Geek Native](#) readers will come from hundreds of miles for **Game On**.

[# original sound - Edinburgh Reviews](#)

What to expect at Game On

Enter via any of the usual ways for the Museum, head to the main hall, up the stairs and to the exhibition space. For parents with kids, that's a relatively safe run, without dinosaurs or too many distractions en route, except the **Game On** gift shop. That's one excellent gift shop, by the way, and looks perfect for birthdays.

Game On is behind doors of its own as it requires tickets, whereas the rest of the Museum is a pay-what-you-want.

I suspect there will be queues, and when you get through the door, there's nothing immediately to grab your attention. In fact, it looks a little sparse, with just some ancient arcade cabinets and computers that look older than ancient Cylons. Fear not, that does not last. Just edge a little further inside, and you'll find yourself in a three-part hall lined with screens and dozens of controllers to tempt you.

The whole point of **Game On** is that you can play the games. By and large, these are computer games that belong in a Museum, but there are modern games there, too. I was delighted to see *Untitled Goose Game*.

I think **Game On** is a safe bet for families, perfect for kids old enough to be trusted with the console controllers and young enough to be dazzled by the quirkiness.

Then, skip some years; when the little ones are old enough to be interested in gaming history, I think **Game On** comes to life again.

As for any adult gamer, geeks like me, **Game On** is rich in both entertainment and education. I knew most, if not all of this, but it was still incredible to see the blinking cursor of the *Hitchhiker's Guide to the Galaxy* game waiting to kill me or a reminder of just how old the wireframe graphics of the spacecraft on *Elite* are.

Whereas I got great joy from reading the little text prompts and reminders beside the games, you don't need to. I bet young teens today will be (whether they show it or not) briefly fascinated by just how far computer games have come on.

Things to Do Near Game On and NMS



Helpfully, the National Museum of Scotland is near **Edinburgh Waverley** so you can catch the train to the city just for **Game On**.

Foodwise, you're spoilt for choice with delights like **Mimi's** and **Tasty Buns** nearby, or the **St James Quarter** for healthier options.

Another quirky idea, especially if you've kids to settle down, is to go from **Game On** to the walking distance of **The Edinburgh Dungeon** and give them a day to remember.

Overall



I'm a gaming geek. There was never any doubt in my mind that I'd love **Game On**, and it was just a matter of how much I'd like it.

I loved it — but, importantly, I did not have crowds to battle through. I suspect I'd be frustrated if there were long queues in front of games that I felt the gods of nostalgia demanded I had to play. Mind you, that also meant I didn't get an arcade buzz from the **Game On** room, and that would have been nice too.

Game On is free to National Museum Scotland members. The price varies for everyone, with children under five free and kids up to 15 costing £8 on weekends. It's most expensive for adults (under 65) on the weekend. It's always cheaper to book in advance.

The show runs from the 29th of June to the 3rd of November.

Game On is a glorious look at geeky history, from Pac-Man to some recent(jish) viral games. Parents will be delighted the exhibit is here this summer.

Game On

Andrew Girdwood

Entertainment



Education



Value for Money



Summary

Game On at the National Museum of Scotland is a must-see for gaming geeks and families this summer. With over 100 playable games spanning decades, it's a delightful trip down memory lane for adults and a fun, interactive experience for all.

4



Game On



Entertainment

Celebrating video games

Dive into the exciting, colourful story of gaming's past.

BRILLIANT BLOCKS

This year marks the 40th anniversary of the creation of Tetris in 1984.

The National Museum of Scotland (NMS) has just opened an exhibition about how video gaming has become so popular.

Game On looks at the main developments in the world of gaming from 1962 to the present day. Visitors can play more than 100 games from the last 50 years, all available on the original consoles that they were first released on. From Pac-Man to Super Mario to Tetris, there are lots of different games to play. Dr Geoffrey Belknap, from NMS, told *The Week Junior*



Try out games from the past.

that visitors "can spend hours playing everything".

This exhibition has been touring the world since 2002, but it changes at every venue it goes to.

What makes *Game On* at the NMS special is its focus on the important role Scotland has played in the video game industry. One of the earliest home computers was built in the 1980s in the city of Dundee, and it was a Scottish company that helped Minecraft become a global success. Visitors will also get to see and play

games made in Scotland, such as *A Highland Song*, an adventure game set in the Scottish Highlands. Belknap said it brings lots of elements of Scottish culture to life, and is "a beautiful game to play". Another is *Viewfinder*, a game where players bring photographs to life by placing them into the world around them.

The exhibition isn't just aimed at gamers and fans of video games, though. Belknap explained, "There's sometimes a sense that gaming is only for gamers, but it really isn't." There are many types of games to play, and he hopes everyone will find something that gets them interested or excited. *Game On* is running at the NMS until 3 November.

Scottish games featured at Game On



Pine Hearts

There's lots to do at Pine Hearts Caravan Park, from making friends to uncovering the hidden secrets of the park. Players can help Tyke to fill in his journal and rediscover memories of his time in the park.

PHOGS!

This puzzle-filled adventure is about a two-headed dog called Red and Blue. Players can either go solo or play with a friend to control both heads and work together to solve challenges in three vibrant worlds.



Flea!

Henry is a flea who can't stop jumping. In this 2D platform game, players have to collect as much blood as they can. Flea! was originally made for a Nintendo console that first came out in 1983.





VIDEO GAMES



In the 1980s, the most powerful gaming hardware was confined to amusement arcades where pocket money was casually exchanged for a couple of minutes' playtime on a dedicated machine. It was the growth of affordable computers (Commodore 64, ZX Spectrum) and later gaming consoles (SNES, Sega Mega Drive) that established the hobby as something that families could enjoy at home.

According to a survey from last year, 39% of UK households have some sort of game console. In the past two decades, gaming hardware has become exponentially more powerful, and we've enjoyed the launches of three new generations of consoles, from PlayStation 3 and Xbox 360 to PlayStation 5 and Xbox Series X/S. We've also seen Nintendo pivot from vying to produce the most powerful console to absolutely nailing the family/casual gamer market, most recently with the huge success of the Switch.

It's easy to forget that the iPhone also had a profound impact, encouraging a glut of new gamers: *Pokémon GO*'s much-heralded launch in 2016 attracted 232 million players. And while VR remains a niche proposition, the technology has come on leaps and bounds in recent years, with a number of reasonably affordable headsets now available. While it will never dominate the hobby (VR isn't the future of gaming, it's just an alternative), it offers an immersive experience unrivalled by traditional hardware.

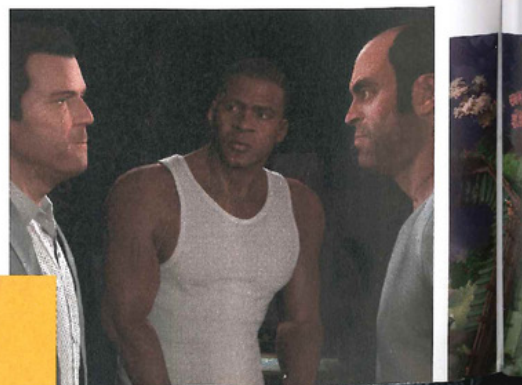
But what have been the key games over the past 20 years? Since its release in 2011, *Minecraft* has sold more than 300 million copies, making it the best-selling game of all time. Recognising its potential, Microsoft quickly bought it up for an astonishing \$2.5bn and later released an education edition specifically for use in schools. More of a platform than a game, *Minecraft* is ubiquitous, accessible and versatile, and soon enough practically a whole generation will have been raised using it to play, create and learn.

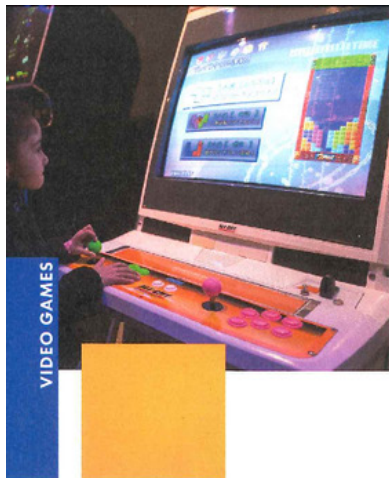
This year marks the 20th anniversary of *World Of Warcraft*. Remarkably, it's still going strong, with its newest (ninth) expansion, *The War Within*, due later this year. At its peak, in 2010, the game had 12 million subscribers paying a monthly fee, although that number has plummeted in recent years. Nevertheless, in the face of a fickle market, *World Of Warcraft*'s ongoing success is extraordinary and, in 2016, Duncan Jones directed a film adaptation of the franchise that took \$439m at the global box office.

Other recent cultural behemoths include *Fortnite*, which has expanded from a cartoonish battle royale to a multimedia empire that regularly teams up with other huge brands for what the bean-counters might describe as symbiotic cross-promotion. *Call Of Duty* has grown from a simple (if quietly groundbreaking) WWII shooter in 2003 to a pervasive cultural sensation, with a new instalment dropping every November without fail. It's no coincidence that the biggest releases of the past 20 years are all 'live service' games. Even *Grand Theft Auto V*, which was originally released on PS3 and Xbox 360



Playing the game (main page):
Minecraft (clockwise from top left):
Fallout 4, The Last Of Us Part 1,
World Of Warcraft: The War Within,
Call Of Duty: Modern Warfare III,
Dota 2, Grand Theft Auto V,
Counter-Strike 2





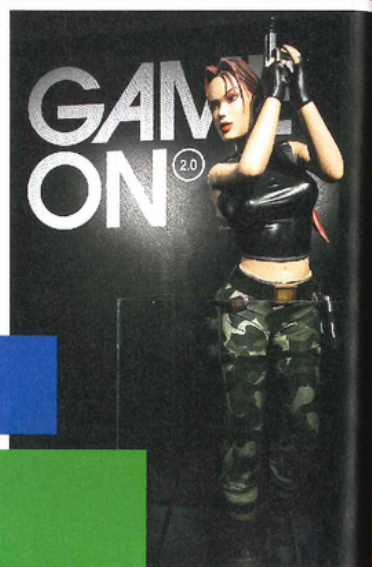
VIDEO GAMES



Global reach: Game On around the world in (clockwise from top left) São Paulo, Oslo, Stockholm, Newcastle



PHOTOGRAPH BY JENNIFER WORTH



>>

more than a decade ago, thrives today thanks to its publisher's decision to focus on its multiplayer mode above all else. Of course, such a vast industry can never be without its problems and controversies. In 2004, a risqué minigame nicknamed 'Hot Coffee' was discovered hidden within the code for *Grand Theft Auto: San Andreas*. Developer Rockstar had decided not to include it in the game and it was unplayable without first modifying the files on PC. But the resultant fallout, including intervention by the US government, had long-lasting implications for the industry. In today's cultural climate, the whole debacle seems rather twice.

Some live-service games have had huge financial success thanks to the nefarious employment of loot boxes, which offer randomised game elements (cosmetics and equipment for two) for real money. Considered by many to be a form of unregulated gambling that appeals to children, various European governments have stepped in to outlaw the practice. In 2022, the UK government decided to let the industry regulate itself.

Much more seriously, around ten years ago the Gamergate movement brought to the surface a toxic deluge of misogyny. Purporting to be a campaign promoting ethics in video-game journalism, it was in fact a hate manifesto directed against female journalists, developers and gamers. It had a profound impact on the culture wars, with many of its proponents later moving on to work with far-right organisations to help elect Donald Trump as US president.

Now, as more women, girls and minorities get into gaming, developers are having to dedicate more resources on anti-toxicity measures to intercept and deal with racist, sexist and homophobic abuse. According to numerous surveys, many of the most popular online games feature

near-parity between the sexes, yet even today you'll rarely hear a female voice speak up during play. Gaming culture has undergone a radical shift over the past two decades, largely thanks to the internet. Where kids once gathered in arcades, watching players over their shoulders, that socio-cultural experience has been replaced with the likes of Esports, Twitch, and the rise of streaming.

That said, many of the biggest competitive games (*Counter-Strike 2*, *Dota 2*, *League Of Legends*) attract hordes of fans around the world, and last year the Esports market was valued at \$1.72bn. Given the hobby's relatively niche reach in the 1980s/1990s, it would have seemed unfathomable then that people could earn not just a living but a small fortune simply by playing games while chatting over video.

Increasingly, other media are showing interest in the power of gaming franchises. Last year's triumphant TV adaptation of *The Last Of Us* was the first real indication that the tide might be turning; over nine episodes, it remained faithful to the game's spirit while improving on its story with an outstanding additional plot strand. And Prime Video's take on the *Fallout* series brought in 65 million viewers in its first 16 days, second only to its *Lord Of The Rings* spin-off, *The Rings Of Power*. Once considered a cultural outlier, gaming is increasingly taking centre stage, and its market value has long vastly eclipsed that of music and film. It's been an eventful two decades since *Game On* last came to town. It'll be fascinating to see what comes next.

Game On, National Museum Of Scotland, Edinburgh, Saturday 29 June-Sunday 3 November.