

http://www.youtube.com/watch?v=who4_BF3Cck

SHADOW OF THE COLOSSUS

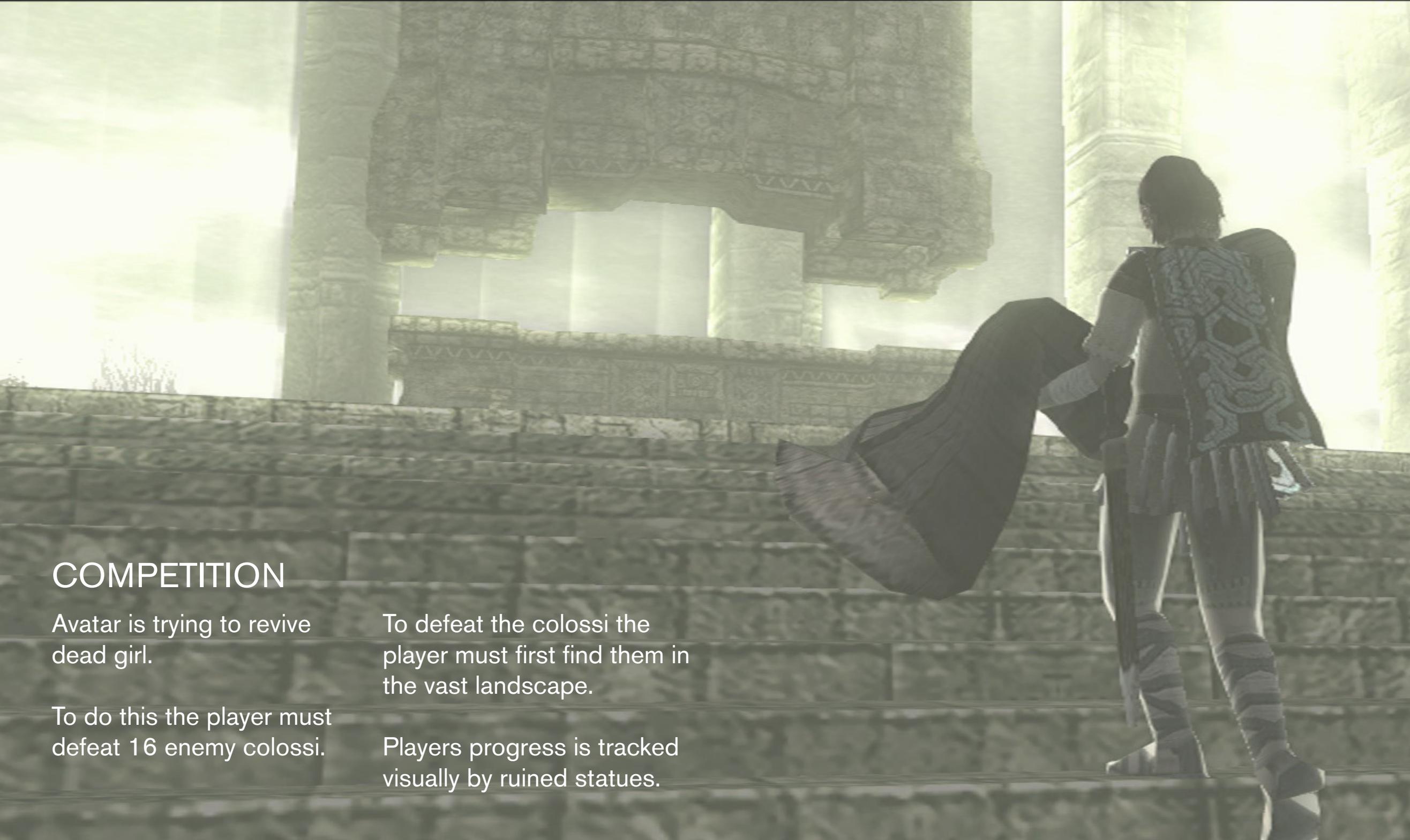
Single player action adventure
game for the Playstation 2

Published by Sony Computer
Entertainment

Developed by Fumito Ueda's
Team Ico

Released 2005

Taylor Brinkman
Ryan Davidson



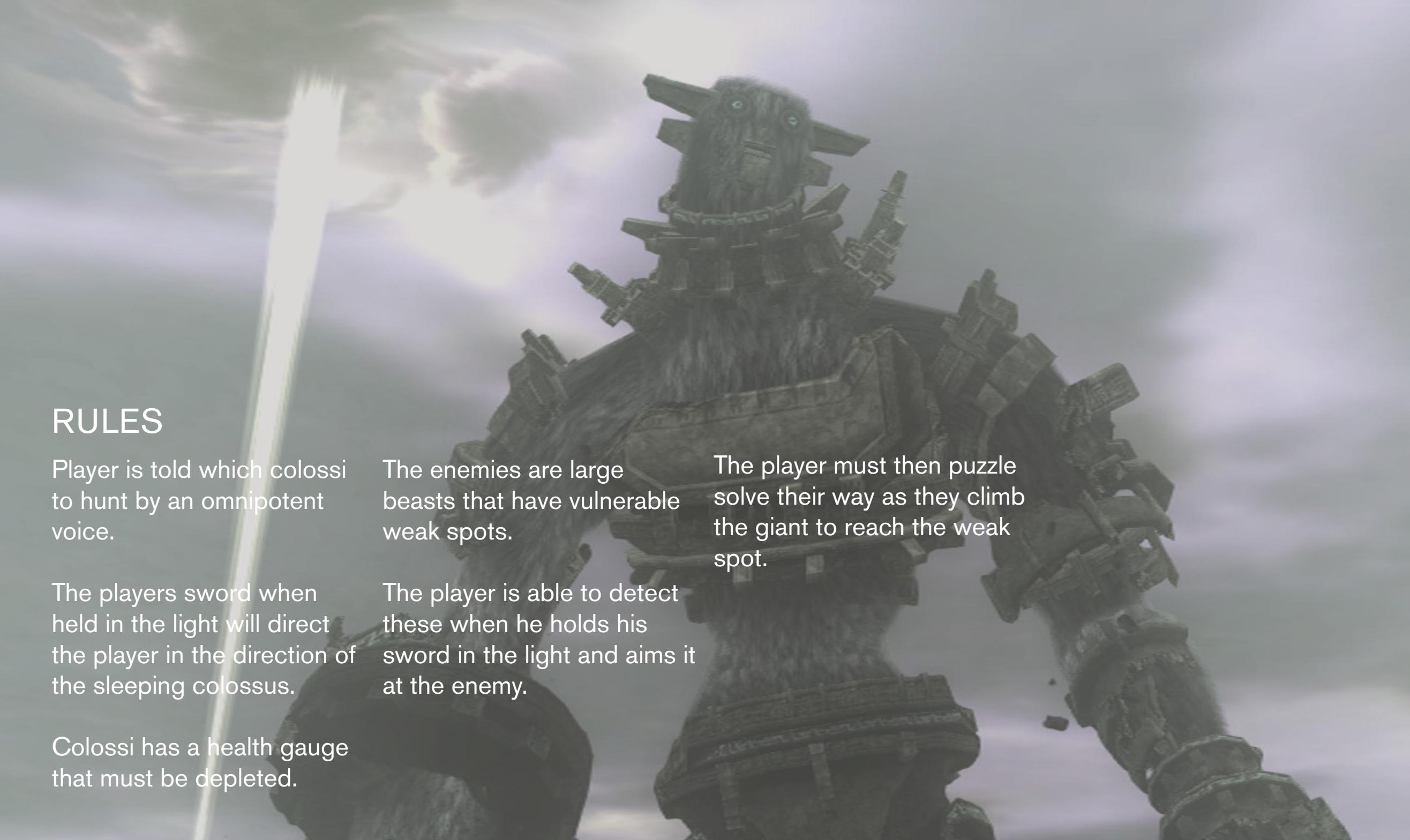
COMPETITION

Avatar is trying to revive dead girl.

To do this the player must defeat 16 enemy colossi.

To defeat the colossi the player must first find them in the vast landscape.

Players progress is tracked visually by ruined statues.

A large, dark, mechanical colossus with a glowing sword beam in the background. The colossus is made of dark, textured material, possibly wood or metal, and has a complex, multi-layered structure. It has a large, rectangular body with various mechanical details and a head with two glowing blue eyes. The background is a bright, hazy sky with a large, glowing sword beam on the left side.

RULES

Player is told which colossi to hunt by an omnipotent voice.

The player's sword when held in the light will direct the player in the direction of the sleeping colossus.

Colossi have a health gauge that must be depleted.

The enemies are large beasts that have vulnerable weak spots.

The player is able to detect these when he holds his sword in the light and aims it at the enemy.

The player must then puzzle solve their way as they climb the giant to reach the weak spot.

IMPLEMENTS

Player avatar and horse companion

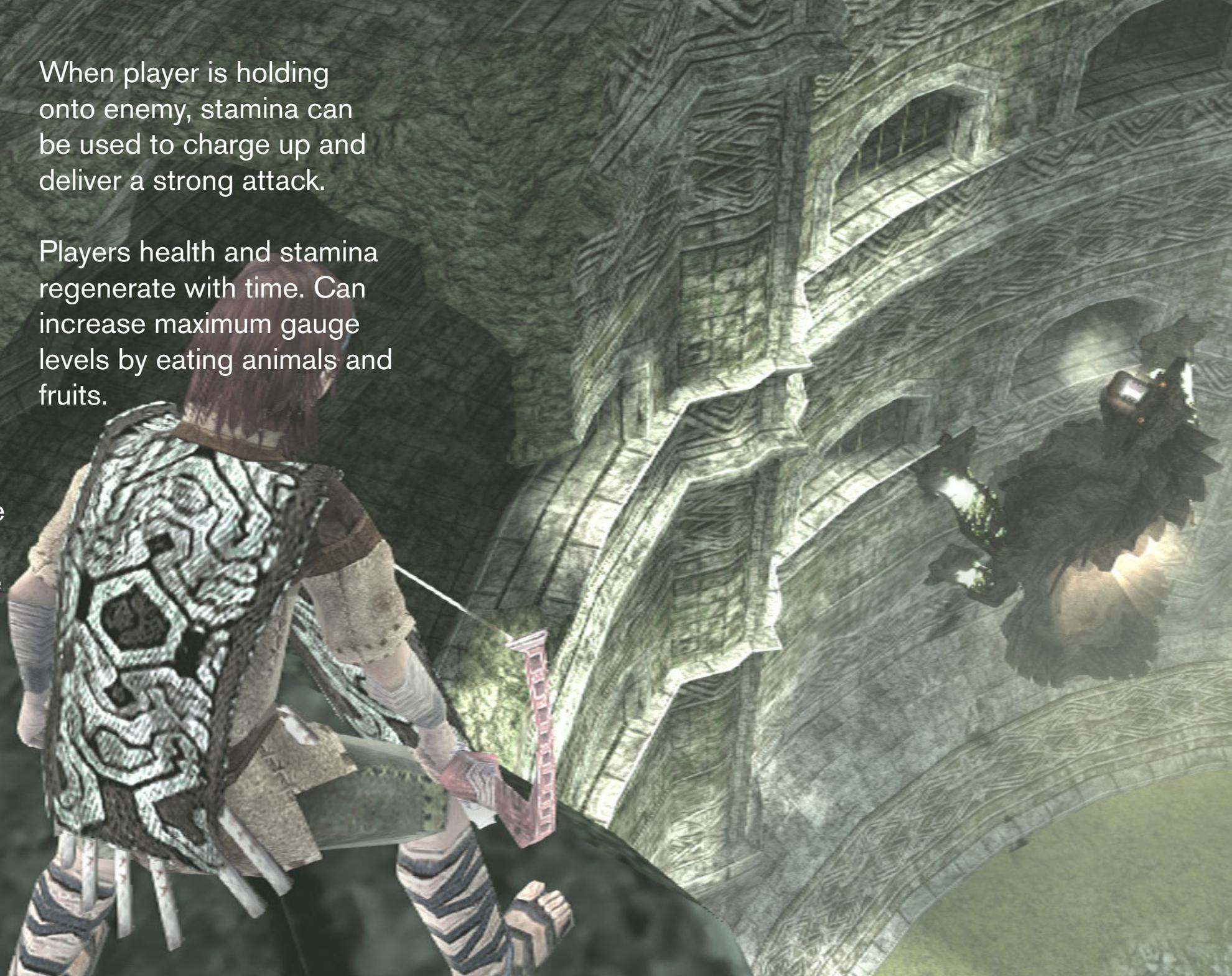
Playstation 2 controller

Avatar can ride horse, while on horse can use bow and arrow, can stand, can make horse gallop.

Avatar can run, jump, swim and use sword and bow. Can also climb and hold onto ledges and vines. This mechanic is essential to game play when battling enemies.

When player is holding onto enemy, stamina can be used to charge up and deliver a strong attack.

Players health and stamina regenerate with time. Can increase maximum gauge levels by eating animals and fruits.



TERRITORY

Television monitor.

Vast virtual landscape. Much of the game's charm is in this great atmospheric world the avatar must explore.

All locations except for the final enemy's den are accessible from the beginning of the game. It is this fact that makes the game world so engrossing.



INVENTORY

Health gauge that regenerates with time.

Stamina gauge, used when attacking and climbing.

Bow and arrow.

Magic sword that can reveal direction and enemy weaknesses.

Access to map that reveals locations of found save points and defeated enemies.



NOTEWORTHY

Focus of game is on the journey the avatar must make to complete his goals.

This is exceptionally well demonstrated through the grand scale of the world compared to the avatar.

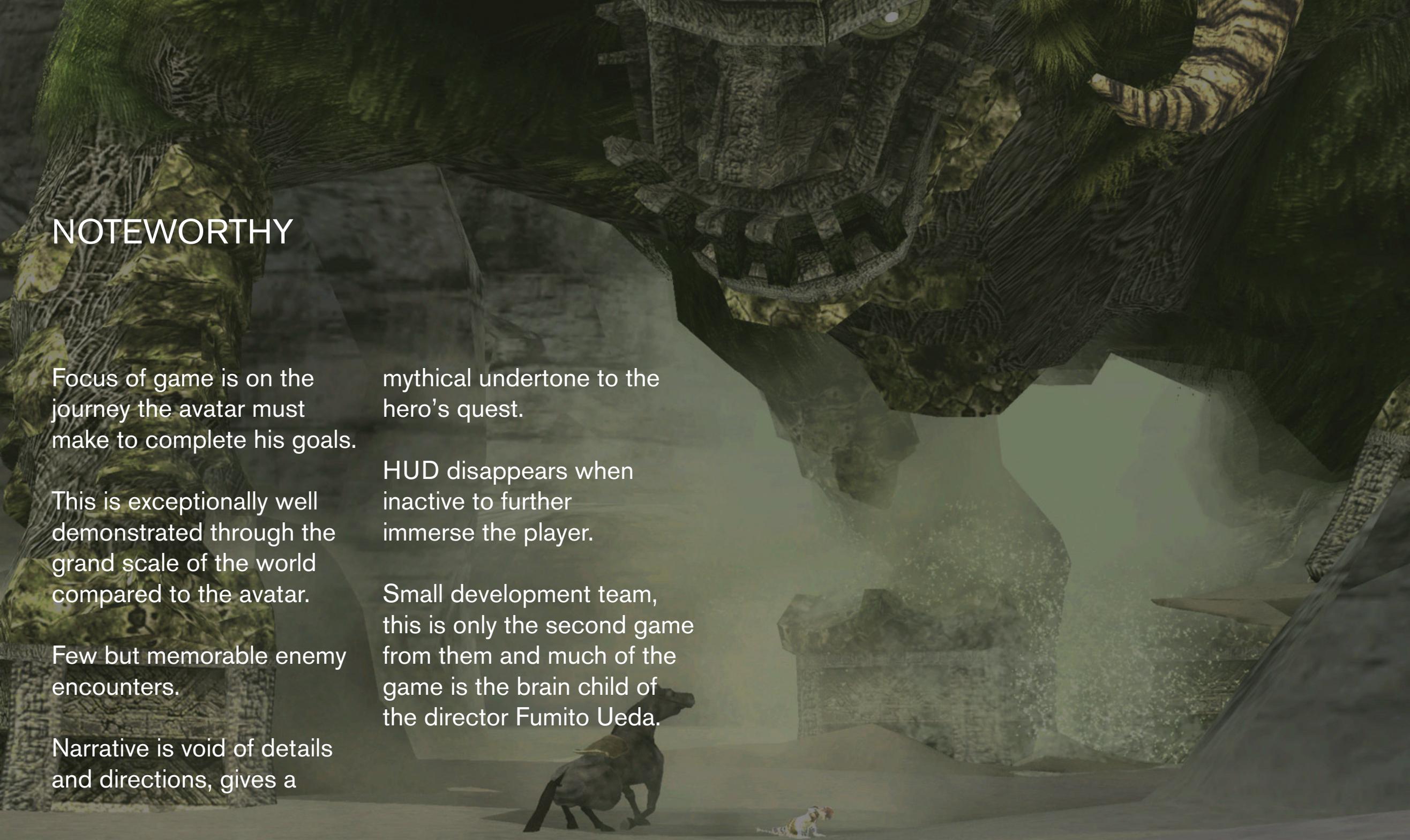
Few but memorable enemy encounters.

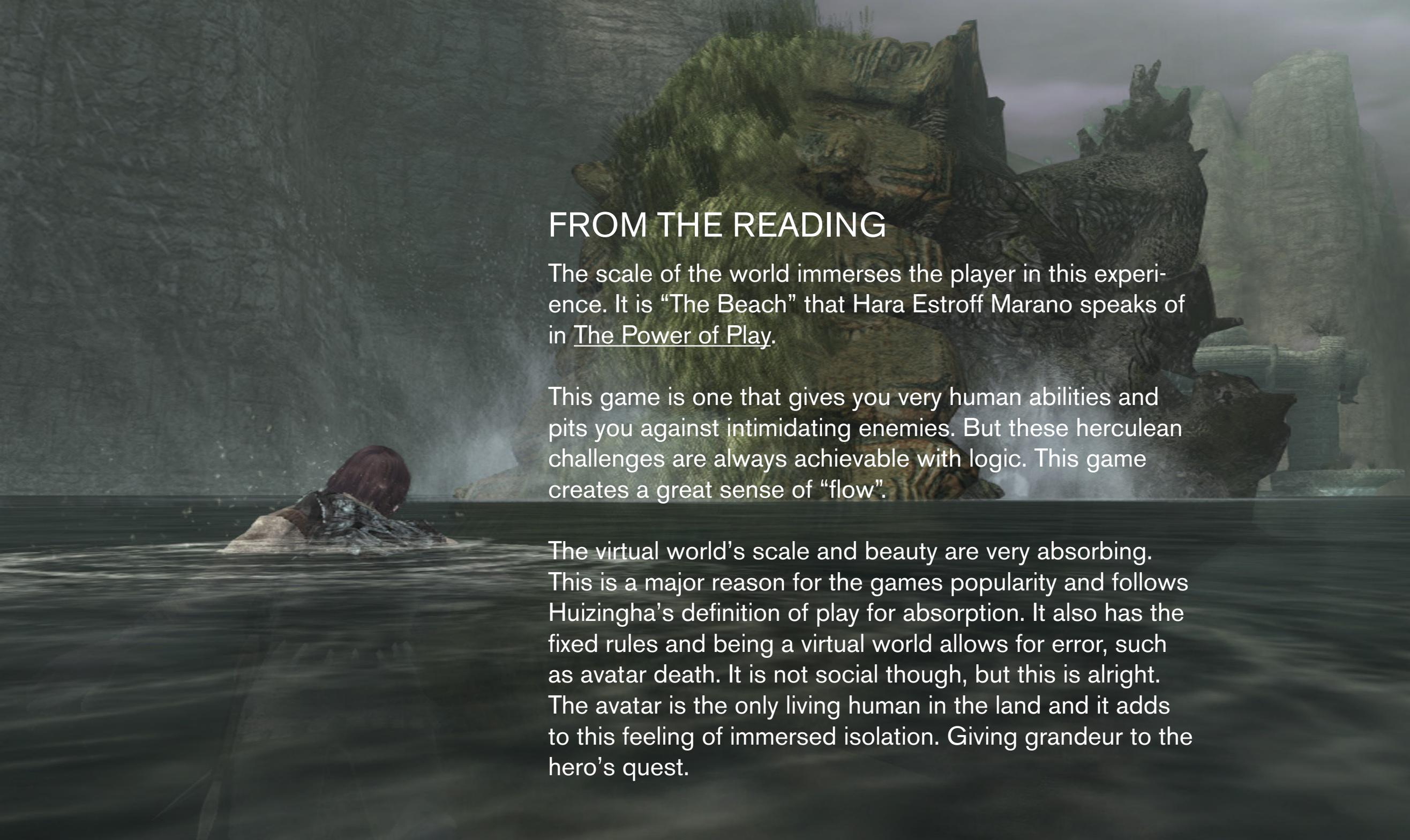
Narrative is void of details and directions, gives a

mythical undertone to the hero's quest.

HUD disappears when inactive to further immerse the player.

Small development team, this is only the second game from them and much of the game is the brain child of the director Fumito Ueda.





FROM THE READING

The scale of the world immerses the player in this experience. It is “The Beach” that Hara Estroff Marano speaks of in [The Power of Play](#).

This game is one that gives you very human abilities and pits you against intimidating enemies. But these herculean challenges are always achievable with logic. This game creates a great sense of “flow”.

The virtual world’s scale and beauty are very absorbing. This is a major reason for the game’s popularity and follows Huizingha’s definition of play for absorption. It also has the fixed rules and being a virtual world allows for error, such as avatar death. It is not social though, but this is alright. The avatar is the only living human in the land and it adds to this feeling of immersed isolation. Giving grandeur to the hero’s quest.