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The Impact of Shigeru Miyamoto on the Game Design Industry

Nintendo started as a small company in the 1970s that sold playing cards. Having seen the exemplary gift in his son, Miyamoto's father arranged for an interview with the president of Nintendo Hiroshi Yamauchi. Consequently, Miyamoto got a position in 1977 as an apprentice in the planning department after showing his toy creations to the president. He became the first Nintendo artist as he helped create the art for the first original coin-operated arcade game. The approach demonstrated his innate abilities that would help him become the ultimate guru in the industry. Through individual discovery, Miyamoto has managed to produce successful works such as Ice climber, which had great applaud from the public. Miyamoto's uniqueness and brilliance has brought about the great significance to the game design industry in terms of commercial reception, awards, and recognition (DeMattia 55).

Miyamoto's work has received a great reception for his games because he designs games with an emotional attachment with the audience. Such attachment warrants the audience to have close relationship hence the hefty praises from the audience. His designed games have wide acceptance because people feel that they are the best in attachment and emotional orientation. DeWinter (89), asserts that Miyatomo is among the greatest of all time designers because most of his major developments in games produce satisfaction and attachment with the audience. For example, a link to the past, which is a title for Nintendo, has wide consideration to be one of the greatest video games today.

Miyamoto's approach to making games does not fall under technologists; instead, he approaches the designer's issue. It makes it possible for him to design games differently hence becoming better than other designers. Besides, he has an undergraduate degree in industrial design, making it suitable for him to come up with new and unique strategies contrary to other designers. For instance, Nintendo's initial assignments involved some games that did poorly in the United States that left the company with almost 2000 units that never sold. Creatively, Miyamoto based the story on a love triangle that involved a young girl and a bad person. The approach added taste to the game, and it was able to hit the market with hullabaloo. Moreover, he devised new approach where plotting and characterization had to precede programming. The approach made it easy for programmers to rectify any parts that did not match the master plan's will, making the video game a success (Edler & Frank 167).

Most of Miyamoto's games give an opportunity to feel part of the game and solution source. The approach makes gamers to prefer his games contrary to other games. For instance, in Donkey Kong, the gamer has to continue climbing to save the princess captured by the enemy. Eventually, it makes the gamer feel like a hero though he might be scared or even crying. Such design strategies do not only improve his gaming strategies but also ensure that they are marketable and across the globe (Kao, Griffin, et al. 56)

Miyamoto has a great team that has worked together for many years, making it possible for the team to adopt a similar spirit. The EAD, commonly known as entertainment analysis development, is the most important Nintendo team because it heavily utilizes creativity and passion for making the company a success. Its efficiency lies on strict discipline and programming arts making it instrumental towards success of the company (Kohler 45).

Nintendo's human resource team works hand in hand with Miyamoto to ensure they recruit individuals with different skills apart from game design. He borrows the skills from his personal experience knowing that his ardent love for arts made it possible for him to prosper in the gaming industry.

He affirms that love for gaming is not enough, but vast experience and other skills are instrumental in making the whole endeavor a success. For instance, his first game Donkey Kong prospered mainly due to his love of classical cartoons (Prom 65). Miyamoto does not follow the industry. He does not design games to fit trends or to fit particular focus groups. Instead, he tries to make games that he would be comfortable playing. He has a personal conviction that if a game is fun to him, it can also be fun to others also. As a result, most of his games appear to be autobiographical because they give his juvenile life experiences.

Miyamoto attributes his success and consistency in the market with his ability to come up with unique idea. The uniqueness of a particular idea makes it acceptable in the team. In early 1990's, Nintendo used to compete with Sony Play station, but the entire approach was wrong and expensive. Miyamoto felt like the company was moving in the wrong direction. Therefore, he came up with Pikmin, which is an awesome puzzle game. It involves a miniature astronaut who embarks on employing an alien army to help him fix a spaceship. The game was unique because it did not involve shooters and fighters like others in the market. The game ended up becoming a great success because it carried a unique approach and concept (Kao, Griffin, et al., 57).

Primary is the focal point of the game and it shows what works and what does not. In the case of Super Mario Bros, jumping is an essential part of the design process, and Donkey Kong, known as 'jumpman,' can only defeat enemies through jumping. For this reason, primary action is essential because it allows the gamers to identify with a particular game. Most of Miyamoto's games have unique primary actions hence attracting massive audience. Besides, direct actions help gamer to familiarize themselves with the games easily. For instance, only gamers who exhibit the knowledge of the primary action will be able to enjoy the game. In Donkey Kong, jumping is the only to overcome enemies and gamers know that is the only to enjoy (Egenfeldt 47).

DeMattia (pg.56) asserts that a strategy is right only when it works. Miyamoto agrees by repeating strategies that have worked over the years to create more games hence becoming a guru in the market. His vast experience in the industry allows him to discern strategies that are workable while discarding those that are not workable. For instance, in the famous Super Marios Bros, he uses game play elements such as breakable blocks, pipes, pits, platforms, coins, mushrooms, and the famous piranha plant. By combining and repeating the elements, it becomes possible to create the greatest gaming level in gaming history. Such strategies make it possible for Miyamoto to come up with better games that end up improving his work and the reputation of Nintendo.

With ever evolving technology, it is prudent to embrace it because it facilitates the formation of compatible games. The introduction of 3D games in the market has made it possible for gamers to approach gaming better. For instance, gamers tend to enjoy games that have 3D dimension compared to those that appear in 2D. Consequently, Nintendo has reproduced most of its games in min3D form to ensure that all clients are under consideration. The approach has

made it possible for the audience to download more games simply because they are in 3D form. Therefore, grappling with technological advancement has made it possible for Nintendo to continue growing despite the ever-increasing competition from similar companies (Kao, 56).

Childhood experiences and aspirations have greatly influenced his work. When Miyamoto was a child, he did not have any toys. He used to make his own by improvising wood and strings hence feeling good just like other children. Occasionally, he would make performances, using homemade puppets and flipbooks. He used to imagine them as magical realms hidden in their Shoji screens. The homes were void of television though the parents could afford a modest living. As he got older, he had a habit of wandering in the fields and as he was in his usual walks, he came across a hole and peered. The hole was very dark and therefore, he went and found lanterns that he used to light the caves. The movement of shadows in the caves inspired him and gave an idea of the games he has today (Kohler 58).

According to Kohler (67) Miyamoto has told the story differently over the years affirming that his youthful and childhood experiences have shaped his career and enthusiasm. Most of his inventions and designs have a close relationship with childhood affirming its essence. The cave has turned to be a great tool for Miyamoto just like the LCD was important to Steve Jobs and cherry tree to George Washington. The cave makes his games unique and has a certain taste that has unique identification. Moreover, the cave has ironical orientation in the sense that it encourages children to play outdoor games while his inspiration came during outdoor activities. Re-creation of childhood experiences using games has propelled growth of Miyamoto's games. He posits that experiences during his wonderment in rivers and mountains have always paved the way for unique games that greatly affect children. At some points, he narrates escapades in streams where he encountered a fish to be the most inspiring episodes of his juvenile life. The

incorporation of such experiences makes it possible for him to produce enticing games for juveniles and adults (DeWinter 67).

Anglers have a slogan that connotes, 'fish hitting your line'. The slogan means catching the target. Miyamoto has managed to capture the target by his ability to mysteriously capturing the audience. Under normal circumstances, a good game prompts you to play it and even more hence extracting money from your wallet. His ability to produce captivating and influential games has culminated in his success and supremacy. The most influential games that he has produced involve 'Mario Bros' which has been consistent for over a century. Such games entice children and adults, making it a universal entertainer (Kao 59).

By nature, Miyamoto is a selfless man. Despite his success and expertise in the business, he does not boast because he is still a salaried employee of Nintendo. If he were ambitious and greedy, he would have left the company to start his own hence killing the teamwork that exists in the company. However, from an entrepreneurial approach, it would be impossible for Nintendo to exist.

His continued invention and design demonstrate great talent, humility, and willingness to grow without personal gain (Edler and Frank 175).

The ability to approach games from a player's point of view is an aspect that has contributed to Miyamoto's growth in the industry. For instance, he can employ emotional attachments where the player may tend to demonstrate such emotions. Besides, most of his games are playful hence many enticing gamers. The approach hooks up the players easily, increasing demand for the games (Edler and Frank 170).

Miyamoto has discovered that many players do not read instructions whenever they play. Therefore, he opted to produce games that taught players as they played. Most games produced

under his instruction have the ability to teach players as they continue playing. For instance, World1-1 section 1 clearly illustrates what players ought to know and how they can understand the game better. DeMattia (69) asserts that he does not make games with a particular group in mind. Gamers should create games that are as wild as possible hence increasing coverage of the audience. He affirms that he likes going to performances in theatre and themes in various parks, motivating him to make games that do not have a definite target group (DeMattia 69).

As a director, Miyamoto does not seek to intimidate other creative directors; instead, he collaboratively works with them to ensure that they achieve their goals and objectives in a particular game. The approach allows each creative director to become independent hence becoming productive eventually. There are times when co-directors are demeaned by his presence and prowess in the industry. In accordance to deter such occurrence, he encouraged them to work to achieve set goals and objectives (DeMattia 69). In many companies, profit is the main goal, but Miyamoto feels that focusing too much on profit leads the formation of roadblocks to success.

He posits that products that depend on creativity uniqueness need not prioritize profits because it culminates in the death of creativity. He affirms that public entertainment and satisfaction should be the main goal, and then financial gain follows. Overextension towards profits leads to a reduction in the quality of products that ultimately lowers the credibility of the company. Therefore, he ensures that his company does not heavily orient on making money but instead focuses on trust and general entertainment. Though not profit-oriented, the company is worth billions of dollars and manages to be the leading affirming his assertions (Kao 58).

Miyamoto is a clear example of entrepreneurs who are selfless and focused. Since 1977, he has worked in Nintendo, steering to the height it has today. His passion and design education

has warranted him to the leading specialist in the gaming industry (Kao 58). Childhood memories and wonderment has made it possible for him to produce appealing games. Besides, his charisma and love of arts have facilitated creating games that have unending entertainment and audience. Consequently, the world game designers have branded him the guru of games hence becoming the world's icon today.

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