

Urban planning: Part 2

Making Magic
Monday, September 12, 2005



[Last Synopsis](#) "How to make Magic" Synopsis

Ravnica's design team (Mark Rosewater, Tyler Bielman, Mike Elliott, Aaron Forsythe, Richard Garfield, who was responsible for handling multicolored themes again, Richard Garfield)) continued to follow the path that this set would not be "Invasion II", while having a hard time suffering. As a result, a new type of multicolor card - a hybrid card - that can be paid in either of multiple colors of mana has been created.



However, mixing traditional multicolor cards and hybrid cards has proved to be a great mental burden, and hybrid cards get caught in legs of legs. On the other hand, the creative team Brady Dommermuth has proposed an image called a guild associated there from ten different color combinations. The design team liked the idea, but I did not know how to use it. The design team has to solve this problem as soon as possible. The increment of time goes on

Guild bound

For that reason, the deadline left in design work was only four months. This may seem to be a long enough period, but it is not likely to be a design. Especially for Magic. Clearly, some of the multicolored options were forbidden as we managed to eliminate the invasion flavor somehow (after the theme has finally settled, we are going to have a card that remembers the invasion Will be considered). The only light for us is the theme of the guild. As I mentioned earlier, I liked the guild model. It is full of images. That brings advantages to the multicolored theme of two colors we want to focus on. It itself is unique. The biggest problem was how to use that composition for design.

First of all, we decided to have as many brainstormings as possible. There was a very radical proposal there. What does it mean that all the cards in a block belong to one of the ten guilds? Initially, I thought that any cards that normally appear in the block are attributed somewhere to the guild. Then, this happens.

- **Keyword Mechanism** - Thinking of keyword mechanisms corresponding to guilds is a very straightforward way. Give the writing guild a keyword mechanism. This simple answer exposes two problems. First of all, it's overloading keywords. Assuming that each guild has its own mechanism, ten new mechanisms will be included in the large set (although it is in the trend of inflation for the past few years, this is truly too much). Secondly, there is a problem of mutual relations. If each mechanism enters a specific guild, there is a risk that the majority of mechanisms will remain unused. The second problem is still easy to solve. Is that solution? I will set up the use of monochrome cards. As


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you understand, each single color card can enter four different guilds. This means that if the mechanism of each guild enters two kinds of monochrome cards, seven of the ten mechanisms can be used with any guild deck (not eight are wearing one piece Body). However, from there it returns to the first problem. It will, however, be solved immediately.

- **Cycle** - One of the protagonists in Magic's design is cycle. A cycle is a traditionally connected five cards, which means that it is spreading in five colors. Then, what happens to the cycle in the guild world? Ease. It will be a cycle of ten cards containing a guild model. The problem with this case is that the cycle of ten cards uses a lot of space. I can not do that much. Other problems are a little later.
- **The focal point of the mechanism** - I have often compared it to a pendulous swinging magic (who draws a line on the sand at the museum). Over the years, designers have turned their noteworthy elements in games different. Sometimes the theme is large and easy to understand (such as the onslaught tribe theme), sometimes subtle and small (Urzas Destiny's "cycling from the place"). The troublesome thing about focusing on the mechanism in the guild model is to find a simple way to make contacts with other guilds. The most obvious way would be to use color, but other options would also exist.
- **The way to victory** - There are several ways to win the game with magic. Even limiting it to traditional 20 points of damage. Like the focus of the mechanism, this element in the game has been shaking year by year. The guild model admits that each guild has a path to its own victory. Although it is excellent from the image point of view, it has the same problems as the keyword mechanism. 10 is too much anyway.
- **Evolution** - One of the ways to define blocks is picking up some idea (which is usually a mechanism), and sometimes it develops as the block goes ahead. Guild models themselves are not riding this type of development. The ten guilds are too much for a path. It is almost impossible to pursue each in the flow of time.



One fact was revealed as a result of sifting the main points on various different mechanisms. The guild model is doing an interesting offensive, but it was too big on size. Secondly, development is not entirely good. The key to solving this puzzle was to recognize that these two problems have one and the same answer. The guild model needs space. Evolution is also so. To put up with the latter, you can create a space for the former.

Why do not Ravnica do traditional development, instead replacing a large-scale design with three parts

If Ravnica wants to go with a guild model, we have to think about how to design the block. There are too many ten guilds to collect to the player at once. If the design team wants to treat the guild model properly, you will have to give each guild a chance to survive. Each guild needs enough space to show himself. To do that, you need all three sets. Then let's not make traditional development at Ravnica, instead try to divide the large design into three parts. It has become clear that we should have a structure of 4-3-3 to think about that number (in terms of size, balance of the set, space for each guild, etc). That is, in Ravnica you will have four guilds, three more in the

guildpact that follows, and three more in the distention.

As we examine this solution within the team, we liked it more and more. By separating the guilds, the necessary time to flesh out the mechanism of each guild and the way to victory can be divided (and the most important thing is that each set it has become possible to put a new mechanism without losing the atmosphere of the guild model). For the creative team, you will be able to create enough room to explain what each guild is like. In addition, it is also true that you will be given the freedom to make cycles of several ten cards without eating one set of space. In a nutshell, this solution was perfect. What we should do now was to convince the rest of the development department.

Mix and match

I have been in the development department for ten years, but I have learned many valuable facts in it. Among them, the most important thing was that "seeing is believing in a thousand words." In the beginning I explained a lot of words to explain my idea in words, and what kind of movement it would take. The key to failure with this approach is that it is very hard to explain the fact that someone does not know in most cases. Even if you understand perfectly what your thing is saying "trying to sell", it is very troublesome to tell someone who does not know it. But actually doing what you think you want to do and showing it to other people will certainly increase your chances of making the other party understand what you want to say. You should try to compare my friends' talking and introducing my friends to you. The latter would be as easy to understand as super superior.

That's why the design team had to actually show what the 4-3-3 plan would be like. The first step was to figure out how each guild would look like in character. Originally it seemed easy, but this was actually difficult. I think that you can understand, but if you stop the necessary facts and think about it, there will be numerous limitations for execution there. For example, we decided to treat hostile color guilds and friendship color guilds in the same set within the set, we wanted to put a combination of friendly color combinations and hostile colors in each set. The first set will be two, the remaining two sets will be two and one (Well one will be one and two, though). Next, we wanted to have guilds of different speeds in each set. All guilds in an expansion are not fast and aggressive guys (well, I guess they will have no idea). This is also true for slow guilds.

Also, we used Aaron's column to examine the color combinations that the player likes. After that, we tried to struggle the most popular things to all sets. In addition, the creative team made a list of guilds, but this guild was indeed the finest originality. We tried such guilds as much as possible in every set (I will not say here what was the highest grade). We wanted each expansion to have all five colors. Also I tried doing a few things about

drafting, but I'm not going to take away the fun of finding out how interesting is Ravnica's draft (and this block is a changing ball for the draft) I want you to believe us and grasp only that we put into calculation as another factor.

Finally, I think that the criteria for deciding where to put the guild has come nearly twenty. As he was too complicated, Paul Berkeley (a rule manager until a while ago) wrote a program on his computer to clarify what will happen to our options. The result was only one. It goes without saying about this one. Either you will see it. Then, Black Blue (Dimir), Green White (Serenia), Black Green (Golgari), Red White (Boros) came in Ravnica. I'd like to wait a little more about the guild pact and the disenchantment.

Well, the talk has changed a lot

Now that we have decided to have 4 guilds in Ravnica, now it's time to flesh out it and decide how it will work. Regarding this, your expectations (of course we did) to ask for "[city planning: part 3](#)" next week.

Let's talk a little bit earlier this week and talk about when the design finished the first stage we advanced with the four guilds and brought the idea to the members of the rest of the development department. We think that we divide the column of development department into design and adjustment (from Aaron's latest developments on Friday), but we understand both sides of the department, but how we do it mutually I did not talk much about whether it works or not.



Here I will introduce you with a short story. In a movie that says a man's friendship, a man with responsibility is mostly drawn and a man who is a tocha is drawn. The role of the one who is on the other side is to move the movie. The reason why he takes a stingy action is probably because someone has to do it. The responsibility of those with responsibility is to make sauce a safe condition. Well it's just like bokeh and stuff like that. In the development department, the design side is in charge of the Ikare, the adjustment becomes the side with responsibility. Design makes "moving the movie" by making extreme suggestions. And the adjustment stepped in there and do sanity check. If Ravnica is such a man's friendship story, it probably will be such a feeling.

Design : Daisy, I'm thinking about multicolor blocks.

Tuning : Great. Players really like multicolor.

Design : In the meantime, we are thinking about removing the walls of effective colors and hostile colors.

Tuning : It's an interesting idea. Of course, I have to go cautious.

DESIGN : Okay, we decided to call this guild system. If it says it's a division of 10 colors. Dimensions to provide unique images for all color combinations.

Adjustment : Your own image?

Design : Why, for that, I decided to put only four in the first set.

Tuning : I'm sorry. Well, it sounds like you do not want to include only 4 of the multicolor combinations in the first set.

Design : You're right.

Tuning : But, then, you can not balance the color. Two of the colors will appear less. Also, following the draft I have no idea what the draft will be like.

Design : The problem is in the process of conflicting both.

Adjustment : What are the other six combinations?

Design : I will come out later.

Adjustment : How do you deploy the first set of guilds?

Design : That's it yet. I am doing it. However, I also have new capabilities for monochrome cards.

Tuning : Design, you are absurd.

Design : Please tell me you have a flash.

Adjustment : It seems to be full of missing.

Design : Well, let's go down a step and see with big eyes.

Adjustment : It will not be a big eye line. This is a cliff. It's like saying you'd jump off the cliff.

Design : Become a bright red tomato?

Tuning : It's a cliff that's not extraordinary.

Design : Magic, I guess it's like jumping over cliffs. Remember Urzas Saga?

Reconciliation : That has broken the game into two. It is forced to ban the most cards in history, and it has dropped the strength of the card for several years afterwards.

Design : But that was awesome. Oh well, it was not the best in the example. How about Mirrodin? **Adjustment** : I bent the game for a moment, banning the number of cards to tell it, although not as much as Urusa, will definitely have influenced the strength of that next block. **design** : But it was interesting. Well then, do you want to make Magic like Mercadian Masks all the while? **Tuning** : Not everyone is complaining about Masks. **Design** : I was telling you. Have you read the "Bursting Beebles" flavor text? (This bevel also stopped the magic for several years since the Mercadian mask, like the other thousands of beves.) **Adjustment** : I've decided not to see the "An" family set. **Design** : Is there a split card? Is your pitch card? In the first place, how about multicolor itself?

Adjustment : It's just the thing that could be used in your ridiculous thought. **Design** : You must not forget something that is incredible. **Adjustment** : So, what is the height of the cliff? **Design** : It's a big deal. **Tuning** : It looks like there is. **Design** : It looks high from above. But do not believe me. The landscape below is wonderful.

Tuning : There is something unbelievable about how you talk. The design dances and the adjustment follows reluctantly after.

If you tell the truth, the adjustment was initially reluctant but as the design explains the reasons, we accepted that the guild system is the right path to go. This was not a work on the other side of the design which was extremely troublesome to date (see the [division plan](#) for a story that was a bit more difficult).

Most of the cases in the design are so, but what I should do is the idea of "Ikare". And if you read this continuation next week, you will be able to read an explanation of what we did with Ravnica's first four guilds. We can talk about how the four keyword mechanisms were created. Oh yeah, I guess you can also tell how the hybrid card eventually turned into Ravnica. But that is another story next week, this is still part 2. Therefore ...

- Continue next time -

Let's fulfill another responsibility before putting together this column. Now I am in the midst of preview, so I guess it's interesting to see a single preview card here. Based on the theme of this week's column, we decided to choose a traditional multicolored guild card (do not miss the beautiful guild symbol on the background of the text). And not just showing that the design is trying to take action that is stingy in the limited frame of one card, I chose a card that will scratch your head. There are important matters to remember here. The target rule is changed from the Kamikawa monogatari, and the way of taking multiple subjects with one card differs from the past (when there are multiple target effects on the card). So, the cards I will show you can choose three different subjects, two or none, I do not care. It is up to you to your end. Have fun.

First of all, [here](#) Enjoy click the.



See you next week. Let's meet at the final round of Ravnica's design story (though it will be followed by weekly weekly columns about Ravnica's design, though).

In the meantime, while praying that you would jump over your cliff.

Mark · Rose Water

*Mark Rosewater Is Head **Magic** Designer. What This Fancy Title Means Is That He'S In Charge Of **Magic** Design. This Gets Him A Lot Of Mail (Which He Actually Reads). When Not Alternatively Destroying And Saving **Magic**, He Likes To Spend Time With His Family, do stereotypically geeky things (play games, read comics, watch a lot of science fiction, etc.) and write about himself in third person.*



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