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## Professor layton and the miracle mask review

Written by Steve Brown - January 10, 2014 in Monte d'Or, a wonderland city, in a short time gone from a desert oasis to a very popular tourist destination. With numerous hotels, casinos and circuses, this is a year-round party city where everyone can just relax and enjoy themselves. But lately pall has been thrown over this refuge of joy. A strange figure, known only as a masked gentleman, performed strange, even threatening miracles around the city. As Professor Layton explores these mysterious events in his fifth adventure, Miracle Mask, he finds old friends and acquaintances and must face events from his youth. While the setting jumps to the third dimension for the first time in nintendo 3DS, and the usual array of excellent production values, puzzles and minigames are on offer, some of the story elements strained by credulity and the strangely dubious new feature has been added to the mix. If you just enjoy the independent puzzling previous Layton contributions and never really worry about history, then you probably don't read further. While you'd like to have played at least the previous episode to follow an overarching story, the series model remains largely unchanged here. The professor still faces a magnificent common mystery - this time about a man with obviously miraculous powers - who is once again divided into twelve sub-mysteries solved one by one as the story progresses. Progress story mainly involves solving individual puzzles, with the endgame you need to solve a certain number in advance. The general graphic appearance is the same style of fine art cartoons as in previous outputs. Series veterans again find great buildings and different characters, and cutscene animation will continue to be the quality of the film. The move to 3D involves mostly cosmetic tweaks, but it's not to say that developers just made cardboard stand-ups for buildings and called it a day. The scenery has a completely 3D look, from the gracious curves of the Montsarton Gallery to the more functional façade of the local police station. When an object is positioned at an angle to the viewer, the 3D effect, meaning one end further than the other, also works well. The screen is further enhanced by landscape layers, and the buildings in the background are clearly positioned behind those you communicate with. In general, the landscape is one of the most impressive uses of the 3D effect I have seen so far. This is also evident in cinematographic areas; The release of the balloon cloud into the opening scene shows a new 3D effect to the end. View all screenshots » Unfortunately, the characters were not so far from the transition when they appear in close-up conversations and certain cutscenes. Although it still has a common 3D With fewer details of mars' overall effects, the characters appear more like human-shaped balloons that form urban parades rather than life and breathing individuals. This is especially evident with faces, where expressions seem to have been painted on otherwise smooth surfaces. The detailed backgrounds around them only help to exaggerate this difference, so you try to focus on one or the other to ignore the inconsistency of jargon. Navigation and interaction has seen some minor changes, the most noticeable is that while you're still using a touch screen to communicate, it now moves the cursor on the scene reproduction top screen. The cursor highlights interactive elements, making it easier to find those weak hint coins. A new zoom option has also been added to focus on a certain area, but this seems fundamentally pointless. If this allowed you to look more closely at the interesting details of the scene, it might have been something worthwhile. Instead, zoom actually takes you to a new area, such as Alley between two buildings, and reveals items that aren't even visible in the thumbnail in the main view. Since the possibilities for zooming are almost always obvious, the only difference between this and normal travel is that the increased places on the map are not shown. Moving the audio front to 3DS did not lead to any major changes. Voice actors lead characters from previous games to reprise their roles here, including Layton's second assistant Emmy, and they continue well. They are properly supported by the majority of new characters, such as some rough and prepared clowns and aristocratic Ledores. As in previous paragraphs, full voice work is designed for cutscenes and a handful of important conversations, but the acting standard remains high. The game also has an orchestral soundtrack of the same quality. Silent strings back softer parts of the action, while more live pieces kick dramatic scenes. View all screenshots » The story continues from The Last Specter/Spectre's Call, and you will come for more evidence of the ancient Azran civilization within the game. A masked gentleman makes an intriguing antagonist, apparently filled with powers, which makes him impossible to catch. The possible nature of the supernatural mask he wears and its location in Layton's history proves interesting hooks. By the end of the game you will be brought closure to this secret, but that sets grander quests to be covered in the next game. The city of Monte d'Or is also close to the professor's hometown, and there are several chapters that take place in the past as he talks about his youth. Many of the young characters you will meet in these historical chapters also appear as adults in the present, linking the two history together well. The game once again gives a variety of puzzles. The 3D option is mainly used here for visual effects, such as 2D shapes placed in a rectangle on the touchscreen, displayed as 3D wooden blocks in the box on the top screen. There are some puzzles that make more use of the effect, such as labyrinth rolling on the outside of the cylinder, but for the most part puzzles could appear in normal DS without any changes. Puzzles themselves are a typical fare series, with various difficulties and those seem to be simple trick questions to catch unwary players. It is as masterfully crafted as always, and includes brand new types of puzzles along with variations of old favorites. There are also many downloadable puzzles available from the main menu rather than playing in the game, with sixteen types of puzzles, each of which has versions of varying complexity. This also includes some original new types, such as knights of different colors when designing sacred light, which must be reflected with mirrors on matching colored ghosts. View all screenshots » The problem with puzzles continues to be the same that has existed since the second game. In the series debut, there was all the excuse and sundry posing puzzles for you at every turn. Now in the fifth installment, the fact that each passer-by continues to have you a puzzle you want to solve stretches credibility to breaking point. This has been exacerbated by the chapters where Layton tells his past. Events in the latter part of this chapter logically had to defer Layton from the puzzles for life, not to give him lasting love for them. If you only care about puzzles, not whether they are reliably implemented into history at all, it will not be a problem, but for a puzzle-based game with such strong narrative elements, it is a pity that at least slightly better integration has not been attempted. This is not the only way in which history stretches credibility. A masked gentleman performs many miracles in the city, some before the arrival of our heroes, and some during the game. This includes making pictures of the local art gallery come alive, and turning the tourist plaza into a stone. The villain demonstrates other astounding abilities to perform them, such as walking in the air and suddenly disappearing without a trace. As the norm of the series, these miracles are marked as secrets in the professor's notebook, and by the end of the game it causes a daily explanation for everyone. The problem is, even in this series a broad definition of earthy these explanations don't have to hold up the scrutiny. Monte d'Or is a bustling city, teeming with citizens and tourists in every part. But a masked gentleman can create complex engineering feats and in occupied areas without the one person who does so. While not the actual explanation, you will be forgiven for thinking that the mystery is just a huge joke, executed by Layton, that the whole city was about. View all screenshots » As in previous games, puzzles and history are added to several optional mini-games. They are unlocked separately as you progress, and are usually accessed through the menu. I particularly liked the store-based puzzle. At each at the outflow level, one item is added at the beginning, and customers intend to buy an adjacent item if it is of the same color or type. The arrangement of objects so that one customer redeems the entire reserve through a series of purchases of such a impulse proves difficult, but satisfactory. The rabbit theater game, where you train a rabbit to express various emotions, I found it much less satisfying. The owner of the animal theater gives you inefficient rabbits from his troupe, instructing you to teach them to show the emotions he needs on stage. This includes actions such as a duckling of heads and trembling to show fear. Training these rabbits various tricks turned out to be less than a pleasant exercise. You encourage them using a touchscreen to perform different flattering movements, but most of them cause the rabbit to fall backwards. It even happened when I was following the clues I found to unlock a new emotion. The constant delay in waiting for lapin thespian to the right soon forced me to quit my training. But by far the strangest minigame edition is horses. In this, Layton rides along the streets of Monte d'Or, the player swipe left and right on the touch screen to dodge obstacles and collect carrots. The most obvious problem is that this requires reflexes in a series of games that have always been focused on the intellectual enigmatic pace of the player. This is not the only strange solution. In similar games of this type, the road usually extends to the top of the screen, so you can see obstacles and bonuses well in advance. Here the slopes of the road are so steep that objects only rise from the horizon just before they reach them. Obstacles often cover lanes as well, making it difficult to deal with avoiding them. Worst of all, the first performance of this minigame in Prologe is inevitable. While it seems impossible to completely fail in this sequence, repeatedly hitting objects makes it much longer, adding to the pain of a less deft player. Fortunately, after this initial event, the subsequent race becomes an optional lateral search. In addition to the inevitable inclusion of the sequence of actions, this game continues well with professor Layton's legacy. The overall art retains high standards for its predecessors, and the 3D capabilities of nintendo handheld consoles have been well utilized in the landscape, although the characters may have more work. The puzzling fare also contains both the abundant quantity and high quality standards of previous games, both old favorites and new inventions to test the player's gray matter. The story doesn't strained a lot of suspension of disbelief, but those who see the past that will find an intriguing tale of drawing you toward the final game in the second Layton trilogy. It may not

have many spectacular new tricks in the way, but The Miracle Mask is a cool addition to the line and I look forward to joining the professor for his final adventure. Page 2 The fifth installment in Professor Layton's series presents what you should expect so far: an over-the-top story that has slowly revealed to you, one puzzle at a time. Unfortunately, after four games basically the same formula over and over again, the series is now starting to run thin. The game could really use the overhaul, and I thought the transition to 3DS would be great for that. Unfortunately, that should not have been the case. While there are advantages to the 3DS switch (more quality cutscenes, more voiced lines, a few puzzles with added flair), there are also some pits that they haven't avoided. Changing the amazing 2D character animations to 3D ones at all, it's cracked up to be, for one. While they tried to make 3D models similar to 2D ones closely through cel-shading, somehow in the process they lost some charm inherent in artwork, and hurt the game (especially in contrast to the beautiful and high-end 2D cutscenes). And it also feels like they have not taken full advantage of all the new opportunities that 3DS can offer. Either the console was still too new when this game was in production, or the developers were too rusty in their old ways. Whatever it was, I think they left a lot of potential untapped and while this may improve the odds of a sixth game (Professor Layton and Azran Legacy), I'm not sure this team will go for it... I am also not too pleased with the resolution of history. It didn't have a good twist (as the main twist was more or less on the phone from the beginning), and they kind of shoehorned in some villain, just to fit this game into the trilogy. A few key characters have really stupid motives as well, so you better not think too hard about it (but that's true of other Layton games as well). After all, though, I still have a game with (once again) high production value, lots of puzzles (150+ minigames), and a staggering 365 daily download puzzles. All these combinations netted me on a 60-hour puzzle set, so while this installment may be the weakest of the Layton series to date, it's by no means bad. I just hope that devs will speed up their game a little bit to the conclusion that this prequel trilogy... Read the Review » Time Played: Through 20 Hours of Hardness: Just Right

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