

Speaker 1 ([00:02](#)):

In alternate universe, a company called aperture science has capabilities to develop AI robot from human life in devices, capable and interdimensional travel. However, human life is seemingly vacant in their facilities. When you wake up as the main character, you were talk to you by voice called GLaDOS telling you you'd have to perform task and listen to what she says. You have no background and no idea who you are. This is how

Speaker 2 ([00:28](#)):

We walked into this game. Completely unaware of anything, except that we have some puzzles simply that's about it. We immediately have to start probing around, which is the process of searching and examining thoroughly and question everything closely in the portal series, we are referring to the bizarre physics of this game that has to offer.

Speaker 1 ([00:48](#)):

Yeah. I just kind of want to know the quantum mechanics behind their instruments on portal movement. Is it even possible this achievement? I don't know. Cause it's probably not possible, but it'd be really cool if it was,

Speaker 2 ([01:00](#)):

But more so what we're talking about right there is we're talking about how we're we wake up in this like sleeping chamber right out of the gate. No, nothing around our surroundings, except the clouds, just this voice, kind of just talking to us. We walk into, I, uh, we walk into our first puzzle room or what they call chambers in the game and we're introduced immediately to the most important mechanic of the game, the portal gun. Um, it, it's very simple. It has two triggers. You can either do the left triggers for the orange portal and the right triggers for the blue portal. If we shoot them at opposite walls, we could walk through the portals and end up on the other side. So if I shoot an orange portal to my left and a blue portal to my right, I walked through the orange world, I'll end up on the right side of where I started. And it's a very, it's a very interesting mechanic. And it gives us a like, uh, gives the player a lot of capabilities of being able to like move freely while solving these puzzles.

Speaker 1 ([02:02](#)):

It also gives you like the chance to pick up objects, which I wouldn't think would be a thing about a portal, but you can do task and figure it out your whole objective.

Speaker 2 ([02:13](#)):

So like our objectives in this game are obviously getting through the puzzles, but like later on, we, we end up, we want to escape. Cause we're essentially in a barren wasteland of a laboratory and Gladys does not end up acting so nicely to us,

Speaker 2 ([02:33](#)):

But through these, but through the other puzzle rooms, there's many other things that are like, are really interesting that like you can learn about like as game mechanics, but if they were in real life would be very useful. Like for example, like the long fall boots, these boots are, are like on our body immediately. And like within the first like puzzle room and they allow us to fall great distances, like 5,000 feet straight, vertical falls without taking any like bought bodily damage because they absorb all

the kinetic energy from the fall. It's really interesting. Yeah. That was like one of the first things I noticed, because as soon as I started got the portal gun, I want to see like my character. And when I noticed that there was actually a female and I have no idea that I saw that she was joining those boots and they looked at first, these white boots are so bizarre, but like there's so many other mechanics in the game, like, like springboards, which have the ability to like launch you like 20, like they had the ability to like make you jump great distances. There's also laser beams to activate like doorways and many other like weight sensors and other things that are like really interesting to interact with.

Speaker 2 ([03:54](#)):

What did you think about the acid mechanic that sometimes in certain levels, like, especially towards the end, if you fell, you start at like the acidic pools of health at the bottom of like, just putting these, you know, these like floating areas. Like if you go on like want to be springboards and get launched and they aren't trying to land off platform, you miss your kind of just, your character does dies, but you just respond immediately. Cause I mean, obviously they want you to play through the game. Yeah. One of the more complex things I thought was normal during the ending levels, what I was playing through my first time and when I fell actually found, Oh, I don't know if there's a little Easter egg, but there was like a little dead body in one of the bottom of the pools. So that just, that you're not the first person that goes through these tests person, but like, there's also like a lot of these like little hidden rooms and hidden things like throughout the thing, which we'll talk about later on you just kind of go, go, go through it alone.

Speaker 2 ([04:51](#)):

That's it. You just got to figure out the task and just figure out what you actually need to do. Really. You're kind of, you're just alone and you're essentially just mocked by the voice galactose the entire time. And your only objective really is to like, get like this like slice of cake that she has waiting for you after you're done with your task task. That is what she says. But there are some levels. Yeah. There's some levels where some of the mechanics that seemed like they were there for prior, um, trial members, they weren't there for you. And they were like blocked off by the block, but like the actual like cubes themselves, and you can go inside the actual, behind some of the springboards and stuff. And you found like scripture on the wall. It was like, people like screaming and like writing and going insane months late. But like, you kind of just like shrug it off until like the later parts of the game, because you can't really do anything about it. You just, you just have that thought in your head that knowing from the words on the wall, that the cake is a lie and you know what that means

Speaker 1 ([05:58](#)):

Until the end of the show.

Speaker 2 ([05:59](#)):

But uh, also one, one final thing of like my favorite game mechanic. I think you'll agree with this, Brittany. It's like the little century to Hertz. They're so cute. They are trying to kill you, but they have these little high squeaky pitched voices that are throughout the entire game. They're trying to kill you because their Gladys has programmed to kill you. Like you can, you can get around them with your portal gun. And I found, I found that really interesting, like, cause it gives you like a sense of like human, like emotion near you throughout the game.

Speaker 1 ([06:30](#)):

Yeah, yeah. At first it seemed like really like intense, but as soon as you figure out how they work, you'll just get behind it

Speaker 2 ([06:37](#)):

Or final like boss battle against GLaDOS in portal one, you really like, you're just really trying to like, just break her down. Like with like all the mechanics you've learned, like every single mechanical Steve's in that final boss battle, which I found really interesting.

Speaker 1 ([06:58](#)):

I talk about the final boss battle where you're trying to avoid death or are you talking about actually fighting Gladys?

Speaker 2 ([07:05](#)):

Well, well, we're talking about it in portal one with like GLaDOS, not portal to where you're avoiding death,

Speaker 1 ([07:14](#)):

But you're, but once you finish all her 19 trials, you're trying to, you're being forced into incinerator.

Speaker 2 ([07:24](#)):

So like I, I thought when I played through it, I didn't want to burn and alive. So I ended up, I ended up just kind of escaping through like one of these like weird little like springboard rooms, like that have like all the writing on the walls. And it was really interesting to, so we ended up, so essentially if you end up doing that, you kind of just go on like a large like side quest, which is a part of the game and the developers put this in on purpose to like go and eventually be cloudless. And it was very intimidating at the end of four Oh one, but a very important

Speaker 1 ([08:02](#)):

I did. I thought I was almost done when I was done with those 19 trials. I wasn't expecting that at all. It was like, just, just certain like throwing your face either. I like, I understood that it was a cake, a lie, but I didn't know the ending and my, my thought to be ending, it just turned out to be like, you're halfway through the game.

Speaker 2 ([08:23](#)):

But, uh, as you, as we like kind of defeat Gladys and portal one and we in portal, two gets released and we play through that. There's, uh, some hidden backstory that, uh, like really is, uh, actually is observable, which may or may not everyone agree with, but it's true. So we used the technique of unraveling this media, micro ecology behind the game media microecology is essentially a way of revealing the unseen purpose of something. So in portal there's like a vast amounts of information to rappel the need, like the superficial layer of gameplay, which is like the game mechanics and all that probing we learned about. And, but like those like dead bodies and like the screaming scriptures, unlike hidden rooms for this, we have to use the portal series to figure out like is for like the poral series. We're trying to figure out overall if like a robot is capable of like loving a human,

Speaker 1 ([09:24](#)):

I think in that universe. Yes. And we'll figure out more of it. But right now we don't really know the answer because that's stuff is uncertain for our timeline, but it seems extremely plausible and it seems the right approach in the port.

Speaker 2 ([09:40](#)):

Yeah. And like going on that like, and like in this alternate version of earth, like there's like the large research company, like, like Ben took the world by storm aperture science. They are very in our, in our context, very illegal, like scientific experiments. Like, like for example, like we find out I'm like some of the audio recordings found in the game, like they implanted mantis DNA into like humans and like, and like more significantly to us, like they take, like, they have the ability to take consciousness of people and upload it to like the cloud essentially. And like,

Speaker 1 ([10:18](#)):

So that's like what happened? That's what happened in class.

Speaker 2 ([10:21](#)):

Like, and this is like one of the main drivers of the portal series. So we have the CEO of aperture cave Johnson forced his closest assistant, a woman named Caroline near, near his, near a cave Johnson's death, transferred her mind into an AI all far too familiar to us because that AI is GLaDOS. So,

Speaker 1 ([10:46](#)):

And she's kind of just like forced in that position. She doesn't have a choice in the matter

Speaker 2 ([10:51](#)):

Zero choice in the matter she's completely forced by cave Johnson to become this AI that watches over the facilities for UN UN it's not said how much time has passed, but as we wake up from sleeping chamber, it's probably a couple, maybe a hundred, a couple hundred years. There's just this entire underground facilities just to Cain and just bare bones. But, uh, as we played this portal one, we try to figure out how like the portal gun works and then later in parts and Pearl to it, we're just trying to survive. We, uh, but literally the only way we survive in Pearl to, without giving too much away is by the cold touch of our, um, loving mother, Gladys. I know it's insane that she's our mother it's because Caroline had a child named Shel and eventually through like being able to like walk around and like, see like all like the little hidden Easter eggs that were given by the developers.

Speaker 2 ([11:46](#)):

We are shell. We are the girl for playing as shell. And we were at like a test would be our test subject to aperture, which obviously any mother working at aperture could understand why that's not a good thing considering like all like the mantas experiments and all the other bizarre things they've done to people. Um, but leading up to like the events of portal to GLaDOS, like is able to regain that human emotion from Caroline and a bizarre turn of events that I don't want to personally spoil for you guys, but eventually, uh, to cut to the chase, we are shucked into the cold vacuum of space, trying to destroy it, a computer virus essentially that is hurting the plateaus at, and then, but in like a stroke of luck, Gladys reaches through like the final, like orange portal. That's on the moon of all places and she grabs us. And as we fling away, the computer virus away from GLaDOS, she pulls us back down to earth through the orange portal and she lets us live and frees us. And like in this short audio clip, I'm about to play. You can

listen to up there. Well song put on by the charts, nonetheless in Italian. And uh, yeah, we'll just listen to that for a couple seconds.

Speaker 3 ([13:28](#)):

[inaudible]

Speaker 2 ([13:28](#)):

As you just heard, um, the lyrics are in Italian, but people have gone on, people have gone on record and translated them, essentially. It States beautiful. Dear, my darling child, my child. Oh, heavens. Referring to shell that she esteems that she steams a farewell. My dear child. Why don't you walk far away? Yes. Far away. Yes. Far away from science. She wants, she wants us to essentially essentially in this song, galactose is telling us through the little cute charts, better try and kill us. But at this point they're not there. They're chill. She's essentially saying in this final farewell song that we are too much of a burden to have around her anymore, which is why she wants us to walk away from far away from the science. And we can translate it into like this loving care that's provided. She all, she States that her beautiful child needs have run far away away from the science I after labs and ends with this. Honestly, it's pretty beautiful. I mean, if you guys want to listen to it, we'll have like one of the full link in the description.

Speaker 3 ([14:47](#)):

Yeah.

Speaker 2 ([14:49](#)):

I think machine trying to kill throughout the series, but

Speaker 1 ([14:52](#)):

When she had the chance to let us die in a vacuum, she didn't the software and glasses. Mine was definitely assigned as a high risk task that she just couldn't figure out how to kill us. She just want us that against her programming to save her child. And that's when you actually see the consciousness of Caroline instead of GLaDOS in her overwhelming personalities and other personality cores, trying to take over her mind, which eventually does happen again towards the end where GLaDOS actually deletes Caroline's AI. So it's no longer Caroline. It's just Claritas. And that's when you're kicked out of aperture science.

Speaker 2 ([15:32](#)):

Interesting. How Gladys was able to delete like the human emotions associated with Caroline, but like still let us live. Like even though we were such like a high risk target too, like the salt like defined by the software.

Speaker 1 ([15:47](#)):

Well, she spent like the entire portal one in portal, two series, just trying to kill us, but even with all of her task and her neurotoxin from the end of portal, one, she wasn't able to do so

Speaker 2 ([16:00](#)):

That motherly love and the end of Caroline's wellbeing back, let us live through Gladys, like the reimbursement of Caroline that's that is really the main reason why we got to live. And I know this may

sound a little farfetched, but Kim Swift, the main creator of the portal series has gone on record saying like, all of this is true behind Gladys. And she wanted to ultimately showcase a game with high amounts of femininity from shell and GLaDOS as the main characters. But more importantly, give the players an experience like no other like Brady, like what, like what, when you think of like the portal experience, like what, what did you think of like,

Speaker 1 ([16:45](#)):

Well, I think of just getting to experience each other and they want to experience the motherly love showcased by Gladys. And as you stated in the interview, that was hard for people to learn how to react in life or death situations, but maybe we can learn that we can love each other in cold. And then den times, this love is like that critical time in our lives is emotionally involved in ourselves, emotionally evolving ourselves and others. And those who we think are hurting us are there the help and we need to help them

Speaker 2 ([17:20](#)):

As like, yeah, no, I completely agree. Kim Swift, like actually like, like she thought this out, so we'll have like this hidden, like deeper connection of emotional support. That's in the portal series of allowing people to like build these empathetic skills. I found so important. Like she like, like, do you want to elaborate a little bit more on those like empathetic, like, like capabilities that you've thought of? Or maybe like you like in portal?

Speaker 1 ([17:54](#)):

Well, you have your, your Q friend and for the ones we know that, right.

Speaker 2 ([18:00](#)):

You're given like this little you're given literally like a two by like a two foot cube, like to carry out through the game. Like that's like your only source of like love.

Speaker 1 ([18:14](#)):

Well, yeah. But then glass gets Maddy for carrying it around too much. So you just have to kill it. But at the end of portal, too, which we haven't seen, um, the, the Cuban. Yeah. So, so long, a lot of science actually like throws the cube at you when you, when she shows you at the, of it escalate

Speaker 2 ([18:37](#)):

About this. Yeah. So this, this loving little companion cube as it's called by the, by the games developers is with us throughout most of portal one, but eventually it's incinerated in that escape for him that we try to have. But at the end of portal to after we're saved from the moon after we're given our little goodbye loving song, we're shoved in the middle of like, I know we're field like a weak field, essentially like above for the entire aperture laboratory. And we're given our portal to your back. Even though, even though GLaDOS slash Carolina, our mother wants us to be well and be safe. She wants us to have something to look at someone or like something in this case to look after for us. So the companion Cube's like kind of like a little memento of love showing that it really is possible to like have an AI or in this case, maybe an unknowing person really show connection. Even if it's not in the most humane way, or maybe it's with like a cold touch and set up a warm hug

Speaker 1 ([19:55](#)):

And always just remember, the cake is a lie. Thank you for watching our episode of our punch chest.