Critical Play Radical Game Design Mary Flanagan

How can videogames portray love and loss? Games and Bereavement answers this question by looking at five videogames and carrying out a participatory design study with grievers. Sabine Harrer highlights possible connections between grief and videogames, arguing that game design may help make difficult personal feelings tangible. After a brief literary review of grief concepts and videogame theory, the book deep-dives into examples of tragic inter-character relationships from videogame history. Building on these examples, the book presents a case study on pregnancy loss as a potential grief experience that can be validated through game design dialogue.

In his final work, a visionary game designer reveals how a surprising range of play-based experiences can unlock our imagination and help us capture the power of fun and delight. Bernard De Koven (1941-2018) was a pioneering designer of games and theorist of fun. He studied games long before the field of game studies existed. For De Koven, games could not be reduced to artifacts and rules; they were also about experiencing fun. This book, his last, is about the imagination: the imagination as a plaything, a gateway to wonder. The Infinite Playground extends a play-centered invitation to experience the power and delight unlocked by imagination. It offers a curriculum for playful learning, as De Koven guides the readers through a series of observations and techniques, interspersed with games.

For many players, games are entertainment, diversion, relaxation, fantasy. But what if certain games were something more than this, providing not only outlets for entertainment but a means for creative expression, instruments for conceptual thinking, or tools for social change? In Critical Play, artist and game designer Mary Flanagan examines alternative games -- games that challenge the accepted norms embedded within the gaming industry -- and argues that games designed by artists and activists are reshaping everyday game culture. Flanagan provides a lively historical context for critical play through twentieth-century art movements, connecting subversive game design to subversive art: her examples of "playing house" include Dadaist puppet shows and The Sims. She looks at artists' alternative computer-based games and explores games for change, considering the way activist concerns -- including worldwide poverty and AIDS -- can be incorporated into game design. Arguing that this kind of conscious practice -- which now constitutes the avant-garde of the computer game medium -- can inspire new working methods for designers, Flanagan offers a model for designing that will encourage the subversion of popular gaming tropes through new styles of game making, and proposes a theory of alternate game design that focuses on the reworking of contemporary popular game practices.

How to use design as a tool to create not only things but ideas, to speculate about possible futures. Today designers often focus on making technology easy to use, sexy, and consumable. In Speculative Everything, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about how things could be—to imagine possible futures. This is not the usual sort of predicting or forecasting, spotting trends and extrapolating; these kinds of predictions have been proven wrong, again and again. Instead, Dunne and Raby pose "what if" questions that are intended to open debate and discussion about the kind of future people want (and do not want). Speculative Everything offers a tour through an emerging cultural landscape of design ideas, ideals, and approaches. Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture, cinema, and photography. They also draw on futurology, political theory, the philosophy of technology, and literary fiction. They show us, for example, ideas for a solar kitchen restaurant; a flypaper robotic clock; a menstruation machine; a cloud-seeding truck; a phantom-limb sensation recorder; and devices for food foraging that use the tools of synthetic biology. Dunne and Raby contend that if we speculate more—about everything—reality will become more malleable. The ideas freed by speculative design increase the odds of achieving desirable futures.

Radical Game Design
Future Gaming
Social Media Abyss
Locally Played
Games of Empire
The Queer Games Avant-Garde
Digital Media and Collaborative City-Making in the Network Society

An exploration of the relationship between games and art that examines the ways that both gamemakers and artists create game-based artworks. Games and art have intersected [...] twentieth century, as can be seen in the Surrealists' use of Exquisite Corpse and other games, Duchamp's obsession with Chess, and Fluxus event scores and boxes—to name just [...] past fifteen years, the synthesis of art and games has clouded for both artists and gamemakers. Contemporary art has drawn on the tool set of videogames, but has not consider[ed...] its own conceptual, formal, and experiential affordances. For their part, game developers and players focus on the innate properties of games and the experiences they provide, giv[...] it means to create and evaluate fine art. In Works of Game, John Sharp bridges this gap, offering a formal aesthetics of games that encompasses the commonalities and the differe[nces between...] art. Sharp describes three communities of practice and offers case studies for each. "Game Art," which includes such artists as Julian Oliver, Cory Arcangel, and JODI (Joan Heemsk[erk and Dirk] Paesmans) treats videogames as a form of popular culture from which can be borrowed subject matter, tools, and processes. "Artgames," created by gamemakers including Jason [Rohrer] and Jonathan Blow, explore territory usually occupied by poetry, painting, literature, or film. Finally, "Artists' Games"—with artists including Blast Theory, Mary Flanagan, and the col[...]

Nathalie Pozzi and Eric Zimmerman—represents a more synthetic conception of games as an artistic medium. The work of these gamemakers, Sharp suggests, shows that it is possi artworks that satisfy the aesthetic and critical values of both the contemporary art and game communities.

Despite the proliferation of video games in the twenty-first century, the theory of game design is largely underdeveloped, leaving designers on their own to understand what games produce better games, Game Design Theory: A New Philosophy for Understanding Games presents a bold new path for analyzing and designing games. The author offers a radical yet thinking about games and provides a holistic solution to understanding the difference between games and other types of interactive systems. He clearly details the definitions, conc form the fundamentals of this philosophy. He also uses the philosophy to analyze the history of games and modern trends as well as to design games. Providing a robust, useful phil this book gives you real answers about what games are and how they work. Through this paradigm, you will be better equipped to create fun games.

Critical PlayRadical Game DesignMIT Press

The application of the theory and practice of art to computer science: how aesthetics and art can play a role in computing disciplines.

Re: Skin

Perspectives on Wargaming

Building Ontologies with Basic Formal Ontology

Rules of Play

Playing with Technoculture

Speculative Everything

A New Philosophy for Understanding Games

An examination of the implications for society of rapidly advancing artificial intelligence systems, combining a humanities perspective with technical analysis; includes exercises and discussion questions. AI and Humanity provides an analytical framing and a common language for understanding the effects of technological advances in artificial intelligence on society. Coauthored by a computer scientist and a scholar of literature and cultural studies, it is unique in combining a humanities perspective with technical analysis, using the tools of literary explication to examine the societal impact of AI systems. It explores the historical development of these technologies, moving from the apparently benign Roomba to the considerably more sinister semi-autonomous weapon system Harpy. The book is driven by an exploration of the cultural and etymological roots of a series of keywords relevant to both AI and society. Works examined range from Narrative of the Life of Frederick Douglass, given a close reading for its themes of literacy and agency, to Simon Head's critique of the effects of surveillance and automation on the Amazon labor force in Mindless. Originally developed as a textbook for an interdisciplinary humanities-science course at Carnegie Mellon, AI & Humanity offers discussion questions, exercises (including journal writing and concept mapping), and reading lists. A companion website provides updated resources and a portal to a video archive of interviews with AI scientists, sociologists, literary theorists, and others.

Games are a unique art form. They do not just tell stories, nor are they simply conceptual art. They are the art form that works in the medium of agency. Game designers tell us who to be in games and what to care about; they designate the player's in-game abilities and motivations. In otherwords, designers create alternate agencies, and players submerge themselves in those agencies. Games let us explore alternate forms of agency. The fact that we play games demonstrates something remarkable about the nature of our own agency: we are capable of incredible fluidity with our ownmotivations and rationality.This volume presents a new theory of games which insists on games' unique value in human life. C. Thi Nguyen argues that games are an integral part of how we become mature, free people. Bridging aesthetics and practical reasoning, he gives an account of the special motivational structure involved inplaying games. We can pursue goals, not for their own value, but for the sake of the struggle. Playing games involves a motivational inversion from normal life, and the fact that we can engage in this motivational inversion lets us use games to experience forms of agency we might never havedeveloped on our own. Games, then, are a special medium for communication. They are the technology that allows us to write down and transmit forms of agency. Thus, the body of games forms a "library of agency" which we can use to help develop our freedom and autonomy.Nguyen also presents a new theory of the aesthetics of games. Games sculpt our practical activities, allowing us to experience the beauty of our own actions and reasoning. They are unlike traditional artworks in that they are designed to sculpt activities – and to promote their players' aestheticappreciation of their own activity.

*In The Queer Games Avant-Garde, Bonnie Ruberg presents twenty interviews with twenty-two queer video game developers whose radical, experimental, vibrant, and deeply queer work is driving a momentous shift in the medium of video games. Speaking with insight and candor about their creative practices as well as their politics and passions, these influential and innovative game makers tell stories about their lives and inspirations, the challenges they face, and the ways they understand their places within the wider terrain of video game culture. Their insights go beyond typical conversations about LGBTQ representation in video games or how to improve "diversity" in digital media. Instead, they explore queer game-making practices, the politics of queer independent video games, how queerness can be expressed as an aesthetic practice, the influence of feminist art on their work, and the future of queer video games and technology. These engaging conversations offer a portrait of an influential community that is subverting and redefining the medium of video games by placing queerness front and center. Interviewees: Ryan Rose Aceae, Avery Alder, Jimmy Andrews, Santo Aveiro-Ojeda, Aevee Bee, Tonia B******, Mattie Brice, Nicky Case, Naomi Clark, Mo Cohen, Heather Flowers, Nina Freeman, Jerome Hagen, Kat Jones, Jess Marcotte, Andi McClure, Llaura McGee, Seanna Musgrave, Liz Ryerson, Elizabeth Sampat, Loren Schmidt, Sarah Schoemann, Dietrich Squinkifer, Kara Stone, Emilia Yang, Robert Yang*
An introduction to the field of applied ontology with examples derived particularly from biomedicine, covering theoretical components, design practices, and practical applications. In the era of "big data," science is increasingly information driven, and the potential for computers to store, manage, and integrate massive amounts of data has given rise to such new disciplinary fields as biomedical informatics. Applied ontology offers a strategy for the organization of scientific information in computer-tractable form, drawing on concepts not only from computer and information science but also from linguistics, logic, and philosophy. This book provides an introduction to the field of applied ontology that is of particular relevance to biomedicine, covering theoretical components of ontologies, best practices for ontology design, and examples of biomedical ontologies in use. After defining an ontology as a representation of the types of entities in a given domain, the book distinguishes between different kinds of ontologies and taxonomies, and shows how applied ontology draws on more traditional ideas from metaphysics. It presents the core features of the Basic Formal Ontology (BFO), now used by over one hundred ontology projects around the world, and offers examples of domain ontologies that utilize BFO. The book also describes Web Ontology Language (OWL), a common framework for Semantic Web technologies. Throughout, the book provides concrete recommendations for the design and construction of domain ontologies.
The Sciences of the Artificial
The Infinite Playground
Global Capitalism and Video Games
Space Time Play
How Video Games Represent Attachment, Loss, and Grief
Game Design Fundamentals
Aesthetic Computing
The Sciences of the Artificial reveals the design of an intellectual structure aimed at accommodating those empirical phenomena that are "artificial" rather than "natural." The goal is to show how empirical sciences of artificial systems are possible, even in the face of the contingent and teleological character of the phenomena, their attributes of choice and purpose. Developing in some detail two specific examples—human psychology and engineering design—Professor Simon describes the shape of these sciences as they are emerging from developments of the past 25 years. "Artificial" is used here in a very specific sense: to denote systems that have a given form and behavior only because they adapt (or are adapted), in reference to goals or purposes, to their environment. Thus, both man-made artifacts and man himself, in terms of his behavior, are artificial. Simon characterizes an artificial system as an interface between two environments—inner and outer. These environments lie in the province of "natural science," but the interface, linking them, is the realm of "artificial science." When an artificial system adapts successfully, its behavior shows mostly the shape of the outer environment and reveals little of the structure or mechanisms of the inner. The inner environment becomes significant for behavior only when a system reaches the limits of its rationality and adaptability, and

contingency degenerates into necessity.

Skin as boundary and surface, metaphorically and physically: creative and critical perspectives on skin and bodily transformation as it intersects with digital technologies. In re:skin, scholars, essayists and short story writers offer their perspectives on skin--as boundary and surface, as metaphor and physical reality. The twenty-first century and its attendant technology call for a new investigation of the intersection of body, skin, and technology. These cutting-edge writings address themes of skin and bodily transformation in an era in which we are able not only to modify our own skins--by plastic surgery, tattooing, skin graft art, and other methods--but to cross skins, merging with other bodies or colonizing multiple bodies.The book's agile crossings of disciplinary and genre boundaries enact the very transformations they discuss. A short story imagines a manufactured maternal interface that allows a man to become pregnant, and a scholar describes the evolution of "body criticism"; a writer uses "faux science" to explore animal prints on faux fur, and fictional lovers experience one another's sexual sensations through the slipping on and off of skin-like bodysuits. Ubiquitous computational interfaces are considered as the "skin" of technology, and questions of race and color are shown to play out in digital art practice. The essays and narratives gathered in re:skin claim that the new technologically mutable body is neither purely liberating nor simply limiting; instead, these pieces show us models, ways of living in a technological culture. Contributors Austin Booth, Rebecca Cannon, Model T and Sara D(iamond), L. Timmel Duchamp, Mary Flanagan, Jewelle Gomez, Jennifer Gonzalez, Nalo Hopkinson, Alice Imperiale, Shelley Jackson, Christina Lammer, David J. Leonard, Mendi + Keith Obadike, Melinda Rackham, Vivian Sobchack, Elisabeth Vonarburg, Bernadette Wegenstein

An exploration of the popular online role-playing game World of Warcraft as a virtual prototype of the real human future. World of Warcraft is more than a game. There is no ultimate goal, no winning hand, no princess to be rescued. WoW is an immersive virtual world in which characters must cope in a dangerous environment, assume identities, struggle to understand and communicate, learn to use technology, and compete for dwindling resources. Beyond the fantasy and science fiction details, as many have noted, it's not entirely unlike today's world. In The Warcraft Civilization, sociologist William Sims Bainbridge goes further, arguing that WoW can be seen not only as an allegory of today but also as a virtual prototype of tomorrow, of a real human future in which tribe-like groups will engage in combat over declining natural resources, build temporary alliances on the basis of mutual self-interest, and seek a set of values that transcend the need for war. What makes WoW an especially good place to look for insights about Western civilization, Bainbridge says, is that it bridges past and future. It is founded on Western cultural tradition, yet aimed toward the virtual worlds we could create in times to come.

An exploration of avant-garde games that builds upon the formal and political modes of contemporary and historical art movements. The avant-garde challenges or leads culture; it opens up or redefines art forms and our perception of the way the world works. In this book, Brian Schrank describes the ways that the avant-garde emerges through videogames. Just as impressionism or cubism created alternative ways of making and viewing paintings, Schrank argues, avant-garde videogames create alternate ways of making and playing games. A mainstream game channels players into a tightly closed circuit of play; an avant-garde game opens up that circuit, revealing (and reveling in) its own nature as a game. We can evaluate the avant-garde, Schrank argues, according to how it opens up the experience of games (formal art) or the experience of being in the world (political art). He shows that different artists use different strategies to achieve an avant-garde perspective. Some fixate on form, others on politics; some take radical positions, others more complicit ones. Schrank examines these strategies and the artists who deploy them, looking closely at four varieties of avant-garde games: radical formal, which breaks up the flow of the game so players can engage with its materiality, sensuality, and conventionality; radical political, which plays with art and politics as well as fictions and everyday life; complicit formal, which treats videogames as a resource (like any other art medium) for contemporary art; and complicit political, which uses populist methods to blend life, art, play, and reality—as in alternate reality games, which adapt Situationist strategies for a mass audience.

Social Impact Through Play

The Language of Gaming

Metagaming

Foundations of Machine Learning, second edition
Values at Play in Digital Games
Zones of Control
Computer Games, Architecture and Urbanism: The Next Level

An examination of subversive games—games designed for political, aesthetic, and social critique. For many players, games are entertainment, diversion, relaxation, fantasy. But what if certain games were something more than this, providing not only outlets for entertainment but a means for creative expression, instruments for conceptual thinking, or tools for social change? In Critical Play, artist and game designer Mary Flanagan examines alternative games—games that challenge the accepted norms embedded within the gaming industry—and argues that games designed by artists and activists are reshaping everyday game culture. Flanagan provides a lively historical context for critical play through twentieth-century art movements, connecting subversive game design to subversive art: her examples of "playing house" include Dadaist puppet shows and The Sims. She looks at artists' alternative computer-based games and explores games for change, considering the way activist concerns—including worldwide poverty and AIDS—can be incorporated into game design. Arguing that this kind of conscious practice—which now constitutes the avant-garde of the computer game medium—can inspire new working methods for designers, Flanagan offers a model for designing that will encourage the subversion of popular gaming tropes through new styles of game making, and proposes a theory of alternate game design that focuses on the reworking of contemporary popular game practices.

Social Media Abyss plunges into the paradoxical condition of the new digital normal versus a lived state of emergency. There is a heightened, post-Snowden awareness; we know we are under surveillance but we click, share, rank and remix with a perverse indifference to technologies of capture and cultures of fear. Despite the incursion into privacy by companies like Facebook, Google and Amazon, social media use continues to be a daily habit with shrinking gadgets now an integral part of our busy lives. We are thrown between addiction anxiety and subliminal, obsessive use. Where does art, culture and criticism venture when the digital vanishes into the background? Geert Lovink strides into the frenzied social media debate with Social Media Abyss - the fifth volume of his ongoing investigation into critical internet culture. He examines the symbiotic yet problematic relation between networks and social movements, and further develops the notion of organized networks. Lovink doesn't just submit to the empty soul of 24/7 communication but rather provides the reader with radical alternatives. Selfie culture is one of many Lovink's topics, along with the internet obsession of American writer Jonathan Franzen, the internet in Uganda, the aesthetics of Anonymous and an anatomy of the Bitcoin religion. Will monetization through cybercurrencies and crowdfunding contribute to a redistribution of wealth or further widen the gap between rich and poor? In this age of the free, how a revenue model of the 99% be collectively designed? Welcome back to the Social Question.

A theoretical and practical guide to integrating human values into the conception and design of digital games. All games express and embody human values, providing a compelling arena in which we play out beliefs and ideas. "Big ideas" such as justice, equity, honesty, and cooperation—as well as other kinds of ideas, including violence, exploitation, and greed—may emerge in games whether designers intend them or not. In this book, Mary Flanagan and Helen Nissenbaum present Values at Play, a theoretical and practical framework for identifying socially recognized moral and political values in digital games. Values at Play can also serve as a guide to designers who seek to implement values in the conception and design of their games. After developing a theoretical foundation for their proposal, Flanagan and Nissenbaum provide detailed examinations of selected games, demonstrating the many ways in which values are embedded in them. They introduce the Values at Play heuristic, a systematic approach for incorporating values into the game design process. Interspersed among the book's chapters are texts by designers who have put Values at Play into practice by accepting values as a design constraint like any other, offering a real-world perspective on the design challenges involved.

In the first decade of the twenty-first century, video games are an integral part of global media culture, rivaling Hollywood in revenue and influence. No longer confined to a subculture of adolescent males, video games today are played by adults around the world. At the same time, video games have become major sites of corporate exploitation and military recruitment. In Games of Empire, Nick Dyer-Witheford and Greig de Peuter offer a radical political critique of such video games and virtual environments as Second Life, World of Warcraft, and Grand Theft Auto, analyzing them as the exemplary media of Empire, the twenty-first-century hypercapitalist complex theorized by Michael Hardt and Antonio Negri. The authors trace the ascent of virtual gaming, assess its impact on creators and players alike, and delineate the relationships between games and reality, body and avatar, screen and street. Games of Empire forcefully connects video games to real-world concerns about globalization, militarism, and exploitation, from the horrors of African mines and Indian e-waste sites that underlie the entire industry, the role of labor in commercial game development, and the synergy between military simulation software and the battlefields of Iraq and Afghanistan exemplified by Full Spectrum Warrior to the substantial virtual economies surrounding World of Warcraft, the urban neoliberalism made playable in Grand Theft Auto, and the emergence of an alternative game culture through activist games and open-source game development. Rejecting both moral panic and glib enthusiasm, Games of Empire demonstrates how virtual games crystallize the cultural, political, and economic forces of global capital, while also providing a means of resisting them.

Reload
A Critical Lexicon
A Game Design Vocabulary
Creative Interventions in Video Game Culture
Debugging Game History
Avant-garde Videogames
Critical Internet Cultures and the Force of Negation
Examinations of wargaming for entertainment, education, and military planning, in terms of design, critical analysis, and historical contexts. Games with military themes date back to antiquity, and yet they are curiously

neglected in much of the academic and trade literature on games and game history. This volume fills that gap, providing a diverse set of perspectives on wargaming's past, present, and future. In Zones of Control, contributors consider wargames played for entertainment, education, and military planning, in terms of design, critical analysis, and historical contexts. They consider both digital and especially tabletop games, most of which cover specific historical conflicts or are grounded in recognizable real-world geopolitics. Game designers and players will find the historical and critical contexts often missing from design and hobby literature; military analysts will find connections to game design and the humanities; and academics will find documentation and critique of a sophisticated body of cultural work in which the complexity of military conflict is represented in ludic systems and procedures. Each section begins with a long anchoring chapter by an established authority, which is followed by a variety of shorter pieces both analytic and anecdotal. Topics include the history of playing at war; operations research and systems design; wargaming and military history; wargaming's ethics and politics; gaming irregular and non-kinetic warfare; and wargames as artistic practice. Contributors Jeremy Antley, Richard Barbrook, Elizabeth M. Bartels, Ed Beach, Larry Bond, Larry Brom, Lee Brimmicombe-Wood, Rex Brynen, Matthew B. Caffrey, Jr., Luke Caldwell, Catherine Cavagnaro, Robert M. Citino, Laurent Closier, Stephen V. Cole, Brian Conley, Greg Costikyan, Patrick Crogan, John Curry, James F. Dunnigan, Robert J. Elder, Lisa Faden, Mary Flanagan, John A. Foley, Alexander R. Galloway, Sharon Ghamari-Tabrizi, Don R. Gilman, A. Scott Glancy, Troy Goodfellow, Jack Greene, Mark Herman, Kacper Kwiatkowski, Tim Lenoir, David Levinthal, Alexander H. Levis, Henry Lowood, Elizabeth Losh, Esther MacCallum-Stewart, Rob MacDougall, Mark Mahaffey, Bill McDonald, Brien J. Miller, Joseph Miranda, Soraya Murray, Tetsuya Nakamura, Michael Peck, Peter P. Perla, Jon Peterson, John Prados, Ted S. Raicer, Volko Ruhnke, Philip Sabin, Thomas C. Schelling, Marcus Schulzke, Miguel Sicart, Rachel Simmons, Ian Sturrock, Jenny Thompson, John Tiller, J. R. Tracy, Brian Train, Russell Vane, Charles Vasey, Andrew Wackerfuss, James Wallis, James Wallman, Yuna Huh Wong

"Few human pastimes absorb as much money and attention as games, and digital games alone engage more than two billion people worldwide. At the same time, the forms of experiment and behavior modification known as "gamification" have imposed unprecedented levels of competition, repetition, and quantification on daily life. Drawing from his own experience as a game designer, Patrick Jagoda shows that games need not be synonymous with gamification and reveals the ways in which experimental games can disrupt the logic of gamification itself. Games can, indeed, help us think beyond existing systems and intervene in neoliberal ideology from the inside out. Addressing game designers and new media artists as well as the growing field of game studies, Jagoda takes up a broad variety of games, including mainstream "AAA" games such "StarCraft," widespread casual mobile games such as "Candy Crush Saga," popular independent games such as "Stardew Valley," formally experimental games such as "Luxuria Superbia," and more personal auteur games such as "Dys4ia." He ranges over many genres including single-player, multi-player, and networked real-time strategy, platformers, simulators, first-person shooters, role-playing games, and puzzle games. The result is a game-changing book on the sociopolitical potential of this form of mass entertainment"--

Video games have developed into a rich, growing field at many top universities, but they have rarely been considered from a queer perspective. Immersion in new worlds, video games seem to offer the perfect opportunity to explore the alterity that queer culture longs for, but often sexism and discrimination in gamer culture steal the spotlight. Queer Game Studies provides a welcome corrective, revealing the capacious albeit underappreciated communities that are making, playing, and studying queer games. These in-depth, diverse, and accessible essays use queerness to challenge the ideas that have dominated gaming discussions. Demonstrating the centrality of LGBTQ issues to the gamer world, they establish an alternative lens for examining this increasingly important culture. Queer Game Studies covers important subjects such as the representation of queer bodies, the casual misogyny prevalent in video games, the need for greater diversity in gamer culture, and reading popular games like Bayonetta, Mass Effect, and Metal Gear Solid from a queer perspective. Perfect for both everyday readers and instructors looking to add diversity to their courses, Queer Game Studies is the ideal introduction to the vast and vibrant realm of queer gaming. Contributors: Leigh Alexander; Gregory L. Bagnall, U of Rhode Island; Hanna Brady; Mattie Brice; Derek Burrill, U of California, Riverside; Edmond Y. Chang, U of Oregon; Naomi M. Clark; Katherine Cross, CUNY; Kim d'Amazing, Royal Melbourne Institute of Technology; Aubrey Gabel, U of California, Berkeley; Christopher Goetz, U of Iowa; Jack Halberstam, U of Southern California; Todd Harper, U of Baltimore; Larissa Hjorth, Royal Melbourne Institute of Technology; Chelsea Howe; Jesper Juul, Royal Danish Academy of Fine Arts; merritt kopas; Colleen Macklin, Parsons School of Design; Amanda Phillips, Georgetown U; Gabriela T. Richard, Pennsylvania State U; Toni Rocca; Sarah Schoemann, Georgia Institute of Technology; Kathryn Bond Stockton, U of Utah; Zoya Street, U of Lancaster; Peter Wonica; Robert Yang, Parsons School of Design; Jordan Youngblood, Eastern Connecticut State U.

A sophisticated critical take on contemporary game culture that reconsiders the boundaries between gamers and games. This book is not about the future of video games. It is not an attempt to predict the moods of the market, the changing profile of gamers, the benevolence or malevolence of the medium. This book is about those predictions. It is about the ways in which the past, present, and future notions of games are narrated and negotiated by a small group of producers, journalists, and gamers, and about how invested these narrators are in telling the story of tomorrow. This new title from Goldsmiths Press by Paolo Ruffino suggests the story could be told another way. Considering game culture, from the gamification of self-improvement to GamerGate's sexism and violence, Ruffino lays out an alternative, creative mode of thinking about the medium: a sophisticated critical take that blurs the distinctions among studying, playing, making, and living with video games. Offering a series of stories that provide alternative narratives of digital gaming, Ruffino aims to encourage all of us who study and play (with) games to raise ethical questions, both about our own role in shaping the objects of research, and about our involvement in the discourses we produce as gamers and scholars. For researchers and students seeking a fresh approach to game studies, and for anyone with an interest in breaking open the current locked-box discourse, Future Gaming offers a radical lens with which to view the future.

Social Science in a Virtual World

Games

Real-World Games for Stronger Places and Communities

Play Matters

Design, Fiction, and Social Dreaming

How LGBTQ Game Makers Are Reimagining the Medium of Video Games

Exploring the Foundational Principles Behind Good Game Design

How games can make a real-world difference in communities when city leaders tap into the power of play for local impact. In 2016, city officials were surprised when Pokémon GO brought millions of players out into the public space, blending digital participation with the physical. Yet for local control and empowerment, a new framework is needed to

guide the power of mixed reality and pervasive play. In Locally Played, Benjamin Stokes describes the rise of games that can connect strangers across zip codes, support the "buy local" economy, and build cohesion in the fight for equity. With a mix of high- and low-tech games, Stokes shows, cities can tap into the power of play for the good of the group, including healthier neighborhoods and stronger communities. Stokes shows how impact is greatest when games "fit" to the local community—not just in terms of culture, but at the level of group identity and network structure. By pairing design principles with a range of empirical methods, Stokes investigates the impact of several games, including Macon Money, where an alternative currency encouraged people to cross lines of socioeconomic segregation in Macon, Georgia; Reality Ends Here, where teams in Los Angeles competed to tell multimedia stories around local mythology; and Pokémon GO, appropriated by several cities to serve local needs through local libraries and open street festivals. Locally Played provides game designers with a model to strengthen existing networks tied to place and gives city leaders tools to look past technology trends in order to make a difference in the real world.

This innovative text examines videogames and gaming from the point of view of discourse analysis. In particular, it studies two major aspects of videogame-related communication: the ways in which videogames and their makers convey meanings to their audiences, and the ways in which gamers, industry professionals, journalists and other stakeholders talk about games. In doing so, the book offers systematic analyses of games as artefacts and activities, and the discourses surrounding them. Focal areas explored in this book include: - Aspects of videogame textuality and how games relate to other texts - the formation of lexical terms and use of metaphor in the language of gaming - Gamer slang and 'buddylects' - The construction of game worlds and their rules, of gamer identities and communities - Dominant discourse patterns among gamers and how they relate to the nature of gaming - The multimodal language of games and gaming - The ways in which ideologies of race, gender, media effects and language are constructed Informed by the very latest scholarship and illustrated with topical examples throughout, The Language of Gaming is ideal for students of applied linguistics, videogame studies and media studies who are seeking a wide-ranging introduction to the field.

Master the Principles and Vocabulary of Game Design Why aren't videogames getting better? Why does it feel like we're playing the same games, over and over again? Why aren't games helping us transform our lives, like great music, books, and movies do? The problem is language. We still don't know how to talk about game design. We can't share our visions. We forget what works (and doesn't). We don't learn from history. It's too hard to improve. The breakthrough starts here. A Game Design Vocabulary gives us the complete game design framework we desperately need—whether we create games, study them, review them, or build businesses on them. Craft amazing experiences. Anna Anthropy and Naomi Clark share foundational principles, examples, and exercises that help you create great player experiences—complement intuition with design discipline—and craft games that succeed brilliantly on every level. Liberate yourself from stale clichés and genres Tell great stories: go way beyond cutscenes and text dumps Control the crucial relationships between game "verbs" and "objects" Wield the full power of development, conflict, climax, and resolution Shape scenes, pacing, and player choices Deepen context via art, animation, music, and sound Help players discover, understand, engage, and "talk back" to you Effectively use resistance and difficulty: the "push and pull" of games Design holistically: integrate visuals, audio, and controls Communicate a design vision everyone can understand

What if every part of our everyday life was turned into a game? The implications of "gamification." What if our whole life were turned into a game? What sounds like the premise of a science fiction novel is today becoming reality as "gamification." As more and more organizations, practices, products, and services are infused with elements from games and play to make them more engaging, we are witnessing a veritable ludification of culture. Yet while some celebrate gamification as a possible answer to mankind's toughest challenges and others condemn it as a marketing ruse, the question remains: what are the ramifications of this "gameful world"? Can game design energize society and individuals, or will algorithmic incentive systems become our new robot overlords? In this book, more than fifty luminaries from academia and industry examine the key challenges of gamification and the ludification of culture—including Ian Bogost, John M. Carroll, Bernie DeKoven, Bill Gaver, Jane McGonigal, Frank Lantz, Jesse Schell, Kevin Slavin, McKenzie Wark, and Eric Zimmerman. They outline major disciplinary approaches, including rhetorics, economics, psychology, and aesthetics; tackle issues like exploitation or privacy; and survey main application domains such as health, education, design, sustainability, or social media.

The Game Believes in You

Critique, Play, and Design in the Age of Gamification

The Gameful World

Doing Things with Games

AI and Humanity

Queer Game Studies

Critical Play

Essays discuss the terminology, etymology, and history of key terms, offering a foundation for critical historical studies of games. Even as the field of game studies has flourished, critical historical studies of games have lagged behind other areas of research. Histories have generally been fact-by-fact chronicles; fundamental terms of game design and development, technology, and play have rarely been examined in the context of their historical, etymological, and conceptual underpinnings. This volume

attempts to "debug" the flawed historiography of video games. It offers original essays on key concepts in game studies, arranged as in a lexicon—from "Amusement Arcade" to "Embodiment" and "Game Art" to "Simulation" and "World Building." Written by scholars and practitioners from a variety of disciplines, including game development, curatorship, media archaeology, cultural studies, and technology studies, the essays offer a series of distinctive critical "takes" on historical topics. The majority of essays look at game history from the outside in; some take deep dives into the histories of play and simulation to provide context for the development of electronic and digital games; others take on such technological components of games as code and audio. Not all essays are history or historical etymology—there is an analysis of game design, and a discussion of intellectual property—but they nonetheless raise questions for historians to consider. Taken together, the essays offer a foundation for the emerging study of game history. Contributors Marcelo Aranda, Brooke Belisle, Caetlin Benson-Allott, Stephanie Boluk, Jennifer deWinter, J. P. Dyson, Kate Edwards, Mary Flanagan, Jacob Gaboury, William Gibbons, Raiford Guins, Erkki Huhtamo, Don Ihde, Jon Ippolito, Katherine Isbister, Mikael Jakobsson, Steven E. Jones, Jesper Juul, Eric Kaltman, Matthew G. Kirschenbaum, Carly A. Kocurek, Peter Krapp, Patrick LeMieux, Henry Lowood, Esther MacCallum-Stewart, Ken S. McAllister, Nick Monfort, David Myers, James Newman, Jenna Ng, Michael Nitsche, Laine Nooney, Hector Postigo, Jas Purewal, Reneé H. Reynolds, Judd Ethan Ruggill, Marie-Laure Ryan, Katie Salen Tekinbaş, Anastasia Salter, Mark Sample, Bobby Schweizer, John Sharp, Miguel Sicart, Rebecca Elisabeth Skinner, Melanie Swalwell, David Thomas, Samuel Tobin, Emma Witkowski, Mark J.P. Wolf

This open access book presents a selection of the best contributions to the Digital Cities 9 Workshop held in Limerick in 2015, combining a number of the latest academic insights into new collaborative modes of city making that are firmly rooted in empirical findings about the actual practices of citizens, designers and policy makers. It explores the affordances of new media technologies for empowering citizens in the process of city making, relating examples of bottom-up or participatory practices to reflections about the changing roles of professional practitioners in the processes, as well as issues of governance and institutional policymaking.

With complex stories and stunning visuals eliciting intense emotional responses, coupled with opportunities for self-expression and problem solving, video games are a powerful medium to foster empathy, critical thinking, and creativity in players. As these games grow in popularity, ambition, and technological prowess, they become a legitimate art form, shedding old attitudes and misconceptions along the way. Examining the Evolution of Gaming and Its Impact on Social, Cultural, and Political Perspectives asks whether videogames have the power to transform a player and his or her beliefs from a sociopolitical perspective. Unlike traditional forms of storytelling, videogames allow users to immerse themselves in new worlds, situations, and politics. This publication surveys the landscape of videogames and analyzes the emergent gaming that shifts the definition and cultural effects of videogames. This book is a valuable resource to game designers and developers, sociologists, students of gaming, and researchers in relevant fields.

A new edition of a graduate-level machine learning textbook that focuses on the analysis and theory of algorithms. This book is a general introduction to machine learning that can serve as a textbook for graduate students and a reference for researchers. It covers fundamental modern topics in machine learning while providing the theoretical basis and conceptual tools needed for the discussion and justification of algorithms. It also describes several key aspects of the application of these algorithms. The authors aim to present novel theoretical tools and concepts while giving concise proofs even for relatively advanced topics. Foundations of Machine Learning is unique in its focus on the analysis and theory of algorithms. The first four chapters lay the theoretical foundation for what follows; subsequent chapters are mostly self-contained. Topics covered include the Probably Approximately Correct (PAC) learning framework; generalization bounds based on Rademacher complexity and VC-dimension; Support Vector Machines (SVMs); kernel methods; boosting; on-line learning; multi-class classification; ranking; regression; algorithmic stability; dimensionality reduction; learning automata and languages; and reinforcement learning. Each chapter ends with a set of exercises. Appendixes provide additional material including concise probability review. This second edition offers three new chapters, on model selection, maximum entropy models, and conditional entropy models. New material in the appendixes includes a major section on Fenchel duality, expanded coverage of concentration inequalities, and an entirely new entry on information theory. More than half of the exercises are new to this edition.

The Warcraft Civilization

Experimental Games
The Hackable City
Examining the Evolution of Gaming and Its Impact on Social, Cultural, and Political Perspectives
A Player's Guide to Imagination
Game Design Theory

The book provides a contemporary foundation in designing social impact games. It is structured in 3 parts: understanding, application, and implementation. The book serves as a guide to designing social impact games, particularly focused on the needs of, media professionals, indie game designers and college students. It serves as a guide for people looking to create social impact play, informed by heuristics in game design. Key Features Provides contemporary guide on the use of games to create social impact for beginner to intermediate practitioners o Provides design and implementation strategies for social impact games Provides wide ranging case studies in

social impact games Provides professional advice from multiple social impact industry practitioners via sidebar interviews, quotes, and postmortems Provides a quick start guide on creating a variety of social impact engagements across a wide variety of subjects and aims

An impassioned look at games and game design that offers the most ambitious framework for understanding them to date. As pop culture, games are as important as film or television—but game design has yet to develop a theoretical framework or critical vocabulary. In Rules of Play Katie Salen and Eric Zimmerman present a much-needed primer for this emerging field. They offer a unified model for looking at all kinds of games, from board games and sports to computer and video games. As active participants in game culture, the authors have written Rules of Play as a catalyst for innovation, filled with new concepts, strategies, and methodologies for creating and understanding games. Building an aesthetics of interactive systems, Salen and Zimmerman define core concepts like "play," "design," and "interactivity." They look at games through a series of eighteen "game design schemas," or conceptual frameworks, including games as systems of emergence and information, as contexts for social play, as a storytelling medium, and as sites of cultural resistance. Written for game scholars, game developers, and interactive designers, Rules of Play is a textbook, reference book, and theoretical guide. It is the first comprehensive attempt to establish a solid theoretical framework for the emerging discipline of game design.

The greatest trick the videogame industry ever pulled was convincing the world that videogames were games rather than a medium for making metagames. Elegantly defined as "games about games," metagames implicate a diverse range of practices that stray outside the boundaries and bend the rules: from technical glitches and forbidden strategies to Renaissance painting, algorithmic trading, professional sports, and the War on Terror. In Metagaming, Stephanie Boluk and Patrick LeMieux demonstrate how games always extend beyond the screen, and how modders, mappers, streamers, spectators, analysts, and artists are changing the way we play. Metagaming uncovers these alternative histories of play by exploring the strange experiences and unexpected effects that emerge in, on, around, and through videogames. Players puzzle through the problems of perspectival rendering in Portal, perform clandestine acts of electronic espionage in EVE Online, compete and commentate in Korean StarCraft, and speedrun The Legend of Zelda in record times (with or without the use of vision). Companies like Valve attempt to capture the metagame through international e-sports and online marketplaces while the corporate history of Super Mario Bros. is undermined by the endless levels of Infinite Mario, the frustrating pranks of Asshole Mario, and even Super Mario Clouds, a ROM hack exhibited at the Whitney Museum of American Art. One of the only books to include original software alongside each chapter, Metagaming transforms videogames from packaged products into instruments, equipment, tools, and toys for intervening in the sensory and political economies of everyday life. And although videogames conflate the creativity, criticality, and craft of play with the act of consumption, we don't simply play videogames—we make metagames.

What if schools, from the wealthiest suburban nursery school to the grittiest urban high school, thrummed with the sounds of deep immersion? More and more people believe that can happen - with the aid of video games. Greg Toppo's The Game Believes in You presents the story of a small group of visionaries who, for the past 40 years, have been pushing to get game controllers into the hands of learners. Among the game revolutionaries you'll meet in this book: *A game designer at the University of Southern California leading a team to design a video-game version of Thoreau's Walden Pond. *A young neuroscientist and game designer whose research on "Math Without Words" is revolutionizing how the subject is taught, especially to students with limited English abilities. *A Virginia Tech music instructor who is leading a group of high school-aged boys through the creation of an original opera staged totally in the online game Minecraft. Experts argue that games do truly "believe in you." They focus, inspire and reassure people in ways that many teachers can't. Games give people a chance to learn at their own pace, take risks, cultivate deeper understanding, fail and want to try again—right away—and ultimately, succeed in ways that too often elude them in school. This book is sure to excite and inspire educators and parents, as well as provoke some passionate debate.

Playing, Competing, Spectating, Cheating, Trading, Making, and Breaking Videogames

Agency As Art

On the Aesthetics of Games and Art

Approaches, Issues, Applications

Games and Bereavement

Rethinking Women + Cyberculture

Works of Game

Why play is a productive, expressive way of being, a form of understanding, and a fundamental part of our well-being. What do we think about when we think about play? A pastime? Games? Childish activities? The opposite of work? Think again: If we are happy and well rested, we may approach even our daily tasks in a playful way, taking the attitude of play without the activity of play. So what, then, is play? In Play Matters, Miguel Sicart argues that to play is to be in the world; playing is a form of understanding what surrounds us and a way of engaging with others. Play goes beyond games; it is a mode of being human. We play games, but we also play with toys, on playgrounds, with technologies and design. Sicart proposes a theory of play that doesn't derive from a particular object or activity but is a portable tool for being—not tied to objects but brought by people to the complex interactions that form their daily lives. It is not separated from reality; it is part of it. It is pleasurable, but not necessarily fun. Play can be dangerous, addictive, and destructive. Along the way, Sicart considers playfulness, the capacity to use play outside the context of play; toys, the materialization of play—instruments but also play pals; playgrounds, play spaces that enable all kinds of play; beauty, the aesthetics of play through action; political play—from Maradona's goal against England in the 1986 World Cup to the hactivist activities of Anonymous; the political, aesthetic, and moral activity of game design; and why play and computers get along so well.

An anthology of feminist cyberfiction and theoretical and critical writings on gender and technoculture. Most writing on cyberculture is dominated by two almost mutually exclusive visions: the heroic image of the male outlaw hacker and the utopian myth of a gender-free cyberworld. Reload offers an alternative picture of cyberspace as a complex and contradictory place where there is oppression as well as liberation. It shows how cyberpunk's revolutionary claims conceal its ultimate conservatism on matters of class, gender, and race. The cyberfeminists writing here view cyberculture as a social experiment with an as-yet-unfulfilled potential to create new identities, relationships, and cultures. The book brings together women's cyberfiction—fiction that explores the relationship between people and virtual technologies—and feminist theoretical and critical investigations of gender and technoculture. From a variety of viewpoints, the writers consider the effects of rapid and profound technological change on culture, in particular both the revolutionary and reactionary effects of cyberculture on women's lives. They also explore the feminist implications of the cyborg, a human-machine hybrid. The writers challenge the conceptual and institutional rifts between high and low culture, which are embedded in the texts and artifacts of cyberculture.

Computer and video games are leaving the PC and conquering the arena of everyday life in the form of mobile applications—the result is new types of cities and architecture. How do these games alter our perception of real and virtual space? What can the designers of physical and digital worlds learn from one another?

How Digital Play Can Make Our Kids Smarter