

Reading Videogames



Half-life 2 (2004), Valve Software

How will we choose to interact?

- Comply(put the can in the garbage)
- Refuse (throw the can at the agent)

Comply



Half-life 2 (2004), Valve Software

Refuse



Half-life 2 (2004), Valve Software

Scene Deconstruction

- Subject (person)
- Object (item)
- Verb (action)

Don't look at the players, look at the rules of the game.



Paolo Pedercini, "Designing Games To Understand Complexity." Molleindustria (July 2, 2013)

Paper Prototyping Exercise

Let's make an interaction map

Time: 20 minutes

Term: procedure

- Ian Bogost: “Procedurality refers to a way of creating, explaining, or understanding processes. And processes define the ways things work: the methods, techniques, and logics that drive the operation of systems, from mechanical systems like engines to organizational systems like high school to conceptual systems like religious faith.” (2010)

Term: procedure

- Paolo Pedercini: “games and simulations can simplify and mirror certain aspects of real world systems while maintaining their dynamic properties.” (2013)

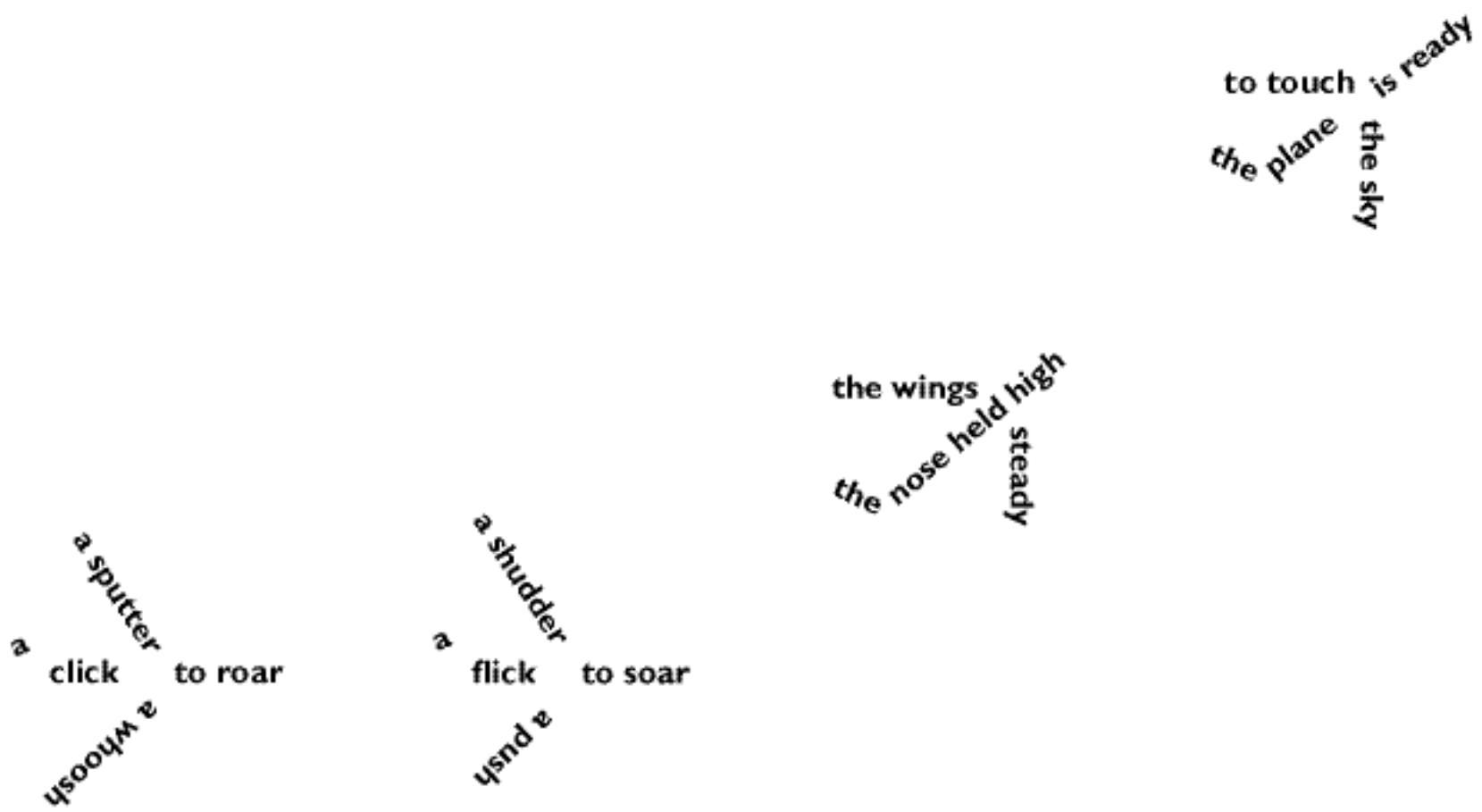
Term: procedure

- Alexander Galloway: “the gamer is not simply playing this or that historical simulation” but instead “is learning, internalizing and becoming intimate with a massive, multipart global algorithm. To play the game means to play the code of the game. To win means to know the system.”(2006)

Writing procedures: A sentence

- The dog chased the ball.
- The cue ball hit the eight ball at a 50 degree angle.
- The professor lectured.

Writing procedures: concrete poetry



Writing procedures: concrete poetry

Concrete Cat by Dorthi Charles



La Tour Eiffel

S
A
LUT
M
ON
DE
DONT
JE SUIS
LA LAN
GUE É
LOQUEN
TE QUESA
BOUCHE
O PARIS
TIRE ET TIRERA
TOU JOURS
AUX A L
LEM ANDS

The Eiffel Tower

G
RE
ETIN
GS
E
A R
T H
OF
WHICH
I AM THE E
LOQU
ENT TONGUE
WHICH POKES
FROM YOUR MOUTH
O P A R I S
AND W I L L P O K E
FOR EVER
A T
GER
THE
MANS

Guillaume Apollinaire

*Translated from the French
by Claudia Habergham*

La Cravate et la Montre

The Tie and the Watch

LA CRAVATE

DOU
LOU
REUSE
QUE TU
PORTES
ET QUI T'
ORNE O CI
VILISÉ
OTE- TU VEUX
LA BIEN
SI RESPI
RER

COMME L'ON
S'AMUSE
BI
EN

et le
vers
dantesque
luisant et
cadavérique

le bel
inconnu

les Muses
aux portes de
ton corps

l'infini
redressé
par un fou
de philosophe

semaine

la beau
Mon cœur té

la
les yeux vie
pas

la
l'enfant la

dou

leur
Agla de
mou

rir

la main

The Tie and the Watch

T H E T I E
SO
SOR
ROWFUL
THAT YOU
WEAR
AND THAT
ADORNS YOU
OH CIVILIZED
ONE TAKE
IT IF YOU
OFF WISH
TO BREATHE

WHAT A GOOD
TIME WE'RE
HAVING

the hours

My heart beau
ty

of

the eyes life
sur pass

the child the

sor

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Agla of
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and the
Dantean
verse
shining and
corpselike

the handsome
stranger

It's —
5 at last
And all will end

the Muses
at the doors of
your body

the infinite
righted
by a mad
philosopher

week

the hand

Tircis

Tircis



Paolo Pedercini, "Designing Games To Understand Complexity." Molleindustria (July 2, 2013)

Backwards



The Beginner's Guide, Davey Wreden (2015)

Puzzle



The Beginner's Guide, Davey Wreden (2015)

Next week: Twine Prototypes

- <http://twinehub.weebly.com/>

Homework

Make a new iteration of your interaction maps. Answer the following questions:

- Write a one paragraph biography for each subject. What are her/his motivations?
- What genre might this game be (a tabletop game, an RTS or FPS, an interactive drama)?
- How would you distribute this game?
- How would you collect feedback and metrics from your players?

More Information

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