

rendered worlds

games

04.11.16

today's topics

virtual week duties

final project

transitional items

game issues

graphics introduction

virtual week duties

because we are required to make up next Tuesday's canceled class, you are required to:

- play an hour of computer/video games
- write a paragraph (5-10 sentences) about this on the wiki that describes your game play in terms of either Jenkins, Pearce, or Ito
- cite the reading directly and be specific

and. . .

virtual week duties

because we are required to make up next Tuesday's canceled class, you are required to:

- make an original posting or respond to someone else's posting on the Lev Manovich reading
- address a specific idea that he raises about digital cinema and its relation to other visual forms
- also one paragraph (5-10 sentences)

final project

<http://dmedia.ucsc.edu/FDM20C-Fall-2004/assignments.html>

transition

digital democratization

- need to compare digital divide data w/ access to other forms of information (not just population as a whole)
- meritocratization rather than democratization?

transition

digital democratization

technology has potential, but depends on how we use it

- yes & no
- human interaction w/ tech is important
- but beware of the 'myth of ultimate human agency'
- tech determinism & tech neutrality
- human and technological too mutually interlinked for simple & linear cause/effect

transition

Lain & the cyborg:

- both imagining the intensity of this networked interlinking
- interlinking that produces new identities, new politics, new social formations
 - troubling, but not simply a dystopia

transition

Lain

last episode:

- takes the blurring of real & wired world to blurring of fiction & documentary

transition

software: freedom/property

free information & free markets

- goal of free market capitalism is to accumulate and concentrate capital (including information as capital)
- ie, gathering it together (privatizing) rather than dispersing it
- fundamental conflict b/t free market model and free software model
- ethical dominance of free software model, economic/ideological dominance of free market model

games | industry

Halo 2

\$125 million first day sales

2.38 million units (US & Canada)

games | industry

growth in gaming measured in sales approaching film industry

- part of the power of the free market model
- 'maturity' as corporate growth

games | history

early mass-marketed form of interactivity

late 1950s & early 1960s at MIT

- experiments in direct 'real time' computing rather than batch processing
- when hackers started using computers, they used them as toys & experiments

games | history

1962: *SpaceWar* demoed at MIT

<http://lcs.www.media.mit.edu/groups/el/projects/spacewar/>

games | history

1971: Nolan Bushnell brings *SpaceWar* to arcades

- price of chips had fallen enough for this to be feasible
- next project: *Pong* much more successful (Atari)

games | history

home game machines: consoles

1972: *Odyssey* (licensed to Magnavox)

1975: Atari releases *Pong* to home market

- both used programs fixed on chips: games embedded in console

games | history

home game machines: consoles

1976: shift to microprocessors in console and separate game cartridges

- shifts the development of industry

games | history

home game machines: computers

1970s: early computer industry

- wary of emphasizing games and portraying computer as a toy
- wanted emphasis as a general purpose machine

games | history

moral panics

arcades

- unsavory places of youth corruption

games as causing violent/antisocial behavior

games | industry

console power issues

- higher development costs (currently averaging \$5 million for top tier games)
- as high as \$60 million [med budget movie]
- independent developers going out of business
- consolidation of industry, dominated by EA

[from cnet]

games | industry

casual on-line games

- main market: women >35 w/children

yahoo gamers:

- 10 million players/mo
- 33% women >35

games | industry

casual on-line games

- main market: women >35 w/children

pogo.com

- 14 million players/mo
- 55% women

games | industry

casual on-line games

- main market: women >35 w/children

DCFIntelligence [market research co] predicts:

- 100 million casual gamers world-wide
- 5 million high-tech online gamers

henry jenkins

Jenkins:

“cultural geography of video game spaces”

technological determinism or social determinism (or combination?)

- relationship between outdoor boys' play and indoor video game play
- supervision; creating worlds of one's own
- mastery, violence

henry jenkins

Jenkins:

gendered game space

- area of movement
- ties to/escape from maternal
- drawing on gender-specific literary genres of the 19thc
- that literature produces conventions of masculinity/femininity; also offers avenues of escape
- different explorations of space (outdoor adventures/secret gardens)

mizuko ito

“[Arjun] Appadurai has argued that the circulation of mass electronic media has defined a role for the imagination that is more integrated with the everyday life of ordinary people.”

mizuko ito

“[Arjun] Appadurai has argued that the circulation of mass electronic media has defined a role for the imagination that is more integrated with the everyday life of ordinary people.”

Appadurai: “The imagination is today a staging ground for action, and not only escape” (Ito 31)

mizuko ito | tech soc cult

technologized imaginary

technological form: media mixing

social form: hypersociality

cultural form: remix

mizuko ito | tech soc cult

technological form: media mixing

not only is the virtual actually a site of real politics, identities, capital, “the real is being colonized by the virtual as technologies of the digital imagination become more pervasive in the everyday environment. *Yugioh* and an ecology of pervasive digital technology in urban Japan are indicative of this porous membrane between the real and the virtual, the imagination and everyday life” (31).

mizuko ito | tech soc cult

technological form: media mixing

“The media mix is a heterogeneous but integrated web of reference manifesting in multiple material forms” (32).

what does this mean?

what other readings does this evoke?

mizuko ito | tech soc cult

social form: hypersociality

“extroverted and hypersocial, socially augmented by a sense set of technologies, signifiers, and systems of exchange” (32).

“portable and intimate forms” (32).

mizuko ito | tech soc cult

cultural form: remix & revaluation

personalized relationship to content

otaku:

- exploit gaps in dominant meaning
- threaten normalized capitalist relations

mizuko ito

technologies of the imagination

“The imaginary of *Yugioh* refuses to be contained within the sanctioned networks and contact points of mainstream industrialists marketing hegemonic narratives to supposedly passive masses of children” (33).

celia pearce

for someone interested in critiquing narrative theories of games, she spend a lot of time talking about narrative. . .

developing a play-centric approach

- play rather than story
- cinematics and cut scenes that get in the way

celia pearce

emphasis on the experiential

after that, the

- performative
- augmentary
- descriptive
- metastory
- story system

these present to varying degrees or not at all

pacmanhattan

a different version of the porous membrane between
the real & virtual

<http://www.pacmanhattan.com/>

- experiential w/ augmented backstory for players (& w/ some metastory)
- performative for viewers
- metastory for us; not much story system