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Nota di contenuto	Cover -- Table of Contents -- Acknowledgements -- Preface -- 1. Introduction -- 2. On Videogame Form -- 3. On Aesthetic Experience -- 4. On Methodology -- 5. Applying Formalism -- 6. Conclusion -- Bibliography -- About the Authors -- Index -- List of Figures and Tables -- Table 2.1 Poetic gameplay categories and devices (taken from Mitchell et al. 2020). -- Figure 3.1: Lim (screenshot by the first author). -- Figure 3.2: Getting Over It with Bennett Foddy (screenshot by the first author). -- Figure 3.3: Screenshot of Akrasia from <a href="http://gambit.mit.edu/images/loadgame_akrasia_03.jpg">http://gambit.mit.edu/images/loadgame_akrasia_03.jpg</a> , Copyright © 2012 the Massachusetts Institute of Technology ("MIT"), used by permission of the Massachusetts Institute of Technology ("MIT"). -- Figure 3.4: Shadow of the Colossus (screenshot by the first author). -- Figure 4.1: The first encounter with an NPC in Paratopic (all screenshots of Paratopic are by the first author). -- Figure 4.2: A Short Hike (all screenshots of A Short Hike are by the first author). -- Figure 4.3: Seemingly meaningless dialogue in Paratopic. -- Figure 4.4: Paratopic telling the player that there is no save feature, so the game must be completed in one sitting. -- Figure 4.5: The framing story and revelation of the reason for Claire's trip to the island in A Short Hike. -- Figure 4.6: Exploring various additional activities in A Short Hike. -- Figure 5.1: Introductory splash screen sequence in Kentucky Route

Zero, including the fictional WEVP-TV logo (all screenshots of Kentucky Route Zero are by the first author). -- Figure 5.2: Kentucky Route Zero loading screen. -- Figure 5.3: Establishing the point-and-click conventions of the game Kentucky Route Zero in Act I, Scene I. -- Figure 5.4: Text-based interaction accessed from the map interface: "Bait Shop." -- Figure 5.5: The camera zooming in during the Marquez Farmhouse scene.

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## Sommario/riassunto

This book, 'Videogame Formalism' by Alex Mitchell and Jasper van Vught, explores the formalist approach to understanding video games and play in contemporary culture. It delves into the aesthetic, cultural, and communicative aspects of games, aiming to elucidate the 'gameness' and 'playfulness' inherent in both digital and non-digital forms. The authors offer a peer-reviewed platform for scholarly discussion, drawing connections between humanities, industry, and design methodologies. The book is intended for academics, researchers, and professionals interested in game studies, providing theoretical, analytical, and historical perspectives. It highlights the importance of formalism in understanding the structure and experience of video games, and how these insights contribute to broader cultural and communicative contexts.

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