

1. Record Nr.	UNINA9910790213803321
Autore	Croghan Patrick
Titolo	Gameplay mode [[electronic resource]] : war, simulation, and technoculture // Patrick Croghan
Pubbl/distr/stampa	Minneapolis, : University of Minnesota Press, 2011
ISBN	1-4529-4614-0 0-8166-7833-2
Descrizione fisica	1 online resource (254 p.)
Collana	Electronic mediations ; ; 36
Classificazione	GAM013000SOC022000
Disciplina	793.93/2
Soggetti	Video games - Social aspects War video games Flight simulation video games
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Machine generated contents note: ContentsAcknowledgmentsIntroduction: Technology, War, and Simulation -- 1. From the Military-Industrial to the Military-Entertainment Complex -- 2. Select Gameplay Mode: Simulation, Criticality, and the Chance of Videogames -- 3. Logistical Space: Flight Simulators and the Animation of Virtual Reality -- 4. Military Gametime: History, Narrative, and Temporality in Cinema and Games -- 5. The Game of Life: Experiences of the First-Person Shooter -- 6. Other Players in Other Spaces: War and Online Games -- 7. Playing Through: The Future of Alternative and Critical Game Projects -- Conclusion: The Challenge of SimulationNotes -- Index.
Sommario/riassunto	"From flight simulators and first-person shooters to MMPOG and innovative strategy games like 2008's Spore, computer games owe their development to computer simulation and imaging produced by and for the military during the Cold War. To understand their place in contemporary culture, Patrick Croghan argues, we must first understand the military logics that created and continue to inform them. Gameplay Mode situates computer games and gaming within the contemporary technocultural moment, connecting them to developments in the conceptualization of pure war since the Second World War and the

evolution of simulation as both a technological achievement and a sociopolitical tool. Crogon begins by locating the origins of computer games in the development of cybernetic weapons systems in the 1940s, the U.S. Air Force's attempt to use computer simulation to protect the country against nuclear attack, and the U.S. military's development of the SIMNET simulated battlefield network in the late 1980s. He then examines specific game modes and genres in detail, from the creation of virtual space in flight simulation games and the co-option of narrative forms in gameplay to the continuities between online gaming sociality and real-world communities and the potential of experimental or artgame projects like *September 12th: A Toy World* and *Painstation*, to critique conventional computer games. Drawing on critical theoretical perspectives on computer-based technoculture, Crogon reveals the profound extent to which today's computer games--and the wider culture they increasingly influence--are informed by the technoscientific program they inherited from the military-industrial complex. But, Crogon concludes, games can play with, as well as play out, their underlying logic, offering the potential for computer gaming to anticipate a different, more peaceful and hopeful future"--
