

[Get free] Critical Play: Radical Game Design (MIT Press)

## Critical Play: Radical Game Design (MIT Press)

Mary Flanagan

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**Mary Flanagan : Critical Play: Radical Game Design (MIT Press)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Critical Play: Radical Game Design (MIT Press):

2 of 2 people found the following review helpful. Fascinating history of play and excellent guidelines for game design practiceBy JBThere are two things the book does exceptionally well. First, it provides an extraordinarily thorough and very entertaining history of how play has been used throughout history to critique, subvert, explore alternatives to dominant paradigms, etc. My favorite example of this is Flanagan's discussion of girls' play with dolls in the Victorian era. I had read before that doll play functions to socialize girls into the domestic roles they are expected to occupy as adults. What was entirely new to me is that girls would often use these dolls to play in ways that challenged conventions. On this topic and on others, Flanagan's research is excellent and her insights are revelatory.Flanagan also provides practical guidelines for designing play experiences that encourage critique and subversion. Without going into to detail, I will say that I found this part of the book particularly useful re: the practice of designing "serious" or

issues-focused games. Highly recommended for game designers who are interested in working beyond the entertainment-focused mainstream, and also highly recommended for anyone with interest in the history of play. 1 of 1 people found the following review helpful. Perfect By Ruth Garca Martn Todo a sido perfecto. Ha llegado antes de lo previsto y en perfectas condiciones. No tengo ninguna queja, muy al contrario. 1 of 2 people found the following review helpful. art and play as smart questioning By Pedro Demo A quite inspired book about critical play, showing connections between play and art, and stressing the eternal belief on disrupting routine and repetition in life. Reality isn't enough for people who wish something more interesting and compelling, or alternative. Flanagan masters history of art profoundly, so she can select exemplars of disrupting projects, where play and art go together. She analyses videogames and similar simulations with great expertise, our most recent incursion in art and play. Very informative, analytically very well elaborated, epistemologically provocative.

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.

In *Critical Play*, Flanagan uncovers a secret history of games buried deep inside folk culture, experimental media, and the world of art. *Critical Play* should be required reading for anyone who cares about the cultural importance and future potential of games. (Eric Zimmerman, game designer and co-author of *Rules of Play*) Flanagan has equipped students and practitioners of game design with a generous multi-functional tool, to instruct and inspire. (Ragnhild Tronstad Game Studies) About the Author Mary Flanagan is Sherman Fairchild Distinguished Professor in Digital Humanities, Director of the Tiltfactor game research laboratory, and Professor in the Department of Film and Media Studies at Dartmouth College. She is the author of *Critical Play: Radical Game Design* (MIT Press).