

Játék-alapú aktivitások

Mit jelent „játékban lenni”
a játészó számára?

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Play-based activities

The player³'s perspective
of *play state*⁴

³ ego, self

⁴ The abstract field in the player's consciousness where the player's actions take place.

Theses

1. THESIS

As a designer one may now answer the century old but still relevant question of what *play* *sate* is from the player's perspective, that is, what exactly the essence of play, the "power of maddening" lies in.

Most of them [the explanations] only deal incidentally with the question of what play is *in itself* and what it means for the player. They attack play direct with the quantitative methods of experimental science without first paying attention to its profoundly aesthetic quality. As a rule, they leave the primary quality of play as such, virtually untouched. To each and every one of the above "explanations" it might well be objected: "So far so good, but what actually is the *fun* of playing? Why does the baby crow with pleasure? Why does the gambler lose himself in his passion? Why is a huge crowd roused to frenzy by a football match?" This intensity of, and absorption in, play finds no explanation in biological analysis. Yet in this intensity, this absorption, this power of maddening, lies the very essence, the primordial quality of play. (Huizinga 2)

2. THESIS

The classical approaches of the multidisciplinary field of game studies have been completed by contemporary research that provides a greater insight into the player's perspective.

Each person defines games in his own way – the anthropologists and folklorists in terms of historical origins; the military men, businessmen, and educators in terms of usages; the social scientists in terms of psychological and social functions. There is overwhelming evidence in all this that the meaning of games is, in part, a function of the ideas of those who think about them. (Avedon 438)

As a designer, besides considering the cultural context, one must also acknowledge the player's perspective.

3. THESIS

A significant part of game studies may be synthesized in the model of *play state* by focusing on the player's perspective, liberating the notion of play and restructuring its set of concepts.

By approaching game as a play-based activity one may broaden their perspective of the notion while also narrowing their focus on exclusively those elements that create the sense of *play state* for the player.

4. THESIS

While *play state* is a subjective experience, its content (conditions, elements and properties) and structure may be clearly defined.

It will be argued that this clearly defined content and structure are indispensable for the player experiencing a quality *play state* and gaining experience in a personal, inspiring and empowering way. Play-based activities provide a framework in which the player may own and redefine the play.

5. THESIS

The conditions, elements and properties of *play state* together create the set of concepts with the help of which the designer may define and visualize an abstract and dynamic field of play, that is, the model of *play state*.

The conditions, elements and properties of *play state* outline an abstract and dynamic field of play in which each player is an active participant while playing. The coordinated and focused movement of the elements of the field of play keeps the player in the setting, while the elements are in motion it is difficult to escape. This field, the model of *play state* may be depicted as a dynamic 3-dimensional network or mosaic. If one point, that is, one play element is brought to the fore, it exerts a gravitational pull on every other element.

6. THESIS

The model of *play state* is suitable for explaining the same abstract and dynamic field of play in infinite varieties, thus making the everchanging viewpoint of the player expressible.

The function of the model of *play state* is to open a holistic, critical and experimental perspective for the designer, making it possible to reveal the supposed dynamic network of elements in each game. This dynamic network of elements is the foundation and the possible scenarios of the supposed aesthetic experience of the game.

Since by means of conceptual-logical thinking it is impossible to grasp aesthetic experience, my Masterwork offers an artistic interpretation of the model of *play state* which allows infinite varieties of repeatable free movements within an open and variable but still rigid structure.