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Interactive Stories and Video Game Art: A Storytelling Framework for Game Design

Chris Solarski

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INTERACTIVE STORIES AND VIDEO GAME ART



A STORYTELLING FRAMEWORK
FOR GAME DESIGN

Chris Solarski



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Chris Solarski : Interactive Stories and Video Game Art: A Storytelling Framework for Game Design before purchasing it in order to gage whether or not it would be worth my time, and all praised Interactive Stories and Video Game Art: A Storytelling Framework for Game Design:

2 of 2 people found the following review helpful. This is the second book I have read by this author with such an impressive structure and easy to follow writing styleBy Olga NovosselovaI am an artist, designer/bridal tailor and I am

all about dramatic curves and transitions when it comes to visual image of my product. This is the second book I have read by this author with such an impressive structure and easy to follow writing style. I would recommend this book to anyone who wants to know and understand computer game design beyond the surface. The shape concepts he talks in his book could be found integrated in every design discipline. I learned a lot about computer games, nonverbal communication and dialogues, branching narratives and camera angles. All these ideas along with melody and music in computer games helped me to understand and appreciate computer games as an art.- Olga Novosselova, owner of Olga European Fashion

The success of storytelling in games depends on the entire development teamgame designers, artists, writers, programmers and musicians, etc.working harmoniously together towards a singular artistic vision. *Interactive Stories and Video Game Art* is first to define a common design language for understanding and orchestrating interactive masterpieces using techniques inherited from the rich history of art and craftsmanship that games build upon. Case studies of hit games like *The Last of Us*, *Journey*, and *Minecraft* illustrate the vital components needed to create emotionally-complex stories that are mindful of gamings principal relationship between player actions and video game aesthetics. This book is for developers of video games and virtual reality, filmmakers, gamification and transmedia experts, and everybody else interested in experiencing resonant and meaningful interactive stories.

"The convergence of narrative in film, video games, and virtual reality will fundamentally change the entertainment industry in coming years. Chris Solarskis book gives content creators crucial insights into interactive story composition and how to adapt these concepts for transmedia storytelling." Marc Forster, Film Director and Producer

"The clever thing about this book is that it bridges the worlds of game design and storytelling. I would recommend this to anyone who wants to get into game design and understand whats going on beneath the surface. It reminds me of Robert McKees *Story*, the classic book on screenwriting. You read it and you think: Aha, this is how storytelling works in film, it really can be explained! And you can see this book as a companion volume that is essentially doing the same thing for games." Tom Standage, Deputy Editor and Digital Strategist of *The Economist* and a *New York Times* Bestselling Author

"As a gamification designer you look for inspiration from multiple sources to create behavior-change and evoke emotions that help your audience make decisions. Chris Solarski captures brilliantly how dynamic composition techniques for transmedia storytelling can assist in reaching your audience through shapes, flow, positioning and much more." An Coppens, Chief Game Changer at Gamification Nation Ltd.

"*Interactive Stories and Video Game Art* touches upon factors that can be a barrier to the developers experience being actualised: managing player attention, dealing with memory, communicating how players should think about playing, in addition to the practicalities of play. I feel I have a more robust means of assessing the experience developers are aiming to achieve as a result of these guidelines. The contractual nature of my work also means that Im tasked with quickly communicating the design intent between the dev team and my team. The visual communication symbols presented in each chapter are sure to play a part in that process moving forward." Seb Long, UX Researcher at Player Research

"As a game designer, I think *Interactive Stories and Video Game Art* is a must-read. I love how Chris Solarski puts game design and gameplay at the centre of the whole artistic process, so everything is easily applicable to any project and to both sides of development, to game design and graphics." David Javet, Narrative Designer and Co-founder of Tchagata Games

"This book is an eye-opener. I haven't been in the games loop for a while, but it transcends games. Reading it made me feel what I felt when I first studied cinematography." Gustavo Snchez-Perez, FX Artist at Mr. X

About the Author CHRIS SOLARSKI is an artist-game designer and author of the seminal book, *Drawing Basics and Video Game Art: Classic to Cutting-Edge Art Techniques for Winning Game Design* (Watson-Guptill 2012), which has been translated into Japanese and Korean. Chris professional backgroundwhich mixes game art development at Sony Computer Entertainment and fine art figurative paintinghas led him to lecture on emotions and storytelling in video games at international events including the Smithsonian Museum's landmark *The Art of Video Games* exhibition, SXSW, Game Developers Conference, and FMX. Chris personal projects at Solarski Studio continue to explore the intersections between video games, classical art and film to develop new forms of player interaction and emotionally-rich experiences in games.