

TESIS DOCTORAL

ÁNIMA SINTÉTICA

Uso desviado de motores de videojuegos
para la creación de mundos autónomos

Serafín Álvarez

PROGRAMA DE DOCTORADO EN
DISEÑO Y COMUNICACIÓN BAU/UVIC-UCC

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RESUMEN

Esta investigación se articula en torno a una práctica artística que usa motores de videojuegos para crear simulaciones digitales en las que convergen la configuración de mundos ficticios, imaginarios de ciencia ficción y la evocación de formas de vida no humanas. Estas simulaciones, que se despliegan en tiempo real y operan de forma autónoma, no están pensadas para ser jugadas sino para ser contempladas: desplazan la agencia humana, central en los videojuegos convencionales, para poner en primer plano la actividad del sistema, destacando su funcionamiento continuo y su capacidad para sostener dinámicas internas, ajenas a la voluntad del espectador.

El estudio analiza tres proyectos artísticos propios realizados entre 2018 y 2025 y los sitúa en un marco más amplio de prácticas y debates contemporáneos. Para ello se aplica un marco de análisis que descompone la práctica mediante cuatro dimensiones transversales: la genealogía que motiva cada proyecto; la configuración interna de los mundos digitales que presentan; las condiciones perceptivas que enmarcan cómo el espectador accede a ellos; y las fricciones que se han observado al someter los proyectos a una mirada crítica, revelando las paradojas de la autonomía diseñada y los límites de la representación de lo no humano.

La investigación introduce el concepto de “inacción radical” para describir la exclusión deliberada del *gameplay* y del jugador. Este gesto se propone como una estrategia estética y subversiva que desafía los paradigmas centrados en el jugador y las lógicas instrumentales propias de los videojuegos. La tesis argumenta que este “uso desviado” de los motores de videojuegos para producir piezas de software no interactivas reconfigura la observación como una forma de participación no intervencionista, abriendo un espacio para la contemplación estética y la especulación como alternativa a los modelos dominantes de control, progreso y recompensa.

ABSTRACT

This research is structured around an artistic practice that employs game engines to create digital simulations where the construction of fictional worlds, science fiction imaginaries, and the evocation of non-human life forms converge. These simulations, which unfold in real time and operate autonomously, are designed not to be played, but to be contemplated: they displace human agency, central to conventional video games, to foreground the activity of the system, highlighting its continuous operation and its capacity to sustain internal dynamics independent of the spectator's will.

The study analyses three projects by the author created between 2018 and 2025, and situates them within a broader context of contemporary practices and debates. To this end, the study applies an analytical framework that deconstructs the practice through four transversal dimensions: the genealogy motivating each project; the internal configuration of the digital worlds they present; the perceptual conditions framing how the spectator accesses them; and the frictions observed when subjecting the projects to a critical gaze, revealing the paradoxes of designed autonomy and the limits of representing the non-human.

The research introduces the concept of “radical inaction” to describe the deliberate exclusion of gameplay and the player. This gesture is proposed as an aesthetic and subversive strategy that challenges the player-centric paradigms and instrumental logics inherent to video games. The thesis argues that this “deviant use” of game engines to produce non-interactive software pieces reconfigures observation as a form of non-interventionist participation, opening a space for aesthetic contemplation and speculation as an alternative to dominant models of control, progress, and reward.

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