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AUDIOVISUAL STRATEGIES IN INTERACTIVE FMV PROJECTS FOR THE 3DO INTERACTIVE MULTIPLAYER PLATFORM

Oleksandr Poberailo,
Postgraduate Student at the Department of Art Studies,
Kharkiv State Academy of Culture (Kharkiv, Ukraine)
ORCID ID: 0009-0003-8259-4921
poberailo@gmail.com

Svitlana Rybalko,
Doctor of Art History, Professor,
Kharkiv State Academy of Culture (Kharkiv, Ukraine)
ORCID ID: 0000-0001-5873-2421
rybalko.svetlana62@gmail.com

Abstract. The article examines audiovisual strategies in interactive Full-Motion Video (FMV) projects developed for the 3DO Interactive Multiplayer plat-form. Based on a comparative analysis of twelve representative cases reproduced us-ing the Opera (libretro core) emulator, the study employs frame-by-frame video anal-ysis (Avidemux, FFmpeg) and authorial chronometry to investigate the interaction between cinematic language, interactive mechanics, and the console's hardware limitations.

Three archetypal strategies of audiovisual experience organization are identi-fied: action reflexivity, interactive drama, and spatial immersion. The type of interac-tivity determines the transformation of montage into an interface event, while sound design assumes a key navigational function. Hardware constraints (Cinepak codec and CD-ROM capacity) are interpreted as productive formative factors that generate the "digital patina" effect and aesthetic reduction.

The findings demonstrate that 3DO FMV projects form a coherent system of adapting traditional cinematic language to a digital interactive environment. Prospects for further research include a comparative analysis of FMV aesthetics on the 3DO platform and other 1990s multimedia systems.

Key words: interactive cinema, Full-Motion Video (FMV), 3DO Interactive Multiplayer, audiovisual strategies, interactive narrative.

Introduction. In contemporary art studies, interactive cinema continues to occupy a peripheral position within scholarly discourse. Positioned at the intersection of film studies and game studies, it has yet to receive adequate conceptual elaboration from either discipline. While film scholarship largely disregards interactive screen forms, researchers in game studies (such as M. Wolf (Wolf, 2008) and A. Järvinen (Järvinen, 2002), among others) tend to focus primarily on gameplay mechanics, often leaving the audiovisual dimension largely unexplored. Consequently, FMV projects are frequently regarded as a technical relic of the 1990s rather than as an autonomous artistic form in their own right. The absence of a systematic analytical toolkit makes it difficult to assess how traditional cinematic techniques – framing, editing, and sound design – are transformed under conditions of active recipient engagement. Moreover, the neglect of the aesthetic dimension fosters a reductionist view of interactive cinema as merely a transitional hybrid format. Accordingly, the aim of this article is to examine the patterns of audiovisual strategies in Full-Motion Video (FMV) projects developed for the 3DO Interactive Multiplayer platform through a comparative analysis of representative case studies.

Literature Review. Contemporary discourse on interactive cinema is gradually shifting from chronological description toward a structural typology of FMV forms. For understanding the context of the 3DO platform, the works of S. Kent (Kent, 2001) and C. Therrien (Therrien et al., 2019) are particularly important, as they examine the console from the perspectives of its technical architecture

and market strategy. From an economic standpoint, the issue has been analyzed by P. Zackariasson and T. Wilson (Zackariasson & Wilson, 2012), who explained the commercial failure of the platform. At the same time, the actual aesthetic strategies and distinctive audiovisual techniques developed by the creators of FMV projects remain largely outside the focus of scholarly attention.

Of particular relevance to the present study is the typology of design patterns proposed by C. Therrien, C. Poremba, and J.-C. Ray (Therrien et al., 2020). Their classification focuses predominantly on gameplay mechanics (navigation and resource management), while the audiovisual level – framing, editing, and sound design – remains on the periphery. A different approach is offered by K. Veale (Veale, 2012), who describes the "ontological tension" between cinematic imagery and ludic perception. This issue is further explored in contemporary examples by Y. Demirbaş (Demirbaş, 2021, pp. 215–216) and F. Jankowski (Jankowski, 2020, pp. 43–46, 52), who trace the roots of structural contradictions in modern interactive films back to the CD-ROM era.

Thus, the aforementioned studies tend to concentrate on narrative or socio-cultural aspects and do not provide a formalized analytical toolkit for examining audiovisual techniques operating within specific hardware constraints.

Materials and Methods. The methodological framework of the study is based on the integration of platform studies, film semiotics, and the theory of interactive narrative. This combination makes it possible to consider technology, imagery, and gameplay mechanics not in isolation but as interrelated elements of a single system. The research strategy rests on the understanding of hardware as an active agent of form-giving rather than a merely passive carrier. Building on the arguments of I. Bogost and N. Montfort (Bogost & Montfort, p.2–3, 6) concerning technical constraints as productive factors of creativity, the authors treat the hardware architecture of the 3DO as a full-fledged "co-author" of visual style.

The empirical basis of the study consists of twelve FMV projects selected according to the principle of theoretical representativeness. The corpus includes projects that cover key genre segments: interactive films, QTE-based action games, adventure titles, light-gun shooter games, and hybrid forms. These projects illustrate polar production strategies – from large-scale Hollywood-style productions to radically low-budget experiments. The selection process was completed at the point of theoretical saturation, when the inclusion of additional cases no longer revealed fundamentally new patterns of interaction between technical and aesthetic parameters.

Game sessions were reproduced using the Opera (libretro core) emulator – a modern fork of the 4DO/libfreedo core that ensures the highest possible fidelity to the hardware architecture of the 3DO Interactive Multiplayer console (Opera, n.d.). Frame-by-frame analysis of the video material was carried out with the help of Avidemux and FFmpeg, which allowed the detection of editing cuts, scene durations, and the synchronization of audio markers with frame-level precision. The temporal parameters presented in Tables 2–5 were obtained through the author's chronometry of emulated sessions, followed by verification of frame rates (15 or 24 fps, depending on the project). Game variables in branching narratives (levels of "trust", "morality", and final outcomes) were recorded through multiple playthroughs with the preservation of intermediate states and comparative reconstruction of dialogue trees.

The research corpus was deliberately limited to international (English- and European-language) releases that are available for emulation and documentary verification. Japanese-exclusive games for the 3DO Interactive Multiplayer platform, as well as erotic compilations from the Vivid Interactive series, were excluded from the sample due to the lack of official localization, limited access to gameplay data, and region-specific emulation characteristics that would require a separate specialized study.

Results and Discussion. The analysis of the visual layer is conducted through the lens of Christian Metz's film semiotics (Metz, 1974). The distinction between syntagmatic and paradigmatic relations makes it possible to register with precision the transformations of montage under the influ-

ence of interactive mechanics. The application of this analytical toolkit, in combination with David Bordwell's narratological framework (Bordwell, 1985; Bordwell, 1997), allows for the identification of specific ruptures between fabula and syuzhet that arise from the player's direct participation in the creation of the screen event. The theoretical conceptualization of the structure of interactive experience in the analyzed cases is grounded in Marie-Laure Ryan's theory of "possible worlds" (Ryan, 2001, p.99–105), according to which branching narrative trajectories appear as variable realizations of a shared fabular core. In turn, the differentiation of the recipient's degree of participation draws on Espen Aarseth's concept of ergodicity (Aarseth, 1997), which enables the classification of interaction types ranging from reflexive reaction to complex forms of cognitive interpretation.

The examination of spatial organization and the specificities of navigation in non-linear projects relies on Henry Jenkins's approach (Jenkins, 2004, p.121–123), which treats the game as a distinct form of narrative architecture in which meaning is reconstructed through the exploration of the environment. This perspective is supplemented by Lev Manovich's logic of the database (Manovich, 2001, p.194, 225), within which free navigation through an archive of video fragments is contrasted with the traditional fixed sequence of shots.

The functional analysis of the audiovisual sequence is based on Michel Chion's concept of the audiovisual contract (Chion, 1994) and Karen Collins's model of dynamic sound (Collins, 2008). Their combination makes it possible to distinguish the navigational, metacommunicative, and affective functions of sound design. Taking into account Alexander Galloway's definition of video games as an active medium (Galloway, 2006, p.2, 5), sound elements are understood as components of a cybernetic feedback loop that serves to confirm or correct the player's actions, thereby directly structuring the recipient's spatiotemporal experience.

To understand the visual specificity of the 3DO, it is necessary to recall the technical context of the years 1993–1996. Unlike arcade LaserDisc systems or the more limited Sega CD, the 3DO console was the first to enable full-motion video playback in the domestic environment without interruptions or compromises. This made sustained player immersion in the video stream possible (Therrien et al., 2019; Kent, 2001).

The material properties of the medium – above all, the Cinepak compression algorithm and the data transfer rate of the CD-ROM – prompted developers to fundamentally rethink traditional cinematic language. This rethinking ultimately found expression in a distinctive aesthetic of "digital primitivism" (Therrien et al., 2019). The console's open licensing model served as a catalyst for an unprecedented variety of content (Zackariasson & Wilson, 2012; Kent, 2001). As a result, within a single hardware environment, diametrically opposed approaches coexisted, ranging from large-scale imitations of Hollywood productions, such as Wing Commander III: Heart of the Tiger (1995), to radical manifestations of minimalism in Plumbers Don't Wear Ties (1994).

The reception of Full-Motion Video in the mid-1990s was marked by a pronounced ambivalence. While "showcase" releases for multimedia platforms appeared, the FMV format was constantly subjected to criticism for the player's limited agency and the reduction of gameplay to passive viewing or simple navigation (Ven, 2024, p.158, 160). In this context, the 3DO versions of such projects as Wing Commander III: Heart of the Tiger (1995) and Myst (1995) can be interpreted as examples of prestigious use of video material that legitimized cinematic presentation within the structure of the gaming experience.

By contrast, a significant portion of the FMV production of that period appears in critical and scholarly accounts as unable to properly structure the recipient's attention due to a lack of "rules of notice," which often provokes a mode of distrustful or suspicious viewing rather than engagement with expressive gameplay (Ven, 2024, p. 162–163). A particular culmination of this tension was the case of the 3DO version of Night Trap (1992), which became entrenched in public discourse as one of the key symbols of the debate surrounding "dangerous" game content – a debate directly linked to the U.S. congressional hearings and the rhetoric of moral panic (O'Holleran, 2010, p. 573, 608).

Ultimately, the FMV format was long perceived as a paradoxical medium that combined the technological promise of high image quality with accusations of cheap sensationalism and limited gameplay depth. As I. Van notes, this reputation partly explains the subsequent marginalization of the format and later attempts at its theoretical and practical rehabilitation through the development of specialized design patterns (Ven, 2024, p. 158–159).

In the analyzed projects, the games exhibit varying degrees of player agency. Some titles, such as Dragon's Lair (1994) and Brain Dead 13 (1995) tend toward a linear model: the storyline unfolds largely autonomously, and the player's role is reduced to timely reactions in moments of tension. Success or failure in an individual scene has no impact on the overall trajectory – the ending remains predetermined.

Other works, by contrast, construct branching narrative structures. In Psychic Detective (1995) this is achieved through multiple perspectives, while in Wing Commander III (1995) it emerges from the combination of dialogue choices with the outcomes of space combat, directly embodying the logic of "possible worlds" outlined by Marie-Laure Ryan (Ryan, 2001, p. 99–105, 248–249). An even more radical departure from cinematic linearity is demonstrated by projects that allow free spatial navigation. In Night Trap, events unfold simultaneously across different locations and are captured by a system of cameras, whereas in Myst the player reconstructs events that have already occurred by exploring static spaces – an experience that Henry Jenkins (Jenkins, 2004, p. 121, 128–129) aptly characterizes as "archaeological."

These differences are not merely formal. They are directly linked to the type of interactivity the game offers. Particularly illustrative in this regard is the reactive model embodied in Quick Time Events (QTE). This approach, widespread in arcade-style shooter games, requires the player to respond instantly to combinations of visual and auditory cues, focusing attention on critical narrative moments.

In Espen Aarseth's terminology (Aarseth, 1997, p.400-401), such an approach represents minimalist ergodicity, in which the player is required only to exert physical effort to actualize the text without the ability to influence its fundamental structure. By contrast, selective interactivity, characteristic of The Daedalus Encounter (1995), involves discrete decision points accompanied by a pause in the video stream and the appearance of a graphical interface. This allows for a clear distinction between modes of reception and interaction. In opposition to this, the exploratory interactivity of Myst is based on the principle of free movement without explicit instructions, which compels the recipient to engage in high cognitive activity in order to interpret the rules of the game world and formulate hypotheses about the logic of the environment.

Visual solutions in 3DO games range from static camera placement to full cinematic dynamism. In Myst (1995) and Night Trap (1992), space is constructed from fixed frames resembling living pictures (tableaux vivants): each location forms a self-contained composition that the player views from a single fixed point. Such stasis is often motivated by the internal logic of the game world – for instance, by surveillance cameras.

The opposite pole is represented by the cinematic dynamism of Wing Commander III (1995), whose creators actively employ classical film language, including panning shots, shot–reverse-shot sequences, and other techniques designed to elevate the interactive product to the status of a fully cinematic work. An intermediate position between these approaches is occupied by editing as an interactive boundary, where the moment of the cut itself becomes an interface element signalling a change in the mode of interaction.

Sound design in FMV games operates according to several established principles. In Night Trap, diegetic sounds (footsteps, door noises) serve as navigational cues in situations where events occur outside the camera's field of view. This corresponds to Michel Chion's principle of the audiovisual contract (Chion, 1994, p. 71, 85). In QTE-based games, by contrast, non-diegetic signals – artificial sounds that do not belong to the game world – perform an instructional function, alerting the player to the precise moment for pressing a button (Collins, 2008, p. 132).

At the same time, in high-budget projects featuring professional actors, vocal articulation acquires particular affective significance. Subtle intonations and precise lip-sync are employed to compensate for the limitations of gameplay mechanics through emotional persuasiveness of performance.

The technical constraints of the 3DO directly shaped the visual appearance of its games. The Cinepak compression algorithm produced characteristic artefacts such as pixelation and a limited colour palette. In low-budget titles such as Plumbers Don't Wear Ties (1994), these defects were left unmasked. In high-budget games, developers compensated for them through careful lighting and thoughtful scene composition, which helped divert attention from the technical shortcomings.

The size of the active frame is also directly related to the genre specificity of the projects: in action and shooter games, developers often deliberately reduced resolution in order to maintain dynamism, whereas narrative-oriented works tended toward greater visual detail. An additional dimension of this analytical axis is formed by peripheral devices – in particular the Gamegun light gun, whose physical act of aiming lends the interaction a distinctive bodily tangibility, blurring the boundary between spectatorial perception and direct experience (Galloway, 2006, p. 2–5, 25).

In certain cases, technical constraints were turned into a conscious artistic device. In Plumbers Don't Wear Ties, the slide-show format was employed: still images change abruptly, without smooth editing, while the soundtrack is simply overlaid. This approach does not mask the limitations of the medium but, on the contrary, accentuates them, creating an effect of rupture between sound and image that is unusual for classical cinema.

The results of the analysis of the entire corpus of projects provide grounds to assert that the analytical dimensions outlined above – primarily narrative, interactivity, and visual language – do not function in isolation but form stable structural configurations. At the same time, these strategies should not be regarded as a rigid classification, since the empirical material contains numerous intermediate and hybrid forms that testify to the conventionality and fluidity of the boundaries between such configurations. The combination of semiotic conventions and the hardware constraints of the 3DO platform leads to the formation of three principal strategies of audiovisual experience: actional reflexivity, interactive drama, and spatial immersion.

Table 1

Strategies of Audiovisual Experience in FMV Projects for the 3DO Interactive Multiplayer Platform

Configuration Parameter	Strategy I: Actional Reflexivity	Strategy II: Interactive Drama	Strategy III: Spatial Immersion
Dominant Logic	Reaction speed (rhythm synchronization)	Narrative choice (story management)	Navigation and analysis (meaning reconstruction)
Narrative Structure	Teleological discretization: linear chain of events; the player does not alter the story but only sustains its flow.	Networked multi-perspectivity: rhizomatic structure with alternative endings ("possible worlds").	Spatial / Archaeological: the story has already occurred; the player reconstructs it by exploring locations.
Type of Interactivity	Reactive (QTE): physical effort, reflexive response to stimuli.	Selective: pause for cognitive decision-making (ethical or tactical).	Exploratory: free movement, independent search for active zones.
Visual Strategy	Montage as signal: frame change marks success/failure. Often reduced visual quality for speed.	Cinematic imitation: shot / reverse shot, moving camera, high production value.	Tableau Vivant (static): fixed camera, emphasis on atmosphere and detail ("digital patina").
Function of Sound	Metacommunicative: interface signals, timing markers.	Affective / Dramatic: vocal performance, lip-sync, musical accompaniment.	Navigational / Diegetic: sound as spatial cue (stereo panning), ambient sound.
Representative Cases	*Dragon's Lair, Mad Dog McCree, Brain Dead 13*	*Wing Commander III, Psychic Detective, The Daedalus Encounter*	*Myst, Night Trap, Killing Time*

The proposed typology is heuristic in nature (Table 1). Certain projects, notably Killing Time (1995), The Horde (1994), and Brain Dead 13 (1995), exhibit intermediate or hybrid forms that combine elements of different strategies (for example, exploratory navigation with reactive QTE episodes). The identified configurations should be understood as dominant tendencies that enable the systematization of a wide range of observations, rather than as an exhaustive taxonomy. Thus, the first strategy (actional reflexivity) combines a linear plot with QTE mechanics. In Dragon's Lair (1994) and Mad Dog McCree (1994), editing ceases to function as an artistic device: the cut serves merely as a signal of the player's success or failure, effectively transforming cinema into an interface event.

Figure 1. Typical QTE sequence: the hero in a combat stance; editing functions as a binary signal of success or failure [9]

As the frame-by-frame analysis demonstrates, the presence of a strict reaction window of 18 frames (approximately 0.75 seconds) radically transforms classical cinematic grammar, turning editing into a utilitarian binary signal (Figure 1) that literally materializes the recipient's success or failure (Table 2).

Table 2

Frame-by-Frame Analysis of the QTE Sequence in the "The Drawbridge" Scene [9]

Phase	Visual Event	QTE / Action	Sound Signal	Type of Signal	Outcome
Preparation	Princess clings to the edge	Waiting (interval ≈ 0.75 s)	Heavy breathing + tense music	Metacommu-nicative	Readiness
Critical Window	Fall	UP (narrow reaction window)	Whistle + whoosh	Navigational	Success: rescue
Error	Late fall	Late / incorrect reaction	Splat + scream	Affective	Failure: restart
Resolution	Hero pulls the princess up	Automatic transition	Triumphant music	Affective	Transition to the next episode

A characteristic feature of this strategy is also the dominance of non-diegetic sound markers. Within this coordinate system, sound design assumes a metacommunicative role (Collins, 2008), as artificial sounds – such as a sharp whistle ("whoosh") or a dull impact ("splat") – function not as elements of the diegesis but as direct systemic imperatives and timing markers addressed to the player for immediate response. In addition, in order to maintain reaction speed, developers often sacrificed image resolution.

The second strategy, interactive drama, is characteristic of high-budget projects featuring professional actors, such as Wing Commander III (1995), Psychic Detective (1995), and The Daedalus Encounter (1995). Here, the game borrows shot contrast, camera movement, and acting from cinema

in order to legitimize itself as "real cinema." At the same time, the branching narrative enacts Marie-Laure Ryan's logic of "possible worlds" (Ryan, 2001): each choice opens a separate narrative branch.

Table 3

Step-by-Step Analysis of the Dialogue Tree in the "Briefing with Hobbes" Scene (Wing Commander III, 1995)

Stage	Player's Line (Choice)	NPC Reaction	Variables Affected	Outcome
1. Greeting	"How are you holding up?"	Positive response; trust increases	Trust ↑ (moderate)	Positive tone established
2. Critical Choice	A) "We need you more than ever" B) "I still don't trust you"	A) Loyalty B) Alienation	A) Trust ↑↑, Morale ↑ B) Trust ↓, risk of losing an ally	A) Better ending B) More difficult ending
3. Conclusion	"See you in the fight"	Transition to combat mission with modified crew state	Morale depends on dialogue branch	Depends on accumulated choices

The frame-by-frame analysis presented above (Table 3) demonstrates that the involvement of actors (Figure 2) and the appropriation of classical cinematic grammar serve as a powerful instrument for legitimizing an FMV project as a fully-fledged cinematic work.

Figure 2. Live-action scene of a typical interactive dialogue with branching narrative aboard the ship Victory in Wing Commander III (1995)

At the same time, the decision-making logic hidden from the recipient reveals a profound realization of "networked multi-perspectivity" (Ryan, 2001), since a single dialogue choice can simultaneously modify three independent variables: the level of trust, the global ending, and the current morale of the crew. Particularly innovative for the 3DO platform is the strategy of directly translating the consequences of this dialogue into the procedural simulation of space combat, which effectively overcomes the characteristic gap between video inserts and gameplay typical of the period.

The third strategy, spatial immersion, is characteristic of Myst (1995), Night Trap (1992), and Killing Time (1995). Here, the player explores space through trial and error, while time unfolds in a non-linear or simultaneous manner (as in Night Trap, where events occur in parallel across different rooms). Since the camera is static, the sounds of the world (footsteps, water noises, music) become the primary navigational cues (Table 4).

Structural analysis of the corresponding scenes reveals the specificity of spatial immersion, where the continuous flow of real time fundamentally distinguishes this experience from pre-recorded QTE sequences.

Table 4

Logic of the Camera Matrix in the "Bathroom Trap" Scene (Night Trap, 1992).

Stage	Camera	Event in Frame	Player Action	Reaction Time	Outcome
1	Living Room	Girl enters the bathroom	Switch to Bathroom	≈ 2 s	Readiness
2	Bathroom	Intruder appears in the doorway	Waiting (first frame of threat)	≈ 2 s	Readiness
3	Bathroom	Intruder enters the "red zone"	Trap activation	≈ 0.4 s	+1 captured
4	Bathroom	Intruder attacks	Late activation / wrong camera	–	Failure

Since the static camera limits visual control over the locations, diegetic sound – such as the footsteps of intruders or the sound of water – assumes the primary navigational function [6], forcing the player to orient themselves in space through auditory cues.

Figure 3. Living room scene with full interface (camera matrix, timer, and "captured" counter), Night Trap (1992)

A distinctive visual trigger for action is the appearance of an enemy in the "red zone" (Figure 3), which requires not merely reflexive speed but also prior spatial planning and synchronization of actions with the logic of parallel real-time editing (Table 5).

Table 5

Step-by-Step Analysis of Location Exploration in the "Library / Clock Tower" Scene, Myst (1995)

Step	Player Action	Visual / Audio Detail	Duration (Approximate)	Narrative Progress
1	360° room inspection	Books, dim lighting, "digital patina", wind noise	20–60 s (individual)	Hypothesis about hidden information
2	Click on the book "The Age"	Opening animation + voice-over (Sirrus)	5–15 s (individual)	+1 diary fragment
3	Symbol comparison	Wall symbols match the drawing in the book	30–90 s (individual)	Puzzle solved → transition

The timings presented are approximate and depend significantly on the player's individual trajectory of exploration and the speed of cognitive processing of visual cues.

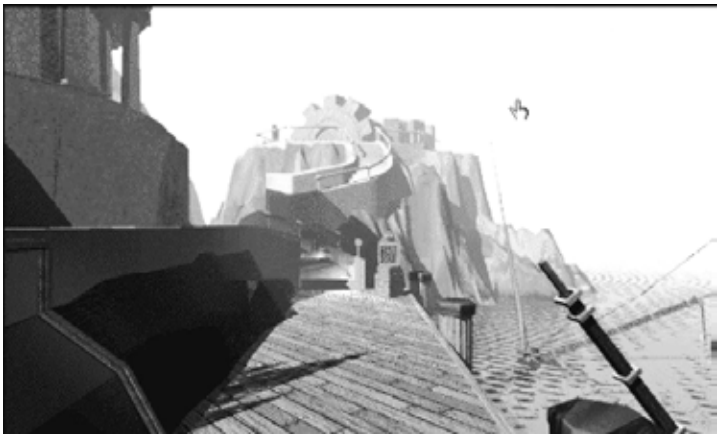

Figure 4. Typical static location with "digital patina": Cinepak compression artefacts as an artistic element in Myst (1995)

As the step-by-step analysis of the locations demonstrates (Figure 4), the aesthetics of spatial immersion are inseparable from the technological specificity of the medium. The so-called "digital patina" – encompassing Cinepak compression artefacts, general pixelation, and colour reduction – is not concealed by the developers but is organically integrated into the visual style, enhancing the atmosphere of antiquity and mystery (Therrien et al., 2019).

In this emphatically static world, the player effectively assumes the role of a media archaeologist, while the narrative is reconstructed purely retrospectively through attentive observation of details and deciphering of texts. Given the fundamental absence of explicit instructions, physical interaction gives way to high cognitive activity, such as hypothesis-building or the comparison of visual symbols. In accordance with the concept of ergodic literature (Aarseth, 1997), this approach represents a maximal level of engagement, in which the meaning of space is constructed through the intellectual efforts of the subject.

Particular scholarly attention is required by the phenomenon of aesthetic reduction observed in the analysis of marginal projects. Cases such as Plumbers Don't Wear Ties (1994) and the Vivid Interactive series (1995) demonstrate that technical and economic scarcity can paradoxically serve as a powerful source of form-giving. A radical rejection of movement, as in the slide-show format, or the reduction of interactivity to the level of a media player menu, outlines a kind of "zero degree" of cinematographic quality. At the same time, unsuccessful hybrid experiments, represented by The Horde (1994), highlight the structural limits of combining fixed video material with procedural simulation, clearly demonstrating the ontological conflict between the determinism of video recording and the flexibility of game code, which delineates the external boundaries of the platform's audiovisual potential.

Conclusions. The FMV projects developed for the 3DO Interactive Multiplayer platform do not constitute a chaotic collection of technological experiments but rather a coherent system of audiovisual solutions, in which every element – from compression algorithms to the logic of dialogue branching – acquires formative significance. A comparative analysis of the project corpus demonstrates that the type of player interaction directly determines the structure of cinematic language. In the mode of actional reflexivity, editing is reduced to a binary interface signal, while sound assumes a metacommunicative function. Interactive drama legitimizes the format through the use of shot contrast and expressive vocal articulation, although the hidden system of variables reveals the fundamental incompatibility of linear editing with the logic of "possible worlds." Spatial immersion, by contrast,

is based on static framing according to the principle of the tableau vivant, in which diegetic sound becomes the primary navigational tool and the narrative is reconstructed retrospectively through cognitive ergodicity.

Thus, the key regularity lies in the inseparable connection between the type of interactivity and audiovisual organization: each strategy generates its own grammar of framing, editing, and sound design. The hardware constraints of the platform function as active factors of form-giving – from the effect of "digital patina" to radical minimalism in low-budget projects. At the same time, comparative analysis has revealed the structural limits of hybridization: the combination of fixed video material with procedural simulation demonstrates an ontological conflict between the determinism of recorded footage and the flexibility of game code. In this context, the 3DO Interactive Multiplayer platform emerges as a kind of historical laboratory of transitional media forms, whose artistic techniques laid the foundations for the contemporary grammar of interactive cinema and testified to the capacity of interactivity to generate fundamentally new forms of receptive engagement.

Future research should be directed toward a comparative analysis of the FMV aesthetics of the 3DO Interactive Multiplayer with parallel corpora from the Sega CD and arcade LaserDisc systems, as well as toward verifying the proposed typology in relation to contemporary interactive films, where "digital patina" gives way to high resolution, yet the logic of "possible worlds" retains its relevance.

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