

Praise for *Games, Design and Play*

“Sharp and Macklin break down the design process in detail from concept to code to completion. What I particularly like about this book is its inclusion of prototyping methods and design patterns that are often overlooked by others. I suspect it will be helpful to designers looking to break new ground outside the AAA space.”

—**Brenda Romero**, Game Designer, Romero Games

“There are many books you can read about games. But *Games, Design, and Play* is something new. Colleen Macklin and John Sharp don’t just explain what games are—they detail the game design process itself.”

—**Eric Zimmerman**, Game Designer & Arts Professor, NYU Game Center

“*Game, Design and Play* is a detailed, thoughtful, and well-researched primer on the multifaceted discipline that is game design.”

—**Mare Sheppard**, President, Metanet Software

“I’ve been studying and teaching game design for over a decade and this is the first time I’ve read a book that catalogs so many diverse aspects of the game design process. Colleen and John dissect and examine games of all types (not just videogames) and then expertly show you how to put all the pieces together to form your own unique design.”

—**Stone Librande**, Lead Designer, Riot Games

“The authors share a wealth of experience, making for a text full of great concepts, thorough process and applied practice. Throughout they provide pertinent examples and use engaging exercises which makes it useful, informative and insightful.”

—**Drew Davidson**, Director and Teaching Professor, Entertainment Technology Center, Carnegie Mellon University

“This is a book that fills the much needed space between systems thinking and play theory. Macklin and Sharp balance the process with practicalities, in a way that is as timeless, enjoyable and engaging as the games they discuss.”

—**Lindsay Grace**, Associate Professor and Founding Director, American University Game Lab and Studio

"Anyone who seeks to learn or teach about games can use *Games, Design and Play* as an insightful guide to ideas on how games work, methodologies that help us create new experiences, and pleasures found through play. Macklin and Sharp don't seek to restrictively define games or prescribe narrow rules of design. Instead, their text offers a comprehensible yet flexible framework for understanding games and play alongside practical processes for imagining, prototyping, collaborating, and iterating during game development. The approaches described in *Games, Design and Play* are applicable to digital, analog, and hybrid games, and thoroughly illustrated with examples from projects by small teams or individuals. In a time when even large studios find value in fostering small, agile teams, this kind of practical, beginning-to-end handbook to creative development is invaluable."

—**Naomi Clark**, Assistant Arts Professor, NYU Game Center and Author of *A Game Design Vocabulary*

"This is one of the most comprehensive game design books to date. It coalesces academic insights for helpful ways to think about games and play, and guides the reader from scratch to production with thorough advice and best practices drawn from examples of recent, cutting edge independent games. I wish I had a text like this available to me when I was first starting out in my career—it would have made it much easier to come up with a framework for some of the more outlandish ideas I had for games and to communicate them to my teammates."

—**Anna Kipnis**, Senior Gameplay Programmer, Double Fine Productions

"Colleen Macklin and John Sharp deliver an impressive conceptual and methodological approach to designing and producing games. Perhaps most importantly, *Games, Design and Play* delivers a message to designers that their games will go out into the world and be part of society and culture. The approach is both rich and approachable for undergraduate, graduate and aspiring game developers alike."

—**Casey O'Donnell**, Associate Professor, Michigan State University and Author of *Developer's Dilemma*

"If for some reason you've decided on a career in game development, you could do a lot worse than Macklin and Sharp's book. While most texts on game design float in a vague sea of buzzwords and nostalgia, *Games, Design and Play* is rooted in example after example of real work being done by real game artists. Books on game-making tend to fixate on the technical "how to," GD&P dabbles in the far more essential "why to."

—**anna anthropy**, Play Designer, Sorry Not Sorry Games

Games, Design and Play

A Detailed Approach to Iterative Game Design

Colleen Macklin

John Sharp

◆◆ Addison-Wesley

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Contents at a Glance

Part I	Concepts	1
1	Games, Design and Play	3
2	Basic Game Design Tools	15
3	The Kinds of Play	47
4	The Player Experience	77
Part II	Process	103
5	The Iterative Game Design Process	105
6	Design Values	117
7	Game Design Documentation	131
8	Collaboration and Teamwork	149
Part III	Practice	161
9	Conceptualizing Your Game	163
10	Prototyping Your Game	181
11	Playtesting Your Game	201
12	Evaluating Your Game	217
13	Moving from Design to Production	225
	Works Cited	239
	Glossary	249
	Index	259

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Contents

Preface	xv
Acknowledgments	xxi
About the Authors	xxiii
Part I Concepts	1
1 Games, Design and Play	3
The Basic Elements of Play Design	7
From Six Elements, Limitless Play Experiences	9
Getting from Here to There	12
Summary	13
Exercises	14
2 Basic Game Design Tools	15
Constraint	16
Direct and Indirect Actions	19
Goals	22
Challenge	25
Skill, Strategy, Chance, and Uncertainty	28
Decision-Making and Feedback	31
Abstraction	35
Theme	37
Storytelling	40
Context of Play	43
Summary	44
Exercises	45
3 The Kinds of Play	47
Competitive Play	48
Cooperative Play	53
Skill-Based Play	55

Experience-Based Play	57
Games of Chance and Uncertainty	58
Whimsical Play	62
Role-Playing	65
Performative Play	68
Expressive Play	71
Simulation-Based Play	72
Summary	74
Exercises	76
4 The Player Experience	77
Action Theory as a Framework	78
The Layers of a Play Experience	80
The Sensory Layer	80
The Information Layer	86
The Interaction Layer	91
The Frame Layer	96
The Purpose Layer	98
Summary	101
Exercises	102
Part II Process	103
5 The Iterative Game Design Process	105
The Origins of Iterative Design	106
The Four Steps	109
Step 1: Conceptualize	109
Step 2: Prototype	110
Step 3: Playtest	111
Step 4: Evaluate	113
A Repeated Process, Not a Single Cycle	114
Embracing Failure to Succeed	115
Summary	116
Exercise	116

6	Design Values	117
	Generating Design Values	119
	Example: <i>Pong</i> Design Values	120
	Case Studies	121
	Case Study 1: <i>thatgamecompany's Journey</i>	122
	Case Study 2: <i>Captain Game's Desert Golfing</i>	124
	Case Study 3: <i>Naomi Clark's Consentacle</i>	126
	Summary	129
	Exercises	130
7	Game Design Documentation	131
	The Game Design Document	132
	Example: <i>Pong</i> Design Document	136
	Schematics	138
	Integrating Schematics into the Game Design Document	142
	The Tracking Spreadsheet	143
	Overview	144
	For Discussion	145
	Task List	145
	Ongoing Responsibilities	146
	Asset List	146
	Completed Tasks	147
	Summary	147
	Exercise	147
8	Collaboration and Teamwork	149
	Roles and Responsibilities	150
	Alignment Versus Autonomy	151
	Time and Resources	152
	Team Agreements	153
	Collaboration Tools	154
	Running a Meeting	155
	The Soft Skills of Collaboration	156
	Resolving Differences	157

Understanding Failure	158
Summary	159
Part III Practice	161
9 Conceptualizing Your Game	163
Generating Ideas for Your Game	164
Brainstorming	165
Idea Speed-Dating	166
“How Might We...” Questions	167
Noun-Verb-Adjective Brainstorming	169
Motivations	170
Designing Around the Main Thing the Player Gets to Do	171
Designing Around Constraints	172
Designing Around a Story	174
Designing Around Personal Experiences	175
Abstracting the Real World	176
Designing Around the Player	178
Design Values Capture Motivations	179
Summary	180
10 Prototyping Your Game	181
Prototypes Are Playable Questions	183
Eight Kinds of Prototypes	184
Paper Prototypes	184
Physical Prototypes	187
Playable Prototypes	188
Art and Sound Prototypes	190
Interface Prototypes	193
Code/Tech Prototypes	194
Core Game Prototypes	195
Complete Game Prototypes	197
Documenting Your Prototypes	198
Summary	199

11	Playtesting Your Game	201
	Six Kinds of Playtests	203
	Internal Playtests	203
	Game Developer Playtests	205
	Friend and Family Playtests	206
	Target Audience Playtests	207
	New Player Playtests	208
	Experienced Player Playtests	209
	Matching Prototypes to Playtests	209
	Preparing for a Playtest	210
	Picking a Time and Place	210
	Planning the Playtest	211
	Capturing Feedback	211
	Running a Playtest	211
	Introduce	212
	Observe	212
	Listen	212
	Discuss	212
	After a Playtest	213
	The Difference Between Input and Feedback	214
	Summary	215
12	Evaluating Your Game	217
	Reviewing Playtest Results	219
	What to Think About	220
	Interpreting Observations	221
	Conceptualizing Solutions	222
	Review	222
	Incubate	222
	Brainstorm	223
	Decide	223
	Document	223
	Schedule	224
	Summary	224

13	Moving from Design to Production	225
	Case Study: The Metagame	226
	Case Study: <i>Johann Sebastian Joust</i>	228
	Case Study: <i>The Path</i>	230
	Case Study: <i>Queers in Love at the End of the World</i>	232
	How to Know When the Design Is Done	234
	Getting Ready for Production	236
	Summary	237
	Works Cited	239
	Glossary	249
	Index	259

Preface

Games, Design and Play is a book that goes from a foundation in game design concepts to the roll-your-sleeves-up work of actually designing a game. With examples drawn from independently produced games, it's also a window into the process and thinking of actual game designers working to further what games can do and express. It's an exciting time in video-games—and this book is your key to getting involved!

We're Colleen Macklin and John Sharp, two game designers and educators. This book is a distillation of all we have learned from designing games, from the lessons of other game designers, and from the games we've played and studied. *Games, Design and Play* also draws on our experiences in other creative fields—DJing, VJing, graphic design, interaction design, photography, even teaching. We've developed and honed an approach to understanding games, play, and game design over our combined 35 years of design and teaching experience, and we have worked hard to capture it here.

Another Book on Game Design?

You might ask, "How is this book different from some of the other game design books out there?" Indeed, there already are some very good books, and we've been inspired by many of them. Our play-oriented approach is very much in line with Tracy Fullerton's *Game Design Workshop*,¹ and we have learned much from Katie Salen and Eric Zimmerman's seminal game design book, *Rules of Play*.² Anna Anthropy and Naomi Clark's *A Game Design Vocabulary*³ influenced our approach to examples, not to mention the influence their work as game designers and critics has on us.

Even with all these great resources, we still found a gap. The primary thing that *Games, Design and Play* does differently is in the details—literally. Many game design books are fairly high level, considering games and game design primarily from an abstract point of view. Or they describe an overall game design methodology but don't get into the details of game design and the play experiences game designers create. Still other game design books approach videogames from a computer-science perspective, using games as a frame for learning game programming but skipping over the details of the design and playtesting process.

Games, Design and Play differs in that it connects the conceptual and design considerations of games with the process of actually designing a videogame from start to finish, from idea to

1 Tracy Fullerton, *Game Design Workshop*. 3rd edition, 2014.

2 Katie Salen and Eric Zimmerman, *Rules of Play*, 2003.

3 Anna Anthropy and Naomi Clark, *A Game Design Vocabulary: Exploring the Foundational Principles Behind Good Game Design*, 2014.

prototype to playtest and finally, a fully realized design. To put it another way, *Games, Design and Play* is a practitioner's guide to designing games. It looks closely at games, identifies how games work, and shows you how to design one from idea to fully realized game.

Game Design, Game Development, and Game Production

While *Games, Design and Play* is a book that takes you through the details of game design, there are certain things we left out—namely, game development. This is a game design book, not a game development book. What's the difference? **Game design** is the practice of conceiving of and creating the way a game works, including the core actions, themes, and most importantly, the game's play experience. Game design requires an understanding of different kinds of games, how they work, and the processes game designers use to create them.

Game development, on the other hand, encompasses the creation of the game, including game design, programming, art production, writing, sound design, level design, producing, testing, marketing, business development, and more. These activities might correspond to roles on larger game development teams, or in an independently made game, they might be undertaken by one person or a small team. In this light, we will not be addressing programming, modeling, animating, music scores, or any other aspect of videogame development except as they relate to game design. There are already some very good books that show you how to program games, including Jeremy Gibson Bond's *Introduction to Game Design, Prototyping, and Development*.⁴ We also will show some bits of the art production process, but not how to use art and animation production tools like Photoshop and Maya. There are some great resources out there for that, too, including The Gnomon Workshop's video tutorials⁵ and books such as *Drawing Basics and Video Game Art*⁶ by Chris Solarski and Paul Wells' *Understanding Animation*.⁷ For sound design and production, we would highly recommend Michael Sweet's *Writing Interactive Music for Video Games: A Composer's Guide*.⁸

An important distinction to also make here is the difference between design and production. *Games, Design and Play* is a detailed set of principles and processes for understanding and designing games, but it only scratches the surface of the production processes that happen once a game's design is complete. The relationship between architecture and construction is a useful comparison. Architects design buildings, but they do not build them. The building

4 Jeremy Bond Gibson, *Introduction to Game Design, Prototyping and Development*, 2014.

5 The Gnomon Workshop, www.thegnomonworkshop.com/.

6 Chris Solarski, *Drawing Basics and Video Game Art*, 2012.

7 Paul Wells, *Understanding Animation*, 1998.

8 Michael Sweet, *Writing Interactive Music for Video Games: A Composer's Guide*, 2014.

process is handled by engineers and construction crews. Construction can't happen, or at least can't happen smoothly, until the building is designed. The same goes for games—they need to be designed before they can be produced. **Game production** is then the process of producing the game indicated by the game's design. As you work through the book and the iterative game design methodology in Part III, "Practice," you will encounter some of the important aspects of production, but we don't go into anywhere near as much detail as we do on conceptualizing, prototyping, playtesting, and evaluating a game's design. As we mentioned earlier, there are many good resources and tutorials out there for code, art production, and sound, and often, in the production of your game, you will find solutions to specific production problems by simply searching for them online.

Games By and For Everyone

Another important thing about this book: most of our examples come from independently produced games made by small teams or individuals with goals ranging from the commercial to the artistic. We focus on indie games for a number of reasons. For one, these are often the most interesting and diverse games. The scale of these games is also more realistic for individuals and small teams. Changes in distribution and marketing over the past decade have made it possible for individuals and small teams to create and release games. On a personal level, we're both involved in the independent games community and have been for nearly a decade, so indie games are what we know and love. Perhaps most important, these are the kinds of games we make and play. The games we have made fit that category and include everything from cardgames and sports to iPhone word puzzle games and experimental arcade games.

Videogames are often organized into genres—platformers, shooters, sports simulations, massively multiplayer online (MMOs), role-playing games (RPGs), and so on. While we all enjoy particular genres, it isn't how we like to begin the design of our games. Genres can limit thinking, leading us to think in terms of what play experiences we want to borrow or improve instead of the play experiences we want to provide our players. Instead of focusing on the kinds of play, genre tends to focus thinking on other games in the same genre. We become hide-bound to the conventions, which keeps us from thinking more inventively about play. This is why there are so many indie platformers, stealth games, and mobile physics puzzle games: we allow ourselves to get caught in genre traps. In this book, we prefer to think about the kinds of play, not games circumscribed by genre.

This doesn't mean that what you learn from this book can't be applied in large-scale game industry context. However, this aspect of game development is often beholden to licensed content, sequels, and genres that have become increasingly predictable. *Games, Design and Play* hopes to show another path for gamemaking and provides a process that is play focused, not product oriented. This may seem like a subtle distinction, but it's the key to creating game experiences that focus on the act of play, unburdened from what a game normally is or is expected to be. Does this mean that we think all AAA games are bad? Definitely not.

Some break the mold, and many are a lot of fun to play. But we also think that as videogames continue to grow and mature as a medium, it's important to keep experimenting, trying new things, and pushing the boundaries.

You Are What You Play

This book is written from the perspective that games are an exciting art form with a wide array of styles, forms, and messages. We're interested in games by and for everyone, not tied to a particular platform or console—games that are digital, nondigital, and everything in-between. One reason for focusing on all forms of games is that from a design standpoint, there's much to learn and apply between different kinds of games. Physical sports can inspire videogames, and so can cardgames, boardgames, and playground games like hide and seek and tag. And it's a two-way street: videogames can inspire nondigital game designs, too. The more kinds of games we play, the more we learn and can apply to our own ideas.

One of the first things you will notice about this book is the emphasis on play and play experiences. In fact, throughout the book we use *gameplay* and *play experience* interchangeably. We do this to challenge our mind-set about games. Instead of focusing on the idea that we are designing games, we prefer to think about designing opportunities for play. By *play*, we mean the thinking and actions that emerge when we engage with games. Or, we mean the ways in which we engage with each other through the rules of the game—devising creative strategies and solutions to the problems games create for us, or enjoying the intersections of player participation and the game's images, sounds, and story. So in this book, we prioritize play as the primary experience our games provide. We also think this is a really good way to break out of expected genres and styles of games. By focusing on designing play instead of designing a game, we can choose many different approaches to take us there. We believe that thinking like this helps us create better and more interesting play experiences for our players. We'll explore and expand on this throughout the book.

How This Book Works

We wanted to write a game design book that guides you through the entire process of designing a videogame. When we teach an introductory game design class—whether to our college students or young people through the various curricula we've designed—we see how challenging it is to learn all of the important concepts of games, from rules to goals to feedback systems. Designing videogames adds a whole new set of challenges, from coming up with an initial concept to creating the rules and goals of the game to communicate your ideas, to testing and refining your design until it's solid. But these concepts and skills are all the nuts and bolts we need to design play experiences. So, we've set out to include all of the parts we think you'll need to design a game from start to finish.

Games, Design and Play is divided into three parts: Part I, “Concepts,” Part II, “Process,” and Part III, “Practice.” Part I takes you through the definitions and principles of a play-based approach to game design. By the end of Part I, you will have the terminology and conceptual framework for understanding games and play from a game designer’s point of view. The chapters in Part I include the following:

- Chapter 1, “Games, Design and Play,” explores the component parts of games and considers how game designers use them to create play experiences.
- Chapter 2, “Basic Game Design Tools,” looks more deeply at the foundational principles of game design.
- Chapter 3, “The Kinds of Play,” examines the kinds of play games provide.
- Chapter 4, “The Player Experience,” considers how players learn and come to understand a videogame and what it is asking of them.

Part II, “Process,” steps outside the concepts of game design and looks at some of the core processes and techniques through which the iterative game design process unfolds. These chapters introduce important methods and documents that will make the game design process smoother and more enjoyable. The chapters in Part II include the following:

- Chapter 5, “The Iterative Game Design Process,” provides a quick overview of the game design process.
- Chapter 6, “Design Values,” introduces an important tool for guiding a game’s design through the iterative process, including three case studies showing how design values can guide a game’s design.
- Chapter 7, “Game Design Documentation,” looks at the three main documentation tools of game design: the design document, schematics, and tracking spreadsheets.
- Chapter 8, “Collaboration and Teamwork,” covers the often-overlooked but important considerations of collaborative projects, including team agreements, and considerations for resolving team conflicts.

Part III, “Practice,” then puts game design into action. The chapters move through the iterative game design process of conceptualizing, prototyping, playtesting, and evaluating the design of games as play machines. The chapters in Part III include the following:

- Chapter 9, “Conceptualizing Your Game,” details techniques for exploring and establishing ideas for a game’s design, including a number of brainstorming methods and considerations for capturing the designer’s motivations for creating a game.
- Chapter 10, “Prototyping Your Game,” moves into the intentions and approaches to giving form to game design ideas through prototypes.
- Chapter 11, “Playtesting Your Game,” considers the role of playtesting and lays out a series of approaches to playtesting prototypes of a game’s design.

- Chapter 12, “Evaluating Your Game,” establishes the importance of reflection on the results of playtests and provides a methodology for making the most of playtesting feedback to improve a game’s design.
- Chapter 13, “Moving from Design to Production,” outlines a means of determining when a game’s design is complete and looks at a series of case studies that approach iterative game design in different ways.

Like our teaching, this book takes the old adage, “learn the rules before you break them,” to heart. By focusing on a broad understanding of what games, play, and design can be, those familiar with basic iterative processes will likely see familiar patterns. We believe the best way to expand a discipline is by first mastering its foundational principles. So we use the best practices we’ve learned as designers and educators to show a tried-and-true path through the design of play experiences. And as you master them, you’ll likely want to tweak the process in small and large ways. This is to be expected—we look forward to hearing how you have refined and revised the principles, processes, and practices presented here.

The Beginning of Something

If this is your first time designing a game, we welcome you to what we think is one of the most exciting creative practices around. Game design is challenging, but it’s all worth it when you see your game being played and enjoyed by people. If you’ve made games already, we hope this book offers inspiration and some new ways to do things. And for teachers, we hope that it is a useful addition to your classroom. It’s been playtested in ours and we’re happy with the results. We hope you are, too. So let’s begin.

John Sharp and Colleen Macklin
Brooklyn, New York
Spring 2016

Acknowledgments

Game design is more often than not a collaborative effort. This book was no different. Certainly, the two of us worked together on planning, writing, editing, and so on, but there were many others involved, too. Thanks are due to our external reviewers Naomi Clark, Chris Dodson, and Merritt Kopas, whose feedback on in-progress drafts was essential in strengthening the book. Jonathan Beilin worked with us on many of the details, while Shuangshuang Huo's photography is found throughout the book.

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Without the amazing games coming out of the many facets of indie games, we wouldn't have the material to write this book. A particular shout-out to those who spent time talking with us about their approach to game design—we really appreciate it. Our friend and business partner Eric Zimmerman has shaped our thinking about games in big and small ways; his generosity is deeply appreciated.

Last but certainly not least, John would like to thank Nancy for keeping the joy fully stocked. And Colleen thanks Renee for being an enthusiastic collaborator in the game of life.

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About the Authors

Colleen Macklin is a game designer, interactive artist, and educator. Much of her work focuses on social change and learning and the potential of play for both.

John Sharp is a game designer, graphic designer, art historian, educator, and curator. He makes games, teaches game and interaction design, and researches and writes about games, design, art, and play.

Together, they are associate professors in the School of Art, Media, and Technology at Parsons School of Design at The New School where they codirect PETLab (Prototyping, Education, and Technology Lab), a research group focused on games and game design as forms of social discourse. Along with Eric Zimmerman, Colleen and John are members of the game design collective Local No. 12, which makes games out of culture.

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PART II

PROCESS

- Chapter 5: The Iterative Game Design Process
- Chapter 6: Design Values
- Chapter 7: Game Design Documentation
- Chapter 8: Collaboration and Teamwork

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CHAPTER 6

DESIGN VALUES

Most simply stated, design values are the qualities and characteristics a game's designer wants to embody in the game and its play experience. Design values help designers identify what kind of play experience they want to create and articulate some of the parts that will help their game generate that experience.

Designing games can be challenging in large part because of the way games work. Game designers have many reasons for creating games. Sometimes they want to share a certain kind of play. Sometimes they have ideas that are best expressed through a game. Regardless of the reasons, being able to fully realize the goals you have for a game can be difficult. This is because of the second-order design problem we discussed in Chapter 1, “Games, Design and Play;” the designer doesn’t have direct control of how players will play; instead, they simply define the parameters within which players play.

One of the best tools to guide the creation of play experiences is **design values**, a concept we borrow from the scholar Ivar Holm¹ and the game designers Eric Zimmerman and Mary Flanagan. The term value here isn’t referring to the financial worth of the game. Instead, design values are the qualities and characteristics you want to embody in a game. This can reflect your own goals as a creator, but also the experience you want your audience to have.

The broadest conception of design values is found in Ivar Holm’s work with architecture and industrial design. Holm identifies five key approaches: aesthetic, social, environmental, traditional, and gender based.

- *Aesthetic*: Aesthetic design values focus on the form and experience.
- *Social*: Social design values focus on social change and the betterment of society.
- *Environmental*: Environmental design values address the concerns of the environment and sustainability. This has more obvious application to architecture and product design, but is also of importance to games.
- *Traditional*: Traditional design values use history and region as inspiration. In the context of architecture, this might apply to restoring a building to its original state or building in the local, traditional style. For game design, this might involve working within a genre, or reviving a historically important game.
- *Gender based*: Gender-based design values bring feminist conceptions of gender equality into the design process.

The first game-specific conception of design values comes from Eric Zimmerman’s “play values,” which he describes as “the abstract principles that the game design would embody.”² At times, this sort of design value relates directly to the “mechanical” nature of the game and its play—the actions players perform, the objects used, the goal of the game, and so on. Sometimes design values are adjectives like fast and long and twitchy—descriptions of what the game will feel like while playing. Other times design values refer to the “look and feel” of

1 Holm, Ivar. *Ideas and Beliefs in Architecture and Industrial Design: How Attitudes, Orientations, and Underlying Assumptions Shape the Built Environment*. Oslo School of Architecture and Design, 2006.

2 Although Zimmerman uses the term “play values,” our conception of design values is very much based on this idea. “Play as Research: The Iterative Design Process” www.ericzimmerman.com/texts/Iterative_Design.html.

the game. Sometimes design values are more about the kind of player the designer envisions playing their game in the first place. Other times, design values are reminders of context—the location the game is to be played, the technological parameters of the platform, and so on. These fit within Holm’s aesthetic and traditional design values.

In addition to the kind of play experience the designer wants to create, design values can be derived from different personal, political, or cultural values as well—in other words, social design values. Social design values might reflect a desire to express an idea about the human condition, an experience the designer once had and how it felt, or a political position based on personal or collective values. A good example of this notion of design values as an embodiment of political, feminist, and personal values comes from Mary Flanagan and Helen Nissenbaum’s project and book *Values at Play*.³ Flanagan and Nissenbaum developed a framework and toolkit for identifying political, social, and ethical values in games and exploring how designers might express their own perspectives. These connect to Holm’s social and gender design values but can as well extend to the environmental if we frame it more broadly.

Generating Design Values

Creating design values is a process of determining what is important about the game—the play experience it provides, who it is for, the meaning it produces for its players, the constraints within which it must be created, and so on. We’ve found the best way to get started is with a series of questions that explore the who, what, why, where, and when of a game. While not every game begins with all of these, the following are the general questions to discuss while establishing the design values for a game.

- *Experience*: What does the player do when playing? As game designer and educator Tracy Fullerton puts it, what does the player get to do? And how does this make the player feel physically and emotionally?
- *Theme*: What is the game about? How does it present this to players? What concepts, perspectives, or experiences might the player encounter during play? How are these delivered? Through story? Systems modeling? Metaphor?
- *Point of view*: What does the player see, hear, or feel? From what cultural reference point? How are the game and the information within it represented? Simple graphics? Stylized geometric shapes? Highly detailed models?
- *Challenge*: What kind of challenges does the game present? Mental challenge? Physical challenge? Or is it more a question of a challenging perspective, subject or theme?
- *Decision-making*: How and where do players make decisions? How are decisions presented?

3 Mary Flanagan and Helen Nissenbaum, *Values at Play in Digital Games*, 2014.

- *Skill, strategy, chance, and uncertainty:* What skills does the game ask of the player? Is the development of strategy important to a fulfilling play experience? Does chance factor into the game? From what sources does uncertainty develop?
- *Context:* Who is the player? Where are they encountering the game? How did they find out about it? When are they playing it? Why are they playing it?
- *Emotions:* What emotions might the game create in players?

This may seem like a lot to think about before designing a game. And it *is* a lot. But all these are important factors to consider at the beginning of the design process for a number of reasons. For one, design values establish the overarching concept, goals, and “flavor” of a game.

Just as important is the way design values create a shared understanding of the game. Most games are made collaboratively, and everyone on the team is likely to have opinions and ideas about what the game is and what its play experience should be. Design values allow the team members to agree on what they are making and why they are doing it. They also are an important check-in when great ideas come up but might not fit the game’s design values. Continuing to ask, “does this fit our design values?” will help resolve team conflicts, and, even if it’s a great idea, know whether it should be included in this game or a future project.

Example: Pong Design Values

Having examples to draw from can be really helpful, particularly when exploring a new idea or concept—that’s why Part I, “Concepts,” is filled with examples drawn from games. Now that we’re moving from basic concepts into the design process, we’re going to use a speculative design example to illustrate things—*Pong* (see Figure 6.1). We’re going to pretend like we’re designing the classic arcade game. To start, the design values are the following:

- *Experience:* *Pong* is a two-player game based on a mashup between the physical games of tennis and ping pong. It uses a simple scoring system, allowing players to focus on competing for the best score.
- *Theme:* Sportsball! Head to head competition!
- *Point of view:* *Pong* is presented from a top-down perspective, which takes the challenge of modeling gravity and hitting the ball over the net away from gameplay—focusing on the act of hitting the ball back and forth and trying to get it past your opponent’s paddle. The graphics are simple and abstract, also keeping the focus on fast and responsive gameplay.
- *Challenge:* The game’s challenge is one of speed, eye-hand coordination, and hitting the ball in ways that your opponent is not expecting.
- *Decision-making:* Decisions are made in real time, with a clear view of the ball’s trajectory and your opponent’s paddle.

- *Skill, strategy, chance, and uncertainty:* Pong is a game of skill, with some chance related to the angle of the ball when it is served and some uncertainty of how your opponent will hit the ball and thus in how you will counter.
- *Context:* The game is played in an arcade context, with your opponent next to you, enabling interaction on the game screen and in the real world.
- *Emotions:* Pong is meant to generate the feeling of being completely focused, grace, intense competition, and excitement.



Figure 6.1 Pong. Photo by Rob Boudon, used under Creative Commons Attribution 2.0 Generic license.

Case Studies

To help see how design values play out in real-world examples, following are three real-world case studies: thatgamecompany's *Journey*, Captain Game's *Desert Golfing*, and Naomi Clark's *Consentacle*.⁴

⁴ John writes about additional examples (including the writing of this book) in his essay "Design Values." www.heyimjohn.com/design-values.

Case Study 1: thatgamecompany's *Journey*

thatgamecompany's *Journey* (see Figure 6.2) was an idea Jenova Chen, the company's cofounder and creative director, had during his time as a student in the University of California's Interactive Media and Games Division MFA program. He had been playing a lot of Massively Multiplayer Online games (MMOs) but was increasingly dissatisfied with the inability to really connect with other players on a human, emotional level. At the time, well before thatgamecompany formed, the game concept was beyond his abilities to pull off on his own. Years later, after thatgamecompany had *Flow* and *Flower* under its belt, Jenova thought it might be time to take on the challenges of *Journey*.



Figure 6.2 *Journey*.

In his talk at the 2013 Game Developer's Conference about designing *Journey*, Jenova described the goal of designing a game that makes the player feel "lonely, small, and with a great sense of awe."⁵ This was a design value: make a game that generates this kind of feeling in the player.

Jenova also wanted the game to involve multiplayer collaboration (in the case of *Journey*, two players). This led to a second design value for the game—being able to share the emotional response with another player and to have that act of sharing heighten the overall emotional impact.

5 For more, see Jenova Chen's Game Developer's Conference 2013 talk, "Designing Journey." www.gdcvault.com/play/1017700/Designing.

In addition to these initial interests, the game's design is informed by where it is played. *Journey's* design values were influenced by the fact that it was being made for the PlayStation 3. Sony asked that game company to make a single-player game, which influenced how the cooperative mechanic was implemented. It's seamless, and the experience doesn't actually rely on other players being online and playing with you. Players appear and disappear as a natural occurrence in the world. And, of course, a game created to be experienced in your living room is going to be more cinematic and immersive than a game you might play on your phone while waiting for the bus, so the PlayStation platform informed the visual style and gameplay.

Another design value for *Journey* relates to the emotional and narrative arc of the play experience. Jenova was inspired by Joseph Campbell's work on the Hero's Journey, which builds upon the three-act structure common to theater and film. Jenova and his team began by creating a landscape that literally and emotionally tracked the arc of a traditional three-act narrative. This was intended to create an emotional flow from the highs of players sensing freedom, awe, and connections to the lows of being trapped, scared, and alone, and finally, closure through resolution.

During the design process, the design team went to visit sand dunes for inspiration for the game's environment. While there, they noticed how enjoyable it was to move through the sand, climbing a tall dune and experiencing the anticipation of seeing what was at the top. This led to the idea of sliding in the sand, moving up and down the dunes with grace. This action fed well into the initial design value of creating a sense of awe as you move through the environments, and creating experiences that felt realistic—yet better than reality. Because on a real sand dune, unless you have a sled, it's not really possible to slide down them—but in *Journey*, you surf the sand as if it were a wave (see Figure 6.3).



Figure 6.3 The player character sliding in the sand of *Journey*.

To achieve all these goals, Jenova and the thatgamecompany team had to work through a number of problems around player expectations and the conventions of multiplayer gameplay. In early prototypes, the game included puzzles involving pushing boulders together, or players pulling one another over obstacles.⁶ The goal was to create a multiplayer environment that encouraged collaboration. However, while playtesting, the team observed players pushing one another and fighting over resources. They soon realized that the kinds of actions allowed in the game and the feedback players were getting were all working against the collaborative spirit they were hoping to encourage. So they devised a solution that led to players being able to complete the journey alone as well as together, have equal access to resources, and have little effect on the other player's ability to enjoy the game. And when players tended to use the in-game chat to bully or otherwise act in unsociable ways, the team had to make some difficult decisions about how to support player communication without allowing players to treat one another badly. This meant removing "chat" and replacing it with a single, signature tone. All of these decisions were informed by the design values of meaningful connection and a sense of awe.

Having the design values for the game allowed the team to remain focused on its goals and understand what they were aiming for as they developed prototypes. It took a good number of cycles through the iterative process to get the game to meet its design values and the goals initially set by Jenova. This was in large part because he wanted to do things that differed from most other games—there wasn't a set formula or a precedent to work from. And so he and the thatgamecompany team had to experiment and try things out to craft, refine, and clarify the *Journey* player experience, and as they went, revisit their design values to make sure they were staying true to the team's goals. In the end, all of the hard work paid off. *Journey* went on to win many awards, including The Game Developer's Choice award for best game of the year.

Case Study 2: Captain Game's *Desert Golfing*

Desert Golfing (see Figure 6.4) is a deceptively simple game: using the tried-and-true *Angry Birds*-style "tap, pull, aim, and release" action, players hit a ball through a desert golf course of 3,000 (or more) holes. The game is deeply minimal in all ways: a single action for achieving a single goal (get the ball in the hole), yielding a single score (the total number of strokes) over an enormous number of holes, all with spare, flat color graphics and minimalist sound effects.

Desert Golfing began with a simple idea: make an "indie *Angry Birds*." For Justin Smith, the game's designer, this was shorthand for keeping all the pleasurable aspects of the "pinball stopper" action of *Angry Birds*, while removing a lot of the extraneous details that he felt detracted from the potential of this action. This was the first and primary design value for the game. It meant keeping the gameplay minimal, which kept a clear focus on the core action.

6 Jenova Chen and Robin Hunicke, IndieCade 2010: "Discovering Multiplayer Dynamics in Journey Parts 1–4." <https://www.youtube.com/watch?v=0BLotk6cmWk>.

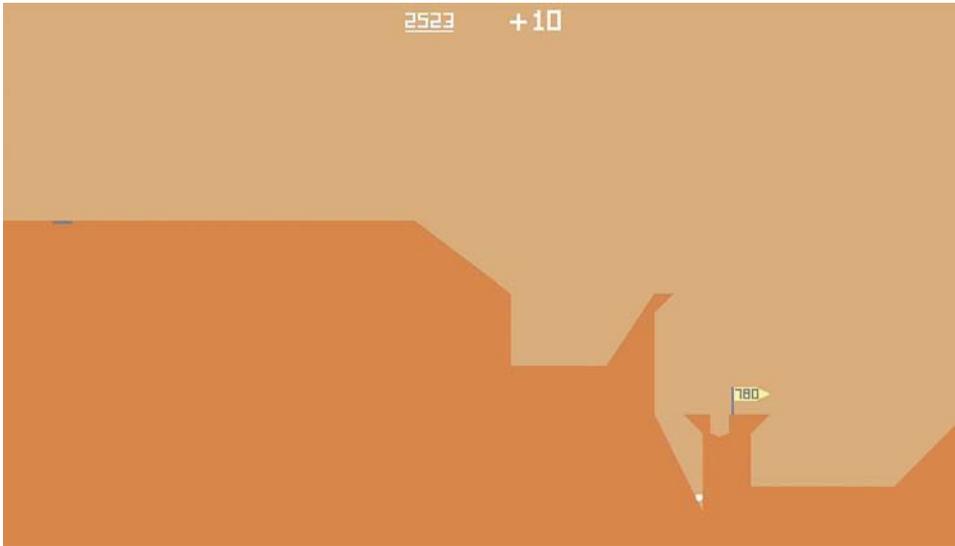


Figure 6.4 Captain Game's *Desert Golfing*.

Justin describes his design approach as “asynchronous”—he collects ideas in a notebook (jotting down things like “indie *Angry Birds*”) and then when ready to work on a game, he flips through his notes to find ideas that connect. Justin always had an interest in sports games, and golf games in particular, which happened to lend itself well to the “pinball stopper” action. The interest in golf led to a thought experiment in which Justin imagined putting a golf game on top of thatgame-company’s *Journey*. Though he didn’t do that, it did inspire the color palette and environment of the game. This provided the next design value: the characteristics of the game’s world.

Justin also thought about the minimum play experience and wanted players to be able to have a satisfying play session that was as small as a single stroke of the ball. This created the third design value: a deeply satisfying and discrete sense of pleasure from each action. This put a lot of importance on the “pinball stopper” action—the way it felt and how much nuance players could get from a simple gesture. Justin had to tinker with the responsiveness of the pull-and-release gesture, how feedback was visualized, and how the sound effects supported players’ understanding of what they did.

Knowing he wanted a golf game, Justin thought about how he might generate the holes. He was much more interested and attuned to procedurally generating the holes with code than manually designing them. This led to the idea of creating a seemingly endless golf course in a desert and a fourth design value: a sense of infiniteness to the game. To achieve this, Justin had to develop a set of more concrete rules to procedurally generate the first 3,000 holes of the game. This came through a series of trial-and-error experiments as he moved through iterative cycles of generating levels, evaluating the results, and making changes to the rules controlling the golf hole generation.

The final design value related to how players shared their *Desert Golfing* play experiences. He wanted to allow players to organically find things they wanted to share and discover about the game. This led to a couple of things. One was the gradual shifting color palette. It created a sense of discovery that players wanted to share with one another. Similarly was a player's stroke total. Instead of creating leaderboards that would drive competition, Justin left it to players to find ways to share their scores. This led players to talk about this in person and through social media.

Desert Golfing is a great example of how design values can develop over time. Keeping a notebook for ideas and then returning to those ideas can begin the process of forming design values for a game, even from a simple notion, like an action or a setting inspired from another game. Justin Smith's process of establishing design values was also influenced by the things he was interested in trying, such as the procedural generation of each level. Ultimately, design values are highly personal, based on choices about what you want the player experience to be and what you are interested in exploring as a designer.

Case Study 3: Naomi Clark's Consentacle

Naomi Clark's cardgame *Consentacle* (see Figure 6.5) is an example of a game created in response to the designer's experiences with other media and playing other games. *Consentacle* grew out of a dissatisfaction with a particular strain of animé—Hentai, a genre notable for sexual acts that are often nonconsensual and violently portrayed, between tentacled monsters and young women. The traditions of the genre had the monsters in the position of power. Naomi wondered what might happen if she created a game in which both characters had equal power. The idea of a game where characters have equal power and engage in consensual activities formed the core design value for *Consentacle*, one that manifests in how the game is played, but also its politics.



Figure 6.5 Naomi Clark's *Consentacle*.

There was one other thing from Hentai that Naomi drew inspiration from: the idea of developing alternative genders—the tentacled monster’s gender was ambiguous in Hentai animé. Naomi thought this worked as a perfect metaphor for queering gender, though at first she wasn’t exactly sure what form it would take. Together, these provided the theme of *Consentacle*, which is a strong guiding form of design value: finding ways to embed or express a theme through a game’s play.

With these ideas tucked away for a future project, Naomi began playing *Android: Netrunner*. Thanks to fellow game designer Mattie Brice, Naomi noticed that if you approached *Android: Netrunner* as a role-playing game, there was an intimacy to the interactions between the Corporation and the Runner. The Corporation was always vulnerable to the Runners, who in turn were continuously probing to gain information and points. It reminded Naomi of the dynamics of her game idea, *Consentacle*, so she decided to use this as a point of reference. This led to the second design value: exploring the inherent intimacy of collectible card game economic systems as a system for emotional engagement.

Naomi realized that a good deal of the intimacy came from the interactions around imperfect information spaces—the Corporation always had hidden information that the Runner had to think about and try to learn. Naomi began looking around for other cardgames and boardgames that used hidden information in similarly intimate ways. She began playing Antoine Bauza’s *Hanabi* (see Figure 6.6), a cardgame in which players can see one another’s cards, but



Figure 6.6 Antoine Bauza’s *Hanabi*.

not their own. In Hanabi, players must collaborate to help one another make the right decisions. This led Naomi to her next design value: collaborative gameplay as an exploration of consensual decision-making.

With these components in place, Naomi quickly conceived of the basic play experience of Consentacle. Players—one a human, the other a tentacled alien—work together to build trust, which leads to satisfaction. This is done by simultaneously playing a card that, when combined, describes actions players can make around the collection of trust tokens and satisfaction tokens. In the beginner’s version of the game, the players can discuss which cards they will play, but in the advanced version, they are not allowed to talk and must develop alternate means of communicating with one another.

With constraint being a big part of a game designer’s toolkit, Naomi began to think about ways she could constrain the player’s ability to collaborate in a fun way. This led Naomi to think about the ways players could work together without regular communication. She came up with the idea of using what she calls “collaborative yomi”—players trying to guess one another’s actions in order to help one another, instead of the normal understanding of yomi as trying to best one another in a competition. This was the third design value for the game.

Because the game was seeking to encourage collaboration, Naomi decided fairly early on that she didn’t want the game to have an absolute win/lose condition. This was the fourth design value for the game. With this in mind, Naomi began thinking about ways to give players feedback on how they did without declaring a winner or loser (which would push against the collaborative nature of the game). Naomi took inspiration from the quizzes in *Cosmopolitan* magazine that rate along a scale. So the game used a scale to evaluate the collaborative score as well as the spread of points earned by the two players.

Consentacle’s unique gameplay is crafted around a set of design values reflecting real-world issues around consent. As she developed Consentacle, Naomi looked to games and other forms of media to provide insights into the design process, leading to interesting and ultimately unique solutions. Throughout the process, the design values in the game led Naomi’s research. This is important—it is easy to get lost looking at other games and media for influence—but if you have a strong set of design values, your search will have direction and purpose.

Summary

As you can see from our *Pong* thought experiment and the three case studies, design values are helpful in guiding the design process. They are guideposts in the journey through a game's design. This is important because as you create your game and test it with others, you need a goal to work toward. Design values can also answer many of the questions that arise in the process of making a game. They function as tools for calibrating the team's understanding of the game they hope to create, and they keep everyone working toward a unified play experience.

Here are the basic questions of design values:

- *Experience*: What does the player do when playing? As game designer and educator Tracy Fullerton puts it, what does the player get to do? And how does this make them feel physically and emotionally?
- *Theme*: What is the game about? How does it present this to players? What concepts, perspectives, or experiences might the player encounter during play? How are these delivered? Through story? Systems modeling? Metaphor?
- *Point of view*: What does the player see, hear, or feel? From what cultural reference point? How is the game and the information within it represented? Simple graphics? Stylized geometric shapes? Highly detailed models?
- *Challenge*: What kind of challenges does the game present? Mental challenge? Physical challenge? Challenges of perspective, subject, or theme?
- *Decision-making*: How and where do players make decisions? How are decisions presented? Is the information space perfect or imperfect?
- *Skill, strategy, chance, and uncertainty*: What skills does the game ask of the player? Is the development of strategy important to a fulfilling play experience? Does chance factor into the game? From what sources does uncertainty develop?
- *Context*: Who is the player? Where are they encountering the game? How did they find out about it? When are they playing it? Why are they playing it?
- *Emotions*: What emotions might the game create in players?

Exercises

1. Take a game and “reverse engineer” its design values. Pay close attention to how the game makes you feel and how you imagine the designer might have captured those feelings in design values. Follow the list of design values from this chapter as a guide.
2. Take that same game and change three of the design values. Then modify it (on paper, or by changing the game’s rules) based on the new design values. How do these changes affect the whole? How different is the play experience?

Index

A

Abe, Kaho, 62
Abject failure, 158, 159
Abstract strategy game, chess as, 37
Abstraction
 defined, 45
 in games designed from
 personal experience, 175
 paper prototypes as, 184–186
 in simulation-based games, 73–74
 of system in real world, 176–177
 as tool of game design, 35–37
Achievers, player type, 99
Act, “Plan-Do-Study-Act” iterative design model, 106–107
Action outcome unit, 31–32, 79
Action theory, 78–80, 101
Actions
 abstracting system in real world using, 176–177
 as basic element of game design, 7–8
 crafting to create play, 10
 creating space of possibility through, 11–12
 deciding main thing player gets to do, 171–172
 focusing on play experience, 183
 physical prototypes capturing, 187–188
 playable prototypes modeling player, 188–190
 playtester feedback on, 220
Active skills, in skill-based play, 55–56
Adaptive processes, in iteration, 106
Adjective brainstorm, 169–170
Adjectives
 describing main thing player gets to do, 171
 designing game around story, 175
Aesthetic design values, 118
Affective conflicts, resolving in team collaboration, 157
Affordances
 in *Braid*, 92–93
 overview of, 101–102
 player interaction and, 91–92
Agenda, team meeting, 155
Agreements, team, 153–154
Alabaster, 81
Alignment, balancing autonomy in team with, 151–152

Allen, Shawn, 18–19
Analogue: A Hate Story, 57–58
Android: Netrunner
 asymmetric information space of, 89
 developing design values for Consentacle, 127
 imperfect information space of, 88–89
 mental skill in chance-based context of, 60–61
Angle, choosing game, 170
Angry Birds, 50–51, 124–126
Anthropy, anna. *See* *Queers in Love at the End of the World*
Apache Subversion (SVN), collaboration tool, 154–155
Applied Imagination (Osborn), 165–166
Art and sound prototypes, 190–192, 199
Art direction
 in design document, 136, 137
 knowing when design is done, 235
 team roles for, 150
Art implementation, team roles for, 151
The Art of Failure (Juul), 96
Asset list sheet, tracking spreadsheets, 146
Asymmetric information space, 89
Asymmetrical competition, 52
Asymmetrical cooperative play, 54
Asynchronous communication, 155
Asynchronous competition, 50–51
Attention
 defined, 101
 defining player understanding, 86
 designing information layer, 90
 executive (voluntary), 86–87
 reflexive, 86
Attribution theory, kinds of failures in, 96
Autobiographical, designing game around personal experience, 175
Autonomy, balancing alignment of team with, 151–152

B

Bartle, Richard, 99–100
Basketball
 in *Flywrench*, 17
 intuitiveness in, 95

 perfect information space of, 90
 played by killers/socializers, 100
 skill, strategy, and uncertainty in, 30
Beliefs, in cycle of action theory, 78
Bell, Way, 164
Bicycles, decision-feedback and, 31
Blackjack, chance and uncertainty in, 58
Blueprints
 game design, 110
 schematics similar to, 141–142
Braid
 affordances in, 92–93
 storyworld in, 40–42
Brainstorming
 in conceptualization phase of iterative cycle, 110, 165–166
 “how might we”
 brainstorms, 167–169
 idea speed-dating
 brainstorms, 166–167
 noun-verb-adjective
 brainstorms, 169–170
 solutions to your design, 223
Brandenburg Concertos, in *Johann Sebastian Joust*, 172
Breakout, using constraints, 173
Burke, Liam, 22, 42

C

Canabalt, 49–51, 174
Candy Land, 61
Cavanaugh, Terry, 172–173
Centipede, played by achievers, 99
Challenge
 capturing game motivations, 179
 defined, 45
 design document for, 135, 136
 design values for, 119, 129
 designing constraints for, 173, 174
 playtester feedback on design values, 220
 Pong design for, 120
 in skill-based play, 55–56
 as tool of game design, 25–28
Chance, games of
 defined, 75
 overview of, 58–61
 as tool of game design, 28–31, 45
Charades, performative play, 68
Chen, Jenova, 122–124

- Chess
 - as abstract strategy game, 37
 - approach to theme, 38
 - decision-feedback loops of, 32
 - perfect information on
 - game state in, 88
 - Circumstantial flaws, failure from, 95–96
 - Clark, Naomi, 126–128
 - Cloud-based document sharing, 154
 - Code, knowing when
 - design is done, 235
 - Code prototypes, 194–195, 199
 - Coffee: A Misunderstanding*, performative play, 68–70
 - Collaboration and teamwork
 - agreements, 153–154
 - balancing alignment and autonomy, 151–152
 - developing design values for Consentacle, 128
 - overview of, 150
 - resolving differences, 157–158
 - roles and responsibilities, 150–151
 - running meeting, 155–156
 - soft skills of, 156–157
 - summary, 159
 - time and resources, 152–153
 - tools for, 154–155
 - understanding failure, 158–159
 - Collaborative yomi, 128
 - Combine ideas, brainstorming rule, 166
 - Common failure, 159
 - Communication, collaboration
 - tools for, 155
 - Competition against the machine, 51
 - Competitive play
 - defined, 75
 - designing constraints for, 174
 - overview of, 48–52
 - Complete game prototypes
 - defined, 200
 - knowing when design is done, 234
 - overview of, 197–198
 - Completed tasks sheet, tracking
 - spreadsheets, 147
 - Completists, achievers as, 99
 - Conceptual absurdity, whimsical play, 75
 - Conceptualizing your game
 - brainstorms, 165–166
 - as first phase in iterative process, 164
 - generating ideas, 164–165
 - “how might we” brainstorms, 167–169
 - idea speed-dating brainstorms, 166–167
 - in iterative game design process, 108
 - motivations. *See* Motivations
 - noun-verb-adjective brainstorms, 169–170
 - overview of, 109–110
 - solutions, after playtester feedback, 222–224
 - summary, 180
 - Concurrent Version Systems (CVS), as collaboration tool, 154–155
 - Conflict, resolving team, 157–158
 - Consensus-based decision-making, 152
 - Consentacle card game, design values, 126–128
 - Consistency, of well-designed interactivity, 95
 - Constraint
 - defined, 44
 - design depending largely on, 173
 - designing game around, 172–174
 - developing design values for Consentacle, 128
 - as tool of game design, 16–19
 - in whimsical play, 63–64, 75
 - Context
 - capturing game motivations with, 179
 - design documents for, 135, 137
 - design values for, 120, 121, 129
 - Context of play, 43–45
 - Conversations We Have in My Head*, story as play experience, 42–43
 - Cooper, Alan, 178
 - Cooperative play
 - asymmetrical, 53
 - defined, 75
 - designing constraints, 174
 - symbiotic, 55
 - symmetrical, 54
 - Core game prototypes, 195–197, 200
 - Correct rejections, role of
 - affordances, 91
 - Cosmicat Crunchies*, 194
 - Crampton-Smith’s five characteristics of well-designed interactivity, 93–95, 102
 - Csikszentmihalyi, Mihaly, 25
 - CVS (Concurrent Version Systems), as collaboration tool, 154–155
- D**
- Data, turning into information, 86
 - Deadbolt, expressive play in, 71–72
 - Deadlines, getting ready for
 - production, 236–237
 - Dear Esther*, 10–11, 57–58
 - DeBonis, Josh, 187–188
 - Decision-feedback loops
 - defined, 45
 - purely chance-based
 - games removing, 61
 - as tool of game design, 31–35
 - Decision-making
 - capturing game motivations with, 179
 - consensus-based, 152
 - in design documents, 135, 137
 - design values for, 119, 120, 128, 129
 - designing around constraints, 174
 - establishing protocols for, 154
 - playtester feedback on
 - design values, 221
 - for solutions to your design, 223
 - in team meetings, 155
 - in turn-based games, 88–89
 - Defer judgment, brainstorming rule, 165
 - Desert Golfing*, 50–51, 124–126
 - Design documentation
 - defined, 148
 - design documents, 132–136
 - exercise, 148
 - file sharing for collaboration, 154–155
 - in iterative game design, 132
 - knowing when design is done, 235
 - overview of, 132–136
 - Pong* example of, 136–138
 - schematics, 142–143
 - solutions to your design, 223
 - summary, 147
 - tracking spreadsheets, 143–147
 - of your prototypes, 198–199
 - Design values
 - balancing team alignment/autonomy, 152
 - capturing game
 - motivation, 179–180
 - in conceptualization phase
 - of iterative cycle, 110
 - in Consentacle, 126–128
 - creating playable prototypes, 190
 - in *Desert Golfing*, 124–126
 - exercises, 129
 - in game design document, 135, 136
 - generating, 119–120
 - in *Journey*, 122–124
 - knowing when design is done, 235
 - overview of, 118–119
 - in *The Path* case study, 230–232
 - playtester feedback on, 218, 220–221
 - in *Pong*, 120–121
 - resolving team conflicts via, 158
 - reviewing after playtest results, 222
 - summary, 128
 - Designs, in game design document, 132

- Desire, in action theory, 78
- DIKW (Data-Information-Knowledge-Wisdom) model
 feedback providing, 94
 information layer, 86
 interaction layer, 91
- Direct actions, as tool, 19–21, 44
- Dishonored*, played by achievers, 99
- Distribution voting, idea speed-date brainstorm, 167
- Do, “Plan-Do-Study-Act” iterative design model, 106–107
- Documentation. See Design documentation
- Dog Eat Dog
 outcomes or goals in, 22–24
 played by killers, 100
 storytelling emerging from play experience, 42–43
- Dog Park*, complete game prototype, 197–198
- Dreyfuss, Henry, 107
- Drop7*
 consistency in, 95
 feedback system in, 94
 intuitiveness in, 95
 navigability in, 94
- Dropbox, as collaboration tool, 154
- Drunk Jenga, designing for context, 43
- Dungeons & Dragons, played by socializers, 100
- dys4ia*, designed around personal experience, 175–176
- E**
- Eames, Ray and Charles, 173
- Elements
 basic play design, 7–9
 in game design document, 134–136, 137
 wireframing showing changes in game, 139–140
- The Elements of User Experience* (Garrett), 79–80
- Emotions
 capturing game motivations with, 179
 as design value, 120–123, 129
 listing in design document, 135, 137
 playtester feedback on, 221
 playtesting *The Path*, 230–232
 resolving affective conflicts in team, 157
- The Endless Forest*, 230
- Entertainment media, games treated as, 4
- Environmental design values, 118
- Esopus* art magazine, and Metagame, 227
- Evaluate, Dreyfuss iterative design model, 107
- Evaluating your game
 conceptualizing solutions, 222–224
 interpreting observations, 221–222
 in iterative design process, 108, 113–114
 overview of, 218
 reviewing playtest results, 219–220
 schedule next prototype, 224
 what to think about, 220–221
- Executive (or voluntary)
 attention, 86–87
- Expectations, providing player, 96–97
- Experience-based play, 57–58, 75
- Experience, player
 absorption in, 26
 action theory principles and, 78–80
 capturing game motivations with, 179
 design document for, 135–136
 design values for, 119, 120, 129, 135
 exercises, 102
 of flow, 25–26
 focusing game on, 182–183
 frame layer of, 96–98
 game design elements creating, 9–11
 goals guiding, 24
 information layer of, 85–91
 inspiring ideas for games, 164–165
 interaction layer of, 91–96
 overview of, 77
 playtester feedback on, 218, 220–221
 purpose layer of, 99–100
 sensory layer of, 80–85
 summary, 101–102
 theme shaping, 37
- Experienced player tests, 209, 216
- Explorers, as player type, 99–100
- Expression, games generating, 6
- Expressive play, 71–72, 76, 183
- Exquisite Corpse, 9–10
- External playtests, 113
- F**
- Failure
 of collaboration, 158–159
 embracing to succeed in iterative process, 115–116
 kinds encountered in gameplay, 95–96
 as part of iterative process, 112
- False affordances, 92
- Far Cry 2*, played by achievers, 99
- Feedback
 abstracting system in real world and, 176–177
 consistency, and player understanding of, 95
 creating core game prototypes after, 196
 evaluating playtester, 113–114, 218, 221
 navigability related to, 95
 in playtest phase in iterative cycle, 112
 reviewing playtest results, 219–220
 supporting mental model of game, 93
 in well-designed interactivity, 94
- Feelings, and expressive play, 71–72
- File sharing, as collaboration tool, 154–155
- Film scripts, and game design documents, 132–133
- First-person perspective, 80–81, 83–84
- Flanagan, Mary, 118, 119
- Flaws in game, failure in gameplay from, 95–96
- Flow state, challenge of player’s skill level, 25
- Flywrench*, constraint in, 16–17, 19
- Foddy, Bennett, 62–63
- For discussion sheet, tracking spreadsheets, 145, 155
- Force, Kris, 191–192, 230, 232
- Frame layer, 79–80, 96–98
- Friedhoff, Jane, 22, 100, 196–197
- Friend and family tests, 206–207, 215
- G**
- Game design documentation.
 See Design documentation
- Game developer tests, 205–206, 215
- Game flow, game design document, 135, 137–138
- Game of Life boardgame, abstraction, 35
- Game state, 12, 14
- Games of emergence, 66
- Games of progression, 67
- Garfield, Richard, 60
- Gender-based design values, 118, 126–128
- Get visual, brainstorming rule, 166
- Gilliam, Leah, 65–66, 100
- Glorious failures, 158, 159
- Go boardgame, abstraction in, 35
- Go wild, brainstorming rule, 166

Goals

- achievers setting/obtaining, 99
 - as basic element of game design, 8
 - of brainstorming, 166
 - of cooperative play, 53
 - crafting to create play, 9
 - creating game's space of possibility, 11–12
 - defined, 13, 45
 - establishing with team to build trust, 152
 - evaluating when making prototype, 183
 - in game design documents, 135, 136
 - playtest phase in iterative cycle, 112
 - playtester feedback on design values, 220
 - reaching via challenge, 25–28
 - relating navigability to player, 94
 - team agreements to establish, 153
 - of team meetings, 155–156
 - as tool of game design, 22–24
- Gone Home*, storyworld in, 41–42, 174–175
- Google Drive, as collaboration tool, 154

H

- Hanabi cardgame, 127–128
- Harvey, Auriea, 191, 230–232
- Head-to-head competition, *Nidhogg*, 51
- Hecker, Chris, 52, 208–209
- Hentai, 126–127
- Hidden affordances, 92
- Hit Me*, as whimsical play, 62–64
- Holm, Ivar, 118–119
- Hopscotch board, 4–6
- "How might we" brainstorms, 167–169, 180
- Howling Dogs*
 - decision-feedback loops in, 34–35
 - role-playing in, 67–68, 101
- Hugpunch*, point of view/perception in, 82–83
- Hunt, James, 158

I

- Idea speed-dating brainstorms, 166–167, 180
- Ideas
 - conceptualization phase of iterative cycle, 109–110
 - conceptualizing game. *See* Brainstorming
 - designing around story, 175
 - evaluating when making prototype, 183

- evolving in every step of iterative process, 111, 114
 - in expressive play, 71–72
 - team meetings for, 155
 - turning into prototypes, 182
- Image-editing software, for interface prototypes, 194
- Images, game design via schematics, 138–142
- Immediate tasks, overview spreadsheets for, 143–144
- Imperfect information spaces, 88–89, 101
- Incubation, conceptualizing design solutions, 222–223
- Indirect actions, 19–21, 44
- Individual flaws, failure from, 95–96
- Information layer, 79–80, 85–91
- Information spaces
 - defined, 101
 - overview of, 88–90
 - playtester feedback on design values, 221
- The Innmates Are Running the Asylum* (Cooper), 178
- Intention, in action theory, 78
- Interaction layer
 - clear mental model in, 93
 - consistency in, 95
 - failure and, 95–96
 - feedback in, 94
 - intuitiveness in, 95
 - navigability in, 94–95
 - as plane of user experience, 79–80
 - use of affordances in, 91–93
- Interactive fiction, in *Alabaster*, 82
- Interface and controls, game design documents, 135, 137
- Interface prototypes, 193–194, 199
- Internal playtests
 - defined, 113, 215
 - overview of, 203–205
- Intuitiveness, well-designed interactivity, 95
- Iterative game design process
 - collaboration. *See* Collaboration and teamwork
 - conceptualization, 109–110
 - documentation. *See* Game design documentation
 - embracing failure in, 115–116
 - evaluation, 113–114
 - exercise, 116
 - knowing when design is done, 234–235
 - origins of, 106–108
 - in play design, 10
 - playtests, 112–113
 - prototypes, 110–111

- as repeated process, not single cycle, 114–115
- summary, 116

J

- Jarboe, 191–192, 230, 232
- Jenga Classic, 43
- Jenga Giant, 43
- Johann Sebastian Joust*
 - from design to production, 228–230
 - main thing player gets to do in, 171–172
 - performative play in, 68–70
 - played by killers, 100
 - symmetrical competition in, 51
- Journey*
 - activating player
 - attention in, 86–87
 - design values of, 122–124
 - early playable prototype of, 188–190
 - as hard game for most people to play, 85
 - navigability in, 94
 - physical prototyping of, 188
 - player point of view and perception in, 84–85
- Jump cuts, in *Journey*, 86–87
- Juul, Jesper, 66, 96

K

- Kentucky Route Zero*, 39–40, 101
- Killer Queen*, 187–188
- Killer Queen Field Game, 187–188
- Kinds of play
 - competitive, 48–52
 - cooperative, 53–55
 - exercises, 75
 - experience-based, 57–58
 - expressive, 71–72
 - games of chance and uncertainty, 58–61
 - overview of, 48
 - performative, 68–70
 - role-playing, 65–68
 - simulation-based, 72–74
 - skill-based, 55–56
 - summary, 74–75
 - whimsical, 62–65
- Kinect, testing code/tech prototypes, 194–195
- Kinetic aspects of game, in physical prototypes, 187
- Knizia, Reiner, 115

L

Landlord's Game, simulation-based, 72
 Layers of play experience
 defined, 101
 frame layer, 96–98
 information layer, 85–91
 interaction layer, 91–96
 purpose layer, 99–101
 sensory layer, 80–85
 Leacock, Matt, 34, 54
 Lesperation: Trouble in
 Paradise, 65–68, 100
 Level design, game design
 document, 136
 Listening skills, resolving
 affective team conflicts, 158
Little Red Riding Hood, The Path
 based on, 66–68, 191
 Living documents, design
 documents as, 134
 Local multiplayer games, 48
 Long-range tasks, overview
 spreadsheet tracking, 143–144
Losswords, 189–190, 193
 Lu, Peter, 27, 97, 194–195
 Ludum Dares, 232
Luftrausers, 196–197
 Lusory attitude, 16–18, 26

M

Markers
 creating paper prototypes, 185–186
 for “how might we”
 brainstorms, 169
 Marketing/public relations,
 team roles for, 151
 Massively Multiplayer Online
 games (MMOs), 122
McDonald's Videogame
 as abstraction of system
 in real world, 177
 player role and experience in, 101
 as simulation-based play, 73–74
 Meadows, Donella, 176
 Meetings, team
 getting ready for
 production, 236–237
 running, 155–156
 soft skills of collaboration
 in, 156–157
 when and how for, 154
 Member status, defining team, 153
 Mental model, clear
 interaction layer requiring, 91
 navigability relating to, 95
 in well-designed interactivity, 93
 Mental skill, 55–56, 61
 Metagame case study, 226–228

Mid-range tasks, overview
 spreadsheets for, 143–144
 Mikros, Nik, 187–188
 Milestones. *See* Tracking spreadsheets
Minecraft
 endless space of
 possibility in, 11–12
 played by achievers, 99
 self-directed goals in, 8
 MMOs (Massively Multiplayer
 Online games), 122
 Monopoly, as simulation-based play, 72
 Moodboards, as early art
 prototypes, 192
 Motivations
 abstracting real world, 176–177
 as angle for game's design, 170
 in conceptualization phase
 of iterative cycle, 170
 design values capturing, 179–180
 designing around
 constraints, 172–174
 designing around personal
 experiences, 175–176
 designing around player, 178
 designing around story, 174–175
 designing around the thing the
 player gets to do, 171–172
 Music, playing games vs. playing, 4
My Moon film, 133, 140

N

Narrative
 in *Alabaster*, 82
 in *Braid*, 41
 creating challenge through, 25
 designing, 151
 in *Howling Dogs*, 67
 in *Journey*, 123
 in *Kentucky Route Zero*, 39
 in *Perfect Woman*, 195
 as possible focus of game, 170
 in *Queers in Love at the End
 of the World*, 71, 233
 in storytelling. *See* Storytelling
 Navigation
 of 3D space to experience
 story, 57–58
 in *Journey*, 85
 story emerging through, 42
 in *Thirty Flights of Loving*, 84–85
 in well-designed
 interactivity, 94–95
 New playertests, 208–209, 216
Nidhogg, 33–34, 48–49
 Ninja folkgame, 26, 58
 Nissenbaum, Helen, 119
 No buts (just ands),
 brainstorming rule, 166

Nonplayer characters, 52
 Norman, Donald, 91
 Note-taking, in team meetings, 155
 Noun-verb-adjective brainstorm
 creating paper prototypes, 185
 defined, 180
 overview of, 169–170

O

Objects
 as basic element of
 game design, 8–9
 crafting to create play, 9–11
 creating space of possibility, 11–12
 defined, 13
 Observations
 interpreting playtests, 221–222
 playtester feedback on
 design values, 220–221
 reviewing playtest results, 221
Octodad, constraint in, 17–19
 Ongoing responsibilities sheet,
 tracking spreadsheets, 146
 Osborn, Alex F., 165–166
 Outcomes
 designing game around story, 175
 direct/indirect actions
 creating unexpected, 181
 Overview sheet, tracking
 spreadsheets, 143–144
 Ownership, game, 153

P

Pachinko, uncertainty in, 29
 Pandemic
 abstraction in, 35–36
 asymmetrical cooperative
 play in, 54
 storyworld in, 40
PANIC! 232
 Paper prototypes, 184–186, 199
Papers, Please, as simulation-
 based play, 73–74
 Participation expectations of team, 153
The Path
 art and sound prototypes
 of, 191–192
 from design to production,
 230–232
 played by achievers, 99
 role-playing in, 66–68
 Pedercini, Pablo, 177
 Perceptible affordances, 91, 93
 Perfect information spaces
 of basketball, 90
 of chess, 88
 defined, 101

- Perfect Woman*
 challenge in, 27–28
 frames in, 97–98
 tech prototype of, 194–195
- Performative play, 68–70, 76
- Personal experience, designing game around, 175–176
- Personas, designing game around player, 178
- Perspective, as angle for
 which story is told, 170
- Physical prototypes, 187–188, 199
- Physical silliness, whimsical play, 64
- Pinball, direct/indirect actions in, 19–20
- Ping!* paper prototype of, 184–186
- “Plan-Do-Study-Act” iterative design model, 106–107
- Play design
 active role of player, 4–5
 basic elements of, 7–9
 exercises, 14
 games as entertainment media, 4
 getting from here to there, 12–13
 summary, 13–14
 systems dynamics approach to, 5–6
 using elements of, 9–12
 what it means to play, 4
- Playable prototypes
 core game prototypes vs., 195–197
 defined, 199
 overview of, 188–190
- Player experience. *See* Experience, player
- Players
 as basic element of game design, 9
 beyond types of, 102
 crafting to create play, 9–11
 creating space of possibility, 11–12
 deciding main thing done by, 171–172
 defined, 13
 designing game around, 178
 designing game around constraints on, 172–174
 making game come to life, 6
 role in game play, 4–5
 types of, 99–100, 102
- Playspaces
 as basic elements of game design, 9
 crafting to create play, 9–10
 creating space of possibility, 11–12
 defined, 13
- Playtesting your game
 after, 213–214
 experienced player tests, 209
 friend and family tests, 206–207
 game developer tests, 205–206
 input vs. feedback and, 214–215
 internal tests, 203–205
 matching prototypes to, 209–210
 new playertests, 208–209
 overview of, 202–203
 preparing for, 210–211
 revealing truth about your design, 201
 running, 211–213
 summary, 215–216
 target audience tests, 207–208
- Playtests
 creating core game prototypes after, 196
 decision-making in team meetings on, 155
 embracing failure, 115–116
 evaluating feedback, 113–114, 218
 file sharing plans for collaboration, 154–155
 in iterative game design process, 108
 knowing when design is done, 235
 overview of, 112–113
 reviewing results of, 219–220
 tracking task list sheet for, 145
- Point of view
 abstraction of systems in real world and, 176–177
 capturing game motivations with, 179
 design values for, 119, 120, 129
 designing game around story, 175
 in game world, 80–85
 listing in design document, 135, 136
 questions asked by designers on, 85
- Poker, chance and uncertainty in, 30, 58
- Pong*
 abstracting tennis in, 35
 design values in, 120–121
 game design document for, 136–138
 schematics, 138–142
- Portal 2*
 active and mental skills in, 56
 played by socializers, 100
 symmetrical cooperative play in, 53
- Possibility space. *See* Space of possibility
- Post-it notes, “how might we” brainstorm, 168–169
- Predicted failures, 159
- Predictive processes, 106
- Procedural conflicts, resolving in team, 157
- Production, moving from design to getting ready for production, 236–237
 how to know when design is done, 234–235
- Johann Sebastian Joust*
 case study, 228–230
- Metagame case study, 226–228
 overview of, 226
- The Path* case study, 230–232
- Queers in Love at the End of the World* case study, 232–234
- Programming, team roles for, 150
- Project management, team roles for, 151
- Proteus*, 21, 99
- Prototypes
 asset list sheet for, 146
 decision-making in team meetings on, 155
 evaluating your game. *See* Evaluating your game
 in iterative game design process, 107–108, 110–111
 knowing when design is done, 234–235
 overview spreadsheet tracking, 143–144
 tracking task list sheet for, 145
- Prototyping your game
 art and sound prototypes, 190–192
 code/tech prototypes, 194–195
 complete game prototypes, 197–198
 core game prototypes, 195–197
 documenting prototypes, 198–199
 interface prototypes, 193–194
 paper prototypes, 184–186
 physical prototypes, 187–188
 playable prototypes, 188–190
 prototypes as playable questions, 183–184
 scheduling next prototype, 224
 as second step in iterative process, 181–183
 summary, 199–200
- Purpose layer, 79–80, 99–100
- Q**
- Quantity over quality, brainstorming rule, 165–166, 169
- Queers in Love at the End of the World*
 from design to production, 232–234
 expressive play in, 71–72
 played by achievers, 99
 space of possibility in, 11–12
- Quest 3D, playtesting *The Path*, 230–231
- QWOP*, as whimsical play, 63–64

R

- Reaction, in action theory, 78
- Real-time game
 - basketball as, 90
 - game state in constant flux in, 12
 - Speed Chess* as, 32–33
- Real-world system
 - abstracting in games, 176–177
 - noun-verb-adjective brainstorming for, 169–170
- Reflexive attention, player
 - understanding of game, 86
- Remote communication, as collaboration tool, 155
- Repeat, in action theory, 78
- Requirements, iterative game design process, 107
- Resolving differences, in collaboration, 157–158
- Resources, in collaboration, 153
- Responsibilities, in collaboration, 150–151
- Review
 - design strengths/weaknesses after playtest, 222
 - in iterative game design process, 107
- Revise, in iterative game design process, 107
- Rise of the Videogame Zinesters* book (anthropy), 165
- Role-playing, 65–68, 75
- Roles
 - balancing team alignment and autonomy, 151–152
 - collaboration, 150–151
 - team agreements to establish, 154
- Rollercoaster Tycoon*, simulation-based play, 72
- Roulette, 29
- Rules
 - for abstraction of systems in real world, 176–177
 - as basic element of game design, 8
 - brainstorming, 165–166
 - crafting to create play, 9–12
 - defined, 13
 - in *Desert Golfing* design values, 125
 - in game of *Dog Eat Dog*, 23
 - for space of possibility, 11–12
- Running meetings, 155–156

- S
- Salen, Katie, 11, 31
- Saltsman, Adam, 174
- Samyn, Michaël, 191, 230–232
- Scheduling next prototype, 224

- Schematics
 - defined, 148
 - documenting for your prototype, 198
 - file sharing for collaboration, 154–155
 - integrating into game design document, 142
 - interface prototypes using, 193
 - in iterative game design, 132
 - paper prototypes and, 184
 - replacing game design document with, 143
 - showing game flow, 135
 - visualizing game design, 138–142
- Schönfelder, Lea, 27, 97, 194–195
- Second-order design, 10–12, 14
- Sensory layer
 - information layer helping players understand, 85–91
 - overview of, 80–85
 - as plane of user experience, 79–80
- Shewhart, Walter, 106–107
- Short-range tasks, tracking with overview spreadsheet, 143–144
- Show, Dreyfuss iterative design model, 107
- Silent brainstorm, 168–169, 170
- Sim City*, as simulation-based play, 72
- Simulation-based play, 72–74, 76
- Single-player games
 - competition in, 49–50
 - Journey* design values as, 123
 - Portal 2* played as, 53
- Sketch, Dreyfuss iterative design model, 107
- Skill-based play, 55–56, 75
- Skill, strategy, chance, and uncertainty capturing game motivations, 179
 - capturing game motivations with, 179
 - defined, 45
 - design document for *Pong*, 137
 - design values for, 120–121, 129, 135
 - overview of, 28–31
 - in *Threes*, 59
- Skills
 - challenge increasing player, 25–28
 - soft skills of collaboration, 156–157
- Skype, creating playable prototype with, 189–190
- Slam City Oracles*
 - creating core game prototype, 196–197
 - goals in, 22
 - played by socializers, 100
- Smith, Justin, 124–126
- Soccer
 - challenge in, 27
 - constraint in, 16
 - elements of play design in, 7–9
 - as example of quantifiable goal, 22
- Social design values, 118, 119
- Soft skills, collaboration, 156–157
- Software requirement specifications, game design documents and, 133–134
- Sound prototypes, 190–192
- Sound, team roles for designing, 151
- Space of possibility
 - concept of, 11–12
 - defined, 14
 - game state letting player understand, 12
- Speed Chess*, 32–33
- Spelunky*, 99, 100
- Spreadsheets
 - production, 236
 - tracking, 143–147
- Spy Party*, asymmetrical competition in, 52
- Squinkifer, Dietrich, 42, 68–70
- Story beat, *Alabaster*, 82
- Storyboards, using schematics like, 140
- Storytelling
 - defined, 45
 - designing game around, 174–175
 - role-playing in, 65–68
 - as tool of game design, 40–42
- Storyworlds, games
 - constructed around, 40
- Strategy
 - with chance and uncertainty, 61
 - defined, 45
 - as tool of game design, 28–31
- Structured failure, 158
- Study, “Plan-Do-Study-Act” iterative design model, 106–107
- Substantive conflicts, resolving in team, 157
- Suits, Bernard, 16, 26
- SUNBURN!* direct/indirect actions in, 20
- Sunset*, layered goals in, 24
- Super Mario Bros.*, 91, 174
- Super Meat Boy, active skills in, 55
- SVN (Apache Subversion), collaboration tool, 154–155
- Sweat equity, making games by, 153
- Symbiotic cooperation, 55
- Symmetrical competition, 51
- Symmetrical cooperative play, 53
- Symmetrical information space, 90
- Systems
 - abstraction of in real world, 176–177
 - definition of, 176
- Systems dynamics, approach to game design, 5–6

- T**
- Takahashi, Keita, 62, 64
 - Takeaways, reviewing playtest results, 219–220, 221
 - Talking rights
 - running team meetings, 155
 - soft skills of collaboration, 156–157
 - Target audience tests, 207–208, 216
 - Task list sheet, tracking spreadsheets, 145, 148
 - Tasks
 - collaboration tools for managing workflow, 155
 - participation expectations of team, 153
 - tracking on spreadsheets. *See* Tracking spreadsheets
 - Teamwork
 - brainstorming using idea speed-date, 166–167
 - collaboration and. *See* Collaboration and teamwork
 - Tech prototypes, 194–195, 199
 - Technical overview, game design document, 136, 137
 - Technology
 - designing game around constraints, 174
 - testing with code/tech prototypes, 194–195
 - Tennis, abstracting in *Pong*, 35
 - Tenya Wanya Teens*, as whimsical play, 64–65
 - Terms of agreement, 154
 - Testing, team roles for, 151
 - Tetris*, intuitiveness in, 95
 - Text-based games
 - Alabaster*, 81–82
 - Analogue: A Hate Story*, 57–58
 - Howling Dogs*, 34–35, 67–68
 - Losswords*, 189–190, 193
 - Queers in Love at the End of the World*, 11–12, 71–72
 - Text, knowing when design is done, 235
 - Art of Failure* (Juul), 96
 - Theme
 - capturing game motivations, 179
 - defined, 45
 - in design document, 135–136
 - design values for, 119–120, 129, 135
 - designing game around story, 175
 - embedded in storytelling, 40–42
 - as tool of game design, 37–40
 - Think, Dreyfuss iterative design model, 107
 - Third-person over-the-shoulder perspective, 80–81
 - Thirty Flights of Loving*, 83–85
 - 3D first-person view, of game world, 81
- Threes**
- decision-making in, 61
 - played by explorers, 100
 - strategically managing uncertainty in, 59
- 3D third-person view, of game world, 81
- Time**
- collaboration and, 152–153
 - participation expectations of team, 153
- Tiny Games*, designing for context, 43–44
- Titles, in game design document, 134–135, 136
- Tools, game design
- abstraction, 35–37
 - challenge, 25–28
 - collaboration, 154–155
 - constraint, 16–19
 - context of play, 43–44
 - decision-making and feedback, 31–35
 - direct and indirect actions, 19–21
 - exercises, 45
 - goals, 22–24
 - skill, strategy, chance and uncertainty, 28–31
 - storytelling, 40–42
 - summary, 44–45
 - theme, 37–40
- Tracking spreadsheets
- asset list sheet, 146
 - completed tasks sheet, 147
 - discussion sheet, 145
 - ongoing responsibilities sheet, 146
 - overview of, 143–147
 - overview sheet, 143–144
 - role in iterative game design, 132
 - task list sheet, 145
- Tracking tools, collaboration, 154–155
- Traditional design values, 118
- Train, frames in, 98
- Treachery in Beatdown City*, constraint in, 18–19
- Turn-based game
- Android: Netrunner as, 89
 - chess as, 88
 - decision-making in, 32–33
- Twine gaming tool, 232–234
- Twister, performative play in, 68–70
- 2D side view, of game world, 81
- U**
- Uncertainty
- defined, 45
 - games of chance and, 58–61, 75
 - as tool of game design, 28–31
- V**
- Values at Play* book (Flanagan and Nissenbaum), 119
- Verb brainstorm, 169–170
- Verbs
- designing game around personal experience, 176
 - designing game around story, 175
- Version failure, 159
- Voting, in idea speed-dates, 167
- Vvvvvv, constraints in, 172–173
- W**
- Walden*, played by explorers, 99–100
- Way
- inspiration for creating, 164–165
 - symbiotic cooperation in, 55
 - theme in, 38–40
- Weenies, giving visual reference point with, 87
- What
- production team will be doing, 236–237
 - reviewing playtest results, 219
- ‘What if’ question
- conceptualization phase of iterative cycle, 110
 - playtest phase of iterative cycle, 112
 - prototype phase of iterative cycle, 110–111
- When, production deadlines, 236–237
- Where, reviewing playtest results, 219
- Whimsical play, 62–65, 75
- Who of production team, 236–237
- Why, reviewing playtest results, 219
- Wilson, Douglas, 171–172, 229
- Wireframes, website, 138–139
- The Witness*, mental skill in, 55–56
- World, representing, 80–81
- Y**
- Yomi
- concept of, 49
 - developing design values for Consentacle, 128
 - role in strategic fun of chess, 88
- Z**
- Zimmerman, Eric, 11, 31, 118