Before Chapter 1, the introduction defines what a game designer is and differentiates him from a game developer. In theory, game design is very simple but it requires a focus on the fundamentals of all games ever created. The overall structure of the book is discussed too, along with a roadmap for guiding readers as to the book’s content.

Chapter 1 focuses on the need for confidence in game developers and urges the reader to truly believe himself to be one. It also argues that there are umpteen real life skills or subjects that can prove beneficial in game design, some of which may be unexpected. These include, but are not limited to, technical subjects such as animation, technical writing, visual arts and managerial subjects such as management, communication and brainstorming but also unexpected ones such as anthropology to connect with the audience, economics to better create a game economy, music to pick catchier soundtracks for the game and architecture to design the game’s world better. It is impossible to be an expert at all of these, but the more competent the designer is in all of these subjects, the better he will be as a game designer.

The chapter declares listening to be the most important skill. True, deep, open-minded listening is the only way for the game designer to find out the truth and build a better game based on that. This listening will take place in 5 forms, namely: team, audience, game, client, and self.

At the end, the chapter provides the reader with this insight about the true ‘gift’ a game designer and generally anyone in any profession can have. Talent or knack is just a minor gift, because it doesn’t guarantee passion or drive. The true, major gift is being in love with your work. If the game designer is in love with what he does, he will pursue his work with a vigor which the uninterested, ‘talented’ designer cannot match.

Extrapolating these findings to our SPROJ, our team except for one member does not have much experience in using Unity, therefore we may seem at a disadvantage when pursuing game development. However, the idea does excite us all (I believe). Personally, I’ve noticed that when I am highly interested in implementing a game feature, I can sit for hours doing it and not feel any lack of motivation. Following this principle, I am aiming to let each member decide for himself/herself which area of the game he would like to develop most, so that he can work on what he or she is interested in with full vigor.

The team composes of 5 members. All have their different, unique thoguhts and perspectives in life due to having taken different courses and experienced life differently. We all contribute and supplement each other’s understanding of the game in our group sessions. But to truly benefit, all of the team members need to truly listen to each other with an open mind.

Besides that, there are 4 other forms in which listening needs to be done. We are all gamers or ex-gamers so have an intuition of what works best in game design, but to truly understand our audience, we may have to contact some of our more ‘committed’ gamer friends so that they can provide fresher perspectives. We listen to our mentors at Mindstorm Labs very carefully too, as they have been in the industry for quite a while and we can benefit from their experiences.

As we test the game during development for bugs, we will need to listen intently to it and be focused in testing out all situations, We must remove ourselves from all biases and not take anything for granted. We do not have a client. We do have ourselves, who we will need to listen to, and truly connect with, to understand what are our best strengths and what are our deepest ideas. These will aid the game development a lot.

In case any of my group members loses motivation during the SPROJ process, I would urge him to repeat the words “I am a game designer” and truly believe himself or herself to be a game designer. We all have our gifts. We just need to recognize them and figure out how to work best with them.