

• wake up with
calm focus the
squeal eader

A theory

• see AT-ST's too

• power pil?
• ops my B 2pm

of fun

• Doodle
more



The other day I played a typing game on popcap.com...
I got really far and did really well, and there came a
point where I got bored.



water.
← honest

Then I played Bookworm on the same site.
I quit when I saw that I was fighting the tide.





People are amazing pattern matching
machines.



Look at the places we can find a face

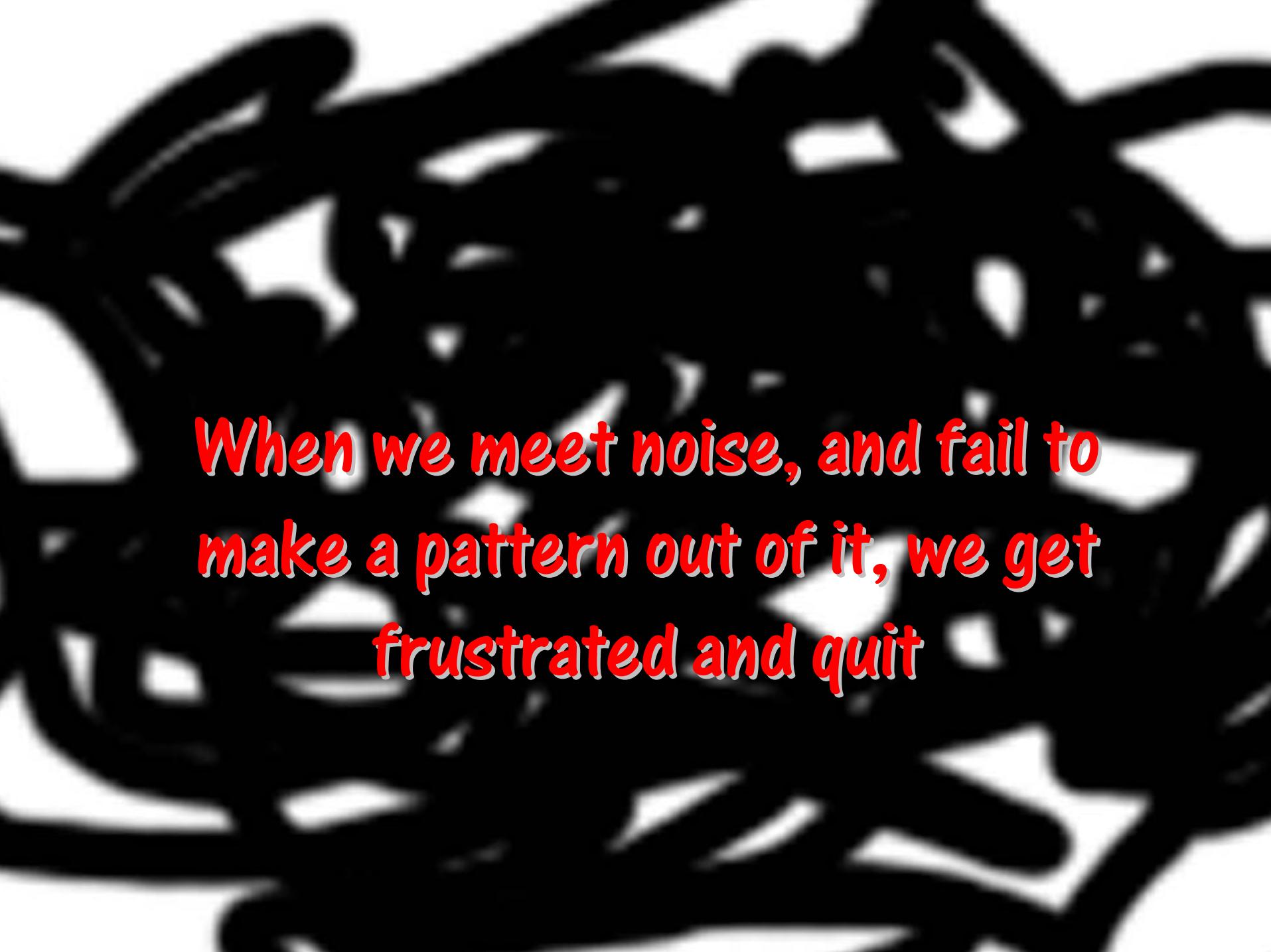


In fact, we tend to
see patterns where
there aren't any

(BLA
BLA
BLA)

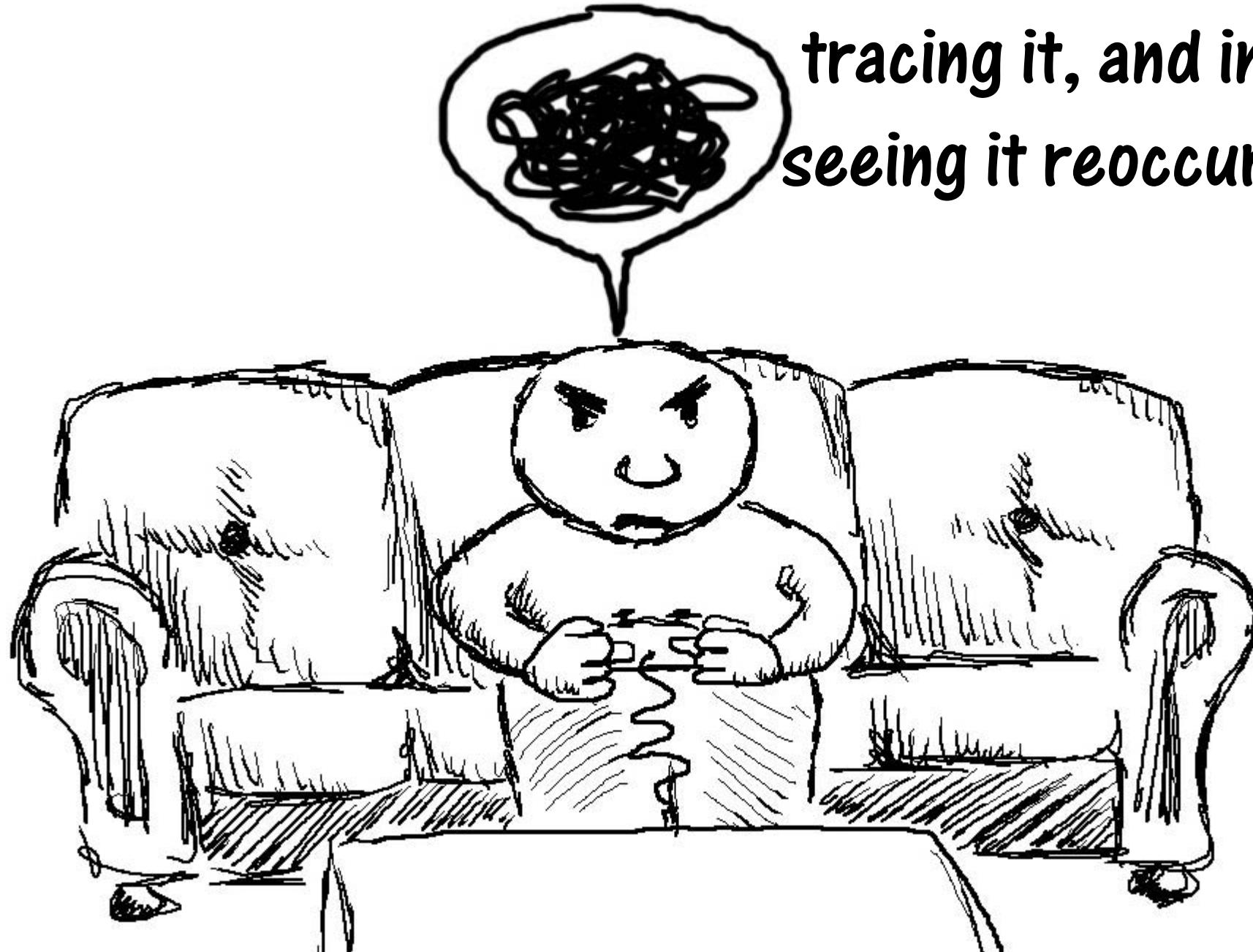
When we grasp a pattern, we usually
get bored with it and iconify it

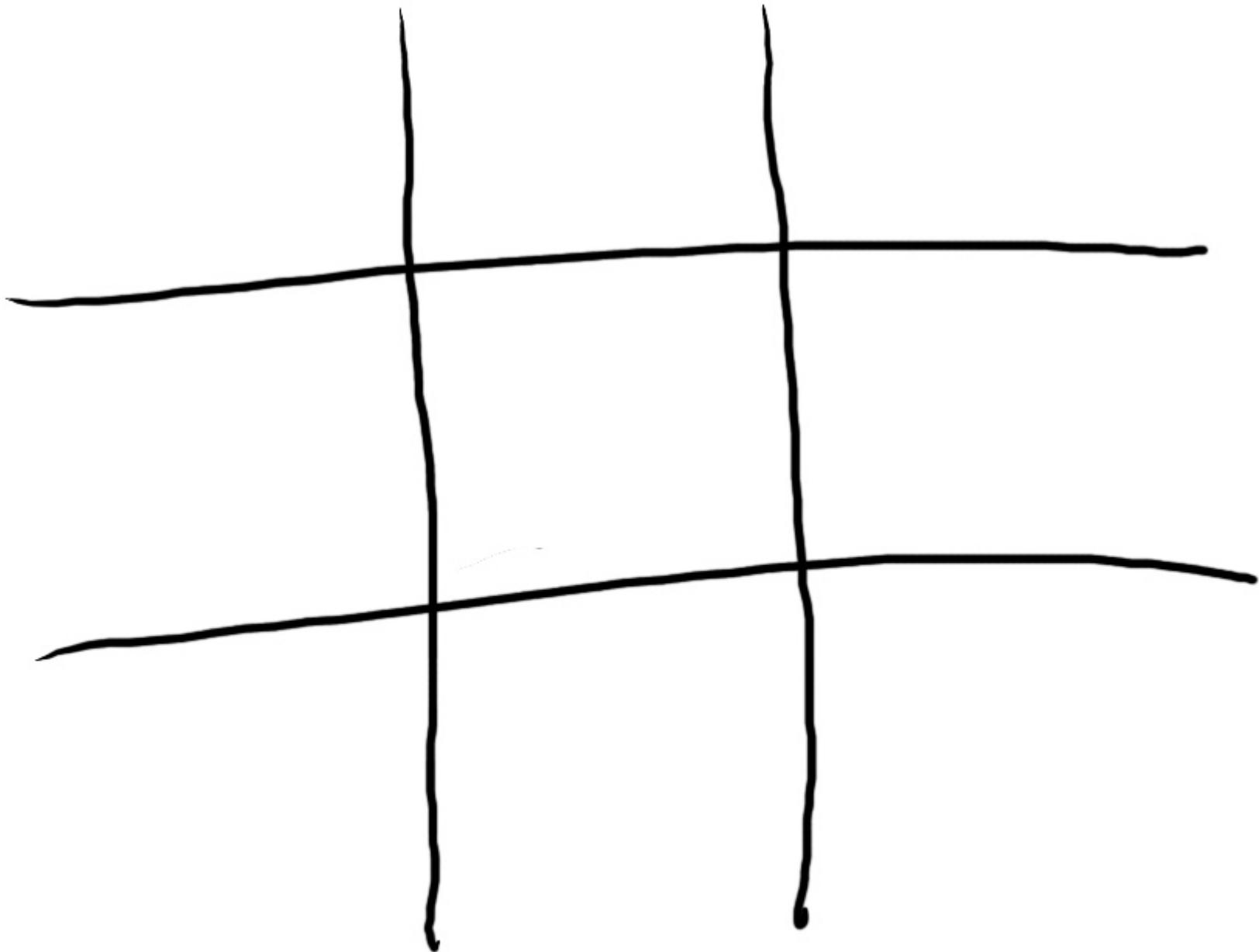




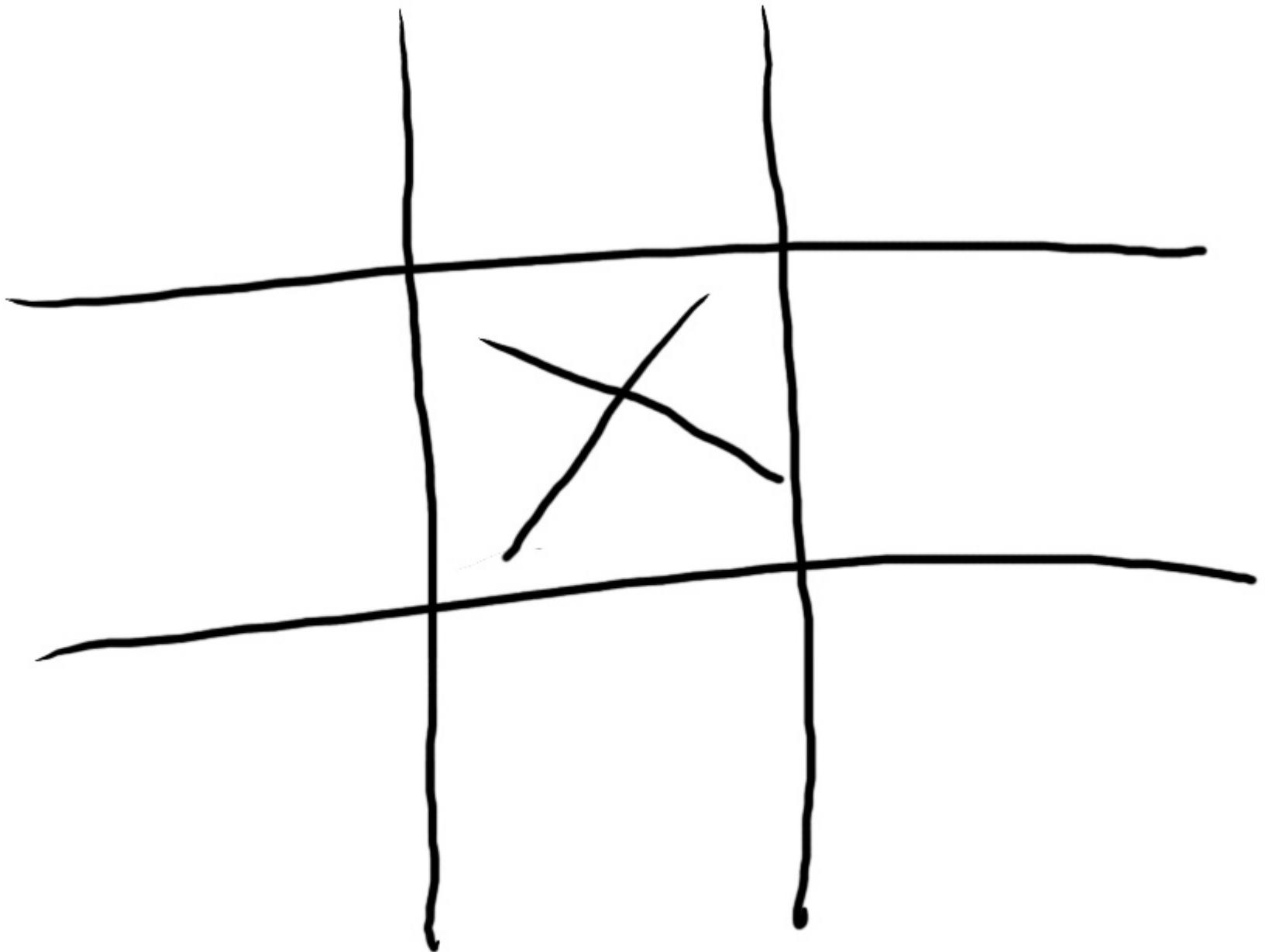
**When we meet noise, and fail to
make a pattern out of it, we get
frustrated and quit**

Once we see a pattern, we delight in
tracing it, and in
seeing it reoccur

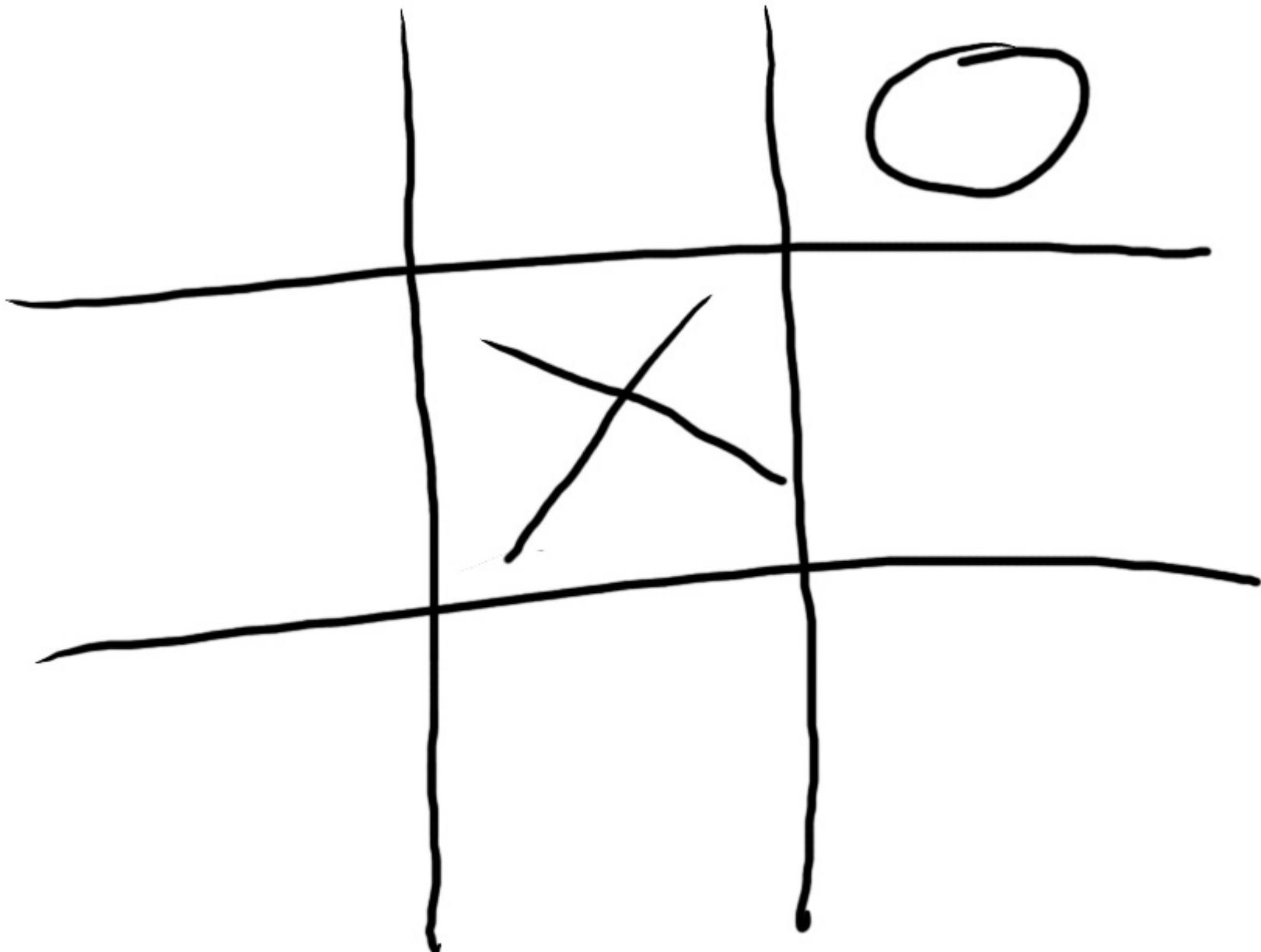




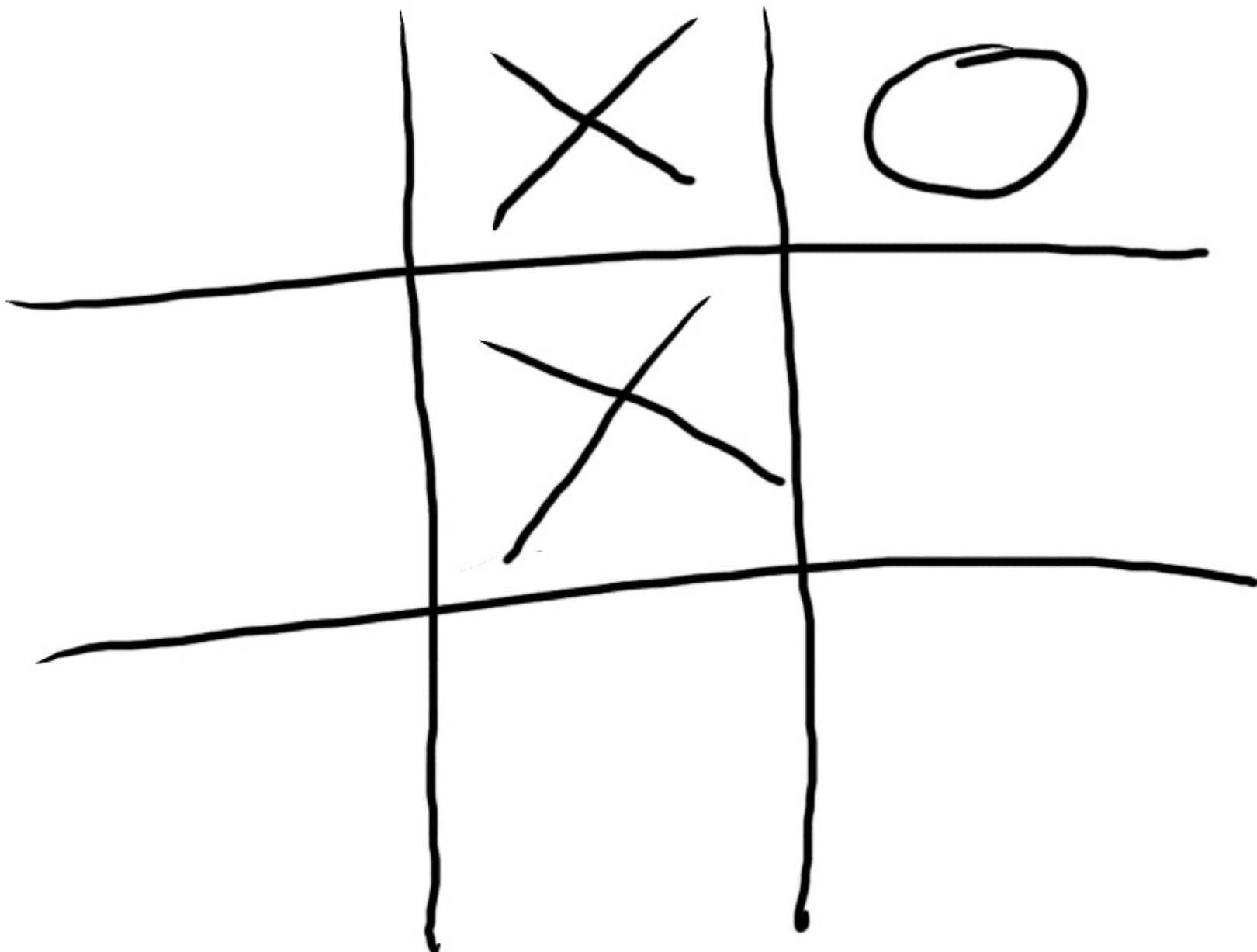
What's fun is exercising your brain



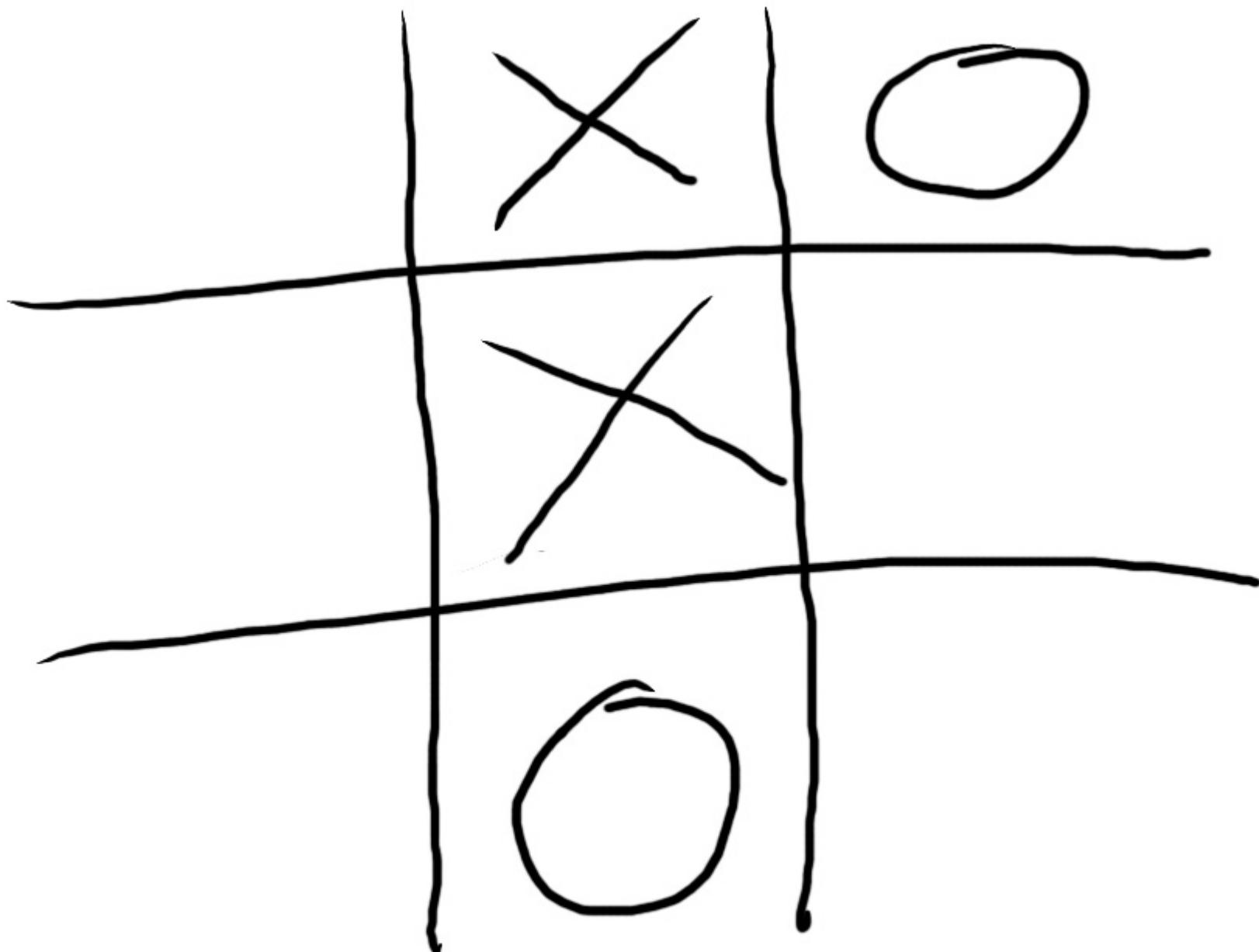
Games are puzzles



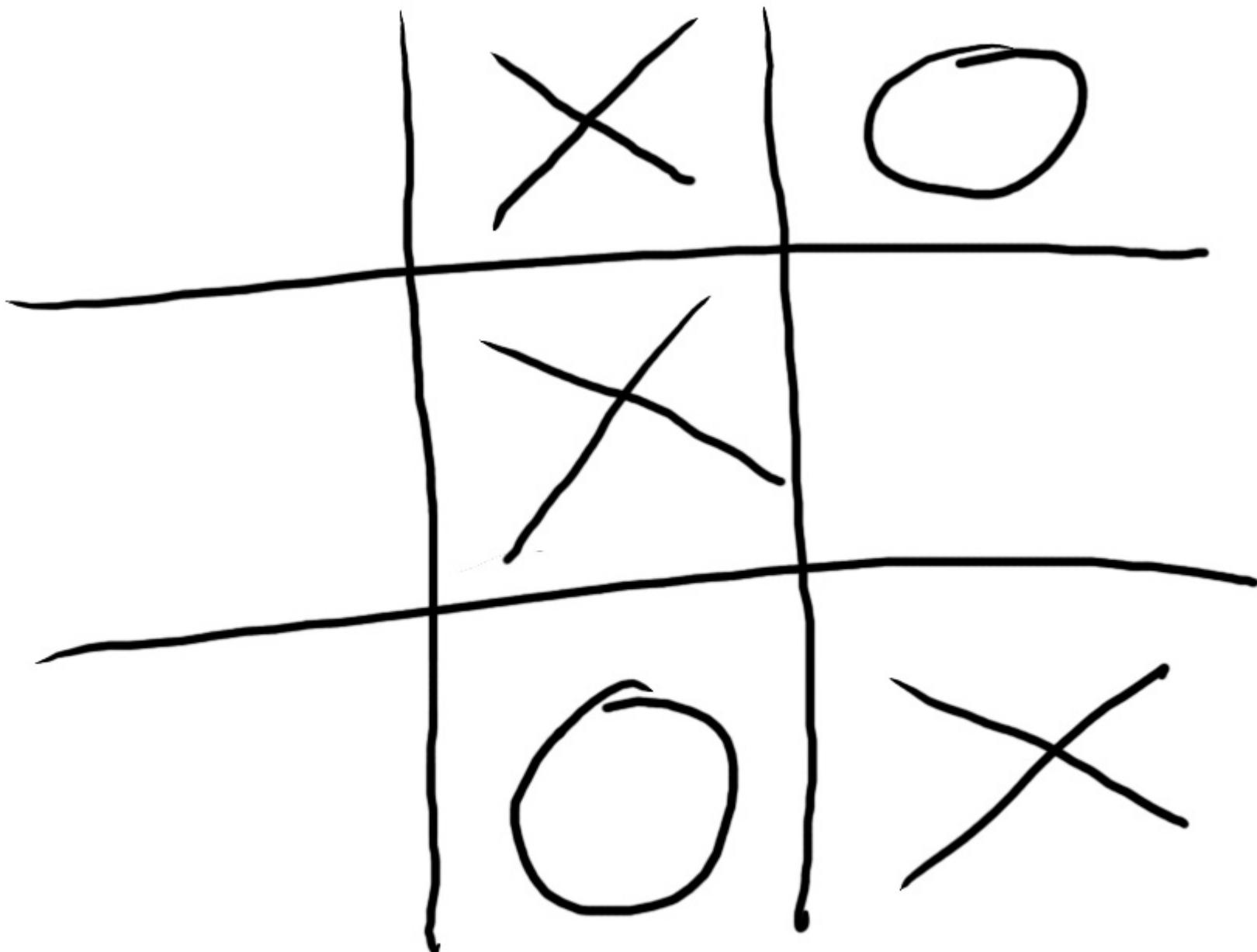
— they are about cognition,



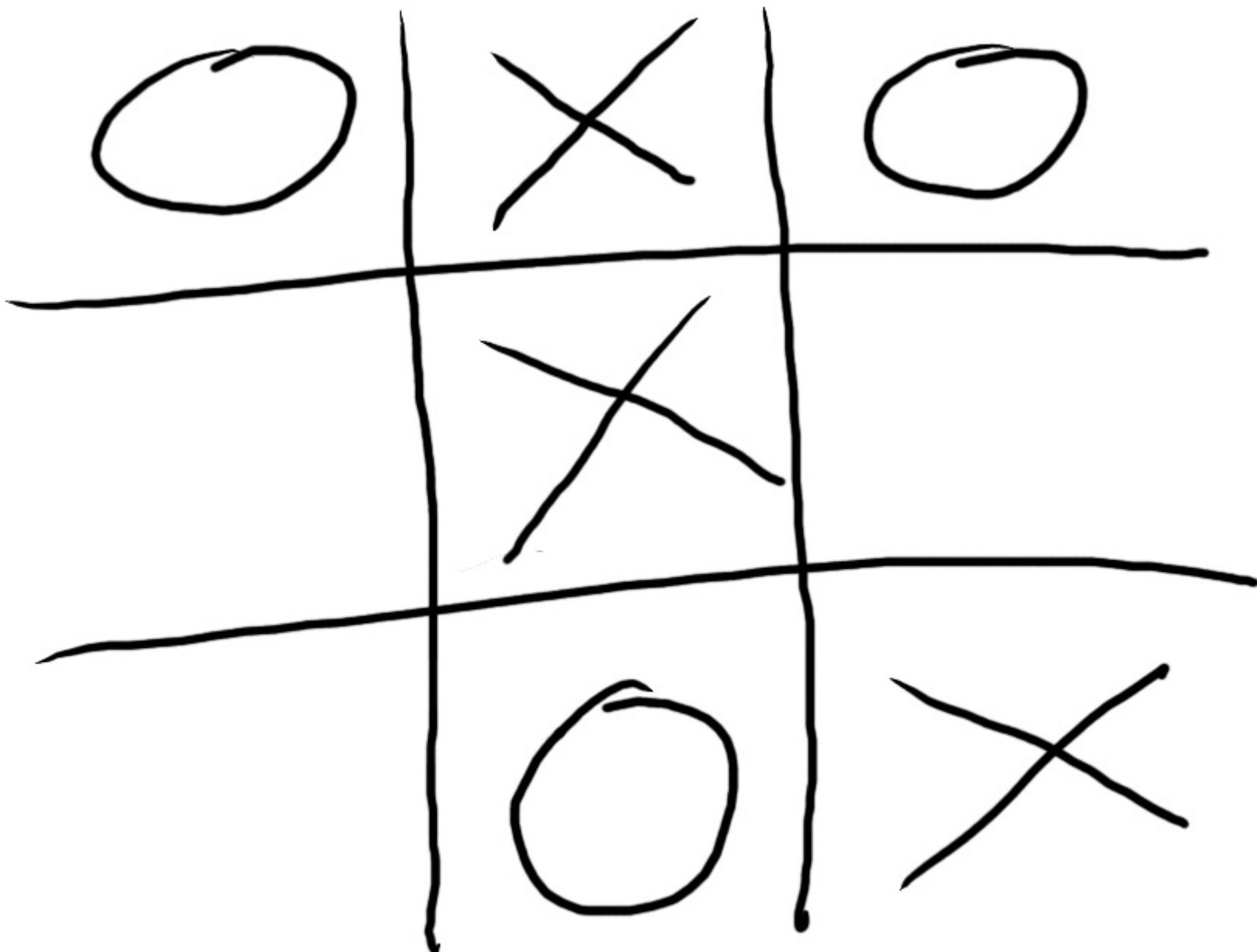
and learning to analyze patterns



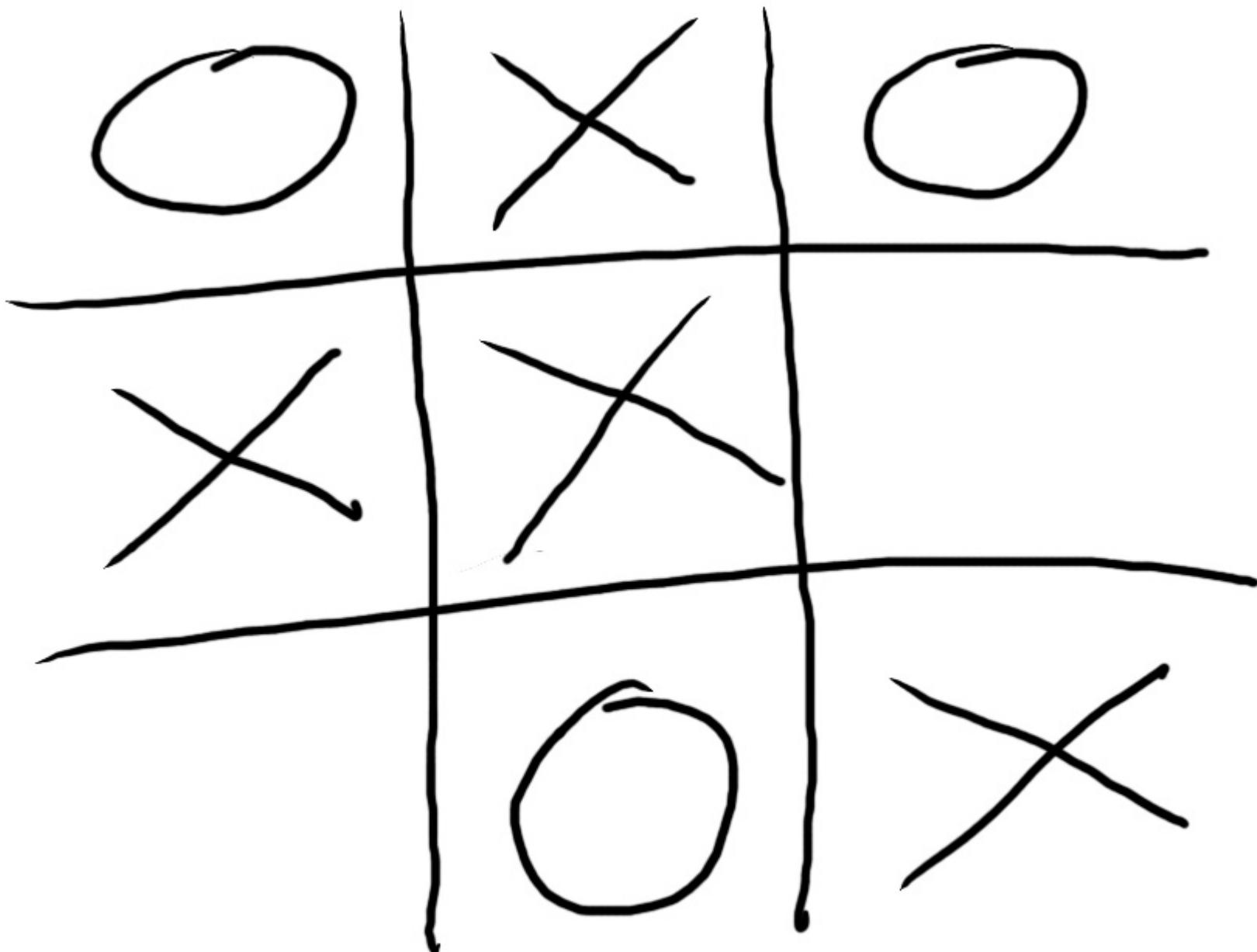
When you're playing a game,



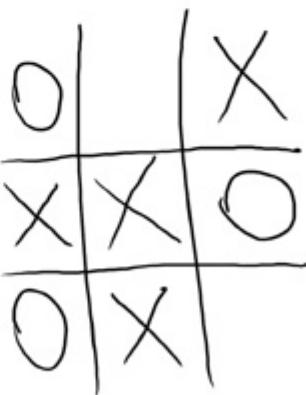
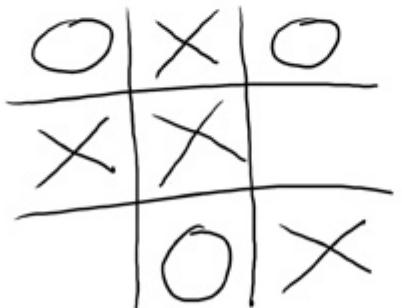
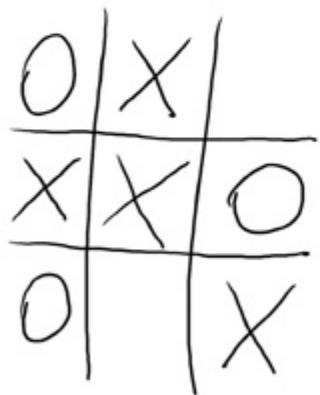
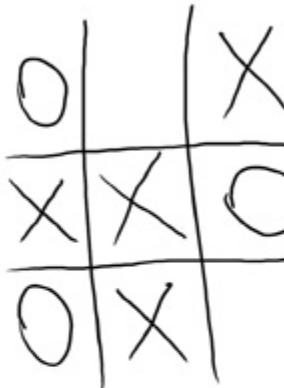
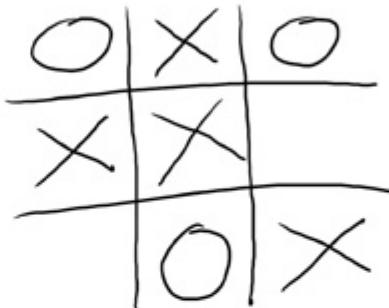
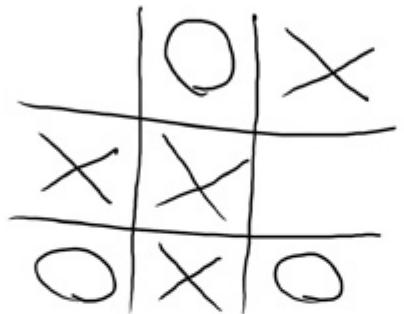
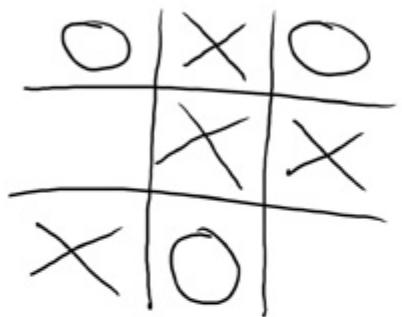
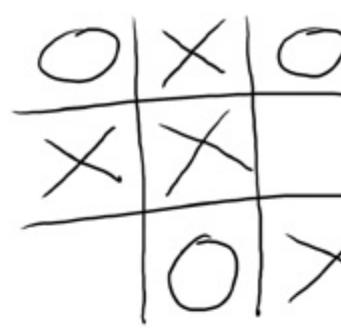
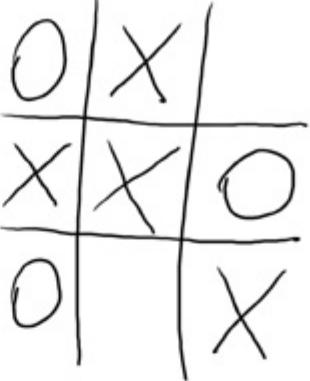
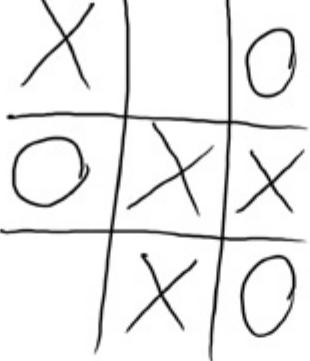
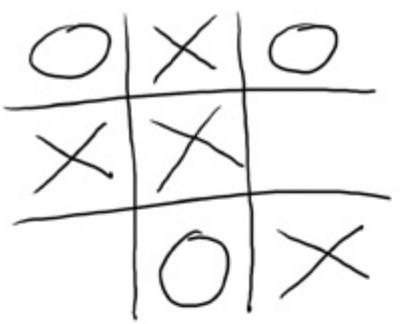
you'll only play it



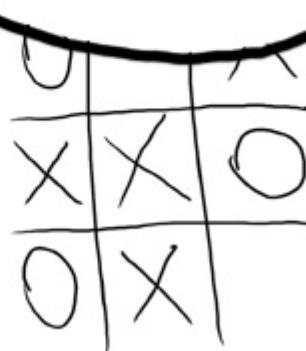
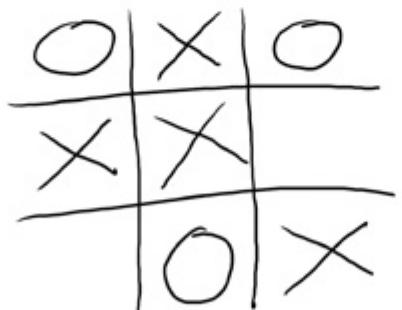
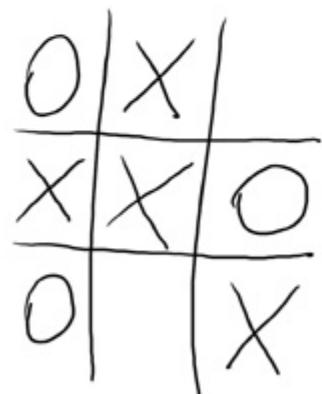
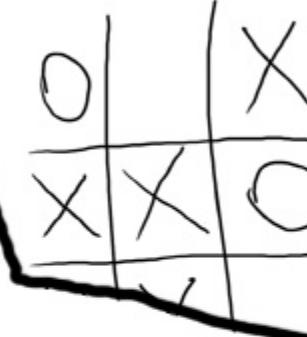
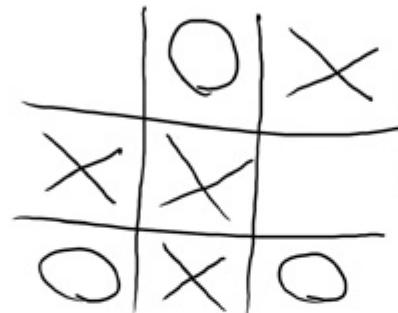
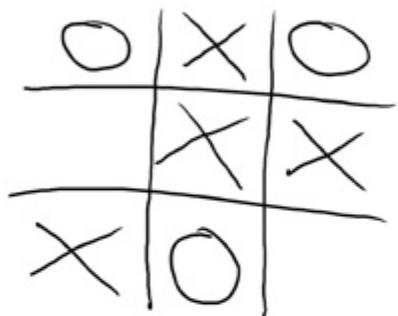
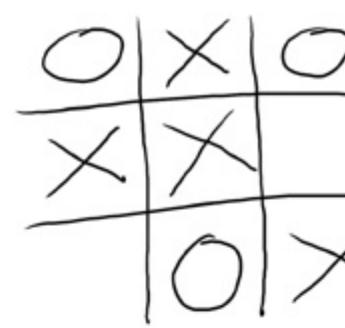
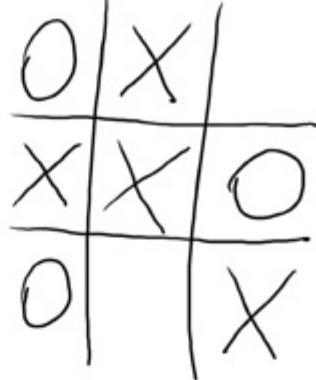
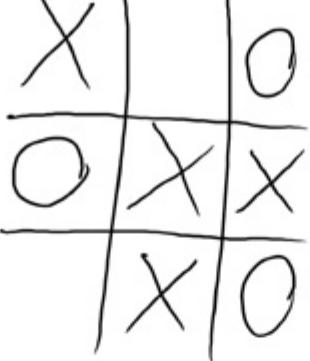
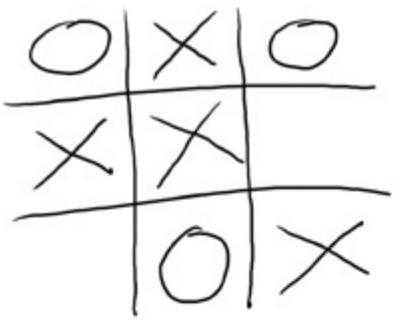
until you master the pattern



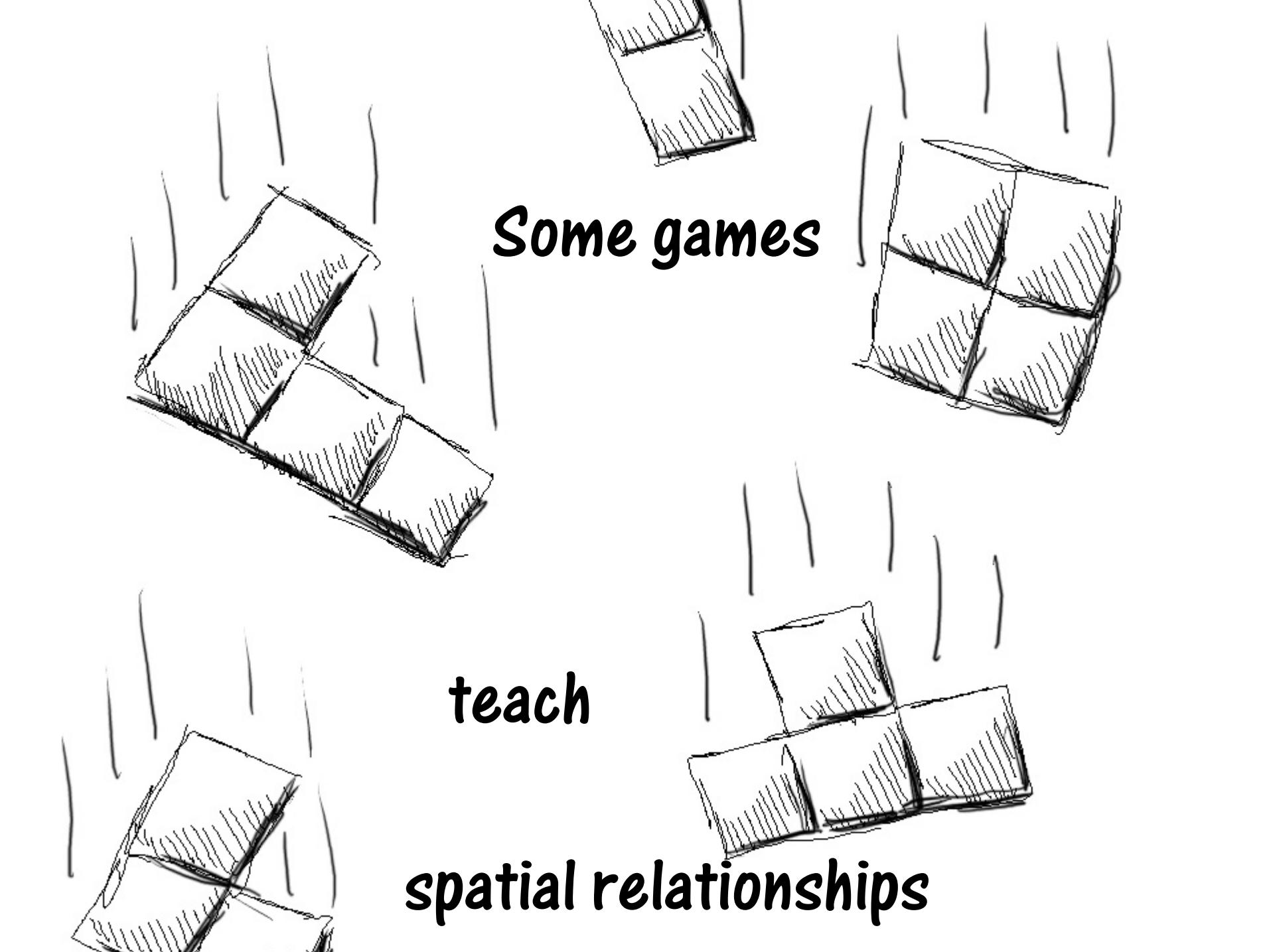
once you've mastered it



The game becomes **boring**.



Basically, all games are edutainment



Some games

teach

spatial relationships

MC010

◆ E3100

0>61

WORLD
1-2

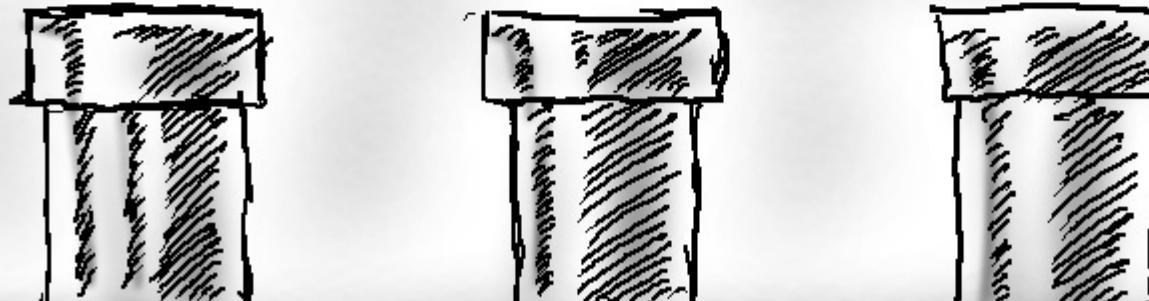
TIME
26:1

Some games

teach you to

WELCOME TO WARP ZONE !

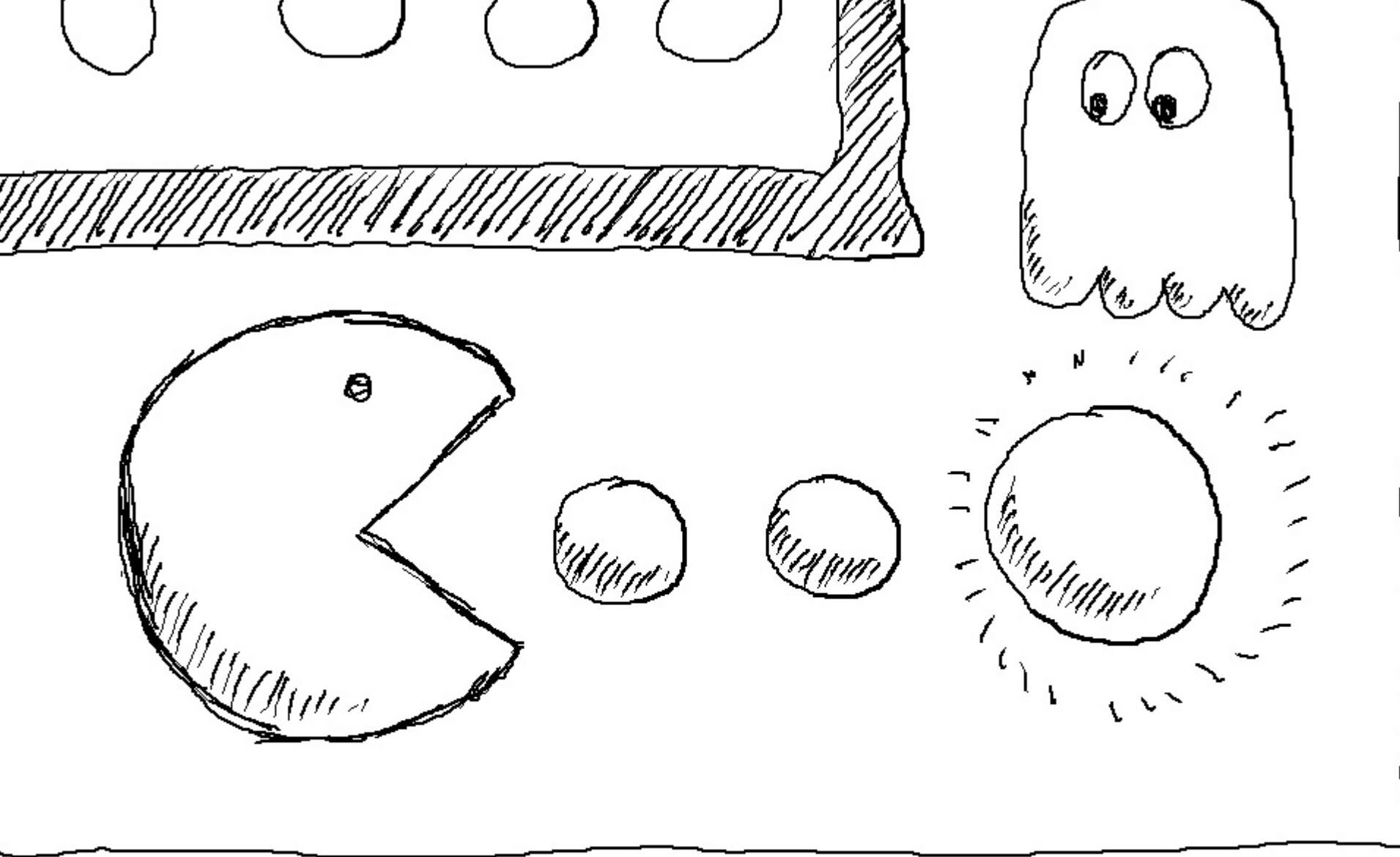
explore



**Some games teach
you how to
aim precisely**

We're very good at seeing past fiction.
This is why gamers are dismissive of the
ethical implications of games - They
don't see "get a blowjob from
a hooker, then
run her over."





They see a **power-up**.

A black and white illustration featuring three female video game characters from different franchises. On the left, a character with short blonde hair and a dark, form-fitting outfit is shown in a dynamic, crouching pose. In the center, a character with short grey hair and a light-colored, strapless jumpsuit stands with her hands at her sides. On the right, a character with long brown hair and a dark bikini-style outfit is seated, looking towards the camera. All characters have a stylized, slightly exaggerated appearance.

As critics of games, of
course, we can see other
patterns. ☺

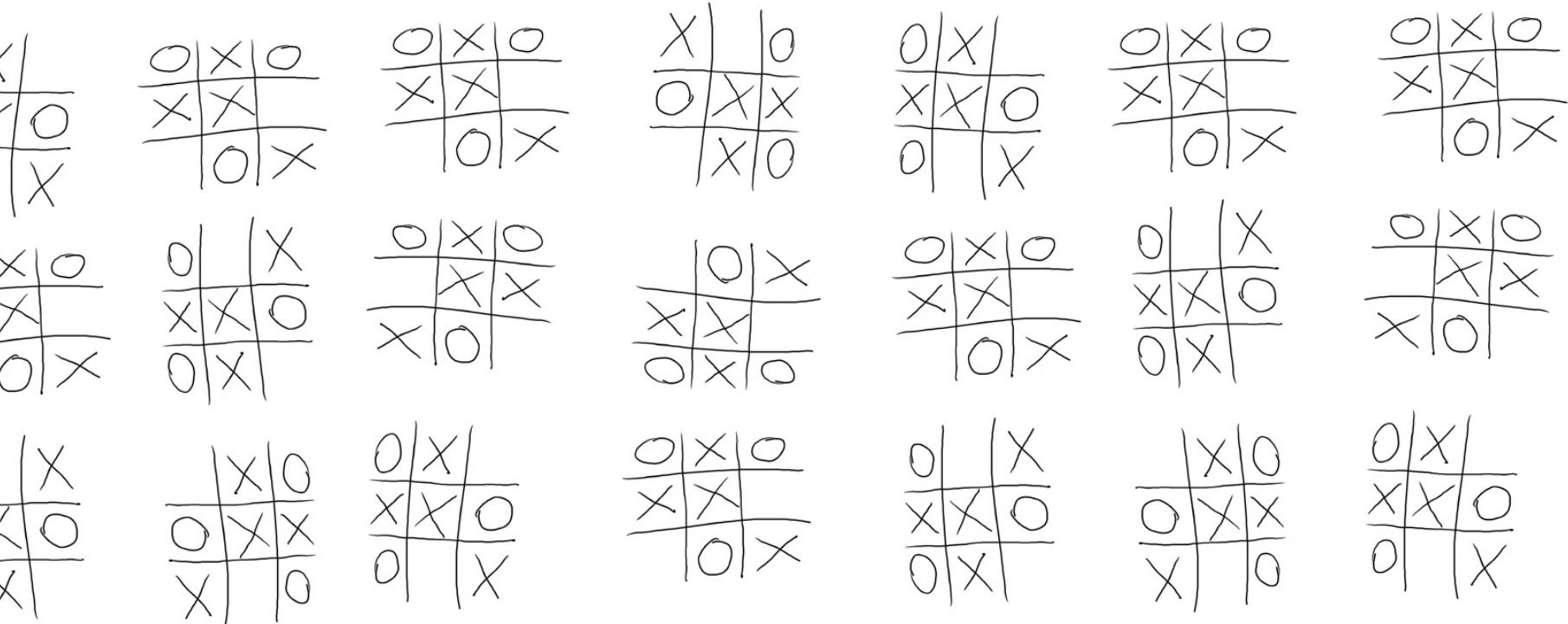
cheat! MULE grind.
macro : HACK
exploit BOTTOM FEED

Players seeking to advance in a game
will **always** try to optimize what they are
doing.

If they are clever and see
an optimal path—an
Alexandrine solution to a
Gordian problem—they'll
do that instead of the
“intended gameplay.”

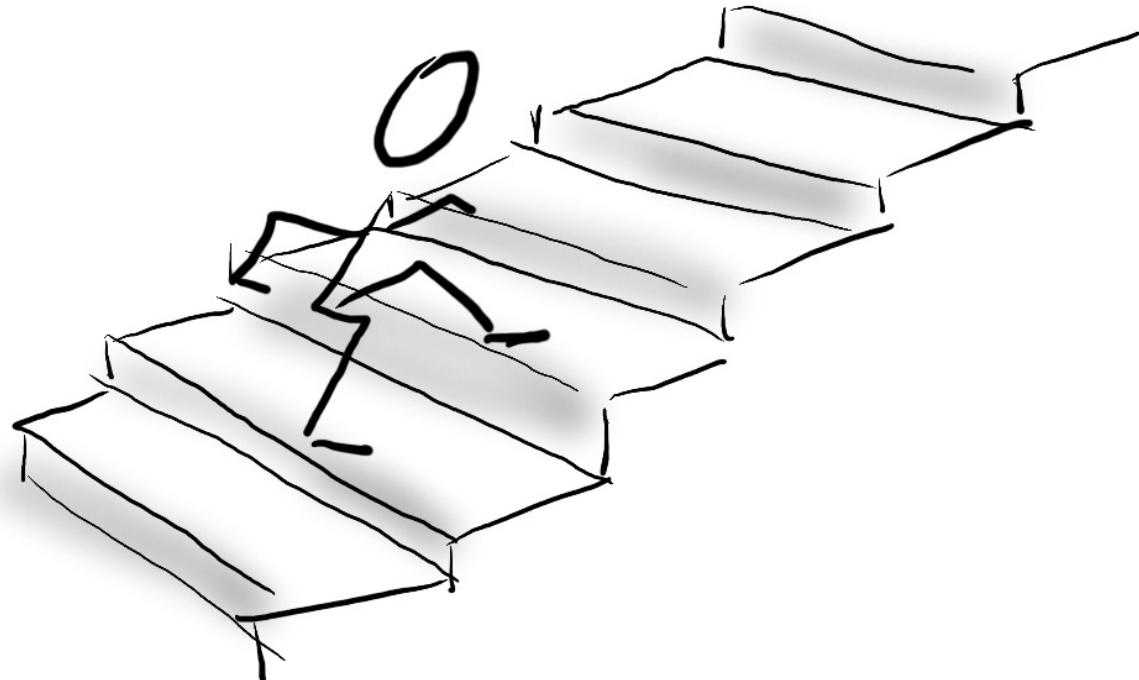


They will try to make the gameplay as predictable as possible.

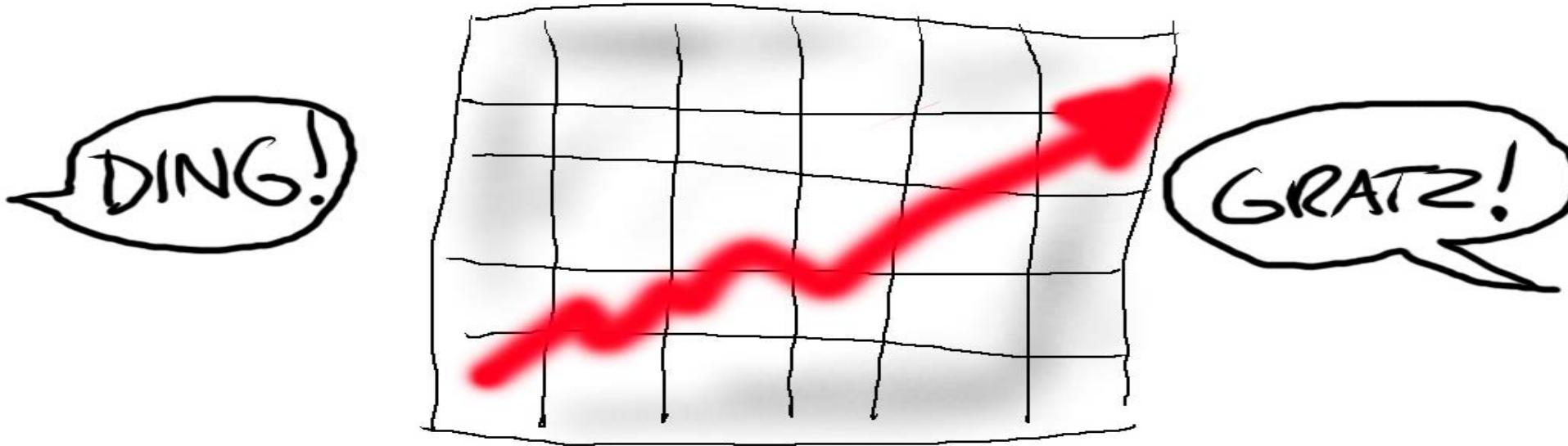


Which then means it becomes boring,
and not fun.

In the real world, we call this “security”
and “steady jobs” and “sensible shoes”
and “routine.”

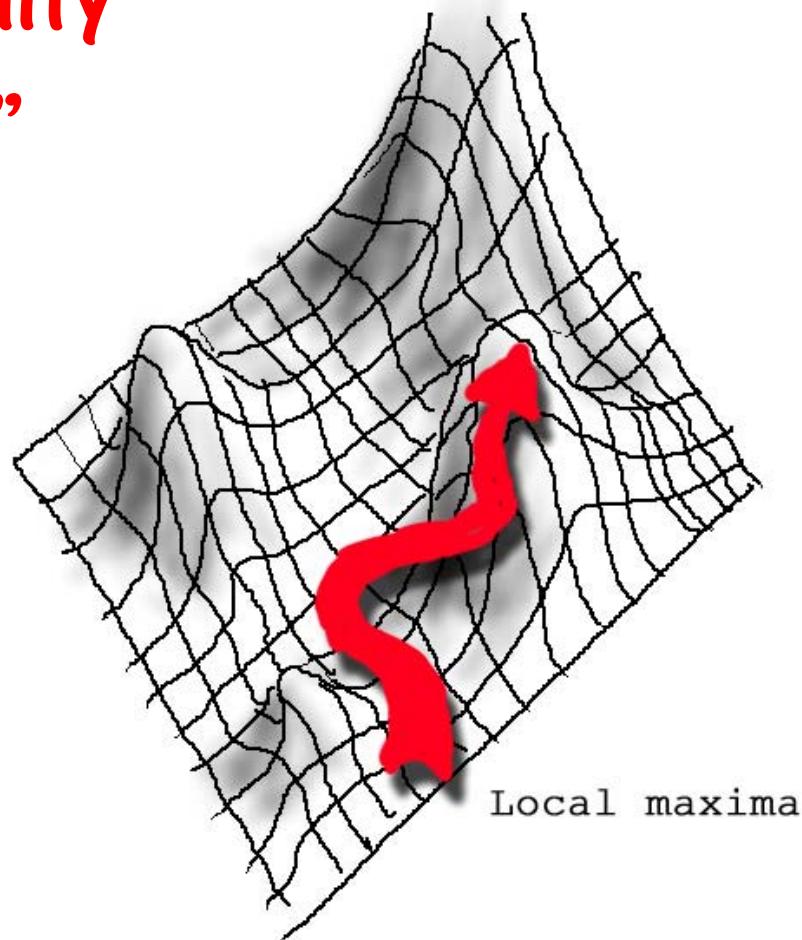


Call it a treadmill, if you want.

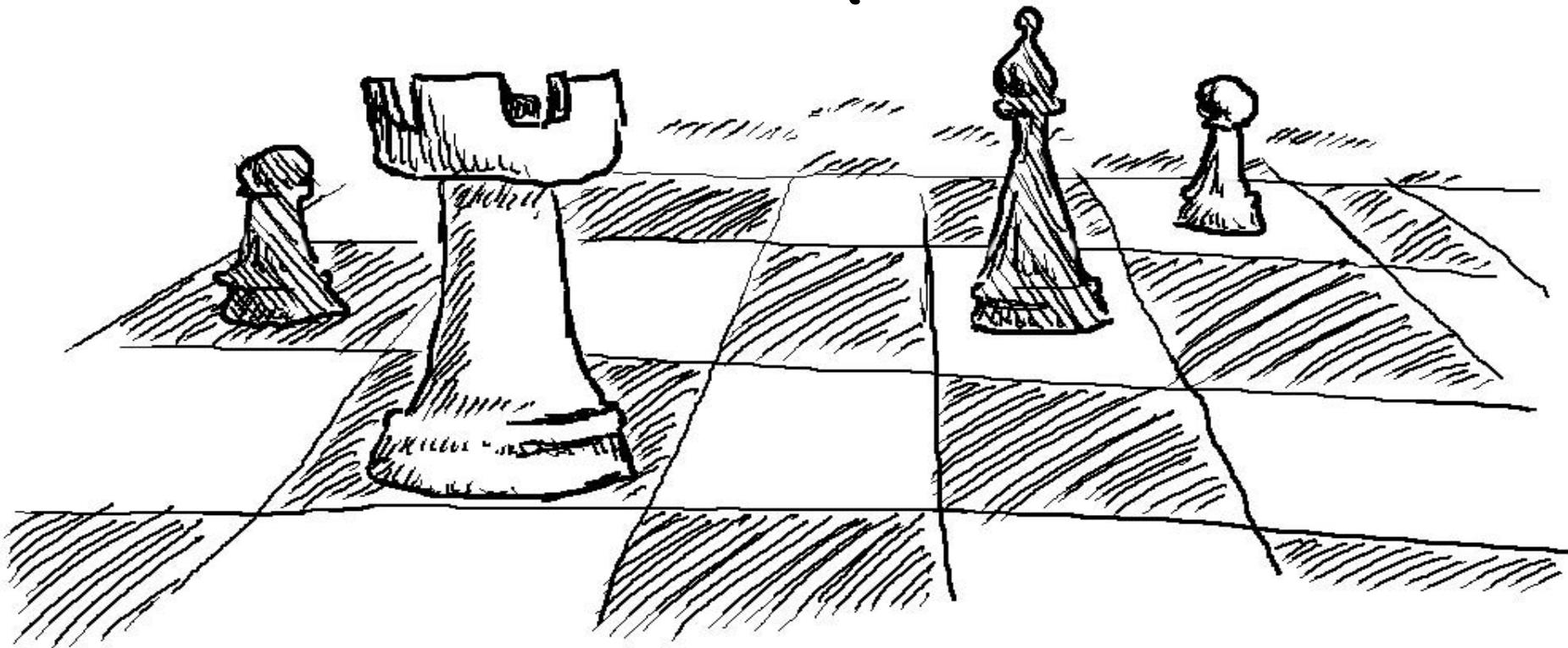


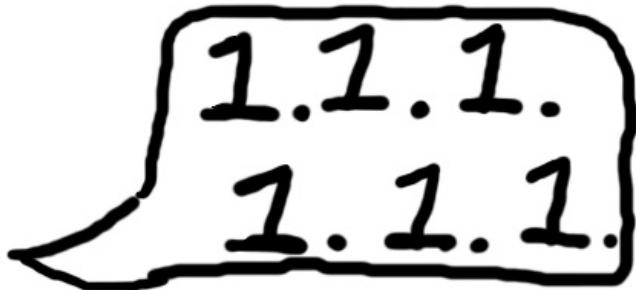
As gamemakers, we are fighting a losing battle against the human brain, which always fights to optimize, assembly-line, simplify, maximize ROI.

If I were Will Wright, I'd say that "Fun is the process of discovering areas in a possibility space."



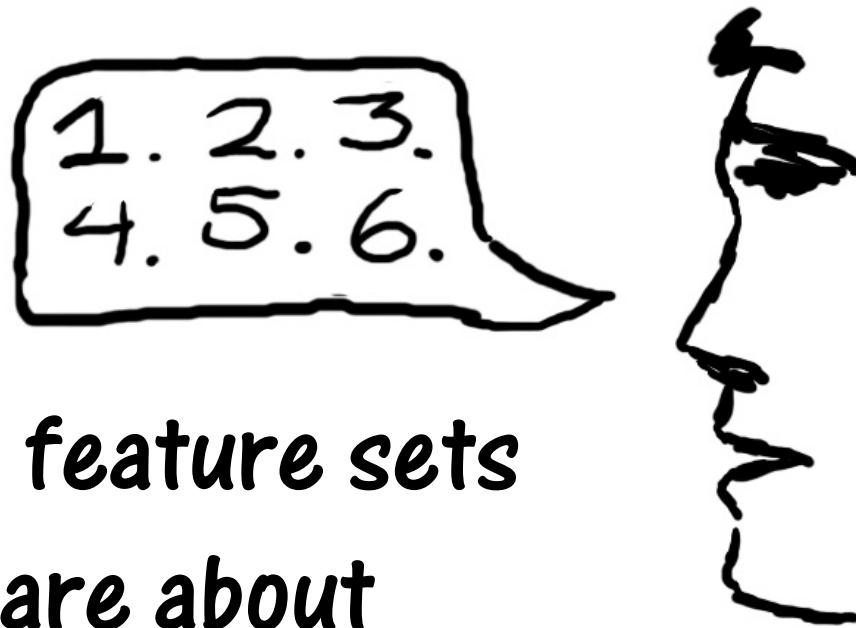
Most long-lasting games in the past have been competitive, because they lead to an endless supply of similar yet subtly varied puzzles.





Instanced spaces in massively
multiplayer games are a
designer's attempt to **maintain**
control over the puzzles that
players are solving

Larger minimum feature sets
in online worlds are about
increasing the permutations,
the possibility space.



We talk so much about **emergent gameplay**, non-linear storytelling, or about **player-entered content**.

They're all ways of increasing the possibility space, making **self-refreshing puzzles**.

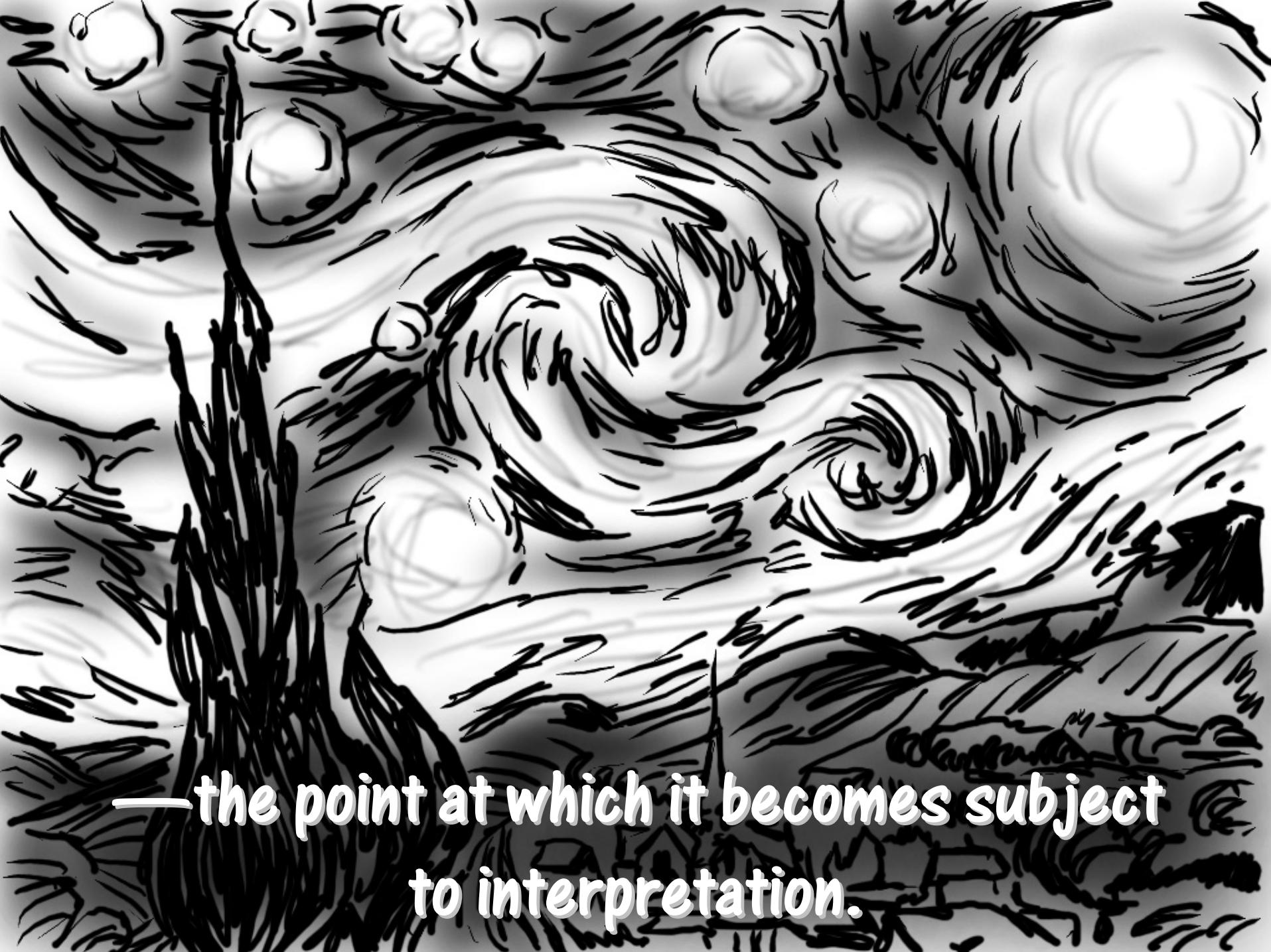
(INSERT CARTOON HERE.)

We also often discuss the desire for games to be **art**—for them to be puzzles with more than one right answer, puzzles that lend themselves to interpretation.

To be, or not
to be - that is
the question.

That may be the best definition of when something





—the point at which it becomes subject
to interpretation.

We do happen to have various puzzles
and conundra that are like this.

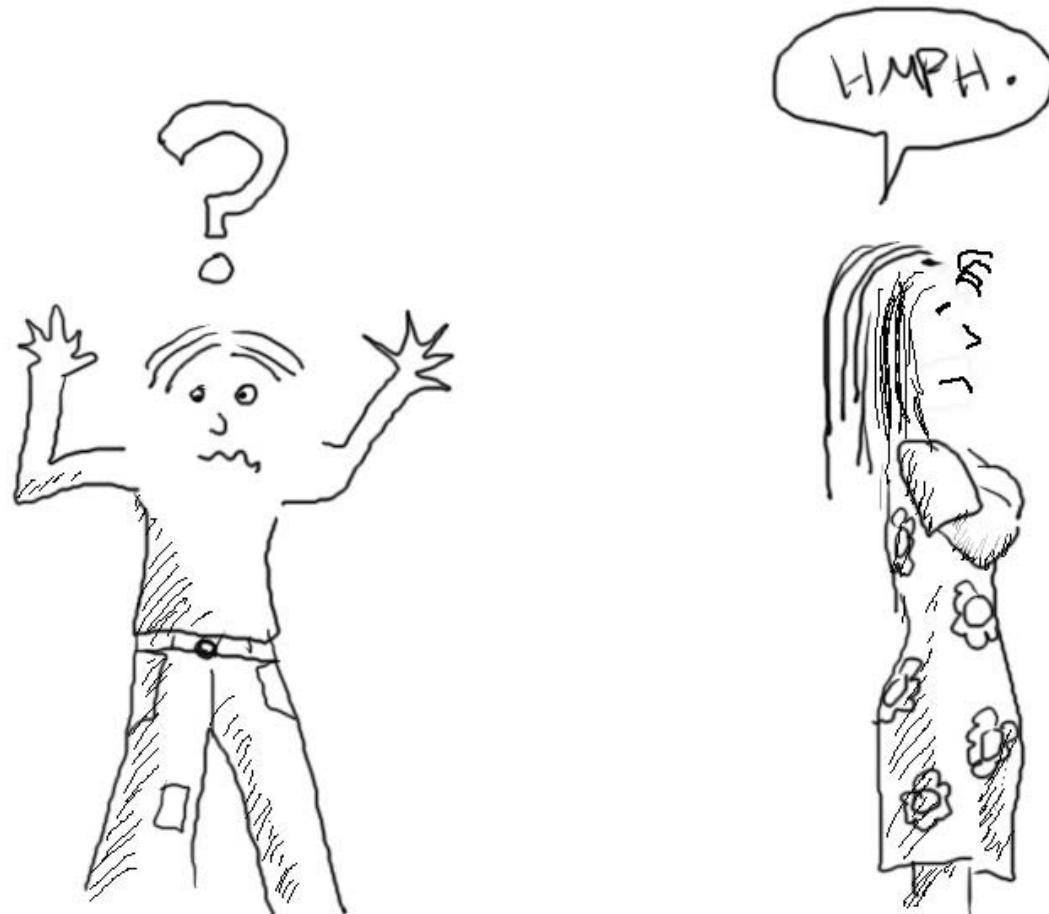
Try writing a book.

It was a dark and stormy night.

Or composing music.



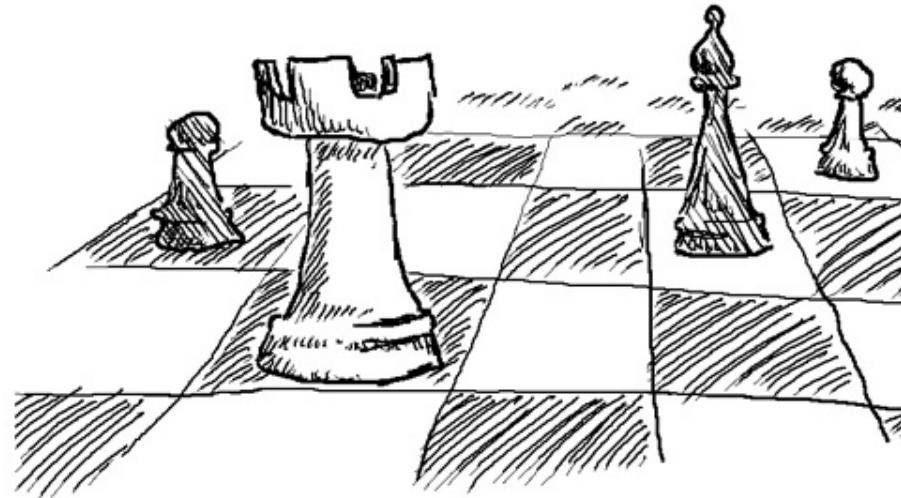
Or understanding your significant other.



(Did you notice all of these are
about communication?)

Or designing games.

The point at which our game puzzles approach the complexity of those puzzles is the point at which our art form becomes **mature**.



2B
||
!(2B)
•

The gap
between those
who want
games to
entertain and
those who want
games to be **art**

To be
or
not to
be...

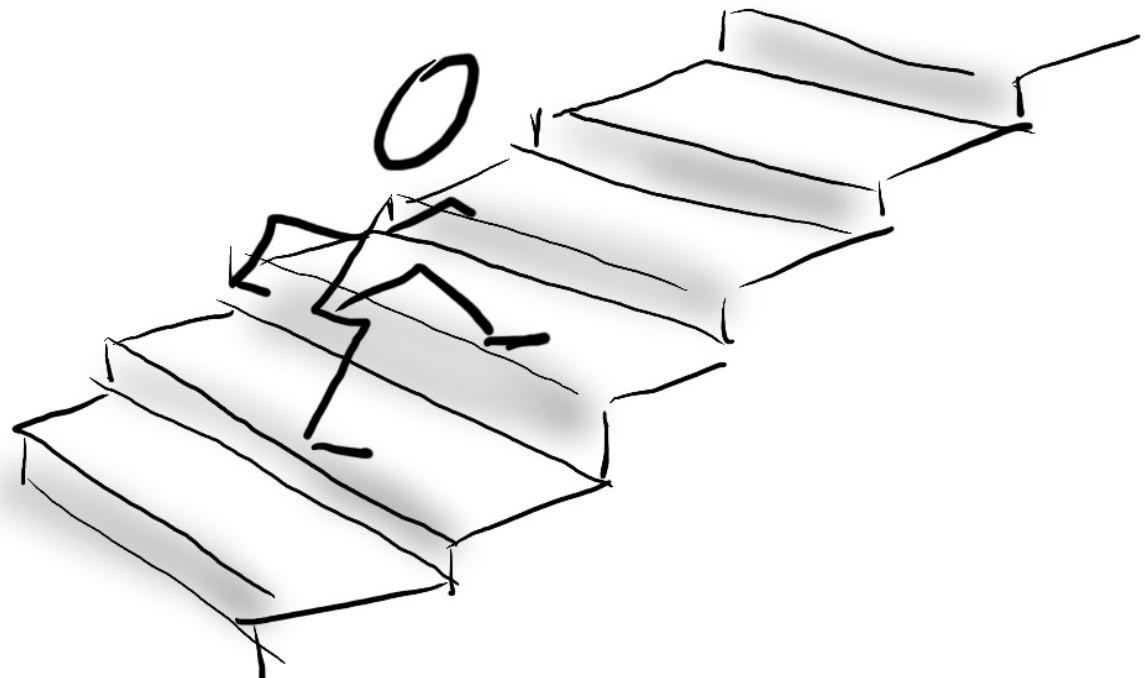
does not exist.

Because both entail posing questions—
tough ones even, ethical ones, even. And



games will never be
mature as long as the
designers create them
with complete answers
to their own puzzles in
mind.

Even then, there will a class of player
who prefers the comfort of **only tackling**
puzzles they know how to solve.



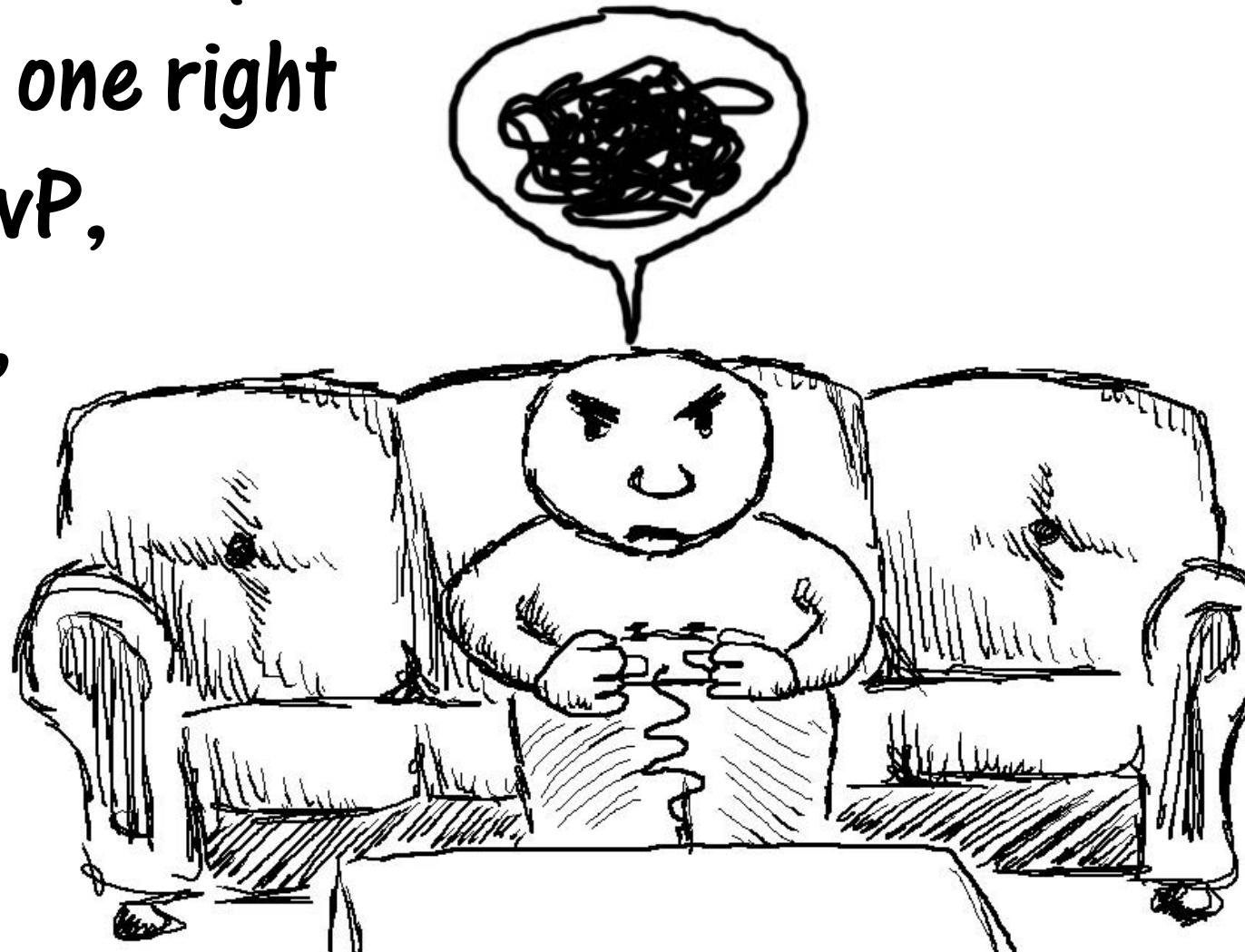
In the caveman days, the wolves got 'em.



These days, we're a bit more
tolerant—the **job market** gets them
instead.



So the challenge we all face is
to solve our own puzzles that
don't have one right
answer (PvP,
instancing,
player-
entered
content!)



Until then, all
our games
are destined
to be like tic-
tac-toe.

