

Topics

What is a Designer?

MDA/Emotions backwards/Types of Fun

What is a Game?

In class work

A Bad Racing Game activity

Required Reading

AGD Ch. 1 Designer (8 pages) AGD Ch. 2 Experience (14 pages) AGD Ch. 4 Game (16 pages)

Optional reading

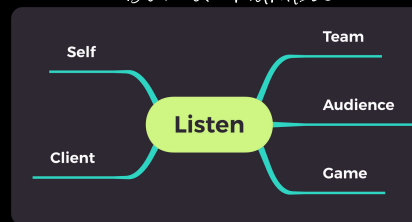
PMD Ch. 1 Designer (17 pages)

The designer an advocate for the designer

The most important skill →



BEING HUMBLE



Experiences

Designers CARE ABOUT EXPERIENCES < non-linear >

create

Artifact ← interact → Player

EXPERIENCES
imaginary

How to study experiences

Psychology Behaviouristic phenomenological → what seems real

Anthropology observe / communicate with player

Design study from other designers <how to illustrate about experiences>

Introspection 自省 不适用科学,但适用游戏

- May leads to false conclusion about reality 主观导致失真
- But games comes about what "feels" real
- What's true for my experience may not be true for others

Dissect your feelings 解析你的感受

- remember experiences, analyze memory
- experience twice, consider how it felt, and why
- sneak glances, peek yourself, but don't interrupt experience
- observe silently, keeps dual-core activity exp ops hard to achieve

设计师通常品味独特
团队内部不同声音
不同品味的玩家群体

自省 / 主观有局限 / 不客观
实则经常反映了设计者的
真实感受 → 可能有限潜力

analyse while playing later
take a lens before playing
case comparison

exp ← behavior ← rule
dissect

Essential Experience 核心体验

FIFA

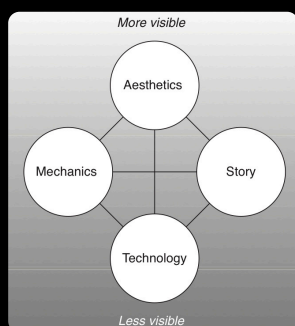
Lens #1: The Lens of Essential Experience

To use this lens, you stop thinking about your game and start thinking about the experience of the player. Ask yourself these questions:

- What experience do I want the player to have?
- What is essential to that experience?
- How can my game capture that essence?

If there is a big difference between the experience you want to create and the one you are actually creating, your game needs to change: You need to clearly state the essential experience you desire, and find as many ways as possible to instill this essence into your game.

Game



Four aspects are equally important

Lens #7: The Lens of the Elemental Tetrad

To use this lens, take stock of what your game is truly made of. Consider each element separately, and then all of them together as a whole.

Ask yourself these questions:

- Is my game design using elements of all four types?
- Could my design be improved by enhancing elements in one or more of the categories?
- Are the four elements in harmony, reinforcing each other, and working together toward a common theme?

全息设计: 元素 → 体验, 全息感悟

Lens #8: The Lens of Holographic Design

To use this lens, you must see everything in your game at once: the four elements and the player experience, as well as how they interrelate. It is acceptable to shift your focus from skin to skeleton and back again, but it is far better to view your game and experience holographically.

Ask yourself these questions:

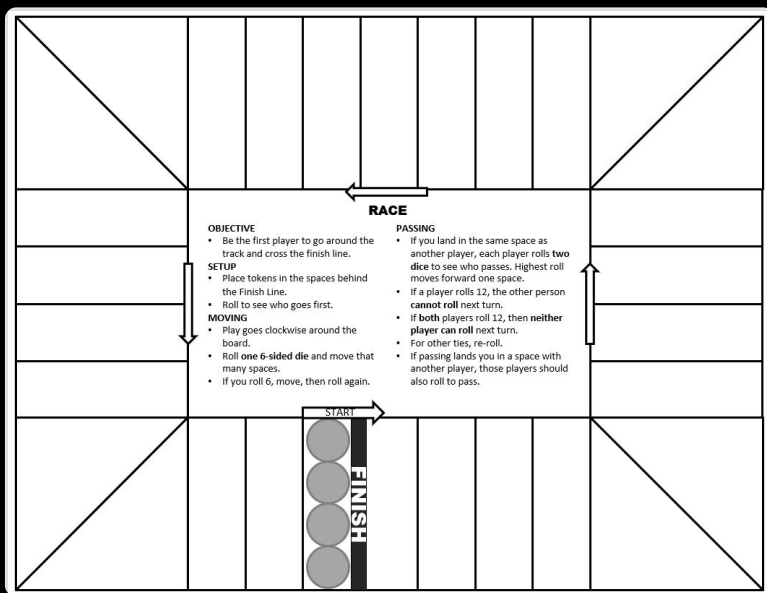
- What elements of the game make the experience enjoyable?
- What elements of the game detract from the experience?
- How can I change game elements to improve the experience?

spectator → not involved

Mano Cart

← pass to claim item → relate to dice roll

+ play choose how many steps to move
[o. dice-num]



RACE

OBJECTIVE

- Be the first player to go around the track and cross the finish line.

SETUP

- Place tokens in the spaces behind the Finish Line.
- Roll to see who goes first.

MOVING

- Play goes clockwise around the board.
- Roll one 6-sided die and move that many spaces.
- If you roll 6, move, then roll again.

PASSING

- If you land in the same space as another player, each player rolls two dice to see who passes. Highest roll moves forward one space.
- If a player rolls 12, the other person cannot roll next turn.
- If both players roll 12, then neither player can roll next turn.
- For other ties, re-roll.
- If passing lands you in a space with another player, those players should also roll to pass.