

7 Conclusion

Games are **uncertain**, and must be so to remain **interesting**; but **sources** of uncertainty are manifold. This book has discussed many such sources—as many as I could think of—but I do not wish to claim that others are impossible. Nor should you assume that uncertainty is the only important aspect of games, and that by understanding where uncertainty lies in a game, you understand it in an essential way, any more than, say, by understanding the role of plot in a novel, you understand everything worth understanding about it: subtext, the use of language, and the ways in which character is expressed are all of equal importance. Just so with games: mechanics, sensory expression, interplayer dynamics, and **play patterns are at least as important in shaping the player experience as uncertainty**. Understanding uncertainty is helpful; but this book is by no means intended to be a complete and hermetic guide to understanding the ways in which games create meaning, and all you need to master the difficult and fluid craft of game design. Just as there are almost as many ways to write as there are writers, and no single formula to creating successful prose, there are almost as many ways to design games as there are game creators, and **there is always something new to be learned with each game played**.

It is my hope and desire that the discussion here will be enlightening and perhaps useful, but it will be more useful to read—and play—widely.

So get out and play.