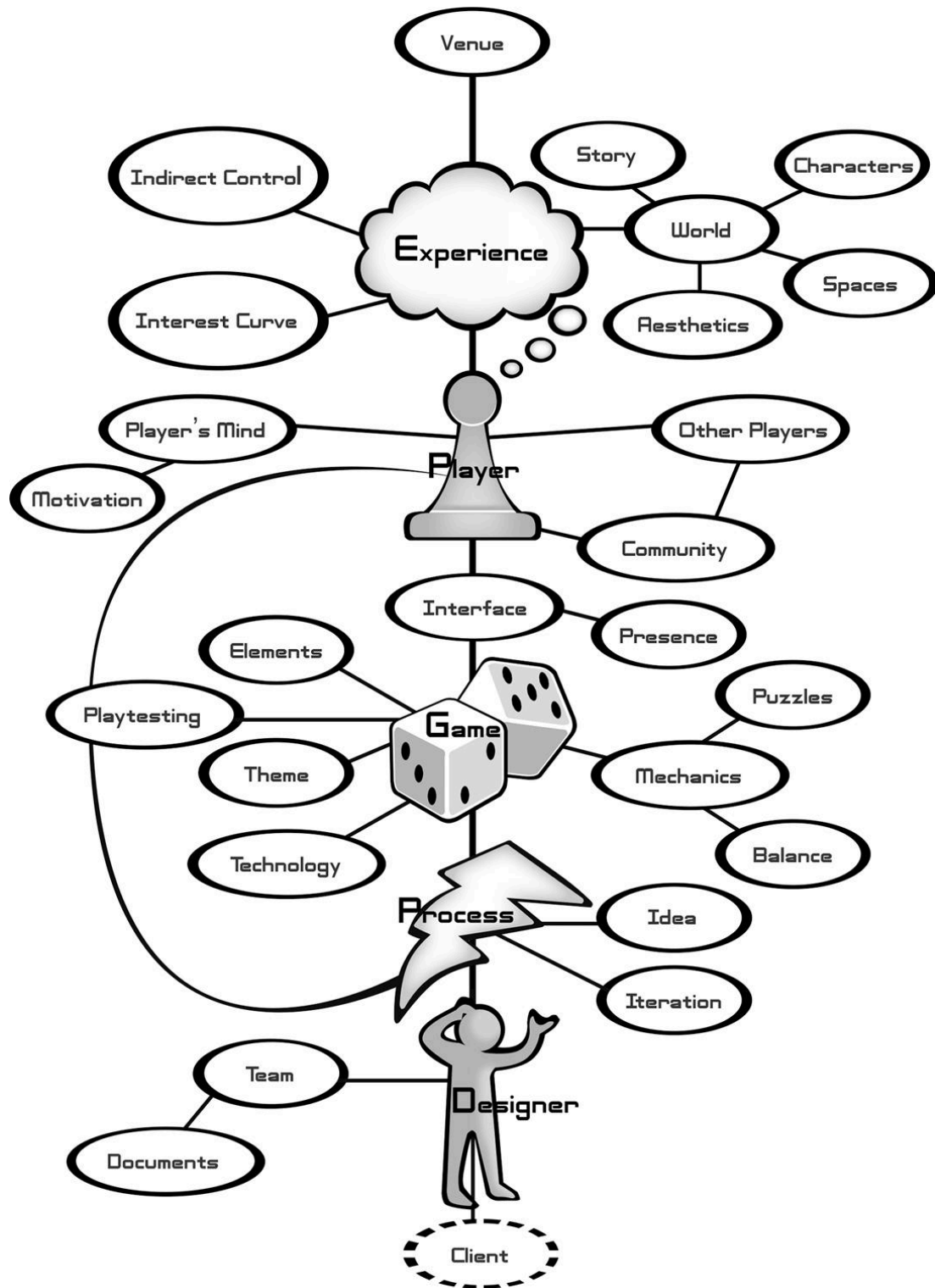


A summary of The art of game design: A book of lenses written by James Schell
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GAME

PLAYER

PROCESS AND DESIGNER

EXPERIENCE

Lens #1: The Lens of Essential Experience

Is our game capturing the ESSENTIAL EXPERIENCE that we want for the player?

Lens #2: The Lens of Surprise

- What will **surprise** players when they play my game?
- Does the story in my game have surprises? Do the game rules? Does the artwork? The technology?
- Do your rules give players ways to surprise each other?
- Do your rules give players ways to surprise themselves?

Lens #3: The Lens of Fun

- What parts of my game are fun? Why?
- What parts need to be more fun?

Lens #4: The Lens of Curiosity

think about the player's true motivations — not just the goals

- What questions does my game put into the player's mind?
- What am I doing to make them care about these questions?
- What can I do to make them invent even more questions?

"I wonder what the next animation will be"

Four Basic Elements of a Game:

1. Mechanics- The ways you can and cannot go about achieving the game's goal, and the after effects of your actions
2. Story- Pretty self-explanatory, most games have a story
3. Aesthetics- Not just visuals, but anything sensory that your game has. These should be used to amplify the tone of the game
4. Technology- The way the game is made

Lens #7: The of the Elemental tetrad

- 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?
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Lens #8: The of Holographic Design

To use this lens, you must see everything in your game at once: the four elements and the player experience.

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?

Lens #9: The Lens of Unification

consider the reason behind it all

- What is my theme?
- Am I using every means possible to reinforce that theme?

The Lens of Unification works very well with the Lens of the Elemental

Tetrad. Use the tetrad to separate out the elements of your game, so you can more easily study them from the perspective of a unified theme.

-This is something I'm going to have to think about. I don't think my games have much of a theme.

Lens #10: The Lens of Resonance

you must look for hidden power.

- What is it about my game that feels powerful and special?
- When I describe my game to people, **what ideas get them really excited?**
- If I had no constraints of any kind, what would this game be like?
- I have certain instincts about how this game should be. What is driving those instincts?

Lens #11: The Lens of Infinite Inspiration

To you use this lens, stop looking at your game, and stop looking at games like it. Instead, look everywhere else.

- What is an experience I have had in my life that I would want to share with others?
- In what small way can I capture the essence of that experience and put it into my game?

You should always listen to your subconscious for ideas. The best ideas can pop up randomly, out of nowhere. In order to organize good ideas, write them down somewhere like the Notes App.

There are 8 filters that a game idea should go through before you use it.

1. Artistic Impulse: This relies on if you, the designer, think that the game fits. Key Question: "Does this game feel right?"
2. Demographics- This relies on if your target demographic will enjoy this idea. Key Question: "Will the intended audience like this game enough?"
3. Experience Design: This relies on seeing if a game is well balanced, a good experience, interesting, or overall well designed. Key Question: "Is this a well-designed game?"
4. Innovation- This relies on how innovative and unique the game is. Key Question: "Is this game novel enough?"

5. Business and Marketing- This relies on if a game's contents are appealing to consumers. Key Question: "Will this game sell?"
 6. Engineering- This relies on if a game is practical to make from a technological and labor standpoint. For example, an endlessly detailed space sim beyond No Man's Sky wouldn't pass through this filter. Key Question: "Is it technically possible to build this game?"
 7. Social/Community- This relies on if the game is engaging enough to form a community and social aspect. This would be very important in multiplayer games. Key Question: "Does this game meet our social and community goals? "
 8. Playtesting- This relies on if the game is just fun to play to playtesters. It's important to get a playable build of games out for playtesters to critique. Their advice is especially useful early on. Key Question: "Do the playtesters enjoy the game enough?"
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Risk Mitigation: Iterate an idea with little MVP's to see if it's viable.

Lens #14: The Lens of Risk Mitigation

To use this lens, stop thinking positively, and start seriously considering the things that could go horribly wrong with your game.

- What could keep this game from being great?
- How can we stop that from happening?

Lens #15: The Lens of the Toy

To use this lens, stop thinking about whether your game is fun to play, and start thinking about whether it is fun to play with.

- If my game had no goal, would it be fun at all? If not, how can I change that?
- When people see my game, do they want to start interacting with it, even before they know what to do? If not, how can I change that?

-Minecraft is a great example of this. Just messing around is fun enough on its own.

Lens #16: The Lens of the Player

- In general, what do they like?
- What don't they like? Why?

- What do they expect to see in a game?
- If I were in their place, what would I want to see in a game?
- What would they like or dislike about my game in particular?

Player Types:

1. ♦ **Achievers**
 2. ♠ **Explorers**
 3. ♥ **Socializers**
 4. ♣ **Killers**
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The 8 Game Pleasures are the types of pleasure people seek from games. They are:

1. **Sensation**- Good looking art, beautiful music, or anything sensory. This can't completely save a bad game, but it can certainly elevate it
2. **Fantasy**- I think this is popular since people play games as a source of escapism. I personally love games where I can pretend to be something I like, even if it isn't real.
3. **Narrative**- This is about the unfolding of events, not necessarily a storyline (although storylines count too).
4. **Challenge**- It's simple, people enjoy accomplishing difficult tasks.
5. **Fellowship**- Teamwork, cooperation, and friendship.
6. **Discovery**- Finding new things and partaking in new experiences. No Man's Sky and Minecraft do a great job at this.
7. **Expression**- Expressing yourself is a big part of many games.
8. **Submission**- This is how immersed you are in a game. Worldbuilding and ambience can help accomplish this.

Lens #17: The Lens of Pleasure

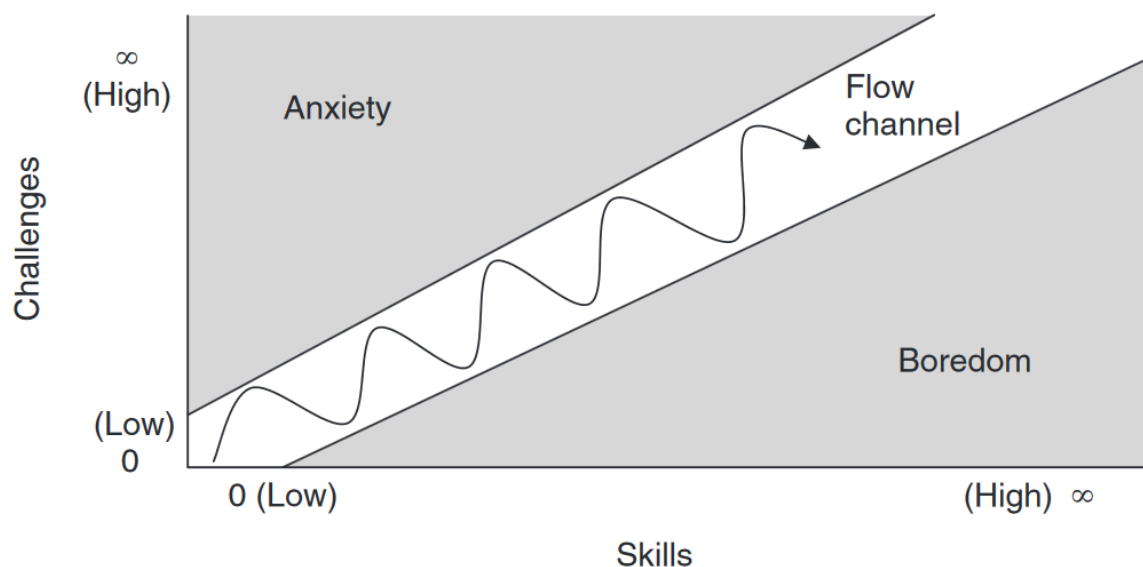
To use this lens, think about the kinds of pleasure your game does and does

not provide.

- What pleasures does your game give to players? Can these be improved?
- What pleasures are missing from your experience? Why? Can they be added?

FLOW STATE is defined as “*a feeling of complete and energized focus in an activity, with a high level of enjoyment and fulfillment.*”

- **No distractions.** Distractions steal focus from our task. No focus, no flow.
- **Direct feedback.** If every time we take an action, we have to wait before we know what effect the action caused, we will quickly become distracted and lose focus on our task. When feedback is immediate, we can easily stay focused.
- **Continuously challenging.** Human beings love a challenge. But it must be a challenge we think we can achieve. If we start to think we can't achieve it, we feel frustrated, and our minds start seeking an activity more likely to be rewarding. On the other hand, if the challenge is too easy, we feel bored, and again, our minds start seeking more rewarding activities.



Flow State Diagram