The 13 Basic Principles of Gameplay Design

by Matt Allmer

Focal Point

Never allow the player to guess what they should focus on.
This applies to both visual and visceral aspects of gameplay.

Level design example
Creating clear, apparent lines of sight.

System design example
Clearly defined plot points and objectives during game progression/user experience.

Anticipation

Time is needed to inform the player that something is about to happen.

Level design example

A train sound effect occurs before player sees train.

System design example

An energy charge builds before the lightning attack occurs.

Announce Change (for leading the user's experience)

게임 플레이 내에서 발생할 수 있는 변화에 대해서 알려줘야함.

Communicate all changes to the player. This short step occurs at a proper time between Anticipation and the event itself.

타이밍이 중요. (곧 일어날 경우 이벤트가 발생할 수 있다는 사전적 정보적으로 알려줄 수 있어야함

A good rule of thumb is degree of rarity. If a change occurs a hundred times in an hour, the announcement may not be required. However, if the change occurs five times throughout the entire game experience, a number of visual cues could be needed.

Level design example

"Cast-off" animations trigger for NPCs when the player's character boards the ship.

System design example

An on-screen notification occurs when quest criteria have been completed (i.e. "Slay 10 goblins for Farmer Bob")

믿을 수 있는 이벤트와 행위

Believable Events and Behavior

예상 반응 결과 플레이어들의 액션들이 발생할 것 같은 느낌을 주어야함

Every event or behavior must occur according to the logic and expectations of the player. Every action, reaction, results and emotion must satisfy the players' subconscious acceptance test.

Level design example

폭발물의 경우 주변의 부서지기 쉬운 것들을 두어서 파편들이 튀는 효과를 주어야함

Place destructible objects near an explosive object. This way, the explosion looks more believable.

System design example

적 VS 플레이어 (유리) 강한 도망가는 것이 자연스러운 believable behavior

Weaker enemies run away when the advantage shifts in the player's favor.

손해를 보고있을 경우 마을 사람들은 기본적 내성적임

Overlapping Events and Behavior

Dynamic is lost if only one change occurs at a time. Discover the right amount of events to occur at any given moment of time.

Level design example

Providing the player the ability to build from an appropriate list of structures.

System design example

The linebacker points to direct fellow players, the defensive end shifts over, the quarterback points and calls out football jargon and the crowd cheers louder because it's third down. All this occurs before the snap.

Etc

Physics

Sound

Pacing

- *the rate in which events occur, the level of concentration required and how often events are being repeated.*

Spacing

- the appropriate amount of space for the appropriate number of units to maneuver correctly.

Etc

Linear Design versus Component Breakdown

- *Linear Design : Linear Design involves solving challenges as they come.*
- *Component Breakdown involves systemic categorization and forming a logical hierarchy of all solutions.*

Appeal

Communication

Can invoke player's hope, various feelings ?

Another Principle:
Use Conflict

갈등을 적절히 조장하라

Conflict: you wants this way in a game, but the game does not allow it.

Conflict emerges from the players trying to accomplish the goals of the game within its rules and boundaries.

Conflict is designed into the game by creating rules, procedures, and situations (such as multiplayer competition) that do not allow players to accomplish their goals directly.

Three sources of conflict in games: obstacles, opponents, and dilemma

-Opponent

-Obstacle

-Dilemma: dilemma-based choices that players have to make.

- Monopoly: the choice of whether to spend money to buy a property or use that money to upgrade a property that is already owned.

- Poker: Outbid opponents based on your hand or your ability to bluff .

- Moral dilemmas the player faces.
  - Example: Kill them all to get a special item, or break family ties to catch a family member who is a criminal.
  - Some of the most popular recent computer games have used morality as a marketing strategy, promising that players' moral choices would critically affect the game experience.
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12 Principles of Board Game Design

(Followed by STONEMAKER GAMES Company)

- **Quick beginning and organic end:** Streamlined setup with (at most) minimal pre-game choices, and an organic end-game trigger (we're generally not drawn to games with a set number of rounds).
- **Ability to plan ahead before taking your turn** (you shouldn't have to wait for the previous player to complete their turn to be able to decide what you're doing on your turn).
- **Limited analysis paralysis** with choices displayed on player mats, game board, etc. This also manifests in a reasonable amount of information on display, not dozens of cards and tiles with detailed text that players need to read from across the table.

- **Tension, not hostility.** We like to limit the potential for spite while still encouraging various forms of interaction.
- **Interesting choices are better than luck.** If there are elements of randomness, players should be able to make decisions based on random input (instead of, say, rolling dice to determine the outcome). *Agency* is very important; it means that players have control over their fate.
- **Rewards and forward momentum**, not punishment and backwards movement. Players should feel like they've progressed during the game to a superior position than at the beginning, and the mechanisms should support this.

- **Very, very few rules exceptions.**
- **Strong connection between theme and mechanisms.** Mechanisms should be designed to keep players immersed in the game instead of reminding them they're playing a game. Two key examples of mechanisms that don't do this are phases and action checklists. There are much better, thematic ways of showing players what they can do on their turn.
- **The potential for dramatic, memorable moments** in a game is difficult to achieve, but it's a huge plus when the game allows and encourages them to happen.

손맛을 느낄수 있게함

- **Board games are <u>tactile experiences</u>.** We love games with some type of appealing, exciting component. It can be as simply as the cardboard Tetris-style pieces (patches) in Patchwork or as complex wheels in Tzolk’in.

고스톱의 경우 그냥 뒤집어도 되지만 이펙트 효과와 함께 패들이 탁! 하고 내려 치는 모션들로 맛으로 원하는 결과에서의 즐거움 아닌경우의 아쉬움. 이런것들이 배가 됨

- **Variable factors to create replayability**–you can’t play the same exact game twice, even if you try.

똑같은 게임 반복해서 하고 싶은 사람X 할때마다 진행 과정이 달라지고 계속하고 싶은 맘이 들수 있도록 만들어야 함

- **<u>Multiple paths to victory</u>.** Various game subsystems should be equal in their ability to reach the winning criteria

승리의 길이 다양해야함

(The End of Lecture Note Game Play)