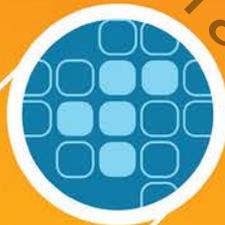


GAME DESIGN WORKSHOP

A Playcentric Approach to Creating Innovative Games

by Tracy Fullerton

with a foreword by Eric Zimmerman



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EDITION**

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Chapter 1

The Role of the Game Designer

The game designer envisions how a game will work during play. She creates the objectives, rules, and procedures; thinks up the dramatic premise and gives it life; and is responsible for planning everything necessary to create a compelling player experience. In the same way that an architect drafts a blueprint for a building or a screenwriter produces the script for a movie, the game designer plans the structural elements of a system that, when set in motion by the players, creates the interactive experience.

As the impact of digital games has increased, there has been an explosion of interest in game design as a career. Now, instead of looking to Hollywood and dreaming of writing the next blockbuster, many creative people are turning to games as a new form of expression.

But what does it take to be a game designer? What kinds of talents and skills do you need? What will be expected of you during the process? And what is the best method of designing for a game? In this chapter, I'll talk about the answers to these questions and outline a method of iterative design that designers can use to judge the success of gameplay against their goals for the player experience throughout the design and development process. This iterative method, which I call the "playcentric" approach, relies on inviting feedback from players early on and is the key to designing games that delight and engage the audience because the game mechanics are developed from the ground up with the player experience at the center of the process.

AN ADVOCATE FOR THE PLAYER

The role of the game designer is, first and foremost, to be an advocate for the player. The game designer must look at the world of games through the player's eyes. This sounds simple, but you'd be surprised how often this concept is ignored. It's far too easy to get caught up in a game's graphics, story line, or new features and forget that what makes a game great is solid gameplay. That's what excites players. Even if they tell you that they love the special effects, art direction, or plot, they won't play for long unless the gameplay hooks them.

As a game designer, a large part of your role is to keep your concentration focused on the player experience and not allow yourself to be distracted by the other concerns of production. Let the art director worry about the imagery, the producer stress over the budget, and the technical director focus on the engine. Your main job is to make sure that when the game is delivered, it provides superior gameplay.

When you first sit down to design a game, everything is fresh and, most likely, you have a vision for

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what it is that you want to create. At this point in the process, your view of the game and that of the eventual new player are similar. However, as the process unfolds and the game develops, it becomes increasingly difficult to see your creation objectively. After months of testing and tweaking every conceivable aspect, your once-clear view can become muddled. At times like this, it's easy to get too close to your own work and lose perspective.

Playtesters

It is in situations like these when it becomes critical to have playtesters. Playtesters are people who play your game and provide feedback on the experience so that you can move forward with a fresh perspective. By watching other people play the game, you can learn a great deal.

Observe their experience and try to see the game through their eyes. Pay attention to what objects they are focused on, where they touch the screen or move the cursor when they get stuck or frustrated or bored, and write down everything they tell you. They are your guides, and it's your mission to have them lead you inside the game and illuminate any issues lurking below the surface of the design. If you train yourself to do this, you will regain your objectivity and be able to see both the beauty and the flaws in what you've created.

Many game designers don't involve playtesters in their process, or, if they do, it's at the end of production when it's really too late to change the essential elements of the design. Perhaps they are on a tight schedule and feel they don't have time for feedback. Or perhaps they are afraid that feedback will force them to change things they love about their design. Maybe they think that getting a playtest group together will cost too much money. Or they might be under the impression that testing is something only done by large companies or marketing people.

What these designers don't realize is that by divorcing their process from this essential feedback opportunity, they probably cost themselves considerable time, money, and creative heartache. This is because games are not a form of one-way



1.1 Playtest group

communication. Being a superior game designer isn't about controlling every aspect of the game design or dictating exactly how the game should function. It's about building a potential experience, setting all the pieces in place so that everything's ready to unfold when the players begin to participate.

In some ways, designing a game is like being the host of a party. As the host, it's your job to get everything ready—food, drinks, decorations, music to set the mood—and then you open the doors to your guests and see what happens. The results are not always predictable or what you envisioned. A game, like a party, is an interactive experience that is only fully realized after your guests arrive. What type of party will your game be like? Will your players sit like wallflowers in your living room? Will they stumble around trying to find the coatroom closet? Or will they laugh and talk and meet new people, hoping the night will never end?

Inviting players “over to play” and listening to what they say as they experience your game is the best way to understand how your game is working. Gauging reactions, interpreting silent moments, studying feedback, and matching those with specific game elements are the keys to becoming a professional designer. When you learn to listen to your players, you can help your game to grow.

In Chapter 9 on page 277, when I discuss the playtesting process in detail, you'll learn methods and procedures that will help you hold professional-quality

1.2 More playtest groups



playtests and make the most of these tests by asking good questions and listening openly to criticism. For now, though, it's just important to know that playtesting is the heart of the design process explored in this book and that the feedback you receive during these sessions can help you transform your game into a truly enjoyable experience for your players.

Like any living system, games transform throughout their development cycle. No rule is set in stone. No technique is absolute. No particular scheme is the right one. If you understand how fluid the structures are, you can help mold them into the desired shape through repeated testing and careful observation. As a game designer, it's up to you to evolve your game into more than you originally envisioned. That's the art of game design. It's not locking things in place; it's giving birth and parenting. No one, no matter how smart, can conceive and produce a sophisticated game from a blank sheet of paper and perfect it without going through this process. And learning how to work creatively within this process is what this book is all about.

Exercise 1.1: Become a Tester

Take on the role of a tester. Go play a game and observe yourself as you play. Write down what you're doing and feeling. Try to create one page of detailed notes on your behaviors and actions. Then repeat this experience while watching a friend play the same game. Compare the two sets of notes and analyze what you've learned from the process.

Throughout this book, I've included exercises that challenge you to practice the skills that are essential to game design. I've tried to break them down so that you can master them one by one, but by the end of the book, you will have learned a tremendous amount about games, players, and the design process. And you will have designed, prototyped, and playtested at least one original idea of your own. I recommend creating a folder, either digital or analog, of your completed exercises so that you can refer to them as you work your way through the book.

PASSIONS AND SKILLS

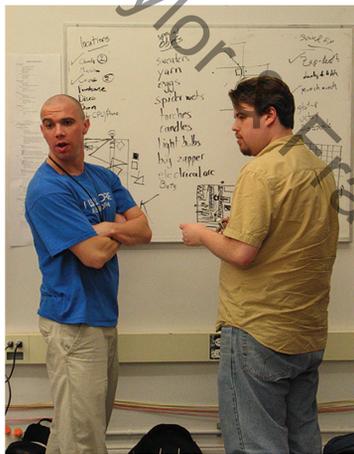
What does it take to become a game designer? There is no one simple answer, no one path to success. There are some basic traits and skills I can suggest, however. First, a great game designer is someone who loves to create playful situations. A passion for games and play is the one thread all great designers have in common. If you don't love what you're doing, you'll never be able to put in the long hours necessary to craft truly innovative games.

To someone on the outside, making games might seem like a trivial task—something that's akin to playing around. But it's not. As any experienced designer can tell you, testing your own game for the ten thousandth time can become work, not play. As the designer, you have to remain dedicated to that ongoing process. You can't just go through the motions. You have to keep that passion alive in yourself, and in the rest of the team, to make sure that the great gameplay you envisioned

in those early days of design is still there in the exhausting, pressure-filled final days before you lock production. To do that, you'll need to develop some other important skills in addition to your love of games and your understanding of the playcentric process.

Communication

The most important skill that you, as a game designer, can develop is the ability to communicate clearly and effectively with all the other people who will be working on your game. You'll have to "sell" your game many times over before it ever hits the store shelves: to your teammates, management, investors, and perhaps even your friends and family. To accomplish this, you'll need good language skills, a crystal-clear vision, and a well-conceived presentation. This is the only way to rally everyone involved to your



1.3 Communicating with team members

cause and secure the support that you'll need to move forward.

But good communication doesn't just mean writing and speaking—it also means becoming a good listener and a great compromiser. Listening to your playtesters and to the other people on your team affords fresh ideas and new directions. Listening also involves your teammates in the creative process, giving them a sense of authorship in the final design that will reinvest them in their own responsibilities on the project. If you don't agree with an idea, you haven't lost anything, and the idea you don't use might spark one that you do.

What happens when you hear something that you don't want to hear? Perhaps one of the hardest things to do in life is compromise. In fact, many game designers think that compromise is a bad word. But compromise is sometimes necessary, and if done well, it can be an important source of creative collaboration.

For example, your vision of the game might include a technical feature that is simply impossible given the available time and resources. What if your programmers come up with an alternative implementation for the feature, but it doesn't capture the essence of the original design? How can you adapt your idea to the practical necessities in such a way as to keep the gameplay intact? You'll have to compromise. As the designer, it's your job to find a way to do it elegantly and successfully so that the game doesn't suffer.

Teamwork

Game production can be one of the most intense collaborative processes you'll ever experience. The interesting and challenging thing about game development teams is the sheer breadth of types of people who work on them. From the hardcore computer scientists, who might be designing the AI or graphic displays, to the talented illustrators and animators who bring the characters to life, to the money-minded executives and business managers who deliver the game to its players, the range of personalities is incredible.



1.4 Team meeting

As the designer, you will interact with almost all of them, and you will find that they all speak different professional languages and have different points of view. Overly technical terms may not translate well to artists or the producer, while the subtle shadings of a character sketch might not be instantly obvious to a programmer. These are generalizations, of course, and many team members may come from multidisciplinary backgrounds, but you can't always count on that. So a big part of your job, and one of the reasons for your documents and specifications, is to serve as a sort of universal translator, making sure that all of these different groups are, in fact, working on the same game.

Throughout this book, I often refer to the game designer as a single team member, but in many cases, the task of game design is a team effort. Whether there is a team of designers on a single game or a collaborative environment where the visual designers, programmers, or producer all have input to the design, the game designer rarely works alone. In Chapter 12 on page 391, I will discuss team structures and how the game designer fits into the complicated puzzle that is a development team.

Process

Being a game designer often requires working under great pressure. You'll have to make critical changes to your game without causing new issues in the process. All too often, a game becomes unbalanced as attempts are made to correct an issue because

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the designer gets too close to the work and, in the hopes of solving one problem, introduces a host of new problems. But, unable to see this mistake, the designer keeps making changes, while the problems grow worse, until the game becomes such a mess that it loses whatever magic it once had.

Games are fragile systems, and each element is inextricably linked to the others, so a change in one variable can send disruptive ripples throughout. This is particularly catastrophic in the final phases of development, where you run out of time, mistakes are left unfixed, and portions of the game are amputated in hopes of saving what's left. It's gruesome, but it might help you understand why some games with so much potential seem D.O.A.

The one thing that can rescue a game from this terrible fate is instilling in your team the need for good processes from the beginning. Production is a messy business; it is where ideas can get convoluted and objectives can disappear in the chaos of daily crises. But good process, using the playcentric approach of playtesting, and controlled, iterative changes, which I'll discuss throughout this book, can help you stay focused on your goals, prioritize what's truly important, and avoid the pitfalls of an unstructured approach.

Exercise 1.2: D.O.A.

Take one game that you've played that was D.O.A. By D.O.A., I mean "dead on arrival" (i.e., a game that's no fun to play). Write down what you don't like about it. What did the designers miss? How could the game be improved?

Inspiration

A game designer often looks at the world differently from most people. This is in part because of the profession and in part because the art of game design requires someone who is able to see and analyze the underlying relationships and rules of complex systems and to find inspiration for play in common interactions.

When a game designer looks at the world, he often sees things in terms of challenges, structures, and play. Games are everywhere, from how we manage our money to how we form relationships. Everyone has goals in life and must overcome obstacles to achieve those goals. And, of course, there are rules. If you want to win in the financial markets, you have to understand the rules of trading stocks and bonds, profit forecasts, IPOs, and so forth. When you play the markets, the act of investing becomes very similar



Value	Change	%Change	Market
1706.10	24.89▲	1.47%	Closed
1257.63	16.85▲	1.36%	Closed
949.38	2.08▲	0.22%	Closed
9158.45	61.76▲	0.68%	Closed
708.82	6.31▲	0.90%	Closed
988.11	9.31▲	0.79%	Closed
5527.11	43.50▲	-0.45%	Closed
50.55	0.23▼	-1.69%	Closed
9.02	0.15▲	0.25%	Closed
64.27	0.16▲		



1.5 Systems all around us

to a game. The same holds true for winning someone's heart. In courtship, there are social rules that you must follow, and it's in understanding these rules and how you fit into society that helps you to succeed.

If you want to be a game designer, try looking at the world in terms of its underlying systems. Try to analyze how things in your life function. What are the underlying rules? How do the mechanics operate? Are there opportunities for challenge or playfulness? Write down your observations and analyze the relationships. You'll find there is potential for play all around you that can serve as the inspiration for a game. You can use these observations and inspirations as foundations for building new types of gameplay.

Why not look at other games for inspiration? Well, of course, you can and you should. I'll talk about that in just a minute. But if you want to come up with truly original ideas, then don't fall back on existing games for all your ideas. Instead, look at the world around you. Some of the things that have inspired other game designers, and could inspire you, are obvious: personal relationships, buying and selling, competition in the workplace, and on and on. Take ant colonies, for example: They're organized around a sophisticated set of rules, and there's competition both within the colonies and between competing insect groups. Well-known game designer Will Wright made a game about ant colonies in 1991, *SimAnt*. "I was always fascinated by social insects," he says. "Ants are one of the few real examples of intelligence we have that we can study and deconstruct. We're still struggling with the way the human brain works. But if you look at ant colonies, they sometimes exhibit a remarkable degree of intelligence." The game itself was something of a disappointment commercially, but the innate curiosity about how the world works that led Wright to ant colonies has also led him to look at ecological systems such as the Gaia hypothesis as inspiration for *SimEarth* or psychological theories such as Maslow's Hierarchy of Needs as inspiration for artificial intelligence in *The Sims*. Having a strong sense of curiosity and a passion for learning about the world is clearly an important part of Wright's inspiration as a game designer.

What inspires you? Examine things that you are passionate about as systems; break them down in terms of objects, behaviors, relationships, and so forth. Try to understand exactly how each element of the system interacts. This can be the foundation for an interesting game. By practicing the art of extracting and defining the games in all aspects of your life, you will not only hone your skills as a designer, but you'll open up new vistas in what you imagine a game can be.

Exercise 1.3: Your Life as a Game

List five areas of your life that could be games. Then briefly describe a possible underlying game structure for each.

Becoming a Better Player

One way to become an advocate for players is by being a better player yourself. By "better," I don't just mean more skilled or someone who wins all the time—although by studying game systems in depth, you will undoubtedly become a more skilled player. What I mean is using yourself and your experiences with games to develop an unerring sense for good gameplay. The first step to practicing any art form is to develop a deep understanding of what makes that art form work. For example, if you've ever studied a musical instrument, you've probably learned to hear the relationship between the various musical tones. You've developed an ear for music. If you've studied drawing or painting, it's likely that your instructor has urged you to practice looking carefully at light and texture. You've developed an eye for visual composition. If you are a writer, you've learned to read critically. And if you want to be a game designer, you need to learn to play with the same conscious sensitivity to your own experience and critical analysis of the underlying system that these other arts demand.

The following chapters in this section look at the formal, dramatic, and dynamic aspects of games. Together, the concepts in these chapters form a set of tools that you can use to analyze your gameplay experiences and become a better, or more

articulate, player and creative thinker. By practicing these skills, you will develop a game literacy that will make you a better designer. Literacy is the ability to read and write a language, but the concept can also be applied to media or technology. Being game literate means understanding how game systems work, analyzing how they make meaning, and using your understanding to create your own game systems.

I recommend writing your analysis in a game journal. Like a dream journal or a diary, a game journal can help you think through experiences you've had and to remember details of your gameplay long afterwards. As a game designer, these are valuable insights that you might otherwise forget. It is important when writing in your game journal to try to think deeply about your game experience—don't just review the game and talk about its features. Discuss a meaningful moment of gameplay. Try to remember it in detail—why did it strike you? What did you think, feel, do, and so forth? What are the underlying mechanics that made the moment work? The dramatic aspects? Perhaps your insights will form the basis for a future design, perhaps not. But, like sketching or practicing scales on a musical instrument, the act of writing and thinking about design will help you to develop your own way of thinking about games, which is critical to becoming a game designer.

Exercise 1.4: Game Journal

Start a game journal. Don't just try to describe the features of the game, but dig deeply into the choices you made, what you thought and felt about those choices, and the underlying game mechanics that supports those choices. Go into detail; look for the reasons *why* various mechanics of the game exist. Analyze why one moment of gameplay stands out and not another. Commit to writing in your game journal every day.

Creativity

Creativity is hard to quantify, but you'll definitely need to access your creativity to design great

games. Everyone is creative in different ways. Some people come up with lots of ideas without even trying. Others focus on one idea and explore all of its possible facets. Some sit quietly in their rooms thinking to themselves, while others like to bounce ideas around with a group, and they find the interaction to be stimulating. Some seek out stimulation or new experiences to spark their imaginations. Great game designers like Will Wright tend to be people who can tap into their dreams and fantasies and bring those to life as interactive experiences.

Another great game designer, Nintendo's Shigeru Miyamoto, says that he often looks to his childhood and to hobbies that he enjoys for inspiration. "When I was a child, I went hiking and found a lake," he says. "It was quite a surprise for me to stumble upon it. When I traveled around the country without a map, trying to find my way, stumbling on amazing things as I went, I realized how it felt to go on an adventure like this."² Many of Miyamoto's games draw from this sense of exploration and wonder that he remembers from childhood.

Think about your own life experiences. Do you have memories that might spark the idea for a game? One reason that childhood can be such a powerful inspiration for game designers is that when we are children, we are particularly engrossed in playing games. If you watch how kids interact on a playground, it's usually through gameplaying. They make games and learn social order and group dynamics from their play. Games permeate all aspects of kids' lives and are a vital part of their developmental process. So if you go back to your childhood and look at things that you enjoyed, you'll find the raw material for games right there.

Exercise 1.5: Your Childhood

List ten games you played as a child, for example, hide and seek, four square, and tag. Briefly describe what was compelling about each of those games.



1.6 You Don't Know Jack

Creativity might also mean putting two things together that don't seem to be related—like Shakespeare and the Brady Bunch. What can you make of such a strange combination? Well, the designers of *You Don't Know Jack* used silly combinations of high- and low-brow knowledge like this to create a trivia game that challenged players to be equally proficient in both. The result was a hit game with such creative spark that it crossed the usual boundaries of gaming, appealing to players old and young, male and female.

Sometimes creative ideas just come to you, and the trick is to know when to stand by a game idea that seems far-fetched. Keita Takahashi, designer of the quirky and innovative hit game *Katamari Damacy*, was given an assignment while working at Namco to come up with an idea for a racing game. The young artist and sculptor wanted to do something more original than a racing game, however, and says he just “came up with” the idea for the game mechanic of a sticky ball, or *katamari*, that players could roll around, picking up objects that range from paper clips and sushi to palm trees and policemen. Takahashi has said inspiration for the game came from sources as wildly different as the paintings of Pablo Picasso, the novels of John Irving, and Playmobil brand toys, but it is also clear that Takahashi has been influenced by Japanese children's games and sports such as *tamakorogashi* (ballroller) as a designer and is thinking beyond digital games for his future creations. “I would like to



1.7 Beautiful katamari and tamakorogashi

create a playground for children,” he said. “A normal playground is flat but I want an undulating one, with bumps.”³

I recently designed a game about Henry David Thoreau's time at Walden Pond. I was inspired by his writings and by the thought that underlying his philosophical experiment was an interesting set of rules that he was “playing by” when he set out to “live deliberately.” The game took ten years to make and required a deep commitment to the original idea over those years. When we started making it, the idea of an indie game “about” something like a philosopher's experiment in living was considered somewhat strange and new. Today, personal games, and games about ideas or experiences, are relatively common, especially in the indie space.

Our past experiences, our other interests, our relationships, and our identity all come into play when trying to reach our creativity. Great game designers find a way to tap into their creative souls and bring forth the best parts in their games. However you do it, whether you work alone or in a team, whether you read books or climb mountains, whether you look to other games for inspiration or to life experiences, the bottom line is that there's no single right way to go about it. Everyone has a different style for coming up with ideas and being creative. What matters is not the spark of an idea but what you do with that idea once it emerges, and this is where the playcentric process becomes critical.

A PLAYCENTRIC DESIGN PROCESS

Having a good solid process for developing an idea from the initial concept into a playable and satisfying game experience is another key to thinking like a game designer. The playcentric approach I will illustrate in this book focuses on involving the player in your design process from conception through completion. By that I mean continually keeping the player experience in mind and testing the gameplay with target players through every phase of development.

Setting Player Experience Goals

The sooner you can bring the player into the equation, the better, and the first way to do this is to set “player experience goals.” Player experience goals are just what they sound like: goals that the game designer sets for the type of experience that players will have during the game. These are not features of the game but rather descriptions of the interesting and unique situations in which you hope players will find themselves. For example, “players will have to cooperate to win, but the game will be structured so they can never trust each other,” “players will feel a sense of happiness and playfulness rather than competitiveness,” or “players will have the freedom to pursue the goals of the game in any order they choose.”

Setting player experience goals up front, as a part of your brainstorming process, can also focus your creative process. Notice that these descriptions do not talk about how these experience goals will be implemented in the game. Features will be brainstormed later to meet these goals, and then they will be playtested to see if the player experience goals are being met. At first, though, I advise thinking at a very high level about what is interesting and engaging about your game to players while they are playing and what experiences they will describe to their friends later to communicate the high points of the game.

Learning how to set interesting and engaging player experience goals means getting inside the heads of the players, not focusing on the features of the game as you intend to design it. When you’re just beginning to design games, one of the hardest things

to do is to see beyond features to the actual game experience the players are having. What are they thinking as they make choices in your game? How are they feeling? Are the choices you’ve offered as rich and interesting as they can be?

Prototyping and Playtesting

Another key component to playcentric design is that ideas should be prototyped and playtested early. I encourage designers to construct a playable version of their idea immediately after brainstorming ideas. By this I mean a physical prototype of the core game mechanics. A physical prototype can use paper and pen or index cards or even be acted out. It is meant to be played by the designer and her friends. The goal is to play and perfect this simplistic model before a single programmer, producer, or graphic artist is ever brought onto the project. This way, the game designer receives instant feedback on what players think of the game and can see immediately if they are achieving their player experience goals.

This might sound like common sense, but in the industry today, much of the testing of the core game mechanics comes later in the production cycle, which can lead to disappointing results. Because many games are not thoroughly prototyped or tested early, flaws in the design aren’t identified until late in the process—in some cases, too late to fix. People in the industry are realizing that this lack of player feedback means that many games don’t reach their full potential, and the process of developing games needs to change if that problem is to be solved. The work of professional user research experts like Nicole Lazzaro of XEODesign and Dennis Wixon of Microsoft (see their sidebars on pages 282 and 303) is becoming more and more important to game designers and publishers in their attempts to improve game experiences, especially with the new, sometimes inexperienced, game players that are being attracted to platforms like smartphones or tablets. You don’t need to have access to a professional test lab to use the playcentric approach. In

DESIGNERS YOU SHOULD KNOW

The following is a list of designers who have had a monumental impact on digital games. The list was hard to finalize because so many great individuals have contributed to the craft in so many important ways. The goal was not to be comprehensive but rather to give a taste of some designers who have created foundational works and who it would be good for you, as an aspiring designer yourself, to be familiar with. I'm pleased that many designers on the list contributed interviews and sidebars to this book.

Shigeru Miyamoto

Miyamoto was hired out of industrial design school by Nintendo in 1977. He was the first staff artist at the company. Early in his career, he was assigned to a submarine game called *Radarscope*. This game was like most of the games of the day—simple twitch-game play mechanics, no story, and no characters. He wondered why digital games couldn't be more like the epic stories and fairy tales that he knew and loved from childhood. He wanted to make adventure stories, and he wanted to add emotion to games. Instead of focusing on *Radarscope*, he made up his own beauty-and-the-beast-like story where an ape steals his keeper's girlfriend and runs away. The result was *Donkey Kong*, and the character that you played was Mario (originally named Jumpman). Mario is perhaps the most enduring character in games and one of the most recognized characters in the world. Each time a new console is introduced by Nintendo—starting with the original NES machine—Miyamoto designs a Mario game as its flagship title. He is famous for the wild creativity and imagination in his games. Aside from all the Mario and Luigi games, Miyamoto's list of credits is long. It includes the games *Zelda*, *Starfox*, and *Pikmin*.

Will Wright

Early in his career, in 1987, Wright created a game called *Raid on Bungling Bay*. It was a helicopter game where you attacked islands. He had so much fun programming the little cities on the islands that he decided that making cities was the premise for a fun game. This was the inspiration for *SimCity*. When he first developed *SimCity*, publishers were not interested because they didn't believe anyone would buy it. But Wright persisted, and the game became an instant hit. *SimCity* was a breakout in terms of design in that it was based on creating rather than destroying. Also, it didn't have set goals. These things added some new facets to games. Wright was always interested in simulated reality and has done more than anyone in bringing simulation to the masses. *SimCity* spawned a whole series of titles, including *SimEarth*, *SimAnt*, *SimCopter*, and many others. His game *The Sims* is currently the bestselling game of all time, and *Spore*, his most ambitious project yet, explores new design territory in terms of user-created content. See "A Conversation with Will Wright by Celia Pearce" on page 183.

Sid Meier

Legend has it that Sid Meier bet his buddy, Bill Stealey, that within two weeks he could program a better flying combat game than the one they were playing. Stealey took him up on the offer, and together they founded the company Micro Prose. It took more than two weeks, but the company released the title *Solo Flight* in 1984. Considered by many to be the father of PC gaming, Meier went on to create groundbreaking title after groundbreaking title. His *Civilization* series has had a fundamental influence on the genre of PC strategy games. His game *Sid Meier's Pirates!* was an innovative mix of genres—action, adventure, and role-playing—that also

blended real-time and turn-based gaming. His gameplay ideas have been adopted in countless PC games. Meier's other titles include *Colonization*, *Sid Meier's Gettysburg!*, *Alpha Centauri*, and *Silent Serv*.

Warren Spector

Warren Spector started his career working for board game maker Steve Jackson Games in Austin, Texas. From there, he went on to the paper-based role-playing game company TSR, where he developed board games and wrote RPG supplements and several novels. In 1989, he was ready to add digital games to his portfolio and moved to the developer ORIGIN Systems. There, he worked on the *Ultima* series with Richard Garriott. Spector had an intense interest in integrating characters and stories into games. He pioneered "free-form" gameplay with a series of innovative titles, including *Underworld*, *System Shock*, and *Thief*. His title *Deus Ex* took the concepts of flexible play and drama in games to new heights and is considered one of the finest PC games of all time. See his "Designer Perspective" interview on page 27.

Brenda Romero

Brenda Romero began her career at Sir-tech Software as part of the *Wizardry* role-playing team, where she worked her way up from testing to designer for *Wizardry 8*. While at Sir-tech, she also worked on the *Jagged Alliance* and *Realms of Arkania* series before moving to Atari to work on *Dungeons & Dragons*. Throughout her career, she has been a passionate advocate for diversity in the industry and was awarded the Ambassador Award from the Game Developers Conference as well as a special British Academy for Film and Television Arts award for her contributions to the industry. On page 88, she discusses her groundbreaking analog game series *The Mechanic Is the Message*.

Richard Garfield

In 1990, Richard Garfield was an unknown mathematician and part-time game designer. He had been trying unsuccessfully to sell a board game prototype called *RoboRally* to publishers for seven years. When yet another publisher rejected his concept, he was not surprised. However, this time the publisher, a man named Peter Adkison doing business as *Wizards of the Coast*, asked for a portable card game that was playable in under an hour. Garfield took the challenge and developed a dueling game system where each card in the system could affect the rules in different ways. It was a breakthrough in game design because the system was infinitely expandable. The game was *Magic: The Gathering*, and it singlehandedly spawned the industry of collectible card games. *Magic* has been released in digital format in multiple titles. When Hasbro bought *Wizards of the Coast* in 1995 for \$325 million, Garfield owned a significant portion of the company. See his article "The Design Evolution of *Magic: The Gathering*" on page 219.

Amy Hennig

Amy Hennig began her career in the game industry working as an artist and animator on games for the NES. While she was working at Electronic Arts as an artist on *Michael Jordan: Chaos in the Windy City*, the lead designer left the project and Hennig landed the job. Later, she moved to Crystal Dynamics, where she was director, producer, and writer for *Legacy of Kain: Soul Reaver*. She is well known for her work as a game director and writer on some of the most successful titles in the industry, including the *Uncharted* series for

Naughty Dog and Sony. She has been awarded two Writers Guild of America Video Game Writing Awards in addition to numerous other awards for her work on the *Uncharted* games. She describes her writing work on this series as being on the “bleeding edge” of the genre of cinematic video games.

Peter Molyneux

The story goes that it all started with an anthill. As a child, Peter Molyneux toyed with one—tearing it down in parts and watching the ants fight to rebuild, dropping food into the world and watching the ants appropriate it, and so on. He was fascinated by the power he had over the tiny, unpredictable creatures. Molyneux went on to become a programmer and game designer and eventually the pioneer of digital “god games.” In his breakout title, *Populous*, you act as a deity lording it over tiny settlers. The game was revolutionary in that it was a strategy game that took place in real time, as opposed to in turns, and you had indirect control over your units. The units had minds of their own. This game and other Molyneux hits had a profound influence on the real-time strategy (RTS) games that were on the horizon. Other titles he has created include *Syndicate*, *Theme Park*, *Dungeon Keeper*, and *Black & White*.

Gary Gygax

In the early 1970s, Gary Gygax was an insurance underwriter in Lake Geneva, Wisconsin. He loved all kinds of games, including tabletop war games. In these games, players controlled large armies of miniatures, acting like generals. Gygax and his friends had fun acting out the personas of different pieces on the battlefield such as commanders, heroes, and so forth. He followed his inclination of what was fun and created a system for battling small parties of miniatures in a game he called *Chainmail*. From there players wanted even more control over and more character information about the individual units. They wanted to play the role of single characters. Gygax, in conjunction with game designer Dave Arneson, developed an elaborate system for role-playing characters that was eventually named *Dungeons & Dragons*. The D&D game system is the direct ancestor of every paper-based and digital RPG since then. The system is directly evident in all of today’s RPGs, including *Diablo*, *Baldur’s Gate*, and *World of Warcraft*.

Richard Garriott

Richard Garriott—a.k.a. “Lord British”—programmed his first game right out of high school in 1979. It was an RPG called *Akalabeth*. He sold it on his own through a local computer store in Austin, Texas. The packaging for this first version was a Ziploc bag. *Akalabeth* later got picked up by a publisher and sold well. Garriott used what he learned to create *Ultima*, one of the most famous game series of all time. The *Ultima* titles evolved over the years—each successive one pushing the envelope in terms of both technology and gameplay—eventually bringing the world of the game online. *Ultima Online*, released in 1997, was a pioneering title in massively multiplayer online worlds. Garriott continues to push the boundaries of online gaming with work on the science fiction MMO *Tabula Rasa*.

Dona Baily

Dona Baily was a young programmer in 1981 who, along with Ed Logg, created the classic arcade video game *Centipede*. At the time, when Baily joined Atari’s coin-op division, she was the only woman employed there. When given a notebook of ideas for possible games to program, all of which involved “lasering or frying

things,” she chose a short description of a bug winding down the screen because, she said, “it didn’t seem bad to shoot a bug.” Centipede went on to become one of the most commercially successful games from the arcade era’s golden age.

Gerald Lawson

Gerald Lawson was an electronic engineer known for his work in the 1970s, designing the Fairchild Channel F video game system and inventing the video game cartridge. The Fairchild Channel F console, while not a commercially successful product, introduced the idea that game software could be stored on swappable cartridges for the first time. Prior to the Channel F, most game systems had the game software programmed into the architecture of the hardware, so games could never be added to or updated. Lawson’s invention was so novel that every cartridge he produced had to be approved by the FCC before distribution as new product. Quickly, his invention became the standard for all future game consoles. Lawson was one of the few African-American engineers working in the industry at that time.

Chapter 9, I describe a number of methods you can use on your own to produce useful improvements to your game design.

I suggest that you do not begin production without a deep understanding of your player experience goals and your core mechanics. This is critical because when the production process commences, it becomes increasingly difficult to alter the software design. Therefore, the further along the design and prototyping are before the production begins, the greater the likelihood of avoiding costly mistakes. You can ensure that your core design concept is sound before production begins by taking a player-centric approach to the design and development process.

Iteration

By “iteration” I simply mean that you design, test, and evaluate the results over and over again throughout the development of your game, each time improving upon the gameplay or features, until the player experience meets your criteria. Iteration is deeply important to the playcentric process. Here is a detailed flow of the iterative process that you should go through when designing a game:

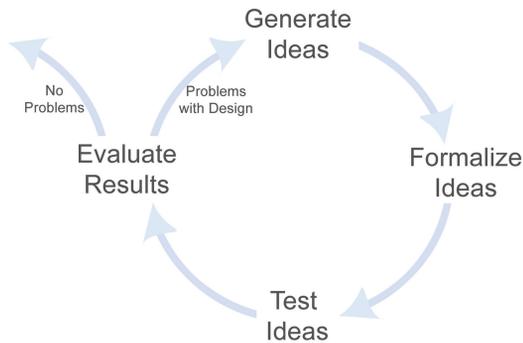
- Player experience goals are set.
- An idea or system is conceived.

- An idea or system is formalized (i.e., written down or prototyped).
- An idea or system is tested against player experience goals (i.e., playtested or exhibited for feedback).
- Results are evaluated and prioritized.
- If results are negative and the idea or system appears to be fundamentally flawed, go back to the first step.
- If results point to improvements, modify and test again.
- If results are positive and the idea or system appears to be successful, the iterative process has been completed.

As you will see, this process is applicable during every aspect of game design, from initial conception through final quality assurance testing.

Step 1: Brainstorming

- Set player experience goals.
- Come up with game concepts or mechanics that you think might achieve your player experience goals.
- Narrow the list down to the top three.
- Write up a short, one-page description for each of these ideas, sometimes called a treatment or concept document.



1.8 Iterative process diagram

- Test your written concepts with potential players (you might also want to create rough visual mock-ups of your ideas at this stage to help communicate the ideas).

Step 2: Physical Prototype

- Create a playable prototype using pen and paper or other craft materials.
- Playtest the physical prototype using the process described in Chapters 7 and 9.
- When the physical prototype demonstrates working gameplay that achieves your player experience goals, write a three- to six-page gameplay treatment describing how the game functions.

Step 3: Presentation (Optional)

- A presentation is often made to secure funds to hire the prototyping team. Even if you do not require funding, going through the exercise of creating a full presentation is a good way to think through your game and introduce it to team members and upper management for feedback.
- Your presentation should include demo artwork and a solid gameplay treatment.
- If you do not secure funding, you can either return to step 1 and start over again on a new concept or solicit feedback from your funding sources and work on modifying the game to fit their needs. Because you have not yet invested in extensive artwork or programming, your costs so far should

be pretty reasonable, and you should have a great deal of flexibility to make any changes.

Step 4: Software Prototype(s)

- When you have your prototyping team in place, you can begin creating rough digital models of the core gameplay. Often, several software prototypes are made, each focusing on different aspects of the system. Digital prototyping is discussed in Chapter 8 beginning on page 241. (If possible, try to do this entirely with temporary graphics that cost very little to make. This will save time and money and speed up the process.)
- Playtest the software prototype(s) using the method process described in Chapter 9.
- When the software prototype(s) demonstrate working gameplay that achieves your player experience goals, move on to develop plans for the full feature set and levels of the game.

Step 5: Design Documentation

- While you have been prototyping and working on your gameplay, you have probably been compiling notes and ideas for the “real” game. Use the knowledge you’ve gained during this prototyping stage to develop a full list of goals for the game, which are documented in a way that is useful and accessible for the team.
- Recently, many designers have moved away from creating large static documents for this purpose, moving instead toward online groupware like wikis and smaller, as-needed form documentation because of the flexible, collaborative nature of modern design processes. The design documentation that comes out of your production process should be thought of as a collaboration tool that changes and grows with production.

Step 6: Production

- Work with all team members to make sure your goals are clear and achievable and that the team is on board with the priorities for these goals.

THE ITERATIVE DESIGN PROCESS

by Eric Zimmerman, game designer and professor, NYU Game Center

Eric Zimmerman is a game designer and a twenty-year veteran of the game industry. Eric cofounded Gamelab, an award-winning New York City-based studio that helped invent casual games with titles like Diner Dash. Other projects range from the pioneering independent online game SiSSYFiGHT 2000 to tabletop games like the strategy board game Quantum and Local No. 12's card game The Metagame. Eric has also created game installations with architect Nathalie Pozzi that have been exhibited in museums and festivals around the world. He is the coauthor with Katie Salen of Rules of Play and is a founding faculty and arts professor at the NYU Game Center. Also see his article with Nathalie Pozzi on playtesting methods on page 293.

The following excerpt is adapted from a longer essay entitled "Play as Research," which appears in the book Design Research, edited by Brenda Laurel (MIT Press, 2004). It appears here with permission from the author. Iterative design is a design methodology based on a cyclic process of prototyping, testing, analyzing, and refining a work in progress. In iterative design, interaction with the designed system is the basis of the design process, informing and evolving a project as successive versions, or iterations, of a design are implemented. This sidebar outlines the iterative process as it occurred in one game with which I was involved—the online multiplayer game SiSSYFiGHT 2000.

What is the process of iterative design? Test, analyze, refine. And repeat. Because the experience of a player cannot ever be completely predicted, in an iterative process design, decisions are based on the experience of the prototype in progress. The prototype is tested, revisions are made, and the project is tested once more. In this way, the project develops through an ongoing dialogue between the designers, the design, and the testing audience.

In the case of games, iterative design means playtesting. Throughout the entire process of design and development, your game is played. You play it. The rest of the development team plays it. Other people in the office play it. People visiting your office play it. You organize groups of testers that match your target audience. You have as many people as possible play the game. In each case, you observe them, ask them questions, then adjust your design and playtest again.

This iterative process of design is radically different from typical retail game development. More often than not, at the start of the design process for a computer or console title, a game designer will think up a finished concept and then write an exhaustive design document that outlines every possible aspect of the game in minute detail. Invariably, the final game never resembles the carefully conceived original. A more iterative design process, on the other hand, will not only streamline development resources, but it will also result in a more robust and successful final product.

Case Study: SiSSYFiGHT 2000

SiSSYFiGHT 2000 is a multiplayer online game in which players create a schoolgirl avatar and then vie with three to six players for dominance of the playground. Each turn, a player selects one of six actions to take, ranging from teasing and tattling to cowering and licking a lolly. The outcome of an action is dependent on other players' decisions, making for highly social gameplay. SiSSYFiGHT 2000 is also a robust online community. You

can play the game at www.sissyfight.com. In the summer of 1999, I was hired by Word.com to help them create their first game. We initially worked to identify the project's play values: the abstract principles that the game design would embody. The list of play values we created included designing for a broad audience of nongamers, a low technology barrier, a game that was easy to learn and play but deep and complex, gameplay that was intrinsically social, and, finally, something that was in line with the smart and ironic Word.com sensibility.

These play values were the parameters for a series of brainstorming sessions interspersed with group play of computer and noncomputer games. Eventually, a game concept emerged: little girls in social conflict on a playground. While every game embodies some kind of conflict, we were drawn toward modeling a conflict that we hadn't seen depicted previously in a game. Technology and production limitations meant that the game would be turn based, although it could involve real-time chat.

When these basic formal and conceptual questions had begun to be mapped out, the shape of the initial prototype became clear. The very first version of SiSSyFiGHT was played with Post-it Notes around a conference table. I designed a handful of basic actions each player could take, and acting as the program, I "processed" the actions each turn and reported the results back to the players, keeping score on a piece of paper.

Designing a first prototype requires strategic thinking about how to most quickly implement a playable version that can begin to address the project's chief uncertainties in a meaningful way. Can you create a paper version of your digital game? Can you design a short version of a game that will last much longer in its final form? Can you test the interaction pattern of a massively multiplayer game with just a handful of players?

In the iterative design process, the most detailed thinking you need at any moment is that which will get you to your next prototype. It is, of course, important to understand the big picture as well: the larger conceptual, technical, and design questions that drive the project as a whole. Just be sure not to let your design get ahead of your iterative research. Keep your eye on the prize, but leave room for play in your design, for the potential to change as you learn from your playtesting, accepting the fact that some of your assumptions will undoubtedly be wrong.

The project team continued to develop the paper prototype, seeking the balance between cooperation and competition that would become the heart of the final gameplay. We refined the base rule set—the actions a player can take each turn and the outcomes that result. These rules were turned into a specification for the first digital prototype: a text-only version on IRC, which we played hot-seat style, taking turns sitting at the same computer. Constructing that early, text-only prototype allowed us to focus on the complexities of the game logic without worrying about implementing interactivity, visual and audio aesthetics, and other aspects of the game.

While we tested gameplay via the text-only iteration, programming for the final version began in Director, and the core game logic we had developed for the IRC prototype was recycled into the Director code with little alteration. Parallel to the game design, the project's visual designers had begun to develop the graphic



SiSSyFiGHT 2000 Interface

language of the game and chart out possible screen layouts. These early drafts of the visuals (revised many times over the course of the entire development) were dropped into the Director version of the game, and the first rough-hewn iteration of SiSSYFiGHT as a multiplayer online game took shape, inspired by Henry Darger's outsider art and retro game graphics.

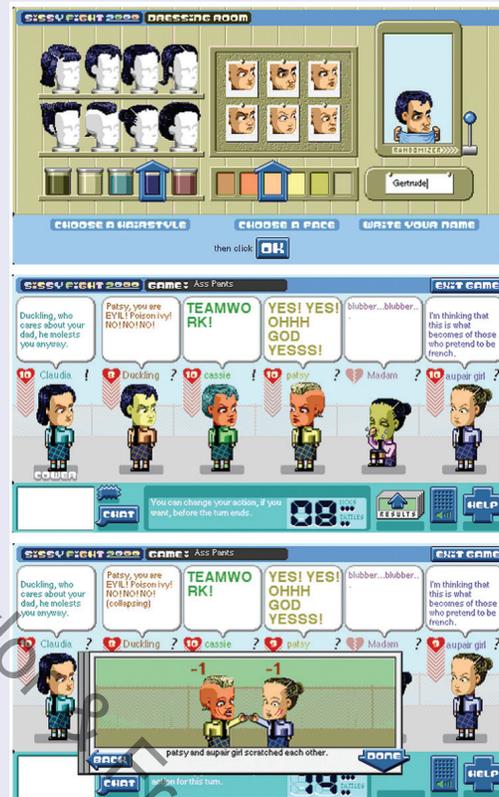
As soon as the web version was playable, the development team played it. And as our ugly duckling grew more refined, the rest of the Word.com staff was roped into testing as well. As the game grew more stable, we descended on our friends' dot-com companies after the workday had ended, sitting them down cold in front of the game and letting them play. All of this testing and feedback helped us refine the game logic, visual aesthetics, and interface. The biggest challenge turned out to be clearly articulating the relationship between player action and game outcome: Because the results of every turn are interdependent on each player's actions, early versions of the game felt frustratingly arbitrary. Only through many design revisions and dialogue with our testers did we manage to structure the results of each turn to unambiguously communicate what had happened that round and why.

When the server infrastructure was completed, we launched the game to an invitation-only beta tester community that slowly grew in the weeks leading up to public release. Certain time slots were scheduled as official testing events, but our beta users could come online anytime and play. We made it very easy for the beta testers to contact us and e-mail in bug reports.

Even with this small sample of a few dozen participants, larger play patterns emerged. For example, as with many multiplayer games, it was highly advantageous to play defensively, leading to standstill matches. In response, we tweaked the game logic to discourage this play style: Any player that "cowered" twice in a row was penalized for acting like a chicken. When the game did launch, our loyal beta testers became the core of the game community, easing new players into the game's social space.

In the case of SiSSYFiGHT 2000, the testing and prototyping cycle of iterative design was successful because at each stage we clarified exactly what we wanted to test and how. We used written and online questionnaires. We debriefed after each testing session. And we strategized about how each version of the game would incorporate the visual, audio, game design, and technical elements of the previous versions, while also laying a foundation for the final form of the experience.

To design a game is to construct a set of rules. But the point of game design is not to have players experience rules—it is to have players experience play. Game design is therefore a second-order design problem in which designers craft play, but only indirectly, through the systems of rules that game designers create. Play



SiSSYFiGHT 2000 Game Interfaces

arises out of the rules as they are inhabited and enacted by players, creating emergent patterns of behavior, sensation, social exchange, and meaning. This shows the necessity of the iterative design process. The delicate interaction of rule and play is something too subtle and too complex to script out in advance, requiring the improvisational balancing that only testing and prototyping can provide.

In iterative design, there is a blending of designer and user, of creator and player. It is a process of design through the reinvention of play. Through iterative design, designers create systems and play with them. They become participants, but they do so in order to critique their creations, to bend them, break them, and refashion them into something new. And in these procedures of investigation and experimentation, a special form of discovery takes place. The process of iteration, of design through play, is a way of discovering the answers to questions you didn't even know were there. And that makes it a powerful and important method of design. *SiSSYFiGHT 2000* was developed by Marisa Bowe, Ranjit Bhatnagar, Tomas Clarke, Michelle Golden, Lucas Gonze, Lem Jay Ignacio, Jason Mohr, Daron Murphy, Yoshi Sodeka, Wade Tinney, and Eric Zimmerman.

- Staff up with a full team and plan a set of development “sprints” for each of the goals in your plan. Evaluate your game as a team after each sprint to make sure you are still on target with your player experience goals.
- Don't lose sight of the playcentric process during production—test your artwork, gameplay, characters, and so forth as you move along. As you continue to perform iterative cycles throughout the production phase, the problems you find and the changes you make should get smaller and smaller. This is because you resolved your major issues during the prototyping phases.
- Unfortunately, this is the time when most game designers actually wind up designing their games, and this can lead to numerous problems related to time, money, and frustration.

Step 7: Quality Assurance

- By the time the project is ready for quality assurance testing, you should be very sure that your gameplay is solid. There can still be some issues, so continue playtesting with an eye to usability. Now is the time to make sure your game is accessible to your entire target audience.

As you can see, the playcentric approach involves player feedback throughout the production process, which means you'll be doing lots of prototyping and playtesting at every stage of your game's development. You can't be the advocate for the player if you don't know what the player is thinking, and playtesting is the best mechanism by which you can elicit feedback and gain insight into your game. I cannot emphasize this fact enough, and I encourage any designer to rigorously build into any production schedule the means to continually isolate and playtest all aspects of their game as thoroughly as possible.

Prototypes and Playtesting in the Industry

In the game industry today, designers often skip the creation of a physical prototype altogether and jump straight from the concept stage to writing up the design. The problem with this method is that the software coding has commenced before anyone has a true sense for the game mechanics. The reason this is possible is because many games are simply variations on standard game mechanics, so the designers have a good idea of how the game

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will work because they've played it, or a variation of it, as another game.

It's important to remember that the game industry is just that: an industry. Taking risks and spending a lot of time and money creating new gameplay mechanics are difficult to reconcile with a bottom line. However, the game industry is changing and growing rapidly, with new platforms that demand innovative designs. This means designing for different types of players outside the traditional gaming audience. New platforms like VR, AR, smartphones, tablets, gestural and multitouch interfaces, and breakout hits like *Pokémon Go* have proven that there is demand from new audiences if the right new kind of gameplay is offered.

While the industry as a whole is extremely skilled at maintaining steady technological innovation and cultivating core audience demand for those innovations, the same isn't true when it comes to developing original ideas in player experience. To meet the demands of new players using game devices in wildly different contexts than a traditional game audience, we are seeing the need for breakthroughs in player experience just as surely as there has always been a need for breakthroughs in technology to drive the industry forward. But it is difficult to design an original game if you skip the physical prototyping process. What happens is that

you are forced to reference existing games in the design description? This means your game is bound from the outset to be derivative. Breaking away from your references becomes even more difficult as the production takes off. When your team is in place, with programmers coding and artists cranking out graphics, the idea of going back and changing the core gameplay becomes very difficult.

That is why a number of prominent game designers have begun to adopt a playcentric approach. Large companies such as Electronic Arts have created in-house training in preproduction (see sidebar in Chapter 6, page 175) originally run by Chief Visual Officer Glenn Entis. This workshop includes physical prototyping and playtesting as part of the initial development stage. Entis runs development teams through a series of exercises, one of which is coming up with a quick physical prototype. His advice is make it “fast, cheap, public, and physical. If you don't see people on the team arguing,” he says, “you can't know if they are sharing ideas. A physical prototype gets the team talking, interacting.”⁴

Chris Plummer, an executive producer at Electronic Arts Los Angeles, says, “Paper prototypes can be a great tool for low-cost ideation and playtesting of game features or systems that would otherwise cost a lot more to develop in software. It's much easier to justify spending the



1.9 Angry Birds Star Wars and Pokémon Go—unconventional markets and players



1.10 USC Games students at work at weekend game jam

resources to realize a game in software after the game framework is developed and refined through more cost-effective means, such as analog prototypes.”⁵

Smaller companies often engage in “game jams,” events where local independents and students come together for a weekend to generate prototypes for new game projects. The Global Game Jam

is an annual worldwide event that brings together tens of thousands of participants to develop innovative game prototypes. By leveraging their local community of independent game designers, small groups and companies are able to jump-start their new ideas in a collaborative environment.

DESIGNING FOR INNOVATION

As I mentioned earlier, today’s game designers have the challenge—and opportunity—to produce breakthroughs in player experience as part of their basic job description. They will have to do this without taking too many risks in terms of time and money. By innovation, I mean:

- Designing games with unique play mechanics—thinking beyond existing genres of play
- Appealing to new players—people who have different tastes and skills than hard-core gamers
- Designing for new platforms such as smartphones, tablets, and gestural and multitouch interfaces
- Creating games that integrate into daily life, real-world spaces, and the systems around us
- Embracing new business models for games such as free-to-play or subscription
- Trying to solve difficult problems in game design such as:

- ◇ The integration of story and gameplay
- ◇ Deeper empathy for characters in games
- ◇ Creating emotionally rich gameplay
- ◇ Discovering the relationships between games and learning
- Asking difficult questions about what games are, what they can be, and what their impact is on us individually and culturally

The playcentric approach can help foster innovation and give you a solid process within which to explore these provocative, unusual questions about gameplay possibilities, to try ideas that might seem fundamentally unsound but could have within them the seed of a breakthrough idea, and to craft them until they are playable. Real innovation seldom comes from the first spark of an idea; it tends to come from long-term development and experimentation. By interacting with players throughout the design process, experimental ideas have time to develop and mature.

CONCLUSION

My goal in this book is to help you become a game designer. I want to give you the skills and tools you’ll need to take your ideas and craft them into games that aren’t mere extensions of games already on the market. I want to enable you to push the envelope on game design, and the key to doing this is process. The approach you will learn here is about internalizing a playcentric method of design that will make you more

creative and productive, while helping you to avoid many of the pitfalls that plague game designers.

The following chapters in this first section will lay out a vocabulary of design and help you to think critically about the games you play and the games you want to design. Understanding how games work and why players play them is the next step to becoming a game designer.

DESIGNER PERSPECTIVE: CHRISTINA NORMAN

Lead Designer, Riot Games

Christina Norman is an experienced game designer whose credits include Mass Effect (2007), League of Legends (2009), Mass Effect 2 (2011) and Mass Effect 3 (2012).



How did you become a game designer?

I would say I became a game designer at age 9. I was playing Dungeons & Dragons with some kids at school, and our dungeon master moved away. I'd already memorized all the rules, so I was a natural to replace him. This was the starting point of a nine-year-long D&D campaign, and the moment I became a game designer.

The story of how I became employed as a game designer is, of course, entirely different. That story starts with...depression. I had a successful career programming e-commerce web sites, but I felt deeply unfulfilled. I didn't care about what I was doing, so I asked myself—what do you care about? What do you really want to do? The answer was: make games.

I had three things going for me: I was a hardcore gamer, I had created several successful Warcraft 3 mods, and I was a programmer. I applied for a game design job at BioWare and...they rejected me. I applied again as a programmer and they said, okay! After I had been there for a few years I was able to convince the lead designer to give me a shot at game design. Since then it's been all flowers, bunny rabbits, and joy!

On games that have inspired her:

Dungeons & Dragons: This, along with other great pen-and-paper role-playing games, taught me the fundamentals of system design. It was my unquenchable thirst for more Dungeons & Dragons that drove me to CRPGs (what we used to call "computer RPGs").

Nethack (honorable mention to Diablo 2): Nethack is one of the early "roguelike" games. In this vast procedurally generated world, I endlessly pursued the fabled amulet of Yendor. As I descended through the seemingly endless dungeon levels, I marveled at the intricate and complex systems and their many interactions. Years later, Diablo 2 was the first mainstream game I played that captured much of Nethack's strengths, improving it with AAA production values and addictive multiplayer.

Baldur's Gate 2: This game taught me that games can be an exceptional storytelling medium that really makes you feel. Through my adventures I came to truly care for my party members—I wanted to help them achieve their goals! On top of all this, BG2 remains a mastery of systems design and in my opinion is the best realization of D&D in a video game to date.

Master of Orion 2 (honorable mention to Civilization): This was the first 4X (explore, expand, exploit, exterminate) game that completely captivated me. The idea of starting at a single planet, developing the technology of space flight, and ultimately ruling the entire universe was mind blowing.

Everquest: I didn't just play Everquest, I was transformed by it. I entered the virtual world of Norath a role player. I left it a hardcore raider who would eventually achieve world-first boss kills in World of Warcraft. More importantly, through Everquest I developed an appreciation for how deep, strong, and real online social relationships can be.

What is the most exciting development in the recent game industry?

This is an invigorating time to be a game designer. We're experiencing a renaissance in which small games are dominating the creative landscape. The rise of mobile gaming, self-publishing, and fresh game models has created opportunities for small developers to create innovative games that can also be financially successful. League of Legends started as a small game and benefited from these industry dynamics where scrappy challenges really have a shot!

Disruption rocks!

On her design process:

I don't build games for myself. It's easy to build games that you want to play; it's much harder to truly understand the needs of others. Building games so a diverse audience can enjoy them requires a commitment to understanding how others enjoy games.

The first thing I do when I'm designing a game, or a system, is listen to the people I'm building it for. I try to understand what kind of experience will please them. I then relentlessly pursue delivering that experience without compromise.

Do you use prototypes?

I'm a programmer, so code is my paintbrush. When I want to try an idea out, I code it fast and dirty. From there it's test, iterate, test, iterate, test...and when the design works...build it properly. When I do code-based prototyping, I use whatever tools will let me test ideas the quickest.

I'm also a big fan of building physical prototypes. Sometimes it's just faster to build something as a card game, or board game, than to code it.

On a particularly difficult design problem:

Mass Effect was essentially a hardcore RPG dressed as a shooter. Whether you hit enemies or not was determined by an invisible die roll. This meant that even if you aimed perfectly, you could miss, so guns felt weak and unreliable.

For Mass Effect 2 we wanted guns to feel accurate, powerful, and reliable. We disabled the to-hit rolls, but aiming still felt sub-par. This was my unruly introduction to combat design—I learned that making something work a certain way is different than making it feel great. My team studied the great shooters, learned from them, and then we polished our guns until they felt great.

But it wasn't that simple. Making firing guns feel great required adjusting the pacing of gameplay, which required...reinventing pretty much every system in Mass Effect. By the time we were done, we had an entirely different game than the first one, but the results were worth it—ME2 is currently the fourth highest-rated Xbox 360 game of all time on Metacritic.

What are you most proud of in your career?

Reinventing Mass Effect 2's gameplay required more than design. To achieve that goal, I had to achieve buy-in from the team (not an easy task for a designer on her first design project). In the end, I succeeded because I had a strong vision, I communicated it clearly, and I appealed to the team's collective desire to deliver a great experience to our players.

On advice to designers:

Play many games. Play them hardcore. If you get into the game industry, you'll have less time to play games, and so many insights come from your experience as a player.

Go beyond your own insights. Learn to be a better designer by listening to other players. Just watching someone play a game can teach you a great deal about game design.

Listen to your team. Just because someone's title doesn't include the word "designer" doesn't mean they don't have valuable design insights. Some of the best designers I have worked with have producer, programmer, or QA in their title.

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DESIGNER PERSPECTIVE: WARREN SPECTOR

Studio Director, OtherSide Entertainment

Warren Spector is a veteran game designer and producer whose credits include Ultima VI (1990), Wing Commander (1990), Martian Dreams (1991), Underworld (1991), Ultima VII (1993), Wings of Glory (1994), System Shock (1994), Deus Ex (2000), Deus Ex: Invisible War (2003), Thief: Deadly Shadows (2004), Disney Epic Mickey (2010), and Disney Epic Mickey 2 (2012).

On getting into the game industry:

I started out, like most folks, as a gamer, back in the day. Back in 1983, I made my hobby my profession, starting out as an editor at Steve Jackson Games, a small board game company in Austin, Texas. There, I worked on TOON: The Cartoon Roleplaying Game, GURPS, several Car Wars, Ogre, and Illuminati games and learned a ton about game design from people like Steve Jackson, Allen Varney, Scott Haring, and others. In 1987, I was lured away by TSR, makers of Dungeons & Dragons and other fine RPGs and board games. 1989 saw me homesick for Austin, Texas, and feeling like paper gaming was a business/art form that had pretty much plateaued. I was playing a lot of early computer and video games at the time, and when the opportunity to work for Origin came up, I jumped at it. I started out there as an associate producer, working with Richard Garriott and Chris Roberts before moving up to full producer. I spent seven years with Origin, shipping about a dozen titles and moving up from associate producer to producer to executive producer.

On game influences:

There have probably been dozens of games that have influenced me, but here are a few of the biggies:

- **Ultima IV:** This is Richard Garriott's masterpiece. It proved to me (and a lot of other people) that giving players power to make choices enhanced the gameplay experience. And attaching consequences to those choices made the experience even *more* powerful. This was the game that showed me that games could be about more than killing things or solving goofy puzzles. It was also the first game I ever played that made me feel like I was engaged in a dialogue with the game's creator. And that's something I've striven to achieve ever since.
- **Super Mario 64:** I was stunned at how much gameplay Miyamoto and the Mario team managed to squeeze into this game. And it's all done through a control/interface scheme that's so simple that, as a developer, it shames me. Mario can do maybe ten things, I think, and yet the player never feels constrained—you feel empowered and liberated, encouraged to explore, plan, experiment, fail, and try again, without feeling frustrated. You have to be inspired by the combination of simplicity and depth.
- **Star Raiders:** This was the first game that made me believe games were more than just a fad or passing fancy, for me and for, well, humanity at large. "Oh, man," I thought, "we can send people places they'll never be able to go in real life." That's not just kid stuff—that's change-the-world stuff. There's an old saying about not judging someone until you've walked a mile in their shoes, you know? Well,

games are like an experiential shoe store for all mankind. We can allow you to walk in the shoes of anyone we can imagine. How powerful is that?

- Ico: Ico impressed me because it proved to me how powerfully we can affect players on an emotional level. And I'm not just talking about excitement or fear, the stuff we usually traffic in. Ico, through some stellar animation, graphics, sound, and story elements, explores questions of friendship, loyalty, dread, tension, and exhilaration. The power of a virtual touch—of the player holding the hand of a character he's charged to protect, even though she seems weak and moves with almost maddening slowness—the power of that touch blew me away. I have to find a way to get at some of that power in my own work. Interestingly, some recent games, like *Last of Us* and *The Walking Dead*, have exploited the human need to make contact with and protect another. Clearly, this is an idea games can exploit exceptionally well—an idea that allows us to move people, emotionally, in ways many nongamers and even some gamers thought impossible.
- Suikoden: This little PlayStation role-playing game showed me new ways of dealing with conversation. I had never before experienced Suikoden's brand of simple, straightforward, binary-choice approach—little things like “Do you fight your father or not? Y/N” or “Do you leave your best friend to almost certain death so you can escape and complete your critically important quest? Y/N” will blow you away! In addition, the game featured two other critical systems: a castle-building mechanic and a related player-controlled ally system. The castle-building bit showed me the power of allowing players to leave a personal mark on the world—the narcissistic aspect of game playing. The ally system, which affected what information you got before embarking on quests, as well as the forces/abilities available to you in mass battles, revealed some of the power of allowing each player to author his or her own unique experience. It is a terrific game that has a lot to teach even the most experienced RPG designers in the business.
- One recent game that inspired me, though perhaps not in the way I expected or the creators of the game intended, was *The Walking Dead*. Playing that game, I was drawn into a narrative, into an experience, that felt more emotionally compelling than maybe any other game I've played. As an experience, the game was magnificent. As a game? I'm not so sure. I think *The Walking Dead* worked as well as it did because it was unabashedly cinematic—the creators of the game knew exactly where every player would be at all times, what each player would do, exactly how they would do it...In a sense, that meant *The Walking Dead* was “just” a movie—but a movie that gives an incredibly convincing illusion of interactivity. As a player, I was charmed by it. As a developer, I was aghast that anyone would make a game where developers would never be surprised by anything players did and where no player would ever do anything the creators didn't intend, plan for, and implement. I'm still working through the contradiction inherent in the idea of a game I loved as a player but felt disappointed in as a developer. Any game that is as enjoyable and, albeit inadvertently, thought provoking is worth including on a list of influences!

On free-form gameplay:

I guess I'm pretty proud of the fact that free-form gameplay, player-authored experiences, and the like are finally becoming not just common but almost expected these days. From the “middle” *Ultimas* (4-6), to *Underworld*, to *System Shock*, to *Thief*, to *Deus Ex*, there's been this small cadre of us arguing, through our work, in favor of less linear, designer-centric games, and, thanks to the efforts of folks at Origin, Looking Glass Studios, Ion Storm, Rockstar/DMA, Bioware, Lionhead, Bethesda, and others, people are finally beginning to take notice. And it isn't just the hardcore gamers—the mass market is waking up, too. That's pretty cool.

I'm hugely proud of having had the privilege of working alongside some amazingly talented people. It's standard practice in all media to give one person credit for the creation of a product, but that's nonsense. Nowhere is it more nonsensical than in games. Game development is the most intensely collaborative endeavor I can imagine. It's been an honor to work with Richard Garriott, Paul Neurath, Doug Church, Harvey Smith, Paul Weaver, and many others (who will now be offended that I didn't single them out here!). I know I've learned a lot from all of them and hope I've taught a little bit in return.

Advice to designers:

Learn to program. You don't have to be an ace, but you should know the basics. In addition to a solid technical foundation, get as broad-based an education as you can. As a designer, you never know what you're going to need to know—behavioral psychology will help you immensely, as will architecture, economics, and history. Get some art/graphics experience, if you can, so you can speak intelligently with artists even if you lack the skills to become one yourself. Do whatever it takes to become an effective communicator in written and verbal modes. And most importantly, make games. Get hold of one of the many free game engines out there and build things. Get yourself on a mods team and build some maps, some missions, anything you can. Heck, make something amazing in Minecraft! You can do all of this on your own or at one of the many institutions of higher learning now (finally!) offering courses, even degrees, in game development and game studies. It doesn't really matter how you get your training and gain some experience—of life as much as game development—just make sure you get it. Oh, and make sure you really, really, really want to make games for a living. It's gruelingly hard work, with long hours and wrecked relationships to prove it. There are a lot of people who want the same job you do. Don't go into it unless you're absolutely certain it's the career for you. There's no room here for dilettantes!

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