

# Situational Game Design

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ห้องสมุดสาขาพระนครเหนือ



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# Introduction

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**G**AMES ARE INTERACTIVE. THERE'S a give-and-take to playing a game that isn't present when we read a novel or watch a movie or listen to a piece of music. We make a move, and our opponent (or the game itself) responds, and that response affects which moves we make in the future. The outcome of a novel is predetermined; we can't change how it ends. But the outcome of a game remains in question right up until the final move, and the moves we make along the way determine what that outcome will be.

Because interactivity is so central to games, it's not surprising that a great deal of game design theory is focused on how to design good interactions. How do you structure your mechanics to create a feeling of agency? How do you write rules that offer challenging choices? How do you provide meaningful feedback? How do you create a satisfying sense of progression and accomplishment? These are all important design questions, and they're all grounded in the notion that it is primarily the quality of a game's interactions that determines its worth as a play experience.

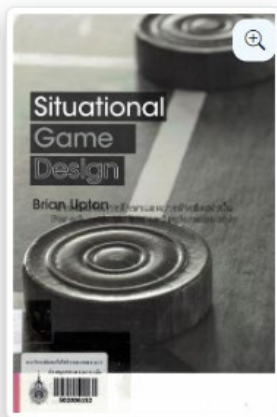
However, while interaction may be fundamental to games, games are more than just interaction. We know this because many games feel playful even when we aren't interacting with them. The most obvious example is chess. In a game of chess, there are often long intervals between moves. And yet, even though our interactions are sporadic, our feeling of play is continuous. Playing chess doesn't consist of long stretches of boredom punctuated by occasional flurries of playfulness. Rather, a sustained feeling of playfulness spans the intervals between our interactions. Making moves is an essential part of the experience of playing chess, but if we want to understand how it feels to play chess, we also need to understand

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