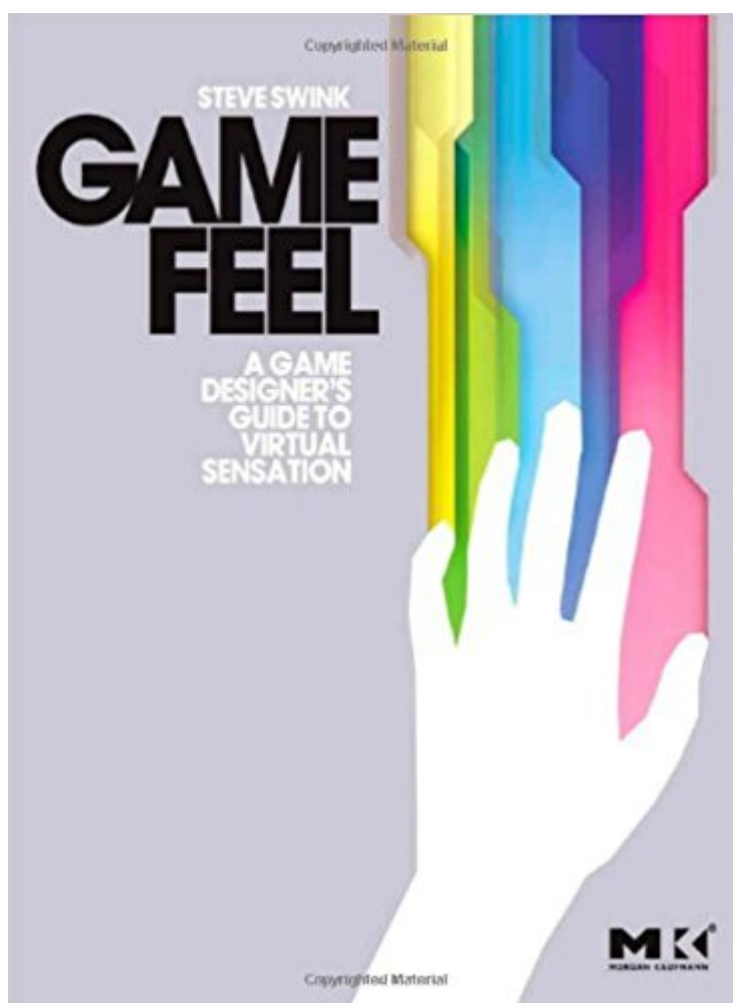The book was found

Game Feel: A Game Designer's Guide To Virtual Sensation (Morgan Kaufmann Game Design Books)

Synopsis

"Game Feel" exposes "feel" as a hidden language in game design that no one has fully articulated yet. The language could be compared to the building blocks of music (time signatures, chord progressions, verse) - no matter the instruments, style or time period - these building blocks come into play. Feel and sensation are similar building blocks where game design is concerned. They create the meta-sensation of involvement with a game. The understanding of how game designers create feel, and affect feel are only partially understood by most in the field and tends to be overlooked as a method or course of study, yet a game's feel is central to a game's success. This book brings the subject of feel to light by consolidating existing theories into a cohesive book. The book covers topics like the role of sound, ancillary indicators, the importance of metaphor, how people perceive things, and a brief history of feel in games.The associated web site contains a playset with ready-made tools to design feel in games, six key components to creating virtual sensation. There's a play palette too, so the desiger can first experience the importance of that component by altering variables and feeling the results. The playset allows the reader to experience each of the sensations described in the book, and then allows them to apply them to their own projects. Creating game feel without having to program, essentially. The final version of the playset will have enough flexibility that the reader will be able to use it as a companion to the exercises in the book, working through each one to create the feel described.

Book Information

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Customer Reviews

The following game design luminaries have promised quotes: Jonathan Blow, Company: Number-None, Game: Braid Matthew Wegner, Development Director, Flashbang Studios, LLC, Games: Sealab 2021 Sweet Mayhem Aubrey Hesselgren, Game Designer, Amorphous, Games: Hoop World, Unannounced XBLA game Derek Yu, Artist, Game Designer, Bit Blot, Games: Aquaria, I'm O.K. Alec Holowka, Programmer, Game Designer, Bit Blot, Games: Aquaria Katherine Isbister, Associate Professor, Rensselaer Polytech (RPI), Morgan Kaufmann game author.

Fantastic book about the theories of what makes a game feel good and fun to play. I'd be doing the author a disservice if I attempted to explain it myself, just purchase the book and read it for yourself. Written very well and easy to understand even while going into very complex and intricate explanations.I'd say that this is a must have for any game developer. Hell, even for those who are just interested in learning more about games.

This is a book on a particular aspect of game design that people don't really talk about much, but it is really worth your time to read.

Excellent book to learn about gaming concept.

First of all, this is not about haptics (literal 'feel', as in force feedback or other simulated touch) though haptics are touched on (har). It's about tuning the feel of a specific kind of game - the sort where your avatar, seen or unseen, becomes a virtual extension of your real self. This requires a certain tight feedback loop of repeated player input and game response that's fast enough that it becomes to some degree chunked and unconscious. Games like Super Mario 64, Half-Life, Burnout, and Geometry Wars all qualify. Civ IV and Starcraft, even though they're great games, don't qualify - the input is too far removed.It comes with a companion website, [...], and you are expected to follow along by downloading various example apps from the site at given points in the text and play with them. And they do add a huge amount to the book.I'm slightly conflicted by this book - Swink does a good job of laying out exactly what makes a good game feel right, but it's a bit too chatty and repetitive, and there is a lot it 'it should do x' without as much indication of how to do x as I would have expected. If you tinker with the provided example apps much of it will come into focus, though from a tuning side if not implementation side.I also didn't feel I learned a lot new till the end of the book, though it certainly helps to have it all laid out semi-rigorously as a checklist. On

the other hand I've also played too many video games since Super Mario Bros where the designers obviously did NOT know this stuff, so I would highly recommend that anyone working in the game industry read this if you're not already Mark Cerny.The real payoff for me came in the last several chapters where he analyzes several videogames in detail: Asteroids, Super Mario Bros, Bionic Commando, Super Mario 64, and Offroad Velociraptor Safari. And the chapter on experimental games to push the limits of the various game feel metrics was quite interesting as well.There are charming hand illustrations throughout, and a constant stream of references to games (new and old) that you should have played at some point if you're a serious game author or player and which provide a shared reference. On the other hand, if you haven't, you might lose the point being made.I'd give this 4.5 stars if I could - it's a good informative book, but for most of it I didn't feel utterly compelled to keep reading no matter what, and I need that for 5 stars. There are also some obvious errors an editor should have caught, though since the technical content is almost entirely on the website it doesn't hurt too much.

Steve Swink is a game developer and designer with experience in numerous commercial products. In this book, he defines the principles of creating "game feel" and uses examples from commercial games to illustrate their importance to game design. I picked up this book because I'm interested in learning how the expectations created by gaming can be used positively in designing workplace interfaces, particularly those that require users to handle complex and high-volume data.Swink's principles include -- Predictable Results -- Instantaneous Response -- Easy but Deep -- Novelty -- Appealing Response-- Organic Motion-- Harmony.While some of these principles are arguably more limited to entertainment design, I believe that there are significant lessons to be drawn for design of workplace interfaces. It's no sin to be able to enjoy using the tools you're working with. Hobby software developers (for example, genealogy) have a competitive advantage in developing tools for users that provide some of the positive feedback that games do.

No doubt about it - there is information in this book that is very difficult to find anywhere else or pin down on one's own. It is a good read, and one that's taken me a couple of weeks to get through and digest, and I feel more knowledgeable and confident as a designer of game mechanics as a result. That alone is worth the price of the book.Where the book falls short is a couple of conspicuously missing elements that did not seem to catch the attention of the book's copy editors:1) On the back cover, there is mention of featured interviews with "leading game designers". These are nowhere to be found in the book.2) The book makes references to a web site containing demos that illustrate

many of the concepts discussed in each chapter. Some of these demos are not on the site, and seem to have not been for well over a year.Other than that, I'm generally very satisfied with the book. Hopefully the author can fill in these blanks in the near future, or in a second edition.

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