

Terry,

I was impressed with the efforts of all teams, how well they recorded their thought processes as well as the conduct of the games. Some themes emerged for me that might be useful to revisit from time to time:

The idea of an experiment

- to what extent can a game be an experiment?
- the value of stating initial both initial assumptions and expectations prior to the first experiment;
- the value of modifying the experiment and running it again;
- the risk of missing lessons from the first if the experiment is too quickly modified without closely examining the evidence.

Rules and design intent

- the extraordinary power of very simple rules, not only from the experimenters, but from players to one another;
- the hazards of oversimplification;
- The richness of possible interpretations and inferences;
- In these games, design is at two levels: the intent; and the rules and elements; on the part of the receiver, intent is necessarily inferred from the evidence that the rules and elements provide ("signals" in Reddy's terms); inference depends upon sender's and receiver's own experience. Is that an adequate representation of design?

The design of games for the purposes of idea development.

- the option of testing the degree to which ideas held by the experiment designers could be perceived and embraced by the subjects;
- the option, while suppressing their own definitions, of discovering how the subjects addressed a certain challenge: i.e. definitions of space or territory;
- the potential of spotting important issues: for example, the disparity between the key word and the game as played out in its technical universe, and of speculating on ways further to investigate expression in different media.

The role of design in communication

- First, one can't help but observe the ease of communication between players and the strength of the impulse to communicate

- Play seems to elicit a problem-solving-like dialog, at once collaborative and playful. How are those two distinguished? Are they both part of what the designer anticipates or attempts to elicit through design?
- The play points toward the importance both of shared understandings and also of disparate experience. What is the evidence that reveals these?
- "Seeing as" gives rise to metaphorical excursions that can be developed through design. Is this a way of tapping one's own repertoire of experience? Or is it a way of bridging between that experience and the experience of the other player?
- Does design play a role in ordinary everyday communication?

Two quotes from John Dewey that bear on ideas of design?

- For John Dewey: creative seeing is always a reconstructive act..."For to perceive, a beholder must create his own experience – comparable to what the original producer underwent...without an act of recreation the object is not perceived as a work of art."
- "Art concentrates meanings contained in weakened ways in the material of other experience." (Dewey 1934, 54).

Best,
Bill