

THE MOMENT THE GAME BEGINS

How Story, Human Behaviour, Rules and AI Become a Playable System

THINK ABOUT IT WHEN YOU DESIGN

WHEN THE STORY STARTS PLAYING BACK

A STORY IS NOT A GAME

What Turns Narrative, Choice and AI into Play

WHEN SOMETHING CHANGES BECAUSE YOU ACT

The Hidden Architecture of Play

THE PLAYER CHANGES EVERYTHING

Story, Systems, Agency and AI in Game Design

DESIGNING WHAT HAPPENS NEXT

Story, Choice, Consequence and AI in Games

THE STORY IS WAITING FOR YOU

When Narrative Becomes a Playable World

WHEN THE WORLD ANSWERS BACK

Designing Games with Story, Systems, Humans and AI

WHO IS PLAYING WHOM?

Human Players, AI Agents and the New Architecture of Games

DON'T TELL ME THE STORY. LET ME CHANGE IT.

From Narrative to Player Agency

THE GAME DOESN'T START WITH THE GAME

Experience, Story, Systems and the Design of Play



| GAME DESIGN BLUEPRINT · EXTENSION

A game rarely begins as a game. It may begin as a story, a problem, a question, a room full of people, a strange rule, an object placed on a table, a disagreement, a character whose motives are unclear, or a piece of information that one person possesses and another does not. None of these things is yet a game. The transformation occurs when the situation asks the player to act, and when that action is capable of changing what happens, what becomes known, or what the situation now means.

This distinction sits at the heart of the Game Design Blueprint. The Blueprint does not describe game design as the accumulation of familiar ingredients. A timer, a character, a reward, a level, a rule or an AI component has no universal effect. The result depends on how the elements are prioritised, combined and sequenced, on the behaviour they invite, on the response that follows, and on the meaning the player gives to that response. The design task is therefore not to assemble a checklist. It is to construct a coherent relationship between intention, player experience, rules, narrative, presentation, technology and testing.

The REBOOT training materials offer an unusually concrete route into this idea because many of the activities work in the opposite order to conventional instruction. They do not begin with a definition and then ask participants to demonstrate that they understood it. They begin with an experience. Participants move, judge, build, classify, listen, negotiate, reveal, withhold and compare. Only afterwards are they invited to make sense of what happened. In that sequence lies a powerful principle for game design: experience can come before explanation, and understanding can emerge from the consequences of action.

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