



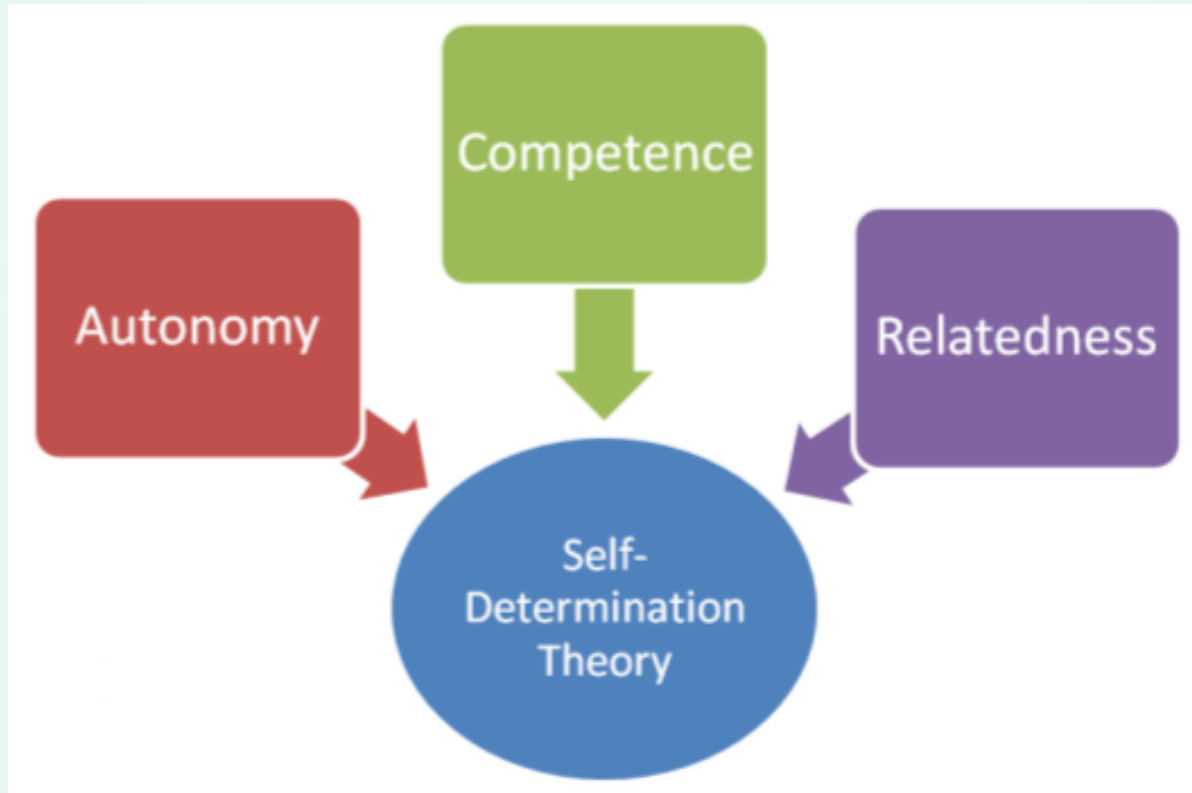
# BREAKING THE MAGIC CIRCLE

Huizinga and Caillios define play as:

- essentially free
- separate
- uncertain
- unproductive
- governed
- make-believe

(Huizinga, 1938. Caillios, 1957)

# Intrinsic basic needs



Autonomy >> choice

Competence >> mastery

Relatedness >> social

(Deci & Ryan, 2000. Haring et. al, 2011)

Social comparison theory, social proof and shared mental models are three different perspectives that all treat the perception of reality as a social process

(Van Swol, 2008)



Halo2 2004. Audio-drama broadcasted by public phones.  
40.000+ public phones in 50 states and 8 countries.  
3+ million players, 10.000 participants.

(Dena, 2008)

## Qualities

- cross-media
- pervasive
- persistent
- collaborative
- constructive
- and expressive

(McGonical, 2004)

## Ingredients

- puppet master
- a rabbit hole
- a curtain
- TING rhetoric

(McGonical, 2003. Montola, 200

“...a game that has one or more salient features that expand the contractual magical circle of play socially, spatially or temporally”.

(Montola, 2005)





MP3 experiment 8 (2011)

Flashmob / ARG

Two tribes meeting

## *ARG-designer Elan Lee*

“...the best games make you more suspicious of, more attentive to, the world around you. They make you seek out the pieces of something you're already part of. But first they must make you part of it”.

(McGonigal, 2003)





“Gamification is the process of using game mechanics and game thinking to engage users and to solve problems. “

(Gabe Zichermann)

Behaviour change



Play in public spaces

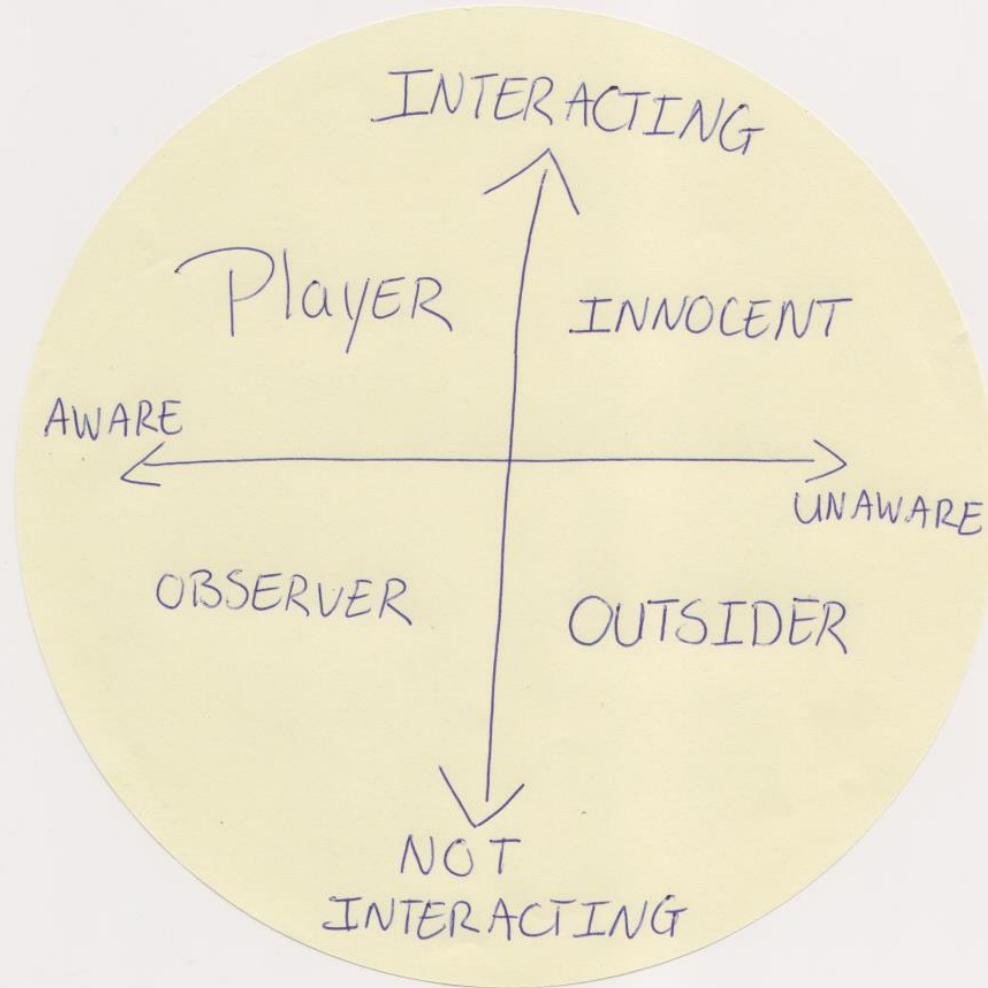




# Gamification in public



# Playful public space





Unaware = no choice

Aware >> To play or not to play...



High on relatedness

Friction with autonomy





## Serious ARG

- World without oil
- Evoke (UN)
- Amsterdam Historical Museum

Serious content:

Target audience of middle/no emotion

(Ritterfeld & Weber, 2006)

More play in public spaces  
+ layer of uncertainty

More dopamine (chance)  
More cognitive load (chore)  
>> choice



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