

When referring to user experience in a design tradition it is imperative to remember the actual physical user. The user/ player is the most important puzzle piece to interpreting any design issues that may result in player withdraw. In game design, playability is specifically the most targeted feature in development. Attraction by means of integration of both the player and the game in question is dependent on the function of user experience. Every player in question should fit the paradigm of a first time user; the concept of a casual gamer is in turn at a loss-thereby making every past and possible player a beginner. Key concepts in the atmosphere of learning curves are Game Approachability Principles (GAP).

Immersion within a game is contingent on how players are fickle and easily distracted which can and often result in the abandonment of a particular game. There in turn must be a guidance system that provides a balance in game playability and instruction. Caution must be obliged where the user must not be aware of the targeted function of this game introduction; moreover there must be rewarding principles that encourage the player to not only play more but to not be impeded by their overall progress. Obstacles must be triumphed; though game risk is a constant issue-this must be efficiently congratulated in a victorious celebration that invites more gameplay. When determining user experience a variety of interdisciplinary fields is included, these revolve around social learning theory, self-efficiency, education, and cognitive learning theory.

Essentially user experience and overall appeal are associated as being literal tools that should become second nature. Thought must become instant and patterns of cognitive breaks should be replaced by an active construction of knowledge. Intuitive gameplay is important to

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user experience whereby the player is essentially connected via human emotion to a game. Their actions are guided by past principles, ie the initial tutorial, and future game 'battles' bond the player to creating an identity co-designed and customized by their active thinking and game experience. Information from the game should be absorbed, such that human interaction becomes a correlation of both constant engagement from the user and continual reaffirmation of progress by the game.

Players want to be rewarded, not only by the essential sequential narrative of a game, but also the story that they personally create. A one on one relationship with a game is contingent on a variety of factors, from initial knowledge of the game to subtle commitment of time and brain pattern. Moreover breaks from gameplay should not be based on the actual game, ie non-interactive cutscenes, load screens, or overexpressed text. These non-informative breaks are an overall turnoff for a game's constant approachability.

The introduction of mobile gaming has provided a scene where connection between gaming and the user is 'at the hip.' Whereby consistent immersion is available and the earlier tailoring to time and space specificity can and is disregarded. Invisible pipelines between game and user provide a context for constant interaction. In regarding mobile game development, the user must feel that time away from gameplay is destructive to their living habits. Mobile gameplay is essentially a life force to the user. Therefore gameplay is imperatively dependent on the user being able to actually play a game. If a user is unable to play a game or finds difficulty in advancing in gameplay, their initial attraction is lost and rather replaced with aggravation towards the game's mechanics and usability.

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Essentially mobile game's casual nature of being available and widely produced pressures the game into creating a 'storybook' relationship with the user. Game design is in turn in a constant need for innovation and change. Though game traditions should not essentially be abandoned, these traditional game appeals are repurposed into a different spectrum of gameplay. Games leave a nostalgic mark not only on the user but also, in a larger worldly spectrum-but these marks are only accessible via invention; invention by means of creating something new, but playable of course.