

# Critical Play

Radical Game Design

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## Preface and Acknowledgments

As both an artist and a writer, in order to give due focus on some of the ideas for *Critical Play*, I have for the most part avoided discussion of my own work. It is the case, however, that much of my own creative work parallels the various concerns in this book, as the book was developed in concert to my own creative practice. Further, it is to my own creative practice that I owe the concept of “critical play,” and this book is an attempt to propose this approach and give ample background material for its set of methods.

I am deeply indebted to friends and colleagues who helped make this book possible through the years of research. *Critical Play* emerged from my doctoral work in theory and practice at Central Saint Martins College of Art and Design, London, and I am deeply indebted to my supervisors: Dr. Lizbeth Goodman, Patricia Austin, and James Swinson, as well as the community of scholars working in and around the SMARTlab center in London. Many thanks to my supportive colleagues at the University of Oregon and Hunter College for their encouragement during my research. Thanks are especially due to those working with the Tiltfactor Laboratory at Hunter College in New York from 2004 to 2008.

Gratitude floats out to the artists who have shared their work with me, and provided images of their work to offer a rich text. Their contributions need be celebrated as they forge playful interventions and games.

I greatly appreciate all the people who have shown an interest in the work, and pay tribute in particular to those who have given their time and energy to discussion. In this, I would like to especially thank Helen Nissenbaum and our Values at Play work that has helped critical play cross into new disciplines through a values approach.

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