

Playing Place

Board Games, Popular Culture, Space

edited by Chad Randl and D. Medina Lasansky

The MIT Press Cambridge, Massachusetts London, England

© 2023 Massachusetts Institute of Technology

All rights reserved. No part of this book may be reproduced in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher.

The MIT Press would like to thank the anonymous peer reviewers who provided comments on drafts of this book. The generous work of academic experts is essential for establishing the authority and quality of our publications. We acknowledge with gratitude the contributions of these otherwise uncredited readers.

This book was set in Futura by the MIT Press. Printed and bound in the United States of America.
{~?~TN: PAGE \# ""Page: '#"" {Comp: Please fill in font, compositor, and location}}

Library of Congress Cataloging-in-Publication Data

Names: Randl, Chad, editor. | Lasansky, D. Medina, editor.

Title: Playing place : board games, popular culture, space / edited by Chad
Randl, D. Medina Lasansky.

Description: Cambridge, Massachusetts : The MIT Press, [2023] | Includes
bibliographical references and index.

Identifiers: LCCN 2022036868 (print) | LCCN 2022036869 (ebook) | ISBN
9780262047838 (hardcover) | ISBN 9780262373432 (epub) | ISBN
9780262373449 (pdf)

Subjects: LCSH: Board games—History. | Board games—Pictorial works.

Classification: LCC GV1312 .P53 2023 (print) | LCC GV1312 (ebook) | DDC
794—dc23/eng/20220923

LC record available at <https://lcn.loc.gov/2022036868>

LC ebook record available at <https://lcn.loc.gov/2022036869>

10 9 8 7 6 5 4 3 2 1

Contents

Introduction xi

Chad Randl and D. Medina Lasansky

1 Aspirational Ideals 1

Player TV: Board Games in TV Land 3

Lynn Spiegel

Scrabble and the Image of the (Out-of-Work) Architect 7

Athanasiou Geolas

The Domestic Bliss of *Life* 11

D. Medina Lasansky

Barbie Queen of the Prom 15

Alice T. Friedman

2 Contesting Designed and Planned Space 21

Skyscraper: Replaying Epic Battles in City Planning 23

Jennifer Minner

From *Monopoly* to *Taudis-Poly* 27

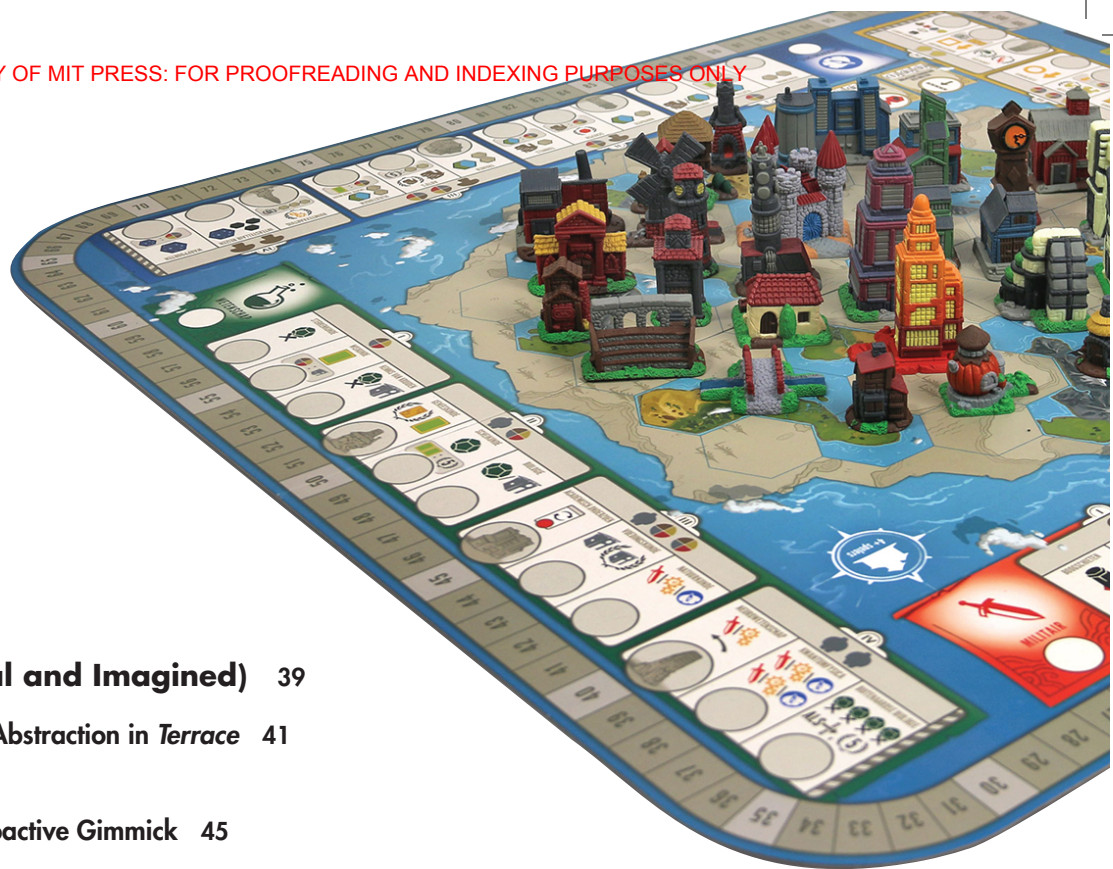
Samia Henni

Hostile Architecture: *Burgle Bros.*, Interdiction, and Spatial Politics 31

Rowan Tulloch

Modeling Factional Urban History: *Cross Bronx Expressway* 35

Chad Randl



3 Landscapes (Real and Imagined) 39

Ground Rules: Strategic Abstraction in *Terrace* 41

Justin Fowler

***Uranium Rush: The Radioactive Gimmick* 45**

Emily Blair

Mountainous Ambitions: Himalayan Board Games and the British Empire 49

Ruth W. Lo

The Winding Road to *Catan* 53

Mark Morris

***Blokus: From Ornament to Territory* 57**

David Salomon

Historiography in Space: Approaches in Commercial Wargame Board Design 61

Maurice Suckling

4 Icons 67

Building for the Ages: Egyptian-Themed Board Games 69

Bob Brier

***Pillars of the Earth: Building a Fantasy* 73**

Maile Hutterer

Adventures in Disney's Lands: Theme Park-Themed Games 77

Trudi Sandmeier

***Masterpiece: Putting the Museum on Auction* 83**

Jeremy Braddock

5 Consuming Place 87

Playing and Visiting the 1939 New York World's Fair 89

Amy F. Ogata

Hanging Out at the Food Court with *Electronic Mall Madness* 93

Chad Randl

Boxing Up the Escape Room Experience 97

Marco Arnaudo

Trump and Racialized Capitalism 101

Whitten Overby

6 Conquest and Control 105

The National Mind as a Prison: *Fortress America* 107

Jonathan M. Bullinger and Aaron Trammell

Imperial Board Games for Future Colonists 111

Diana Garvin

Risk Analysis: Mapping Conquest on the Game Board 115

Andrew Shanken

Empire Preference: Interwar British Trade Games 119

Holly Nielsen

Encountering Central and South American Cultures 123

D. Medina Lasansky

***Pandemic: When the Abstract Becomes Concrete* 127**

José P. Zagal

7 Identity, Community, Disparity 131

Magical Thinking and Cultural Amnesia on the Western Frontier 133

Abigail A. Van Slyck

Food Sovereignty as Game Design in *The Gift of Food* 137

Elizabeth LaPensée

The Leisure Divide: Board Games and Race 141

Dianne Harris

Clued into Elite Sleuthing 147

D. Medina Lasansky

***Safe Journi: Negotiating Roads and Culture in Nigeria* 151**

Kenechukwu Ogbuagu

***Adolf and the King of Siam* 155**

Richard A. Ruth

8 Beyond the Game Table 159

Revisiting “the City as Game Board” 161

Dale Leorke and Troy Innocent

Workshopping Board Games for Space, Place, and Culture 165

Erik Champion and Juan Hiriart

Tables and Floors: The Playscapes of Board Games 169

Chad Randl

Gaming Negotiations: Creating Community and Democratic Space 173

Quilian Riano

Conclusion 177

Acknowledgments 185

Figure Credits 187

Notes 191

Bibliography 207

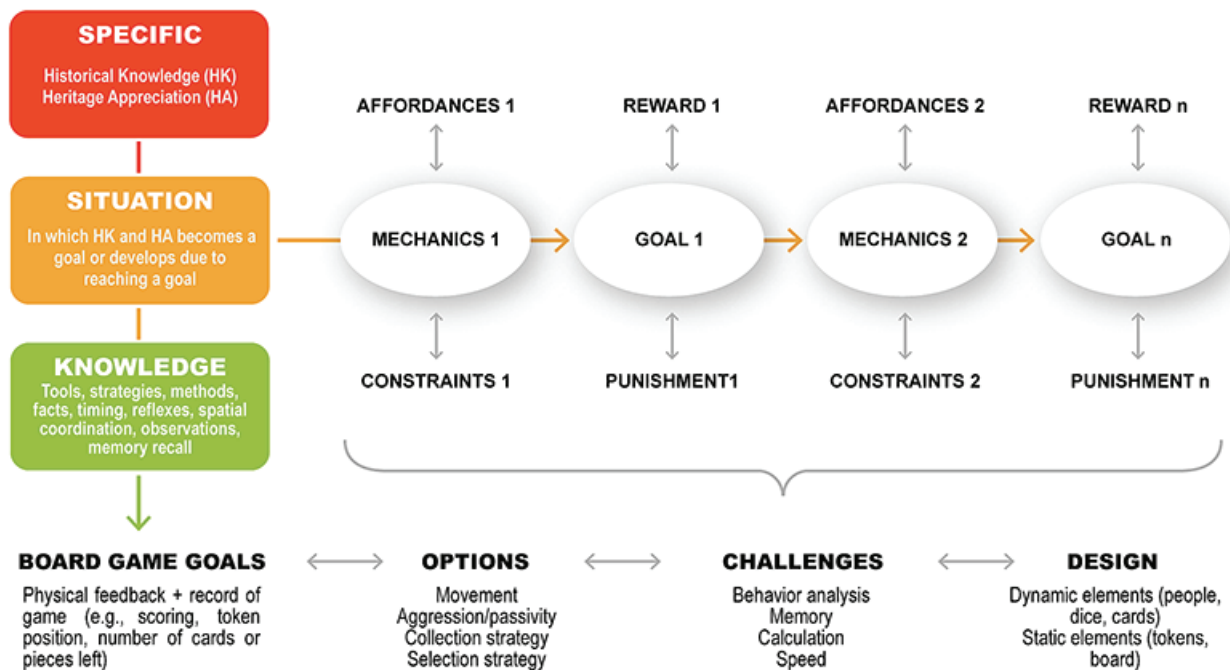
Contributor Biographies 215

Index 221



Workshopping Board Games for Space, Place, and Culture

Erik Champion and Juan Hiriart



Game design schema for history and heritage-related games.

Conveying built heritage values and historical knowledge through board game design may seem an odd decision. Communicating space, place, and culture through play is challenge enough for a medium inherently incapable of evoking the direct experience of inhabitation and of architecture as a spatial art. Board games are engaging, social, quick to make, and fast to learn, intuitive or nuanced. From the complex to the spontaneous, board games can be effective, visceral tools for cultural immersion, challenging cultural assumptions and preconceptions, encouraging discussion and collaboration between players, and provoking insight and enjoyment with simple props or intricate rules. Our experience hosting participative design workshops with historians, archaeologists, and heritage professionals has provided insights into how board games may contribute to efforts to instill heritage values among various contexts and audiences. In small groups of three to four people, participants determine the design decisions, discussing and solving problems that often arise in an iterative process where historical research, game design, and play testing both blend and butt heads.

Participants define the game's core subject and theme, identifying "the cultural, historical, or archaeological facts and interpretations of the site or model that are significant, hidden or otherwise appropriate, engaging or transformative to explore."¹ We provided the minimum scaffolding necessary for sparking ideas without imposing our own views, while noting that the creation of engaging play environments requires an underlying structure. Without this structure, participants risk replicating existing game genres with repetitive mechanics, fail to incorporate increasing complexity and challenges, or become frustrated with the task of communicating historical information or heritage appreciation. Shallow imitation may result in both a bad learning experience and an unengaging game.

The schematic in figure 8.4 explains the design components of history and heritage-based games. It emphasizes focusing on the specific cultural significance and specific type of knowledge learned, ensuring that mechanics change game states at meaningful points of the gameplay, and providing an increasingly challenging reward system to prevent eventual boredom. Varying affordances and constraints also help ensure that challenges are dynamic and engaging.

For example, in a two-day workshop at the University of York (UK), a team of archaeologists, academics, and heritage professionals developed a board game prototype set in early medieval Britain. The design goals were to communicate how people inhabited the landscape, and the challenges of everyday life, based on existing data from the archaeological site of West Stow in Suffolk. The game needed to convey historical as well as cultural information about the period but also be engaging and fun. The historical board game challenged players to make a living from the land, facing typical problems that medieval farmers had to solve in the village of West Stow.



To determine the game subject, a simple card-sorting exercise defining “substantive concepts” helps minimize the risk that participants “rush” into a discussion of game mechanics without clearly understanding links between goals, gameplay, and rewards.² For this game, players drew rough sketches on rectangular pieces of cardboard; a modular board represented the terrain and quickly set available resources. Core game mechanics were defined by quantitative systems determining the rules and boundaries for the players’ actions and specific challenges.

The resulting representation communicated spatial ideas reasonably well but did not fully evoke a sense of place. A sense of inhabitation could only be achieved by turning players into dwellers on the board, leveraging the game resources to endure the harsh conditions of medieval Britain.

Taking turns, each player had to decide the best strategy to survive through scarcity: where to build a house, when to plant crops, how much food to save

Codesign of Digitally Mediated Experiences at a workshop conducted at the University of York in 2019.



The 2020 Space, Place, People and Culture Symposium held at Curtin University in Perth, Australia.

for winter. In this way, the acts of moving around and adding or removing tokens from the board symbolically communicated spatial relationships as well as the logics of production and reproduction from everyday life. Representative tasks such as foraging, threshing grain, and plowing the land were added to the player's repertoire, and their successful outcome was conditioned by strategy and timing as well as by pure chance (sometimes stuff just goes wrong). Testing sessions prompted interest-

ing debates among participants. They declared the primary focus on survival mechanics was problematic. The social complexity and deeply religious beliefs of early medieval life were often in conflict with individual survival.

Instead of oversimplified distinctions between right and wrong, facilitating players' decisions and interactions prompt interesting dilemmas and questions. Figure 8.6 shows a game prototype designed to expose the evils of colonialism that risked anchoring the mechanics of colonialism in the gameplay but led to fascinating debates on how colonialism could, should, or should not factor in game design.

How can literary descriptions of the past be "blocked" onto physical (or digital) game elements, and the varying accuracy of historical information be converted to the transactional and rule-based essence of gameplay? Could an appreciation and awareness of heritage (its value, uniqueness, formation, impact, and engagement by society) be conveyed via games? Heritage is not just the what, but also the how: how it is preserved and communicated from generation to generation. And the ways in which games can convey historical processes (the how) are typically through metonymical representation rather than through ritual immersion or contextually situated role playing. Perhaps the highest historical value of this sort of engagement resides not so much in the accurate replication and reenactment of modeled historical experiences but in the reflections and rich debates that games trigger.

Figure Credits

All images are courtesy of the author unless otherwise noted.

Figure 0.1: Courtesy of the Strong, Rochester, New York
 Figure 0.2: Photo courtesy of Mike Babcock.
 Figure 0.5: Photo courtesy of Blue Cocker Games / Anne Heidsieck.
 Figure 0.6: Courtesy of the Strong, Rochester, New York.
 Figure 0.7: Courtesy of the Strong, Rochester, New York.
 Figure 0.8: Courtesy of BGNations Limited Company.
 Figure 0.9: Photo courtesy of Henk Rolleman @namellor.
 Figure 0.10: Photo courtesy of Henk Rolleman @namellor.
 Figure 0.11: Photo courtesy of Henk Rolleman @namellor.
 Figure 0.12: Photo courtesy of Henk Rolleman @namellor.
 Figure 0.13: Photo courtesy of Rustan Håkansson.
 Figure 0.14: Courtesy of the Strong, Rochester, New York.
 Figure 0.16: Courtesy of the Strong, Rochester, New York.
 Figure 1.1: Courtesy of Getty Images.
 Figure 1.4: Photograph by Yvonne Hernsey / Getty Images.
 Figure 1.5: Published in the *Saint Albans Messenger*, March 19, 1985.
 Figure 1.6: Published in *The Wilson Quarterly* 29, no. 4 (Autumn 2005): 128.
 Figure 2.1: Courtesy of the Strong, Rochester, New York.
 Figure 2.2: Courtesy of the Strong, Rochester, New York.
 Figure 2.3: Courtesy of the Strong, Rochester, New York.
 Figure 2.5: Photo © Jeanchristophe Lett / Manifesta 13 Marseille.
 Figure 2.6: Photo © Jeanchristophe Lett / Manifesta 13 Marseille.
 Figure 2.10: Courtesy of Non-Breaking Space.
 Figure 2.11: Courtesy of Non-Breaking Space.
 Figure 2.12: Courtesy of Non-Breaking Space.
 Figure 3.1: Courtesy of CBS Studios.
 Figure 3.2: Courtesy of Buzz Siler.
 Figure 3.7: Courtesy of Henk Rolleman @namellor.
 Figure 3.8: Courtesy of Meridian Rare Books.
 Figure 3.9: Courtesy of Rick Pasquale.
 Figure 3.12: Courtesy of Henk Rolleman @namellor.
 Figure 3.16: Courtesy of Sean Cooke / Worthington Publishing.
 Figure 3.17: Courtesy of Sean Cooke / Worthington Publishing.
 Figure 3.18: Courtesy of Sean Cooke / Worthington Publishing.
 Figure 4.1: Courtesy of Metropolitan Museum of Art, Rogers Fund, 1930.
 Figure 4.2: Photo by Pat Remler.
 Figure 4.3: Photo by Pat Remler.

Figure 4.4: Photo by Pat Remler.
 Figure 4.5: Courtesy of Art Collection 2 / Alamy Stock Photo.
 Figure 4.7: Courtesy of Henk Rolleman @namellor.
 Figure 4.8: Courtesy of Stefaan Van Liefferinge. © The Trustees of Columbia University, Media Center for Art History, Department of Art History & Archaeology.
 Figure 4.14: Courtesy of Bettman / Getty Images.
 Figure 5.1: Courtesy of the Division of Cultural and Community Life, National Museum of American History, Smithsonian Institution.
 Figure 5.2: Courtesy of the Division of Cultural and Community Life, National Museum of American History, Smithsonian Institution.
 Figure 5.3: Courtesy of Minnesota Historical Society.
 Figure 5.5: Courtesy David Stewart-Patterson.
 Figure 5.7: Courtesy of ThinkFun Inc.
 Figure 6.1: Courtesy of the Strong, Rochester, New York.
 Figure 6.2: Courtesy of Roy Hasson.
 Figure 6.4: Courtesy of Wolfsonian-FIU.
 Figure 6.5: Courtesy of Wolfsonian-FIU.
 Figure 6.6: Courtesy of Wolfsonian-FIU.
 Figure 6.7: Courtesy of Wolfsonian-FIU.
 Figure 6.8: Courtesy of the Strong, Rochester, New York.
 Figure 6.9: Courtesy of the Strong, Rochester, New York.
 Figure 6.10: Courtesy of the Bodleian Libraries, University of Oxford, Ballam Collection: Games: Roberts (7).
 Figure 6.11: Courtesy of the Bodleian Libraries, University of Oxford, Ballam Collection, Games: 1930s (38).
 Figure 6.12: Courtesy of the Bodleian Libraries, University of Oxford, Ballam Collection: Games: Roberts (7).
 Figure 6.13: Courtesy of the Bodleian Libraries, University of Oxford, Ballam Collection, Games: 1930s (38).
 Figure 6.15: Courtesy of Henk Rolleman @namellor.
 Figure 6.16: Courtesy of Henk Rolleman @namellor.
 Figure 6.18: Courtesy of Olivia Zagal.
 Figure 6.19: Courtesy of Matt Leacock.
 Figure 6.20: Courtesy of Matt Leacock.
 Figure 7.1: Courtesy of Buffalo Bill Center of the West, Cody, Wyoming; Buffalo Bill Museum; MS6 William F. Cody Collection; MS6.3589.03.
 Figure 7.2: Courtesy of Buffalo Bill Center of the West, Cody, Wyoming; Buffalo Bill Museum; MS6 William F. Cody Collection; MS6.3589.03.
 Figure 7.3: Courtesy of Buffalo Bill Center of the West, Cody, Wyoming; Buffalo Bill Museum; MS6 William F. Cody Collection; MS6.3589.03.
 Figure 7.4: Courtesy of Northwest Indian College.
 Figure 7.5: Courtesy of Northwest Indian College.
 Figure 7.6: Courtesy of Northwest Indian College.
 Figure 7.7: Courtesy of Northwest Indian College.
 Figure 7.8: Courtesy of Northwest Indian College.
 Figure 7.9: "A Celebration of Black Identity Toys," *Ebony* magazine, December 1991.
 Figure 7.10: Courtesy of the Strong, Rochester, New York.
 Figure 7.11: Courtesy of the Strong, Rochester, New York.
 Figure 7.12: Courtesy of the Strong, Rochester, New York.
 Figure 7.16: Courtesy of NIBCARD Games.
 Figure 7.17: Courtesy of NIBCARD Games.

- Figure 7.18: Courtesy of NIBCARD Games.
 Figure 7.19: Courtesy of Sarah Benson.
 Figure 7.20: Courtesy of Tibor Krausz.
 Figure 8.1: Photo courtesy Nicholas Fortugno, Frank Lantz, and Katie Salen.
 Figure 8.2: Courtesy of Troy Innocent.
 Figure 8.3: Courtesy of Troy Innocent.
 Figure 8.4: Courtesy of Juan Hiriart.
 Figure 8.5: Courtesy of Juan Hiriart.
 Figure 8.6: Courtesy of Juan Hiriart.
 Figure 8.7: Courtesy of Sampsa Ritvanen.
 Figure 8.8: Courtesy of Michael (mbrna Czech Mate).
 Figure 8.9: Courtesy of the Strong, Rochester, New York.
 Figure 8.10: Photograph by Bunny Yeager, ca. 1966–1968. Printed with permission of Lynn Spiegel.
 Figure 8.11: Courtesy of Quilian Riano / DSGN AGNC.
 Figure 8.12: Courtesy of Quilian Riano / DSGN AGNC; Teddy Cruz and Cesar Fabela / Estudio Teddy Cruz; and Landscape Architect Simon Bussiere and Bussiere's 2011 Ball State Landscape Architecture Studio.
 Figure 8.13: Courtesy of Noah Simblist.
 Figure 9.1: Courtesy of Henk Rolleman @namellor.
 Figure 9.2: Courtesy of the Library of Congress, Geography and Map Division.
 Figure 9.3: Courtesy of the Library of Congress, LC-DIG-pga-04154.
 Figure 9.4: Courtesy of Bob Poniatoski.
 Figure 10.1: Courtesy of the Strong, Rochester, New York.

Notes

Introduction

- 1 Milton Bradley's epigraph comes from "Games and Amusements," *Good Housekeeping* 22, no. 1 (1896): 14.
- 2 Regarding short-form essays, our format was influenced by the website *Platform* (www.platformspace.net), which confirms that provocative and scholarly questions can be addressed in 1,000 words often as well as in 10,000 words.
- 3 "Rich's Wonderful World of Toys: Perfect Blend of Elegance and Self-Service," *Toy and Hobby World* 4, no. 22 (November 21, 1966): 23.
- 4 "Games: Past Go and Accelerating," *Toys and Novelties*, July 1970, 38–44.
- 5 Jonathan Kay, "The Invasion of the German Board Games," *The Atlantic*, January 21, 2018, accessed August 24, 2021, <https://www.theatlantic.com/business/archive/2018/01/german-board-games-catan/550826/>. See also Stewart Woods, *Eurogames: The Design, Culture and Play of Modern European Board Games* (Jefferson, NC: McFarland, 2012).
- 6 Alexis Soloski, "Trapped at Home? Board Game On!" *New York Times*, April 30, 2020, accessed September 8, 2021, <https://www.nytimes.com/2020/04/30/arts/board-games-soothing-virus.html>; Stu Woo and Denise Roland, "How Do Doctors Treating Coronavirus Relax? By Playing the Game 'Pandemic,'" *Wall Street Journal*, June 28, 2020, accessed September 6, 2021, <https://www.wsj.com/articles/how-do-doctors-treating-coronavirus-relax-by-playing-the-game-pandemic-11593369385>.
- 7 See, e.g., essays in Wiebe E. Bijker, Thomas P. Hughes, and Trevor J. Pinch, eds., *The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology* (Cambridge, MA: MIT Press, 1987).
- 8 The board game classifications used here are not all-encompassing, universally understood, or as clear-cut as their descriptions may suggest, but they help make sense of an otherwise overwhelming range of board game forms. Numerous other types and categories (party, Ameritrash, worker placement) are folded into the three outlined earlier. The terms and descriptions for "staple" and "promotional" games come from "Games: Past Go and Accelerating," *Toys and Novelties*, July 1970, 38–44.
- 9 Because of their popularity, they are also the most common subjects of mass-market books. See the works by Phil Orbanes, Mary Pilon, Tristan Donovan, and others in the bibliography.
- 10 Woods, *Eurogames*, 117.
- 11 Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture* (London: Maurice Temple Smith, 1970). For debates about the existence and nature of the Magic Circle, see Mia Consalvo, "There Is No Magic Circle," *Games and Culture* 4, no. 4 (2009): 408–417; Jaakko Stenros, "In Defense of a Magic Circle: The Social, Mental and Cultural Boundaries of Play," *Transactions of the Digital Games Research Association* 1, no. 2 (2014): 147–185;

and Joshua Daniel-Wariya, "Rhetorical Strategy and Creative Methodology: Revisiting *Homo Ludens*," *Games and Culture* 14, no. 6 (2019): 622–638.

12 Alex Lehnerer, *Grand Urban Rules* (Rotterdam: 010 Publishers, 2009), 6.

13 Dolores Hayden calls place "one of the trickiest words in the human language, a suitcase so overfilled one can never shut the lid." Dolores Hayden, *The Power of Place: Urban Landscapes as Public History* (Cambridge, MA: MIT Press, 1997), 15.

14 Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 54.

15 Jonathan Sime has written that place is an especially useful concept to bridge disciplinary boundaries and bring both people and the physical environment more prominently into focus. Referring to the fact that architects focus too much on form while diminishing human factors, and environmental psychologists focus too much on human factors without considering form, Sime says, "It is this imbalance in emphasis and a gap in knowledge between subject domains which the concept of 'place' can hopefully help to redress." Jonathan D. Sime, "Creating Places or Designing Spaces?" *Journal of Environmental Psychology* 6 (1986): 50.

16 Garry Crawford, "Is It in the Game? Reconsidering Play Spaces, Game Definitions, Theming, and Sports Videogames," *Games and Culture* 10, no. 6 (2015): 571.

17 Greg Aleknevicus, "German Games Are Fraudulent," *Games Journal*, August 2004, accessed September 6, 2021, <http://www.thegamesjournal.com/articles/Fraudulent.shtml>. As designed objects, games are also subject to debate about utility and usability—of component, board layouts, box size, and so on. What some appreciate as enriching "chrome," others consider superfluous, excessive complication. See Shannon Appelcline, "Shannon's List of Do's and Don't's for Game Component Design," *Gone Gaming*, December 8, 2005, accessed September 6, 2021, http://boredgamegeeks.blogspot.com/2005/12/shannons-list-of-dos-and-donts-for_08.html.

18 Philip Orbanes, "The Board Game Market: A Personal Viewpoint," unpublished manuscript, March 25, 1976, Philip E. Orbanes Papers, Brian Sutton-Smith Library and Archives of Play, the Strong, box 2, fol. 5, p. 13.

19 Woods, *Eurogames*, 109. The author notes that "although theme might be considered arbitrary in analyzing the behavior of a game system, it is an important element in terms of both marketing and player experience. For a publisher, theme is an important factor in attracting the target audience to purchase a particular title, while for players it functions to draw them into the fictional world of the game and thus enhance the player's experience."

20 Matthew Leacock, email message to Chad Randl, April 2, 2022.

21 The Parker Brothers game, featuring product placements with Westinghouse appliances, bears some similarities to the computer game franchise *The Sims*, first introduced in 2000.

22 *Welcome to game box*, Blue Cocker Games, 2018. The "Welcome to" series has since expanded to include *Welcome to New Las Vegas* (2020) and *Welcome to the Moon* (2021).

23 See, e.g., Philip Orbanes, *Monopoly: The World's Most Famous Game—and How It Got That Way* (Cambridge, MA: Da Capo Press, 2006). Magie is the focus of Mary Pilon, *The Monopolists: Obsession, Fury, and the Scandal behind the World's Favorite Board Game* (New York: Bloomsbury, 2015); and David Parlett, "Lizzie Magie: America's First Lady of Games," *Board Game Studies Journal* 13, no. 1 (2019): 99–109.

24 Karl Nyren, "Making Your Own Monopoly," *Library Journal* 111, no. 10 (1986): 41. The article noted that such ventures were possible because Parker Brothers' original copyright had expired.

- 25 *Playing Place* contributor Diana Garvin has undertaken research on this game.
- 26 "Monopoly Game Made in the Theresienstadt Ghetto in 1943," Yad Vashem, accessed May 1, 2022, <https://www.yadvashem.org/artifacts/museum/monopol.html>.
- 27 *Acquire* game box, 1971 edition, 3M Corporation, Saint Paul, Minnesota; courtesy of the Strong, Rochester, New York.
- 28 Bruce Whitehill, *Games: American Boxed Games and Their Makers, 1822–1992* (Radnor, PA: Wallace-Homestead, 1992), 9.
- 29 The original game was set in Buffalo, New York. Other versions included "St. Louis' Great Blizzard" and equivalents for Providence, Boston, Milwaukee, Rochester, Chicago, and possibly others.
- 30 Drawing on recent work in memory studies and using railway-themed games as a model, Jason Begy has written about how games can "objectify" shared memories and how their analysis can reveal the way different media forms and simulations help shape a "subjective cultural understanding of the past, an understanding that is often formed without the supervision of historians." Jason Begy, "Board Games and the Construction of Cultural Memory," *Games and Culture* 12, nos. 7–8 (2015): 718–738.
- 31 The list of lesser-known construction sets that followed these examples is extensive and includes American Plastic Bricks by Elgo, Riviton, and Kenner's Girder and Panel Building Set. Construction and architectural toys have long been a source of interest to architectural historians, especially when they contribute to architectural origin stories like the young Frank Lloyd Wright's formative play with Froebel wood blocks. See, e.g., Robert Vale and Brenda Vale, *Architecture on the Carpet: The Curious Tale of Construction Toys and the Genesis of Modern Buildings* (New York: Thames & Hudson, 2013); and Tamar Zinguer, *Architecture in Play: Intimations of Modernism in Architectural Toys* (Charlottesville: University of Virginia Press, 2015).
- 32 Ian Bogost, *How to Do Things with Videogames* (Minneapolis: University of Minnesota Press, 2011), 129.
- 33 Orbanes, "The Board Game Market," p. 5.
- 34 Bogost, *How to Do Things*, 77.
- 35 Trevor Bender designed the scenario, titled "Virus Crisis." A free e-book edition was offered on the C3i website, accessed September 6, 2021, <https://www.c3iopscenter.com/pages/wargame-room-store/#!/COVID-19-A-Pandemic-Scenario-C3i-eBook-Edition/p/185408244/category=33205167>; link inactive as of November 3, 2022.
- 36 The field of cultural memory studies, established in the 1980s, examines how the past is reconstructed and interpreted in the present by a range of audiences and communities. It is less concerned with fact than with mythologies and the formulation of contemporary understandings of the past or contemporary viewpoints and conditions shaped through a shared use of historical mythologies. As Jason Begy has argued, cultural memory depends on communication and contemporary media. Jason Begy, "Board Games and the Construction of Cultural Memory," *Games and Culture* 12, nos. 7–8 (2015): 718–738.
- 37 For a recent media studies–based examination of board games, see Paul Booth, *Board Games as Media* (New York: Bloomsbury, 2021).
- 38 Jeremy Antley, "Games and Historical Narratives," *Journal of Digital Humanities* 1, no. 2 (2012): 40.

- 39 Pat Harrigan and Matthew G. Kirschenbaum, "Editors' Introduction," in *Zones of Control: Perspectives on Wargaming*, ed. Pat Harrigan and Matthew G. Kirschenbaum (Cambridge, MA: MIT Press, 2016), xviii.
- 40 Linda N. Groat and Marta Brković Dodig, eds., *The Routledge Companion to Games in Architecture and Urban Planning: Tools for Design, Teaching, and Research* (New York: Routledge, 2020).
- 41 Maurice Suckling, "Board with Meaning: Reflections on Game Design and Historiography," *CEA Critic* 79, no. 1 (2017): 119.
- 42 Suckling, "Board with Meaning," 111.
- 43 Suckling, 111.
- 44 Maurice Suckling and Jeremy Antley have noted how the immensely popular board game, *Twilight Struggle* (2005), for example, leaves unchallenged many basic (Western) assumptions about the Cold War. Suckling, "Board with Meaning," 113; Jeremy Antley, "Going beyond the Textual in History," *Journal of Digital Humanities* 1, no. 2 (2012): 57–63.
- 45 Joshua Daniel-Wariya, "Rhetorical Strategy and Creative Methodology: Revisiting *Homo Ludens*," *Games and Culture* 14, no. 6 (2019): 626.
- 46 Wargamers, particularly those who play complex, multihour (or multiday) detailed simulations, refer to themselves as "groggnards," a Napoleonic-era French term for old soldiers. See the Consimworld.com website and its forums as well as essays in Harrigan and Kirschenbaum, *Zones of Control*.
- 47 Amy Kurzweil and Ellis Rosen, "The Hidden Moral Lessons in Your Favorite Childhood Games," *New Yorker*, September 28, 2018.
- 48 Samantha Grossman, "You Have to Play a Board Game Before You Can Get a Driver's License in Sierra Leone," *Time*, October 21, 2013, accessed August 2, 2021, <https://newsfeed.time.com/2013/10/21/you-have-to-play-a-board-game-before-you-can-get-a-drivers-license-in-sierra-leone/>.
- 49 John T. Edmunds, "The Urban Renewal 'Game': A New Teaching Aid," *HUD Challenge* (October 1972): 18–19.
- 50 Milton Bradley, "Games and Amusements," *Good Housekeeping* 22, no. 1 (1896): 16.
- 51 Game rule book, *Public Assistance*.
- 52 According to one such publication, "Some psychologists have announced that men, after all, are just oversized boys, but still retaining the boy's likes and dislikes, including a definite preference for toys. . . . In arranging store displays, this should be kept in mind and those items of particular appeal to men should be placed where they are sure to be seen." W. R. Harrison, "I'm in Love with a Wonderful Guy," *Playthings* 68, no. 8 (1950): 105. Concerns about the "boy-man" who refuses to grow up continue to the present. One marker of the boy-man's supposed immaturity is his enduring desire to play games, especially video games; see Gary S. Cross, *Men to Boys: The Making of Modern Immaturity* (New York: Columbia University Press, 2008).
- 53 Today Eurogames consistently list the game's designer on the box top (the majority are still male). For recent scholarship on identity, subjectivity, and board games, see Terri Toles Patkin, *Who's in the Game? Identity and Intersectionality in Classic Board Games* (Jefferson, NC: McFarland, 2020). For a period perspective on the male toy-buying consumer, see Harrison, "I'm in Love with a Wonderful Guy," 105.

54 Game board and component print files were available for free download from the publisher's website, accessed September 6, 2021, <https://www.daysofwonder.com/tickettoride/en/stay-at-home/>.

Player TV: Board Games in TV Land

- 1 Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, NC: Duke University Press, 1984), 68.
- 2 Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1984).
- 3 Meaghan Morse, "An Ontology of Everyday Distraction: The Freeway, the Mall, and Television," in *Logics of Television*, ed. Patricia Mellencamp (Bloomington: Indiana University Press, 1990), 193–221.
- 4 Gaston Bachelard, "Miniature," in *The Poetics of Space* (Boston: Beacon, 1964), 148–182; Stewart, *On Longing*, 1984.

Scrabble and the Image of the (Out-of-Work) Architect

- 1 Stefan Fatsis, "The Architect Who Invented Scrabble—Alfred Butts Counted Letters, Balanced Risk and Reward to Create Hit Word Game," *Wall Street Journal*, Eastern edition, June 28, 2001, B1.
- 2 Andrew Saint, *The Image of the Architect* (New Haven, CT: Yale University Press, 1983).
- 3 George Barnett Johnston, *Drafting Culture: A Social History of Architectural Graphic Standards* (Cambridge, MA: MIT Press, 2008).
- 4 Andrew Shanken, "Breaking the Taboo: Architects and Advertising in Depression and War," *Journal of the Society of Architectural Historians* 69, no. 3 (September 2010): 406–429.
- 5 Ben Heintz, "When the Inventor of Scrabble Came to Town," *Saint Albans Messenger*, December 26, 2019, para. 18.
- 6 Sarah Kershaw, "Rewriting the Story of Scrabble," *New York Times*, October 1, 1995, CY11.
- 7 These personal papers are regularly referenced in newspaper articles. For instance, Fatsis, "The Architect Who Invented Scrabble," para. 10.
- 8 Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge, MA: MIT Press, 1996).
- 9 Underground Workshop, "Three Shifts at the Scrabble Factory: The Inventor," part 1 of 3, VTDigger.org, accessed June 24, 2021, <https://vtdigger.org/2019/12/26/three-shifts-at-the-scrabble-factory-the-inventor/>.

The Domestic Bliss of Life

- 1 Jimmy Stamp, "The Minivan Turns 30: Celebrate the Birthday of the Iconic Car That Changed the Way Families Drove," *Smithsonian*, March 26, 2013, accessed July 24, 2021, <https://www.smithsonianmag.com/arts-culture/the-minivan-turns-30-9706409/>.

Skyscraper: Replaying Epic Battles in City Planning

- 1 Robert Fishman, "The Death and the Life of American Regional Planning," in *Reflections on Regionalism*, ed. Bruce Katz (Washington, DC: Brookings Institution Press, 2000), 107–126; Emily Talen, "Beyond the Front Porch: Regionalist Ideals in the New Urbanist Movement," *Journal of Planning History* 7, no. 1 (February 2008): 20–47.

- 2 Talen, "Beyond the Front Porch," 20–47; Robert F. Young and Pierre Clavel, "Planning Living Cities: Patrick Geddes' Legacy in the New Millennium," *Landscape and Urban Planning* 166 (October 2017): 1–3.
- 3 Ebenezer Howard and Frederic J. Osborn, *Garden Cities of To-morrow* (1902; Cambridge, MA: MIT Press, 2001).
- 4 Ralph Steiner and Willard Van Dyke, *The City*, 1939, film, available on YouTube at <https://www.youtube.com/watch?v=OaTn36YjLf8>.
- 5 Clarence S. Stein, "Dinosaur Cities," *The Survey* 59 (May 1925): 134–138.
- 6 Mary Pilon, *The Monopolists: Obsession, Fury, and the Scandal behind the World's Favorite Board Game* (New York: Bloomsbury, 2015), 19.

From Monopoly to Taudis-Poly

- 1 Taudis-Poly press release, March 29, 2019, accessed March 15, 2021, <http://didacressources.eu/wp-content/uploads/2019/03/communiqué-de-presse-Taudis-Poly.pdf>.
 - 2 "Dans le centre-ville de Marseille, 13 % de l'habitat est indigne," *Le Monde*, November 6, 2018, accessed May 12, 2021, https://www.lemonde.fr/societe/article/2018/11/06/habitat-indigne-dans-le-centre-ville-de-marseille-comment-en-est-on-arrive-la_5379674_3224.html.
 - 3 Pharmacology is a concept that stipulates both poison and remedy. Drawing on Jacques Derrida's essay "Plato's Pharmacy," which proposed that writing is a *pharmakon*, pharmacology was theorized and broadened by Bernard Stiegler, who suggested a political analysis of, and intervention in, exploitative capitalist systems and destructive tendencies of consumerist societies. Pharmacology informs the ethics and politics of care.
 - 4 *Housing Pharmacology* was part of *Traits d'union.s*, the thirteenth edition of Manifesta, the European Nomadic Biennial. It was curated by Katerina Chuchalina, Stefan Kalmár, and Alya Sebti and took place in various locations in Marseille between August 8 and November 29, 2020. See <https://manifesta13.org/>.
- On all transcribed conversations in French and English, see Samia Henni, "Housing Pharmacology," 2020, https://samiahenni.com/IMG/Pharmacologie_Samia_Henni.pdf.
- 5 Henni, "Housing Pharmacology," 19.
 - 6 Henni, 119.

Hostile Architecture: Burgle Bros., Interdiction, and Spatial Politics

- 1 Steven Flusty, *Building Paranoia: The Proliferation of Interdictory Space and the Erosion of Spatial Justice* (Los Angeles: Los Angeles Forum for Architecture and Urban Design, 1994), 12.
- 2 In addition to the work of James Petty and Haley Starolis, see Mike Davis, "Fortress Los Angeles: The Militarisation of Urban Space," in *Variations on a Theme Park: The New American City and the End of Public Space*, ed. Michael Sorkin (New York: Noonday, 1992).
- 3 Rowan Tulloch, "A Man Chooses, a Slave Obeys: Agency, Interactivity and Freedom in Video Gaming," *Journal of Gaming and Virtual Worlds* 2, no. 1 (2010): 27–38.

Modeling Factional Urban History: Cross Bronx Expressway

- 1 David W. Dunlap, "Fake Window Decals Pulled in Favor of Real Occupants," *New York Times*, July 12, 1989, B2; Robert D. McFadden, "Derelict Tenements in the Bronx to Get Fake Lived-In Look," *New York Times*, 1983, A1, 29.

2 Non-Breaking Space (pseudonym), interview by author, March 4, 2022; Jill Jonnes, *South Bronx Rising: The Rise, Fall, and Resurrection of an American City* (New York: Fordham University Press, 2002).

3 Non-Breaking Space (pseudonym), email message to author, April 7, 2022.

4 Hilary Ballon and Kenneth T. Jackson, eds., *Robert Moses and the Modern City: The Transformation of New York* (New York: W. W. Norton, 2007); James Michael Buckley, "Just Fieldwork: Exploring the Vernacular in the African American Community in Portland, Oregon's, Albina District," *Future Anterior* 17, no. 2 (2020): 1–14; "A Public History of 35W," accessed April 4, 2022, <https://humantoll35w.org>. See the Congress for New Urbanism's 2021 report "Freeways without Futures," accessed April 4, 2022, <https://www.cnu.org/highways-boulevards/freeways-without-futures/2021>.

Ground Rules: Strategic Abstraction in Terrace

1 "Terrace Inventors' Page," accessed June 24, 2021, <https://web.archive.org/web/20060430134205/http://www.terracegames.com/inventors.html>.

2 "History of Terrace," accessed June 24, 2021, <https://web.archive.org/web/20060430134153/http://www.terracegames.com/history.html>.

3 See "Frank Stella—1972," YouTube, accessed June 24, 2021, https://www.youtube.com/watch?v=cN_rRCfRdmQ.

4 See J. Mark Thompson, "Defining the Abstract," *Games Journal*, July 2000, accessed June 24, 2021, <http://www.thegamesjournal.com/articles/DefiningtheAbstract.shtml>.

5 "Terrace," Memory Alpha, Fandom, accessed June 24, 2021, <https://memory-alpha.fandom.com/wiki/Terrace>.

6 *Terrace Times*, Winter 1997, included in the *Terrace* 6 × 6 game box.

Uranium Rush: The Radioactive Gimmick

1 Raye C. Ringholz, *Uranium Frenzy: Boom and Bust on the Colorado Plateau* (New York: W. W. Norton, 1989), 73.

2 Sianne Ngai, *Theory of the Gimmick: Aesthetic Judgment and Capitalist Form* (Cambridge, MA: Belknap Press of Harvard University Press, 2020), 1–3.

3 Traci Brynne Voyles, *Wastelanding: Legacies of Uranium Mining in Navajo Country* (Minneapolis: University of Minnesota Press, 2015), xii.

4 Robert Johnson, *Romancing the Atom: Nuclear Infatuation from the Radium Girls to Fukushima* (Oxford: Praeger, 2012), 95.

Historiography in Space: Approaches in Commercial Wargame Board Design

1 Jon Peterson, "A Game Out of All Proportions: How a Hobby Miniaturized War," in *Zones of Control: Perspectives on Wargaming*, ed. Pat Harrigan and Matthew G. Kirschenbaum (Cambridge, MA: MIT Press, 2016), 3–31.

2 Matthew Caffrey, *On Wargaming: How Wargames Shaped History and How They May Shape the Future* (Newport, RI: Naval War College, 2019), 78.

Pillars of the Earth: Building a Fantasy

1 Georges Duby, *Rural Economy and Country Life in the Medieval West*, trans. Cynthia Postan (Columbia: University of South Carolina Press, 1968).

2 The authoritative text on Gothic construction remains John Fitchen, *The Construction of Gothic Cathedrals: A Study of Medieval Vault Erection* (Chicago: University of Chicago Press, 1961).

3 Frédéric Epaud, "La charpente de Notre-Dame de Paris: État des connaissances et réflexions diverses autour de sa reconstruction," last updated July 19, 2019, <https://www.scientifiquesnotre-dame.org/articles#2>.

4 Peter Kurmann and Brigitte Kurmann-Schwarz, "Chartres Cathedral as a Work of Artistic Integration: Methodological Reflections," in *Artistic Integration in Gothic Buildings*, ed. Virginia Chieffo Raguin, Kathryn Brush, and Peter Draper (Toronto: University of Toronto Press, 1995), 134.

5 Robert Bork, ed., *De re metallica: The Uses of Metal in the Middle Ages* (Burlington: Ashgate, 2005).

Adventures in Disney's Lands: Theme Park-Themed Games

1 Karal Ann Marling, *Designing Disney's Theme Parks: The Architecture of Reassurance* (Montreal: Canadian Centre for Architecture, 1997).

Masterpiece: Putting the Museum on Auction

1 Darrow reworked Lizzie Magie's original game and eventually sold it to Parker Brothers. The prototype for his circular board (which was subsequently produced on oilcloth) is now owned by the Strong National Museum of Play in Rochester, New York, onlinecollection.museumofplay.org/ArgusNet/Portal/Public.aspx.

2 Philip E. Orbanes, *The Game Makers: The Story of Parker Brothers from Tiddley Winks to Trivial Pursuit* (Boston: Harvard Business School Press, 2004), 162–163.

3 Parker Brothers, *Masterpiece* board game commercial, 1970, https://www.youtube.com/watch?v=2emMbF_bSDA.

4 *Going Once: 250 Years of Culture, Taste and Collecting at Christie's* (London: Phaidon, 2016), 404.

5 Malcolm Goldstein, *Landscape with Figures: A History of Art Dealing in the United States* (Oxford: Oxford University Press, 2000), 182–183; John Canaday, "Metropolitan Was Buyer of \$5.5-Million Velazquez," *New York Times*, May 13, 1971, 1.

6 Goldstein, *Landscape with Figures*, 184–185.

7 Neil Harris, *Capital Culture: J. Carter Brown, the National Gallery of Art, and the Reinvention of the Museum Experience* (Chicago: University of Chicago Press, 2013), 189–218.

8 Orbanes, *The Game Makers*, 163; Mary Pilon, *The Monopolists: Obsession, Fury, and the Scandal behind the World's Favorite Board Game* (New York: Bloomsbury, 2015), 215.

Hanging Out at the Food Court with Electronic Mall Madness

1 Interestingly, 1989 was the same year that construction began on the Mall of America (six miles from Southdale Center and still the largest indoor shopping center in the United States).

2 An initial iteration in 1988, *Mall Madness*, lacked the elaborate detail of succeeding editions. Small changes were made between the 1989 and 2004 versions, such as the

introduction of the food court and food tokens. The game was reimplemented in 2008 and 2011 with a licensed Hannah Montana theme and then a pet shop theme, respectively.

3 The Sherman Oaks [California] Galleria served as the location for the mall exterior in *Valley Girl* and the interior of the mall in *Fast Times at Ridgemont High*.

4 For “dead malls,” see www.deadmalls.com. For recent redevelopment projects and proposals, see June Williamson and Ellen Dunham-Jones, *Case Studies in Retrofitting Suburbia: Urban Design Strategies for Urgent Challenges* (New York: Wiley, 2021), esp. “Boosting Small Business by Reinhabiting Dead Retail” and “Housing Choices: Aging-in-Community at Malls, Strip Centers, and Office Parks.”

Trump and Racialized Capitalism

1 Joan Didion, “New York: Sentimental Journeys,” *New York Review*, January 17, 1991, accessed February 28, 2022, <https://www.nybooks.com/articles/1991/01/17/new-york-sentimental-journeys/>.

2 Jonathan Mahler and Steve Eder, “‘No Vacancies’ for Blacks: How Donald Trump Got His Start, and Was First Accused of Bias,” *New York Times*, August 27, 2016.

3 Andrea Bernstein, *American Oligarchs: The Kushners, the Trumps, and the Marriage of Money and Power* (New York: W. W. Norton, 2020), 175–177.

The National Mind as a Prison: Fortress America

1 James Corner, “The Agency of Mapping: Speculation, Critique and Invention,” in *Mappings*, ed. Denis Cosgrove (London: Reaktion Books, 1999), 250.

2 Cosgrove, *Mappings*, 9.

3 Paul Johnson, “Europe and the Reagan Years,” *Foreign Affairs* 68, no. 1 (1988–1989): 28–38.

4 Ronald Reagan, “Remarks at the Annual Convention of the American Bar Association,” DAR Constitution Hall, July 8, 1985, <https://www.presidency.ucsb.edu/node/259665>.

5 William Greider, *Fortress America: The American Military and the Consequences of Peace* (New York: PublicAffairs, 1998), xiii.

6 Neopeius, “Fortress America—Best of the Gamemaster Series?” BoardGameGeek, December 3, 2006, <https://boardgamegeek.com/thread/138061/fortress-america-best-gamemaster-series>.

7 James Chace and Caleb Carr, *America Invulnerable: The Quest for Absolute Security from 1812 to Star Wars* (New York: Summit Books, 1988), 13; see also Elaine Tyler May, *Fortress America: How We Embraced Fear and Abandoned Democracy* (New York: Basic Books, 2017), 10.

8 Cosgrove, *Mappings*, 15.

Risk Analysis: Mapping Conquest on the Game Board

1 Lamorisse was an Academy Award–winning filmmaker best known for his 1956 *Le ballon rouge* (*The Red Balloon*).

Empire Preference: Interwar British Empire Trade Games

1 *The Game of British Empire, or, Trading with the Colonies*, Robert Brother, ca. 1925–1930, Bodleian Library, University of Oxford, Ballam Collection, Games, Roberts (7).

- 2 *Empire Preference*, Geographia Ltd., ca. 1930, London, Bodleian Library, University of Oxford, Ballam Collection, Games, 1930s (38).
- 3 Frank Trentmann, *Free Trade Nation: Commerce, Consumption, and Civil Society in Modern Britain* (Oxford University Press, 2008), 231–236.
- 4 Stephen Constantine, "'Bringing the Empire Alive': The Empire Marketing Board and Imperial Propaganda, 1926–33," in *Imperialism and Popular Culture*, ed. by John M. MacKenzie (Manchester, UK: Manchester University Press, 1986), 212.
- 5 John M. MacKenzie, "'In Touch with the Infinite': The BBC and the Empire, 1923–53," in MacKenzie, *Imperialism and Popular Culture*.

Pandemic: When the Abstract Becomes Concrete

- 1 José P. Zagal, Jochen Rick, and Idris Hsi, "Collaborative Games: Lessons Learned from Board Games," *Simulation and Gaming* 37, no. 1 (2006): 24–40.
- 2 "Pandemic Version .2," BoardGameGeek, accessed June 28, 2021, <https://boardgamegeek.com/image/303842/pandemic>.
- 3 "Pandemic Version .8," BoardGameGeek, accessed June 28, 2021, <https://boardgamegeek.com/image/303846/pandemic>.

Magical Thinking and Cultural Amnesia on the Western Frontier

- 1 Turner first presented his Frontier Thesis at the World's Columbian Exposition of 1893 and later published it as *The Frontier in American History* (New York: H. Holt and Company, 1920).
- 2 For the critique of the feminized home, see Abigail A. Van Slyck, *A Manufactured Wilderness: Summer Camps and the Shaping of American Youth, 1890–1960* (Minneapolis: University of Minnesota Press, 2006), 8–10.
- 3 Lorraine Boissoneault, "Murder, Marriage and the Pony Express: Ten Things You Don't Know about Buffalo Bill," *Smithsonian*, January 10, 2017, accessed September 21, 2020, <https://www.smithsonianmag.com/history/murder-marriage-and-pony-express-10-things-you-didnt-know-about-buffalo-bill-180961736/>.

The Leisure Divide: Board Games and Race

- 1 Dianne Harris, *Little White Houses: How the Postwar Home Constructed Race in America* (Minneapolis: University of Minnesota Press, 2013), 60, 107.
- 2 The notion of "family togetherness" was first proposed in *McCall's* magazine in 1954. See Andrew Hurley, *Diners, Bowling Alleys, and Trailer Parks: Chasing the American Dream in Postwar Consumer Culture* (New York: Basic Books, 2001), 159. See also Betty Friedan, *The Feminine Mystique* (New York: W. W. Norton, 1963), 48; Laura J. Miller, "Family Togetherness and the Suburban Ideal," *Sociological Forum* 10, no. 3 (1995): 394.
- 3 Milton Bradley advertisement, *Toy and Hobby World*, 1966, unpaginated (from the Strong Collection).
- 4 "Black 'Game' to Show the Real Truth," *Chicago Daily Defender*, May 16, 1970, 11.
- 5 "A Celebration of Black Identity Toys," *Ebony* 47, no. 2 (1991): 23–26.
- 6 Jessie Whitehead, "Invisibility of Blackness: Visual Responses to Kerry James Marshall," *Art Education* 62, no. 2 (March 2009): 35; Scott Thomas Gibson, "Invisibility and the Commodification of Blackness in Ralph Ellison's 'Invisible Man' and Percival Everett's 'Erasure,'"

Canadian Review of Contemporary Literature, December 2010, 354; Tyler Mitchell, *I Can Make You Feel Good: Tyler Mitchell* (New York: Prestel, 2020); Tricia Rose, *The Hip Hop Wars: What We Talk about When We Talk about Hip Hop—and Why It Matters* (Civitas Books, 2008); Kellie Jones, *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* (Durham, NC: Duke University Press, 2017).

7 Tricia Rose, "Fear of a Black Planet: Rap Music and Black Cultural Politics in the 1990s," *Journal of Negro Education* 60, no. 3 (1991): 227.

Clued into Elite Sleuthing

1 Tarik Abdel-Monem, "Images of Interracialism in Contemporary American Crime Fiction," *American Studies* 51, nos. 3–4 (2010): 131, 135.

Safe Journi: Negotiating Roads and Culture in Nigeria

1 Chimamanda Ngozi Adichie, "The Danger of a Single Story," TEDGlobal 2009, accessed April 28, 2021, https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story.

Adolf and the King of Siam

1 Pirongrong Ramasoota, "Ignorance, Hypocrisy, and Chula's Hitler Billboard," *Bangkok Post*, July 18, 2013, accessed August 2, 2021, <https://www.bangkokpost.com/opinion/opinion/360384/ignorance-hypocrisy-and-chula-hitler-billboard>.

2 George Hughes, "Thai School's Nazi-Themed Parade Sparks Outrage," CNN, September 28, 2011, accessed August 2, 2021, <https://www.cnn.com/2011/09/28/world/asia/thailand-nazi-parade/index.html>; "Thai School Apologizes to Jewish Organization for Nazi Celebration," *Jerusalem Post*, October 17, 2007, accessed August 5, 2021, <https://www.jpost.com/international/thai-school-apologizes-to-jewish-organization-for-nazi-celebration>.

3 Nadine DeNinno, "'Hitler' Fried Chicken: KFC May Sue Restaurant in Thailand for Replacing Colonel Sanders with Hitler," *International Business Times*, July 8, 2013, accessed August 3, 2021, <https://www.ibtimes.com/hitler-fried-chicken-kfc-may-sue-restaurant-thailand-replacing-colonel-sanders-adolf-1336611>.

4 "Thai Junta under Fire for Children's Film Featuring Hitler, Nazi Symbol," *South China Morning Post*, December 10, 2014, accessed August 3, 2021, <https://www.scmp.com/news/asia/article/1659356/thai-junta-under-fire-after-hitler-nazi-symbol-feature-propaganda-film>.

5 Tom Tuohy, "Thai Educators Grapple with Nazi Imagery," *Al Jazeera*, August 15, 2013, Accessed August 7, 2021, <https://www.aljazeera.com/features/2013/8/15/thai-educators-grapple-with-nazi-imagery>.

6 Benedict Anderson, *The Spectre of Comparisons: Nationalism, Southeast Asia and the World* (London: Verso Books, 1998), 1–2.

7 Anderson, *The Spectre of Comparisons*, 2.

Revisiting "the City as Game Board"

1 Mary Flanagan, *Critical Play* (Cambridge, MA: MIT Press, 2009), 206.

Workshopping Board Games for Space, Place, and Culture

1 Erik Malcolm Champion, "Games People Dig: Are They Archaeological Experiences, Systems or Arguments?" in *Communicating the Past in the Digital Age: Proceedings of the*

International Conference on Digital Methods in Teaching and Learning in Archaeology (12th–13th October 2018), ed. Sebastian Hageneuer (London: Ubiquity Press, 2000), 13–25.

2 Rosalyn Ashby and Peter Lee, "Progression in Historical Understanding among Students Aged 7–14," in *Knowing, Teaching and Learning History: National and International Perspectives*, ed. Peter Stearns, Peter Seixas, and Sam Wineburg (New York: New York University Press, 2000), 199–222.

Tables and Floors: The Playscapes of Board Games

1 "Archeologists Discover Medieval Board Game in Secret Castle Crypt in Russia," *Moscow Times*, September 6, 2018, accessed September 6, 2021, <https://www.themoscowtimes.com/2018/09/06/archeologists-discover-medieval-board-game-secret-castle-crypt-russia-a62792>.

2 Roberto Bolaño, *The Third Reich* (New York: Farrar, Straus and Giroux, 2011).

3 Pete Martin, "Game Maker," *Saturday Evening Post* 218 (1945): 26, 50.

4 Also in 1966, Milton Bradley published *Feeley Meeley*, "the game that gives you a funny feeling," in which four players each put their hands through holes in a square box, no doubt encountering the hands of others. A few years later, Parker Brothers released *Hip Flip*, a "swinging game for swinging people," which has two players attempting to rotate (by synchronized gyrations) a flipper held in place between their waists.

5 Bill DeMain, "Sex in a Box: The Twisted History of Twister," *Mental Floss*, November 3, 2011, accessed September 11, 2021, <https://www.mentalfloss.com/article/29152/sex-box-twisted-history-twister>. The story underscores the extent to which other media forms were deployed to help popularize games.

6 For an exploration of shag carpeting, postwar design, and popular culture, see Chad Randl, "'Uglying Out': Shag Carpet and the Twists of Popular Taste," in *Archi.Pop*, ed. D. Medina Lasansky (New York: Bloomsbury Academic, 2014), 29–43.

7 B. Alexandra Szerlip, *The Man Who Designed the Future* (Brooklyn, NY: Melville House, 2017), 114.

Gaming Negotiations: Creating Community and Democratic Space

1 Chantal Mouffe, "Artistic Activism and Agonistic Spaces," *Art and Research: A Journal of Ideas, Contexts, and Methods* 1, no. 2 (2007).

2 Suketu Mehta, "Jackson Heights Virtual Walk Tour," *New York Times*, August 27, 2020.

3 Katie Honan, "Plan to Expand Roosevelt Avenue BID Abandoned due to Lack of Public Support," *DNAinfo*, January 27, 2017, accessed June 29, 2021, <https://www.dnainfo.com/new-york/20170127/jackson-heights/jackson-heights-corona-bid-roosevelt-avenue-bid-ended/>.

4 For more on this project and processes, see Valeria Mogilevich, Mariana Mogilevich, Prerana Reddy, Alexandra García, and José Serrano-McClain, "Corona Plaza es para todos: Making a Dignified Public Space for Immigrants," *Queens Museum*, 2016, accessed June 29, 2021, <https://queensmuseum.org/in-the-community/corona-plaza-es-para-todos-making-a-dignified-public-space-for-immigrants>.

Conclusion

1 Mark J. P. Wolf, "Miniature Places for Vicarious Visits: Worldbuilding and Architectural Models," *AD Worldmodelling: Architectural Models in the 21st Century* 91, no. 3 (2021): 30.

2 See, e.g., M. Christine Boyer, "Aviation and the Aerial View: Le Corbusier's Spatial Transformation in the 1930s and 1940s," *Diacritics* 33, nos. 3–4 (2003): 93–106; Adnan Morshed, "The Aesthetics of Ascension in Norman Bel Geddes's *Futurama*," *Journal of the Society of Architectural Historians* 63, no. 1 (2004): 74–99; Dianne Harris, *Little White Houses: How the Postwar Home Constructed Race in America* (Minneapolis: University of Minnesota Press, 2013), 89.

3 Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (New York: Verso, 2002), 177.

4 George E. P. Box, "Robustness in the Strategy of Scientific Model Building," in *Robustness in Statistics: Proceedings of a Workshop*, ed. Robert L. Launer and Graham N. Wilkinson (New York: Academic Press, 1979), 201–236. Box's saying, which he elaborated on in other publications, was brought to our attention by Volko Ruhnke in his presentation "How to Design a COIN Wargame," Georgetown University Wargaming Society, video, 1:58:44, accessed April 26, 2022, https://www.youtube.com/watch?v=FbflZE_NTRI.

5 Ulises Ali Mejias, *Off the Network: Disrupting the Digital World* (Minneapolis: University of Minnesota Press, 2013), 21, 46.

6 Mark Sweney, "Digital Detox and Post-pandemic Catch-Ups Fuel Board Game Boom," *The Guardian*, November 15, 2021, accessed May 1, 2022, <https://www.theguardian.com/lifeandstyle/2021/nov/15/digital-detox-and-post-pandemic-catch-ups-fuel-board-game-boom>.

7 "The Dark Tower," *Popular Mechanics* 156, no. 6 (December 1981): 10.

8 Mark Hill, "Remember When Multiplayer Gaming Needed Envelopes and Stamps?" *Wired*, June 10, 2021, accessed May 1, 2022, <https://www.wired.com/story/multiplayer-gaming-envelopes-stamps-play-by-mail-history/>.

9 "Global Gaming Industry Value Now Exceeds \$300 Billion, New Accenture Report Finds," April 29, 2021, accessed August 2, 2021, <https://newsroom.accenture.com/news/global-gaming-industry-value-now-exceeds-300-billion-new-accenture-report-finds.htm>. Scholars have recognized and paid considerable attention to connections between digital games, architecture, and spatial theory. See, e.g., Friedrich von Borries, Steffen P. Walz, and Matthias Böttger, eds., *Space Time Play: Computer Games, Architecture, and Urbanism; The Next Level* (Boston: Springer, 2007); Steffen P. Walz, *Toward a Ludic Architecture: The Space of Play and Games* (ETC Press, 2010).

10 Originating with the game *Carcassonne*, "meeple" is a blending of "me" and "people" that has become a common term for a board game player's token, especially when it takes a human form.

11 The opportunities and dangers of the gamified world have concerned scholars for decades. See, e.g., Steffen P. Walz and Sebastian Deterding, eds., *The Gameful World: Approaches, Issues, Applications* (Cambridge, MA: MIT Press, 2014).

12 Bart Simon states that "the unseriousness, baseness, and pointlessness of so-called low cultures has often been somewhat critical for the political mobilization and resistant practices of disenfranchised subjects. It can be the unseriousness associated with, and appropriated by, these subjects that provides them with the freedom of motion in which to act within (and against) a dominant system." Bart Simon, "Unserious," *Games and Culture* 12, no. 6 (2016): 615.

13 For additional discussions of this subject, see Cornel Borit, Melania Borit, and Petter Olsen, "Representations of Colonialism in Three Popular, Modern Board Games: Puerto Rico,

Struggle of Empires, and Archipelago," *Open Library of Humanities* 4, no. 1 (2018); Bruno Faidutti, "Postcolonial Catan," *Analog Game Studies* 2 (2017): 3–34.

14 Jon Bolding, "A Cancelled Board Game Revealed How Colonialism Inspires and Haunts Games," *Vice*, April 12, 2019, accessed April 29, 2022, <https://www.vice.com/en/article/vb9gd9/a-cancelled-board-game-revealed-how-colonialism-inspires-and-haunts-games>. In the article, Bolding mentions several recent games, including some by GMT, that present more nuanced and critical representations of historical events, especially those involving conquest and the experience of marginalized populations. Bolding also notes gamers' growing demand for, "More understanding of power dynamics, more engagement with the historical theme, and a more intellectual bent when dealing with complex issues."

15 GMT Games, "April 19 Update from GMT," April 19, 2022, accessed April 29, 2022, <https://www.gmtgames.com/news.aspx?showarticle=470>. The game *Puerto Rico* (2002) establishes players as colonists who win by maximizing exploitation of both the island's human (indigenous) population (which is not depicted yet indispensable to the proceedings) and the island's natural resources. Borit, Borit, and Olsen, "Representations of Colonialism," 15.

16 Edward W. Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Cambridge, MA: Blackwell, 1996), 311.

17 The lower number comes from a 2018 data analysis project undertaken by Dinesh Vatvani, "An Analysis of Board Games," accessed April 28, 2022, <https://dvatvani.github.io/BGG-Analysis-Part-1.html>. The higher number comes from a 2020 examination by a BoardGameGeek forum member of the website's statistics, "Number of Games Published per Year," accessed April 28, 2022, <https://boardgamegeek.com/thread/2556595/number-games-published-year>.

18 Eric Zimmerman, "Manifesto for a Ludic Century," in *The Gameful World: Approaches, Issues, Applications*, ed. Steffen P. Walz and Sebastian Deterding (Cambridge, MA: MIT Press, 2014), 22.

19 Harper Tavel, "The Smooth Spaces of Play: Deleuze and the Emancipative Potential of Games," *symplokē* 17, nos. 1–2 (2009): 129.



Charles Darrow's 1933 *Monopoly* prototype.

Bibliography

- Aleknevicus, Greg. "German Games Are Fraudulent." *Games Journal*, August 2004. Accessed September 10, 2021. <http://www.thegamesjournal.com/articles/Fraudulent.shtml>.
- Antley, Jeremy. "Going beyond the Textual in History." *Journal of Digital Humanities* 1, no. 2 (2012): 57–63.
- Appelcline, Shannon. "Shannon's List of Do's and Don'ts for Game Component Design." *Gone Gaming*, December 8, 2005. Accessed September 10, 2021. http://boredgamegeeks.blogspot.com/2005/12/shannons-list-of-dos-and-donts-for_08.html.
- Arnaudo, Marco. "Bookshelf, Bookcase, Bookcase-Like: A Case Study in Game Storage Design." *ROMchip: A Journal of Game Histories* 2, no. 1 (2020). Accessed March 15, 2022. <https://romchip.org/index.php/romchip-journal/article/view/107>.
- Arnaudo, Marco. *Storytelling in the Modern Board Game: Narrative Trends from the Late 1960s to Today*. Jefferson, NC: McFarland, 2018.
- Barbara, J. "Measuring User Experience in Multiplayer Board Games." *Games and Culture* 12, nos. 7–8 (2017): 623–649.
- Begy, Jason. "Board Games and the Construction of Cultural Memory." *Games and Culture* 12, nos. 7–8 (2015): 718–738.
- Bell, R. C. *The Boardgame Book*. New York: Exeter Books, 1983.
- "Black Toys: They've Come a Long Way since 1945." *Ebony* 41, no. 1 (1985): 355–358.
- Bogost, Ian. *How to Do Things with Videogames*. Minneapolis: University of Minnesota Press, 2011.
- Bolding, Jon. "A Cancelled Board Game Revealed How Colonialism Inspires and Haunts Games," *Vice*, April 12, 2019. Accessed April 29, 2022. <https://www.vice.com/en/article/vb9gd9/a-cancelled-board-game-revealed-how-colonialism-inspires-and-haunts-games>.
- Bongartz, Roy. "Pass Go and Retire." *Saturday Evening Post* 237 (April 11, 1964): 26–27.
- Borit, Cornel, Melania Borit, and Petter Olsen. "Representations of Colonialism in Three Popular, Modern Board Games: Puerto Rico, Struggle of Empires, and Archipelago." *Open Library of Humanities* 4, no. 1 (2018): 1–40.
- Bradley, Milton. "Games and Amusements." *Good Housekeeping* 22, no. 1 (1896): 14.
- Bradley, Milton. "Games and Gaming." *Good Housekeeping* 18, no. 1 (1894): 15–16.
- Bradley, Milton. "Games—Old and New." *Good Housekeeping* 3, no. 13 (1886): 312–313.
- Breskin, Charles A. "Your Home in Plastics." *Scientific American* 173, no. 6 (1945): 338–341.
- Brown, Douglas, and Esther MacCallum-Stewart, eds. *Rerolling Boardgames: Essays on Themes, Systems, Experiences and Ideologies*. Jefferson, NC: McFarland, 2020.

- Butsch, Richard. "Leisure and Hegemony in America." In *For Fun and Profit: The Transformation of Leisure into Consumption*, edited by Richard Butsch, 3–27. Philadelphia: Temple University Press, 1990.
- Cailliois, Roger, and Meyer Barash. *Man, Play, and Games*. Urbana: University of Illinois Press, 2001.
- "A Celebration of Black Identity Toys." *Ebony* 47, no. 2 (December 1991): 23–26.
- Chapman, Adam, Anna Foka, and Jonathan Westin. "Introduction: What Is Historical Game Studies?" *Rethinking History* 21, no. 3 (2017): 358–371.
- Consalvo, Mia. "There Is No Magic Circle." *Games and Culture* 4, no. 4 (2009): 408–417.
- Constantine, Stephen. "'Bringing the Empire Alive': The Empire Marketing Board and Imperial Propaganda, 1926–33." In *Imperialism and Popular Culture*, ed. John M. Mackenzie, 192–231. Manchester, UK: Manchester University Press, 1986.
- Costikyan, Greg. *Uncertainty in Games*. Cambridge, MA: MIT Press, 2013.
- Cox, Claire. "It's All in the Game to This Psychologist." *Chicago Daily Defender*, February 6, 1962, 10.
- Crawford, Garry. "Is It in the Game? Reconsidering Play Spaces, Game Definitions, Theming, and Sports Videogames." *Games and Culture* 10, no. 6 (2015): 571–592.
- Cross, Gary S. *Men to Boys: The Making of Modern Immaturity*. New York: Columbia University Press, 2008.
- Daniel-Wariya, Joshua. "Rhetorical Strategy and Creative Methodology: Revisiting *Homo Ludens*." *Games and Culture* 14, no. 6 (2019): 622–638.
- Deleuze, Gilles. *Difference and Repetition*. New York: Athlone Press, 1994.
- Donovan, Tristan. "The Four Board Game Eras: Making Sense of Board Gaming's Past." *Catalan Journal of Communication and Cultural Studies* 10, no. 2 (2018): 265–270.
- Donovan, Tristan. *It's All a Game: The History of Board Games from Monopoly to Settlers of Catan*. New York: Thomas Dunne, 2017.
- Faidutti, Bruno. "Postcolonial Catan." *Analog Game Studies* 2 (2017): 3–34.
- Fickle, Tara. *The Race Card: From Gaming Technologies to Model Minorities*. New York: NYU Press, 2019.
- Forman-Brunell, Miriam, and Rebecca C. Hains. *Princess Cultures: Mediating Girls' Imaginations and Identities*. New York: Peter Lang, 2014.
- Fraser, Benjamin. "Why the Spatial Epistemology of the Video Game Matters: Metis, Video Game Space and Interdisciplinary Theory." *Journal of Gaming and Virtual Worlds* 3, no. 2 (2011): 93–106.
- Friedman, Asaf. "The Role of Visual Design in Game Design." *Games and Culture* 10, no. 3 (2015): 291–305.
- "Games and Historical Narratives." *Journal of Digital Humanities* 1, no. 2 (2012): 40–41.
- "Games: Past Go and Accelerating." *Toys and Novelties*, 1970, 38–44.
- Gerber, Andri. "The Architectonics of Game Spaces, or Why You Should Play and Design Video Games to Become a Better Architect." In *Architectonics of Game Spaces: The Spatial Logic of the Virtual and Its Meaning for the Real*, edited by Andri Gerber and Ulrich Götz, 135–152. New York: Columbia University Press, 2019.
- Gerber, Andri, and Ulrich Götz, eds. *Architectonics of Game Spaces: The Spatial Logic of the Virtual and Its Meaning for the Real*. New York: Columbia University Press, 2019.

- Grieve, Victoria. *Little Cold Warriors: American Childhood in the 1950s*. New York: Oxford University Press, 2018.
- Groat, Linda N., and Marta Brković Dodig, eds. *The Routledge Companion to Games in Architecture and Urban Planning: Tools for Design, Teaching, and Research*. New York: Routledge, 2020.
- Grossman, Samantha. "You Have to Play a Board Game Before You Can Get a Driver's License in Sierra Leone." *Time*, October 21, 2013. Accessed October 20, 2021. <https://newsfeed.time.com/2013/10/21/you-have-to-play-a-board-game-before-you-can-get-a-drivers-license-in-sierra-leone/>.
- Guerra, Douglas. *Slantwise Moves: Games, Literature, and Social Invention in Nineteenth-Century America*. Philadelphia: University of Pennsylvania Press, 2018.
- Hammond, Philip, and Holger Pötzsch, eds. *War Games: Memory, Militarism and the Subject of Play*. New York: Bloomsbury Academic, 2020.
- Hardwick, Kay. "R.B.M. Martin Says . . . Long Range Planning Is Necessary to Build and Hold Toy Volume." *Playthings* 48, no. 10 (1950): 136–137, 166.
- Harrigan, Pat, and Matthew G. Kirschenbaum, eds. *Zones of Control: Perspectives on War-gaming*. Cambridge, MA: MIT Press, 2016.
- Harrison, W. R. "I'm in Love with a Wonderful Guy." *Playthings* 68, no. 8 (1950): 105.
- Hayden, Dolores. *The Power of Place: Urban Landscapes as Public History*. Cambridge, MA: MIT Press, 1997.
- Hebel, Udo J. "Sites of Memory in U.S.-American Histories and Cultures." In *A Companion to Cultural Memory Studies*, edited by Astrid Erll and Ansgar Nünning, 47–60. New York: De Gruyter, 2010.
- Hendricks, Sean Q. "2: Incorporating Discourse Strategies in Tabletop Fantasy Role-Playing Games." In *Gaming as Culture: Essays on Reality, Identity and Experience in Fantasy Games*, edited by J. Patrick Williams, Sean Q. Hendricks, and W. Keith Winkler, 39–56. Jefferson, NC: McFarland, 2006.
- Henricks, Thomas S. "Play as Experience." *American Journal of Play* 8, no. 1 (2015): 18–49.
- Hilgers, Philipp von. *War Games: A History of War on Paper*. Cambridge, MA: MIT Press, 2012.
- Hill, Mark. "Remember When Multiplayer Gaming Needed Envelopes and Stamps?" *Wired*, June 10, 2021. Accessed May 1, 2022. <https://www.wired.com/story/multiplayer-gaming-envelopes-stamps-play-by-mail-history/>.
- Huhtamo, Erkki, and Jussi Parikka, eds. *Media Archaeology: Approaches, Applications, and Implications*. Berkeley: University of California Press, 2011.
- Huizinga, Johan. *Homo Ludens: A Study of the Play Element in Culture*. London: Maurice Temple Smith, 1970.
- Hurka, Thomas. "From Golf to Grand Theft Auto, Why Do We Love Playing Games?" *New Statesman America*, March 4, 2019. Accessed May 1, 2022. <https://www.newstatesman.com/uncategorized/2019/03/from-golf-to-grand-theft-auto-why-do-we-love-playing-games>.
- Kahm, Harold S. "Wanted: A \$1,000,000 Game." *Popular Science* 140, no. 5 (1942): 130–132.
- Kawash, Samira. "Polio Comes Home: Pleasure and Paralysis in Candy Land." *American Journal of Play* 3, no. 2 (2010): 186–220.

- Kay, Jonathan. "The Invasion of the German Board Games." *The Atlantic*, January 21, 2018. Accessed May 1, 2022. <https://www.theatlantic.com/business/archive/2018/01/german-board-games-catan/550826/>.
- Kennedy, Rod, and Jim Waltzer. *Monopoly: The Story behind the World's Best-Selling Game*. Salt Lake City: Gibbs Smith, 2004.
- Kirschenbaum, Matthew. "War Stories: Board Wargames and (Vast) Procedural Narratives." In *Third Person: Authoring and Exploring Vast Narratives*, edited by Pat Harrigan and Noah Wardrip-Fruin, 357–371. Cambridge, MA: MIT Press, 2009.
- Klevjer, Rune. "Virtuality and Depiction in Video Game Representation." *Games and Culture* 14, nos. 7–8 (2019): 724–741.
- Lehnerer, Alex. *Grand Urban Rules*. Rotterdam: 010 Publishers, 2009.
- MacKenzie, John M. "'In Touch with the Infinite': The BBC and the Empire, 1923–53." In *Imperialism and Popular Culture*, ed. John M. Mackenzie, 165–191, Manchester: Manchester University Press, 1986.
- Mama. "Have We Got Chutzpah!" *Toys and Novelties*, March 1969, 357–360.
- Manley, Brendan. "Board Game Teaches about Berlin Airlift." *Military History* 35, no. 2 (2018): 12.
- Martin, Pete. "Game Maker." *Saturday Evening Post* 218 (October 6, 1945): 26–27, 48, 50, 52.
- Mayer, Brian, and Christopher Harris. *Libraries Got Game: Aligned Learning through Modern Board Games*. Chicago: American Library Association, 2010.
- McDonald, Peter. "Homo Ludens: A Renewed Reading." *American Journal of Play* 11, no. 2 (2019): 247–267.
- Mejias, Ulises Ali. *Off the Network: Disrupting the Digital World*. Minneapolis: University of Minnesota Press, 2013.
- Mitchell, Greg. "Ollman Plays 'Class Struggle' for Real." *The Nation*, 1978, 541–541.
- "Monopoly Game Made in the Theresienstadt Ghetto in 1943." Yad Vashem. Accessed May 1, 2022. <https://www.yadvashem.org/artifacts/museum/monopol.html>.
- Nadel, Ira Bruce. "'The Mansion of Bliss,' or The Place of Play in Victorian Life and Literature." *Children's Literature* 10, no. 1 (1982): 18–36.
- Nash, Alanna. "Game Plan for Christmas." *Saturday Evening Post* 253 (1981): 40, 42.
- Niman, N. B. "The Allure of Games: Toward an Updated Theory of the Leisure Class." *Games and Culture* 8, no. 1 (2013): 26–42.
- Norcia, Megan A. "Puzzling Empire: Early Puzzles and Dissected Maps as Imperial Heuristics." *Children's Literature* 37, no. 1 (2009): 1–32.
- Nyren, Karl. "Making Your Own Monopoly." *Library Journal* 111, no. 10 (1986): 41.
- O'Donnell, C. "On Balinese Cockfights: Deeply Extending Play." *Games and Culture* 9, no. 6 (2014): 406–416.
- Ollman, Bertell. "Capitalizing Class Struggle: A Marxist Professor Toys with Free Enterprise." *Mother Jones* 8, no. 8 (1983): 34–40.
- Orbanes, Philip. *Monopoly: The World's Most Famous Game—and How It Got That Way*. Cambridge, MA: Da Capo Press, 2006.
- Orbanes, Philip. *The Monopoly Companion: The Player's Guide; The Game from a to Z, Winning Tips, Trivia*. New York: Sterling, 2007.

- "'Our Boys in Salisbury' Board Game Reportedly on Sale in Russia." *Moscow Times*, January 22, 2019. Accessed September 10, 2021. <https://www.themoscowtimes.com/2019/01/22/our-boys-salisbury-board-game-reportedly-on-sale-russia-a64236>.
- Parlett, David. "Lizzie Magie: America's First Lady of Games." *Board Game Studies Journal* 13, no. 1 (2019): 99–109.
- Parlett, David Sidney. *The Oxford History of Board Games*. New York: Oxford University Press, 1999.
- Patkin, Terri Toles. *Who's in the Game? Identity and Intersectionality in Classic Board Games*. Jefferson, NC: McFarland, 2020.
- Peterson, Jon. *Playing at the World*. Unreason Press, 2012.
- Pilon, Mary. *The Monopolists: Obsession, Fury, and the Scandal behind the World's Favorite Board Game*. New York: Bloomsbury, 2015.
- Polinsky, Paige V. *Monopoly Mastermind: Charles B. Darrow*. Minneapolis: Checkerboard Library, 2018.
- Rael, Patrick. "Seriously—Boardgames? Yes, Seriously." *Black Perspectives*, June 27, 2015. Accessed April 29, 2022. <https://www.aaihs.org/seriously-boardgames-yes-seriously/>.
- Rogerson, Melissa J., Martin Gibbs, and Wally Smith. "More than the Sum of Their Bits: Understanding the Gameboard and Components." In *Rerolling Boardgames: Essays on Themes, Systems, Experiences and Ideologies*, edited by Douglas Brown and Esther MacCallum-Stewart, 88–108. Jefferson, NC: McFarland, 2020.
- Ruhnke, Volko. "How to Design a COIN Wargame." Georgetown University Wargaming Society. Video, 1:58:44. Accessed April 26, 2022. https://www.youtube.com/watch?v=FbflZE_NTRI.
- Sabin, Philip A. G. *Simulating War: Studying Conflict through Simulation Games*. London: Bloomsbury Academic, 2014.
- Salen, Katie, and Eric Zimmerman. *Rules of Play: Game Design Fundamentals*. Cambridge, MA: MIT Press, 2003.
- Sharp, John. *Works of Game: On the Aesthetics of Games and Art*. Cambridge, MA: MIT Press, 2015.
- Shelby, Renee. "'I Incite This Meeting to Rebellion': Radical Feminism and Police Violence in the Early 1900s Board Game Suffragetto." *ROMchip: A Journal of Game Histories* 1, no. 1 (2019). Accessed April 29, 2022. <https://romchip.org/index.php/romchip-journal/article/view/46>.
- Shih, Ju-Ling, Shun-Cian Jheng, and Jia-Jiun Tseng. "A Simulated Learning Environment of History Games for Enhancing Players' Cultural Awareness." *Interactive Learning Environments* 23, no. 2 (2015): 191–211.
- Simon, Bart. "Unserious." *Games and Culture* 12, no. 6 (2016): 605–618.
- Šisler, Vít, Cyril Brom, Jaroslav Cuhra, Kamil Činátl, and Jakub Gemrot. "Stories from the History of Czechoslovakia, a Serious Game for Teaching History of the Czech Lands in the 20th Century—Notes on Design Concepts and Design Process." In *Lecture Notes in Computer Science: Entertainment Computing—ICEC 2012*, 67–74. Berlin: Springer, 2012.
- Soloski, Alexis. "Trapped at Home? Board Game On!" *New York Times*, April 30, 2020. Accessed May 1, 2022. <https://www.nytimes.com/2020/04/30/arts/board-games-soothing-virus.html>.

- "Space Toys: Second Attempt at a Full Orbit." *Toys and Novelties* 68, no. 6 (1969): 64–66.
- Stark, Erin. "Playful Places: Uncovering Hidden Heritage with Ingress." In *Social, Casual and Mobile Games: The Changing Gaming Landscape*, edited by Tama Leaver and Michele A. Willson, 149–164. New York: Bloomsbury Academic, 2016.
- Stone, Tanya Lee, and Steven Salerno. *Pass Go and Collect the Real Story of How Monopoly Was Invented*. New York: Henry Holt, 2018.
- Suckling, Maurice. "Board with Meaning: Reflections on Game Design and Historiography." *CEA Critic* 79, no. 1 (2017): 110–119.
- Sweney, Mark. "Digital Detox and Post-pandemic Catch-Ups Fuel Board Game Boom." *The Guardian*, November 15, 2021. Accessed May 1, 2022. <https://www.theguardian.com/lifeandstyle/2021/nov/15/digital-detox-and-post-pandemic-catch-ups-fuel-board-game-boom>.
- Tavel, Harper. "The Smooth Spaces of Play: Deleuze and the Emancipative Potential of Games." *symploke* 17, nos. 1–2 (2009): 129–142.
- "Toys and Architects = Innovation." *Toys and Novelties*, 1970, 62.
- Trammell, A., and A. Gilbert. "Extending Play to Critical Media Studies." *Games and Culture* 9, no. 6 (2014): 391–405.
- Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977.
- Uricchio, William. "A Palimpsest of Place and Past." *Performance Research* 17, no. 3 (2012): 45–49.
- Vale, Brenda, and Robert Vale. *Architecture on the Carpet: The Curious Tale of Construction Toys and the Genesis of Modern Buildings*. New York: Thames & Hudson, 2013.
- Wake, Paul. "Token Gestures: Towards a Theory of Immersion in Analog Games." *Analog Game Studies* 6, no. 3 (2019). Accessed February 27, 2022. <https://analoggamestudies.org/2019/09/token-gestures-towards-a-theory-of-immersion-in-analog-games/>.
- Walsh, Tim. *Timeless Toys: Classic Toys and the Playmakers Who Created Them*. Kansas City, MO: Andrews McMeel, 2005.
- Walz, Steffen P., and Sebastian Deterding. *The Gameful World: Approaches, Issues, Applications*. Cambridge, MA: MIT Press, 2014.
- Wasserman, Joe A. "Materially Mediated: Boardgames as Interactive Media and Mediated Communication." In *Rerolling Boardgames: Essays on Themes, Systems, Experiences and Ideologies*, edited by Douglas Brown and Esther MacCallum-Stewart, 71–87. Jefferson, NC: McFarland, 2020.
- "What's New in Educational Toys." *Ebony* 42, no. 1 (1986): 78–82.
- Whitehill, Bruce. *Games: American Boxed Games and Their Makers, 1822–1992*. Radnor, PA: Wallace-Homestead Book Co., 1992.
- Williams, Dmitri. "Why Game Studies Now? Gamers Don't Bowl Alone." *Games and Culture* 1 (2006): 13–16.
- Williams, J. Patrick, Sean Q. Hendricks, and W. Keith Winkler, eds. *Gaming as Culture: Essays on Reality, Identity and Experience in Fantasy Games*. Jefferson, NC: McFarland, 2006.
- Wolf, Mark J. P. "Miniature Places for Vicarious Visits: Worldbuilding and Architectural Models." *AD Worldmodelling: Architectural Models in the 21st Century* 91, no. 3 (2021): 22–31.

Woo, Stu, and Denise Roland. "How Do Doctors Treating Coronavirus Relax? By Playing the Game 'Pandemic.'" *Wall Street Journal*, June 28, 2020. Accessed April 29, 2022. <https://www.wsj.com/articles/how-do-doctors-treating-coronavirus-relax-by-playing-the-game-pandemic-11593369385>.

Wood, Aylsh. "Recursive Space." *Games and Culture* 7, no. 1 (2012): 87–105.

Woods, Stewart. *Eurogames: The Design, Culture and Play of Modern European Board Games*. Jefferson, NC: McFarland, 2012.

Zierold, Martin. "Memory and Media Cultures." In *A Companion to Cultural Memory Studies*, edited by Astrid Erll and Ansgar Nünning, 399–407. New York: De Gruyter, 2010.

Zinguer, Tamar. *Architecture in Play: Intimations of Modernism in Architectural Toys*. Charlottesville: University of Virginia Press, 2015.



Chad Randl (right) playing (and likely losing) *Chutes and Ladders* with a childhood friend ca. 1975.

Contributor Biographies

Marco Arnaudo is Professor of Italian Studies and Adjunct Professor of Media at Indiana University, Bloomington. His YouTube channel (MarcoOmnigamer) has over 22,000 subscribers. He has written books about games, superhero comics, and Italian literature.

Emily Blair lives in Brooklyn, New York, working in design and web development. Her poetry has appeared in *Gulf Coast*, the *Gettysburg Review*, *New Ohio Review*, and the *Brooklyn Poets Anthology*, among others. She has received New York Foundation for the Arts fellowships in poetry and fiction, and her work has been supported by the Center for Book Arts, Brooklyn, and the Xeric Foundation. With Michelle Illuminato, she creates social practice projects under the name Next Question.

Jeremy Braddock is Associate Professor in the Department of Literatures in English at Cornell University. His scholarly writing has focused on forms of twentieth-century authorship that are obscured by the figure of the individual artist. His first book, *Collecting as Modernist Practice*, was awarded the 2013 Modernist Studies Association book prize and was a Choice Outstanding Academic Title. He is currently writing a book-length study of the Firesign Theatre.

Bob Brier is Senior Research Fellow at Long Island University, where he conducts pioneering research in mummification practices and has investigated some of the world's most famous mummies, including King Tut, Vladimir Lenin, and Ramses the Great. Dr. Brier's research has been featured in media venues such as CNN, *60 Minutes*, and the *New York Times*. His most recent book is *Cleopatra's Needles: The Lost Obelisks of Egypt* (Bloomsbury, 2016).

Jonathan M. Bullinger is a lecturer at SUNY Oneonta. Jonathan is a collective memory scholar specializing in late twentieth-century US culture around commemorative issues of war and popular culture. His first book, *Reagan's "Boys" and the Children of the Greatest Generation: U.S. World War II Memory, 1984 and Beyond*, was released by Routledge in 2020. In addition, he has also published on the topic of World War II, historical representation, Lego, and video games.

Erik Champion is Enterprise Fellow in Architecture, Creative, at the University of South Australia. He holds honorary research positions at the Australian National University, University of Western Australia, and Curtin University. Trained in architecture and philosophy, he has taught game design at the University of Queensland and the University of New South Wales and has run game design workshops in Australia, the United States, Italy, Poland, Finland, and Qatar.

Justin Fowler is Director of the Portland Architecture Program at the University of Oregon College of Design. He received an MArch from the Harvard Graduate School of Design and is a PhD candidate in the history and theory of architecture at Princeton University. His writing on architecture and media has appeared in publications such as *Harvard Design Magazine*, *Topos*, *Manifest*, *PIN-UP*, *Thresholds*, *PLAT*, *Domus*, *Volume*, and *e-flux Architecture*.

Alice T. Friedman is the Grace Slack McNeil Professor of the History of American Art and codirector of the architecture program at Wellesley College. She is the author of numerous works on architecture and cultural history, including *Women and the Making of the Modern House* (1998) and *American Glamour and the Evolution of Modern Architecture* (2010). Her forthcoming book *Poker Faces: Modern Architecture, Performance, and Private Life* focuses on houses built for queer and nonconforming households.

Diana Garvin is assistant professor of Italian with a specialty in Mediterranean studies at the University of Oregon. Her book *Feeding Fascism: The Politics of Women's Food Work* is forthcoming from the University of Toronto Press. She has published articles on everyday life in Italy and East Africa under Italian fascism in *Critical Inquiry*, *Signs*, *Journal of Modern European History*, *Modern Italy*, *Journal of Modern Italian Studies*, *Annali d'italianistica*, *gender/sexuality/italy*, *Food and Foodways*, and *Design Issues*.

Athanasios Geolas is a PhD candidate in Cornell University's History of Architecture and Urban Development program. Trained at RISD, Athan has practiced architecture with archaeologists, academics, architects, and the City of New York. His research and teaching interrogate interactions between well-mannered bodies, unwieldy institutions, and material artifacts within interior spaces. Previously, he has written on home economists' documentation of family life, the American Wing's reconstruction of Shaker labor practices, and the architect's nonchalant persona.

Dianne Harris is an architectural, landscape, and urban historian by training. She is Dean of the College of Arts and Sciences at the University of Washington in Seattle and the author of numerous books and articles, including *Little White Houses: How the Postwar Home Constructed Race in America* (2013). Harris is a past president of the Society of Architectural Historians and is series editor for the Culture, Politics, and the Built Environment series at the University of Pittsburgh Press.

Samia Henni, a historian of the built, destroyed, and imagined environment, is Assistant Professor at Cornell University. She is the author of the multi-award-winning *Architecture of Counterrevolution: The French Army in Northern Algeria* (2017), the editor of *War Zones* (2018), and the maker of exhibitions such as *Housing Pharmacology* (2020) and *Discreet Violence: Architecture and the French War in Algeria* (2017–2019).

Juan Hiriart is a digital designer and senior lecturer in interactive media arts and design at the University of Salford in Greater Manchester. He has designed and developed games for a variety of clients, including the BBC, ITV, United Airlines, Philips, Sony, EMI, and Cambridge ESOL. He is particularly interested in the development and application of games beyond pure entertainment, in contexts where they can promote social change through the meaningful and critical understanding of subjects across disciplines.

Maile S. Hutterer is Associate Professor in the Department of the History of Art and Architecture at the University of Oregon. Her research focuses on French medieval architecture. Hutterer's book *Framing the Church: The Social, Contextual, and Artistic Power of Gothic Buttresses* was published by Penn State University Press in 2020. She has published articles in the *Journal of the Society of Architectural Historians*, *Gesta*, and the *Journal of Medieval and Early Modern Studies*.

Troy Innocent is an urban play scholar based at RMIT University and creator of the mobile experience platform 64 Ways of Being. Innocent develops mixed-reality games that blend physical objects with digital interfaces to reimagine everyday urban environments in playful ways, situating his work in Melbourne, Bristol, Barcelona, Istanbul, Ogaki, Singapore, and Hong Kong. Working with the city as a material, his creative practice explores ways of being that reimagine, reconfigure, and reconnect with the world.

Elizabeth LaPensée is an award-winning designer, writer, artist, and researcher who creates and studies Indigenous-led media such as games and comics. She is Anishinaabe with family from Bay Mills, Métis, and Irish. She is Assistant Professor of Media and Information and Writing, Rhetoric, and American Cultures at Michigan State University, as well as a 2018 Guggenheim Fellow.

D. Medina Lasansky teaches architectural history at Cornell University, where her research and teaching focus on the intersection of the built environment, politics, and popular culture. She has published on topics ranging from the pink plastic lawn flamingo to graffiti. Her essay on teaching popular culture appeared in *Platform*. Not surprisingly, she watches a lot of television and movies with her son.

Dale Leorke is an independent researcher based in Melbourne. His research examines how games and other media are reshaping both public spaces and public libraries. His books include *Location-based Gaming* (Palgrave, 2018), *Public Libraries in the Smart City* (Palgrave, 2018), *Games and Play in the Creative, Smart and Ecological City* (Routledge, 2020), *Openness in Practice* (Palgrave, 2021) and *The Library as Playground* (Rowman & Littlefield, 2022). His most recent publications can be found at <http://www.dleorke.net>.

Ruth W. Lo is Assistant Professor of Architectural History at Hamilton College, where she teaches courses on the intersections of architecture with politics, race, and the environment. Her research has been supported by fellowships at the American Academy in Rome and the Italian Academy for Advanced Studies at Columbia University. Her current scholarship focuses on the built environment of food and agriculture.

Jennifer Minner is Associate Professor in the Department of City and Regional Planning at Cornell University. Her research and teaching focus on land-use planning, historic preservation, and community development. She directs the Just Places Lab, a platform for multidisciplinary research and creative action related to place, the built environment, and social equity.

Mark Morris is Head of Teaching at the Architectural Association, where he lectures in history and theory studies. Author of two books, *Models: Architecture and the Miniature* and *Automatic Architecture*, he is a member of the V&A Museum's Architectural Models Network and the RIBA Academic Publications Panel. He sits on the AA's academic board and chairs its senior management team. Mark lives in London, surrounded by his architectural toy collection and two toy dogs.

Holly Nielsen is a PhD candidate at Royal Holloway, University of London. Her research is titled "British Board Games and the Ludic Imagination, c. 1860–1960." She completed her MPhil in modern British history at the University of Cambridge, where her dissertation, "A Cultural, Social and Commercial History of British Board Games, c. 1880–1930," was awarded a distinction. Holly also works both as a journalist specializing in play and games and as a writer on video games.

Amy F. Ogata is Professor of Art History at the University of Southern California. Her books include *Designing the Creative Child: Playthings and Places in Midcentury America* (2013), *Fredun Shapur: Playing with Design* (2013), and the coedited exhibition catalog *Swedish Wooden Toys* (2014). She also wrote a book on Belgian art nouveau (2001), in addition to articles and essays on European and American architecture and design.

Kenechukwu Ogbuagu is a tabletop game designer with over thirty published games and the creative director of NIBCARD Games, a board game designing, publishing, and production company in Nigeria. He is also the convener of the African Boardgame Convention (AB Con), a yearly convention that started in 2016, and the owner of NIBCARD Games café. As of mid-2021, NIBCARD Games has produced seventeen games by nine designers in Africa.

Whitten Overby holds a Master's in the history of architecture and urban development from Cornell University. He is Adjunct Instructor of Architectural and Urban History at Woodbury University. His teaching and writing centers around architectural and urban representations on American television and the spatial experiences of religious ritual. He lives in and someday wants to write about Los Angeles.

Chad Randl is the Art DeMuro Assistant Professor in the Historic Preservation program at the University of Oregon. He is the author of *A-Frame* and *Revolving Architecture: A History of Buildings That Rotate, Swivel and Pivot*. His research explores cultures of building and inhabitation, focusing on change, recreation, and popular taste. His work has appeared in *Buildings and Landscapes*, *The Senses and Society*, the *Journal of Architecture*, and the edited volume *Archi.Pop*.

Quilian Riano is Assistant Dean of the Pratt Institute School of Architecture in Brooklyn, New York. Quilian is also the founder and lead designer of DSGN AGNC, a design studio exploring new forms of political design, processes, and engagements through architecture, urbanism, landscapes, and art. Quilian has over a decade of teaching experience and is an initiator and core member of Dark Matter University.

Richard A. Ruth is a professor of Southeast Asian history at the United States Naval Academy. He earned his PhD in history from Cornell University. His research focuses on the intersection of Southeast Asian military affairs and popular religion. He is the author of *In Buddha's Company: Thai Soldiers in the Vietnam War* (University of Hawai'i Press, 2011) and *A Brief History of Thailand* (Tuttle, 2021).

David Salomon is Associate Professor of Art History at Ithaca College, where he serves as the coordinator of the Architectural Studies program. He is the author of *Symmetry: The One and the Many* (DiTella, 2018) and coauthor of *The Architecture of Patterns* (Norton, 2010). His research has appeared in the journals *Grey Room*, *Log*, *Harvard Design Magazine*, *New Territories*, *Places*, the *Journal of Landscape Architecture*, *LA+*, and the *Journal of Architectural Education*.

Trudi Sandmeier is Director of Graduate Programs in Heritage Conservation at the University of Southern California. She currently serves on the boards of the Will Rogers Ranch Foundation, the Docomomo Southern California chapter, the California Preservation Foundation, and the Historic Preservation Education Foundation. Her work centers on the conservation of the recent past and efforts to make visible the impact of underrepresented constituencies on the historic built environment.

Andrew Shanken is Professor in the Department of Architecture at the University of California, Berkeley. His book *194X: Architecture, Planning, and Consumer Culture on the American Homefront* (2009) examines anticipatory architecture on the American homefront. His most recent book, *The Everyday Life of Memorials* (2022), reconsiders monuments as parts of the quotidian urban environment. He also publishes on the semantic history of architecture, the history of preservation, and the imagery of urban planning.

Lynn Spiegel is the Frances Willard Chair of Screen Cultures at Northwestern University. Her publications include *Make Room for TV* (University of Chicago Press, 1992), *Welcome to the Dream House* (Duke University Press, 2001), *TV by Design* (University of Chicago Press, 2009), and *TV Snapshots* (Duke University Press, 2022).

Maurice Suckling is Assistant Professor in the Games and Simulation Arts and Sciences program at the Rensselaer Polytechnic Institute in Troy, New York. He has credits on over fifty published video games and on four published board games. His *Chancellorsville: 1863* (2020) won the 2021 Charles S. Roberts Award for excellence in conflict simulation games in the American Civil War category. His research interests are storytelling in games and representations of history in board wargames.

Aaron Trammell is Assistant Professor of Informatics and Core Faculty in Visual Studies at the University of California, Irvine. He writes about how tabletop games inform the lived experiences of their players. Specifically, he is interested in how these games further values of white privilege and hegemonic masculinity in geek culture. He is the editor in chief of the journal *Analog Game Studies* and the multimedia editor of *Sounding Out!*

Rowan Tulloch is Lecturer in Digital Media and Video Gaming in the Department of Media, Communications, Creative Arts, Language, and Literature at Macquarie University, Australia. His research looks at the technological and cultural logics embedded within practices of interactivity and play, from the neoliberal rhetorics of choice and agency in video gaming to the surveillance architectures of gamification.

Abigail A. Van Slyck is Dayton Professor Emerita of Art History at Connecticut College. Her books include *A Manufactured Wilderness: Summer Camps and the Shaping of American Youth, 1890–1960* and *Free to All: Carnegie Libraries and American Culture, 1890–1920*. In 2019 she was a Fulbright scholar at the University of York, pursuing research on the Swiss Cottage built for the children of Queen Victoria, as part of a larger project on the architecture of elite childhood.

José P. Zagal is Professor in the Entertainment Arts and Engineering program at the University of Utah. He is the author of *Ludoliteracy* (ETC Press, 2010) and the editor of *The Videogame Ethics Reader* (Cognella, 2012), *Role-Playing Game Studies* (Routledge, 2018) with Dr. Sebastian Deterding, and *Game Design Snacks* (ETC Press, 2019). Dr. Zagal is also editor in chief of *Transactions of the Digital Games Research Association (ToDiGRA)*. José was honored as a DiGRA Distinguished Scholar and a fellow of the Higher-Education Videogame Alliance (HEVGA) for his research contributions.