Domenico Robert Urso

Interactive Media

Developing Interactive Media

Visual Report

Username: tgz521

ID: 303042245

Exam: Y3952739

THE JUDGMENT VARIABLE

EXECUTIVE SUMMARY: THE WORLD OF JISHU

The Judgment Variable is an experience-driven, narrative-focused, action-adventure, roguelike with metroidvania content, and first-person looter-shooter with horror survival and espionage elements. The Game tells the story of Jett S. Ashford, an ex-ACO (Advancements Control Operations) private mercenary for hire fighting for himself in a world torn apart by Angelic Warfare. The consequence for Humanity's destruction of Earth and God's gifts via the exploitation of Jishu, also known as J-TECH. Now in 2099, only 95% of the population remain and Jett is tasked with one final job that could put an end to the 15-year-war with the Angels. Dr. Ryster's simulation has predicted that Jett is the only one capable of infiltrating the last remaining Jade Corporation facility, which he predicts houses the bridge between Heaven and Earth, which is allowing the Angels to infiltrate Earth and vanquish Humanity. Jett's task is to infiltrate this facility, plotting a route through the large three-story building riddled with Corrupted and Brutal Angels which will kill any human on sight and are much more powerful than even this seasoned merc. Aware of this, Ryster has devised a simulation of the facility which maps the real facility to his respective coordinates within the virtual recreation. Jett must dive into the simulation repeatedly as he grows in strength, knowledge and resources, starting from an individual no match for these violent angels, focusing on stealth and espionage tactics in horror-survival gameplay to then going deeper and deeper, growing in strength and transitioning the gameplay to a happy-go-lucky run-and-gun looter shooter experience, all to discover what the truth of this warfare that has desecrated humanity really is.

In reality, the world of Jishu has more secrets than what initially meets the eye, this constant arrival of new questions without answer, the idea that the player may truly not be aware of the truth behind this war and may be being manipulated is what adds to the fear factor present. Dr. Ryster, a seemingly beloved character initially, turns out to have a darker past than the player could imagine, responsible for the most advanced technology ever seen, Holophys, the ability to create holograms that when viewed by human psyche and cognition as real, becomes real until this cognitive manipulation is shattered. Ryster, ashamed with his ascendance to godhood, giving humanity the ability to bring any possible lifeform to reality, believes Humanity has overstayed it's welcome on God's great Earth, using this technology in association with Jade Corporation's successor, the Nephrite Cultist's he stages the Angelic War and you, Jett, are the final piece in his 30-year plan.

When The Judgment Variable idea first came into fruition, it was focused on blending multiple different genre conventions seen in videogames to tell a complex story, not through cutscenes or other linear means traditionally seen in AAA narrative-driven experiences but instead purely through evolving gameplay that conveys the themes via the emotions present in the player, something only an interactive medium can accomplish in storytelling. Similarly to key inspirations; Resident Evil, Elden Ring, Baan, Jack & Flo, Alone in the Dark. Silent Hill, Doom 3, the game focuses on showing the player the content and story beats, rather than telling them, and this is done via journal extracts, collectibles, dialogue and scenic clues than allow the player the trust to infer and make their own interpretation of the direction for the story. The roguelike and metroidvania gameplay enhance this as you are encouraged to backtrack and revisit previously seen locations on future runs or to enter new areas. This allows the player to continuously look at old locations with new context and fresh perspectives throughout the playthrough, hence employing the features of the metroidvania genre.




PS5
THE JUDGMENT
VARIABLE

PROTOTYPE REPORT: THE JADE FACILITY



Lore Overview

The year is 2099, the world has been locked in an international state of warfare since 2081. The reason for this being Humanity's rapid and uncontained technological expansion. Jishu, known in the West as J-TECH, is a category of highly advanced technological innovations and inventions coined and contributed to the by the Jade Corporation, based in China. Jishu redefined how Humanity lived on Earth in a short 15-year period. Suddenly simulations were commonplace, cybernetic enhancements were expected, you were able to sell intelligence and memories, leading to a new black market good, artificial environments were normalised and the difference between the real and digital became blurred.

Then, 16 years after the sudden confidential closure of Jade Corporation, with all ongoing projects being dismissed, and all logs and research papers being erased, the war began. An international scale, illegal, J-EMP was set off disrupting all J-TECH usage for 20 minutes. Killing hundreds of thousands almost immediately as a result due to transport malfunctions on magnetic rail systems, lack of oxygen in polluted areas, microwave signals to the brain in enhancements and simulations cutting out, as well as a range of other ways. During these 20 minutes, a white-winged, demonic looking creature appeared on all screens, the only thing that withstood the blast, due to it being Old Tech rather than Jishu. He described a holy will to condemn and judge humanity for their foolishness, narcissism, and lack of care for the gifts and natural order God had



bestowed upon them. The being then confirmed, Judgment Day had begun. Humanity and international countries labelled these creatures as the Harbingers of Divine Judgment, which comes in a range of terms depending on the society's beliefs, but commonly they are referred to as Angels.

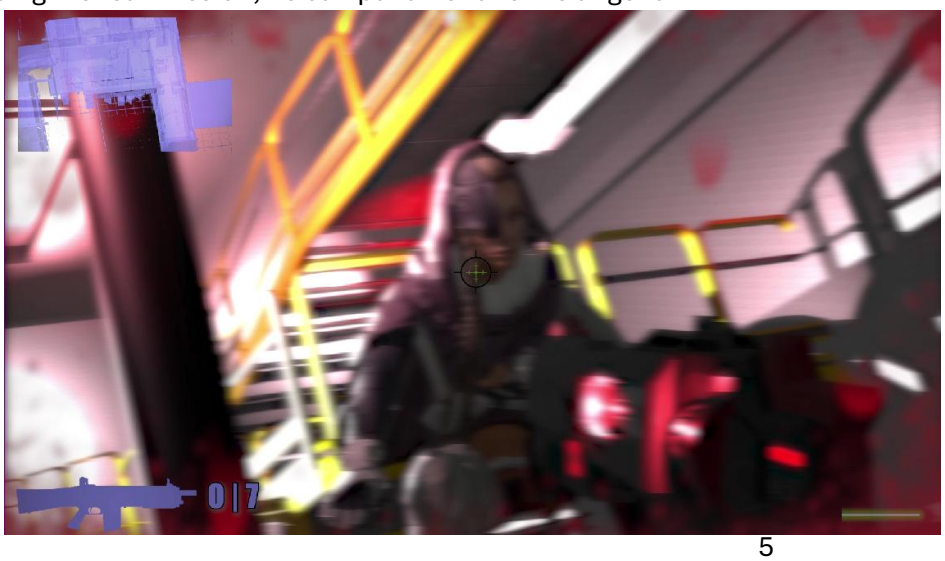
From this day forth, Humanity has fought in an endless battle against the Angels to minimal success, Humanity's population has decreased to a mere 95% of its former glory, with the remaining 5% either still fighting, or hiding in underground bunkers. One scientist working for the American Government, has been operating a simulation in secrecy for the past 5 years, running through every outcome that would result in Humanity surviving and ending this war against these angelic forces.



Accounting for every individual remaining human, the possible variables that could make a counter-attack on the angels fail, and plans for success. He finally uncovers one possibility for success, involving an ex-military gone private mercenary for hire. This is of course not a real job, this individual is essentially an overpowered outlaw who fights for his own justice, whether that be odd jobs, or just whenever the government need an 'illegal' helping hand. The name of this man is Jett S. Ashford, and he used to work for the Advancements Control Operations, a secret government service in charge of overseeing rapid advancements of illegal technologies, in order to maintain the power balance of the world. One day, driving back from a drink resulting in a bar fight. He is followed by an Angelic Commander, who destroys his car and knocks him unconscious. When he awakes, he is confronted by Dr. Yichen Taranis Ryster. The scientist who has been running these simulations for the past 5 years, he tells Jett that the government intervened and put down the Angel who attacked him, which coincidentally works in Ryster's favour since he was looking for Jett anyways, as he is the last hope for humanity according to Ryster's data. To be sure however, Ryster has set up one last simulation for Jett to run, it is a simulated virtual recreation of the facility in which it is believed these Angels are appearing from, we have no clue why or how but that is what all sources indicate. Jett's job is to completely perfect a run of the facility in order to find a way to stop the Angels from having a way onto Earth and uncover their secrets. He must eliminate every possible variable in the simulation, so when it comes to doing the real mission, he can put an end to the angelic judgment.

The Gameplay

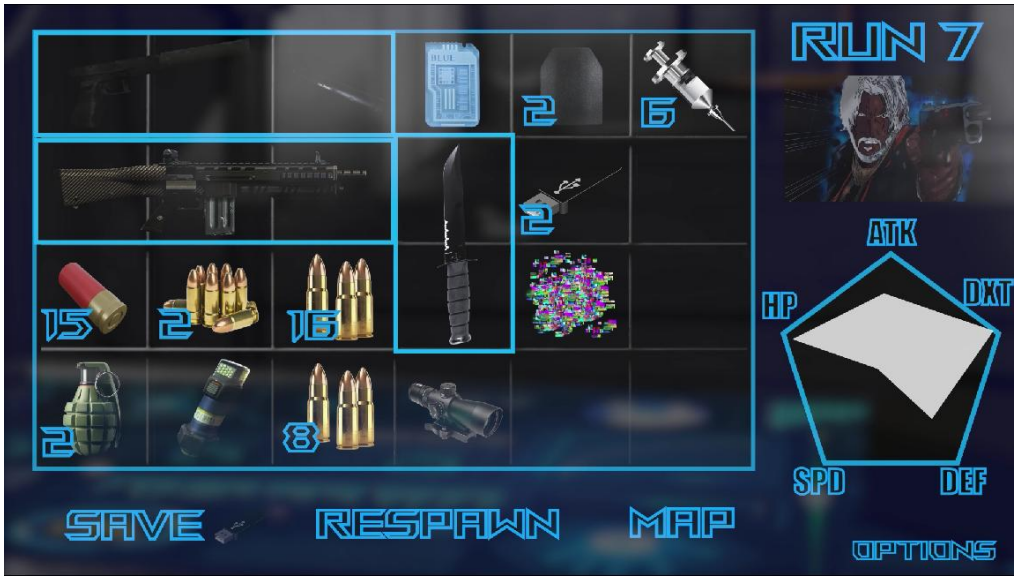
The Judgment Variable fits into the genres of action-adventure, 3D looter shooter with metroidvania, action-espionage, horror survival, and roguelike elements. Within the gameplay you will partake in multiple infiltration attempts of the old Jade Facility via Ryster's



simulation, with the aim to map out the perfect route through the facility, within your first run you will start with overall low player statistics, not many items, inventory slots or perks known as Glitch's which boost Jett's stats or give him unique abilities in combat such as a drone summon, or makes it so enemies are less likely to hear your movements.

Limited Saving, Inventory Management & Roguelike Exploration

Many upgrades such as new weapons, attachments or perks can be found as you travel throughout the facility. However, anything you pick up you will lose unless you make it to a safe room within that run and save your game. Saves are a resource in The Judgment Variable however, similarly to a key inspiration of this project, Capcom's infamous resident Evil series.[1] You collect USB flash-drives throughout the game, each save uses up a single USB flash drive. The impact on gameplay this serves is related to the roguelike elements, every save stores all the items collected, weapons obtained, attachments gathered and put onto weapons, enemies defeated and changes made by the player to the environment. The player is meant to feel care for each run, as a death unsaved will remove all the progress they have made, this however also prevents the player's whole experience being centred around running between the safe rooms and the outside world. Without this restriction, the player would be able to run out of a safe room after saving, open a door whilst sneaking past a few enemies and then return to the same safe room and save again, reducing all sense of suspense and removing the high stakes gameplay where it feels like every decision counts towards success and moving forward. Of course, you are still able to engage with gameplay in this war however you must collect enough USB flash-drives.



When you save, it also stores everything you collected and put into your storage box in a safe room for the next run of the roguelike. So, whilst your inventory resets, any items put into the limited storage box will carry over between runs, however you only get so much storage space so choose wisely. The exception Key Items if you have saved with them in your inventory such as Glitch's and Keycards. Upon the end of a run, you reassign all your points to your skill stat radar graph and choose a starting weapon and related items, using Glitches. Glitches are also used to unlock perks and special abilities such as the drone or 'silent but deadly,' which reduces the sound of your footsteps, making it increasingly difficult for enemies to hear you coming.

As always seen in the Inventory screen, you have a limited number of spaces available, and some items are taking up multiple spaces whilst others are only taking one space. Some items appear to have reached a maximum stacking and are spilling over to other spaces too. This is due to the fact that whilst you can carry as many weapons and items as you desire in The Judgement Variable, each weapon uses more item slots depending on the weapon type, and for

[1] https://en.wikipedia.org/wiki/Resident_Evil

every attachment added, that also makes another nearby inventory slot in-use. This means you will have to organise your inventory in a specific way to have room for key items, space for the necessary weapons and ammunition, almost like organising a puzzle. You can also rotate items since you may gain more space by placing a three-slot assault rifle vertical rather than horizontal. This adds a sense of chaos and messiness to the usually calm and controlled inventory management mechanic often seen in games that follow the action-adventure formula. In addition, unless you are in the safe room's, the game will not pause whilst you are in your inventory, and any weapon or item not placed into a slot for example being dragged between slots whilst you're being attacked will be dropped and can be picked up by an enemy so whilst the enemies don't carry weapons of their own, they can steal and use yours. This makes opening your inventory in the safe room the best bet for doing complex inventory management as you will not be attacked during that sequence and can also use the storage box.

Starting Underpowered & Growing Stronger

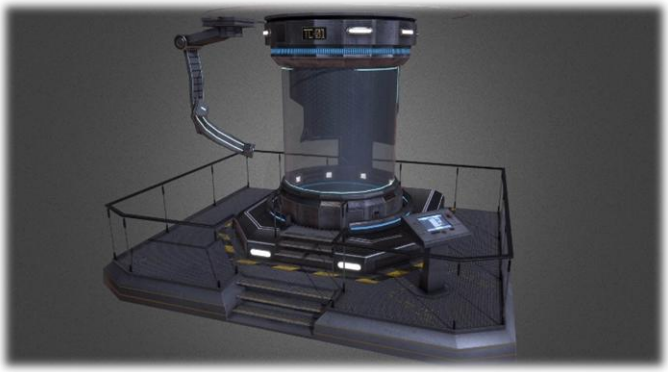


Upon start-up of the game, the player will begin in gameplay, as the game is built around the 'show, don't tell,' concept for screenwriting.[2] For a game built around the concept of overcoming fear and suspense as you grow in strength and action-espionage prowess, being able to make your own decisions at essentially all times is crucial. For the game to convey the necessary emotions of fear and stagnation, there needs to be a lot of space given for hesitation where the player is reluctant to continue. This makes the later parts of the game where the player has become strong enough to withstand enemies and gameplay shifts to run-and-gun that much more rewarding. The player begins driving a car through a small town with minor dialogue occurring giving small aspects of characterisation for Jett S. Ashford and minor lore hints. Following this, Jett is attacked by an unknown barbaric looking female Angel, at this point the player has zero context to this confrontation. The player will drive the car outmanoeuvring the opponent before



a small unavoidable cutscene takes place where the player vehicle is destroyed by the Angel, revealing the title screen. By this point, the player has far more questions than answers, and is immediately intrigued, scared, and ideally irritated, wanting revenge on these powerful creatures you were forced to be unable to defeat. This helps with making combat feel even more satisfying and rewarding.

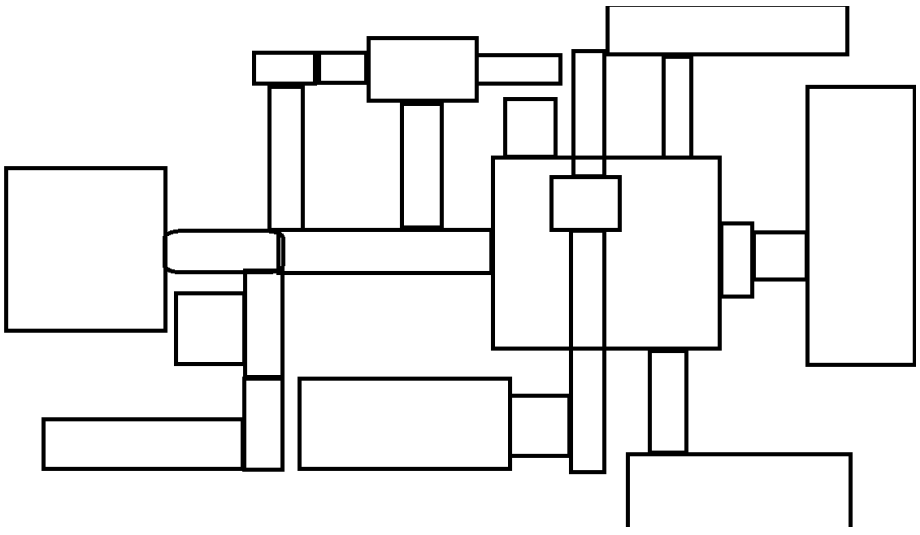
Exploration, Character Parallels & Attribute Modes



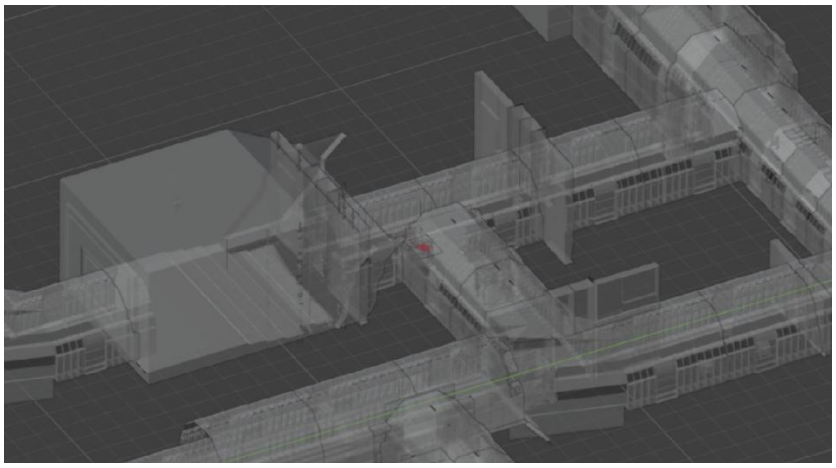
Judgment Variable is at its core a game about hope versus dread and the middle point between the two known as despair, in order to enforce these emotions within the player, they are constantly flung between the two. The player arrives in a small facility room, staring out into a dark and desolate laboratory, you are still restricted to simply looking around similarly to the driving sequence that started the game, it's here a small amount of exposition is provided by Yichen Ryster, he explains to the player that this world is on the brink of collapse, and that you are the last hope for humanity. Yichen explains the location you are currently in, an underground bunker lab orchestrated by the last remnants of the United States government. He and Jett, the player become acquainted and you are supposed to feel a sense of hope through Yichen, he reveals it was the Government who saved you from that Angelic Warrior from the beginning of the game. By introducing an introductory minor antagonist and having the new character be involved in revenge on this enemy you were unable to touch, your sense of trust is directed to Yichen.

The characters of Jett and Yichen are parallel, both coming from a world of hope and dreams, the rise of Jishu during both their youth made all the restrictions of the world prior irrelevant. Earth was now a world of limitless potential; both characters are however victims of this unregulated and free world. Because with no restriction, comes no regulation. We are aware of how Ryster, a prior member of Jade Corporation, heavily contributed to the advancements of Jishu before becoming disgusted by his own power and egotistical mindset. Jett however made the decision at an early age that this overreliance on digital means was a restriction in itself, resulting in him joining up with ACO from an early age following his parents' accident. The two characters both experienced the rise of innovation, and followed similar yet mirrored paths, now the two confront each other for the sake of saving the world, or so you as the player believe.

As soon as you step into the tube-like digital interface, a large virtual reality system, the simulation begins and Jett is thrown into the digital version of the Jade Facility. This facility has three main floors; the facility appears as just the ground floor but has two underground layers. Areas of the ground floor have already been highlighted as this is the

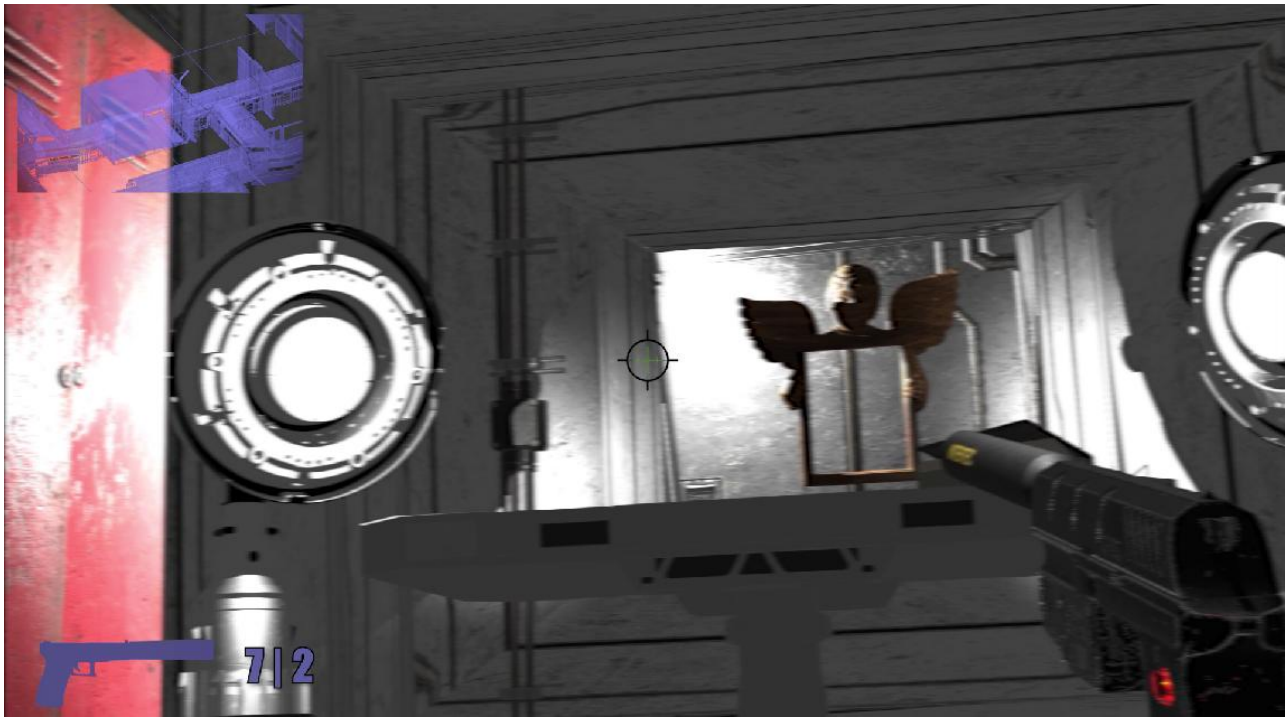


section Ryster says they have advanced knowledge of from previous infiltration missions. In truth, the fact that there is a digital recreation of the entire facility should be the first hint that Dr. Ryster is not telling the truth, but will every player notice this?



Once in, Jett has multiple methods of travelling throughout the facility the corridors and the vents, as an expert in tactical espionage, being an ex-ACO special operative and now private mercenary, you initially choose this approach. You will quickly realise on your own that these creatures are stronger than you are, and whilst your bullets and weapons will stun them, you currently do not have the abilities nor strength necessary to deal any real damage and take out enemies. As your strength increases, previously stronger enemies will be weaker compared to you in your next run, this is when the roguelike mechanic becomes a tool rather than a restriction on the player. As previously mentioned, you can assign skill points and glitches to different attributes or perks, such as increasing; Attack, Defence, Speed, HP, and Dexterity. Increased defence means larger enemies will not be able to stun or one-shot you. All points in attack means you could deal a lot more damage and actually take enemies out however you may be an easier target with less HP if you get hit. This concept is inspired by similar characters who are able to take on different forms to improve certain attributes like this, such as Deoxys from Pokémon or Monkey D. Luffy's Gear Fourth transformation from One Piece. This means one run could be a stealth focused run, but the next one could involve you starting from a certain safe room with increased defence and speed as you charge through an area with lots of enemies in order to arrive in a new area without fighting. You will gain skill points the more enemies you take out, the more area you explore percentage wise or via the number of items you collect. Glitches can also be transferred into skill points via the inventory menu at the digi-tables in the safe rooms in case you have no interest in a perk during this run.





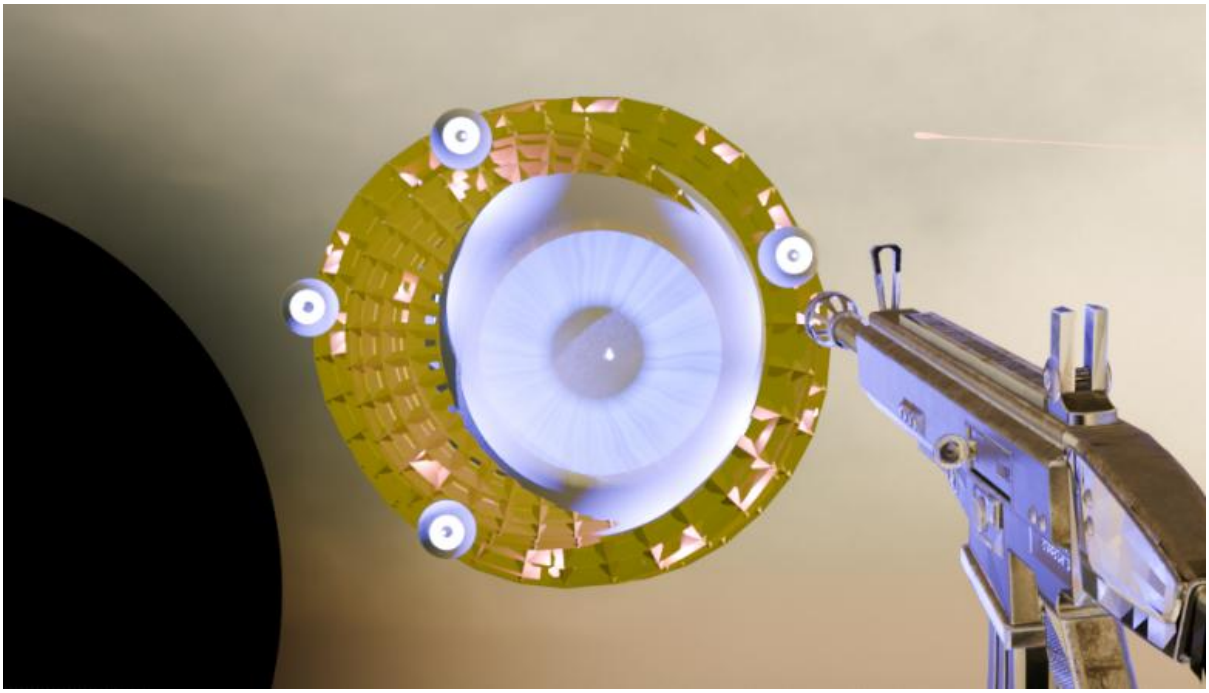


Enemy Types & Bosses

The Judgement Variable features 4 main boss fights, the first three occur at the end of each respective floor.

Thrones

On the ground floor of the facility in order to progress to the first underground floor, Thrones must be defeated. Thrones has a core which it hides within its spinning rings, by shooting the eye on each ring, the rings will be stunned, allowing time for Jett to land shots onto the core of the Angel, following enough rounds of this stun and shoot cycle, Thrones will dismantle onto the floor in multiple pieces, you will then be able to land the most damage on it. At the end, after a short conversation with Dr. Ryster, passage to the lower floor will be unlocked via a staircase inspired by Tartarus progression from Persona 3.



Cherubim

At the end of the first underground floor, which has a darker and more twisted unsettling red aura to it than the ground floor of the facility, Cherubim will confront you. Cherubim have four heads, they will all swap between the central body for control of the bosses' actions and abilities, they all have different behaviours and stats which can be analysed using the research perk. As all eyes on all four heads are active at all times, you cannot sneak up on Cherubim, this provides a juxtaposition to the stealth espionage Metal Gear Solid style of gameplay previously present on the ground floor, you are forced to run around the boss arena dealing as much damage as possible, a complete shift in gameplay style. You will need to ensure you plan your attribute mode and perks to match this style of combat beforehand. The Bull head will charge towards you and stagger when it hits a pillar, if you damage the pillars yourself they will also be closer to be being destroyed, be careful not to completely destroy them, however. The Bull will take damage when the pillar is low enough that when it collides with the pillar, it will fall on top of Cherubim doing heavy damage. The Bird head will fly above the player and in this stage it is

invulnerable and drops flaming rocks down on the player, also swooping in from the sky dealing area of effect (AOE) damage to the player. The Lion head will increase its attack and speed stats and will stay in the centre of the map as it rotates always facing you, the Lion is the King so when the Lion is in control, the other 3 heads will be asleep, this is the only time when a stealth takedown is possible. You must be behind the previous head as it transforms into the Lion and during the first second of its transformation, perform a stealth takedown. The human head will talk to you and will use some J-TECH devices against you, this is what the angels view as Human, loud and reliant on technology, the player will have plenty to analyse and think about concerning humanity and the angels' reasoning in all of this by the end of this fight. Especially as the Human head will explain to you what Humanity has done wrong in a persuasive manner. The J-TECH can change the environment at whim to different biomes with different effects, it can steal items from you or change your stats and attribute mode, it will however replenish the pillars before it disappears. Simple gunfire to the head can cripple it. By crippling all 4 heads, and dealing damage whilst its stunned, you can defeat Cherubim.



Seraphim

The Bottom floor features the final combat based boss fight and the most important one in the entire game. As that is where it becomes revealed to the player that Dr. Ryster has been lying this entire time, he is not at who the good Samaritan and peace-bent scientist who he said he was. Seraphim have multiple phases, you arrive to the boss fight on a motorbike you find in the





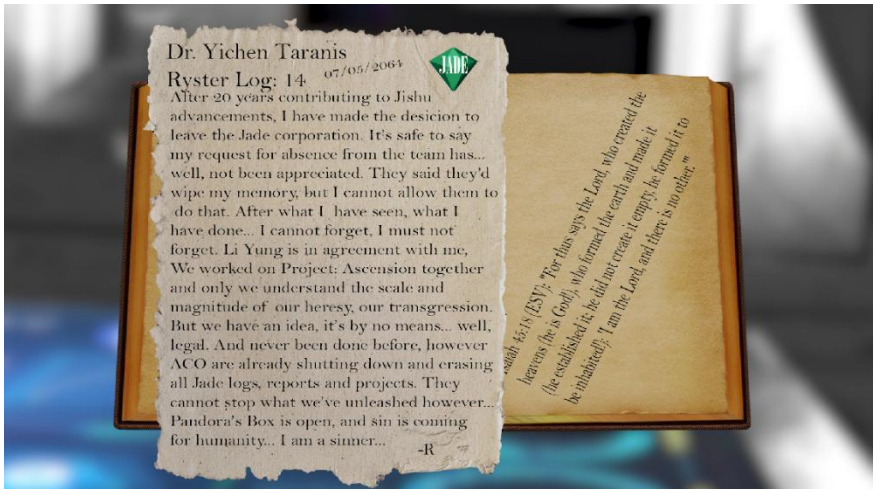
underground storage facility, after searching the facility for the necessary materials and fuel to active it, you ride it through hordes of enemies arriving at a long corridor that was previously blocked. Once breaking through, you arrive in a final parallel world, this is the bridge to Earth that Ryster said the angels were travelling through, the reason for this mission in the first place. Seraphim is weak to fire and explosive based attacks; one item the player can have at this time is the gravity gun which can be used to pry open Seraphim's wings when it hides behind them in its second phase. Explosive attacks will do more damage to Seraphim's large, winged body. Seraphim will start to close itself up using its wings to protect itself and heal its HP. Pry its wings open with the gravity gun or burn them with explosives such as the Grenade Launcher, and you can reveal its body again. 'The Orb of Destruction,' is an item from the first floor that can be fused with a range of special weapons such as the gravity gun to fuse various versions of the 'Antichrist Diffuser.' This reverses 'waves of god,' that push back and reduce the HP and stats of Jett. Before you are prompted to what you can create using the Orb of Destruction, it is revealed to you that Dr. Yichen Taranis Ryster is somehow aligned with the angels. As he will drop down on top of Seraphim's shoulder, laughing and clapping, congratulating you.



The Player's Turmoil & The Plot-twist

So far, the player should be riding an emotional and power-based high, they've grown to the level where no enemy deals too much damage to them, they have a large arsenal of weapons in storage and have probably been on one successful run of the roguelike system for a long period of time. At the time of the Seraphim boss fight, the player may feel like they are in the final act of the game's narrative, yet this is the beginning of said act. It is this reveal that Dr. Ryster is

somehow aligned with Seraphim and the Angels that throws the whole story and the player's confidence in their own actions amiss. Jett, being the senile old man, he counteracts the players' own feelings with snarky comments suggesting Jett never truly trusted this mission or Dr. Ryster. But whether or not the player believes Jett is lying in order to cope with being used for dark means against humanity, or this was truly his mercenary instinct in action is up to that individual.



The truth behind the story of The Judgment Variable which will leave the player hopefully pausing the game in order to relish in this confusing and shocking lore drop and attempt to understand it, is that there never was any divine intervention. As previously mentioned, Dr. Yichen Taranis Ryster's plan all along after the sabotage he committed to the Jade Corporation, was to start the Neph Cult with his partner, Li Yung, and sentence humanity themselves. After seeing the pain and anguish caused by unregulated technological advancements, they deemed humanity as too far gone for ownership of this great planet any longer. He had been able to create life via holophys, he felt like a holy impersonator, so to this Christian, on behalf of his Canadian heritage, he had wronged himself for the rest of time. Seeing himself as the most sinful man to ever live, he decided he would ensure humanity does not go any further. He staged the broadcast and EMP explosion all those years ago, and using holophys technology, made the entire world believe that Angels had truly been sent by God in order to condemn and wipe out humanity.

This was however, taking too long. So, to speed up his plans, he involved Jett S. Ashford, ex-ACO mercenary and seasoned Jishu user who is deeply knowledgeable surrounding the technology and its past. Ryster himself had lost control of the angels, and they were acting on impulse, some would not kill humans, some want the world for themselves, he had lost entry to the real Jade Facility. He could only reach the depths via a real-time simulation. By doing this he could access his original holophys generator and take back control of his armies, bringing about humanity's final day. He did this through Jett's mission. But Jett was in a simulation, the player will become confused by this objective truth.



Dr. Ryster did not specify every detail of the simulation, in truth, every run Jett has been mind-controlling a soldier via the simulation who is actually physically infiltrating the facility. So, every death in the roguelike, would kill a real human being, making Jett a man who has been manipulated into mass-murder, and now genocide of humanity as a whole. You are left with one final choice to join Ryster and accept the truth that humanity's time is over, or you enter the real final act of the game. This involves speedrunning through the entire facility once more in hardcore roguelike experience where one death entirely resets the game. You find shortcuts or break open the floor with the experience, powers gained and new knowledge of the facility. All this to confront and take out Ryster in-person where you then shut down the holophys reactor, removing the world of the fake angels.

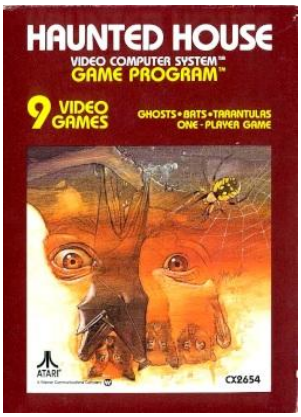
PROCESS DEVELOPMENT REPORT: CREATING JETT'S STORY

Producing The Judgment Variable

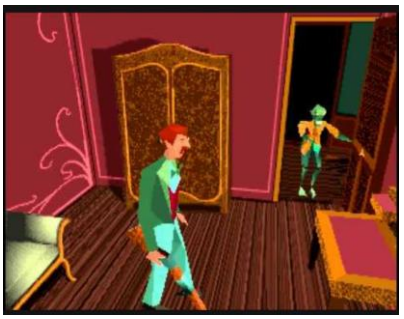
Understanding Genre in Videogames

Within the medium of videogames, genre has become more of a set of guidelines or limitations placed onto a title, rather than necessarily a genre in the traditional sense which would represent overarching themes, emotions or story content. Logologically, videogame genres explain the gameplay experience itself, with franchises often existing to satisfy one genre consumer marker such as a fighting game or a first-person-shooter. When asked to design and conceptualise a game of my own, I wanted to try and blur how many genres a game could exist within by making a change in genre conventions and gameplay structure part of the experience's player progression, rather than simply having a fixed ludological structure throughout the experience. Rather than creating a simple over-the-shoulder triple-A narrative focused experience or an indie metroidvania style experience, I wanted to create a single game that provides a unique gameplay experience and compelling narrative whilst also taking and combining the best aspects of a range of indie and AAA videogames from FPS, to roguelike, to rhythm games or soulslikes. The best emotional interactive experiences break new ground or reshape an already existing convention to serve a new kind of design for the medium, this has always been consistent across media.

A history of Horror-survival

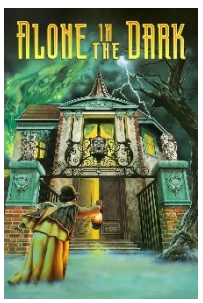


As previously mentioned throughout my report so far, a key inspiration was the horror-survival genre, most notable titles in this genre include Silent Hill and Resident Evil. But the genres routes go even further into videogame's past, back to the Atari 2600. Haunted House, first released in 1982, laid the groundwork for the future of the survival-horror genre despite the limited hardware and simplicity of the gameplay, being similar gameplay-wise to the more-successful Atari game, Adventure.[3][4] The fundamentals of this game focus on not knowing what could be behind the next corner, or not knowing what you are in the same room as, could be a creature waiting to attack but the player is left in the dark. This would pave the way to the future of the horror-adjacent videogame genre.

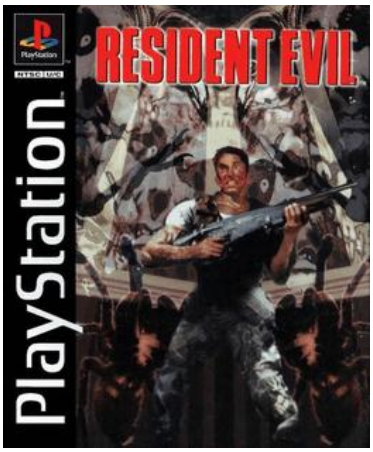


Alone in the Dark, designed by Frederick Raynal, published by Infogrames for PC, was released in 1992.[5] Alone in the Dark is one of, if not, the first survival horror to achieve mainstream success as well as make use of 3D visuals, a new technology at the time for videogames. It was given the title of 'First 3D survival-horror game' by Guiness World Records.[6] The game had a limited inventory system with 'clunky' controls, and a fixed camera angle which focused on this same idea of not knowing what was next awaiting you as the player around every corner. In 1996, Resident Evil was released by Hideki Kamiya and Capcom for the PlayStation 1, the same mind behind Devil May Cry and Bayonetta.[7] Resident Evil, similarly to Alone in the Dark features fixed camera angles with tank controls, meaning despite the camera angle, controls do not alter to match the





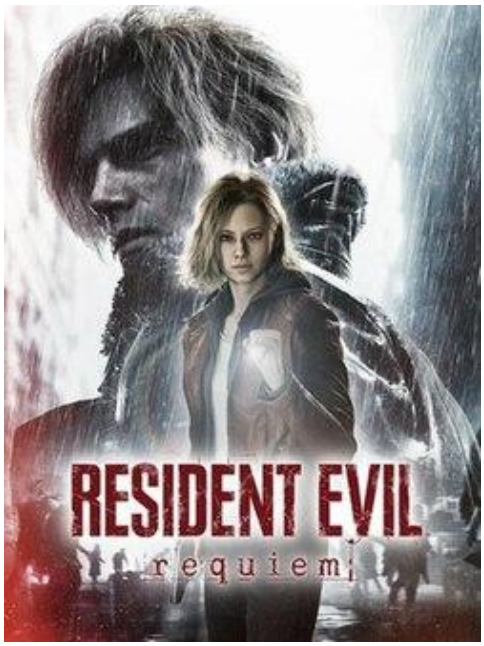
[3] https://www.retrogames.cz/play_067-Atari2600.php
[4] https://en.wikipedia.org/wiki/Adventure_(1980_video_game)
[5] https://aloneinthedark.fandom.com/wiki/Alone_in_the_Dark_(1992)
[6] https://www.guinnessworldrecords.com/world-records/first-3d-survival-horror-video-game
[7] https://residentevil.fandom.com/wiki/Hideki_Kamiya



perspective. The lack of control adds to the jagged and scared feeling that you are supposed to feel, but also a product of its time that has not aged well. Yet, achieved this idea of making the player feel fear and embrace uncertainty and dread. [8]

Resident Evil: Juxtaposing Genre & Emotion

Fast forward 30 years and the ninth mainline Resident Evil title, Resident Evil Requiem is released, and this was the primary inspiration behind The Judgment Variable. As my title was focused on this idea of dread, loneliness and adrenaline but also balancing a feeling of empowerment and satisfaction. Requiem was released to critical success due to its blending of two different versions of the Resident Evil franchise, the survival-horror aspect that made the franchise a staple of the videogame industry, as well as the action-shooter aspects from later entries such as Resident Evil 4, 5 and 6. The franchise has fans who enjoy both areas of gameplay and hence the franchise has been cycling between the two for the last 2-3 entries. Requiem fixed this by balancing both within the gameplay by providing story reasons for this change in genre and theme.



The game features two characters, Leon S. Kennedy and Grace Ashcroft. Grace being a scared FBI office-worker with heavy PTSD who remains confused throughout the game, she stumbles around and is not suited or used to combat. Leon on the other hand is a seasoned military and policeman who has experienced combat, injury, death and come face-to-face with horrifying creatures over and over again. To match these character archetypes, when playing as Grace, the gameplay gives you limited inventory space, less health, increased recoil and makes the game's visuals darker with enemies appearing scary and indestructible, a true horror experience. Whilst Leon empowers you with more inventory space, increased health, and brighter visuals. He makes snarky comments and gives the impression of knowing he is a seasoned professional and badass. The gameplay therefore has this constant juxtaposition between chapters swapping you between power and powerlessness and therefore meaning the player feels more emotions and more dread than they would feel if the game focused on one gameplay-style.

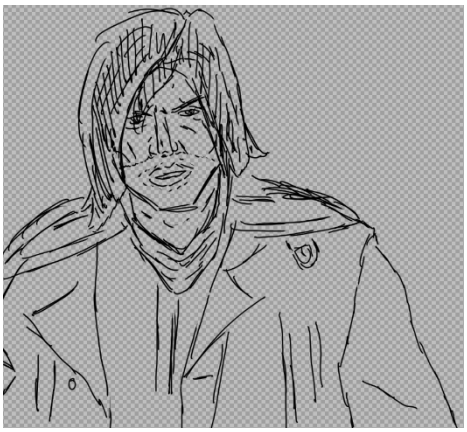


The Judgment Variable: Expanding on Requiem

When initially planning my experience-driven project, I knew from the first conceptualisation stages that the gameplay loop that would invoke the necessary emotional weight I wanted the story to portray. This would involve a mix of high-octane run-and-gun combat where you can crush dozens of enemies in a single flash, with more dreadful stealth-based gameplay where you are hiding behind corners as an overpowered enemy lays dormant waiting for its prey. Either emotion displayed by the mechanics works to make the gameplay always new and refreshing,

[8] https://www.youtube.com/watch?v=Qx88zndTGp8

you as the player are unaware of how you must act and feel next. This is what making the game fit into the roguelike genre make sense, as you follow this repeating cycle of overcoming fear as you slowly learn to navigate these tight linear environments and learn what combat systems to use depending on the engagement and nature of an enemy or challenge. It was after conceptualising such a gameplay experience that I played Resident Evil: Requiem which coincidentally coincided with my game concept. This provided a blueprint of a similar idea and how it could be put into a real gameplay experience. I was already aware that in order to justify my juxtaposition of gameplay and emotional themes throughout, the story and overarching narrative would need to make sense and have the correct contextual support to allow for such a path of progression. Thinking back on the history of Leon's character back to Resident Evil 2, I realised he started his journey as a Grace type of character and with experience became the version he is in Requiem, and that justified his gameplay and mechanics. So, what if we were able to follow a similar character development and gameplay progression but within one game.



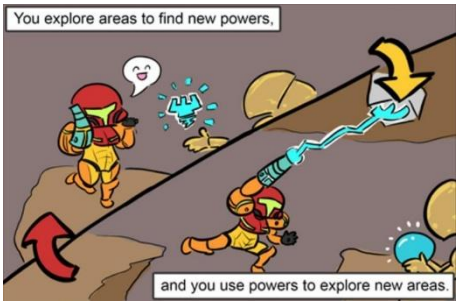
Character Design

It was at this point, where the character of Jett Samson Ashford, ex-ACO mercenary for hire was born. A seasoned and snarky operative and military professional thrown into the hardest battle of his life was born. He would start as someone aware of how to fight but severely outmatched, he had to become a one-man army who could support humanity's future. That pressure and motivation is reflected in the game making it so when he grows stronger via the player input and progression, we start to see this cocky badass come back to life which changes the games town from survival horror to looter shooter action FPS. One of the first designs was of Jett was a simple quick sketch before making a small 3D model via the hero forge website. Following this, I created my own digital render of him in Clip Studio. Jett is a hardened character who has seen the worst of the world, this was reflected through his sharp and melancholic eyes and expression. His teeth gritted as he puts extra force behind each violent action whilst also highlighting his cocky personality. His grey hair and dark, worn clothing, showing his experience hinting at his extreme power but also representing the prime years of his life and career long past. Making him black Samoan-American highlights his sense of traditionalism and belief in the preservation of the natural world, adding an interesting character trait. We can also assume that he has never had a family of his own since they are never mentioned, his parents died at a young age, and he is still involved in this line of work. He has





designed to give the player a lot of inferred contexts that can help the player grow attached to Jett over the course of the game.







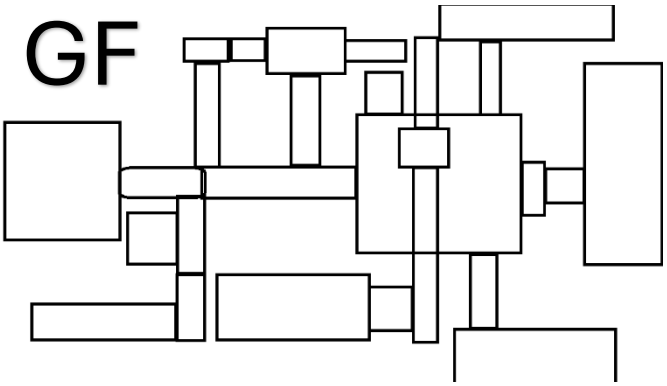


Designing a Metroidvania

Understanding Metroidvania's

A metroidvania is a subgenre of the action-adventure genre, usually featuring elements seen in platformers however the main concept comes from backtracking between locations.[9] The idea is that as you progress through an area, places that were previously locked off from the player and now opened up allowing entry. But this only happens when the player unlocks certain abilities or grows in strength to make passage possible such as defeating a boss, or getting passed enemies blocking the way.

The genre was born from the two games that shared this gameplay concept during the 1990s, Metroid and Castlevania, hence the genre name. The driving force behind the juxtaposition that makes my game design unique is the progression path and its consequential effects on the games emotional themes and feelings present in the player of either dread or power. Therefore, the idea of returning to previously difficult areas but with the strength to overcome it after playtime seemed like a rewarding way to make the player experience and witness their own progression and reward them appropriately. Metroidvania style roguelikes are already a popular genre blend discovered in the indie game scene with popular titles including; Hades, Dead Cells, Slay the Spire, Hollow Knight, Cult of the Lamb, and Vampire Survivors. The genre has grown so much in popularity, that PlayStation studios have released multiple triple-A titles within the same genre such as; Returnal and more recently, Saros.

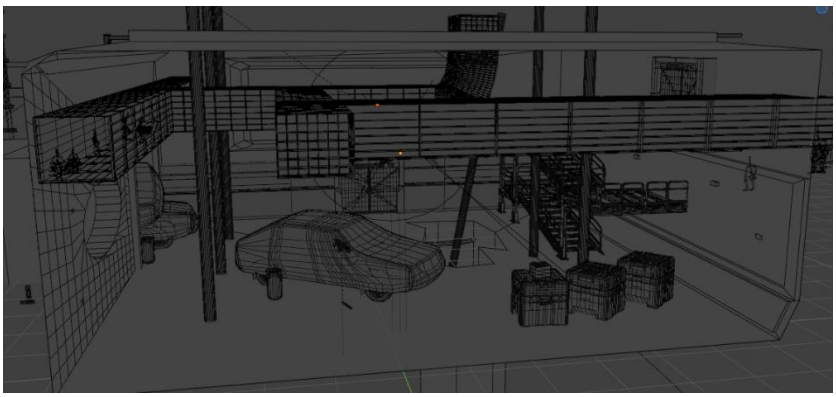


Map Design

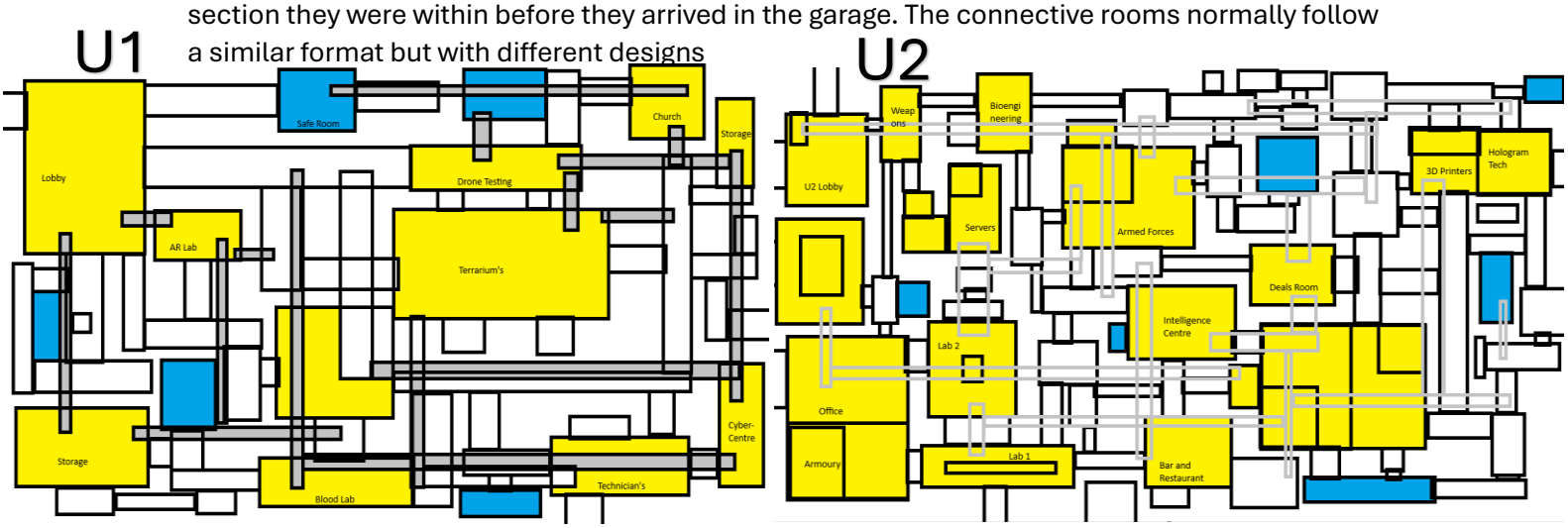
A metroidvania comes down to two fundamentals, mastering the mechanics and mastering the world. Jett's goal is to master the sci-fi facility and take control of it as he personally grows stronger to be on equal footing with the Holophysical Angels, so the why, where, when, and how are already established. The only thing left to establish is what? What will this facility that is so integral to the lore and narrative of the game look like? How will it function and feel like a character in itself looming over the player. As seen in the image highlighting my design for the Ground Floor of the facility, a lot of the corridors and paths diverge and reconnect like a river. This makes navigation confusing but makes backtracking almost accidental. You will wander through the facility finding a few new items and safe rooms before you arrive at a previously discovered area. Playing like a large-scale maze, this ideally will lead to infuriating moments for the player. Eventually the



[9] https://tvtropes.org/pmwiki/pmwiki.php/Main/Metroidvania

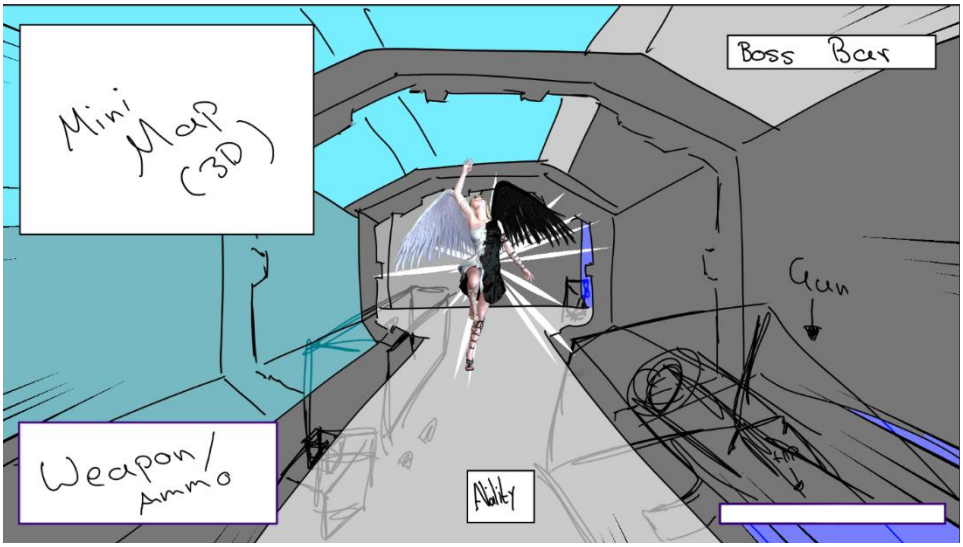


player will arrive in a connective room, these rooms are larger and normally involve the most important parts of the game for developing your characters or finding items for progression such as keycards or finding schematics for perks and abilities which can be bought with glitches within safe rooms. These rooms will normally have locked doors and more enemies inside; you may need some kind of keycard or to have a certain ability or have completed some form of puzzle in order to unlock it. The image below shows the most flushed out connective room in the prototype, featuring the garage of the facility, this features a range of enemies, and the ventilation system that the player can use to break into this room, from the inside they can open the door that leads to a new part of the facility. Once inside that new section, there is a door they can unlock from this side that provides a shortcut to the section they were within before they arrived in the garage. The connective rooms normally follow a similar format but with different designs



Corridors & UI

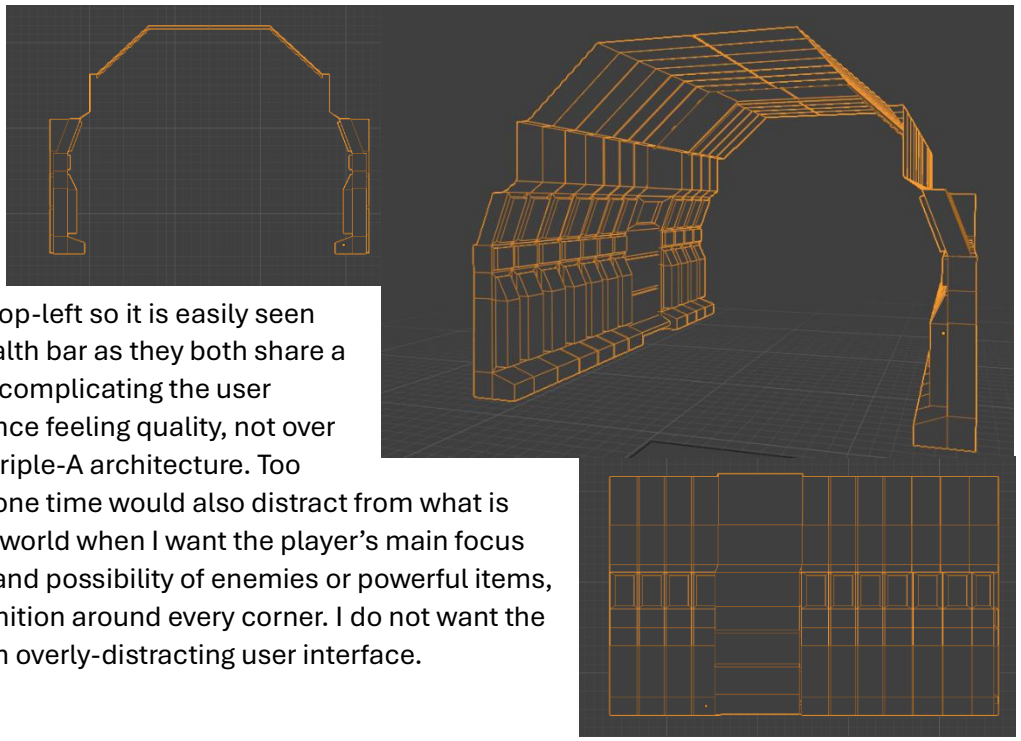
The facility is built of a bunch of different corridors acting as estuaries between the various main sections and create this dark and claustrophobic setting via the facility that instils this sense of dread and fear within the player. This sketch represents the typical gameplay experience with UI layout for traversing the facility. The user interface is relatively simple for a game in the looter-shooter adjacent genre, simply having weapon



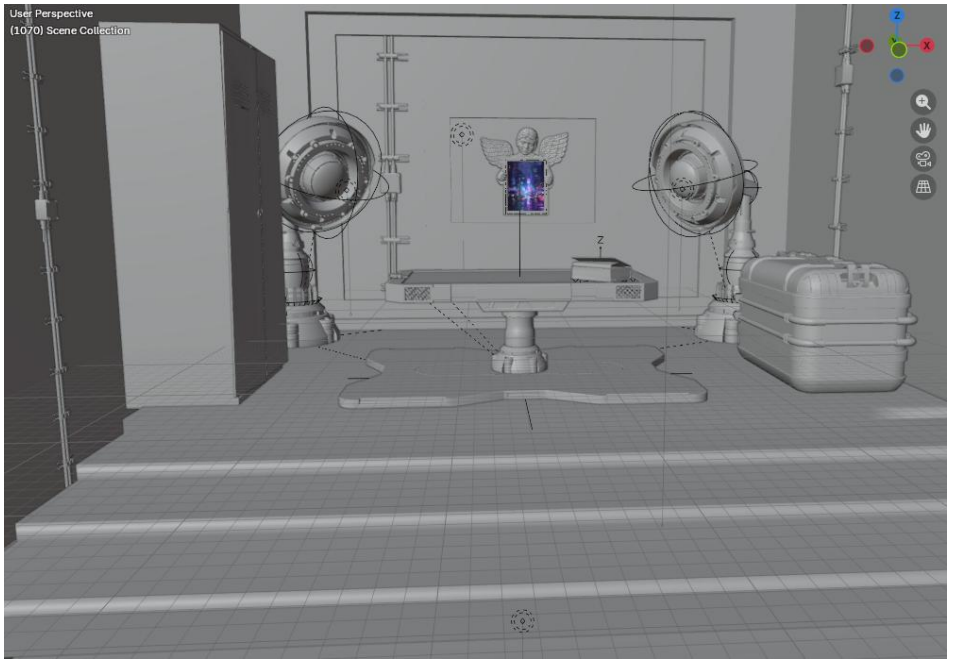


and ammo indicators in the bottom right, with a smaller icon for any perk or ability in the bottom-centre and a small health bar to the bottom left.

The mini-map is a 3D top-down view of the facility acting like a diegetic, holographic mini-map that both the player and Jett can see. The mini-map does not store map data between runs making the player have to try and somewhat remember where they have been and where they are via small markers and unique features and architecture. Perhaps the player will decide to keep notes or draw out the map design themselves so they can recall it between deaths. During boss fights the boss bar will appear in the top-left so it is easily seen and associated with the health bar as they both share a side of the screen. Not overcomplicating the user interface keeps the experience feeling quality, not over confusing and keeping the triple-A architecture. Too much on the screen at any one time would also distract from what is happening within the game world when I want the player's main focus to be on the dark corridors and possibility of enemies or powerful items, attachment or more ammunition around every corner. I do not want the player to miss that due to an overly-distracting user interface.



Safe Rooms



As previously discussed safe rooms are one of the most important aspects of the game map, inspired by Atlus' Persona 5, they allow the player to save progress and organise their weapons and abilities before they next leave the safe room. Enemies will not spawn here but that does not mean they will not follow you in so ensure you are not followed as to register the room you must use the digi-table otherwise you will not be given the option to respawn there. Often these rooms will contain additional items in a box or storage locker for the player as a reward, sometimes they can also include journal entries which are also found across the whole game map, these are left over lab

reports from Jade Corporation which shine light onto different aspects of the games lore, giving hints to story beats or providing the player with additional questions as motivation to proceed. Safe rooms allow you to save your game at the digi-table, but as previously mentioned you require USB flash-drives found across the map in order to do this. This is game design decision made to power-balance the safe rooms as if the player was able to constantly save, they could run out to complete their required action, then immediately return and save the game with no repercussions, removing the feeling of fragility that is so integral to the game. Of course, the more you play the more flash drives you will find, adding to this over-powered feeling present in the latter half of the game where this limitation feels like a distant memory of a more fragile player and protagonist.

Modelling, Lighting & Texturing

Learning Unity

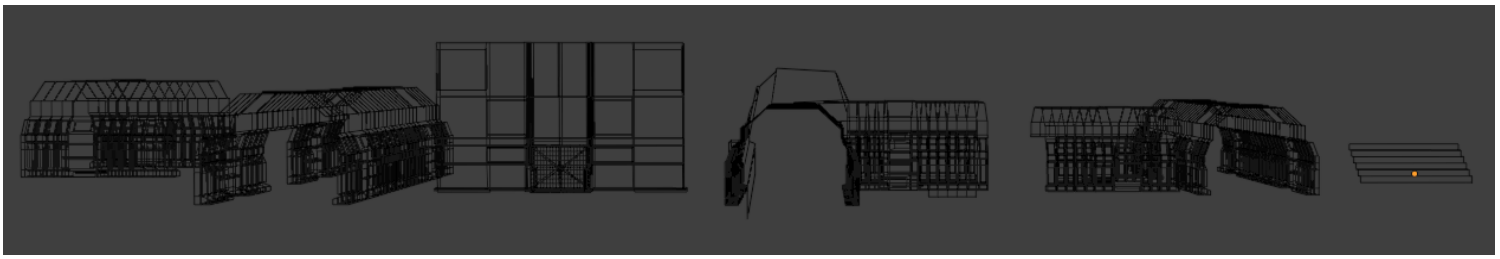
Once the design decisions behind the overarching narrative and ludological features were complete, I began to conceptualise how I would put together such an experience. I knew for this game to function as I desired it would need to be a 3D experience with somewhat photorealistic graphics. Whilst stylised games with unique art styles have proven to do well within the survival-horror metroidvania genre such as Hollow Knight & Phasmaphobia, they are able to make it make-sense due to the fantastical narrative and world. However, Judgment Variable is a game that handles real-world issues in a gritty and realistic future, as a result somewhat photorealistic 3D visuals were the best option. This immediately resulted in two issues, firstly being I had never used a 3D game engine, secondly being creating the sheer quantity of photorealistic assets I had designed would be nearly impossible for one developer under strict deadlines. Initially, I had attempted to teach myself the Unity game engine, a staple in the indie game design space. I was making solid progress with the software as the tutorials by Jimmy Vegas were well-explained and detailed, and I had prior experience navigating 3D viewports as I had been using Blender for multiple years. However, it still became clear to me that creating such an experience with my limited Unity knowledge would still be something out of reach until I had more experience with the software and that required time, time I did not have. At this point, I had only been able to create and import simple prefabs, texture them, do animations and a little C# programming. It became immediately clear that whilst building the environments were within my current abilities, making it interactive with the required features and mechanics would be nearly impossible at my current level.



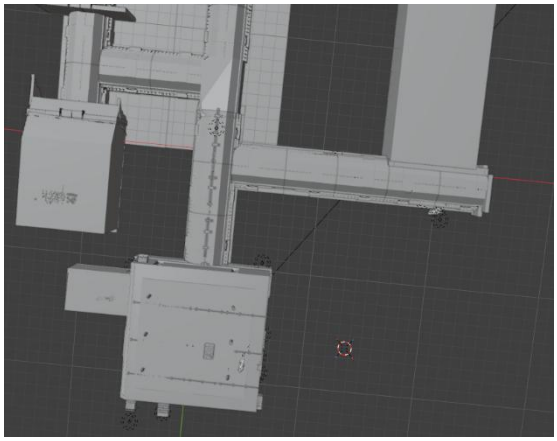
Blender

It was at this point; I took a step back and reevaluated my approach, I needed movement, gunplay, diverse moving enemies that would attack with unique behaviours, opening and closing doors and other animated and complex mechanics. Blender is a 3D software that I have been using for modelling and animation since 2022, with my experience with the software, modelling the required environments and items and animating it appropriately would not require any new software, only design implementation. The issue being that Blender is not

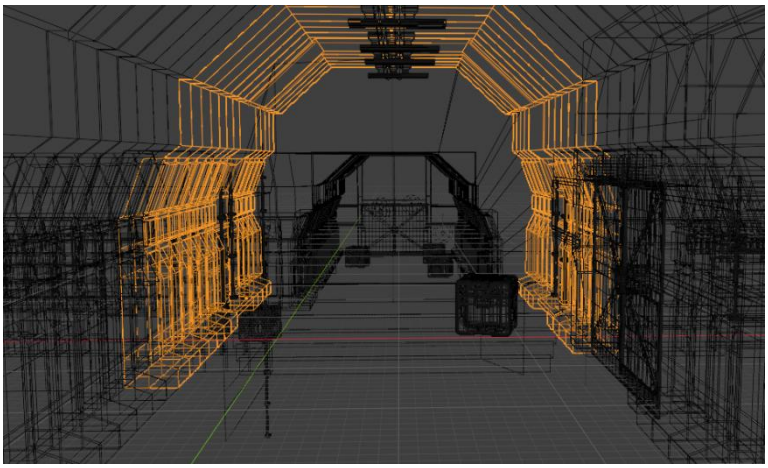
interactive in itself, but if I can frame the animations and add UI elements in Adobe Premiere Pro to completely simulate and show the gameplay experience and mechanics, then nothing I originally wanted to show would be cut from this videogame prototype.

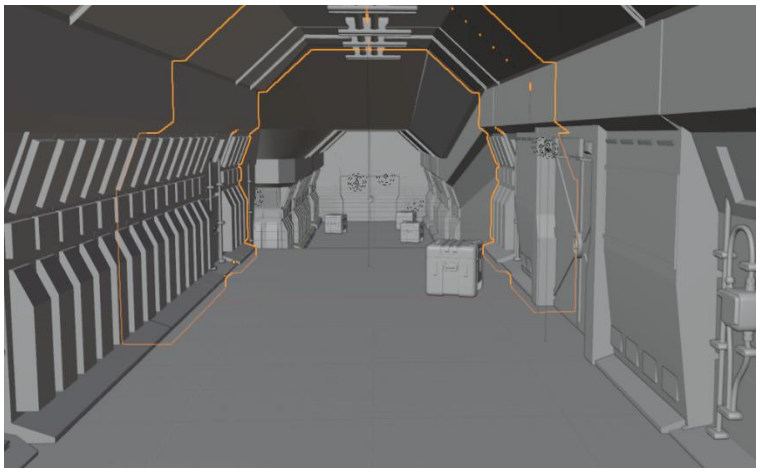


Modelling

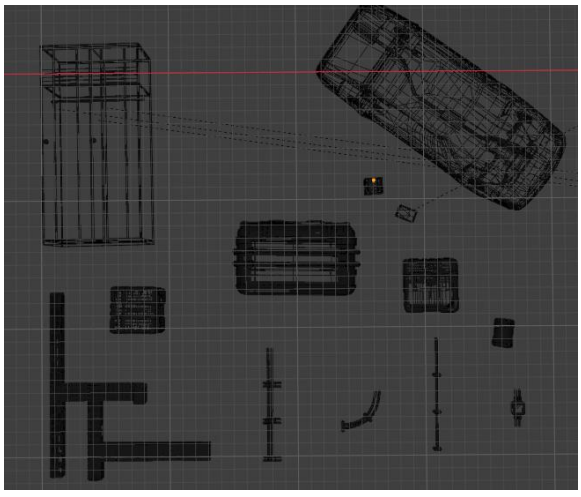


Before I could fill the game space with items, enemies, connective and safe rooms, I needed the connective tissue of the environment. Prefabs are reusable assets in game creation which have grouped together multiple models and are usually placed throughout the game world for simple environments and reused building exteriors or interiors. Since the facility the game takes place in is one piece of architecture, a lot of time can be saved by creating separate corridor models for the corridor (1), a corridor version with sliding doors (2), a large door wall (3), a T-junction in the corridor that rises with a staircase (4) and a T-junction that doesn't rise (5). Once I had prefabs created, I can use Shift+D, array modifiers, and X + Y vertices to create a seamless



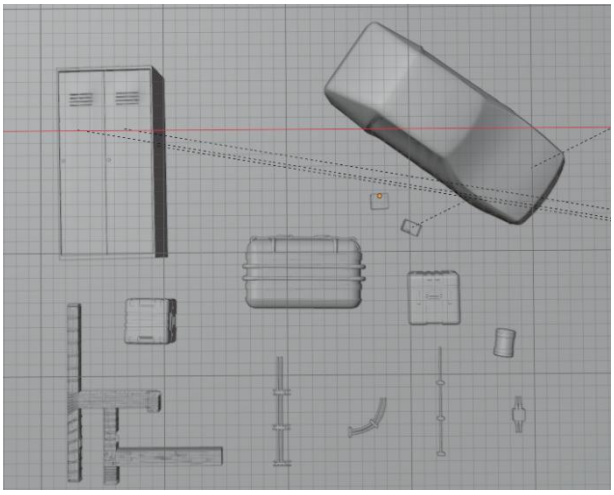


interconnected environment of corridors matching my original floor plan designs.

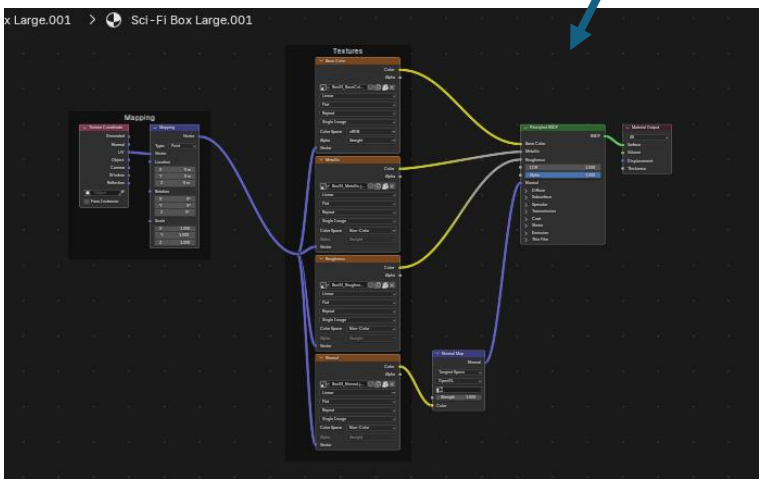


After creating the immediate environment for the player, I needed to fill the facility with the typical items you would find in the corridor and garage area which I decided would be features in the prototype's showreel so should be the most flushed out locations. I created simple models for game objects that the player would be able to hide behind or open to reveal items, ammo and other consumables and

weapons such as lockers, ammo boxes, and storage containers. Some small environmental additions such as a car covered in a dust cloth, done using a fabric collision modifier, and wires and electrical boxes to place along walls for depth and realism were also added. Blender Shading Nodes make more photorealistic elements such as noise and normal mapping, which corresponds RPG with XYZ axis for a depth affect, for easy materials that do not require UV mapping. Here is an example of the shading nodes created for the large storage box highlighted in the image.

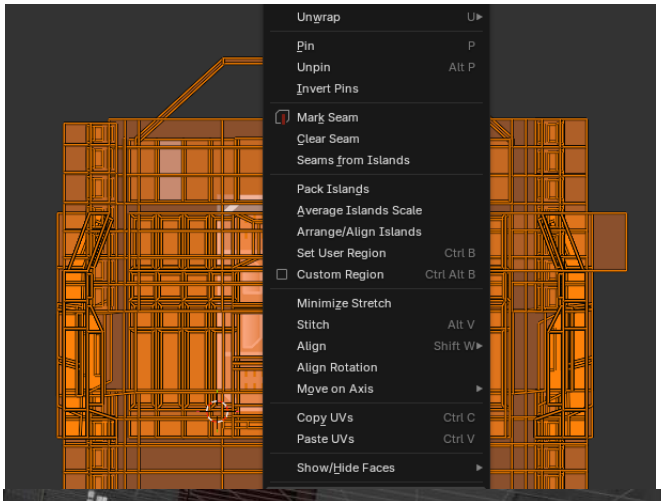






Some assets, such as the storage locker, and the interiors of the corridors and rooms were textured using free stock material assets that I adjusted the UV's and scaling nodes for in order to correct match the dimensions of the model. By going to UV in Edit Mode, you can reset UVs which will allow an external material to correctly match the UVs of a simple object such as the corridors which are mostly flat planes. Using a mixture of shading nodes and open-source stock materials, I was able to quickly apply textures to the entire facility.



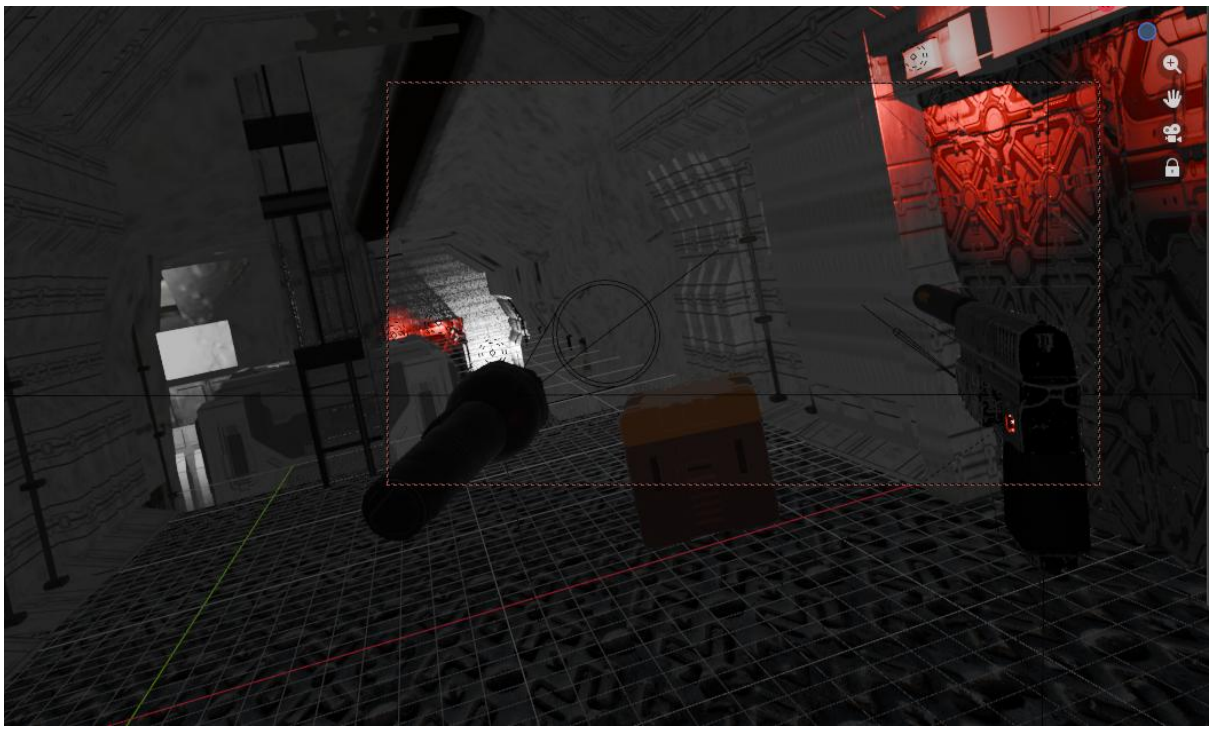




Lighting is also a crucial aspect of making a scene look realistic and adding depth and shadows to your models. I was aiming for that dark and horrifying tone where you do not know what is around each corner, so a mixture of low exposure dim point lights and red spotlights with small radius' would give this dark impression, adding to the hesitation and dread I wanted the player to experience. I also made the decision to parent a point light to a simple flashlight model I created

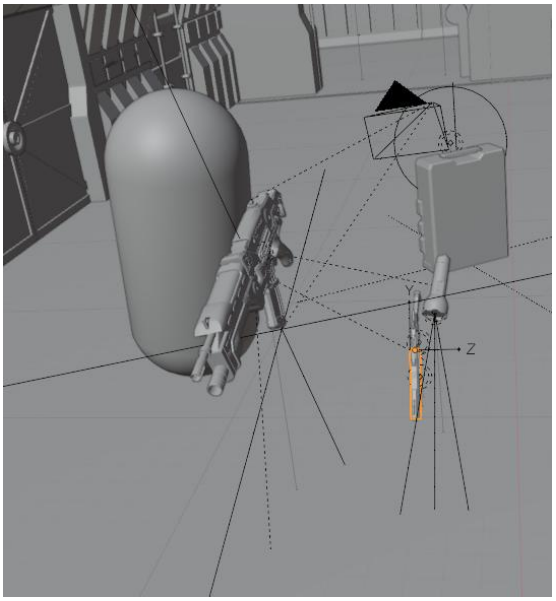


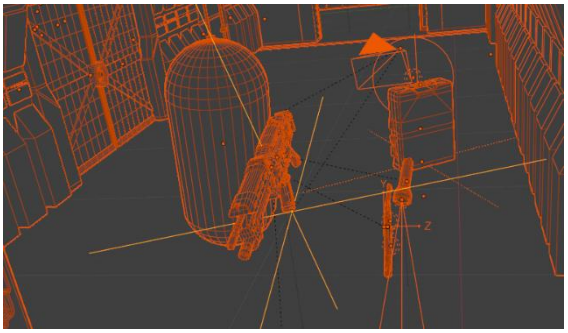
which could be used to direct the players' attention but also give them a sense of control as they navigate the shadows of the facility.



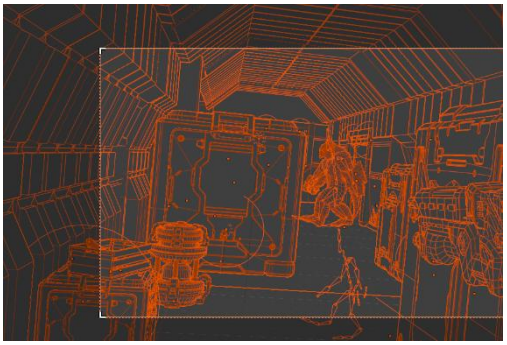
Animation

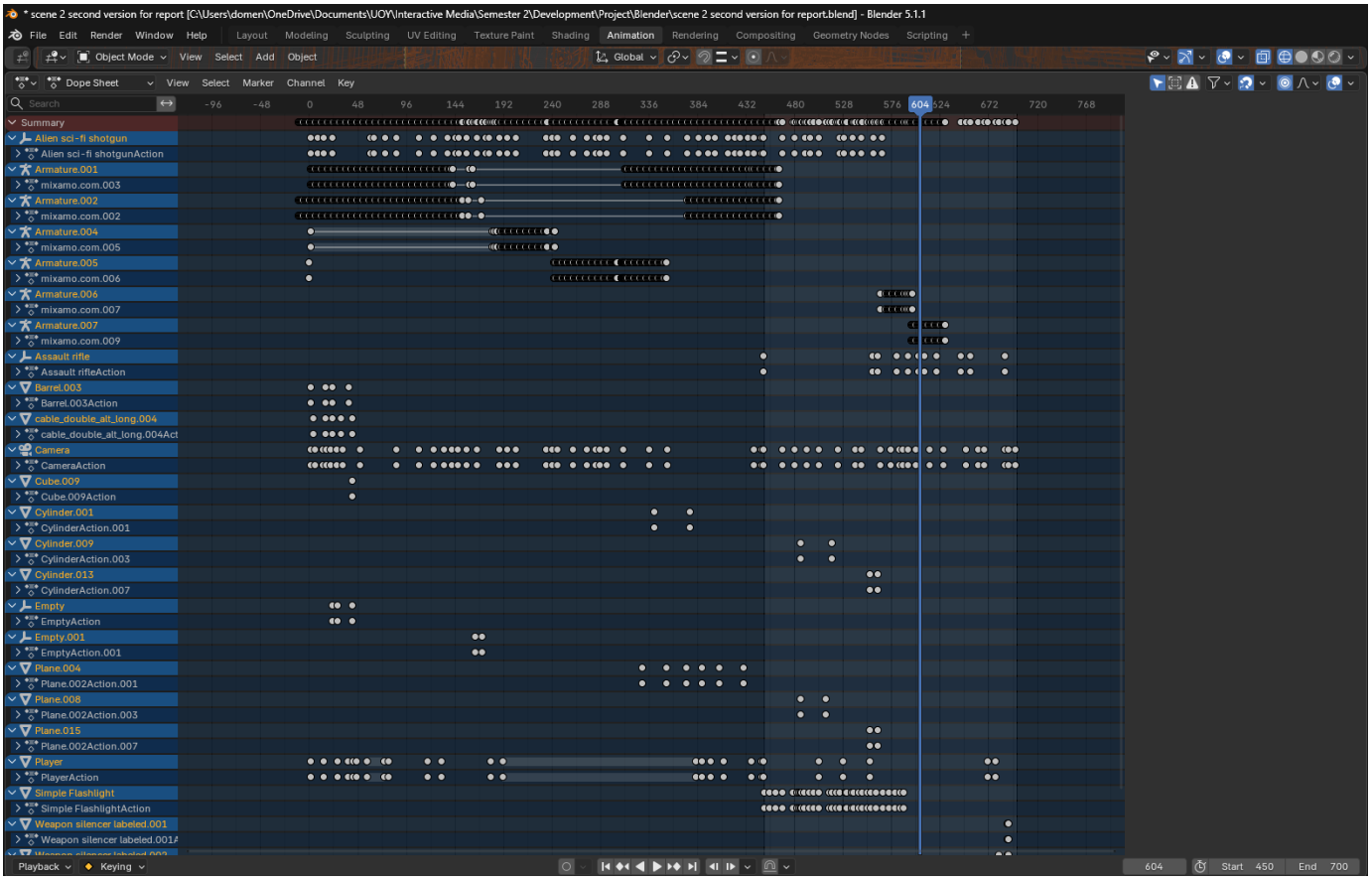
Due to the simplicity of the models and use of repeated prefabs, this was a relatively straightforward process taking 2-3 weeks, the longest part of production of the prototype was the 3D animation using keyframes. I decided to create 8-9 20-30 second animations of the game world I had created and could later choose the best segments that I felt highlighted the game mechanics, emotions, and narrative features in the best way possible. Keyframing is how majority of 3D animation takes place, you will move a model or skeleton's rotation, location, or scale appropriately and in Blender you press (I) to input a keyframe onto the animation timeline. My animation is rendered at 24 FPS, as this would save time on rendering compared to rendering at 30 or 60 FPS, also since this was a series of pre-rendered animations rather than a game running in real-time, 24FPS would fit since this is the standard rate for TV, film and animation used in industry. The first thing to plan is how the player animations would work, since it was a first-person-shooter there was no need for a 3D model for the player, instead I could animate Blender's built-in camera parented to a cylinder, and have items the player was using parented to the camera with their own individual keyframes. This would make it so as I moved the cylinder, the camera and items would follow whilst also able to rotate and scale appropriately via their individual timelines. This would give the impression of a first-person-shooter without the need for complex collision or





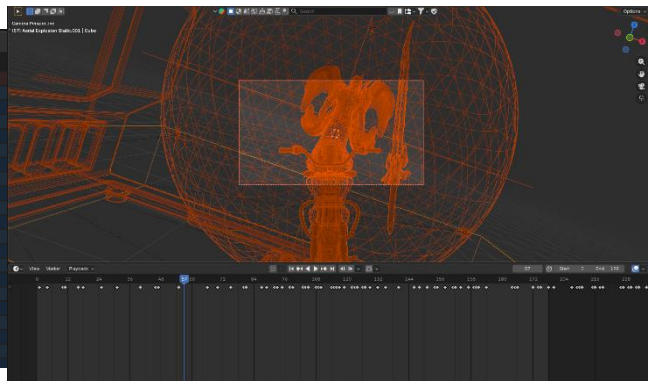
character rigging. Below is the camera, enemy and object keyframing timeline used for one of the animations within which the player arrives at a turn-off into a new corridor, they venture through picking up a silencer attachment before stopping scared in the presence of a strong, tank-like enemy that they have no hope of defeating. The keyframes for this scene are highlighted.

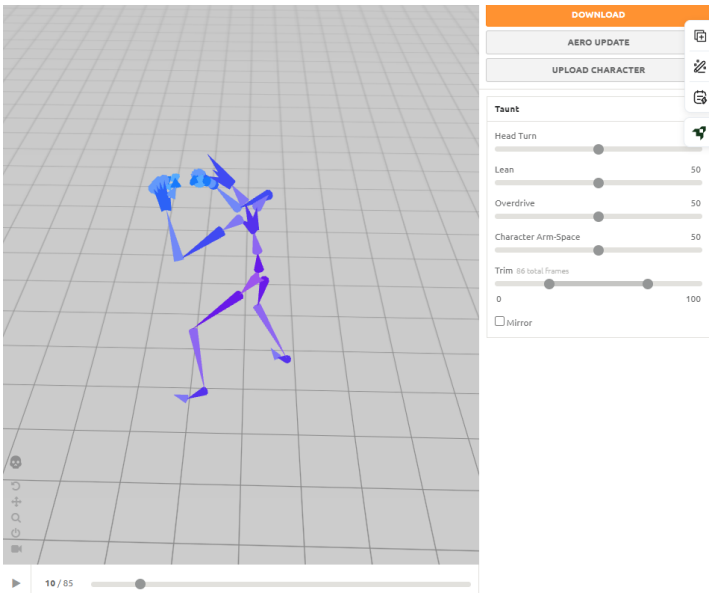




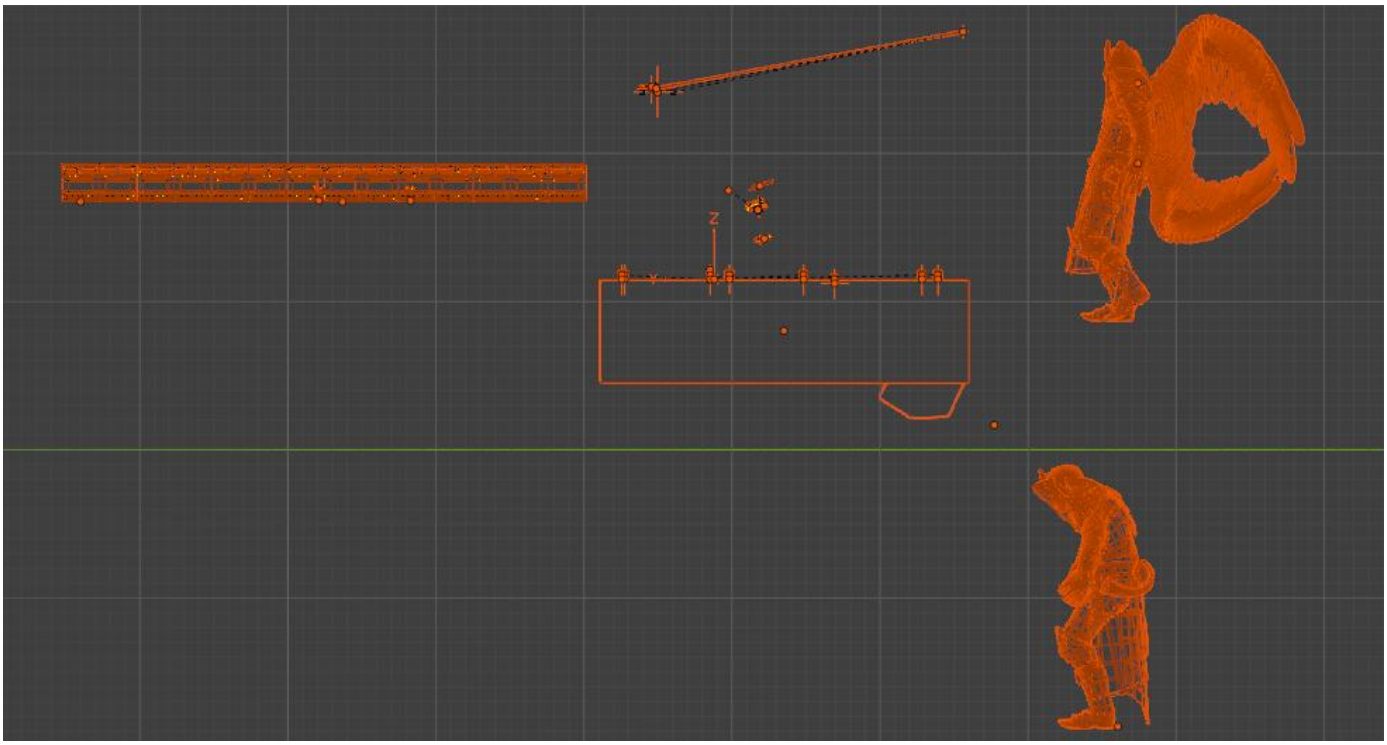
I would repeat this process for every animation I would go on to create, creating the impression of functioning mechanics and appropriately designed movement, enemies, and character reactions. Below is the animation dope sheet I created to represent every movement within the final boss fight against Seraphim within which the player rides a motorbike (stock asset) into the fake bridge world between Heaven and Earth Ryster created within the simulation to fool Jett. The keyframes display the movement for Seraphim, the camera, and weapon swapping, recoil, and movement present.





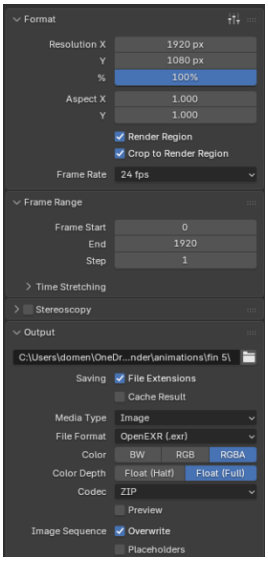


Character modelling and animation is one of the hardest aspects of 3D as it is one of the most time consuming and the aspect where you need to be the most accurate. For the scale of enemy types and complex animations I required to give the impression of these being real creatures with complex enemy AI it would require more time than I had to complete the animations. So as a result, using the software Adobe Mixamo and stock character models, I would apply animations and import them as FBX files into Blender. From the Blender dope sheet menu, I would move Adobe Mixamo's keyframes appropriately to time them with the player and world animations. For example, if I move keyframes apart from each other in the dope sheet, this will make the animation movement take longer, I could also add new keyframes for moving the model around a space to a specific point rather than them simply standing in one coordinate during the animation. However, as Adobe Mixamo applies each animation to a skeleton and riggs it appropriately to the model, I was not able to sequence multiple animations to a single character rig. This was an issue as I required the enemy to go through a sequence of attack, death, and walking animations to properly simulate the enemy AI. I produced a solution in which I matched up the keyframes so perfectly that within the same frame the character model and rig would be replaced with a different rig of the same character hidden beneath the visible map. This would occur so quickly that when combined with gaussian blur in post-production, the player would not at all notice the change. Additionally, I created additional models such as the wings on Seraphim's back and parented it to the character rig, in order to fit these stock character models into the world's lore and setting more appropriately.

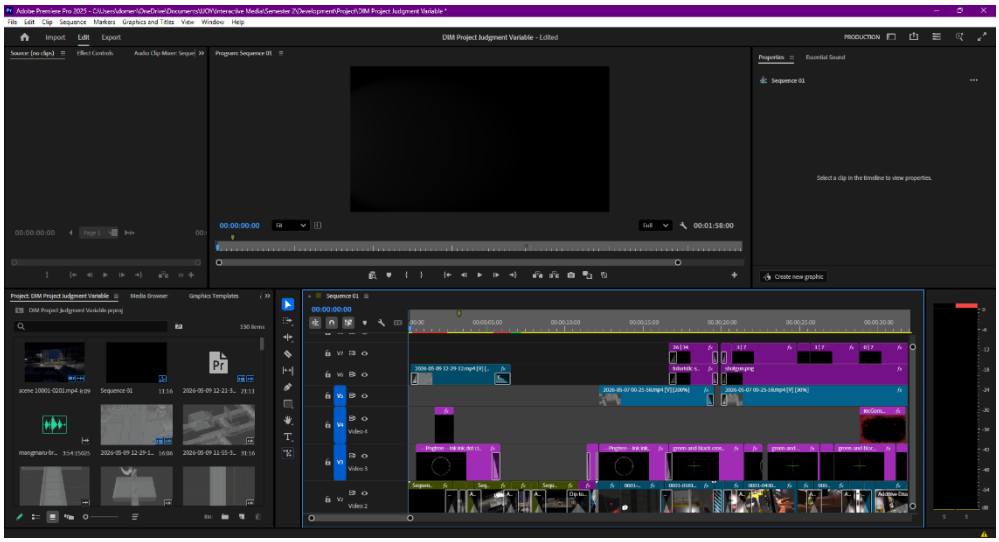


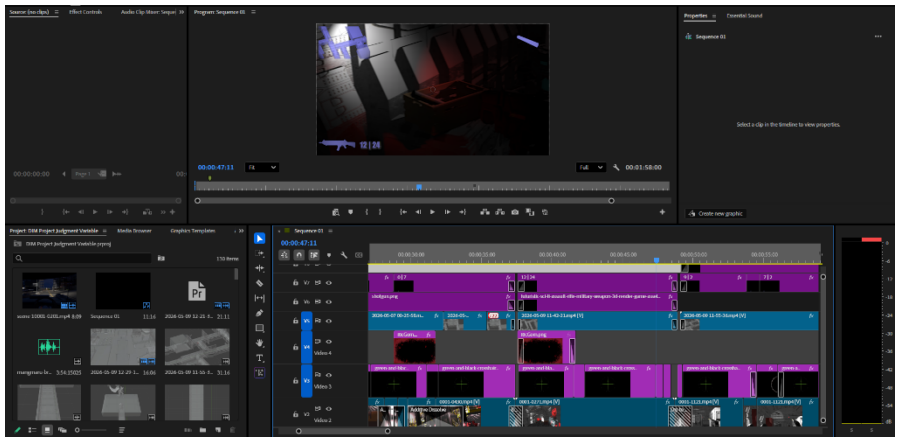
Post-production

Premiere Pro

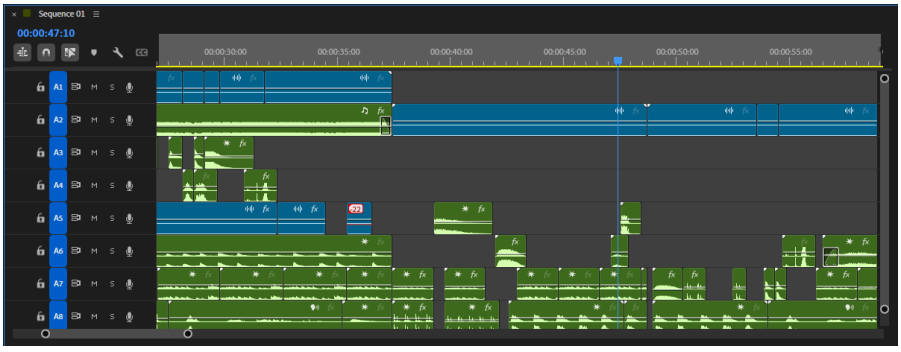


After creating my series of 24 FPS animations rendered in a classic Fullscreen 16’9 aspect ratio of 1920 px X 1080 px. I render the frames as multiple OpenEXR files that are perceptually lossless RGBA files with full bit colour depth, I then sequence these into an MP4 video codec. I then put these MP4 files into an Adobe Premiere Pro file to add motion blur and lighting improvements, transitions as well as small scale visual effects such as lightning. I also timed the visuals with sound effects that correspond with what is happening on screen as well as non-diegetic background music to further convey the emotions that the player should be feeling at this stage of the game. By using these Pixabay sound effects, I am able to convey the actions of enemies, the environment, and the player without actively showing a full complex animation. For example, animating the gun lowering before quickly coming back up makes more sense with a reload sound effect to convey that this is the player reloading their weapon. It also helps display entities not on screen such as enemies approaching or behind the player, furthering that sense of fear and dread. I also overlayed the previously mentioned UI elements, using Premiere Pro’s built in keyframe system to animate changing text with fading transitions and overlays, as well as events such as player or boss health lowering between attacks. I added additional lighting effects to give the videos a more cinematic and darkened, dread-filled emotional weight. Also, I created the mini-map by screen recording the Blender viewport in transparency mode, then using the colour key and colour replacement effect in Premiere Pro to make it blue and remove the background, then overlaying a light over the top, creating a holographic and moving 3D mini-map.









CRITICAL REFLECTION: THE AFTERMATH



'When I make a new game, I try to come up with a unique gameplay mechanic that can only be experienced in that game.'[10] This is a quote from Hideki Kamiya, a game designer mentioned previously whose constant desire to push ludology and mechanics to new heights inspired what the Judgment Variable means to videogames. This experience is not simply an intriguing dark science fiction story nor a unique gameplay experience with tonal shifts, it is the ideal marriage of the two and that can be felt throughout the entire experience. Interactive media has this unique power that no other medium can offer, this being the ability to allow the player to develop the world themselves. The Judgment Variable perfectly blends the genres it wishes to portray into a singular experience in which player progression is what executes character development, tonal shifts and unlocks new mechanics. From the moment this experience begins, you feel a sense of dread and unsettlement from loud scratching sound effects, dark and derelict visuals and enemies that impossibly outmatch the player.

This accelerates the relationship between the player and the protagonist; you feel throughout the story that you only have yourself to rely on and you feel empowered knowing that Jett is this special operative and military expert. Every time he makes a snarky comment or the player is able to unleash his full might, they feel empowered and safe, they ride this emotional high through the horrors to come until they get their emotional revenge. This gameplay loop is one of pain, perseverance and reward that makes The Judgment Variable such a unique and rewarding gameplay experience that couples this with strong player motivations via a compelling narrative and a plethora of unique gameplay mechanics, ability match-ups and run possibilities. And all of this was represented within the prototype because of the decision I made to focus on the design implementation rather than complex software requirements. Additionally, focusing on building a narrative, world, characters and selecting genres and emotions for the player to experience before even touching development allowed the game to maintain its core principles and concepts throughout.

The game design focused a lot on building out this complex narrative, aiming to show it to the player throughout gameplay rather than through exposition and cutscenes, a purely non-linear interactive experience throughout. In the final prototype however, this was somewhat lost. Narrative aspects weren't very present throughout the actual prototype, focusing more on gameplay dictated by these background narrative decisions, meaning any hint of real story content was delivered in cutscenes or conveniently placed journal extracts which does not provide the player with the same feeling of exploring and uncovering the truth throughout the game as I'd originally desired. This could be due to multiple factors, first being technical limitations and time constraints resulting in producing a clear narrative progression in the prototype difficult. Secondly, is that the game was designed with the technical abilities of Unity in mind but was swapped to Blender resulting in some mechanical shortcuts due to how long

[10] https://www.resetera.com/threads/bayonetta-director-hideki-kamiya-says-pretty-graphics-alone-don't-do-much-for-him-a-good-action-game-needs-mechanics-no-other-game-has.1332049/

the 3D animation process takes compared to allowing player freedom in a space. This is also seen in the boss fights which do not adhere to my original designs for their abilities and narrative structure due to technical limitations. The UI could have been better used to convey story and lore in a minimalist and subtle way as well, rather than being a more generic FPS user-interface. If I were to recreate the Judgement Variable, I would've ensured that I had a lot more experience and knowledge with 3D game engines, character modelling, animation and rigging so I could create an rich narrative and ludological gameplay experience that is able to showcase more of the games mechanics and narrative, however this was not possible during the development of this prototype possibly due to the scope of the project that I originally designed being so large.

Overall, the Judgment Variable has complex and well-thought game design that provides a unique experience that I am yet to find another game offering. The concept of the tone and genre of a videogame changing throughout the gameplay experience and narrative delivery is concept that only a miniscule number of franchises and game releases attempt to create. It is this very concept that makes this piece of media one that could only ever exist in an interactive medium, videogames. However, in the passion for the narrative, concept and mechanics, the scope of the project went beyond what was possible in such a project as this, resulting in both technical limitations and many designed and flushed out concepts and ideas not appearing in the high-fidelity prototype. To add to this, I noticed from a player perspective that many unique concepts and mechanics I mentioned in my design stage when brough to reality were more hollow and generic than initially planned, perhaps this was a subconscious decision to manage the scope of the project however affected the diversity of fun mechanics that would keep the player engaged for a long period of time and that differentiates it from other games in its genre. Hence, going forward I will put more of a focus on designing unique concepts rather than adapting the best that these genres have to offer in order to tell the narrative. Despite this, all of the key features and requirements of the gameplay experience I designed are present that give the player a constant shift between emotional highs and lows, a perfect juxtaposition between dread and empowerment as the genre fluctuates between survival-horror and run-and-gun looter-shooter. All of this accumulating to provide a unique player experience that blurs the lines of what genre in videogames can be, not a singular one size fits all blueprint for game design. Instead, being different key features that invoke different emotions within players that the developers can interpret and reconfigure however they wish to create a unique interactive experience.



Bibliography

1. https://en.wikipedia.org/wiki/Resident_Evil (Wikipedia, Resident Evil) [11/05/26]
2. https://www.retrogames.cz/play_067-Atari2600.php (Retro Games, Haunted House, Atari 2600) [11/05/26]
3. https://en.wikipedia.org/wiki/Adventure_(1980_video_game) (Wikipedia, Adventure, Atari 2600) [11/05/26]
4. https://www.youtube.com/watch?v=Qx88zndTGp8 (YouTube, Scott the Woz, Horror Games, 2024) [10/05/26]
5. https://aloneinthedark.fandom.com/wiki/Alone_in_the_Dark_(1992) (Fandom, Alone in the Dark, 1992) [12/05/26]
6. https://www.guinnessworldrecords.com/world-records/first-3d-survival-horror-video-game (Guiness World Records, 3D Horror-survival game) [12/05/26]
7. https://residentevil.fandom.com/wiki/Hideki_Kamiya (Fandom, Hideki Kamiya) [12/05/26]
8. https://tvtropes.org/pmwiki/pmwiki.php/Main/Metroidvania (TV Tropes, Metroidvania) [12/05/26]
9. https://www.resetera.com/threads/bayonetta-director-hideki-kamiya-says-pretty-graphics- alone-don't-do-much-for-him-a-good-action-game-needs-mechanics-no-other-game-has.1332049/ (resetera.com, Hideki Kamiya quote, 2025) [13/05/26]

Logbook Bibliography

10. https://www.sciencedirect.com/science/article/abs/pii/S1875952125000813 (sciencedirect.com, How horror games trigger adrenaline..., Klarisse Nicole N. Savino) [08/03/26]

11. https://medium.com/black-shell-media/gamedev-thoughts-why-are-modern-roguelike-games-so-popular-53c1f5a05485 (Medium, Why are Modern Roguelike games so popular, Daniel Doan, 2017) [12/03/26]

12. https://en.wikipedia.org/wiki/Sifu_(video_game)#:~:text=When%20the%20player%20dies%20in,death%20will%20end%20the%20game. (Wikipedia, Sifu) [16/03/26]

13. https://en.wikipedia.org/wiki/Doom_(2016_video_game) (Wikipedia, Doom (2016)) [16/03/26]

14. https://www.reddit.com/r/Doom/comments/fp8trt/why_does_the_gaming_community_and_other_people/ (Reddit, The appeal of Doom Slayer, 2020) [12/03/26]

15. https://en.wikipedia.org/wiki/Devil_May_Cry (Wikipedia, Devil May Cry) [19/03/26]

16. https://en.wikipedia.org/wiki/Dante_(Devil_May_Cry) (Wikipedia, Dante, Devil May Cry) [22/03/26]

17. https://segabits.com/blog/2014/05/01/retro-review-jet-set-radio/#:~:text=You're%20given%20a%20time,the%20environments%20as%20you%20play. (Segabits.com, Jet Set Radio) [26/03/26]

18. https://www.hevreh.org/post/the-metaphor-of-fire (Hevreh.org, Metaphor of fire, Rabbi Jodie Gordon, 2024) [26/03/26]

19. https://www.imdb.com/title/tt37529048/ (Baan: Boundary of Adulthood, 2025) [22/02/26]

20. https://www.responsibletravel.com/holidays/thailand/travel-guide/cultural-customs (ResponsibleTravel, Thai's Cultural Customs) [23/02/26]

21. https://www.immersivetechweek.co/project/jack-flo/ (Immersive tech week, Jack & Flo, 2025) [24/02/26]

22. https://www.ichi-worldwide.com/news/what-makes-roguelikes-so-engaging (ICHI, What makes roguelikes so tick, Sam Polti) [26/04/26]

23. https://www.reddit.com/r/PS4/comments/11di9os/shooting_games_make_up_40_of_total_playstation/ (Reddit, 40% of total playtime is shooters, 2023) [13/03/26]

24. https://www.nexarda.com/franchises/dungeons-and-dragons-(508) (Nexarda, Dungeons & Dragons franchise) [26/03/26]

25. https://residentevil.fandom.com/wiki/Resident_Evil_Requiem (Fandom, Resident Evil: Requiem, 2025) [10/03/25)

26. https://en.wikipedia.org/wiki/Metroidvania (Wikipedia, Metroidvania) [02/03/25]