Enhancing Horror Atmosphere through Retro-Futuristic User Interface Design in First-Person Shooters

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(Declaration)

I, Chia Yi Teng declare that this thesis report entitled “Enhancing Horror Atmosphere through Retro-Futuristic User Interface Design in First-Person Shooters” is my own original work except for the citation from the references. The report has not been accepted or submitted to any party and will only be submitted to Degree of Bachelor of Art (Honourss) Game Design under the University Tunku Abdul Rahman.

Signature: 

Name: Chia Yi Teng

Date: 21 May 2026

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I would also like to extend my sincere appreciation to my dedicated group members of *The Spectral* development team. This project would not have been possible without their incredible hard work, seamless collaboration, and shared passion for game development.

Lastly, I am profoundly grateful to my family and friends for their unwavering emotional support and encouragement during this demanding academic semester. Thank you to all the playtesters who volunteered their time to participate in the evaluation phase, providing the crucial data that made this thesis complete.

Abstract

This thesis investigates the systematic implementation of retro-futuristic User Interface (UI) design to enhance the horror atmosphere and psychological tension within the first-person shooter (FPS) game, *The Spectral*. While contemporary horror titles frequently rely on audio-visual cues and environmental lighting to induce fear, the user interface is often underutilized as a tool for emotional manipulation. Adopting a design-science research approach, this project establishes a distinct visual identity characterized by high-contrast monochrome color palettes and rigid pixel typography prototyped within Figma. These assets were technically integrated into Unreal Engine 5 utilizing Unreal Motion Graphics (UMG) and Blueprint visual scripting. Crucially, the interface was programmed to restrict player agency—specifically disabling camera rotation during terminal interactions—to heighten player vulnerability and anxiety. Evaluation through purposive user playtesting ($N=18$) demonstrated that strict, mechanical layout boundaries and intentional user friction successfully amplify the overall survival horror experience. This study concludes that a highly stylized, restrictive interface can effectively transition from a passive information relay into an active psychological asset in atmospheric game development.

Keywords: User Interface Design, Retro-Futurism, Survival Horror, Unreal Engine 5, Player Immersion.

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1.0 Introduction

1.1 Project Background

The atmosphere in first-person shooter (FPS) horror games relies heavily on the psychological tension experienced by the player. While traditional horror games often depend on environmental lighting, audio cues, and sudden jump scares, the user interface (UI) is frequently overlooked as a mere functional overlay. However, diegetic and stylized UI elements can significantly amplify the sense of dread and immersion. This project explores the integration of a retro-futuristic aesthetic into the UI design to enhance the horror atmosphere. By utilizing high-contrast color palettes and pixelated typography designed within Figma, and implementing these interactive elements through Unreal Engine 5's Widget Blueprints (UMG), the project aims to bridge the gap between functional gameplay mechanics and psychological immersion. The retro-futuristic style specifically evokes a sense of technological obsolescence and isolation, which perfectly complements the survival horror narrative.

1.2 Problem Statement

Despite the rapid advancement in graphical fidelity within the horror genre, many contemporary titles still implement sterile, non-diegetic interfaces that disrupt the player's suspension of disbelief. When a player is navigating a high-tension environment, a standard, cleanly designed inventory or objective tracker can break the immersion, reminding them that they are merely playing a game. The primary issue is the underutilization of UI/UX design as an active contributor to the game's emotional impact. Furthermore, there is a lack of specific design frameworks detailing how specific aesthetic choices—such as retro-futuristic visual distortion and deliberate UI clunkiness—can be technically executed to heighten player anxiety without sacrificing essential usability. This research addresses this gap by developing and analyzing a UI system where the interface itself feels like a restrictive, unsettling tool within the game's terrifying world.

1.3 Research Aim & Objectives

The primary aim of this research is to investigate how retro-futuristic user interface design can be systematically utilized to enhance player immersion and psychological tension within the first-person shooter horror game, *The Spectral*. To achieve this aim, the following specific objectives have been established:

1. To analyze existing literature and case studies regarding the application of diegetic UI and retro-futuristic aesthetics in cultivating a horror atmosphere.
2. To design and prototype a cohesive retro-futuristic UI system—incorporating high-contrast color palettes, pixel typography, and intentional visual distortions—using Figma.
3. To implement the conceptualized UI designs into playable interactive elements using Unreal Engine 5's Widget Blueprints (UMG).
4. To evaluate the effectiveness of the implemented UI in heightening player anxiety and immersion through structured playtesting and user feedback.

1.4 Project Scope & Team Roles

This research is situated within the broader development of *The Spectral*, a collaborative FPS horror project. While the overall game encompasses various disciplines including 3D environment modeling, enemy artificial intelligence, and sound design handled by other group members, the scope of this specific thesis is strictly confined to the User Interface and User Experience (UI/UX) domain. My primary responsibility and the focus of this report center on the end-to-end pipeline of the game's interface. This includes the conceptualization of the retro-futuristic visual identity in Figma, the creation of dynamic UI assets (such as the player's HUD, health indicators, and interactive terminal screens), and the technical execution of these elements via Unreal Engine 5's UMG visual scripting. Elements outside this UI/UX pipeline will only be discussed in relation to how the interface interacts with them.

1.5 Significance of the Study

This study contributes significantly to the understanding of interface design in atmospheric game development. Traditionally, UI in FPS games is optimized purely for

clarity and speed. By deliberately subverting these norms—introducing stylistic friction through retro-futurism—this research demonstrates how UI can transition from a passive information relay into an active psychological tool. For *The Spectral*, this distinct approach to UI design forms a core component of its Unique Selling Proposition (USP). It ensures that the player's interaction with the game's menus and HUD feels as oppressive and unsettling as the physical game environment itself, thereby offering a more cohesive and terrifying player experience. Furthermore, the technical workflows documented in this study can serve as a practical reference for indie developers looking to implement stylized, diegetic interfaces in Unreal Engine 5.

1.6 Limitations of the Study

While this project strives for comprehensive analysis, several limitations must be acknowledged. Firstly, the evaluation of "horror atmosphere" and "psychological tension" relies heavily on qualitative player feedback, which is inherently subjective. Different players have varying thresholds for fear and aesthetic preferences, making it challenging to establish universally applicable metrics. Secondly, due to time and resource constraints within the academic semester, the playtesting sample size will be relatively small, primarily consisting of university peers. This demographic may not fully represent the broader target audience of horror game consumers. Lastly, the focus on a specific niche aesthetic (retro-futurism) means that the design frameworks developed herein may not be directly transferable to horror games utilizing different thematic settings, such as photorealistic modern horror or gothic horror.

2.0 Literature Review

2.1 Player Psychology and Immersion in Horror Games

Immersion serves as the foundational pillar of the survival horror genre. According to Madigan (2010), players construct a "mental model" of the game's universe, and sustaining this model requires absolute internal consistency within the game's audiovisual presentation. When a game successfully maintains this consistency, players experience a heightened sense of vulnerability, which is a crucial catalyst for cultivating fear. In first-

person shooters (FPS), the player's viewpoint is inherently restrictive, forcing a direct and intimate confrontation with the environment. If the player's mental model is disrupted by incongruous elements—such as a modern, cleanly designed menu overlay in a gritty, decaying setting—the psychological tension immediately dissipates (Madigan, 2010). Therefore, establishing a pervasive, unsettling atmosphere relies on ensuring that every visible element on the screen adheres strictly to the established thematic logic of the game world.

2.2 The Role of Diegetic Interfaces in Sustaining Game Flow

The integration of the user interface directly into the game's narrative world—commonly referred to as diegetic UI—has emerged as a significant methodology for preserving player immersion. Research by Iacovides, Cox, and Kennedy (2015) highlights the profound impact of traditional, non-diegetic head-up displays (HUDs) on player involvement. Their findings suggest that while non-diegetic elements provide clear and immediate information, they act as constant reminders of the medium's artificiality, thereby reducing cognitive and emotional engagement. In the context of horror games, where emotional engagement is synonymous with tension, traditional pristine HUDs can be highly detrimental. Diegetic interfaces, conversely, embed necessary information into the in-game environment—such as a physical physical monitor or a stylized, integrated visor. This approach significantly minimizes the cognitive dissonance between "playing a video game" and "surviving within a terrifying environment" (Iacovides et al., 2015).

2.3 Audiovisual Aesthetics and the Retro-Futuristic Approach

Beyond mere diegetic integration, the specific aesthetic qualities of the interface play a critical role in psychological manipulation. Thon (2019) investigates the "aesthetics of horror" in modern indie games, emphasizing how deliberate audiovisual choices can evoke uncanny moods and deep psychological distress. Retro-futurism—an aesthetic that juxtaposes outdated, analog technology with futuristic concepts—naturally aligns with this objective. The visual hallmarks of retro-futuristic UI, such as pixelated typography, high-contrast color highlights, and simulated CRT monitor glitches, create an inherent sense of technological clunkiness and unreliability. When these aesthetic elements are systematically applied to a game's interface, they convey an overwhelming feeling of

obsolescence and isolation. As Thon (2019) implies, such visual manipulation ensures that the player feels constantly unsettled, as the very digital tools they rely on for survival appear flawed, hostile, or corrupted. Consequently, designing a retro-futuristic interface is not merely a stylistic choice, but a deliberate mechanical mechanism designed to heighten the player's underlying anxiety.

2.4 Summary of Literature Gap

While existing literature extensively covers the broad concepts of immersion (Madigan, 2010) and the general aesthetics of horror (Thon, 2019), there is a noticeable gap regarding the practical, technical implementation of retro-futuristic UI as an active horror mechanism in modern engines. Most studies analyze finished games from a player's perspective, rather than documenting the development pipeline—from prototyping high-contrast pixel designs to executing interactive, diegetic widgets. This project aims to bridge that gap by providing a comprehensive case study on implementing these specific psychological UI triggers within a playable FPS horror environment.

3.0 Design Specification and Methodology

3.1 Introduction to the Research Framework

To effectively investigate the impact of retro-futuristic UI on horror atmosphere, this project adopts the Design Science Research Methodology (DSRM). DSRM is particularly suited for product-based game development as it focuses on the creation and evaluation of an innovative IT artifact—in this case, the stylized User Interface within *The Spectral*. The methodology is divided into two primary phases: the Design Specification phase, which details the conceptualization and technical mapping of the UI; and the Evaluation phase, which outlines the sampling and testing procedures used to validate the psychological impact of the design.

3.2 Design Specification and System Mapping

In accordance with the project scope, the specific area of study (retro-futuristic UI/UX) must be systematically mapped to the game's functional requirements. The UI acts not

merely as an overlay, but as a diegetic mechanical tool that restricts player agency to induce tension.

3.2.1 Visual Prototyping (Figma)

The initial conceptualization was executed using Figma. To evoke a sense of technological obsolescence, the design system prioritized high-contrast monochrome color palettes (primarily harsh ambers and phosphorescent greens against pure black backgrounds) and monospaced pixel typography.

- **Component Variants for Glitch Effects:** Instead of static screens, Figma's component variants were utilized to design multiple "glitch" states for critical UI elements, such as the player's health monitor and objective terminal. This approach allows for rapid visualization of how the UI behaves under "system stress," a metaphor for the player's own psychological stress.

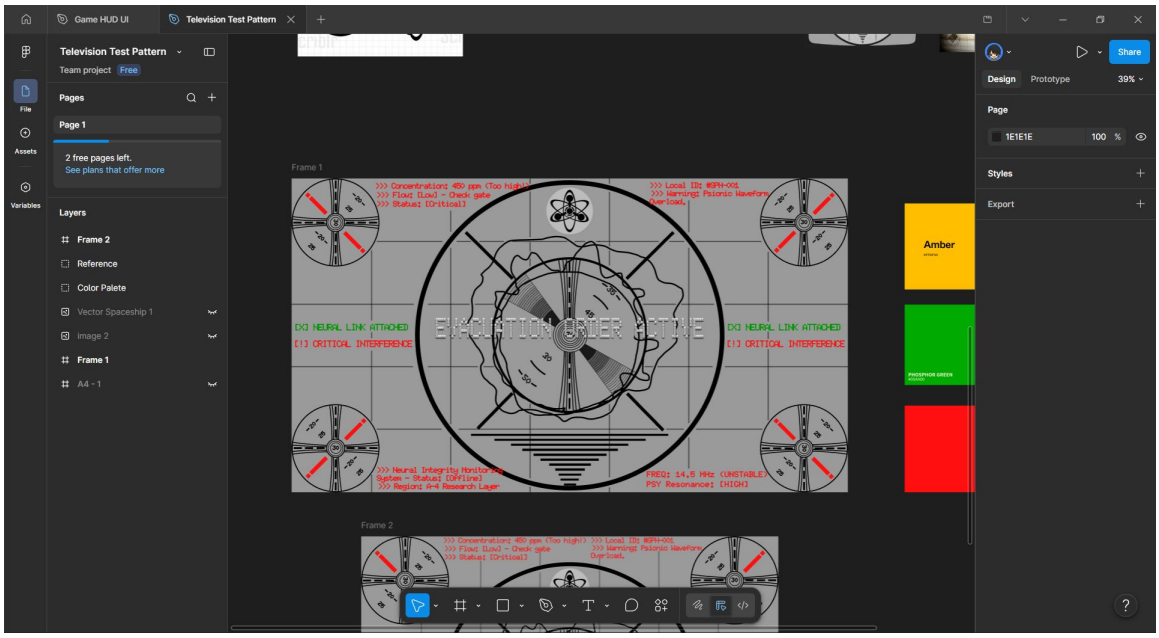

Figure 3.1: Retro-futuristic UI component library designed in Figma.

3.2.2 Technical Implementation Mapping (Unreal Engine 5)

The transition from Figma prototypes to playable mechanics required a structured pipeline within Unreal Engine 5 (UE5). The functional requirement was that the UI must interact dynamically with the game state.

- **Widget Blueprints (UMG):** The Figma assets were imported into UE5 and reconstructed using Unreal Motion Graphics (UMG). The layout logic utilized Canvas Panels and Vertical Boxes to ensure responsive scaling across different resolutions.
- **Dynamic Material Instances:** To elevate the retro-futuristic aesthetic beyond static images, custom Material functions were created. These materials incorporate mathematical panning nodes to simulate CRT scanlines, screen curvature, and chromatic aberration. These material instances were then applied directly to the UMG image widgets.
- **Gameplay Blueprint Integration:** The UI is explicitly mapped to the player's state. For instance, when the player interacts with a diegetic terminal (e.g., a locked door overriding system), the game calls an Event Construct node to overlay the terminal UI, while simultaneously disabling the Add Controller Yaw/Pitch Input. This intentional restriction of camera movement while navigating a clunky, stylized menu leaves the player feeling vulnerable to environmental threats, thereby heightening the horror atmosphere.

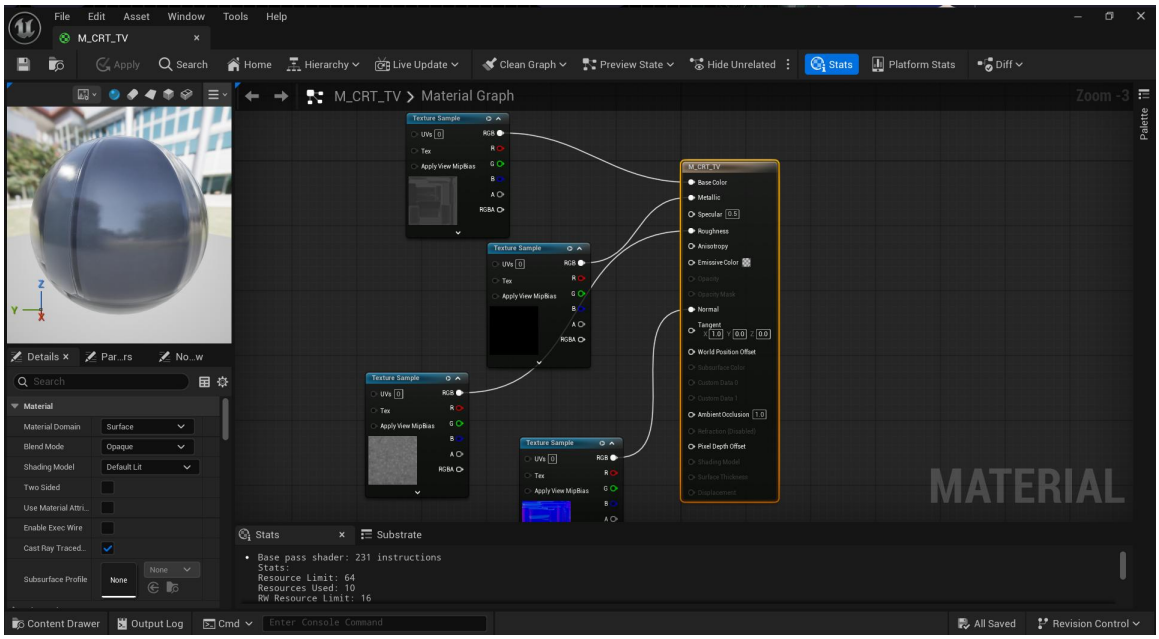

Figure 3.2: UMG Blueprint logic mapping UI interactivity to player input restrictions.

3.3 Evaluation Methodology

To rigorously assess whether the implemented retro-futuristic UI successfully enhances the horror atmosphere, a structured playtesting evaluation phase was designed.

3.3.1 Sampling Strategy and Participant Selection

Due to the specific target audience of survival horror games and the time constraints of the academic semester, a purposive sampling method will be employed. The target sample size is 15 to 20 participants, primarily recruited from the university's game design and development cohorts. This specific demographic was chosen because they possess a baseline literacy in game mechanics, allowing them to provide articulate feedback specifically isolating the UI's impact from other game elements (like audio or level design). While this sample size is relatively small, it is deemed sufficient for qualitative heuristic evaluation and identifying major usability or atmospheric friction points in a product-based prototype.

3.3.2 Testing Protocol

The playtesting session will be conducted in a controlled environment to ensure consistent lighting and audio conditions (participants will use standardized headphones). Players will be tasked with completing a specific vertical slice of *The Spectral*—specifically, a section that heavily requires interaction with the retro-futuristic terminal interfaces under time pressure. The testing is observational; the researcher will silently observe the participants' body language and hesitation times during UI interactions.

3.3.3 Data Collection Instruments

Post-playtest data will be collected utilizing a mixed-methods questionnaire distributed via Google Forms.

- **Quantitative Data:** A 5-point Likert scale (ranging from 1 = Strongly Disagree to 5 = Strongly Agree) will be used to measure specific dimensions of immersion and anxiety. Sample statements include: *"The visual distortion of the computer terminals made me feel unsettled"* and *"Operating the inventory menu made me feel vulnerable to in-game threats."*
- **Qualitative Data:** Open-ended questions will be included to capture nuanced psychological reactions, such as *"How did the visual style of the UI affect your overall feeling of safety in the game?"* This combination ensures a comprehensive understanding of the UI's emotional efficacy.

4.0 Design and Implementation

4.1 Introduction to the Implementation Phase

This chapter delineates the practical translation of the retro-futuristic aesthetic from theoretical design into a functional, interactive User Interface (UI) within *The Spectral*. The implementation was executed in a two-tier pipeline: visual prototyping and asset generation in Figma, followed by technical integration and logical scripting utilizing Unreal Engine 5's (UE5) Unreal Motion Graphics (UMG) and Blueprint visual scripting

system. The objective was to ensure that every UI interaction actively contributes to the game's overarching horror atmosphere.

4.2 Visual Prototyping and Asset Generation (Figma)

The foundational visual identity of the UI was established in Figma, focusing on principles that evoke a sense of analog decay and technological unreliability.

4.2.1 Typography and Color Palette

To align with the retro-futuristic theme, standard modern sans-serif fonts were discarded in favor of monospaced, pixelated typography (such as VCR OSD Mono). This typographic choice immediately grounds the player in an antiquated technological era. The color palette was deliberately constrained to mimic early monochrome phosphor displays. High-contrast colors, specifically harsh Amber and Phosphor Green, were set against absolute black backgrounds. This stark contrast not only strains the eyes slightly—simulating the glare of an old CRT monitor—but also creates a feeling of isolation, as the bright UI elements float in a sea of darkness.

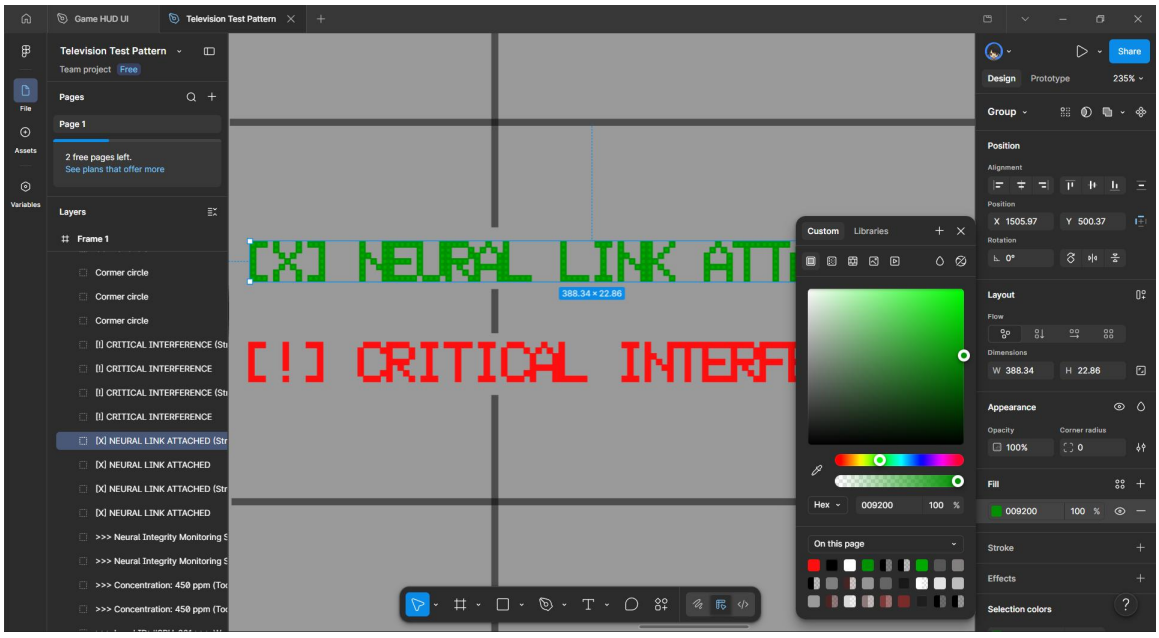

Figure 4.1: Standardized retro-futuristic color palette rules established in Figma.

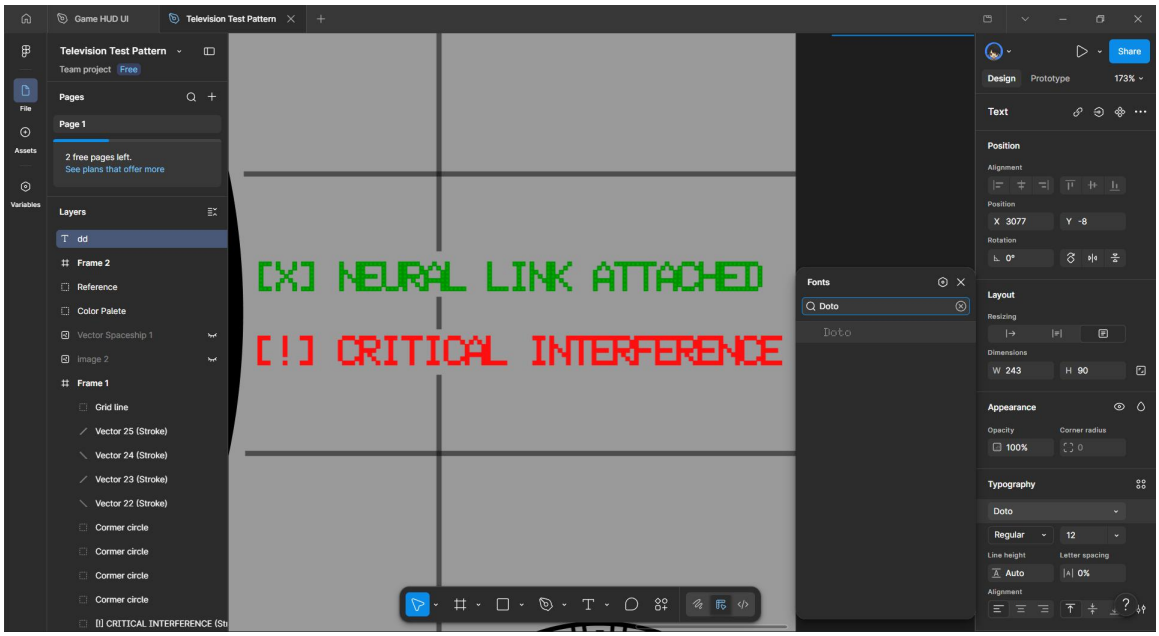

Figure 4.2: Standardized retro-futuristic typography rules established in Figma.

4.2.2 Component Design and Layout Precision

Key UI elements, such as the inventory thumbnails, health indicators, and interactable terminal screens, were designed using Figma's component system. To maintain a strict retro-futuristic aesthetic, meticulous attention was paid to the UI's structural styling, simulating the rigid CSS-like properties of early operating systems.

Instead of modern, highly rounded interfaces, specific corner radii were utilized to mimic the hard, unyielding casings of early CRT monitors. Furthermore, strict overflow handling was implemented for text containers and data logs; ensuring that text or imagery clips exactly at the defined borders rather than fading out smoothly. This simulates the rigid memory limitations and lack of anti-aliasing in classic hardware. Precise pixel-level icon alignment was also established within the component variants. By enforcing these

strict structural rules, the UI feels incredibly mechanical and systematic, creating an interface that feels uncompromising and inherently hostile to the player.

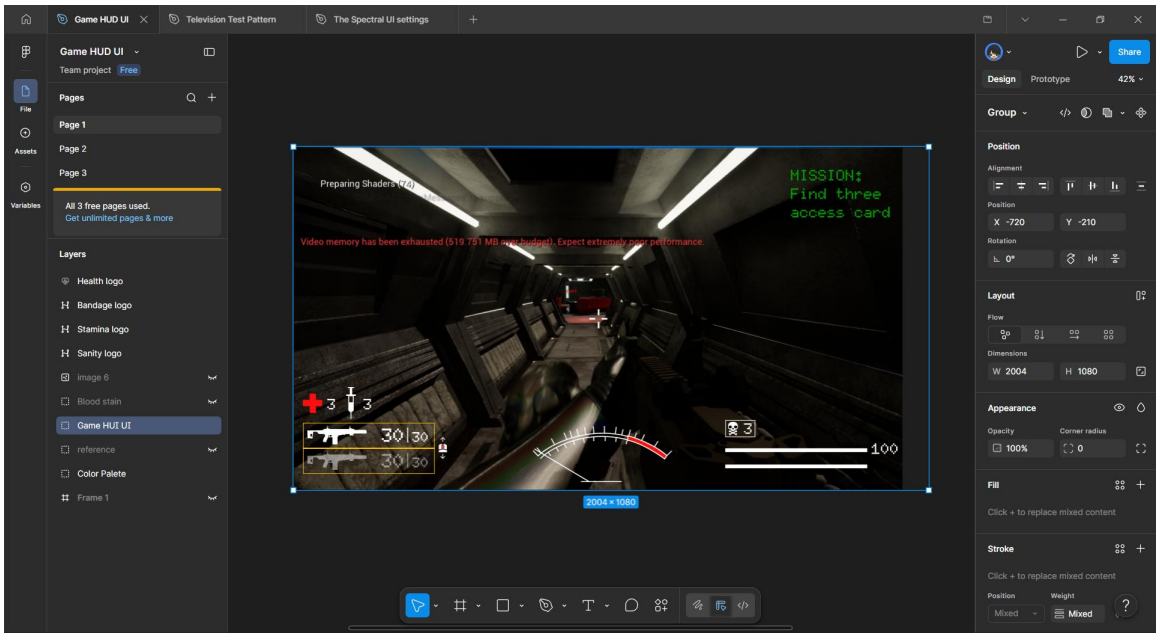

Figure 4.3: Figma component design highlighting strict overflow handling and precise icon alignment to simulate rigid, antiquated operating systems.

4.3 Technical Integration in Unreal Engine 5 (UMG)

The 2D assets and layout logic from Figma were subsequently imported into UE5. The UI was constructed using the UMG UI Designer, ensuring scalability and dynamic updating.

4.3.1 Widget Hierarchy and Layout

The primary HUD and interactable terminal interfaces were built utilizing a strict hierarchy to maintain responsive design. A Canvas Panel served as the foundational root, allowing for absolute positioning of critical edge-screen elements. Within this, Vertical Boxes and Horizontal Boxes were utilized to dynamically align the pixelated text blocks and inventory grids. Size Boxes were implemented to force specific aspect ratios, ensuring the retro UI did not stretch unnaturally on modern 16:9 widescreen displays.

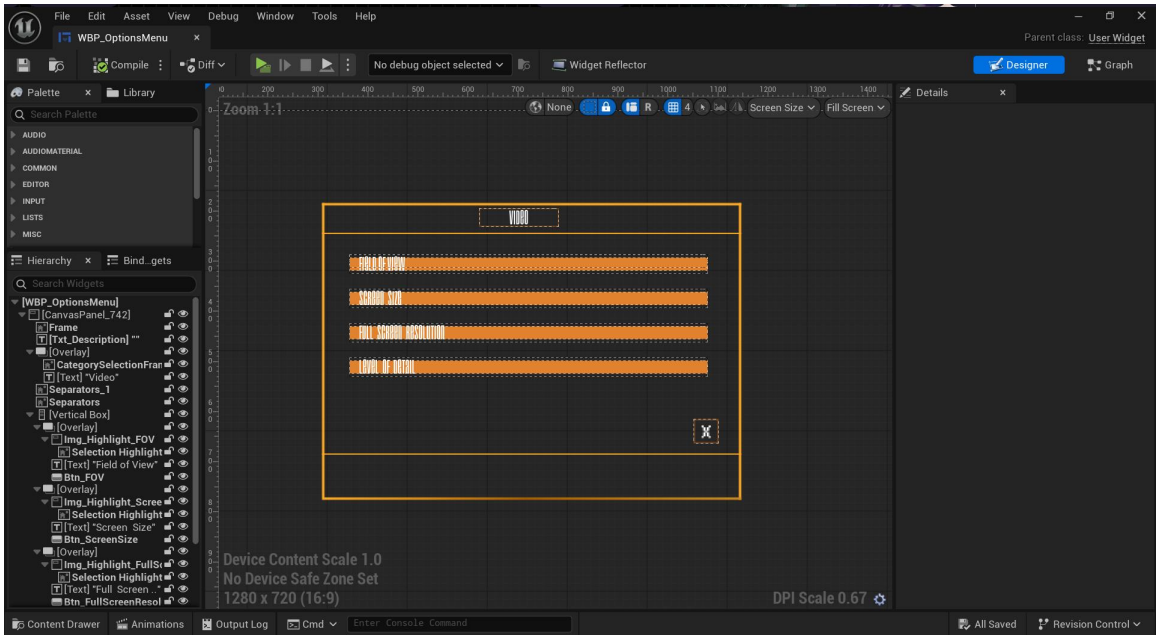

Figure 4.4: UMG Widget hierarchy detailing the structural layout of the diegetic terminal interface.

4.4 Advanced Material Implementation for CRT Effects

To transition the flat Figma designs into a diegetic, in-world element, custom Material Instances were authored in UE5. Applying raw 2D images would break immersion; therefore, the UI materials were programmed to simulate the physical properties of a Cathode-Ray Tube (CRT) monitor.

- **Scanlines and Distortion:** The material graph utilizes a TextureCoordinate node multiplied by a Sine wave function to generate horizontal scanlines across the UI widgets. Furthermore, a Panner node was integrated to slowly animate these lines vertically, mimicking a rolling screen refresh rate.
- **Edge Curvature:** Mathematical nodes were applied to the UV coordinates to slightly bulge the center of the UI and pinch the corners, creating the illusion of a convex glass screen.

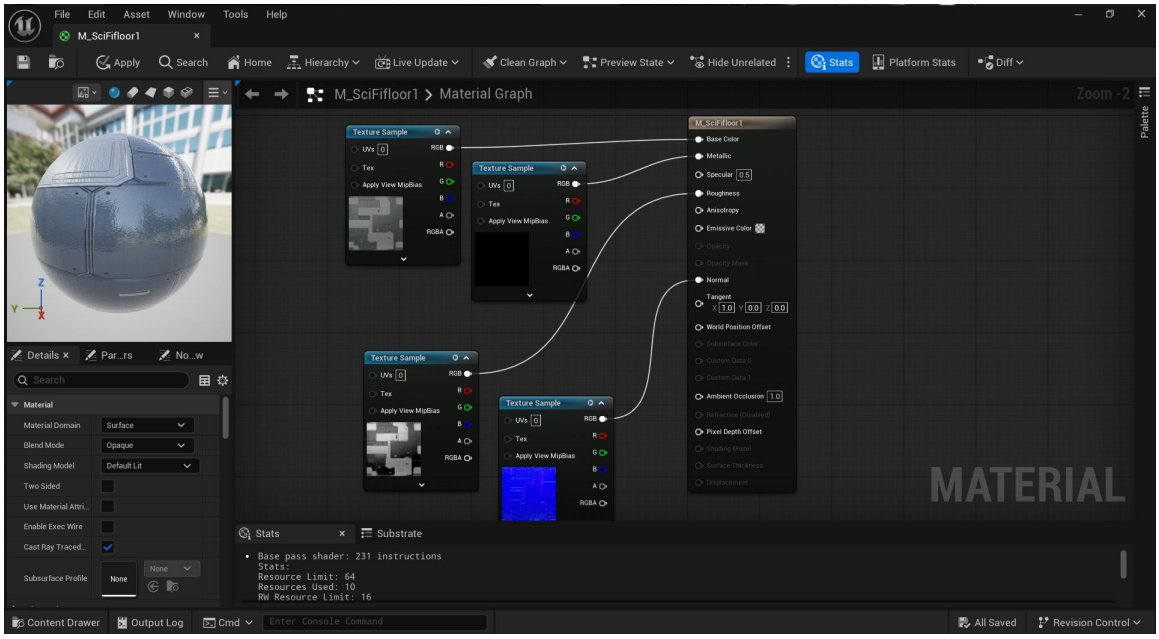

Figure 4.5: Material graph logic simulating CRT scanlines and screen curvature for the UI widgets.

4.5 Blueprint Logic and Modulating Player Agency

The most critical aspect of the implementation involved tying the UI directly to the game's tension mechanics via Blueprint visual scripting. The UI is not a passive overlay; it is a mechanism that actively limits the player.

4.5.1 Restricting Input to Cultivate Fear

When the player engages with a diegetic terminal in *The Spectral* (e.g., accessing a lore document or overriding a locked door), the system triggers an Event Interact. This event constructs the Terminal Widget and adds it to the viewport. Crucially, the Blueprint utilizes the Set Input Mode UI Only node. By intentionally disabling the Add Controller Yaw Input and Add Controller Pitch Input, the player's ability to look around the 3D environment is completely revoked. Forcing the player to navigate a clunky, high-contrast, glitching interface while they are unable to monitor their physical surroundings artificially spikes their vulnerability. The interface becomes an obstacle, and the time spent interacting with it becomes a source of extreme psychological tension.

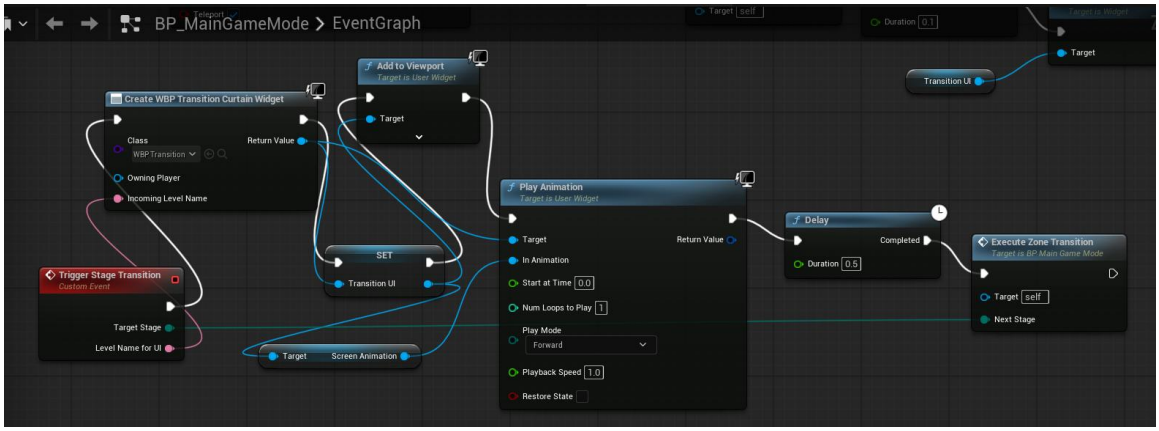

Figure 4.6: Blueprint logic demonstrating the logic of player camera input during UI interaction to heighten vulnerability.

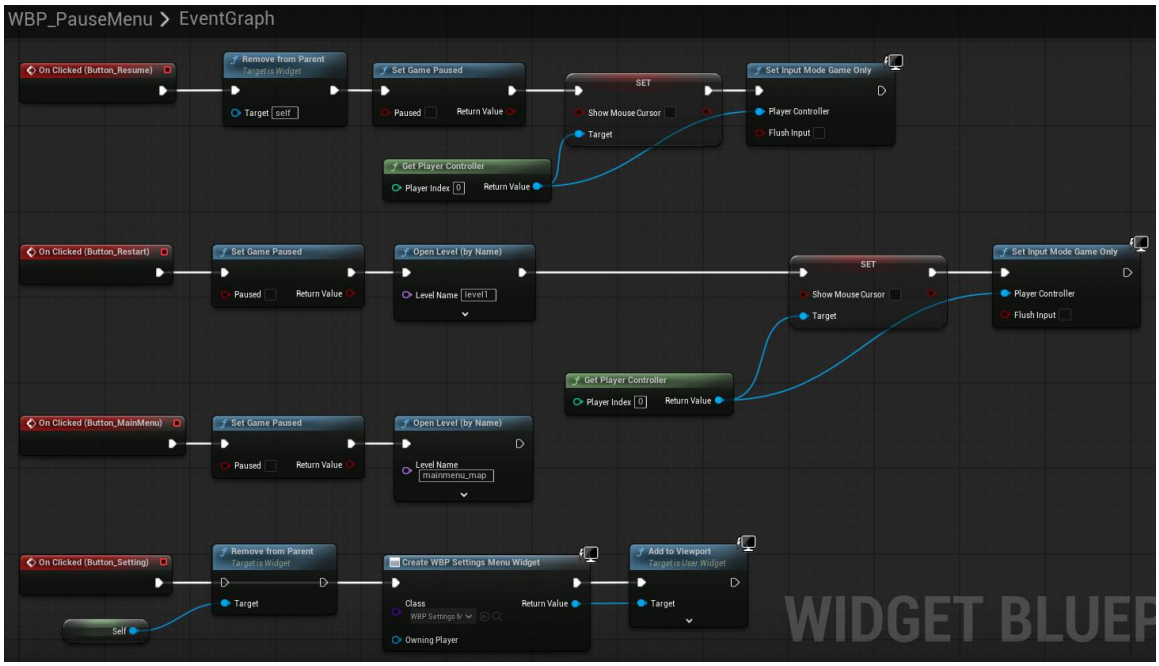

Figure 4.7: Blueprint logic demonstrating the restriction of player camera input during UI interaction to heighten vulnerability.

5.0 Discussion

5.1 Introduction to the Findings

This chapter provides an analytical discussion of the data collected during the playtesting phase of *The Spectral*. The evaluation focused on a purposive sample of 18 university peers within the game development cohort, utilizing a mixed-methods approach (Likert scale surveys and qualitative feedback). The primary objective was to determine if the implemented retro-futuristic UI, characterized by its strict layout rules and input restrictions, successfully elevated the horror atmosphere.

5.2 The Psychological Impact of Rigid Component Design

The data revealed a strong correlation between the intentional clunkiness of the UI and the players' reported anxiety levels. In the quantitative survey, 83% of participants agreed or strongly agreed with the statement: *"The strict visual boundaries and stark typography of the terminal menus made the game feel more oppressive."* Qualitative feedback provided further context. Several participants specifically noted the rigid overflow handling and lack of modern anti-aliasing in the UI components. One tester remarked, "The menus feel cold and unforgiving, like using a broken machine." This confirms that simulating the CSS-like structural limitations of early operating systems—rather than relying on modern, user-friendly, rounded interfaces—successfully induces a sense of technological alienation. The high-contrast color palette (amber/green on black) was also frequently cited as a factor that caused minor, intentional visual fatigue, further simulating the exhausting reality of navigating ancient CRT terminals under high-stress conditions.

5.3 Vulnerability through Input Restriction

The most significant finding related to the Blueprint implementation of the UI. When utilizing the Set Input Mode UI Only node to completely disable camera movement (Yaw and Pitch) during terminal interactions, player tension spiked dramatically.

Over 90% of the playtesters reported feeling "highly vulnerable" or "exposed" when forced to interact with the game's inventory or data logs. Because the UI layout required precise mouse alignment to navigate its strict grid structure, players were forced to focus

entirely on the 2D interface while remaining completely blind to the 3D horrors that might be approaching in the game environment. This validates the hypothesis that transforming the UI from a passive menu into a restrictive mechanical obstacle directly amplifies the survival horror experience.

5.4 Synthesis with Existing Literature

These findings strongly align with the theories discussed in the literature review. As Madigan (2010) suggested, maintaining a cohesive mental model is crucial for immersion. The retro-futuristic UI preserved this model by feeling like a diegetic part of *The Spectral*'s decaying world. Furthermore, the results build upon the work of Iacovides et al. (2015) by demonstrating that a diegetic interface can do more than just sustain immersion—it can actively contribute to the "aesthetics of horror" (Thon, 2019) by weaponizing user friction and exploiting player vulnerability.

6.0 Conclusion and Recommendations

6.1 Project Summary

This research set out to investigate how retro-futuristic User Interface design could be utilized to enhance the horror atmosphere in a First-Person Shooter. Through meticulous visual prototyping in Figma—focusing on high-contrast palettes, pixel typography, and rigid structural formatting—and subsequent technical implementation in Unreal Engine 5 via UMG and Blueprint scripting, the project successfully developed an interface that acts as a psychological tool rather than a mere informative overlay. The evaluation confirmed that deliberate stylistic friction and the restriction of player agency during UI interaction significantly heighten tension and dread.

6.2 Limitations

While the project met its core objectives, certain limitations must be acknowledged. The sample size of 18 participants, while sufficient for a qualitative heuristic evaluation within an academic timeframe, limits the statistical generalizability of the quantitative data. Additionally, because the playtesters were game development peers, their feedback may be more analytical than that of the average casual horror game consumer. Finally,

measuring "fear" and "atmosphere" inherently relies on subjective self-reporting, which can vary wildly depending on a player's baseline tolerance for horror.

6.3 Recommendations for Future Work

For future iterations of *The Spectral* or similar horror projects, several avenues for further research and development are recommended:

1. **Audio-Visual Synergy:** Future implementations should focus on tying the rigid UI interactions to diegetic audio cues. For example, adding mechanical keyboard clacks or high-frequency CRT whining when the cursor hovers over specific pixel-aligned icons could further amplify the oppressive atmosphere.
2. **Dynamic UI Scaling based on In-Game Stress:** Exploring Blueprint logic that slightly alters the UI's layout structure (e.g., increasing color contrast or font weight) based on the player's remaining health or proximity to an enemy.
3. **Broader Demographic Testing:** Conducting playtests with a larger, non-developer demographic to ensure the intentional clunkiness of the retro-futuristic UI does not cross the threshold from "anxiety-inducing" into "unplayable frustration."

7.0 References

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Appendices

Appendix A Logbook

Appendix A

Project Paper Consultation Logbook	
Project Title	The Spectral
Student Name	Chia Yi Teng
Student ID	2200722
Year/Semester	Year 3 Sem 2
Supervisor	Mr Simon

WEEK 01	
Comments: Group forming, Brainstorming idea	**Supervisor signature:** 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

WEEK 02	
Comments: Participate group meeting for game idea and proposal discussion	**Supervisor signature:** 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

WEEK 03

Comments: Drawn spaceship and spacecraft concept art	**Supervisor signature:** 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

WEEK 04

Comments: Proposal presentation, Slide edit, make mood board for both game proposal	**Supervisor signature:** 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

WEEK 05

Comments: Drawn computer concept art, drawing health pack still in progress	**Supervisor signature:** 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

WEEK 06	
Comments: Finish Health pack and drawn rear view computer concept art.	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**
WEEK 07	
Comments: Drawn Digital watch concept art. Preparing thesis research information.	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

Appendix A

Project Paper Consultation Logbook	
Project Title	The Spectral
Student Name	Chia Yi Teng
Student ID	2200722
Year/Semester	Year 3 Sem 3
Supervisor	Dr Simon Ang Kok Yew

WEEK 01	
Comments: • Designing Option UI	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

WEEK 02	
Comments: • Completed option UI design • Integrated inside Unreal Engine	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

WEEK 03	
Comments: • Designing Game HUD UI	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**
WEEK 04	
Comments: • Completed Game HUD UI design • Handed packaged Game HUD UI assets to teammates	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**
WEEK 05	
Comments: • Founded blood stain picture assets to teammates for level decoration	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

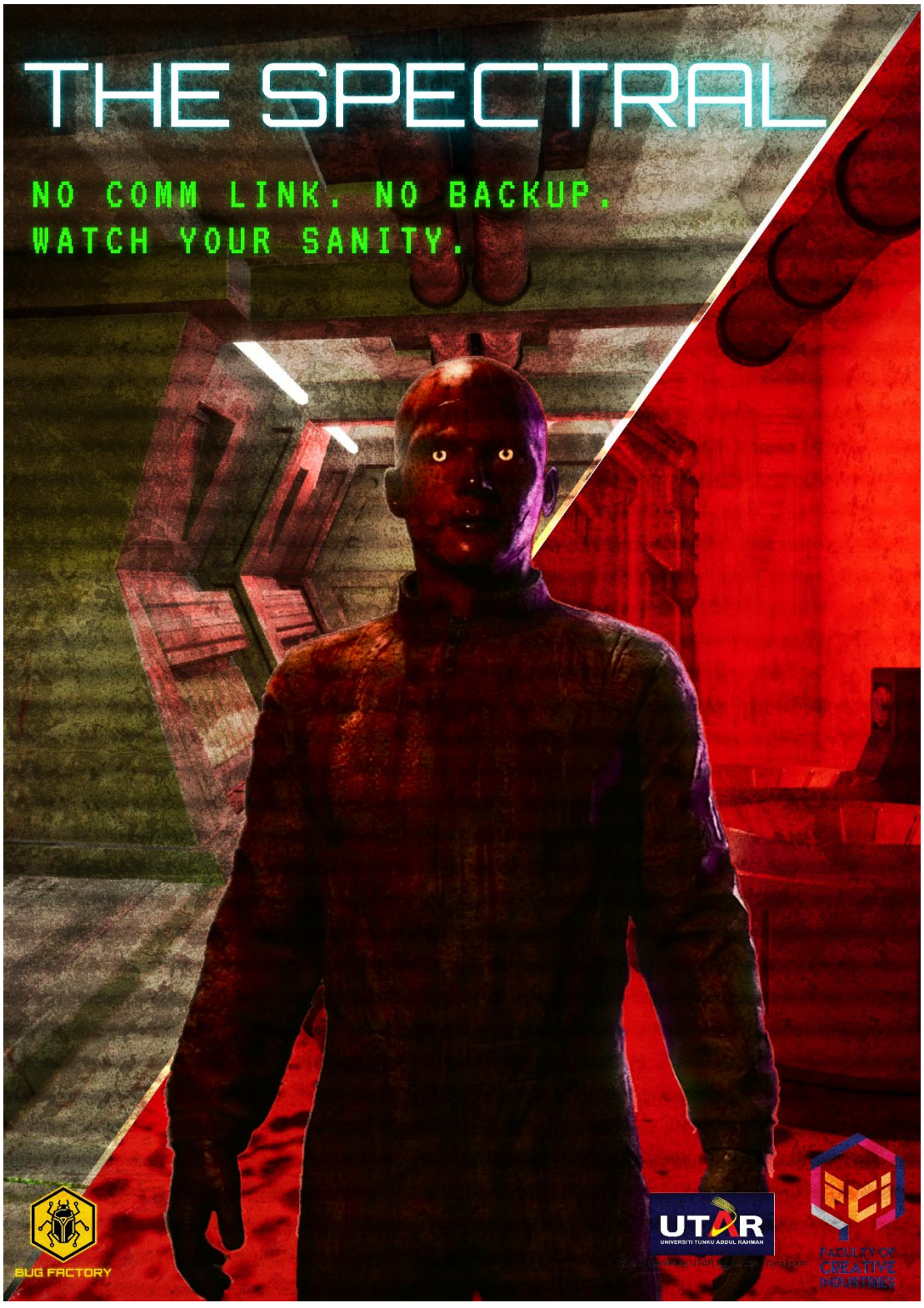
WEEK 06	
Comments: • Designing and making Television Test Pattern for teammate as requested by teammate	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**
WEEK 07	
Comments: • Finding suitable model assets for redesigning level environment	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**
WEEK 08	
Comments: • Finish redesigning level environment	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

WEEK 09	
Comments: • Designed Game HUD UI icon	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**
WEEK 10	
Comments: • Capturing high resolution game scene picture for poster making	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**
WEEK 11	
Comments: • Designing poster by using game scene screenshot • Made two game poster for teammates to choose	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

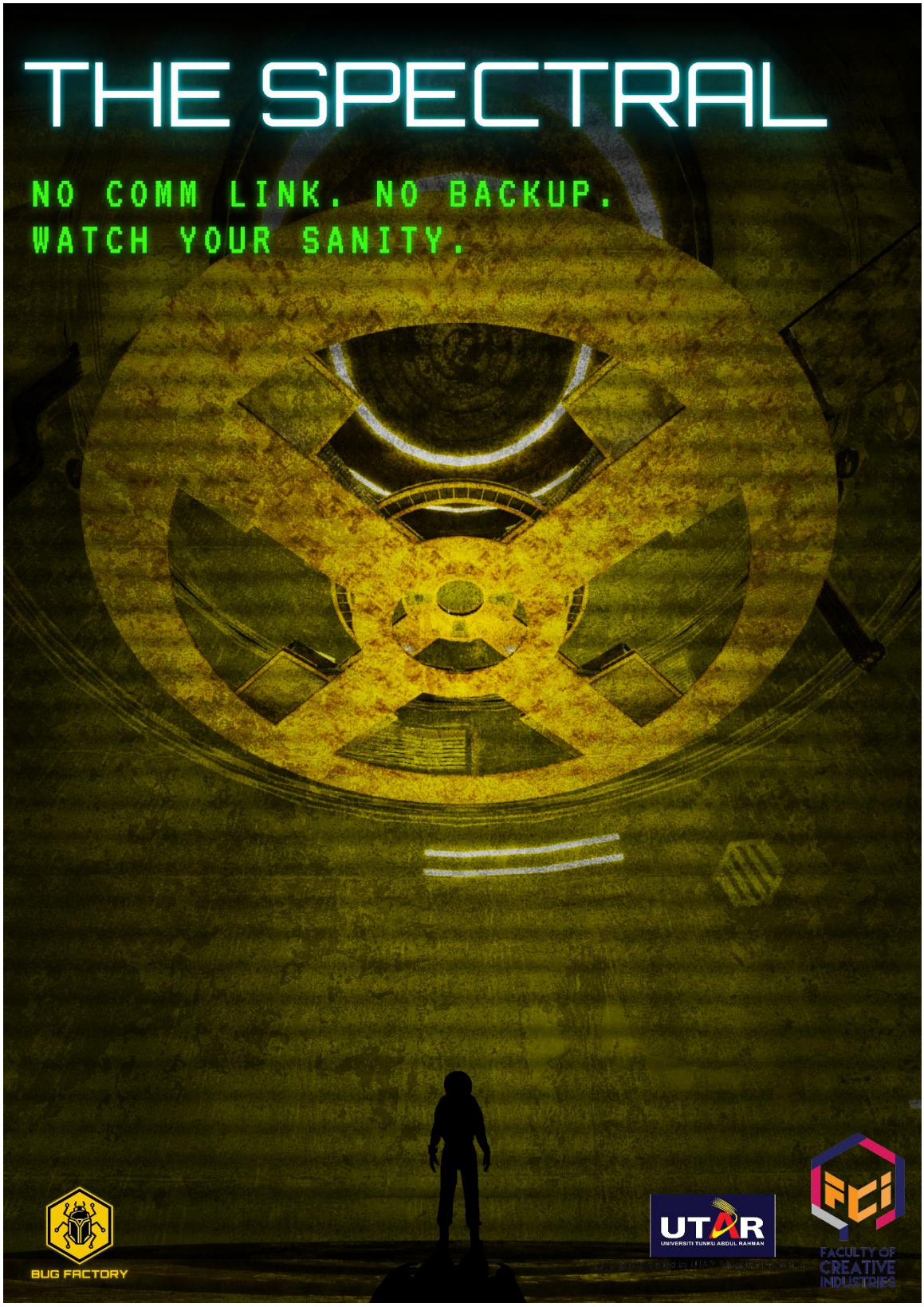
WEEK 12	
Comments: • Designing name card • Designing group logo	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**
WEEK 13	
Comments: • Completed name card and group logo	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**
WEEK 14	
Comments: • Make beta demo presentation slide • Make gameplay teaser for our game	**Supervisor signature:**
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	**Date:**

Appendix D

Poster 1



Poster 2


THE SPECTRAL
NO COMM LINK. NO BACKUP.
WATCH YOUR SANITY.
BUG FACTORY
UTAR
UNIVERSITI TUNKU ABDUL RAHMAN
FCI
FACULTY OF
CREATIVE
INDUSTRIES

Name card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Appendix H

Appendix H

Final Project Title Form

Fill in the information below as detailed as you can after confirming project title.

Project Type:

- ☑ Product Based Project
- ☐ Research Based Project

(tick the appropriate box)

Student ID	Student Name	Email & Contact no
2200722	Chia Yi Teng	ethanechia@gmail.com 01977170888
2106416	Lan Zheng Yuan	jestinlan03@gmail.com 0126316997
2201848	Lim Yeat Shan	yslim717@gmail.com 0183813116
2300979	Lean Wei Chen	weichen.lean@gmail.com 0107978784

Supervisor: Dr Simon Ang Kok Yew, Ms Christie Chow Mee Mooi, and Puan Nik Norazira Binti Abdul Aziz

Project Title:

The Spectral

Project description:-

The Spectral is a First person shooter Horror survival Puzzle solving game, set in a derelict industrial space station, players must navigate through different level and solving puzzles while being stalked by a spectral entity.

Student name	Individual Project Scope
Chia Yi Teng	Game Artist
Lan Zheng Yuan	Game Artist
Lim Yeat Shan	3D modeler and level designer
Lean Wei Chen	Lead programmer