

**Building the environment and atmosphere
of a horror game**

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DECLARATION

I, Lim Yeat Shan declare that this thesis report entitled “Building the environment and atmosphere of a horror game” 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 (Honours) Game Design under the University Tunku Abdul Rahman.



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Abstract

This thesis investigates how environmental design shapes atmosphere in horror games, with a focus on creating dread, tension, vulnerability, and anticipation beyond the use of jump scares. As many modern horror games rely heavily on sudden shocks and explicit threats, this study argues that effective horror is more sustainably achieved through carefully constructed spaces, lighting, sound, environmental storytelling, and player interaction. The research aims to identify the environmental factors that strengthen or weaken horror atmosphere and to develop practical design guidance for game creators.

Using a qualitative methodology, this thesis combines literature review with case study analysis of selected horror games. The analysis is organized around four main components: environmental composition, visual atmosphere, auditory atmosphere, and environmental storytelling. Findings show that horror atmosphere is strongest when these elements work together consistently. Tight corridors, dark or partially visible spaces, unsettling soundscapes, decayed environmental details, and limited but meaningful player agency all contribute to a stronger sense of fear. In contrast, overly bright lighting, inconsistent audio-visual tone, predictable mechanics, and excessive exposure reduce suspense and weaken immersion.

The study concludes that horror atmosphere should be understood as a coherent system rather than a collection of isolated effects. For designers, especially students and independent developers, the results offer practical strategies for building horror environments that create lasting emotional impact through design rather than reliance on cheap scares.

Keywords: horror games, environmental design, atmosphere, dread, sound design, environmental storytelling

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1.0 Introduction

1.1 Background

As the landscape of modern horror games has increasingly shifted towards games with cheap jump scares and clear villains and motivations, although these may be popular with the general public, they have moved away from the concept of good horror games. The core of a good horror game is dread and tension, which can be created by an intimidating atmosphere for the player (Bycer, 2018).

This thesis examines how environmental design in horror games shapes atmosphere and, in turn, player emotion and behavior. It aims to articulate concrete environment-design strategies that cultivate dread and tension beyond momentary scares.

1.2 Problem Statement

Although the role of the atmosphere in horror has been widely acknowledged, most of the modern games have overlooked environmental design in favour of fast-paced, external fear mechanisms. As a result, there are only brief and fleeting memories, and the sense of awe is lost once the person becomes accustomed to being surprised. Designers do not have a comprehensive, practical system that links environmental factors such as spatial organisation, light and sound, interactability, environmental storytelling and systemic uncertainty to quantifiable emotional effects, such as dread, vulnerability and anticipation.

There is no such system to maintain design consistency, iteration is inefficient, and thus several problems will occur: unpredictable tempo, unconnected spaces, mismatch between visuals and sound, and a decline in emotional impact. Determine how the system of environment design contributes to the construction (or disruption) of a horror atmosphere, and identify the factors that lead to atmospheric collapse.

1.3 Research Objectives

- Expand on the role of environments and atmosphere in horror games

- Identify how games fail at said aspects
- Illustrate successes and failures through case analyses of representative horror titles.

1.4 Project Scope

The study will only cover the environment and atmosphere of horror games, and other forms of media will only be used as supporting evidence. The scope is small- and medium-sized 3D and 2.5D titles, and some representative works from independent and AA studios with particularly noticeable environments are included.

1.5 Significance of the study

This study contributes to game design practice by:

- Systematically organize vocabulary and frameworks that connect choices in environmental design with atmospheric effects to reduce the use of ad-hoc "feelings".
- Offer diagnostic tools for designers to help them address the general problems in light (such as overexposure, tonal inconsistency and the trade-off between readability and mystique).
- Support more efficient iteration by concrete guidelines for spatial layout, lighting, audio, affordances and environmental storytelling in horror.
- Informing education and team communication by transforming tacit craft knowledge into teachable concepts and checklists.
- Help independent teams and students create excellent atmosphere-driven horror without high-budget production by using environments.

2.0 Literature Review

2.1 History of Horror in Other Media

Gothic literature provided one of the first examples of horror. One of the earliest well-known works often regarded as a first-class work of horror is Horace Walpole's *The Castle of Otranto*, published in 1764, which helped set the precedents for Gothic horror that followed. Setting in Gothic fiction serves to generate a sense of fear through its various means. A decaying castle, a long, maze-like corridor, an unfamiliar dark room, and so on can all evoke feelings of mystery, suspense and fear in people. The particular reason for the relevance of setting in Gothic literature is that it shows how a place can serve as a carrier of emotions, rather than just an inert stage for events (Walpole, 1764/2014; Gothic Elements, n.d.).

As horror developed in film, the genre continued to use an atmospheric style. The first horror films used visual contrast, shadows, distorted space and expressionist composition to create a sense of fear. Silent and expressionist films were especially popular because they used light and shadow to create a sense of fear without being explicitly explicit. The above ways of life established the visual language of horror and later influenced interactive media. Horror films also slowed down their pace and delayed the appearance of dangers to increase suspense before revealing them. This way can be used in games to keep the sense of suspense going without resorting to direct fear (Severed Cinema, 2024).

With the increased popularity of games in recent years, more horror elements have begun to appear in some. Developers used monster images and the general form of horror suspense, such as a calm beginning, a lack of certainty, and then a sudden threat. However, as games, they do not show the plot but have players actively move in the world and create their own suspense. Therefore, horror games need to create a fearful environment in the areas a player is about to enter. If film can direct the audience's attention through editing, then games need to use level design, sound and interactive cues to attract attention and maintain suspense (Severed Cinema, 2024).

2.2 Atmosphere in Horror Games

The other is the general feeling created in a horror game. It can be viewed as the emotional impact that is achieved by the collaboration of visual design, sound, space organisation and game-system. Atmosphere in horror games is not an accessory to the experience but is frequently the primary trigger for fear. Instead of relying solely on jump scares, good horror can create a prolonged sense of unease and vulnerability for the player through other means. Therefore, atmosphere needs to be added by design rather than having it happen accidentally (Vorobeveva, 2024).

Research on horror game design frequently points out that fear stems from uncertainty. When a person does not know what is going to happen in advance, they are nervous. Darkness, narrow spaces, inconsistent light and unclear sound are all used to achieve this. These Design elements are likely to help the player be more aware and move carefully. Thus, the atmosphere will function as an emotional system to influence the behaviour of the player. The player will be exposed to terrifying scenes in the horror world and feel fear physically and mentally as well (Mäkinen, 2020).

Good Atmosphere is also about stability. If the mood is to be scary, lighting, sound, gameplay, should also be scary. For example, a tense visual environment may be undermined if the player is granted excessive powers or if the sound does not match the visuals in terms of safety and danger. For this reason, the art and technology of horror games need to be aligned. The environment should be able to elicit the desired emotions in people during the play (Vorobeveva, 2024; Mäkinen, 2020).

2.3 Environmental Storytelling

One type of environmental storytelling for horror games is to tell the story through the environment indirectly. Designers do not need to tell stories through dialogue or cutscenes; instead, hints can be left in the environment, such as damaged furniture, forgotten items, bloodstains, broken doors, changed light, and empty rooms. These details are old, so the players have forgotten what happened back then. Horror is often created this way to make people feel fear gradually through a series of discoveries.

Environmental storytelling is suitable for presenting a sense of place and other ideas to players. Often, this fantasy is more frightening than what is directly known. A room that seems to have been disturbed recently may be out of the ordinary. A hallway with personal belongings may be an old residence that is no longer in use and therefore unsafe. Therefore, the design will have the effect of unveiling a concealed past for the players. Therefore, the environment also functions as a background and a way to tell stories (Vorobeva, 2024).

This way will be more suitable for horror games because of the need for immersion. Players are often in a state of searching for clues in spaces and are thus more aware of their surroundings. The Storytelling of Environmentals must be continuous. If these are random or inconsistent, the world will seem artificial, and the sense of fear among players will be reduced. Therefore, the impact of environmental storytelling will be different according to where and how it is presented visually.

2.4 Lighting and Visual Mood

The first is light, used to create a dark and gloomy effect. Darkness is a lack of light and, as such, difficult to see how one moves or what is in the shadows. A Dark Place makes the player be wary and hesitant to move at night. Light in horror games does not need to be realistic or beautiful; it can be used to control the information that players are aware of and when that information is disclosed (Vorobeva, 2024).

A Low Contrast has been chosen. Although there is more light in an area, it is also more prone to causing harm. Dim, unevenly lit areas often have an understated mood because not all parts are revealed. The ambiguity is at the core of horror; thus, it is more frightening because of the unknown that one imagines. Therefore, the designer can use light to focus attention, slow down movement and enhance suspense (Mäkinen, 2020).

Lighting also serves to narrate. A flickering light bulb, a corridor with only one light source at the end, or a room in an odd colour can all be associated with instability or corruption. The following cues do not need to be written or spoken. Lighting can be used to add a sense of place and atmosphere, as well as emotions, in conjunction with environmental narrative.

2.5 Sound and Audio Design

The other type of horror is sound. Audio can notify the player of an imminent threat before it is seen, and thus serves to increase the sense of urgency. Creaking structures, distant footsteps, a low-frequency ambient drone and mechanical hum, and sudden silence can all be unsettling. Sound in horror games is often used to make players wonder whether a noise has a specific reason for being or if it is merely a sound in the environment (Mäkinen, 2020).

Based on the study of others, silence is also very effective. A sudden drop in ambient noise may be due to a hazard, and irregular audio signals can cause people to feel uneasy. As the way people sense the world is through hearing, sound can evoke fear for the audience without any visible triggers. It is highly suitable for games that require players to listen carefully to avoid danger or reach the next level. As a result, sound is now integrated into the players' decisions rather than simply serving as an accompaniment to the story (Vorobeveva, 2024).

Audio is also about the world. Echoes, muffled voices, static interference or unusual reverberations can be used to suggest a hidden space, a nearby danger, or old memories of that place. When the sound design is in line with the visual design, the environment is both rich and eerie. Sound that does not match the scene is out of place. Therefore, many studies on horror design consider sound an indispensable part of the atmosphere and do not treat it as a standalone element (Mäkinen, 2020; Vorobeveva, 2024).

2.6 Spatial Design and Player Movement

Spatial Design Organises how players move around and experience a horror game. Narrow corridors, closed-off rooms, dead ends, maze-like structures and other features can all be used to increase the sense of tension by reducing the player's feeling of control. Large empty spaces can also be frightening if they offer insufficient cover or too many unknown possibilities. Both situations change the perceived safety of movement in a given Area (Vorobeveva, 2024).

Good Horror Spaces need to be both readable and mysterious. If the environment is too bright, the player will feel safe but also dull. If it is too difficult, people will feel frustrated and

thus not feel fear. Therefore, the level design of effective horror should be both guiding for players and full of unknown. The first problem in environmental design for horror games is balancing this element.

Spatial Arrangement Affects Speed. Long corridors, closed doors, repeatedly visited rooms and narrow alleys all make people feel constrained and anxious. When the player moves slowly, they tend to focus on what is around them more easily and feel a sense of danger. Space is a form of organisation and a pace of display. Therefore, in a horror game, the layout of the environment will determine where the player goes and how they feel at that time.

2.7 Player Agency and Fear

Films and other literary works do not show the character's life in a game directly. This agent makes the fear more personal by having the player be directly responsible for entering the dangerous area and confronting danger. Horror can be used to create a stronger sense of emotion in this way. The player will not be the subject of the danger. Therefore, the environment should be able to convey the threat clearly enough to be perceived, but not so obviously as to lose suspense.

Many horror games reduce the sense of power to increase the sense of fear. Few resources, low visibility, restricted movement, and unknown enemy behaviour all necessitate caution. But it should be done reasonably. If the control is too loose, it will not be scary enough. Therefore, according to the above study, effective horror design employs agency strategically; that is, the player is allowed to act, but at the same time feels a sense of danger (Mäkinen, 2020).

Players can be in the game for an extended period and will thus know more about the environment. A single hint may be deemed a crime, and even slight disturbances in life are regarded as serious offences. Thus, the design of horror games is also relatively subtle. The surroundings are the communication paths for the designer and the players; thus, meaning is created by observation and motion.

2.8 Gaps in the Literature

Although the previous studies have pointed out the influence of the environment and mood in horror games, certain deficiencies have also been identified. First, some studies are very general in describing the atmosphere and fail to provide specific design suggestions. Thus, the theory has not been applied. Although designers know what the atmosphere is, they are unable to incorporate this knowledge in production (Vorobeveva, 2024).

Second, many discussions do not separate the different elements of the environment and group them together. Light and Sound are also used to create a scary atmosphere, so an in-depth study of their methods will be provided. Such a system could help determine which design choices lead to a sense of dread and which create tension, or both.

Third, there is a lack of failure cases. A good horror game needs a rich atmosphere, and otherwise, it will be dull due to repetition; poor colours or tones, or too-simple horror can all reduce the enjoyment. Studies of these failures can help us find out why there is a lack of immersion and tension. Based on this, I will select some exemplary and unsuccessful environmental design systems for horror games in my study.

2.9 Summary

Horror has always relied on atmosphere in literature, as well as in horror films and modern games. At the same time, all of these mediums are based on darkness, isolation, decay, suspense and uncertainty to generate fear. The Environment of a horror game needs to be particularly dark because it is where players actively experience and observe. Lighting, Sound and story-telling are to help create an emotional atmosphere in a space.

Therefore, this paper believes that the environment in horror fiction is the root cause of the sense of dread. A good horror game should be able to generate feelings of fear, tension, vulnerability and anticipation through its environment. Therefore, the following sections will take the above-mentioned research as a basis to introduce some typical game cases and present design strategies for creating an excellent horror atmosphere.

3.0 Game Design Document

3.1 System Requirements

Our game was developed on a custom built pc, and as we went for a more realistic approach to our visuals which although optimized, includes higher polycounts and higher fidelity textures, a better spec'd pc is recommended for a true immersive experience, below are the predicted specs:

Processor: Intel® Core™ i5-9600K | AMD Ryzen™ 5 3600

Memory: 16 GB RAM

Graphics: NVIDIA GeForce® RTX 3060 (8GB VRAM) | AMD Radeon™ RX 6600XT (8GB VRAM)

Storage: 3GB available space

3.2 About this Game

The Spectral is a first person shooter, horror survival game, where you play as a sentient android awakening after a long slumber on a space station. While you were decommissioned, a virus that infects androids and turns them into zombies controlled by a leader hivemind called “Spectre” has wreaked havoc on the space station, causing all of the humans on board to evacuate, leaving only the infected androids. You must now escape the space station with the help of a sentient AI named “Cloud”, but before that you must reach the reactor room to initiate its self-destruct in order to stop the virus from spreading any further.

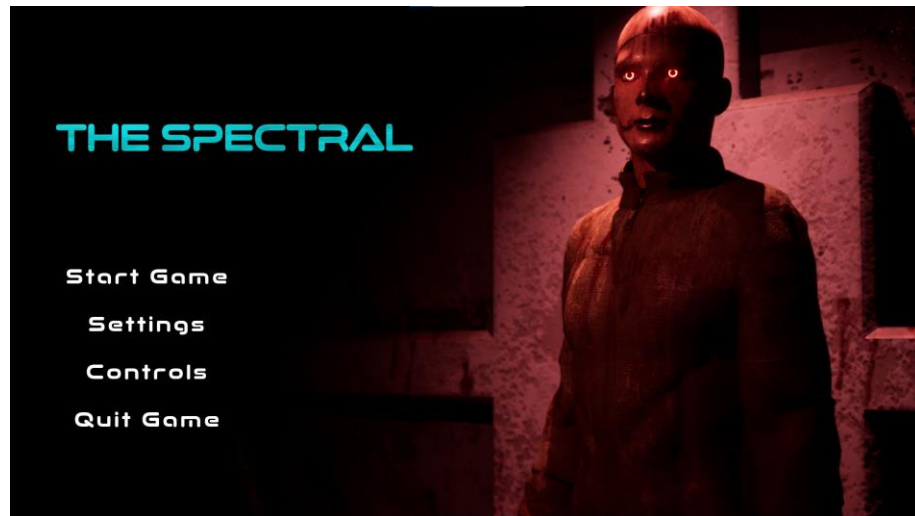


Figure 3.2.1 Androids Infected by the Spectre Virus on the Main Menu Screen



Figure 3.2.2 Environment and Atmosphere of the Game

3.3 Gameplay

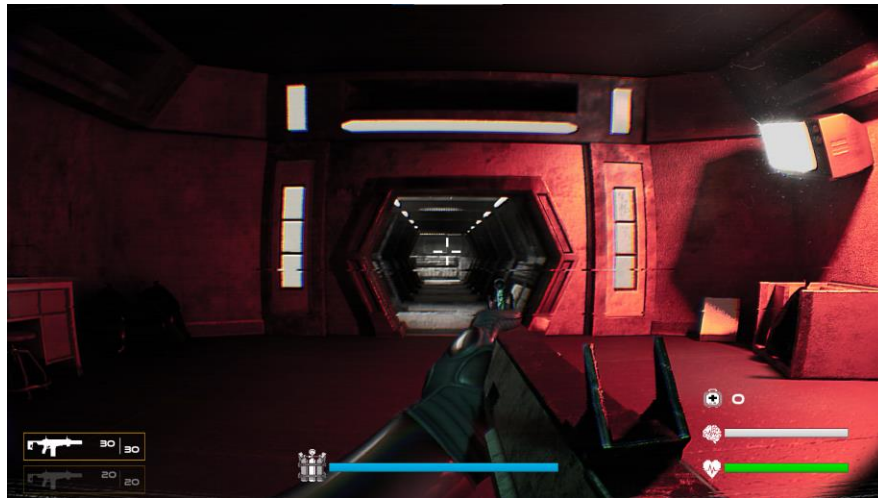


Figure 3.3.1 Gameplay Footage of The Spectral

The player starts off with 2 guns, a normal gun and a “Spectre gun”. Killing infected androids with the normal gun will cause your sanity to decrease, but you will not with the spectre gun, however the ammo for it is much rarer, and it is up to the player to balance between conserving ammo and losing sanity. The player also has a health bar which can be replenished by using health packs.



Figure 3.3.2 Level 1: Cafeteria Area



Figure 3.3.3 Level 1 Kitchen Area

Level 1 is set in the space station's cafeteria/ kitchen area. In this level the player has to collect 3 keycards scattered across the level after killing all infected androids in the area, and doing so will unlock the button for the door that connects to Level 2, but before that has to complete a puzzle at the fuse box.



Figure 3.3.4 Keycard



Figure 3.3.5 Button

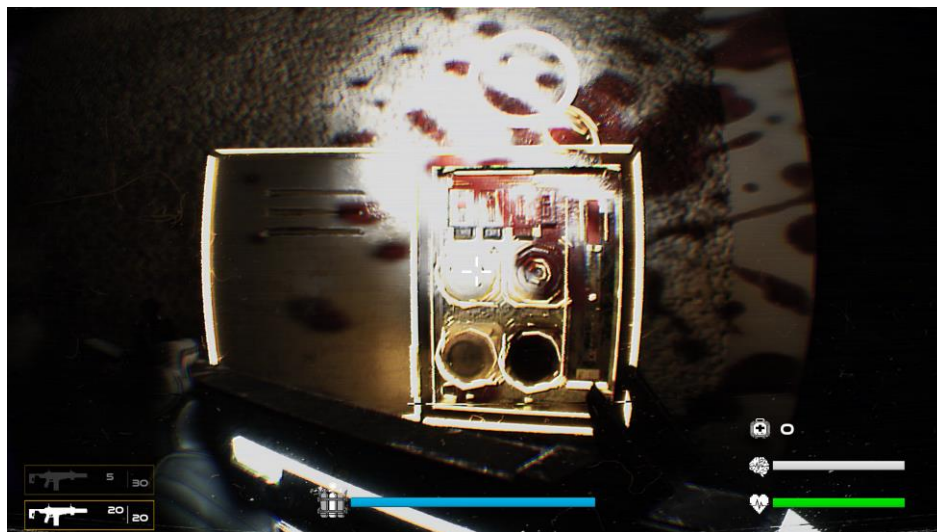


Figure 3.3.6 Fuse Box

Before Level 2 and Level 3, there will be a checkpoint where the player can choose to resupply ammo and save the game, or if they are going for a hardcore run they have the option not to as well.



Figure 3.3.7 Checkpoint room

Level 2 sets place in a laboratory, the player now has to solve a different puzzle involving translating hieroglyphs to get the passcode to open the next door.

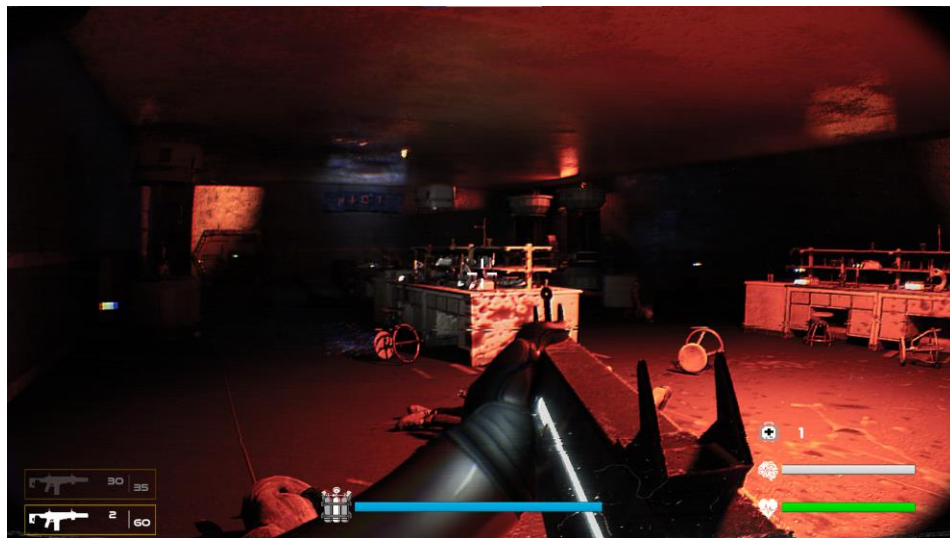




Figure 3.3.8, 3.3.9. 3.3.10 Laboratory

For Level 3, the player finds themselves in the nuclear reactor room of the space station, filled with enemies but also supply stations. The AI Cloud will initiate a reactor meltdown timer, and the objective now is to kill the hivemind leader before the timer runs out and survive in order to escape the space station and beat the game.

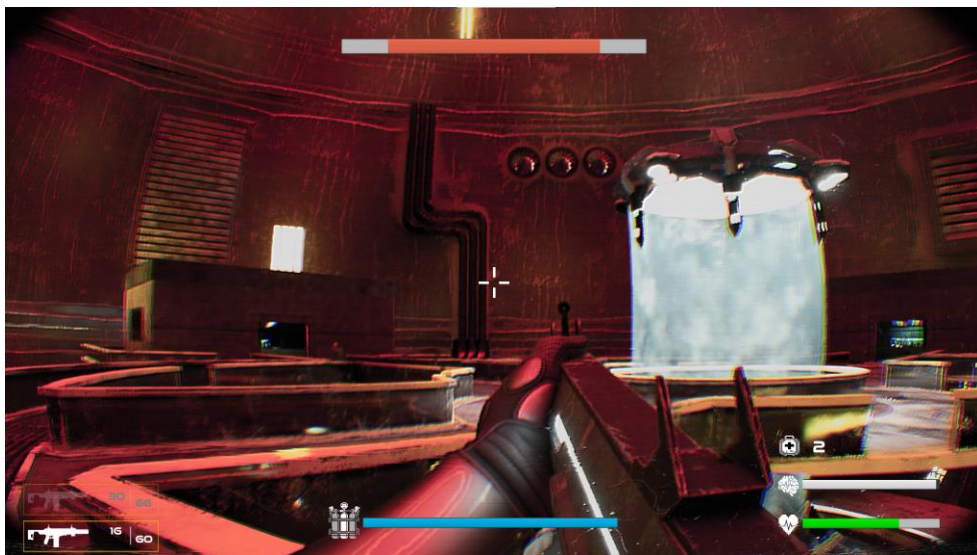
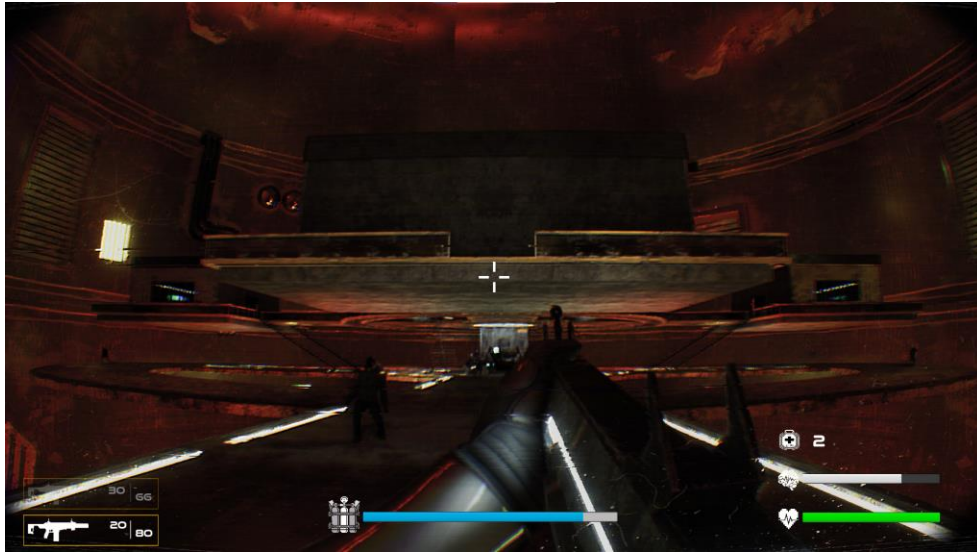


Figure 3.3.11, 3.3.12 Level 3 Reactor Room



Figure 3.3.13 Level 3 Supply Station

3.4 Game Assets

Most 3D assets in the game are first done in 3DS Max, following the proper game workflow of blockout, high poly, low poly, and then finally texturing in Adobe Substance Painter. Using this workflow ensures that many high poly details can be baked onto a low poly mesh in the texturing phase, lowering the system requirements. The assets are all modeled to a cassettepunk aesthetic, inspired by the Alien franchise, and other retro futuristic titles.



Figure 3.4.1 Keycard

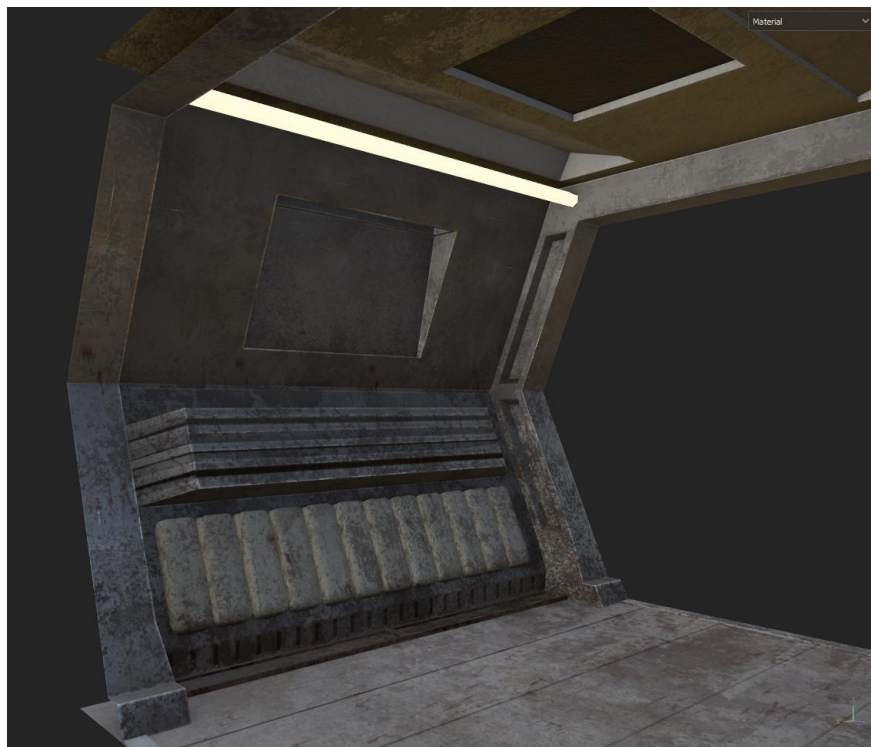


Figure 3.4.2 Hallway



Figure 3.4.3 Burner

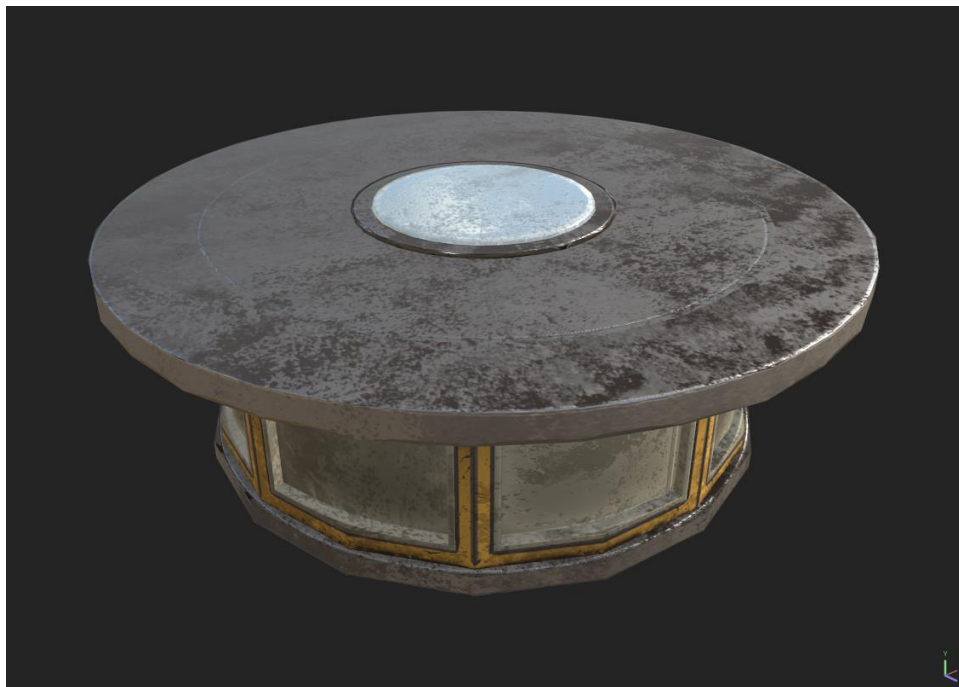


Figure 3.4.4 Table



Figure 3.4.5 Button



Figure 3.4.6 Fusebox



Figure 3.4.7 Planter



Figure 3.4.8 Lab Electronics



Figure 3.4.9 Lab Equipment



Figure 3.4.10 Lab Table



Figure 3.4.11 Lab Sink



Figure 3.4.12 Normal Gun



Figure 3.4.13 Spectre Gun

4.0 Methodology

The research methods that will be used in this paper to study the impact of environmental design on atmosphere in horror games are introduced in this chapter. The design of this study is qualitative, and case study analysis and literature review will be used. As the subject matter is how atmosphere is created through visual, spatial and auditory design, a qualitative research method will be selected to explore the significance, Design purposes and the sense of experience among players, rather than only collecting quantitative data. The chapter will introduce the theoretical foundation, selected samples and instruments, procedures, methods for analysis, etc.

4.1 Research Design

The type of this study is qualitative research. Qualitative methods are better suited for investigating the creative and experiential aspects of game atmosphere; thus, design features and meaning can be explored, and the emotions induced by horror games examined qualitatively. Instead of isolating and testing each factor independently, several environmental factors are being explored simultaneously in the study, such as lighting, space arrangement, world-building and narrative, sound, and interactivity. Therefore, this way is to create the atmosphere of horror games by combining many design elements rather than relying on a single feature.

The study will also use the case study method. Case study analysis is suitable for when a small number of cases need to be studied in more detail and patterns across them are to be found. Several horror games have been chosen for this paper as case studies to examine whether different environmental techniques can successfully generate fear, suspense and dread. A case-based study can be used to explore problems in game design in detail and is often highly applicable in this way.

The design-based research type of this study will also be followed. Therefore, the results are not only for describing, but also to promote the development of practical games. The goal is to derive design ideas from the previous horror games and related works to offer references for the environment construction in new horror projects. According to the theme of horror game theory, theory and practice should be integrated to form a concept or conduct research on environments.

4.2 Theoretical Framework

This paper assumes that the environment in a game can change how people perceive and experience a game. Horror games use their environments to shape a sense of place and suspense for players. The system thinks that the atmosphere is caused by the environment to give players a sense of vulnerability, fear and loneliness. Not only can stories evoke feelings, but the spatial layout, visual presentation and sound design of the story can also be used to do so.

Four main parts are included in the above system. First is the composition of the environment; that is, the space of distribution, density, scale and navigation structure. Secondly, there is a sense of place; light and shadow, colour, materials, etc. Third is auditory atmosphere; among others are ambient sounds, silence, noise patterns and sound cues. Fourth is environmental storytelling; that is, objects, damage, decay and other clues can all tell a story without explicit narration. The four items will be used as the main analysis indices in this paper.

Therefore, the framework is suitable for presenting the experiences people have had in horror games. Players are not passive observers of the world; they actively move in it, make sense of what they see, and experience emotions. Therefore, atmosphere can be viewed as a change in the designed space that affects a player's perception. The framework will organise the analysis and keep this section of the paper focused on the environmental Design aspect of horror, not the overall theories.

4.3 Research Subjects

This study does not use a large number of human participants in the same way as a psychology experiment. Therefore, the first group of subjects will be chosen from horror games for study. The selected games should be appropriate for the environmental atmosphere, easy to learn and clear in design, and suitable for comparison. A few typical titles are preferred to enable an in-depth analysis of each environment rather than an all-too-general comparison across many games.

If your department is using human subjects in this research, you may add a small group of supplementary participants, such as game design students or people who are familiar with horror games. In that case, the participants would be used for informal feedback or short playtesting

sessions focusing on atmosphere, rather than for statistical testing. A reasonable sample could be 5-10 people who have played horror games to some extent. Purposive sampling will be used to select these subjects because they are able to identify changes in the environment and climate.

However, for this thesis, the most practical and manageable way is to use games as the main object of study and, if necessary, include a small playtest group according to the requirements of your supervisor. Therefore, this study will be aligned with the scope of bachelor's-level game design research, which usually focuses on case studies and practice-based reflections.

4.4 Sampling Method

The type of sampling in this study is purposive sampling. Purposive sampling is suitable because the researcher selects games that are particularly relevant to the research content intentionally. The selected titles should have various kinds of horror atmospheres, including psychological horror, survival horror, indie horror and low-fidelity atmospheric horror. It can help identify both the same and different techniques in the subgenres.

The conditions for choosing case studies are as follows. First, the game should use environmental design extensively to create a sense of horror. Second, the game should have some examples of lighting, sound, spatial design, or environmental storytelling. Thirdly, the game should be simple enough to watch repeatedly. Fourth, the game needs to be well-known or have a distinct design style in the horror genre. The above conditions can ensure that the chosen cases are relevant and feasible to study.

If participants are included, they will also be selected intentionally. The ideal subjects of study are students and gamers who are familiar with horror games and can provide detailed comments on the atmosphere, level design and emotional effect. As this is a Design Thesis and not a study of behaviour, a small, exploratory group of participants can be selected.

4.5 Research Instruments

A number of devices and tools will be used for data collection. The first is a literature review matrix that has recorded the main ideas, themes and results of books, journal papers, theses and

other online academic resources. It can help organise the theory of horror atmosphere, environmental storytelling and game design. A literature matrix can be used to organise different sources for comparison and no longer be remembered.

The second is a case study analysis sheet. The following six criteria will be used to judge the chosen horror games: light and shadow, space organisation, sound design, storytelling through the environment, interactivity and emotional impact. Qualitatively describe each criterion with notes and examples from gameplay observation. This tool can be applied to all the games for analysis.

The third instrument is a brief feedback questionnaire or interview guide for the playtesting part. The tool would have participants describe what they felt at that time, which changes in the environment they had observed, and whether any part of that area made them feel anxious or scared. Design open-ended questions to encourage students to express themselves more fully. A questionnaire will be used because the subjectively experienced atmosphere in this thesis is what we want to know about.

4.6 Data Collection Procedure

The first step of data collection is to study a large number of scholarly and professional materials on horror, atmosphere, and game-environment Design. Related materials are gathered and sorted by category, such as visual Design, sound, space organisation, etc. Set up the theoretical basis of the study and help to define the categories that will be used in the analysis.

Next, the researcher will select some horror games for this study. Many games are repeated and observed several times so that the changes in the environment can be noted consistently. At this time, the researcher records how the environment affects movement, anticipation, and fear in observation. Collect screenshots, notes and scene descriptions for the analysis. We do not know which game is good for everyone, only that it can make certain people feel good when they play a game.

If the participants are included, they will then be asked to play a brief section of one of the selected games or watch recorded gameplay. Then they would complete a brief feedback form or answer some questions in an interview. We will know how the players feel about the new Space.

However, given the constraints on time and scope, this step should be relatively minor compared with the case study analysis.

4.7 Data Analysis

The theme analysis of the collected data will be carried out. Given the aforementioned circumstances, a theme-based approach will be adopted to find common patterns in the studied materials. The principal contents of this paper are dread, vulnerability, uncertainty, expectation, loneliness and isolation. The topics can be related to the emotions of people and places.

First, based on the four categories of the framework, systematically organise the observations in the process of coding. Then compare all the codes of the selected games to identify repetitive techniques and determine how they help create a sense of horror. For example, one of the studies may examine the function of darkness in a particular work of art, or show how soundscapes create tension in multiple places.

Collect and code the feedback of the participants, and also compare it with what has been observed by the researcher. Help determine whether what we want is what we actually have. Therefore, we have obtained an all-encompassing view of how environment Design operates in horror games. As this study is qualitative, interpretation and pattern recognition will be used instead of statistical analysis.

4.8 Validity and Reliability

To ensure the validity of the research, many sources of evidence have been obtained from literature, observations during gameplay, etc. Triangulation should be used to reduce the risk of a single viewpoint. When the literature, Design Analysis and player response all point in the same direction, the conclusions are more reliable.

Uniform Analysis Sheets will be used for all selected games to ensure reliability. Therefore, all the cases will be judged according to the same standards. The researcher will keep a record of the observations in an organised way for later reference and use in the analysis. Qualitative

research does not need to be reproduced in the same way as quantitative studies; other measures of reliability can be used.

4.9 Ethical Considerations

If people are included in the research, all the basic ethical requirements for this will need to be met. Inform the participants of the purpose of the study beforehand and have them participate voluntarily. They should also be allowed to be withdrawn at any time. Since the horror content may be disturbing, inform the participants in advance that there will be scary pictures and atmospheres. The information you provided will not be disclosed by the school.

Even if the study is based on a game analysis, ethical consideration should still be given to the copyrighted material in the game and gameplay recordings. Fairly present some cases to serve as reference materials for the study. This can ensure the responsibility and appropriateness of the work for a university thesis.

4.10 Summary

This chapter will introduce the study's qualitative case-study-based research methods and design-oriented analysis. Theoretical studies explore how the Design of a place affects a person's emotions. The first are horror games, and optional player participation will be organised according to your programme. Collect data from a review of existing research and field observations by means of thematic analysis for design elements such as lighting, sound, spatial organization and narrative.

Generally speaking, the way to be used in this bachelor's thesis of game design is suitable because it integrates theory and practical design analysis. Organize the study of how environments create a sense of horror and their effects on players in an orderly manner. Therefore, there is a good basis for the following sections.

5.0 Results and Analysis

Present the research results in this chapter and analyze how environmental design fosters a sense of place in horror games. The above results are based on the qualitative observation of selected horror game case studies and an analysis of environmental factors such as light, sound, space arrangement, interactivity and environmental storytelling. Based on the above data, there is no single cause of atmosphere; rather, many environmental factors jointly affect a person's feelings and thus form the mood of a scene.

5.1 Overview of the Findings

The four types of patterns in the selected horror games have been identified. First, environmental Design is more likely to generate uncertainty rather than display harm directly. Second, lighting and sound are at their best when used together to reduce certainty and increase anticipation. Third, the spatial arrangement also serves to regulate the speed of changes, motion, etc. Fourth, environmental storytelling can enable the player to perceive the world as inhabited, deteriorated or spectrally, thus enhancing their sense of presence. Based on the above results, it can be inferred that the scary places have affected people's emotions and minds.

Generally speaking, the above results show that a sense of horror is most likely created when a character is in an exposed position but still has to continue moving forward. Too simple or too safe is not scary; on the other hand, we are interested in the unknown as well. That is to say, a good horror environment design should be both navigable and unsettling at the same time.

5.2 Environmental Composition

The first type of results is about the environment: Room size, corridor length, spatial rhythm, navigation structure, etc. Tight corridors, blocked pathways and irregular room arrangements were all found to increase the tension in the studied games. These areas limited movement and increased the player's awareness of where they could and could not go. Therefore, the player's attention moved from good travel to careful observation.

A Large Open Space created a new kind of fear. They did not confine; they spread outwards. If the open area had no obvious safety equipment or markers, the player would not know how dangerous it was. Therefore, fear can stem from a lack of space or a sense of emptiness due to limited room. The first kind of reason is that it does not evoke emotion.

A typical form of the analysis shows that a low-to-high plot structure is suitable for horror films. Long distances, many rooms and indirect paths have reduced player movement and extended anticipation. As the players could not take action in that spot at the time, they started to watch more closely. It can be seen that the design of Space is also about people's emotions. It can make people feel lighter or more playful before the occurrence of trouble.

5.3 Visual Atmosphere

The second is that of the visual environment: lighting, contrast, etc. In the case studies, low light was continuously employed to increase the sense of fear by limiting visibility. Shadows, a flickering light source and partial illumination, all resulted in an unstable environment. Therefore, it is likely that fear will occur when the player does not have full trust in what is before them.

Another way was a pattern of visual degradation. Broken walls, dirty surfaces, bloodstains, discarded furniture and worn materials all created a sense of history and danger. These details gave the surroundings an abandoned or decaying appearance and were suitable for horror. Visual decay also provided environmental stories to suggest that something bad had occurred prior to the player's arrival.

However, according to the above results, giving too much importance to clear display may reduce the impact of fright. If the whole environment is visible at all times, the player will have less need to imagine danger. In some cases, the overly bright light of a scene was not scary because it was easy to understand what happened and where. Therefore, the environment of horror should have controlled visibility and not be either too dark or too exposed.

5.4 Sound and Auditory Pressure

At the same time, sound began to be studied here. Noise in the background, far-off footsteps, gentle machine sounds, static interference and silence were all included to make the mood anxious. The horror world makes people feel that something bad is about to happen by using sound, and nothing is visible. It is therefore considered a well-known way to achieve this.

One of the above is that sound often precedes fear before sight. The player first responded to the sound and then looked around to find the source. Thus, there was a cycle of suspicion and attention. In horror games, this is because the player's imagination will create the unseen parts of sound and light. A slight sound will be scary if one is already in an unsafe place.

There is also the lack of sound. A sudden drop in the ambient noise was often believed to be due to a change in the environment. It was not silent and was relatively lively for the players. Based on the above investigation, it can be assumed that sound design in horror movies aims to create a sense of unease through both the addition of noise and the omission of noise.

5.5 Environmental Storytelling

The other type in the results was environmental storytelling. Based on the above analysis, players are more likely to be drawn into the narrative of horror environments through inference from objects and spaces. Scattered papers and other personal belongings pointed to previous life events, but there was no direct explanation. These hints created a feeling of mystery and made the world seem to have a hidden history.

This is because horror is often more effective when the player feels that the environment has been altered by the past. A room where people have recently suffered is often more frightening than seeing a monster directly. The player starts to imagine the invisible event in that scene, and often this imagined event is even more frightening than what is shown directly.

Based on the above findings, the works perform better in unison. If the details do not align with the world or lack a reasonable explanation, people will no longer be interested in that area. At that time, people become distant. Therefore, the environment for coherent storytelling needs to place objects thoughtfully, show realistic deterioration, and have a clear visual language.

5.6 Interactivity and Player Response

Interactivity influenced the sense of place in the game for players. Environments that were too slow and subtle in their interaction generated a type of tension; too high-speed spaces were avoided. The player had to open doors, look for corners and listen; therefore, the surroundings became a source of fear. Therefore, the sense of horror will be stronger when the player is actively in the area, rather than being outside.

Analysis showed that a lack of safety increased emotional investment. Since the players did not know whether a certain place was safe, they moved slower and looked around more often. Horror is likely to be more captivating because of this uncertainty in the players' minds. However, if the interactivity is too limited, people will feel frustrated instead of scared. The Best Horror Environments have maintained a sense of control and vulnerability.

Therefore, it can be inferred that the Environment is the cause of changes in behaviour. Monsters and the behaviour exhibited by the player in the environment can all be sources of fear. The Environment can make a player slow down, be mindful of danger and watch for it. Thus, the interactive function will also be part of the horror system.

5.7 Comparative Table of Findings

The table below summarizes the main environmental factors and their effects on atmosphere.

Environmental Factor	Observed Effect on Player	Atmospheric Function
Tight corridors and blocked paths	Increased caution and tension	Confinement
Large empty spaces	Increased uncertainty and exposure	Vulnerability
Low lighting and shadows	Reduced visibility and higher anticipation	Mystery

Ambient sound and sudden silence	Heightened alertness	Suspense
Environmental decay and object placement	Stronger sense of history and danger	Storytelling
Slow interaction and limited safety	More careful movement and attention	Immersion

Table 5.7.1 Environmental Factors and Their Effects on Atmosphere

5.8 Discussion of the Results

Based on the above analysis, the atmosphere of fear relies on the joint operation of several systems. Lighting alone will not be frightening if the place is too clear. No matter how loud it is, if people feel safe, they are not afraid. Spatial Design is not a cause of fear; a free-moving character cannot be intimidated. The strongest horror is created by combining the above factors to generate a sense of fear.

Therefore, this study also shows that the strongest emotions are induced in people when they engage in imaginative scenarios. This is one of the main results of this study. Horror Environments perform better when they create a sense of the unknown; thus, uncertainty stimulates the viewer's imagination and is often more frightening than a direct visual threat. It also provides more research material for other horror-design and environment-storytelling studies.

Finally, it has been shown by the research that the surroundings are also beautiful. It shapes what the player feels, sees, hears and knows in the world. The World of horror games is primarily responsible for emotional control. Therefore, it will be a good resource for the designer.

5.9 Chapter Summary

In short, the analysis has found that a sense of horror is created by a combination of the environment, visual effects, sound design, story and interaction. The factors are not the same; therefore, they are not effective together. The above results indicate that good horror design does

not require a large number of sudden scares but rather builds a sense of dread gradually in an environment. The above results provide a basis for the Design Recommendations that will be presented in the following chapter.

6.0 Interpretation and Discussion

Chapter 4's results will be explained here, and it will be shown how these results address the research questions. The discussion will cover the role of design elements in building a sense of horror, such as light, space, sound, interaction and story-telling in an environment. Based on the above, the environment for building fear in horror games does not need to be created by a single shock event, but can be achieved gradually through various other methods that provoke fear. Therefore, this work has taken the initiative to address the lack of environmental design in many current horror games and is concerned about this.

6.1 Interpretation of the Main Findings

The first result of Chapter 4 is that a horror atmosphere is produced by the combination of environmental cues, not by a single one. Spatial Arrangement, light and shadow, sound and environmental narration all worked together to move the audience emotionally. Thus, the environment functions as a system, and all parts of this system cooperate to maintain stability. When one part was weak or inconsistent, the whole was no longer good. Thus, it can be seen that the Design of Horror also needs to be consistent at all levels in the game world.

Therefore, it can be seen that uncertainty is relatively effective in this way. Spaces indicating danger had a greater effect on the players than open displays of such danger. One should also know why being exposed to such mechanisms repeatedly leads to a feeling of boredom. If the fear is due to a sudden change, the player will soon know it. However, if the fear stems from a lack of information, it will be prolonged. Therefore, according to the above analysis, atmosphere is generated through expectation and not merely by accident.

Another way to view it is that a horror environment can be more frightening if it makes one slow down. Narrow Spaces, dark Corridors and vague sound environments changed the behaviour of players to make them more cautious and observant. This behaviour is relatively serious; it indicates that one's environment can affect their feelings and actions to some extent as well. In other words, the environment of the game is not only the stage where one plays but also an influence on that game.

6.2 Addressing the Problem Statement

The first part of this paper shows that many modern horror games are too focused on making people jump by doing so. Based on the above research, the application of these methods is limited to producing short-lived feelings of fear rather than persistent anxiety. After players learn the model, it no longer works. Therefore, based on the above results, it can be concluded that environmental design is a more stable basis for creating horror because it generates continuous emotional stress rather than brief episodes of shock.

Many designers have also been unable to create a single system of reference for relating environmental factors to atmospheric conditions. The results can help address the above problem by showing that some Design elements lead to certain emotional reactions. Space limitations have led to a sense of fragility; a small field of view has increased anxiety; a lack of sound details has exacerbated tension; and degraded environments have reduced emotional distance. Together, the above relations constitute a practical system to guide design decisions more systematically than by means of trial and error alone.

In addition, several reasons for the atmospheric breakdown were identified in the study, such as an overly bright environment, a lack of clear spatial logic, inconsistent audio-visual tones, and mechanics that reduce tension too quickly. The above failures are directly related to the problems in the problem statement. If the environment cannot support the feeling of fear rationally, then there will be no horror. It can be seen that a system of the environment needs to be designed as an entire unit, rather than individual assets.

6.3 Significance of the Findings

The results are to show that, in fact, horror is about the feeling of space as well as what the player is seeing. Therefore, in game design, atmosphere is often regarded as subjective or intuitive. The research shows that it can be divided into distinguishable Design Elements. Therefore, the environment is more suitable for teaching, discussion, and development iteration.

Another reason is that the research will offer more practical knowledge for horror design. Based on the above analysis, the designers can determine the required illumination intensity, corridor length, sound-layering strategies, object arrangements, etc. Many studies have shown that various environments can have diverse psychological effects and are not only fear-inducing. It is very suitable for student projects and independent game development due to limited resources and the need for efficiency in design choices.

Some research has also provided some support for the idea that players are creative. Therefore, most of the horror settings do not reveal all the information. They will leave the player with a sense of danger through ambiguity. This is a good design idea because it can be said that fear is the result of restraint. Designers do not always need more enemies, more effects or more jump scares. Sometimes they are required to use space and silence more effectively, with fewer words.

6.4 Environmental Design and Dread

One of the first results of the analysis is that dread is most intense when one is about to encounter a threat without knowing about it. Therefore, the light and sound of the study should be mentioned. Flickering lights in a hallway, faint noises, and poorly lit rooms are all capable of making one feel sad over time. Dread works differently from shock; it develops gradually and remains in people's minds for a long time without a sudden trigger. Therefore, it is one of the more effective emotions to arouse in the horror film.

According to this study, fear is induced by an unknown situation in one's surroundings that one has to wait for. Therefore, the periodic appearance of the scare is no longer effective. The pattern has been learned by the players, so they are now expecting the familiar to happen. At the same time, a good Design of the environment can make players feel anxious.

This research has some applications in level design. Designers can generate a sense of dread by scattering threats, limiting players' field of vision, using environmental sounds and ambience, and having players move through unfamiliar areas at a reduced speed. These methods are not high-cost and need only be well planned. Therefore, this place will be an excellent one for creating an enduring sense of fear.

6.5 Atmospheric Breakdown and Failure Points

It can also be seen why some horror games do not cause the same sense of dread in players. One is a lack of visual stimulation. When the environment is too bright or too clear, the player will no longer feel that something is about to be revealed. Another fault is that of tonal incongruity; the picture is scary, but the sound or mechanism is not. The two are inconsistent, so the player will not believe in the world.

The next one is a mechanical failure. If the game gives the player too much power too early, or if the enemies are too predictable, then it will be boring. Therefore, fear is based on the unknown and exposed. The player feels fully in control and is therefore less anxious. Therefore, horror design needs to maintain a certain degree of instability but should not be excessive or unreasonable.

Therefore, the research provides some support for the notion that the design has shortcomings in many other cases. A horror game may have rich art assets or a frightening story, but if the environment fails to create an atmosphere of horror consistently, it will not be very scary. Thus, it can be concluded that a good setting is necessary to evoke feelings of fear.

6.6 Implications for Designers

The first is that horror designers should view atmosphere as a system. Cohesively design the light, sound, space and narrative systems of the production. If all the components are developed separately, they may not form a complete work. A system can help us keep the tone and consistency of the game.

Second, designers are not used to working in a non-certain environment. Horror can be enhanced by creating a sense of anticipation through silence and observation. Therefore, the pace of the game is not to say that it will be dull, but rather to extend the time spent in that setting. Designers can achieve the above through Layout, Visibility Control and ambient cues.

The third effect is that environment-based stories should be used as an all-encompassing mood setting device. Damage, clutter, abandoned objects and spatial traces of past events are all forms of nonverbal expressions of fear. This is particularly useful for independent and student

works; therefore, deep stories often need to be conveyed through environmental design rather than expensive cuts or many voice-overs.

6.7 Implications for Future Research

This paper will present some suggestions for further studies. A typical research direction is to have people from various backgrounds feel the same sense of horror in a given horror environment. The second section will explore what kind of roles the environments in psychological horror, survival horror and supernatural horror play. The above comparisons will help to improve the framework in this paper.

In the future, other design systems that integrate sound and light, such as AI behaviour, camera angles and resource management, may also be explored. Although this thesis is about the environment, many horror games combine multiple tension mechanisms simultaneously. Therefore, further research may be carried out to develop an extended system for the study of horror.

6.8 Chapter Summary

In short, as shown in Chapter 4, the sense of horror in films is created by all-around environmental design rather than through sudden surprises. Based on the above analysis, lighting, sound, space arrangement, interactivity and environmental storytelling can all be used to create continuous feelings of dread, vulnerability and suspense. Other problems with the study include poor tone and too much exposure; therefore, the mood is weak. In short, this chapter will introduce the principles of setting a terrifying atmosphere and provide practical design ideas for the horror game in this project.

7.0 Conclusion and Recommendations

7.1 Conclusion

Research the design of the setting for a horror game and how it influences the mood and behavior of players. The main reason for this study is that many modern horror games have begun to use jump scares and other short-term scare devices excessively, neglecting the construction of sustained dread and tension in the environment. Based on the above, the atmospheric effect will not be produced by a single visual-effect special effect or scripted shock. Lighting, Sound, Space, Interactivity and Environment Storytelling are now all intertwined in this way.

Based on the results in Chapter 4 and the analysis in Chapter 5, it can be concluded that the environment of horror games is very necessary. Dark or partially concealed Areas, a limited use of silence and ambient sound, constrained or ambiguous layouts, and believable environmental details all contribute to a sense of vulnerability and anticipation. Together, these components can be unsettling for players without any obvious scares. Therefore, it supports the thesis of this paper: A horror atmosphere is generated in the environment by design rather than being produced through surprise alone.

Research has shown that the horror effect is relatively weak. Predictable Speed, too many visuals, changing tones, or too much mechanisation will reduce the sense of freedom for players. When the game world is too obvious or too safe, people lose their sense of fear. Therefore, the Design of horror should have uniformity in all environments. Light, Sound, Space and Games must all have the same emotional effect.

Another reason for this is that uncertainty can keep people fearful more easily than direct confrontation. Players are frequently more fearful of the unknown than of what is currently visible. Therefore, the surroundings need to be conducive to students' imagination. Horror games do not need to hide all of life; instead, they only need to control what is shown, when it is revealed, and how the player is guided to interpret it. It is also very suitable for designers with a limited budget, as many of the desired atmospheres can be achieved relatively easily through good environmental design rather than through expensive content creation.

Generally speaking, the study shows that environment-based horror is feasible and also quite effective. Research has shown that horror games can make players feel more fear through the creation of spaces, the use of visuals, sound design and so on. Based on this, a more practical sense of horror game design has emerged, providing students and indie developers with a new direction for creating strong atmospheres without resorting to old scare devices.

7.2 Recommendations for Designers

Based on the results of this study, some suggestions for horror game designers are presented below. First, the designers need to view the entire system of atmosphere as a whole and not just add a visual layer near the end of production. At the beginning of the project, the layout for light and sound should be determined together with others. Help to maintain tonal consistency and avoid an atmosphere change.

Second, Designers should employ uncertainty in their surroundings deliberately. Horror is often generated by the sense of the unknown in a person's life. Partial visibility, indistinct sound, obstructed view, and areas that promote slow movement can all achieve this. Do not show all the information at once, but create suspense through indirection. Therefore, the player's imagination can participate in the horror experience.

Thirdly, intentionally build a narrative world. Props, damage, decay, abandoned objects and room arrangement can all tell a story of past events or danger without words or cutscenes. The design of these details needs to be harmonious and purposeful; otherwise, the impact will be less noticeable. Good environmental storytelling can make players feel more keenly that the world has a dark past they are uncovering.

Fourth, the Design of sound should be as rich as the Design of pictures. Silence is a low-frequency ambient drone; distant movement and sudden changes in sound can all increase a person's fear. Sound is the background noise of life and will change as we go about our lives. A strong horror space often feels more real because of what one can hear, even if nothing is visible.

Fifthly, horror designers should avoid excessive use of jump scares. Jump scares are effective in the short run, but they have lost their impact due to repeated use. Provide a lower-

speed atmosphere for supporting them instead. A jump scare is less effective in a place that is already making the player feel uneasy. Without such a buildup, the fear of a scare will be less intense.

7.3 Recommendations for Student Projects

This study proposes a practical development method for students engaged in horror game projects. First, set the mood for the area and build a building with that mood. Determine whether the goal is dread, isolation, helplessness, paranoia or suspense. Establish a single-tone concept and maintain it throughout the Design. Therefore, it will be a less dispersed and less varied project.

Students can use reference analysis in the Design Process as well. Study the existing horror games to learn how to build effective environments. Do not copy the assets and themes directly; learn to create a feeling in the player by modifying the light, arrangement, etc. Therefore, the design can be improved and the production cost reduced by this reference study.

Another good idea is to create the atmosphere of the prototype environment in advance. A basic grey-box model can also show whether the arrangement has a tension problem. Test the flow of movement, the placement of doors, visibility of key areas, pacing of exploration, etc., and identify any weaknesses before having students engage in detailed art work. It will be very convenient for a small group or a single person.

7.4 Recommendations for Future Research

The following are some proposals for future studies in this area. A study can be carried out to find out if players' responses to different kinds of horror subgenres, such as psychological horror, survival horror and cosmic horror, are different, and how they use the environment in each case. Another way is to conduct organised research on the players through interviews, observations or questionnaires to understand their emotions in specific environments better.

Other research can also be conducted to explore the interplay between the environment and other modules of the system, such as enemy AI and player movement limits/cameras. These systems will either add to or reduce the atmosphere, depending on how they are combined. A

general model can be used to identify the Design components that need to be provided for all kinds of horror games.

Further research can be conducted on the effect of budget and production scale on environmental horror design. Indie games need to build a sense of place as they cannot have a vast amount of content. Learn how to design horror games with limited resources, and you will gain some ideas for small studios and student developers.

7.5 Final Statement

In short, this paper has proposed building environment and atmosphere as the basis for creating good horror games. Based on the above results, persistent fear is often caused by carefully constructed spaces, restricted sensory inputs, and environmental cues that promote a sense of uncertainty. Connect the design parameters with emotional responses in this way, and offer a practical reference for developers to build more emotionally resonant and immersive horror experiences.

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9.0 Appendices

Appendix A – Logbook

Appendix A

Project Paper Consultation Logbook	
Project Title	The Spectral
Student Name	Lim Yeat Shan
Student ID	2201848
Year/Semester	Y3S2
Supervisor	Dr Simon Ang

WEEK 01	
Comments: Finding teammates, discussing game ideas, role/task distribution	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 02	

Comments: Refining game idea and artstyle, working with art department on sketches/concepts	Supervisor signature:
Progress (please circle the feedback) 12345 PoorSatisfactoryGood	Date:

WEEK 03	
Comments: Refining game idea, working with art department on sketches/concepts, did blockouts for level prototyping	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 04	
Comments: Refining game idea, working with art department on sketches/concepts, did blockouts for level prototyping, started work on 3D modelling	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 05	
Comments: Working with art department on sketches/concepts, did blockouts for level prototyping, working on 3D modelling	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:

WEEK 06

Comments: Working with art department on sketches/concepts,
working on 3D modelling & texturing

Supervisor signature:

Progress (please circle the feedback)

1 2 3 4 5
Poor Satisfactory Good

Date:

WEEK 07

Comments: Working with art department on sketches/concepts,
working on 3D modelling & texturing

Supervisor signature:

Progress (please circle the feedback)

1 2 3 4 5
Poor Satisfactory Good

Date:

Project Paper Consultation Logbook	
Project Title	The Spectral
Student Name	Lim Yeat Shan
Student ID	2201848
Year/Semester	Y3S3
Supervisor	Dr Simon Ang

WEEK 01	
Comments: Continued working on 3D models	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:

WEEK 02	
Comments: Continued working on 3D models	Supervisor signature:

Progress (please circle the feedback)	Date:
1 2 3 4 5	
Poor Satisfactory Good	

WEEK 03	
Comments: Continued working on 3D models	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 04	
Comments: Continued working on 3D models	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 05	
Comments: Continued working on 3D models	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:

WEEK 06	
Comments: Continued working on 3D models	Supervisor signature:
Progress (please circle the feedback) 12345 PoorSatisfactoryGood	Date:
WEEK 07	
Comments: Continued working on 3D models	Supervisor signature:
Progress (please circle the feedback) 12345 PoorSatisfactoryGood	Date:

WEEK 8	
Comments: Continued working on 3D models	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 9	
Comments: Continued working on 3D models	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:

WEEK 10	
Comments: Continued working on 3D models	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 11	
Comments: Continued working on 3D models	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 12	
Comments: Started work on level designing	Supervisor signature:
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:

WEEK 13

Comments: Continued working on level designing

Supervisor signature:

Progress (please circle the feedback)

1 2 3 4 5
Poor Satisfactory Good

Date:

WEEK 14

Comments: General polishing, worked with art department on promotional materials, preparing for presentation

Supervisor signature:

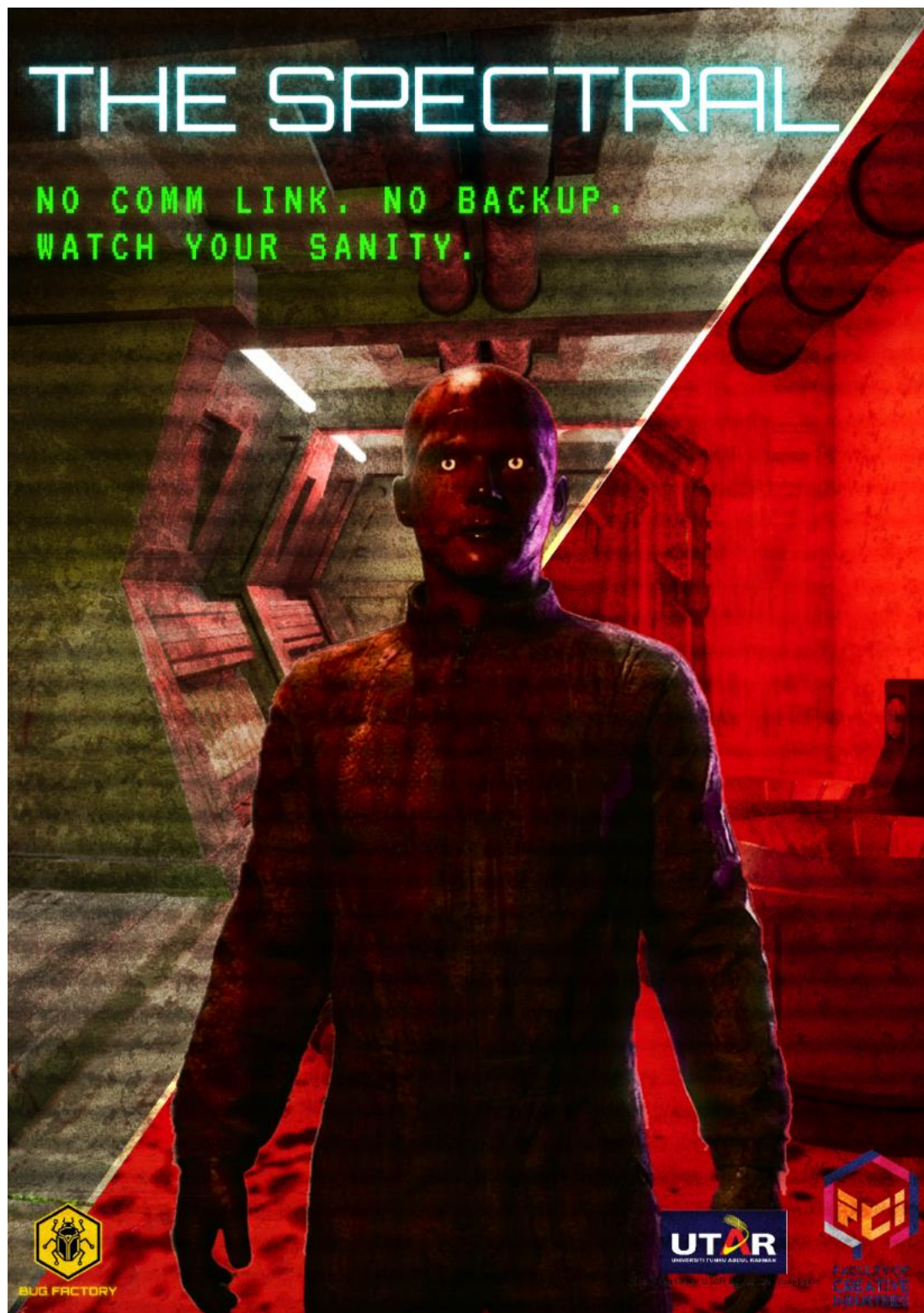
Progress (please circle the feedback)

1 2 3 4 5
Poor Satisfactory Good

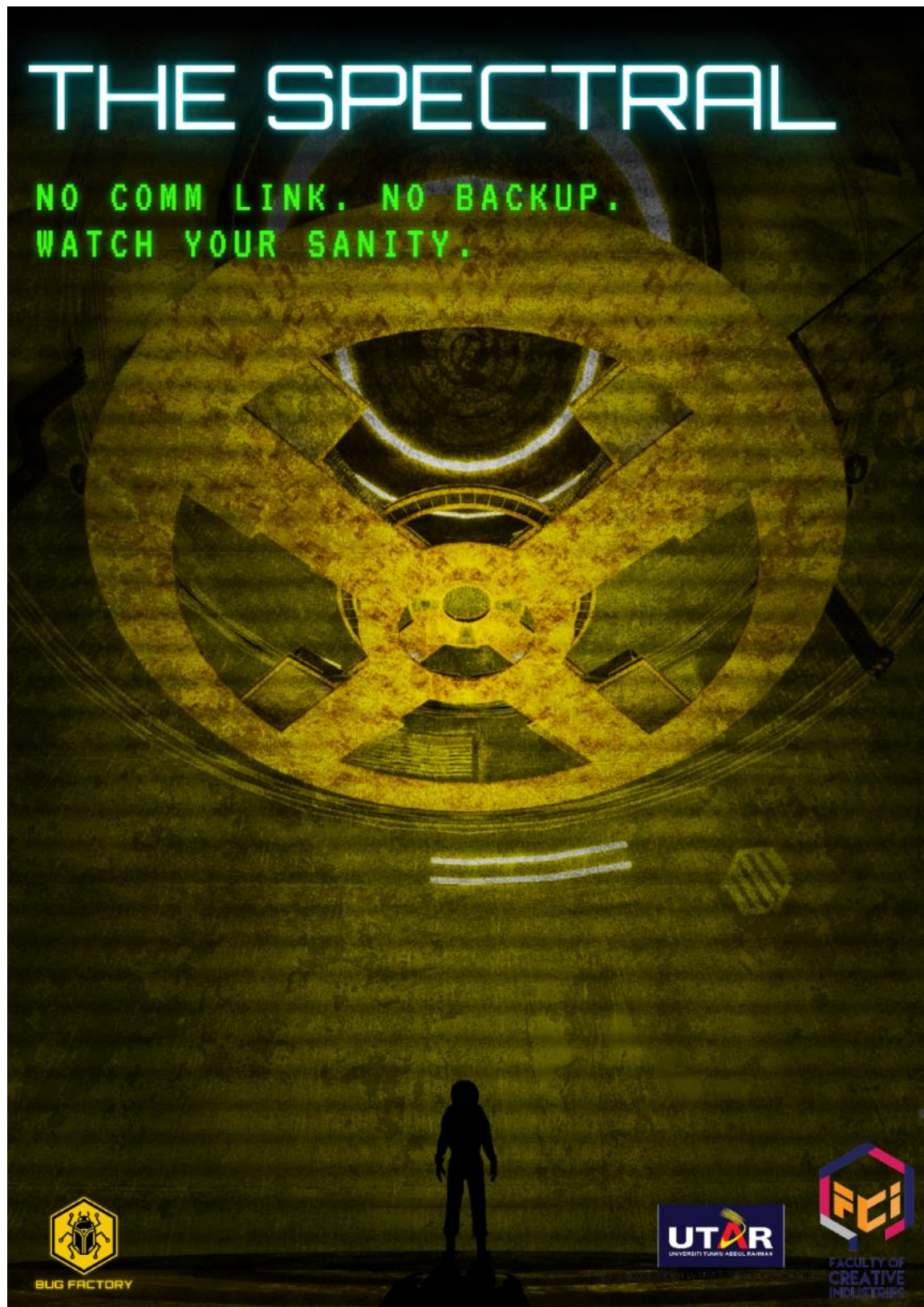
Date:

Appendix D – Promotion Materials

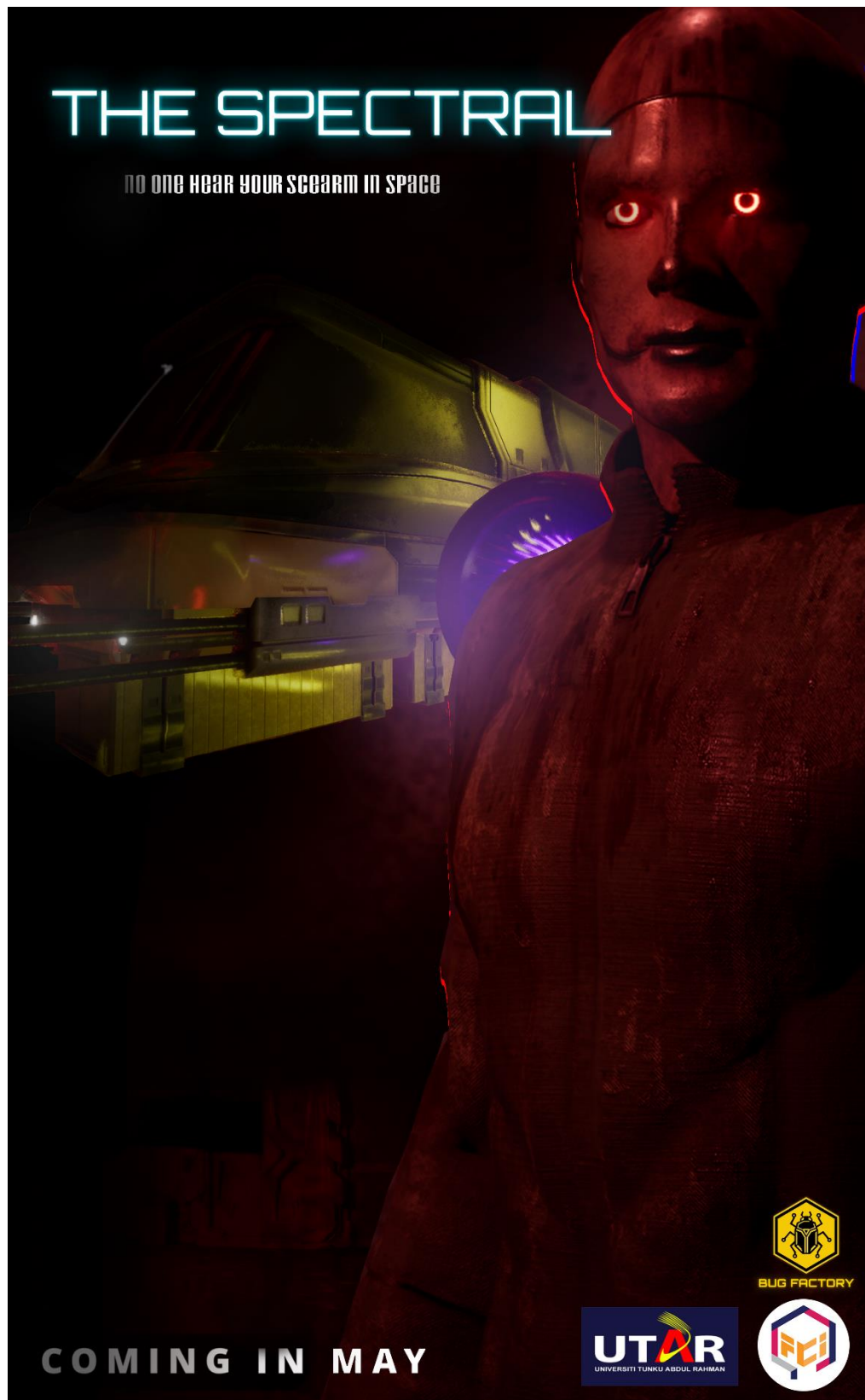
Poster 1



Poster 2



Poster 3



Name Card



BUG FACTORY STUDIO

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Appendix H – Final Project Title Form

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