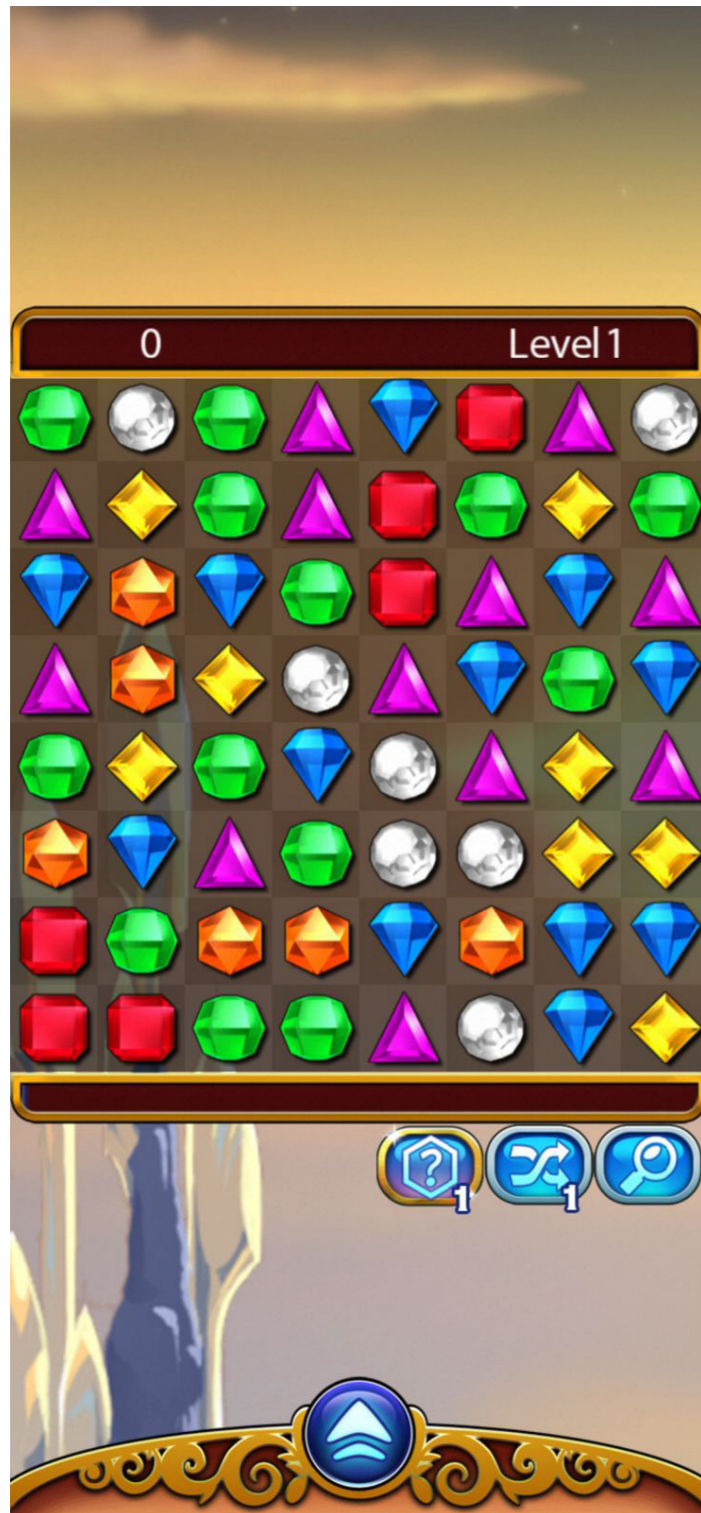


# METHODS OF ITERATING

SLOW FIELD

# METHODS OF ITERATING



For copying I selected the classic match-three game Bejeweled and used Godot as my medium. I began setting up the game step by step, following tutorials and using AI to assist with GDScript development.



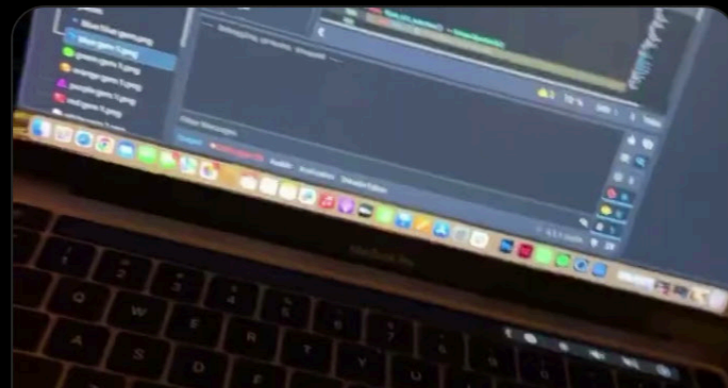
The gameplay was achieved through multiple iterations of coding, debugging, and rewriting. Core systems such as grid generation, randomisation, swapping logic, touch input, drag detection, and motion handling were implemented incrementally.

# Video Work for Summative Assessment

Aishwaryashree

Written Task (opens in Drive)

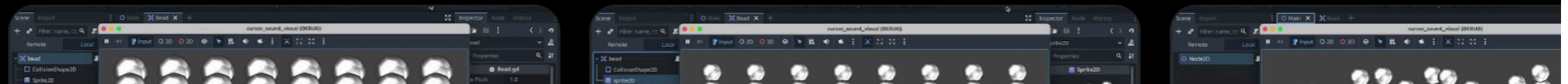
## Imitating Bejeweled Gameplay (Functional Prototype)



### Functional Prototype

Imitating Bejeweled gameplay — functional prototype documentation.

## Audiovisual Experimentation in Godot



## Link!

Video documentation of the functional prototype of Bejeweled:  
<https://videoworkforsummativeassessment.netlify.app/>

WEEK 2 RESEARCH & REFERENCING



All women want is games about thoughts and feelings. No thanks.

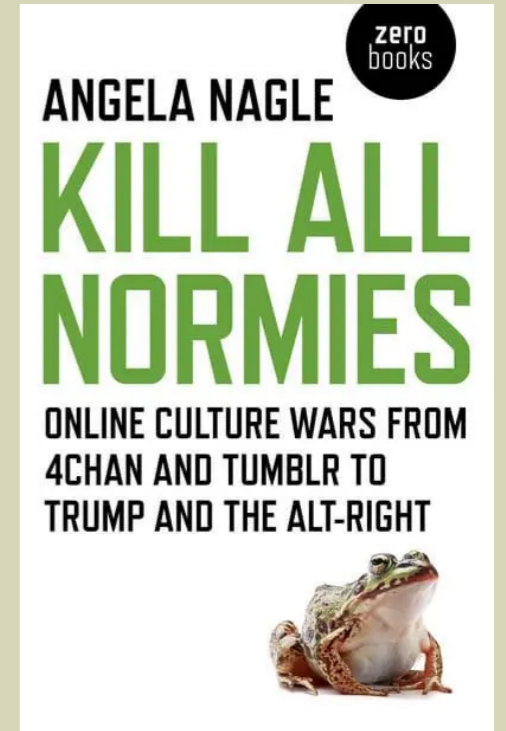


figure and we live our lives by let's use the example of Jesus

(Above) Thought Forms, Egregores and Magic  
Peggy Heubel

### 'geeks vs feminists'

spreading the tactics of chan culture to the broad online right. Gamergate brought gamers, rightist chan culture, anti-feminism and the online far right closer to mainstream discussion and it also politicized a broad group of young people, mostly boys, who organized tactics around the idea of fighting back against the culture war being waged by the cultural left. These included all kinds of people from critics of political correctness to those interested in the overreach of feminist cultural crusades. These brought in to the fold people like Christina Hoff Sommers, the classical liberal who



(Above) Excerpt from Kill All Normies

## How to hack this into something of my own?

Growing up alongside 4chan culture and the male monopoly over video games, I wanted to shift the direction. Instead of treating video games as the problem they are often reduced to, I began to see them as a potential answer. While games are frequently associated with violence and aggression, I wanted to create something that enables relaxation and encourages emotional reflection.



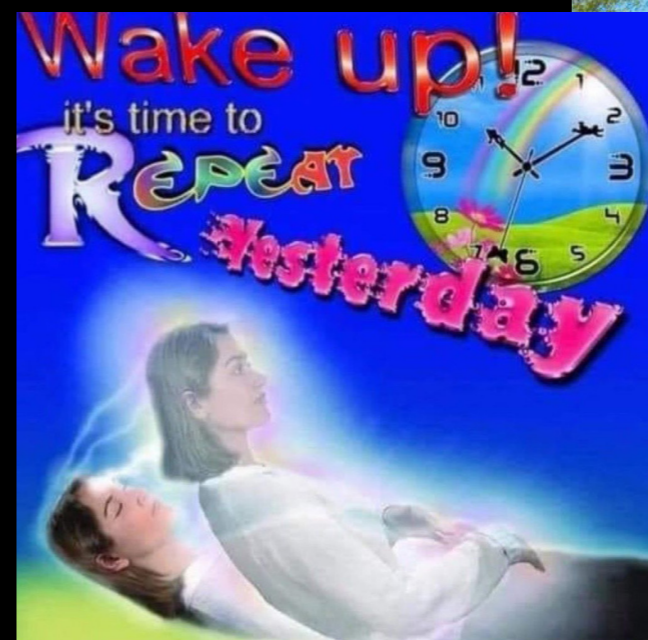
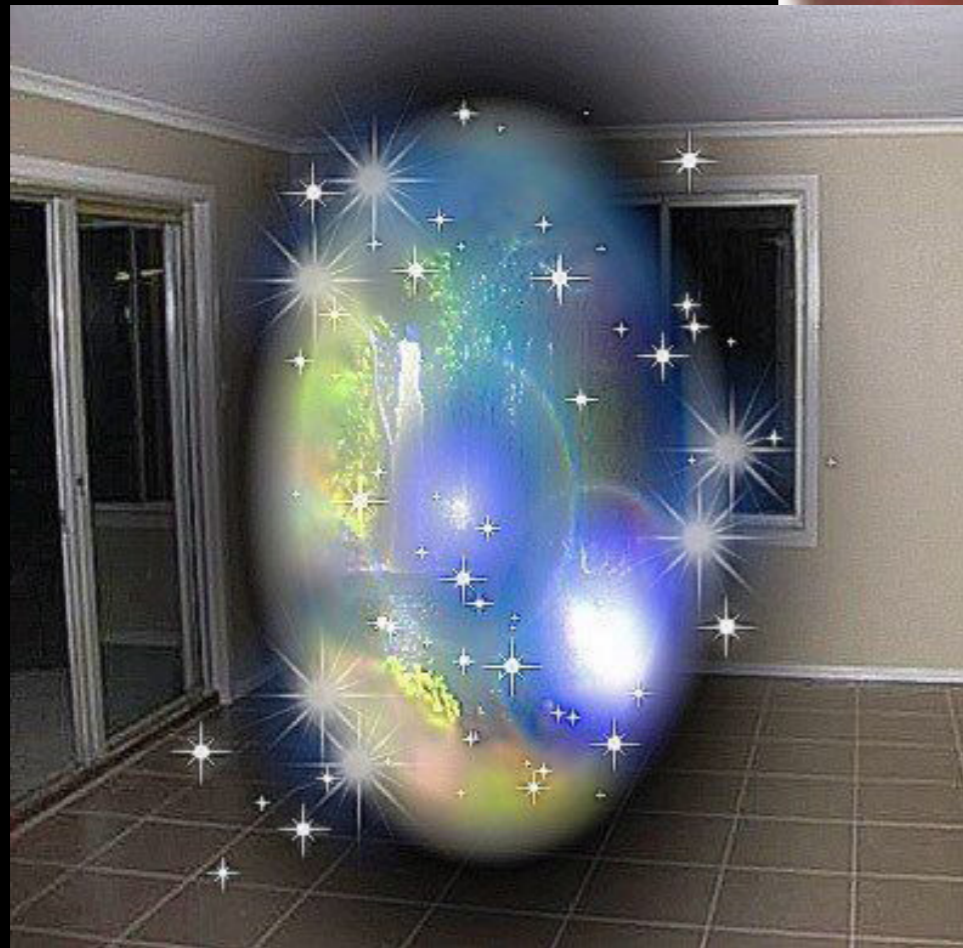
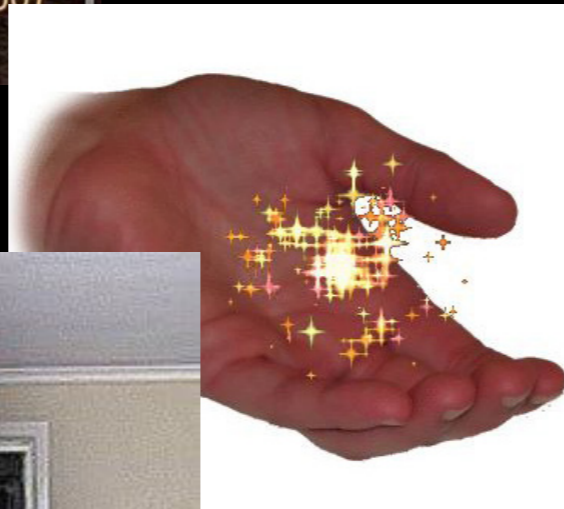
(Right) New Specimen

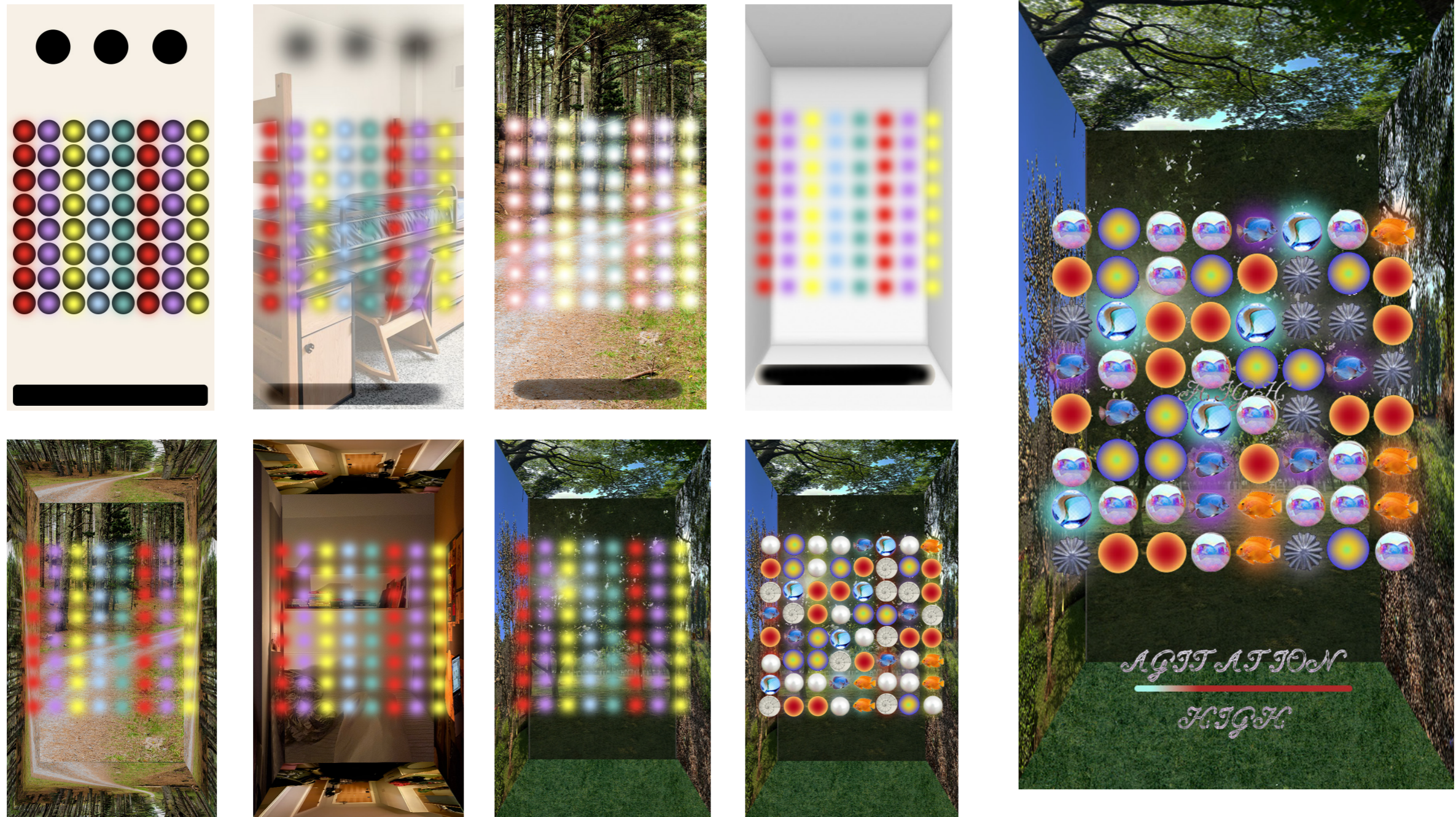




## Etheric Aesthetics and Nervous System Regulation

The etheric or astral aesthetic resonates with a generation shaped by constant digital stimulation because it decelerates perception without demanding interpretation. Its abstraction, soft luminosity, and liminal spatial qualities reduce cognitive load, allowing the viewer to disengage from decision-making and performance. In doing so, it may gently regulate an overstimulated nervous system conditioned by social media to remain alert and comparative. This aesthetic produces a reflective state akin to solitude in enclosed, quiet environments, where thought can surface and unfold without pressure.





I began with a UI-led, iterative approach, allowing the gameplay mechanics to emerge through the design process rather than being predetermined. I experimented with multiple etheric visual elements, aiming to construct a sensory visual identity that is simultaneously stimulating and calming, balancing engagement with perceptual ease for the player.

The final design combined dopamine-driven found objects with saturated red gradients to signify agitation, supported by an agitation meter that renders this emotional intensity measurable within the gameplay.

## Gameplay Overview

The game operates as a modified match-three system in which the objective is not elimination but regulation. Agitation continuously spreads across the grid, increasing pressure and restricting movement if left unmanaged. Players must strategically deploy containment, reflection, amplification, or instant relief mechanics to stabilise the board. Rather than achieving completion, gameplay centres on sustaining equilibrium for as long as possible.

**MAGIC MARBLE** — INTERVENTION  
A rare override tile that removes any swapped tile immediately, bypassing standard mechanics.

**FISH** — MATERIALISTIC RELIEF  
Clears agitation instantly but causes new agitation to emerge elsewhere, producing unstable relief.



**AGITATION** — UNREST  
The primary destabilising tile that spreads if ignored and cannot be cleared by matching with itself.

**PEARL** — CONTAINMENT  
When matched with agitation, it traps and gradually dissolves it, creating temporary zones of calm.

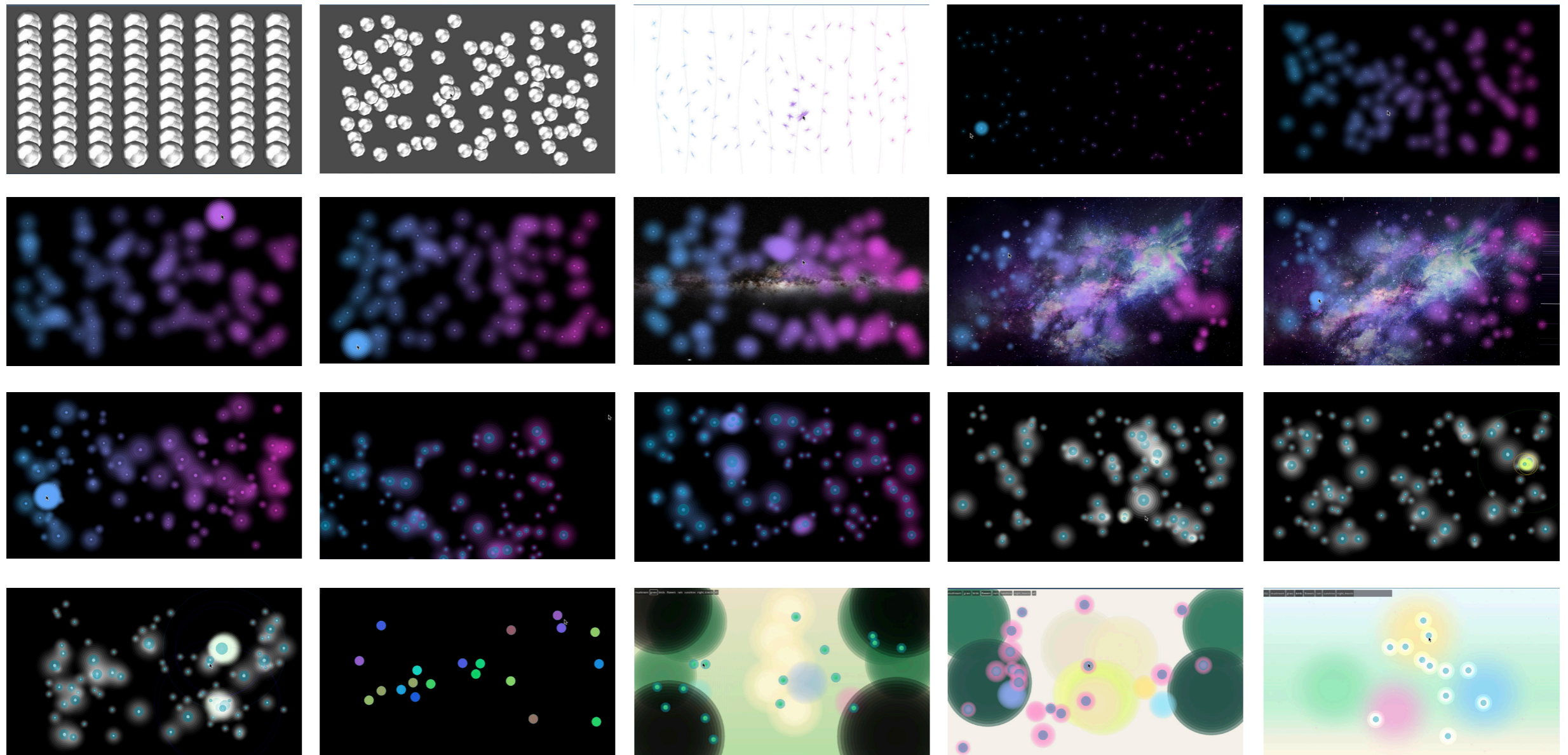
**ARTEFACT** — REFLECTION  
Converts matched agitation into a neutral tile, slowing escalation and allowing strategic repositioning.

**FRIEND CIRCLES** — CONNECTION  
Amplify the effects of nearby matches, strengthening containment or transformation when near agitation.

### WIN CONDITION

Success is measured by maintaining a low agitation meter over time rather than clearing the board.

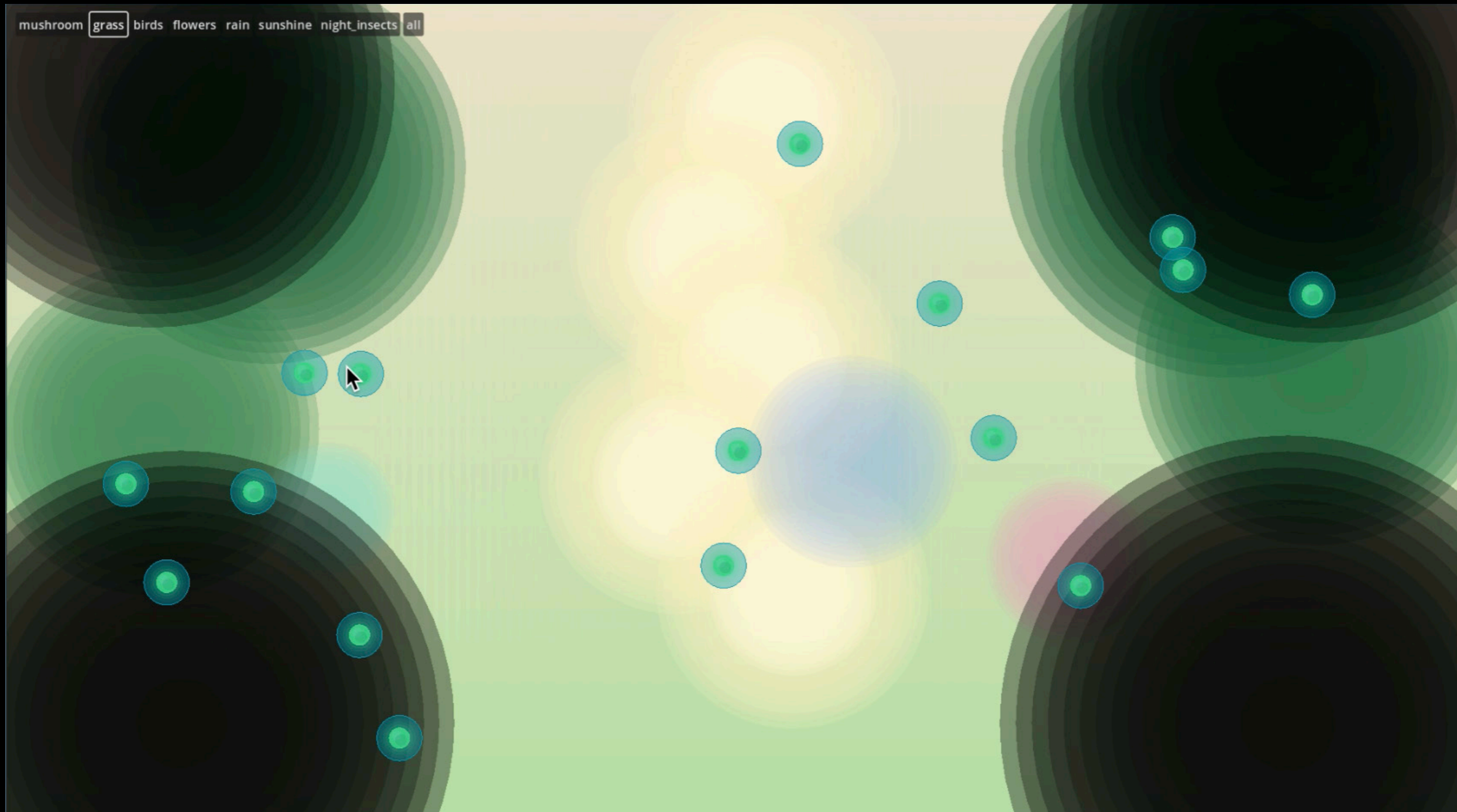
**During my second critique, I realised my process was too outcome driven and lacked immersive engagement with Godot. I pivoted, retaining my inquiry into Godot as a nervous system tool, and began experimenting without a fixed outcome.**



**Link to the audio visual experiments:**

**<https://videoworkforsummativeassessment.netlify.app/>**

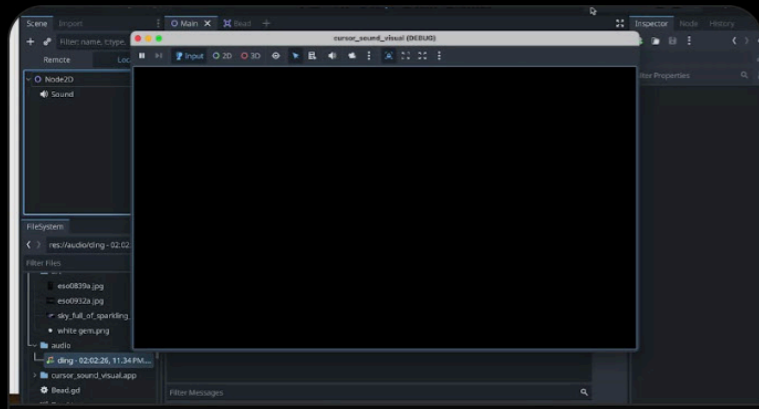
I began with beads similar to a match three structure and attached them to sound. The experiments gradually evolved into an ecosystem of emotional states that determined how the dots moved, and eventually transformed into an experimental music making system.



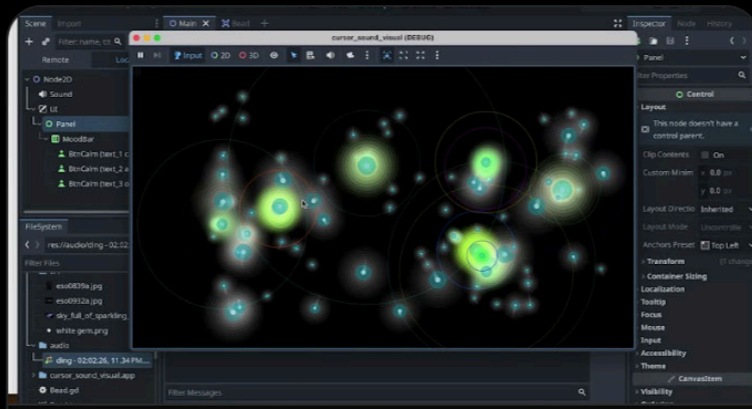
## Slow Field (title in progress)

Slow Field is a collective sensory environment experienced simultaneously by multiple participants. Inspired by natural forest elements, its responsive movement and sound encourage slow, collaborative interaction. Together, these elements aim to relax the nervous system and evoke immersion in a shared, forest-like atmosphere.

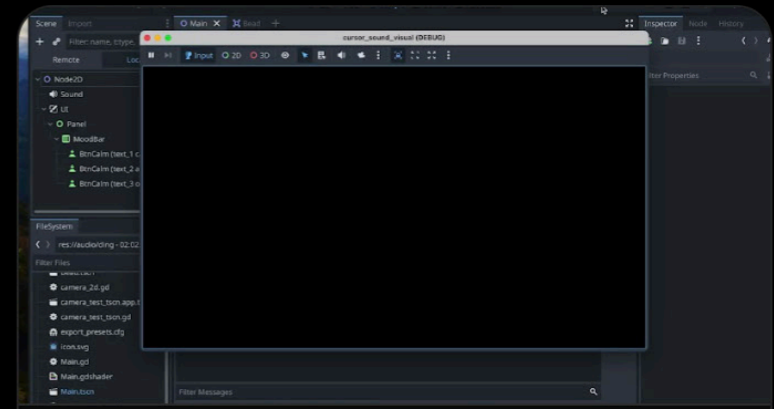
mushroom  grass birds flowers rain sunshine night\_insects  all



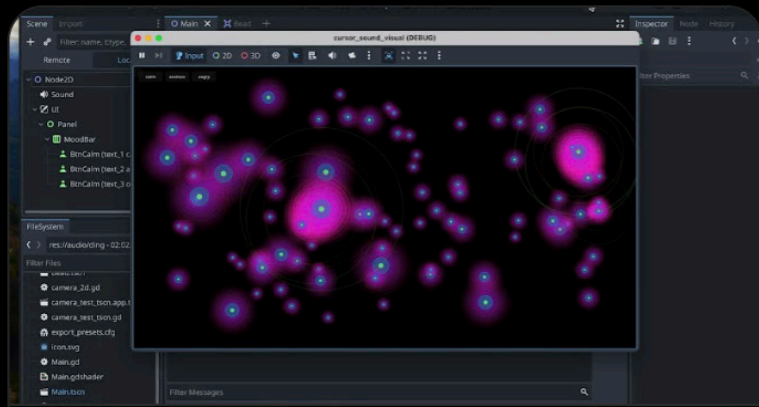
Audiovisual Study 13



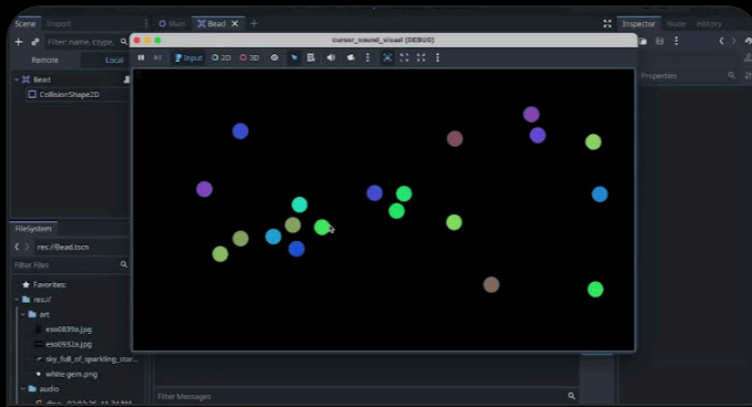
Audiovisual Study 14



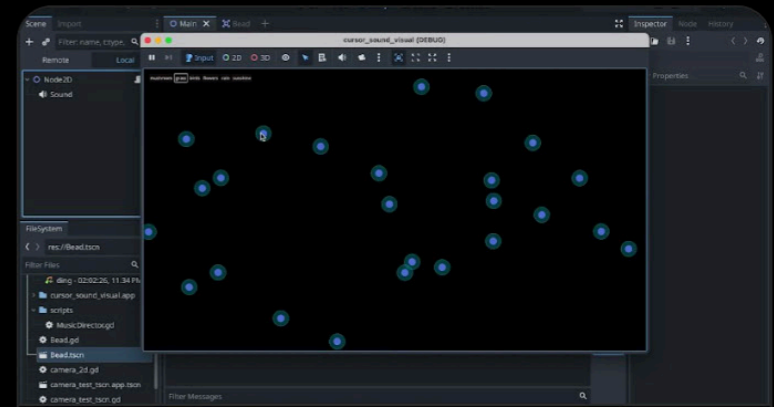
Audiovisual Study 15



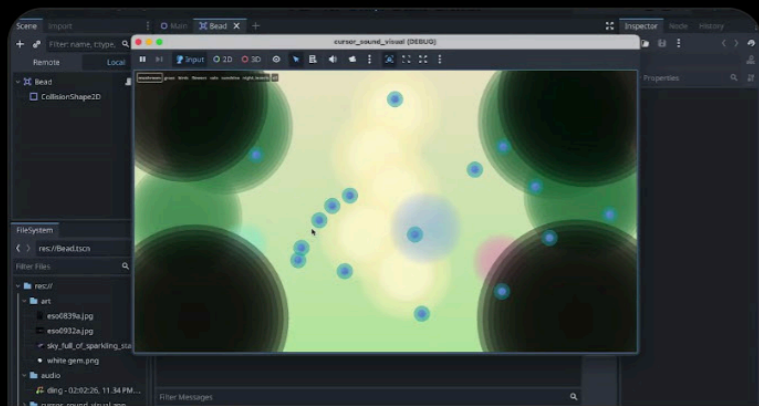
Audiovisual Study 16



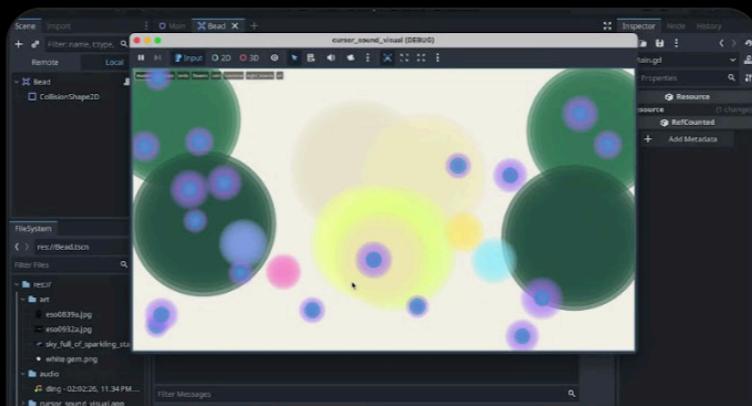
Audiovisual Study 17



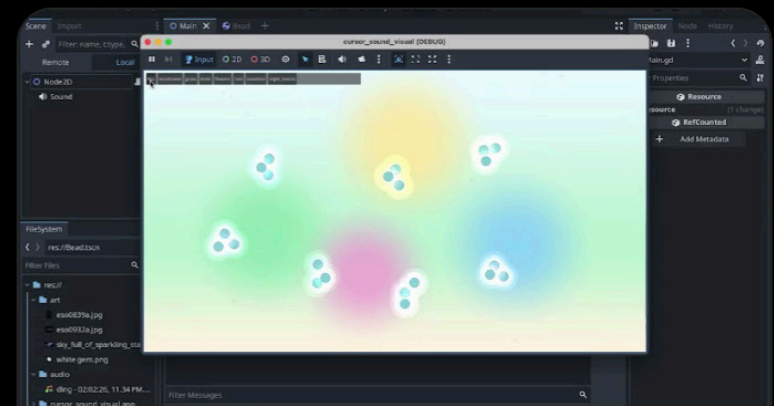
Audiovisual Study 18



Audiovisual Study 19



Audiovisual Study 20



Audiovisual Study 21

I am currently refining and branding the project for publication and use.  
I intend to invite friends to experience it collectively in order to observe how it functions in a shared setting.  
In total, the project consists of 21 studies.