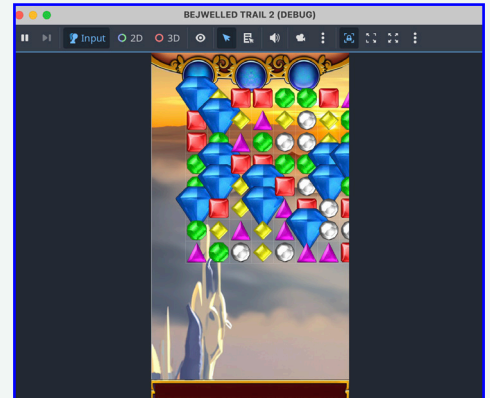


GODOT FUNCTIONS
TOP: Understanding Node Logic
Right: Result of incorrect code



What was unexpected about what you made?

Game-making looks accessible at first. The software is easy to find, tutorials are everywhere, and maths and coding feel well explained online. The process also brings together different mediums in a way that feels familiar. Visual work is made in tools like Illustrator, scenes and animations come together in *Godot*, and code is added to make things move, react, and respond.

What was unexpected is how strict the process actually is. Game development is precise and unforgiving. One wrong letter in a line of code, one incorrect command, or the wrong file type can cause everything to stop working. The game feels fragile, like a princess lying on stacks of mattresses, unable to function unless every small detail underneath is exactly right.

What do you understand better or differently about your tool or medium now?

I now understand how much AI changes what feels possible. It makes game building feel achievable for creatives who work across different mediums, especially at a time when being multifaceted feels necessary.

Working with *Godot* also helped me understand how games are actually built. With just a basic knowledge of *GScript*, the software opens up a lot of space for exploration. Learning about scenes, nodes, and attaching logic made the process feel more structured and less mysterious.

Did it pose a particular technical challenge?

Yes. Many. I have no background in coding or game development, so the process was technically challenging from the start. Before I could even write code, I had to learn how to set up a scene and understand how the software works. I am yet to learn how to polish the game and publish it.

What kind of output or knowledge does this tool or medium favour?

Because the medium is code-based, it feels very open-ended. The output could be almost anything, from small interactions to entire worlds. Since I am still new to coding, it is hard to fully imagine all the possibilities. What is clear is that *Godot* supports layered systems, experimentation, and many different types of interaction.

What relationship does it have to graphic or communication design?

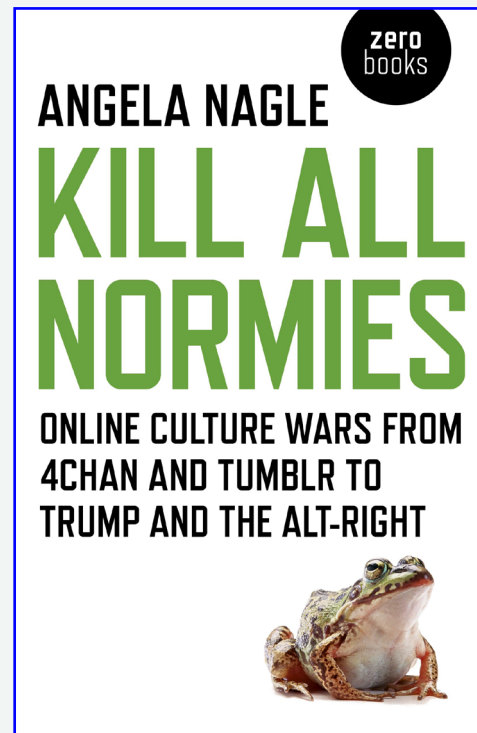
Godot, or game-making, extends graphic and communication design into interaction. It allows visual ideas to be communicated not just through images or layouts, but through movement, behaviour, and response. Design becomes something the user engages with, rather than just looks at.

In *Kill All Normies*, Angela Nagle's chapter *The Leaderless Digital Counter-Revolution* provides a useful framework for understanding the cultural conditions this project responds to. Nagle describes how online and gaming spaces have been shaped by antagonism, irony, and performances of aggressive masculinity, where rage, provocation, and spectacle dominate modes of expression. She shows how these environments normalise confrontation, mockery, and emotional extremity, gradually flattening emotional complexity and making domination or violence feel routine rather than exceptional (Nagle, 2017).

This project positions itself against that trajectory by working within the deliberately modest format of a match-3 game. By choosing one of the most familiar and mechanically neutral game structures, the project avoids spectacle, narrative escalation, and technical excess. Attention is redirected away from mastery, competition, and performance, and toward affect. The match-3 format introduces repetition, predictability, and low stakes, creating a slowed and contained pace that contrasts with the reaction-driven gaming cultures Nagle describes.

Viewed through *The Leaderless Digital Counter-Revolution*, the project can be read as a response to the way gaming spaces have been absorbed by reactionary and hypermasculine subcultures. Where these spaces often funnel anxiety and anger into domination, irony, or aggression, the game redirects those emotions into abstract forms that can be rearranged, matched, and temporarily resolved. Emotions are not erased or corrected, but externalised. They become visible and interactable without being weaponised.

The simplicity of the match-3 mechanic is central to this intervention. It removes pressure to demonstrate skill, speed, or superiority, replacing it with repetitive and bounded interaction. Rather than escalating emotional intensity, the system holds it in place. In this sense, play begins to resemble a quiet psychoanalytic process, where thoughts and feelings are acknowledged and contained rather than acted out. Anger and anxiety are treated as material to sit with, not impulses that demand immediate release.



‘geeks vs feminists’

Through this lens, the project functions as a soft counter-space within contemporary gaming culture. It does not reject digital play outright, but reclaims a familiar structure to propose an alternative emotional economy. Using a simple match-3 system, softened aesthetics, and non-violent mechanics, the game suggests that play can operate as a space for pause, reflection, and care. In a cultural environment dominated by rage-driven and reactionary modes of engagement, this restraint becomes the intervention itself.

References

Nagle, A. (2017). *Kill All Normies: Online Culture Wars from 4chan and Tumblr to Trump and the Alt-Right*. Winchester: Zero Books.