

# Contents



6

© Granzella Inc. "R-TYPE" is a trademark and/or copyrighted of IREM SOFTWARE ENGINEERING INC.

## Attract mode

- 06. R-Type Final 2**  
Kazuma Kujo talks exclusively about his shooter sequel
- 10. Neo Cab**  
A back seat ride through an automated future
- 12. Contra: Rogue Corps**  
Nobuya Nakazato explains why Contra's going twin-stick
- 16. Incoming**  
Sentient jelly, soup shenanigans, and fractured worlds

## Interface

- 18. FMV revived**  
The developers bringing back full-motion video games
- 24. MegaSphere**  
A gorgeous-looking roguelike shooter from Russia
- 44. Making it personal**  
When designers turn real-life experiences into games
- 50. Glen Schofield**  
Inside the mind behind Dead Space and Disney karting



44



10



56

## Toolbox

- 28. Design Principles**  
How scheduling affected Atari's infamous E.T. tie-in
- 30. CityCraft**  
Planning your own sci-fi city of the future
- 32. Pixel art**  
A masterclass from veteran artist Stoo Cambridge
- 40. Source Code**  
Code your very own top-down racing game

## Rated

- 56. Wolfenstein: Youngblood**  
New co-op mechanics fail to get the blood pumping
- 58. Exception**  
It's Tron, set inside an old lady's computer
- 61. Can Androids Pray**  
A minimalist, moving adventure about facing the end
- 62. Church in the Darkness**  
This action adventure's the epitome of games as a service

## WELCOME

Where would video games be without H.R. Giger? Whether the late artist's work appealed to you or not, his fingerprints are all over our favourite medium – this issue of Wireframe alone features two long-running game series that took direct inspiration from his art. It's no coincidence that *R-Type* and *Contra* first emerged in 1987 – precisely one year after the release of director James Cameron's sci-fi movie sequel, *Aliens*. Giger's dark, biomechanical art style was a key part of the franchise's rising horror, and his work evidently left its mark on the makers of *R-Type* and *Contra*.

But while Giger's art has informed everything from *Contra* to *Duke Nukem* to *Halo*, the artist's direct interaction with the games industry was all too brief. In the early nineties, Californian developer Cyberdreams licensed Giger's artwork for their point-and-click horror, *Dark Seed*. The game was far from perfect, but there were moments – either in its dream sequences, or where its mullet-and-jacket-wearing hero stepped through a mirror into an alien dimension – where it really felt as though we were trapped inside one of the artist's disturbing landscapes.

Giger died in 2014, having spent the last years of his life setting up a museum in his native Switzerland. If games like *SOMA* and the forthcoming *Scorn* are anything to go by, though, Giger's work will continue to lurk in the minds of video game artists for many years to come.

Ryan Lambie  
Editor

