How to scale SCD?

A document that aims to explain the factors that determine the quality of a feat and how to scale it correctly.

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START:

Introduction

Before starting, it should be noted that there can be variations from category to category, but the Feat Framework will be explained here as a general metric. For example, Reasoning contains different internal factors that determine the quality of a feat, such as predictive power (the equivalent in the Feat Framework is Effectiveness) in inductive reasoning, and so on. Still, the only category here that is generally adaptable to any situation is the Feat Framework. This is because some characters we call unrealistic surpass the principles of logic as we know them in the classical sense. At this point, whether these characters are scaled or not is entirely optional. But even for them, the Feat Framework can be accepted as the only measurable category for almost every character.

I. What is Feat Framework?

The Feat Framework is an analytical framework that allows for the evaluation of

a character's mental performance not by looking at the raw result, but by systematically assessing under what conditions, how, and to what extent that result was produced. Two characters might have achieved the same result; however, one might have done so under favorable conditions, with ample time, and by dealing with a single variable, while the other might have done so under pressure, with limited information, and by simultaneously managing dozens of interrelated factors.

Why did this need arise? Because in the early days of SCD, evaluations relied heavily on intuition. If a feat looked impressive, it received a high score; however, what made it impressive was often a matter of debate, and these debates could not be grounded in an objective basis. The Feat Framework was developed to address this uncertainty. It transforms an intuitive judgment of "this looks strong" into concrete evaluation axes, each of which can be defended and compared independently.

The framework does not rely on a single metric but instead draws on six distinct axes, each capturing a different dimension of performance. It should be noted that these axes are not independent of one another (indeed, some even encompass multiple factors within themselves); a factor that enhances one axis directly affects another. For example, increasing complexity puts pressure on efficiency; severe constraints, on the other hand, lower the ceiling on effectiveness. Consequently, these six axes function as a system that complements and balances one another; each can be analyzed separately, but the true meaning emerges only when all are evaluated together.

II. Categories of Feat Framework:

II.I (Opposition) -

Opposition is the axis that measures the quality and weight of the active resistance facing a character while they display their mental performance. The word "active" is critical here: opposition refers not only to challenging conditions, but also to the presence of an opposing side that responds to the character's efforts, reacts to them, and tries to hinder them. The difference between solving a complex problem in an empty room and solving the same problem while someone is actively trying to mislead, corner, and force the character into making a mistake is exactly what the opposition axis tries to capture.

There are several fundamental factors that determine the weight of opposition.

The first of these is the capacity of the opposing side: the stronger the entity facing the character is (whether on a mental, physical, or social level), the more sophisticated and harder to predict the pressure it produces. This capacity can encompass not only intellectual but also social, institutional, or structural levels. For example, consider someone facing an emperor; they might operate under much heavier opposition than someone facing an opponent who is perhaps more intelligent but lacks any structural power, because the emperor is in a position to punish a wrong move with immediate and irreversible consequences.

The second is the opposing side's capacity to adapt specifically to the character: while some opponents follow a fixed strategy, others respond to the character's moves in real-time, and this dynamic reactivity multiplies the weight of the opposition.

The third is information asymmetry: the more the opposing side knows about the character's plans, constraints, or weak points, the deeper the opposition becomes. This is because the character now has to manage not only the problem, but also an opponent who possesses information about them.

The most important feature that distinguishes opposition from other axes is that it is an external and dynamic source of pressure. It feeds directly from the presence and actions of the opposing side, not from the internal structure of the problem or the character's own space of movement. This difference is important because high opposition requires the character not only to solve the problem, but also to protect the solution process itself: the opponent both makes it harder to reach the goal and actively tries to destroy the path leading to it.

II.II (Complexity) - Complexity is the axis that measures the internal structural weight of the problem a character solves or the situation they manage. Unlike Opposition, it deals not with active resistance coming from the outside, but with the mental load originating from the problem's own nature. When considering two characters who have reached the same conclusion, one might have managed a single variable while the other might have had to simultaneously track dozens of interconnected variables.

The structural weight of the problem feeds from several different sources. When variables are independent of one another, each can be handled separately; however, as the dependency relationships between them intensify,

an intervention made in one begins to produce chain reactions in the others, and this structure multiplies the mental weight of the problem. Furthermore, these dependency relationships are not always visible. Some variables only affect each other under specific conditions, and failing to detect these hidden dependencies in advance paves the way for mistakes that are difficult to compensate for later. Information quality is also a separate source of weight: when the information at hand is complete and consistent, the problem remains within a certain framework; however, when the information is incomplete, noisy, or contradictory, the character has to both solve the problem and question the data itself. The time dimension also adds another layer to this weight: while some problems are solved in an instantaneous cross-section, others require taking into account how variables evolve over time, which intervention will yield results with what delay, and when the current balance might be disrupted. This dynamic structure demands not just a momentary solution, but a constantly updated mental model regarding the system's future behavior. Keeping this model alive requires a much more continuous and multi-layered mental investment compared to solving a static problem.

The most important feature that distinguishes Complexity from other axes is that the pressure comes from within. Even if there is no opposing side, no constraints are imposed, and infinite time is granted, a problem with high complexity carries a heavy mental load on its own.

II.III (Friction) - Friction is the axis that encompasses all internal and contextual obstacles affecting a character's mental performance and makes judgment difficult, originating neither from the problem's own structure nor from the active resistance of an opposing side. In other words, while Complexity deals with how the problem looks from the outside and Opposition deals with what the opposing side is doing, Friction deals with how the conditions the character is in at that moment shape their performance. These conditions sometimes stem from the character's own mental state, sometimes from the cognitive load they carry, sometimes from the disadvantage created by a situation they have never encountered before, and sometimes from the information at hand itself being unreliable or misleading.

Although it is a subjective judgment, it can be argued that Friction is the most important determinant here because its scope is quite broad. One of these aspects is the internal state. On the physical level, bodily conditions such as pain, fatigue, sleep deprivation, or injury directly consume mental capacity; when the body falls below a certain threshold, the mind first loses its

processing speed, then its decision quality, and finally its logical consistency. On the emotional level, high-intensity emotional states such as intense fear, anger, grief, or panic hijack attentional resources and narrow the capacity the mind can allocate to the problem. This narrowing is not always noticed: while the character thinks they are reasoning, they might actually be processing their emotional load.

Cognitive load, on the other hand, should be considered as a separate source: when the character has to hold too much information in active memory simultaneously, manage multiple processes in parallel, or cope with the accumulated fatigue resulting from prolonged intense mental effort, the practically usable portion of their capacity gradually shrinks. Another factor is novelty. What makes novelty such a crucial factor is the inherent originality within a given situation. It can be thought of not just as entirely different new scenarios, but also as the introduction of new concepts. In fact, supernatural series hold the greatest potential in this regard. Examples include Na Kang Lim figuring out that the system behind the time loops is driven by human will rather than an algorithm, or L Lawliet trying to catch Kira while having to adapt to a problem where people die when their names are written in a notebook and where Shinigami exist.

New concepts make reasoning much more difficult because, unlike dealing with classical routines, entirely new mental models must be built to comprehend and grasp them. Furthermore, as is understandable, novelty is a subjective and variable concept. For someone already living in a supernatural universe, solving supernatural issues is not out of the ordinary, but solving a supernatural problem while grounded in a realistic universe is a much more novel situation. Another crucial factor can be referred to as "noise," which encompasses biases and misinformation, making it the most insidious of them all. This is because, unlike the burden of a character's state or the novelty, the character is usually completely unaware of its presence.

While the burden created by one's state is felt and the uncertainty generated by novelty is noticeable, a chain of reasoning built on a false premise or an unrecognized bias directly misleads the character. The information at the character's disposal misrepresents reality. This misrepresentation can sometimes be intentionally imposed (fabricated, manipulated, or deliberately omitted by an opponent) or it can be inadvertently acquired through the character's own flawed observations or trusted sources. In either case, the outcome remains the same: the character proceeds with a line of reasoning

built on a rotten foundation, despite it appearing solid. This reasoning might be internally consistent (meaning the character could be thinking entirely logically), but because they are operating from false premises, every step takes them further away from their actual goal.

II.IV (Constraints) - Constraints refer to the external boundaries that structurally narrow a character's room to maneuver while demonstrating their mental performance. Unlike the other sub-factors of Friction, Constraints deal with limitations imposed from the outside that are beyond the character's control, rather than their internal conditions. No matter how capable the character is, these boundaries render certain paths to a solution impossible from the start or severely reduce the available options.

For example, it can be thought of as having to solve a problem in 5 minutes or trying to build a time machine with 10,000 dollars. Fixed rules also fall into this category; the prohibition of violence in Liar Game restricts the potential strategic moves that can be made. The most important feature distinguishing Constraints from other axes is that these boundaries are non-negotiable. Constraints are a fixed reality of the circumstances the character is currently in.

This absolute nature makes Constraints one of the easiest axes to overlook, yet one of the most defining when evaluating a feat. This is because understanding why a character reached the best solution available under the current conditions, rather than the absolute best solution, is only possible by recognizing the restrictions under which they are operating.

II.V (Efficiency) - Efficiency is the axis that measures the ratio of mental resources a character expends, such as time, cognitive effort, and the number of attempts, relative to a specific goal. It is possible to reach the same outcome through two different paths: one with unnecessary steps, repeated attempts, and high cognitive expenditure; the other by using minimal resources in a direct and clean line.

Efficiency simply demands simplicity, which is why the most important principle is the principle of economy. The question is whether the character is advancing with the minimum mental moves required to reach their goal, or relying on unnecessary intermediate steps, repetitions, and backtracking. The quality of the effort expended is also a part of this analysis: whether the

character is investing in the right areas or wasting their mental energy on points with low returns.

However, there is a crucial point to consider regarding Efficiency. A character operating under high Complexity, heavy Constraints, or excessive Friction will inevitably expend more resources, and this expenditure is not a sign of inefficiency but rather a consequence of their conditions. For this reason, Efficiency can be misleading when analyzed independently of the other axes; it only gains its true meaning when evaluated alongside the weight of the

II.VI (Effectiveness) - Effectiveness is the axis that measures the extent to which a character's output achieves the goal, the quality of this output, and the actual impact it creates. While Efficiency is concerned with how a goal is reached, Effectiveness focuses on what is actually achieved. A character might proceed in a highly efficient manner and still produce an insufficient result, or they might achieve a high-quality output through a heavy expenditure of resources. These two axes complement each other but cannot be reduced to one another. Effectiveness poses the following question: Does the produced output exactly meet the desired result, or does it approach the goal but fail to fully reach it?

III. Countering

Section III could be considered part of the Feat Framework; however, due to its importance, it has been given its own dedicated section.

Countering is a concept that goes beyond the mere measurement of mental capacity when comparing two characters, expressing the extent to which one character can exploit the loopholes, vulnerabilities, or structural weaknesses in the other's way of operating. Countering is not a direct claim of superiority; it does not state that one character is necessarily smarter or stronger than the other. Instead, it influences the outcome of the interaction between two characters by shifting the weight in a specific direction. For example, pitting Character A, who is a master of concealment and develops their plans and strategies accordingly, against Character B, who is adept at easily deciphering these hidden layers, will naturally shift the advantage to B. However, pitting Character C, who does not aim to hide their plans but produces structurally optimal strategies, against B shifts the balance in favor of C because B's primary

ability becomes ineffective in this case. This situation does not mean A > B > C. On the contrary, it renders the logic of "Character A surpasses B, Character B surpasses C, therefore Character A also surpasses C" completely dysfunctional. This is because C's poor ability to unravel well-hidden strategies could potentially make A superior to C. It should be noted that this is not an absolute judgment but simply a situational dynamic.

IV. Recommendations:

It is strongly advised that all documents relating to SCD be consumed in order, as doing so is essential to gaining a full and comprehensive grasp of its various facets and underlying principles. This is the third document in a pathway of four main documents, accompanied by a supplementary "how to edit" document. The pathway can be followed on the Hollow Soul Discord server, or the links provided below can be used to navigate to the other documents directly.

Document Pathway

Red - Introduction
Green - Fundamental Documents
Blue - Auxiliary

- Preface
- I. What is SCD 🔒
- II. SCD Categories 🔒
- How to edit 🔒
- III. How to scale SCD
(You are here)
- IV. SCD media content table 🔒
- Afterword

Note:
The document table has not yet been completed; as such, while the "locked" document links may appear clickable, all of them are placeholders that redirect to the same random, uncompleted document. This will be updated soon.

Conclusion

In conclusion, the Feat Framework does not exist to reduce a character's mental performance to a single number or a superficial impression, but rather to provide a structured and defensible basis for evaluation. By examining Opposition, Complexity, Friction, Constraints, Efficiency, and Effectiveness as an interconnected system, it becomes possible to move beyond intuition and toward a more rigorous and consistent form of analysis. Coupled with the concept of Countering, which introduces the dimension of stylistic and structural matchups, the framework ultimately serves as a comprehensive lens through which mental performance can be assessed with both precision and nuance.

THANK YOU FOR READING!