

Casa del Rey Presentation Write Up

Ardent Eliot Reinhard, Gabriel Rivera, Joe Frument, Sky Peterson

Experience Goal

Our emotional goals for *Casa del Rey* were to create a lighthearted, spooky atmosphere with an emphasis on camp. We also wanted the game to be slightly tense so that there is always a feeling of conflict. We wanted to draw from Halloween movies like *Hocus Pocus* and *Monster House* that are not very scary but reflect on horror.

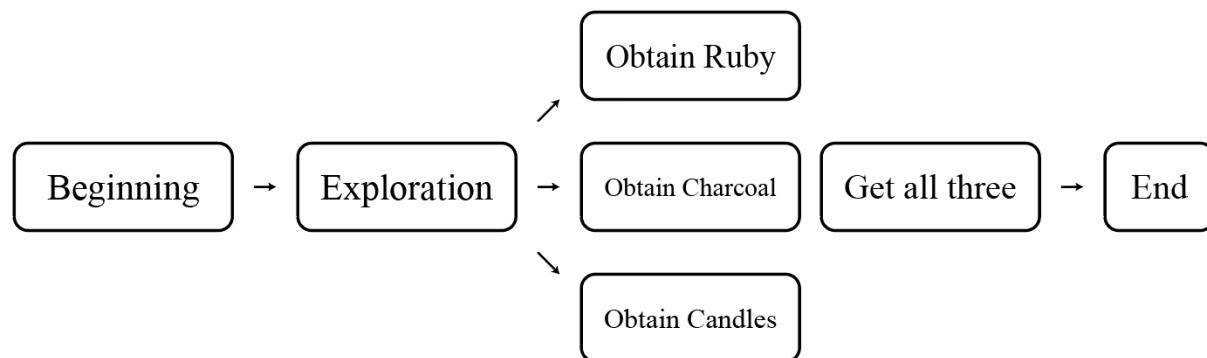
Over time, the specifics of the ending changed, specifically the kind of choice that the player will be making at the end of the game. Amber, the main character, also started out meaner and more rebellious. We decided to make her a little bit nicer to bring down the tension between her and the side characters.

Narrative Stance and Rationale

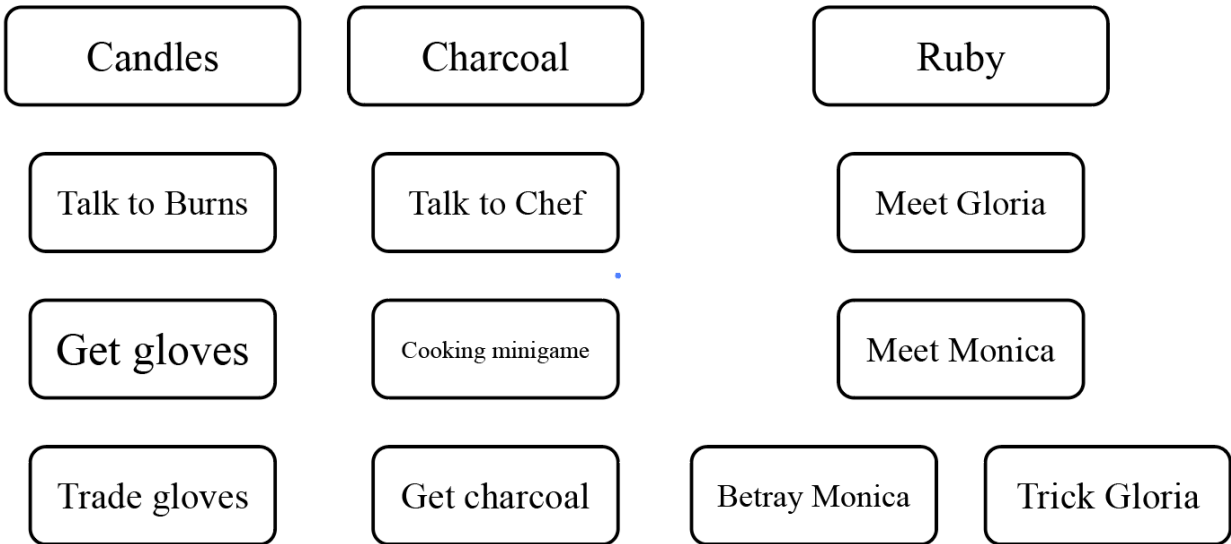
Casa del Rey is a third person narrative in an objective style. The focalizer is Amber, who is distinct from the player. The player thinks they're playing from the perspective of Amber, but in the end it is revealed that they are playing from the perspective of a ghost that is talking to and manipulating Amber. We use third person generally and second person imperative sentences for all the choices, which have Amber as the addressee.

Sometimes, Amber does not do what the player tells her to do, which reflects her stubborn personality and creates distance between her and the player. This is vital to making the twist at the end seem real and not something that comes in out of nowhere.

Story Structure



Casa del Rey opens with an intro storylet. The player learns that they need to get a ruby, a piece of charcoal, and five candles to complete the ritual to get out of the hotel. At this point, they can explore the hotel however they want until they find ways to get each of the items. After they collect all three ritual items, they go to the ending, which is on the top floor of the elevator.



To get the candles, the player talks to Burns, who implies that he is looking for his lover's lost gloves. Then, the player finds the gloves in the lost-and-found in the hotel lobby. They can trade them to him for the candles.

To get the charcoal, the player goes into the kitchen. There, they do a cooking minigame, where they make soup for the chef. He pays them with the charcoal, no matter how bad the soup is.

To get the Ruby, the player first encounters Gloria, who wears a lot of jewelry and is generally rude. Then, they find Monica, a rival of Gloria's. They conspire with her to steal diamond earrings (and a Ruby) from Gloria. When the player gets to Gloria's hotel room, they have an option to either steal from her or rat Monica out, each of which results in them acquiring a ruby.

Key Ink Variables

We used ink variables to track the three ritual items which are needed to complete the game. We also used them for navigation purposes, to keep track of where the player is and where they can go from there. We had several variables that we used to keep track of knowledge states, like what characters the player has spoken to and what they know about them.

Ink Affordances

We used an inventory system to keep track of what items Amber has and a navigation system to keep track of where she is in the hotel.

The inventory enables us to use logic to test what "quests" the player has done. It also allows the player to see what items they have in their inventory and remember what they are for. The inventory system also has a journal, which contains information about the characters and the hotel, so the player can check on that if they forget what is happening in the story.

The navigation system lets us test storylets to see where Amber currently is. That way, storylets only appear when Amber is in the right location. That also creates a sense of space, as each location is only accessible from a specific floor of the hotel.

Discourse Example

At one point, Amber has to collect ingredients for a soup to impress the Chef in the kitchen. We made this into a cooking minigame, where the player selects ingredients (from a list that includes onions, olive oil, and a dead rat) and chooses what they want to put in the soup. In the end, Amber argues her way to get the reward no matter what the player chose for her to do. Rather than being a test of skill (as in, what the Amber should put in the soup to make it taste good), it's a humorous moment where the player can get back at the chef for being rude to Amber earlier.

Something Cool

An important part of *Casa del Rey* is the way that the narrator shifts over time. At the beginning, it is unclear exactly who is the narrator, but there is a clear disconnect between the player and Amber, the main character. It is revealed at the end that the player has been playing as a ghost the whole time. Their goal all along was to trick Amber into doing a ritual to swap places with her and let them out of the hotel.

Resources Used

We used the ink manual and the lecture slides for help with the technical side of the project. We used hotel blueprints to design the layout of the hotel. We then used Illustrator to vectorize and finalize the layout that we made.