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**Reflection: Week 6**

Environmental architecture is an often-ignored aspect in the discussion between ludology and narrative, and I appreciate Jenkins for providing this insight. When I had dreams of designing games back in high school, I would often think of those innocuous spaces between the core loop of games such as *Portal 2* and *Skyrim*, where, between certain levels, there were often interactable items that served little purpose to the story. My dream game entailed the player making use of everyday objects to navigate the world. *Gone Home*, as it currently stands, is the most accurate to this dream. Despite the short length, the game managed to sell me on the idea that this was a house, albeit with enough odd caveats that maintained my intrigue. The puzzle aspects were light, but the affordances built into my understanding of games in dark environments put me on edge, incentivizing engagement with limited interaction with the household items.

Something that I want to draw attention to is the potential predictability that comes with architecture. One example that was even highlighted in class was the note about the lights and how both Katie and Sam perpetually leave them on. This was enough to almost tempt me into retreading my steps to turn all the lights off. That said, I don’t expect anyone to not play the Godot project I constructed for this week’s homework and not fall off into the infinite void. Additionally, in a display where the environment determines the game narrative, I wrote that element into my Inky script, allowing both the player to simulate the experience of falling in an endless

* + abyss with nothing else but the

memories of what's thrown away, all with the endlessly repeating music bustling in their ear.