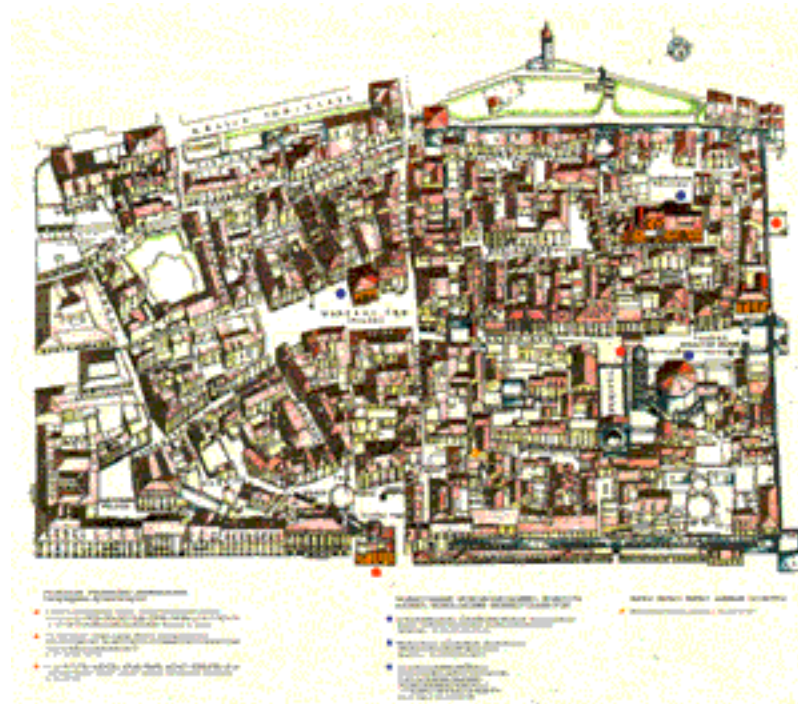


convivio summer school 2004 : monumental game design atelier

- SWIKI HELP
- ABOUT CONVIVIO
- ATELIER ABSTRACT
- SCHEDULE
- ATELIER PARTICIPANTS
- INSPIRATIONS
- FINAL PRESENTATION
- POST MORTEM



ATELIER ABSTRACT

The palace of Roman emperor Diocletian - built around 300 AC - is a marvelous UNESCO protected world heritage monument situated in the attractive touristic region of Dalmatia. Over the centuries, the palace developed into what today makes up the historic core of the city of Split, whilst medieval elements, subsequent layers and other historical fabrics add up to its charme as a unique architectural witness from ancient times until today. Unsurprisingly, Split's city core is stressing in tension between conservational demands, urban planning visions, touristically and economically motivated alterations, and its inhabitant's day-to-day needs, usages, and views.

In this atelier, we will jointly investigate how to create a people-centered, educational, and fun city core experience for both the citizens and the visitors of Split, adopting game design, as well as architectural techniques and technologies. Our research, debates, and decisions will culminate in a concept and/or (pen & paper-like) game prototype to be presented by the end of the summer school. Our task is to specify an urban game design that reflects and presents the city core as a UNESCO world heritage. Along this task, we will consider the palace's and city core's history; potential players; player engagement; design elements – e.g. objectives, procedures, rules; dramaturgy; system dynamics; interfaces; playtesting possibilities; and, of course, the overall relationship of games and architectural monuments.

SCHEDULE

<u>monumental game design : day 1</u>	mon, 30.09.	atelier overview; people & expectations; what is a game?
<u>monumental game design : day 2</u>	tue, 31.09.	intro; swiki (bios, skills); split facts; split charade; ghostbusters
<u>monumental game design : day 3</u>	wed, 01.09.	boccia & game design; ethnography of social play
<u>monumental game design : day 4</u>	thu, 02.09.	ethnography review/ghostbusted; more game design basics; game structure exercise (groups)
<u>monumental game design : day 5</u>	fri, 03.09.	concept proposal discussion (aka "individual review"), team building; weekend assignments

<u>monumental game design : day 6</u>	sat, 04.09.	concept work in the sat
<u>monumental game design : day 7</u>	sun, 05.09.	concept work in the sun
<u>monumental game design : day 8</u>	mon, 06.09.	prototyping
<u>monumental game design : day 9</u>	tue, 07.09.	prototyping
<u>monumental game design : day 10</u>	wed, 08.09.	prototyping
<u>monumental game design : day 11</u>	thu, 09.09.	prototyping
<u>monumental game design : day 12</u>	fri, 10.09.	atelier presentations, school review

ATELIER PARTICIPANTS

- Lavoslava Bencic
- Sara Bozanic - may way
- Carmen Gillette
- Rosa Gudjonsdottir
- Mikko Kariola
- Jin Moen
- Sven Laqua
- Miljenko Alavanja
- Mert Ozcan

- [Qingsong Peng](#)
 - [Silva Pozlep](#)
 - [Cristiano Storni](#)
 - [Steffen P. Walz \(atelier leader\)](#)
-

INSPIRATIONS

- [The city of SPLIT](#)
- [UNESCO World Heritage Center](#)
- [Ecologically aware family adventure park: KULTURINSEL](#)
- [Pervasive media integration into physical spaces: BUILDING INTELLIGENCE](#)
- [Campuswide hybrid reality multi-player game: M.A.D. COUNTDOWN](#)
- [Citywide live action role playing game: NIGHTFALL ZURICH](#)
- [PDA-based context-sensitive game: PIRATES!](#)
- [Japanese mobile MMORPG: MOGI](#)
- [Large-scale technologized urban game: PACMANHATTAN](#)
- [Mixed reality chase game: CAN YOU SEE ME NOW?](#)
- [The city in game: SIM CITY](#)
- [Relational architecture: VECTORIAL ELEVATION](#)
- [Location based 3D audio shooter: DEMOR](#)
- [Pervasive SMS gaming: BOTFIGHTERS](#)
- [Barcode gaming: SCANNERZ](#)
- [Spiritual biofeedback adventure game: THE JOURNEY TO WILD DIVINE](#)
- [Historical simulation: MUENCHEN 4D](#)
- [Augmented reality historic sightseeing game: GEIST \(incomplete!\)](#)
- [Mobile multi-player live action: THE VISBY GAME](#)
- [Descending from Buckminster Fuller's original concept: WORLD GAME](#)
- [Large scale stuff: GPS DRAWING](#)
- [Some critical theory biting: GAMES AS CONTROL & SURVEILLANCE SYSTEMS](#)

- [More theory biting: CITY AS BRAND SPACE \(german only, sorry\)](#)
-

Links to this Page

- [monumental game design : day 1](#) last edited on 7 September 2004 at 11:34:20 am by fett.ethz.ch
- [monumental game design : day 2](#) last edited on 31 August 2004 at 4:22:42 pm by fett.ethz.ch
- [monumental game design : day 3](#) last edited on 3 September 2004 at 11:56:22 am by fett.ethz.ch
- [monumental game design : day 4](#) last edited on 3 September 2004 at 6:07:45 pm by fett.ethz.ch
- [monumental game design : day 5](#) last edited on 6 September 2004 at 2:32:04 pm by fett.ethz.ch
- [monumental game design : day 6](#) last edited on 8 September 2004 at 12:02:55 pm by fett.ethz.ch
- [monumental game design : day 7](#) last edited on 28 August 2004 at 12:46:52 pm by fett.ethz.ch
- [monumental game design : day 8](#) last edited on 7 September 2004 at 2:36:34 pm by fett.ethz.ch
- [monumental game design : day 9](#) last edited on 8 September 2004 at 2:11:10 pm by fett.ethz.ch
- [monumental game design : day 10](#) last edited on 9 September 2004 at 10:03:58 am by fett.ethz.ch
- [monumental game design : day 11](#) last edited on 9 September 2004 at 11:34:46 am by fett.ethz.ch
- [monumental game design : day 12](#) last edited on 16 September 2004 at 10:00:32 am by fett.ethz.ch
- [Carmen Gillette](#) last edited on 3 September 2004 at 4:02:58 pm by fett.ethz.ch
- [Rosa Gudjonsdottir](#) last edited on 9 September 2004 at 7:17:46 pm by fett.ethz.ch
- [Jin Moen](#) last edited on 17 September 2004 at 2:40:09 pm by fett.ethz.ch
- [DeFin\(d\)ing Split](#) last edited on 3 September 2004 at 4:24:32 pm by fett.ethz.ch
- [Steffen P. Walz \(atelier leader\)](#) last edited on 15 September 2004 at 2:20:56 pm by fett.ethz.ch

monumental game design : day 12

back to [convivio summer school 2004 : monumental game design atelier](#)

FINAL PRESENTATION

THE WAY

- [SPLIT SPIRITS - A CITY GAME](#)
 - [Presentation framework](#)
-

PRESENTATION MATERIAL

- [spirit editor.swf](#)
- [spirits of split.swf](#)
- [Spirits of Split Brochure.pdf](#)
- [convivio final.zip](#)
- [spirits playability.mov](#)

SPLIT SPIRITS - A CITY GAME

GIVING HISTORY | PRESENCE | FUTURE A FUN VOICE AND GESTALT

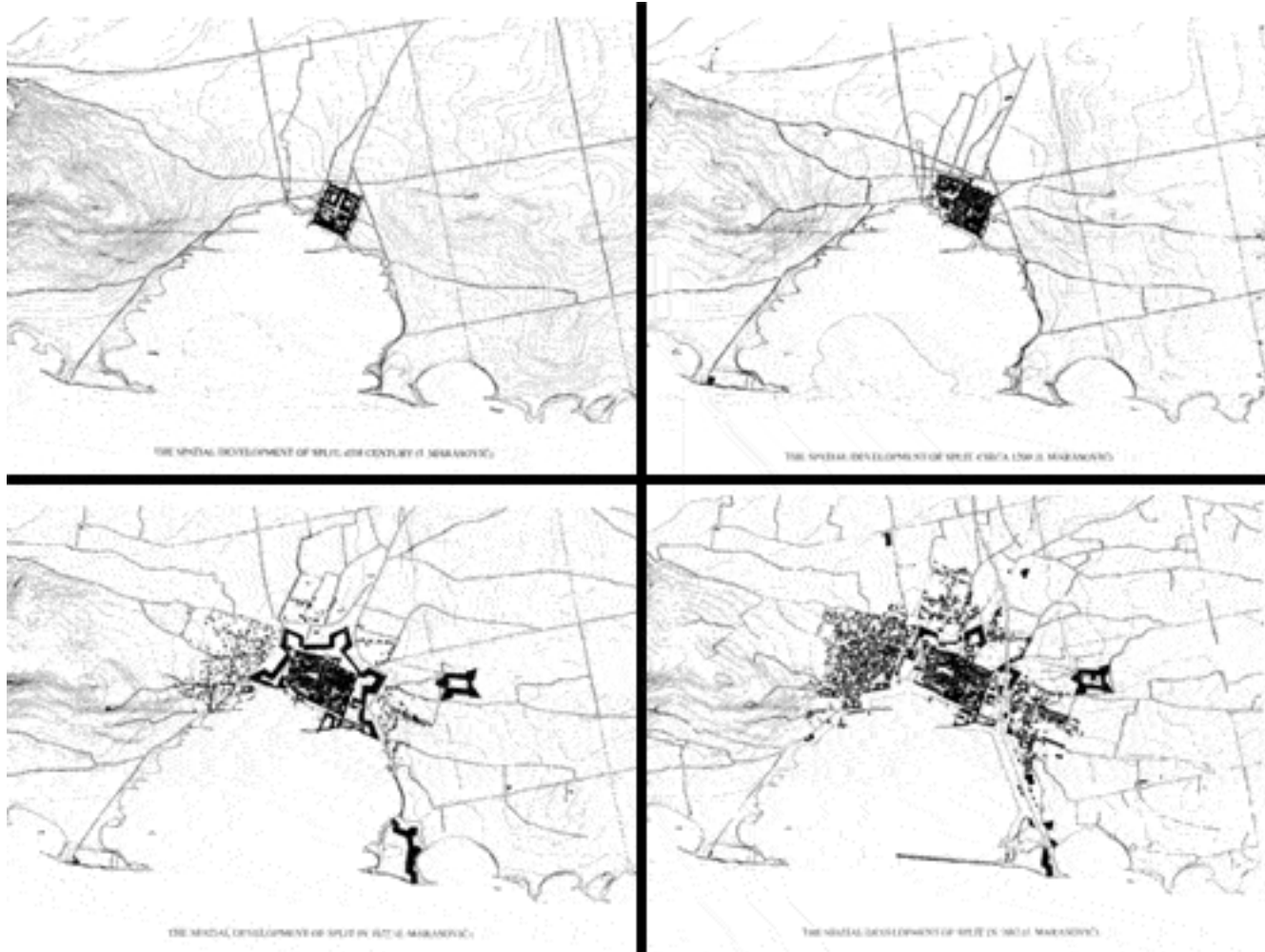
- PREMISE
 - HISTORY
 - PLAYERS
 - PROCEDURES
 - PROCEDURES: ONLINE
 - OBJECTIVES
 - GENRE
 - PLAYSPACE
 - RULES
 - RESOURCES
 - CONFLICT
 - BOUNDARIES
 - OUTCOME
 - CONCEPT ART
-

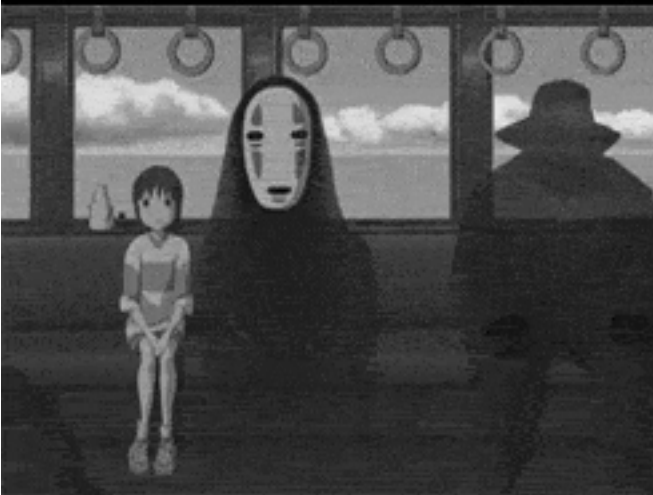
PREMISE

SPLIT SPIRITS is a story based spirit encounter and historical sightseeing game taking place in the physical space of split's city core; that is, the core turns into a game board/game level. within this level, SPLIT SPIRITS players use rentable nokia n-gages as well as wireless and phone features. an additional online component lets players design their own (future) "spirits" being inserted into the game, and play an online spirit chase game that interrelates with the physical game at points. it is possible to design event based game sessions, too.

the goal of the game is to reveal the secret of the spirits of split by collecting spirits' stories. players interact with spirits whenever they come into their proximity within the labyrinthic city core.

HISTORY





SPIRITS
-PEOPLE, BUILDINGS, OBJECTS
-POSITIVE TESTIMONIALS
-WITTY COMPANY
-KNOWLEDGEABLE

PLAYERS

the game is targeted mainly at tourists, however, natives have a chance to actively design spirits into the game, and hence will want to play themselves. main player targets are:

- single players/couples

- families
- small tourist groups up to six players
- (event target groups)

languages:

- croatian
- italian
- french
- english
- german

depending on the player type and language, the gameplay will adjust. players get to choose a skill level, "rookie" or "experienced".

PROCEDURES

during the average one hour stay in split, you rent a custom designed split style n-gage along with wireless headphones from SPLIT SPIRITS tourist booths set up at city core main entrances. logging in, your personal game starts - with a spirit tutor, the palace chief hospitality spirit, who starts audio walking you inside the labyrinthic city core, indicating your position on an interactive, zoomable map. you get to learn how to use the game core functionalities:

- city core map indicating your position as well as available/spawning spirits
- spirit interactions
- story collector
- help

as you keep on exploring, you will encounter spirits attached to artefacts, buildings, streets, and actual staff who wear SPIRIT-t-shirts and help you with the game. whenever you enter the proximity of a spirit, it will come aware you and be in touch. your goal is to use spirit specific interactions visible on your n-gage, such as "tickle", or "flirt", and make the spirit give away her/his/its story. you collect story parts as you encounter spirits, meanwhile sightseeing the city. at points, spirits will even call you on your n-gage!

there are quite a number of spirits, so you are also asked to find the right ones. when all story parts have been collected, you

win the game and you return your device to the booth, where you collect your reward.

in addition, you may design your own spirit which, on a random basis, is being inserted into the game for future tourists.

PROCEDURES: ONLINE

the online game consists of two core elements:

- spirit editor
 - possibly path laying editor
-

OBJECTIVES

- inside the city core, with your n-gage, track down a number of spirits, interact with them, and collect their "stories" by convincing them to do so, e.g. by command functions "tickling", "flirting", "chasing", "fighting" etc. - each spirit offers an amount of interaction possibilities
 - learn about the history of the city by walking around, encountering a multitude of split spirits - mind that some may not tell the truth at first
 - without hussle, complete the story - and hence, the game - in ca. 60 minutes - you may always pause the game
 - once you have completed the story, you will reveal the true secret of the spirits of split
 - upon completion of the game, you return the n-gage to the booth & collect the following rewards:
 - the split tourist spirit (e.g. picture of yourself standing in front of the booth, with an added fake spirit waving in the back; the pictures is being taken when renting the game device)
 - design interface: spirit editor (design your own spirit & leave it in split - tourist spirits are randomly inserted into the game - natives can use this tool online, too)
-

GENRE

SPLIT SPIRITS is a live action role playing/adventure learning game carried out with the help of a mobile device.

PLAYSPACE

SPLIT SPIRITS takes place in split's city core. the game takes advantage of the labyrinthic surroundings, sending players out to explore the space whilst encountering spirits when within the latter's proximity.

RULES

- players must find spirits that are relevant to completion of the story
 - only completed stories will reveal the "secret"
 - only completed stories will get the player her reward
-

RESOURCES

- spirits
 - staff
 - players
 - mobile device
-

CONFLICT

- players compete with spirits to reveal the secret of the split spirits
-

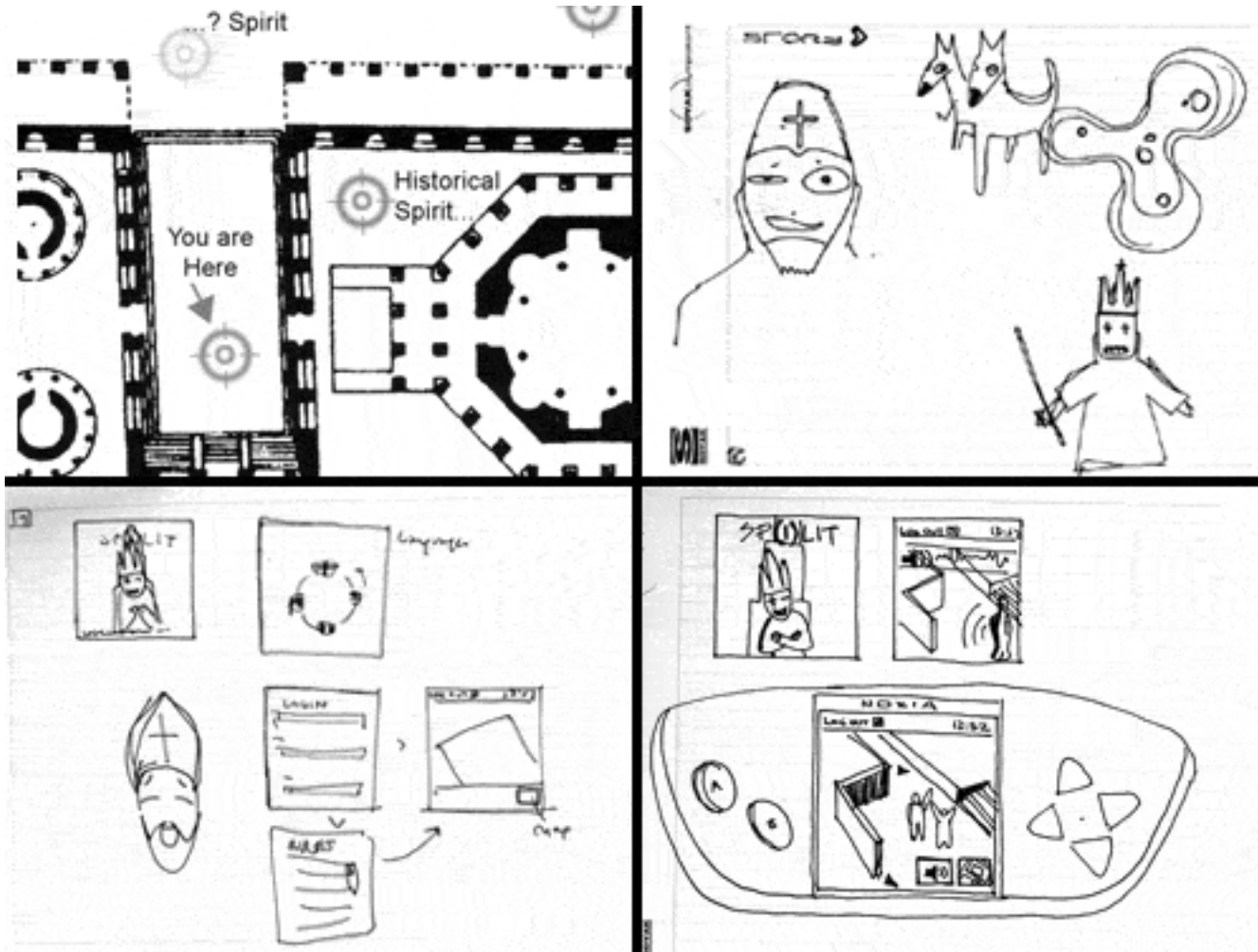
BOUNDARIES

- the city core
-

OUTCOME

- players complete a city story by interacting with spirits
 - players get to sightsee & experience the city space whilst playing
 - players are rewarded with a camera picture of themselves and a spirit in the background
 - players may design their own spirit
-

CONCEPT ART



T.B.A.

MARKETING

- communication goal
- entertainment strategy

- target market
 - top performers
 - feature comparison
-

TECHNICAL ANALYSIS

- experimental features
 - major development tasks
 - risks
 - alternatives
 - estimated resources
 - estimated schedule
-

LEGAL ANALYSIS

- copyright, trademarks, licensing (maps!)
-

COST & REVENUE PROJECTIONS

- resource cost
 - additional costs
 - suggested retail price / rental
 - revenue projection
-

TEAM ROLES

- writer
- character designer
- graphics artist
- audio designer
- interface designer
- flash programmer
- cinematographer
- video editor
- rule designer
- information architect
- physical prototype designer
- researcher
- marketing specialist
- presentation manager
- producer

Links to this Page

- [monumental game design : day 6](#) last edited on 8 September 2004 at 12:02:55 pm by fett.ethz.ch
- [monumental game design : day 12](#) last edited on 16 September 2004 at 10:00:32 am by fett.ethz.ch

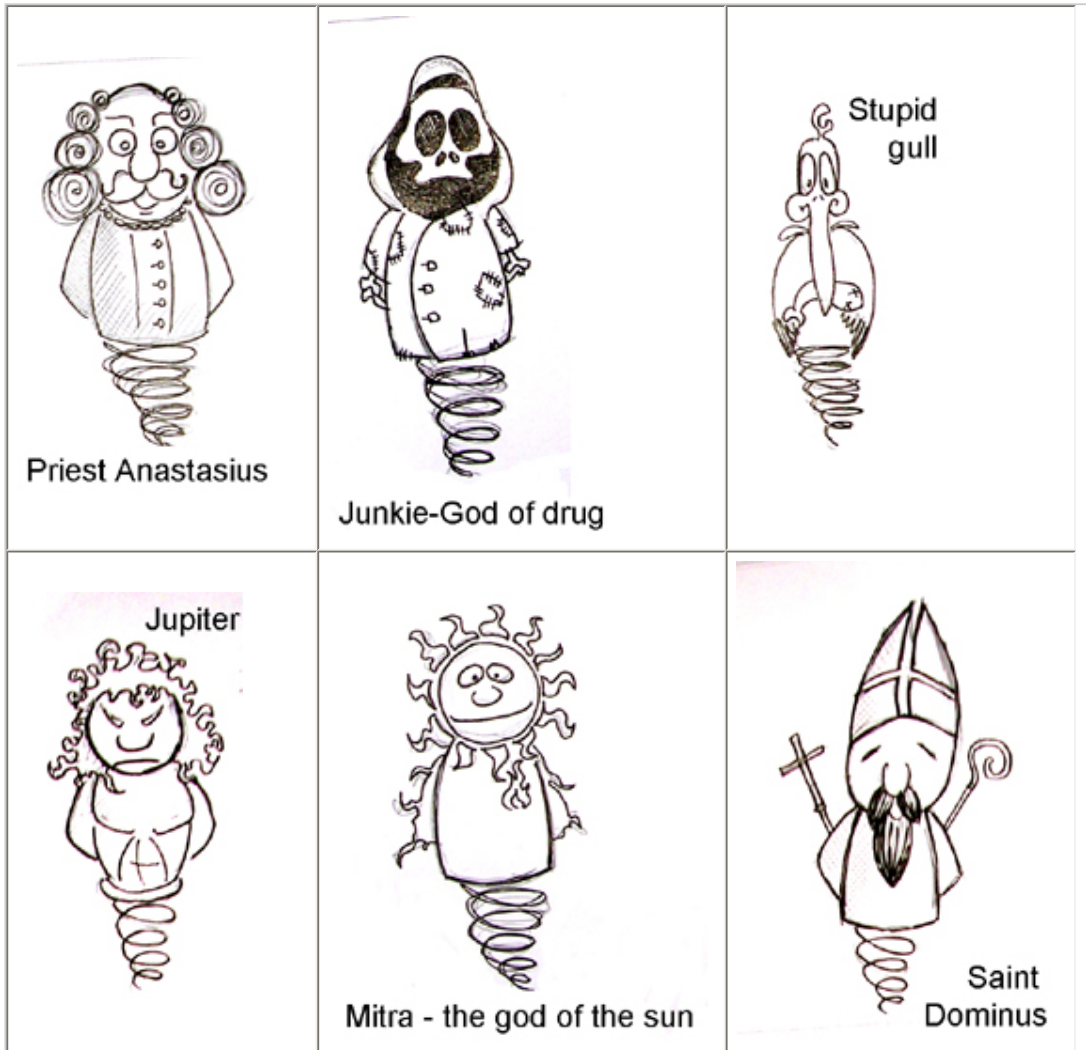
monumental game design : day 6

back to [convivio summer school 2004 : monumental game design atelier](#)

- [SPLIT SPIRITS - A CITY GAME](#)
- [Cristiano's ideas](#)
- [some look´n feel sketches](#)

Cristiano's ideas

Characters' sketches:



Idea= we can think of different classes of spirits (e.g. historical who provide historical information; split problems related who complain about Split problem; ...; ...;)

Other possible spirits might be:

- Andrija Bovina (who made the catredal door which is considered the most important artistic piece in Split)
- Diocleziano's slaves' souls
- 7 Salonian Martyrs (Priest Asterius; Deacon Septimus; 5 Layman (Anastasius; Antonianus; Paulinianus; Gaius; Telius))
- King Kresimir (11th century)

- Kavanjin (most important poet and painter in Croatia (Split, 17th century))

Each different class of spirits allowed the player to perform some specific situated actions (like talk, ask questions, tickle, free, capture, trick and so on)

Each spirit relates to another (even two) in the way that it indicate the next encounter (or search) (so that we obtain an encounter's path)...

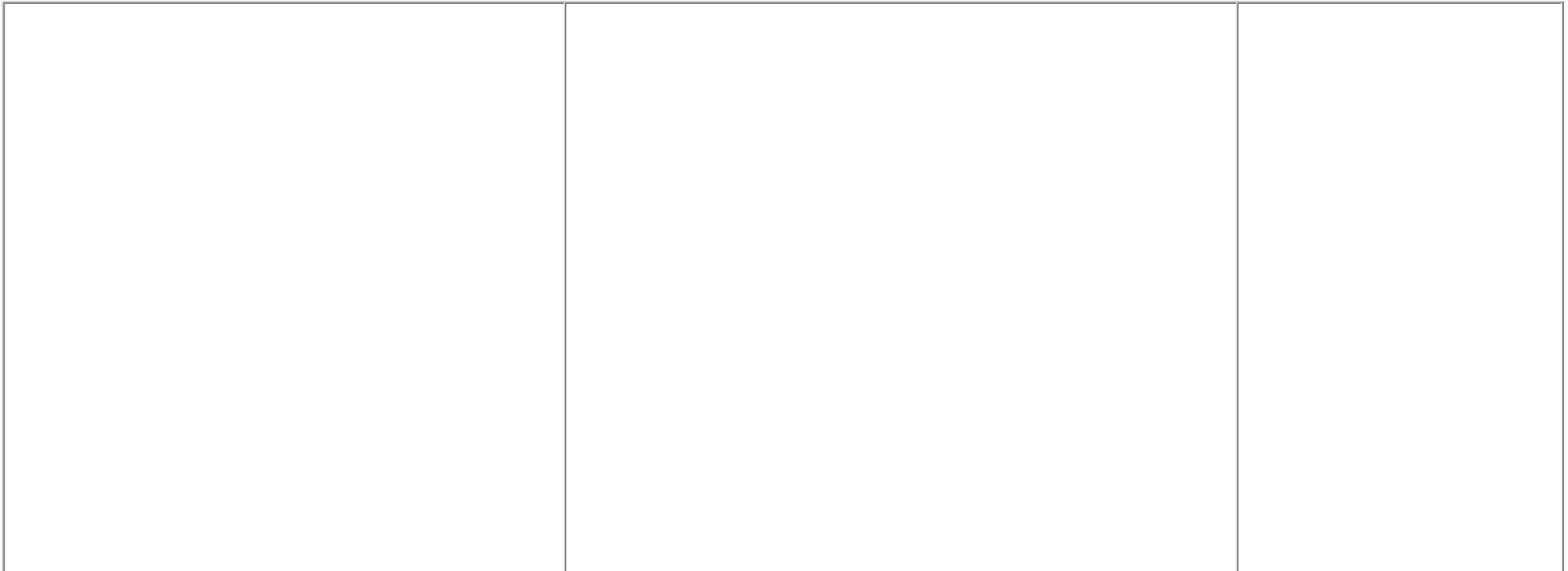
Game concept

The game is a story based spirit encounter and historical sightseeing game taking place in the physical space of split's city core, using rentable nokia n-gages (or nintendo) and their wireless and phone features. an additional online component lets players design their own "spirits" being inserted into the game, and play an online spirit chase game that interrelates with the physical game at points. it is possible to design event based game sessions, too. the goal of the game is to find the secret of spirits of split by collecting spirits' stories.

RULES

- players must find spirits that are relevant to completion of the story
 - only completed stories will get the player her reward
-

Rewards: Pictures-based reportage of the spirit encounters (like in the luna park when you play some game like sailing with a small boat in the river-path and there is a waterfall where you express you fun...). Pictures (taken by some fixed camera in some key point in the core-city center) may look like this:





plus a model of some relevant statue, or monument or spirits itself (let's say made in glass...)

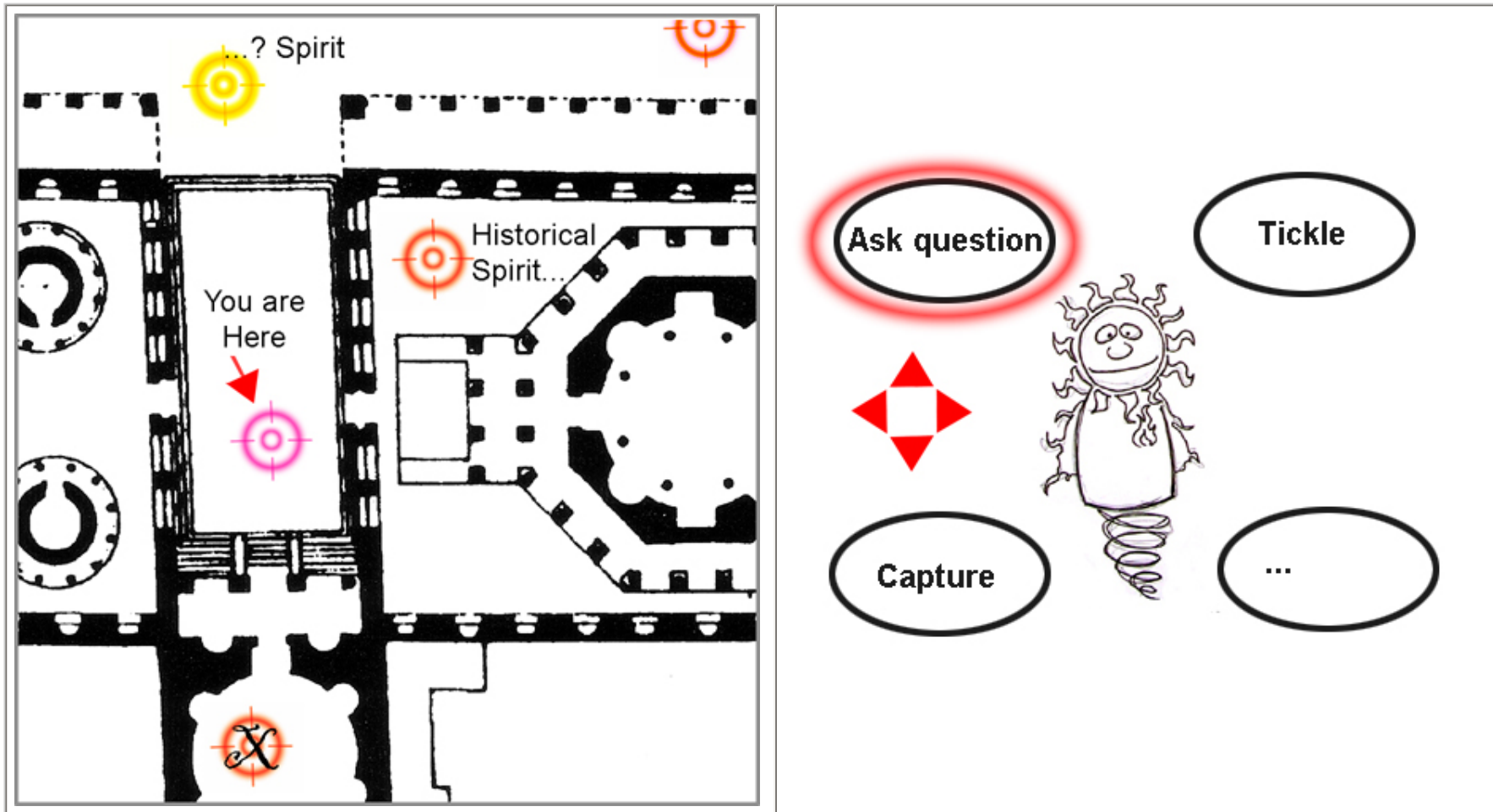
Random notes of mine:

- characters (historical characters; Split problems related)
- cooperational example (triagolation, one player distracts the spirit when the other catches it from the back...)
- breckdown example (start again from the last encountered spirit)
- blackadder font

steps:

- 1) rent the pda (one for each group of player)...(leave the passport)
- 2) all the other member of the group wear headphones (wifi or radiowave connected)
- 3) the group has to log in (this prevent for eventual breakdown (in case of accidental switching off the device) and give the spirit a way to start the conversation by using the provided login name)
- 4) choose the language; choose the type of player (lonely; couple; kids; group); choose the level of difficulty accorting to available time (easy way: 1h from 6 to 10 encounters; difficult way: 2 h from 12 to 20 encounters); the choose of the language may affect the ocntent of the dialogue with spirits: when and if possible some spirit related their historical account by making connection to your own country history in order to get you involvement or cheer you up

device: Ngage; nintendo gameboy; 1 pad and several headphones (wi-fi connected or FM-radiowave)...



picture shows: your corrent position in the map, spirits in the near; already encountered spirits; other possible players position (even on-line ones)

Interface:

moving pad to select one of the provided action (according to current situation and class of spirit)

Things to think about:

- how the stand look like;
- how to promote the game (posters, brochures and pay-off)



Links to this Page

- [monumental game design : day 6](#) last edited on 8 September 2004 at 12:02:55 pm by fett.ethz.ch
- [Cristiano Storni](#) last edited on 9 September 2004 at 4:04:18 pm by fett.ethz.ch

Cristiano Storni

skills

- computer
 - programming: html, xml, xsl, real format
 - application skills
 - desktop stuff, photoshop, gimp, some illustrator
 - drawing and painting
 - semiotic and graphic
 - social science: ethnography, ethnomethodology, qualitative research
 - bricolage: very good manipulation skills
-

- mobile +39 333 3454274
-

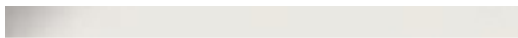
Link: [Ghost_cri](#), [Fieldwork_cri](#), [Cristiano's ideas 6x9 pix](#)



me while writing my thesis...

t-shirt.ai





Personalisation

High-level communication and function
 - Multi-media: graphics, images, sounds, video
 - Personalisation
 - Standard function
 - Mobile, useful
 - Flexible, robust
 - Status, storage
 - Personalisation of equipment

General understanding:
 - Simplicity of usage (UI/UX)
 - They have options
 - Learning and empowerment (e.g. after use for getting answers)
 - Individuality - personalisation
 - Consistency with phone (i.e. business system)

Hands and skills

The hitchhiker

Frictionless

Trading

Lower complex movements

Users change speed
 - controlling and responsive
 - readily grasped at a glance
 - The ease of the activity affects its perceived effort

Users change speed
 - controlling and responsive
 - readily grasped at a glance
 - The ease of the activity affects its perceived effort

INFORMATION EXPLORER 1980s-

Knowledge

The Telephone on a Pedestal

Overload

Filtering

Build functions

Minimal

Because of all the information functions, constant search often over the phone in a constant, unobtainable. The first generation of the handheld and mobile are designed in a high level of complexity required users have to deal with through complex manual just to make a phone call.

Technology & Design

How does it look?

How does it work?

Organic

Artitudes towards Technology

Portable

Place as fashion, with the advent of portable video games, many considered hand-held portable devices and their design. The design of the device had more than mere functionality, the user had to consider appearance of the device. Through a range of colors, sizes, shapes, and materials users could use have a visual effect. The design of the device could be used aesthetically, reflecting the user's attitude towards the device.

Appearance and quality. Hundreds of models. Features, the original mobile phone is a technological marvel. Through portable devices, mobile media, wireless communication, handheld terminals, a set of mobile devices called mobile. Mobile handheld devices are portable and available everywhere, a phone can be produced anywhere.

Appearance. The line between business and home technology is blurred as the handheld mobile devices. The design is more consumer-oriented, centered in the use of the device for entertainment. The handheld device and the mobile phone, camera, built-in video, camera about camera work, such as internet, internet, email, and video, and the nature of mobile is becoming more and more.



[poster.tif](#)

Links to this Page

- [Ghost_cri](#) last edited on 3 September 2004 at 10:30:03 am by fett.ethz.ch
- [Fieldwork_cri](#) last edited on 3 September 2004 at 10:30:39 am by fett.ethz.ch

Ghost_cri

Ghosts evoked by turist in search for ... ghosts as witnesses











[Back to my home page](#) [Cristiano Storni](#)

Links to this Page

- [monumental game design : day 4](#) last edited on 3 September 2004 at 6:07:45 pm by fett.ethz.ch
- [Cristiano Storni](#) last edited on 9 September 2004 at 4:04:18 pm by fett.ethz.ch

monumental game design : day 4

back to [convivio summer school 2004 : monumental game design atelier](#)

- [GHOSTBUSTED / ETHNOGRAPHY REVIEW](#)
 - [ETHNOGRAPHY GAME: CORE NEEDS \(INVERSE BATTLESHIP\)](#)
 - [GAME CONCEPT & PROTOTYPE EXERCISE](#)
 - [GAME STRUCTURE EXERCISE](#)
-

GHOSTBUSTED / ETHNOGRAPHY REVIEW

- present (and, if you wish, swiki) your busted ghost, as well as your ghostbusting device
 - present (and, if you wish, swiki) your ethnography results
 - Lavoslava Bencic
 - Sara Bozanic
 - Carmen Gillette
 - Rosa Gudjonsdottir [Ghost](#), [Fieldwork](#)
 - Mikko Kariola
 - Jin Moen [Ghost busting](#)
 - Sven Laqua [ghostbusting by sl](#), [olympic heros in split](#), [croatian life](#)
 - Miljenko Alavanja
 - Mert Ozcan
 - Qingsong Peng
 - Silva Pozlep
 - Cristiano Storni [Ghost cri](#), [Fieldwork cri](#)
-

ETHNOGRAPHY GAME: CORE NEEDS (INVERSE BATTLESHIP)



- take four sheets of paper & draw a 6x6 grid on each
- label the rows on each grid with the letters "A" through "F"
- label the columns on each grid "1" through "6"
- there is a citizen player, and a tourist player
- put the following titles on the four grids:

- "citizen palace grid"
- "citizen target grid"
- "tourist palace grid"
- "tourist target grid"
- each player gets her palace grid, her target grid, and a pen
- each player distributes four "needs" (differing in importance) by drawing on her palace grid; needs may not be distributed diagonally. numbers indicate the needs' sizes on the grid:

citizen

- drug abuse control (1x4 cells)
- less dirt/garbage (1x3 cells)
- rehabilitation of monuments (1x2 cells)
- reduction of noise (1x1 cells)

tourist

- touristic attractions (1x4 cells)
- information & facilities (1x3 cells)
- events (1x2 cells)
- accomodation (1x1 cells)

start play:

- goal: players have to avoid destroying the opponent's needs, but rather embrace, and respect them
- players have to make sure their grids stay invisible to each other
- on each turn, the turning player calls out grid coordinates, e.g. "B6"; players track announced grid coordinates on their target grids
- if the opponent has a need on that cell, she answers "ouch"; if not, "you embraced me"
- when all segments of a need have been hit, the opponent says "you disrespected my (...)need"
- players take turns calling coordinates like this until one player either has hit all four of the opposing needs and loses, or has embraced all of them and hence: wins.

GAME CONCEPT & PROTOTYPE EXERCISE

- formal elements of a game
 - players
 - number of players
 - roles of players
 - player interaction patterns
 - objectives
 - procedures
 - rules
 - resources
 - conflict
 - obstacles
 - opponents
 - dilemmas
 - boundaries
 - outcome
- dramatic elements of a game
 - challenge
 - play
 - premise
 - character
 - story

GAME STRUCTURE EXERCISE (until tomorrow)

conceptualise a game taking into account results from our review session. the following structure & questions should help you:

- define each player's goal
- what does a player need to do to win?
- write down the single most important type of player action in the game; describe how this functions

- write down the procedures and rules in outline format; leave detailing out until later
- map out how a typical turn works (rough flowchart, possibly storyboard)
- define how many players can play
- how do these players interact with one another?
- produce a physical or pen&paper prototype

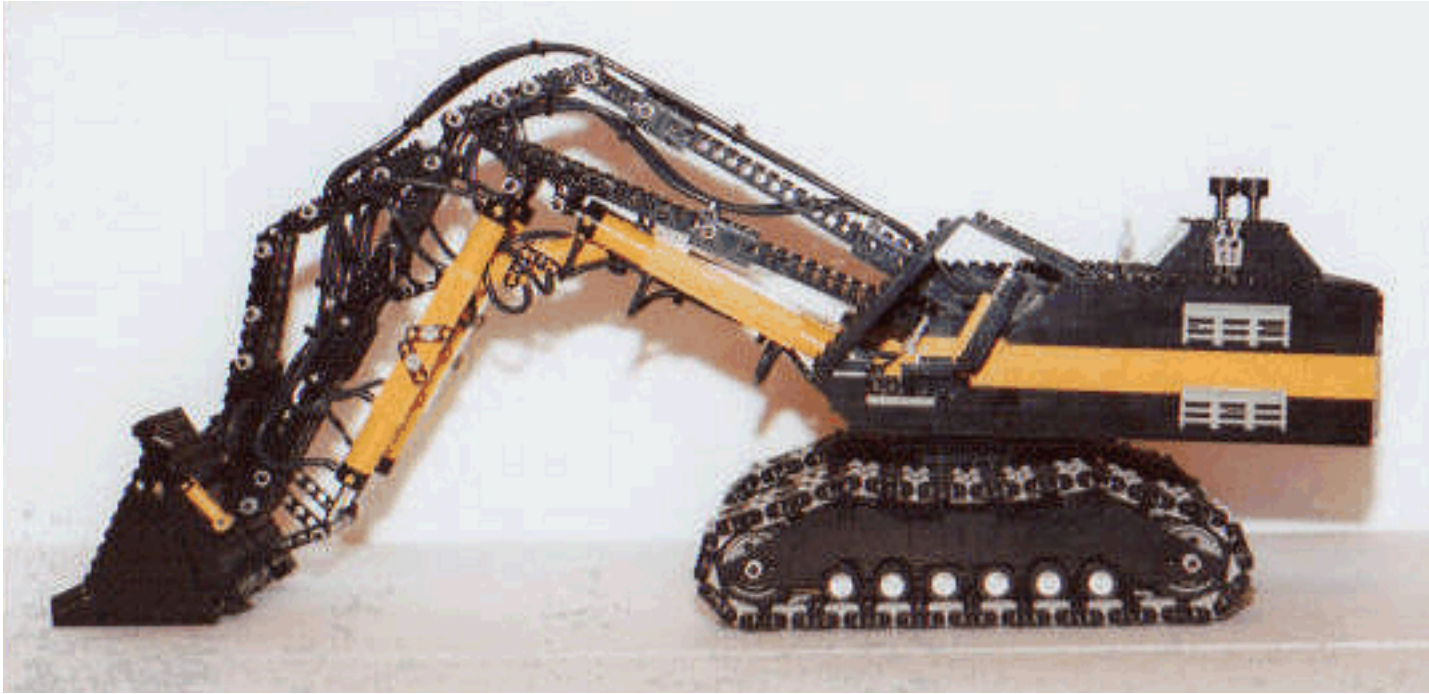
NOTE: you may evolve from your ghost idea

Ghost

My idea of a ghosts is the rumble in the cellars in the palace. The inhabitants threw garbage and excrement down to the cellars for hundreds of years. So long than people had forgotten about the existence of the cellars and they were discovered again 60 years ago. I'm sure that some people, slaves, women, unwanted children, where thrown down to the cellars as well. My idea is that the game has something to do with discovering the history of Split and of the palace and the people who were thrown in/buried down in the cellars have a lot of information to give to us. And they have stories that we do not hear from the official sources. The tools to find the ghost could be a shovel of some sorts or lazer goggles.







Links to this Page

- [monumental game design : day 4](#) last edited on 3 September 2004 at 6:07:45 pm by fett.ethz.ch
- [Assignments](#) last edited on 7 September 2004 at 2:53:56 pm by fett.ethz.ch

Assignments

[Ghost](#)

[Fieldwork](#)

[Game concept](#)

[Spirits](#)

Link to this Page

- [Rosa Gudjonsdottir](#) last edited on 9 September 2004 at 7:17:46 pm by fett.ethz.ch

Fieldwork

When I did my fieldwork I had some problems getting contact with the locals. I really wanted to talk to the locals who work in the palace. I only got contact with the tourists instead. I started by exploring my field by walking from gate to gate, then I walked around talked to people and took a lot of pictures.

Players

- Tourists
- Locals
- Business people
- Authority

Player interaction

- Verbal
- Visual
 - Look at others
- Exchange money
- Take pictures
 - "Can you please take our picture [here in front of the palace]"

Unilateral competition

- It seems girls compete in looking good

Play spaces

- Squares
- Palace rooms
 - Cellar
 - Cathedral
 - Shopping mall
- Cafés
- Restaurants
- Narrow streets

Player objectives

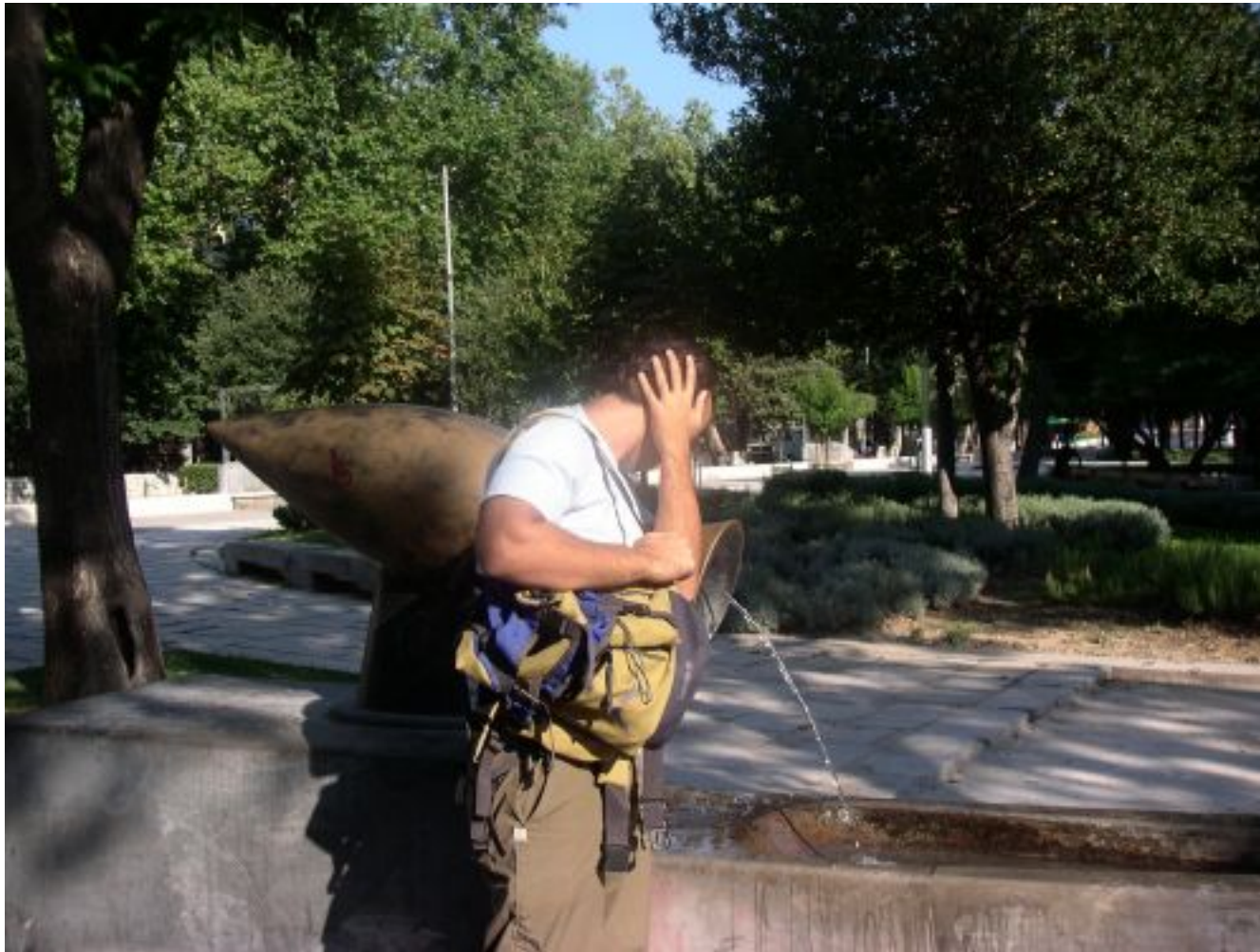
- Explore Split/Palace
- Show Split/Palace
 - "And now we are already out of the palace again"
 - A woman was helping me to take a picture of the stage
- Take pictures (proof: I've been to Split)
- Show yourself
- See other people
- Eat
- Shop
- Talk
- Fantasize that you live in the castle





















































Links to this Page

- [monumental game design : day 4](#) last edited on 3 September 2004 at 6:07:45 pm by fett.ethz.ch
- [Assignments](#) last edited on 7 September 2004 at 2:53:56 pm by fett.ethz.ch

Game concept

Play idea

- Build the palace as it is today

Play action

- Choose a character to play and interact with other characters and artefacts to get clues/tools to build the palace

Characters

- Tourists
- Splitians
- Ghosts
 - Rulers from before
 - Inhabitants
 - Slaves
 - famous visitors from before
 - ...

Implementation

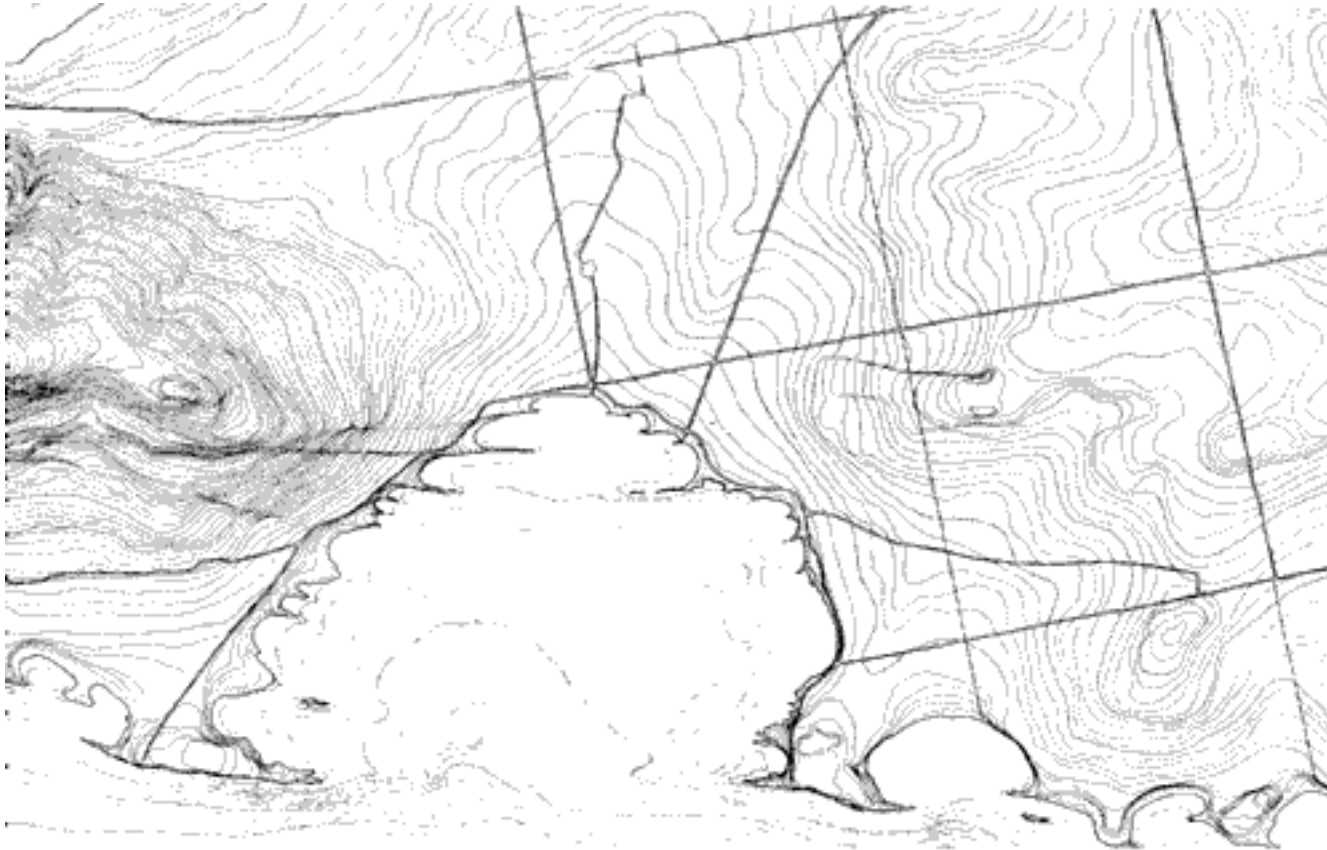
- Computer game

Winning

- Build the palace as accurately as possible

"Purpose"

- Get in-depth knowledge of the history of Split



THE SPATIAL DEVELOPMENT OF SPLIT, 1ST CENTURY (J. MARASOVIĆ)





Links to this Page

- [monumental game design : day 5](#) last edited on 6 September 2004 at 2:32:04 pm by fett.ethz.ch
- [Assignments](#) last edited on 7 September 2004 at 2:53:56 pm by fett.ethz.ch

monumental game design : day 5

back to [convivio summer school 2004 : monumental game design atelier](#)

- [GAME STRUCTURE](#)
 - [REMINDER](#)
 - [CONCEPT PROPOSALS](#)
 - [TEAM BUILDING](#)
 - [TEAM WEEKEND ASSIGNMENTS](#)
 - [CONCEPT DISCUSSION](#)
-

GAME STRUCTURE - REVISITED

conceptualise a game taking into account results from our review session. the following structure & questions should help you:

- define each player's goal
- what does a player need to do to win?
- write down the single most important type of player action in the game; describe how this functions
- write down the procedures and rules in outline format; leave detailing out until later
- map out how a typical turn works (rough flowchart, possibly storyboard)
- define how many players can play
- how do these players interact with one another?
- produce a physical or pen&paper prototype

NOTE: you may evolve from your ghost idea

REMINDER

remember - because our game will take place in the lives of split citizens and tourists, it is not just a "product". rather, it should base on an underlying communication strategy. this communication strategy must be planned, and communicated, of course.

next friday morning, we do not present a "prototype" to the mayor & other representatives (as well as convivio participants), but a communication and entertainment strategy - a concept - unfolding by the way of a game. hence, the game can be a part of a greater plan. and: the presentation has to ROCK! so remember, too, that **games should be fun**, meaning that they should provide a dramatically engaging challenge and experience, and avoid boredom and anxiety.

other requirements:

- presentation should explain how it came to life
- our concept will be in situ & reflective of the skills & needs of both community and tourists

CONCEPT PROPOSALS

- Lavoslava Bencic
- Sara Bozanic
- Carmen Gillette, [Split Game](#)
- Rosa Gudjonsdottir, [Game concept](#)
- Mikko Kariola [CONQUER THE PALACE](#)
- Jin Moen [DeFin\(d\)ing Split](#)
- Sven Laqua -[split games concept.htm](#)
- Miljenko Alavanja [M_game](#)
- Mert Ozcan
- Qingsong Peng
- Silva Pozlep
- Cristiano Storni [Split-Cluedo](#)
- Steffen P. Walz, [SP\(i\)LIT - The Spirits of Split](#)

Game foundations

CONCEPT DISCUSSION

[split games concept.htm](#)

Split Game

Back to [Carmen Gillette](#)

Cultural Travel

Inspiration:

Natives don't like tourist but they need them. Tourist don't know what to do when they come here. We hope to facilitate growth in Split by making the prospect of tourist coming into their city exciting and fun! Tourist also love leaving behind some that is a memory of the fact that they have been to that location.

Players:

Number of Players:

Many to Many relationship

Roles:

Tourists

Natives

Game Manager

Objective:

To facilitate an environment in which the natives want the tourist to come and the tourist want to come to their city. The objective is the beat the current highest score player.

Procedures:

The local must create a path for the tourist to follow. The tourist should leave things behind as the travel along the path designated by the tourist.

Natives:

Each path only contains five places.

Each hidden place is worth 1000 points.

Each place museum is worth 500 points.

Each place on the city map walking tour is worth 250 points.

Each good place is worth bonus points.
The farther away the person lives the more points they receive.

Rules:

Each path will contain one hidden place.
Each place along the path must be a public place.
The hidden place cannot be a museum or a gallery.

Tourist:

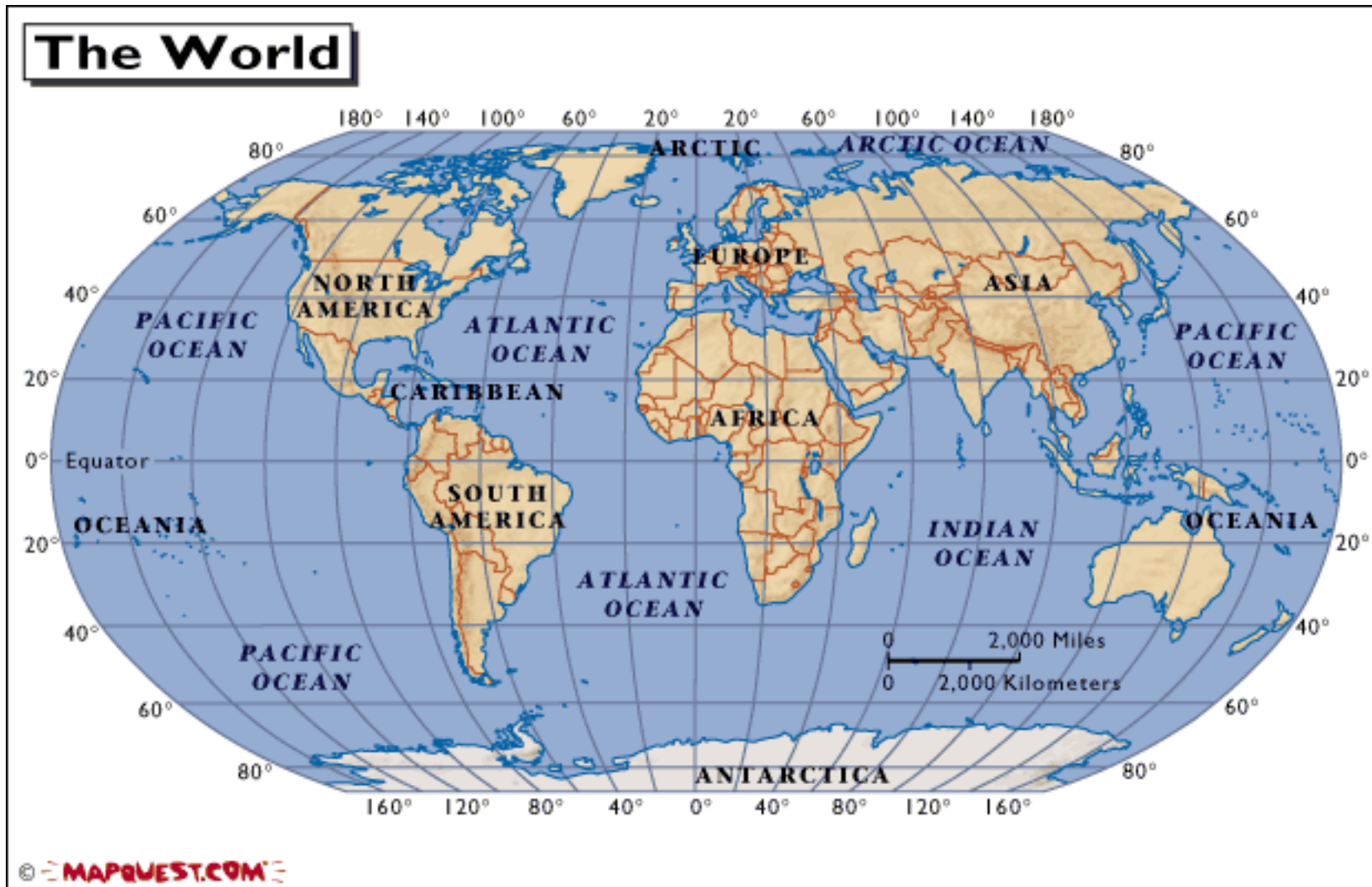
Each tourist must leave something behind at each place that represents them.
But at the last location they must leave their flag and name.
Each time a tourist leaves something behind it is worth 500 points.

Rules:

The tourist cannot travel the same path more than once.
The tourist must leave a flag behind at their last location.
The tourist can also leave behind a marker of whether they liked the place.

Competition:

Tourist are competing with other tourists.
Natives are competing with other natives.



Links to this Page

- [monumental game design : day 5](#) last edited on 6 September 2004 at 2:32:04 pm by fett.ethz.ch
- [Carmen Gillette](#) last edited on 3 September 2004 at 4:02:58 pm by fett.ethz.ch

Carmen Gillette

Back to convivio summer school 2004 : monumental game design atelier



skills

- programming
- writing
- interaction design
- analytical thinking
- tangible interface design
- feedback/haptics design

Games!

Walking Tour Ghost Hunt

Split Game

Life in Split









Links to this Page

- [Walking Tour Ghost Hunt](#) last edited on 3 September 2004 at 4:04:10 pm by fett.ethz.ch
- [Split Game](#) last edited on 3 September 2004 at 4:05:09 pm by fett.ethz.ch

Walking Tour Ghost Hunt

Back to [Carmen Gillette](#)

The inspiration is that many tourists have difficulty finding something fun to do here. Tourists will participate in the walking tour of Split. They will be given 3D glasses. At each stop along the tour is hidden images of diocletian, the crucifix, and the sphinx. Only by putting on the 3D glasses will the tourists find each hidden image. Just like ghosts, we cannot see ghosts with our human eyes. However, ghosts may exist. The crucifix represent the Christians. Diocletian attempts to over power the Christians by persecution. The goal is help the Christians defeat Diocletian.



Link to this Page

- [Carmen Gillette](#) last edited on 3 September 2004 at 4:02:58 pm by fett.ethz.ch

CONQUER THE PALACE

The game concept

- 2 to 4 teams (one team per gate)
- collect flags, artifacts, photos, information
- involves moving around in the city core and problem solving

- hints of still available objects may be seen at the start gate of the team
- some communication between team members
- some objects may be found by many players

- winner is the team that has captured most of the items in certain time or when all objects have been found

Problems

- people will sweat their asses off (if there is a time factor)
- setting up the scene: placing the artifacts
- getting locals involved

Links to this Page

- [monumental game design : day 5](#) last edited on 6 September 2004 at 2:32:04 pm by fett.ethz.ch
- [Mikko Kariola](#) last edited on 9 September 2004 at 6:02:21 pm by fett.ethz.ch

Mikko Kariola



skills

- teaching kids
- good with paper, scissors, duct tape -> mock ups
- conflict solving
- listening
- guitar, telemark & tons of other irrelevant skills

Presentation framework for friday

The game idea: CONQUER THE PALACE

Mikko's homepage: <http://www.hut.fi/~mkariola>

Telemarker in Russian climbing magazine Risk Online: <http://www.risk.ru/auto/msg/2004/02/25/2966.html>







PLAYERS IN SPLIT

Ghost busting device

Setting up the bait



Waiting for those ghosts...



Presentation framework

Timeline

8:00am - Rehearsal

10:00am - Presentation starts

ca. 11:30h - Our presentation

Intro

- Steffen, 5min.
- Swiki, how it was done...

Explanatory walk-through of the flash-pages

- Mikko, 4min

The Spirit editor - online

- Sven, 2min

Play scenario from Spirits of Split

- Rosa and friends, 3min

Video from thursday's act -> the real reactions from field

- 1,5min

Credits

- Steffen, 1min

The flash-presentation links

- wiki login & passwd
- game description
 - name? Spirits of Split
 - Target group, why do we think the tourist will play this game?
 - who is playing? tourists
 - where? old city core
 - objectives? learn history & city core in a fun way
 - procedures? -> the storyboard
 - what is needed? actors, costumes, start kit & keys, rewards, posters
 - spirits, reward
 - poster
- spirit editor
- storyboard
 - flash-movie
 - "the international convivio summer theatre presents: Spirits of Split"
- playability test - the movie
- credits

Links to this Page

- [monumental game design : day 12](#) last edited on 16 September 2004 at 10:00:32 am by fett.ethz.ch
- [Mikko Kariola](#) last edited on 9 September 2004 at 6:02:21 pm by fett.ethz.ch

PLAYERS IN SPLIT

Players in Split

Players: older men, who propably have all the time in the world

Objectives: killing time, socialising oneselves

Procedures: fishing, listening to street musicians, sitting at the café terraces

Rules: "help if you can"

Recources: time, knowledge of the city, history usw., willingness to help

Sites: the palace, Riva, marina

Players: 15-year-old girls in groups of ~4

Objectives: getting a thrill, beeing seen

Procedures: flirting with tourist boys

Rules: "do not lose your face in front of others"

Boundaries: own parents, other domestic authorities

Competition: other girl groups (?)

Link to this Page

- [Mikko Kariola](#) last edited on 9 September 2004 at 6:02:21 pm by fett.ethz.ch

DeFin(d)ing Split

Back to [Jin Moen](#)

Back to [convivio summer school 2004 : monumental game design atelier](#)

Game concept

Define what is the “best” or most liked attraction in the city core of Split

In Split there are several beautiful places, nice cafés and narrow streets. But you may easily be lost or fail to find you goal since the streets sometimes seem to be like a labyrinth.

So how may visitors find their way to the most attractive places in Split?

Let tourists guide each other! People are social and like to behave as other people or just the opposite.

One problem might be that the inhabitants of Split don't want the visitors to be certain places or that they do encourage visitors at other places, like cafés for instance.

Your goal as a player is to mark out places in the city that you think that other tourists should visit.

You should also give your opinion on sites that other tourists have marked out.

players:

tourists (individual or group of), unlimited number; the more – the merrier, the diverse – the more difficult
(locals)

devices:

guide book with a "dynamic" (digital) map

markers/marker tool, unlimited amount, like :-) and dislike :- (markers

Define each player's goal:

to mark out the best places they visit, that they will recommend or think that other people would like as well

What does a player need to do to win?:

collect most points, can compete/compare with previous game sessions, high scores

Write down the single most important type of player action in the game; describe how this functions:

placing markers at different sites

Write down the procedures and rules in outline format; leave detailing out until later

How to collect/lose points for visitors:

- 1 point for placing a marker, no matter of what kind – that means that you have visited a lot of places, which is good
- Additional 5 points for placing the first happy marker at a place that turns out to be liked by the majority of visitors – that means it was a good guide tip
- Additional 1 point for placing a sad marker at places where happy markers are removed
- Additional 1 point for placing a happy marker at places where sad markers are removed
- -5 points for placing the first happy marker at a place that turns out to be disliked by the majority – that means it was a bad guide tip, people could have spend their time better
- -1 point for placing a happy marker at places where happy markers has been removed before – it means that you loose your “place out a marker point”

The points are calculated in the end of the game and for the time that you have played.

The game lasts for a certain time. You can check in and out according to your own schedule that means that you can play for as long as you want.

The role of the locals could be played by the system: Where to remove markers is decided according to general opinions of the local people etc. When to remove markers could be stochastically generated.

The system should also regulate if it's too many users etc.

Rules

- Visitors can only place one marker at the same place, i.e. within a certain radius
- All players may advice other players (not) to go to certain places, i.e. interfere with them verbally
- Only locals can remove markers
- When markers are removed, all sad or happy markers are removed
- Only visitors can place markers
- Actions (placing/removing markers) are recorded in chronological order

- You can play for as long time as you want
- Logging in starts a new game session for you as a player

Map out how a typical turn works (rough flowchart, possibly storyboard)

- player 1-3 logs on
- player 1 place a happy marker at site A
- player 2 sees that there is a marker on the map, goes there, places a happy marker
- player 3 goes to site B, places a sad marker
- player 1 goes to site B, places a happy marker
- player 3 goes to site A, places a happy marker
- a local removes happy markers at site A

player 1 logs out: points are calculated and the state and the development of the map during the game session is printed
etc

Define how many players can play:
unlimited, at least two at the same time

How do these players interact with one another?:
guide each other both through their actions of placing markers and verbally/physically

Produce a physical or pen&paper prototype
a dynamic map
marker tool

Links to this Page

- [monumental game design : day 5](#) last edited on 6 September 2004 at 2:32:04 pm by fett.ethz.ch
- [Jin Moen](#) last edited on 17 September 2004 at 2:40:09 pm by fett.ethz.ch

Jin Moen

Contact info:

E-mail: jin.moen@tii.se

Cell phone: 0046 - 733 38 02 74

Office phone: 0046-8-783 24 75

Address: Karlavägen 108, SE-104 50 Stockholm, Sweden

Education:

BFA - Dance Education, [University College of Dance](#)

MSc - Engineering Physics, [KTH](#). Master's thesis in HCI on collaborative haptic interaction

PhD Student - Human-Computer Interaction, [IPLab](#), [CID](#), [KTH](#)

Workplace:

[Interactive Institute](#) [Share Studio](#)

[Jin's photos](#) from the weeks in Split

Atelier work

Link to my [Ghost busting](#)

Link to my game idea [DeFin\(d\)ing Split](#)

Back to [convivio summer school 2004 : monumental game design atelier](#)

Me climbing in the calanques of Sormiou, Marseille, France





Links to this Page

- [Ghost busting](#) last edited on 3 September 2004 at 2:33:05 pm by fett.ethz.ch
- [DeFin\(d\)ing Split](#) last edited on 3 September 2004 at 4:24:32 pm by fett.ethz.ch
- [Jin's photos](#) last edited on 17 September 2004 at 2:37:52 pm by fett.ethz.ch

Jin's photos

Alla photos are scanned paper photos. Resolution 72 dpi.

If you want some of them in higher resolution, please let me know by mailing jin.moen@tii.se.

Photos from [Atelier 4: Spirits of Split](#)

Photos from our [Week-end trip to Palmizana](#)

Photos from the [Gala Dinner](#)

Diverse photos of the [summer school participants](#)

Photos of [Split](#)

Back to [Jin Moen](#)

Links to this Page

- [Jin Moen](#) last edited on 17 September 2004 at 2:40:09 pm by fett.ethz.ch
- [Atelier 4: Spirits of Split](#) last edited on 17 September 2004 at 2:23:07 pm by fett.ethz.ch
- [Gala Dinner](#) last edited on 17 September 2004 at 2:10:58 pm by fett.ethz.ch
- [Split](#) last edited on 17 September 2004 at 2:17:15 pm by fett.ethz.ch
- [Week-end trip to Palmizana](#) last edited on 17 September 2004 at 2:38:35 pm by fett.ethz.ch
- [summer school participants](#) last edited on 1 October 2004 at 1:39:29 pm by fett.ethz.ch

Atelier 4: Spirits of Split

[Back to Jin's photos](#)





































[Back to Jin's photos](#)

Link to this Page

- [Jin's photos](#) last edited on 17 September 2004 at 2:37:52 pm by fett.ethz.ch

Week-end trip to Palmizana

Back to [Jin's photos](#)





















Back to [Jin's photos](#)

Link to this Page

- [Jin's photos](#) last edited on 17 September 2004 at 2:37:52 pm by fett.ethz.ch

Gala Dinner

Back to [Jin's photos](#)































[Back to Jin's photos](#)

Link to this Page

- [Jin's photos](#) last edited on 17 September 2004 at 2:37:52 pm by fett.ethz.ch

summer school participants

Back to [Jin's photos](#)















Back to [Jin's photos](#)

Link to this Page

- [Jin's photos](#) last edited on 17 September 2004 at 2:37:52 pm by fett.ethz.ch

Split

Back to [Jin's photos](#)



























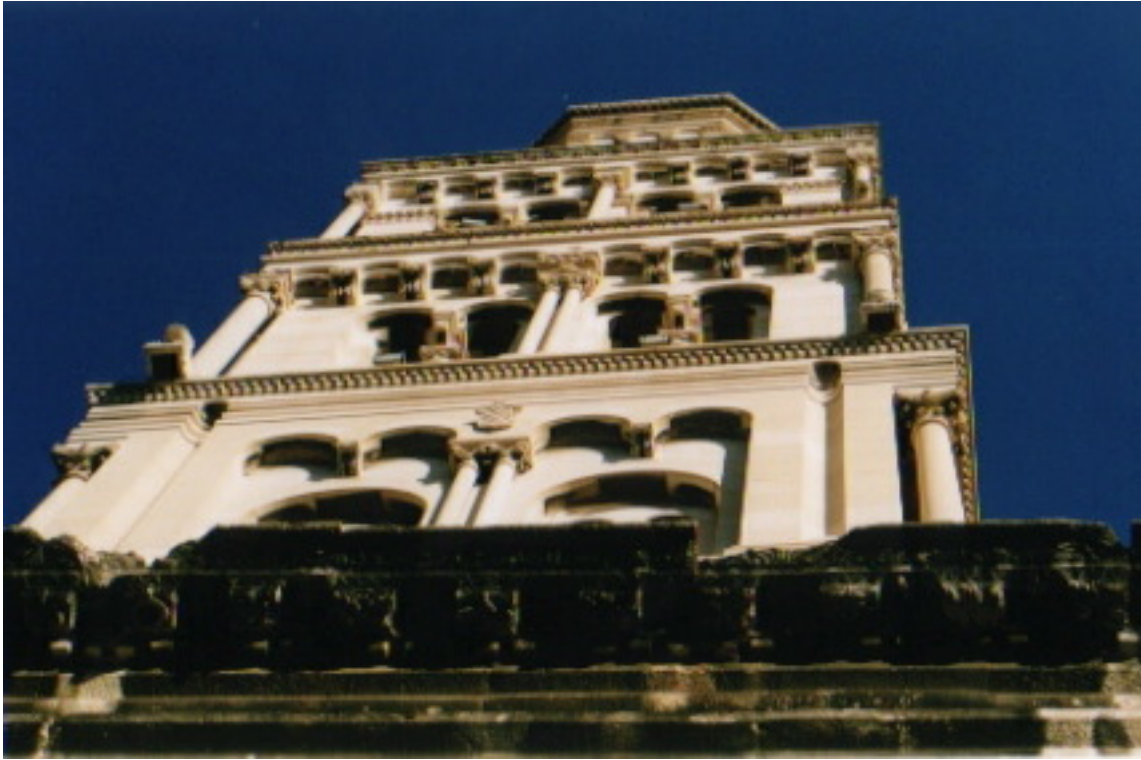


























[Back to Jin's photos](#)

Link to this Page

- [Jin's photos](#) last edited on 17 September 2004 at 2:37:52 pm by fett.ethz.ch

Ghost busting

Back to [Jin Moen](#)

Ghost busting device: Soap bubble blower



Ghost busted: The thoughts and sounds of the inhabitants of Split.

Links to this Page

- [monumental game design : day 4](#) last edited on 3 September 2004 at 6:07:45 pm by fett.ethz.ch
- [Jin Moen](#) last edited on 17 September 2004 at 2:40:09 pm by fett.ethz.ch

Official Split Games 2005

player types

1. locals...
 - 1.1. in split (to see and be seen)
 - 1.2. abroad (to stay bound to your "home")
2. tourists...
 - 2.1. in split (to get to know the city, people, culture)
 - 2.2. potential tourists (to learn about split > become interested)

define each player's goal

- 1) player can have fun (play common local games)
- 2) player can win (dinner, a night in hotel, ...)
- 3) player can learn (about the city, people, culture)
- 4) player can communicate (locals with tourists, tourists with locals, tourists with tourists, ...)

what does a player need to do to win?

!!! play the game !!!

write down the single most important type of player action in the game; describe how this functions

- player will walk around the city center (in the real or virtual split)
- get messages with pictures and information go "hunting"
 - different aims:
 - 1) find ghosts (interactive city tour)
 - 2) find split games (played by locals for and with tourists)

write down the procedures and rules in outline format; leave detailing out until later

- 1) the game never ends
- 2) the game will always have new players
- 3) the game is modular (reasoned by a growing picture pool)
- 4) the game will evolve (by locals and tourists)
- 5) the game will advertise the city

map out how a typical turn works (rough flowchart, possibly storyboard) define how many players can play

- A) play the game online
 - do a virtual city tour
 - redo your former tour through split !!! (get your own, personalized tourist tour)
 - play a "split game"
 - > realize a simple one till the presentation !!! to give them some "food" and increase likelihood of realization
- B) play the game in split
 - do the hunting tourist tour
 - do the split games on the street

how do these players interact with one another?

- in the virtual environment
- in the streets of split
- cross-medial ?!
- through playing
- through communication
- through see and be seen

produce a physical or pen&paper prototype

M_game





Link to this Page

- [monumental game design : day 5](#) last edited on 6 September 2004 at 2:32:04 pm by fett.ethz.ch

Split-Cluedo



Magnetic bar sticker |



(t1+1)|



*"...I need something" or
"...if you wanna know my story you have to offer ??? to me or to do that..."*

P.S. another possible device might be an infrared ray ring!!!

[Original Cluedo - Rules.txt](#)

ABSTRACT

Split is a very tourist place where tourists are one of the main income resource of the city. Split has one of the most important historical site about roman empire and there are lot of different interpretations about the historical events

characterized this place. Even if lots of the original parts of the palace have been destroyed during the centuries Split still conserves lots of very old monuments and place. Each of them may be considered as they have a spirit inside, an old spirit which was there when romans were. Such a spirits (which have to be evoked) might be considered as historical witness and so they can tell a part of a story (only a small part of the big picture, only the part from their point of view) or can be considered as souls in the 'limbo' which need something from u.

You can evoke them according to your collected experience in dealing with spirits (some spirits are tougher than others to 'open' themselves and to tell a story) and by a physical contact (in an Alladin's Lamp fashion). In addition to such a non-human actors which are able to tell part of stories there will be some other human actors (namely domestic people) who can add information, lead people and tell them how to collect experience in order to be able to evoke even the toughest spirit (master).

PLAYERS

Tourists

OBJECTIVES

know and win a gadget, become good in spirits evocation (by succeeding tests or making offerings)

PROCEDURES

get hints, guess and move on the next step, get helpful information in order to 'free' the spirit and get experiential points (which allow you to evoke higher level spirits)

RULES

get experience, learn, know, touch and listen as much as you can you will have lots of stuff to tell back home...

RESOURCES

the city itself, some domestic guy who acts as facilitator (in fact some spirits are mean: they provide some false information and make jokes or riddles)

CONFLICT

conflict with different narrations

BOUNDARIES

the old-city core's boundaries

OUTCOME

narrations, discovered true stories about history and past spirits lives, and final award (souvenir)

Link to this Page

- [monumental game design : day 5](#) last edited on 6 September 2004 at 2:32:04 pm by fett.ethz.ch

Original Cluedo - Rules (1996 Version)

Detective Notes

Dr. Black - found dead on Saturday evening at approximately 8.45pm. The body was found at the foot of the stairs leading to the cellars, on a spot marked "X". Miss Scarlett found the body. Apparently, her screams were heard in the village nearby! Does Miss Scarlett protest too much?

Cause of death has yet to be determined, but there are several likely objects around the house that could have been used:

Dagger - found in the lounge

Candlestick - found in the dining room

Revolver - found in the study

Rope - found in the ballroom

Lead Pining - found in the conservatory

Spanner - found in the kitchen

Chief suspects have to be the guests who are here for the weekend. They are:

Col. Mustard (Yellow)

Prof. Plum (Purple)

Rev. Green (Green)

Mrs. Peacock (Blue)

Miss Scarlett (Red)

Mrs. White (White)

All seem anxious to talk!

The Game

HOW TO SOLVE THE MYSTERY

At the beginning of the game, a character, weapon and room card will be placed secretly into the murder envelope.

To solve the mystery you must find out...

Who committed the crime;

What was the weapon used; and

In which room the crime was committed.

(The three cards in the envelope will reveal the answers.)

You will be dealt some card. (Don't let the other players see these cards!) You can immediately eliminate these characters, rooms and weapons from your investigation.

During the game, move from room to room to make your enquiries. Once inside a room, make a "suggestion" on your turn by calling a character and a weapon into the room. You can then question your fellow players as, one by one, you ask them to reveal if they have a card that matches the room you're in or the character and weapon you've named in your suggestion. Your turn ends when one of these is matched by another player's card. Keep note of your findings and carry on playing.

By clever deduction, you'll eventually be ready to make an accusation. Will you be first to reveal the answer to the mystery?

The Investigation

SETTING THE SCENE FOR THE INVESTIGATION

Carefully remove the character playing pieces from their plastic frames. If you have difficulty use safety scissors. Fix each character into its corresponding coloured base. Follow the numbers shown in the Detective Notes to match the right base with the right character. [M&M: In previous versions of the game, characters are represented by pieces of the correct colour - you do not have to fit things together.] Place all six playing pieces on their corresponding START spaces around the board. NOTE: Spare playing pieces fall under suspicion just the same as the pieces in play, and can therefore be called into rooms by players making

suggestions.

Place the weapons in the rooms where they were found at the beginning of the investigation. See Detective Notes.

Shuffle the six character cards then take the top card and secretly place it in the "Murder Envelope". Do the same with the room cards and weapon cards. You should end up with three random cards in the murder envelope: one character card, one weapon card and one room card.

Shuffle the remaining cards together, making sure none of the cards are seen by any of the players. Deal all the cards to all the players. Some players may receive more cards than others according to the number of players in the game. These players will start the game with a slight advantage.

Each player takes a sheet from the Detective Notebook. You will use this to eliminate characters, weapons and rooms. Keep it covered throughout the game. Don't let the other players see who or what you have eliminated from your enquiries.

PLAYING DETECTIVES

Choose the playing piece which is closest to you on the board to be your character. You will move this character around the board. Each player rolls one die. The highest number goes first [M&M: In previous versions of the game, Miss. Scarlett moves first - as she discovered the body.] Play then continues clockwise.

On your turn - roll both dice and move that number of spaces around the board.

Entering a room

When you enter a room, you can immediately make a suggestion. You do this by calling into the room any character or weapon involved in you deduction.

For example, you enter the conservatory and call in Professor Plum and the spanner. (Place the Professor Plum playing piece and the spanner in the conservatory.) Now make you suggestion - "I suggest it was Professor Plum, in the conservatory, with the spanner".

Hint: A player's piece may remain in the same room for as many turns as it takes to eliminate that room from the investigation.

Answering a suggestion

If the player to your right makes a suggestion, and you have at least one of the cards mentioned, you must show one of these cards secretly to this player.

If you don't have any, the enquiry passes to the next player and so on, until one of the cards has been shown to the player making the suggestion.

At certain times in the game, particularly near the end, it is possible that none of the players will have any of the cards mentioned in the suggestion.

Making your deductions

Before you make a suggestion you must be clear about what information you want to obtain. Are you trying to find the culprit? Do you want to eliminate a room or are you searching to find the murder weapons?

If you search for general clues you may want to mention those characters, rooms and weapons that you don't hold in your hand!

If on the other hand, you are trying to eliminate a specific character, you could include in your suggestion a weapon card and a room card that you hold in your hand. If nobody has the character you name, you can safely assume that this is in the murder envelope and the character in your suggestion is therefore the murderer. If another player shows you the character card, eliminate this character from your investigation by crossing the name from your list of suspects in your Detective Notebook.

The Accusation

MEANS, MOTIVE, OPPORTUNITY!

Keep moving your playing piece around the board, making suggestions when you enter rooms, until you think you know the answer to the three questions:

Who committed the crime?

What was the weapon used? and

In which room the crime was committed?

Having made a suggestion, you can in the same turn, make an accusation.

To make an accusation, write down the answer to the three questions in your Detective Notebook. You must be sure, as you can

only make one accusation in the game.

Once you have written down the answers, look in the envelope to confirm you suspicions.

If you are correct

Reveal the three cards to the other players and declare yourself "Super Slueth".

If you make a wrong accusation

Replace the three cards in the envelope, making sure none of the other players sees the murder cards. You must remain in the game to answer the other players' suggestions. You can't make another suggestion or accusation.

The Facts

GATHERING THE FACTS

Players must enter the rooms by the doors only. The doorways do not count as a space. Once you have entered a room, this is the end of your turn. On you next turn you can move onto a secret passage and gain entry to another room without throwing the dice. This constitutes you move.

The secret passages are from the lounge to the conservatory, and the kitchen to the study.

Playing pieces must not move diagonally. No two pieces can occupy the same square, and you can't move you piece through the square on which another piece stands. A room, however, may be occupied by any number of pieces and weapons.

Playing pieces called to different locations on the board are not returned to their original place. If you find that your piece has been moved to a room you wanted to visit, you can automatically make a suggestion involving that room on you next turn.

The art of conspiracy - you can make suggestions involving cards you hold to confuse other players.

False witness - if it is discovered that you accidentally failed to show a card in your hand that was involved in a suggestion, you can no longer take part in the investigation. You must, however, remain in the game to answer suggestions.

Cluedo & Waddingtons are © Hasbro International Inc. Distributed in the UK. by Waddingtons Games, Castle Gate, Oulton, Leeds LS26 8HG

SP(i)LIT - The Spirits of Split

GIVING HISTORY A VOICE AND GESTALT

game idea by steffen p walz : v0.1, 03/09/04

- [ABSTRACT](#)
 - [PLAYERS](#)
 - [OBJECTIVES](#)
 - [PROCEDURES](#)
 - [RULES](#)
 - [RESOURCES](#)
 - [CONFLICT](#)
 - [BOUNDARIES](#)
 - [OUTCOME](#)
-

ABSTRACT

the city of split is a lively, adriatic polis with a history spanning 1'700 years. hence, as a city, split not only has a lot of spirit - in that it may be thought of as the "mother of sp(i)lit" herself - but also serves as a host to a myriad of so called "**spilits**" attached to historical sites and artefacts, houses, streets, places, stores, and people. some freefloating spilits even roam around the labyrinthic city core, as well as spilit guides (=actors) who may help you find spilits.

in the game of SP(i)LIT, your cell phone turns into a spilit scanner enabling you to play with these spilits - hunt, collect (and release) them, trade one with another, flirt and fight, help them find something they have lost, have them tell you their story etc.. as you journey along the city center, you learn a lot about split, taking part in the spirit of the city.

in parallel, players can collect spirits in an online 3D game, and create their own spilits with the spilit editor!



PLAYERS

there are two types of players in SP(i)LIT with differing goals:

- tourist spilitualist (usually plays as a guest)
 - on site tourists
 - remote/potential tourists
- citizen spilitualist (plays using an account, returns)
 - inner city core
 - outer city core
 - former citizens/emigrants

OBJECTIVES

the goal of the game is to collect as many as possible spilits to learn about the spirit of the city of split, and solve a number of challenges - for example, seek a spirit's name to unbind it, or free one who is caught in some other player's cellphone of course, you may trade spilits, too, but make sure they do not try to escape you!
any given spilit will give you score points that can be exchanged for presents.

PROCEDURES

to start the game, players call a number to register with the game, choosing a language. default languages are croatian, italian, french, german, and english.

then, ghosts start calling the tourists on the phone. they tease them. they send SMS.

you can play the game as a guest, or sign up online as a spilitualist. on your personal spilitualist website, you can browse the spilits collected so far along with images of the locations you encountered them; chat with other spilitualists; and have a look at a map indicating all spilits. the more experienced you become interacting with the spilits, the

in addition, you can download a spilit editor and create your own spilits which will be released onto the streets to be interacted with. the more spilits you have collected, the higher you rank in the spilitualist score.

RULES

- using your mobile phone, seek spilits and interact with them
 - learn about the city by playing SP(i)LIT
 - solve spilit quests
 - seek other players and interact with them to e.g. trade spilits
 - create your own spilit
-

RESOURCES

- spilits

CONFLICT

- compete with other players over splits and try to score as many points as possible
-

BOUNDARIES

- city core, online access
-

OUTCOME

- spilitualist highscore
 - spilit creations
 - e.g. completion of city tours
-

Link to this Page

- [monumental game design : day 5](#) last edited on 6 September 2004 at 2:32:04 pm by fett.ethz.ch

Game foundations

The framework

- Factors
 - spirits
 - pathlaying
 - combination of city & online
 - story-based, about the city
 - game as tourist attraction
- Players
 - tourists
 - locals
 - emigrants
- Objectives
 - learn about the city
 - fun in the city
 - (Easter eggs: sustainable fun)
- Rules
 - no tricking of the player
- Recources
 - some tech (offline)
 - 3D space (online)
 - ...and the way they work together
- Conflict
 - ?
- Boundaries
 - city core
- Outcomes
 - soundness / knowledge
 - have a great time, get a reward (from the city)

Links to this Page

- [monumental game design : day 5](#) last edited on 6 September 2004 at 2:32:04 pm by fett.ethz.ch
- [monumental game design : day 8](#) last edited on 7 September 2004 at 2:36:34 pm by fett.ethz.ch

monumental game design : day 8

back to [convivio summer school 2004 : monumental game design atelier](#)

[Game foundations](#)

Spirits

Spirits for the game



Teuta

Time period: Illyric period

Sex: Female

Attributes: Teuta is preparing a meal for her and her family, she is cleaning fish and is talking to her kids who are running around. She is also worried about her husband and frequently looks towards the sea. She needs more food and the tourist exchanges dried figs for the cube.

Language: Illyric



Emperor Gaius Aurelius Valerius Diocletianus

Time period: Roman empire

Sex: Male

Attributes: He paces throughout his space. Diocletian is angry and greedy. He wears expensive jewels and gold. He shouts for more things. Diocletian is only appeased by gold. The tourists can hand him gold and jewelry (not coin) in exchange for the cube.

Language: Proper Latin

Script: volo villam maiorem (v'oloo v'illaam m'ajorem)(I want a bigger house)



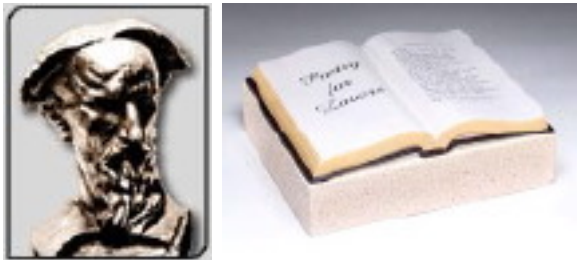
Zvonimir

Time period: Croatian Kingdom

Sex: Male

Attributes: He attempts to take over palace of Split. He shouts at the tourist not to come into the palace because it belongs to him. He wears torn, old, and dirty clothing. His face is muddy. He is weighed down by the struggle of his poor life. The tourist exchanges a gold coin for the cube.

Language: Broad Old Croation (Slang)



Marko Maruliæ

Time period: Venetian period

Sex: Male

Attributes: He recites poetry and rhymes. He is a proper man of his walk and mannerisms. He is an elite man of high class society. He wears modern clothing of the time. His clothing contains embroidered material. The poet has a muse which sings to him. The tourist exchanges a small book of poetry for the cube.

Language: Proper Croatian



Luce

Time period: Socialist Yugoslavia

Sex: Female

Attributes: Luce looks very white from the cement from the cement factory and she wears a hard-hat and a blue overall. She is carrying heavy bags and is talking to her colleagues. She exchanges a small water bottle for the cube.

Language: Croatian



Trojica

Time period: The future, 2104

Sex: Female

Attributes: Trojica is very beautiful and wears fashionable clothing. She has a wearable computer and she is a business woman and is apparently conducting some business using her wearable computer and other props. The tourist exchanges a small computer chip (which Trojica puts into her computer) for the cube.

Language: Techno-Croatian

Script: Sranje, nanotech dionice su ponovo pale. (Shit, the nanotech stocks have fallen again)

Links to this Page

- [monumental game design : day 10](#) last edited on 9 September 2004 at 10:03:58 am by fett.ethz.ch
- [Assignments](#) last edited on 7 September 2004 at 2:53:56 pm by fett.ethz.ch

monumental game design : day 10

back to [convivio summer school 2004 : monumental game design atelier](#)

[Spirits](#)

[Script](#)

image suggestions for cube toy:









Script

Script for the presentation

Pictures from the palace area are projected on the screen.

Several tourist [Jin, Rosa and Lea] are walking around the city and they are behaving very touristy. They are looking at the floor and at the buildings as well as taking pictures of each other in front of imaginary buildings etc. They do not seem to have too much fun.

Carmen and Cristiano enter the scene and they are walking around like they are looking for something specific. They notice Diocletian who has appeared to the scene is pacing frantically and shouting [in a mix of Latin and Italian] irritatingly at imaginary people around him.

Mert: What is this small house?! This is not acceptable! I want a bigger house! Volo villam maiorem. You! You go out there and get some more slaves to build a bigger house! I want a house by the sea! I want running fresh water! I want high walls to protect me from the barbarians!

Carmen and Cristiano notice Diocletian and their faces light up. Carmen moves closer to Diocletian and Diocletian turns to her and starts to talk directly at her. She goes into her bag and looks like she is trying to find the key to make the exchange. She hands him the book, but he just looks shocked and insulted. Carmen looks into the bag again and takes the jewellery out and hands it too him. He accepts it but is still not completely satisfied because he never really is, and hands the cube to her. Carmen accepts the cube, gives her best try of a Roman greeting, and she does a weird wave of the hand and says:

Carmen: Salve

And then she turns to Cristiano. They already have the other cubes in the box and they play a bit with them, turn them and try to place them together in the box, as if they are doing the puzzle.

Diocletian moves away and keeps on talking to whoever comes by. His voice is not as loud as before.

During this the other tourists have been looking very interestingly at Carmen and Cristiano and when they walk on a

tourist, Jin, goes up to Carmen and asks her what she is doing.

Jin: Excuse me, can I ask what you were doing there?

Carmen: We are playing the game Spirits of Split, you can see an explanation on that poster over there. Then you have to go around the palace and collect these cubes from different characters from different historical times in Split. This was the Emperor Diocletian. You can go to the tourist office and get the game kit. It is free!

The end.

Link to this Page

- [monumental game design : day 10](#) last edited on 9 September 2004 at 10:03:58 am by fett.ethz.ch

Rosa Gudjonsdottir

Piggies for Mert
is Rosa in Split



Contact information:
rosag@nada.kth.se
(+46 70 3759585)

Assignments

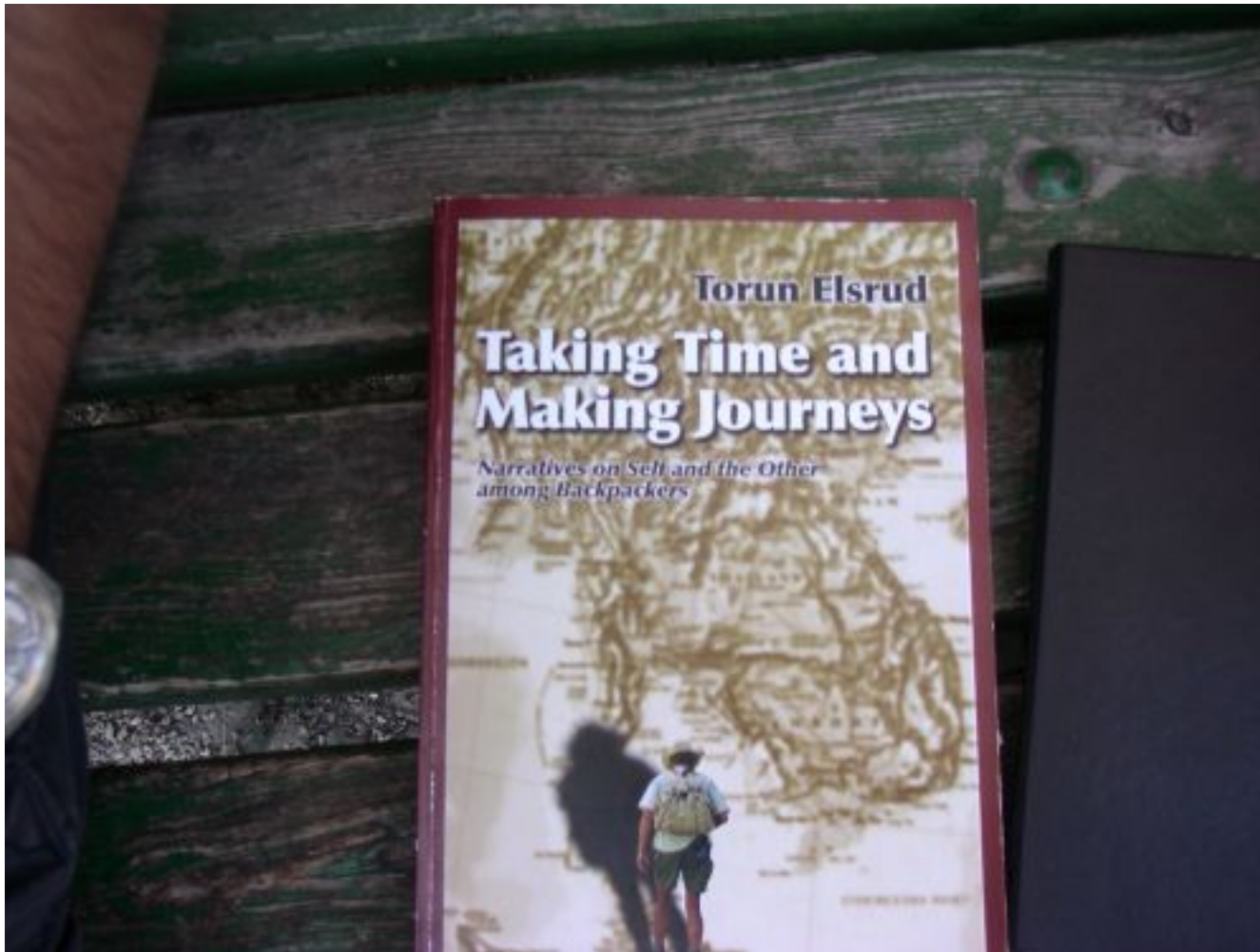
Pictures from Split

A link to the first page: [convivio summer school 2004 : monumental game design atelier](#)

Peter Tolmie's presentations:

[SplitLecture1.ppt](#)

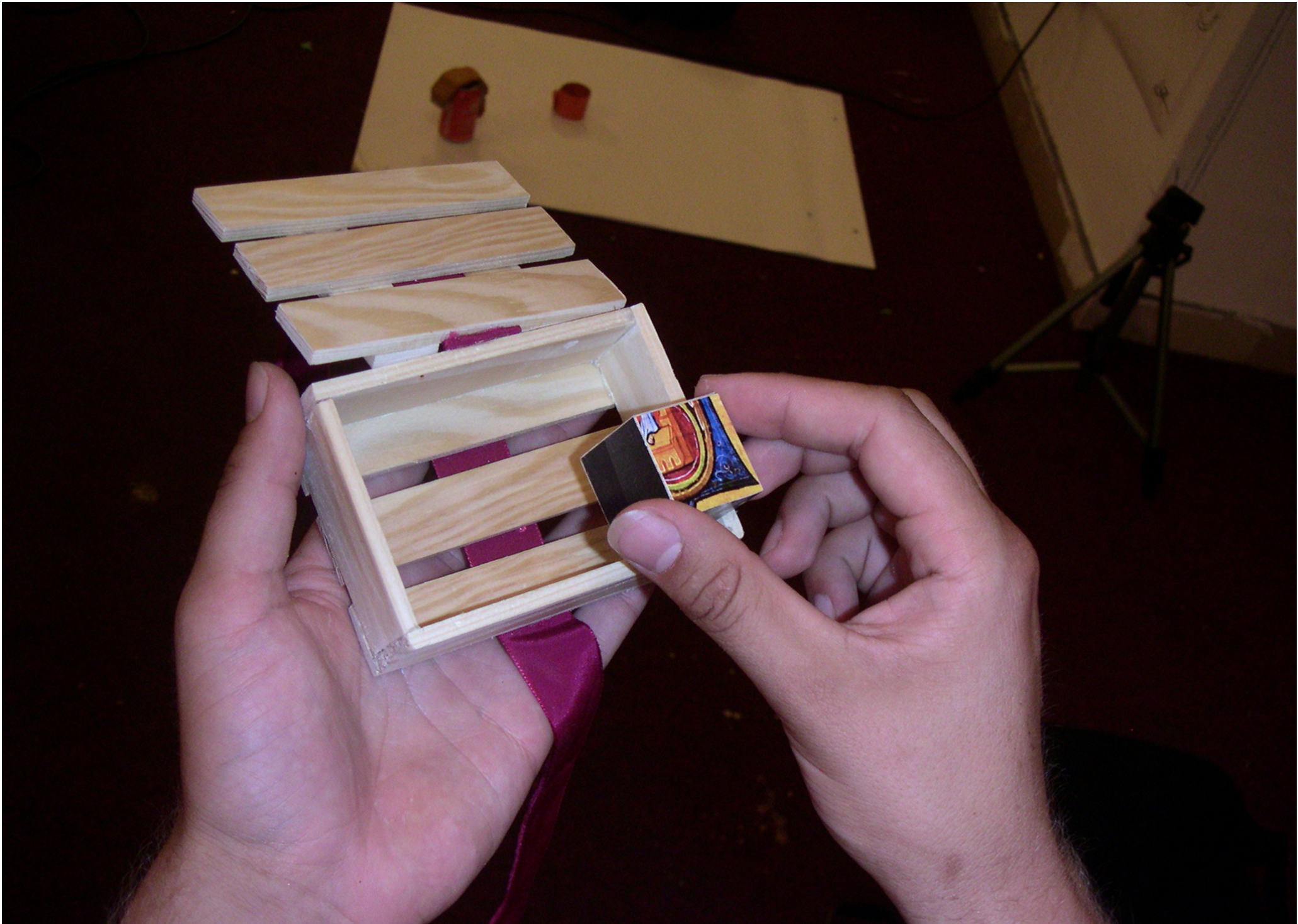
[SplitLecture2.ppt](#)



Credits

Lavoslava Bencic, lbencic@volja.net, Slovenia
Sara Bozanic, sara.bozanic@zg.htnet.hr, Slovenia
Carmen Gillette, carmengillette@yahoo.com, USA
Rosa Gudjonsdottir, rosag@nada.kth.se, Iceland
Mikko Kariola, mkariola@cc.hut.fi, Finland
Jin Moen, jin.moen@tii.se, Norway
Sven Laqua, slaqua@sl-works.de, Germany
Miljenko Alavanja, miljenko@umas.hr, Croatia
Mert Ozcan, mert@symbiosislabs.com, Turkey
Qingsong Peng, qspenghr@hotmail.com, China
Silva Pozlep, silvina@volja.net, Slovenia
Cristiano Storni, cristiano@lii.unitn.it, Italy
Steffen P. Walz, spw@playbe.com, Germany

Piggies for Mert

















Link to this Page

- [Rosa Gudjonsdottir](#) last edited on 9 September 2004 at 7:17:46 pm by fett.ethz.ch

Pictures from Split

Here are some nice pictures I have taken in Split.

















































[Link to this Page](#)

- [Rosa Gudjonsdottir](#) last edited on 9 September 2004 at 7:17:46 pm by fett.ethz.ch

Credits

Lavoslava Bencic, lbencic@volja.net, Slovenia
Sara Bozanic, sara.bozanic@zg.htnet.hr, Slovenia
Carmen Gillette, carmengillette@yahoo.com, USA
Rosa Gudjonsdottir, rosag@nada.kth.se, Iceland
Mikko Kariola, mkariola@cc.hut.fi, Finland
Jin Moen, jin.moen@tii.se, Norway
Sven Laqua, slaqua@sl-works.de, Germany
Miljenko Alavanja, miljenko@umas.hr, Croatia
Mert Ozcan, mert@symbiosislabs.com, Turkey
Qingsong Peng, qspenghr@hotmail.com, China
Silva Pozlep, silvina@volja.net, Slovenia
Cristiano Storni, cristiano@lii.unitn.it, Italy
Steffen P. Walz, spw@playbe.com, Germany

Link to this Page

- [Rosa Gudjonsdottir](#) last edited on 9 September 2004 at 7:17:46 pm by fett.ethz.ch

ghostbusting by sl

Involved people

- tourists and locals

Busting device

- mobile phone

How to play

- players get sent pictures onto their mobile devices
- these pictures show locations, objects, 'icons' of the city
- important for the game is the perspective of the picture

> where the fotographer has been

> his location represents the "ghost"

- following the ghost, players have to find his location

> barcodes ;) ...or whatever ensure that players found the place

- afterwards... the ghost of course flew... and is somewhere

else now... so they get sent a new picture... and follow the ghost...

- after some turns, they finally catch him and "win" something

Remarks

- locals could be involved to take pictures...
- dinners, etc. could be the "price" to win
- with pictures, information about the places could be sent to

give tourists information about places

> the game basically becomes a ghosthunting tourist guide-tour

Links to this Page

- [monumental game design : day 4](#) last edited on 3 September 2004 at 6:07:45 pm by fett.ethz.ch
- [Sven Laqua](#) last edited on 6 September 2004 at 2:07:49 pm by fett.ethz.ch

Sven Laqua

skills

- software: flash, photoshop, dreamweaver, indesign
 - programming: html, css, java, actionscript
 - drawing, painting
 - photography
 - layouting
 - hardware
-

for the project

- [ghostbusting by sl](#)
 - [split games concept.htm](#)
-

for the eye

- [olympic heros in split](#)
 - [croatian life](#)
-

links

- <http://www.sl-works.de> (personal homepage)
 - <http://www.fmi.laqua-consulting.de> (actual project)
-



[split games concept.htm](#)

[split games concept.htm](#)

[split games concept.htm](#)

[split games concept.htm](#)

[split games concept.htm](#)

[split games concept.htm](#)

[tourist pics.doc](#)

olympic heros in split



















Links to this Page

- [monumental game design : day 4](#) last edited on 3 September 2004 at 6:07:45 pm by fett.ethz.ch
- [Sven Laqua](#) last edited on 6 September 2004 at 2:07:49 pm by fett.ethz.ch

croatian life









Links to this Page

- [monumental game design : day 4](#) last edited on 3 September 2004 at 6:07:45 pm by fett.ethz.ch
- [Sven Laqua](#) last edited on 6 September 2004 at 2:07:49 pm by fett.ethz.ch

Fieldwork_cri

Ethnographical notes 01/09/2004

What a tourist cannot miss once here in Split:

Riva; party for the gold medal,
Enjoy (godere) the quiet in pub with beers
Go to Pulse
Go to Tribu
Go to Ghetto Club
Listen to the domestic singer in the prestibule
Visit the palace

People as player:

Q: - What do people do?

A: - People visit sites, the more they see the more they are satisfied! See the most possible is the goal (have lots to tell and show once back home)

good or bad, beautiful or ugly are contingent category depending on the personal gestal, culture and mood of the tourist

How turist look like:

They look like they are searching for something, they are looking for something specific (which is, i guess, place they have not seen yet)

They look like they have limited time (Lots of people look at the wacht pretty often)

They look like they have to report their own expirience (take lots of pictures, make phone calls while sightseeing and sending sms)

Mandatory steps:

Buy something to drink at the supermarket or in the pub (in the market if they want to consume while continue to walk or in the pub if they are tired and they need a rest)

Types of player:

Individual (rare)

Couple (underline rule: stay together, agree the direction (agree the next step or move))

Group of young people (co-ed) (Underline rule: comment to each others, reinforce a sense of collective (shared) experience; implicitly make some sub-groups (for parallel sub-games?))

Group of mature people (underline rule: do not get lost, keep an eye to the group, find a reference person in the group)

Family (underline rule: take care of children, let them enjoy the visit) (a case of splitted family: dad with small guy and mom with daughter)

Turists with guide: show interest in the guide narration; follow the guide, ask questions to the guide

Cooperational aspect: share the experience within the groups, tell stories to each others (similar past experience (e.g. this is like when i was in ...))

Cooperational aspect: share the experience with other groups (if people recognize that another group is similar or share something (directions, or guide books or language) they are willing to ask each others for directions and recommendation)

Challenge (do not miss anything (it is like a once chance game))

Play spaces:

commercial sites (shop and pub)

historical sites (monuments, undergrounds, churches, fountains and museums)

virtual space among friends at home (recipient of phone calls, sms, or postcards)

Non-human actors:

Historical trace (columns, stone floor, statue, characters in the paint, the frescos or the mosaics, walls)...are those witness of something?

Monument basement as boundaries object (people gather around them)

Tools and device:

Self-phone; digital camera, videocamera

Beret, cap, hat, sunglasses, watch, maps (guide books with map, or folded maps)

hands (for pointing and for touch the surface)

Feet for walking

Memories of already seen places

Conflicts within groups: about directions, about the place where to eat or drink something, about going on or have a rest, about crowded place or quieter ones

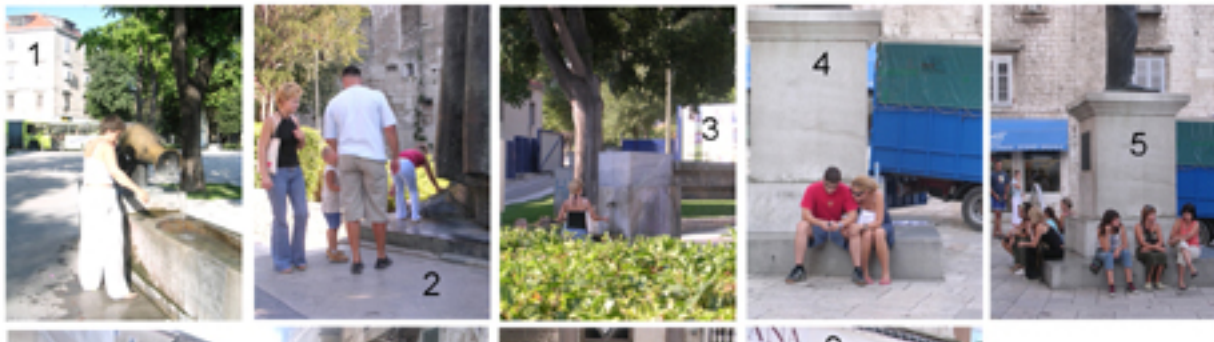
Conflicts among groups or people: queueing (conflic regulated by implicit social rule (e.g. do not cut the line, smile if someone stare at you, pay for the tickets, once visit or buy something make room for the next...))

Resource are limited: beauty is not limited; stories are not limited, information about sites are not limited (win win prospective...): is is possible to make them limited (in time, in quantity and so on...)?

Play resource: map, language for asking, goods in the shops or pubs



See and being seen





People hang on...
 1) use fresh water
 2) let kids touch the thumb
 3) ...
 4) 5) monument as boundaries objects
 6) People stare
 7) measuring woman

8) play with kids
 9) shopping (bags)
 10) ...
 11) ...

12) doing ethnography
 13) again... meta-picture
 14) selling used school books





Drug dealer...;-P



Singers



Guided tour



[domestic singers.MP3](#) You can download this file by saving target as...

[Back to my homepage](#) [Cristiano Storni](#)

Links to this Page

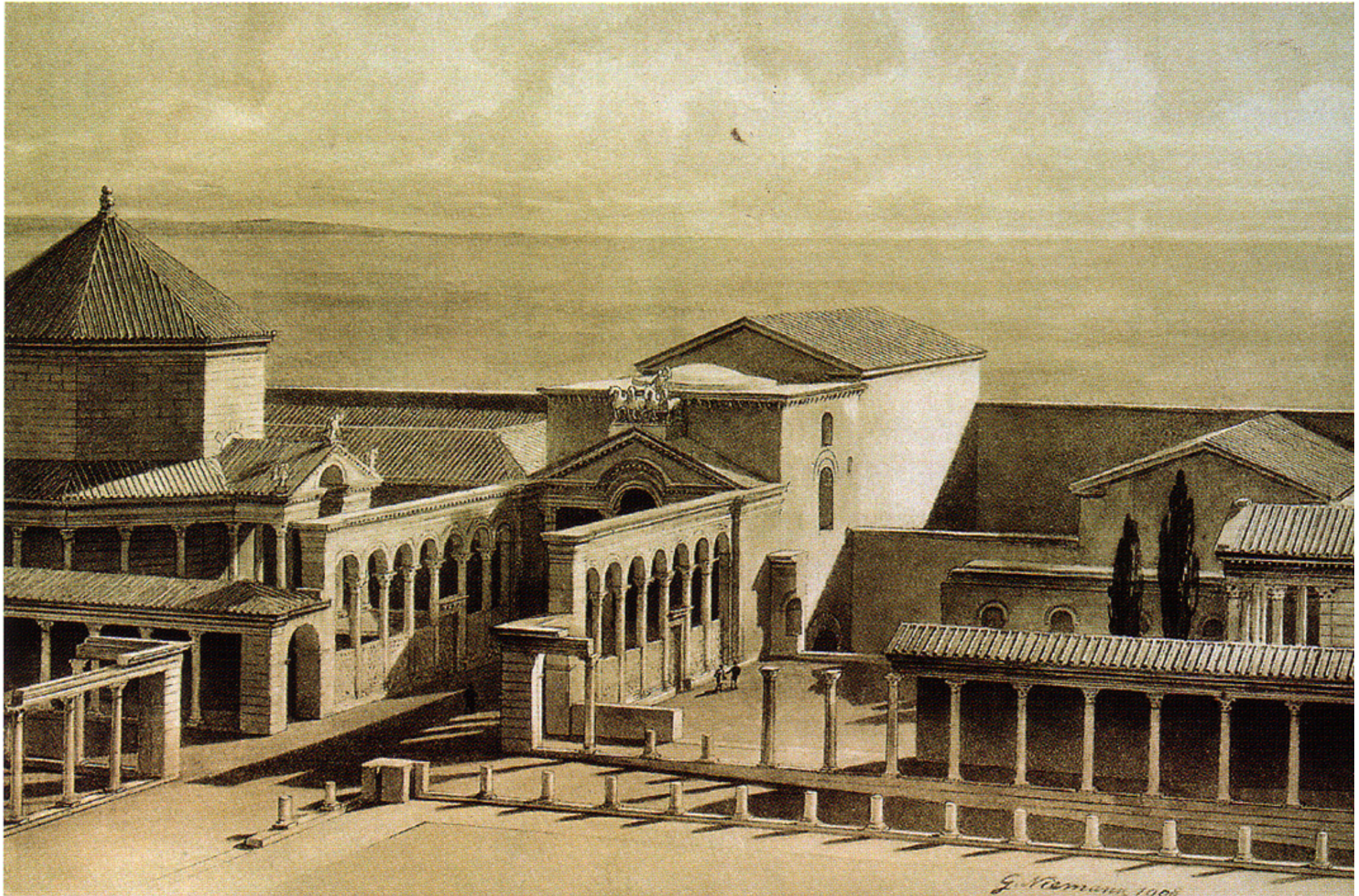
- [monumental game design : day 4](#) last edited on 3 September 2004 at 6:07:45 pm by fett.ethz.ch
- [Cristiano Storni](#) last edited on 9 September 2004 at 4:04:18 pm by fett.ethz.ch

6x9 pix

Period 1



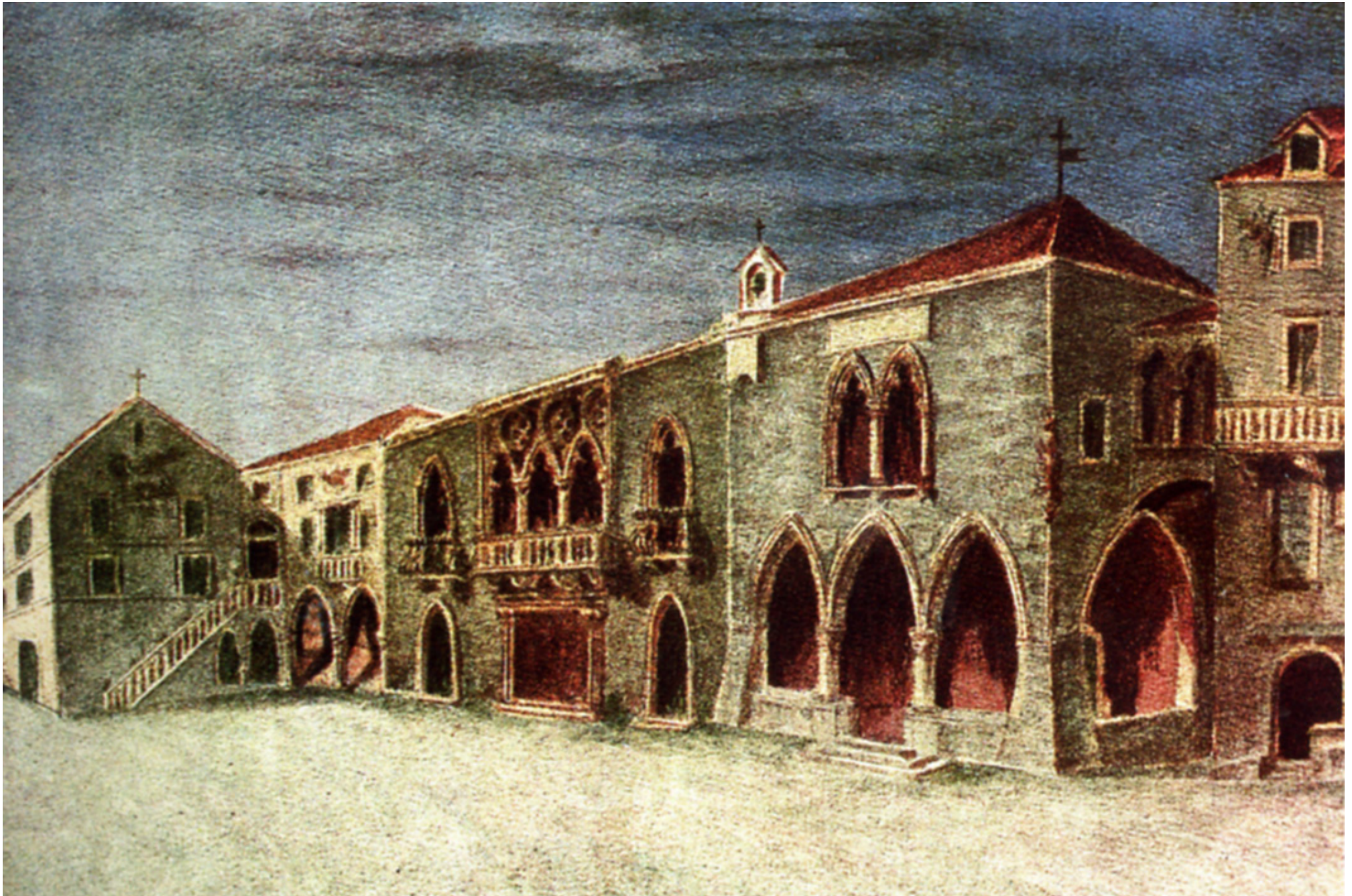
Period 2



Period 3



Period 4

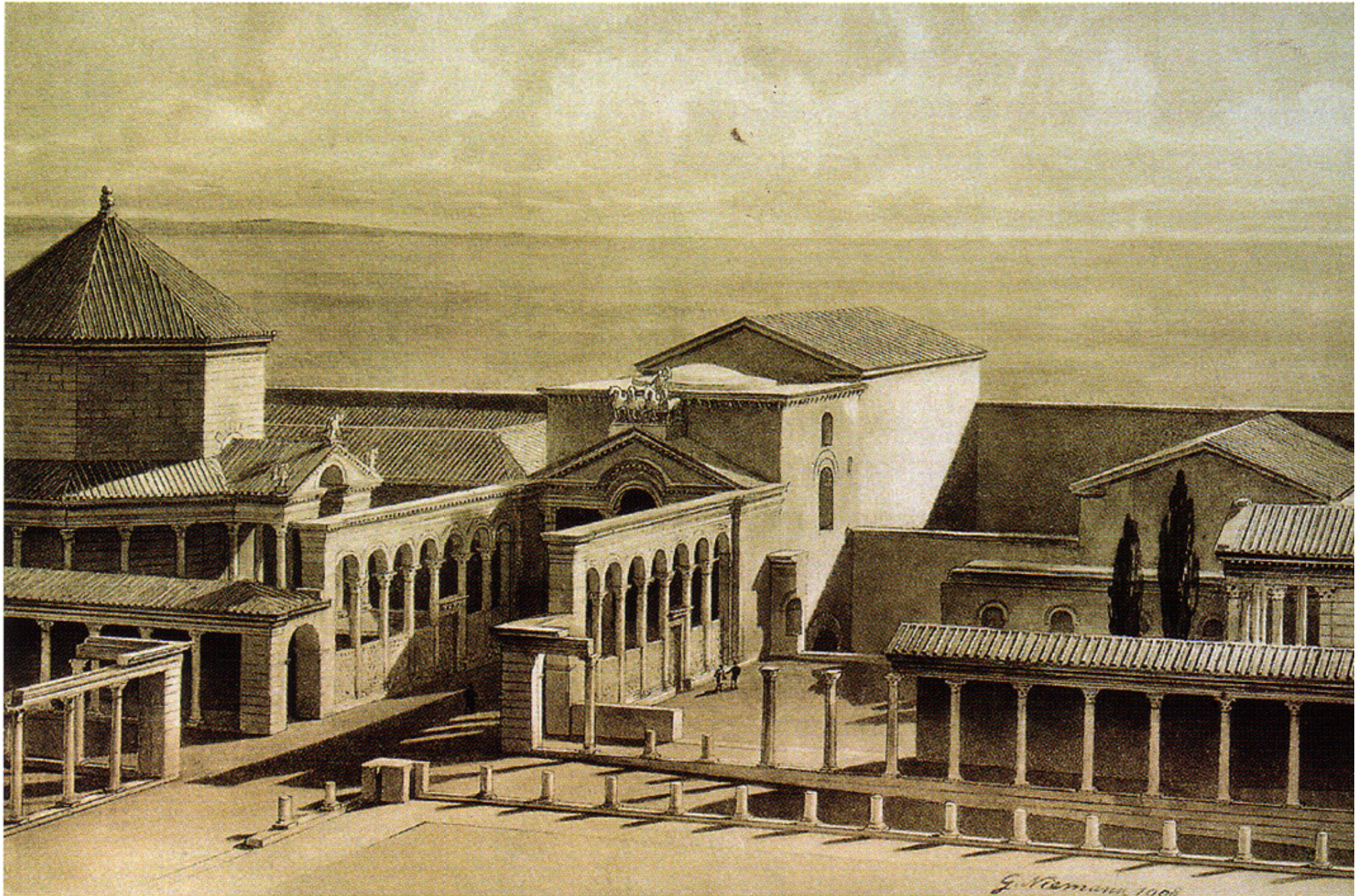


Period 5
Silva is scanning

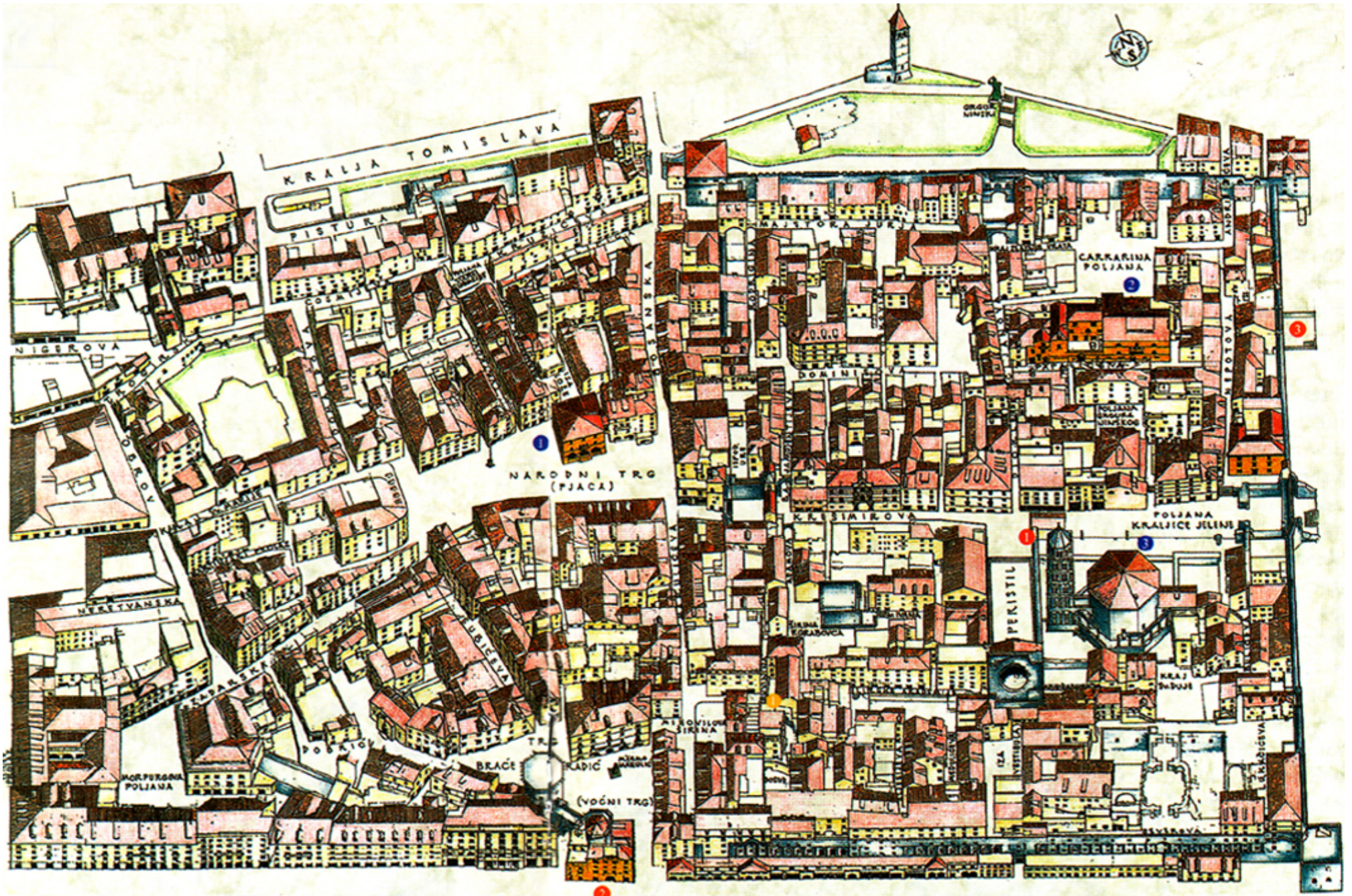
Period 6



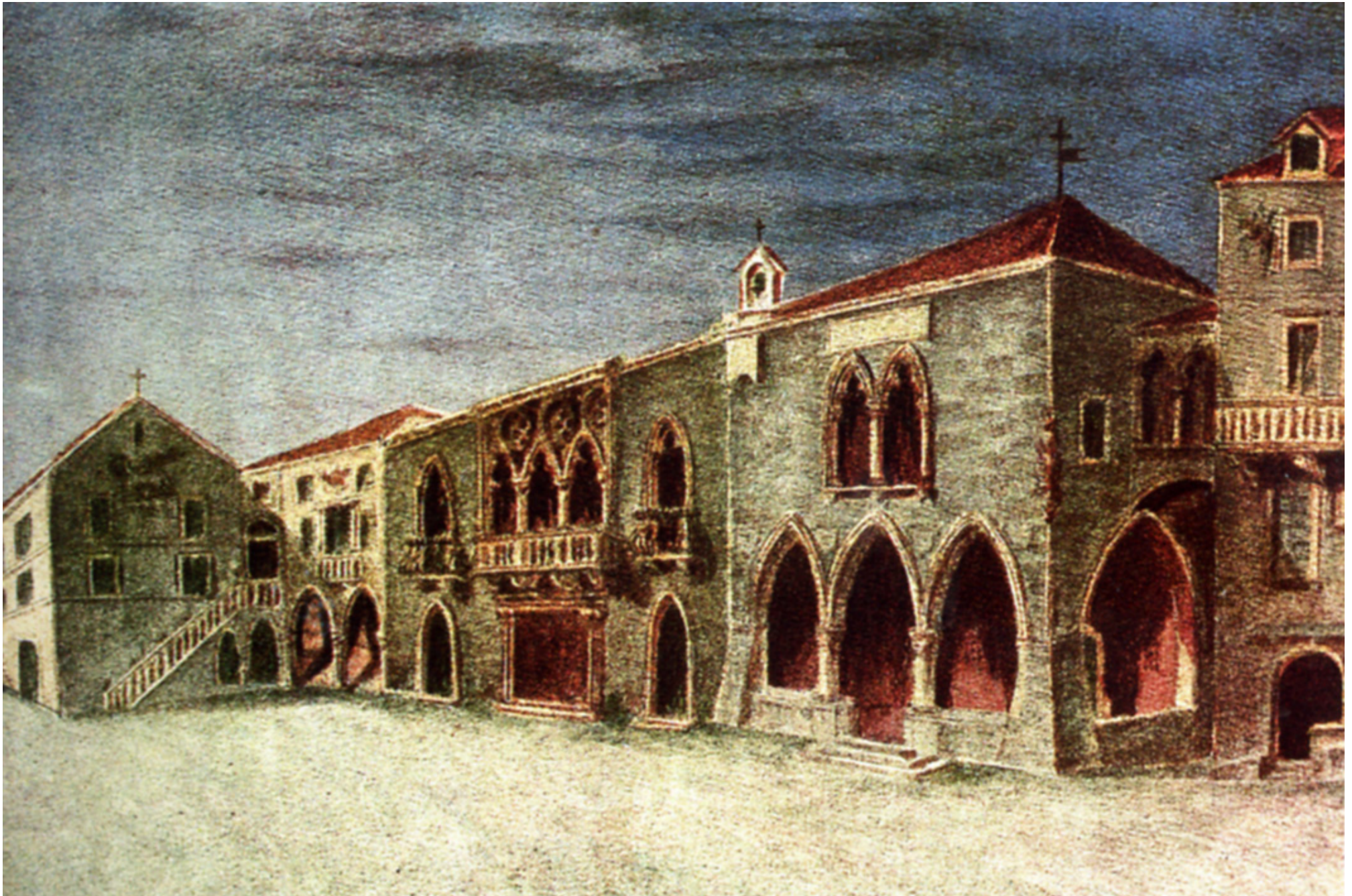
We like.



We like a lot!



We like.



We like to have Grgur but not this picture.



We like.



We don't like.



We like patterns, pentagram, but not this picture.



We don't like.



We like to have Grgur but not this picture.





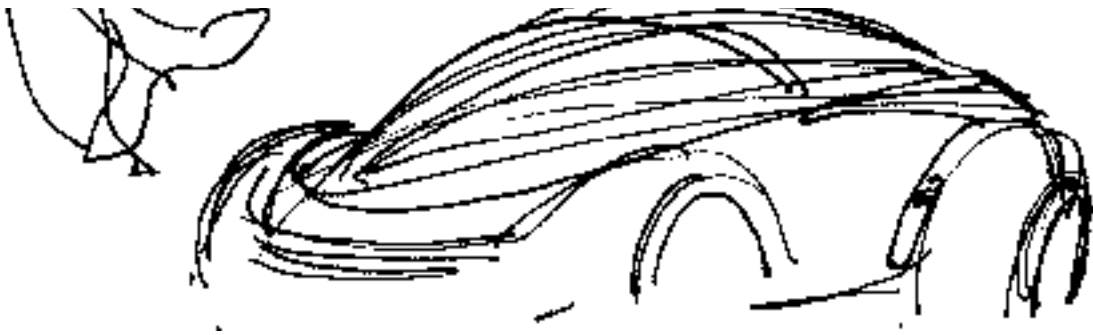
Link to this Page

- [Cristiano Storni](#) last edited on 9 September 2004 at 4:04:18 pm by fett.ethz.ch

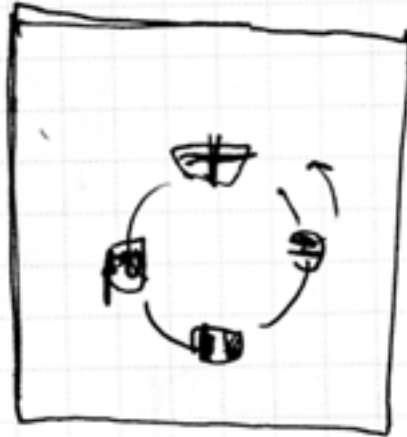
some look ´n feel sketches

Edit some look ´n feel sketches here.





7

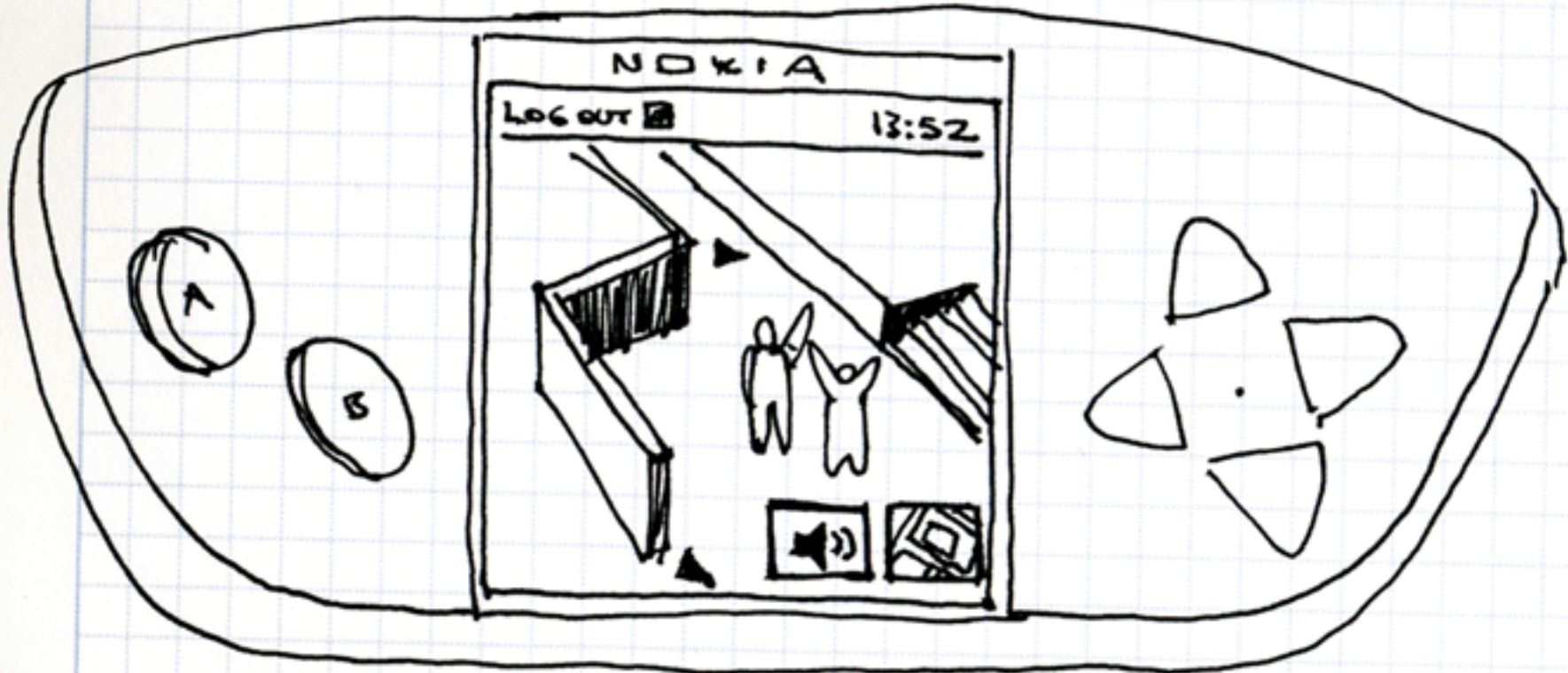
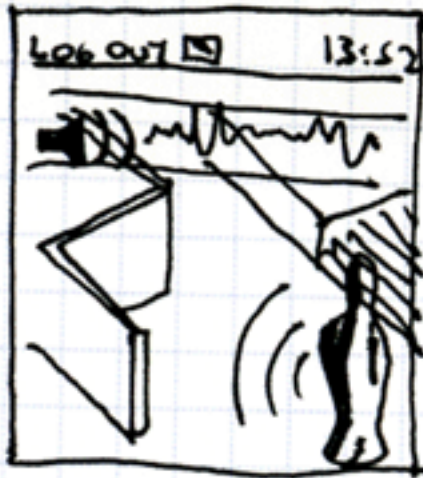


languages

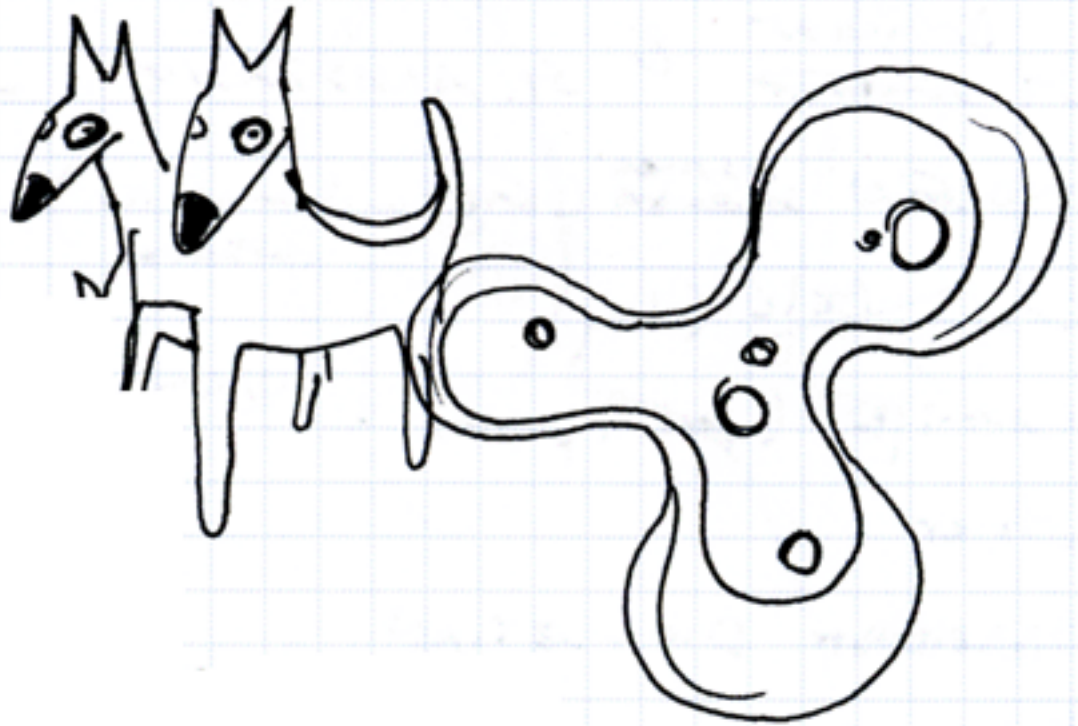


map





STORY >





Link to this Page

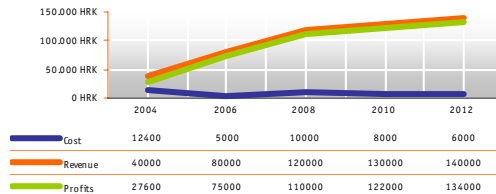
- [monumental game design : day 6](#) last edited on 8 September 2004 at 12:02:55 pm by fett.ethz.ch

Marketing

The Spirits of Split is an attraction that generates jobs for the citizens of Split. The game needs actors, suppliers and delivery workers. The actors can perform in the city. Jewelry suppliers may advertise items of their store by using their costume in the game.

Periodically, a contest in the local school districts will be given. In this contest, the children of Split will create their own example of what they perceive the future of Split to look and behave like. Teachers can educate the students about their city, while engaging the students in learning.

The cost of Spirits of Splits requires a minimum start-up investment. The cost to maintain the attraction decreases overtime. After the initial start-up cost, only the futuristic Splićani requires maintenance.



The Spirits of Split strengthens the community by interaction of both tourists and locals.

Rules

Start the game by collecting your packet of keys from a local tourist office. Spirits are only appeased by given the appropriate key. If the spirit is given the wrong key, the character may become unhappy. Be sure to hand him the right item!



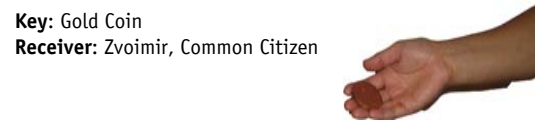
Key: Figs

Receiver: Teuta, Fishman's wife



Key: Jewelry

Receiver: Diocletian, Emperor



Key: Gold Coin

Receiver: Zvoimir, Common Citizen



Key: Book of Poetry

Receiver: Marko Marulić, Poet



Key: Water Bottle

Receiver: Luce, Factory Worker



Key: Computer Chip

Receiver: Trojica, Business Woman

Characters

Each spirit is roaming the city. The spirit represents characters of Croatia's past. The spirits of Split are recognized by their speech, manners, and dress. Listen up, because some spirits may have a muse or play music.



Teuta, Fishman's wife

Time period: Illyric period

Language: Illyric

Attributes: Teuta is usually found preparing a meal for her and her family; she is cleaning fish and may be talking to her kids who could be, not far behind her. She is very worried about her husband and frequently looks out towards the sea. She needs more food to feed her family, therefore the tourist exchanges dried figs for the cube.



Emperor Gaius Aurelius Valerius Diocletianus, Emperor

Time period: Roman empire

Language: Proper Latin

Attributes: He is typically found pacing throughout his space. Diocletian is angry and greedy. He wears expensive jewels and gold. He shouts for more and more material things. The only thing that will appease Diocletian is expensive jewels. He exchanges jewels for the cube.



Zvoimir, Common Citizen

Time period: Croatian Kingdom

Language: Broad Old Croatian (Slang)

Attributes: He attempts to take over palace of Split. He shouts at the tourist not to come into the palace, because it belongs to him. He wears torn, old, and dirty clothing. His face is usually muddy. He is weighed down by the struggle of his poor life. The tourist exchanges a gold coin for the cube.



Marko Marulić, Poet

Time period: Venetian period

Language: Proper Croatian

Attributes: He recites poetry and rhymes. He is a proper man, exemplary in his walk and mannerisms. He is an elite man of high-class society. He wears modern clothing of the time. His clothing may contain embroidered expensive material. Listen carefully, he may even have a muse that sings to him. He exchanges a small book of poetry for the cube.



Luce, Factory Worker

Time period: Socialist Yugoslavi

Language: Croatian

Attributes: Luce looks very white from hard work in the cement factory. She is usually found wearing a hard-hat and a blue overalls. She lugs heavy bags while talking to hear colleagues. She exchanges a small water bottle for the cube.



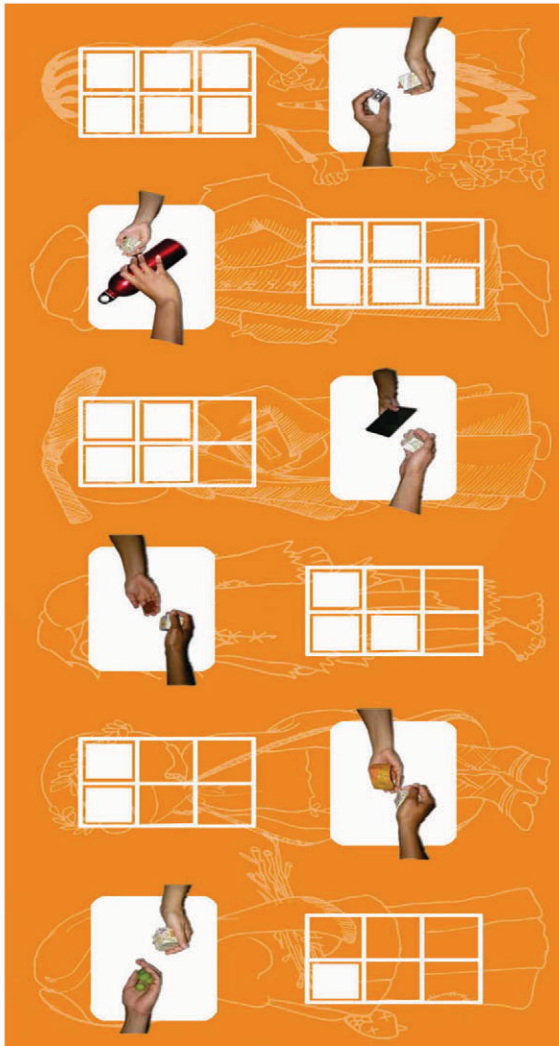
Trojica, Business Woman

Time period: The future, 2104

Language: Techno-Croatian

Attributes: Trojica is very beautiful and wears fashionable clothing. She may have a wearable computer, and she is business woman. She may be conducting business using some new high technology. The tourist exchanges a small computer chip for the cube.

Reward

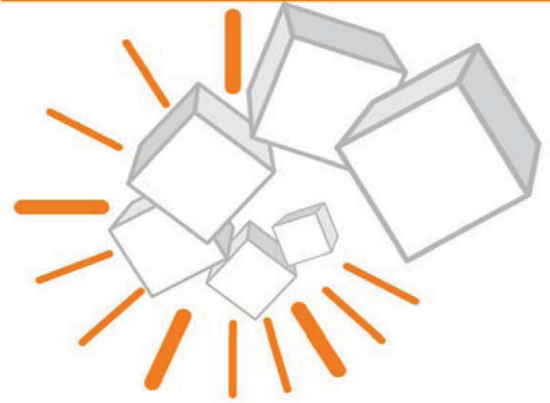


<http://project.caad.hbt.arch.ethz.ch/convivio>

login: convivio

password: summ3r

Spirits of Split



Experience the life of the Croatian periods in our live action role playing game. Travel from the Illyric period to the future of Split. Partake in the history of the wonderful city of Split. Even design your own character of the future of Split in our on-line Spirit Editor. **Have Fun!** Meet the Spirits of Split's past, present, and future. **Excitement!** Become surprised and amused by the Splitsani. In the end, take home our playful souvenir that carries pictures of Split's amazing history. **Experience!** And finally learn about the future of Croatia.

POST MORTEM

please paste you post mortem comments in here

....miss you..all..!!!

S

Me 2 Steffen...ahhhhhh...I have found too many special people there, how can I back home and start to do my old stuff again???

guy i have lots of pictures, but resizing sucks...i will try to set up an FTP somewhere in the university server and let you know...
can not stop thinking of you...

as far as workshop is concerned I think we have to present the project to the major once again: I want that game be played in Split!!! push push

ciao

monumental game design : day 1

back to [convivio summer school 2004 : monumental game design atelier](#)

PEOPLE AND EXPECTATIONS

please swiki your personal information using the participant links on the main page; please share the following with us:

- who are you?
 - what do you expect to take home from this atelier?
 - what is your favorite game, and why?
-

WHAT IS A GAME?

- beach tour; discourse: what is a game (incl. charades)?

monumental game design : day 2

back to [convivio summer school 2004 : monumental game design atelier](#)

- [INTRO PRESENTATON](#)
 - [SWIKI](#)
 - [SPLIT HISTORY OF URBAN DEVELOPMENT](#)
 - [SPLIT SOCIOLOGY](#)
 - [SPLIT CHARADE](#)
 - [GHOSTBUSTERS](#)
-

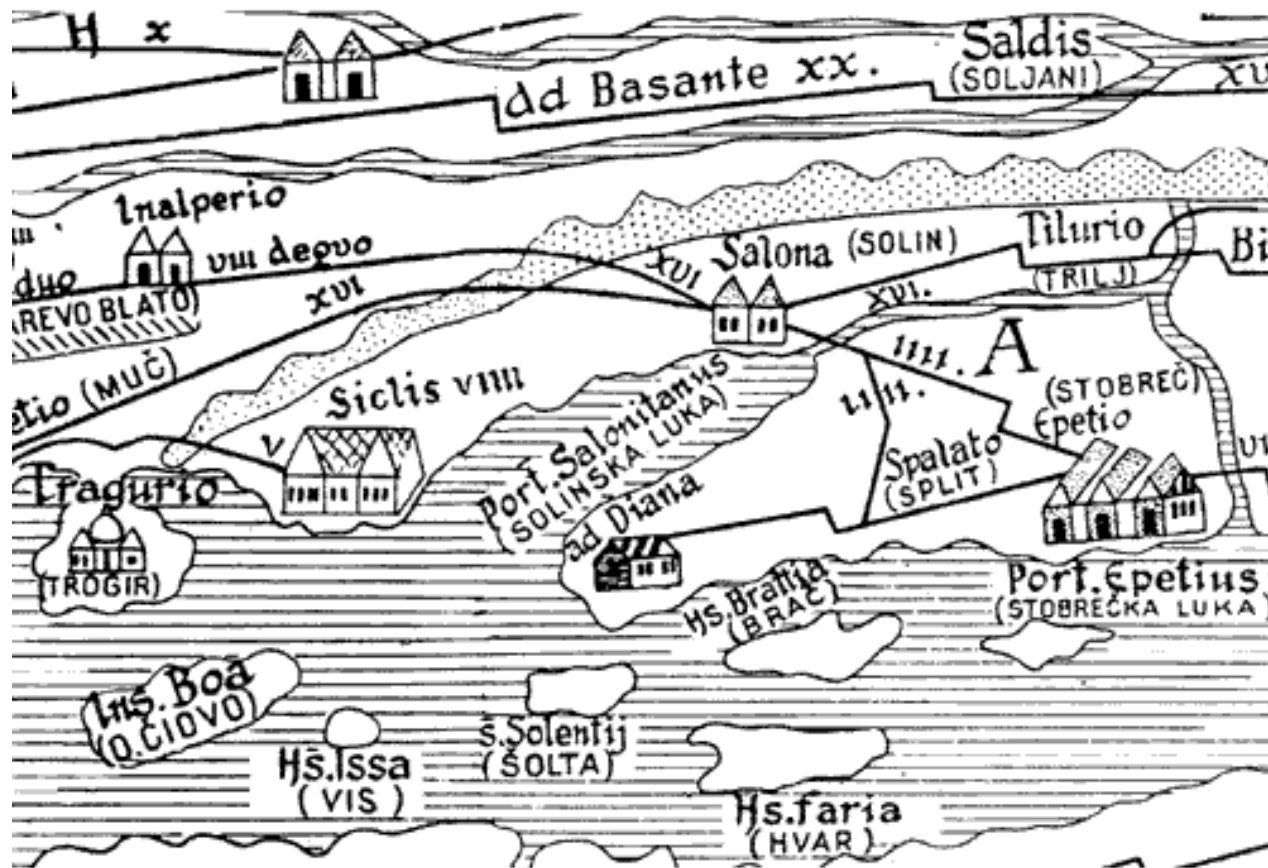
INTRO PRESENTATION

- what is game design?
 - respect the player and do not be scared of iterations
 - our goal: designing from split's view for split citizens and visitors
 - video game, mobile game, pervasive game: possibilities
 - what is site specific fun?
-

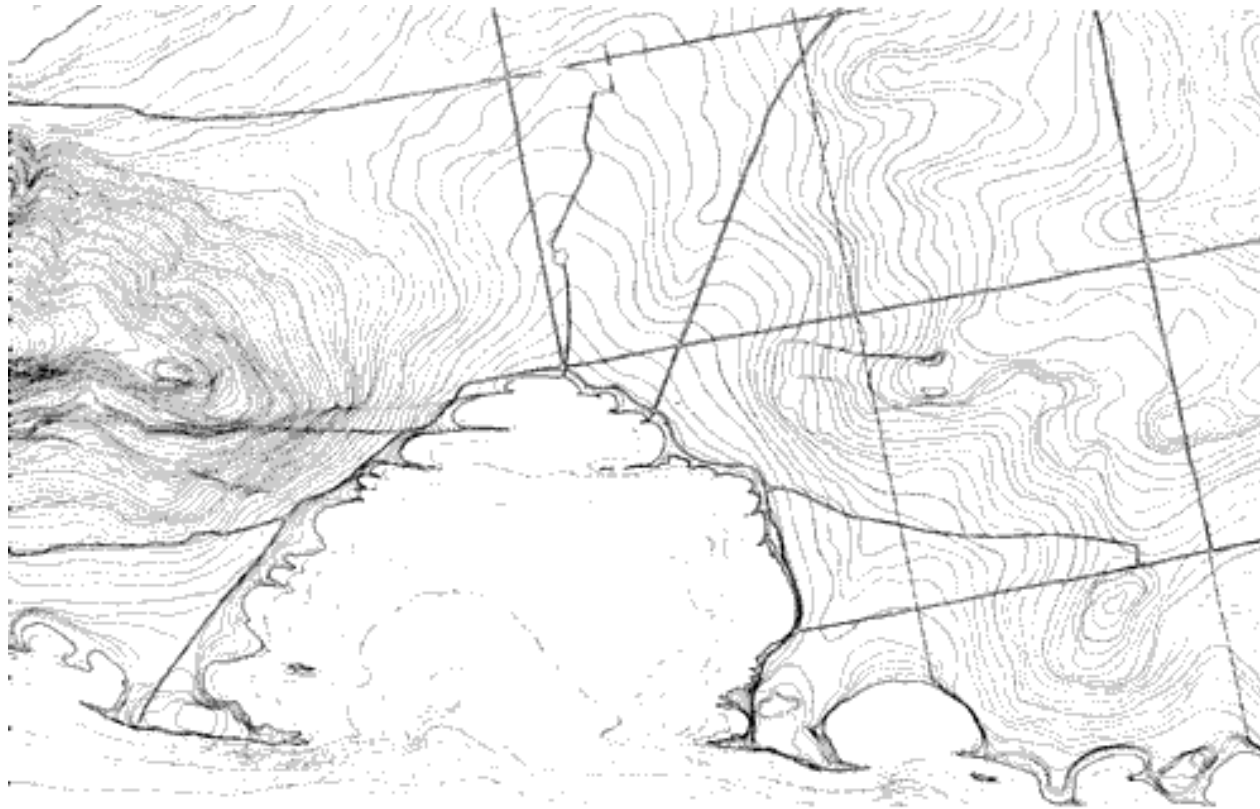
SWIKI

- ID: convivio
- PW: summ3r
- swiki introduction
- please swiki your personal information!
- please swiki your skill list!
- please swiki your images/notes!

SPLIT HISTORY OF URBAN DEVELOPMENT



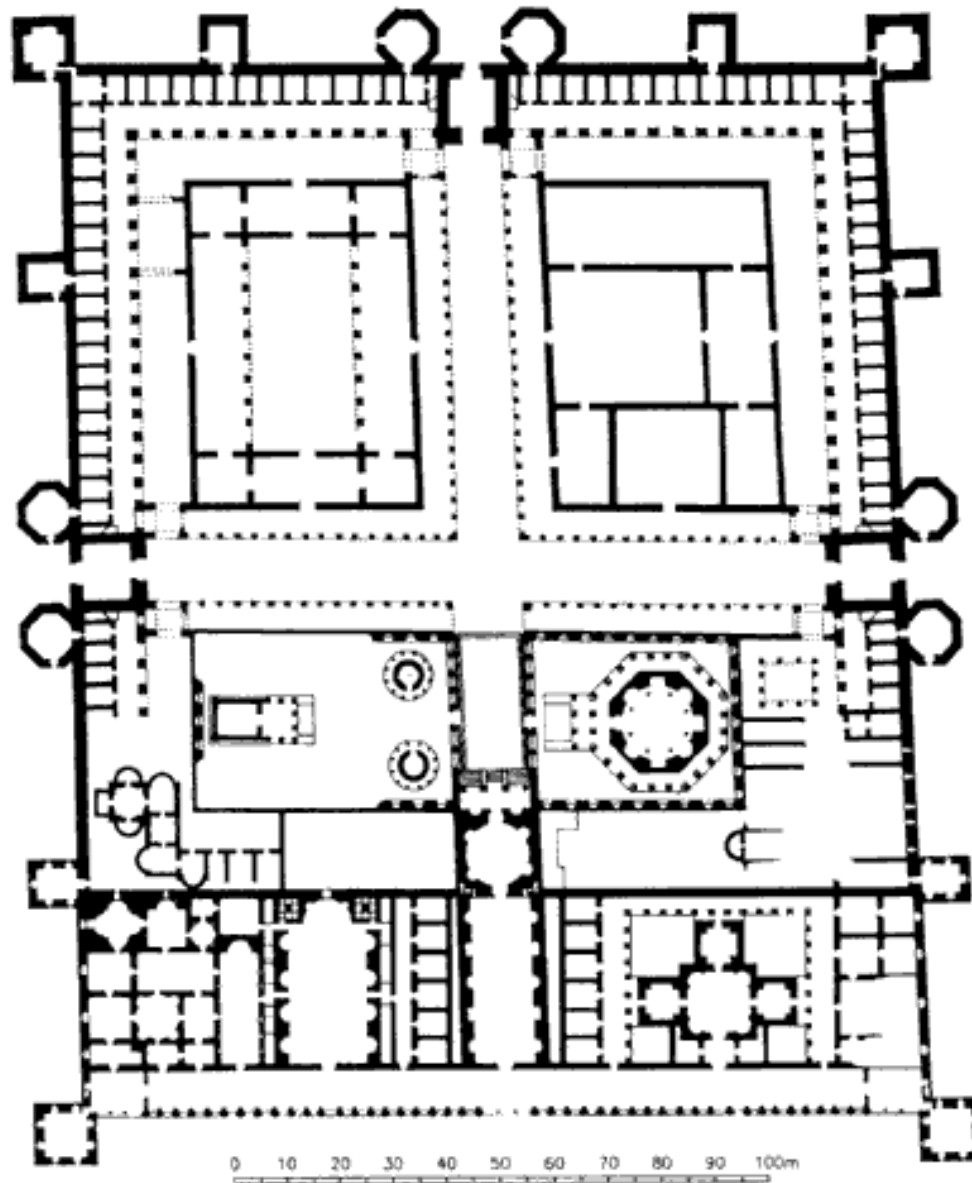
PELTINGER'S TABLE



THE SPATIAL DEVELOPMENT OF SPLIT, 1ST CENTURY (J. MARASOVIĆ)



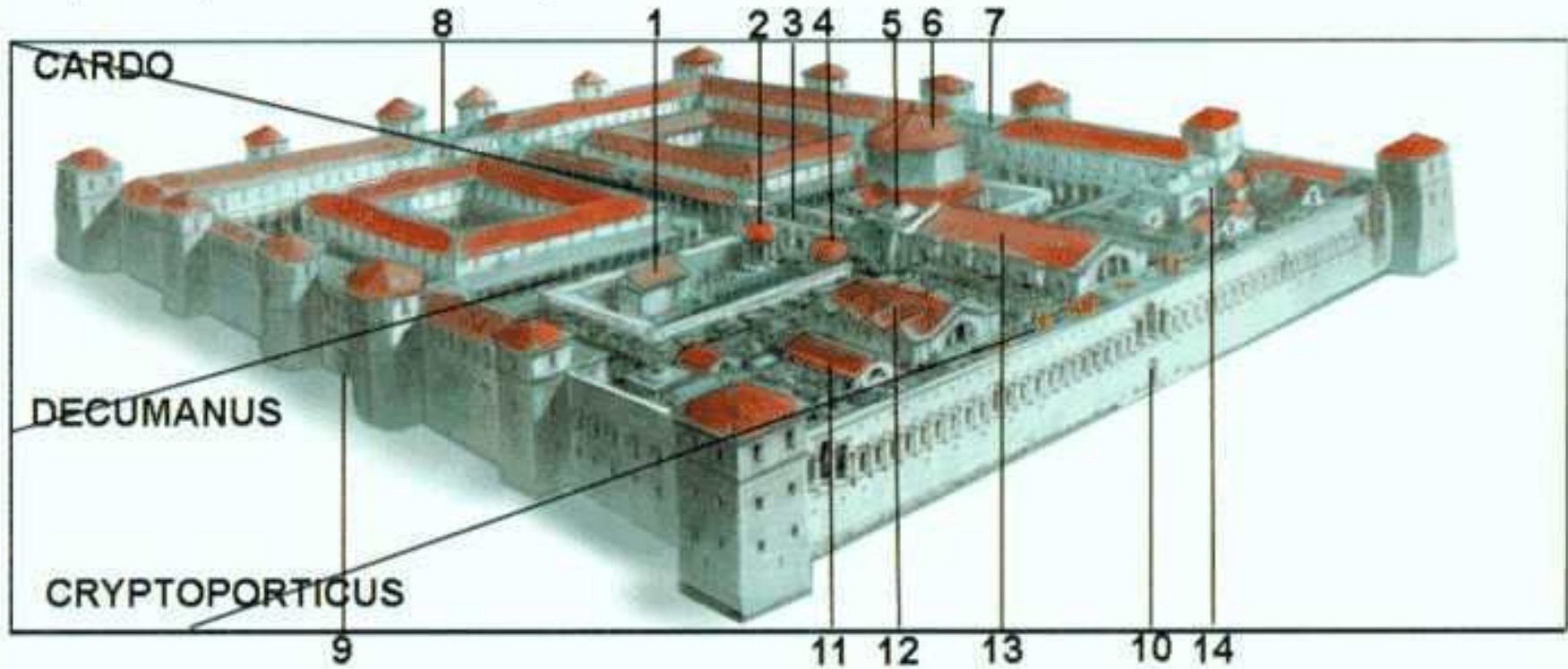
THE SPATIAL DEVELOPMENT OF SPLIT, 4TH CENTURY (J. MARASOVIĆ)



SKETCH OF THE SUPPOSED ORIGINAL STATE OF DIOCLETIAN'S PALACE (J. MARASOVIĆ)

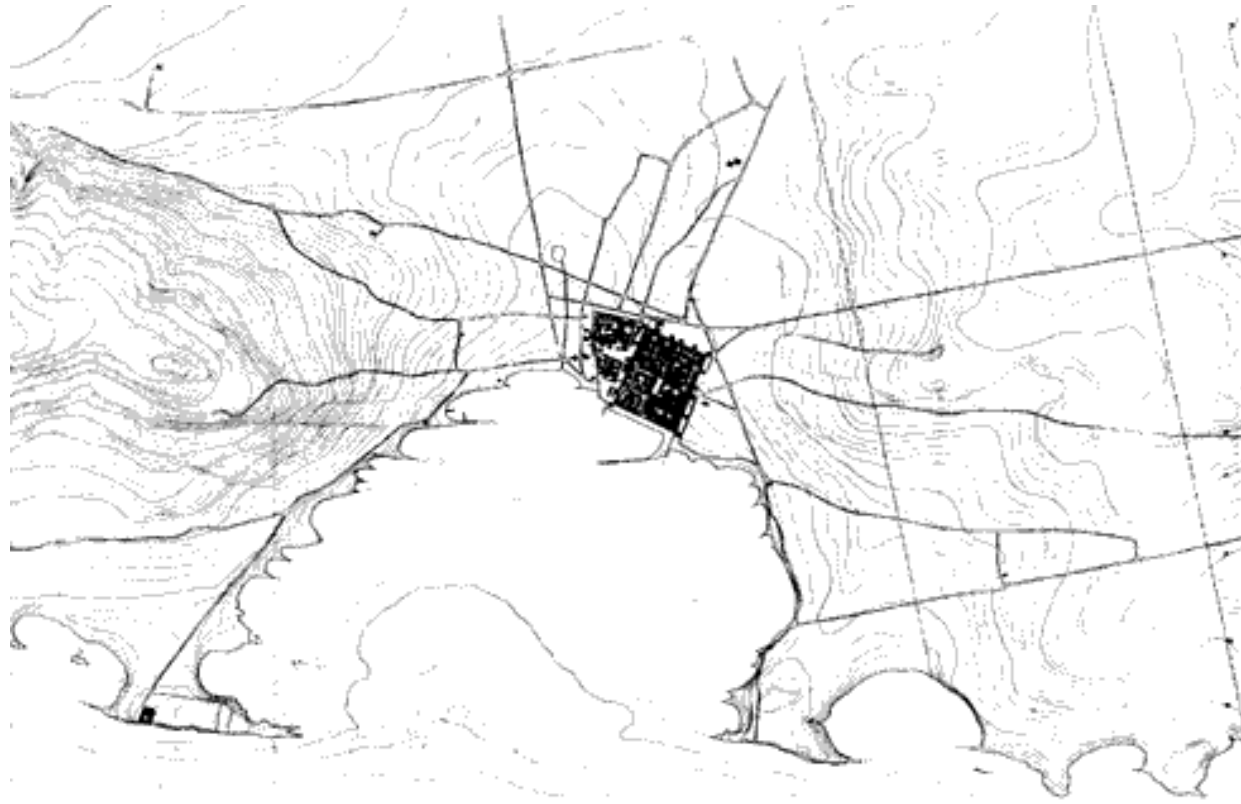


1. The temple of Jupiter
 2. The temple of Venus
 3. Peristyle
 4. The Temple of Cybele
 5. Vestibule
 6. Mausoleum
 7. The Silver Gate
 8. The Golden Gate
 9. The Iron Gate
 10. The Brass Gate
- DIOCLETIAN CHAMBERS:
11. The living room
12. Study and Reception room
13. The ceremonial access to the Emperor's quarters
14. The Dining Room





THE SPATIAL DEVELOPMENT OF SPLIT 10TH-11TH CENTURIES (J. MARASOVIĆ)



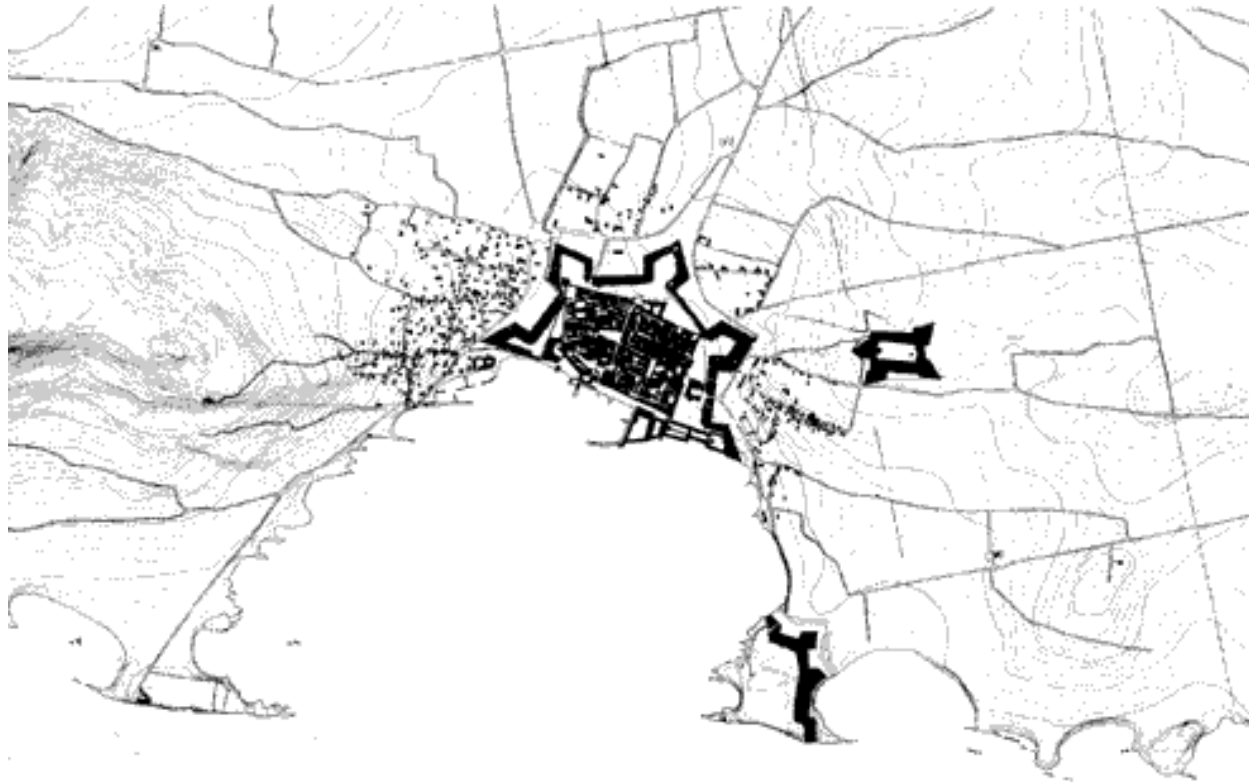
THE SPATIAL DEVELOPMENT OF SPLIT. CIRCA 1200 (I. MARASOVIĆ)



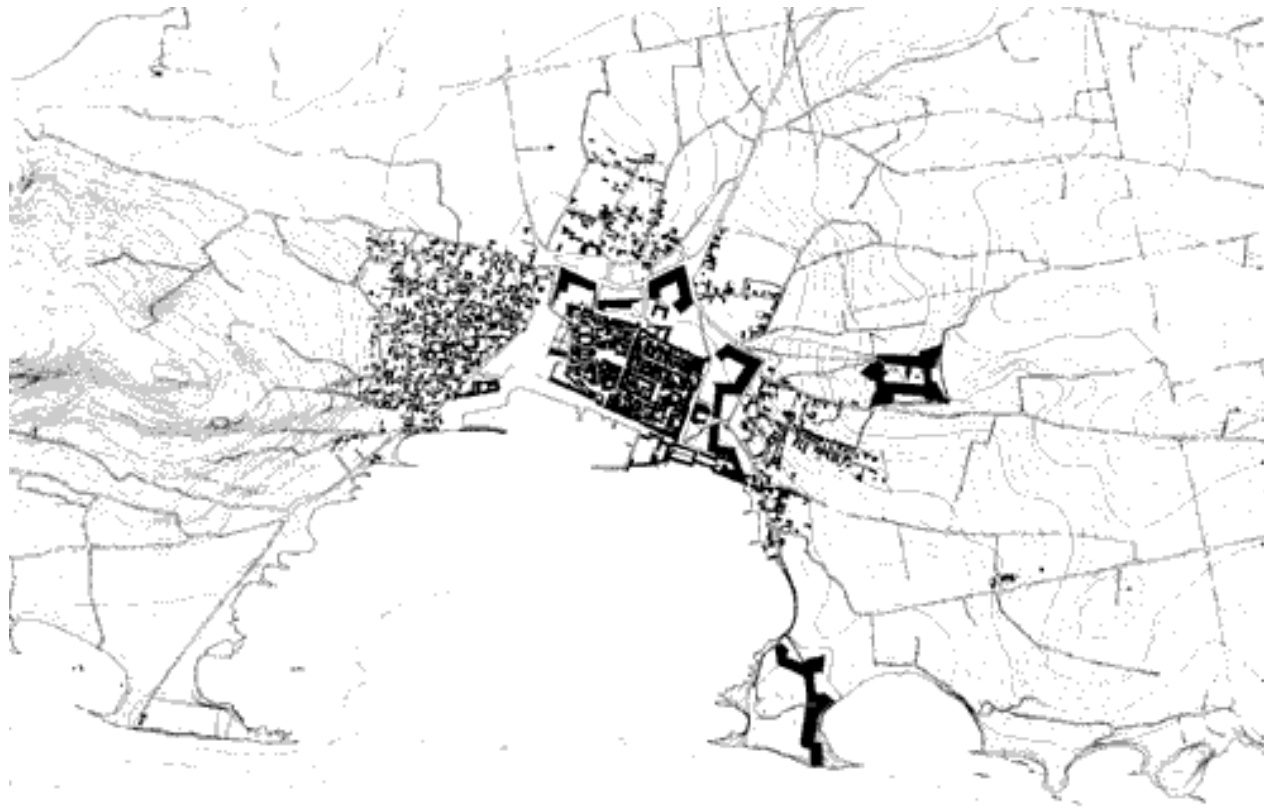
THE SPATIAL DEVELOPMENT OF SPLIT CIRCA 1300 (J. MARASOVIĆ)



THE SPATIAL DEVELOPMENT OF SPLIT CIRCA 1600 (J. MARASOVIĆ)



THE SPATIAL DEVELOPMENT OF SPLIT IN 1675 (J. MARASOVIĆ)



THE SPATIAL DEVELOPMENT OF SPLIT IN 1831 (J. MARASOVIĆ)



THE SPATIAL DEVELOPMENT OF SPLIT IN 1882 (J. MARASOVIĆ)



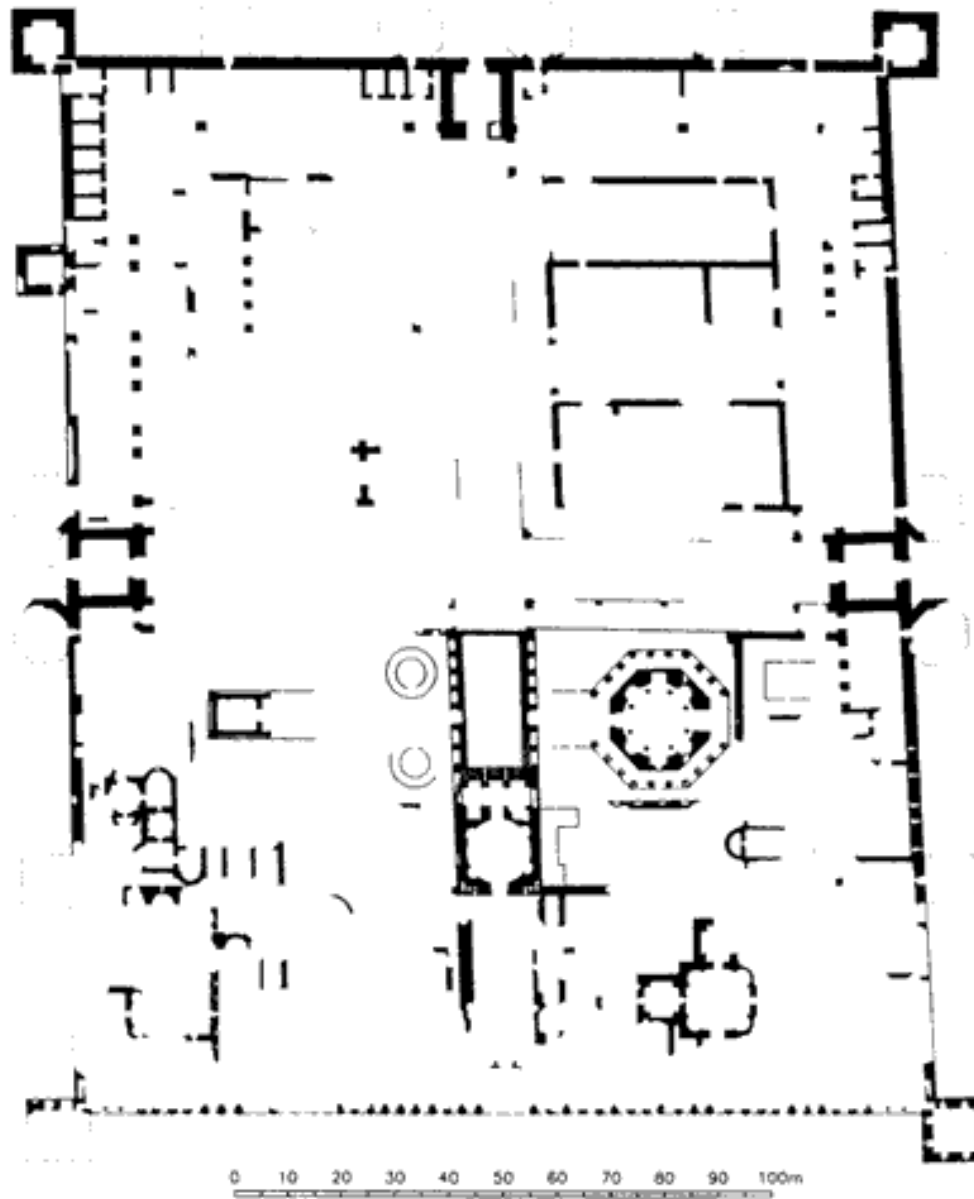
THE SPATIAL DEVELOPMENT OF SPLIT IN 1914 (J. MARASOVIĆ)



THE SPATIAL DEVELOPMENT OF SPLIT IN 1941 (J. MARASOVIĆ)



THE SPATIAL DEVELOPMENT OF SPLIT IN 1985 (J. MARASOVIĆ)



PRESERVED PARTS OF DIOCLETIAN'S PALACE (J. MARASOVIĆ)

SPLIT SOCIOLOGY

- 60% women live in the city core, but there are 80% business males
- the majority of business men is between 30-49
- age structure in the core is evenly distributed with peaks in the age group 20-29 and 40-49
- many city core residents have been living in the core for almost all their lives; since the 90s, business people have massively flooded the core
- in a study from 2002, 54% of the historic core residents said they were unemployed - outside the HC, 39% were unemployed
- business activities in the core cluster into trade (33%), entertainment (28%), handicraft (23%), services (11%), tourist trade (3%) and sport (2%)
- the majority of core dwellers has either had none or 'only' elementary school education
- bigger household sizes dominate (up to four members)
- most people live in their own apartment, 41% of the premises are owned by the city
- although the building status is often poor, residents are "richly satisfied" with their housing conditions
- the majority of inhabitants considers their life standard average, rather well, or well
- problems expressed by the residents include narcomans and dealers (40%), dirt/garbage, the bad state of the monuments, and noise
- people think that the city management is responsible for the existing problems; in addition, many citizens consider the city core rehabilitation to be either unstable or completely dissatisfying. however, almost half of them cannot identify what priorities the rehabilitation has
- as the most important parts of the city core life, citizens cite "the core with her life", as well as coffee houses and restaurants
- business people are attracted by the peristyle, residents by the 'riva', the waterfront; they also think that visitors find the riva to be the most attractive part of the city core
- ca. 70% cite diocletian's palace as the main touristic attraction
- the city core has "real heart", the monument is of "value" also because of its quantity of sights

SPLIT CHARADE

- write down split artefacts/figures & perform them to the group; take pictures!

GHOSTBUSTERS

- define a ghost busting artifact; visualise or express the artefact
- bust a ghost in the city core (single or groups): human or non-human, fictional or non-fictional, ghost buildings/structures/stories etc.
- present the busted ghost **thursday afternoon**

monumental game design : day 3

back to [convivio summer school 2004 : monumental game design atelier](#)

- [BOCCIA & GAME DESIGN](#)
 - [ETHNOGRAPHY OF SOCIAL PLAY : FOCUS STRUCTURE](#)
-

BOCCIA & GAME DESIGN

- [official boccia rules & gameplay description](#)



ETHNOGRAPHY OF SOCIAL PLAY : FOCUS STRUCTURE

visit the city core.

ask.

observe.

understand myths (real and ghostly).

your tasks

- talk to people & observe people in the city core as "players" you **respect** and want to understand

- collect & document verbal, non-verbal, para-verbal and visual gameplay information about
 - player types/categories
 - player interaction
 - single player vs. game
 - player vs. player
 - multiple individual players vs. game
 - unilateral competition
 - multilateral competition
 - cooperative play
 - team competition
 - rules (of behaviours, actions, structures)
 - play spaces: open space, rooms, buildings, blocks, compound, streets, squares, inaccessible space (...)
 - player objectives, core (social) mechanics, challenges
 - play procedures: behaviours, patterns, tools/devices/techniques
 - play resources
 - conflicts
 - play boundaries
 - play outcomes
 - split game types / games in the game: public bingo, boccia, waterpolo ?????
 - cultural rhetoric of play
 - player fun
 - possible player needs

present your findings to the group tomorrow (=day 4) next to your ghost presentation.

monumental game design : day 7

back to [convivio summer school 2004 : monumental game design atelier](#)

monumental game design : day 9

back to [convivio summer school 2004 : monumental game design atelier](#)

- lea's presentation of historical periods = spirit backgrounds: [Lavoslava Bencic](#)
 - settle on spirits & ONE exemplary spirit
 - definition of presentation products (2 press slides; flash movie of game procedure; documentation; board game; possibly costume example??)
 - definition of groups & group members
-

THE NAME OF THE GAME IS MISSING

GAME PARTS: SPIRITS - OFFLINE

spirits need

- costume: sara, mikko
- core characteristics (typical tourist scenarios): rosa, carmen
- game or social interaction leading to key object: lea, silva
- audio identification: miljenko
- poster: cristiano, lea, silva
- level design: steffen

GAME PARTS: SPIRITS - ONLINE

- mert, sven

LOOK & FEEL

- cristiano
 - silva
 - lea
-

FRIDAY PRESENTATION

presentation manager:

- mikko

PRIORITY 1:

PHYSICAL REWARD

for presentation
responsible:

- jin
- miljenko
- cristiano

COSTUME / LIVE STAGING

for presentation
responsible:

- sara

PRIORITY 2:

FLASH MOVIE PRESENTATION

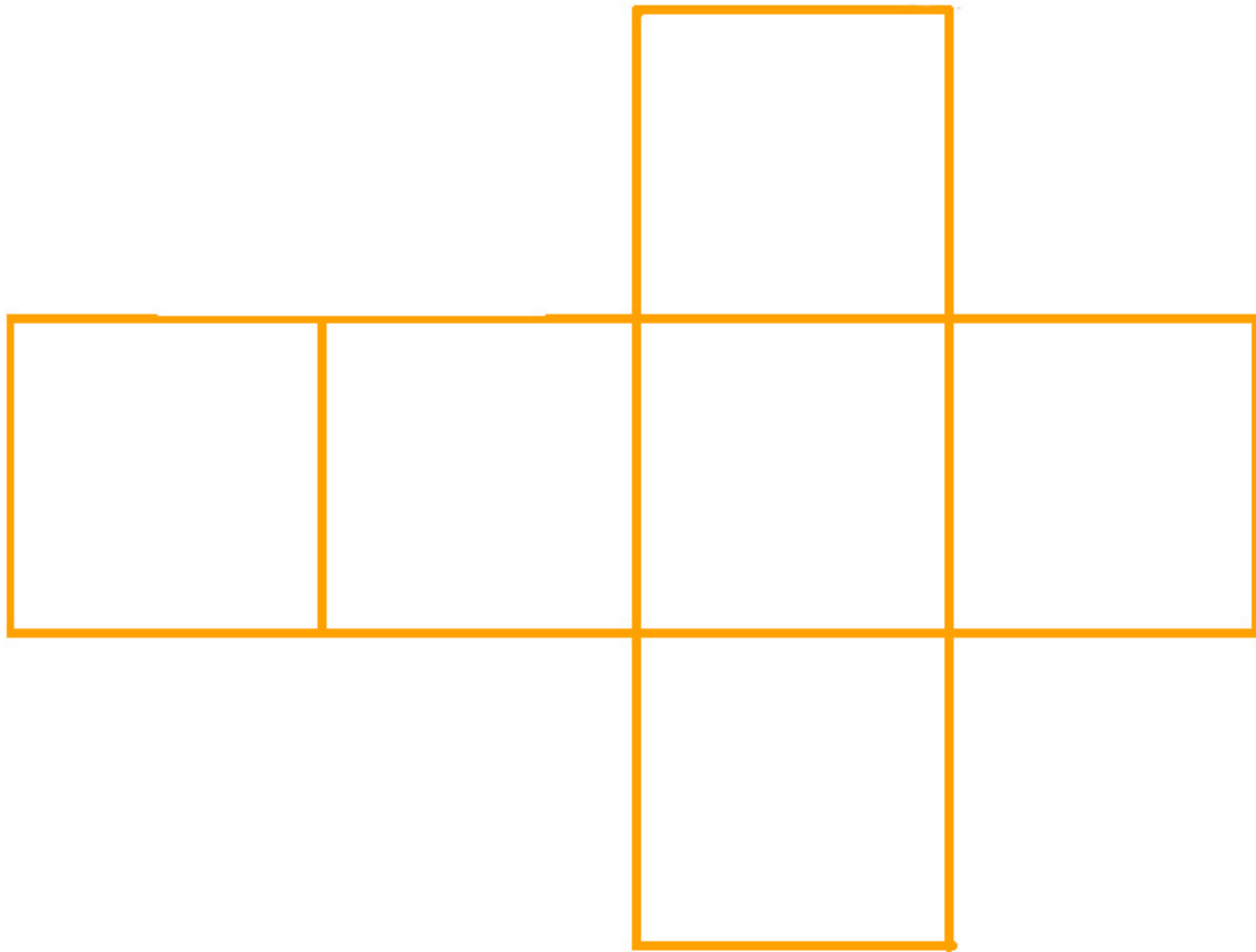
for presentation
responsible:

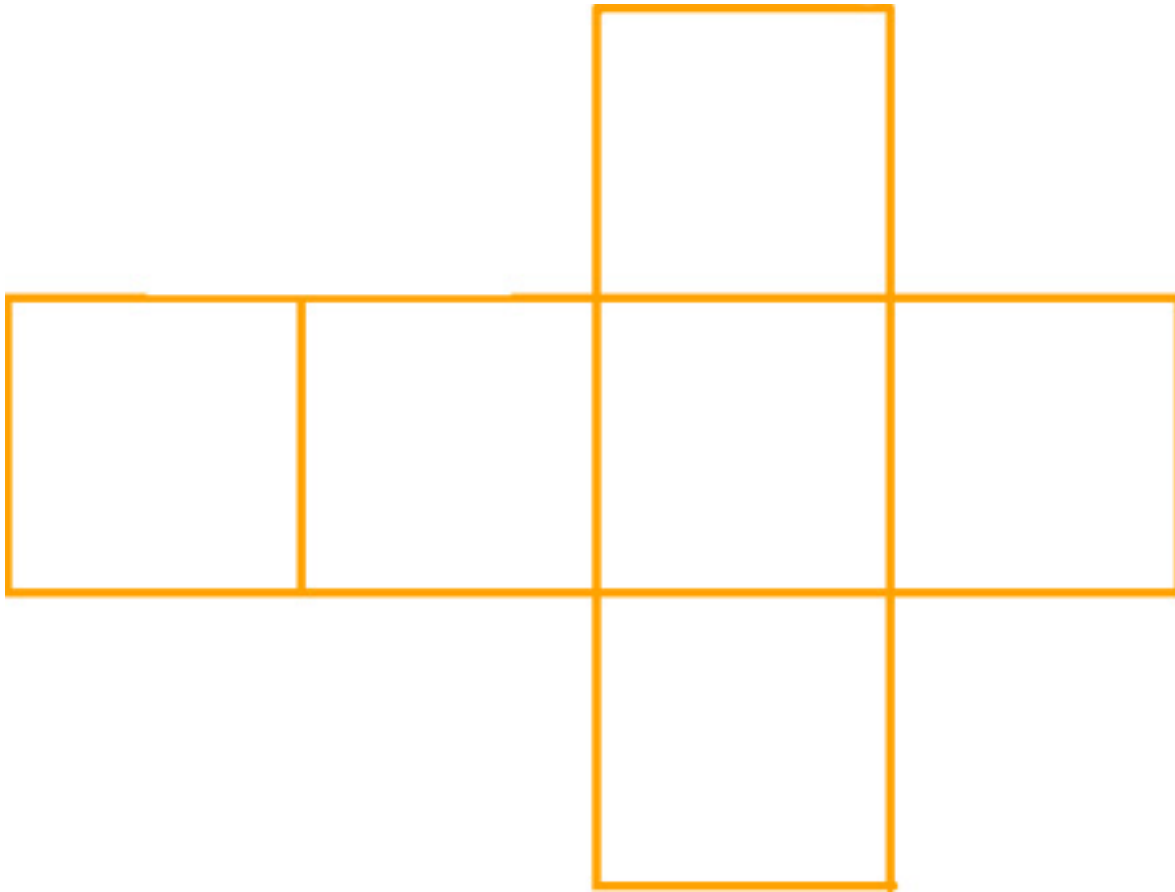
- sven
- mert

HANDOUT

presentation

- carmen





Lavoslava Bencic

skills

- graphic design
- photography
- calligraphy
- raku ceramic

About people of Split

IN THE END of our discussion with people of Split we said "Thank you" but old man answered: "Thanks to God not to me."

- * After a drinking night, when they're sick, they using castor oil to feel better.
- * When they eating young onion they absorbing (sucking) it.
- * A lot of good singers and musicians are from Split for example Oliver Dragojević, Gibonni, Miso Kovač ...
- * They very respect sports.
- * They drinking wine from Dalmatian islands, specially from island Brač.
- * The men admiring women, they don't approve bikini or tattoo on woman.
Woman's white skin means to them that she not offering herself on the beach (she's good for marriage, catholic religion)

- * They talking and asking each other very directly.
- * The men wearing ^{big} rings with symbols.
- * Very often professions (men):
sailor, builder, engineer
- * The politics is very often subject for talking about.
- * The places for their sports are often hidden from tourists (behind the doors, backyards, special clubs)
- * In Split are many big and small groups (with same goals) like are supporters of club Hajduk (and other sport clubs), freemasons, teenagers, old men, veterans, skaters, Heavy metals, Rockers and so on.

	LOCALS	TURISTS
LESS TRAFIC-	X	X
CLEAN CITY	X	X
NO DRUGS	X	X
NO CRIMINAL	X	X
INFORMATIONS		X
PUBLIC TRANSPORT	X	
SPORT	X	
ART	X	X
MUSIC	X	X
EDUCATION	X	
HEALTH SERVICE	X	X
POLICE	X	X

Na Sudamju (festival)

(since 900 to 1941, a tradition of thousand years)

The festival started (4 th May) 3 days before holiday of saint - sv. Duje – (7 th May) and ended 3 days after holiday of saint - sv. Duje (10 th May).

What`s happened

- religious rituals
- luxurious market
- free trading
- citizens were light and new dresses with a rosemary in their pockets
- wooden stalls on Riva, tents, merry-go-round by the sea, handmade things
- lights on fronts
- fireworks
- flags
- food
- dolls and other toys
- mirrors
- dresses
- kitchen stuff
- circus (strange people and animals)
- games (ruleta)
- the visitors were from island and from land, they used trains and cabs
- all were in colorful dresses
- bishop had a flag











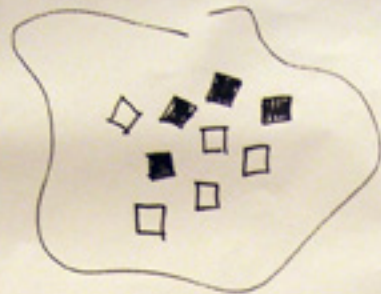




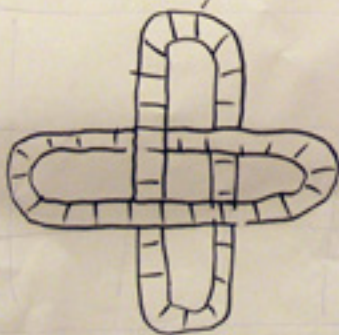




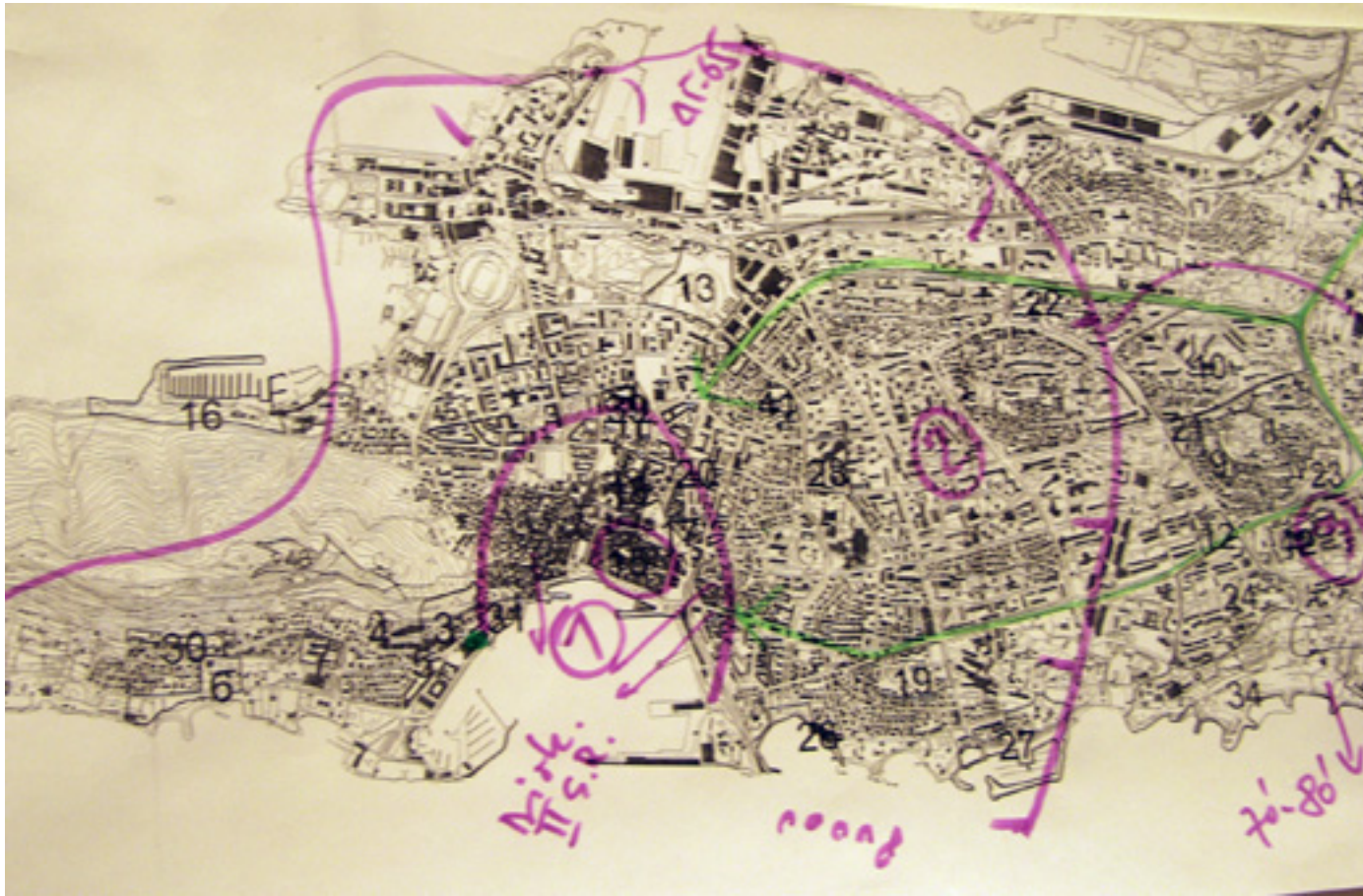
THE NAME: **MOSAIC**

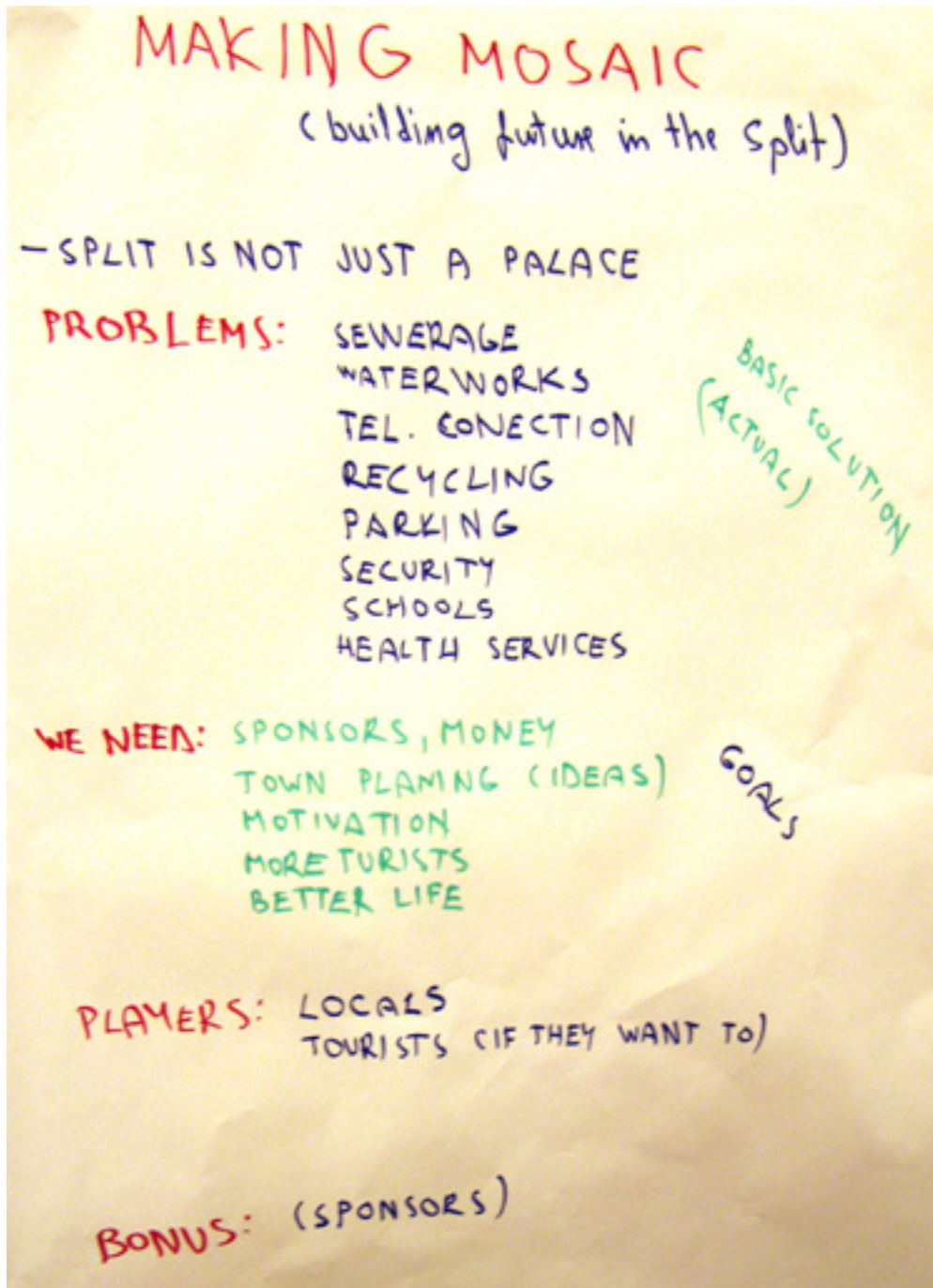


- ← LESS TRAFFIC
- ← CLEAN CITY
- ← NO DRUGS
- ← NO CRIMINALS ...



Lot

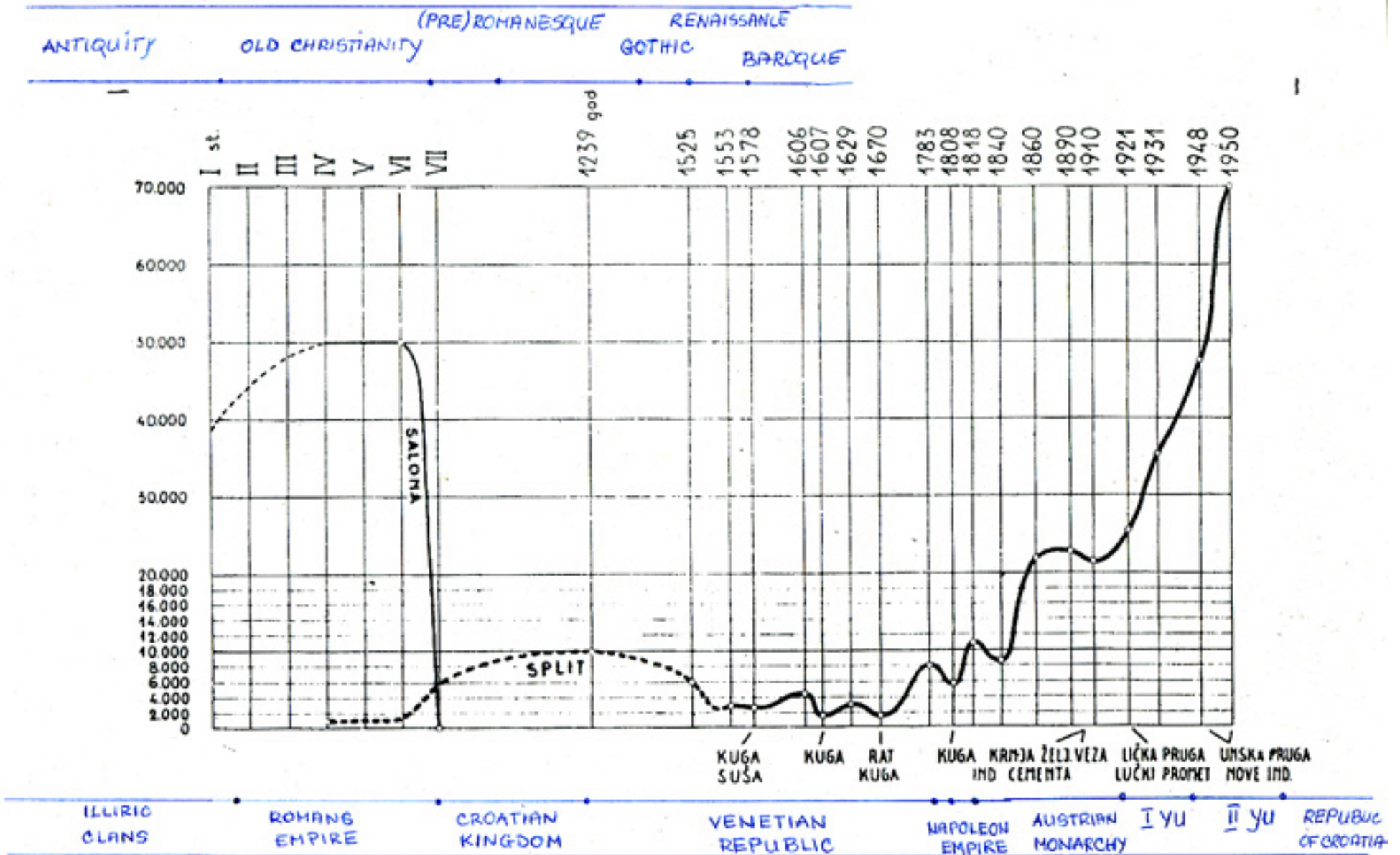




6 periods are!

1. Antiquity
2. Old Christianity
3. Gothic
4. (Pre)Romanesque
5. Renaissance
6. Baroque

Art periods, reproduction rate, periods of rules



Roman architecture! (Antiquity)

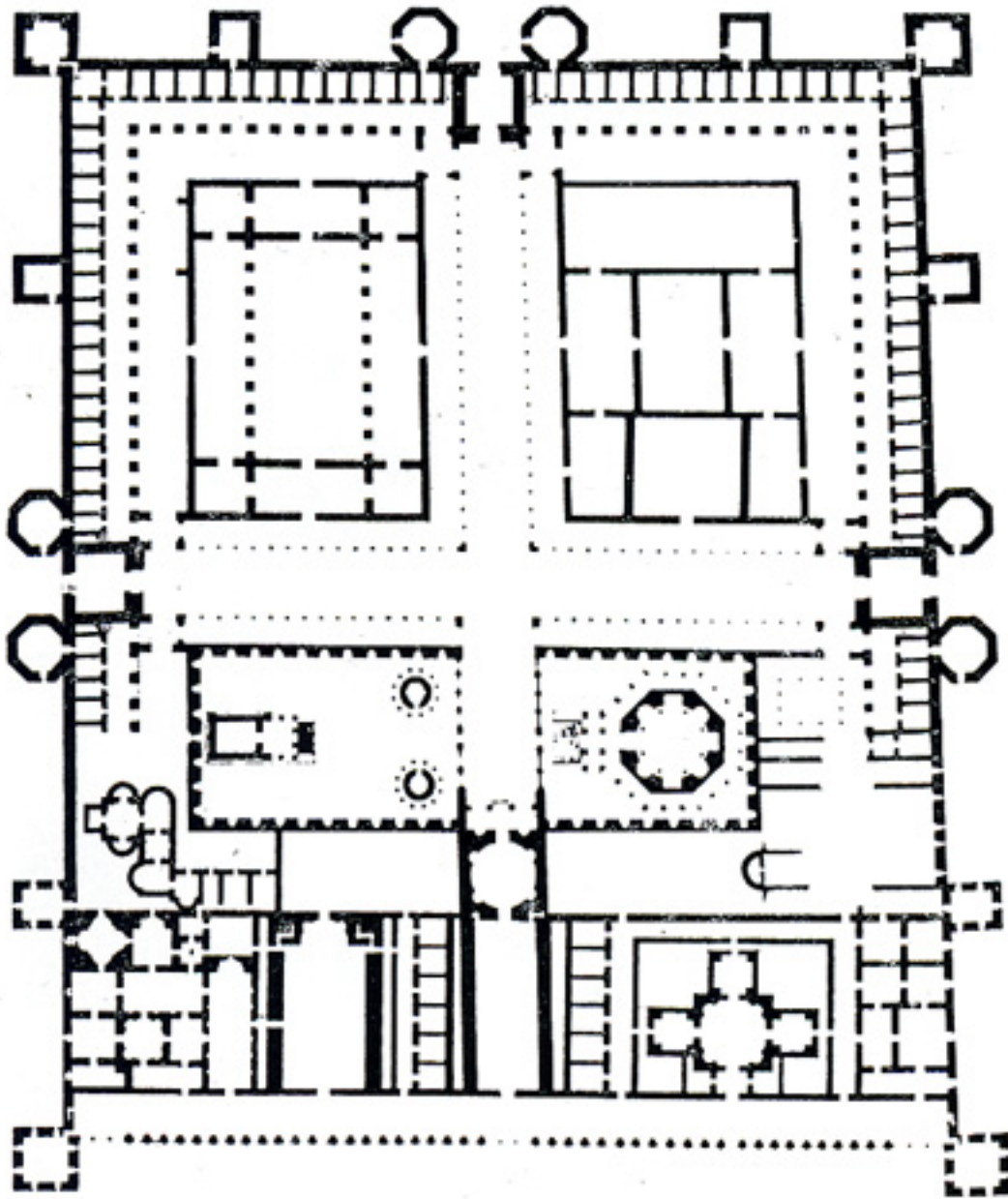
The Romans adopted the external language of classical Greek architecture for their own purposes, which were so

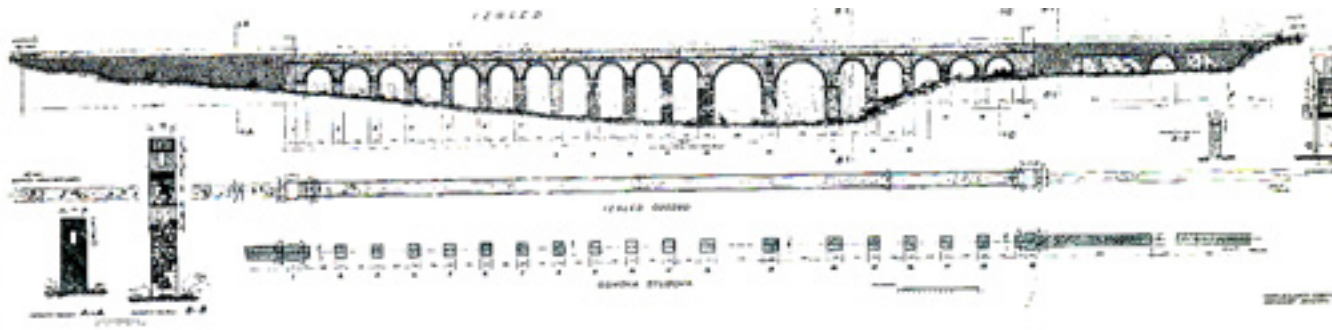
different from Greek buildings as to create a new architectural style. The two styles are often considered one body of classical architecture. Sometimes that approach is productive, and sometimes it hinders understanding by causing us to judge Roman buildings by Greek standards.

The Romans achieved originality in building very late in their existence; for the whole of the republican period, Roman architecture was a nearly exact copy of that of Greece, aside from the Etruscan contribution of the arch, and its later three-dimensional counterpart, the dome. The only two developments of any significance were the Tuscan and Composite orders; the first being a shortened, simplified variant on the Doric order and the Composite being a tall order with the floral decoration of the Corinthian and the scrolls of the Ionic.

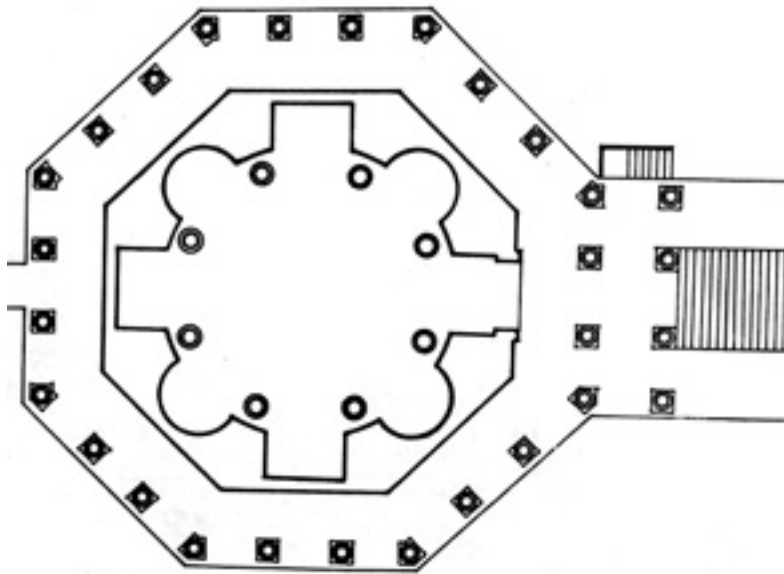
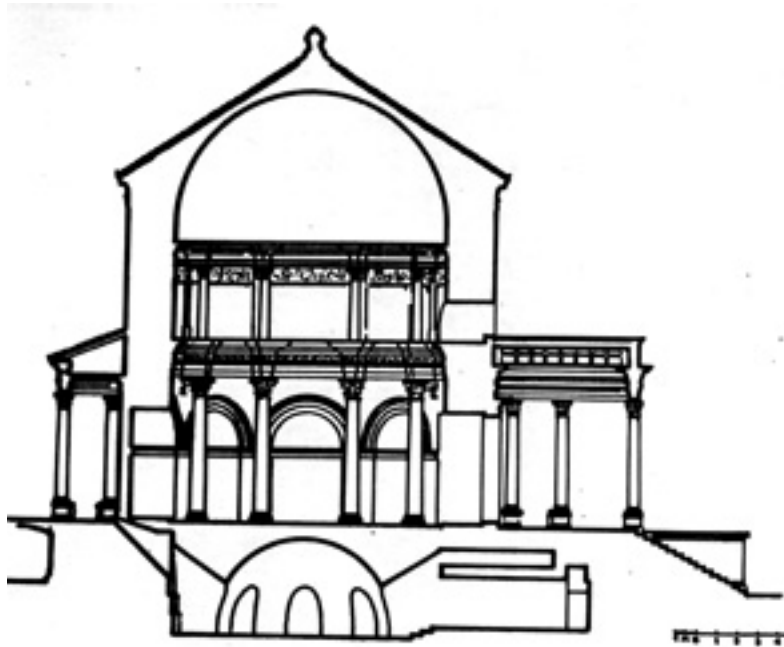
Innovation started in the first century B.C., with the invention of concrete, a stronger and readily available substitute for stone. Tile-covered concrete quickly supplanted marble as the primary building material and more daring buildings soon followed, with great pillars supporting broad arches and domes rather than dense lines of columns suspending flat architraves. The freedom of concrete also inspired the colonnade screen, a row of purely decorative columns in front of a load-bearing wall. In smaller-scale architecture, concrete's strength freed the floor plan from rectangular cells to a more free-flowing environment.

On return from campaigns in Greece, the general Sulla returned with what is probably the most well-known element of the early imperial period: the mosaic, a decoration of colorful chips of stone inset into cement. This tiling method took the empire by storm in the late first century and the second century and in the Roman home joined the well known mural in decorating floors, walls, and grottoes in geometric and pictorial designs.









Old Christianity!

Late Empire (from 3rd c. AD): Increasing pressure from barbarians at frontiers (soldier emperors). Shrinking economic prosperity. Gradual decline of landed aristocracy and wealthy commercial class, replaced by court aristocracy. Steady growth of proletariat and slave class, mercenary army. Disappearance of middle class. Emperor more and more despotic on pattern of oriental rulers, with complicated court ceremonial. Imperial policy frequently determined by demands of proletariat and by popular religious movements (such as Mithraism and Christianity). Christianity recognized in 313 (Edict of Milan); state religion in 380.

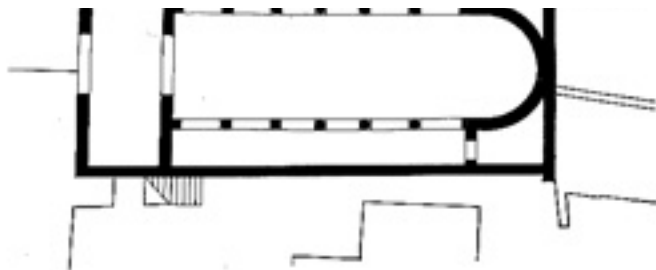
Architecture Elements derived from both Greek and Etruscan traditions. An architecture of wall and enclosed tactile space. Individual column with entablature no longer the basic architectural unity. Orders used to articulate the wall, to clarify and dramatize the organization of interior and exterior by a framework of vertical and horizontal divisions: engaged columns, pilasters, arch order, superposed orders both free-standing and applied (engaged), painted architectural membering. Use of truss roof in trabeated construction, and extensive use of vaulted construction for large uninterrupted spaces. Vaults originally used only for purely utilitarian structures, gradually adopted in monumental public architecture.

New materials: concrete with brick and stone facing, marble veneers. Sculptural decoration usually free standing statues in niches. Walls painted in illusionistic fresco. Buildings axially organized, with logical relations of main and subordinate axes, from single units to large scale city plans. Spatially, Roman architecture shows a development from closed, simple space units and regular articulation to more complex spatial relations, more fluid interpenetration of spaces, more rhythmic organization of space and mass.

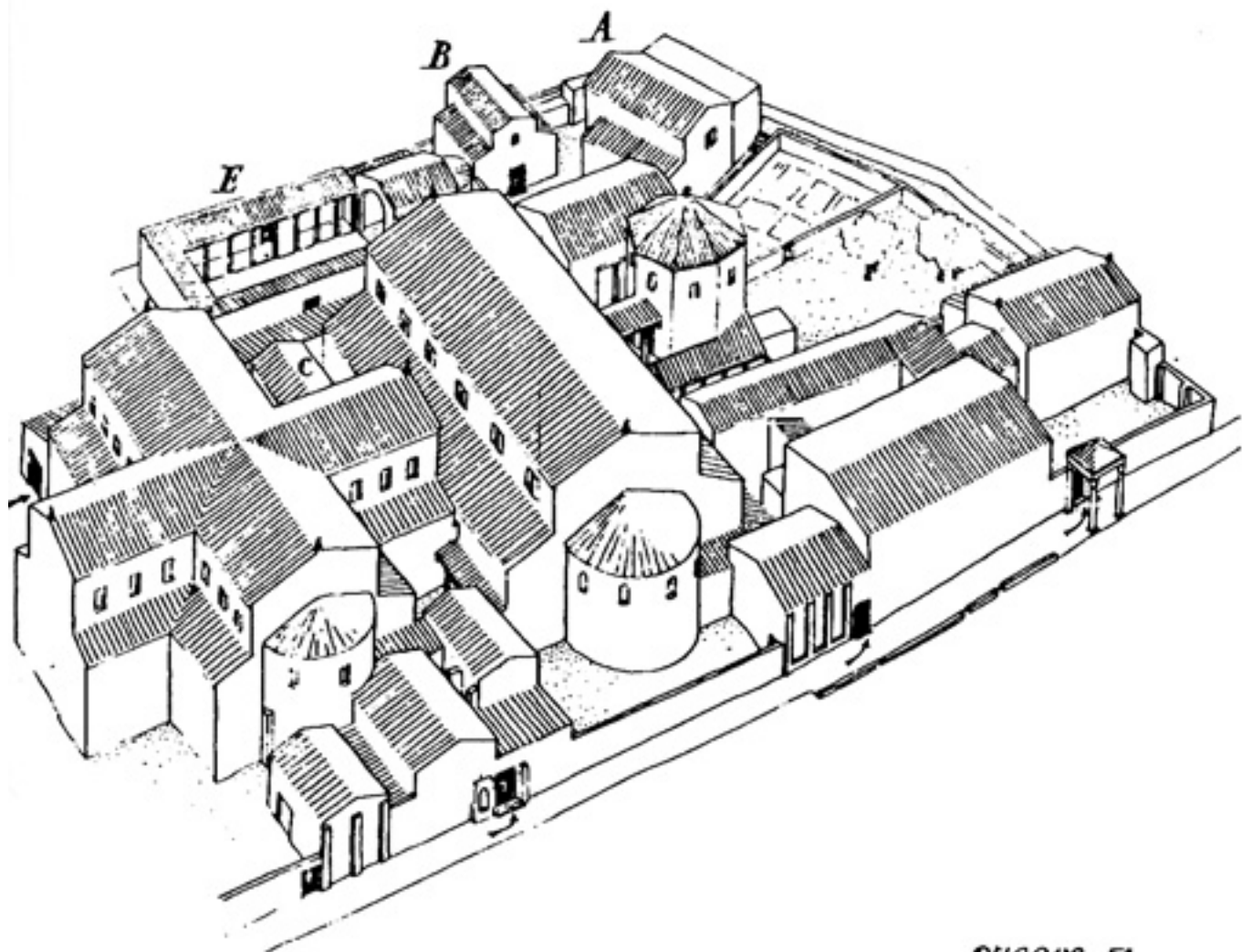








Tlocrt starokrščanske bazilike sv. Lovre u Stobreču (prema N. Cambi-u)



011018 51

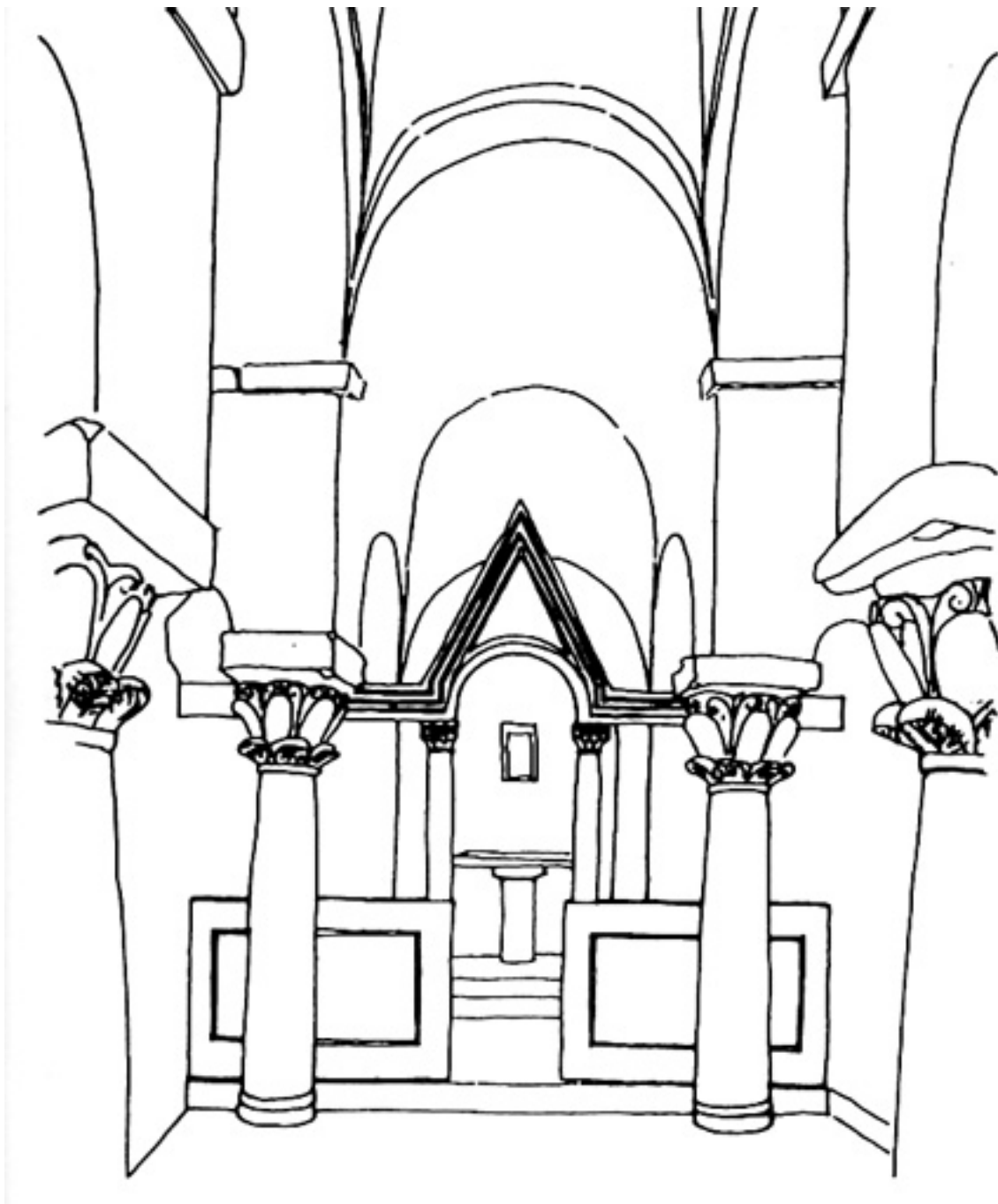
Pre-Romanesque and Romanesque architecture!

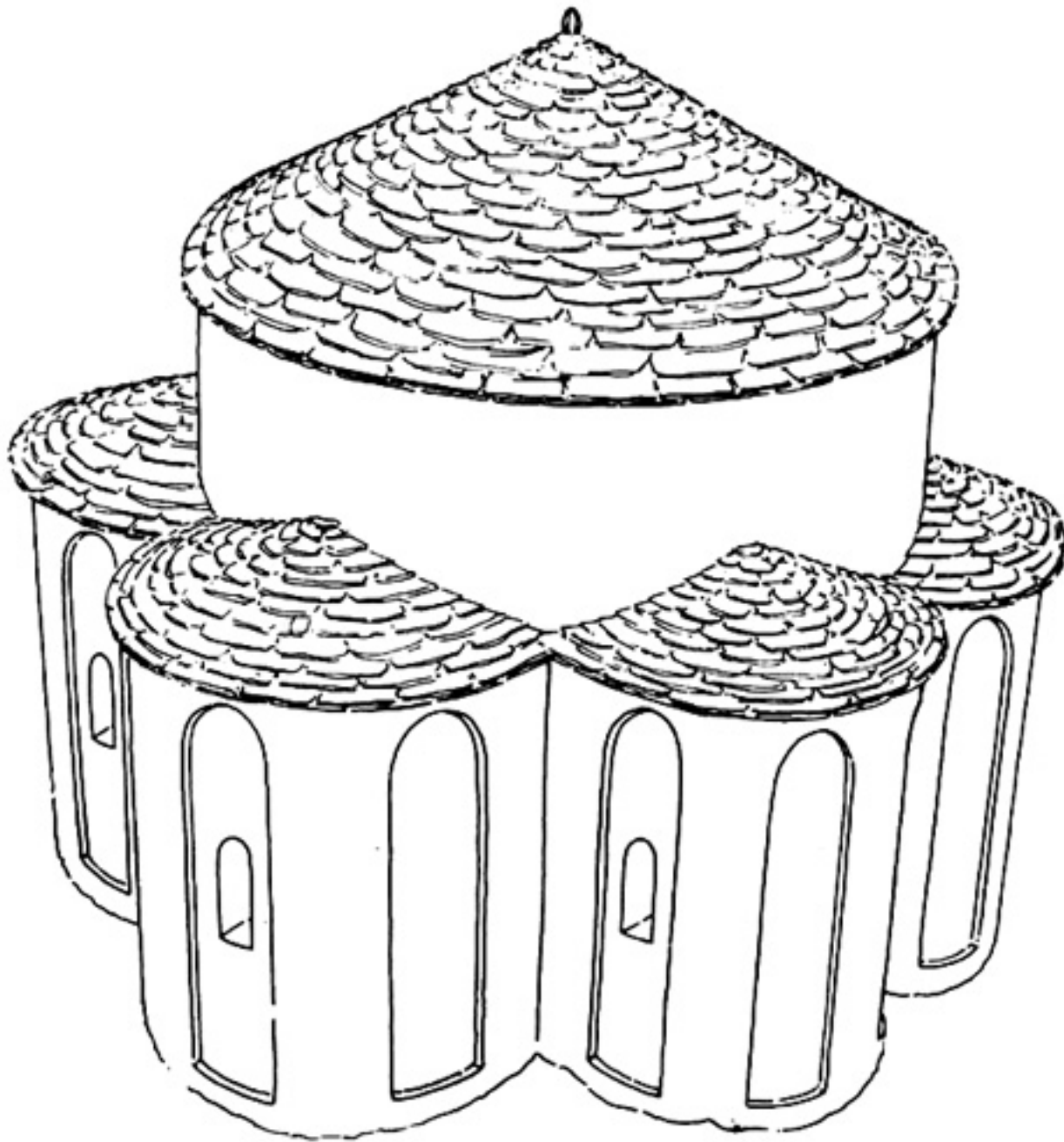
The name Romanesque, like many other stylistic designations, was not a term contemporary with the art it describes but an invention of modern scholarship to categorize a period. The term "Romanesque" attempts to link the architecture, especially, of the 11th and 12th centuries in medieval Europe to Roman Architecture based on similarities of forms and materials. Romanesque is characterised by a use of round or slightly pointed arches, barrel vaults, cruciform piers supporting vaults, and groin vaults.

The great carved portals of 12th century church facades parallel the architectural novelty of the period—monumental stone sculpture seems reborn in the Romanesque.

Romanesque seems to have been the first pan-European style since Roman Imperial Architecture and examples are found in every part of the continent. One important fact pointed out by the stylistic similarity of buildings across Europe is the relative mobility of medieval people. Contrary to many modern ideas of life before the Industrial Revolution, merchants, nobles, knights, artisans, and peasants crossed Europe and the Mediterranean world for business, war, and religious pilgrimages, carrying their knowledge of what buildings in different places looked like. The important pilgrimage routes to Santiago de Compostela in Galicia, modern north east Spain, may have generated as well as spread some aspects of the Romanesque style.











Gothic architecture!

Gothic architecture is any of the styles of architecture, particularly associated with cathedrals and other churches, in use throughout Europe during the high and late medieval period, from the 12th century onwards

Gothic architecture has nothing to do with the historical Goths. It was a pejorative term that came to be used as early as the 1530s to describe culture that was considered rude and barbaric. François Rabelais imagines an inscription over the door of his Utopian Abbey of Theleme, "Here enter no hypocrites, bigots..." slipping in a slighting reference to 'Gotz' (rendered as 'Huns' in Thomas Urquhart's English translation) and 'Ostrogotz.' In English 17th century usage, 'Goth' was an equivalent of 'vandal,' a savage despoiler, with a sense of 'Germanic' and so came to be applied to the architectural styles of northern Europe before the revival of antiquity, thus 'Gothic' architecture.

Origins

The historical style itself originated at the abbey church of Saint-Denis in Saint-Denis, near Paris, where it exemplified the vision of Abbot Suger. The first truly Gothic construction was the choir of the church, consecrated in 1144. The

style was adopted first in northern France and by the English, and spread throughout France, the Low Countries and parts of Germany and also to Spain and northern Italy.

Characteristics

The style emphasizes verticality and features almost skeletal stone structures with great expanses of glass, sharply pointed spires, cluster columns, flying buttresses, ribbed vaults, pointed arches using the ogee shape, and inventive sculptural detail. These features are all the consequence of a focus on large stained glass windows that allowed more light to enter than was possible with older styles. In order to achieve this, flying buttresses were used to enable higher ceilings and slender columns.

Gothic cathedrals could be highly decorated with statues on the outside and painting on the inside. Both usually told Biblical stories, emphasizing Old Testament prophecy and the New Testament (see Christian theology).

Important Gothic churches could also be severely simple. At the Basilica of Mary Magdalene in Saint-Maximin, Provence, the local traditions of a sober massive Romanesque architecture were strong. The basilica, begun in the 13th century under the patronage of Charles of Anjou, was laid out on an ambitious scale (it was never completed all the way to the western entrance front) to accommodate pilgrims that came to venerate relics. Building in the Gothic style continued at the basilica until 1532.

In Gothic architecture new technology stands behind the new building style. The Gothic cathedral was supposed to be a microcosm representing the world, and each architectural concept, mainly the loftiness and huge dimensions of the structure, were intended to pass a theological message: the great glory of God versus the smallness and insignificance of the mortal being.



Renaissance architecture!

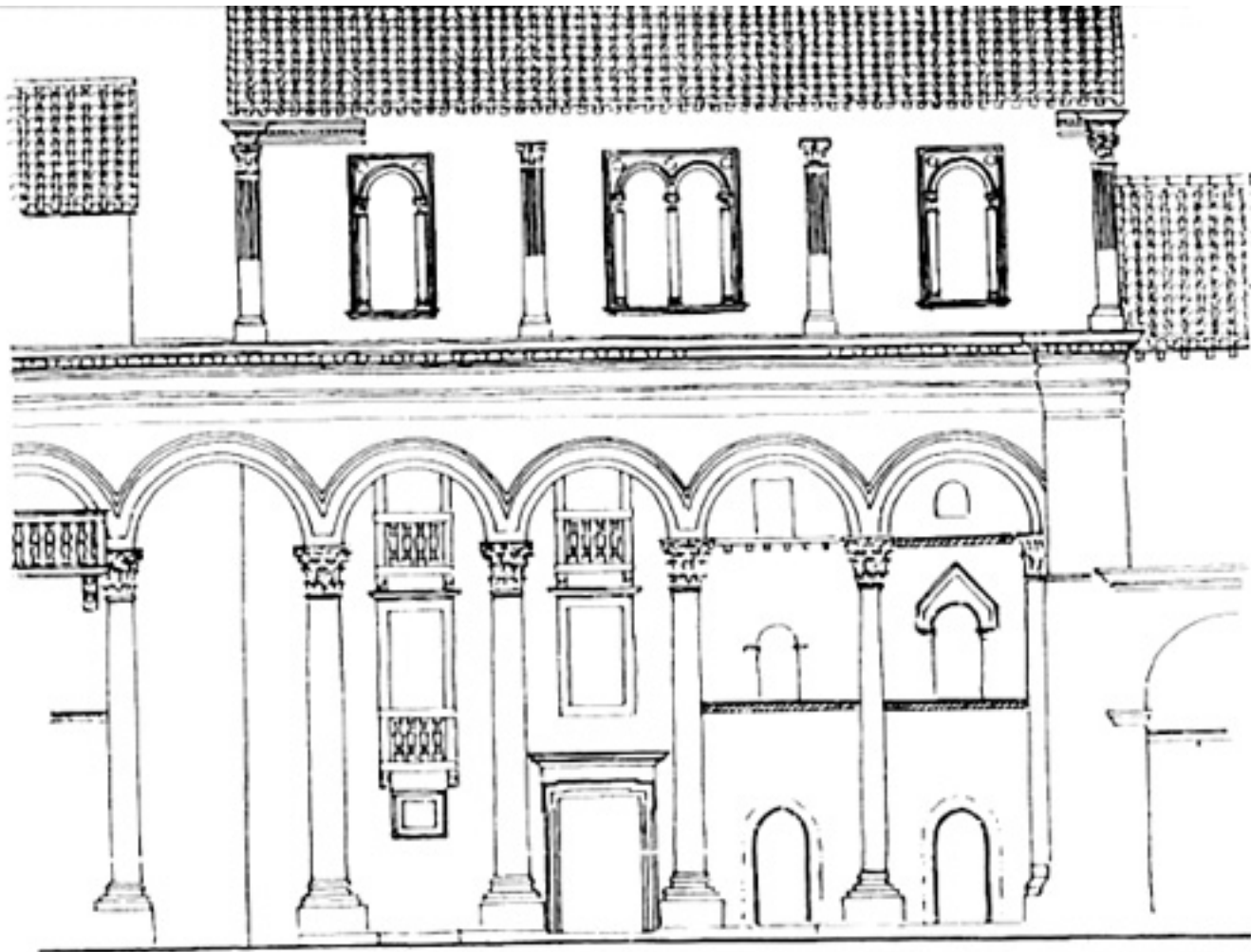
Renaissance Architecture: The cultural movement called the Renaissance (which literally means re-birth) was just that in architecture, a rebirth of the Roman traditions of design.

It was expressed in a new emphasis on rational clarity and regularity of parts, arranged in simple mathematical proportions and in a conscious revival of Roman architecture. To the 'man in the street' the style was simply columns and symmetry as opposed to the stone work and irregular gabled facades which preceded the new style.

The movement began in Florence and central Italy in the early 15th century, as an expression of Humanism.

When the Renaissance spirit was finally exported into Spain, France, England, the Low Countries, Germany, Sweden and Poland, the style made its appearance fully formed. However, it had to compromise with local traditions and climates, subsequently its phases are not so clearly distinguished in individual buildings.

The influence of Renaissance architecture can still be seen in many of the modern styles and rules of architecture today.





Baroque architecture!

In Baroque architecture, emphasis was placed anew on bold massing, colonnades, domes, light-and-shade (chiaroscuro), 'painterly' color effects, and the bold play of volume and void.

Baroque architecture was taken up with enthusiasm in central Germany (see e.g. Ludwigsburg Palace and Zwinger Dresden) and Austria. In England the culmination of Baroque architecture comes with Sir Christopher Wren, Sir John Vanbrugh and Nicholas Hawksmoor. Many examples of Baroque architecture and town planning are found in other European towns, and in the Spanish Americas. Town planning of this period featured radiating avenues intersecting in squares, which took cues from Baroque garden plans.



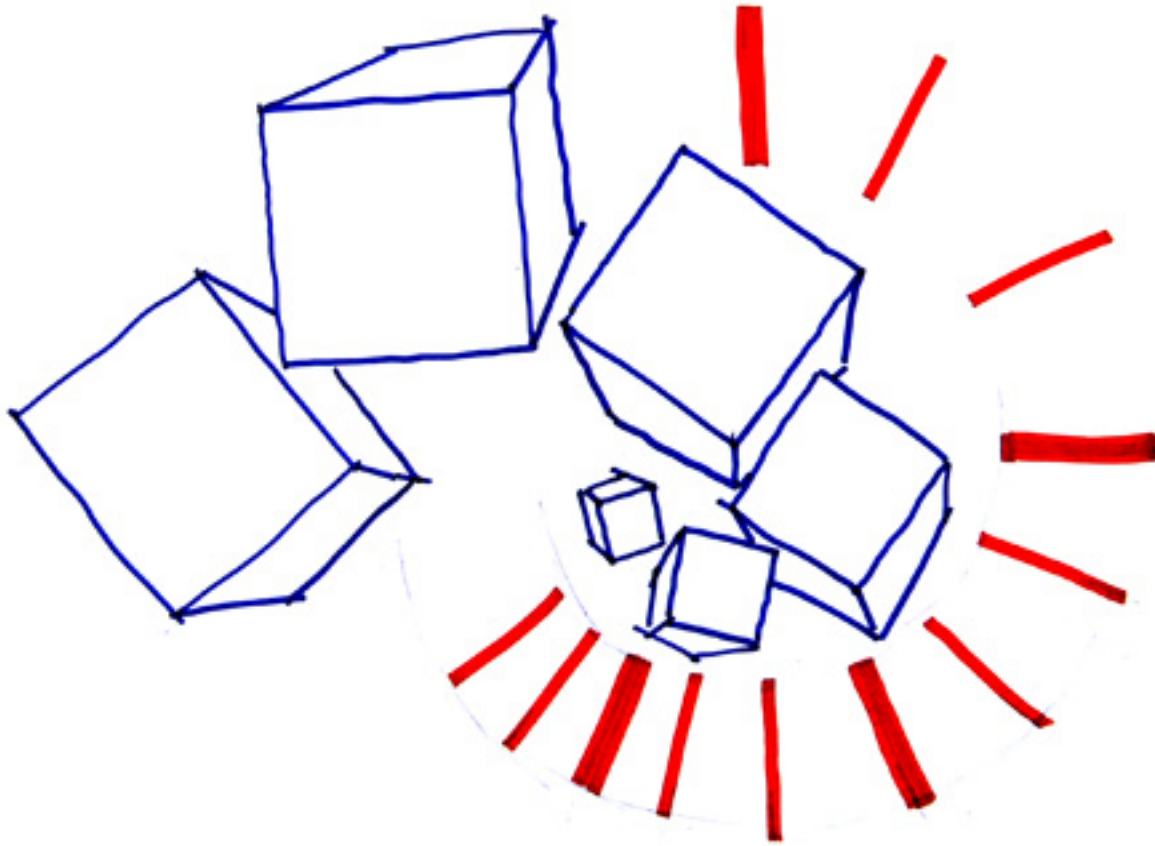


Games: (we didn't find concrete games!

Games are allways conected to the dance, music and acting

Roman's and later periods:

1. Filjaèke igre (Filians games on island Vis) – the actors were MIMI (with acting - pantomime they represented kidnaping of beauty Helena), HISTRIONI, LUDIONI, PANTOMIMI (1612 – on island Hvar - one of the first theaters in Europe)
2. Holidays: TONDIN and PULIN (petards)
3. CUKUNI: masked people (they weared masks, glases maded of lemon bark, nos maded of paper and humpback) they walked arround and try to scared people with chamber-pot filled with macarones or «njoks» with brown sauce
4. Carnival: masks, dancing, singing, music
5. SUDAMJA: baloones on elastic and to fill of wooden dust, «Loto, tombola, luleta», devices for measuring vitality of brains, hart, lungs (competition who is more helathy or smart)
6. JOCULATOR: juggler, actor
puppets



Link to this Page

- [monumental game design : day 9](#) last edited on 8 September 2004 at 2:11:10 pm by fett.ethz.ch

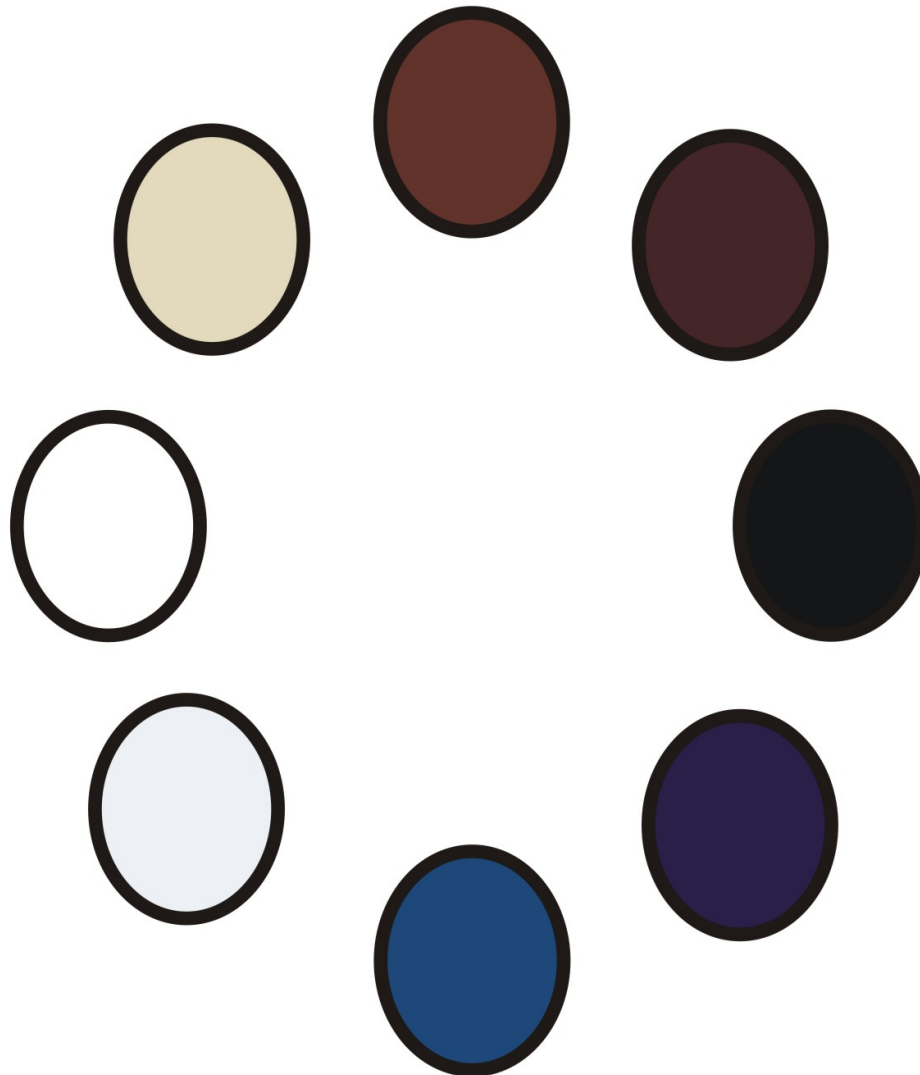
monumental game design : day 11

[back to convivio summer school 2004 : monumental game design atelier](#)

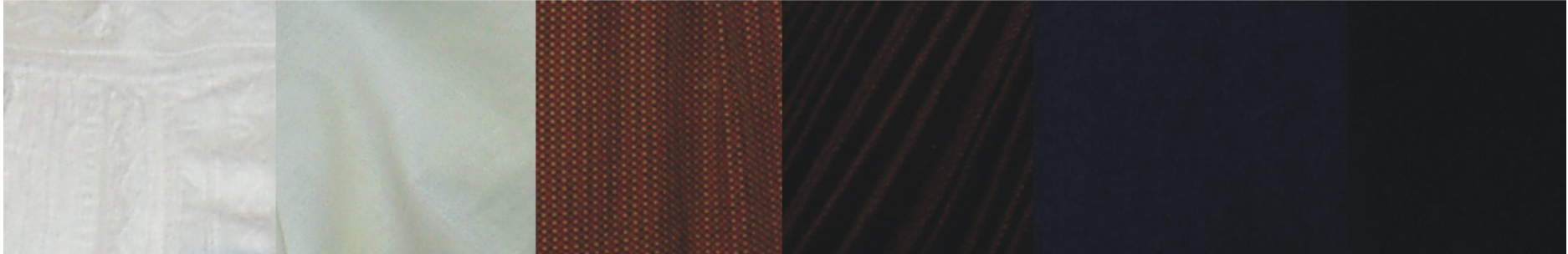
out font:
MAC > [ITC Officina Sans.zip](#)
PC > [officina_pc.zip](#)

color profiles:

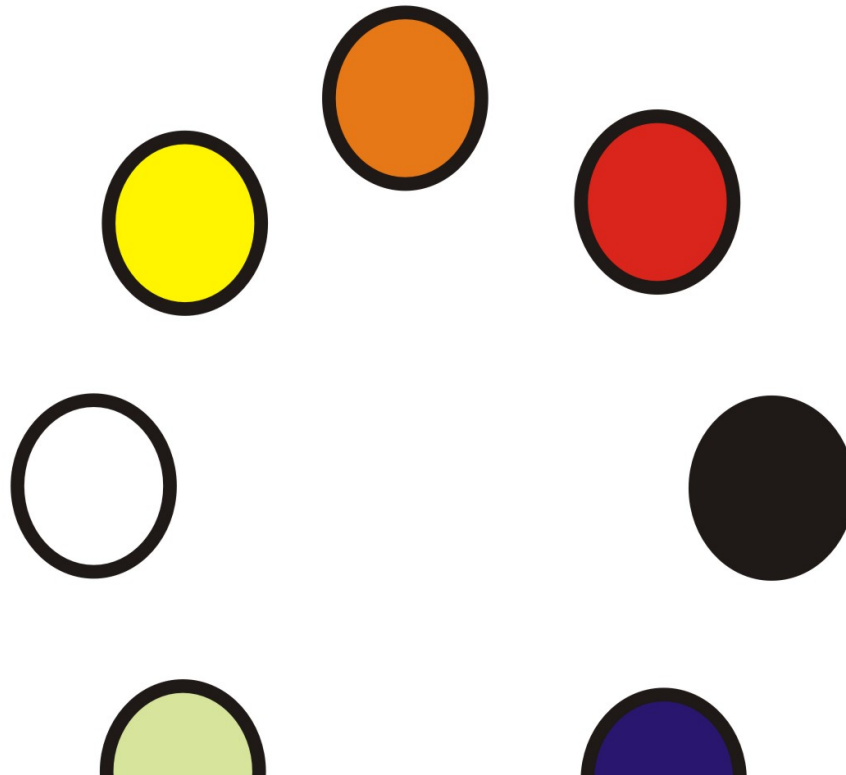
Every day color range

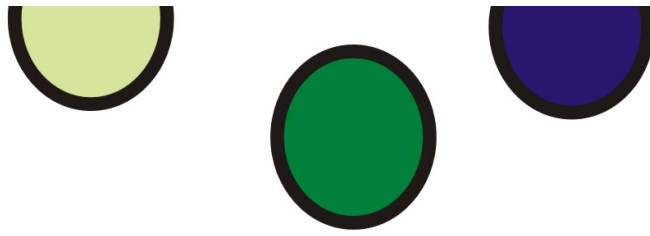


Patterns



Festive occasion range color





Patterns



Sara Bozanic - may way

MY SKILLS ARE...

...am good at cleaning...

...make contacts easily...

...can piss off people very quickly...

PIX

My Ghost game - flirting game

BANANA SPLIT

Female:

"touch me, touch me....I want to feel your body..."

Male:

"I didn't mean to make you cry...I'm just a married gay!!!"





PIX

Edit PIX here.



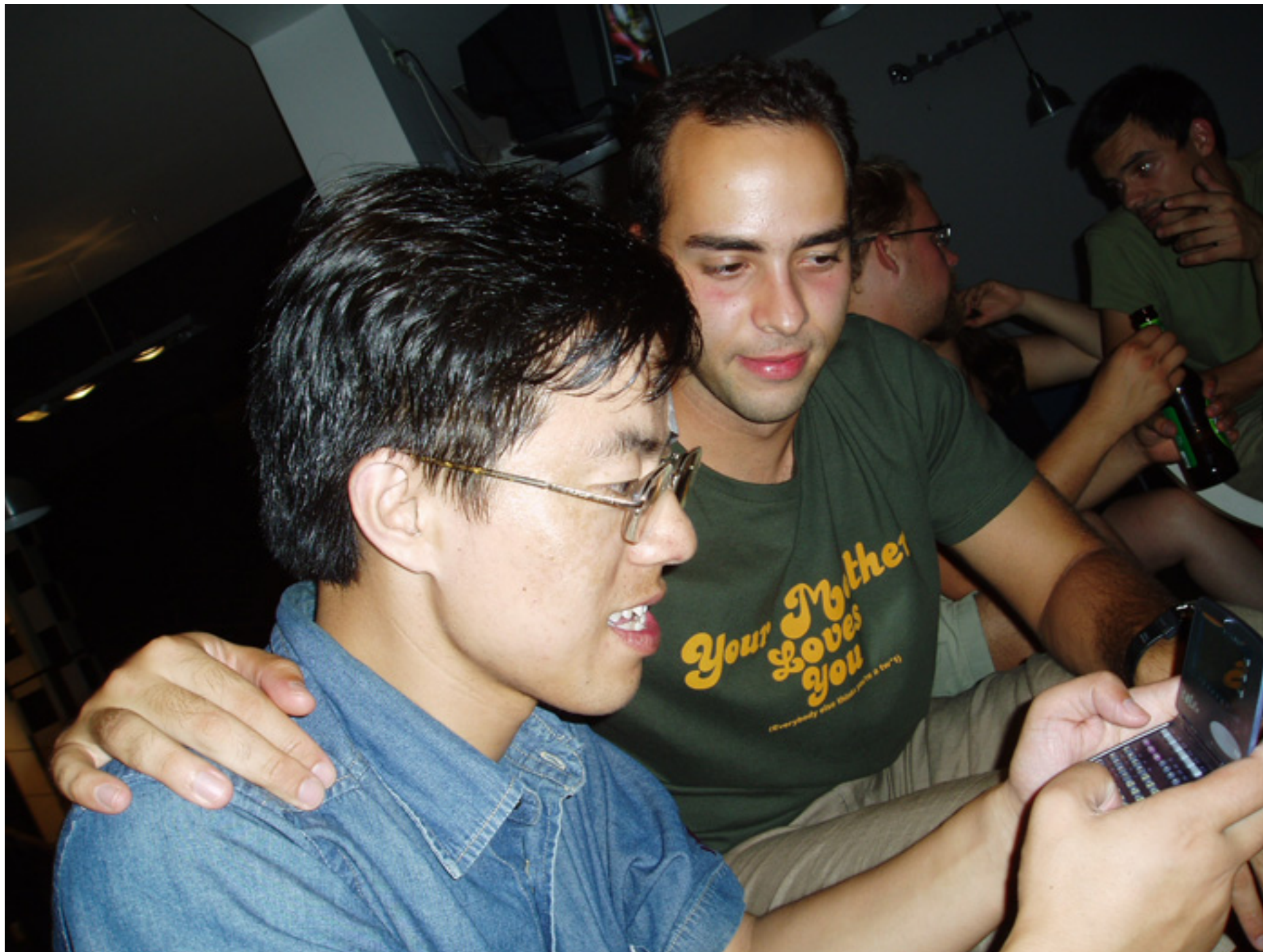


























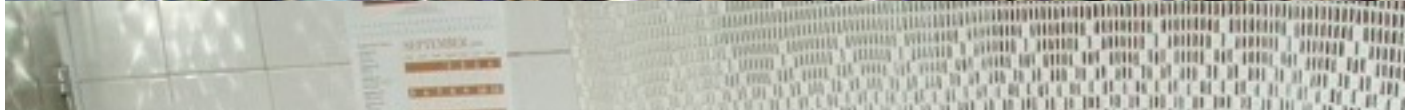






















Link to this Page

- [Sara Bozanic - may way](#) last edited on 6 September 2004 at 5:23:32 pm by fett.ethz.ch

Miljenko Alavanja

can do

- drawing, illustrating
- common design work

computer skills

- freehand (4/5)
- photoshop (3.5/5)
- flash (2.5/5)
- dreamweaver (2.5/5)
- scripting (1/5)
- computer operations (4/5)

MUSIC

[Dalmatino poviscu pritrujena.mp3](#)

[Gibonni - 02 - Libar.mp3](#)

Mert Ozcan

architect, interaction designer

design skills

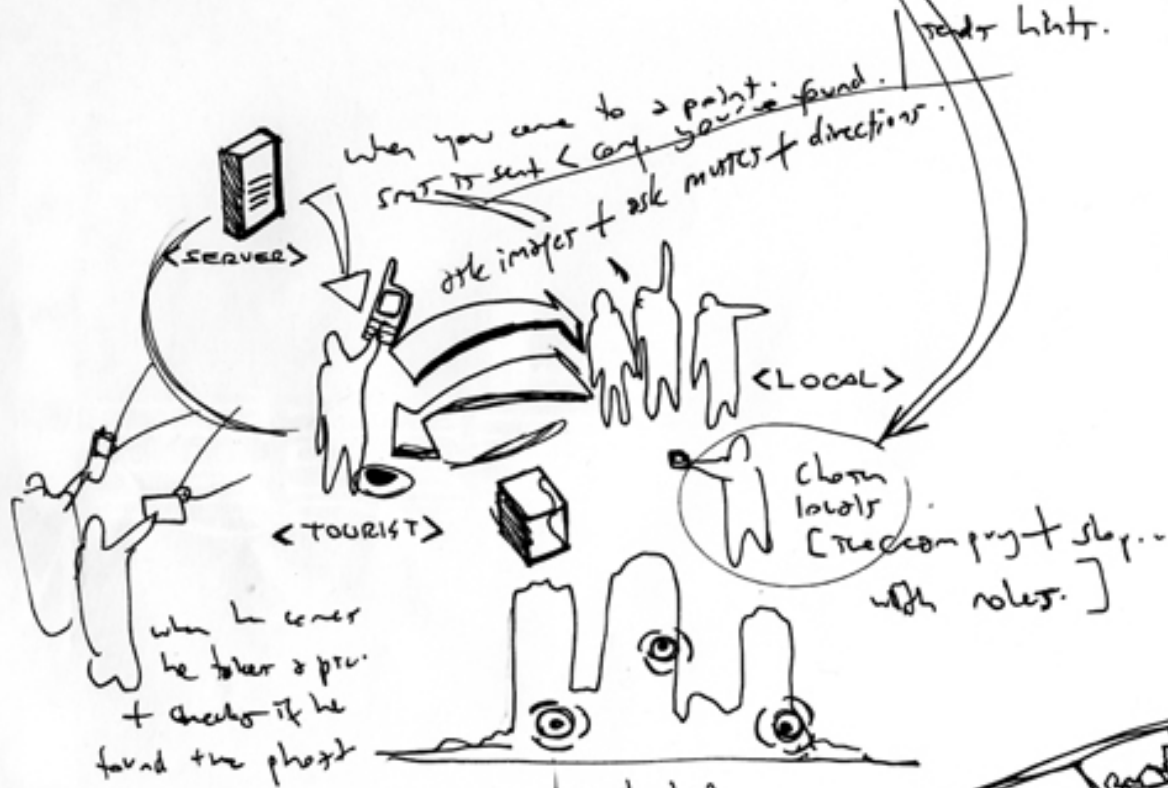
- drawing, sketching
- 3d modelling
- visual design

software skills

- rhinoceros, 3ds max
- flash
- illustrator, swift3d, freehand, autocad

> NARRATIVE → a plotted story that happens later
... (photos are the part of the story)

SYSTEM



CONCEPT → While trying to reach your goal — you gather — "build-up" information (and can take it with you later) ~~more~~

OBJECTIVE →

- RESEARCH FINAL Goal Acc. to THE PROJECT
 - FIND GHOST
- capitulating - easily remember
< getting more difficult >

> GATHER + BUILD-UP INFORMATION

> INTERACTIONS



If it's true
① you take the clues and go for the next stage until you reach

- > image (visual feedback)
- > music (audial ..)

the final plot and finish the narrated story



Qingsong Peng

Naked Steffen





Watery Antononi



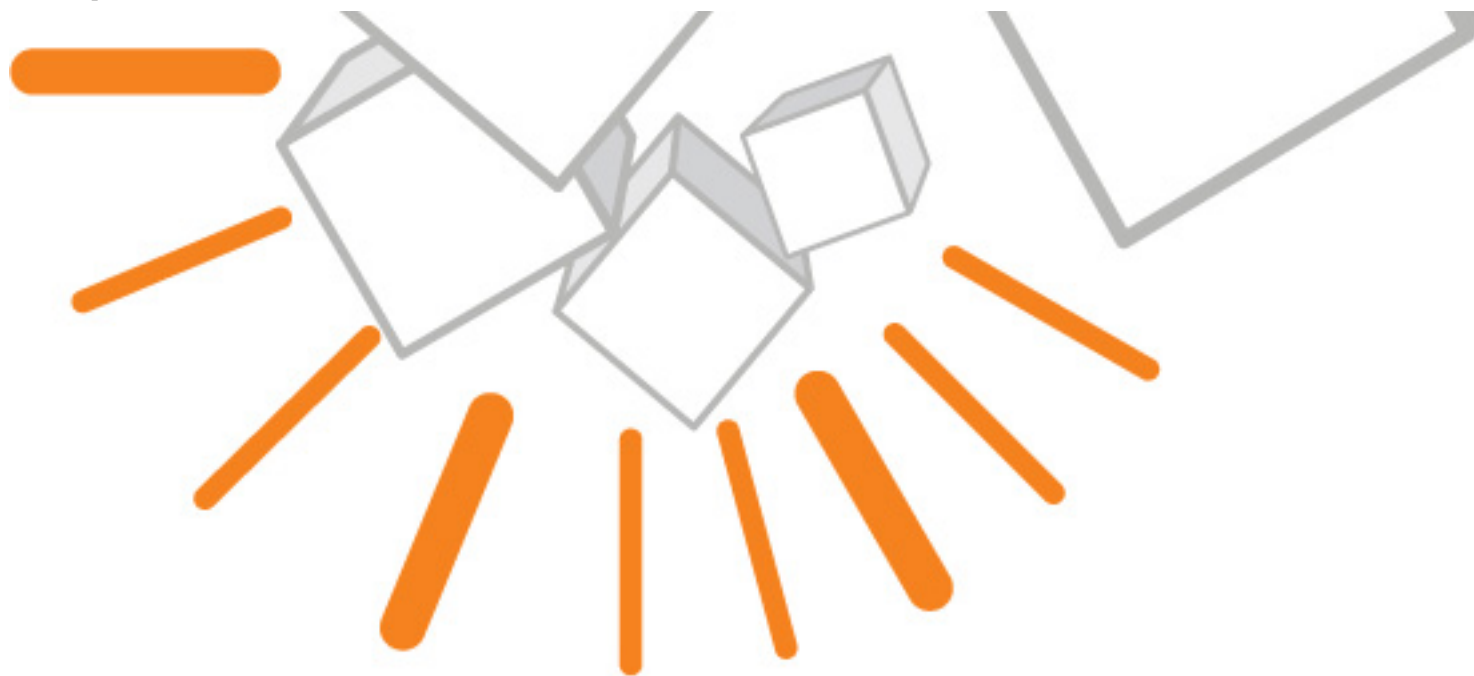
Silva Pozlep

skills

- graphic design
- photography
- leading multimedia projects
- computer programs: corel draw, photoshop, quarkxpress, dreamweaver, premiere

Spirits of Split

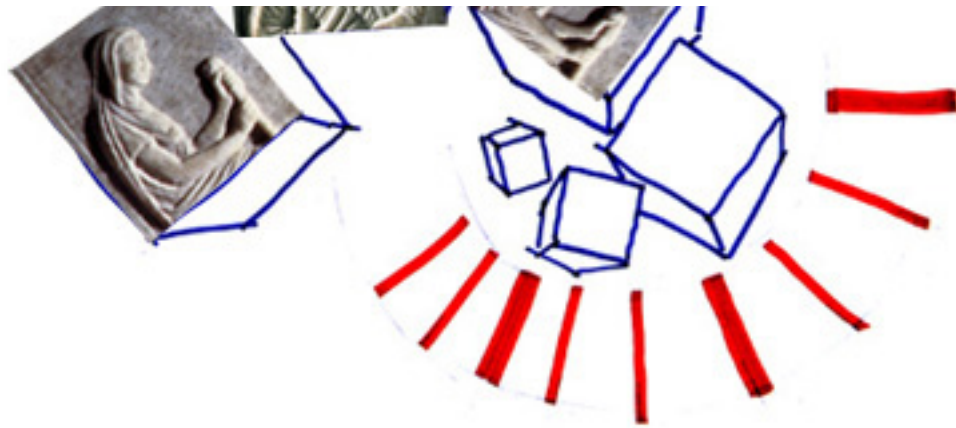




Spilit of Split

Ddjgrek lkrem vro e kmko4wčć





Spilit of Split





Ddjgrek lkrem vro e kmko4wčć





Ghost H

[ghostH.swf](#)



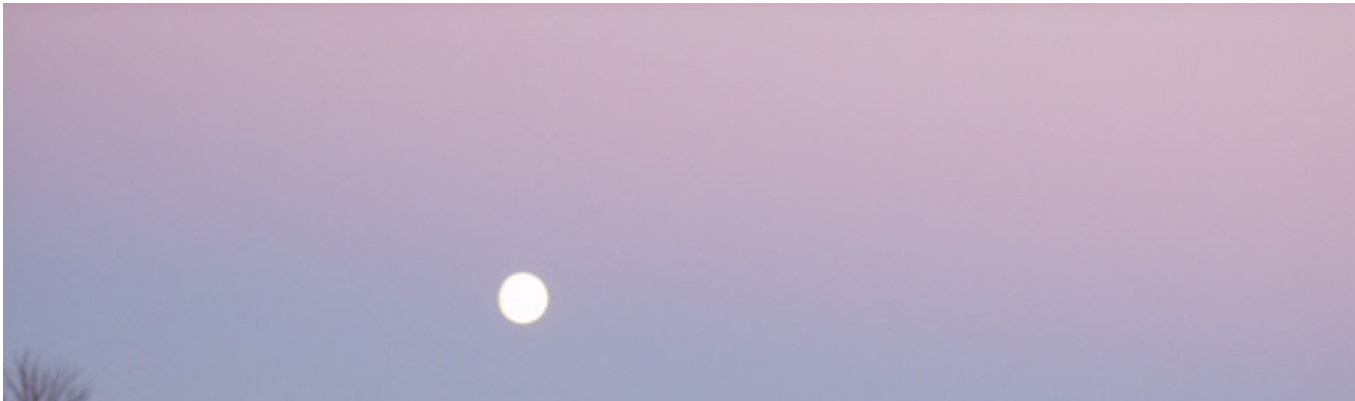








logo.FH10

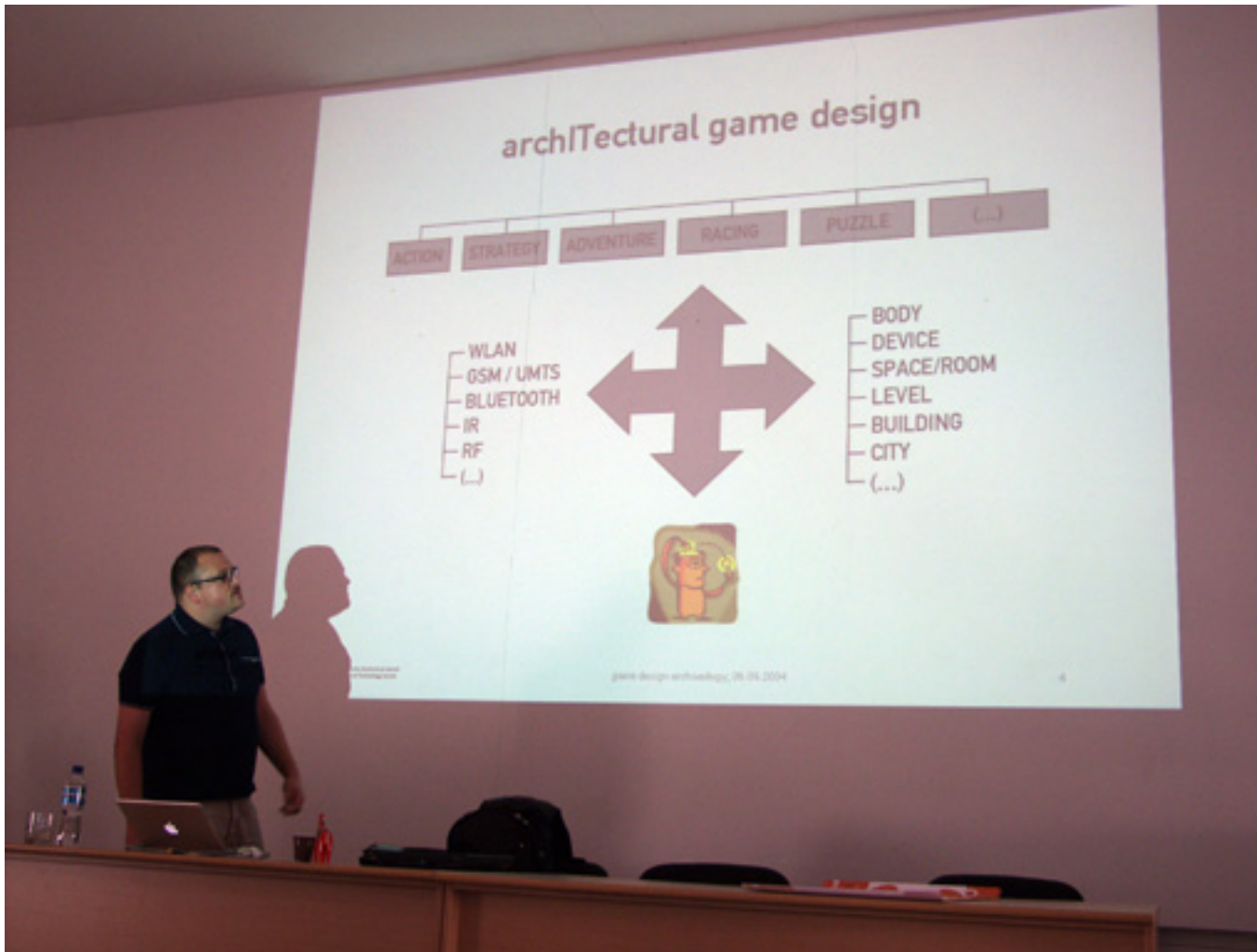


































Steffen P. Walz (atelier leader)

back to [convivio summer school 2004 : monumental game design atelier](#)

steffen's game design archaeology presentation:

[spw_convivio_040906.ppt](#)

GAME DESIGN LINKS

- [Website of game designer and book author Ernest W. Adams](#)
 - ["I Have No Words & I Must Design" by Greg Costikyan](#)
 - [„The Art of Computer Game Design“ \(Elektronische Version\) by Chris Crawford](#)
 - [Designing Games: rec.games.design FAQ](#)
 - [Digital Games Research Association \(DiGRA\)](#)
 - ["The 400 Rules of Game Design" Project" by Noah Falstein](#)
 - [Gamasutra. The Art & Science of Making Games \(online portal with loads of articles, tutorials, tips etc.\)](#)
 - [Game Design Patterns Project](#)
 - [The Games Journal. Board game online magazine](#)
 - [Game Studies. The International Journal of Computer Game Research](#)
 - [International Game Developers Association](#)
 - [MobyGames - computer games archive](#)
 - [Online history of video games and home computers](#)
 - [One of my digital games named **CARPLICATION**](#)
-

GAME DESIGN READING BASICS

- Fullerton, Tracy, Swain, Christopher, and Steven Hoffman (2004): *Game Design Workshop. Designing, Prototyping, and Playtesting Games*. San Francisco, CA: CMP Books.
- Rollings, Andrew and Ernest Adams (2003): *Andrew Rollings and Ernest Adams on Game Design*. Indianapolis, IN: New Riders.
- Salen, Katie and Eric Zimmerman (2004): *Rules of Play. Game Design Fundamentals*. Cambridge, MA: The MIT Press.



