

- My name is Katie Clark and my name is Baobao Wang. Before getting started, we first want to give our special thanks to Professor Floyd, Dr. Clinton and our research assistant Hieu. Without collaboration with these amazing people, this project would have been impossible. We also want to thank students in Professor Floyd's animation class for they helped us build some of the 3D objects in the game.
- What we are going to see next 10 minutes is an online video game based on the 3D model of an ancient house from the Minoan period in Greece, around 1450 BCE. This game is designed not only to be an educational learning tool about ancient Minoan culture, but also to collect information about how people move within the structure. This game will allow researchers (AKA Dr. Clinton) to analyze data and more accurately conclude how the structure would have acted as both a domestic and ritual space.
- Let's get stated! If you have a computer with you, please enter the link on the board: rhythahouse.com/ to access our game. This is our game website. If you want to play the game click "play the game" down the page. As we walk you through our project, you all can experience the game on your own computers.

(starting the game on the computer, open the consent form)

- If you have opened the link, please click to agree to the consent form which allows us to gather data about your movements. at the end of the presentation, we will log onto the database and see all of the information you have helped us collect! The game will eventually involve tasks but those are the next step for this project, so for now we will show you the 3d model of what Dr. Clinton assumes this house would have looked like, based off of the ruins that she has been a part of excavating in Greece.

(click continue button and load the first screen)

Screen 1

- We have included three screens at the start, the first gives information about the island with an image of the island today and history of the Minoan people

(click continue button and load the second screen)

Screen 2

- The second gives information about our specific house and the era in which we are portraying the structure. Considering there were renovations and disasters, we want to be clear that we are showing the Minoan version of this structure even though it was lived in for many years before and after the Minoan era.

(click continue button and load the third screen)

Screen 3

- We have chosen two characters of different genders and skin tones allowing for a more inviting and welcoming atmosphere than limiting the character to one identity.

So this **hint to** start at a bench is the only time where the game will be trying to influence the players' movements.

(click continue here to load the game scene)

All of the tasks and texts have been designed to avoid influencing the choices and movements of the players. This is a challenge considering we want to encourage them to stay to play, learn and explore (so we can collect data) but also our tasks can't involve any movement or direction.

First, we will start from **room 8** (starting my own game on the screen, walking to room 8)

for those of you who have computers, this is the room you enter as you walk to your right from where you started.

As we move through the space, we will talk about the challenges, successes, and experiences we had designing the game. The rooms are numbered based off the archaeological site maps.

The text that appears upon entrance to each room gives contextual information about the history of the space, and encourages the gamer to interact with the structure.

A point worth mentioning is that the music we are hearing is a fusion between ancient minoan sound and modern gaming music, this music has been created by John Franklin at University of Vermont.

We have these texts that pop up that give information about the house and history but they are able to be closed so that the screen is then only showing the house.

(moving --> room 9) **room 9,**

Look at the bul rhyta here, this was made by professor floyd and looks incredible!

The majority of the objects in the game are designed based off of artefacts that were found on site in Psiera.

then through to room 8 upper

Incorporating SOUNDS and background music into the game can be really complex and require some learning. We figured out how to code the inclusion of music and organizing it so it only plays when you enter this room. Here the shell noise has been programmed so that people can hear the sound as they enter this room. We don't know exactly what sounds would have been made during ritual, but we have evidence that shells like this were used as important ritual objects.

Room 6 upper.

This "CULT ROOM" is assumed to be a ritual space where Minaon religious practice would have been held. As we can see in the text at the side, the rhyta were an important aspect of some rituals. This house had atleast 1 bull rhyton in it and atleast three rhyta found in this house and there were atleast 9 bull rhyta found on the island of Pseira. This is why this house is called "house of the Rhyta"

Room 5a

(move to room 5a) - wait till at bottom ... the challenging part of creating this room was scripting the ladder. It is hard to change the direction of the camera from forward to backward because as we turn around to climb the ladder our view is changed as well.

Room 7 upper

there is no evidence of a brush being found in this room- but there there was a paint tube found here. They were made out of bone but brushes were wood, so they would have deteriorated. so here we include a task that will simulate what people were actually doing in this space sometimes.

Room 8

The order is not perfect....we are showing an order best representing our work...

Room 6 lower

We know there was a mortar found here that was used to gring things like seeds, olives and grain.

Just as a simple example, as you can see this gray mortar here (pointing toward it in the screen). It seems not important at all but we in fact spent a lot of time on it. The most challenging part for us involves the transition between software and making balance between keeping accurate historical information and making creative design. As we brought this mortar from a 3D modeling software to a game building software, we lost the accurate scale and have rescale it visually to make sense of this space.

Room 7 lower

(move to room 7 lower) In the next room 7,

Texture- there is evidence that there was white plaster but it fell from the top floor, normally the ground floor would have had yellow plasyer, this yellow plaster doesn't survive so for the purposes of a video game, we have to make some adjustments and assumptions

Room 5b

Now we're going to room 5b

(OUTSIDE) - since our main focus in this game is to explore the house and to facilitate the research, so for those of you who have wondered why we cannot walk around and explore the neighborhood or view the sea on the other side as you hear the sound of the wave this is because we set up the invisible fense around the house.

This is understood to be a feast room, so it would have been considered a ritual space as if the wealthy people in this home would complete their religious practice and host a feast showing their support for their community- and also engaging in an act of encouraging the community to support them and continue to support their wealth and consequent power and privilege.

(end in a scene)

So to finish up, we can think about 2 modern ideas...

how we go to church or synagogue or wherever to practice our religion, but the home is often more of a domestic space with rare shrines here and there like a cross above a door... but this space was arguably equally domestic and religious.

Also we can think about thanksgiving, we might see this holiday as a domestic event involving cooking and eating, but actually it is a ritual involving nationality and often seasonal associations.

This inclines us to compare and contrast our own lives to those who would be living in this house over three thousand years ago- we aren't that different, are we!?

We can head over to the database to see the information we have collected

=Anyone have any questions?

(database – show pseira_data – and then show the list of information)

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- is the presents the game itself in its final version and discusses the process of collaborating as a multidisciplinary team interested in art history and game design. It includes information on the game design planning and creation process, especially how the team has been influenced by the field of digital humanities, and explores how this game will impact art historical conclusions about the Minoans.