MED GAIMS

- Annex C
Country Specific Information

The proposed games should be designed to be applied at one of the sites listed below. Nevertheless, the cross-border and cross-site applicability of the games is also important and as such, the proposed games should not be so specific that they cannot be ported to another site. Four countries have been selected for these games, including Italy, Jordan, Lebanon, and Spain. In each country, a minimum of two destinations (three sites) are listed for you to choose from.

1. Definition of Destinations and sites

Hereby we define a (tourist) **destination** as a city, town, or other type of geographical area that is dependent to a significant extent on revenues from tourism, or a country, state, region, city, or town which is marketed or markets itself as a place for tourists to visit. It may contain one or more tourist sites. A single-site destination may be possible if the site has enough entity to become a pole of attraction for tourists by itself, and in this case site and destination may be represented by a single concept (*e.g.*, Disneyland).

A (touristic) **site** is a place of interest where tourists visit, typically for its inherent or an exhibited natural or cultural value, historical significance, natural or built beauty, offering leisure and amusement (*e.g.*, a museum, a typical building, a culturally valuable street, an archaeological site).

All game proposals must be oriented towards the gamification of the experience of at least one site among all those sites offered in the project. The following subsections define the available destinations and sites in each one of the participant countries, as well as the proposed games that will be developed internally.

I- ITALY

A. Destinations and sites

The two selected destinations in Italy are the Alghero city center and the Alghero natural reserve.

The Playable City of Alghero is the slogan/concept behind the creative conceptual context in which applicants are called to frame their game ideas combining the Med Gaims objectives expressed in article 1.2 of the call. Such slogan is at the heart of the overall strategy promoted by the City of Alghero and behind the games which will be developed in-house and those that will be selected through this call for proposals. The act of play becomes a key resource for the social, cultural and touristic growth of the city, capable of conveying, through gamified experiences at the selected sites listed below, key urban values such as its history, identity, traditions and to enhance the welcoming soul of Alghero.

Games under this call should be designed as active agent of transformation of urban space and social space where actions and interactions happen. Through active participation of permanent citizens and temporary citizens (tourists), games proposed should be aimed at:

- encouraging new connections, physical and / or digital, between the selected sites and the urban space in which are located;
- create a network among the selected sites working on the pre/during/post experience's scheme;
- create new ways of connecting visitors and the selected sites.

The end goal of this process is to establish Alghero as a Playable Hub where game designers, creative, makers, game developers, artists find spaces and opportunities to co-create new cultural and tourist imaginaries in collaboration with local stakeholders.

1) Destination 1: Alghero City Centre

With its 44,000 inhabitants, Alghero is the 5th largest city of Sardinia. It is the island's main harbor town, home to Fertilia airport and one of its best-loved cities for the popular walkway along the port's bastions and the gorgeous natural bay that flows into the emerald sea. The shoreline is some 90 km long and known as the Coral Riviera, home to a major colony of the finest coral. Red coral is more than just a valuable local product for Alghero: it is an expression of the culture and tradition of the town, as reflected in the name. Craftsmanship and high-value business is tied to this extraordinary product. Crossroads of cultures and landing point of many populations over the centuries, in addition to the beautiful beaches, crystal clear sea and unspoiled nature preserved as Regional Park of Porto Conte, Alghero preserves an ancient history, protected by the imposing walls that still today, despite their partial demolition, embrace the city. Numerous populations and civilizations have taken turns at inhabiting this corner of land facing the Mediterranean Sea. After the great and clever Nuragic population, others such as Phoenicians, Byzantines, Romans, Pisans and Genovese have landed on these same coasts seeking new

trade routes and leaving important signs of their passage in the numerous archaeological sites in the area.

Site 1.1 City Fortification. Alghero is one of the few Italian cities that have preserved their walls and towers intact. Today its bastions, dedicated to great explorers – Columbus, Pigafetta, Magellan and Marco Polo, have become an interesting walk. Alghero was built between 1102 and 1112 by the Doria family, and its first fortifications were raised a few decades later. By late 13th century, it was increased, while during the Aragonese domination no substantial modification was made to the city, and it preserved its Genovese plant with 26 towers. Fortification is composed by seaward walls and eight 16th-century city towers plus 11 along the coast. The Porta Terra tower was the Porta Rejal, the entrance to the city when you arrive from outside. The San Giovanni tower was the "middle tower", what the Sulis is famous for the gruesome night battle that took place between 5 and 6 May 1412: a few Alghero inhabitants opposed the troops of William III of Narbonne. It is named after a Cagliari tribune, Vincenzo Sulis, who stirred up public upheaval in the late 18th century, condemned and then sent to prison for over twenty years. The urban perimeter also includes the towers of San Giacomo, della Polveriera (the armory) and of sant'Elmo, named after Erasmus (*Elm*, in Catalan), the sailor saint. Among the 11 along coast, worth to mention the Torra Nuova which today hosts the museum of the writer / pilot Antoine De Saint Exupery and his main character, The Little Prince.

https://www.algheroturismo.eu/en/the-ancient-city-the-history-of-the-city-fortress/

https://www.algheroturismo.eu/en/strolling-and-relaxation-along-the-ancient-walls/

Site_1.2 City Archeological Museum. The City Archaeological Museum houses the oldest evidence of human habitation in the area, from the protohistoric period to the Nuragic era and Phoenician and Roman times. The exhibition focuses on three themes that are of particularly significance for Alghero and the surrounding area: the sea, local lifestyle, religion. The museum is located on Via Carlo Alberto, in the heart of the old city. It is housed in a building that was recently restored, having once been the site of a monastery complex connected to the Church of San Michele.

https://www.algheroturismo.eu/en/inserimenti/city-archaeological-museum/

http://museoarcheologico.algheroturismo.eu/en/

Site_1.3 Coral Museum. The Coral Museum is housed in an Art Nouveau villa in the center of the city. It tells about this precious living organism through a fascinating journey into the marine ecosystem, analyzing the scientific aspects that characterize it and telling the story of its use which is deeply related to economic development of coral fishing and artistic craftsmanship.

https://www.algheroturismo.eu/inserimenti/museodelcorallo/

http://museodelcorallo.algheroturismo.eu/

2) Destination 2: Alghero Natural Reserve

The area located outside the city center is characterized by a great variety of environments of high naturalistic and historical interest. It encompasses two parks, the Porto Conte Regional Park and the Capo Caccia-Isola Piana Protected Marine Area distinguished by their great variety of settings and for their profusion of floral and faunal species which are of particular scientific interest. Inside it includes the state forest "Le Prigionette", a part of the Geo-mining Park of Sardinia, the SCI (Site of Community Importance) Capo Caccia and Punta Giglio. Here the blue of the sea and the green of the landscape draw unexpected paths between the signs of ancient and large civilization. An infinity of paths where archeology and history coexist in enchanting and uncontaminated landscapes: Domus de Janas, Nuraghi, phoenix traces, Roman villas emerge from the Mediterranean scrub.

Site 2.1 Archeological Park. Crossroads of cultures and landing point of many populations over the centuries, in addition to the beautiful beaches, crystal clear sea and unspoiled nature, Alghero preserves an ancient history, which tells about numerous populations and civilizations have taken turns at inhabiting this corner of land facing the Mediterranean Sea. After the great and clever Nuragic population, others such as Phoenicians, Byzantines, Romans, Pisans and Genovese have landed on these same coasts seeking new trade routes. The archeological park located in this area outside the city center is the evidence of such history and it is made up of the following sites: Neptune's Grotto, Roman Villa of Sant'Imbenia, Nuragic site of Sant'Imbenia, Nuragic village of Palmavera and Necropolis of Anghelu Ruju.

https://www.algheroturismo.eu/en/on-the-trail-of-ancient-civilizations/

B) Proposed games to be developed internally

In Italy, we propose 2 analog games and 3 digital games.

Analog games

a) **Analog 1 - CollezionAlghero** is a physical stickers album based on the stories, traditions, objects conneted with the sites selected in Alghero. Each page in the album present empty spaces where the collector has to insert the stickers on top of informations and mini-games. The goal of the game is to complete the album.

b) **Analog 2 - Playful itinerary** is a crowd-sourced playful itinerary where multiple spots in/out/around the selected sites becomes hub of fun and enjoyment. Streets, walls, gardens completely dedicated to street based playful experiences where traditional games and innovative ones live together creating a new itinerary across the city. Games drawn down on the asphalt, simple installations, colorful walls as part of a physical and intellectual challenge.

Digital Games

a) **Digital 1 - CollezionAlghero – APP** The digital version of the CollezionAlghero sticker album would follow the same game criterion allowing the player to start with an album and a few stickers with the aim of completing it. To unlock new cards players will need to physically go to one of the selected sites indicated for that card and through geolocation (or unique code or beacon) they will see that card and its info unlocked

b) **Digital 2 - Digital Playground** is a permanent installation in one of the Alghero's tower. Through a mix of video-mapping, sensors and sounds the tower comes alive trasforming the internal wall's surfaces in a magical 3D environment. Visitors will be immersed in this living environment based on the culture/history of the fortification and Alghero in general. Aside the immersive world to watch, the uniqueness of the installation consists in its interactivity. People in the room can drawn or color on paper objects connected with the environment, in real time their works of art get transferred in the 3D environment. A procedural installation that changes constantly according to the actions and interactions of the "players". On top of this experience, any object on the wall can be touched and an interaction occurs. The main purpose is combining physical and digital senses to transfer the knowledge of the historical or natural related topic, and periodically the environment can be changed adding replayability to the experience.

c) **Digital 3 - Our Story** is a videogame for iOS and Android operating devices based on the story of 2 main characters and the summer who upset forever their life. The narrative real picture based experience brings us in Alghero and touches the sites selected and other places in the city. The player must re-arrange in a chronological order the pictures on the wall. Every pictures tells us a fragment of life and let us to discover the selected sites and other special places in Alghero and further real info. At the end of the game players will fully recostrunct the life of our 2 main characters and their friendship, love, anger, fear felt during that summer. The picture will be really taken in Alghero and will be physically available also as postcards at sites with notes from the game storyline.

II. JORDAN

A) Destinations and sites

The two selected destinations in Jordan are Gadara (Umm-Qais) and Ajloun Castle.

1) Destination 1: Gadara (Umm-Qais)

Gadara (Umm-Qais) as a part of Irbid Governorate is situated to the north west of Jordan with an area about, 1554 km². It is distinguished by various relief, fascinating nature and beautiful weather, which makes the elements of environmental, historical, religious, and the therapeutic tourism perfect for the tourists to enjoy these facilities. In addition, Umm Qais is surrounded by Yarmouk River and the sea of Taiberias from the north and Jordan River from the west. Today's historic site of Umm-Qais not only represents the integration of natural and human forces, but also a complex of landscape elements it is a combination of stratigraphy of different number of historic periods; Roman, Byzantine, Islamic and ottoman. It should not be surprising, therefore, that contemporary features generally comprise the most recent layer. In such a dynamic system, there is a continuing element of growth, modification, and development. The Greco-Roman remains are with great importance in the city, from the fact that the remaining parts of this period are so interesting and show the main features of an integrated Roman city in terms of city planning, monuments, and artistic works, as well as, its distinctive type of basalt stone. The Byzantine part of the city is dominant from the octagonal church at the side of the Cardo Street which is astonishing in its style and the dark basalt stone.

Site 1.1 West Theatre. The smaller and better preserved of the two metropolitan theatres is built of basalt, filled with limestone and earth. The theater was built in the late first, early second century AD is still in good state of preservation. The theater was used for different purposes such as tragic and comic plays, religious processions, poetry in honor of the city gods. The cavea (semicircular seating area), open to the west, is approx. 52 m wide and could seat about 3000 spectators. It is divided into two floors by a gallery on which the entrances and exits (vomitoria, from vomere - spit out) are located. The diameter of the orchestra was 20,5 m. It was accessible through high arched tunnels on both sides. The theater offers a strange and original image of ancient Roman Theatres. There is not much of the proscenium left to see (only we can notice the base of the three classic gates), but the rows of seats and some tunnels are very well preserved. There is even some vomitories left in good condition and some VIP seats still keep some details of their decoration. Note the fine seats of honour hewn from a single basalt block, polished to perfection. The proscenium wall is gone, but to the sides remains the vaulting of rooms from where actors made their entrances. With the wall behind the stage destroyed, the view from the seats is spectacular. Of course, this view was not the originally intended one for the Roman audience. During excavations in the 1960s, the larger-than-life marble statue of a sitting Tyche was discovered. With the cornucopia as an attribute, it is depicted as the goddess of destiny, providence and coincidence (the Roman equivalent is Fortuna). She was probably placed between the places of honour of the first row and can be admired today in the Museum of Gadara - photo and information.

It is probable that this theatre also served as bouleuterion, as a meeting place for bouleutes, the city councilors, whose names are documented by inscriptions of the later Roman period in Gadara.

Site 1.2 Triconchos, Basilica and Church terrace. The triconchos was part of a representational Roman building. During the Byzantine period a three-aisled basilica was added to the triconchos which at that time was used as a sepulcher. A bit of imagination is needed to reconstruct the colonnaded courtyard of the Basilica Terrace, the western section of which housed a row of shops. The remains of a 6th-century church, with an unusual octagonal inter.

In the 5th/6th century, a Christian sacral complex was erected on the western terrace instead of the market basilica from the Roman Empire, thus clearly demonstrating the increase in ecclesiastical power in the center of the city. "Characteristic is the ruthless seizure and conversion of old 'pagan' building sites. (Weber, p. 81) The columns, capitals and other elements come from the former buildings. The forecourt was entered from the Decumanus Maximus via a wide-open staircase through three portals. It is paved with bright yellowish and reddish limestone slabs. The pavement is laid in such a way that two rectangular fields enclosed by a frame are created, which are separated from each other by an oblique or straight course of the joints and by color nuances of the stone.

Four halls with eight columns on the long sides and six on the narrow sides surrounded the courtyard. The bases and the Corinthian capitals are made of white limestone, the column shafts of brownish, yellow, pink and dark brown spotted conglomerate (sedimentary rock). They carried a pent roof inclined towards the courtyard. The complex consists of a columned courtyard (right, north), an octagonal central building and a three-nave basilica (south, not on the photo).

2) Destination 2: Ajloun Castle

Ajloun Castle is situated to the north west of Amman (75km far) the capital of Jordan. It is within the province of Ajloun according to the new administrative division in Jordan. And bounded on the north by Wadi Alyabes, which is known as Wadi Alryan, from the south by Wadi Rajeb, to the east Jarash and Wadi Al-Jinan from the west. The construction area is 10,000 m ² and the surrounded area around the castle (buffer zone) is 133041.775 m². Historical sources unanimously refer that the name of the castle is the " Ajloun Castle" 'Qal'at 'Ajloun'. Saladin's historian Baha ad-Din ibn Shaddad, who died in 684 AH / 1285 AD, mentioned that the fortress was primarily built in order to help the authorities in Damascus to control the Bedouin tribes of the Jabal 'Auf. (Ibn Shaddad 1962: 86) (Omari 1986: 188). The Arab traveler Shams Al Din Al Dimashqi who died in 727 AH / 1327 AD, mentioned " Ajloun Castle", describing it as "The city of Ajloun has a solid fortified castle, it's a forest reserve because of its climate and its rich and fertile soil (Al Dimashqi 1923: 200) (Ibn Battuta, 1997, vol 1: 256).

Some European travelers named the Ajloun Castle (Qal'at ar-Rabad), among the first of these the Swiss traveler Johann Ludwig Burckhart during his visit to the castle in 1227 AH / 1812AD (Burckhart 1969, vol 2:32). According to historical sources, the fortress was built by Izz al-Din Usama, a commander and nephew of Salah ad-Din al-Ayyubi, and was designed to protect the trade and commercial routes between Jordan and Syria. Another major purpose of the fortress was to protect the development and control of the iron mines of Ajloun.

Site 2.1. **Tower of Aybak - Meeting hall and mosque**: The L-shaped Tower 7 or Tower of Aybak (left from the entrance) was added to the building at its southeast corner for extra fortification. It is named after the governor of the castle, as stated in an Arabic inscription on one of the tower stone blocks: "In the name of God. This blessed tower was built by Aybak Ibn Abdullah, Master of the Greatest House, in the month of the Hijri year 611" (1214-15 AD). Each of the three levels of the tower had a different function. The lower level was used as sleeping quarters for soldiers. It is believed that the second level housed the castle mosque, as a specially carved stone located in one of the windows on that level is suspected to have been a mihrab. The third level of the tower was used as a palace.

Site 2.2. Ajloun Castle Museum: Within Ajloun Castle, is a small, but interesting museum: the Ajloun Archaeological Museum (founded in 1993) which exhibits an extensive, excavated collection of pottery, ceramics, glass bottles, stone tools, metalwork, coins, fragments of buildings with intricate drawings and inscriptions, and other artifacts dating from 1000 BC to 1918 AD. It is noticed that most of those visiting the Castle ignore the museum. Anyone visiting the Castle, should visit the museum to have a much better understanding of the Great Salah al-Din Al Ayyubi, the history of the Castle and the people who lived in it and around it through thousands of years.

B) Proposed games to be developed internally

1)Analogue games
a) Archery game: Ajlun Castle

In this game, tourists will reenact the historical archery battle in Ajlun Castle. To play this game, players should find five keys placed on specific locations at the Castle. Archery games will be played with arrows that have either paintball or foam tips. To play this game, players will race to gather as many arrows as possible at a specific time. Then, firing them at one another across the playing area (can be inside or outside the Castle). Players will be eliminated when an arrow will hit them.

b) Tracing history: **Location: Umm Qais**

In this game, tourists will learn about the history and the features of Umm Qais. Each era will be presented by a specific colored sign such as: (costumes, bags, hats, etc.). Players should choose an era and join a team; then, they will receive the team sign. Each team should complete a mission in order to win the game. The mission will be first to draw Umm Qais map after the site visit, second, naming the most important features in Umm Qais related to their era. Third, follow era history through the city. Finally, build a Lego model **2)**

2)Digital games

A) Ajloun: Do you remember me (offsite): - The game will start with some scattered objects from the second floor in Ajloun's castle site where the player has to remember where each object is located in the site itself. The player has then to start dragging these objects to their correct places. The game will give each player 10 points for the correct answer and decrease it by 10 for the incorrect one. Optionally, the player can get some more info (textual or video or via a narrator represented as an agent in the game) about each of these correctly placed objects in its right location

B) Gadara: not just a story! (offsite) - point-and-click adventure game in which the player follows the story of some Roman soldiers who take on a quest of figuring out what has happened to this place in that era (roman theatre). Along the way, the player will need to explore various locations in the selected spot, throughout history, solve puzzles, and put together all the pieces of the story in order to reach the end. The game is loaded with factual historical content, along with positive messages and insights that players can take with them into the real world.

C) Ajloun: Can you fix it? (offsite) - This game will allow the players to select different artefacts or statues from the main site of the first floor in Ajloun's Castle. The game will divide and shuffle the statue image into smaller pieces. Then the player starts to reorder the statue by moving the pieces to the right place (left, right, up, and down). The game also will count the number of moves required from the player to finish the statue, and finally, display the final score and compare it with the previously stored scores for other players.

D) Gadara: unravel the mystery (onsite) - This is a Geo-based story-driven game in which the player is an explorer who takes a journey *in-person* to discover various artefacts and uncover details about the culture in Gadara roman city. The site will have many sensors that are planted next to the selected artefacts. As soon as the player approaches the artefacts, the sensor will recognize their place and send a trigger saying that you can get some info here if you want. Some might be a complementary story, and some might be part of the key to solve the puzzle. Players will read a lot about the Gadara civilization, from its geographical details to its historical significance, and everything in between. Along the way, the game quizzes players about what they have read, and they must answer questions correctly in order to continue. Moreover, the game might be hiding one of the artefacts in a certain place (virtually) and requires you to solve the puzzles around that in order to reveal the item

A) Destinations and sites

The two selected destinations in Lebanon are the North and South of Lebanon.

1) Destination 1: The North of Lebanon

Site 1.1: Msaylha Castle. Located at the bottom of the newly built dam in Batroun, the Castle of Msaylha, controls the valley where the river of Nahr Al Jozz flows. The building thus made it possible to monitor this strategic place between North Lebanon and the city of Tripoli and Batroun then Byblos and Beirut and to block access to it with a reduced garrison. The first structures must have existed since Antiquity, but they have disappeared with the exception of certain blocks of stone that have been reused. However, during Antiquity, its importance was minor as crossing point made it possible to bypass it via Ras el Chékaa. However, the collapse of part of the cliff during the famous 551 Earthquake after JC interrupted this axis. The first mention of the castle of Msaylha occurred in 1106. This first construction is attributed to the constable of Tripoli, Guillaume de Farabel. In the 13th century, the Mamelukes regained control of the Castle of Msaylha, then it was the Ottomans in the 16th century, just like they did for Smar Jbeil Castle. However, its current structure is more recent: The current building was refurbished by Emir Fakhr-al-Din II, around 1624 during his revolt against the Sublime Porte. The Castle of Msaylha, however, retains architectural elements typical of the Crusaders period, such as shooting slots.

Site 1.2: Fidar Tower. Watchtower located on the coast near Nahr el Fidar and therefore Byblos, from which it takes its name, also called Burj Mouheish, Burj el Fidar is a remarkably preserved construction of a set of towers built in the time of the Crusaders distributed along the coasts from the South of Lebanon to North Lebanon. Located on the side of a cliff about ten meters from sea level, this tower was currently recently restored by the Directorate General of Antiquities (DGA). The masons at the origin of this defensive structure would have been probably the same as those of the crossed castle or the cathedral St Jean-Marc de Byblos. As proof, some architectural features, resembling those of the baptistery of the religious building, and sharing many characteristics, date from the 12th century. According to other sources, the tower dates from the 14th century and is part of a group set up by the Mamelukes and not by the Crusaders. The interior consists of 2 levels with characteristics of local architecture from the 12th century. It opens on its eastern facade via a low door formed by a single block of stone. On its sides, some loopholes remind those who were built always defensive and not a place of life. Finally, from its roof, you can have a panoramic view from Beirut in the south to Amchit in the north, which was ideal for the guards who used to communicate from a distance, particularly by using lights in the event of an alert.

2) Destination 2: The South of Lebanon

Site 2.1: Saida Sea Castle. In the 13th century (specifically between years 1227 and 1228), the Crusaders came and built a castle on a small island dominating the sea. It is said that this island
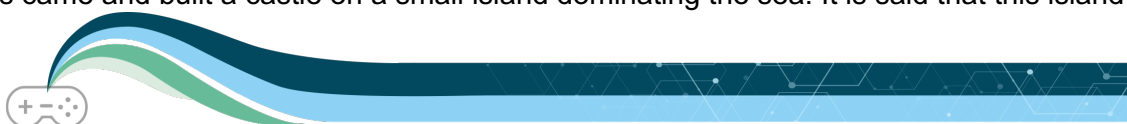
was formerly the site of a Phoenician temple. With an aim to defend Sidon's harbor, the sea castle (also known as the sea fortress) is one of the most prominent archaeological sites in the city. It is connected to the mainland by a narrow but fortified 80 m long causeway built on nine arches, that was later added by the Arabs to provide access to it. With an aim of providing protection against the swelling of the sea, the Sidonians built walls along the natural rocky reef. The typical architecture of the Crusaders however was mostly represented by the Roman columns that were used in the outer walls to reinforce horizontally. Primarily, the sea castle consists of two chambers, one of those chambers is the West tower which is best preserved today. Sadly, the East tower is not very well preserved. It was constructed in two phases where the lower part was built by the Crusaders and the upper one by the Mamluks. The two towers are connected by a wall. To the right of the porch lies a small domed mosque whose origin is probably Ottoman. Known as "Masjed Qalaat el Bahr", the mosque is a simple cubic form topped by a central dome. However, the most important element of the dome is the cantilevered part that indicates the correct direction of prayer. Finally, a staircase connects up to the roof, which offers in turn great vistas of the fishing harbor and the old part of the city.

Unfortunately, the sea fortress was destroyed by the Mamluks in 1291, when they took over the city from the Crusaders, and was renovated by Prince Fakhreddin in the 17th century. When the water is calm, one can clearly detect the remains of the rose-granite columns, recovered from Roman buildings, sinking in the shallow sea floor. Additionally, around the fortress, statues, cisterns, and structures of walls, columns, and stairways buried under the sea show evidence of the Old Phoenician city.

B) Proposed games to be developed internally

In Lebanon, we propose 3 analog games and 2 digital games.

1) Analog games
a) Analog 1 Medieval Architect. In this game, the center piece is a medieval crane, which we will construct to scale. Associated with this crane is a computerized virtual animation in which the Msaylha fortress is built. The video will be launched if the visitor is able to successfully operate the crane.

b) Analog 2 Battle reenactment. This is an analog game in which the visitors reenact a historical battle. Visitors will have the choice to choose their role (attacker or defender) and accordingly choose the tools that they find most fitting for their role.

b) Analog 3 Robinson Crusader. In this game, the center piece is an old water mill, of which we will be constructing a scaled model, enclosed inside a large glass enclosure. Visitors will play a video game, which if they win, will trigger the actuation of the mill. As a result, the visitor will experience the mechanics of the operation of the mill.

2) Digital games
a) Digital 1 The conqueror. This game is a software application that shows you different locations that you can discover over the weekend. One starts with one site, and you are geo-localized with your phone GPS. The map is in the background and you have a virtual path that you can follow. This way the user is forced to follow a path that is logical from a historical point

of view. To unlock checkpoints, they have to solve clues (some are virtual and some need to be uploaded to the app). Virtual archaeological features are collected at each site (like Pokemon-go), by answering historical questions and by visual observation. The correct answers are then shown to the visitor. The more items collected the more points are given. The game includes a leader board that shows time limits and winners. The game is scalable, and one can move, and change eras for the same path, or change questions and path of each era so the player understands different eras that the site lived through.

b) Digital 2 Time Machine. Time Machine (digital game with analog components). The visitor immerses themselves into the 13th century Levant through two installations. The first one uses a projected interface to serve a set of 8 minigames (with historically accurate elements) centered around medieval combat techniques and games from the era. More in-depth historical multimedia content is also available. The visitor uses physical gestures captured by a Microsoft Kinect to interact with this installation. The second installation involves Augmented Reality: the visitor uses a physical bow fitted with sensors to shoot arrows at incoming enemies that are embedded into the site's surrounding landscape.

A) Destinations

The two selected destinations in Spain are Vilanova i la Geltrú City Center, and Vilanova i la Geltrú Sea Front. The conceptual context of the creative space in Vilanova is about the discovering of "Secrets". The general storytelling umbrella will enhance the participants to follow the guidelines that during the gamified experience or at the end of it the user will "discover" hidden "Secrets".

Those "Secrets" can be of any kind. The idea is to provide the user the chance of find, interact and get knowledge that otherwise would be impossible. The "Secrets" can be from discovering places (through digital ways or in analog way), to learn stories, access to documents or interacting with locals. The idea is to select all kinds of curiosities, hidden places or unknown facts and make them become the goals of the games.

1) Destination 1: Vilanova i la Geltrú City Center

Vilanova is a coastal location situated 45km south from Barcelona and 65.000 inhabitants. The city has a rich history related to the XVIII and XIX century with two museums and lots of historical references around the town.

Site 1.1: The Museum Víctor Balaguer. The museum is one of the oldest and most singular museums in Catalonia. Built in 1884 it was conceived originally as a Museum. In its rooms we can find a rich painting collection, but as well a very interesting and unique egyptian and etnographic collection which provides a wide range of fields. The tour adds a visit to the XIXth Century Library. http://www.victorbalaguer.cat/

Site 1.2: Casa Papiol. Casa Papiol is a noble house of the XIXth century, fully furnished and conditioned as an old style wealthy family house. This house represents perfectly how the composition of the upper class of the society of Vilanova i la Geltrú lived. A trip to the past. http://www.museucanpapiol.cat/

Site 1.3: Plaça de la Vila. Plaça de la Vila is the main square of the city. It's situated in the center and organizes the whole center of the town. Because of the importance of the commerce with Cuba during the XIXth century, the square resembles a cuban style architecture with palm trees. https://ca.wikipedia.org/wiki/Pla%C3%A7a_de_la_Vila_(Vilanova_i_la_Geltr%C3%BA)

Site 1.4: Railway Museum: A museum dedicated to the world of railway. Situated very close to the Biblioteca Museu Víctor Balaguer brings the story of railway in Catalonia based in XIXth Century, and forward. For Vilanova i la Geltrú the arrival of train was a very important fact and links with the Museu Víctor Balaguer because of time and situation. https://www.museudelferrocarril.org/index.php/en/visit-us

Site 1.5: The Old quarter: La Geltrú is the medieval quarter of the town. Founded from the very first time, holds a Castle and a church is a trip to the middle ages. Narrow streets and hidden squares bring back to the foundation of Vilanova i la Geltrú.

Site 1.6: The Market: A fully alive market very close to the heart of the city. Fresh products and a healthy km0 economy fulfill this 78 stores to find typical products from the land. A experience to the senses.
http://mercatdelcentrevilanovailageltru.com

2) Destination 2: Vilanova i la Geltrú Sea Front
The other side of the town is facing the sea, before the rising of the tourism business, the fishing town "way of life" is rich and full of stories. Most of the activity of the town during summer months happens in this area. There are 2 museums.

Site 2.1: Espai Far. Situated in the lighthouse of the city, the Espai Far is the museum dedicated to the fishing life in Vilanova. In a coastal location the sea is always important and this museum represents how the people from the sea front has been living with the sea. Includes as well a collection of sea curiosities. http://espaifarvng.cat/

Site 2.2: Passeig del Carme. It is the sea promenade comprised by lordly style houses in front of the sea. A very touristic place with link to the tourism office, the Rambla's, the sport harbour, the fishing harbour and the beaches.

Site 2.3: Bunkers. From the past Spanish Civil War form the lines of defense. This recently restaured itinerary offers the chance to know the recent story of the coast.
https://www.vilanova.cat/cultura/espais_de_memoria

B) Proposed games

General theme: Secrets. It comprises a common storytelling that provide a general starting point where to fit all the games. In Spain, we propose 3 analog games and 2 digital games.

1) Analog games
a) Analog 1 Museu Víctor Balaguer - Sounds of Egypt. Analog game based in storytelling. The game comprises the period of time that Eduard Toda, a famous Egyptian archeologist dedicated to the discoveries in Egypt. Eduard Toda donated to the Museum Víctor Balaguer his full collection of Egyptian artifacts, which nowadays is one of the most visited in the Museum. The game sets the user as an assistant of Mr. Toda helping him to reach all the goals and avoiding dangers.

b) Analog 2 Museu Víctor Balaguer - So far away. Analog game with cards where the users can play the role of a group of detectives that have to solve the mystery of the robbery in the house of Mr. Víctor Balaguer (Attached to the Museum). The game is based in the Q System, a mechanic concept conceiving the investigators as players. This game can be played at home and become a hook game for users.

c) Analog 3. Espai Far - Smugglers Analog life action game, where the user is invited to find the secret places where the smugglers used to hide their cargo. Mixing with locals and actors, the users will have to talk and provide information and hidden objects to be able to get access to the hidden places. Each of the hidden places has a word related inside, and with all the words the user can reconstruct a sentence that has to be used to access the final part of the game.

2) Digital games
a) Digital 1. Museu Víctor Balaguer - Surge et Ambula. An AR based game, where the user is invited to become a member of a secret society. The user receives a digital image of a hand drawn in paper, it's called de Hand of Mysteries, this hand was given to the novices inviting them to discover the knowledge and benefits of wisdom, but it has some symbols missing. In order to be accepted in the secret society the user has have to uncover the secrets hidden in the museum halls and get the symbols. The game comprises some different mechanics, from multiple choice questions, to 3d models, interactive video or choose your story game.

b) Digital 2 Espai Far - Souls is an AR based game, where the user is invited to uncover the strange things that have been happening around the lighthouse recently. In 1886 a huge storm provoked a terrible wreckage of half of the fishing boats in Vilanova i la Geltrú, it's known as " The year of the drowned", after this tragedy started the building of the fishing harbor and the lighthouse which configured one of the most important facts in nowadays Vilanova. In this game the user will follow the signs of the lost souls that show the day to day life of a fisherman. At the end of the game the user will have access to go to the top of the lighthouse (digitally) and turn on the light so the ships find their way home and the souls as well.