



## **Annex E**

### **Game Design Documents**

In order to avoid repetition of the games being developed internally within the consortium of MED GAIMS, and those which will be developed by external companies and individuals, we have created for each game being developed internally a Game Design Document, which you should use to avoid replication. The GDDs will be laid out below on a per country basis.





# ITALY 1 & 2

## Game Design Document (GDD)

### COLLEZIONALGHERO

Last updated: 04/08/2020



## 1. General information

- Name of the game: [CollezioneAlghero physical + digital](#)
- Game coordinator: [Fabio Viola](#)
- Date: [July 31, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

## 2. Game overview

*[In this section has to be written an introduction to the game, explaining what the game is in general. Recommendations: include a general diagram if hold]*

[CollezioneAlghero](#) is a phygital experience where physical “traditional” stickers album is combined with an augmented reality and GPS based mobile app. The player has to collect, physically and digitally, the stickers and complete the album and read notes and solve mini-games.

## 3. Goal

*[Which is the goal of the game? What has the user to accomplish in order to finish the game?]*

The album experiences are based on the progression and completion dynamic. Players have to collect all the stickers visiting and checking-in specific places set in Alghero. Special augmented reality stickers let the player to challenge each other and win or lose that sticker against an human opponent.

## 4. User

*[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]*

[International audience of all ages](#)

## 5. Main details

*[Short description of the game separated in parameters. 2 or 3 lines each concept so being able to have a quick idea of the game]*

### a. Context

- i. Theme *[What is the general theme of the game?]*

The album is split across several ages (prehistoric, roman, medieval, renaissance, modern...), each one composed by stickers based on relevant artworks, characters, places of that age.

- ii. *Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]*

[All the cultural and natural sites of Alghero are touched by the stickers in their different ages.](#)



iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game.*]

Artworks coming from Alghero's museum

iv. *What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*

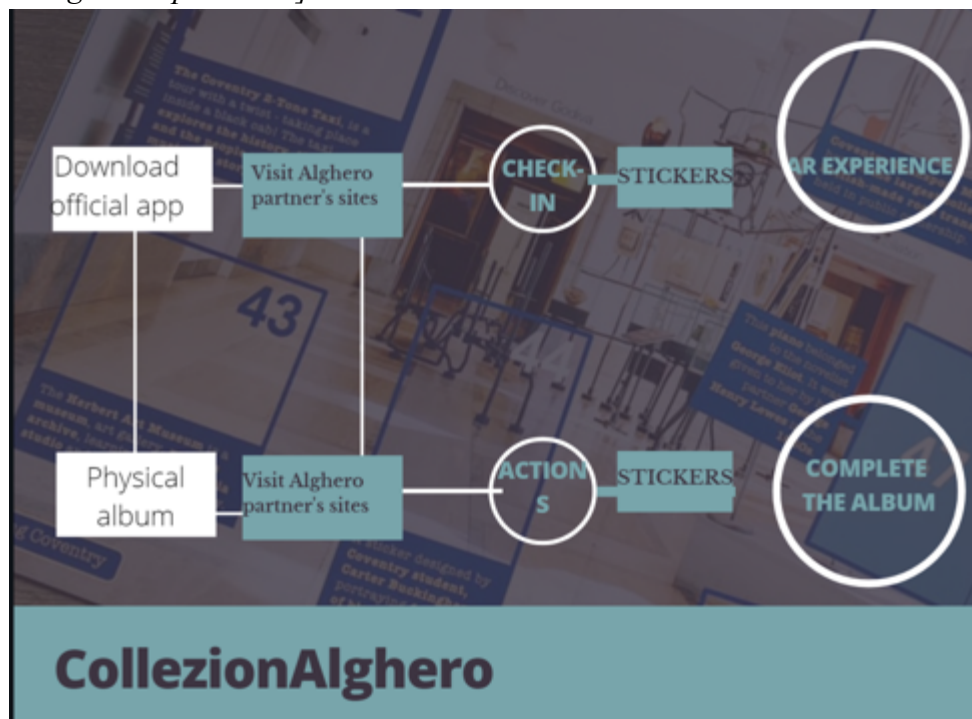
A playable history of Alghero, from Prehistoric to Modern age, told through a completely different lens.

Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]

Shops and point of interests are involved as places where the stickers are freely distributed in exchange of a cognitive effort by the players.

## B Game

i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]

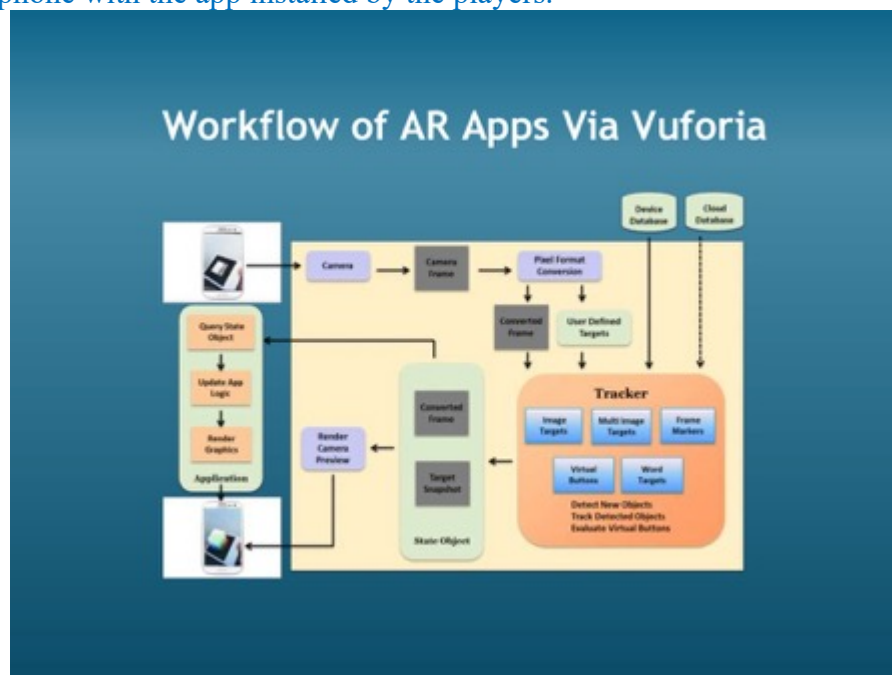


ii. *Storytelling* [Detailed description of the whole storytelling around the game. Split in 2 concepts]



1. Story [What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?]  
A Collection based experience, each era follows its own storyline. The overall story is to reconstruct Alghero's History.
2. Character description [Are there any characters involved? Who are they? Are they real or fictitious?]  
Each era follows its own storyline.

3. Technology: [What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information]  
The digital version is based on Unity engine and Vuforia plugin. It still requires a smartphone with the app installed by the players.



- iii. Mechanics: [How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?]

Complete the Album fulfilling every page with the relative stickers. Find all the “rare” augmented reality based stickers and interact with them challenging other players.

- iv. Art: [explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included]

The stickers will be hand painted by a visual artist as well the background. A 3D artist will modeling the AR asset.





*Figure 1 - Reference Coventry Album / Figura 2 Tarot app reference*





Project funded by the  
**EUROPEAN UNION**

**ITALY 3**



**REGIONE AUTÒNOMA DE SARDIGNA**  
**REGIONE AUTONOMA DELLA SARDEGNA**

# **Game Design Document (GDD)**

## **Digital playground**

**Last updated: 04/08/2020**



## 1. General information

- Name of the game: [Interactive Cultural Playground](#)
- Game coordinator: [Fabio Viola](#)
- Date: [July 31, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

## 2. Game overview

*[In this section has to be written an introduction to the game, explaining what the game is in general. Recommendations: include a general diagram if hold]*

[An interactive phygital exhibit set in the Towers of Alghero where your physical drawings become part of the digital environment projected on the internal walls.](#)

## 3. Goal

*[Which is the goal of the game? What has the user to accomplish in order to finish the game?]*

[A digital world that evolves according to the pictures dran by the “players”. After the 2D drawings of the subject chosen, they are scanned and become 3D part of a virtual world. Every component in the word \(houses, boats, soldiers..\) has a role to play. Everyone in the space can interact with the environment by touching invididual components to alter their behavior.](#)

### User

*[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]*

[International audience, tourists and locals mainly digital natives.](#)

## 4. Main details

*[Short description of the game separated in parameters. 2 or 3 lines each concept so being able to have a quick idea of the game]*

### a. Context

- Theme *[What is the general theme of the game?]*  
[One of the subject is Alghero during the XIV century and the Porto Conte sea battle in the 1353 a.c.](#)
- Heritage *[Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]*  
[The Sardinian–Aragonese war was a late medieval conflict lasting from 1353 to 1420. It saw the Judicate of Arborea, allied with the Sardinian branch of the Doria family and Genoa, opposing the Kingdom of Sardinia, part of the Crown of Aragon since 1324, for supremacy on the island.](#)
- Content *[What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*





A learning by doing experience based on the real conflict amongst Sardinians and Catalans. The main aim is to push younger generations in playing and experiencing the medieval environment, dates and facts that changed forever the history of the island. The combination of physical and digital break the boundaries across the two “words” and transform one of the major events in the history of Alghero in a playful experience.

Actors involved [Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games]

No

## b. Game

- i. Game flow: [Visual game flow of the game. Use a diagram to make understandable the whole game experience?]



- ii. Storytelling [Detailed description of the whole storytelling around the game. Split in 2 concepts]
  1. Story [What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?]
 

The experience is not story driven in the pure sense of the term, but it reconstruct the overall environment of Alghero in the XIV century and the fighting for freedom.
  2. Character description [Are there any characters involved? Who are they? Are they real or fictitious?]
 

The exhibit has not characters, it is based on 40 objects to drawn and color.
- iii. Technology: [What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information]



The experience will be based on video-mapping + motion sensors + scanners. We will use Unity as main framework with scripts coded by scratch.

- iv. Mechanics: *[How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?]*

We have a physical and a digital kind of interaction. Drawn and color + tap the screen to detonate the digital interactions. At the end of the experience you can create a 3d printed model of your own sketch and bring it with you at home.



- v. Art: *[explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included]*

2D objects in a 3D world.





## ITALY 4

# Game Design Document (GDD)

## PLAYFUL ITINERARY

**Last updated: 04/08/2020**



## 1. General information

- Name of the game: [Playful Itinerary](#)
- Game coordinator: [Fabio Viola](#)
- Date: [July 31, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

## 2. Game overview

*[In this section has to be written an introduction to the game, explaining what the game is in general. Recommendations: include a general diagram if hold]*

[A crowd-sourced playful itinerary where multiple spots in/out/around the city of Alghero become hub of fun and enjoyment.](#)

## 3. Goal

*[Which is the goal of the game? What has the user to accomplish in order to finish the game?]*

[A playful experience without winning and losing conditions. Anyone can join the itinerary and have fun and enjoyments in the different spots located around the city of Alghero. Mind and physical exercises, a new way to explore the city and interact with the cultural heritage.](#)

## 4. User

*[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]*

[International audience of all ages](#)

## 5. Main details

*[Short description of the game separated in parameters. 2 or 3 lines each concept so being able to have a quick idea of the game]*

### a. Context

- i. Theme *[What is the general theme of the game]?*

[Connecting the city and its tangible and intangible culture through a playful itinerary where history, local culture, health and STEAM get mixed.](#)

- ii. Heritage *[Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing]?*

[The game will be places in/out/around the Archeological Museum, the ancient fortification, the prehistoric archeological site and the Corallo's Museum, among others.](#)

- iii. Content *[What is the content of the game? What are its historical components? Description of the cultural background used in the game.*

[Games from the tradition will be reinterpreted to get a whole a new life, an historical research will be at the heart of the project. New game will be developed to transfer knowledge about the history of the city at a wider audience](#)



- iv. *What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*

Different contents are involved in the project: STEAM subjects, social relationships, geography, history, physical exercises.

Actors involved [Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games]

Crowdsourced experience where the local community and old traditional games expert will work together with game designers to choice and set the games around the city.

## **b. Game**

- i. Game flow: [Visual game flow of the game. Use a diagram to make understandable the whole game experience?]

Every spot and installation has its own flow based on single and multiplayer experience. The flows involves the body and the mind. As a mere reference:

[https://playform.games/brochure-files/Playform\\_IT\\_2020.pdf](https://playform.games/brochure-files/Playform_IT_2020.pdf)

- ii. Storytelling [Detailed description of the whole storytelling around the game. Split in 2 concepts]

1. Story [What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?]

Everyone is free to create his/her own story, the main purpose of this project is fostering the imaginative play. The players are the writers and directors of the experience within the frame of what has been drawn on the ground.

2. Character description [Are there any characters involved? Who are they? Are they real or fictious?]

The physical playful installation have no characters, they are color based. Each color indicated the prevalent target: families, pre-scholars, aged people or combinations of these.

Technology: [What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information]

A technology free project, all the games are based on recycled and eco-friendly materials (wood, perform tcg, chalks). The game will be freely available h24 on selected spot in Alghero.

- iii. Mechanics: [How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?]



Every spot is made by different kind of games connected with different topics and goals. Social games, music games, cultural games, cooperative and competitive games, skills based games.

- iv. Art: [explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included]

Different textures and layouts applied on the grounds, wall, internal museum areas and external areas.



## ITALY 5

### Game Design Document (GDD)

#### Our story





**Last updated: 04/08/2020**





## 1. General information

- Name of the game: [Our Story](#)
- Game coordinator: [Fabio Viola](#)
- Date: [July 31, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

## 2. Game overview

*[In this section has to be written an introduction to the game, explaining what the game is in general. Recommendations: include a general diagram if hold]*

[An intimate interactive experience told through 60 Polaroids set in Alghero. Freely available in Italian and English on App Store and Google Play.](#)

## 3. Goal

*[Which is the goal of the game? What has the user to accomplish in order to finish the game?]*

[The player get immersed in an emotional story set in Alghero and he is in charge of reconstruct the life of the main character in the order in which the events took place. The main challenge is to follow the story and put the pieces on the photo's wall in the right order.](#)

## 4. User

*[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]*

[International audience](#)

## 5. Main details

*[Short description of the game separated in parameters. 2 or 3 lines each concept so being able to have a quick idea of the game]*

### a. Context

i. Theme *[What is the general theme of the game?]*

[Explore the feelings behind places and stories of Alghero. Every corner hides feelings like love, friendship, lost, anger](#)

ii. Heritage *[Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]*

[The game is set in all the Alghero's sites connected with the Med Gains project and many others across the city of Alghero. Every picture is a real reference to the city.](#)

iii. Content *[What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.]*

[The game is based on real stories, places, folklores and daily life emotional backgrounds of citizens and tourists in Alghero. We will transfer knowledge about the medieval walls and](#)





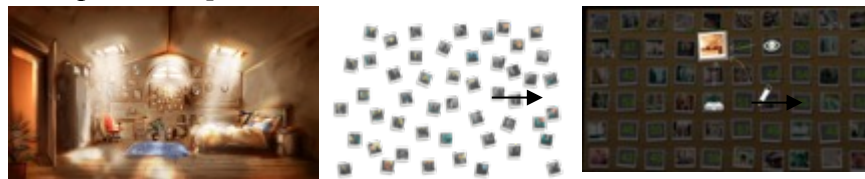
fortifications, the prehistoric settlements, the archeological museum, the Corallo's fishing practice.

Actors involved [Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games]

Crowd sourced game, local stakeholders will be involved in the selection of Alghero's spot.

## b. Game

i. Game flow: [Visual game flow of the game. Use a diagram to make understandable the whole game experience?]



ii. Storytelling [Detailed description of the whole storytelling around the game. Split in 2 concepts]

1. Story [What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?]

One room, 60 pictures, a whole life. A narrative puzzle game about the first love, friendship, dreams, lost and human feelings. Reconstruct the sixty fragments of life in the order in which they took place: explore the photos, read the comments, take your own notes and immerse yourself in an ordinary unforgettable story. The game starts under the form of a flashback, the player relives the story of that Summer that changed forever their lives.

2. Character description [Are there any characters involved? Who are they? Are they real or fictitious?]

The characters in the game are fictionals and they introduce the players to real stories and places. The main female character is a foreigner in Alghero as tourist, instead the main mail character is a local guy. The story mainly follows their lives.

iii. Technology: [What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information]

The game will be developed in Unity and freely available for download on App Store and Google Play.

iv. Mechanics: [How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?]



A narrative based game where the player has to follow the storyline getting the pictures in the right order. He has 3 main commands: zoom the pictures, read the notes, write his own notes. A swot mechanic lets him to switch the pictures on the wall.

- v. Art: [explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included/

The game is based on 60 real Polaroid photographs adapted for the digital layer of a game app. The game is set in his bedroom and the wall is full of old pictures. Below the bedroom and picture reference.



## JORDAN 1

### Game Design Document (GDD)

### Gadara: not just a story!





**Last updated: July 27, 2020**



## 1.1. GENERAL INFORMATION

- Name of the game: [Gadara: not just a story!](#)
- Game coordinator: [Ahmed Freewan \(project manager\)](#)
- Date: [July 27, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

## 1.2. GAME OVERVIEW

*[A brief overview]*

The game is a point-and-click adventure game in which the player has to choose one of two paths (eras): the Roman or the Ottoman. Choosing a character will determine the nature of the solved explored locations and solved puzzles for the sake of learning about what happened in that era and learn more about its monuments and history. 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.

## 1.3. GOAL

*[What is the goal of the game? What has the user to accomplish in order to finish the game?]*

As soon as the character representing the era is chosen, the player will have to solve four puzzles in order to learn more about its history and understand some of the things they see while at the site. Solving each puzzle will open up the next and this continues until the player will unlock one last video about the site (chosen era) that educates the player after playing all previously planned stages.

## 1.4. USER

*[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]*

[The game can be played by all ages](#)

## 1.5. MAIN DETAILS

*[Short description of the game separated in parameters]*

### a. Context

- i. Theme *[What is the general theme of the game?]*  
[Two tracks: Roman or Ottoman history at the Jadara site \(Um Qais\)](#)
- ii. Heritage *[Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]*



Roman and Ottoman eras; West theatre at Jadara; Ottoman village; Triconchos, Basilica and Church terrace

- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*]

The components of this game are portrayed digitally. Different puzzles that require logical, traditional, tile matching, and ordering around artifacts and historical information that seek educating visitors of the site. This will vary depending on the chosen era at the beginning (Roman/Ottoman) where questions and puzzles around that era seek to educate the player in a fun manner.

- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]

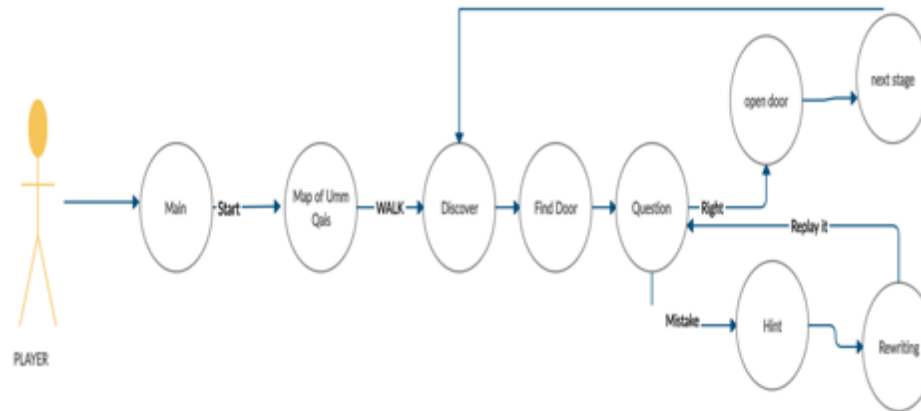
No actors are involved

## b. Game

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]

**Note: the final look of the game might change depending on added formatting, finalizing missing components and game production**





ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]

The site visitor will appreciate some useful information in a gaming context. The player will first have to choose a character, representing the era (Roman/Ottoman), and this character will have to solve 4 puzzles that provide extra level of information about different sites in the Jadara destination. This will collect all required token needed to open a one last educational video about the destination and its main monuments.

2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]







Two fictitious characters are involved, each one represents one of two eras during gameplay while walking and selecting the puzzle levels

iii. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]  
The digital component of the game can be developed on Unity.

iv. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]

The player has to win all 4 stages of the game in that era in order to be able to unlock an informative video about Jadara destination, which is related to the played puzzles. The way each puzzle is played is different depending on the information that it is trying to relay to the player.

v. Art: [*explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included*]

The artifacts and information used in each of the 4 puzzles in each game (one for the Roman era and one for the Ottoman era) should be one reflecting those present in that corresponding era. The persona in each of the eras should reflect (in appearance) a typical character from that era.





# JORDAN 2

## Game Design Document (GDD)

### Ajloun: Do you remember me?

Last updated: July 27, 2020





## 1.6. GENERAL INFORMATION

- Name of the game: [Ajloun: Do you remember me?](#)
- Game coordinator: [Ahmed Freewan](#) (project manager)
- Date: [July 27, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

## 1.7. GAME OVERVIEW

[A brief overview]

The game will start with some scattered objects from the different floors in Ajloun's castle site where the player has to remember where each object is located in the site itself and the museum next to the castle. 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 information (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

## 1.8. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

The player must find all six artifacts and place them in their right positions, as they are seen right now in the castle. Two of them are placed in the first floor. The other two will be placed somewhere in the second floor. And the last two will be placed in the museum outside the castle. These items are scattered throughout the map and can be searched for while wandering the surrounding terrain

## 1.9. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

The game can be played by all ages

## 1.10. MAIN DETAILS

[Short description of the game separated in parameters]

### c. Context

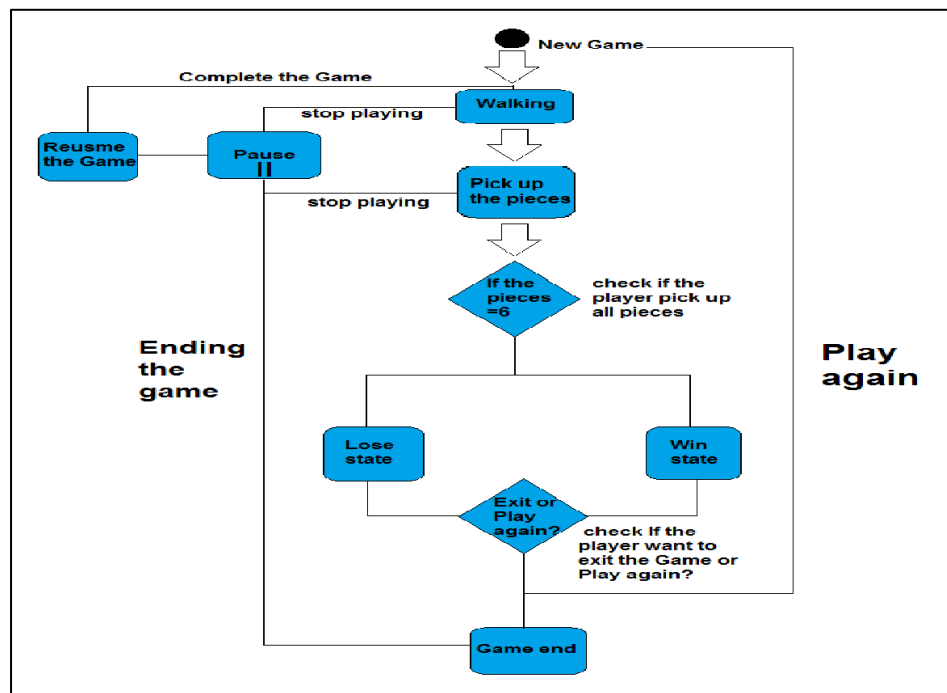
- i. Theme [What is the general theme of the game]?  
[Used artifacts in Ajloun's castle during 12<sup>th</sup> century](#)
- ii. Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing]?  
[Ajloun's castle](#); [Selected artifacts present in the castle](#); [The age of Saladin in the 12<sup>th</sup> century](#)



- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*  
The game historical components are portrayed digitally. In the digital form, the castle is shown with its museum. The player will be able to wander is interior and exterior trying to find different artifacts that they couldn't have known if they wouldn't have visited the castle. They will place these artifacts (lanterns, necklaces, statues) in specific positions that show their appropriate place at that time where they were used during that time in the castle.
- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]  
No actors are involved

#### d. Game

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]  
**Note: the final look of the game might change depending on added formatting, finalizing missing components and game production**





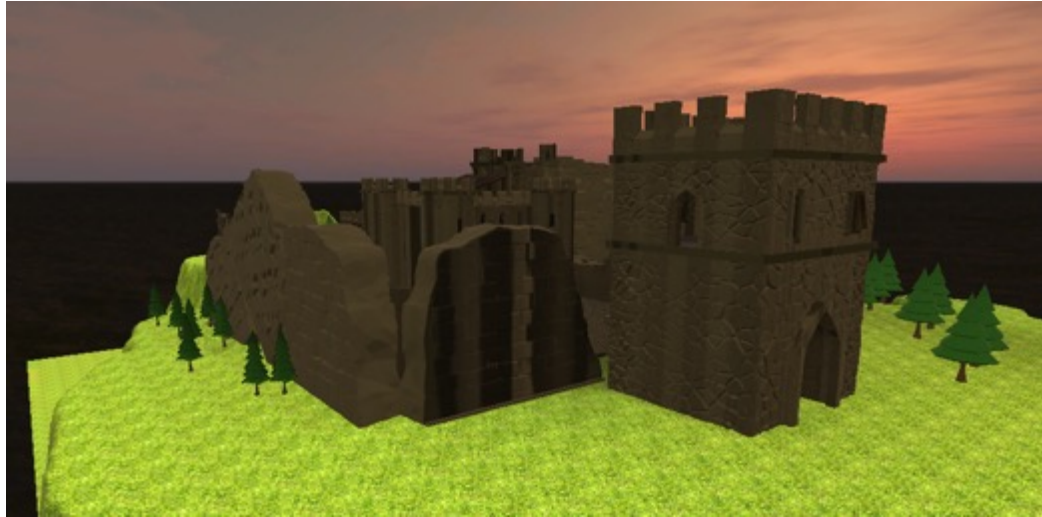
**ENI**  
**CBCMED**  
Cooperating across borders  
in the Mediterranean



Project funded by the  
**EUROPEAN UNION**



**REGIONE AUTÒNOMA DE SARDIGNA**  
**REGIONE AUTONOMA DELLA SARDEGNA**



ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]

Some of the artifacts in Ajloun's castle are missing. The game requires the player to either visit the castle or read to dig more information about these artifacts. The artifacts are scattered around the palace and inside its interior. The player has to wander these places in order to find these artifacts and place them in their correct position in the right floor/museum.

2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]





### A Crusader from the 12<sup>th</sup> century

- iii. Technology: *[What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information]*  
The digital component of the game can be developed on Unity.
- iv. Mechanics: *[How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?]*

The player has to find all missing artifacts from all floors and the museum (total of six artifacts) that are scattered in the interior of the castle and around it, and they should place them in their places, in order to win the game. There is a time counter for finding all artifacts, depending on their number and how far they are scattered from their places.

- v. Art: *[explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included]*

The artifacts and their information used in the game, in Ajloun's castle, that were used during the 12<sup>th</sup> century. The persona should reflect a typical character from that era in their look and is used to search for the missing artifacts.





# JORDAN 3

## Game Design Document (GDD)

### Ajloun: Can you fix it?

Last updated: July 27, 2020



### 1.11. GENERAL INFORMATION

- Name of the game: [Ajloun: Can you fix it?](#)
- Game coordinator: [Ahmed Freewan \(project manager\)](#)
- Date: [July 27, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

### 1.12. GAME OVERVIEW

*[A brief overview]*

This game will allow the players to select different artifacts 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

### 1.13. GOAL

*[What is the goal of the game? What has the user to accomplish in order to finish the game?]*

The player must win 5 stages in order to win the game. The game will present different stages that vary in difficulty to challenges a player to slide (frequently flat) pieces along certain routes (usually on a board) to establish a certain end-configuration. The pieces to be moved may consist of images of different statues and artifacts from the first floor of Ajloun's castle that the player has to solve the puzzle by learning how it looks like in reality to be able accomplish this task successfully

### 1.14. USER

*[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]*

The game can be played by all ages

### 1.15. MAIN DETAILS

*[Short description of the game separated in parameters]*

#### e. Context

- Theme *[What is the general theme of the game?]*  
Historical: Some of the used artifacts and statues from the main site of Ajloun's castle during the 12<sup>th</sup> century
- Heritage *[Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]*





Ajloun's castle; Selected artifacts and statues in Ajloun's castle; The age of Saladin in the 12th century

- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*]

Not addressed yet.

- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]

No actors are involved

## f. Game

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]

**Note: the final look of the game might change depending on added formatting, finalizing missing components and game production**

At each of the numbers shown is a stage that has to be completed. It will show a new image shuffled and must have its tiles arranged. Difficulty increases with stage number in terms of its size and shuffling





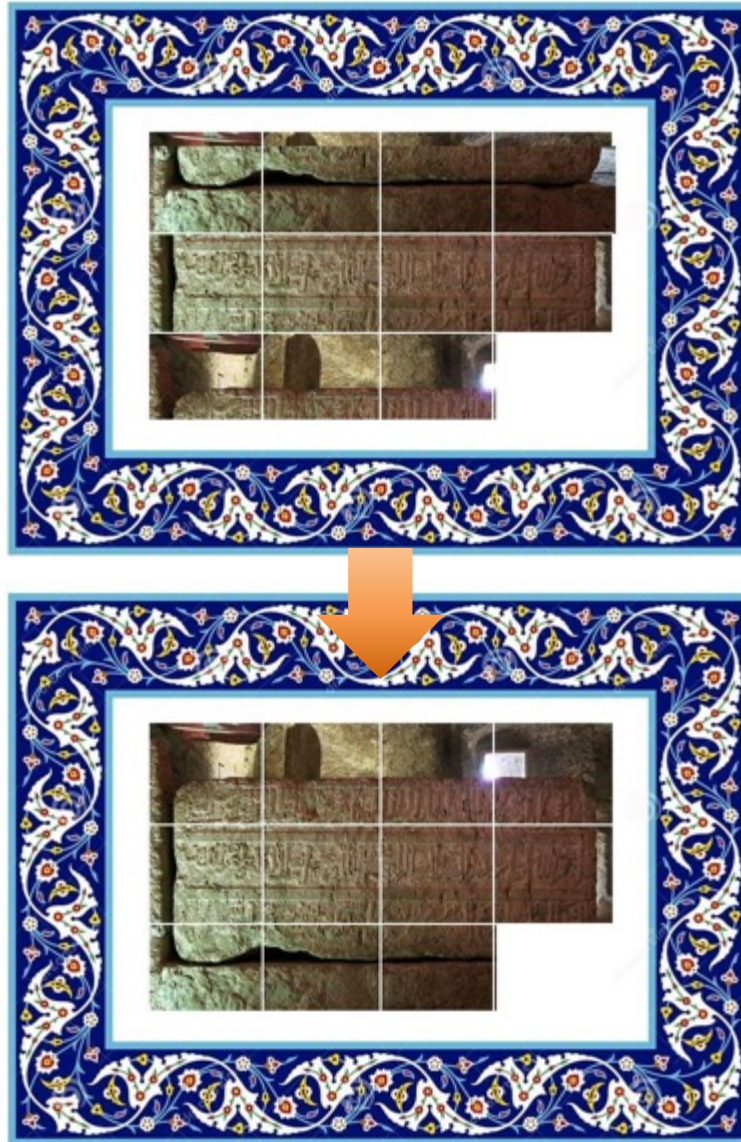
**ENI**  
**CBCMED**  
Cooperating across borders  
in the Mediterranean



Project funded by the  
**EUROPEAN UNION**



**REGIONE AUTÒNOMA DE SARDIGNA**  
**REGIONE AUTONOMA DELLA SARDEGNA**



ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]

The castle has been divided into several chambers. Each chamber represents a place where a stage is going to be played. A sliding puzzle for each stage that views an image for an item/artifact/statue from that chamber (or used to be in that chamber), that is scrambled and the player has to compare with the correct one and arrange these tiles in their correct positions in order to complete that stage. The stages will increase in difficulty as we progress with the game, where they will have more tiles and they be more shuffled as well.





2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]

Not filled out yet

iii. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]

The digital component of the game can be developed on Unity.

iv. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]

The player has to win all 5 stages in order to complete the game. When starting at the first stage, wining each stage will open the next stage, and so they cannot be played in random order. These stages cover different chambers in the castle through which the player new information on artifacts/statues/items that existed in the castle and where used at that time.

v. Art: [*explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included*]

The artifacts/statues and their information used in the game, in Ajloun's castle, that were used during the 12<sup>th</sup> century. Browsing is done using mouse and so there won't be a character that is wandering between stages, serving the nature of such puzzle games.





# JORDAN 4

## Game Design Document (GDD)

### Gadara: unravel the mystery

Last updated: July 27, 2020



## 1.16. GENERAL INFORMATION

- Name of the game: [Gadara: unravel the mystery](#)
- Game coordinator: [Ahmed Freewan \(project manager\)](#)
- Date: [July 27, 2020](#)
- Latest version + list of edits:
  - V1.0
  - Created game concept

## 1.17. GAME OVERVIEW

[A brief overview]

This is a Geo-based story-driven game in which the player is an explorer who takes a journey *in-person* to discover various artifacts and uncover details about the culture in Gadara roman city. The site will have many sensors that are planted next to the selected artifacts. As soon as the player approaches an artifact, 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 artifacts in a certain place (virtually) and requires you to solve the puzzles around that in order to reveal the item.

## 1.18. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

The player must explore the main road next to the west theatre, Triconchos, Basilica and Church terrace, connected road in order to be able to get enough information to unlock all the gems that are required in the game. Once this is done, the player will be presented with a more informative video that talks about the history and civilization of that region during the Roman Era.

## 1.19. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

The game can be played by all ages

## 1.20. MAIN DETAILS

[Short description of the game separated in parameters]

### g. Context

- i. Theme [What is the general theme of the game]?  
[Historical: Roman history at the Jadara site.](#)



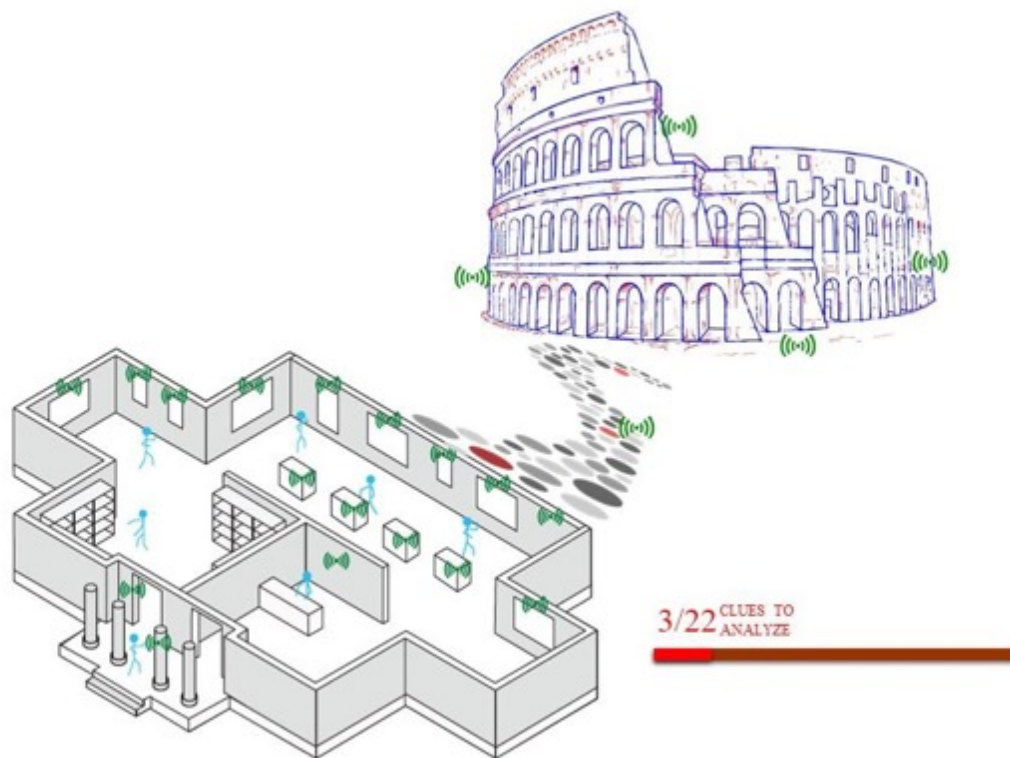
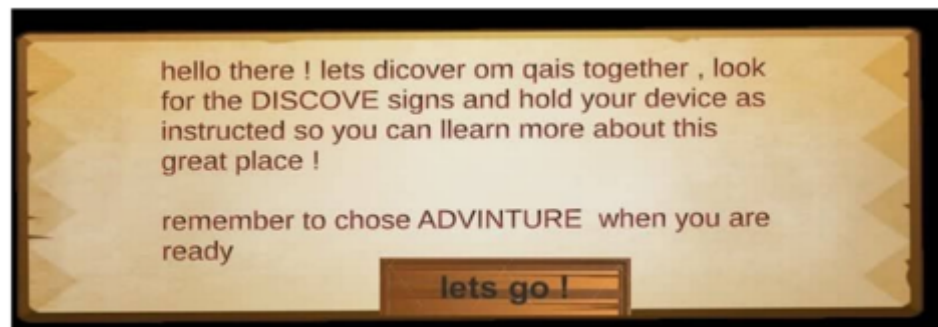
- ii. Heritage [*Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing*?]  
Roman era; West theatre at Jadara; Triconchos, Basilica and Church terrace
- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*]  
The game historical components portrayed digitally. In the digital form, some questions and information will be portrayed on top of reality (using the phone camera) in order to have an interactive learning and enjoyable experience. The player will be updated with related questions on the pilot sites of this destination during the Roman occupation, that will be their way to win the required gems that are needed to finish the game and view one final informative video about the Jadara historical site.
- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]  
No actors are involved

## h. Game

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]

**Note: the final look of the game might change depending on added formatting, finalizing missing components and game production**





ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]  
Not developed yet

2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]





The player himself is the one who is wandering around using their phone camera

- iii. Technology: *[What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information]*  
The digital component of the game can be developed on Unity.

- iv. Mechanics: *[How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?]*

As the game is an AR-based game, the player will be presented with feedback while wandering the main road that connected the pilot sites of the Jadara destination. This will allow the player to get enough information that completes the story that he should learn while wandering around in this astonishing historical area. Answering the presented questions will reward them with a gem where they have to collect all gems in order to be able finish the game and be presented with final video about Jadara site.

- v. Art: *[explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included]*

The game is AR-based. So, questions and information will be projected on top of reality. There will be no art concepts for the pilot site not its content, but rather menus, questions, and sequence screens for the sake of interacting with the player, as soon as they reach a fixed sensor implanted in that location, answer a question, or finish a certain milestone while playing and collecting the gems.





# JORDAN 5

## Game Design Document (GDD)

### Gadara: dawn of discovery

Last updated: July 27, 2020





### 1.21. GENERAL INFORMATION

- Name of the game: [Gadara: dawn of discovery](#)
- Game coordinator: [Ahmed Freewan \(project manager\)](#)
- Date: [July 27, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

### 1.22. GAME OVERVIEW

*[A brief overview]*

(includes Roman City, cathedral, streets and Amphitheatre) - In this game, similar to civilization type games, the player will learn about history as they check out various cultures about the civilization in Gadara. Here, the player will play the role of the ruler of that Roman colony. The player goal is to build the formerly Gadara in its powerful look at that era. The game's graphics are presented as a graphic novel, and sometimes, they really seem 3D. Gameplay will include story mode simple missions featuring tutorials and banal, if necessary, dialog. In the process, the player will build farms around the area, a warehouse, and some wagons. The player will upgrade Gadara all the way up to elite metropolitan region.

### 1.23. GOAL

*[What is the goal of the game? What has the user to accomplish in order to finish the game?]*

The player must finish doing all the tasks that will be assigned to them, that intend to gradually help in building the Jadara site as it used to look before. The player will be presented with a target image that they should mimic in order to finish all the requirements of the game. They will obtain extra points for all the tasks they accomplish on time.

### 1.24. USER

*[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]*

The game can be played by all ages

### 1.25. MAIN DETAILS

*[Short description of the game separated in parameters]*

#### i. Context

- i. Theme *[What is the general theme of the game?]*

History: Jadara city during the Roman era

- ii. Heritage *[Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]*

Jadara city during the Roman era; Monuments, collars, church, houses; West theatre at Jadara; Triconchos, Basilica and Church terrace.

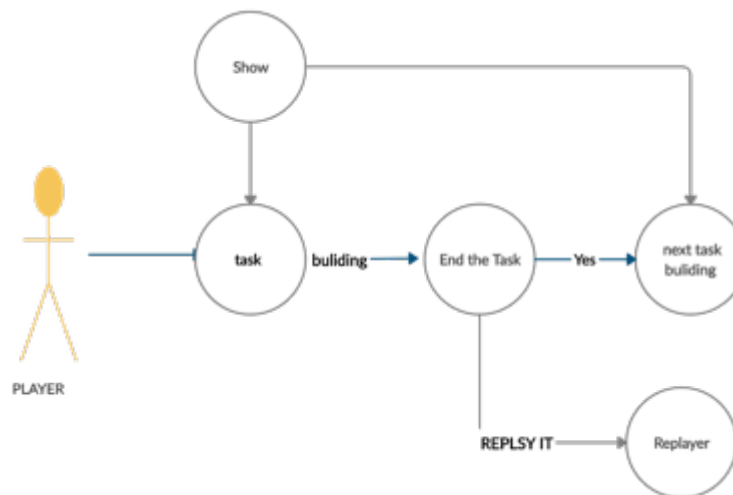


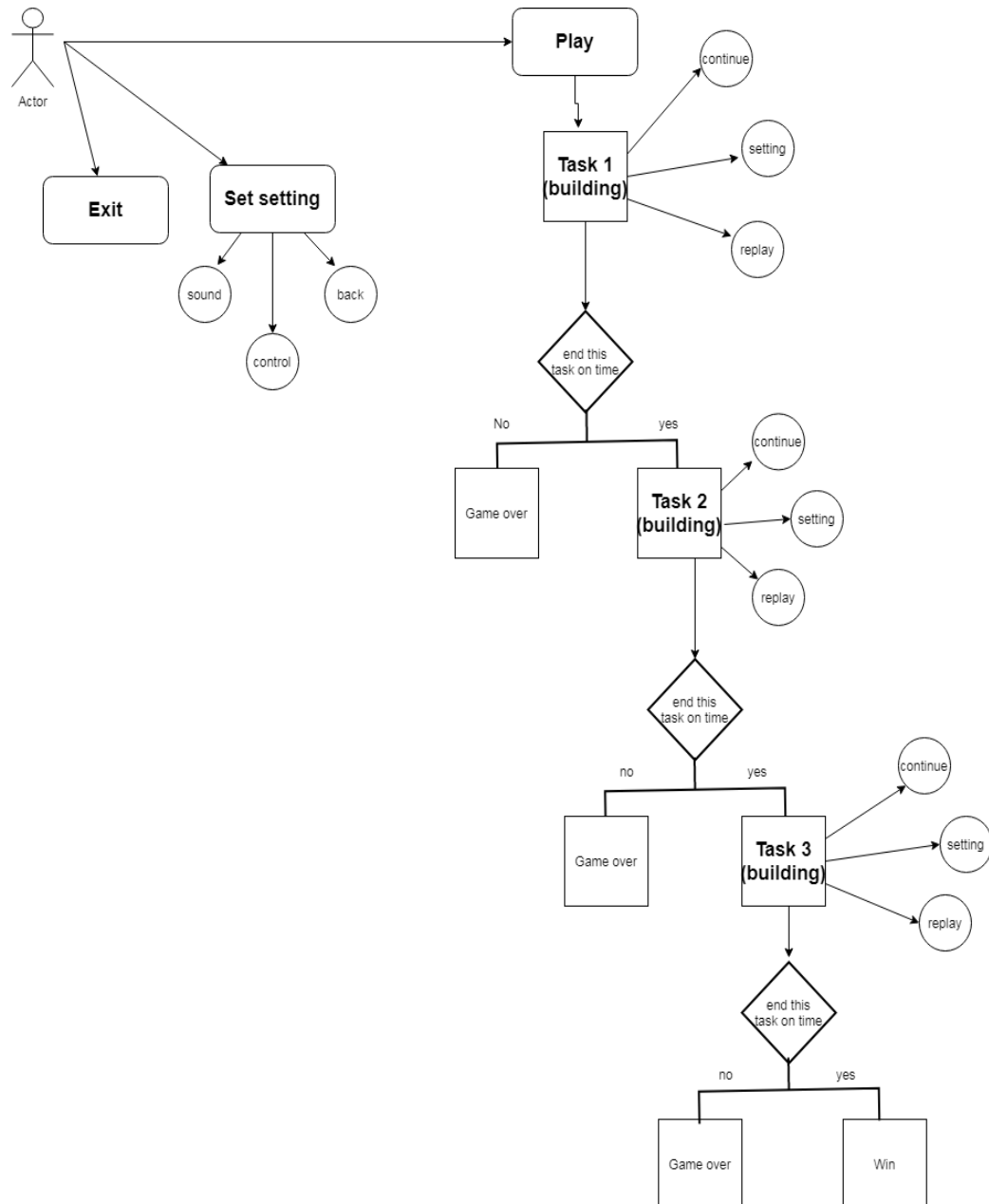
- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*  
The game historical components portrayed digitally. In the digital form, the game is initiated with an empty landscape that the player has to start building on top of (RTS-similar game) in a manner that forms Jadara city as it is known now. The player will be provided with a list of tasks through which they are able to re-imagine how this civilization was built during the Roman era.
- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]  
No actors are involved

## j. Game

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]

**Note: the final look of the game might change depending on added formatting, finalizing missing components and game production**







**ENI**  
**CBCMED**  
Cooperating across borders  
in the Mediterranean



Project funded by the  
**EUROPEAN UNION**



**REGIONE AUTÒNOMA DE SARDIGNA**  
**REGIONE AUTONOMA DELLA SARDEGNA**



ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]

Jadara city is one of the greatest civilizations that ever existed in the region. The player will be provided with a set of tasks where they will have to accomplish on time in order to be able build up the civilization and make it look similar to how it is now. This civilization will be completed gradually by executing a task at a time to be able to get enough credit to unlock the next stage of the game and be able to add new types of buildings.

2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]

Fictitious NPCs will be scattered around the created houses during gameplay to indicate population that will increase while you add more houses

- iii. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]  
The digital component of the game can be developed on Unity.

- iv. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]

The player has to complete all the assigned tasks that are build up the city of Jadara as we see it now. These tasks will include the houses in that area where they start with an establishment,





gradually moving to a small city hall and then add more forms of civilization such as the collars, monuments, church, and terrace.

- v. Art: *[explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included]*

The west theatre at Jadara should be one reflecting those present during the Roman era. The Triconchos, Basilica and Church terrace should also be reflecting those present during that era. Additional monuments, collars and connecting roads will also have to be reflected trying to teach the player how the city looks like when they visit it.





# LEBANON 1

## Game Design Document (GDD)

### Battle Reenactment

Last updated: July 28, 2020



## 1.26. GENERAL INFORMATION

- Name of the game: [Battle Reenactment](#)
- Game coordinator: [Imad H. Elhajj and Elie Shammass](#)
- Date: [July 28, 2020](#)
- Latest version + list of edits:
  - V1.0

## 1.27. GAME OVERVIEW

[A brief overview]

This is an analog game in which the visitors reenact a historical battle at Saida Sea Castle. Visitors will play the role of defenders from external attackers. The game would be played by a group of players at the same time. Time or number of trials could limit the duration of each group. The main element of the game is a catapult built to scale. Players can move the catapult and then by pressing a button they can visualize on a screen the projectile. The objective would be to adjust the war machine to hit virtual ships attacking the castle.

## 1.28. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

The goal is to hit a certain number of attacking boats within a certain time duration.

## 1.29. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

The game can be played by ages 6 and above. No special skills are needed.

## 1.30. MAIN DETAILS

[Short description of the game separated in parameters]

### k. Context

- i. Theme [What is the general theme of the game]?  
[Reenactment of the sea battle and getting introduced to one of the most popular war machines.](#)
- ii. Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing]?  
[The game will be placed outdoors at the Saida Sea Castle. Possible placements can be seen in the image below.](#)







- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*  
The game is an introduction to war machines used at the time. Possibly we will include cutouts of soldiers to also show the clothes.
- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]  
No actors are involved

## I. Game

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]  
Once players approach the screen they will be instructed to press a button which will start a brief tutorial about the game and its context.
- ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*
  - 1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]  
The game time limit is relatively short to be able to provide a story around it.



2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]

None

iii. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]

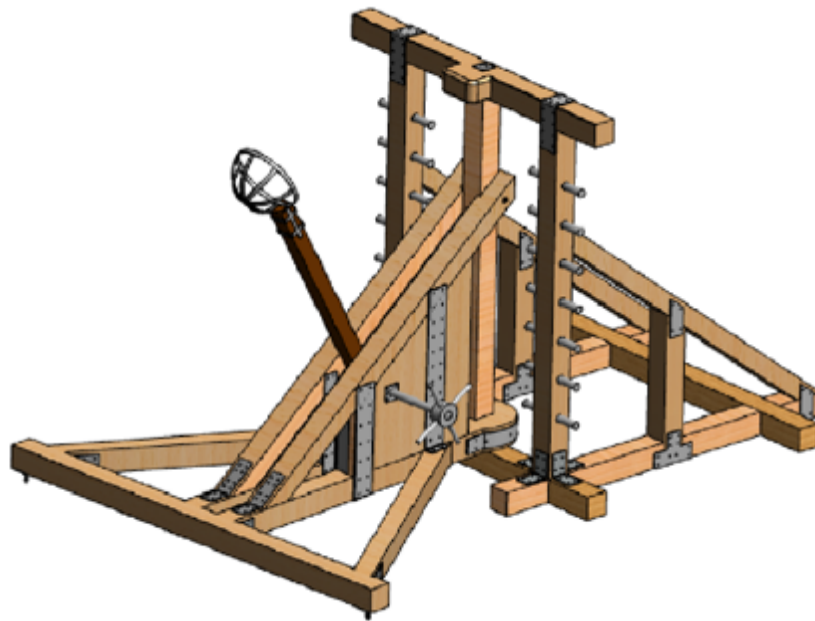
The game is an analog game but includes a digital component for the visualization of targets and projectiles. The digital part (might be available as mobile app) will be developed using unity.

iv. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]

The game is primarily target hitting. The score is based on number of targets and time. The game will maintain a list of high scores accomplished.

v. Art: [*explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included*]

The following is the current 3D model of the catapult to be built:

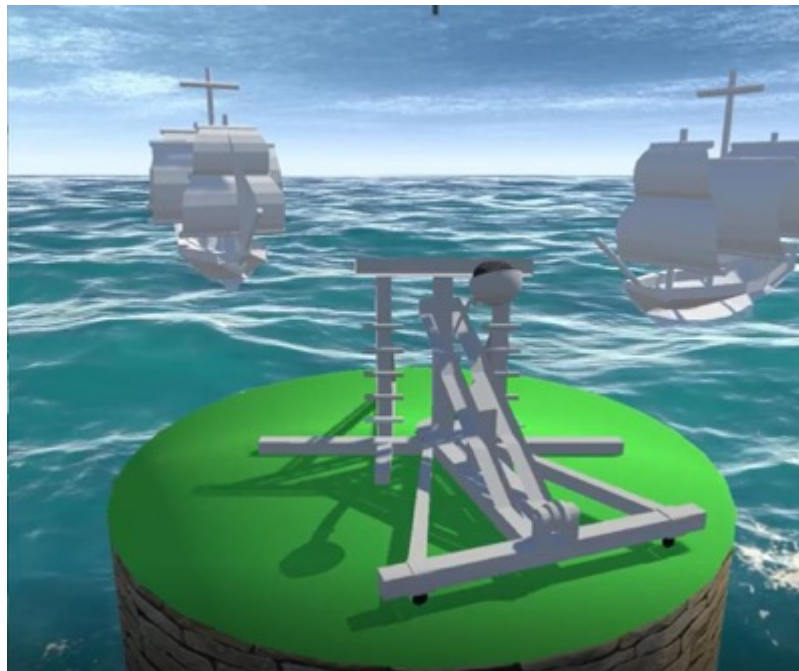


The following is a miniature model of the catapult:





The following is the current Unity interface:





# LEBANON 2

## Game Design Document (GDD)

### Bring back the mill

Last updated: July 27, 2020



### 1.31. GENERAL INFORMATION

- Name of the game: [Bring back the Mill](#)
- Game coordinator: [Daniel Asmar](#)
- Date: [July 27, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

### 1.32. GAME OVERVIEW

[A brief overview]

The game will be played inside the mill at Msaylha fortress. The game itself is digital in nature; once won, a pump will turn on and drive the mill, showing the user its functionality

### 1.33. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

The player must win three digital components related to the mill operation. The first one requires demolishing a damn via a catapult, the second is a pin game requiring moving the correct pins for the water to flow towards the mill, and the third also requires directing water in the correct direction to have it arrive at the mill.

### 1.34. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

The game can be played by all ages

### 1.35. MAIN DETAILS

[Short description of the game separated in parameters]

#### m. Context

- i. Theme [What is the general theme of the game]?  
[The use of water-powered mills at Msaylha in the VXi century](#)
- ii. Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing]?  
[A historical water-powered mill; VXi agriculture and food processing; the age of Fakhreddin II](#)
- iii. Content [What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.  
[The game historical components portrayed digitally or physically. In the digital form, a catapult is portrayed for the demolition of a modern damn. Also, historical aqueduct is shown in a](#)



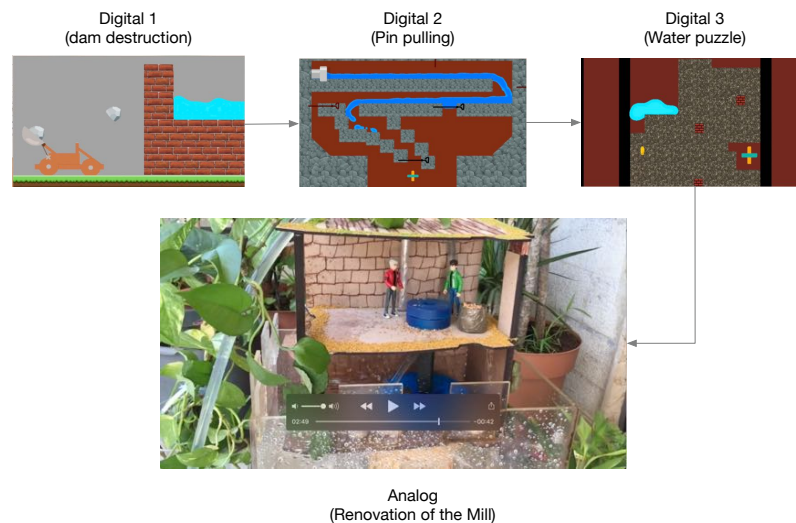
second phase of a digital game. Finally, a physical mill will be reconstructed and made to operate in a close circuit water system.

- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games?*]

No actors are involved

## n. Game

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]



- ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]

The water to Maan's mill is blocked because of a large damn and another series of small block in the water flow. Maan has to destroy the dam as well as steer the water in the correct directions to get the water flowing again.

2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]

Maan the Druze fighter/farmer from the XVI century





- iii. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]

The digital component of the game can be developed on Unity or on Babylon JavaScript. The physical game will include material used in the original mill, including steel for the driving wheel, and stone for the mill.

- iv. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]

The players have to win three components of a digital game in order to automatically actuate the mill into operation. The digital games include one for the destruction of a dam (projectile engine), and two for directing water in the correct channels (fluid mechanics engine).

- v. Art: [*explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included*]

The projectile should be one reflecting those present in the XVI century. The persona (called Maan) should reflect a typical Druze farmer/fighter of the XVI century. The aqueduct should reflect those of that era. Finally, the physical mill will be reconstructed according to the original material it was built in.







# LEBANON 3

## Game Design Document (GDD)

### The Conqueror

**Last updated: July 30, 2020**



## 1. GENERAL INFORMATION

- Name of the game: [The Conqueror](#)
- Game coordinator: [Samir Shaker](#)
- Date: [July 30, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

## 2. GAME OVERVIEW

*[A brief overview]*

The conqueror is the working title of two games with similar game mechanics: one that is played at the Msaylha fortress and one at the Sidon sea fortress. It is an Augmented Reality game where the player can see various historical objects on site through the phone's camera, learn about them, and collect them to solve a mystery specific to each site.

## 3. GOAL

*[What is the goal of the game? What has the user to accomplish in order to finish the game?]*

The player has to follow the storyline through short text conversations with the game, then explore the site through the phone's camera while collecting digital 3D models of historical items to solve a mystery specific to each site.

## 4. USER

*[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]*

The game can be played by all ages as long as the player is able to read well.

## 5. MAIN DETAILS

*[Short description of the game separated in parameters]*

### a. Context

#### i. Theme *[What is the general theme of the game?]*

Each game centers around exploration of each site. The story of each version of the game was chosen to encourage exploration while collecting historical items to solve a mystery.

#### ii. Heritage *[Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]*

Msaylha is closely related to the Ottoman period, so the objects collected will mostly be related to the Ottomans. Saida is a different story as it goes through three main periods (Crusader, Mameluke, Ottoman), so historical items collected there would be much more varied, coming from 3 different cultures.

### History of the Msaylha Fort

*Who built it?*





Emir Fakher El Dine II gave orders in 1624 to start the construction of the fort.

#### *Why was it built?*

To know why we must go back even further in time:

In 551 A.D. a massive earthquake hit the Levant and sank down the road that connected Byblos, Batroun, and Tripoli. That road was parallel to the sea. Since the road was practically vanished, it was impossible for travelers to pass and that was because of a cape/the promontory of Ras Chekka. The promontory blocked the road completely. Therefore, another path had to be constructed and that path was near Nahr el Jawz i.e. near the fort.

People started crossing the new path that connected Byblos, Batroun, and Tripoli. The fort was built to guard to road from Byblos to Tripoli (that is why it was built on a very high limestone rock). The guards' job was to ensure security and control traffic. There were no cars back then, so people had to travel through horses, carriages, and even by foot. The people that used to go through that road were likely merchants or possibly messengers. Security was needed to prevent bandits because they were very common back then.

#### **History of the Sea Castle of Sidon**

Reference: Kalayan, Haroutune. "The Sea Castle of Sidon." Musée De Beyrouth, Bulletin, vol. 26, 1973, pp. 81.

The castle was built between November 11, 1227 and March 2, 1228 by part of the Christian army of the Sixth Crusade. While waiting for Emperor Frederick II to arrive in the Holy Land to lead the crusade, part of the crusading force used the time to construct the castle. The group of crusaders who built the castle were a mix of Spanish, French and English soldiers.

The Sidon Sea Castle has gone through 5 stages of construction:

**First period:** Completed in 1228; it was largely compromised by two towers (Towers A and B) and a gate.

**Second period:** Completed around 1253; Tower B is partly incorporated into a new gate (which replaces the old one) and partly demolished. New tower (tower C) and a sea door (D3) (secondary gate that opens to the sea). Unclear if any further expansions were made in this period as they were lost to the Third Period of Construction.

**Third period:** Completed by 1278; towers A and C are enlarged and are at equal size, a second sea door (D4) is added to reinforce D3. The great hall was most likely built during this period. Chapel constructed on top of Tower C. Lower part of Tower C made into a cistern. Roman-style columns are added to stabilize the extra weight from renovations.

**Fourth Period:** Completed between 1278 and 1291; main gate is again moved to where it currently stands. New tower (named southern tower) constructed and flanks the main gate from the east while tower A flanks from the west. Main gate included a drawbridge which connected to the stone bridge south of the castle which was connected to the mainland. Tower C no longer has any defensive purpose and is primarily used as structural support for further additions.



**Final period:** Started after 1840; chapel was demolished and replaced with a mosque and repairs were made to the castle.

In 1253, during the second period of construction, Sidon suffered an Arab attack and the sea castle provided protection for as much of the population that could fit within. Second period of construction was started by Simon de Monceliart.

In 1278, the castle was given to the Order of the Knights Templar. According to Kalayan, the Templars had their headquarters in Sidon, though it is widely believed that the Templars were centered in Acre until 1291.

The Templars and Crusaders lost Sidon and its sea castle in 1291. Evidence on the north and south sides of the castle of segments of castle walls shows that the castle stayed intact after 1291 and most likely suffered significant damage in the explosion of 1840. The explosion most likely was an accident with the armory of gunpowder stored within the castle. A similar explosion occurred, in 1687, in the Parthenon, Athens, also causing great damage.

The chapel was converted into a mosque after 1291, but after the 1840 explosion, the structure was demolished and replaced by a completely new mosque.

There are few details of decoration throughout the castle, chief among them are the carved stones over the main gate portraying knights/soldiers and lions.

- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*]  
The game historical components center around various historical objects that the player has to find to discover the game's mystery. Examples of such objects include:



#### **Archer's Thumb Ring**

The archer's thumb ring allows the archer to firmly grip the bowstring while protecting his or her knuckles from callusing. Sometimes, rings signified status as a warrior; in other cases, nobles and those of an elevated social status wore the rings hung upon strings on their belt.

Reference: <https://mediakron.bc.edu/ottomans/objects/>





### **Matara (Water Flask)**

A normal, typical matara was made of leather, but the only surviving mataras are those of glass, gold and silver owned by Ottoman generals and prince for decorative purposes rather than practical. Reference: Faroqi, Suraiya. *A Cultural History of the Ottomans: The Imperial Elite and its Artefacts*. I.B. Tauris & Co. Ltd, London, 2016.



### **Ottoman Shamshir**

The Shamshir is an iconic Turkish sword having been used by both the Seljuk and Ottoman Turks. The best shamshirs were made of Damascus steel. One such advancement in metalworking technology was the invention of “Damascus,” “Damask,” or wootz steel. This process, developed in India as early as the time of Alexander the Great, yielded

ultra-high carbon steel that functioned both as a “superplastic” (in that the sword can be bent nearly from tip to hilt without shattering) and as an unusually hard and sharp cutting surface. Reference:

<https://mediakron.bc.edu/ottomans/objects/>



### **Child's Kaftan**

The kaftan is a timeless staple of Ottoman fashion. Indeed, the collection of kaftans housed in the Topkapi Palace show how little their style changed over the centuries. Kaftans are square cut outer garments that were worn over trousers and varied in length—reaching down to cover the hips or as far down as the ankles. In the Ottoman court, everyone from royal officials all the way up to the Sultan himself wore kaftans of increasing quality and splendor. This stately royal dress, adorned with beautiful designs and made in the finest materials, served to reinforce and transmit the power and wealth of the Sultan, his court and the Ottoman Empire itself. Reference:

<https://mediakron.bc.edu/ottomans/objects/>

This is just a small sample of the objects that can be found. A longer list of objects has already been prepared but is not included to keep this document concise.



- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]

No actors are involved

## b. Game

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]

The game mechanics revolve around collecting historical items in an inventory to be able to reach a final goal involving a mystery. The items are collecting by tapping on 3D models of them through an Augmented Reality experience on the phone.

- ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]

For the game in Msaylha, the player starts by being guided with a tour of the fort, and as the tour proceeds, the guide notices that the collected taxes are missing, so the player has to follow the trail of bandits by collecting historical items they left behind in order for him to find their hideout and recover the taxes chest.

For the game in Saida, the player has to decipher a letter from an ancestor to the templars to find the location of a broken sword on the site. The game mechanic is similar to the game of Msaylha in that the player also has to collect various items on site in order to find the location of the broken sword.

2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]

The game in Msaylha has one character, which is secondary to the story. He is a Janissary that acts as a guide to the player. A photo of him is shown below:







- iii. Technology: *[What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information]*  
The game is an Augmented Reality game to be played on a medium to high-end smartphone. It is currently being developed using the Unity game engine, but it is foreseen for it to be ported to the BabylonJS engine so it could run in a web browser, making it easier for tourists to start playing right away without having to download any app.

- iv. Mechanics: *[How is the game internally working. What do the players have to accomplish? How do they reach and finish the game? Are there points, rewards, rankings?]*

The player needs to collect various historical items found by physically walking and exploring the site through the phone's camera. Each item rewards the player a different amount of points, which gives an objective reward to the player, but the final reward of discovering the secret to the mystery gives a more satisfying emotional reward of finally finding out what happened.

- v. Art: *[explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included]*

Since this is an Augmented Reality game, the art consists mainly of the 3D models that are collected by the player, but there is also a UI component, which consists of the user interface, which is hand-drawn in a medieval style from the fort where both forts were built in.









# LEBANON 4

## Game Design Document (GDD)

### The architect

Last updated: July 30, 2020



### 1.36. GENERAL INFORMATION

- Name of the game: [The architect](#)
- Game coordinator: [Daniel Asmar](#)
- Date: [July 27, 2020](#)
- Latest version + list of edits:
  - [V1.0](#)
  - [Created game concept](#)

### 1.37. GAME OVERVIEW

[A brief overview]

The game will be played inside the Msaylha fortress. The game is completely digital in nature, where the user will build in a Virtual Reality setting the Msyalha fort, maybe in a Minecraft setting.

### 1.38. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

The player must successfully reconstruct one of the Msaylha buildings (or walls) in Minecraft

### 1.39. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

The game can be played by all ages

### 1.40. MAIN DETAILS

[Short description of the game separated in parameters]

#### o. Context

- i. Theme [What is the general theme of the game?]

The general theme is fort construction methods of the XVI century

- ii. Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]

The game will be played inside the Msaylha fort, in a room that will be dedicated to gaming. The room will be designed within the masterplan of the Directorate General of Antiquities (DGA) for the creation of a novel tourist experience at Msaylha fort.

- iii. Content [What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.

The historical facts include construction techniques, materials, and tools of the XVI century in the days of Fakhreddin II



- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]

No actors

## p. Game

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]

Not developed yet

- ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]

The visitors will be shown in Virtual Reality the base (rock) of the Msyalha fort and they will have to reconstruct in VR the fort using material and tools they can select from a database. The fort will then be shelled (virtually) and the user will be shown the efficiency of their fort to withstand the shelling

2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]

Not determined yet

- iii. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]  
Digitally played. The development of the game will require knowledge of material properties.

- iv. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]

The players have to construct a fort in a virtual manner using tools and material provided to them

- v. Art: [*explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included*]

There will be a need to reproduce the construction tools. Also the need to re-create the base of the fort as a 3D model





# LEBANON 5

## Game Design Document (GDD)

### Time Machine

Last updated: July 28, 2020



#### 1.41. GENERAL INFORMATION

- Name of the game: [Time Machine](#)
- Game coordinator: [Elie Shammass](#)
- Date: [July 28, 2020](#)
- Latest version + list of edits:  
- V1.0

#### 1.42. GAME OVERVIEW

[A brief overview]

The game will be played inside the Fidar Tower. The visitors immerse themselves into the 13<sup>th</sup> 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.

#### 1.43. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

In the first installation, the 8 minigames are independent and the broader game is “finished” when all the minigames have been won. As an example, one of the minigames involves lighting a fire at the top of the Fidar tower without getting killed by the rain of enemy arrows. The minigame is won when the fire is lit. The second installation (AR) is won when all the enemies have been killed.

#### 1.44. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

The game can be played by all ages

#### 1.45. MAIN DETAILS

[Short description of the game separated in parameters]

##### q. Context

- i. Theme [What is the general theme of the game?]  
[Discovering combat techniques and games played in the medieval era](#)
- ii. Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]  
[The location of the game is the Fidar Tower, which was built in the medieval era \(likely by the Crusaders\). Apart from the historical video, the game uses historically accurate characters](#)



(accurately clothed crusader soldier, mamluk soldier, little girl, little boy). The medieval combat techniques/scenarios we use are accurate too (shooting arrows through arrow slits, lighting a fire to alert the army of an enemy attack). The medieval games chosen are based on historical research: for example, Sadw was a popular children's game where the goal was to throw walnuts into a hole.

- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*]

Not developed yet

- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]

No actors are involved

## r. Game

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]

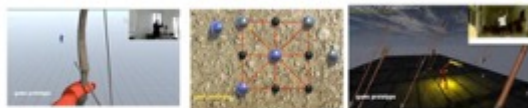
(read diagram from the top left to the bottom right)



Menu where interface is presented and user chooses language



Game choice pages for medieval minigames and combat minigames



Gameplay from 3 different minigames



How the game looks in the physical world

- ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]





Fidar Tower has been turned into a time machine that allows you to go back and relive interesting aspects of the medieval era during which this tower was built and used. There will be an explicitly historical portion where the story of the tower and the surrounding area is told. The minigames have strongly historical components but they are not tied to each other by a unified narrative.

2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]

Not determined yet

- iii. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]

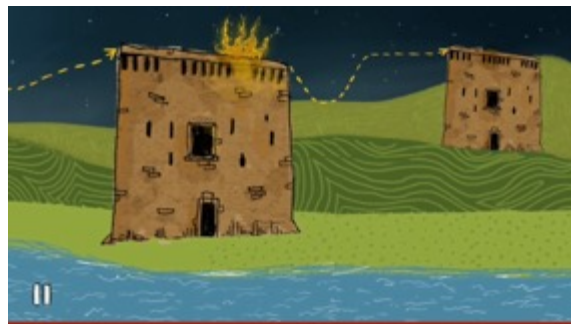
The game is a digital game developed entirely in Unity 2018.4.20f1. The Microsoft Kinect and its Unity plugin are used to detect user gestures and integrate them into the game. We plan to use a Windows system (Alienware) for the processing alongside an Optoma projector for the projection.

- iv. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]

The minigames are independent from each other, but the menu will show a symbol next to each game that has been completed. We have discussed the possibility of creating a reward (an extra video, a leaderboard, or even an extra minigame) for any player that can win all 8 minigames.

- v. Art: [*explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included*]

The appearance of the menu is shown in the diagram above. The historical video follows the same theme:



For the war minigames, we have tried to create accurate reproductions of soldiers from that era from the Crusader camp and from the Mamluk camp. Specifically, our crusader soldier character is based on illustrations such as the one below.





The Mamluk soldier is based on the following illustration by historical illustrator Angus McBride:



For the medieval minigames, we decided to have two children as the main characters playing the games. We decided to give the little girl a more European style by dressing her in kirtle as shown in the image below.





For the little boy, we based ourselves on an anthology of the history of Arab Dress, where we found the following plate showing a classroom scene dated from the 13<sup>th</sup> century:



The character will be based on the rightmost boy

## SPAIN 1

# Game Design Document (GDD)





Project funded by the  
**EUROPEAN UNION**



**REGIONE AUTÒNOMA DE SARDIGNA**  
**REGIONE AUTONOMA DELLA SARDEGNA**

# SMUGGLERS

**Last updated: 2020\_07\_29**



## 1.1. GENERAL INFORMATION

- Name of the game: [Smugglers](#)
- Game coordinator: [Xavi Socías \(Neàpolis\)](#)
- Date: [2020\\_07\\_29](#)
- Latest version + list of edits:
  - [Concept](#).

## 1.2. GAME OVERVIEW

[A brief overview]

The users become the Agents of the Agency of Secrets. They have to follow the steps of “The Hand” a smugglers organization set in the sea front of Vilanova i la Geltrú.

## 1.3. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

The goal of the game is to discover who The Hand members are and how do they work. They have to find the place where they set their headquarters.

## 1.4. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

Nationality: [Local](#) - [national](#) - [international](#)

Type: [Families](#) - [Groups](#) - [Students](#)

Age: [From 6 years old](#).

## 1.5. MAIN DETAILS

[Short description of the game separated in parameters]

### a. Context

#### i. Theme [What is the general theme of the game?]

[In the XIX century in Vilanova there was a smuggler society that worked in the shadows of the authorities. Set in the recovery of this coastal area the users will discover what true lies behind those “supposed” criminals.](#)

#### ii. Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]

[The game starts in the Tourist Information Office in the Sea Front and visits the fishing quarter, through historical places but at the same time visiting local shops.](#)

#### iii. Content [What is the content of the game? What are its historical components?]

[Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.](#)



Set in the XIX century in Vilanova i la Geltrú the historical components are a complement of all the contents provided in the Espai Far (The lighthouse museum) with more day to day knowledge and street facts. One of the goals of the game is the interaction with locals.

- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]

Tourist information workers.

Local shops.

Local actors.

## **b. Game**

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]

The game is intended to be a live action role play game, but its supposed to be playable as well with no actors.

- ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]

The story starts when, as Agents of The Agency of Secrets, the users receive the mission to discover what lies behind the Hand. They are said to go to a place where thanks to a password they will be provided with more information to get deeper into the knowledge of the band.

2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]

Not defined yet.

- iii. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]

Analog game set in a LARP (Life Action Role-Play) basis. The game will support the possibility of being played without actors.

- iv. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]

The mechanics of this game is a quest game with discovering spots in the streets mixed with interaction with actors and passwords mainly set as a ginkama.





- v. Art: *[explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included]*

Very little art is needed, mainly remembering a treasure hunt, with old maps with a small revival of a pirates' design.







## SPAIN 2

# Game Design Document (GDD)

## SOULS

Last updated: 2020\_07\_29



## 1.1. GENERAL INFORMATION

- Name of the game: [Souls](#)
- Game coordinator: [Xavi Socías \(Neàpolis\)](#) / [Sergi Fernández \(i2cat\)](#)
- Date: [2020\\_07\\_29](#)
- Latest version + list of edits:
  - [1.0](#)
  - [Concept](#)

## 1.2. GAME OVERVIEW

[A brief overview]

The game “Souls” is a quest in the discovery of an amnesic memory in a lighthouse in the Mediterranean.

## 1.3. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

The user, as an agent of “The Agency of Secrets” receive a message in a bottle from an amnesic person. The user has to help to discover its identity through the recovery of the memory thanks to remembering the history of the sea front in Vilanova i la Geltrú.

## 1.4. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

Nationality: [Local](#) - [national](#) - [International](#)

Families - [Adults](#) - [kids](#)

Ages: [From 10 years old in advance](#)<sup>1</sup>

## 1.5. MAIN DETAILS

[Short description of the game separated in parameters]

### a. Context

- i. Theme [What is the general theme of the game?]

[In 1886 there was a huge wreckage in Vilanova i la Geltrú, it became a national catastrophe and a tragical success for the village. This is the main hidden plot of the game.](#)

- ii. Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]

[The game is going to be placed in the “Espai Far” a lighthouse, in use, that holds the Museum of the Sea, and the Museum of Sea Curiosities.](#)

---

<sup>1</sup> The use of a mobile device is needed.



- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*  
The wreckage of 1886, which is known as “The year of the drowned”. 50% of the Vilanova i la Geltrú fishing float drowned in a huge tempest. This is the main plot explained.  
To be able to explain the story of the wreckage its in use the knowledge of the coast of Vilanova i la Geltrú from its beginnings, making an special effort in the XIX century. Professions, characters, fishing techniques and cultural heritage.
- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]  
The museum staff

## **b. Game**

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]
- ii. Not prepared yet
- iii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*
  1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]  
  
The user receives a message in a bottle where someone talks in an incomprehensible way but making reference to the lighthouse; there, the missions start.
  2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]  
  
As the story in Vilanova’s sea front was held mainly by anonymous fishermen, the main character in this story is anonymous.  
  
There are some links to real characters from the XIX century Vilanova’s society that help connecting stories with other gamified experiences.
- iv. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]  
The platform is digital, with a mobile device. App.





- v. Mechanics: *[How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?]*

Fist stage (outside): discovering with AR the outside objects of the lighthouse.

Second stage (inside): through the discovery of the story of Vilanova's sea front in the Museum the user will choose several options to configure a character.

Depending on the character created the conclusion of the game will become one or another.

- vi. Art: *[explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included]*

The visual aspect of the game is a mixture of XIX century with sea elements, and the use of the image files from the museum.





## SPAIN 3

# Game Design Document (GDD)

## Sounds of Egypt

Last updated: 2020\_07\_29



## 1.1. GENERAL INFORMATION

- Name of the game: [Sounds of Egypt](#)
- Game coordinator: [Xavi Socías](#)
- Date: [2020\\_07\\_29](#)
- Latest version + list of edits:
  - [Concept](#)

## 1.2. GAME OVERVIEW

[A brief overview]

Follow the steps of Eduard Toda in their experience through Egypt in a storytelling game mode.

## 1.3. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

The goal of the game is to recreate the path that Eduard Toda followed during their stay in Egypt until the discovery of Sennedjem's tomb and the donation of part of its collection to the Museum Víctor Balaguer.

## 1.4. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

Nationality: local - national - international?

Age: 15 and more

Type: Individual experience. Adult used to read adventure books and choose your path stories.

## 1.5. MAIN DETAILS

[Short description of the game separated in parameters]

### a. Context

- i. Theme [What is the general theme of the game?]

The game sets in Egypt in 1882, when Eduard Toda arrives to Alexandria. It recovers the ambience of the beginning of the Egyptian archeological history, and the time of the last explorers.

- ii. Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]

It's not held in a physical place. The game explains the story of Eduard Toda and its links with historical characters from its time period. The game uses the "Through the Egypt" book as a reference to transmit the ambience, but at the same time real documents from the Museum Library.



- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*  
The cultural background is the connection with Victor Balaguer and Eduard Toda, so they were friends and the second decided to donate some of their findings to the Vilanova i la Geltrú Museum because it was going to be built so recently.  
Concepts about the Egyptian story and linking with the recreation of Sennedjem's tomb in the Barcelona Egyptian Museum.
- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]  
No actors

## **b. Game**

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]
- ii. Not determined yet
- iii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*
  - 1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]  
The story plot starts with the opening of Sennedjem's tomb. After that, with a flashback the story starts when he arrives to Alexandria and starts a full of amazing facts regarding the first time of Egyptian archeological history.
  - 2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]  
Eduard Toda i Güell. (Real)  
Víctor Balaguer (Real)
- iv. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]  
Analog game as a book where users choose their own story. A digital platform to interact with the game, but not necessary for the user experience.
- v. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]







The user read the book and choose the path when the book proposes. He can see if their decisions coincide with the real path that Eduard Toda followed with the support of a digital platform.

- vi. Art: *[explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included]*

The art of the book has to remember the facts of Egypt, using pictures of the personal collection from Eduard Toda.





## SPAIN 4

# Game Design Document (GDD)

## Surge et Ambula

Last updated: 2020\_07\_29



## 1.1. GENERAL INFORMATION

- Name of the game: [Surge et Ambula](#)
- Game coordinator: [Xavi Socías \(Neàpolis\)](#) / [Sergi Fernández \(i2cat\)](#)
- Date: [2020\\_07\\_29](#)
- Latest version + list of edits:
  - [1.1.](#)
  - [Under development](#)

## 1.2. GAME OVERVIEW

[A brief overview]

The users become agents of the Agency of Secrets. They are invited to the Museum to become part of a secret society, but before they deserve the access they have to discover the secrets of the museum.

## 1.3. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

Pass through several rooms of the museum and discover its secrets. The secrets are the rewards for solving the clues in every room.

## 1.4. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

Locals, nationals and international users.

Age: From 10 years old in advance.

Group: Families or adults, individual or in groups.

## 1.5. MAIN DETAILS

[Short description of the game separated in parameters]

### a. Context

#### i. Theme [What is the general theme of the game?]

The theme of the game will cover the real history about the Museum founder and why he decided to build a museum in Vilanova i la Geltrú. The first national building in Catalonia conceived as a museum in itself. Víctor Balaguer was a known mason from the last XIX<sup>th</sup> century, and the game uncovers some of this hidden lore.

#### ii. Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing?]

Characters:

- [Victor Balaguer.](#)
- [Eduard Toda i Güell.](#)
- [XIX<sup>th</sup> century society in Vilanova i la Geltrú.](#)

Historical facts:



- The building of the museum.
- The discovering of Sennedjem's tomb by Eduard Toda, a Spanish explorer discovering archeological sites in Egypt with a good relationship with Víctor Balaguer. Part of its collection is in the museum including a little child mummy.
- Collection of Asian antiquities.
- The knowledge of the masonry as a cultural concept.

iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*]

- 1882: The building of the museum.
- 1884: The formal inauguration of the museum.
- Masonry, concepts of the cultural and political movement.
- How to recognize masonic symbology.
- The pinacothèque and its authors.

i. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]

- Some actors from Vilanova to record videos.
- Use of the radio studios to record audio content.

## **b. Game**

i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]

ii.

iii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]

- Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]  
The users become agents of "The Agency of Secrets". They are invited to the Museum so they can become part of the secret society that's in the museum, but before being accepted they have to discover the secrets of the museum.
- Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]  
1. Victor Balaguer: a real historical character. He was a lord from the XIX century and become one of the most influential persons in the history of Catalonia and Spain. He





REGIONE AUTÒNOMA DE SARDIGNA  
REGIONE AUTONOMA DELLA SARDEGNA

decided to give everything he had to Vilanova i la Geltrú, leaving behind a legacy full of knowledge and wisdom for the city.

2. “The Historian”. (Fiction character). Sent from “The Agency of Secrets” to help the users.
3. Anonymous characters. (Fiction characters). Will help to understand the game clues.

- iv. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]

Digital. Mobile App with AR interaction.

- v. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]

The player has to discover the clues and solve the riddles in every room so they can get “Unveil the Secrets”. Once they unveil the secret they’re allowed to go to the next room. With all the secrets unveiled their access to the Secret Society is granted and to other missions in the town.

- vi. Art: [*explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included*]

All the game is based in the XIX century look. Videos look in black and white, old and with no sound, pictures in old style. Everything has to have the feeling of opening a vault of old files and mysteries.





Project funded by the  
EUROPEAN UNION



REGIONE AUTÒNOMA DE SARDIGNA  
REGIONE AUTONOMA DELLA SARDEGNA

## SPAIN 5

# Game Design Document (GDD)

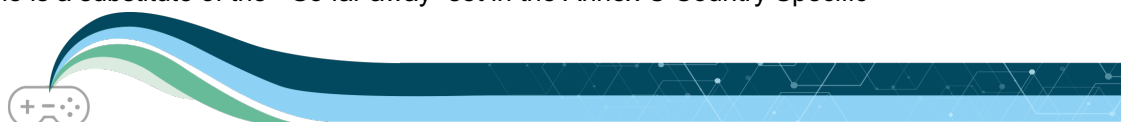
## SECRETS OF THE CITY

### (The Agency of Secrets)<sup>2</sup>

Last updated: 2020\_08\_03

---

<sup>2</sup> This game is a substitute of the “ So far away” set in the Annex C Country Specific



## 1.1. GENERAL INFORMATION

- Name of the game: [Secrets of the City](#)
- Game coordinator: [Xavi Socías \( Neàpolis\)](#)
- Date: [2020\\_08\\_03](#)
- Latest version + list of edits:
  - [General concept](#)

## 1.2. GAME OVERVIEW

[A brief overview]

Find the clues hidden in the main streets of the city to get access to The Agency of Secrets.

## 1.3. GOAL

[What is the goal of the game? What has the user to accomplish in order to finish the game?]

Locate the different clues scattered around the city so the user get the knowledge and information so he has the access granted.

## 1.4. USER

[What is the user type of this game? Which knowledge do we have about them? A description of the target audience of the game]

Origin: Local - National - International

Age: 5 - 99

Groups: Families - Couple - Groups of friends

## 1.5. MAIN DETAILS

[Short description of the game separated in parameters]

### a. Context

#### i. Theme [What is the general theme of the game]?

The game talks about a Secret Agency called “The Agency of Secrets” created by Víctor Balaguer <sup>3</sup>. This Agency provides its agents with the necessary information so they can visit places around the city and discover the secrets of Vilanova.

This game works as well as a general framework for the whole project game. Is the entrance to the storytelling created around the “Secrets” of Vilanova i la Geltrú.

Is not compulsory to play this game first but it would be a good starting point once users are in town.

#### ii. Heritage [Description of the place where the game is going to be placed. Historical facts, concepts, characters that the game is using and sharing]?

Main streets of Vilanova, with the public heritage places but always outdoors.

---

<sup>3</sup> See “GDD2\_SURGE\_ET\_AMBULA”





- iii. Content [*What is the content of the game? What are its historical components? Description of the cultural background used in the game. What are we explaining in the game? Which historical facts? Dates? References and articles may be provided.*  
There's a historical character called Dr. Thebussem, in the last XIX<sup>th</sup> century, who was a gastronomy investigator; all his recipes, menus and books are hold in the Víctor Balaguer library. Some legends say that Dr. Thebussem was an alter ego of Víctor Balaguer himself.  
The game this “mysterious” character as a main reference in the game.
- iv. Actors involved [*Are any local actors involved in the game? Shops? Amateur drama groups? Local guides? Either in the creation of content or in the execution of the game in case of live action games*]  
Because Dr. Thebussem worked with recipes of the last XIX<sup>th</sup> century, the game incorporates restaurants and bars, so part of the clues bring to this local place, where users can follow the path and at the same time have a gastronomic experience.

## **b. Game**

- i. Game flow: [*Visual game flow of the game. Use a diagram to make understandable the whole game experience?*]  
Not developed yet
- ii. Storytelling [*Detailed description of the whole storytelling around the game. Split in 2 concepts*]
1. Story [*What story are we going to explain? What story is the user going to live. Which is the starting point and what's the story told during the experience?*]  
The user receives a clue and a starting point in the Plaça de la Vila, where he reads something in the newspaper. Here starts the story where the user follows scattered clues about a group of mysterious gentlemen that used to meet in restaurants and where they created a Secret Agency, “The Agency of Secrets”.
  2. Character description [*Are there any characters involved? Who are they? Are they real or fictitious?*]  
The Agency of Secrets took form under the cloak of Dr. Thebussem and some known personalities of the town, like Francesc Gumà, Joan Oliva, Víctor Balaguer, Salvador Samà for example.
- iii. Technology: [*What platform is the game going to be developed and played? analog or digital? A description of the exact type of platform description technical information*]  
The game is supported in analog but, at the end provides with the code to download “The Agency of Secrets” mobile application. This application is the general framework



where all the games of the project will be held and will keep score of the advance for the whole experience.

- iv. Mechanics: [*How is the game internally working. What do the players have to accomplish? How do they can reach and finish the game? Are there points, rewards, rankings?*]

The game follows a simple treasure hunt basis with tests all along the way. Some interaction with locals will verify the answers.

- v. Art: [*explain everything related to with the visual appearance of the game. Concepts, arts and images have to be included*]

As all the storytelling project, the look of the game is under a XIX<sup>th</sup> century style.

