

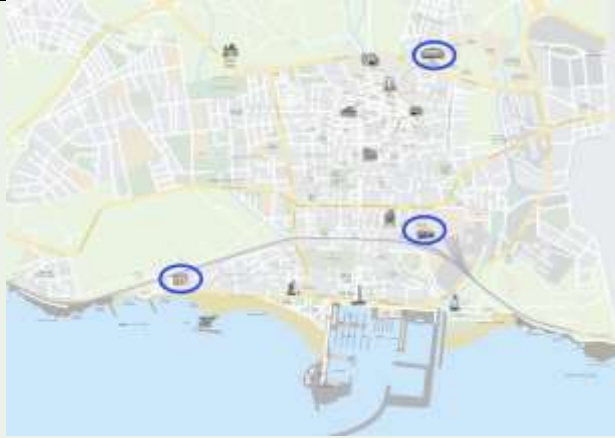


GAMIFICATION STRATEGY

VILANOVA I LA GELTRÚ - CITY CENTER

6.1.1 Current Tourist Site Situation

The city destination of Vilanova i la Geltrú has hold the implementation of the MedGaims project in 2 destinations, City Center and Sea Front, both of them separate and complementary. The increase of tourism flow thanks to the gamification project can help both destinations to revenue more visitors. The sites selected for the gamification strategy pretends to cover a second ring of gamified activity and move it to the outbounds of the city, at the same time that complementing one site in the city center that lacks of gamified experiences.

<p>Destination Vilanova: Outbounds of Vilanova</p> <ul style="list-style-type: none">● 1 site listed on the Catalonia Museum Archive <p>Covers 2 civilizations:</p> <ul style="list-style-type: none">● Iberian● Roman● XIXth Century Palace● XIXth Century Railway Machines● XXth Century art <p>Themes:</p> <ul style="list-style-type: none">● I Century BC Village● Railway● Romantic summer palace● Art	
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The Organisme Autònom del Patrimoni from the Vilanova i la Geltrú City Council, wants to expand their area of knowledge to less known sites for tourists like the ones that are situated in the outskirts of the city. Also during the project implementation, an interesting museum has held no game experiences and could be an interesting proposal to complete the game ecosystem:

Executed Projects:

- Tickets Museum : All the museums of Vilanova i la Geltrú in one ticket.

With the ticket for the museums of Vilanova i la Geltrú it's possible to access all the facilities in the city at a reduced price of 10 euros.

It is valid for 6 months from its acquisition. It can be bought at all the city's museums and at the Vilanova i la Geltrú tourist offices. It allows to visit 7 facilities in the city, with the aim of jointly disseminating the city's rich museum heritage to tell the story of Vilanova i la Geltrú and the entrepreneurial families who had lived in the city, such as the Papiols or the Cabanyes. The ticket is promoted by the City Council and 7 museums are involved: Víctor Balaguer Library-Museum, Can Papiol Romantic Museum, Torre Blava - Espai Guinovart, Espai Far, La Sala Contemporary Art Center, CIRMAC (Masia d'en Cabanyes) and the Railway Museum of Catalonia .

- L'Ortoll rail:

The Ortoll rail is a public initiative that works for the recovery of old rural communications outside of Vilanova i la Geltrú. The recovery is done by using old techniques of working the land, also adding endemic botanic gardens and sheperd's huts.

All the rail goes from the end of the Sea Front in it's western side and can connect with the top of the town.

- Els Colls trail:

Els Colls is the green area, at the east of Vilanova that runs all along the coast between Vilanova i la Geltrú and Sitges. The starting point of the "Els Colls" is the Lighthouse Museum which provides several tracks connecting multiple seaside areas and wild beaches.

Pending Tourism

Foreseen Projects:

- Pending tourism



6.1.2 Suitable Sites for Gamification

1. Adarró, Iberian village

Site Overview

The town of Adarró, occupied by the Iberians of the Cossetan ethnic group, was established on the top of the hill of Sant Gervasi around 450 BC. Its maximum development took place following the Roman conquest (197 BC) until the middle of the 1st century BC. The establishment was a distribution center for agricultural raw materials and also for the ceramics and iron that were produced there. Around 50-40 BC, it was transformed into a Roman farmhouse, located within the Tarraco colony, capital of Hispania Tarraconense, which was active until the sixth century AD. Today, the public can visit the Iberian blacksmiths' quarter and the residential part of the Roman villa, built around 120 AD, which features a wide corridor open to the sea. The most outstanding pieces found are on display and can be visited in the Victor Balaguer Museum Library in Vilanova.

Location on Google Maps

[Google maps: Adarró](#)

Importance of the Site

Darró or Adarró is an Iberian village located to the west of the current promenade of Vilanova i la Geltrú, in the Garraf, in the territory formerly known as Cossetania. The Iberian settlement was inhabited between the 5th and 1st centuries BC, while the Roman villa was founded in the middle of the 1st century BC and functioned until the 4th century AD, when it was abandoned and the place began to be used as a necropolis until the 6th century.

The place name of Arró or Darró is related to the waters and the presence of a promontory, due to the physical situation of the site near the torrent and the hill of Sant Gervasi. This place name could have been transformed into ad Arró or ad Darró during Roman times, that is, "next to d'Arró or Darró", formulas that also appear in medieval documentation.

The oldest site of the village would be on the hill of Sant Gervasi, where archaeological material from the 5th century BC has been located, until they settled in the place we now visit in the middle of the 4th century BC. Ceramic kilns and the production of amphorae very similar to those of the Carthaginians who inhabited Ibiza at that time, with whom there were probably important commercial contacts, have been located from this period.

After the Second Punic War (218-201 BC) the Romans began to extend their influence to much of the Iberian Peninsula. This Romanization translated into the town of Darró in an important urban transformation and growth. It is during this period that the remains that can currently be visited can be dated.

The Iberian town of Darró would be abandoned for unknown reasons around the middle of the 1st century BC and its structures would be amortized by the Roman villa that was installed on the



edge as rustic storage structures, stables ... A kind of rustic part of the villa. On the neighboring hill of Sant Gervasi where a hermitage is currently located, for many years it preserved on one of its walls a Roman votive inscription dating from the 2nd century that is currently preserved in the Víctor Balaguer Museum, so we can assign it to this place. a sacred meaning that probably dates back to Iberian times.

From the 4th century, these outbuildings were abandoned and became a necropolis, where tombs were placed in simple graves, either covered with pieces of amphorae or with double-sloped roofs. The most recent tombs are from the Visigothic period (sixth century). The space was later used for farmland until the twentieth century.

The first excavations were carried out under the direction of Antonio Arribas in 1955. These were followed by several other systematic interventions carried out between 1986 and 2005 under the direction of Albert López Mullor and Xavier Firro Macía. Remains of kilns for firing pottery have been found, as well as silos for use as grain tanks and cisterns. Among the many pieces of pottery, there are several amphorae that are believed to be of own production, as they were found in quantities placed inside one of the kilns. Some of these ceramic pieces can be seen in the windows of the Víctor Balaguer Museum in Vilanova i la Geltrú. A Roman marble figure representing the head of a lioness is also preserved.

The site is under the protectorate of Diputació de Barcelona.

- ✓ There are a group of public volunteers that work in the site.
- ✓ The site is connected with the Víctor Balaguer Museum, one of the keystones of the MedGains project in Vilanova i la Geltrú.
- ✓ The site is very close to the beach so it's an alternate visit for beach tourists.

Suggested Individual Game applications

- A digital recreation of the site where visitors can realize how the place was in a digital environment.
- A physical framework made of transparent plastic that is used as a filter and shows how the place was using a physical platform.
- With this, analog and digital platform provide with a recovery of the place.

2. Blue tower - Guinovart Space

Site Overview

The tower of Ribes Roges was built in the last third of the 19th century as a defensive element to protect the Baix-a-mar district from possible attacks by Carlist troops or bandits, and is the only one of the three that remains. it was on the shoreline.



The tower has had various uses throughout the 20th century, from a café-restaurant to a tourist information office. The Torre Blava-Espai Guinovart space was inaugurated in 2000. Josep Guinovart (1927-2007) turned the old watchtower into a space to pay homage to the Mediterranean Sea and its people. The tower, with a circular structure, consists of three floors and a roof. Each of the floors is decorated with elements related to the marine universe. In addition to this work, the artist had created a similar installation dedicated to the land in the town of Agramunt a few years earlier.

Location on Google Maps

[Google Maps: Blue Tower](#)

Importance of the Site

The Blue Tower, or tower of Ribes Roges, is an old Carlist fort located on the beach of Ribes Roges, in the municipality of Vilanova i la Geltrú. Built during the Third Carlist War, in the last third of the 19th century, it was rebuilt and is currently an artistic space dedicated to the Mediterranean and sailors. It is called Torre Blava or Guinovart space, the last name of the person who started the project. It has been considered a Cultural Asset of National Interest since 1949.

Architecture: It is a circular tower that has been raised in modern times. It is divided into two levels by a molding that runs the entire diameter made of bricks. At the bottom opens the semicircular arched door and above it is a line of loopholes following a regular rhythm. Above the molding there are also loopholes but more distant than those on the lower level. The tower ends in a flat roof from which a small circular body emerges.

History: The port area of Vilanova i la Geltrú occupies 800 meters, which used to be a sandpit where fishing boats were stranded, and is followed by 1,100 meters of low coast. The place is known as Ribes Roges. The Torre de Ribes Roges was built during the Carlist wars (19th century).

At the beginning of the 20th century, the construction of Vilanova beach began with the construction of the Ribes Roges (1910-19) and Sant Cristòfol (1920) developments. After a period in which it was thought to eliminate it, it has been restored and currently houses the Guinovart artistic space.

Artistic space: On the first floor, Guinovart focuses on the epic memory of the sea. with pirates, shipwrecks and dramas that took place on the shores of the region's extensive sandy beaches and the Garraf cliffs, which have been preserved by popular memory and reworked by the artist's genius: the pirate of the fig tree, the horrible Year of the Negated and the Crime of the Passage of the Bad Woman, are the three main motives that illustrate this first floor. Admire the bluish sgraffito with sea motifs on the pavement.

On the second floor, the artist refers to the depths of the sea through a series of mirrors. In the center hang ropes with knots of sailors and fishermen from the ceiling.

On the third floor are written the names of artists, poets, musicians, and writers who at some point have done some work on the sea.



- ✓ The site is owned by the Cultural Heritage Department of the City Council of Vilanova i la Geltrú.
- ✓ The place is considered a Cultural Asset of National Interest.
- ✓ The site is in good condition because it has been recently restored.
- ✓ It's situated in a place where a lot of people pass in front.
- ✓ The artistic orientation of the space provides a different contrast.

Suggested Individual Game Applications

- A sensorial/digital experience related to the different floors.
- A audiovisual interactive show performed on the floor in front of the site.

3. Masia en Cabanyes

Site Overview

The Masia d'en Cabanyes, located on the outskirts of Vilanova, is a house-museum, where the romantic poet Manuel de Cabanyes lived Manuel de Cabanyes and currently houses the Center for the Interpretation of Romanticism that bears his name (CIRMAC). Here we can discover the family legacy, with original 19th-century rooms, period objects and decoration.

The building is a neoclassical palace from 1798 declared a cultural asset of National Interest as it is an exceptional case in Catalan architecture of the late eighteenth century.

The 12 engravings from the "Disparates" series stand out, the last collection made by Francisco de Goya and which arrived at the Masia with the help of the painter Joaquim de Cabanyes.

Outside you can enjoy good views of the vineyard area and around it you will find a romantic garden and a forest area.

La Masia offers a rental service, an ideal space for cultural and leisure activities, as well as ceremonies, banquets, and celebrations.

About 250 meters north of the Masia you will find the Pi Gros, an emblematic tree between 250 and 300 years old, located on the same channel as the Parellada torrent. It will be declared a monumental tree with the name of Pi Gros de la Masia d'en Cabanyes.

Location on Google Maps

[Google Maps: Masia en Cabanyes](#)

Importance of the Site

The historical origin of Can Cabanyes can be traced back to the marriage of Llorenç de Cabanyes i Bret, from Argentona, to Margarida Fuster, a pubilla of Josep Fuster from the Canton of the outskirts of Vilanova, in 1755. Josep Fuster i Llorenç de Cabanyes, who owned land, founded a



company that was engaged in the foreign trade of wine and spirits and operated under the name Fuster & Cabanyes. [8] In 1790 the heir Cabanyes i Fuster (merchant and father of the poet Manel de Cabanyes) bought the estate of Can Parellada from Josep de Llupià, Marquis of Llupià. Eight years later, on the site of the old house, which was demolished, the new house of Italian taste was built according to the aesthetic criteria of neoclassicism, which has survived to the present day. The total works reached 30,000 pounds. [1]

Once the building was completed, in 1978, [9] the Cabanyes farmhouse became the family's summer house and was inhabited by characters such as Manel de Cabanyes and the painter Joaquim de Cabanyes.

The building was built next to the old farmhouse, known from 1574 until the end of the last century by Mas Parellada, where several generations with this surname lived. Mas Parellada was replaced by Cabanyes' house of the new owners.

During the years 1836-1840 the house was abandoned on the occasion of the First Carlist War. The doors and windows were covered, which remained so until the end of the war in 1840, when the family relocated. Later, the painter Alexandre de Cabanyes i Marquès (1877-1972) lived there, closely linked to the Four Cats of Barcelona in the first years of the twentieth century.

In 1976 the estate and the Cabanyes farmhouse became municipal property. In 1984, internal remodeling work was carried out to become a museum and public-cultural building.

- ✓ Cultural Asset of National Interest.
- ✓ The site is in good condition because it has been recently restored.
- ✓ There is strong engagement from local stakeholders.
- ✓ Lots of public activities, and also used for celebrations. Very well known for all the population

Suggested Individual Game Applications

- An AR device that provides with a digital visit with a “Phantom Guide”
- A scape room game based in the history of the house.

4. Railway Museum

Site Overview

The Railway Museum is located in the original facilities of the Vilanova i la Geltrú steam locomotive depot, a railway building between the 19th and early 20th centuries.



The museum, a jewel of railway industrial heritage in Catalonia, has more than fifty vehicles of all kinds: the best collection of steam locomotives in Europe, numerous electric locomotives, diesel and passenger cars of various types, including which is the complete composition of the Centennial Train - a replica of the first train that ran on the peninsula in 1848 - the innovative American passenger car Harlan of 1881 or the first Talgo that worked.

The museum's facilities have undergone various transformation processes. With all these changes, the Railway Museum wants to be a reference as a public facility for heritage, culture, knowledge, education and leisure in the field of rail transport, the driving force behind initiatives to disseminate the benefits of the train. It is part of the Museum of Science and Technology of Catalonia.

Location on Google Maps

[Google Maps: Railway Museum](#)

Importance of the Site

In 1972, the Association of Friends of the Barcelona Railway held the 19th Congress of European Railway Modellers (MOROP). During this congress, a large exhibition of steam locomotives met in Vilanova i la Geltrú in the old steam locomotive depot, which had a revolving bridge, a water tank and a roundabout to store the machines. At the end of the congress, the vehicles were set aside, until 1981, the year of the centenary of the Barcelona-Vilanova line, the idea of creating a Railway Museum was promoted, following talks between Renfe and the Generalitat de Catalunya. Shortly afterward, Vilanova i la Geltrú City Council joined the collaboration agreement and began preparing the project.

Finally, the Generalitat rehabilitated the roundabout building and Renfe was responsible for restoring the vehicles and adapting the space.

The Museum was inaugurated on August 5, 1990, but at that time had no budget or staff assigned, and no architectural or museographic arrangements had been made to the facilities.

It was not until 1993 that Renfe entrusted the management of the institution to the Fundació de los Ferrocarriles Españoles, when it began to open regularly, setting a system of prices and activities. It was registered in the Register of Museums of Catalonia in 1999.

Shortly afterward, it became part of the network of museums of the National Museum of Science and Technology of Catalonia.

In recent years, a project has been presented to expand the museum to adapt the facilities to new needs, and on October 21, 2010, a new agreement was signed between the City of Vilanova i la Geltrú, the Fundació dels Ferrocarrils Espanyols, Ferrocarrils de la Generalitat de Catalunya and the Museu de la Ciència i de la Tècnica de Catalunya, to define joint programs of activities and investments, research and sponsorship, and a Master's Degree in Railway Systems was started and Electric Traction of the Campus in collaboration with the Polytechnic University of Catalonia in Vilanova i la Geltrú.



- ✓ The site is in good condition because it has been recently restored.
- ✓ The space in the museum is really big.

Suggested Individual Game Applications

- An Augmented Reality game
- A Murder Mystery game following the “Murder in the Orient Express” steps.



6.1.3 Local Cultural and Creative Resources

Gamification Stakeholder		
1	Name of stakeholder	Vilanova i la Geltrú City Council
2	Country of affiliation	Spain
3	Type of stakeholder	Local institution
4	Interests of the stakeholder	Promotion of the village, development of tourism. Promotion of the recovery of the site and knowledge transfer to education.
5	About the stakeholder	Local authority at municipal level. The Municipality is the major actor in local development of Vilanova i la Geltrú at all levels.
6	Stakeholder contact information	Xavi Arrojo (Tourism) xarrojo@vilanova.cat Tel: +34 8154517
7	Stakeholder website	www.vilanova.cat

Gamification Stakeholder		
1	Name of stakeholder	Ludiartis
2	Country of affiliation	Spain
3	Type of stakeholder	Private company
4	Interests of the stakeholder	Generate memorable experiences in tourist destinations for tourists and locals. Provide with a gamified experience the exploitation of local resources.
5	About the stakeholder	Ludiartis is a travel agency specialised in the commercialisation and creation of gamified tourist experiences.
6	Stakeholder contact information	Meritxell del Brogit info@escapeludiartis.com Tel: +34 689 006 199



7	Stakeholder website	www.elbrogit.com
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Gamification Stakeholder		
1	Name of stakeholder	EMAID (Escola Municipal d'Art i Disseny)
2	Country of affiliation	Spain
3	Type of stakeholder	Public Educational Center
4	Interests of the stakeholder	Promote students in the study of graphic and digital art and design.
5	About the stakeholder	
6	Stakeholder contact information	Lluís Miquel Quintana (Director) Email: lmquintana@vilanova.cat Tel: +34 605 887 711
7	Stakeholder website	www.emaid.cat

Gamification Stakeholder		
1	Name of stakeholder	SPOTLIO
2	Country of affiliation	Spain
3	Type of stakeholder	Private company
4	Interests of the stakeholder	Promote digital solutions for tourist destinations
5	About the stakeholder	From 2012 Spotlio has been developing digital solutions for Destinations and Venues.
6	Stakeholder contact information	Albert Ferrando (CEO) aferrando@spotlio.com Tel: +932 20 35 45
7	Stakeholder website	www.spotlio.com





Gamification Stakeholder		
1	Name of stakeholder	CUBUS GAMES
2	Country of affiliation	Spain
3	Type of stakeholder	Private company
4	Interests of the stakeholder	Mobile app games
5	About the stakeholder	Gamebook app developers from Barcelona. Amazing interactive stories with multiple choice, full color illustrations and great music.
6	Stakeholder contact information	Quim Garreta (CEO) info@cubusgames.com Tel: +34 658 16 98 12
7	Stakeholder website	www.spotlio.com



6.1.4 Possible Financing Structures and Procedures

Gamification Financial Resource		
1	Name of stakeholder	I2Cat Foundation
2	Country of affiliation	Spain
3	Type of stakeholder	Funding organization
4	Interests of the stakeholder	Develop technology and research in urban ecosystems for business innovation
5	About the stakeholder	I2cat works to achieve excellence in knowledge generation and in its transference to the market, the citizens and Public Administrations through the participation and leadership in European research projects and the cooperation with other local R&D agents..
6	Stakeholder contact information	Tel. +34-935-53-25-10 Email: info@i2cat.cat
7	Stakeholder website	www.i2cat.cat



Gamification Stakeholder		
1	Name of stakeholder	Catalonia Tourist Board
2	Country of affiliation	Spain
3	Type of stakeholder	National
4	Interests of the stakeholder	Promoting Catalonia destinations abroad.
5	About the stakeholder	<p>The Catalan Tourist Board (CTB) was set up by the Government of Catalonia and is responsible for implementing the government's tourism promotion policies. It replaced the Turisme de Catalunya consortium, formerly responsible for this work, in early 2010.</p> <p>The Catalan Tourist Board was created as a body of the Government of Catalonia under Law 15/2007, of 5 December 2007 (in catalan), in accordance with the powers related to tourism conferred by article 171 of the Catalan Statute of Self-Government. The purpose of the CTB is to promote Catalonia as a leading tourist destination based on quality and the social and economic profitability of the tourism industry.</p>
6	Stakeholder contact information	Patrick Torrent (Executive Director) ptorrent@gencat.cat Tel: +34 934 849 900
7	Stakeholder website	www.gencat.cat



Gamification Stakeholder		
1	Name of stakeholder	Diputació de Barcelona
2	Country of affiliation	Spain
3	Type of stakeholder	Governmental institution
4	Interests of the stakeholder	Promotion of the cultural heritage and tourism.
5	About the stakeholder	The Diputació de Barcelona is the government institution that rules over the Barcelona territory
6	Stakeholder contact information	Eloi Juvilla ejuvilla@diba.cat Tel: +34 934 022 464
7	Stakeholder website	www.diba.cat

