



Co-funded by the
Erasmus+ Programme
of the European Union

REBOOT

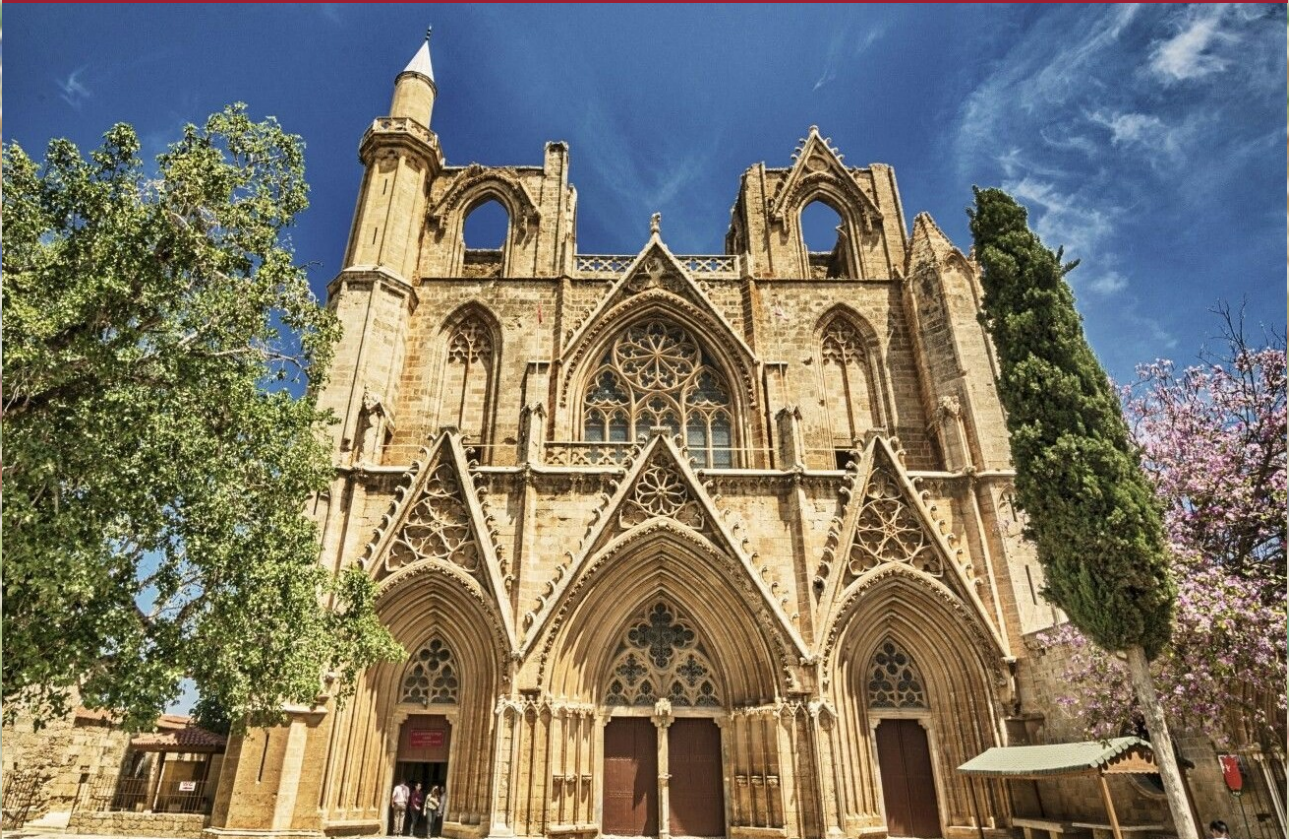


2025-1-CY01-KA220-HED-000351980

<https://ivetagr.org/reboot/>

THE GAME PLAN

Knights, Langues and the Europeanization of Players



WP4 ETHICAL, EFFECTIVE AND PEDAGOGICAL USE OF GENERATIVE AI IN TEACHING AND LEARNING PRACTICE AND SKILLS RECOGNITION

A4.1 Leading HED students to rewind the digital cultural supply with generative AI

T4.1.1 5 Game Plans





Source gallica.bnf.fr / Bibliothèque nationale de France. Département des Manuscrits. Latin 6067

Cover Image: Source: Guillaume Caoursin, Siege of Rhodes, 1480, BnF



CONTENTS

INTRODUCTION: THE TRANSNATIONAL GAME CONCEPT.....	5
PURPOSE AND DESIGN PREMISE.....	12
A TRANSNATIONAL ORDER: WHAT THE STATEMENTS SHOW.....	13
EUROPEANIZATION OF THE PLAYERS.....	15
CULTURAL CAPITAL: WHAT PLAYERS GAIN.....	16
FROM STATEMENT TO GAME.....	17
THE HOSPITALLERS: HISTORY AND HIERARCHY.....	18
Foundation: a hospital for pilgrims (c. 1080 to 1113).....	18
The hospital in Jerusalem.....	18
Militarisation (1120s to 1180s).....	18
An international order.....	19
Loss of Jerusalem and Acre (1187 to 1291).....	19
The Order at Rhodes: three registers.....	19
The Grand Master: elective sovereignty, conciliar constraint.....	19
The langues and their offices.....	20
Precedence, and the Turcopolier's disputed rank.....	21
Provinces and money: priories, bailiwicks, commanderies.....	21
Members and the people around them.....	21
The hospital at Rhodes.....	22
Rising in the ranks: the missions of the game.....	22
HOW THE HOSPITALLERS CAME TO CYPRUS AND FROM THERE TO RHODES.....	24
Acre falls, 1291.....	24
Unwelcome guests in Cyprus (1291 to 1306).....	24
The secret of William de Villaret (1296 to 1305).....	25
A crusade that was not a crusade (1305 to 1306).....	25
The Limassol agreement (27 May 1306).....	25
The voyage (1307).....	25
Four years at the gates (1307 to 1310).....	26
The fall of Rhodes, 15 August 1310.....	26
An island, then an archipelago (1310 to 1313).....	26
The Order State and the later crises (1312 to today).....	26
Where the sources differ.....	27
From the history to the games.....	27
THE HOSPITALLER HERITAGE NARRATIVE IN CYPRUS.....	29
GAME DESIGN GUIDE.....	32
1. Mission.....	32
2. Challenges.....	32
3. Game mechanics.....	32
4. Rewards.....	33
5. The Hero's Journey: 12 steps.....	34
6. Plot structure.....	34
GAME PLAY LOCATIONS (GPL) AND GEOLOCATION.....	36
FIVE PLOTS: FOUR IN RHODES, ONE IN CYPRUS.....	42
Plot 1. Cyprus: The Refugees.....	42
Plot 2. Greece: Sailor of Fortune.....	43
Plot 3. Italy: The Impregnable Fortress.....	44
Plot 4. France: Médecins Sans Frontières.....	45
Plot 5. Portugal: The Power Struggle.....	46
How the four Rhodes plots interlock.....	47
LEVEL PLAN.....	48



MEASURING THE EFFECT.....	50
RISKS AND SAFEGUARDS.....	52
NEXT STEPS AND OPEN QUESTIONS.....	54
REFERENCES.....	55
ANNEX: PICTURES.....	61



INTRODUCTION: THE TRANSNATIONAL GAME CONCEPT

‘Experience’ is a term often used with little attention to meaning, mostly interpreted as a sensation. It generally indicates the ‘complex of all which it is distinctively human’ and stands at the centre of educational endeavour. Education per se might be defined as an emancipation and enlargement of experience. Experience implies process and content: it includes what we do, and also how we act and are acted upon, the ways in which we do and suffer, desire and enjoy, see, believe, imagine, love. The process of experiencing has two meanings: ‘having an experience’ and ‘knowing an experience’. Primary experience is what occurs as through a minimum of incidental reflection, and secondary reflective experience through the intervention of systematic thinking. Experience has within it judgment, thought and connectedness with other experiences. Also ‘experiencing’ and ‘what is experienced’ stand to one another in the most complete interdependence, comprising a whole (Dewey, 1963 and 1966). Experiences, defined as interactions with time-space, people, and tangible–intangible product and services, constitute the quintessence of Cultural Heritage (CH), empowering personal and collective identities, self-reflection, critical thinking, protection and sustainability of cultural legacy. 86% of the EU citizens declare cultural heritage as important for everyday life (Eurobarometer, 2025/562). However cognitive-emotional accessibility to CH assets is alarmingly low. Especially the youth, who is innate to the digital world, acquires lesser CH heritage information with lesser opportunities for meta-cognition and critical thinking. Fernández, García and Prieto establish a cultural consumption pattern of adolescents in 28 OECD countries, where only movies and theater prevail as consumption type across the sample (Fernández, García and Prieto, 2004:4), leading to the hypothesis that a new knowledge pattern in the informal learning environment at heritage settings not only constitutes a universal right for accessing culture, but is also a challenging opportunity for the Union’s future. Almost two decades later, Mak, Sajnani, Fietje and Fancourt (2025) analysed 441,183 15-year-olds from OECD’s PISA 2022 data, covering 73 countries or regions. The study measures participation in art classes, creative writing, music, drama or theatre, and school publications, both at school and outside it. Participation differs widely between countries. In-school participation ranges from 92.2% in Korea to 34.9% in Italy. Participation is more socially patterned outside school than at school. Students with more arts resources at home and more openness to art took part more. A more creative school environment was linked to more in-school participation, but not more out-of-school participation.

Cognitive-emotional experiences build the prerequisite for the final heritage product, as users attach personal meanings to heritage assets. CH experiences foster active mental processes, combine observations and shared practices, and promote informal learning and lifelong learning. There is a need for a value-driven knowledge acquisition pattern in heritage places, capable of integrating new technologies into the CH experience. The possibility for the collaborative (co) creation of validated contents in a participatory CH space with cognitive-emotional access to the values of heritage, is overlooked from the supply side perspective, e.g. cultural heritage agencies, institutions and authorities: the strongly subsidised CH sector has not yet realized adequate communication with the public, nor views in the heritage experience in situ the core cultural heritage product per se. Collaborative cultural heritage consumption towards a cognitive-emotional experience remains an under-researched topic. In the last two decades a fundamental shift is occurring in an economy based on the markets desire and preparedness to pay for quality experiences: skilled workers are valued for their knowledge and capacity to engage customers in personalised experiences. Traditional brand-management models addressing cultural experiences and heritage places are not up to the task, as they address outdated organizational structures depending on individuals with outdated skill sets. Specific job related competences learned throughout education and training must be underpinned by transversal competences, especially



digital and entrepreneurial competences, in order to both encourage self-directed learning rather than simple reproduction of received knowledge and to better adapt to market needs. More-informed, demanding, and time-scarce consumers are looking for services that can help make their lives easier, more productive, and more enjoyable. The decisions we make, the brands we are loyal to, the way we spend our time and money are mostly based on the services we receive. In this vein also the CH Sector faces a new reality: cultural heritage consumers share their experiences in the social networks, whether positive or negative, influencing the decisions of others and regulate supply and demand to a certain extent.

The game concept has a line of research behind it of about ten years, which began in the medieval town of Rhodes and is widened here into a transnational form. This introduction sets out where the concept comes from, what the earlier tests showed, and what REBOOT changes. The REBOOT Game as a whole is addressing multinational, multigenerational non-captive audiences, i.e., the average healthy adult with sufficient knowledge of English as a foreign language. Prior and expert knowledge about Lusignan Cyprus and the UNESCO-listed Medieval Town of Rhodes are set to zero. Two objectives are set: to reduce extraneous cognitive loads and exploit universal concepts to redirect attention as familiarity allows the human brain to expend less effort to concentrate on personal and meaningful content.

Why Hospitaller Rhodes. The idea is that the Order of St John, with members from many countries living under one government, can be read as a rehearsal of the European values of “united in diversity”. The narrative was turned into a game step by step.

Why Lusignan Cyprus. For this concept the Lusignan part of Cyprus was selected, because it best fits the development of the Hospitallers in the Mediterranean, from Jerusalem to Cyprus and Rhodes. The Partnership is looking for new initiatives to complete the part of Malta with a follow-up project. This decision was unanimous, because it facilitates the involvement of all European member states, as we know them today.

Non-captive audiences at heritage places are multinational, multicultural, and multigenerational groups, exploring novel information potentially connected with their own pre-understandings and prior knowledge. The main difference between learners in formal settings and non-captive audiences is the possibility to rehearse material. As working memory (WM) is limited in capacity with respect to the number of elements it can handle simultaneously, rehearsal is necessary to prevent information loss (Cowan, 1998:77-78, Kolk et al, 2003:26-29). This condition cannot be met with time-scarce non-captive audiences at heritage places. In order to create a mental bridge to selected phenomena, and make the novel seem familiar by relating it to prior knowledge and/or universal concepts in a much shorter time period and more entertaining way, the Game presupposes a limited WM capacity to deal with visual, auditory and verbal material and an almost unlimited long-term memory (LTM), able to retain schemas i.e., mental representations that vary in their degree of automation (Waxman, 1996:281, Oberauer et. al., 2003:167-193, Baddeley, 1981; 2003). The Game aims to capture the essence of 50 assets and effectively communicate it in a cognitive-emotional way to non-captive audiences in real time through the use of the REBOOT Platform, which offers AI-assisted Game Design. Brain literacy is the *conditio sine qua non* for a cognitive design that facilitates perception of novel information and raises meta-cognitive awareness (Berninger and Corina 1998:352, Rushton and Larkin, 2001:25, O'Donnell et al., 2002:75-78). Humans acquire, store, recall, code and decode information about the relative locations and attributes of phenomena in their everyday spatial environment using perception and memory to create cognitive maps. Genetically intrinsic only to humans, memory is the collective function of the human ability to perceive, learn and cognize. Memory is not only the information storage place, but also the information processor, with memory functions distributed in the cortex and sub

cortex (Waxman, 1996:281). The Human Memory Processor consists of Sensory-(SM), Short-Term (STM), Working-(WM) and Long-Term Memory (LTM), (Robinson, 1998:306). Human Cognitive Architecture (HCA) offers an unlimited LTM able to hold mental representations of varied automaticity degrees, but a limited capacity WM with independent subcomponents to deal with auditory and visual material.

THE HUMAN MEMORY PROCESSOR	CAPACITY	OPERATIONS
Sensory memory	Finite storage capacity. Time frame: less than 1 sec	Retains impressions of sensory information; operates outside of conscious control
Working memory	Finite storage-retrieval capacity; specific processing capacity. Time frame: less than 30 sec	Manipulates visual and auditory data; organizes and integrates data with existing knowledge; governs and directs attention
Short-term memory	Finite storage-retrieval capacity. Time frame: less than 15 sec	Comprises the storage structures of WM; enhances its performance by chunking and rehearsal
Long-term memory	Unlimited storage-retrieval capacity. Time frame: from 30 sec up to a lifetime	The human brain's permanent knowledge repository

Prime goal of the Game is to facilitate information processed in WM. The use of procedures able to reduce cognitive loads (CLs) should not be thought at the expense of understanding. Mental representations, i.e., schemas are stored and organized in LTM but information that constructs them is processed in the WM (Paas et al., 2004:2, Gerjets et al., 2004:39). Schema construction and automation are useful for solving problems of interest, to reduce CLs, and capture attention in the long run. Therefore all asset-related information has been analyzed from the perspective of WM limitations, element interactivity continua and 3 CL types:

- **A.** The Intrinsic Cognitive Load (ICL) is affected by the intrinsic nature of information and cannot be altered by instructional interventions, rather it depends on the interactivity of the elements, on the nature of the material to be learnt, as well as on the expertise of recipients.
- **B.** The extraneous Cognitive Load (ECL) is generated by the manner in which information is presented rather than by the intrinsic characteristics of information and required activities. It can be determined by instructional interventions.
- **C.** The germane CL (GCL) reflects the effort that constitutes schema construction and may be increased by instructional interventions.

WM is used to process all conscious information but is very limited with respect to the number of elements it can handle. The constraints inherent in the WM are the determinants for the design of heritage narratives.

The REBOOT idea is that the Order of St John, with members from many countries living under one government, can be read as a rehearsal of the European values of “united in diversity”. The narratives about Lusignan Cyprus and Hospitaller Rhodes shall be turned into a game step by step.

QR-Rhodes: interpretive spheres

SPHERE	STATE OF THE ORDER OF ST JOHN IN RHODES, 1306–1522	EUROPEAN UNION TODAY
1. Lusignan Cyprus	Royal Chapel of Pyrga; Cathedral of St Sophia; Cathedral of St Nicholas; Bellapais Abbey; Kolossi Castle; Keryneia Castle; St Hilarion Castle; Buffavento Castle; Kantara Castle; Famagusta Citadel	Refugee crisis; religion and faith; state power and defence
2. Multiethnic governance	Street of the Knights: Inns of England, France, Auvergne, Provence, Germany (not discovered yet), Spain and Italy	Brussels; Strasbourg
3. Citizen services	Health free of charge: public hospitals and pharmacies, the Old Hospital and the Great Hospital of the Knights in Rhodes. Paid defence (taxes, donations, Grand Master contributions, labour, military service, piracy): 1 moat, 11 gates, 8 battle areas entrusted to each national Langue, 3 bastions, gunpowder magazine, arsenal, military harbour Mandraki, 8 towers (St Nicholas, Naillac, Pagnac, of Spain, of England, of Italy). Justice: the Merchants' Court, Castellania	Citizen-paid health: public and private hospitals. Paid defence (taxes, military service): national army, air force and navy, UN army, NATO army. Justice: national courts, The Hague
4. Commerce and economy	Market Place (Magna et Communis Platea); Commercial Harbour; international banks (Florence, Venice)	European Single Market
5. Faith, social life and the arts	24 churches; 1 hotel, St Catherine's Hospice	Polycentric urban spaces; rural and marine heritage; 117,000 (TripAdvisor)
6. Private life	232 private houses of the Knights (no children); 10 VIP houses of higher dignitaries (no children)	17 million single households under 65 years in the EU-25 (Eurostat 2010)

YEAR	STAGE	WHAT IT ESTABLISHED
2011–2014	Project SEE/B/0016/4.3/X SAGITTARIUS (South East Europe Transnational Cooperation Programme)	Research on how visitors process information in heritage environments, the cognitive base of the design rules below (Papathanasiou-Zuhrt and Weiss-Ibáñez, 2014).
2014	Theatrical game in the medieval town, staged by Aldo Di Russo with adolescent volunteers (17 May 2014)	Visitors co-create meaning when they play roles on site.

YEAR	STAGE	WHAT IT ESTABLISHED
2015–2017	<i>Grand Master Challenge</i> , an iBook game under the project COS/TOUR/699493/DIVERTIMENTO (COSME 2014–2020)	32 monuments, 10 play units and 20 geolocations; about 180 minutes of play; stories of about 60 seconds; a prototype test with 53 people; the player who solves the plot becomes Grand Master (Papathanasiou-Zuhrt, Weiss-Ibáñez and Di Russo, 2017).
2022–2023	Serious-game prototypes in Rhodes (<i>Grand Master Challenge</i>) and Konya (<i>Finding Light Through Rumi's Path</i>) under project 2021-1-RO01-KA220-VET-000033109	16 game levels and 16 statements of significance; a gallery of 50 QR codes with 50 knight stories; players start as a simple knight and rise through the offices of the Order to Grand Master; field tests with 72 players (Papathanasiou-Zuhrt and Çınar, 2023).
2025→	Project 2025-1-CY01-KA220-HED-000351980/REBOOT: development of a transnational game to meet the needs of the industry actors involved in the project	An entirely new concept has been developed to exploit the transnational character of the knights Hospitallers and the project values for a united Europe today. Following the academic rigour embraced by WP2 ESTABLISHING A SKILLS BLUEPRINT FOR THE USE OF GENERATIVE AI IN THE CREATIVE ECONOMY, and especially Activity 2.3 MINING RESOURCE SIGNIFICANCE TO TEST THE ETHICAL DIMENSION OF GENERATIVE AI, guidelines for the selection of heritage resources have been applied across the Partnership. Five partner countries, two linked games, 52 verified statements, and games built by higher-education students with AI under human inspection.

How the resources were selected and assessed. Each heritage resource in the 52 statements was assessed against the same nine criteria, in the framework conventionally used for comparative heritage assessment (it follows the logic of the Burra Charter): rarity; representativeness; aesthetic value; integrity; historical value; symbolic, spiritual and social value; scientific value; interpretive potential; and an overall importance level, which runs from local through national to international and takes account of statutory designations such as national protection and UNESCO World Heritage listing. Every criterion carries a qualitative rating (exceptional, high, moderate or limited, with a hedged rating such as “uncertain, insufficient documentation” where the evidence is thin) and a written justification that points to the sources. The ratings are what the game uses: a resource rated high gives its location more points and harder tasks (see “From statement to game”).

What the earlier tests showed. The audience is non-captive: multinational, multicultural and multigenerational visitors with little time and no chance to rehearse what they read. In the 2014 to 2017 tests, visitors spent 20 to 50 seconds on an exhibit and one to three minutes on a larger interpretation, and returned to the narratives more than twice on average. About 78 per cent of the sample were intrinsically motivated and about 22 per cent said that learning outcomes came first. The town received about 2.5 million visitors a year in the period, but only about 3 per cent

visited the major attractions, which is why the game was also a mobility model: it sends visitors to places they would otherwise skip (Papathanasiou-Zuhrt, Weiss-Ibáñez and Di Russo, 2017). The 2022 tests added that immersion and learning were linked, and that players helped each other by looking things up from different sources (Papathanasiou-Zuhrt and Çınar, 2023).

Design rules carried over. The rules follow human cognitive architecture: at most three new concepts in one information unit, below the limits proposed by Miller (1956) and Baddeley (2003, 2012); stories of about 60 seconds; metaphors and comparisons that tie the medieval world to everyday life (governance, citizen services, economy and commerce, faith, social life and arts, private life); and tasks that are neither too easy nor too hard. Each location carries three challenges and each challenge three options, graded 0, 1 and 2; in the 2022 test 39 points was the minimum for the win. In the terms of Deterding and colleagues (2011), the plan uses game design elements outside a game setting; in the terms of Engström and Backlund (2021), it is a serious game, whose purpose goes beyond entertainment. In Caillois's terms (2001) it joins *agon*, the competition for rank, with the free play of *paidia*, and adds team cooperation.

Why it is transnational. The Order was itself transnational. Its members came from several “langues”, or tongues, which lived in their own inns, held their own offices and defended their own stretch of the walls. In the 2023 prototype a player chose a knight from one of the eight langues (France, Auvergne, Provence, Italy, Castile, Aragon, Germany and England) and could guess the knight's origin from the name. The game also tells players that the eight points of the Hospitaller cross stand for the eight langues; this is a common reading, to be labelled as tradition (the eight Beatitudes are another). REBOOT keeps the structure and changes the map.

ELEMENT	EARLIER RHODES GAMES	TRANSNATIONAL REBOOT VERSION
Mission	Start as a simple knight and become Grand Master.	The same mission, but the election of a Grand Master needs the votes of several teams.
Teams	A player picks one of eight langues.	Five partner countries as teams: Greece, Italy, France, Portugal in Rhodes; Cyprus with its own game. All Iberian knights go to Portugal; Greece takes the Inn of England; Germany is not played.
Content	16 stories and 50 QR knight stories (2023); 32 monuments (2017).	52 verified statements: 41 in Rhodes and 11 in Cyprus, each with a game play location and a geolocation.
Authors	A research team with local experts.	Higher-education students, working from a game brief with AI drafts that a person inspects and audits.
Players	Tourists and visitors.	Tourists. The language of the game is English; each partner may translate it on the REBOOT platform.
Rewards	The Grand Master title, a diploma and a gallery (2017); awards by office reached (2022).	Skills badges on completion; reward badges on the platform.
Competition	Ranking by Hospitaller office.	Ranking by office, and a final mission that no team can win alone.

The Order's hierarchy gives the game its ladder. The next chapters tell how the Order began, how it was organised, and how it came to Cyprus and then to Rhodes, and tie the offices to the missions players can earn.



Source gallica.bnf.fr / Bibliothèque nationale de France. Département des Manuscrits. Latin 6067

**GRAND MASTER AUBUSSON, VICTOR OF SULTAN MEHMET II IN 1480, RECEIVES FROM CHANCELLOR CAOURSIN THE NEWS OF THE
SULTAN'S DEATH**

Image: Bibliothèque nationale de France, Latin 6067 (Gallica)

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

PURPOSE AND DESIGN PREMISE

This plan turns the 52 REBOOT statements of significance into two linked games for tourists, a Rhodes game and a separate Cyprus game. Through them the student designers, and then the players, see that a well-functioning European force existed before the EU, and the players build cultural capital.

The statements already contain the raw material of a game: places, people, trade, faith, building and conflict, each with its evidence and its doubts. This plan sets out how to turn them into a game that does more than test facts. Three ideas carry it.

- 1. The Order is transnational.** The Knights Hospitaller drew members from across Latin Christendom into one convent on Rhodes. Players take roles inside that structure, so that every task has a cross-border dimension.
- 2. Europeanization is something players do, not something they are told.** For the student designers it means realising that a well-functioning European force existed before the EU, and that the benefits and the mistakes of the union matter for us today. The players, who are tourists, practise it by negotiating between regional traditions and reading sources from several countries.
- 3. Play builds cultural capital.** Knowledge, skills, collected objects and recognised credentials grow with each level, and the game makes that growth visible to the player.

The plan feeds the REBOOT game-authoring route: a game brief, an AI-assisted first draft in the project's JSON format, inspection and improvement by a human, and a quality audit. It works only from the 52 verified statements, so the AI never has to invent history. The players are tourists and the language of the game is English; each partner may translate the game on the REBOOT platform. The designers are higher-education students, who build the games with the training pack. Badges for skills are issued when a player completes a game, and reward badges are available on the platform.



MAP OF CYPRUS (ISOLA DI CIPRO), FERRANDO BERTELLI, 1562

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

A TRANSNATIONAL ORDER: WHAT THE STATEMENTS SHOW

The Rhodes introduction describes a convent of nobles drawn from across Latin Christendom, living along the Street of the Knights in the Inns of the Langues (France, Germany, Auvergne, Provence, England, Italy and Spain, itself later divided into Aragon and Castile). Each Langue elects its own dignitary and runs its own Inn and its own stretch of the defences, under a Grand Master chosen by all. That is a ready-made game structure: separate teams with their own character, bound together by shared institutions.

The statements show the same pattern in every part of Hospitaller life, and Cyprus, the island the Knights left, is the setting of a separate game in which the Order was first a guest.

FEATURE	WHAT THE PAGES SHOW	WHAT IT GIVES THE GAME
Langues and Inns	Six Inn pages (Provence, Spain, France, Italy, Auvergne, England) and the Street of the Knights	Teams with an origin, a house and a duty
Shared defence	Towers, gates and bastions, several named for a Langue (Tower of France, Tower of Spain, Gate of Emery d'Amboise)	Joint missions that need more than one team
Common government	An elected Grand Master, the Palace, the Mint	Rules, votes and a shared currency
Trade	The Commercial Harbour, Mandraki and the Port of Acandia, with goods from across the Mediterranean	Exchange, routes and negotiation
Care	The First Hospital, the Great Hospital and the Hospice of St Catherine, described as an early model of organised care	Cooperative tasks with real stakes
Neighbour and layered city	Lusignan Cyprus, and Famagusta and Nicosia buildings that changed faith and use	A separate Cyprus game that reads a place with several pasts

The pages also record uncomfortable facts, such as the slave trade in the Hospitaller-era port, and they flag where sources disagree. The game should keep both. A transnational order was not an ideal community, and players learn more by seeing how it worked, and failed, than by admiring it.



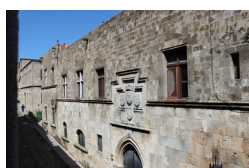
01 Inn of Italy



02 Inn of France



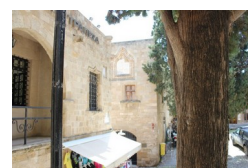
03 Inn of Spain



04 Inn of Provence



05 Inn of Auvergne



06 Inn of England

THE INNS OF THE LANGUES, STREET OF THE KNIGHTS, UNESCO-LISTED MEDIEVAL CITY OF RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD



01 Villeneuve (1319) to Fluvian de Lariviere (1437)

02 De Lastic (1437) to Villiers de l'Isle-Adam (1534)

THE GRAND MASTER GALLERY: PORTRAITS OF THE GRAND MASTERS OF THE ORDER AT RHODES, 1319-1534 (ONE PLAQUE IS ILLEGIBLE)

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD



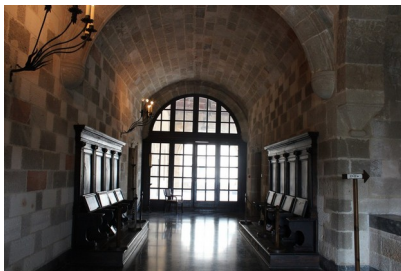
01 The entrance front with its two towers



02 The upper hall: columns, arches and a fireplace



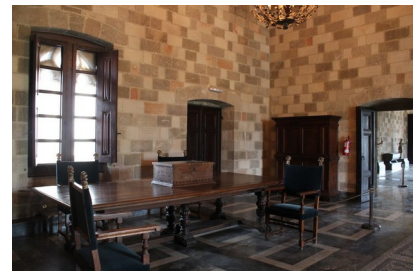
03 The Palace from the air, with the harbour behind



04 A vaulted corridor with carved choir stalls



05 A hall with a marble group, a chandelier and a fireplace



06 A state room with a long table and a chest

THE PALACE OF THE GRAND MASTER, UNESCO-LISTED MEDIEVAL CITY OF RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

EUROPEANIZATION OF THE PLAYERS

In this plan, Europeanization is an educational outcome: players come to see their own place as part of a connected, plural and sometimes contested shared past, and learn to move between national perspectives without losing their own. For the student designers, who build the games, the aim is to realise that a well-functioning European force existed before the EU: an order whose members came from many countries and worked under shared institutions. They then see that the benefits and the mistakes of such a union matter for us today. The Order was a Catholic military order of its time, so the parallel is an analogy to be argued with evidence, not a claim that it was an early EU, and the world around Rhodes also included Greek Christians, Muslims and others.

The design turns that idea into six mechanisms.

MECHANISM	HOW IT WORKS IN PLAY	WHAT THE PLAYER GAINS
Langue roles	Each player or team belongs to a Langue with an origin, an Inn and a duty; most tasks need help from another Langue	Practice at working across regional identities
Cross-border locations	The pages are spread over four team locations in the Rhodes game (GR 11, IT 10, FR 10, PT 10) and a separate Cyprus game (CY 11); players meet content tied to places in other countries	A sense that one story is held in many places
Many-voice evidence	Evidence cards from different traditions, each labelled fact, inference, tradition or fiction	Skill in weighing sources instead of choosing a side
Shared institutions	Votes for a Grand Master's decision, a common treasury, joint defence of a gate or tower	Understanding how groups with different interests decide together
Contested memory	Where sources disagree, a team must present both versions and say what would settle it	Comfort with plural narratives
The Cyprus game	A separate game on the island the Knights left, where the Order was a guest and the monuments carry several faiths	Perspective: the same people look different from the other side



01 The street seen from the Collachium side



02 The inns, their coats of arms and flags

THE STREET OF THE KNIGHTS, UNESCO-LISTED MEDIEVAL CITY OF RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

CULTURAL CAPITAL: WHAT PLAYERS GAIN

The plan uses Pierre Bourdieu's three forms of cultural capital ("The Forms of Capital", 1986) to say what players gain and how the game can show it. The game's claim is modest and testable: each level adds a little of each form, and the player can see it.

FORM	WHAT IT MEANS	HOW THE GAME BUILDS IT	EVIDENCE THE PLAYER CAN SHOW
Embodied	Knowledge, skills and ways of seeing that a person carries	Reading a monument page, labelling claims as fact or inference, comparing two sources, using terms such as Langue, Inn and Collachio	Level scores, a verification log, the ability to explain a place to someone else
Objectified	Cultural goods a person owns or has made	A personal collection of monument cards, photos with credits, a story the player writes and labels as invented, a statement of their own place	A portfolio or gallery, published with credits and licences
Institutionalised	Recognition by an institution	A skills badge issued when the player completes the game, and reward badges available on the REBOOT platform; for the designers, the training pack's learning outcomes and possible credit in higher education	A digital badge on the platform that the player can show outside the game

Three design choices make the gain real.

- **Access.** Cultural capital is unevenly shared, because it usually follows family background and travel. The game is free to play, is played in English with partner translations, and has a digital route as well as the sites themselves, so tourists and others who cannot travel can take part.
- **Transfer.** The skills of weighing sources and declaring AI use apply to any subject. The plan states them as transferable skills, not only as knowledge of Rhodes.
- **Ownership.** Players keep what they make. The collection, the story and the badges belong to them and can be shown outside the game.



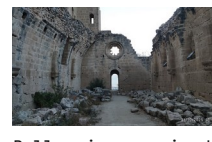
01 Bellapais: the abbey



02 Bellapais: the cloister



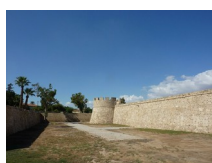
03 Bellapais: the church



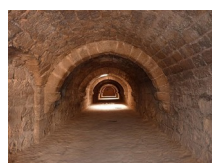
04 Bellapais: a ruined hall



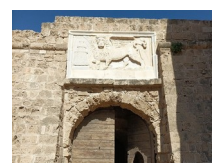
05 Othello: the lion relief



06 Othello: tower and ditch



07 Othello: vaulted passage



08 Othello: gate and relief

THE BELLAPAIS ABBEY (01-04) AND THE OTHELLO TOWER, FAMAGUSTA CITADEL (05-08), CYPRUS

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

FROM STATEMENT TO GAME

Every statement page follows the same plan, so every page can feed the same game elements. The plan treats the page as the source of truth and the game as a way of using it. Nothing goes into a level that is not on a page.

PART OF THE STATEMENT PAGE	GAME ELEMENT	EXAMPLE USE
Identity (what the place is)	Location card and briefing	A short briefing when a team arrives at the Inn of Italy
Government or equivalent (who ran it, how)	Roles, rules and decisions	The Langue's dignitary, and what the Grand Master's vote decides
Fabric (how it was built)	Observation and reconstruction tasks	Match a photo detail to a building phase
History (what happened, in order)	Timeline puzzles	Put the events of a siege or a rebuilding in order
Testimony (voices and sources)	Evidence cards	Weigh a chronicler against a modern scholar
Gallery (photos and credits)	Image tasks and the collection	Collect a photo and its credit line
Assessment (importance and criteria)	Scoring and difficulty	A place rated high gives more points and harder tasks
Labels (fact, inference, tradition, fiction)	Evidence-quality mechanic	Players earn points for labelling correctly and lose them for passing a legend off as fact
Stories kept apart from the record	Story levels	A story told after the record, marked as invented

The working route follows the REBOOT manual.

- 1. Brief.** Write the game brief: what each level must achieve for the player, and not what each page contains.
- 2. Draft.** Give the AI the brief and the statement pages as its only sources, and ask for the game data in the project's JSON format.
- 3. Inspect.** A person imports the result, checks every item against the pages, and fixes what the AI changed or invented.
- 4. Audit.** A separate reviewer audits the game, including the labels and the credits.
- 5. Publish.** The game is saved and published, with the AI use declared as in the training pack.



THE HOSPITALLERS: HISTORY AND HIERARCHY

This chapter tells who the Hospitallers were and how they were governed. The first part follows the timeline of the Order from the hospital in Jerusalem to the loss of Acre in 1291 (Tyerman, n.d.; Vertot, 1757, vol. I). The second part describes the Order's government at Rhodes (Luttrell; Riley-Smith; Sire) and turns it into a ladder of ranks for the players. The next chapter takes up the story at Acre and follows the Order to Cyprus and Rhodes.

Foundation: a hospital for pilgrims (c. 1080 to 1113)

The Order of St John is the oldest specialised Christian charitable movement in the world. It began as a hospital for western pilgrims in Jerusalem, founded probably around 1080 and possibly by merchants from Amalfi, attached to the monastery of St Mary of the Latins and using the neighbouring church of John the Baptist as its chapel. The link with St John was a matter of location, not of any special devotion. Vertot places the Amalfitan chapel and its two hospices around 1048, so the sources differ on the date of the first hospices. The hospital was run by a community of laymen under Gerard, a figure the sources leave shadowy; Vertot calls him "the common father of all the poor of the city" (Tyerman, n.d.; Vertot, 1757).

The First Crusade took Jerusalem in July 1099. Pilgrim traffic grew explosively, grateful donors gave the hospital land and houses in Europe, and by 1113 the community had a corporate identity of its own. In that year Pope Paschal II recognised the Order of St John of Jerusalem as a hospitaller order, independent of St Mary of the Latins. Vertot adds that the brothers took a plain black habit with a white linen cross of eight points, made solemn vows at the Holy Sepulchre, and won the right to elect their own superior freely.

The hospital in Jerusalem

The hospital worked on western lines, probably drawn from the medical school at Salerno, with rest, nursing, diet and palliative care rather than surgery. It employed physicians, surgeons, nurses, midwives and wet-nurses beside the brothers, and later sisters. It was open to all sick people whatever their class, race or creed, except lepers, who were cared for by the Order of Lazarus. Each patient had a bed of his or her own and good food such as white bread, there was a maternity wing and a crèche for orphaned babies, and by the 1180s the house could take up to 2,000 patients (Tyerman, n.d.). The first written Rule, attributed to Raymond du Puy in the mid-twelfth century, bound the brothers to serve "our lords the sick" (King, 1934). The care was free, which made it very costly and explains why the Order needed estates and gifts.

Militarisation (1120s to 1180s)

The Hospitallers were not warrior monks. They were laymen, members of a religious order who had sworn poverty, chastity and obedience to a Rule. Three things pushed the Order towards arms: a general revival of new forms of religious life around 1100; the idea that fighting could be a penitential and holy act; and the Order's money, which the weak Latin Kingdom of Jerusalem badly needed. The Order never gave up nursing: even a knight was expected to take his turn in the wards.

The steps are recorded in the timeline. In the 1120s the Order seems to have supplied and commanded mercenaries for the king; a "constable" is first mentioned in 1126; the castle of Bethgibelin was given to the Order in 1136; in 1144 it received Krak des Chevaliers and other castles in the county of Tripoli; and a brother-at-arms is first mentioned in 1148. By the 1160s knights and



sergeants were clearly members, alongside priests, serving brothers and sisters. Only about 300 knights were ever available in the East at one time, but with the Templars (founded 1119 to 1120) the Order manned the fortresses, and below the knights stood hired mercenaries who made up most of its forces (Tyerman, n.d.). Vertot gives the tradition that Raymond du Puy shaped the Order into three classes (knights, priests and serving brothers) and seven langues; modern work dates the langues later (see below).

An international order

The Order's two functions, care and defence, tied its fortunes to the crusades, and its western estates made it international. The estates sent funds, known as responsions, each year to the East, later to Rhodes and Malta. From the 1140s the Order acted as banker and took part in trade. By the thirteenth century the military role closed the Order to people of low birth, because knights now had to prove noble descent, a rule that lasted into the nineteenth century (Tyerman, n.d.).

Loss of Jerusalem and Acre (1187 to 1291)

Saladin took Jerusalem in 1187 and the Order's hospital became an Islamic school. After the Third Crusade recovered Acre in 1191, the Order made its headquarters there. In the thirteenth century it was one of the main defence forces of a smaller and weaker kingdom. Vertot narrates the losses in order: Hattin and Jerusalem (1187), La Forbie (1244), St Louis's defeat at Mansourah, the conquests of Baibars, and the fall of Acre in 1291. He tells how the Grand Master John de Villiers, badly wounded, was carried to a galley against his wishes, and how the survivors fled to Cyprus, where King Henry granted them the town of Limassol (Vertot, 1757). Vertot writes as an eighteenth-century moralist, so his scenes are literary reconstruction, while his sequence agrees broadly with modern work.

The Order at Rhodes: three registers

When the Hospital moved its headquarters to Rhodes in 1309 it became a sovereign territorial state governed entirely by a religious order. The Order itself never separated three registers: it was a religious community bound by vows, a military and naval power defending a frontier, and a hospital confraternity whose mission to the sick was never given up. The same offices served all three, and one knight could move between administrative, military and charitable work in a career. The chart that survives, with the Grand Master, conventual bailiffs, langues, priories, commanderies and ordinary members, is the skeleton of a working government and not a ceremonial ladder (Luttrell, 1999).

The Grand Master: elective sovereignty, conciliar constraint

The Grand Master was sovereign ruler, supreme military commander and chief diplomat in dealings with the papacy, Christian powers and the Mamluk and Ottoman courts. He held office for life. He was elected in a conclave-like process by a small college of electors chosen to represent the langues, not any one national bloc. His power was limited in practice: he was bound by the statutes to govern through the Ordinary Council of resident conventual bailiffs and the Chapter General, and major decisions on war, peace, property or discipline needed their assent. Luttrell showed that the Grand Mastership was less an autocracy than the presidency of an oligarchy of langue representatives, which is why the institutions survived the sieges of 1480 and 1522 without falling into factions.



THE ARMS OF THE ORDER OF ST JOHN: THE WHITE EIGHT-POINTED CROSS ON A RED FIELD

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

The langues and their offices

A knight's langue was fixed by his region of birth when he was professed, and it governed the rest of his institutional life: which inn he lodged in, which office his senior countrymen could hold, and which stretch of the walls he defended in a siege. Each langue kept its own inn, a barracks, refectory and chapter house in one, and several stand today along the Street of the Knights. Vertot gives the seven langues to Raymond du Puy in the twelfth century. Riley-Smith and Luttrell, as summarised in the project note, trace informal groups of brothers by language in the thirteenth century and a statutory system only after the conquest of Rhodes, under Foulques de Villaret and his successors in the 1310s to 1330s. Seven langues existed at Rhodes at the start (Provence, Auvergne, France, Italy, Aragon, England and Germany) and an eighth, Castile, was cut from Aragon in 1462.

The head of each langue, its pillar, ran one of the Convent's great departments, so that governing the langue and running a central office were one job. This is the constitutional idea that made the central government a standing committee of provincial representatives and not a court of the Grand Master's favourites.

LANGUE	CONVENTUAL OFFICE	HELD IN THE GAME BY	NAMED IN THE SOURCES
Provence	Grand Commander: central treasury and logistics, financial deputy of the Grand Master	France team	Foulques de Villaret, Hélión de Villeneuve, Dieudonné de Gozon, Raymond Bérenger
Auvergne	Marshal: senior field command	France team	Philibert de Naillac, Jean de Lastic, Pierre d'Aubusson
France	Grand Hospitaller: the Sacred Infirmary and the Order's charity	France team	Robert de Juilly, Emery d'Amboise, Philippe Villiers de L'Isle-Adam
Italy	Admiral: the galley fleet	Italy team	Giovanni Battista Orsini, Fabrizio del Carretto; the rival Riccardo Caracciolo in the Schism
Aragon	Drapier, later Conservator: uniforms, arms and household goods	Portugal team (all Iberian knights)	Juan Fernández de Heredia, Antoni Fluvià, Ramon Zacosta
England	Turcopolier: light cavalry and coastal watch	Greece team (Inn of England)	John Kendal, named in Caoursin's account of 1480
Germany	Grand Bailiff	Not played	Few individuals are named in the Rhodes sources



LANGUE	CONVENTUAL OFFICE	HELD IN THE GAME BY	NAMED IN THE SOURCES
Castile (with León and Portugal, from 1462)	Chancellor	Portugal team	André do Amaral, tried and executed after 1522

Two cases show how politics reached the Order. During the Great Western Schism the Order had two rival Grand Masters for almost two decades. After the siege of 1522 L'Isle-Adam had the Portuguese Chancellor André do Amaral tried and executed for secret correspondence with Suleiman; historians have never settled whether he was a traitor or a victim of factional score-settling. The second case appears in the Portugal plot as a hard case, with the sources kept visible.

Precedence, and the Turcopolier's disputed rank

The order of precedence in the Convent, in the careful reconstructions of Luttrell and Sire, was Grand Master, Grand Commander, Marshal and Hospitaller, with the Turcopolier below. The Treasurer worked under the Grand Commander and carried no langue of his own. The claim that the Turcopolier was the third dignity of the Order, after the Marshal, comes from nineteenth-century English-language writers, above all Porter (1858), and is not secure. It is a good example for students of a national tradition taken for an institutional fact.

Provinces and money: priories, bailiwicks, commanderies

Each langue governed a home province, organised in grand priors or priors, bailiffs and commanders. Commanders ran the commanderies, the basic landholding units, and collected rents from farms, mills and churches. Every commandery owed the central treasury a fixed share of its revenue, the resposion, and the transfer from several hundred European estates paid for the fleet, the fortifications and the garrison. The Grand Priory of England is the best-documented case; its dissolution under Henry VIII in 1540 was a serious blow to the Order's finances.

Members and the people around them

Knights of Justice had to prove noble descent on both sides and took full vows before serving in garrison, patrol and campaign; a career knight could rise through commandery administration to a bailiwick, or exceptionally to a conventual office and the Grand Mastership. Sergeants-at-arms and sergeants-at-office were professed brothers of non-noble birth who did most of the everyday soldiering, seafaring, craft work and administration. Chaplains kept the liturgy and staffed the Sacred Infirmary. Around them were donats and confrères, lay physicians, local Greek subjects who worked the land, and the galley crews. Those crews were rowed by free oarsmen together with enslaved or condemned rowers, mostly Muslim captives from the Order's own corsairing, and a narrative that leaves this out misrepresents how the fleet worked.

The hospital at Rhodes

The sick outranked the brothers who nursed them. The Great Hospital of Rhodes was begun under Jean de Lastic in the 1440s and finished under d'Aubusson by 1489, and its great vaulted ward is still there as the Archaeological Museum. Salaried physicians and surgeons worked with brother-nurses, a physician had to see each patient at least twice a day, meals were served on silver plate, and every professed knight, whatever his office, took his turn at the bedside. The hospital treated Rhodian Greeks and, on record, Muslim captives; in the sieges it also served as field hospital and shelter for civilians. On Malta the Order opened the Sacra Infermeria in 1574 (Kollias, 1991; Luttrell, 1994).

Rising in the ranks: the missions of the game

The Grand Master Challenge made the hierarchy the game itself: a player starts as a simple knight, takes on offices such as Commander, Drapier, Turcopolier, Prior, Hospitaller, Grand Admiral and Chancellor as the levels change, and wins by election as Grand Master (Papathanasiou-Zuhrt and Çınar, 2023). The proposal for REBOOT keeps that ladder, uses the offices as the sources describe them, and links each rung to a level of the Rhodes game. The levels follow the themes of the game, not the order of precedence; the offices a player has held and the grades earned decide the standing at the election.

RUNG	HISTORIC POST	LEVEL	MISSION FOR THE TOURISTS	WHO HOLDS THE OFFICE
1. Postulant	A newcomer whose langue is fixed by birth when he is professed	L0	Choose a team and a class of membership (knight of justice, sergeant or chaplain) and take the oath.	Every team
2. Brother	A professed knight, sergeant or chaplain; every knight serves his turn in the wards	L1	Settle a newcomer: decide where a brother from another langue may live and speak, reading the moat, gate, Palace, Mint and Street of the Knights as one system.	Every team
3. Commander	Runs a commandery and sends the resposion; above him the Grand Commander of Provence, who ran the treasury	L2	Represent your langue in the Council and negotiate one common request, using what each inn statement says.	Every team, for its own langues
4. Grand Hospitaller	Head of the Sacred Infirmary, an office of the langue of France	L3	Run a care mission for patients, pilgrims and supplies from several countries, and take a turn at the bedside.	France team leads; the other teams supply and send patients
5. Admiral, Drapier or Chancellor	The fleet (Italy), arms and household goods (Aragon), the Chancellor of Castile after 1462	L4	Cargoes, coins and contracts cross borders: settle a dispute under the rules of the Castellania and the money of the Mint.	Italy team; Portugal team

RUNG	HISTORIC POST	LEVEL	MISSION FOR THE TOURISTS	WHO HOLDS THE OFFICE
6. Marshal or Turcopolier	Senior field command (Auvergne); light cavalry and coastal watch (England)	L5	Hold a section of the wall and coordinate with the other sections before the attack.	France team; Greece team
7. Grand Master	Elected for life by electors who represent the langues; rules with the Councils	After L5	The election: every team sends electors, hears the reports of the others and votes; no team can elect its own candidate alone.	All teams

The grades follow the 2022 test: three challenges per location, three options per challenge, graded 0, 1 and 2. The thresholds for each rung are to be set in the pilot. The Cyprus game has a shorter ladder, proposed as follows: a refugee brother at Limassol (C0), a guest at the Lusignan court (C1), the commander of the estate at Kolossi, the seat of the Order's highest administrative command in Cyprus (C2), a scout and envoy among the northern castles (C3), and a counsellor who must decide whether the Order stays or sails (C4). Its last choice opens the Rhodes game.



01 The street front, now the Archaeological Museum



02 The garden court



03 A hall of the upper floor



04 The great hall, with its pillars



05 A hall bay with pointed arch



06 Fireplace niche with a winged lion relief

THE GREAT HOSPITAL OF THE KNIGHTS, UNESCO-LISTED MEDIEVAL CITY OF RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

HOW THE HOSPITALLERS CAME TO CYPRUS AND FROM THERE TO RHODES

This chapter takes the story from the fall of Acre in 1291 to the storming of Rhodes in 1310, and then to the Order's later history in outline. The narrative backbone follows Vertot (1757, vol. II) as set out in the project note *A Secret Carried in Two Hearts* (RHODES Project, n.d.); the financial and feudal side of the conquest follows Luttrell (1970); the wider frame follows Tyerman (n.d.). The dates below come from the timeline.

DATE	EVENT	MAIN SOURCE
1291	Acre and the last western holdings on the mainland fall to the Mamluks; the Order's survivors evacuate to Cyprus and keep their headquarters at Limassol.	Tyerman, n.d.
1296 to 1305	William de Villaret is Grand Master and plans the move to Rhodes in secret.	Vertot, 1757, vol. II
27 May 1306	Agreement at Limassol with the Genoese corsair Vignolo de Vignoli.	Luttrell, 1970
1307	The fleet sails from Brindisi and calls once more at Limassol.	Vertot, 1757, vol. II
1306 to 1310	The Order conquers Rhodes from the Greeks; the Order's headquarters is established there in 1309.	Tyerman, n.d.
15 August 1310	The city of Rhodes is stormed.	Vertot, 1757, vol. II
1312	After the suppression of the Templars the Order inherits much of their property.	Tyerman, n.d.
1480 and 1522	Two Ottoman sieges: the first repulsed, the second ends with surrender and the evacuation of 1 January 1523.	Tyerman, n.d.

Acre falls, 1291

On 18 May 1291 the last Christian stronghold on the mainland of the Holy Land fell to the Mamluks of Egypt, and within weeks the military orders were a people without a country. The Hospitallers evacuated what they could and sailed to Cyprus (RHODES Project, n.d.). The loss raised a hard question for all the military orders: had they failed the faithful and the faith? The Hospitallers survived it, unlike the Templars, because they were better organised and kept a charitable function that did not depend on the fate of Christian holdings in the Levant (Tyerman, n.d.).

Unwelcome guests in Cyprus (1291 to 1306)

Cyprus seemed the obvious refuge: it was Christian and near, and its Lusignan kings were generous patrons of the military orders. The welcome cooled quickly. The Hospitallers found themselves confined to a single town, without a port of their own, under a king who taxed, obstructed and resented an armed and independent corporation inside his small kingdom. For an order whose wealth and self-image rested on the sea, a landlocked life under a jealous host was close to intolerable. An eighteenth-century historian wrote that they were "tired out with the ill treatment they received from the king of Cyprus". They needed an island of their own, defensible and with a



harbour, answerable only to the Grand Master and the pope. The Order was not a stranger to Cyprus: it had held Kolossi since the grant attributed to King Hugh I in 1210, and Kolossi remained a rich commandery throughout (see the Cyprus statements).

The secret of William de Villaret (1296 to 1305)

The man who first fixed on Rhodes was Guillaume (William) de Villaret, Grand Master from 1296. Rhodes was large, fertile, close to the coast of Asia Minor, had a famous harbour, and was only loosely held by its nominal overlord, the Byzantine Empire. Its strongman by 1306 was a local Greek of the Gabalas family, who had let Turkish corsairs and settlers into the harbours to prop up his rule. William sailed to Rhodes in secret, looked at the ports and defences, and concluded that the Order did not yet have enough men. He meant to put the plan before the pope and the princes of the West, but illness stopped him and he died in 1305 with the project in his own head and his brother's.

A crusade that was not a crusade (1305 to 1306)

Fulk (Foulques) de Villaret succeeded his brother, and the chapter elected him because he alone had been briefed. His first act was to sail for France and put the scheme to Pope Clement V and the French crown, not as the seizure of Byzantine territory, which would have caused diplomatic trouble, but as the opening move of a new crusade for the Holy Land. Clement saw an advantage in a conquest of Rhodes to his credit and advanced the Order 90,000 florins. A general indulgence was proclaimed, recruits came especially from Germany, and women reportedly gave up their rings and jewels for an expedition most of them believed was bound for Jerusalem (RHODES Project, n.d.).

The Limassol agreement (27 May 1306)

Behind the pious cover lay a practical deal. On 27 May 1306, at Limassol, the Hospitallers made a *paragium*, a partnership and not a feudal contract, with the Genoese corsair Vignolo de Vignoli, who held a shaky claim from the emperor to Kos and Leros and could supply ships and men. Vignolo kept his holdings and could choose one further property on Rhodes; the Hospital took Rhodes, Kos and Leros. It was a corsair's bargain in notarial Latin and as important to the conquest as the pope's florins. Vertot does not mention it; it comes from Luttrell (1970), who also notes that the exact chronology of 1306 to 1310 remains uncertain in the primary sources.

The voyage (1307)

The fleet that sailed from Brindisi in the spring of 1307 was smaller than the fervour of the previous months had promised, and many volunteers were turned away for want of ships. It followed the coast of Albania, passed the Morea and Crete, and kept well away from Rhodes so as not to alert the island, then put in at Limassol one last time to collect the knights and the Order's effects from the headquarters it was abandoning. From Cyprus it crossed to Makri on the Lycian coast, where Fulk waited for his spies. He probably also sent envoys to Constantinople offering to hold Rhodes as an imperial fief, suppress the pirates and furnish 300 knights a year for the emperor's wars. Andronicus II rejected the offer with contempt, convinced he stood a better chance of recovering the island while it stayed divided among Greek lords and Turkish corsairs.



Four years at the gates (1307 to 1310)

While the answer was on its way, Fulk landed and caught the Greek and Muslim inhabitants by surprise, with little resistance at first. The hard fighting was for the walled city of Rhodes, a war of nearly four years. The volunteers drifted home with their indulgence earned, and Fulk was besieging the city with little more than the Hospital's knights and what mercenaries he could still pay. At one point the besiegers were nearly cut off. He borrowed from Florentine bankers against the Order's European revenues, paid and recruited troops, and forced a battle in the open that cost him some of his best knights but cleared the field.

The fall of Rhodes, 15 August 1310

Villaret pressed the siege and gradually took the outer defences. On 15 August 1310 his knights stormed the breach under arrows and stones and planted the Grand Master's standard on the ramparts. The Christian inhabitants were spared and given their liberty; the Muslim defenders, in the harsher convention of the age, were not. It was the end of Byzantine Rhodes (RHODES Project, n.d.).

An island, then an archipelago (1310 to 1313)

With the capital taken, the castle of Lindos and the other strongholds fell within months. Fulk then received the submission of Nisyros, Leros, Kalymnos, Symi, Chalki, Tilos and Kos, giving some of them as fiefs to the knights and allies who had earned them; Nisyros went to two brothers named Assanti, bound to arm a war-galley for the Hospital for ever. Within three years the Order used Rhodes to appeal to the West for colonists under a new charter of feudal tenure (Luttrell, 1970). The name "Knights of Rhodes" soon replaced "Knights of the Hospital" in common use. The decision to conquer Rhodes secured a base away from predatory western rulers, kept a military role against Islam, and gave the Order a strong place on the eastern Mediterranean trade routes, ideal for commerce and for piracy, in both of which it excelled (Tyerman, n.d.).

The Order State and the later crises (1312 to today)

The Order gained from the suppression of the Templars (1307 to 1314): by papal decree it inherited much of their land in 1312, including the Temple in London, and in the later Middle Ages it was probably the greatest single ecclesiastical landlord in England. It then lived through four crises (Tyerman, n.d.):

1. The loss of Acre in 1291 and the end of the Latin presence on the mainland.
2. The rise of Ottoman power, with the siege of Rhodes repulsed in 1480, the siege by Suleiman the Magnificent in 1522, and the evacuation on 1 January 1523; the Order was granted Malta, Gozo and Tripoli by Charles V in 1530 and held Malta against the great siege of 1565.
3. The Reformation, which cost the Order its lands in England in 1540 and created a Lutheran successor, the Johanniterorden.
4. The French Revolution, with massive confiscations, the surrender of Malta to Napoleon in 1798, and a new start in 1834 in Rome, where the Order gave up its military role for the care of the sick; the English Order of St John, founded in the 1820s, led to St John Ambulance in the 1870s and 1880s.

Tyerman closes with the thought that the successors of Gerard's companions, nine hundred years later, have returned to nursing and medical care, which is where the Order began.



Where the sources differ

The accounts do not agree on every point, and the differences are material for the students' own source work.

QUESTION	ONE ACCOUNT	ANOTHER ACCOUNT
When did the headquarters move?	The timeline places the headquarters at Limassol until 1309 and at Rhodes from 1309.	Vertot has the fleet collect the knights at Limassol in 1307 and the city fall only on 15 August 1310.
How was the conquest financed and arranged?	Luttrell adds the Vignolo agreement and the colonisation charter of 1313.	Vertot has the pope's 90,000 florins and the Florentine loan, but not Vignolo.
From whom was Rhodes taken?	Tyerman says from the Greeks, not the Turks.	The narrative adds that Turkish corsairs and settlers were already on the island under a Greek strongman.
How reliable is the narrative?	Vertot's dates and sequence are broadly confirmed by modern work.	Vertot wrote in a dramatic, moralising eighteenth-century idiom and is a literary reconstruction.
Who made the langues?	Vertot gives the seven langues to Raymond du Puy in the twelfth century.	The project note, after Riley-Smith and Luttrell, dates the statutory langues to Rhodes in the 1310s to 1330s.

From the history to the games

The two games use the same story from two sides. The Cyprus game covers the guests, the Lusignan court, the Order's own estate and the choice of the sea; the Rhodes game begins where the siege ends.

EVENT	DATE	WHERE IT ENTERS THE GAME
Grant of Kolossi to the Order	1210	Cyprus C2: the commandery.
Refuge at Limassol after Acre	1291	Cyprus C0: the briefing on the guests.
The agreement with Vignolo and the cover story of a crusade	1306	Cyprus C4: the decision to leave by sea; a case for labels of fact, inference and tradition.
Departure for Rhodes	1307	End of the Cyprus game, start of the Rhodes game.
Palace begun under Foulques de Villaret	1309	Rhodes L1: the Palace of the Grand Master.
Storming of the city	1310	Rhodes L0: the briefing.
Sieges of 1480 and 1522	1480, 1522	Rhodes L5: walls, towers and gates.



01 Keryneia: the inner court



02 Keryneia: gateway, two
coats of arms



03 Keryneia: the chapel



04 Keryneia: court and
mountains



05 Pyrga: front with bell
tower



06 Pyrga: corner, three
lancets



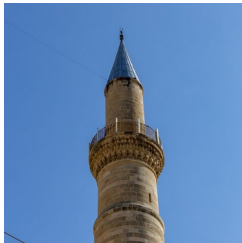
07 Pyrga: interior frescoes



08 Pyrga: front with the
flag

THE CASTLE OF KERYNEIA (KYRENIA) (01-04) AND THE ROYAL CHAPEL OF PYRGA (05-08), CYPRUS

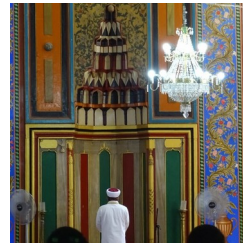
2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD



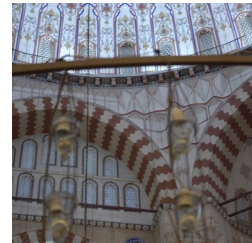
01 The minaret



02 Gothic buttresses and
minaret



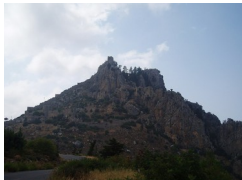
03 The mihrab



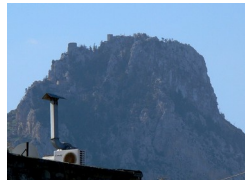
04 Vault and lamps

THE SELIMIYE MOSQUE, FORMER CATHEDRAL OF ST SOPHIA, NICOSIA

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD



01 Hilarion: the castle on
the range



02 Hilarion: summit
fortifications



03 Hilarion: the gate and
stair



04 Hilarion: panoramic view

THE SAINT HILARION CASTLE, CYPRUS

Photos: Atak Kara (01, public domain); Xenophon (02) and Dickelbers (03), CC BY-SA 3.0; Zairon (04), CC BY-SA 4.0; via Wikimedia Commons

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

THE HOSPITALLER HERITAGE NARRATIVE IN CYPRUS

The model: the Rhodes Heritage Narrative. The Rhodes Heritage Narrative was developed and implemented by the lead partner, the University of the Aegean, as an intense heritage trail in the UNESCO-listed medieval town of Rhodes. The idea was conceived by the principal planner, Dorothea Papathanasiou-Zuhrt, under the title *Rhodes building Europe. Knights at Work: 1306–1522*. It addresses multinational, multigenerational audiences who come on their own account, that is, the average healthy adult with enough English. It compares the sovereignty of Rhodes with schemes that every visitor knows from life: (multi-ethnic) governance, citizen services such as administration, health and defence, economy and commerce, faith, social life and arts, and private life. Its record of 20 heritage assets gives each one a narrative title with a place and a year, three subtitles, a latitude and longitude, and a category. A front-end evaluation with nine members of the local team, fifteen scoping surveys with stakeholders and the contribution of 26 adolescents on site led to a theatrical game, staged by Aldo Di Russo and performed on 17 May 2014.

The Cyprus counterpart. The Cyprus narrative applies the same method to the ten Lusignan assets of the Cyprus game. It has to be honest about one fact. Of the ten statements, only Kolossi describes a Hospitaller site. The other nine describe the kingdom that hosted the Order, and the stories in them that mention Rhodes are labelled fiction. The narrative is therefore told in two voices: the Hospitallers as guests with an estate of their own, and the Lusignan kingdom as host. It is the story of the years before the Rhodes narrative begins.

SCHEME OF THE RHODES NARRATIVE	WHAT CYPRUS OFFERS	ASSETS
(Multi-ethnic) governance	A Latin kingdom with Greek-speaking subjects; kings crowned kings of Cyprus in Nicosia and kings of Jerusalem in Famagusta; a war over the regency	3, 4, 7, 8, 9
Citizen services and defence	A network of mountain and harbour castles; the commandery as an administrative centre	2, 6, 7, 8, 9, 10
Economy and commerce	Kolossi's vineyards, sugar and water works; the wealthy port of Famagusta; Genoese and Venetian control of the harbour	2, 4, 10
Faith	Cathedrals that later became mosques; an abbey of canons; a royal chapel; Latin, Greek, Armenian, Syrian and Jewish communities	1, 3, 4, 5
Social life and arts	Franco-Byzantine wall paintings with Old French captions; Gothic sculpture in Cypriot limestone; the refectory of Bellapais	1, 3, 4, 5
Private life	The donor couple at Pyrga; the cloister routine of the canons; the royal apartments of Saint Hilarion; the commander's rooms at Kolossi	1, 2, 5, 7

The Hospitaller thread. The statements tie the Order to the island by a short chain of dates. In 1210 King Hugh I is recorded as granting Kolossi to the Order of Saint John. After Acre fell in 1291, the Hospitallers took refuge at Limassol. On 27 May 1306 they agreed to take Rhodes, and the capital of Rhodes fell on 15 August 1310. Kolossi stayed a rich Cypriot commandery, passed briefly to the Templars in 1306, returned to the Hospitallers in 1312 to 1313, and was rebuilt as the present keep in 1453 to 1454 by the Grand Commander Louis de Magnac. The narrative follows this thread from the host's court to the Order's estate and on to the harbour from which the Knights sailed.

Heritage assets and geolocations. The numbers follow the statement codes CY01 to CY10. The coordinates are the ones used in the GPL tables below, and each opens on OpenStreetMap. The titles are working titles for review; each takes a theme, a place and a year, as the Rhodes narrative does.

NO.	ASSET (STATEMENT)	TITLE OF THE NARRATIVE	CATEGORY	GEOLOCATION (LAT, LON)
1	Royal Chapel of Saint Catherine, Pyrga (CY01)	THE KING'S PRAYER, Royal Chapel of Saint Catherine, 1361 or 1421	Built Heritage · chapel	34.925522 , 33.431892
2	Kolossi Medieval Castle (CY02)	THE COMMANDER'S ESTATE, Kolossi Commandery, 1454	Built Heritage · Hospitaller commandery	34.66527 , 32.93396
3	Saint Sophia Cathedral / Selimiye Mosque, Nicosia (CY03)	THE CROWN OF CYPRUS, Saint Sophia, 1209	Built Heritage · cathedral	35.1765 , 33.3645
4	Saint Nicholas Cathedral / Lala Mustafa Pasha Mosque, Famagusta (CY04)	THE CROWN OF JERUSALEM, Saint Nicholas, c.1300	Built Heritage · cathedral	35.1249 , 33.94268
5	Bellapais Abbey (CY05)	THE WHITE CANONS, Bellapais Abbey, c.1200	Built Heritage · abbey	35.3066 , 33.3547
6	Kyrenia Castle (CY06)	THE GATE TO THE SEA, Kyrenia Castle, c.1208	Built Heritage · castle	35.34139 , 33.32222
7	Saint Hilarion Castle (CY07)	THE KING'S VIEW, Saint Hilarion Castle, 1228	Built Heritage · castle	35.3123 , 33.2808
8	Buffavento Castle (CY08)	ABOVE THE PASS, Buffavento Castle, 1232	Built Heritage · castle	35.2875 , 33.41028
9	Kantara Castle (CY09)	THE LONG SIEGE, Kantara Castle, 1229	Built Heritage · castle	35.4064 , 33.9233
10	Famagusta Citadel / Othello Tower (CY10)	THE HARBOUR KEY, Famagusta Citadel, 1492	Built Heritage · harbour citadel	35.12769 , 33.94325

Subtitles of the narrative. Each asset has three episodes, as in the Rhodes narrative. Each is a fact, an inference, a tradition or a fiction, labelled as in the statement it comes from.

NO.	SUBTITLE 01	SUBTITLE 02	SUBTITLE 03
1	Two dates, one chapel	The kneeling donors	Pilgrims' graffiti

NO.	SUBTITLE 01	SUBTITLE 02	SUBTITLE 03
2	The grant of 1210	Sugar, wine and water	The keep of Louis de Magnac
3	The coronation church	Gothic in Cypriot limestone	From cathedral to mosque
4	A second coronation	A port of many voices	Masons on the move
5	Canons, not monks	The refectory	Abbey of Peace?
6	Saint George's church	The lbelin enlargement	A Venetian shell
7	The War of the Lombards	Three wards	Rooms with a view
8	954 metres	A disguise in 1232	Dismantled by Venice
9	The siege of 1229	The crossbow bolt	Refuge from Genoa
10	The Genoese years	The Lion of Saint Mark	The siege of 1570–1571

Use in the game. The narrative gives the Cyprus game its texts: the title opens a location, the three subtitles are the three clues or scenes players meet there, and each asset belongs to one level of the Level plan: C1 for Pyrga and Nicosia, C2 for Kolossi, C3 for the mountain castles and Kyrenia, C4 for Bellapais and Famagusta. Level C0 introduces the kingdom and the refugees from Acre. The Rhodes narrative led to a theatrical performance; a staged scene at Kolossi, where the Order's own story is documented, could do the same in Cyprus (an open question for the partners).

Care. Eight of the ten assets lie in the northern part of the island, and the two cathedrals are active mosques. The statements ask for the combined names (Saint Sophia Cathedral / Selimiye Mosque; Saint Nicholas Cathedral / Lala Mustafa Pasha Mosque), for the same respect for the Latin and the Muslim phases, and for no claim of UNESCO status. The narrative follows these rules, and the titles and subtitles need review by Cyprus heritage specialists before public use.



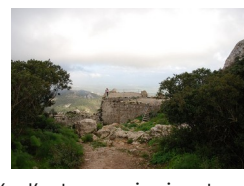
01 Kantara: from the air



02 Kantara: towers from below



03 Kantara: the lower ward



04 Kantara: viewing terrace



05 Kolossi: the keep



06 Kolossi: village and chapel



07 Kolossi: sugar mill ruin



08 Kolossi: ruins from the keep

THE KANTARA CASTLE (01–04) AND THE KOLOSSI CASTLE (05–08), CYPRUS

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD



GAME DESIGN GUIDE

This part sets out the framework for designing a compelling game. Use each section as a building block: start with the mission, build the mechanics around challenges, reward players meaningfully, and tell the story through the Hero's Journey. The sections are Mission, Challenges, Mechanics, Rewards, the Hero's Journey and Plot structure.

1. Mission

Every great game begins with a mission: a clear, motivating reason for the player to keep going. It answers the fundamental question: why am I here, and what am I fighting for?

Core mission statement. The mission statement should be a single sentence that captures the player's purpose. It must be emotionally resonant, achievable, and evolving across the game's arc.

MISSION TYPE	FOCUS	WHAT IT IS
Primary	Main objective	The central goal: defeat the villain, save the world, or escape the dungeon. Must be clear from the start.
Secondary	Side quests	Optional goals that enrich the world and reward exploration and curiosity beyond the main path.
Hidden	Secret tasks	Unlockable missions for dedicated players: easter eggs, hidden lore, and rare secret content.

2. Challenges

Challenges are the engine of engagement. Each type tests a different player skill. The key is layering them progressively so the game always feels learnable but never easy.

CHALLENGE	WHAT IT ASKS OF THE PLAYER
Combat	Enemies, bosses, and time-limited battles. Scale difficulty gradually: each encounter should feel learnable, not random.
Puzzle	Environmental or logic puzzles that reward lateral thinking. The "aha!" moment is the reward itself.
Time-based	Countdowns, speed runs, and survival windows. Create tension without feeling unfair to the player.
Social	Multiplayer competition, NPC dialogue trees, and moral dilemmas that force meaningful player choice.
Exploration	Uncharted areas, hidden paths, and resource scarcity that reward risk-taking and curiosity.

Design principle: always telegraph challenges before they become fatal. Players should learn from failure, not feel cheated by it.

3. Game mechanics

Mechanics are the verbs of the game: what the player does every moment. Great mechanics are easy to learn, hard to master, and deeply satisfying in repetition.

The core loop. The core loop is the action the player repeats most often. Every mechanic should reinforce and feed back into this loop. If a mechanic does not serve the loop, cut it.

SYSTEM	WHAT IT DOES
Input system	How the player controls the hero: movement, interaction, and combat inputs. Must feel responsive.
Progression system	Leveling up, skill trees, and stat growth. Players must feel measurably stronger over time.
Inventory management	Item collection, equipment slots, and resource management. Scarcity creates meaningful choices.
Economy and crafting	Currency, trading, and crafting loops. Good economies have sinks and sources in balance.

Key design principles.

- Easy to learn, hard to master.
- Meaningful choices with real consequences.
- Clear feedback on every action.
- Balanced risk versus reward.
- Emergent gameplay from simple rules.
- Flow state: not too easy, not too hard.
- Player agency and genuine autonomy.
- A satisfying core loop at its smallest scale.

4. Rewards

Rewards are the lifeblood of player motivation. The best reward systems mix intrinsic satisfaction (the joy of play) with extrinsic incentives (loot, titles, story) to sustain long-term engagement.

REWARD	WHAT IT GIVES THE PLAYER
Intrinsic rewards	Fun, mastery, and story satisfaction: the joy of play itself. This is the most powerful and durable motivator. Build the entire game around making the core loop feel intrinsically good.
XP and level ups	Quantifiable progress that validates player effort. Numbers going up feels universally satisfying. Tie levels to meaningful ability unlocks, not just stat bumps.
Gear and loot	Weapons, armor, and rare drops that make the hero more powerful. The hunt for rare loot is one of the most effective long-term engagement drivers in all of gaming.
Achievements and titles	Social proof and bragging rights: badges, trophies, and unlockable titles. These tap into completionist psychology and community status.
Story revelations	Cutscenes, lore entries, and plot twists that reward progress with narrative payoff. For story-driven players, this is the primary reward category.

5. The Hero's Journey: 12 steps

Coined by Joseph Campbell and popularized in game narrative by writers like Chris Vogler, the Hero's Journey maps the universal story arc that resonates across cultures. Use it as the spine of the protagonist's transformation.

STEP	STAGE	WHAT HAPPENS
1	Ordinary world	The hero lives a normal life, unaware of the adventure ahead. Establish their flaws and desires.
2	Call to adventure	An event disrupts the hero's world and presents a challenge or opportunity they cannot ignore.
3	Refusal of the call	Fear, doubt, or obligation makes the hero hesitate to accept the challenge. This creates empathy.
4	Meeting the mentor	A guide appears to prepare, encourage, and equip the hero for what lies ahead.
5	Crossing the threshold	The hero fully commits and enters the unfamiliar special world. There is no going back.
6	Tests, allies and enemies	New rules are learned; allies are made and enemies revealed. The hero is tested repeatedly.
7	Approach to the innermost cave	Preparation and planning for the greatest challenge. Tension builds as the stakes rise.
8	The ordeal	The hero faces the central crisis: a near-death or transformation that changes everything.
9	Reward (seizing the sword)	The hero survives and claims a treasure: a weapon, knowledge, ally, or inner strength.
10	The road back	The hero begins the return home, often pursued by a renewed or more dangerous threat.
11	Resurrection	A final climactic test where the hero is reborn, purified and forever changed by the ordeal.
12	Return with the elixir	The hero returns transformed, bringing a gift (wisdom, peace, or healing) to their world.

6. Plot structure

The plot is the emotional container for every mechanic, challenge, and reward. Great game plots follow a five-beat structure that mirrors the player's own mastery arc from novice to hero.

ACT	BEAT	WHAT HAPPENS
Act I: Setup	Introduction and inciting incident	Introduce the hero, world, and stakes. A triggering event shatters the status quo and forces the hero into action. The player must feel immediately invested in the outcome.

ACT	BEAT	WHAT HAPPENS
Act II (early): Rising action	First obstacles and allies	The hero explores the new world, builds their team, and learns the game's mechanics. Escalating challenges teach the player how to play. Each failure should teach something vital and feel fair.
Act II (mid): Midpoint twist	Revelation and raised stakes	A major secret is revealed: the villain's true plan, a betrayal, or a power upgrade. The hero's goal shifts or deepens significantly. The player's understanding of the world must change.
Act II (late): Darkest hour	Crisis and near-defeat	Everything falls apart. The hero loses allies, resources, or hope. This is the emotional low point, the moment that makes the finale meaningful. The player should feel genuinely uncertain about winning.
Act III: Climax	Final confrontation	The hero uses everything they have learned to face the ultimate antagonist. All mechanics and story threads converge in one decisive, cathartic battle. Every system the player has mastered is tested here.
Act III: Resolution	Denouement and new world	The dust settles. The hero's world is changed, allies find peace, and the player is rewarded with emotional closure, or a tantalizing sequel hook. Leave the player feeling the journey was worthwhile.

Final thought: design is iteration, not inspiration. The greatest games were not designed; they were discovered. Prototype early, playtest ruthlessly, and trust the feedback of real players over your own assumptions. Build what is fun, cut what is not, and always follow the player's joy.



55 KNIGHT MISSIONS TO PLAY IN LUSIGNAN CYPRUS AND HOSPITALER RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

GAME PLAY LOCATIONS (GPL) AND GEOLOCATION

Every statement carries a game play location (GPL) code assigned by the project team. The five codes are the five partner countries, and they form two games. The Rhodes game uses GR, IT, FR and PT (41 pages). The Cyprus game is a separate game with its own GPL, CY (11 pages), and all its locations are in Cyprus. The link between the two is the story: the Knights left Cyprus and installed themselves on Rhodes.

In the Rhodes game the Langues are mapped to teams as follows: France, Provence and Auvergne to France; Italy to Italy; all the Iberian knights (Aragon, Castile, Portugal) to Portugal; England to Greece, because Michael of Rhodes is the hero of the Greek game. The Inn of Germany does not exist and Germany is not dealt with as a GPL.

The tables group the pages by code, in the order of the student workbook (Appendix I), with the same links, and add a geolocation for each location. Each coordinate opens the point on OpenStreetMap. The Fix column says how far a point can be trusted: **A** is a published coordinate for the monument itself (Wikipedia, OpenStreetMap or the statement page); **B** is a community map pin, good to roughly 50 m; **C** is an area point or a derived point where no source gives the monument itself (shown with four decimals; the monument lies within a few hundred metres). The positions of the harbour towers (25, 26) and of the Gate of St Paul (27) differ between sources and between the statements themselves (Exercise 7 of the workbook), so check them on site. The points were collected on 13 October 2026 from public map sources for game design; any conservation use needs a survey.

GPL	GAME	STATEMENTS	LEVELS	SUGGESTED USE IN THE GAME
Greece (GR)	Rhodes	11	L0 to L5	Rhodes core: town, Collachio, harbours, hospices; the shared setting every team passes through.
Italy (IT)	Rhodes	10	L1 to L5	Italy team: Inn of Italy, Castellania, Admiralty, St John of the Collachio, towers and bastions.
France (FR)	Rhodes	10	L1 to L5	France team: Inns of Provence, France and Auvergne, hospitals, Tower of France, gates.
Portugal (PT)	Rhodes	10	L1, L2, L5	Iberian team: Palace, Mint, Street of the Knights, Inn of Spain, armory and magazine.
Cyprus (CY)	Cyprus (separate game)	11	C0 to C4	The Lusignan kingdom and its castles, all in Cyprus.

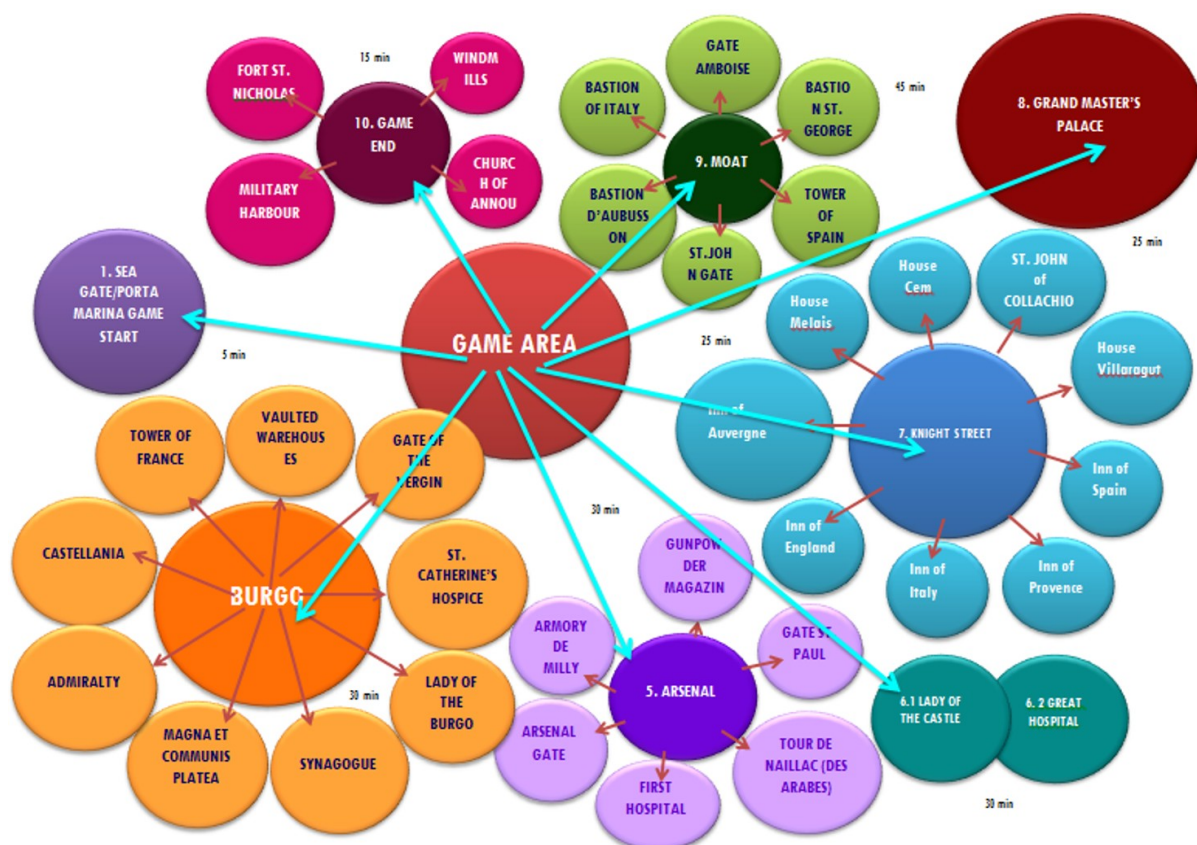


FIGURE 1. GAME PLAY LOCATIONS IN RHODES: THE GAME AREA AND ITS TEN STAGES, FROM THE SEA GATE (START) TO THE GAME END, WITH WALKING TIMES.

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

Greece (GR), Rhodes game: 11 statements

NO.	STATEMENT	LEVEL	GEOLOCATION (LAT, LON)	FIX	LINK TO THE PAGE
00	Rhodes of the Hospitallers: An Introduction	L0	36.4450, 28.2272	C	Story_00_T3.2.4_Rhodes_Introduction.html
03	The Collachio	L1	36.4453, 28.2256	C	Story_03_T3.2.4_The_Collachio_Rhodes.html
11	The House of Prince Jem	L2	36.4451, 28.2261	C	Story_11_T3.2.4_House_of_Prince_Jem_Rhodes.html
16	The Inn of England	L2	36.4451, 28.2257	C	Story_16_T3.2.4_Inn_of_England_Rhodes.html
21	Hospice of St Catherine	L3	36.4436, 28.2285	C	Story_21_T3.2.4_Hospice_of_St_Catherine_Rhodes.html
23	The Commercial Harbour of the Knights Hospitallers	L4	36.44917, 28.23056	A	Story_23_T3.2.4_Commercial_Harbour_of_the_Knights_Hospitallers_Rhodes.html
24	Porta Marina (Sea Gate)	L4	36.44404, 28.22824	A	Story_24_T3.2.4_Porta_Marina_Rhodes.html



NO.	STATEMENT	LEVEL	GEOLOCATION (LAT, LON)	FIX	LINK TO THE PAGE
27	The Gate of St Paul	L5	36.44669, 28.22780	B	Story_27_T3.2.4_Gate_of_St_Paul_Rhodes.html
29	The Military Harbour of the Knights (Mandraki)	L4	36.45111, 28.22694	A	Story_29_T3.2.4_Harbour_of_the_Knights_Mandraki_Rhodes.html
31	The Gate of the Arsenal	L5	36.44608, 28.22801	B	Story_31_T3.2.4_Gate_of_the_Arsenal_Rhodes.html
40	The Port of Acandia	L4	36.44179, 28.23280	B	Story_40_T3.2.4_Port_of_Acandia_Rhodes.html

Italy (IT), Rhodes game: 10 statements

NO.	STATEMENT	LEVEL	GEOLOCATION (LAT, LON)	FIX	LINK TO THE PAGE
01	The Moat of the Medieval Town of Rhodes	L1	36.4469, 28.2241	C	Story_01_T3.2.4_The_Moat_of_the_Medieval_Town_of_Rhodes.html
12	The Inn of Italy	L2	36.44508, 28.22689	B	Story_12_T3.2.4_Inn_of_Italy_Rhodes.html
18	Castellania	L4	36.44360, 28.22852	A	Story_18_T3.2.4_Castellania_Rhodes.html
19	Admiralty	L4	36.44340, 28.22868	B	Story_19_T3.2.4_Admiralty_of_the_Knights_Hospitallers_Rhodes.html
20	Our Lady of the Burgh	L3	36.44287, 28.23070	B	Story_20_T3.2.4_Our_Lady_of_the_Burgh_Rhodes.html
28	St John of the Collachio	L3	36.44472, 28.22417	A	Story_28_T3.2.4_St_John_of_the_Collachio_Rhodes.html
30	Fort St Nicholas	L5	36.45037, 28.22796	B	Story_30_T3.2.4_Fort_St_Nicholas_Rhodes.html
35	Bastion of St George	L5	36.44535, 28.22331	B	Story_35_T3.2.4_Bastion_of_St_George_Rhodes.html
37	The Gate of St John	L5	36.43945, 28.22781	B	Story_37_T3.2.4_Gate_of_St_John_Rhodes.html
39	Bastion del Carretto	L5	36.44110, 28.23270	B	Story_39_T3.2.4_Bastion_del_Carretto_Rhodes.html



France (FR), Rhodes game: 10 statements

NO.	STATEMENT	LEVEL	GEOLOCATION (LAT, LON)	FIX	LINK TO THE PAGE
02	The Gate of Emery d'Amboise	L1	36.44600, 28.22252	B	Story_02_T3.2.4_Gate_of_Emery_dAmboise_Rhodes.html
08	The Inn of Provence	L2	36.44507, 28.22519	B	Story_08_T3.2.4_Inn_of_Provence_Rhodes.html
10	The Inn of France	L2	36.44513, 28.22628	A	Story_10_T3.2.4_Inn_of_France_Rhodes.html
13	The Great Hospital of the Knights	L3	36.44480, 28.22710	A	Story_13_T3.2.4_Great_Hospital_Rhodes.html
15	The Inn of Auvergne	L2	36.4455, 28.2274	C	Story_15_T3.2.4_Inn_of_Auvergne_Rhodes.html
17	Our Lady of the Castle	L3	36.44508, 28.22747	A	Story_17_T3.2.4_Our_Lady_of_the_Castle_Rhodes.html
22	The Mole of the Mills	L4	36.44923, 28.22785	B	Story_22_T3.2.4_Mole_of_the_Mills_Rhodes.html
25	The Tower of France	L5	36.44586, 28.23287	B	Story_25_T3.2.4_Tower_of_France_Rhodes.html
26	The Tower of Naillac	L5	36.44635, 28.22951	A	Story_26_T3.2.4_Tower_of_Naillac_Rhodes.html
33	First Hospital of the Knights	L3	36.4448, 28.2257	C	Story_33_T3.2.4_First_Hospital_of_the_Knights_Rhodes.html

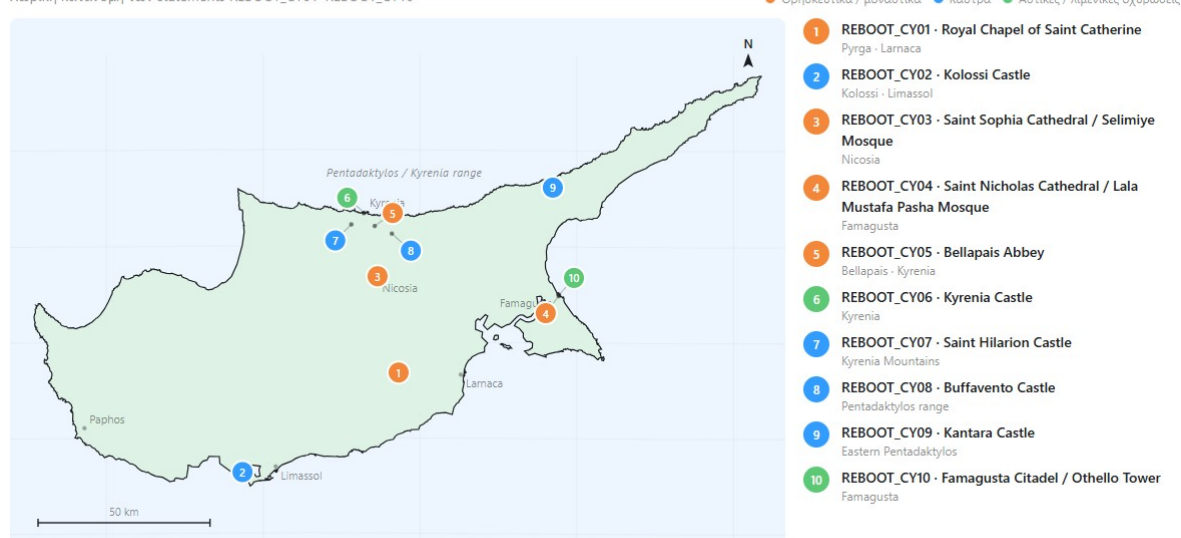
Portugal (PT), Rhodes game, all Iberian knights: 10 statements

NO.	STATEMENT	LEVEL	GEOLOCATION (LAT, LON)	FIX	LINK TO THE PAGE
04	The Palace of the Grand Master	L1	36.44569, 28.22411	A	Story_04_T3.2.4_Palace_of_the_Grand_Master_Rhodes.html
05	The Bastion of the Palace of the Grand Master	L1	36.4457, 28.2241	C	Story_05_T3.2.4_Bastion_of_the_Palace_of_the_Grand_Master_Rhodes.html
06	The Mint of the Knights Hospitallers	L1	36.4453, 28.2256	C	Story_06_T3.2.4_Mint_of_the_Knights_Hospitallers_Rhodes.html
07	The Street of the Knights	L1	36.44505, 28.22606	B	Story_07_T3.2.4_Street_of_the_Knights_Rhodes.html
09	The Inn of Spain	L2	36.44500, 28.22529	B	Story_09_T3.2.4_Inn_of_Spain_Rhodes.html
14	The Villaragut House	L2	36.44506, 28.22630	B	Story_14_T3.2.4_Villaragut_House_Rhodes.html

NO.	STATEMENT	LEVEL	GEOLOCATION (LAT, LON)	FIX	LINK TO THE PAGE
32	The Armory of De Milly	L5	36.4461, 28.2280	C	Story_32_T3.2.4_Armory_De_Milly_Rhodes.html
34	Gunpowder Magazine of the Knights in Rhodes	L5	36.4455, 28.2274	C	Story_34_T3.2.4_Gunpowder_Magazine_Rhodes.html
36	The Tower of Spain	L5	36.4427, 28.2237	C	Story_36_T3.2.4_Tower_of_Spain_Rhodes.html
38	The Tower of St John	L5	36.4395, 28.2278	C	Story_38_T3.2.4_Tower_of_St_John_Rhodes.html

Δέκα μνημεία της μεσαιωνικής Κύπρου

Χωρική κατανομή των statements REBOOT_CY01-REBOOT_CY10



Οι δείκτες αποδίδουν τη γεωγραφική θέση των μνημείων- οι αριθμοί 4/10 και 5/6 έχουν μετατοπιστεί ελαφρά με γραμμή σύνδεσης για αναγνωσιμότητα. Περιγραφή: geoBoundaries / OpenStreetMap. Συντεταγμένες: Visit Cyprus, Getty TGN, The Cyprus Institute, Αψίδα, GeoNames και Wikidata.

FIGURE 2. GAME PLAY LOCATIONS IN CYPRUS: THE TEN MEDIEVAL MONUMENTS REBOOT_CY01 TO CY10 (MAP LABELS IN GREEK; OUTLINE: GEOBOUNDARIES / OPENSTREETMAP).

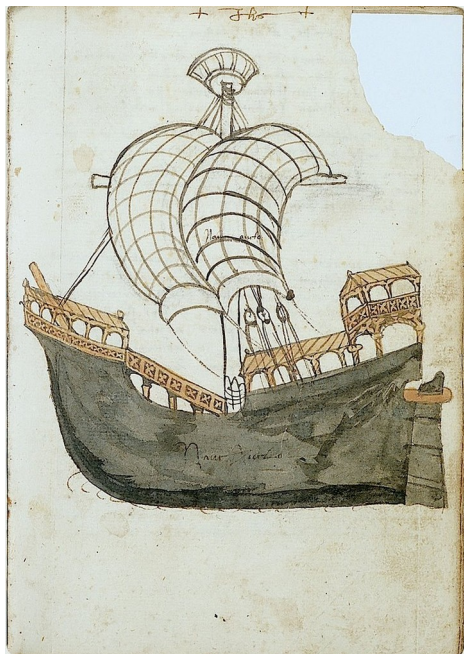
2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

Cyprus (CY), separate Cyprus game: 11 statements

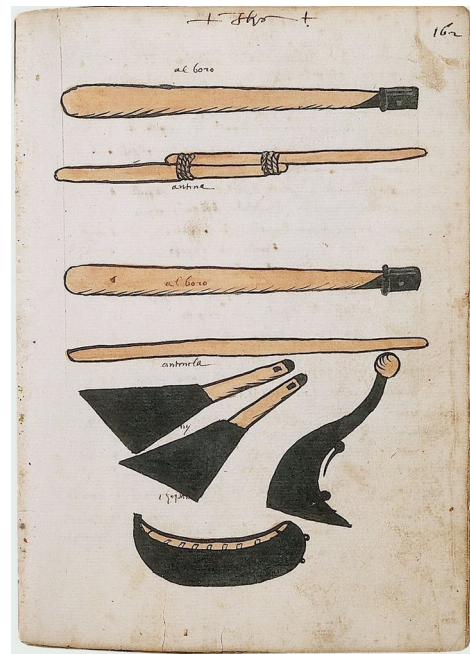
NO.	STATEMENT	LEVEL	GEOLOCATION (LAT, LON)	FIX	LINK TO THE PAGE
00	Lusignan Cyprus: An Introduction	C0	35.1728, 33.3540	C	Story_00_T3.2.4_Lusignan_Cyprus_An_Introduction.html
41	Royal Chapel of Saint Catherine, Pyrga	C1	34.92552, 33.43189	A	Story_41_T3.2.4_Royal_Chapel_Pyrga_Cyprus.html
42	Kolossi Medieval Castle	C2	34.66527, 32.93396	A	Story_42_T3.2.4_Kolossi_Medieval_Castle_Cyprus.html
43	Saint Sophia Cathedral / Selimiye Mosque	C1	35.17650, 33.36450	A	Story_43_T3.2.4_Saint_Sophia_Selimiye_Nicosia_Cyprus.html

NO.	STATEMENT	LEVEL	GEOLOCATION (LAT, LON)	FIX	LINK TO THE PAGE
44	Saint Nicholas Cathedral / Lala Mustafa Pasha Mosque	C4	35.12490, 33.94268	A	Story_44_T3.2.4_Saint_Nicholas_Lala_Mustafa_Famagusta_Cyprus.html
45	Bellapais Abbey	C4	35.30660, 33.35470	A	Story_45_T3.2.4_Bellapais_Abbey_Cyprus.html
46	Kyrenia Castle	C3	35.34139, 33.32222	A	Story_46_T3.2.4_Kyrenia_Castle_Cyprus.html
47	Saint Hilarion Castle	C3	35.31230, 33.28080	A	Story_47_T3.2.4_Saint_Hilarion_Castle_Cyprus.html
48	Buffavento Castle	C3	35.28750, 33.41028	A	Story_48_T3.2.4_Buffavento_Castle_Cyprus.html
49	Kantara Castle	C3	35.40640, 33.92330	A	Story_49_T3.2.4_Kantara_Castle_Cyprus.html
50	Famagusta Citadel / Othello Tower	C4	35.12769, 33.94325	A	Story_50_T3.2.4_Famagusta_Citadel_Othello_Tower_Cyprus.html

The two introductions both carry the number 00 (Rhodes: GR; Cyprus: CY). The Palace of the Grand Master is coded PT only; the Inn of England is coded GR on purpose (Michael of Rhodes). Pages are static files, so a link keeps working if a page is corrected.



01 The galley



02 Parts of the galley: oars, spars and fittings

THE GALLEY AND ITS PARTS. MICHAEL OF RHODES, MANUSCRIPT, FIFTEENTH CENTURY

Long, P.O., McGee, D. and Stahl, A.M. (2009), *The Book of Michael of Rhodes: A Fifteenth-Century Maritime Manuscript*, vol. 3.

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

FIVE PLOTS: FOUR IN RHODES, ONE IN CYPRUS

The partnership has five countries and the Order had eight Langues. In the Rhodes game, Greece, Italy and France each play their own; Portugal takes all the Iberian knights (the Statement of the Tower of Spain describes the Tongue of Spain as Aragonese, Catalan, Castilian and Portuguese); Greece also takes the Inn of England, because Michael of Rhodes is the hero of the Greek game; and the Inn of Germany does not exist, so Germany is not played. Cyprus has its own game, with its own GPL and locations in Cyprus. The players are tourists, and the language of the game is English.

Each plot is a story line that runs through the levels of its game. It uses only the statements coded to its country as home ground, and in the Rhodes game it cannot be finished without help from at least one other team.

PLOT	GAME	COUNTRY	POINT OF VIEW	CORE QUESTION	GROUND
1. The Refugees	Cyprus	Cyprus (CY)	The Knights as refugees in Lusignan Cyprus, before they leave for Rhodes	Is a guest a partner or a burden?	11 statements, all in Cyprus
2. Sailor of Fortune	Rhodes	Greece (GR)	Michael of Rhodes, a Rhodian who leaves by sea	What does a town give a person, and what does it take?	11 statements, from the Sea Gate to the Inn of England
3. The Impregnable Fortress	Rhodes	Italy (IT)	Italian knights and builders in the last years before 1522	Which building is which, and who decides?	10 statements, from the Moat to the Bastion del Carretto
4. Médecins Sans Frontières	Rhodes	France (FR)	The three French Langues: Provence, France, Auvergne	Who is cared for, and who is kept out?	10 statements, from the Hospital to the harbour chain
5. The Power Struggle	Rhodes	Portugal (PT)	The Iberian knights of the Tongue of Spain	What does a post cost to hold?	10 statements, from the Mint to the Tower of Spain

Rules for every plot. Facts, inferences, traditions and fiction keep the labels of the statements. Named people come from the statements; any invented player character is marked as fiction. A plot may take a dramatic shape, but it may not add a fact the statement does not contain. Where a statement says that an identification is disputed, the dispute becomes a puzzle for the players, not a hidden correction.

Plot 1. Cyprus: The Refugees

Premise. The Cyprus game is a separate game, played on the Lusignan sites in Cyprus. After Acre fell in 1291 the Hospitallers fled to Cyprus and lived there as guests of the Lusignan kings; one eighteenth-century historian says they were tired of the ill treatment they received from the king. In 1306 and 1307 they left Limassol for Rhodes. The tourists follow the Order's years as refugees and the kingdom that hosted them. The last scene of the Cyprus game is the departure for Rhodes, which is where the Rhodes game begins.

Why it works as a plot. The Order was not a stranger to Cyprus: the Kolossi statement records a Hospitaller estate there, with a keep rebuilt in 1453 to 1454. The refugees therefore arrive in a kingdom where the Order already holds land, and the question for the players is how a host and a guest share an island.

BEAT	LEVEL	STATEMENTS	WHAT THE TOURISTS DO	LOCATIONS
The arrival	C0	00	Meet the Lusignan kingdom (1192 to 1489) and the refugees from Acre.	Nicosia as the capital of the host
Court and crown	C1	41, 43	Visit the royal chapel at Pyrga, with its donor portraits and heraldry, and the cathedral in Nicosia where the kings were crowned kings of Cyprus. They ask what a host owes a guest.	Pyrga, Nicosia
The commandery	C2	42	Run the Order's estate at Kolossi: vineyards, sugar cane, water technology, taxation and trade, and its link with the headquarters.	Kolossi
The mountain line	C3	47, 48, 49, 46	Decide which routes between coast and interior the castles control, and whether the refugees are inside or outside that network.	Saint Hilarion, Buffavento, Kantara, Kyrenia
Abbey and port	C4	45, 44, 50	Compare a monastic community (Bellapais) with the port city of Famagusta, where the kings were crowned kings of Jerusalem and where the Citadel controlled the harbour. They decide whether to stay or to leave by sea.	Bellapais, Famagusta

Transnational move. The tourists meet a Latin kingdom with Greek-speaking subjects, a Franco-Byzantine painted chapel, cathedrals that later became mosques, and an Order that came from many countries. Every stop shows a different layer of one island.

Link to Rhodes. The Cyprus game gives the reason why the Knights leave: they want an island of their own, with a harbour, answerable to no one but the Grand Master and the pope. The Rhodes game shows what they built.

Cultural capital. Embodied: seeing a story from the host's side. Objectified: a Cyprus route card with the sites visited. Institutionalised: the skills badge on completing the game.

Plot 2. Greece: Sailor of Fortune

Premise. Michael of Rhodes calls himself Michalli da Ruodo. According to the sources behind the statements he was born in Rhodes, signed on at about sixteen in 1401 at Manfredonia as an oarsman in the Venetian merchant marine for three ducats a month, and compiled a manuscript of navigation, mathematics and shipbuilding between 1434 and 1445. The Commercial Harbour statement keeps his departure from Rhodes as a working assumption, not an attested fact, and the Sea Gate statement treats his life as a narrative device. The plot keeps those labels. The Greek team also plays the Inn of England.

Frame. Michael lived before the siege of 1480 and Prince Jem's stay of 1482, so the plot cannot put him in later scenes. The Greek team therefore plays the keepers of Michael's book: tourists who open the manuscript and follow what he knew into a Rhodes that kept changing. This is stated openly to the players as fiction.

BEAT	LEVEL	STATEMENTS	WHAT THE TEAM DOES	NEEDS FROM ANOTHER TEAM
The book opens	L0, L1	00 (Rhodes), 03	Reads the Order's capital as a newcomer: where authority sits, who governs the Collachio.	Portugal: the Palace and the Mint.
The small nation	L2	16, 11	Hosts the English Langue, the smallest and poorest, in the Inn that survives mainly in archive and legend; guards a precious captive, Prince Jem, in 1482 and decides who may see him.	France and Italy: the neighbouring inns and their views on the hostage.
The guest house	L3	21	Finds the real site of the Hospice of St Catherine, which the statement leaves as an open question.	France: the hospitals that served the same guests.
The voyage	L4	24, 23, 29, 40	Follows the oarsman's route: the Sea Gate, the Commercial Harbour, the chain at Mandraki, ships waiting at Acandia.	France: the Mole of the Mills; Italy: the Admiralty puzzle.
The gates	L5	27, 31	Decides when a gate is opened or walled up, using the Council's orders of 1475 and 1481 for the Gate of St Paul.	France: the harbour towers.

Transnational move. The Greek team is the host. It speaks for the Rhodians who lived with the Order, and it carries the English Langue in its hands, so the players see how a small nation held a great burden (the motto on the Inn of England statement).

Cultural capital. Embodied: reading a person's life through a primary source and saying what is and is not known. Objectified: a short illustrated life of Michael with labels. Institutionalised: a badge for source criticism.

Plot 3. Italy: The Impregnable Fortress

Premise. In 1519 Grand Master Fabrizio del Carretto's arms and the date appear on the Inn of Italy, and from 1520 the old tower of Italy is rebuilt as a gunpowder-age bastion, engineered by the Vicentine architect Basilio della Scuola. The Italian team plays the knights, builders and officers who have until the autumn of 1522 to get the walls ready, while also solving a series of identity problems: which building was the Castellania, which was the Admiralty, and what was the Inn of Italy. The title is a challenge: the players find out whether the fortress was as impregnable as its builders believed.

BEAT	LEVEL	STATEMENTS	WHAT THE TEAM DOES	NEEDS FROM ANOTHER TEAM
The ditch	L1	01	Walks the moat, a geometrically calculated killing ground of about 2,500 m, and marks the angles of fire.	France: the Gate of Emery d'Amboise on the same circuit.

Transnational move. The Italian team holds the knowledge of building and of naming. Every other team needs its answer to the question: is this building really what we call it?

Cultural capital. Embodied: the habit of asking what a label is based on. Objectified: a map of the town with each identification marked as fact, inference or tradition. Institutionalised: a badge for the L4 identification puzzle.

Plot 4. France: Médecins Sans Frontières

Premise. Three Langues (Provence, France and Auvergne) are one team. They played a large part in the Order's care and in its defence of the harbour: the Order's first hospital was ordered in 1314 by Grand Master Foulques de Villaret, the Great Hospital was built between 1440 and 1489, and the iron chain across the Commercial Harbour was anchored on the Tower of France (1452) at the fixed end of the mole. The team plays the knights and brothers who must keep the sick cared for and the harbour mouth closed at the same time. It ends in 1522 with a French Grand Master, Philippe Villiers de l'Isle-Adam, who negotiated the surrender (see the Tower of Spain statement). The title borrows the modern name Médecins Sans Frontières as an analogy for care that crosses borders; it claims no link with the organisation.

BEAT	LEVEL	STATEMENTS	WHAT THE TEAM DOES	NEEDS FROM ANOTHER TEAM
The twisted doors	L1	02	Passes the Gate of Emery d'Amboise (1512), which the Ottomans called the twisted doors, and learns how the baffle gates slow an attacker.	Italy: the moat and its angles of fire.
Three inns, one team	L2	08, 10, 15	Reconciles the three French Langues. The Inn of Provence is mostly a twentieth-century reconstruction with one genuine portal of 1518; the Inn of France was raised in campaigns from 1492 to 1514; the Inn of Auvergne is dated 1507.	Portugal: the Inn of Spain across the street.
Care	L3	33, 13, 17	Runs the First Hospital and the Great Hospital under the motto that to serve the sick is the highest lordship, and uses Our Lady of the Castle as the place of worship.	Greece: the hospice.
Mills and mole	L4	22	Controls the Mole of the Mills with its thirteen windmills, where flour and cargo meet.	Greece: the harbour.
The chain	L5	25, 26	Closes the harbour mouth between the Tower of France and the Tower of Naillac. The two statements reverse an older identification of these towers; the team must decide which fits the evidence.	Italy: the nearby sea fort; Portugal: powder.

Transnational move. The French team is the keeper of care and of the chain: the one team whose work protects every other team's people and ships. It also holds the hardest choice of the end game, whether to accept terms in 1522.

Cultural capital. Embodied: care and responsibility as a form of authority. Objectified: a care ledger recording who was treated, from where. Institutionalised: a badge for the L3 care mission.

Plot 5. Portugal: The Power Struggle

Premise. The Tongue of Spain, as the Tower of Spain statement puts it, included Aragonese, Catalan, Castilian and Portuguese knights. The Portuguese team plays them all. The struggle of the title is the struggle for power inside the Order and against the Ottomans: the team carries the machinery of government (the Palace, the Mint that struck the gigliati, the Armory of De Milly and the Gunpowder Magazine) and holds a post that the Order's own history treats as decisive: the Tower of Spain, encased in a bastion in 1489 and the site of the breach of 10 October 1522 that was never resealed.

BEAT	LEVEL	STATEMENTS	WHAT THE TEAM DOES	NEEDS FROM ANOTHER TEAM
House of government	L1	04, 05, 06, 07	Enters the Palace (begun 1309 under Foulques de Villaret), the bastion built around an earlier tower, the Mint and the Street of the Knights, and learns how coin, council and street fit together.	Greece: the Collachio.
The big inn	L2	09, 14	Runs the Inn of Spain, the largest of the inns, in two buildings joined by a vaulted bridge, and the Villaragut House, probably the Order's almonry (1489). Players decide how Aragon, Castile and Portugal share one inn.	France and Italy: the neighbouring inns.
Stores	L5	32, 34	Keeps arms and powder: the Armory of De Milly (the only surviving armoury) and the Magazine, whose own date is not established.	Italy: the bastions that need them; France: the chain.
The post	L5	36, 38	Holds the Tower of Spain through the autumn of 1522. The Anastasia legend is marked as tradition; the Grand Chancellor's trial for treason is marked as a hard case with the sources visible.	All: the final decision on surrender.

Transnational move. The Portuguese team holds the means of defence (coin, arms, powder) and the post that failed. Without its stores the Italian bastion is empty; without the Italian engineer and the French chain, its post cannot hold. L'Isle-Adam's own letter gives the reason the Order accepted terms: lack of men, powder, munitions and even hope.

Cultural capital. Embodied: weighing cost and duty under pressure. Objectified: a map of the breach with the sources at each point. Institutionalised: a badge for the L5 defence mission.

How the four Rhodes plots interlock

TEAM	GIVES	RECEIVES
Greece	Harbour knowledge, the English Langue, the local Rhodian view	Palace and coin (Portugal), naming puzzles (Italy), hospitals (France)
Italy	Walls, angles of fire, the question of what a building really is	Powder and arms (Portugal), harbour towers (France), harbour and sea (Greece)
France	Care of the sick, the harbour chain, the three inns	Building (Italy), powder (Portugal), the hospice and harbour (Greece)
Portugal	Coin, arms, powder, the Spanish post	Walls (Italy), chain (France), the town and its governors (Greece)

In L5 the plots meet: the siege of 1522 cannot be survived by one team alone. The Cyprus game is played separately; the story links the two, because the Cyprus game ends with the Knights leaving for Rhodes and the Rhodes game begins with their arrival.

Decisions recorded. Germany is not played and has no GPL, because the Inn of Germany does not exist. Cyprus is a separate game with its own GPL and geolocations. The plots are drafts to be checked against the statement pages before they go into the game brief.



01 The entrance portal



02 The door and the courtyard beyond



03 The stair with geraniums



04 The vaulted entrance hall



05 Funerary slab with a knight



06 The facade with the French and Greek flags

THE INN OF FRANCE, UNESCO-LISTED MEDIEVAL CITY OF RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

LEVEL PLAN

The Rhodes game has six levels, L0 to L5 (41 statements). The Cyprus game is separate and has five levels, C0 to C4 (11 statements). Each level is a short play session of about 30 to 45 minutes and ends with a task that needs more than one viewpoint. The statement numbers follow the site; GPL counts show how many play locations of each code a level contains.

Rhodes game

LEVEL	THEME	STATEMENTS	GPL MIX	TRANSNATIONAL MOVE
L0	Briefing: Rhodes, capital of a multinational Order	00 (Rhodes)	GR 1	Groups are assigned a team (Greece, Italy, France, Portugal) and learn that all four answer to one Grand Master.
L1	Arrival and the Collachio	01 to 07 (moat, gate, Collachio, Palace, Bastion, Mint, Street of the Knights)	PT 4, IT 1, FR 1, GR 1	The group reads the town as one shared system: who built, who paid, who governed. Players decide together where a newcomer from another Langue may live and speak.
L2	Langues and Inns	08 to 12, 14 to 16 (Inns of Provence, Spain, France, Italy, Auvergne, England; House of Prince Jem; Villaragut House)	FR 3, PT 2, GR 2, IT 1	Each team represents its Langues and must negotiate a common request to the Council, using what the inn statements say about each one.
L3	Care and faith	13, 17, 20, 21, 28, 33 (Great Hospital, First Hospital, Our Lady of the Castle, Our Lady of the Burgh, Hospice of St Catherine, St John of the Collachio)	FR 3, IT 2, GR 1	A care mission: patients, pilgrims and supplies arrive from several countries. Players route help, noting which languages, customs and beliefs meet in the hospital.
L4	Ports, trade, coin and law	18, 19, 22, 23, 24, 29, 40 (Castellania, Admiralty, Mole of the Mills, Commercial Harbour, Sea Gate, Mandraki, Acandia)	GR 4, IT 2, FR 1	Cargoes, coins and contracts cross borders. Players settle a dispute using the rules of the Castellania and the money of the Mint (L1).
L5	Walls, towers and gates	25 to 27, 30 to 32, 34 to 39 (Tower of France, Tower of Naillac, Gate of St Paul, Fort St Nicholas, Arsenal Gate, Armory, Gunpowder Magazine, Bastion of St George, Tower of Spain, Gate of St John, Tower of St John, Bastion del Carretto)	IT 4, PT 4, FR 2, GR 2	Joint defence: each team holds a section of the wall. Players coordinate across sections before an attack, and see that defence was a shared, funded effort.

Cyprus game (separate)

LEVEL	THEME	STATEMENTS	LOCATIONS	MOVE
C0	Briefing: a Latin kingdom and its guests	00 (Cyprus)	Nicosia	Players meet the Lusignan kingdom and the refugees from Acre.
C1	Court and crown	41, 43	Pyrga, Nicosia	Players read the royal chapel and the coronation church, and say what a host owes a guest.
C2	The commandery	42	Kolossi	Players run the Order's estate and see how it was tied to the headquarters.
C3	The mountain line	47, 48, 49, 46	Saint Hilarion, Buffavento, Kantara, Kyrenia	Players decide which routes the castles control.
C4	Abbey and port	45, 44, 50	Bellapais, Famagusta	Players compare an abbey with a port city and decide whether to stay or leave by sea, the choice that leads to Rhodes.

How the levels build. In the Rhodes game, L0 to L2 give identity and rules (which team, which Langue, how do we live together), L3 to L5 give pressure (care, trade, defence), where cooperation across teams is needed. The Cyprus game goes from the host's court to the Order's estate, to the castles and the port, and ends with the decision that opens the Rhodes game.

Ranks. Each level of the Rhodes game also offers a rung of the Hospitaller ladder, from Postulant at L0 to Marshal or Turcopolier at L5, followed by the election of a Grand Master that needs every team (see the chapter The Hospitallers: history and hierarchy). The Cyprus game has its own shorter ladder, from refugee brother at C0 to the counsellor who decides to sail at C4.

What each level needs from the statements. The facts, the fiction and the traditions are labelled in every statement, so the game can mark clues as fact, inference, tradition or fiction. Players earn more when they separate the four, which also protects the project against passing legend off as history.

Pacing. A full Rhodes run is about three to four hours and a full Cyprus run about two. Short formats are possible: L0 to L2 as an introduction; L3 to L5 as a mission day; the Cyprus game on its own for visitors to Cyprus.

MEASURING THE EFFECT

The plan makes three claims: that the student designers come to see that a well-functioning European force existed before the EU, and that its benefits and mistakes matter for us today; that play adds cultural capital for the tourists who play; and that the game works in English and in the partners' translations. All three are proposed here, not proven. A small pilot can test them honestly.

GROUP	WHAT WE LOOK AT	INDICATOR	HOW WE COLLECT IT	WHEN
Designers	A European force before the EU	Can the designer explain, with two examples from the statements, how members from many countries worked under shared institutions (command, defence, care, trade)?	Short written reflection scored with a three-level rubric	End of the design task
Designers	The union today	Can the designer name one benefit and one mistake of the Order's union shown in the statements and say what each means for Europe today?	Same reflection	End of the design task
Designers	Source literacy	Can the designer tell fact, inference, tradition and fiction apart?	Label five unseen claims	Before and after
Designers	Perspective-taking	Can the designer explain a decision from the point of view of another team?	Reflection after L2 and L5	During design
Tourists	Knowledge	Can the player place the Langues, the main institutions and the Cyprus link?	Five questions at the end of the game	End
Tourists	Skills	Did the player complete the game and earn the skills badge?	Platform data	End
Tourists	Rewards	Which reward badges did the player earn?	Platform data	End
Tourists	Transfer	Does the player plan to visit another site in Rhodes, Cyprus or elsewhere?	Optional follow-up question	Four to six weeks

Frame of reference. The questions can be linked to the EU key competence on citizenship and the one on cultural awareness and expression, and to the Council of Europe's Reference Framework of Competences for Democratic Culture. These links are suggestions for the partners to confirm; no certification is claimed.

Pilot design. Two to four groups of 8 to 12 student designers use the training pack to build a level of each game; a small group of tourists then plays the English version, and one partner translates it on the REBOOT platform to test the translation route. Compare before and after for the designers and treat any difference as an indication only, because the sample is small.

Ethics and data. Questionnaires are anonymous or pseudonymous; players are told what is collected and why; no AI tool marks or profiles the designers or the players. This follows the project's AI rules (see Chapter 10 of the training pack).



01 The gate and its two towers



02 The relief above the gate, from below



03 The gate from the street



04 The gate in the harbour front



05 The gate by night



06 The towers and the arms on the wall

THE PORTA MARINA (SEA GATE), UNESCO-LISTED MEDIEVAL CITY OF RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD



01 The gate and the bridge



02 The two coats of arms above



03 The tower beside the gate



04 The gate seen from the ditch



05 The sea wall and the harbour



06 The battlements and the sea

THE GATE OF ST PAUL, UNESCO-LISTED MEDIEVAL CITY OF RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD

RISKS AND SAFEGUARDS

RISK	WHY IT MATTERS	SAFEGUARD
Reading the Order as an early EU	The parallel is the point of the learning, but the Order was a religious and military body of the Latin Church, not a union of states.	Present it as an analogy that the designers must argue with evidence: show the benefits and the mistakes, and say clearly where the comparison stops.
Crusading context	The Hospitallers fought in a holy war; the game must not glorify it.	Show the Order as a power with aims and consequences. Keep the labels on statements and ask players to judge, not to cheer.
Slavery and trade in people	Rhodes was part of a Mediterranean economy that included the slave trade.	Keep it in the story, as the statements do. No scoring that rewards it; add a debrief question.
Orientalism and the "other"	Ottomans, Mamluks and local Greek and Latin communities can be reduced to enemies or background.	Give them roles, motives and sources of their own. In the Cyprus game, include the later Ottoman layer (Selimiye, Lala Mustafa Pasha) as part of the place's history.
Nationalism and stereotypes	The teams are the partner countries, but the Langues were identities of the time, not modern nations.	Avoid national jokes and flags. Use the Langue names. Say in the brief that the teams are a game device.
Equating "European" with "Western Christian"	It would exclude Orthodox Greeks, Jews, Muslims and others who lived in Rhodes and Cyprus.	Show the communities in the statements and let players ask who is missing from the story.
Access and politics in Cyprus	Eight of the ten Cyprus sites lie in the northern part of the island, where access, names and jurisdiction are sensitive.	Use the statements' own double names, neutral wording and the digital route; check each site's access before any on-site version.
Access in Rhodes	Some sites have no general public access (for example the foundations of St John of the Collachio), and some points are only approximate.	Mark the access in the game; verify the Fix C and disputed points (towers, Gate of St Paul) on site before publication.
Translation drift	Each partner may translate the game on the REBOOT platform; labels, credits and uncertainty can be lost in translation.	Translate the labels (fact, inference, tradition, fiction) and the credits as fixed terms; the English version stays the reference.
AI errors	A draft game made with AI can invent names, dates or links.	Human inspection step before play; the audit in the REBOOT route; every game element must point back to a statement.
Inconsistencies in the statements	Some statements disagree with each other on purpose, as training material.	Do not correct the live pages. Keep game-critical facts to those that agree across statements, or mark them as inference.

RISK	WHY IT MATTERS	SAFEGUARD
Cultural capital reproducing privilege	Tourists who already know heritage may gain most.	Make the game cooperative and role-based, give every role a way to contribute, and offer the digital route for players who cannot travel.
Sources and rights	Photographs and film come from different owners.	Keep the credits that are on the pages; mark the cathedral photo as "to be confirmed" until it is.



01 The moat and its path



02 Gate Amboise



03 The moat garden between the walls



04 Bastion St George



05 The moat beside the curtain wall



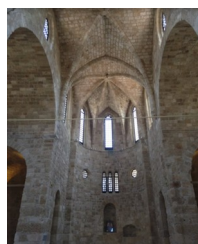
06 Bastion and Terreplein of Spain

THE MOAT, UNESCO-LISTED MEDIEVAL CITY OF RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD



01 The façade



02 The nave vaults



03 Wall painting



04 The courtyard



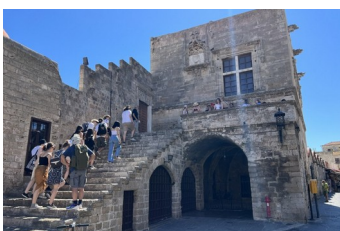
05 Capitals and
oleanders



06 The nave and
icon

OUR LADY OF THE CASTLE, UNESCO-LISTED MEDIEVAL CITY OF RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD



01 The outer stair and the arcade



02 The building from the square



03 The vaulted arcade

THE CASTELLANIA, UNESCO-LISTED MEDIEVAL CITY OF RHODES

2025-1-CY01-KA220-HED-000351980 REBOOT PROJECT RECORD



NEXT STEPS AND OPEN QUESTIONS

Next steps

1. Choose the game mode (Simple, Plus or Complex) for each game in the REBOOT manual.
2. Write the game brief for the Rhodes game (four teams, six levels) and for the Cyprus game (five levels), in English.
3. Produce the first JSON draft of each game with the external AI tool, starting with L0 to L2 and C0 to C2 as prototypes.
4. Inspect and improve each draft by hand, checking every game element against its statement.
5. Run the audit, then a first play test with a small group of tourists.
6. Let each partner translate the game on the REBOOT platform, keeping the labels and credits fixed.
7. Define the skills badges (issued on completion) and the reward badges (available on the platform).
8. Collect the pilot data described above, review the plan, and extend to the remaining levels.

Open questions for the partners

- Which skills does the completion badge certify, and which reward badges will the platform offer?
- How do tourists play: on site with codes at the monuments, with a route on a phone, online only, or all three?
- Should the Cyprus and Rhodes games share a link badge, since one ends where the other begins?
- Who verifies the Fix C points and the disputed tower positions on site before publication?
- Which indicators will the partnership accept for the designers' European outlook, and who scores the reflections?

Assumptions in this plan. The levels, timings, indicators and pilot design are proposals made for discussion. The historical content comes from the statements; where the statements are uncertain or disagree, the plan asks for a label rather than a decision.

REFERENCES

The list brings together every reference found in the six documents used for the introduction and the Hospitaller chapters: the two conference papers, the Tyerman timeline, the Vertot summary, the note on how the Hospitallers came to Rhodes and the note on the social order of the Order at Rhodes. Entries follow the sources, and a further set of references supplied by the author has been added in alphabetical order. Publisher details and page numbers are as the sources give them, and should be checked before publication. Luttrell (2000), cited in the 2023 paper, is not listed there and is therefore not repeated, and the spellings Valakana and Luttrell in the sources are given as Valkana and Luttrell.

- Ankomah, P., Crompton, J.L. & Baker, D. (1996). Influence of cognitive distance in vacation choice. *Annals of Tourism Research*, 23(1), 138–150.
- Aslan, R. (2014). The museumification of Rumi's tomb: deconstructing sacred space at the Mevlana Museum. *International Journal of Religious Tourism and Pilgrimage*, 2(2), 1–14.
- Baddeley, A. & Hitch, G.J. (1974). Working memory. In G. Bower (Ed.), *Recent advances in learning and motivation* (pp. 47–90). New York: Academic Press.
- Baddeley, A. (1981). The concept of working memory: a view of its current state and probable future development. *Cognition*, 10, 17–23.
- Baddeley, A. (2003). Working memory and language: an overview. *Journal of Communication Disorders*, 36, 189–208.
- Baddeley, A. (2012). Working memory: theories, models, and controversies. *Annual Review of Psychology*, 63, 1–29.
- Berninger, V. & Corina, D. (1998). Making cognitive neuroscience educationally relevant. *Educational Psychology Review*, 10(3), 343–354.
- Bulencea, P. & Egger, R. (2015). *Gamification in tourism: designing memorable experiences*. Norderstedt: Books on Demand.
- Caillois, R. (2001). *Man, play and games*. Urbana and Chicago: University of Illinois Press.
- Carr, M. (2013). The Hospitallers of Rhodes and their alliances against the Turks, 1306–1348. In E. Buttigieg & S. Phillips (Eds.), pp. 167–176. Farnham: Ashgate.
- Chan, T. & Goldthorpe, J.H. (2007). The social stratification of cultural consumption: some policy implications of a research project. *Cultural Trends*, 16(4), 373–384.
- Çınar, K. & Weiss, D. (2019). Digital marketing and virtual tourism to enhance destination accessibility. In A. Sharma, J.I. Pulido Fernández & A. Hassan (Eds.), *Sustainable destination branding and marketing*. CABI. ISBN 9781786394286.
- Cowan, N. (1998). Visual and auditory working memory capacity. *Trends in Cognitive Sciences*, 2(3), 77–78.
- Dehghani, M., Sachdeva, S., Ekhtiari, H., Gentner, D. & Forbus, K. (2009). The role of cultural narratives in moral decision making. Paper presented at the Annual Meeting of the Cognitive Science Society. <https://escholarship.org/uc/item/7gx9r0dc>
- Dellas, G. & Manousou-Della, K. (2003). The transformation of the Medieval City of Rhodes to a site of culture and citizens' education. Paper presented at FORTMED, EC 5th Framework Programme INCO-MED and Environment Research Programme, 1st European Workshop, 27–29 September, Veroia.
- Deterding, S. & Bredow, H. (2011a). Situated motivational affordances of game elements: a conceptual model. In *CHI 2011*, Vancouver, BC, Canada. ACM 978-1-4503-0268-5/11/05.
- Deterding, S., Dixon, D., Khaled, R. & Nacke, L. (2011b). From game design elements to gamefulness: defining gamification. In *Proceedings of the 15th International Academic MindTrek Conference: Envisioning Future Media Environments* (pp. 9–15). ACM.
- Dewey, J. (1963). *Experience and education*. New York: Macmillan.
- Dewey, J. (1966). *Democracy and education: an introduction to the philosophy of education*. New York: Free Press.



- Djaouti, D., Alvarez, J. & Jessel, J.-P. (2011). Classifying serious games: the G/P/S model. In P. Felicia (Ed.), *Handbook of research on improving learning and motivation through educational games: multidisciplinary approaches* (pp. 1–19). IGI Global.
- Edgeman, R. & Eskildsen, J.K. (2012). The C4 model of people-centered innovation: culture, consciousness, and customer-centric co-creation. *Journal of Innovation & Business Best Practice*, Article ID 932564, 1–14.
- Engström, H. & Backlund, P. (2021). Serious games design knowledge: experiences from a decade (+) of serious games development. *EAI Endorsed Transactions on Serious Games*, 6(1), e4.
- European Commission (2007). On a European agenda for culture in a globalizing world. Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions.
- European Commission (2012). Promoting cultural and creative sectors for growth and jobs in the EU. Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions.
- Fernández-Blanco, V., García-Diez, M. & Prieto-Rodríguez, J. (2004). Educational performance and cultural consumption: some evidence from OECD teenagers. Paper presented at the AEDE 2004, Donostia.
- Fernández-Sánchez, M.R., González-Fernández, A. & Acevedo-Borrega, J. (2023). Conceptual approach to the pedagogy of serious games. *Information*, 14, 132.
- Forey, A. (1992). *The military orders from the twelfth to the early fourteenth centuries*.
- Fotis, J., Buhalis, D. & Rossides, N. (2011). Social media impact on holiday travel planning: the case of the Russian and the FSU markets. *International Journal of Online Marketing*, 1(4), 1–19.
- Franco, J.F. & De Deus Lopes, R. (2009). Three-dimensional digital environments and computer graphics influencing K-12 individuals' digital literacy development and interdisciplinary lifelong learning. In *Proceedings of the ACM SIGGRAPH ASIA 2009 Educators Program*.
- Froschauer, J., Arends, M., Goldfarb, D. & Merkl, D. (2012). A serious heritage game for art history: design and evaluation of THiATRO. In *Proceedings of the 18th International Conference on Virtual Systems and Multimedia* (pp. 283–290).
- Garris, R., Ahlers, R. & Driskell, J.E. (2002). Games, motivation, and learning: a research and practice model. *Simulation & Gaming*, 33(4), 441–467.
- Gerjets, P., Scheiter, K. & Catrambone, R. (2004). Designing instructional examples to reduce intrinsic cognitive load: molar versus modular presentation of solution procedures. *Instructional Science*, 32, 33–58.
- Gursoy, D. (2001). *Development of a traveler's information search behavior model*. PhD thesis, Virginia Polytechnic Institute and State University, Blacksburg, VA.
- Gursoy, D. & McCleary, K.W. (2003). An integrative model of tourists' information search behavior. *Annals of Tourism Research*, 31(2), 353–373.
- Gursoy, D. & McCleary, K.W. (2004). Traveler's prior knowledge and its impact on information search behavior. *Journal of Hospitality & Tourism Research*, 28(1), 66–94.
- al Halabi, G., Tinc, K. & Sungu, E. (2021). The impact of human-centered design of game mechanics on feelings of belonging. In O. Cordan et al. (Eds.), *Game and design education* (13, pp. 167–180). Springer.
- Hamari, J., Shernoff, D.J., Rowe, E., Coller, B., Asbell-Clarke, J. & Edwards, T. (2016). Challenging games help students learn: an empirical study on engagement, flow and immersion in game-based learning. *Computers in Human Behavior*, 54, 170–179.
- Hamari, J. & Keronen, L. (2017). Why do people play games? A meta-analysis. *International Journal of Information Management*, 37, 125–141.
- Hargittai, E. & Walejko, G. (2008). The participation divide: content creation and sharing in the digital age. *Information, Communication & Society*, 11(2), 239–259.
- Harvey, D. & Lorenzen, J. (2006). Signifying practices and the co-tourist. *Tourismos*, 1(1), 11–28.
- Kaplan, A. & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of social media. *Business Horizons*, 53, 59–68.



- Kebritchi, M. & Hirumi, A. (2008). Examining the pedagogical foundations of modern educational computer games. *Computers & Education*, 51(4), 1729–1743.
- Kerstetter, D. & Cho, M.C. (2004). Prior knowledge, credibility and information search. *Annals of Tourism Research*, 31(4), 961–985.
- Kietzmann, J., Hermkens, K., McCarthy, I.P. & Silvestre, B.S. (2011). Social media? Get serious! Understanding the functional building blocks of social media. *Business Horizons*, 54, 241–251.
- King, E.J. (1934). *The rules, statutes and customs of the Hospitallers, 1099–1310*.
- Kolk, H., Chwilla, D.J., van Herten, M. & Oor, P.J.W. (2003). Structure and limited capacity in verbal working memory: a study with event-related potentials. *Brain and Language*, 85, 1–36.
- Kollias, E. (1991). *The Knights of Rhodes: the Palace and the City*.
- Kollias, E. (Ed.) (2001). *Medieval Town of Rhodes: restoration works 1985–2000*. Rhodes: Ministry of Culture.
- Kollias, H. (2005). *The Medieval City of Rhodes and the Palace of the Grand Master*. Athens: Ministry of Culture, Archaeological Receipts Fund.
- Lehnes, P. (2006). *Lehr-, Erlebnis- und Themenpfade: Handbuch*. Feldberg: Naturpark Südschwarzwald.
- Lehnes, P. & Zanyi, E. (2001). *Transinterpret: transnational quality management in heritage interpretation. Final report*. Freiburg i.Br.: Institut für Physische Geographie, Albert-Ludwigs-Universität Freiburg.
- Leung, D., Law, R., van Hoof, H. & Buhalis, D. (2013). Social media in tourism and hospitality: a literature review. *Journal of Travel & Tourism Marketing*, 30(3), 3–22.
- Levin, A.K. (2020). Isolation as a collective experience: museums' first responses to COVID-19. *Museum & Society*, 18(3), 295–297.
- Lizardo, O. & Skiles, S. (2008). Cultural consumption in the fine and popular arts realms. *Sociology Compass*, 2(2), 485–502.
- Loeb, J. & Morris, T. (2005). Heroes and superheroes. In T. Morris & M. Morris (Eds.), *Superheroes and philosophy: truth, justice and the Socratic way* (pp. 23–27). Chicago and La Salle, IL: Open Court.
- Long, P.O., McGee, D. & Stahl, A.M. (2009). *The book of Michael of Rhodes: a fifteenth-century maritime manuscript*, vol. 3. Cambridge, MA: MIT Press.
- Lowenthal, D. (1998). *The heritage crusade and the spoils of history*. Cambridge: Cambridge University Press.
- Luttrell, A. (1970). Feudal tenure and Latin colonization at Rhodes: 1306–1415. *The English Historical Review*, 85(337), 755–775.
- Luttrell, A. (1978). *The Hospitallers in Cyprus, Rhodes, Greece and the West, 1291–1440*. Variorum.
- Luttrell, A. (1982). *Latin Greece, the Hospitallers and the Crusades, 1291–1440*. Variorum.
- Luttrell, A. (1992). *The Hospitallers of Rhodes and their Mediterranean world*. London: Routledge.
- Luttrell, A. (1994). The Hospitallers' medical tradition: 1291–1530. In M. Barber (Ed.), *The military orders: fighting for the faith and caring for the sick*.
- Luttrell, A. (1999). *The Hospitaller State on Rhodes and its western provinces, 1306–1462*. Variorum.
- Luttrell, A. (2003). *The Town of Rhodes: 1306–1366*. Athens: Archaeological Receipts Fund.
- Luttrell, A. (2016). The island Order State in Rhodes. In *Islands and military orders 1261–1798* (pp. 19–28). New York: Routledge.
- Mak, H.W., Sajani, N., Fietje, N. & Fancourt, D. (2025). Global arts engagement inequalities in and outside school. *Annals of the New York Academy of Sciences*, 1556.
- Mangold, W.G. & Faulds, D.J. (2009). Social media: the new hybrid element of the promotion mix. *Business Horizons*, 52, 357–365.
- McKinney, S., Perry, S., Katifori, A. & Kourtis, V. (2020). Developing digital archaeology for young people: a model for fostering empathy and dialogue in formal and informal learning environments. In S. Hageneuer (Ed.), *Communicating the past in the digital age* (pp. 179–195). London: Ubiquity Press.
- Miller, G.A. (1956). The magical number seven, plus or minus two: some limits on our capacity for processing information. *Psychological Review*, 63, 81–97.



- Miller, G.A. (2003). The cognitive revolution: a historical perspective. *Trends in Cognitive Sciences*, 7(3), 141–144.
- Morris, T. & Morris, M. (Eds.) (2005). *Superheroes and philosophy: truth, justice and the Socratic way*. Chicago and La Salle, IL: Open Court.
- Moscardo, G. (1996). Mindful visitors: heritage and tourism. *Annals of Tourism Research*, 23(2), 376–397.
- Moscardo, G. (1998). Interpretation and sustainable tourism: functions, examples and principles. *The Journal of Tourism Studies*, 9(1), 1–13.
- Natucci, G.C. & Borges, M.A.F. (2021). Bridging emotional design and serious games: towards affective learning design patterns. In *Proceedings of the 15th European Conference on Games Based Learning* (pp. 861–869).
- Neuhofer, B., Buhalis, D. & Ladkin, A. (2012). Conceptualising technology enhanced destination experiences. *Journal of Destination Marketing & Management*, 1, 36–46.
- Neuhofer, B., Buhalis, D. & Ladkin, A. (2013a). Experiences, co-creation and technology: a conceptual approach to enhance tourism experiences. In *Tourism and Global Change: On the Edge of Something Big*, CAUTHE 2013 Conference Proceedings (pp. 546–555).
- Neuhofer, B., Buhalis, D. & Ladkin, A. (2013b). A typology of technology-enhanced tourism experiences. *International Journal of Tourism Research*. DOI: 10.1002/jtr.1958.
- Nicholson, H. (2001). *The Knights Hospitaller*.
- Oberauer, K., Suess, H.M., Wilhelm, O. & Wittman, W.W. (2003). The multiple faces of working memory: storage, processing, supervision, and coordination. *Intelligence*, 31, 167–193.
- O'Donnell, A., Dansereau, D.F. & Hall, R.H. (2002). Knowledge maps as scaffolds for cognitive processing. *Educational Psychology Review*, 14(1), 71–86.
- Paas, F., Renkl, A. & Sweller, J. (2004). Cognitive load theory: instructional implications of the interaction between information structures and cognitive architecture. *Instructional Science*, 32, 1–8.
- Papathanasiou-Zuhrt, D. (2008). HERODOT: tourism uses of the historic environment. Transfer know-how and quality management practices at local level. Paper presented at the 48th Congress of the European Regional Science Association (ERSA), Liverpool.
- Papathanasiou-Zuhrt, D. (2012). *The know-how booklet for cultural heritage operators*. Madrid: Ciberespacio.
- Papathanasiou-Zuhrt, D. (2013). *SEE TCP SAGITTARIUS: design principles and layout for the Roving Museum*. SEE TCP SAGITTARIUS Training Series. Athens: University of the Aegean.
- Papathanasiou-Zuhrt, D. & Weiss-Ibáñez, D.F. (2014). Cognitive processing of information with visitor value in cultural heritage environments: the case of the SEE TCP SAGITTARIUS 2011–2014. *Procedia Economics and Finance*, Emerging Markets Queries in Finance and Business (EMQ 2013), ed. C.C.D. Stefan, A. Munteanu, P. Nistor & A.-B. Stefan, 303–311.
- Papathanasiou-Zuhrt, D. (2015). Cognitive load management of cultural heritage information: an application multi-mix for recreational learners. Paper presented at “Heritage as an alternative driver for sustainable development and economic recovery in Southeast Europe”, Project SEE/B/0016/4.3/X SAGITTARIUS.
- Papathanasiou-Zuhrt, D. (2017). The United States of Europe. Dress Rehearsal: Rhodes 1306–1522. In D. Papathanasiou-Zuhrt (Ed.), *EUROTHENTICA*. Cupertino: Apple.
<https://books.apple.com/us/book/theunitedstatesofeurope/id1260359727>
- Papathanasiou-Zuhrt, D., Weiss-Ibáñez, D.-F. & Di Russo, A. (2017). The gamification of heritage in the UNESCO enlisted medieval town of Rhodes. Paper presented at the GamiFIN Conference 2017, Pori, Finland, 9–10 May 2017, pp. 60–70.
- Papathanasiou-Zuhrt, D., Thomaidis, N., Di Russo, A. & Vasile, V. (2019). Multi-sensory experiences at heritage places: SCRIPTORAMA, the Black Sea Open Street Museum. In V. Vasile (Ed.), *Caring and sharing: the cultural heritage environment as an agent for change*. Springer Proceedings in Business and Economics. Cham: Springer.



- Papathanasiou-Zuhrt, D., Di Russo, A. & Cinar, K. (2020). Exploiting human cognitive architecture to design a new cultural narrative for non-captive audiences: the TOURiBOOST Project. In A. Kavoura, E. Kefallonitis & P. Theodoridis (Eds.), *Strategic innovative marketing and tourism*. Springer Proceedings in Business and Economics. Cham: Springer.
- Papathanasiou-Zuhrt, D. & Çinar, K. (2023). Developing a prototype for serious games at places of cultural significance: evidence from UNESCO-listed heritage in Greece and Turkey. Paper presented at the BSB/831/HERIPRENEURSHIP International Conference, Tulcea, Romania, 5–8 June 2023.
- Papathanassiou, D. & Di Russo, A. (2015). The end of entertainment: Castel Lagopesole, the new rising power of cultural communication for local development, collective identities and sustainable place-making. In *Financing sustainable economic growth for security and well-being*, 4th edition of Emerging Markets Queries in Finance and Business. Elsevier Procedia (in press).
- Porter, W. (1858). *A history of the Knights of Malta*.
- Rahmani, H., Porzargar, M. & Mansouris, B. (2022). Phenomenology of Hafez's poetry doctrines in the process of learning architecture based on Van Manen's approach. *The Scientific Journal of NAZAR Research Center for Art, Architecture & Urbanism*, 19(117), 67–84.
- Rapp, D., Gerrig, R.J. & Prentice, D.A. (2001). Readers' trait-based models of characters in narrative comprehension. *Journal of Memory and Language*, 45, 737–750.
- Rapp, D.N. & Gerrig, R.J. (2006). Predilections for narrative outcomes: the impact of story contexts and reader preferences. *Journal of Memory and Language*, 54, 54–67.
- Rausell, P. (2011). Creative-based and sustainable ways of living together: what does economics have to say? In F. Trotte (Ed.), *Culture and innovations: Europe seen from the South* (pp. 45–55). Marseille: MED Project SOSTENUTO & Creative Commons.
- Richards, G. (2010). *Leisure in the networked society: from pseudoevents to hypersensitivity?* Tilburg University. https://research.tilburguniversity.edu/files/60339481/100768_oratie_Richards_binn.pdf
- Richards, G. (2020). Designing creative places: the role of creative tourism. *Annals of Tourism Research*, 85, 2–11.
- Riley-Smith, J. (1967). *The Knights of St John in Jerusalem and Cyprus, c. 1050–1310*.
- Riley-Smith, J. (1999). *Hospitallers: the history of the Order of St John*.
- Robinson, D. (Ed.) (1998). *Neurobiology*. Berlin, Heidelberg and New York: Springer.
- Rollings, A. & Adams, E. (2003). *Andrew Rollings and Ernest Adams on game design*. Berkeley, CA: New Riders.
- Rushton, S. & Larkin, E. (2001). Shaping the learning environment: connecting developmentally appropriate practices to brain research. *Early Childhood Education Journal*, 29(1), 25–33.
- Ryan, C. (2000). Tourist experiences, phenomenographic analysis, post-positivism and neural network software. *International Journal of Tourism Research*, 2, 119–131.
- Salazar Cardona, J., Arango Lopez, J., Gutiérrez Vela, F.L. & Moreira, F. (2023). Meaningful learning: motivations of older adults in serious games. *Universal Access in the Information Society*, 1–17. Springer Nature.
- Salen, K. & Zimmerman, E. (2004). *Rules of play: game design fundamentals*. Cambridge, MA: MIT Press.
- Samiei, M., Hassani, M.R. & Rezaei, M. (2022). Form and meaning in the story of “The Romans and Chinese argument on the painting science” by Rumi, compared to Anish Kapoor’s “Mirror of the Sky”. *Paykareh*, 11(29), 72–82.
- Setton, K.M. *The Papacy and the Levant, 1204–1571*, vol. 2.
- Sire, H.J.A. (1994). *The Knights of Malta*.
- Stockwell, P. (2022). Mind-modelling literary personas. *Journal of Literary Semantics*, 51(2), 131–146.
- Tyerman, C. (n.d.). *The Hospitallers: Knights of St John*, with timeline. Hertford College, Oxford.
- UNESCO (2020, 28 December). Museums facing COVID-19 challenges remain engaged with communities. <https://en.unesco.org/news/museums-facing-covid-19-challenges-remain-engaged-communities>
- UNESCO (2021). *Operational guidelines for the implementation of the World Heritage Convention*. UNESCO World Heritage Centre.



- Valkana, A. (2012). *The Knights of Rhodes*. Athens: M. Toubis.
- Vann, T. & Kagay, D.J. (Eds.) (2015). *Hospitaller piety and crusader propaganda: Guillaume Caoursin's description of the Ottoman siege of Rhodes, 1480*. London and New York: Routledge.
- Vatin, N. (1994). *L'Ordre de Saint-Jean-de-Jérusalem, l'Empire ottoman et la Méditerranée orientale entre les deux sièges de Rhodes (1480-1522)*.
- Verclas, S. & Linnhof-Popien, C. (Eds.) (2012). *Smart mobile apps: mit Business-Apps ins Zeitalter der mobilen Geschäftsprozesse*. Heidelberg: Springer.
- Vertot, R.A. de (1757). *The history of the Knights Hospitallers of St. John of Jerusalem*. English translation, Edinburgh (French original 1726). Vol. I (Books I-III) and vol. II.
- Walmsley, D. & Jenkins, A.M. (1992). Tourism cognitive mappings of unfamiliar environments. *Annals of Tourism Research*, 19, 268-286.
- Waxman, S. (1996). *Correlative neuroanatomy*. Stamford, CA: Appleton and Lange.
- Weiser, P., Bucher, D., Cellina, F. & de Luca, V. (2015). A taxonomy of motivational affordances for meaningful gamified and persuasive technologies. Paper presented at the 29th International Conference on Informatics for Environmental Protection. Atlantis Press.
- Wouters, P., van der Spek, E.D. & van Oostendorp, H. (2009). Current practices in serious game research: a review from a learning outcomes perspective. In T. Connolly, M. Stansfield & L. Boyle (Eds.), *Games-based learning advancements for multi-sensory human computer interfaces: techniques and effective practices* (pp. 232-250). IGI Global.
- Yovcheva, Z., Buhalis, D., Gatzides, H. & van Elzakker, C. (2013). Towards meaningful augmentation of the cityscape: new challenges for mobile GeoHCI. In *CHI 2013*.
- Κόλλιας, Η. (2001). *Οι ιππότες της Ρόδου. Το παλάτι και η πόλη*. Αθήνα: Εκδοτική Αθηνών.
- Μανούσου-Ντέλλα, Κ. & Ντέλλας, Γ. (2008). Μεσαιωνική Πόλη-Οβριακή. Ξενώνας Αγίας Αικατερίνης. Στο *Μεσαιωνική Πόλη Ρόδου. Έργα αποκατάστασης 2000-2008* (σσ. 107-114). Υπουργείο Πολιτισμού – Τ.Δ.Π.Ε.Α.Ε. Επιτροπή Παρακολούθησης Έργων στα Μνημεία της Μεσαιωνικής Πόλης της Ρόδου.
- Τσιρπανλής, Ζ.Ν. (1995). *Ανέκδοτα έγγραφα για τη Ρόδο και τις Νότιες Σποράδες από το Αρχείο των Ιωαννιτών Ιπποτών: εισαγωγή, διπλωματική έκδοση, σχόλια. 1, 1421-1453*. Ρόδος: Ταμείο Αρχαιολογικών Πόρων και Απαλλοτριώσεων.

ANNEX: PICTURES

This annex lists the 93 pictures in 21 plates, plus the cover image, in the order in which the galleries appear. The labels under the photographs are working descriptions written for this plan; the partners should check them. Credits are given where the photographer or the source supplied one; all other pictures are credited to the 2025-1-CY01-KA220-HED-000351980/REBOOT Project Record.

SUBJECT	PHOTOS	CREDIT AND LICENCE
Guillaume Caoursin, Siege of Rhodes, 1480 (manuscript page)	1	BnF, Latin 6067 (source named on page 2)
Grand Master Aubusson receives Chancellor Caoursin's news of the Sultan's death (Introduction)	1	Bibliothèque nationale de France, Latin 6067 (Gallica)
Map of Cyprus (Isola di Cipro), Ferrando Bertelli, 1562	1	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Inns of the Langues, Street of the Knights	6	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Grand Master Gallery (two plates of portraits)	2	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Palace of the Grand Master	6	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Street of the Knights	2	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Bellapais Abbey (01-04) and the Othello Tower, Famagusta (05-08)	8	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Great Hospital of the Knights, Rhodes	6	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The arms of the Order of St John	1	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Castle of Keryneia (01-04) and the Royal Chapel of Pyrga (05-08)	8	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Selimiye Mosque, former Cathedral of St Sophia, Nicosia	4	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Saint Hilarion Castle	4	Atak Kara (01, public domain); Xenophon (02) and Dickelbers (03), CC BY-SA 3.0; Zairon (04), CC BY-SA 4.0; via Wikimedia Commons
The Kantara Castle (01-04) and the Kolossi Castle (05-08)	8	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The QR code gallery: 55 Knight Missions to play in Lusignan Cyprus and Hospitaller Rhodes (Game design guide)	1	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The galley and its parts, Michael of Rhodes manuscript	2	Long, McGee and Stahl (2009), The Book of Michael of Rhodes, Vol. 3



SUBJECT	PHOTOS	CREDIT AND LICENCE
The Inn of France	6	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Porta Marina (Sea Gate)	6	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Gate of St Paul	6	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Moat	6	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
Our Lady of the Castle	6	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record
The Castellania	3	2025-1-CY01-KA220-HED-000351980/REBOOT Project Record