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SET OF ESCAPE ROOMS



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© Copyright 2023 Escape depopulation and foster cultural heritage through active tourism

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Language	English



Introduction

The project 'Escape Depopulation and Foster Cultural Heritage through Active Tourism' addresses the need to revitalize rural areas. Migration to urban centers has caused impoverishment and exclusion in rural regions. To reverse this trend, we aim to attract and empower young people to promote tourism and cultural heritage in their communities. Educational activities will provide knowledge and skills for rural development.

Through ESCDEP Erasmus + Project we aim to provide the necessary knowledge and know-how to youth workers and young people at risk of social, economic and geographical exclusion to create rural activities that generate income and provide employment. Escape rooms, due to their innovative nature, have emerged as a suitable tool to achieve these objectives.

This document presents the set of escape rooms to foster cultural heritage - "Escape inside your village" produced during the project and customised according to the local history/legend of each partner village/city. There is a lot of focus on the plot, the challenges, while also trying to give an insight and general understanding of the escape rooms. These escape rooms were created as a recreational activity to promote cultural heritage and develop active tourism, while empowering young people to create innovative business ideas to implement in their rural communities, increasing their job opportunities and addressing the problem of rural depopulation.

The partners participating in the project and contributing to the escape room set are: AEFRH, Asociación Deses-3, Youth on Board, Scout Society.



AEFRH

The Spanish Association of Historical Festivals and Recreations (AEFRH) is the project coordinator and it was created in February 2020. It is made up of associations, foundations, local administrations and other organisations that organise festivals, shows and recreations of a historical nature, which have a high recreational and cultural component.

The AEFRH was created with the aim of joining forces and undertaking projects of common interest. Its aim is to undertake promotion and sharing projects to enhance the traditions and history of the different areas and to encourage active tourism. In addition to its core activities of organising festivals and historical recreation, the AEFRH is also dedicated to training young people in this field.

Asociación Deses-3

Asociación Deses-3 is an organisation that works with young people and adults, offering them opportunities for comprehensive training programmes, giving priority to those who are unemployed or have a cultural, social or economic disadvantage. Its goal is social inclusion and therefore provides space for projects that enable people to develop their social skills. The focus is on those most in need of assistance. These are the socially, culturally, economically, physically, mentally, ethnically disadvantaged, etc.

Its team is committed to the development of non-formal education activities, given its extensive experience in the creation and organisation of educational and leisure activities. All this serves to promote non-formal education and a personal and vocational learning system capable of improving the employability of young people through the acquisition of transversal skills useful in the world of work.

Youth on Board

Association for Cultural, Sport and Educational Development - YOUTH ON BOARD from Shtip, N. Macedonia is voluntary, non-profit, non-governmental, non-partisan association of citizens, established by the free association of citizens for exercising, protecting, and coordinating their



interests, rights and beliefs to promote civil society, civic engagement within the local community as well as to perform activities to encourage moral values, strengthen inter-ethnic relations and economic development on the territory of Shtip, the region and abroad, in accordance with the Constitution and laws of our country.

Activities of the organization are divided into several podcasts: international work with organizations from all over the world, activities on a local level organized within significant institutions such as High schools, Universities, local youth Council, etc., and free activities where young people can implement their fresh ideas and turn it into a project. The activities include, but are not limited to, environmental, social, advocacy and human rights, and youth work, mainly connected with the interests of youngsters.

Scout Society

Scout Society was established in 2011. The purpose of the organization is to encourage volunteering and to contribute to the development of the local community, especially in the process of youth education via non-formal education activities.

From the desire of helping young people to grow both personally and professionally, but also to involve them in society and local communities which they came from, the association began to develop its activity field, making projects with various themes(like sport, health, multiculturalism, tolerance towards others, discrimination, increasing employability, career orientation), but keeping the same purpose since its establishment – helping young people in their development and form as individuals involved in society, which preserve and share with others European values(unity, communication, tolerance, solidarity, respect, equality, communication, pluralism, peace, democracy, liberty).



AEFRH - Escape rooms

1. Ribadavia – Rei Garcia’s Escape room

1.1 Introduction

The escape room will coincide with the Festa da Isteria in Ribadavia.

The current version of the "Festa da Isteria" is a translation in time of the one celebrated in this same town, until the 19th century, and which was held before the festivities of the Virgen del Portal, Patron Saint of Ribeiro.

Among the basic objectives of the Festa da Isteria are the enhancement of the cultural and historical heritage and the recovery of ancestral traditions that formed the very history of the town and its region.

The possibility of spreading beyond the region and Galicia, a part of the Galician history, is possible thanks to the joint effort of the neighbours of Ribadavia, with the recovery of the Isteria.

All this makes it possible for the Isteria to promote rural, monumental and cultural tourism to unsuspected heights, with visitors from all over the country and abroad who visit Ribadavia every year.

HISTORICAL RECREATION

Historical locations and events are recreated during the celebration of the Festa da Historia during the last weekend of August.



Ribadavia, former capital of the Kingdom of Galicia, is a city that lives its present, based primarily on the glorious and historical past that came to our times, as a traditional legacy of some villains who fought for their freedoms against Mozarabs, bandits, English, French, and their own Lords, to the point of having their own Charter and municipal ordinances of very advanced views.

All this was accompanied by a very important trade based on Ribeiro wine, a wine that was already sung by King Alfonso X the Wise, and recognised by the European peoples, mainly the English, where significant quantities were exported, making Ribeiro one of the most appreciated wines on the island. This led to the creation of the so-called trade routes, which stretched across Galicia towards the sea - La Guarda and Vigo - and inland - Santiago de Compostela.

These trade routes - which were also used by pilgrims and by their father, Bishop Gelmirez, who travelled the route from the north of Portugal to Santiago, crossing the river Miño by boat at Castrelo de Miño, spending the night in the Vega Castle, located in the municipality of Ribadavia - were the ones that made it possible for Ribadavia and its region to have all kinds of craftsmen, especially those related to wine.

Even in our days, the historical presence is a real fact, with the maintenance of the old quarter where the Jewish quarter is located, which justifies the important presence of Jews in the town. The castle, a monument that recalls the heroic deeds of its villains. The Aljama or Jewish Synagogue, the House of the Inquisition, and the different churches from the 12th and 13th centuries, together with the *sopórtales*, cobbled streets and squares, are, without a doubt, the most appropriate setting for the representation of history.

1.2 Story flow

1. *We all start on the Plaza Mayor, the main square. When participants join, we start. Greetings and we explain all the rules:*

“Welcome and thank you for joining us on this game in Ribadavia. The rules of the game are easy: In this game, you are the main characters, the Jews. We felt sorry, because you never got to know how your story in Ribadavia ended, so we wanted to help you find out the reason why. We are going to follow a path and during this path we will tell you which riddles to solve and where to find clues. We will be with you all the time to help if necessary. There are 2 groups that start with 30 min of time difference and the group that finishes faster, will get the prize. Remember that with this game we want you to learn something about Ribadavia in a fun, interactive way, so don't forget to enjoy the experience.”



2. *We step on the Plaza Mayor and we say:*

“We are on Plaza Mayor, the heart of Ribadavia’s old quarter. In the past, it was meant for Christian people, and it is connected to the Madalena square, which was the main square of Jews, we will visit it later. Buildings here have the Galician trait of galeria balconies. The main building material is granite with red tiled roofs. This is the Concello or Town hall. It was build in 1555 as a corn exchange and place for Town council meeting. Next to it is a tower that has a beautiful iron bell, in addition to it’s sun clock from 18th century and reloj de cuerda from 19th.”

3. *With this said, we point to where the castle is and slowly go towards it:*

“In this direction is one of the entries to the castle, directly from this square. It was built in 15th century and it preserves a stone necropolis from 9th century and a tomb from 12th. The castle was intended to be inhabited, but in 17th century it was abandoned completely. In it’s place they wanted to build low-priced houses, but they later declared the castle as a monument.”

4. *We arrive to the castles door and the door is locked with a combination lock.*

We make a mini game for them to find 4 key chains. The key chains have different number of keys hang on them, from 1 to 4. The chain with 1 key represents the 1st combination to the lock and so on. Key chains will be market with numbers, so they have to connect the number of keys on chains to the lock.

When we get there, we say: “The door is closed with a combination and the year that they started building the castle is the solution and the answer is hidden within these walls”

Once inside:

“We will take the path to the highest point, pay attention to the smallest bumps, you may find a clue or two, ... “. With this said, we go up the castle and we let them look for the puzzle pieces. Once they find them, they will probably try to solve it and if they do, easy for us, if they don’t we can tell them “Be aware of the road ahead, you might find this place”. We can also tell them when they found all the clues, and that we must proceed.

The puzzle will show the drawing of Town Hall with two clocks and a mark to look for treasure



there. There will be a lighter (later used to light candles in Madalena) and a Key (used in San Xoán to unlock the box with wine).

5. *After that we go out of the castle and while on the way to Town Hall, we can remind them, not to forget about the clues that they find along the way, because some can be useful later (here we don't have to talk much while walking), pass the Town hall, where they have to pick up lighter and key. When they find them, we will give them a bag to store it and tell them the story->. If they don't find it, we give them the bag anyways and tell them this (but we don't tell them about lighter and key, until they find them): "It was typical of pelegrines in the past to bring with them useful items. Pelegrines were walking on the same stones that we are right now. The Lighter represents fire, the only way to have light in the past & Key represents security. Those were necesery for people in the past to survive." If they cannot find key and lighter with us talking about pelegrines, we tell them to go take a look upstairs (at town hall), to look for some important items. So when they have the bag with key&lighter, we start walking towards san Xoán and start talking with them about wine: "You, the Jews, are also connected to this place from wine. The most work on developing and enlargening the production of wines did the monks and Jews had a lot of impact as wine merchants. Ribeiro wine started gaining popularity and it was to get exported in spain and other parts of europe, like Holand, britain, asturianos... The most income came from selling the wine and their biggest buyers were the english. Later however the englishmen discovered another wine and they stopped buying the ribeiro, which hurt their income.*
Each year Ribadavia celebrates Feira de Vino, where many people come to taste the different Ribeiro wines."

When we arrive at san Xoán, we start playing the game:

At the entrance of san Xoán will be a small box, and they might think that their key unlocks this box, but it wont. This box can be opened with a combination lock and the combination will be the date of Feira de vino (for them to figure out that, we will leave a poster of feira de vino next to the church where all posters are, for example: 0808). Inside this box will be 6 glasses of wine (they will use those, to later figure out which wine bottle is filled with wine/juice and not water). Then they have to look for a box, which will be hidden in a nearby store (Hint will be: "try asking the locals"). Once they get their box, inside will be 6 bottles that you cannot see through unless you pour in a glass. 5 of them filled with water and 1 with cheap wine or red juice. Each has a different label. On the back of each bottle is a map, but only 1 map is right for them - the one which is filled with wine/juice. They have to show us the map they chose, so we don't go the wrong way. The map leads them to museum, so at this point we follow them (unless they really go the wrong way).



When we start walking around san Xoán (this is the way to museum), we slowly talk about the architecture of the church:

“The church is from 12th century, it’s in romaneque style. It was once used as a hospital for pilgrims. There are different figures on the church (we point our finger to show them where), representing leaves, monsters, flowers... There’s also a carved cross with 8 points which is the symbol of the Order.”

- 6. Slowly we start reaching the museum. During this, we don’t talk with them, we give them freedom for finding it. Once we are there, we mention the church of Santiago, since it’s next to the museum:*

“On our right is the church of Santiago. We won’t talk about it now, since our path takes us to museum. The museum is located in the former house palace. It used to be a charity-teacher headquarters and later it was used as a museum of Popular Arts and Traditions. It got a full status as a museum in 1993.”

We enter the museo and go downstairs. Once in the patio, we say:

“There is a 2 part challenge here and we will need 3 of you, to go inside museum, to look for crucial clues about the path ahead. Others have another mission here. In the group decide who will go up, you have 20 seconds now.”

Once they decide, we give them walkie talkie and tell them, they can use this to communicate the necessary clues.

GROUP 1. *1 of us goes with the 3 people. He/she tells them: “Go to the textile department and look red and blue carpets” There they find a letter on the carpet with a photo of a book that has A-39 written on it, but A is not very visible. After that they have to go to library (if they don’t figure it out from the photo of a book, we help them). When they enter library there’s a paper on the table with a game where you have to ‘translate’ numbers into letters (0=A, 1=B...). The answer will be “Donde estamos hoy”, with HOY underlined! (this is a hint for the people downstairs to unlock the box with a combination (7|15|25=HOY -> H=7, O=15, Y=25), and lock will unlock with 712). After that they might think about -39 and donde estamos hoy clue, but will not know what next, so they will have to ask group 2 if they found anything. When the group 2 opens the box with this combination, inside is written ‘A’. Connect this with A-39 that they found on carpets and we get a shelf number A-39, with book*



titled “Donde estamos hoy” on it. When they open the book, inside will be a paper saying: “Differences help you see the world from a new perspective”. With this information they have to join the group (We simply tell them to go down).

GROUP 2. Meanwhile other group is downstairs. They have to look around to find a box locked with a combination lock. The box is unlocked with combination 712. This is information, that the group 1 gives them. Inside, the first thing they see is letter “A-”. A clue for Group 1, to find the right shelf. Inside will be different games and few pens. One game is sopa de letras, another game is palabras cruzadas and final game is finding differences on two photos of Praza Buján (the one we will visit after museo). Only the game with differences is relevant for the game, but we use other games to fill in time (distraction games). We can tell them to divide their work on them. When the two groups join together, they can connect the message from the book “differences help you see the world from a new perspective” and the game of finding differences which means that there are things hidden in places, where differences appear on photos. We then leave the museum.

7. *Outside of museum, IF they ask, we can talk about inglesia de Santiago, otherwise it is not a part of the game and it only takes up their time (“The Church of Santiago was built at the end of the 12th century. Its most interesting points are the façade, with a rose window with twenty-four holes, the arches and the baroque tower. In 13th century it reached the status of the main church of the town.”). We take them up to Madalena square and up, past the taverna papuxa, in a circle, till we reach Praza da Buján. When we get to Madalena square, we start telling them (while walking) story of Jews: “This is Madalena square, the main Jewish square of the time. It is connected to Praza Major, just up this hill, where we started. On your left is Inglesia de Madalena, the sacred place of Jews.” And we walk “The structure of this district is very narrow. There were Jewish markets inside the houses on the ground floor to avoid sun. The balconies were build with a purpose to protect the house entrance from rain and there are raised platforms at the doors to protect from ground humidity.” When we say this, we point them to where they can see it. “You and your ancestors arrived here in Ribadavia in 1064, when King García chose this place as the capital of the Kingdom of Galicia. The Jew’s professions were financial management, properties and rents, various craft trades and wine merchants.” With a little break, we start building up the final of the story of Jews: “At the end of 14th century, Ribadavia was besieged by Englishman. Both Christians and Jews defended the town together. You did good work! At that time, there was around 1500 Jews in this town, half the population.” Close to Praza Buján: “After that the number of Jew families decreased, up until 1492 when Jewish population was given 4 months to either convert or disappear. We’re getting close to the end of your story, but we’re not quite there*



yet. During this time Jews weren't allowed to hold gold or any valuables. What would you have done? Many Jews vanished, but many converted to Christianity while still practicing the Jewish religion."

8. *At Buján, they look for hidden objects, that they can find where the differences appear on two photos from museum. If they don't start looking for thing by themselves, we say: "You're familiar with this place, no? You've seen it somewhere, I know it. Look in your memory, and check if it's the same as the last time you saw it" (Referring to the photos.) We let them look for hidden things, the most important one being the key to church Madalena. (Hidden things are: a key to the church, 10 pieces of clothes. In 1 piece of clothe, there is a letter inside, sayign: "Shout his name 3 times" - it will be used in the church, when they find the name Xeronimo). When they find the objects, most importantly the key, we say: "You have the key to Madalena?! This will surely help you discover how things ended. The sacred grounds have many secrets hidden. It's a good thing you found all these clothes, Jews always respected their church. Quickly, each put a piece of clothing on you." After they get dressed, we take them to the church door and before we unlock we say: "Remember everything you've learned about yourselves. He who knows himself, knows the God."*
9. *We enter Madalena, the finale. There is a scary ambient music. There are candles on the table that they have to light up. When they enter the madalena, they will want to light up the candles for better light inside. There they will have to look around for clues (everywhere but in the room with the controls for light and toilet - there someone will wait as a ghost of Xeronimo, that will later come out, to finish the story). What they will find are some burnt bones everywhere, and these bones will have numbers on them (there will be f.e. 10 bones and each bone will have a diff number written on it. 4 of the bones also have a color next to the number (f.e. yellow, blue, red, green). While looking for bones, they will probably find a small box, locked with a combination lock, that unlocks with number 200 (on this box will be a written (green+yellow*green-blue). The numbers add up to 200 (green+yellow*green-blue.=200). This number represents the amount of people that Xerónimo betrayed in the past. Once opened, inside will be a list (a bit burned) of 200 names that he betrayed and accused. Some of those names will have a capital letter (anywhere in the name). When they write down all the capitals, the name that they will have is **Xerónimo Bautista de Mena**. They than have to shout his name 3 times and when they do, a person playing Xeronimo turns on the lights and comes out of the room. He then tells them about himself: "What you found is a list of my friends and family that I betrayed. Your names that I written down. I was scared and didn't really know what to do. The Christians wanted the names to show my loyalty. I written down many names that I regret, my mom, sisters, brothers... A year later they arested many of them and I my fellow Jews killed me. I understand them... They burned all*



that they arrested. And it was my fault. I at least thought I was buried properly, but then someone said that I was also practicing Jewish religion, after I gave them the list. How could I not, I love my religion... They dug out my bones and burned them with the rest of the Jews. It's my fault there are no more Jews here and I am sorry. Once I gave them the list it was already too late. I don't ask for your forgiveness, but I ask you to keep my secret, it hurts so much. In return, I will set you free from this church. Live on and don't make the same mistake I did...

10. *When we get out of the church, we tell them thanks for playing, we hope they learned something in a different way. We wish them a nice Festa da Istoria. We give them papers for participating in this game and maybe we take a photo with all of them.*

1.3 History of chosen places

THE CASTLE

Its construction dates from the second half of the 15th century. It is said that this castle was ceded together with the lordship by Enrique II, to D. Pedro Ruiz Sarmiento (Galician noble lineage) who was then Count of Ribadavia (the town losing its status as a royal estate, and said to depend directly on the crown, passing to to be lordship of the count).

It still preserves an important stone necropolis from the 9th-12th century, apart from anthropoid burials excavated in living rock from the 9th century, and a tomb from the 12th century. The battlements, the famous tribute tower and any other sign of protection are missing. The main door consists of a semicircular arch and a sliding door with the coats of arms of Sarmiento and Fajardo. It was abandoned in the 17th century when the counts of Ribadavia established their residence in the palace that would later bear their name (Pazo dos condes) located in the main square, although it was connected to the castle by middle of a door. From its highest point, it has an important view, where you can see the Avia river and the Miño, except for a large part of the town of Ribadavi. Most of the capitals of the columns that decorated the interior are destroyed. The wall retains 3 of its 5 gates, Porta da Cerca (entrance gate to the castle), Porta Nova (path to the river), and Porta Falsa (with path to the mill). It dates approximately according to some studies to the year 1202, although other historians share the idea of the twelfth century. Currently, due to its dilapidated state, restoration works are being undertaken in its entirety. An auditorium was built inside, where the famous Mosta Internacional de Teatro is held in the month of July.

TOWN HALL (Concello):



It was at the town hall that the wine-producing ordinances of Ribadavia were drawn up in the 16th century. Built between 1545-1555 as a corn exchange and place for Town council meetings. The tower has a beautiful iron belltower, in addition to its sun clock from the 18th century, its wind-up clock from the 19th century.

JEWISH DISTRICT: (Praza da Madalena, Igrexa da Madalena, Praza da Buján)

Jewish quarter endowed with great medieval resonance, bearing testimony to the existence of a community where the Jewish rites survived long after the expulsion of 1492, giving rise to one of the most famous inquisitorial proceedings of the 17th century.

1606

'The Malsín' Case

The case which made Ribadavia famous as regards its Judaizing converts was the famous proceedings of *The malshin*, the name traditionally given to the New Christian **Xerónimo Bautista de Mena** who, in 1606, submitted to the Holy Office a list with two hundred people accused of continuing to follow the Law of Moses despite having been baptized as Christians, starting with his own mother and his brothers, sisters and in-laws. Those denounced (publicly declared to be wrong or evil) included chief magistrates, alguaciles, students, doctors, lawyers and traders.

1607

Those accused of El Malsín are arrested

The majority of the arrests occurred in 1607 as many of those denounced escaped in 1606 and in that same year **Xerónimo Bautista de Mena**, the accuser, was found murdered in a street in Ribadavia and the killers were never found.

1608

'Auto de fe' held in Santiago to try the defendants from Ribadavia

In 1608 a large *auto de fe* was held in Santiago with 28 accused parties from Ribadavia and Felipe Álvarez and his son Antonio Méndez were burned at the stake.

1609

Another 'auto de fe' to try seven defendants from Ribadavia

In 1609 a new auto was held with seven further defendants from the town. Nevertheless, the investigations of the Holy Office finally led to the suspicions falling on the accuser himself (**Xerónimo Bautista de Mena**) and his body was dug up and his bones burned for heresy in 1610.



1.4 Escape Activity

Name of the game	Rei Garcia’s Escape room
Topic	History of Jewa in Ribadavia
Learning objectives	<p>Participants will:</p> <ul style="list-style-type: none"> ● Enhance the knowledge and comprehension of young individuals regarding the historical heritage present in their local surroundings. ● Assess the historical significance of the local areas. ● Have an immersive experience in the medieval times. ● Increase their self-confidence and their communication and teamworking skills.
	<ul style="list-style-type: none"> ◆ Piece of cloth - x10 ◆ A piece of paper saying “Shout his name 3 times”, that we put in one of those clothes ◆ Empty black bottles of wine - x6 ◆ Box for bottles of wine - x6 ◆ Plastic glasses - x6 ◆ Box for glasses - x1 ◆ Feira de vino poster - x1 ◆ Small medieval bag - x1 ◆ Big key chains, to put keys on - x4 ◆ Random keys, with nothing to unlock in the game - x10 ◆ A Puzzle that we have to make ourselves - x9 pieces ◆ 1 lighter ◆ Maps we have to put on the bottles of wine (that we make ourselves) - x6 ◆ Walkie talkie - x2 ◆ Photo of a book with “-39” written on it



	<ul style="list-style-type: none"> ◆ Papers with games: “donde estamos hoy” game, sopa de letras, palabras cruzadas, a photo of Buján with differences. ◆ Box for papers with games - x1 ◆ A KEY TO MADALENA - x1 ◆ Fake bones - x15 ◆ A burned piece of paper with 200 names written on them - x1 ◆ Box for this piece of paper with names on it - x1 ◆ 1 KEY AND 1 LOCK FOR THIS KEY ◆ 3 COMBINATION LOCKS (that we can change the combination to)
Location	Outdoor
Size of the group	4-6 participants
Mission	Travel back to medieval times as one of the locals
Role of the game master	<p>The role of "game master" will be played by King García, who lived in Ribadavia between 1065 and 1071, being this town the seat of the Kingdom of Galicia during that short period of time.</p> <p>This character will interact with those attending the scape-room, he will indicate the rules of the game, if necessary he will incorporate clues for the resolution of the challenges and will ensure the correct development of the tests.</p> <p>His or her participation will have a theatrical component, being the character characterised in the period and in</p>



	<p>accordance with the decoration of the space where the activity takes place.</p>
Challenges	<p><u>The challenge in the museum's library:</u></p> <p>Half of the group: When they enter the library there will be a piece of paper with some challenge (crossword or a problem to solve) with an answer: "Donde estamos hoy". With challenges prior to that, they will be able to connect them to the shelf A-39. In there there will be a book named "Donde estamos hoy" and in that book will be a paper with next clue.</p> <ul style="list-style-type: none">-A paper with a problem to solve-Book "Donde estamos hoy?"-Shelf A-39 <p>Other half of the group: They will stay downstairs with another challenge, and when the two groups meet, they will be able to combine their findings for a next clue.</p> <p><u>Challenge at the Praza da Buján (leading into Igrexa da Madalena):</u></p> <p>On that square, there are some letters on the trees, which could be connected with a clue. The idea is that they have to find the key to Igrexa on that square. When they find the key, they enter the church.</p> <p><u>Challenge at the Igrexa da Madalena:</u></p> <p>Inside will be heavily decorated, so, to the eye, many things will be going on at once. There will be also hanged clothes, robes etc, and inside one of those clothes will be a puzzle piece. Maybe they have to look around to find all the puzzle pieces and put them together for a new clue.</p>



2. Mojados – Heart of an empire

2.1 Cultural heritage

Carlos V Museum - Didactic Room

Mojados, a town that arose in the Middle Ages as a settlement to defend the strategic passage of the River Cega, grew around the road between Valladolid and Segovia until it became a royal town. During the 12th century it was known as 'El recreo de los obispos' (the bishops' playground), given that a palace was built here for the rest of the bishops of the diocese of Segovia, which would serve as a residence for the future Pope Adrian VI, who was to receive the two brothers Charles and Ferdinand in 1517; Mojados, at that time, belonged to the archbishopric of Segovia and it was not until 1802 that it would become part of the current province of Valladolid.

In Mojados - the place where the meeting between the future Charles V and his brother Ferdinand of Habsburg, who would succeed him at the head of the Holy Roman Empire, is commemorated - on the right side of the town hall, we find the first museum dedicated to the figure of Charles V, who visited the town in 1517 with the intention of meeting his brother.

Mojados is home to the first museum in Spain dedicated to the Emperor Charles V. Inaugurated on 11 November 2017, it has different thematic areas dedicated to the emperor. In the museum we find information about his life, his works, as well as the context and the period in which the emperor lived. The museum also has a life-size figure of the then heir to the crown of Castile, with which you can take a photograph as a souvenir.



It is a historical museum based on participatory museology and with a special focus on new technologies: augmented reality, interactives, audiovisuals and its own app for learning by playing.

Divided into several sections, with murals full of information and interactive screens in Spanish and English, you can learn details of her life, complemented by period costumes, among other decorative motifs.

The museum has three themed areas:

- 'Life and ceremonial', dedicated to the person of Charles of Habsburg and his genealogy, inheritance and colonisation of the empire. Here you can investigate the composition of the coat of arms of the future emperor, the historical highlights of his career, and what the ceremonial life of the court was like in the 16th century. "Consequently, a journey through his life in images from his birth in 1500 to his death in 1558."

- 'Siglo XVI' places you in the period in which the monarch lived. In it you can learn about the form of government through the Councils, society and economy, festivals and the most important hobbies of Charles V, such as gastronomy and hunting. "We will take a look at men's and women's fashion and, finally, we will see the arts and sciences that excited Charles V, such as astronomy, together with his passion for clocks and watches.

The third area describes the most outstanding facets of the emperor: the warrior and traveller Charles. It provides a walk through his great battles and enemies, as well as his main journeys to Spain. "On these journeys there is an "obligatory stop", as part of his first trip to Castile, in the municipality of Mojados, to learn all the information related to 'The Meeting of the Habsburgs'.

As a complement to the museum, on the left side of the town hall, is the Didactic Room of the Museum of Charles V, aimed mainly at families and children. This didactic room invites you to visit the different rooms and experience a day at the court of Charles V. Recreate your image in the castle's mirrors, discover the travels of Charles V's grandfather, build his family tree, cook a 16th-century recipe, dress like a court prince and have your photo taken in the throne room. Listen to 16th century instruments, observe the stars and constellations in the planetarium and finish the tour playing on Charles V's ship.

The Museum and the Didactic Hall are joined by a corridor that separates and connects the two rooms as a transition between the historical context and the figure of the Emperor himself. This corridor will house the eEscape Room, the objective of this project.



2.2 Escape room plot

The meeting of the Habsburgs

Mojados is a hive of people... Flemish knights... Castilian nobles and ladies... Powerful representatives of the clergy and simple people of the region will witness a great event: two future emperors, although neither of them knew at the time that they would be, a queen and a pope have an appointment in its streets. One of the future emperors was none other than the then Prince Charles of Habsburg, son of Queen Joanna I of Castile and Philip of Habsburg 'The Handsome', and in turn grandson of the Catholic Monarchs and Emperor Maximilian of Austria. Days after disembarking in the Asturian fishing village of Tazones from Ghent, where he had been born 17 years earlier and educated to reign, he arrived in Mojados to meet his brothers after a brief visit to his mother, Queen Juana I, in Tordesillas.

The 11th of November is an important date for Mojados. On that day in 1517, the meeting between the two brothers, Charles and Ferdinand, took place in the town. For this reason, the town can proudly say that two emperors met here, something that is not possible for many others.

Mojados served as the meeting place for two Holy Roman Emperors, the future Charles V and his successor and brother, Ferdinand I.

The then Prince Charles set sail for Spain in 1517 with the firm intention of being crowned King of Castile. After crossing part of the Cantabrian mountain range and crossing the plateau, he arrived in Tordesillas to meet his mother.

After visiting his mother, Queen Juana, a meeting was arranged with his brother, the infant Ferdinand, three years his junior, who years later would succeed him on the throne of the Holy Roman Empire.

The meeting took place in the village of Mojados. It was then that Charles asserted his role as first-born son and his rights of succession to inherit the kingdoms that corresponded to him, thus establishing who would later succeed him on the throne of the Holy Roman Empire.

Two brothers who did not know each other and had never met, and who in those days laid the foundations for what would become the reign of Charles I in Castile - which would be accompanied months later by the crown of the Kingdom of Aragon.



As a result of that meeting, Ferdinand was sent out of Spain to hold various representations of the crown, perhaps because he was considered a rival to his brother to the kingdom of Castile. The most important of all the representations assigned to him was that of the crown of the Holy Roman Empire, following the abdication of Charles V.

The meeting in the streets of Mojados was attended as witnesses by: Eleanor, elder sister of Charles and Ferdinand and future Queen of Portugal and France; and Adrian of Utrecht, tutor to Charles V and future Pope of Rome.

It is worth mentioning that the then prince stayed two days in Mojados, during which he is said to have enjoyed hunting and good food. On two other occasions, in 1527 and 1534, the emperor visited the town again.

2.3 Escape Activity

Name of the game	Corazón de un imperio
Topic	<p>Mojados is a hive of people... Flemish knights... Castilian nobles and ladies... Powerful representatives of the clergy and simple people of the region will witness a great event: two future emperors, although neither of them knew at the time that they would be emperors, a queen and a pope have a date in its streets.</p> <p>And I, I introduce myself: my name is Laurent Vital, Official Chronicler of the Emperor on his first trip to Spain; and I will accompany you during this adventure.</p> <p>(with the rhythm of Raphael's "mi gran noche") What will happen? What mystery will there be? Today could be a great day for History!</p>
Learning objectives	- Acquire knowledge related to the meeting that took place in Mojados between Prince Charles of Habsburg and his brother Ferdinand.



	<ul style="list-style-type: none"> - To acquire knowledge related to the historical repercussions of this meeting on the inhabitants of Castile. - Discover the cultural heritage of the town of Mojados through the meeting and promote it through active tourism. - To develop skills to put into historical context the main characters of this story and their families.
General materials	<p>Everything will be done on digital screens.</p> <ul style="list-style-type: none"> - Two walkie talkies, clothes for Laurent Vital (cape and hat)
Time	50 minutes
Location	Indoor
Size of the group	Groups of 5 people
Mission	Leave the Escape room getting the golden fleece and explain what it is.
Role of the game master	<p>Help, provide clues when necessary, through walkie talkies, telephone, papers under the door, etc. The Game Master will be called Laurent Vital, who was the Official Chronicler of Emperor Charles I on his first trip to Spain.</p> <p>The Game Master will be a digital entity that will be on each of the screens.</p>
Challenges and materials for each	<p>Challenge 1: Welcome to the journey: Which municipalities did Prince Charles pass through on his first trip to Spain before arriving in the town of Mojados?</p>



<https://www.cabezondelasal.net/2015/03/04/se-crea-en-cabazon-la-asociacion-ruta-de-carlos-i/>
(intended to be solved in 15 minutes)

Materials:

- Panel with 7x11 alphabet soup and electronic door.
- Panel with map below, but with the 5 cities to search for crossed out.
- 77 lights and 77 push buttons
- A panel with a computer, a touch screen, speakers and a door.
- A software implementing the word search game. The software itself, once the challenge has been solved, will give the user a code to unlock the next door.

t	O	r	d	e	s	i	l	l	a	s
a	S	o	n	i	e	r	f	s	a	r
z	E	t	l	s	a	l	b	h	f	r
o	R	s	m	t	f	t	a	u	m	a
n	l	x	a	i	e	r	z	n	y	f
e	U	a	i	d	u	p	m	a	n	i
s	V	i	l	l	a	n	u	b	l	a

HINT for players: look for the cities. The map can help you.

Game master hint: (after 10 minutes of not having solved it) will tell you the initial of the city you have left.

CHALLENGE 1 PUZZLE:



A large alphabet soup will be displayed where players will have to discover the following places, each letter will have a button that they will have to press and the letter will light up.

A touch screen will be displayed with a digital alphabet soup, where players will have to discover the following places:

Tazones, Reinosa, Ampudia, Villanubla, Tordesillas

When all the words are found, the exit will be unlocked.

The following map will be displayed with some letters crossed out.





MAKE A LINKING LINK BETWEEN CHALLENGE 1 AND CHALLENGE 2.

Explain the journey and ask about the retinue.

On 19 September 1517, after twelve days of hazardous sailing, the future King Charles I of Spain arrived in Tazones (Asturias) from Flanders, embarking on a long voyage along the Cantabrian coast to then enter the lands of Castile.

It was 12 November of the same year when, accompanied by his retinue, he arrived in the municipality of Mojados, Prince Charles stayed two days in Mojados, a transcendental episode in his life, as it was here that he met his brother Ferdinand, on whom he asserted his role as first-born son and his inheritance rights to inherit the kingdoms that corresponded to him and send him out of Castile, entrusting him with the government of other Central European kingdoms.

Who accompanied Carlos and who accompanied Fernando on his arrival in Mojados?

Challenge 2: Discover important names in Charles' retinue and important names in Ferdinand's retinue on their arrival in Mojados.



[MuseoCarlosVes | Museo Carlos V](#)

(intended to be solved in 10 minutes)

CHALLENGE 2 PUZZLE:

In this puzzle you will have to discover the following names:

- From Charles' retinue: Eleanor, Hadrian of Utrecht, Catherine
- From Ferdinand's retinue: John of Padilla

Materials:

- A panel with a computer, a touch screen, loudspeakers and a door.
- A software implementing the game to find out who is who. It will be the software itself that, once the challenge has been solved, will give the user a code to unlock the following door.
- A padlock.

A panel divided in two: Carlos' entourage and Fernando's entourage; with the same names on each of them and a button for each name and a short biography of each of them.

A recording with a background noise, a noise of horses, a noise of retinues, which says the 4 names we are looking for but which are not very well understood; and the players must listen carefully to these names and, by means of buttons, select them in the corresponding retinue.

The software will be in charge of giving the code to the user, once the challenge has been solved.

The names that will be displayed will be the same in both groups:

Eleanor, Hadrian of Utrecht, Catherine, Joan of Castile, John of Padilla, Jesus Christ, Mary of Burgundy.



Game Master HINT: (after 7 minutes of not succeeding)- If you listen carefully to the audio, you will find the names of the escorts amidst the hustle and bustle of the 16th century.

MAKE A LINK BETWEEN CHALLENGE 2 AND CHALLENGE 3.
Explain the entourage and then ask where they are staying.

So many people for such a small village... no wonder the local people were so excited!!!
And where do we put them up?

Challenge 3: Discover the historical place in the municipality where Charles stayed before the trip to Valladolid for the investiture of Prince Charles as King of Castile and the historical place in the municipality where his sister Leonor stayed during these days.

[PalacioArzobispales | Museo Carlos V](#)
[CasaSolariegaes | Museo Carlos V](#)

(intended to be solved in 10 minutes)

Materials:

- A panel with a computer, a touch screen, speakers and a door.
- A software implementing the game. It will be the software itself that, once the challenge has been solved, will give the user a code to unlock the following door.
- A padlock.

GAME MASTER'S QUIZ: Where would you choose to stay?

GAME MASTER'S HINT: (after 7 minutes of not getting it):
Two of them were not built at the time. The other two are churches.

CHALLENGE 3 PUZZLES:



We will DIGITALLY display a mural with pictures of various places in Mojados, and their respective names, and at each place a trap door will be raised that may contain a key; and we will show a small detail of the places they have to find.

The lodging of Carlos was the Archbishop's Palace. Nowadays the only thing that remains of it is a part of the arches that can be seen from the courtyard of the Auditorium, so this is what we will show you in a small card. The player has to look for this place in the mural and open the trapdoor to get the key.



Leonor's lodging was the Manor House of the Count of La Patilla, so we will show a small token that will only contain one of the Elizabethan balls. The player has to look for this place on the mural and open the trapdoor to get the key.



MAKE A LINK BETWEEN CHALLENGE 3 AND CHALLENGE 4

We are in the final stretch of the Escape Room, and you are very close to getting the prize. A prize that was also won by Ferdinand of Habsburg himself more than 500 years ago. And speaking of Ferdinand... let's play a character discovery game:

Challenge 4: Discover, through a series of clues, which character this is, putting him in his historical context in the War of the Castilian Communities: Juan de Padilla.
Juan de Padilla - Wikipedia, the free encyclopedia
(intended to be solved in 15 minutes)

Materials:

- A panel with a computer, a touch screen, speakers and a door.
- Software implementing the game. It will be the software itself which, once the challenge has been solved, will give the user a code to unlock the following door.
- A padlock.



RIDGE for the players : Ring, ring... find out which character we are looking for.

GAME MASTER'S HINT: (3 minutes after not having started calling) call the contacts to find out who it is.
(after 7 minutes of not having solved it) is a character that is very dear to our Community.

CHALLENGE 4 PUZZLE:

In the room there will be a digital screen with a game: a telephone and a phone book of historical characters with their respective phone numbers. and cards of historical characters with 4-digit numbers on the back. The player will have to call these telephone numbers, which will give clues. When he knows who it is, he must take his card and look behind it, as this card will contain the secret number that will open the padlock on the door.

Juana de Castilla's telephone: he and his friend demanded to speak to me back in 1520. They recognised me as their only sovereign. It is said that they were impressed by me, as they expected to find an alienated woman. However, they found a sane woman, albeit disoriented and confused. They wanted to show the people of Castile that I was not mad. They needed to get my signature in order to endorse their agreements. However, I knew that my signature could mean the end of my son Charles' reign, so I never signed.

Carlos V's telephone: on 24 April 1521, the day after the battle of Villalar, he was accused of having committed the crime of lèse-majesté, i.e. rebellion and treason against me, which carried the death penalty.

Juan Bravo's telephone: I asked to die before him, so as not to see him go to the scaffold.

María Pacheco's telephone: We were married on 18 August 1511 in the city of Granada.

Biographies:



Juan de Padilla (Toledo, 10 November 1490-Villalar, 24 April 1521) was a Castilian hidalgo, known for his decisive participation in the War of the Communities of Castile, in which he supported the side that rose up in arms against the monarch Charles I. He was beheaded after the Communist defeat at Villalar.

Francisco Maldonado (Salamanca, 1480 - Villalar, 24 April 1521), Castilian aristocrat. Along with Juan Bravo and Juan de Padilla, he was one of the ringleaders of the uprising of the Communities, which took place in Castile in 1520 against the excessive taxation imposed by Charles I.

Antonio Fernández Resines (Torrelavega, Cantabria; 7 August 1954), known as Antonio Resines, is a Spanish film and television actor, mainly with various performances in the theatre. He was president of the Spanish Academy of Motion Picture Arts and Sciences (2015-2016) and winner of a Goya Award for Best Leading Male Actor.

Philip I of Castile, called "the Handsome" (Bruges, 22 July 1478-Burgos, 25 September 1506), was titular Duke of Burgundy -as Philip IV-, Brabant, Limburg and Luxembourg, Count of Flanders, Hapsburg, Henau, Holland and Zeeland, Tyrol and Artois, and Lord of Antwerp and Mechelen, among other cities, between 1482 and 1506, and King iure uxoris of Castile (1504-1506) by his marriage to Juana, daughter and heir of the Catholic Monarchs after the death of her brothers the Infantes John and Isabella.

Catherine of Austria (Torquemada, 14 January 1507-Lisbon, 12 February 1578)[1] was Queen of Portugal. She was born in Torquemada (Palencia), as the sixth and posthumous daughter of Philip I of Castile (Philip the Fair) and Joanna I of Castile (Joanna the Mad).[1] She grew up with her mother in the castle of Tordesillas, where she suffered deprivation and mistreatment at the hands of the



Marquises of Denia, Queen Joanna's guardians. When her brother Charles I arrived in Spain for the first time in 1517, he arranged her marriage to John III of Portugal.

Francisco Jiménez de Cisneros, better known as Cardinal Cisneros (Torrelaguna,[1] 1436-Roa, 8 November 1517) was a cardinal, archbishop of Toledo, regent of Castile, primate of Spain and third inquisitor general of Castile, belonging to the Franciscan Order (O.F.M. Obs.).

He ruled the Crown of Castile on two occasions due to the incapacity of Queen Juana. Between 1506 and 1507 he presided over the Council of Regency which took over the Castilian government after the death of King Philip the Handsome while awaiting the arrival of Ferdinand the Catholic. Between 1516 and 1517 he again took over the government after the death of King Ferdinand and while awaiting the arrival of Charles I.

(Hadrian of Utrecht; Deel, Utrecht, Netherlands, 1459 - Rome, 1523) Pope of the Catholic Church (1522-1523). Professor of Theology at the University of Louvain, he was preceptor to Charles of Ghent (the future King and Emperor Charles V).

In 1515 he was sent to Spain to defend Charles's interests in the succession to Ferdinand the Catholic; after Ferdinand's death in 1516, Adrian VI had to fight with the new regent, Cardinal Cisneros, until the proclamation of Charles I as king during the lifetime of his mother, Joanna I of Castile, better known as Joanna the Mad. Adriano was appointed inquisitor general in 1518, and when Charles left for Germany after being elected emperor, Adriano was left as regent of Castile (1520), a position from which he had to deal with the rebellion of the comuneros.

Laurent Vital: Flemish chronicler who narrated Charles of Habsburg's first trip to the Iberian Peninsula in 1517, months before his coronation as king of Castile in the capital of the kingdom. Vital describes a journey full of



	surprises from his unplanned disembarkation in the Asturian town of Villaviciosa due to a storm, passing through the territory of the mancomunidad after leaving Colombres and leaving it after passing Los Tojos through the port of Palombera in the direction of Valladolid.
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3. Andorra - The search for relics

3.1 A bit of history

Life in the village

5th century BC

Life in the village is not easy. Food depends on climatology as much as on the work on the land itself. work on the land.

With food based on legumes and cereals, the search for fertile land, water and trees is the goal of any clan chief. is the goal that any clan chief must achieve in order to provide a home for his followers.

Building a village to shelter and defend its inhabitants in times when a simple piece of wood was a precious treasure. a simple timber was a precious treasure, is not a futile task. To protect oneself from the elements, from the animals and from the the frequent attacks from other peoples, this is a constant struggle in the lives of our protagonists. protagonists.



And here they are, living in a defensive village, with its stepped walls. They have spent many days piling up stones in great rows that will withstand the onslaught of would-be looters. would-be looters.

They have used the clay soil, close to the river that supplies them with pure water, to make large adobe bricks to build their houses. The reeds that grow near the water are used to roof their dwellings. Each one builds his house with the help of his neighbours, whom they help in turn, sharing walls that unite them rather than separate them, thus gradually building a wall-to-wall united village.

Without forgetting to give shelter to the animals, they build small spaces inside their houses, They know that the warmth they give off will help them withstand the cold winter days.

Only the chief has his own building, with large sandstones that form a beautiful inner wall, located on the wall, located in the upper part of the village, from where he has an unobstructed view of the work of his people. unobstructed view of the work of his people.

Not only have they been building a village, they do not forget to ask for the help of the gods every morning, nor to give thanks for it every night.

Their rites bind them to the divinities in the same way as they bind them to their families. Small altars decorate the houses with unique votive offerings and candles made from tallow.

This will be a good place to live, water nearby, abundant food, animals to provide for themselves, traders who visit them offering new materials, new pots, new food?

It was not easy to get here. When they had to leave their previous village, they did so with the dignity of those who want to survive at all costs, taking with them the wood that supported their roofs, knowing that it would serve them for the same purpose elsewhere. Old but powerful wood that would save them from having to cut down trees again.

Now everyone can carry out their work, the work for which they have been preparing since they were children and for which they have been taught by their elders. They will do it in times of peace, in times when neither the heavens nor their enemies bother them, but they will be prepared to unite and defend their village in times of war or perhaps they will have to abandon it as they have done before... the gods will provide.

Gradually the village grows, becoming better known in the surrounding area.

Their pottery is used to trade with other villages, made from clays that withstand the weather and heat.

Their blacksmith provides them with good tools made of an iron metal that he extracts from a quarry not far from the village, which allows them, for example, to work their land with less effort; each time they can work more and more land, which means more harvest.

The skin of their animals, which they tan with sharp stones, will protect their bodies, and the wool of their sheep will provide them with clothes and blankets, but not before they work it tirelessly until they get a small fibre of thread.



In short, each and every one of the inhabitants of the village dedicated to different tasks, those trades that have been passed down from generation to generation.

Always thanking the gods for their good fortune, being very careful not to offend them, as offence can cost them dearly.

Now life is smiling on them, they are privileged to have found this fertile and generous land.

But will it always be like this?

The envy of other people makes them fear for their fate. The wrath of the gods can be unleashed at any moment. Will the times of peace when they learn to carve great figures or letters in stone, when they shape their daily lives into vessels, be times of peace forever, or will they have to use the blacksmith's skill to make spears and falcatas to defend them?

They trust their chief, that great character who can be ruthless and who surrounds himself with fierce warriors who swear blind obedience to him until the end of their own lives.

They trust in the sage, who explains the meaning of the cards that he throws into the air and they fall on the table forming drawings that only he knows how to decipher.

They trust the priestess, the one who connects them to the gods, who helps them pass over to the other side when death comes, who watches over their welfare.

And they know that their prosperity is due to the good harmony they must always have with the three, trying not to provoke the anger of any of them.

Thus they will live their present, but also their future, leaving for those who succeed them an experience of a humble and sacrificial life, but also a generous one, in tune with nature and fearful of the gods.

3.2 Escape Room Plot

THE DEATH OF NEITIMBELES

There is a party in the village, people are celebrating that the sun is getting warmer, that the cold days are coming to an end.

The chief is at the top of the village, it is not a good day for him.

Suddenly he hears a scream coming from his house... his sick daughter has just died.

Hearing the scream, everyone falls silent and rushes up to the village. The feast is suddenly over. Now it is the priestess who cries out, the relics she uses for her ceremonies have disappeared from her house. She will not be able to prepare the body of the little girl to be accepted by the gods on the other side.

The chief, broken with grief, cries out that his daughter will not go to the other side alone.

If the priestess does not soon find what she uses in her ceremonies, someone important will have to give his own life to accompany her on her journey.



He orders the gates of the village closed. The chief's patience soon runs out...

3.3 Escape Activity

Name of the game	The search for relics
Learning objectives	<ul style="list-style-type: none"> -To know the rites of the Iberians. -To know the different statuses in the organisation of a village. -To learn about Iberian writing and how it was read.
General materials	<p>First challenge:</p> <ul style="list-style-type: none"> -A wooden box -Three votive offerings with magnet -A die with Iberian symbols -Six earthenware vessels decorated with offering ladies, three with their arms upwards and three downwards, and with the symbols of the Iberian dice. -Box with cryptex magnet system. -Puzzle to complete the Iberian vocabulary with its sound transcription. -List on a lead with Iberian names in Latin and Iberian to be able to complete the previous puzzle. <p>Second challenge:</p> <ul style="list-style-type: none"> -Burial vessel -Neonate bones, (made with 3D printer) -Bronze medallion of the tabella defixionum type with a text in Iberian letters (curse). <p>Wooden box with a 4-digit code mechanism, formed by Iberian letters.</p> <ul style="list-style-type: none"> - Ceramic vessel with Iberian representations where we can discover the reason for the theft of the objects. -A few tabs



	<p>Third challenge:</p> <ul style="list-style-type: none"> -Altar in the shape of a bull's skin, with symbols of fire, earth, water and air, as well as a space for the goddess Tanit. -Ritual vessel with the image of the goddess Tanit. -A bundle of aromatic herbs covered with a decorated cloth. A small bag of semi-precious stones. -A candle inlaid with gold. -A finely decorated krater for the ritual water. Wooden box with a three-digit code mechanism. -Three clay tablets with predictions. -Tabas, maderitas and runes (placed to give a clue to the shape of the key). -Two Iberian locks according to the shape found in sites, one to show how it works and the other to open, each one with its own key. -Two more keys to form a group of three, of which they will have to find out which one is the key to the lock. <p>In addition to these materials, the necessary ones to set the scene in each of the rooms, tables, benches, everyday objects in their lives, etc.</p>
<p>Time</p>	<p>Approximately 1 h</p>
<p>Location</p>	<p>-The Iberian settlement of El Cabo</p> <p>It was located 2 km from Andorra, in the Val de Ariño, on top of a monoclinical structural relief strategically located overlooking the Val de Ariño itself, a tributary of the river Martin, to the west and at the same time the headwaters of the river Regallo to the northeast.</p> <p>The complete excavation of the settlement began on 15 December 1998, when it was affected by the enormous</p>



earthworks produced by the open-cast mine, for its study and destruction,

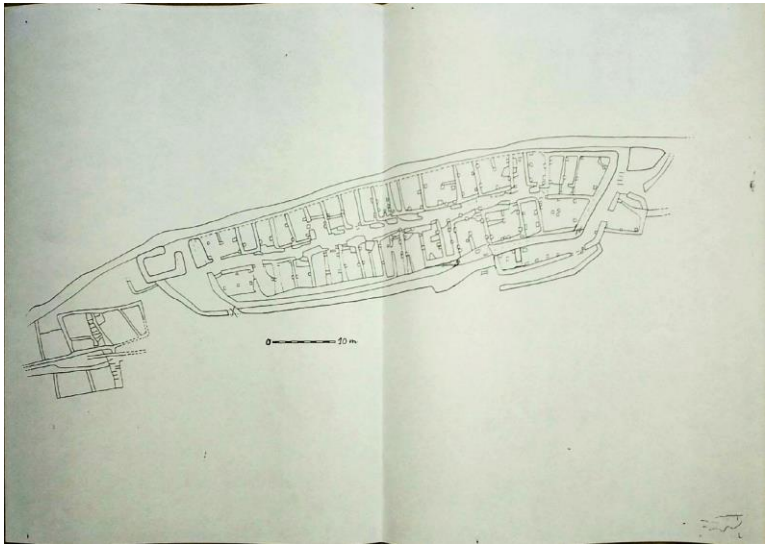
On completion in 1999, after 8 months and given the interest and the good state of conservation and importance of the archaeological remains found, Andorra Town Council reached an agreement with ENDESA, with the prior authorisation of the Directorate General for Heritage of the Government of Aragon, for the most significant archaeological remains and the singular lithic elements to be dismantled and moved to Mount San Macario, a mountain very dear to the Andorrans.

El Cabo is a settlement consisting of a central spur-shaped street, made up of 51 spaces, arranged on both sides of the street in an east-west direction. These houses, probably two storeys high, are surrounded by thick walls, two towers and narrow accesses that clearly indicate their defensive use.

Special mention should be made of a space located to the east, with three rooms in a single dwelling, which seems to be the most important in the settlement, because it is located on the highest level and is strongly protected by the wall.

This occupation and abandonment must have taken place approximately in the first half of the 5th century BC, coinciding with the period corresponding to the end of the Early Iberian period and the beginning of the Full Iberian period.



	<p>A process of rupture seems to have taken place at this time, caused by a period of political and commercial instability in the Mediterranean, which also affected our territory.</p> <p>MAP OF THE SETTLEMENT WHERE THE SCAPE ROOM TAKES PLACE</p> <p>IBERIAN CAPE VILLAGE (5th century BC)</p> 
Size of the group	From 6 to 9 participants
Mission	Finding the relics necessary to perform the rite of passage to the afterlife of NEITIMBELES.
Role of the game master	-Our Game Master will be an important character in the village, an educated person who knows everything that happens in all the status of our village, he is the one who makes the commercial contracts and agreements between the chiefs of the villages, he is also the one who collects the



	<p>stories and all the facts, and collects them in fine sheets of lead and copper... he is the scribe.</p> <p>Given the characteristics of the village, with several reconstructed houses, several spaces that can be used and enclosed by a wall, (you can think of special occasions to make the Scape Room accompanied by several characters, each in a role of the inhabitants of the village, which can interact with the players).</p> <p>The scribe will be the character who will give clues to help in cases where the participants are unable to solve a challenge or puzzle, as well as clarifying parts of the story as it is discovered and some indication after finding a clue as to where it takes us, who it is or who uses it, so that they know where they have to go to continue looking for it.</p> <p>He will also be the one to tell them some of the rules of the game when necessary, such as for example that only one key can come out of the blacksmith's house at a time, and to get another one, leave the first one behind.</p>
Challenges	<p>INTRODUCTION TO THE GAME</p> <p>The scribe welcomes the participants of the game and invites them to visit the village.</p> <p>First of all, he takes them to his house and explains his role in the village, being the keeper of the oral and written traditions of his people, and begins to tell them the story that has just taken place.</p> <p>In this way he takes them to the house of the priestess, In the room that serves as a temple, there is an altar in the shape of a bull's skin, a main place for the goddess Tanit,</p>



and also four symbols. These are air, water, earth and fire and each object to be located is related to each of them. He tells them the story of the death of the chief's daughter while feasting in the village.

But that was not all, for someone stole from the place of worship the utensils that would be used by the Priestess to make the passage of the soul of the deceased to the other side of the gate, where it would be received by the gods.

The chief of the village, grieving for his loss, is furious when he learns of this fact, vowing that his daughter's soul will not travel alone if the rite is not consummated shortly.

Now the scribe shows them a strange box that should not be there and with which they are going to start the game.

These are the objects that, after solving all the challenges, they will have to find in order to finally take them to the Priestess' house and perform the rite.

-Air -A bundle of aromatic herbs to be used as incense.

-Water -A finely decorated krater to hold water.

Earth -Semi-precious stones in a bag.

-Fire -A tallow and wax candle inlaid with gold.

FIRST CHALLENGE

Objects in the box left in the place from which the sacred objects have disappeared.

-Three votive offerings, which are small figures that were left in the places where the gods were worshipped as offerings, the three votive offerings have their arms downwards as a sign of offering.

-A wooden or ceramic die with Iberian letters indicating the numerals.

-Six wooden or ceramic vessels, each one with a symbol of the dice on the back, and the drawing of a lady offerer, three with their arms upwards and three with their arms downwards.

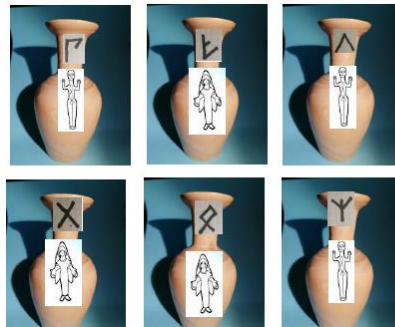
-A wooden cryptex box with six spaces marked with Roman numerals in which to place the votive offerings.

-Explanatory text on the possible ways of placing the numbers on the dice.



The votive offerings have magnets on the support part that will release a mechanism when they are placed in the right position, and the central wood can be removed.

The value of these three sides of the die are given, and you have to complete it with the help of the text explaining the rules of the sum of the opposite sides.



- | | | |
|---|---|---|
| | | |
| 1 | 2 | 3 |
| | | |
| 4 | 5 | 6 |



Values of the die faces, and placement of the pots from 1 to 6.

Explanatory text to complete the value of the dice:

The placement of the numbers on the die is given by the Etruscan norm of the value of the sum of the opposites which will be 3, 7 and 11 used until the 5th century BC, or the classical norm in which the sum of the opposites is 7, 7 and 7, which began to be used then and is the one that has survived to the present day.




The resolution of the challenge consists of discovering the values that will be needed to complete the dice, taking into account the writing on the box in which we will have explained the rules of the opposite values in the dice, giving, in turn, the value of three of their faces.

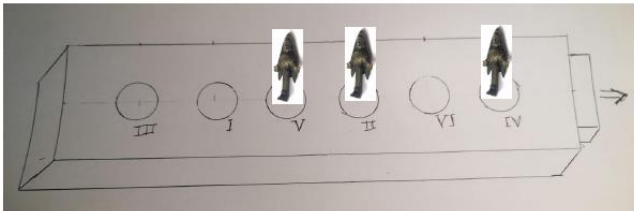
Once the first challenge has been achieved, they will have to order the pots, which will indicate the exact order in which the votive offerings should be placed in the cryptex box, matching the Roman number with the Iberian number.

Matching the values of the vessels with the Roman numerals.

5 2 4

Coincidencia de los valores de las vasijas con los números romanos.



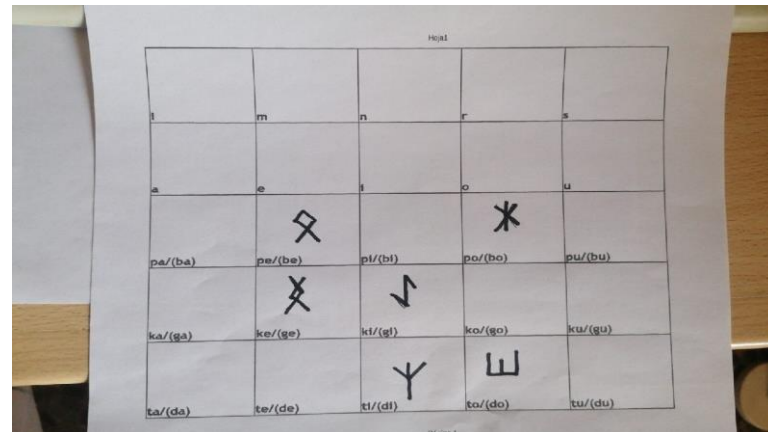
Once placed in its corresponding place, the box can be opened to reveal some Iberian letters, and to solve this



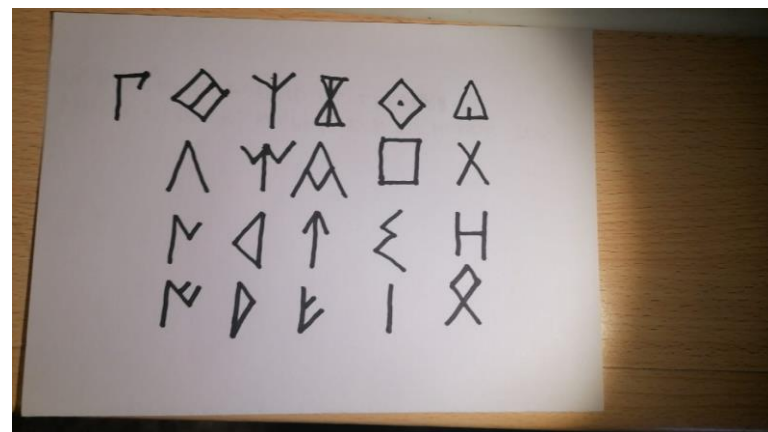
enigma we will have to look for another place where we can decipher it.

In the scribe's house we will have seen a wooden tablet with an incomplete Iberian alphabet.

We will have to put the missing letters in their place with the help of a text with the names of some of the inhabitants of the village and their sonorous transcription.

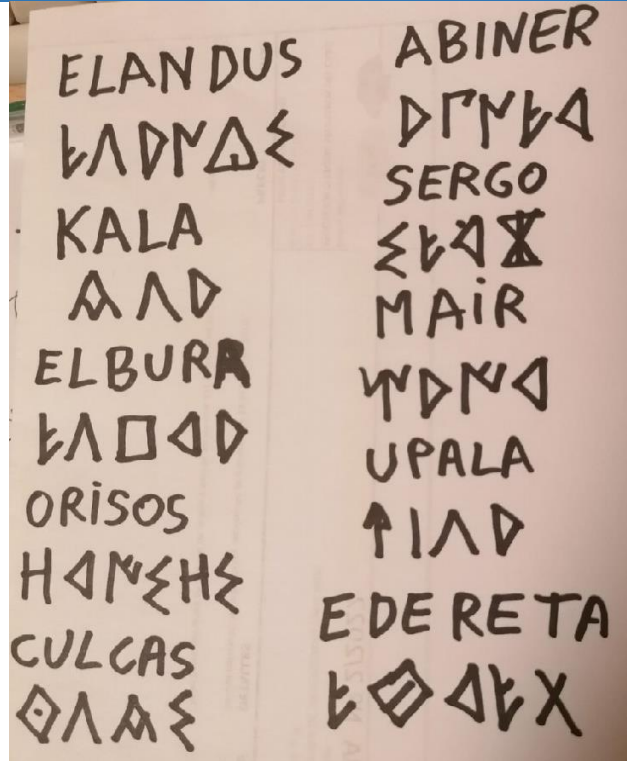


Alphabet to complete



Missing Iberian letters.

Both the alphabet and the letters will be made in a wooden puzzle.



Iberian names that will be written on a lead and will serve to complete the alphabet.

Once we have deciphered the letters we will be able to read NESURIN, the scribe will explain that she is one of the priestess' assistants and will indicate where she lives.

SECOND CHALLENGE

Once we know the culprit, we will go to his home or space where we will find a rudimentary box with four octagonal buttons, to open it we will need a new code.

The tile in the corner should attract our attention, as there is nothing else on the site.

Lifting it we will find a funerary vessel with the remains of a newborn child, buried many years ago, next to the remains we will find a circular bronze plaque with a text written in Iberian, which we will have to decipher, since inside it will be the reason why the priestess' objects have been stolen.



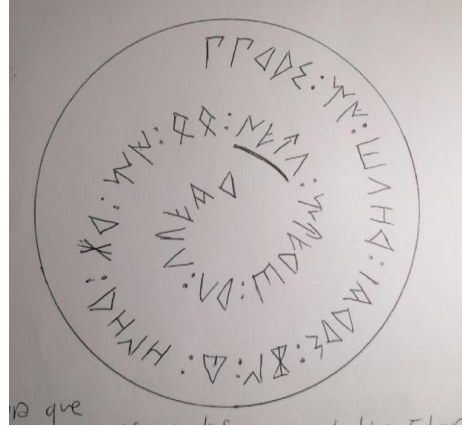
Once the box is opened, we will see a ceramic decorated with a series of images that will tell us the story of Nesurin. A female figure holding a lifeless baby in her arms, asking for something from the priestess, who denies her, a burial of the newborn in a vessel in the hearth. We will also find some tabs, which will indicate the place where we will find the next clues to start discovering the stolen objects.

Children who had not reached maturity could not be buried in the necropolis, so their mothers buried them in a jar that was placed in a corner of the house, where they were considered to be protected by their relatives.



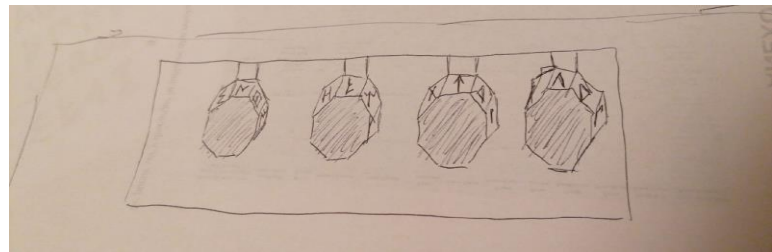
TABELLA DEFIXIONUM

Message for the deceased to deliver to the gods, who requested the favour of the Iberian god or goddess to send a curse on the enemies of the deceased.



“CON TU HONOR POR MI BEBE NEUL MUERTO AL LLEGAR” which means **WITH YOUR HONOUR FOR MY BABY NEUL DEAD ON ARRIVAL”**.

Where the name NEUL will be the key to open the combination box in the room.



The whole mechanism is made of wood, the buttons to put the code will be octagonal, where there will be Iberian letters written on the sides, and you will have to put them in the right order to open the chest.

The clue of the tabs takes us to the shaman's house.

THIRD CHALLENGE: FIND THE OBJECTS

The tabs found in the previous challenge lead us to the shaman's house.



On a small table in the centre of the room, we find more tabs mixed with stones and small pieces of wood. There we find the latest divinations he has made.

The shaman has written his predictions on three clay tablets.

The first tablet indicates where to find some woven belts that will give us the key to open the box in the chief's house. (The belts are narrow and long, with the symbols very stretched, and only by looking at it tilted and shortening the belt we will be able to see the letters of the code).

However, in the box there will be more objects, they have to discover which are the sacred objects among others.

The second tablet explains where the object is, what it represents, and how to get it, which is in the warrior's house, and the key to his house is in the blacksmith's house, along with two more, and can only be taken out one at a time, which is why if they do not know how to decipher the objects with which he has made the divination, and where he tells us the shape of the key, they still have to make three trips, and it is not close, once opened they will have to find the object that will be hidden, but covered with a decorated cloth.

The third tablet explains where to find the last object, in this case telling us directly where it is, which is in the urn of the burial under the bones of the newborn.

TABLE 1

In the loom you have to look for
The plot is not casual
In the boss's house you have to use it
Earth and water you'll find
But among various objects you will find them

TABLE 2

Just as it protects the village, my object unknowingly guards it.
Air is, smoke will be.



	<p>You will need an iron key, it will be in the blacksmith's house, alone you will not find it, but only one at a time you can take it. If three journeys thou wilt not make, my oracle thou shalt understand.</p> <p>TABLE 3</p> <p>The soul that the portal could not pass through, the Fire will guard Its bones you must touch, if the object you want to find</p> <p>Once all the objects have been found, they will be placed on the altar, all of them have their specific position, so that if one of them is wrong, it will be seen immediately. The figure of the goddess Tanit will be next to several goddesses, but by the shape of the base and the drawing of the altar we will know that she will be the one we have to place on it. (Tanit was the divinity of love, fertility, prosperity, harvest, death and the moon. She was also the goddess of the underground, and therefore of hell, health and death, and was therefore the protector of the dead). Once everything is in place, the rite can be performed and the soul of the little girl can cross the threshold, and the anger of the village chief will be appeased.</p> <p>THE GAME IS COMPLETED.</p>
Hints	<p>1st CHALLENGE</p> <p>Dice- The letters on each side of the dice are not numbers, they are the first letter of the name of the numeral, from 1 to 6 in the Iberian language. Three letters have their number written on them, the rest do not.</p>



	<p>Vessels - Look at how the images are on the pottery, whether they are offering divinities or the earth, and how the figures are.</p> <p>Box - You have noticed the Roman numerals.</p> <p>2nd CHALLENGE</p> <p>Damn - are any letters highlighted?</p> <p>3rd CHALLENGE</p> <p>Belts- If you shorten the belt, you will see the symbol.</p> <p>Objects Box- Match the objects in the box to the elements named in the divination. (earth and water)</p> <p>Oracle- Look for the shape of the key among all the objects on the table.</p> <p>Lock - In the house next door there is a lock with its key, you can make it work.</p> <p>Burial Vessel - Where you found the curse, you will find the fire object.</p> <p>I understand that only the clue needed at any given time has to be given, once the time trial of the scape room is done, we can decide if we will give any clue for free, or all of them will have a time penalty.</p>
Debriefing	<ul style="list-style-type: none"> -What can you tell me about what is known about the Iberian language? -Who were the most important people in the village on the social scale? -How do you think they dealt with the gods, and through whom was this done? -Were the Iberians superstitious? -Did they have games of chance?



4. Atapuerca - The Battle of Atapuerca

4.1 A bit of History

When we hear the name Atapuerca, we automatically think of the origin of the human being, of the path of human evolution, but Atapuerca is also a pilgrims' route, an obligatory stop on the French Way of St. James on the pilgrimage to Santiago de Compostela.

The Sierra de Atapuerca, cradle of humanity and witness to the pilgrims' journey, was also a natural frontier in the 11th century between the County of Castile and the Kingdom of Pamplona. At its foot, in the Papasol Fields, the Battle of Atapuerca was fought in 1054, the outcome of which would lay the foundations for the birth of the Kingdom of Castile.

Despite having a world-famous name, not everyone knows that there is a town called Atapuerca, with just under 200 inhabitants, and about 25 km², located 17 km from the city of Burgos, on the northern slopes of the Sierra de Atapuerca, a small town that has two World Heritage Sites declared by UNESCO, the Atapuerca Sites and the Camino de Santiago, a festival declared of Tourist Interest in Castilla y León, the Battle of Atapuerca; an important environmental value, the Atapuerca Wetlands, located in the Bureba corridor, the most important migratory bird passage in the Iberian Peninsula; a town that annually hosts the celebration of the Atapuerca International Cross, which brings together the best cross-country and grassroots athletes, the best cross in the world according to the RFEA; all this makes this environment a privileged place in the rural environment, recognised as the "First cultural space of Castilla y León".

In addition to the Church of San Martín, another of the town's cultural heritage sites are the old municipal schools of Atapuerca, built in the 1930s, thanks to the donation of one of its neighbours, Pablo García Virumbrales, who emigrated to the city of Puebla, (Mexico) who, on dying far from his native town, left a large sum of money, indicating in his will that it should be destined to the construction of schools to be used for the education of boys and girls. This money was used to build the entire complex that served as a municipal school until the end of the 1970s. It currently houses the Town Hall, the assembly hall, a regional information point, a coworking space, the headquarters of the Amigos de Atapuerca cultural association, and the La Batalla de Atapuerca Cultural Tourist Centre, which also houses the Atapuerca Tourist Office and the Sierra de Atapuerca Centre for Tourist Initiatives.



THE BATTLE OF ATAPUERCA, 1 SEPTEMBER 1054

Declared a Festival of Tourist Interest in Castilla y León.

Distinguished as Best Local Development Initiative of Castile and León

The historical representation of the Battle of Atapuerca, which has been staged uninterruptedly since 1996, on the penultimate Sunday in August, commemorates the confrontation that took place on 1st September 1054 between the kings and brothers Fernando I, King of León and Count of Castile, and García III, King of Pamplona.

To understand what happened on 1 September 1054 in Atapuerca, we have to go back in time to the year 1035, when on the death of King Sancho III the Elder, the kingdom was divided among his four sons as he had ordered: García, his first-born son, inherited the kingdom of Pamplona, Fernando the county of Castile, Ramiro Aragon and Gonzalo Sobrarbe and Ribagorza. This distribution was not to the liking of his sons and disputes soon began.

Two years later, in 1037, Ferdinand asked for the help of his brother García III to confront his brother-in-law Bermudo III in the Battle of Tamarón, promising to give him some territories in the north of Burgos, including Atapuerca, if they were victorious. García lent him his help and Bermudo died in the battle, which allowed Fernando to claim the kingdom of León and he fulfilled his promise, giving his brother the promised territories, which meant that Atapuerca became part of the kingdom of Pamplona for 17 years, until the Battle of Atapuerca in 1054.

According to the Monk of Silos, García III was jealous of his brother Fernando's possessions and took advantage of a visit to Nájera to make an attempt on his life. After a short time and after being cured of an illness that brought him to the brink of death, he repented and returned the visit to his brother, but Fernando refused to forgive the offence and had him chained and locked up in a tower in the castle of Cea, from which he managed to escape and in revenge, declared war on the Castilian.

The fact is that between disputes, time passed and Ferdinand regretted the gift he had made to his brother years before. He wanted to recover these territories to enlarge the county of Castile, but García did not want to give them back to him and although the abbots of Santo Domingo de Silos and San Salvador de Oña tried to mediate in the conflict so that the two brothers could avoid a confrontation, they did not listen to reason and on 1st September 1054, both brother kings met on the border of Atapuerca with their respective armies. Ferdinand I, King of León and Count of Castile, was aided by Diego Laínez, father of Rodrigo Diaz de Vivar "El Cid", while García III, King of Pamplona, was aided by his brother Ramiro of Aragon.

Although the kings tried to parley, they did not reach any agreement, the confrontation was inevitable and in the fields of Paposol de Atapuerca, they came to arms. The confusion of the fight was taken advantage of by a knight of the Navarrese king called Sancho Fortún who, on



discovering that the king had insulted him with his wife, killed his own king. In the Annals of Compostela we find a reference to "... on the first day of September, King García was killed fighting with his brother King Fernando in Atapuerca by a knight of his called Sancho Fortún, whom he had insulted with his wife".

When King García III was mortally wounded, his men withdrew him from the battlefield, known as the fields of Papasol, and took him to die on the killing field, also known as Piedrahita. In the place where he died a menhir was erected on which we can read the following inscription: "Fin de rey D. García de Navarra Batalla de Atapuerca 1054" (End of King D. García de Navarra Battle of Atapuerca 1054).

Fernando, pained by the unexpected outcome, gave up the pursuit of the Navarrese who crowned on the same battlefield the son of García III, the young Sancho, who went down in history as Sancho IV of Peñalén. They then collected the body of King García III and took it to be buried in the Monastery of Santa María la Real de Nájera, a monastery that he had ordered to be built a few years earlier.

With the victory, Ferdinand recovered the territories of northern Burgos, including Atapuerca, for the County of Castile. He suffered a great loss, but was victorious, from the gates of Burgos to Oca, Briviesca, the valley of Urbel, Castrobarito, Bricia, Santander and the Nervión. The outcome of the Battle of Atapuerca, with the death of the Navarrese king, laid the foundations for the birth of the kingdom of Castile.

4.2 Escape Activity

Name of the game	Battle of Atapuerca Escape Room
Topic	"In Search of the Royal Ring"
Learning objectives	<ul style="list-style-type: none"> - To know the history of the Battle of Atapuerca. - To identify the characters of the Battle of Atapuerca. - Promote the cultural heritage of Atapuerca through active tourism. - To fight against the depopulation of our rural environment. - To develop reasoning and problem-solving skills. - To develop teamwork and time management skills.
General materials	<ul style="list-style-type: none"> - Introductory video - Swords



	<ul style="list-style-type: none"> - Cardboards - Paper - Pencil case - Wooden boot - Numeric cryptes - Royal ring - Padlock with five-letter combination - Torch with ultraviolet light - Mirror - Magnifying glass
Time	Approximately 1 hour
Location	<p>THE CULTURAL TOURIST CENTRE OF THE BATTLE OF ATAPUERCA</p> <p>The Cultural Tourist Centre of the Battle of Atapuerca is the place where the escape room will take place.</p> <p>Located in the former municipal schools of Atapuerca, it houses the permanent exhibition of the Battle of Atapuerca. The space corresponds to the spaces dedicated to the classrooms of the old school. It is a large, well-lit room of about 120 m², distributed on a single floor, with access from the Plaza Pablo García Virumbrales and with an exit to a large fenced outdoor courtyard.</p> <p>Its use reuses a space initially intended for the education of children, using it for learning about the history of the Battle of Atapuerca, which allows the historical event and its representation to be disseminated throughout the year, showing visitors the way of life of the time, generating employment in rural areas and expanding the tourist offer of the town through the historical festival.</p>



	<p>It consists of information panels that place visitors in the time and place of the historical event, showing what life was like in the 11th century and how the Battle of Atapuerca took place. In the Tourist Participation Centre we can also meet the four main characters of the Battle of Atapuerca, who come to life as giants, more than three metres tall. The centre, which has recreational resources that allow visitors to interact with the elements, is a commitment to the sustainable development of the rural environment, as it has been equipped with our own resources, elaborating the exhibition resources with the collaboration of young people from all over Spain who have participated in different editions of the Sierra de Atapuerca Volunteer Camp.</p> <p>The project is the result of a collaboration between the Friends of Atapuerca Association, organiser of the Battle of Atapuerca, and the Sierra de Atapuerca Centre for Tourist Initiatives, and is located in municipal premises belonging to the Atapuerca Town Council.</p>
Size of the group	Small groups of 3 to 6 participants
Mission	<p>"Finding the royal ring of King García III of Pamplona-Nájera".</p> <p>Your mission will be to discover what happened to the royal ring and find it so that it can be exhibited in our museum. You will have to be quick, only then will you be able to go down in history as the great researchers who discovered the secret of a story that has never been told.</p>



Plot	<p>(Start of the video on television)</p> <p>A historian specialising in the 11th century and the Battle of Atapuerca has discovered the museum and realised that a very important piece is missing, the ring of King García III. In 1054, after the battle of Atapuerca, which pitted the kings and brothers Ferdinand I, King of León and Count of Castile, against García III, King of Pamplona-Nájera, the ring was lost and this is the piece that is missing from the museum. The historian has been looking for the ring in the Atapuerca archaeological sites, on the Camino de Santiago, in the Esperanza Mine and in the Papasol Fields, where the battle was fought. He has also searched in the menhir where King García died, but has not found it either. He is sure that the ring is hidden in our museum and needs help to find it.</p> <p>The video ends with a clue given by the professor to find the first object and discover what happened. "Everything begins at the end, where the king ended, your adventure will begin".</p>
Role of the game master	<p>The guardian of the centre will welcome the participants of the escape room of the Battle of Atapuerca, explain the rules and accompany them to the television screen where the video with which the escape room begins will be projected. Participants are told that we are in a museum and that we have to handle all the elements very carefully so as not to break anything. We are not allowed to open the showcases.</p>



	<p>The game master will be there all the time, at the entrance counter, but will only provide clues when necessary, if participants need a clue they will have to approach the counter and ring the bell, they can only ask for three clues during the escape room.</p> <p>You will be given a hessian bag with a torch, a mirror and a magnifying glass. "You may need it in your adventure" and tell them that they have 30 minutes to solve it. The time will then count down on the television.</p>
<p>Challenges and Puzzles</p>	<p>Test 1:</p> <p>Challenge 1: Discover the outcome of the Battle of Atapuerca. where did the king end?</p> <p>Puzzle 1: Following the clue in the presentation video, we will have to find the place where King García ended. The menhir at the end of the king indicates the place where he died. In the Tourist Centre there is a photograph of the menhir with the text that appears on its inscription "Fin de rey. Don García de Navarra. Battle of Atapuerca 1054". In the right-hand corner of the menhir's canvas is hidden an envelope with a message to be deciphered:</p> <p>5ÓLO C13R745 93R5ON45 LO H4N LO6R4DO M1 M4NO D3R3CH4 M3 3NGAÑÓ Y 45351NÓ 8U5CA 3NTR3 LO5 P3R5ON4J35</p> <p>Some letters have been replaced by numbers and participants will have to discover the secret message.</p> <p>Solution: SÓLO CIERTAS PERSONAS LO HAN LOGRADO MI MANO DERECHA ME ENGAÑÓ Y ASESINÓ BUSCA ENTRE LOS PERSONAJES (ONLY CERTAIN PEOPLE HAVE SUCCEEDED MY RIGHT HAND TRICKED ME AND KILLED ME SEARCH AMONG THE CHARACTERS)</p>



Challenge 2: Find out who is the character who ended the life of King García III.

Puzzle 2.1:

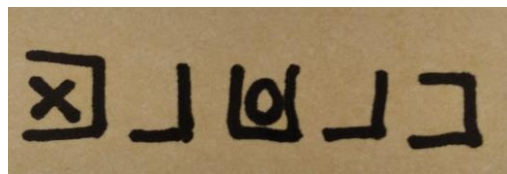
- In the tourist centre, there are five mannequins, four of them correspond to the main characters of the Battle of Atapuerca, at their feet there is a poster that tells us who they are (Queen Estefanía de Foix, King Fernando I, King García III and Sancho Fortún "the traitor"). Behind the sign of Sancho Fortún, the following message appears: "with my sword I finished him off".

Puzzle 2.2: Visitors will have to find Sancho Fortún's sword, which is missing from his dummy, so they will have to look in the museum to find where there are more swords.

On one of the panels there are three swords hanging, inside the hilt of the one in the centre there is a small parchment and a secret code.

The message on the parchment reads: "The abbots tried to mediate the conflict".

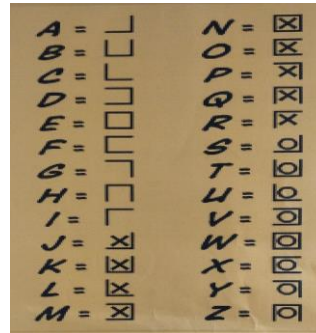
And on another card there is a secret code with five symbols, which you will have to decipher. To decipher it, they will have to guess the correct position.



Challenge 3: Meet the mediators in the conflict, the abbots of Oña and Santo Domingo de Silos.

Puzzle 3: Following the clue of the sword, you have to find the Abbot's book, in which the clue to decipher the secret code of the sword is hidden.

The book is placed on top of the Abbot's chair and on its last page there is an alphabet with letters and symbols.



Puzzle 3.1: Decipher the hidden message on the sword, finding the meaning of the secret code symbols, which will lead them to find another item for the next challenge.

Solution: MATAD (KILL)

Test 2:

Challenge 4: Find out where they kept their secrets, in their boot.

Puzzle 4.1: Open the boot on the side of the swords panel. The solution to the previous puzzle will be the key to open the lock. Inside the box you will find an alphabetical cryptex with six positions, a white parchment with the text written in invisible ink, and a parchment with a riddle "Sun seems and in the dark nights it appears" as a clue for you to use the ultraviolet torch in the bag we gave you at the beginning of the escape room to read the message.

Solution to the invisible ink message: "In the descendants of King García III you will find the solution".



Puzzle 5.1: On one of the panels in the museum there is a family tree with the descendants of the two kings who fought in the Battle of Atapuerca. If we try the names of their sons and daughters, one of them will give us the solution to open the crytex we found in the previous puzzle.

Solution: JIMENA

Test 3:

Challenge 6: Discover secondary characters from the Battle of Atapuerca, the peasants.

Puzzle 6.1: When we open the crytex we discover a message written upside down, in order to read it we will have to use the mirror we have in the bag.

SOLUTION: FERNANDO DID NOT FIND THE ROYAL SEAL, WHEN GARCÍA DROPPED IT, A PEASANT WOMAN FOUND IT.

Challenge 7: Discover the clothing of the peasantry of the 11th century.

Puzzle 7: Search the peasant woman's dummy to find out where she has kept the royal ring.

SOLUTION: In the loop that she wears as a belt, on the back, she has a little cloth bag hanging and inside it is the royal ring of King García III of Pamplona-Nájera.

When they find the royal ring, the game master stops the television stopwatch, tells them how much time they have left and calculates the time spent, then offers them the chance to take a photograph to remember their experience.



Configuration	All the material must be in its place before the participants arrive. Every time an event finishes, we will put all the material in its place, so that everything will be ready for the next visitors. The time needed to put all the materials in place is 15 minutes.
Clues	Three clues are established for the whole escape room, when participants need a clue they should go to the counter and ring the bell. The clues will consist of making them think about the puzzle they need to solve, indicating that in the museum there is a space that refers to it, not giving them the solution but helping them to find it. EXAMPLES OF CLUES: - CHARACTERS CLUES: In the museum there is a space where we can find all the main characters with their costumes (mannequins). - DESCENDANT CLUES: In the museum there is an explanatory panel with the distribution of the kingdoms and the family of our main characters (family tree).
Debriefing	<ul style="list-style-type: none">- Have you ever been to an escape room before?- What did you like the most?- Did you know the history of the Battle of Atapuerca?- What did you learn?- Which test did you find easiest?- Which test did you find most difficult?- Were the clues clear?- Would you recommend this experience?



5. Jerez de los Caballeros - The Grand Master of Jerez

5.1 A bit of History

Jerez de los Caballeros, built on the foothills of the Sierra Morena, has an unmistakable outline that encloses thousands of years of history that beg to be experienced and discovered.

This natural heritage site is a must-see in the south of Badajoz and in Extremadura in general. Phoenicians, Romans, Visigoths, Muslims and Christians can all testify to the richness of its surroundings and the charm of its monuments, temples and streets. Illustrious Jerezans have left their mark on the conception of the world, as can be seen in the births in this city of Vasco Núñez de Balboa and Hernando de Soto. This long history has led to Jerez being considered a Monumental Historic-Artistic Site since 1966.

We can trace its history back to the dawn of civilisation. The Dolmen of Toriñuelo, declared a National Monument and an Asset of Cultural Interest, confirms the importance of the area in prehistoric times, when it was the area in prehistoric times, an interest that continues to the present day.

The Phoenicians were the first to discover the richness of these lands and it is possibly from them that we adopt the name Ceretan. the toponym Ceretanus. This root can still be found in Roman funerary stelaes. Roman funerary steles. It was at this time that Jerez became a Roman municipality, acquiring the name of Seria Fama Iulia. The Domus Suburbana of El Pomar, the Roman bridges of 'El Pontón' and 'Puente Viejo' and the remains of Roman Puente Viejo' and the remains of a Roman road leading to Mérida exemplify the importance that the enclave once possessed.

Jerez was once an important enclave.

Later, the Visigoths continued their way of life and beliefs in our town, as is shown by the inscriptions found on a column in the Church of Santa María. Muslim rule led to the church being used as a mosque, but the main architectural legacy they left us is undoubtedly the Alcazaba. This defensive construction could not withstand the Christian advance from the north. The conquest of the town by the Templar Order will shape the history of this enclave right up to the present day. They turned Jerez into the most important location in the south of Badajoz at the same time as they reformed and fortified the city's defensive lines. They reorganised the town planning and the structure of the medieval town, drawing the initial shape from the initial form from which the new buildings and neighborhoods were to be built. The glory and fall of the Knights Templar are shrouded in a halo of legend that we preserve intact to this day.



The direct result of this heritage is the annual celebration of the Templar Festival, a Festivity of Festival of Regional Tourist Interest that turns the city into a medieval town, full of cultural and recreational events, where the most important is the cultural events, with the performance of the play 'El Último Templario' (The Last Templar) being a highlight.

The end of the Templar Order did not mean the decline of the life and grandeur of the city. the life and grandeur of the city. The entry of another Order, in this case the Order of Santiago, marked the beginning of a new period of a new period of splendor and enrichment which, in the image of its predecessor, ended up consolidating the structure, architecture the structure, architecture and importance of our town.

Now that the Reconquest had taken hold throughout the length and breadth of the Peninsula, the significance of the city remained intact. remained intact. At the dawn of the Modern Age, Charles V granted it the title of 'Very Noble and Very Loyal City'. and Very Loyal City', thus demonstrating the prominence of the town, which continued to be one of the most important in the region. most important in the region. In those years of political stability and economic prosperity, it seemed as if the walls of our city that the walls of our city were too small for many of our neighbors. The American adventure was the starting pistol for the glory of Castile and many of its protagonists. protagonists. In that epic, it is worth mentioning two Jerezans who forged the greatness of that enterprise and the history of our city forever.

of that enterprise and the history of our city. The first of these is Vasco Núñez de Balboa, discoverer of the Pacific, undoubtedly our most illustrious countryman. The importance of his figure is reflected, for example, in the existence of the 'Casa Natal Vasco Núñez de Balboa' Interpretation Centre. Located in Calle La Oliva, there we can discover all the details of his adventure, as well as a general history of Jerez and the aforementioned Templars. The other illustrious Jerezano in the American campaign was Hernando de Soto, discoverer and conqueror of the American Florida

Florida.

The arrival of the Baroque period finally gave the town the religious and stately character that we still have today. The four churches represent the pillars on which the image of the city is based. image of the city, standing out among hundreds of white houses.

These towers bear the greatness of our town and represent today both the spirit and the beauty of the town. To this profile must be added a multitude of hermitages, convents, fountains, stately palaces and noble houses. This monumental ensemble is an essential reference point in Extremadura's heritage.

TEMPLAR HISTORY



Jerez de los Caballeros will go down significantly in the history of Spain around the year 1230, when Alfonso IX of León managed, with the help of the Order of the Temple and the Order of Santiago, to wrest the area of the south-western Sierra of what is now the province of Badajoz from the Arabs. The Arabs the area of the south-western Sierra in what is now the province of Badajoz. With the Muslims, Alfonso IX donated the town to the Knights Templar. Knights Templar. Although the document of this donation has not been preserved, we know of its existence from a later document. existence from a later document.

The Order of the Temple received a town with Arab characteristics. The insecurity of the conquered obliged them to fortify them as soon as possible. Hence the reconstruction and extension of the defensive battlements of the city by the Knights Templar, whose magnificence we can still enjoy today. The Templars, the owners of Jerez, considerably enlarged it, and made it one of the Order's best possessions in the kingdom of León. in the kingdom of León.

After an effective repopulation, Jerez became the capital of the commandery, known as the "Bayiliato". "Bayiliato", as recorded in the minutes of the Chapter held in 1272 by the Knights of the Temple, encompassing the towns and districts of Villanueva del Fresno, Valencia del Ventoso, Zahínos, Higuera de Vargas, Cheles, Alconchel, Oliva de la Frontera, Valverde de Burguillos, Burguillos del Cerro and Atalaya. Cerro and Atalaya. In these towns and in some others in Extremadura, the 'Fuero del Baylío' applies. The so-called 'Fuero del Baylío', introduced by the Knights Templar and borrowed from Portuguese legislation, mainly from Portuguese legislation, mainly the 'Ley de miatade'. By virtue of this law, all property

to the marriage belonged to the two spouses in the same way and were subject to partition as if they were partition as if they were community property, without taking into account the difference in quantity of the possessions brought into the matrimonial the difference in quantity of possessions contributed to the matrimonial partnership by each spouse. This legislation was an important important pillar in consolidating the population of the Templar commandery over time.

This period in the history of Jerez was the first time that the problem of canonical jurisdiction over the residents of the canonical jurisdiction over the inhabitants of the town for the first time, with a lawsuit being brought between the Bishopric of Badajoz and the Order of the Temple on this matter. On this occasion, in 1256, the Order recognised the bishopric's right to the right of the bishopric to carry out visits and collect tithes, although it can be seen how this issue was not definitively settled later on. later on, this issue was not definitively settled.

In 1283, Alfonso X "The Wise" restored to the Knights Templar their domains in Extremadura, which had been confiscated by the King

The Order supported the infant Don Sancho, taking advantage of the absence of Master Juan Fernández Coy, who returned from his pilgrimage to the Holy Land to pay homage to the king,



who granted him a letter of restitution. When the latter returned from his pilgrimage to the Holy Land, he paid homage to the king, who granted him a letter of restitution of the intervened territories. This document specifies that Jerez had previously been donated to the Knights Templar by Alfonso IX. Some historical sources report news of these years, pointing out how the Knights Templar lived apart from their rule and forgot to fight the Arabs, creating a situation of disrepute for the order. It is also necessary to take into the interest of the kings of Portugal, Castile, Aragon and France in the papacy proceeding in an exemplary manner against the Knights Templar, in order to exemplary action against the Knights Templar in order to obtain their possessions. Clement V convened the Council of Viennes to study the problem, and in 1312 came to the conclusion that the Order of the Temple should be dissolved. of the Temple should be dissolved and its assets passed on to other religious-military institutions. Clement V's bull "Adprobidam" provided for this.

The content of the document could not be put into practice in Spain because the crown already possessed most of the territories of an Order in the process of dissolution. process of dissolution. The Knights Templar in Jerez did not accept the pontifical decision and held out in the fortress until the royal troops the fortress until the royal troops, after a siege, managed to take it. Jerez tradition calls it tradition calls one of the towers of the fortress "Sangrienta" (Bloody), as it is believed that the knights who defended it were slaughtered there. the knights who defended it were beheaded there.

TEMPLAR FESTIVAL

During the four days that the Templar Festival lasts, and thanks to the constant involvement of the whole town and its inhabitants, the of an entire town and its districts, the city of Jerez de los Caballeros becomes the medieval town that reached such splendour medieval town that reached such splendour under the rule of the Order of the Temple, taking us back to an era inhabited by soldiers, clergymen and soldiers, clergymen, troubadours and musicians who, during the festival, come back to life in the streets and markets. come back to life in the streets and markets during the festival.

A festival full of stories and legends, of memories and unforgettable experiences, with a wide programme of leisure and cultural activities, where the play "El Último Templario de Xerez" (The Last Templar of Xerez), "The Templar of Xerez", performed by the cultural association "Jerez a escena", becomes one of the most important attractions at the one of the most outstanding attractions as it recreates the end of the Knights Templar.

All of this is set in an exceptional heritage setting, the Templar castle, which together with its churches, palaces, palaces, palaces, palaces, palaces, palaces, palaces, palaces churches, palaces, hermitages, convents and an endless number of corners make Jerez de los Caballeros a first class tourist attraction. Caballeros a tourist attraction of the first order, which is complemented by a



beautiful natural setting of holm oak meadows and a and a gastronomy that combines tradition and the avant-garde.

PATRIMONY - MAIN LOCATION FOR THE DEVELOPMENT OF THE ESCAPE-ROOM

Templar Castle: This is the most visited place in the city, not only because of its historical importance, but also because of the attraction it offers.

historical importance, but also for the attraction of the landscaped surroundings and the magnificent panoramic views from a fortress views from a fortress that is evocative of a time when legend and history intertwined. and history inevitably intertwine, adding even more to the enigmatic appeal of the fortress. enigmatic attraction of this magnificent historic-artistic site in Jerez.

The castle is located inside the walled enclosure, on the south side, facing the wide and fertile valley of the river Jerez. wide and fertile valley of the River Ardila. It occupies a large, irregularly shaped space, with a large inner courtyard courtyard, which is wider on the eastern side, and whose longest part is more than 100 metres long. metres. It has five quadrangular towers on its perimeter and the walls that form it are crenellated. The walls are crenellated, and their construction is similar to that of the wall itself, as in addition to granite ashlar, granite ashlar are used to build them. granite ashlar, stone masonry is used, with fragments of brick and slate, all compacted with lime.

compacted with lime.

It seems certain that it may have had a Muslim origin, as during the Arab domination, the building of alleyways was common. during the Arab domination, the construction of defensive citadels was common. Hardly any remains remain from that period, as it underwent several remodelling works. It can also be assumed that from the first decades of the 13th century, coinciding with the 13th century, coinciding with the reconquest of the area by King Alfonso IX of León, the ancient citadel became a fortress was converted into a Christian fortress with a clear military function, as it was located in a strategic position (it is not a located in a strategic place (let us not forget its proximity to the kingdom of Portugal). In the Books

de Visita of the Order of Santiago there are several references to the fortress of the town of Xerez near Bjoz. Badajoz.

The Alcazaba may have been accessed through the current entrance, located in the wall on the west side, and also through another one located next to the keep. There are no remains of the old stables and troop quarters, built in the 15th century on the western side, possibly where a school was built during the Second Spanish Republic. However, the chapel on the southeast side of the parade ground, with a square floor plan and a cupola roof (known as the Morabito), and which is accessed from two of its sides through arcades (arches), has survived from that period.



two sides through arcades (one pointed and the other horseshoe-shaped). In the 18th century, the military barracks were built, just where the Town Hall stands today.

Of all the towers of the castle, two of them stand out: at the southeast end is the keep, with a massive appearance and reinforced at the corners with ashlar made of granite. of granite ashlar at the corners. Inside there is a vaulted room with a geminated window facing south.

This tower is traditionally known as the Torre Sangrienta (Bloody Tower), a legendary name that was given to it because of the to the execution of the Knights Templar who refused to hand over the town to King Ferdinand IV on the occasion of the dissolution of their on the occasion of the dissolution of his Military Order.

On the western side, next to the wall, stands another tower known as the Torre del Reloj (Clock Tower). Clock Tower. It also has a quadrangular floor plan and a similar construction. The first part of the tower has only a pointed opening and paired blind windows. The body above it, is a later addition, which serves as a small belfry (in the style of the ones on the towers of the existing ones in the towers of Jerez) and in which the popular clock that gives it its name stands out. its name. The tower is crowned with an image of Christ with open arms.

Walled enclosure: Today, a large part of the medieval bastion is still standing. The elevation of which is attributed to the Knights Templar, although in reality, it is the result of continuous reconstructions and improvements. of continuous reconstructions and improvements, to the extent that warfare caused significant deterioration in the significant deterioration, which also took place during the period in which Jerez was a royal town, when it formed part of the a royal villa, when it formed part of the territory of the Military Order of Santiago.

In any case, it is important to emphasise how the walled enclosure of Jerez, with its characteristic almond-shaped characteristic almond shape that can be seen in the plan of the city, encloses in its interior a good part of what could have been inside it a good part of what the town may have been until the end of the 15th century, since the rest of the population of modern-day Jerez began to population of present-day Jerez began to live outside the enclosure from that time onwards. It is to be It is to be assumed that from the primitive medieval inhabited nuclei that surrounded the churches of Santa María and San Bartolomé churches, the streets began to grow, converging towards the central part of the city, where the square central part, where the town square and the parish church of Santiago, later called San Miguel, would be located. Miguel.

The walls enclose a space of some 150,000 square metres, and extend for almost a kilometre and a half, being built in some areas with granite masonry stones, although masonry work predominates. They are barely 10 metres high, although the defensive towers that stand out above them are strategically located along the perimeter, and between some of them are the six ancient gates that gave access to the medieval city, namely: the Puerta de la Villa, the Puerta de Alconchel, the Puerta de Santiago, the Puerta de Burgos, the Puerta de Sevilla and the Puerta de



la Nueva. Today we only have two of them, the Puerta de la Villa and the Puerta de Burgos, which we will discuss below.

The Puerta de la Villa is located on the western edge of the city, and its name is due to the fact that it may have been the most important gateway in a town that would not have the title of city until the beginning of the 16th century. It is the only medieval gate that still has the same appearance as when it was built, open on a staircase formed by a semicircular arch and with a granite stone lintel. Above it rises a platform or matacán, made up of two paired semicircular blind arches. On entering the interior there is a space, vaulted in brick, which leads to a new pointed arch, also in granite, and from which we reach another enclosure covered in the same way, in which we find the bend of the chapel of San Antonio, where the staircase that leads to the upper street starts.

Puerta de Burgos, undoubtedly the most famous and monumental gate in the city, is located at the opposite end of the wall, opposite end of the wall, on the eastern side, connecting the city centre with the first districts outside the walls that were the first quarters outside the walls that were built in the town. It was rebuilt on several occasions reconstructed on several occasions, such as after the siege that Jerez suffered during the War of the Spanish Succession at the beginning of the 18th century. of the 18th century. The most recent alteration dates from several decades ago. The door opens in the form of a pointed opening, with granite voussoirs, under the same crenellated wall and next to a tower of greater height. tower. On the eastern side of the gate stands, on a pedestal, the stone statue of the discoverer of Florida, Hernando de Soto, placed here in 1969, from the Ibero-American Exhibition in Seville in 1929.

Plaza de España: The gradual growth of the streets that emerged from the parish churches the parishes of Santa María and San Bartolomé within the medieval walled enclosure gave rise to the end of the 15th century gave rise to what is today the central area of the urban centre of Jerez de los Caballeros. Jerez de los Caballeros. It is mainly made up of the Church of San Miguel and the square that before it.

The place itself is of singular attraction for the newcomer. What is striking is the splendid appearance of the body and tower of the church, in a markedly Baroque style. San Miguel is set within a space where the beautiful façade of what used to be the Casas Consistenciales of what used to be the Casas Consistoriales and the arcades next to them, and where the gothic windows of the palace of Bachiller Martínez de Logroño, today converted into a symbol of the historic city of Jerez, are of the historic city of Jerez, seem to patiently await the gaze of all those who take delight in their beautifully their beautiful workmanship.



Vasco Núñez de Balboa's Birthplace Interpretation Centre: The work carried out by the architects Isabel Amores by the architects Isabel Amores and Modesto García has achieved the difficult task of opening up the spaces recreated in the house to the city itself. the city itself the spaces recreated in the Conqueror's Birthplace, in such a way that in the result the museum meets the city itself. result, the museum meets the city and the city visits the house through the openings in the street. openings in the street. Without losing the traditional bias of a period dwelling, there is an the spaces that have been refurbished, in such a way that the viewer feels the atavistic aftertaste of the old house. the atavistic aftertaste of what it meant to be a construction carried out for the imperatives of the need of its inhabitants. of its inhabitants. After the execution of the project, the result is an amiable symbiosis between the domestic and this contemporary touch. Thus the visitor observes a play of contrasts and the result is outstanding.

In the new conception of the architectural project, voluntarily oriented towards reconciling innovation with tradition, we will find patterns that are like anthropological whispers of a vanished yesterday. vanished. These new sequences help to weave together the rest of the vernacular lines which survive with a carefree, direct and uncomplicated avant-gardism.

The assembly between yesterday and tomorrow will succeed in awakening in the spectator a set of unprecedented flavours, tastes of the past and the future. tastes, brand new flavours, sensations that have not been experienced before. All of this will contribute to the subconscious slips smoothly into a dreamlike space where one can imagine adventures never told, impossible sufferings the sufferings impossible to repeat and the glories deeply experienced by Captain Vasco Núñez de Balboa. Vasco Núñez de Balboa.

In the Interpretation Centre's quest for functionality, and in order to understand that the cultural offer is not restricted to the

cultural offerings are not restricted to the 15th and 16th centuries, some corners of the house have been designed to go beyond and to go beyond and go beyond the mere chronology of these centuries. Here we see on attractive supports past pages of yesterday's Jerez. Legend, magic and history will play hide-and-seek with the visitor and the and the chronology seems to widen to help us understand what at first glance we do not appreciate, from the appreciate, from the Knights Templar to the present day. Heroes and saints, master builders and people of forge and wood, carvers of altars, missionaries here born and trained and equipped with only a cross as a weapon, came

with only a cross as a weapon, they came to the Indies of dreams and gold. They only gave the word as a support for their beliefs. Naturally, all this does not fit in the house, but it does offer enough of a taste to approach some of the infinite nooks and crannies of an old city.

Convent of San Agustín: The monument is a two-storey building with rectangular openings. It has a doorway with a granite lintel without any kind of ornamentation.



On the six upper balconies, the lintel is decorated with cornices that support mouldings prolonged by two pilasters, which also support jambs.

There are sturdy wrought-iron railings on the plateaus and, on the ground floor, there are window grilles of the same type as the upper ones. of the same type as the upper ones. The building is crowned with a terrace with an iron railing along the entire front. The building is topped by a terrace with an iron railing supported by pilasters topped by eleven glazed earthenware pinnacles. glazed earthenware pinnacles. Above the balcony in the centre, there is a granite heraldic coat of arms.

The interior is developed through a central courtyard, cloistered on all four sides, with semicircular arches on the ground floor supported by pillars.

In this building, we must highlight the obligation that the Augustinians had to provide Latin, grammar, theology and art classes to the residents of the city, making the convent an authentic cultural centre in the town. According to the archives, in 1791, there were 17 teachers and 3 laymen in the convent. Later it has had different functions since, as a consequence of the exclausturation, it was abandoned by the friars, between 1835 and 1837, in what is known as the "convent of the monks". 1835-1837, in what was known as the great disentailment period. At this time it became residence of the Dukes of T'Serclaes, to whose family it belonged.

Subsequently, in 1904, the residence of San Agustín was founded there, and two years later the Heart of Mary School for children. It later became the City Council and has recently resumed recently it has resumed its former occupation and has been converted into the "San Agustín" Cultural Centre. San Agustín" Cultural Centre, in which there are different services related to the arts and literature. arts and literature.

Attached to the convent is the chapel. Its main doorway opens at the foot of the at the foot of the temple, by means of a semicircular arch, crowned by a triangular tympanum, between acrotrasts. between acrotrasts, above which there is another window, with a semicircular arch, and above it a granite moulding. a granite moulding. Above the main door is a two-storey belfry with three bays, two at the bottom and two at the top. three bays, two in the lower one and one in the upper one. The interior of the church is a small nave, which is currently used as the House of Culture.



5.2 Escape Activity

Name of the game	The Grand Master of Jerez
Topic	The Templar past of the town of Jerez
Learning objectives	The main objective of the escape room is to disseminate the history of Jerez de los Caballeros and its Caballeros and its region; and mainly the Templar history through the through the historical-artistic and cultural heritage of the town. The aim is to to actively involve the people through the actively involve people through the different different tests contained in the escape room, in a playful, interactive and cooperative way.
Needed materials for each challenge	<p>Test 1-Materials: 12 images printed on PVC, nine of which make up the image of the Puerta de Burgos, and three other images that serve to increase the difficulty of the test.</p> <p>Test 2-Materials: envelope with question, numerical padlock, chest or small wooden box, image of the cover of the Interpretation Centre.</p> <p>Test 3-Materials: two scrolls on antique-effect paper.</p> <p>Test 4-Materials: parchment of the questions, chest or wooden box, 4-digit numerical padlock, and photo or drawing of the numerical lock and photo or drawing of the Templar Fortress.</p> <p>Test 5-Materials: five-letter alphabetical padlock for the Bloody Tower, five A4 sheets of paper laminated with a QR code. laminated with a QR code showing the five letters that form the word Xerez and two actors, the Grand Master and the actors, the Grand Master and the last Templar.</p>
Time	Around 1 hour



Location	Outdoor: Plaza de España, Puerta de Burgos, Interpretation Centre, Conventual de San Agustín and San Agustín Convent and Templar Fortress
Size of the group	Between 5 and 10 participants
Mission	Rescue the last Templar of Jerez held captive in the keep of the Templar Fortress.
Plot	<p>On 22 March 1312, Pope Clement V promulgated the papal bull entitled "Vox in excelso", in which he orders the to dissolve the Order of the Temple and to confiscate all its assets. The Templars disobeying the Pope, the Templars in their fortresses where they fought against the</p> <p>against the troops of the various European crowns ready to put an end to them. In Castile, the town of Jerez, the capital of the bayliato, would be the last last fortress to resist the troops of the Castilian troops of the Castilian king to finally succumb</p> <p>finally succumb, giving way to the tragic end that its last knights its last knights suffer, being beheaded in the Torre del Homenaje known since then by the local population as Torre Sangrienta (Bloody Tower). local population as the Bloody Tower.</p>
Role of the game master	The functions of the "game master" will be carried out by the Commander of the Templar Bayliato of Jerez. The Commander was the highest authority figure in the territory and carried out his functions from the end of the 13th century until the 14th century. His participation will have a theatrical theatricalised component, being a



	<p>character character characterised by the period and in accordance with the Templar Fortress where the activity ends. activity ends.</p>
<p>Challenges</p>	<p>The escape room in Jerez is made up of of a total of five tests.</p> <p>Start of the escape room: Plaza de España. End of the escape room: Fortaleza Templaria.</p> <p>Test 1: We start in the Plaza de España. The first test will consist of putting together a large puzzle, consisting of 9 images printed on PVC that will have to be ordered so that they form an image, this image will be the Puerta de Burgos, which will be the place where the next test will take place. In addition to these 9 images that form the image of the Puerta de Burgos, 3 other images of the same dimensions showing other monuments will be handed out to confuse the participants. confuse the participants.</p> <p>Materials: 12 images printed on PVC, nine of which make up the image of the Puerta de Burgos, and three other images that serve to increase the difficulty of the test.</p> <p>Test 2: At the Puerta de Burgos there will be an envelope located in the statue of Hernando de Soto and a chest hidden behind the Puerta de Burgos in a barred window there. The envelope will contain a question and the following information: "How many gates were there in the town of Jerez in the time of the Templars? Answer: Six: Burgos, de Alconchel, de la Villa, Nueva, de Sevilla and de Santiago. Now look for what you have to open on the other side of the door".</p>



After getting the answer they will have to look for the chest to open the padlock whose number corresponds to the number of doors in the Villa de Jerez (6). When you open the padlock you will find in the chest an image of the front of the Interpretation Centre, which will lead you to this building, the new location and the next one. this building, the new location and the next test.

Materials: envelope with question, numerical padlock, chest or small wooden box, image of the front of the Interpretation Centre. of the front of the Interpretation Centre.

Test 3:

Once at the Interpretation Centre, a parchment located in the replica of the baptismal font will be waiting for the participants. waiting for the participants and will lead them to the floor dedicated to the Order of the Temple (second floor). floor). There, they will have to look for the goose game, where there will be a second scroll with a question.

Question:

"33 were the Templars who were beheaded, if we subtract. the number corresponding to the floor where we are we will find the number whose square we have to look at".

Looking at the Goose board on this floor, in square number 31 there is a image of the well in the cloister of the Convent of San Agustín.

Materials: two parchments on antique-effect paper.

Test 4:

This test will take place in the Convent of St. Augustine. In the well of the image that has you will find a parchment with four questions and, next to it, a chest closed by a numerical lock that closed by a numerical lock which, when opened, shows an image of the Templar Fortress.



Questions (with answers):

-How many towers can we see in the Templar Fortress?
(The answer is 5: Keep, Torre del Carbón, Torre del Reloj,
Torre de la Veleta and Torre de Armas).

-How many fountains are there in Jerez? (The answer is 4:
Fuente de los Caballos, Fuente de Santiago, Fuente del
Corcho and Fuente de los Santos).

-How many villages were part of the Templar Bayliato of
Jerez? (The answer is 10: Burguillos del Cerro, Valverde de
Burguillos del Cerro, Valverde de Burro and Valverde de
Jerez). Cerro, Valverde de Burguillos, Atalaya, Higuera de
Vargas, Zahinos, Oliva de la Frontera, Cheles, Valencia del
Ventoso, Alconchel, Villanueva del Fresno).

Materials: parchment of the questions, chest or wooden
box, 4-digit numerical padlock and photo or drawing of the
Templar Fortress.

Test 5 ("compound test"):

The Grand Master welcomes the participants upon arrival
at the Templar Fortress, where he gives the guidelines for
the test to be carried out. for the test to be carried out in
that space. This test is actually a test, because first they
have to look for some QR codes that will provide the letters
that they will have to order to form a word. that they will
later have to order to form the key word to open the
padlock of the "Torre del Homenaje" or "Torre Sangre".
Tower of Homage or "Bloody Tower": "XEREZ".

Words of the Grand Master: "You have reached the final
point of your adventure, in this enclosure, in our fortress,
there are five towers. our fortress, there are five towers.
You must search each of them for a code that will lead you
to the letters needed to open the lock. to the letters
needed to open the padlock that keeps my faithful
companion, the last Templar of Jerez, locked in this of



Jerez, locked in that which you call the Bloody Tower. Please do not delay any longer and run to the and be ready to finish this ordeal, the knight has little time left".

In each of the towers (Torre del Homenaje, Torre del Carbón, Torre de la Veleta, Torre de Armas and Torre del Reloj) the participants and Clock Tower) participants will find a laminated A4 sheet of paper with a QR code which, when scanned, will provide them with a scanning it will give them the letters that make up the word "XEREZ" in an unordered way, They will have to form the word to be able to open the padlock that is in the "Bloody Tower", keeping the Bloody Tower" keeping the last Templar prisoner.

Materials: five-letter alphabetical padlock for the "Bloody Tower", five A4 sheets of laminated paper with a QR code showing the five letters that form the word Xerez and two actors, the Grand Master and the last Templar. Master and the last Templar.



6. Mas de las Matas - The challenge to the Comendador

6.1 Escape Room Plot

During the 18th century Mas de las Matas was involved in a multitude of lawsuits, some against the Cabildo of Zaragoza over the payment of tithes for silk production and the cultivation of beans and bread, while others arose over the use of water from the river Guadalope between neighbouring towns, etc. There was one of particular importance for the inhabitants of the town and the neighbouring villages of Aguaviva and La Ginebrosa, the lawsuit of the mill against the Comendador de Castellote.

The issue of water use was fundamental in this century of progress. At that time, the irrigation rights that Artal de Alagón had given in 1291 to the heirs of Camarón and Florenze still existed. Even then, the use of the water was already established: during the day to irrigate the estates and at night to move the Camarón mill. This document passed into the hands of the Temple, was confirmed by the Order of St. John, transcribed from Gothic to modern script in the 17th century and kept in the archives of La Ginebrosa.

The dependence of the three villages on having to mill in Camarón, a very distant place, especially for the inhabitants of La Ginebrosa, was one of the most enduring symbols of that feudal past; but times had changed and it was Mas de las Matas de la Ginebrosa that was the first village to be able to mill the mill.

But times had changed and it was Mas de las Matas, the municipality with the least historical tradition and the greatest potential of inhabitants from other lands, capable of building a large church with a bell tower that imposed its modernity and splendour above all others, who took the first step to free itself from that servitude.

Thus, on Christmas Day 1745, some thirty neighbours gathered at the Casa de la Villa with the intention of building a flour mill. The wealthy La Mata family promoted the project: Miguel La Mata gave one hundred doubloons for this enterprise; his son Francisco offered to go to the archives of La Ginebrosa, examine the rights of the Comendador and obtain the corresponding permit; and Pedro La Mata undertook to drive the millstone with his galley in exchange for several years of free milling. The place chosen was an orchard belonging to Pedro Aguerri located under the new irrigation channel and over the old irrigation channel, just a hundred metres from the municipality.



The residents of Aguaviva and La Ginebrosa were aware of this intention and on 2nd January of the following year, the town councils met and agreed to extend the request to all three municipalities. They agreed that that if the permit was not granted, they would bring the lawsuit in the name of Mas de las Matas and would share the costs of the process. costs generated by the process. As we can see, the confrontations over water did not prevent them from coming together when it was a matter of the common good.

But the undertaking was not going to be easy. On 6 February 1746, a licence was requested for the construction of the mills, but the Commander of Castellote, at that time the Grand Castellán of Amposta, Manuel de Sada y Antillón, refused permission on the grounds that the project was contrary to his right to use water. The planned lawsuit was then brought before the Royal Court of Saragossa and the work could not begin.

The Order had leased its mills to neighbours of the Mas: the Batán to Pedro Blasco, Francisco Gil and Matías Aguilar, and that of Camarón to Carlos Serrano. The miller of Camarón, who had the idea of expanding the business with a third millstone for small loaves of bread, saw his ruin approaching with the construction of the mill. As soon as he learned of the plans of his As soon as he became aware of the plans of his neighbours, he tried to prevent them from being carried out. He sent letters to the Comendador's proxies and solicitors accusing the irrigators of not reserving water for milling from sunset to sunrise, as had been established in 1291. He also alleged that if a new mill was added to the increase in irrigated land, the water needed would not leave enough to feed the Camarón irrigation channel in times of low water, especially since the old "casillas" that apparently existed in the irrigation channels to close the water flow at sunset and return it to the river were no longer used. The miller pointed out in his letters how hateful it had become among the Masinos, all to defend the interests of the Religion; and how his neighbours, in retaliation, stopped milling in Camarón and did so in Vilar de Zorita or in the new mills bordering the kingdom of Valencia.

The masinos also wrote letters responding to the compliance with the watering hours, adding that the water from their azud and irrigation ditches owed nothing to the mill; therefore, the miller could not prevent the neighbours from watering, nor could they be obliged to mill in Camarón. This is how tensions and arguments continued for four years.

In 1748, the Masinos had everything ready to build the mill. That year, the mayor Simón Añón and the miller Carlos Serrano appeared before a notary to testify in the lawsuit. The miller continued with his letters addressed to the Comendador's procurator, in which he insisted on the lack of water to be able to mill and even to irrigate the field of vines and mulberry trees that the Order owned next to the mill. He reports the influence that Pedro La Mata has on the neighbours to "further mortify him" and warns "Your Grace" that they have already adjusted the lime for his work.



After the first notarial reports, the trial of the mill began in the Royal Court. Three witnesses were summoned for each of the parties. The Order claimed to have dominion over water, mountains and adempríos, as specified in the Carta de Población (Town Charter). The Order claimed to have dominion over waters, mountains and adempríos, as specified in the Carta de Población, where it was expressly stated that neither flour mills nor rag mills could be built without its consent. It also recognised their right to appoint alcaldes aldermen and síndacos. The other party replied that the right to appoint a mayor was purely testimonial, as it was done at the proposal of the neighbours, and that it was up to the Royal Court to appoint jurors, aldermen and trustees. They also stated that 25 years ago they had built an oil mill without anyone's permission; that the municipality is the owner of the dam and irrigation channels, as they have been built at their own expense, and that the right to irrigate from dawn to sunset should only apply to those who do so using the lowest channel, which is the original Camarón channel, but not to those who irrigate with the others.

In 1749 the Royal Court ruled in favour of Mas de las Matas. From then on, the work was carried out with great enthusiasm and on 28th March 1750, Corpus Christi Day, the first milling took place. As a test run, six quarts of wheat were milled. The chronicles say that the neighbours were so happy that they threw flour at each other as if they were Carnestolendas.

6.2 Escape Activity

Name of the game	The challenge to the Comendador
Topic	The mill dispute
Learning objectives	<ol style="list-style-type: none"> 1. To get to know the figure of the Commander of Castellote of the Order of St. John of Jerusalem. 2. To learn about the lawsuit of the Molino de Camarón and how teamwork, both of the affected villages and of the neighbours themselves, was decisive in achieving the objective. 3. To know the location of the Molino de Camarón and the mill of Mas de las Matas in 1750. 4. To know the importance of water in Mas de las Matas. 5. Solving problems by working as a team. 6. Time management to obtain results.



General materials	<ul style="list-style-type: none">- Wicker basket- 1 sack of nuts- Marker pens- Chest- 4-digit numerical padlock- Cloth bag- 100 gold doubloons- Box- Address padlock- Map (print)- Carta Puebla (print)- Mirror- Transparent template- Criptex- Invisible ink- Cloth bag- Stones- Stone markers- Box plus number padlock- Print document Application- Torch to see the invisible ink- Bell- Envelopes with lacquered seal- Large envelope + 6 envelopes- Prints, photocopies,- Black markers- Chess- Chess- Wooden puzzle with the image of the windmill (4 subos)- Chest- Numerical padlock- 6 sacks of flour with the image of the coat of arms of Mas de las Matas.
Time	Around 1 hour



Location	Interior of the Museum of Mas de las Matas, room dedicated to the Comendador.
Size of the group	Small group, approximately 6 persons.
Mission	<p>Welcome to 1745, the year in which this story begins. For too many centuries the inhabitants of Mas de las Matas, La Ginebrosa and Aguaviva have been obliged to grind their wheat in the Camarón mill, located in the fertile plain of the Guadalupe river, a very remote place for the three municipalities. This mill belongs to the Comendador de Castellote Don Manuel de Sada y Antillón, the Great Castellán of Amposta, and it is leased to Carlos Serrano, the miller of Camarón. But at Christmas 1745 they say enough is enough! and a group of Masinos, led by the La Mata family, want to build a mill in the village of Mas de las Matas. Will they manage to get it? Will you help them?</p>
Role of the game master	<p>The main game master will be Ana, a 18th century masina who will help the participants.</p> <p>The Comendador and Carlos Serrano will have a negative role.</p>
Challenges and materials for each	<p>Challenge 1: Gather everything they need to apply for the permit and prepare for the construction of the mill.</p> <p>>> Help Miguel La Mata to get the 100 doubloons to build the mill.</p> <p>>> Help his son Francisco La Mata to get to the archives of La Ginebrosa and examine the rights of the Comendador according to the Carta Puebla.</p> <p>Comendador's rights according to the Carta Puebla (Town Charter).</p> <p>>> Request support from La Ginebrosa and Aguaviva in case the Comendador denies the request.</p>



>> Help Pedro La Mata to carry the grinding stone with his galley.

>> Get Pedro Aguerri to give up his orchard as they need a waterfall to build the mill.

When they have completed the challenge, the figure of the Comendador (actor) appears to refuse them permission, very angry with the village's intentions. "On the 6th of February 1746, I, Don Manuel de Sada y Antillón, Gran Castellán de Amposta, denied permission to build the mill.

Castellán de Amposta, deny the permission that the town of Mas de las Matas dares to ask for...., mills will never be built in these lands without my permission...hahahahaha".

Challenge 2: Defend against the letters of Camarón's miller, Carlos Serrano.

The miller (actor) appears to boast about them and say: "You're going to find out, you smart guys, hahahahahahahaha, I'm going to tell the Commander everything you do, he has not given you permission to build the mill, but you do not leave me alone, you want that damn mill... you want to leave me without work, without water, my most precious asset... etc....".

>> Get the 1st retort: "It's not true, we keep the watering hours!"

>> Get the 2nd retort: "The water from our weir owes nothing to the mill, you can't stop us from irrigating!"

>> Get the 3rd retort: "We have no obligation to mill at Camaron!"

>> Get the 4th reply: "We are not afraid of you! We will go all the way to the Royal Court if necessary".

The Comendador (actor) appears again, to tell them angrily that: "I have received letters from Carlos Serrano, and I don't like what is happening here, he tells me that the watering hours are not being kept, that with your new irrigation ditches you don't leave him water to grind, that you hate him for defending the Comendador and you are



not going to grind at Camarón? What do you have to say about it?

The players defend themselves by replying with the four retorts obtained previously and the Comendador continues the confrontation: "If you are so brave, we will see each other in front of the Royal Court".

Challenge 3: Defend themselves in the Royal Court with three witnesses to obtain a favourable ruling.

A letter/message arrives with the declarations of the Comendador's three witnesses.

>> Witness 1 Commander: "The Carta Puebla establishes the Commander's dominion over waters, mountains and adempríos".

>> Witness 2 Commander: "In the Carta Puebla itself, it says that neither flour mills nor rag mills can be built without their consent".

>> Witness 3 Comendador: "The Comendador also has the right to appoint mayors, aldermen and síndacos" >>

Witness 3 Comendador: "The Comendador also has the right to appoint mayors, aldermen and síndacos".

The players have to find their three witnesses.

>> Witness 1 of the Villa de Mas de las Matas: "The right to appoint a mayor is purely testimonial because it is at the proposal of the neighbours.

proposal of the neighbours, it being optional for the Royal Audience to appoint jurors, aldermen and trustee".

>> Witness 2 from the town of Mas de las Matas: "25 years ago an oil mill was built without anyone's permission".

>> Witness 3 from the town of Mas de las Matas: "The municipality is the owner of the azud and irrigation channels because they have been built at their own at their own expense. The right to irrigate from dawn to sunset should only apply to whoever does so using the lowest irrigation ditch, which is the primitive one of Camarón, but not to whoever irrigates with the others".



Once the three witnesses had been obtained, the Comendador appeared again with a closed chest, saying: "I have just received this chest containing the decision of the Royal Court, you're going to find out, I'm right...". When they open it, they read the ruling, which was in favour of the Villa de Mas de las Matas. The Commander, very angry, sent them off:

"Get out of here and build your damn mill, go to your mill".

It is at this point when the location is changed, we leave the Museum and the group goes to the Mill.

Challenge 4: Build the mill in the village of Mas de las Matas.

>> You have to find the necessary pieces to build a water mill from the 18th century (puzzle type).

When they succeed, they will be able to open a chest inside which there will be 6 minisacks of flour with the coat of arms of the town Mas de las Matas.

* Guiding script of the actors.

BRAIN BREAKERS:

Challenge 1:

When the players enter the Comendador Room of the Museum of Mas de las Matas they will find:

>> 1 wicker basket full of nuts. These nuts hide a final puzzle piece to complete in the mill.

mill. The piece bears the number 1. The nuts are marked with a coloured dot: red, green, blue and yellow.

By counting the nuts of each colour you can open the colour-coded lock on a chest.

>> Chest with colour-coded padlock, which can be opened by counting the nuts, has inside:

- Bag with 100 gold doubloons, among them is another piece of the final puzzle to complete in the mill,



this one with the number 7.

- Another box with an address lock, a map and a message. Inside this box is the Carta Puebla where you will have to find the encrypted words.

you will have to find the encrypted words that will be read with a mirror.

- A transparent template, which by placing it on top of the Carta Puebla you can find out the letters to open a cryptex.

- The cryptex contains two documents written in invisible ink. They are the supports of Aguaviva and La Ginebrosa.

>> A cloth bag in which there are numbered stones and a box closed with a numerical padlock. The stones are put in order (forming a word "piedra de moler") and the box is opened where the third piece of the final puzzle is located in the mill bearing the number 5.

>> A document entitled "Application" with missing words. These gaps will be filled in with the encrypted words that can be read with the mirror in the Carta Puebla.

>> Jewellery box / box with mirror, torch to see invisible ink and a bell with the message: "When the application is complete and the supports of La Ginebrosa and Aguaviva are added, ring the bell to know the resolution of the application".

>> Once the bell had been rung, the Commander appeared: "On the 6th of February 1746, I, Don Manuel de Sada y Antillón, Gran Castellán de Amposta, deny the permission that the town of Mas de las Matas dares to ask for..... No mills will ever be built in these lands without my permission...hahahahaha".

Challenge 2:

The miller (actor) appears with cards in his hand to boast about them and say: "You're going to find out, you smart asses, hahahahahahaha, I'm going to tell the Comendador everything you do, he hasn't given you permission to build the mill, but you won't leave me



alone, you want that permission to build the mill, but you won't leave me alone, you want that permission! you want that damned mill... you want to leave me without work, without water, my most precious good... you already have the money, the land to do it and the millstone, I am going to send these letters to the Commander to inform him of everything... etc...".

>> The players will be given a large envelope containing 6 envelopes and an explanation of the baroque labyrinths and the decisions that are made. In turn, these 6 envelopes will contain baroque word mazes in which they will have to form the words in which they will have to form the sentences of the replicas:

>> 1st retort: "It's not true, we keep the watering hours!"

>> 2nd reply: "The water from our weir owes nothing to the mill, you can't stop us from irrigating!"

>> 3rd retort: "We have no obligation to mill in Camaron!"

>> 4th reply: "We are not afraid of you! We will go all the way to the Royal Court if necessary".

The 5th and 6th envelope will contain word mazes with other phrases, you will have to choose the 4 most correct ones to make the replies.

(www.festisite.com)

The Comendador (actor) appears again, to tell them angrily that: "I have received letters from Carlos Serrano, and I don't like what is happening here, he tells me that the watering hours are not being kept, that with your new irrigation ditches you don't leave any water for him.

He tells me that with your new irrigation ditches you don't leave him water to grind, that you hate him for defending the Comendador and that you won't grind Camarón?

What do you have to say about it?

The players defend themselves by replying with the four retorts obtained previously and the Comendador continues the confrontation: "If you are so brave, we will see each other in front of the Royal Court".



Challenge 3:

A letter arrives from the Royal Court with the QRs of the Comendador's witnesses:

>> Witness 1 Comendador: "In the Carta Puebla it establishes the Comendador the dominion over waters, mountains and adempríos".

>> Witness 2 Commander: "In the same Carta Puebla it says that neither flour mills nor rag mills can be built without his consent".

>> Witness 3 Comendador: "The Comendador also has the right to appoint mayors, aldermen and síndacos" >>

Witness 3 Comendador: "The Comendador also has the right to appoint mayors, aldermen and síndacos".

To litigate in the Royal Court, the masinos need three witnesses. To find them, they will have at their disposal a chess set, some indications or questions and some QR codes that need to be painted in some squares (leave them blank or paint them black). If they get it right, they will be able to read the QR code with their mobile phones and listen to the testimonies.

testimonies.

(www.mal-den-code.de)

>> Witness 1 from the town of Mas de las Matas: "The right to appoint a mayor is purely testimonial because it is at the proposal of the neighbours, and it is up to the Royal Court to appoint jurors, councillors and trustees".

>> Witness 2 from the town of Mas de las Matas: "25 years ago an oil mill was built without anyone's permission".

>> Witness 3 from the town of Mas de las Matas: "The municipality owns the azud and irrigation ditches because they have been built at their own expense. The right to irrigate from dawn to sunset should only apply to those who do so using the lowest irrigation ditch, which is the primitive one of Camarón, but not to those who irrigate with the others".



	<p>Once the three witnesses had been obtained, the Comendador appeared again with a closed chest, saying: "I have just received this chest containing the decision of the judgement of the Royal Court, you are going to find out, I am right...". When they open it, they read the ruling which is favourable to the Villa de Mas de las Matas. The Commander, very angry, sent them off: "Get out of here and build your damn mill, go to your mill".</p> <p>They will go to the mill taking with them the 3 pieces of the puezzle found in challenge 1.</p> <p>Challenge 4:</p> <p>>> They go to the mill with the 3 pieces of the puzzle and there they will have to find the fourth piece with the number 0.</p> <p>By completing the puzzle you get the year 1750. The puzzle is a picture of an 18th century flour mill.</p> <p>>> In the mill there will be a chest with a numerical lock, when you open it with the year 1750 inside there are 6 sacks of flour with the image of the coat of arms of the Town Hall which is located on the door of the mill. You will also find a message that says "On 28th March 1750, Corpus Christi Day, the first milling was carried out. As a test, 6 quarts of wheat were milled. The chronicles say that such was the joy of the neighbours that they threw flour at each other as if they were Carnestolendas".</p>
Debriefing	<ol style="list-style-type: none"> 1. Which localities supported Mas de las Matas in order to win the lawsuit of the mill? 2. Who did they have to fight against to get their own communal mill built? 3. To whom did the Camarón mill belong? 4. Which family wanted to build the mill in Mas de las Matas?



SCOUT SOCIETY - Escape room

1. Târgu Jiu - Constantin Brancusi – the sculptor of the Romanian soul

1.1 Escape Room Plot



Place: House Barbu Ganescu (Casa Barbu Ganescu), Targu-Jiu, Romania



Description of the place: This is the house where Constantin Brâncuși, the great sculptor, lived in 1937-1938, the period when he worked on the works in Targu Jiu: The Table of Silence, the Alley of Chairs, the Kiss Gate and the Endless Column.

It is the house next to Gorj Prefecture, which seems to be separated from the rest of the city by a fence. And indeed, once you open the door and enter, you



realize that you are being transported to another place. You only have to want it. Surprisingly, even though it is an extremely busy street a few steps away, the noise does not get in there.

The house and the courtyard have, perhaps, a positive energy, given that over the years it has hosted cultural events, then children, and later the sculptor Constantin Brâncuși. He left there a Table of Silence and several stones gathered from the Gorj rivers, which had a meaning for Brâncuși. There were 30 stones, but now there are only 10 left.

The story:

In Egyptian, the word 'sculptor' means 'creator'. You have the chance to be at your turn saviors and creators of the Romanian soul that Constantin Brancusi sculptured through his masterpieces.

The Table of Silence and several chairs made out of stones that stand still in the garden of the house represent the works of art that Brancusi left at this house. However, these very last pieces that keep the memory of Brancusi alive in this place, are threatened to be stolen by 3 Robbers of Art.

You, the protagonists, need to find around the house pieces of puzzles that create the final puzzle: the Romanian soul of art. When all the pieces come together and form the heart, the players find the key that opens the door for them to escape the house in one minute. After one minute, a wall is risen and a trap activated that will lure the Robbers inside the house.

The players will then be able to save the Table of Silence and its chairs, the stones that Brancusi found around the river and are positioned in the garden of the house.

If you do not solve the puzzle in one hour, they will run out of time and the items will be gone.

Time: one-hour limit

Players: between 3 and 6

Items: images with sculptures of Constantin Brancusi, hidden chronologically around the house: Sărutul ("La Baiser"), "Muza adormită" (1909), "Pasărea măiastră" (1910), "Prometeu" (1911), "Mademoiselle Pogany", Poarta Sarutului, Coloana fara sfarsit.

Costumes and decoration;

Special sounds, lighting effects, and audio system;



Games manual, on how to run the games and rooms, riddles.

1.2 Challenges of the Escape Room

Items: lockers, padlock, letter, 1 map, pens, rope

Warning: the quicker you are for the first 3 challenges, the better, as you will gain time for the final puzzle.

Challenge 1: Heigh-ho Riddles

Participants will receive a map of the points that they have to discover around the house in order to find 5 envelopes. In order to find those places where the envelopes are hidden, participants need to solve 5 riddles.

Riddle 1:

Riddle 2:

Riddle 3:

Riddle 4:

Riddle 5:

After solving the riddles, participants will be able to solve the puzzle: where the envelopes are hidden. Each envelope contains 1 piece of work that Constantin Brancusi created. They need to collect all these and then move to the next challenge.

Role of players: the game master will have the map and coordinate the other players to which places to go around the house to find the letters. One player will keep the minutes and remind the other players that went letter hunting how much time left they have.

Challenge 2: How Chronoledgeable are you?

Once the pieces of work are collected, participants will need to follow the rope around the house and reach every single room of the house. In each room, there is a historic character or moment that coincides with the years when Brancusi's pieces of work (that they discovered in the letters) were created.



Participants need to guess the name of the historic character/ moment and the year that they belong to. After they guess the year, they need to find out to which year the pieces of work corresponds. Each historic character and moment in time will give a clue for the participants which piece of art it could be. The clue may be a key word hidden in a song, an inscription, a piece of clothing.

Role of players: Players come together and delegate the rooms among themselves. Each player will be responsible to guess the years. One player will again be responsible for keeping the minutes and remind everyone how much time is left.

Challenge 3: Watch those landmines!

Beware: only one person can cross the landmines!

In order to proceed to the room where the final puzzle is, the recreation of the Romanian soul of art, the game master needs to cross a room that is full of landmines. Their co-players will guide the game master in order to watch the landmines and successfully cross the room and reach the Final Puzzle Room.

Role of players: The game master needs to safely cross the room, while being blindfolded. The other players will provide them with guidance in order to avoid the landmines.

Challenge 4: Final Call

The final call to create the puzzle of the Romanian Soul of Art and save the remaining art pieces of Brancusi in the courtyard.

Beware: only one person can be in the room!

The game master needs to open a cupboard where the form for the final puzzle is. On the cupboard, there is a long text. The game master needs to read the text contretemps and extract three unique words out of it. Afterwards, if they guess, they can proceed to unlock the padlock with the help of the unique words. They have 2 trials. Now there are two options:

1. If they manage to guess which is the right word that unlock the padlock is, they will be able to open the cupboard. Then the game master will reintegrate the pieces of puzzle that they collected along the way, from Challenge 1 and create the final form of the Romanian Soul of Art. The puzzle will have within the key that the players need in order to unlock the door and escape the house contretemps. If the game master is



successful, their co-players will be able to cross the room of landmines, as landmines are deactivated after the final puzzle is solved.

Afterwards, a wall is risen and the Robbers of Art are trapped there. Aaaaand the pieces of art are saved.

2. If they do not manage to guess the right word from the first trial, then the game master needs to wait 2 minutes for the padlock to unlock and the game master needs to read the text once again and check throughout the text the name of the famous sculptor that Brancusi worked with in Paris. If they do not manage, the players will be lured inside and the Robbers of Art will manage to steal the remaining pieces of art.

Role of players: The game master will be the one to solve the final puzzle. He will be the sole player in the room, while the other players will locate themselves in the landmines room. They can watch and help the game master in the final room through a camera and using the magnetophone that it was used to remind the time left.


1.3 Escape Activity

Name of the game	Constantin Brancusi – the sculptor of the Romanian soul
Topic	Cultural Heritage
Learning objectives	<ol style="list-style-type: none"> 1. Raise awareness about the importance of preserving cultural heritage 2. Educate young people in understanding culture and history in their community
Materials	<p>Challenge 1:</p> <ul style="list-style-type: none"> - 4 envelopes and 4 pieces of work of Brancusi (printed in colours) - A4 piece of paper with the riddles - Distinctive sign printed in colour - Pens <p>Challenge 2:</p> <ul style="list-style-type: none"> - One Rope - Images with the historic characters (printed)



	<ul style="list-style-type: none"> - Distinctive sign printed in colour <p>Challenge 3:</p> <ul style="list-style-type: none"> - Distinctive sign - Map printed or in online format - Landmines (pink, blue, black and white pieces of A4 paper) <p>Challenge 4:</p> <ul style="list-style-type: none"> - Text on the cupboard printed - Wordlock - One key <p>Final puzzle pieces made of cardboard</p>
Location	Indoor
Size of the group	SMALL GROUPS 3-6
Mission	Recreation of the Romanian Soul of Art
Narrative	<p>In Egyptian, the word ‘sculptor’ means ‘creator’. You have the chance to be at your turn saviours and creators of the Romanian soul that Constantin Brancusi sculptured through his masterpieces.</p> <p>The Table of Silence and several chairs made out of stones that stand still in the garden of the house represent the works of art that Brancusi left in this house. However, these very last pieces that keep the memory of Brancusi alive in this place are threatened to be stolen by 3 Robbers of Art. You, the protagonists, need to find around the house pieces of puzzles that create the final puzzle: the Romanian soul of art. When all the pieces come together and form the heart, the players find the key that opens the door for them to escape the house in one minute. After one minute, a wall is risen and a trap activated that will lure the Robbers inside the house.</p>



	<p>The players will then be able to save the Table of Silence and its chairs, the stones that Brancusi found around the river and are positioned in the house’s garden. If you do not solve the puzzle in one hour, they will run out of time and the items will be gone.</p>
<p>Role of the game master</p>	<ol style="list-style-type: none"> 1. Coordinate of the team. 2. Explain the rules of the game. 3. Ensure the safety of the players throughout the game. 4. Mediate any escalating conflicts that might appear between players. 5. Help the team with clues/ hints.
<p>Challenges</p>	<p><i>Challenge 1 – Heigh-ho Riddles</i></p> <p><i>Challenge 2 – How Chronoledgeable are you?</i></p> <p><i>Challenge 3 – Watch those landmines!</i></p> <p><i>Challenge 4 – Final Call</i></p>
<p>Puzzles</p>	<p><u><i>Challenge 1 – Puzzle 1.1</i></u></p>  <p>Participants will receive a map of the zones that they have to discover around the house in order to find 4 riddles that will lead to the 4 envelopes. In order to find those places, participants must solve the 4 riddles and then proceed to where the envelopes are hidden. The solution is hidden in the riddle.</p> <p>Rhyme Riddle 1: The goody is hidden, When found you will sing,</p>



In a bowl on a table,
Beneath the orange thing!

Rhyme Riddle 2: All shining and silver,
With a beautiful face,
You look into me,
And find this place.

Rhyme Riddle 3: You need to stop and take a look
At the contents of any book
This is the place for you to read
It isn't a library that you need

Rhyme Riddle 4: Go through the place,
That hosts the chairs.
The envelope is hidden,
On the...?????

After solving the riddles, **participants will be able to solve the puzzle: where the envelopes are hidden. Each envelope contains 1 piece of work that Constantin Brancusi created and the year when the work was completed.** They need to collect all these and then move to the next challenge.

Challenge 2 – Puzzle 2.1



Once the pieces of work are collected from room number 2 upstairs, participants will need to go back downstairs to room number 1 in order to continue at Challenge 2. In the room, on one of the walls, there are spread images envisioning historic events that coincides with the years when Brancusi's pieces of work (that they discovered in the letters) were created.



Participants need to first guess the year that these historic events took place and then match the envelopes with the historic events.

Keep in mind: only 4 historic events coincide with the year of Brancusi's masterpieces. The other 4 are traps. You now need to guess which events coincide. If you struggle and need a hint, keep in mind that it will cost you 5 minutes of the total time.

Reminder: After solving this puzzle, remember to take with you the 4th envelopes, as you'll need them for the final puzzle.

Hint: 1908: Opening event

1913: Conflict

1937: Cartoon

1938: Politics

Challenge 3 – Puzzle 3.1



Beware: only one player can cross the landmines in room number 3!

In order to proceed to the room where the final puzzle is, the recreation of the Romanian soul of art, the player that the team picks up needs to cross a room that is full of landmines. That one player will be blindfolded by his colleagues and guided across the landmines with the help of a map in order to reach the hallway. The landmines are split across the room. You, co-players, use the map in order to give directions to the one player. The players



themselves need to realise which landmines are dangerous and must not be touched and which pieces of landmines are inoffensive and allow the player crossing to step on them.

Message for the player: pay attention to the guidelines of your colleagues. If the guiding players do not guess which colour to be followed on the map and guide wrong, you need to come back to the starting point and start over and lose from your total time.

The co-players will be stuck in room number 3 where the box with the final puzzle is. You will then be released.

Challenge 4 – Puzzle 4.1

The final call to create the puzzle of the Romanian Soul of Art and save the remaining art pieces of Brancusi in the courtyard.

Beware: only one person can be in the hallway!

The one player that crossed the landmines will find in the hallway a text. The player needs to read the text *contretemps*, consult with the team then and extract one unique number out of it. Afterwards, if they guess, they can proceed to unlock the number lock with the help of one of the unique numbers. You can try as many times as possible. If you need hints from the game master, you can ask for a hint one time every 15 minutes. Please be aware that each hint that you ask for will cost you 5 minutes out of your total time.

If you run out of time, you will be lured inside and the Robbers of Art will manage to steal the remaining pieces of art.

Role of players: The one player that crossed the landmines will be the one to read the text. He will be the sole player in the hallway, while the other players will locate themselves in the landmines room, number 3, with the box and padlock together.



Setting	The challenges are played inside in one house, along 3 rooms and a hallway. The team will work together. After they solve the 3 challenges, they will move to the final challenge. All rooms are marked with a distinctive sign in order to know when players enter each of the challenges.
Hinting	<p><i>Challenge 1:</i></p> <ul style="list-style-type: none">. <i>Puzzle 1</i> <p><i>Challenge 2:</i></p> <ul style="list-style-type: none">. <i>Puzzle 1: 1 Hint</i> <p><i>Challenge 3:</i></p> <ul style="list-style-type: none">. <i>Puzzle 1</i> <p><i>Challenge 4:</i></p> <ul style="list-style-type: none">. <i>Final puzzle: 1 Hint</i>
Debriefing	<p>The game master will be responsible for the debriefing, in order to ensure that the learning objectives are achieved. Some questions for the group:</p> <ol style="list-style-type: none">1. Describe your experience. How did you feel?2. What did you learn about Constantin Brancusi?3. Would you also encourage your friends to learn about Constantin Brancusi?4. What are your thoughts with regard to working in teams?5. Why did things go the way they did?6. What did you learn from the puzzles?7. What went well? What could be improved?8. What would make these challenges represent a better experience?



YOUTH ON BOARD - Escape rooms

1. Štip - Find the magic stone

1.1 Escape Room Plot

Štip is a city in the eastern part of Macedonia, spread in the valley of the river Bregalnica. This city is one of the most important educational and economic center in the east, but the hidden beauties are what make it truly worth a visit. The ancient fortress "Isar" is located on the hill of the same name, on the foundations of the ancient "Astibo" and the Byzantine "Stipion", in the southwestern part of the city of Štip, between the rivers Bregalnica and Otinja.

The fortress is built of two parts, surrounded by separate wall belts. The castle is located on the highest part of the hill. The northern part ended with a triangular tower. There are two rainwater collection tanks on the north and south of the enclosure. In the middle of the east wall stands the main tower. Next to it, on the south side, there was a gate to enter the castle, and on the north side of the tower, there is a guardhouse for the inner gate. This gate was entered from the front yard into the courtyard of the palace. The tunnel, which in the past connected the Štip fortress with the river Bregalnica, (was decisive for the conquest of the fortress by the Ottomans), was found in 2009, by the archaeologists from Štip. This confirmed the most narrated legend from Štip for conquering the city through a secret tunnel under the Isar, about which the Turkish travel writer Evliya Çelebi wrote in the 17th century. It was used as a secret water supply for the inhabitants of the fortress.

The hill is located near the city center, and once you will climb there you would like to go back over and over again. The view is remarkable and you can admire the city landscape by day or night.

Chetrse - a unique and centuries-old custom in Štip, which is practiced on the religious holiday "Holy 40 Martyrs" on March 22. Listed in the list of the intangible cultural heritage of mankind in 2013. This holiday has become a UNESCO protected and is a masterpiece of universal value that now, after the inscription, officially becomes part of the world's intangible cultural heritage.

The participants gather on the streets and squares in Štip and then climb the steep Isar. Along the way, they stop at the church to pay their respects to the Holy Forty Martyrs. When climbing,



according to tradition, participants should greet at least 40 people. They need to shake hands with 40 unknown people while they are climbing the fortress.

The young people collect 40 pebbles on the way to the highest point of the fortress. 39 throw them in Bregalnica and leave one pebble under a pillow because, according to the belief, they will dream of a life partner.

The holiday is passed on by the parents who lead the children, or older relatives and friends who pass on the tradition to the younger generation. This spring event requires the selfless cooperation of many people from all age groups, social classes and backgrounds, which promotes and encourages unity and solidarity. The holiday is also a way to bring together the different religious and ethnic groups living in Stip, which perpetuates the sense of belonging to the city and its traditions.

It doesn't matter if the day is sunny, rainy or windy. It doesn't matter if you need to go to school or not, this is the day when the inhabitants of Shtip are welcoming the spring and celebrating the upcoming season. If you don't believe in the magic of the holiday "Holy 40 Martyrs" then ask the locals about the magic pebble and try to find yours.

1.2 Introduction

To get started with the games, you need to read the instructions and plan everything in advance. For those games that involve more than one person, make sure you share the instructions with them. Each game contains self-reflection questions that will help you in the process of personal growth and building trusting relationships with your friends and family.

The head master will explain to the contenders, about the rules, the time period for the game, also they will receive printed sheets with the whole story plot, they will be told that they need to read every single puzzle carefully and to act and work as a true team. They will receive 2 special magical cards from the head master from the very start and they can use them to receive extra information if they cannot solve one of the puzzles. During the whole game will need to collect every single object while solving the puzzles. Those objects will help them to solve the other puzzles . The game will have 3 different levels marked with specific signs which will not allow them to go in wrong direction.

The game starts when the first headmaster tells the participants about the game rules and gives them the first puzzle.



Head master 1:

Greetings participants,

Welcome to the journey of the “200 stairs to finding the magical stones”. This journey will bring sparkles to your life and the dream that you have never dreamed it before.

Ancient European cultures strengthened the belief in the interaction between cosmic radiation, gemstones and human beings. If a man or a woman wears a stone that suits them due to the planet to which they are attributed, the stones bundle this energy like a lens and release positive forces. The superstition says that precisely the opposite takes place if the “wrong” stone is worn. The stones sharpen wisdom and love and protect their owner against envy and illness.

There are magical stones hidden somewhere in the forest that is perfectly suitable for your energy.

You need to solve 19 puzzles that will guide you to the final prize. Teamwork is really important. You need to work together, and use your detective talents, imagination and intelligence.

On your way up you need to collect 39 pebbles that are hidden in each puzzle. These pebbles will unleash the magic of the magical pebble. Once you will find the magical pebbles you need to throw the 39 pebbles in Bregalnica.

What is important to know:

- Be careful and ask for help if you need it (The road can be slippery);
- On your way up, you will meet the other two headmasters that will share with you important messages. -Some of the puzzles have energizers that will bust your energy (such as drinks and snacks).
- The first puzzle is in my arm, once I will give it to you the time will start ticking. The clock will start counting and it will be trucked until they find the magical stones;
- 10 minutes before the end the 3rd headmaster will announce the time.
- Now, one of you please step ahead and give the first puzzle to your group.

Good luck!

1.3 Puzzles

Puzzle1:

The headmaster will announce the 1st puzzle while saying out loud this sentence:

* With its beauty, the flower is more beautiful, without it, the whole world is poorer.

Solution: In a small envelope on a piece of paper will be placed at one of the monuments at the hill the saying is carved in one of the monuments. Once they found it they will find a small hidden envelope guiding them to the second puzzle.

Puzzle 2:



*I am the fourth of the 92, I am a school I am a street, I am a marble.
(There are 92 marble pillars with the names of the fighters killed in World War II. They will find the clue at the 4 marble pillars; They will find a QR code on the envelope in the second puzzle. Once they will scan the code, they will find a symbol that will be engraved on one of the monuments). At the second puzzle they will find the 3rd written puzzle.

Answer: On the fourth monument (Toso Arsov) will be hidden a QR code, when they will find it and scan it, it will appear a link after opening the link they will find a symbol of wings speeded.



Puzzle 3:

After scanning the QR code a picture of the monument will appear that monument looks like a wing and if you go up there you can see the sky over the city. Underneath the picture will be written: Spread your wings It's time to fly. Make the leap. Own the sky.



* Solution: On the top of the monument it will be an envelope attached with a small reachable wire where they need to pull it down once they open they will find a QR code. Once they will scan, they will read puzzle No 4

Puzzle 4:



The QR code will open a link where will be written: “I visited France four times and then haven’t been three for eight years. It was fun, but I have three kids now so my travelling days are over”.
– This puzzle is located on level 2.

*Solution: The combination is 483. They need to find this number.

Puzzle 5:

At one of the trees, there will be numbers hanging up. Once they will discover the number 483 they will find an image at each of the papers:



I



see



bench

Solution: At the 2nd level there is only one bench where the next puzzle can be found together with one small bag which will contain a part of the 39 pebbles.

Puzzle 6:

While searching around the bench they will discover a map, on this map will be drawn specific objects and remarks where they need to follow the lead which will take them to the next puzzle along with the bag with the pebbles.

Solution: They will find a map, on that map will be drawn specific objects like the bench, the monuments and 41 stairs which will lead them to the two pine trees where they need to look for the next hidden puzzle.

Puzzle 7:

Between the two pine trees, they will see a small shovel stuck in the ground and underneath the shovel, a map will be placed.

Solution: The participants need to follow the map in order to find the two pine trees and the shovel with which they need to dig, to find the next map.

Puzzle 8:



*After finding the shovel they will find a map. This map will reveal the next riddle, which is a flower hanging on a specific tree along with a picture which will guide them to the next puzzle.
Solution: On the map, they will see: 19 stairs which will lead them to the next two trees where they need to find a hidden flower with a green eyes sign. The important part is to pick up the flower with them along with the sign.

Puzzle 9:

*In this puzzle we will hide a small bottle filled with water with a message attached to it. The message will be: Please find a place to plant me, if I am not in the ground I will die, if I don't drink water I will disappear.

Solution: To find the specific bottle they will need to find the matching symbol from the map with the green eyes on it, and after that take the water bottle and use it to plant the flower.

Puzzle 10:

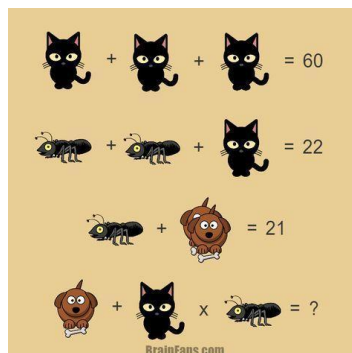
*The picture will have a gardening sign and a small text message which will state (that if I am in the ground I will grow much bigger), so they need to dig a small hole at the marked spot and plant the flower (with the previously found shovel). While digging they will find a mathematical problem which they will need to solve in order to get the specific number which will lead to the 11th puzzle.

Solution: To dig on the specifically marked place with the gardening sign, where they will find the hidden mathematical problem.

Puzzle 11:

The 11th puzzle will be hidden on the very spot where they need to plant the flower, in order to finish the task. After solving the puzzle and getting the correct answer which is the number 30. They need to find that specific number which will be placed on a box among all the other boxes planted there.

*Solution: to solve the mathematical problem and find the number 30 on one of the boxes placed nearby.

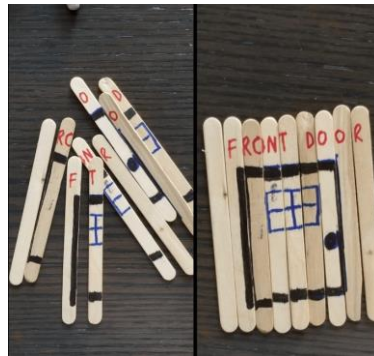




Puzzle 12:

In the box, they will find multiple Popsicle sticks on which a landmark will be drawn and after assembling them in the correct order they will need to find the landmark where the next puzzle will be hidden.

*Solution: They will need to piece the popsicle together which will reveal the next location



Puzzle 13:

After locating the landmark the next puzzle will be hidden. They will find multiple pieces of paper which they need to align them in correct order.

This puzzle will contain a magical word that should invite the second Head Master on the scene:



Solution: The magical word will be 21 MARCH which they will need to say out loud.

Puzzle 14 and 15:

After hearing the magic word the Head Master 2 will show up and give them a QR code where they need to complete some activities through which they will discover some interesting facts about the place on the Internet.

Activities:



1. Take a group photo!
2. Collect 5 items from nature!
3. Ask someone from the audience about their favourite song and record them.
4. They will need to post a photo on our Instagram profile and put the hashtag #escaperoom #findingthesecretstone #youthonboard #youthandnature
5. Ask Head Master 2 about his favorite band and you will find the next challenge. (The answer will be Rolling STONES and the next challenge will be hidden under the rock with the sign of Rolling stones)

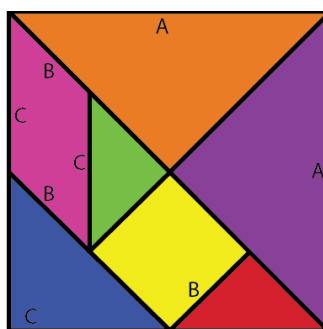
Solution: To complete the given activities, and find the rock with the Rolling stones' sign.



Puzzle 16:

After finding the rock with the Rolling stones sign, they will find a small box filled with a colourful piece of paper and instructions which they will need to cut the paper on the marked lines, after completing the pieces the result will be an aeroplane shape. On the back, they will find a message that will lead them to their next puzzle.

Solution: To solve the tangram puzzle (piece together the colourful piece of paper) and make the aeroplane shape and read the message.



Puzzle 17:

While searching the area they need to find an aeroplane-shaped object that will reveal the next puzzle:

In the aeroplane-shaped object, they will find a hidden Crossword puzzle, the answers will be



connected with the history and the legend of the fortress Isar. After solving it the keyword will take them to the next puzzle.

Solution: Solve the crossword puzzle using the internet and the keyword will be ANTEHA(Antenna)

Puzzle 18

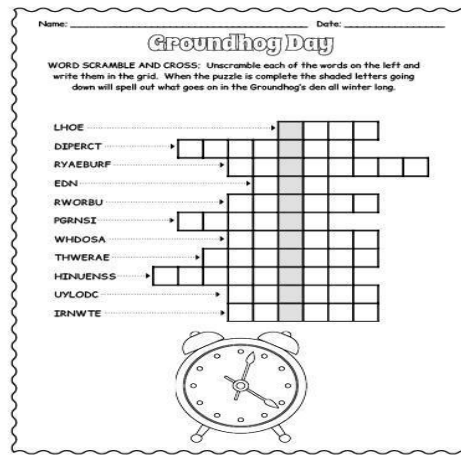
Puzzle 17 will lead them to the final level 3. They need to search the area around the Antenna (especially under stones, or in the bushes) to find the few pieces of the ripped photograph, which, once put together, will give them the location where they will find the bricks and the instructions for the next game.

Solution: Put the pieces of the photograph together and go to next location and read the instructions for the next game.

Puzzle 19:

After finding the they will have to use final puzzle. In the written:,, Stepping only get to the final spot ending sign.”

Solution: In order to idea is to play like a real and five participants. You bricks in front of you,



instructions and the bricks them wisely to get to the instructions it will be on the bricks, you need to where you will see the complete the task, the main team. There will be six bricks need to place each of the one brick will be available.

That brick needs to be passed to the 1st person in the team, which he needs to put in front of him and step on it. By repeating the process, again and again, they will get to the finish line with the ending sign.



Puzzle

20:

When they will cross the ending sign of the 19th puzzle, they will see bags spread everywhere, some of them filled with sand, others with corks and several bags will be filled with decorative stones whereby picking them, they will get to the total number of stones. With this being said, the total collected number of stones from all of the previous games will be 39 and in one of the bags, there will be a message about what the participants have to do with the foundation stones. (You know our goal from the very beginning. We are magic, and we need to be thrown into the river Bregalnica). After throwing all of the stones, the Third Headmaster will appear and will announce that they completed all of the puzzles and finished the game, and he will give the last stone which they will have to take to their home and put under their pillow.

Solution: To search through the bags, find the right ones with the stones, and after reading the magic message, throw them in the river Bregalnica.

1.4 Escape Activity

Name of the game	Find the magic stone
Topic	Exploring the historical meaning and the nature of the hill ISAR
Learning objectives	<ul style="list-style-type: none"> - To develop youngsters’ knowledge & understanding of historical heritage within the context of their local environment. - Evaluate the historical importance of the local places.



	<ul style="list-style-type: none"> - To develop communication skills by sharing their knowledge with others - To develop youngsters' sense of well-being through regular activities in their local environment. - To ensure that youngsters are confident and fully engaged with the outdoor environment.
<p>Materials</p>	<p>The idea of this activity is to use recycled materials in play. Cardboard cylinders, egg cartons, packaging material, plastic, rubber, glass, paper, cardboard, metal, and plastic bottles can inspire youngsters' imagination. They won't cost anything but they will be lots of fun.</p> <p>The maps can be drawn on paper and you can use numbers, and letters from the newspapers.</p> <p>In order to make it more fun you can print some of your materials but we highly recommend doing it on your own.</p> <p>For decoration, we used old empty bottles, we made webs out of napkins and spiders out of fabric. We collected cones and flowers from nature and made the activity even more interesting.</p> <p>Maps: 2 drawn in a paper, 1 drawn on sticks</p> <p>For guidelines we used arrows.</p> <p>The approximate budget for organizing the activity is from 30 up to 60 euros.</p>
<p>Location</p>	<p>Outdoors – any important historical place</p>
<p>Size of the group</p>	<p>3-6 participants in a group</p>
<p>Mission</p>	<p>To find 39 stones in order to complete the challenge and find the last fortieth magic stone.</p>



Number of puzzles to be solved	20
Role of the game master	<p>You need to appoint 3 Headmasters who will have different roles during the activity. Each of them has a scenario and an important role that is described in the text below.</p> <p>The first Head Master should give the instructions for playing the challenge. He/She also reads the story plot and gives the group the first puzzle.</p> <p>The second Head Master appears after completing the 13 puzzles. The master gives a QR code with activities that the participants need to solve.</p> <p>The third Headmaster will appear and will announce that they completed all of the puzzles and finished the game. He/She will give the last stone which they will have to take to their home and put under their pillow.</p>
Time per puzzle	2 minutes up to 10 minutes
Time for completing the whole game	50 minutes up to 90 minutes
About the challenge	<p>Every puzzle is connected to each other. In order to go to the next challenge, you need to solve the previous one where you will discover a clue or guidelines for the next one. The puzzles were divided into several categories: logical, historical, mathematical, and visual, connected with the natural settings in the chosen place, QR codes, vocal messages and maps.</p> <p>In order to succeed in solving the challenge you need to pay attention to your surroundings, read carefully and connect things to each other. Teamwork is essential and you need to work together.</p>



<p>What if something gets wrong- The Joker Card</p>	<p>If the group can't solve some puzzle for more than 10 minutes you can also include Joker in the process. The group can have 2 Jokers in total in order to get help from the Head Master. This does not mean the Head Master will give the solution to the participants but it can guide them towards the solution. This is optional and you can adapt according to your needs.</p>
<p>How to prepare the group for this challenge</p>	<p>Since it's an outdoor activity you need to prepare the settings and the group in advance.</p> <p>The location:</p> <ul style="list-style-type: none"> - Check the place a day before the challenge and mark the area. - Put X on places that can be dangerous for them. <p>The participants:</p> <ul style="list-style-type: none"> - Inform them that they need to bring comfortable shoes and clothes. - Bring bottles of water; - Bring Safety Kit;
<p>How to prepare the setting</p>	<p>Check the place a day before the challenge and mark the area.</p> <ul style="list-style-type: none"> - Put X on places that can be dangerous for them. <p>Decoration:</p> <p>This is optional and depends on your needs and budget. Bring additional materials and staff that will be related to your challenge. Use materials from beautiful nature. Collect stones, cones, leaves, branches...</p> <p>Puzzles should be hidden in different parts of the site itself. Any monument, inscription, or building can be an inspiration for the puzzle.</p>



Reflection group session

Organize a reflection session after they will solve the puzzle. Talk about their feelings and excitement during the game. Ask what worked and what didn't work for them. Give participants a space to share their experience and if it's possible give them a small award.

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