

PANEL 25B

GIOCHI DI RESISTENZA. APPROCCI LUDICI ALLA GUERRA PARTIGIANA.

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Parole chiave: gioco, gioco di ruolo, guerra, Resistenza, didattica

Nel nuovo millennio la Resistenza è apparsa in crisi come risorsa politica. Ma si è assistito ad una sua significativa diffusione nella cultura di massa, dalla musica popolare ai fumetti alle *fiction*.

In occasione del Settantesimo, dopo vari esempi di *wargame* e alcune esperienze pionieristiche ma contingenti (come il role play *Senio 1945* o il Larp *I ribelli della montagna*), anche il mondo ludico ha cominciato ad interessarsi della Resistenza come sfondo, scenario, oggetto.

Sull'onda di alcune interessanti produzioni estere, come *Maquis* o *Black Orchestra*, anche in Italia sono comparsi giochi più strutturati come il board game *Repubblica ribelle* o l'urban game *Milano45*, e si è innescata una prima riflessione sul gioco storico a tema Resistenza.

Negli ultimi anni si sono moltiplicati i prototipi e le sperimentazioni, coinvolgendo nuovi territori e aspetti della lotta di liberazione. Solo nell'ambito del *board game* si possono ricordare a livello europeo *Postani Partizan*, *La Résistance* e *Orange Shall Overcome*; in Italia *Resistenza!*, *La Resa dei Conti* e, di recente, *Rimini Libera*.

In questo panel ci proponiamo di analizzare alcuni nuovi prodotti e progetti in corso di realizzazione, per capire a quali materiali ricorrano, quali aspetti della Resistenza valorizzino, quali modalità risultino più efficaci e quali problemi emergano nella ludicizzazione del fenomeno.

Resistance Games. Playful approaches to Partisan Warfare.

Keywords: game, role-playing, war, Resistance, didactics

In the new millennium, the Resistance appeared to be in crisis as a political resource. But it has been accompanied by a significant diffusion in mass culture, from popular music to comics to fiction.

On the occasion of the Seventieth, after various examples of wargames and some pioneering but contingent experiences (such as the role play *Senio 1945* or the larp *I ribelli della montagna*), even the gaming world has begun to take an interest in the Resistance as a background, scenario, object.

In the wake of some interesting foreign productions, such as *Maquis* or *Black Orchestra*, more structured games have also appeared in Italy, such as the board game *Repubblica ribelle* or the urban game *Milano45*, and a first reflection on the historical game themed Resistance has been triggered.

In recent years, prototypes and experiments have multiplied, involving new territories and aspects of the liberation struggle. In the field of board games alone, we can recall at a European level *Postani Partizan*, *La Résistance* and *Orange Shall Overcome*; in Italy *Resistenza!*, *La Resa dei Conti* and, recently, *Rimini Libera*.

In this panel we aim to analyze some new products and projects in progress, to understand which materials they use, which aspects of the Resistance they enhance, which methods are most effective and which problems emerge in the gamification of the phenomenon.

Glauco Babini (Ludo Labo – Istituto Storico di Modena) – Un piccolo viaggio nel tempo: Radio Victory.

Radio Victory è un gioco di ruolo storico sulla Resistenza, scritto a partire dalle fonti primarie. Sfruttando tutte le potenzialità dello storytelling e delle tecniche mutate dai giochi di narrazione (giochi di ruolo e librigioco in primis), *Radio Victory* permette al pubblico di immergersi in prima persona nella vita quotidiana di partigiane e partigiani sulla Linea Gotica, nello scorcio più difficile della Lotta di Liberazione: alle soglie dell'inverno del 1944, tra privazioni, scarsità di cibo e munizioni, furiosi combattimenti, sganciamenti e marce forzate.

I personaggi del gioco sono persone reali, facenti parte della missione *Oss Medlar III, Radio Victory II* che, partita da Lizzano in Belvedere il 27 ottobre 1944, attraversa il fronte e finisce coinvolta nella battaglia di Benedello del 5 novembre 1944. Gli eventi sono visti attraverso il coinvolgente racconto che ne fa il capomissione Santini (Ennio Tassinari) nelle sue memorie pubblicate tra il 1996 e il 2012.

Le vicende sono narrate tramite storie a bivi, pensate per essere giocate simultaneamente in autonomia: spesso, però, le scelte dei singoli personaggi influenzano le storie degli altri. Gli eventi possono prendere così strade leggermente diverse da quanto accaduto, pur storicamente plausibili, senza mai divergere dagli snodi storiografici fondamentali.

Radio Victory è uno strumento educativo ideale per innescare ragionamenti sulla Lotta di Liberazione, come il protagonismo delle donne, la durezza della vita materiale nel 1944, l'importanza della lotta e il ruolo dell'Intelligence alleata.

A short journey through time: Radio Victory.

Radio Victory is a historical role-playing game about the Resistance, written from primary sources.

Exploiting all the potential of storytelling and techniques borrowed from narrative games (role-playing games and gamebooks first and foremost), *Radio Victory* allows the public to immerse themselves firsthand in the daily life of partisans on the Gothic Line, in the most difficult part of the Liberation Struggle: on the threshold of the winter of 1944, amidst privations, shortages of food and ammunition, furious fighting, disengagements and forced marches.

The characters in the game are real people, part of the *Oss Medlar III, Radio Victory II* mission that, leaving from Lizzano in Belvedere on October 27, 1944, crosses the front

and ends up involved in the battle of Benedello on November 5, 1944. The events are seen through the engaging story told by the mission leader Santini (Ennio Tassinari) in his memoirs published between 1996 and 2012.

The events are narrated through branching stories, designed to be played simultaneously and independently: often, however, the choices of individual characters influence the stories of others. The events can thus take slightly different paths from what happened, although historically plausible, without ever diverging from the fundamental historiographical turning points.

Radio Victory is an ideal educational tool to trigger reasoning on the Liberation Struggle, such as the protagonism of women, the harshness of material life in 1944, the importance of the struggle and the role of Allied Intelligence.

Mauro Mola (Università di Torino) – Giocare la Seconda guerra mondiale. Progettare un gioco di simulazione sulla Resistenza a Torino in collaborazione con l'Istituto storico.

La Seconda Guerra Mondiale è uno degli eventi storici più rappresentati tra tutti i media. In quanto parte importante del patrimonio culturale, il mio progetto di dottorato parte dall'intenzione di studiare i giochi storici e di approfondire come la Resistenza italiana sia rappresentata sia nei videogiochi che nei giochi da tavolo, in particolare a Torino.

Dopo aver partecipato a seminari con *game designer* storici e aver approfondito gli studi sui giochi storici (Uricchio, 2015; Chapman, 2016), ho iniziato a pensare all'opportunità di creare un gioco che potesse combinare i materiali d'archivio presenti nell'Istituto con la storia (poco raccontata) della Resistenza a Torino.

La città non fu teatro di grandi battaglie, ma subì i bombardamenti degli Alleati e fu un importante nodo politico. Vide azioni significative dei movimenti antifascisti che, dal 1943 al 1945, si opposero agli occupanti con proteste, scioperi e sabotaggi, che continuarono fino all'arrivo degli Alleati nella primavera del 1945.

Il gioco da tavolo visto come nuovo medium (Booth, 2021) dà la possibilità non solo di agire attivamente sul prodotto, ma anche di riconfigurarne creando nuovi scenari (Caselli, 2022): questo gioco è realizzato in collaborazione con Istoretto (Istituto piemontese per la storia della Resistenza e della società contemporanea) che conserva diverse migliaia di documenti relativi al periodo della Seconda Guerra Mondiale in Piemonte.

Negli ultimi anni il *wargame* si è evoluto e si è allontanato dai classici esagoni e piazzamenti di pedine, per lasciare spazio ad aspetti più narrativi, che sono legati alle meccaniche card-driven (Alonge et al, 2020). Per questo motivo ho pensato che fosse interessante portare gli eventi politici e storici all'interno di un gioco di simulazione, utilizzando le carte e adattandole alla situazione della città di Torino tra il 1943 e il 1945, progettando il gioco *Dagli scioperi all'insurrezione: La Resistenza a Torino 1943-1945*.

Lo scopo del progetto è quello di utilizzare gli archivi storici, i documenti, gli eventi e le vite dei personaggi che hanno contribuito alla Resistenza torinese e farli rivivere all'interno

di un gioco simulativo, dalla creazione di una rete antifascista alle azioni contro i nazisti che occupavano la città.

Playing the Second World War. Designing a simulation game about the Resistance in Turin in collaboration with the Historical Institute.

The Second World War is one of the most represented historical events in all media. As an important part of cultural heritage, my doctoral project starts from the intention to study historical games and to investigate how the Italian Resistance is represented in both video games and board games, especially in Turin.

After attending seminars with historical game designers and having deepened the studies on historical games I started to think about the opportunity to create a game that could combine the archive materials present in the Institute with the (little told) history of the Resistance in Turin.

The city was not the scene of major battles, but it suffered the bombings of the Allies and was an important political hub. It saw significant actions by anti-fascist movements that, from 1943 to 1945, opposed the occupiers with protests, strikes and sabotage, which continued until the arrival of the Allies in the spring of 1945.

The board game seen as a new medium (Booth, 2021) gives the possibility not only to actively act on the product, but also to reconfigure it by creating new scenarios (Caselli, 2022): this game is created in collaboration with Istoretto (Piedmont Institute for the History of the Resistance and Contemporary Society) which preserves several thousand documents relating to the period of the Second World War in Piedmont.

In recent years, wargaming has evolved and moved away from classic hexagons and pawn placements, to make room for more narrative aspects, which are linked to card-driven mechanics (Alonge et al, 2020). For this reason I thought it would be interesting to bring political and historical events into a simulation game, using cards and adapting them to the situation in the city of Turin between 1943 and 1945, designing the game *From Strikes to Insurrection: The Resistance in Turin 1943-1945*.

The aim of the project is to use historical archives, documents, events and the lives of the characters who contributed to the Turin Resistance and bring them to life within a simulation game, from the creation of an anti-fascist network to the actions against the Nazis who occupied the city.

Elena Musci (Università della Basilicata) – La Resistenza in mostra. Gioco di confronto e sospetto sulla rappresentazione fotografica della Resistenza.

This is a game designed for the school context. It is set in the immediate post-war period, when some “liberation exhibitions” were organized whose aim was to legitimize the government that arose from the Resistance and the political forces that had acted there, in relation to the Allies.

The game expedient moves in this historical context, which puts the players in comparison with some images and data relating to the partisan struggle with the aim of selecting and organizing them for one of these exhibitions.

The class is divided into different groups: the curators, who have the task of proposing the materials and managing the game turns; and the editors, secretly divided between Allies, conservative and revolutionary partisans, nostalgic for fascism. Each of these groups has a role card with characteristics and objectives that are not to be revealed, while the declared purpose is to organize a thematic panel.

The task of the curators is to identify the former fascists through the analysis of the sources selected by the different groups and, at the end of each meeting, publicly accuse them to exclude them from the game.

After a collective discussion, a majority vote will decree the alleged infiltrator causing his expulsion from the game. At the end of the three rounds the saboteurs will have won if at least one of their groups has remained active, otherwise the resisters will have won.

The game model is a cross between a committee game and a type that we could define as "suspicion", in which the players are part of a community threatened by the presence of some infiltrators. The common goal is to identify the latter before the life of the community itself is compromised. Everyone takes on a role, discusses and motivates their choices based on it. This playful model is enriched, in the proposed game, by the comparison with photographic sources, the choice of which becomes a decisive factor in identifying the saboteurs. From the point of view of disciplinary teaching, the game allows to deal with the photographic representation of the Resistance and some aspects of the life and struggle of the partisans, but also to work on the questioning and interpretation of photographic sources and on the possibility of building a narrative starting from them, acquiring an important skill in the ability to "think historically".

The Resistance on display. A game of comparison and suspicion on the photographic representation of the Resistance.

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