

gamescom

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[gamescom dev](#) Great Start to the Gamescom Week

[C-Level](#) This is What Industry Leaders Have to Say

[Business Area](#) Floor Plans and Exhibitor Directory



SURVIVING DEPONIA

Playable at gamescom
Hall 10.2 E-020 D-021

Wishlist Now!

PC



STEAM



PS5

XBOX
SERIES X/SNINTENDO
SWITCHNINTENDO
SWITCHDAEDALIC
ENTERTAINMENT

Dear Readers:

Welcome back to Cologne, welcome back to another fantastic gamescom. It's already clear that this will be a record-breaking event, even though it has only just begun. With over 1,600 exhibitors, the number of companies participating is greater than ever before. The planned exhibition space was fully booked weeks before gamescom even began.

But as exciting as the news about gamescom may sound, it cannot hide the fact that the mood in the industry still hasn't really brightened. The job market is hitting rock bottom. The consequences of AI for creative processes are just as unpredictable as the opportunities that arise from using AI as a tool for coders and developers.

That's why AI is also a topic in Cologne, but it's not the main focus. That honor goes to the games themselves - to the community, the industry, and the passion for gaming. 1,600 exhibitors means 1,600 examples of people pouring their heart and soul into gaming. These are great games, whether they're Triple-A, AA, or indie.

Speaking of indie: A new record is in store here, too. The Indie Area is more fully booked than ever before. People's interest in gaming is huge, and so is the interest of policymakers. It's become standard practice to meet high-ranking politicians from Germany in Cologne. Nevertheless, the visit by the Federal President is something special. The same goes, by the way, for the visit by the Executive Vice-President of the European Commission.

We are looking forward to the coming days and wish you productive discussions, inspiring connections, and a fantastic experience. If you have any news you'd like to see published in gamescomDaily, please contact us either by email at newsdesk@gamesmarket.global or simply say hello if you see us in the Business Area or at our booth: **Hall 4.1, D41**. You'll also find the new issue of *GamesMarkt* there. Be sure to pick up your copy.

Best regards - and here's to a successful gamescom for all of us!

Stephan Steininger



OPENING NIGHT LIVE

Transport Fever 3 Prepares for Launch

Swiss developer Urban Games and Swedish publisher Paradox Interactive revealed that *Transport Fever 3*, the highly anticipated sequel to the multi-million-selling *Transport Fever 2*, will launch on 29 September 2026 for PC, Mac, and Linux as well as for PlayStation 5 and Xbox Series X|S.

ESPORTS

Team Germany E-Sport Debuts at Social Stage

On Saturday 29 August, Team Germany E-Sport will compete against international rivals in *Rocket League* and *Trackmania*. This friendly tournament will take place on the Social Stage, gamescom's largest stage, from 11:00 AM to 2:00 PM CEST. Supported by the German Olympic Sports Confederation (DOSB), the Esports Federation Germany (ESBD) and game – the German Games Industry Association, Team Germany E-Sport is the official National Team Partner for the Esports Nations Cup 2027. The esports player foundation (epf) is responsible for the project's operational execution.

CREATIVITY, INNOVATION AND OUTSTANDING

The Winners of the gamescom dev awards 2026

Six games, teams and individuals were recognised for their creativity, innovation and contributions to the games industry at the gamescom dev awards 2026. The Visual Excellence Award went to *Mutter* from Deadly-Crow Games. *Pravda*(concept25) from Floating Stone Studio was named the Most Innovative Game. The Epic Games Store is supporting this category by awarding the winning team a prize of €3,000. *Cards & Cannons* from Flamehead Games was chosen as the Most Promising Game. The team from Berlin looked visibly surprised. The Best Sound Design award went to *Invasia* from Rocat Games. Two additional Speakers' Choice awards were decided in advance by the gamescom dev speaker community. The Game Design Excellence Award – Speakers' Choice was awarded to *Blue Prince* from Dogubomb and Raw Fury. The Ambassador Award – Speakers' Choice recognized Amir Satvat, Business Development Director at Tencent Games and founder of ASGC.



HEARTFELT HONOUR

Special Tribute to Stephan Reichart at gamescom dev 2026

The gamescom dev awards ceremony concluded with a personal moment as Stephan Reichart, the founder of the event and former Managing Director of game events, was invited on stage and honored for his outstanding contributions. Looking back on many years of developing gamescom dev, game chairman Lars Janssen and game events Managing Director Frederik Hammes thanked Stephan Reichart for his commitment, creativity and stewardship to gamescom dev and its community. "His incomparable enthusiasm, his way of connecting instantly with so many people has shaped the identity of this event as something special," said Hammes.

CREDITS GAMESMARKET, PASCAL WAGNER



DRAGON'S DOGMA
DARK ARISEN

9. Oktober 2026

DIE LANG ERWARTETE DARK ARISEN-ERWEITERUNG
ZU DRAGON'S DOGMA 2



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NINTENDO SWITCH IS A TRADEMARK OF NINTENDO.



CLOSER TO GAMESCOM

New Name, Same Excellence

Hello, **gamescom dev**! Europe's **largest event** for games industry **professionals** took place under **its new name** for the first time.

Gamescom dev continues to grow. The two-day event at Cologne's Con-fex featured 220+ sessions from 390+ speakers — an increase of over 10 sessions and 40 speakers on last year's figures. The number of topic tracks has also increased, from 18 to 23. Packed into the programme were keynotes, talks, roundtables and workshops led by international industry experts, as well as a business expo, online and on-site matchmaking, side events, parties and activities, an indie expo and much more besides. Not only did the organisers ensure clearer and better signage, they also changed the layout of the large exhibition hall, notably improving the acoustics of the main keynote stage. Because the sessions

daily 1

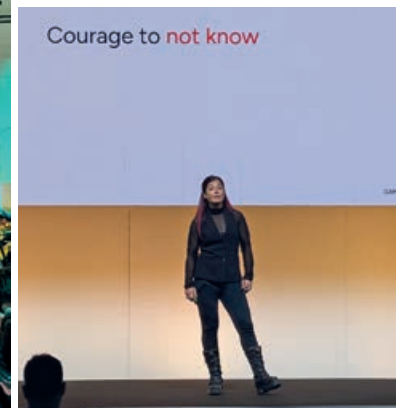
took place in numerous rooms on different levels, crowd management was better too.

Amir Satvat, Business Development Director at Tencent Games and founder of the free career support network ASGC, opened the 2026 conference with a keynote speech. He analysed the transformation of the industry since 2022. Drawing on community data and insights, he examined labour market disruption, changing player demand, hiring realities and the opportunities emerging from one of the most challenging periods in the industry's recent history. Next came an anecdotal insight into the development of Remedy Entertainment's *Control Resonant*, followed by Fleur Marty reflecting on the evolving responsibilities of leaders in today's gaming industry and examining how trust, clarity and accountability can be fostered. On Tuesday, An-

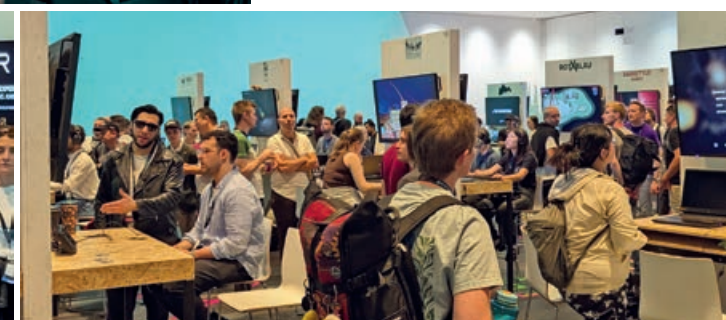
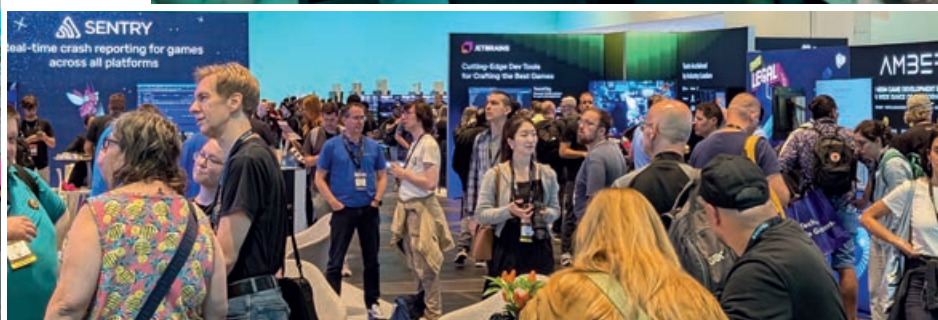


thony Gallegos, Creative Director at UnknownWorlds, provided insights into one of the most familiar creative challenges in development: how to evolve a franchise while preserving the qualities that made players fall in love with it. Meanwhile, in specialised panels, talks and workshops covering topics ranging from AI and monetisation to tech, marketing, production and UX, the key issues were explored in much greater depth. Some sessions were so popular that the rooms had to be closed due to overcrowding. Luckily, sessions other than workshops and roundtables will be available to watch as VODs soon after the event.

CREDITS MARCEL KLEFFMANN, PASCAL WAGNER



FASCINATING TALKS AND USEFUL INSIGHTS A packed programme in a relaxed and friendly atmosphere



GamesCapitalBerlin @gamescom 2026

BERLIN



Meet thrilling exhibitors and play exciting indie production at our joint pavilion in the business area

HALL 4.1
BOOTH C063G-D078G



Discover more GamesCapitalBerlin at the Indie Arena Booth, Home of Indies and the Indie Castle in Hall 10.2 and all over the entertainment area!



The Great Comeback of Rayman

Brimming with creativity, humour and incredible worlds, Ubisoft's iconic platforming franchise is returning in October 2026. *Rayman Legends Retold* is so much more than just a remake.

Hall 4.2 | B032 A039 & Hall 6.1 | CO11 B010

Last year at gamescom, Ubisoft proudly presented *Anno 117: Pax Romana* against a fitting Roman backdrop complete with a town crier. This year, the major French publisher cannot miss out on gamescom either, presenting *Rayman Legends Retold* – a reimagining of the popular classic platformer – to the public for the first time ever in Cologne. At the stand, which features an oversized inflatable Rayman figure, visitors can try out the game at 15 stations during 20-minute couch co-op sessions. They can explore the

first level of the game, one of the new dragon rides, and a particularly popular music level. But Ubisoft's line-up, which also includes *Heroes of Might & Magic III Remake* announced at ONL, goes much further than that, as the Ubisoft Community Lounge is making a comeback. The concept has proven its worth over the years. There will be a variety of daily community activities, developer talks and live sessions featuring games such as *Rayman*, *Rainbow Six*, *Assassin's Creed*, *Anno*, and others. Ubisoft's public stand is located in **Hall 6.1 at stand CO11 B010**, while Screen Juice's *Morbid Metal* is available to play at the Indie Arena Booth in Hall 10.2.

But let's go back to Rayman, who made his debut in 1995. Rayman was Ubisoft's first big title, with over 40 games released in the series on more than 20 platforms. To celebrate the game's 30th anniversary, Ubisoft released *Rayman: 30th Anniversary Edition* in February 2026. This included five versions of the original game, as well as a previously unplayable SNES prototype. This marked Rayman's return to screens after a long absence; the last game in the main series was *Rayman Legends*, released in 2013. Now, it is returning as an ambitious remake that reimagines the popular classic jump-&-run. Featuring 3D graphics, 4K visuals, fully voiced

cutscenes, and an extended soundtrack, the game is an audio-visual extravaganza. While Rayman's signature platforming gameplay remains largely intact, it has also been expanded and improved. Players can experience this across a wide selection of reworked levels, as well as in a brand new sixth world with new narrative. There are also action-packed dragon rides, the challenging Cave of Trials and four brand new music levels. The Glade of Dreams is more immersive too, featuring new character encounters and numerous secrets. The fun-filled platforming action can be enjoyed alone or with up to three other players in local co-op mode. *Rayman Legends Retold* is set to launch on 1 October 2026. It will be available on Ubisoft+, PlayStation 5, Xbox Series X|S, Nintendo Switch 2, GeForce Now, Blacknut, and PC via Ubisoft Connect, Steam, and the Epic Games Store. The Standard Edition will have a recommended price of €39.99. Those who pre-order the game will also receive the *Hoodlum Havoc Pack*, which

features two costumes for Rayman and Globox inspired by *Rayman 3: Hoodlum Havoc*. A Launch Edition for PlayStation 5 and Nintendo Switch 2 will be available in retail stores. The Deluxe Edition, which is only available digitally, includes the base game, the Retro Pack with four costumes for Rayman, Globox, Barbara and Grand Minimus, and the in-game Art Gallery.

All editions include *Rayman Origins: Enhanced Edition* as a bonus. This 2D platforming adventure now features 4K resolution and 60 FPS, as well as new collectables, rewards and modern enhancements such as haptic feedback for compatible controllers and additional accessibility features. As the motto goes: the more Rayman, the better!



NINTENDO

Favourite IPs and Motion Activity

The Japanese Major Brings its Biggest Brands to Cologne in
Hall 4.2 | Booth B029

Upcoming Nintendo Switch 2 games are set to take centre stage at Nintendo's gamescom 2026 showcase. One of the highlights is *Nintendo Switch Sports Resort*, set to be released in October. In this game, players can use the Joy-Con 2 controllers as sports equipment thanks to motion control. Visitors to the entertainment area (Hall 9.1 | A10) can try out this game, as well as *Splatoon Raiders*, *Star Fox*, *Pokémon Pokopia* and *Orbitals*. There are also games from Nintendo's partners, including *Call of Duty: Modern Warfare 4*, *EA Sports FC 27*, *007 First Light*, *Minecraft*, and *Metaphor: ReFantazio*. Alongside this, Nintendo is setting up a Super Mario area where visitors can play *Mario Kart World*, *Yoshi and the Mysterious Book*, *Super Mario Bros. Wonder*, *Super Mario Galaxy 1+2* and *Donkey Kong Bananza*.



Nintendo Switch Sports Resort



Fable

XBOX

25 Years of Play

Microsoft's Xbox Division Has One of the Biggest Booths at gamescom in
Hall 4.2 | Booth A061

To celebrate "25 years of Xbox", Microsoft will be showcasing 25 upcoming games at 140 gaming stations in the entertainment area (Hall 7.1 | A61) this year. *Call of Duty: Modern Warfare 4* takes centre stage, showcasing the franchise's signature Core 6vs6 Multi-player mode on the Xbox Series X. Meanwhile, *Gears of War: E-Day* offers the first public hands-on experience of the campaign. Playground Games is presenting a live demo theatre performance of *Fable* for the first time ever, showcasing live gameplay to the public. Also on display are *Halo: Campaign Evolved*, *Forza Horizon 6*, and *Microsoft Flight Simulator 2024*. Third-party titles offering hands-on experiences include *Stranger Than Heaven* (Sega/Atlus), *Metro 2039* (Plaion), *Turok: Origins* (Saber) and *Resonance: A Plague Tale: Legacy* (Focus). Last but not least, the Xbox FanFest is taking place on 26 August from 20:00 to 23:00 at the Xbox booth.

Italian Creativity at Gamescom 2026

Hall 4.1, Stand C031g – D040g (Business Area)

The Italian Trade Agency (ITA) is pleased to welcome you to the Italian Pavilion at Gamescom 2026. The Pavilion is organised by ITA in partnership with IIDEA, the association representing the video game industry in Italy. From August 26th until August 28th, 14 Italian development studios will showcase the latest innovations and emerging trends from Italy's video game sector to an international professional audience.

The Italian development companies

According to IIDEA, more than 200 companies are involved in game development in Italy, employing over 2,800 professionals. Italian developers predominantly focus on creating premium video games for consoles and PCs, and they are gaining global recognition for their ability to develop high-quality video games at an independent cost. As well as developing commercial game titles, Italian companies are



skilled in B2B projects in fields such as tourism, health, and cultural heritage, as well as work-for-hire projects. Italian game development companies continuously expand their talent pool through international remote recruitment. They have a proven track record of successful collaborations with leading global industry players

and stand out for their innovative approach to reimagining established franchises and creating new genres. In some cases, they set benchmarks for the wider video game industry.

Exports around the Globe

Italian video games are primarily export-oriented: 43% are aimed at the European market and 40% at North America, while the domestic market accounts for just 7% of production. Italian studios are also interested in expanding into Asian markets.

The ITA team warmly welcomes you to our joint booth – we will be happy to assist you in scheduling appointments with our exhibitors.

ABOUT THE ITALIAN TRADE AGENCY (ITA)

The Italian Trade Agency - ITA is the Governmental Agency which supports the business development of Italian companies abroad and promotes the attraction of foreign investment in Italy.
ITA BERLIN OFFICE: Schlüterstr. 39 | 10629 Berlin, Germany
+49 (0)30/88 44 03 00 | berlino@ice.it | www.ice.it/en/



EXHIBITORS AT THE ITALIAN PAVILION

(in alphabetical order)

- 34BIGTHINGS
- CORVOSTUDIO -
- EASY RED 2
- DIGITAL LIGHTHOUSE STUDIOS
- ITALIAN GAMES FACTORY
- LEONARDO
- INTERACTIVE
- MAGA ANIMATION |
- FOR GAMES
- MEMORABLE GAMES
- MOVESFEEL
- OPEN LAB GAMES
- PA360 TRAINING ON SKILLS
- RUNAWAYS STUDIO
- STRATOS: THE GAMING SPHERE
- TAMBU' DIGITAL
- WHITESOCK

Build your influencer database in weeks days

Influencer marketing is an important part of promoting your games, but building and maintaining your influencer database can be a tedious task. As game devs, we built an **invite-only tool** that we're now offering to the industry. **Automate** the tedious tasks of creator discovery, coverage tracking and key management.

Sponsored by



PARADOXICAL Brazil

DEVELOPER/PUBLISHER gubebra/Venn Studios
WHERE? Indie Castle

In this mind-bending puzzle game, portals are physical objects and can be carried, repositioned, and used to create impossible connections through space.



TOYMAKER: THREADS OF JOY Spain

DEVELOPER/PUBLISHER Uprising Studios
WHERE? Home of Indies

A toy-crafting and store management simulator set in the 1910s Spain. Meet unique customers and colorful locals in a bustling city, and discover a magical story based on a folk legend.

DEVELOPER/PUBLISHER Reliable Plumbing Services
WHERE? Indie Arena Booth

Use just two buttons to climb a colossal pinball table spanning the history of western philosophy. A minimalist game that turns pinball into a quiet struggle against gravity.



FALLOSOPHY Ireland

INDEPENDENT DARLINGS

Indie Highlights @ gamescom

In every **gamescom daily** we present the **hottest insider tips** from the show floor. Got some time between appointments? Don't miss these **unique experiences!**

DEVELOPER/PUBLISHER Carbonara Games/ 11 bit studios
WHERE? Indie Arena Booth

A gritty farming thriller where your safety depends on the yield. Bound to a dying farm, you must dig, plant, irrigate, and cut your way through the decay.



CROP Norway



SNOUT ABOUT Germany

DEVELOPER/PUBLISHER The Skizzards/Broken Paternoster Games/TH Köln
WHERE? Raw Talent

A chaotic co-op game where you and your friends play as dogs dragging your human through a stylized 3D park to catch the bus - avoid obstacles, collect treats, and work together to be the best buddies.



Scale the Support around the Need of Each Game

Hall 6.1 C71-A70 | Hall 4.2 D68-61

Anthony Crouts, Senior Director of Brand Marketing at Level Infinite, talks about Level Infinite working with numerous partners, whilst always keeping the needs of the studios and games in mind.



ANTHONY CROUTS
Senior Director
Level Infinite
Brand Marketing

How would you describe Level Infinite now compared to 2022 – and what do those studio partnerships look like, day to day?
When we launched Level Infinite in 2021, we had a line-up of video games, a trailer and a clear promise: high-quality video games with a global audience focus. The ambition was there. The proof was still ahead of us. Five years later, the answer to "What is Level Infinite?" depends on which studio you ask – and that's by design. Some partners need full publishing support, from testing and go-to-market strategy to live operations. Others have their own publishing infrastructure and need our support in specific areas, whether that's marketing and communications in a particular region, event presence, influencer strategy or helping grow the audience for an evergreen title.

We scale our support around what makes sense for each studio, each video game, depending on where the video game is in its lifecycle.

The constant is that we don't interfere with a studio's creative vision or DNA – we amplify it. That was true when we started, and it's even more important today with a portfolio that ranges from pre-announcement projects to live-service titles that have been running for years. Our support evolves with the product lifecycle and the market, but the principle remains the same: we sit on the same side of the table as our studios. As a marketing partner, publishing partner, or publisher, our goal is to help them succeed.

Your line-up spans genres, your campaigns span continents how do you hold it all together?
Take *Dune: Awakening*, for example. Funcom drives the core marketing strategy, and our role is to support and amplify it in key areas – from gamescom booth presence, TGS, to selective PR and marketing initiatives in individual regions. We integrate where we can add the most value. That kind of flexibility is really the answer. We don't run a single global playbook and hope it translates everywhere. We build our support around what each video game needs, in each market, and at each stage. One title might need a major gamescom presence and a lighter touch elsewhere. Another might need targeted support in a specific market through our local marcom teams.

gamescom 2022 ended with a promise: "more creative concepts at future gamescoms in Cologne." You have returned every year since. What has the journey been – and where is it heading?
That was our promise 2022, and four years later, it's one we remain committed to keeping. The difference is that we now have the track record to show what the commitment looks like. In 2022 we arrived with the Level Infinite brand, a booth, and an opportunity to establish credibility. We've returned every year since – not out of habit, but because Level Infinite has continued to grow, expand, and innovate. gamescom has become a moment the team pours its heart and soul into. We've brought new video games, created bigger experiences and welcomed more of our studio partners onto the show floor. The scale has grown, but the intent hasn't changed: to show video gamers and partners that we're here for the long term. What comes next is more of that ambition – more studios and more memorable experiences with the people who play these video games, wherever those experiences happen. The promise we made in 2022 wasn't a tagline. It was a commitment and we intend to keep delivering on it.



FILM- UND MEDIENSTIFTUNG NRW

Meeting Place for NRW Studios

Lectures, experts and games from North Rhine-Westphalia – The Film- and Medienstiftung NRW is once again organising the home base for the host state of gamescom.

Hall 4.1 | A061–B070

At gamescom, the Film- und Medienstiftung NRW is once again bringing together experts from North Rhine-Westphalia and the international games industry at the “Welcome to NRW” joint booth in Hall 4.1. The event kicks off with the NRW reception featuring Nathanael Liminski and Walid Nakschbandi. Together with partners such as the Goethe-Institut Sub-Saharan Africa, Womenize!, the Creative Europe Desk NRW, the Institut français, ARTE, GAME:IN, and the Düsseldorf Competence Center for the Cultural and Creative Industries, the program focuses on international markets and collaborations, resilient career paths, gaming culture and democracy, contemporary work culture, and games with a message. There will also be panels and presentations that provide insights into gaming markets such as Thailand and Brazil, shed light on the industry landscape in the U.S. and Canada, and offer a look at the industry in NRW. The program will be rounded out by games from funded studios in NRW.

BERLIN/BRANDENBURG

Grand Reception for the Capital Region

The medianet berlinbrandenburg brings politics, publishing and the House of Games from Germany’s capital region to Hall 4.1 | Booth C063g - D078g

Berlin and the surrounding Brandenburg region have always been among the most important locations for the German games industry. This also applies to their presence at gamescom. Of course, Berlin and Brandenburg will once again host a grand reception this year, which will be officially opened by State Secretary for Economic Affairs Michael Biel, medianet CEO & Chairwoman of the Board Jeannine Koch, as well as Maik Reichelt, CEO of ByteRockers’ Games. In addition to the ten studios and service providers at the joint booth, the House of Games will also play a special role this year. Now in its final stages, the House of Games is the talk of the gaming industry in the capital, and it’s set to be the same at gamescom. After all, while the House of Games is located in Berlin, it is intended to serve the entire German games industry.



Bricks Make Cities

The LEGO Group, Paradox Interactive and Iceflake Studios have revealed their upcoming entry in the city builder genre at Opening Night Live: *LEGO Skylines* will bridge beauty and functionality in amazing LEGO visuals.

A playful take on city building, *LEGO Skylines* invites you to build, manage, and grow your dream city in a vibrant LEGO universe. Create whatever you can imagine or lose yourself in the details in an evolving world that unfolds as you play. Start with a single plot, build your first house, and watch your neighborhood grow into a living, breathing metropolis shaped by your decisions.

In *LEGO Skylines*, you’re encouraged to build a city that’s both beautiful and functional. First, cover the basics like roads, electricity, food, and water to make your city run smoothly. Then, make it a place your citizens love. Add cozy homes for them to return to after work, green parks where they can unwind, quirky stores stocked with their favorite goods, and well-equipped hospitals to keep everyone in one piece.

Turn your city into a cultural capital with great museums and impressive sports arenas, or plop bakeries on every street corner, serving delicious donuts baked with wheat from your own farms. As you expand, you’ll gradually unlock new buildings and services for your citizens to enjoy, increasing your city’s rating and their happiness along the way. With a large selection of customizable plots, buildings, and countless other LEGO decorations, it’s easy to create a city that’s got your fingerprints all over it. *LEGO Skylines* is about the satisfac-



tion of building everything just where you want it, which is, of course, exactly where it belongs.

“Most of us at Iceflake grew up building LEGO sets, and we’ve carried that passion with us to this day. As huge fans, we were incredibly excited to get the opportunity to combine our creative drive with everything we’ve learned over the years building deep management and simulation games,” said Lasse Liljedahl, Co-Founder and Game Director at Iceflake Studios. “With *LEGO Skylines*, we want to turn city building into a more personal experience, where only your imagination limits what kind of cities you can build. We can’t wait to see how players bring their dreams to life in it.”

“Building and creativity have always been at the heart of the LEGO experience, but *LEGO Skylines* takes us into completely new territory,” said Fredrik Löving, SVP, Global Head of GAME at the LEGO Group. “Together with Paradox Interactive and Iceflake Studios, we have brought the



LEGO experience to one of the world’s most beloved gaming genres. From the beginning, our ambition wasn’t just to make a LEGO city-builder, it was to create a game that is considered among the best in the genre. Whether players dream of building a bustling metropolis, a quirky seaside

town, or something nobody has imagined before, *LEGO Skylines* gives them the creative freedom and depth to make it happen.”

LEGO Skylines is available to wish-list now. For more information, please visit www.legoskylines.com or follow it on YouTube.

Durable Advantage: Chris Hewish's New Book Debuts at gamescom 2026

Every year, gamescom fills with trailers, hardware reveals, and platform announcements. This year, Xsolla President Chris Hewish is bringing something the show floor rarely sees: a business book. Alongside the company's usual slate of product news, Hewish is launching *Durable Advantage: Five Pillars of the Modern Game Business*, built around a question most studios never stop to ask. Not how to make a hit game, but how to build a company that keeps creating value long after the hit stops trending.

Hewish sees the industry split into two camps. One makes strong games but hands distribution to platforms it can't control, measuring success in downloads and chart positions. The other holds the player relationship directly (the commerce, the data, the ongoing connection) and uses that ownership to build value that compounds rather than resets with every release. He calls the first group renters and the second owners. The entire book is a guide to moving from one category to another.

When a Hit Wasn't Enough

The book opens with a story from earlier in Hewish's career. He worked on a mobile title that crossed 100 million downloads within months of launch, a number most studios would call a triumph. But when the marketing spend dried up, the business did too. The game had reached an enormous audience without ever building

a real relationship with it. The player base belonged to whichever platform or ad channel had funneled people in, not to the company that made the game. The download figures were real. The business behind them wasn't durable at all.

That gap, between a hit and a lasting business, is what sent Hewish looking for what actually separates game companies that fade from those that keep compounding. More than three decades in the industry went into the answer, and the result is the framework at the book's center.

Five Pillars, Working Together

Hewish builds his argument on five elements: Relationships, Commerce, Intelligence, Trust, and Time. He's careful to note these aren't five separate workstreams. They reinforce one another. Deeper player relationships make commerce more effective. Sharper intelligence produces better decisions. Trust keeps players around longer. Run all of that over enough time and the advantages stack into something competitors find genuinely hard to replicate.

In practice, the framework points studios toward a handful of concrete moves: own the direct relationship with players rather than renting access through a platform, consolidate commerce, engagement, and backend systems into one connected setup instead of a patchwork of tools, expand into new markets through localized payments and distribution, and strip out operational complexity so teams spend their time making games rather

than maintaining infrastructure. The throughline is a shift away from dependence on third-party platforms and toward owning the pieces that create long-term value: the player relationships, the commerce layer, the data, and ultimately the enterprise value all of it generates. It's also, unsurprisingly, close to the thinking behind Xsolla's own platform strategy, which exists to give developers the infrastructure to turn hit games into lasting businesses.

A Presence at gamescom

Xsolla is bringing physical copies to gamescom 2026 in Cologne, with free printed editions available at the Xsolla booth while stock lasts. Hewish will also walk through the framework in person at Xsolla Clubhouse on Wednesday, August 26, from 10:30 AM to 12 PM CEST, covering how studios can deepen player relationships, capture more of their own commerce, and build advantages that last. Attendees can hear from Hewish directly and receive a signed copy of the book.

The Second Book on Xsolla's Shelf

Durable Advantage isn't Xsolla's first move into publishing. It follows *Once Upon Tomorrow*, written by Xsolla founder Shurick Agapitov, which looks further ahead to where creative technology is headed: a future in which the tools for building worlds, running commerce, and growing communities sit in the hands of creators rather than the platforms that host them.

Read side by side, the two books complement each other. Agapitov sketches the destination to which creators and the industry are ultimately headed. Hewish supplies the map for getting there, the operating model a company needs to build something durable enough to survive the trip.

Getting a Copy

Making a great game still matters. That hasn't changed. Hewish's argument is that it's no longer enough on its own. The companies that last will be the ones that hold onto more of their player relationships, their commerce, their intelligence, the trust they've earned, and the compounding value that comes with time. *Durable Advantage* is a practical guide for

building that kind of company on purpose, rather than hoping it happens along the way.

Copies are available at the **Xsolla booth in Hall 2.2 (#A030-B035)**

throughout gamescom. Both *Durable Advantage* and *Once Upon Tomorrow* will also be available on Amazon in physical and digital formats as they roll out.

Durable Advantage: book signing with Chris Hewish

Join us at the Xsolla Clubhouse

Wednesday, August 26, 10:30AM - 12PM
Deutz-Mühlheimer Str 22
Cologne, Germany

Xsolla Sessions

Chris Hewish

President, Xsolla



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EGDF and VGE Release Major Report on Europe

According to the data, the EU games industry has reached 6,600 studios that employ over 95,000 people and generate a combined industry turnover of 24 billion euros.

The 2024 European Video Games Industry Insights Report is a collaboration between the European Games Developer Federation (EGDF) and Video Games Europe (VGE), the two umbrella associations for the European games industry. It is the only comprehensive report providing an overview of the state of the whole European game industry.

For 2024, the report compiles aggregated national data from 28 European countries: Austria, Belgium, Bulgaria, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, France, Germany, Iceland, Italy, Latvia, Lithuania, Luxembourg, Netherlands, North Macedonia, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Spain, Sweden, The United Kingdom and Türkiye.

Bulgaria and Cyprus are for the first time covered by the report. With its 4.3 billion Euros combined industry turnover, Cyprus takes the place of the main game industry hub in terms of combined industry turnover in the EU. It is followed by France with 4.2 billion Euros and Germany with 3.7 billion Euros.

In terms of number of studios, Sweden maintained its position as the leading game industry start-up hub in the EU, with over 1,100 game devel-

oper studios. However, this is about half of the studio base in the UK, which reaches 2,100 studios. Germany has 910 studios, Turkey 851, Poland 824 with France and the Netherlands to follow with 575 and 561.

With close to 15,000 people working in the industry, Poland clearly has the largest game industry talent base in the EU. Outside the EU, Turkey has reached a talent base about the same size as Poland's. However, the UK, with over 28,000 people working in



01	Istanbul, Türkiye	9370
02	Warsaw, Poland	6340
03	London, UK	5930*
04	Stockholm, Sweden	5900
05	Barcelona, Spain	5360
06	Paris, France	5000
07	Oxford-Guildford, UK	4750*
08	Manchester-Liverpool, UK	3500*
09	Helsinki, Finland	3130
10	Edinburgh, UK	2650
11	Ankara, Türkiye	2610
12	Belgrade, Serbia	2550
13	Royal Leamington Spa, UK	2520*
14	Berlin, Germany	2430*
15	Krakow, Poland	2100
16	Wrocław, Poland	2100
17	Katowice, Poland	2100
18	Copenhagen, Denmark	1960
19	Hamburg, Germany	1870*
20	Amsterdam, Netherlands	1790

*DATA FROM 2023

the industry, has the biggest talent base in Europe overall. Germany and France follow with both around 12,000 people working in the games industry.

Another interesting figure is the number of educational institutions that formally offer training in game development. France leads the way with over 130 institutions, followed by the UK with 75, Poland with 63, and Germany with 54 institutions. Spain, Ireland and Finland follow.

SOURCE VGE AND EGDF REPORT 2024

These Countries are Represented With a Pavilion for the First Time

The number of national pavilions grows year after year. There are 47 this year. Participating for the very first time are Bulgaria, Cyprus, Hungary, Morocco, and Nigeria.



Cyprus is represented with a particularly large presence, partly because the country's gaming industry is projecting great confidence. And it has every reason to.

According to a new Europe report, the Cypriot games industry generates more revenue than any other in the EU. And according to a survey conducted by the industry itself, there are approximately 415 games companies per million inhabitants in Cyprus. That's a world record.

The Hungarian booth was brought together by Creative Hungary. The collective appearance happens under

the Budapest Select umbrella brand. At the exhibition, Berries Studios is showcasing *CubeColony*, Kaos Lab brings *Trash Pirates*, NovaSphera shows *Studio Elflock*, and ZU presents *Digital EverGround*.

The Nigerian booth is organised under Games from Nigeria by Nigerian studio Maliyo Games and the French Embassy in Nigeria, while PR is handled by Narratify.

An African Games Industry Mixer co-organised with SpielFabrique and sponsored by Xsolla will also be held on Thursday at the Nigeria booth, starting at 04:00pm.

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EUROPEAN INSIGHTS

Europe as a Games Location and Current Challenges From the Perspective of Industry Leaders

How do **gaming executives** rate **Europe's position** in the **global market**?
And what key challenges and trends are currently affecting the industry?
We spoke to several **industry leaders** from different countries to find out.

Paul Sulyok
CEO, Green Man Gaming



Paul Sulyok is the founder and CEO of Green Man Gaming. The UK-based company operates a platform that sells games and serves as a community hub for gamers worldwide. Furthermore, Green Man Gaming has a publishing unit and partners with other companies to support their marketing initiatives.

"Generating early sales volume across multiple channels creates the buzz needed to trigger front-page recommendations on major platforms."

daily 1

gamescom Daily: What is your opinion of the current state of the European games market?
Paul Sulyok: Europe is a creative powerhouse, but commercially it's operating in a high-risk climate. As a production location, Europe's strength is its deep pool of talented indie and AA studios. But with funding tight and developer costs up, the old "post and hope" model - building a game in isolation and hoping a single platform algorithm picks it up - is no longer viable. Studios have to stay agile. Instead of depending entirely on a single storefront, studios need to react quickly to market trends and build a multi-channel setup right from launch. As a sales market, Europe isn't one-size-fits-all. Player behavior, purchasing power, and local payment methods vary wildly across borders. Winning here requires tailored regional pricing and active local campaigns

to turn player interest into actual revenue.

What key challenges and trends do you currently see in the industry, and how is your company positioned in this context?
We're seeing two problems hit developers at the same time: discoverability is broken, and it's getting more expensive to acquire players on top of that. The old approach of listing your game on a storefront and hoping the algorithm picks it up simply doesn't work for most studios anymore. You can have the best game in the world, but if no one finds it, then you won't make any money. The way forward is active distribution. Storefronts can't just be digital shelves anymore, they need to actively work for the studio. That means treating distribution data, like sales velocity, regional demand, and pricing signals, as an active marketing engine rather than passive post-launch reporting. Generating early sales volume across multiple channels creates the buzz needed to trigger front-page recommendations on major platforms. In short, it gives

CREDIT GREEN MAN GAMING



Piotr Bajraszewski
CFO/COO, 11 bit studios

"The market is flooded with lower-quality products that fail to recoup costs, while even solid, well-made games struggle to turn a profit."

studios a way to drive their own discovery instead of hoping for luck.

How important is the physical retail market to your sales strategy in Continental Europe?
Digital distribution is our core focus, and we expect the market shift toward digital to accelerate even further over the next 2 to 3 years. With PlayStation announcing its move away from physical game releases, this shift is becoming even more pronounced. The real challenge for studios isn't managing physical shelf space anymore, it's figuring out how to recreate that visibility in a crowded digital landscape. As the market becomes increasingly more digital, simply placing a game on a storefront isn't enough. This is why we'll see a shift in studios that won't rely solely on a single store. Instead, they will work with distribution partners to optimise regional pricing models, access localised promotional networks, and drive multi-channel volume, ensuring their titles connect directly with relevant, highly engaged audiences globally.

CREDIT 11 BIT STUDIOS

Piotr Bajraszewski is the Acting Financial and Business Development Director at 11 bit studios in Poland. The studio is known for its own games, including *This War of Mine*, *Frostpunk* and *The Alters*, as well as for publishing games from other studios like *Moonlighter*.

gamescom Daily: What is your opinion of the current state of the European games market?
Piotr Bajraszewski: As a production location, Europe faces the same global industry pressures as everyone else, and we have unfortunately seen a troubling number of studio closures recently. On the bright side, regions like Poland continue to stand out as strong development hubs, thanks to a highly skilled, passionate talent pool and a continuing cost advantage over regions like the US. As a sales market, Europe remains important, but the US and China continue to be our most profitable revenue drivers. Consequently, building visibility and capturing market share in those two regions remains our primary focus.

What key challenges and trends do you currently see in the industry, and how is your company positioned in this context?
Thousands of games release on Steam annually, bringing two major challenges to the forefront. First, market saturation: the market is flooded with lower-quality products that fail to recoup costs, while even solid, well-made games struggle to turn a profit. This lack of financial sustainability leads to studio closures and destabilises the industry - particularly in the "indie premium" sectors where we operate. Second, there is a severe discoverability crisis. Cutting through the noise is increasingly difficult as consumer attention spans shorten amidst an unprecedented volume of content. On our end, 11 bit

studios operates from a position of relative strength. We have a dedicated global player base - with over 10 million players in the *Frostpunk* franchise alone, alongside a still strong following for *This War of Mine* and a warm welcome for new IPs, like *The Alters* - as well as solid brand recognition as a publisher. While that foundation gives us a major advantage, breaking through with new publishing titles is still a challenge. Imagine how much steeper that hill is for smaller studios without that established track record and resource base.

How important is the physical retail market to your sales strategy in Continental Europe?
Historically, physical retail was a significant driver for us in Continental Europe - especially in markets like Poland 10-15 years ago, where localised pricing, game reselling, and sharing made physical media much more accessible than digital. Today, with unified regional pricing, frequent digital sales, and stripped-down physical packaging, demand for standard boxed editions is at an all-time low. Over the next 2-3 years, we expect the market for standard physical releases to continue shrinking. Consequently, our retail strategy has shifted from mass distribution to high-value physical releases. Rather than flooding channels with standard boxes, we focus on premium collector's editions packed with physical goods for fans who want something special on their shelves. Beyond boxed games, we cater to this demand through high-end IP expansions - such as our hardcover *World of Frostpunk* anthology and art book, official merchandise, and tabletop adaptations like the *Frostpunk* and *This War of Mine* board games. For our core audience, physical media is no longer just a distribution channel, as it has evolved into a premium collectible market.

HIGHLIGHTS

gamescom awards 2026: The Nominees

The most **outstanding games** at the show are recognised each year with the gamescom awards. **This year's favourites** include **Metro 2039**, with five nominations, while a total of eight games from **Sega** were nominated.



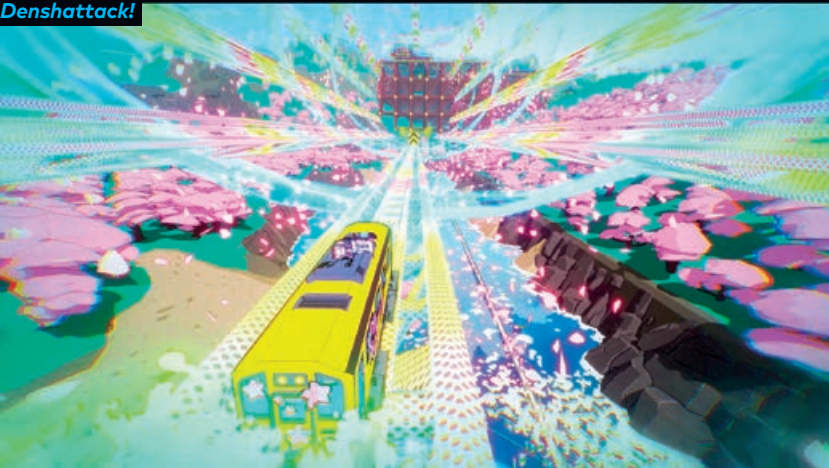
Alien: Isolation 2



Age Twisters



The Regreening



Denshattack!



Metro 2039



Total War: Warhammer 40,000



Opus: Prism Peak



Stranger Than Heaven

Last year, Capcom's *Resident Evil Requiem* was nominated for five awards. This year, *Metro 2039* from 4A Games and Deep Silver (Plaion) has topped the list. Not only has the game secured nominations in the Best Visuals and Most Epic categories, but it has also been nominated across all platforms on which it is being released. The indie game *Denshattack!* from Undercoders and Fireshine Games,

which was announced during last year's gamescom Opening Night Live, has received a total of four nominations, as has *Alien: Isolation 2* from Creative Assembly and Sega. Speaking of Sega. Eight games from the Japanese publisher's pipeline have been nominated, including two nominations each for *Total War: Warhammer 40,000*, also from Creative Assembly, and *Stranger Than Heaven* from RGG Studio. The story-driven adventure game *Opus: Prism Peak* boasts three nominations too. Meanwhile, the two HoYoverse titles face

tough competition from *Arknights: Endfield*, *Silver Palace* und *Where Winds Meet* in the mobile category. An international jury of leading games journalists and content creators has selected the titles from a large number of submissions, which will be playable in the entertainment area at gamescom 2026. Both the jury and the community will select the winners. A number of other awards will be presented in the Global Awards Group category too. These are directly related to the opening of the show and the

event itself. These include the jury awards for Best Lineup, Best Booth, and Best Business Booth, as well as the special jury award, the Heart of Gaming award. Visitors to gamescom will have the opportunity to vote for their favourites in three consumer categories: Best Booth, Best Merchandise and Best Trailer/Announcement. Voting is open from Wednesday 26 August until Thursday 27 August at 2 pm. Voting takes place both online via gamescom.global and on site via QR code. The winners will be announced live during the awards show on 28 August.

CREDITS PLAION, SEGA, FIRESHINE GAMES, KRAFTON, BYTEROCKERS' GAMES, SHUEISHA GAMES



The 2026 Nominations (in alphabetical order within the categories)

BEST VISUALS ALIEN: ISOLATION 2 (Sega) DEPERSON (Parco Games) FORZA HORIZON 6 (Xbox Game Studios) INKBLOOD (Critical Reflex) METRO 2039 (Deep Silver)	MOST EPIC CRIMSON DESERT (Pearl Abyss) METRO 2039 (Deep Silver) STRANGER THAN HEAVEN (Sega) TIDES OF ANNIHILATION (Eclipse Glow Games) TOTAL WAR: WARHAMMER 40,000 (Sega)	BEST PC GAME ALIEN: ISOLATION 2 (Sega) CRIMSON DESERT (Pearl Abyss) GUNS OF ESCHATON (4Divinity) METRO 2039 (Deep Silver) TOTAL WAR: WARHAMMER 40,000 (Sega)
BEST AUDIO ALIEN: ISOLATION 2 (Sega) CAIRN (The Game Bakers) DENSHATTACK! (Fireshine Games) FORZA HORIZON 6 (Xbox Game Studios) THERE ARE NO GHOSTS AT THE GRAND (Friday Sundae)	MOST WHOLESOME AGE TWISTERS (Krafton) BOOK NOOK (Wings) FINDING POLKA (Parco Games) GARDEN INK (Kranich Games) OPUS: PRISM PEAK (Shueisha Games)	BEST SONY PLAYSTATION GAME DRAGON'S DOGMA 2: DARK ARISEN (Capcom) METRO 2039 (Deep Silver) ONIMUSHA: WAY OF THE SWORD (Capcom) THE BLOOD OF DAWN WALKER (Bandai Namco Entertainment) TIDES OF ANNIHILATION (Eclipse Glow Games)
BEST GAMEPLAY ALIEN: ISOLATION 2 (Sega) CAIRN (The Game Bakers) DENSHATTACK! (Fireshine Games) ONIMUSHA: WAY OF THE SWORD (Capcom) THE BLOOD OF DAWN WALKER (Bandai Namco Entertainment)	GAMES FOR IMPACT FISHBOWL (imissmyfriends.studio / Wholesome Games Presents) MEDIA CIRCUS (Papercoda Games) OPUS: PRISM PEAK (Shueisha Games) SOKO 1977: ANTI-TERROR TASK FORCE (Paintbucket Games / bpb) THE REGREENING (ByteRockers' Games)	BEST NINTENDO SWITCH 2 GAME DENSHATTACK! (Fireshine Games) MEGA MAN: DUAL OVERRIDE (Capcom) NINTENDO SWITCH SPORT RESORT (Nintendo) OPUS: PRISM PEAK (Shueisha Games) RAYMAN LEGENDS RETOLD (Ubisoft)
MOST ENTERTAINING BAD MAGPIE (Milktooth) DENSHATTACK! (Fireshine Games) ESCAPE FROM DUCKOV (bilibili) THERE ARE NO GHOSTS AT THE GRAND (Friday Sundae) WANDERBURG (Sidekick Publishing)	BEST MICROSOFT XBOX GAME FORZA HORIZON 6 (Xbox Game Studios) GEARS OF WAR: E-DAY (Xbox Game Studios) HALO: CAMPAIGN EVOLVED (Xbox Game Studios) METRO 2039 (Deep Silver) STRANGER THAN HEAVEN (Sega)	BEST MOBILE GAME ARKNIGHTS: ENDFIELD (Hypergryph) GENSHIN IMPACT (HoYoverse) SILVER PALACE (Elemental) WHERE WINDS MEET (NetEase Games) ZENLESS ZONE ZERO (HoYoverse)

cologne nights

event tip

What helps after a stressful day at the gamescom is to laugh heartily. Boing! Comedy (Friesenstraße 33) from and with comedian Manuel Wolff. Great stand-up comedians and newcomers perform on the stage. There are shows every day of the week, changing acts, competitions and regularly in English.



boingcomedy.de

after-hour drink

There is more to drinks than meets the eye. The *Little Link* (Maastrichter Strasse 20) aims to make every drink more exciting than the last one. The bar offers classics, but also avant-garde creations of their own. The menu includes porcini whiskey, espresso boulevardier and blackberry caviar. Want to dance in Germany's oldest jazz bar? Then off to *Papa Joe's* (Buttermarkt 37)! Or if you are looking for a rustic Northrhine-Westphalian experience, the club's second location offers a wide selection of beers (Alter Markt 50-52).

littlelink.de
papajoes.de



Papa Joe's

restaurant tip

Fine dining, several courses and breakfast at *NeoBiota* (Ehrenstraße 43c). The restaurant is a culinary playground that has even earned a Michelin star. Depending on the time of day, there are either cinnamon buns or shakshuka and eel Benedict on the menu.

"Sharing is caring" is the theme of *Henne.Weinbar* (Pfeilstraße 31-35). Hot, cold, sweet and savory dishes are prepared for sharing. From scallops and BBQ eggplants with kimchi to pralines and strawberry sorbet with basil. There is also a wide selection of international wines categorized as iconic, classic and freakshow.

restaurant-neobiota.de
henne-weinbar.de



must see



Cologne has a lot to offer. This includes the *Cologne Zoo* (Riehler Str. 173). The zoo is home to more than 10,000 animals. In one of the most modern enclosures live ten elephants, which have recently had offspring. Furthermore, there is also an aquarium with jellyfish, a petting zoo, a farm and a rainforest house with otters and monkeys.

www.koelnerzoo.de

CREDIT ABOVE KOELNMESSE LEFT PAPA JOE'S RIGHT HENNE.WENBAR

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AT ONE GLANCE

Emergency Contacts & On-Site Help

If you need **help in any way** while at gamescom, don't hesitate to contact the on-site staff listed below. Here you can also find nation- and EU-wide **help lines for emergencies**.

Medical Attention & Security

You can always talk to on-site staff if you are looking in need of medical attention or feel threatened. You can also go directly to these locations in the halls or call them:

On-Site Helpers

- Security Office North: **+49 221 821-2551**
- Security Office East: **+49 221 821-2550**
- Paramedics & Doctors: Found in **Halls 7 & 11.1**

General Emergency Contacts

- Medical Help (nation-wide): **+49 116 117**
- European Distress Call: **112**
- Emergency Police Hotline (nation-wide): **110**
- Mental Health (German): **116 123**
- Mental Health (International): The German TelefonSeelsorge has international lines in several languages. You can find them here:



Accessibility

Every hall of gamescom features a barrier-free toilet. With the exception of the center elevator connecting



halls 11.1 and 11.2, all **elevators** on site are also completely barrier-free. **Special car parking lots** can be found at entrances North and South as well as below the plaza, accessible through entrances East and West. **Info Points** can lead you to any destination you need and can also help with Accessibility questions. They are located at the following junctions:

- Passage from Hall 2 to 4
- Passage from Hall 3 to 11
- Passage from Hall 4 to 5
- Passage from Hall 4 to 10
- Passage from Hall 5 to 10
- Passage from Hall 10 to 11 (West)
- Passage from Hall 10 to 11 (East)
- Northern Boulevard in front of Hall 7



A site map of elevators, parking lots and other information on Accessibility can be found and downloaded from this QR code:



Good Gaming Has an Address. It's Dubai.

495 companies, a 34.5% increase in two years. One growing ecosystem. Dubai's biggest Gamescom pavilion yet.

Good gaming, the belief that games are a force for good, for the people who play them and the people who make them – is the idea Dubai has built its Gamescom pavilion around. Twelve months ago, that belief showed up in Cologne as a handful of games on a modest stand, the Middle East's first government-led gaming pavilion. This year, it's a thriving ecosystem. The Dubai Films and Games Commission (DFGC), established under the Dubai Media Council, is leading the emirate's largest pavilion to date, backed by a delegation that includes Dubai Economy and Tourism, Dubai Culture and Arts Authority, Dubai Future Foundation, Dubai Chambers, the Dubai International Financial Centre, Dubai Police, Dubai Multi Commodities Centre and members of the private sector.

Much of the growth is written into the map. A working day in Dubai opens with Seoul and Tokyo already at their desks and closes as Los Angeles comes online, letting a single studio hold the whole industry inside one calendar. The market sits just as close, one of the youngest, most mobile-first player bases anywhere, on a



HESHAM AL OLAMA

CEO of the Media Development Sector at Dubai Media Council



FAISAL KAZIM

Games Commissioner at DFGC

route publishers, platforms and investors already fly. Dubai folds a lot of distance into one address.

The numbers back it up. Between 2024 and 2026, the number of gaming companies operating in Dubai grew from over 368 to 495, a 34.5% increase in two years, and the clearest measure yet of gaming companies choosing to build and scale here.

The industry is moving with it. The Good Games Club podcast, which focuses on the positive impact games can have on people and the planet, is relocating to Dubai, bringing its coverage into the same ecosystem it's been reporting on from the outside.

The numbers on the stand tell the same story of growth. More than 10 showcases will be on show this year, alongside a live stage for panels and fireside chats and dedicated rooms where studios, publishers and investors get business done – a working ecosystem where, a year ago, there was a showcase. Among those fireside chats, one carries the pavilion's belief in good gaming furthest. On Day 2, at 11am, the pavilion welcomes Robert Steen, father of the late Mats Steen, known in World of Warcraft as Ibelin, to speak about the impact Mats continues to have on communities around the world.

"Dubai has a way of entering an industry and, in no time, becoming impossible to leave out of the conversation. We have done it in aviation, in the economy, in tourism. Gaming is next" says **Hesham Al Olama, CEO of the Media Development Sector at Dubai Media Council**. "Our presence at Gamescom is not about

taking part in a show; we are building a complete network that leads our partners and every stakeholder to choose Dubai as their base for years to come."

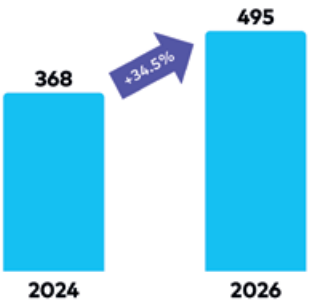
"There is a tendency among some people to view gaming purely from an entertainment lens, but we count it among society's most powerful creative forays," says **Faisal Kazim, Games Commissioner at DFGC**. "Innovatively built games can impart knowledge, connect people who would never otherwise meet and build real careers. Good gaming runs through all of it, the belief that games are a force for good, for the people who play them and the people who make them."

That belief now has infrastructure behind it. 495 gaming companies have set up in Dubai, the GameForward accelerator is backing the newer ones, and developer grants are pulling international teams. All of it sits under the Dubai Program for Gaming 2033 and the plan is to lift the emirate into the world's top 10 gaming destinations by 2033. The method behind it is deliberate, enabling policy first, then funding and connection, then a local bench of talent that stays. Together, it's work aimed at roughly 30,000 jobs and close to USD 1 billion added to Dubai's GDP by 2033.

Twelve months ago, Dubai's pavilion was proof of intent. This year, it's proof that Dubai already decided to matter in gaming.

Find the Dubai pavilion at Hall 04.1, Stand A011g-B010g.

Game Companies Operating in Dubai



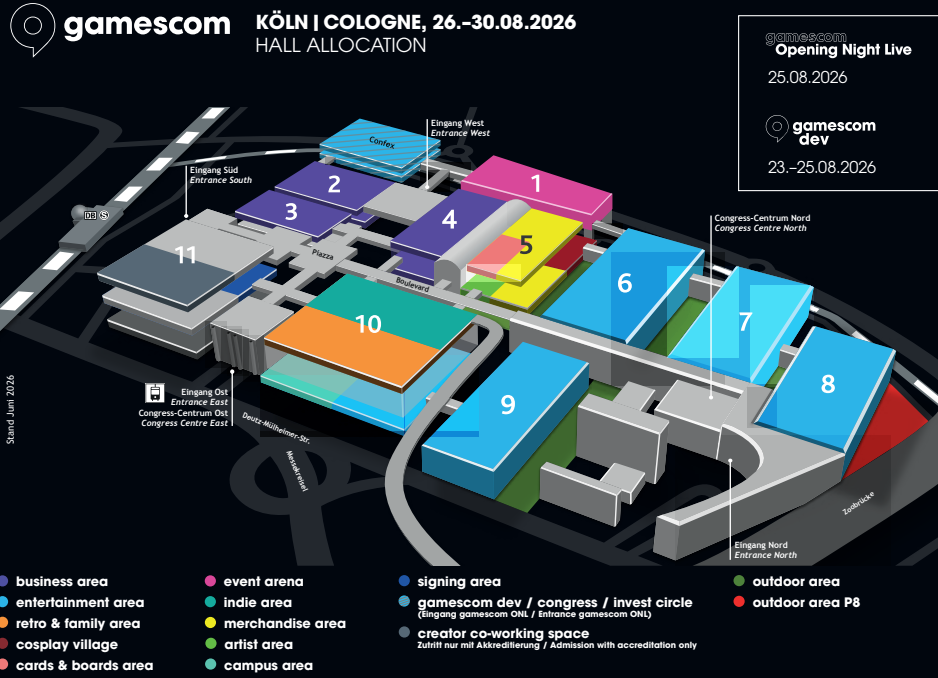
CREDITS: AMBULANCE: PEXELS, MIKHAIL NILOV, COLOGNE: PEXELS, MALI MAEDER

Floor plan hall 2.1



Good to know

On these pages you will find the hall plans and exhibitor list for the business area (Halls 2, 3 and 4), as well as interesting and useful information about the show.



SAFER SPACE POLICY & EDELGARD

It is important for gamescom to provide a peaceful, positive and safe experience for everyone. Participants who are harassed or who notice that another person is being harassed are encouraged to report this to Koelnmesse (saferspace@gamescom.de) +49-221-821 2018, or via the QR codes on the gamescom Safer Space posters at all info counters and on restroom mirrors.

SAFER SPACE POLICY OF KOELNMESSE

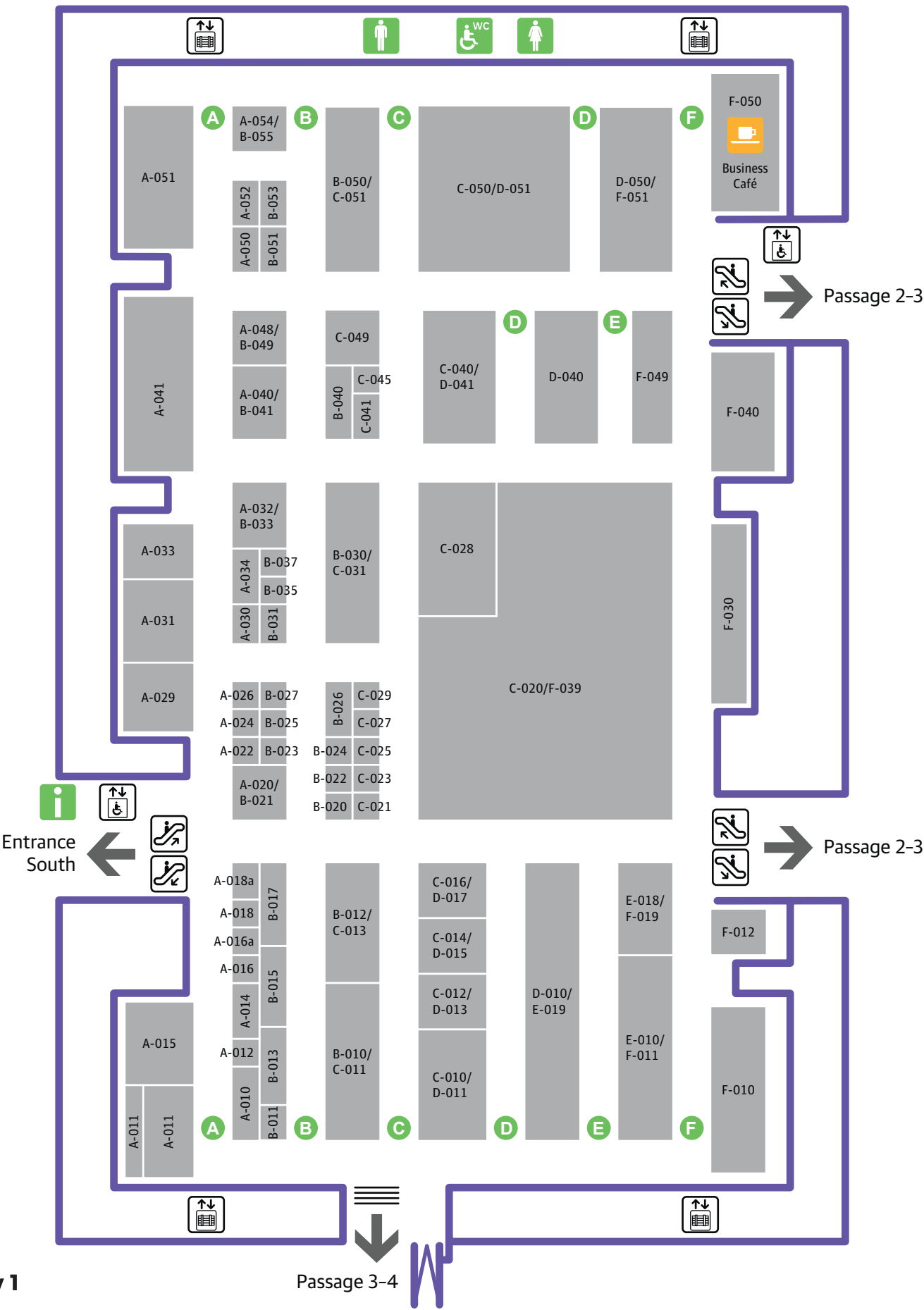
	26.08.	27.08.	28.08.	29.08.	30.08.
business area					
Exhibitor	7:00 a.m.– 8:00 p.m.	7:00 a.m.– 9:00 p.m.	7:00 a.m.– 9:00 p.m.	closed	closed
Trade visitors	9:00 a.m.– 7:00 p.m.	9:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.	closed	closed
entertainment area					
Exhibitor	7:00 a.m.– 8:00 p.m.	7:00 a.m.– 9:00 p.m.	7:00 a.m.– 9:00 p.m.	7:00 a.m.– 9:00 p.m.	7:00 a.m.– 9:00 p.m.
Trade visitors	9:00 a.m.– 7:00 p.m.	9:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.
Private visitors	1:00 p.m.– 7:00 p.m.	10:00 a.m.– 8:00 p.m.	10:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.	9:00 a.m.– 8:00 p.m.

The floor plan shows a large exhibition hall with various rooms and areas. The layout is divided into several sections, with rooms labeled with letters and numbers. The main entrance is at the bottom, labeled 'Entrance West'. There are two 'Passage 2-3' exits on the left side. The hall is surrounded by a blue border, and there are several icons indicating accessibility (wheelchair, stairs) and information (i). The rooms are labeled as follows:

- Top Section:** A-060, C-058, C-051, C-050/D-052, D-058/C-056, D-054, C-051.
- Left Section:** A-035, A-029, A-027, A-050/B-049, A-040/B-039, A-030/B-035, A-026, B-029, A-024, A-025, A-019a, A-012/B-013, A-010, B-013, B-011, B-009.
- Center Section:** B-048, B-048a, B-046, B-046a, B-044, B-044a, B-042, B-042a, B-040, B-030, B-020/C-021.
- Right Section:** C-048, D-049, C-046, D-045, C-044, C-044a, D-041, C-040, D-039, C-038, D-035, C-034, D-033, D-031, C-032, C-032a, C-030/D-029, D-026, D-024, D-022, D-018, C-020, D-019, D-008, D-004.
- Other Labels:** business lounge presented by GAMEINFORMER.

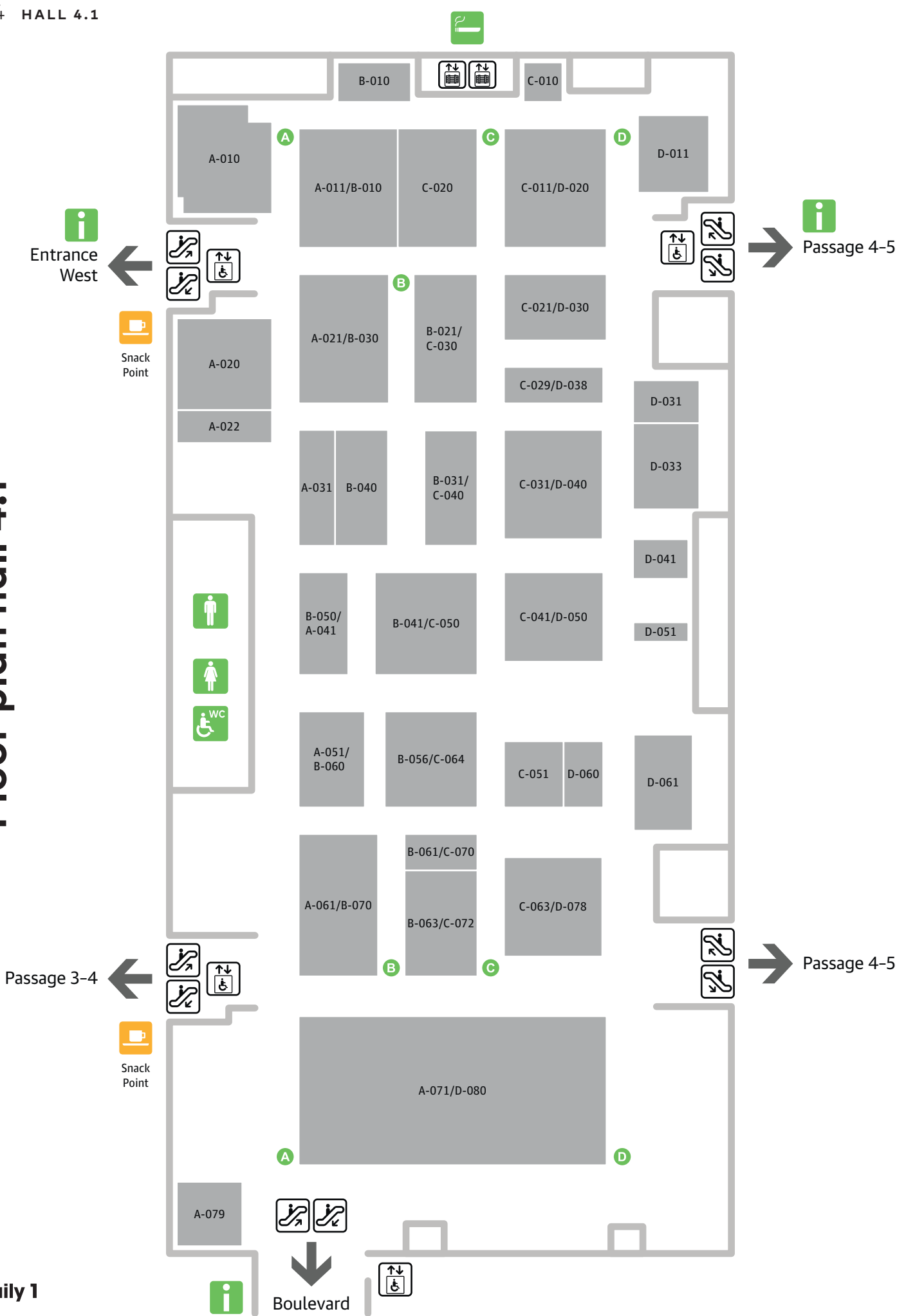
EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL
AltTester	A041	3.2	BJR Pixels Agency	B050 C051	3.2	Clear River Games	D008	2.2
Amazon Game Studios	A048	2.1	Black Soup	C063 D078	4.1	Clevetura	C047a	2.2
Amazon Web Services	A051	3.2	Blackdeep Technologies	B012 C013	3.2	ClockStone Softwareentwicklung	C029 D038	4.1
Amber Studio	A041	3.2	Blacknut	C021	3.2	Cloudflare Germany	C034	2.2
AMDIE	B050 C051	3.2	Blade Representaciones	B041 C050	4.1	CNC	A018	3.2
AMS Neue Medien	A010 C011	2.1	Blaze Entertainment	C020 F039	3.2	Coffee Stain Publishing	E007	2.1
Aone Games	A029	3.2	Bloober Team Spolka Akcy	C026	2.2	Collision Games	D050 F051	3.2
Appcharge	A026	2.2	Bolt Production International	A010 C011	2.1	Com2uS Europe	C063 D078	4.1
APVP – Associação de Produtores	C020	4.1	Bonus Stage	D033	4.1	Comico Games	C011 D020	4.1
Arcane Cabinet	D050 F051	3.2	Bowl Of Tentacles	D031	4.1	Company alab alttawaqiat	C030a D029a	2.1
Archetype Entertainment	A014 B015	2.2	Brainglyph	D050 F051	3.2	Compassvisio	A032 B033	3.2
Arctic Game	D033	4.1	Brainz Gamify	D050 F051	3.2	Conradical	B031 C040	4.1
ard games	B050 C051	3.2	Breda University of Applied Science	A021 B030	4.1	Consulting Dilettante	D050 F051	3.2
Area 35	B013	2.2	Brehm & v. Moers Rechtsanwälte	C063 D078	4.1	Cooling	C046	2.2
Argentum Studio	D050 F051	3.2	Brickworks Games	F030	3.2	Corsair Memory	C048	2.2
Arkaden	B021 C030	4.1	Bright Market	B040	2.2	Corvostudio di Marco Amadei	C031 D040	4.1
Art up International	B029	2.1	Brocap Studio	A020	4.1	Cosmocover	A010	4.2
ARTE France	A016a	3.2	Bruce B.	C051	4.1	Coutts & Co	C020 F039	3.2
Arte Play	A016	3.2	Brunch Studio	B035	3.2	Crazybit	F030	3.2
Artex Software	D060	4.1	Buldozer Production	D050 F051	3.2	Creative Europe MEDIA	D050 F051	3.2
Ascend	B010 C011	3.2	Bulgarian SME Promotion Agency	B012g C013g	3.2	Critical Giants	B021 C030	4.1
Asetek Danmark	A010 C011	2.1	bump	D049	2.2	Cubic Games Studio	F030	3.2
ASIVI CyL	D031	4.1	Bundesministerium für Forschung, Technologie und Raumfahrt (BMFTR)	B056 C064	4.1	Cursed Bytes	B031 C040	4.1
Asteroid Lab	B031 C040	4.1	Buntspecht & Rabe	D060	4.1	CurseForge for Studios	C020	2.2
astragon Entertainment	B010 A011	4.2	Business France	A010	3.2	cView Studios	C040 D041	3.2
Astronaut Diaries	F010	3.2	Business Lounge presented by Game Informer	B043	4.2	Cyber AI	B010 C011	3.2
Atari	A024	4.2	Business Tampere/Games Tampe	D033	4.1	Cybernetic Walrus	B040	4.1
AtlaStudio	B050 C051	3.2	Buzzin Games	E025	2.1	Cygames Europe	B020 C021	2.2
Atra Game Studios	A041	3.2	C			CYGMA	F030	3.2
Audiokinetic	E018 F019	3.2				Cyprus Investment Promotion Agency	F030	3.2
Axpertec International	B020 C021	2.2				Czech Audiovisual Fund	D050 F051	3.2
Ayqwnat Alalaab	C030a D029a	2.1				Czech Ministry of Industry and Trad	A020	4.1
Azerion	A021 B030	4.1				d		
b								
			Caboodle Games	A021 B030	4.1	D-BOX Technologies	B020 C021	2.2
babys club	B010	4.1	Cadivision	A054g B055g	3.2	Daedalic Entertainment	A071 D080	4.1
Back in Service	A020	4.1	Calgary Economic Development	E010 F011	3.2	Daloar Studios	D031	4.1
Balancing Monkey Games	F010	3.2	Canada Media Fund	E010 F011	3.2	Daniel Wichterich	D050 F051	3.2
Balkancar Record	B012 C013	3.2	Capcom Entertainment Germany	A050	4.2	Dare Interativa	B030 C031	3.2
Bambaa	D039	2.2	Capsule studio	B027	3.2	David Konecny	A020	4.1
Bandai Namco Entertainment Germany	B028 A021	4.2	Capybara Games	A060	2.2	Daybreak Games	D035	2.2
Beijing Beatten Cultural	C033a	2.1	CD Projekt	B065	4.2	Denuvo by Irdeto	E001	2.1
Belgium Wallonia Trade & Investment	B040	4.1	Centresoft	A010 C011	2.1	Deviant Legal	A021 B030	4.1
Berlin Partner für Wirtschaft	C063 D078	4.1	CH Creative Hungary	C021g D030g	4.1	DevUnlimit	C050 D051	3.2
Berries and Company	C021 D030	4.1	Channel37	A010	4.1	Die Gute Fabrik	D050 F051	3.2
Besucherbefragung	D051	4.1	Chase a Cloud	B012 C013	3.2	Digital Lighthouse Studios	C031 D040	4.1
Beyond the Wall Consulting	D018	2.2	Chengdu Junyun Technology	D038	2.1	Dirección General de Promoción	A029g	3.2
bHaptics	D013	2.1	Chengdu X hen Network Technology	B042a	2.2	Directorate of the High Technology	B051	3.2
Big Games Machine	C020 F039	3.2	Cherry Europe	A060	2.2	Dizzy Gaming	B050 C051	3.2
Bigpoint	A071 D080	4.1	Cherry Tree Studio	B041 C050	4.1	DK Interactive	D050 F051	3.2
Billionworlds	D033	4.1	Chungnam Content Agency	A032g B033g	3.2	Dlala Studios	D018	2.2
Binary Bacteria	A051 B060	4.1	Ciberdime	A012 C013	2.1	dLocal	A029	2.2
Bit Egg	B010 C011	3.2	Ciklopea	D028	2.1			
			Cinemo	C040	2.1			

Floor plan hall 3.2



EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL
Domsodi Balazs	C021 D030	4.1	Fundación Argentina para la promoci	A033g	3.2	Grimtek	D033	4.1
Dr. K. Chrysostomides	F030	3.2	Fundacion European University	B041 C050	4.1	Grindstone	D050 F051	3.2
Dragon Key Studio	D050 F051	3.2	Funnivation	A010 C011	2.1	Grumpy Echo	D050 F051	3.2
Dragonfly Productions	D050 F051	3.2	Funtaptic Studio	A041	3.2	Guillemot Corporation	B020 C021	2.2
DreamGEAR	C001	2.1	FusionPlay	A051 B060	4.1	h		
Dreamloop Games	D033	4.1	Future Publishing	C024	2.1	HA Hessen Agentur	D060	4.1
Drone Comunicação	B030 C031	3.2	g			Hand Rock Studio	C040 D041	3.2
Dubai Media Council	A011g B010g	4.1	G-Core Labs	B029	2.2	Hard Coders	C050 D051	3.2
Ducky	F030	3.2	G.B.T. Technology Trading	A060	2.2	Hasbro	A014 B015	2.2
Dutch Games Association	A021 B030	4.1	G4F Prod	B025	3.2	Hermit Crab Game Studio	B030 C031	3.2
DXT Corporation	B010 C011	3.2	Gaelta	A031	4.1	Hero HoldCo	B020 C021	2.2
dynecore	A031	4.1	Gamaste	A020 B021	3.2	Hex Foundry Entertainment	D033	4.1
e			Gambrinous	D050 F051	3.2	HexSoft	B012 C013	3.2
			game – Verband der deutschen Games-Branche	A071 D080	4.1	Hidden Interactive	A020	4.1
			Game Informer	B047	4.2	Holymolly	D033	2.2
			Game only	B013	3.2	Honestree	B041 C050	4.1
Earthquack Games	B010 C011	3.2	Gameforge 4D	A071 D080	4.1	Hooded Traveler Games	B031 C040	4.1
EC Innovations (Chengdu)	E017	2.1	Gameloft Brisbane	C010 D011	3.2	HORI (U.K.)	B020 C021	2.2
Echoes	B031 C040	4.1	Gamer Network	A060	2.2	Horns Up Games	F030	3.2
Ectoplastic	A051 B060	4.1	Games & XR Mitteldeutschland e.V.	A051 B060	4.1	House of Games Berlin	C063 D078	4.1
Edgegap	E018 F019	3.2	Games Denmark	B021 C030	4.1	HoYoverse	B051	4.2
Ed ametion	D033	4.1	Games Farm	D050 F051	3.2	Hugenormous Games	F010	3.2
EMA Film Barcelona	D050 F051	3.2	Games From Ukraine	D011g	4.1	Hunting Souls	B041 C050	4.1
Emotionwave	C050 D051	3.2	Games Ground	D050 F051	3.2	Hushcrasher	D050 F051	3.2
EnCaps	C023	3.2	Games Hubs Hessen	D060	4.1	Hutlihut Games	B021 C030	4.1
Engaged	D033	4.1	gamescom biz meeting area	D061	4.1	Huuda	B030 C031	3.2
EnJoyPay	E037a	2.1	gamescom worldwide	A015	3.2	Hypercent	C050 D051	3.2
ENSO Entertainment Software	C051	4.1	GAMESMARKT	D041	4.1	Hyperkin	A002	2.1
Epic Games Commerce	D033	4.2	Gamez Studio Zamora	D031	4.1	i		
Erickson, Kilian, Ruckel GooseGirLg	A051 B060	4.1	gamigo	A071 D080	4.1	i3D.net	A021 B030	4.1
ET-Group	D027	2.2	Gaming Malta Foundation	C040 D041	3.2	iam8bit	A010	4.1
Ettevõtluse ja Innovatsiooni	D033	4.1	Gaming Refurbishment Centre	C047	2.2	ICE-Agenzia per la promozione all'estero l'int.ne delle imprese italiane	C031 D040	4.1
EuraCreative	B017	3.2	Gamious	A021 B030	4.1	ICEX Espana Exportacion E Inversion	B041 C050	4.1
EverGame	B044	2.2	GDcy	F030g	3.2	Ichigoichie	D050 F051	3.2
Eversoul Culture Development	A027	2.2	Gecko Two	A051 B060	4.1	Idlgames	C033	2.1
Exient	C020 F039	3.2	Geniesoft	C050 D051	3.2	ifs Internationale Filmschule Köln	D050 F051	3.2
f			Giants Software Entertainment	B042	4.2	IGDA	C016 D017	3.2
			Gift2Games	E010 F011	3.2	IGDA Foundation	C014 D015	3.2
			Global Collect Services	B048a	2.2	IGEA	C010g D011g	3.2
			Global Step Management Services	A010 C011	2.1	IGN Entertainment	B030	2.1
Factory-C	C051a	2.2	Globant France	A010 C011	2.1	Imperial Playgrounds	D033	4.1
Fair Games	D050 F051	3.2	Goblinz Studio	A010	3.2	Impulse Media Hub	D050 F051	3.2
Fandom	A011	2.1	GOG	A012 C013	2.1	andescent Games	F010	3.2
Fennica Gaming	D033	4.1	Good Partners	A020	4.1	Incidental Minds	A031	4.1
Figs	B022	3.2	Government of Canada	E010 F011	3.2	Incineration Productions	B012 C013	3.2
Filin Good Films	D050 F051	3.2	GovMediX	D060	4.1	Inclusive Gaming	A051 B060	4.1
Finji	A060	2.2	Gozulting	C025	3.2	Infinity Games	C020	4.1
Fizz Creations	D036 E037	2.1	Grand Duck Games	D050 F051	3.2	Inage Studios	A020	4.1
Flashpoint Germany	B020 C021	2.2	Gravity Well	A060	2.2	Innovision Multimedia	A060	2.2
Floating Rock Studio	F010	3.2	Greensan	A041	3.2	Inprinting	D024	2.1
Flutu Music	B030 C031	3.2	Griffioge	C041	2.2			
Focus Entertainment	A028	4.2						
Fono Labs	A031	4.1						
FootAR	C020	4.1						
Forge Play Studio	B041 C050	4.1						
Frankfurter Buchmesse	D060	4.1						
Frontfutur	B030 C031	3.2						
Funcom Games Bucharest	A041	3.2						

Floor plan hall 4.1



EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL	EXHIBITORS	BOOTH	HALL
Instinct3	A060	2.2	Leonardo Interactive	C031 D040	4.1	miniwin	A031	4.1
Instituto de Promoción de Inversion	F012	3.2	Lesser Key Studios	F010	3.2	Mischief Makers Studio	F010	3.2
Investissement Quebec	E018 F019	3.2	Level Labs	A051 B060	4.1	Mitteldeutsche Medienförderung	A051 B060	4.1
Investment Promotion Agency	D010g E019g	3.2	Lexip	B031	3.2	mlxar	C045	2.2
Iphigames	D050 F051	3.2	Lineargame	C011 D020	4.1	mod.io	C010 D011	3.2
Iris Mega	D014	2.1	Lingoon	A071 D080	4.1	MOD42 Studio	A020	4.1
Ishtar Games	B017	3.2	Lingotion	B033	2.1	Modern Forms	D039	2.1
Italian Games Factory	C031 D040	4.1	LinkME	A010 C011	2.1	Moonflow Media	D060	4.1
Italic ApS	D050 F051	3.2	Lionbridge Games	C041	3.2	Mothership Talents	A071 D080	4.1
ItsTheEm	B031 C040	4.1	Liquid Crimson	C020 F039	3.2	Motion R2	B030 C031	3.2
Ivalice Studio	B050 C051	3.2	Little Dragon Interactive	F010	3.2	Mountainroad	D050 F051	3.2
j			Local Heroes Worldwide	A021 B030	4.1	Mousepad 24 Anita	E019	2.1
Jackbox Games	A060	2.2	Loki Games	B041 C050	4.1	Makarska-Gurgacz		
JetBrains	C011 D020	4.1	Ludens	C050 D051	3.2	move technology	A051 B060	4.1
Join Equal	B020 C021	2.2	Ludium Lab	B041 C050	4.1	Move&Feel	C031 D040	4.1
Joindots	A071 D080	4.1	Ludum Collective	C040 D041	3.2	Murska Digital	D033	4.1
Jollify Oyun Yazilim ve Pazarlama	D021	2.1	Ludus Studio	B030 C031	3.2	My.games	A060	2.2
JoyJab	A051 B060	4.1	Lupas, Dominic und Riebe, Jan	C051	4.1	Myturn	C050 D051	3.2
June Studio	B050 C051	3.2	Lynk+	B020 C021	2.2	n		
k			m			Namson Digital	B010 C011	3.2
Kakao Games Corp.	B011	2.2	Macanga Games	D050 F051	3.2	Nanali	C050 D051	3.2
Kalla Gameworks	D050 F051	3.2	Mad Mimic	B030 C031	3.2	nanonimo	E018 F019	3.2
Kanaegame	B041 C050	4.1	Madfinger Games	C039	2.2	Native Prime	B026	3.2
Kaos Lab Kft	C021 D030	4.1	Maga animation studio	C031 D040	4.1	Nazara Technologies	C029	2.1
Kapnetix	A020	4.1	Maliyo Games	C010g	4.1	NboxGames.	C050 D051	3.2
Keen Games	A071 D080	4.1	Malta Game Developers Association	C040 D041	3.2	NCsoft	B050 A051	4.2
KeyQuest Studio	B021 C030	4.1	Mana Brigade	D050 F051	3.2	Nearly Done Games	D050 F051	3.2
Keywords International	A050 B049	2.2	marbis	A071 D080	4.1	Neat Corporation (NeCo Software AB)	D033	4.1
Kidentify	C011 D020	4.1	Mardröm	D050 F051	3.2	Neogames Finland	D033g	4.1
Kinstellar advokátní kance	A020	4.1	Marketpoint	A010 C011	2.1	Neom	C030a D029a	2.1
Kipi Interactive EOOD	B012 C013	3.2	Marty's Makings	A020	4.1	Neon Cocoa	D033	4.1
Kitfox Games	E010 F011	3.2	Maxflow	B040	4.1	Nerd Monkeys	D033	4.1
KittyWampus	F010	3.2	Mayfly	C050 D051	3.2	Netease Interactive	D050	4.2
Kokoon Games	D033	4.1	Maze Theory Games Studio	C040	2.2	New Zealand Trade & Enterprise	F010	3.2
Konami	D060	4.2	MB Reklamos planas	D050 F051	3.2	Newzoo	A021 B030	4.1
Konsole Game Labs	D050 F051	3.2	MBC Game Studio	C034 D035	2.1	Nice film	A020	4.1
Koolhaus Games	E010 F011	3.2	medianet berlinbrandenburg	C063g D078g	4.1	Nintendo	B029 D039	4.2
Korea Creative Content Agency	C050 D051	3.2	MeetToMatch	A021 B030	4.1	Normogames	D033	4.1
Korea Mobile Game Association	A038	2.1	Mehrir Fx	C027	3.2	North Beach Games	C045	3.2
kr3m. media	C051	4.1	memoQ	E029	2.1	Norwegian Film Institute	D033	4.1
Krafton	B011	4.2	Memorable Games	C031 D040	4.1	nothing2install	A024	3.2
Kybolt	D050 F051	3.2	Memory Ware	D024	2.2	Nuuvem	B030 C031	3.2
l			Mermaid MenZ Games	F010	3.2	Nvidia	D069	4.2
L33t pro services	B041 C050	4.1	Meshy	A040 B041	3.2	NW Corp.	C050 D051	3.2
Lake System	D050 F051	3.2	MFG Medien- und Filmgesellschaft	C051	4.1	o		
Lakeview Games	B031 C040	4.1	MICE and Men Eventmarketing	C029 D038	4.1	obleak games	B031 C040	4.1
Le Cabinet du Savoir Ludique	D050 F051	3.2	Microsoft	A061 B060	4.2	Ocean Drive Studio	B009	2.2
Le Château Turbulent	B031 C040	4.1	Midain Studios	A041	3.2	Ociris	A071 D080	4.1
Leapblock	B012 C013	3.2	Midow Studios	C040 D041	3.2	Off Box Studio	C030a D029a	2.1
LED Sound	A002	2.1	Mika Games	F030	3.2	Old Cake Factory	B031 C040	4.1
LEDhouse	A010	4.1	Mindscape	A021 B030	4.1	Onespin Group	B010 C011	3.2
Leipziger Messe	A051 B060	4.1	Ministère de la Jeunesse, de la Culture, et de la Communication	B050 C051	3.2	Open Lab	C031 D040	4.1

Floor plan hall 4.2



EXHIBITORS	BOOTH	HALL
Opera Software	D019	2.2
Original Force	B023	2.2
OsOO Fortale	B051	3.2
Outlier Games	D050 F051	3.2
Overwolf	C020	2.2
Owlcat Games	A010	4.1
Owlchemy Labs	A048 B049	3.2
p		
PA360	C031 D040	4.1
Pablo Lorenzo González-Moro	B041 C050	4.1
PandaBee Studios	A051 B060	4.1
Panforia Interactive	E015	2.1
Pantaloony Interactive	D018	2.2
Patchrader	C029 D038	4.1
Paymentwall	A035	2.2
Paysafe Holdings UK	A024	2.2
PCB Distribution	C012	2.1
Perfect Sound	B041 C050	4.1
Phantom Island	C051	4.1
Phoenix Media	B012 C013	3.2
Pico Immersive	A010 C011	2.1
Piece of Cake Studios	A012	3.2
PikPok	F010	3.2
Pixel Audio	E018 F019	3.2
Plausch	B031 C040	4.1
Play on Words Studios	C040 D041	3.2
Playdigious	A022	3.2
Playful	F010	3.2
Playground Pigeon	D050 F051	3.2
Playmestudio	A029	3.2
Playruo	B020	3.2
Playseat	B020 C021	2.2
Playserv	F030	3.2
PlaySide Studios	C010 D011	3.2
PlaytestCloud	C063 D078	4.1
Plug in Digital	A010 C011	2.1
Poki	A022	4.1
Polish Agency for Enterprise Development	C041g D050g	4.1
Polyend	D031	2.2
Polynomial Games	A051 B060	4.1
Prepaid Solutions	D023	2.1
Prismatic Studios	F010	3.2
Pro Gamersware	B020 C021	2.2
Pro Helvetia	B031 C040	4.1
ProbablyMonsters	A010 C011	2.1
Proxima BetaLevel Infinite	D068	4.2
q		
QueseraGames	A032 B033	3.2
r		
R&R Vault Tech AB	D033	4.1
Rabcat Computer Graphics	C029 D038	4.1

EXHIBITORS	BOOTH	HALL
Rarebyte	C029 D038	4.1
Rat King Entertainment	A051 B060	4.1
Raw Fury	C010	2.1
Raw Power Games	B021 C030	4.1
Raw Power Labs	B021 C030	4.1
Red Art Games	B037	3.2
Red Hog Studio	A034	2.1
Red Twig Game Studio	B030 C031	3.2
Redcatpig	C020	4.1
Reforged Studios Publishing (Malta)	C040 D041	3.2
remote control productions	A071 D080	4.1
Reseau Local	A026	3.2
Revolution Industry	B010 C011	3.2
Rho-Labyrinths	A071 D080	4.1
Ribat Studios Sarlau	B050 C051	3.2
Rising Sud	B015	3.2
roborodent	C029 D038	4.1
Robothai	D033	4.1
Rocat Games	C011 D020	4.1
Rock Pocket Games	D033	4.1
Rofobit	C044	2.2
rokaplay	D060	4.1
Rollidbox Games	B041 C050	4.1
Roni Games	B012 C013	3.2
Root Fruit	B031 C040	4.1
royal Electronics	B046	2.2
Runaways Studio	C031 D040	4.1
Ryan Laley Games	A010	4.1
s		
Saber Interactive	B020 C021	2.2
Samsung Electronics	D040 E039	2.1
Sapphire Entertainment (HK)	D022	2.2
Sapphire Technology	A060	2.2
SapStaR Games	B035	2.1
SARIO – Slovak Investment and Trade Development Agency	A031	4.1
Savvy Games Group	C011 D020	4.1
Scanavo Europe	C030 D029	2.2
Schenker Technologies	A051 B060	4.1
Score Twins	B012 C013	3.2
Scrap Mole Games	B031 C040	4.1
SCS Software	A020	4.1
Second Stage	A071 D080	4.1
SelectaVisión	B041 C050	4.1
Sensor Tower	B042	2.2
Serafino	A010	2.2
Serbian Games Association	A011	3.2
servers.com	A040 B039	2.2
Set Snail	B021 C030	4.1
Shanghai Sanshi Daoli Culture	B031 C040	4.1
Shanghai TRYX Technology	B020 C021	2.2
Sheer Creation Technology	E004	2.1
Sheer Tianyi Technology	E003	2.1

EXHIBITORS	BOOTH	HALL
Shenzhen Association of Trade	F049	3.2
Shift Up Corporation	A010	4.1
Shiro Games	B024	3.2
Silicon Souls	B031 C040	4.1
Silvanderland	D050 F051	3.2
Singular Sunshine Studios	B010 C011	3.2
Skill2Win Studios	D033	4.1
Skybound Games Europe	A010 C011	2.1
Smartie Pants	B012 C013	3.2
SMS Fulfillment Solutions	C029 D038	4.1
SneakyBox	A010	4.1
SNJV	A018a	3.2
Snow Leaf Studios	D033	4.1
SO Games	A014	3.2
Sofilab	D050 F051	3.2
Solutions 2 GO	A010 C011	2.1
Sony Interactive Entertainment	A071 D080	4.1
South West Vision	B020 C021	2.2
South-Eastern Finland	D033	4.1
Space Rock Games	F010	3.2
Spiefabrique	D050 F051	3.2
Spookysoft Games	F010	3.2
Spore and Sorcery	D050 F051	3.2
Square Enix	B028 A021	4.2
Squared Games	B031 C040	4.1
Stadt Leipzig	A051 B060	4.1
Starfall PR LLC	A010	4.1
Steel Media	E033	2.1
Steelgrim	D050 F051	3.2
Stichting Birungi Studio	A021 B030	4.1
STROBETANO	B031 C040	4.1
Ströer Content Group Sales	D018	2.1
STRTL	F030	3.2
Stub a Toe Studio	D060	4.1
Studio Punchev	B012 C013	3.2
Studio Tod Canada	C045a	2.2
Subsonic	C039a	2.2
Sumo Digital	D017 C018	2.1
Sunny Syrup Studio	B010 C011	3.2
Susa Games	D033	4.1
Swedish Game Industry Association	D033	4.1
Swipe Right	C011 D020	4.1
System 3	A010	4.1
t		
Take-Two Interactive	A071 D080	4.1
Tall Troll Games	D033	4.1
Tambù	C031 D040	4.1
Tapclap	F030	3.2
Team Dinosaur	C040 D041	3.2
Teapot Studio	B010 C011	3.2
Tebex	C020	2.2
Tellmewow Studios	B041 C050	4.1
Tencent Games	B035/D040	4.2

EXHIBITORS	BOOTH	HALL
Terahype	A020	4.1
Terovania	D060	4.1
Testronic Laboratories	C038	2.2
Tesura Games	B041 C050	4.1
Thailand Department of International Trade Promotion (DITP)	B010g C011g	3.2
The Junction/SEGA	A056 C055	2.1
The Monk Games	B010 C011	3.2
The node	B011	3.2
The Trade Group	E013	2.1
The Twisted House	D050 F051	3.2
The UK Interactive Entertainment	C020g F039g	3.2
Theogames	B030 C031	3.2
Think	A008a	2.1
Threshold Sun Games	A051 B060	4.1
Thunes Financial Services	B046a	2.2
ThxD	D033	2.2
Tied Company	C031 D040	4.1
Time Hunters	A029	3.2
tinyBuild	A011	3.2
TMS Solarweb	F030	3.2
tobspr Games	A071 D080	4.1
Tohokushinsha Film Corporation	C032	2.2
Tomato Interactive (Shanghai)	C041a	2.2
Top Entertainment Agency	D050 F051	3.2
Toplitz Productions	C029 D038	4.1
Total Mayhem Games	A021 B030	4.1
Trapster	A011	3.2
TU Darmstadt, Serious Games	D060	4.1
Tuatara Tea Party	F010	3.2
TuuT	A031	4.1
Twohands Interactive	C050 D051	3.2
Tyga.cloud	C040 D041	3.2
U		
U&I Entertainment	B020 C021	2.2
Ubisoft	A039 B032	4.2
United Games Entertainment	A071 D080	4.1
Universidad de Alicante	B041 C050	4.1
Universidade Lusófona	C020	4.1
University of Malta	C040 D041	3.2
Unlimit EU (HK Branch)	F030	3.2
Uprising Studio	D031	4.1
V		
VaultN	A060	2.2
Venom	A002	2.1
Vermila Studios	B041 C050	4.1
Veska Games	A020	4.1
Video Games Europe	A071 D080	4.1
videoreality	D060	4.1

EXHIBITORS	BOOTH	HALL
Vietnam Cullinan Electric	D022a	2.1
VINFERNIA	A051 B060	4.1
Virgo Facilities	B023	3.2
Virtuos Holdings	A025	2.2
Viva Games	B041 C050	4.1
Vonder Games	B010 C011	3.2
VRcave	D03	2.1
VRKiwi	D033	4.1
W		
Walk The Frog	C051	4.1
Walter, Bahr & Pauls	C051	4.1
Wargaming	A011	3.2
Wargaming Group	D026	2.2
Warning Up	C029	3.2
Washington State Department of Commerce	B040	3.2
Web Media Publishing	A071 D080	4.1
Webcore Games	B030 C031	3.2
Webedia	A012 C013	2.1
WeMaven Language Services	C003	2.1
Whitesock	C031 D040	4.1
Wirtschaftsförderung Brandenburg	C063 D078	4.1
Wirtschaftsförderung Sachsen	A051 B060	4.1
Wirtschaftskammer OE Messebereich	C029g D038g	4.1
Wizards of the Coast	A014 B015	2.2
Wolcen Studio	D018	2.2
Women in Games International	C012 D013	3.2
Wonderframe	D050 F051	3.2
Wonderland Amusements	A010	4.1
World Pro Racing	C040 D041	3.2
Worldpay	B048	2.2
Wowsystems Informática	C020	4.1
X		
Xeyal	D050 F051	3.2
Xsolla (USA)	A030 B035	2.2
Y		
Yacooba	C020	4.1
Yeehe	D020	2.1
Yggdrasil Group	B010 C011	3.2
YYSTV Media (Shanghai)	E031a	2.1
Z		
Zamarkand	D050 F051	3.2
Zeppelin Studio	C029 D038	4.1
Zero Fraction Studios	B041 C050	4.1
Zhejiang Times International	D040	3.2
Zotac Europe	A060	2.2
ZU Digital	C021 D030	4.1

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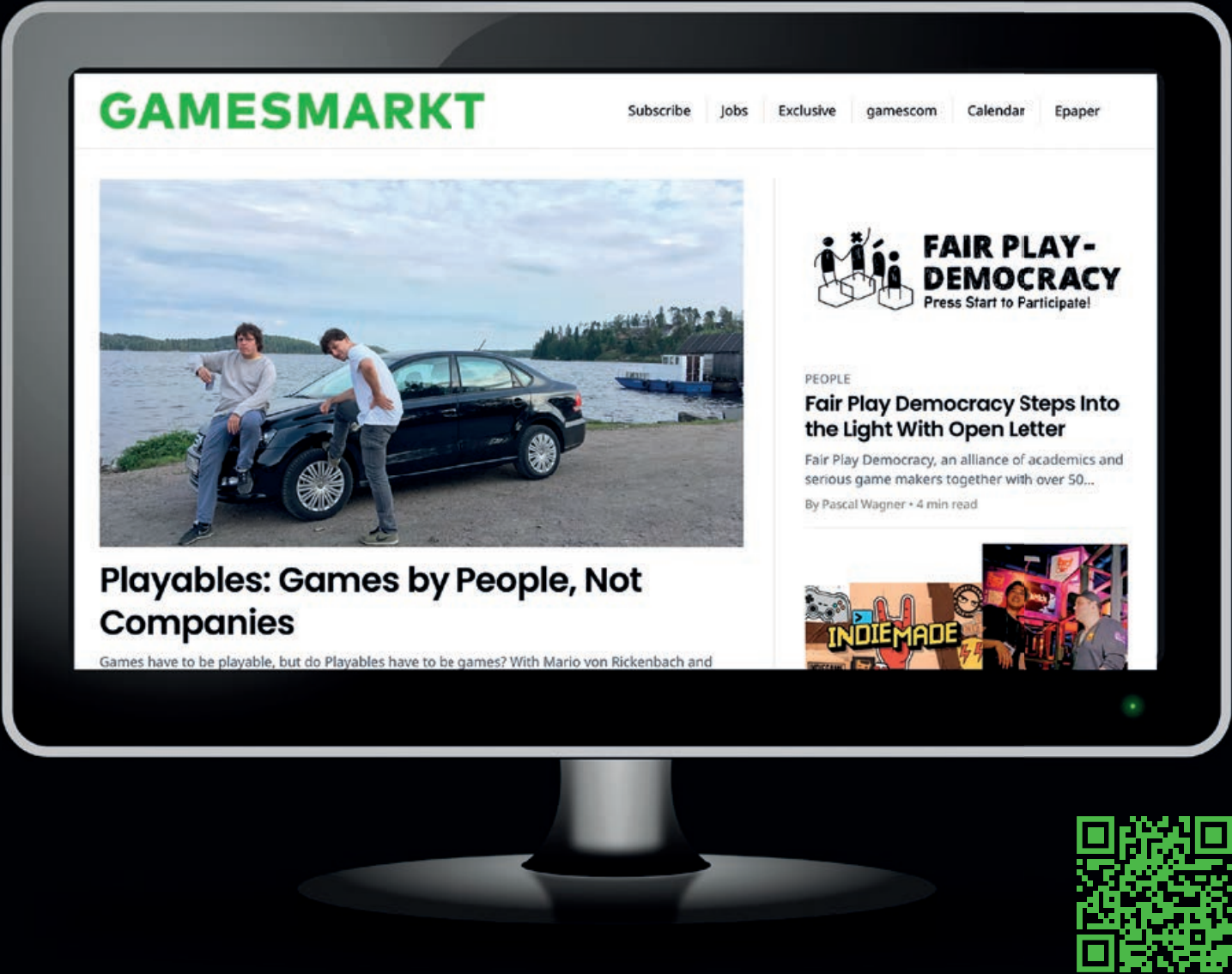
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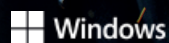
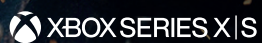
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