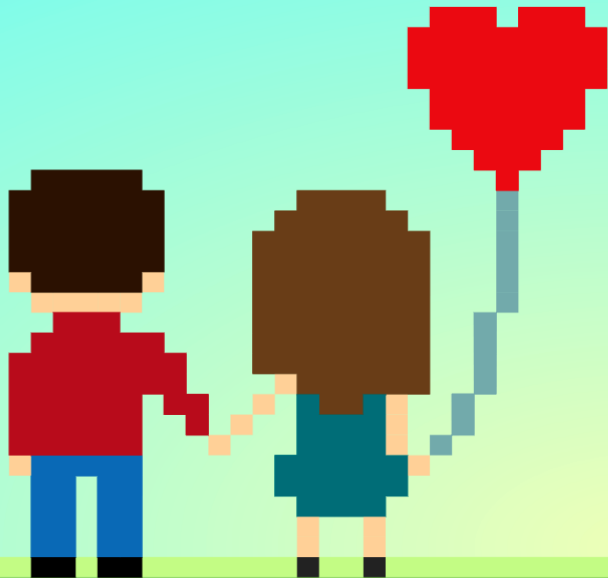


PRESS START



The Playable Culture



“We could not help fearing that all this may be going too far and not quite in the right direction”

In the 1931 the Science Museum of London official newspaper criticized the “Children’s Gallery” opening (for the first time in the world). Still now museums are often places made by specialists for specialists and “alternative audiences” are tolerated as long as they know how to survive without talking their same language.

Peter Paul Rubens
1577–1640
Das Pelzchen
1638
Öl auf Eichenholz
176 x 83

Diego Rodríguez de Silva Velázquez
1599–1660
Las Hilanderas
Ca. 1656
Öl auf Leinwand
167 x 250

Gerhard Richter
1932
Graues Bild
1975
Öl auf Leinwand
225 x 175

Social changes shift the museum mission and resistance generates short circuit


Our projects asks questions and does not transfer knowledge or provide answers (such as museums do via labels/audioguide), even more in an age dominated by instantaneous and free access to information. Museums should use multiple languages and codes and not only the ones owned by the director.



Since the Renaissance we have inherited the segmentation of the media and the subsequent compartmentalization of cultural places..

Do libraries, theaters, museums, gypsoteque and art galleries still have a meaning in the horizontal and post-visual society of the 21st century? Is it not better focus on the experiences, devoid of their supports, and put them at the center of cultural transmission?

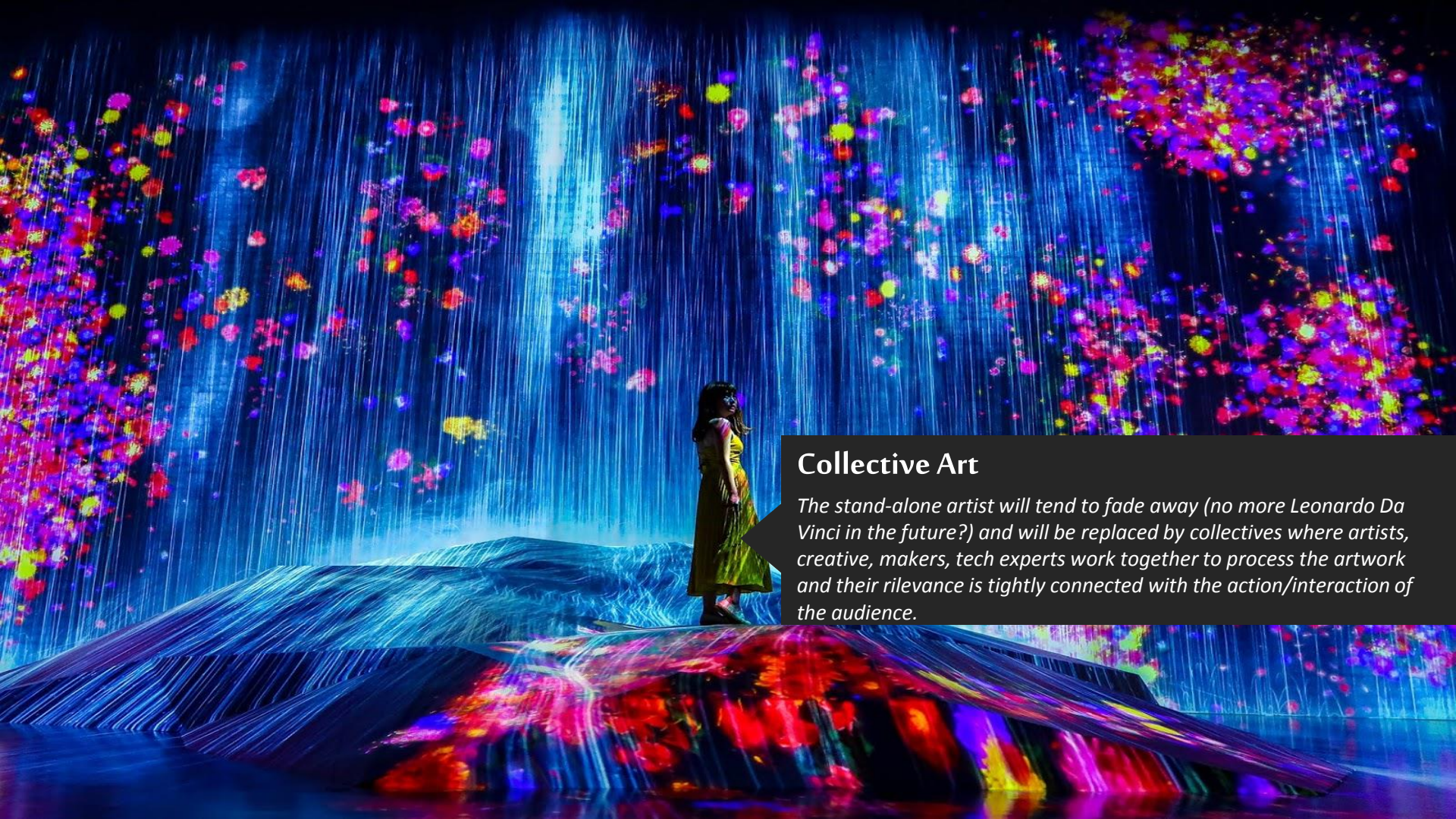




The Future of Art

The artwork from «object» to «process».

*The artwork in the twenty-first century loses its sacredness. Experience comes from an EQUAL relationship established between the **work**, the **visitor** and the **environment** in which it is located.*



Collective Art

The stand-alone artist will tend to fade away (no more Leonardo Da Vinci in the future?) and will be replaced by collectives where artists, creative, makers, tech experts work together to process the artwork and their relevance is tightly connected with the action/interaction of the audience.

playable museum award

Re-create
the future museum

THE 3C Formula: creativity, contamination and collectives

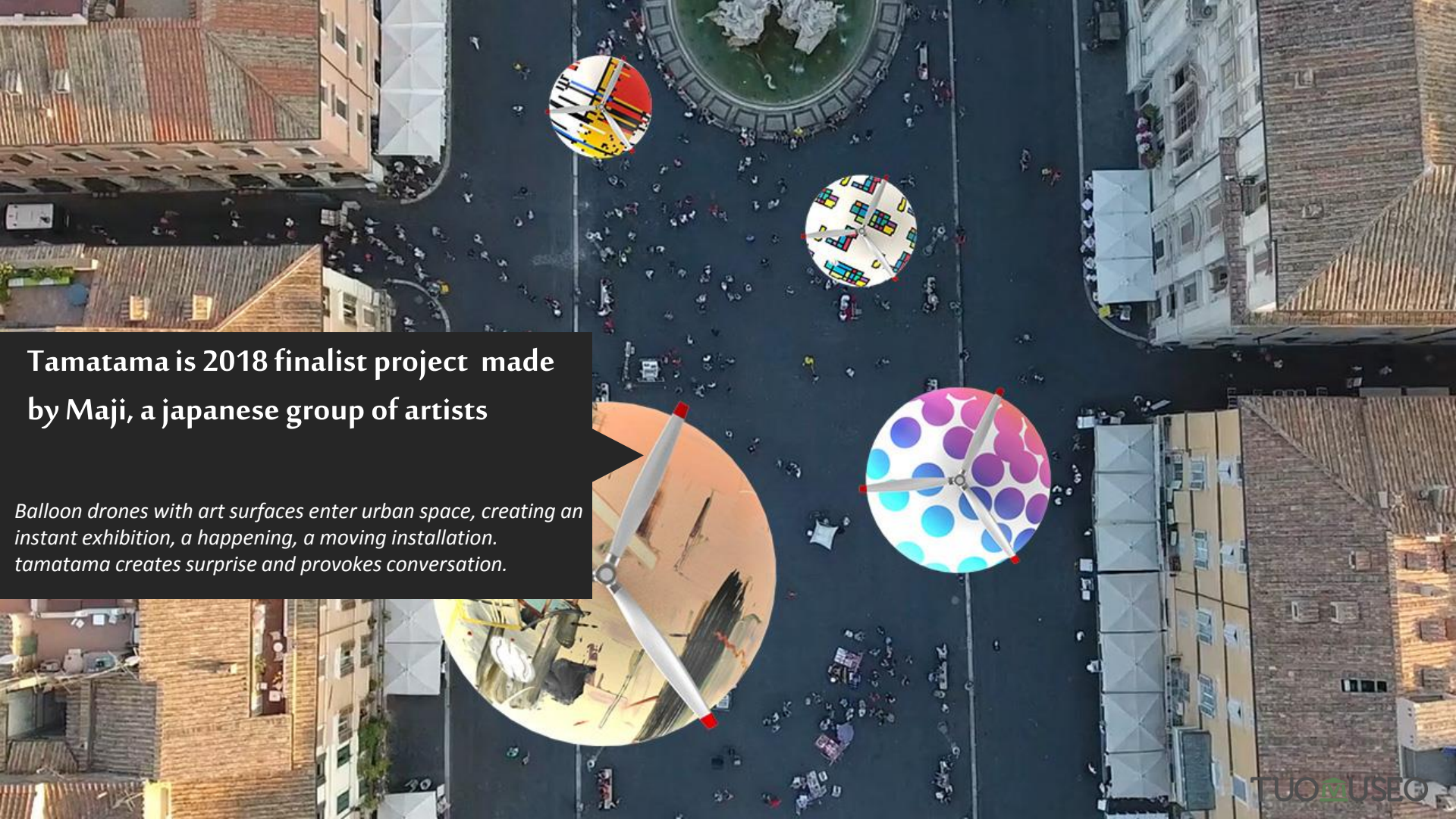
In the 2018 edition the call for ideas collected 240 projects coming from 550 inventors and dreamers. Over 30 countries involved with out of the box playable ideas. The new call submission deadline is 31st August 2019.

IN COLLABORATION WITH



WITH THE SUPPORT OF



An aerial photograph of a city square, likely Piazza del Campo in Siena, Italy. The square is paved with dark cobblestones and is surrounded by historic buildings with terracotta roofs. In the center of the square is a circular fountain with a green base and a white sculpture. Four large, circular balloon drones are floating in the air above the square. Each drone has a unique art design: one with a colorful abstract pattern, one with a grid of small squares, one with a large polka dot pattern, and one with a landscape painting. Each drone also has two white propellers with red tips. A large black speech bubble with white text is overlaid on the left side of the image.

**Tamatama is 2018 finalist project made
by Maji, a japanese group of artists**

Balloon drones with art surfaces enter urban space, creating an instant exhibition, a happening, a moving installation. tamatama creates surprise and provokes conversation.

playable
museum
award
Re-create
the future museum

LUMEN





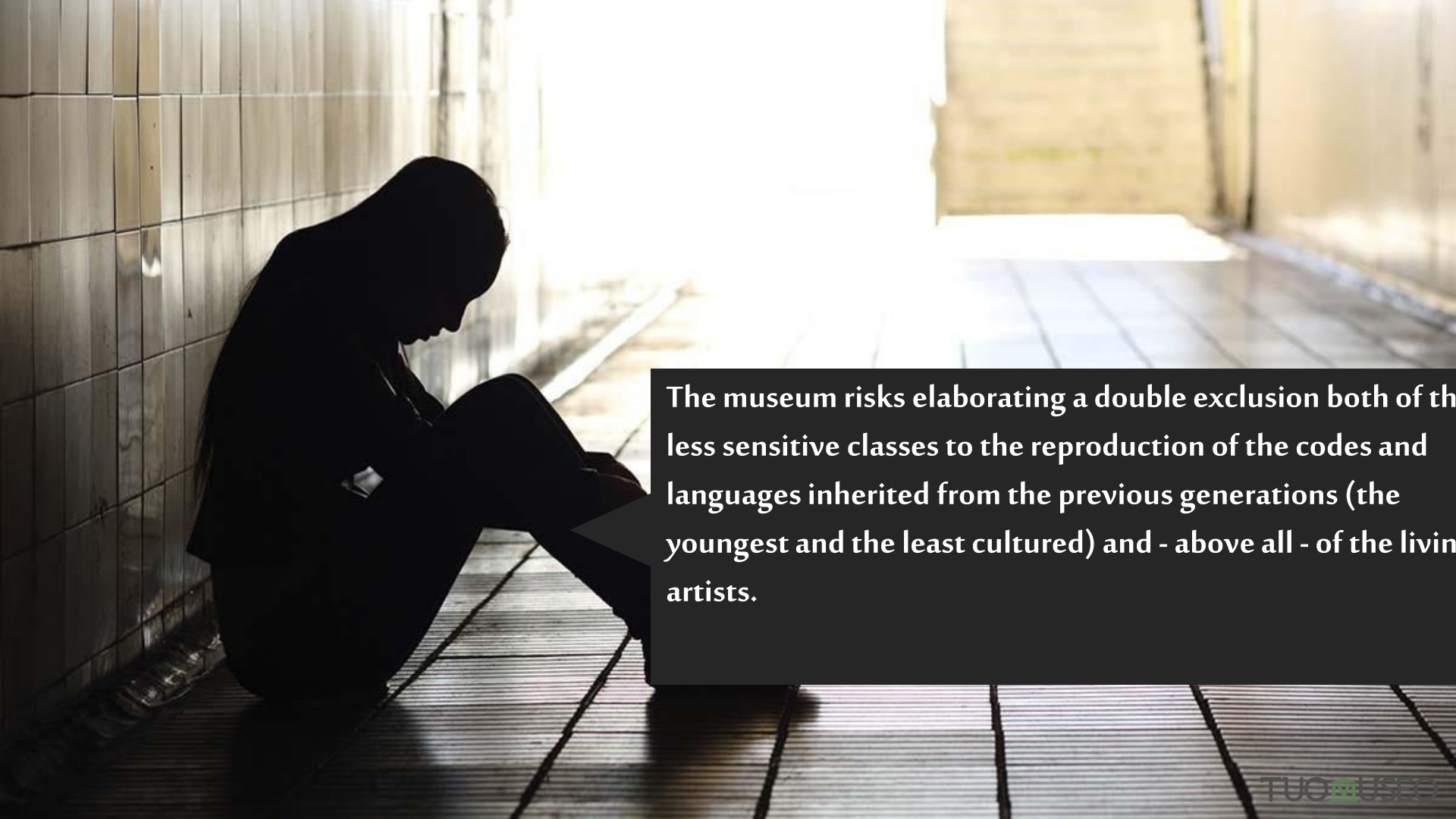
From places of consumption, our cultural spaces can also become centres of cultural production.

Museums have to be the house for those who can imagine, design and execute the Future. A premier destination for creative and entrepreneurs from all around the world, a privileged gate between the Past and the Future.




A secular tension pervades the cultural world.

The mere idea of the audience centrality and the shift from the conservation to the production is seen as a threat to the credibility of the institution. Several papers talk about the “Disneyfication” effect, but it often hides the fear of directors and curators to lose power

A person is sitting on a subway platform, silhouetted against a bright light at the end of the tracks. The person is leaning against a tiled wall, looking down. The floor is made of metal grates. The background is a bright, hazy light, suggesting an open area or a bright day outside.

The museum risks elaborating a double exclusion both of the less sensitive classes to the reproduction of the codes and languages inherited from the previous generations (the youngest and the least cultured) and - above all - of the living artists.

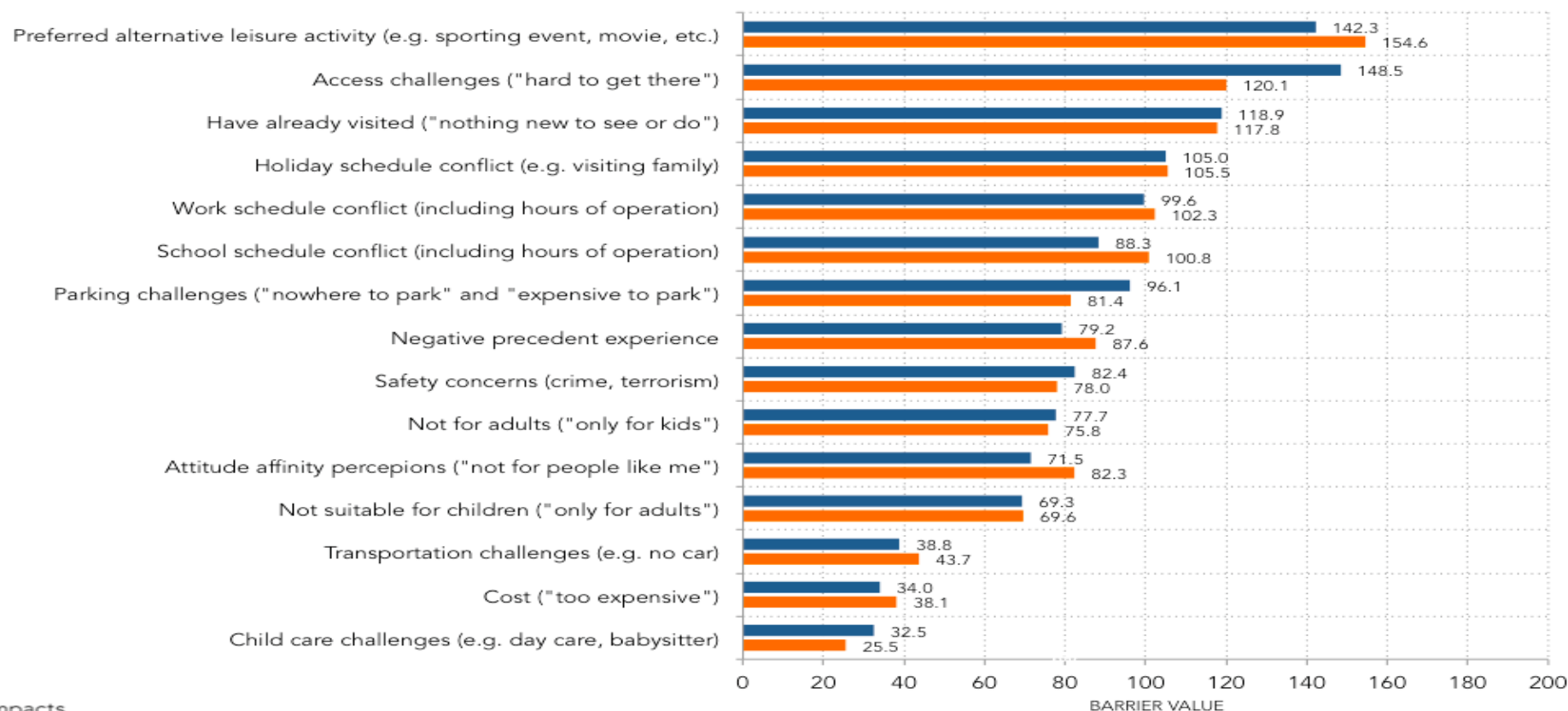


Cultural institutions should look at Fortnite, Instagram and Netflix as models, and rivals, in reaching, engaging, transferring knowledge and monetizing the audience.

Barriers to visitation

Given your interest in visiting a cultural organization, why haven't you visited within the past two years?

■ Born < 1980 ■ Born ≥ 1980



MORE THAN
243,000 PHOTOS
UPLOADED



MORE THAN
3.8 MILLION
SEARCHES ON
GOOGLE



MORE THAN
350,000
TWEETS
SENT



MORE THAN
65,000
PHOTOS
UPLOADED



MORE THAN
210,000
SNAPS
UPLOADED



120 NEW
ACCOUNTS
CREATED
ON **LINKEDIN**



MORE THAN
29 MILLION
MESSAGES PROCESSED

1 MILLION PHOTOS

175,000
VIDEO MESSAGES
SHARED



MORE THAN
156 MILLION
E-MAILS SENT



MORE THAN
400 HOURS
OF VIDEOS UPLOADED

70,000
HOURS
OF VIDEO CONTENT
WATCHED



AROUND
700,000 HOURS
OF VIDEO



MORE THAN
800,000
FILES
UPLOADED
ON **DROPBOX**

Even before money, time is the real limited good of modern society and the most important indicator to which every institution should look.

MORE THAN
87,000 HOURS
OF VIDEO
WATCHED



MORE THAN
5,500 CHECKINS
ON **FOURSQUARE**



MORE THAN
25,000 POSTS
ON **TUMBLR**



MORE THAN
2,000,000 MINUTES
OF CALLS DONE
BY **SKYPE** USERS

AROUND
200
EVENT TICKETS
SOLD
ON **EVENTBRITE**



MORE THAN
1000
IMAGES
UPLOADED



MORE THAN
50 NEW
REVIEWS



MORE THAN
500,000
APPS
DOWNLOADED



MORE THAN
1,000,000
SWIPES



18,000
MATCHES
ON **TINDER**

16,550 VIDEO
VIEWS
ON **VIMEO**





**The last two generations born during and
after the Post Industrial Revolution (Y and Z)**

*They present needs, desires and behaviors that are profoundly
different from previous generations.*

Human Vs. Goldfish

Average attention spans in 2013?

8

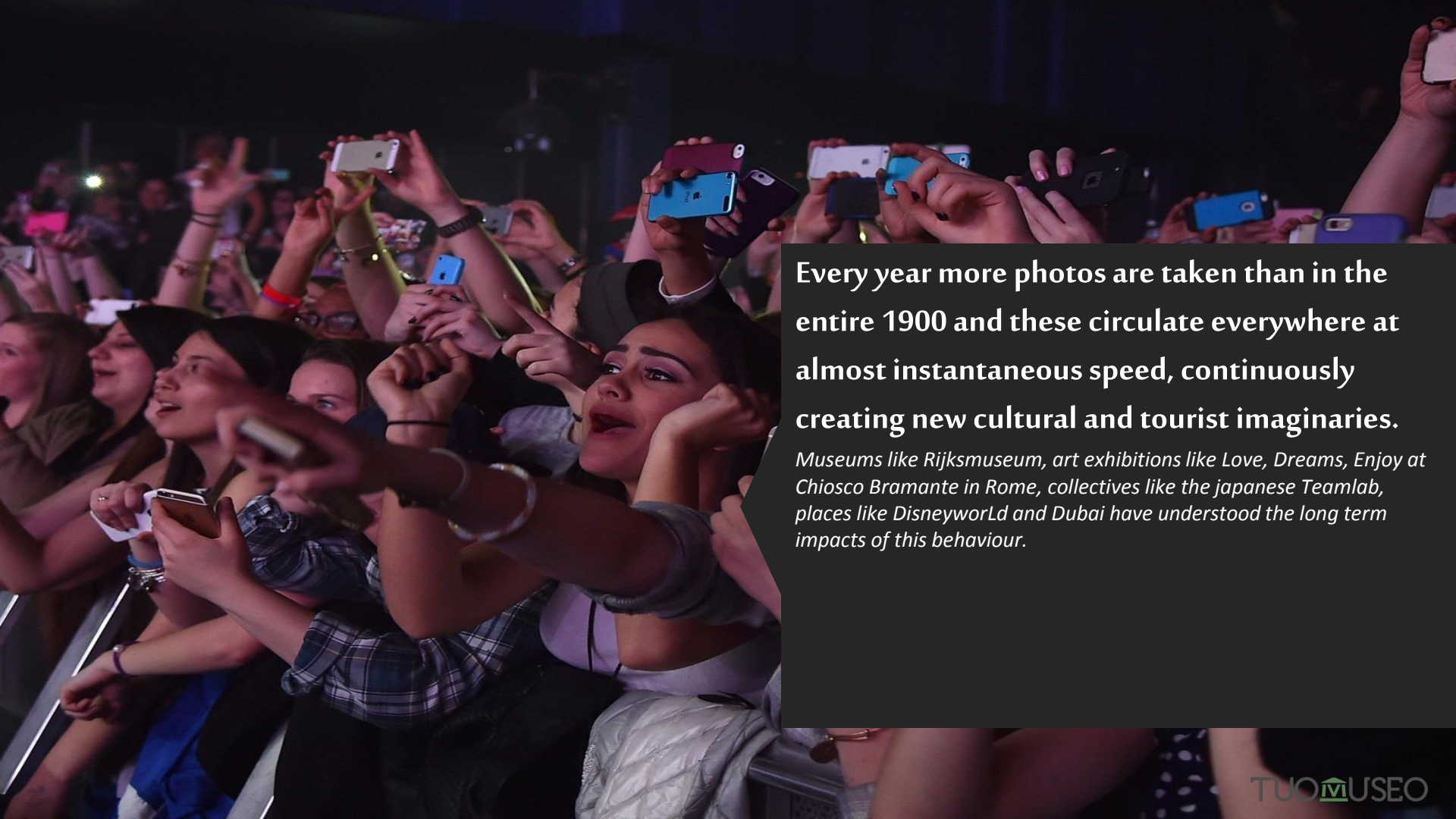


SECONDS

9

The average attention span for humans in 2000 = **12 seconds**!

<http://www.statisticbrain.com/attention-span-statistics/>



Every year more photos are taken than in the entire 1900 and these circulate everywhere at almost instantaneous speed, continuously creating new cultural and tourist imaginaries.

Museums like Rijksmuseum, art exhibitions like Love, Dreams, Enjoy at Chiosco Bramante in Rome, collectives like the japanese Teamlab, places like Disneyworld and Dubai have understood the long term impacts of this behaviour.



40.1% of the UK millennials choice the places to visit based on their «instagrammability»

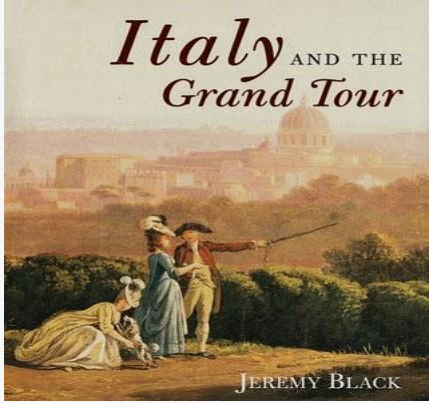
#Schofields Insurance study 2019



Let's start to create new cultural and tourist imaginaries.

An augmented stratigraphy where our powerful and historical hardware (the legacy from the past) is shaped by new softwares (languages and codes) creating new amazing experiences. Les Carrières de Lumière in France shows us how an abandoned marble quarry can become a 600k visitors tourist destination.

CREATIVE INDUSTRIES POWER



1600-1800

1950-1990

XXI century

I am interested in underlining the extraordinary power that the media have in the construction of tourist stratigraphy. Every historical period has its reference media and right now we are shifting towards the Interactive image domain where videogames become dominant even more than movies and books. An evolution from the power of the static image (paintings, lithographs ...), to moving images (film, documentary, tv series) to the interactive image?? (video games, youtube/twitch, interactive art).

MARIO
000700

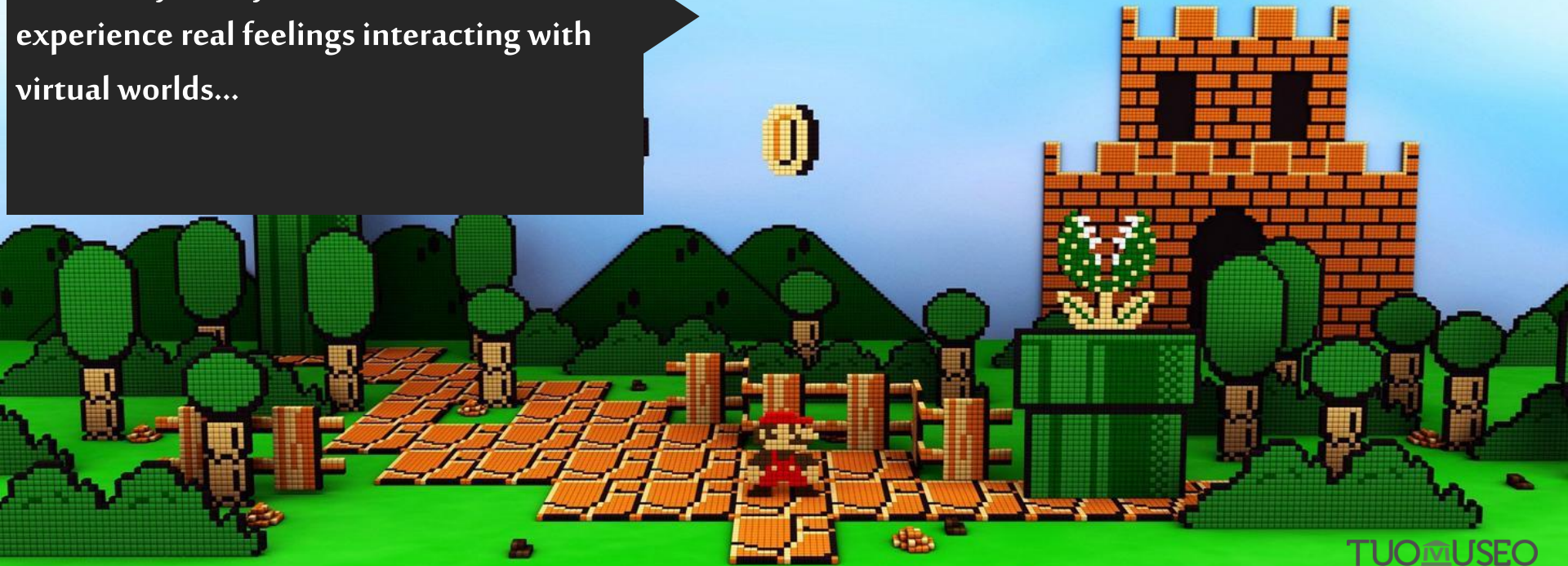
1 x 01

WORLD
8-1

TIME
242



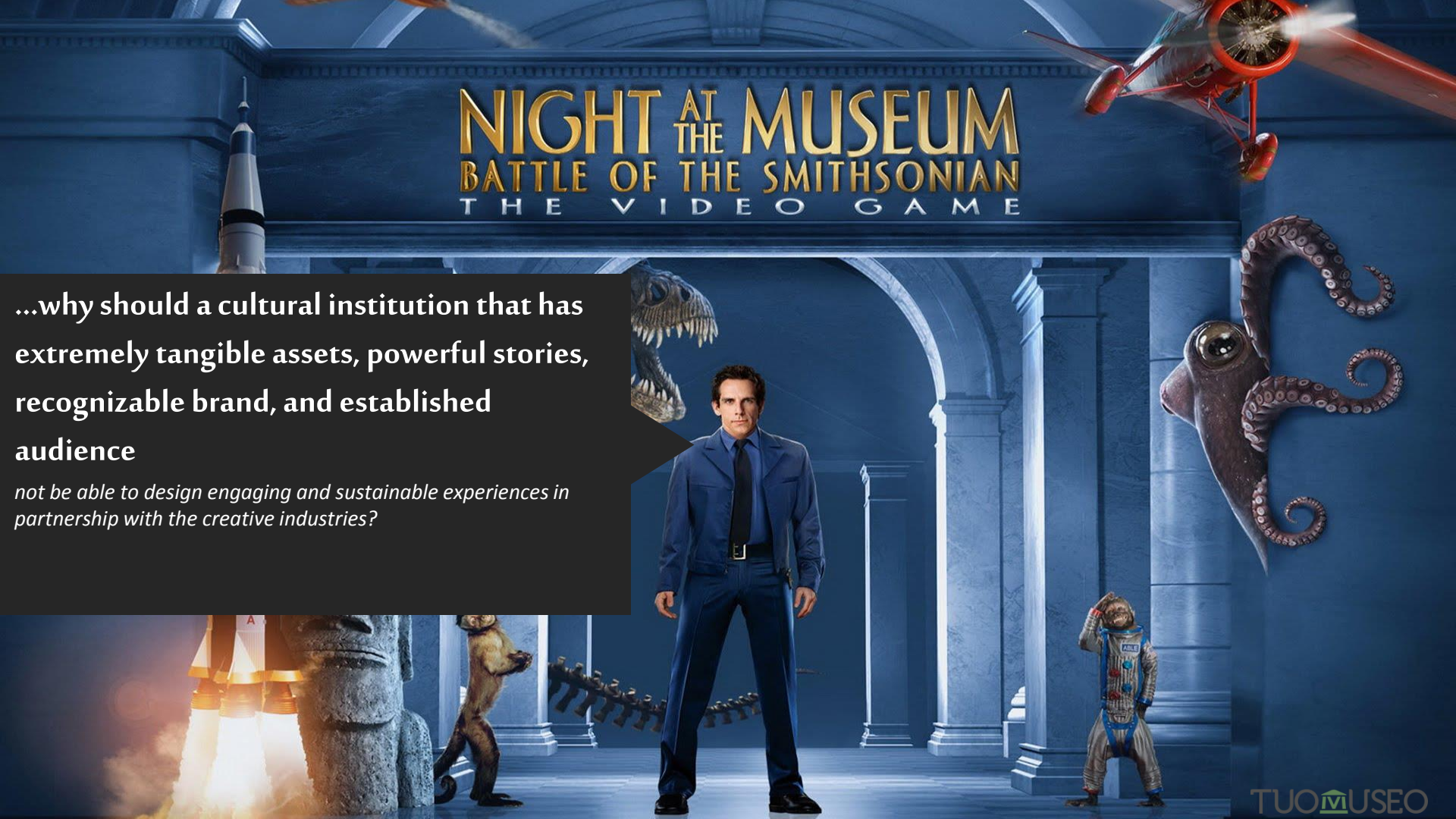
If we are able to create a \$100 billion industry in 40 years, where people spend real money to buy virtual items and experience real feelings interacting with virtual worlds...



NIGHT AT THE MUSEUM BATTLE OF THE SMITHSONIAN THE VIDEO GAME

...why should a cultural institution that has extremely tangible assets, powerful stories, recognizable brand, and established audience

not be able to design engaging and sustainable experiences in partnership with the creative industries?



#1STORYDOING



Video games are the only medium in which the audience speaks in first person "I saved the princess" or "I killed the dragon". This is the power of the **StoryDoing** where the audience actively participate in modelling the narrative of the experience through their decisions, even altering the ending. Instead cultural institutions still talks about storytelling and looks like a book with a linear start, progress and ending. They don't provide room for audience protagonism.



FATHER AND SON

Father and Son is the first video game published by a museum for a worldwide audience

Choices are a very important part of our lives. We as individuals are defined by the choices we make. Some of our decisions can have very significant consequences and totally change the courses of our lives. But in a play, a novel or a film, the writer makes all the decisions in advance for the characters, and as the audience, we can only watch, passively, the consequences of his decisions.

* 24 mesi dal lancio:



■ male ■ female



■ Italy ■ other



- ✓ The game crossed the **4 million downloads** milestone.
- ✓ In the same time the museum has been visited by **1.000.000**.
- ✓ The average age of gamers is **33 y.o.** with **35% of gamers are female**.
- ✓ Only **7% of gamers come from Italy**. We have a large user base in countries like Russia, China, India, US-
- ✓ ~1000 years have been spent collectively in to the game. Consider the value in terms of education and marketing.
- ✓ The game received over **38.000 reviews** with an average rating of **4.7 out of 5**. X4 compared to the museum's tripadvisor page

* Leading new visitors to the museum

Father and Son attempts to bridge the gap across digital and physical experience. Here's how:



SOLUTION

The game recognizes user's **geolocalization** when players visit the museum and new **bonus features** become available.

*Technology should not be a cost

"In our projects we are constantly exploring new revenue streams models."



TUO  USEO



A LIFE IN MUSIC

Available now on



and



WWW.ALIFEINMUSIC.IT

On a new type of canvas, completely digital, game teams use consolidated artistic expressions such as modeling, drawing, music, narrative to give life to products in which they express ideas, develop creative and linguistic models, tell stories and return visions of the world. Videogames are not just a tool, this medium is a contemporary artistic and cultural expression.

Scarica la app gratuita negli store
FREE DOWNLOAD

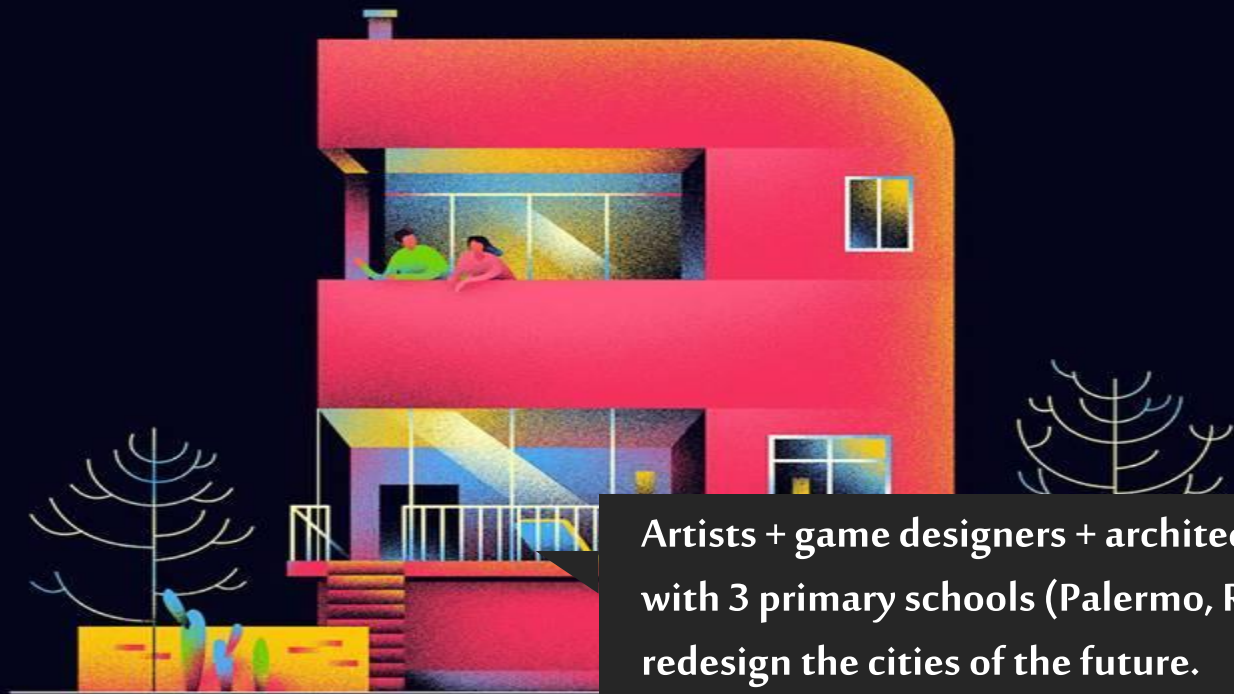


Firenze game

To relocate tourism flows and let under12 target to experience new stories and places

the municipality of Florence has launched Firenze Game, freely available on App Store and Google Play. Visiting "secondary" tourist and cultural sites you unlock digital cards (via GPS) to collect with which to challenge other players around the world and lead the leaderboard. New places and cards can be added in real time by the Municipality making the game an urban planning tool.





Artists + game designers + architects work together with 3 primary schools (Palermo, Rome, Favara) to redesign the cities of the future.

We choose Minecraft as common tool and created 1:1 scale map of the cities where children can unleash their vision- The project is funded by "Fondazione con i Bambini" and it is lead by Favara Cultural Park and managed by Melting Pro.

disponibile ora!
Taranto, una storia
da vivere tra passato
presente e futuro

PAST FOR FUTURE



BEST DIGITAL HERITAGE PROJECT 2018 –
ARTRIBUNE AWARD

M A R T A



An illustration featuring two women. On the left, a modern woman with brown hair in a ponytail, wearing red-rimmed glasses and a purple long-sleeved shirt, holds a yellow pencil and a small open notebook. On the right, an Etruscan woman with blonde hair in a bun, wearing a traditional patterned dress, holds a large Etruscan vase. The background is dark brown.

BEYOND OUR LIVES

Toscana Promozione Turistica ha utilizzato un videogioco per connettere territori distanti tra loro e trasmettere l'identità etrusca grazie a Beyond Our Lives.

ENGAGEMENT LOOP





PHYGITAL IS THE NEW NORMAL

Il nostro nuovo filone di ricerca e sperimentazione riguarda la contaminazione tra fisico e digitale . Esperienze in un sito fisico che viene aumentato attraverso la tecnologia stimolando la sensorialità dei visitatori, la loro co-creazione del tema e il continuo dell'esperienza usciti dal sito.



GRAZIE!

From Fabio and all the **Tuo Museo** team!



Let's stay in contact!

info@tuomuseo.it

TUO  MUSEO