

**LO SGUARDO DENTRO L'OPERA / A LOOK INSIDE THE WORK OF ART
DIAGNOSTICS AND PROMOTION BY NEW TECHNOLOGIES FOR MUSEUM FRUITION**

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The project "A look inside the work of art" is originated by the synergy between two research groups focused on: *Equipment, materials and techniques for museography and exhibition design* and *Diagnostics and preservation* of TekneHub Laboratory of Ferrara University.

The purpose is to promote and enhance the collection preserved at the Remo Brindisi House Museum at Lido di Spina, in the municipality of Comacchio.

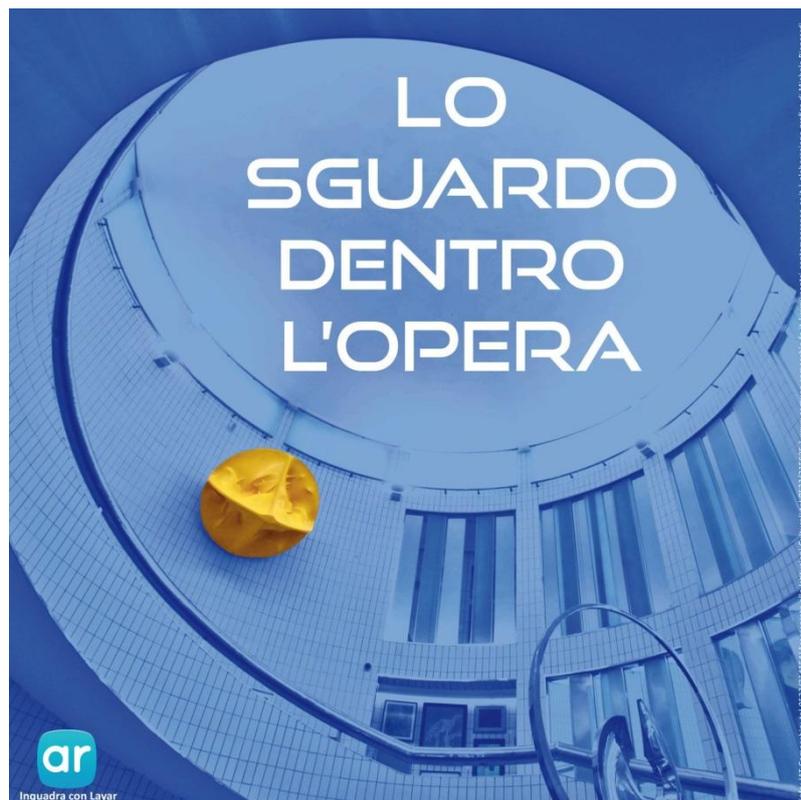


Fig.1 The playbill of "A look inside the work of art". Downloading the Layar free app and pointing the image with the camera of smartphone or tablet, the digital content of Augmented Reality will be displayed.

The House Museum, opened in 1973, was built to create both a house to live and a museum open to everyone. The place, of great impact, was designed by the architect, artist and designer Nanda Vigo.

The collection, including paintings, sculptures, design and kinetic works, has a great cultural potential, but so far remains a hidden treasure.

An innovative museum itinerary was inaugurated on October 5th, 2013, revealing new details on works of Art of the collection using the Augmented Reality devices.

Such technology, through images, videos and 3D reconstructions, allows an interactive visit in real time, in order to complete and enrich the vision of the artwork. The digital information related to the work of Art, may be seen through a device (smartphone or tablet), after downloading the *Layar* free app.



Fig.2 Remo Brindisi House Museum. A visitor enjoys of the digital content related to Giulio Turcato painting, using a tablet.

The silhouette in playwood of Remo Brindisi made by Bruno Resinati, located at the entrance of the House Museum, is the starting point of a story told through Augmented Reality of 15 selected works of Art.

Some short videos illustrating the image diagnostics are linked to works of Giulio Turcato, Umberto Boccioni, Emilio Vedova and Mario Sironi. The painting technique of each artist, is highlighted by image diagnostics, which becomes, in this context, a tool for enhancement and enjoyment. The different artistic techniques are illustrated to the visitor, through details in raking light. The brushstrokes of Boccioni become protagonists, showing several styles used by the artist. The Vedova work shows the sequence of colors, as well as they were directly applied on the support.



Fig.3 Two screenshots of Augmented Reality contents linked to the paintings of Emilio Vedova and Giulio Turcato

The materic work by Turcato allows to describe the well-reasoned steps that led to the final result, consisting of different thicknesses of brushstrokes, highlighted by means of trans-illumination.

Composizione by Sironi offers the opportunity to explain to the visitor a diagnostics linked to a conservative purpose. The lifting reparation of the pictorial surface is highlighted through the images before and after restoration.

The *Radiale* by Giò Pomodoro is the icon of the exhibition. It's reconstructed in 3D, virtually comes to life and hovers in space.

The purpose of the 3D animation is to connect the work with its creation process, offering to the current viewer, the point of view of the artist himself. To do this, the work of Art is detached from its current position, and hovers in a virtual space in which it shows itself in all its faces, and finally leads back to the project on paper. The visitor of the museum is thus inserted, in a spectacular way, in another dimension, more creative than the simple vision of the sculpture itself.

The rest of the way, is aimed to revive the stories that connect the artworks to the history of the House Museum and the personality of Remo Brindisi, rediscovering photographs and archival documents.

The model *La piscina dei bagni misteriosi* by Giorgio De Chirico, given to Remo Brindisi during the Triennale di Milano of 1973, with Augmented Reality, reveals its original location inside the Parco Sempione in Milan.

By framing a detail of the huge graffiti on plaster, *Cavallo* by Lucio Fontana, a video starts. It tells, in an amusing way, a not well known anecdote related to the positioning of the artwork within the House Museum.

The artworks by Sandro Visca *Per un ligamento d'amore* and César *Il reale dissoluto*, are connected to video content, that internally illustrate the works which have been created as containers. In the video, it is possible to "browse" the interior, not normally open to the public.

Multimedia content is accessible in the museum and also through its printed reproduction. It allows a greater promotion, creating innovative interactions between the visitor and the artwork, and give the possibility to continue the experience thereafter.

The research team has worked in collaboration with some companies and associations operating in the area of Cultural Heritage for visual communication of contemporary art through multimedia technologies.

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