

Section 2

Chapter 9 - Gamification and Self-Direct Learning: The Use of Mobile Applications in Education and Lifelong Learning

Case Scenario 2

Title: **Open Palazzo Pianetti**

Description:

On behalf of Palazzo Pianetti in Jesi, the developer company MenteZero with the collaboration of RossodiGrana, Marchingegno and LIS has created a project of Virtual Reality applied to the Gamification of the museum experience.

This project was born from the desire to bring the interactivity of the gaming world closer to the museum environment, in order to facilitate the approach of a new target (such as children, the elderly, the visually impaired and the blind) to art and culture. The project was developed in collaboration with other Italian excellences such as Marchingegno, Palazzo Pianetti and RossodiGrana. The application makes the contents of the museum fun and accessible through treasure hunts for children, narrative guides, and augmented reality applications.

MenteZero, in particular, has been involved in making the contents of Lotto's paintings more easily usable through new technologies. Santa Lucia, framed with the tablet, comes to life in 3D and tells her story by talking directly to the other party. The text, approved by historians, tells the story of the Saint in a pleasant way and shows her age: a 16-year-old girl who tells us her story. A narrative that would otherwise remain in high culture or contexts not accessible to young people; in this way this figure also approaches the learning of young people.

In the second work the intent is to provide an emotional reading of the painting of The Deposition by Lotto through interactivity. It is the first pencil drawing by Lotto, the artist paints this picture



and makes it his first preparatory pencil sketch, a technique learned in Rome with his first contact with Raffaello. Through augmented reality we see the pencil drawing and find differences with the final painting. The lines for the construction of the painting are then drawn. Touching each line of construction of the picture will start an interactive reading of the image. Zooming on each figure, the latter will be animated and recolored, explaining the meaning and emotion of the gesture made, supported by a work of sound design that puts the emphasis on the dramatic silence of the scene: where no protagonist shovels with the other, the sounds amplified by this silence tell us of the void left after the ascension of Christ. Finally, once completely recolored, the painting itself will turn into a 3D object and the camera will change point of view, passing to the eyes of Nicodemus, the man who holds the body of Christ allowing us to see the sacred figure of Jesus from above thus accentuating the earthly aspect of the body and highlighting the humanity of the divine sacrifice.

In the third work, the announcement reveals, thanks to 3D graphics, the median blade of which there is no trace, but which we know to exist thanks to a preparatory drawing found and kept in Siena. In this way, we transform the famous work into a spectacular and unpublished triptych, respecting the original idea of the artist.

The development software used was Unreal, Blender, Photoshop, Kinect SDK.¹

¹ http://www.comune.jesi.an.it/opencms/export/jesiit/sito-Jesitaliano/Contenuti/Eventi/2019/visualizza_asset.html_680096732.html