# EXPERIENCE ROMA – HOW TO TRANSFORM AN ART CITY INTO A CULTURAL INNOVATION LABORATORY



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Prefazione di Francesco Rutelli

Experience Roma

Come trasformare una città d'arte
in un laboratorio di innovazione culturale

How to Transform an Art City
into a Cultural Innovation Laboratory

Camera di Commercio Roma

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# THE AUTHORS



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**Andrea Granelli** is president of Kanso, a consulting company that focuses on innovation. Working on innovation for a long time, Mr. Granellihas been in tin.it and Telecom Group research lab's managing director. He is serving in many scientific committees, evaluation commissions andd boards of directors. Moreover, he is the scientific director of the international design school Domus Academy

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# THE EXPERIENCE ROMA PROJECT

- The territory and specifically the city become the ideal places where to to experiment highly applicable technologies, materials and methodologies on its own exigencies.

- The territory has the ability to multiply the value of objects that it contains, actually participating in the creation of products and services and guaranteeing uniqueness (and thus intrinsic and added value).

- The (re)birth of the economic-productive role of the city that becomes (or re-becomes) a producer of services, the place where knowledges are produced, exchanged and multiplied

The objective of the Experience Roma initiative is to **qualify Rome as the most important "innovation center" for cultural tourism**, transforming the caput mundi into an international reference point (THE reference point) to develop technologies and innovative strategies in this important sector.,

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# SPECIFIC AND "STRATEGIC" ELEMENTS OF THE "EXPERIENCE ROMA" PROJECT

- **Implementation of a "project-oriented" approach** aimed at ensuring a coherent vision, reasonable goals, rationally efficient projects and communication formats and, at the same time, expanding the solutions developed to other local contexts.

- **Development of an innovative governance system for the country** - a real "task force for tourism innovation in Rome" to overcome the fragmentation of the organizations and the local reality.

- **Creation of a laboratory** to test infrastructures, services and business models for visitors/tourists represents an important step forward not only in terms of validation but also in terms of planning

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# THE ROLE OF EXPERIENCE

Experience as a service that "multiply" the product value (which rom "commodity" becomes catalyst of an involving, fascinating and memorable experience)

❖ Affective learning (not just edutainment)

❖ Exchange and marketing of experiences

❖ The new centrality of comnsumer (prosumer) needs new methods for its "understading"

❖ Experienced-in-Italy (more than Made-in-Italy)

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# ONGOING DEVELOPMENT PROJECTS

- The *"Maser in Cultural Experience Design Management"* started on November 2007. It has been implemented along with the prestigious design school, the Domus Academy. This school's aim is to train new tourist–cultural product creators. It is characterized by a very multidisciplinary content and a high degree of internationalization.

- *"Wireless Initiatives"* aims at creating individualized content and location services for tourists as well as installing a wireless network in areas with a high tourist and cultural value but of no interest for the big commercial telephone companies. Moreover, this will serve as an important tool to test contents, services and terminals.

- The construction of *"personalized circuits"* is based on the use of the new digital media (Web TV, "bird's eye" satellite maps, print on-demand) in order to share the country and its beauty with future tourists in a more effective and personalized way and with contents coherent with tourist interests (using, for instance, new segmentation logics)

- The *"Access Gate to Archaeological Rome"* consists of the creation of a "point of departure" in the archaeological heart of Rome in order to visit its archaeological heritage. This place will be used as a "destination management site" to receive and guide tourists in the extraordinary, but fragmented, archaeological reality of Rome. It will also be an "outdoors laboratory" in order to test infrastructures, services and business models, involving visitors not only in terms of validation but also in terms of planning.

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# MASTER IN CULTURAL EXPERIENCE DESIGN MANAGEMENT – THE SUBJECTS
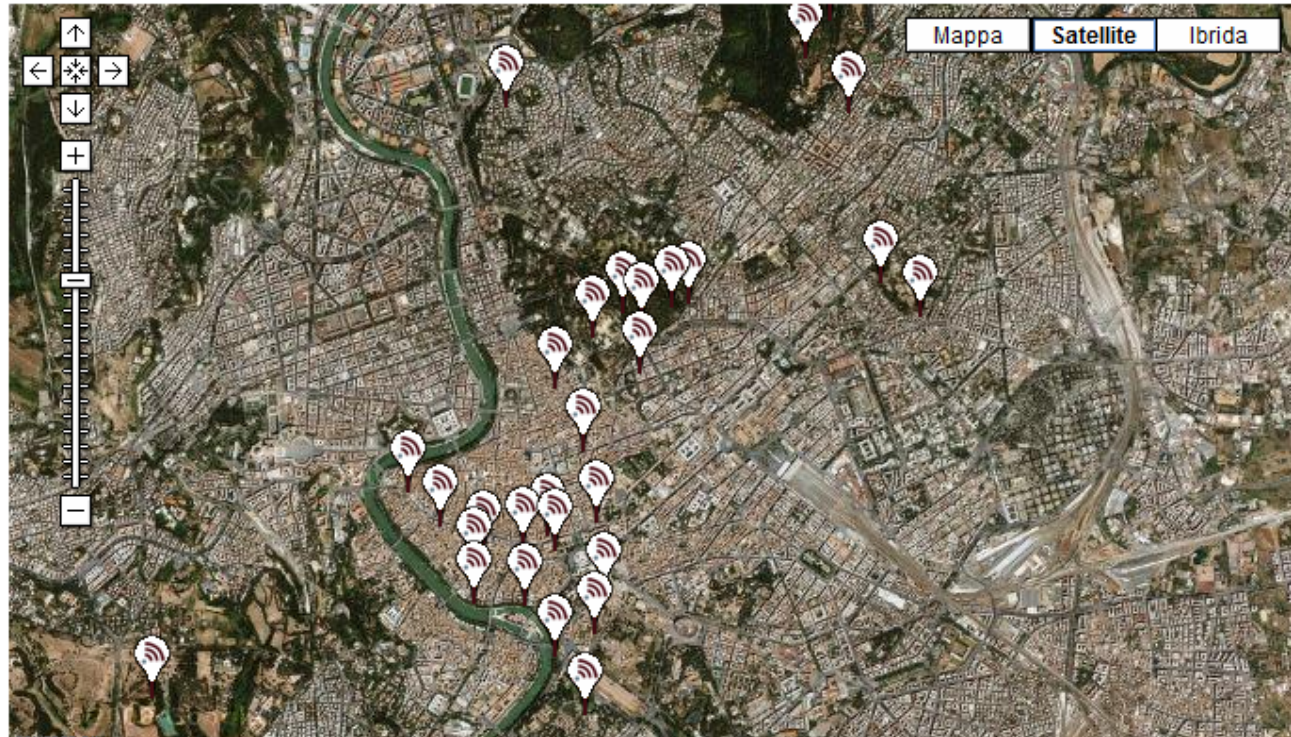
1. Humanities
2. Technologies
3. Economics and management
4. Human sciences

5. **Design**

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# "WIRELESS INITIATIVES" — INFRASTRUCTURE NETWORK

Installation of about sixty hotspot in many "strategic" areas with high tourism-cultural value.
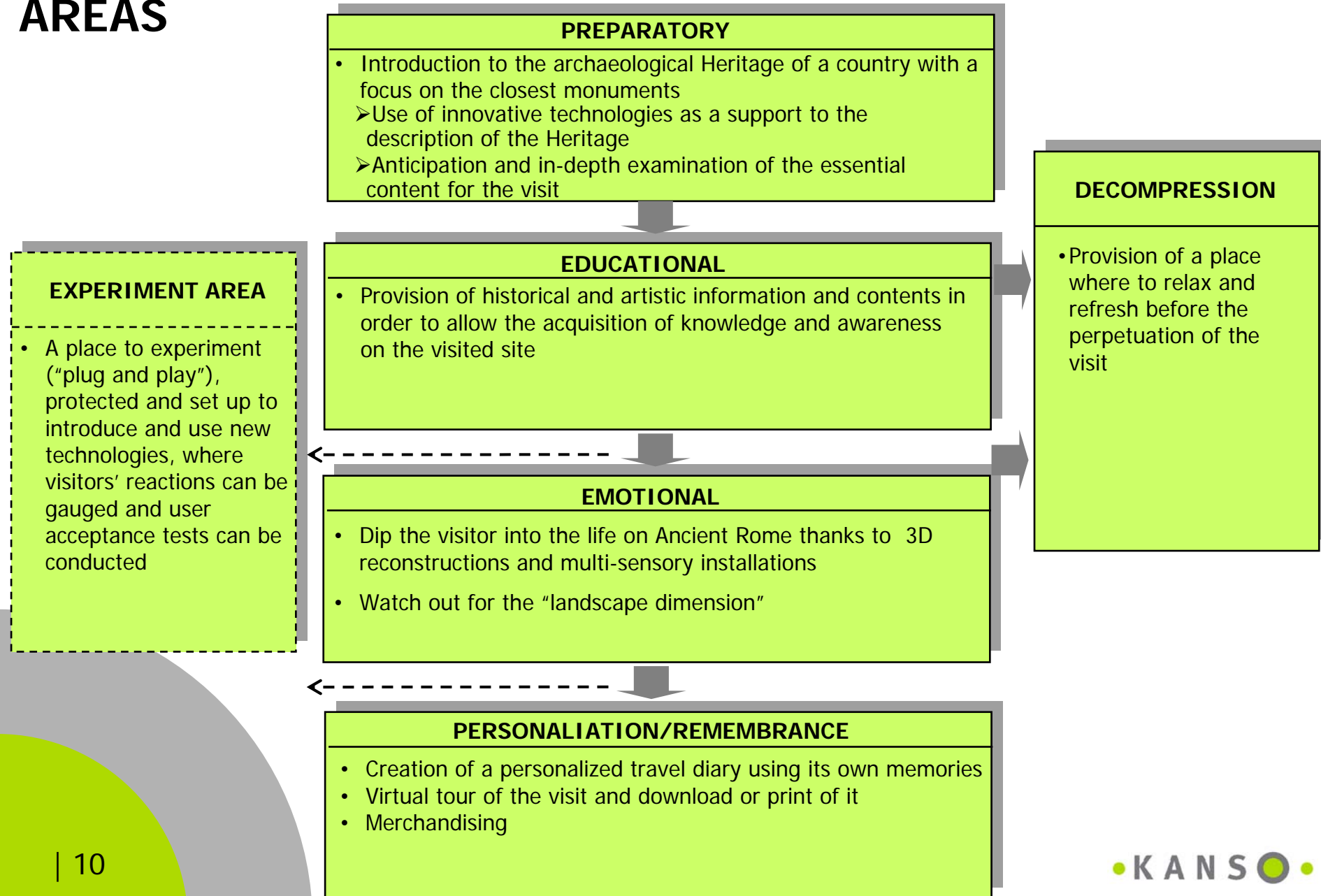


- Setting-up of a wireless network in areas with a high tourist and cultural value but of no interest for commercial telephone companies

Creation of individualized content and location services for tourists　•K A N S O•

# ACCESS GATE TO ARCHAEOLOGICAL ROME

- **Narration and preparation (also emotional) to the visit**

  - ➢ The use of innovative technologies as a support to the description of the historical and archaeological Heritage and anticipation/in-depth examination of the contents essential for the visit

  - ➢ Support for the reconstruction and better understanding of the monuments

- Implementation of a **destination management tool** in order to increase the visit in value

  - ➢ Planning of the visit and union of the events in narrations

  - ➢ Implementation of a **"direction cabin"** in order to dynamically manage contents and tourist flows

- Creation of an "outdoors laboratory" in order to test infrastructures, services and business models, involving visitors not only in terms of validation but also in terms of planning and that allows a permanent monitoring of the behaviours and tastes of visitors

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# STRUCTURE OF THE VISIT PATH IN THEMATIC AREAS

## PREPARATORY

- Introduction to the archaeological Heritage of a country with a focus on the closest monuments
  - ➤ Use of innovative technologies as a support to the description of the Heritage
  - ➤ Anticipation and in-depth examination of the essential content for the visit

## EDUCATIONAL

- Provision of historical and artistic information and contents in order to allow the acquisition of knowledge and awareness on the visited site

## EMOTIONAL

- Dip the visitor into the life on Ancient Rome thanks to 3D reconstructions and multi-sensory installations

- Watch out for the "landscape dimension"

## PERSONALIATION/REMEMBRANCE

- Creation of a personalized travel diary using its own memories
- Virtual tour of the visit and download or print of it
- Merchandising

## EXPERIMENT AREA

- A place to experiment ("plug and play"), protected and set up to introduce and use new technologies, where visitors' reactions can be gauged and user acceptance tests can be conducted

## DECOMPRESSION

- Provision of a place where to relax and refresh before the perpetuation of the visit

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# MARKETS OF TRAJAN – AN EXAMPLE OF INSTALLATIONS



- Experimentation room
- Exit via del Grillo
- Virtual Sightseeing
- Garden
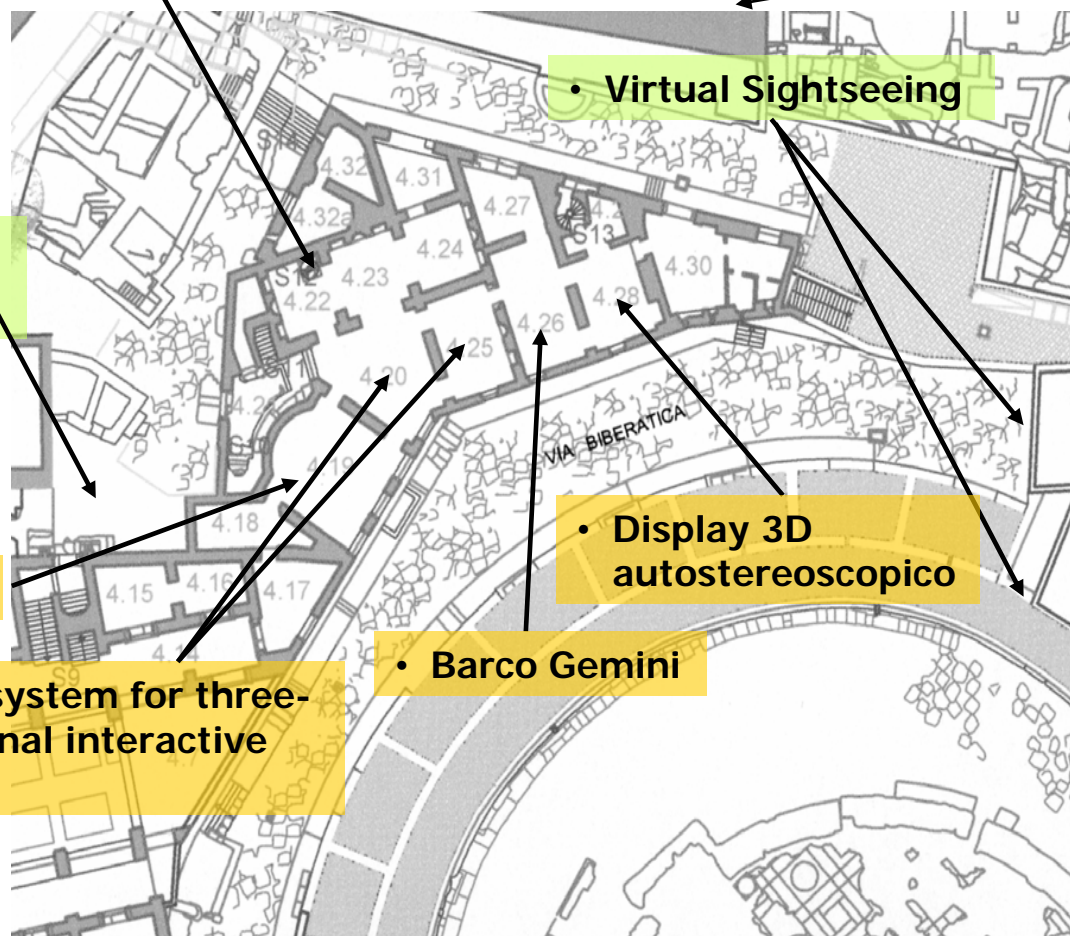- Bar
- Display 3D autostereoscopico
- Immersive room
- Barco Gemini
- Fruition system for three-dimensional interactive content
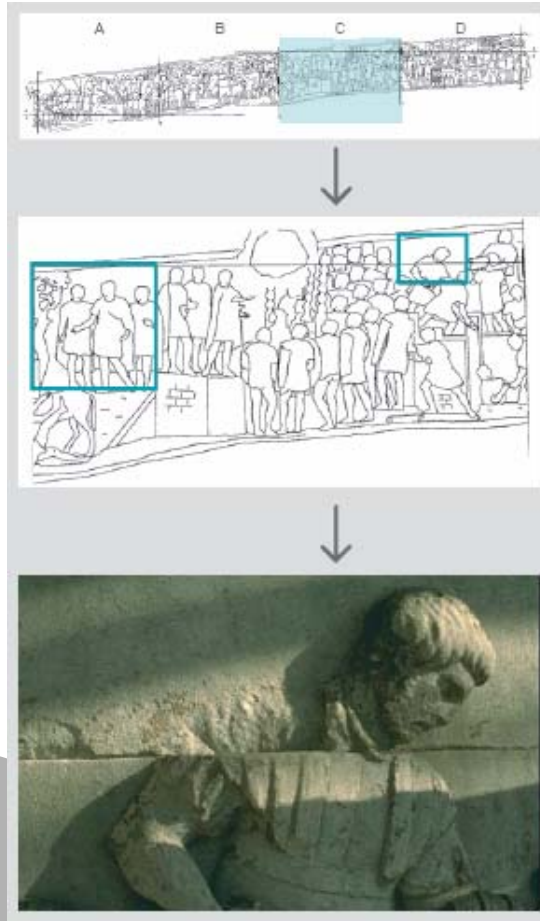
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# "CULTURAL CONSUMPTION" SPACES OPENED BY NEW DIGITAL TECHNOLOGIES – DIGITAL "ZOOM" ON THE WEB

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# AN ANCIENT EXAMPLE OF "STORY TELLING": THE TRAJAN COLUMN

**The McMaster Column of Trajan Project**



The site includes a database with 500 images and a series of drawings that run through, spiral by spiral, the decorations of the entire column.

**The role of light**



- The bas relief color shades show an image to the observer in which light has a primary role.

- Light becomes the reversible vehicle of a completed restoration and by itself matter for experience and scientific study. First experiment: Restoration Fair, Ferrara April 2-5, 2008.

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# COMICS AS INSTRUMENT TO NARRATE A COUNTRY





- Get across the city of deaths in order to have access to the city of alive.

- This forced passage had a "*memento mori* " function evoking in who was arriving in Rome his mortality condition

The historic and cartoonist insights allow to reenact the environment from peculiar perspectives

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