

Wanted! Alive or Alive

Project Work Design Brief

Enrica Zani – matr. 0001004696
Alisia Zarbo – matr. 0001005079

DHDK master degree - a.a. 2020-21
92986 - Digital Heritage and Multimedia
92985 Interaction Media Design
85453 Museology, Museography and Virtual Environments

Summary

Intro	3
Context	4
Reference institutions	4
Relevant assets	5
The target audience.....	6
The location	6
The concept	8
Specific CH topic selected.....	8
Chosen cognitive focus.....	11
Ideation Cards.....	11
Conceptual maps	14
The museological approach.....	14
Goals (cultural, cognitive, economic, educational, etc.)	17
Development	18
The story - Personas - Scenario	18
Interaction "project - users" Diagram	19
User Experience Design Diagram.....	20
Requirements and foreseen workflow	22
Further development and maintenance issues.....	23
Search for your pet application	23
Funny merchandising - Panini Trading cards and album.....	24
Funny merchandising - 3d print your pet.....	24
Educational merchandising - Memory and Guess Who? board games (and online versions).....	24
Team roles	25
Bibliography.....	26
Topic	26
In Art section	26
Museological Project	28

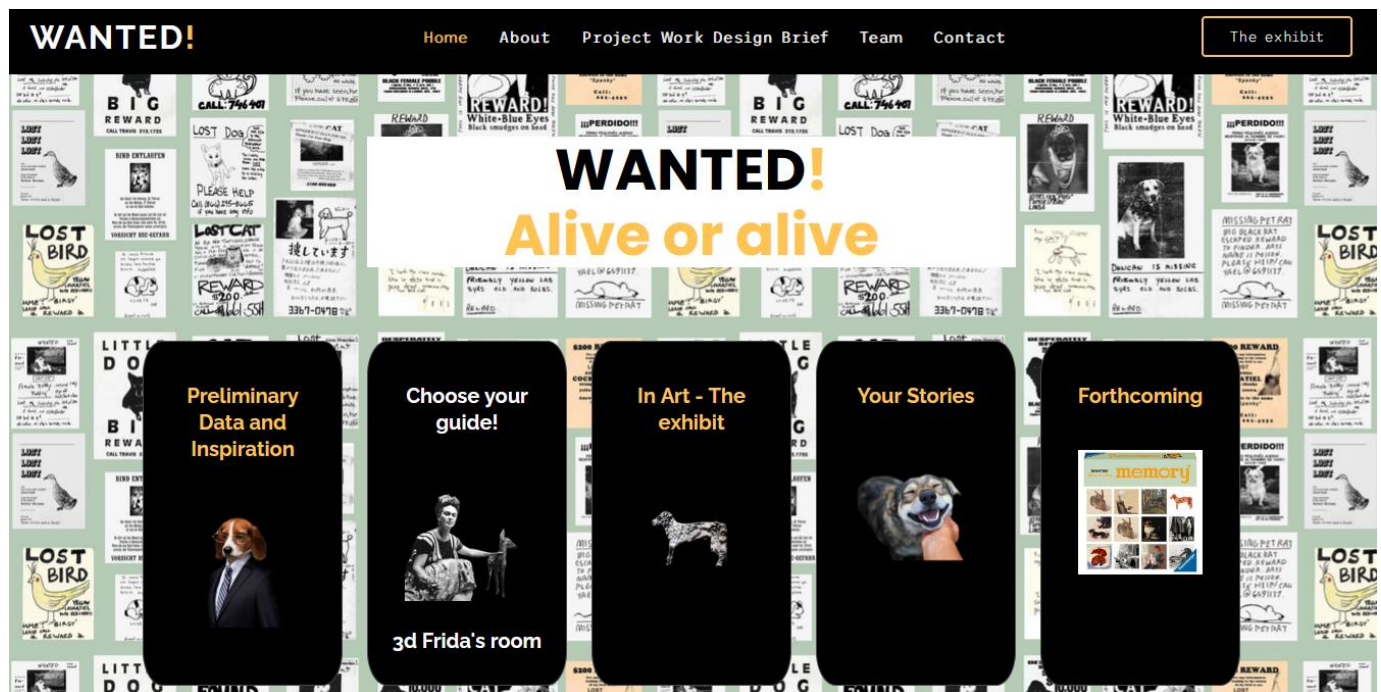
Intro

Wanted! is a project that have been inspired by a corpus of *lost-pets-advertisements* photographs, collected by the authors over the years in various places.

It is focused on the complex relationship between humans and their pets in an anti-speciesist view of interpersonal relationship and family binds.

The name **Wanted!** comes from the strong visual relationship of these SOS-flyers with the *Old West* bandit bans even if, like the subtitle “Alive or Alive” explains, with different and opposite purposes and intents.

The website, is conceived as a multi-dimensional cultural environment offering different paths to be explored: a [Preliminary Data and Inspiration](#) section to access data – such as the already mentioned corpus of lost-pets-advertisements photographs - analysed to realize the project; a **current virtual exhibition** and its **related interactive applications** in the [In Art – The Exhibit](#) and [Choose your guide](#) and [3d Frida's room](#) sections; a **growing souvenir-book** built from users’ stories in the [Your Stories](#) section; and a **preview of the developments** in the [Forthcoming](#) section.




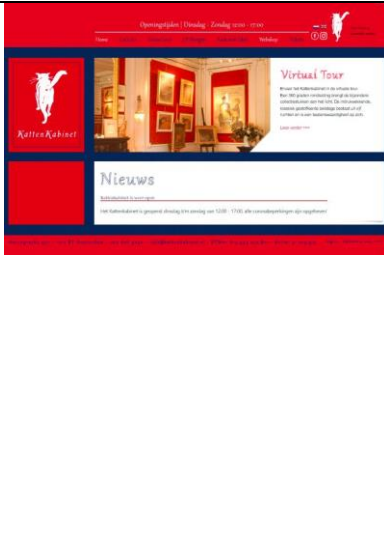
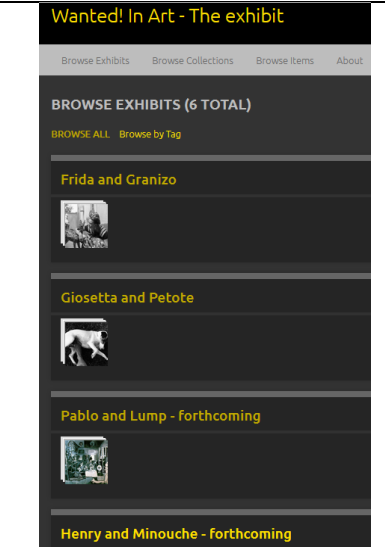
Context

Reference institutions

When we started thinking about this project, from the already mentioned corpus, we have been inspired by **memorial museums and installations** such as the [Museo per la Memoria di Ustica](#) – realized by Christian Boltanski, artist specially devoted to memory and memorial issues – or the [Sacrario partigiani in Piazza Nettuno a Bologna](#) started as a spontaneous initiative of Bologna's inhabitants, or the Argentinian [Archivo Provincial de la Memoria/Ex D2](#). All these institutions are devoted to preserve the public testimony of historical facts as well as to celebrate the intimate memory of missed beloved-ones.

However, even if a strong memorial component was present in our inspirational material, we would also find the way to celebrate the **joyful** part of the relationship with the – hopefully momentarily – lost pets.

For this part we explored some examples such as those mentioned by Simona Caraceni in her Mewsology course slides (Hermitage cats army guards, [Le chat du Louvre](#), [Cat Museum Kotor](#) and Cats Museum Malaysia) and other similar as the [KattenKabinet \(Cat Cabinet\)](#) in Amsterdam. These references often **celebrate individual pets or are "species-dependent"** (celebrating only dogs, or cats, etc.). Instead, our project demands for an institution exploring the complex emotive human-pet relationship, independently from the reference to a particular species.

		
<p>Sacrario. Bologna 1945 o 1946. Il Sacrario dei caduti della Resistenza in Piazza del Nettuno a Bologna. Credits Istituzione Bologna Musei</p>	<p>KattenKabinet (Cat Cabinet) in Amsterdam website https://www.kattenkabinet.nl/</p>	<p>Wanted! In Art - Virtual exhibition on artist-pet relationships https://enrica.github.io/WANTED/in_art.html</p>

The [In Art](#) section is conceived as a Virtual Exhibition about this topic. The idea, involving famous visual artists, is to achieve the double goal of humanising the artist and making their emotive world closer to that of the user. We chose to build an exhibition path on the relationship of some artists and their pets: **Frida Kahlo and Granizo, Giosetta Fioroni and Petote, Pablo Picasso and Lump, Henry Matisse and Minouche, Salvador Dalí and Babou**, etc.

The Virtual Exhibition, as **sketched for Frida Kahlo and Giosetta Fioroni**, collects different contents – paintings, photographs, books, etc. - belonging to different cultural institutions in order to build a museological path with different way of fruition (a *classic* Virtual Exhibition, interactive applications, 3d artists room exploration, etc.).

The visitor will be also engaged with the possibility of loading and sharing their personal stories in [Your Stories](#) section via the **Share your story** tool.

Further developments of the project include the forthcoming release of a tool “Search for your pet” to help people to share their missed pet advertisement by loading, sharing, and visualizing geolocated data of their missing pets.

A **merchandising section** will also propose funny or educational items for sale.

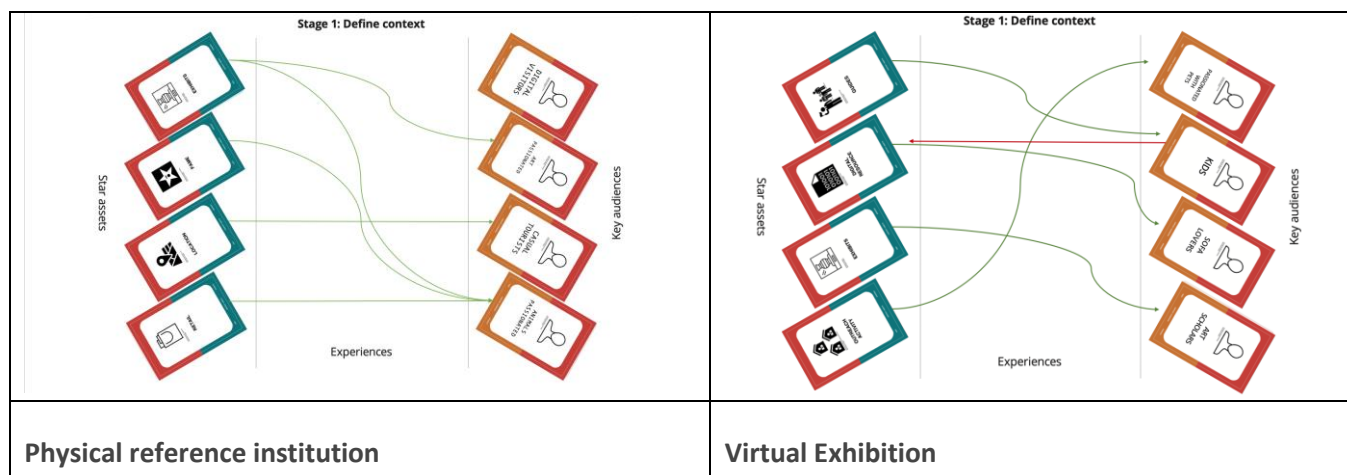
Relevant assets

We arrived to define that the most suitable context for our purposes was the Virtual Exhibition thanks to a recursive design process we did using the [VisitorBox Ideation Cards](#)¹.

In fact, the cards have been a useful tool to explore the relevant assets and the hypothetical proper target audience for two initial contexts we analysed: a physical museum and the virtual exhibition.

As a reference institution for a physical museum, we took the [KattenKabinet \(Cat Cabinet\)](#) in Amsterdam; we used it until the **STAGE 3– Create design brief**, in the **Concept** section, to finally decide to design the digital visitor experiences for the Virtual Exhibition.

STAGE 1 – Define context



¹ The GIFT Box is a result of [the GIFT Project](#) – a research project that has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 727040. If you have questions, please contact us on gift@itu.dk. The GIFT Box WordPress theme is [open source](#) and licensed under the terms of [the MIT license](#).

The two institutions, as shown in the table below, have in common only the **exhibits** asset and they are substantially different:

Physical Museum	Virtual Exhibition
Retail	Guides
Location	digital resource
Fame	outreacht activities
exhibits*	exhibits*

The target audience

From the same previous step of the Ideation Cards, we could outline that the two institutions had more point of contacts in the target audience than in the assets: in fact, they share the two categories of **art and animal passionate** as well as the part of **users enjoying collections online**.

All these audiences are **quite familiar with technological devices** that they are used to use for several daily tasks (find an address, search for a professional, sending and receiving email and instant messaging, etc.)

On these bases, we created the Personas - as defined by the Alan Cooper method - available in the Development section.

Physical Museum	Virtual Exhibition
Animal passionate*	Sofa lovers*
Casual tourist	art students/scholars*
Art passionate*	Kids
Digital visitors*	Passionate with pets*

The location

As already mentioned, our Virtual Exhibition and applications are thought to be autonomously used online; thus, according to Beltramini and Gaiani classification, as reported in the Caraceni Taxonomy², we can define it using the following two categories:

² Caraceni, Simona. *Designing a Taxonomy for Virtual Museums for the Use of Avicom Professionals*. ProQuest Dissertations Publishing, 2015.

4.Virtual with real: in this category the researchers have identified a type of virtual museum that they define as a digital space built with the use of technology. This virtual space can shape a real space or an ideal space shaped for virtual exhibition. What identifies the virtual museum is that the objects shown are real objects that have been digitalised for display in a virtual space to be better studied or browsed.

5.Virtual with virtual: this last category covers museums with digital spaces that do not exist in reality, and where the objects are also born in digital space (they do not exist in real world), and are created only for the museum. That is to say a completely virtual museum, according to this classification.

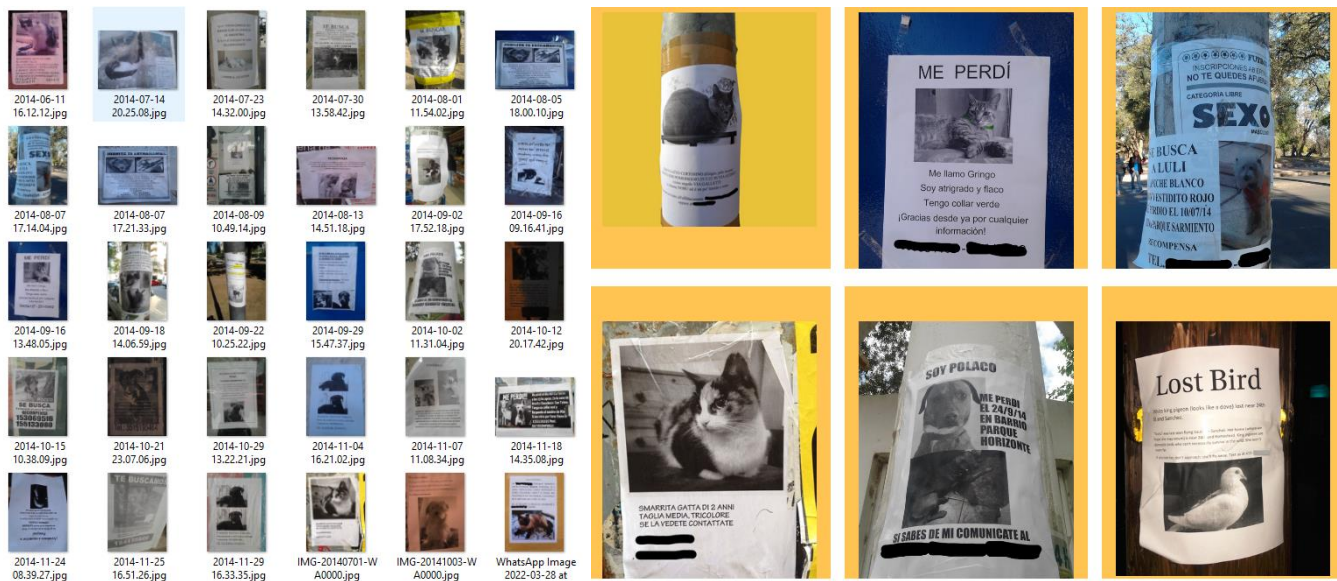
The concept

Specific CH topic selected

Where the idea comes from

A corpus of lost pets advertisements, collected between 2014 and 2020 in different places around the world, was the starting point of our project. Part of this collection is available in the [Preliminary data](#) section, which also contains specific pages for three sample flyers (Nobu, Gringo and Luli); in those pages the data, previously spread in the free-text in natural language, have been organized in a table with controlled fields such as the **pet name**, the **type of pet**, and keywords.

Preliminary data

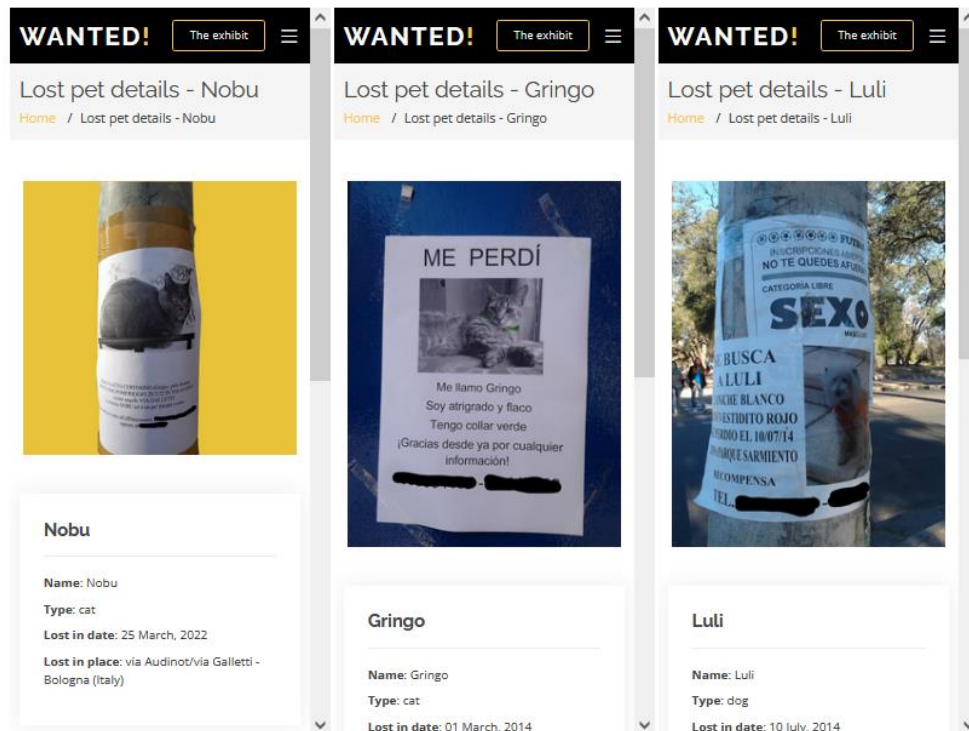


The preliminary data have been then used as an observation set through which extracting information to define our Personas because we immediately noticed recursive patterns in the composition - both visual and textual - of these leaflets that could be helpful to extract some information about the producers.

ANALYSIS on the preliminary data

These repeated features revealed a strong communicative and emotive engagement from "the human" creating the flyer, looking for its lost pets but also trying to share all the love of the relationship and the emotive pain of this missing.

We have been particularly impressed by the sentimental value that most of these flyers express about the affective tie between the lost pet and their humans.



From a **visual viewpoint**, a recurrent pattern is the manual intervention of the caregiver to make the visual communication more expressive, manually colouring black-and-white A4 b/w laser-printed copy. Examples are shown in the Gringo, Luli and Biyu announcement: “collar verde” or “vestidito rojo” “camiseta de argentina”.

From a **textual point of view**, affection diminutives are really common - “caniche” (little dog), “vestidito” (little dress), “patitas”(little paw), “pechitos” (little breast).

In addition, Gringo and Polaco are talking in **first person** “Me perdí” (I got lost); other pets are referred with “ella” or “she” **pronouns**; in the flyer for Nobu, “GATTO CERTOSINO (Grigio, pelo lucente)”, the cat is defined by the words “**timido**” (**shy**) and “**tonto**” (**dumb**): all these are clear exemplifications of the humanising of animals, namely the attribution of human's traits, emotions, or intentions to non-human entities.

The tendency of humanizing domestic animals has a strong tradition, even in the scientific milieu, and some references have been reported in the Topic section of the Bibliography. For example, Soviet linguist Yuri Knorozov, known for being the first to decipher the Maya script, is said to have proposed his Siamese cat Asya as co-author of some of his works because the observation of Asya’s behaviour while teaching her kittens to hunt inspired one of his work on signs and communication³. In 1975, Jack Hetherington and F.D.C. Willard published a paper together (Hetherington, J.H., and F.D.C. Willard. *Two-*

³ Johnson, Daniel. *Yuri Knorozov: How a Soviet Scientist Managed to Decode the Mayan Writing - The Global Domain News*. 2 Feb. 2020, <http://www.globaldomainsnews.com/yuri-knorozov-how-a-soviet-scientist-managed-to-decode-the-mayan-writing>

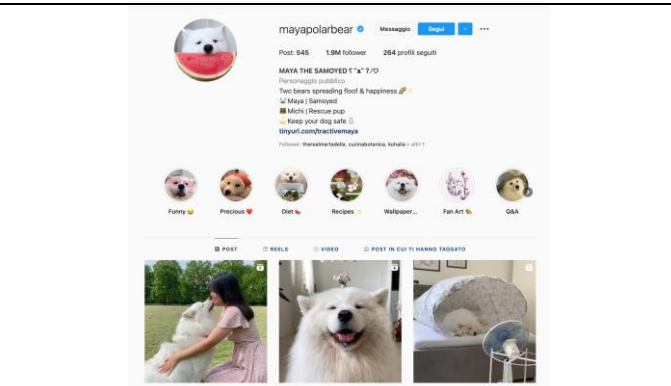
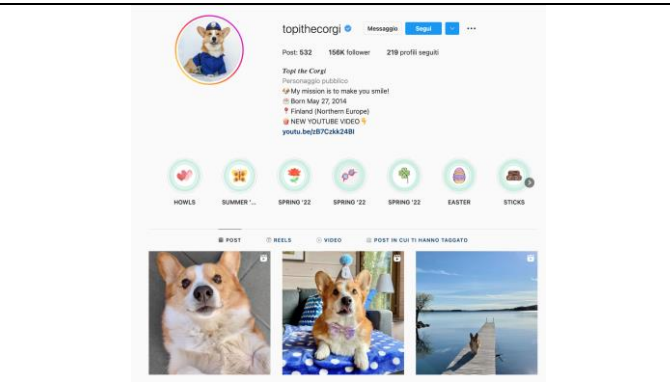
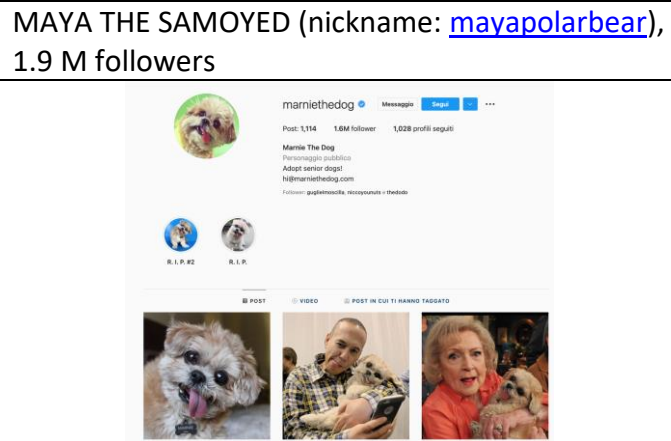
Three-, and Four-atom Exchange Effects in Bcc He3. Physical Review Letters 35.21 (1975): 1442-444) but just one of them was a human...⁴

Analysis on Social Media

Due to the new scenarios brought by the era of digitalization and virtual socialisation, we decided to also explore the social media situation, in order to have an overview about the impact of animals in general and pet in particular in that context.

As shown in some examples of profiles provided below, nowadays, animals are still humanized also via the social media, becoming protagonists of social posts and even owners of social media pages, with big success and millions of followers.

An overall presentation of these analysis can be found in the [On Social media](#) data section.

 <p>MAYA THE SAMOYED (nickname: mayapolarbear), 1.9 M followers</p>	 <p>TOPI THE CORGI (nickname: topithecorgi), 156 K followers</p>						
 <p>MARNIE THE DOG (nickname: marniethedog), 1.6 M followers</p>	<p>On Social Media</p> <p>How the digital culture has influenced the relationship between human and animal? How the animal is perceived on social networks? What kind of impact had the presence of the animal on social media on human's consideration of the animal?</p> <table border="1"> <tbody> <tr> <td> <p>25</p> <p>Percentage of pet related posts</p> </td> <td> <p>50</p> <p>Percentage of people saying that on social media their pets get more attention</p> </td> </tr> <tr> <td> <p>25</p> <p>Percentage of people's photos that are pet related</p> </td> <td> <p>4</p> <p>Percentage of people posting about their pet as often as their own life</p> </td> </tr> <tr> <td> <p>65</p> <p>Percentage of people posting about their pets</p> </td> <td> <p>55</p> <p>Percentage of people caring more for dogs from their pet posts rather than other posts</p> </td> </tr> </tbody> </table>	<p>25</p> <p>Percentage of pet related posts</p>	<p>50</p> <p>Percentage of people saying that on social media their pets get more attention</p>	<p>25</p> <p>Percentage of people's photos that are pet related</p>	<p>4</p> <p>Percentage of people posting about their pet as often as their own life</p>	<p>65</p> <p>Percentage of people posting about their pets</p>	<p>55</p> <p>Percentage of people caring more for dogs from their pet posts rather than other posts</p>
<p>25</p> <p>Percentage of pet related posts</p>	<p>50</p> <p>Percentage of people saying that on social media their pets get more attention</p>						
<p>25</p> <p>Percentage of people's photos that are pet related</p>	<p>4</p> <p>Percentage of people posting about their pet as often as their own life</p>						
<p>65</p> <p>Percentage of people posting about their pets</p>	<p>55</p> <p>Percentage of people caring more for dogs from their pet posts rather than other posts</p>						
<p>Overall presentation in the On Social media data section.</p>							

⁴ A Cat Co-Authored an Influential Physics Paper. <https://www.science.org/content/article/cat-co-authored-influential-physics-paper>. Accessed 22 June 2022.

Chosen cognitive focus

Among: 1.Attention-Distraction, 2.Language-Narrative, 3. Meaningfulness-Emotions-Empathy, 4. Authenticity perception, 5. Memory-Recall

We then could count on solid basis to go further with the idea of using the sentimental bond between a pet and its human to create a cultural initiative and a related interactive application based on the cognitive focuses of:

3. Meaningfulness-Emotions-Empathy, and

5. Memory-Recall

Ideation Cards


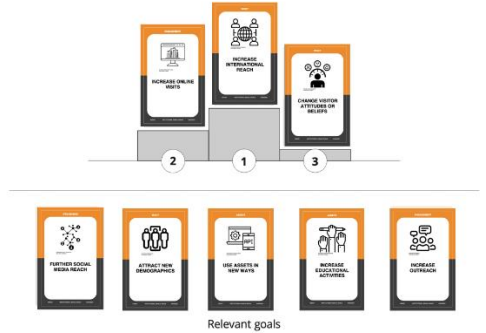
After having used the Ideation Cards in the definition of the **Relevant assets** and **Target audience** in **The context (STAGE 1 - Define context)** section, they also helped us to go on with the following steps of ideation.

In this stage, we decided to continue to analyse and develop both the scenarios: a virtual initiative located in a real museum, and a virtual museum located exclusively online.

At the end of **STAGE 3**, we definitely decided to go for the Virtual Exhibition and related applications.

STAGE 2 – Define Institutional goals

The goals we thought to set for both the institutions were quite similar (5/8) even if with different ranking: the common best ranked one is to **increase the online visits** the others are related in different ways to improve the educational impact and the social engagement (Attract new demographics, Change visitor attitudes and beliefs, Use assets in new ways, Increase outreach).

<p>Stage 2: Define institutional goals</p>  <p>Relevant goals</p>	<p>Stage 2: Define institutional goals</p>  <p>Relevant goals</p>
Physical reference institution	Virtual Exhibition

	Physical Museum	Virtual Exhibition
GOAL	increasing the visitor participation	Increase outreach
ASSET	retail	digital resource
AUDIENCE	Casual tourist	passionated with animals
MOTIVATIONS	curiosity, nostalgia	personal relevance, inclusion
BARRIERS	hidden, poor signage	irrelevant, lack of access to technology
DEVICES	smart phones, computer, 3d printer	smart phones, computer, tablet
CAPABILITIES	3d modelling, mobile apps, websites	websites

IA FINAL BRIEF

Physical reference institution

The final design brief for the **physical institution** designed the **3d print your pet application** with the following characteristics: devoted to the **goal of increasing the visitor participation**, oriented to the **target audience of casual tourist** through the **retail asset**.

In particular, we devised the possibility to engage the casual tourists, that who could encounter **barriers** due to the **low visibility (hidden)** of the museum or the **unavailable mobile connection poor signage**, via the **smart phones devices** they are provided of during the travel or via **computers** they have at home before the visit; the museum could offer in site or off-site a **3d printer** service to 3d print a model of their pet.

Motivations to visit the place or use the service include **curiosity and nostalgia**; **capabilities** required or assumed are the familiar use of **mobile apps and websites** while the **3d modelling** is previewed as to be improved.

Virtual Exhibition

The final experience designed for the **virtual museum**, is the **Choose your guide application** that allows to have a guided visit of the virtual museum, accompanied by a personalized guide, chosen in relation with the user's preferences. At the end of the visit, a space of interaction with the users is provided, giving to them the possibility to choose further related activities.

The main **goal is to increase the outreach** on high level quality educational digital contents (**digital resources asset**) of a larger audience (**passionate with animals target audience**) than only art passionate.

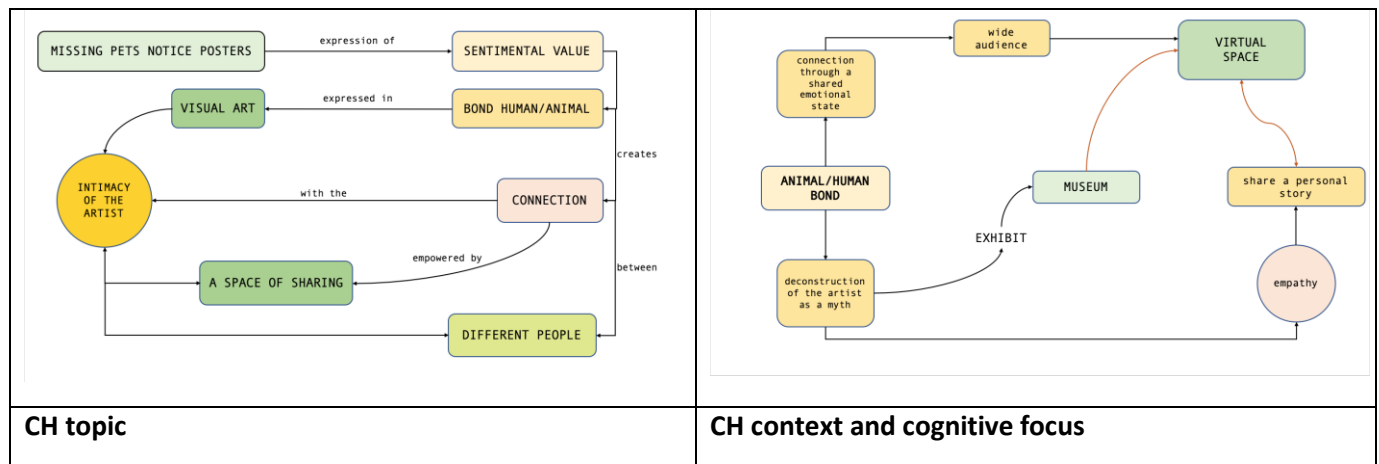
Barriers for the new users could be mainly represented by **irrelevance of cultural content for them** and secondarily by **lack of access to technology** that is solved with a really basic access level requested, such as the **minimal knowledge and use of websites via computer, mobile phones or tablets (capabilities and devices)**.

Motivations to use the application and visit the exhibition are **personal relevance** of the topic (human/artist-animal affective relationship) and the informal/funny way in witch the same is proposed

(animals talking, social media adv, etc.) that, together with the other activities proposed (Share your story, Search for your pet, merchandising, etc.), improve the users' sensation of **inclusion**.

Conceptual maps

Two different conceptual maps have been done: the first illustrates the primary approach that brought us to the definition of the topic that would have been protagonist; the second shows the context and the cognitive focus.

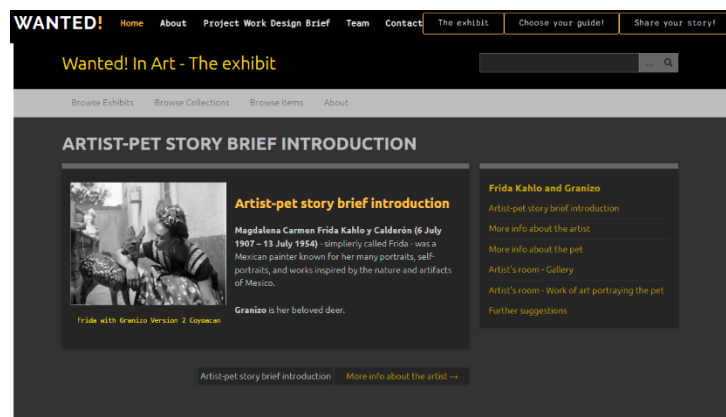


The museological approach

We then started to think about the topic in a museological view trying to find the best way to translate it into a cultural journey.

Since the theme belongs to an emotional conceptuality, a good idea could be to express it through a story that accompanies the user as in a journey, articulated in simple steps repeated for every artist considered as:

1. A brief introduction on the pet artist story
2. More info about the artist
3. More info about the pet
4. The Artist' room - Gallery: showing some of their work related to the human-pet bound
5. The Artist' room - Work of art portraying the pet: showing the specific work of art
6. Further suggestions to know more about the topic



The Virtual Exhibition

We then created a “classic” Virtual Exhibition based on the [Omeka.net](https://canecane.omeka.net/) free trial version, a tool that allowed us to create a database of work of art, collections, and exhibition path, as well as to propose to the user advanced tools for search and browse through the items proposed.

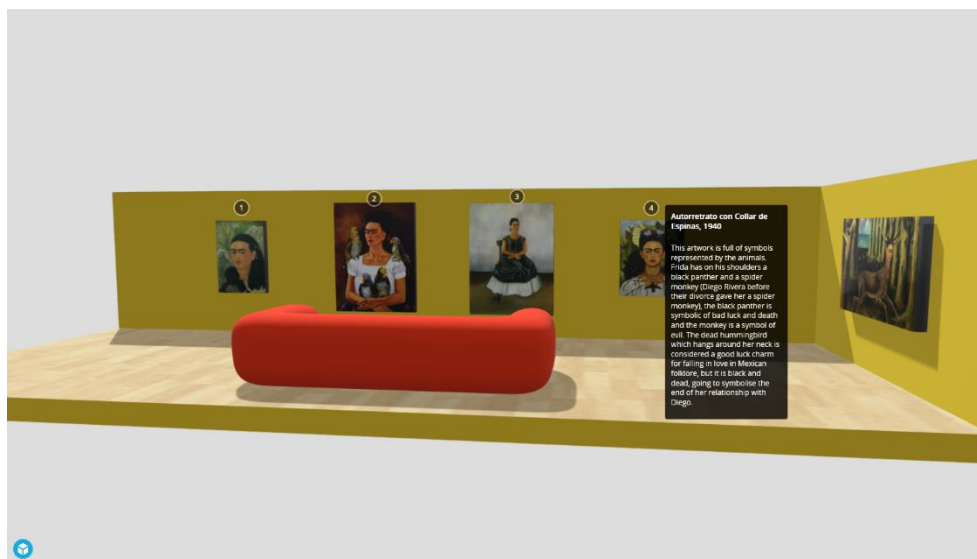
To this scope, we completed the museological path for two pilot artists – Frida Kahlo and Giosetta Fioroni – while we limited just to list other possible artist-pet relationship to be explored such as Pablo Picasso and Lump, Henry Matisse and Minouche, Dalì and Babou, etc.

The VE implementation is available in the [In Art](https://canecane.omeka.net/) section of Wanted! website as well as on Omeka at <https://canecane.omeka.net/>.

The Interactive application and the 3d room

We also devised a more **interactive application** “[Choose your guide](#)” that give the possibility to explore the exhibition with a freer path but with the help of a proper guide, instead of being autonomous in reading the critical parts and linearly scroll the contents, and the guide will also suggest further activities at the end of the visit to engage more the user.

The visit is then divided in rooms, accordingly with the path of the Virtual linear exhibition, each of which is dedicated to a different artist and its bond with their pet and other animals. The **3d room** is showed as a real museum room (walls, sofa, paints with panels), the paintings have an interactive panel trough which (by clicking it) the user can visualize the work and go into detail.



See [Frida's room](#) by [alisiazarbo](#) on [Sketchfab](#) and [frida](#) by [alisiazarbo](#) on [Sketchfab](#)

Two different 3D models of a museum's room have been realized: the first is just the room in which the paintings have been strategically positioned; the second is a sort of simulation on what could seem the virtual visit guided by a 3d model of the chosen guide, in this case we choose Granizo, the deer that Frida adopted.

The 3D model has been realized with **Blender**, the annotations and the deer have been put with Sketchfab; the deer, specifically, is an already created 3D model that we imported in our thanks to its “open download” licence (under the Creative Commons Copyright regulation).

Virtual Exhibition and Interaction Application classifications

The application, whose details will be discussed in the Development section, has then engagement and education as primary goals; our cultural environment can be classified in the E or F category, according to Simona Caraceni taxonomy:

E) Virtual museum that enhance museum objects INTERPRETATION with OPEN INTERACTION in an OPEN SPACE showing SELECTED (or ALL OBJECTS) of the museum collection, ALLOWING visitor CONTRIBUTIONS.

*F) Virtual museum making EXPERIMENTS with NEW MUSEOLOGICAL MODELS with OPEN INTERACTION in an OPEN SPACE showing SELECTED (or ALL OBJECTS) of the museum collection, ALLOWING visitor CONTRIBUTIONS.*⁵

NEED	Interpretaton - Experimentation/complex museum identity
INTERACTION	Open
SPACE	Open
CONTENT	Selected works - Photograph, texts, geo-referenced material
VIRTUAL/REAL	Virtual with real/Virtual with virtual
VISITORS CONTRIBUTIONS	Allowed

⁵ Caraceni, p. 217

To classify the Interactive application proposed - Choose your guide - we used the **V-MUST⁶ (1-8)** and **Hornecker-Ciolfi⁷ (9.1-9.3)** classifications:

1. By Content	human-pet affective relationship
2. By Interaction technology	device-based, speech-based
3. By Duration	basically short; depending on the user's choices
4. By Communication	narrative, dramatization
5. By Level of immersion	Medium
6. By Format	desktop and mobile, on line
7. By Scope	education, engagement
8. By Sustainability	to be analysed
9.1 Relationship to the Museum Environment-Space and Visitor Mobility	mobile interaction
9.2 Relation to the form of augmentation and experience	extended Reality: VR
9.3 Interaction beyond the physical visit	post-visit: engaging the visitor; pre-visit: preparing visit

Goals (cultural, cognitive, economic, educational, etc.)

As we have seen in the development of the institutional goals, the virtual exhibition and the related applications cover several goals in different areas.

In particular, these are the three main goals the interactive application wants to achieve:

- **Cognitive:** increase visitor participation via engagement through the personalized guide and beyond the visit services (educational merchandising, “Share your story”, future “Search for your pet”, etc.)
- **Cultural and educational:** attract new demographics to art history
- **Economic:** increase online visits and connected revenues (Instagram posts, partnership and sponsorships, etc.)

⁶ “V-MusT.net is a Network of Excellence, funded by the European FP7 Network of Excellence (Grant Agreement 270404), focused on Virtual Museums. It aims to provide the heritage sector with the tools and support to develop Virtual Museums that are educational, enjoyable, long-lasting and easy to maintain. V-MUST.NET, coordinated by CNR, is participated by 18 partners, coming from 13 different Countries and more than 100 Associated Members. The project is developed in 4 years (1st of February 2011 - 31st of January 2015).” From V-Must | Virtual Museum Transnational Network. <http://www.v-must.net/>. Accessed 12 July 2022.

⁷ Hornecker, Eva, and Luigina Ciolfi. Human-Computer Interactions in Museums. Springer Nature, 2022.

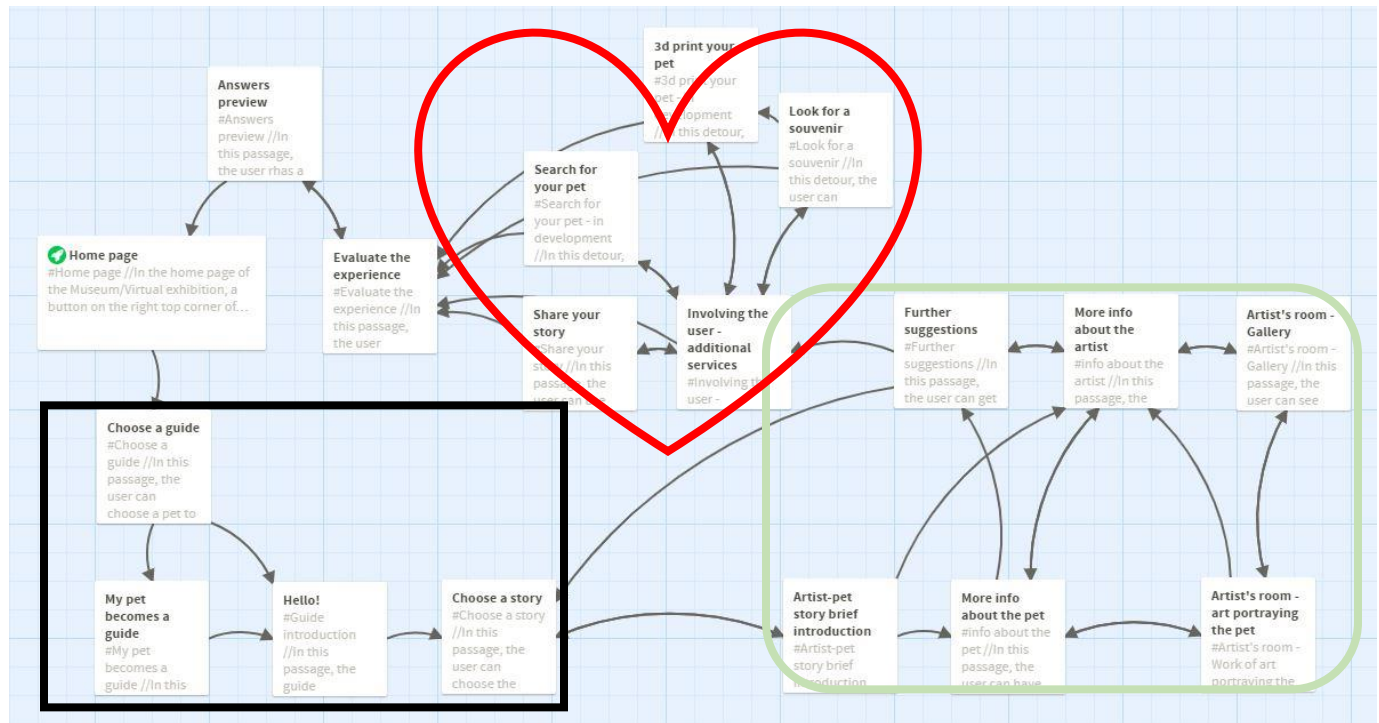
Development

The story - Personas - Scenario

As it emerged from the creative process developed via ideation cards, we have identified two ideal profiles for the users of this initiative: Marco and Sofia. In outlining them, we considered some specific aspects: gender, age and social factor. Sofia is a high school student, she spends a lot of time on the telephone, like most of the guys and the girls of her generation; in this scenario we imagined an example of functional use of technology, useful to her learning and her social sharing activity. Marco is Matilda's father, he wants to be, as much as he can, present in her life choices; he doesn't want her to be unconfident with technologies, on the contrary he wants her to learn how to use it in responsible and constructive way.

PERSONA 1	PERSONA 2
 <p>SOFIA</p> <p>Sofia is seventeen, she studies art and loves pets, especially her little dachshund Marvie. She loves staying at home and is really active on her social profile.</p>	 <p>MARCO</p> <p>Marco is Lara's father. He loves his daughter and tries to make her days as stimulating as possible. He looks every day for activities that can inspire her to have a good relation both with nature and new technologies</p>
SCENARIO 1	SCENARIO 2
<p>A BORING DAY</p> <p>In rainy, boring day, Sofia is scrolling her Instagram feed on the sofa. <i>While scrolling</i></p>	<p>A DAY WITH MATILDA</p> <p>Today, Marco decided to stay at home,</p>
https://enri-ca.github.io/WANTED/SOFIA.html	https://enri-ca.github.io/WANTED/MARCO.html

Interaction "project - users" Diagram



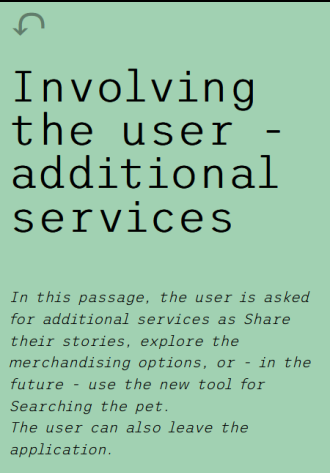

<https://enri-ca.github.io/WANTED/ChooseGuide.html>

The Interactive application is organized in 4 steps' groups:

1. Initial/final steps (including evaluation form)
2. Introductory steps (black rectangle):
 - a. Choose your Guide (with deviation in case of choosing "my pet")
 - b. Hello!
 - c. Choose a story
3. Same path of the VE (green rectangle)
4. Beyond the visit/engaging user (red hearth):
 - a. Share your story
 - b. Look for a souvenir
 - c. 3d print your pet
 - d. Search for your pet

Each step offer:

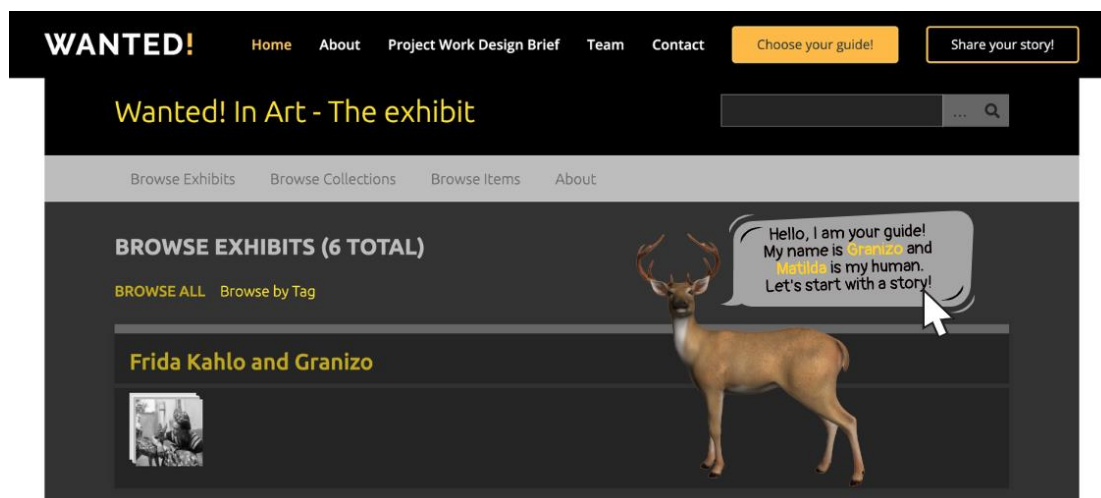
- a. A title
- b. an introduction valid as conceptual scenario ()
- c. the actual text that will be said from the Guide to the user
- d. the steps proposed from the Guide to the user to continue the interaction

a-b	c-d
	

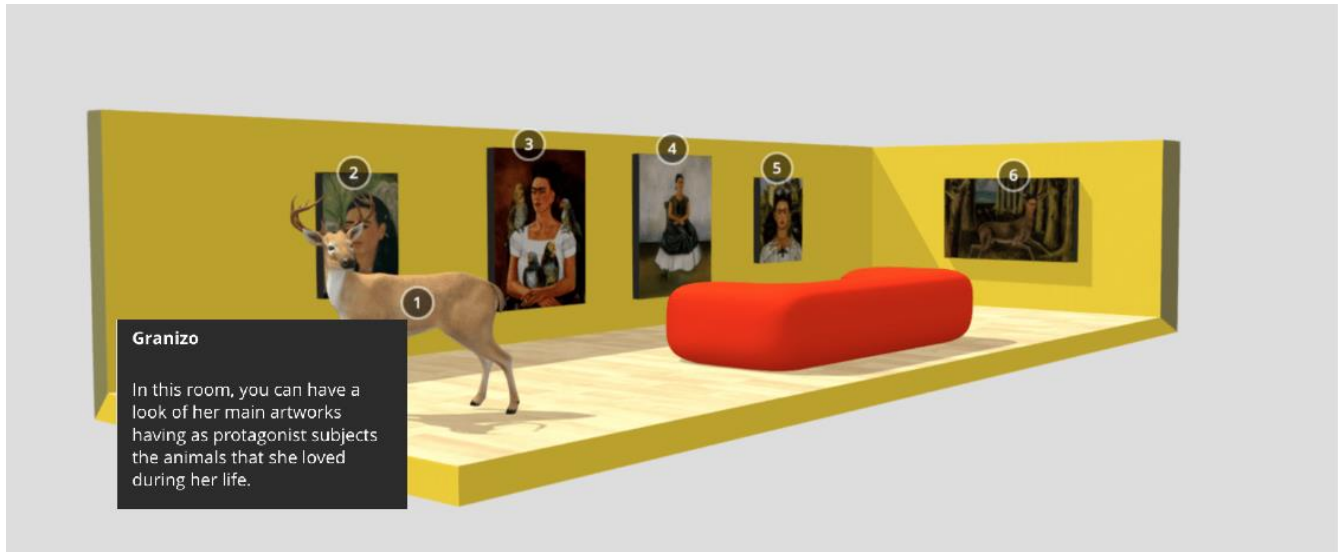
User Experience Design Diagram

A storyboard has been realized with more crucial passages.

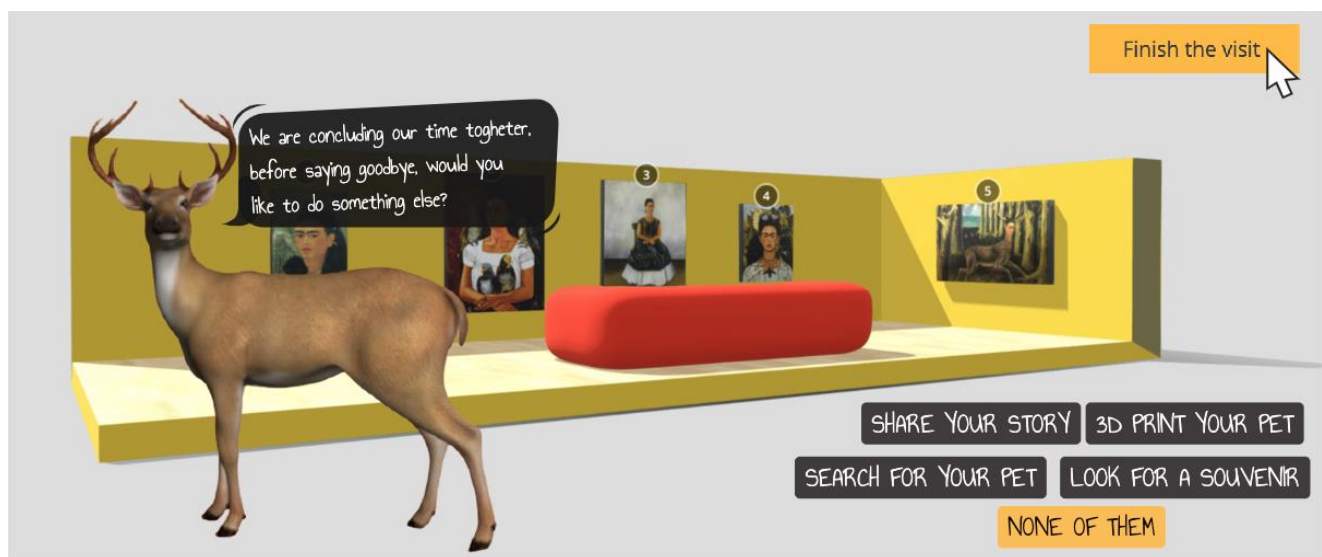
For the first step, the user is given the possibility to choose a "virtual guide" among the five animals given by default or to create his/her own guide uploading a picture. The guide's name can be personalised as well.



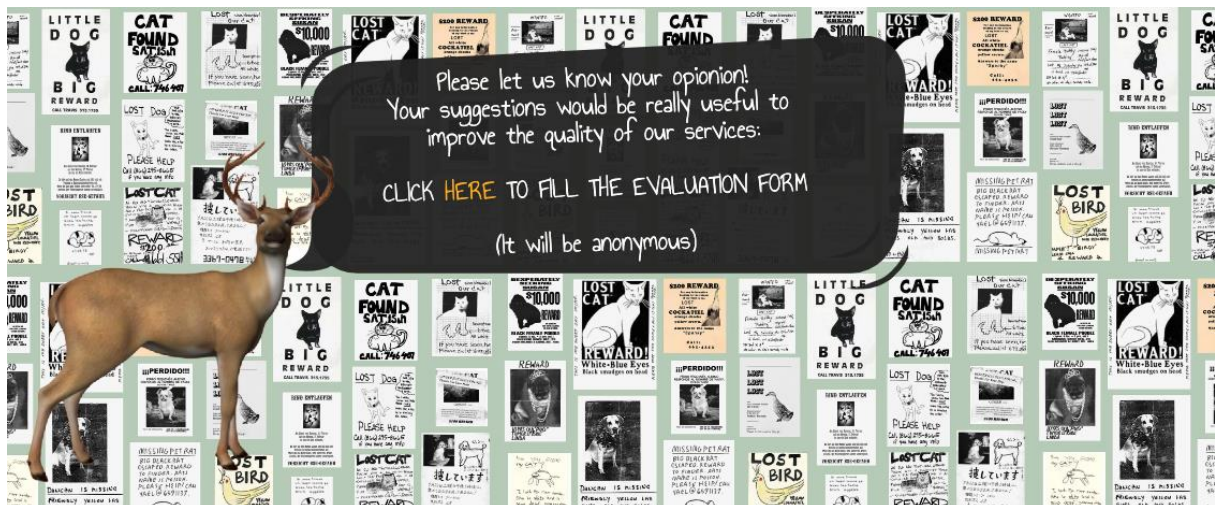
In the following step, the user enters the virtual room where the guide explains him/her the characteristics of each artwork.



Just before the user exits the virtual room, the guide offers him/her a range of four different interactive activities. They want to involve the user and his/her personal experiences or feelings.



In the last step, before the whole visit ends, the user is invited to fill an evaluation form through which he/she can express his/her opinion about the entire virtual experience.



Requirements and foreseen workflow

The actual realization of the pilot version of Virtual Exhibition, the 3d room and the related applications, have been possible using the following software and tools:

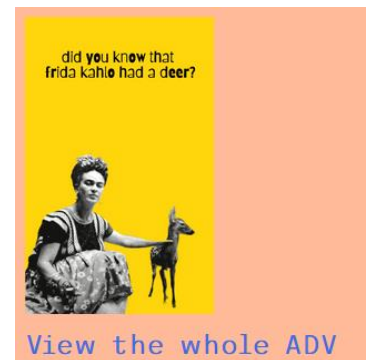
1. [Github](#): website repository
2. [Omeka.net](#) (free trial version): Virtual Exhibition
3. [Blender](#): 3d room
4. [Twine](#): interaction diagrams
5. [Zephyr 3d](#) (14 days free Lite version trial): 3d print your pet (not realised application)

The future complete realization of the project will surely require a **multidisciplinary team** with professionals covering all issues related to contents or technical aspects.
Here are listed just the main:

1. Scientific committee composed by Art historians, Ethologists, Anthropologists etc.: to curate the scientific aspects of the exhibition and the related documentation
2. Art curator/gallerist/copyright lawyer: to face the copyright issues and possible request of reproduction
3. Pedagogist: to balance the contents and the language used according to the different target of the fruition paths (classical Virtual Exhibition or the 3d rooms or interactive applications)
4. Software developers in charge of the back-end
5. Communication team and Social media manager: to curate the website and the social media and reach new public and realise marketing strategies
6. User experience experts and a 3d modellers: to realize 3d guides and 3d artists' rooms
7. Statisticians or sociologists to evaluate users' feedbacks and impact.

Further development and maintenance issues

Further developments of the project include the forthcoming **release of new tools and merchandising** conceived to improve the user's interaction and engagement as well as to assure the project sustainability.
To achieve these goals, the creation of a network of **partnerships and/or sponsorships** with economic and cultural related realities will be welcomed.
These relationship will also increase the project **visibility** and the possibility to have **social media advertising revenues** - an example have been shown in the *Sofia scenario*.

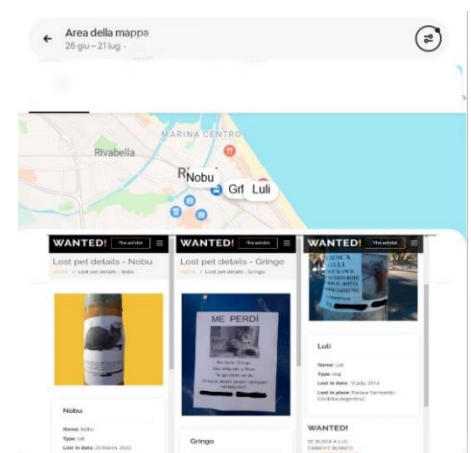


Some of our proposals are illustrated in the [Forthcoming section](#) and briefly listed below:

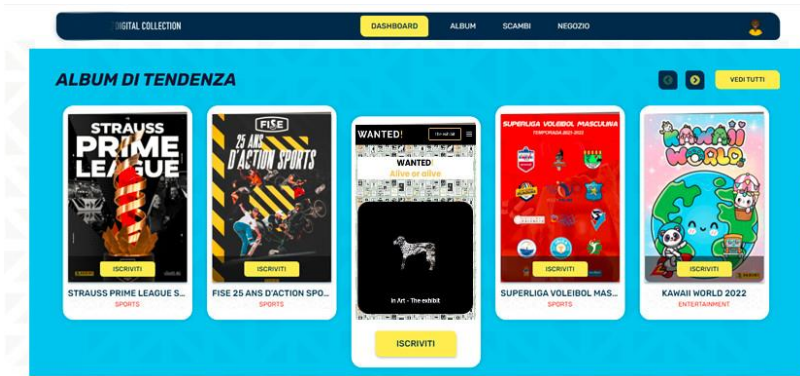
Search for your pet application

[Search for your pet](#) is a tool able to help people who lost their pets by loading, sharing, and visualizing **geolocated data** of their missing pets. The user will have the possibility to fill in a form that will structure data similarly to those seen in the Preliminary data section; other users could improve information in case they have seen the lost-pet.

During the ideation of the project we found that an actual realization already exists at <https://www.searchyourpet.com/>: it could be possible for Wanted! to establish partnership or sponsorship.



Funny merchandising - Panini Trading cards and album



Starting from the strong tradition of the Panini Trading cards and album, already offering personalized products from their [website and applications](#), we thought to realize a **Panini Trading cards and album Wanted! edition**. Looking for the missing card among other passionate will improve engagement and experience sharing.

Funny merchandising - 3d print your pet

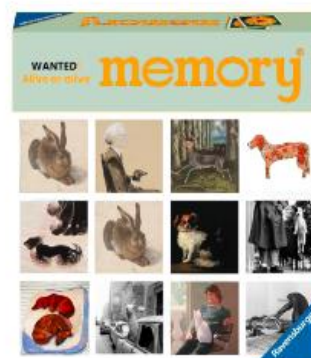
The idea is to develop a tool to realize a 3d printed little modelling of our pet, starting from uploading a 360° video. The merchandising unit will be in charge to realize and send home to the users the realized 3d print that will be used as a gift or a little celebrating statue.



As well as for “Search for your pet”, we found a previous experience also for this idea, offered from the – currently no more active - <https://www.artyllobster.com/> company.



Educational merchandising - Memory and Guess Who? board games (and online versions)

Scientific literature⁸ shows that board games and their online versions, are useful tool to improve learning ability and social interaction rate. Therefore, we would like to propose a Wanted! edition for two traditional board games that have been declined in the years in several versions (Star Wars ed., Disney ed., etc.).



⁸ Ahmad, Muneeb Imtiaz, et al. 'A Game-Based Intervention for Improving the Communication Skills of Autistic Children in Pakistan'. *Computers Helping People with Special Needs*, edited by Klaus Miesenberger et al., vol. 8547, Springer International Publishing, 2014, pp. 513–16. DOI.org (Crossref), https://doi.org/10.1007/978-3-319-08596-8_80

Team roles

Enrica Zani and Bigio	Alisia Zarbo and Billy
	
<p>Basic idea and preliminary data section; physical museum analysis; Virtual Exhibition building with Omeka.net; interactive application diagram with Twine; merchandising ideation; privacy and copyright issues; bibliography</p>	<p>social media analysis; Virtual museum analysis; Virtual Frida's room with Blender; Personas; Scenarios with Twine; interactive application storyboard; feasibility plan.</p>

Bibliography

Topic

- A Cat Co-Authored an Influential Physics Paper*. <https://www.science.org/content/article/cat-co-authored-influential-physics-paper>. Accessed 22 June 2022.
- Jérôme Michalon. 'Causa animal y ciencias sociales Del antropocentrismo'. *Nueva sociedad*, no. 288, 2020, pp. 116–26.
- Johnson, Daniel. *Yuri Knorozov: How a Soviet Scientist Managed to Decode the Mayan Writing - The Global Domain News*. 2 Feb. 2020, <http://www.globaldomainsnews.com/yuri-knorozov-how-a-soviet-scientist-managed-to-decode-the-mayan-writing>.
- Lanjouw, Annette. *The Politics of Species : Reshaping Our Relationships with Other Animals*. 20130101.
- Laurent-Simpson, Andrea. *Just like Family: How Companion Animals Joined the Household*. University Press, 2021.
- 'List of Animals Awarded Human Credentials'. *Wikipedia*, 10 June 2022. *Wikipedia*, https://en.wikipedia.org/w/index.php?title=List_of_animals_awarded_human_credentials&oldid=1092512160.
- scishenan. 'Animal Co-Authors'. *Science Shenanigans*, 14 July 2017, <https://www.science-shenanigans.com/animal-co-authors/>.
- WALSH, FROMA. 'Human-Animal Bonds I: The Relational Significance of Companion Animals'. *Family Process*, vol. 48, no. 4, 2009, pp. 462–80. <https://doi.org/10.1111/j.1545-5300.2009.01296.x>.
- . 'Human-Animal Bonds II: The Role of Pets in Family Systems and Family Therapy'. *Family Process*, vol. 48, no. 4, 2009, pp. 481–99. <https://doi.org/10.1111/j.1545-5300.2009.01297.x>.

In Art section

Frida Kahlo

- Birth, My. *Frida Kahlo*.
- Brown, Monica. *Frida Kahlo y Sus Animalitos*. NorthSouth, 2017.
- 'Deer'. *Wikipedia*, 11 June 2022. *Wikipedia*, <https://en.wikipedia.org/w/index.php?title=Deer&oldid=1092693384>.
- . <https://www.mexicolore.co.uk/aztecs/flora-and-fauna/deer>. Accessed 12 June 2022.
- Frida Kahlo* - *Wikipedia*. https://en.wikipedia.org/wiki/Frida_Kahlo. Accessed 12 June 2022.
- Frida Kahlo creation of the Panta Theatre*. https://www.europeana.eu/it/item/2051908/data_euscreenXL_ina_CN00000024496. Accessed 12 June 2022.
- 'Frida Kahlo. Fulang-Chang and I. 1937 (assembled after 1939) | MoMA'. *The Museum of Modern Art*, <https://www.moma.org/collection/works/79374>. Accessed 12 June 2022.
- 'Frida Kahlo Y Sus Animalitos'. *www.libreriauniversitaria.it*, <https://www.libreriauniversitaria.it/frida-kahlo-sus-animalitos-brown/book/9780735842922>. Accessed 12 June 2022.
- 'Gli animali come emblemi nell'arte di Frida Kahlo: autoritratti con scimmie.' *Alas Para Volar*, 13 Dec. 2015, <https://alaspavolarsite.wordpress.com/2015/12/13/gli-animali-come-emblemi-nellarte-di-frida-kahlo-autoritratti-con-scimmie/>.
- 'Huichol Culture, Symbols, and Meanings - México'. *Velas Magazine*, 21 July 2020, <https://magazine.velasresorts.com/mexico/huichol-culture-symbols-and-meanings/>.
- Kahlo, Frida, and Raquel Tibol. *Frida Kahlo Par Frida Kahlo*. Cristian Bourgois Éditeur, 2007.

Giosetta Fioroni

- Giacomelli, Marco Enrico. *Giosetta Fioroni – Il cane Biri – 2012* | *Artribune*.
<https://www.artribune.com/report/2012/11/lo-specchio-di-giosetta-fioroni/attachment/fiortm0315/>. Accessed 19 June 2022.
- ‘Giosetta Fioroni’. *Wikipedia*, 3 Feb. 2022. *Wikipedia*,
https://it.wikipedia.org/w/index.php?title=Giosetta_Fioroni&oldid=125446609.
- Giosetta Fioroni – Al Blu di Prussia*. <https://www.albludiprussia.com/giosetta-fioroni-e-linvenzione-della-famiglia/>. Accessed 19 June 2022.
- Giosetta Fioroni e Il Suo Viaggio Sentimentale. Al Museo Del Novecento Di Milano, Una Colossale Mostra Di Una Grande Artista Della “Scuola Di Piazza Del Popolo”*. – *Il Blog Di Carlo Franza*.
<https://blog.ilgiornale.it/franza/2018/08/27/giosetta-fioroni-e-il-suo-viaggio-sentimentale-al-museo-del-novecento-di-milano-una-colossale-mostra-di-una-grande-artista-della-scuola-di-piazza-del-popolo/>. Accessed 19 June 2022.
- Giosetta Fioroni, viaggio sentimentale* | *estense.com Ferrara*. 11 Apr. 2018, <https://www.estense.com/?p=686366>,
<https://www.estense.com/?p=686366>.
- ‘In Compagnia Della Meraviglia’. *Il Manifesto*, 20 Oct. 2021, <https://ilmanifesto.it/in-compagnia-della-meraviglia/>.
- ‘Post Sul Muro’. VK, https://vk.com/wall-158223580_16243. Accessed 22 June 2022.
- Sandra Petrignani | *Giosetta Fioroni Si Racconta (L’Unità, 5/8/2010)*. <http://www.sandrapetrignani.it/?p=569>. Accessed 19 June 2022.
- Suk, il Mondo di. ‘La mostra Lo sguardo prensile di Giosetta Fioroni Al Blu di Prussia’. *il mondo di suk*, 26 Sept. 2014, <https://www.ilmondodisuk.com/la-mostralo-sguardo-prensile-di-giosetta-fioroni-al-blu-di-prussia/>.

Pablo Picasso

- Duncan, David Douglas, and Pablo Picasso. *Picasso & Lump: A Dachshund’s Odyssey*. Bulfinch Pr, 2006.
- ibassottiperibassotti. ‘Picasso e il bassotto Lump’. *Italian Dachshund Rescue Associazione ‘I bassotti per i bassotti’*,
<http://www.ibassottiperibassotti.org/wordpress/picasso-e-lump-il-bassotto/>. Accessed 19 June 2022.
- Lichfield, John. ‘He Was a Cheeky Little Dachshund by the Name of Lump Who Moved into Picasso’s Home (and Heart) without so Much as an Invitation. Now David Douglas Duncan, the Celebrated War Photographer Who Introduced His Dog to the Artist, Has Released Intimate Pictures of the Great Man and His Treasured Muse. He Tells John Lichfield the Story of a Remarkable Creative Relationship between Man and Beast: [First Edition]’. *The Independent*, 1 May 2006, p. 2.
- Molinari, Maurizio. ‘Un bassotto la musa segreta di Picasso’. *Diritti Animali*,
<https://www.peacelink.it/animali/a/18331.html>. Accessed 19 June 2022.
- Riding, Alan. ‘Picasso’s Other Muse, Of the Dachshund Kind’. *New York Times, Late Edition (East Coast)*, Aug. 2006, p. B.7.

Other Artists

- AnOther. ‘Salvador Dalí’s Ocelot’. *AnOther*, 23 Jan. 2013, <https://www.anothermag.com/design-living/2472/salvador-dalis-ocelot>.
- Grudin, Anthony E. ‘Warhol’s Animal Life’. *Criticism*, vol. 56, no. 3, 2014, pp. 593–622.
- ‘Henri Matisse (1869-1954, French)’. *THE GREAT CAT*, 27 May 2016, <https://www.thegreatcat.org/the-cat-in-art-and-photos-2/cats-in-art-20th-century/henri-matisse-1869-1954-french/>.
- ‘SALVADOR DALI’ E IL OCELOT BABOU’. *IL MONDO DIETRO L’ANGOLO*, 15 Apr. 2020,
<https://www.ilmondodietrolangolo.com/2020/04/15/salvador-dali-e-il-ocelot-babou/>.
- Sokol, Brett. ‘Archie Warhol Was So Much Like His Dad: [Movies, Performing Arts/Weekend Desk]’. *New York Times, Late Edition (East Coast)*, July 2017, p. C.14.

Museological Project

- Ahmad, Muneeb Imtiaz, et al. 'A Game-Based Intervention for Improving the Communication Skills of Autistic Children in Pakistan'. *Computers Helping People with Special Needs*, edited by Klaus Miesenberger et al., vol. 8547, Springer International Publishing, 2014, pp. 513–16. DOI.org (Crossref), https://doi.org/10.1007/978-3-319-08596-8_80.
- Caraceni, Simona. *Designing a Taxonomy for Virtual Museums for the Use of Avicom Professionals*. ProQuest Dissertations Publishing, 2015. <https://search.proquest.com/docview/1985629546?pq-origsite=primo>.
- Cooper, Alan. *About Face: The Essentials of Interaction Design / Alan Cooper*. Fourth edition., Wiley, 2014., <http://www.proquest.com/about/terms-and-conditions.html>.
- Gaiani, Marco. 'PALLADIOLibrary : Un Progetto a Virtualizzazione Crescente per Comprendere Le Opere Di Andrea Palladio'. *PALLADIOLibrary : Un Progetto a Virtualizzazione Crescente per Comprendere Le Opere Di Andrea Palladio*, 2018, pp. 7–14. www.torrossa.com, <https://doi.org/10.36165/1288>.
- Miesenberger, Klaus, et al., editors. *Computers Helping People with Special Needs: 14th International Conference, ICCHP 2014, Paris, France, July 9-11, 2014, Proceedings, Part I*. Springer International Publishing, 2014. DOI.org (Crossref), <https://doi.org/10.1007/978-3-319-08596-8>.
- The GIFT Box – Tools and Ways of Working to Help Museums Make Richer Digital Experiences for Their Visitors*. <https://gifting.digital/visitorbox-design-cards/>. Accessed 25 June 2022.