



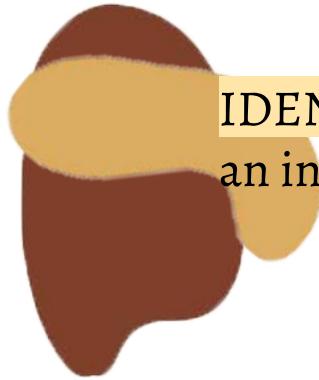
# The MAC App

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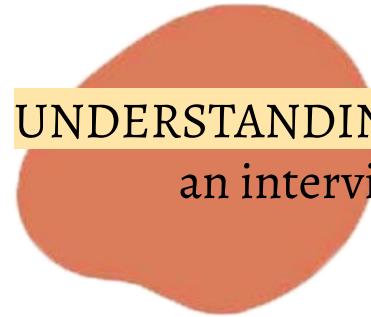
## Looking for the Samnites' hidden treasures

Presentation of the final examination project for the *Digital Heritage and Multimedia* course  
by Francesca Borriello and Laura Travaglini (University of Bologna, a/y 2021-22).

# WORKFLOW



IDENTIFYING  
an institution



UNDERSTANDING:  
an interview



BRAINSTORMING:  
ideation  
cards



DESIGNING,  
ENVISIONING  
our App



CREATING  
a metaphor,  
a story,  
its characters



DEFINING  
issues and goals



PERSONAS  
target  
users and  
their needs

THE MAC



The **MAC (Museo Archeologico Carife)** is a small yet

fascinating archaeological museum.

It is found in **Carife**, a village in Campania (Southern Italy), in the Ufita valley.

It aims at disseminating knowledge and new perspectives on

the **pre-Roman history of Baronia** — the historical and

geographical area to which Carife belongs.

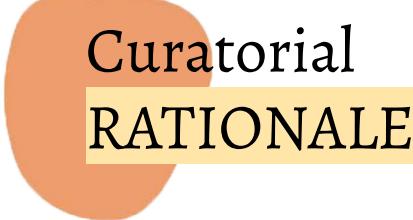
This history largely coincides with that of the **Samnites people**.



# THE INTERVIEW

In order to better understand the MAC, its history, vision, and organisation we got in touch with **Flavio Castaldo**, the museum director.

We thus had the opportunity to **interview** him and gather first-hand information about the MAC's:



Curatorial  
**RATIONALE**



Star  
**ASSETS**



Lacks and  
**NEEDS**



Target  
**USERS**



Ambitions  
and  
**GOALS**



# ORGANIZATION RATIONALE



The MAC's exhibits come from

- three **Samnite** necropolises
- one **Roman** artisanal complex.

They are showcased in **three rooms**, organised according to:

- **Location** (where they were found);
- **Chronological period**.

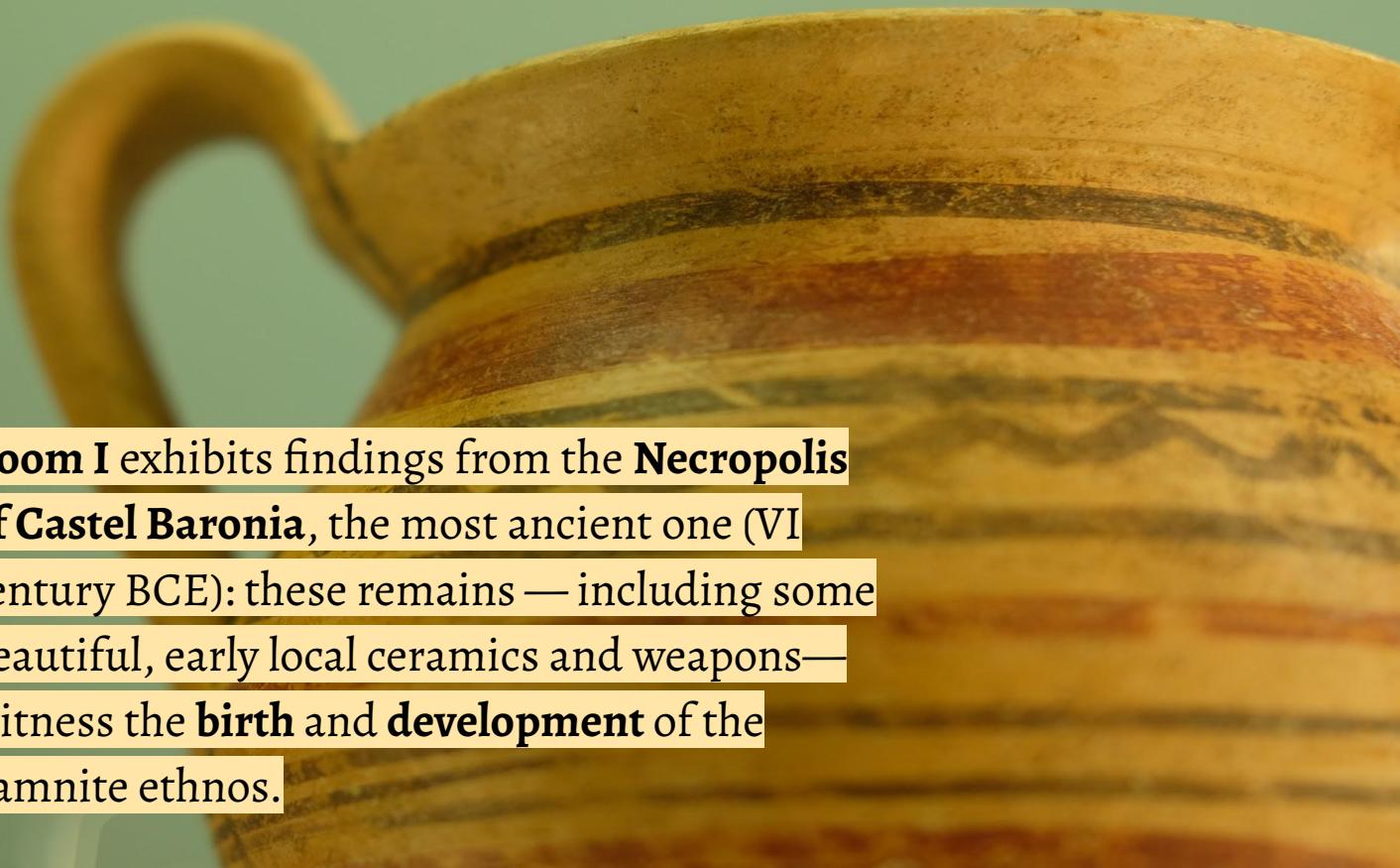
**No internal thematic path** currently links the three separate spaces and their content.



## ROOM I - VI CENTURY



Room I exhibits findings from the **Necropolis of Castel Baronia**, the most ancient one (VI century BCE): these remains — including some beautiful, early local ceramics and weapons — witness the **birth and development** of the Samnite ethnos.



## ROOM 2 - V/IV CENTURY



Room II houses archaeological findings from two necropolises in Carife:

1. the *necropolis of Piano la Sala*,
2. the *necropolis of Addolorata*.

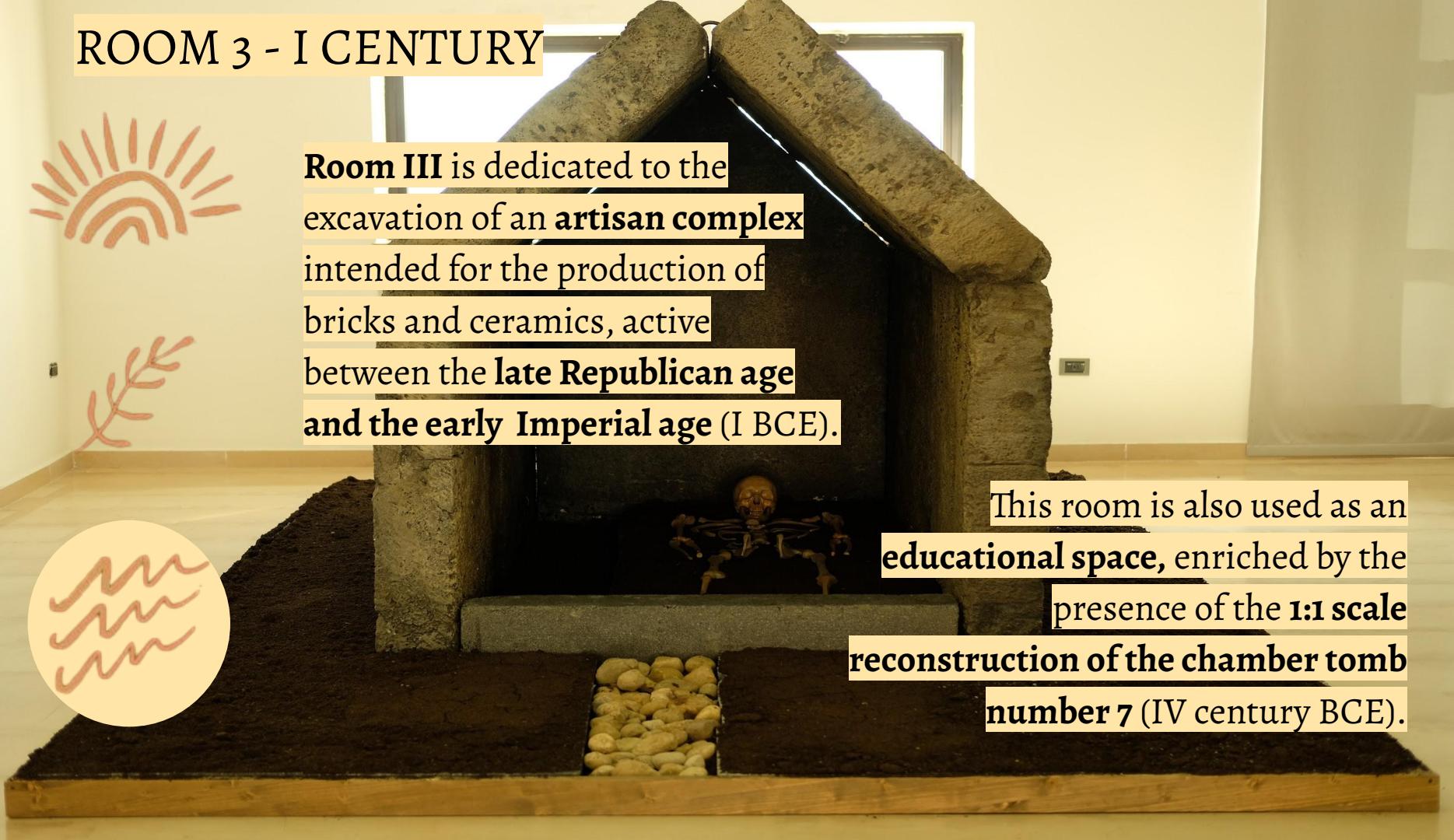
A privileged position,  
monumental tombs  
and luxurious grave goods:  
aristocratic burials.

## ROOM 3 - I CENTURY



Room III is dedicated to the excavation of an **artisan complex** intended for the production of bricks and ceramics, active between the **late Republican age** and the **early Imperial age** (I BCE).

This room is also used as an **educational space**, enriched by the presence of the **1:1 scale reconstruction of the chamber tomb number 7** (IV century BCE).



## THE ARCHAEOLOGICAL AREA

**Necropolis of Addolorata** is only found 500 meters away from the MAC.

The archaeological site is under the jurisdiction of the  
**Archaeological Superintendence**.



**Bureaucratic matters** make access to the archaeological area problematic.

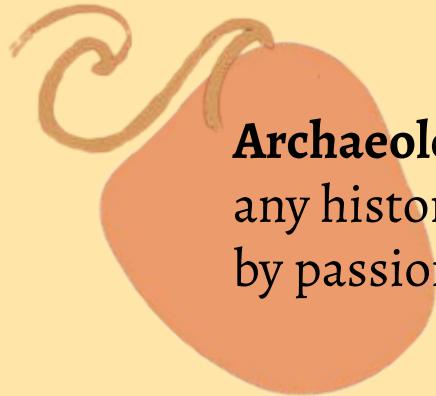
However, the Museum holds the **keys** of the site, and opens it up for interested visitors.

# VISITORS

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**School kids**



**Archaeology enthusiasts**  
any history lover who is driven  
by passion and curiosity

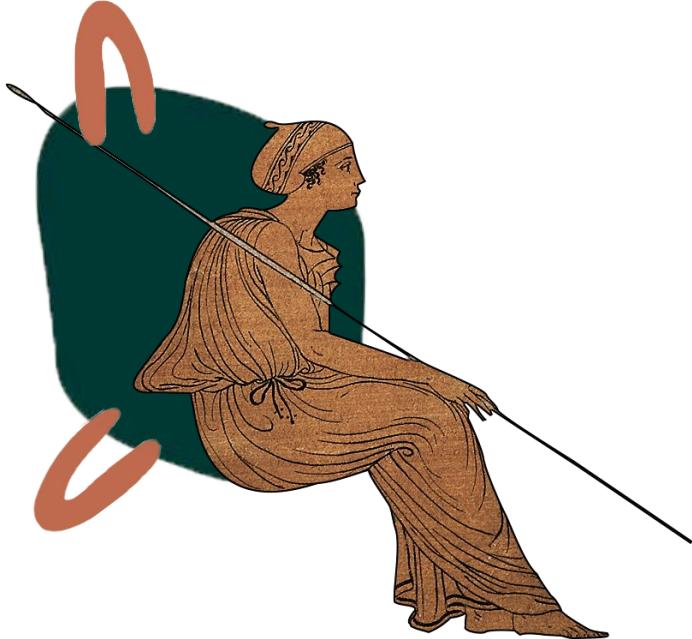


**Local visitors** coming  
from the surrounding  
area



**Researchers**  
scholars or  
connoisseurs

# ONGOING/FUTURE PROJECTS



- **Expanding** the exhibits (Neolithic, Hellenistic, Byzantine);
- **Digitising**: ongoing 3D scanning project by the University of Salerno;
- **Enhancing**: the museum lacks a guides' system; the exhibition is not very informative;
- **Archaeological walks.**

## MAKING THE POINT

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The current organization and future projects were now clear to us, but the interview gave us **many more ideas** and **suggestions!**

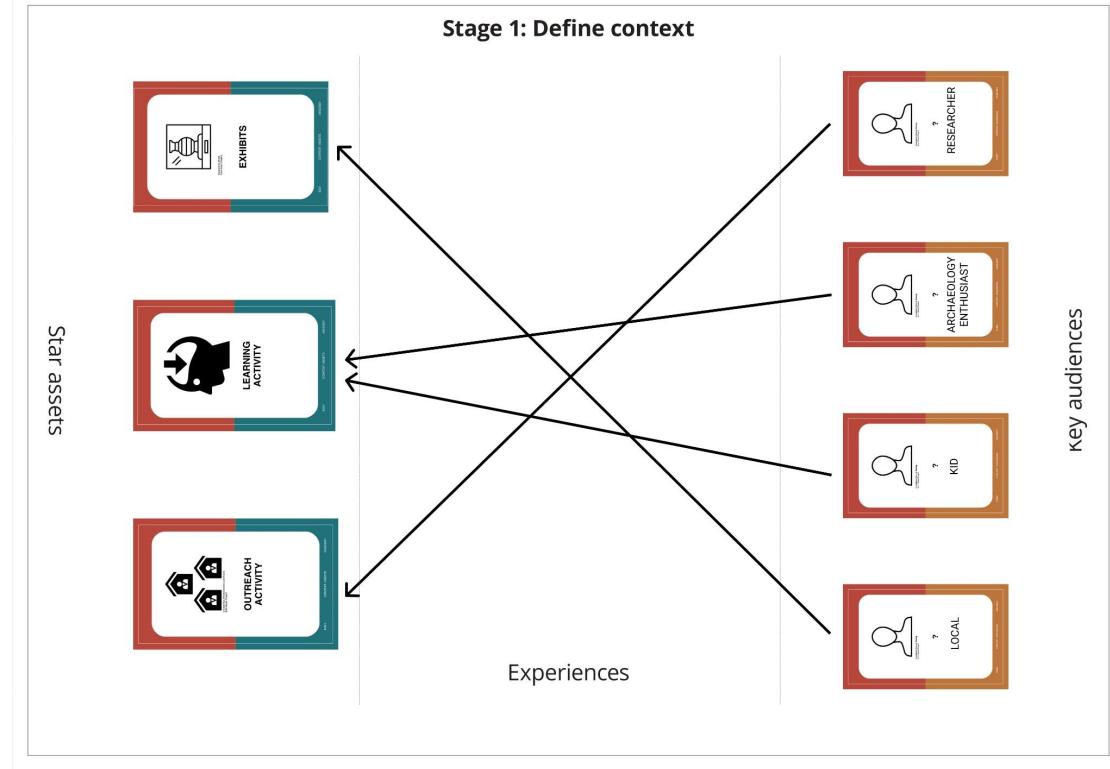


We organised our thoughts by making use of **ideation cards** to assess the MAC's current *status* with respects to:

- assets
- users
- needs
- ambitions



# CONTEXT: ASSETS AND AUDIENCES



# KEY AUDIENCE

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- School kids
- Archaeology enthusiasts
- Researchers
- Locals



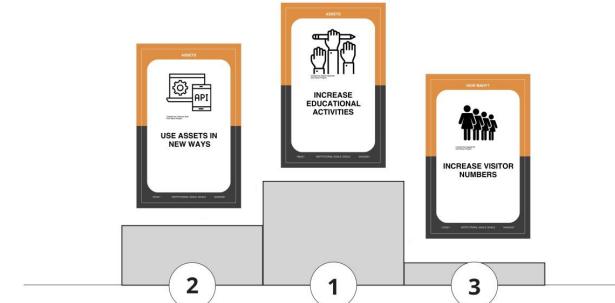
- Exhibits
- Learning activities
- Outreach activities - *i.e.* archeological walks

STAR ASSETS

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# INSTITUTIONAL GOALS

## Stage 2: Define institutional goals



Relevant goals



# INSTITUTIONAL GOALS

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- Increasing educational activities
- Increasing visitors' number
- Using assets in new — more informative — ways



- Increase visitors' participation
  - Digitise more assets
  - Acquire more diverse assets
- Change visitors' attitudes and beliefs

## RELEVANT GOALS

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# GENERATING IDEAS: IDEATION CARDS(3)



## BARRIERS

- Poor signance
- Hidden
- Accessibility

## MOTIVATIONS

- Stimulation
- Curiosity



## CAPABILITIES

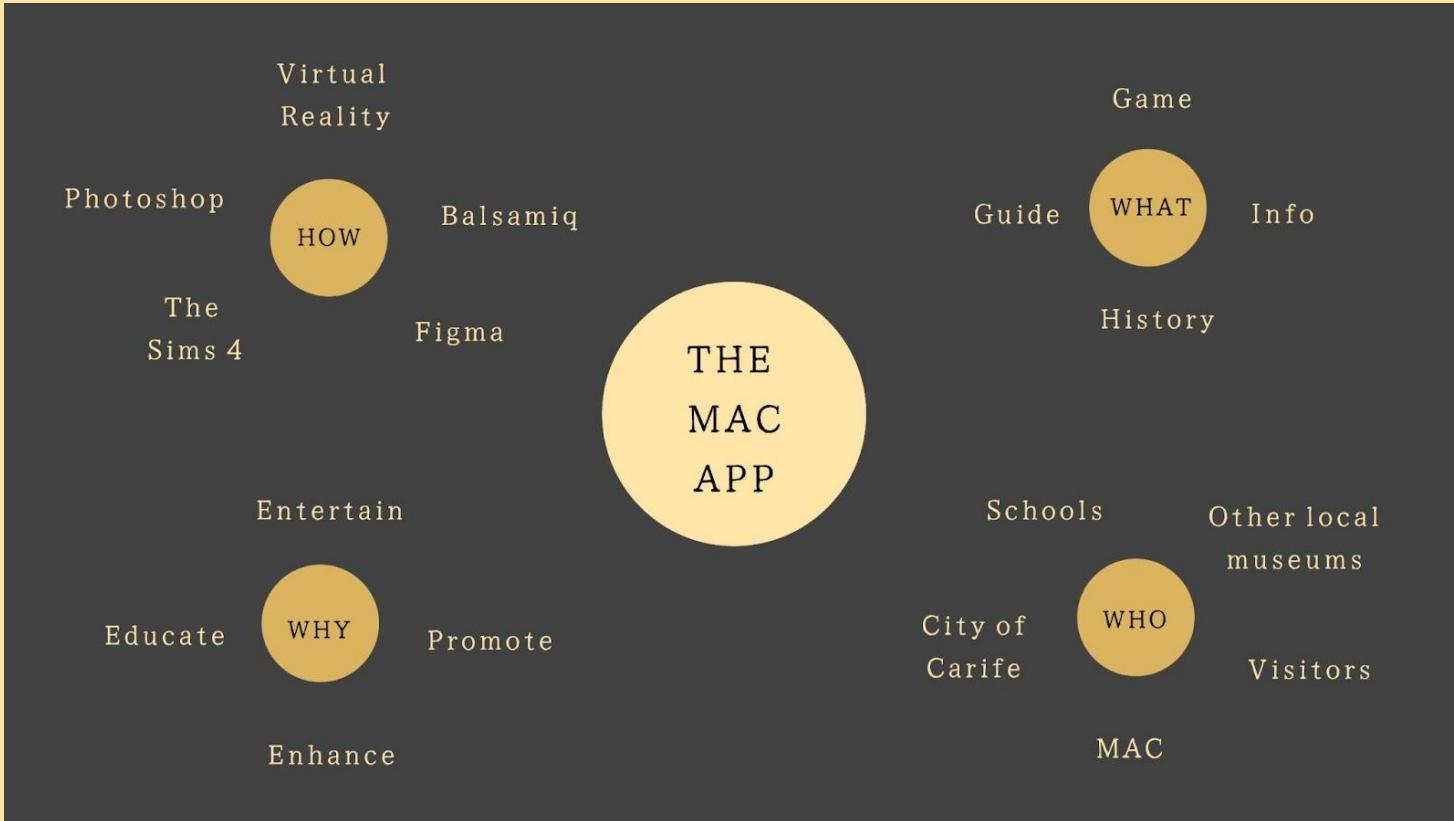
- Gaming
- Mixed reality



## DEVICES

- Smartphones

# CONCEPTUAL MAP



# GENERATING IDEAS: PERSONAS (1)

Focus on the MAC's audiences' needs,  
goals, technological skills.



We created four personas

- **Representative** of different age ranges and motivations
- **Peculiar**: each of them has its own personality, technological skills, passions and needs.

## GENERATING IDEAS: PERSONAS (2)

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1. **Chiara**, a digital-native local student in her teens;
2. **Emma**, a scholar in her 30s. She is looking for new perspectives on the Samnites' culture. Being a researcher, her technological skills are above average;
3. **Alfonso**, a middle-aged archeology enthusiast. He's an intermittent/casual user, someone who uses technology daily, but never becomes an expert;
4. **Gennaro**, a novice user in his 60s, not particularly skilled with technology.





## CHIARA FIORE



16



single

classical  
high school  
studentdigital  
native,  
expert user

Chiara is a big loner. She spends most of her time on her phone reading her favorite manga and scrolling TikTok. When she's not online, Chiara plays with her cat Levi, named after her favorite fictional character.



She's a loner and definitely a very mature one: Chiara is in fact very into politics and art. Whenever she has to take part in social activities, though, she doesn't do well with her peers: she hates to speak in public and tends to shy away from crowded situations. Same goes for school.



Her next class trip to Carife makes her feel both excited and annoyed: museum are always fun to visit, but what if someone sits next to her in the bus?

## ALFONSO } PALUMBO }



53

divorced,  
father of 2financial  
consultant

casual user



Alfonso has always found his occupation - financial consulting - extremely fascinating. However, he's equally convinced that nothing can beat history when it comes to charm. He usually spends his free time reading historical books and taking part in medieval revivals. He personally takes care of these themed parties' menu, especially when it comes to wine selection. Right after his divorce he attended a somelier course and it has surely been paying off.



Given to his economic possibilities and curiosity, the weekend is the time when he takes short trips around Italy looking for new wineries and treasures. Recently, together with his two kids, he traveled from Sorrento to Carife. There, in the heart of Irpinia, he found out about a beautiful little archeological museum. MAC gave him the opportunity to both learn more about the Samnites' history and to entertain his kids. They usually prefer spending weekends with their mum, but this time Alfonso stroke home!



## EMMA BARONTINI

Emma loves the silence of her apartment, the quietness of her pilates classes, and the peace of her daily gardening sessions. The only thing she wants to be thrilled by is history. She studied Archeology at the University of Rome La Sapienza and, right after her PhD, she became a researcher at her department.



37



happily single

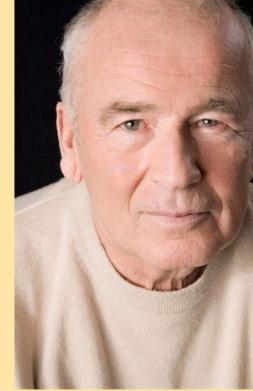


researcher at  
the Archeology  
department  
(Sapienza)



perpetual  
intermediate

To refine her latest project, she adventured up to Irpinia, where she discovered the city of Carife and its archaeological museum. There, Emma had the opportunity to deepen her knowledge about the Samnites: she now can't wait to come back and share all her discoveries with her colleagues.



## GENNARO PICONE



64



married,  
father of 1,  
has a setter  
named Lucky

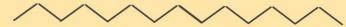


retired



almost native  
user

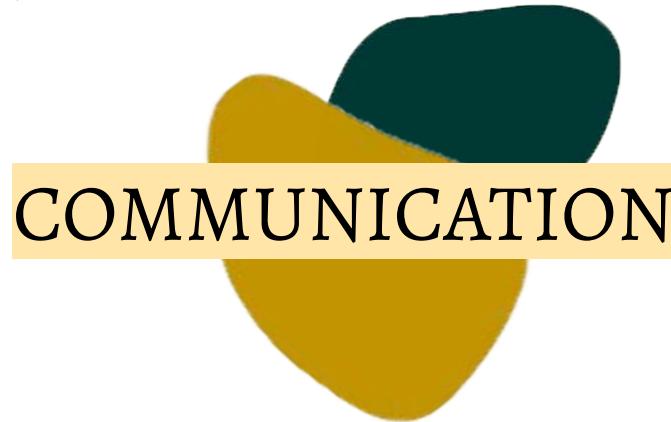
Besides his daily call to his son, Gennaro uses his smartphone for mainly two reasons: to check the news about the Avellino football team and to orient himself whenever he's out picking mushrooms with friends. He does enjoy being outdoor, for any reason: it's his favorite activity since he has retired.

He loves doing his little hikes and his daily walks with Lucky, a beautiful yet old setter. Gennaro loves it to the point he has even let himself be dragged along by his wife Concetta and joined a jaunt at the near Carife. The outing involved the visit of its necropolis and archeological site. He had no idea such a unique historical gem of the whole Baronia was just a few kilometers away from his hometown.

## KEY MUSEOLOGICAL CONCEPTS (1)

«[...] both the **presentation of the results of research** [...] and the **provision of information** about the objects in the collections [...]. This interpretation sees the **exhibition as an integral part of the research process** [...]»

Objects do not speak by themselves.



The MAC:  
**no guides, no suggested paths,  
issues with visiting the archaeological area.**

## KEY MUSEOLOGICAL CONCEPTS (2)



« Connected with the notion of **awakening** [...] to lead to **questioning** and develop the capacity to **think**. [...] It is a development process which presupposes **change** and **transformation** rather than conditioning and inculcation, notions it tends to oppose. »

**Not a passive process:** an impactful experience in which visitors feel **emotionally involved**.

## KEY MUSEOLOGICAL CONCEPTS (3)

«Musealisation begins with a phase of **separation** (Malraux, 1951) or of **suspension** (Déotte, 1986): objects or things (**real things**) are separated from their **original context** to be studied as documents representing the reality to which they formerly belonged. »

False perception that objects were 'born' musealised: ***musealia*** as «**cose vere**».

We stressed the **link between musalised objects and their original context** and use by telling their own, peculiar story.



# A TAXONOMY FOR OUR APPROACH



Category	Need to be enhanced	Interaction	Space	Content	Virtual/real	Visitors' contribution
B	Education	Closed	Closed	Selected objects	Real with virtual + Virtual on real	Not allowed



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## COGNITIVE FOCUSES (1)

Our main goal being **education** and our idea of education being that of an **active process**, we decided to design an experience that could both engage and stimulate the users.

***But what makes an experience impressive, effective,  
memorable?***



## COGNITIVE FOCUSES (2)



A **treasure hunt** to:

- Make the user feel actively **engaged**, challenged, involved;
- Create a **sense of purpose**, based on some tasks to be fulfilled (*i.e.* ‘to find something’);
- Induce a sense of expectation and **curiosity**;
- Stimulate **cooperation**, since the game can be played in teams;

## COGNITIVE FOCUSES (3)

Meaningfulness can be powered by a sense of **presence** and **realism**.

We created three **fictional** but lifelike **characters** to guide the visitors through their experiences.



**AUTHENTICITY**

In this way, a sense of **genuinity** and **verisimilitude** is created.

Of course, characters' design strongly relies on **language** and **narrative**

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## GOALS (1)



The app is:

- A **cheap** and **long-term** solution which solves the lack of professional guides;
- A straightforward **promotional** resource.

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## GOALS (2)

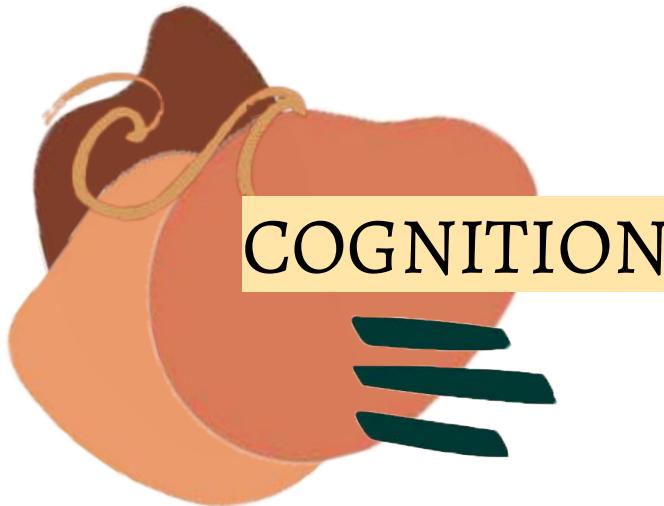
The app includes:

- **Information** about the museum and its surroundings;
- A traditional and an interactive **guide**



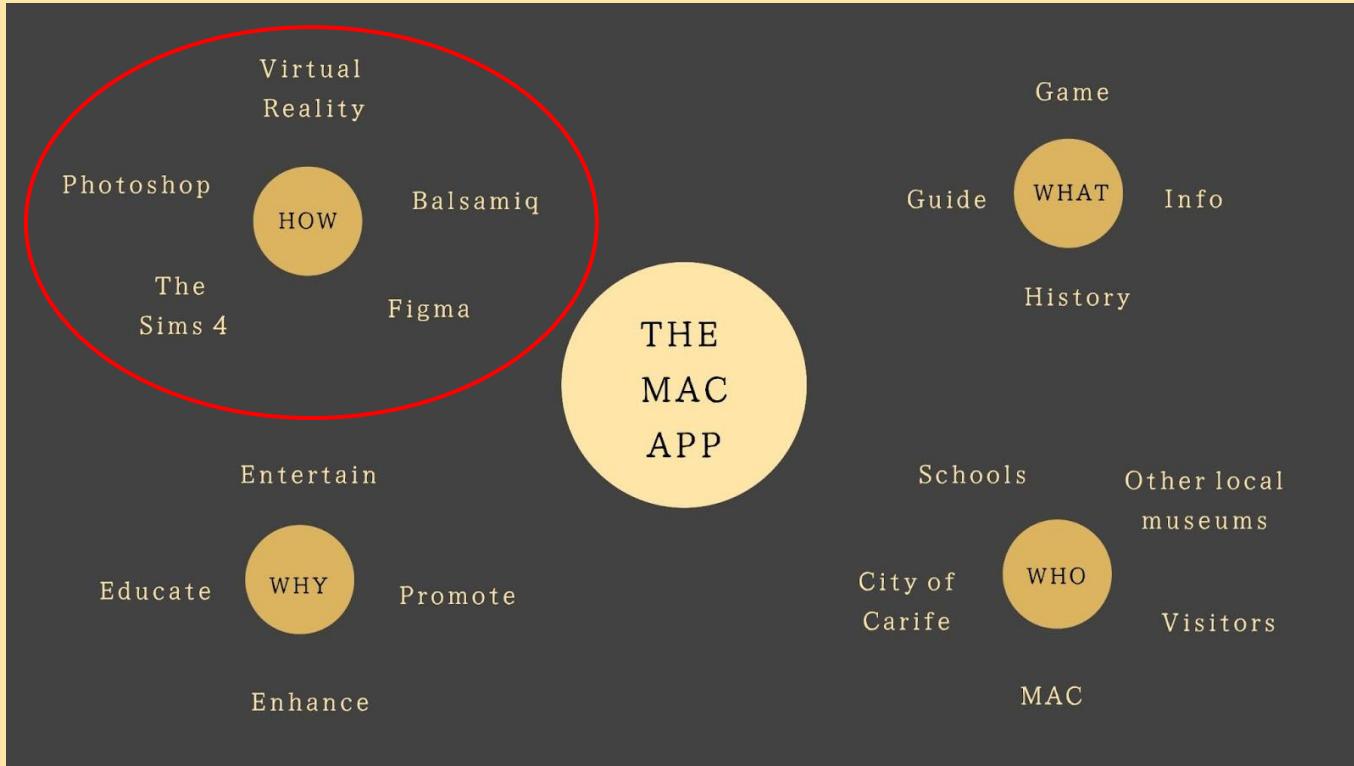
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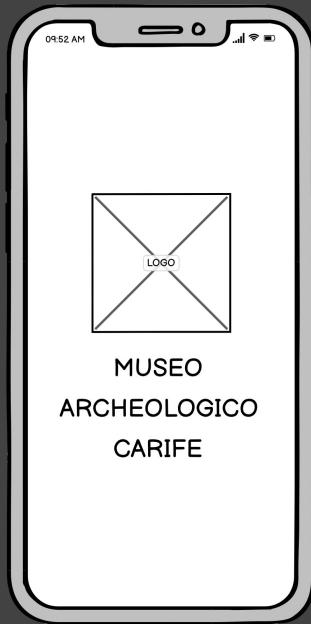
## GOALS (3)



The app leverages on **meaningfulness** and **authenticity** to create an engaging experience.

# CONCEPTUAL MAP





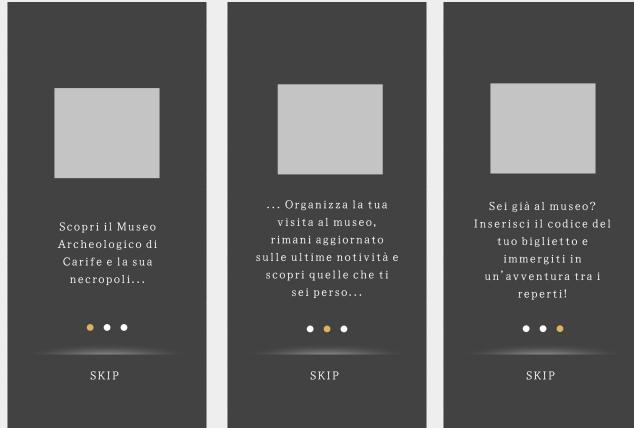
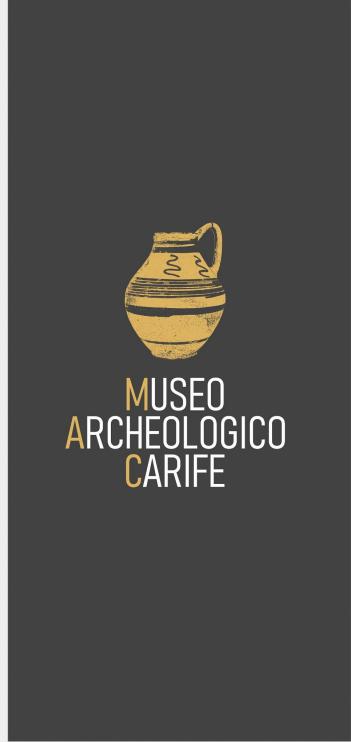
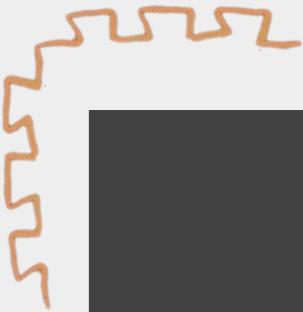
The user starts the app and is immediately greeted with the **museum's logo**.



It's quite a trend now to put at the very beginning of an app a little **slideshow**. The user could potentially skip them, if not interested.

This option allows to **get a gist** of what is inside the app, the opportunities and contents it provides the user with and how to approach them.

LOGO + INTRO SLIDES

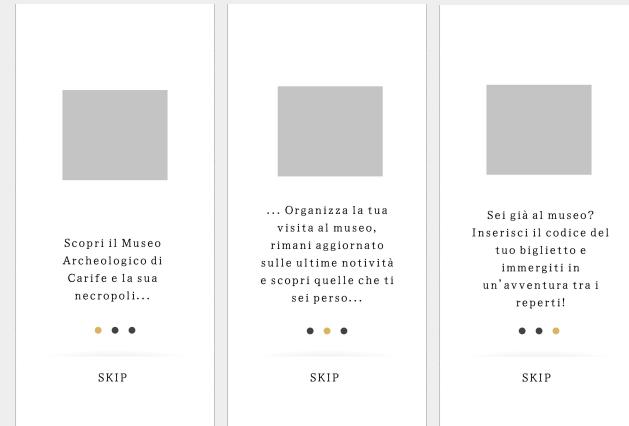


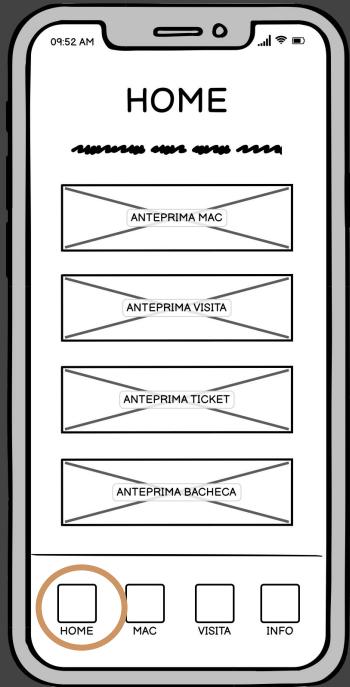
dark aesthetic



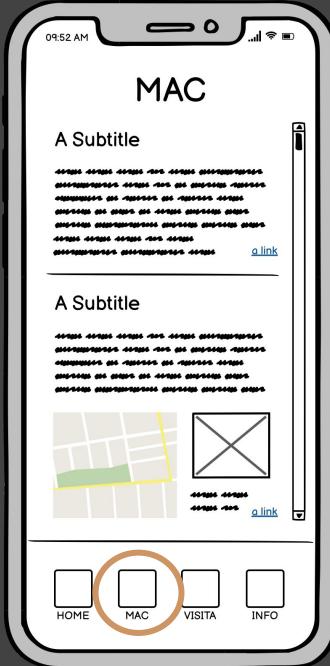
## INTRO SLIDES

light aesthetic





This section is nothing but a regular **“homepage”**: it basically shows a little preview of the most relevant parts of the app.

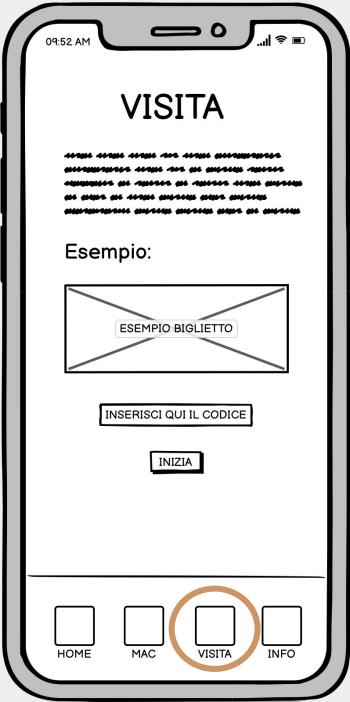


The section features:

- A **history** of the museum,
- **Information** about the Necropolises,
- **Maps** (e.g. maps for the archeological walks),
- Direct link to the '**VISITA**' section, for visitors who already have their ticket and are ready to start exploring the museum.

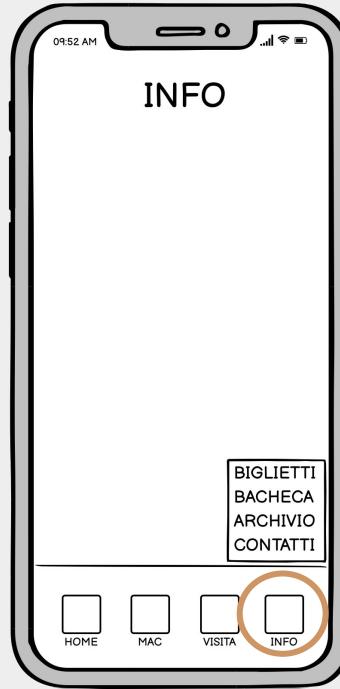
## THE SECTIONS (I)





This section is dedicated to exclusive contents only accessible for users in possession of their tickets.

The visitors scan the **QR code** on their MAC ticket and access the section. It will guide them throughout the museum's holdings.

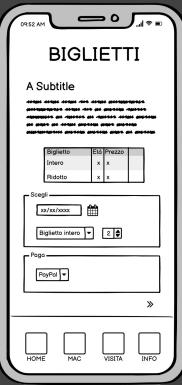


The 'INFO' section is a collector of additional sections:

- **BIGLIETTI**
- **BACHECA**
- **ARCHIVIO**
- **CONTATTI**

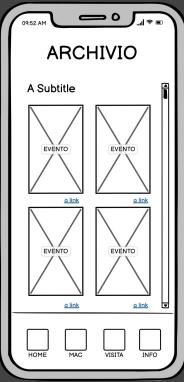
cfr. original museum website

## THE SECTIONS (2)



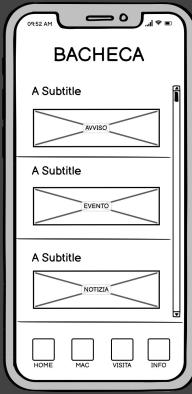
## 1) BIGLIETTI

- Discover the ticket prices,
- Plan the visit and buy the ticket in advance (or in loco).



## 3) ARCHIVIO

- Learn more about past initiatives and events,
- Read the articles linked to them.



## 2) BACHECA

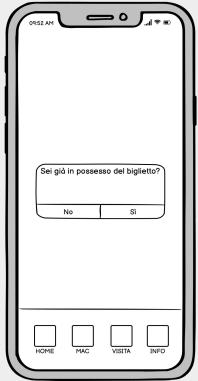
- Keep updated about advices, initiatives, and events at MAC.



## 4) CONTATTI

- Various contacts and social media of the museum.

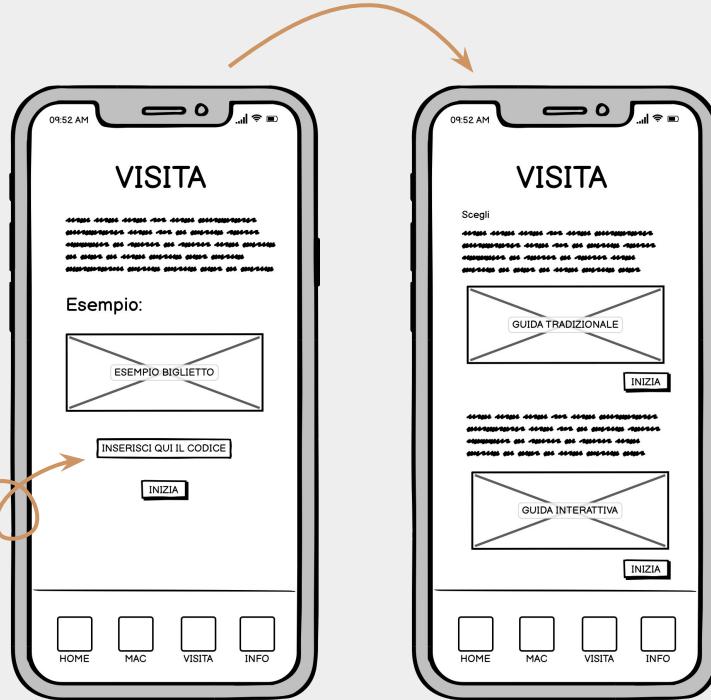
INFO

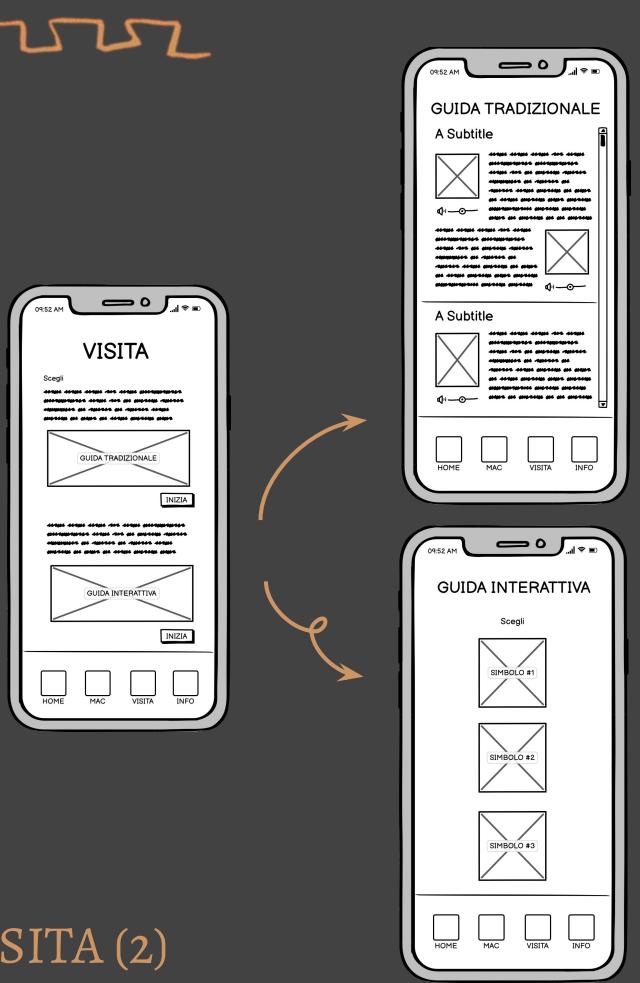


This **popup** will appear every time the user tries to access those special contents in "**VISITA**" or "**MAC**" which need the ticket to be shown.

## VISITA (1)

Once bought the **ticket** or through the popup on the left, the section "**VISITA**" can be accessed: insert the code and choose between the **traditional guide** or the **interactive one**.





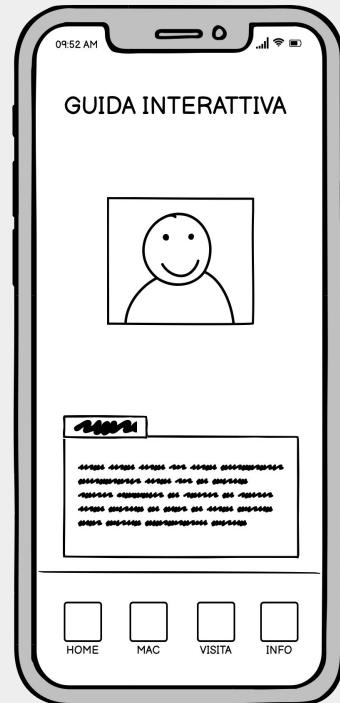
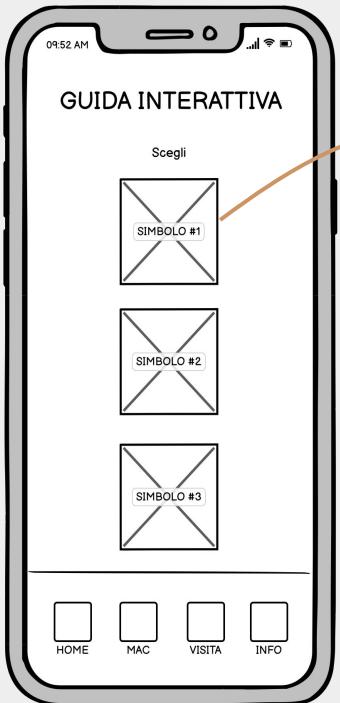
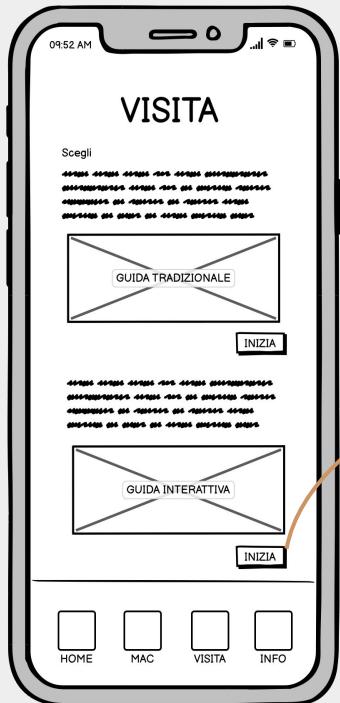
## A) TRADITIONAL GUIDE

- Rooms' maps,
- Written info about the finds,
- Audio guide for each section/room,
- Additional in-depth studies.

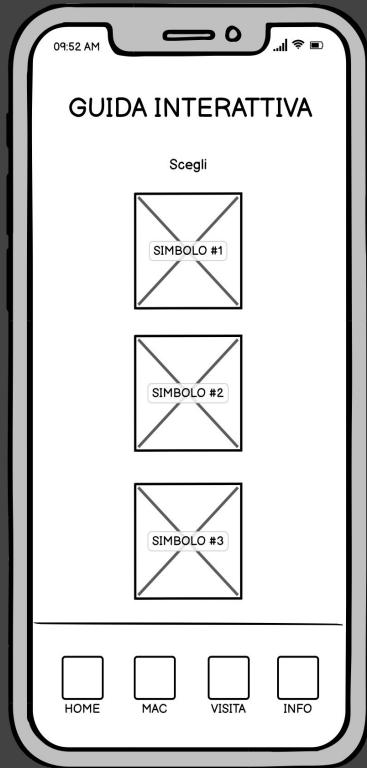
These contents can be accessed anytime and as many times the user wants, even after the visit.

## B) INTERACTIVE GUIDE

Once the user chooses a symbol, she/he will be greeted by a special someone and the **interactive story** will start.



INTERACTIVE GUIDE



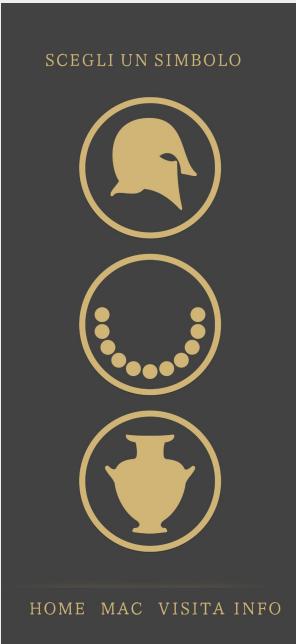
When the users choose this type of guide over the traditional one, **three symbols** will be displayed: without further explanation, blindly, one must be picked.

That's where the fun begins.

Once they click on it, depending on the chosen symbol, an **avatar** will appear and their path will start.

INTERACTIVE STORY

The symbols will also be affixed on the showcases or near the archeological finds to specify which type of thematic “route” they belong to.



SYMBOLS / DARK AESTHETIC

SCEGLI UN SIMBOLO



[HOME](#) [MAC](#) [VISITA INFO](#)

SCEGLI UN SIMBOLO



[HOME](#) [MAC](#) [VISITA INFO](#)

SCEGLI UN SIMBOLO

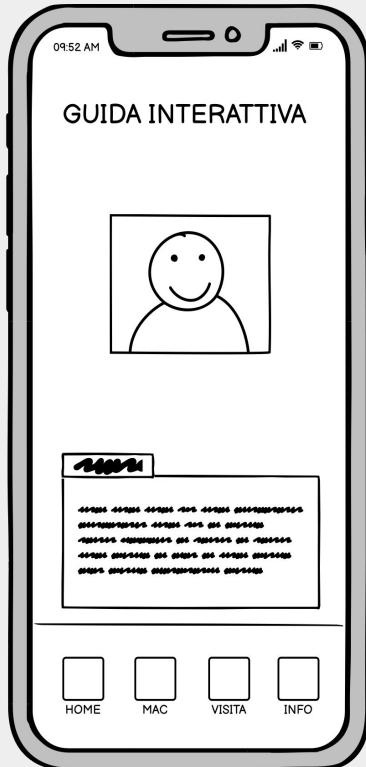


[HOME](#) [MAC](#) [VISITA INFO](#)



[HOME](#) [MAC](#) [VISITA INFO](#)

SYMBOLS / LIGHT AESTHETIC



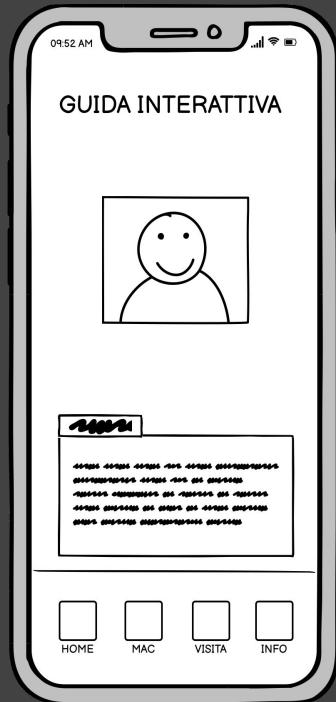
This **fictional character** will:

- **Guide** the users in their visit,
- **Keep them entertained** by telling their own story,
- Engage them in a **treasure hunt** across the museum's holdings.

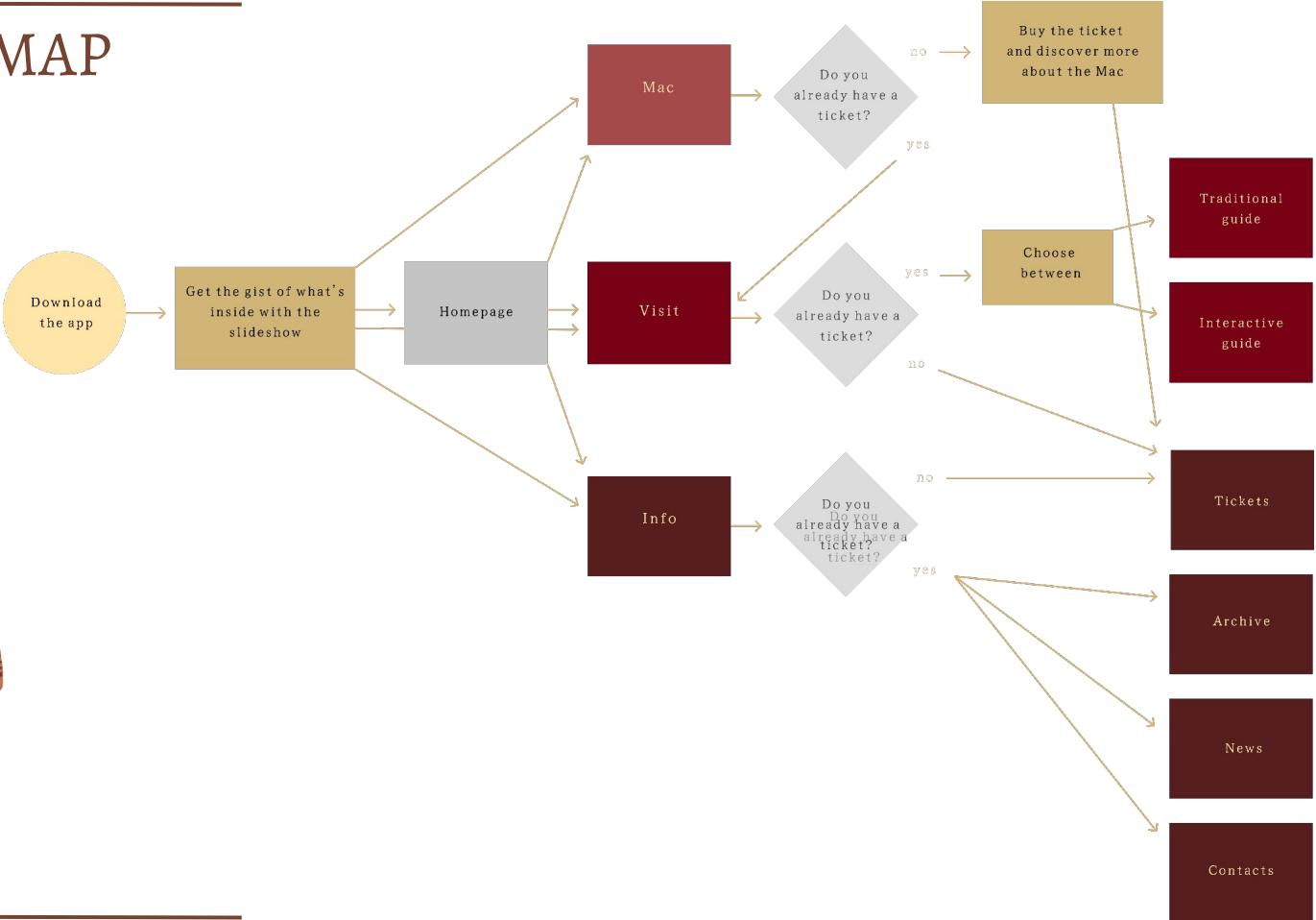
When all the sought-after objects are collected and the path is over, the user will be rewarded with the possibility **to see the character's tomb as it was at the time of burial (AR)**.

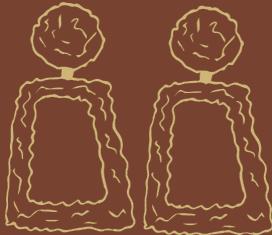
INTERACTIVE STORY

# INTERACTIVE STORY



# NAVIGATION MAP





The **three fictional characters** of our App were designed drawing inspiration from three extant tombs found in the Addolorata necropolis.

1. **Maio Vestricio Surreone,**
2. **Nilde Velina,**
3. and **Enclopio Ponzio.**

In addition, we resorted to our own creativity and imagination, and to a collective *repertoire* of archetypes.

For the actual character design, we made use of **The Sims 4**, a life simulation video game. Each of them is shown with two different looks: one when she/he was alive, and one dead.

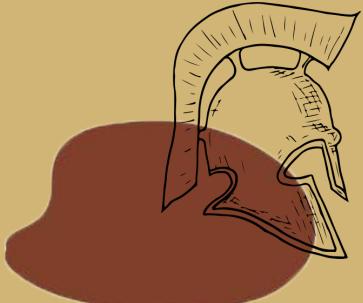
# MAIO VESTRICO SURREONE (1)

Tomb: n. 90

Archetype: *miles gloriosus*

Educational topics:

- Warrior elite
- Samnites weapons
- Trade (Greece, Etruria)
- Greek symposium



Personality:

- Proud
- Passional
- Ambitious
- Narcissist
- Fun

Related objects:

- Bronze belt
- Iron ax
- Imported oinochoe
- Andirons



dead



alive

## MAIO VESTRICIO SURREONE (2)

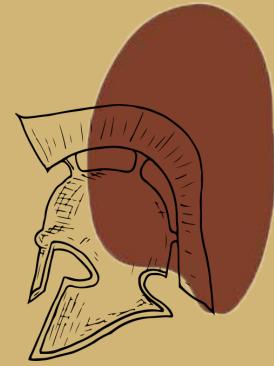
“*Miles Gloriosus*” is the title of a famous comedy by Plautus, a Roman writer who lived in the III century BC. The protagonist of this play, the **“swaggering soldier”**, is the archetype we chose for Maio Vestricio, a **boastful, egocentric, loudmouth “miles”**, sincerely convinced to be the center of the whole universe.

Despite his arrogance, Maio knows how to win his audience's love and attention: he's a funny guy at heart - let's not forget he is a **comic character**.

Maio Vestricio embodies this **impetuous persona**: he is a **young aristocrat** full of himself, but after all good-hearted and genuine.

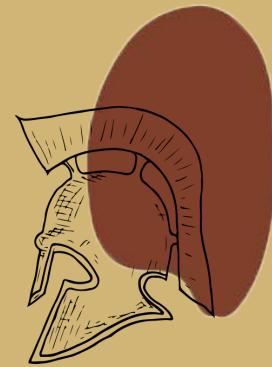


He represents the **warrior élite of the Samnite society**, with their related customs and symbols.

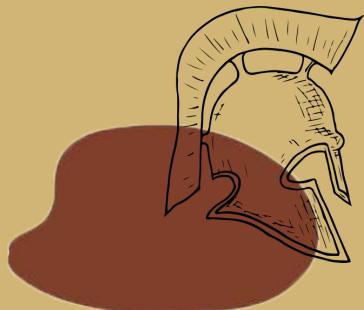


## MAIO VESTRICO SURREONE (3)

**Tomb n. 90** from the Addolorata Necropolis is a perfect example of aristocratic burial. The deceased was an **adult male belonging to the local warrior élite**, as revealed by the presence of a bronze belt and traditional weapons.



The **belt** was not only an essential component of the Samnite armor, but also a symbol of **citizenship, freedom and manhood**, probably ritually acquired by the youngsters when they entered into adult age.



Aristocratic burials contained **objects, often imported, chosen for their symbolic value**: through the accumulation of prestigious goods, the aristocratic class offered a refined image of itself. Tomb n. 90, in fact, contains **ceramic vases** from the Greek Neapolis, **bronze goods** from Etruria, and **a cup** from Peloponneso.

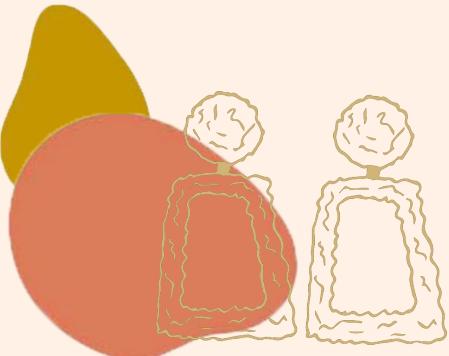
# NILDE VELINA (1)

Tomb: n. 7

Archetype: priestess, magician

Educational topics:

- Religion
- Jewelry
- Women's condition



Personality:

- Spiritual
- Dreamy
- Kind
- Elegant

Related objects:

- Fibulae
- Two amber bracelets
- A silver ring
- An ivory disk, connected with Orphic beliefs



dead

alive

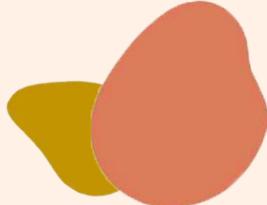
## NILDE VELINA (2)

Nilde represents the **faith**, the **esoteric**, the **magic**. Samintes' religion, in fact, combined Greek and Etruscan elements with **animism**, **fetishism**, **magic**, and **divinatory practices**.

Nilde is mysterious and elusive, as if she was stuck between the earthly and heavenly dimensions.



This is why, despite being a powerful woman, she looks dreamy and delicate, head in the clouds and an enigmatic smile on the face.



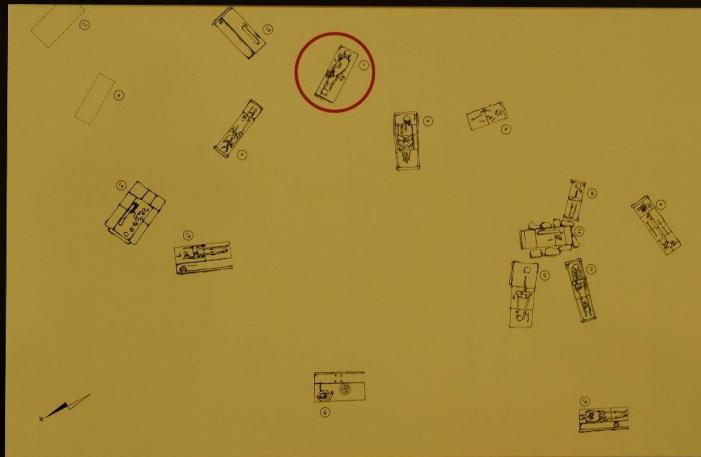
# Tomba 7

La tomba 7, scoperta in località Addolorata e ricostruita a scopo didattico in scala 1:1 in questa sala, è caratterizzata da una cassa in blocchi di travertino, orientata nord-sud, con copertura a spioventi ed il piano di deposizione in terra battuta.

Il defunto, un individuo adulto di sesso femminile, è stato deposto tra la fine del V e gli inizi del IV secolo a. C. con il corpo disteso, le braccia flesse sul bacino e le gambe parallele, sulle quali è stato appoggiato un bacino di bronzo a fondo piatto e parete convessa. La donna doveva indossare una ricca veste funebre, come testimoniato dal ritrovamento di diversi esemplari di fibule di ferro e di bronzo, alcune delle quali dotate di arco rivestito in ambra e corallo, mentre ai polsi aveva due bracciali di ambra con vaghi di varie forme geometriche. Un anello digitale d'argento è stato infine rinvenuto all'altezza del bacino. Alcuni ornamenti personali, però, non avevano carattere funzionale, ma puramente decorativo e da parata, ostentazione del potere economico e forse di un ruolo specifico occupato da questa *domina* nell'ambito del ceto sociale di appartenenza, quali una grande fibula ad arco in argento con staffa trapezoidale e un disco-pendente in avorio, un materiale allora raro e prezioso.

Il disco, dotato di foro di sospensione e rinvenuto all'altezza dell'avambraccio destro della donna, era con molta probabilità sospeso a una cintura. Portatore di una forte carica simbolica, l'oggetto

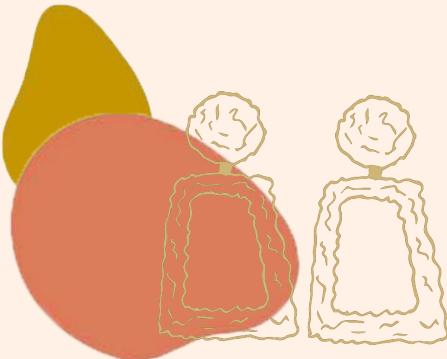
aveva una chiara valenza apotropaica: il suo compito doveva essere quello di proteggere la defunta nel viaggio ultraterreno, secondo credenze religiose salvifiche diffuse tra le classi aristocratiche in ambiente italico tra V e IV secolo a.C. e ispirate alle dottrine orfico-pitagoriche, che prevedevano per i seguaci una sorte beata nell'Aldilà dopo essere sfuggiti alla ruota del ciclo dell'esistenza e della reincarnazione.



## NILDE VELINA (3)



The source of inspiration for Nilde's character was **tomb n.7** of the Addolorata Necropolis. This rich burial was that of a powerful woman. In fact, the **ornaments** contained inside not only show their **owner's economic power**, but also their peculiar **social role**. The deceased wore a precious **funeral dress** - as testified by the discovery of lavish **fibulae** - and some jewelry. In particular, **two beautiful amber bracelets** and a **silver ring**.



An **ivory disk** was found next to the woman's forearm: besides the rarity and preciousness of the material, the object has a strong apotropaic value. According to the **Orphic-Pythagorean doctrine**, it would protect the deceased in the afterlife journey. The followers of these beliefs, in fact, hoped in a blessed existence in the **Hereafter**, once they had escaped the cycle of existence and reincarnation.

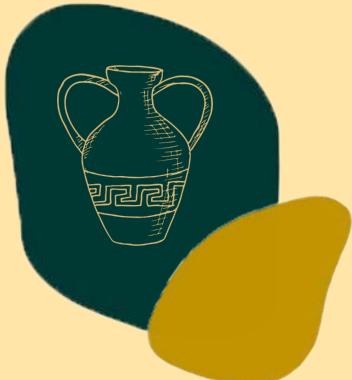
# ENCLOPIO PONZIO (1)

**Tomb:** n. 89

**Archetype:** satyr

**Educational topics:**

- The Greek symposium
- Food
- Aristocracy



**Personality:**

- Wine lover
- Convivial
- Generous
- Joker
- Lustful

**Related objects:**

- Vessels for symposium
- Candelabra
- Firedogs
- Ollae



alive

dead



## ENCLOPIO PONZIO (2)



Enclopio Ponzio's archetype is the **glutton**, the **joker**, the **malicious**.

In shaping him, we took inspiration from the **satyrs**. These cheeky, indecent and comically hideous Greek mythological creatures are known as lovers of wine, music, dancing and women. Satyrs are usually portrayed as companions of Dionysus, the god of winemaking, fertility and madness.

Historically speaking, Enclopio represents the **Saminites' adoption of Greek symposium**, a banquet during which the aristocratic community gathered to celebrate the rite of drinking wine together while listening to music, playing games, entertaining love affairs.



Symposia, of course, was deeply connected with the **cult of Dionysus**.



# Tomba 89

(410-400 a.C.)



La tomba, a fossa terragna di notevoli dimensioni, è stata scoperta nel 1985: vi era deposto in posizione supina, probabilmente su un letto funebre di legno, un individuo adulto di sesso maschile.

Ricco il suo corredo funerario: due olle ovoidi d'impasto, collocate ai piedi, esaltano simbolicamente la capacità del defunto di acquisizione e accumulo di derrate alimentari all'interno del gruppo parentale, mentre le altre forme vascolari, a vernice nera di importazione o imitazione, sono di uso potorio (*oinochoe, kylikes*, coppe e coppette monoansante, boccaletti).

Un cratera a campana a figure rosse, attribuito al Pittore di Dolone, la cui officina è attiva a Metaponto sul finire del V sec. a.C., mostra la raffigurazione di una scena di soggetto dionisiaco: una giovane donna (Menade), inseguita da un Sileno con i piedi calzati e tisso nella mano sinistra, corre verso destra preceduta da un giovane nudo, che corre nella stessa direzione sollevando una fiaccola accesa con cui illumina il percorso.

Al rituale del banchetto rimanda anche il lussuoso vasellame di bronzo di produzione etrusca: uno *schnabelkanne* (*oinochoe a becco*) di produzione vulcente, l'ansa desinente a cigno di un *colum*, un bacino a fondo piatto, un boccale con ansa sopraelevata a S, quattro bacili di bronzo con orlo decorato da triluce treccia impressa.

Tra gli oggetti metallici spicca un candelabro di bronzo di officina etrusca della fine del V sec. a.C. composto da più pezzi per essere smontato e rimontato per l'illuminazione durante i banchetti: la sua cimasa, mobile, funzionale forse al gioco del *kottabos*, è costituita da una statuetta che raffigura un Sileno che brandisce un coltello ricurvo nell'atto di sacrificare un caprone. Presenti nel corredo anche spiedi e alari di ferro, strumenti metallici da fuoco usati per arrostire le carni.



## Il simposio tra gli Irpini

Il simposio costituisce nel mondo greco uno dei momenti centrali nella vita di relazioni sociali dell'individuo, che celebra il rito del consumo del vino insieme ai suoi pari (persone legate da amicizia o da interessi comuni) in un'occasione alla quale si associano anche altre attività, quali l'ascolto della musica, giochi, relazioni amorose.

Proprio per questa centralità nella vita sociale dell'uomo greco, il modello del consumo di vino si diffonde in quei contesti culturali con i quali i Greci entrano in contatto: l'adozione del rituale del banchetto greco prima presso gli Etruschi poi presso le popolazioni anelleniche, diventa presto un elemento di distinzione dal gruppo, esibito sia in vita sia al momento della sepoltura come espressione di adesione ad un modello sociale considerato prestigioso. Il rinvenimento nelle necropoli di Castel Baronia e Carife di corredi da banchetto depositi nelle tombe di membri appartenenti al gruppo aristocratico locale indica il collegamento tra ricchezza, adozione di un modello di comportamento derivato dal mondo greco filtrato dalla presenza etrusca, ed esibizione di oggetti importati utilizzati per la celebrazione del simposio, come i due candelabri di produzione etrusca delle tombe 89 e 90 di Piano La Sala.

Funzionali al convito, che prendeva avvio all'imbrunire, i candelabri, costituiti da un'asta di bronzo sormontata da elementi mobili, oltre ad illuminare, avevano anche valore simbolico di luce nell'eternità ed erano

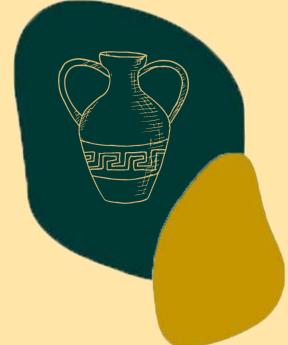
funzionali al gioco del *kottabos*: al termine del rito, i commensali si divertivano a giocare al bersaglio di una statuetta o di una coppa che, poggiata sul candelabro collocato ad una distanza prestabilita, doveva essere centrata da gocce di vino o molliche di pane, lanciate dai convitati senza muoversi dai loro posti.

Vinceva chi, con un abile movimento di polso, riusciva a centrare più volte il bersaglio per aggiudicarsi in premio dolci, frutta, uova o addirittura il diritto ad appartarsì con una donna. Le occasioni di un simposio erano molteplici, quasi sempre faceva seguito a una festa o a un banchetto e si svolgeva all'aperto secondo azioni codificate e programmate:

il simposiasta (partecipante al banchetto) giaceva semisdraiato su di un letto conviviale, mentre il vino veniva versato nel cratero e miscelato con acqua a seconda della gradazione e dell'aroma.

Gli inservienti attingevano il vino con brocche (*oinochai*), lo filtravano (usando il *colum*) e lo versavano nelle coppe dei convitati (*kylikes, skyphoi, kantharoi*) e il simposiarca, che dirigeva la cerimonia, dopo una libagione rituale dava il via alle operazioni del bere.

Tra i Sanniti Irpini era concesso anche alle donne di alta condizione sociale di partecipare alla riunione, come attestato da alcuni corredi funerari femminili (tb. 91).



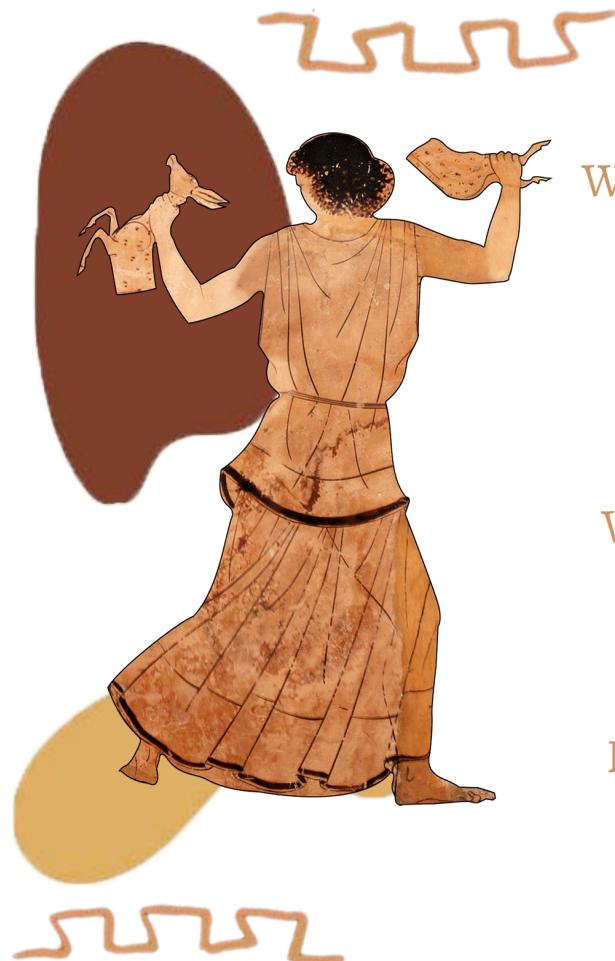
## ENCLOPIO PONZIO (3)

Enclopio's character was inspired by **tomb n. 89** from the Necropolis of Addolorata. The burial's rich content suggests that it was of an aristocratic, adult man. Many of its unearthed finds reveal a link with the **Greek symposium**. Among Hirpini, this was considered a prestigious custom and, as such, it was displayed with pride by the members of upper classes. When tombs contain vascular elements, we can easily assume the status of their owner.

Besides a large number of vessels of different typology and use, tomb n.89 stands out for a **beautiful crater with red figures**. On this one, a **Dionysiac scene** is depicted: a Maenad, a Satyr and a young man running in the dark.

Still to the symposium is also connected a series of luxurious bronze goods from Etruria. There is a **candelabra** with a Dionysiac sculpture on top: it was used for lightening up the night banquets and for playing the Greek game of **kottabos**.





## THE IMPLEMENTATION

We decided to implement the interactive path of one specific character, our protagonist **Maio**.

Among our goals was to make the user feel engaged, challenged, amused, and intrigued.

We designed Maio's personality to be realistic, genuine, and strongly characterised: he has his own language, gestures, passions, and concerns.

He has a story of his own and interacts with the user asking him for help in order to restore his tomb.

# “THE SCHOOL TRIP”



After the first hour of school, Chiara and her class exit the building to reach Carife, where they will visit the local archeological museum.

On the bus, the girl takes her seat and immediately puts her headphones on, trying to kill the – albeit brief – time of the trip with music.

Once at the museum, the teacher invites her students to download the MAC application, where they will find a small team game: as she explains, it consists of a treasure hunt across the museums' holdings.



SCENARIO (1)



When the research is over, the players will be rewarded with a surprise. Tickets in their hands, the fifteen present students – divided in three groups and supervised by their teacher and by the two museum's volunteers – find their way to the app's section containing the game.

Each of the groups chooses one of the three available paths by clicking on the symbol they are most curious about: at the end of the game, each group will explain to the class what they have found and learned.



Chiara freezes when her team chooses her as their captain. “You have the highest score both in Art and History, you must lead us in this!”.

SCENARIO (2)



Her worst nightmare – public speaking – is real! But how could she say no to such a heartfelt plea?

Although initially sceptical, she will soon make up her mind: the interactive route her group has chosen is so stimulating, the game so challenging, and the character so fun, that Chiara and her squad forget what a burden it is to talk in public and tell their story.

They can't wait to share it and find out what the other groups found instead... and they are so curious about the final reward that they put as much effort as possible in discovering and finding all the treasures that the museum hides.



SCENARIO (3)

# REQUIREMENTS / PROFESSIONAL FIGURES



- A **software developer** in charge of the back-end;
- A **user experience expert** and/or a **designer** for the front-end and all the aesthetic aspects;
- A professional, such as an **archeologist** in this specific case, to verify the scientific accuracy of the contents;
- For the interactive guide a **game designer**, a **game developer**, a **sound engineer**, an Italian **voice actor** (and at least an English one, too), and a **3D modeller** for the Augmented Reality part.

# FORESEEN WORKFLOW / COOPERATION



- The **University of Salerno** is already carrying out a digitization project (3D scanning) on some of the Museum's holdings.
- The **ABAP Superintendence of Salerno and Avellino** and the **Municipality of Carife** should help and play a role in order to dissolve any bureaucratic obstacles regarding the necropolis linked to the Museum.
- An **archeologist** is currently working on Carife and nearby archaeological areas. She and a number of her colleagues should stay at disposal.

## FURTHER DEVELOPMENTS



The MAC is looking forward to expanding its exhibition both by including remains currently stored in its deposit and by acquiring **new holdings from the Hellenistic and Byzantine sites.**

The MAC App could thus be enriched with new contents and materials by creating **new thematic paths and interactive stories.**

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THANK YOU