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**Digitalization and the Evolution of Exhibitions as Entertainment Platforms:
The Case of *The Prince of Goldsmiths* Exhibition by Buccellati**

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INTRODUCTION

Today, museums and galleries' work is somehow connected to current trends and tendencies, and to maintain their niche and interest in it, digitalization and the introduction of technologies are required.

In this regard, modern museums are transforming into attracting a wider and younger audience accustomed to interactivity and technology and whose attention is now much more difficult to maintain thanks to social networks.

The use of technology in exhibitions also helps museums remain competitive, given the growth of digital entertainment (for example, games or streaming platforms).

A new challenge for cultural organizations has also become the problem of maintaining audience attention. Thanks to a wide choice of entertainment, modern visitors have become more demanding. Competition for the audience's attention has also increased, especially among young people - many museums are faced with the problem of “quick” visits when visitors spend less time at the exhibitions. Research helps us to understand which digital solutions can stimulate deeper engagement and promote long-term interest in museums. It is important to note that the impact of digital technologies on audience behaviour and their perception of exhibitions has not been sufficiently studied: there is a constant development of technologies and their unlimited use in our everyday lives, and therefore in areas such as art and culture. There is particularly limited data regarding the impact of technologies on emotional perception and the depth of interaction with art objects.

Digital technologies have an ambiguous impact on the social component of art: on the one hand, it becomes more accessible to different segments of the population, access to knowledge is simplified for people with disabilities or those who cannot visit the museum in person, geographical boundaries are erased for curators and creators. On the other hand, the museum changes its purpose as an institution, its role changes, shifting the focus to entertainment. There is a risk that exhibitions will become entertainment, where the emphasis shifts from a deep perception of art to creating a “wow effect”. The role of spectacle increases, which leads to a decrease in the value of the content (for example, visitors come for a spectacular installation to share the photos on social media, and not for the sake of understanding the cultural value).

In contemporary culture, the boundaries between art and entertainment are becoming increasingly blurred, largely due to the pervasive influence of digital technology. Since the beginning of the use of technology, there has been a question of appropriateness and the question of preserving art as a whole, without the blurred boundaries of digital innovations. Traditionally,

art was perceived as a means for deep reflection, sensory perception, intellectual involvement and aesthetic contemplation, while entertainment was associated with leisure, spectacle and mass consumption. However, as technological innovations are used in art and integrated into culture, the line between these concepts has become thinner and less obvious.

One of the most significant factors in this shift is the rise of immersive and interactive art forms such as digital installations, augmented or virtual reality, and artificial intelligence. They have become a significant link in redefining how audiences interact with artistic content.

The commercialization of digital experiences, exemplified by the rise of social media-focused installations aimed at creating visual impact, has raised concerns that art is becoming a consumer product-driven more by engagement metrics than meaningful artistic discourse. Conversely, these same technologies have democratized access to creative expression, challenging traditional tools and broadening the very definition of “art”.

The change can also be observed in consumer behaviour: Modern visitors (especially the younger generation) expect interactivity and entertainment from exhibitions. This can influence the choice of curators: they begin to create projects that are more focused on the expectations of the public than on their artistic concept. In their book “*Museums in Motion: An Introduction to the History and Functions of Museums*”, the authors talk about the changing nature of museums: “Art museums are increasingly becoming spaces of entertainment rather than of aesthetic reflection”.¹

This shift offers new creative and curatorial possibilities but raises questions about the role of spectacle and observer participation in contemporary artistic expression. Do immersive, technological experiences enhance the intellectual and emotional depth, sensory perception and intellectual significance of works of art, or do they risk reducing them to mere entertainment?

In conclusion, advancing digital technologies in exhibition practices presents museums with a new challenge. They must balance engaging audiences with interactive and visually captivating elements while preserving the mission of art as a medium for deep understanding and meaningful dialogue.

¹ Edward P. Alexander, & Mary Alexander, *Museums in Motion: An Introduction to the History and Functions of Museums*, Lanham, MD: AltaMira Press, 2017.

METHODOLOGY

The assessment of the use of digital tools in exhibitions and their impact on audience attraction can be carried out through various methodologies:

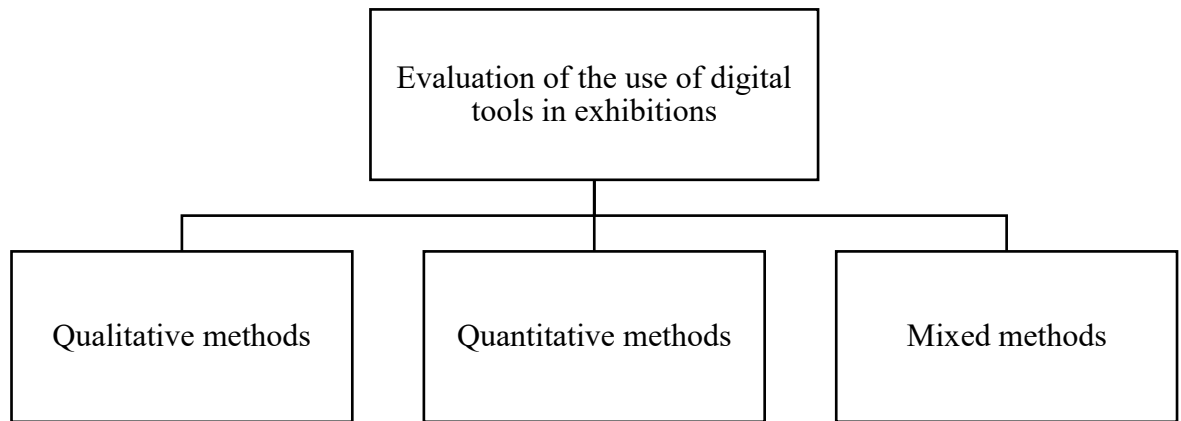


Figure 1 — Possible and already implemented methodologies for studying the visitor experience and perception of exhibitions using digital tools

Each of the methods mentioned will now be considered in greater detail, informed by the analyses and studies already conducted:

1. Qualitative methods

a. Case study - a method that allows for a detailed analysis of digital technologies using the example of a specific exhibition under study.

Example: Bakhshi, H., Freeman, A., & Potts, J: *“Culture of Innovation: Digital Technology and the Cultural Sector.”*² - using the examples of the *NT Live* (National Theatre Live) initiative of the National Theatre (London) and the online exhibition of the Tate Museum, in the study the authors analyze their successful cases of digitalisation, such as interactive applications and virtual reality.

² Hasan Bakhshi, Alan Freeman, & Jason Potts, *Culture of Innovation: Digital Technology and the Cultural Sector*, London: Nesta, 2010.



Figure 2 — The NT Live initiative of the National Theatre, London
(Source: <https://findavenue.ntlive.com/our-programme/>)

What is included in the methodology:

- Studying the history of the implementation of specific technology used;
- Consumer experience and feedback;
- Impact on attendance.

b. Interviews and focus groups - a method used to study visitors' perceptions of digital tools based on their responses.

Example: Stylianou-Lambert, T.: *“Re-conceptualizing Museum Audiences: Power, Activity, Responsibility.”*³- the author, through interviews with visitors, explores how audiences' perceptions of museums have changed over the past 50 years and how new technologies have affected their engagement and interest in the exhibition.

What is included in the methodology:

- Conducting interviews with exhibition visitors or organizing focus groups;
- Collecting information and discussing their experience of using digital tools within the exhibition.

2. Quantitative Methods

a. Attendance Data Analysis - studying attendance statistics before and after the introduction of digital technologies

³ Theopisti Stylianou-Lambert, *Re-conceptualizing Museum Audiences: Power, Activity, Responsibility*. *Visitor Studies*, 13(2), 130–144, 09 Oct. 2010, <https://doi.org/10.1080/10645578.2010.509693/> Accessed 17 Dec. 2024.

Example: Tallon, L., & Walker, K.: “*Digital Technologies and the Museum Experience: Handheld Guides and Other Media.*”⁴ - a study using the Louvre, MoMA, Tate Modern and Smithsonian Institution as examples, describes how the use of digital technologies, such as mobile guides and AR technologies, can increase attendance and engagement.



Figure 3 — An interactive room at the Tate Modern, London
(Source: <https://www.tate.org.uk/visit/tate-britain>)

What is included in the methodology:

- Study of changes in the number of visitors;
- Time spent at the exhibition;
- Level of the viewer’s interaction with the technology or new feature.

b. Questionnaires - creating surveys for visitors to assess the impact of digital tools on their experience.

Example: Proctor, N., the study “*Visitor Engagement with Digital Interpretations in Museums*”⁵ - describes how questionnaires help to measure satisfaction and perception of technologies, using the example of the introduction of interactive markers and audio guides.

⁴ Loïc Tallon, & Kevin Walker (Eds.), *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*, Lanham, MD: AltaMira Press, 2008.

⁵ Nancy Proctor, *Mobile in Museums: From Interpretation to Conversation, Museum Media Part 4. Extending the Museum*, Wiley 08 June 2015, <https://onlinelibrary.wiley.com/doi/10.1002/9781118829059.wbihms322/> Accessed 20 Dec. 2024.



Figure 4 — The use of 3D audio guides at the Louvre, Paris
(Source: <https://www.louvre.fr/en/visit/visitor-amenities>)

What is included in the methodology:

- Analysis of the use of digital technologies during the exhibition;
- Creating a questionnaire based on the innovations.

3. Mixed methods

a. Social Network Analysis (SNA) - the study of social media activity related to an exhibition.

Example: Fletcher, A., & Lee, M. J.: “*Current social media use and evaluations in American museums.*”⁶ - the authors of the article examine how American museums attract new audiences using social media tools such as posts, hashtags and mentions.

⁶ Andrea Fletcher, & Min Jung Lee, *Current social media uses and evaluations in American museums. Museum Management and Curatorship*, 27(5), 505–521, 2012, <https://doi.org/10.1080/09647775.2012.738136/> Accessed 20 Dec. 2024.



Figure 5 — The use of hashtags and posts by the Getty Museum, Los Angeles

(Source:

https://x.com/GettyMuseum?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor&mx=2)

What is included in the methodology:

- Collection of data on hashtags and mentions of the exhibition;
- Analysis of engagement (likes, comments, reposts);
- Analysis of audience reach and its categories.

b. Interaction with digital platforms - analysis and study of user behaviour on online museums or exhibition platforms (e.g. virtual tours or interactive maps).

Example: Marty, P. F.: “*Museum Websites and Museum Visitors: Before and After the Museum Visit.*”⁷-Museum Management and Curatorship research identifies the role of museum websites in visitors’ experiences, especially their perceptions and experiences before and after using the site (e.g. Getty Museum).

What is included in the methodology:

- Identifying the number of unique users;
- Measuring the frequency of interactions with the platform;
- Analysing the impact on offline traffic.

⁷ Paul F. Marty, *Museum Websites and Museum Visitors: Before and After the Museum Visit*, Museum Management and Curatorship Vol. 22, No. 4, 337-360, 2007.

⁸ Сотникова С. Н. *Музей в меняющемся мире (наука и практика)*, Обсерватория культуры – М.: 2007.

Building upon the previously discussed experiences, this work will employ a mixed-method approach to analyze the selected issue. The research will incorporate a comprehensive examination of the company's (Buccellati) social media presence (Instagram), an in-depth analysis of the audience experience of the exhibitions, and a curator interview focusing on the exhibition that integrates multimedia (*The Prince of Goldsmiths*). By using these methods, the study aims to provide a nuanced understanding of how digital innovations shape contemporary exhibition practices and audience engagement with the exploration of the possibility of art crossing the line into entertainment.

1. TRANSFORMATION OF ART AND MUSEUMS IN THE AGE OF DIGITALIZATION

1.1 The Development of Museum Practices Along with Digitalization

Since the second half of the twentieth century, the function of the museum has changed significantly. If initially it acted as a support for the achievement of cultural values, now attention has shifted to the experience of visiting museum spaces. Naturally, the change in the role and status of the museum entails a transformation of the functions of the museum, which in turn changes the course of development of the science of museology. Innovations in museums and curatorial practice of the second half of the twentieth century created the basis for the formation and development of a new paradigm of museum science. According to Russian museologist Svetlana Sotnikova, these innovations became a platform for the formation of the museum concept as a completely independent way of modelling various phenomena of social history and culture, possessing great informational, cognitive and communicative possibilities.⁸

Since then, the museum exhibition has become a way of modelling the phenomena of history and culture in various types of museums, which also does not prevent it from remaining a carrier of specific information and a specific communication channel. New requirements for museums and changes in their functional forms have led to the interdisciplinary nature of museology and the use of new methods of its tools using the exact sciences: psychology, pedagogy, sociology, and computer science. The development of the use of this toolkit was facilitated by the communicative function of museums and the development of their cultural form.

It is important to note such a period as the 1930-1940s in the United States, when, on the wave of economic recession and a decrease in government funding, a struggle unfolded to mobilize all kinds of programs to work with visitors as potential and actual consumers of museum information.⁹ In this regard, regular studies of various categories of visitors began with the compilation of data banks about them, which led to the study of the communicative approach to the visitor and became known as the "communication approach". Canadian scientists M. McLuhan and D. Cameron made the most significant contribution to its development.

Through the expansion of the boundaries of our usual understanding of the museum by introducing interactive elements, and rethinking the performance of artists, lectures and exhibition space, there is a need to build a dialogue with the "new" visitor, for whom the static

⁸ Сотникова С. Н. *Музей в меняющемся мире (наука и практика)*, Обсерватория культуры – М.: 2007.

⁹ Marshall McLuhan, Lewis H. Lapham, *Understanding Media: The Extensions of Man.*, New York: McGraw-Hill, 1994.

exhibition space is no longer the main element of the museum. The museum is becoming closer to the entertainment industry in its functioning, to maintain its relevance in the twenty-first century, there is an increase in its recreational function.

In his book *"The Aesthetics of Virtual Reality"*, digital aesthetics researcher Grant Tavinor emphasizes that most institutions and the relationships/interactions within them are moving into a new virtual form, different only from the physical reality in which they existed before.¹⁰ These areas include shopping (online shopping), friendly communication (interaction through correspondence on social networks), etc. Also, economic and political processes have a digital format: reporting, quick calculation of results, online voting, and communication with voters through social networks). Tavinor defines these cultural changes as a “virtual turn”.

Table 1 — Cultural changes defined as a “virtual turn”

Sphere	Virtual form
Shopping	Online shopping
Friendly communication	Interaction through correspondence in social networks
Economic processes	Reporting, quick calculation of results
Political processes	Online voting, communication with voters through social networks

By 2029, the number of users in the AR (Augmented Reality) and VR (Virtual Reality) market worldwide is expected to reach 3,728.0 million users.¹¹ The user penetration is projected to be approximately 52.8% in 2024 and increase to 56.5% by 2029.

The exhibition process can be seen as a way to expand connections. For example, in the fourth estate knowledge manifests itself through institutional trends in art and interpretation that the curator sets. The exhibition space and its structure bring together different elements that differ from each other. This is especially noticeable in the way museums select their archives. This system helps to create a common understanding of art objects and confirm their value in the professional environment. Digitalization changes these connections, including the relationship between the authors of the exhibitions, the art and the viewers. The connection within the exhibition itself is also changing, for example, between the works of art and their context. Digital technologies change the internal structure of exhibition spaces at several levels:

- creation of an additional context for the space (e.g. use of online services, logging into them);
- modification of exhibition elements (e.g. use of multimedia technologies instead of standard images, audio guides instead of live tours);

¹⁰ Grant Tavinor, *The Aesthetics of Virtual Reality*. New York: Routledge, 2021.

¹¹ “AR & VR-Worldwide” *Statista*, 15 Sept. 2024, <https://www.statista.com/outlook/amo/ar-vr/worldwide/> Accessed 25 Oct. 2024.

- creation of fundamentally new exhibition parts (e.g. creation of VR or AR zones);
- rethinking the boundaries of art and reflection (e.g. creation of works using neural networks and artificial intelligence).

These digitalization processes are aimed at rethinking not only individual parts and functions but also at modifying exhibition spaces and museums as institutions. These technologies ensure the development of this direction, involving visitors in new interactive interactions.

In their article *“Museums in Digital Culture: How Art and Heritage Make Meaning,”* Chiel van der Akker and Susan Legene argue that installations indicate the emergence of a museum in one form or another of art laboratories.¹² We provide visitors with the opportunity to directly influence, change and modify the exhibition object. In addition, the exhibition spaces themselves are subject to constant change and become partners for visitors in the creation of shared experiences and interpretations. They have entered a co-authorship with the visitor, and digitalization allows for the reorganization of the site in such a way that it becomes more immersive.

In addition, the authors of the above-mentioned article mention the ideas of Annie Beaulieu and Sarah de Reycke that, as in the case of opportunities, the fund facilitates the introduction of digital databases. They especially highlight the growth of additional exhibition opportunities - for example, the ability to reorganize digital parts of the collection with their help, which allows for the creation of additional meanings.

In the article *“Digital Museum Objects and Memory: Post-Digital Materiality, Aura and Value”* Nicole Meehan examines the changes in visual experience with the advent of digital exhibits in the museum, their value and the "aura" of objects in comparison with traditional ones.¹³ Meehan defined a digital museum object as “a real and true digital image of a physical museum object (in 2D or 3D form) or a digital object itself” and noted that there is a question about its status. The author also argues that if digital and traditional objects are presented in a “hierarchy”, then digital exhibits occupy a lower position and this is because digital objects require an associative connection with ritual cultural attributes of art and, as in China, require an “aura” of the object. and believe in its unique properties.

In this case, the criticism is due to the lack of smells, textures and other parameters when interacting with a digital object, but it is important to mention that this is also impossible to contact, for example, with classical painting, so the judgment is not enclosed in a strict

¹² Chiel Van den Akker, & Susan Legène. *Introduction. Museums in a Digital Culture: How Art and Heritage Become Meaningful* // Ed. by Akker C., Legene S., London: Amsterdam University Press, 2012, pp. 7-13.

¹³ Nicole Meehan N. *Digital Museum Objects and Memory: Postdigital Materiality, Aura and Value* // Curator: The Museum Journal, 2020. №65.

framework and the uniqueness of the experience in the case of an analogue image is largely due to the belief that interaction with it is potentially possible.

1.2 Key Resources for Modern Museum Practices

Let's consider how different authors describe their approach to virtual reality in their works:

Table 2 — Virtual Reality in Art according to the authors

The publication and its author(s)	Description
<i>"Understanding Virtual Reality: Interface, Application, and Design"</i> by William R. Sherman, Alan B. Craig ¹⁴	The phenomenon of virtual reality is considered from the point of view of a medium that creates communication between people.
<i>"Augmenting Museum Communication Services to Create Young Audiences"</i> Florin Necita and Catalina-Ionela Rezeanu ¹⁵	AR technologies are defined as a system through which computer-generated elements such as sound, video, and graphics are added to physical reality.
<i>"Digital Museum Objects and Memory: Post-Digital Materiality, Aura, and Value"</i> by Nicole Meehan ¹³	Evaluation of the work with the phenomenon of alternative points of view on reality, and the possibility of a large number of experiments within the museum space.

In her article, Nicole Meehan cites a survey in which about 48% of participants believe that a digital object is both material and immaterial. On the other hand, Russian cultural researcher Oksana Moroz in one of her lectures examines the phenomenon of ASMR (Autonomous Sensory Meridian Response) and uses it as an example to note a turn towards a new digital sensuality. Even though the viewer does not interact with objects tactilely or smell them when watching ASMR videos, this experience still affects sensory perception.¹⁶ Moroz suggests considering this phenomenon through the model “visual object” – “associative series” – “sensory perception.” It is the associations associated with the objects reproduced on the screen

¹⁴ William R. Sherman, & Alan B. Craig, *Understanding Virtual Reality. Interface, Application, and Design*. San Francisco: Morgan Kaufman Publishers, 2003.

¹⁵ Nechita F., Rezeanu C.-I. *Augmenting Museum Communication Services to Create Young Audiences*, Researchgate// Oct. 2019, https://www.researchgate.net/publication/336703816_Augmenting_Museum_Communication_Services_to_Create_Young_Audiences/ Accessed 31 Oct. 2024.

¹⁶ Оксана Мороз “ASMR: чувственность эпохи цифры” *Постнаука*, 07 Oct. 2018, <https://postnauka.org/video/90263/> Accessed 31 Oct. 2024.

that create a sensory experience and immersion effect. Let us consider the main multimedia digital objects used in exhibition spaces, as noted by researchers Karen Johanna Kortbäck and Kaj Grönbäck.¹⁷

Table 3 — The main multimedia digital objects used in the creation of exhibition space:

Multimedia digital objects	Description
Sound design and sound accompaniment	Sound design for exhibitions creates an immersive experience by becoming part of the exhibition context. In her article "Exhibition Sound Design", Michelle Stoker notes that sound design helps to create a sense of the effect of presence in a certain place, and gives a sense of where exactly they are "give visitors a sense of where they are". Working with sound design, the visitor's mood, space and immersion. This not only works with emotions but also creates an immersive experience.
Multimedia projections	This refers to images that can be projected onto the surfaces of the exhibition space and any additional screens located directly on parts of the exhibition space. They expand the exhibition's communicative space and contribute to its formation as a special, separate environment.
Multimedia interior elements	These are additional objects, such as tablets, microphones and other devices. With their help, the viewer acquires additional opportunities: interaction with an immaterial digital exhibit through a material device or viewing a digital copy of an art object (for example, through a tablet). Objects of this type often serve to create interactive elements in the exhibition space.

All three types of multimedia digital objects contribute to the organization of the exhibition as a place in which the viewer has the opportunity to immerse himself in a separate immersive space, where he has additional opportunities to interact with the exhibits.¹⁸

In his article, Meehan also defines the digital exhibition object as a learning model ("knowledge production") - a system in which the digital acts as an intermediary in the process of knowledge exchange between visitors (students) and institutional experts (teachers).¹³ At the same time, the digital space acts as a zone of a large number of contacts between different participants and objects, and a place that can be accessible from a non-institutional point of view. Of course, by entering this digital interaction, exhibition spaces expand their opportunities for dialogue: developing new points of view on the art object through dialogue with the visitor,

¹⁷ Karen Johanne Kortbek, Kaj Grønabæk Grønabæk "Interactive spatial multimedia for communication of art in the physical museum space" *Researchgate*, Oct. 2008
https://www.researchgate.net/publication/221573478_Interactive_spatial_multimedia_for_communication_of_art_in_the_physical_museum_space, Accessed 05 Nov. 2024.

¹⁸ Michael Stocker. *Exhibit sound design*, Museum International, 1995. Vol. 47. №185.

creating an immersive narrative within the exhibition space, working with the effect of alternative reality and a high degree of immersion in the exhibition experience.

Before starting to analyze the strategies of digitalization, it seems important to once again define some theoretical aspects regarding what concepts exist for creating exhibition spaces. According to the French conceptual artist Daniel Buren, a museum can be thought of as a “frame” for an art object.¹⁹ Just as a frame shapes the point of view of a work (emphasizes the details of composition and form, creates colour accents), an exhibition space (and a museum in particular) can be considered primarily as a context for the art objects located in it – the system of relationships in it also influences the field of interpretations surrounding the work. The exhibition space creates a context not only directly through the visual (design solutions for the exhibition, lighting, background, etc.) and ideological (for example, accompanying texts to the works) accompaniment of the works but also through the architecture of the exhibition as a whole, the place that a separate work occupies in the system of exhibition relationships, for example, through combinations of works with each other and the transformation of the exhibition idea depending on these combinations. The concept of a “white cube” practically does not work when creating the effect of immersion and interactive interaction, because thanks to the inclusion of digital elements, the following most often occurs:

- the emergence of an additional context around the work of art (immersive technologies, as well as multimedia interior solutions directly affect perception);
- the emergence of an additional context for visiting.

In the case of digitalization, the boundaries of the exhibition space expand along with the possible field of context:

1. The physical space expands - it becomes possible to view materials outside the exhibition space, for example, on its website. Online platforms are changing the rules for visiting museums: if, with the traditional model of visiting a museum, the viewer had to choose a special time for a visit, be physically in a specific place on a specific date, now this is not necessary.

2. The field of contexts of perception expands - the circumstances under which the viewer could visit a digital resource. The viewer has the opportunity to visit at any time and in any place, the visiting session also varies significantly, and its duration depends on this.

It is also important to consider the algorithms for visiting physical and digital spaces in more detail. In their conversation for the *AroundArt project* (a Russian independent publication on contemporary culture and art), curator Natalia Tikhonova and media theorist Mikhail Stepanov discussed how visiting an exclusively online resource does not mean losing context but

¹⁹ Daniel Buren. *Function of the Museum*, Oxford: Museum of Modern Art, 1973.

rather transforming it.²⁰ At the same time, Tikhonova notes that the idea of a “white cube,” a space free from external influences, is impossible in the case of an online resource. According to the curator, the user path always contains an element of context, since before getting to the site, it goes through a search system, social networks, and other algorithms. The site acts as an analogy for a physical exhibition space, where it is also necessary to build a route.

Visual language is an integral part of the product, reflecting its values and meanings. Each art institution manifests itself in its visual language - through a logo, fonts, colours, shapes, or composition. For example, an unusual layout and composition can emphasize the focus of an art institution on working with experimental art, while restraint in design, on the contrary, can show the value of an academic view. With the help of such tools, placing an exhibition space on a digital platform creates an additional context that influences the field of interpretation of the project. This can also include elements of digital support directly related to the physical space of the exhibition, which will allow visitors to examine the work of art in more detail:

- AR and VR technologies;
- Visitor service system;
- The presence of additional screens and tablets;
- Audio guides.

Digital services contribute to the automation of many processes - for example, it becomes possible to check tickets and other options electronically. This indicates the adaptation of exhibition spaces to changes, demands and trends of modern society. Just as other public institutions are modernizing and changing their strategies of interaction with the client, museums and exhibition associations are also forced to respond to the needs of visitors, making their visit more comfortable. In terms of changing the viewing experience, it can be noted that the introduction of digital services contributes to greater autonomy of the visitor: when using digital services, the viewer gets several additional opportunities to organize their visiting experience.

The viewer also gets the opportunity to choose the level of immersion in the exhibition space - for example, the experience of visiting and using an application to view AR objects or without, with or without reading additional information provided through QR (Quick Response) codes, the visiting experience also depends on this. The approach to creating an exposition through some analogy of a user interface with multiple choices implements the exhibition space as a place in which it becomes possible to create a dialogue between the visitor and the institution. The interface, in this case, acts as a set of tools that facilitates the structured

²⁰ Наталья Тихонова, Михаил Степанов “Контексты и чувства в цифровом формате. Беседа.” *Aroundart* 21 July 2019, <http://aroundart.org/2019/07/21/konteksty-i-chuvstva-v-tsifrovom-prostranstve-beseda-natal-i-tihonovoj-i-mihaila-stepanova/> Accessed 08 Nov. 2024.

implementation of interactions between the external environment (the visitor) and the system (exhibition materials, the institution and its employees).

Researchers Anne Beaulieu and Sarah de Rijke wrote that the use of digital databases contributes to a rethinking of how we understand the nature of the image and digital copies acquire some new properties.²¹ This opens up a field for reflection on how the status of works of art is changing in the era of technology, as well as the opportunity to experiment with images, to create fundamentally new types of works using digital design. For example, such manifestations of digital art as the creation of a virtual video sequence using Motion Design technologies (tools such as After Effects, Blender), 3D Design (tools such as Blender, 3DS Max), neural network services and others. In this case, new platforms for their presentation are naturally created, since an object created using technologies in virtual reality and reproduced exclusively in virtual reality cannot be transferred to physical space.

In general, three main strategies for the digitalization of exhibition spaces can be distinguished:

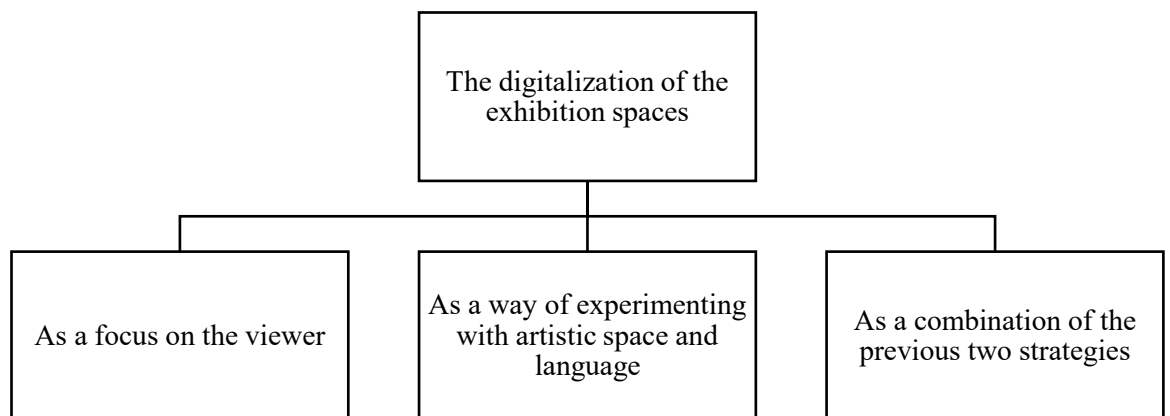


Figure 6 — Three main strategies for the digitalization of exhibition spaces

The question of the degree of influence of technology and digital on the art industry also arises. In this aspect, one can observe the disunity of points of view - should technology remain in the status of equipment, or is it capable of categorically changing some internal processes of the art industry? According to Walter Benjamin, on the contrary, the art industry should maintain its autonomy and authenticity: art should not obey the narrative of technologization but only use

²¹ Anne Beaulieu, Sarah de Rijke *Networked Knowledge and Epistemic Authority in the Development of Virtual Museums*, Museums in a Digital Culture, Amsterdam: Amsterdam University Press, 2007.

developments to implement individual ideas.²² However, in the case of using digital functions, the instrumental component is inseparable from fundamental changes for several logical reasons.

Let's consider in more detail the difference between AR and VR tools:

Table 4 — The difference between AR and VR tools

Tool	Description
Virtual Reality (VR)	Transports the user into a digital world. In this case, the viewer is teleported from his real environment (and from his own body) and experiences a distance that suddenly becomes a close presence;
Augmented Reality (AR)	Brings the digital into the user's real world. Here, while the viewer continues to perceive his real world, three-dimensional objects from another space-time communicate with his environment, making themselves present and close.

The real dialogue between distance and closeness, absence and presence, is modulated differently in the two digital environments.²³ But still, in both cases, we are talking about a basic polarity – near/far – which significantly influences our aesthetic and socio-political relations with society and the world, precisely because its elementary spatial nature can accept increasingly complex symbolic layers of meaning.

Despite the above-mentioned differences, VR and AR nevertheless share some fundamental properties that relate to what can be called their rhetorical nature.

1. The desire to achieve the absence of frames.

Once you put on a VR head-mounted display (such as the Oculus Rift or HTC Vive) or an AR device (such as the Magic Leap One or Microsoft HoloLens 2), it becomes impossible to perform other simple but important operations, as has been the case for centuries in the relationship between people and their images (be they paintings or photographs, sculptures or films, drawings or television series).²⁴ Traditionally, images were located in a specific place in the real world, framed in a way that showed their specific iconographic nature. These images obeyed rules that were different from those in reality: our gaze could always “go beyond the image” and focus on areas outside its boundaries. This freedom is sharply limited and ideally eliminated in VR and AR environments. In virtual worlds, the visual field is saturated with 360-degree images. In augmented environments, three-dimensional digital objects are seamlessly integrated into personal space-time, allowing for interaction with them alongside real objects. In

²² Walter Benjamin. *Illuminations: Essays and Reflections*. Edited by Hannah Arendt, translated by Harry Zohn. New York: Schocken Books, 1968.

²³ Elena Modena, Andrea Pinotti, & Stefano Pirandello, *Virtual Reality and Augmented Reality: New Tools for Art and Politics*, Fascicolo 1, Milan: Paradigma, 2021, pp. 87-106.

²⁴ Georg Simmel, *The Picture Frame: An Aesthetic Study*, English translation, *Theory, Culture & Society*, 11, Sage Publications, 1994.

both cases, the isolation provided by the frame that provides the “island” quality of the image gives way either to a complete replacement of the real world by the iconic world (VR) or to a seamless integration between the real and the iconic world (AR). For both VR and AR, we can speak of a process of “surrounding” the image: the image violates its boundaries and either replaces reality or is included in it.

2. Presence.

Consider the series “Black Mirror” (2011–2019) or “Westworld” (2016–2020), which vividly depict the rapid pace of development of nanotechnology and biotechnology and their representation in the impending cybernetic future.²⁵ In this example, one can easily expect a gradual weakening of our ability to distinguish the virtual environment from the real one. This process of iconic “environmentalization” leads us to the second property common to VR and AR environments, closely related to the lack of frames. Framed images such as paintings, photographs and films are certainly present in the real world, things among other things, but such images introduce us to a kind of “unreality”. The distance that separates us from the image is not the same as the distance that separates us from the object in the image. The same can be said about the actual size of the object in the image. That is, we can conclude that there is no continuity between the iconic and the real domains.

To describe such an aspect as iconic environmentalism, it is worth turning to Uexküll’s theoretical biology and, in particular, to his concept of the environment as Umwelt: meaning, the world (Welt) that unfolds around (um) me.²⁶ Uexküll insisted that the Umwelt is not just a matter of perception but also action: he imagined it as consisting of the Merkwelt (the world that makes me notice – merken – things) and the Wirkwelt (the world that we can influence – wirken – through our actions). On the one hand, Merkwelt’s points to the technological efforts that are gradually being made to achieve not only the visual effect of presence but also an increasingly multisensory experience: spatial sounds and binaural recordings that create the sensation of 3D stereo sound, as well as haptic and somatosensory feedback and olfactory stimulation, are aimed at ensuring a truly multimodal interaction that promises to replace the Internet of Things with the Internet of the Senses by 2030.²⁷ On the other hand, the Wirkwelt calls for interactivity and manipulation: the traditional (Kantian in a broad sense) subject, absorbed in the dispassionate

²⁵ Edmund Fink, *Vergegenwärtigung und Bild. Beiträge zur Phänomenologie der Unwirklichkeit, Jahrbuch für Philosophie und phänomenologische Forschung*, vol. 11, Halle: Niemeyer, 1930.

²⁶ Jakob Johann von Uexküll *Foray into the Worlds of Animals and Humans. Engl. transl.* Minneapolis-London: University of Minnesota Press, 2010.

²⁷ Bayern M. “Internet of the Senses is on the Horizon, thanks to AR and VR” *TechRepublic* 10 Dec. 2019 <https://www.techrepublic.com/article/internet-of-the-senses-is-on-the-horizon-thanks-to-ar-and-vr/> Accessed 10 Nov. 2024.

aesthetic contemplation of the work of art, gives way to an active experimenter involved in interaction with “operative” or “operational” images.²⁸

3. The third property is immediacy, with which formlessness and presence are closely intertwined.²⁹

These technologies aim to create an effect of immediacy through the extensive use of highly sophisticated methods. Immediacy seeks to satisfy the “myth” of the average transparency: the average opacity is blurred and hidden in many ways to take full advantage of what is directly demonstrable demonstrated as reality itself in a mediated environment.

On the contrary, the VR and AR environment aims to increasingly limit, ideally to nullify, our ability to freely orient our gaze to one level or another, mixing two aspects of iconic representation in one experience.

Turning to history, we can understand that the emergence of such technologies has long been at the origin of history.³⁰ This hypothesis is based on the fact that our culture has long been taking steps towards “presence” in the image. First, it is certainly worth mentioning the ancient tradition of illusionist painting, trompe l’oeil, Renaissance perspective forms, dioramas and panoramas, phantasmagoria, stereoscopes and 3D cinema.

After the above, it can be concluded that the properties determine the phenomenological effect that such technologies bring about in changing the user, and not their actual (one could say: ontological) nature. The images produced by these technologies are framed but formulated to appear unstructured; they are representational, but the goal of the transition is pure presence. They are highly mediated but work towards transparency.

It is worth recognizing that the immersive environment of augmented reality and reality promises to become more and more common in our daily lives and professional activities.

The American philosopher Donna Haraway, an outstanding researcher of the theory between humans and machines, wrote in her text “*The Materiality of Information*”: “One of the things that help me most about virtual reality at the moment is the extraordinary gap between the descriptions of what virtual reality does and the expression of people's behaviour and experience of it today”.²³ For example, in the same text, she noted the disappointment of her personal experience with this conclusion, describing it as a kind of vault protected by a locked door inside a building that was very much like a prison.

²⁸ Paglen T. “Operational Images” *E-Flux*, Nov. 2014 <https://www.e-flux.com/journal/59/61130/operational-images/> Accessed 12 Nov. 2024.

²⁹ David Bolter and Diane Gromala. *Windows and Mirrors. Interaction Design, Digital Art, and the Myth of Transparency*. Cambridge (MA): The MIT Press, 2003.

³⁰ Oliver Grau. *Virtual Art. From Illusion to Immersion*. Cambridge, MA-London: The MIT Press: 2003.

VR makes it possible to take the human body and make invisible and multisensory presentations with feedback at first so that you will not have a gap that will break the effect of reality.³¹ At the same time, you can create a special kind of "Alice in Wonderland" effect: a scaling problem, so that you can become very large or very small, and either inhabit a world with a different sense of scale or surround the world. VR promises to create a different set of conventions.

It is very important to mention the first steps of changing museums and exhibitions in the direction of technological progress. In the summer of 1992, the Jack Tilton Gallery in New York City hosted a groundbreaking but little-known contemporary art exhibition called *Through the Looking Glass: Artists' First Encounters with Reality*. Curated by Giannina Cirincione and featuring artists such as Matt Mullican and reality pioneer Jaron Lanier, it showcased visual images realized through virtual reality, as well as real-life experiences accessible through headsets in gallery spaces. The pioneering nature of these soon-to-be-problematic materials is reported in a review published in the New York Times: "The equipment needed to create the full three-dimensional illusion of virtual reality is still expensive and cumbersome."

For this reason, most of the images preserved in *Through the Looking Glass* are sketches or proposals rather than working systems".³² The volume, which includes texts by Haraway and Holzer, contains not only articles that are strictly related to the works of art on display. It also features interviews with intellectuals, artists and operators at the site, who were asked the following question: "What elements of a cultural future should we create with digital technologies – in particular, the reality of reality?"³³ This question defines digital technologies such as the design of tools in the broadest sense, as well as political issues in a more general sense. Jenny Holzer, already well known for her studies of language and a leading feminist in the American art scene of the eighties, began her world series "*Truisms*" (1977-1979) and "*Fiery Essays*" (1979-1982): sentences or entire texts that characterize a rational analysis of contemporary society. projected on the facades of buildings, in public areas or created with LEDs in exhibition spaces, as well as with various other media. At the time of Giannine Cirincione's questions, the artist had won the Golden Lion for the best pavilion (American) at the *44th Venice Biennale* and for the project "*Project VR*". From an artistic point of view, it was a pioneering work realized with a technology whose potential was still little known to the public. In this

³¹ Donna Haraway. *The Materiality of Information*. In: Cirincione J. and D'Amato B, eds. *Through the Looking Glass: Artists' First Encounters with Virtual Reality*. Jupiter, FL: Softworlds: 1994.

³² Hagen Ch. "Virtual Reality: Is It Art Yet?" *New York Times*, 5 July 1992, <https://nyti.ms/29bcvns/> Accessed 15 Nov. 2024.

³³ Joseph Cirincione and Bernard D'Amato. *Through the Looking Glass: Artists' First Encounters with Virtual Reality*. Jupiter, FL: Softworlds: 3; 1992.

regard, Holzer took a risk, especially given that her research focused primarily on written texts rather than on the production of images or environments.

Today, VR is still more of a promise than a reality. Investments in this area are especially focused on immersive technologies, which affect not only cinema, art and video games but also many other professional fields. The idea of full immersion has now become key to the communication strategy, creating experiences aimed at the active involvement of the audience. If we talk about AR in art, it was born politically. On October 9, 2010, Sander Veenhof and Mark Skwarek organized the first virtual collective exhibition, superimposed without permission on the concrete spaces of MoMA in New York and visible through mobile phones.³⁴ Visitors could see images and three-dimensional virtual objects, geolocated both in the halls of the museum and in the surrounding areas. *WeARinMoMA* was created to encourage users to think about the uncertain boundary between the concrete and the virtual. The ordinary everyday environment of a large part of the world's population arises instead through the interweaving of the two: the digital is real, although it has a different kind of materiality. As mentioned, technologies such as AR do not seek to replace the environment with alternative virtual worlds: they add electronic properties to those that specific things already possess or new virtual objects that intrude into our environment. Visitors were also encouraged to actively participate by installing the works, thereby becoming part of the artistic and curatorial process of the project.³⁵

Let us focus on the fusion of the real and the virtual and highlight the problem of the distinction between public and private space.

The power of AR art lies in providing the community with the opportunity to discuss and engage in political action. It allows activist artists to “combine both the physical experience of the streets and the digital experience of the Internet” to “place their messages in specific locations anywhere on the surface of the earth and share these messages with others either physically on-site or online”.³⁶ Critics of such initiatives point out that AR protest is only visible to those who know that it requires a digital device. It will thus create a context that is alienated from the ordinary. AR activism will become a form of “armchair” activism, which guarantees a calming mode of participation in protests, far from the place where real events unfold and without the risk of being punished for your actions.

³⁴ Gregory Wellner. *Wall-Window-Screen: How the Cell Phone Mediates a Worldview for Us*. Humanities and Technology Review, 30, Austin, TX: University of Texas Press: 2011.

³⁵ Peter Wellner, Wendy Mackay and Ronald Gold. *Computer Augmented Environments: Back to the Real World*, New York: Communications of the ACM, 36: 1993.

³⁶ Małgorzata Skwarek. *Augmented Reality Activism*. In: Geroimenko V., ed. *Augmented Reality Art. From an Emerging Technology to a Novel Creative Medium*. Cham: Springer: 3-40, doi: 2018.

In his publication *“Augmented Reality Activism”*, Mark Skwarek argues that AR is a technology that always reaches completion with physical space, pushing people to go out, interact and engage in dialogue, and allowing them to feel close even at a great distance.

As mentioned, initially, AR projects were aimed at performing political actions, but over time, many technological developments have been developed for the first experiments in art. A prime example is the *[AR]T project*, a collaboration between Apple and the New Museum in New York, featuring renowned artists such as Natalie Djurberg, Hans Berg, and Carsten Höller, among others.³⁷ Or the artworks created for the *Acute Art app* by artists such as Tomás Saraceno, KAWS, and Cao Fei.³⁸

1.3 Future Horizons: Museums in the Digital Age

In contemporary culture, the boundaries between art and entertainment are becoming increasingly blurred, largely due to the pervasive influence of digital technology. Since the beginning of the use of technology, there has been a question of appropriateness and the question of preserving art as a whole, without the blurred boundaries of digital innovations. Traditionally, art was perceived as a means for deep reflection, sensory perception, intellectual involvement and aesthetic contemplation, while entertainment was associated with leisure, spectacle and mass consumption. However, as technological innovations are used in art and integrated into culture, the line between these concepts has become thinner and less obvious.

Lauren Cornell and Ed Holter's anthology *“Mass Effect: Art and the Internet in the Twenty-First Century”* examines how the Internet has changed the art world by collapsing the distinction between 'high' and 'low' culture.³⁹

High and low culture are concepts used to classify different art forms and other cultural phenomena based on their social significance, sophistication, and intended audience.⁴⁰

³⁷ Sarah Cascone “Apple Teams Up With the New Museum to Produce New Augmented Reality Projects by Nick Cave, Pipilotti Rist, and More” *artnet*, 30 July 2019, <https://news.artnet.com/art-world/apple-new-museum-augmented-reality-1612486/> Accessed 18 Nov. 2024.

³⁸ Acute Art app website <https://acuteart.com/> Accessed 18 Nov. 2024.

³⁹ Lauren Cornell, Ed Holter *Mass Effect: Art and the Internet in the Twenty-First Century. Critical Anthologies in Art and Culture*, London: Phaidon Press, 2015.

⁴⁰ Kunal Debnath “Between High Culture and Low Culture; and also The Difference Between Popular Culture and Folk Culture” *ResearchGate*, Aug. 2019, https://www.researchgate.net/publication/341904192_Between_High_Culture_and_Low_Culture_and_also_The_Difference_Between_Popular_Culture_and_Folk_Culture#:~:text=Abstract.common%20people%20and%20the%20m [ass/](#) Accessed 06 Feb. 2025.

Table 5 — Differences between cultures

	Description
High culture	Traditionally associated with "elite" forms of high-class art that are considered intellectually or aesthetically elevated: <ul style="list-style-type: none"> • Classical music; • Theatre and opera; • Philosophical and classical literature; • Fine art; • Architectural monuments and traditions. This type of culture requires a certain preparation, education and intellectual effort for perception.
Low culture	Associated with more accessible and entertaining forms of art for a wide audience: <ul style="list-style-type: none"> • Pop music and rock; • Commercial cinema; • Comics, TV series, popular literature; • Advertising and Internet memes. The main goal of such culture is entertainment, commercial accessibility and ease of perception.

It is important to note that today, with the use of the Internet, the boundaries between these two cultures are becoming increasingly transparent: contemporary artists increasingly use elements of popular culture in their works, and entertainment genres are increasingly recognized as serious art. Thus, contemporary culture exists in a complex system, where high and low cultures constantly interact and influence each other.

The book also discusses how memes (a piece of content—an image, video, or text—that is humorous, spread quickly across the internet, and can be remixed and transformed over time)⁴¹, digital videos, and online content, originally conceived as entertainment, have entered museum spaces and been reconstituted as art. The authors of the anthology note, “The internet has collapsed the distinction between high and low culture, art and entertainment, creating a hybrid space in which memes, videos, and digital art coexist and influence each other.” This observation highlights the growing fusion of artistic intent and digital entertainment, demonstrating how art is no longer confined to traditional exhibition spaces but is moving beyond them using the internet.

Similarly, Tula Giannini and Jonathan P. Bowen’s *“The Arts and Computational Culture: Real and Virtual Worlds”* highlights the role of computational technologies in reshaping artistic experiences.⁴² He argues that digital and virtual art forms have facilitated immersive experiences

⁴¹ What Is a Meme? *Buffer*, July 14, 2023, <https://buffer.com/social-media-terms/meme/> Accessed 06 Feb. 2025.

⁴² Tula Giannini and Jonathan P. Bowen. *The Arts and Computational Culture: Real and Virtual Worlds*. Cham: Springer, 2024.

that challenge conventional notions of art: “In the 21st century, the convergence of computational culture and the arts has led to immersive experiences that blur the boundaries between reality and virtuality, art and entertainment.” A striking example from the book is the analysis of virtual performances, where artists use digital platforms to create interactive stories, illustrating the fact that entertainment has become an integral part of art.

In addition, the “*Handbook of Multimedia for Digital Entertainment and Arts*” also discusses the growing use of multimedia as a tool for digital entertainment and as part of artistic practices.⁴³ The book emphasizes: “The integration of multimedia technologies into the arts has led to new forms of digital entertainment, where the boundaries between artistic expression and interactive entertainment are becoming increasingly blurred.” One of the key topics of discussion revolves around augmented reality art. The author provides examples of how artists use AR to create installations that respond to interaction with the viewer. This new stage of artistic interaction between the artist and the viewer strongly resembles the interactivity of video games and theme park rides, further pointing to the fusion of artistic and entertainment experiences. The consequences of this shift can be assessed in different ways: while some critics argue that the entertainment aspect of digital art reduces its intellectual and aesthetic value, others claim that it expands accessibility and engagement to new audiences. Forth also focuses on the fact that technology “should always be a driver, never a propeller: it is designed to empower, not impoverish.” The inclusion of entertainment elements should not compromise the artistic integrity of a work; rather, it expands its relevance in the digital age. This view reinforces the idea that technology should only enhance artistic expression, not obscure its deeper cultural and intellectual significance.

In addition, Experiments like these reinforce the idea that AR does not aim to replace a specific environment, but rather to add new layers of meaning to it, thanks to a widely available technology that is inexpensive for both the creators and the viewers of the artwork. More recent artworks are now intended to provoke discussion and inspire action. More and more projects are using virtual tools to encourage the community to look critically at urban spaces, questioning certain historical symbols or structures. As this work shows, it is necessary to critically reflect on the impact of digital technologies on the contemporary world, avoiding both hopeless (and unproductive) apocalyptic position and naive enthusiasm.

A digital representation of a museum’s architecture can appear distorted by the data it contains. This shows how much the museum is influenced by social processes and makes visitors question whether they can trust the information generated by technology. Actual RealityOS is a

⁴³ Borko Furth *Handbook of Multimedia for Digital Entertainment and Arts*. Berlin: Springer: 2009.

tool for visualizing data coming from official sources, a few research associations and members of local communities; therefore, it is a “collectively created digital tool”.⁴⁴

The interests associated with the creative development of digital technologies are not only cultural. It is worth noting that the absolute accessibility of virtual works of art, based on the supposed democratization of digital media, is not necessarily real. The obvious disadvantages of the listed technologies are:

- Expensive. Of course, digital technologies are becoming ubiquitous, but many of the applications already discussed often require high-end, expensive technological devices.
- Rapid obsolescence. The obsolescence period of smartphones, tablets, virtual reality glasses and helmets, and other devices is programmed to occur every few months, which creates problems in terms of sustainability, both economic and environmental.
- Control. As mentioned earlier, the history of AR technologies is closely linked to the history of military technologies, as it partly arose from experiments with sights mounted on head-up displays in the field of aviation, and in this regard, today, the widespread use of digital technologies is known to be used for population control purposes.⁴⁵

However, these factors should not prevent the use of new technologies in the artistic and cultural spheres, it is important to consider other fruitful aspects for their conscious use. AR has and will have transformative effects on people’s lives, including both those who use it and those who do not, who are inevitably excluded from experiencing certain levels of reality.⁴⁶ There is still a frame, as we currently mainly experience AR artworks through mobile devices, creating a closed image space. Nevertheless, increasingly we find ourselves dealing with “an-icons”, created not only to be seen but also to be heard and touched, creating the impression of participation in our environment. As already explained, these works evoke a sense of presence and immediacy, “erasing” the boundary of technological mediation for a sense of immersion in their space and free interaction. AR is increasingly moving towards mixing the actual and the digital, expanding the environment and our experience with real objects, leading researchers in this field to prefer to use the expression “mixed reality”. Moreover, this technology not only connects the subject with an increasingly intelligent environment but also with other people, thus constituting new collective subjects characterized by common and interconnected perception, intentionality and needs, also in real-time.⁴⁷ In an alternative sense, compared to VR, AR is a

⁴⁴ “Hito Steyerl: Actual Reality OS” *Serpentine* <https://www.serpentinegalleries.org/whats-on/hito-steyerl-actual-reality-os/> Accessed 20 Nov. 2024.

⁴⁵ Giovanni Gatti. *Dispositivo. Un’archeologia della mente e dei media*. Roma: RomaTrE-Press, 2019

⁴⁶ Nicola Liberati. *Phenomenology, Pokémon Go, and Other Augmented Reality Games. A Study of a Life Among Digital Objects*. AI & Society, 2018.

⁴⁷ Nicola Liberati N. *The Borg-eye and the We-I. The production of a collective living body through wearable computers*. AI & Society, 2020.

technology of imagination, since it externalizes the activity of our imaginative capacity and its products. It allows us to experiment with future operational possibilities in different application contexts, making them visible. Thus, the interactive nature of augmented reality implies not only the exchange of the contents of each individual's creative activity but also their coordinated production with others in a collective representation.

It is also important to note the obvious disadvantages of the listed technologies and additional opportunities. For example, technologies can be not only an auxiliary tool for attracting visitors but also alienate the audience that is not close to using such tools. According to Nancy Proctor, reluctance and discomfort with the technological processes of exhibitions can serve as an obstacle for curators whose goal is to transform their work into an additional reality and make it universally usable.⁴⁸

The author also notes that excessive work with AI can create a kind of gap between the curator and the traditional creation of viewing art. Curators need to find a balance between enhancing the visitor experience with digital tools and maintaining the integrity of the artworks on display.

It is important to mention that many visitors are also concerned about the use of personal data when using them during their visit to the exhibition. Museums and curators must navigate ethical considerations when using digital analytics and visitor tracking technologies. The “erasure” of geographical boundaries between curators when working on a project, they can collaborate across the globe. Systems such as online meetings, shared platforms for saving and editing documents, and digital programs have made international collaboration easily accessible without being located in one place. Cross-border projects are becoming more common, enriching curatorial perspectives with diverse global insights.

This rule also applies to visitors.⁴⁹ Online exhibitions and digital space efforts expand a museum's audience beyond its local community, attracting visitors from all over the world. Museums can collaborate with institutions across continents, bringing together diverse art collections sharing curatorial expertise, and engaging diverse audiences from any location or community.

What is next? The augmented reality & virtual reality market for the entertainment industry is forecast to reach USD 29.8 billion by 2030, after growing at a CAGR of 18.6% from 2024-2030.⁵⁰

⁴⁸ Nancy Proctor. *Mobile in Museums: From Interpretation to Conversation*, Museum Media Part 4. Extending the Museum, 2015.

⁴⁹ Robert R. Janes, & Sandell, R. *Museum activism*. New York: Routledge; 2019.

⁵⁰ “Augmented Reality Virtual Reality Market Size Analysis” *GLOBE NEWSWIRE* 07 Nov. 2024

<https://www.globenewswire.com/news-release/2024/11/07/2976752/0/en/Augmented-and-Virtual-Reality-Market->

XR's full potential promises to be revealed once it becomes easier to interact more naturally with this spatial medium, with lightweight eyewear and technologies like voice recognition and hand tracking. All this will be powered by the widespread rollout of 5G connectivity.

Apple also released AR glasses. Such a product from a brand with Apple's track record and reach promises to revolutionize how we interact with XR content and bring this medium to the masses.

To sum up, artists can create their own gallery experience, showcase their work, and interact with the audience directly. As user-generated platforms emerge, audiences can personalize and share their art exhibits. Curators will be able to offer a variety of virtual galleries, and audiences will be able to participate in virtual art auctions.

New virtual spaces will emerge, where users experience performance pieces, alone or with others. Volumetric capture—3D renditions of a subject—will lead to more virtual recordings, performances and interactions with creators.

It is all a question of degree, of a more seamless experience and more intuitive navigation, as increased download speed and genuinely wearable technology promise to make living with XR a more intuitive process.⁵¹

[Set-to-Reach-USD-237-0-Billion-by-2032-Driven-by-Growing-Demand-for-Immersive-Experiences-Across-Industries-Research-by-S-S-Insider.html/](#) Accessed 23 Nov. 2024.

⁵¹ “Extended reality: what future do AR and VR offer the art world?” *The Art Newspaper*, 26 May 2020 <https://www.theartnewspaper.com/2020/05/26/extended-reality-what-future-do-ar-and-vr-offer-the-art-world/> Accessed 23 Nov. 2024.

2. ANALYSIS OF BUCCELLATI'S *THE PRINCE OF GOLDSMITHS* EXHIBITION AS AN EXAMPLE OF THE DIGITIZATION OF ART AND ITS CURATING

Opened from April 18 to June 18, 2024, on the Venetian Island of Giudecca, the Buccellati exhibition *The Prince of Goldsmiths: Rediscovering the Classics* offered an extraordinary reimagining of traditional jewellery heritage.⁵² The exhibition masterfully blended the craftsmanship of fine jewellery with contemporary multimedia technologies, creating a unique experience for visitors. This bold combination of tradition and innovation reflects Buccellati's forward-thinking vision.



Figure 7 — Buccellati Exhibition Venue: Oficine 800, Venetian Island of Giudecca

(Source: https://www.buccellati.com/it_it/the-prince-of-goldsmiths?srsltid=AfmBOorKbI4u3f_ZAQLNhAyMm_LX4_MzuAolXpzJMgkIngRsLEz97v3d)

Through its innovative approach to showcasing jewellery, Buccellati highlights the technical expertise cultivated over nearly a century and opens new perspectives on how art is perceived. The use of multimedia installations and modern technologies allows visitors to immerse themselves in the history of these jewellery masterpieces while emphasising each

⁵² "The Prince of Goldsmiths" *Buccellati*, 21 Apr. 2024, https://www.buccellati.com/en_us/the-prince-of-goldsmiths?srsltid=AfmBOorpB9ALF7yqHDafad2aQRd_dIQLxuncPRNMOews5U0tr8xalXIU. Accessed 21 Sept. 2024.

piece's cultural and historical significance. This interactive element introduces innovative components into the exhibition space, bringing the brand's story to life dynamically and engagingly.

Thus, the 'Prince of Goldsmiths' exhibition serves as a tribute to centuries-old Italian craftsmanship and a bold invitation to reflect on the future of art and its intersection with technology. This project sets new standards for how traditional art forms can be presented in the digital age, offering audiences a wide range of interpretations and meanings.

2.1 Brief information about the creators

The Prince of Goldsmiths was created and produced by Balich Wonder Studio, an integrated entertainment Group that conceives, produces, and delivers live experiences. Balich Wonder Studio is a holding company born in 2014, uniting companies specializing in live entertainment and communications. It aims to become one of the leading international groups in developing, producing, and delivering live events, from major shows, celebrations, and global events to entertainment attractions and real estate projects.⁵³

Marco Balich is the creative director and executive producer of Balich Wonder Studio, which is behind the world's largest interactive ceremonies and shows. The studio was founded by him and his partners in 2013 and is currently a leader in the field of live entertainment. Under his leadership, large-scale shows are created that aim to combine art, technology and emotional experience. An Emmy and Compasso d'Oro award winner, he participated in the design of 16 Olympic ceremonies, including Turin 2006, Sochi 2014, Rio 2016, the 2022 World Cup in Qatar and others, which were broadcast to an audience of billions of viewers, setting new standards in the entertainment industry.

It is worth noting that cooperation with the Buccellati brand is not the first challenge for the studio to work on historical heritage. In 2018, Marco Balich introduced the innovative Superlive format with the immersive performance *Giudizio Universale* about the Sistine Chapel, created in collaboration with the Vatican Museums. As Chief Creative Officer of Balich Wonder Studio, Balich inspires and builds a team of leading creatives, helping them realize projects that change the perception of modern spectacular performances.

For the installation project of the analyzed exhibition, the Studio took inspiration from the characteristic long and narrow shape of the Officine 800, the exhibition venue, deciding to divide it into two parallel sections. The geometric play builds an ideal perspective line that passes through the visitor: sometimes it is an imaginary path guided by video installations, and

⁵³ Balich Wonder Studio <https://www.balichwonderstudio.com/the-group/> Accessed 23 Dec. 2024.

sometimes the progress is infinitely multiplied thanks to the skilful play of mirrors. The creative concept of Balich Wonder Studio combines forms inspired by classicism, such as arches and columns, with cutting-edge technologies, once again celebrating the temporary spaces characteristic of the spirit of Maison Buccellati.

The exhibition was also curated by Alba Cappellieri a well-respected figure in the field of jewellery design and history. She is the Head of Jewellery and Fashion Accessories Programs at the Politecnico di Milano, where she also serves as Director of the International Master in Jewelry & Fashion Accessories: Creativity, Management, Communication and of the Master in Fashion Tech: From Active to interactive fashion, sportswear and lifestyle design ⁵⁴ She has also worked with prestigious global brands such as Tiffany, Bulgari, Buccellati, and Van Cleef & Arpels. Cappellieri often emphasizes the evolution of jewellery as an art form, presenting it not just as an accessory but as a medium that reflects social, cultural, and technological transformations. Her curation for the Buccellati exhibition emphasizes the brand's connection to classical Italian art, aligning the jewellery pieces with themes from architecture, painting, and sculpture, bridging the gap between the brand's classical heritage and the modern practices of curatorship.

Key concepts in her curatorial work include incorporating cutting-edge technologies such as 3D printing and new materials into the narrative of contemporary jewellery. She explores how technology reshapes traditional craftsmanship. Cappellieri often highlights the cultural and historical roots of jewellery, showing how these objects carry stories, values, and identities across different societies and eras. She connects contemporary practices to traditional methods, promoting an appreciation for both.

⁵⁴ “Alba Cappellieri. Professore ordinario” *Poli.Design*, 15 Oct. 2023, <https://www.polidesign.net/it/people/alba-cappellieri/> Accessed 21 Sept. 2024.



Figure 8 — From left: Marco Balich, Maria Cristina Buccellati and Executive Vice President Gianluca Brozzetti

(Source: <https://saywho.co.uk/events/in-venice-buccellati-rediscovered-its-timeless-classics-in-an-exhibition-created-and-produced-by-balich-wonder-studio/>)

It is also worth noting that this is not Alba Cappellieri's first collaboration with Buccellati. In 2021, she published the book “*Buccellati: A Century of Timeless Beauty*”, which highlights the most significant moments in the company's history and became Buccellati's first "historical" publication.⁵⁵ The book's journey began in Milan and was later presented worldwide. Thus, the curator was already deeply immersed in the brand's history and had a close relationship with the Maison, which allowed her to keenly understand the trends and key moments of the company's craftsmanship, skillfully highlighting them through digital technologies in the exhibition.

2.2 Description of the Exhibition

“The Prince of Goldsmiths” is how Gabriele d’Annunzio, one of the most influential Italian writers and poets of the 20th century, described Mario Buccellati in 1936, attesting to his mastery in creating timeless masterpieces.⁵⁶ It is important to note that part of the exhibition was dedicated to their unique relationship, showcasing how their collaboration influenced the brand's design aesthetic while reflecting literary symbolic elements.

⁵⁵ Hannah Silver. “Buccellati announces a major retrospective in Venice” *Wallpaper*, 7 Mar. 2024, <https://www.wallpaper.com/watches-jewellery/buccellati-exhibition-venice-announced/> Accessed 23 Sept. 2024.

⁵⁶ “Buccellati | The Prince of Goldsmiths” *Zoe Magazine*, 19 Feb. 2024, <https://www.zoemagazine.net/201821-buccellati-the-prince-of-goldsmiths/> Accessed 24 Sept. 2024.

The exhibition was divided into thematic zones, representing different historical periods or key stages in the evolution of the Buccellati brand:

1. The "Generations" of the Buccellati family, both past and present, who have successively shaped the artistic direction of the Maison, symbolized by the butterfly icon;



Figure 9 — “The Buccellati Generations” Room

(Source: <https://www.wallpaper.com/watches-jewellery/buccellati-exhibition-venice-announced>)

2. Exquisite accessories and refined pieces in silver and gold that have defined timeless elegance throughout history;

3. Buccellati’s silver masterpieces, hallmarks of the brand’s style, are celebrated for their flawless form and proportion, achieved through ancient techniques such as embossing and chiselling;

4. Finally, the iconic Buccellati jewellery, is showcased as a true work of art, drawing an inspiring connection to classical mythology, surrounded by the installation and creating a world of total immersion in the brand’s history.

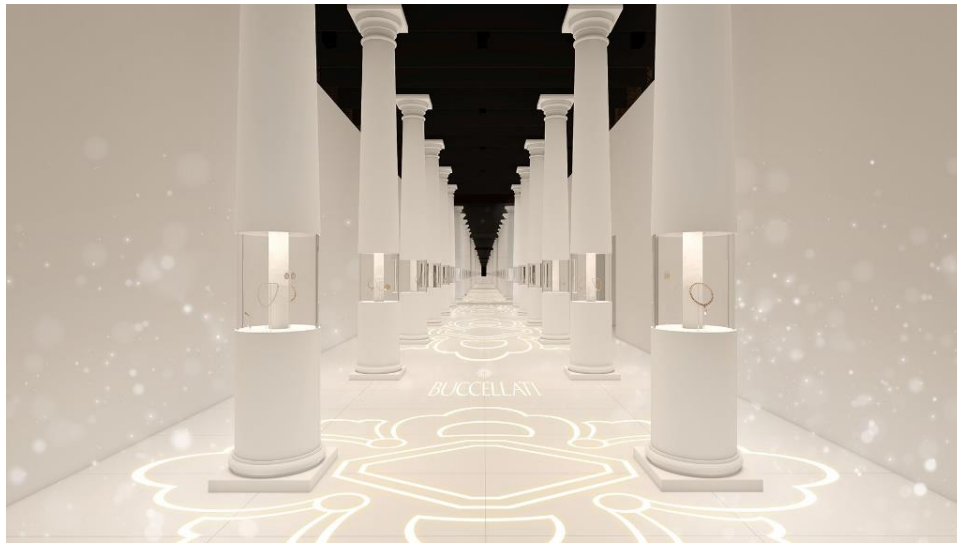


Figure 10 — “The Gallery Of The Icons” Room

(Source: <https://www.wallpaper.com/watches-jewellery/buccellati-exhibition-venice-announced>)

The Prince of Goldsmiths has become a prominent event in Venice's creative landscape due to its innovative approach and the use of digital tools. The exhibition begins with the iconic butterfly motif associated with the brand and its transformation, highlighting Buccellati's ability to adapt to contemporary trends. It features both the brand's legendary creations and new designs, showcasing how history can inspire new creativity, bridging generational gaps. This design allows visitors to gain a deeper understanding of the context in which the jewellery was created and the history of the art of jewellery-making.

The curator's primary objective was to emphasize Buccellati's legacy as a master of fine jewellery. A significant focus was placed on showcasing the brand's dynastic nature, illustrating the evolution of design, techniques, and influences from various eras. Creating a narrative in which the exhibits are viewed not merely as luxury items but as works of art reflecting the history of Italian jewellery-making became a key aspect.

A major curator's decision was also the integration of tradition and innovation through modern technologies, such as multimedia installations and interactive panels, to illustrate the intricate details of jewellery creation. This not only helps attract a younger audience but also makes the process of jewellery-making understandable and engaging for all visitors.

The use of classic paintings in the exhibition *Buccellati: The Prince of Goldsmiths* significantly enriches the display and opens up additional curatorial and managerial possibilities. Including classical artwork helps to create a dialogue between different forms of art. Alba Cappellieri emphasizes how Buccellati's jewellery resonates with the eras and styles represented in the painting, highlighting the influence of cultural context on jewellery design. For example,

paintings from the Renaissance or Baroque periods can illustrate the aesthetic ideals of those times, which are reflected in Buccellati's works.

Additionally, classical paintings could serve as thematic unifiers for creating zones that connect jewellery pieces with specific historical eras. The curator could present Buccellati's jewellery as an extension of the aesthetics showcased in the paintings, fostering a deeper narrative that explains how fine jewellery has evolved within various artistic traditions.



Figure 11 — Exposition in the “Natural Wonders” Room
(From the personal archive)

The paintings could also serve as visual support to emphasize certain details of the jewellery. For instance, when discussing the delicacy of lines, forms, or colour choices, these could be illustrated through the refined aesthetics of the paintings, where such elements are particularly prominent. Flowers from classical paintings are emphasized and give life to flowers in the form of jewellery.



Figure 12 — “Spring” by Giuseppe Arcimboldo, 1573
(Source: <https://collections.louvre.fr/en/ark:/53355/cl010065015>)

This enhances the perception of the jewellers' craftsmanship by drawing parallels with the techniques of artists, while simultaneously underscoring—not overshadowing—the themes of the jewellery collection from a specific period.

2.3 Evaluation of the Exhibition's Advertising and PR Strategy

Buccellati selected Venice as the venue for this significant event, a city long recognized as an iconic centre of goldsmithing and jewellery craftsmanship. Known for its ability to celebrate beauty and luxury in various forms, Venice serves as the perfect backdrop for this retrospective, which was launched in conjunction with the Venice Art Biennale. Both Buccellati and the Biennale are united by a shared commitment to preserving and honouring a rich artistic heritage. This also served as an excellent platform for promoting the Buccellati exhibition. Particularly for art enthusiasts from all over the world who were taking a break on Giudecca, it provided a unique opportunity to explore the exhibition.

“It’s an occasion to welcome people from all over the world, Venice is such a special city. The architecture of Venice has always been one of the biggest inspirations for our designs. That’s why we chose this moment to connect everything together and unveil this exhibition.”-
Lucrezia Buccellati, co-creative director and fourth-generation family member.

Another PR strategy was the great celebrity event. In commemoration of this significant opening, the esteemed high jewellery house hosted a private vernissage, inviting an array of international guests, including prominent figures from the fashion industry, hoteliers, and VIP collectors.⁵⁷ This exclusive event featured a glamorous garden party, a black-tie gala curated by three-Michelin-starred chef Chicco Cerea of Da Vittorio, and a musical performance that showcased both pop star Mika and disco legend Gloria Gaynor sharing the same stage.

On top of that, Venice, with its unique public transportation system, serves as an effective public relations strategy. The vibrant advertisements prominently displayed on the vaporetto—an iconic feature of the city and a mode of transport for both locals and tourists—enhance the overall marketing efforts. This distinctive form of advertising complements the narrow alleyways and bustling streets, further immersing visitors in the city's rich cultural landscape.



Figure 13 — Advertisement for Buccellati's exhibition on the Basilica Della Salute di Venezia
(Source: https://www.buccellati.com/it_it/the-prince-of-goldsmiths?srsItd=AfmBOorKbI4u3f_ZAQLNhAyMm_LX4_MzuAolXpzJMgkIngRsLEz97v3d)

⁵⁷ David Graver. “High Jewelry House Buccellati Feted the Opening of Their “The Prince of Goldsmiths” Exhibition During the Venice Biennale” *Vogue*, 22 Apr. 2024, <https://www.vogue.com/slideshow/venice-biennale-2024-buccellati> Accessed 25 Sept. 2024.

A particularly strategic move by the curator was to implement a registration process for the exhibition, rather than simply offering free entry. Visitors could register online by providing their email, or they were registered by staff upon arrival. This approach allowed the company to maintain a direct line of communication with interested individuals through email marketing. As a result, even after the exhibition concluded, the connection between the Buccellati brand and potential clients remained active. Visitors receive personalized offers and announcements about new collections and key events of the fashion house, fostering ongoing engagement with the brand.

It is noteworthy that, over the past months, the brand's Instagram account has seen a growth of 5,000 subscribers (as determined by internal analysis). This increase may reflect heightened brand recognition due to recent events and endorsements by influencers. Instagram has emerged as one of the primary channels for promotion, particularly influencing its popularity among younger generations.

2.4 Comparison with the brand's presentation at Homo Faber

The *Homo Faber* exhibition titled *The Journey of Life* was directed by Luca Guadagnino and designed by architect Nicolo Rosmarini. It took place from September 1 to September 30, 2024, at the Giorgio Cini Foundation, located on the island of San Giorgio Maggiore in Venice.⁵⁸ Buccellati's participation there marked the brand's third appearance at this event. Within its framework, Buccellati presented two exhibitions dedicated to the art of table setting (*Art de la Table*) and high jewellery (*Haute Joaillerie*).

⁵⁸ Hugo Macdonald “‘You should not take yourself too seriously or you risk becoming boring’: Luca Guadagnino and Nicolò Rosmarini on Homo Faber 2024” *Wallpaper**, 4 Sept. 2024, <https://www.wallpaper.com/design-interiors/florim-new-ceramic-flooring-and-cladding-surfaces/> Accessed 20 Jan. 2025.



Figure 14 — The Buccellati's exhibits dedicated to the *Art de la Table* Section

(Source: https://www.buccellati.com/it_it/homo-faber-2024?srsltid=AfmBOosuff2CHq7PmDo3_BN5w2tHsBr26dtpXTYe5epXuJ38vcHGFwX)

In total, the event brought together more than 400 artisans from more than 70 countries, who, in turn, presented over 800 unique products.⁵⁹

⁵⁹ Liam Hess “Inside Homo Faber, the Dazzling Design Exhibition in Venice Curated by Luca Guadagnino” *Vogue*, 5 Sept. 2024, <https://www.vogue.com/article/homo-faber-2024-venice-luca-guadagnino/> Accessed 20 Jan. 2025.



Figure 15 — Buccellati exhibit production dedicated to the *Haute Joaillerie* Section

(Source: https://www.buccellati.com/it_it/homo-faber-2024?srsltid=AfmBOosuff2CHq7PmDo3_BN5w2tHsBr26dtpXTYe5epXuJ38vcHGFwX)

The premises can be described as simple, charming and poetic: the 11 rooms of the Fondazione Giorgio Cini space lead sequentially through the stages of life and thematically grouped works of craft.⁶⁰ The stages are characterized by the following sequence: birth, childhood (toys), celebrations (tableware), inheritance (family studios), love-courtship (flowers), love-union (works on the theme of marriage), journeys (travel), nature (natural materials), dreams (masks), dialogues (collaborations) and, finally, the afterlife (ceremonial objects and ideas). The idea is that craft supports us throughout our human existence and beyond.

In 2024, Buccellati once again participated in *Homo Faber*, offering an intriguing opportunity to compare their involvement in this prestigious event with their recent exhibition *The Prince of Goldsmiths* on Giudecca Island.

A comparison of Buccellati's presentation at *Homo Faber* and their *The Prince of Goldsmiths* exhibition on Giudecca Island reveals two distinct approaches to showcasing the brand's unique jewellery heritage while highlighting a shared commitment to combining traditional craftsmanship with modern technologies and new forms of audience engagement.

Buccellati at Homo Faber 2024:

The Buccellati presentation at Homo Faber 2024 underscores the brand's dedication to traditional Italian jewellery techniques, focusing on the deep heritage of handmade

⁶⁰ Hugo Macdonald "First look: Homo Faber's 3rd edition 'The Journey of Life' opens in Venice" *Wallpaper**, 2 Sept. 2024, <https://www.wallpaper.com/design-interiors/homo-fabor-journey-of-life-venice-review/> Accessed 20 Jan. 2025.

craftsmanship and high-value artisanal skills. As *Homo Faber* is a project aimed at celebrating contemporary artisans from around the world, Buccellati emphasises the precision and complexity of its unique metalworking and stone-setting techniques, especially highlighting their signature filigree carving and striking engravings.



Figure 16 — The Buccellati's presentation at Homo Faber 2024

(Source: https://www.buccellati.com/it_it/homo-faber-2024?srsltid=AfmBOoreoEe5fj81FfneQqzRY_oSog7Db7iw_enEjIj2YVrbYuPFTGXC/)

This participation at *Homo Faber* was divided into two projects: one remained true to its roots by presenting the master artisans, while the other centred on Art de la Table.⁶¹ This section fully embodies Buccellati's DNA, interpreting eternal love in the form of rings and bracelets. The centerpiece, a silver artichoke, holds symbolic significance in the brand's history, created by a Buccellati heir in the 1960s and recently revived. Once again, they emphasised the brand's heritage by immersing the audience in Buccellati's history and founders, integrating digital elements to showcase the creative process behind their masterpieces. Visitors could observe the step-by-step stages of jewellery-making through animated videos and interactive panels. This multimedia aspect reflects Buccellati's desire to remain relevant to modern audiences by using cutting-edge technology to enhance the visitor experience while maintaining a traditional and understandable approach for a wide-ranging audience.

⁶¹ "Homo Faber" *Buccellati*, 16 Sept. 2024, https://www.buccellati.com/it_it/homo-faber-2024?srsltid=AfmBOoqpe-p6_PbOAkpiNMEgiHXDU_6voXOcI15r4hhJn_ufomCv4u37 Accessed 25 Sept. 2024.

In contrast, *The Prince of Goldsmiths* on Giudecca Island took a different approach in presenting Buccellati’s works. The emphasis here was on utilizing multimedia technologies not only to showcase the jewellery but also to create an immersive experience that attracted a diverse audience. Multimedia installations, projections, and digital displays fostered a dialogue between the jewellery pieces and the exhibition space, engaging visitors in an interactive creative process, thus blurring the lines between tradition and innovation.

This exhibition on Giudecca also highlighted the brand's unique connection with Venice city which blends historical heritage with contemporary art practices. The Buccellati jewellery displayed in this context underscored this duality, creating a synergy between classical aesthetics and modern presentation techniques.

Detailed Comparison:

Table 6 — Comparison of the exhibition tools used by Buccellati at different exhibitions

	The Prince of Goldsmith	Homo Faber
Multimedia Integration	✓	✗
Use of Animations	✓	✗
Personal Data Collection for Communication	✓	✗
Classic Display Techniques	✗	✓
Interactive Visitor Engagement	✓	✗
Brand Presence	✓ Highlighted	✓ Subtle
Educational Content	✓	✓
Digital Experience Elements	✓	✗
Focus on Artisanship and Craft	✓	✓
Formal Atmosphere	✗	✓
Integration of Storytelling	✓	✓
Visual Immersion	✓	✗
Live Communication with The Visitors	✗	✓

— Focus on Tradition: Both exhibitions demonstrate Buccellati’s masterful craftsmanship and reverence for tradition. However, while *Homo Faber* emphasized the preservation of Maison’s cultural heritage, the ‘Prince of Goldsmiths’ exhibition on Giudecca sought to reinterpret these traditions through the lens of modern technology and contemporary art forms;

— Multimedia Integration: At *Homo Faber* 2024, multimedia elements were employed primarily to demonstrate the jewellery-making process, whereas at "Prince of

Goldsmiths," multimedia was more deeply integrated into the exhibition, creating an immersive spatial experience that transcended mere display and fully engaged visitors in the art;

— Location: The exhibition on Giudecca was set within Venice's vibrant art scene, where historical and contemporary art coexist. This made the 'Prince of Goldsmiths' exhibition more connected to Venice's cultural and geographical context, catering to a local, targeted audience. In contrast, *Homo Faber 2024*, held on an international platform, was aimed at a global audience eager to see the finest examples of European craftsmanship.

Both exhibitions, while distinct in their execution, successfully conveyed Buccellati's dedication to preserving its rich heritage while embracing new technologies to appeal to contemporary audiences.

2.5 Overall evaluation of the exhibition

The exhibition incorporates multimedia elements such as video storytelling and interactive installations, enriching the visitor experience by creating an engaging, contemporary presentation that remains connected to classical art forms. This approach effectively links Buccellati's jewellery to broader themes within Italian art, showcasing the brand's deep cultural heritage and commitment to timeless design principles. The curation seamlessly merges historical pieces with modern designs, highlighting the evolution of Buccellati's craftsmanship across generations. This mix offers a comprehensive look at the brand's legacy and place in the modern luxury landscape. At the same time, the exhibition might have been controversial for critics or middle-aged visitors due to the interactive elements embedded into the core of the entire display. These elements could be seen as overshadowing Buccellati's luxury items, along with the brand's history and traditions.

The unique architecture of the *Officine 800* on Giudecca helped guide visitors through the exhibition with a dynamic layout involving mirrors and evanescent screens that enhanced the theatrical nature of the display. However, it also presented a potential limitation in handling large crowds. The space was creatively utilized to its fullest extent, yet the limited size of the venue could have posed challenges in accommodating higher visitor numbers. As a domestic influence, the exhibition has revitalised interest in Italy's long-standing goldsmithing tradition. By focusing on Mario Buccellati's meticulous craftsmanship, creating a bridge between rooted in Renaissance techniques and modern narratives.

For global recognition, the exhibition has contributed to an evolving perception of high-end jewellery as a form of fine art on the global stage. It has attracted international attention, with collectors and art institutions increasingly recognizing jewellery as an art form that reflects

both personal expression and cultural heritage which could be presented in a digital form or perfectly cooperate with that.

The Buccellati exhibition has reinforced the enduring value of craftsmanship and classical aesthetics, inspiring both domestic pride and international appreciation for Italian jewellery as a timeless and culturally significant art form. It has also encouraged curators to look to ancient and Renaissance-era styles for modern creations. This melding of classical and modern aesthetics influences contemporary art and design trends, especially in jewellery, fashion, and decorative arts.

3. ANALYSIS OF THE EXHIBITION'S EVALUATION

3.1 Curatorial Perspectives: Evaluating the Exhibition and the Essence of Multimedia in Art

To study the in-depth analysis of interactive exhibitions using the example of the Buccellati brand, an interview was conducted with the creator of *The Prince of Goldsmiths* exhibition to understand how work with these technologies is carried out and to study the issue of their influence on art. During the interview, the curator was asked questions about his experience creating the exhibition under analysis, his personal opinions on various topics related to the use of digital tools in curating today, and viewers' attitudes towards them.

Speaking about the inspiration for creating the exhibition, in his interview answers Mr. Balich particularly emphasizes the importance of balance between the use of innovations (in this case, multimedia technologies that occupied a special place in the exhibition) and respect for the brand's heritage:

“Classical Italian architecture, painting and sculpture, that has inspired the goldsmithing creations, dialogue with the precious jewels in the exhibition, enhancing them with video installations that dive the visitor into the Buccellati world.”

In this case, we see an approach to the organization and installation of the exhibition from the side of enhancing the significance of the history of the Maison and its perception, without turning the exhibits and the technological show deployed into an entertainment show. It is very important to observe this fragile line for the modern viewer, without distracting attention from the real piece of art, creating an interactive atmosphere as an auxiliary one. Multimedia elements are not an end in themselves, but only a tool for enhancing the narrative.

In this case, multimedia technologies not only enhance aesthetic perception but also provide a context for understanding the art objects. This turns a visit to the exhibition into not only entertainment content but a full-fledged educational and emotional experience. For example, in contrast, we can consider such a modern digital art installation as the exhibition "Immersive Van Gogh", which was harshly criticized by art lovers for turning classical art into a commercial show, losing its depth and historical context in the process.

Technology is certainly a powerful tool that can not only bring elements of novelty to an exhibition but also revive historical heritage for a modern audience. However, as Marco Balich notes, its implementation requires special care and respect for the cultural and historical context:

‘The challenge was to design with technology highlighting the intricacies of very ancient techniques. To integrate with great respect Italian masterpieces of art (architecture, paintings, sculptures) together with the historical Buccellati creations.

As the concept of the exhibition suggests, the privilege but also the limits of working in a place of the past can become the creative inspiration for the design of the present.’

The key task is not only to use technology as a means of attracting attention but also to organically integrate it into the story to enhance the perception of the work of art itself.

When it comes to demonstrating objects with deep historical roots or presenting them in a historical space, each multimedia solution must be carefully considered. The primary objective of any integration of technology should be to highlight the uniqueness and beauty of the exhibits, not to overshadow them. As Balich rightly noted, “the privilege and limitations of working with the past” can be a source of inspiration but require a delicate approach. This philosophy of maintaining a balance between respect for history and contemporary ways of interpreting it, suggests that technology plays a supporting role, not a dominant one, as stated earlier. It is used solely to enhance the narrative, deepen the viewer’s understanding of the historical and artistic context, and create an emotional connection. This approach excludes the use of multimedia for the sake of the ‘wow’ effect or for the sake of keeping up with fashion trends. Technology in this context serves meanings, not dictates them. In support of this statement, Mr. Balich emphasizes that his team’s design goal was to avoid a design overloaded with video installations, so as not to distract anyone from the beauty of Buccellati’s decorations.

Reflecting on the subtlety of the line between art and entertainment, Mr. Balich agrees that ‘multimedia elements are a great enabler for wonder and wow effect’. Drawing on his studio’s other projects, he also says that ‘from large scale projections to drone shows till the very detail in Buccellati digital narration, they empower the experiences’. This statement confirms the idea that technology is developing at all levels of our daily lives and is being introduced in various forms into art or events of varying scale and meaning. But the important aspect is not the form or size of the projection, but their true value – provoking reflection, dialogue with the viewer and the emergence of a space for understanding the depth of content, and not just the form. Returning to the fragility of the line between these two concepts, he confirms that entertainment and technology do indeed go hand in hand and does not rule out the possibility of their transformation into art itself in the future, but at the moment the whole perspective is given to the opportunity for artists to “speak” and express themselves, and digitalization is only an auxiliary tool for this. This is a fair point, especially in an era when technology can easily

distract the viewer from the essence, turning an exhibition into a show for the sake of a show. Artists continue to play a key role, using technology only as a means of expression, and not as a replacement for traditional art forms:

“However, they should always be driven and never be the driver: They are born to empower not to impoverish.”

The approach used by Balich Wonder Studio not only tells the brand’s story but also creates an emotional connection with visitors. Video installations that tell us about inspiration, tradition and craft make the brand closer and more understandable to modern viewers and viewers who are not familiar with the brand at all:

“We wanted to involve the elevated audience of the Biennale and attract them with an unexpected but elegant experience. Presenting classical works of art and goldsmithing in a contemporary way. Creating an experience that was suitable for both the potential clients of the Maison and the general audience of an open exhibition.”

The emphasis on creating a universal experience is created by using technology to expand the target audience of the exhibitions. This confirms the thesis about the “blurring of boundaries” between the elitism of art and its accessibility to the public.

Technology can also be an important tool for attracting a younger audience that expects interactivity and novelty. Such a balance allows for cultivating respect for art and tradition in the audience while maintaining their relevance in the context of a rapidly changing cultural landscape.

However, it is worth noting that the Balich Wonder Studio holding itself did not conduct a specific calculation of KPIs (Key Performance Indicators), focusing only on a qualitative assessment of visitor feedback (which was mostly positive):

“We do our best to embed multimedia technologies into the overall experiences. Multimedia technologies are not the showcased item but the enabler: we study them, invest in them and deploy them to enhance an idea, to create a dialogue with the audience, to co-create value with it.”

This emphasizes the fact that today it is still difficult to measure the impact of multimedia on the viewer in a quantitative way. For companies like Balich Wonder Studio, technology is not

an end in itself, but a tool that creates dialogue with viewers and enriches their experience, creating value through emotional involvement, and not quantitative indicators.

On the one hand, the lack of such strict metrics as KPIs can be perceived as a disadvantage, but it reflects a deeper approach. Here, curators and creators face an important challenge: measuring the impact of multimedia technologies requires complex methods that can take into account both quantitative and qualitative parameters.

On the other hand, a qualitative assessment of feedback based on discussions, moods and comments from visitors allows us to analyze not only the perception of the exhibition but also how it affects the audience on a more emotional level. Also in this case, more clarifying questions can be asked, and details can be specified for use in the next work.

With the development of technology and the spread of the choice of its application in exhibition activities, considering the duration of the visit is no longer a sufficient measurement. In this case, the development of new models with an assessment of emotional perception and its impact on the perception of the brand or cultural context is required.

Speaking about the promotion channels for *The Prince of Goldsmiths*, one of the main ones was social media:

“We created an exhibition rich in photo opportunities, to spread the message showcased on social media with the help of the visitors themselves.”

It may seem that from a sensory perspective, such a tool can interfere with the emotional perception of visitors, persuading them not just to enjoy the exhibits, but to take a good photo for their social networks. However, creating exhibitions rich in “photogenic” moments, as was done at *The Prince of Goldsmiths*, gives visitors the opportunity to become co-authors of the visual narrative and thereby enhance emotional involvement.

From a marketing perspective, this is an example of successful “User-Generated Content” (UGC), where technology and online visitor profiles can expand the boundaries of interaction with the audience, making them active participants, and not just an observer. It also significantly expands the audience reach due to the natural distribution of content on social networks, where each user draws attention to the brand and the exhibition.

This approach has several key advantages:

1. The ‘naturalness’ effect. Content created by visitors is perceived by their followers as more sincere and honest than regular advertising.
2. Increased reach. Each post with geotags, hashtags or tags on photos becomes an additional promotion channel.

3. Social engagement. Seeing others visiting the exhibition, potential visitors associate it with a positive experience or simply begin to feel interested and strive to become part of this event.

Speaking of social networks, we will conduct a small analysis as an example of how this tool works for promoting an exhibition. To popularize the exhibition name on the Internet, the brand team introduced the hashtag #ThePrinceOfGoldsmiths on Instagram, which allows us to make the following observations:

1. Popularity and use of the hashtag: At the moment, the hashtag #ThePrinceOfGoldsmiths is used in a limited number of publications (about 100 publications), which indicates its specialized and narrowly focused nature, directly related to the Buccellati exhibition.

2. Audience engagement: Publications with this hashtag receive an average number of likes and comments, not exceeding the norm for other brand posts, which indicates the niche theme of the exhibition.

3. Content analysis: Speaking about the content of the posts, most of them are photographs of exhibits, behind-the-scenes preparations and official events related to the event. The bulk of the content with this hashtag is published by official Buccellati accounts and exhibition partners, which indicates the insufficient popularity of this tool among the general audience. This may be due to the exclusivity of the opening of the event and its limited access to the general public (only stars and VIP guests were invited).

Also, analyzing the number of subscribers to the official Buccellati account, we can say about the audience growth compared to previous months by 400 people with a decrease in media use from 18 posts per month to 13 in April 2024 (the month of the beginning of the exhibition and its active promotion on the brand's social networks). This indicates a positive impact of the Maison team's advertising campaign and a higher-quality choice of broadcasting the company in the form of posts.

In addition, the use of UGC gives rise to the idea that interaction with cultural objects should not be passive. Technologies allow modern museums and exhibitions to rebuild the dialogue with the audience to new levels, transforming the space from a place of contemplation into a platform for interaction.

When organizing *The Prince of Goldsmiths*, Balich Wonder Studio paid special attention to creating an aesthetically verified space, where every corner could also serve as background for photography or video. This solution, combined with carefully thought-out lighting and multimedia installations, made the process of their "transfer" to the digital environment more organic.

It is important to note that UGC promotion strategies are more relevant for attracting a young and active audience that is accustomed to a constant presence on social networks. In this context, curators must adapt and create aesthetically attractive spaces for photography, which is becoming an integral part of modern exhibition design. They act as a bridge between traditional art and modern ways of perceiving it, erasing the boundaries between culture and everyday life. Thus, the approach based on creating visually attractive content and supporting visitor activity becomes an important part of not only promotion but also the formation of a new model of interaction between exhibitions and the audience.

Also, as previously mentioned in the analysis of marketing channels used at the exhibition, one of these promotion methods was collecting personal data of viewers (e-mail and name). Balich admits that although their team was not aware of the details of this campaign for further communication with clients, he emphasizes the importance of collecting visitor data for marketing and creating brand loyalty.

Speaking about visitor feedback, Marko Balich clarifies that their team did not collect their quantity but describes them as

“Very positive feedback from everyone who has participated in the experience, with a particular emphasis on the balance between visual storytelling and jewellery”.

When comparing Buccellati’s solo exhibition with *Homo Faber*, Balich emphasizes that the latter event is a collective exhibition and is dedicated specifically to craftsmanship excellence, thus emphasizing that the exhibition format strongly influences the perception of the brand. *Homo Faber*, as a collective exhibition, focused on craftsmanship, while *The Prince of Goldsmiths* offered an immersive monographic experience:

“We had the mission to tell the overall story and heritage of the Maison on a very special immersive monographic experience.”

When comparing the two approaches, Balich assures that their version is also a classic tribute to the beauty of Buccellati, but in a very modern form:

“As life, it’s a beauty that is reborn with every generation, nurtured by contemporary languages, and mastered through an evolution of the most refined techniques. The classics are eternal when kept alive, interpreted with the most modern media and guided in an emotional direction.”

In other words, the goals of the brand's presentation at *Homo Faber* and this exhibition were quite similar - celebrating the splendour of the brand's heritage and craftsmanship, and the Holding only emphasized the classic elements of the Maison and brought them to life, extending the effect of admiration for several generations to come thanks to technology and deep emotional experience, presenting it as "*an extraordinary wonder*".

Marko Balich's answers vividly demonstrate how technology, marketing and design come together to create a unique experience. To sum it up, let's look again at the expert's main thoughts based on his experience and briefly comment on them:

1. The importance of maintaining a balance between technology and the heritage of the exhibits

Based on the example of the exhibition, we can see that the correct use of multimedia only enhances the value of historical exhibits, emphasizing the connection with classical art (architecture, painting, sculpture), and does not overshadow it. This is the main task of modern curators and creators today to preserve this fragile line between the past and the present and support its perception on an emotional level. The main idea of Mr. Balich is that technology should act as a tool, not as the source and the dominant.

2. Maintaining interaction between the audience and multimedia elements

Aiming at attracting a wide audience (both brand clients and general visitors) through a modern presentation of classical art. Technologies must be accessible and interesting for both experts and the public, but at the same time do not degenerate into entertainment content and the main purpose of the exhibition.

3. Difficulties of multimedia integration

The main problem of modern curatorship is maintaining respect for the history and technology of creating exhibits when using multimedia. Technologies in the arts and culture sector require careful integration and detailed development to preserve the integrity of the atmosphere and respect for art and its heritage.

4. Difficulty in assessing the impact of multimedia on viewers

When assessing the viewer experience at an exhibition, the focus is on qualitative feedback, rather than quantitative indicators. Quantitative indicators in this case are not yet fully understood and are difficult to present in the form of a specific structure. When assessing an exhibition, curators rely on sensory channels: live feedback from visitors, their emotional component and building a connection with the audience. Multimedia serves as a tool for fostering dialogue and value, rather than being an end in itself.

5. Promotion channels and "user-generated content"

In modern exhibitions, the emphasis is on visually attractive content and audience engagement through social networks as one of the promotion channels. Technologies and social networks expand the reach, enhancing interaction with the audience on an emotional level, while integrating not only directly with the visitor himself/herself but also with his/her followers in social networks.

6. Maintaining the line between art and entertainment

Nowadays, digitalization is closely connected with the entertainment industry and is successfully developing in this. In the case of curation, multimedia creates a "wow effect", but this should not be the main goal and replace art. Technologies act as an auxiliary tool for enhancing the perception of art, and not a way to turn an exhibition into an entertainment show or just decorations for a good photo. Regardless of the form or size of the special effects used, first of all, they should resonate with visitors on an emotional level.

7. Comparison with the classic approach (in this case, the brand's participation in *Homo Faber*)

As Marko Balich emphasized, the approach to creating an exhibition depends very much on its narrative. In the case of *Homo Faber*, the focus was on the craftsmanship of the artisans, and *The Prince of Goldsmiths* - on immersion and the perception of the brand's heritage and its history. The two approaches complement each other, showing the flexibility of the brand and its readiness to work and change under the auspices of time. With the help of technology, history was not obscured, and the brightness of Maison's heritage was not lost, but on the contrary, they were continued in a new form for several more generations.

8. Evaluation of the role of multimedia in a long-term strategy and its prospects

Technology allows you to "revive" the classics, maintaining their relevance for new generations. They are, in a way, a source of continuation of history, adjusting exhibits to modern realities, helping them to occupy their niche and find a new, young audience. Multimedia helps the brand remain a modern, competitive player while maintaining a connection with tradition and not changing its philosophy.

3.2 Analysis of the visitors' experience at *The Prince of Goldsmiths* Exhibition

We will conduct our brief analysis of visitor feedback based on a survey of a group of respondents who visited the exhibition and *Homo Faber*. The questions were aimed at clarifying their impact from the effects, the impact on the installations, the chosen approach to the exhibition and the methods of influence applied to the side objects.

1. The most memorable aspect of the exhibition *The Prince of Goldsmiths*, according to the survey participants, was the unusual use of space, live multimedia, animation and lighting solutions. These elements were especially memorable to viewers and helped to create an atmosphere that left a vivid impression on visitors. Analyzing the response data, conflicts arise in the field of science and innovation, since the participants did not confirm the exhibits themselves.

However, when considering the approach of *Homo Faber*, respondents expressed a desire to see a greater balance between digital technology and classical elements in the future, which ensures the relevance of the use of technology, but with the preservation of traditional offerings.

2. Visitors highly rated their experience at the exhibition, assigning it a rating of 5 out of 5, where 5 meant "amazing experience". This indicates a high level of satisfaction from the visit and the achievement of emotional contact with the viewer.

3. The level of all the elements presented in understanding the exhibits was rated at 5 points "excellent", which ensures the successful use of technology to create an educational and intellectual experience, expanding the boundaries of creating exhibitions for educational and cognitive. This is also the reason for greater efficiency and confidence in visits upon delivery.

4. Even though the built-in technology provides contact information for registration and visiting exhibitions, some visitors noted the inconvenience due to the emergence of clarity about the purposes of data collection, which indicates insufficient ethics in the use of data and leads to final explanations for the trust of visitors.

5. The brand exhibition significantly increased recognition among young people: some visitors were previously unfamiliar with the brand, but after visiting showed interest in its products and heritage. Those who knew about the brand noted an increase in interest and attention to its origins and creativity.

6. Opinions were divided on approaches to organizing exhibitions. The classic approach of *Homo Faber* turned out to be more familiar and conservative for the presentation of jewellery art, but the allocated integration in *The Prince of Goldsmiths* caused delight thanks to interactive moments, unusualness and innovation. It also turns to the emotional sun as a bridge.

7. Participants noted that *The Prince of Goldsmiths* inspired them to share photos of installations on social networks thanks to dynamic elements and animation. At the same time, *Homo Faber* was perceived as a more convenient platform for shooting, thanks to static exhibits.

Analysis of the responses leads to the fact that the curators refused to participate in the exhibition *The Prince of Goldsmiths* achieved their goals of raising the brand to a new level and opening its new generation, without forgetting the history and heritage of the brand, and also opened up new multifaceted possibilities for perceiving jewellery art, significantly increasing

interest in the Buccellati brand. In this part, the classic approach is still appreciated, consisting of the craftsmanship of a large Maison, which speaks of interest not only in the technical content of the exhibitions.

CONCLUSION

The technological breakthrough and its participation in the world of art and culture has simultaneously significantly enriched the development of curatorial projects and visual experience but also highlighted the problems of the perception of these tools by the audience. The issue of measuring the perception of the viewer's experience and maintaining the boundary between new forms of art and the entertainment industry comes to the surface. In this context, the discourse on digitalized exhibitions and their impact on the perception of art in a new form is intensifying.

By analyzing the audience's reaction to a multimedia exhibition, commenting on them as a digital visitor, and analyzing the impact of the presence of the brand under study on social networks, in combination with two in-depth interviews with curators, it was possible to find out that digital efforts, although they have become an important part of new art, are still aimed at an auxiliary function of their development, and not their existence as a separate typology. Maintaining this balance between deep aesthetic perception and elements of entertainment format is a key factor in integrating digital tools into art without dissolving them in the commercial component.

The first insight that has emerged from the study of the history of technology in the cultural environment is that the distinction between art and entertainment is becoming increasingly blurred, largely due to the integration of digital technologies. Traditionally, art has been associated with deep reflection and intellectual engagement, and entertainment with leisure and mass consumption, but these boundaries have become less clear. The widespread use of the Internet and its impact on all aspects of our lives has further blurred the boundaries between high and low culture, providing new modes of artistic expression and ways of curating. Museums and institutions now reach global audiences through online exhibitions and digital initiatives, facilitating cross-cultural exchange and rethinking the visitor experience. Looking ahead, advances in augmented, augmented, and virtual reality will continue to transform the art world. As technology advances, artists will have new ways to create immersive experiences, curators will develop interactive virtual galleries, and audiences will engage with art in unprecedented ways. The future of digital art lies in a more intuitive interaction, where the integration of technology enhances rather than replaces the essence of artistic expression.

The second output was obtained by analyzing a multimedia exhibition using Buccellati's *The Prince of Goldsmith* as a case study. Although the unique architecture of the Officine 800 on the Giudecca implies a limited space, the curators were able to use this as a tool for a consistent

play of light and multimedia with the audience, creating an immersive environment. The Buccellati exhibition seamlessly combined multimedia storytelling and interactive installations with the brand's tradition and history, enriching the visitor experience. By combining heritage with contemporary design, the exhibition highlighted Buccellati's enduring influence on the contemporary market. However, the integration of digital elements could be perceived by traditional audiences as controversial, potentially overshadowing the brand's heritage and lacking cultural value. While the exhibition revived interest in the Italian jewellery tradition domestically, combining Renaissance techniques (using classical paintings) with contemporary narratives and techniques, it also contributed to the development of jewellery perceptions in both physical and digital forms. Ultimately, the exhibition reaffirmed the value of craftsmanship and classical aesthetics, while inspiring new curatorial approaches using technology.

That same year, viewers had the opportunity to compare the brand's presentation at *Homo Faber*, where the Maison was presented more traditionally. The immersive experience was in stark contrast to that of the exhibition, highlighting the importance of considering the diversity of curation today while maintaining a balance between an aesthetic and intellectual experience without turning it into entertainment.

Through an in-depth study of the curation of a multimedia exhibition (*The Prince of Goldsmiths* by Buccellati) through an interview with the curator, the following conclusions were drawn. The Buccellati exhibition masterfully balanced technology and tradition, using multimedia elements not as an entertainment element, but as a tool to deepen the visitor's involvement in the history of the Maison. Unlike immersive experiences that prioritize spectacle and the "wow-effect" factor over content, the exhibition maintained a clear focus on craftsmanship, ensuring that the digital elements complemented, rather than overshadowed, the exhibits. This was possible thanks to the careful approach and philosophy of Marco Balich: technology should assist the narrative, enriching the historical and artistic context, rather than dictating it. The use of the digital storytelling approach created an educational and emotional experience, facilitating a deeper emotional immersion into the brand's story.

Speaking about the key challenge of integrating technology into a heritage exhibition, it was to maintain respect for the historical narrative while combining it with modern tools for audience engagement. The exhibition space was designed to highlight the uniqueness of Buccellati's projects, but also to create visually compelling moments that encouraged visitors' attention. This choice is in line with current exhibition trends, where social media and user-generated content play a significant role in reaching existing audiences and attracting new ones. By offering photogenic settings, the exhibition allowed visitors to become participants in the story, extending its reach beyond physical space and into the digital realm.

From a marketing perspective, this approach successfully bridged the gap between exclusivity and accessibility, again highlighting the increased opportunities for audience engagement through technology. While the exhibition maintained an aesthetic ambience, its digital integration enabled greater engagement, especially among a younger audience accustomed to interactive and shareable content. In this way, the exhibition bridged the interests of several generations. However, the limited organic distribution of the hashtag #ThePrinceOfGoldsmiths in the vastness of the analyzed social network (Instagram) suggests the possibility of further improvement in the use of digital platforms for greater visibility. Nevertheless, the increasing numbers of subscribers indicate a positive trend towards the advertising campaign. It is important to note that during the interview with Mr. Balich, it became clear that in curatorial practice there is still no clear understanding of the calculation of KPIs when holding exhibitions of a new format. Nowadays, all indicators mainly rely on visitors' feedback and in this case their positive result emphasized the emotional impact of the exhibition, demonstrating that the true measure of success lies not only in indicators but also in the resonance of the experience. Ultimately, *The Prince of Goldsmiths* exemplifies a model of modern curatorial practice, where technology is thoughtfully integrated to respect traditions and improve interaction with the audience, without overshadowing the original cultural foundation. This approach ensures that heritage brands remain relevant in a changing cultural landscape, proving that digitalization, used with care and purpose, can serve as a bridge between the past and the future, extending the relevance of a brand for several more generations. According to Marco Balich, the task of a modern curator is not to use technology as the main idea of an exhibition. This tool can help in expanding the expression of artistic freedom but not overshadow it. The line between entertainment and cultural value is becoming increasingly thin, but the context of using a multimedia tool must remain in balance and be used for its intended purpose - to enhance the emotional and intellectual involvement of the viewer's perception. Speaking about the audience's assessment in more detail, having surveyed visitors, it can be said that the installations and their integration into the unique architecture made a positive impression on viewers. They also highly appreciated the auxiliary element of technology for the educational experience. However, it is worth noting that the classic *Homo Faber* approach to presenting craft was closer to some viewers, but the solo exhibition inspired them to take photographs and share them on social media.

My research attempts to explore these gaps, but future research should address the topics mentioned above to fill them. Defining qualitative indicators to measure the viewer experience during an exhibition using technology is of utmost importance, as the lack of research on this runs the risk of losing the balance and turning art into entertainment.

Despite the careful analysis of case studies and curatorial responses from a successful exhibition, a limitation of the study is the lack of development of clear indicators and case studies, based only on the personal experiences of interview participants and the analysis of visitor's reviews.

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