Partizipation und Teilhabe: die virtuelle Gemäldegalerie Alte Meister der Staatlichen Kunstsammlungen Dresden
(Beitrag in englischer Sprache)

Michael Schumann, Second Interest AG, Berlin
MAI-Tagung 2011
“museums and the internet”
Bremerhaven, 26./27. Mai 2011
Content

• What are online 3D environments (virtual worlds)?
• How can they augment learning and participation?
• What is a virtual museum and how can you use it?
• The Dresden Gallery Experience: facts and findings
What are online 3D environments?

• high quality, computer-based 3D simulations
• accessible online by many users at the same time
• users have a shared visual and auditive experience
• users can interact with each other / the environment
What are online 3D environments?

• have their roots in MMORPGs
• highly popular with young audiences
• they become more and more sophisticated
• also known as “Immersive Spaces” or “Virtual Worlds”
Total registered accounts

Q1 09  Q2 09  Q3 09  Q4 09  Q1 10  Q2 10  Q3 10
How can virtual worlds augment online learning?

• Virtual worlds are:
  • highly social
  • very collaborative
  • extremely immersive
How can virtual worlds augment online learning?

- They create a rich multifunctional environment
  - for new concepts of (distance) learning
  - for simulations in a safe and realistic setting
  - for exercises in an error-tolerant training ground
Introducing the concept of a virtual museum

• What is a virtual museum?
  • a replica of a real museum in a virtual world
  • a true-to-scale simulation, but more than a copy
  • as you can do things there you cannot do in reality
Introducing the concept of a virtual museum

• What are the purposes of a virtual museum?
  • destination marketing (pre- and after-visit)
  • education and participation of (young) audiences
  • prototyping of exhibitions and training of personnel
Introducing the concept of a virtual museum

• How can a virtual museum augment learning?
  • it can improve communication skills
  • it can improve expertise on work of arts
  • it can improve competence on modern media
Introducing the concept of a virtual museum

• How can a virtual museum augment learning?
  • various scenarios can be simulated
  • i.e. guided tours, explanation routines
  • i.e. games, competitions, community building
The Dresden Gallery Experience: A case study

- the first truly virtual museum on the internet
- true-to-scale simulation of the OMPG Dresden
- set in the baroque palace of the Dresden Zwinger
- all 750 artworks are on display, including Audioguide
The Dresden Gallery Experience: A case study

- launched in 2007, more than 150,000 visitors so far
- visitors come from 35 different countries, multiple visits
- 2/3 of first time visitors come from younger target group
- the average visitor spends up to 40 mins per virtual visit
The Dresden Gallery Experience: A case study

• broad national and international media attention
• featured at conferences in Europe, USA and Asia
• awarded several distinguished innovation awards
• chosen as top innovation for display at Expo 2010

Erst nach der Festlegung der großen Formzusammenhänge malte Canaletto die Details. An den Überlagerungen der Malchichten wird beispielsweise offensichtlich, dass die Figuren, die den Bildern eine erzählende Komponente verleihen und Akzente von intensiver Farbigkeit setzen, erst gegen Ende des Malprozesses hinzugefügt wurden.

Deutlich zeichnen sich auch die Keilrahmen ab, auf welche die Leinwände gespannt sind.

The X-ray images of the two recently restored vedute provide insights into Canaletto's painting technique. His spontaneous, surprisingly free artistic approach is clearly revealed. It is also evident how the layers of paint were applied in various thicknesses over the dark ground. This makes it possible to trace how Canaletto developed his compositions from the distribution of light and shade, starting from the dark tone of the ground.

Only after he had established the basic compositional scheme did Canaletto go on to complete the details of the picture. It is evident from the overlapping of the paint layers that the figures which lend the paintings a narrative component and provide accents of intense colour were only added towards the end of the painting process.

Clearly visible are the stretchers, onto which the canvases have been mounted.
Thank you.
SECOND INTEREST AG
Virtual Business Solutions
Dernburgstrasse 7
14057 Berlin
Germany

t +49 (0)30 92 12 82 -73
f +49 (0)30 92 12 82 -74

www.secondinterest.com
Der Vortrag wurde gehalten anlässlich der MAI-Tagung 2011
am 26./27. Mai 2011 im Deutschen Schifffahrtsmuseum, Bremerhaven

Die Tagung wurde veranstaltet durch den
LVR-Fachbereich Kultur und das LVR-Archivberatungs- und Fortbildungszentrum

in Kooperation mit dem
Deutschen Schifffahrtsmuseum, Bremerhaven

Weitere Informationen unter:
www.mai-tagung.de

Anmeldung für den Newsletter:
www.mai-tagung.de/MAI-Ling