

Museum without walls

tipología de museos online/virtuales

Montserrat Fernández Blanco
Università di Milano-Bicocca





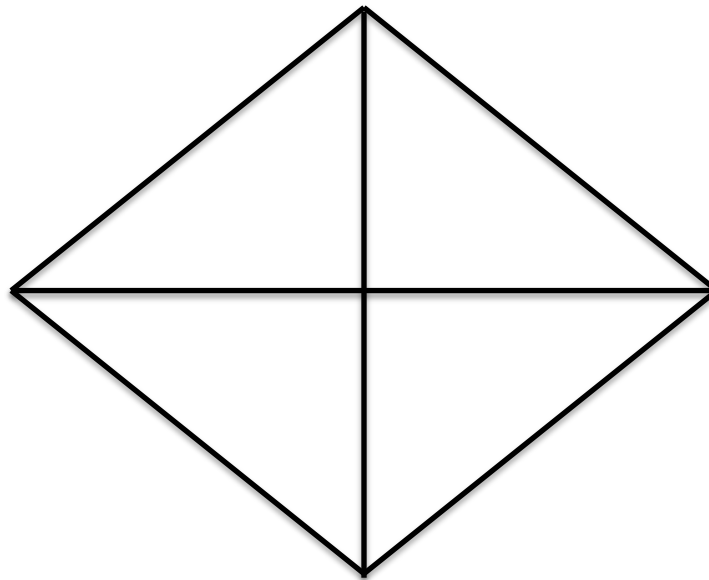
Museo

**Mundo social
Tecnología digital**

Diamante cultural de Wendy Griswold

Objeto cultural

Creador cultural



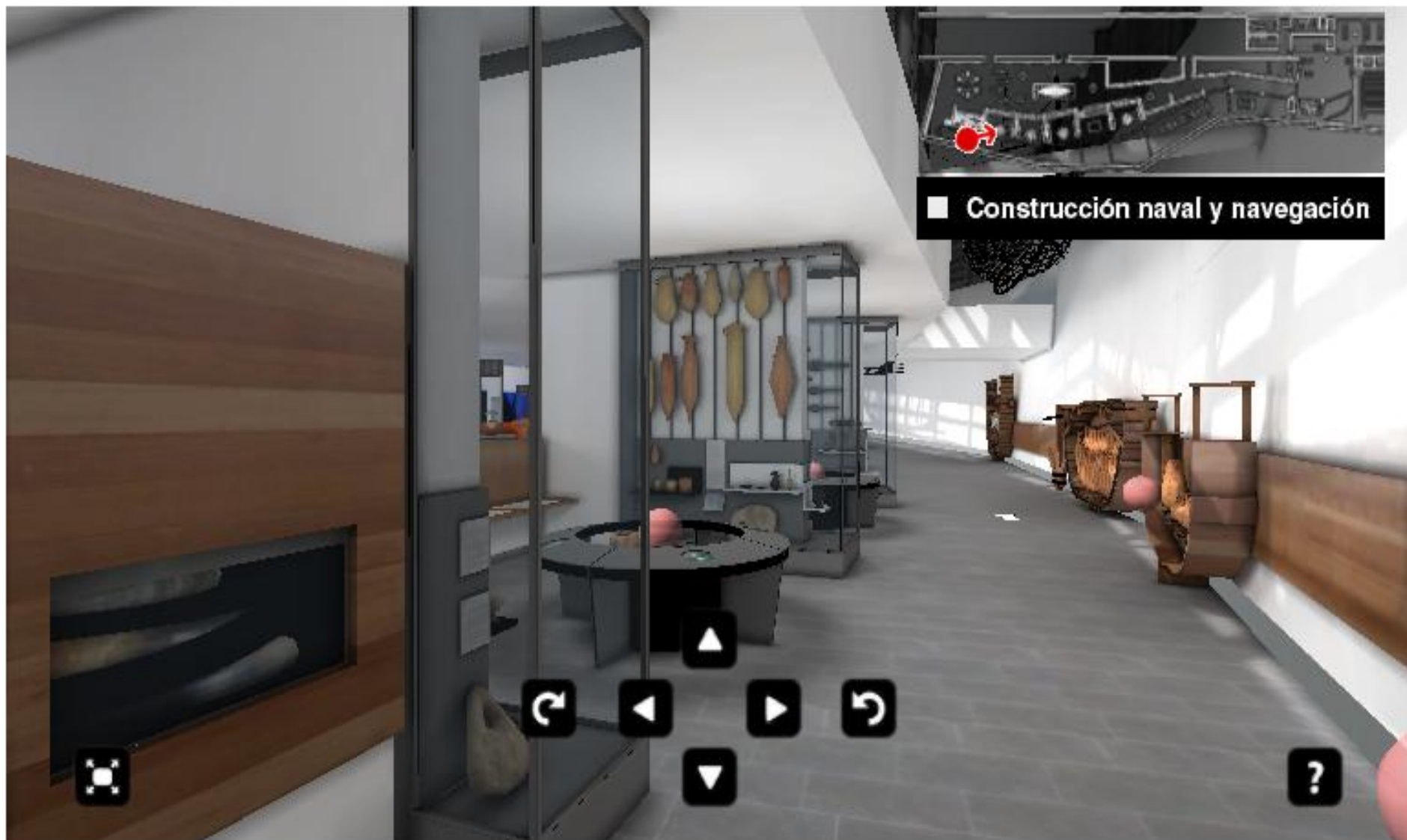
Receptor cultural
Productor activo de su
proprio significado

Mundo social
Contexto pertinente

“As network speeds continue to increase, more and more individuals will access information and entertainment from their workstations at home or work. Still images, moving images, and multimedia will become available as networked services. And as individuals access more and more of these resources online, cultural repositories we be under increasing pressure to distribute in this arena. It is very possible that many individuals will become less interested in traveling to sites where they must wrestle with parking and limited hours, and that they will only visit cultural repositories if they can do so any time of the day or night from the comfort of their home workstation”.

The Transformation of the Museum and the Way it's Perceived,
Howard Besser (1997)

VISITA VIRTUAL POR EL MUSEO





The Virtual Museum has been realised through digital environments and 3-D images so as to give visibility to a few of the most remarkable artefacts included in the collections of the Museums involved in the project. To these artefacts have been linked thematic routes and touristic-cultural itineraries created on purpose. The overall resources valorised by this innovative product, demonstrate the common ancient matrix on which Europe is founded since prehistoric times, guiding visitors to the discovery of our shared European cultural heritage. The various thematic routes available design a unique experience of a friendly, highly accessible visit of the Virtual Museum. Visitors are made free to choose objects, themes, language and criteria on which they want to base their virtual journey.



Search by

Chronology 	Area 	Objects 	Museums 	Routes 	Itineraries 
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40.000 - 20.000 BC



20.000 - 10.000 BC



10.000 - 7.000 BC



7.000 - 3.500 BC



3.500 - 2.000 BC



2.000 - 0 BC



"Tortugas"

[Artifacts](#)

[Artillery](#)

[Bottles](#)

[Cargo](#)

[Personal Items](#)

[Religious Ware](#)

[Ship Elements](#)

[Tableware](#)

[Treasure](#)

Site 35F

[Artifacts](#)

[Bottles](#)

[Personal
Necessities](#)

[Ship Elements](#)

[Cargo](#)

Jacksonville "Blue China"

[Artifacts](#)

[Decorative Goods](#)

[Bottles](#)

[Personal
Necessities](#)

[Ship Elements](#)

[Tableware](#)

Lead Screw Collars and Caps



[« Previous Image](#) | [Next Image »](#)

(Image 5 of 5)

17th century when natural water supplies were considered infectious and alcohol was taken for medicinal purposes. However, as with most bottles of the era, after being emptied the bottles were often reused for different products, which may have been the case on the return voyage of the "Tortugas" ship.

oned case bottles. The
herds were recovered
mouths. Data

throughout Europe
or packing in wooden
were essential in the

A gallery space with various artworks and documents on display. The room features a large wall with numerous framed and unframed pieces, including a prominent portrait of a man in a dark suit. The lighting is dim, creating a focused atmosphere. The text 'THE GALLERY OF LOST ART HAS BEEN ERASED.' is overlaid in large, white, stencil-style font across the center of the image.

THE GALLERY OF LOST ART HAS BEEN ERASED.

visits

102,184

pageviews

616,049

Demographics

153 countries,

6,700 cities



**Closed for construction,
yet more open than ever.**





[

The temple, the plaza and the stoas, from southeast

]

82nd & Fifth



SEALED

Yelena Rakic

FACE

Joanne Pillsbury