About Us

We carry out international multimedia immersive projects focused on the conception, design, production, distribution, installation, promotion and management of permanent and travelling exhibitions of great cultural appeal and originality.
Established in 2008, today Crossmedia Group plays a leading role as a supplier of innovative products and strategies for multimedia exhibitions, applications, audiovisual, educational, digital market and publishing products. The constant updates and the long operational experience, progressively motivated us to implement most ambitious creative ideas and to stage unique exhibitions that appeal to an increasingly wide audience.

In 2015 we took on the management of Santo Stefano al Ponte, a deconsecrated church in the heart of Florence - near the famous Ponte Vecchio - since then it has been the magnificent setting of various successfully exhibitions: Van Gogh Alive, Da Vinci Alive, Body Worlds, and our first direct production: Incredible Florence. From November 2016 we have inaugurated our second production Klimt Experience. This is the world preview of an exhibition that in the period between December and June, has been crossed by more than 100.000 visitors.

In 2017 we present two new productions: Da Vinci Experience and The Impressionist Experience. In 2016 we patented a new media platform – the MATRIX X-DIMENSION ® technology- an innovative system that allows as never before to produce a literally immersive experience.
WHAT WE DO

Operating from our permanent office in Florence we manage a network of partners and agents with a worldwide key presence. Our exhibitions are entertaining, educational, family-oriented and interactive experiences.
WHAT MAKES OUR EXHIBITIONS UNIQUE

- **International Brand**
  The concept of each exhibition is developed after an accurate analysis of the potential value and reputation of the brand into the international market.

- **Mass Appeal**
  To improve our choices, we constantly examine the statistical reports on worldwide exhibitions, that’s why we are able to understand audience habits and to anticipate the new styles and trends of people of all ages and cultural background.

- **Entertaining**
  Our first mission is the visitor’s satisfaction; we strongly believe that the time spent attending an immersive exhibition must be above all a pleasant time. We always follow Horace’s teaching: instruct and delight.

- **Educational**
  The objective atmosphere of sensory stimulation of an immersive exhibition allows you to expand the visual and emotional subjective perception, encouraging the understanding and learning of the artistic historical and scientific contents represented in a new fascinating way.

- **Prestige and Reliability**
  Before any production starts a committee of experts - especially created depending on the focus of the exhibition - gives rise to a long preliminary work of research and in-depth analysis. Historians, art critics, professors of communication techniques, as well as museum curators, contribute to the project development and support the director in the narrative selections.

- **Direction**
  We entrust the direction of our multimedia exhibitions to video-makers with a strong international experience. Professionals who give their soul and intellect to their works, according to a new interpretative key of the theme treated: at once both visionary and realistic.

- **Technical direction**
  The competence and the work of constant updating by our technical staff allow us to successfully complete a technologically complex endeavor, designed and carried out in accordance with the basic principle of multimedia representation: the use of technology must never be a goal in itself, rather a means for the enhancement of the contents of which it is an instrument.

- **Easy Carriage, Set Up and Deinstallation**
  The exhibition format designed by Crossmedia Group is the only solution of its kind that can optimize time and costs for the transfer, installation and deinstallation of the equipment. By using a modular system, regardless of the size and architectural style of the exhibition spaces, it can be transformed in an immersive location in a short time.

- **Direct and Ancillary Revenues**
  The productions signed Crossmedia Group generate an important range of revenue chances: ticketing, sponsorship, merchandising, audio guides, catalogue, collateral events, photo opportunity, hospitality, food & beverage.
Incredible Florence is an unprecedented journey through the 2000 years of Florence’s history. An exciting 45-minute-long multimedia production rich in special effects, 3-D reconstructions, multiple projections of images and original filmed pieces. An immersive experience that is at once show and exhibition.

www.incredibleflorence.com
www.ctcrossmedia.com

PRODUCED BY

Incredible Florence
2000 years of Florentine art and history as you have never experienced before.
www.incredibleflorence.com

Klimt’s life, figures, and landscapes are the absolute protagonists of the Klimt Experience, a multimedia immersive representation dedicated to the father of the Vienna Secession. An evocative production, full of special effects, 3D reconstructions and multi-projections. An immersive experience that is art exhibit and performance in one.

www.klimtexperience.com
www.ctcrossmedia.com

PRODUCED BY

Leonardo’s life and works are the absolute protagonists of Da Vinci Experience, an immersive show dedicated to the greatest genius of all times. An exciting production, full of special effects, 3D reconstructions, and multi-projections. An immersive experience which is exhibition and performance in one.

www.davinciexperience.it
www.ctcrossmedia.com

An innovative project, describing Leonardo’s genius, his boundless knowledge and eclecticism.

www.davinciexperience.com

Da Vinci experience

2016

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Da Vinci experience

2017

The triumph of an art without borders, a mixture of plastic arts, design, architecture and gold-working.

www.klimtexperience.com

Klimt experience

2016

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Da Vinci experience

2017

An immersive project that will change your point of view about the Impressionism.

www.theimpressionistscripture.com

The Impressionist

2017

An immersive project that will change your point of view about the Impressionism.

www.theimpressionistscripture.com

The Impressionist

2017

An immersive project that will change your point of view about the Impressionism.

web site under construction

www.theimpressionistscripture.com

The Impressionist
We license it into museums, galleries, venues and entertainment promoters in the main cities around the world.
The travelling exhibitions of Crossmedia Group are unprecedented popular events, to bring an audience - international and of all ages - inside the imaginative world of the most famous artists, to travel through time to experience the amazing adventure of the evolution and history of man. Our exhibition format is the only solution of its kind, which can optimize costs and times of installation, management and deinstallation for an immersive multimedia exhibition setting.

The fiscal management and commercialization is crucial to the success and longevity of any travelling exhibition. Crossmedia Group conducts full financial due diligence on all existing and prospective travelling and permanent exhibition projects. A great deal of time and effort is also spent on the commercial modeling and on evaluating the opportunities that each exhibition presents. A guarantee by Crossmedia Group is given for full exposure on all accounts relating to each individual travelling exhibition with selected partners. A strong financial relationship is formed with partners to ensure the development of a solid and clear reputation in this area. We can also design projects on commission basis.

International wide target audience
Adaptive equipment kits
High revenues

Our exhibition format is the only solution of its kind, which can optimize costs and times of installation, management and deinstallation for an immersive multimedia exhibition setting.
After the critical and public success of its first production – Incredible Florence – Crossmedia Group, a company that has been working on a European level for years in the field of cultural heritage enhancement, now presents the Klimt Experience, an unprecedented exhibition dedicated to the life and works of the famed Viennese artist, one of the greatest of the modern era.

Its first worldwide display, sponsored by MIBACT and the City of Florence, is being shown, open from November 26th 2016 to May 1st 2017 in the Florentine venue of Santo Stefano al Ponte, a deconsecrated church near Ponte Vecchio, recently converted to an auditorium and expositional space. Klimt's figures and landscapes are the absolute protagonists of this new immersive multimedia representation dedicated to the founding father of the Vienna Secession, who together with other artists cultivated the myth of the total work of art and of the democratization of beauty and creativity. Works such as The Kiss, The Tree of Life, and Judith have become part of popular culture. And yet Klimt is still an artist that needs to be discovered and expounded. This is the aim of the new exhibition: to thrill, enthrall, and amaze an audience young and old, inviting them to delve into information about the man and the artist, to understand his works and give a stylistic reading of them through the spectacular display of the details of his pictorial technique. Klimt is surely, on a par with Picasso, an artist that you must know to understand the transition from 19th century art and culture to that of the 20th century. As has been written: "Klimt's painting, as all great art, can be considered a subspecie aeternitatis, beyond the circumstances of time."

A universal artist, he depicted the culture of his time, the new tastes and the new lifestyles. In his magnificent portraits he was able to grasp the deep turmoil of the human psyche under the glossy surface, researching fundamental themes such as life and death, birth and pain, love, the relationship between man and woman, and that between generations. Thanks to the captivating soundtrack diffused by a state of the art 3D audio system, to the extraordinary evocativeness of the selected works and the contextual reconstruction curated by art historian Sergio Risaliti, not to mention the instructive contribution of the interactive introduction to the show – with multimedia touch screen tables and Samsung Gear VR immersive Oculus glasses – Klimt Experience offers visitors a seamless total immersion in an enigmatic, symbolic, and sensual world that is the triumph of art without boundaries.

The visual impact of the images reproduced by the Matrix X-Dimension system designed exclusively for this video installation is exceptional: 18 laser projectors transmit over 40 million pixels on the giant screens of the display ensuring a more than Full HD definition.
Thanks to their in-depth knowledge of the European museum system, to their long experience in multimedia, audio-video and mobile platforms and the digital market, and because they take great care to keep up to date in these fields, Crossmedia Group – www.ctcrossmedia.com – founded in 2008, is one of the major international suppliers of innovative products and multimedia show strategies, apps, educational and editorial products.

In compliance with their mission, i.e. the creation of instruments for the innovative fruition of exhibitions, Crossmedia Group, whose shareholding has recently been joined by one of the major financial groups in the world, has now decided to focus on the creation of international projects or centered on the planning, production, distribution, and setting up of permanent or temporary immersive, highly appealing, original, and spectacular multimedia shows. Authors, works, ideas, and stories with universal fame and timeless allure, generate interactive expositions produced with dynamic multimedia and multisensory state of the art technology.

Through its subsidiary company Santo Stefano srl, for two years the Crossmedia Group has been managing the Florentine venue of Santo Stefano al Ponte, a deconsecrated church in the heart of the historic city center converted to an auditorium and expositiveal space.
The Art Director

Sergio Risaliti

Sergio Risaliti (1962) graduated from the University of Florence with a major in History of Modern and Contemporary Art at the top of his class. He is an art critic and historian, the curator of exhibits and interdisciplinary events, a writer and a journalist. Since 2015 he has been honorary member of the Accademia delle Arti del Disegno in Florence and is a consultant for the artistic direction and the scientific coordination of the Associazione Muse. He regularly contributes to “Il Venerdì” (“La Repubblica”), “Il Corriere Fiorentino”, Arte Mondadori, and Flash Art. He has founded and managed public and private show venues, among which Palazzo delle Papes-se in Siena and Quarter Centro per l’Arte Contem- poranea in Florence. Among the shows he has organized and curated are Bacon Beuys Burri, La collezione della Fondation Cartier, Pascali and Savino, Le Repubbliche dell’Arte. Israele e Palestina, Lo spazio Condiviso, Bambini nel tempo, Boom. He has curated the new outfitting of the Marca muse- um in Catanzaro. For two years he cooperated with the Galleria Christian Stein in Milan. He was member of the scientific committee of the Frac Rhôn- Alpes in Lyon and of the Galleria d’Arte Moderna in Bologna. He has curated the Census of Young Italian Art Espresso (Eletta, 2000), Toscana con- temporanea (Maschietto, 2001), the volumes Giulio Paolini, La verità (Einaudi, 1996) and Dai/Altante al vuoto (Eletta, 2010), il Catalogo generale della gra- fica di Fausto Melotti (Eletta, 2009). With Achille Bo- nito Oliva he curated De Gustibus (Siena, 2002) and Orizzonti. Belvedere dell’Arte (Florence, Forte Bel- vedere, 2003). With Stefania Ricci he created and curated Ispirazioni e visioni (2011), Marilyn (2012), Il Calzolaio prodigioso (2013), Equilibrium (2014) at the Museo Salvatore Ferragamo in Florence. For Florens 2012 he devised the arrangement of Donatello, Brunelleschi, and Michelangelo’s Crucifixes in the Baptistry in Florence and curated the installation of Mimmo Paladino’s Cross in Piazza Santa Croce. In 2013 and 2014 he planned and curated projects for Marco Bagnoli and Domenico Bianchi at the Limo- naia in Boboli (Palazzo Pitti); and Maurizio Nannucci and Marco Bagnoli’s instal- lations at the Stazione Leopolda (Florence) during Fabbrica Europa. In 2013 he was entrusted with the Artistic Direction of Zhang Huan’s solo show in Palazzo Vecchio and at the Forte Belvedere; with Cristina Acindini and Elena Capretti he curated the show Michelangelo Buonarroti. Incontrare un artista universale at the Musei Capitolini in Rome. He designed and curated the display of Donatelo’s Three Prophets in the Baptistery in Florence (May-December 2014). With Francesca Campana Companini he devised and curated the show Jack- son Pollock, La figura della furia in Palazzo Vec- chio (Florence). With Arabella Natalini he planned and curated Giuseppe Penone’s solo exhibition Prospettiva Vegetale at Forte Belvedere and in the Boboli Gardens in 2014 as well as Human by An- tony Gormley in 2015. Together with the Bibliote- ca Nazionale di Firenze he curated AlfaZeta. Libri d’artista. He devised and curated the show In prin- cipio (November 28th 2014, Novara Broletto). He was Artistic Director at the first Festival dei Bambi- ni. Nuovi Mondi, organized in Florence in 2014. In 2015 he curated Jeff Koons. In Florence (Piazza Signoria and Palazzo Vecchio, Florence), Alighiero Boetti. Mappe (Salone dei Cinquecento, Palazzo Vecchio, Florence) and the Alighiero Boetti retro- spective at the Galleria Stein in Milan (with France- sca Franco). For the Galleria Tornabuoni in Floren- ce and London he devised and curated the show Il dado è tratto. Arte italiana oltre la tradizione. He was the artistic director of the Florentine Flight festi- val in 2015 and 2016. In 2016 he was in charge of the artistic direction of Jan Fabre. Spiritual Guards at Forte Belvedere, in Palazzo Vecchio and Piazza della Signoria, curated by Melania Rossi and Jo- anna de Vos. He devised and curated (with Anto- nella Nes) John Curring. Paintings at the Museo Bardini in Florence. With Elena Capretti he curated the show Michelangelo e Vasi. Preziose lettere all’amico caro at Palazzo Medici-Riccardi. In 2016 he was the artistic director of the multimedia expo- sition Incredible Florence and Klimt Experience, created by the Crossmedia Group.
The Fake Factory is an award winning studio specialized in video design, founded in Florence in 2001 by artist and video designer Stefano Fake together with a group of talented digital video makers, animators, photographers, designers and visual makers. The Fake Factory has for many years successfully tackled the themes of linguistic experimentation connected with new media and is now an Italian and international landmark in contemporary research in video design. The group has taken part in the realization of many video design projects: 3D video mapping; architectural neon installations; video and TV productions; shows; video installations; mapping projections; video scenography for concerts, theatre, opera and virtual fashion shows; visual ambiances for museums, galleries, and cultural events; the production of films; installations and contents for immersive and multi-sensorial video art shows. Since 2005 they have cooperated with Interni magazine for the design and production of the video installations for Fuori Salone events. In 2010 the company was listed in the prestigious International Lighting Design Index, published by the Frankfurt Luminale.

Main Collaborations

It is mainly thanks to the innovative MATRIX X DIMENSION® technology, developed by Crossmedia, to be competitive in the world of multimedia shows, that it was possible to create an immersive experience of Klimt’s works.

60 minutes of images, lights, colors, music, and sound envelop the audience and are perfectly integrated with the surrounding spatial context. A fusion of technology and architecture is achieved, creating the illusion of being carried on an incredible journey into da Klimt’s works.

18 laser projectors transmit over 40 million pixels on the surfaces of the exhibition setup, reproducing images with a resolution greater than Full HD and generating 3D effects that emphasize the location’s structure. One projector is dedicated entirely to visual games made by applying the video mapping technique to the gigantic mechanical wing model; projections on the floor and architectural elements complete the impression, in synchronous harmony with the narrative rhythm and the emotional accents of the show. A 3D state of the art sound system broadcasts sounds and the superb soundtrack.

The set up required extensive work and adaptation. A complex endeavor, designed and completed coherently with the basic principle of representation via multimedia means: technology should never be an end to itself, but functional to enhancing the content of which it is an instrument.

**Technology**

Our projector offering bright and vivid image quality, advanced optical components, with a low-weight and compact size. The projector has an IP5X-certified dust resistance rating for its optical engine. It also has a laser phosphor light for up to 20,000 hours of operation. Laser makes it reliable, cost-efficient and low maintenance, with no need for lamp and filter changes.

- Native Resolution: WUXGA 1920 x 1200
- Brightness: 5500 ANSI Lumens
- Contrast Ratio: 300,000:1
- Throw Ratio: 1.2 – 2.13
- Dimensions (W x H x D): 15.75” x 16” x 5”
With the Klimt Oculus VR Experience, the visitor is offered the chance to penetrate Klimt's paintings. Thanks to an app developed specifically for Samsung Gear virtual reality headsets, the concept of ‘immersion’ achieves a new standard of possibility. In fact, by simply wearing the headsets, the visitors of the Klimt Experience will be offered the opportunity to "enter" the work of the Austrian painter. Visitors will get the chance to test themselves with the dimension that can’t be found in Klimt’s art: depth. They will be able to navigate the hall of the Beethoven Frieze. They will set off on a journey to discover the space hidden behind the frames of paintings, exploring the landscapes painted by the great Austrian painter, coming close to the lovers embracing in The Kiss and witnessing the centrifugal escape of the single elements on their gowns, observing in the Portrait of Adele Bloch-Bauer I the breakdown of the ornamental apparatus, or being present at the birth of the Tree of Life.
The dresses of the Flöge Salon

To complete the setting up of the didactic area, some dresses inspired by those created by the artist’s lifelong companion Emilie Flöge.

In 1904, in fact, together with her elder sister Pauline, Emilie founded a haute couture fashion salon called Schwestern Flöge (the Flöge sisters), housed in a building on one of Vienna’s most elegant streets, the Mariahilfer Strasse. In this salon, designed in Jugendstil style by Secessionist architect Josef Hoffmann, Emilie displayed dresses designed according to the aesthetic canons of, first, the Vienna Secession, and later of the Wiener Werkstätte. Dresses very similar to those at the Flöge salon appear in some of Klimt’s most famous paintings, such as The Kiss or Portrait of Adele Bloch-Bauer I, and it is known that the artist contributed to the design of some of the items offered by his companion, in the conviction typical of those years that art should have no boundaries and could take on many forms, even that of a piece of clothing.
Crossmedia Group is the publisher of the editions related to each exhibition and producer of an assortment of gadgets. The exhibition’s bookshop presents “Gustav Klimt” themed items, produced by external selected suppliers. In all the Italian and international exhibition venues the sale area design and the products offered are always supervised by the Crossmedia professionals that can provide their support worldwide.

In case of a temporary transfer of the rights related to the Klimt Experience format to a partner, the merchandising license has its own valuation, not included in the valuation of the exhibition.

We’re publisher of the editions related to each exhibition, producer of an assortment of gadgets and distributor of products made by licensed suppliers.

**Some of our products**

- **Klimt Experience Catalog**
  - 64 pp. (23 x 29,5 cm) 10,00 €
  - Klimt Experience catalog is the main official product of the exhibition

- **Gustav Klimt, Fragments**
  - 60 pp. (17 x 17 cm) 7,00 €
  - Fragments is a collection of quotes by Gustav Klimt and some critics

- **Klimt Experience DVD**
  - (Booklet + DVD of Klimt Experience, 70 min.) 22,00 €

- **Klimt Experience T-Shirt**
  - T-Shirt (Klimt Experience theme 2 models for male/female) 23,00 €

- **Official Poster**
  - (50 x 70 cm) 4,00 €
  - Official poster

- **Artistic reproductions on wood**
  - 19 different subjects, on these formats: 24 x 30 cm, 35 x 50, 37 x 49 cm, 60 x 80 cm, 70 x 50 cm, 60 x 80 cm, 70 x 140 cm, 100 x 50 cm, 139 x 66 cm, 140 x 63 cm, with different prices
Summary sheet

Product: Immersive Multimedia Experience
Duration: 60 minutes

Pictures: 700
3D reconstructions: 20
Graphic animations: 40


Software: Matrix X-Dimension (a Crossmedia Group exclusive)
Hardware: 30 full HD laser projectors
Audio system: Dolby Surround 3D

Installations: Didactic area with panels on the life and works of the artist, mannequins with clothing designed based on Klimt’s drawings, Paintings reproductions and giant sofa for photo opportunities.

Venue requirements
entrance area: at least 50 m$^2$
didactic area: at least 100 m$^2$
bookshop: at least 100 m$^2$
technical area: at least 15 m$^2$
storage: at least 60 m$^2$
show area: at least 500 m$^2$, minimum required height 6 m.

The exhibition area should be free of natural light and meet safety and fire prevention requirements; it should also have a Wi-Fi internet connection.

The triumph of an art without borders, a mixture of plastic arts, design, architecture and gold-working
Klimt experience
Florence world premiere
Santo Stefano al Ponte, until May 1 2017

In 156 days of scheduling: **81,914 Visitors**

**Catchment area: 1.000.000 inhabitants**

- Italians: 74%
- Europeans: 15%
- Others: 11%

**Average price: 11 euro**

- ≤ 25: 31%
- 26 - 45: 38%
- 46 - 75: 5%
- ≥ 75: 26%

- Website: www.klimtexperience.com
  - 450.000 Contacts
  - 290.000 Only contact
- Instagram: #klimtexperience
  - 6.100 ≥ Post
- Facebook: Klimt experience
  - 40.400 Followers
  - 2.650.000 Interactions
- YouTube
  - 730.000 Views
Da Vinci experience
and his real machines
The world of immersive shows is now quite active: an increasing number of actors crowds the market with different standards of quality and product. Crossmedia Group was one of the first in Italy to invest in this cultural area, obtaining excellent results in terms both of attendance and critical acclaim. The past formats – Incredible Florence e Klimt Experience – came to the attention of people working in this area and soon became a recognizable model. With this third show we sought to realize all our ambitions in what soon proved to be a great challenge: creating an experience that could describe Leonardo’s genius, dealing with his manifold works using the appropriate language. A sort of story telling in images – spectacular, involving, complete – of the heart of da Vinci’s world.

The narrative proceeds thanks to the giant multiple projections on the surfaces as well as on the magnificent architectural structure of the venue: hundreds of high definition digitalized images and full HD videos, accompanied by a soundtrack played in 360° Dolby Surround.

But Da Vinci Experience is much more than this. The show is in fact enhanced by many models of Leonardo’s machines – both full size and in scale – reproduced by the Florentine workshop Martelli in great detail based on the original projects. Among these, the large wing for human flight hanging in the middle of the immersive room has a spectacular impact.

The show’s aim is, as always, the emotional involvement of a public young and old: wonder and bewilderment as keys to access knowledge of the man and the artist, the understanding of his works and his boundless fields of interest.

Leonardo da Vinci, like Michelangelo Buonarroti, represents the apex and the end of the golden age of Italian culture. He, like few others, embodied the anthropocentric ambitions of humanism, applying his genius to many fields: during his life Leonardo was painter, architect, sculptor, engineer, poet, and musician. At his death he became legendary. Translating all this in a digital show was the challenge our team faced – editorial professionals, video makers, art historians, computer engineers, and sound technicians. A rich didactic area introduces the multimedia show, with analog and virtual information devices. The result we submit to the test of your enjoyment – you are our incontestable judge and our final objective.

Once again: good “immersion to all”...
It is mainly thanks to the innovative MATRIX X DIMENSION® technology, developed by Crossmedia to be competitive in the world of multimedia shows, that it was possible to create an immersive experience of Leonardo's works.

45 minutes of images, lights, colors, music, and sound envelop the audience and are perfectly integrated with the surrounding spatial context. A fusion of technology and architecture is achieved, creating the illusion of being carried on an incredible journey into da Vinci's works.

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A selection of works from the only world collection of Da Vinci’s war machines reconstructed in the real size and operating, produced with tools and techniques of the XVI century.

Sergio Martelli and his two sons, Sandro e Silvano, after designing and creating the shows and the permanent museums in San Gimignano dedicated to torture instruments in the 90s, have for over 20 years put their art at the service of a dream that is intertwined with the family’s centuries-long history. Thus, using Leonardo’s drawings, which are clear and well defined, year after year they carefully reconstructed – life-size and to scale – a series of impressively precise and mechanically functioning models. Among these the armored vehicle, 5 meters in diameter by 4.5 meters high, and the impressive wing for human flight, 9 meters in span, which is hung from the central of the immersive room of Da Vinci Experience.

The Martelli family has practiced for generations the arts of sword forging, carpentry, smithy, and armory. Their encounter with Leonardo seems to be destined to be recurring over the centuries. It seems, in fact, that at the beginning of the 1500s their ancestors hosted the genius for a long stretch of his stay in Florence. It is said, also, that after his death, the family began to collect and preserve some of his sketches and notes, the same that later became an integral part of the precious world-renown codices.

Today we owe Sergio Martelli, expert in technologies and the ancient secrets of European armourers, along with his sons, skilled restorers of wooden and wrought iron objects, the actualization of an idea that for years had been a mere fantasy: building Leonardo’s war machines as he himself would have had them constructed by a workshop of his times.

Sergio, Sandro, Silvano Martelli – Bottega Artigiana Martelli
A SELECTION OF OUR **LIFE-SIZE REPRODUCTIONS**

**Springald**

Reproduction of springald invented by Leonardo da Vinci:
400 x 150 cm, height 170 cm

**Bludgeoner**

Reproduction of bludgeoner invented by Leonardo da Vinci:
480 x 210 cm, height 160 cm

**Machine gun**

Reproduction of machine gun invented by Leonardo da Vinci:
350 x 150 cm, height 120 cm

A SELECTION OF OUR **SCALE REPRODUCTIONS**

**Revolving bridge**

Reproduction of revolving bridge invented by Leonardo da Vinci:
90 x 30 cm, height 70 cm

**Flapping wing**

Reproduction of flapping wings invented by Leonardo da Vinci:
120 x 60 cm, height 30 cm

**Paddle boat**

Reproduction of paddle boat invented by Leonardo da Vinci:
110 x 110 cm, height 80 cm
The wing

LIFE-SIZE REPRODUCTIONS

900 cm
With Da Vinci Oculus VR Experience (produced by Orwell srl) visitors are offered the chance to interact with Leonardo’s engineering intuitions. Thanks to an app developed specifically for the Samsung Gear VR virtual reality visors, the concept of immersion opens up new standards of possibility. The public of Da Vinci Experience will in fact be offered the opportunity of “entering” the engineering works of the most visionary thinker of the Renaissance simply by wearing the devices. Thus visitors will be able to interact with the great projects that the genius from Vinci never got to see in real life. You will be able to go into battle controlling Leonardo’s armored vehicle, experiment human flight thanks to the aerial screw, and navigate a river operating the mechanism devised by the inventor to drive the paddleboat.

Picture on the top: Rendering of the armored vehicle devised by Leonardo da Vinci in an open field.

Picture on the top: Rendering of the armored vehicle devised by Leonardo da Vinci, interior
Da Vinci Experience is a brand protected by copyright. Crossmedia Group is the publisher of the editions related to each exhibition and producer of an assortment of gadgets. The exhibition’s bookshop presents “Leonardo da Vinci” themed items, produced by external selected suppliers. In all the Italian and international exhibition venues the sale area design and the products offered are always supervised by the Crossmedia professionals that can provide their support worldwide.

In case of a temporary transfer of the rights related to the Da Vinci Experience format to a partner, the merchandising license has its own valuation, not included in the valuation of the exhibition.

Some of our products

- Da Vinci Experience Catalog
  - 64 pp. (23 x 29.5 cm) 10.00 €
  - Da Vinci Experience catalog is the main official product of the exhibition

- Da Vinci, Fragments
  - 60 pp. (37 x 37 cm) 7.00 €
  - Fragments is a collection of quotes by Leonardo and some critics

- Official Poster
  - (50 x 70 cm) 4.00 €

- Da Vinci Experience Mug
  - (Ø8 x 9.5 cm, PC466)
    - 32 cl capacity, ceramic) 10.00 €

- Leonardo da Vinci Medal
  - Metal medal (Ø5 cm) 10.00 €
  - Silver medal (Ø5 cm) 28.00 €

- Artistic reproduction on wood
  - 19 different subjects, on these formats:
    - 24 x 30 cm, 35 x 50, 37 x 49 cm, 60 x 80 cm,
    - 70 x 50 cm, 60 x 80 cm, 70 x 140 cm, 100 x 50 cm,
    - 120 x 66 cm, 140 x 63 cm, with different prices
Summary sheet

Product: Multimedia Experience
Preview: from 04/29/2017 to 11/05/2017
Duration: 45 minutes

Software: Matrix X-Dimension (a Crossmedia Group exclusive)
Hardware: 30 full HD laser projectors
Audio system: Dolby Surround 3D

Pictures: 1200
3D reconstructions: 20
Graphic animations: 50
Films: 8 minutes of film

Soundtrack: Schumann, Fauré, Bach, Handel, Mussorgsky, Borodin, Guido d’Arezzo, Debussy, Verdi, Vivaldi, Chopin, Mozart

Integrated experience: 3D vision by Oculus Samsung Gear VR
Installations: Didactic area with panels on the life and works of the great artist and on the historical and artistic context of which he is part; life-size scale machines built based on Leonardo’s designs; original armor: daggers, swords, and shields.

Merchandising: Catalog, DVD, mug, T-shirt, medals, posters and other gadgets
**Da Vinci experience**
**World Premiere - Florence**
Santo Stefano al Ponte, May 13 2016 - June 13 2017

30 days of scheduling: **24,620 Visitors**

**Catchment area:** 1,000,000 inhabitants  
**Average price:** 11,00 EURO

- **Italians:** 39%  
- **Europeans:** 24%  
- **Others:** 37%

- **Female:** 54%  
- **Male:** 46%

- **Age distribution:**
  - ≤ 25: 42%
  - 26 - 45: 30%
  - 46 - 75: 24%
  - ≥75: 4%

- **Price range:**
  - ≤ 25: 42%
  - 26 - 45: 30%
  - 46 - 75: 24%
  - ≥75: 4%
TECHNICAL GUIDELINES

We will provide our own professionals for the technical supervision required and will give our clients full support.

Venue requirements

1. Ticket office
2. Welcome area at least 50 sqm
3. Didactic area at least 350 sqm
4. Bookshop at least 100 sqm
5. Control room at least 15 sqm
6. Storage space at least 60 sqm
7. Exhibition area at least 500 sqm single
8. Space with at least 6 mt ceiling height

- Exhibition area should be without natural light
- All the areas must meet the safety and fire prevention requirements
- Wi-Fi internet connection in all areas
- Electrical system suitable for the installation

Crossmedia Group will provide its own professionals for the technical supervision required and will give its clients full support in the activity of project management and coordination so as to fulfill all the project specifications. They will also provide their own system engineer in order to do the media-content setup.