

## PRACTICES

# Social Inclusion and Museum. Communities, Places, Narratives.

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## ABSTRACT

This article shows a research on museum and public space design with cultural value.

The article is divided into two parts.

The first part shows the principles followed in the design activity of the author.

Among the first is the principle of universal inclusion.

The second part of the article shows a series of case studies. In particular, we show some museum and cultural accessibility projects.

The text aims to demonstrate that cultural work cannot forget inclusion for all audiences.

Any design work must understand that the accessibility theme is not a variant.

The goal of inclusion is not an alternative.

Disability characterizes the condition of the person in an unfavorable context.

Designing favorable contexts is our mission.

A context is favorable when it allows autonomy of the persons.

An autonomy that allows you to measure your skills in order to increase them.

All this in a relational dimension.

Tactile maps, accessible books, museum displays: all opportunities for people's autonomy.

## KEYWORDS

*Accessibility; Inclusion; Museum; Map; Tactile*

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## 1 City

The theater of action of this article is the city with its public spaces.

The city is the place where today we talk about accessibility.

It is rarely mentioned in relation to the campaign.

After all, it is in the city that lives over half of the world's population.

It is the space par excellence touched by this word.

It is no coincidence that the European Union has established a prize for accessible cities and has done so starting from the various areas that characterize social life: culture, education, work, participation, tourism, sport etc.

Public space is not a lifeless sculpture.

It is a space of relationship, where sociality finds its maximum expression.

In general, public space must take back the central place in the reorganization of the city.

As Simone Weil said, it is a requirement of the soul, of everyone.

We noticed it in this period COVID.

How much are we missing public meeting and meeting spaces?

How much have we missed the squares, the city boulevards?

Public space, in its full meaning, is the space where people meet feeling like citizens and not just consumers.

It is the place where exclusion occurs due to lack of attention and sensitivity.

The museum, among all others, is the public space on which I have certainly worked in greater detail.

The museum is the space where I have been able to experiment with methods, processes, solutions, strategies to try to create inclusive moments and experiences for the greatest number of people.

The major museums are located within the centers of our cities, occupy the historical places that were once used in other ways: former monasteries, former religious buildings, old university buildings, etc.

The contemporary museum often occupies the empty buildings left by manufacturing activities in the suburbs.

Often these are spaces that have been adapted, made accessible for new public functions, which are no longer productive.

In both cases, museums are committed to tackling accessibility.

The problem cannot be solved with functional adaptation following building regulations because the museum is not just an architectural space. The

museum is a space where people enter into relationship with each other, enter into relationship with the works and with the museum institution.

The rest of the territory remains a highly inaccessible limbo.

## 2 Spaces

When you think of an architectural project, you are not simply faced with a theme of a technical or stylistic nature.

Especially if it's a public space. We are always faced with a cultural issue.

We feel the need to break down architectural barriers, create inclusion, produce integration interventions.

This means that something has changed culturally.

If we begin to hear the requests of those who have long complained of shortcomings, it means that something is really changing in our society.

If then we respond with technical solutions to these requests then the change is tangible.

The technique is often the consequence of an ongoing cultural change and as such it does not precede but follows the change.

Often, however, the change is not felt simultaneously by the whole community and this creates frustrations, betrayed expectations, unanswered questions.

Techniques and technology are a response to housing needs, but often have a cultural origin.

They always originate in a community that has set itself the problem of solving issues related to the relationship with the surrounding environment.

This is how the principles of Design For All and Universal Design are born.

They are methods that translate design activity into a process.

They aim to respond to requests from a community of people with special requests.

How did we get to those principles?

We should not consider them an arrival point but rather a transformation process.

Homo sapiens today lives in the world having a huge amount of things between itself and the environment.

We no longer live in caves or huts.

We live in skyscrapers, palaces, villas, apartments.

These living spaces contain objects that allow us to live the present.

The same objects allow us to travel conceptually in time and space: we think of photographs, of our smartphones.

But every technology, every thing contains sometimes insurmountable thresholds.

The accommodation brought by things sometimes produces exclusion.

Our limits have changed and the perimeter we live in goes beyond the physicality of the spaces we frequent.

We don't just use things but we do it poetically, within a narrative dimension that contributes to defining ourselves in relations with others.

We are not only bodies but narrative bodies, endowed with an important story: our story.

There are no skillful stories and disabled stories.

There are only stories.

We symbolically attach value to the space and things around us.

We do this to make them known, to give them a role within the constant communicative dimension in which we are immersed.

This is a symbolic and therefore cultural dimension.

We built and modeled our environment.

Along with this, our brain and body developed.

This happened in the long term and always in presence in the presence of our fellow human beings within the various social organizations: family, colleagues, condominiums etc.

He did not do it randomly but for single steps one in a row to the other, step by step.

### **3 Design**

Designing is not just the application of a theory or methodology, is not a creative act of a linguistic or stylistic nature but is a relational process, a process immersed in an environment that involves the communities that inhabit it.

Designing a new space of any size is an activity that connects multiple intelligences: one's own with that of others.

It was once simpler.

The choices were decided by a few individuals locked in waterproof offices. Decisions were made by few.

Much of a nation's society did not participate in the cultural life of the city.

To deal with the issue of disabilities and accessibility, it is necessary to develop a different sensitivity in the relationship with spaces and with others.

Any project contains opportunities for exclusion for some people.

## 4 Accessibility versus exclusion

It is important to say that the opposite of accessibility is not inaccessibility but exclusion.

A space, internal or external, public or private that does not take into account accessibility does not work in favor of inclusion. It produces exclusion.

Each with their own role is called to work with their own intelligence to develop social inclusion.

The equality between inclusion and lack of style, of ugliness must be overcome. The idea that often accompanies accessibility is always associated with synonym of ugliness or lack of quality.

The beauty or ugliness of an architecture never binds to accessibility but to the ability of the designer, whatever project you do.

Often, too often accessible architecture is seen as a deprivation of expressive freedom.

Alongside an architecture that interprets making space as an architectural, free and authorial gesture, we have begun to understand a new meaning of architecture as a thought that collects, interprets and transforms the energies brought into play by a community in relation to the common good.

A culture of design is developing more and more around people and not around objects.

Perhaps we can now understand that what we call disability does not only concern the characteristics of people but also concerns the characteristics of the environment in which we live and which does not always and only have a material, physical nature.

## 5 Cities and desire

Space must have a relational nature.

Space must be able to enter into dialogue with people, who are made of bodies. Bodies, that is, people, have a psychic nature and their own consciousness.

The architectural place is the environment where the dynamic life of the whole person is expressed. He expresses himself not only for himself but in relation to others.

It is a process that involves the whole world and leaves traces in our culture of living. A culture in constant evolution.

When you make an architectural project you impose your vision, your image of the world on others.

In order to be understood, shared and adopted, many skills and sensitivities must be developed.

The symbolic dimension is added to the cultural and technical skills.

We encounter building monsters on a daily basis. Of architectural works much less.

It is important that the concept maps we use when designing are understandable by those who will use that space.

Like Bachelard, Freud would also say that there are no cities, there are no houses, there are no landscapes. But they exist as desires of cities, houses, landscapes, in turn objects of desire. For this reason, Bachelard does not devote his attention to real spaces, but to those imagined.

More precisely, he devotes his attention to the products of reverie, of poetic reverie.

The images Bachelard talks about are poetic images contained in passages of prose or poetry; they are internal to the linguistic space.

Therefore, they are not graphic projects, they are not inhabited or habitable buildings, not even sketches or photographs. They are not concrete images or real spaces.

But they are still very powerful in understanding what it means to design within a community that has its own desires, its dreams.

He, like everyone else, lives in a space that not only has a physical nature but also a symbolic one.

What the desire is and the object of desire can indicate to us the dream, beautiful or ugly it may be, or the fantasy that is expressed also in the dream, but not architecture.

"It was a dream city" wrote Valery "it is not therefore architecture".

As for the city, so for the home and the landscape: architecture should defend us from the dream, rather than lead us to the dream.

All this requires commitment: architecture is not done alone but with others.

## **6 Thinking "with"**

The project is therefore a composite image of its research work with the environment.

The construction of a place is the result of an experience that takes space, builds and shapes the environment around us.

The space that is formed in this environment encompasses thought and feeling in its visual, conceptual image.

A project is always responsible for any exclusion reasons for someone.

It is important to understand that the project today cannot fail to know that there are people who need different approaches to spaces.

He can no longer ignore that there are people who need different languages to be able to dialogue and interact with the environment and with others.

But it is also important to understand that the answers are not found in the manuals and regulations.

Rather, there is a direct knowledge of the community which in itself is always potentially educating.

We must learn more and more to listen. In the communities there are important knowledge and knowledge that we must collect.

## 7 Integration versus Exclusion

Integration is the action or effect of integrating.

It means returning a whole previously divided, split, dismembered.

First of all, in the word integration there is the memory of absence.

Integration is not given without reference to what has been excluded.

So it is recognizable and for this reason it must be integrated. If the integrative dimension is specific, inclusion instead poses the problem of allowing everyone to enter

As is immediately evident, both integration and exclusion are metaphors that favor spatial language within the thinking of living.

Most often dominated by this poignant insensitive dimension, the feeling of living seems destined to produce mostly dissatisfaction.

This happens in any case: whether it leads to sedentary lifestyle or leads to more or less evident forms of nomadism.

Today we live spaces that host us for long hours: the home, the office.

As there is nomadism forced by migration, in the same way there is a forced sedentary lifestyle that can border on almost total immobility and isolation.

The protagonists of the latter condition are above all the elderly and the disabled.

Often they are condemned to remain always in the same house or in the same institution.

We all knew the sedentary lifestyle during this period of COVID. We had direct experience of forced sedentariness.

Those who paid the highest cost were precisely those who are forced to rest in silence in structures intended for this purpose.

## 8 Exclusive spaces

The institution for the disabled and the home for the elderly are thought of as "rest homes". A phrase in which a whole destiny made up of some rights but not others is inscribed: the right to solitude but not to travel, if not to compulsory travel; the right to silence but not to the sharing of knowledge, the right to inertia.

The homes of the elderly and disabled are therefore devices that deny integration and exchange.

They create a sort of cocooning, a protective shell, which lacks the essentials. Comfort and autonomy are missing.

These homes seem to be a first poignant response to the contemporary experience of connected life, the dream of a self-sufficient space in which the need to move gradually decreases in importance until it disappears.

It can be said that in these spaces desire and the principle of reality are consummated.

Everything is suitable for the disabled, cognitive disabled but does not consider what desires can manifest themselves in people by being faced with a principle of hopeless inevitability.

With these speeches we simply wanted to show that the issue of accessibility is a complex problem.

Accessibility concerns living in the world and that is not just a technological issue.

We are also faced with a complex problem due to the fact that when we talk about living, it is almost impossible to get out of the subjective dimension. Because there is no living in itself but in relation to self and others.

And therefore it is important to observe relationships and listen to stories, narratives.

The architect and architecture are destined to always operate on a difficult boundary where the principle of reality and its laws (first of all the law of gravity) must deal with the forces of the unconscious, people's desire.

An unconscious that is on one side that of the architect and on the other that of architecture, as it is inscribed in a cultural context, even unconscious.

This applies to every work, not only for architecture but for art in general, which Freud places precisely in "an intermediate realm between reality that frustrates desires and the world of fantasy that satisfies them".

So the museum is halfway between the real city and a more intimate world of desires.

It is basically the difference between fantasy and art. Apparently all that has been said could belong to a critical thought, of reading spaces. In



reality it is one of the possible conceptual baggage that have man immersed in his environment at the center of "speculation".

The first condition of a correct all-round design is the consideration that any work of art or architecture, any work of genius must be an expression of all the energies put in place and of the community for which it is designed and to which it is dedicated.

Accessibility should be a quality of the spaces we live in continuity with the whole environment and is a quality of a non-normative cultural nature.

The regulations are always lagging behind the sensitivities that research and operate on the frontiers.

## 9 ICF

Up to this point I wanted to show how important it is for me to face design on a cultural and conceptual level.

Technique and regulation offer me the tools, not the arguments.

But it is the study of the context and the community involved that allows me to create inclusion. This if I share the space and time of the design.

From a conceptual point of view, this approach finds important topics within the ICF model of Disability (International Classification of Functioning, Disability and Health) which is part of the International Classifications recognized by WHO (World Health Organization).

In Italy it was first published in 2002 and then updated in 2011 and can be found on the net at this address: [https://www.reteclassificazioni.it/portal\\_main.php?portal\\_view=public\\_custom\\_page&id=85](https://www.reteclassificazioni.it/portal_main.php?portal_view=public_custom_page&id=85)

The original document in English (2001): [https://apps.who.int/iris/bitstream/handle/10665/42417/9241545445\\_eng.pdf?sequence=1&isAllowed=y](https://apps.who.int/iris/bitstream/handle/10665/42417/9241545445_eng.pdf?sequence=1&isAllowed=y)

It is a classification that has the task of describing the state of health of people in relation to their areas (social, family, work).

The aim is to recognize all the difficulties that in the reference context can translate into limitations.

In essence, the ICF model observes the individual as a whole.

He observes him while he is immersed in his environment and within the relationships that involve him.

Disability is not described simply as an impairment.

It is described as a condition that goes beyond limitations by overcoming barriers, both physical and sensory and cognitive.

The ICF has developed a new way of thinking, a different sensitivity and humanity in the confrontation of the individual with disabilities.

This made it possible to analyze his condition and understand the possible social consequences of disability.

The fixed classification of standards and parameters.

These relate individuals and the social and environmental contexts in which they live.

Data are collected within collectors which are finally shared globally.

In summary, the health model proposed by the ICF concerns the interaction between the individual and his or her own context of life.

The elements that influence to define the disability that involves a person concern:

- bodily functions,
- body structures,
- impairments,
- the activities,
- participation in life situations.

These elements are studied in the environmental interaction it analyzes

- the limitations of the activity intended as an individual's difficulty in carrying out the activities,
- restrictions on participation understood as difficulties of involvement in life situations,
- the environmental factors that make up attitudes,
- the physical and social environment in which people live and lead their existence.

We can therefore summarize by saying that disability represents the condition of the person within an unfavorable context.

**Designing favorable contexts is our mission.**

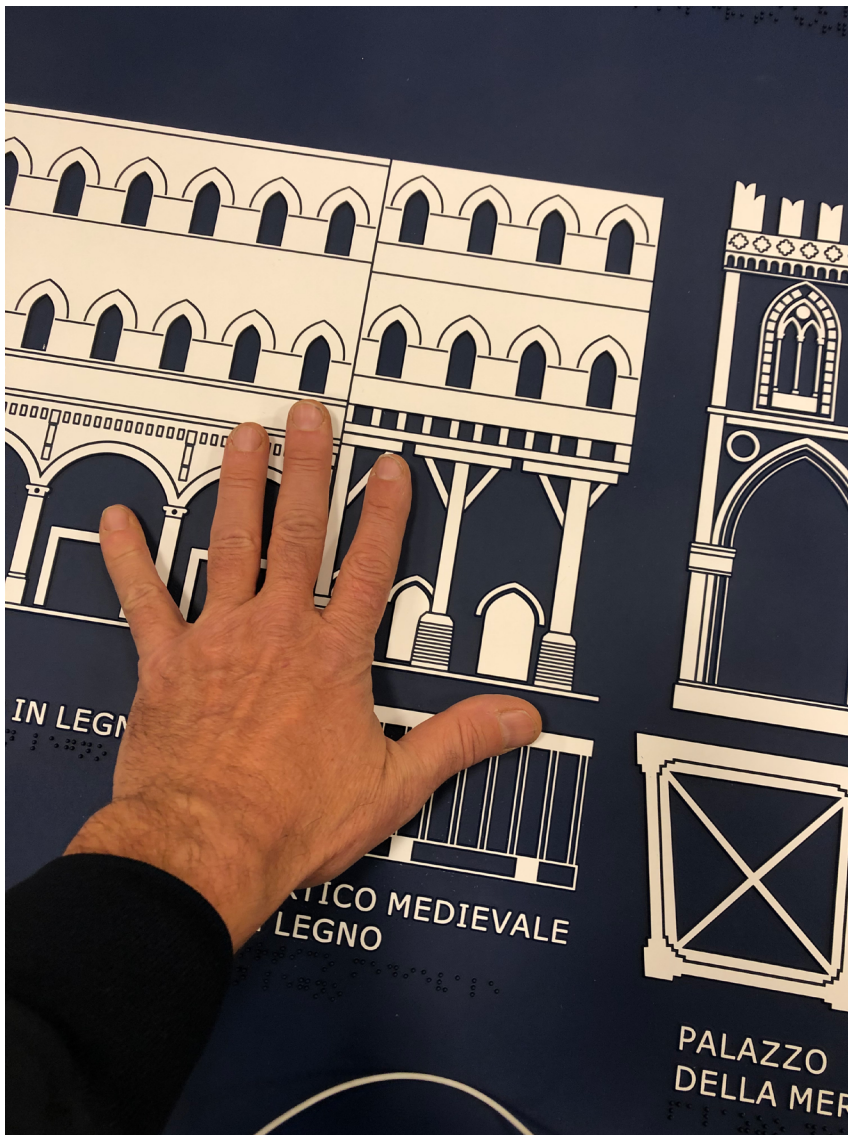


FIG. 1 The monumental tactile map of the arcades for U-AREA FOR ALL - ROCK BOLOGNA project.

## Case studies

### a) Museums, cities

In my life I participated in the opening of many museums, in different contexts and of very different types.

From ancient art museums to modern and contemporary art museums, scientific museums and archaeological museums.

I also had to deal with pieces of cities that, like real open-air museums, preserve the history of the people who produced them.

I designed them starting in different cases following paths in constant dialogue with the context and with the communities involved.

I have always tried to act as a bridge, listening to the two sides: the customer and the public. Listening, collecting and building plots is the general method.

The museum is the space where accessibility is not only possible, but where it is needed.

This is so to offer the opportunity to experience reality and satisfy the desires that we always read as needs.

We have seen the reason: houses often do not guarantee the possibility of satisfying their desires.

So we look for them elsewhere and look for them in public places, in spaces that express our collective history.

The museum is not only the physical space that contains and exhibits the collection, is the whole life that revolves around it: inside and outside the walls.

Then it includes its online version, its catalogs which are printed and brought to visitors' homes.

Living the museum today does not mean going to the rooms in person, accessing the collections with a visit to the museum.

It means free access to all possible forms that the museum produces: the web page, the publication.

The museum is a metaphor, is a system made up of people, spaces, communication and speeches that are produced there.

The accessibility of the museum therefore has the task of circumventing a new cultural paradigm, which does not just bring people to the works.

The accessibility of the museum studies and develops languages, codes, actions, to produce opportunities for those thoughts of being understood and experienced independently, in the first person. For all within the limits of the possibilities that bodily and psychic functions can allow.

## **b) Museo Tolomeo**

Working for twenty-five years with blindness and low vision has helped me understand how important is the understanding that develops from within.

The one that develops together with and not in a definitive form.

Being within the communities to know the questions for which there are no answers and try together to find the answers with formulas that are not limited to verbal description.

Museo Tolomeo was born without knowing what form it would take.

When with Lucilla Boschi we started doing interviews with those who lived in the space we were looking for the collection, what to show and what stories to tell.

We initially had a goal, a community but we lacked the content.

With the interviews and together with the visually impaired community, the form that filled the basic concept was born: to show the world the search for opportunities to create autonomy.

To make a good project is not enough to study abstractly, on paper.

Study is a necessary, fundamental moment; but it is only by falling into the situation that it can be understood from within and also understood in the same way.

This is the case of the Museo Tolomeo of Bologna designed within the *Istituto dei Ciechi* Francesco Cavazza together with Lucilla Boschi who shares these ideas with me, supported by the various protagonists of a story of unique value.

The central question is to show how everything that surrounds the works and the museum contents provides the key to understanding the contents themselves.

All this regardless of the visual component.

Spaces, dislocations, rhythms, orientations follow the institution's customs and habits.

They contain its rules.

For this reason, the museum was born as a *wunderkammer*.

It is a space that accumulates objects and puts them closely in relationship with each other and with space.

Use space to build meaning around the works.

The museum presents itself to the city as a threshold, to show anyone, whether sighted or not, an apparently historical discourse but that in reality is a timeless journey.

It is a space where another way of organizing a knowledge of the world is shown.

Geographical consciousness and linguistic codes are the main contents to be tested. The exhibition displays the tools that using substitute senses allow the blind and partially sighted to experience the world on a sensorial, motor, cognitive and affective level.

## What do you see?

People entering the museum room.

They see something they don't know yet, which they only partially recognize.

The first data collected from the first simple glance allow him to draw from the memory of concepts by similitude. This could help them but also betray them.

The look, whether of a tactile or visual nature, is not enough.

It is necessary to move inside and search for clues, all the elements to understand.

## Where the work takes place

A geographical place for everyone, a place for a unique experience.

If each object is a sign of its use, the central element of the set up is a sign of how you can move within the space.

We are talking about a table that has a particular geographical shape.

at first glance it resembles an island, an archipelago.

To be known we have to walk along the edges step by step. Read its shape.

It must be discovered in all its parts, in all its variations.

Following the perimeter, we observe that the table makes the reading of the works episodic.

It enhances the value of discovery and from simple observers we become sailors, we assume a role in relation to space and works.

The museum, through the table, establishes a narrative that contains us.

The island presents itself with a work that collects the objects of the exhibition.

Books, scriptures, machines, braille displays, braille typing machines. Together with these on the table there are objects to be deciphered, objects to be studied with all senses to understand their possible meaning.

Overall, the objects, the works, merge with their support; the audiences merge together within a single experience which is the museum.

The "island" table organizes the experience using categories of topological geometry: back and forth.

Like an island, the table is made of coves and headlands.

It is a geography that accompanies the visit within a mental mapping that becomes geographic. Being interactive, it brings to the table noises, sounds and voices from the museum.

## Atelier Tolomeo

Today the museum has an atelier that absorbs all our attentions.

It is an office that helps to think about laboratories, strategies, projects that go beyond the museum boundary and exports our approach of simplification, classification and narration of complexity

### c) Bologna Museums:

Medieval Museum, Industrial Heritage Museum and Monumental Museum of the Certosa di Bologna.

Between 2018 and 2019 we faced a design to create a first accessibility for three Bolognese museums.

Participation in cultural life is a right that everyone must have access to.

In this sense, undoubtedly the realization of accessibility projects and inclusion is to all intents and purposes considered as an integral part of the policies of city administrations which must develop inclusion policies involving the various municipal institutions, including museums.

For museums there is a social responsibility for which the contents must be made accessible to everyone as a common cultural heritage.

The obstacles to accessing and enjoying cultural places can be manifold.

They can be:

- architectural,
- typological, not just architectural,
- language,
- sensory,
- cognitive,
- culturaleconomic,
- technology.

In the first analysis we took care of the design and implementation of accessible routes in the city museums selected by the Municipality of Bologna.

We did it with the two museums of the Istituto *dei Ciechi* Francesco Cavazza: Anteros museum for the integrative aspects of the accessibility of some works and the Ptolemy museum for the design of tactile maps and for the inclusive aspects towards the museum experience.

In the work we were joined by the CDH (Handicap Documentation Center) for motor and cognitive disabilities and the Gualandi Foundation for hearing impairment.

The itineraries are based on the selection of significant works by iconographic theme, historical content and aesthetic value, to be explored in the original.

The initial phase of the project involved a series of inspections to evaluate the state of accessibility of the museum and the selection of works.

The theme of building accessible and inclusive paths is carried out in relation to the communities involved:

- the community that works inside the museum,
- the community of people who frequent it,

- the community of people with visual impairments,
- the other disabled communities.

The first approach to the museum is of a spatial nature, understanding the nature of the building, its size, its style and understanding its spaces: how to orient oneself, how to move inside, where to find accessible rooms and how to reach the services.

For this reason, two types of maps have been created for the museums involved.

Monumental tactile maps were produced for all three museums.

Let's see what it is starting from what is meant by a map.

In general, a map has a very important task:

to represent to the mind of the beholder the possibilities, the opportunities that a place offers.

There are two types of tactile maps:

the monumental architectural map and the orientation and mobility map.

The work of simplifying the object that we have to represent for tactile exploration is complex. We have to make a great simplification that maintains the substance of the object without falsifying it.

Simple is better. Any unnecessary details detract from understanding. Understanding this fact is the greatest effort for those who design tactile maps: easy to touch is easy to understand.

The principle is general:

- disassemble the complexity into simple and recognizable elements,
- make lists,
- create a classification of the elements,
- recompose the elements within in a configuration that allows the individual aspects to be identified.

The second type of maps responds to a much more precise and practical task: orienting the experience of mobility within a space.

In practice: given a known place on the map, for example "you are here", we must reach another point far from us.

The first type of maps dismantles the building in parts to make it known.

The second type of map shows the ways to move independently within the spaces.

Making these two types of maps allows you to make a reading of the important space.

It shows us how important it would be for the planning of spaces and paths to be supported already in the preliminary phase.



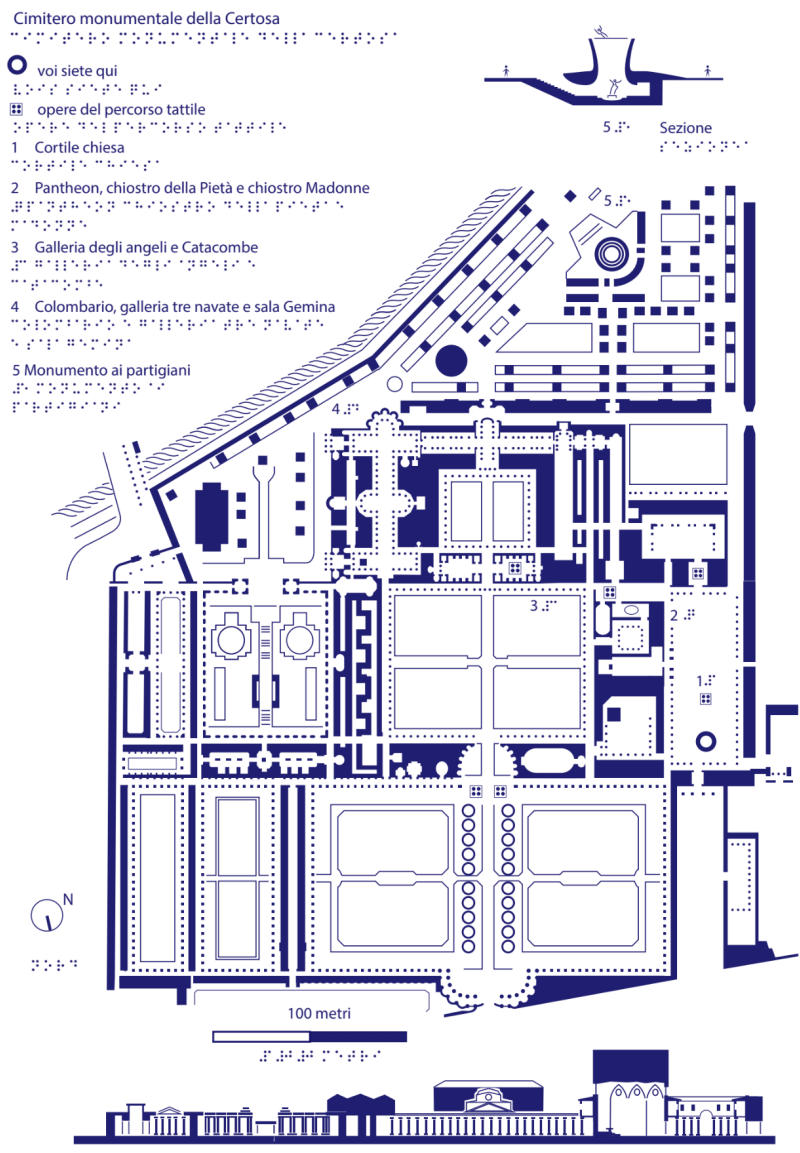


FIG. 2 Orientation and mobility tactile map design for the Monumental Museum of the Certosa of Bologna.

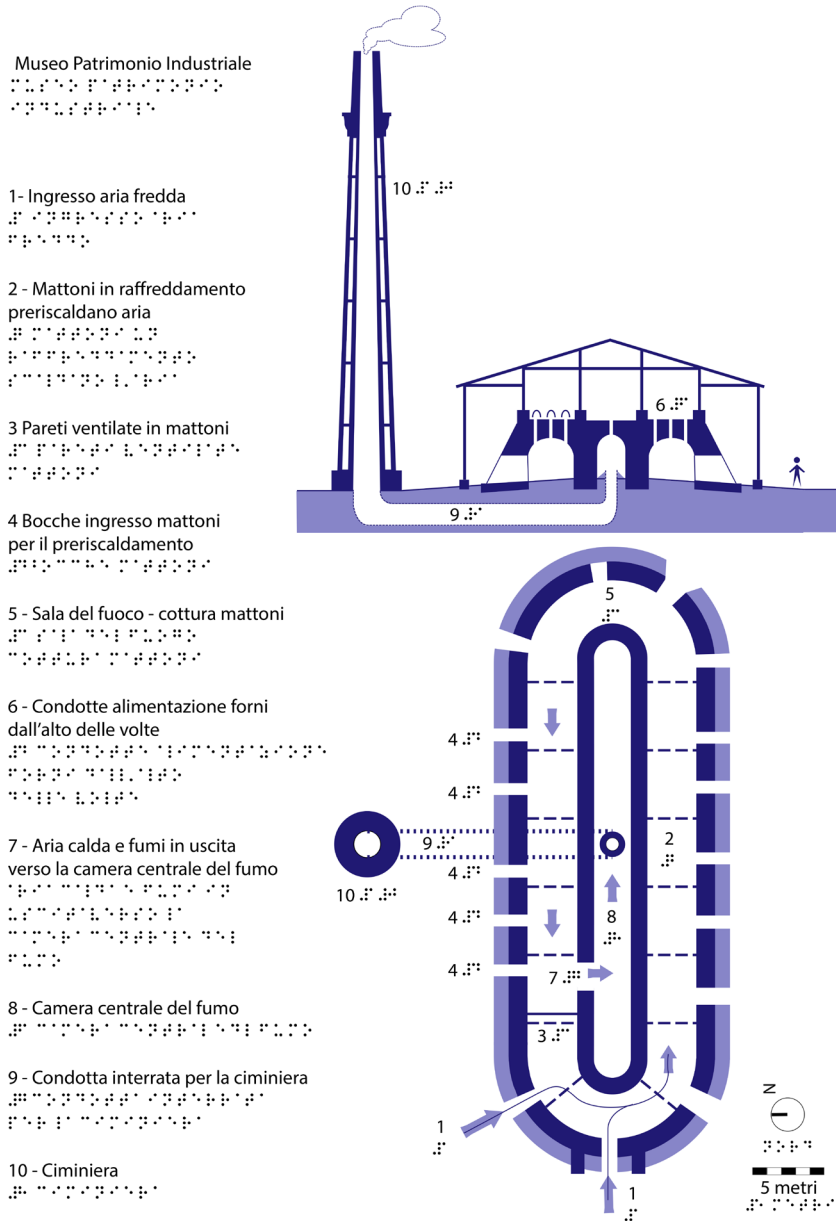


FIG. 3 Orientation and mobility tactile map design for the Industrial Heritage Museum of Bologna.

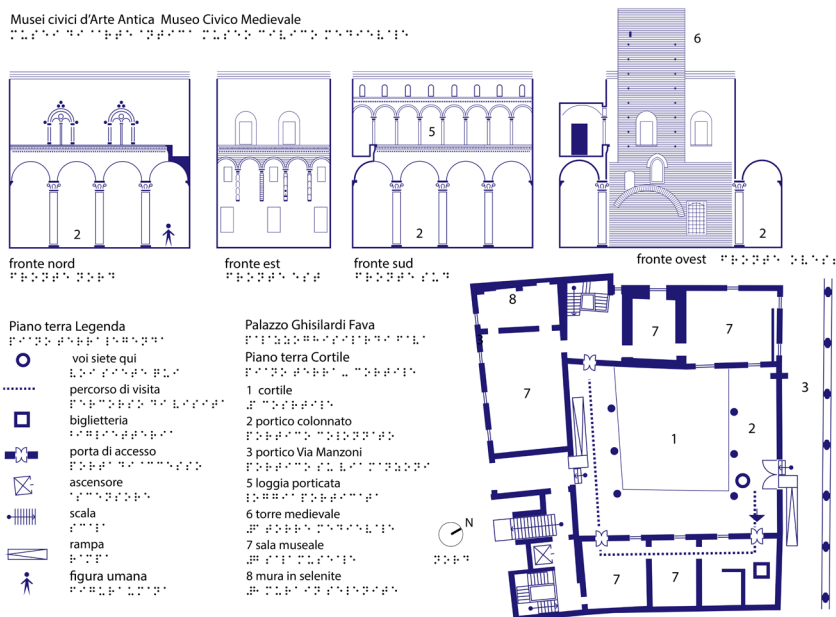


FIG. 4 Orientation and mobility tactile map design for the Medieval Museum of Bologna

The best mobility is always natural, without the addition of aids that compensate for deficiencies.

This is accompanied by the need to offer accessible room communication and to follow the training of museum staff.

Captions with synthetic texts, shown in black and enlarged font, and in Braille.

But it is also important to say two things:

- there are no two visually impaired with the same story,
- not everyone is born blind.

Our job is to create tools that help autonomy.

But it remains an ideal that is not always achievable.

It is essential to take care of the reception with an adequate educational service dedicated to the needs of the visitor with visual impairment.

#### d) Touch the beauty

“Touching beauty”, the title of the exhibition was produced and commissioned by the Museo Omero in Ancona.

Museo Omero has been working since the nineties to offer aesthetic experiences through tactility.

We owe it to President Aldo Grassini and his wife Daniela Bettgoni always at his side in this undertaking.

It is not easy to make people understand how important it is even for those who cannot see an authentic aesthetic experience.

A profound experience, not mediated by translations and copies that replace the original.

Understanding that touching is not like seeing is not easy.

Touch does not replace sight.

Eventually it is his metaphor.

Speaking of aesthetics, it is important to understand that our culture has always believed that art was something related to seeing. On this he built all his aesthetic theories: shadow theory, central perspective as a symbolic form, divisionism etc.

Tactile art is considered secondary.

The cast and the imprint are relegated by Vasari to the minor sphere of the mechanical arts.

It was in the twentieth century that the cast became a full-fledged work of art.

For example, with Marcel Duchamp or with Giuseppe Penone.

Marinetti and his manifesto of tactilism defines the conditions for an art that no longer works on eye vision but works on tactility.

These are the premises for a set-up project that compares two important figures from the 1900s: Maria Montessori and Bruno Munari.

Both worked by developing pedagogies that worked with creativity, aesthetics and tactility in the child.

There are different ways of understanding an exhibition project.

I have always been interested in the design of the experience within the museal space and not in the design of the display cases.

I have always preferred museology to museography, the careful study of how to make a thought come. Also in this case the technique and the technologies support the objectives that the exhibition sets itself: to show the contact points of two researches through touch.

I like to think of a cognitive museology that has the ability to broaden the field of emotions. A museology that offers the tools to give birth to those who observe the curiosity to understand and the possibility of finding answers.

As mentioned elsewhere, the important thing is to provide a simple mental structure.

Provide a map that helps first of all to create a representation of the space where I can move easily.

It is important that things are arranged inside following a pattern that becomes narrative.

The exhibition collects objects, words, contents; they are organized within a narrative dimension that uses settings, sets, original material objects and supporting things.

Each element underlines and brings to the attention of the person, the qualities of the objects. The person is invited to look, touch and compare the objects of the two collections by proximity.

The sense of things must also emerge within the viewer.

I have to suggest how to look and what to look for.

But I don't have to explain.

The child instead of the new has infinity. The adult, on the other hand, makes comparisons.

These two differences are the key to designing tables that welcome the collections.

They compare them and put them into play.

Each table represents a theme of the exhibition. The tables change shape and color to highlight the internal differences between the two researches

of Montessori and Munari.

The form of the exhibition and the devices are born within the thought of the two thinkers and look for the words to say it in the habits of the public.

### e) M.E.M.O.R.I. Matera 2019

Another project on which I have worked with this attitude is M.E.M.O.R.I.

Again the project had clear objectives but did not have a form with which to get its contents.

Simply put: it is a temporary museum for Matera 2019. An intercultural artistic project resulting from research in the Euro-Mediterranean area aimed at opening a museum starting from common objects.

M.E.M.O.R.I. (acronym for the Euro-Mediterranean Museum of the RI-scented Object) is a traveling museum that displays fragments, traces, small objects collected during a trip made by the operators of the cooperative the *Salone dei Rifiutati* in five Mediterranean cities (Genoa, Marseille, Malaga, Tunis and Tétouan) and in five Lucanian islands (Bernalda, Venosa, Matera, Muro Lucano, Potenza).

From the very first steps, he moved in the awareness that everything had to be thought of considering all the languages we use to communicate with us.

He worked on the habits and customs of the communities crossed to collect and offer access keys to content.

But the first community studied and with which I worked was the community that started the project: the *Salone dei Rifiutati*.

It was important to design with the rules of museology, an experience capable of being recognized and understood by various audiences.

The museum today is a metaphor for an idea that always changes its shape. It is embodied within the tools it uses by adopting its rules.

The research was carried out through a practice of creative crossing of territories aimed at knowing the places of the 10 communities involved.

The urban space has been re-traced in search of artistic or domestic artefacts, souvenirs, scraps of local crafts, objects brought from the sea or found on the street.

Going back along the stories that the objects contain, M.E.M.O.R.I. it is a path that tries to offer elements of reflection on the internal relationship to humanity that inhabits its spaces. He opened questions about the meaning of the cultures in which these things were born and were exchanged, handled, lived.

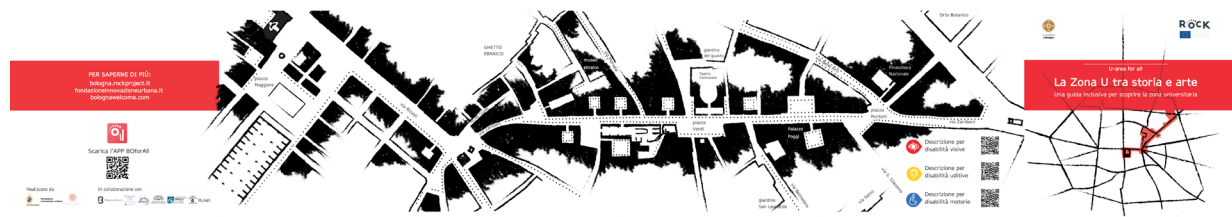


FIG. 5 Orientation and mobility tactile design for the booklet for U-AREA FOR ALL - ROCK BOLOGNA project.

## f) U-AREA FOR ALL - ROCK BOLOGNA project

The project concerns a process started in spring 2019 to design and test an inclusive guided tour service in the University area.

A simple project that has once again put together the CDH (Handicap Documentation Center), the Gualandi Foundation, the Istituto *dei Ciechi* Francesco Cavazza with the Ptolemy Museum and two associations, La Girobussola onlus and MUVet.

The call that supports the project was born within the ROCK Project which involves the university area that develops along via Zamboni. Its goal is to regenerate this area through environmental, social, economic and sustainable processes to transform it into a sustainable, cultural and creative district.

The project involves alongside the University of Bologna and the Municipality of Bologna and other entities operating in Bologna and refers to the Europe Horizon2020 call, climate Greening the Economy axis.

Again, the project did not just provide advice.

We involved communities representing different disabilities to map the area, to learn about the different critical issues that produce exclusion.

This project was very important because it made the different communities work together. It created an opportunity to measure and balance the different needs in work sessions and analysis and creative sessions.

The outcome of the course was a mapping of the accessibility of the main points of interest and the cultural heritage of the university area.

This allowed to have a thorough knowledge of the movements, the attractions, the architectural barriers and in general the criticality and usability of the area.

Based on this analysis, we have designed two thematic itineraries that wind along Via Zamboni: one dedicated to the historical, artistic and religious heritage, the other dedicated to the scientific heritage. The routes are designed to be carried out by the visitor both independently and with a tour guide.

For both cases we have created an information map that summarizes the work and helps to understand the area.

The map took the form of a bellows book with a simplified map of the relief area. Inside there are three approaches to proceed in the visit by people with visual, auditory and motor disabilities.

The three paths cross and offer those who read a double glance: what to observe and how to do it in deficit conditions.

The project did not end with the production of the guide.

We have developed training courses for tourist guides and we have developed hours of training to literate accessible communication using digital and paper support, both in terms of grammar and techniques.



Margherita Caprilli

FIG. 6 The installation of the monumental tactile map U-AREA FOR ALL - ROCK BOLOGNA project. Credits: Margherita Caprilli.



Margherita Caprilli

FIG. 7 The installation of the monumental tactile map U-AREA FOR ALL - ROCK BOLOGNA project. Credits: Margherita Caprilli.



Margherita Caprilli

FIG. 8 The installation of the monumental tactile map U-AREA FOR ALL - ROCK BOLOGNA project. Credits: Margherita Caprilli.



Margherita Caprilli

FIG. 9 The installation of the monumental tactile map U-AREA FOR ALL - ROCK BOLOGNA project. Credits: Margherita Caprilli.



## Conclusions

In recent years, attention to accessibility has grown considerably.

As I wrote earlier, it is the signal that our culture is changing.

It is important that grammars related to accessibility become shared heritage.

That it becomes a knowledge that also feeds the economy.

Because accessibility affects everyone and helps in general in knowing oneself and in overcoming many legacies that still produce damage and immobility today.

It is not a variable to be added to correct the process but it is a premise for any thought that puts us in a relational dimension. It is important to listen to the frailties of others because they are opportunities for everyone.

**Fabio Fornasari** Museologist architect.

Art Director of Museo Tolomeo (Istituto dei Ciechi Francesco Cavazza)

Associated researcher of CNR-IRPPS.

His main projects: Museo del 900, Museum at the Baths of Caracalla, Villa di Livia Museum, Museo Tolomeo.

He builds devices to show and tell valuable stories using museographic projects and installations, and learning environments. Assemble and unmount contents to develop social innovation.

His projects involve the public within the dynamics of cognitive and sensorial interaction.

Develops educational border models with psychologists and pedagogists.

Member of staff of the Disability Manager of the City of Bologna.

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