

D.3.2.3. Design and planning of the pilot actions in the two UNESCO pilot sites

Project details

PROJECT ACRONYM	USEFALL
PROJECT FULL TITLE	Unesco Site Experience For All
AXIS	ENVIRONMENTAL AND CULTURAL HERITAGE
OBJECTIVE	3.1- Make natural and cultural heritage a leverage for sustainable and more balanced territorial development
START DATE	01.01.2018
END DATE	30.09.2019

Deliverable details

WORK PACKAGE	WP3 - Improving the accessibility of the italian- croatian sites
ACTIVITY NUMBER	3.2 - Innovative designs and development of pilot infrastructural solutions
PARTNER IN CHARGE	PP2 - Venetian Cluster
OTHER PARTNERS INVOLVED	
STATUS	Final
DISTRIBUTION	Public
DATE	

The project USEFALL (UNESCO Site Experience For ALL) aims at the improvement of accessibility of sites of cultural relevance for all the weak groups, such as disables, children and elderly; in order to pursue this goal, the USEFALL project foresees specific actions to be carried out in some UNESCO pilot sites to propose infrastructural solutions and the application of innovative technologies like APPs and multisensory paths.

The two UNESCO sites selected by Venetian Cluster are the Oriental Arts Museum of Venice and the Botanical Garden of Padua.

The works to improve accessibility within the two sites started in November 2018 and will be finalised within March 2019.

The organisation of the works and the contacts with the external experts in charge of taking care of the activities started in September 2018 in order to share information for the development of the pilot solutions and to agree on the final deliverables to be produced in the two UNESCO pilot sites. Before focusing on the solutions to be proposed for the sites, different meetings, exchange of emails and phone calls with the management bodies of the two UNESCO sites were organised in order to discuss with them about the best solutions and proposals for an increased accessibility.

From these activities came out that both sites are in a good situation concerning infrastructural accessibility: only small changes are needed to be done in the Botanical Garden in order to increase the overall accessibility (e.g. movable ramps for wheelchairs in order to reach some small parts of the garden, as the palm of Goethe), while the Museum of Oriental Arts presents some limits (small elevators, inaccessibility of armours room to wheelchairs) that cannot easily be overcome considering the infrastructural and regulation limits of the historic palace.

First pilot site: Botanical Garden of Padua

The Botanical Garden was enrolled in the list of UNESCO heritage in 1997: the reason of its registration is linked to the fact that the Botanical Garden of Padua was born in 1545 in the same place and never moved, moreover the oldest part of the Garden presents the same structure since the XVI century, and for this it represents a unique case. Moreover, the last 15 years there was the approval and then the realisation for an innovate area called Biodiversity Garden, where around 1300 species are located in environments simulating the climatic conditions.

The accessibility of the structure has been already implemented and strengthened in the last years: the Botanical Garden is accessible from the structural point of view for people with physical disabilities and wheelchair, but for other disabilities it is more restricted. An itinerary for blind people was created, which is a specific itinerary that gives the possibility of touching some kinds of plants and with the descriptions in Braille; moreover, there are collaborations between the Botanical Garden and some cooperatives to involve in-need people, the possibility of organising didactic laboratories based on the necessities of the group and the implementation and modernisation of other inclusive and innovative solutions.

Because of this, for the Botanical Garden, it was chosen to realise two different proposals to improve accessibility, not linked to infrastructural works: the first one is the realisation of a multisensory and interactive method which allow a complete experience for all those involved, the second one is the improvement of the existing Application of the Botanical Garden, which will enhance the possibility of enjoying the visit and achieving information.

Silent Play

The first method suggested was the Silent Play: it is an innovative path proposed by the managers of Botanical Garden to Venetian Cluster and immediately approved, as in line with project scopes.

The Silent Play is an innovative and interactive fruition methodology (inclusive for all) which focuses on theatre and senses to enhance the inclusion and enjoyment of a natural site by public with different needs and capacities.

The Silent Play mode is an immersive and interactive narrative method (“interactive fable”) designed by La Piccionaia based on the use of wireless radio guides for the creation of a temporary community of participants, accompanied by an actor or a facilitator.

The immersive approach of the Silent Play will guarantee an experience accessible to people with motor and sensory disabilities and with learning disabilities, because the experience of Silent Play is an emotional, multisensory and multimodal experience, thanks to a series of especially designed theatre methods.

La Piccionaia is specifically creating a Silent Play path dedicated to the Botanic Garden of Padua, with theme “The Solomon Ring”, a sort of search of the lost ring that entails to talk with plants and animals, passing through the senses and the natural elements: fire (sun, warmth), earth (touch), water (sound) and air (perfume). The ring is finally the ancient shape of the inner and oldest part of the Botanical Garden and metaphorically the secret is the mystery of delicacy and respect, finally the secret is inside each single participant.

The methodology adopted follows the rules of the Design for All: not a planning specifically dedicated to disabled people (isolating them from the rest of the group), but a planning

considering since the beginning the diverse abilities and provides an experience which is accessible to all, including people with motility, sensory and learning impairments and therefore also different ages (children, adults, elderly people) with different cognitive abilities as well as people with glasses or low vision, people with slightly reduced motility, etc. The experience is emotional, multisensorial and multimodal, thanks to specifically planned dramaturgical solutions. For example, different languages (sensorial, emotional, cognitive, music, sounds, Italian and English language, LIS – Italian Sign Language, etc.) will be used at the same time as part of the game, involving different languages and abilities.

The expected time of realisation is by March 2019 with presentation to the public and then training to operators and carrying out of 3 events addressed to public with living Silent Play performances until the end of the USEFALL project period.

The realisation phases will be:

- Study and analysis of the context, writing of dramaturgic part
- Acquisition of music and sound environments
- Consultancy for inclusive and “accessible for all” design
- Acquisition of hardware (30 radio-guides and 1 transmitter)
- Recording of speakers in Italian and English language
- Post-production (mixing and editing)

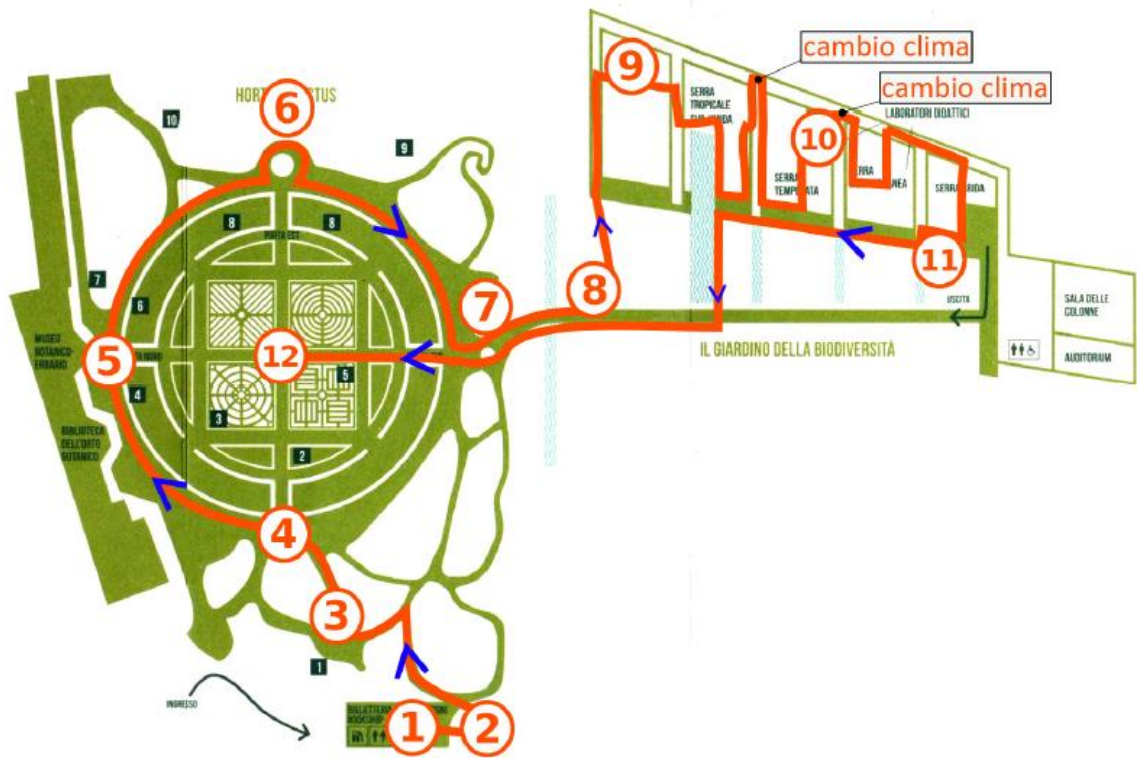


Figure 1: Map of the path with different stations of the Silent Play activity, for each station an activity is planned with the involvement of participants

Application

The improvement of the existing Application (APP) was a proposal developed together by Venetian Cluster and the Botanical Garden managers, during the organisation meetings: the idea was to invest in a working instrument more open to different disabilities and that foresees the possibility of improving and increasing accessibility of contents through the choice among different languages and the visual contents.

The APP has received good feedbacks since its first release and now it represents a good opportunity for the implementation of accessibility.

The improvements of the APP will add:

1. the Italian Sign Language (LIS) contents and solutions to guarantee the enjoyment of visitors with hearing disability (wider dimension of text characters),
2. Integration of the videos of Veasyt Tour,
3. The "Soundscapes" to support the individual visit with a new sensory and inclusive experience.
4. Off-line research (In-App research);
5. Interaction with Google Maps;
6. Geolocalisation of contents.

The foreseen time of public release for the App is February-March 2019 with both releases for Android and iOS systems.

Second pilot site: Oriental Arts Museum of Venice

While the first pilot site (Botanical Garden of Padua) remained the same case since the beginning of the project, the second pilot site was initially identified by Venetian Cluster in the Andrea Palladio's Villa Badoer, in province of Rovigo.

The city of Vicenza and the Palladian villas of the Veneto is a serial UNESCO site including the city of Vicenza and twenty-four Palladian villas scattered in the Veneto area. Inscribed on the World Heritage List in 1994, the site initially comprised only the city of Vicenza with its twenty-three buildings attributed to Palladio. Twenty-one villas located in several provinces were later included in the 1996 site extension.

The work of Andrea Palladio (1508–80), based on a detailed study of classical Roman architecture, gives the city its unique appearance. The palazzi, or town houses, were fitted into the urban texture of the medieval city, creating picturesque ensembles and continuous street facades in which the Veneto Gothic style combines with Palladio's articulated classicism.

Because of this, Villa Badoer, also called La Badoera, was selected as case study during the application preparation. The Villa was built in Fratta Polesine (Rovigo province) between 1555 and 1557 is one of the most prestigious Venetian Villas. The Badoera is made up by a central body, residence of the noble owners, connected with the two colonnades, that close in a half circle the garden in front of it. The Villa, UNESCO Human Heritage site, is a living place, centre of several cultural activities, awesome place for exhibitions, conventions, events and shows. Also, the colonnade on the north side hosts Fratta Polesine's National Archaeological Museum, that preserves important evidences from the villa, and also handmade and commercial activities of the community of Frattesina, that use to live along the Po (XII-X century a.C.).

During the project development, Venetian Cluster shared information with the managers of the Villa Badoer and decided to propose them the possibility of developing ICT instruments for the virtual reality in order to allow tourists to see how the life in the Villa at the time of its use by noble inhabitants was.

When the project started, it was soon understandable the difficulty of working in the Villa Badoer, because the exchange between the managers and Venetian Cluster was difficult and the feedbacks from the managers were slow.

At the end, it was decided to involve instead the Museum of Oriental Arts in Venice.

Venice and its lagoon is another important UNESCO site since the 1987 and the selection of the Museum of Oriental Arts of Venice brought a more complex and challenging site where the accessible solutions can be applied.

The Museum contains a remarkable collection of oriental art works, with around 30,000 pieces, originally formed from the objects collected by Henri de Bourbon, Count of Bardi, during his travels in the Far East between 1887 and 1889. The collection includes among its pieces a sedan chair for the lady and a vast number of Japanese lacquer of the Edo period (1603-1868) and many weapons, including many Japanese swords wrapped in their original sheaths. The collection continues with the "floating world" painted panels, embroidered clothing and many Japanese traditional musical instruments. One room is dedicated to the artistic porcelain and jades, another room to the Indonesian theatre of shadows, the kriss daggers and batik fabrics.

Venetian Cluster proposed its solutions to the Museum Director and together they decided to pursue the development of three ICT instruments for the virtual reality which will be used to improve accessibility and facilitate the visit for everyone. The proposal was positively accepted because the Museum of Oriental Arts has already worked on the accessibility of the exhibition for people with disabilities, and it proposes a tactile path for impaired and blind, audio guides, explanative panels available in different languages, so the innovative instruments would be a different way to increase accessibility.

The three instruments selected are:

1. the Microsoft *Hololens* glasses able to make the visitor feel within a story through augmented reality, to be used to bring to life again the exposed armours of ancient Samurais;
2. virtual reality with *Oculus go*, designed and implemented to allow visitors to see the interior decorations of a lady's sedan chair, not accessible inside by visitors,
3. a *neural network* accessed through smartphones that, when headed towards some objects, provide an explanation of what is seen, to be used to make visitors listen to the original sound of exposed Japanese ancient traditional music instruments.

These solutions are interesting for the general public but are also inclusive for people with either physical or cognitive disabilities, because the interactive and engaging methods will ensure a better accessibility of the contents and a higher enjoyment.

The contents of the installations will be defined with the Museum and revised by its staff, in order to guarantee the historical and scientific correctness of descriptions provided to users