

D.4.1.6. ICT installations to make easier visit by disadvantaged people

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	WP4 - Touristic Promotion of Unesco sites accessible for all
ACTIVITY NUMBER	4.1 - Multimedial promotional activities for a better usability of Italian Croatian cultural heritage
PARTNER IN CHARGE	PP2 - Venetian Cluster
OTHER PARTNERS INVOLVED	
STATUS	Final
DISTRIBUTION	Public
DATE	31 st August 2019

Museum of Oriental Arts (Venice) – ICT installations

The second case study of Venetian Cluster was decided to be 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:

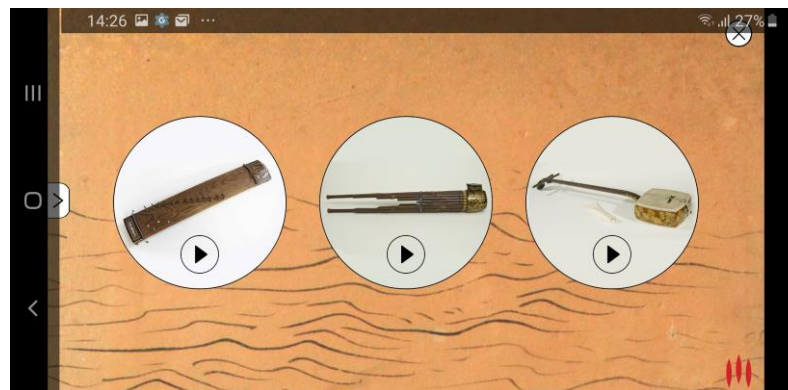
1. The first one is designed above all to involve a young audience and to be available for those with cognitive disabilities, through a tool like the glasses *Hololens* of Microsoft able to make the visitor feel within a story. In an immersive way, the visitor sees the armours that tell how and why they were made in this way, telling some stories about the Japanese culture and giving historical information about the period in which the exposed armour was conceived;



2. The second application in virtual reality with *Oculus go* is designed and implemented to allow all visitors to see the interior decorations of a lady's sedan chair that for conservation reasons cannot be opened to the public. This application will be useful for understanding Japanese culture not only for visitors in general, but also for those with hearing disabilities (for deaf people there is a subtitled application in which the inside of the sedan is explained);



3. The third application is based on a *neural network* and is accessed through smartphones that, when headed towards some objects, provide an explanation of what is seen. In this case, the objects displayed are some Japanese musical instruments, and the application offer an audio explanation of the features of the instrument and also allows to listen to the sound of the instrument. This third application is interesting not only for the general public, but also as an aid to the blind who can listen to the explanation of the instrument, while for the deaf some subtitles will be added to briefly explain the instrument.



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 ensure a better accessibility of the contents and a higher enjoyment.

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