

Museo Casa di Dante - EduGame

Educational Game



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Developed within project

***EduGame: Innovative Educational Tools for Management in Heritage Protection -
gamification in didactic process***

Co-funded by the Erasmus+ Programme of the European Union

Key Action 2: Strategic Partnership Projects



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1. Dante's House Museum

Origins and location

“The Dante’s House Museum is among the most visited minor museums in Florence. It is dedicated to Italy’s greatest poet, Dante Alighieri, and it is situated in a building located in Via Santa Margherita 1, where the houses owned by the Alighieri family once stood and where the Poet himself was born. Despite being a reconstruction, the building is one of the most distinctive of medieval Florence. In 1965, the Unione Fiorentina Association asked and was granted permission by the City of Florence to establish a museum dedicated to Dante in the rooms of his house, that it still runs and manages to this day.”¹

The reconsideration and rediscovery of Dante’s actual house, meant as a building and a place of remembrance, started in 1865 and became central at the beginning of the 20th century. In 1865, Florence was chosen as the capital city of the Kingdom of Italy, and thus needed to be revalorized and renovated. Reading the report written in 1865 by the Commission tasked with pinpointing the original location and the hereditary succession of the buildings belonging to the Alighieri family, it is clear that the experts wanted to act on two fronts: the preservation of the ancient monuments on one hand, and an historical-philological reconstruction on the other.

The reconstruction of Dante’s House fits perfectly in this logic: the building is among the monuments built in the 19th century to help the newborn Italian people to recognize itself in physical and tangible places and symbols, aimed at developing a sense of national Unity.

Dante is part of these symbols, being officially considered the “Father” of the Italian language, according to a decision based not only on linguistics, but on ideology as well. Thus, the Supreme Poet became the prophet of the Italian Unity, not just because of the intrinsic characteristics of his poem, but also because of his biography, which can be easily charged with the new and meaningful values of the Risorgimento. In other words, Dante no longer exclusively belonged to the Florentine people, and instead became the father of the language spoken by all new Italians.

Initially, the Commission of experts nominated to study and research the various documents and cadastral measures, was surprised to discover the location and architecture of the house once owned by Dante, who, despite belonging to a rich Florentine family, had a humble and understated dwelling. After several studies, it was found out that the Alighieri had lived in this exact location since 1189.

After the exile and the death of the poet and his heirs, his “humble” house was very sought after by the most important families of the city, not so much for its architectural value, but because of its cultural meaning. The building later became a premise for the trade of the Wool Guild (1366 and 1576) and was finally acquired by the Galilei family.

¹ Excerpt from the text Erasmus + Educational Game Best Practice on Heritage Management, Del Bianco C. and Stagi, S. *The Dante’s House Museum – Unione Fiorentina* an example of heritage management.

After the unification of Italy, the urban layout of Florence did not feature a separation between rich and poor neighbourhoods, and this, throughout the centuries, had originated a peculiar coexistence: small artisan workshops, noble palaces, hovels and government buildings shared a relatively small space, sometimes even the same block. At the same time, these neighbourhoods in the city center were often unsanitary, there were no water network and no sewer system and the epidemics of diseases such as typhus and cholera were common. Therefore, the intention of providing Florence with a representative district which, like a showcase, could host the symbols of the new state, took hold: wide squares, statues of the fathers of the nation, but also symbols of the new economic era, such as credit institutions and luxury shops.

A few years later, in 1908, a new Commission was appointed to define the cultural and historical meaning of the building. The Museum's tower-house owes its medieval appearance to a 1911 restoration led by architect Giuseppe Castellucci.

In 1949, the Unione Fiorentina was created, an association for the promotion of local art and culture that asked the City of Florence permission to create a museum dedicated to Dante inside these rooms. To this day, the Unione Fiorentina is responsible for the museum management.

Context

The museum is located in the historic center of Florence, and is identified in the land registry with the parcel 340 - sheet 166. An architect intending to present a project for the Museum must take into account the constraints imposed on that property which can be seen from the Tuscany Region website <http://www502.regione.toscana.it/geoscopio/catastourbanizzazione.html>

The Historic Center of Florence, enclosed within the circle of avenues traced on the old mediaeval walls, in 1982 was inscribed in the World Heritage List, during the sixth session of the UNESCO World Heritage Committee.

It is an architectural asset subject to an archaeological and a landscape constraint (which extends to the entire historic center of Florence).

<http://webru.comune.fi.it/webru/pc/index.jsp>

The architect who must submit a project must therefore interface with the following offices:

1. Superintendence of Archeology, Fine Arts and Landscape for the metropolitan city of Florence and the provinces of Pistoia and Prato <http://www.sbap-fi.beniculturali.it/index.php?it/630/ufficio-vincoli>
2. Landscape Office of the Municipality of Florence <https://servizi.comune.fi.it/servizi/scheda-servizio/paesaggistica-ordinaria>
3. Urban Planning Office of the Municipality of Florence <http://ediliziaurbanistica.comune.fi.it/edilizia/index.html>

4. UNESCO Office of the Municipality of Florence in communication through a special form within the building practice <http://www.firenzepatrimoniomondiale.it>

Informative material:

Multimedial

“Florence 2000 years of history”. Documentary (2010) with Cristina Acidini, Antonio Paolucci, Bruno Santi with Art Media Studio supported by the Fondazione Romualdo Del Bianco.

Support: DVD and online https://www.youtube.com/watch?v=GhLobD3h_q4 (Prima parte)

Language: IT and ENG

“Museo Casa di Dante, Un viaggio nel tempo” Short film (2015)

IT <https://www.museocasadidante.it/video/>

Virtual tour of the Museum

<https://www.museocasadidante.it/en/virtual-tour/>

Trailer New Exhibition of Dante's House Museum (2020)

<https://www.youtube.com/watch?v=sMKQmkv7x0E>

Guided Tour Dantedi (2021)

<https://www.youtube.com/watch?v=cnbAkeoYqlg>

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Conti, F. (2021) *Il Sommo italiano. Dante e l'identità della nazione*, Roma, Carocci Editore.

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Fei, S. (2015) *Casa di Dante – Dante's House, Guida al museo – Museum Guide*, Firenze: Linari Tipolito.

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2. Objective of the simulation and general instructions

From the guidelines of EduKit (Concia, Fioretto, 2021) we see that the general objectives of an RPG are:

- **involve** students, increasing their **interest** in the discipline.
- put them in the position of having to make **concrete choices**, applying the **scientific knowledge** and **technical skills** acquired during their studies, but also putting **transversal skills** into play.
- offer students a situation in which to use **analytical skills** but also that of making **shared decisions** within the work team.
- let them experience the **complexity** of a typical situation, in which it is also important to take into consideration the **points of view, values, perceptions, and true interests** of the interlocutors.

In the case of the Dante's House Museum role-playing game, students will have to understand the multiplicity of actors involved in the design process in a private body, open to the public, managed as an association and located in the heart of the historic center of Florence. Site inscribed on the UNESCO World Heritage List.

Each of the students will be assigned a role to play, and if the number of students exceeds the number of roles, it will be possible to work in groups, each impersonating a role.

Each role is briefly described below and students will have time to read the description and discuss in case they need any clarification. Each student/group can deepen their knowledge of their role with further research.

Be careful to clearly express yourself and to listen to the needs and wants of other roles and respect the expressions of their feelings. Be open to new solutions and be creative!

3. Scenario

In times of pandemic the Dante's House Museum, like all Italian cultural institutions, had a forced closure which lasted from March to June 2020 and then from November 2020 to April 2021. In this time the museum had to reorganise and a series of works was already underway for the complete renovation of the layout and use of the contents.

The works scheduled at the beginning of the pandemic had to stop and, with the chaos of a construction site in the pandemic phase, ended in June 2020, giving the Museum a completely renovated exhibition, full of new multimedia content. During the works, however, only the contents were dealt with and the museum still has some weaknesses that could be solved by enhancing the entire structure, such as an entrance that remains rather hidden, being not on the square overlooked by the building in medieval style, but on an adjacent minor road, and a top terraced floor, with a magnificent view of the city center, which is not used and which would be enhanced by an access independent from that of the museum.

However, the continuation of the pandemic has not made it easy to host and welcome visitors, forcing a rethinking of the flows inside the building, already difficult for the tower type, especially for people with disabilities who are helped in the use by an elevator to only two of the three floors of the building. The pandemic has also accentuated the lack of a forced ventilation system, both air-conditioned refrigeration and air purification.

Following the pandemic, however, the National Recovery and Resilience Plan (PNRR) was approved with which funds are allocated that can be used to improve the museum and a call for new projects is launched for the reorganisation of the exhibition, following the new paths dictated by the pandemic, the adaptation to the issues concerning the accessibility and enhancement of the building. Obviously, the projects must be formulated in compliance with the local regulatory framework.

The best project will be entrusted to the architect or studio that will take all these aspects into consideration, and who will discuss with the competent local authorities and with the management of the museum, understanding the daily functioning and also aiming at an increase in the visibility of the museum and therefore to a consequent increase in visitors.

The announcement is presented with a public meeting (online and face-to-face) in which all players participate.

4. Phases of the didactic game Museo Casa di Dante EduGame

The game is divided into 7 phases, students or groups of students, led by the teacher, should follow these phases as a generic scheme for the development of the game. These are:

// PHASE 0: Characterization of the monument / site and its state of conservation. Critical analysis of the condition of the site. Conclusions of the analysis phase

// PHASE 1: Assigning roles, creating groups, gathering information

// PHASE 2: Public presentation of the call of proposals and debate

// PHASE 3: Creation of design teams, information gathering and strategy formulation

// PHASE 4: Design of the architectural intervention in response to the call

// PHASE 5: First evaluation by a commission of experts and review of the projects by the project groups

// PHASE 6: Submission of Projects according to the required requirements

// PHASE 7: Public presentation of the projects in the presence of the jury and announcement of the winner

// **PHASE 1:** Assigning roles, creating groups, gathering information

Thanks to the in-depth study of the monument conducted during PHASE 0, students can now count on a knowledge of the building from an **architectural, technical, structural, historical** and **artistic** point of view, but also from the point of view of its use, of the figures involved in its **management** and **protection**, and of the **dynamics** that exist among the stakeholders.

At this point the time has come to divide the roles and to “**play**”.

Students are given a card with a **description of the character** they have to play, attempting to achieve their **specific goals**². The description also illustrates the professional profile, the specific area of activity she/he has in making decisions.

Each student/group of students reads the instructions received and deepens the research on their role by documenting themselves through the bibliography and the material provided and any other sources.

In playing their role, all the players are supported by a collaborator: in this way each strategy is formulated together with others and there are no individual roles. For example: the museum director is flanked by the deputy director, the citizens' committee can be made up of three people.

² The card can be digital or paper, the important thing is that it contains all the information necessary for the player to make decisions consistent with his role (see the three Role Plays shown in the second part of the Manual). The assignment of roles can be random, or the teacher can decide who to entrust a specific “part” to: this choice has a very strong impact on the outcome of the simulation. If you are unable to get all students to “play” and prefer to have observers, it is helpful to provide an observation grid.

ROLE 1A

HEAD OF THE ARCHAEOLOGY, MONUMENTS, FINE ARTS AND LANDSCAPE OFFICE FOR THE METROPOLITAN CITY OF FLORENCE AND THE PROVINCES OF PISTOIA AND PRATO (MOVABLE ARCHAEOLOGICAL HERITAGE SECTION)

You are the head of the Movable Archaeological Heritage Section of the Archaeology, Monuments, Fine Arts and Landscape Office for the Metropolitan City of Florence and the Provinces of Pistoia and Prato.

Your passion for Art history dates back to your high school days: to you, the preservation of cultural heritage isn't just a job, but a genuine life mission, further stressed by the issues highlighted by the pandemic. You have a degree in Architecture and have completed your post-graduate studies. In order to become the head of your office you had to win a specific state examination.



As the head of the Movable Archaeological Heritage Section, you take care of the proceedings regarding the location and preservation of movable heritage that is private property alongside your right-hand person (ROLE 1B). Specifically:

- You establish if the necessary requirements are present and, if so, you start the procedure for the declaration of cultural interest (artt. 10, c. 3 and 13 of the D.Lgs. 42/2004);
- You authorise the transfer of heritage and any maintenance and restoration activities carried out on it (art. 21);
- You are the one who is notified when there is a transfer of property in case of, for example, a transfer of money or as part of an inheritance following a death (art. 59);
- In specific situations, you start the proceedings for purchase with the right of preemption (artt. 60-62).

Moreover, as the head of the Movable Archaeological Heritage Section of the Archaeology, Monuments, Fine Arts and Landscape Office, you are also responsible for cooperating with the Region (in this case the Region of Tuscany) and the local authorities (especially the City of Florence) to enhance the heritage deemed of cultural interest present in this area.



You and your colleague are setting out for the presentation of the call organised in order to discuss the possible investments and interventions regarding the Dante's House Museum in Florence; during the game you will have to pursue the principles and interests of the Archaeology, Monuments, Fine Arts and Landscape Office.

ROLE 1B

RIGHT-HAND PERSON OF THE HEAD OF THE MOVABLE ARCHAEOLOGICAL HERITAGE SECTION OF THE ARCHAEOLOGY, MONUMENTS, FINE ARTS AND LANDSCAPE OFFICE FOR THE METROPOLITAN CITY OF FLORENCE AND THE PROVINCES OF PISTOIA AND PRATO.



You are the right-hand person of the head of the Movable Archaeological Heritage Section of the Archaeology, Monuments, Fine Arts and Landscape Office for the Metropolitan City of Florence and the Provinces of Pistoia and Prato. You have studied Art history and, by participating in a competitive state examination, you have landed the job of your dreams: you work alongside the head of the Movable Archaeological Heritage Section, taking care of the proceedings regarding the location and preservation of movable heritage that is private property. Specifically, you work alongside the head of the office (ROLE 1A) in:

- establishing if the necessary requirements are present and, if so, starting the procedure for the declaration of cultural interest (artt. 10, c. 3 and 13 of the D.Lgs. 42/2004);
 - authorising the transfer of heritage and any maintenance and restoration activities carried out on it (art. 21);
 - being notified when there is a transfer of property in case of, for example, a transfer of money or as part of an inheritance following a death (art. 59);
- starting, in specific situations, the proceedings for purchase with the right of pre-emption (artt. 60-62).

Moreover, alongside the head of the Movable Archaeological Heritage Section of the Archaeology, Monuments, Fine Arts and Landscape Office, you are also responsible for cooperating with the Region (in this case the Region of Tuscany) and the local authorities (especially the City of Florence) to enhance the heritage deemed of cultural interest present in this area.

You and your superior are setting out for the presentation of the call organised in order to discuss the possible investments and interventions regarding the Dante's House Museum in Florence; during the game you will have to pursue the principles and interests of the Archaeology, Monuments, Fine Arts and Landscape Office.



ROLE 2A

REPRESENTATIVE OF THE LANDSCAPE OFFICE OF THE CITY OF FLORENCE

You are the representative of the Landscape Office of the City of Florence (ROLE 2A). You are an architect with a degree in Architecture and you have passed the state exam. You are a member of the Order of Architects with a life-long learning programme.

Within the areas subject to landscape restrictions, any intervention entailing the alteration of the state of these places and of the buildings' external appearances is subject to a pre-emptive landscape authorization (art. 146 of the DLgs 42/2004).

You manage the requests for the landscape authorization, appointing the Committee of experts, formed by professionals who are external to the Administration, and you receive their opinion on each application.

Your role, alongside player 2B, is particularly important because it's the City of Florence, which you work for, that will receive and manage the funds allocated by the PNRR (National Recovery and Resilience Plan).

At the beginning of the role play, you are going to the presentation of the call organised in order to discuss the investments and the interventions regarding the Dante's House Museum in Florence. In the game, you will ally with PLAYERS 2B and 2C to pursue the interests of the City of Florence within

the principles of the UNESCO Convention.



ROLE 2B

REPRESENTATIVE OF THE CITY PLANNING OFFICE OF THE CITY OF FLORENCE

You are the representative of the City Planning Office of the City of Florence (ROLE 2B). You are an architect, a member of the Order of Architects, and you had to participate in a competitive state examination to become the person in charge of your office. As such, you check the proposed project, consider its feasibility and grant permission to start the works.

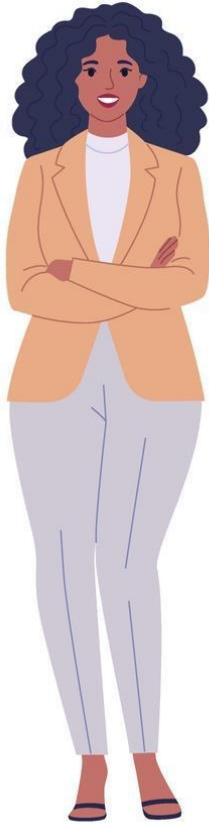
Your role, alongside PLAYER 2A, is particularly important because it's the City of Florence, which you work for, that will receive and manage the funds allocated by the PNRR (National Recovery and Resilience Plan).

At the beginning of the role play, you are going to the presentation of the call organised in order to discuss the investments and the interventions regarding the Dante's House Museum in Florence. In the game, you will ally with PLAYERS 2A and 2C to pursue the interests of the City of Florence within the principles of the UNESCO Convention.



ROLE 2C

PERSON IN CHARGE AND SITE MANAGER OF THE UNESCO OFFICE OF THE CITY OF FLORENCE



You are the person in charge and the site manager of the UNESCO Office of the City of Florence Historic Centre (ROLE 2C). You have a degree in arts and have kicked off your career for the City of Florence working for the preservation of local heritage. In order to become the person in charge of the UNESCO Office you had to participate in and win a competitive municipal examination.

The main purpose of the office you represent is to draw up a document, the Management Plan, in order to preserve and enhance the “Historic Centre of Florence”, World Heritage Site, and to abide by the instructions of the 1972 UNESCO Convention regarding the preservation of the World Cultural and Natural Heritage. When presenting a project within the Florentine historic centre, your office is not directly approached, but each applicant is given information for the Office as part of the forms that must be submitted to the City Planning Office (ROLE 2B).

At the beginning of the role play, you are going to the presentation of the call organised in order to discuss the investments and the interventions regarding the Dante’s House Museum in Florence. In the game, you will ally with PLAYERS 2A and 2B to pursue the interests of the City of Florence within the principles of the UNESCO Convention.

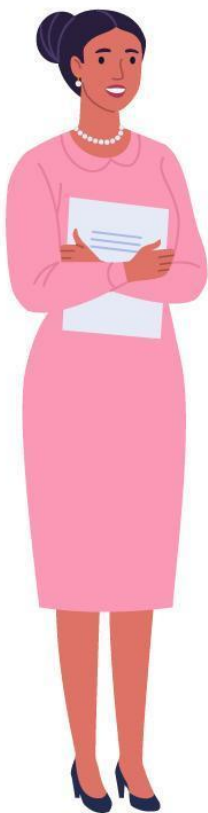


ROLE 3A

REPRESENTATIVE OF THE BOARD OF DIRECTORS OF THE ASSOCIATION FOR SOCIAL PROMOTION “UNIONE FIORENTINA – MUSEO CASA DI DANTE” – PERSON IN CHARGE OF COORDINATING THE MUSEUM AND ITS EVENTS

You are a representative for the Board of Directors of the Association for Social Promotion “Unione Fiorentina – Museo Casa di Dante”. Alongside PLAYER 3B, you are tasked with the implementation of the decisions taken by the council, the collegiate body that “replaces” a more traditional management within the Museum, which is a private entity. In a museum with a more traditional organisation, your role could be assimilated to the Director.

You have studied Law, but your experience within the Museum starts “from the ground up”, from a preliminary involvement in the activities of the Association of Social Promotion “Unione Fiorentina” up to the representation of the Board of Directors, a journey of many years which allowed you to get a first-hand experience and to know the association, the Museum, its history and its needs better than anyone else.



You are specifically tasked with the organisation of events inside the museum (both internal and external, with the participation of outside institutions and figures), of external relations and communication, both online and with people that can favour a broader circulation of the news and initiatives regarding the Museum (e.g. relations with journalists that work for more “traditional” media). You also take care of the relations with the cooperative the museum services are outsourced to (ticket office, bookshop and educational activities) as well as the coordination of museum activities.

Both you and the other representative (PLAYER 3B) have been carrying out these roles for a long time, you work well as a team and are dedicated to doing what is best for the museum, according to the principles of the Unione Fiorentina, the historic Association that has established the Museum in order to fulfil specific purposes of promotion and cultural enhancement connected to Dante Alighieri.

As the main stakeholder for the investments for, and the interventions to, the Museum, your goal – received and shared by the entire Board of Directors you represent – is to guarantee the well-being of the Museum and to make sure that it stays abreast with the times, constantly up to date and capable of financially supporting itself.



ROLE 3B

REPRESENTATIVE OF THE BOARD OF DIRECTORS OF THE ASSOCIATION FOR SOCIAL PROMOTION “UNIONE FIORENTINA – MUSEO CASA DI DANTE” – COMMERCIAL REPRESENTATIVE AND PERSON IN CHARGE OF THE ADMINISTRATIVE COORDINATION OF THE MUSEUM AND THE ASSOCIATION

You are a representative for the Board of Directors of the Association for Social Promotion “Unione Fiorentina – Museo Casa di Dante”. Alongside the other representative (PLAYER 3A), you are tasked with the implementation of the decisions taken by the council, the collegiate body that “replaces” a more traditional management within the Museum, which is a private entity. In a museum with a more traditional organisation, your role could be assimilated to the Deputy Director (PLAYER 3B).



You have studied Humanities, but your experience within the Museum starts “from the ground up”, from a preliminary involvement in the activities of the Association of Social Promotion “Unione Fiorentina” up to the representation of the Board of Directors, a journey of many years which allowed you to get a first-hand experience and to know the association, the Museum, its history and its needs better than anyone else.

You are specifically tasked with the economic and commercial aspects (accounting and bookshop) of the museum activities. You are the one who has the finger on the financial well-being of the Museum, who – figures at hand – knows what is necessary in order to guarantee its survival. This is especially important because, being a private entity, the museum doesn’t usually have access to public funds/grants. This predicament has been further highlighted by the consequences of the

pandemic.

Both you and the other representative (PLAYER 3A) have been carrying out these roles for a long time, you work well as a team and are dedicated to doing what is best for the museum, according to the principles of the Unione Fiorentina, the historic Association that has established the Museum in order to fulfil specific purposes of promotion and cultural enhancement connected to Dante Alighieri.

As the main stakeholder for the investments for, and the interventions to, the Museum, your goal – received and shared by the entire Board of Directors you represent – is to guarantee the well-being of the Museum and to make sure that it stays abreast with the times, constantly up to date and capable of financially supporting itself.



ROLE 4A

REPRESENTATIVE OF THE COMPANY THAT TAKES CARE OF ORDINARY MAINTENANCE

You are the representative of the company that takes care of the ordinary maintenance inside the Museum (PLAYER 4A). You are a master electrician and you work with engineers, tech people and other professionals specialised in the different sectors your company sees to. You are at the head of a ten-workers company and, aside from the work you do for the museum, you manage the electric and surveillance systems of several activities and companies both in the city and the region. Moreover, thanks to your experience in the video surveillance sector, you have been working with law enforcement for many years.



You take care of the maintenance of the electrical, fire-prevention and video surveillance systems, as well as the elevator. Your experience is absolutely necessary in order to guarantee the actual feasibility of any intervention carried out inside the Museum. You have first-hand experience about what working in the Museum actually means and which troubles and issues you may have to face, possibly daily, just like PLAYERS 4B and 4C.



Setting out for the presentation of the call organised in order to discuss the possible investments and interventions regarding the Dante's House Museum in Florence, your goal is to put your practical knowledge to everyone's service; to make sure that you workers will be as protected as possible, so that they can work in the best of situations; to make sure that everyone's safety is guaranteed, visitors included.

ROLE 4B

HEAD OF THE SAFETY FIRM THAT WORKS FOR THE MUSEUM



You are the head of the firm that takes care of safety inside the Museum (PLAYER 4B). You are not directly involved in the activities of the Museum, but you represent the firm that ensures the safety of the structure and all people involved, staff and visitors alike.

After getting a technical school diploma, your working activity has focused on internal safety right from the beginning and you have also worked as an inspector and as a technical assistant for several companies, eventually specialising in safety in the workplace. Today you are the head of a firm that specialises in safety in the workplace, training and certification, that can count on ten collaborators.

As the person in charge of safety, you make sure that all workers have the safety requirements prescribed by the law (basic course for workers, first aid course, fire-prevention course) and that safety measures are followed inside the Museum (fire-prevention measures, fire extinguishers, etc.)



You have first-hand experience about what working in the Museum actually means and which troubles and issues you may have to face, possibly daily, just like PLAYERS 4A and 4C.

Setting out for the presentation of the call organised in order to discuss the possible investments and interventions regarding the Dante's House Museum in Florence, your goal is to put your practical knowledge to everyone's service; to make sure that workers will be as protected as possible, so that they can work in the best of situations; to make sure that everyone's safety is guaranteed, visitors included.

ROLE 4C

PRESIDENT OF THE COOPERATIVE MANAGING THE MUSEUM SERVICES

You are the president of the cooperative the museum services are outsourced to (PLAYER 4C). You have a degree in Art history, a subject you have been interested in since high school. To turn this passion into a proper job, you and four partners (all in possession of a degree in arts subjects) have founded a small cooperative that provides museum services, a cooperative you are currently the president of.

Your workers are tasked with taking care of the ticket office, the bookshop, reservations, guided tours and other educational services. You and your workers, more than anyone else, are the ones that have a clear picture of what is going on inside the Museum: how visitors move inside its rooms, their reactions to the set-up, the difficulties and issues they may meet, and what is

their opinion about it after the visit, with you being the first ones to receive the very first comments about it. You and your workers also carry out the guided tours inside the museum, and you can thus speak of the usability of the set-up during the visit itself better than anyone else.

The cooperative also supports the spokespeople of the Board of Directors with the communication of the Museum, especially on social media and on the official website.

You have first-hand experience about what working in the Museum on a day-to-day basis actually means and which troubles and issues you may have to face, possibly daily, just like PLAYERS 4A and 4B.

Setting out for the presentation of the call organised in order to discuss the possible investments and interventions regarding the Dante's House Museum in Florence, your goal is to put your practical knowledge to everyone's service; to make sure that you workers will be as protected as

possible, so that they can work in the best of situations; to make sure that everyone's safety is guaranteed, visitors included.



ROLE 5A

REPRESENTATIVE OF THE BUSINESSES LOCATED AROUND THE MUSEUM

You (along with PLAYER 5B) are one of the two representatives of the small committee that gathers the business owners of the activities located around the Museum: a small street food restaurant, a coffee shop, a winery, a shop that sells leather goods, a souvenir shop. You, in particular, manage a family winery located on the small square facing the Museum; the winery is not the first business you took care of: you and your family have been working in this neighbourhood for many decades and generations.

Just like your businesses, the Museum is located in the heart of the historic centre, but in a sort of “blind spot” that often not even residents know about or

can easily find. You frequently see travellers and residents wandering around the Museum with their GPS in hand and their nose in the air trying to get their bearings in the ancient alleyways of medieval Florence. The presence of the Museum can thus become a way to attract more tourists and clients to your shops and businesses; and, in turn, your businesses can become an opportunity to find out the existence of the Museum almost “by chance”.

Not for nothing, your businesses have all names which are directly or indirectly connected to Dante Alighieri. This connection can thus favour collaborations between the Museum and your businesses, and as such you think that it's worth hearing what you have to say.

You are setting out for the presentation of the call organised in order to discuss the possible investments and interventions regarding the Dante's House Museum in Florence. Your goal is to give a voice to the committee you represent and to favour a proper promotion of the Museum (which will favour you in turn) and, at the same time, to make sure that there won't be any interventions that may damage your businesses. This aspect is even more important following the heavy financial repercussions brought on by the pandemic.



ROLE 5B

REPRESENTATIVE OF THE BUSINESSES LOCATED AROUND THE MUSEUM

You (along with PLAYER 5A) are one of the two representatives of the small committee that gathers the business owners of the activities located around the Museum: a small street food restaurant, a coffee shop, a winery, a shop that sells leather goods, a souvenir shop. You, in particular, manage a small coffee shop which opened a year before the pandemic, after entering a partnership with two friends and former schoolmates. This has been a dream of yours for years and it has suffered dire consequences because of the restrictions and closures brought on by the health emergency.



Just like your businesses, the Museum is located in the heart of the historic centre, but in a sort of “blind spot” that often not even residents know about or can easily find. You frequently see travellers and residents wandering around the Museum with their GPS in hand and their nose in the air trying to get their bearings in the ancient alleyways of medieval Florence. The presence of the Museum can thus become a way to attract more tourists and clients to your shops and businesses; and, in turn, your businesses can become an opportunity to find out the existence of the Museum almost “by chance”. Not for nothing, your businesses have all names which are

directly or indirectly connected to Dante Alighieri. This connection can thus favour collaborations between the Museum and your businesses, and as such you think that it’s worth hearing what you have to say.

You are setting out for the presentation of the call organised in order to discuss the possible investments and interventions regarding the Dante’s House Museum in Florence. Your goal is to give a voice to the committee you represent and to favour a proper promotion of the Museum (which will favour you in turn) and, at the same time, to make sure that there won’t be any interventions that may damage your businesses. This aspect is even more important following the heavy financial repercussions brought on by the pandemic.



// PHASE 2: Public presentation of the call of proposals and debate

The owners of the monument decide to organise a public event to **launch the call for the presentation of projects**³.

Interested citizens, the architectural firms that may answer the call, as well as the stakeholders who feel the need to point out aspects which could remain unconsidered, are all invited to attend.

To ensure the full compliance with anti-Covid regulations and to feel the atmosphere of the place where the monument is located right from the start, the presentation of the call takes place in the little square outside the Dante's House Museum, in via Santa Margherita 1, on a beautiful Spring day. Below the tower and under the frowning bust of the Supreme Poet created by sculptor Augusto Rivalta, a small podium is set up for those who will attend the meeting on site. On the right of the podium, there is a screen which will facilitate the presentation as well as allow the people who will attend the meeting remotely to take the floor; these participants will join the meeting thanks to a previously published link which was also shared by all involved institutions, not just on their official websites, but also through newsletters and on their respective social profiles. On the other hand, participants on site are invited to take a seat on the chairs set up in neat and well-spaced rows, up until the limit represented by the crossroad with via Dante Alighieri.

The presentation's agenda includes:

- The visit to the museum, for those who are on site, or the screening of the virtual tour on the live feed for those attending remotely (30 minutes from the beginning);
- Institutional greetings from the representatives of the Dante's House Museum (5 minutes);
- Presentation of the call led by a representative of the City of Florence, with the items of the call well highlighted on the screen (10-15 minutes);
- Historical presentation of the Dante's House Museum with the screening of a short introductory video outlining its history (foundation by the Unione Fiorentina Association, the different set-ups, various vicissitudes) and the following remarks of one of the museum operators who will tell the story of Dante's House as a monument (15-20 minutes);
- Final debate moderated by the representative of the City of Florence who will call upon anyone who wants to speak, both on site, with the microphone that will pass through the audience, and remotely, thanks to the screen showing the live conference. During the debate, the stakeholders will be able to place emphasis on the aspects of the call they deem more relevant and highlight in a clear and

³ The event can be both online and face-to-face.

straightforward way which are the interventions they wish to see in the Dante's House Museum (30 minutes).

During the conference, both on site and remotely, the stakeholders can use their communication strategy, asking questions to sound out the intentions of the other stakeholders or to push the final decisions towards a certain outcome: it's all about the game. Moreover, the students will have to deal with the institutions where, in the future, they may pursue a professional career, and they will become aware of the roles, the needs, the goals and the obligations of each stakeholder.

The players now have a clear idea of the scenario where they are called to play in and start to get an idea of the multiple requirements represented by the various stakeholders.

In this phase, following the public event, the sub-groups can start to brainstorm together in order to understand what their role entails, to define their priorities, to also think about the project in terms of feasibility as to the various needs, to come up with a strategy and to evaluate the risks.

At the end of the public debate, the teacher, leaving their role in the game behind, stops the discussion and, along with the students, outlines the conclusions for educational purposes, identifying the elements that have emerged that can be applied in the designing process.

// **PHASE 3:** Creation of design teams, information gathering and strategy formulation

At this point, a substantially different activity begins: the previous groups are dissolved and the students re-aggregate in a different way, creating **teams of architects, experts in Cultural Heritage Management**, who must respond to the Call, through a technical project that meets all the requirements described in the Call itself. The teams are approximately made up of the same number of students who, working in a group, use their specialist skills and bring their own perceptions about the Call and the expected result⁴, in order to conceive their own strategy.

In this phase, students approach teamwork, which they have already experienced during their studies, and apply skills such as collaboration, active listening, mediation and division of work.

During this activity, students must find the information necessary to present a complete project, perhaps drawing on those sources described in Phase 0.

⁴ Students will be able to organise their work: if it is an entirely face-to-face session, they will be able to divide the research and design activities of a part; if, on the other hand, the Role Play is played over a long period of time, they can decide to make appointments face to face or online.

Thanks to this research-documentation activity, students undertake to realise the complexity of the restoration project (which goes beyond the technical, structural, historical, artistic constraints) and to apply the acquired knowledge.

// PHASE 4: Design of the architectural intervention in response to the call

Students begin to think about the project idea, understanding their focus and identifying the concept also in relation to the role played during the public debate.

// PHASE 5: First evaluation by a commission of experts and review of the projects by the project groups

A commission, made up of the teaching staff, is created and the students, as a group, present their project ideas to it. In this phase all students can intervene by making observations to the other project groups, based on the knowledge acquired by interpreting their role.

// PHASE 6: Submission of Projects according to the required requirements

Students review their project following the first evaluation, finalise their panels and prepare a presentation for the final debate.

// PHASE 7: Public presentation of the projects in the presence of the jury and announcement of the winner

The teams will present their projects (on site or remotely) and will have a final opportunity for discussion, at the end of which the winning project of the Museum's call should be announced.

When the designers and the stakeholders of the Dante's House Museum meet in the conference room of the museum, Fall is just around the corner. To reach the room, located inside the tower, participants will have to go through the museum's entrance and climb to the first floor mezzanine where they will be welcomed by the people responsible for the museum's management as well as a museum operator.

In the conference room, participants will find: a next generation screen which, once again, will allow the full participation of all people involved remotely; a big oval table where the commission tasked with judging the projects will sit; the chairs available for the stakeholders on site.

After the institutional greetings of the management of the Dante's House Museum and the representatives of the City of Florence (10 minutes in total), the floor goes to the spokespeople of the various work groups which will outline to the jury the projects they have created based on the call. For this purpose, the architects can use the screen to show the presentation they have prepared. Each presentation can last up to 10 minutes, followed by 10 more minutes during which the stakeholders (both on site and remotely) and the jury can comment on the project and the proposed solutions.

At the end of the presentations, it's time for the final debate (30 minutes), followed by the announcement of the winning project by the jury.

Activities programme in 10 weeks

Week	1	2	3	4	5	6	7	8	9	10
Game's activities	<p>// Phase 1: Assignment of roles and start of activities</p> <p>// Phase 2: Information gathering on roles and strategy development</p>	<p>// Phase 3: Public debate</p> <p>// Phase 4: Strategy development</p>			<p>// Phase 5: first evaluation</p>	<p>Project review following the first evaluation</p>		<p>// Phase 6: Submission of proposals</p>	<p>Final presentation preparation</p>	<p>// Phase 7: Final debate</p>

Activities programme in 1 week Workshop

Day	1	2	3	4	5
Morning	<p>09:00 Introduction to role play: objectives, phases, rules, activities.</p> <p>10:00 Assignment of roles - search for additional information about roles</p> <p>10:45 Break</p> <p>11:00 Information gathering</p>	<p>09:00 Public debate</p> <p>11:00 Creation of the design groups and elaboration of the project concept</p>	<p>Design</p>	<p>First evaluation and project review</p>	<p>Final debate with presentation of the projects</p>
Afternoon	<p>Recognition of information from role groups and elaboration of the strategy for public debate</p>	<p>Design</p>	<p>Sending of project proposals</p>	<p>Sending of project proposals</p>	

4 Debriefing and final considerations on the learning process

At the end of the project, a debriefing moment is necessary to allow the students to comment on how they interpreted their role, to self-evaluate their project proposal being the most critical possible and the winning proposal focusing on the pros and cons of each.

Students should also highlight what they learned during the development of the role play, how they behaved and what they could have done better, also using the attached form to fill in their answers and then discuss them in groups. The evaluation will be made on the basis of the drawn up design not on the role play.



CALL FOR A COMPETITION OF IDEAS AIMED AT DESIGNING THE ADJUSTMENTS TO THE CONDITIONS DICTATED BY THE PANDEMIC TO THE DANTE'S HOUSE MUSEUM AND AT ITS ENHANCEMENT

Purpose and object of the competition

The Dante's House Museum, located in Via Santa Margherita 1, announces a call for ideas aimed at the design of new internal flows inside the museum and at the enhancement of its spaces.

The Museum, following the allocation of funds from the PNRR (National Plan of Recovery and Resilience), plans for the implementation of the following interventions regarding its:

- Enhancement:
 - o Creation of a new entrance to the museum, which is currently not very much enhanced as it is not clearly visible from the square
 - o Independent access and ways to use the panoramic terrace
- Accessibility:
 - o Make the third floor accessible to people with disabilities (the museum has an elevator, but it reaches only two of the three floors of the museum)
 - o Creation of appropriate toilet facilities

Moreover, following the pandemic which has just ended, it is essential to imagine a new set-up, by adjusting the existing one, that takes into consideration the management of the flows and the safe usability of the exposition.

It should be taken into account that the museum will soon have an air conditioning and purification system.

Papers to submit

The selected projects will have to be publicly presented with a ppt/pdf presentation and they can include videos and images to be shown and shared online. The printing of informative materials is not contemplated, but the presentation will have to include maps, elevations, sections and layouts and everything necessary to ensure the correct understanding of the project idea. The presentation can include up to 25 slides and participants will have 15 minutes to present it.

Terms of participation

Participation in the competition is open to architects under 40 years of age. Participation can be individual or in group, in which case all the members of the group must meet the requirements listed above.

Evaluation Committee

The Evaluation Committee selected for the occasion will have full autonomy in choosing the project for the monument and its decision must be considered as final.

Presentation of the call

The call will be presented on April 7th, 2023, at 12AM, during a public meeting. Upon registration, it will be possible to attend the event online. To register, send an email to ciaociao@museocasadidante.it

Museo Casa di Dante - EduGame

Educative Game

Developed within project

**EduGame: Innovative Educational Tools for Management in Heritage
Protection - gamification in didactic process**

Co-funded by the Erasmus+ Programme of the European Union

Key Action 2: Strategic Partnership Projects

Contract no 2019-I-PL01-KA203-065842



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