

EXPANDED SUMMARY

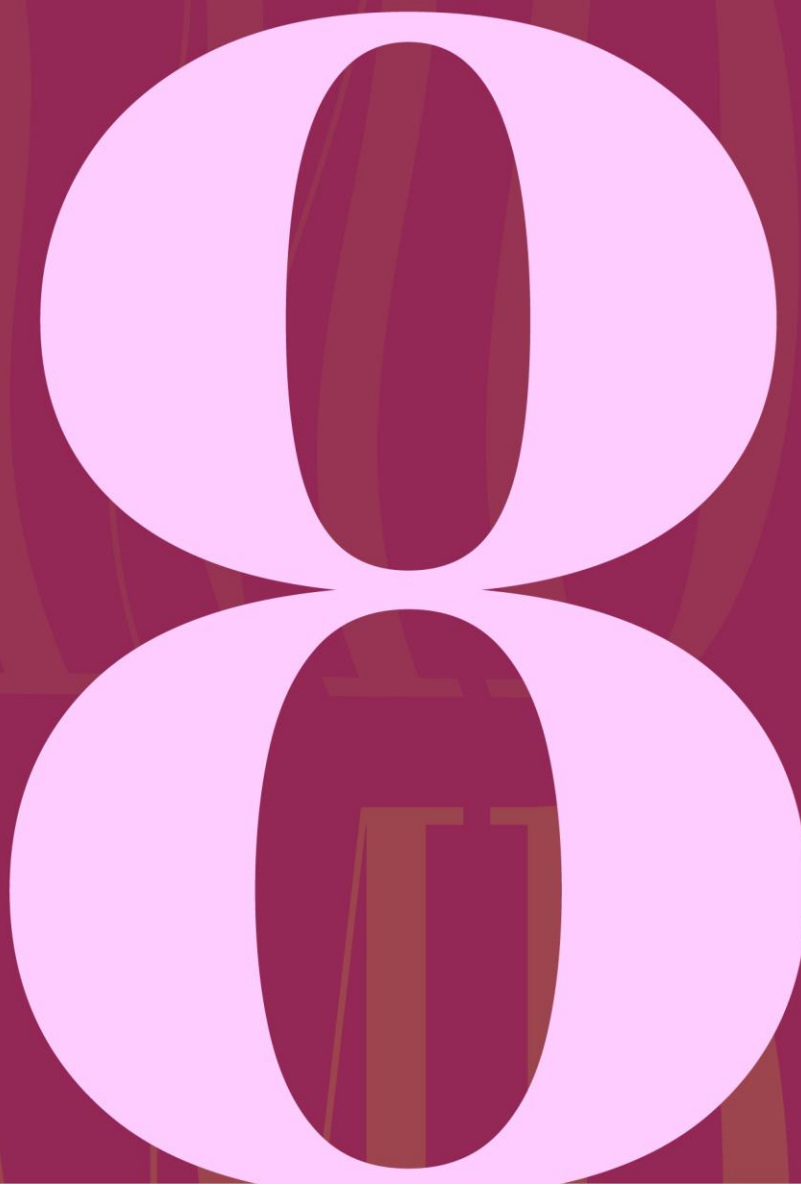
Inclusion and Aesthetic Accessibility

Ana Amália Tavares Bastos
Barbosa

José Minerini Neto

Moacir José da Rocha Simplício

Translation: Amanda Sampaio
Mendasoli



Introduction

This article presents an analysis of inclusion and aesthetic accessibility in museums and exhibitions. It takes as its starting point the obstacles that prevent or hinder people with disabilities from moving through the city, between their homes and museum exhibitions.

Analysis

Taking urban space as a reference to analyze inclusion and aesthetic accessibility, this article is based on what is understood as a modern city, with references to Haussmann's Renovation of Paris, in which large squares and boulevards were opened, and Pereira Passos's Urban Reform of Rio de Janeiro, which had a similar intent but took into account the particularities of a country with great social inequality like Brazil. The article also analyzes Francisco Prestes Maia's Plan of Avenues-for the city of São Paulo, in which large avenues, such as the Marginal Tietê and Marginal Pinheiros expressways, as well as other major roads that cut through the city, were designed to accommodate automobiles, paving valleys and channeling rivers. It also analyzes the modernization plan designed by Michell Whitley and Douglas Fox for Recife, the capital of Pernambuco, an incomplete project, as it coincided with the Spanish flu pandemic between 1918 and 1920.

Many of these urban reforms were justified by the need to maintain the health of the inhabitants of these cities, even leading to the destruction of an entire hill in Rio de Janeiro under the claim that its presence hindered the circulation of air through the urban space and thus generated public health problems. This is Morro do Castelo, whose memory has not been lost in the city, as, even without it, there are urban bus lines still named Castelo.

This leads us to reflect on the functions of the modern city, as defined by painter, sculptor, architect, and urban planner Le Corbusier. These functions involve the inhabitation of urban space, the work carried out within this same space, and the need to facilitate easy movement and the cultivation of both body and spirit. This should apply to all people who live, visit, work, or simply move through modern cities, whether

with or without disabilities. Thus, the modern city must be equally adaptable and permissive to all people in their free-will movements within it.

While these cities were adapted throughout the 20th century to accommodate mobility primarily by automobile wheels, other types of wheeled mobility, such as wheelchairs, were not even considered. Only very recently have ramps been added to sidewalks and public walkways to allow wheelchair users to move freely. This also applies to tactile paving and audible traffic lights for people with visual impairments.

The analysis of aesthetic accessibility in this article continues with a case study of the Museu do Ipiranga, which reopened in 2022 to celebrate the bicentennial of the Proclamation of Brazilian Independence, a historic landmark that took place on September 7, 1822, in the hills of the neighborhood where the museum was built. The reopening focused on problematic hegemonic narratives about Brazil's independence, which marked the end of its status as a colony of Portugal, and also on making it as inclusive and accessible as possible.

Among the authors of this article is Ana Amália Tavares Bastos Barbosa, professor, researcher and visual artist who lives with quadriplegia, is nonverbal, and experiences dysphagia. These conditions are the result of a stroke she suffered on July 2, 2002, when she was going to defend a master's dissertation in the Postgraduate Program in Visual Arts (PPGAV) at the School of Communications and Arts at the University of São Paulo (ECA-USP).

Since then, Ana Amália has been researching inclusion and accessibility, themes that she explored in a doctoral thesis defended in 2012 in the same USP program where she completed her master's degree, and also in postdoctoral research carried out in 2017 in the Postgraduate Program in Arts at São Paulo State University "Júlio de Mesquita Filho" (UNESP), both in São Paulo.

For this article, Ana Amália visited the Museu do Ipiranga to verify that its accessibility features met her needs as a wheelchair user with visual impairments. There, she found tactile paving, audible and sign language-enabled buttons in elevators, fully equipped to accommodate wheelchair users and their companions. She

also found displays with embossed and Braille inscriptions on countertops and display cases positioned at a height accessible to wheelchair users. The biggest problem was reflections of light sources on these displays, which obstructed visibility for wheelchair users. The space beneath these countertops was also inaccessible to wheelchair users, as drawers obstructed the clearance needed for their legs.

The renovation turned the top of the building into an observation deck with a glass railing, offering excellent visibility for wheelchair users. Considering these elements, Ana Amália concluded that, despite some limitations, the Museu do Ipiranga is now among the most accessible cultural institutions and museums in São Paulo, equipped to accommodate people with a wide range of disabilities.

This article concludes with reflections on the concept of aesthetic accessibility, considering the Brazilian technical standard that guides the planning of accessible urban spaces and public furniture, as well as buildings originally designed or later adapted for this purpose. The Museu do Ipiranga, a listed monument protected by Brazilian agencies for the protection of historical, cultural, and artistic heritage, serves as evidence that such spaces can indeed be made accessible.

Thus, aesthetic accessibility is understood as an ally to the fundamental right to come and go, to live, work and circulate through cities, ensuring physical, informational, and attitudinal accessibility, all aspects directly related to the broader concept of accessibility, within which aesthetics is integrated.

Conclusion

This article aims to contribute to the popularization of the concept of aesthetic accessibility, so that what is understood as a modern city can be increasingly accessible and enable the full right to experience the many aspects of existence, including those related to the right to art, cultural spaces, and museums.

References

- AMÁLIA, Ana. **Relato de visita ao Museu do Ipiranga**. *Diário de Notícias: Dia a dia de Ana Amália*, 05 jun. 2023. Disponível em: <https://anaamaliabarbosa.blogspot.com/2023/06/05062023.html>. Acesso em: 19 jun. 2023, 14:32.
- ANDREATA, Verena; EL-DAHDAH, Farès. Paisagens fluídas e rodoviarismo: Roberto Burle Marx e o Rio de Janeiro. In: CAVALCANTI, Lauro. **O tempo completa: Burle Marx clássicos & inéditos**. Rio de Janeiro: Instituto Casa Roberto Marinho, 2021.
- ARAÚJO, Valdei Lopes de. Pereira Passos, entre o passado e o futuro. In: AZEVEDO, André Nunes de. **A grande reforma urbana do Rio de Janeiro: Pereira Passos, Rodrigues Alves e as ideias de civilização e progresso**. Rio de Janeiro: Ed. PUC-Rio, 2016.
- ABNT – ASSOCIAÇÃO BRASILEIRA DE NORMAS TÉCNICAS. **Norma brasileira ABNT NBR 9050: Acessibilidade e edificações, mobiliário, espaços e equipamento urbanos**. Rio de Janeiro: ABNT, 2015, p. 29.
- ANÔNIMO. **Abertura do Boulevard Saint Santi-Germain como parte da Reforma Haussmann**. *Revista Le Monde Illustré*, 26 fev. 1870. Disponível em: https://commons.wikimedia.org/wiki/File:Le_Monde_Illustr%C3%A9_-_26_f%C3%A9vrier_1870_-_Percement_du_boulevard_Saint-Germain.jpg?uselang=pt#Licenciamento. Acesso em: 19 jun. 2023, 15:20.
- AZEVEDO, André Nunes de. **A grande reforma urbana do Rio de Janeiro: Pereira Passos, Rodrigues Alves e as ideias de civilização e progresso**. Rio de Janeiro: Ed. PUC-Rio, 2016.
- BENEVOLO, Leonardo. **História da cidade**. São Paulo: Perspectiva, 2009.
- BENEVOLO, Leonardo. **História da arquitetura moderna**. São Paulo: Perspectiva, 2014.
- Cadeira de rodas e sua evolução histórica**. Brasília: UPCD – União das Pessoas com Deficiência do Distrito Federal, 18 abr. 2021. Disponível em: <http://upcd.org.br/blog/cadeira-de-rodas-e-sua-evolucao-historica/77/>. Acesso em: 12 jun. 2023, 14:45.
- CORDOVIL, Hervé. **Rua Augusta**. Brasil: RCA Victor, 1964.
- COSTA, Tamiris (1). **Piso tátil, botoeira sonorizada e em libras para deficientes visuais e elevador adequados para receber pessoa em cadeira de rodas com acompanhante**, 2023.

COSTA, Tamiris (2). **Relevo e descrição em braile para deficientes visuais, boa altura e inclinação de bancadas e vitrines para visualidade de pessoas em cadeira de rodas**, 2023.

COSTA, Tamiris (3). **Reflexos de pontos de luz que dependendo da angulação em que se olha, atrapalham a visibilidade**, 2023.

COSTA, Tamiris (4). **Gavetas muito baixas que esbarram e podem enroscar nas pernas de pessoas em cadeira de rodas**, 2023.

COSTA, Tamiris (5). **Guarda-corpo de vidro no Mirante que permite ótima visibilidade de pessoas em cadeira de rodas**, 2023.

Declaração de Sunderberg. Torremolinos: Conferência Mundial sobre as Ações e Estratégias para a Educação, Prevenção e Integração dos Impedidos, 1981, art. 1º. Disponível em: https://educacao.mppr.mp.br/arquivos/File/dwnld/educacao_basica/educacao_especial/legislacao/declaracao_de_sunderberg.pdf. Acesso em: 12 jun. 2023, 15:30.

Declaração Universal dos Direitos Humanos. Paris: Assembleia Geral das Nações Unidas, 10 dez. 1948. Disponível em: <https://www.unicef.org/brazil/declaracao-universal-dos-direitos-humanos>. Acesso em: 12 jun. 2023, 15:53.

DEWEY, John. **Arte como experiência**. São Paulo: Martins Fontes, 2010.

FARFFLER, Stephan. **Cadeira de rodas, 1655**. Disponível em: https://commons.wikimedia.org/wiki/Category:Stephan_Farfler#/media/File:Rollstuhl_Farfler_1655.jpg. Acesso em: 12 jun. 2023, 16:10.

FERREZ, Marc. **Vista da Avenida Central após a Reforma Pereira Passos, Rio de Janeiro, 1909**. Disponível em: https://pt.wikipedia.org/wiki/Pereira_Passos#/media/Ficheiro:TeatroMunicipal-MFerez1909.jpg. Acesso em: 19 jun. 2023, 16:27.

FIGUEIREDO, Carmem Lúcia Negreiros de. Vivência Urbana e experiência estética em narrativas da Belle Époque. In: NEGREIROS, Carmem; OLIVEIRA, Fátima; GENS, Rosa. **Belle Époque: crítica, arte e cultura**. Rio de Janeiro: LABELLE; São Paulo: Intermeios, FAPERJ, 2016.

GOOGLE MAPS. **Vista norte-sul com Y que atravessa o Vale do Anhangabaú e se bifurca nas Avenidas 9 de Julho e 23 de Maio, que também estão em vales**. Imagem: Google Maps. Acesso em: 05 jun. 2023.

MARTINS, Patrícia Isabel de Sousa Roque. **Museus (in)capacitantes: Deficiência, acessibilidades e inclusão em museus de arte** (tese de doutorado). Lisboa: Faculdade de Belas-Artes da Universidade de Lisboa, 2014, vol. 1, p. 155. Disponível em: https://repositorio.ul.pt/bitstream/10451/15959/1/ulsd069831_td_vol_1.pdf. Acesso em: 15 maio 2023, 15:40.

MINERINI NETO, José. **Obelisco de 1906 que marca a inauguração da Avenida Central com respectiva placa de identificação.** *Fotografia: José Minerini Neto, 2023.*

MUSEU DO IPIRANGA. **Fragmento adaptado do mapa impresso no guia de visitas ao Museu do Ipiranga,** 2022. Disponível em: <https://metropole.arq.br/expografia-do-museu-ipiranga>. Acesso em: 26 jun. 2023, 17:15.

PRESTES MAIA. In: **ENCICLOPÉDIA Itaú Cultural de Arte e Cultura Brasileira.** São Paulo: Itaú Cultural, 2023. Disponível em: <http://enciclopedia.itaucultural.org.br/pessoa4511/prestes-maia>. Acesso em: 08 maio 2023, 15:45. Verbetes da Enciclopédia. ISBN: 978-85-7979-060-7.

SCHWARCZ, Lilia Moritz; STARLING, Helo Murgel. **A bailarina da morte: a gripe espanhola no Brasil.** São Paulo: Companhia das Letras, 2020.

SEVCENKO, Nicolau. **Orfeu extático na metrópole: São Paulo, sociedade e cultura nos frementes anos 20.** São Paulo: Companhia das Letras, 1992.

SILVEIRA, Evanildo. **Engenharia biomédica: soluções para os cadeirantes.** São Paulo: *Revista FAPESP*, edição 250, dez. 2016. Disponível em: <https://revistapesquisa.fapesp.br/solucoes-para-os-cadeirantes/>. Acesso em: 12 jun. 2023, 18:10.