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**DIGITAL**

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**MEMORIES**

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**PAD. Pages on Arts and Design**

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founded by Vanni Pasca in 2005

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via Roma 171 – 90133 Palermo – Italy  
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**Publisher**

**Aiap Edizioni**  
via A. Ponchielli 3 – 20129 Milano – Italy  
[aiap@aiap.it](mailto:aiap@aiap.it) – [www.aiap.it](http://www.aiap.it)

PAD © ISSN 1972-7887  
#23, Vol. 15, December 2022  
[www.padjournal.net](http://www.padjournal.net)

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# Design Experiences in Pandemic Times

## Constructing and Enhancing the Memory of the Present in Museums

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### **Keywords**

Memory, Pandemic Emergency, Museum, Design, Digital.

### **Abstract**

During the Coronavirus pandemic, museums were beset with serious difficulties. Forced to close for an indeterminate length of time, museum professionals and designers faced real challenges, which they addressed and used to seek to expand their offer, providing and implementing services to involve the public remotely. During the period under observation, museums, which have always guarded and enhanced the historicized heritage, extended to the present time their research into the tangible and intangible records of man and his environment and their acquisition, conservation, communication, and exhibition. Through the critical analysis of case studies, this paper intends to examine the museum's role in constructing and enhancing memory tied to the present time – articulated in activities that refer to calls to action, curatorial projects, and the production of records – opening new scenarios for design. The configuration of a synthesis model made it possible to develop a matrix of elements that can be variably grouped to visualize the complexity and peculiarity of the actions undertaken by museums.

## 1. Museum and Memory of the Past<sup>1</sup>

Museums have always been committed to enhancing cultural heritage and thereby play an essential role in constructing the memory of the past. The concept, which in the case of museums or *loci memoriae* coincides with their mission – “dedicated to remembering past struggles for justice and addressing their contemporary legacies” (International Coalition of Sites of Conscience, 2016) in different typologies of narration – may be extended and generalized to all typologies of museums. The consolidated association between memory, preservation and conservation makes museums the protectors and activators of humanity’s legacy (Nora, 1997; Black, 2011). Museums are the custodians of the past, committed to the construction and mediation of community identity (Davison, 2005) by defining and representing collective memory (Marini Clarelli, 2021).

The importance of the relation between memory and museum is, therefore, explicit and has been delineated and discussed over the years by the scientific community, providing a descriptive and experiential framework for this relation. Museologists, historians, philosophers, and researchers highlight how, for example, cultural institutions represent the way certain societies structure and organize their knowledge (Christillin & Greco, 2021) along cognizant principles and choices, facilitating its fruition and memorization (Mosser & Nysm, 1997).

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1 The contribution is the result of a common reflection of the authors and the structure of the paper was conceived together. Nevertheless, the chapter “Museum and memory of the past” and the research of case studies has been developed by Margo Lengua. The chapter “Museum and memory of the present” was written by Alessandra Bosco, the chapter “Representative Case Studies” was written by Silvia Gasparotto; “Methodology” and “Discussion” were written by Alessandra Bosco and Silvia Gasparotto. Finally, the “Conclusions” were written by the three authors together.

The process of musealization is a key function in the construction of memory, transforming a specific cultural heritage into a record “testifying to the values of civilisation” (Ministero per i Beni e le Attività Culturali, 2004, p. 10). Based on choosing, interpreting, and attributing meaning, this process fully responds to the need for the decontextualization and loss that a phenomenon must undergo to be retrieved by consciousness (Assmann, 2001) to shape a memory.

Museums are directly involved in creating and transforming a cultural memory by developing narrations and selecting objects (Crane, 2000). The institutions build and facilitate access to memory, acting as mediators through practices and tools that can establish and activate the memory. In this context, cultural production contemplates the design and development of physical or digital artifacts (Parry, 2010; Smith Bautista, 2014; Sánchez Laws, 2015), such as exhibitions, editorial products, online portals, and applications, etc., which can include texts or visual and performative material.

## 2. Museum and Memory of the Present

The museum, an organism the nature and development of which are directly correlated with a historical, geographical, political, and social context which the institution interprets and disseminates (Mairesse, 2018; Pinna, 2000), transmits and promotes the cultural identity of a people by constructing a memory rooted in the tangible and intangible heritage of the past, which looks to the future. As a subject that is sensitive to the space-time condition, the languages, and tools on which it has always relied, in these past years, museums learned to become reactive to the changes and transforma-

tions brought on by the pandemic, responding quickly to emerging stimuli and needs (Agostino et al., 2021; Giannini & Bowen, 2022). To do so, the museum's function as an entity that "researches, collects, conserves, interprets and exhibits tangible and intangible heritage" (ICOM, 2022) was extended to include the present.

Historians, curators, and museum professionals have thus worked with determination and commitment to offer their own responses *onlife* (Floridi, 2014) to people who were uncertain and worried, forced by events to live in spaces that were often inadequate to support their daily lives. The context, which was static and disorienting yet simultaneously in full transformation, became an opportunity to consider new possibilities for intervention and assess a different perception on the part of users. This situation, together with the new emergency conditions, such as the closure for an indeterminate length of time of the spaces reserved for a large part of their activities, became a real challenge that museum professionals and designers addressed and used to seek to expand their offer, providing and implementing services that could involve the public remotely (ICOM, 2020a, 2020b, 2021; NEMO, 2020, 2021; Bosco et al., 2022).

Given the forced immobilization of the spaces traditionally dedicated to building the memory of the past by enhancing the heritage they conserve, museums extended their reach in pursuit of their public service mission towards expanded audiences and heritage that has never been enhanced by the institutions, intercepting the flow of information, emotions, and activities channelled by the emergency.



Working on informing and involving their communities and the citizens more in general, museums have supported information services, facilitated the sharing of content, and implemented and diversified cultural production while promoting and conveying a sense of belonging and social cohesion.

### 3. Methodology

Based on these premises, the research investigated the methods and practices adopted by museums during an exceptional period that forced changes in behaviour and routines.

A deeper examination of the actions they took and the projects they developed led to the definition of a series of parameters that oriented these processes with the intent to track common trends and different approaches.

The analysis, independently of the typology of heritage preserved and of geographical location, considered museums that began in the early months of 2020 – the time of widespread lockdowns – to rely on digital devices and technologies mediated by the Internet to help build and enhance the memory of the present. Common parameters that identified the projects under consideration in the paper are:

Topic: Covid-19 emergency

Promoter: Museum institutions

Goal: To build and enhance the memory of the present

Typology: Digital projects

Tool: Digital devices and technologies

Medium: Internet

Period: From early 2020

Having defined the shared parameters, we pursued the intent to represent the different approaches by configuring a model that considered some of the principal design variables that could make the different trends stand out within a single visualization.

Given the multi-dimensional nature of the cases, the model was not described as a linear narrative representation but was structured as a matrix of elements that can be grouped in different ways. The variables that characterized the projects under consideration are:

- Goals pursued by the museum
- Target audience the project is aimed at
- Actors involved
- Actions undertaken
- Typology of output

The phase of defining a model that could synthetically represent the methods and practices adopted by museums was supported by a critical reading and analysis of cases presented on the web pages of ICOM (s.d.), on the Google research engine, and delving deeper into the project *Museum digital initiatives during the Coronavirus Pandemic* developed by Chiara Zuanini (2020) at the University of Graz. The examination of the 8 case studies – considered to exemplify the different modes of building and to enhance the memory of the present – conducted on the basis of qualitative parameters and aimed at bringing out the potential of the projects developed by museums, further highlighted the plurality of the generated output as it underscores the goals pursued by the museum.

## 4. Representative Case Studies

The various activities undertaken by Cultural Heritage Professionals to differentiate and implement museum services with the purpose of manifesting their own desire to be present and the active role they continue to play in cultural promotion and production despite the forced closure can be classified into three categories. These are: bottom-up actions aimed at involving people through calls-to-action that gather private contributions and personal accounts; curatorial projects oriented towards information and the dissemination of authoritative and original points of view regarding current events and presented in online publications; the production of documents capable of bearing witness to the historical condition from the point of view independent of the museum institution, such as video or digital archives.

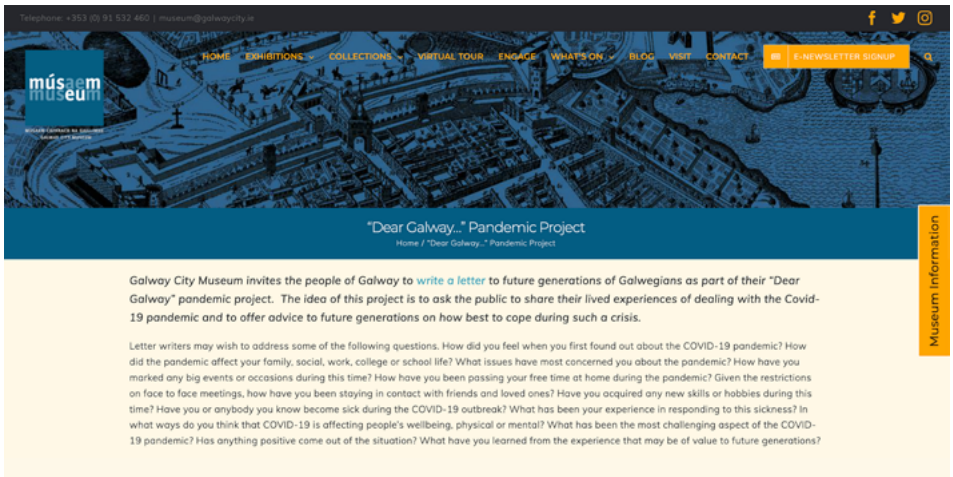
### 4.1. Call-to-Action

Within this category, the call-to-action “*Dear Galway...*” *Pandemic Project*<sup>2</sup> by the Galway City Museum invites the inhabitants of the Irish city to write a letter that illustrates their point of view of their experience of the pandemic and offers advice to future generations about how to deal with such a serious crisis (Fig. 1).

The letter can be sent by mail, e-mail, or uploaded directly by filling out a form on the website. A list of questions drafted by the museum provided an outline to help users reflect upon and describe their own experiences.

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<sup>2</sup> Project link: <https://www.galwaycitymuseum.ie/blog/dear-galway-pandemic-project/?locale=en>.



**Figure 1.** Galway City Museum, "Dear Galway..." Pandemic Project, project homepage, 2020. <https://www.galwaycitymuseum.ie>.

This operation clearly demonstrates the museum's social role as an activator that can foster hope and social cohesion. Nevertheless, as of today, only a very few letters have been posted on the museum's website.

A similar project aimed at narrating the change that took place in the home environment during the pandemic is the *Stay Home Collection Project*,<sup>3</sup> promoted by the Museum of the Home in London.<sup>4</sup> Here a collection of written stories and photographs, posted on the museum's blog, describe how the spaces of one's home and everyday objects acquired different meanings and functions during the lockdown.

3 Project link: <https://www.museumofthehome.org.uk/explore/stay-home-collecting-project/>.

4 This initiative is part of the more ample project "Documenting Homes" which since 2007 has archived experiences related to domestic life. The archive allows people to share images, audio, and their own accounts of past and present houses. It stores material from the year 1900 to the present day.

# MUSEUM OF THE HOME

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Stories of home Museum in action Our collections Stay Home collecting project Things to do

## Stay Home collecting project

During these extraordinary times, our homes have never been more important.

We are documenting how our home lives are changing during the coronavirus pandemic. [Read some stories here](#)

This new national collecting project forms part of the Museum of the Home's extensive [Documenting Homes archive](#).

Share your experience >

## What does home mean to you right now?

How are you using your home? Does your living room now have multiple uses as a work place, school or gym? If you have any outdoor space what are you using it for?

Are you leaving home to carry out your role as a key worker? Separated from your family or loved ones? Spending considerably more time with your flatmates or family?

Our homes have never been more important.

## How to take part in Stay Home

Share your experience >

**Figure 2.** Museum of the Home, *Stay Home* collection project, project homepage, 2020. <https://www.museumofthehome.org.uk>.

In this case, the museum's website also establishes some guidelines: the users must answer seven questions and share five spontaneous snapshots (Fig. 2).

*Collection of Crisis*,<sup>5</sup> promoted by the Werkbundarchiv – Museum der Dinge, also based on a call-to-action, invites users to choose the objects that best describe a crisis period – such as the coronavirus pandemic – to include in the museum collection, starting with questions such as: “But what role do things in particular play in the context of memory culture?” or “Which objects can illustrate a time of crisis like the present one?” The museum invites people to pretend to be curators and gathers the various contributions in a photo gallery of objects online (Fig. 3).

Finally, in *Let's Face It. Mask Design Competition*,<sup>6</sup> the Museum of Craft and Design in San Francisco launched an international competition to design masks on May 11, 2020. The competition, aimed at collecting custom-designed artistic models, sought to bring people closer to the device that, from that moment on, would become a daily instrument. The call-to-action involved professionals and citizens ages four and up. Of the 363 projects submitted by 17 countries and later published in a gallery online, the three winning projects stand out because, by combining innovative elements in the production, form, and meaning, they merge health and safety issues with social and cultural values (Fig. 4).

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5 Project link: <https://www.museumderdinge.org/collection/collection-crisis>.

6 Project link: <https://sfmcd.org/exhibitions/letsfaceit/>.

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## Collection of Crisis

The coronavirus crisis represents an exceptional situation that is documented in many different ways - mostly in the form of photos and videos. At the same time, completely new images are created: For example, the invisible danger in the coronavirus crisis is portrayed by means of models, as the omnipresent image of a spiky sphere illustrates.

But what role do things in particular play in the context of memory culture? Which objects can illustrate a time of crisis like the present one? Are they self-sewn masks, photos of markings to obey the rules of distance, or corona notices on shops?

Many museums are thinking about how they can document this particular situation. The Werkbundarchiv - Museum der Dinge also collects contemporary culture and is thinking about the things by which we will remember this situation in the future?

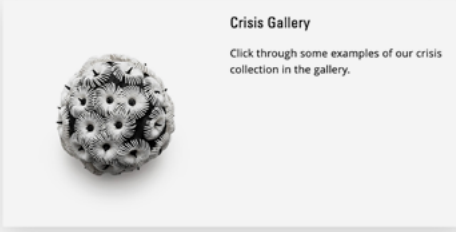
So we ask you: Which object would remind you of this time and which should be included in the museum collection?

Send us your ideas and suggestions to [projekt@museumderdinge.de](mailto:projekt@museumderdinge.de)

**Welding Mask, 1950s/1960s.** Collection Werkbundarchiv - Museum der Dinge. Photo: Armin Herrmann.

**Crisis Gallery**

Click through some examples of our crisis collection in the gallery.



**Figure 3.** Werkbundarchiv - Museum der Dinge, *Collection of Crisis*, 2020. <https://www.museumderdinge.org>.

# LET'S FACE IT

Virtual Exhibition

On May 11, 2020, the Museum of Craft and Design launched *Let's Face It*, an international mask design competition. We received 363 entries from 17 countries, with participants ranging from 4 years old and up. Thank you to everyone who participated. Check out the winners below and keep scrolling to see all the entries in our [Global Community Gallery](#).

"The masks were wildly creative bespoke creations that employed humor, intricate craft, digital design, fashion, uncommon and recycled materials, and social and political meaning to test what a mask can be. The winners were projects that combined multiple elements of craft, form, and meaning to create masks that will provide health and safety while promoting other societal and cultural value in this time where we are at risk of losing so much of who we are. In times of distress like these, it is more important than ever for arts and cultural institutions like MCD to continue to create the space and promote ideas that can shape our collective optimism and the future. The winners of this competition are a varied and inspiring demonstration that this is our charge." —MCD *Let's Face It* jurors Marcel Wilson and JoAnn Edwards

For every mask submitted, MCD will donate a functional mask to the [San Francisco Marin Food Bank](#). We are thrilled to donate 363 masks to our neighbors at the food bank and know they will be distributed to those in need.



1st Place

Patsy Pitts  
California, USA

*I created this mask to show how during the Covid-19 pandemic, our masks have become our faces. The first image we present to the public. The design of this mask is meant to convey a refined yet bombastic personality. This is an avant-garde piece made from fabric orchids with a clear plastic faceplate. It is functional and prevents germ transmission.*



2nd Place

Karen Krieger  
Pennsylvania, USA

*"Life Support" is a paper mask constructed and stitched from the ACLU pocket version of the US Constitution, archival paper substructure, and embroidery floss.*



3rd Place

Sabin Lab  
New York, USA

*This 3D-printed mask design acts as a fabric fitter to turn any material — fabric, felt, paper towel — into a viable face mask. The cuts in the design create a flexible "living hinge" that allows the 3D-printed material to take on double curvature for a secure, comfortable, and custom fit to the face. The mask is broken into parts that snap together in order to fit a standard 3D printer. Anyone with a printer can rapidly produce these custom-fitted masks in under two hours, allowing an informal network of makers to augment gaps in the supply line in times of crisis.*

**Figure 4.** Museum of Craft and Design, *Let's Face It*. Mask design competition, project homepage with competition winners, 2020. <https://www.sfmcd.org>.

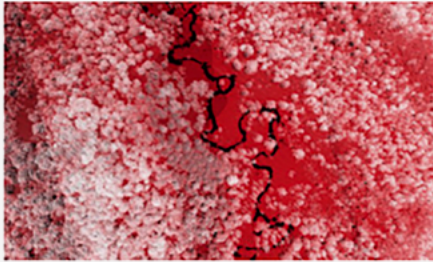


## Design Culture and the Coronavirus

This series of weekly newsletters was sent between March and July 2020, while Het Nieuwe Instituut's buildings were closed. Design culture and the coronavirus pandemic are the common thread in these newsletters, which feature a thematic selection of web content, online programming and projects from the field.

A design assignment was linked to this series of newsletters. Every week, Het Nieuwe Instituut invited a different designer to create a cover for the web magazine, based on a format by Moniker, in response to the question: What's occupying you now?

[see the web covers here](#)



HET NIEUWE INSTITUUT ONLINE/OFFLINE #16  
On the Surface: Timber and Plastic

On the surface, timber, plastics and other materials have become essential for preventing contagion with Covid-19. Yet their industries continue to aggravate the degradation of ecosystems, closely intertwined with the rise of pandemics to begin with. This newsletter brings to the surface a selection of design projects that respond to the changing role of material industries in current social and ecological crises.



HET NIEUWE INSTITUUT ONLINE #8

Flowers seduce us, flowers astonish us. They are often ascribed a romantic or ritual meaning and may even have medicinal properties. Yet millions of flowers have been destroyed every day since the start of the coronavirus pandemic. Because of Covid-19, the Dutch flower industry, which generates billions in turnover, is experiencing a drastic decrease in the worldwide demand for flowers. This is affecting the whole chain, from the grower and the auction to the designers, including the florist.

**Figure 5.** Het Nieuwe Instituut, *Design cultures and coronavirus*, project homepage, 2020. <https://now.hetnieuweinstituut.nl>.

## 4.2. Curatorial Projects

Many curatorial museum projects offer the community a space for reflection about design as a tool of innovation and a challenge to the pandemic.

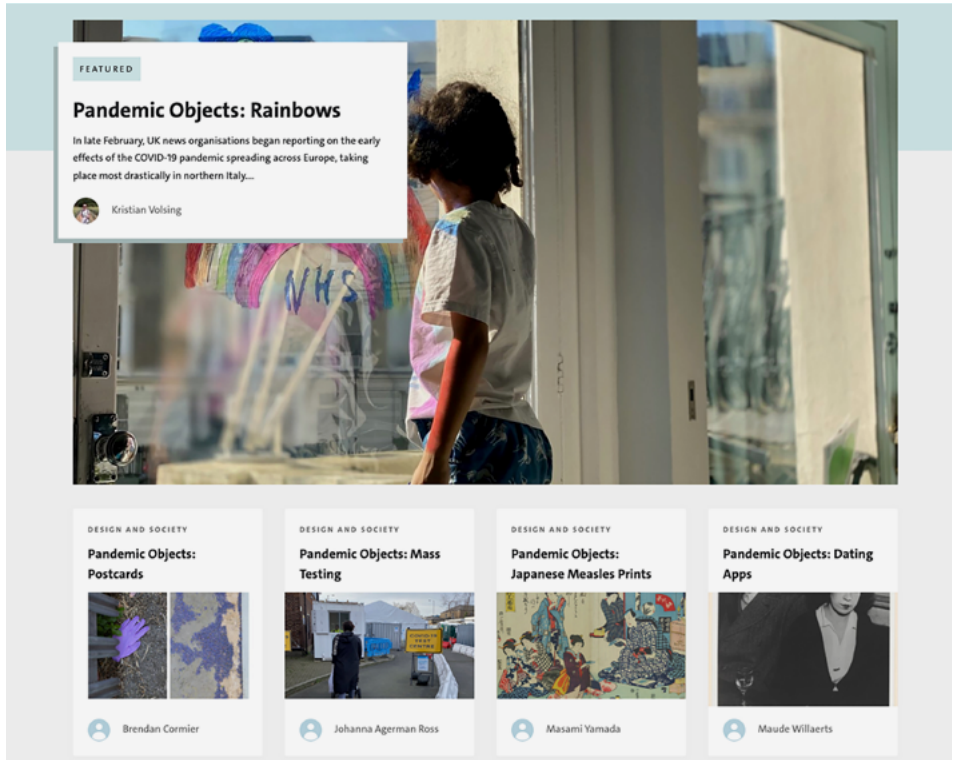
This type of action is well represented by the editorial project *Design cultures and coronavirus*,<sup>7</sup> a series of newsletters released weekly between March and July 2020 and later published on the website by the Het Nieuwe Instituut in Rotterdam – a cultural centre that includes, among others, the Museum for Architecture, Design, and Digital Culture – that talk about the changes caused by the virus through reflections on the design culture. The series, in short, well-conceived texts and collections of recent or past design objects, adopts a curatorial approach to address themes such as: the use of antibacterial or easily disinfected materials, the change in the use of public and private spaces or the repercussions caused by forced social distancing (Fig. 5).

*Pandemic Object*, the online editorial project of the Victoria & Albert Museum, which began in May 2020 and was extended through September 2021, reflects on the change in the meaning of actions, habits, and everyday objects. The articles describe how the routine use of daily objects and spaces can vary because of certain upheavals, referring not only to everyday objects but also to those in the museum collection, thereby expressing a historical point of view. In times of crisis, an identifying symbol such as the *kefiah* is used to make masks, and the window for many becomes the only place for

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7 Project link: <https://now.hetnieuweinstituut.nl/en/design-culture-and-coronavirus>.

socializing: a threshold that divides private life from public life, or the thermometer which becomes an instrument of social control (Fig. 6).



**Figure 6.** Victoria & Albert Museum, *Pandemic Object*, screenshot of the blog page, 2020. <https://www.vam.ac.uk>.

### 4.3. The Production of Records

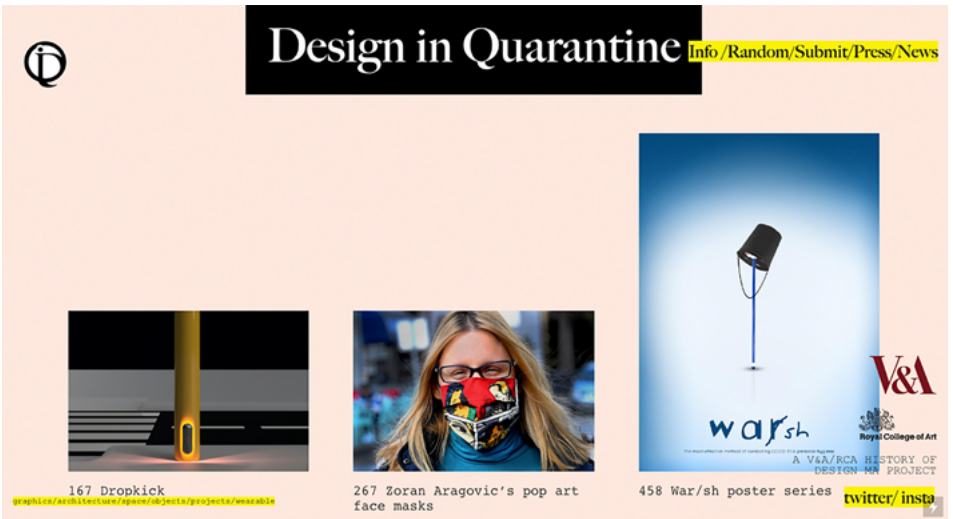
Curated by the recently graduated Fleur Elkerton and Anna Talley for the Royal College of Art and the Victoria & Albert Museum in London and founded in April 2020, *Design in Quarantine* (Elkerton & Talley, 2020) gathers the many design responses to the Coronavirus pandemic in an online open-

source platform, building an archive that is updated in real-time (Fig. 7). The goal of the curators, who are independent of the museum context, was to provide a resource that could help the “historians of the future” narrate and investigate what design actions were imagined and enacted by designers in response to the global pandemic: posters, infographics, custom-designed or “hacked” furniture, new uses for spaces or technologies were just some of the projects that were gathered and catalogued through descriptive texts and images in an archive also conceived on the basis of the emergency.<sup>8</sup>

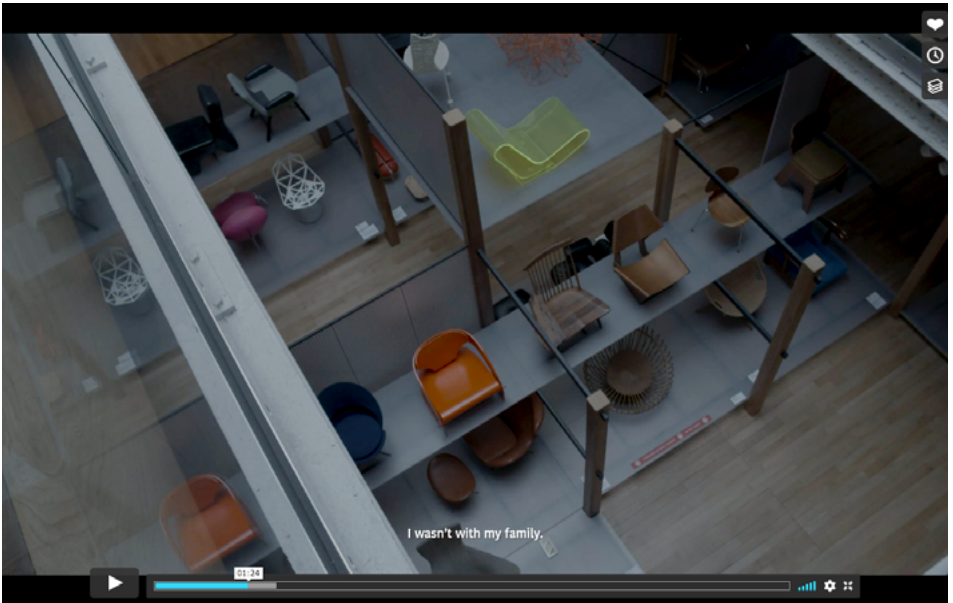
A second independent point of view was expressed by the designer and director Alexander Humbert who, between March and June 2020, made a short film inside the Musée des Arts Décoratifs in Paris, which was closed due to the emergency. The film *Les Impatients* (Humbert, 2020) posted on YouTube, documents this period. The empty spaces of the museum, the objects covered in dust or in white cloths, and the suspended atmosphere constitute the new everyday life of the only three people who have access to the building, impatient to return to normality: the assistant to the head of security, the head of the collections department and the director of the Museum. In this case, it is not the artifact that carries memory but the short film that builds a record that can bring the experience back to life (Fig. 8).

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8 As the curators explain: “The closure of museums, libraries, and archives has forced a shift upon traditional design history research methodologies and forms of archiving. Inspired by the technique of rapid-response curation in museums, the digital collection of this archive is a real-time example of changing research methods in light of recent events” (Elkerton & Talley, 2020).



**Figure 7.** Fleur Elkerton & Anna Talley, *Design in Quarantine*, the Archive homepage, Royal College of Art and Victoria & Albert Museum, 2020. <https://designinquarantine.com>.



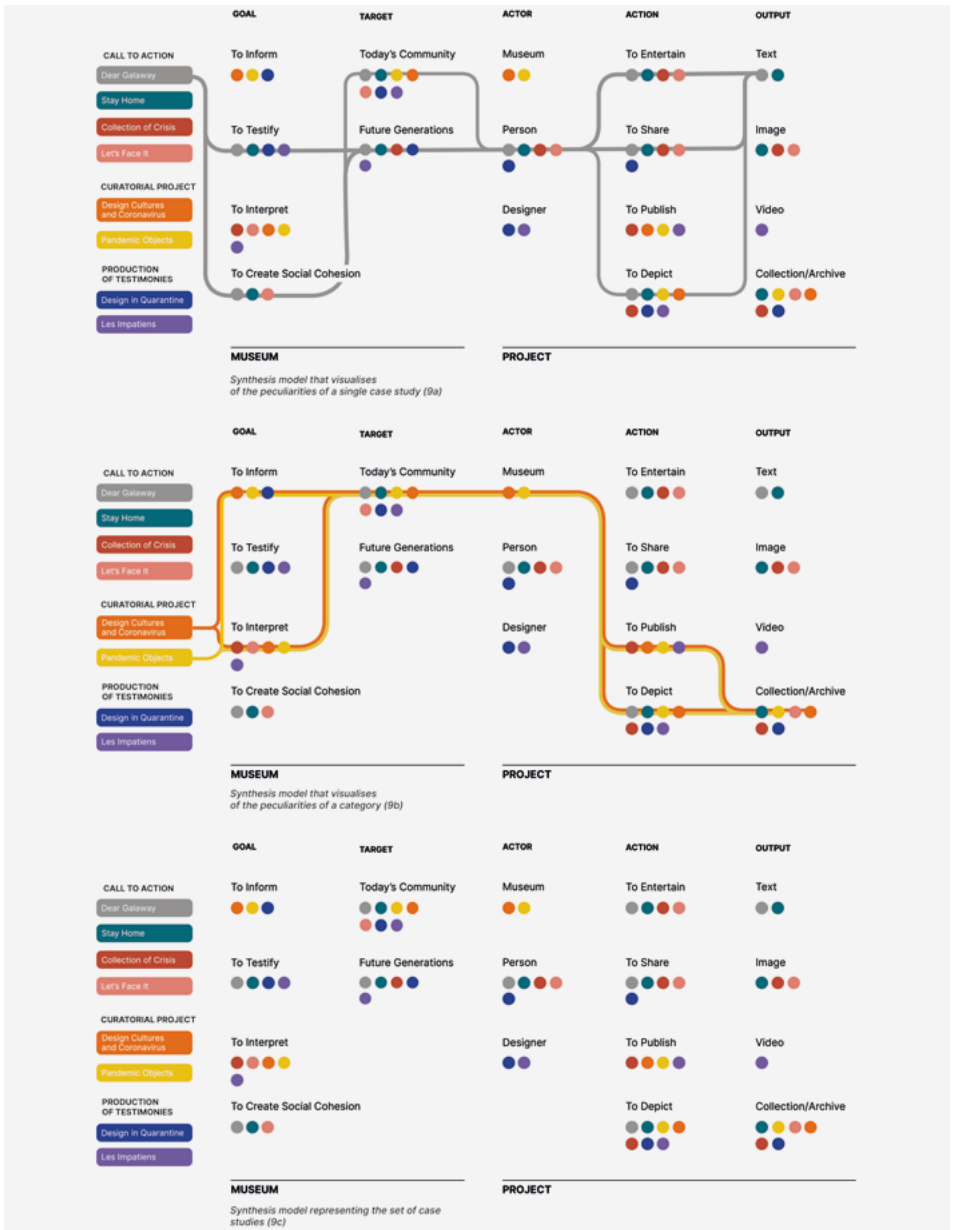
**Figure 8.** Alexandre Humbert, *Les Impatients*, still image, Musée des Arts Décoratifs, 2020. Courtesy Alexandre Humbert.

## 5. Discussion

The creation and enhancement of the memory of the present time by museums during the pandemic was supported and enabled by healthcare, social and economic factors and was facilitated by the spread of easy-to-use technological media, which became the preferred channels for transmitting all the activities related to the information, social and educational spheres. Based on the analysis of the case studies, we outlined a synthesis model (Fig. 9) that made it possible to develop a matrix of elements, which can be variably grouped to visualize the complexity and peculiarity of the actions undertaken by museums. The organization of the model consists of two parts: if the goal and the target are defined on the basis of a reflection initiated by the museum, the sole promoter of the activity, the actors, the actions, and the output are directly interrelated with the project.

The matrix constitutes a framework to track and visualize the design practices developed for the emergency in various ways. The projects, grouped in categories – call to action, curatorial projects, and record production – are identified by colour. A visual path, which articulates the matrix elements in various ways, can highlight each project's interlocutors, focus, and process by developing a coloured track. The matrix can support a visualization of the peculiarities of each case study (9a), feature more than one track to highlight the processes of a category of a project (9b), or represent the set of cases with a more abstract synthesis (9c).

There are many possible readings of the model, which vary based on the element that is considered the trigger for the narration.



**Figure 9.** Silvia Gasparotto, Synthesis model. Synthesis model that visualizes the peculiarities of a single case study (9a); synthesis model that visualizes the peculiarities of a category (9b); synthesis model representing the set of case studies (9c), 2022. Credits Silvia Gasparotto.

By identifying the three main guiding elements of the narration as the actor, the action, and the objective, it becomes clear that the projects developed by the museum are aimed at providing information and interpreting reality to reassure today's community. They are disseminated by means of the representation of their content and its publication within collections and archives. In this sense, *Design cultures and coronavirus* and *Pandemic object* intend to inform people by presenting fields to reflect on the present. In periodical newsletters and articles, museums present critical points of view that also include the narration of the heritage they preserve. The projects in which common people provided the main contributions focused on interpreting reality, producing contributions that bear witness to this time for future generations, and creating social cohesion. The actions associated with them are primarily entertaining people and sharing content online.

Representative examples can be *Collection of Crisis*, which launches a call to action as an expedient to make people think about crisis periods and the objects that can represent them, proposing a way to interact with its public, despite the forced closure; *Let's Face It*, which aims to involve individuals in making custom-designed artistic masks, entertaining them and at the same time prompting them to get to know and to think about this device. Finally, *Stay at Home* and *Dear Galway...* are initiatives that sit astride today and tomorrow: on the one hand, they seek to gather the records of the present to allow people to share remotely; on the other, they seek to publish personal accounts, to become a precious resource for future generations.



The projects in which the designers are actors are finalized towards the production of output in different formats and are dedicated to bearing witness to a historical condition that can be shared with today's community and interpreted by tomorrow's. Representation and publication, in this case, are the actions that activate the process. *Design in Quarantine* gathers and systematizes within a digital archive account of how design operated during the pandemic to transmit to future generations the design opportunities provided by such a complex time. In the story of the present time, *Les Impatients* offers an account that narrates the historical period inviting individuals to watch a short film in which the museum is the protagonist. Reading the model can also bring to light even more explicit indications: the most frequently sought goals are to interpret and bear witness to the emergency conditions; the projects are addressed primarily to the community that experienced that moment, which is often asked to provide a personal contribution. Even though museums and designers are considered more authoritative, in this specific case, the curatorial approach gives way to a bottom-up collection of stories. The action most frequently promoted in this context is the representation of this time, followed by sharing online. The output that guarantees a clear and lasting representation of the projects is the collection and the archive organized online.

## 6. Conclusions

The reflections prompted by the critical analysis of the case studies, their parametrization, and the consequent visual and textual synthesis provided in the discussion confirmed how

the actions proposed by museums, even during times of emergency, derive from the museum's primary functions.

By working on the research, collection, conservation, interpretation, and exhibition (i.e., the restitution) of tangible and intangible records, addressing and actively involving expanded audiences and communities, and reflecting on the contemporary, museums have pursued education as well as entertainment, sharing information and knowledge. Confirming their mission as defined by ICOM (2022):

A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.

Thanks to digital, institutions have been able to document the present time by gathering sets of contributions, sometimes from the bottom up, that could represent the experience of a local and global community.

The emergency led museums to consider new design contexts and to understand the need to train and include professional figures who could develop their content and practices with their skills and attitudes.

The immediacy of the digital tools they use has made it possible to represent the condition in real-time. Usability and clarity have characterized the interfaces of digital products oriented prevalently towards sharing and information.

Within this framework, design has inevitably prioritized the emergency dimension, relegating the individual expression of authorship to second place and preferring to use creative and design thinking to support society as a whole.

The project of shared archives, video/storytelling, and the collection of bottom-up objects and stories build memories that originate directly in the present time. The representation and interpretation of events during the emergency trace courses of knowledge and relations that raise questions and launch new design challenges.

In pursuing goals such as “building records” – “creating social cohesion” and in promoting actions such as “representing the contemporary condition” – “entertaining audiences”, museums can identify possible paradigms to program actions in non-emergency future settings as well.

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**PAD. Pages on a and Design**

International, peer-reviewed,  
open access journal  
ISSN 1972-7887

#23, Vol. 15, December 2022

[www.padjournal.net](http://www.padjournal.net)



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