

Felice Corona: Un Magistero Gentile alla Ricerca dell'Inclusione

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Abstract: In this contribution, the objective is to intertwine and make evident some of Corona's teachings within my PhD research project in Equity, Diversity and Inclusion XXXIV cycle. The research project, currently in its embryonic phase, entitled "Bring Your Own Museum: educational valorisation of cultural heritage in Augmented Reality", has a threefold objective:

- digitise, via 3D scanning, works of art and historical museum artefacts from the Italian territory (Leopardi et al., 2021);
- develop prototypes of inclusive educational open-source Digital Assets (Guo, 2020);
- reconnect the principles of Flipped Inclusion within virtual museum spaces (Giuseppe & Corona, 2020).

It is precisely on this third asset that Professor Corona's 'happy teaching' often recurs in the research conducted so far. Therefore in my contribution I will first outline Flipped Inclusion, then my research project and finally I will try to apply the first to the project.

Keywords: Flipped Inclusion; Virtual Museums; Inclusion.

1. Foreword

It is not easy to traverse the dense scientific production of Prof. Felice Corona (1953-2023). A production -always within a highly ethical and valuable tension- not only consistent and articulated, but central to understanding different cultural and thematic junctions to approach some nodal chapters of the educational, pedagogical and training processes of our contemporaneity. But there is a sort of *common thread* that strongly marks the entire course of study of Corona's "gentle magisterium": the theme of inclusion. And in particular, of all the theoretical and research threads, surely the Flipped Inclusion FI is its defining axis towards a new pedagogical path. Along a Heideggerian linear (1927) we can grasp a precise motivation that underlies the research of the FI, which, in its intention to unveil an authentic and quality-of-life-oriented humanity, is committed to promoting an ontological transformation of the new social phenomenologies through pro-social dispositions to action. In this sense, the educational re-construction of the Being-ness as being-in-the-world, interpreter of the present condition, "*emotionally situated in its very being, and already always settled in certain possibilities*" (Heidegger, 1927, p. 183) is revealed.

2. Towards Flipped Inclusion

Flipped Inclusion (FI), a complex idiomatic locution (Corona, & De Giuseppe 2017) is characterised by a mix of vision and mission framed in a systemic perspective.



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In particular, the inclusive perspective of the International Classification of Functioning, Disability, and Health ICF (2001), understood as a social construct -which is rooted in the logic of inclusiveness proper to Universal Design (Mace,1998)- is harmoniously integrated with the didactic methodological structure of the Flipped Classroom, which envisages the inversion of places, roles, and modes of didactic practice, through a strategic investment of technological interposition, for a conscious personal and collective management of the use of contents.

3. Flipped Inclusion as a response to a social need

The Flipped Inclusion (FI) model represents an innovative pedagogical proposal that combines the recognition of identities and plurality with an openness to changing perspectives, responding to emerging social needs. These needs are accentuated by cross-media accessibility and the networked and global nature of contemporary society, characteristics of the age of connectionism (Appadurai, 2012). The FI model, elaborated by Corona and De Giuseppe (2017), aims to overcome absolutist and transmissive approaches to knowledge, promoting problem solving skills capable of handling the fluid stimulations of semiotic flows that characterise cross-media society. The FI model approach is developed through experiential interrelationships, situated at various systemic levels -micro, meso and macro- according to Bronfenbrenner's (1986) ecological model. This approach aims to provide students with tools to navigate and decode complex information flows, favouring active and contextualised learning that enhances interaction with diverse environments. In this context, the FI model takes on an ethical dimension based on Aristotelian thought, promoting a cooperative, empathic and connective lifestyle, which is reflected in both the personal and professional spheres.

The relevance of the Flipped Inclusion educational model in the context of digital transformation is particularly evident in its ability to positively influence attribution styles. This influence extends to the promotion of not only individual, but also contextual and community well-being through the activation of prosocial skills and the creation of ecosystemic community interconnections (De Giuseppe & Corona, 2018). Such a systemic and inclusive approach not only facilitates the integration and active participation of individuals within their communities, but also contributes to a re-balanced and sustainable balance of social and professional relationships.

The main aim of the FI is prosociality for the construction of an inclusive society. The view of education seen as the action of giving and teaching is overcome. Educating indicates the ability to transform, to lead out of the self, a synthesis between what I have become through confrontation with others (initial identity) and the me (the image that others have made of my personality which is constantly evolving due to my relationships with others). All in a process that is well present in the 'theories of selfconstruction' that are primarily analysed from a multidimensional perspective (Cooley, 1902; Harter, 1993, 1999; James, 1890; Mead, 1934).

4. For a renewal of teaching

But let us return to our specific investigation. Flipped Inclusion is an innovative teaching practice based on the principles of Flipped Learning or flipped learning, but applied with an emphasis on inclusion. This pedagogical model aims to create an inclusive learning environment that actively promotes the participation of all learners, including those with special educational needs. In Flipped Inclusion, traditional les-

sons are 'flipped': what traditionally takes place in the classroom is done at home, and vice versa. Students engage in video lessons or preparatory materials at home, at their own pace, which allows them to spend more time on the parts of the material they find most difficult. In the classroom, on the other hand, time is devoted to active learning through hands-on activities, discussions and personalised support, promoting meaningful interactions among peers and with the teacher.

5. Modalities and characteristics of the IF

- a) *A Fluid Learning Environment.* The classroom as a learning laboratory where students can receive direct and personalised support from their teachers and collaborate with their peers.
- b) *The use of Virtual Platforms.* For example, the website flippedinclusion.it, which allows for the sharing of materials, communication exchange and audiovisual production. Such platforms are designed to facilitate planned, shared and personalised learning (De Giuseppe & Corona, 2020).
- c) *Formal Learning Environments.* They are used for publishing materials, for conference management and discussion of topics, for sharing documents and for personal messaging (De Giuseppe & Corona, 2020).

A Multi-Method Approach and Empirical Research Research associated with Flipped Inclusion employs qualitative and quantitative methodologies to examine the effectiveness of this model in teaching and learning.

6. Bring Your Own Museum: when cultural heritage becomes a resource for neighbourhood schools

Returning to my research project, we know that in recent years an increasingly significant role has been attributed, in the educational sphere, to cultural heritage, understood in its broadest sense as the set of tangible and intangible assets, the expression of a culture in its various manifestations. The use of heritage within the school system is a fundamental objective that necessarily implies continuous exchanges between school and territory, between intangible heritage and cultural landscape. In order to trigger change, however, there is a need to adopt new approaches, new tools and new ecosystems based on dense relationships so that the innovative charge of the didactic activity can be translated into a sustainable and inclusive cultural planning. In this sense, starting from renewed didactics and learning environments, which seek to develop the expected transversal skills, would make it possible to anticipate and prepare young people for the requirements of the labour market of the future. In order to achieve these objectives, however, and to activate a didactics that can well combine *cultural awareness and expression* with *digital competences*, it is not only necessary to know the characteristics, values and expectations of the new generations, but also the challenges and complexities of heritage education. And in our opinion, heritage pedagogy can become a means to interweave knowledge and promote a sense of belonging to the 'community of heritage' present in the contexts in which Italian schools are located and find a new impetus in the Educational Community Pacts which become the tool through which schools rethink themselves as an integrated educational system capable of connecting formal, non-formal and informal within a vision of a school of proximity. In the context of this pedagogical vision of a school of proximity, where the school extends to the territory and the territory makes its social and cultural capital available to build organisational forms that rethink the spaces and

times of doing school, the project "Bring Your Own Museum: educational enhancement of cultural heritage in Augmented Reality" is part of the project. In recent decades, the idea of the museum has undergone a radical transformation process, tending to manifest itself as a form of "technological spectacle" (Tota & De Feo), also transforming itself in specific ways linked to educational principles (Amendola & Esposito). The contemporary museum is defined as an educational museum, a place of memory, narration and experience, and fully enters the Integrated Education System as a space for non-formal and informal education, guaranteeing opportunities for social and cultural growth. With the emergence of a horizontal and vertical dimension of education that extends across the various territories and environments of life, but also of existence, because it involves all phases of life itself, the need arises to design a true educating community. The environment offers subjects multiple opportunities for growth and in turn receives continuous development impulses from them, in this sense it also performs an evolutionary function, therefore an adequate awareness of these functions is necessary in order to direct educational processes towards policies and actions of integrated resource management, assuming sustainable development as a condition of the growth of environmental potential and not only, also of human potential (Striano, 2006, pp. 33-34). And so, while the school is questioning itself on the real opportunity and strategies to promote a proper *Media Education*, to educate *to the media*, *in the media* and *with the media*, between claims of disciplinary autonomy and proposals of transversality in terms of a transcurricular programming, the advent of digital and the technological evolution of the first two decades of the 21st century have literally revolutionised both the communication system, the tools and the ways of use, pushing the school organisation to already reckon with a *New Media Education* (Rivoltella, 2001; Doni, 2015) that has inevitably ferried *Education Technology*, i.e. the line of research that since the 1950s has been studying technologies not as a tool to support teaching, but as an 'environment', towards the design and setting up of new spaces to foster the constructivist process of learning (Woolf, 2010; Ranieri, 2015). Thus, the web, platforms, *apps* and, more recently, the metaverse and artificial intelligence become the spaces to activate the interests of digital natives and build teaching methodologies based on confrontation and the active and participatory production of knowledge in immersive learning environments, and solicit a learning by discovery multimedia with a strong playful value, in which students are the protagonists of the educational path. And it is precisely towards this new way of understanding education that we must look, a far-sighted and distant gaze. This new way of understanding education, far from the school-centric model, moves from rigid and structured itineraries, inflexible curricula and separation between the training moment and working life, to a plural involvement of venues and training opportunities capable of guaranteeing meaningful learning, through responsible and participatory cooperation between institutions (associations, families, local authorities and schools). In today's knowledge-based society, the theme of lifelong education appears relevant, especially on the continuity between training and the context of life, it is believed that the territory can initiate, through an organised network of relations, a plural, dialectic, dynamic and open training process (Dozza & Ulivieri, 2016). Goal 4 of the 2030 Agenda, which aims to "Provide quality, equitable and inclusive education and learning opportunities for all" (Agenda 2030) emphasises the importance of making education accessible to every individual, regardless of their socio-economic circumstances. This vision aligns with John Dewey's concept that

sees the enjoyment of cultural heritage as a fundamental right for citizens, promoting their active participation in cultural life. Dewey argues that education and culture are essential tools for personal and collective growth, enabling individuals to develop a critical consciousness and a deep understanding of the world around them (Dewey, 1951). In this context, the ways of disseminating knowledge must evolve to become more inclusive and engaging. Bruno Munari, with his artistic studies and experiments in the 1960s and 1970s, demonstrated how multisensory and multimodal experiences can enrich the learning process. Munari explored the ability of visual, tactile and sound experiences to stimulate the emotional, cognitive and social dimension of the visitor, creating a deep and personal connection with the presented content. These approaches not only make learning more accessible, but also more memorable and meaningful. Implementing such strategies in the educational system and cultural contexts can help overcome traditional barriers to learning, making knowledge more democratic and participatory. Through the use of advanced technologies and innovative methodologies, it is possible to create learning environments that better meet the diverse needs of learners, promoting education that is truly quality, equitable and inclusive. In this way, education is not only a right, but also a powerful tool for social and individual transformation (cf. Munari, 1966, 1977). According to the transcultural and interdisciplinary perspective, heritage education is configured as a transformative (cf. Mezirow, 2003) and dialogical practice (Freire, 2002). Museums are in contemporary society a place not to forget, a storehouse of memory where ethnic identities, historical and natural classifications are delineated, where the past and the present are written and rewritten. We begin to reflect on the role museums play in the construction of national, ethnic identities, how museums talk about the past, intervene in historical reconstruction processes, choose to commemorate certain events and not others. Especially in urban contexts, but not only, museums become or can become places of social aggregation. Called upon to expend their authority on the representation of certain events, museums can decide to speak or remain silent. What makes the difference is the new awareness that is being acquired with regard to the authority of the museum form. Museums have the ability to freeze a piece of social history, to mummify an object forever in its indicative function with respect to a culture. The museum, in the pedagogical field, is intertwined with the themes of education, consumption, inclusion, disclosure and inequality. Starting with the work of art, the educational process focuses on cognitive mobility, cultural decentralisation, problematisation of one's own point of view and recognition of the multiple identities of which each person is the bearer (Marone & Arguto, 2017). This is a constructivist museum vision that grasps the act of knowing as a shared and participatory construction in which the proposed experience is a necessary and significant step (Martini, 2016). There are many questions on how to make a work meaningful outside its historical context and how to make the museum alive, flexible and open to the territory. Virtual museums play a crucial role in education and the dissemination of culture, making learning accessible and flexible. Schools can integrate these resources into their teaching activities, offering students the opportunity to explore historical themes and periods through an interactive approach. Moreover, these digital spaces can be particularly valuable for people with mobility difficulties or who live in remote areas, removing physical barriers to cultural access. From this perspective, virtual museums are an important step forward in making culture and art more democratic and accessible. Through the innovative use of digital technology, these spaces offer enriching

and engaging educational experiences, opening up new possibilities for the exploration and discovery of culture.

7. The creation of open source and inclusive digital assets

The PhD project I am working on entitled 'Bring Your Own Museum: educational enhancement of cultural heritage in Augmented Reality' aims to digitise through 3D scanning cultural heritage objects to create open source and inclusive digital assets. The realisation of these assets will be oriented towards the development of a virtual museum, usable in VR or AR and the creation of 3D print-ready models. The digitisation of historical artefacts and their virtualised or physical reproducibility through 3D printing will also allow for an in-depth study of the most effective forms of inclusive interaction that can be used in the educational sphere. This vision, which fuses together the principles of inclusivity and studies of new forms of museums, therefore also includes a different relationship not only with the works, but above all with the idea of fruition and consumption towards an increasingly vast and varied public.

In the field of research, special education has come to know that participation in artistic and cultural practices has a positive impact on the quality of life of all people and the way in which they are engaged, included -or not included- in many social and institutional situations. Some of this research highlights how informal learning environments can foster ways of participating in culture for those who are traditionally marginalised. Accessibility and usability are two key concepts in the context of participation, especially as outlined by the World Health Organisation in the 2001 International Classification of Functioning, Disability, and Health (ICF). Accessibility is not simply limited to the possibility of "being there", but implies the ability of everyone to fully enjoy the museum experience. This concept is further amplified through the need for an inclusive approach to create educational and cultural environments that are accessible to all, regardless of their abilities or limitations. It is essential that the educational dimension is rooted in a lifelong learning vision in order to achieve systemic inclusiveness. This requires a multi-perspective and multi-modal approach, taking into account the personal styles and social contexts of each individual. Inclusivity must therefore be integrated not only on a theoretical level, but also on a practical level, adapting and customising teaching so as to ensure active and meaningful participation for all. This approach can be supported through the use of advanced technologies and the creation of inclusive virtual museums, which facilitate access and interaction for different types of users. Flipped Inclusion represents an innovative method for creating inclusive and stimulating meeting spaces, such as virtual museums. Through co-responsible pro-social mediation didactic paths and the use of widespread technologies, it is possible to develop practices of well-being and an ecological-systemic perspective. By personalising didactics and responding to community educational pacts, one can promote concrete inclusion and support a socio-intersubjective and socio-constructive vision. In this way, a multi-modal re-literacy is fostered that allows everyone to actively participate in and benefit from the cultural and educational experiences offered. The museum thus appears not as a building in the commonly understood sense, but as a dimension of contemporary space that tends to identify itself with what lies outside its material shell, and at the same time, to be a reflection of it in a critical sense. Thus no longer an idea of a museum associated with the side of distance, but towards a complex dynamic that includes a triple dimension:

- cognitive
- emotional
- affective-sensory

8. Promoting educational inclusion

The word inclusion from the Latin *inclusio-onis*, der. of include indicates, literally, the act of including an element within a group or whole. In the social sphere it represents the condition in which all individuals live in a state of equity and equal opportunities (educational, work and economic), regardless of the presence of disability or disadvantage. Inclusion promotes the improvement of individuals' Quality of Life, enabling everyone to experience an "emotional, mental, physical, social and spiritual state of well-being that enables people to achieve and maintain their personal potential in society" (WHO, 2001). It runs through all vital and social spheres, conceptual and spatial locations, to become a cultural and mental process, aimed at fostering the productive co-existence of differences (Gardou, 2012).

Educational inclusion is a fundamental principle that aims to ensure that every student, regardless of their abilities, socio-economic background, cultural origin or other individual differences, can access quality education and participate fully in school life. This concept is based on the idea that differences between students are not seen as obstacles, but as resources to be enhanced to enrich everyone's educational experience (D'Alonzo, 2018). To achieve inclusive education, it is essential to design learning environments that are flexible and adaptable. This may include the use of assistive technologies, differentiation of teaching and assessment methods, and the creation of accessible physical spaces. In addition, teachers must be trained to recognise and respond to the diverse needs of their students, promoting a school culture that celebrates diversity and encourages the active participation of all.

Educational inclusion is not only a matter of social justice, but also brings concrete benefits to the entire school community. Students who learn in inclusive environments develop more advanced social and problem-solving skills, become more empathetic and are better prepared to live and work in a diverse society. Ultimately, educational inclusion is a step towards a more equitable and cohesive society where every individual has the opportunity to realise his or her potential. In this regard, it is the 'Salamanca Declaration on Principles, Policies and Practices in Education and Special Educational Needs' (1994) that states that: "inclusion and participation are essential for human dignity and for the enjoyment and exercise of human rights. In the field of education, this is reflected in the development of strategies that seek to realise a true equalisation of opportunities. Experience in many countries shows that the integration of children and young people with special educational needs is best achieved within inclusive schools that serve all children within a community. It is in this context that persons with special educational needs can achieve the greatest educational and social progress" (UNESCO, 1994, p. 15).

In addition, the Salamanca Conference Recommendations emphasise that: "[...] schools should accommodate all children regardless of their physical, intellectual, social, emotional, linguistic or other conditions. This should include children with disabilities, street and working children, children from remote or nomadic populations; children from linguistic, ethnic or cultural minorities and children from disad-

vantaged or marginalised areas or groups [...]. Regular schools with this inclusive orientation are the most effective means of combating discriminatory attitudes, creating welcoming communities, building an inclusive society and achieving education for all [...]" (UNESCO, 1994, p. 8).

Acting in an inclusive perspective means adopting a transformative paradigm, which is not based on measuring distance from an assumed standard of adequacy, as a reference value and criterion of judgement, but on taking into account the natural variance of humanity (Besio, & Caldin, 2019).

Rather, educational inclusion is a process, the ability to provide "a framework within which pupils -regardless of ability, gender, language, ethnic or cultural background- can be equally valued, treated with respect and provided with equal opportunities at school" (Booth, & Ainscow, 2002, p. 98). School inclusion is not exclusively limited to special educational needs, but extends to the entire school population. Every student, regardless of the presence of a diagnostic certification, has educational rights that deserve attention and recognition. This vision broadens the traditional inclusive equation, affirming that every pupil is a bearer of educational needs that can and must be considered as opportunities for personal growth. Therefore, educational attention should not only be reserved for those with special needs, but should be a common practice that embraces all learners without distinction.

The extension of this perspective requires the elaboration and implementation of diversified teaching strategies, capable of responding to the various differences present within the classroom. This approach gives inclusive education a characteristic of extreme flexibility, capable of adapting to the specific needs of each pupil. According to Unesco (2008), quality inclusive education must be designed to remove barriers to learning and participation, valuing differences and promoting equity.

Adopting such a perspective means radically rethinking the school, transforming it into an environment where every student can feel welcomed and valued. Quality pedagogy is achieved through educational projects that not only take diversity into account, but consider it as a resource. In this way, the school becomes a place where each pupil can develop his or her potential, contributing to the creation of a more equitable and inclusive society. In fact, it will be the European Union's Luxembourg Charter (1996), two years after the Salamanca Declaration, that will affirm that it is necessary to guarantee quality teaching and offer equal accessibility for all, and throughout life, placing the learner at the centre of the educational project; recognising the potential and specific needs of each individual, with particular attention to those students most at risk of marginalisation, exclusion or failure (UNESCO, 1996). Inclusion, as defined by Ainscow et al. (2011), represents a fundamental action that aims to identify and remove the obstacles that prevent education and the cooperative participation of all those involved. This definition emphasises the importance of pre-emptively removing barriers that hinder access to knowledge and prevent its effective implementation. The aim is to ensure that every individual has the opportunity to participate fully in educational and social activities, regardless of his or her personal circumstances. In this context, accessibility, as highlighted by Corona, is not simply a norm aimed at disadvantaged groups, but a right of universal interest (Corona, 2019), as already emphasised by Ainscow in 1991. Accessibility must be considered a fundamental right for all, which implies the elimination of all forms of inherent limitations. These limitations can affect people's access to rights, freedoms and autonomy, and are closely linked to factors such as physical spaces, services and security. Finally,

ensuring quality products and services for all means recognising accessibility as a right in itself (Mace, 1998). This implies not only the elimination of physical barriers, but also of cultural and social barriers that prevent the full participation and inclusion of individuals. Only through a sustained commitment to inclusion and accessibility can we build a more equal and just society, where every person has the opportunity to realise his or her potential. These assumptions find fertile ground in the philosophy of Universal Design, outlined by architect Ronald Lawrence Mace of North Carolina State University and promoted in the UN Convention on the Rights of Persons with Disabilities (2006). Focusing on the concept of variable norms in relation to human characteristics and abilities, it builds on the principles of architectural and computerised accessibility. Universal Design, a concept formalised by Ronald Mace, aims to create solutions that are accessible to all people, regardless of age, size or ability (Mace, 1998). This holistic approach aims to overcome the limitations imposed by traditional design models, which often focus on an 'average user'. Instead, Universal Design seeks to embrace human diversity in all its forms, creating environments, objects, services and information that can be used by anyone without the need for adaptation or specialised design. It is an innovative and ethical approach that aims to ensure independence and inclusivity, responding to evolving human needs.

9. The Universal design process

The analysis of the plurality of needs (Aiello, 2018) is crucial to ensure comprehensive involvement in Universal Design design processes. This model does not only consider immediate needs, but seeks to anticipate and respond to a wide range of needs, ensuring that accessibility is integrated from the outset and not added as an afterthought. The dream of a society accessible to all is reflected in a systemic perspective, which does not exclude the use of specific support devices when necessary, but integrates them into a broader context of inclusiveness. In 1997, the Center for Universal Design formulated seven basic principles to guide the application of Universal Design in numerous sectors, including construction, transport, workplaces, tourism and sports activities, and information and communication technology (ICT). These principles are designed to be flexible and adaptable, allowing design to evolve with social and technological change. Through these principles, Universal Design continues to promote a vision of inclusiveness and accessibility that aims to improve the quality of life for all people. Universal Design represents a change of perspective that also triggers a reconfiguration of the vision of education, with relevant repercussions in educational practices and teaching strategies. Designing from an inclusive and universal perspective means building flexible learning paths according to three fundamental principles: providing multiple means of representation, action and expression, and involvement. The Universal Design for Learning (UDL) concept fits perfectly into the modern psycho-pedagogical context, addressing three fundamental challenges of teaching: the valorisation of differences, inclusive education, and the critical and conscious use of information and communication technologies (ICT). By customising teaching content and structuring it in an inclusive manner, UDL allows information to be adapted, remodelled and stored in an accessible and shareable way. The use of enhanced books and e-books, which combine digital formats and multimedia languages, broadens the potential of content use, making it accessible to different learning styles and cognitive levels.

The diversification of media and formats, including text, hypertext, audio and video, offers a wide range of educational opportunities. This approach makes it possible to overcome the view of technologies as special compensatory tools, interpreting them instead as means to guarantee access to learning for all. In this context, the inclusive school must transform itself into a welcoming institution, capable of responding to the individual needs of students. This calls for a restructuring of the educational system, with a revision of obsolete teaching practices and an adoption of innovative digital services and products (Booth, & Ainscow, 2008).

10. Professor Corona's magisterium as a crossroads for new scenarios

The Flipped Inclusion model, with its dialogic epistemological perspective and integrated complexity, avoids abstract generalisations and aligns with postmodern educational research. This model promotes the ethical use of digital technology, encouraging the design of algorithms that support an informed, healthy and sustainable society. In doing so, it invests in a new kind of power, capable of responding to the educational challenges of the present and the future. The inclusive school, therefore, not only welcomes but stimulates change, creating a dynamic learning environment open to all.

As seems evident from the new pedagogical trajectories outlined so far, with a view to extreme adaptability and flexibility after defining Flipped Inclusion and illustrating the research project, Prof. Corona's "happy magisterium" suggests a question: How can Flipped Inclusion be applied to the construction of a virtual museum that respects the value of inclusion? in which the student becomes an active protagonist of the teaching-learning process in a systemic ecological vision of development.

This question will be developed and deepened in the next phase of my doctoral project, when the FI's E.I.P.S. (Exploration, Implementation, Participation, Sustainability) matrix will provide a methodological framework to guide the co-creation of a virtual museum in a systemic and ecological way.

We hypothesise that in the Exploration phase, students are encouraged to investigate and understand the concept of inclusion by analysing case studies and collecting data on existing museums that promote accessibility and participation. This would enable them to develop an in-depth knowledge of the needs and best practices in the field of inclusion. Subsequently, during Implementation, students will collaborate on the design of the virtual museum, using technological and creative tools to create accessible and interactive content. This phase will involve them in creating digital environments that reflect inclusive principles, such as accessibility for people with disabilities and the representation of different cultures and histories.

Participation is at the heart of Flipped Inclusion, where students not only develop the museum, but also facilitate interaction with the public. They organise virtual tours, workshops and discussions, nurturing an ongoing dialogue with museum visitors. Finally, the Sustainability phase focuses on the maintenance and evolution of the virtual museum. Students monitor the effectiveness of their initiatives, collect feedback and implement continuous improvements. This approach not only develops technical and cognitive skills, but fosters a sense of responsibility and ownership, making the learning process a dynamic and inclusive experience.

11. Conclusions

Prof. re Corona's "happy magisterium" therefore urges us to continue our research by experimenting with interventions and resolutions that address the intersection of the logical technological and life planes, in their reciprocal contamination, in an unprecedentedly original way, that produces and multiplies unexpected transformations and perplexities. It always pushes us to an incessant critical reflexivity where the presence of bio-artificial artefacts transforms cultures and visions, determining new cognitive, emotional and value-affective architectures. The challenge for the future is to take up Professor Corona's legacy and continue to develop technologies and methodologies that make culture accessible to all, it is a matter of conceiving new sense-perceptual and value categories, interpreting what exists and its transformative potential, directing it towards hypotheses of sustainable development through pedagogical-didactic interventions, with actions of interpretative codification and decoding of educational processes (Olson, 1979) and socio-identitary hybridisation (Pinto Minerva, 2011). Pedagogical-didactic planning and the scientific community must focus on the promotion of cultures in continuous co-construction, capable of managing reworking hybridisations and complex and plural forms of mutation. This requires forward-looking forms of collective responsibility and transformative and regenerative community, intra-specific solidarity and inter-specific pro-social sharing. In other words, the organisation of self and the action of the world around oneself are intrinsically linked; one cannot exist without the other (Rivoltella, Ferrari, 2010: 64).

Post-humanism (Pinto Minerva, Gallelli, 2004,) in educational research must enhance flexible forms of identity decentralisation. This means that, while maintaining a clear rootedness in values, it is fundamental to decline one's co-evolution in a historical-dynamic and creative manner. In an increasingly complex and interconnected world, education must form individuals capable of adapting and co-evolving with the social, cultural and technological transformations they encounter. "In this sense, the portability and versatility of mobile devices have significant potential to promote pedagogical change from teacher-centred learning to student-centred participatory learning. Experimentation with Augmented Reality in both school and museum contexts may offer new insights to guide research. The digitisation of cultural heritage, in this perspective, represents a valuable opportunity for the whole community, as it can innovate both the ways of communicating and using cultural heritage and the educational offer." (Di Tore, Schiavo, 2023). This approach requires deep reflection on the nature of collective responsibility and the capacity for community sharing. Pedagogy must aim to create learning spaces where diversity and hybridity are seen as resources, and where the co-construction of knowledge is an inclusive and collaborative process. Processes such as those of identity construction, self-knowledge in relation to others, the discovery of one's own life goals and the first fundamental experiences for individual growth are nodal points from which we cannot prescind today more than ever. In this context, the educational dynamic of Flipped Inclusion can, or rather must, assume a fundamental role for various areas of study and research (as we have tried to emphasise in the specifics of my doctoral thesis work), but above all for the precise growth of the young and very young and for being able to identify the specific repercussions on the educational system. In our opinion, it is only through an integrated and flexible educational vision that we can hope to prepare future generations to successfully navigate the complexities of the modern world, and

looking at Felice Corona's constant actualisation of thought-action can represent a precise point of methodology and construction for rethinking the structural components of future didactics.

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