

# AISTHESIS

DISCOVERING ART WITH ALL THE SENSES

RECORDED ONLINE JOURNAL OF THE

MUSEO TATTILE STATALE OMERO [WWW.MUSEOOMERO.IT](http://WWW.MUSEOOMERO.IT)

ISSUE 18 - YEAR 7 – DECEMBER 2021

Museo Tattile Statale Omero

Supports and publishes studies and research on sensory perception and the accessibility of the cultural heritage



# Index

<b>EQUALITY, THAT STRANGER</b>	<b>2</b>
Vito D'Ambrosio - Former magistrate and member of the CSM (Supreme Judicial Council)	
<b>ITALIAN SIGN LANGUAGE (LIS)</b>	<b>6</b>
Sabina Fontana - University of Catania, Ragusa	
<b>METHODOLOGICAL PROPOSALS FOR ACCESS TO URBAN MURALISM: FROM LANGUAGE TO EMOTION</b>	<b>9</b>
Simonetta Baroni - Subject Expert in Visual Arts of the XXI Century, Rome "Tor Vergata" University	
<b>PROJECT FOR STREET ART IN THE PROVINCES. NEW ITINERARIES FOR 8 LAZIO MUNICIPALITIES</b>	<b>14</b>
Federica Bertini, Master MANT lecturer - Rome "Tor Vergata" University and Francesca Colonnelli, Director Associazione Cornelia - Valmontone	
<b>AISTHESIS. DISCOVERING ART IN EVERY SENSE</b>	<b>18</b>

# Equality, that stranger

Vito D'Ambrosio - Former magistrate and member of the CSM  
(Supreme Judicial Council)

O Article 3 of the Italian Constitution concerns equality, and it is not easy to arrive at an adequate interpretation which transcends the sort of banal reading which would make it the basis for an obtuse egalitarianism. The text reads: "All citizens have equal social dignity and are equal before the law, without distinction of sex, race, language, religion, political opinion, personal and social conditions".

It is the task of the Republic to remove obstacles of an economic and social order which, by limiting in real terms the freedom and equality of the citizens, prevent the full development of the individual and the effective participation of all workers in the political, economic and social organization of the country.

It is worth bearing in mind Don Milani's observation regarding the injustice of making unequal parts among equals, but also equal parts among unequals: if a school canteen offers the same portion of soup to all the children, irrespective of their different states of nutrition, it is committing an undeniable injustice, less glaring but maybe more stinging in actual fact. Article 3 is of great importance, from both a juridical-constitutional and a psychosynthetic point of view. To begin with, we should note that the first part of the Article asserts the principle of equality in its broadest sense, transcending a literal interpretation at the point where it would seem to be restricted to citizens alone, whereas in fact the jurisprudence of the Constitutional Court has long recognized that the principle of equality is also to be applied to non-citizens, residents (see the extensive citations in ruling no. 186/2020). Furthermore, the mention of race – obsolete from a scientific point of view – was and continues to be necessary following the 1938 enactment by the fascist regime of the laws for the defence of the race. (For similar reasons, and in an attempt to offset the risk of a repetition of the horrors of the Second World War, it crops up again both in the Universal Declaration of Human Rights, adopted by the United Nations in 1948, and in the European Convention on Human Rights of 1950, and in the European Union Charter of Fundamental Rights, proclaimed in 2000 and acquiring full legal status with the entry into force of the Treaty of Lisbon in 2007). The first paragraph is followed by a second which on the one hand recognizes the existence of obstacles to effective equality and on the

other commits the Republic to overcoming these obstacles. The analysis of this second paragraph has long engaged jurists and legal practitioners and, in my view, needs to be very carefully gauged; so it is worth spending a moment or two to consider it.

The second paragraph of Article 3 moves on a twofold plane. The first expressly recognizes that the principle of equality – solemnly proclaimed just a line or two above – is not fully effective; in other words, it admits that in Italy there is not (yet?) true and general equality among citizens. The Article then moves onto a further plane, assigning to the Republic the task of removing those obstacles which prevent true equality, and concludes by recognizing the privileged role of workers, all workers, in the organization of the country.

Leaving aside the claim, put forward in the early decades of the Constitution especially by legal practitioners, that this paragraph was a sort of “super ruling” and should condition the entire work of interpreting and applying the Constitution – a thesis rejected by the Constitutional Court which does not recognize any grading of principles in and of the Constitution – the importance of the twofold declaration remains: the first is fundamental in attesting to the distance between theory and reality in the matter of equality; the second is fundamental in assigning (self-assigning would be more accurate) to the Republic the TASK of acting to remove the obstacles to equality. This paragraph – with its implications rapidly touched on – is undeniably different from similar contemporary texts from other Western democratic countries. And that is all that needs to be said here, from a legal point of view.

What remains to be examined in conclusion is the question of the TASK. What does it mean to assign, or self-assign, the task of building a bridge between theory and reality? How can the task be carried out in a legal context? To whom is the task assigned, and by who? This cluster of questions bears on the argument and renders it more complicated, but the answers do not seem to me to be (particularly) difficult.

To begin at the beginning, the identity of the subject invited to take on the task specified in the Article is crystal clear. The subject, from the letter of the text, is the Republic. But the Republic is a completely empty, abstract identity unless we fill it with all the subjects which go to make it up. And those subjects include all of us, and each of us, because the Republic is the broadest totality, mentioned in numerous passages of our Constitution, starting with the title itself, “Constitution of the Italian Republic”. So, in essence, the task

has been entrusted to each of us, and the fulfilment of this task is demanded of us by the Constitution, and gives tangible form to our duty as citizens of this Republic. As for our behaviour in concrete terms, there is no need for particular explanations: it is sufficient to intervene whenever we come up against cases where the principle of equality is being violated, and ask – indeed, demand – that the situation be changed so as to bring it into line with the Constitutional precept. As for the question of the legitimacy of the agent requiring our intervention, the answer, very simply, is that the pressing demand comes from, and involves, our will.

Finally, it should be noted that the linking of the two parts of Article 3 can be read as a concrete example of the cultural and political roots underlying the Constitution. In fact the first paragraph traces its origins in the main to the most classical version of liberal theories, but also to a number of Marxist reflections, as well as featuring in the more modern versions of Christian doctrine, especially the personalistic version, stemming from the studies of certain French philosophers, in particular Maritain and Mounier. But the second paragraph belongs (almost) exclusively to the social and political thinking proper to Marxist doctrine, and to others derived from it.

These statements need to be set alongside Pope Francis's recent encyclical, "Fratelli Tutti" (All Brothers). The Pope who, by his own account, comes from the "ends of the Earth", is trying prophetically to rediscover among the foundations of the Church (understood as a structure with its own organization and hierarchy) those parts of the Christian message which should sanction the very existence of a Church. In carrying out his task, he has encountered more and more determined hostility from those who feel very comfortable with the present ecclesiastical structures and who turn their heads and look away when the structure starts to creak because of the rot within. It has been said that paradoxically this Pope is more popular with non-believers than with Catholic believers (or self-styled Catholics). Fortunately this claim is, I trust, not true, even though he is much less appreciated within the hierarchical Church than among those ecclesiastical orders closer to the world of the less fortunate, amply represented in Pope Francis's two most recent encyclicals, "Laudato si'" (Praise be to you, my Lord) and "Fratelli Tutti" (All Brothers) which the believers who are with Francis see as a lucid and thorough "contextualization" of Christ's message. With this in mind, I want to remind readers of Pope Francis's thoughts, printed on the back cover of the edition published by the Libreria Editrice Vaticana: "Come,

Holy Spirit! Display to us your beauty reflected in all the peoples of the Earth, so we discover that all are important, all are necessary, that they are different faces of the same humanity loved by God”.

On a point of such cardinal importance, the like-mindedness of our (and not just our) Constitution and a text penned by the highest ecclesiastical authority of the Catholic world is truly remarkable - an observation which in no way seeks to breach the indisputable neutrality of our fundamental Charter on this point.

# Italian Sign Language (LIS)

Sabina Fontana - University of Catania, Ragusa

On 19 May 2021, as part of the proceedings to convert the parliamentary Support Bill into law, Article 34 ter states that the Italian Republic recognizes, promotes and safeguards the Italian Sign Language (LIS). The significance of this event for the sign language community can only be fully understood in the light of what had gone before.

For years the Italian Sign Language did not even have a name: it was called gestures, gesticulating, mimicry, mime language. It was thought to have no rules and to lack the complexity of vocal languages. It was considered on a par with the co-verbal gestures used by people with hearing, but in fact it is a linguistic system which uses a visual-gestural mode with different rules and linguistic constraints and therefore has a different structure from Italian. It used to be assumed that there was a single international sign language, but the truth is that every sign language is different because it is bound by the codification requirements of its own community, and, however iconic, the choice of sign is always arbitrary, i.e. free and linked to cultural grids. It was also assumed that sign language was used by the deaf who had not learned to speak, but in fact it is used by bilingual deaf people who use LIS as their natural language (because it draws on a complete communication channel) and, when the situation demands it, vocal language. Sign languages are natural languages for the deaf because they offer a comprehensive communication channel which enables the development of all the expressive and communicative potentialities inherent in a language. Sign languages are not merely a communication tool for the deaf; they are a dimension of belonging. This is why many people prefer to be called deaf and reject the label “non udente” (lit. “non-hearing”), which describes a person in terms of what he or she isn’t (as if one were to describe a person with hearing as “non-deaf”), or “audioleso” (“hearing loss”) which refers to a person according to what they don’t have.

## **What does a sign language consist of?**

It consists not only of hands which shape themselves in a given place (in contact with the body or in the space in front of the person using sign language) according to a certain form, a certain movement or orientation, but also of the body, postures, glances, head and

mouth movements. Therefore utterances are bound to be multimodal and multilinear because they involve several articulators (manual and bodily) that can convey meanings simultaneously.

To understand how LIS works, we need to start with its peculiarities, namely how the gestures are organized to convey meaning in a way that is conventional, systematic, arbitrary and iconic. LIS signs are based on different strategies involving the sense-motor system that exploit the countless tasks performed daily by the hands, such as the expression of deictic concepts, enumeration, the manipulation and representation of objects. Since the hands also become components of a language, it is inevitable that there is a continuity between practice, gestures and signs which is at the origin of iconic phenomena, recognizable right from a sub-lexical level. The hand can indicate all the flat surfaces typical of a given entity such as a table, a building etc. The index finger can be used to refer to small, long objects: if flexed in front of the mouth it can indicate TOOTHBRUSH by miming the typical movement; if two-handed it means MEET. In other words, the part played by the hands in daily life inevitably influences the creation of signs.

In LIS the sign is composed of manual and bodily units. It has been seen that each sign can be made up of minimal units known as parameters (similar to the sounds which make up words) which cannot be further broken down but are not meaningless by themselves, unlike in vocal languages. The hands assume different configurations in certain areas of space and with certain movements and orientations. The hands are subject to certain articulatory and perceptual constraints: for example, the place parameter does not go beyond the pelvis or the head, so that it is easy for the gesture to be made and observed. Moreover, the signs can be made in contact with the body or in a neutral space, i.e. the space in front of the signer.

Bodily units consist of facial expression, posture, glance direction and oral-labial components, and they perform a complex role that ranges from the lexical to the morphosyntactic. For example, they can simultaneously convey information of a semantic nature in relation to signs expressing emotional states (happy, sad, angry etc.); they can indicate the signer's attitude to what has been expressed, or, finally, they can highlight different complex functions at a pronominal or morphosyntactical level in general.

The expression of morphological information such as the plural is achieved by altering the sign or by means of certain units which convey complex information such as position in



space, shape or texture. Verbs can be modified for appearance, i.e. to show how a given action is performed (quickly, slowly, and so on). In the Italian Sign Language, therefore, information is organized both sequentially and simultaneously.

In general, the order of the component parts of an utterance is subordinate to the meaning of the verb, to the context in which the utterance is made, and hence to the use of space either in a grammatical sense, where direction indicates the relation between subject and complement (I give you), or in a topographical sense (park the car in the square).

## **Telling and showing: the gaze makes all the difference**

Communication in sign language is structured along two essential coordinates: telling and showing. In addition to “telling”, sign languages can also “show” an object or an event by using a sort of iconic representation. For example, a hand in the form of a 5, if placed alongside another identically shaped hand, can show how a row of people move in step, marching or walking. The boundary between “showing” and “telling” is marked by the direction of the signer’s gaze: if it is towards the interlocutor it is in the “telling” mode; if it inclines towards “showing”, the gaze shifts to an indefinite point in space. Iconicity is a mode of signification linked on the one hand to the sense-motor system and on the other to the systemic characteristics of the language. The semiotic potentialities of the body as mediator of practice, while remaining within the linguistic system, are exploited as a creative resource not only in the realm of artistic performance but in the various registers of everyday life.

## **LIS queries the uniquely phonocentric vision of vocal languages**

The multimodality and multilinearity of sign language open up interesting prospects for the understanding of the nature and form of the language, overturning the scenario dominated by phonocentrism, i.e. by a language model based exclusively on a phonocentric vision of vocal languages. In the light of the multimodality of communication revealed by sign languages, we need to rethink the nature of communication, taking account of the role of co-verbal gesture and prosody, or intonation in production and comprehension.

# Methodological Proposals for Access to Urban Muralism: from language to emotion

Simonetta Baroni - Subject Expert in Visual Arts of the XXI Century,  
Rome "Tor Vergata" University

Different readings of an art object also lead to a new look: a constant rewriting of the visual text in the light of the intertextuality of the work.

The intention is to undertake a hermeneutic analysis of the object, aimed at creating a passage of multiple meanings and viewpoints to ensure that the object will be the focus of constant inquiry. Possible interpretations are significantly extended when analysis of the work gives pre-eminence to the sensory dimension, opting to favour the esthesiological processes linked to tactile perception.

From the multiplicity and heterogeneity of contemporary artistic languages, it was decided to select urban Street Art in order to try out this new approach. In fact, the "hybrid nature" of this pictorial representation derives, according to Roland Barthes, from the use of different codes which, though subject to constant and unpredictable semantic contamination with cultural, social and anthropological implications, remain unaltered and available for visual sampling. This linguistic peculiarity becomes an interesting testing ground for measuring the effectiveness of an interpretative methodology which acquires further communicative value precisely from the attempt to bring people closer to so complex a phenomenon.

The main aim, though, is to succeed in involving an ever broader public - including absent-minded, occasional, passers-by – so that nobody is excluded from sharing in the transformation of urban spaces and everybody is enabled to experience the new face of the city, whose painted "skin" functions as an area of narrative in which public and private stories are interwoven.

Alongside problems concerning the communication of the artistic message, it is also important to consider a number of specific perceptual obstacles to the enjoyment of murals which, as Aldo Grassini has pointed out, offer an aesthetic experience denied to the blind, a difficulty often compounded by the huge dimensions of the subjects depicted, rearing up on the facades of buildings. The figures reproduced on tactile panels, the architectural features reproduced on scale models and the ground plans of the urban spaces are certainly a useful and valid aid to forming a mental image of the work and of the space that accommodates it, but it is essential that both are provided with an oral and written description in which, as Laura Scanu argues, it is crucial “to see the images correctly, not only through the eye, but above all through the mind”.

The true aesthetic experience is therefore achieved in verbal communication by means of an interpretative process entrusted to a metaphorical and synaesthetic language, trying out a narration able to preserve the expressive vividness of the ekphrasis and to portion out the warmth of the emotion without ever departing from the scientific nature of the content.

These considerations were useful in devising the tactile-descriptive card which takes as a model the fields indicated in the cataloguing programmes of the Central Institute for Cataloguing and Documentation for the filing of contemporary artworks, besides some items from the card of “material” demo-ethno-anthropological assets, and finally some formal, historical-critical indications which feature in the digitalized cataloguing of the Critic Art Data project developed by Eugenio Battisti in 1989.

It should be pointed out that some of the “fields” indicated by Eugenio Battisti are an important guide to gaining a preliminary knowledge of the art object through an initial formal account, referring to Rudolph Arnheim’s Gestalt compositional structure.

The real innovation, however, is introduced by the heading “Origin” which establishes a link with the mnemonic traces of art and its multifarious manifestations, drawn from both high and low culture and collected from the Western world and beyond: a global vision embedded in a circular temporal process based above all on a system of socio-cultural relations and exchanges. The articulated language of Street Art “is open to total relationship systems”, creating “infinite connections where the aesthetic flows circulate freely” observes Germano Celant in reference to the latest artistic tendencies, though his

words are equally applicable to this phenomenon which has now become an artistic movement.

From this perspective, traditional aesthetic categories are annulled and altered: thus even the concept of beauty, already alien to twentieth century art, is transformed into one of the many means of communication. Quotations from classical or modern works or more recent artistic events are interwoven with everyday images of pop and rock stars, politicians, people in the news, cinema icons, serving as a springboard for social criticism by prompting questions and reflections – sometimes pressing and uncomfortable – on the current state of affairs

A work of Street Art can be considered a social product which places the relational project firmly at the centre of the artist's creative process. Often the artist prefers to remain anonymous, forgoing his exclusive authorship of the work in order to share it with the passers-by who enjoy it and thus become, as it were, occasional co-authors. The artist, in the guise of ethnographer, adopts the "participant observation" method which allows him to have constant, direct contact with the urban and extra-urban landscapes and their inhabitants and to get to know the different cultural identities from the inside. For the artist it is an approach which involves forging strong links with the locality and its community and fostering relations based on mutual trust – a task certainly made easier by sharing the common language of art.

It has become essential to investigate the artist's interaction with the place that hosts the artwork, to get to know the physical landscape with its urban, rural and industrial settlements, the buildings which accommodate the artwork – their history and architectural features, their uses and any redevelopment. It is equally vital to collect data about the socio-cultural context, retrieving bygone and current accounts of the territory through oral and written testimonies, directly involving the inhabitants.

To collect this documentation, (interviews, biographical and historical accounts), the techniques resorted to include audio and video recordings, according to a procedure proper to ethnoanthropological investigation which, when applied to the interpretative processes of the works of art, becomes a crucial means of gathering data for actuating and multiplying their meanings. The artwork cannot be considered finished on completion: being subject to alteration by atmospheric agents but also by spontaneous acts of erasure, rewriting and vandalism, it is the "ephemeral" result of continuous manipulation. The words

of the well-known French street artist, C215, are informative on this point: “The works I leave on the street will sooner or later be altered; they will change and no longer be the same. I abandon them in my wake, lose control of them and leave them to their evolution...”

In order to continue to tell the stories which are layered on the surface of the walls like traces, it is necessary to carry out an accurate reconnaissance of the site (also to indicate the degree to which the artwork is accessible to the public), thus documenting – chiefly through photographs often available on the social networks – those spontaneous incidents of “crossing” which, by superimposing themselves on the previous work rewrite the subject – sometimes making radical cancellations, sometimes entering into a sort of dialogue, resulting in improbable and inexplicable iconic palimpsests. The purpose of the cataloguing is to recount, through the dialogue between artist and public, the various stages of the life of the work which, in this “conversation”, becomes the third active and autonomous participant.

It is, in fact, the art object which questions the onlooker, whose subjective contribution is indispensable, in the words of Eugenio De Caro, for “decoding the aesthetic values deposited (in layers) in the work” – an investigation based on a sensory phenomenological approach which also includes psychic factors.

In order to make this collective experience inclusive, a web platform might be set up on which the contents would be “easily” consulted and shared within a virtual community, according to the criteria of a grass-roots social aesthetic.

So it is that, thanks to increasingly sophisticated digital equipment, it is possible to immerse oneself in art in complete autonomy, bearing in mind, as Ivan Bargna argues, that “the dominion of virtual reality...does not extinguish materiality”, since the aim is to program interactive and multisensory interfaces able to stimulate creativity and imagination, restoring the centrality of human relations.

On this point, an interesting project was organized in Santiago in Chile in July 2018. Called Manos a la pared, it was accessible to blind people and concerned the enjoyment of Street Art. It involved creating six murals in various blocks in Bellas Artes y Lastarria, in the main tourist area of the city. The aim was to set out an itinerary, placing scale tactile panels with inscriptions in Braille alongside the murals, with the option of listening to descriptions of

the works with an audio-descriptive system downloadable on Facebook. The “Lazarillo” app was also available to enable blind people to get their bearings in the city and make their way independently to the outdoor exhibition areas.

There is no doubt that the artistic message from the street, so long as it maintains its independence and operates in that relational niche between illegality and institutional forms, can become a prime means of raising awareness and promoting social and cultural integration. This is the case with Mauro Sgarbi’s mural, painted on a wall of the municipal market in the Esquiline district of Rome, in an area inhabited almost exclusively by immigrants: both the image and the title, “Diversity – element of life”, sum up the concept of hospitality and inclusion.

# Project for Street Art in the Provinces.

## New itineraries for 8 Lazio municipalities

Federica Bertini, Master MANT lecturer - Rome "Tor Vergata" University and Francesca Colonnelli, Director Associazione Cornelia - Valmontone

The street is a place for everyone, the sphere of the everyday; it is the network linking our lives with those of our neighbours, the inclusive environment which excludes nobody.

Street Art, which originated in the street and addresses the entire community, is in every sense free. However, it is the ephemeral art form par excellence, subject to neglect and to the ravages of time, and often, because of its nature, forcibly removed, altered, destroyed by the the artists themselves or by others – even by mistake – and not infrequently vandalized.

Hence the importance of keeping a record of these works – through written testimony, photography, video, or any other means of documentation.

In addition, Street Art, which started out as spontaneous and illegal expression, is now recognized as a fully-fledged art form, sometimes performing a patent, undisguised public function, often of benefit to the community.

Proof of this are the increasing number of ventures over the years which have involved run-down city districts and which are now targeting provincial areas where the aim of redevelopment is combined (as our material makes clear) with a determination to evoke the historical and cultural heritage peculiar to these places. Increasingly, undertakings of this kind in urban and extra-urban provincial areas are seen as an opportunity to create a network of relations, give a boost to tourism, and produce real open-air museums.

### **Project: “Street Art in the Provinces” - beyond the big urban areas**

In recent years, Street artworks in the provinces have really come into their own, thanks also to the support of local institutions.

The project “Street Art in the Provinces” grew out of an awareness of the emergence of this phenomenon. It was conceived by Federica Bertini in the course of research carried out at Rome’s Tor Vergata University into the immersive and multisensory enjoyment of our cultural heritage. It aims to document and analyze works of Street Art in the smaller centres and villages, concentrating for the moment on the provincial areas of Lazio where cultural identity is deeply rooted.

Among the further aims of the project is a plan to create sensory itineraries in order to make some of the analyzed art works available by means of specific filing models, based in the main on processing the tactile-sensory descriptive card drawn up according to the cataloging model created by Simonetta Baroni, typhlo-didactic aids (such as tactile panels) and multimedia content.

A start has already been made in the shape of the prototype of a tactile panel devised by Francesca Colonnelli and later included in the work “Street Art in the province of Rome. Mapping, filing and database. An accessibility project”. The prototype of the tactile work and the accompanying tactile-sensory descriptive card concerned “Occhio a Polifemo”, an artwork created by Mister Thoms at Colleferro (Rome) in August 2014.

## **Project Stages**

Once the works to be analyzed had been decided on, the aim was to create a system of classification, a raisonné cataloguing, which would feed into a database and then lead to a printed catalogue, with a filing system in accordance with the national guidelines provided by the Central Institute for Cataloguing and Documentation. This system takes account of the specific characteristics distinguishing works of Street Art created in a provincial context (the relationship between the artists, the places, the communities, the techniques used, environmental deterioration).

The result is a mapping of places – accessible online and offline – intended as a tool for study and research but also as a source of information and a means of promoting these localities (for example, through the creation of genuine outdoor museums for inclusion on specific tourist routes).



## **Filing model for the database**

The relations established between the artist, the possible sponsors (public or private) and the general public are of primary importance for the proposed study. These are the people with whom the artist is engaged in an ongoing dialogue both while the artwork is conceived and while it is being carried out; and it is to them that the artwork must communicate and be enjoyed. These are the relations which enable the street artist to draw upon the history and local traditions of the provincial centres.

In this first stage, a campaign was launched in seven municipalities in the Lazio region: Cave, Colferro, Valmontone and Zagarolo in the province of Rome; Fiuggi, Morolo e Paliano in the province of Frosinone.

These types of intervention, which fall into the site-specific category, thus acquire a socio-anthropological dimension.

These aspects therefore become an integral part of the description of the artworks, where it is not enough merely to analyze the composition, the figures, the objects, the technique; it is equally important to consider the anthropological and social features which have determined the artist's choices.

It is a question of assigning to these artistic ventures a cultural value which goes beyond the merely aesthetic and material. In fact, whether or not the artist operates legally or illegally, the aspect of Street Art that the project aims to highlight is that of an art which enters into dialogue with the public and the setting, and is not designed to be hung on a wall.

In the choice of the filing model developed to create the database we therefore went beyond the simple "aesthetic criterion" and looked at "cultural value", selecting some fields of the files for contemporary art, inserting some specific new items, in addition to the models referring to tangible and intangible demo-ethno-anthropological assets.

## **For an accessibility project: the tactile panel**

In tandem with the mapping and census of works of Street Art, the project led to the creation of the first prototype of a tactile panel, in collaboration with the Fab Lab di Lazio Innova of Colferro which provided a laser machine. The devising of a model in vector graphics entailed the use of Laser Cut software (Rdworks V8).

The panel was achieved by starting out with the forms of the artwork, simplifying them without betraying their meaning. It was necessary to take into consideration not only the type of image represented in the work but also the physical space in which it is inserted, materially (in the case of architecture), conceptually and culturally.

The preferred choice of material for the panel was untreated beech wood. To ensure the best possible reading of the work, the image was separated out into different levels, each of which was assigned a priority in terms of tactile exploration. Different types of texture were chosen and then tested. The result is a manageable-sized (30x30 cm) tactile panel, lightweight and easy to explore, and at the same time relatively uncostly and easily transportable.

The panel contains information in braille concerning the title, the author and the dimensions of the real artwork.

This prototype is an aid which, along with the introductory card, is designed not merely to make works of Street Art more accessible and comprehensible to the blind and visually impaired, but to provide an educational tool for everyone with a view to recalling and reactivating the sensory circuits.

The ultimate aim, by mapping and studying the artworks, is to devise a rational and wide-ranging visitors' route which will involve several municipalities and entail the production of a series of tactile panels, each of them accompanied by an introductory card and narrative content designed to make known both the original work and the processes and relations which led to its creation.

# Aisthesis. Discovering art in every sense

**Editorial and management offices:**

Museo Tattile Statale Omero - Mole Vanvitelliana

Banchina da Chio 28 – Ancona

sito [www.museoomero.it](http://www.museoomero.it)

**Publisher:** Associazione Per il Museo Tattile Statale Omero ODV-ONLUS.

**Museum Director:** Aldo Grassini.

**Aisthesis Editor:** Gabriella Papini.

**Editorial Staff:** Monica Bernacchia, Andrea Sòcrati, Annalisa Trasatti, Massimiliano Trubbiani, Alessia Varricchio.

**Recording and Mastering:** Matteo Schiaroli.

**Voice:** Luca Violini.