



Catalogue of Typhlodidactic services



Giuliano Vangi, Him & her, (bronze sculpture)

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Museo tattile statale Omero

The Omero State Tactile Museum was established in **1993** from a “revolutionary” idea of Professor **Aldo Grassini** and his wife, **Daniela Bottegoni**, both blind: to approach artworks through the sense of touch, a right for blind people, an opportunity of knowledge for everyone.

Since 2012 the Museum has been based at the **eighteenth-century Mole Vanvitelliana** in Ancona and presents a multi-sensorial tour which includes reproductions of ancient masterpieces, from Venus de Milo to Michelangelo’s Pietà, architectural models from the Parthenon at Athens to St. Peter’s Church as well as original works by contemporary artists such as De Chirico, Arnaldo Pomodoro, Francesco Messina, Arturo Martini, Marino Marini and Michelangelo Pistoletto.

In **2021** the Museum inaugurated a new **section** dedicated to **Design** which contains **32 iconic objects** that made history in Italian Design, and which were selected or mentioned for the **Compasso d’Oro Award**.



Michelangelo Buonarroti, Head of the David, (cast from true copy)



Michelangelo Buonarroti, Pietà of St. Peter's, (cast from true copy, detail)

Training, projects and consulting

The Omero Museum is a **centre of studies and research** on the themes of **perception** and **valorization of the works of art**. For years now the Museum has been disseminating the **culture of accessibility** through training and conferences, publications and consulting, services for other institutions and museums, conventions, workshops, collaborations and tactile exhibitions of international relevance. It also realizes **Typhlodidactic supports**, useful aids to make art comprehensible for blind and visually impaired people. The efficiency of these products comes from the expertise and the professionalism of the staff who has been working in the museum for many years.

Among the international projects in which the museum is a protagonist we have: "Marche for all. Paths of Art and Entertainment for a cultural tourism" and the exhibition "Toccar con mano i Longobardi". The Museum has also been a **scientific partner** of the Marche Region for the project "The museum of all for all", which made more than 30 museums of the region accessible. It also gave his consulting for the realization of accessible locations, such as Giulio II's tombstone in Saint Peter in Vincoli (in Rome) and the Etruscan grave-house in Cerveteri's Archeological Park.

The Museum also takes part in different **European projects** and offered **training and consulting** for **exhibition paths in museums** both in Lebanon, with the project "Please don't touch" and in Egypt, for the Archeological Museum in Cairo and in Alexandria.

The Museum Staff offers **internal training**, for example the annual **course on Accessibility** to Cultural Heritage and it also offers external training, going to different sites like the Archeological Park in the Colosseum or Brescia's Saint Giulia Academy

Tactile Diagrams

Tactile diagrams are **relief drawings** made for tactile necessities, resulting from a process of synthesis and simplification of the original image. The drawing is made on a specific paper sheet incorporating an innumerable number of plastic microcapsules. When the image is exposed to infrared heat with a specific instrument, named "Minolta", **the black print parts swell and create a relief**. It is a technique used to represent simple images with frontal views of paintings, illustrations, maps, architectural details. It is important to use different textures to represent different parts of the image for a better result. The tactile reading of a tactile diagram always needs to be joined by a verbal description.



Sferisterio, Macerata - InclusivOPERA project



Hermes, detail of the mosaic of the Abduction of the Sabine women, Rome (relief drawing).



Annunciation, Cristoforo Scacco da Verona, oil painting with golden background, Church of the Annunziata, Nola, (tactile drawing)

Translation in high relief

The **high relief translation** is a **volumetric transposition of a two-dimensional image** (photo, painting, etc.), to make tactile comprehension of figures, volumes and details.

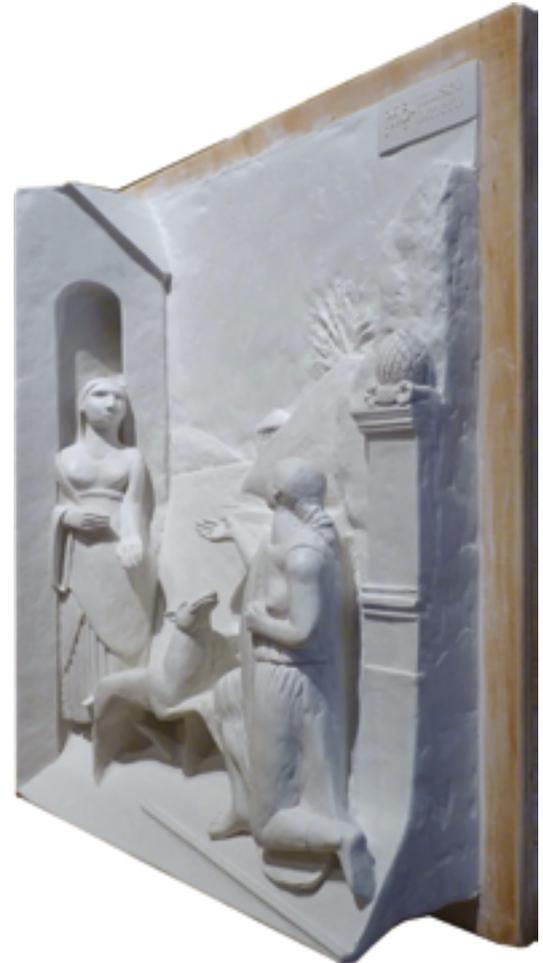
The high relief translation is the result of different phases: we start with the study of the image for its translation, then we proceed to the artisanal modeling in plasticine, from which we then draw the cast in silicon rubber; from that we then realize the final high relief which can be in different materials: resin, alabaster plaster, terracotta. This technique ensures a **good tactile comprehension of the subject** and of the the stage system of a two-dimensional image.



On the left: Caravaggio, Boy bitten by a lizard, (modeling phase).

On the next page: Salvador Dalì, The Reign of the Penitents (translation in plastic high-relief, final version in water resin). Above: the work during a modeling phase. Below: the work in its final stage, in fireproof water resin





Carlo Carrà. The Daughters of Loth - 1919. Mart, Rovereto (phases of the creation of the high relief translation)



Façade of the Casino del Bufalo, Museum of Rome in the Braschi Palace, Rome (tactile diagram and resin high relief translation on a wooden volumetric model)



Anonymous from Manifattura Castelli - Cherubs on goat. Tercas Collection. Teramo. Wide brimmed plate in hand-painted modeled majolica, diameter 30,5 cm (final version in fireproof water resin)



Tactile books

The tactile book is a book that can also be read with the hands, where the **images** on the pages are **in relief** and **the text is usually in Braille** along with large black print. The images are made by cutting shapes and with the use of different materials with different textures following different criteria of tactile and visual readability. After the definition of the storyboard with the client, the Museum Staff takes care of drafting the story, creates the tactile images and of the binding of the book. The tactile book is a **pleasing experience** suitable for all children and an **indispensable tool for the education** of blind children and it also provides an excellent stimulus for **sharing** and **socialising**. It is an effective medium to explain our museum and the collection to children.



Braille text

Braille is a **tactile writing and reading system for blind and visually impaired people** invented by the Frenchman Louis Braille in 1829. The symbols are made by combinations of dots, from one up to a maximum of six, in a rectangle of approximately 7x4 mm.

The Museum creates **Braille text on paper** by using a Braille printer (bounded booklet, books etc.) **and texts on transparent adhesive acetate sheets** using a Perkins Brailier (Braille typewriter) for plaques and panels



Consultation and Research Centre

The Consultation and Research Centre owns approximately **2000 publications** on **pedagogy, art education, archaeology, aesthetics** and **accessibility** of museums for disabled people.

It has relief plates, large black print texts, Braille texts and videos. All material is available for consultation at the Museum via booking.

Some publications:

“L’arte contemporanea e la scoperta dei valori della tattilità”

A. Grassini, A. Socrati, A. Trasatti, Armando editore, 2018.

“Per un’estetica della tattilità. Ma esistono davvero arti visive?”

A. Grassini, Armando editore, 2019.

“L’accessibilità al patrimonio museale e l’educazione artistica ed estetica delle persone con minorazione visiva”

AAVV, dispensa del Museo Tattile Statale Omero su formato chiavetta USB.



Accessible texts and Audiopen

The Museum realizes and reviews **critical and descriptive texts of artworks** and places of culture with the aim of making them inclusive and accessible for people with visual impairments.

Upon request, the Museum can **record audios from texts** (on Mp4 files) and subsequent loading on an **audiopen** which can be activated without being connected to the internet. The audiopen is **a tool to reproduce audiofiles** that can be listened to on speaker or with headphones.

To activate the voice the optical reader on top of the pen needs to be positioned on **printed stamps**, around 1 cm of diameter; the adhesive stamps, identifiable thanks to the relief writing, are going to be put on different supports (plaques, panel, booklet, object).



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