

/ TACTILE STUDIO

France - Italy - Germany - Austria

Linda Miesen, Project Manager Austria

[info@tactilestudio.de](mailto:info@tactilestudio.de)

# Reinventing the Museum by Design for All: Attract the Senses, Raise Awareness for Diversity and Engage Visitors

Good Practice examples from France and Italy

# Summary

Who we are and what we do

Design for All

Touching for Knowing: Haptic educational devices in museums

The multisensory museum

Good Practices in France and Italy

More A11y



TACTILE : STUDIO

**ORIENTATION - INFORMATION - MEDIATION** for all audiences

# Who we are and what we do

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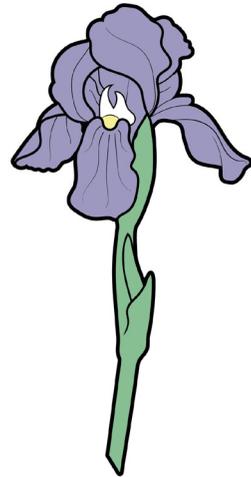
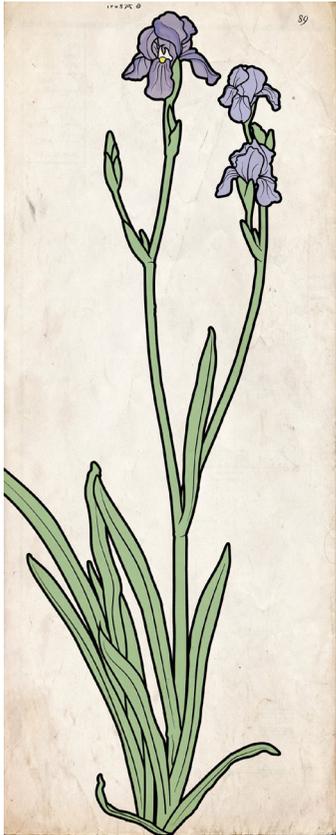
Touch Modells

Tactile Orientation Plans

Relief Images

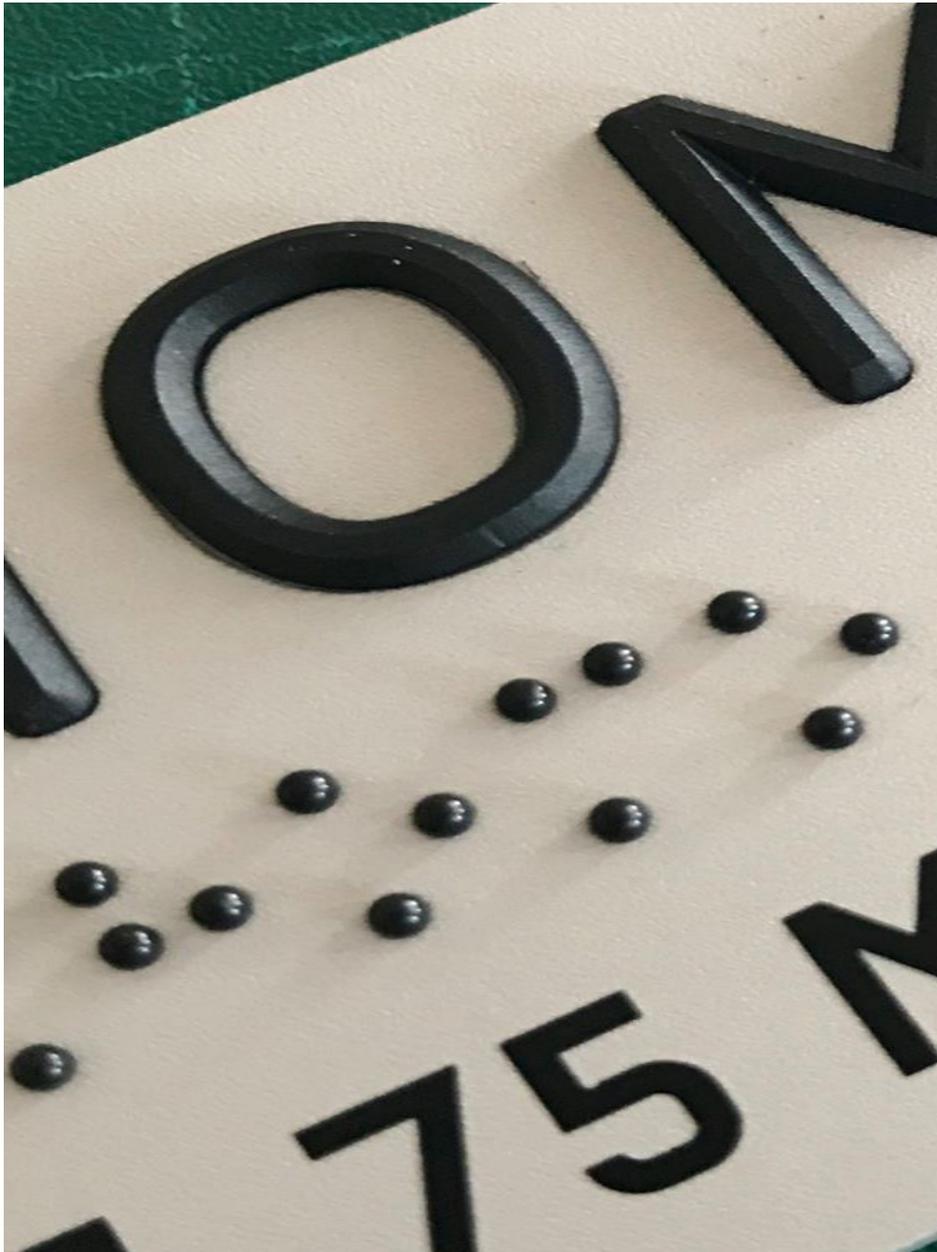
Olfactive and Auditive Devices

etc..



## Learn and Share: More Inclusiveness with every project



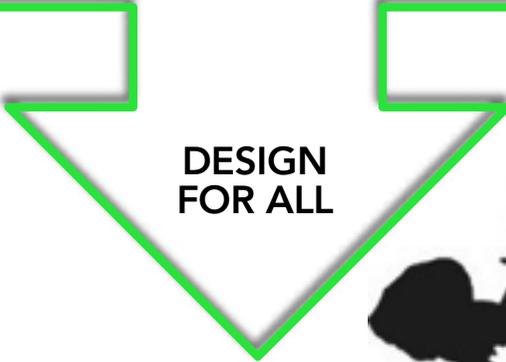
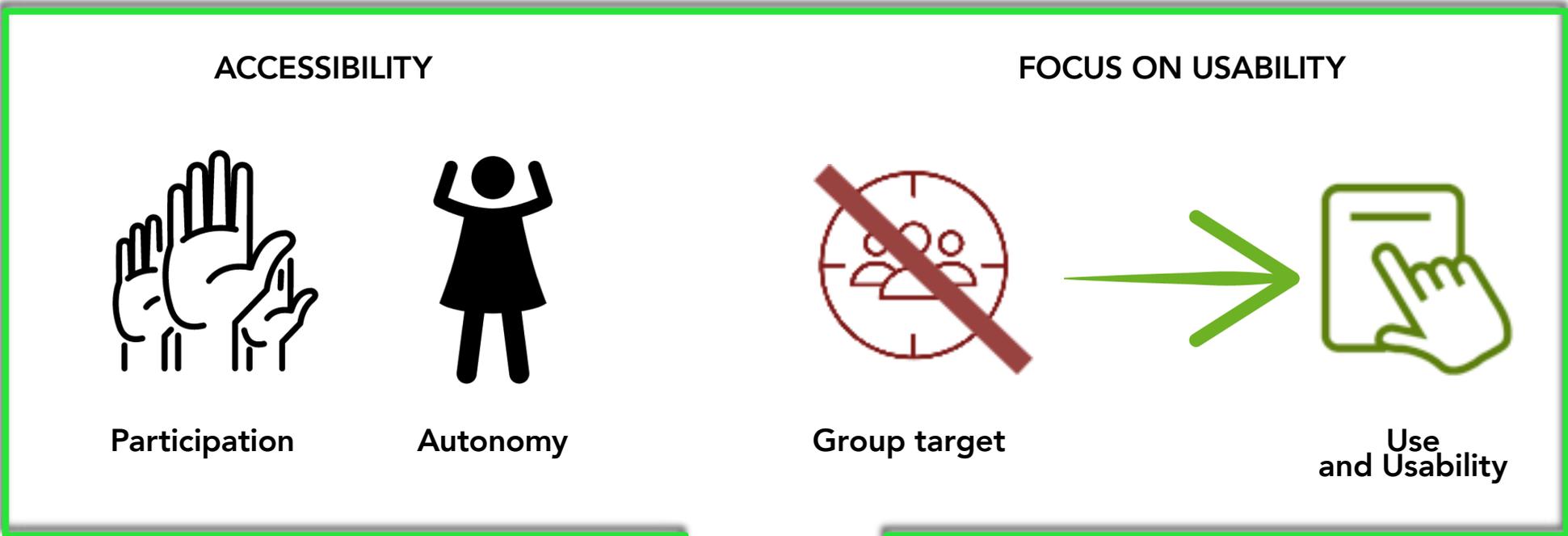


# DESIGN FOR ALL

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# WHY DESIGN FOR ALL?



## WHY DESIGN FOR ALL?

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INTERPRETATION

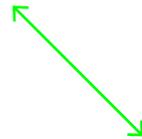
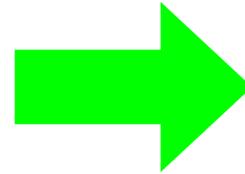
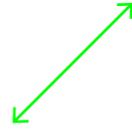
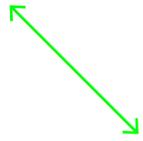
LEARNING

**DESIGN  
FOR ALL**

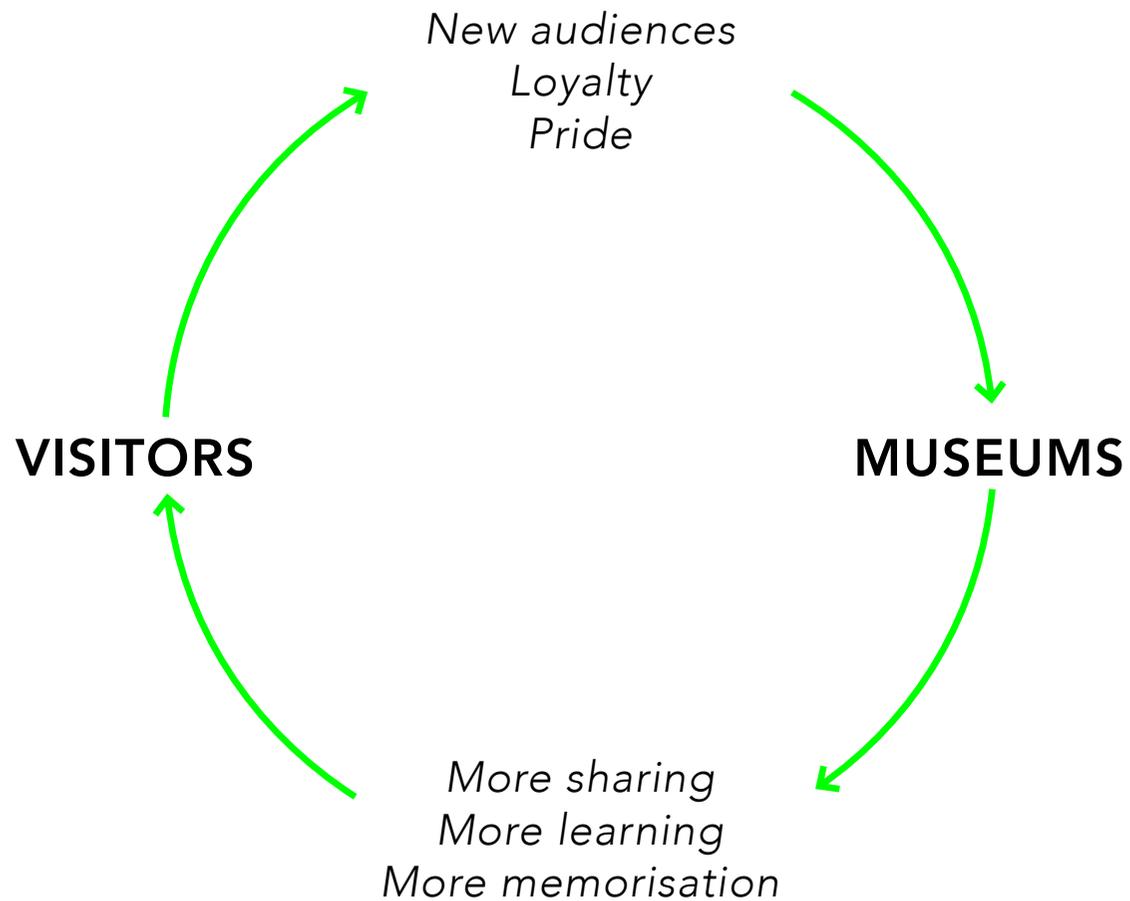
**A BETTER EXPERIENCE  
FOR ALL**

EXHIBITION  
DESIGN

ACCESSIBILITY

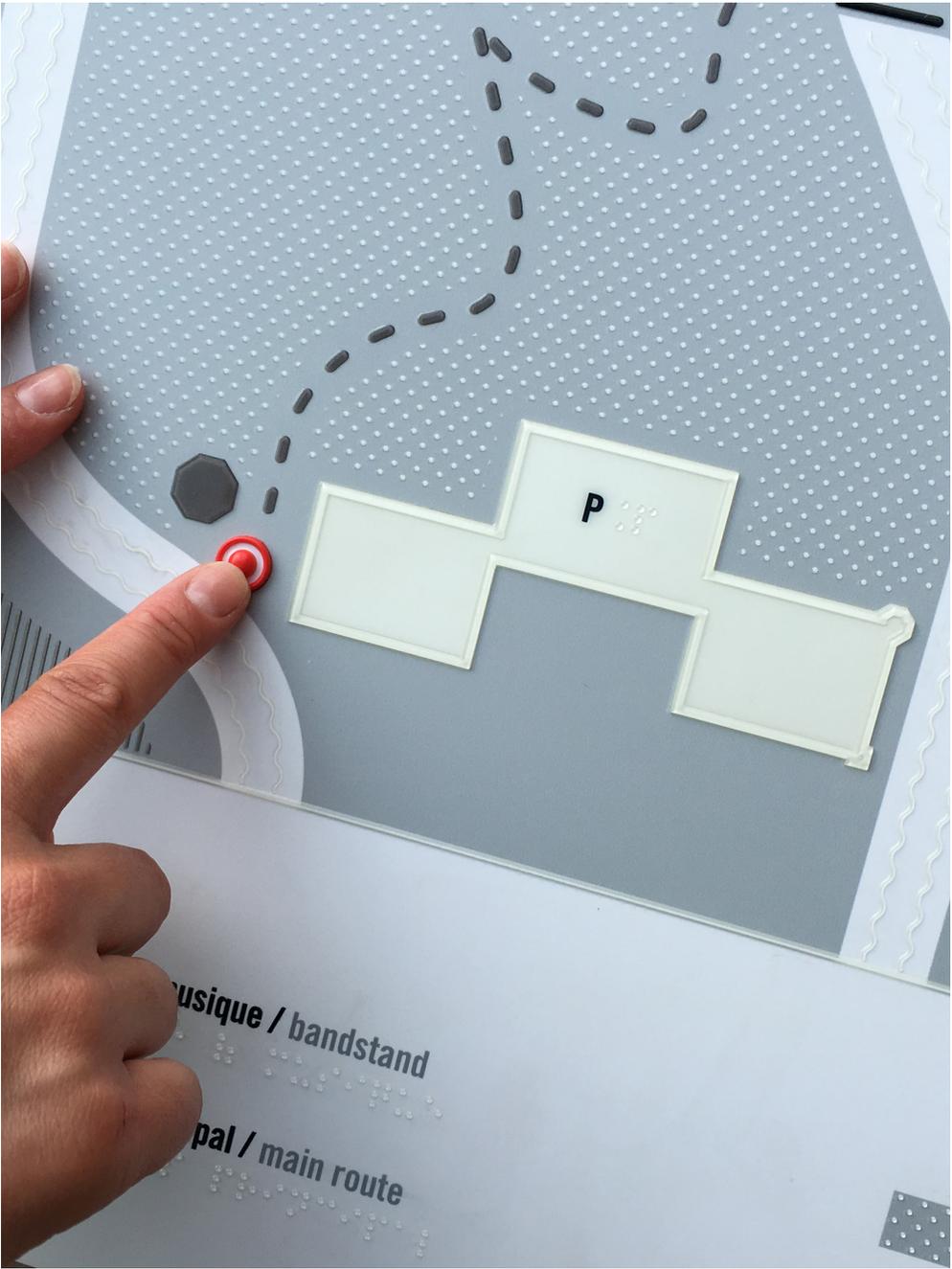


# DESIGN FOR ALL



# TOUCHING FOR KNOWING

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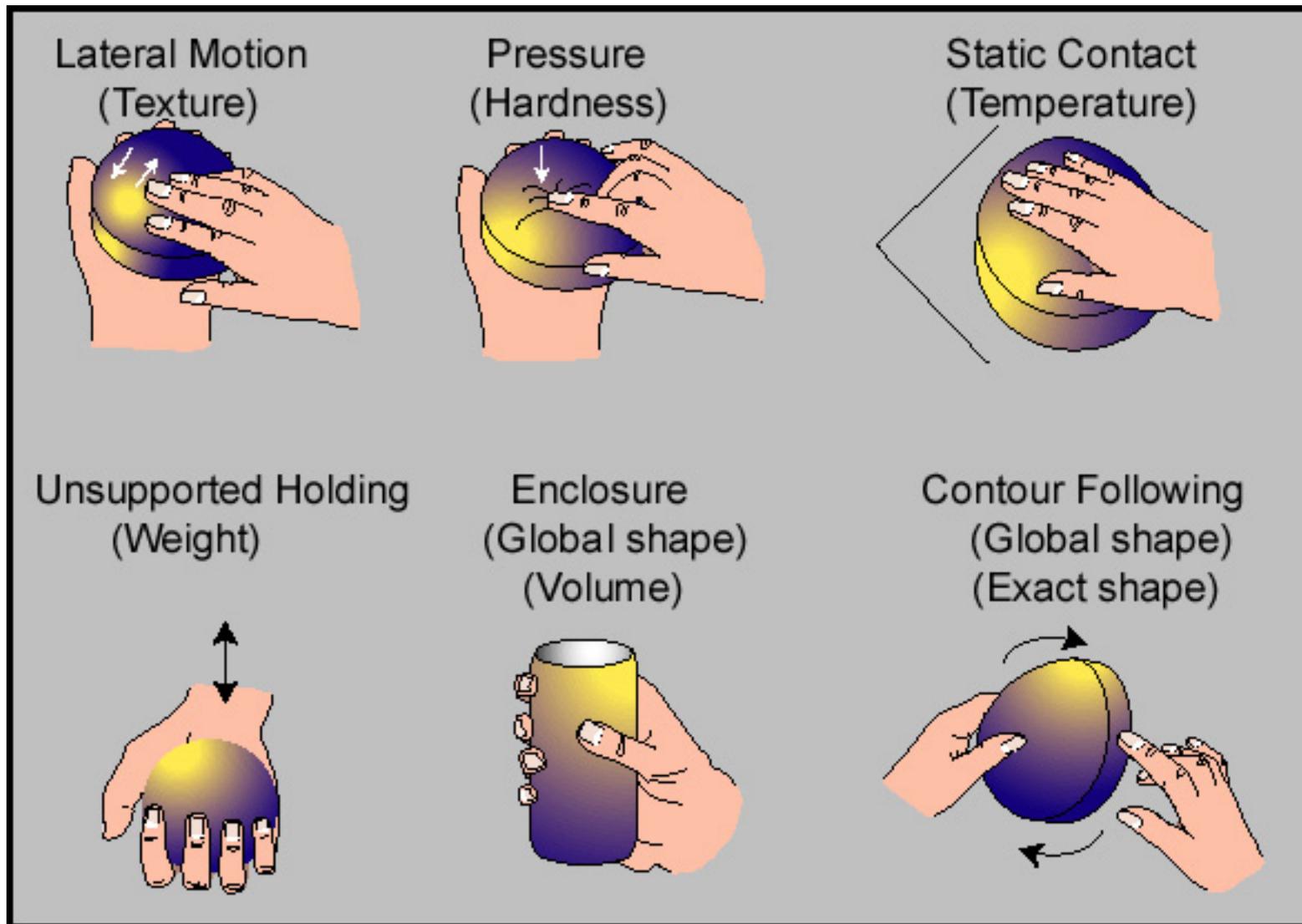


## / UNSER METIER: HAPTIC INFORMATION PROCESSING

Wie lange würden Sie brauchen, um diese Gegenstände allein mit den Händen zu «erkennen»?



## / HAPTIC INFORMATION PROCESSING



Six Exploratory Procedures of Active Touch (Ledermann & Klatzky, 1987)

**/ GUIDED TOUCH TOURS ARE A REALITY IN MANY MUSEUMS**

**LET THEM TOUCH.**



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**To discover museum artifacts by touch offers new learning possibilities for everyone.**



**LET THEM TOUCH WHAT NO ONE CAN SEE:** A tactile snowflake

Bundeskunsthalle and Deutsches Museum, Bonn

## / SPECIFIC HAPTIC INFORMATION PROCESSING



### MULTIPLE SENSORS:

ROUGHNESS

WEIGHT

HAPTICS

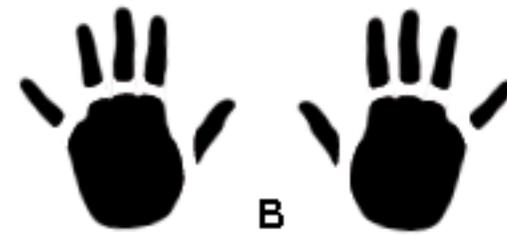


### SENSE OF TOUCH:

Not a pure and simple sense

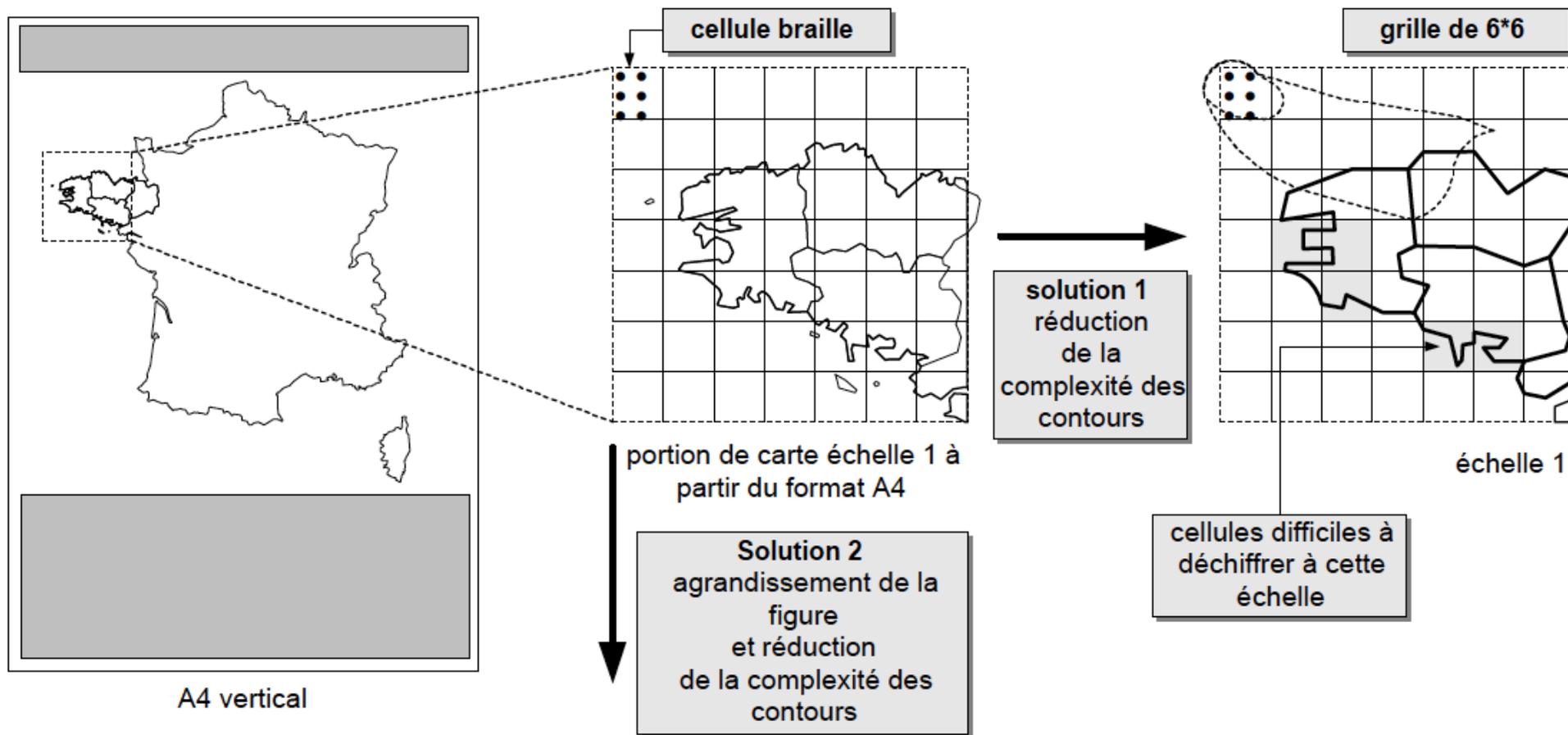
Not automatically and easily read, understood and interpreted

**/ OUR SPECIFIC KNOWLEDGE: HAPTIC REPRESENTATION IN RELIEF**



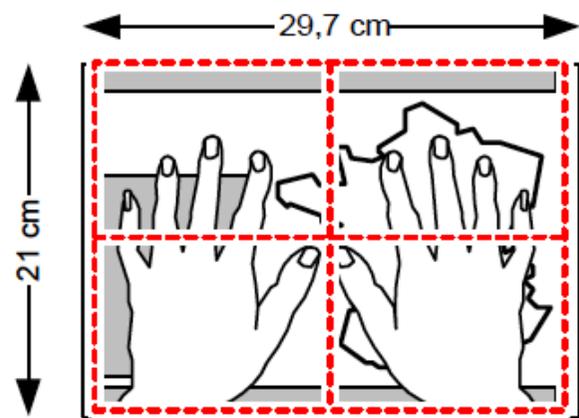
# / THE CHALLENGE: TO CREATE A MENTAL IMAGE

EXEMPLE: TACTILE WORLDMAP

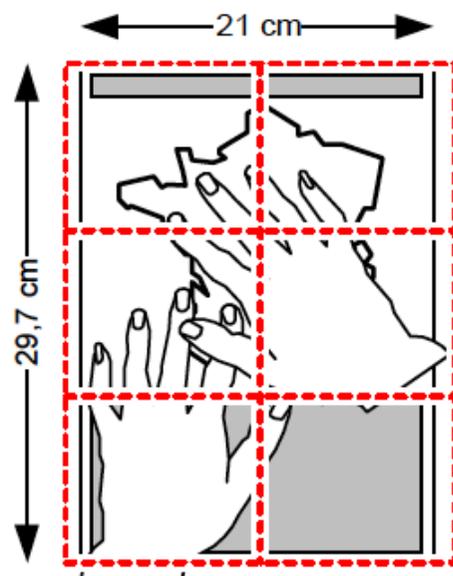


Source: Michel Bris (CNEFEI)  
<http://www.brailenet.org/> Michel Bris

## / THE CHALLENGE: TO CREATE A MENTAL IMAGE



Utilisation de la notion d'ampan tactile sur un format A4



1	2
3	4
5	6

1	2
3	4

*Grille d'évaluation du temps d'exploration globale du document  
Base de la mise en page modulaire*

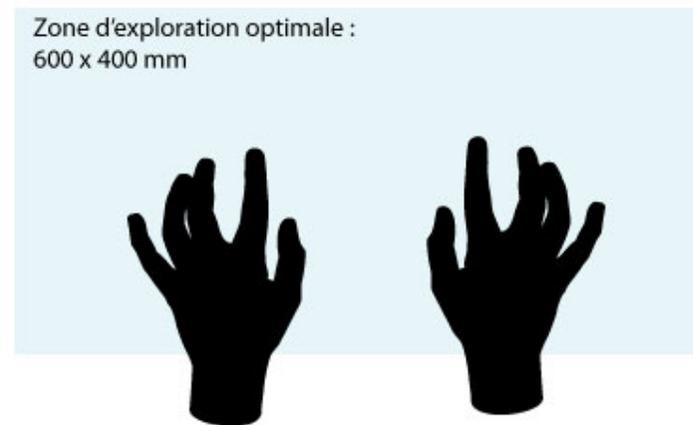
Source: Michel Bris (CNEFEI)  
<http://www.brailenet.org/> Michel Bris

CONSEQUENCE 1:

MESURE AND FORMAT ARE IMPORTANT

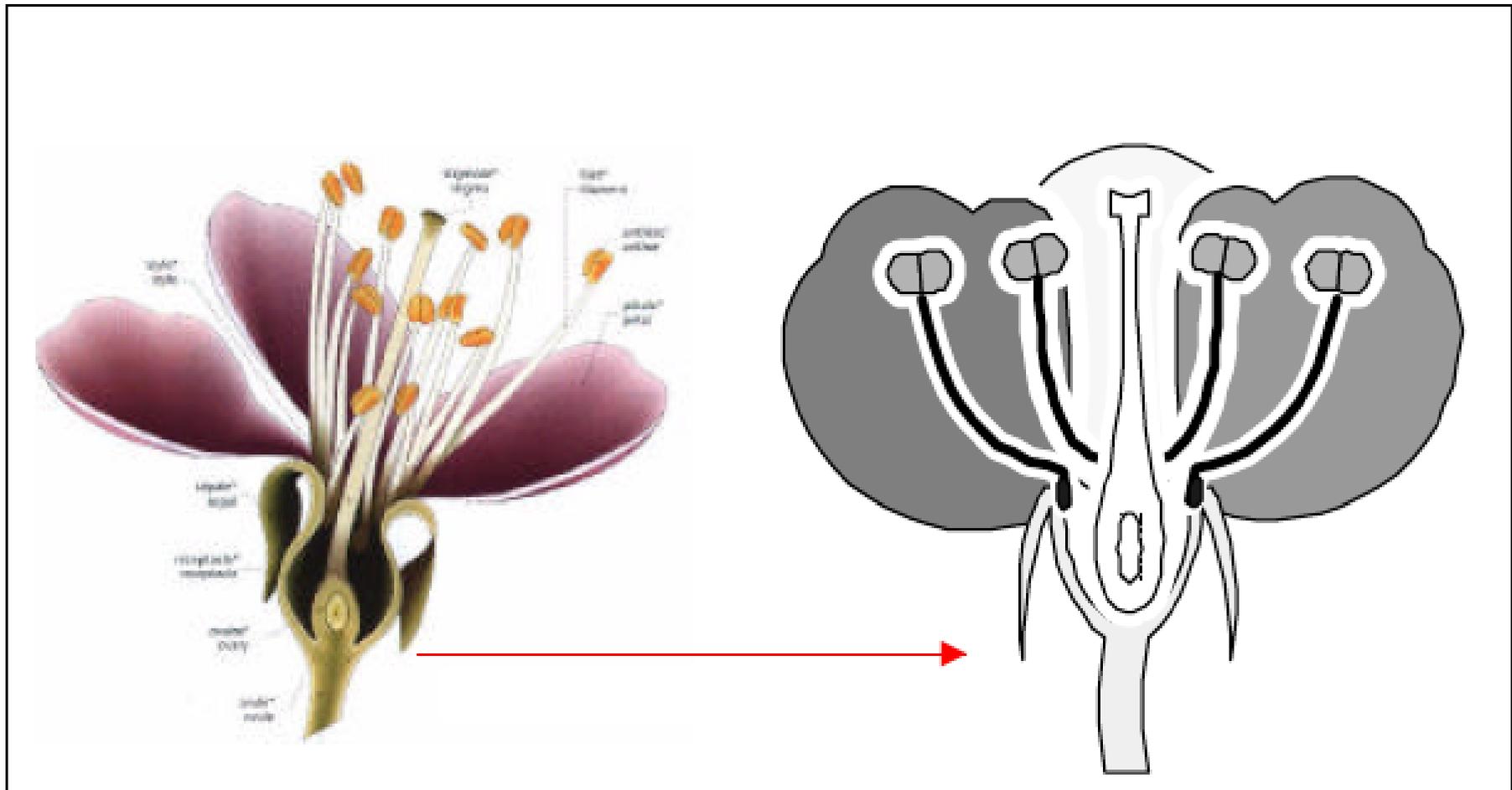
Optimal format : 60 cm x 40 cm

Maximum format : 100 cm x 60 cm.



CONSEQUENCE 2:

RELIEF IMAGES ARE DIFFERENT: SPACE, REDUCTION, COLORS, ETC.



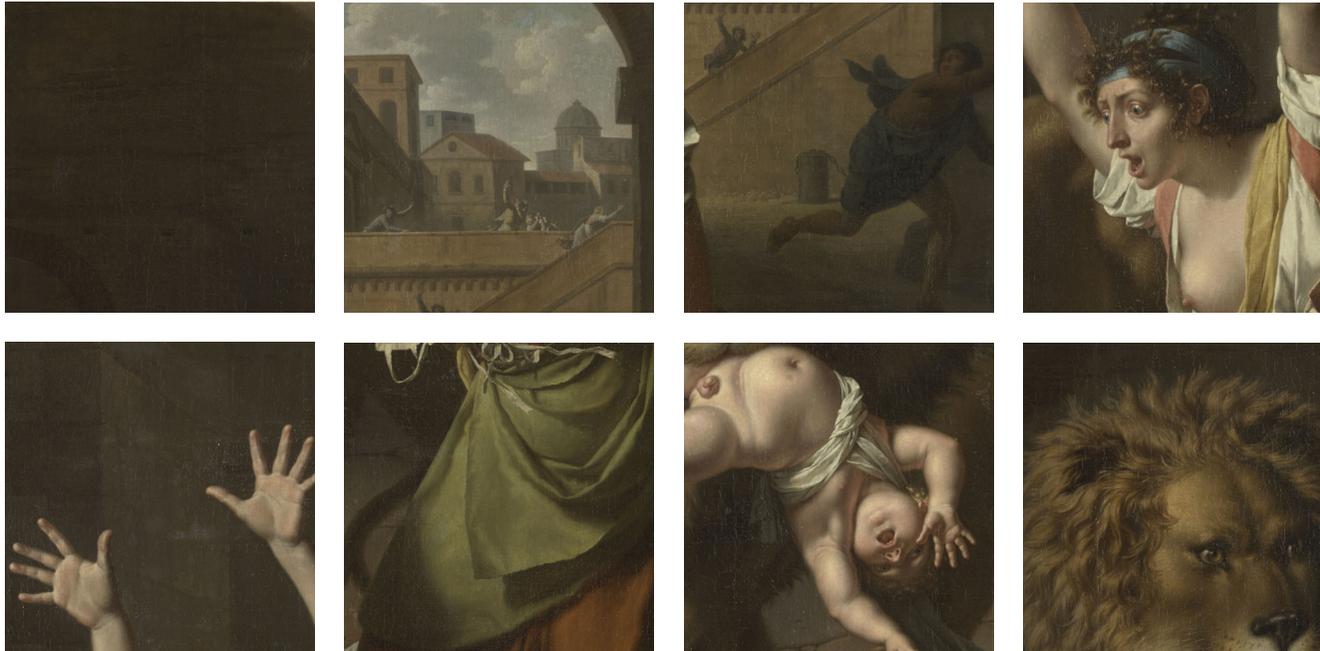
Source: Michel Bris (CNEFEI)  
<http://www.brailenet.org/> Michel Bris

# THE MENTAL IMAGE

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## / GLOBAL ERGONOMY

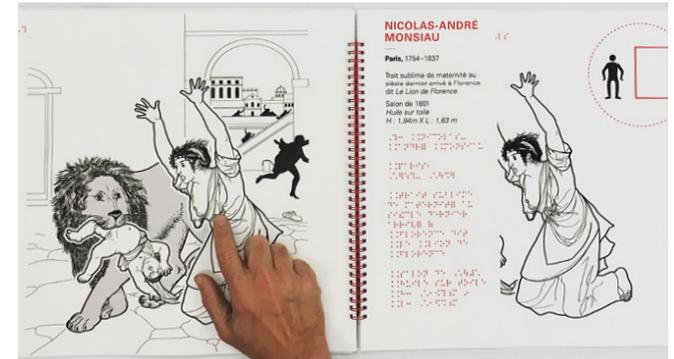
An equivalence for non-blind user, is to discover these images...



... in order to see this



# THE MENTAL IMAGE



**NICOLAS-ANDRÉ MONSIAU**

Paris, 1784 - 1827

Trat sublime de maternité au salon d'été donné à Florence dit Le Lion de Florence

Salon de 1801  
Huile sur toile  
H : 1,86m X L : 1,63 m

1801

1802

1803

1804

1805

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1854



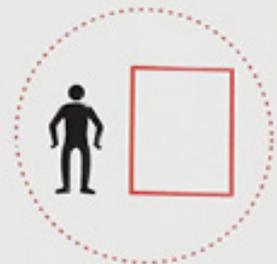
## NICOLAS-ANDRÉ MONSIAU

Paris, 1754-1837

Trait sublime de maternité au siècle dernier arrivé à Florence dit Le Lion de Florence

Salon de 1801  
Huile sur toile  
H : 1,94m X L : 1,63 m

Le Lion de Florence est une sculpture en bronze de Giovanni Stanetti, réalisée en 1587. Elle représente un lion qui a mangé un bébé, une scène qui a inspiré de nombreuses œuvres littéraires et artistiques. Le Lion de Florence est considéré comme un chef-d'œuvre de la sculpture baroque.



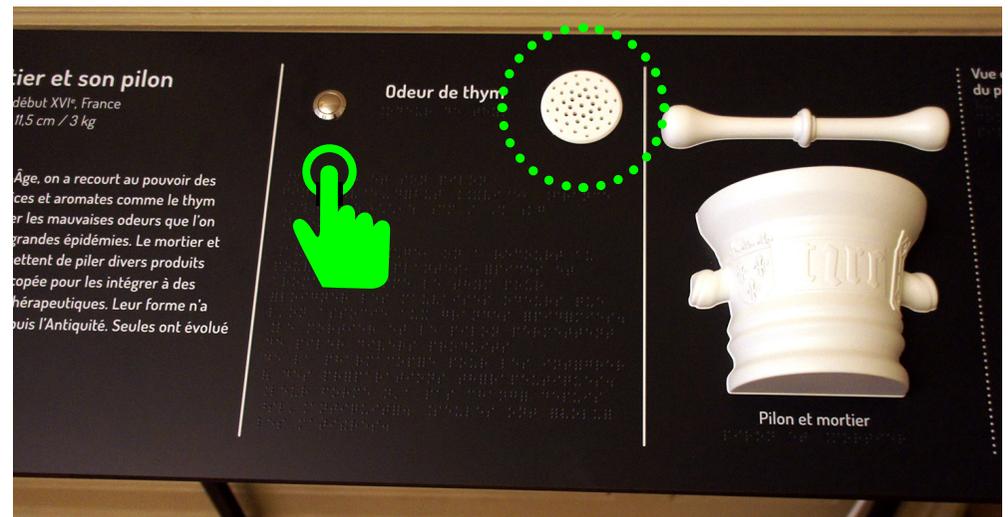
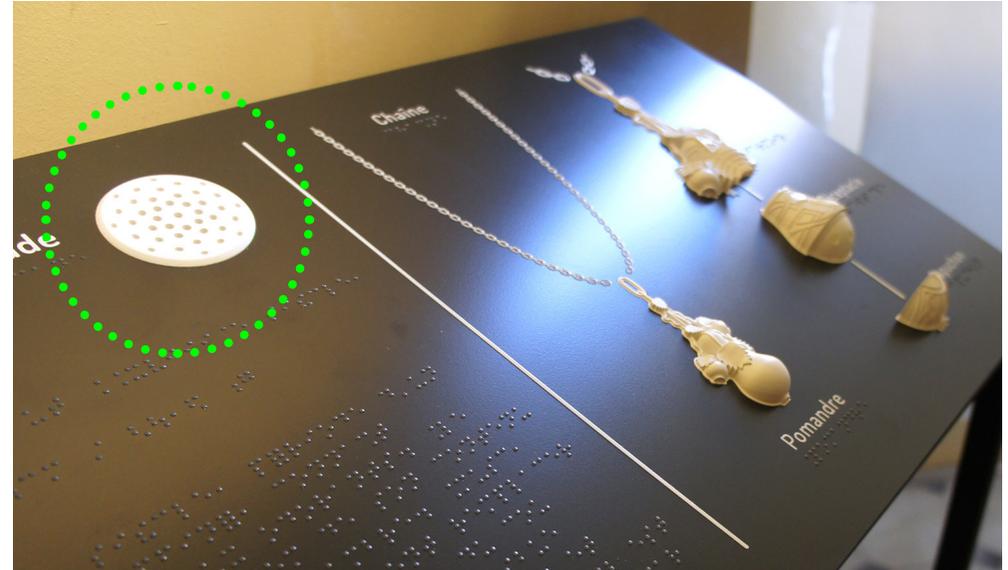
# THE MULTISENSORY MUSEUM

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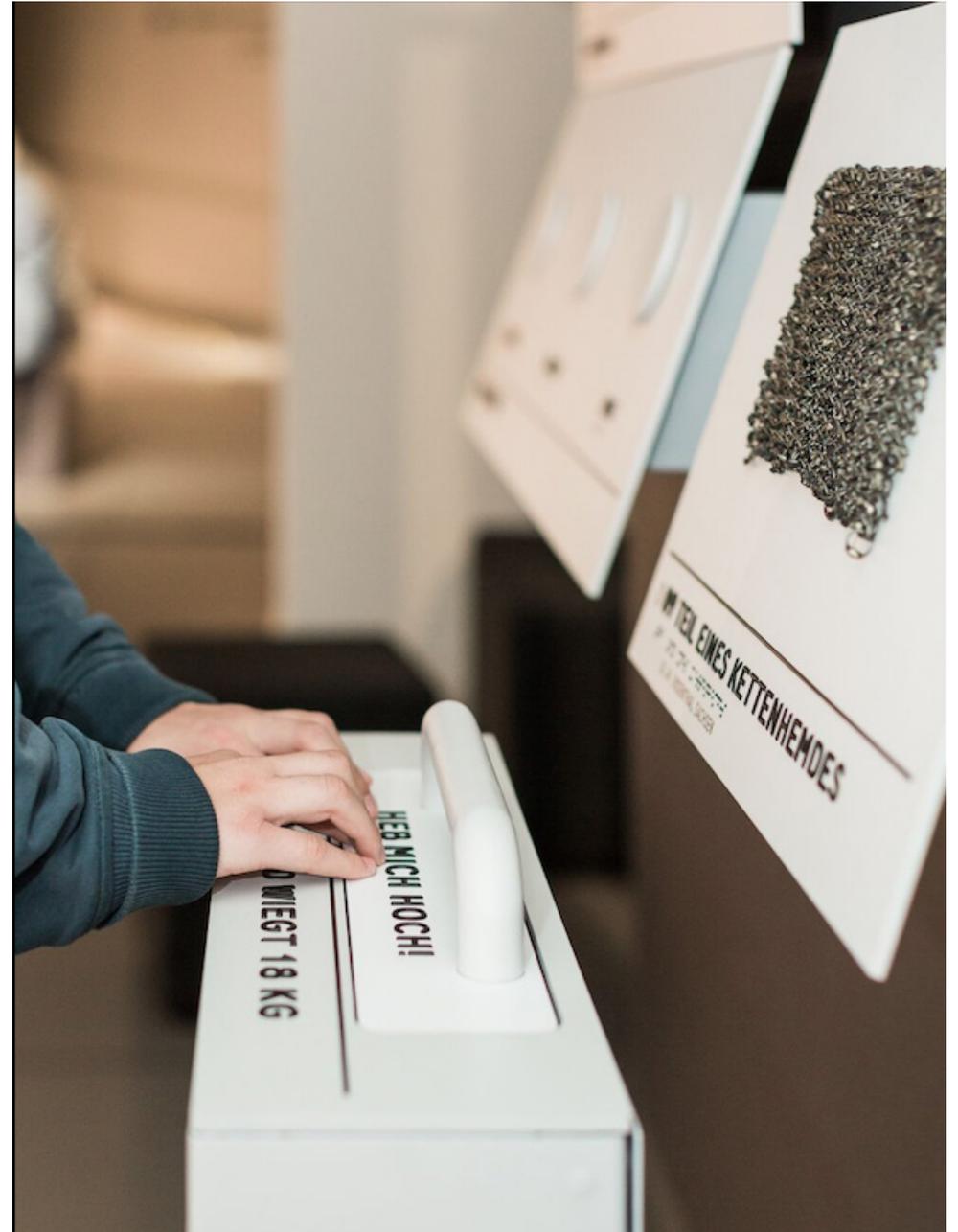
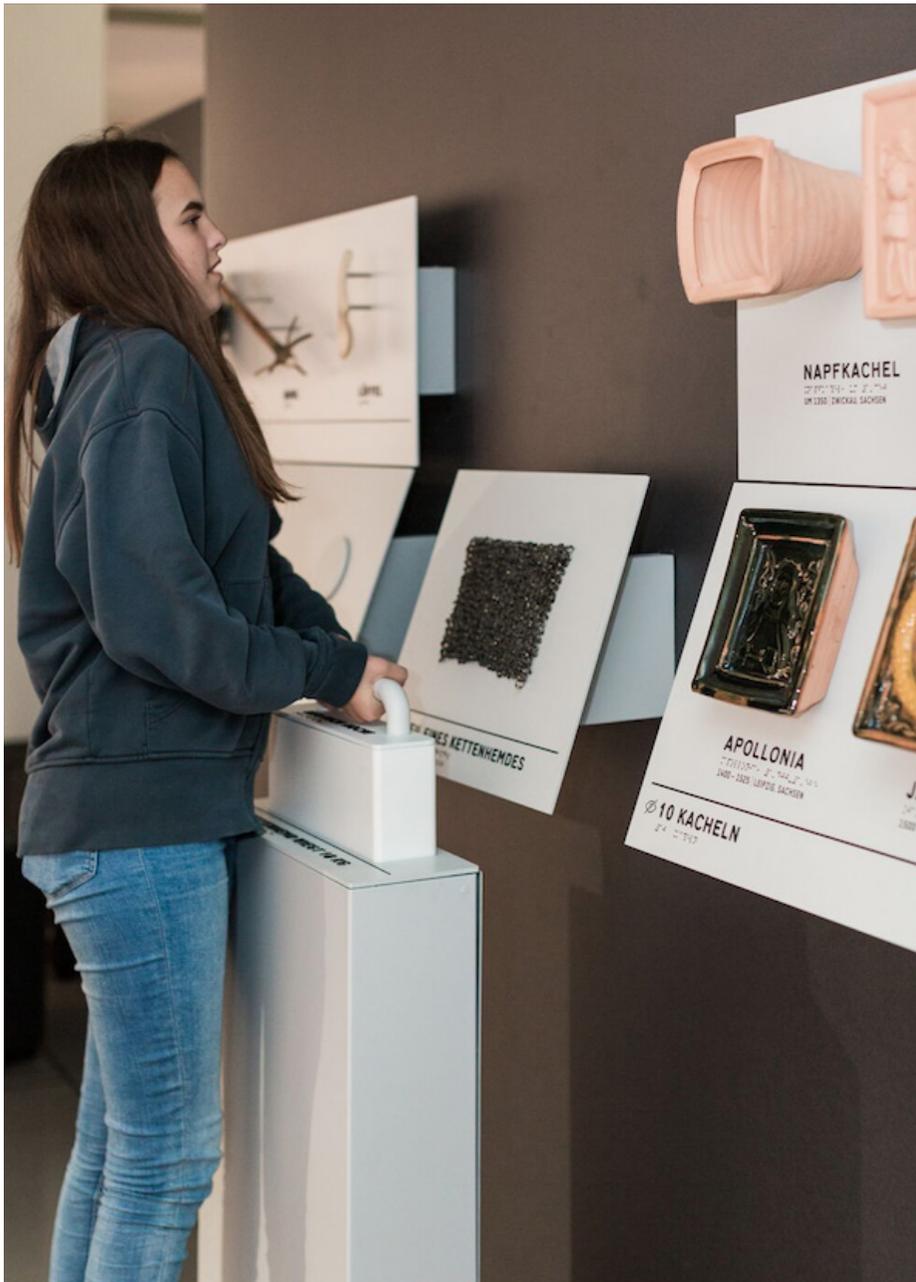


# THE MULTISENSORY MUSEUM

/ COMBINE OLFACTIVE, AUDITIVE, TACTILE AND VISUEL ELEMENTS



/ ACTIVATE YOUR VISITORS





# BEST PRACTICES

## FRANCE

## ITALY

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# FRANCE: DISCOVER HISTORY

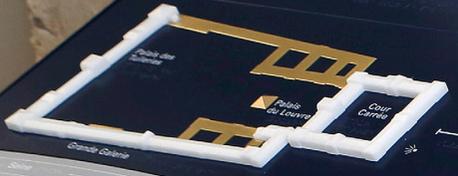
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Museum Louvre, Paris, 2016  
Pantheon, Paris, 2017



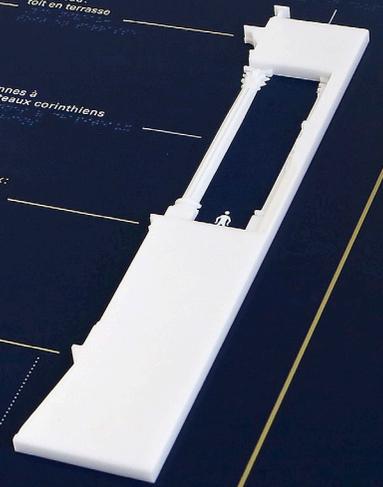
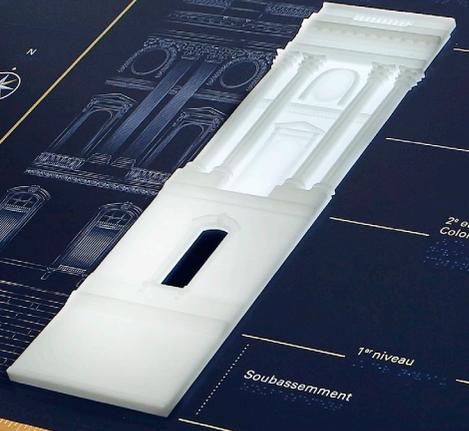
**LES LOUVRES AVANT LA RÉVOLUTION (1580-1789)**

De grande ampleur, reprenant le plan de Louvre en 1580 et la Révolution française, comparé au plan Tournaï vers Paris, cette façade rythmée de colonnes se distingue par des proportions colossales et l'emploi de chapiteaux corinthiens.



**GROS PLAN SUR UNE SECTION DE L'AILE EST-DU PALAIS: LA « COLONNADE », CONSTRUITE À PARTIR DE 1667**

Tournaï vers Paris, cette façade rythmée de colonnes se distingue par des proportions colossales et l'emploi de chapiteaux corinthiens.



4<sup>e</sup> niveau: toit en terrasse

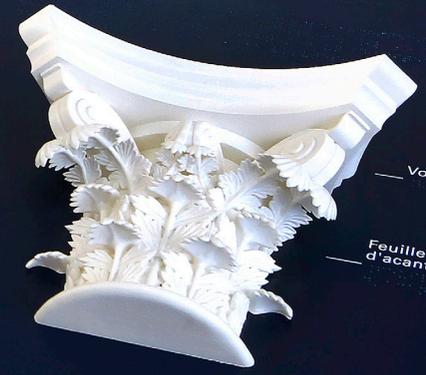
Colonnes à Chapiteaux corinthiens

2<sup>e</sup> et 3<sup>e</sup> niveaux: Colonnade

1<sup>er</sup> niveau

Soubassement

**GROS PLAN SUR UN CHAPITEAU CORINTHIEN DE LA COLONNADE**  
L'ordre corinthien est un modèle architectural appliqué aux colonnes et de volutes.



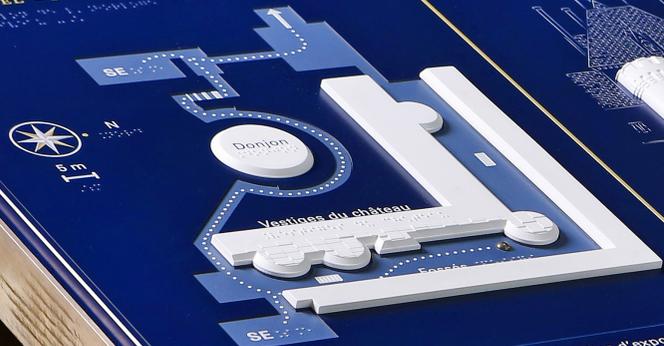
Feuilles d'acanthe

Volutes

→ Vue sur la Colonnade

802. PAVILLON DE L'HORLOGE  
PLAN DU NIVEAU -1  
MAP OF LEVEL -1

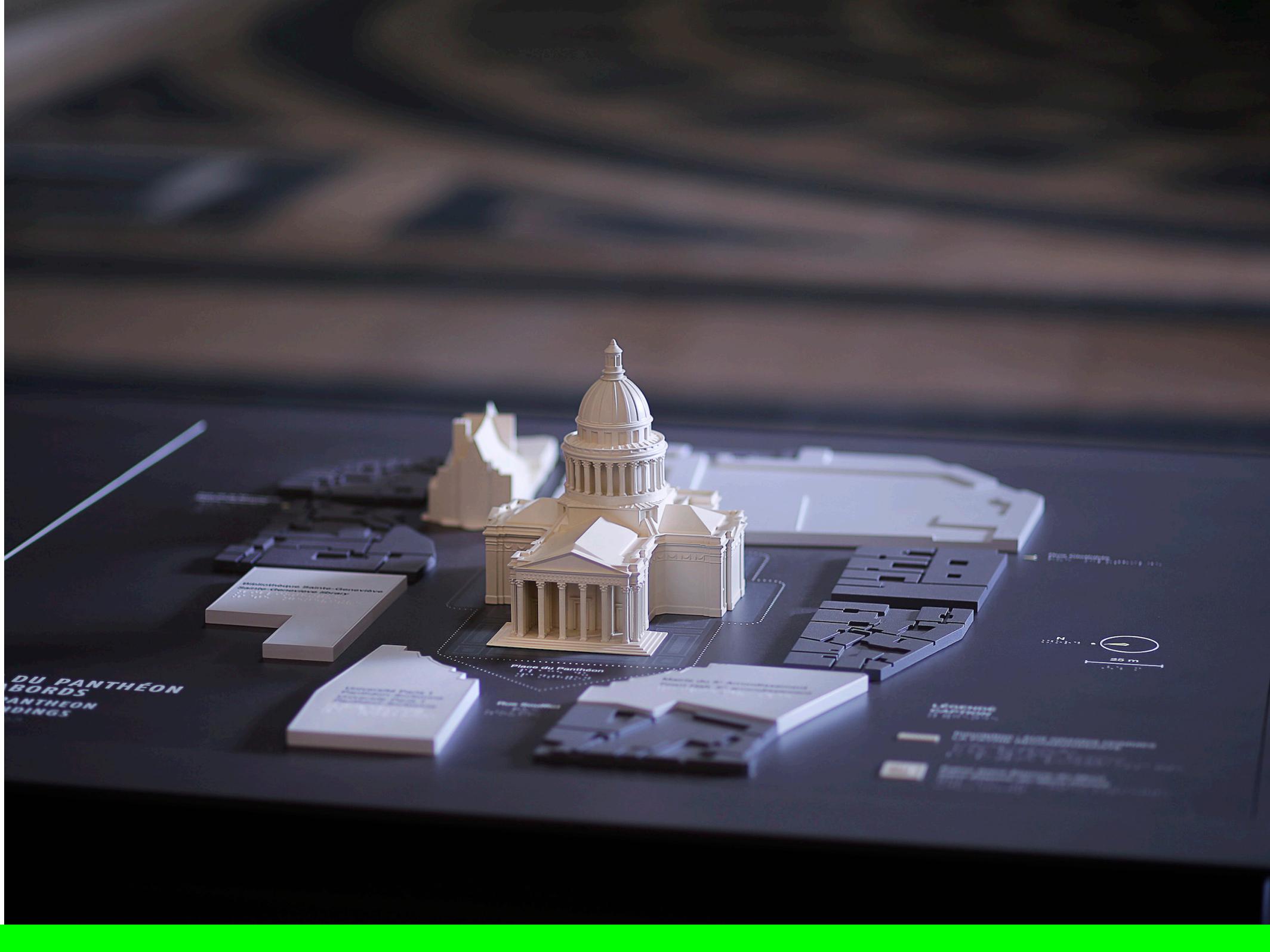
Vous longez le socle de la façade du château du Louvre  
donnant sur le jardin, vers 1280.  
You are by the foundation of the city-side facade of the Louvre castle  
(about 1280).



LÉGENDE

- Vous êtes ici - You are here
- Circuit de visite
- Piles des ponts-levis
- Partie disparue de la façade est du château
- Vestiges du château et de son fossé
- Façade est du château





DU PANTHÉON  
BORDS  
PANTHÉON  
BUILDINGS

MAISON DE LA MUSEE  
MAISON DE LA MUSEE

MAISON DE LA MUSEE  
MAISON DE LA MUSEE

Place du Pantheon  
17° 28° 40' 00" N  
48° 28° 40' 00" E

MAISON DE LA MUSEE  
MAISON DE LA MUSEE

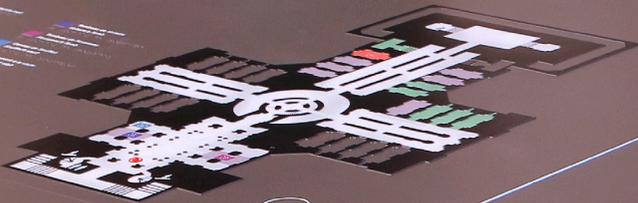
N  
25 m

MAISON DE LA MUSEE  
MAISON DE LA MUSEE

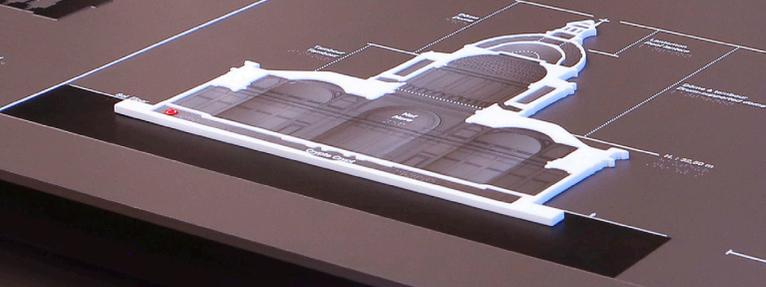




MUSEUM COURSE  
PLAN OF THE COURSE



MUSEUM COURSE  
PLAN OF THE COURSE



PAVEMENT MARQUETÉ EN MARBRE  
(CROSSING OF THE TRANSEPT)



# ITALY: PLAY, LEARN AND SHARE

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Museum Louvre, Paris, 2016  
Pantheon, Paris, 2017

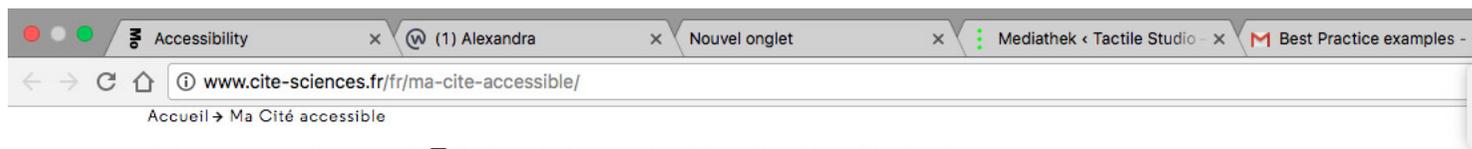


# MORE A11Y

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HIER SOLL ES UM DIE DISKUSSION « INKLUSION GLOBAL» GEHEN



# MA CITÉ ACCESSIBLE



## UNE ÉQUIPE POUR VOUS CONSEILLER

Des professionnels de l'accessibilité pour vous aider à préparer votre visite.



## DÉFICIENTS VISUELS



## MOBILITÉ RÉDUITE

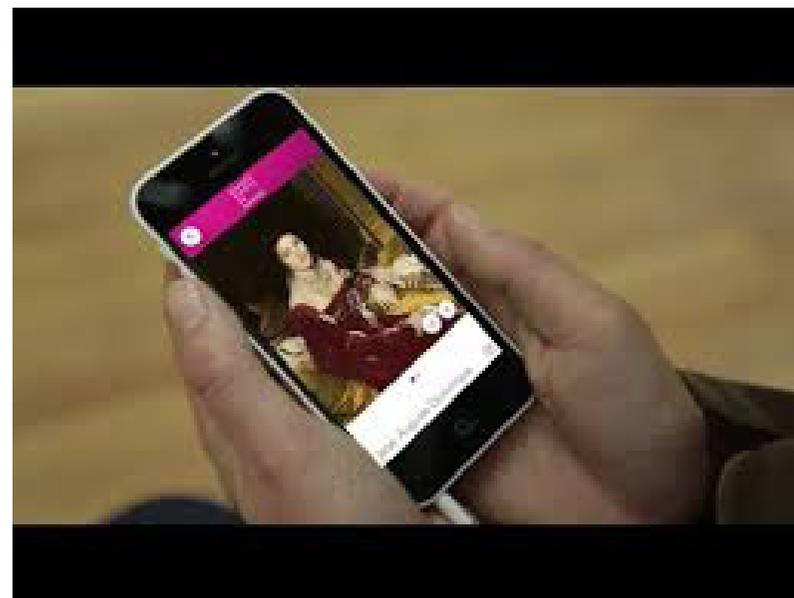


## SOURDS

## MALENTENDANTS

## CHAMP SOCIAL

[www.cite-sciences.fr/fr/ma-cite-accessible/laccessibilite-pour-qui-pourquoi/](http://www.cite-sciences.fr/fr/ma-cite-accessible/laccessibilite-pour-qui-pourquoi/)



**WHAT CAN *YOU* DO TOMORROW?**

**#A11Y**  
**RETHINK YOUR ATTITUDE**  
**GET INVOLVED WITH THE COMMUNITY**

... AND CONTACT US;-)

/ Thank you!

**ITALIA:**

**WWW.TACTILESTUDIO.IT**

info@tactilestudio.it

[www.tactilestudio.it](http://www.tactilestudio.it)



@tactilestudioFR