

Accessible Maps and Welcoming Places

Alastair Somerville

Imperial War Museum

Tactile map of WW1 gallery

Going in



IMPERIAL
WAR MUSEUM

HEN VIII REGE FUNDATVM CIVIVM LAEGITIAS PERFECTI





Information

Ticket
Guidebook
Members

REAL TO REEL I

A CENTURY OF WAR MOVIES

MEMBERS GO FREE. JOIN HERE TODAY.

Subscriptions
Adult £10
Concession £7
Child £5
Family £18

MEMBER
1 July 2016
#January2017



Upcoming Events

Object Conversations

Sat 10 Dec and Sun 11 Dec
11am-4pm



Explore the iconic objects on display in our new atrium by handling real objects from our collections in this immersive family session.

Levels 0 and 1

Free

Suitable for all ages

First World War

The richest 1%
of the population
controls 70% of
the nation's wealth

The First World War

The First World War

W b





For more details on the
plan of the school, visit the
school website or contact the
school office.

What can you learn about the
school from this plan?



Understanding meaning in maps

A bounded space



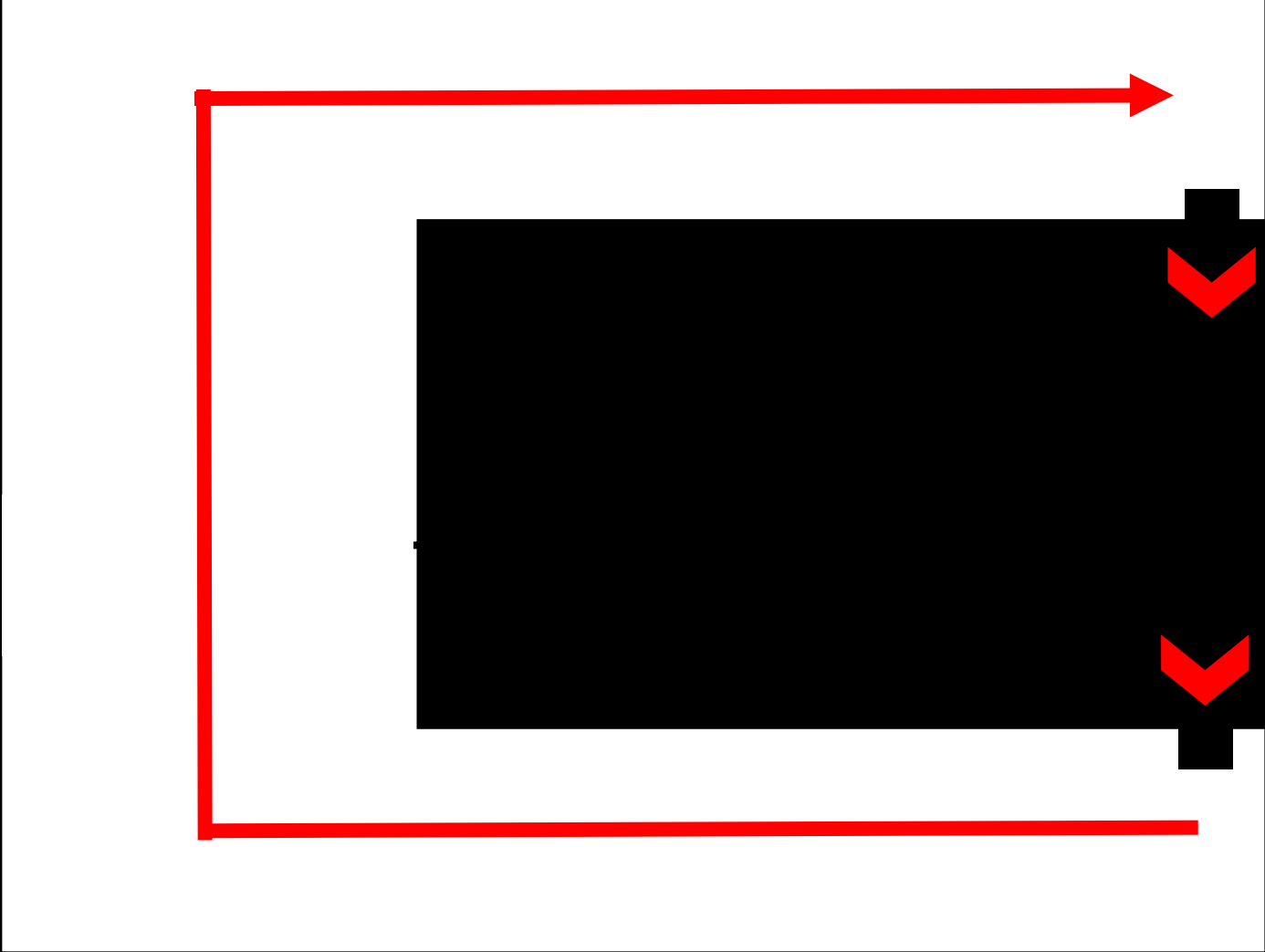
One way in



One way out



One direction



Temporal sequence

End of War

War

Start of War

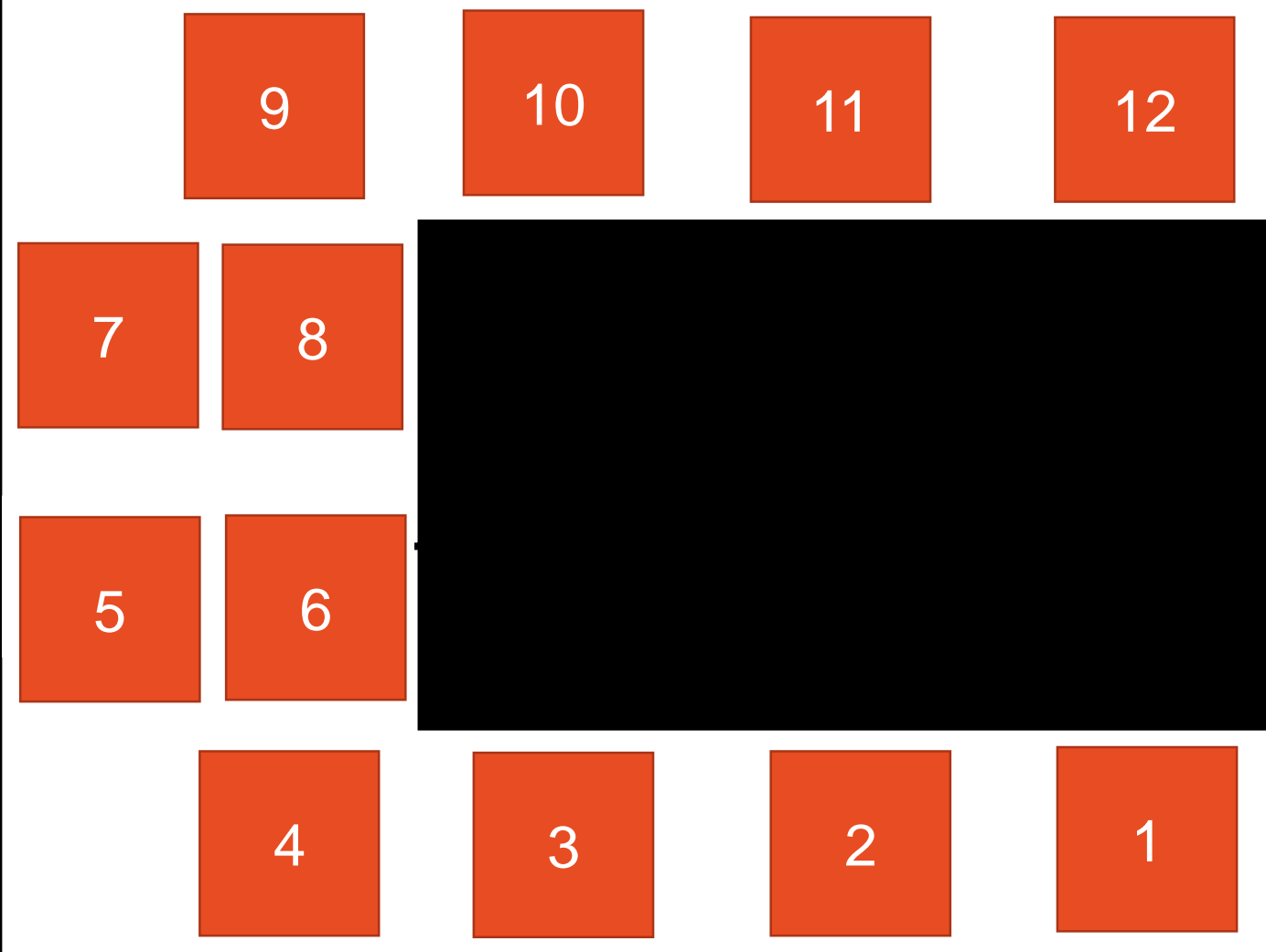
Content



Chapters: a narrative pattern



Narrative order



Bounded space
Physical direction
Narrative control

BUT

Visiting the physical space



Building site

Physicality as stress



Hard walls



MENINGATE.



Extraordinary hardships
imposed by the conditions...
called for the exercise
of courage, determination
and endurance.

I have seen
**the most frightful
nightmare
of a country...**
unspeakable,
utterly indescribable.

Paul Nash
War artist
November 1917

**The machines of war created a new
and unrecognisable world
of devastated landscapes.**

The British government's war art scheme
began to employ men who were
both soldiers and artists.
They painted the shattered world
they saw around them
in strikingly new ways.

What impact did the art have?

War art was hugely popular.
The images appeared in exhibitions,
in magazines and on postcards.
Large crowds were drawn to displays
of official war photographs and paintings.
British people wanted visual impressions
of what their loved ones were going through.

Machines against men

M...

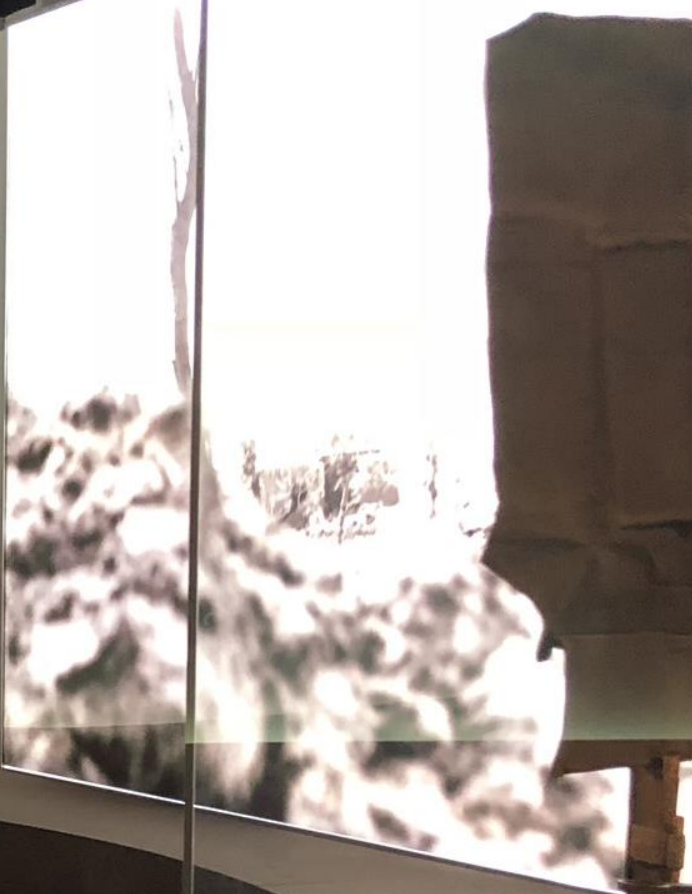


Lighting and sound

Hard walls



This is a map of the
land it covers and
shows the
main cities.





Novelty

Lighting and sound

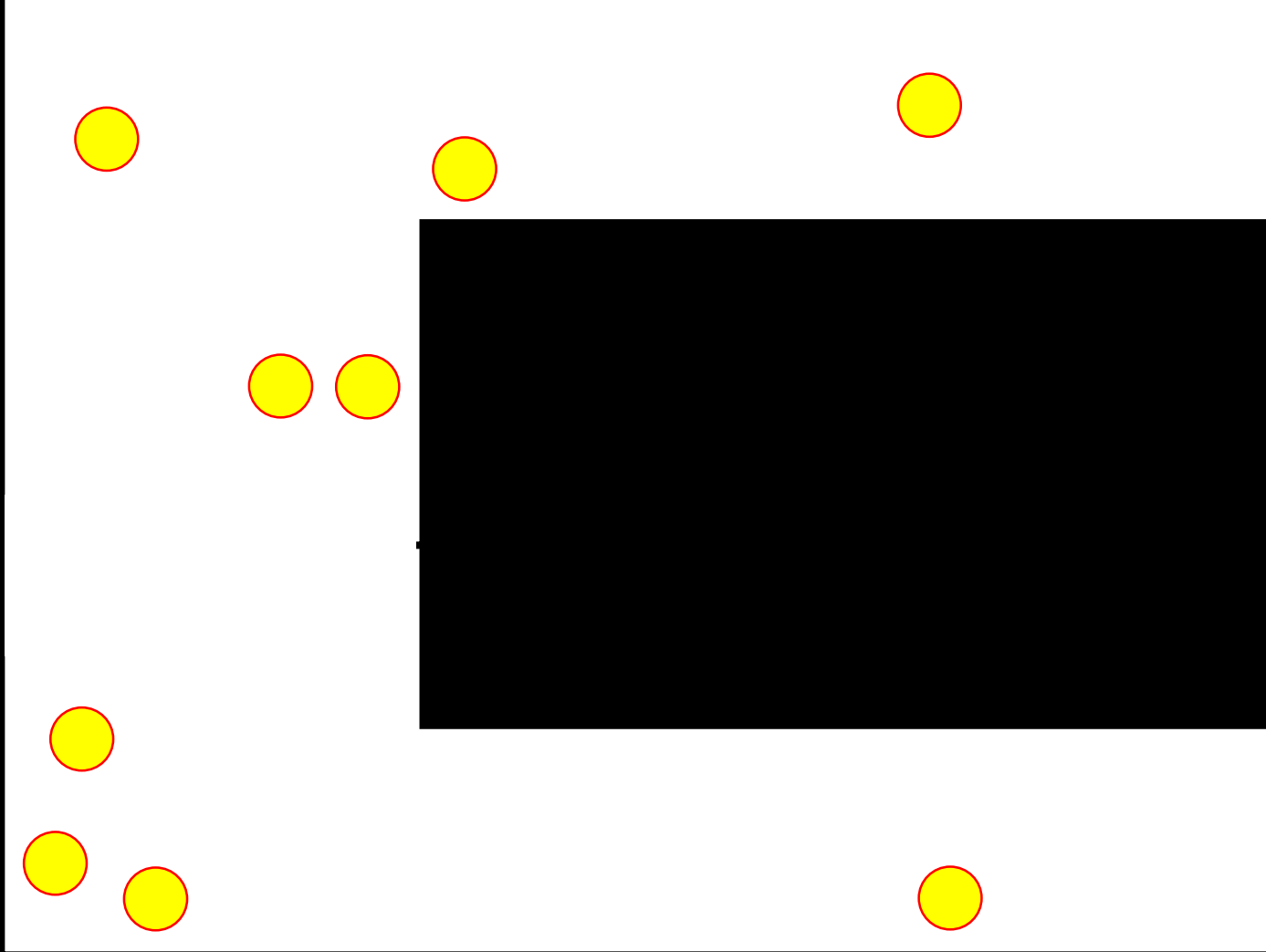
Hard walls



Stress and anxiety

A map of gaps

Quiet seating areas



Gaps matter

Gaps are personal

Gaps are self
control

So we made a
map...

The good...



A map
in a
place

Clear
Multimodal
Shows gaps

The bad...

Going back out



Explain the problem
Look at the floor plan of the building.
What are the different areas?
What are the different colors used for?
What are the different colors used for?



A single map

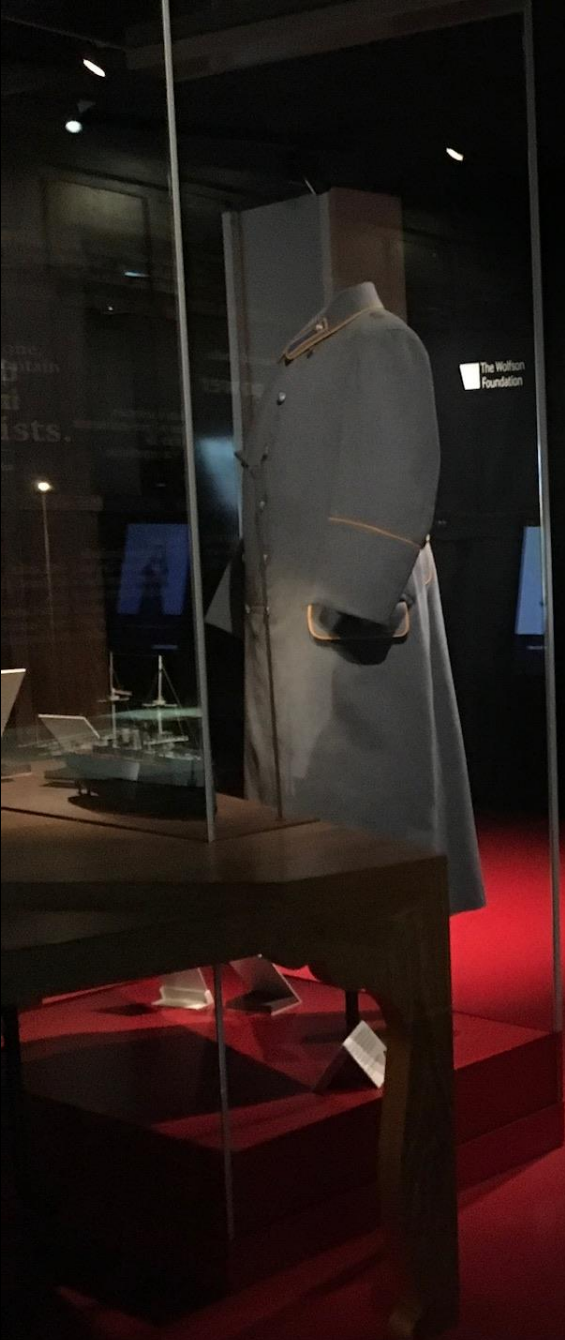
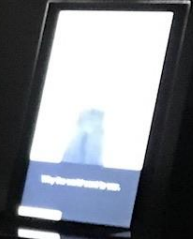
The First World War

The galleries contain
14 story areas.
They highlight the breadth
and variety of our unique
First World War collections.

You are halfway round
when you reach
the Tidal River story area,
which begins at the
1916 Battle of the Somme.

If you would like a break
at any time,
please feel free to leave
and come back later.

Gallery Plan



The Wolfson
Foundation

A map in busy flowspace

First World War

The richest 1%
of the population
controls 70% of
the nation's wealth

The First World War



A map, but not at
the start

Welcoming is in
depth of journey

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NOV 12
1 July 2010
#January12



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No tactile
information at
Information Desk



A museum with
only one Braille
tactile map is not
welcoming



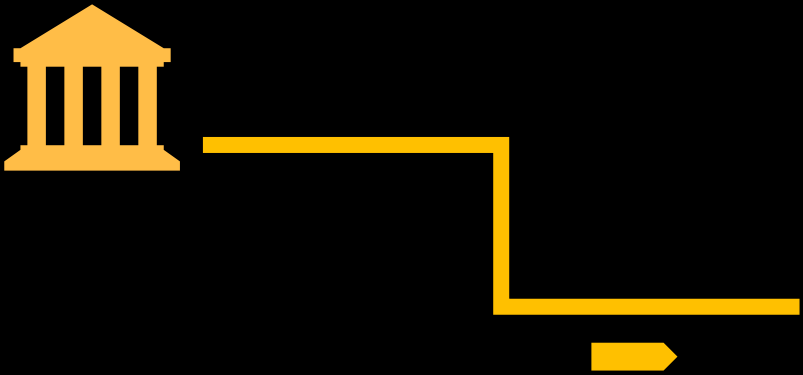
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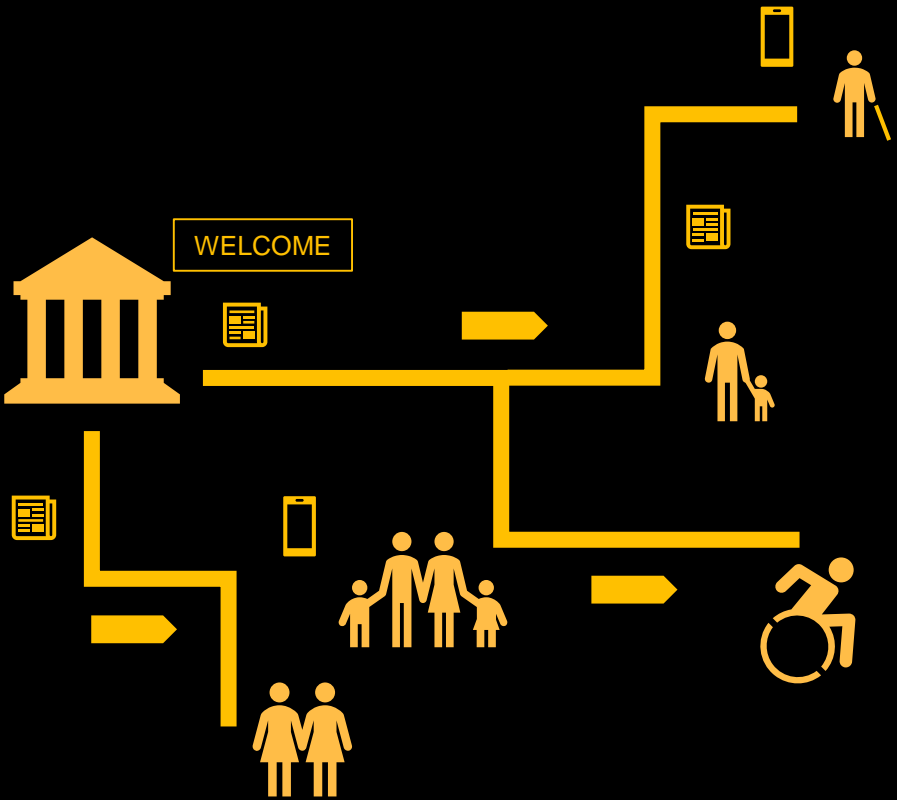


A welcoming
museum needs
access information
beyond itself

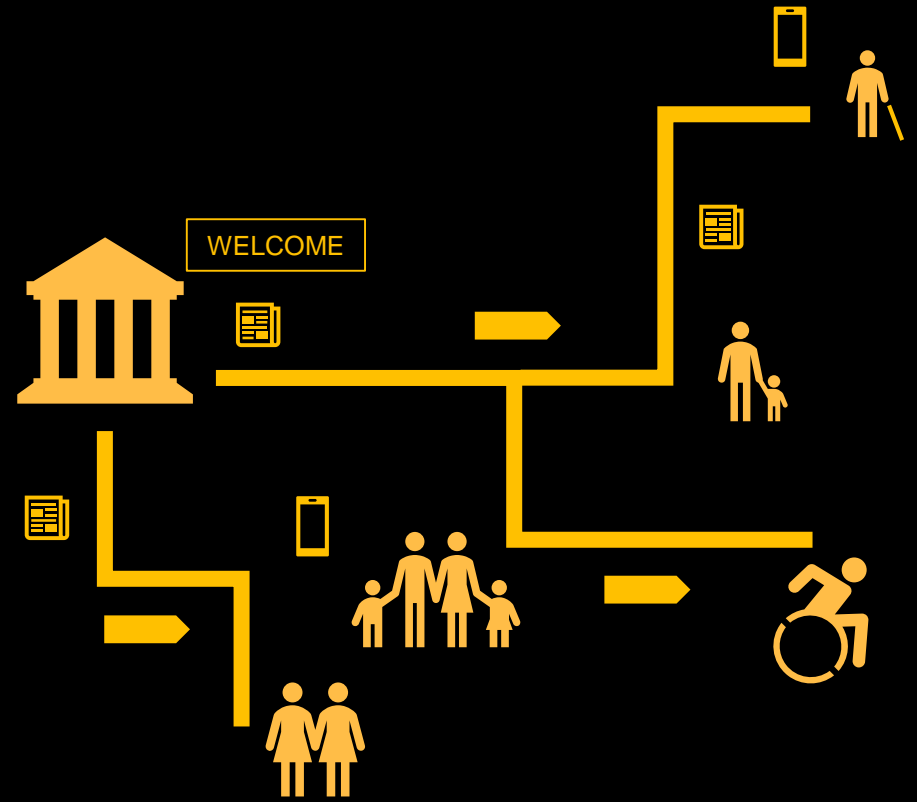
A map is not
enough



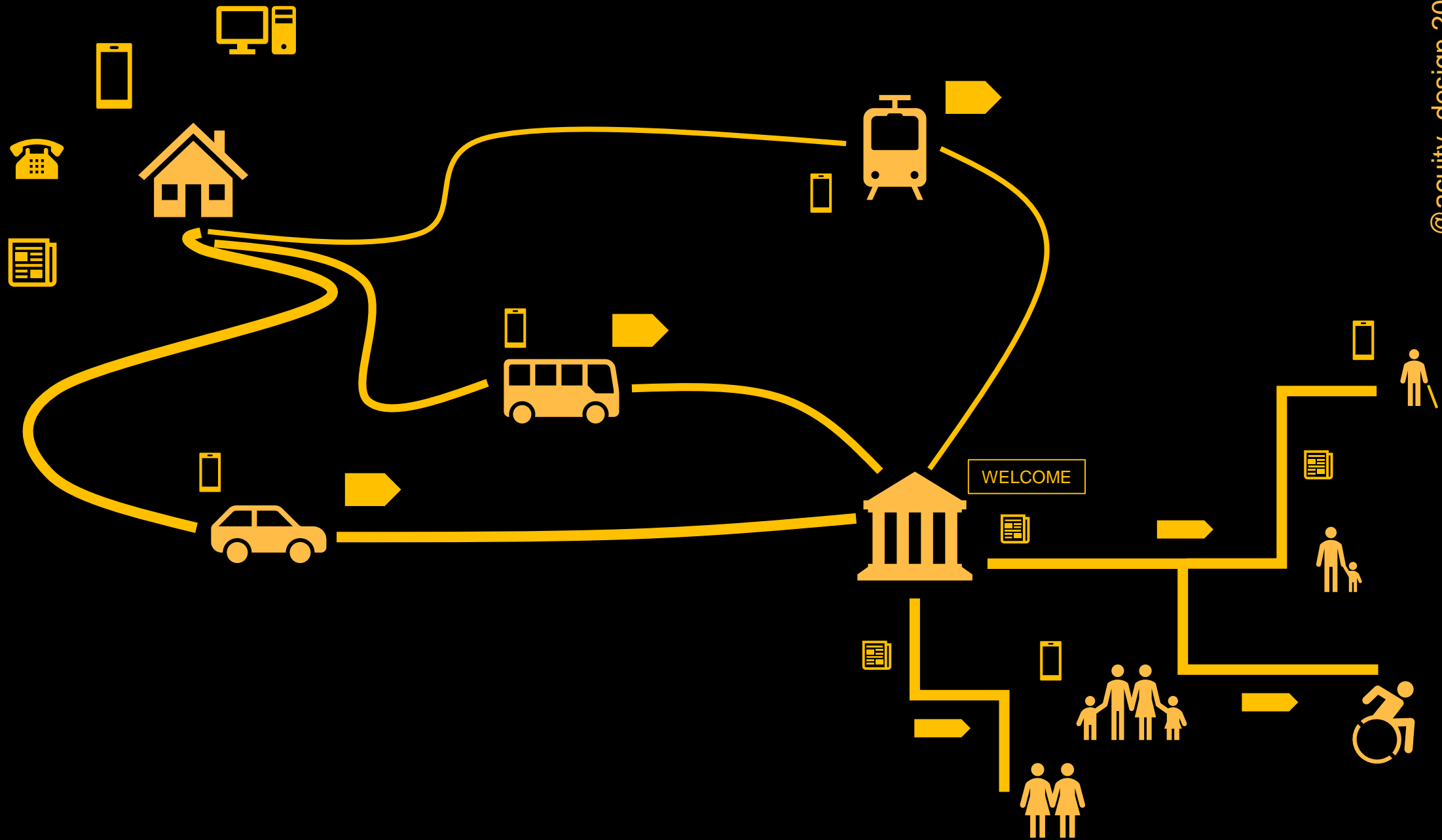
Welcome must be
embedded in the
whole building



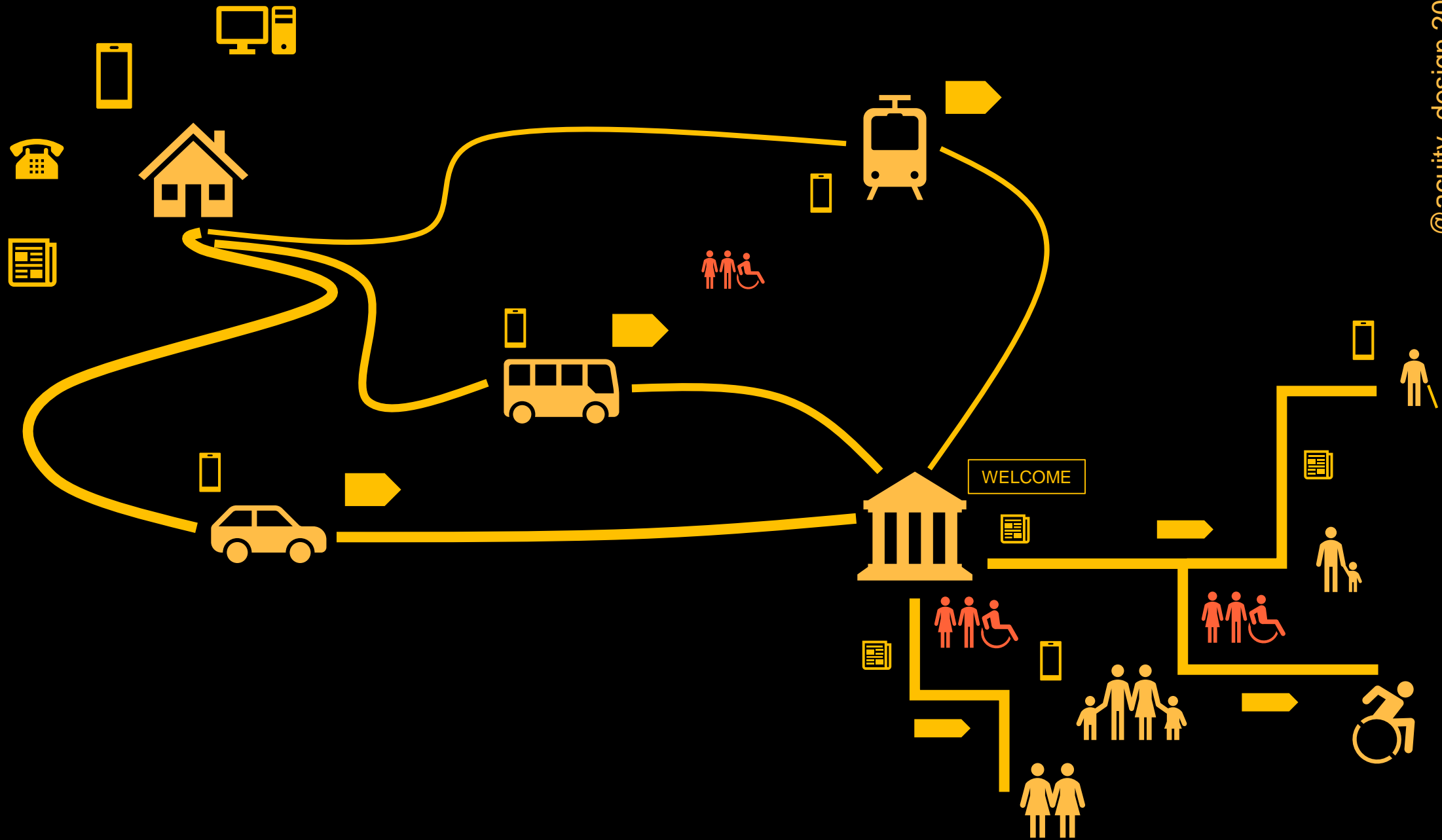
Welcome must start
at home



Welcome must run
thru the whole
journey



Staff must be
welcoming



To be **welcoming** is to be **present** thru the whole journey



Accessibility is not
a product

Accessibility is the
whole experience

We've done it
elsewhere

Anyone can do it

Everyone should do it