

Image of a sign announcing daily tours available at the museum. Sign is located near the entrance to the DIA.





Image of floorplan of first floor in lobby of DIA



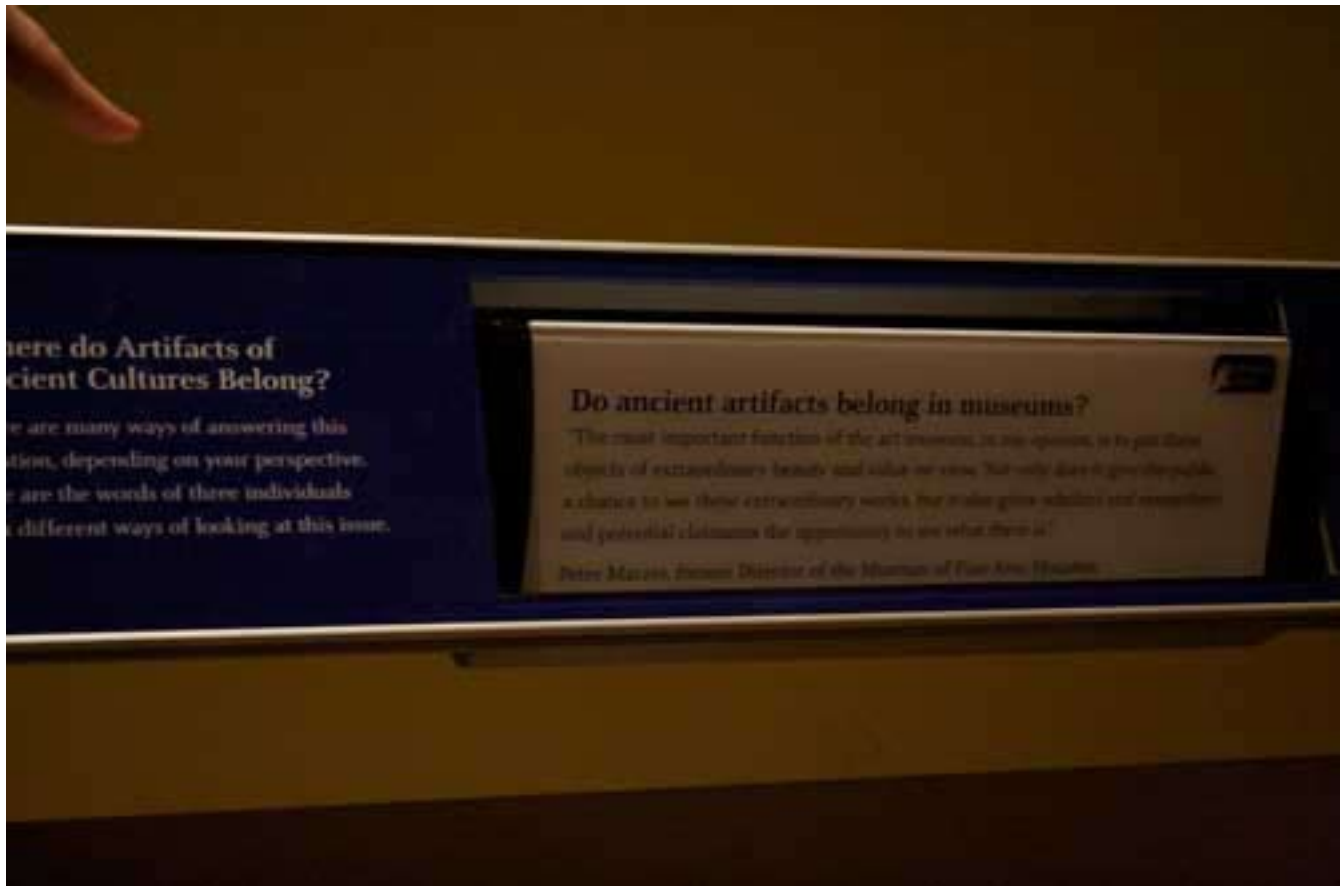
Studio space. Adult, youth, and child art classes are taught here. Many public schools in Detroit don't have art classes - so this is an important educational space. Often classes will get a tour of the gallery and then an opportunity to make their own artwork. Some work is exhibited.



A volunteer pictured at the “Family fitting room”. This service provides visitors with printouts of images found in various galleries. Visitors then create a customized tour based on their interests.



Map at the entrance to the Native American Art galleries. There is an introductory text describing the theme of the gallery, and each subsection of the map has a corresponding theme. Maps such as these are provided in each major exhibit in the gallery.



A flip interpretive. The visitor can flip the label to read different perspectives on the provenance of ancient artifacts in the museum. The flip interpretive is a stand that was incorrectly designed - it is too close to the ground, so someone standing up has to stoop to use it.



A magazine-like interpretive located on a stand next to a case containing artifacts. The magazine contains pictures of and information about the artifacts on display.



Image of a response station within the gallery. Visitors can write their responses on a postcard. The museum scans responses the DIA deems notable and displays them on a small LCD monitor so they can be viewed by other visitors.



An interactive that allows the visitor to add layers to a map of Rome by pushing a slide knob. This provides a visible indicator of how the city has evolved over the ages.



Braille signage near the entrance to the Rivera mural. This kind of signage is inconsistently and sparsely displayed throughout the museum. For example it isn't on all doorways, and on doorways where it does exist the braille is in different places.



The Diego Rivera mural depicting forces at play in the auto industry in Detroit. For a 3-D tour visit: http://synthescape.com/rivera_court/

Rivera Court handheld device:

“Visitors are able to walk around in Rivera Court as they hold the device, wear headphones, and interact with the program through the touchscreen. Visual and audio cues alert the user to look for these images. The overall program is designed to give visitors a great deal of choice in how they explore the murals. The MMT includes five linear tours that trace an important aspect of the murals’ content and development. Visitors can choose from:

- 1) THEN AND NOW: The murals still have meaning today.
- 2) WEB OF IMAGERY: The formal structure reinforces the idea that all human endeavor is part of a continuum rooted in human-kind’s interaction with the natural world.
- 3) BLENDING TRADITIONS: Rivera incorporated Western and Indigenous art-making traditions spanning time and human experience.
- 4) MAKING THE MURALS: The murals were a difficult human endeavor—a grand production requiring the work of many people.
- 5) RIVERA’S MESSAGE: The imagery and structure point out the two sides of all things, especially progress.

Visitors can also explore the murals image by image, in a path they choose themselves. Whether they select a linear tour or a free-flowing exploration, visitors hear different perspectives on the murals from five narrators: two noted Rivera scholars discuss the artist’s work and processes, two professors from Wayne State University place the murals in the context of Detroit history and Latin American experience, and a local poet reflects on her experience working on the Cadillac assembly line. Their stories are illustrated with collateral images and video that show how Rivera worked, and link the subject matter to the social / historical context from which the murals emerged.”



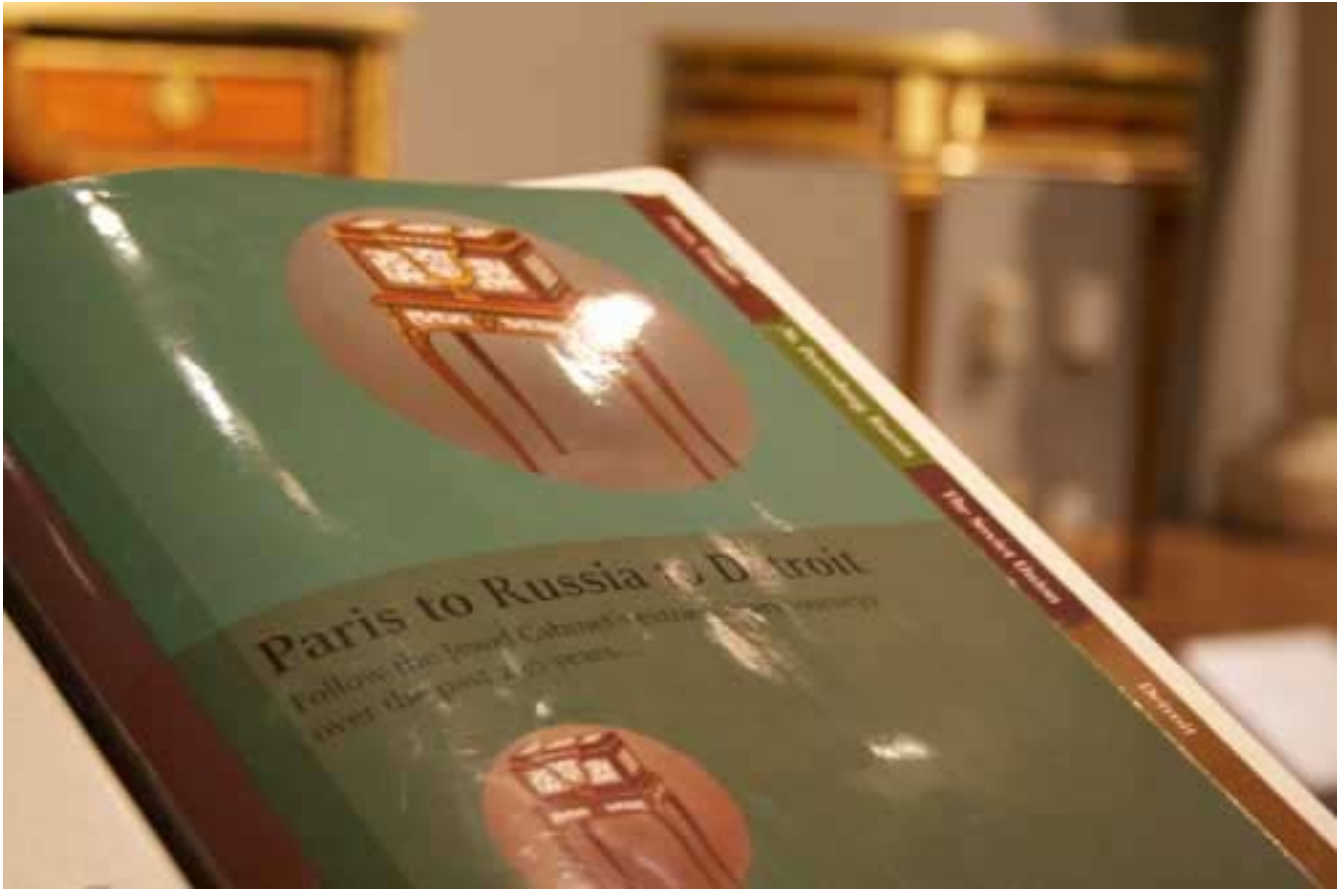
“Art of Dining” interpretive, in a gallery exploring a “day in the life” of the 18th century French noble. Experience: “Up to four visitors sit at a table and activate a five-minute video that is projected down from the ceiling. Servants are shown setting the table with fine silver and porcelain similar to the surrounding objects. Costumed hands reach out from place settings where visitors sit as a sumptuous three-course meal with more than thirty food items unfolds. Text bleeds in and out to describe selected menu items, how serving dishes are used, and customs of the banquet. French conversation and harp music provide background sound. The highlight of the video is a silver centerpiece from the DIA’s collection on display next to the table. One of the intentions, particularly with the seated vantage, was to allow space for visitors to invoke their own dining rituals as a point of entry into the experience of the aristocratic banquet...”



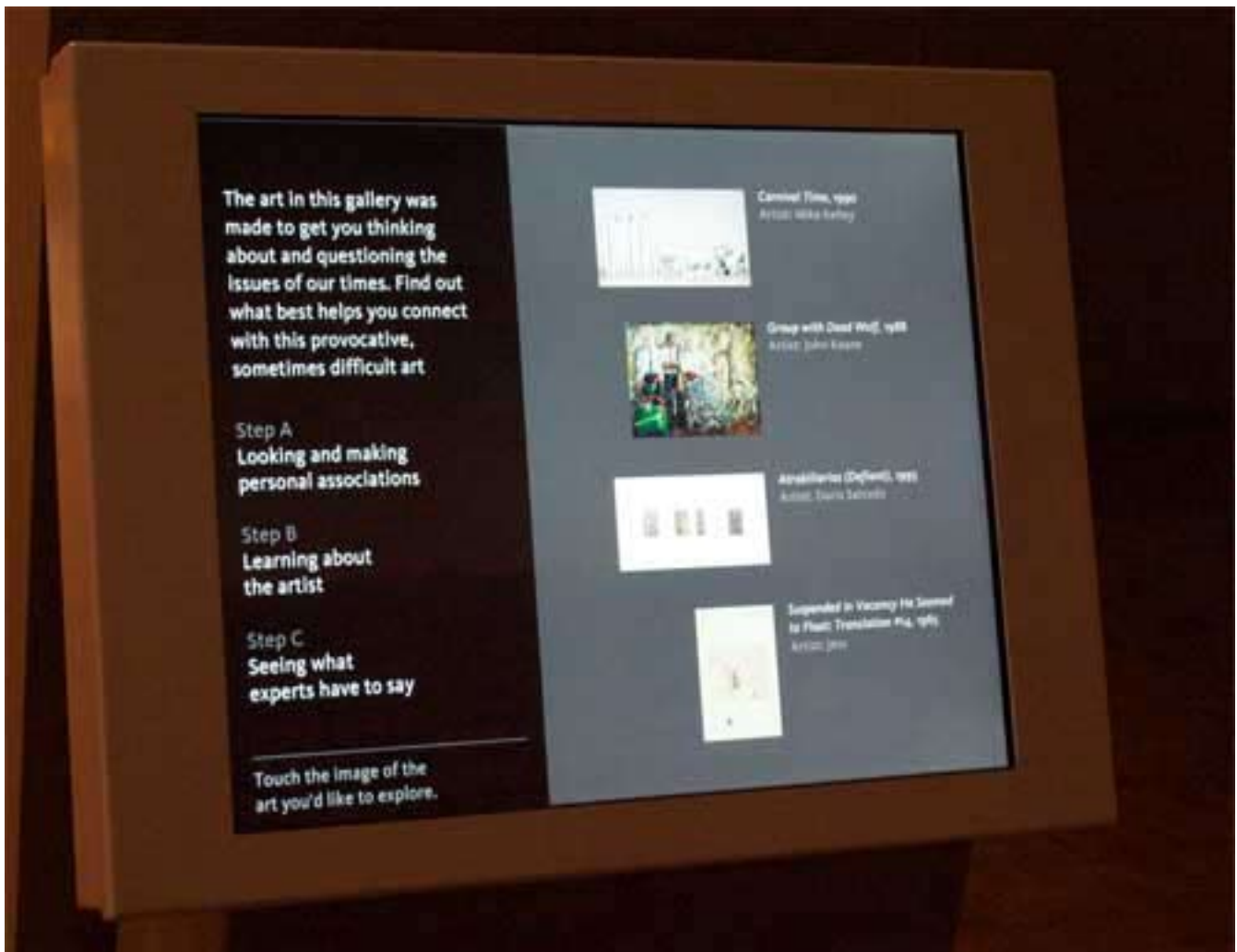
“Visitors activate a touchscreen monitor to begin a three-minute video showing the hands of various potters working through the many stages of making pots. Visitors see the hands mixing ingredients for clay, forming a vessel, preparing paints, painting the surface of the vessel, burnishing, and finally firing the final pot. The video is installed at hand level near the works of art. We made a conscious choice to focus on the hands to emphasize the point that no part of the pottery process was automated or machine made, that human hands created the vessels from start to finish.”



A button that can be pressed that triggers the start of a soundscape in a gallery decorated in the style of a Baroque sitting room. “Visitors push a button on a label rail activating a two-minute audioscape of sounds appropriate to that room’s use during evening entertainments. Through strategically placed speakers, visitors hear French conversation near the couch, a crackling fire in the fireplace, and the ticking of an elaborate mantel clock. Near a game table, visitors hear the sounds of dice being tossed and more conversation, while a harp plays. From the windows, they hear the sounds of a horse-drawn carriage and a dog barking in the distance.”



Another magazine-style interpretive available to visitors. This document describes the provenance of a piece of furniture on display.



“Visitors manipulate a touchscreen computer monitor to explore one of four works of art in the gallery. In a format similar to a survey, visitors find out about the selected artwork through three repertoires by looking and making personal associations, learning about the artist, and seeing what others have said. When looking and making personal associations, visitors are able to touch elements in the image of the art to discover details with brief descriptions. When learning about the artist and seeing other perspectives, visitors read biographical information and comments or video clips of interviews. After exploring the art through each repertoire, visitors are asked to measure on a scale of 1 to 10 how much more meaningful the art is compared to when they began. At the end of their exploration, the program rates the repertoire that the visitor ranked highest. Visitors then see how their responses line up with those of other visitors.”



Challenge - “overcome was the seeming “sameness” of the ancient pottery”

Experience: “Visitors activate a three-minute video projected on the wall to see a near life-size silhouette of a slave mixing and serving wine to a man as if at a Greek banquet. The slave walks off the screen to “pick up” each vessel needed for the various steps in the process. The actual vessels silhouetted are displayed on either side of the video, enhancing the illusion that the slave chooses the object he needs for his task. Each vessel is identified with a caption during the video and highlighted in full color, reinforcing the relationship between the silhouetted forms and the objects nearby. The video is minds-on, inviting visitors to see and imagine the fuller context for the use of these vessels from thousands of years ago.”

