

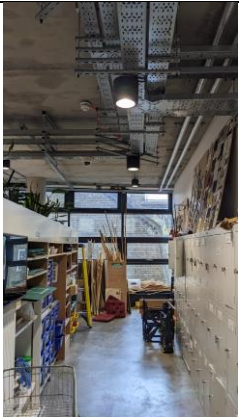





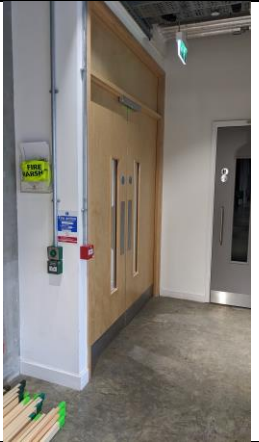
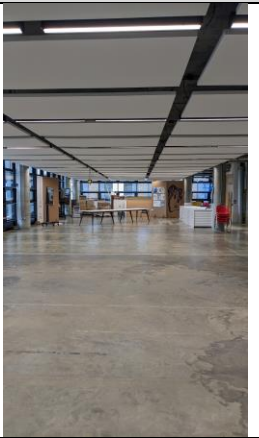
BA ISD: STUDIO ACCESSIBILITY AUDIT 2024

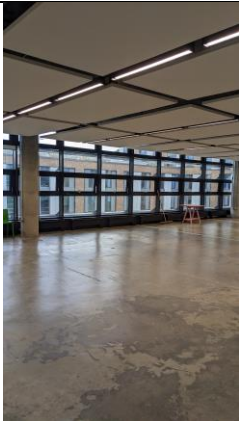

The following audit is an analysis of our studio using 'PAS 6463:2022 Design for the mind – Neurodiversity and the built environment' to highlight potential environmental barriers to user of the space with Neurodivergence.



PAS 6463:2022 Guidance	Photo	Studio Condition	Suggestion / Alteration
Lighting			
<p>5.5.1 Blinds or curtains to windows or internal areas of glazing should be used in certain circumstances to allow visual privacy and flexibility to block out strong sunlight.</p>		<p>Our studio is mostly glazed on all sides. We have louvres which provide shading, but they cannot be adjusted by the user. We have a small area with blinds on the West facade which can be adjusted by the user.</p>	<p>We could install more blinds to allow users to adjust the natural lighting in the spaces.</p>
<p>Daylight should be provided where possible due to a preference over artificial lighting and the positive health effect.</p>		<p>We have good daylighting in our studio, due to the windows on the East, North and West so we do not get direct South sunlight.</p>	

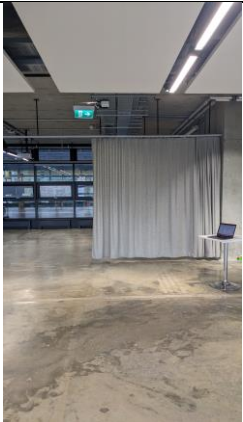
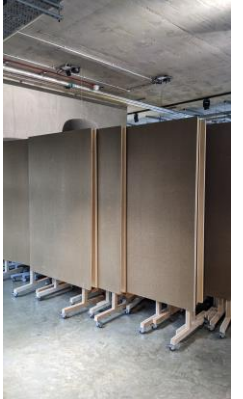
<p>A balance of lighting should be used to create visually comfortable spaces, from various locations and to include the ceiling, wall and floors.</p>			
<p>Flexibility and the ability to individually adjust the illumination of particular spaces are beneficial and should be taken into account (see 11.9).</p>		<p>We have limited controls for lighting. There are switches which allow you to alter the level of light, but these are for large studio areas. Switches are not signposted, and some are concealed behind furniture.</p>	<p>Signposting to demonstrate how light can be used and where to locate switches. We could bring in desk lamps to allow students to have better lighting control in areas of focus, such as the computers or the more social spaces such as the kitchen.</p>
<p>6.0 Wayfinding</p>			



<p>6.1 Information and wayfinding should be provided based on the principle of at least two senses, with information interpreted via multiple senses, including visual, audible, or tactile methods.</p>		<p>There is signage to navigate people to our studio, but there is limited signage to differentiate the areas within our open plan studio</p>	
<p>6.2 Preview and advance information The opportunity to accurately anticipate and experience an environment virtually or through audio or visual description should be used to reduce anxiety.</p>		<p>We currently have no advance information about our studio space. There is limited information on the UAL website and no photos of our studio.</p>	<p>A visual guide and sensory map could be a useful resource for new students/staff, or members of the public for exhibitions.</p>
<p>6.3.1. A wayfinding system should be designed that has a clear and inclusive wayfinding and signage hierarchy, together with multisensory supportive measures, considering environmental, visual and sensory cues. This should apply to all potential routes.</p>		<p>There is no signage to direct people towards amenities such as toilets, kitchen area, maker space, lecture space.</p>	

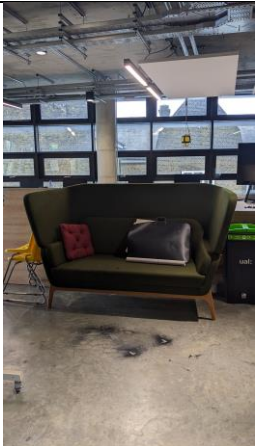
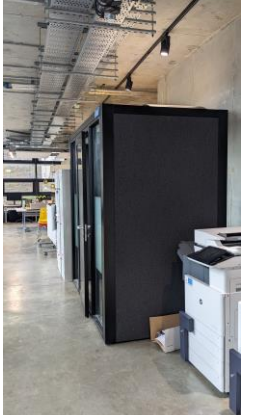
		<p>The doors all require push buttons or passes to use. There is no signposting of this and in some locations the release button is not immediately obvious.</p>	<p>Create better signposting</p>
<p>8.2.2 Familiarity</p>			
<p>Layouts that change, such as multi-function spaces, can cause anxiety as the space might not be as remembered (or previewed) and this can be disconcerting.</p>			<p>Create a studio schedule and plan which allocates when the studio is being used for different activities.</p>
<p>8.2.3 Visual Balance</p>			



<p>Features that create optical illusions, which arise from offsetting vertical and horizontal lines in a repeating pattern, should be considered as these negatively affect the reference points used for balance.</p>		<p>The glazing and louvres in our studio space may cause discomfort to users.</p>	<p>Pre-information would allow users to be aware of this before coming to the studio.</p>
<p>Creating part-enclosures should be used to break up larger spaces and opting for curved walls should be calming and reduce the potential impact of sharp corners (see 5.3.1).</p>			<p>Introduce curtains to allow for the enclosure of spaces, this would also help with acoustics.</p>
<p>9.0 Air Quality</p>			
<p>9.1 People with a heightened or superior olfactory sense should be considered, as smells in some environments are difficult or unpleasant.</p>		<p>We have a kitchen area in which students can heat their own food in a microwave. This can produce smells that spread throughout the space for lack of enclosure to that space.</p>	<p>Kitchen area could be partitioned off. This would prevent smells and noise during lunch hours. This would also allow students to use this space even if there are teaching sessions in the adjacent studio area and lecture area.</p>
		<p>Students bring food into the studio from outside and eat this in the studio spaces, and often leftover food is left lying around.</p>	<p>We could create studio guidance that encourages students to eat in the kitchen space only to concentrate smells to one area.</p>


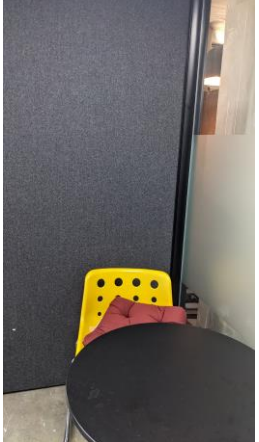
		<p>The building ventilation system directs odors from the canteen into the circulation area at the front of the building in the morning.</p>	<p>This information could be given to people in a pre-information pack so that they can use the circulation at the rear of the building instead.</p>
<p>9.3 Temperature Control The provision of openable windows and fans should be taken into account, as well as the option, where practical, to have a choice of temperature and humidity settings in which to work.</p>		<p>We have operable windows; however, the expanse of the space means that there is less individual control. In our computer area, these windows are difficult to access without climbing onto the desk.</p>	<p>There is not another suitable place for the computers as, most of our walls are glazed with openable windows. We could introduce fans where windows are not reachable.</p>
<p>10.0 Acoustics</p>			

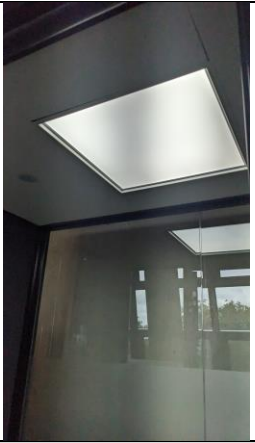

<p>10.1 Areas where activities require quiet focus or concentration should also have enhanced acoustics internally. Acoustic design should also consider spaces intended for multi-purpose use at different times of the day and provide ways of adjusting the internal acoustics to accommodate different activities and related sound levels.</p>		<p>We have an ongoing issue with sounds in the studio. We have very limited acoustic separation between spaces. This is often an issue when we have two different year groups using the space and students trying to do individual work.</p>	<p>We could implement quiet zones for more concentrated working, or alternatively designate quiet periods into a timetable of the studio.</p>
<p>The creation of distinctive areas within an open plan space should reinforce and support various activities, each with appropriate lighting, acoustics and finishes.</p>		<p>We have moveable cork boards, which we use to divide up the space for different activities, but they provide little acoustic separation.</p>	

<p>Where provided, quieter hand dryers should be selected to reduce sensory overload. NOTE 1 There is currently no agreed standard for hand dryer testing, but a “quiet” hand dryer is often one that is no louder than 70 dB. However, test conditions can vary and this level is likely to be too loud for most people with heightened sensitivity or hypersensitivity to sound.</p>		<p>The hand dryers in the toilets are very loud, and the surfaces in the toilets are hard and reflective which increases this sound.</p>	<p>Provide an alternative such as paper towels.</p>
<p>10.2 Background noise from ventilation and air-conditioning systems, which commonly includes significant low frequency components, should be minimized through the selection of appropriate low noise fans, in-duct attenuators, and acoustically insulated ductwork to minimize noise transfer through the ductwork.</p>		<p>The ventilation system in the toilet corridor is very loud and there is a stark contrast in sounds as you move from the studio into this space.</p>	

<p>10.4 Large open plan spaces reduce the opportunities to sit against a wall, so high-backed seating and semi-enclosed areas should be introduced to provide a similar feeling of control.</p>		<p>We have two high-backed sofas which are mostly used against a wall.</p>	<p>To create a formalized softer space for more intimate social engagements, this could utilise these sofas and perhaps include carpeting, planting, lamps to define it as a zone within the studio.</p>
<p>10.4 The availability of quieter spaces, including enclosed quiet rooms and semi-enclosed quieter zones, should be provided as an option to escape if a noisy over-stimulating environment becomes intolerable (see Figure 5 and 14.1).</p>		<p>There are 2 'quiet spaces' in our studio. They are very small and objectively unpleasant. They reduce sounds somewhat but there is no control of air quality or light.</p>	<p>We could introduce lamps and fans to allow better control of the internal environment.</p>

<p>Providing a different floor finish to differentiate between areas (such as circulation route and a waiting or rest area), and colour coding to different floors or zones, should be helpful in navigating a building for some people</p>		<p>Our floor surface is the same throughout the studio space.</p>	<p>We could use a floor treatment to help distinguish different zones in the studio, such as the maker space, kitchen, a relaxation area.</p>
<p>13.0 Furniture</p>			
<p>13.5 Furniture that is soft to touch and the use of natural materials, such as timber, should be included for therapeutic and calming value. Furniture that is soft to touch and the use of natural materials, such as timber, should be included for therapeutic and calming value.</p>			<p>Suggest that we purchase furniture with natural materials, however that seems wasteful. We could do a project with our students, thinking about how we could retrofit existing furniture to make them more comfortable using a more natural material palette.</p>
<p>14.0 Safety, recover and quiet spaces</p>			

<p>BS 8300-2 states, “In environments where stress and sensory overload are likely to be especially intense for some people, the provision of quiet spaces can be particularly beneficial”. This guidance on quiet spaces is intended for mainstream settings but there can be elements that might be beneficial for special educational needs and care settings.</p>		<p>There are two ‘meeting rooms’ which could be considered quiet spaces, but they are not signposted as such. There is one designated ‘quiet space’ on the Camberwell campus, but that is available to all students on campus and also doubles as a multi-faith prayer room.</p>	
<p>The size of the quiet room should be taken into account as some people find a confined space difficult. Spaces where people can move freely, with options to stand or pace, should be provided (refer to Figure 13).</p>		<p>The two meeting booths, which could be used as quiet spaces, however they are very small and enclosed feeling.</p>	

<p>A quiet or restorative space should be designed with flexibility to allow the user to adjust key elements to their sensory needs, particularly the level of stimulation through lighting adjustments and removal of some visual aspects.</p>		<p>There are no user controls in these spaces and the lighting provided is very harsh.</p>	<p>Additional controllable lighting could be added, and the main light turned off.</p>
<p>15.2 Environmental Types – Education + Learning Spaces</p>			
<p>Display of learner materials, such as school children’s art and project work, should be designated to specific display areas, with other walls kept clear. Structured storage should not be too deep with sliding doors, allowing displays and clutter to be hidden from view some of the time and opened when needed.</p>			<p>Studio storage is required for students to keep their work. These storage shelves can become disorganized, we could create a system for labelling work to encourage students to keep them orderly and clear the at the end of each term.</p>
<p>NOTE 2 Assistive aids can be used to make some environments more tolerable to people with sensitivity to sounds, e.g. white noise hearing aids are sometimes worn by people without hearing loss at particular times, specifically for this purpose.</p>			

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