

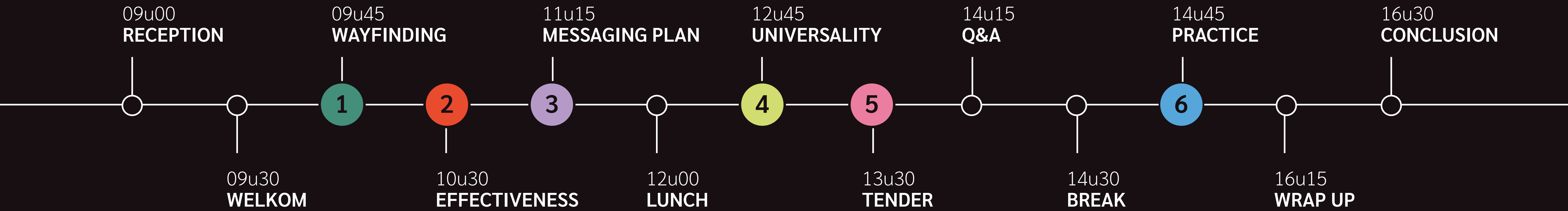
HAVE YOU EVER GOT LOST?

the importance of
Wayfinding Design for
cultural institutions

Monique Verelst
faro.be

An Teyssen
momu.be

Luciana Mattiello
studiomda.be



WAYFINDING



HAVE YOU EVER GOT LOST WHILST WAYFINDING?

questions taken from research of Colette Jeffrey,
called Way losing research: Lost experiences
[link here](#)



WHERE DID YOU GET LOST?

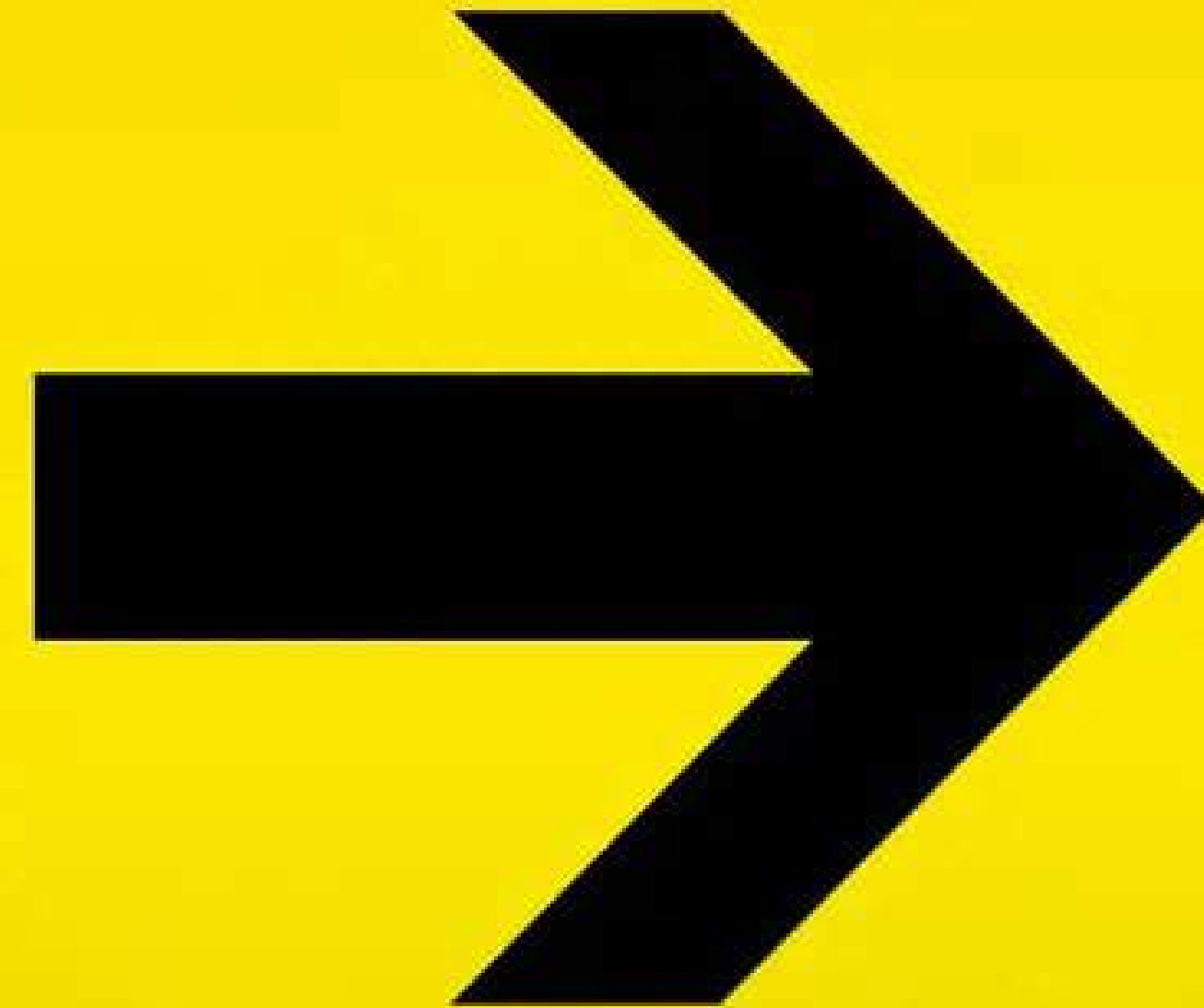


**WHY
DID YOU GET
LOST?
DID SOMETHING
OR SOMEONE
CAUSE YOU TO
LOSE YOUR WAY?**



WHAT DID YOU USE OR DO TO FIND YOUR WAY AFTER WAY LOSING?

**LOST
& FOUND**



HOW DID GETTING LOST MAKE YOU FEEL?



THE DIFFERENCE BETWEEN **SIGNAGE** AND **WAYFINDING**



signage

wayfinding

although closely related, signage and wayfinding are distinct things

signage

the physical markers encompassing visual communication to help visitors and staff navigate a physical space.



WHAT IS WAYFINDING?



“information systems that guide people through a physical environment and enhance their understanding and experience of the space.”

the Society for Experiential Graphic Design (SEGD)

wayfinding encompasses all the ways in which people orient themselves in space:

- **knowing where you are**
- **where to go**
- **choosing the best route to your destination**
- **recognizing it upon arrival**
- **and being able to find your way back**



a good wayfinding solution is crucial for cultural spaces, regardless of scale or complexity

it collaborates with the experience and the comfort during the visits

creativity is essential in the strategy to interpret the needs of each environment, considering context, budget and timing

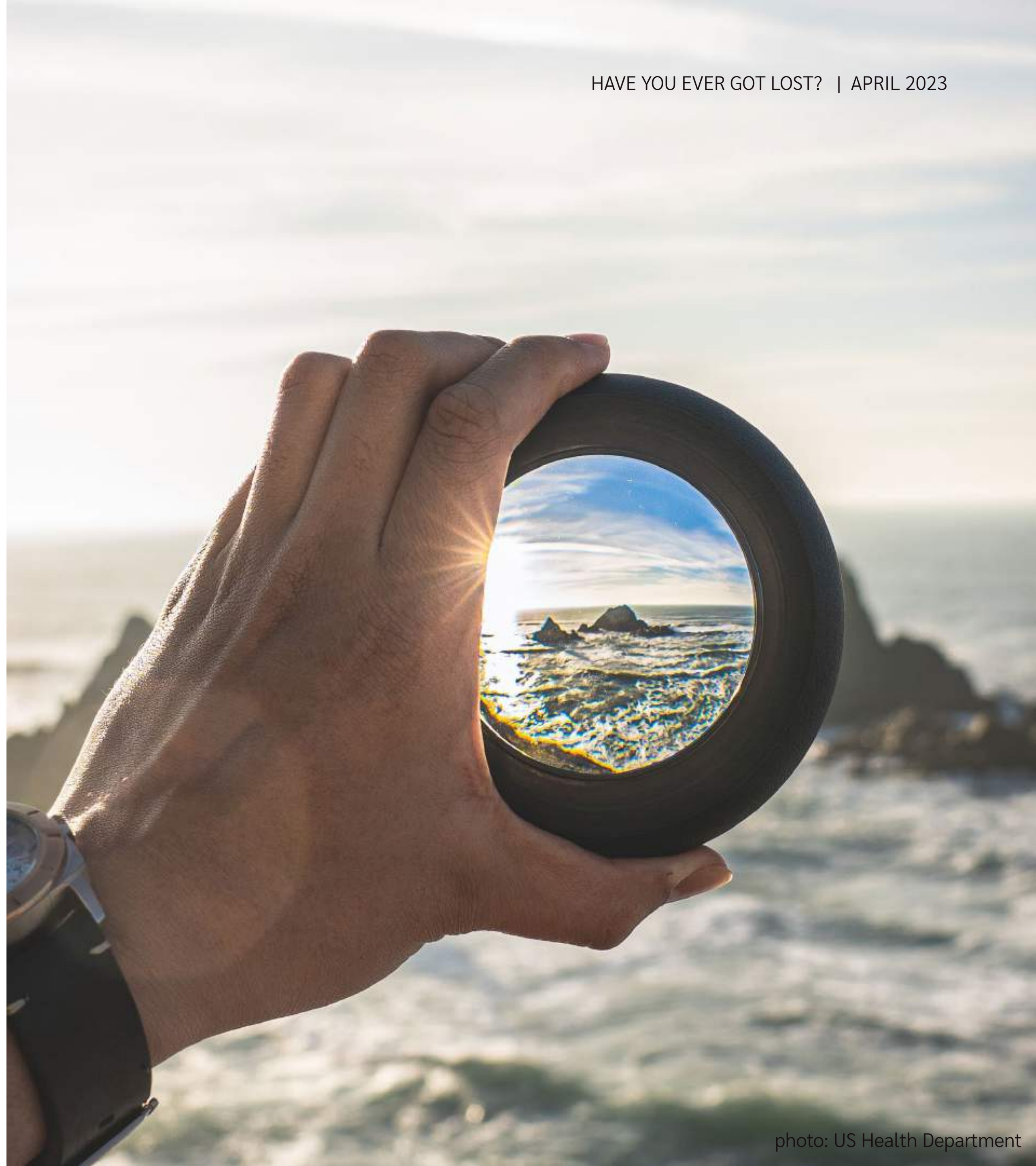


WAYFINDING PRINCIPLES

visibility

the wayfinding **path** needs to be plainly visible and **easy to spot** from a distance

good wayfinding typically **works with the environment** and not against it, providing guidance in an integrated and subtle way



decision points

in wayfinding, an **intersection** or **crossroad** is typically described as a **decision point**

this is **where a choice must be made** and users have to decide whether to go down one path or another

a good strategy provides **appropriate** information for each option, so that the user can make an motivated decision when they reach a crossroad

limited user navigation

while there are situations where having a choice is good, this often is not the case with wayfinding

limiting users' navigational options means presenting **fewer paths** to them so that their route is more tightly controlled

less choice makes it more likely that users will get where they need to be **more quickly**, as they will less likely end up side tracked or lost along the route



intuitive design

allowing users to intuitively navigate a space is usually **more effective** than an artificially constructed route

all the elements mentioned before should be employed in a highly intuitive manner, even when using **signage, colours, symbols and mapping** that may not naturally occur in the environment

intuitive design allows users to understand their space more quickly, and can make their directional sense much stronger in the long term



consistency

the pathway should always be **consistent**

this can be accomplished in many different ways, including a graphic and/or colour scheme, lighting or signage, but the end goal is that the **path** should be **easily recognized even from a distance**

consistency creates a **sense of comfort and familiarity** for users making it easier and less stressful for them to navigate the path laid out for them by the overarching wayfinding strategy

CONTEXT



photo: Caio Pimenta/SPTuris

brazil (sao paulo)

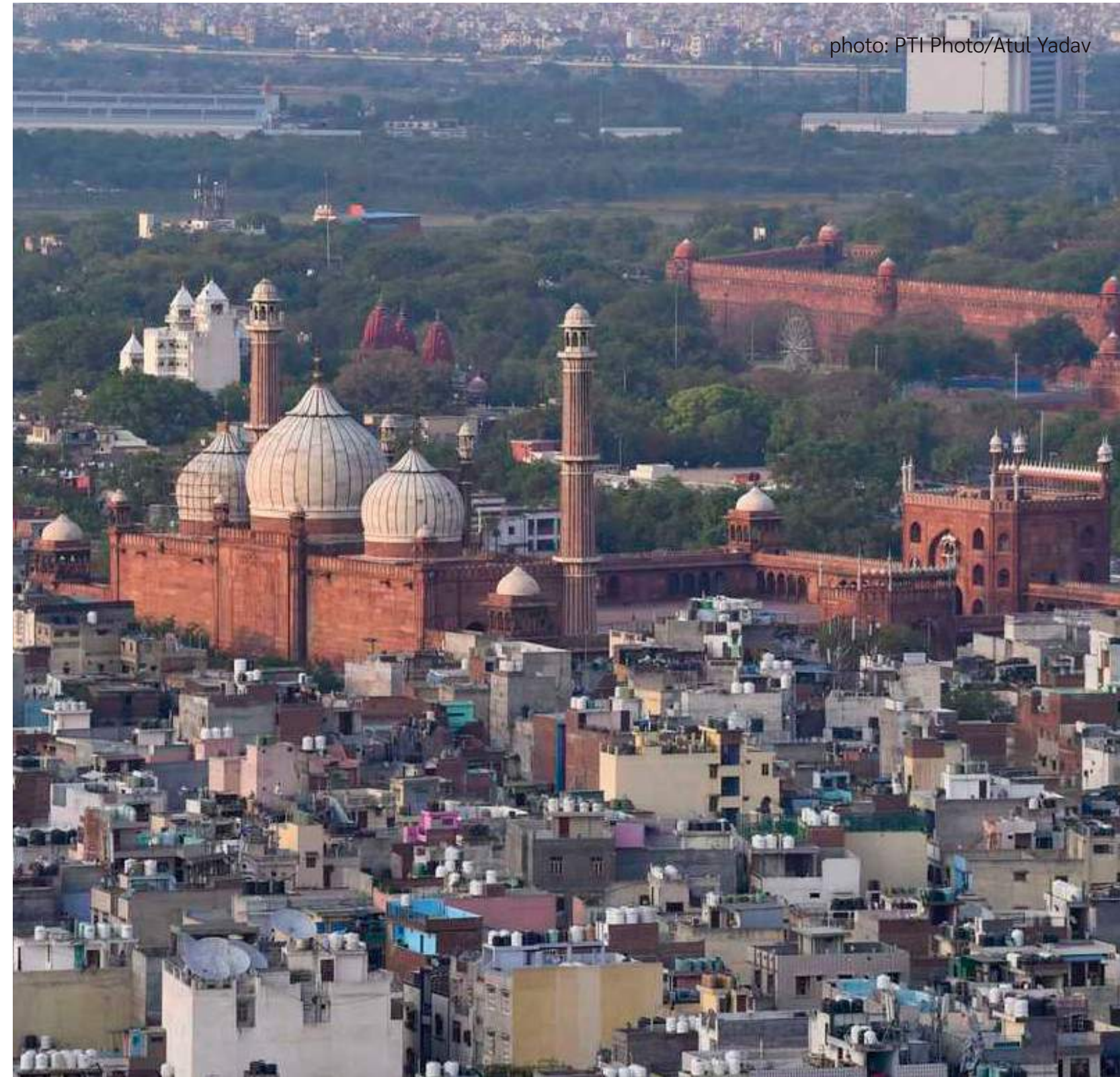


photo: PFI Photo/Atul Yadav

india (new delhi)



photo: Yaroslav K/apertour

belgium (brussels)

X

X

CONTEXT



photo: archdaily.com



HAVE YOU EVER GOT LOST? | APRIL 2023

photo: designers.net



photo: roval.be



photo: reportculture.com

ARCHITECTURE

HISTORY



CONTEXT

FUNCTION



CONTEXT

BRAND



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BUDGET





TIMING



photo: pbctoday.co.uk

RESTRICTIONS

AUDIENCE

AUDIENCE

TRANSPORT



AUDIENCE

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photo: theguardian.com



photo: thetimes.com

HEALTH CARE



CULTURAL INSTITUTIONS



SHOPPING CENTERS



EVENTS



AUDIENCE

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BUSINESS



photo: experts.ng



photo: linkedin.com



photo: i.ytimg.com

PARKS



photo: businessinsider.com

POLITICS



SCHOOLS



behaviour

state of mind or health,
feelings, experience, culture

wayfinding is a **people-centric science**; therefore, its design process starts with **observing** users' behaviour

the users' relationship with the site and how they **move around** is the **most important input** when designing a wayfinding system for an existing site

EFFECTIVENESS



WHAT ARE **BAD OR GOOD** WAYFINDING SYSTEMS?

BAD :(



CONTRADICTION

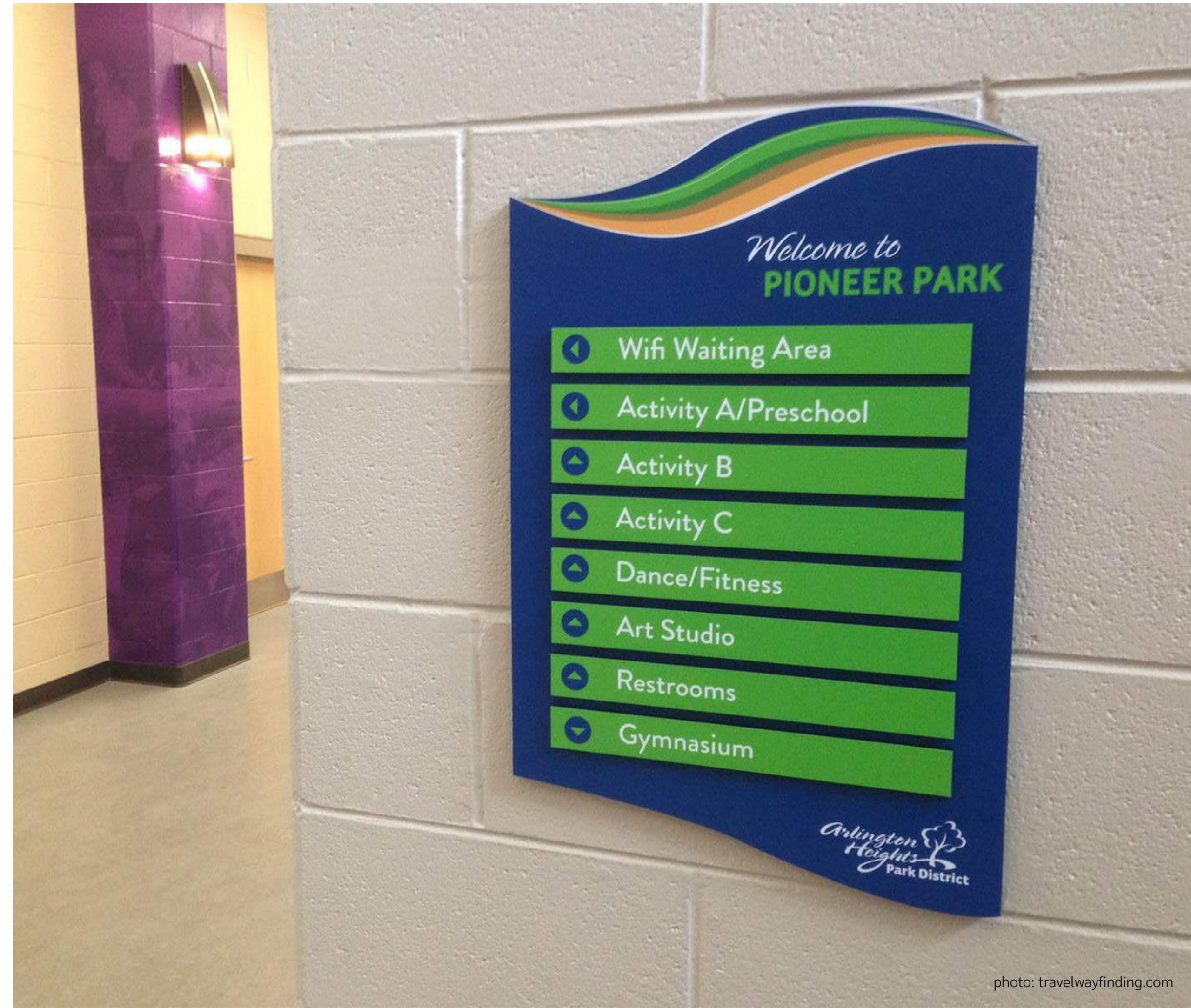
OVERLOAD



photo: designsigns.usmblogs.com



photo: cbc.ca



DECORATION

CONFUSION





CONFUSION

VINCI PARK

NHS WYLES GIG

THIS IS PRIVATE LAND

Welcome to University Hospital of Wales

Car Parks are on Private Property

Please see signs for further details and instructions

Failure to adhere to the terms & conditions set out on additional signage may result in a Parking Charge Notice of UP TO £30.00 being issued.

If the Parking Charge Notice is not paid within 28 days of issue of the notice, Vinci Park Services UK Ltd will request the registered keeper details from the DVLA for the purposes of recovery of the notice. If payment is not received within 28 days, this will result in action being taken to recover the full payment of £30. Vinci Park Services UK Ltd reserves the right to sue for higher amount where the company deems appropriate to.

Any enquiries and/or appeals should be sent to: Vinci Park Services UK Ltd, The Parking Office - 20011, Nessington Road, North Park, Cardiff, CF14 4TH. Tel: 0300 300 000. Email: 0300 300 000. Website: www.vinci-park.co.uk

Disputes relating to the aforementioned appeal process may be referred to the 'Parking on Private Land Appeal Service' (POPLA) details of which will be supplied by the parking operator should an appeal be received in writing and subsequently referred in accordance with the local council's terms and conditions of contract displayed within this car park.

This car park is private property and is managed by Vinci Park Services UK Ltd as a part of NHS Wales. Vehicles are left at owner's risk.

Head Office: Vinci Park Services UK Ltd, 20011, Nessington Road, North Park, Cardiff, CF14 4TH

BIPAA

This is a Smokefree Site

NHS

SMOKEFREE

GOOD :)

- 4 Reception
User Experience
Lab
- 3 Tech Bar
Wellness Centre
- 2 Cafe
Team Games
- 1 Training Rooms
Multi Faith
Room

CLARITY

3	MCI
2	MCI Dorier
1	MCI Réception Cafétéria
0	Dorier
-1	Parking

HIERARCHY

IMPACT



SIMPLICITY





CREATIVITY





FUNCTIONALITY



photo: pentagram.com

PRESENCE



photo: ndga.files.wordpress.com

STRATEGY

A

PLANNING > STRATEGY

unique to each project

the first step to successfully
developing an effective
wayfinding system is to
**organise a wayfinding
strategy**

PLANNING > STRATEGY

- sets out the **policies** and **decisions** about the **key issues** which affect how people find their way around the building or site

- promotes **comfort** during the visit, keeps people circulating **independently, with confidence**

GOOD EXPERIENCE AND WELLBEING

the strategic plan

- is the understanding of the visual and physical clues that help pull people through a space without the need for intensive signage
- **helps people make correct decisions about where to go and where they are**



it confirms that they're on the right path

helps them choose a route to take at an intersection

or tell them to stop to identify where they are before continuing

MAKES THE VISIT COMFORTABLE

CONSISTENCY
+
COHERENCE
+
CONTINUITY
=
A UNIQUE SYSTEM
∨
TRUST

TOO MANY STEPS! YOU WILL LIKELY BECOME **LOST**



information should be provided little by little, leading the user to their destination



progressive disclosure

reduce visual confusion
by providing information
in digestible parts



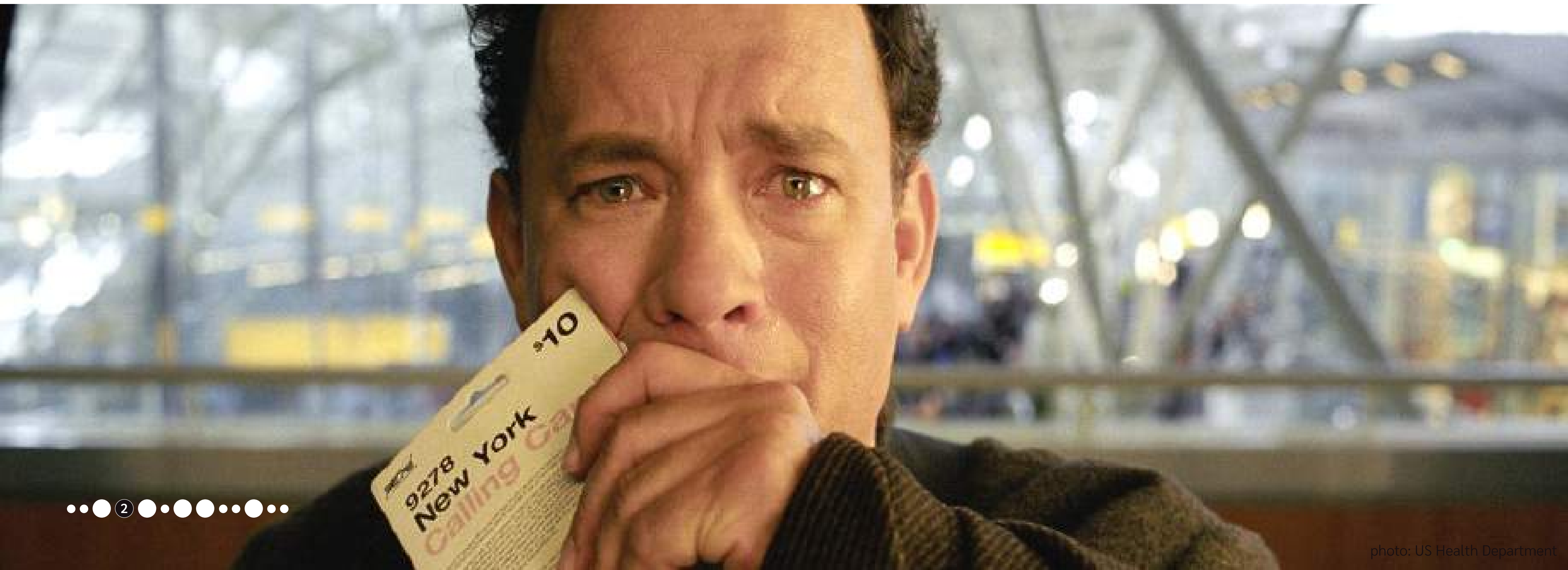


spaces without a wayfinding strategy can contribute to a negative user experience



**too much information
or lack of strategy:
conflicting or confusing
information**

USERS **FRUSTRATED** BY THE BAD EXPERIENCE THEY HAD



wayfinding

ensures that people will reach their destination



wayfinding

helps individuals form and execute an action plan



wayfinding

fosters independence
when traveling



wayfinding

organizes the flow
of people



wayfinding

promotes a comfortable atmosphere



wayfinding

makes the environment
readable



**the strategic approach
reduces frustration,
stress, and the
unpleasant sensation
of being lost**



WAYFINDING + ARCHITECTURE



architecture
determines how a
visitor **interacts** with
an environment



it can **clarify** routes
and connections
between spaces



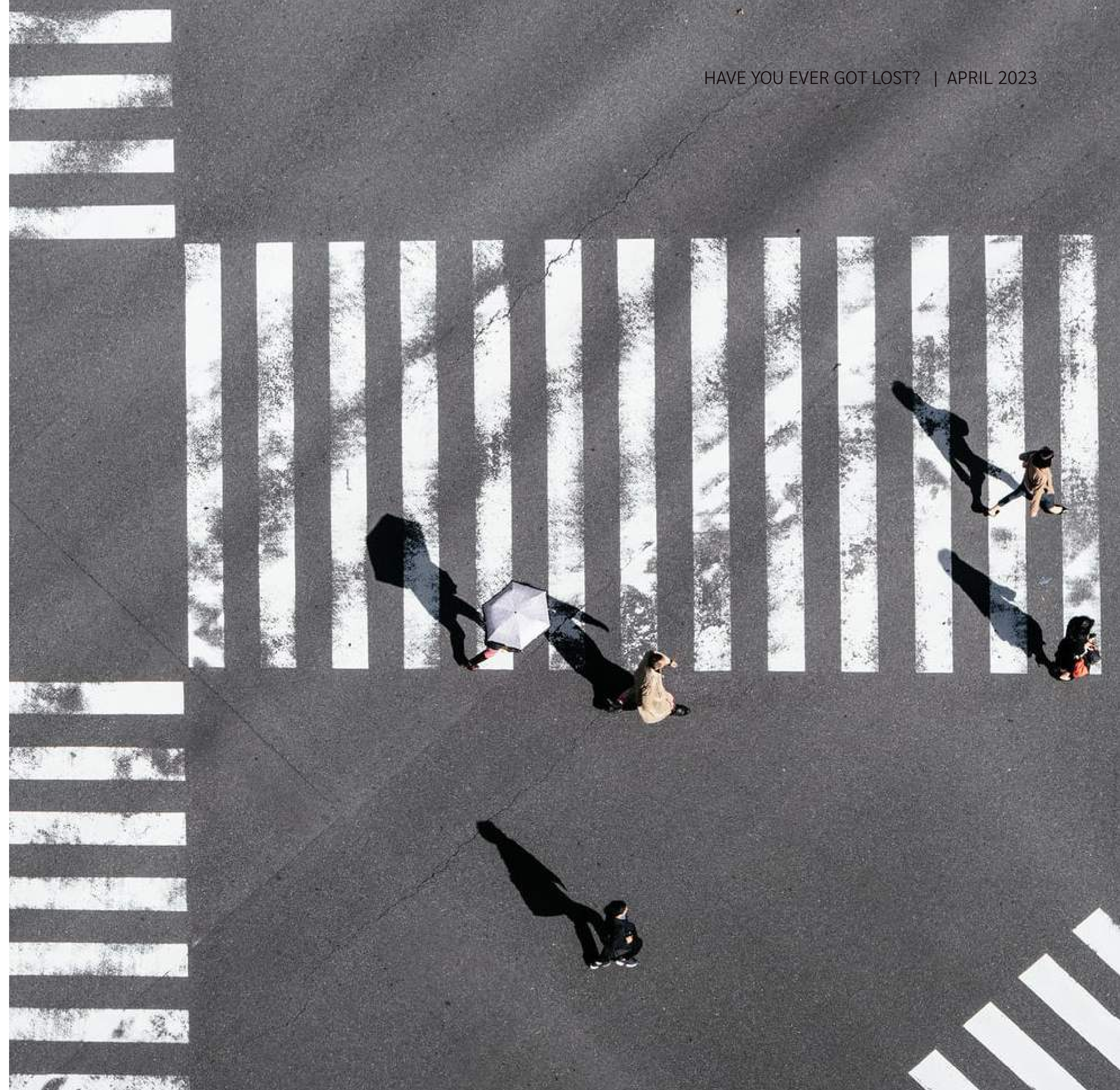
reveal points of entry





offer a clear **view** of
decision making points

reduce travel
between spaces



reveal the locations of stairs and elevators





create **meeting** points

promote **accessibility**



ARCHITECTURE + WAYFINDING = **UNIQUE** PERCEPTION



MESSAGING PLAN



one communication in
various means:

verbal, visual and digital

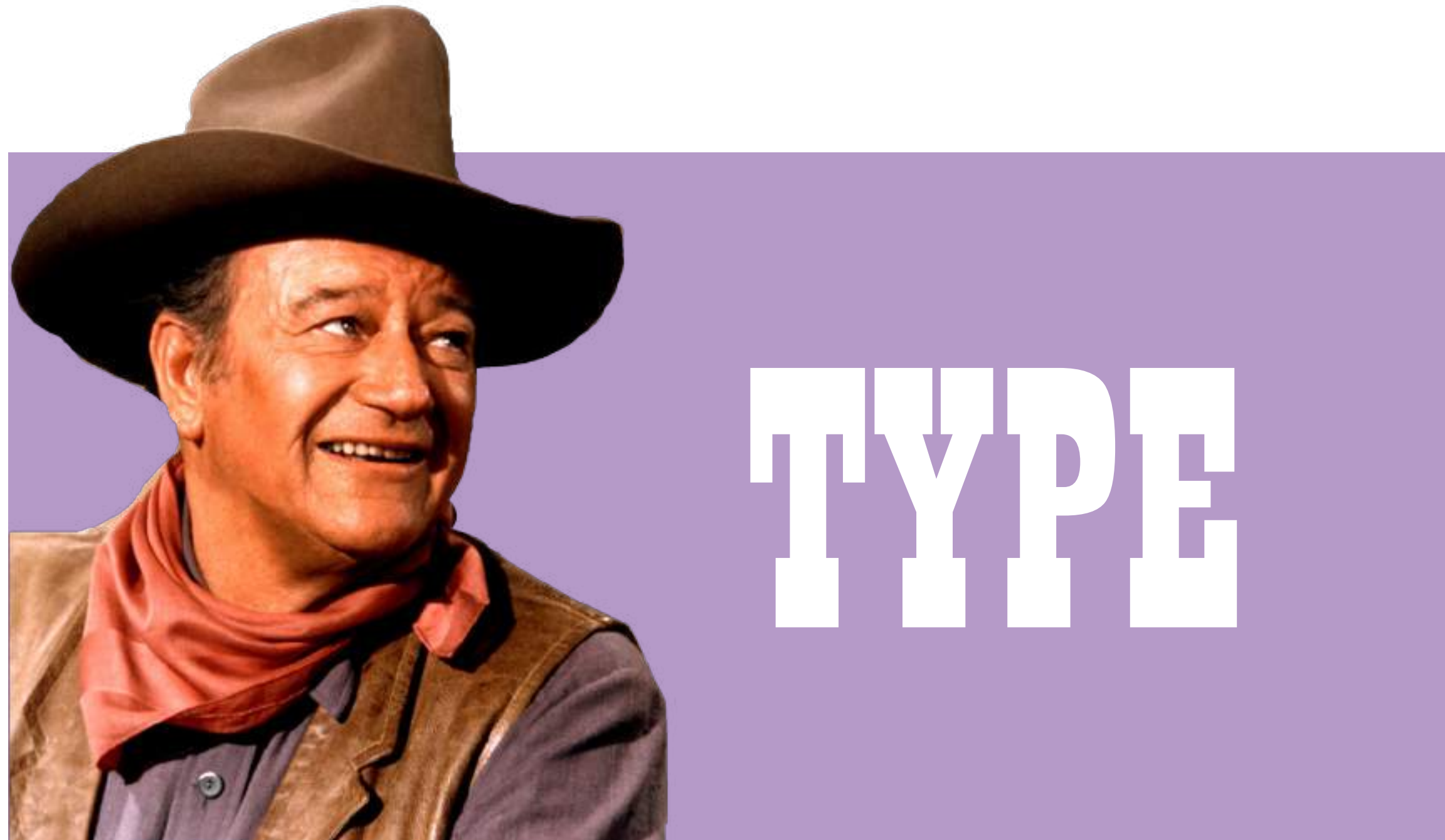


GRAPHIC SYSTEM

TYPOGRAPHY

tone of communication

friendly, serious, legible, playful



TYPOGRAPHY

hierarchy

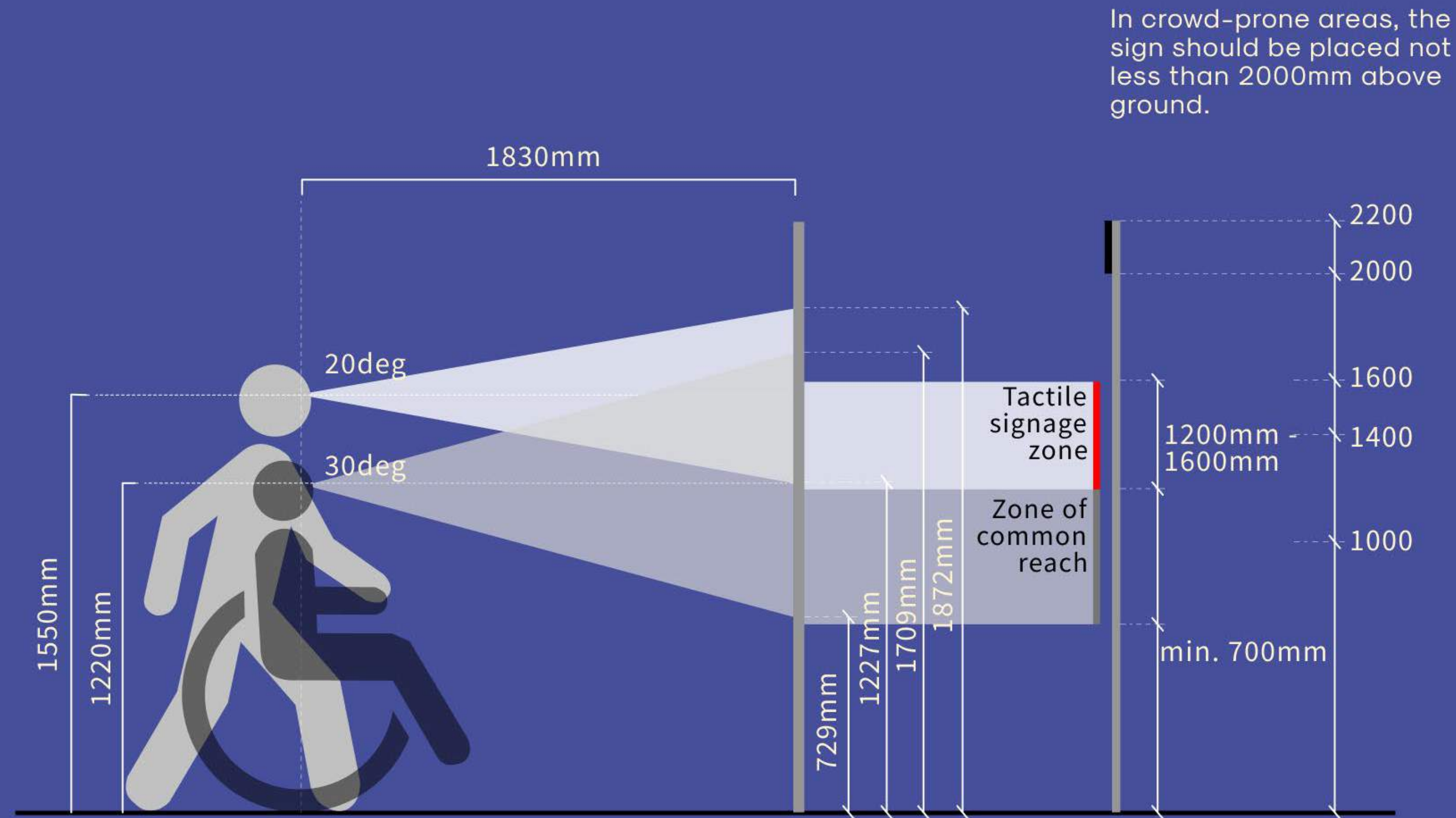
And you will read this last

**You will read
this first**

And then you will read this

Then this one

Total comfortable viewing zone = 482mm



Signs should be placed within the zone of 1400mm - 1600mm. If this zone is used up, signs may be extended downwards not less than 1000mm.

1 READABILITY

Consistent stroke weight is optimal for readability

2 READABILITY

thin thick



Different stroke weight can impair the legibility of a letterform, and challenge older eyes that have problems focusing

3 Readability

Upper and lower case is more readable due to the ascenders and descenders which facilitate quick recognition of letter shapes

4 Readability

serifs

It can be argued that serifs improve a letterform's legibility and/or the readability of body text when compared to sans serif. But if the stroke variation is too great (see fig. 2) or the serifs too fine, readability can be difficult, especially online with glare and resolution issues

5 Readability x Readability

X-height is the height of the lowercase letter, measured relative to the height of the capital letters. Larger x-heights, serif or sans serif, can improve readability since the lowercase letters are larger.

6 *Readability*

Script faces with varying stroke weight can be difficult to read

7 **Readability**

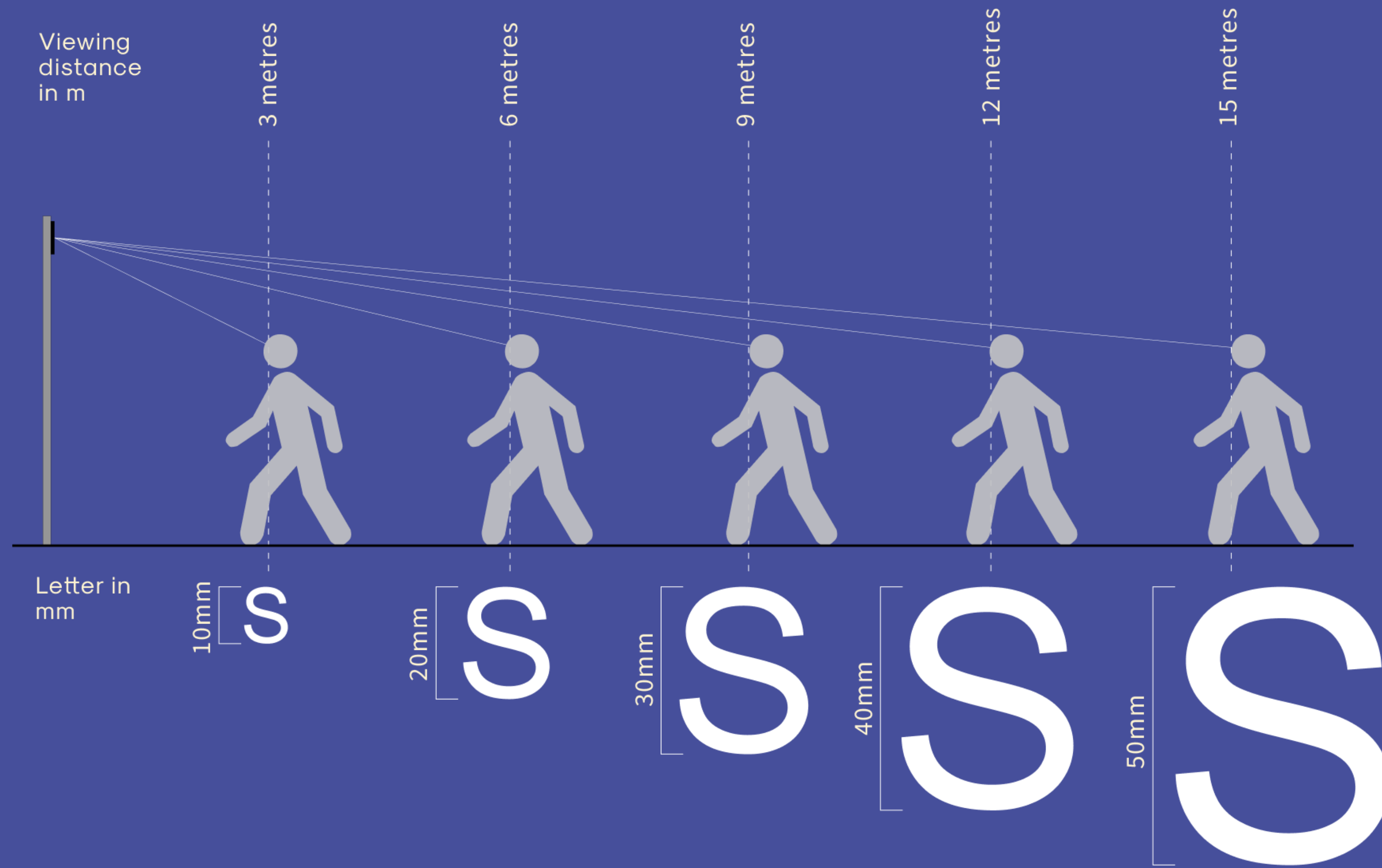
Decorative or grunge typefaces can be fun but are often illegible

8 READABILITY

Too condensed & thin

9 **READABILITY**

Too extended and thick

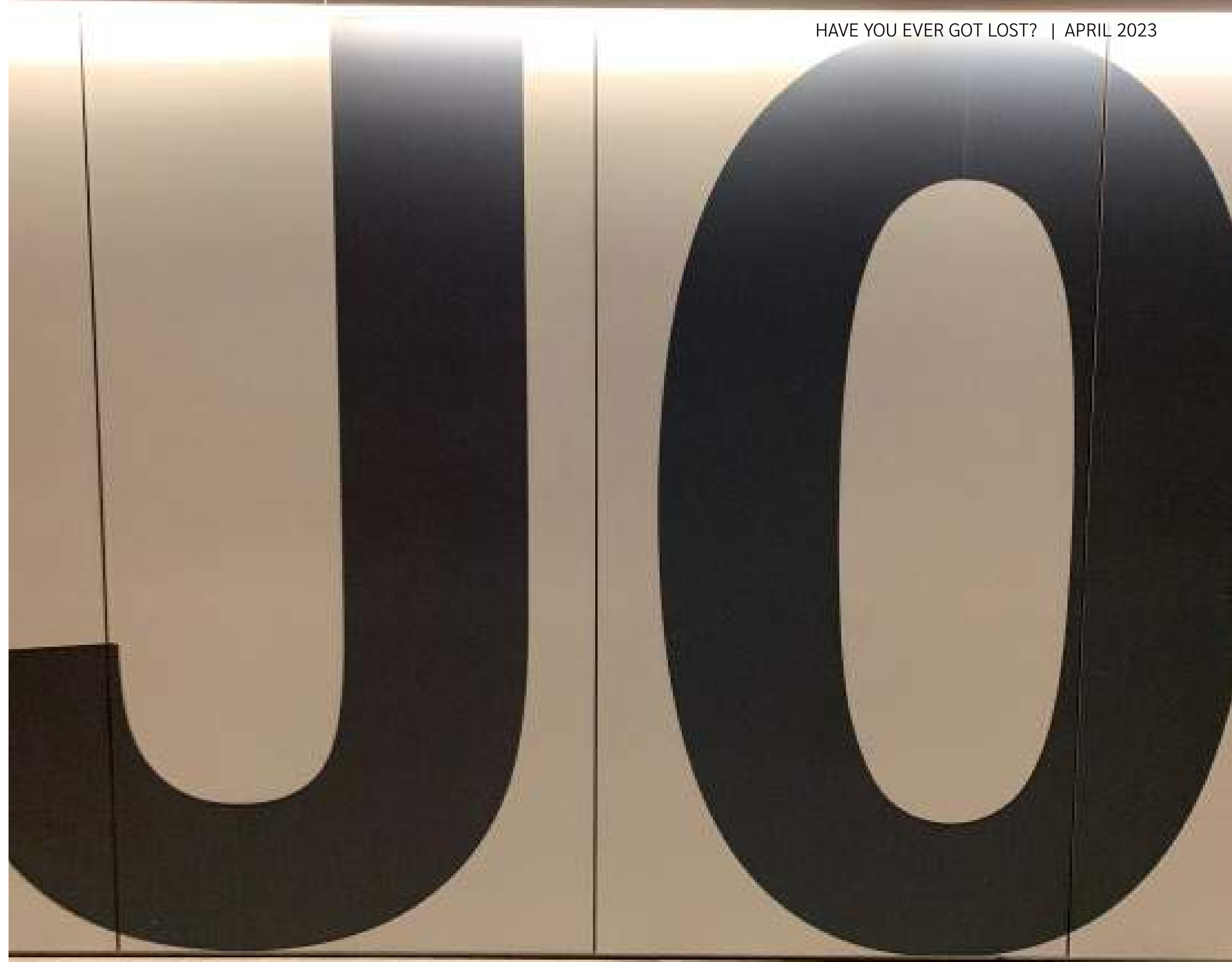


TYPOGRAPHY

readability

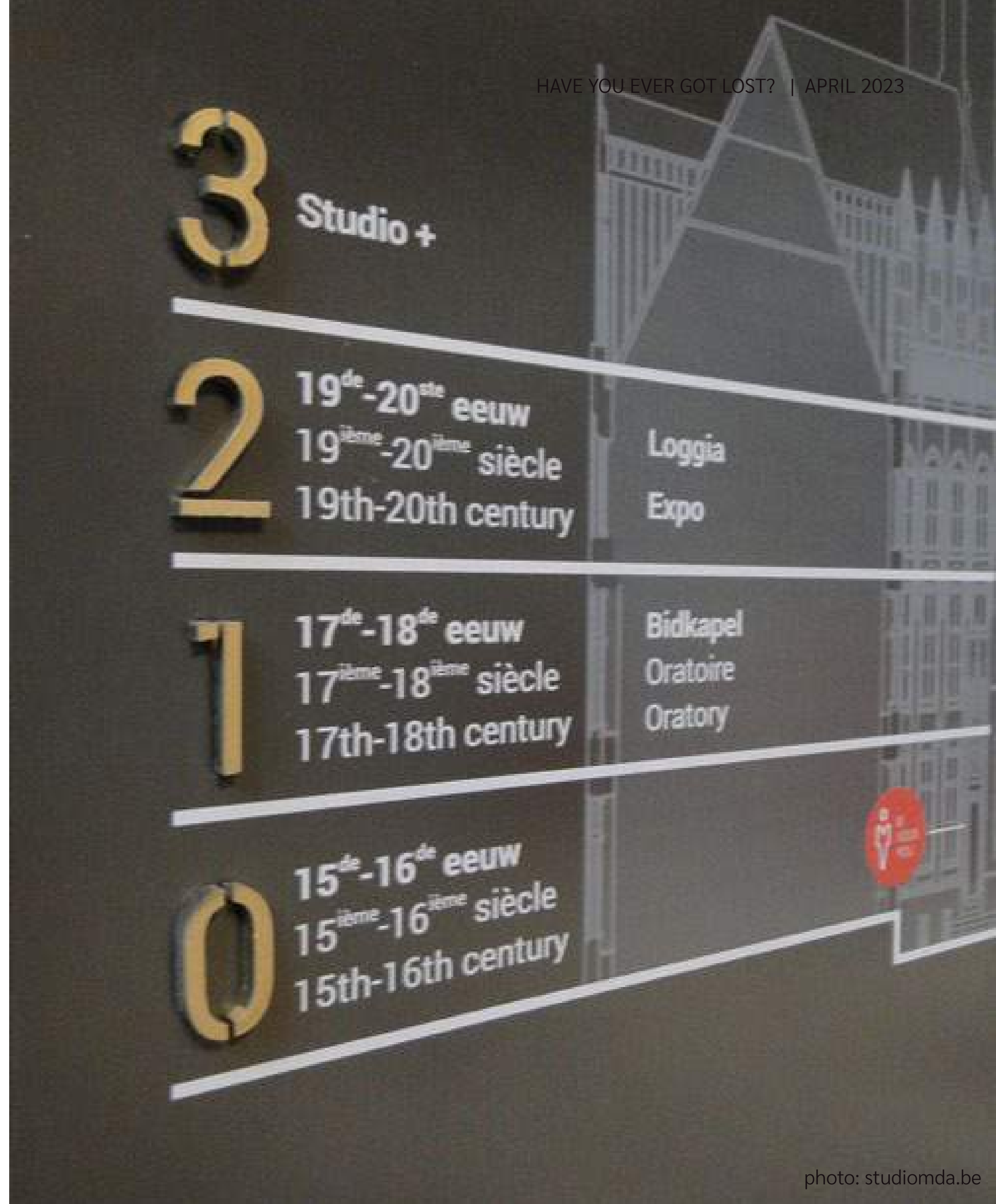
CGG CGG

OOQ OOQ



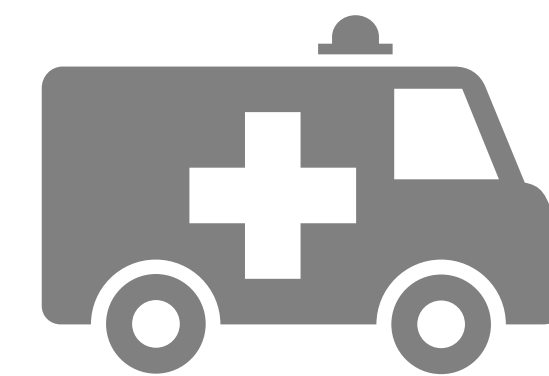
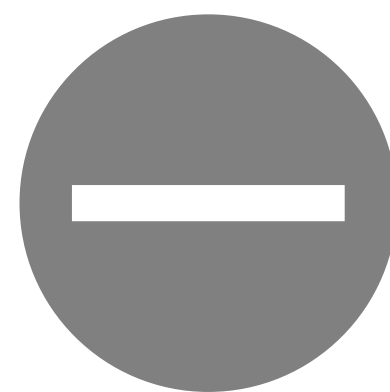
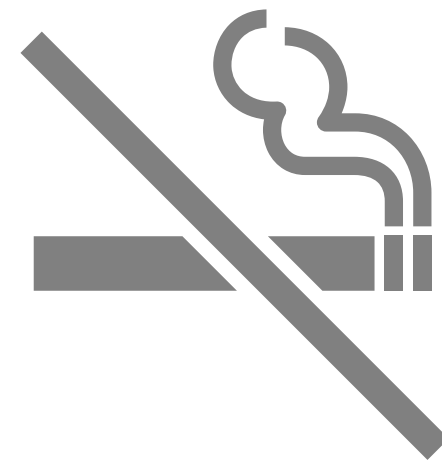
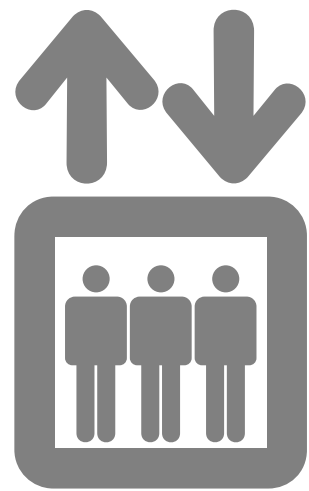
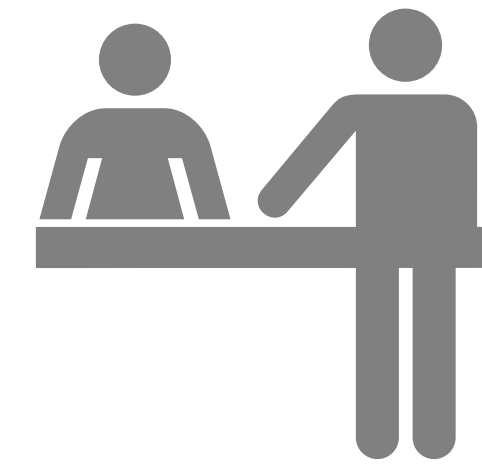
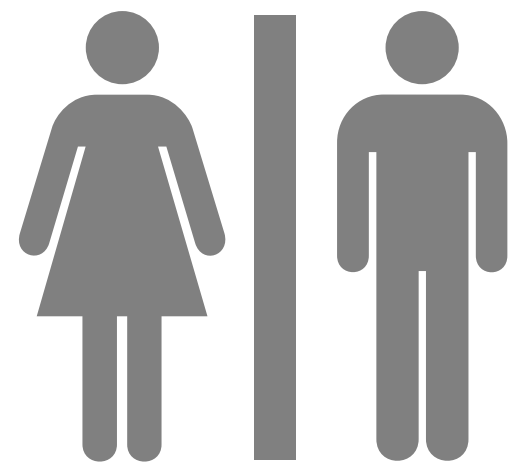
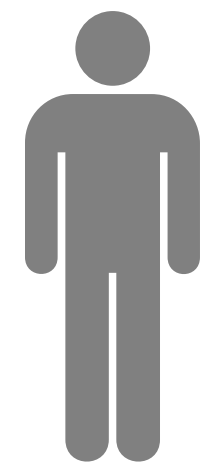
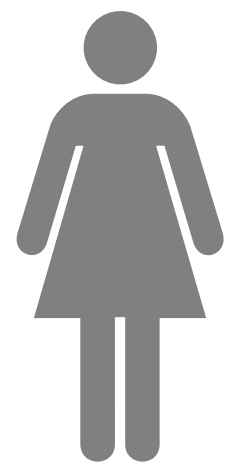
TYPOGRAPHY

languages
Belgium



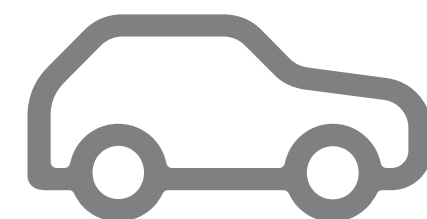
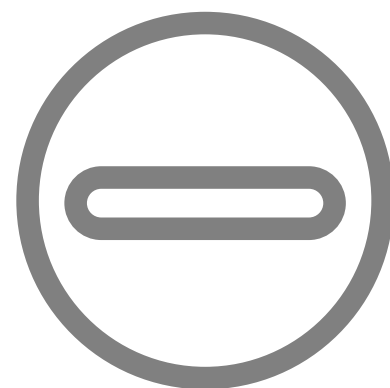
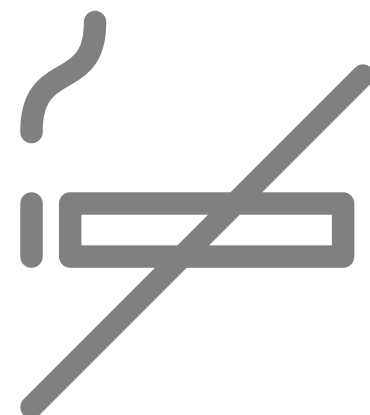
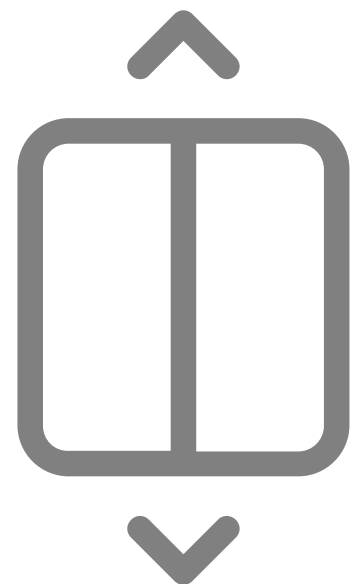
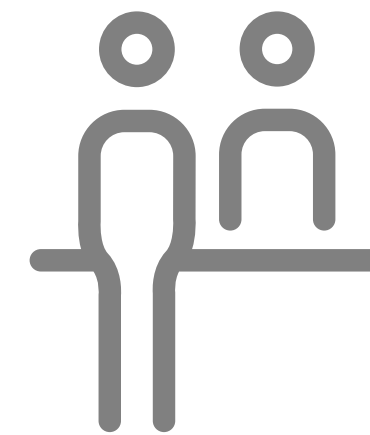
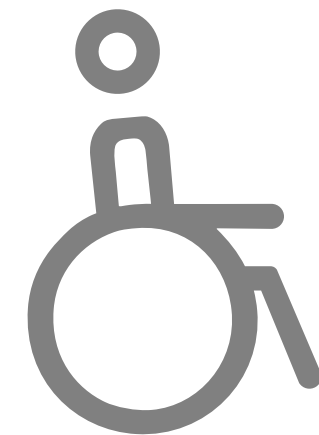
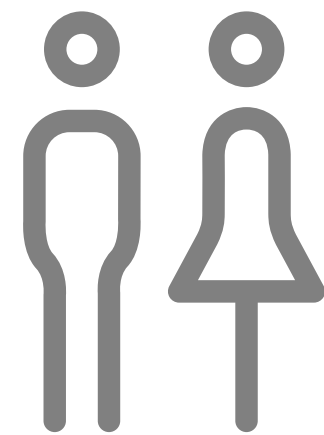
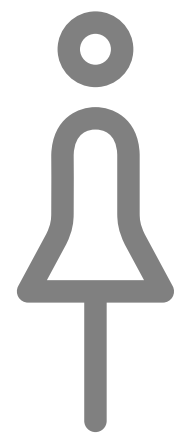
PICTOGRAMS

aiga



PICTOGRAMS

customized systems
personality

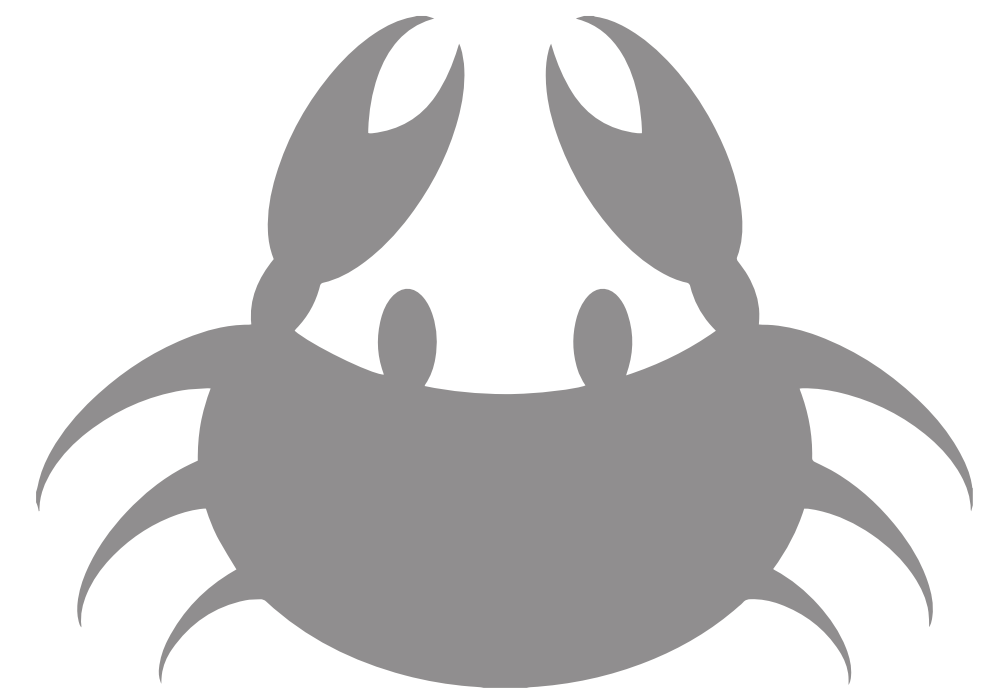
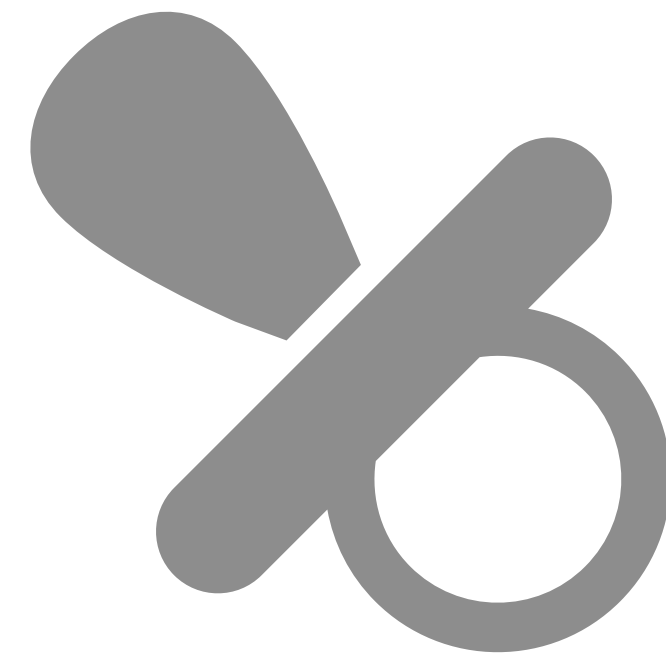




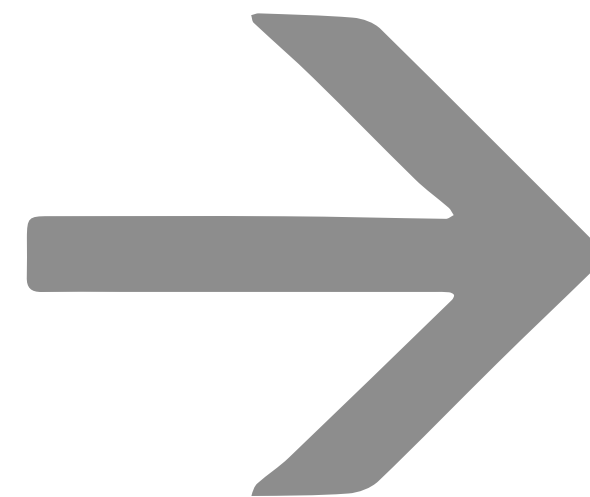
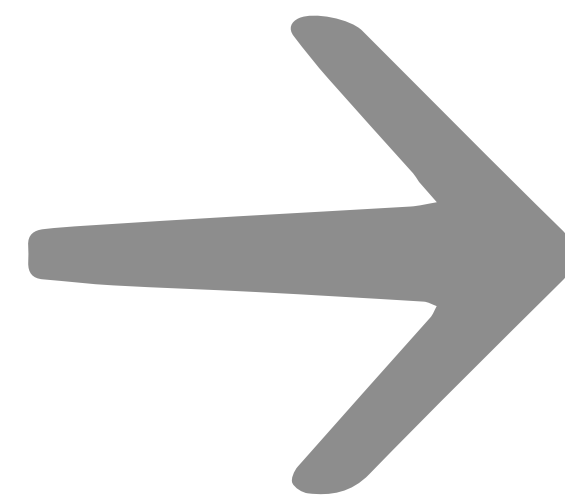
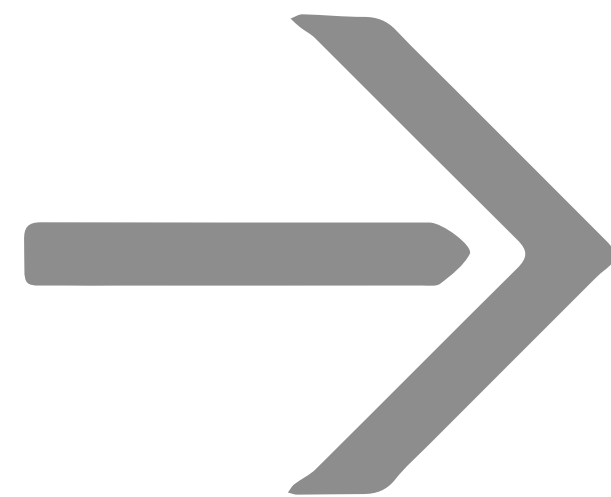
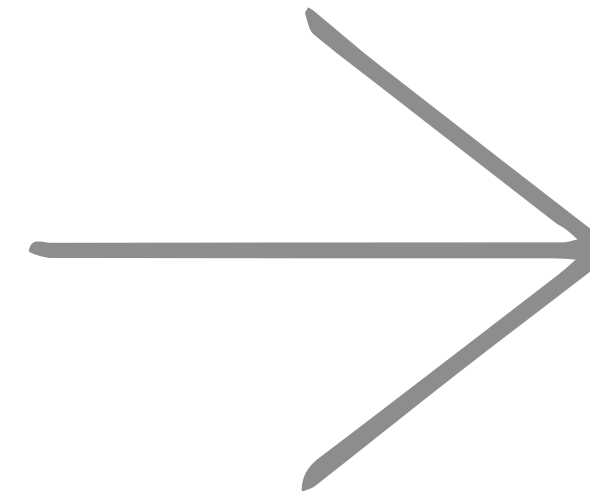
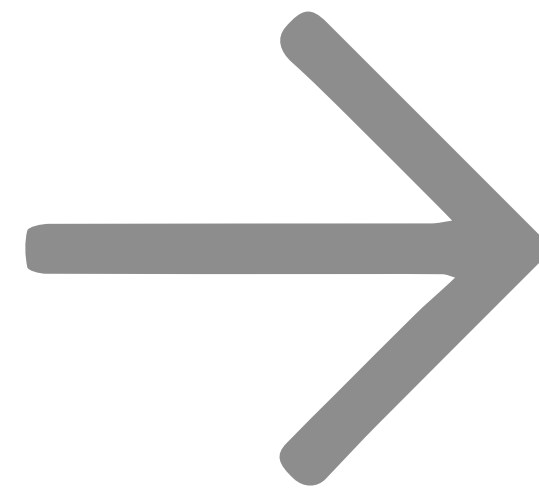
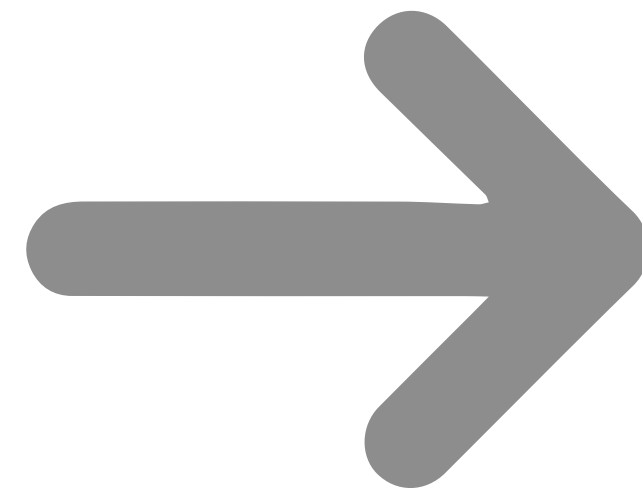
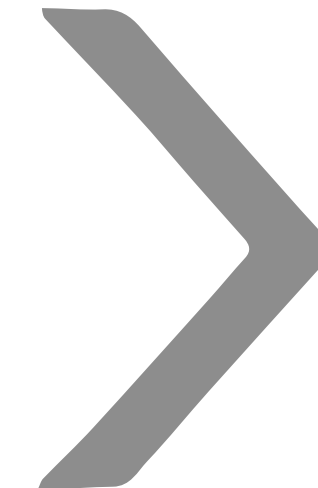
VIDEO LINK

PICTOGRAMS

culture



ARROWS



COLOURS

contrast



COLOURS

meaning

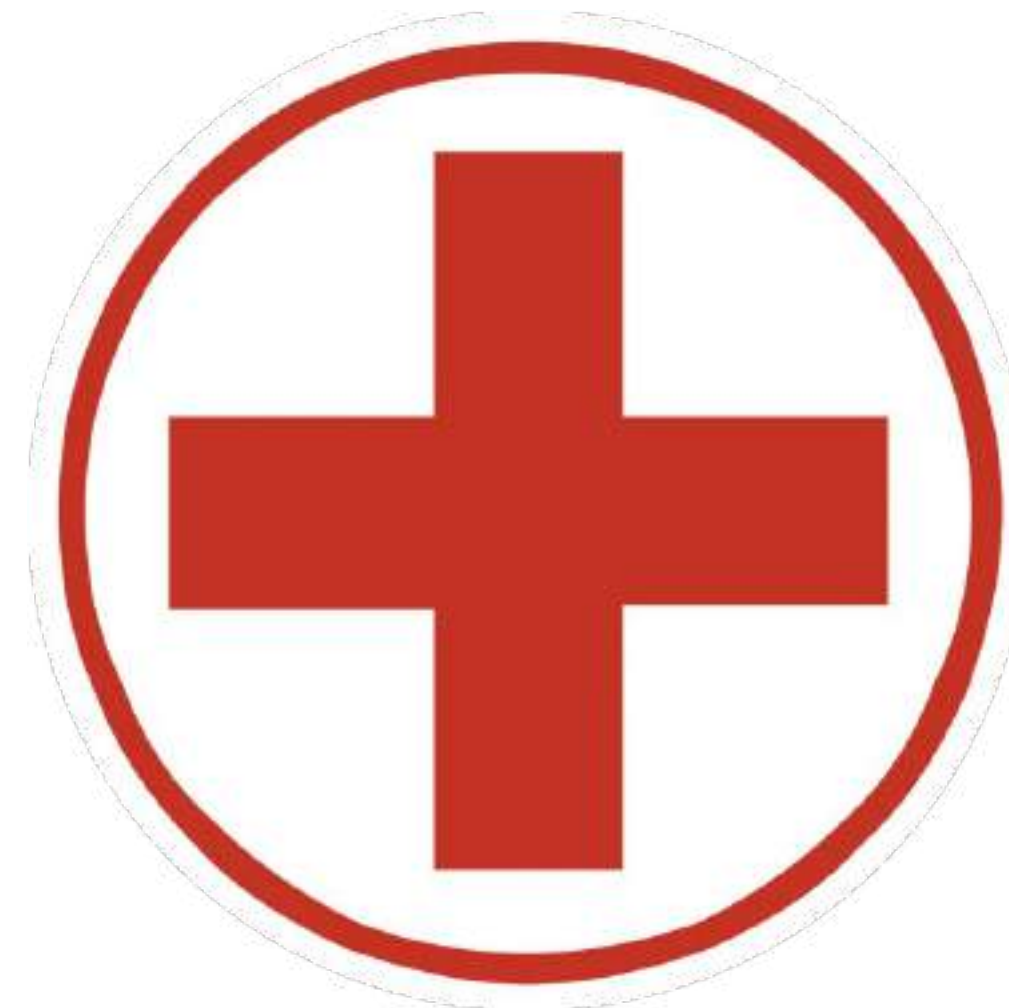






photo: officesnapshots.com



photo: i.pinimg.com

MAPS

Welkom bij Musea Brugge
Bienvenue à Musea Brugge
Herzlich willkommen bei Musea Brugge
Welcome to Musea Brugge
Bienvenido/a a Musea Brugge
Benvenuto in Musea Brugge

Bezoek op deze site het Gruuthusemuseum en de Onze-Lieve-Vrouwekerk.
Sur ce site, visitez le Gruuthusemuseum et la Onze-Lieve-Vrouwekerk.
Besuchen Sie auf diesem Gelände das Gruuthusemuseum und die Onze-Lieve-Vrouwekerk.
At this location you can visit the Gruuthusemuseum and Onze-Lieve-Vrouwekerk.
Visite en este recinto el Gruuthusemuseum y la Onze-Lieve-Vrouwekerk.
In questo sito puoi visitare il Gruuthusemuseum e la Onze-Lieve-Vrouwekerk.

www.museabrugge.be
www.visitbruges.be



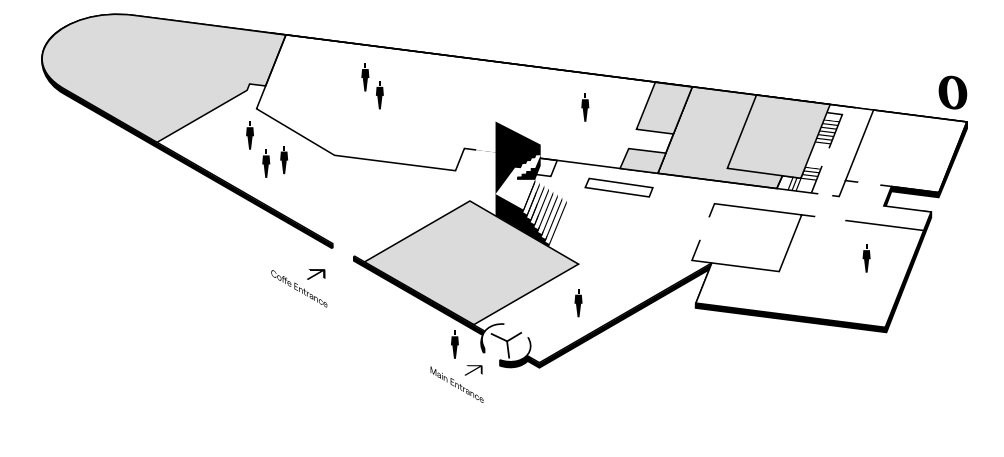
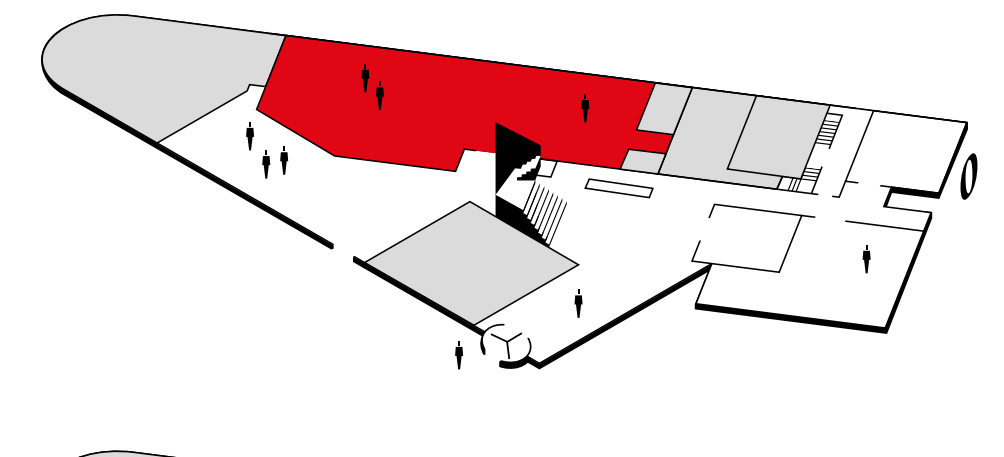
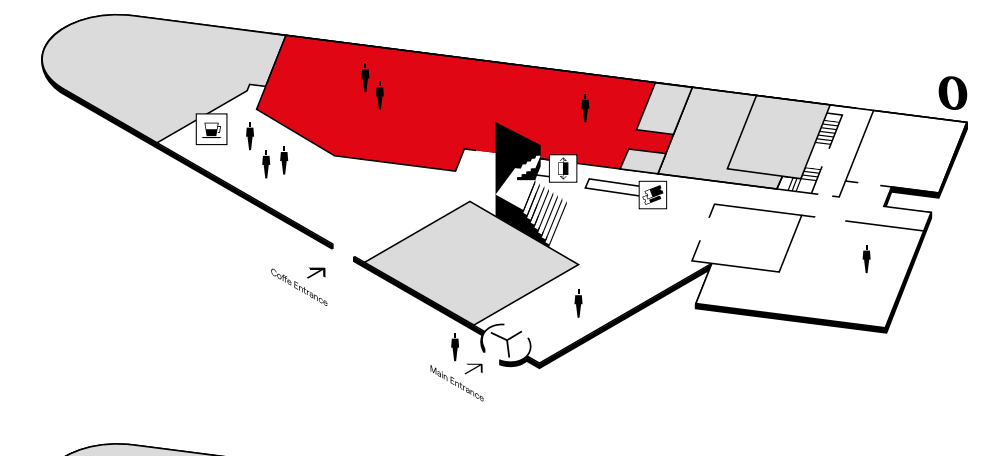
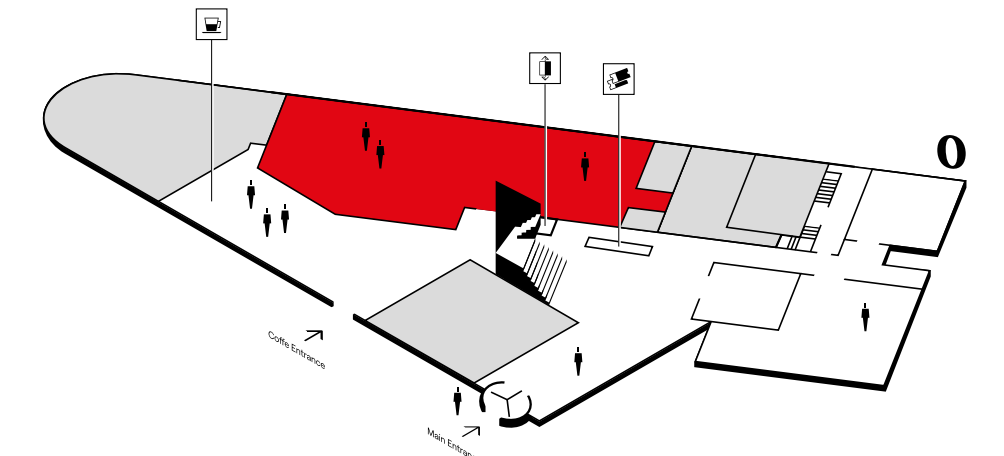
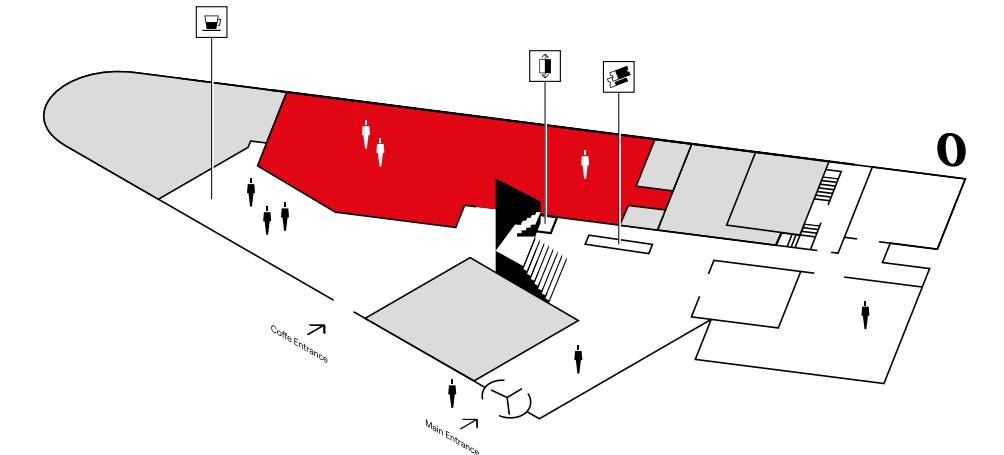
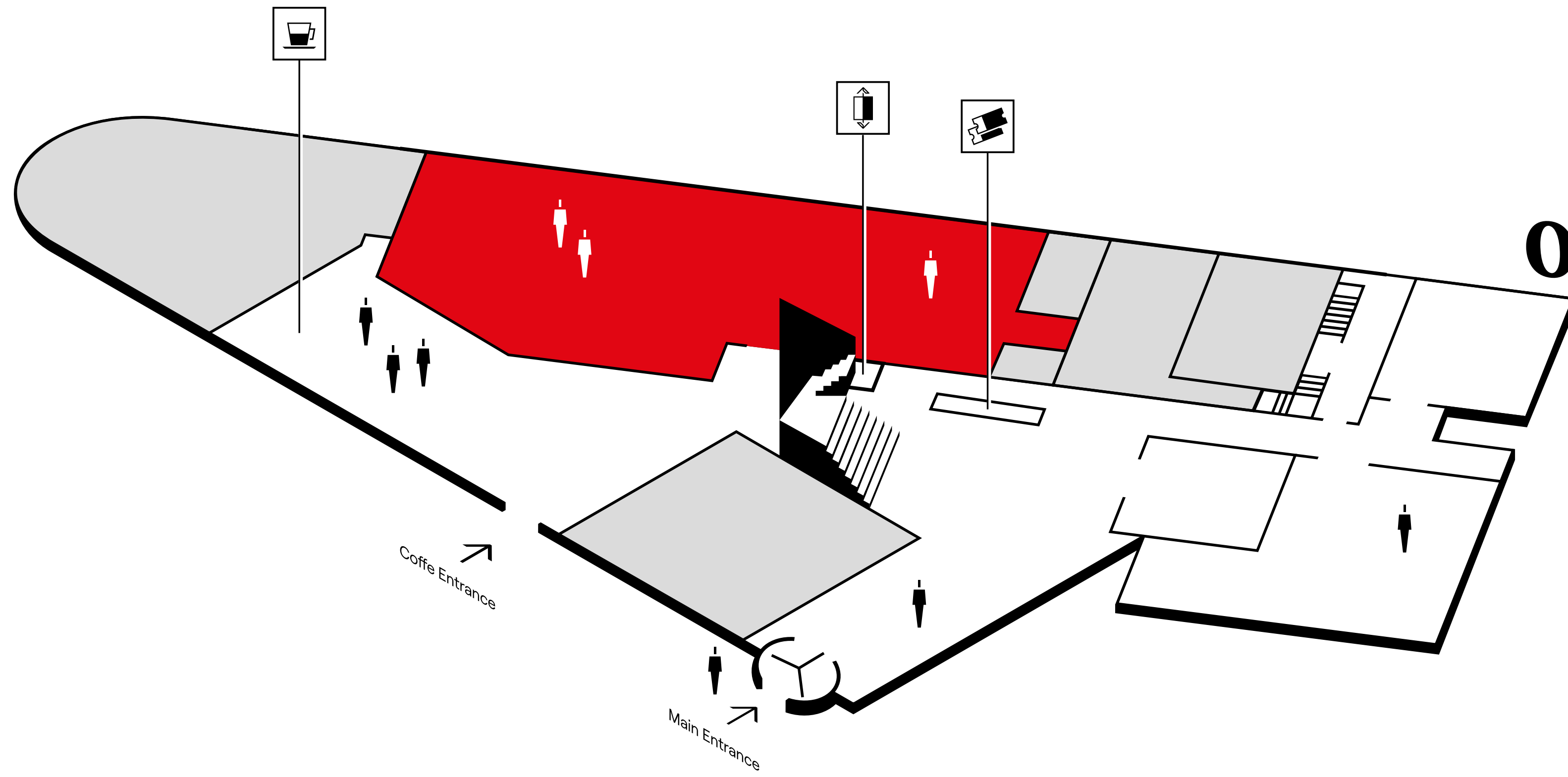
-  Museum
Musée
Museum
Museum
Museo
-  Kerk
Église
Kirche
Church
Iglesia
Chiesa
-  Ateliers
Ateliers
Workstatt
Workshops
Talleres
Workshops
-  Toiletten
Toilettes
Toiletten
Toilets
Baños
Bagno
-  Tickets
Billets
Tickets
Tickets
Entradas
Biglietti
-  Bushalte
Arrêt de bus
Bushaltestelle
Bus stop
Parada de autobus
Fermata dell'autobus
-  Wi-Fi

Help ons de collectie te beschermen dus
Aidez-nous à protéger la collection, donc
Helfen Sie uns, unsere Sammlung zu schützen, also
Help us protect the collection, so
Ayúdenos a proteger la colección
Aiutateci a preservare la collezione, quindi

In het museum zijn er geen toiletten. Je vindt ze op het plein.
Il n'y a pas de toilettes dans le musée. Vous les trouvez sur la place.
Im Museum gibt es keine Toiletten. Sie finden sie auf dem Platz.
There are no toilets in the museum. They are situated on the square.
No hay servicios en el museo. Los encontrará en la plaza.
Il museo non dispone di toilette, presenti invece in piazza.



MAPS



CODIFICATION

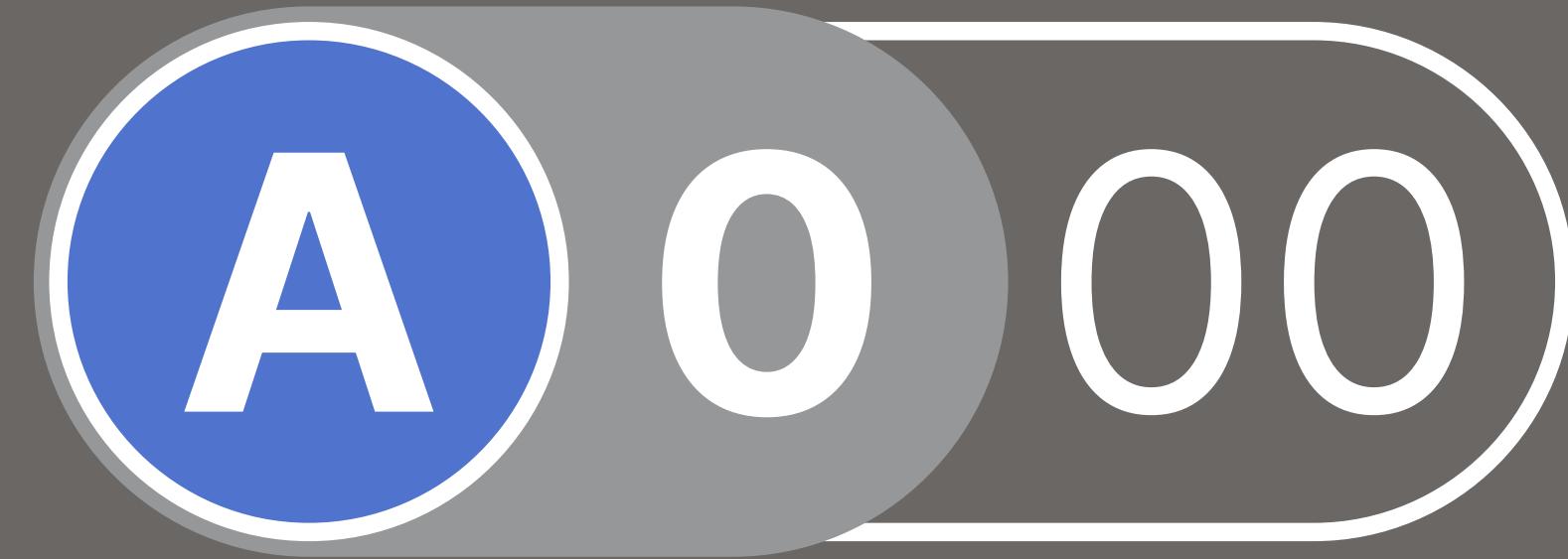
ZONE



ZONE + FLOOR



ZONE + FLOOR + ROOM



CODIFICATION



R 0

U BENT HIER

←

R 0 10 TOT **R 0 49**

→

R 0 50 TOT **R 0 99**



5 Modeacademie

4 Kantoren MoMu / Flanders DC

2

0 Gelijkvloers

-1 Toiletten / Vestiaire

MAX 1 PERSOON

MAX 1 PERSON

3

**MODE – Koninklijke Academie
voor Schone Kunsten Antwerpen**
FASHION – Royal Academy
of Fine Arts Antwerp

2

Kantoren
Offices

**MoMu bibliotheek &
Dries Van Noten studiecentrum**
MoMu Library
& Dries Van Noten Study Center

1

Tijdelijke tentoonstelling
Temporary Exhibition

0

Tijdelijke tentoonstelling
Temporary Exhibition

Permanente tentoonstelling
Permanent Exhibition

MoMu Auditorium



-1

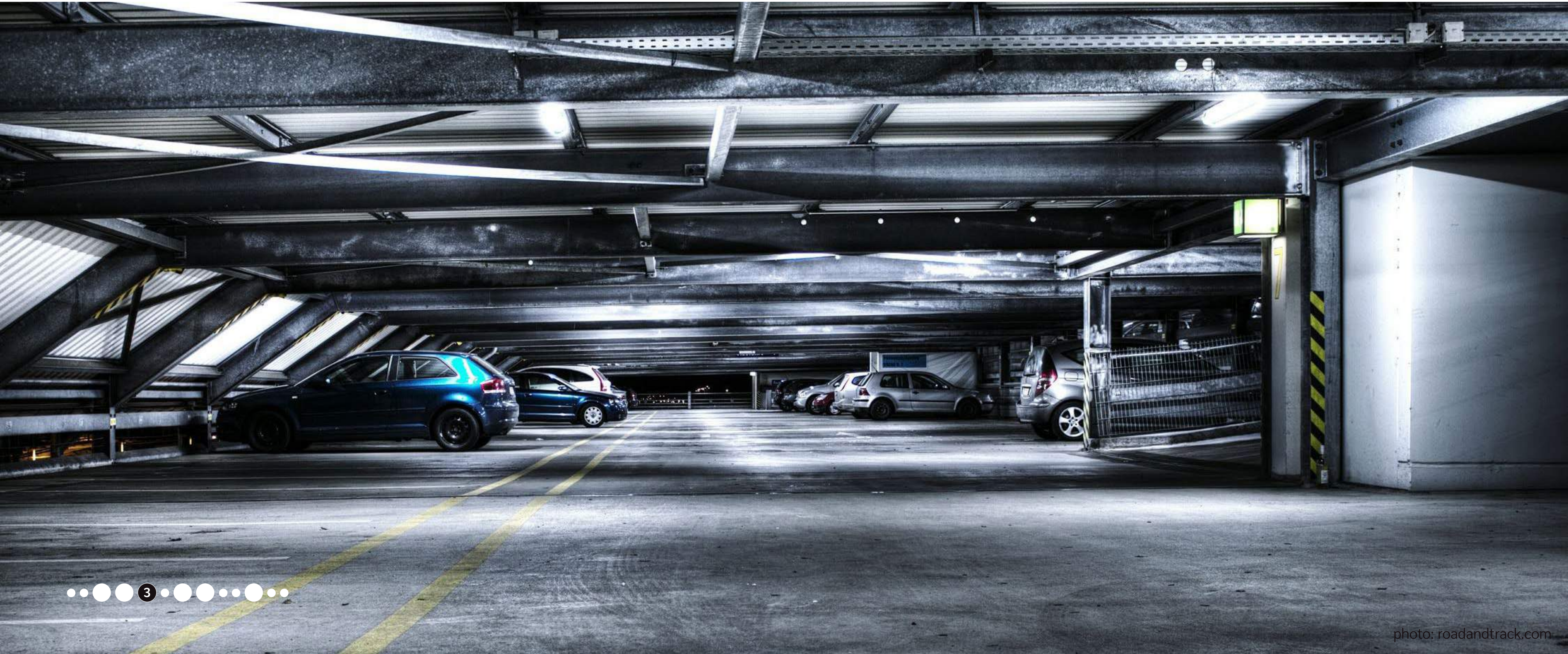




HOW GRAPHIC DESIGN HELPS US NAVIGATE OUR BUILDINGS IN...

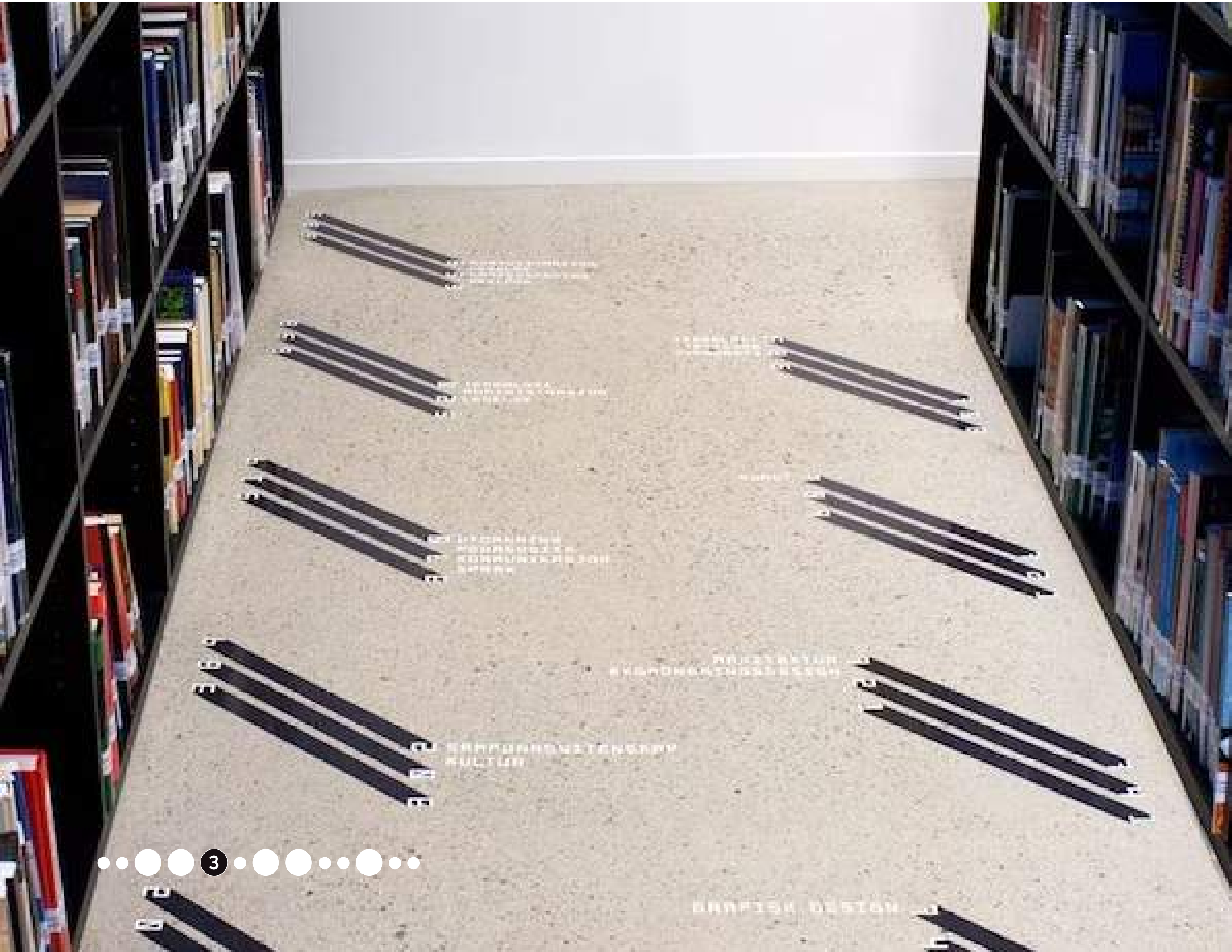


GARAGES?



LIBRARIES?





TOILETS?





FLOOR INDICATOR?





DIRECTORIES?





UNIVERSALITY



HOW CAN YOU MAKE YOUR INSTITUTION MORE ACCESSIBLE AND UNIVERSAL?

PROBLEMS THAT CULTURAL INSTITUTIONS HAVE/FIND

ACCESSIBILITY

(INTER)

www.vlaanderen.be/inter

UNIVERSALITY

LIMITED MOBILITY



COLOR WEAKENESS OR VISION IMPAIRMENT



DYSLEXIA



AUTISM



UNIVERSALITY

TEMPORARY LIMITATIONS



photo: babyandco.com



photo: media.istockphoto.com

ELDERLY PEOPLE



GENDER

MAY EVERYONE PEE?

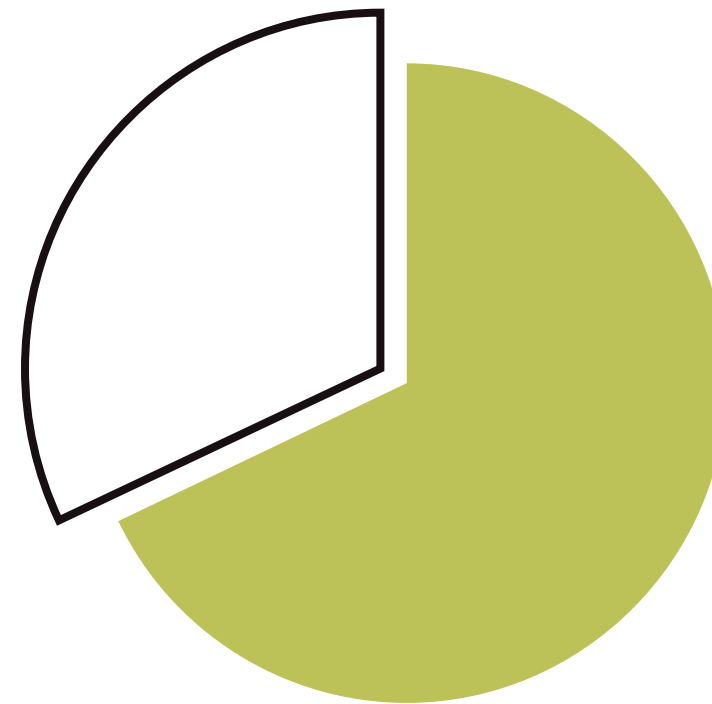
transgender people
report frequent
harassment,
specifically in relation
to the use of toilets

(2015 U.S. Transgender Survey)



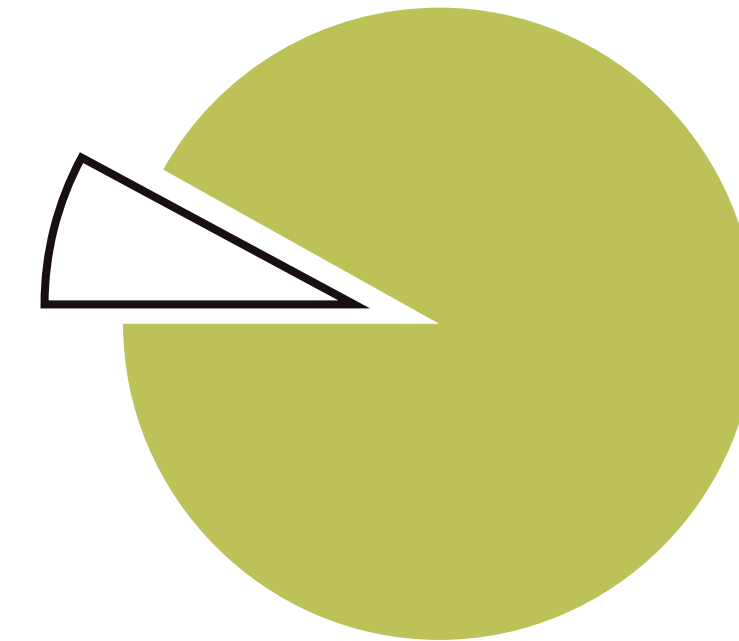
59%

avoid using public toilets to reduce the possibility of confrontations



32%

restrict consumption of food and drinks



8%

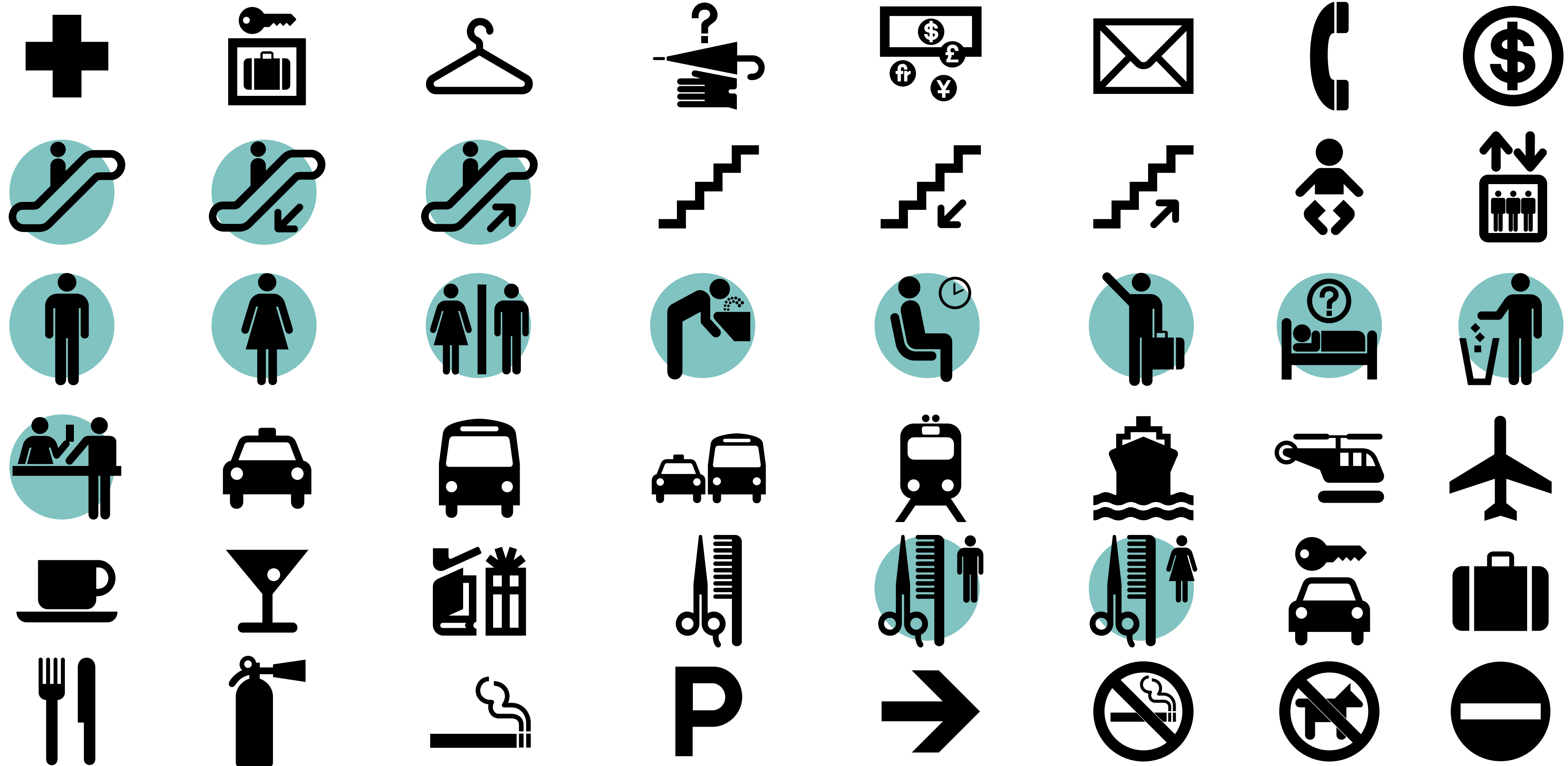
report having kidney problems and urinary tract infections as a result of avoiding public toilets

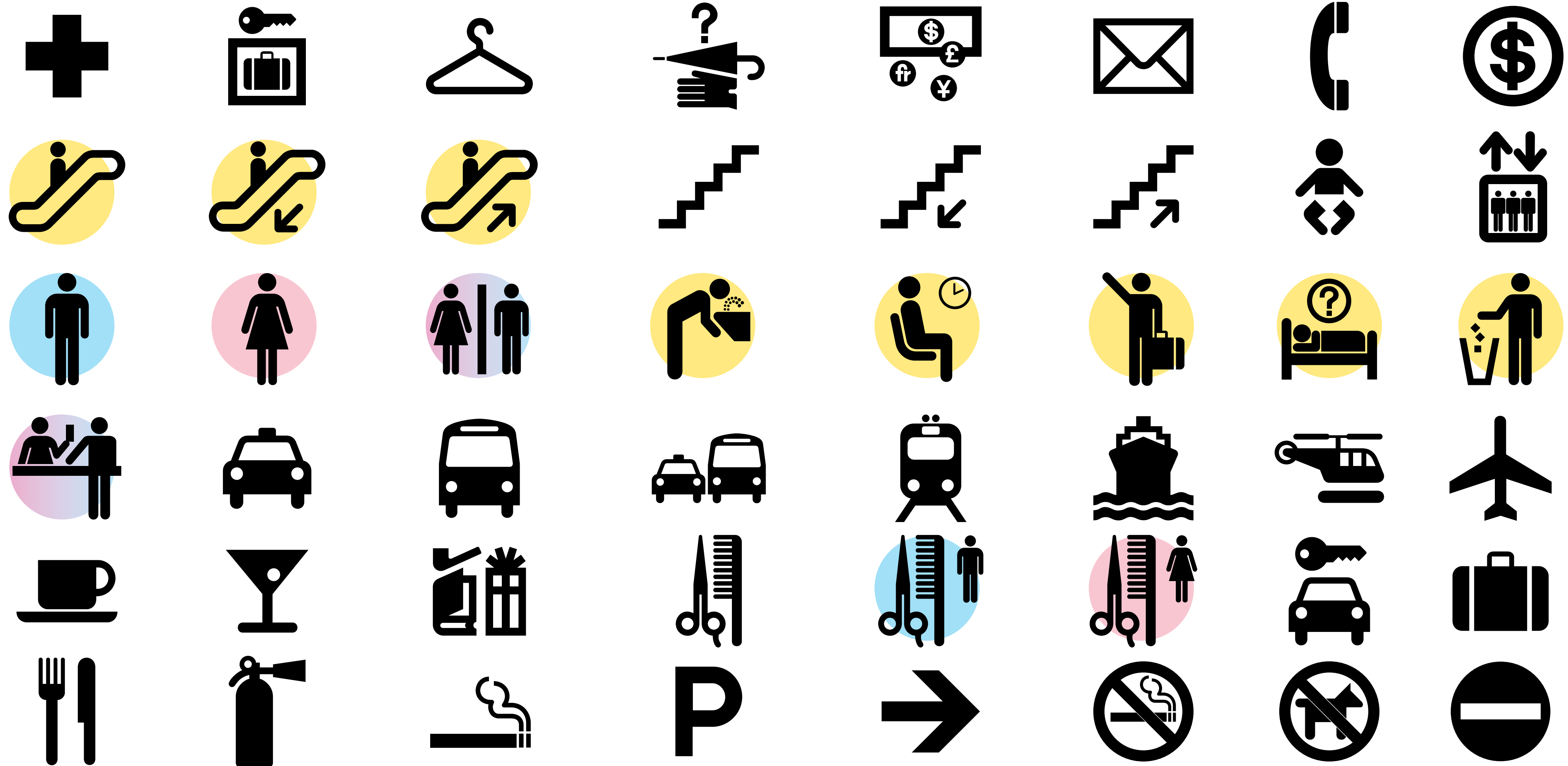
behind the symbol

society recognizes the **male figure as the rule** and the **female figure as the exception**

the male icon is used for both a male person and for a gender-neutral person, while the female icon is only used for females
(PATER, 2019)

false assumption of a standard that is white, male, and heterosexual
(LUPTON et al., 2021)





behind the symbol

pictograms are intended to convey neutrality, but they end up expressing cultural beliefs and stereotypes such as purely binary gender

a person can be unfairly judged or criticized because of their gender and its attendant stereotypes (WOLICKI, 2015)

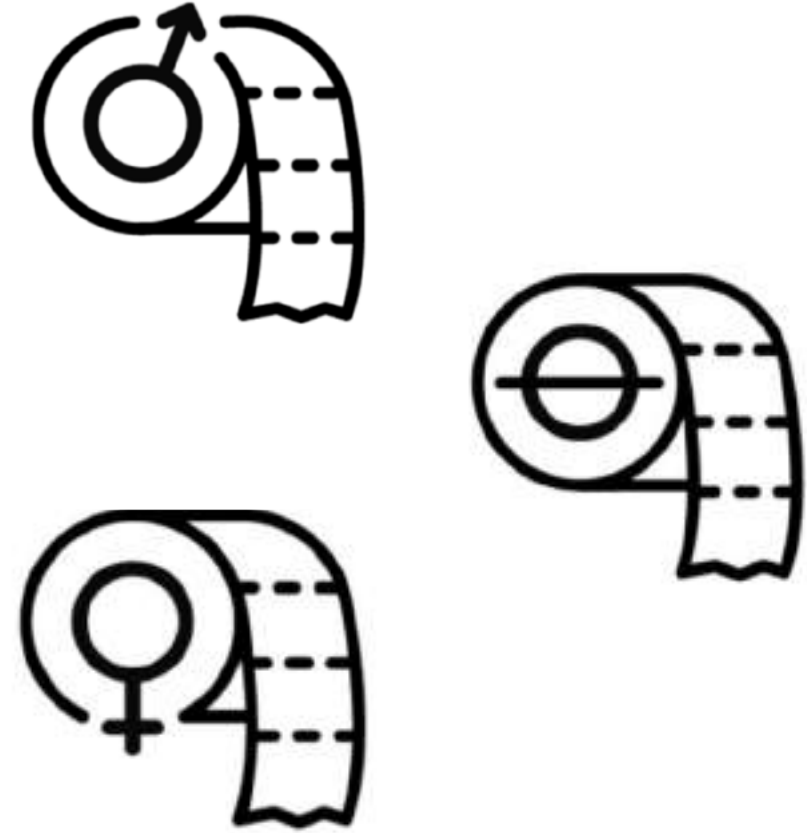
negative attemps



UNIVERSALITY



INCLUSIVE



Leithris Toilets



0.70

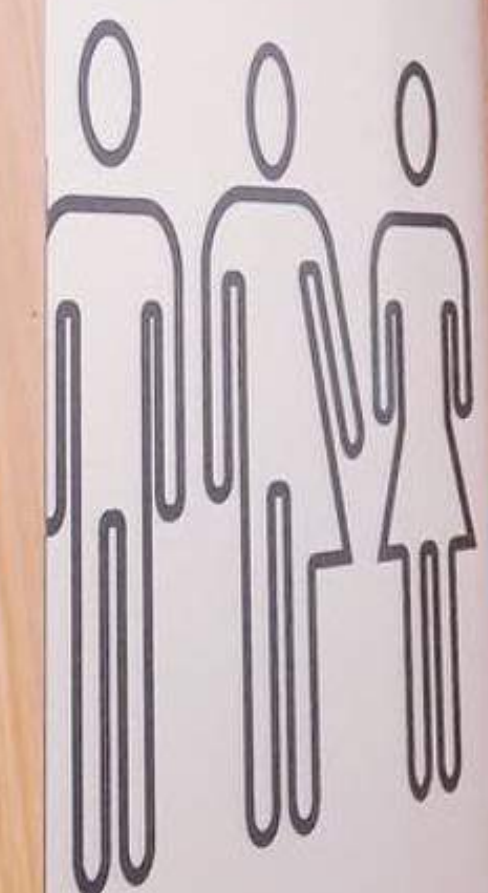


COMPANION CARE

ALL GENDER

HAVE YOU EVER GOT LOST? | APRIL 2023

Ilinscne Gender Neutral

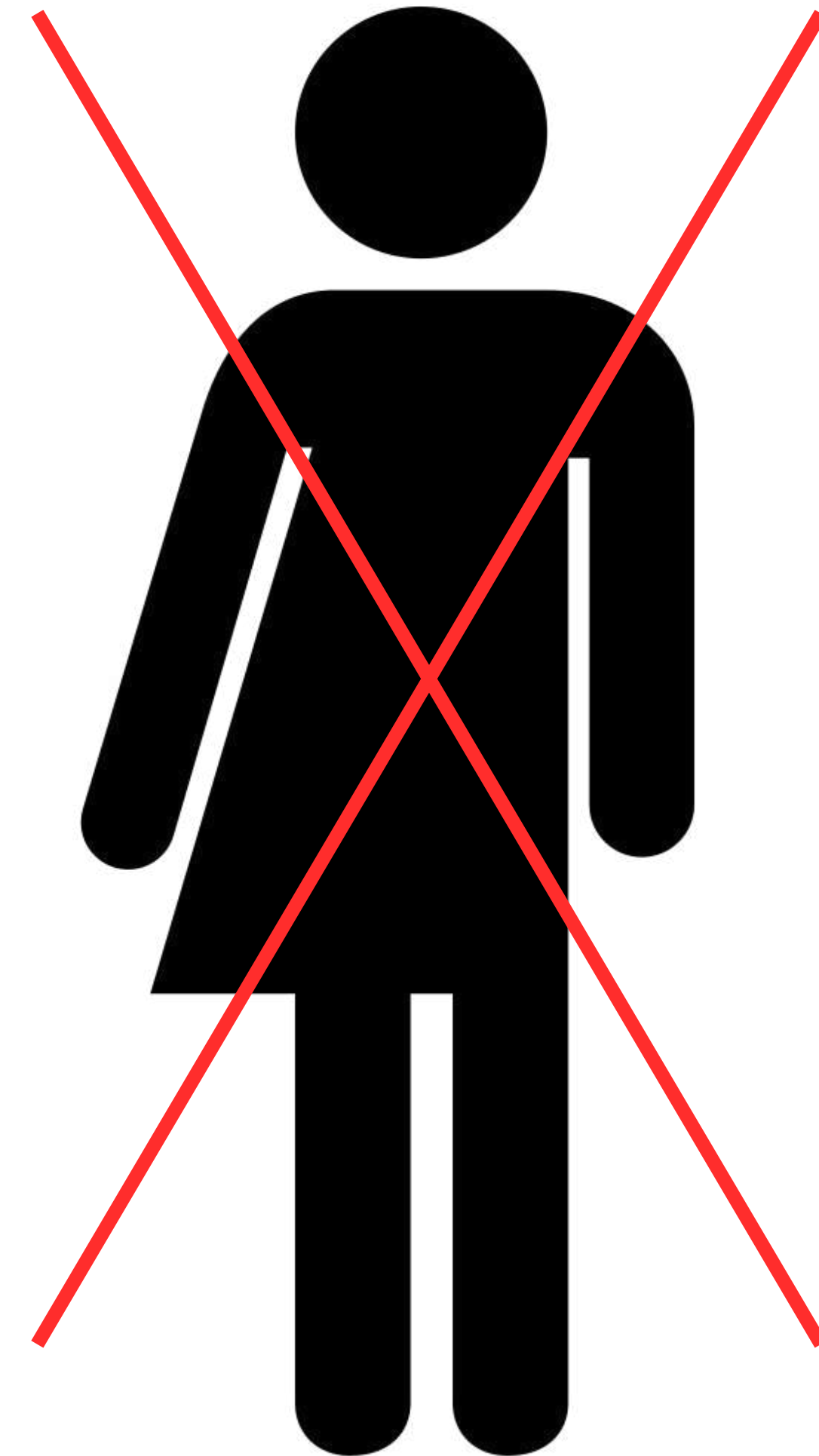


Ilinscne Gender Neutral

behind the symbol

- half male, half female figure
- reinforcement of stereotypes (feminine dress)
- reinforcement of binary gender

in-depth research and studies are needed to develop a pictogram system that is more representative, respectful and neutral

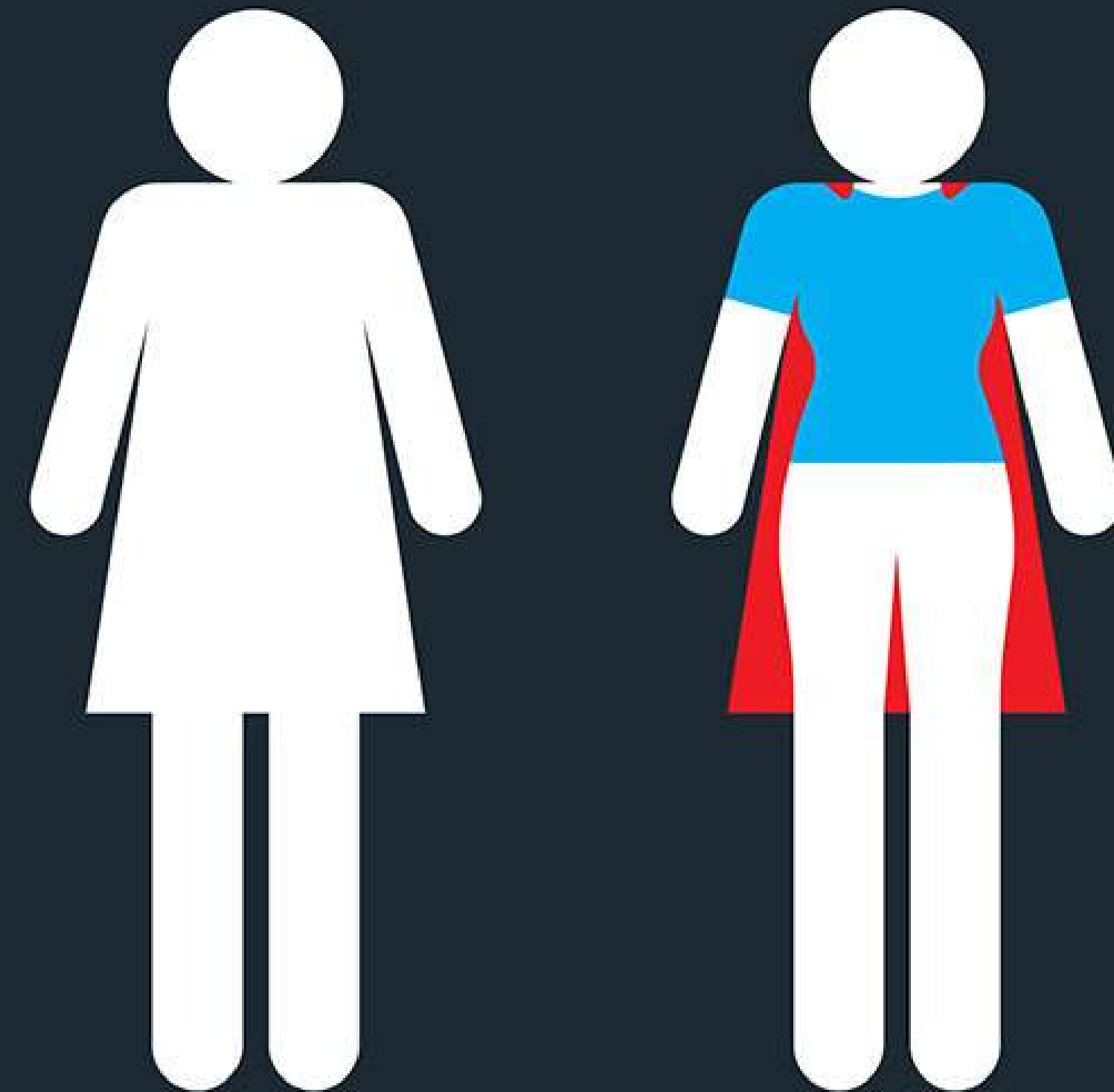


#ItWasNeverADress campaign

fun new concept for toilet signs

“shift perceptions and assumptions about women and the audacious, sensitive, and powerful gestures they make every single day”

instead of the dress-wearing bathroom-sign figure we’re used to, features a woman in a superhero-style cape



It was never a dress.

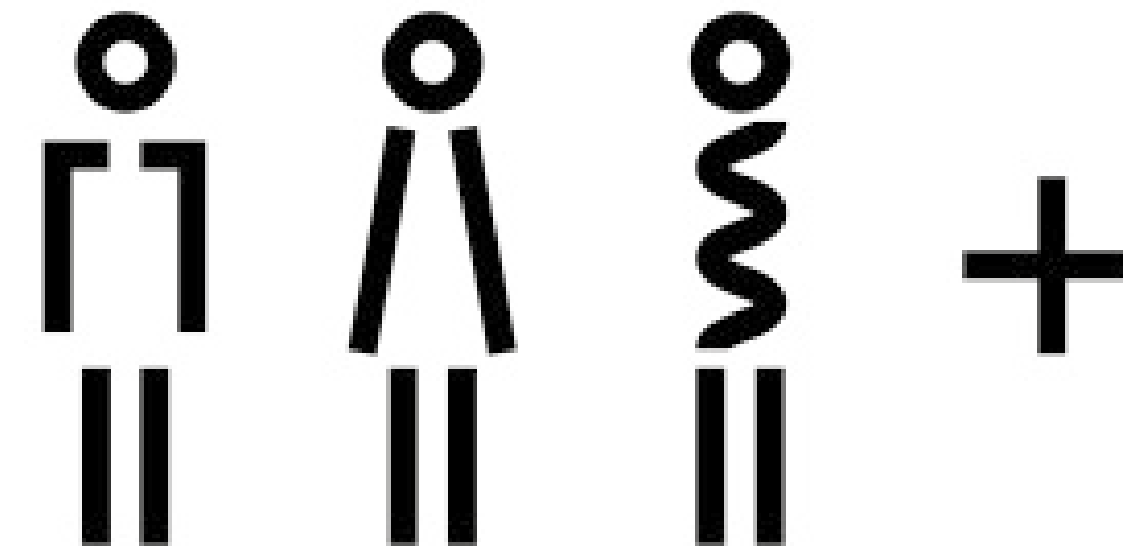
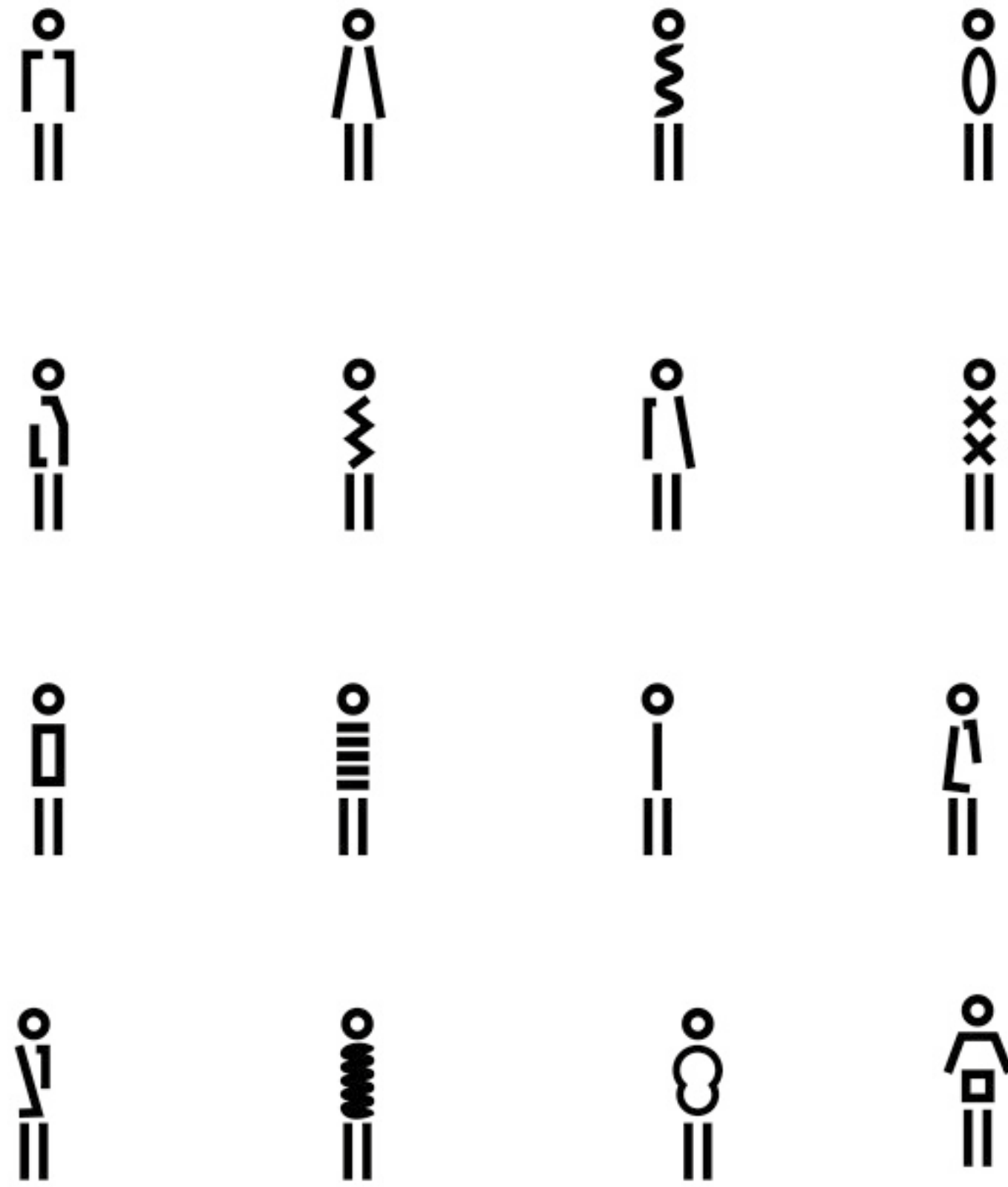
positive attempts







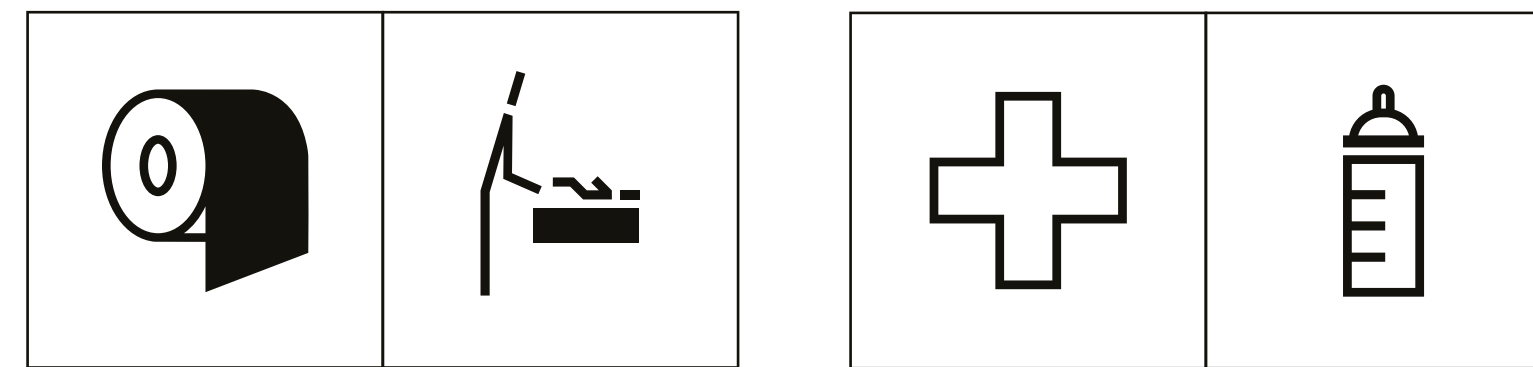
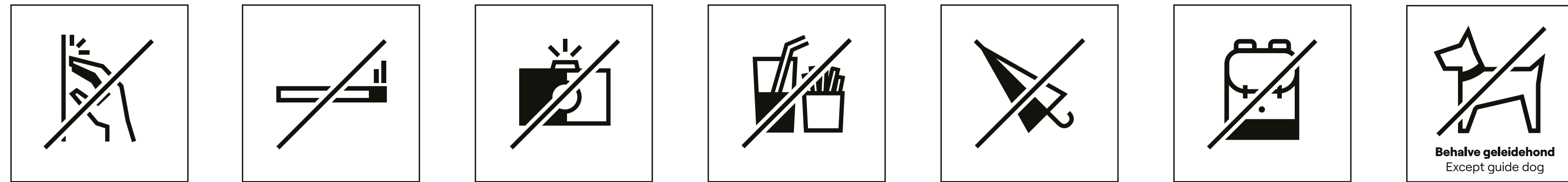
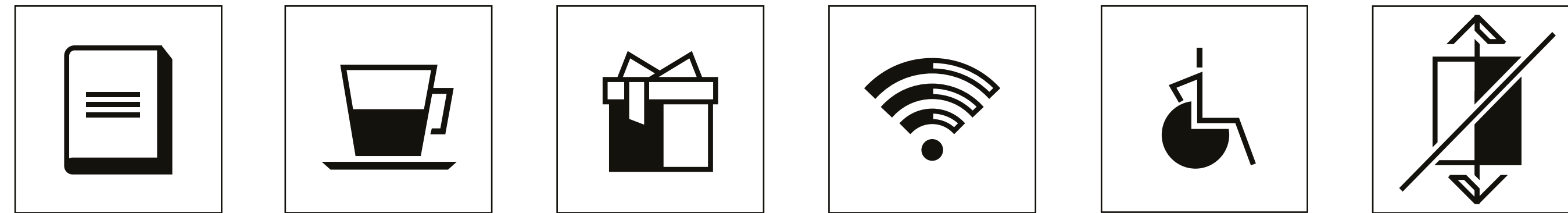
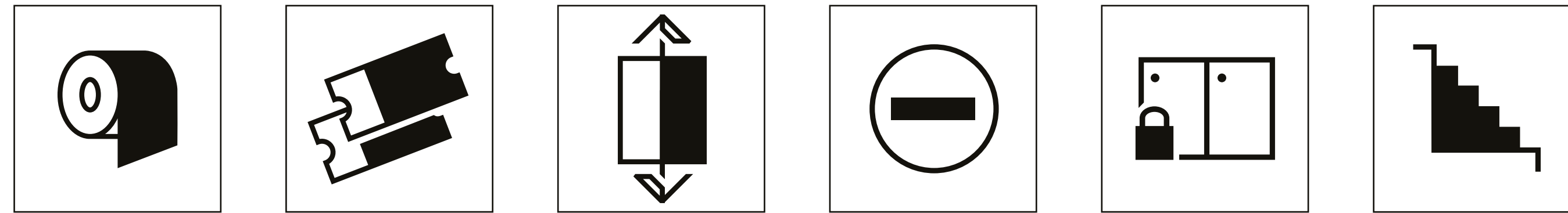
The Photographer's Gallery - London, United Kingdom



The Photographer's Gallery - London, United Kingdom



ModeMuseum - Antwerp, Belgium



MODE – Koninklijke Academie voor Schone Kunsten Antwerpen
FASHION – Royal Academy of Fine Arts Antwerp **3**

Kantoren
Offices **2**

MoMu bibliotheek & Dries Van Noten studiecetrum
MoMu Library & Dries Van Noten Study Center

Tijdelijke tentoonstelling
Temporary Exhibition **1**



0 **Permanente tentoonstelling**
Permanent Exhibition

Tijdelijke tentoonstelling
Temporary Exhibition

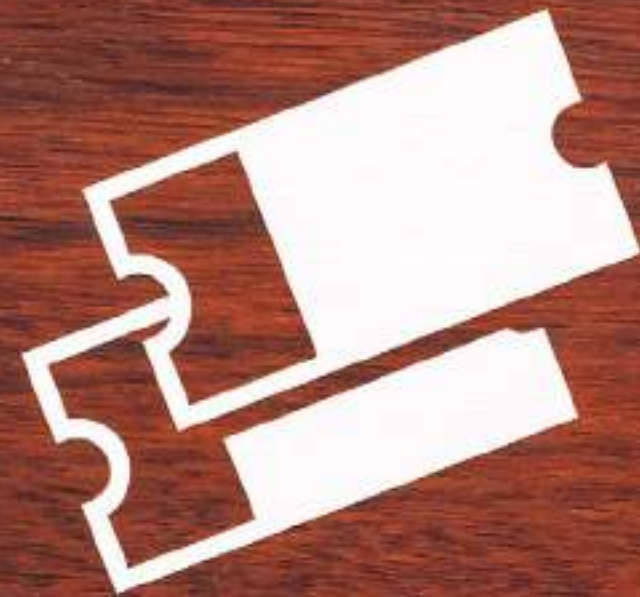
MoMu Auditorium



-1  



MOMMA ADDITION



-1



Toiletten
Restrooms



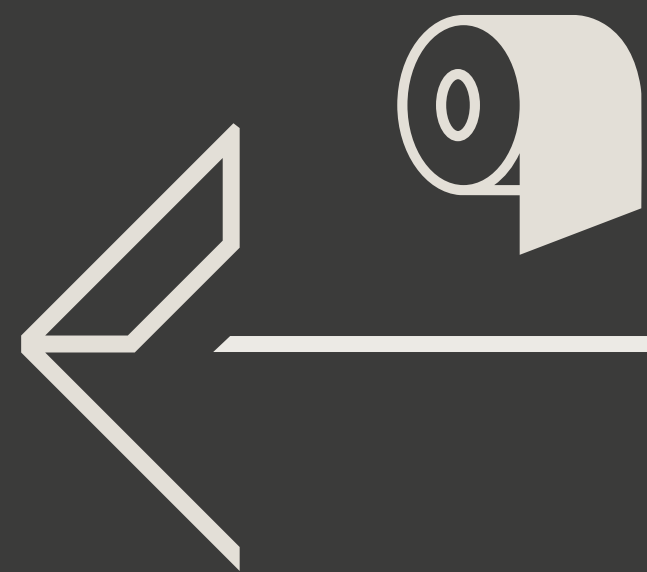
A



B

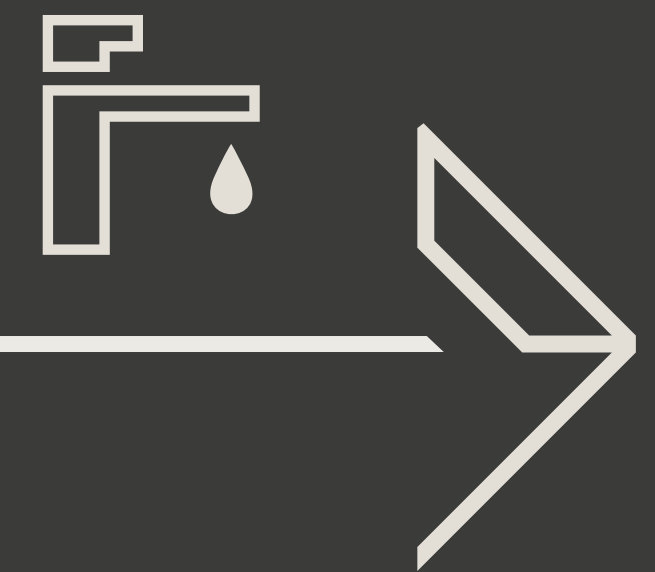


after the system was installed, a helpful sign was added at the entrance to explain how to use the toilets because visitors were confused



**Onze toiletten zijn genderinclusief.
Dit betekent dat iedereen,
zonder onderscheid, ze kan gebruiken.
Dank je om het toilet netjes achter te laten.**

Our restrooms are gender inclusive.
This means that anyone can use them
regardless of their gender.
Please help keep this restroom clean.



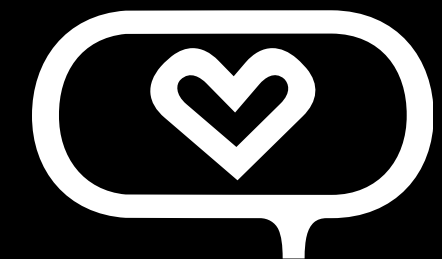
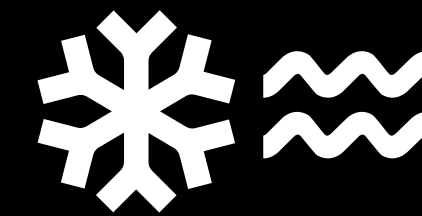
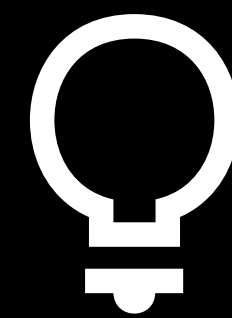
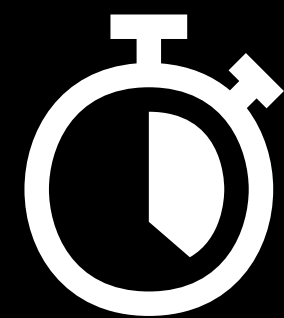
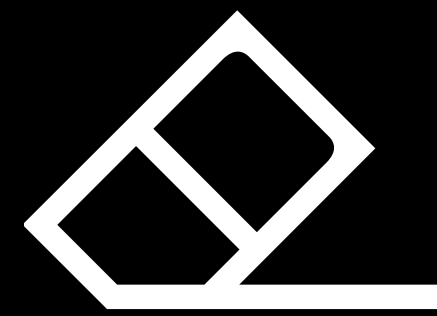
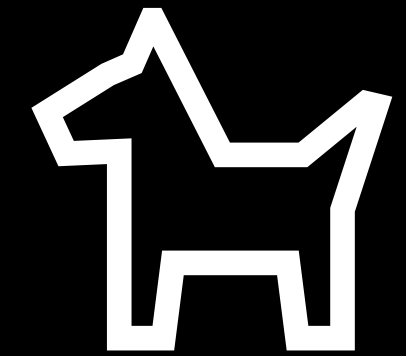
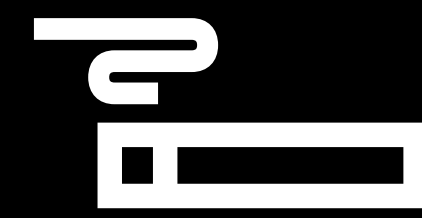
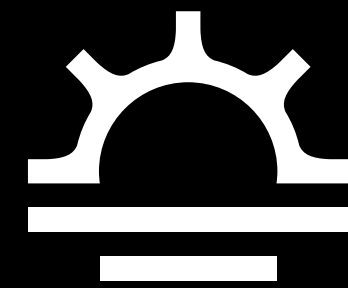
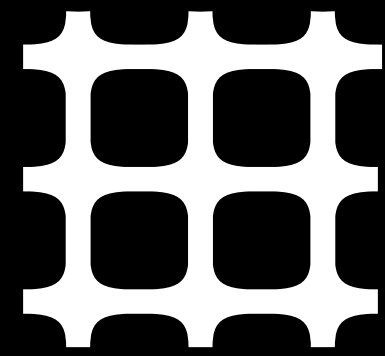
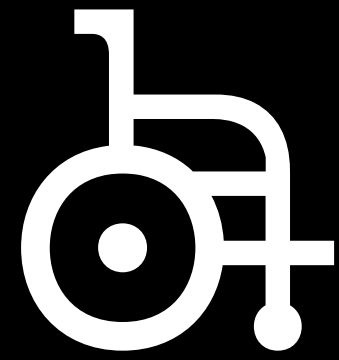
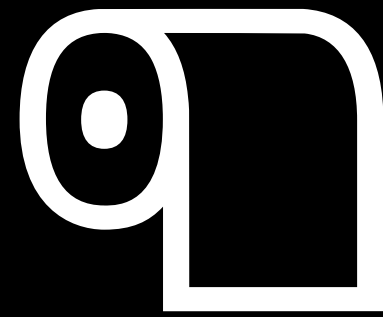
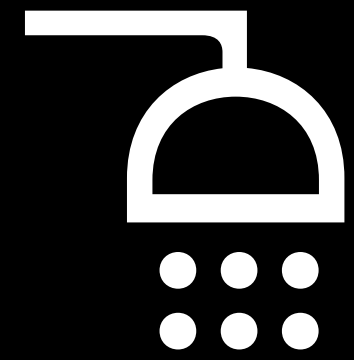
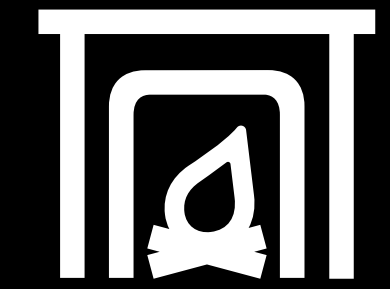
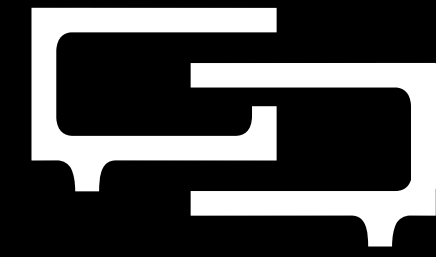
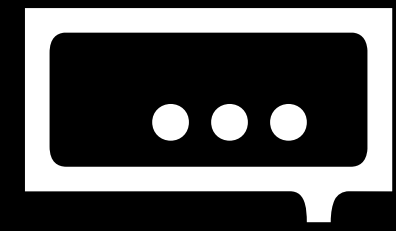
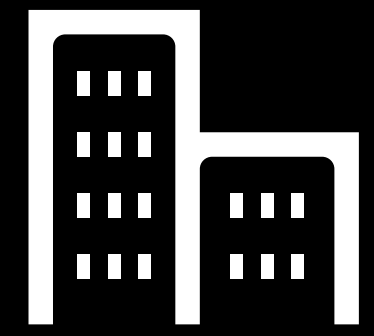
TRINCA - Porto Alegre, Brazil

each toilet is stand-alone and without gender designation

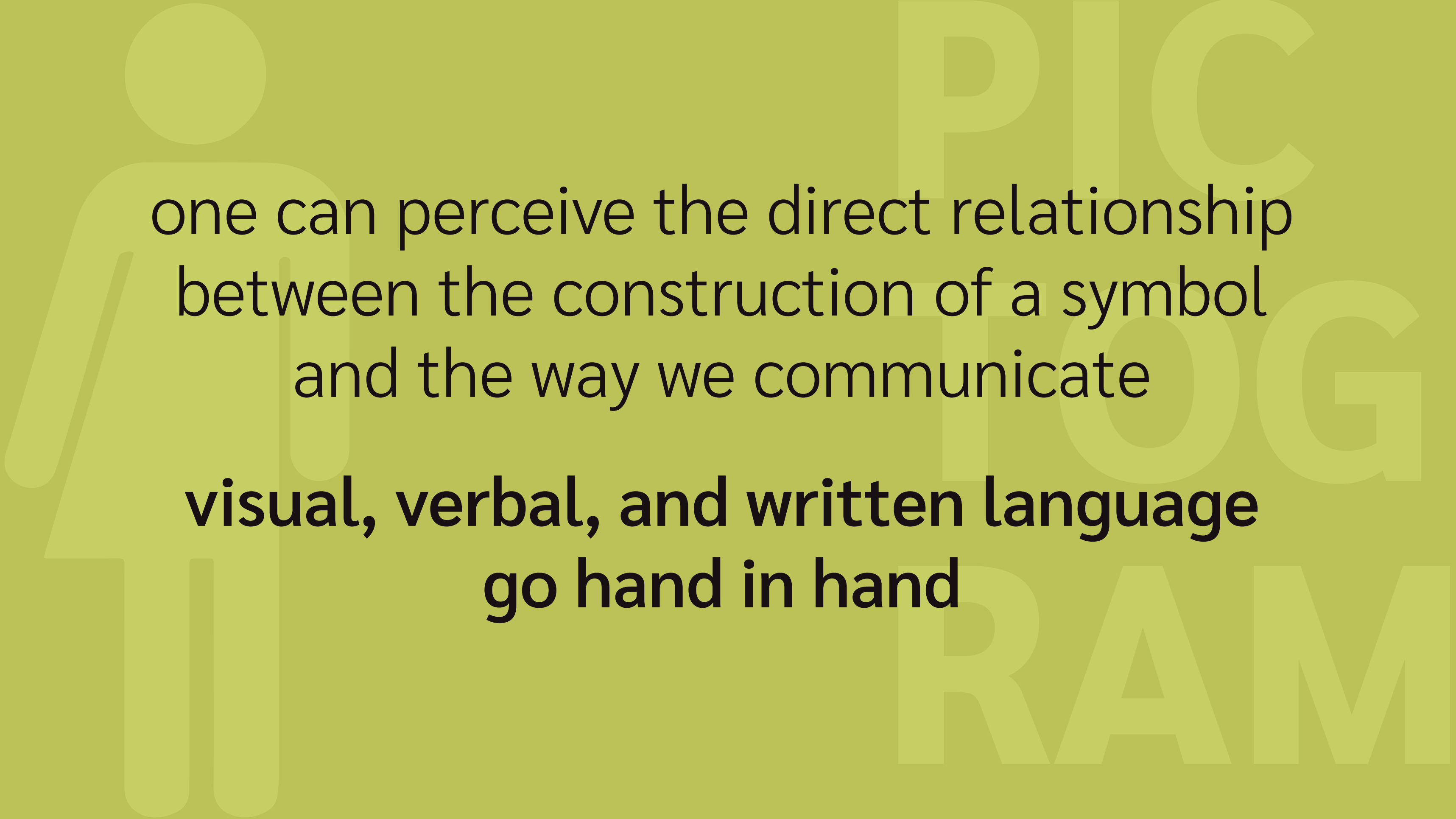
there is **no human representation** in any pictogram







pictograms convey messages
reflecting **social position, values,
and behavioural principles**



one can perceive the direct relationship
between the construction of a symbol
and the way we communicate

**visual, verbal, and written language
go hand in hand**

there is clear need for a change that goes
beyond images to indicate a toilet

**this should impact the way people
communicate with each other and with
the spaces they move through**



TENDER



PRACTICE



tour in the museum

cards with roles

routes

starting from the outside of the museum

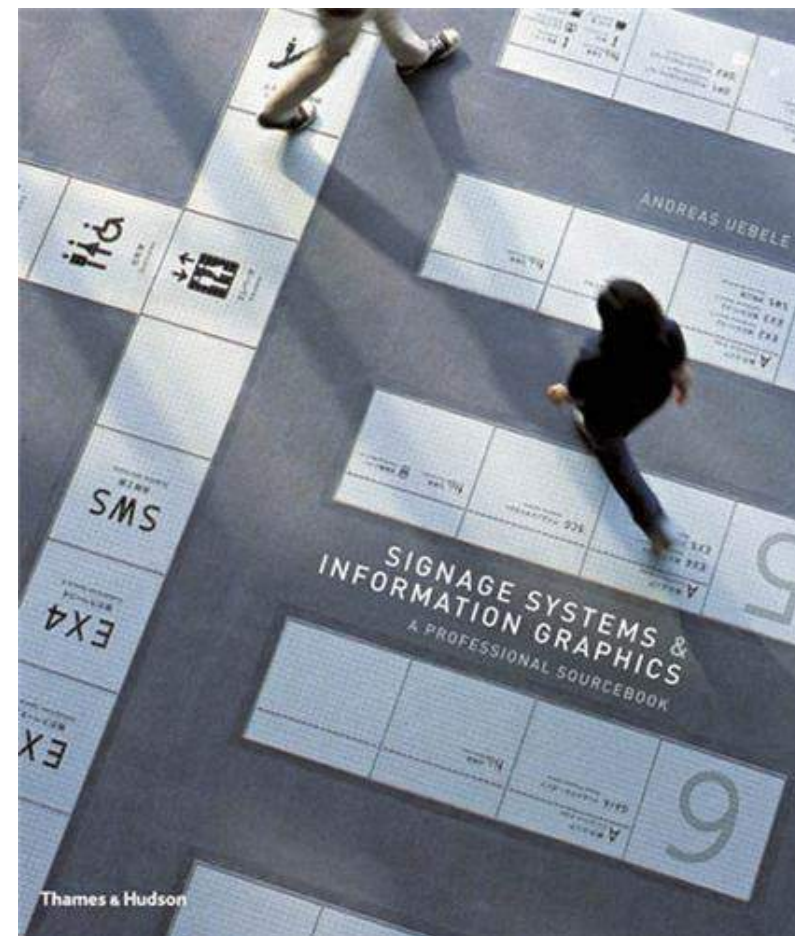
- A with backpack** - desk, lockers, toilet, temporary exhibition, library, toilet, locker
- B wearing glass 1** - desk, café, permanent exhibition, auditorium, toilet
- C wearing glass 2** - café, desk, permanent exhibition, AP via stairs, down by elevator
- D using a wheelchair** - bookshop, desk, permanent exhibition, auditorium, toilet
- E with child** - desk, family tour, family toilet, MoMu shop
- F foreigner - does not speak Dutch** - desk, MoMu offices for a meeting, toilet, MoMu shop, café

DISCUSSION:
PERCEPTIONS AND FEELINGS
GROUPS OF 05/06 PARTICIPANTS

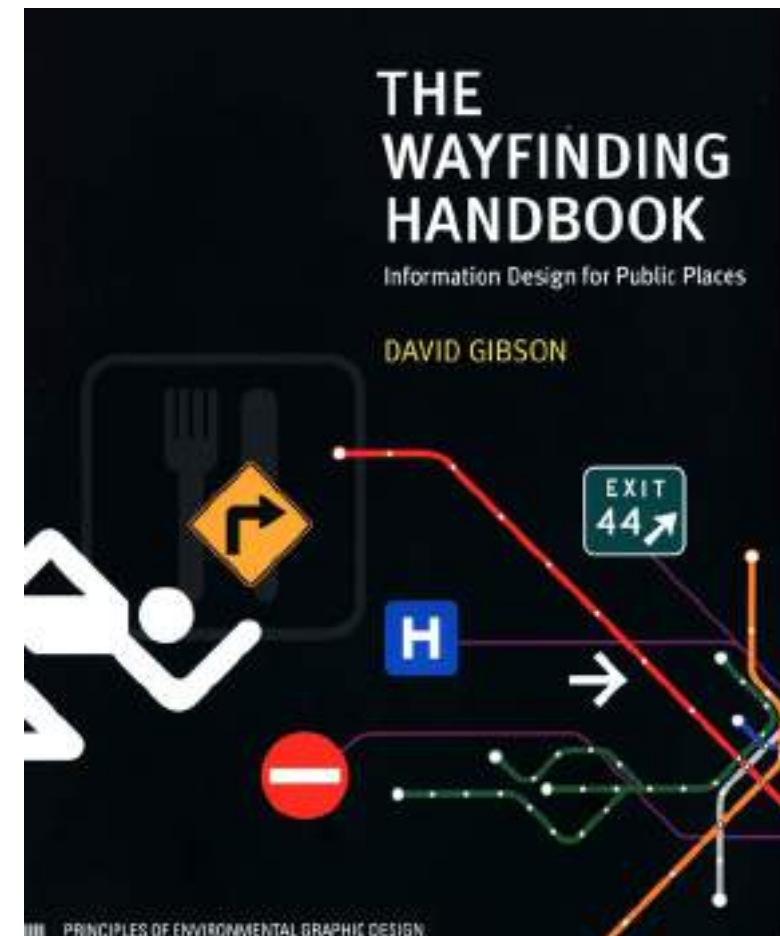
WRAP UP



references



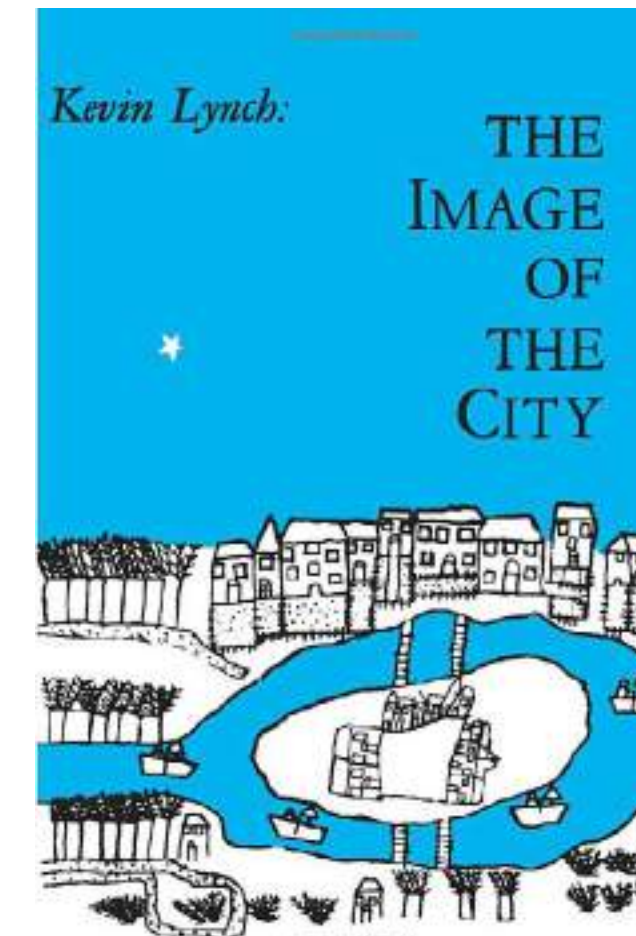
SIGNAGE SYSTEMS &
INFORMATION GRAPHICS
Andreas Uebele



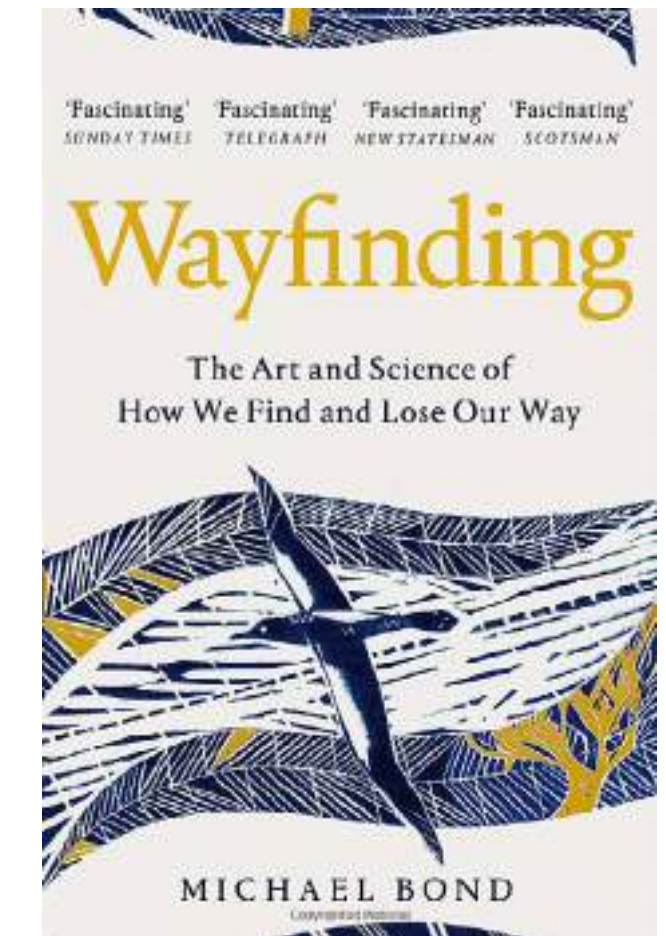
THE WAYFINDING HANDBOOK:
INFORMATION DESIGN FOR
PUBLIC PLACES
David Gibson



SEÑALETICA
Joan Costa



THE IMAGE OF THE CITY
Kevin Lynch



WAYFINDING: THE ART AND
SCIENCE OF HOW WE FIND
AND LOSE OUR WAY
Michael Bond

HAVE YOU EVER GOT LOST?

the importance of
Wayfinding Design for
cultural institutions

Monique Verelst
faro.be

An Teyssen
momu.be

Luciana Mattiello
studiomda.be