

STUDIO/MDA

wayfinding design



BRAZIL

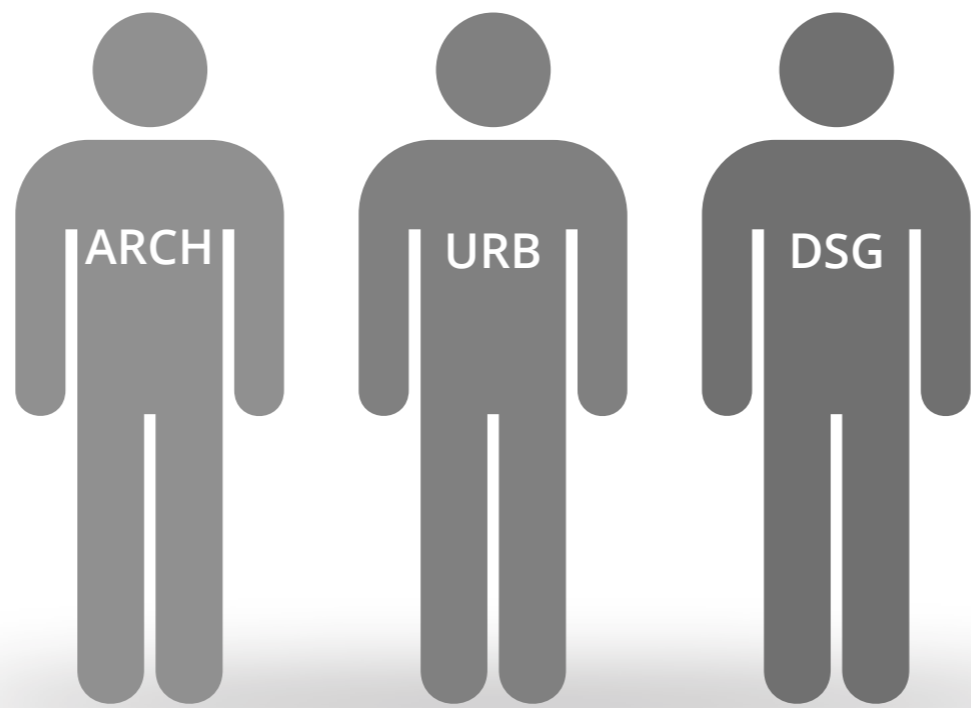
ARGENTINA

URUGUAY

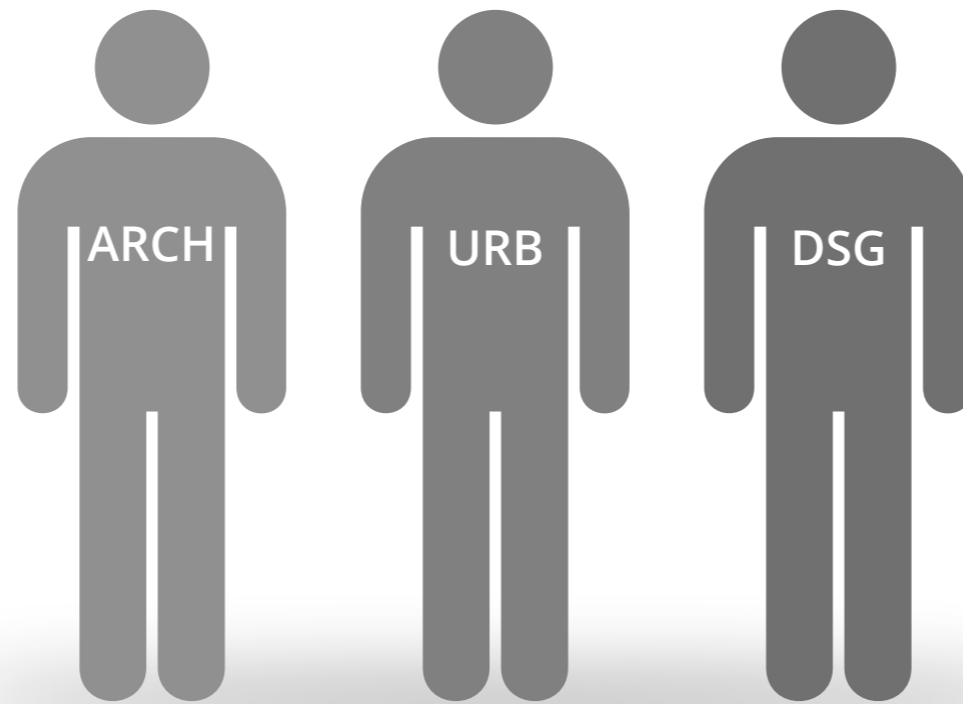
Porto Alegre

PORTO ALEGRE

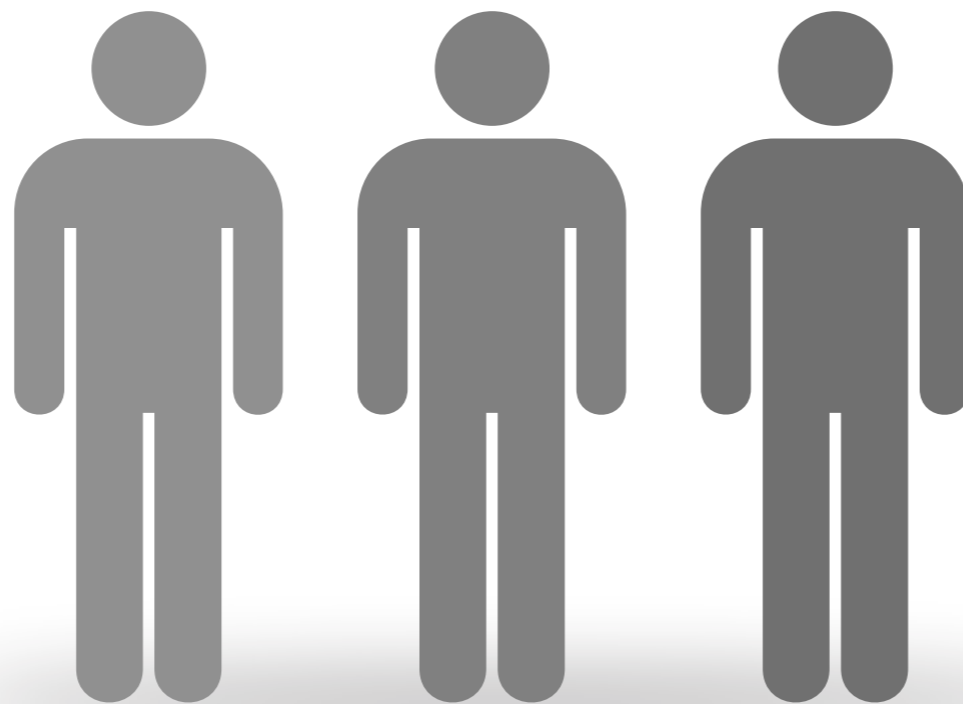




WE ARE ARCHITECTS,
URBANISTS AND DESIGNERS



SPECIALIZED, PASSIONATE
AND DEEPLY CURIOUS ABOUT
WAYFINDING



OUR WAYFINDING
IS MADE FOR
PEOPLE

MUSEUM

MUSEUM

EXPERIENCE

Pleasant

Peaceful



STRESSFUL ASPECTS



STRESSFUL ASPECTS



NEGATIVE EXPERIENCE

ENVIRONMENT

Confusing
Complex



NEGATIVE EXPERIENCE

EXPERIENCE
Frustrating

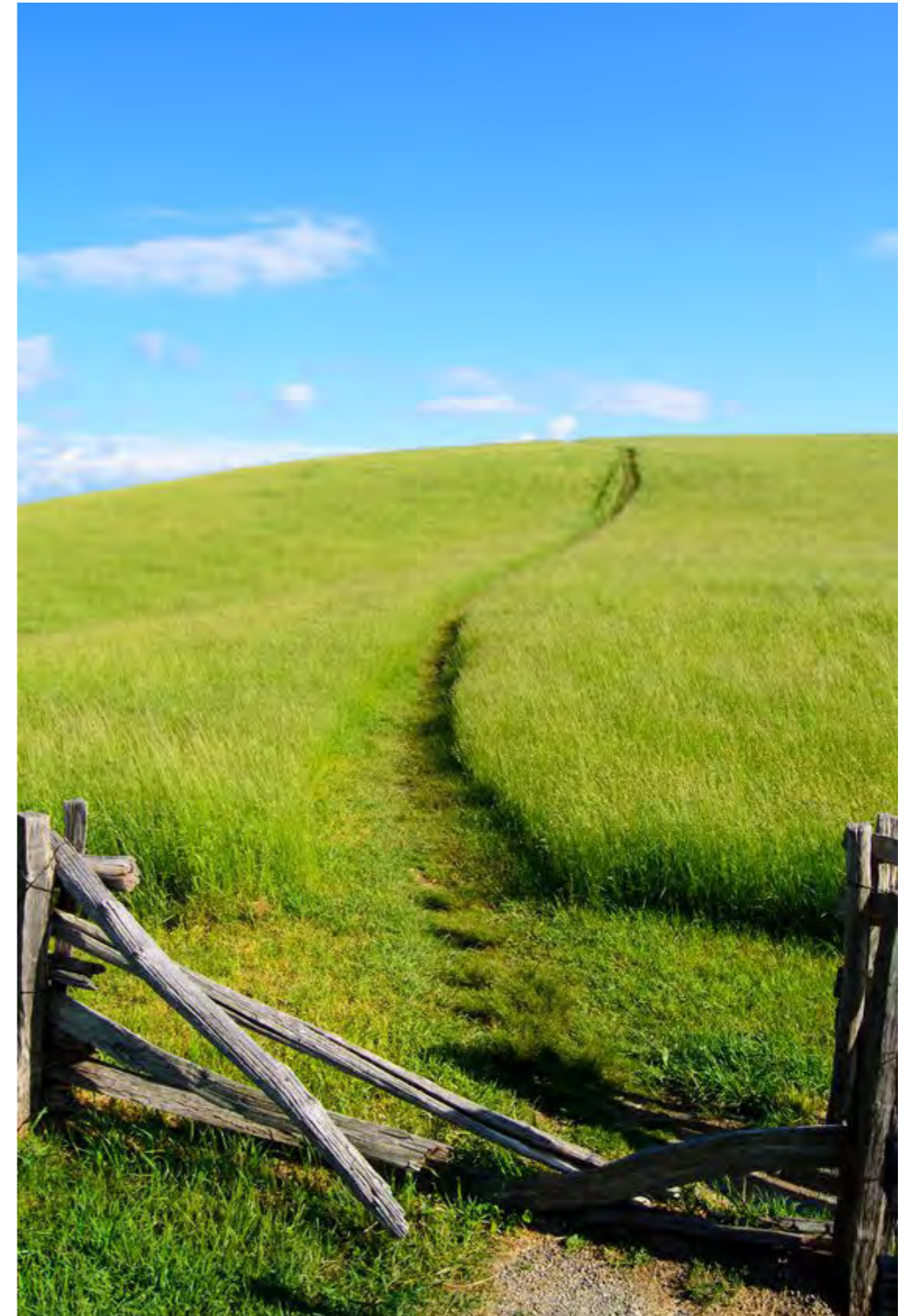


POSITIVE EXPERIENCE

ENVIRONMENT

Welcoming

Uncomplicated

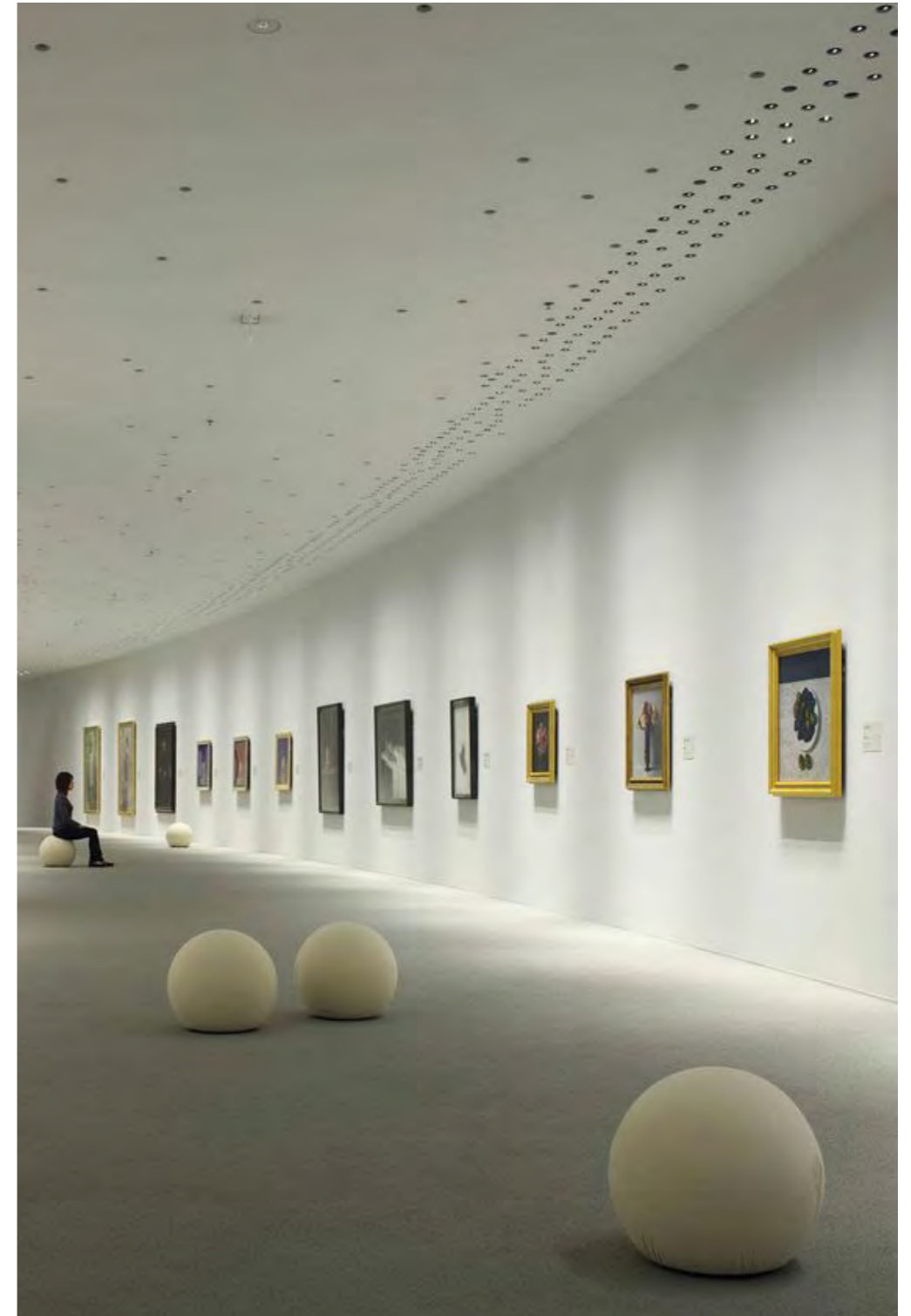


POSITIVE EXPERIENCE

EXPERIENCE

Pleasant

Enjoyable



MUSEUM | In the service of society and its development



MUSEUM | HERITAGE



MUSEUM | EDUCATION



MUSEUM | STUDY

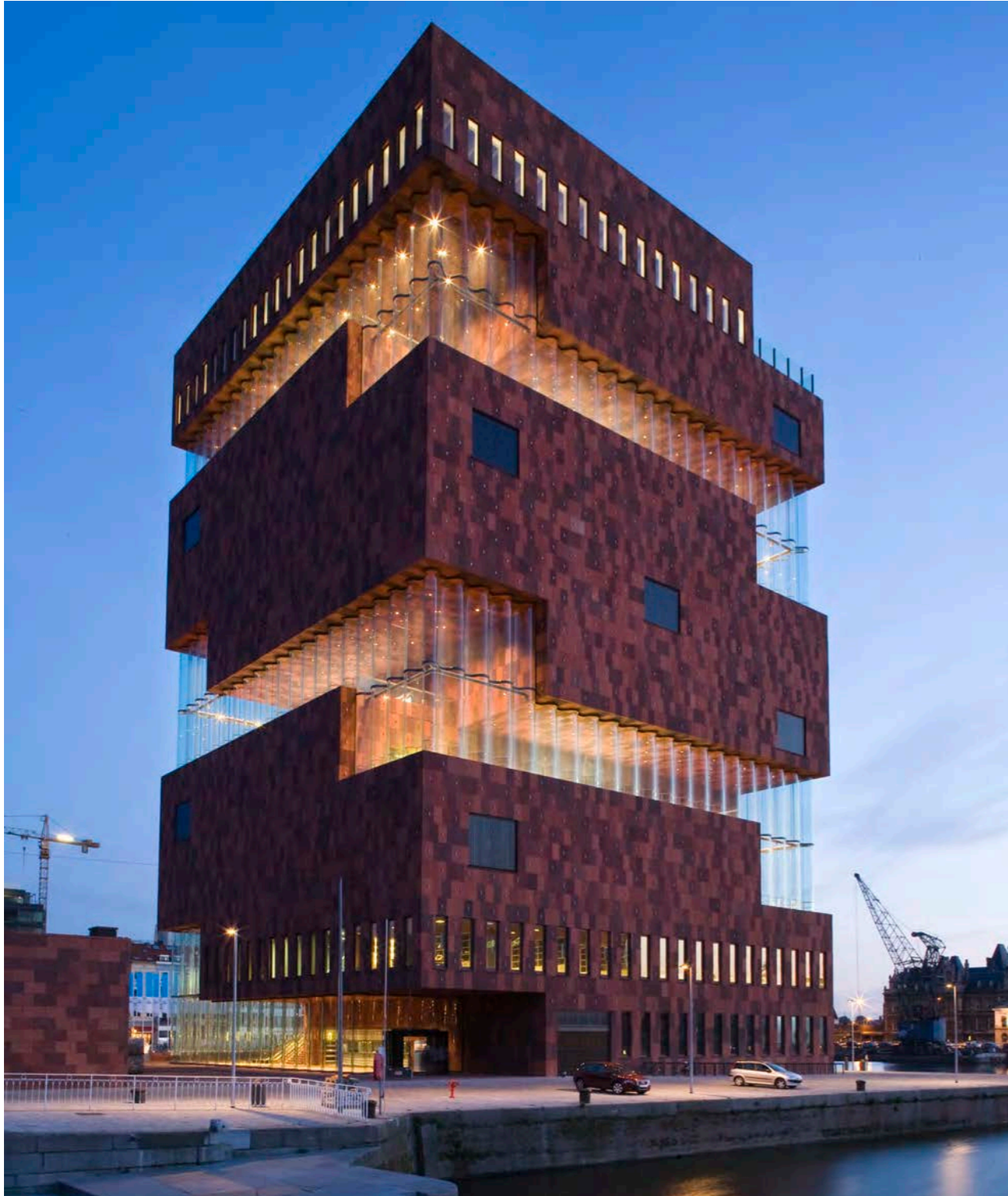


MUSEUM | ENJOYMENT



THE SITE

THE SITE



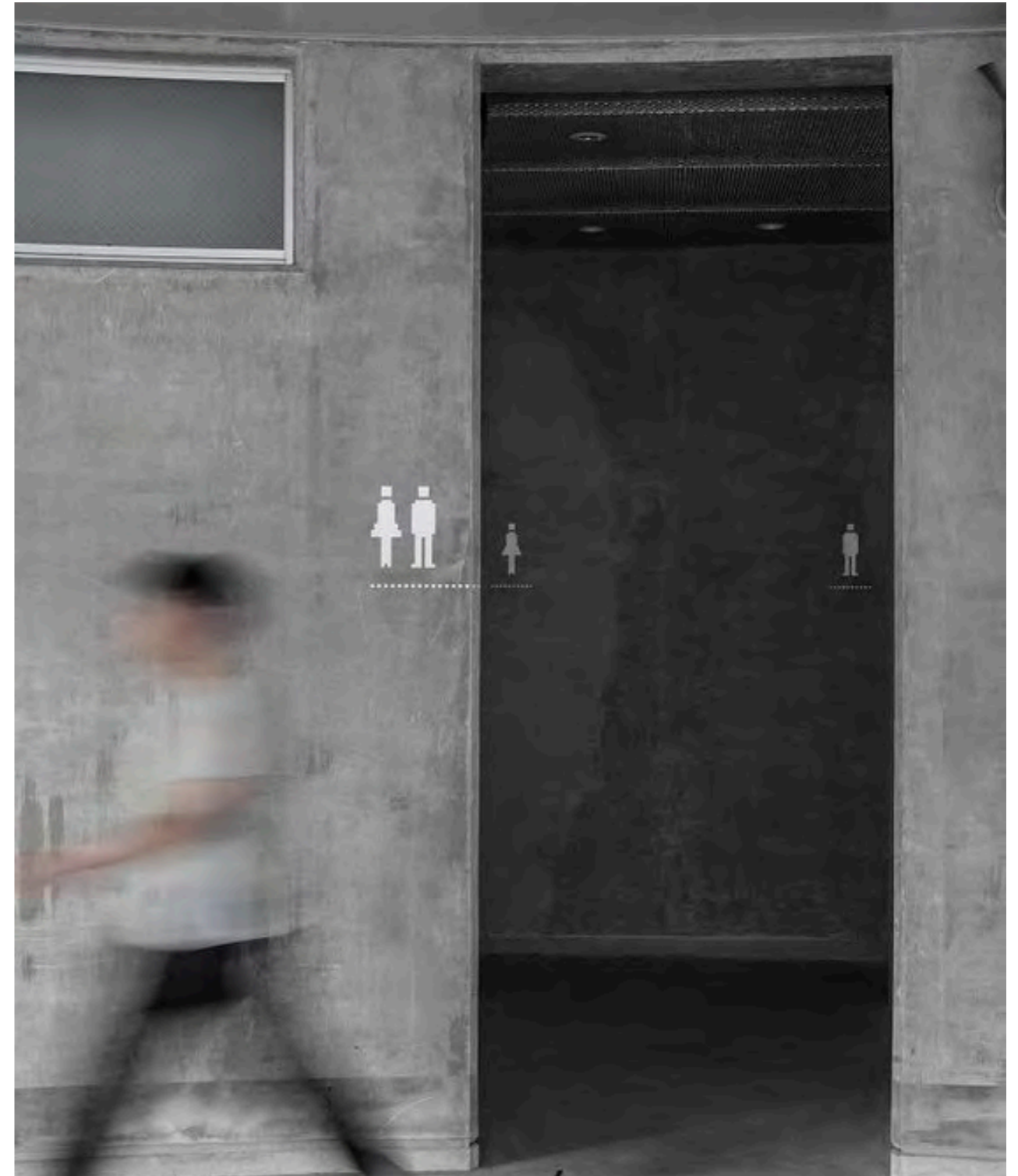
THE SITE | RECEPTION



THE SITE | EXHIBITION ROOMS



THE SITE | SUPPORT AREAS | RESTROOMS



THE SITE | SUPPORT AREAS | CAFÉ



THE SITE | SUPPORT AREAS | SHOP



VISITORS

VISITORS | AT LEISURE



VISITORS | PROFESSIONALS



VISITORS | GROUPS



VISITORS | SPECIAL ASSISTANCE



COMBINATION | CONTENT + SITE + PUBLIC



EXPERIENCE

EXPERIENCE | AESTHETICS



EXPERIENCE | EMOTIONS



EXPERIENCE | PERSONAL SIGNIFICANCE



WAYFINDING

WAYFINDING | Ensures that people get to their destination



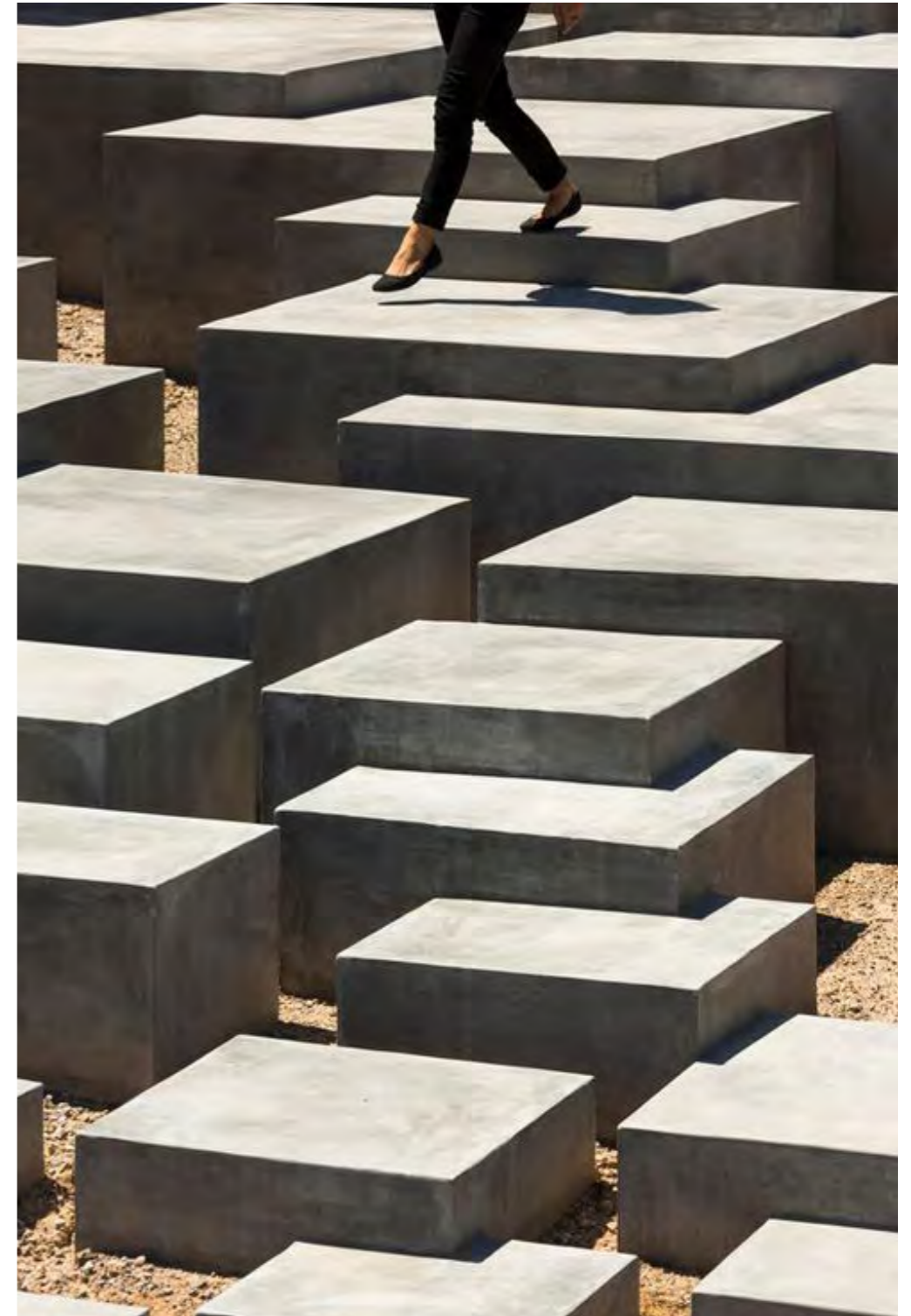
WAYFINDING

Helps to
make and
execute a plan



WAYFINDING

Encourages self guidance



WAYFINDING

Organizes
flow of people



WAYFINDING

Makes
environment
more legible



WAYFINDING

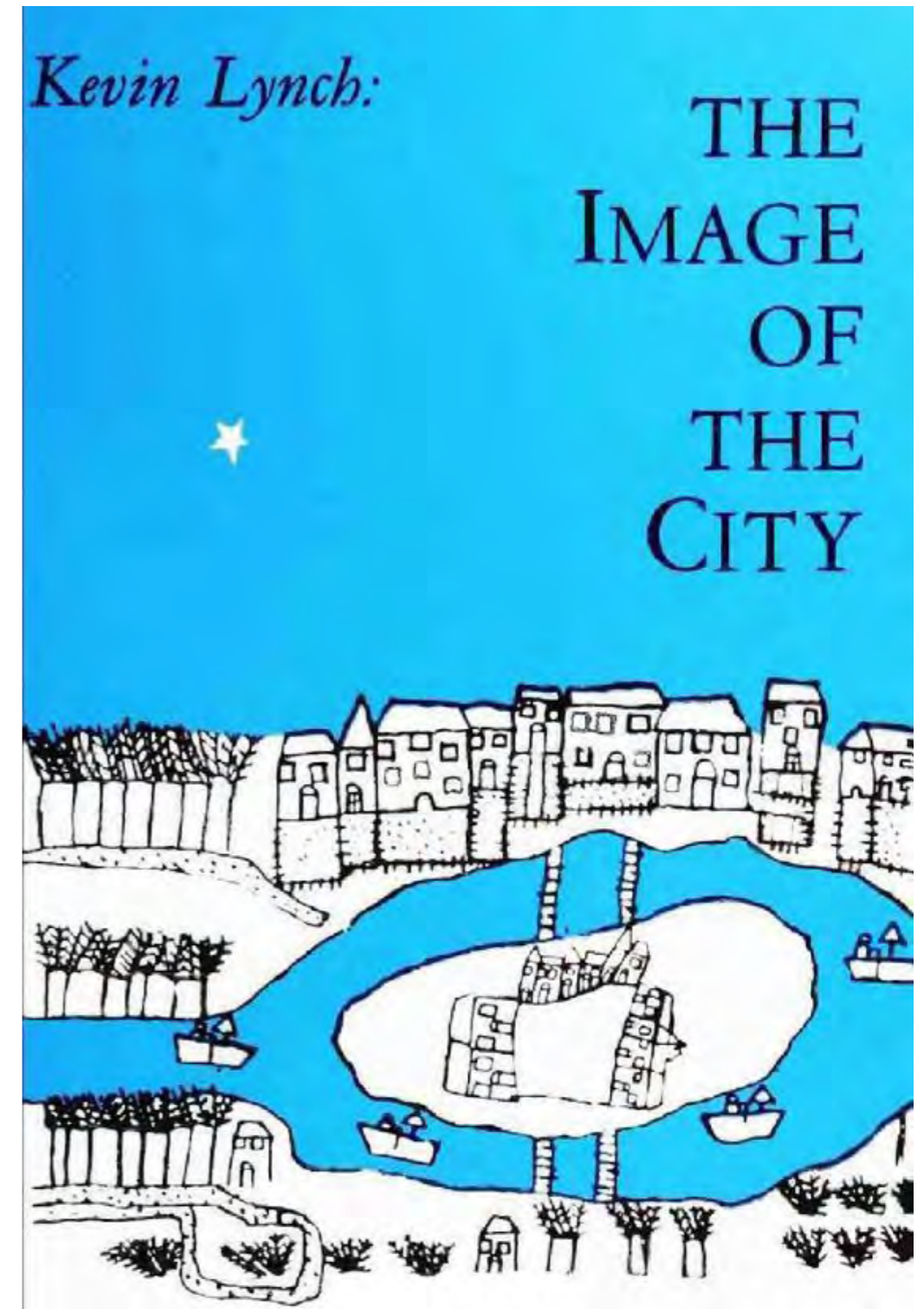
Provides
comfortable
atmosphere



WAYFINDING

The term Wayfinding was first used by the Architect Kevin Lynch, in his book - The Image of the City (1960) . The book is the result of a five-year study on how observers take in information of the city, and use it to make mental maps.

Lynch's conclusion was that people formed mental maps of their surroundings.



WAYFINDING

(ORIENTATION)

"HOW TO GET TO
YOUR DESTINATION"

WAYFINDING

THIS HAPPENS WHEN WE KNOW OUR
EXACT LOCATION IN AN ENVIRONMENT
AND HOW TO REACH OUR DESTINATION

WAYFINDING

DECISION MAKING

+

TAKING ACTION

WAYFINDING

DECISION MAKING

PLAN OF ACTION

“FIND THE MUSEUM, ENTER THE BUILDING,
BUY YOUR TICKET, FIND THE LOCKER TO LEAVE
YOUR BACKPACK, GO TO THE RESTROOM, UNDERSTAND
HOW THE CONTENT IS ORGANIZED, FOLLOW THE ROUTE,
BUY A SOUVENIR AT THE SHOP BEFORE YOU LEAVE...”

WAYFINDING

ACTING ON A DECISION

TAKING STEPS IN THE RIGHT PLACE

TURN RIGHT
GO UP
ENTER
GO AROUND

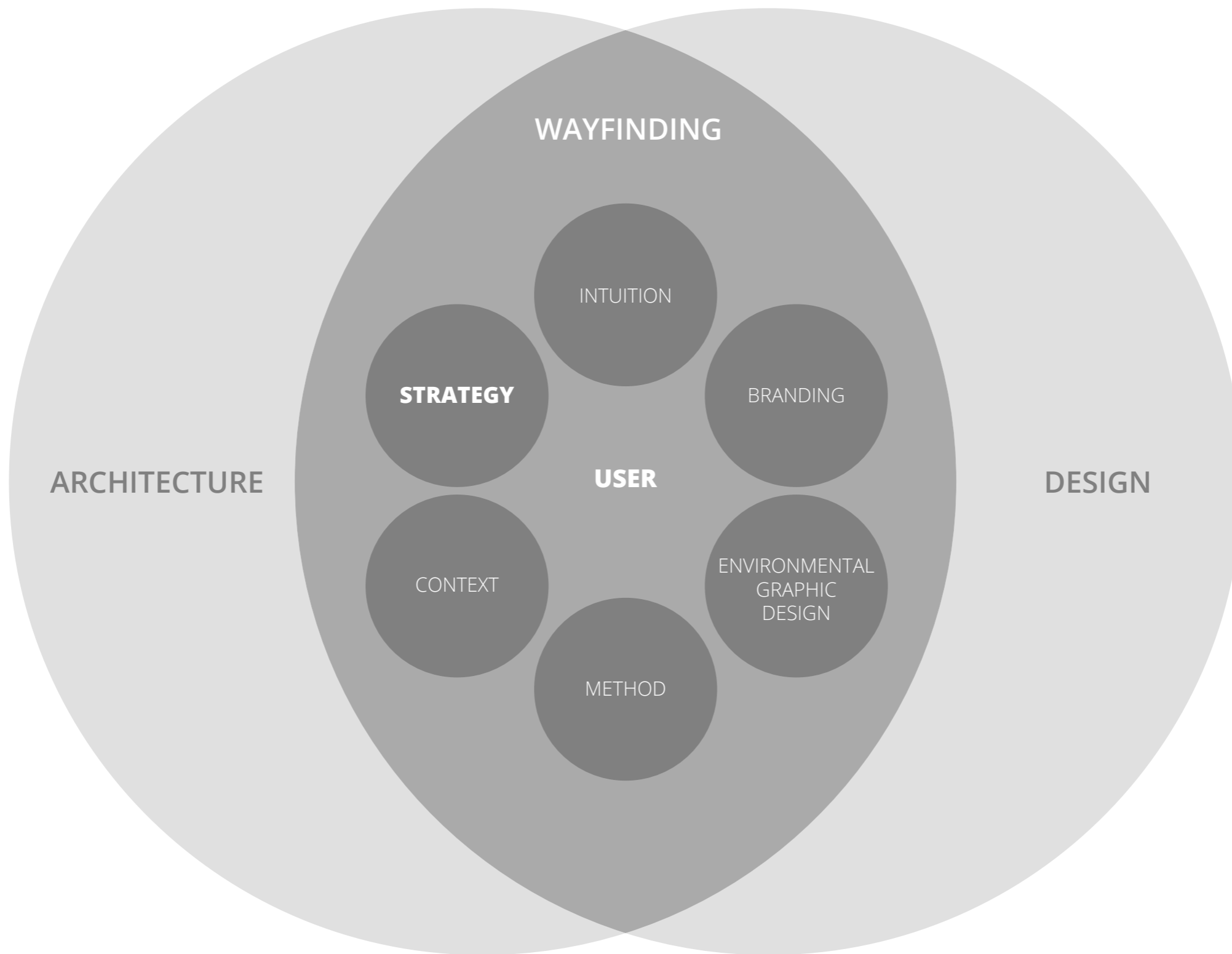
AT THE CORNER
THE STAIRS
THE DOOR
COME BACK

WAYFINDING IS A SIGNIFICANT
WAY TO **ENHANCE A CONCEPT**
OR TO **REINFORCE A BRAND**

WAYFINDING | STRATEGY



THE STRATEGY IS THE IDEA OR SYSTEM
THAT UNDERLINES THE DESIGN OF A SIGNAGE PROGRAM



WAYFINDING

INTUITION

STRATEGY

BRANDING

ARCHITECTURE

USER

DESIGN

CONTEXT

ENVIRONMENTAL
GRAPHIC
DESIGN

METHOD

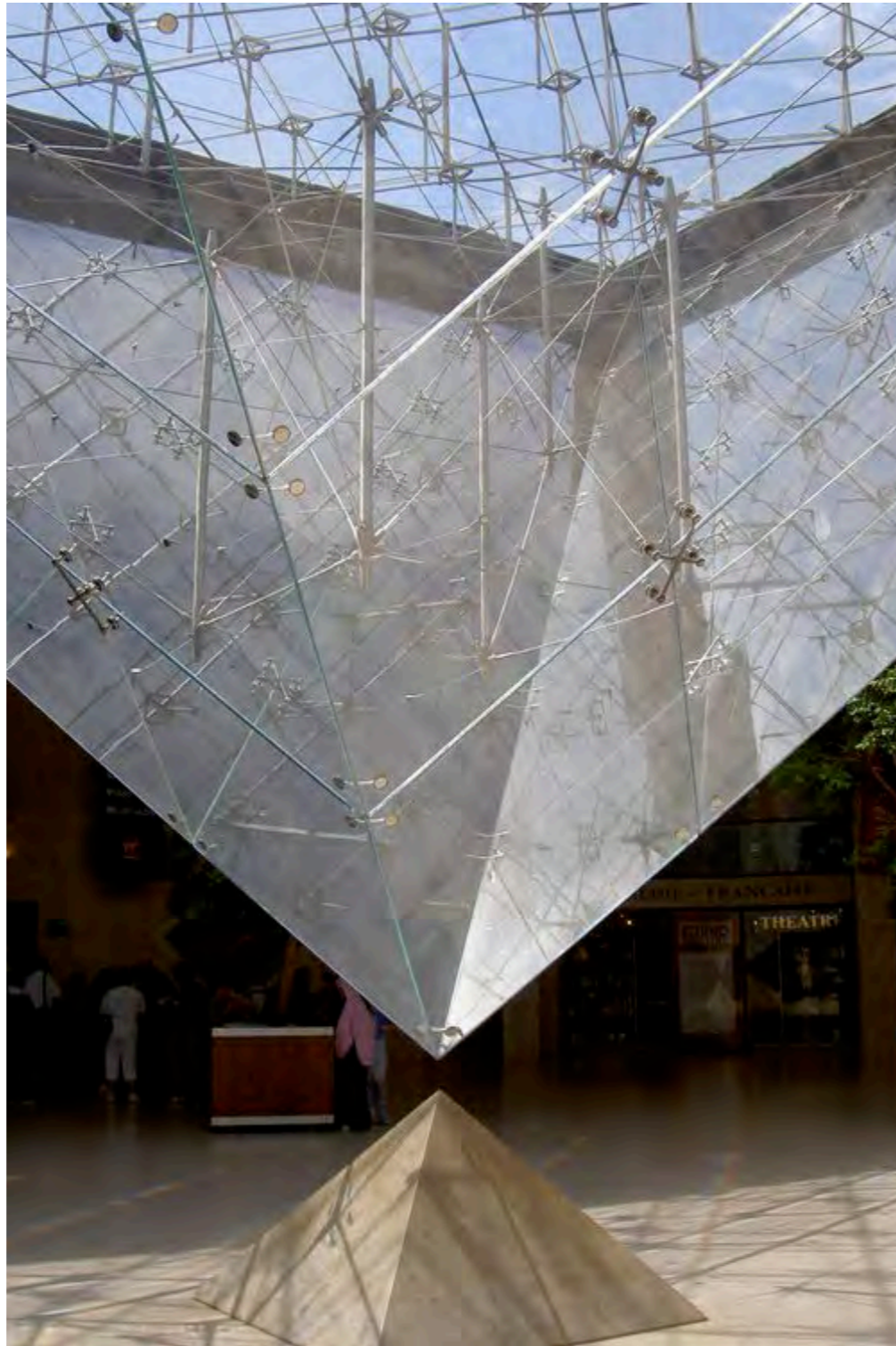
ARCHITECTURE | PASSIVE ASPECTS

ARCHITECTURE | PASSIVE ASPECTS



ARCHITECTURE | PASSIVE ASPECTS

Defines spaces
and orients
people



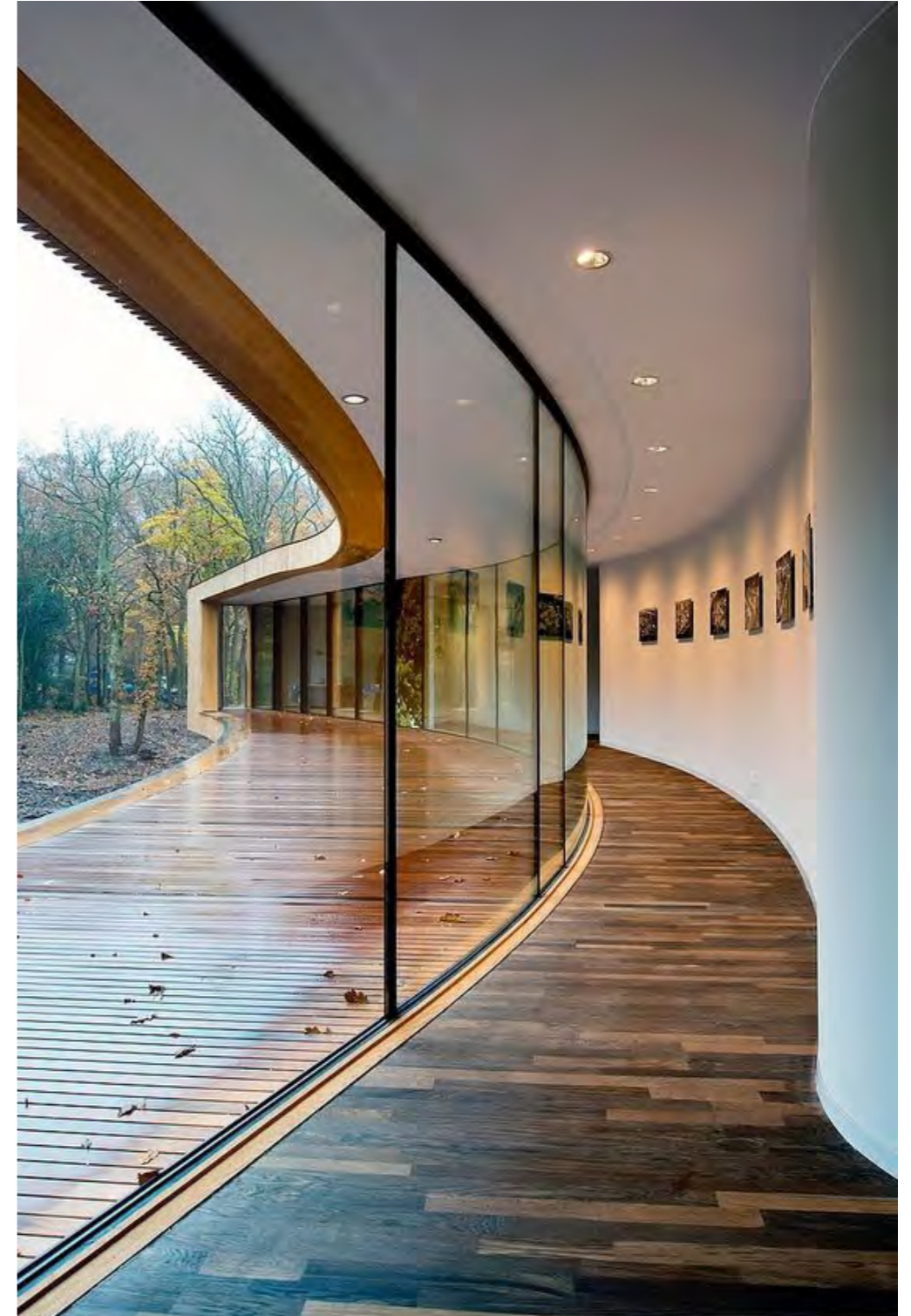
ARCHITECTURE | PASSIVE ASPECTS

Entrances that
look like
entrances



ARCHITECTURE | PASSIVE ASPECTS

Clear and unobstructed views at decision points



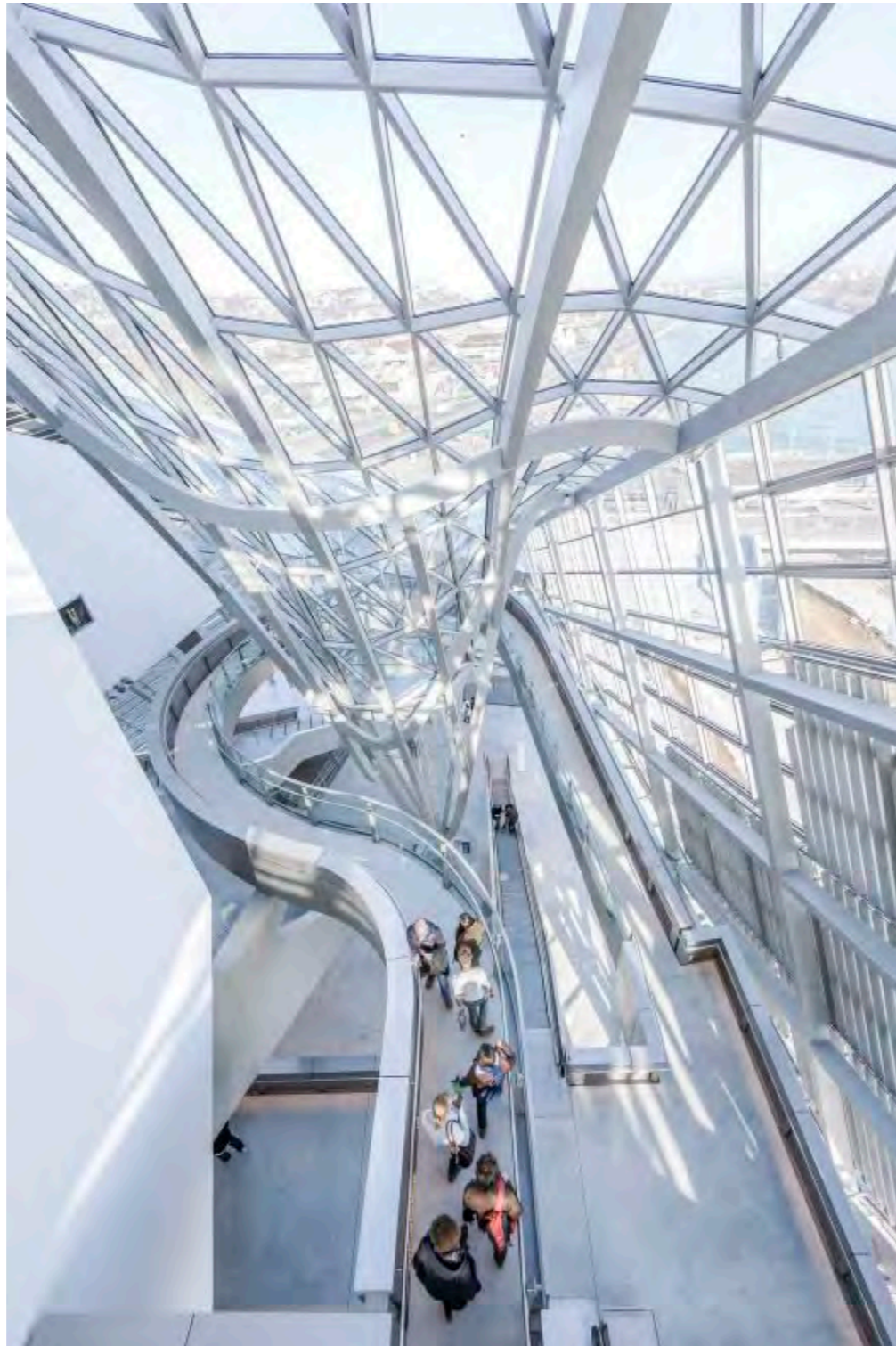
ARCHITECTURE | PASSIVE ASPECTS

Reduced and simplified routes between zones



ARCHITECTURE | PASSIVE ASPECTS

Routes that
are clear
and inviting



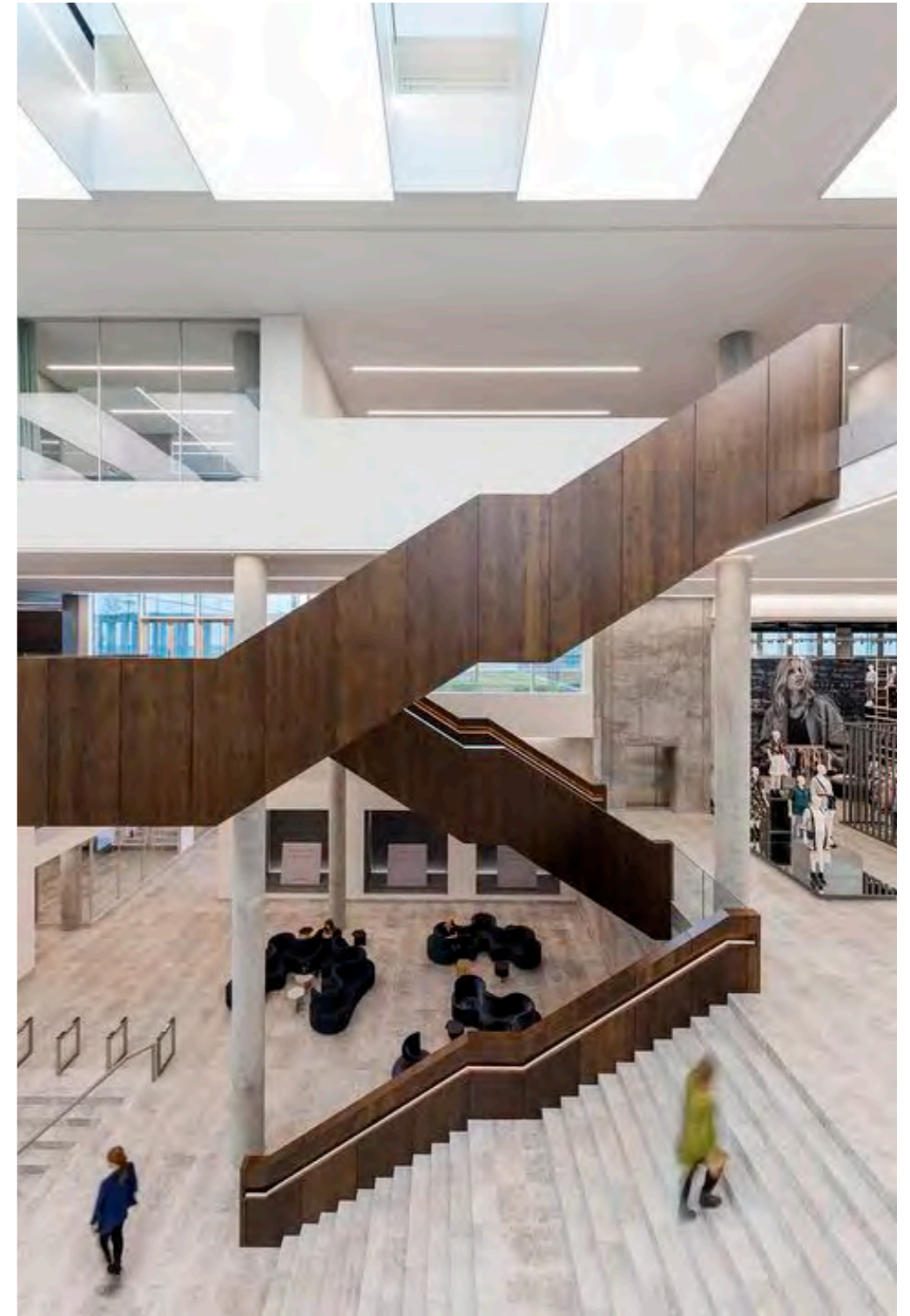
ARCHITECTURE | PASSIVE ASPECTS

Meeting
points



ARCHITECTURE | PASSIVE ASPECTS

Staircases
and elevators
that reveal
themselves



WAYFINDING | ACTIVE ASPECTS

WAYFINDING | ACTIVE ASPECTS

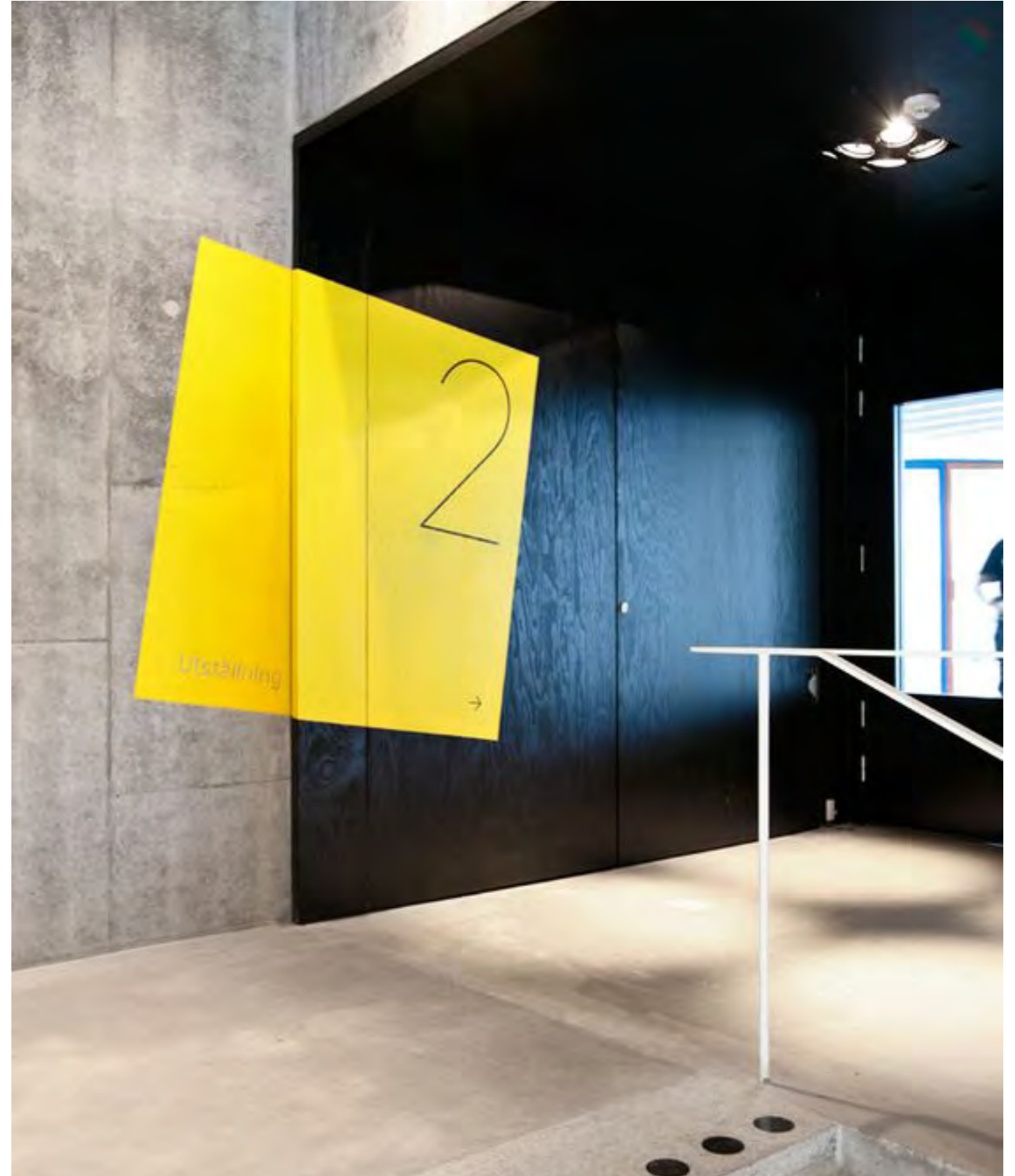


VISUAL WAYFINDING

VISUAL WAYFINDING | Concrete elements that occupy space



VISUAL WAYFINDING | CODES



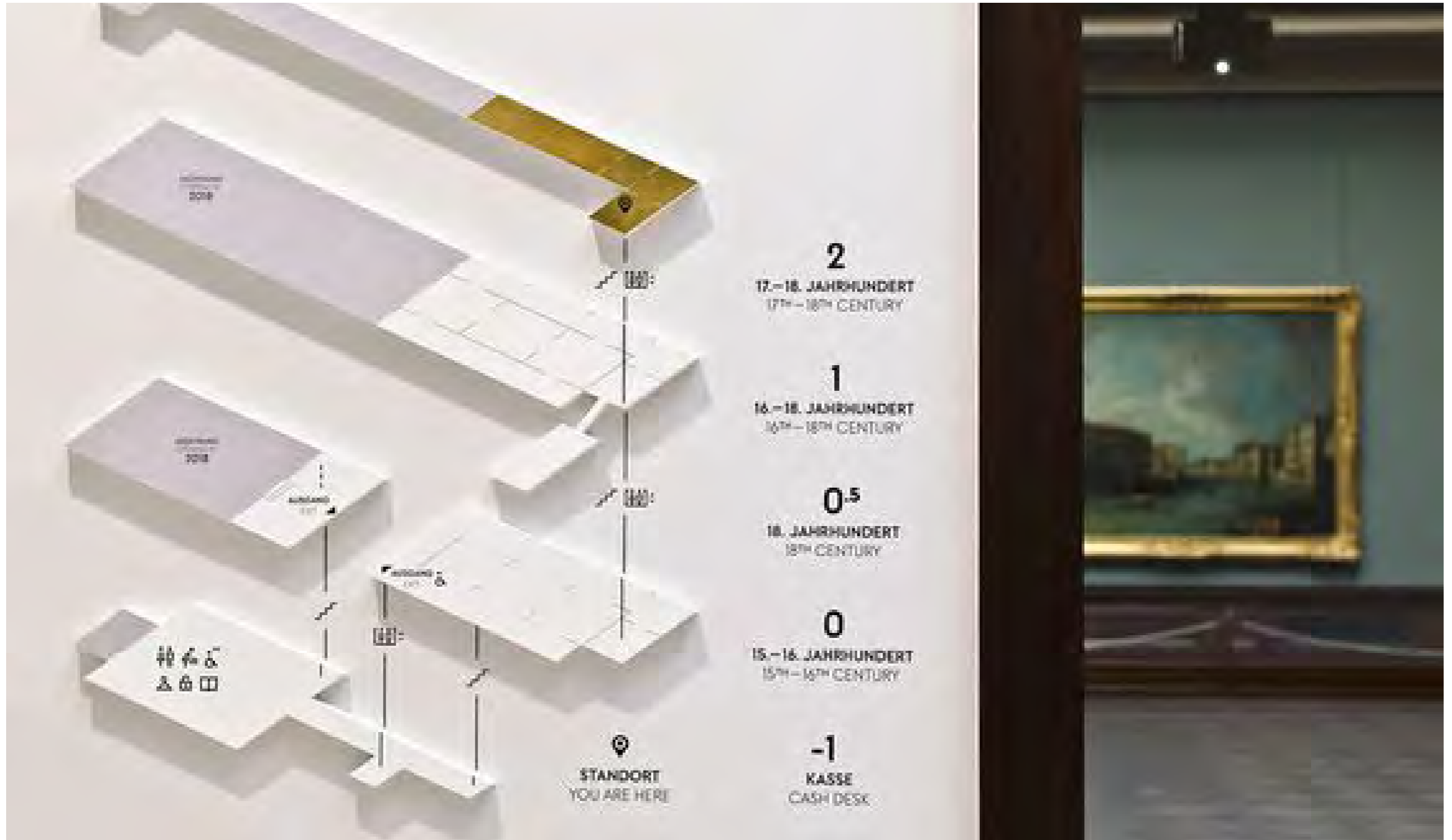
VISUAL WAYFINDING | AREA IDENTIFICATION



VISUAL WAYFINDING | AREA IDENTIFICATION



VISUAL WAYFINDING | MAPS



VISUAL WAYFINDING | DIRECTIONS



VISUAL WAYFINDING | TEXTS



VISUAL WAYFINDING | ROUTE IDENTIFICATION



VISUAL WAYFINDING | GATEWAYS



VERBAL WAYFINDING

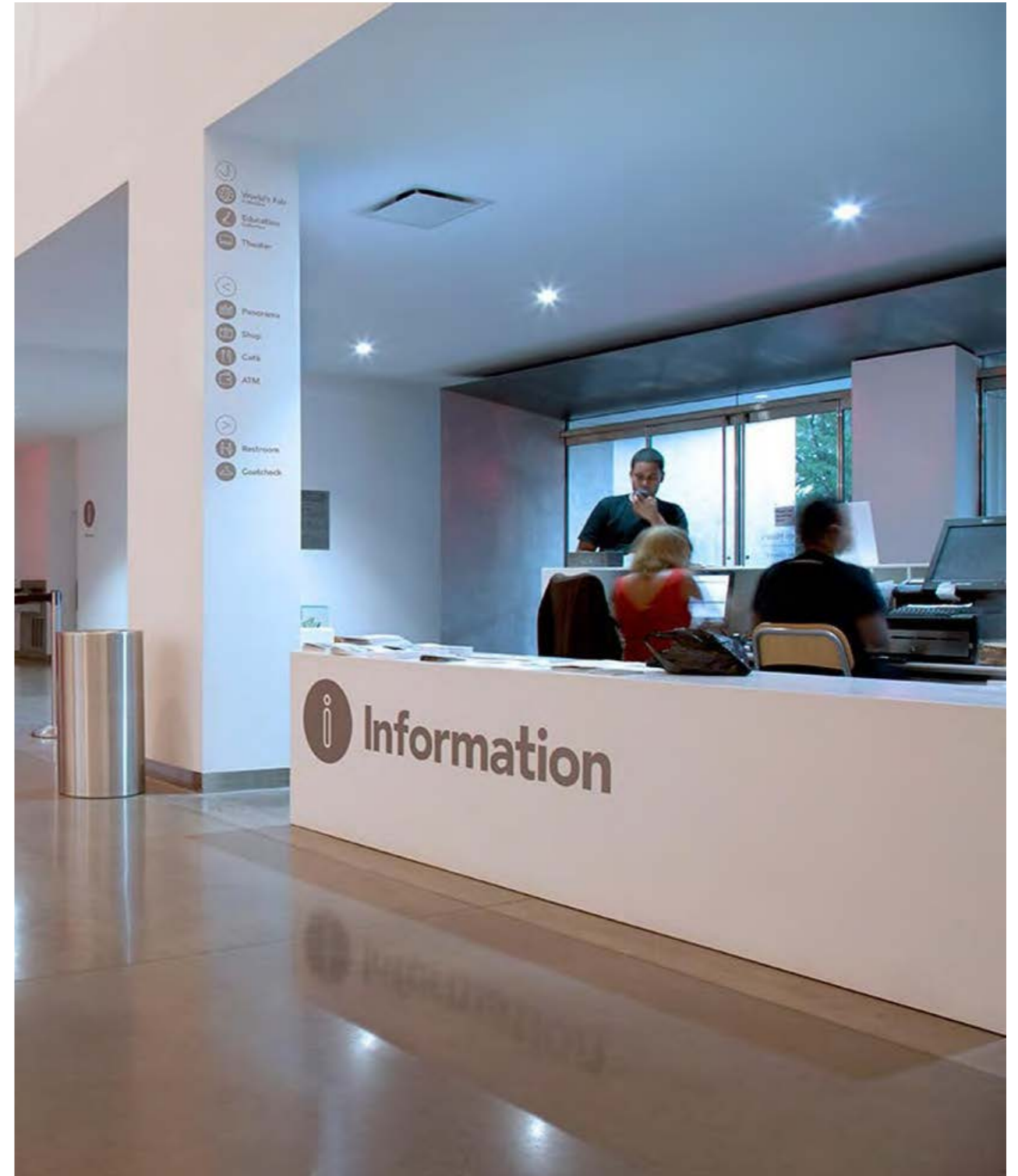
VERBAL WAYFINDING | Depends on people



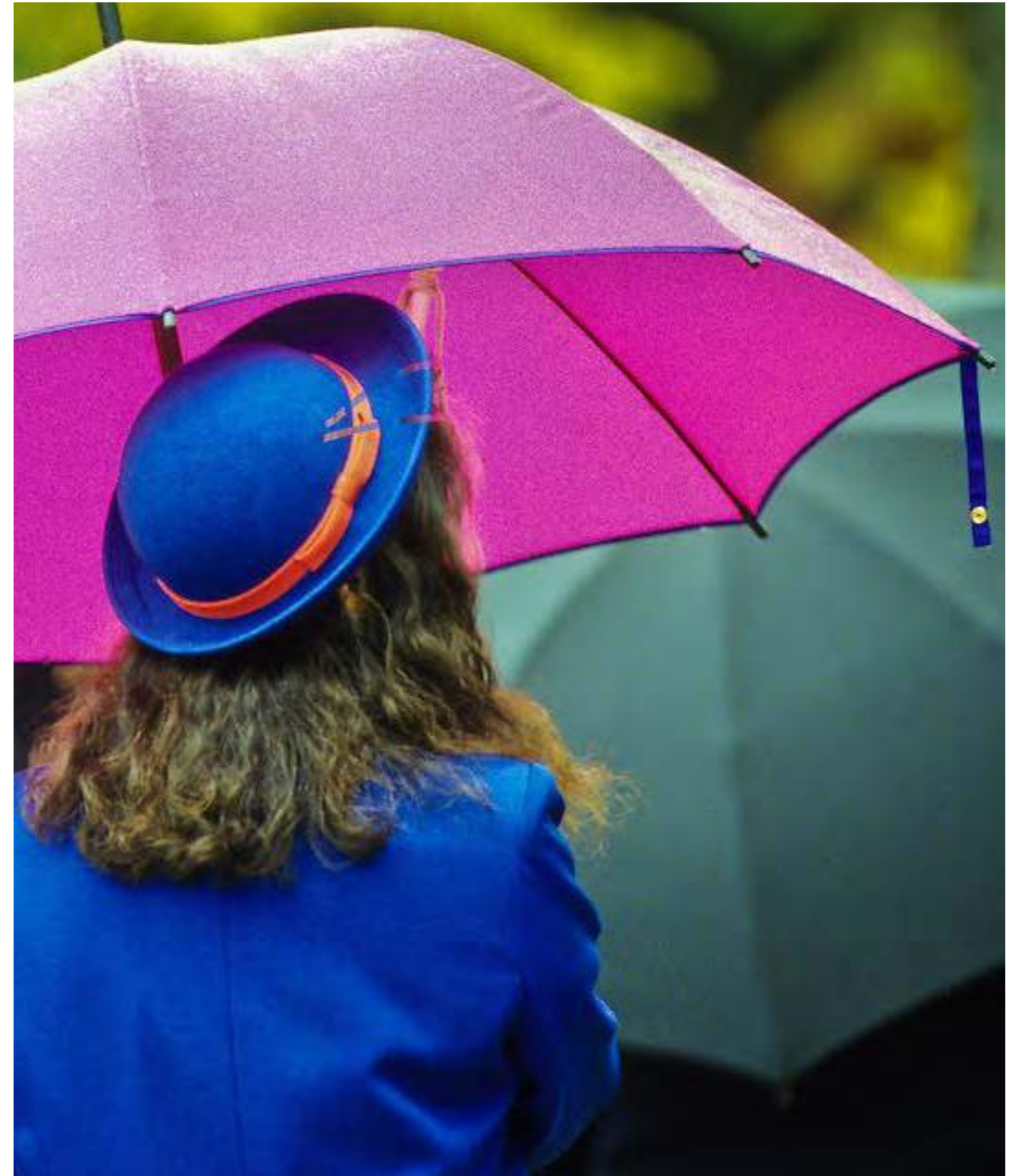
VERBAL WAYFINDING | RECEPTIONISTS



VERBAL WAYFINDING | INFORMATION DESK ATTENDANTS



VERBAL WAYFINDING | TOUR GUIDES AND TEACHERS



VIRTUAL WAYFINDING

VIRTUAL WAYFINDING | Digital and technological dimension



VIRTUAL WAYFINDING | INTERACTIVE AND DYNAMIC



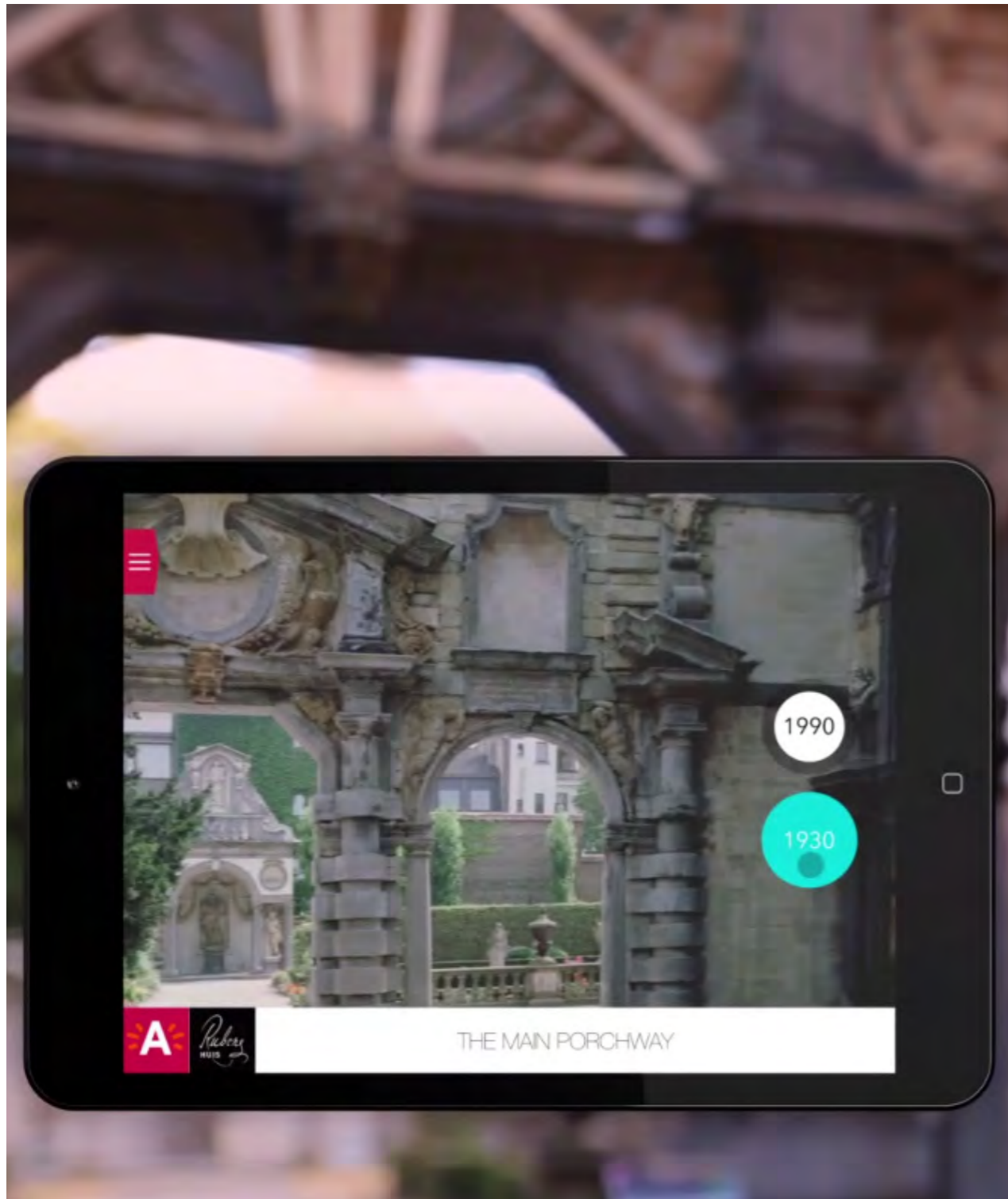
VIRTUAL WAYFINDING | MULTI-LINGUAL DIRECTORIES



VIRTUAL WAYFINDING | MOBILE DEVICES



VIRTUAL WAYFINDING | SMARTPHONE APPLICATIONS



SIGNAGE SYSTEM

SIGNAGE MUST ACT AT THE
DECISION POINTS AND REINFORCE
THE ACTION IN THE RIGHT LOCATION

IT NEEDS TO BE CLEAR AND EFFICIENT.

BAD INFORMATION CAN BE MORE HARMFUL
THAN NO INFORMATION

BAD SYSTEM

BAD SYSTEM | Confusing



BAD SYSTEM | Complex



BAD SYSTEM | Illegible

MIS - DON'T
LEGI - TAKE
FOR BILITY
ICATION. COMMUN

BAD SYSTEM | You get lost



THE FRUSTRATING EXPERIENCE OF
GETTING LOST CAN NEGATIVELY AFFECT THE
RELATIONSHIP BETWEEN THE USER AND THE BRAND
AN ENVIRONMENT REPRESENTS

WRONG STRATEGY



GOOD SYSTEM

GOOD SYSTEM | Conspicuous



GOOD SYSTEM | Clear



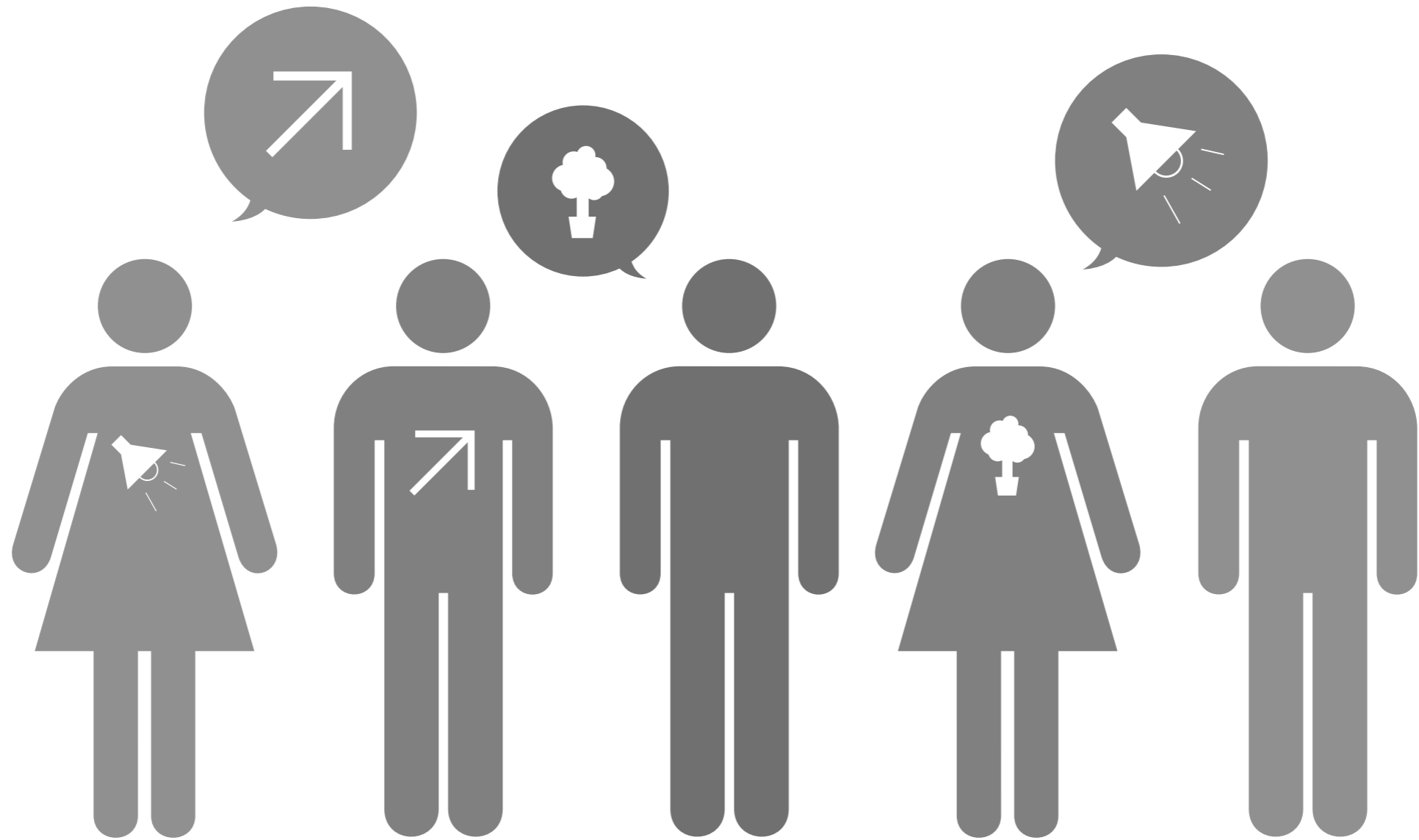
GOOD SYSTEM | Continuous



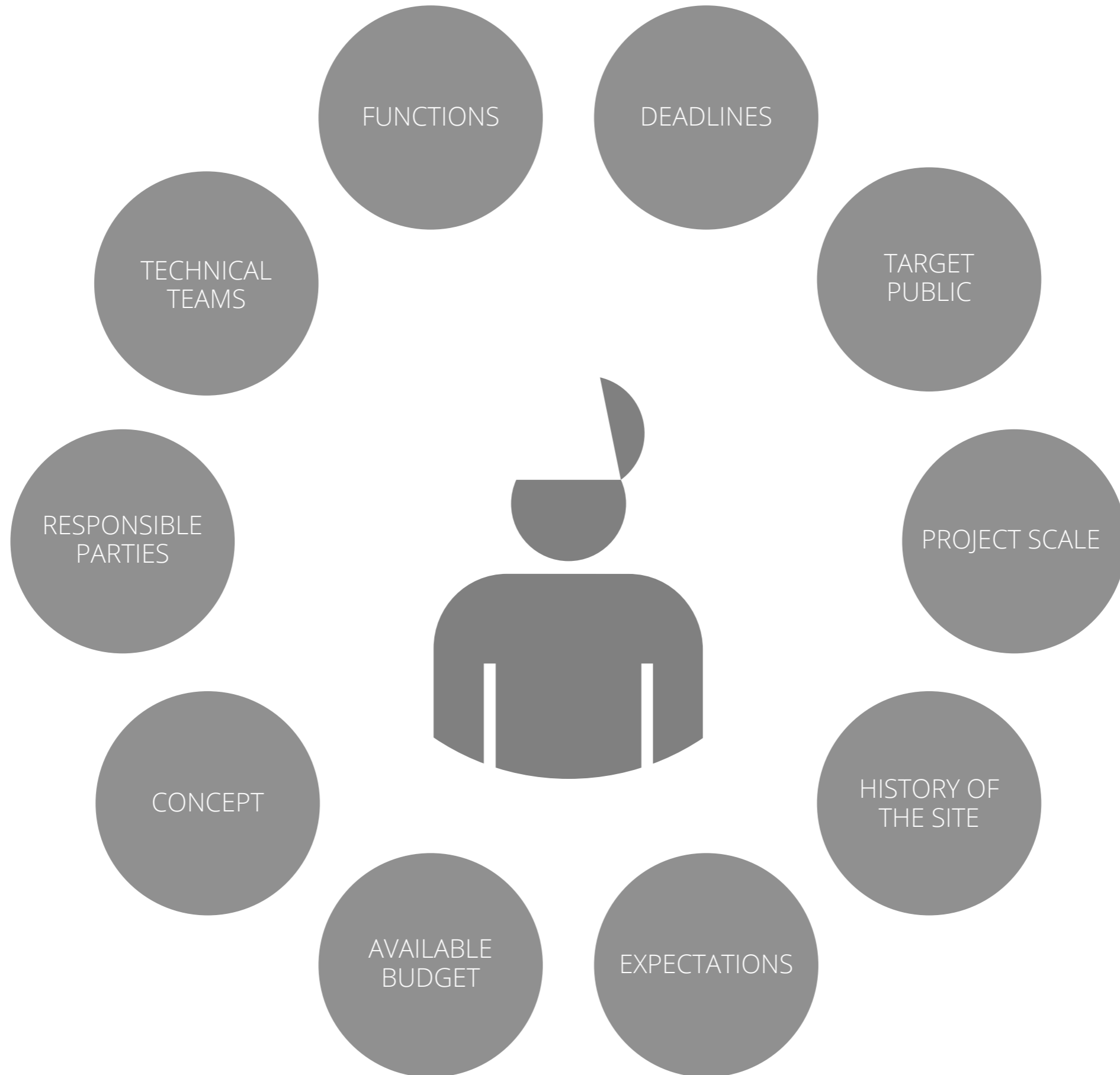
GOOD SYSTEM | Consistent

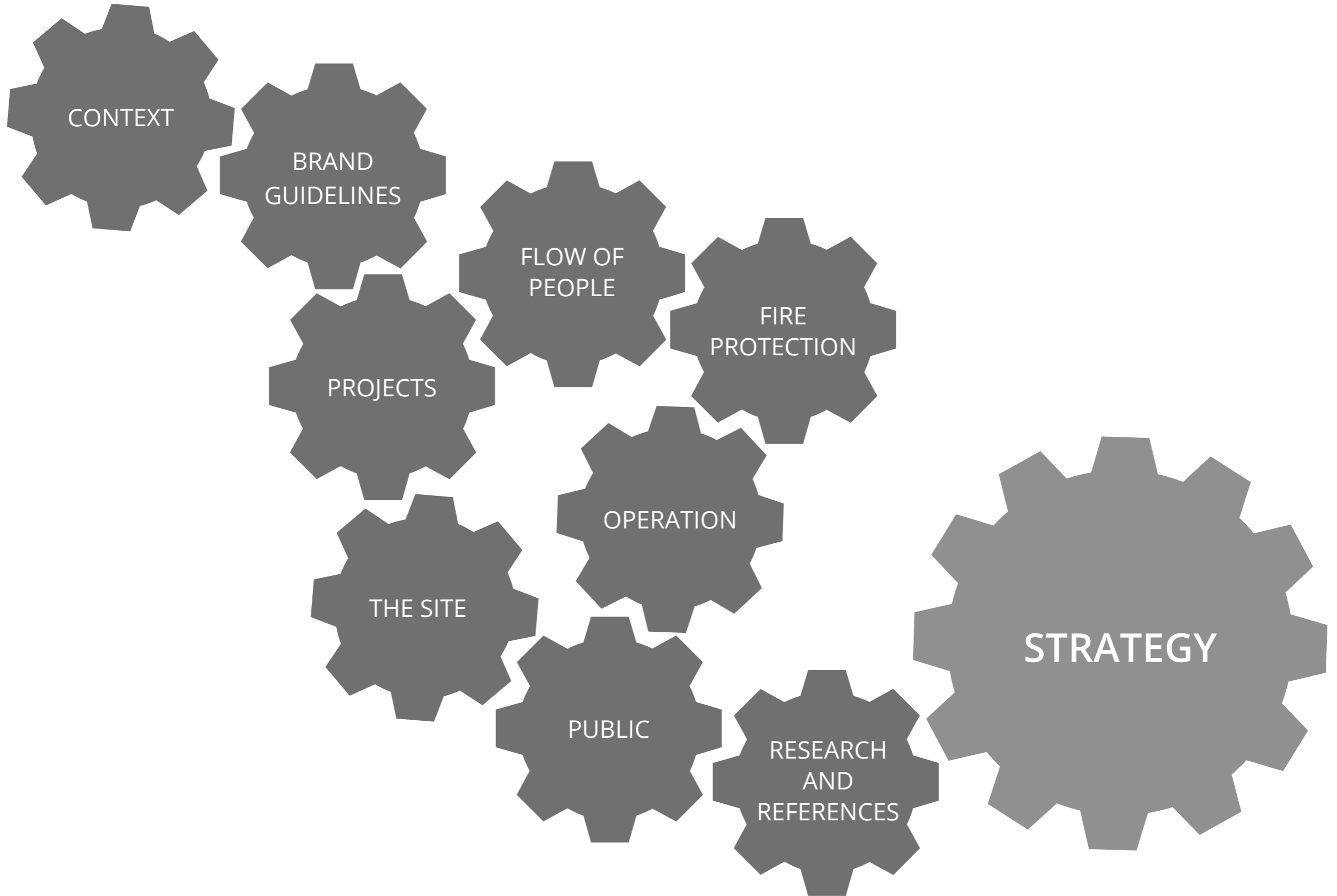


WORKING METHOD | PREPARATION



IMMERSION IN THE DESIGN
PROCESS BEGINS WHEN WE JOIN FORCES
THE OTHER DESIGN TEAMS.





CONTEXT

BRAND
GUIDELINES

FLOW OF
PEOPLE

FIRE
PROTECTION

PROJECTS

OPERATION

THE SITE

PUBLIC

RESEARCH
AND
REFERENCES

STRATEGY

WORKING METHOD | STRATEGY

STRATEGIC PLAN



MAKE THE EXCHANGE OF INFORMATION EASY



SIMPLIFY CIRCULATION AND INFORMATION



CREATE LOW COST SIGNAGE, WITH REDUCED ENVIRONMENTAL IMPACT

1A

ORGANIZE SPACE INTO SECTIONS



PLACE INFORMATION IN A HIERARCHY



DIFFERENTIATE WITH CHROMATIC PATTERNS



EMPLOY MAPS

WORKING METHOD | PRELIMINARY DESIGN

WAYFINDING | GRAPHIC SYSTEM | TYPEFACE



WAYFINDING | TYPEFACE

MOOD

PERSONALITY

LEGIBILITY

THE NUMERALS

VERSATILITY X HIERARCHY

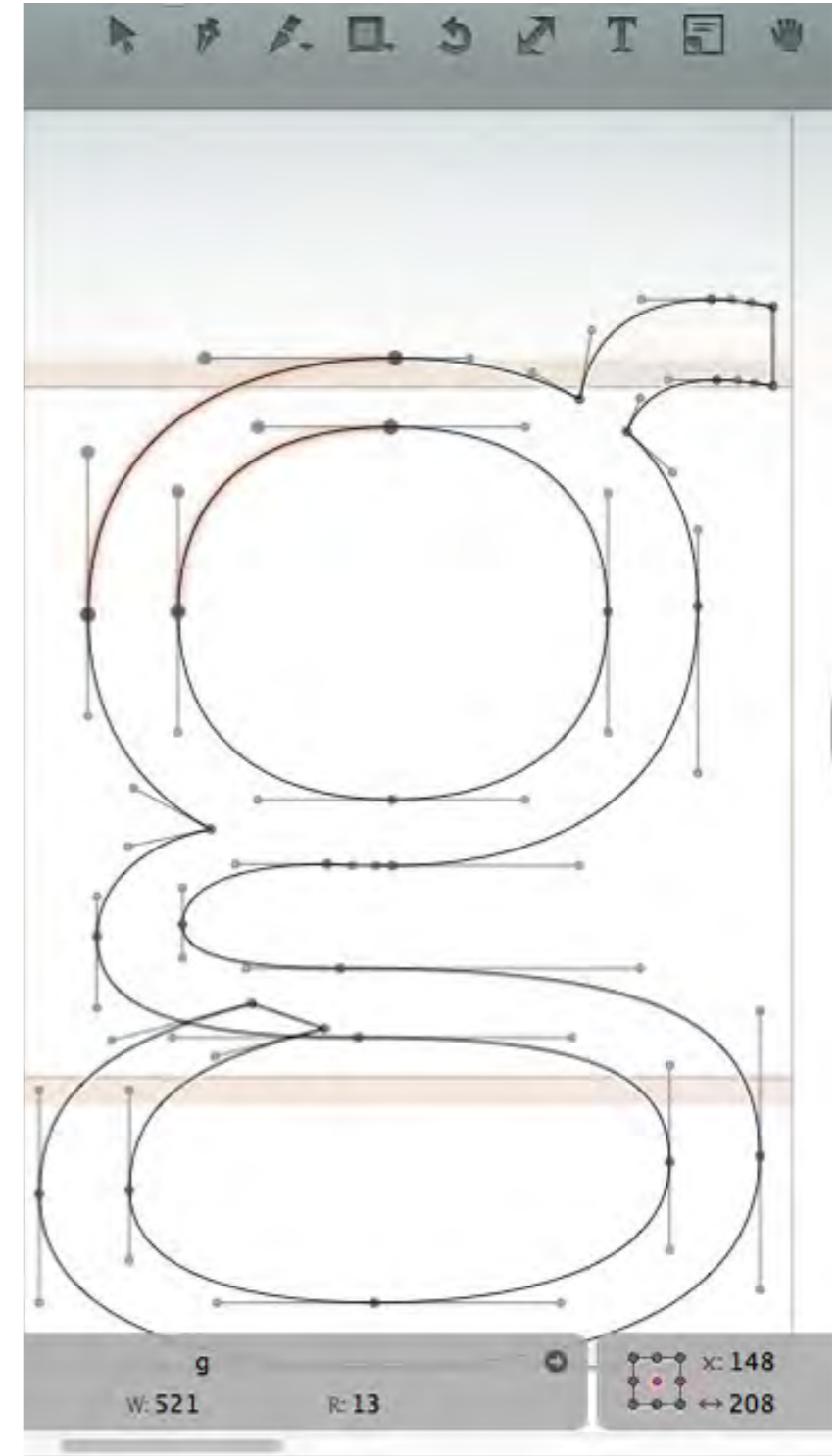
CONTEXT

KIND OF FACILITIES THE PLACE OPERATES

PURPOSE

USER

DISTANCE





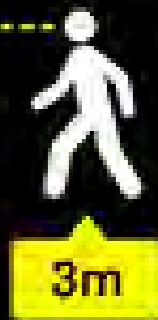
TYPE



TYPE

Design

P : 15 mm
C : 6.6 mm
L : 3 m



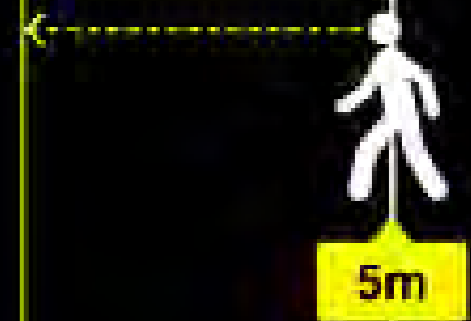
Design

P : 20 mm
C : 8.8 mm
L : 4 m



Design

P : 25 mm
C : 11.1 mm
L : 5 m



P : 30 mm



WAYFINDING | GRAPHIC SYSTEM | COLOURS

MEANING

CONTRAST

IDENTITY

ASSOCIATION

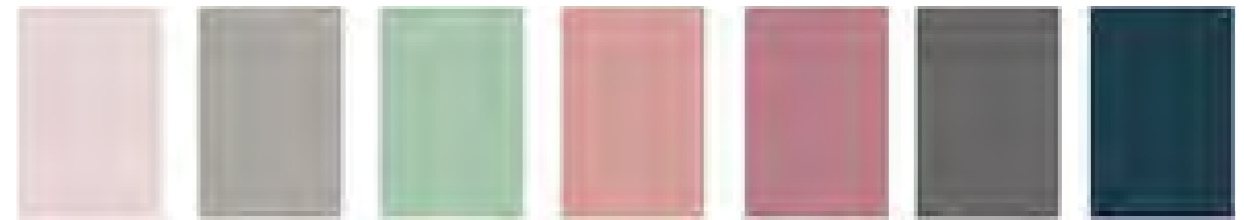
INFLUENCE

CODING

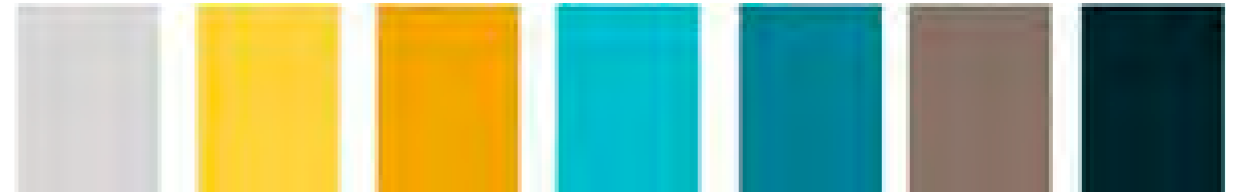
WAYFINDING | GRAPHIC SYSTEM | COLOURS



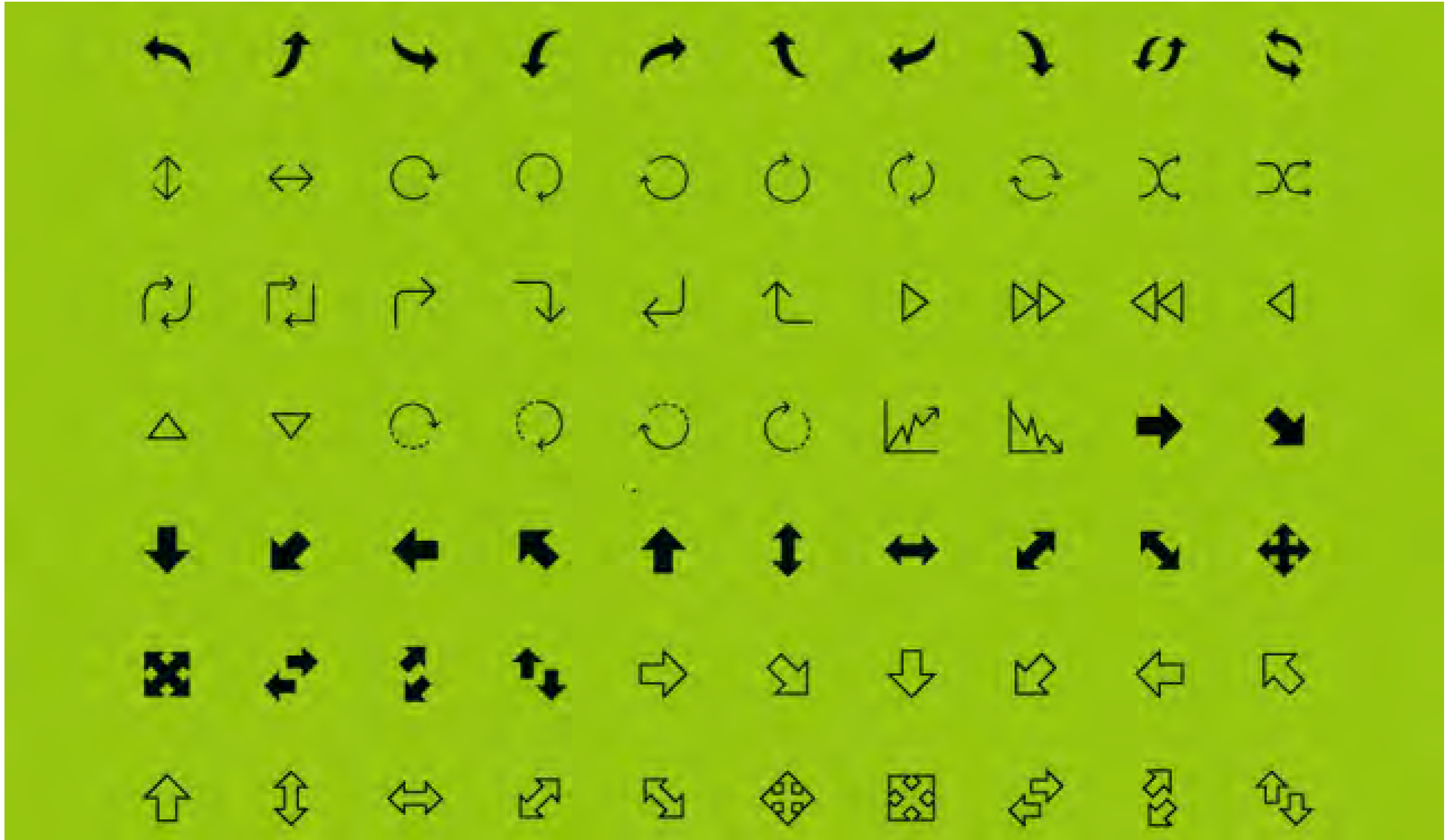
WAYFINDING | GRAPHIC SYSTEM | COLOURS



WAYFINDING | GRAPHIC SYSTEM | COLOURS



WAYFINDING | GRAPHIC SYSTEM | ARROWS



WAYFINDING | GRAPHIC SYSTEM | DIRECTIONAL

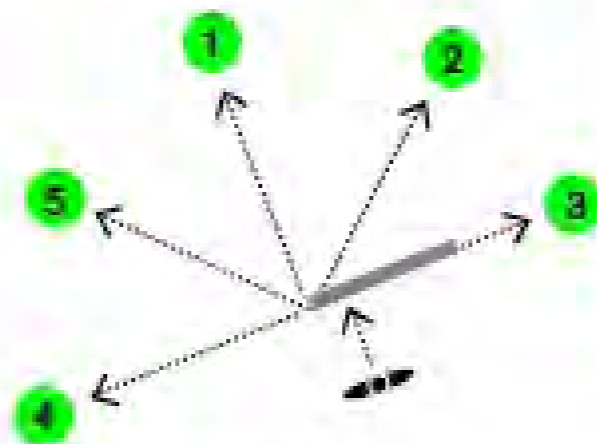
Designing an effective wayfinding system

Process Design the graphics Directional Hierarchy

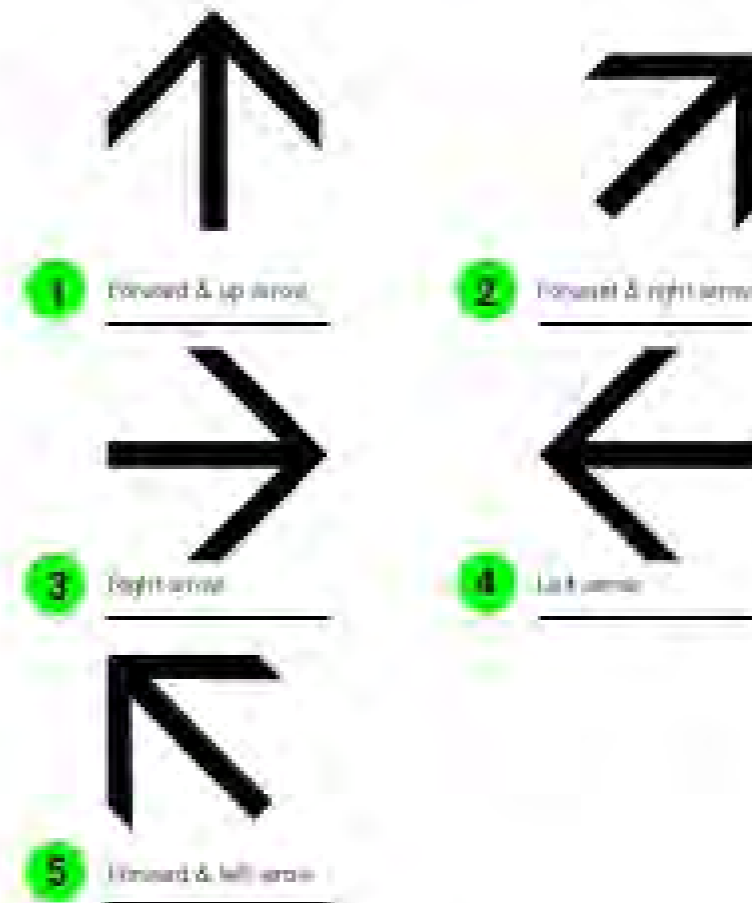
Arrow configuration principles



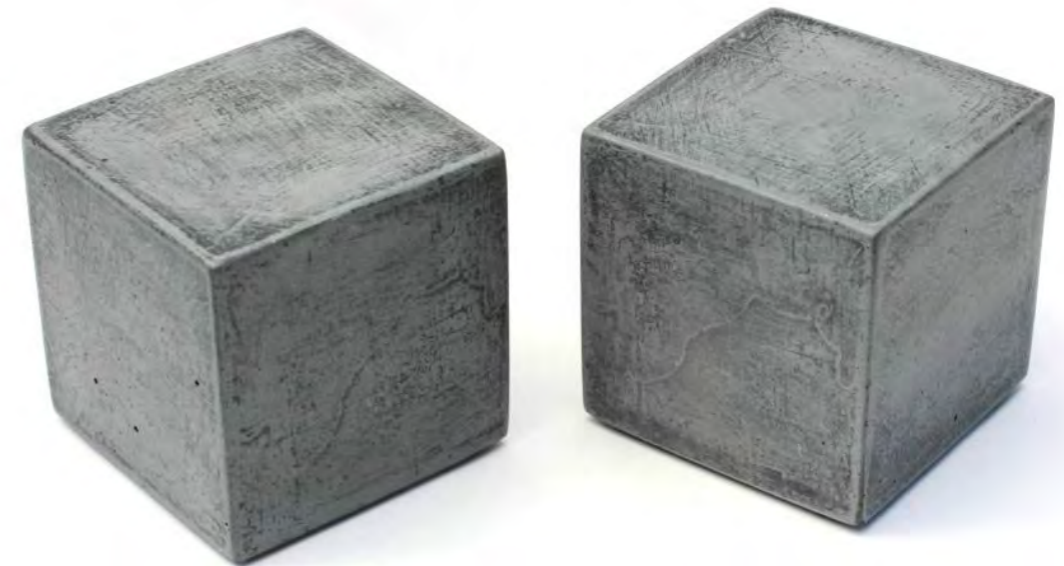
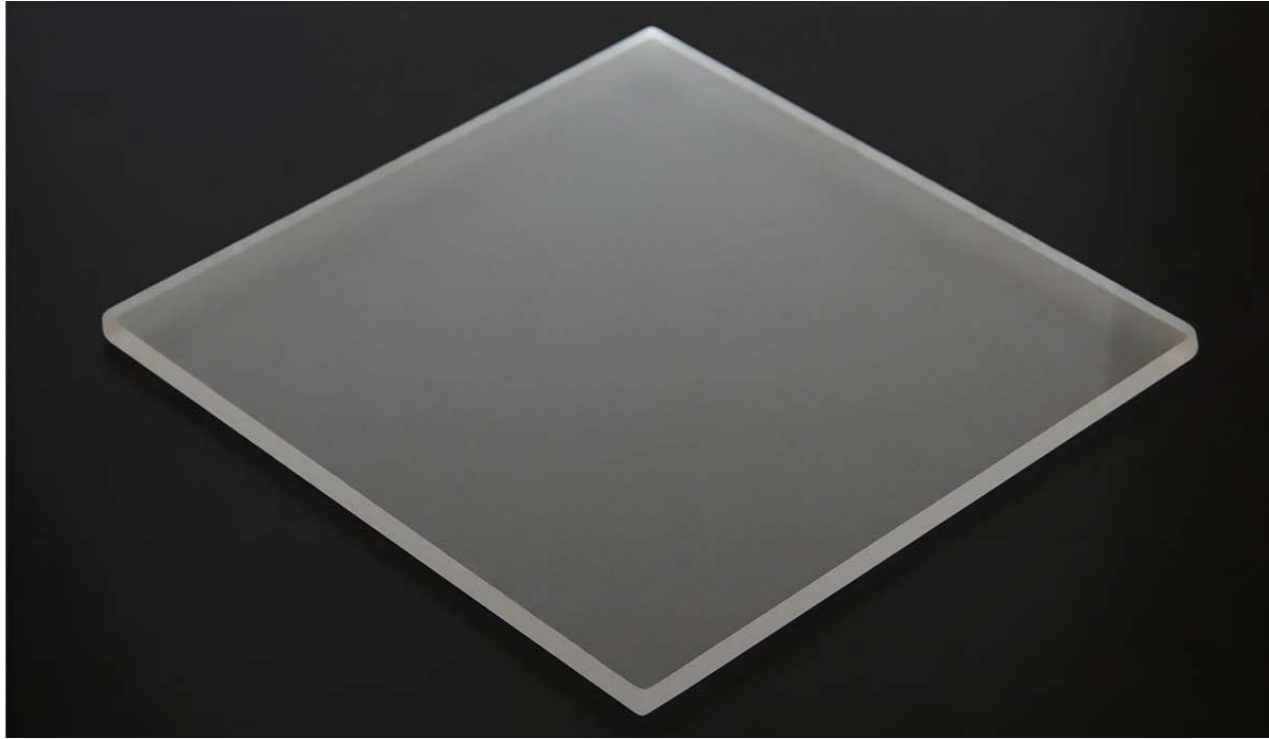
Diagrammatic Sign Elevation



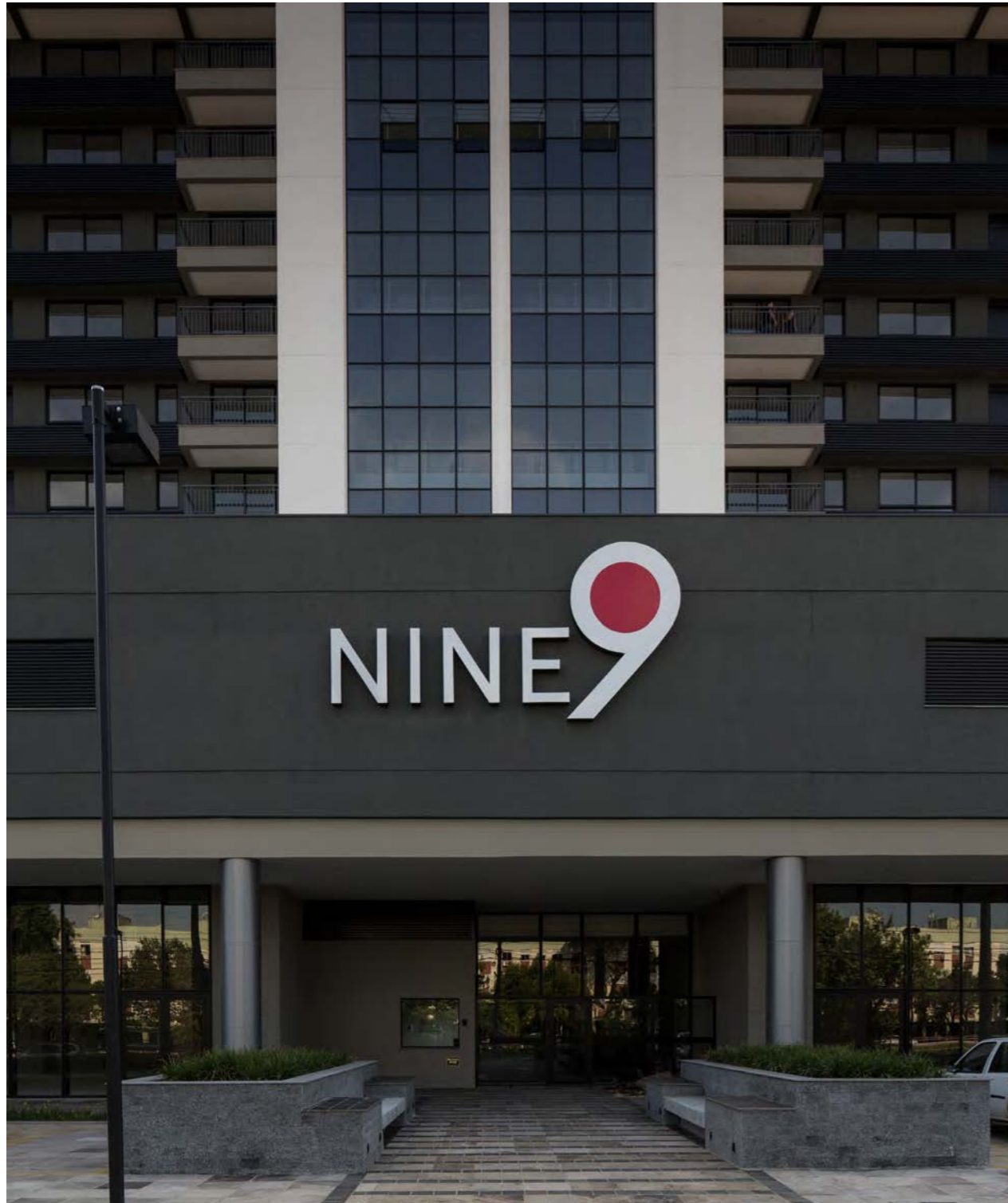
Diagrammatic Sign Plan View



WAYFINDING | MATERIAL AND SHAPE



WAYFINDING | MATERIAL AND SHAPE | EXAMPLES



WAYFINDING | MATERIAL AND SHAPE | EXAMPLES



WAYFINDING | MATERIAL AND SHAPE | EXAMPLES



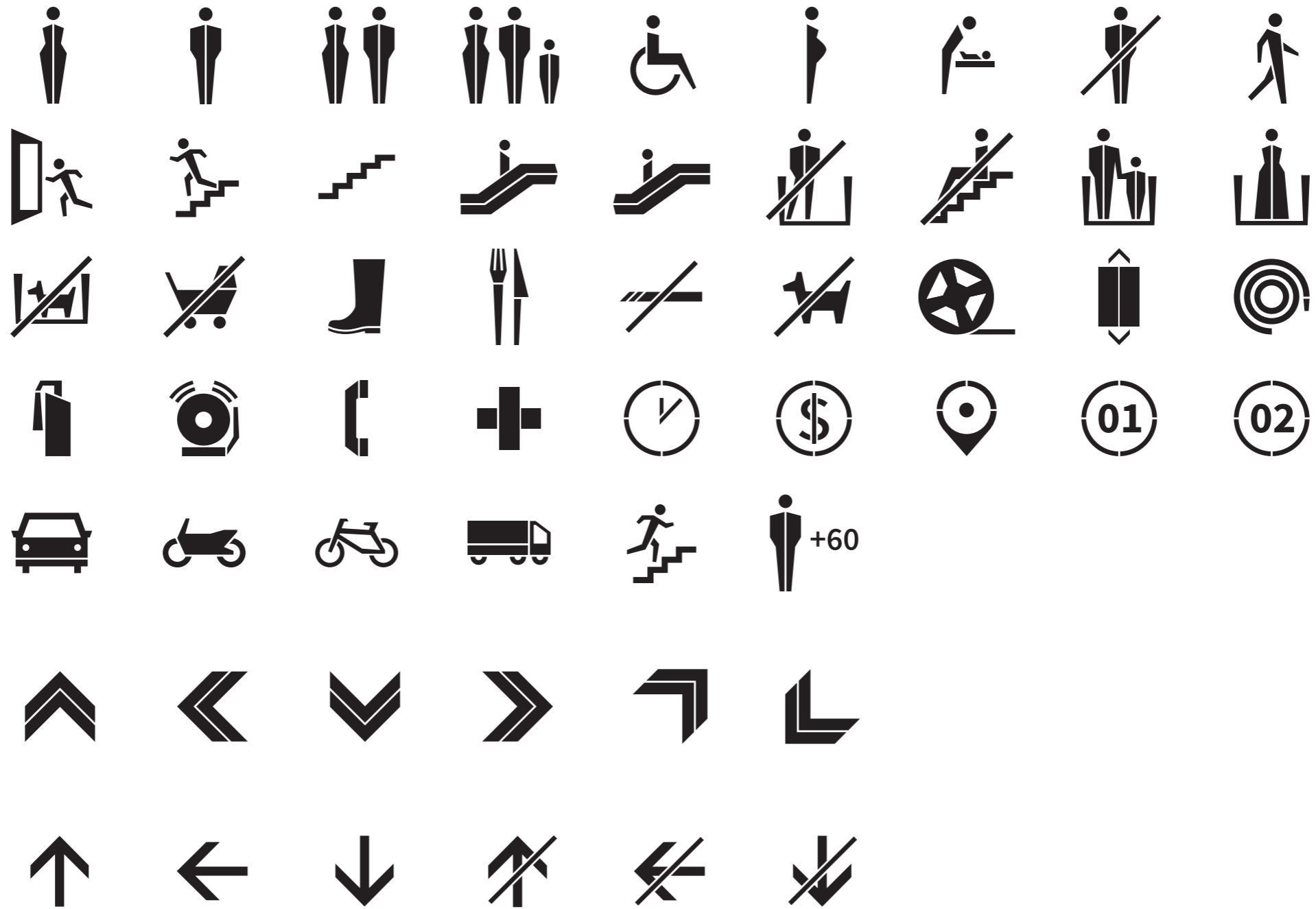
WAYFINDING | MATERIAL AND SHAPE | EXAMPLES



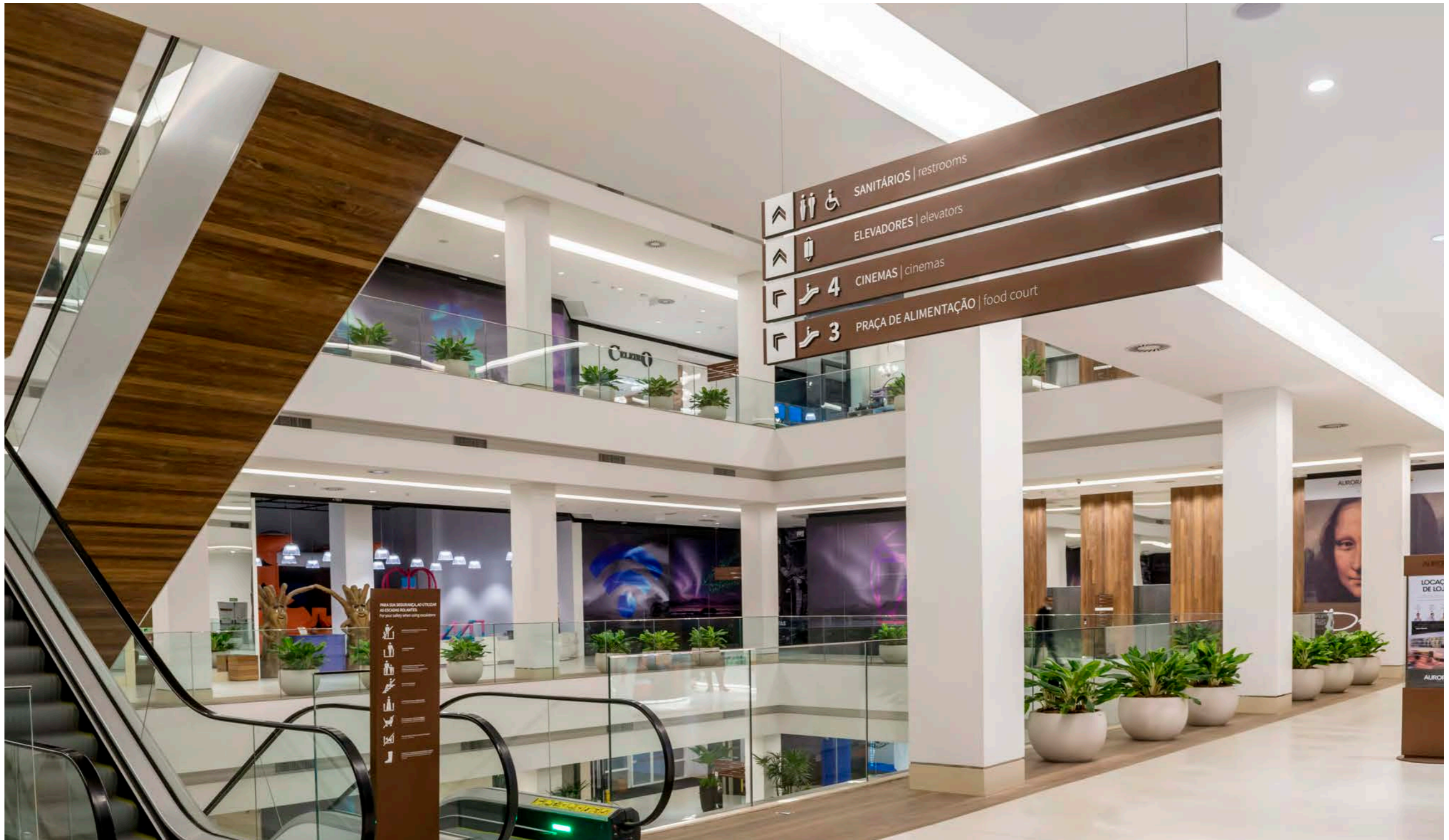
WAYFINDING | PICTOGRAMS

SIMPLIFICATION:
Represents a place,
a service,
an action.

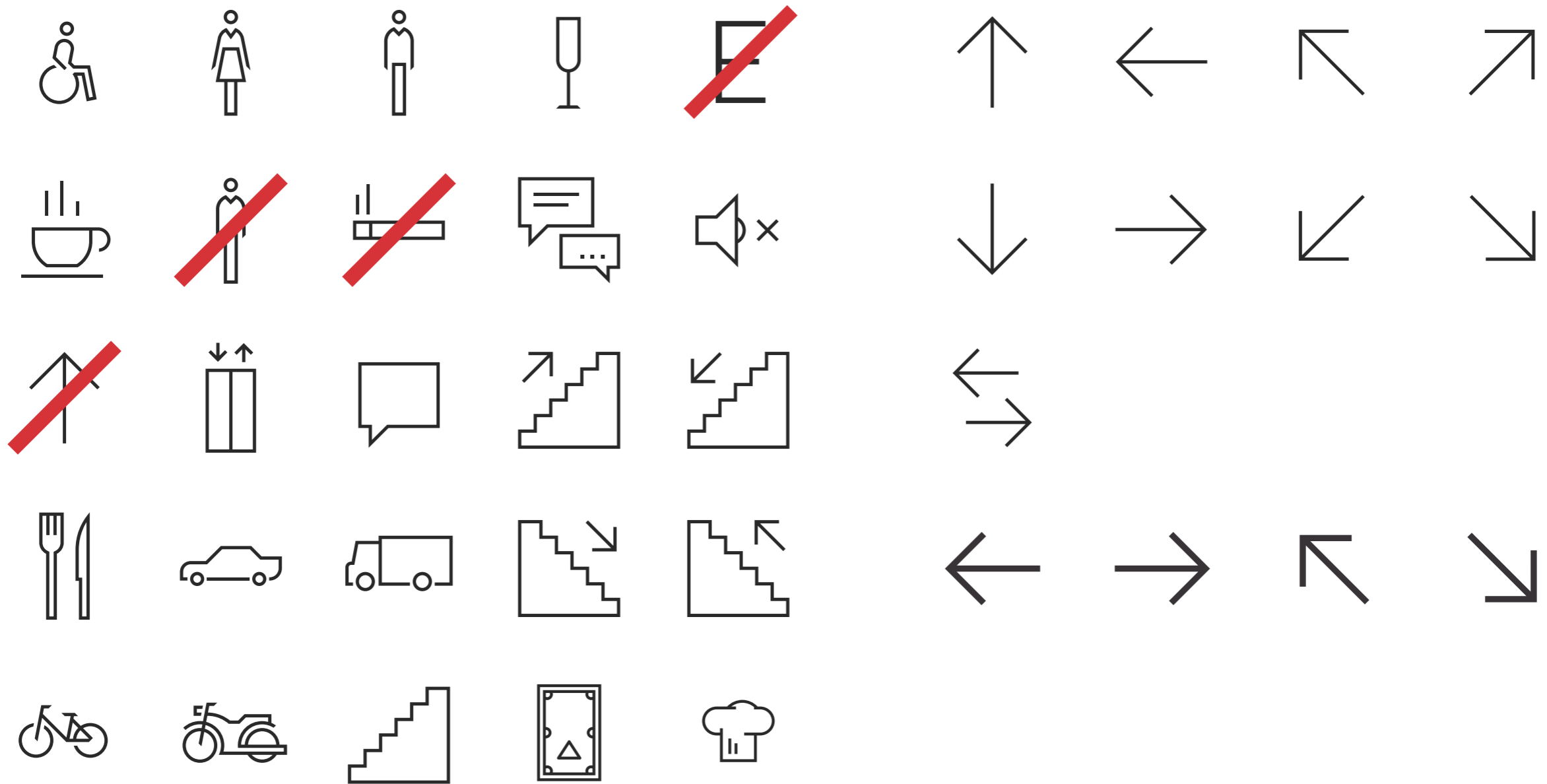
WAYFINDING | PICTOGRAMS | EXAMPLES



WAYFINDING | PICTOGRAMS | EXAMPLES



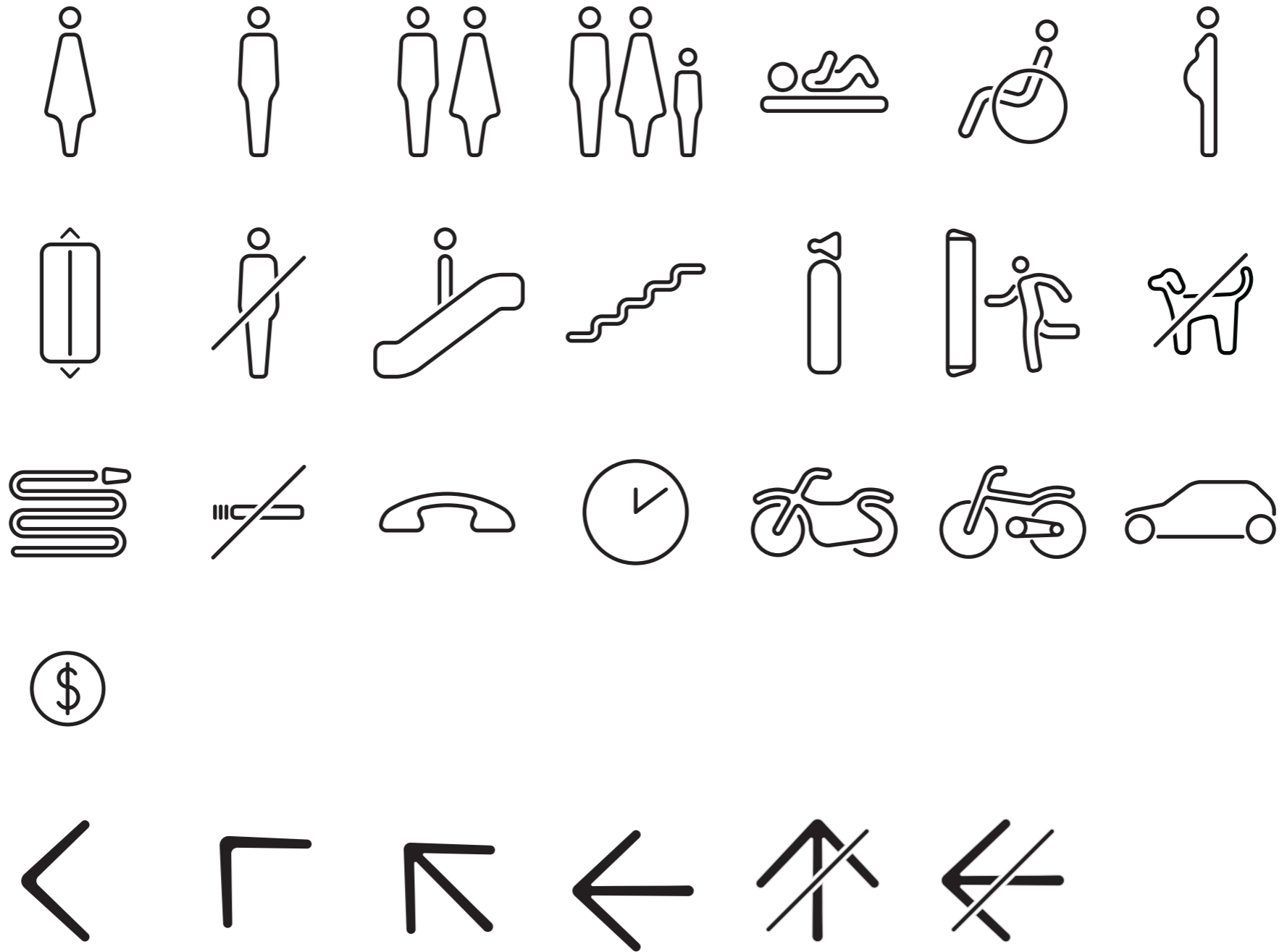
WAYFINDING | PICTOGRAMS | EXAMPLES



WAYFINDING | PICTOGRAMS | EXAMPLES



WAYFINDING | PICTOGRAMS | EXAMPLES

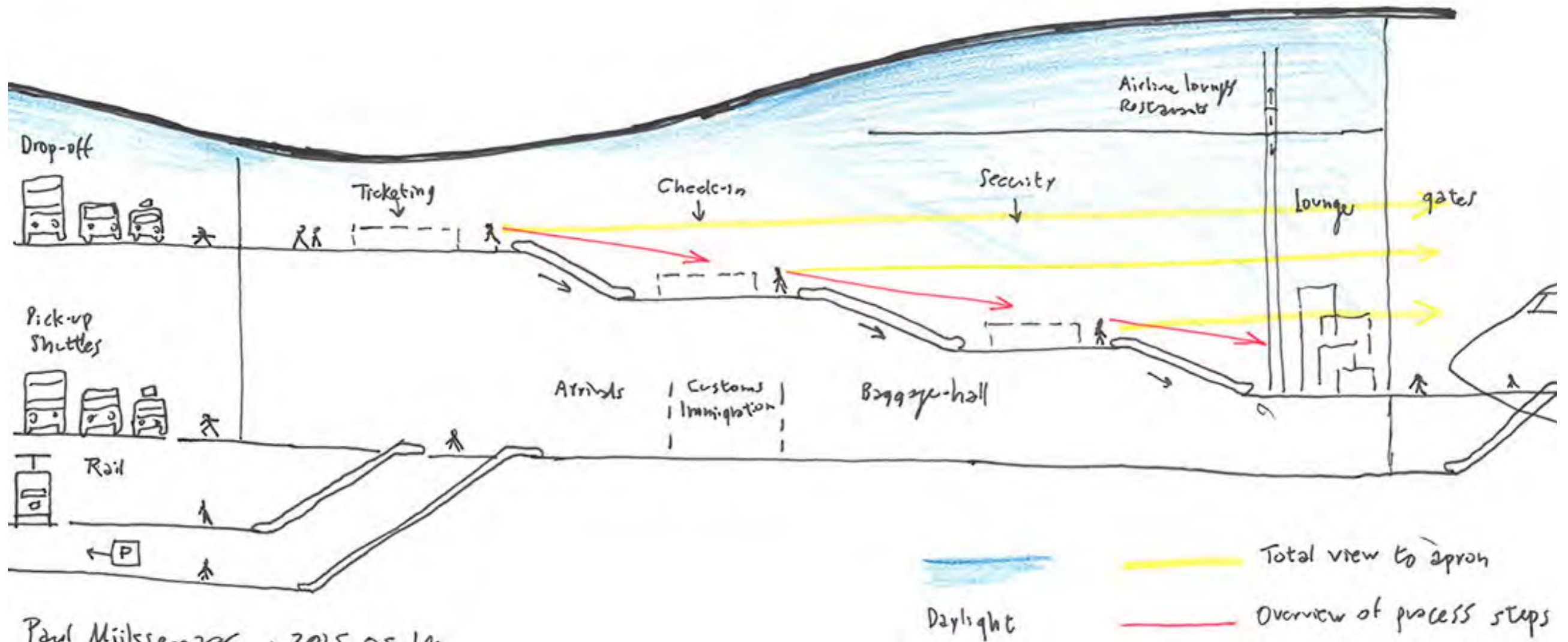


WAYFINDING | PICTOGRAMS | EXAMPLES

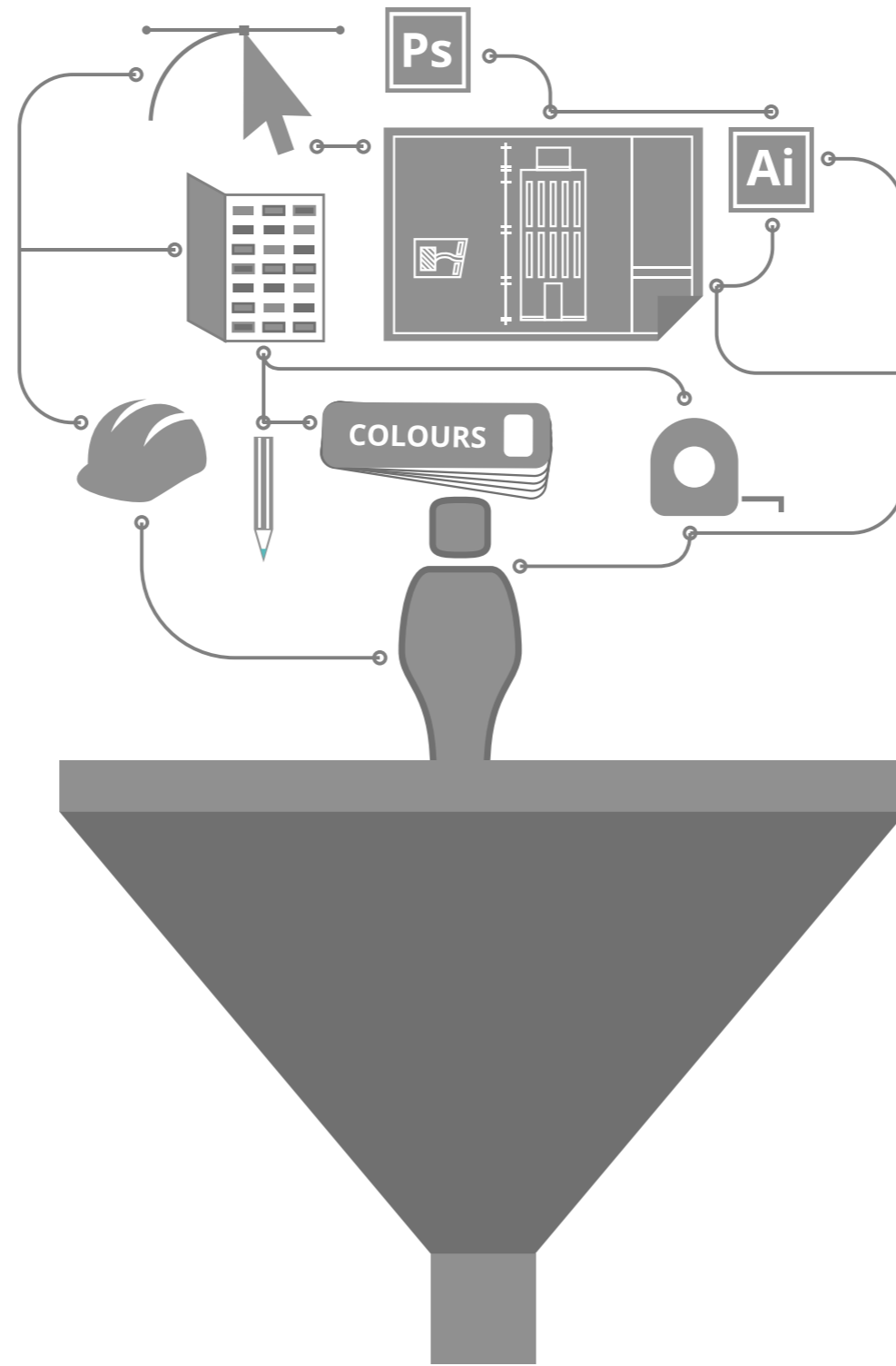


THE ROUTE | FLOW OF THE PEOPLE AND VEHICLES

THE ROUTE | Flow of people and vehicles

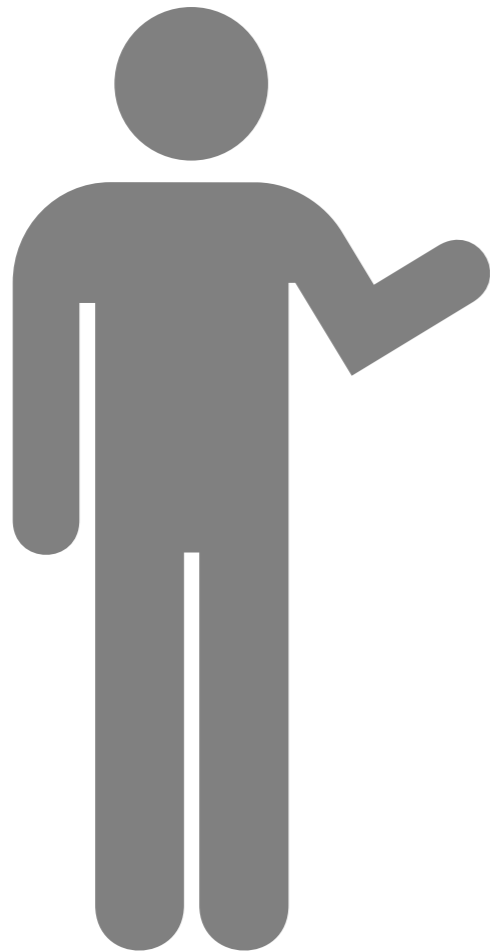


Paul Mijksenaar, 2015.05.14



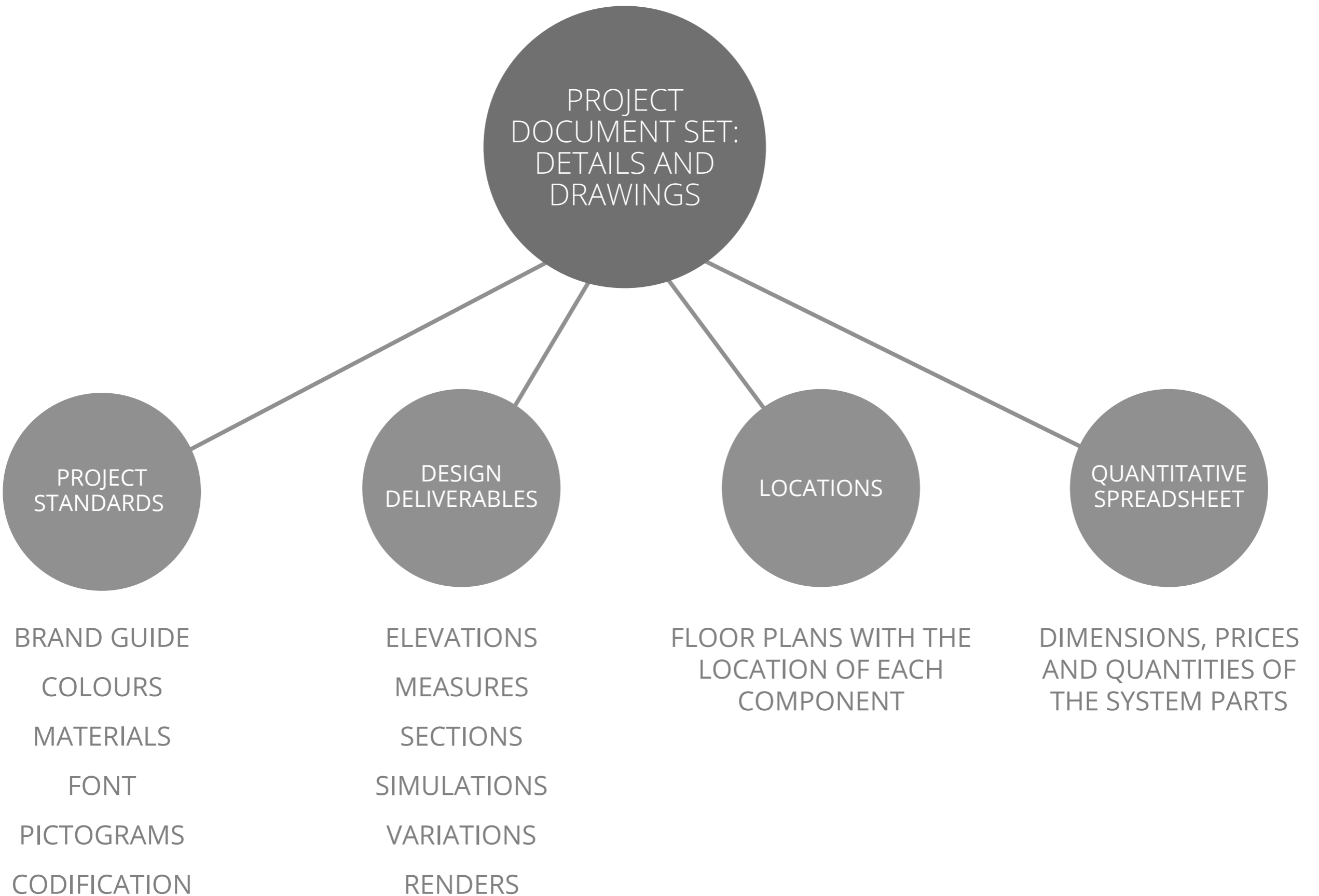
CHOICES

THE **PRELIMINARY DESIGN** CONTAINS:



- OUR INTERPRETATION OF THE BRIEF
- CONCEPTUALIZATION
- STRATEGY
- CREATIVE PROCESS
- TECHNICAL SOLUTION
- INITIAL DRAWINGS OF DESIGN ELEMENTS
- 3D IMAGES

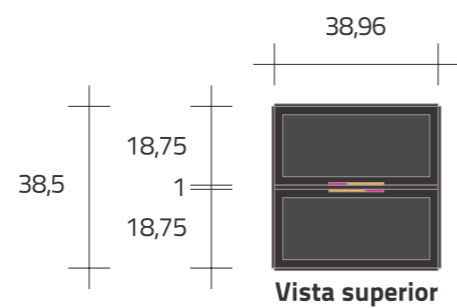
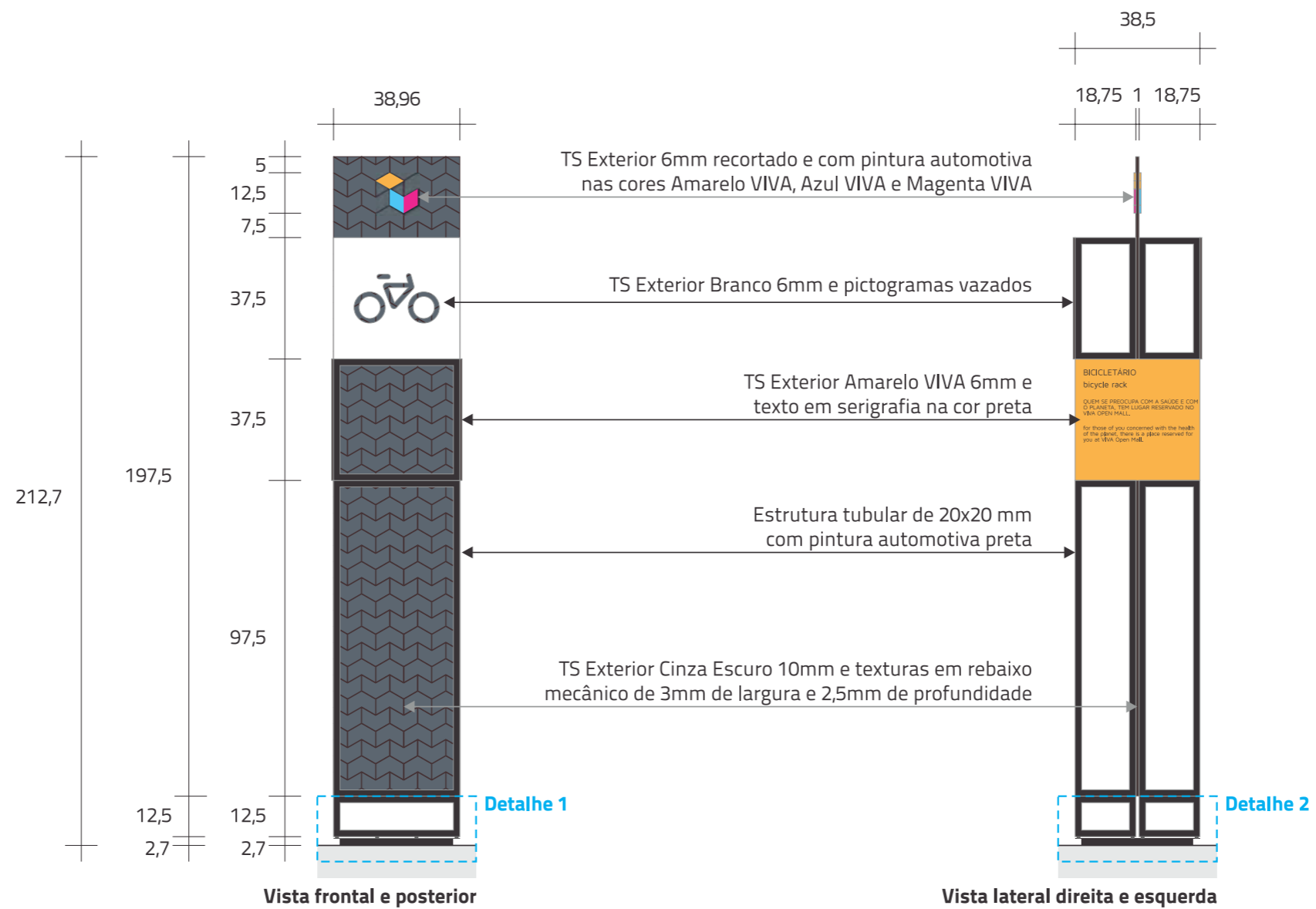
WORKING METHOD | DETAILS



WORKING METHOD | IMPLEMENTATION

WE TAKE CARE TO MONITOR THE
FABRICATION AND INSTALLATION OF THE WAYFINDING SYSTEM.
THIS WAY, WE ENSURE THE QUALITY OF THE FINAL PRODUCT
AND CAN FIND THE BEST ALTERNATIVES FOR
POSSIBLE CONTINGENCIES.









OUTCOME

WAYFINDING IS NOT SIGNAGE



YOU ARE HERE (WITH US!)



DONE? NOT YET!



REFERENCES | SOME MUSEUMS AROUND THE WORLD

GALERIE DER HGB, LEIPZIG | BY STUDIO KW





DIANA MESSER



JUN YANG

JULIANE WENZL

HAP GRIESHABER

WINTER KARL BOSE

FRANZ ALKEN

TIAN JANKOWSKI

BLANK & JERON

FFEN JUNGHANS

ANDRÉ KÖHLER

SCRIPTIVE
Kitchen

BRUCKER



Appelt

Gille

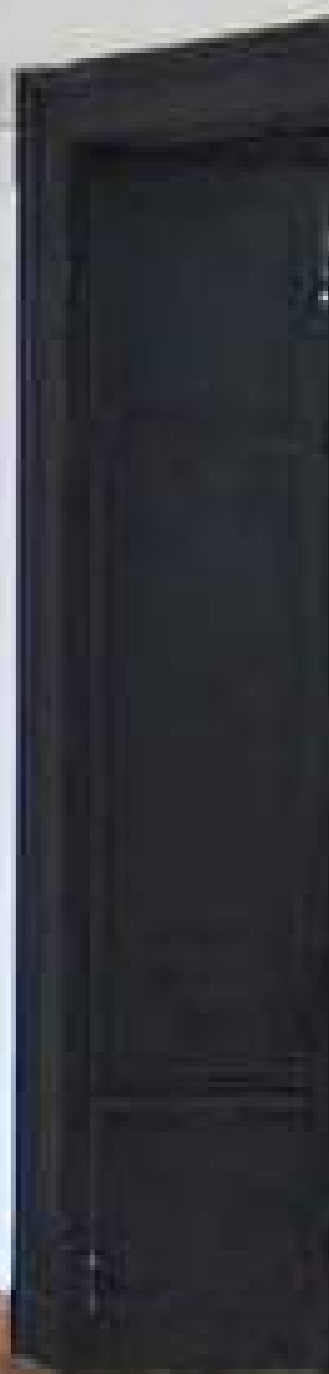
Kuhrt

Minkow

Rauch

Rink

SALIM HUS BEIGER
LIZ SCHULZ
SOPHIA HELDNER
NICOLE TRAVENÇA
NEO RAUCCI
MATTHIAS WEISCHEN
MARKUS DRESSEN
LIAM GILLICIC
IRMA BOOMA



SEIKO

20 Jahre Dorens der Hochschule für Grafik und Buchkunst Leipzig
09.09.2005 - 12.12.2005

THE WHITNEY MUSEUM OF AMERICAN ART | BY ENTRO





5
AMERICAN FAMILY GALLERY
AMERICA IS HARD TO SEE: 1965-PRESENT THROUGH SEPT 27

6
COLUMBIAN GALLERY
ROBERT RUFFO AND DAN ROSSINI FOUNDATION OUTDOOR GALLERY
AMERICA IS HARD TO SEE: 1950-1975 THROUGH SEPT 27

7
ROBERT W. WILSON GALLERY
JANET BOONBERG OUTDOOR GALLERY
AMERICA IS HARD TO SEE: 1925-1960 THROUGH SEPT 27

RESTROOMS 



8



8 **America Is Hard to See: 1910-1940**
Through Sept 7

7 **America Is Hard to See: 1925-1960**
Through Sept 27

6 **America Is Hard to See: 1950-1975**
Through Oct 25

5 **Mary Heilmann: Sunset**
Through Sept 27
America Is Hard to See: 1965-Present
Through Sept 27

3 **Theater**
Education Center

1 **America Is Hard to See: 1900-1935**
Through Oct 4

-1 **11:03 am**



CAFE AND
TERRACE
SPECIAL
EXHIBITIONS
RESTROOMS

TO LOWER
FLOORS



**STUDIO
CAFE**

FOOD



CENTRE POMPIDOU, PARIS | BY INTEGRAL RUEDI BAUR







015

Spectacles
Cinema
Musique
Danse & Arts
Théâtre

Cinéma



20





SCIENCE MUSEUM, LONDON | BY JOHNSON BANKS



SM GRID

A B C C O D E E F F G

E I E H S

a b b d e f g

SM GRID

0 1 2 3 4

OUTLINE







The Science Museum thanks the following individual organisations for their generous support in helping to make the best place in the world for people to enjoy science.





DESIGN MUSEUM, FINLAND | BY BOND



45

45







"Kyllä, pidin kovasti!"
"Ja, jag gillade det starkt!"
"I liked it, I liked it alot!"



"Hmm, ihan kiva."
"Hmm, det var helt okej."
"Well, it was okay."



"Vielä on var..."
"Det finns utrym..."
"There's room f..."



WC
Toaletter
Toilets



Hoitopöytä
Skötbord
Changing table



Esteetön WC
Tillgänglig toalett
Accessible toilet



Studio
Studio
Studio



**Feel free to take pictures
but not the furniture.
#designmuseo**

**NO
PHOTOGRAPHS**

designmuseum



designmuseum



MUSEUM OF THE CITY OF NEW YORK | BY STUDIO JOSEPH









TIDSLINJE: ROYAL COPENHAGEN

2 år, e. Kr.
Det første kendte guld smedeværk produceret i Danmark. Et krus af sølv og kobber, som blev brugt til at bære et bånd af sølv og kobber.

For 20-25.000 år siden
Keramiske figurer, som blev brugt til at bære et bånd af sølv og kobber.

1800 og 1800-tallet
Elevanter blev et af de mest populære varer, som blev eksportet til Danmark. Det blev brugt til at bære et bånd af sølv og kobber.

1700
Den første kendte guld smedeværk produceret i Danmark. Et krus af sølv og kobber, som blev brugt til at bære et bånd af sølv og kobber.

1750
Den første kendte guld smedeværk produceret i Danmark. Et krus af sølv og kobber, som blev brugt til at bære et bånd af sølv og kobber.

1800
Den første kendte guld smedeværk produceret i Danmark. Et krus af sølv og kobber, som blev brugt til at bære et bånd af sølv og kobber.

1850
Den første kendte guld smedeværk produceret i Danmark. Et krus af sølv og kobber, som blev brugt til at bære et bånd af sølv og kobber.

1900
Den første kendte guld smedeværk produceret i Danmark. Et krus af sølv og kobber, som blev brugt til at bære et bånd af sølv og kobber.

1950
Den første kendte guld smedeværk produceret i Danmark. Et krus af sølv og kobber, som blev brugt til at bære et bånd af sølv og kobber.

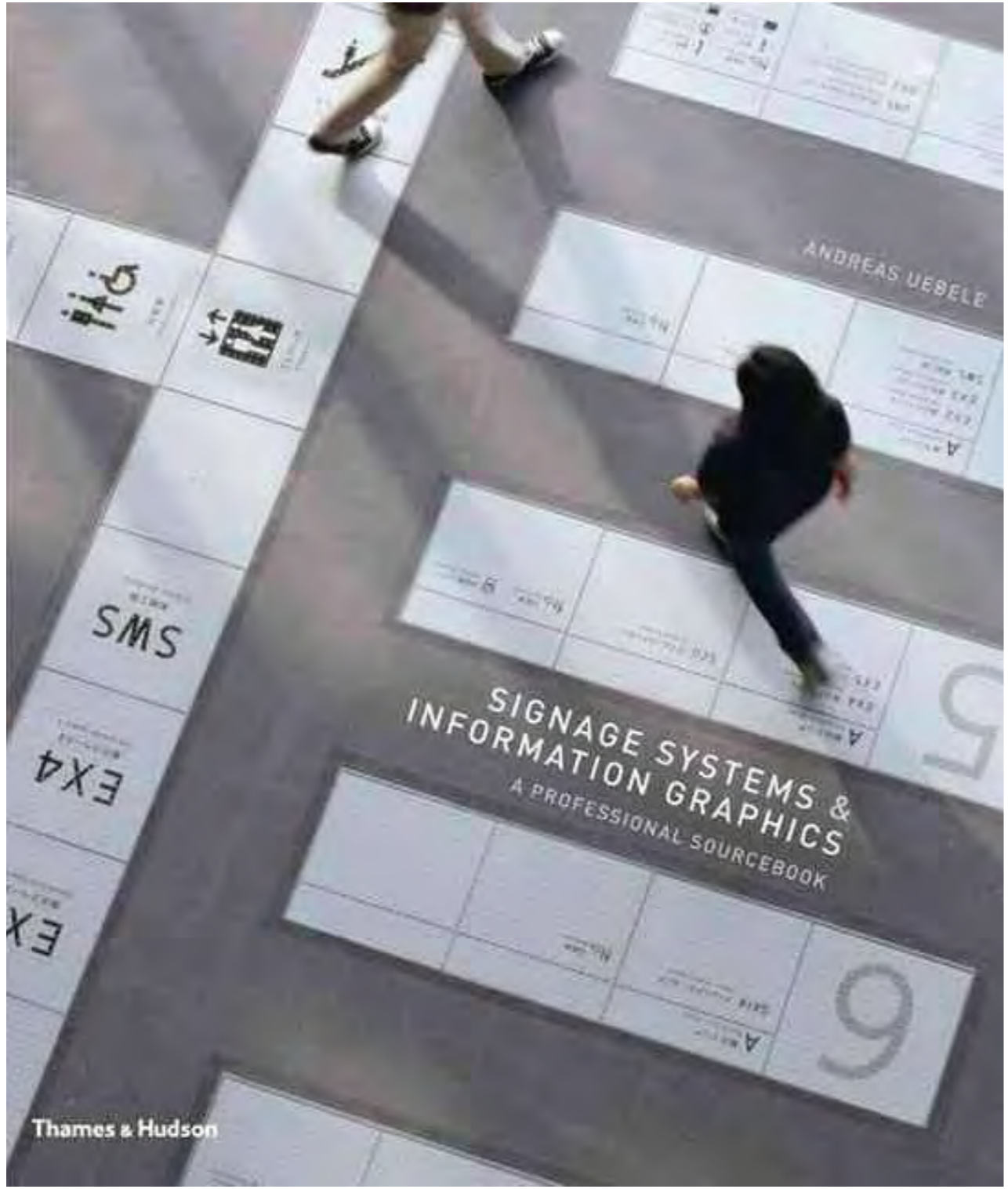
2000
Den første kendte guld smedeværk produceret i Danmark. Et krus af sølv og kobber, som blev brugt til at bære et bånd af sølv og kobber.

2020
Den første kendte guld smedeværk produceret i Danmark. Et krus af sølv og kobber, som blev brugt til at bære et bånd af sølv og kobber.

高嶺
Den første kendte guld smedeværk produceret i Danmark. Et krus af sølv og kobber, som blev brugt til at bære et bånd af sølv og kobber.

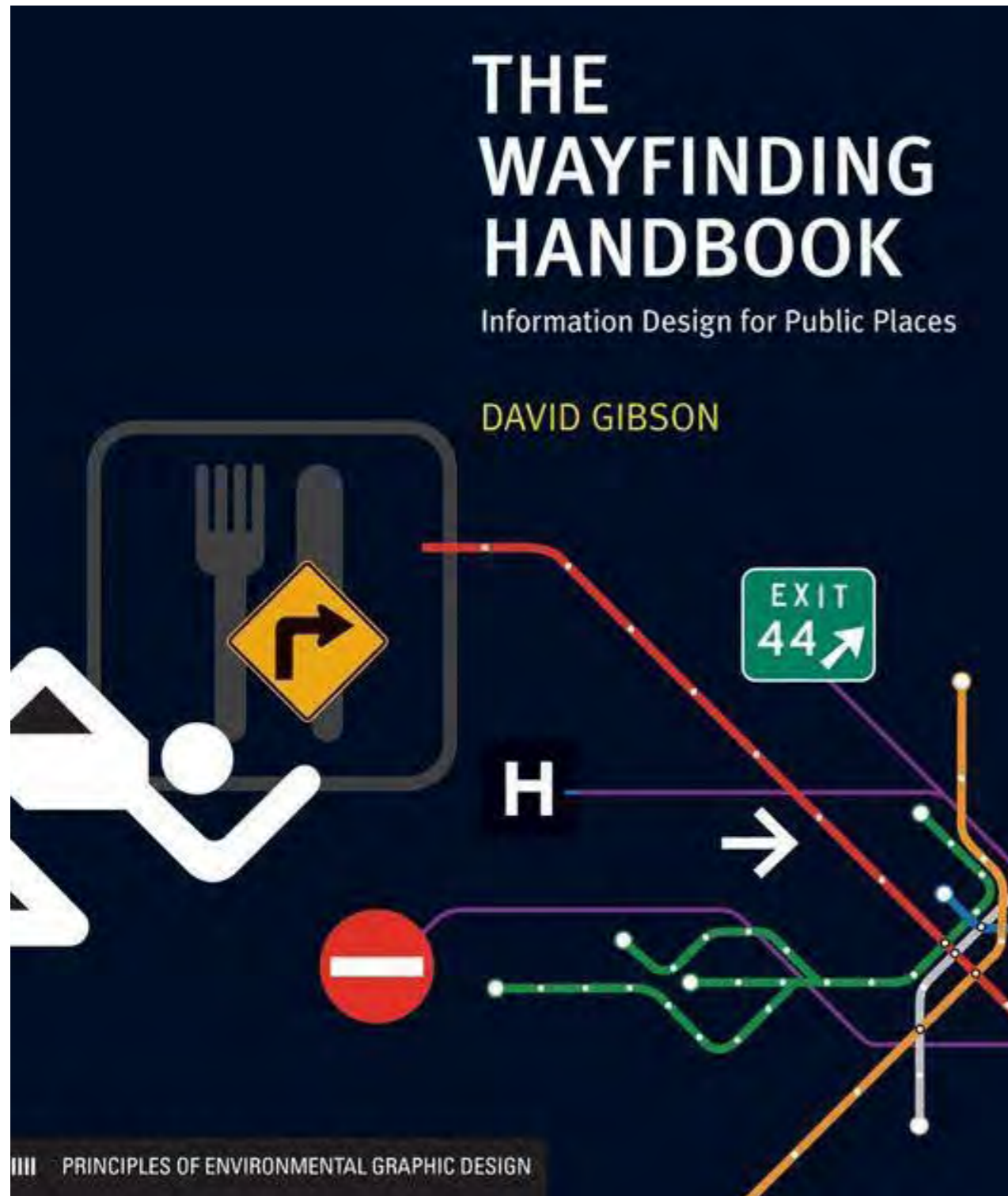


BIBLIOGRAPHY



SIGNAGE SYSTEMS & INFORMATION GRAPHICS

ANDREAS UEBELE



THE WAYFINDING HANDBOOK

DAVID GIBSON

Señalética

Joan Costa



Enciclopedia del Diseño

SEÑALÉTICA
JOAN COSTA

Kevin Lynch:

THE
IMAGE
OF
THE
CITY



THE IMAGE OF THE CITY

KEVIN LYNCH



WAYSHOWING

PER MOLLERUP

STUDIO/MDA
wayfinding design



www.studiomda.be