

## The Implementation of Wayfinding Strategy in Circulation of Arts Gallery

(Study Case: Art:1 New Museum and Art Spaces)

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**ABSTRACT:** *Wayfinding can be defined as the ability to find a way to a specific location in an area. The function of wayfinding is to inform a person or group of environmental spaces for those who are still unfamiliar with the environment. Wayfinding has an important role in providing information about the spatial environment to show the right direction and according to the purpose. Moreover, wayfinding is usually applied in a public-based space. One of them is an art gallery. As visitors come and go, not all of them immediately know where the location or area they are going to. Art galleries are closely related to the interior. It shows that interior elements can play a big role for wayfinding in an art gallery circulation.*

*This research study aims to analyze the role of wayfinding in the circulation of Art: 1 New Museum and Art Space as a case study for an art gallery. With several objectives, namely to determine the circulation of space in an art gallery that is used as a case study and the role of interior elements as wayfinding in-room circulation. The interior of Art:1 New Museum and Art Space has quite clear wayfinding because the floor mostly be maximized as one function for the showroom. Each showroom has landmark, identity and direction lines that makes the wayfinding value more appealing and make visitors easier to identify or find their destinations.*

**Keyword:** *Wayfinding, Circulation, Spatial, Interior*

### INTRODUCTION

Art Gallery is a forum for artists to pour art into society and preserve works as well as a means of recreation and public education. Along with the visitors who keep changing, it causes most of the new visitors are still unfamiliar with the circulation of art galleries which are mostly spacious and complicated. So it is necessary to have wayfinding that can be made easier for visitors to understand the path or circulation in the art gallery space.

An effective wayfinding system must be based on human behaviour and have the following characteristics: Do not make people think too long; Create a visual communication system that is comprehensive, clear and consistent with a concise message; Only shows that need to be shown; Show only information relevant to space, location and navigation paths; Eliminate redundant information.

The study case of this research is ART:1 Jakarta's new Museum and Art Space. Art:1 is a museum and art gallery that presents an art works collection of Indonesia old, Indo euro, Modern and contemporary. Art:1 is located in Central Jakarta managed by Mon decor who previously managed Mon decor gallery, which has been established since 1983. Art:1 is a relocation building from a previous gallery owned by Mon decor to expand some facilities as private art galleries and museums.

### **Problem Formulation**

1. How is the circulation of interior in Art 1: New Museum and Art Space?
2. How are the wayfinding principles that are being applied in the interior of Art 1: New Museum and Art Space?

### **Purpose Of The Research**

1. To know the circulation of interior in Art 1: New Museum and Art Space.
2. To know how wayfinding principles that are being applied in the interior of Art 1: New Museum and Art Space.

## **LITERATURE REVIEW**

### **Wayfinding**

Wayfinding is a process in our everyday life that we have to face. This phase can be as straightforward as moving from one area to another or as complicated as trying to escape from dangerous conditions such as disaster. The challenges of wayfinding could make problems that relate to time loss, decreased protection, panic, or discomfort. To avoid these problems of wayfinding that users will face, it is important to know how the factors inside the built environment influence people. Wayfinding is influenced by two important factors, namely the layout of the settings and the quality of environmental or space information. The layout that is intended for wayfinding is related in terms of shape, organization and circulation of the environment or space. Environmental data is the fine arts and visual processing of information required to solve the wayfinding problem. (Passini et al., 1998).

By applying wayfinding, the shape of the building or space is designed as informative as possible in order to provide information about the organization of the space and circulation system to the user, especially the layman. Information about circulation because circulation is one of the main factors that determine the layout, in addition to the circulation of places where users move, especially passing by and looking for the way where the user wants to go, so these spaces must be understood by considering the wayfinding strategy in space. (Arthur & Passini, 1992)

How wayfinding works is with three essential aspects, namely: (a) Signs; To make an environment legible specific areas or locations must be marked. Sign reinforces the recognition of places and plays an essential role in the broader area as a whole. Three main components are how wayfinding works, namely: (a) Signs; Specific areas or places must be labelled to make an environment recognizable. In the wider area as a whole, Sign enhances the recognition of locations and plays an important role. (b) Orientation; People need to know the location in the environment and where other destinations are to find directions. A person must be able to guide oneself in the space to help readers understand the distance from one place to another on a map. In wayfinding, maps are commonly used to indicate the location of persons. (c) Navigation; People will find it easier to find the right path to their destination by using directional signs.

Wayfinding design is designed as several tools that become a unity designed for space or environment, especially public and not familiar to help lay people can achieve their goals. With a large number of public space planning and design and above-scale user perception, the need for wayfinding design has significantly increased. Information that users want to know can be obtained from support systems for wayfinding, for example,

maps, information booths, architectural features and spatial environments. (Passini, 1984). There are the principles of wayfinding design to implement the value of wayfinding: (a) Visual Identity; By playing variations of colors, graphics, sizes/scales and landmarks can be a clue or signal that directs the user without messing up the visuals of the interior itself. This alternative can be used as a switch from sign. (b) Nodes/Landmark; Wayfinding strategies differ by type of building and space. Some spaces are intended to be visited or accessed on several occasions, in specific information spaces, such as libraries or museums. (c) Well-Ordered Plan; To get a suitable wayfinding design, it can maximize space planning in order or regularly with not too many boundaries or bulkheads and intersections. And if there are areas or paths that people don't want to go or don't exactly can mark indirectly if the area or path is wrong by playing the color, lighting and scale of the room. (d) Long Sight Lines; Placing a line of sight as a clue will encourage or increase the user's interest and curiosity as well as the user's mental map. This line can also be used both ways so that it can help people to return or retreat to their previous destination. (e) Strategic or Storytelling Signage; Signage is one of the most obvious wayfinding strategies. By placing efficient signage at strategic points, it is especially recommended at intersections where people pass by and where people decide which direction they are heading. The visuals of the signage must be clear so that the user can make decisions based on information from his/her visual vision. (f) Maps; Maps is one of the most helpful and effective tools when it comes to wayfinding strategies by providing maps with simple instructions and highlighting landmarks and adding colors and symbols. Maps are used by the majority of public buildings.



(a) Visual Identity (Source: Frame Magazine); (b) Landmark (Source: mh.interior); (c) Well Ordered Plan (Source: Craig Gaulden Davis); (d) Long Sight Lines (Source: Fabrik Brands); (e) Strategic or Storytelling Signage (Source: BP&O); (f) Maps (Source: Behance)

A clear Wayfinding strategy can have a huge effect on users with their environment. With it, it can increase the user's familiarity with its environment and can solve difficulties to understand the orientation of space or building. (Dogu; Erkip, 2000). According to (Weisman,1981), The four types of environmental variables that have been developed that can affect wayfinding are) visual signs on access to familiar landmarks in the interior and exterior. (b) the placement and level of difference architecturally at various points in order to support and improve the memory map to the orientation of the space or building. (c) use

of signage and numbers to provide targeted recognition and information. (d) configuration of a space or building that may affect the understandable ease of the overall layout of a room or building.

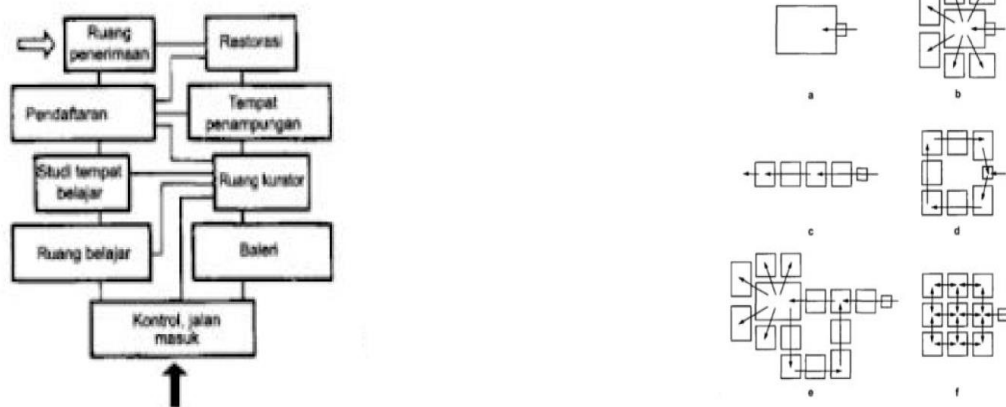
There are several types of wayfinding signs with many functions, including (a) Identification Signs; the objective is to identify that destination or location in the environment. (b) Directional Signs; are far from the aim of directing people in a specific climate to different objectives.

## Circulation and Spatial Planning

### 1. Circulation

Circulation in space must be well organized by paying attention to zoning or commonly referred to as space organization, then linked to circulation and ergonomics needs so as not to collide with each other between furniture and human circulation flow. According to Swastika (2011), circulation in a gallery should be able to provide a "story" for visitors. Based on their function, the zones in the gallery can be grouped. The arrangement between spaces is based on the hierarchy of the main room and supporting rooms as well as the circulation that connects them. The building circulation must be appropriately arranged by paying attention to the hierarchy of the room in the building. Moreover, in order not to interfere with each other it is also necessary to pay attention to the arrangement of circulation between the service area and the main visitor circulation area.

Sometimes the shape of the circulatory system of an environment may not always be visible to the user. With it the spaces can be arranged located at the core of the room such as intersections or centers so that the user gets ease with visual and auditory access in the form of a circulatory system. (Arthur & Passini, 1992). The circulation system has a particular purpose and is more specifically oriented to the destination (Tofani, 2011; Yadnya, 2012). In this system, users expect trips to be shorter and quicker with the minimum distance possible. Recreational with no time limit. Comfort and fun takes precedence.



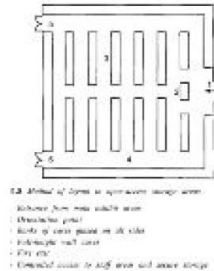
(a) Circulation of Gallery (Showroom) (Source:Data Architect, 2003); (b) Circulation of Gallery (Source: Architecture Metric Handbook Planning and Design Data,1999)

### 2. Spatial Planning

If a space or building does not have a clear spatial organization, it will be elusive and have low legitimacy and does not help in wayfinding. This spatial unity can be understood

and mapped in the memory map if it has uniqueness so that the space or building has the identity of the other. (Arthur & Passini, 1992).

A flexible spatial arrangement is required in the showroom function so that the arrangement can be easily adjusted according to the role of the products/work to be organized and displayed. A flexible spatial design is needed in the art space functions so that the arrangement can be easily modified according to the purpose of the exhibition or display that will be housed in it.



Gallery Layout (Source: Architecture Metric Handbook Planning and Design Data, 1999)

## METHODOLOGY

The methodology that be used in this research is qualitative descriptive method to assess the existing conditions, namely with: Data was collected out by the author's field observation to obtain data about the physical condition of the Gallery Interior o. To: (a) Understanding the interior circulation system of the building. (b) Identify the principle of wayfinding that applied to the interior of the building. Secondary data collection, obtained from the results of literature studies that aim to deepen the existing analysis. Variables that are observed in this research include the Room Function, Interior Circulation of the Building, Room layout and Wayfinding Principles that are applied in the Room Interior of Art:1 with author's documentations.

## FINDING AND DISCUSSION

Art:1 is a museum and art gallery that was established in 1983 which used to be better known as Mon decor Gallery as one of the popular art galleries in Jakarta with many branches. The artworks on display at Art:1 are from Indonesian old master artists, Indo Euro Master, Modern Master and Indonesian Contemporary Masters and offer services for art restoration, conservation, and assessment.

Mon Decor Gallery developed it into a private museum, art room and art institute to fully support the arts in Indonesia and display the collections of artworks in thirty years. Mon Decor Gallery itself by relocating into a large and complete exhibition space called Art:1. With an area of 4000 square meters exhibits and offers products and services dedicated to the development of art and activities targeting the market of lovers and art activists.



Art: 1 New Museum (Source: Eazel)

### **Circulation**

Art:1 is divided into two buildings based on the collection on display. And in order, the First Building is an Art Gallery where there is a collection of artists' artworks on display as well as sold to visitors and for the second building is a museum building that also has a collection of artworks of artists that are not sold.

Based on the direction of the officers, visitors enter the gallery building consisting of four floors including a basement and three of which are used for public use. On the ground floor there is a showroom of art collections focusing on contemporary art. On this floor there is also an entrance counter, receptionist, as well as a place to sell merchandise and books. There are also many chairs and tables in some parts of the space without disturbing the circulation of the showroom itself. To climb the top floor there are stairs and elevators. After that, on the first floor, it is still the same as the showroom of a smaller contemporary art gallery collection with boundaries so that visitors feel more privacy on this floor. In addition to the showroom there is an office and also a toilet. Next on the second floor is a larger full showroom with a circular room shape with a collection of artworks surrounding the entire second floor room.

Next pass the balcony to enter the museum building. Starting from the second floor, this room contains a museum collection from Indonesian Old Masters and Indo Euro. This room is also circular skylight and followed by a balcony in the middle of the room that follows the shape of the skylight. Visitors can look to the first floor. After that, go down to the first floor and there is a showroom for the modern museum collection on display. There is a light-exposed part of the skylight from the second floor followed by different floor materials. Last visit to the ground floor of the museum building, there is a museum collection of contemporary artists. On the ground floor there is also an office. By crossing some kind of bridge from the showroom.

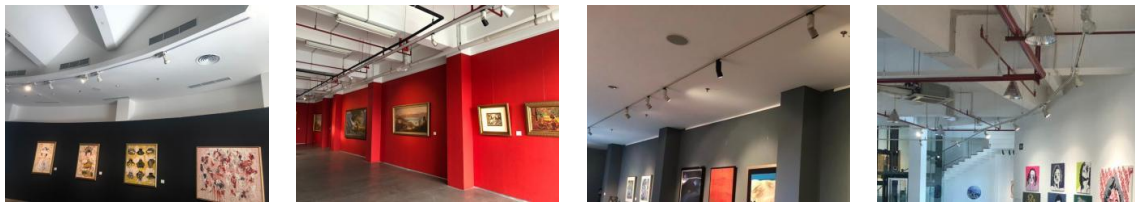
### **Wayfinding**

Since Art:1 is a museum and gallery, the majority of rooms use monochrome concepts so that not many interior elements are applied indoors. And also each floor of the building is maximized almost entirely as a showroom so that for the concept of wayfinding itself is fairly easy because there are not many rooms and partitions. The principle of wayfinding itself implemented in each showroom in Art:1 is that there are Landmarks, Long Sight Lines and Visual Identity. Landmarks are located on each floor of the showroom, in the form of large sculpture artworks that serve as a spotlight or the main role of the works in the showroom.



(a) 1<sup>st</sup> Floor of Gallery Landmark; (b) 3<sup>rd</sup> Floor of Gallery Landmark; (c) 2<sup>nd</sup> Floor of Museum Landmark; (d) 1<sup>st</sup> Floor of Museum Landmark (Source: Author)

For long sight lines, it is implemented in the placement of the spotlight for the artworks. The spotlight that makes a line following the placement of the artwork. So it can also be an indirect direction for the visitor for the following path to see the artworks in order.



Lined Spotlight as Long Sight Line (Source: Author)

Some floors implement the visual identity by the interior elements. The 3<sup>rd</sup> Floor of the Gallery has Ellipse shape with a linear ceiling. In the 3<sup>rd</sup> Floor of the Museum, it has a red painted wall and circular skylight as the spotlight and identity of the room, also with a balcony that follows the surrounded skylight spot. Then, the 2<sup>nd</sup> Floor of the Museum has an open ceiling in the spot that has indirect light from the skylight at the 2<sup>nd</sup> floor, also the open ceiling spot is having the different material of the floor.



(a) 3<sup>rd</sup> Floor of Gallery Visual Identity; (b) 3<sup>rd</sup> Floor of Museum Visual Identity; (c) 2<sup>nd</sup> Floor of Museum Landmark (Source: Author)

Unfortunately, the absence of a map in the whole room can make visitors confused because the map is an important supporter in wayfinding. Local officials said the map is only given if there is a specific survey and visitors are not given a map. So there is only signage in the place where the elevator signifies the floor and exhibition space description.



Signage and room description at the lift wall (Source: Author)

## CONCLUSION

Wayfinding is an important strategy implemented in a space to make it easier for ordinary users to identify or know their location more easily. Some are applied clearly by giving a board or a white paper that becomes a clue, and also a map. Some apply it impliedly in the elements of the room so that users automatically catch and understand in identifying the location.

Wayfinding is urgently needed in public spaces. And the application of wayfinding should be clear. There are still many public places that have wayfinding facilities that are very lacking so that ordinary visitors also feel dizzy looking for a location that wants to go because it has many functions of rooms and bulkheads.

The implementation of Wayfinding through the interior elements in Art:1 New Museum and Art Space is quite clear. The circulation of the interior is very easy because there is not much room and each floor is maximized as a showroom with a circulation directed in one direction. For the application of wayfinding strategy in Art:1 interior that is with Long Sight Line, there is a line as directions and circulation in order. Then almost every showroom has a landmark of artwork as a spotlight and also a sign of each floor. As well as Visual Identity contained in the ceiling, wall color, skylight as a sign of identity of each showroom of different themes. Art:1 needs to improve wayfinding strategies such as the existence of folders that visitors desperately need although arguably the room is quite easy to identify by laypeople and there are also signages in elevators and stairs.

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