

Research and Creative Work

OWME

OWW

CW13. 1997
CW14. 1997

Wayfinding and Signage System

Getty Center, Los Angeles, CA.

The J. Paul Getty Museum at the Getty Center is comprised of five, two-story pavilions clustered around a central courtyard. Designed by the architect Richard Meier, the buildings brand of modernism favors architectural unity. In response, an easy-to-use wayfinding and signage system helps visitors to find their way. The design of the system appropriately references the grid, palette and architectural tension of the buildings. Three-dimensional orientation maps provide an overview of the museum. The pavilions are identified by five tall pylons which are visible from a distance. Inside the pavilions a total of sixteen directional signs, eleven map stations, eighty-five gallery identification signs, sixty didactic texts, and over two thousand object labels orientate visitors to the levels, galleries, and art collections. Collaborative role: senior designer and project manager supported by junior design team.

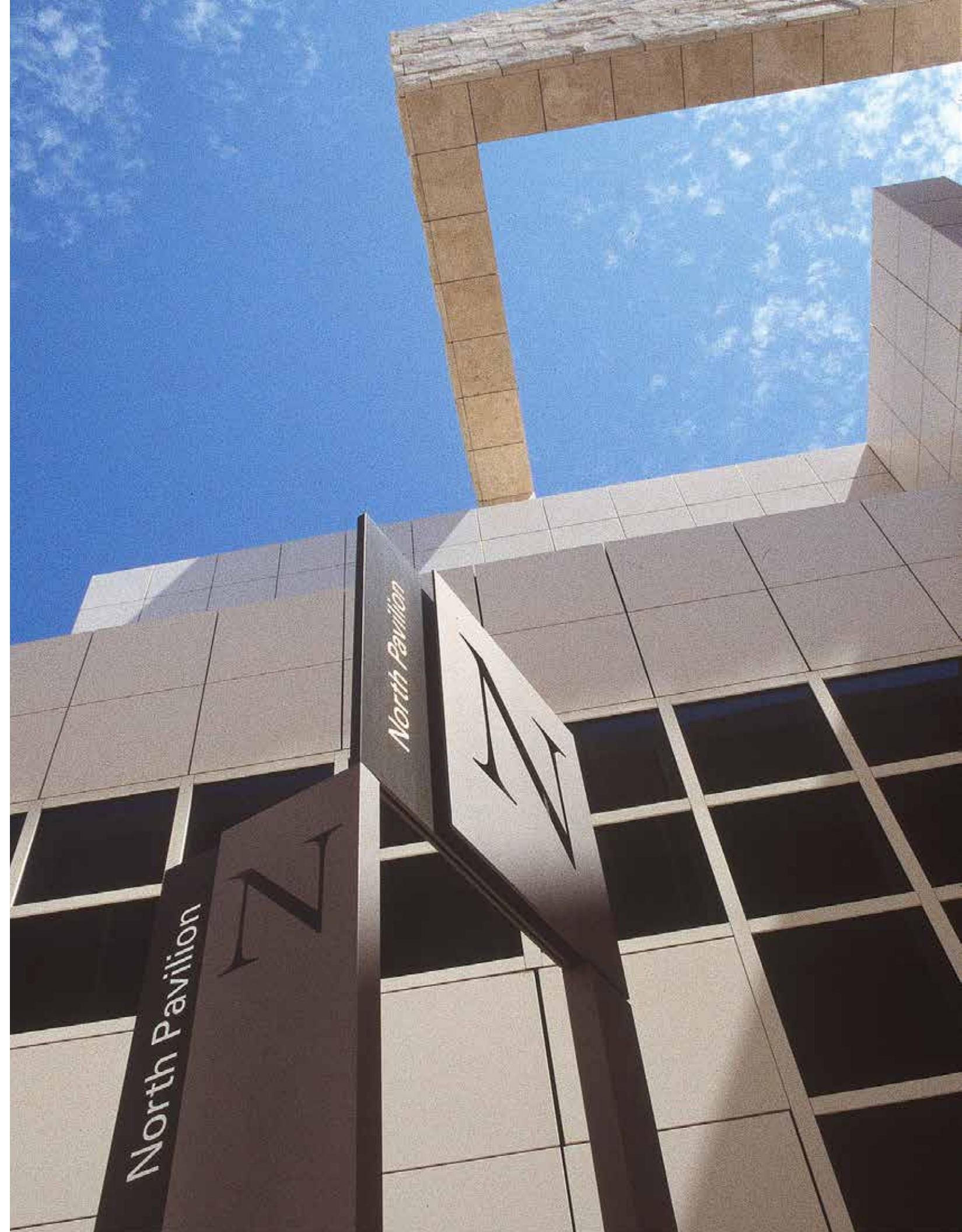
Society for Environmental Graphic Design merit award for design excellence (HI. 1998).

Included in four books on wayfinding and environmental graphic design (C13. 1998, C14. 1998, C27. 2000, C69.2005).

Map and Guide

Getty Center, Los Angeles, CA.

An important element in the wayfinding system, the main visitor map and guide to the Getty Center has been distributed to millions of people, and reproduced in twelve languages. Design role: concept and design detailing, direction of illustration services, final design and print supervision.

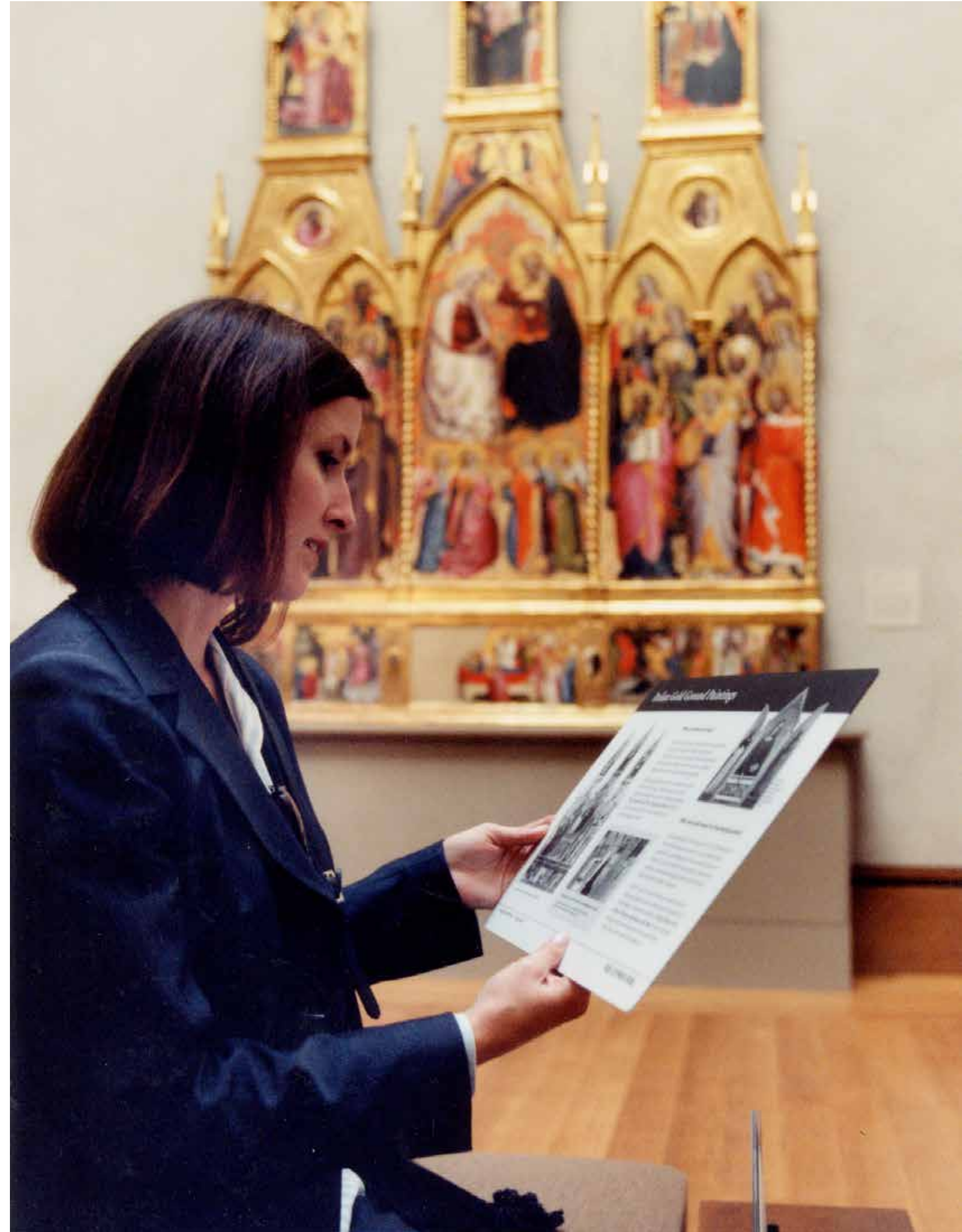
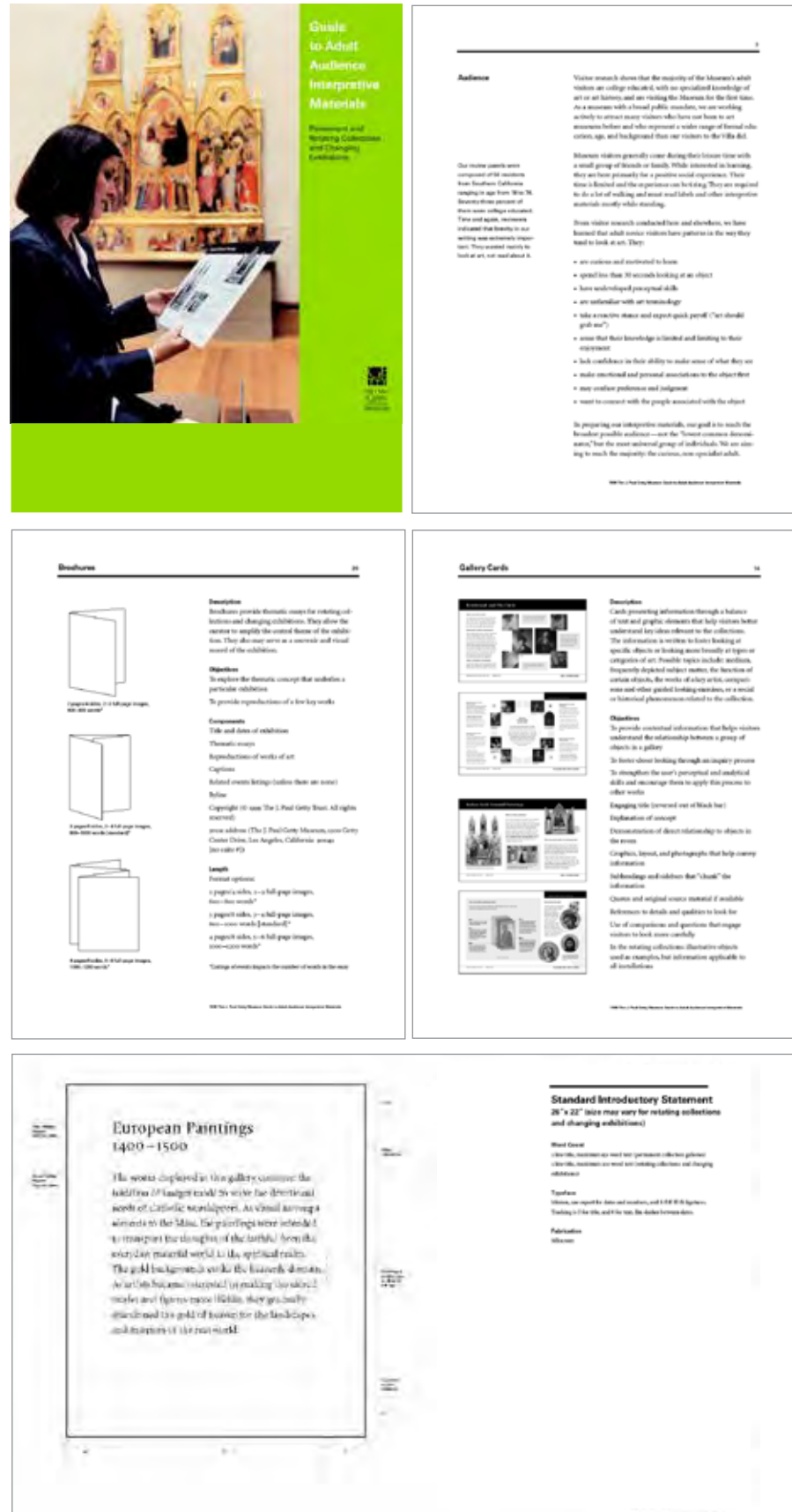


A Guide to Adult Interpretive Materials

Getty Center, Los Angeles, CA.

Set of guidelines for writing, designing and displaying text based interpretive materials in exhibition environments. Developed for the opening of the J. Paul Getty Museum permanent collection gallery spaces in 1998. Revised several times. Influenced approaches at other museums including the Los Angeles County Museum and the Huntington Library and Art Galleries. Collaborative role: lead designer working with curator, educator and exhibitions team.

Developed between 1997–1998. Updated 2000–2003. Revised 2005 for the renovation of the Getty Villa.



EXD58. 2001

Devices of Wonder: From the World in a Box to Images on a Screen

Getty Center, Los Angeles, CA.

"It's hard to know where to start praising this show—it manages to be both tremendously entertaining and profoundly cerebral, and there's a seemingly endless array of interactive exhibits..." – The LA Weekly (C39. 2001).

Centuries before the advent of cyberspace, ingenious inventors created a host of gadgets to intensify our visual faculties; mirrors, microscopes, magic lanterns, automaton, dioramas, panoramas, perspective theaters, and metamorphic toys. *Devices of Wonder* brought together several hundred of these objects, so that visitors could glimpse the ancestors of modern museums, cinema, and computers. The object groupings were dense, diverse and eclectic, demanding a design response that was both practical and modular due to the sheer volume of items, as well as theatrical (1,200 sq. ft. of display furniture was required). Accessibility was very important, and many of the objects were animated on film (illusions and tricks), reproduced to be hands-on (spinning cards), or positioned so that they were interactive (optical illusions). Extensive exhibition graphics, promotional banners, posters, merchandise, print ephemera, and electronic media accompanied the exhibition. Collaborative role: lead designer for exhibition and graphic design working with one junior designer and curatorial team. 400 objects. 7,500 sq. ft.

American Association of Museums honorable mention for interpretation and education in an exhibition on art (H3. 2002).

International Webby Award for excellence in web design, creativity, usability and function (H4. 2002).

Best Museum Exhibit. *L.A. Happenings, The Best of 2001*. The Ventura County, Simi Valley and Thousand Oaks Star (C44. 2001).



CW61. 2003

Bill Viola: The Passions

Getty Center, Los Angeles, CA.

The celebrated video artist Bill Viola explored expression and emotion through eleven immersive video installations. Walls and control rooms were designed and constructed to be sound proof, and to hide the labyrinth of cabling and equipment. Extensive print and promotional materials including press-kits, invitations, exhibition brochures, posters and banners. The exhibition graphic identity used Viola's work *Silent Mountain*. The plasma screen diptych lent itself to the double banner campaign, and the slow-motion movement of the two actors was captured on each of the banners incrementally. Collaborative role: lead designer for exhibition and graphic design working with one mid-level designer, artist and curatorial team. 13 works. 7,500 sq. ft.

American Association of Museums excellence in museum publications award (H5.2003).

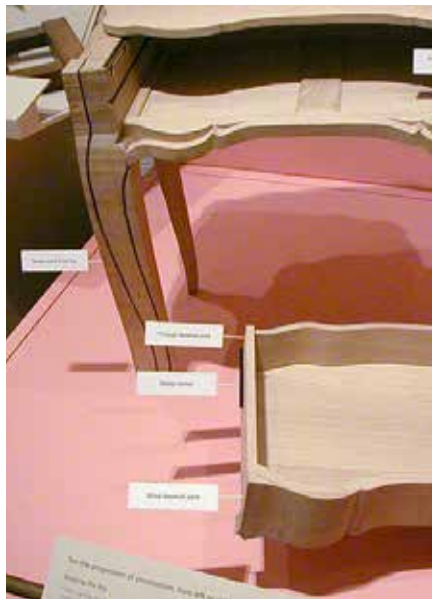
Reviewed in Los Angeles Times (C55.2003), and LA Weekly (C56.2003).



The Making of Furniture

Getty Center, Los Angeles, CA.

An original writing table, together with three reconstructions (in various stages), tell the story of how fine furniture was crafted in 18th-century France. Each section is broken down and illustrated with large historical image panels, tools, materials, video, audio, and explanatory graphics, punctuated with hands-on samples and objects. This highly interactive installation allowed visitors to engage through touch, and the exhibition emulated a workshop-like type of staging. The three furniture reconstructions were made traditionally in the historic trade district of Paris. Collaborative role: lead designer for exhibition and graphic design working with one junior designer and curatorial team. 60 objects. 1,000 sq. ft.



EXD65. 2003

Robert Redford Building Environmental Action Center

Natural Resources Defense Council,
Santa Monica, CA.

This visitor center and retail facility on the first floor of NRDC's renovated office premises, is a state-of-the-art green building, excelling in energy efficiency and sustainability (platinum LEED certification). The center connects visitors to several key environmental issues and the work of NRDC. A retail area and e-activism zone join five informative exhibits that range from the threat to our oceans, to global warming and green building. The center is one of the first exhibition spaces to tell the green building story using real-time metering and building performance data. This information is conveyed using a touch screen kiosk and animated graphics. The exhibits and furniture are constructed from an extensive range of green and salvaged materials. Collaborative role: lead exhibit content developer working with writer and NRDC staff. Joint lead designer for exhibition and graphic design. 1,200 sq. ft.

Reviewed in The New York Times (C57.2003),
Los Angeles Times (C58.2003, C59.2004),
Common Dreams Progressive News
(C60.2004), Santa Monica Mirror (C61.2004),
Interior Design Magazine (C63.2004).

In 2004, the first "green" interpretive center
in the nations "greenest" building.



EXD72. 2004

Coming of Age in Ancient Greece: Images of Childhood from the Classical Past

Getty Center, Los Angeles, CA.

Ancient Greek artists depicted children in many guises and settings on a variety of art objects, primarily marble sculptures, painted vases, and terra-cotta statuettes. This exhibition brought together approximately 150 objects relating to childhood in ancient Greece. This rich repertoire of objects occupied the majority of the exhibition space. A series of connecting side rooms defined by a colonnade (based on an ancient Greek home) contained the adjoining *Family Zone*, a recreation of what life was like for children in the classical world. A range of activities, such as writing on a wax tablet, and playing ancient Greek games referenced the objects in the gallery spaces. Careful consideration was given to the appropriate separation between the hands-on and art viewing experiences. The custom display cases required climate controlled case work and earthquake mounts. The furniture heights were lower so that the objects and activities were accessible to younger visitors. Extensive print and promotional materials including press-kit, invitations, exhibition brochures, posters and banners. Collaborative role: lead designer for exhibition and graphic design working with one junior designer and curatorial team. 150 objects. 7,500 sq. ft.

Reviewed in Los Angeles Times (C64.2004, C65.2004), and Pasadena Star (C66.2004).



EXD79. 2005

An Enduring Vision: Japanese Painting from the Gitter-Yellen Collection

Santa Barbara Museum of Art, CA.

Historical Japanese scrolls, prints, screens and books from the six dominant schools that flourished during the Edo period. The design of the installation used angled walls arranged in connecting “V-shapes” to imply the twisting alleyways of early Tokyo. Because glass coverings pick-up reflections and obscure many of the subtle details in Japanese painting, the installation used deep, low platforms to keep visitors from touching the fragile works. A thin ash moulding strip at the front of the platforms implied a visible barrier rail. Collaborative role: joint lead designer for exhibition and graphic design working with curatorial team. 90 objects. 6,000 sq. ft.



Maruyama-Shijō

Ogata and the Naturalistic Style of Painting

Painting by Maruyama Shijō (1797-1875) reflects the interests of a wealthy merchant during the Edo period and the rise of a new, more naturalistic style of painting. Ogata's work is characterized by its focus on the natural world, particularly the depiction of birds and flowers. His style was influenced by the work of the Chinese painter Wang Meng and the Japanese painter Tawaraya Sōtatsu. Ogata's work is a testament to the power of the merchant class and the rise of a new, more naturalistic style of painting.

The work of the artist, Maruyama Shijō, is derived from the work of the Chinese painter Wang Meng and the Japanese painter Tawaraya Sōtatsu. Ogata's work is a testament to the power of the merchant class and the rise of a new, more naturalistic style of painting.

CW21. 2005

Wayfinding and Signage System

Erburu Gallery at the Huntington Library and Gardens, San Marino, CA.

Comprehensive wayfinding and gallery identification signage system. Including building identification and donor sign, nine gallery identification signs, eight didactic text panels, sixty object labels, rest room identification signs, and printed map and guide to the collection. The design of the system referenced the clean, modernist lines of the buildings architecture. The elements struck a balance between visibility and discretion, and color and typography played a large part in making the signs complement their surroundings. Collaborative role: joint lead designer working with architects, museum director and curatorial team. 8,000 sq. ft.



EXD89. 2005
EXD90. 2005

The Villa Reimagined

Getty Villa, Malibu, CA.

This exhibition of architectural scale models, sketchbooks, drawings, material samples, graphics and video, told the design story behind the renovated Getty Villa. The exhibition aesthetic departed from the other Roman style gallery spaces, and referenced the work surfaces and informal presentation style of an architectural studio. Defying gravity and the force of visitors leaning on them, rows of 36 inch deep cantilevered shelves and cases tied into the walls steel art support system (made visible to visitors through a specially cut hole). Painted steel sheets lined the case interiors and the drawings were mounted in place using small rare earth magnets. This facilitated the substitution of materials over the course of the nine month exhibition that were sensitive to long exposures to light. Collaborative role: lead designer for development, exhibition and graphic design working with one junior designer and curatorial team. 1,000 sq. ft.

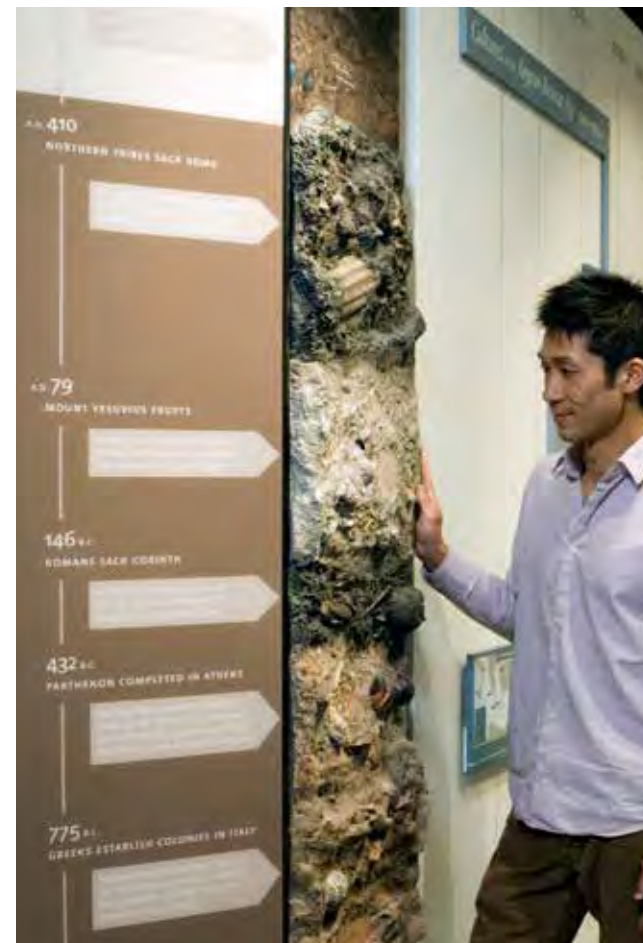


TimeScope Room

TimeScope Room

Getty Villa, Malibu, CA.

The combined brainpower of several experts and an innovative interpretive approach was required to collapse the entire story of Greek, Roman, and Etruscan art into one-thousand square feet of exhibition space. This orientation room provides geographical, chronological, and stylistic context for the ancient art objects in the surrounding galleries. Five exhibits were developed, tested, and designed to deliver this information. These include a large three-dimensional timeline, a stratigraphic core linking the ancient world to present day, and a visitor activated map portraying the geographical range of each culture over time. Collaborative role: lead designer for development, exhibition and graphic design working with mid-level and junior designer, curatorial and education team. 15 objects, 5 exhibits. 1,000 sq. ft.



The Villa Reimagined



TimeScope Room

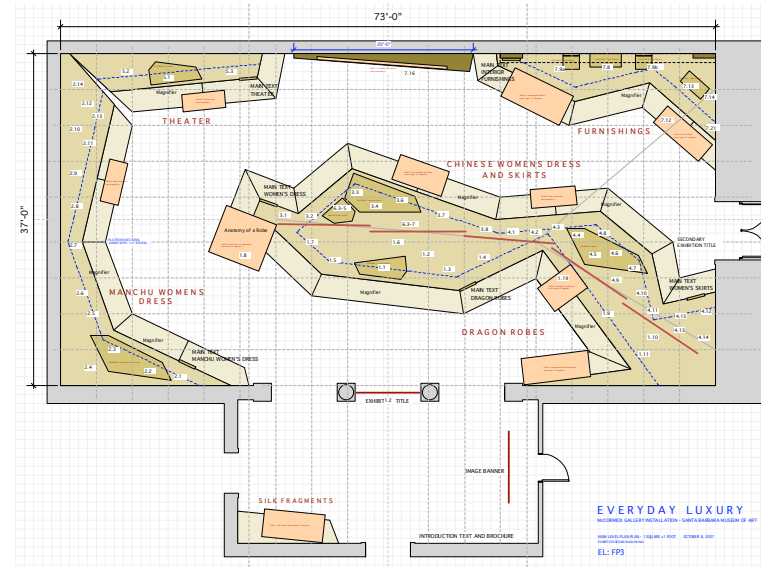
EXD102. 2007

Everyday Luxury: Chinese Silks of the Qing Dynasty (1644–1911)

Santa Barbara Museum of Art, CA.

Fragility and sensitivity to light make textiles and clothing one of the most difficult groups of objects to exhibit. This stunning exhibition of Chinese costumes and textiles from the museum's collection, included official dragon robes, dresses, theatrical garments, furnishings and accessories. The exhibition design highlighted the imagery, techniques, and functions of these wide-ranging textiles in the context of their cultural background. Extensive research and testing was carried out to ensure that the intricate detail of these objects was apparent to the viewer. Magnifiers in front of selected objects, and image details on the descriptive labels enhanced the intricate silk stitching techniques. Photographs and text panels provided evidence about the lives of the people who wore the items. To appreciate the objects uninterrupted, a snaking series of low, angled barriers substituted for glass coverings. When coverings were required, the glass was angled for better viewing and to prevent glare. The angles designed into the exhibit furniture mimicked the trapezoidal shapes of a dragon robe sleeve. An innovative use of black river rock covered up the base of the object mounts, allowed the objects to be repositioned during installation, and unified the various object groupings. Collaborative role: joint lead designer for exhibition and graphic design working with curatorial team. 120 objects, 3,000 sq. ft.

Mentioned in Los Angeles Times Guide (C90.2007). Featured in Santa Barbara Magazine (C92.2007).



CW29. 2007
CW30. 2007

Museum Retail Product

Santa Barbara Museum of Art, CA.

Conceptual development for a range of retail products. The graphic symbols on the products are derived from art objects in the museums collections. The object pictured is a George Rickey sculpture on view at the entrance to the museum. The product range has significantly increased revenue and created a recognizable brand for the museum store. Collaborative role: contributing designer working with lead designer and store manager.

Exhibition Retail Product

Skirball Cultural Center, Los Angeles, CA.

Range of retail products associated with the award-winning exhibition "Noah's Ark". Including bags, tee shirts and wall calendar. Collaborative role: contributing joint art director working with the designer.

Wall calendar awarded the American Association of Museums first prize for excellence in museum publications (H7.2008).

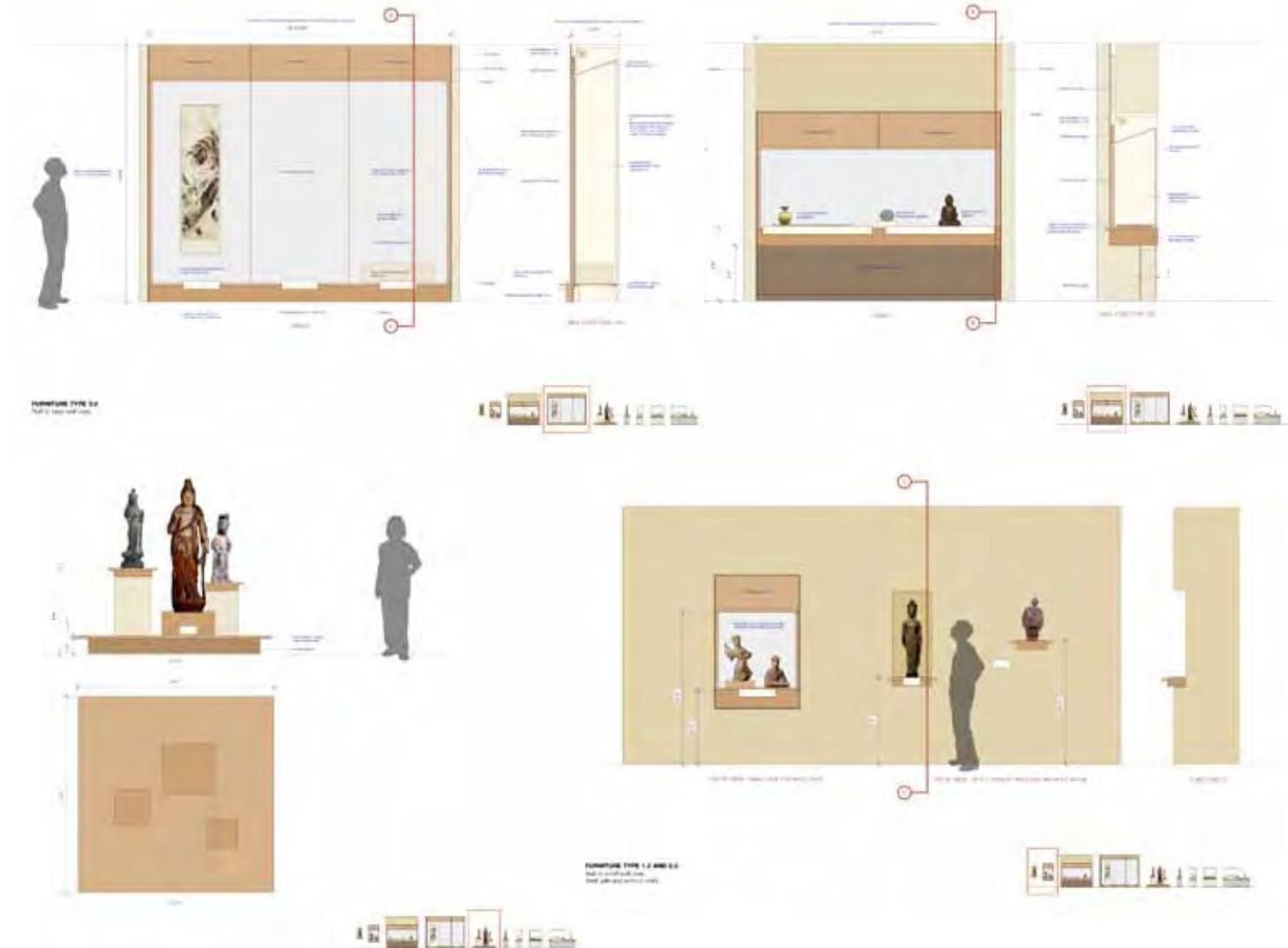
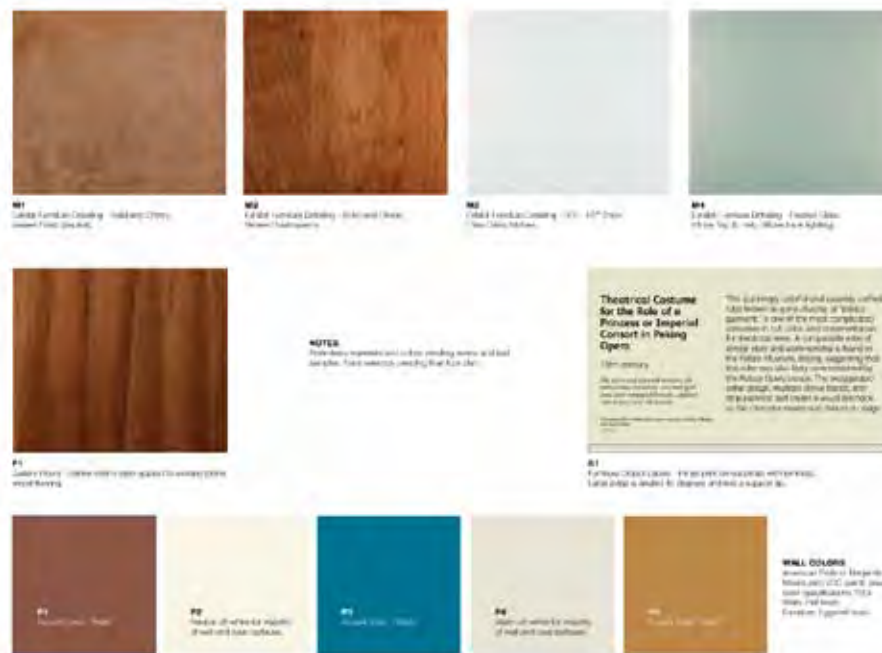
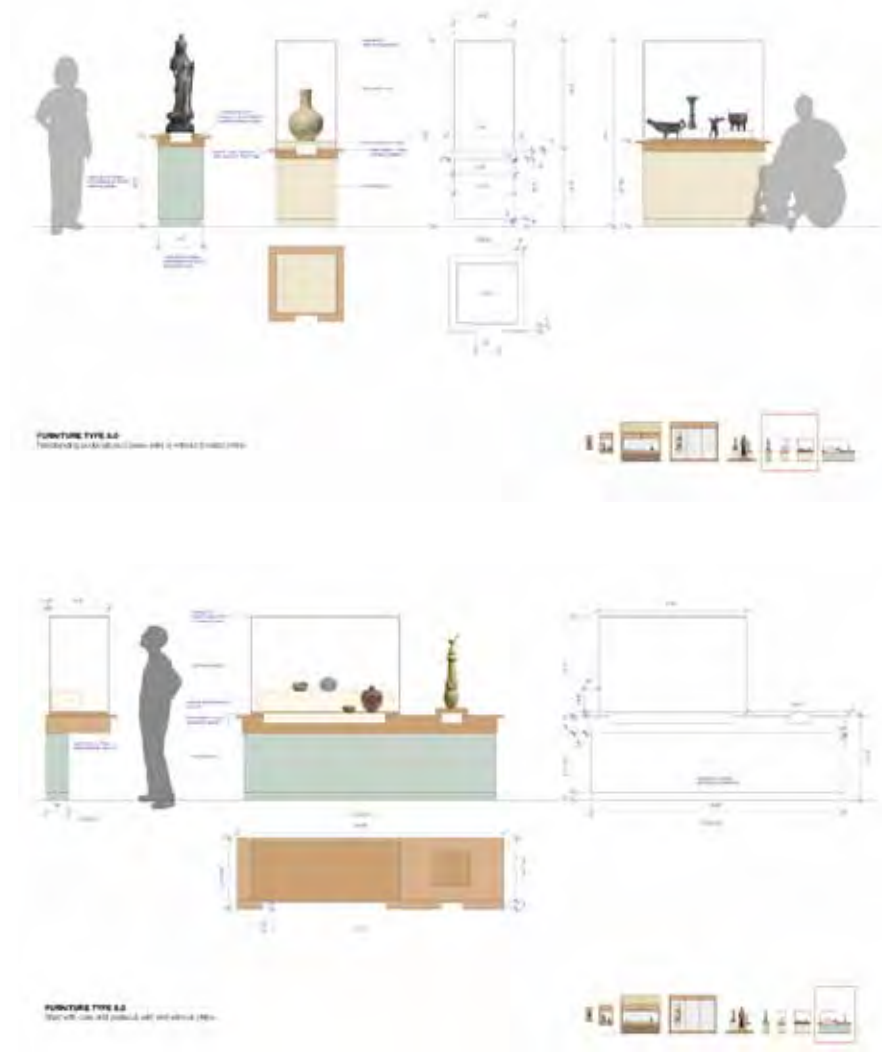


Asian Art Permanent Collection Galleries

Santa Barbara Museum of Art, CA.

Renovation of the upper floor galleries for ancient Chinese, Japanese, Tibetan and Indian art. The final design serves as a benchmark for the other permanent collection galleries at the museum, and for one of the premier Asian art collections on the West coast. A major goal of the reinstatement was the increase in presence and availability of interpretive elements. Extensive planning has gone into identifying the primary (cultural divisions), secondary (stylistic divisions) and tertiary (themes and media) interpretive threads. Collaborative role: joint lead designer for exhibition and graphic design working with curatorial team. 320 objects. 4,200 sq. ft.

Project completed at final schematic design phase, December 2010.

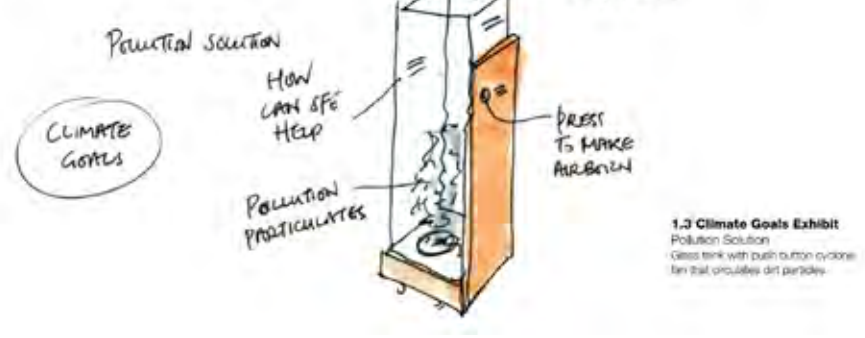
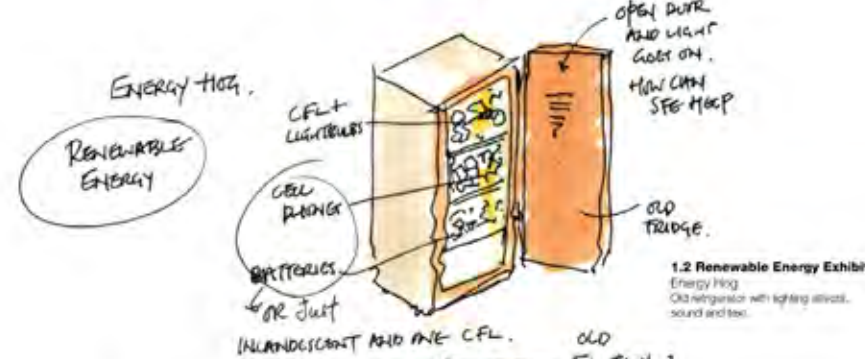
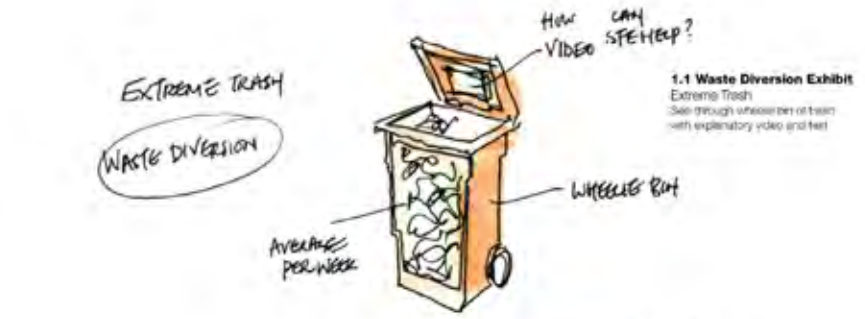
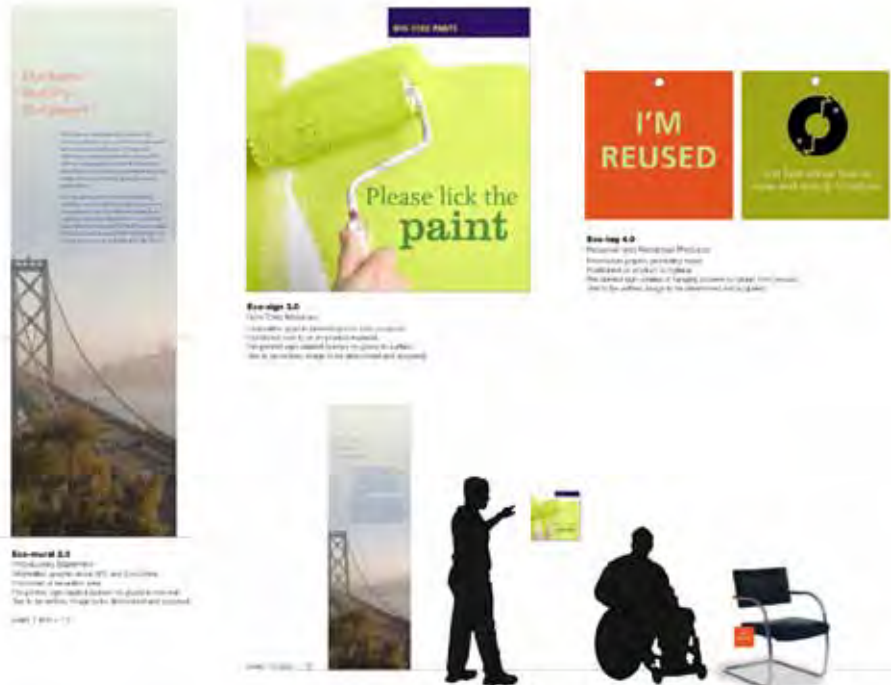
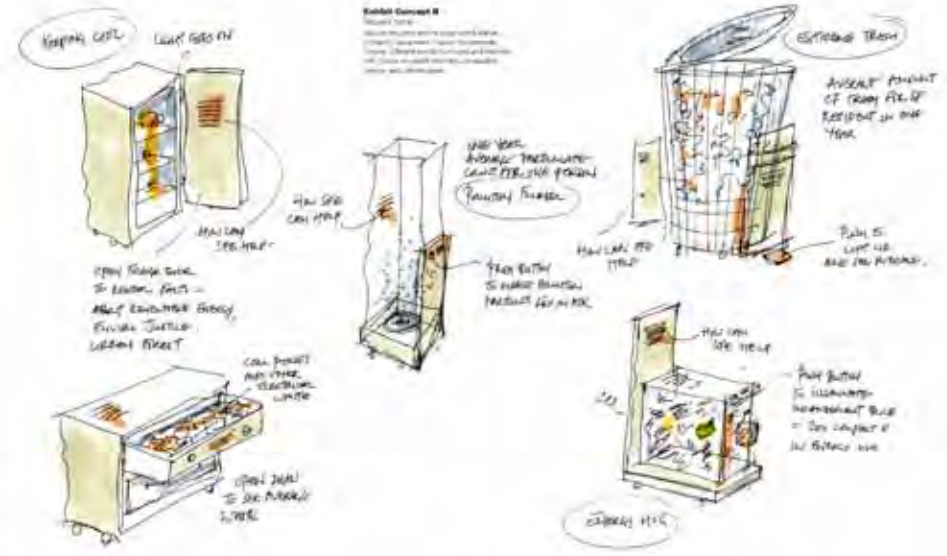


EcoCenter

San Francisco Department of Environment, CA.

The renovated EcoCenter will provide a venue for environmental information, resources, and programs for residents in the city of San Francisco. This will be achieved by developing a flexible exhibit, film and community events space. Goals for the EcoCenter include creating topical, personally relevant and engaging visitor experiences, as well as a richer and more emotive interpretive approach. The final design calls for a rotational type of multipurpose space that uses toxic free materials and products, aims for zero-waste and energy neutrality. The project has so far required intensive planning and research to define the audience, programming and appropriate design direction. Collaborative role: lead designer and developer for exhibition and graphic design working with SFE staff. 1,400 sq. ft.

Project in construction. Completion spring 2010.



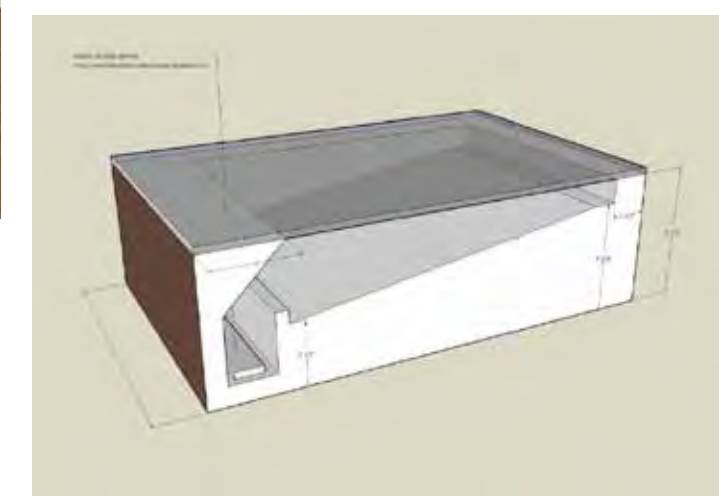
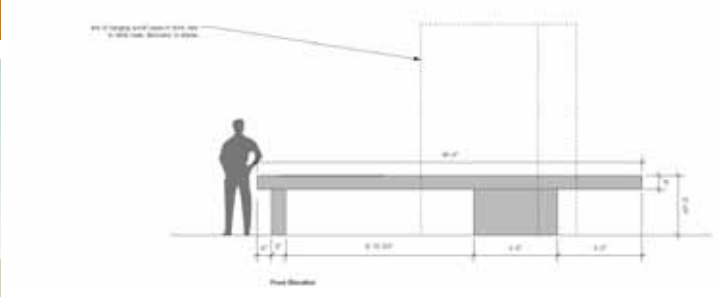
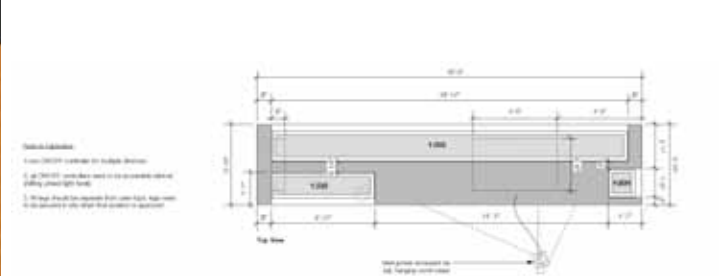
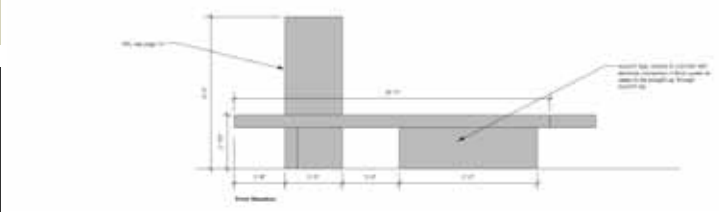
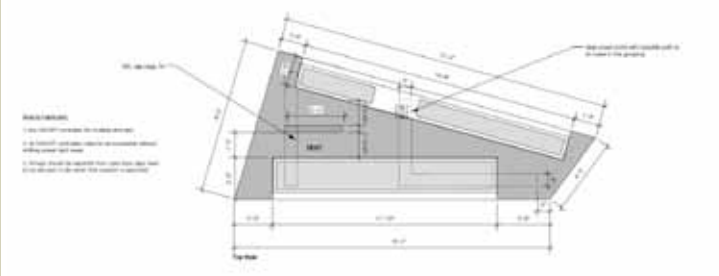
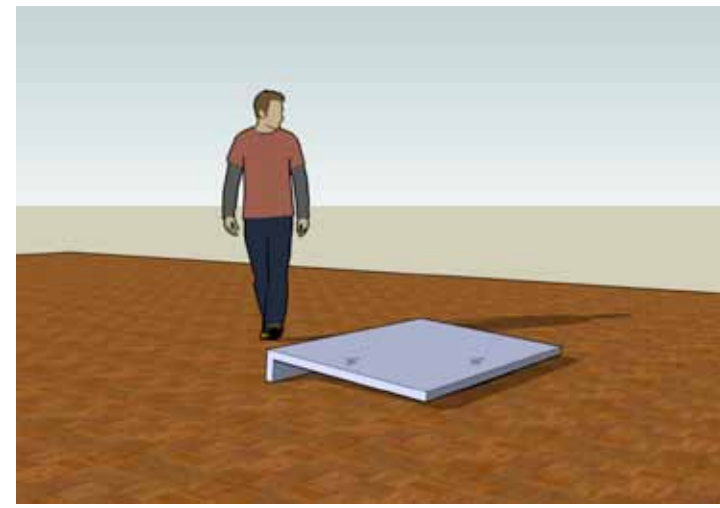
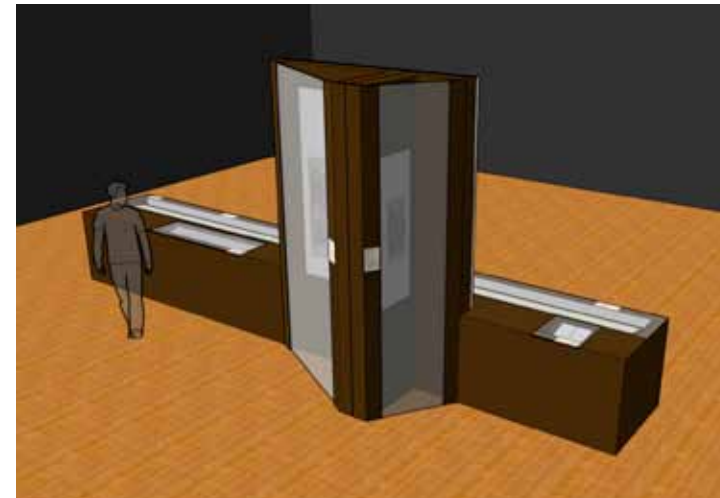
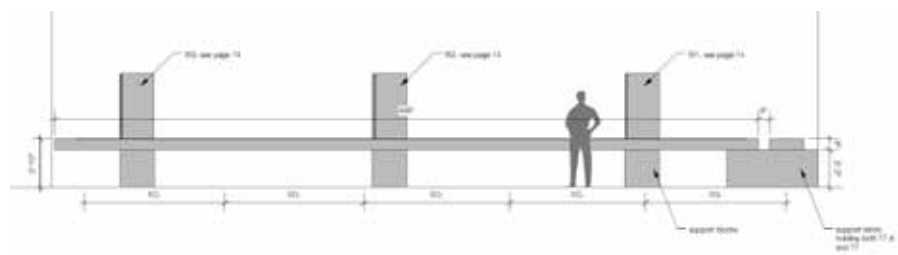
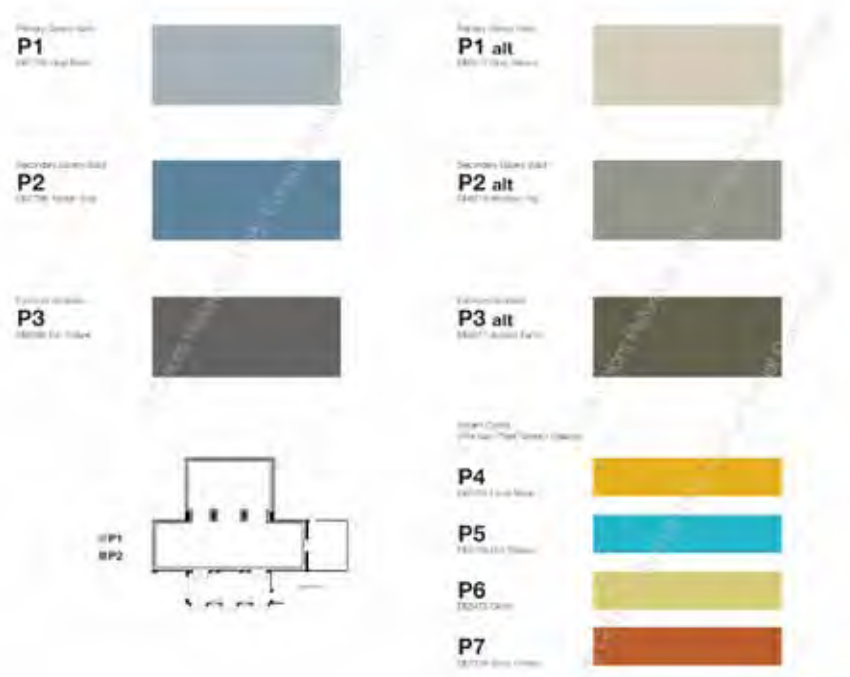
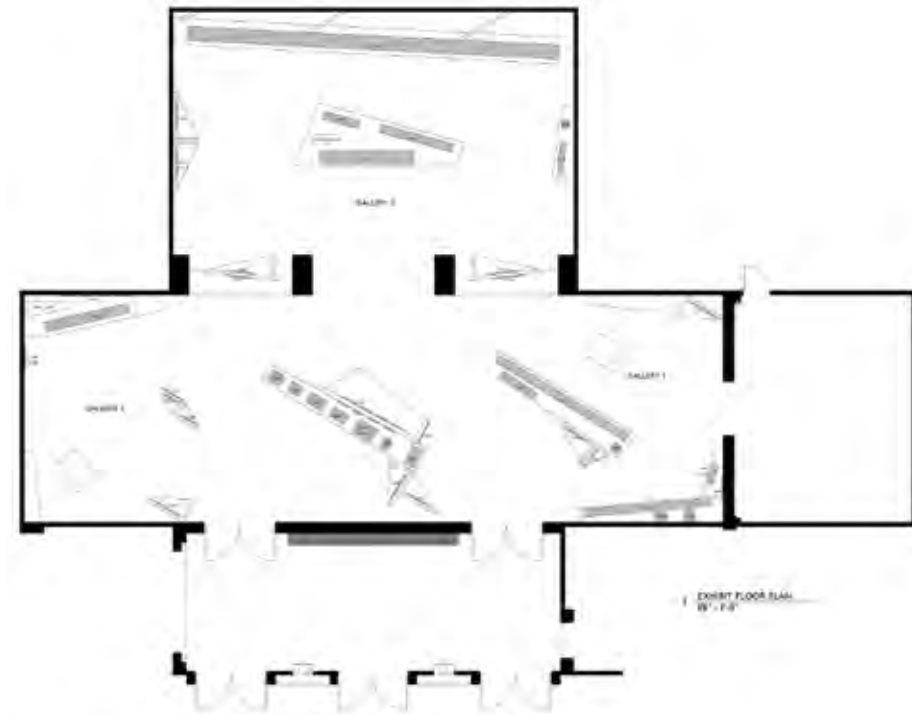
Through Six Generations: The Weng Collection of Chinese Painting and Calligraphy

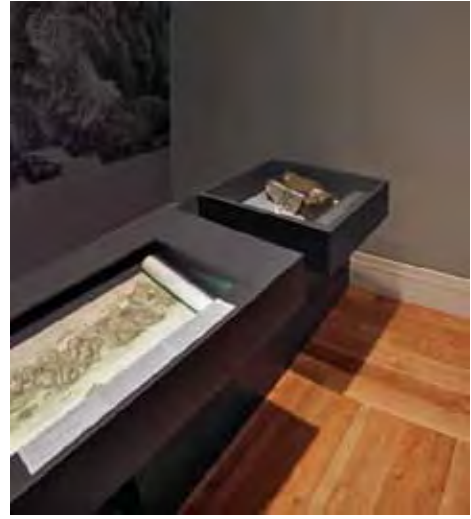
Boone Gallery at the Huntington Library
and Gardens, San Marino, CA.

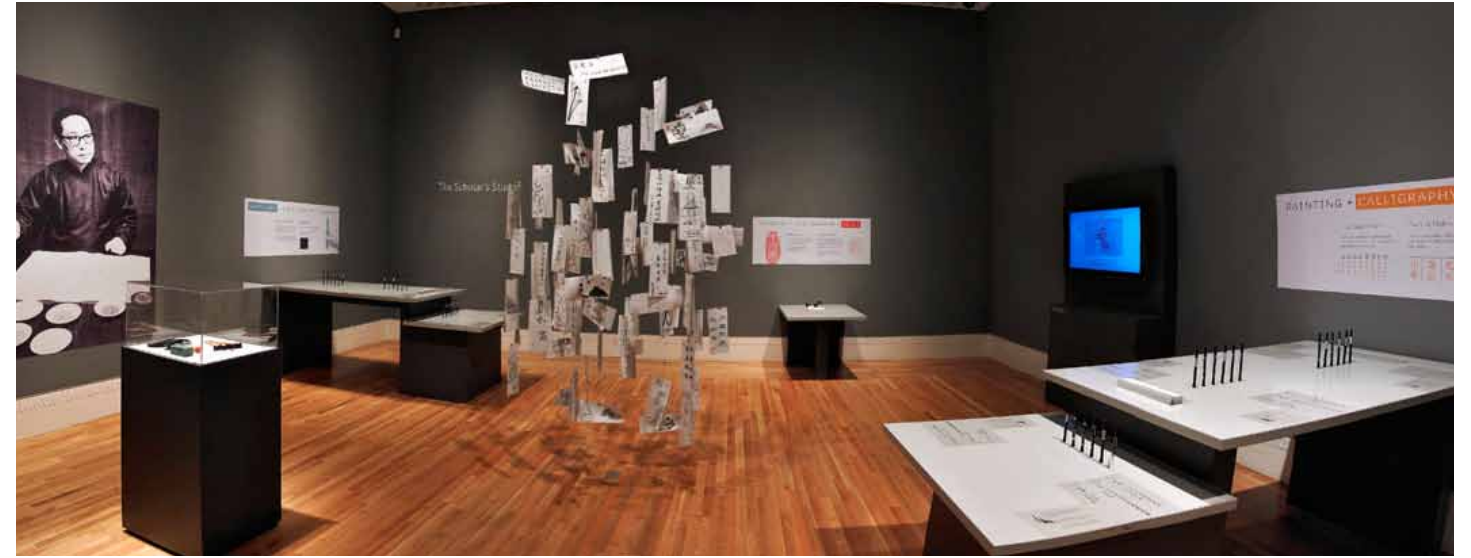
“A gorgeous new exhibition...” —
Los Angeles Times (C138.2009).

900 years of paintings drawn from one of the greatest private collections of Chinese art in the world. The exhibition incorporated many new environmentally sustainable technologies and features. These paintings demand a very specific type of lighting that has to be dimmed to 5 ft. candles to meet conservation standards. Because most of the objects were installed inside casework it made sense to localize the light source and illuminate the cases internally rather than from the energy intensive halogen spots on the ceiling track. This also significantly reduced the glare off the acrylic case front. With energy efficiency in mind the display case interiors were lit using LED's (Light Emitting Diodes). They offer tremendous advantages for art exhibition environments since they can be dimmed and controlled for object needs and produce negligible heat. After an exhaustive search the exhibition design and fabrication team located an LED light strip with the intensity and color temperature that met all of the required operational and aesthetic criteria. During the exhibition development process, we invested over six months to LED lighting, research, testing and mock-ups. Testing allowed experimentation with the many options; color temperature 3500, 4500, 5500 K, and the lenses that control the degree of spread of light 60, 100, 180 degrees.

Reviewed in the Los Angeles Times (C133.2009, C138.2009), the Pasadena Star News (C134.2009), Art Daily (C136.2009). Collaborative role: joint lead designer for exhibition and graphic design working with curatorial team. 41 objects. 3,500 sq. ft.







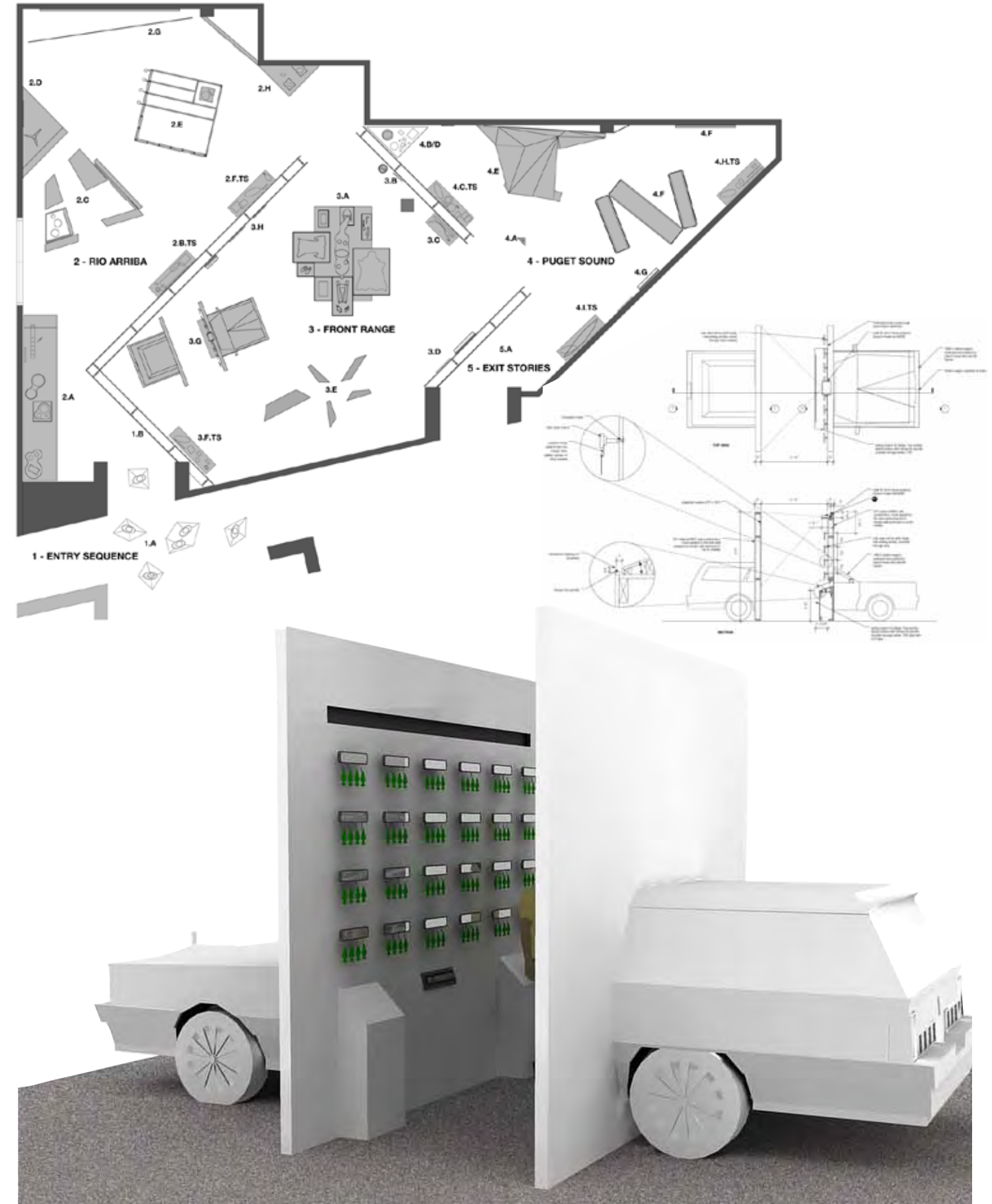
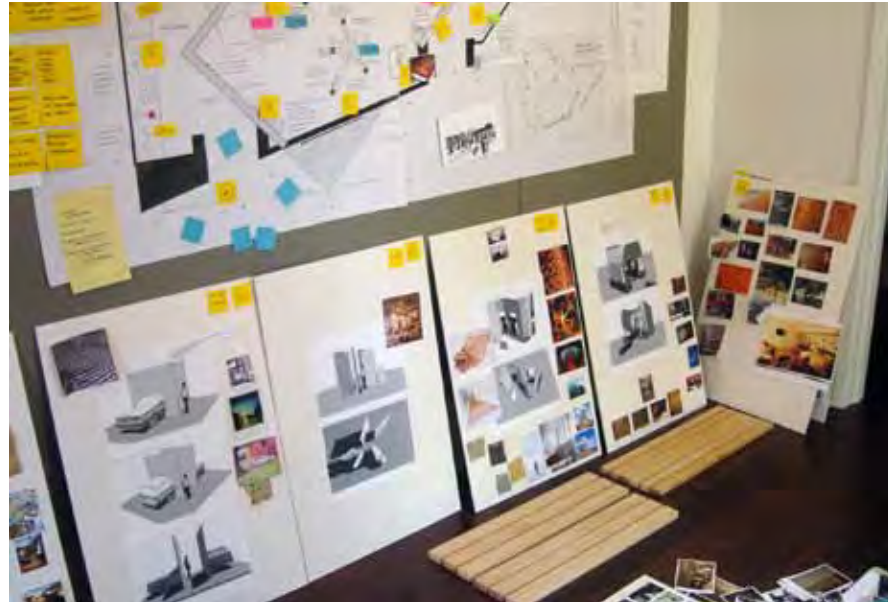
Homelands: How Women Made the West

Autry National Center, Los Angeles, CA.

“Your design is visually stunning, smart, and witty. You’ve understood every nuance of what we’re doing, and have amped up the message and the content in ways we could never have imagined”. —Virginia Scharff, Professor, University of New Mexico.

This exhibition is part of the Autry National Center’s ambitious 2009–12 expansion and renovation plan. It will open at the Autry’s temporary exhibition space, and then travel to four other venues, including the Missouri History Museum. An incredibly diverse range of objects, film and audio-scapes will capture the voices of women in the American West. The exhibition will explore three geographical areas (Northern Rio Grande, High Plains, Puget Sound) and build a story around the concept that the West was a home long before it was the West. This project introduces new standards in museum quality modular exhibits, and complement the interpretive and visitor experience at the Autry National Center. Collaborative role: joint lead designer for exhibition and graphic design working with curatorial team. 160 objects, 5,000 sq. ft.

Project in design development phase. Opens April 2010.





MATERIALS



Hot Rolled Steel



High Gloss Lacquer Finish

LIGHTING

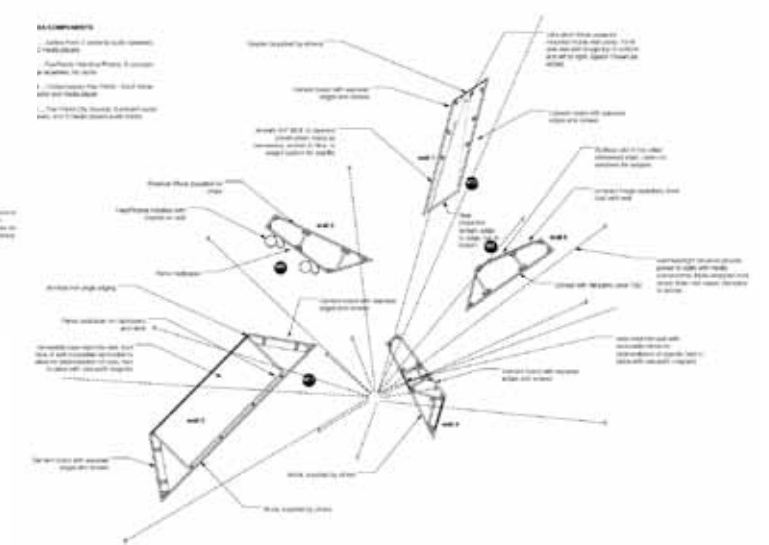
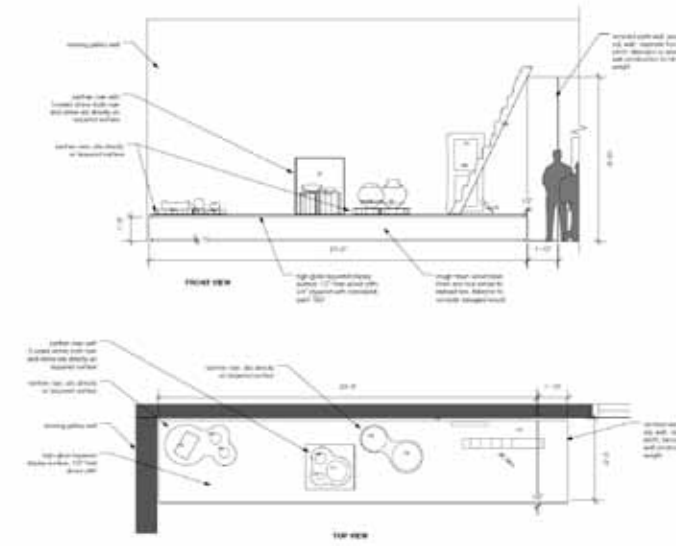
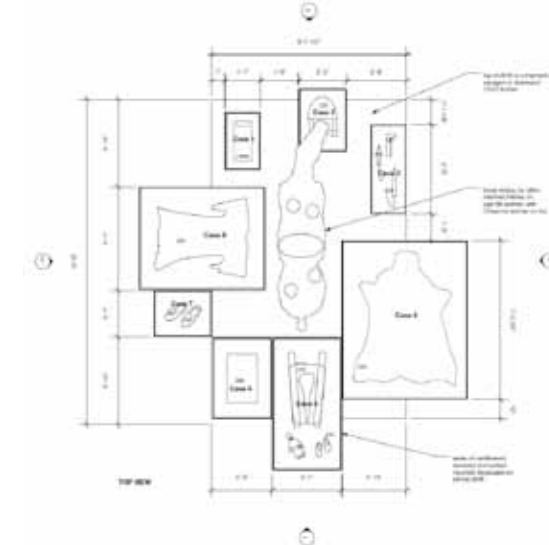
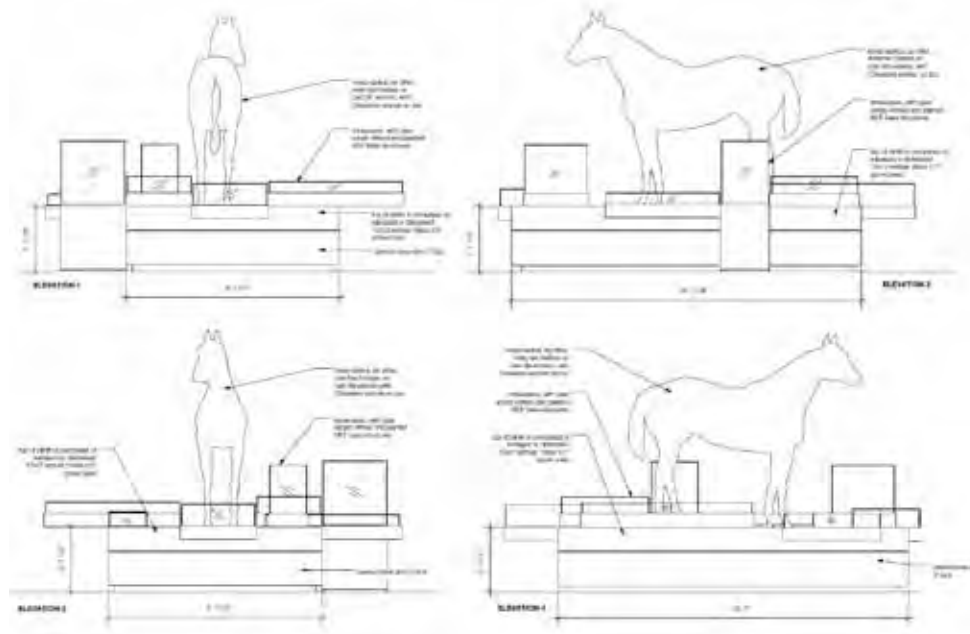
Warm white (4500K) LED flexible tape lighting, pwm dimmer

MR16 type LED spot

OBJECTS

Hydro Power

WH-201 Block
 WH-030 Vacuum Cleaner
 WH-032 Washing Machine
 WH-079 Fan



EXD123.2010, CW41.2010

Home Lands: How Women Made the West

Autry National Center, Los Angeles, CA.

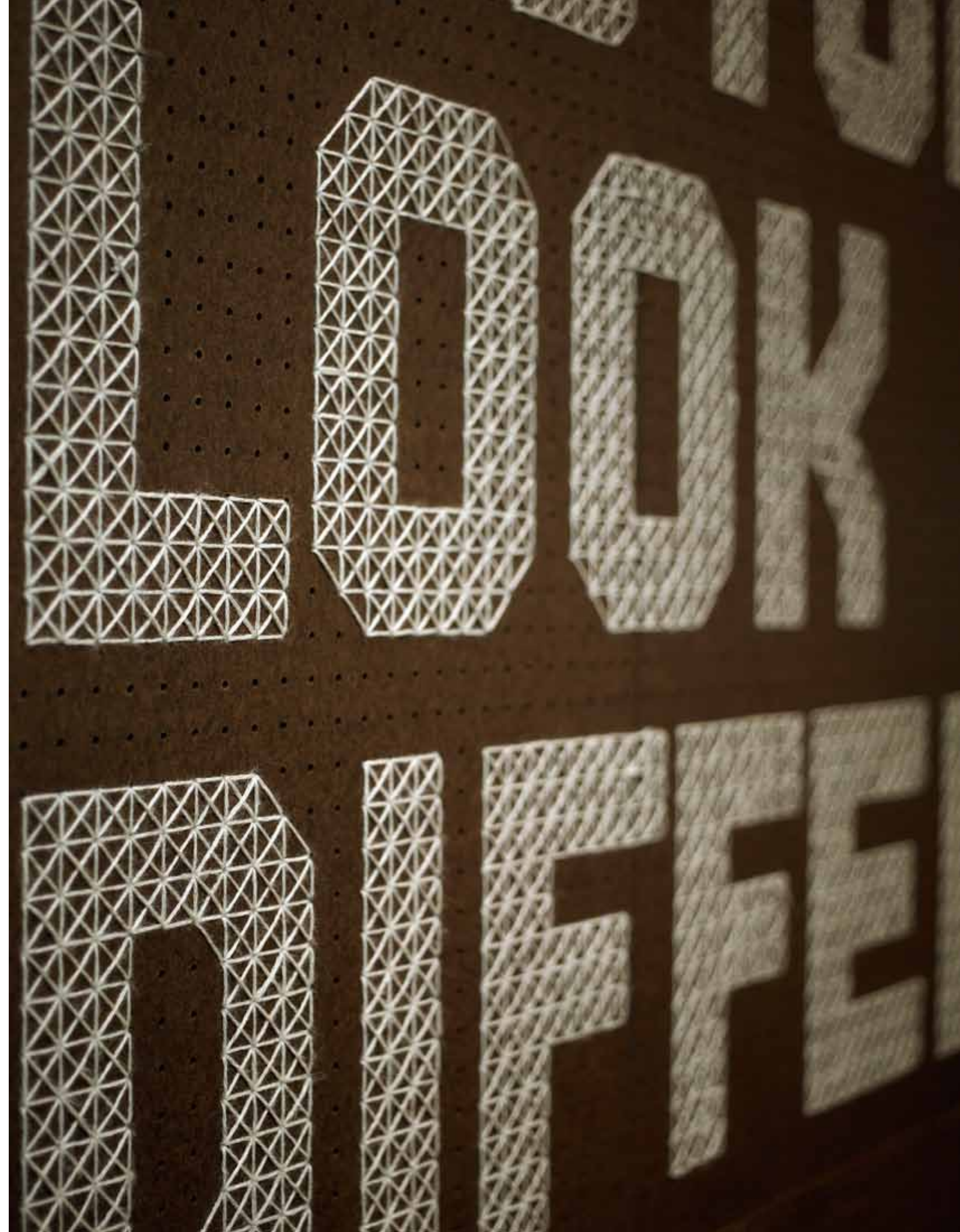
"It's truly one of THE most creative and engaging exhibits I've ever seen..."
Stephanie Weaver, Experienceology
(C174.2010, C175.2010).

"PERFECT". John Gray, CEO and President,
Autry National Center.

Planning, concept development and design for this ground breaking exhibition, bringing together women's history, Western history, and environmental history to show how women have been at the heart of the Western enterprise across cultures and over time. The exhibition explores three geographical areas (Northern Rio Grande, High Plains, Puget Sound). The installation design steers the history exhibition in new directions, principally using compelling visitor experiences, innovative material use, and a consistently high level of design detail, to wrap an engaging narrative around an eclectic group of objects. The exhibition has traveled to two other national venues: Missouri History Museum (October 17, 2010 – January 17, 2011), New Mexico History Museum/Palace of the Governors (June 19, 2011 – September 11, 2011). Collaborative role: joint lead designer for exhibition and graphic design working with design and curatorial team. 200 objects, 5,000 sq. ft.

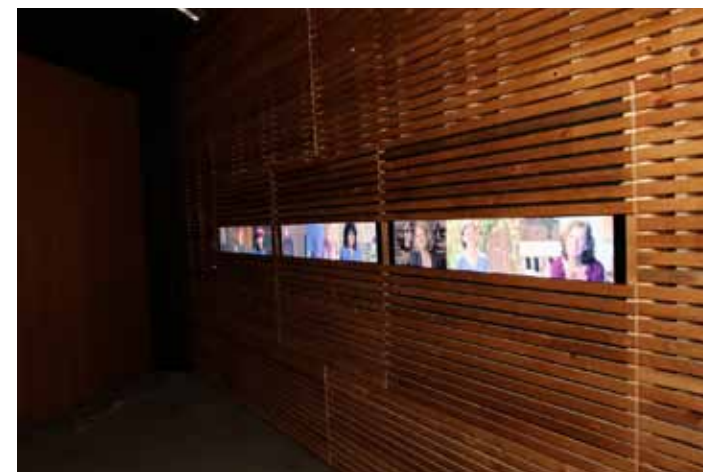
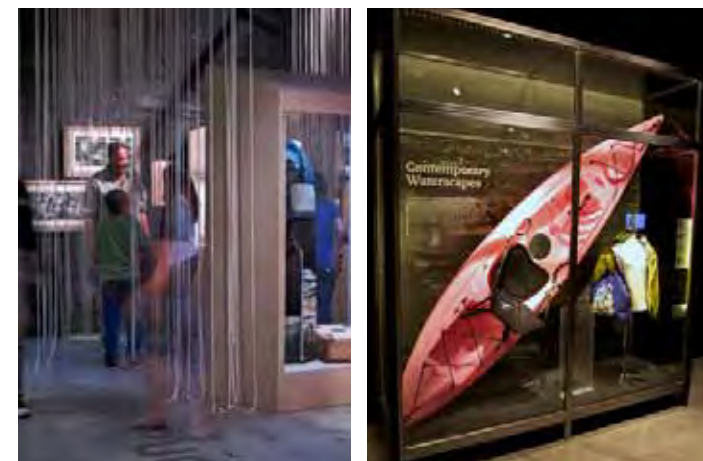
Exhibition reviewed and cited in The Los Angeles Times (C168.2010, C169.2010), KTLA 5 Los Angeles (C164.2010), Southern California Public Radio (C172.2010), and multiple blogs, websites and magazines (C161.2010, C163.2010, C165.2010, C166.2010, C167.2010, C173.2010, C177.2010, C178.2010).

Further image and film documentation:
<http://gallery.me.com/c.muniz#100128>
www.youtube.com/watch?v=1MHhyetBhTY









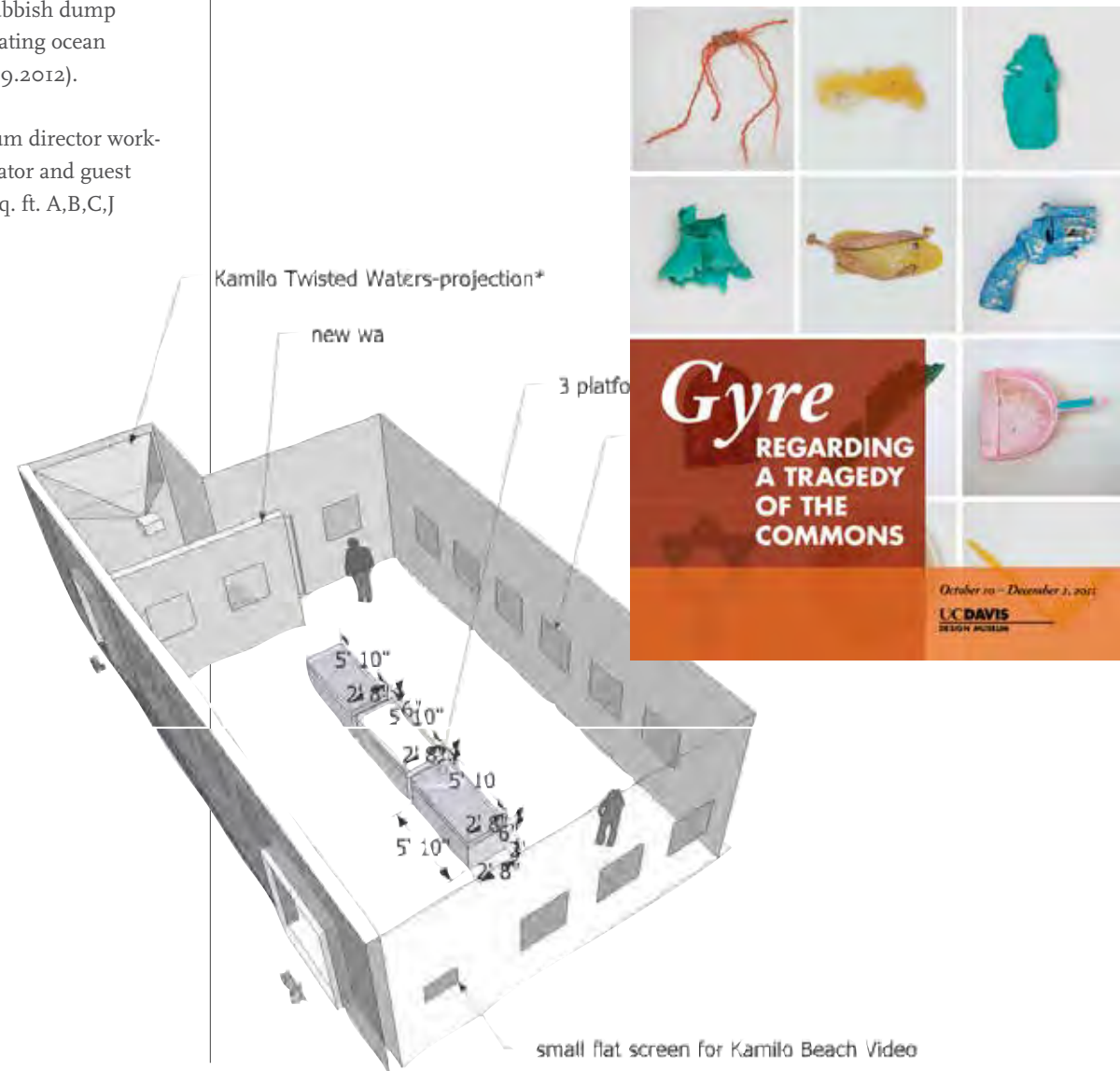
W172. 2011

Gyre, Regarding a Tragedy of the Commons

UC Davis Design Museum, CA.

This exhibition by Robert Gaylor consists of two parts: photographs and an arrangement of flotsam objects gathered from the North Pacific Gyre, and a video installation called "Kamilo Twisted Waters", a moving mandala that reflects the fouling of the oceans. Gaylor has developed the installation in response to plastic waste floating in the North Pacific Gyre. Known as the Great Pacific Garbage Patch it is growing rapidly and now covers an estimated area twice the size of the continental United States. It is the world's largest rubbish dump trapped in place by circulating ocean currents (C202.2011, C219.2012).

Collaborative role: museum director working with designer/preparator and guest curator. 50 objects. 800 sq. ft. A,B,C,J



EXD130.2012

Celebrating 100 Years

Jewish Home, Los Angeles, CA.

A celebratory wall inside the Los Angeles Jewish Home tells the story of a century of love and care. The organization has a rich history and a wealth of personal stories. Dozens of still and animated digital photographs and messages illustrate the Jewish Home's past, present and future. The whole installation is shaped into a six-pointed star representing a constellation of their history, and a sum of all of the Jewish values within the Star of David.

Exhibition reviewed and cited in The Daily News (C209.2012).

Collaborative role: joint lead designer for exhibition and graphic design working with marketing team. 100 objects, 500 sq. ft.



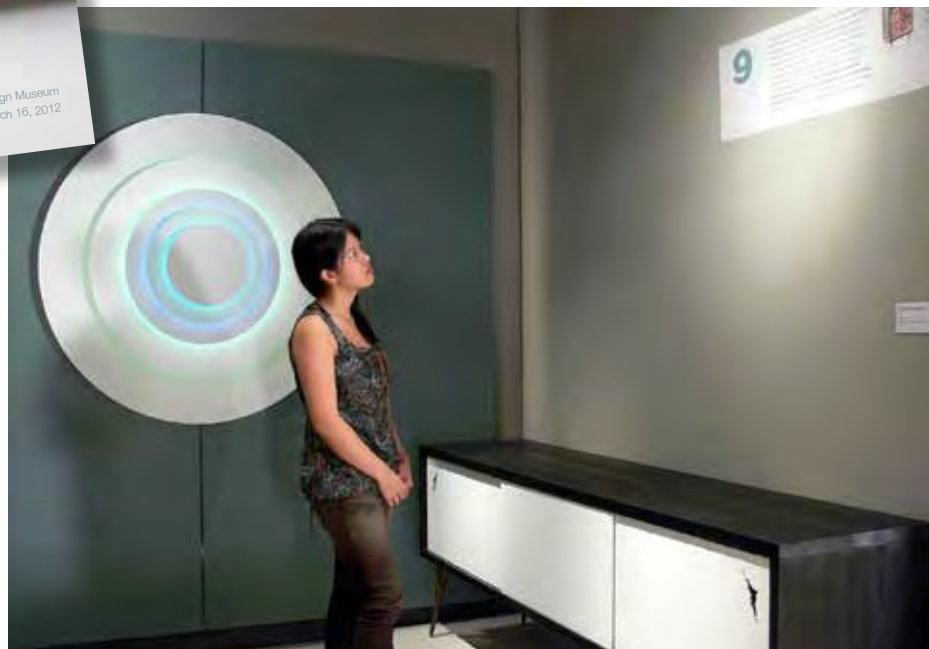
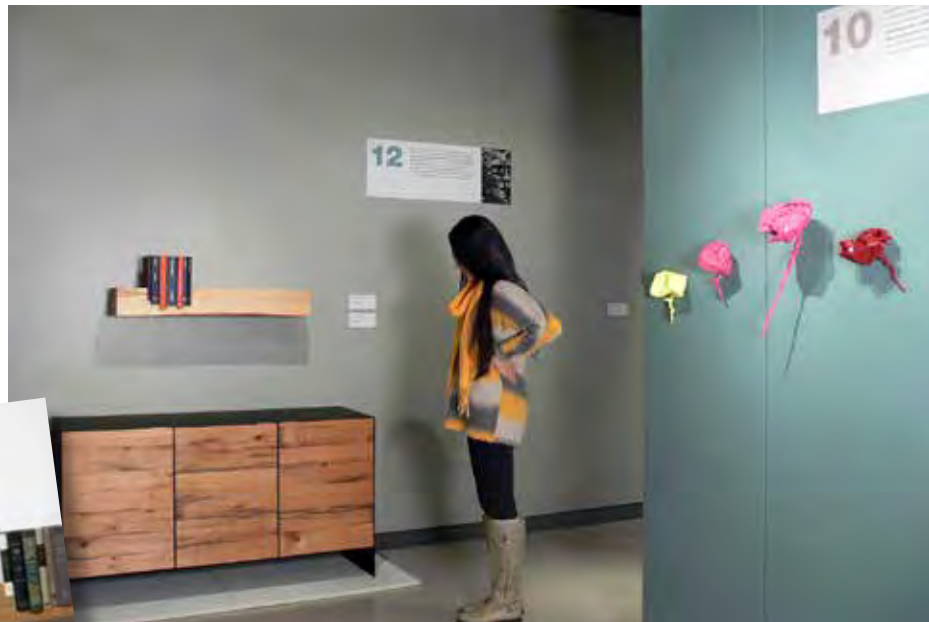
W176. 2012

Need and Desire, Work from blankblank

UC Davis Design Museum, CA.

Curated by Rob Zinn, founder of blankblank, a Northern California design firm that works with a select group of designers and artisans to produce furniture, lighting, and limited edition art. This exhibition included examples from their collection, interviews with its designers, insight from its artisans, reviews, photographs, sketches, models, renderings, proofs, and prototypes. This exhibition featured for the first time the new innovative design for a reusable and flexible modular exhibit wall system (C210.2012).

Collaborative role: museum director working with designer/preparator and guest curator. 37 objects. 800 sq. ft. A,B,C,J



EXD132.2012

Visions of Empire: The Quest for a Railroad Across America, 1840–1880

Boone Gallery at the Huntington Library and Gardens, San Marino, CA.

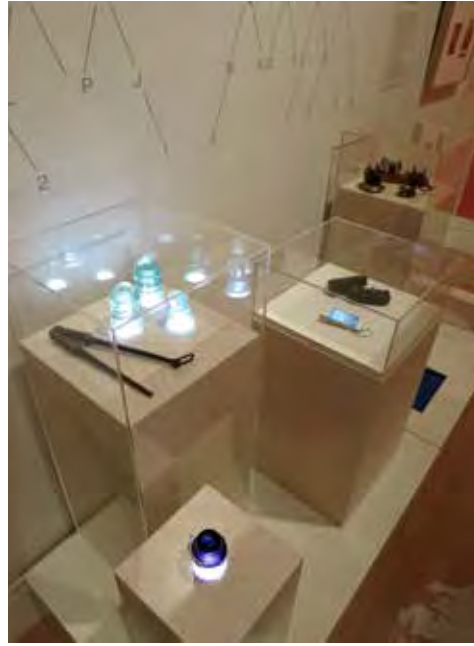
The Quest for the Railroad across America was made fresh and engaging for all ages in this highly participatory environment. A wall of 300 photographs formed a dramatic backdrop to a compelling story told through fun facts, interactive tablets and historical objects, including a pocket telegraph, a smart phone for 1860!

The design of the exhibition deliberately set out to contrast against the historical looking and object intensive main exhibition in the neighboring space. A fresh contemporary approach was achieved by lighting the objects in unusual ways, bringing alive the stereo viewers with iPad viewing stations, strong information graphics, a focus on single powerful objects and groupings, including actual railway ballast, presenting archival film footage, and anchoring the railroad story using a room sized floor map. Interestingly, the environment was originally intended as an educational space for families—it ended up appealing to all visitors, who raved about it because of the accessible and open design.

Cited in the Pasadena Star News (C214.2012) and the Los Angeles Times (C216.2012).

Collaborative role: content developer and joint lead designer for exhibition and graphic design working with curatorial team. 316 objects, 1,000 sq. ft.







W179. 2012

Serigrafia

UC Davis Design Museum, CA.

This remarkable assemblage of silkscreen prints and posters represents the best in visual communication and artistry from California's Latino/a printmaking community. Spanning the decades from the 1970's to topics of concern today, Serigrafia conveys powerful images and typographic messages ranging from political and economic to social and cultural. The exhibition space was augmented with an interpretive exhibit demonstrating the step-by-step silkscreen process (C225.2012).

Collaborative role: museum director working with designer/preparator and guest curator. 30 objects. 800 sq. ft. A,B,C,J

Traveling to Arte Americas: Casa de Cultura, Fresno (September 8–November 3, 2013), Pasadena Museum of California Art, Pasadena (January 19–May 4, 2014), San Francisco Public Library (July 20–September 7, 2014), Vacaville Museum (November 9–January 4, 2015). Exhibition is traveling to five national venues with others to be added.



Serigrafia



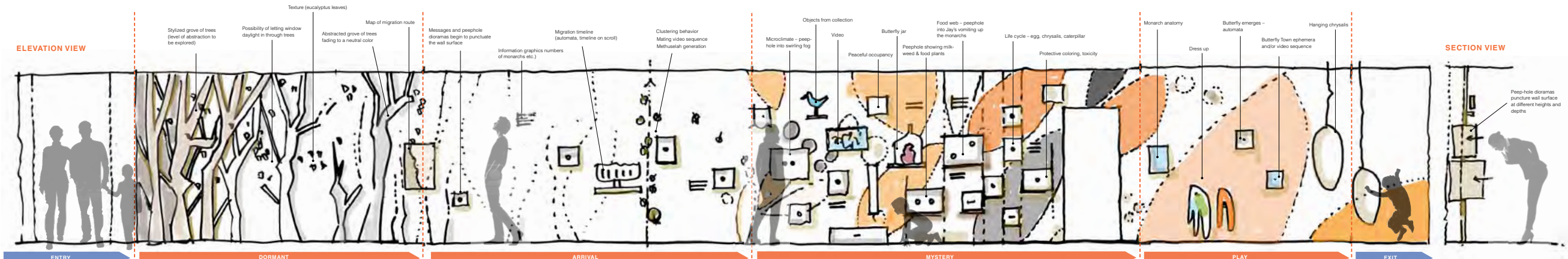
Butterfly Experiences

Pacific Grove Museum of Natural History, Pacific Grove, CA.

This project is part of a visual and immersive storytelling environment intended to compliment, engage, and influence a visitors' understanding of the Butterfly Experiences at the Pacific Grove Museum of Natural History. The exhibition design references the groves of eucalyptus trees used by the Monarch butterfly as an overwintering site, employs succinct graphic messages, is visually driven with hands-on and participatory activities, making it accessible to a broad range of audiences.

The project scope included the exhibition content, narrative and interpretive approach; exhibition design concepts with research, annotated exhibit drawings, guidelines for materials/finishes and graphic identity. 60 objects. 1500 sq. ft.

Collaborative role: joint curator/developer for exhibition components working with curatorial team; Exhibition design director and designer working with curator, project coordinator. Completed February 2014.



In the gallery we explore the mystery of the monarchs, witness their movements, and see them transform.

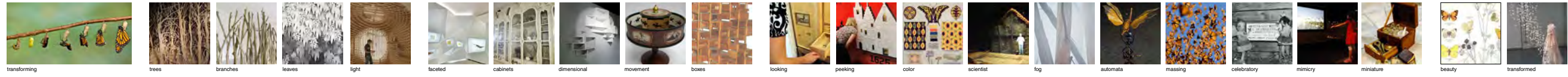
As visitors enter the Monarch Gallery they instantly see a transformation unfolding in front of them. The room itself is in a kind of metamorphosis. To their left the visitor is transported to a grove of trees - an abstract forest dimensionally represented along the wall. Rich colors reflect the groves where the monarchs overwinter in Pacific Grove.

Gradually, moving along this wall, the forest becomes more abstract and the colors fade to a neutral hue and eventually to white. The wall is textured with eucalyptus leaves (level of abstraction to be explored) that have been treated and painted these light tones. The section of the transforming wall also serves as a fabric surface for the projection of a timed multimedia projection.

To enhance this experience of the grove, at timed intervals throughout the day, the gallery is plunged into a darkened moment, then slowly through a film projection, butterflies begin to appear until the room is filled with thousands of monarchs fluttering. A soundscape follows this transformation, at first punctuated with a few abstract sounds then as more and more butterflies appear on the walls, the sounds increase to a cacophony. The sights and sounds abruptly and dramatically stop and the room is returned to normal. The visual-audio experience lasts about 1-3 minutes and occurs every 15 minutes.

The transforming wall is filled with mystery and invitations to curiosity. The level of detail increases as the wall is eventually covered with monarch wing patterns, up close and in vivid detail. Peepholes into miniature worlds of content begin to appear, just a few at first and then increase to many at the far right of the changing wall. Some of these peepholes contain things to look at, while others offer the visitor something to do (open a drawer, crank an automata, listen, smell). There are also embedded screens with short film sequences. The science of monarchs and the cultural relationship with people are addressed. The topics covered by these min-exhibits provide much of the content of the exhibit.

The final section offers several hands on elements for further engagement and play. Visitors of all ages can transform themselves with colorful costumes or emerge from a human-sized chrysalis.



Where's that butterfly coming from?

They may be coming from as far away as Canada. The monarchs that migrate to places in southern California are more likely from Mexico.

exploration station

The more you know about the monarchs, the more questions you probably have! Scientists have studied monarch migration, habitats, and life cycle and have answered some questions. But there are some answers yet to be discovered. Explore the facts and mysteries of the monarchs here. Maybe you will come up with your own hypothesis.

Label Style E (100 x 100 cm)
Map laser etched or printed on wood with clear application text

Label Style B (20 x 40 cm)
Ironed to Standard On Card Backed, 2.1
Brown holder with glass, direct application text

Label Style C
The cork, egg, 2.6
Direct application text

Label Style D
milkweed small station, 2.5
Direct application text

Look under a milkweed leaf and you might see tiny monarch eggs

Label Style C
The cork, egg, 2.6
Direct application text

Take a whiff of the monarch caterpillars' favorite food - milkweed. But don't eat it! Milkweed has chemicals that are poisonous to predators, but not to caterpillars. Pretty great survival strategy!

Label Style D
milkweed small station, 2.5
Direct application text

Graphic Elements

Materials and Color Palette

2A. LIFE CYCLE / TRANSFORMATION

Visitors move through the transforming room to a space that recalls the gallery's past as the Museum Director's office. Architectural elements are revealed to show this 1930's heritage. Here visitors can learn more about the monarch butterfly and are invited to be a scientist: a collection of pinned adult specimens; a large scope for close up views of wing scale, compound eye, feet, proboscis, and data from the grove about numbers of butterflies in current and recent seasons. High relief elements invite visually impaired visitors (and everyone!) to feel distinct anatomical features. Audio stations deepen the content with clips about butterfly anatomy and fun science facts. This section will also mention protective adaptations, and feature the vomiting jays.

1. ARRIVAL / OVERWINTERING

Naturalistic trees create the feeling of a grove where monarchs spend the winter. Their arrival is seen on flat screens embedded in the grove, and windows provide glimpses of the Pavilion, letting in natural light. A microclimate diorama swirling with fog explains the importance of the local grove for wind protection, winter temperatures, and food plants. A map provides the geographic story about these western monarchs from Canada and their eastern counterparts who spend the winter in Mexico. Audio stations invite visitors to hear stories about monarchs in Pacific Grove and their wider cultural significance. Large seamless LED wallpaper provides an animated background behind the trees of the Monarchs arriving and gradually massing.

ENTRANCE

Visitors encounter the beginnings of a grove of trees as they enter the Monarch Gallery and instantly see a transformation unfolding in front of them. The room itself is in a kind of metamorphosis.

Introduction graphic to exhibition

FILM THEATER

An 11-minute video introduces visitors to the life cycle of the monarch butterfly. Flat screen built into wall with bench seating. Ceiling treatment similar to massing installation.

2B. LIFE CYCLE / TRANSFORMATION

The four distinct phases of a butterfly's life are explored through a series of peepholes, videos, and interactive elements. The egg: milkweed plant and fluff in jar, glass models, large ceramic egg, illustrations, video. The caterpillar: glass models, illustrations, video. The chrysalis: glass models, hanging oversized chrysalis, illustrations, video. The adult: automata of emerging butterfly, specimens, video. High relief elements for each stage of the life cycle are included. Other peepholes will reveal nectar plants, and a video will show the mating behavior. A map in this section reinforces that the life cycle occurs elsewhere throughout the year and that it is in winter that the Monarch generation comes to Pacific Grove.

THREATS & SANCTUARY

This section introduces the various threats to the monarch: A series of audio clips give visitors information about conservation and sanctuary behavior.

3. MIGRATION / MYSTERY

An interactive flight simulator allows visitors to imagine themselves as tiny monarchs flying 2,000 miles at altitudes of 10,000 feet! The simulator helps convey the immense distances traveled by these migrating insects. Visitors gain points for flying, eating and other survival behaviors. The introduction to this feature includes a few key concepts: the monarch migration is long and spans 4-5 generations AND it is mysterious; we don't really know how they do it. Theories about the migration can be introduced. Another map reinforces the migration routes of both western and eastern populations.

Explore the mystery of the monarchs, witness their movements, and see them transform.



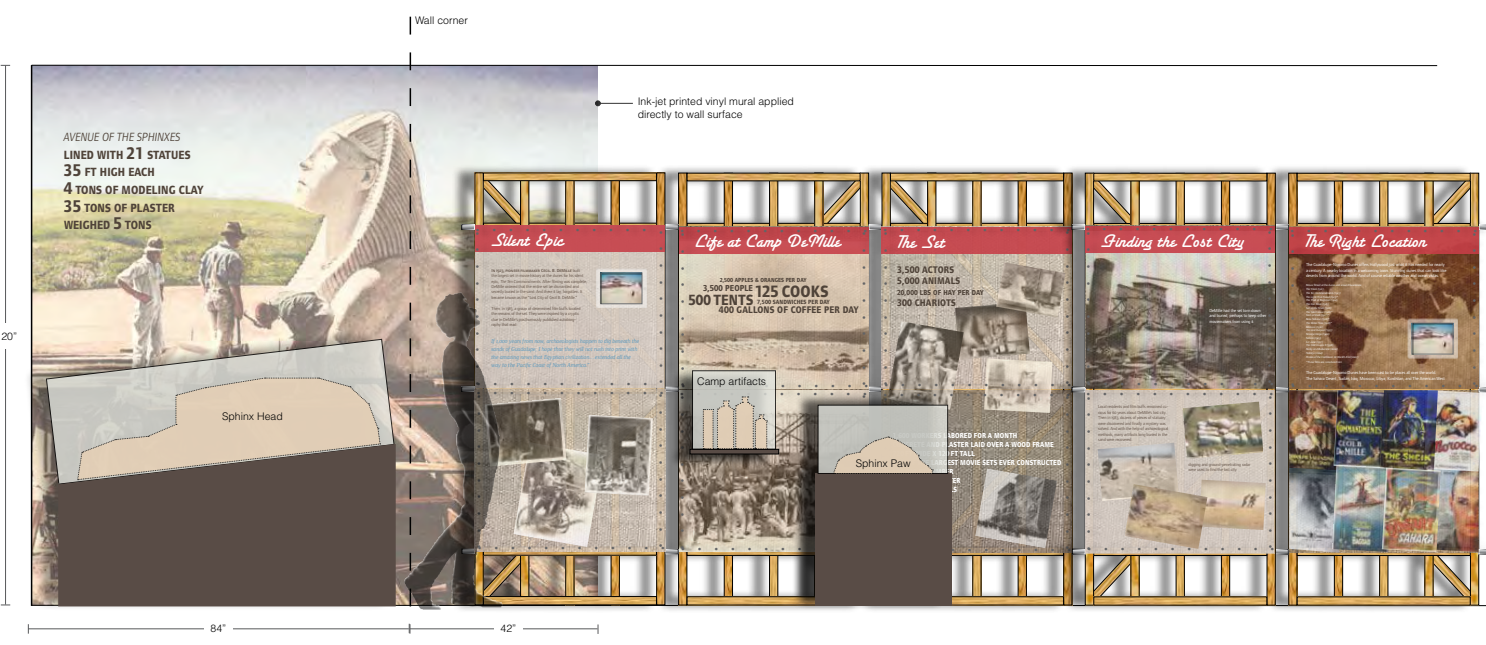
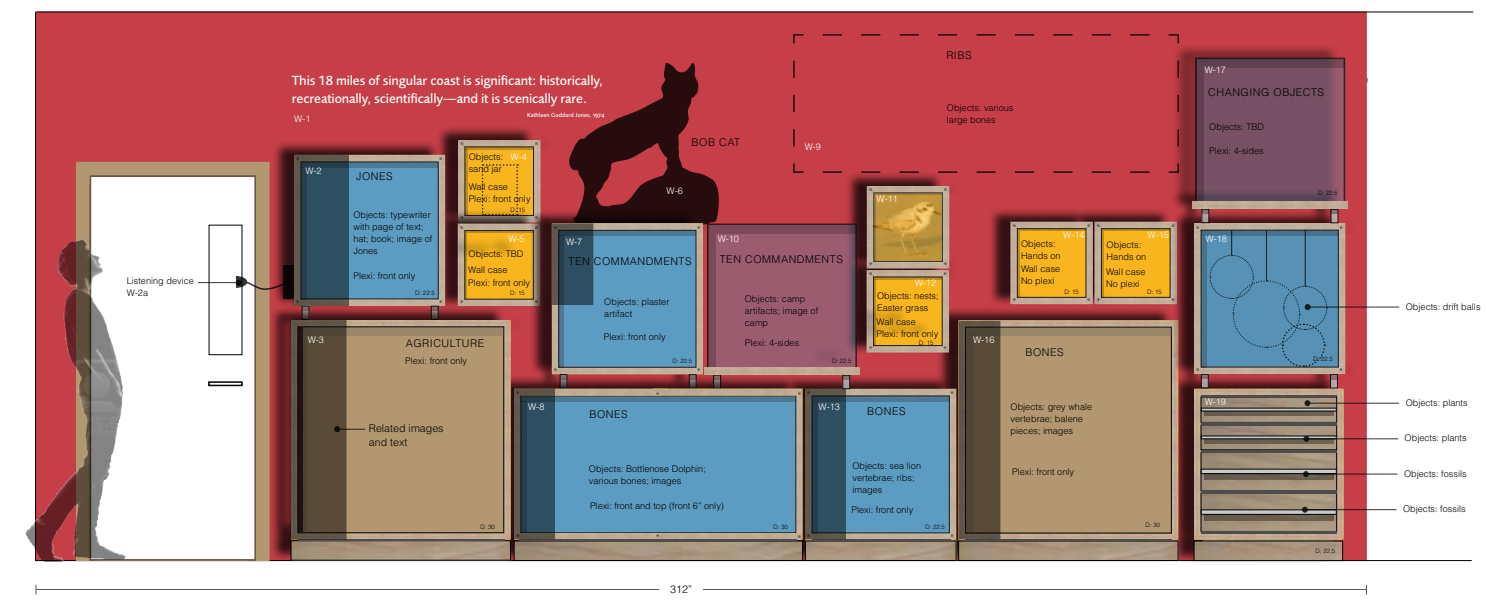
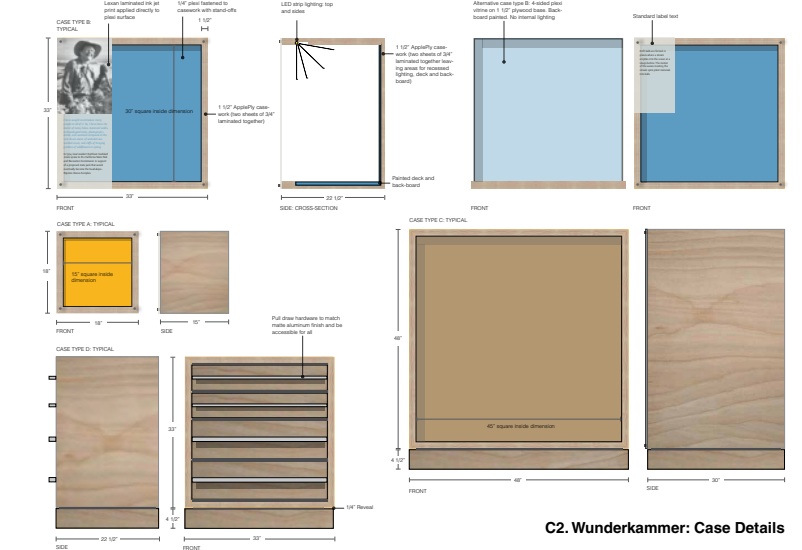
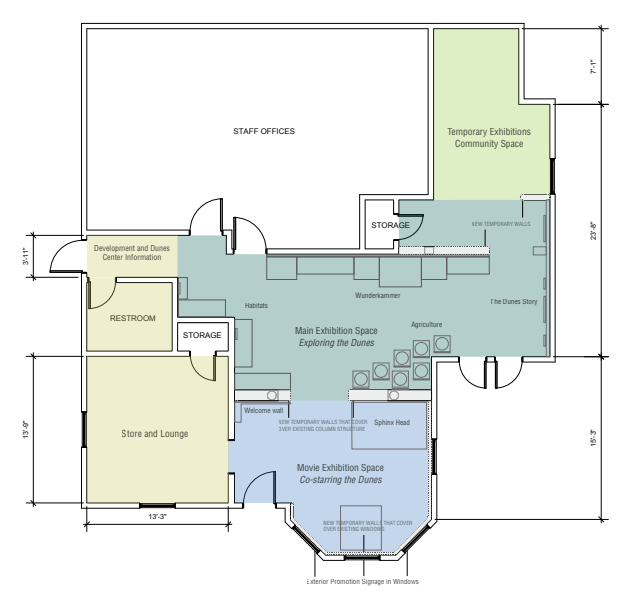
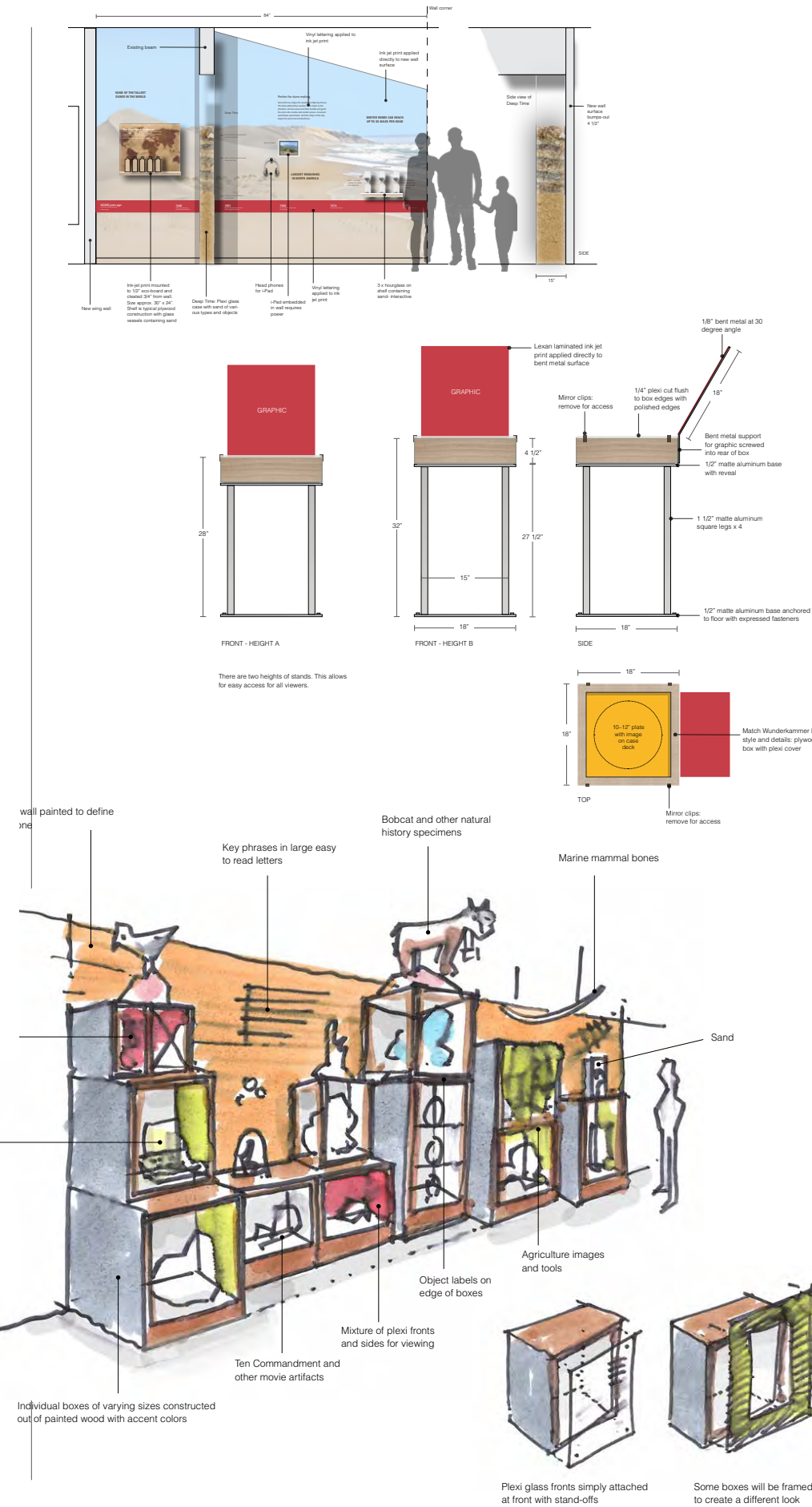
Guadalupe-Nipomo Dunes National Wildlife Refuge

Guadalupe-Nipomo Dunes Center, CA.

The project scope included the complete redesign of the Dunes Center exhibition space. The build-out budget was very limited and each of the six exhibits are specified from low cost, easy to obtain materials. The project goal: to create a visual and immersive storytelling environment intended to compliment, engage, and influence a visitors' understanding of the Guadalupe-Nipomo Dunes National Wildlife Refuge. Topics addressed included the natural landscape, flora and fauna of the Nipomo Dunes, as well as the story of the abandoned artifacts buried in the dunes from the making of the 1923 movie "The Ten Commandments".

The project scope included the exhibition content, narrative and interpretive approach; exhibition design concepts with research, annotated exhibit drawings, guidelines for materials/finishes and graphic identity. 200 objects. 1,500 sq. ft.

Collaborative role: joint curator/developer for exhibition components working with curatorial team; Exhibition design director and designer working with curator, project coordinator. Completed April 2014.



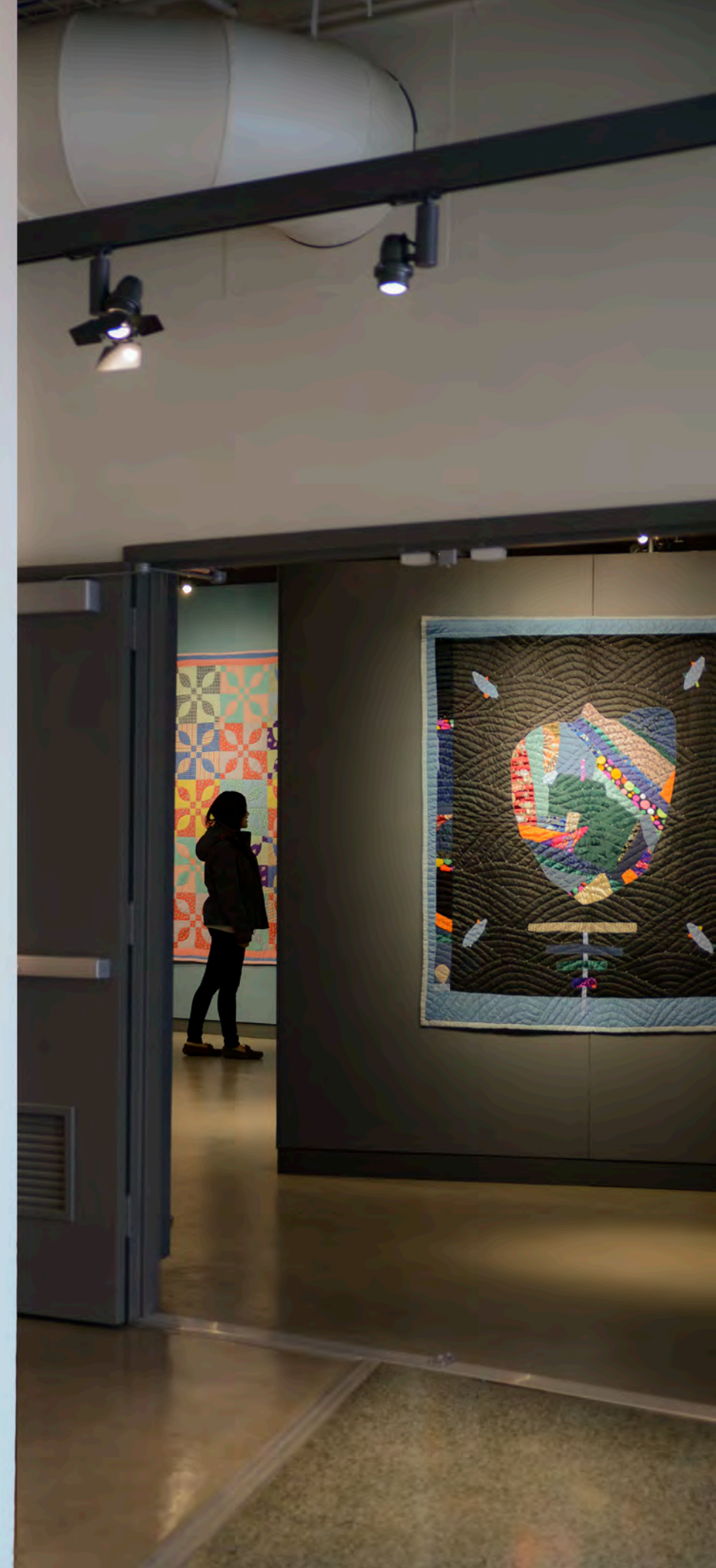
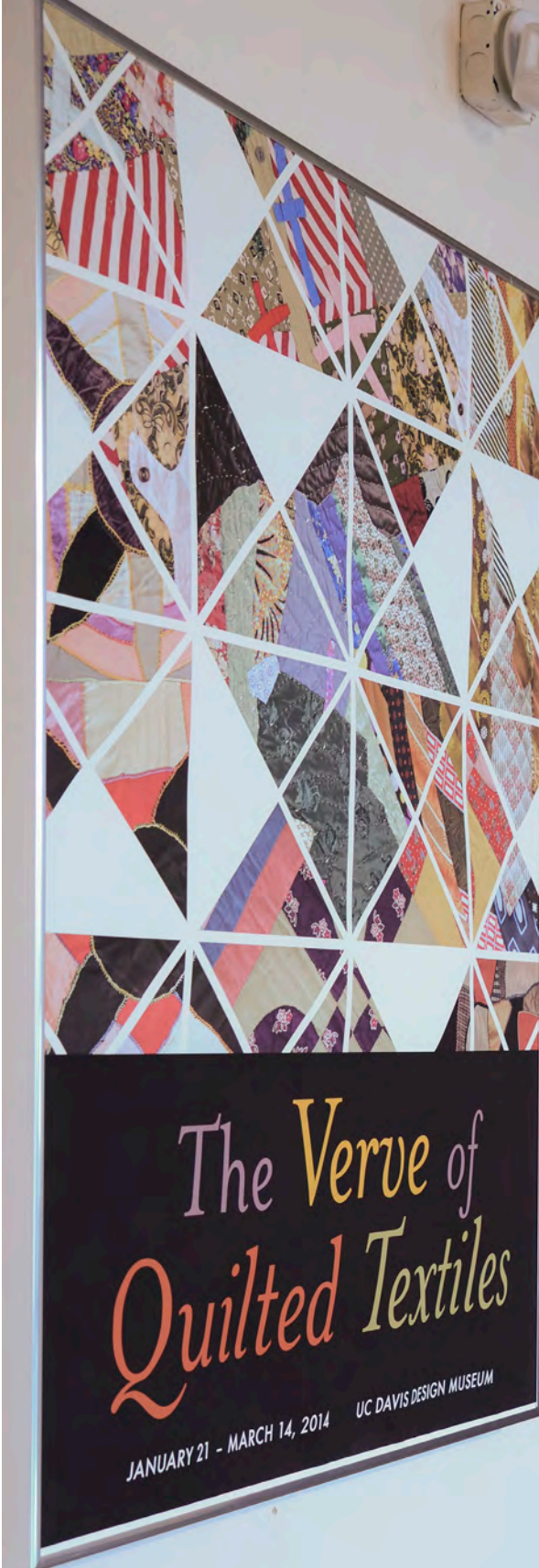
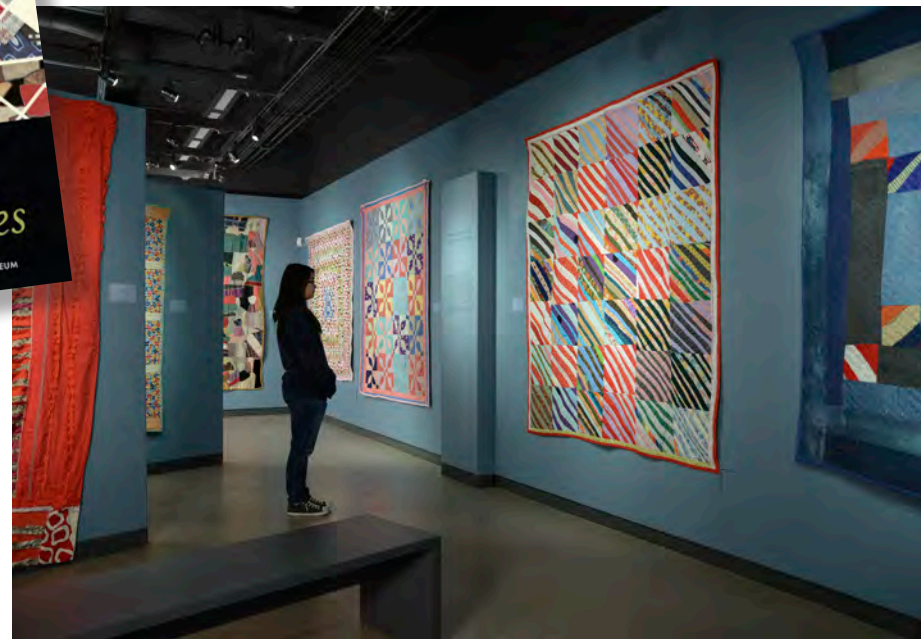
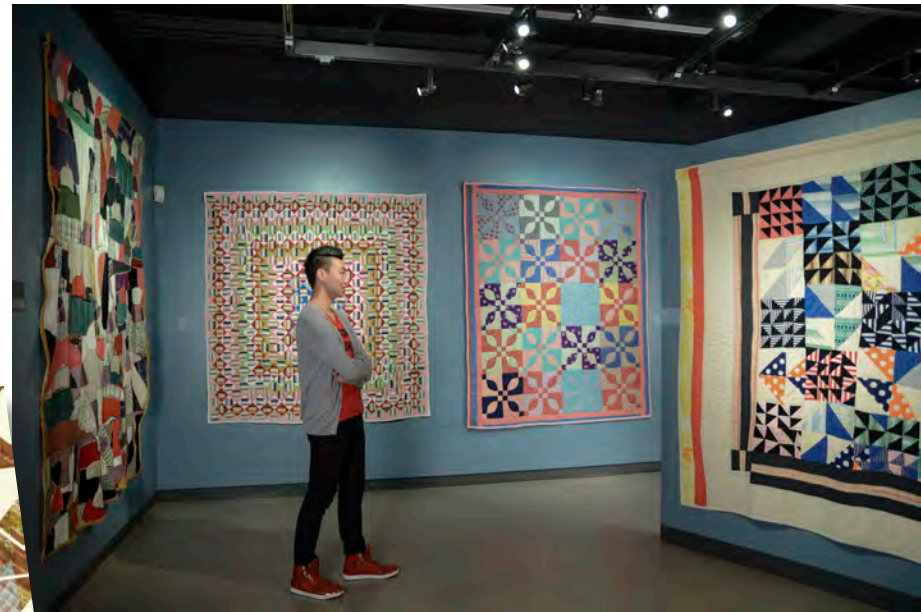
2014

**The Verve of Quilted Textiles:
A Selection of African American
Quilts from the Sandra
McPherson Collection**

UC Davis Design Museum, CA.

This exhibition of more than a dozen quilts showcases the rich tradition and artistic vision of the African American quilting community, including distinctive work from the Gee's Bend, Alabama. 20 objects. 800 sq. ft.

Collaborative role: museum director working on exhibition and graphic design with designer/preparator and guest curator. Completed January 2014.



2015

Huntington Mansion Art Gallery and Collection

Huntington Library, Gardens and Art Collections, San Marino, CA.

The Huntington Library, Art Collection and Botanical Gardens in San Marino, CA is one of the world's great cultural, research, and educational centers. The project scope included the planning, design development and implementation of improved art interpretation, gallery circulation and visitor experience for the Huntington House and Art Gallery, the former home of Arabella and Henry Huntington (1850–1924). The Beaux-Arts style building currently displays approximately 1,200 objects of European art from the 15th to the early 20th century in approximately 24,000 sq. ft.

A series of educational exhibits and secure viewing interventions on the first floor galleries rapidly enhance how visitors receive and understand the art works on view. Easy to read and accessible, these elements do away with the need for countless text based object labels and panels, allowing the objects to retain their integrity. Includes:

- Please Sit and Imagine chairs (two units with different content)
- Bronze stanchion and barrier system (400 linear feet)
- Overview room information and graphic pylons (Four units with different content)
- Looking closer information with illustrated and tactile components on graphic panels (6 units with different content)
- Interactive touch screens with detailed collection information, video and images (8 units with different content)
- Audioguide information pylons (8 units with different content)

Collaborative role: joint lead designer for exhibition components and graphic design elements working with curatorial team. Completed March 2015.



Inspired Interiors

Like many Gilded Age Americans, Henry and Arabella Huntington sought an air of elegant sophistication for their home and were enraptured by the art and design of late 18th-century France for its fine craftsmanship and association with the royal court of King Louis XVI and Marie-Antoinette.

Key in creating this ambiance was the inclusion of finely hand-carved wall panels, intricate French furnishings and other decorative arts, much of it covered in gleaming gilt-bronze. These details brought an extra touch of luxury to the interior.

THE LARGE DRAWING ROOM

Historically a drawing room was used for relaxation and socializing after dinner. The word 'drawing' is abbreviated from its function as a withdrawing-room, or more simply 'a space to withdraw to.'

2015

Rattled

UC Davis Design Museum, CA.

This exhibition of baby rattles, one of the earliest toys devised for children, reveals how they have evolved over the centuries into a variety of shapes and sizes. The rattles demonstrate how “design” captures societal changes, economic factors, and cultural identity. Collectively, they represent a chronology of design: style; function; materials; and what was used to make the rattling sound. 170 objects. 800 sq. ft.

Collaborative role: exhibition curator working with guest curator; lead designer for exhibition graphics and identity. Completed September 2015.



Visual Language

Jan Shrem and Maria Manetti Shrem
Museum of Art, CA

Visual language, design strategy, and branding guidelines, consisting of a vocabulary of unifying design principles guiding the representation of museum products from furniture and signage, to marketing materials and social media applications.

Expressed through a cohesive palette of materials, shapes, colors, textures, typefaces and images, the system conveys distinction, reinforces recognition, connects to audience and identifies the museum from other institutions. The visual language references the signature museum architecture: the horizontality of the grand canopy; the vertical columns and contours in the concrete façade; the circular and elliptical forms; the interplay of indoor outdoor, light verses shadow. In the same vein as the architecture, the visual language possesses an ethos that is site-specific, drawing inspiration from the central valley vernacular of flat horizontal planes, light, color and pattern found in the quilted agrarian landscape. The museum architecture is used as a means to an end and not an end in itself. Absent is a logotype based on a piece of the building. Rather, an emphasis on shade—so effectively modeled by the Grand Canopy—steers us to the absence of light (the shadow), a place where light meets shadow and we find color at this edge (the halation*). Color is a core concept behind the visual language. A “gradient” emerges from the shadows edge, customized colors Thiebaud orange and Canopy violet at its center, bookended by Davis ocher and Nauman blue. The gradient locates the museum in the larger university spectrum—a nod to the UC Davis blue and gold. The new museum is a place that is “becoming”, and in the same spirit, the gradient presents a language that is “evolving”. The gradient becomes the museums identity.

Role: lead designer for concept, design development, detailing and implementation. Completed June 2016.

form / architecture inspired

horizontal / vertical
The tension between these two extremes.
Example: single line version of the museum word mark

circle / ellipse
The circle becoming an ellipse.
Example: typeface selection

light / shadow
This color wheel from the roof.
Example: color and gradient palette, contrast on typeface weights (light to bold), edge color on dimensional letterforms

surface / collection inspired

color
Halation, the color's band at the edges of light and shadow.
Example: highlight and gradient color palette
Coffee Cup
Wayne Thiebaud, 1965
UC Davis Nelson Collection

finish
Depth, translucency and high gloss, similar to ceramic glass.
Example: glass research on print materials, highly polished donor signage letterforms
Color Glass Box
TB 109, 1960-Present
UC Davis Art Studio Department

texture
Contrast, sensuous and warmth, similar to bodies.
Example: gradient pattern
Green Box (left to right)
Kathie Wang, 1989
UC Davis Design Collection

color / inspiration

Halation comes from the word "Halo". In the dictionary, it is defined as "a blurred effect around the edges of highlight areas in a photographic image". Halation still infers a visual experience like a halo, but it now means an occurrence where a single block, or field, of color begins to take on aspects of the colors surrounding it. A color awakens, among its family and becomes aware of its surroundings.
- Josef Albers

What happens to objects under light has interested me for a long time, particularly where we live, where we have an atmosphere which is very clear and very dry. If one goes out into the sunlight and looks at a shadow, the longer one stares, the more differences one notices. One begins to see its color composition, that its edges have a different color than its inner part, that one can see the edges of the edges. I live in a part of the country that is good for this kind of study.
- Wayne Thiebaud, 1989

Color derived from the area found at the edge of light and shadow

color / specifications and gradient

Standard Gradient
Do not use as an isolated strip with color block, use only in relation to the gradient. For use on all applications of the identity.

Solid Colors
Do not use as an isolated strip with color block, use only in relation to the gradient. For use on all applications of the identity.

- A1 DAVIS OCHER Programs and Exhibitions
- A2 DAVID SCHEE Donor, Institutional and Engineering
- A3 THIEBAUD ORANGE Art, Exhibitions and Collections
- A4 CANOPY VIOLET
- A5 NAUMAN BLUE Institutional

If one goes out into the sunlight and looks at a shadow... One begins to see its color composition, that its edges have a different color than its inner part...

Gradient Usage
Do not present on all sides when possible. Do not apply over a photo. Reverse the use of gradient in white rather than over print in color. Gradient is greatest visual impact when used in shadow area. Do not rotate or place on side or reverse bottom and top.

wordband / naming conventions

jan shrem and maria **manetti shrem museum** of art
Horizontal version

jan shrem and maria **manetti shrem museum** of art
Vertical version

manetti shrem museum
Horizontal version

manetti shrem museum
Vertical version

Wordband Usage
Thiebaud Orange and Nauman Blue on all backgrounds. Reverse out to white when dropping out of the orange band within the gradient.
The wordband can only drop out of the orange band of the gradient.
Please do not wordband in a horizontal orientation (not vertical).

Weights
Customize letter font weight of Custom Colors light and Custom Medium allows for an emphasis on the horizontal version of museum name. Optimal use of Custom Bold and Custom Bold for legibility in some signage applications.

Font
All lowercase. Two versions of the naming book up (1) single line typographic, (2) stacked either justified left, right or centered. Always use the wordband horizontally.

Minimum Distance to Writing
First reference of museum should always be long form of name. Subsequent references can be short form as needed.

Single Color Option
Stack color writing in single color. When moving out of solid color or gradient use white. Never use gradient within letterforms.

photography / specifications

Photography Usage
Focus on interior of museum in images, not text. Minimums are image-driven. Large images. No images. Use images. Full bleed as much as possible with printing.

you are here

FRONT **SIDE VIEW** **BACK**

*Halation was studied by the artist and color theorist Josef Albers (1888–1976), and is famously depicted by artist Wayne Thiebaud (one of the best known first generation Davis art faculty), whose paintings capture a color spectrum at the intersection of light and shadow.

typeface / specifications

Tier 1: Gotham (extra light, light, book, medium). Use for museum naming, donor messaging, primary signage and for 1 application (title, headings)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
museum museum museum **museum**

Tier 2: Gotham Narrow (extra light, light, book, medium). Use for code and secondary signage, exhibition text and labels, publications, and for 2 applications (sub-headings, descriptive text, captions)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
museum museum museum **museum**

Typography Reference
Align with the new typographic direction for UC Davis. Revisited characters of Gotham and horizontal characters of Gotham Narrow play on the visual language of the museum building. Narrow version creates an elegant "D" to play off the classic "G" of the regular version. Variety of sizes make it reconfigurable for multiple platforms. Range of weights plays on the notion of gradient, shadow and contrast. Legible and easy to read appearance case, punctuation marks and numbers. Sans-serif quality that mirrors the visual language for the museum building.

Applications
Custom museum naming, donor messaging, primary signage and for 1 application (title, headings). Custom narrow code and secondary signage, exhibition text and labels, publications, and for 2 applications (sub-headings, descriptive text, captions). Proxima Nova: web and digital only. Color: internal and shared digital communications (letters, presentations, email, etc.) used for headings and light for descriptive text.

wordband / specifications and gradient

jan shrem and maria **manetti shrem museum** of art
Horizontal version

manetti shrem **museum**
Vertical version

Gradient is our "identity"—when there is no gradient, it is the word band in orange and blue

pictograms / specifications

Accessibility

Coffee Cup

Coffee Cup / No Heat or Drive

Coatcheck / Lockers

Directional Arrows

Directional Arrows (Alternative)

Women's / Men's Restrooms

Fire Extinguisher

REFER TO THE ADDITIONAL PDF DOCUMENTS FOR FURTHER DETAIL

2016

Design Guidelines for Furniture, and Visual Identity

Jan Shrem and Maria Manetti Shrem
Museum of Art, CA

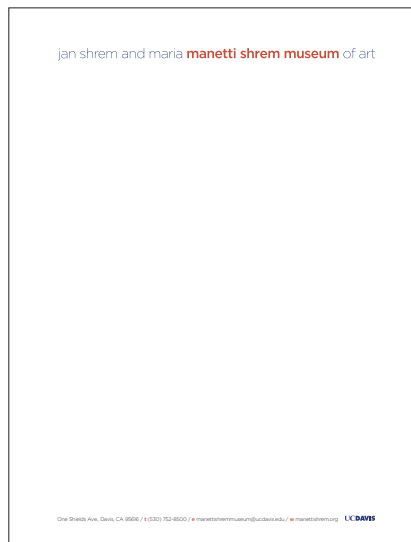
Project scope: Provided inspiration, concept and development guidelines for a range of objects and materials executed in collaboration with other designers.

The various designs respond to the overarching Museum Visual Language and the subsequent exploratory work that I conducted for museum furniture, identity/branding, and environmental graphics (see additional PDF files in my dossier)

Collaborative role: ranging from lead designer for concept and design development to reviewer and creative director. Working with : SO-IL, Bohlin Cywinski Jackson, M-A-D Design, Marketing by Design, and Runyon Saltzman Einhorn. Completed November 2016.



Jan Shrem and Maria Manetti Shrem Museum of Art



2016

Museum Base Building Signage

Jan Shrem and Maria Manetti Shrem
Museum of Art, CA

Project scope: Americans with Disabilities Act (ADA) base building code signage system (80 units with specific messages at various sizes completed and installed).

Part of a comprehensive and cohesive wayfinding and signage system for the new Manetti Shrem Museum of Art. Design responds to the architecture—standing out while remaining integral to the buildings form. The solutions are highly audience driven: legible, accessible and communicate clearly. Form, color and typography are derived from the museums visual language and identity guidelines. Primary design concept is based on the color found at the intersection of light and shadow (where the shadow edge becomes the reflective color), and the metamorphosis of a circle becoming an ellipse (see visual language document for further explanation).

Role: lead designer for concept, design development, detailing and implementation. Completed June 2016.



2016

Museum Donor Signage

Jan Shrem and Maria Manetti Shrem
Museum of Art, CA

Project scope: Museum pavilion primary donor signage system (five units of various sizes, one installed); Gallery and room donor signage system (16 units of various sizes, eight installed).

Part of a comprehensive and cohesive wayfinding and signage system for the new Manetti Shrem Museum of Art. Design responds to the architecture—standing out while remaining integral to the buildings form. The solutions are highly audience driven: legible, accessible and communicate clearly. Form, color and typography are derived from the museums visual language and identity guidelines. Primary design concept is based on the color found at the intersection of light and shadow (where the shadow edge becomes the reflective color), and the metamorphosis of a circle becoming an ellipse (see visual language document for further explanation).

Role: lead designer for concept, design development, detailing and implementation. Completed August 2016.



2016

Museum Building Identification Signage

Jan Shrem and Maria Manetti Shrem
Museum of Art, CA

Project scope: Primary donor building
identification sign (one unit consisting of
39 dimensional letterforms).

Part of a comprehensive and cohesive way-
finding and signage system for the new
Manetti Shrem Museum of Art. Design
responds to the architecture—standing out
while remaining integral to the buildings
form. The solutions are highly audience
driven: legible, accessible and communi-
cate clearly. Form, color and typography
are derived from the museums visual
language and identity guidelines. Primary
design concept is based on the color found
at the intersection of light and shadow
(where the shadow edge becomes the
reflective color), and the metamorphosis of
a circle becoming an ellipse (see visual lan-
guage document for further explanation).

Role: lead designer for concept, design
development, detailing and implementa-
tion. Completed October 2016.



2016

Museum Marker Sign

Jan Shrem and Maria Manetti Shrem
Museum of Art, CA

Project scope: Exterior building monument/pylon sign (one 12 x 4 ft. unit) with edge lighting and illuminated letter forms.

Part of a comprehensive and cohesive way-finding and signage system for the new Manetti Shrem Museum of Art. Design responds to the architecture—standing out while remaining integral to the buildings form. The solutions are highly audience driven: legible, accessible and communicate clearly. Form, color and typography are derived from the museums visual language and identity guidelines. Primary design concept is based on the color found at the intersection of light and shadow (where the shadow edge becomes the reflective color), and the metamorphosis of a circle becoming an ellipse (see visual language document for further explanation).

Role: lead designer for concept, design development, detailing and implementation. Completed October 2016.



2016

Museum Directional Sign System

Jan Shrem and Maria Manetti Shrem
Museum of Art, CA

Project scope: Museum wayfinding and directional sign system (three units: coat and bag check; courtyard; restrooms).

Part of a comprehensive and cohesive wayfinding and signage system for the new Manetti Shrem Museum of Art. Design responds to the architecture—standing out while remaining integral to the buildings form. The solutions are highly audience driven: legible, accessible and communicate clearly. Form, color and typography are derived from the museums visual language and identity guidelines. Primary design concept is based on the color found at the intersection of light and shadow (where the shadow edge becomes the reflective color), and the metamorphosis of a circle becoming an ellipse (see visual language document for further explanation).

Role: lead designer for concept, design development, detailing and implementation. Completed October 2016.



2016

Museum Wayfinding Light Pole and Celebratory Banner System

Jan Shrem and Maria Manetti Shrem
Museum of Art, CA

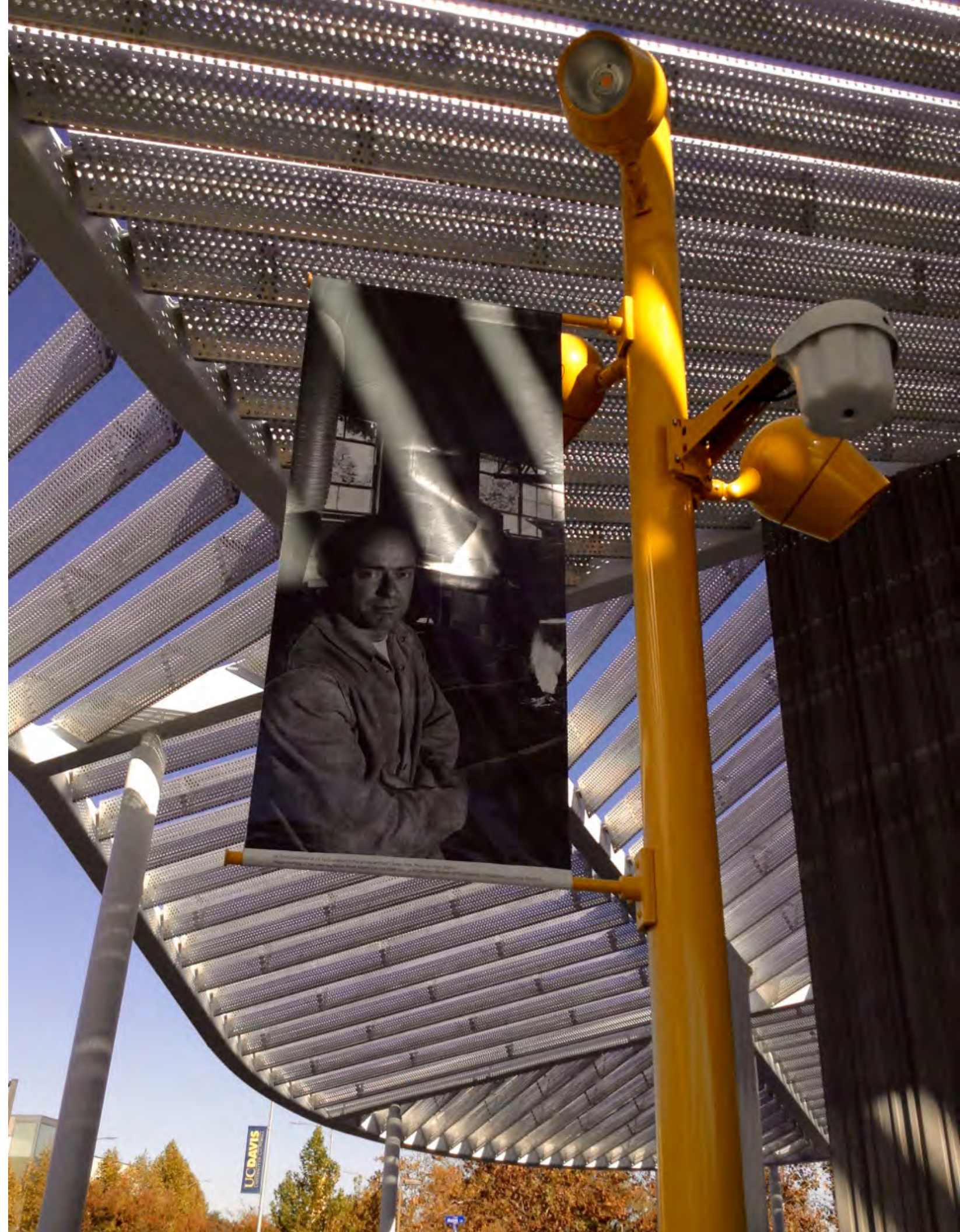
Project scope: Museum plaza wayfinding light pole and celebratory banner sign system (10 units of various sizes: 12 ft. 16 ft. and 20 ft. light poles with two-sizes of banners).

Part of a comprehensive and cohesive wayfinding and signage system for the new Manetti Shrem Museum of Art. Design responds to the architecture—standing out while remaining integral to the buildings form. The solutions are highly audience driven: legible, accessible and communicate clearly. Form, color and typography are derived from the museums visual language and identity guidelines.

As well as lighting the area, the light poles house equipment needs for the plaza: wifi hubs, electrical, and security cameras. Their positioning along primary pathways means they serve as wayfinding markers, guiding visitors to the museum entrance. The banner system reinforces the wayfinding route and can be changed-out, allowing for the ongoing promotion of exhibitions and events in the highly visible public plaza.

Primary design concept is based on the color found at the intersection of light and shadow (where the shadow edge becomes the reflective color), and the metamorphosis of a circle becoming an ellipse (see visual language document for further explanation).

Collaborative role: designer for concept, development, detailing and implementation. Completed November 2016.



2016

Conversations with the City: Pete Scully, Urban Sketcher

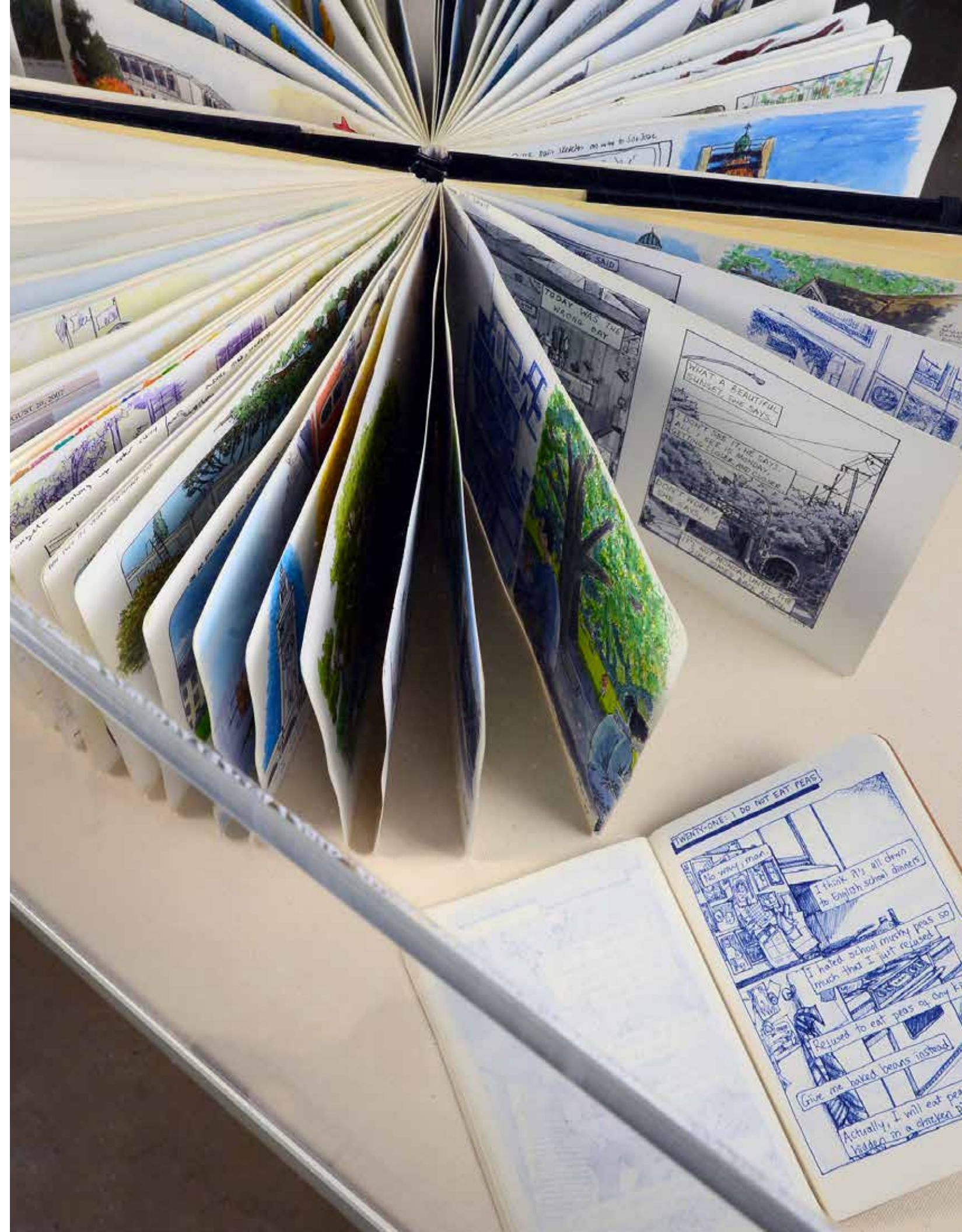
UC Davis Design Museum, CA.

Pete Scully chronicles daily life by sketching the places, people, and things that surround him. He works swiftly, and returns to favorite locations repeatedly. This exhibition displays sketchbook drawings captured in sites as varied as Davis and Scully's native London, UK, to examine drawing's power to promote urban interactions.

Project Scope: Spatial planning, display furniture specification and placement, object staging, digital media integration, exhibition graphic design and placement (title, introduction, biography and object texts), design of sketching/student work area. 30 objects. 800 sq. ft.

Collaborative role: Co-curator (50%) working with Prof. James Housefield and artist, establishing theme and content, selecting objects and page openings. Lead designer (75%) for exhibition staging, installation, graphics and identity. Completed September 2016.

Media coverage: Sacramento 365, September 6, 2016; The Davis Enterprise, September 9, 2016; UC Davis Dateline, September 13, 2016.



2017

A Site for Convergence and Exchange: Designing the 21st Century Art Museum

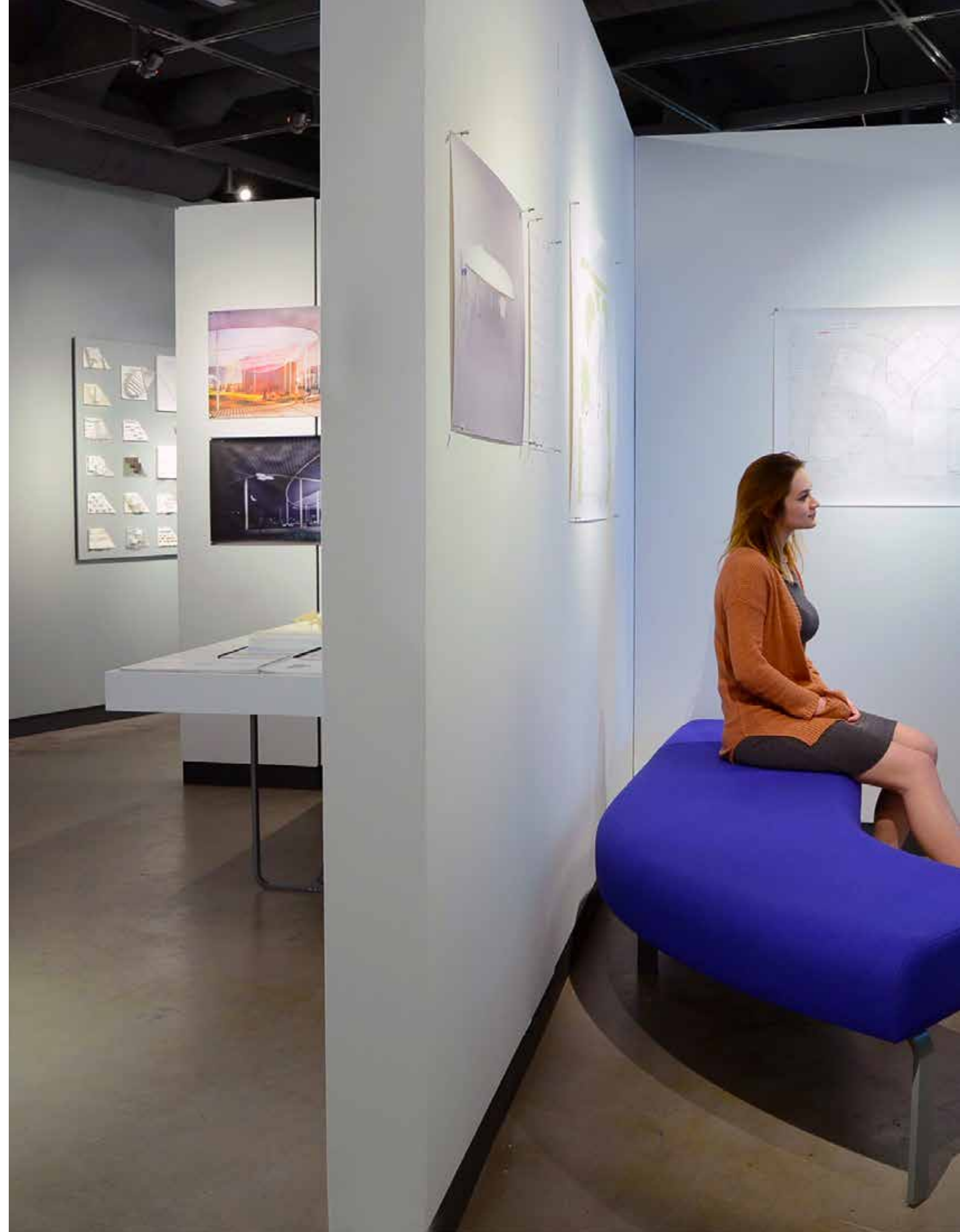
UC Davis Design Museum, CA.

The Jan Shrem and Maria Manetti Shrem Museum of Art brings a fresh architectural vision to UC Davis. At once iconic and iconoclastic, the building breaks with convention and symbolizes this university's stature as a progressive public institution—one that draws strength and inspiration from the geography and culture of the Central Valley. This exhibit, through sketches, drawings and models, examines the design process as a facilitation and interpretation of “nurture-ance,” the concept that binds the noble missions underlying agriculture and education.

Project Scope: Spatial planning; display furniture design, specification and placement; object staging; digital media integration; exhibition graphic design and placement (title, introduction, section and object texts). 120 objects. 800 sq. ft.

Collaborative role: Co-curator (15%) working with Prof. Mark Kessler, establishing theme and content, selecting and acquiring objects, coordination with SO-IL and BCJ Architects. Lead designer (50%) for exhibition staging, installation, graphics and identity. Completed January 2017.

Media coverage: The Davis Enterprise, December 29, 2016; Insight, Capitol Public Radio, January 12, 2017; The Daily Democrat, January 14, 2017.



2017

Davis Pathfinder (prototype phase)

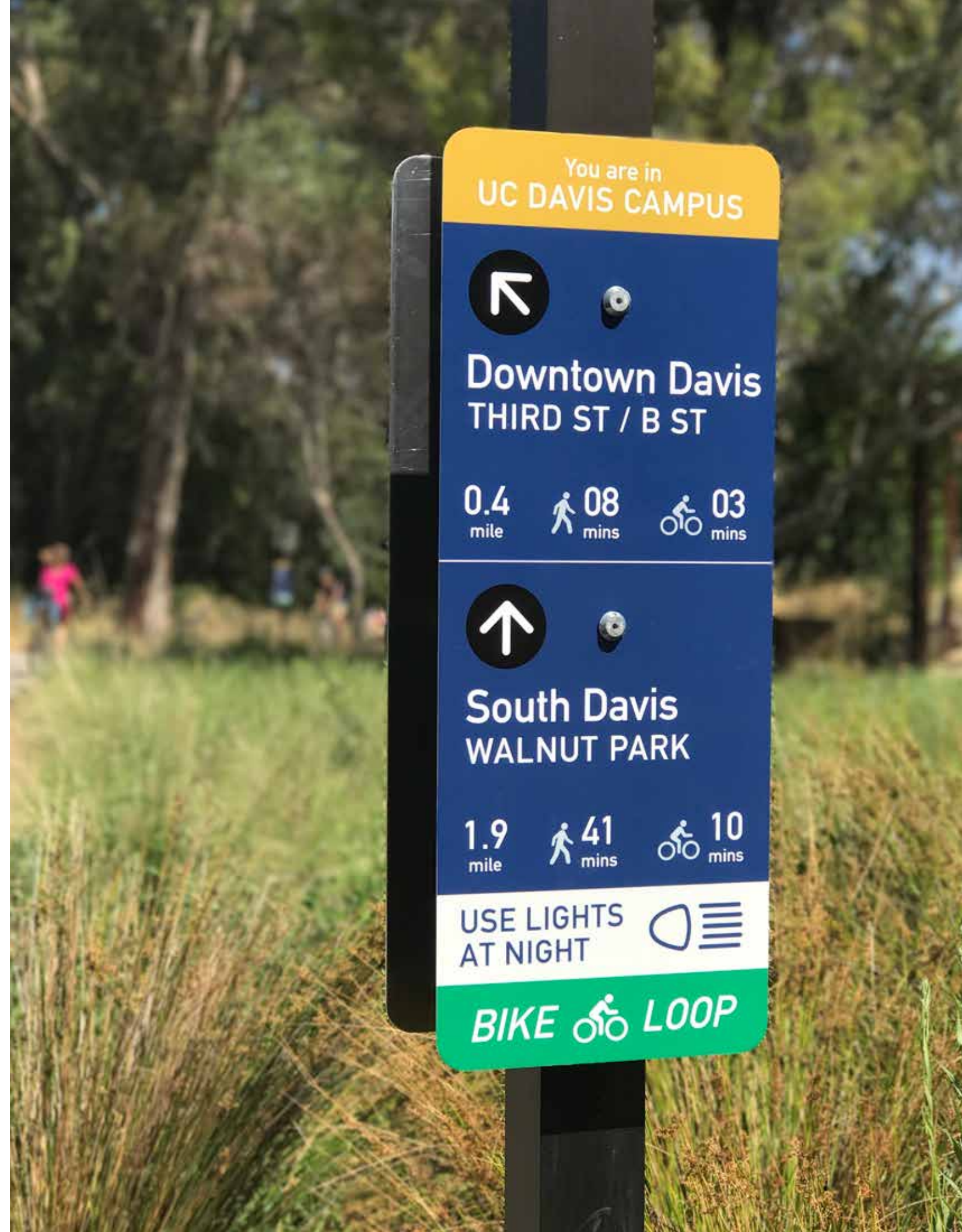
City of Davis, CA.

Davis was the first city to receive the League of American Bicyclists first ever Platinum Level Bicycle Friendly Community award in 2005, the highest award possible. Within its eleven square miles, the city has over 100 miles of designated street bike lanes and bike/pedestrian paths compared with 200 miles of streets. The Davis Pathfinder wayfinding system improves the navigation and experience of the pathways and bikeways for residents and visitors by adding visible signs, clearly identifying preferred routes, mapping the city by color-coded districts, and adding distances and times to destinations. Solutions were developed after an intensive period of community engagement and feedback (see draft design guidelines).

Project Scope: Community engagement meetings (four); research documentation; draft master design guidelines; prototypes for mapping, wayfinding, and sign system (30 sign types) installed in area of downtown Davis. 100 miles of bikeways and pathways. See design intent/guidelines for further detail.

Collaborative role: Researcher and author (80%) working with city bike and pedestrian coordinator Jennifer Donofrio, establishing targeted audience, master plan and content/message selection, coordination with City of Davis Public Works, UC Davis Arboretum, UC Davis Sign Shop, and bike advocacy groups. Lead designer (100%) for design research, conceptual approach, design details, design template. Designer (50%) for production and layout. Prototype phase completed September 2017.

Media coverage: The Davis Enterprise, January 25, 2016. California Bicycle Summit, Sacramento, October 5, 2017.



2018

It's Bugged: Insects' Role in Design

UC Davis Design Museum, CA.

This cross-disciplinary exhibition brought together ethnographic textiles from the Design Museum's collection, insect specimens from the UCD Bohart Museum of Entomology, commissioned insect-inspired artworks, and supportive media to show how insects are used in the manufacture and design of textiles. Objects from both collections were displayed in conventional ways individually, but as a whole, presented an unconventional grouping. The exhibition offered visual variety, unusual juxtapositions of objects, and content for the stroller, stroller, and studier. The exhibition design itself was key to supporting the underlying concept as the gallery space was turned into a hexagonal shape to mimic the ingenuity of a beehive. Textiles, insect specimens, and artworks all worked together to tell the story, and all were given equal footing in the exhibit.

Project Scope: Content research, spatial planning; display furniture design, specification and placement; object staging; digital media integration; exhibition graphic design and placement (title, introduction, section and object texts). 80 objects. 800 sq. ft.

Collaborative role: Co-curator (50%) working with Adrienne McGraw, establishing theme and content, writing, selecting and acquiring objects. Lead designer (50%) for exhibition staging, installation. Lead designer (95%) for graphics and identity. Completed January 2018.

Media coverage: Davis Enterprise, December 20, 2017 and January 10, 2018; Daily Democrat, January 3, 2018; Record Bee, January 5, 2018; Insight, Capitol Public Radio, January 8, 2018; Good Day Sacramento TV, January 10, 2018; Vacaville Reporter, January 10, 2018.



2018

Passion and Perseverance: A Year at Encina

California Museum, Sacramento, CA.

Based on a yearlong reporting project by Capital Public Radio, "Passion and Perseverance: A Year at Encina" explores how a public school reflects California's shifting demographics, education policies, and residential segregation. The exhibition design uses photographs, videos, large scale film projection, sound, Instagram posts, school artifacts (some placed in school lockers telling a timeline of the school), and participatory elements (visitors are invited to write feedback with erasable markers on one of schools cafeteria tables). The exhibits challenged the narrative of low-income schools by highlighting the work of tireless teachers and staff who create a safe and supportive campus culture, and the stories of students who work against the odds to achieve their dreams. The students couldn't believe they were seeing themselves on display in a museum when they were invited to the exhibition.

Project Scope: Content research, spatial planning; display furniture design, specification and placement; object staging; digital media integration; interpretive experiences; exhibition graphic design production and placement (title, introduction, headings, section, interactive and object texts). 160 objects. 700 sq. ft. See design intent package for further detail.

Collaborative role: Content developer (50%) working with Jesikah Maria Ross and California Museum team, establishing theme and content, writing, selecting and acquiring objects. Lead designer (80%) for exhibition organization, staging and installation. Lead designer (60%) for graphics and identity. Completed February 2018.

Media coverage: Capitol Public Radio, March 12, 2018; Sacramento 365, March 14, 2018; Sacramento News Review, July 29, 2018.



California at Bat: America's Pastime in the Golden State

California Museum, Sacramento, CA

This exhibition chronicles the state's history of baseball from the Gold Rush to the modern era, revealing its legacy of all-stars and the contributions of women, African American, Latino and other players who broke barriers to broaden its enduring appeal. The exhibit features over 200 rarely-seen artifacts and photographs. Highlights include uniforms, equipment and ephemera from historic games played by Jackie Robinson, Joe DiMaggio, Ted Williams, Willie Mays, Sandy Koufax, Rickey Henderson, Dusty Baker, Tony Gwynn and others. In addition, objects from Pacific Coast League teams and from Edmonds Field, home of the Sacramento Solons until 1960, recall the years before Major League Baseball arrived in California.

Project Scope: Content research, spatial planning and wall configurations; display furniture design, specification and placement; object staging and arrangement; digital media integration; interpretive and interactive experiences; exhibition graphic design templates (title, introduction, headings, section, interactive and object texts). 400 objects. 3,500 sq. ft. See design intent package for further detail.

Collaborative role: Content research (10%) working with Amanda Meeker and California Museum team, establishing theme and content, object arrangement. Lead designer (95%) for exhibition design concept, organization, staging and design intent. Lead designer (80%) for exhibition graphics templates. Completed July 2018.

Media coverage: Insight, Capitol Public Radio, July 24, 2018; Good Day Sacramento TV, July 27, 2018; Afternoon News KFBK News/Radio, July 30, 2018.



2018

Tekunikku: The Art of Japanese Textile Making

UC Davis Design Museum, CA.

Catherine Cerny's textile collection spans over 40 years of first hand cultural exploration and technical study. Her collection serves as archival artifacts of the many cultures and communities she has encountered, as well personal artifacts collected to document and memorialize her travel experiences. This exhibition focuses on the objects Cerny collected from the various regions of Japan, it is only a small portion of her large collection, and includes some of Cerny's most beloved pieces from the time she spent living in Japan along with her many subsequent trips afterwards. Presenting materials that are both visually captivating and experiential, the exhibit displays a compelling process-based narrative, inviting the audience to explore the distinct design techniques exclusive to Japan; techniques which have produced a rich textile culture that spans centuries and continues to be globally copied and admired.

Project Scope: Content research, spatial planning; display furniture design, specification and placement; object staging; digital media integration; exhibition graphic design and placement (title, introduction, section and object texts). 120 objects. 800 sq. ft.

Collaborative role: Co-curator (10%) working with Alicia Decker, establishing theme and content, writing, selecting and acquiring objects. Lead designer (50%) for exhibition staging, installation. Lead designer (90%) for graphics and identity. Completed September 2018.

Media coverage: UC Davis Arts Blog, September 27, 2018; The Davis Enterprise, October 9, 2018; The Sacramento Bee, October 16, 2018.



2019

Weaving & Woodwork: A Scandinavian Design Partnership

UC Davis Design Museum, CA.

Celebrating the long and distinguished careers of UC Davis Design Professor Emeritus Helge Olsen and his wife Birgitta Olsen, this exhibition combines Helge's wood furniture design with Birgitta's woven wall tapestries. Complementing one another, their work reflects their Scandinavian upbringing, training and design aesthetic. When seen together it possess a compelling harmony of form and function. The Olsens settled in Davis, California in the mid 1960s. They brought with them a deep understanding of Scandinavian design tradition and an egalitarian ethos that design should truly be beneficial to all. Helge designed playgrounds for children with disabilities and furniture for the elderly, Birgitta's tapestries adorn many public spaces in the Davis community. Inspired by Helge Olsen's work, undergraduate student Zoe Martin made aspects of this exhibition available for people who are visually impaired and blind—an audience often overlooked by the visually driven exhibition format—including tactile object labels, braille, and opportunities for objects to be touched.

Project Scope: Content research, spatial planning; display furniture design, specification and placement; object staging; digital media integration; exhibition graphic design and placement (title, introduction, section and object texts). 30 objects. 800 sq. ft.

Collaborative role: Co-curator (50%) working with Prof. Ann Savageau, establishing theme and content, writing, selecting and acquiring objects. Lead designer (50%) for exhibition staging, installation. Lead designer (50%) for graphics and identity. Completed January 2019.

Media coverage: The Davis Enterprise. January 21, 2019; KDVS. January 23, 2019; The Sacramento Bee. January 29, 2019.



