

PLASTICITY

Manetti Shrem Museum of Art

Created by Mary Doyle & Alexis Agoustari

Studio 185, Presented 12.03.15

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PLASTICITY

Plasticity is an exhibit that takes the 100 million tons of plastic in the North Pacific Gyre and curates it. It does so by considering both the discipline of fine art and of marine and coastal sciences, which intersect at the University of California in Davis, the home of the new Manetti Shrem

Museum of Art. Through collaborative sculpture, featured artist work, and participatory installations, the exhibit plays between beauty and tragedy. Plasticity informs, inspires and serves as platform for visitors to change their relationship with the Earth for the better through art.



Exhibition Overview

Exhibition Information

Title: Plasticity

Subtitle: 100 million tons of plastic in the North Pacific Gyre, curated.

Core Idea: So far, human productivity has resulted in a span of plastic waste bigger than the size of Texas in the North Pacific Gyre—home of the world’s largest ecosystem; it has also resulted in art made from that plastic.

Venue: Manetti Shrem Museum of Art, Davis, California (opens 2016)

Dates: November 7, 2016--February 10, 2017

Audience: General, engaging and understandable for pre-teens to Marine and Coastal scientists

Location: Temporary Exhibition Space

Size of Space: 9,000 sq. ft/2,600 sq. meters

Number of Objects: 1080

Retail Area: Yes (in lobby space and at the coffee stand)

Interpretive Elements: Exhibition texts and objects labels, collaborative art Sculpture with scale measurements, film and touch table projection, interactive wall.

Promotion: Full array of promotional banners, posters, sustainable coffee cups, and bus ads.



Exhibition Outline

The exhibition is centered about a collaborative art sculpture that’s scale is representative of the amount of plastic and human produced garbage that has made its way from the land we live on to the North Pacific Gyre—the largest ecosystem on Earth. Other categories of the exhibition include an introductory visual representation of trash’s journey to the Pacific, featured work of the individual artists, and a participatory installation that inspires visitors to change their impact on the ocean. Each of these sections work together to inform, inspire and serve as platform for visitors to change our relationship with the Earth for the better.

The Scale Impact: At the center of the exhibit space is a floor to ceiling sculpture made of plastic flotsam washed ashore from the Gyre on the Pacific coast. The art piece is a collaboration by the artists featured in the exhibit—Chris Jordan, Robert Gaylor, and the Lang’s. The sculpture is approx. 20 square feet, with each foot representing one million square kilometers of the North Pacific Gyre. Around the sculpture is a low barrier that both protects the artwork and carries a list of each object in the sculpture and the corresponding amount of that object estimated to be in the Gyre right now, as well as information regarding the sculpture’s scale relative to the Gyre.

The Global Journey: In this section of the exhibition introduction meets information. As a sensory, less literal glimpse of the core idea of the exhibition the visitor faces a wall covered in light-catching translucent plastic, onto which a slow projection of waves coming in and out of the coast—a representation of the journey from land to sea—is played. Around the corner this metaphor is couple with introductory text explaining how a span of plastic waste, estimated to be between the size of Texas or the United States doubled, came to be swirling in the North Pacific Gyre and what effects it has on Marine and Coastal life. This text is delicately paired with a simple and elegant info-graphic map illustrating the journey.

The Tense Reality: Beautiful artwork made from harmful waste demonstrates the tension between human productivity—and creativity—and nature. This category of the exhibition features works by individual artists. Chris Jordan’s photographs from his project “Midway: Message from the Gyre” of the insides of dead albatross are both eye catching and opening. Robert Gaylor’s found rubbish objects, water column, and kaleidoscopic film “Kalimo Twisted Waters” display colorful and formally intriguing plastic objects that encourage the viewer to consider both their beginning source of production, and their final resting place in the North Pacific Gyre.

Curating Waste: The artwork of Richard and Judith Lang is made up of plastic pieces that they have collected from Kehoe beach in Point Reyes and composed into large scale collages, sorted by object type and color. Unlike Jordan’s work, their art does not directly ask the viewer to see the impact of plastic in the North Pacific Gyre, but rather to consider the objects both abstract and commonplace as artful compositions.

The Hopeful Resolutions: This section of the exhibition encourage the visitor to take their new found knowledge and inspiration and participate in curating compositions made out of pieces of plastic hanging on nails across the wall. By allowing the visitor to participate in creating art out of waste, they get the chance to Consider their own impact of plastic use on the planet.

A New Space for Art

The Manetti Shrem Museum is new space for art on a college campus, and in so the Plasticity exhibits to combine fine art with study—marine and coast sciences. The multi-room facility under construction allows for flexible use of gallery space and exhibition scale, allowing the experience of the exhibit to spill into areas like outdoor patios and coffee stands.



Manetti Shrem

As the walls of the Manetti Shrem Museum are being built, so is the identity. The construction is clean, and plays with curves and light. This coupled with inspiration from rounded and spiraling oceanic forms served as inspiration for the Plasticity exhibit. Both the Manetti Shrem Museum and the plasticity balance elegant design and playful color.



Curating the North Pacific Gyre

As the walls of the Manetti Shrem Museum are being built, so is the identity. The construction is clean, and plays with curves and light. This coupled with inspiration from rounded and spiraling oceanic forms served as inspiration for the Plasticity exhibit. Both the Manetti Shrem Museum and the plasticity balance elegant design and playful color.



Layers of Plastic

Inspiration for the Plasticity graphics was pulled from imagery of layered plastic at a large scale. The abstraction of every day objects into large-scale collages represented the idea of curating waste to make art.



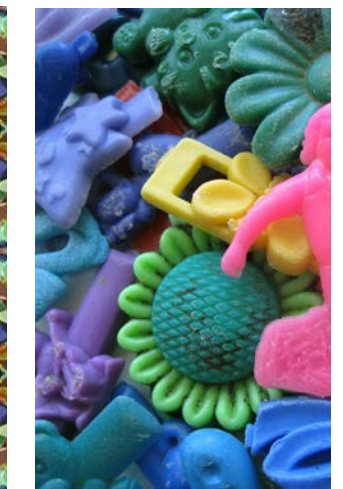
Layers of Transparency

From cut out silhouettes to different opacities of plastic pieces washed ashore, Plasticity was graphically inspired by levels of transparency and layering type and image to create an effect of both 'cut-outs' and translucency, like water.



Looking Closer

Piles of everyday objects that could be found in the North Pacific Gyre like plastic beads, crushed cds, water bottles, legos, bingo chips, and hair clips served as the perfect graphic fill for an exhibition about plastic.



Creating Focus

Primarily the lighting in Plasticity functions to light up the works of art displayed in the exhibit space. This specific spot lighting serves up each work for the viewer and creates points of distinction and interest across the walls.



Creating Ambiance

Also apparent in the exhibit is the use of both track and glow lighting. This lighting creates ambiance, like the sunlight filtering through ocean waves of the bright pop of plastic. It also functions a safety barrier, demarcating dark space.



Creating Realities

Projections serve to create layers of transparent light and can be played upon a variety of surfaces—like a wall made of plastic pieces. They can project solid colors or moving images which transport the visitor into a new reality.



Creating Light from Within

The use of translucent materials allows for an opportunity to light furniture, wall panels, and barriers from within. The soft glow draws the visitor in and allows for a space that is not just lit from tracks above. In variable hues the lit furniture can imitate the coolness of sunlight filtering through blue waves or the bright pop of plastic pink.



Curved Lines Emulating Waves

The use of curved furniture allows for a fluid reconfiguration of benches within the space, curves can oscillate, create semi or full circles, or stand-alone. The curved shape serves to break free from standard strictly vertical and horizontal spaces and transport the visitor into a less usual space, reminiscent of ocean waves and spiraling currents.



Conceptual Clear Casework

The use of clear casework allows for all eyes to focus directly on the smaller objects within and for a spatial layering effect, where cases can be seen through other cases prompting the visitor to consider connections between the objects. Clear plastic cases also allow the visitor to think about the materiality of plastic itself.





A01
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A05
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A09
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A13
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A02
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A06
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A10
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A14
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A03
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A07
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A11
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A15
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A04
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A08
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A12
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A16
Albatross Photograph
Chris Jordan *Midway*
24" x 17"



A17a
Flipflop
Robert Gaylor
on 1' x 1' x 2' stand



A20
Mask
Robert Gaylor
on 1' x 3' x 3' stand



A24
Hair Clips
Richard & Judith Lang
3' x 3'



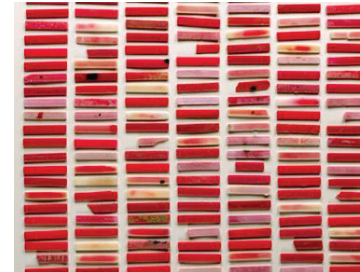
A28
Plastic Beads
Filling Plastic Letter "P"
24" width x 6" depth



A17b
Plastic Sunscreen
Robert Gaylor
on 1' x 1' x 4' stand



A21
Water Tunnel
Robert Gaylor
~ 4' x 4' x 6'



A25
Stirs
Richard & Judith Lang
3' x 3'



A29
Plastic Legos
Filling Plastic Letter "L"
24" width x 6" depth



A18
Gun
Robert Gaylor
on 1' x 3' x 3' stand



A22
Combs
Richard & Judith Lang
3' x 3'



A26
Lighters
Richard & Judith Lang
3' x 3'



A30
Plastic Chips
Filling Plastic Letter "A"
24" width x 6" depth



A19
Plastic Cross
Robert Gaylor
on 1' x 3' x 3' stand



A23
Soldiers
Richard & Judith Lang
3' x 3'



A27
Toiletries
Richard & Judith Lang
3' x 3'



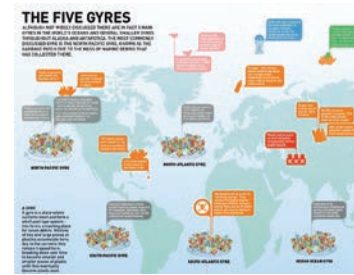
A31
Plastic Hair Clips
Filling Plastic Letter "S"
24" width x 6" depth



A32
Broken CDs
Filling Plastic Letter "T"
24"width x 6" depth



A39-43
Real Goldfish
In Letters "ITY"
24"width x 6" depth



A1070a
Infographic
North Pacific Gyre
10" x 8"



A1073
Projector
Purchase
~1' x 1' x 6"



A33
Plastic Guns
Filling Plastic Letter "I"
24"width x 6" depth



A43-1067
Various Plastic Pieces
On Interactive Wall
3" x 1"



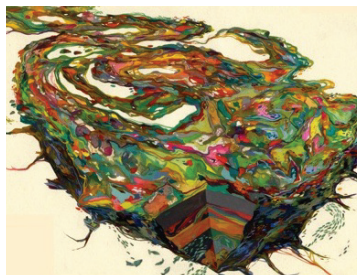
A1070b
Gyre Touch Table
To Be Made, Vinyl
Fit to Wall



A1074-1076
Quarter Circle Seat
Crafted
TBD



A34
Plastic Water Bottles
Filling Plastic Letter "C"
24"width x 6" depth



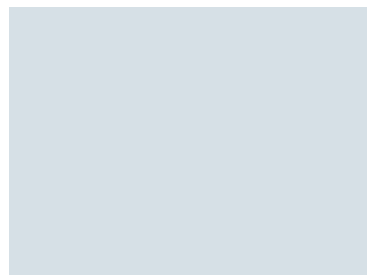
A1068
Collaborative Sculpture
Jordan, Gaylor, & Langs
~17' diameter x 17' tall



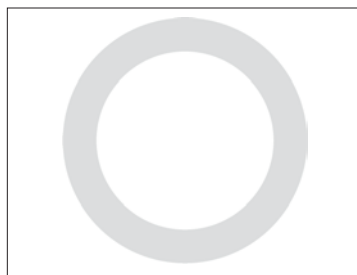
A1071
Plastic Film Backdrop
To Be Made
~8' diameter, 3' tall



A1077
Wave Bench
Crafted
TBD



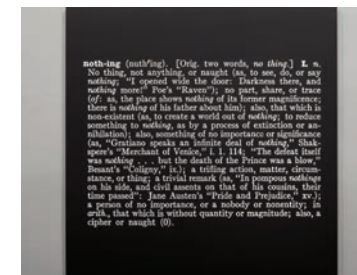
A35-38
Water
Filling Letters "ITY"
24"width x 6" depth



A1069
Sculpture Barrier
To Be Built
20' diameter x 2' tall



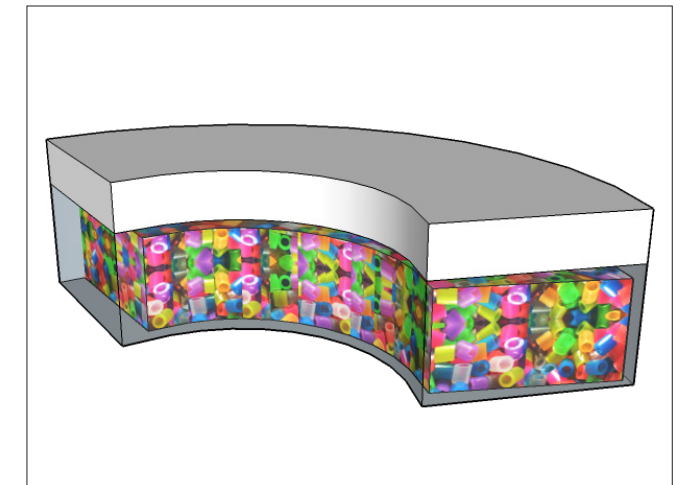
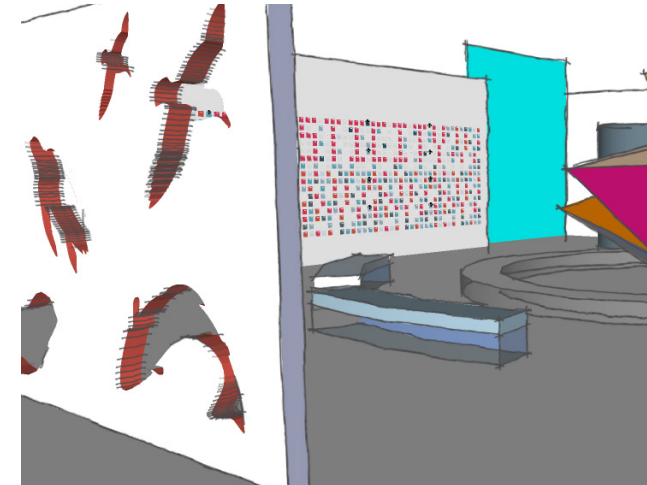
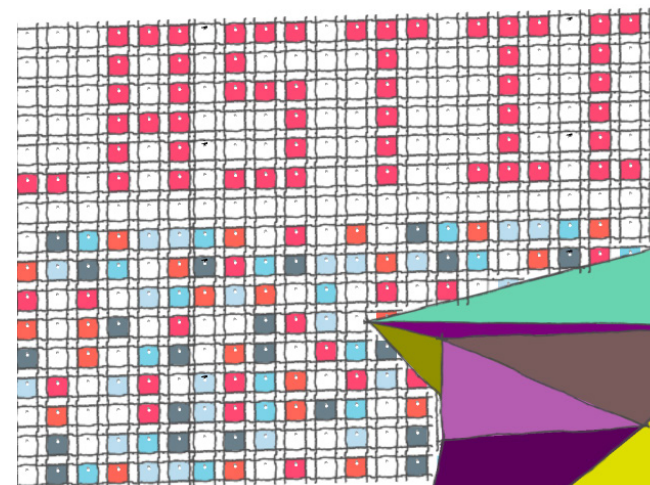
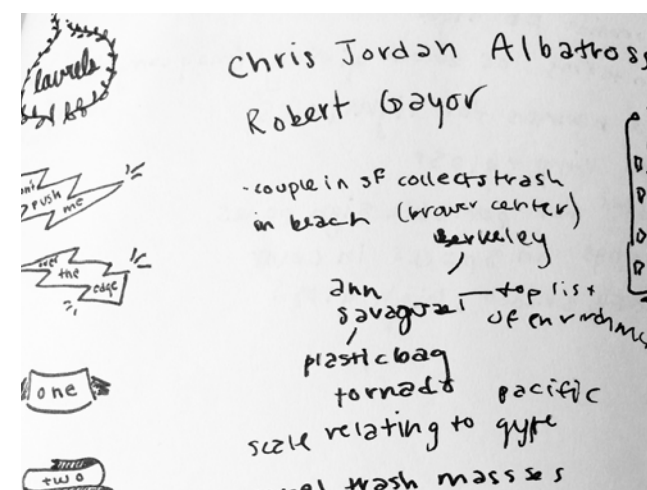
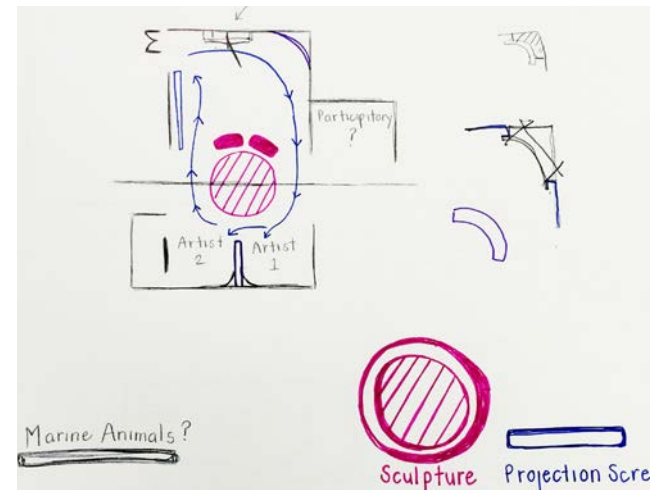
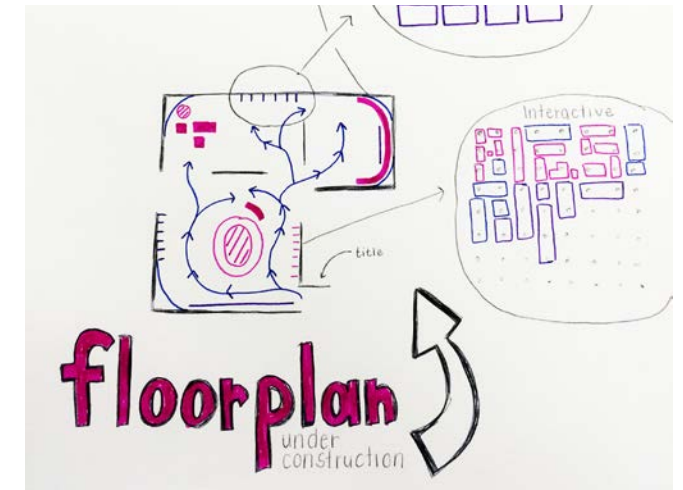
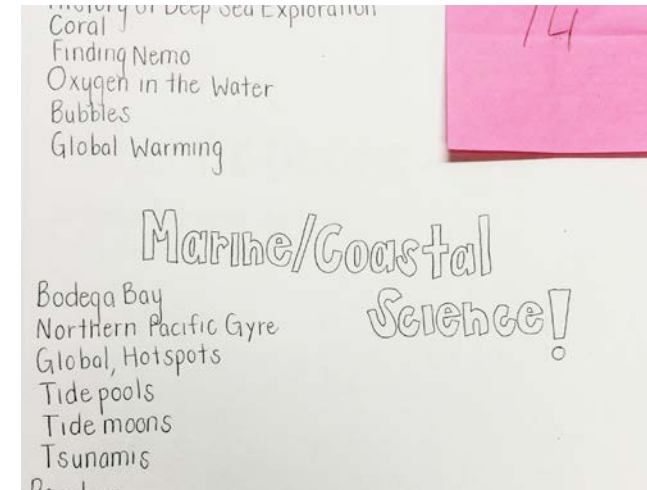
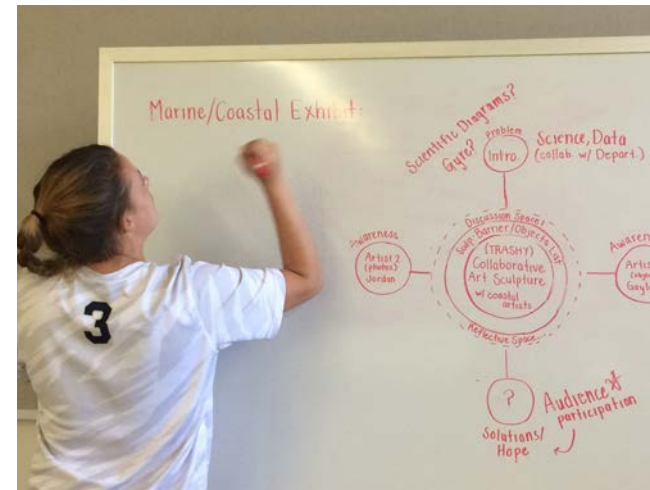
A1072
Coastal Film Projection
To Be Shot
~10' x 7'



A1078-1080
Text Panels
To Be Made
As Needed

Early Sketches and Renderings

Our initial sketches focused on ideating different potential exhibits, mapping it out on the white board, sketching floorplans. Sketching out our ideas and concepts helped allow us to continually manipulate ideas and brainstorm, without focusing solely on our first idea. The bottom three images are early renderings of the interactive wall, cut-out wall, and furniture. These rough draft renderings begin the initial stages of visualizing the exhibit and objects in three dimensions.

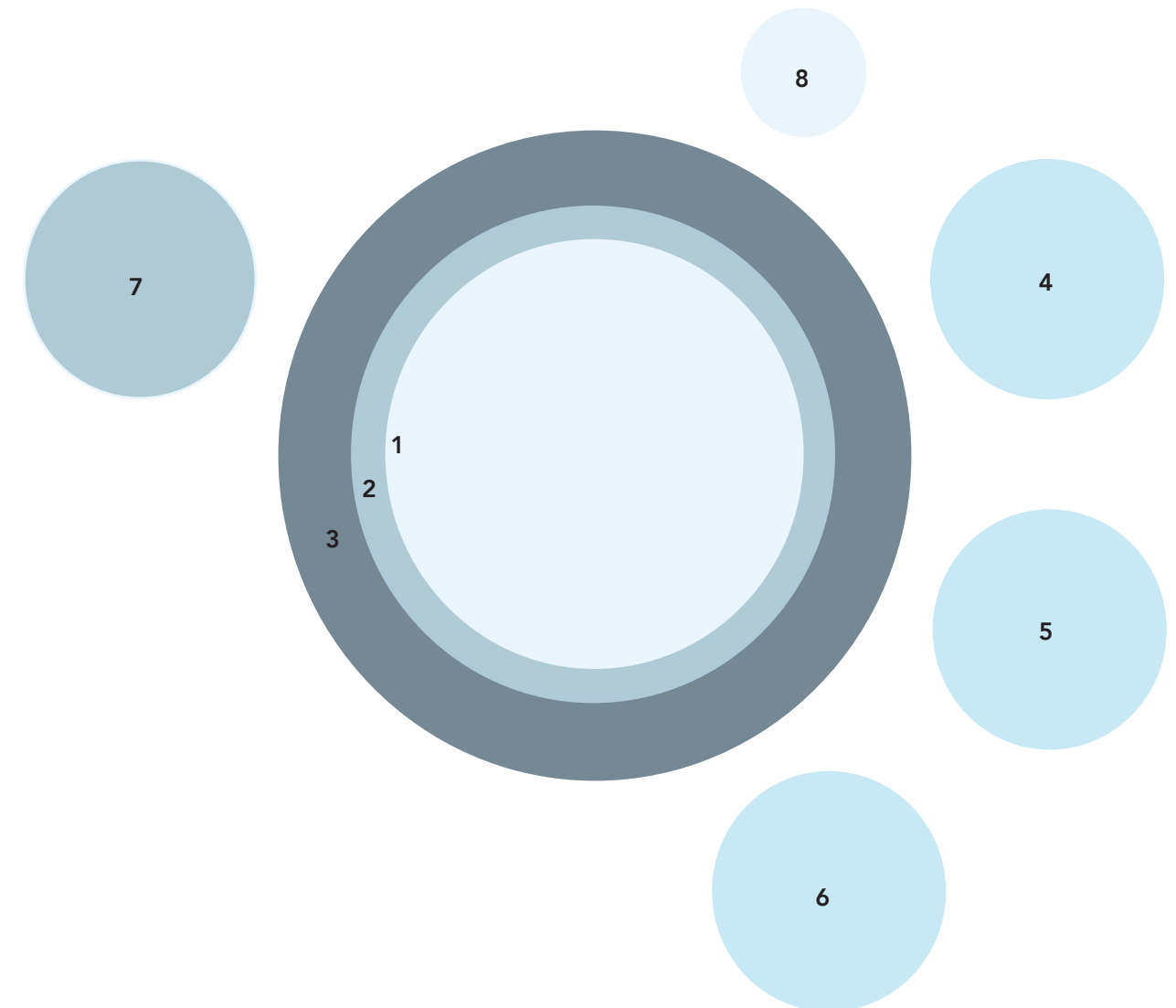
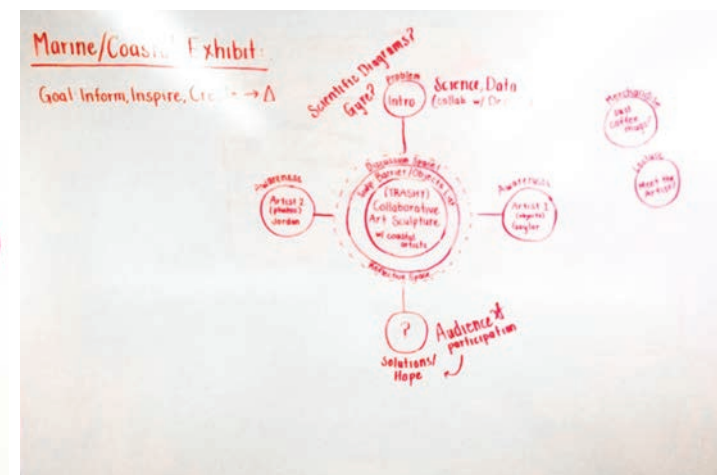
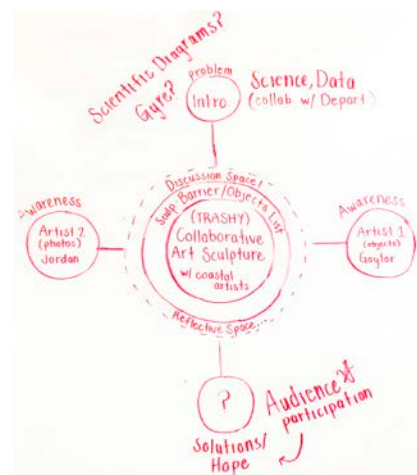
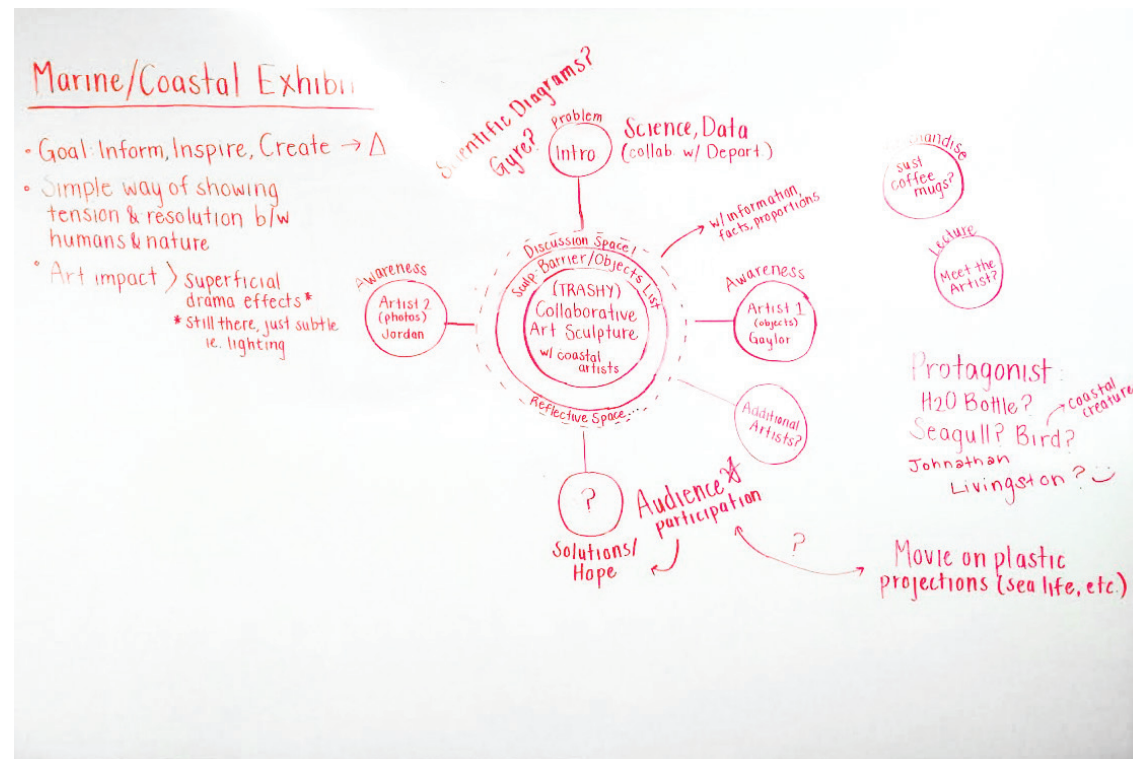


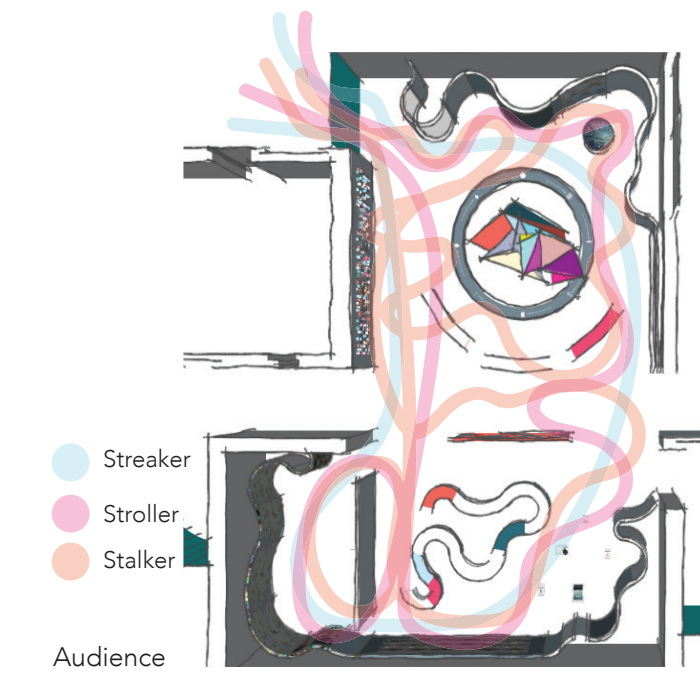
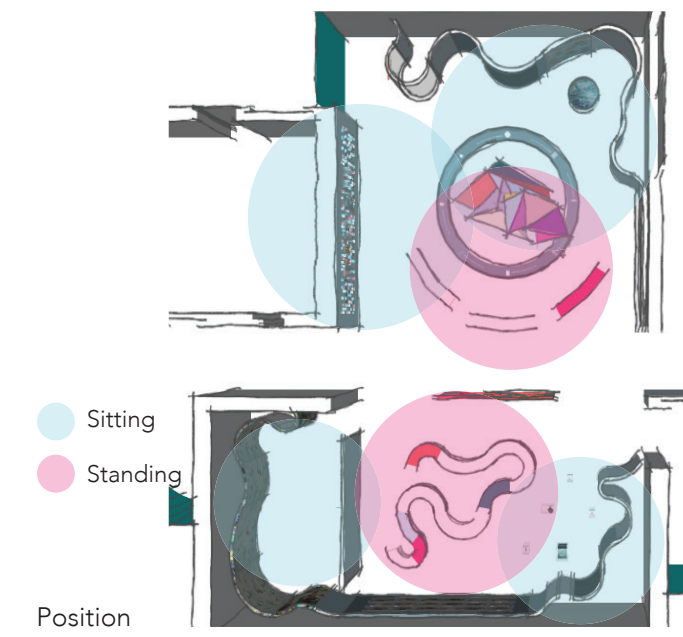
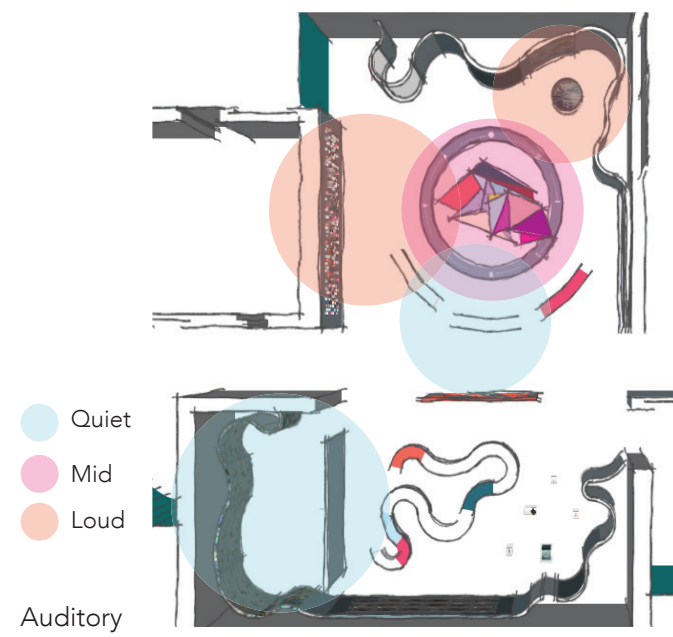
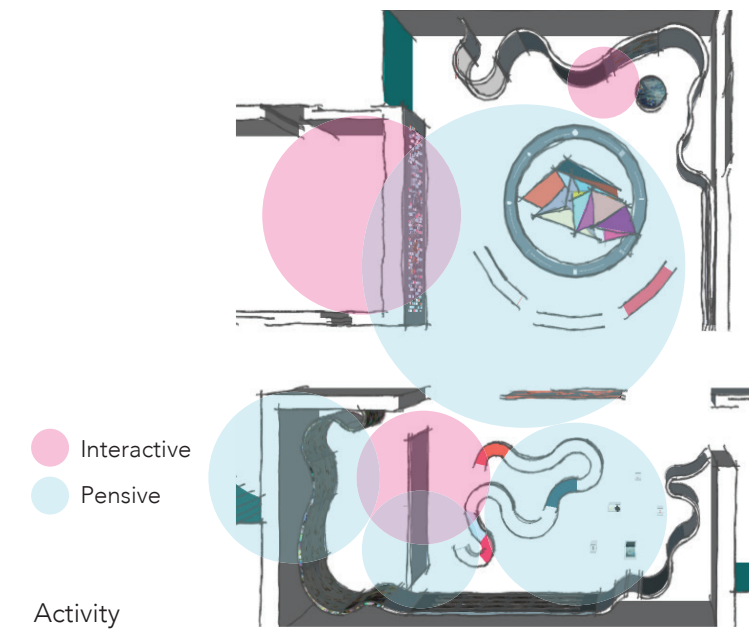
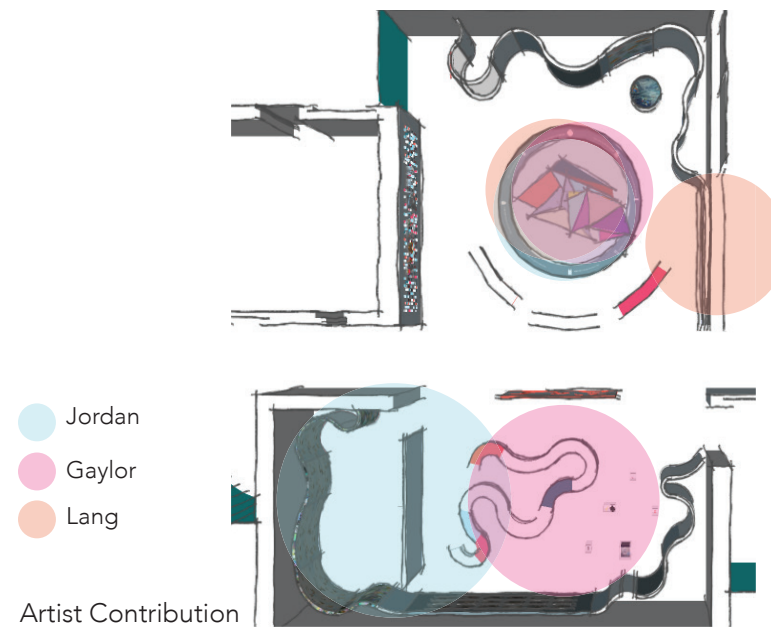
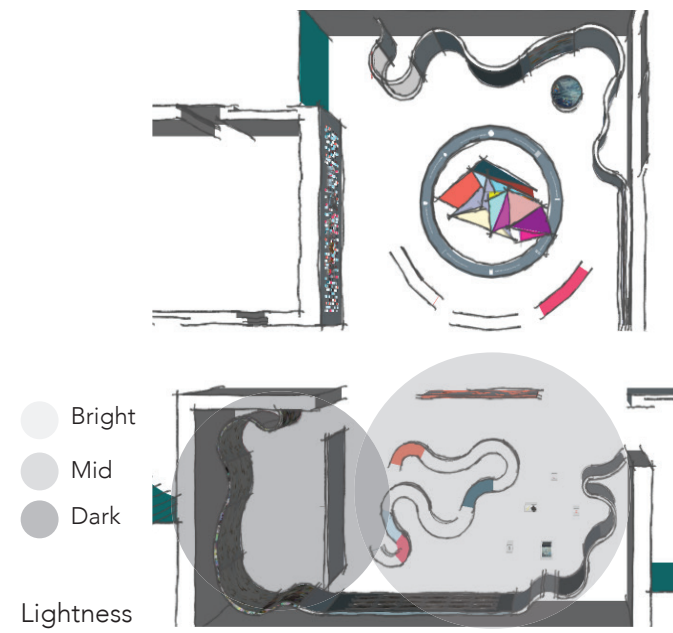
Concept and Ideation

The goal of this exhibit is inform visitors of the 'plastic problem' in the North Pacific Gyre and inspire them to change the way they interact with the Earth for the better. Visitors will be drawn into the exhibit by glimpses of the large-scale plastic art sculpture at its center, but first experience an introduction to the North Pacific Gyre and the journey plastic takes to end up there. From there, they can absorb the impact of the collaborative sculpture and explore the individual works of the contributing artists. Finally, they will have the opportunity to actively participate in creating solution to the plastic problem.

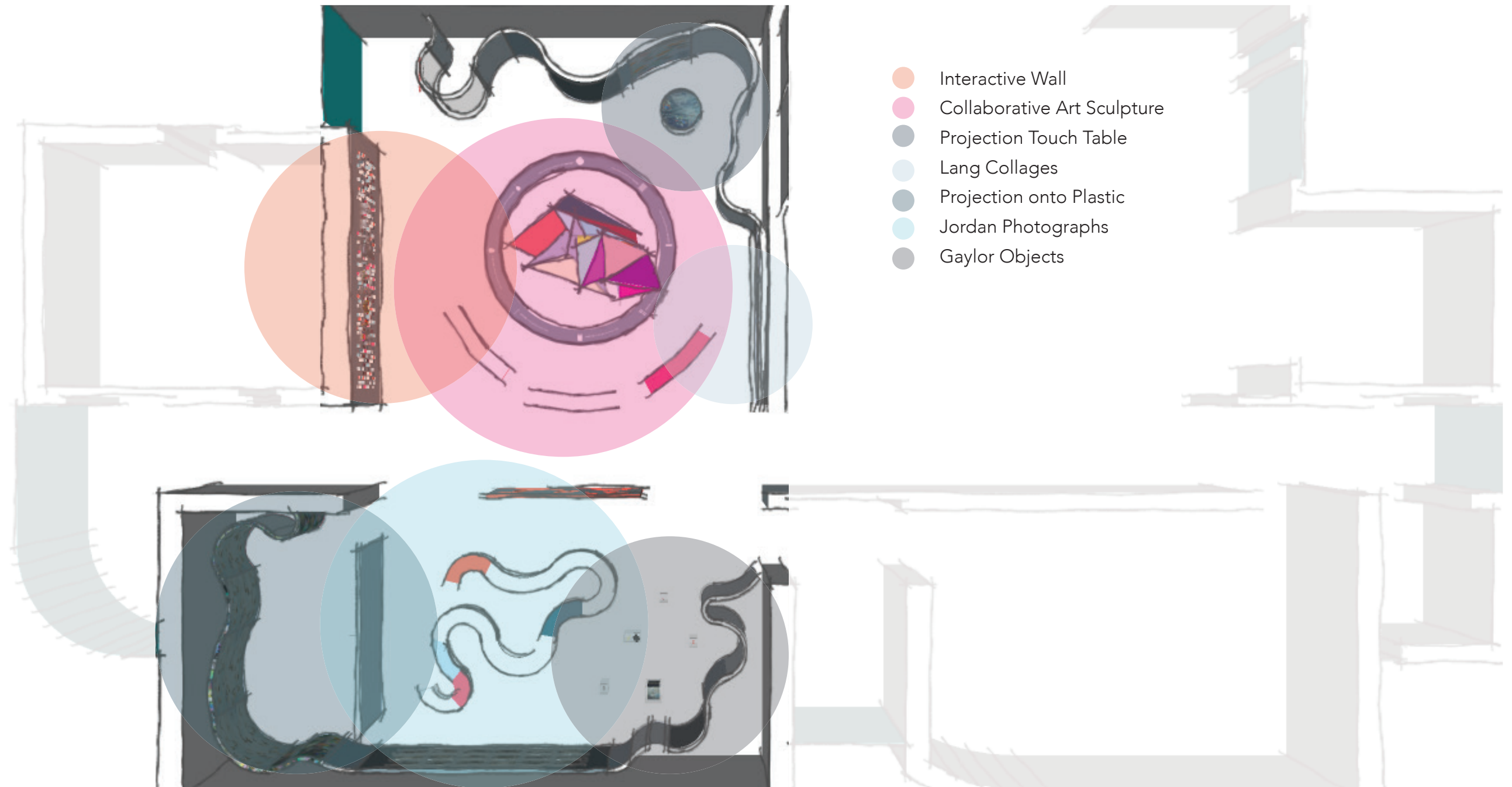
Concept Diagram

1. Collaborative art sculpture depicting North Pacific Gyre.
2. Sculpture barrier with object list corresponding to ratios.
3. Discussion and reflective space.
4. Artist #1 (Gaylor) art exhibit to promote awareness of issue.
5. Artist #2 (Jordan) art exhibit to promote awareness of issue.
6. Artist #3 (Langs) art exhibit to promote awareness of issue.
7. Interactive Wall.
8. Retail space in lobby.

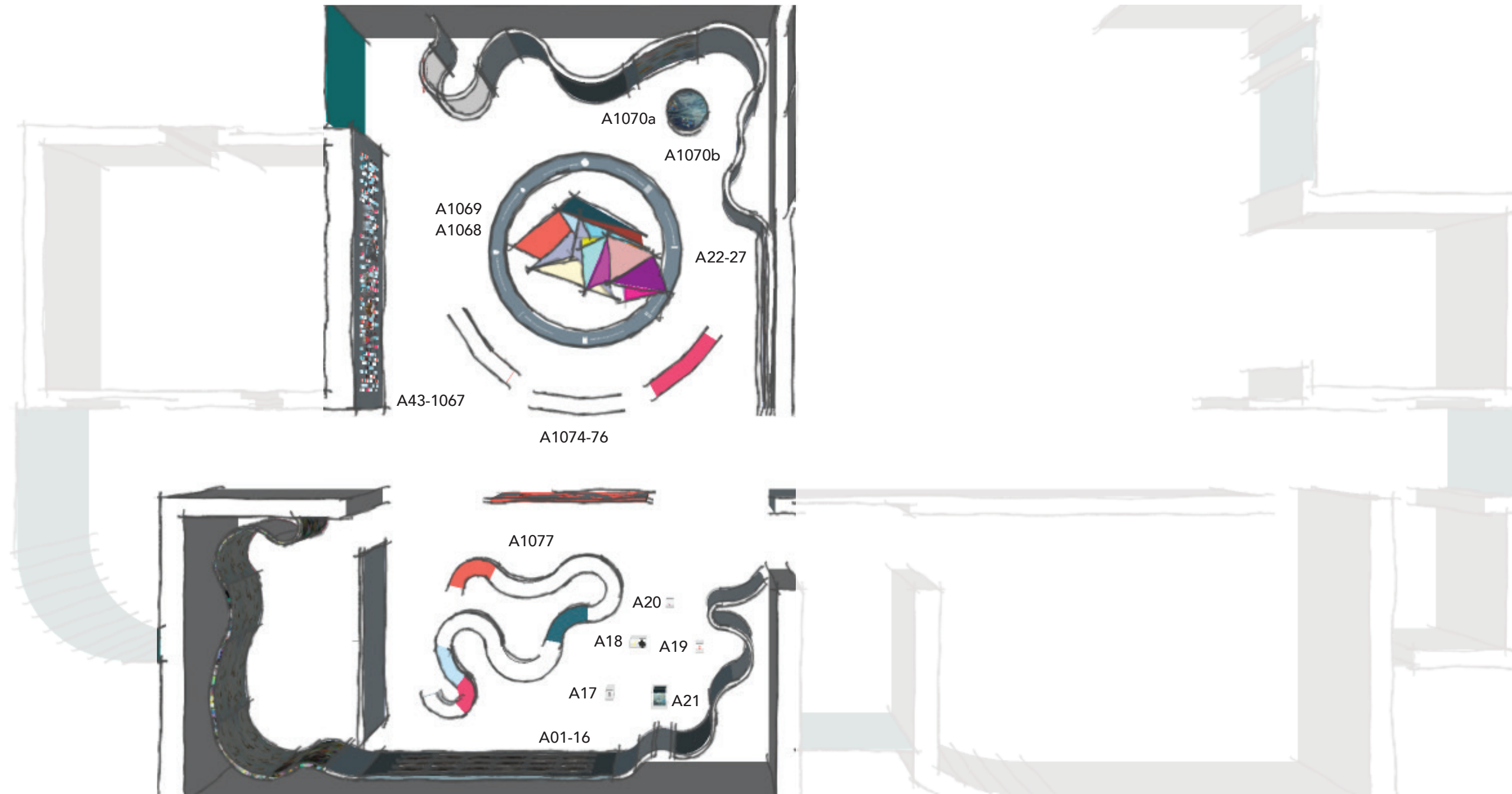




Floor Plan: Exhibit Sections



Floor Plan: Object Placement



Scale Model of Exhibition Space

The design team mocked up the design space and the objects within in a scale model. This helped see the sizing of different objects and rooms, allowing us to test where to carve out the space (whether through curved walls or temporary walls.) Furthermore it allowed us to see how big objects needed to be to fill the walls and how they would interact with the surroundings. Lastly this scale model served as the mock up to display to different interview audiences, gaining valuable feedback.

Scale: 1" equals 1'

Jordan's Photographs

Gaylor's Objects

Projection Wall

Interactive Wall

Collaborative Sculpture

Lang's Collection

Projection Table

Exhibition Entrance

Left Image

Chris Jordan's salon style viewing of the 16 Albatross photographs, with the display panel, and seating.

Middle Image

Entrance view with scale person. Sculpture is highly visible.

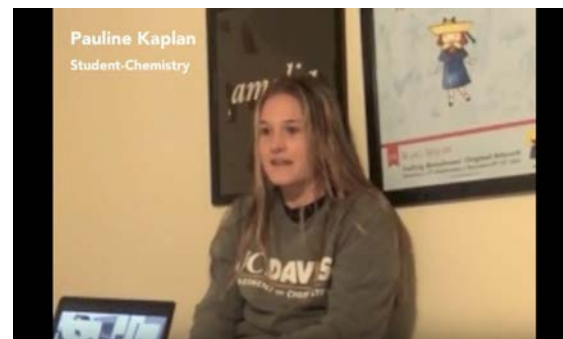
Right Image

Looking through the cut-out temporary wall which would allow viewers to see the plastic on the other side.



Video

The design team conducted a series of three interviews to gain feedback on the exhibit, from both experts in the fields and community members. The interviewees were asked three questions and then had additional time for further questions and comments. The three interviewees were Leslie Chuck, a Davis community member, Pauline Kaplan, a chemistry major, and Savannah Hadley, and ecology major.

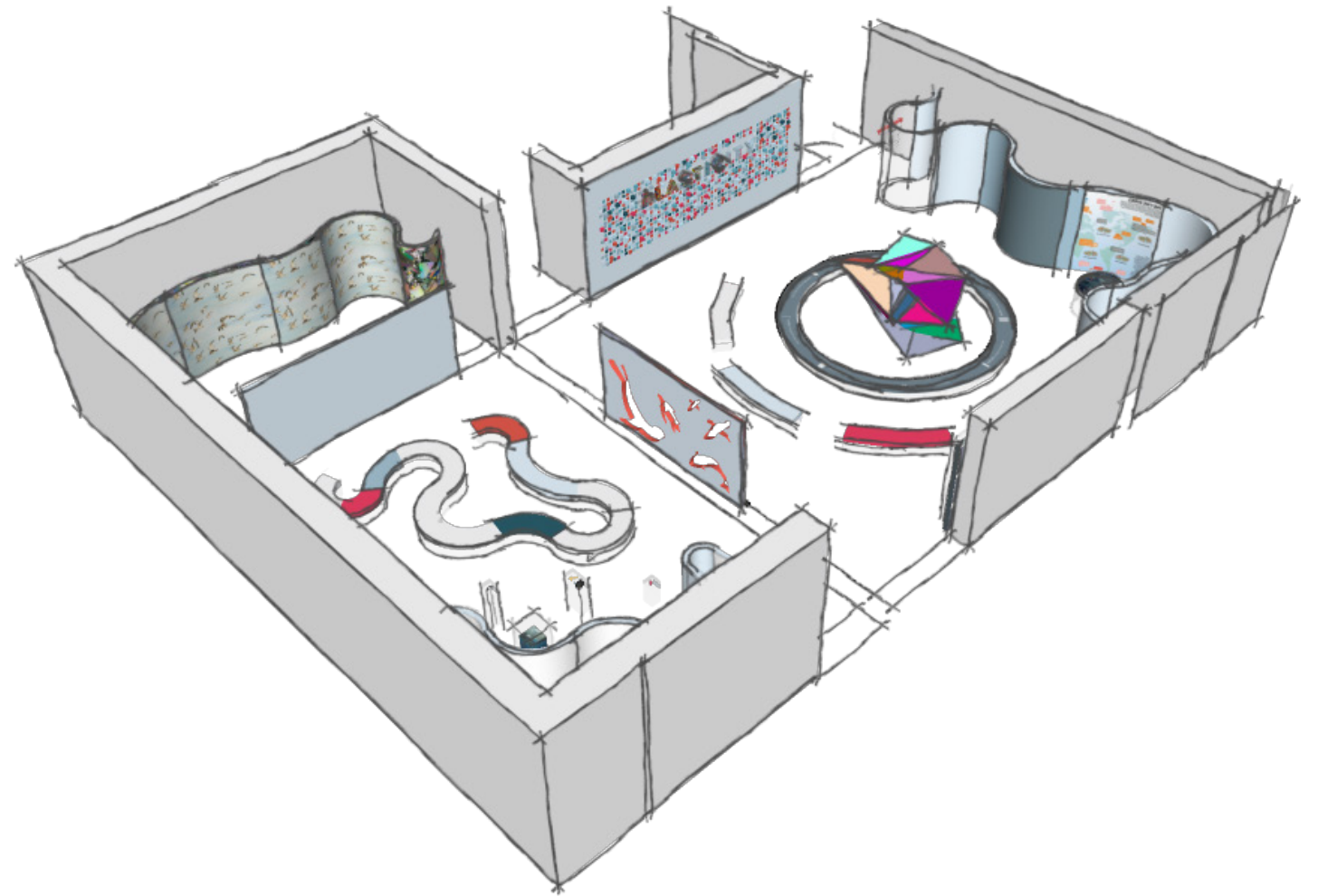
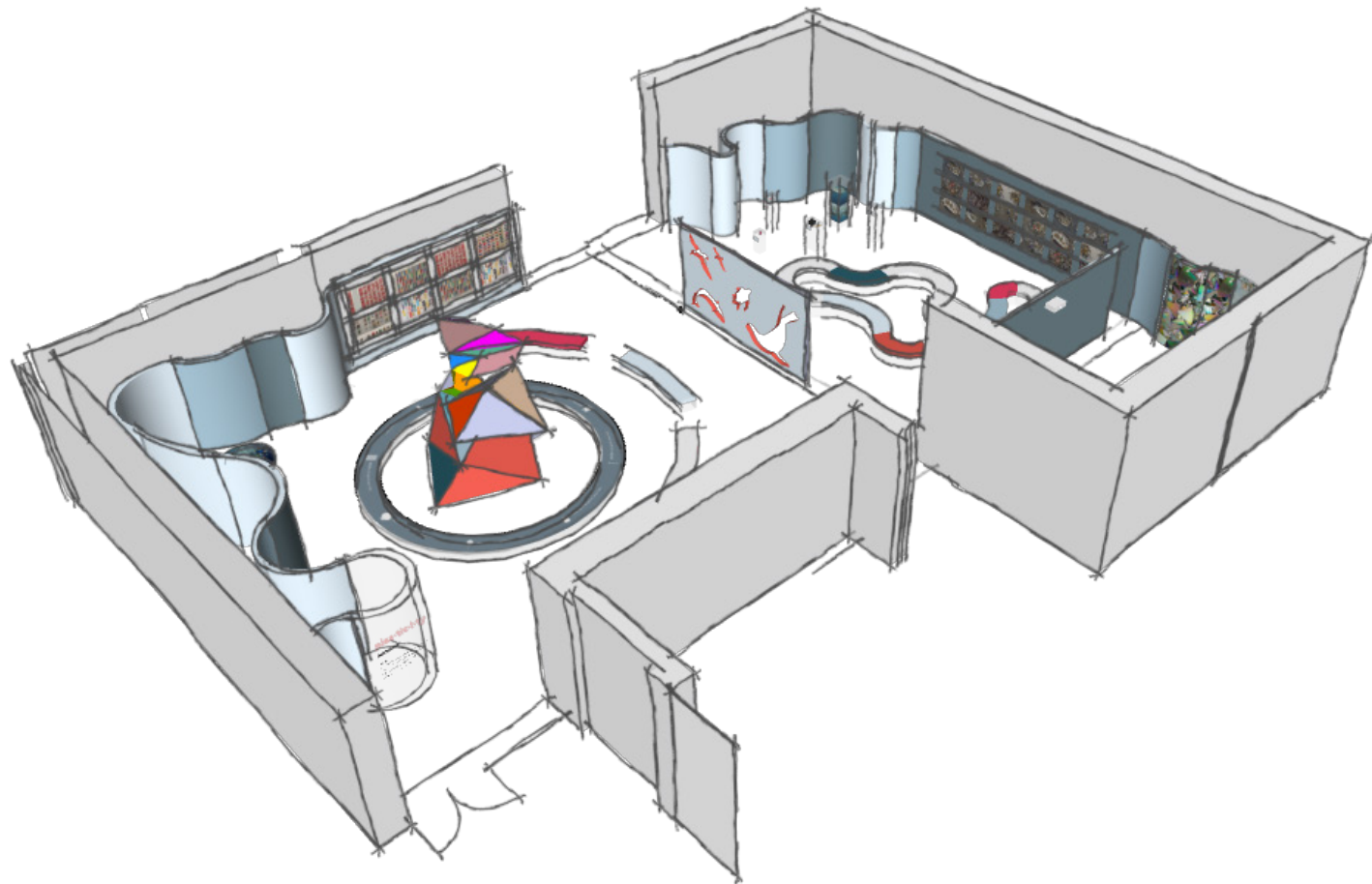




Exhibition Details

Northeast View

Southwest View



Plasticity

Exhibition Details
Entrance View

Manetti Shrem Museum of Art

3 December 2015

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Entrance View

Definition Wall

The first thing the viewers would see when entering the exhibit. Wall has the definition of plasticity, setting up the theme for the exhibition.

A22-27

The Lang's compositional art pieces featuring different items of plastic found in Point Reyes. For example, lighters, hair clips, toy soldiers, etc.

A1069

Serves as the barrier to the sculpture, but also provides statistical information regarding the sculpture and the North Pacific Gyre.



A1068

Collaborative sculpture featuring Gaylor, Lang, and Jordan, artists in the exhibit.

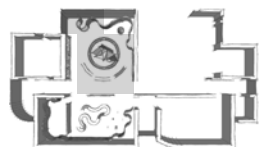
Cut-Out Wall

This temporary wall will have four cut-out windows of different marine and coastal wildlife affected by plastic: albatross, fish, seals, and sea turtles.



A01-16

Chris Jordan's albatross photos, 16 in total, displayed in salon style viewing for heaviest impact. They create a tension between beautiful photos and the horrifying truth.



Plasticity

Exhibition Details
Right View

Manetti Shrem Museum of Art

3 December 2015

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Object Case

The object stands for Robert Gaylor's collection will be on a case whose base is clear, mirroring the translucency of both plastic and water.



A17a-21

The five object in the cases (mask, flip-flop, gun, sunscreen bottle, and cross) come from Robert Gaylor's collection.



A21

The water column installation will be both a auditory and visual display as plastic circulates around the column, simulating plastic shifting in the ocean.



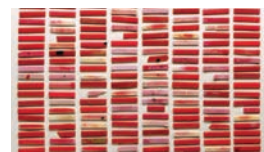
Cut-Out Wall

This wall of marine life cut-out windows will allow the audience to look through the animals to see the plastic sculpture in the back, as though the animals were filled with waste. The wall is suppose to be child friendly and a softer transition to Jordan's harsher Albatross photos.



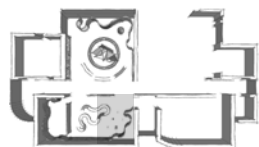
A22-27

Lang's compositional art pieces featuring different items of plastic.



A1077

The furniture form will mimic that of an ocean wave and current, with colored tops and a translucent base.



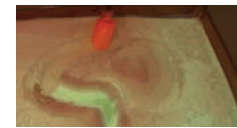
A43-1067

Participatory art piece where visitors can interact with the wall taking different plastic pieces off the wall and placing them elsewhere, creating their own mini art display. Because of the height of the walls from about 6.5 feet to 10 feet will be a permanent composition, featuring the exhibition title.



A1068

Collaborative sculpture featuring Gaylor, Lang, and Jordan.



A1070a

Infographic near the entrance explaining the North Pacific Gyre to give background on the art collection. Furthermore it provides the science necessary to understand the exhibition and the objects.

A1070b

Participatory table in which visitors can virtually pick up an object and see how it gets to the North Pacific Gyre and interacts with the ocean currents. A collaboration with the UC Davis Engineering and their "sandbox" table.

Cut-Out Wall

This temporary wall will have five cut-out windows of different marine and coastline wildlife affected by plastic: albatross, fish, seals, and sea turtles.

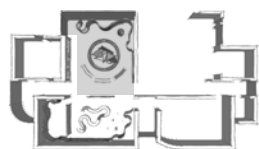
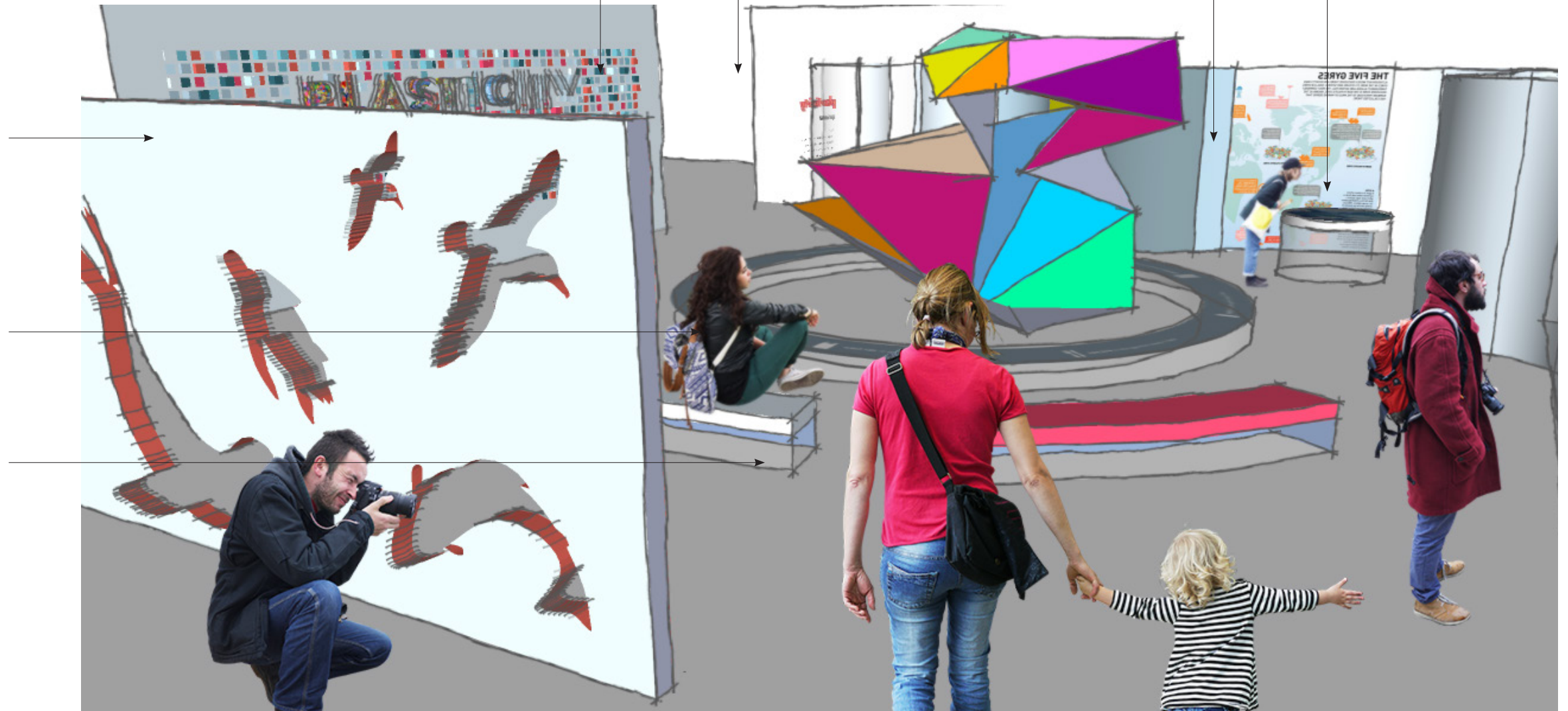
A1069

Serves as a barrier whose base is semi-translucent to allow the passing of light. Additionally it is lit from the bottom, creating a light glow.



A1074-1076

Semi curved bench that mimics the curved ripples of water. Also captures the roundness of the sculpture barrier.



Plasticity

Exhibition Details

Close Up: Interactive Table

Manetti Shrem Museum of Art

3 December 2015

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North Pacific Gyre Interactive Table

This part of the exhibit would combine the highly acclaimed talents of UC Davis' Engineering Department. Like their "Sandbox," the NPG Table would incorporate augmented reality using powerful simulation and visualization software to create the movements of plastic and how they eventually degrade and end up in the North Pacific Gyre.

Link to see how the UC Davis' Sandbox works:

<https://www.youtube.com/watch?v=g6fSS3cynDo>



Plasticity

Exhibition Details
Rear View

Manetti Shrem Museum of Art

3 December 2015

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A17a-21

Chris Jordan's albatross photos, a total of 16, displayed in salon style viewing for heaviest impact. They create this tension between beautiful photos and the horrifying truth.



Cut-Out Wall

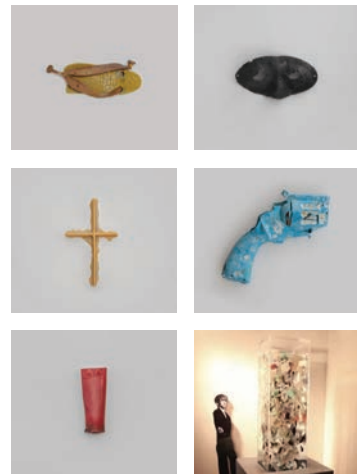
This temporary wall will have five cut-out windows of different marine and coastline wildlife that are most affected by plastic: albatross, fish, seals, and sea turtles.

A1072

Video installation on 3 dimensional plastic sheeting, displaying auditory and visual clips of images from nature, specifically the Bodega Bay. Again, these juxtapose nature and plastic.

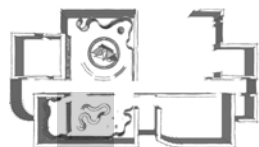
A17a-21

Robert Gaylor's Objects



A1077

Curved and wave seating for visitors to relax and absorb the art pieces.



Plasticity

Exhibition Details

Close Up: Video Installations

Manetti Shrem Museum of Art

3 December 2015

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Video Installation Room

This room would feature film of nature and the coast, specifically original footage from UC Davis' Marine and Coastal Sciences lab at Bodega Bay. The film would have sound, but would not be narrated, and feature different animals and sceneries, like birds. The film furthermore would be projected onto different modes of plastic, creating an uneven and protruding surface. Ultimately, the audience could either stand or watch the film at any time, because there is not a specific beginning or end.



Primary Color Palette

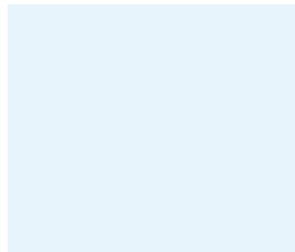
The primary color palette is used for the different panel walls, with Pantone 2123-70 being the predominant color for the walls. This will also be the main colors for the furniture and text panels.

Pantone: 1662



CMYK	HEX/RGB
C 30	HEX #b1ccd8
M 11	R 35
Y 10	G 35
K 0	B 35

Pantone: 2063-70



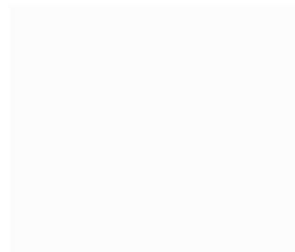
CMYK	HEX/RGB
C 8	HEX #e7f3fb
M 1	R 231
Y 0	G 243
K 0	B 251

Pantone: HC-159



CMYK	HEX/RGB
C 20	HEX #748793
M 2	R 116
Y 1	G 135
K 50	B 147

Pantone: 2123-70



CMYK	HEX/RGB
C 1	HEX #f9f9fa
M 1	R 249
Y 1	G 249
K 0	B 250

Secondary Color Palette (Spot Colors)

The secondary color palette is used for spot colors throughout the exhibit. They are to be used sparingly and only for different accents. They will be used on a couple benches in the furniture and well as the inside of the cut-out wall. It will be used in conjunction with the primary color palette for the interactive wall.

Pantone: 2055-50



CMYK	HEX/RGB
C 460	HEX #81cfd8
M 1	R 129
Y 11	G 207
K 0	B 223

Pantone: 2086-30



CMYK	HEX/RGB
C 0	HEX #f05975
M 81	R 240
Y 37	G 89
K 0	B 117

Pantone: CW-300



CMYK	HEX/RGB
C 4	HEX #e96e5e
M 70	R 223
Y 62	G 110
K 0	B 94

Pantone: 763



CMYK	HEX/RGB
C 84	HEX #346e7b
M 45	R 52
Y 42	G 110
K 13	B 123

Plasticity

Exhibition Details

Material Palette

Manetti Shrem Museum of Art

3 December 2015

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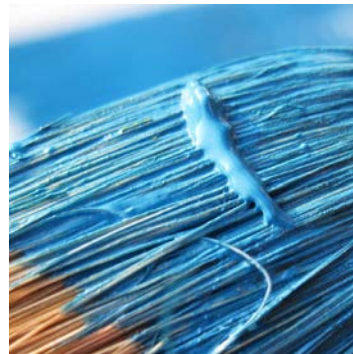
Interior Materials

The main material used in the plasticity exhibit is inherently plastic--recycled and reused. Within the material use there is a play between solid colors and transparency, like the range of opacity of plastics found in the North Pacific Gyre.

Concrete Flooring



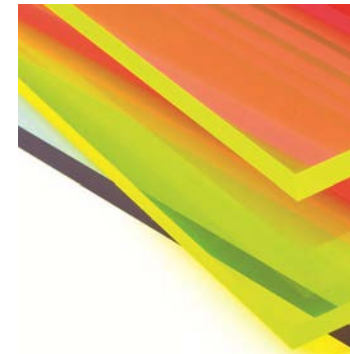
Wall Paint and Primer



Wall Paint and Primer



Lucite 3D Letters and Cases



Vinyl Cut Text Decals



Concrete Flooring



LED Light Strips



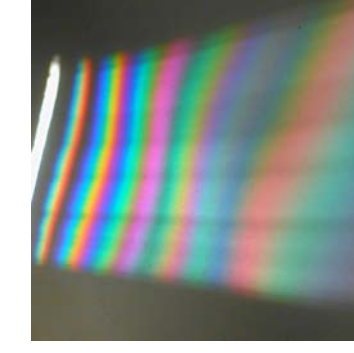
Re-used Plastic Pieces

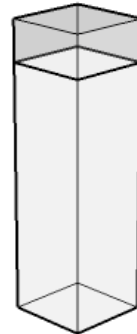


Recycled Plastic Furniture



Projected Light





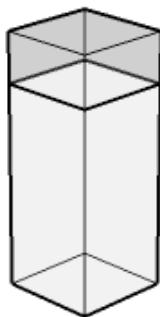
Object Case 1

18" x 4' x 18"

Material: Translucent plexiglass with shelf at the top

Number: 2 object cases

Location: back area, Robert Gaylor's Water Column.



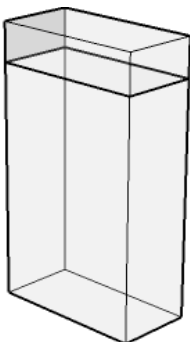
Object Case 2

18" x 3' x 18"

Material: Translucent plexiglass with shelf at the top

Number: 1 object cases

Location: back area, Robert Gaylor's objects.



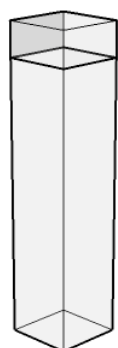
Object Case 3

12" x 4' x 18"

Material: Translucent plexiglass with shelf at the top

Number: 1 object cases

Location: back area, Robert Gaylor's objects.



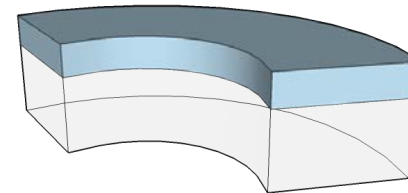
Object Case 4

12" x 4' x 12"

Material: Translucent plexiglass with shelf at the top

Number: 1 object cases

Location: back area, Robert Gaylor's objects.



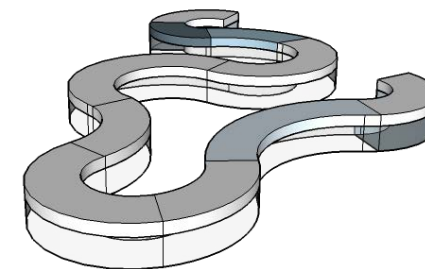
Curved Bench

3' x 18" x 12"

Material: Translucent plexiglass with colored tops.

Number: 4 object cases

Location: Surrounding sculpture and the video installation room.



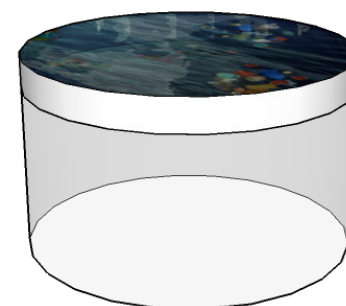
Wave Bench

3' x 18' x 12"

Material: Translucent plexiglass with different colored tops

Number: 1 bench

Location: Back area



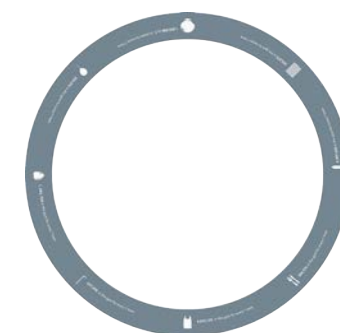
Touch Table

4' x 3.5' (diameter)

Material: Translucent plexiglass with shelf at the top

Number: 1 table

Location: By the infographic at the front



Barrier

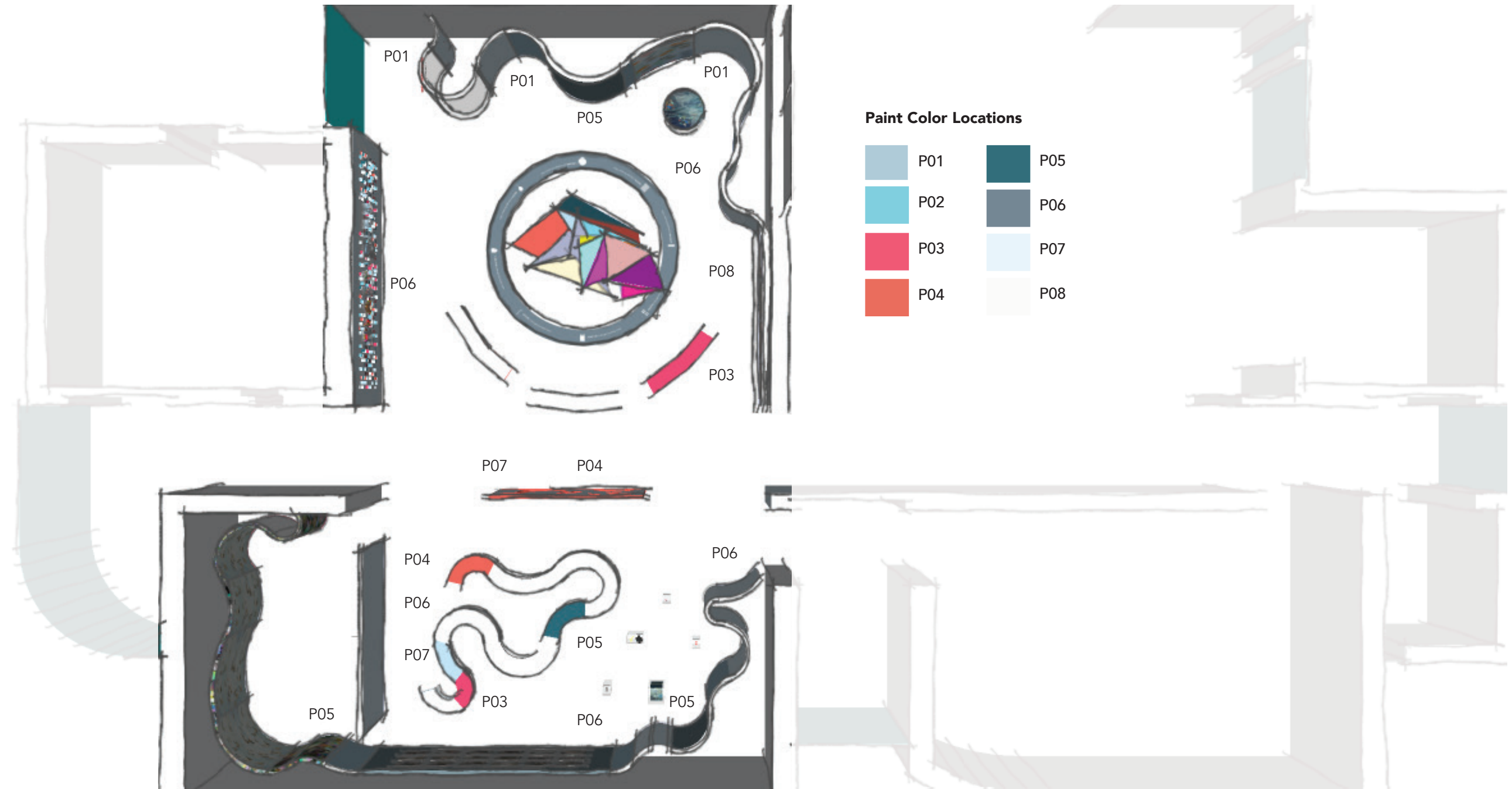
2' x 20' (diameter)

Material: Translucent plexiglass with colored top

Number: 1 barrier

Location: Around sculpture

Paint Locations



Lighting Notations



Entrance

Well lit, allowing clear visibility into the exhibition. Also there will be an abundance of natural lighting from the glass doors and lobby windows.

Benches

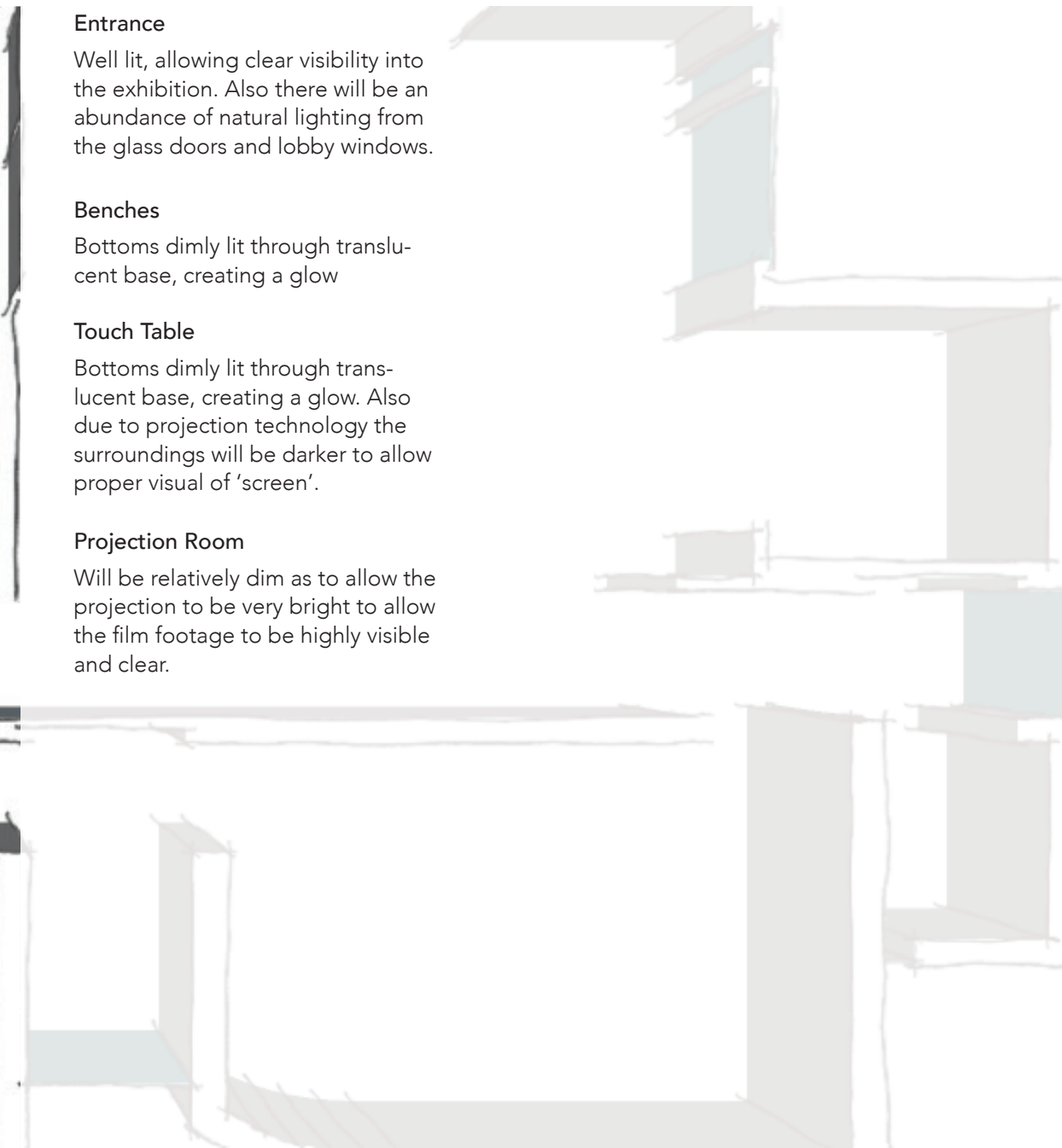
Bottoms dimly lit through translucent base, creating a glow

Touch Table

Bottoms dimly lit through translucent base, creating a glow. Also due to projection technology the surroundings will be darker to allow proper visual of 'screen'.

Projection Room

Will be relatively dim as to allow the projection to be very bright to allow the film footage to be highly visible and clear.





Exhibition Identity

Typeface Description

Avenir Heavy

Used for main titles, subheadings, and to accentuate important text (like the dates and term “North Pacific Gyre” seen on the bus ads), Avenir Heavy is bold and eye catching, yet simple and sans serif. The round curves mimic the flow of water within the ocean as well as the curved walls that house the exhibit.

Avenir Medium

The secondary weight in the type hierarchy for the Plasticity exhibit, Avenir Medium, is used for subheadings and body text that needs to be legible from afar (like the quote on the bus advertisement). It is bold enough to clearly make a statement, but light enough to read quickly with ease.

Avenir Book

Avenir Book is used for body text that will be read from a medium to close distance (for example, the body text of the object label). Third in the hierarchy of type weights it is extremely like and is easily and speedily read. It serves to balance the visual weight of large bodies of text, with bolder but smaller titles.

Avenir Oblique

Rarely used, Avenir Oblique is for grammatical clarity and emphasis (like the reference to the field of “biology” on the definition wall). Found only within the body text, it serves to differentiate itself from surrounding straight text. Avenir Oblique should not be used for any titles, or headings.

Typeface

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!\$#&%@?

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!\$#&%@?

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!\$#&%@?

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!\$#&%@?

Plasticity

Exhibition Identity
Graphic Color Palette

Manetti Shrem Museum of Art

3 December 2015

© Doyle and Agoustari Studio

Primary Color Palette

The primary color palette is used for body text and background fills. Pantone 2131-10 should be used for all body text. Pantone 2063-70 should be used as a background fill unless inapplicable. Pantone 2123-70 should be used instead of 'white' where applicable.

Secondary Color Palette (Spot Colors)

The secondary color palette is used for spot color fills. They will be used sporadically and to bring emphasis on the different objects and text.

Pantone: 2131-10



CMYK	HEX/RGB
C 71	HEX #232323
M 65	R 35
Y 64	G 35
K 72	B 35

Pantone: 1662



CMYK	HEX/RGB
C 30	HEX #b1ccd8
M 11	R 35
Y 10	G 35
K 0	B 35

Pantone: 2055-50



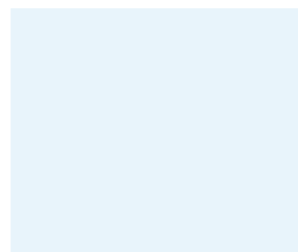
CMYK	HEX/RGB
C 460	HEX #81cfd8
M 1	R 129
Y 11	G 207
K 0	B 223

Pantone: 1595



CMYK	HEX/RGB
C 53	HEX #7c7c7c
M 44	R 124
Y 44	G 124
K 9	B 124

Pantone: 2063-70



CMYK	HEX/RGB
C 8	HEX #e7f3fb
M 1	R 231
Y 0	G 243
K 0	B 251

Pantone: 2086-30



CMYK	HEX/RGB
C 0	HEX #f05975
M 81	R 240
Y 37	G 89
K 0	B 117

Pantone: HC-169



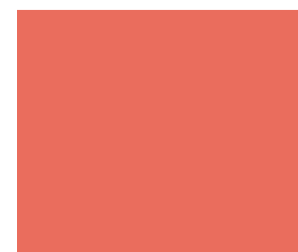
CMYK	HEX/RGB
C 19	HEX #cccccc
M 15	R 124
Y 16	G 124
K 0	B 124

Pantone: HC-159



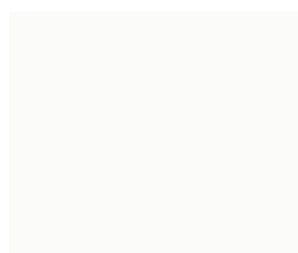
CMYK	HEX/RGB
C 20	HEX #748793
M 2	R 116
Y 1	G 135
K 50	B 147

Pantone: CW-300



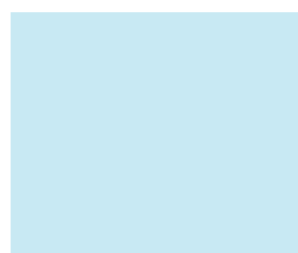
CMYK	HEX/RGB
C 4	HEX #e96e5e
M 70	R 223
Y 62	G 110
K 0	B 94

Pantone: 2123-70



CMYK	HEX/RGB
C 1	HEX #f9f9fa
M 1	R 249
Y 1	G 249
K 0	B 250

Pantone: 2060-70



CMYK	HEX/RGB
C 20	HEX #c7e9f2
M 0	R 199
Y 3	G 233
K 0	B 242

Pantone: 763



CMYK	HEX/RGB
C 84	HEX #346e7b
M 45	R 52
Y 42	G 110
K 13	B 123

Plasticity

Exhibition Identity
Museum Branding and Logo

Manetti Shrem Museum of Art

3 December 2015

© Doyle and Agoustari Studio

Curating Plastic

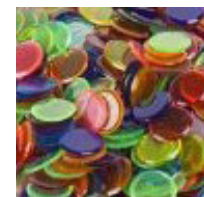
The graphic identity for the plasticity exhibition speaks to its goal, to curate the 100 million tons of plastic that are currently in the North Pacific Gyre. By filling the title lettering with images of plastic pieces found within the exhibit (like Gaylor's gun) the colorful mess becomes cleanly contained within clear letter forms. The 'plastic' portion of the 'plasticity' title is colorful and full of these plastic images, while 'ity' remains a symbol of the natural marine environment, filled simply with water and--in the case of the main exhibition title, actual marine life.



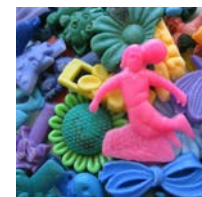
Plastic Beads



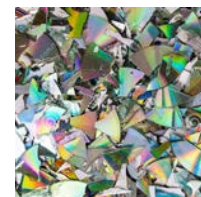
Toy Legos



Plastic Chips



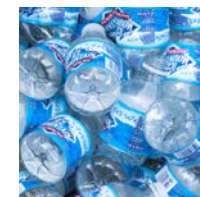
Hair Clips



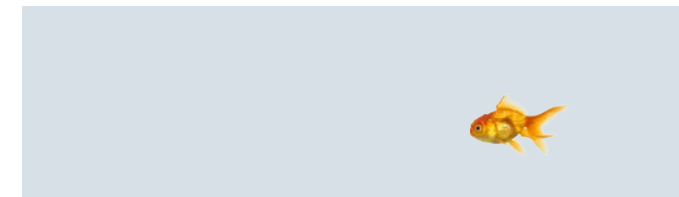
Broken CDs



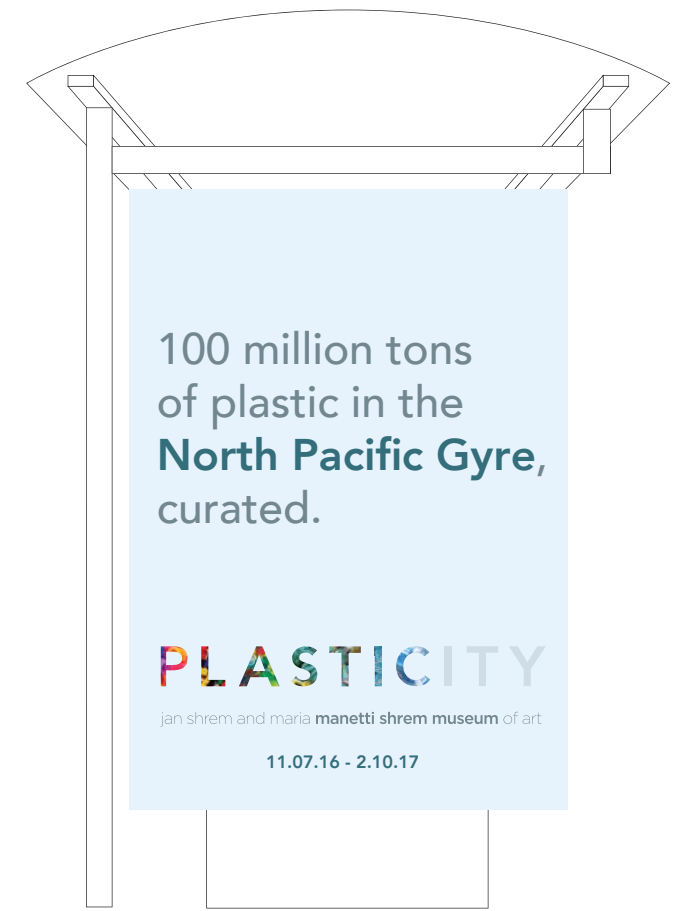
Gaylor's Guns



Water Bottles



Water (and Marine Life)



Plasticity

Exhibition Identity
Niche Entrance Wall

Manetti Shrem Museum of Art

3 December 2015

© Doyle and Agoustari Studio

Main Title Wall

This wall and nook right before the exhibition space represents the main plasticity sign. It will be on an LED screen, with different plastics and different nature scen running through the letters. There will be no other text besides the Plasticity title



Stills From The Film

Color Treatment:

The background is light blue, while the "ITY" is a dark blue. (Both in primary color palette).

Type:

"PLASTIC" is filled with different plastics from the exhibit. The text in all caps.

Font Size: 350 pt



Plasticity Definition Wall

This is the three dimensional rendering of the definition wall. This will be the first wall the audience will see as it enters the exhibition. The text would be on a semi-translucent plastic material. Both the main title and subtitle would be in 3-D letters while the part of speech and definition would be printed on the surface using vinyl.

- Main Title (A)
- Subtitle (B)
- Part of Speech (C)
- Definition (D)



Main Title (A):

Semi transparent. Pink/orange spot colors.

*Cap Height: 8 inches
Depth: 2 inches*

Subtitle (B):

Semi transparent. Black (90%)
primary color

*Cap Height: 3 inches
Depth: 2 inches*

Part of Speech (C):

Bolded Black (90%)

Cap Height: 3 inches

Definition (D):

Black (90%)

Cap Height: 2 inches

plas·tic·i·ty

/pla'stisitē/

noun

1. the quality of being easily shaped or molded.
2. *biology* the adaptability of an organism to changes in its environment or the difference between its various habitats.



Plasticity

Exhibition Identity

Interactive Wall

Interactive Title Wall

This wall has the main title. The letters are in the big 3-D letters filled with plastic (or water). Surrounding the main title are different plastic toys painted according to our color palette. The toys are depicted in this image through the colored blocks. Although the lower toys can be moved to create new images, the higher ones (surrounding plasticity) cannot be moved.

3-D Letter Form:

The main plasticity sign is three dimensional.

Cap Height: 2 feet

Depth: 6 inches

3-D Letter Content:

The letters are filled with the plastic pieces corresponding to the plastic pieces in the main sign. However, the "ITY" are filled with water.

Movable Plastic Pieces:

Plastic pieces (currently symbolized by the colored blocks) will be surrounded the title wall. They will be able to be moved, so the audience can create their own installation. The plastic pieces will be painted in the colors corresponding to our color palette.



Object Label

This graphic label will be placed on the various objects throughout the exhibit, Chris Jordan's Albatross photos, Robert Gaylor's objects, etc. The main idea is to be simple and legible while providing important information to the audience. The labels consist of the name of the object, date, artist, material, and a brief description.

Object Name:

Size: 21 pt

Object Date:

Size: 20 pt

Artist:

Size: 14 pt

Material:

Size: 14 pt

Description:

Size: 18 pt



Toy Gun 2009

Robert Gaylor 1937

Found Plastic

Robert Gaylor's isolated plastic objects, found on the shoreline of the Pacific Coast encourage the viewer to consider both their beginning source of production, and their final resting place in the North Pacific Gyre.

The peeling veneer suggests that the object has lived a life among marine organisms, and has traveled a rough journey.



Exterior Banner Signs

The exterior banner sign will feature both the main Plasticity sign, along with a smaller banner, which will have a picture of plastic that will be featured in the exhibit, along with the Manetti Shrem logo and dates of the exhibition.

Background Image:

The smaller banner's image varies between three of the images used in the title treatment: CDs, beads, and clips. The reverse image will feature a different background image.

Type:

The bottom third of the sign includes the date of the exhibition. It also includes the MSoA logo, which is scaled bigger to help legibility.

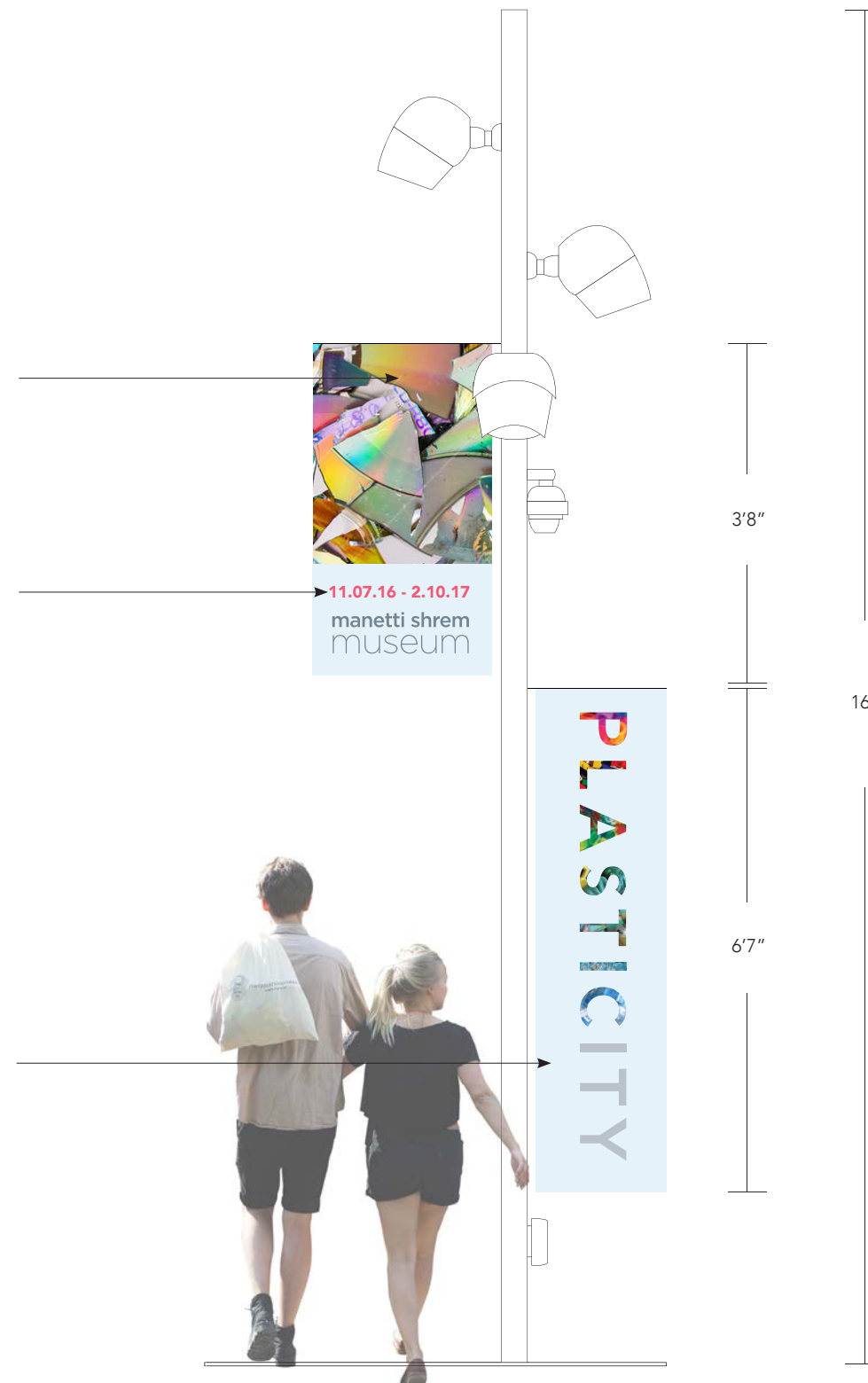
Size: 300 pt (date)

Color:

The date is the pink spot color (refer to the color palette), while the museum logo is a blue-gray, also in the color palette. The background blue is the same light blue that is found on all graphics.

Main Banner:

The main banner sign features the name of the exhibition title. The treatment is the exact same as the main sign within the exhibition, except the title is rotated on its side. This is to maintain legibility by increasing the size.



Other Variations



Plasticity

Exhibition Identity

Bus Stop Sign

Manetti Shrem Museum of Art

3 December 2015

© Doyle and Agoustari Studio

Bus Stop Sign

This graphic will be displayed in Davis, Sacramento, and Woodland bus stops to promote the exhibition. The main difference between this graphic and others is the factual information becomes the primary text.

Type:

The main text provides intriguing, informational text. It's intent is to captivate the audience and provide some information about the exhibit. The North Pacific Gyre is also bolded to provide prominence.

Size: 350 pt

Color:

The main color is a blue-gray found in the color palette. The North Pacific Gyre is turquoise which is also a spot color. The date for the exhibition dates are in the same spot color, while the museum logo is in the same blue-gray.

Exhibition Title:

Same exhibition logo as in all graphics.

Exhibition Dates:

Size: 350 pt



Plasticity

Exhibition Identity

Bus Sign

Manetti Shrem Museum of Art

3 December 2015

© Doyle and Agoustari Studio

Bus Sign

This graphic will be displayed on Davis (and surrounding cities) buses, specifically double decker buses. The main header text is suppose to be the most viable and intriguing. While the secondary text is the exhibition title, museum, and exhibition dates, which are located on the bottom advertisement space. With the buses covering a lot of different neighborhoods it will be seen by a variety of people in different areas.

Top Banner:

The banner text provides information about the exhibit. The North Pacific Gyre is also a heavier weight. The background color is blue, while the text is a blue-gray, and North Pacific Gyre is a spot color.

Cap Height: 6 in

Bottom Banner:

This set of information contains the exhibition title, museum logo, an dates of the exhibition. The date is the same spot color as the North Pacific Gyre, while the logo is the same blue-grey is the same as the other informational text.

Size: 350 pt (date)



Plasticity

Exhibition Identity
Merchandise: Coffee Cups

Manetti Shrem Museum of Art

3 December 2015

© Doyle and Agoustari Studio

Sustainable Coffee Cups

To promote the idea of using less plastic--that eventually will end up in the ocean and contribute to the harmful North Pacific Gyre--the Plasticity exhibition will have sustainable coffee cups available for purchase. There will be a total of four different options, each having slightly different colors and a different animal on the front.

**Image of coffee cup in situ is depicted with Main Wall graphic.*

Color:

The sustainable cup lids are the different spot colors noted in the color palette. The main cup constantly is a pale blue (also found in the color palette) representing the ocean.

Animal Mosaic:

Each of the four different cups represent the four marine animals affected by plastic in the coast/ocean, which are also depicted in the exhibition wall with cut outs (seal, bird, fish, and turtle). The animals are then filled with different types of plastic: CDs, beads, bingo chips, and water bottles.

Type:

The type is all caps. Each letter is individually kerned for accurate spacing.

Size: 20 pt

