



# SHREM MUSEUM OF ART

## SIGN SYSTEM & IDENTITY

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# PROJECT SUMMARY

## LOCATION

University of California at Davis campus

## BACKGROUND

The purpose of this project is to create a visual identity and sign system for the Shrem Museum of Art, which is scheduled to open 2016. The signage system should help visitors to the museum find their way, identify specific locations inside and outside the museum, and create an overall memorable visual mark for the Shrem Museum of Art. This project looks at nine different sign types: main identification, celebratory, directional, donor wall, interpretive, regulatory, orientation, information and patron identification signs.

## USERS & AUDIENCE

The Shrem Museum of Art will be located next to the UC Davis Mondavi Center in the Gateway District. The intended audience is a diverse community of students, faculty, Davis residents, and out of town visitors who appreciate art and design. The Shrem Museum will be accessible from campus and welcoming for all ages to learn and interact. In the evenings, users will gather for social and community events, along with educational classes and exhibits being featured during the day. The museum will encourage community growth and an evolving educational platform.

## OBJECTIVE

The visual identity and signage system will show visitors where they are within the museum, featured exhibits, and important locations. The sign system will also give the Shrem Museum of Art a unified aesthetic and sense of place. The museum mark and signs will encompass the campus' legacy, as well as its future.







# MUSEUM & UC DAVIS ARCHITECTURE

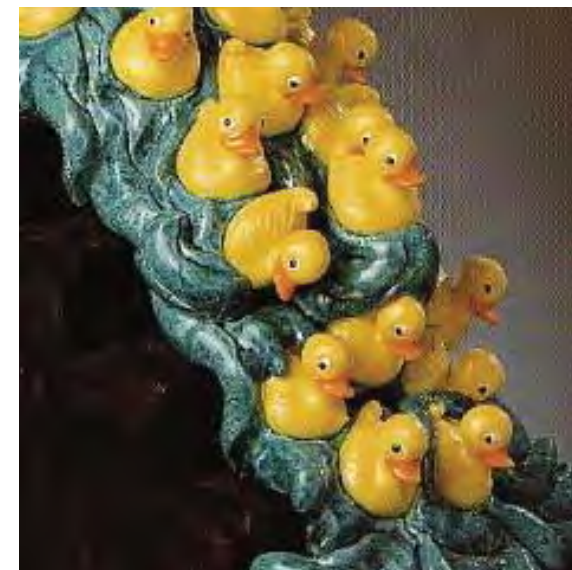
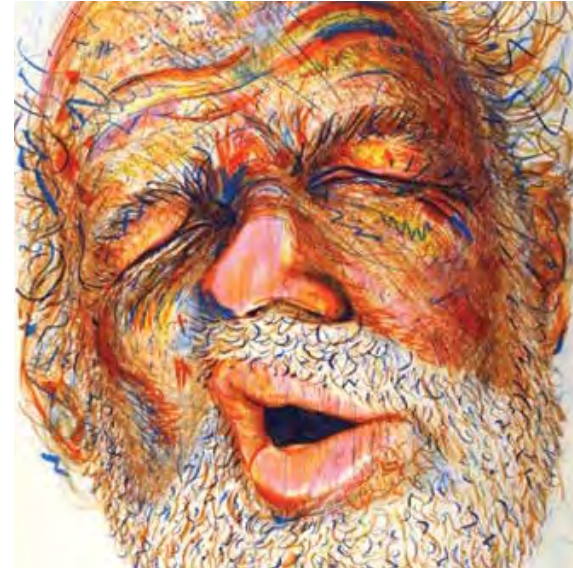


The modern architecture of the new Jan and Maria Manetti Shrem Art Museum is related to, yet unlike any structure at UC Davis. The architect's bold use of a sculptural canopy creates a unique experience for the museum's guests, and produces a distinct architectural and artistic footprint for the Davis community.





# UC DAVIS ART LEGACY

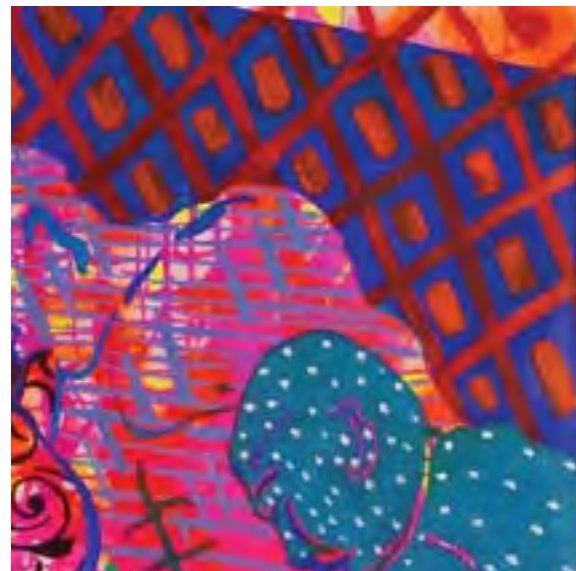
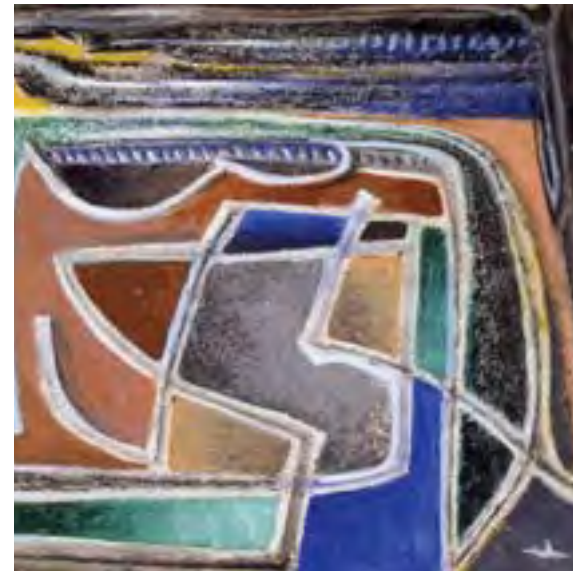


Since the early 1960's, the University of California at Davis has established a prominent art community that spans across many mediums and styles. Some notable artists have learned, taught, and had work displayed at UC Davis including, Wayne Thiebaud, Robert Arneson, and Hassel Smith, among others.





# ART COLLECTION

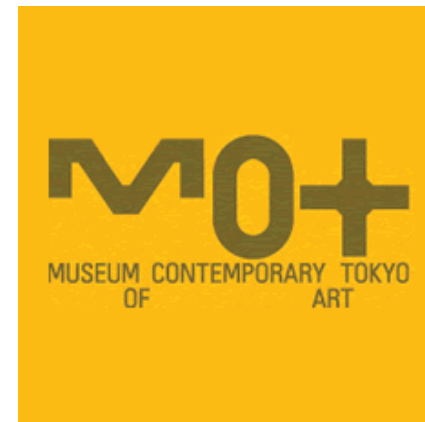
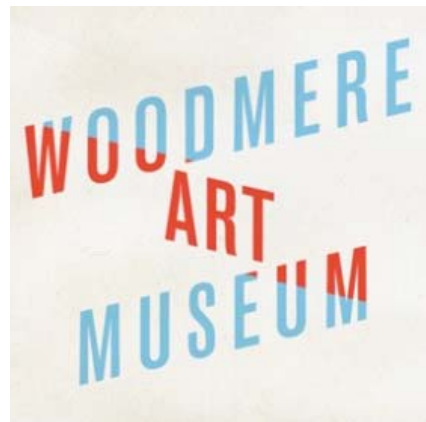


The University's Fine Arts Collection was established in the mid 1970's, and has continued to grow into a collection of over 5,000 pieces of various material and media. The collection represents diverse historical periods and cultures, as well as significant holdings in contemporary art.





## MUSEUM LOGOS

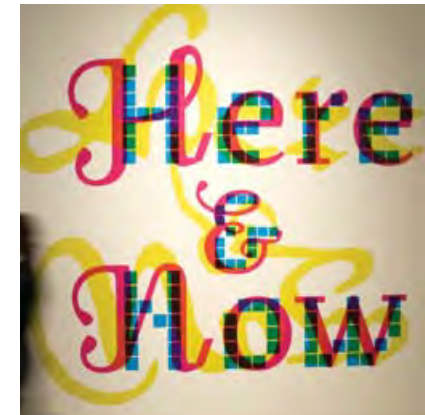
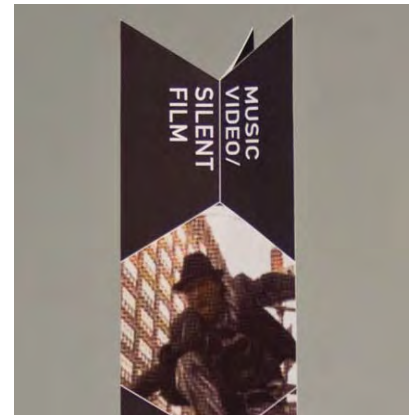
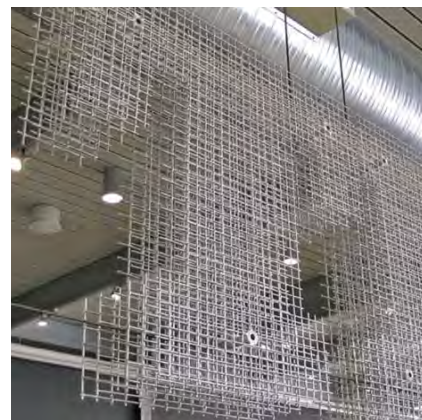


Notable art museums across the world have developed an array of unique branding and visual identities. Each museum has created a mark that defines their look and overall message. Many designs use clean lines, bright colors, and modern typefaces to convey their brand.





# MUSEUM SIGNAGE



The most memorable museums around the world have unique approaches to wayfinding, ranging from bold three dimensional forms, to more traditional two dimensional wall mounted signs, and everything in between. All of these sign types can be effective individually, but seem to work most successfully when they are strategically combined.





# SITE PHOTOS







## LOGO MOCK UPS







# VISUAL IDENTITY

## LOGO



**SHREM**  
MUSEUM OF ART

JAN SHREM & MARIA MANETTI  
**SHREM**  
MUSEUM OF ART

## VARIATIONS







# COLOR & TYPOGRAPHIC PALLET

## COLORS



PANTONE 585C



PANTONE 197C



PANTONE 7711C



PANTONE BLACK C

## TYPE

### DINPro LIGHT

1234567890

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMN OPQRSTUVWXYZ

### DINPro BOLD

**1234567890**

**abcdefghijklmnopqrstuvwxy**

**ABCDEFGHIJKLMN OPQRSTUVWXYZ**

### FLORENCE

*1234567890*

*abcdefghijklmnopqrstuvwxy*

*ABCDEFGHIJKLMN OPQRSTUVWXYZ*





## LOGO RATIONALE

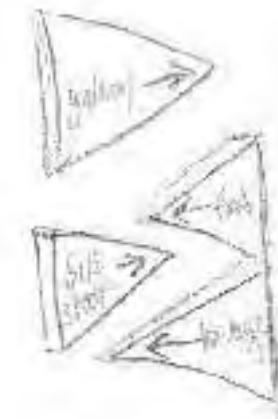
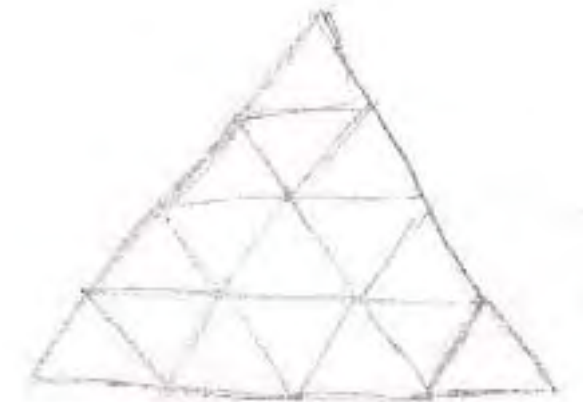
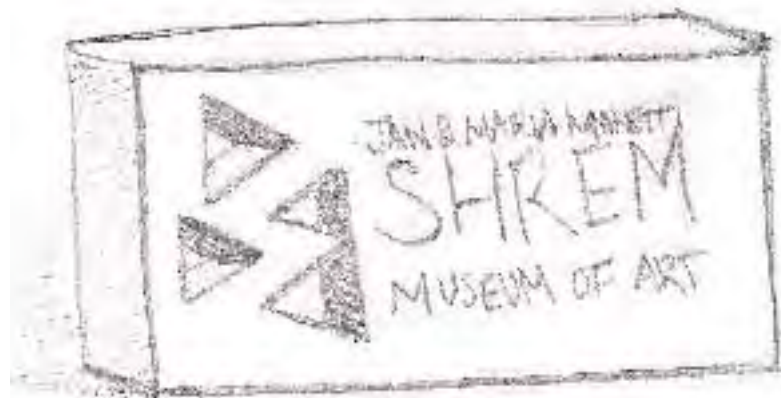


The development of the Jan Shrem and Maria Manetti Shrem Museum of Art's logo focuses on the museum's site, its architectural features, and UC Davis's legacy of art and notable artists. California native, and famed painter Wayne Thiebaud has created sweeping northern California landscape paintings that are dramatic representations distinguished by forms plunging at breathtaking angles into or across space and rendered in bold patterns of color. Thiebaud's choice of emotive pastel hues acted as the initial inspiration of the logo's color scheme. A prominent palette of citron green, pale pink and a saturated blue were pulled directly from his paintings and used within the graphic element of the logo. The triangular shapes and the subtle shadows they cast are indicative of architectural elements and reactive qualities within the museums' "Grand Canopy", which will be a dominant feature of the museum's footprint. The individual beams that will make up the canopy are triangular in form, which will cast permeable shadows that will shift and change, much like the gallery spaces within. The chosen type for the logo is modern, clean, and timeless, which will leave a bold and lasting impression on visitors for years to come.





# SIGNAGE SKETCHES

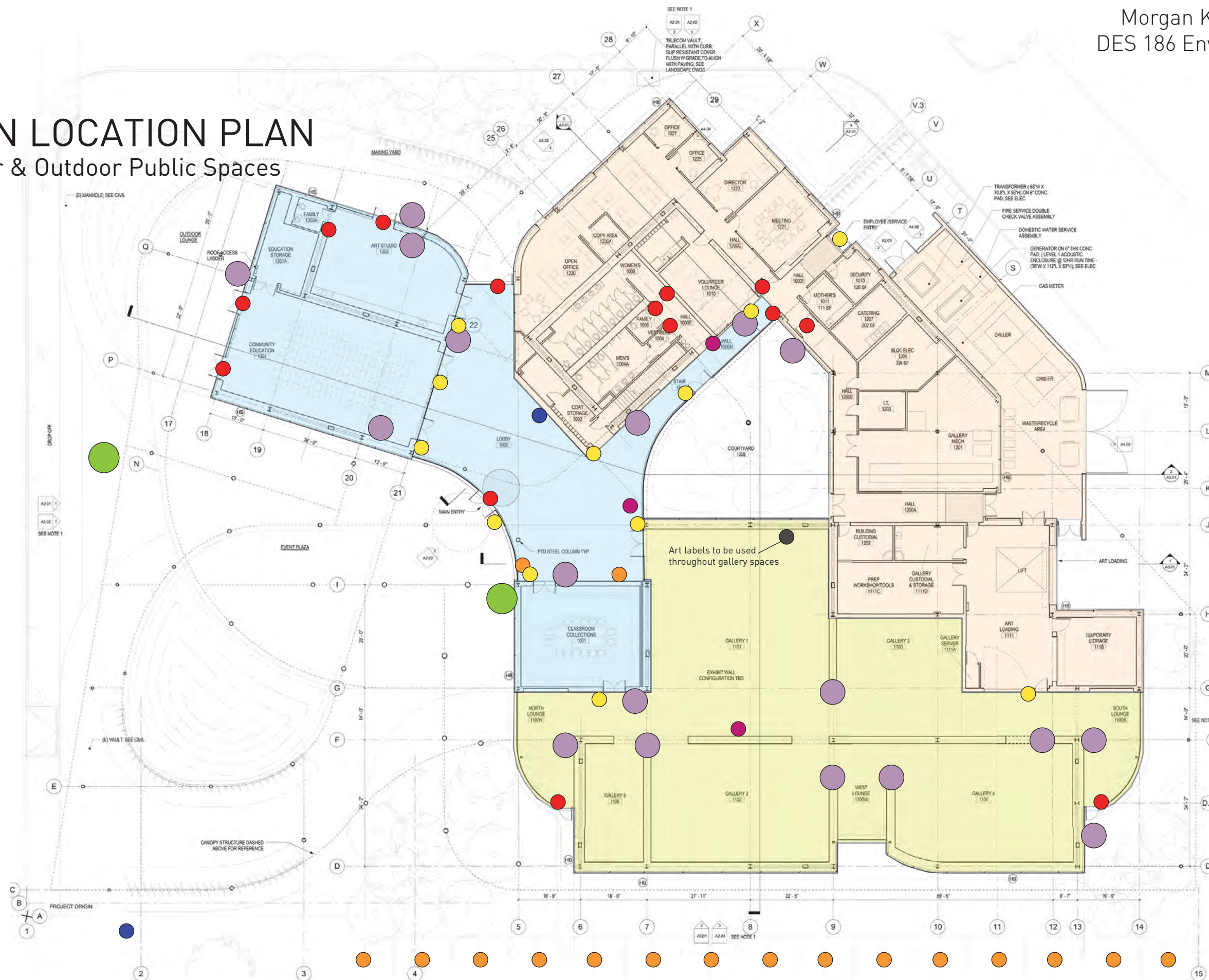






# SIGN LOCATION PLAN

## Indoor & Outdoor Public Spaces



**Signage Legend:**

- Main Identification
- Orientation Sign (map or directory)
- Directional Sign (major destinations list)
- Information Sign (marking specific place)
- Regulatory Sign (restroom, warning, etc.)
- Celebratory Sign (promoting an event)
- Donor Sign (donor recognition/donor message)
- Interpretive Sign (explaining place/object)





# PICTOGRAMS, SYMBOLS & MATERIALS

## PICTOGRAMS



MEN'S RESTROOM



NO SMOKING



WOMEN'S RESTROOM

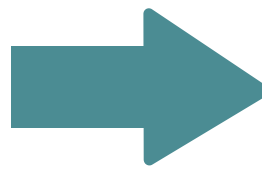


FAMILY /  
 HANDICAP ACCESSIBLE  
 RESTROOM

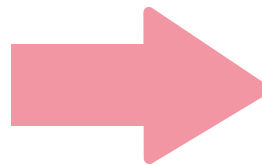
## SYMBOLS



ARROW 1



ARROW 2



## MATERIALS



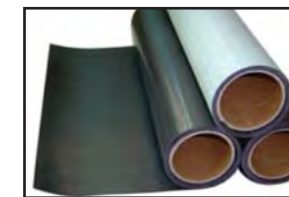
ACRYLIC



CONCRETE



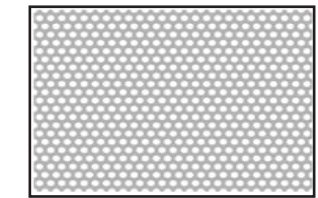
FIBER GLASS



VINYL



GLASS



PERFORATED  
 METAL



ALUMINUM

These materials were chosen for their versatility and durability. Vinyl applied to translucent or opaque plexiglass and glass would make up the interior signage, and the exterior main identification sign would be constructed out of concrete and fiber glass





# SIGNAGE VOCABULARY

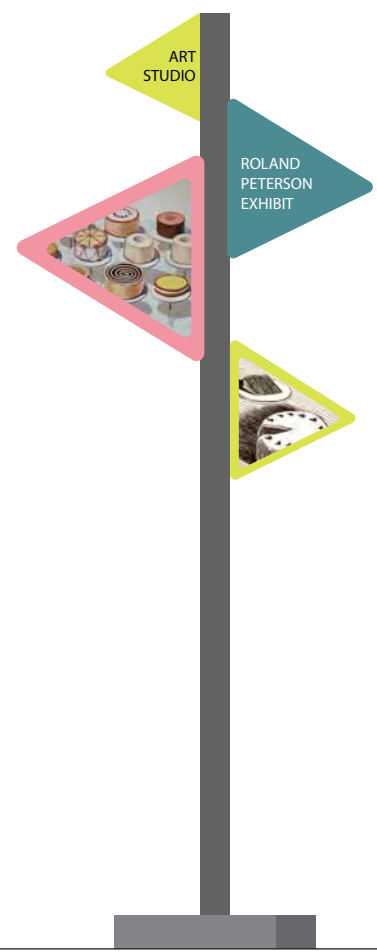
Free-Standing



Main Identification



Celebratory



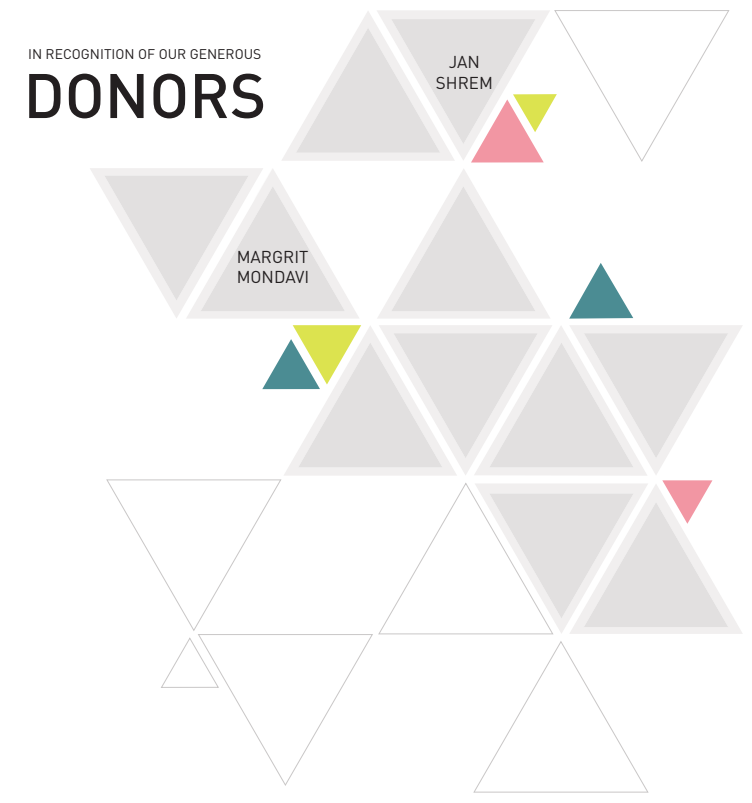
Directional



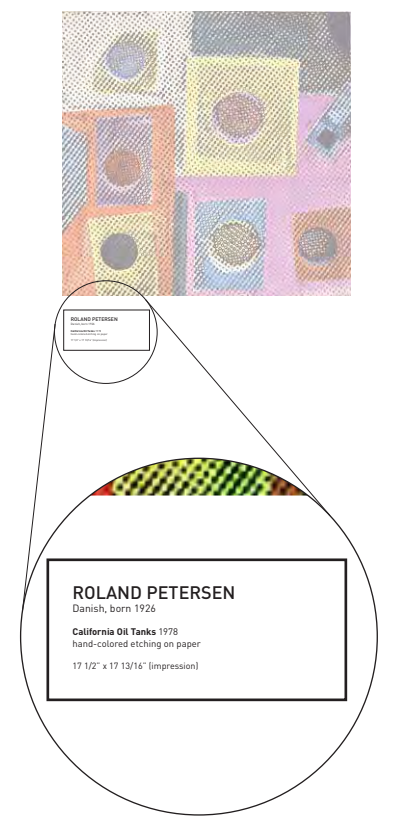


# SIGNAGE VOCABULARY

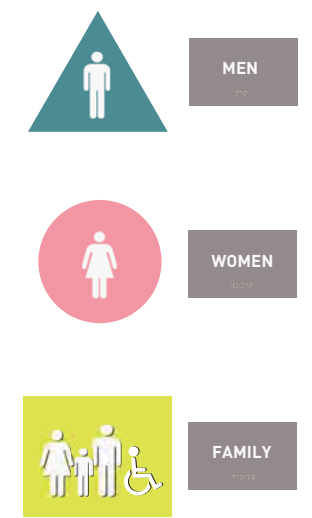
## Wall-Mounted



Donor



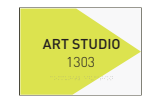
Interpretive



Regulatory



Orientation



Information

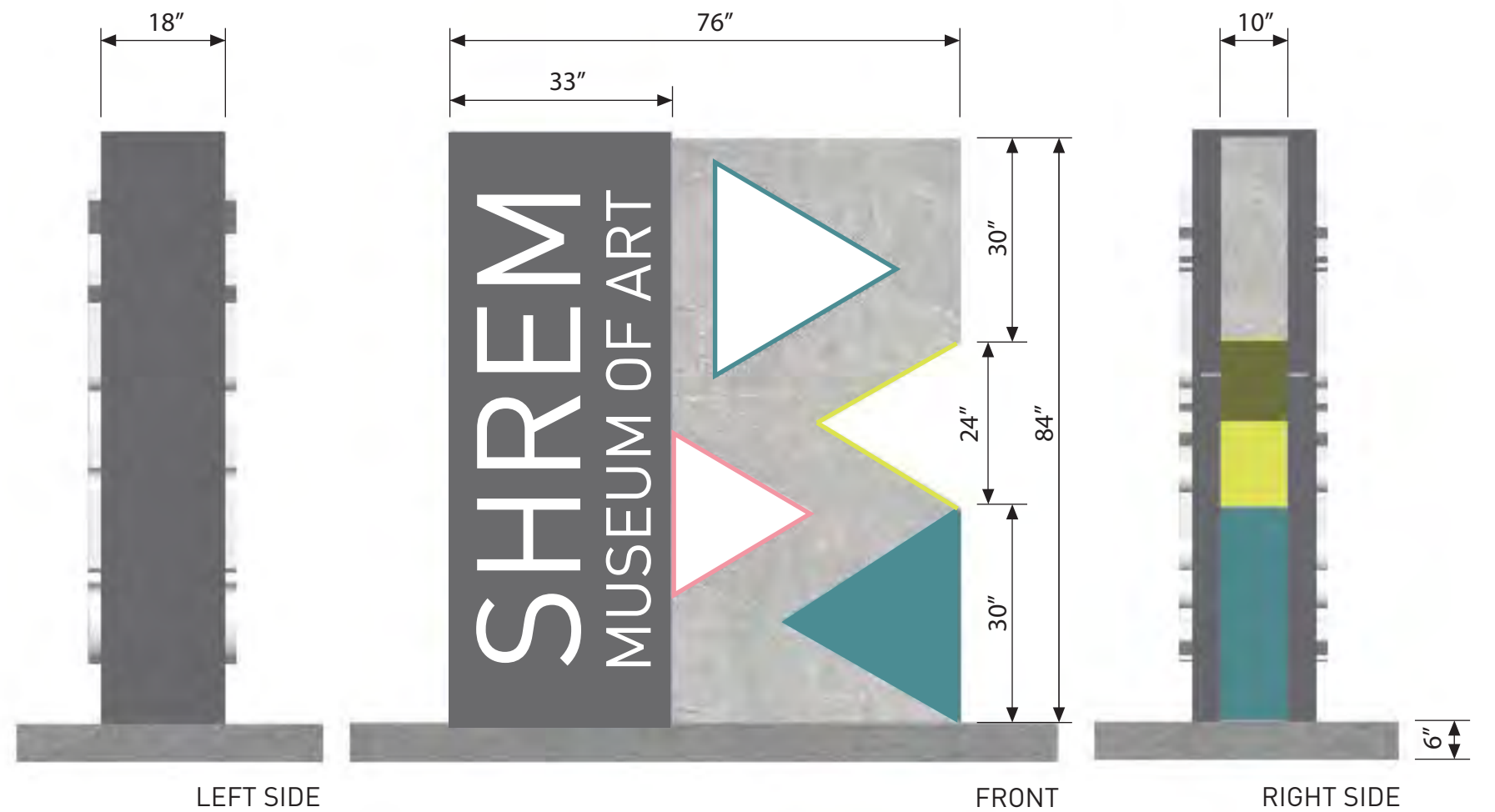
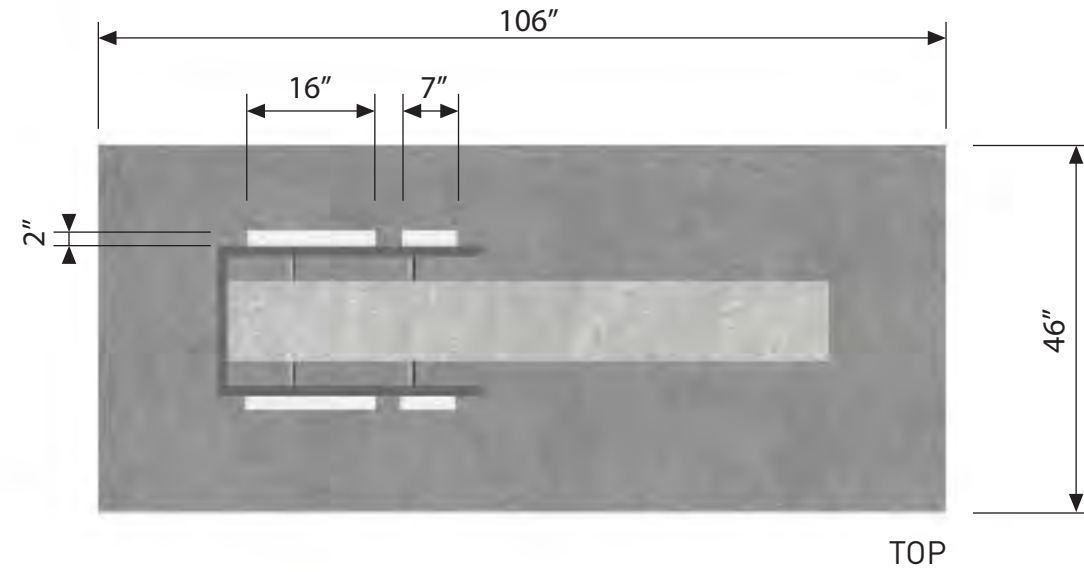
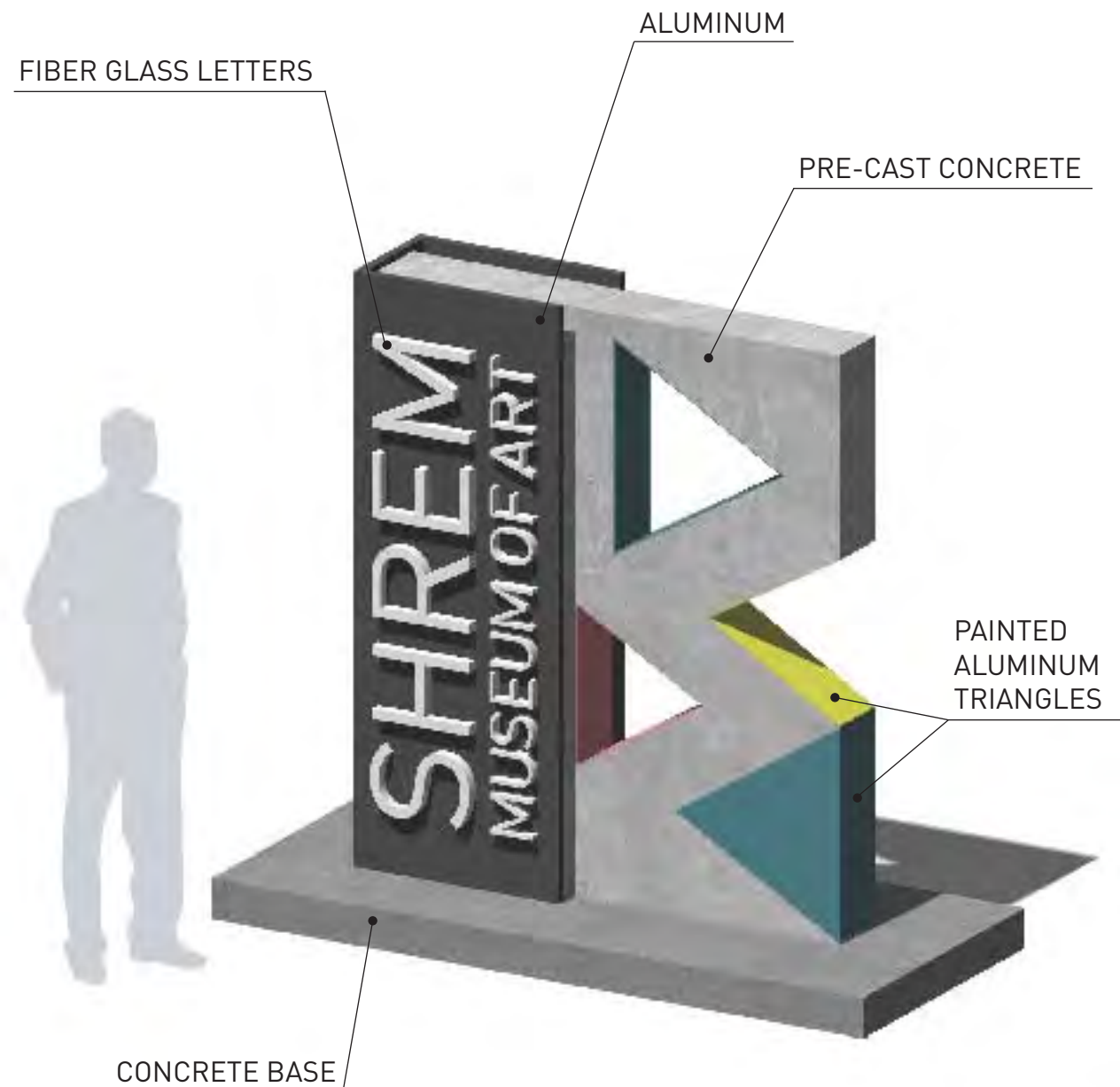






# MAIN IDENTIFICATION SIGN

In-Situ & Sign Detailing





# MAIN IDENTIFICATION SIGN

Full-Size Detail







# CELEBRATORY SIGN

In-Situ



The left side of the celebratory banners would permanently feature the museum logo and one of the three colors from the visual identity. The right side would act as advertisements for the featured exhibit and would change with each new exhibition.



TRELLIS ALONG PARKING STRUCTURE



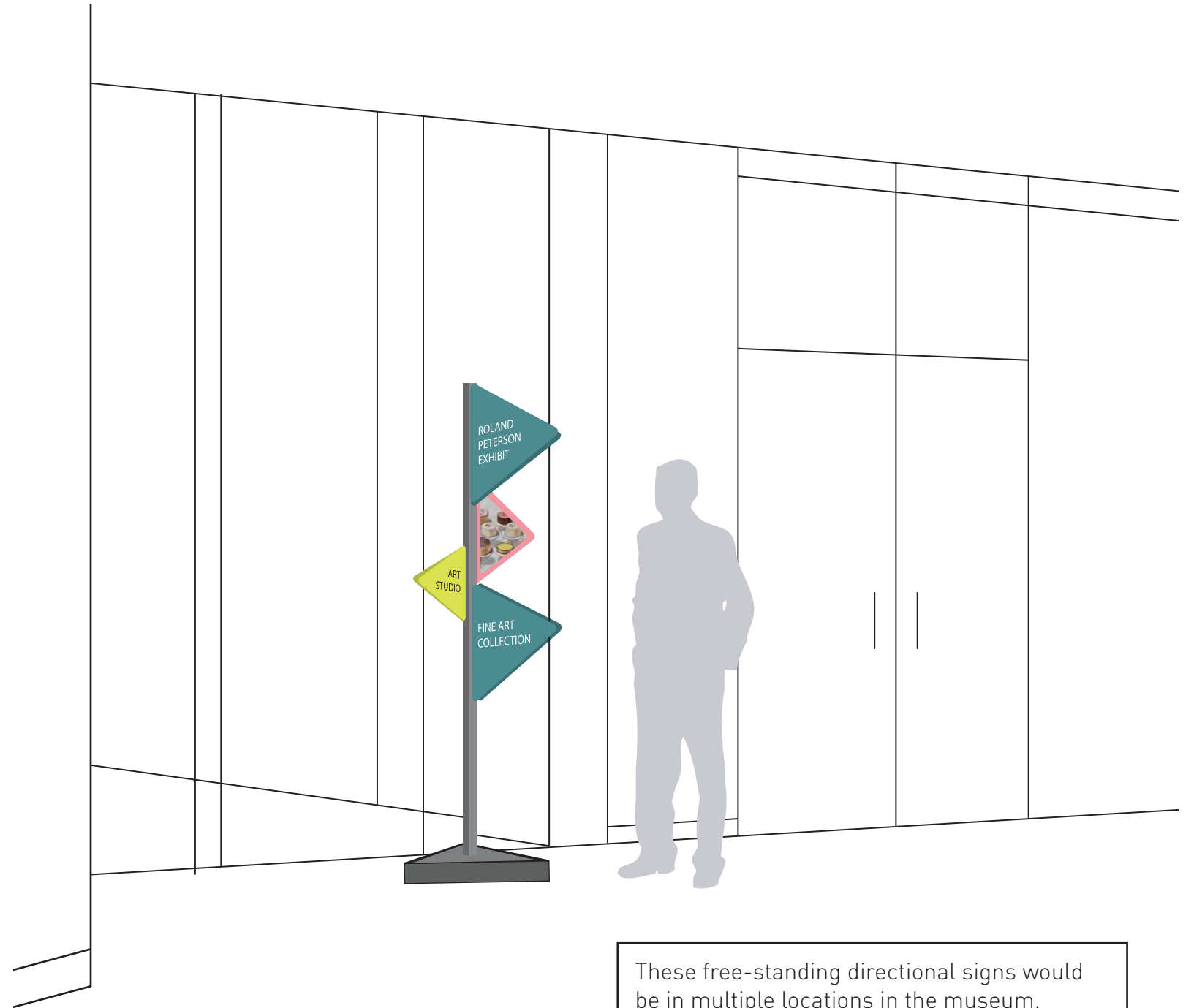
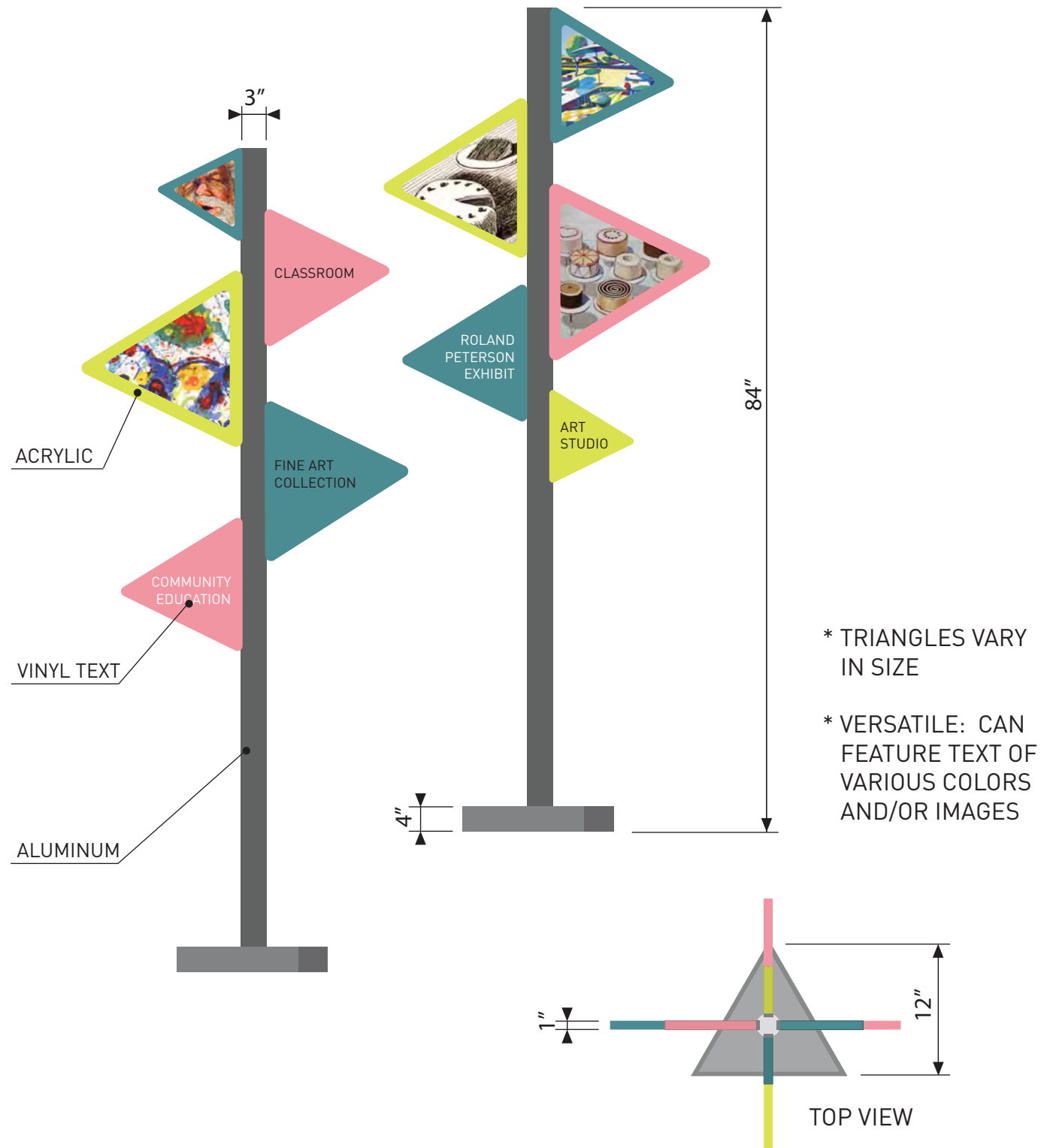
LIGHT POSTS IN GATEWAY DISTRICT





# DIRECTIONAL SIGN

In-Situ



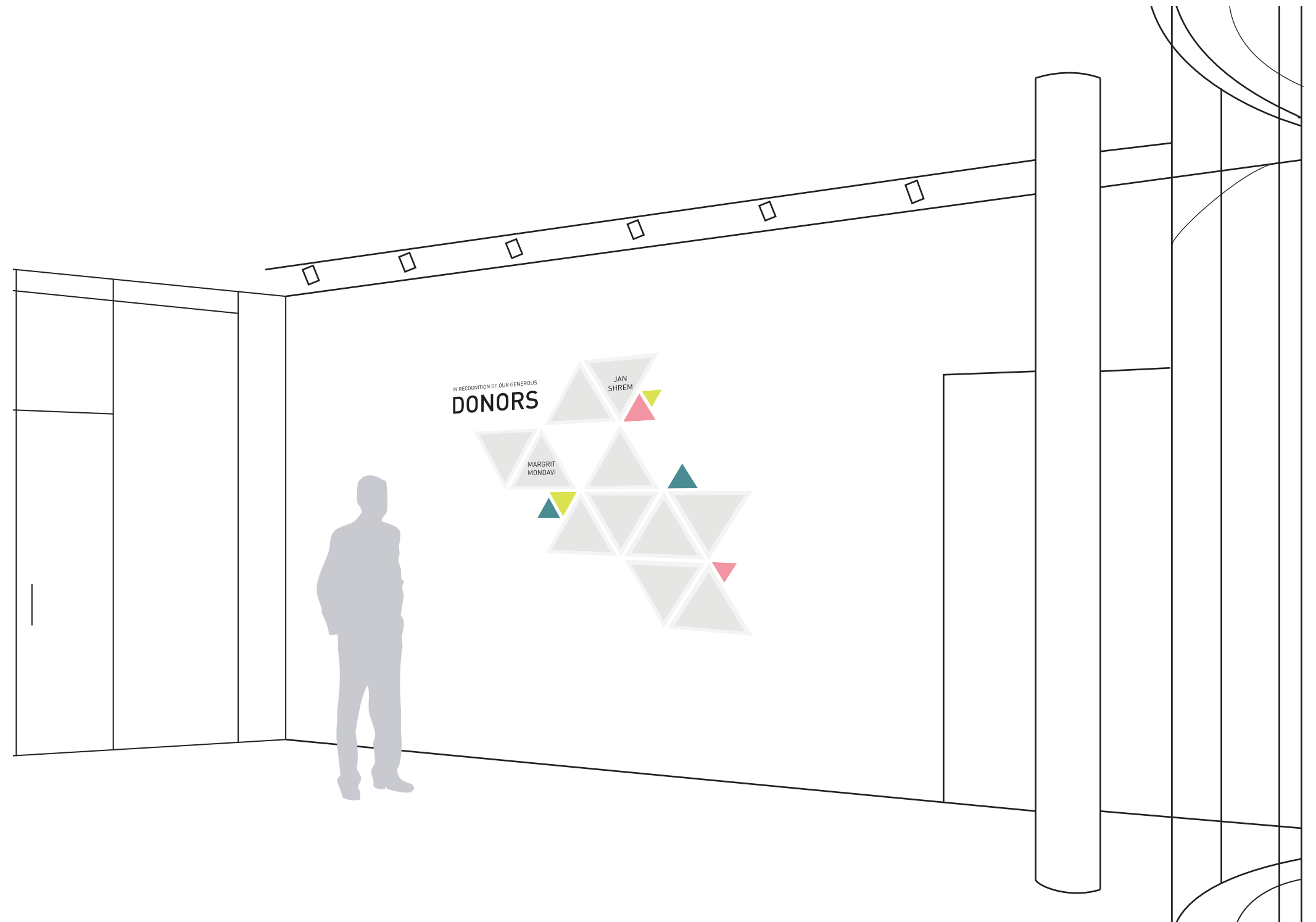
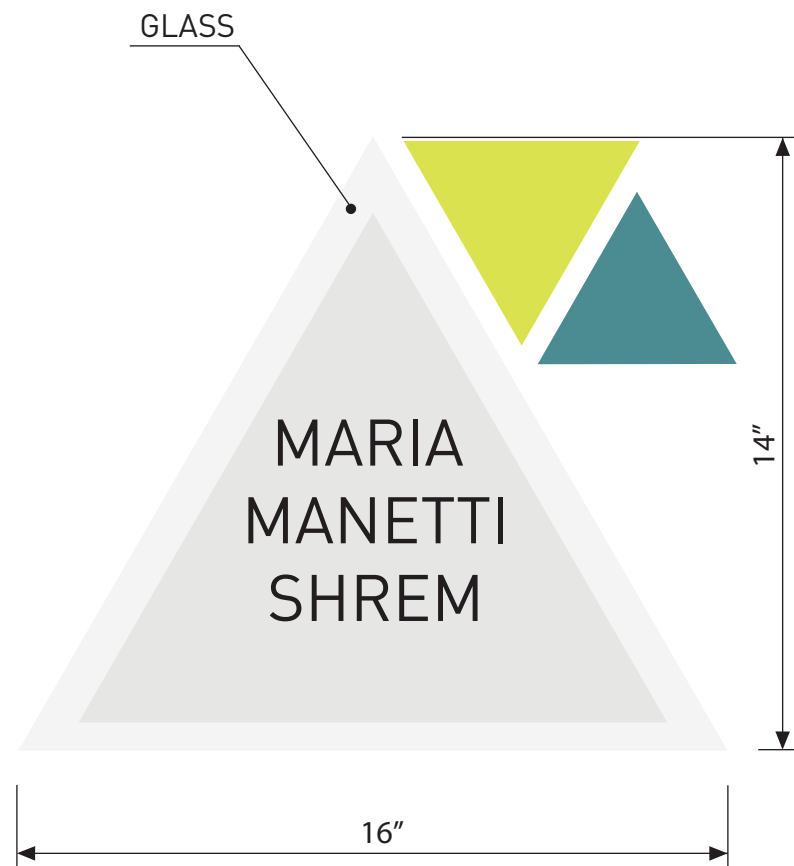
These free-standing directional signs would be in multiple locations in the museum. Light-enough to be easily moved, and a slot system for placing the various-sized triangles at different heights make this sign type highly reconfigurable.





# DONOR SIGN

In-Situ



These large glass plaques acknowledge the extreme generosity of the museum's donors, and the random triangular formation is easily built upon and reconfigured on the wall as the list of donors expands.



# INTERPRETIVE SIGN

In-Situ

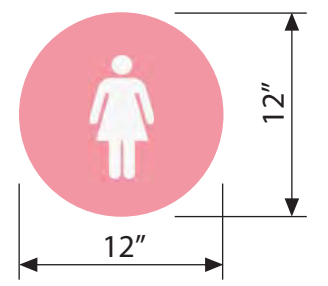
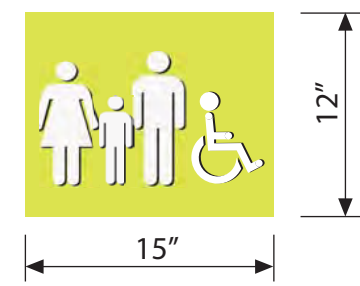
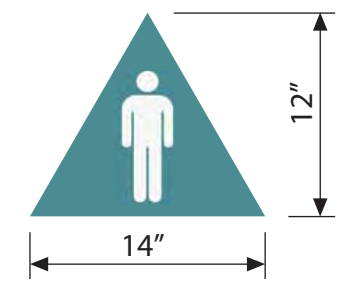
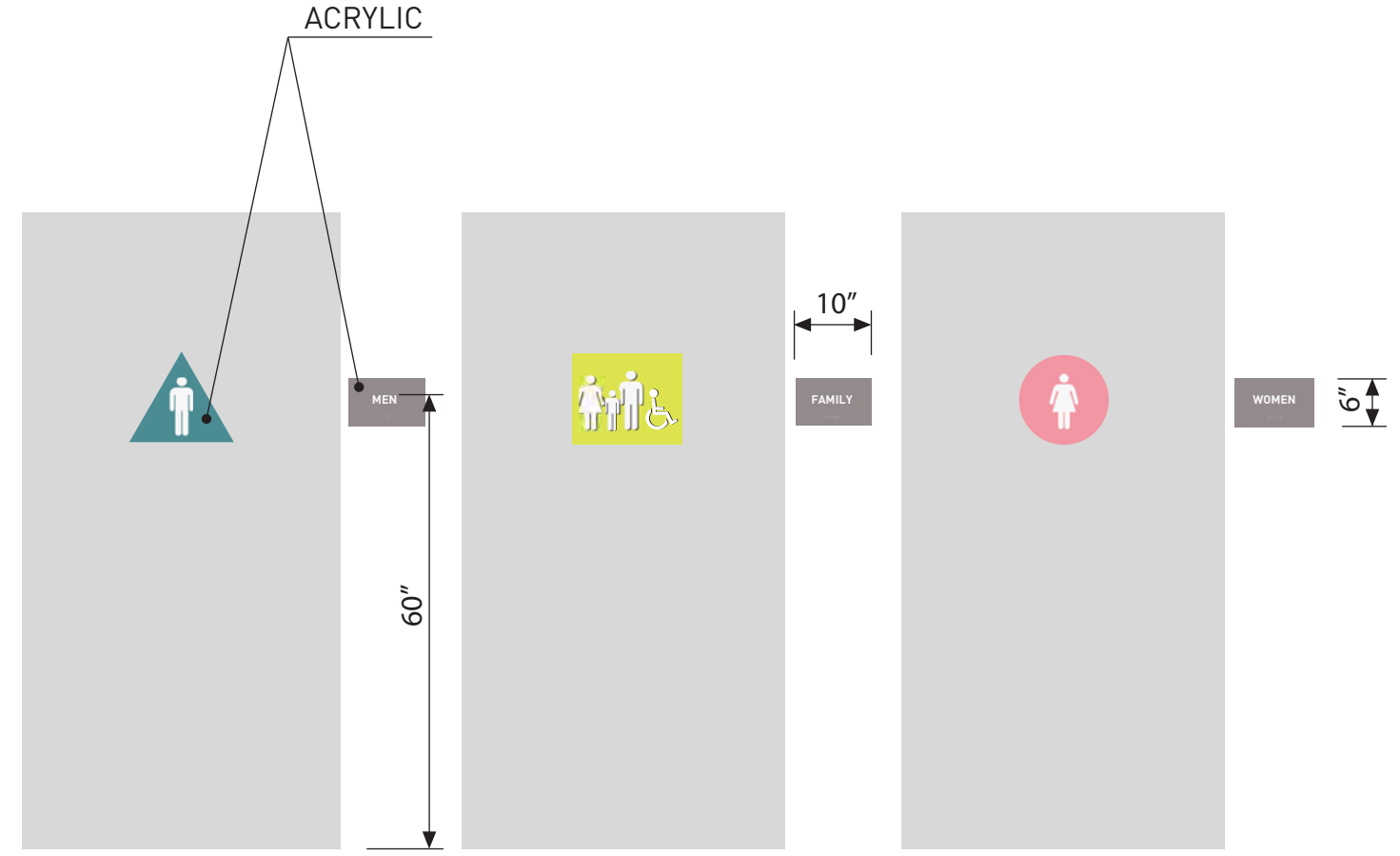
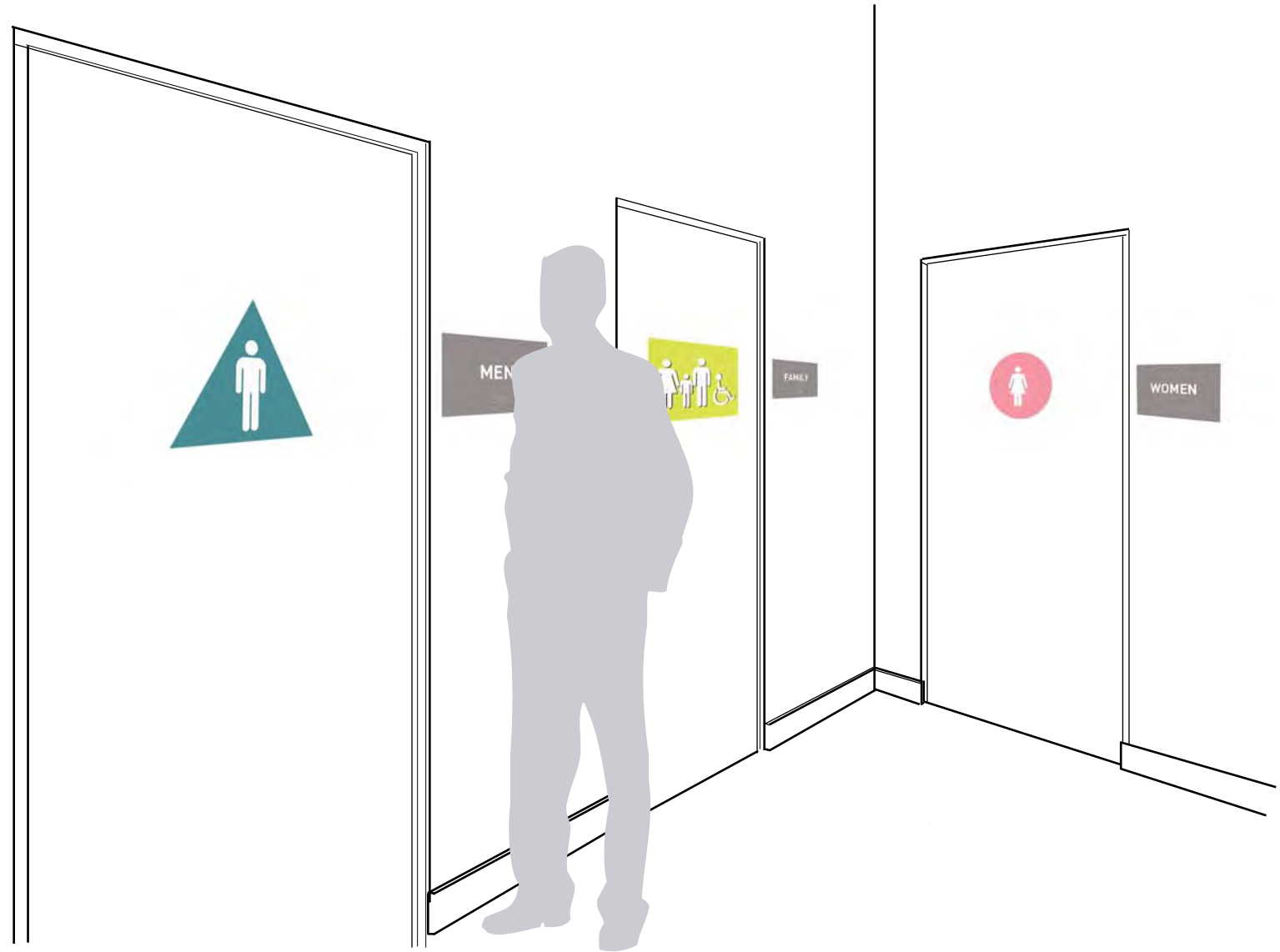






# REGULATORY SIGN

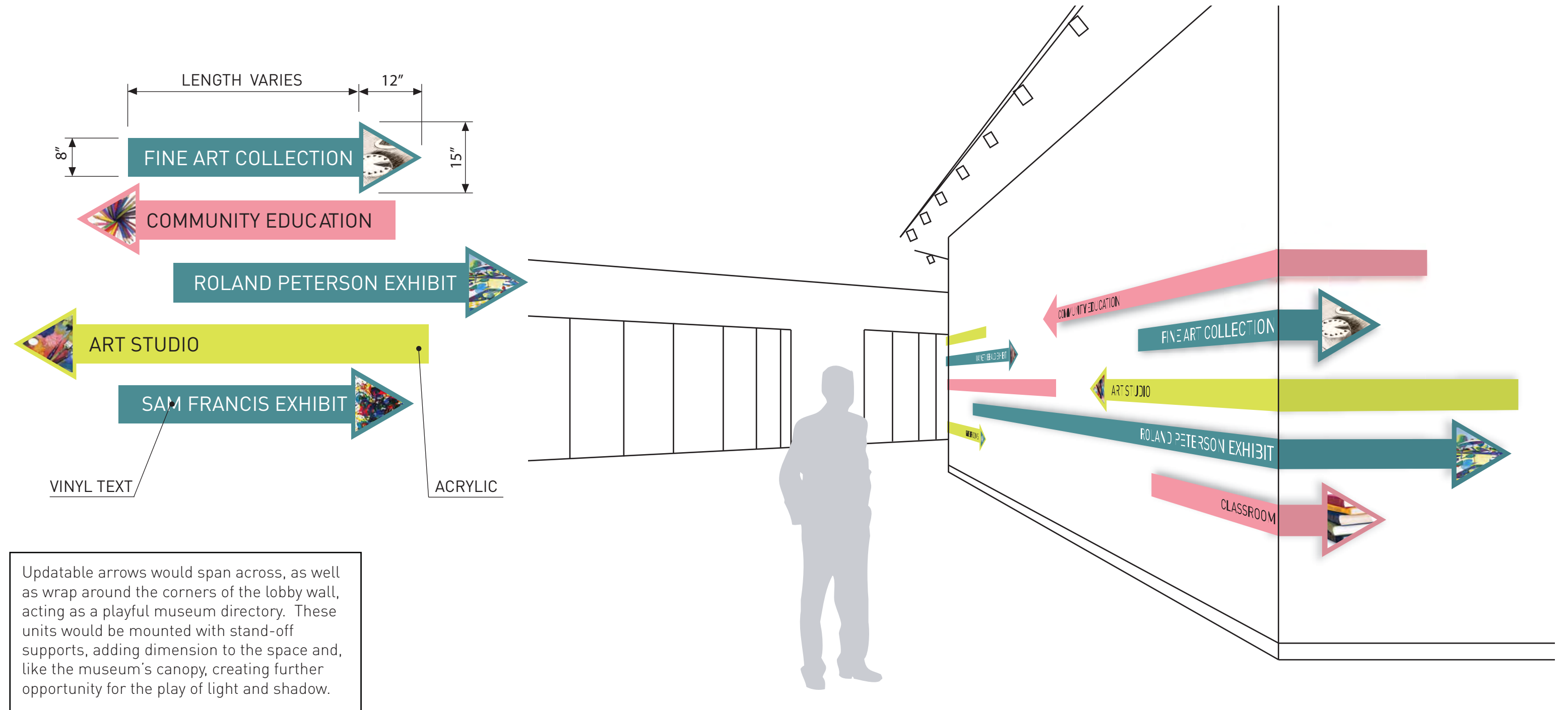
In-Situ





# ORIENTATION SIGN

In-Situ

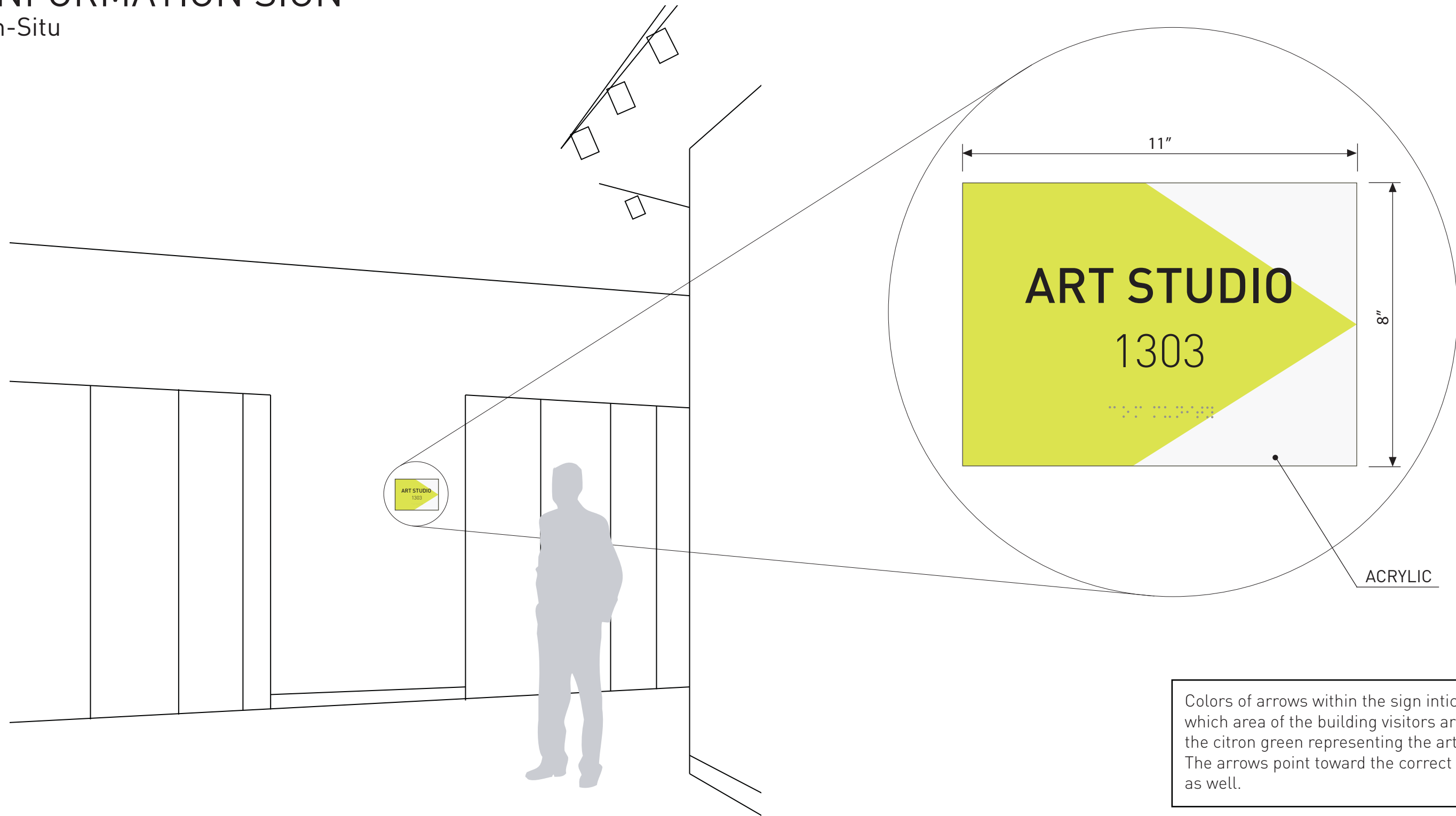






# INFORMATION SIGN

In-Situ



Colors of arrows within the sign indicate which area of the building visitors are in, with the citron green representing the art studio. The arrows point toward the correct entrance as well.



# PATRON IDENTIFICATION SIGN

In-Situ



FIBER GLASS

PAINTED ALUMINUM

PERFORATED METAL

