

The Jan Shrem and Maria Manetti Shrem Museum of Art

Designing an Experiential Journey

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Introduction

It is by design that UC Davis, world-renowned for its agriculture and viticulture, is where the new Jan Shrem and Maria Manetti Shrem Museum of Art will be built. In this new museum, all who enter will become students again—lifelong learners whose exploration of art will be supported by programming and education that occurs both within and beyond its walls. It is this individual, unscripted interaction with art that evokes further inspiration beyond the museum, into the human experience. Individualized, intimate interactions with world-renowned works of art will inspire new educational experiences, and with them, new styles of pedagogy. The Museum, designed by SO-IL, broke ground in March of 2014. It will have a 50,000 square foot canopy over 29,000 feet of interior space, including gallery and teaching space. The museum is expected to be completed in 2016.

text adapted from shremmuseum.ucdavis.edu

Introduction - Welcome

The Jan Shrem and Maria Manetti Shrem Museum of Art requires a new visitor experience to match the innovative architecture. The welcome experience is presented here as a set of conceptual ideas, each flexible in its application. The ideas began with brainstorming about where the museum experience really started, with the result being that especially on the UC Davis campus and within the community, the museum needed to go beyond its own walls. This led to new thinking about mobility and reconfigurability, which can be seen in the new solutions for the welcome experience. The stark museum architecture also required a contrasting system of color and pattern, that honors the history of the arts at UC Davis, and enhances the approachability of the museum space. The visitor to the museum will walk away with an experience that will keep them coming back and spreading positive feedback around the community.

Personas



Steve

Steve is a family man and a member of the Davis community. Like Steve, other Davis locals enjoy getting involved, supporting local groups, and attending special community events. The museum will be family friendly, being both indoors and outdoors, which will be easier for families to visit more leisurely. Community members are encouraged to come and participate in the interactive and educational experience that The Shrem provides.



Sandra

Sandra is an art gallery owner in San Francisco. Her and other art critics will be drawn to museum and its display of pieces from the funk art movement that Davis is known for. Some of the artists from the movement include Robert Arneson, Wayne Thiebaud, and Josef Albers. The Shrem Museum of Art will showcase pieces from these artists as well as other exhibits. Art critics will expect an experience at The Shrem that combines the functionality and traditional experience of an art museum, but also brings a special aspect of the Davis community to make this museum unique from any other.



Sally

Sally is a UC Davis student who will have free admission to the Shrem Museum of Art with her student ID card. Sally and other UC Davis students will be able to visit the exhibits as well as attend classes and special lectures. The Shrem will raise awareness of Davis art movement and bring together the existing art on campus. Students can walk, bike, or take the bus from central campus to get to the museum in a short commute time.

Site Analysis

Size

The overall site is about 50,00 square feet, with the majority being taken up by the building itself. Areas that are open, such as the plaza and courtyard, are still covered by a permeable roof referred to by the architect as the “Grand Canopy.” The site covers an entire block square, but has only one side which opens onto a trafficked street.

Access

The site is access by four modes of transportation: cars, buses, bikes, and pedestrians. Using these modes, visitors can enter from three different directions: West, North, or South. Approaching from the west, visitors coming by car will likely go straight to the adjacent parking garage, get out of their car, and walk the short distance to the museum. This sequence must be made perfectly clear, as elderly and families will probably be entering the museum this way. The museum could also be accessed by bus, or even bike from this direction as well. From the north, visitors would likely be walking or biking from campus. There is a good opportunity here to bridge the gap between the disconnected Gateway District, which will house the museum, and the core campus, which is the most frequented area for students. The arboretum, which lies between these locations, presents a confusing obstacle that could also benefit a clear pathway. Visitors might also take the bus from this direction, eventually joining the pedestrian path in front of Mondavi. From the south, visitors will come from downtown or the Hyatt Place, approaching the museum along the newly renovated Old Davis Road. They will likely come by car, bus, or bike, so signage here can be larger and more promotionally based rather than primarily serving as wayfinding.

Relationship to Community

The museum’s primary function is an educational resource to the campus as well as a cultural resource to the surrounding community. This means it needs to be a place in which a variety of ages and types of people all feel comfortable, engaged, and genuinely interested so that everyone can benefit equally. The museum can be thought of as either the beginning or the end of a journey through Davis. As the beginning of a day, an elderly out-of-town visitor might come to the museum in the late morning to catch a special showcase, for example. They could stay for lunch in the lush courtyard before going back for another exhibit. Then, they travel downtown for dinner and a hotel. As the end of a journey, a student visitor might bike to the museum from downtown. They are tired from a long day, so the grand facade of the museum presents a welcome sight. They grab a coffee from one of the mobile coffee carts outside as a pick-me-up before parking their bike to take on the museum.

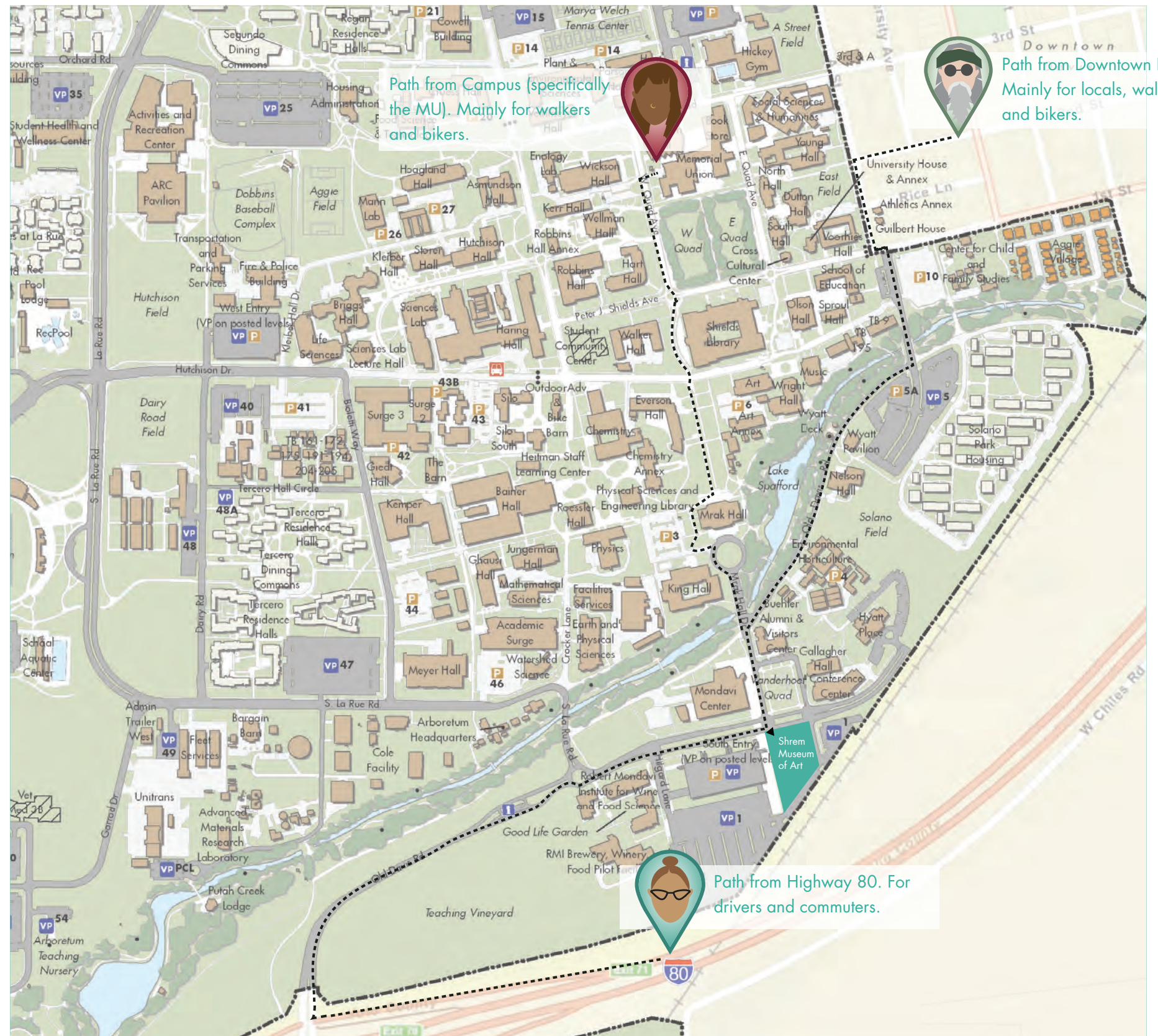
Architecture

The architect’s vision for the museum is to create a space blurs the line between inside and out. By covering the entire site in a canopy, it becomes unified into a single, expressive form. However, the canopy provides only shade, not complete coverage. This allows for plaza and courtyard spaces which give the feeling of an expansive interior, but the open air of an exterior. The material and color palette is largely neutral, utilizing materials like steel, concrete, wood, and glass. This presents an opportunity to contrast the building itself with a vibrant, colorful wayfinding and signage system. In the same way that the museum itself is a good canvas for the art it will house, it is also a good canvas for eye-catching design to benefit the experience and understanding of visitors.

Paths to Shrem

Path to the Shrem

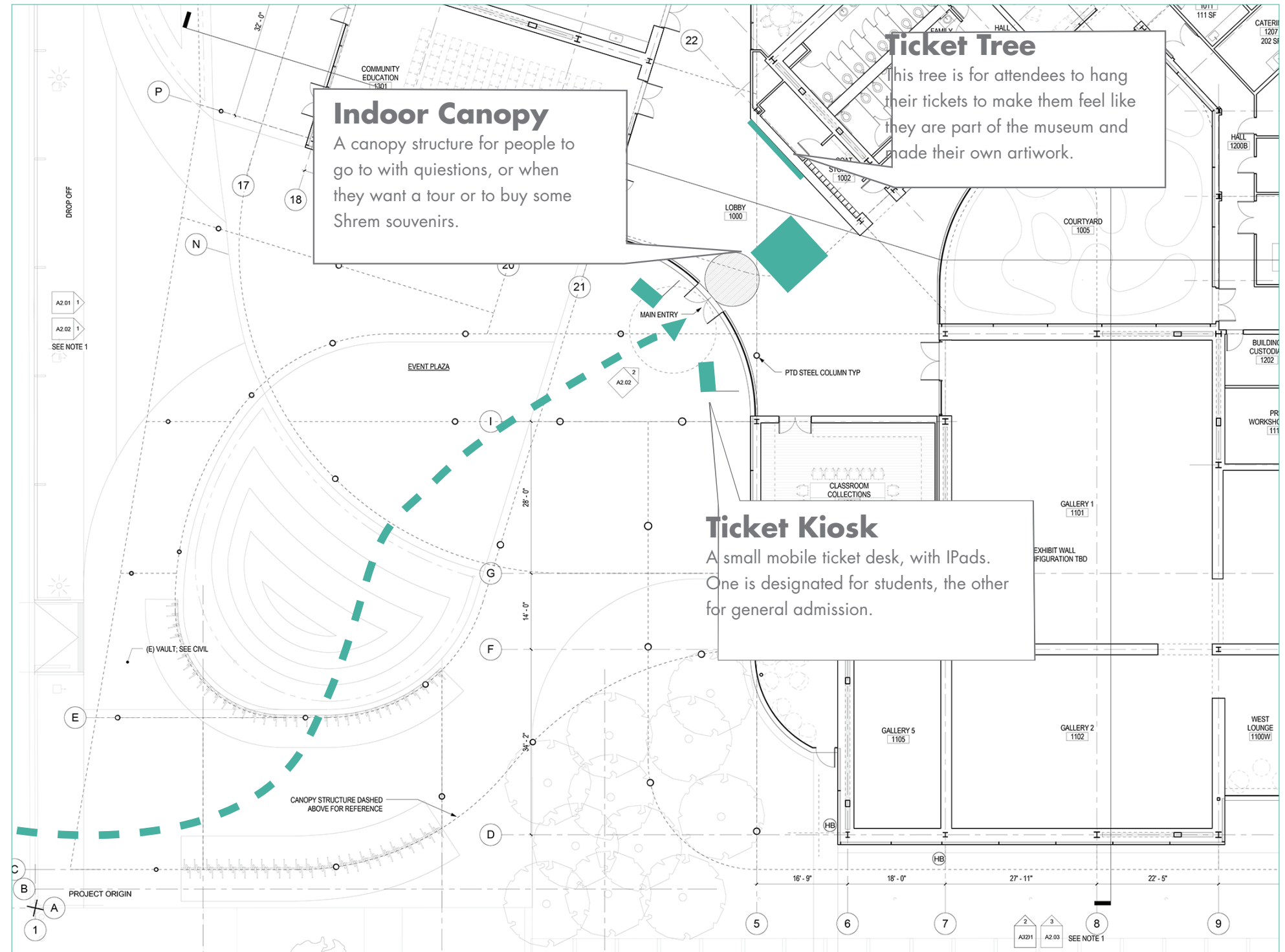
There are three main ways to get to the Shrem Museum of Art. The main path students and people on campus, like Sally, would take is from the Memorial Union along West Quad Ave. They will continue past Mrak Hall, straight to the museum. Bikers and walkers would take this path to the museum. They could also use the path from Downtown Davis, like Steve did. From downtown the most direct path would be to Old Davis, following Mrak Hall Drive. This would mostly be bikers and walkers, with a few cars. The quickest way for drivers like Sandra would be to take Highway 80. From 80, the fastest routes would be to take Exit 71, or to take Richards Avenue and continue through Old Davis Drive. The museum is very easy to get to whether you are on foot, bike, or on car.



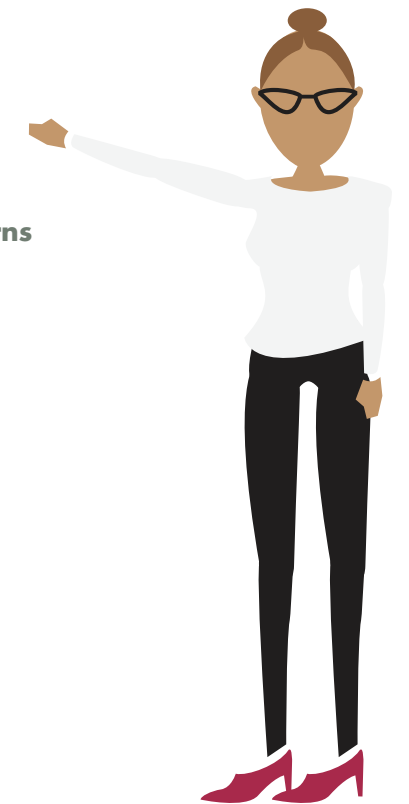
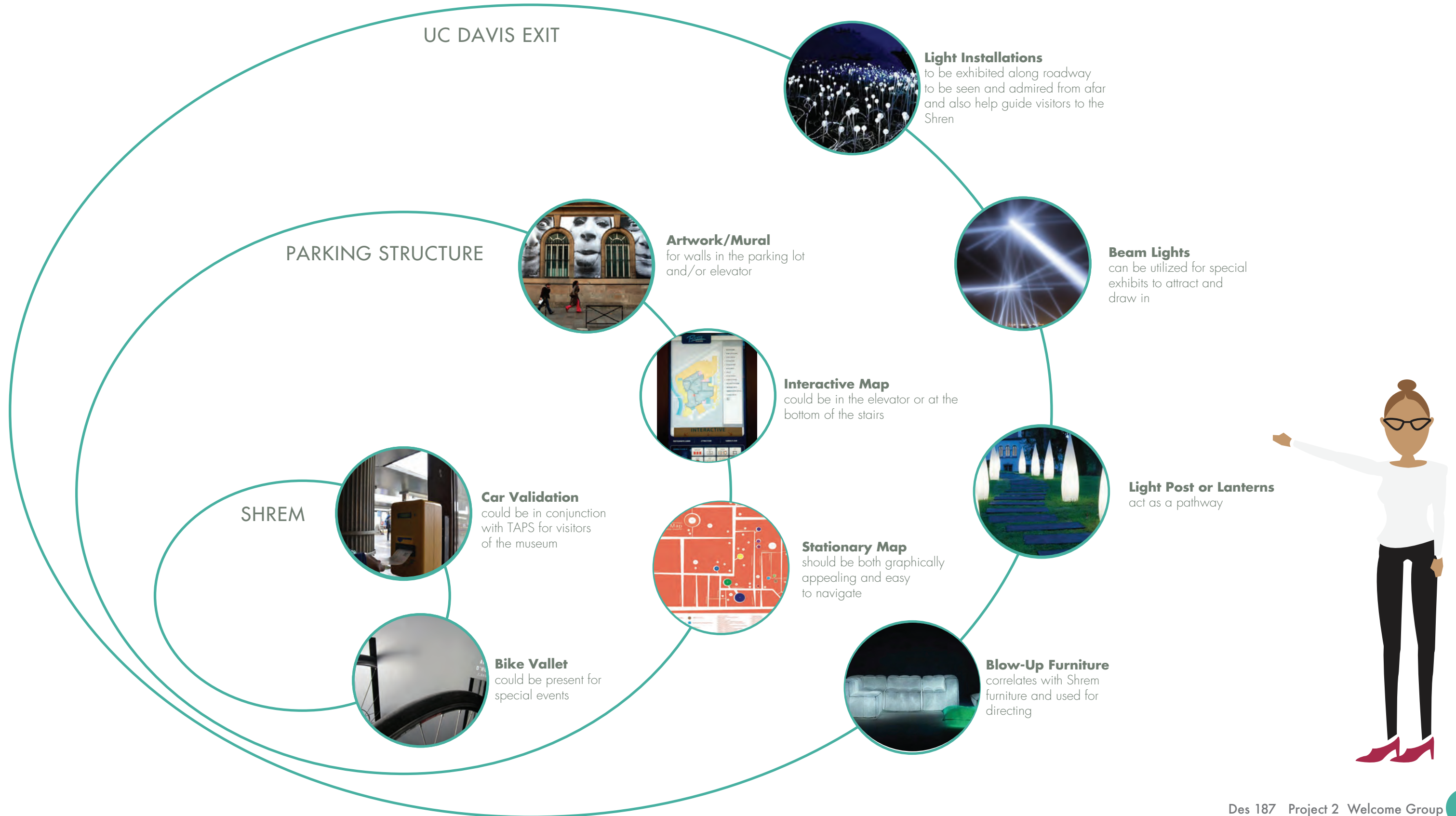
Shrem Entrance Experience

The Every Day Path

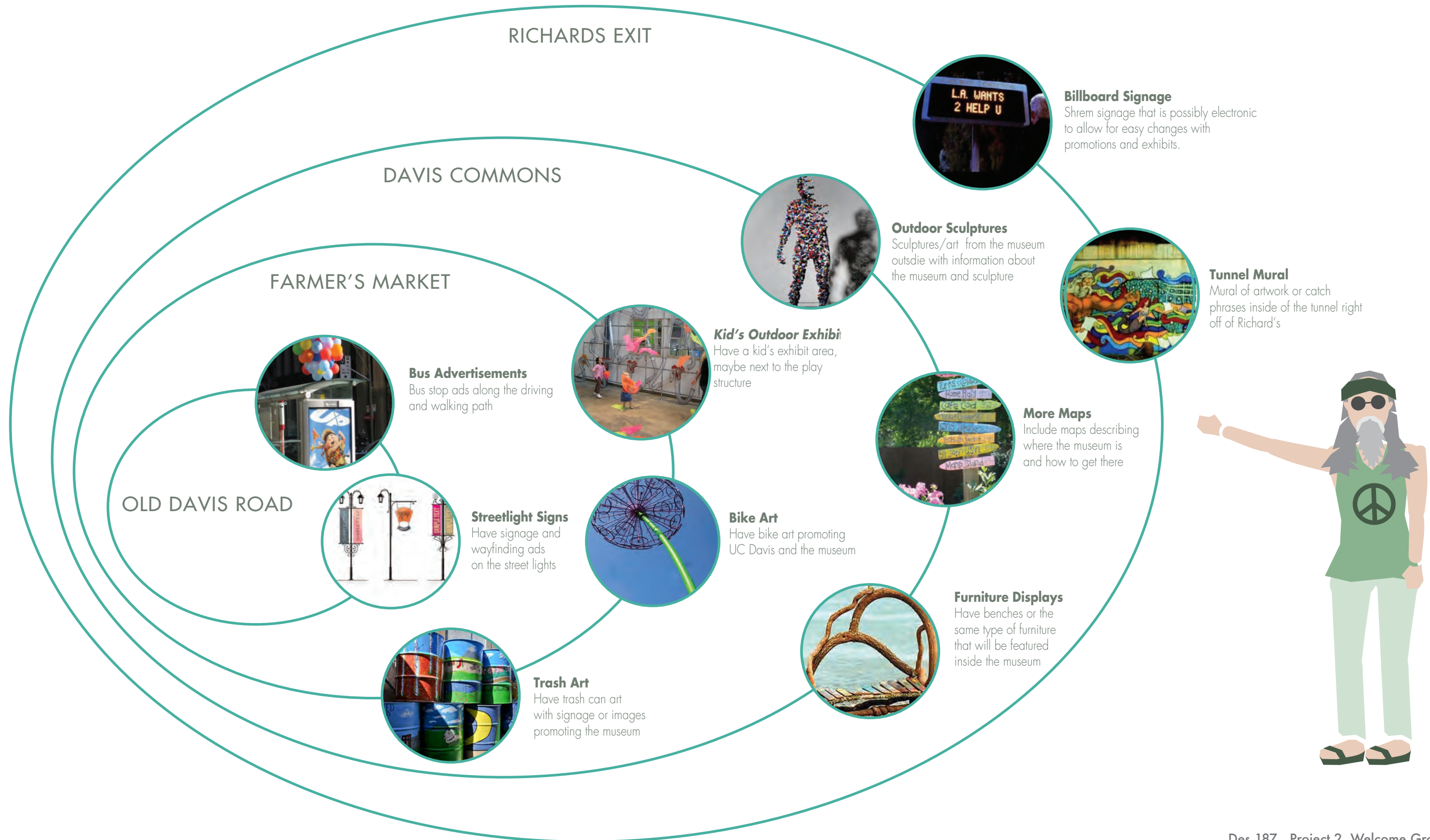
The parking structure will be separated by color to help people remember where they parked. They will then walk along a painted sidewalk where there will be signage and maps to help guide people to the museum. Once they are under the canopy they will find two mobile ticket booths, one for students and members, the other for general admission. The mobile desks will have iPads to scan cards for ticket payment as well as a cash box. Inside the lobby there will be a canopy structure with several workers. They will offer tours, sell souvenirs, and provide people with more information if needed. Once they have passed through, they may keep their ticket as a souvenir or choose to hang it on the Ticket Tree. This allows people to feel like they contributed to a piece of art within the museum. The tickets will also be changed on a constant basis, displaying different artists and their works of art.



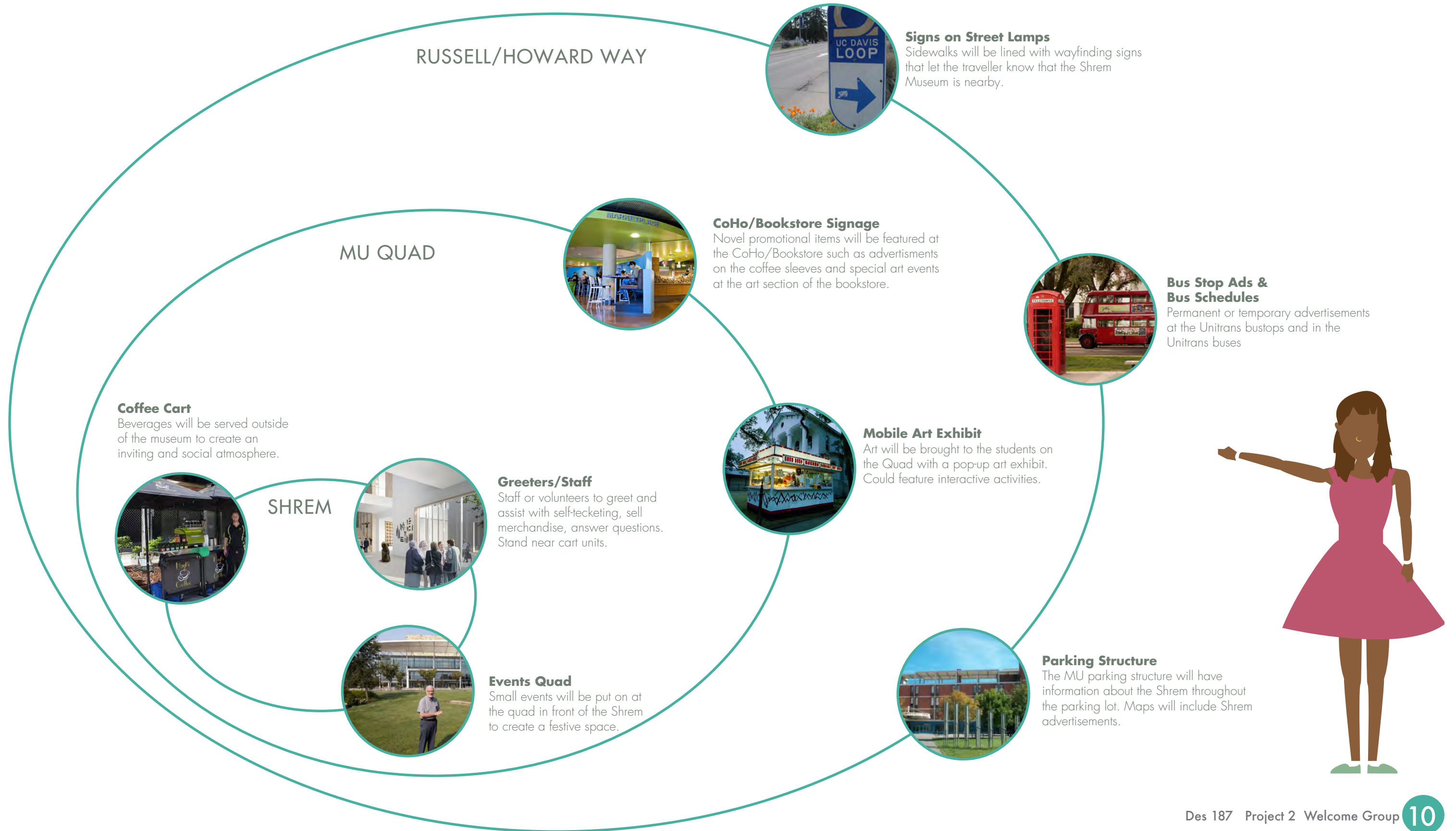
Highway Entrance Experience



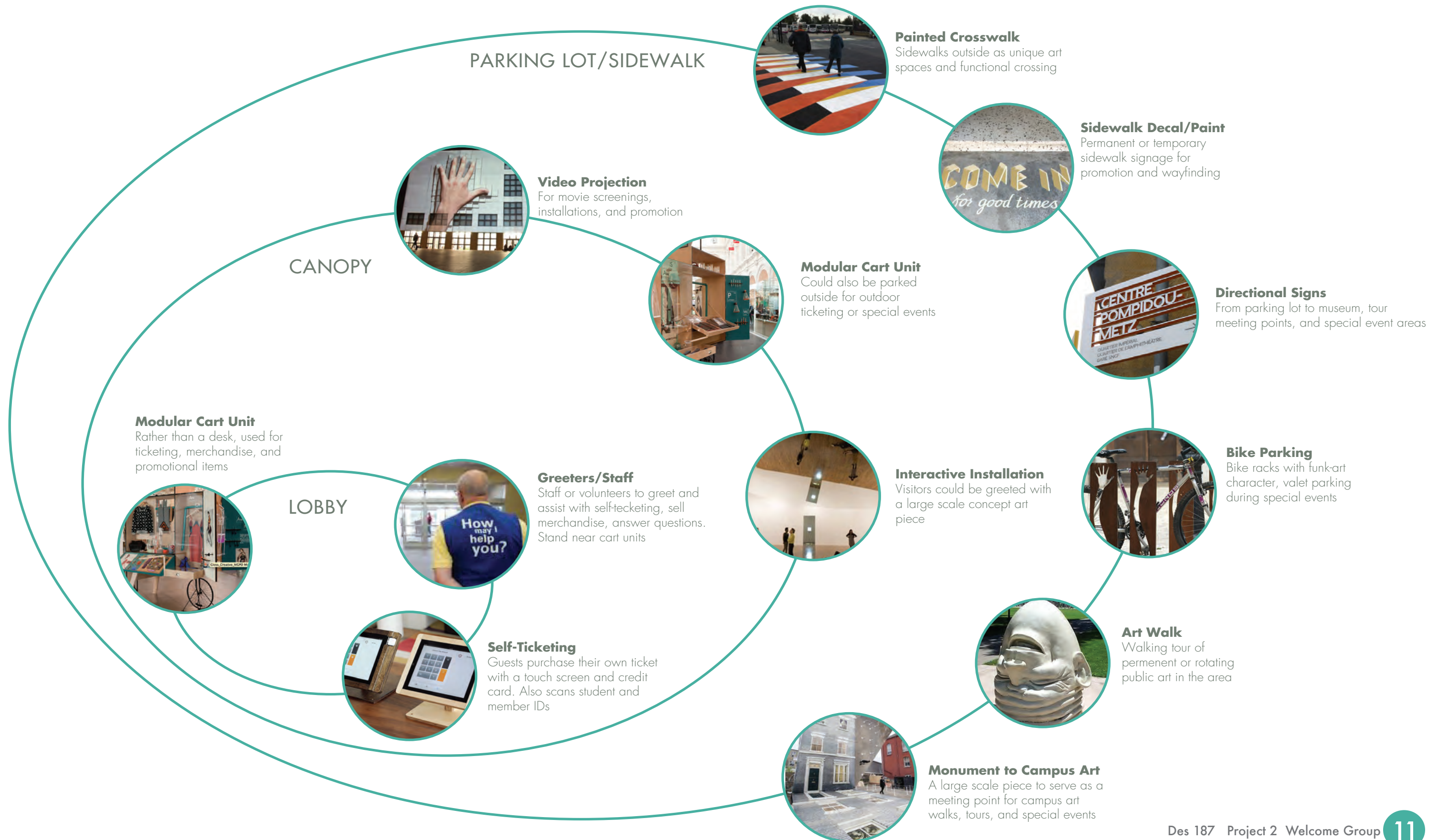
Downtown Entrance Experience



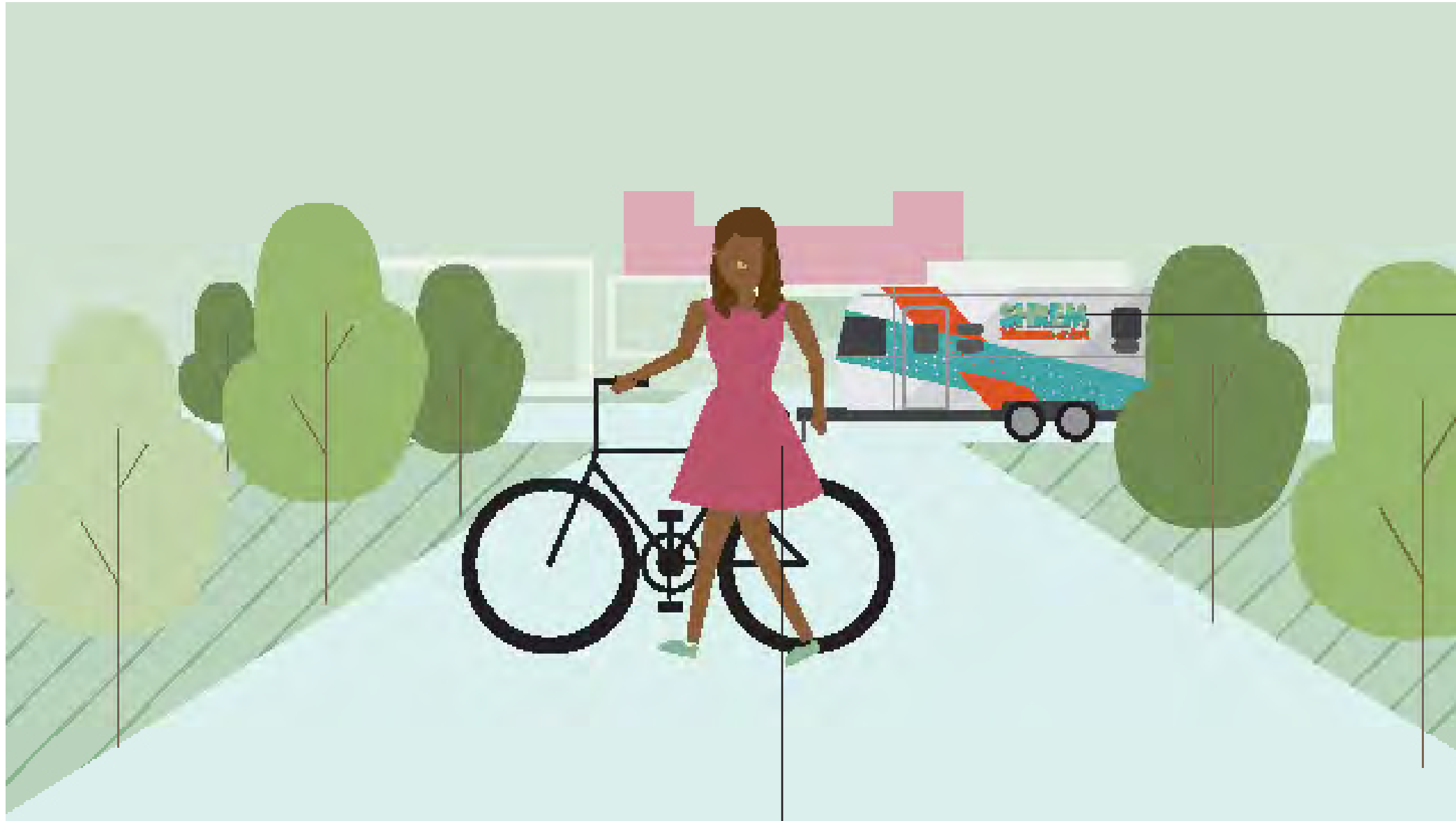
Campus Entrance Experience



Shrem Entrance Experience



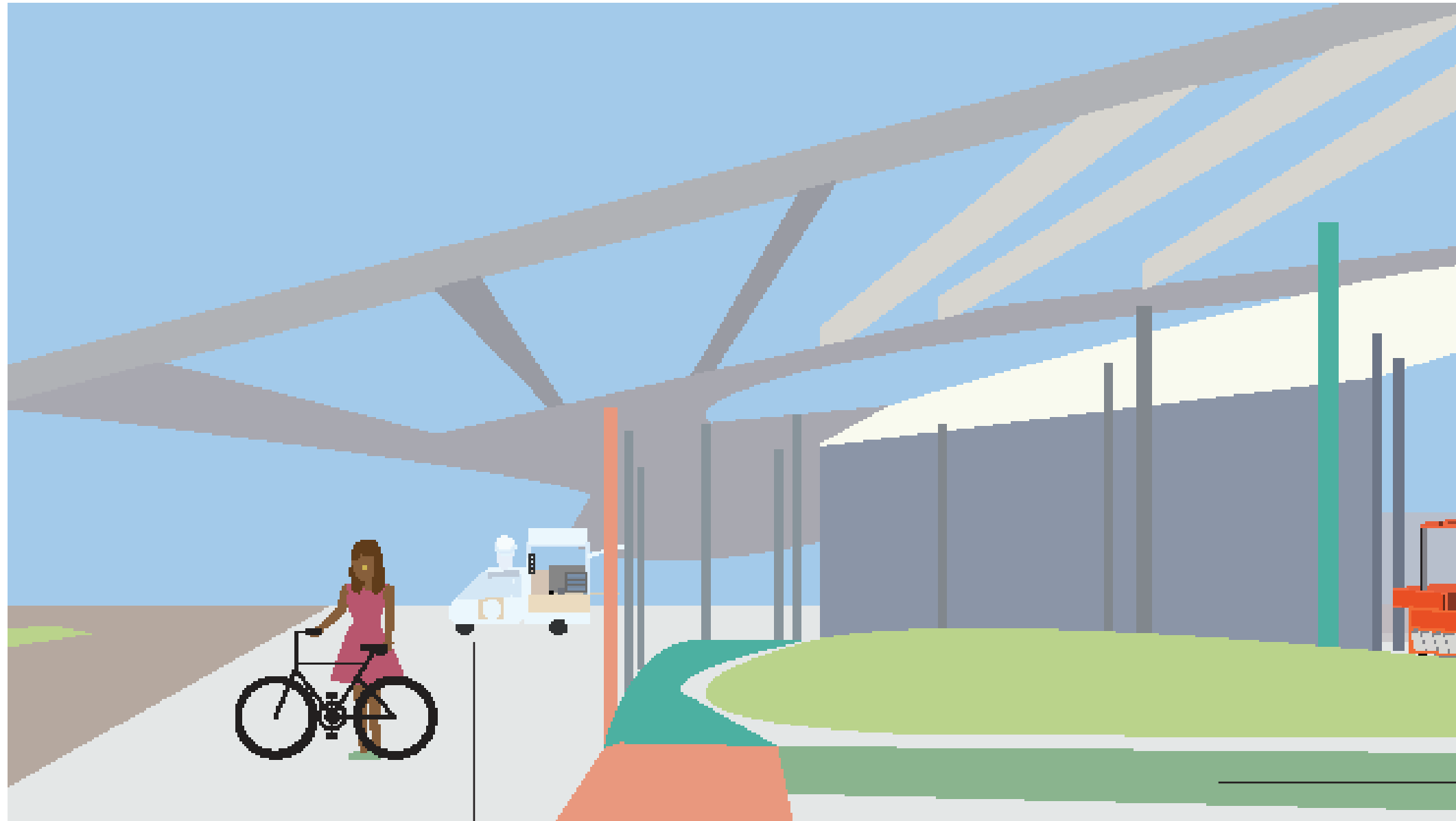
Welcome Experience Animation



Sally starts at the Memorial Union Quad. Here, the Shrem Museum's mobile exhibition unit is distrib-

Here is Sally, a UC Davis student. Today she has decided to go to the Shrem Museum of Art

Welcome Experience Animation



Sally rides her bike to the Shrem, having found out about the museum at the pop-up cart at the farmer's market. Here, the mobile coffee cart can be seen in the background.

At the Shrem she encounters color side-walks that lead to the ticketing mobile booths under the canopy

Welcome Experience Animation



A helpful Shrem cashier is located next to the cart to greet visitors and help with transactions

The mobile ticket booths are located under the canopy. They can be moved indoors when needed. Having multiple units allows for different ticketing experiences.

Welcome Experience Animation



The soft, reconfigurable furnishings can be seen here. They can be moved under the mobile canopies or set up to create different lounges within the space.

Sally is placing her ticket on the "ticket tree", a fun interactive way for visitors to leave their mark on the museum. It can also serve as a background for social media photos.

Inside the lobby, mobile indoor canopy units can be used to enclose space, as a meeting place, for merchandise, and a docking station for the mobile ticket units.

Introduction - Concessions

The Shrem Museum of Art will have a coffee cart extension to cater to customers of the museum, as well as students of UC Davis. The cart will be on the museum site from the early morning into the late afternoon. The name of the cart is “On the Grind” taking inspiration from coffee grinds and the hustle of the students of UC Davis who frequently use coffee to fuel themselves.

“On the Grind” is intended to be a minimalist coffee cart with an edge. The cart will be in the physical form of a Zap Car truck with a covering over the bed. The covering on the bed will be able to open and close, and is where coffee-making materials will be stored and employees will be able to work.

Taking inspiration from the museum architecture and materials, as well as the Davis Funk Art Movement, the coffee cart will feature both a clean design, as well as boldness. While the outside of the vehicle and covering is sleek and white, when the cover on the bed of the truck is opened it will display vivacious colors that reference the museum’s visual identity. The bright color scheme will create a sense of fun and enjoyment while customers purchase their coffee.

Customers will also be taking away with them vibrant color cups that feature not only the coffee cart’s logo, but the name of the museum, as well. An attention-grabbing cup will provide interest and intrigue to future consumers. This tactic will not only bring more customers to the on-site coffee cart, but also customers into the museum.

To add to the enjoyment of the “On the Grind” experience, employees will be an integral part in building the cart’s reputation. The cart will be student run, with people who are enthusiastic, friendly, and knowledgeable about the Shrem Museum of Art and the Davis community. Employees will adhere to uniform standards that are comfortable and easy for them, but recognizable and approachable to customers. Customers should want to interact with the employees, and vice versa: this is key to having repeat business and thus a successful cart.

To help make the cart successful and approachable, the menu is paired down to basic coffee drinks with basic customization options. Customers will not feel overwhelmed with endless options, but know they have the ability to make their drink to perfection.

With the aesthetic appeal, excellent coffee, and friendly employees, “On the Grind” will ensure the museum has a source of comfort for customers, as well as provide a little extra income.

Food Vendor Partnerships



OPTION 1: Village Bakery

PROS:

They have existing partnerships with coffee shops all throughout Davis and the greater Sacramento Region.

They already offer delivery services to these other businesses, we would just be another "stop" on the delivery route.

An established brand, known throughout Davis, would give us more legitimacy amongst consumers.

CONS:

This is not an official vendor that UC Davis typically goes through, so it would require some contract negotiations with UC Davis as well as Sodexo - this could end up negating any type of wholesale discount pricing we would be getting.

Securing the amount of pastries/food items needed could be difficult, especially on a daily basis. While they are constantly making more food, they don't make things in large batches, which could be an issue depending on how much we plan on having out/selling.

OPTION 2: ciocolat

PROS:

They have a large selection of baked goods of both sweet and savory - much more expansive than Village Bakery.

Another established brand in Davis, garners respect in terms of "high quality" foods, and a recognizable name.

Located close to campus - if we still implemented the runner system, they'd be able to go back & forth to resupply.

CONS:

This is not an official vendor that UC Davis typically goes through, so it would require some contract negotiations with UC Davis as well as Sodexo - this could end up negating any type of wholesale discount pricing that is given.

The food here, overall, is much more expensive than our other options. It is essential to weigh out these options (pay and therefore sell it at a higher cost for what is supposed to be higher quality, or just go with the lower cost option).

OPTION 3: UC Davis & Sodexo

PROS:

This would be a continued relationship with a University Partner - presumably much easier to get the OK from the University as well as Sodexo.

Expansive amount of goods available. Not limited to only snacks - could do "catered events"

Dining Services already located on campus - ease of access.

CONS:

Limited to the goods offered by Sodexo could limit creativity in terms of offering unique goods, foods, and overall experiences.

No name/brand association connected to these goods. People could be skeptical to purchasing goods if they don't really know where they are from.

Evaluation & Conclusions

The amount of options that we have is virtually unlimited. We could potentially work with a number of local vendors to outsource the work, bake the goods ourselves, or work with the University Dining Services. At this point it comes down to cost and "caliber" of our food offerings. I do not think that it is necessary to sell "excessively high quality" products from somewhere like ciocolat, and that partnering with Village Bakery or the Campus Dining Services would be more than suffice. Overall it is much easier (and cheaper) to work with Dining Services but it would be nice to work with a downtown business as it could help drive individuals to the museum by expanding our reach. It would also give us more merit in terms of having a brand on board that is recognizable in and around our community. Ultimately, if we can get past the logistical/contractual matters it would be best to work with Village.

Bike Coffee Cart Evaluation

Cart Examples

Velpresso



PROS:

- Best example of bike and cart working together - easily maneuverable
- Grinds beans by pedaling
- Organized drawer space
- Quality Espresso machine
- Can fit through standard doorways
- Unique, efficient design

CONS:

- No sink for washing hands or dishes
- Exclusively focused on espresso drinks leaving little room for other product
- Limited opportunity for additions/customization

Wheely's



PROS:

- Simple, cheap design
- Has a small sink
- Solar powered
- Space for pastries
- Manageable size for riding and can fit through doorways
- Some room for additions and customization

CONS:

- Limited/unorganized storage compartments
- No room for espresso machine, significantly limiting product possibilities
- Not very aesthetically pleasing or unique

Dog Eat Dog



PROS:

- Larger design allows for more equipment and product choices
- Solar panels on canopy
- Has a small sink

CONS:

- Too large to manage while riding
- No storage compartments
- Little opportunity for customization

Kickstand Coffee



PROS:

- Simple, cheap design
- Spacious once set up, so a variety of products are possible
- Allows multiple employees to be working at once

CONS:

- No sink
- Unfinished look
- Extra time needed to set up
- Minimal/unprofessional storage

Evaluation

The initial concept was to have about three small bike-driven coffee carts with a simple menu that could spread through campus and the Shrem during slow hours and band together during busy hours to meet demand.

Using a bike-driven cart was a logical step for the museum because it is a popular concept, allows the cart to be mobile, and has clear ties with the Davis community and campus.

Almost every bike-driven cart for purchase needed to be improved in some way to fit the Shrem's needs, and once considering creating a personalized bike-driven cart it was apparent that the cons of this style of concessions outweighed the pros.

A small cart is easier to maneuver and manage by one employee, but significantly limits product options and is difficult to accommodate health codes and other regulations. A large cart can accommodate more product and regulatory needs, but is

impractical for employees to ride and manage on their own.

Overall, adding the bike element to the concessions cart seemed to complicate the design in a way that inhibited the full potential of the Shrem's concessions.

Conclusion

Rather than having small, bike-driven carts with minimal product, the Shrem will have one larger, mobile concessions stand that can move around the exterior and interior of the premise based on need and demand.

Concessions do not need to expand further than the Gateway District because other elements of the welcome experience can fulfill that need and bring customers to the cart and museum.

Eliminating the bike component of the concessions stand will allow the Shrem to have a more unique concessions experience that can provide a wider variety of products and experiences.

Truck Lookbook & Evaluation



ZAP Xebra PK Truck



Length:	120"	Weight Capacity:	500 lbs.
Width:	54"	Charger:	110v on board
Height:	61"	Classifications:	Zero Emission Vehicle
GVWR:	2,805 lbs		

Rationale

Using a small electric vehicle with a custom, trailer-like kiosk attached to the back is the best solution to the Shrem's concession needs. This style of kiosk is durable and long-lasting, environmentally friendly, and mobile.

The ZAP Xebra PK Truck is the optimal solution for the base vehicle of the kiosk. It provides a sturdy base structure that will allow a custom toper to fulfill Shrem concession's specific needs. This truck is also the perfect size for concessions because it will easily fit through museum doors and contain all desired elements of the kiosk so they can be stored and locked at night.

Site Map

Potential Operating Locations

The key factors in deciding the potential locations are the traffic flow and visibility. The mobility of the cart is a huge asset to maximize sales potential and provides an enjoyable experience to individuals coming to the museum. By locating potential events of certain days in specific locations, the coffee cart can interact with consumers that are at the location or the event. Also, interacting with customers via social media can build demand for the coffee cart product. And above all, this inviting destination can provide an atmosphere with scents and sounds together to create memorable experiences and increase the desire to return to the Shrem museum.

12:30PM to 7:00PM

As the temperature rises throughout the day, the cart will move farther underneath the canopy to take advantage of the additional shade it provides. Although the peak foot traffic has subsided by this point, it is important that the cart remains outside so as to be visible to passersby. This location also offers the opportunity to provide a seating area to patrons thanks to the museum's unique furniture.

8:00AM to 12:30PM

Graduate students and staff clientele in the morning. Sidewalks, crosswalks, bike and vehicular traffic all converge at the edge of the canopy. This location is highly visible from Mondavi Center, Alumni Center, and Welcome Center.

Inclement Weather

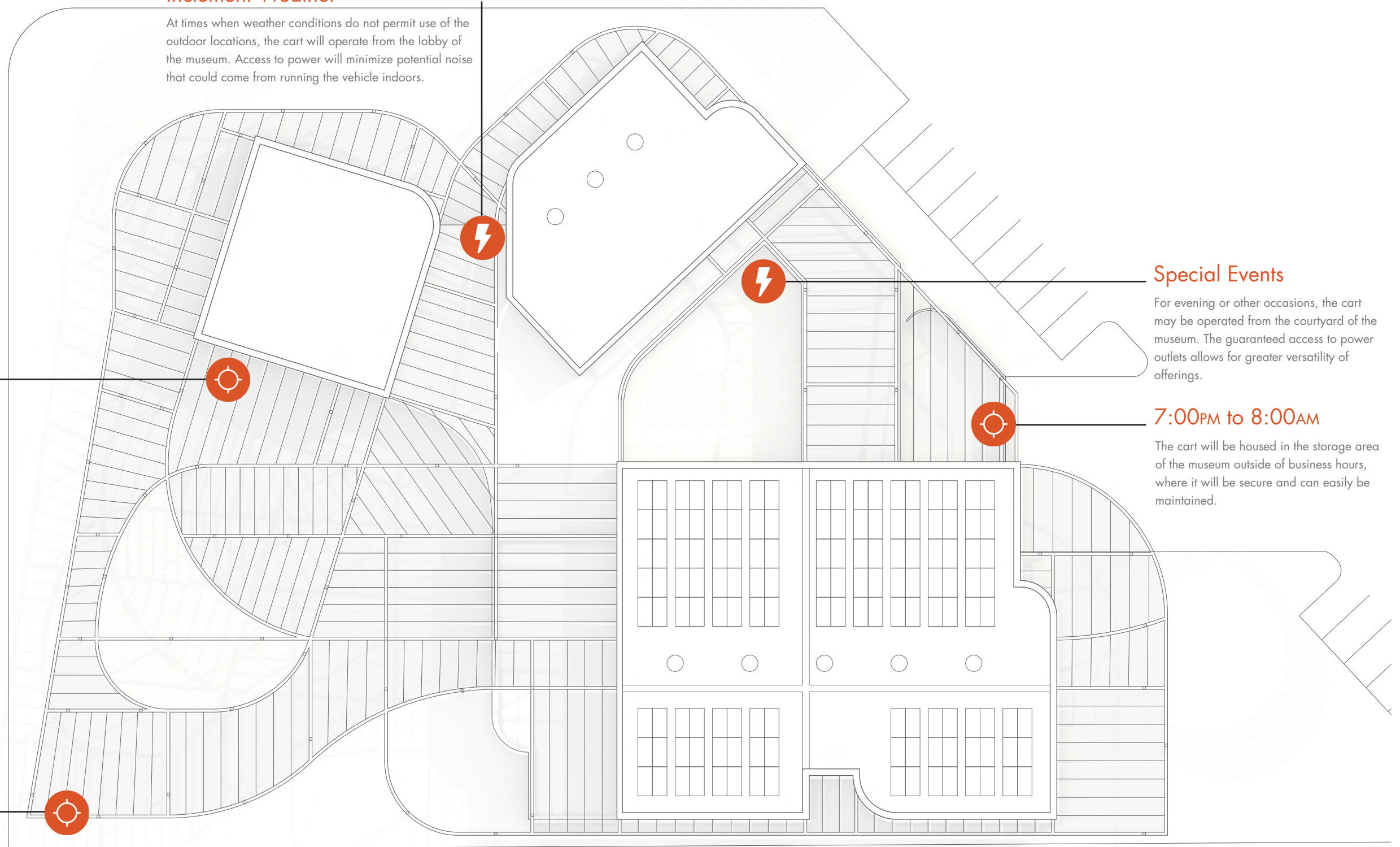
At times when weather conditions do not permit use of the outdoor locations, the cart will operate from the lobby of the museum. Access to power will minimize potential noise that could come from running the vehicle indoors.

Special Events

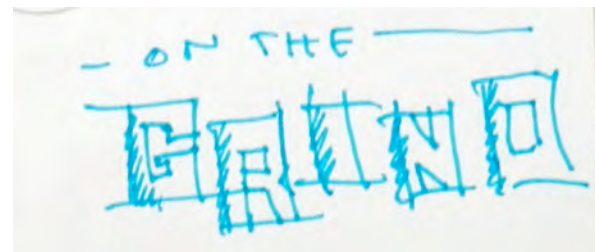
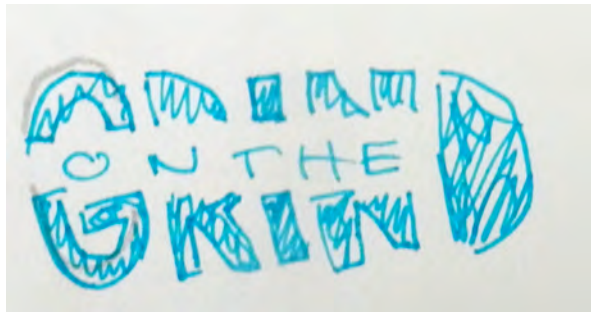
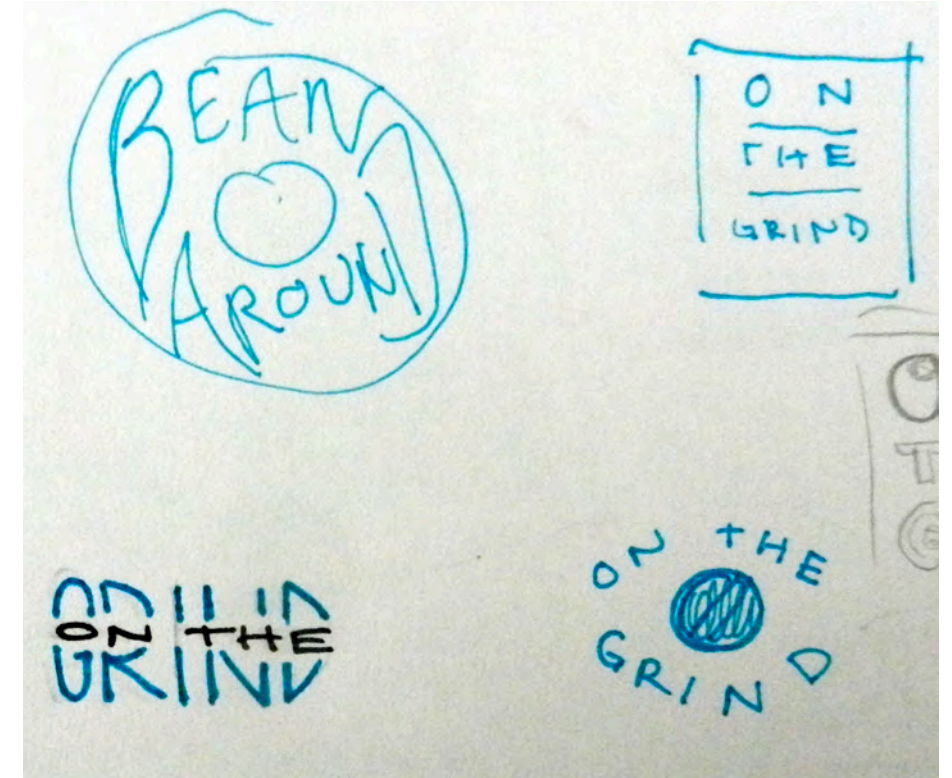
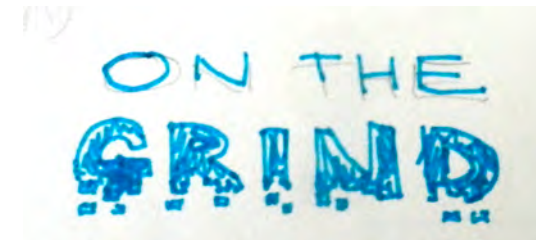
For evening or other occasions, the cart may be operated from the courtyard of the museum. The guaranteed access to power outlets allows for greater versatility of offerings.

7:00PM to 8:00AM

The cart will be housed in the storage area of the museum outside of business hours, where it will be secure and can easily be maintained.



Logo Sketches



Visual Identity

Summary

The logo design for "On The Grind" looks to contrast the Shrem Museum's clean interior with a splash of color and texture while tying in elements of the visual identity to create a sense of cohesion. It was essential that the logo represented a fun and spirited motif that drew on Davis culture. It needed to be fun, quirky, and very do it yourself.

The logo was initially sketched out on paper. From there it was drawn out using actual coffee grinds, where it was possible to draw textures from. The logo still needed to be clean, readable, and have the ability to be used universally across a number of various outlets. For example, the texture is echoed throughout a number of physical goods from the cart itself all the way to the cups.

The type treatment is the solution to finding a way to have a clean aesthetic along with many of the hand-drawn or hand-lettered elements. Overall, the visual identity represents what the cart seeks to be - an extension of the museum and a way for individuals to interact and immerse themselves in the experience before they walk through the museum doors.

Type Treatments

Klinik Slab Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789!@#%&*

Mission Gothic Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

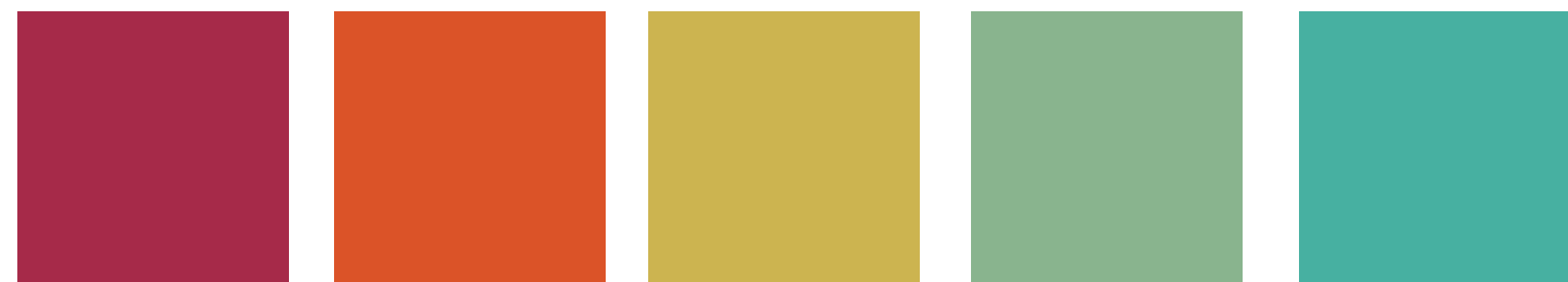
0123456789!@#%&*

Various Handwritten/Hand Drawn Type

Logo



Color Palette



Pantone P 64-7C

Pantone P 37-16C

Pantone P 5-12C

Pantone P 150-10C

Pantone P 131-4C

Visual Identity: Menu Application

Summary

Shown to the right is the extension of the visual identity into the menu of the On The Grind Coffee Cart. The menu will be located on the inside of the folding canopy and would only reveal itself when at its fully open position. The menu here uses the appropriate typefaces as shown in the visual identity as well as using some of the cooler-toned colors from the color palette.

Meeting with various individuals in the industry revealed that the most effective menus are ones that are limited for the sake of simplicity of ordering as well as preparing drinks. This menu only has eight items overall, nine including the "Feature Artist Cup".

The "Feature Artist Cup" works both as a tribute as well as a tie-in to the Shrem Museum. It takes an artist who may be holding a current exhibit or an artist that contributed to fine arts in Davis and gives them the spotlight during a two-week duration of time. It is a custom drink that they either enjoy or just make up to sell to the customers. Like the visual identity itself, it brings elements from within the museum outside and allows for individuals to begin learning more about the artists in a fun and engaging way much different from just viewing/observing their art within the confines of the museum.

MENU

- Regular Coffee*
\$2.00
- Decaf Coffee*
\$2.00
- Latte*
\$3.00
- Mocha*
\$3.50
- Americano*
\$2.00
- Cappuccino*
\$3.00
- Hot Chocolate*
\$3.00


MENU

- Add Espresso Shots*
Single - \$1.00
Double - \$1.50
Triple - \$2.00
- Additional Flavorings*
Hazelnut, Carmel, Vanilla,
Chocolate, White Chocolate,
Simple Sugar, Honey, Agave, Sugar

ON THE
GRIND

FEATURED ARTIST CUP

*Arneson's
Cup o' Clay*



Inspired by his fun works of art scattered throughout campus, Arneson's Cup o' Clay is a full-bodied medium roast grown and roasted locally by members of the UC Davis Food Science research facility. It's sure to turn your day upside down!

Visual Identity: Cup Applications

Summary

Shown to the right are a few more examples of how the “On The Grind” Visual Identity can be shared across different applications. It was important that the cups made as much of a statement as the drinks themselves. The bold colors, along with the texture dissolving into the lid of the cup make for a memorable item that catches the eye and makes a lasting statement across campus. The Shrem Museum Logo is put onto the cup to advertise the museum itself, while the sleeves have the “On The Grind” logo in order for customers, and individuals across campus and throughout davis to see where this specific cup came from. The goal is to make this cup as ubiquitous as the white cup with the green mermaid that Starbucks uses.



Visual Identity: Uniform Applications

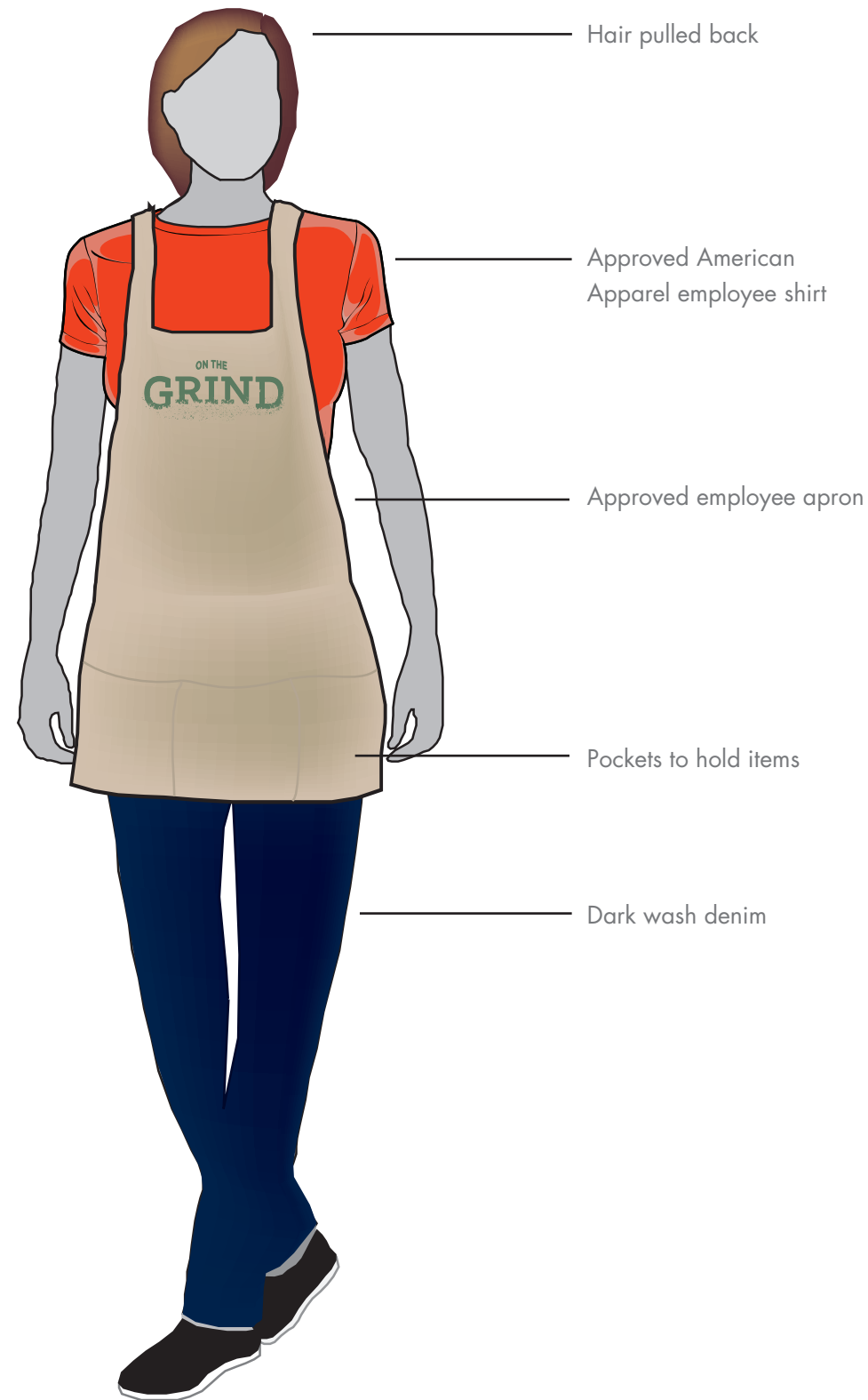
Employee Uniform Standards

The employee uniform should create a cohesive look amongst employees making them easily recognizable to the customer. However, another key component for the uniform is for the employees to feel good about what they are wearing, as well. Happy employees mean a better run business.

T-Shirts will feature fun slogans and vibrant colors to make employees stand out.

Jeans are a suitable option because they are a staple in everyone's wardrobe and employees will be happy to wear them, as they usually wear them daily anyways. Khaki shorts are allowed during hot days.

The only requirement for shoes is they are the color black. Because employees will not be in a kitchen, non-slip shoes are not mandatory.



Optional Employee Uniform Standards



Hats are an optional component to the employee uniform. Health code standards do not require hats or visors as a mandatory component of uniforms as long as long hair is pulled back off the face and not loose. Hats may be nice for a particularly hot day and can provide an extra source of shading for employees.

Visual Identity: Uniform Applications

Employee Shirts

The "On The Grind" shirts will be the most vibrant and inviting aspect of the employee uniform. The front of the shirt will be blank, as the employee apron with logo will be covering it. However, the back will also feature the logo, as well as catchy coffee puns and phrases.

Employees would wear shirts by the clothing company that specializes in basics, American Apparel. Although there is some controversy surrounding the company, there are a few main reasons why it would be beneficial to utilize their designs and services:

- 1) The same style of T-Shirt comes in a men's and women's cut making a flattering style.
- 2) There is a wide diversity of color options, a few which closely match the Shrem Museum of Art visual identity and color scheme.
- 3) There is an opportunity for wholesale pricing, making this a high quality and affordable option.
- 4) Sizes range from XS-3XL.
- 5) The company is based in the US, and makes their clothing in the US, as well.

Approved Shirt Colors

American Apparel®

Fine Jersey Short Sleeve T-Shirt



Mint

Poppy

Eggplant

Shirt Front



Shirt Back

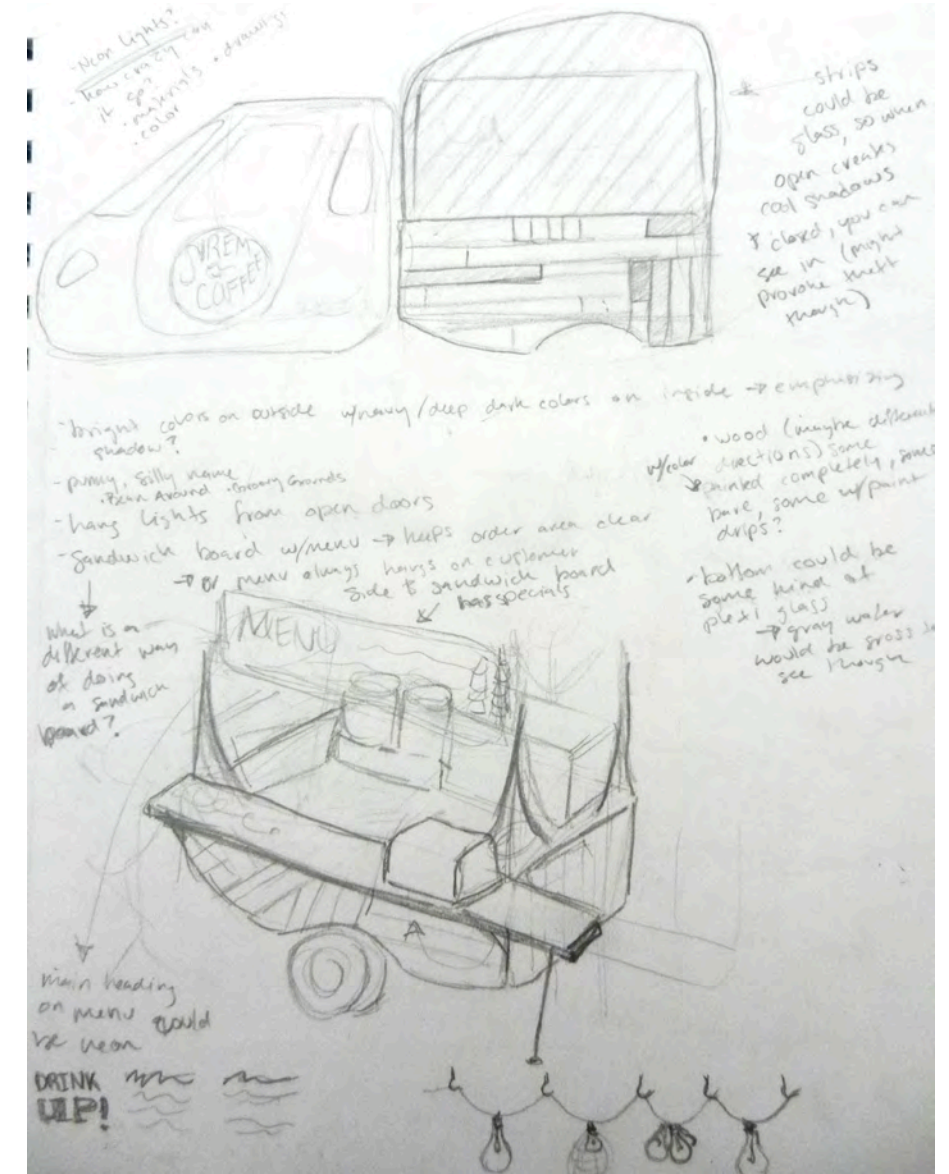
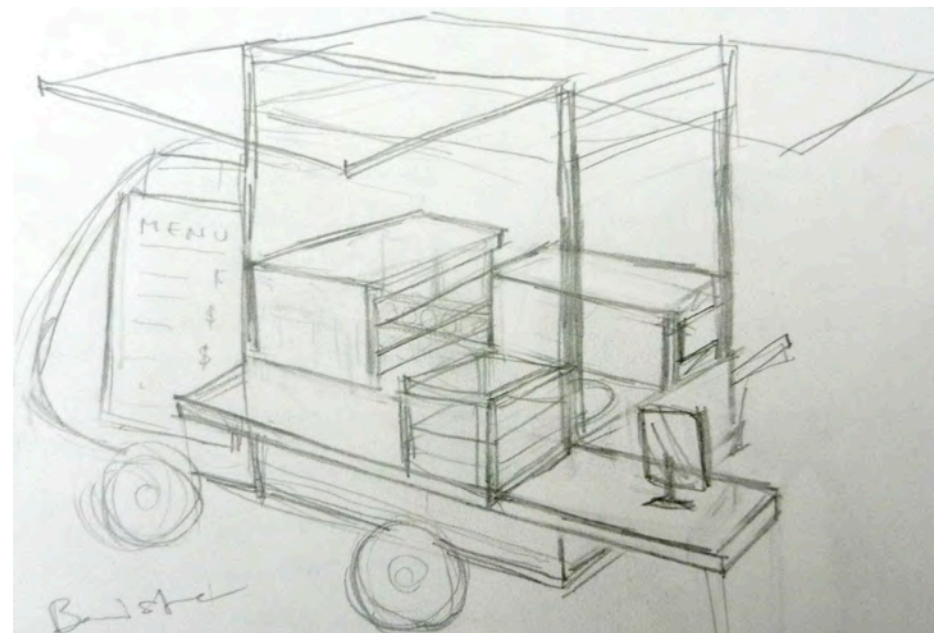
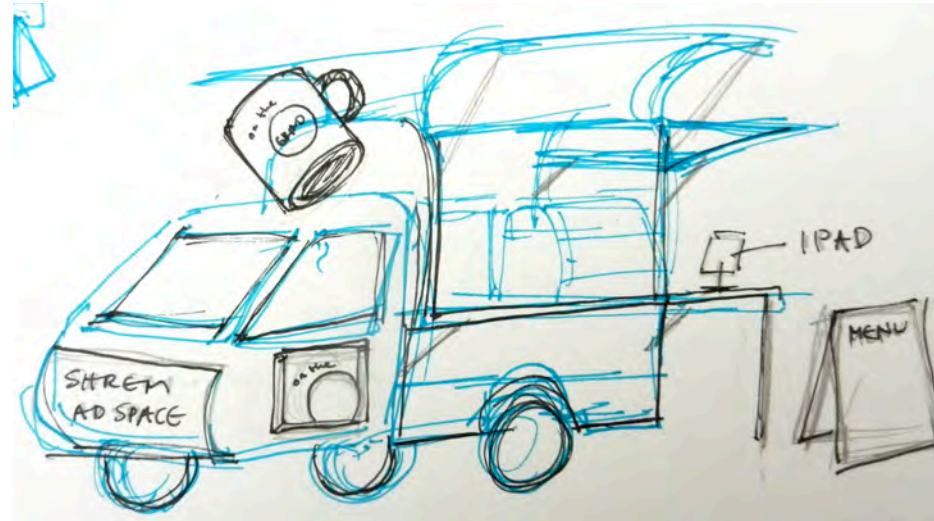
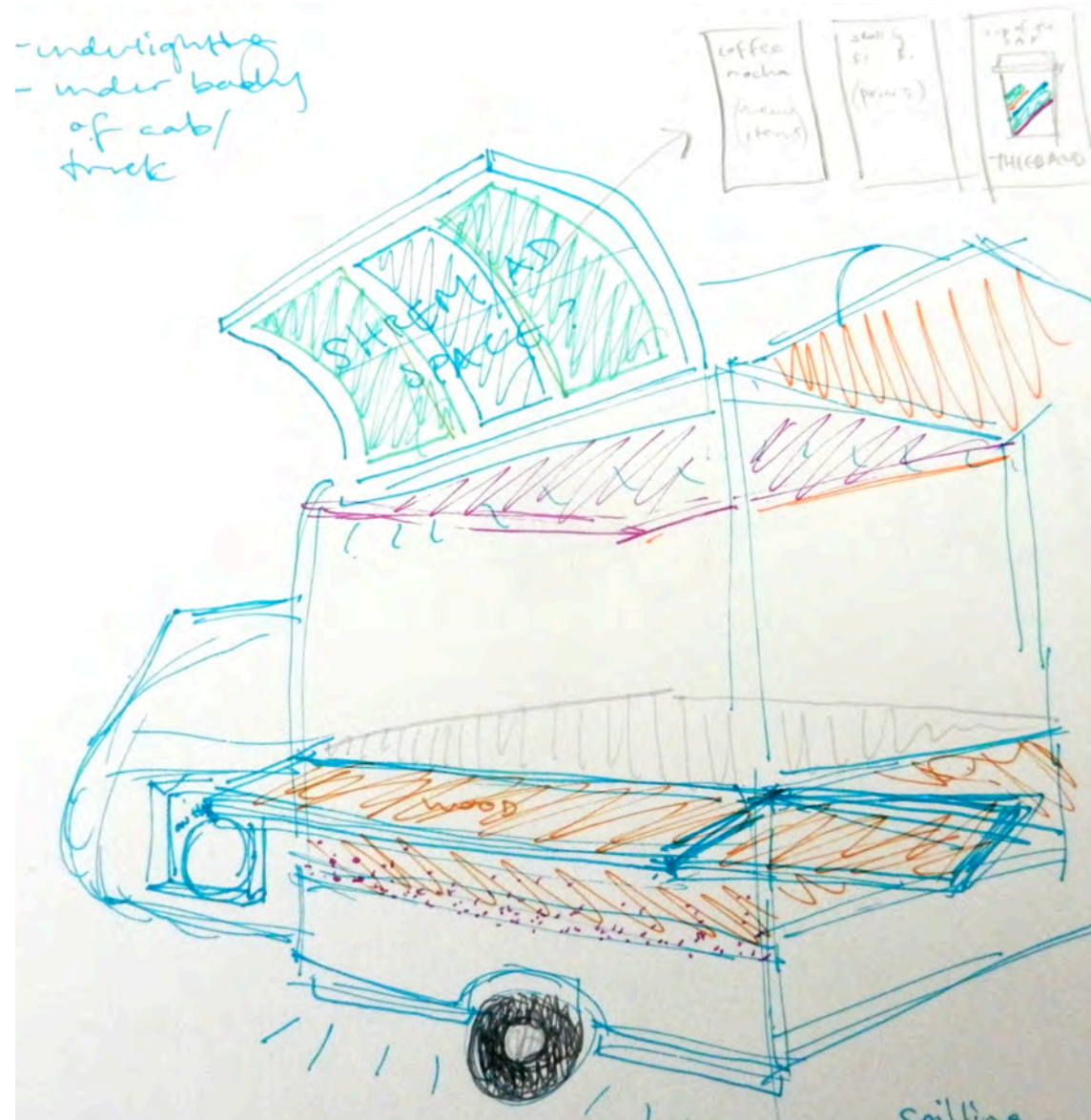


Shirt fronts will remain blank since apron will be covering the majority of the shirt. The back of the shirt will feature the "On the Grind" logo at the bottom, a pun or expression related to coffee, and a graphic component.

The following written expressions are approved for the back of the shirt:

- espresso yourself!
- living la vida mocha
- peace, love, coffee
- we like you a latte
- get roasted
- brewin' up a storm
- bean there, done that
- e.t. foam home

Cart Sketches



Materials and Finishes

Exterior



The material selection for the coffee cart is a combination of durable yet engaging finishes that are appropriate to student life on campus. It is important to take into consideration the facility's location and On the Grind's goals for the project, as well as consciously select materials that could be sourced regionally. Throughout the facility, we selected equipment that is as versatile and efficient as possible.

The design blends the use of natural finishes like wood, and industrial materials like steel, aluminum, and LED lights, featuring specific elements that support the unique contrast of its appearance. The vibrant colors of the interior, LED lighting, and white steel frame of the coffee truck, while still maintaining a sense of cohesion with the white canopy of the Shrem museum.

1. Topper

Aluminum



Pros:

- Durable, malleable, and nontoxic metal with appearance.
- light-weight
- Costs less to repair and only damaged side panels and posts must be replaced.

Cons:

- More economical for non-white exterior colors.

Fiberglass reinforced plywood (FRP)



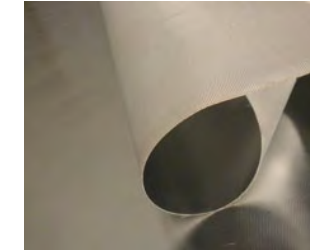
Pros:

- Durable and sturdy - made out of 5 layers including plywood core, woven fiberglass roving, white pigment resin, and gel coat

Cons:

- When damaged, the entire sidewall is generally replaced
- FRP coating can allow moisture to seep into the wood core, damaging the frame.

Aluminized fiberglass



Pros:

- Durable, resistant to corrosion
- light weight and strong construction
- Can be easily repaired and painted
- Heat-resistant, reflecting 90% of the radiant heat, acting as a thermal barrier.

Cons:

- high cost

2. Frame

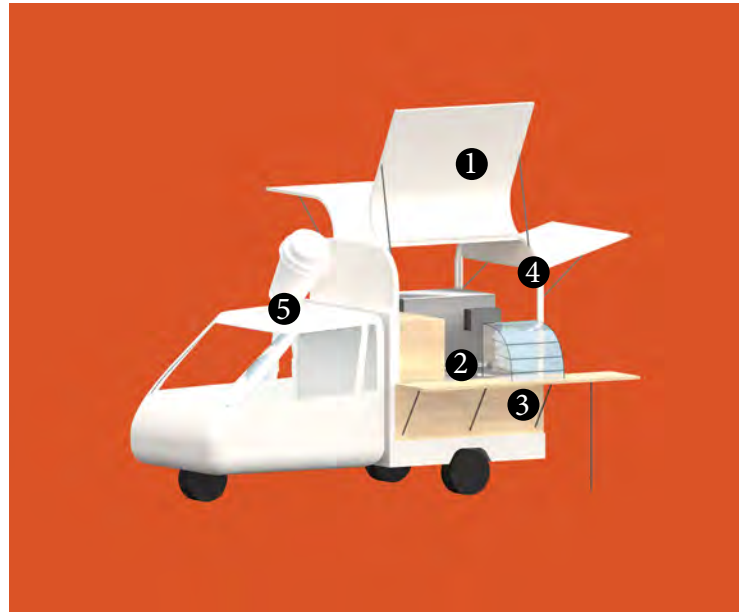
White powdercoated steel



- Maximum durability and structural integrity made with fully welded joints.
- Coated with a thick white gloss powdercoat finish, allowing for easy cleaning and protection from rust.
- colors.

Materials and Finishes

Interior



The interior design also needs to incorporate the On the Grind's strong bonding colors without overwhelming the small space. Creating a functional space required a thoughtful incorporation with the colors. The colors lead the eye through the coffee truck from the entry and are juxtaposed against sleek white gloss frame of the coffee truck. The space thus stands apart and differentiates On the Grind while meeting the aesthetic goals. Also, the menu will be hand-written on the topper using chalks, which fulfills the idea of reconfigurability of the design.

The quality and functionality are taken into consideration when it comes to determine materials. For countertops, 300 series and 400 series are commonly used in commercial work tables. The 300 series is more corrosion resistant due to having a higher percentage of nickel and chromium.

In general, particleboards provide the consistent quality and design flexibility. They are versatile, durable, and also provide stronger resistance under the direct sunlight exposure. They also cost less and require low maintenance.

1. Interior of the Topper

Mexicali Turquoise Benjamin Moore #662	Douglas Fern Benjamin Moore #563	Festive Orange Benjamin Moore #62014-10	Current Red Benjamin Moore #1323
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2. Countertop

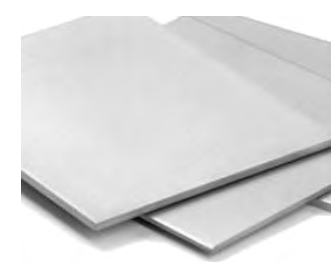
304 16 Gauge Stainless Steel Flat #4 finish, Marine edged



- Ideal for food service seeking both quality and affordability
- Higher level of durability over an 18 gauge model
- #4 finish: polished lines that extend uniformly along the length of the coil.
- Marine edge: constructed with raised perimeter edges when containing spills is of a concern.

3. Drawer side panels

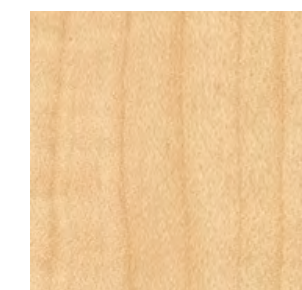
Type 304 Stainless Steel with Particle board finish



- Top, back and side panels are of fully welded Type Gauge 18 304 stainless steel construction
- Cabinet boxes accompany doors that can be finished in different materials such as wood, laminate, and matching stainless.

3. Drawer front panel and pull-out countertop

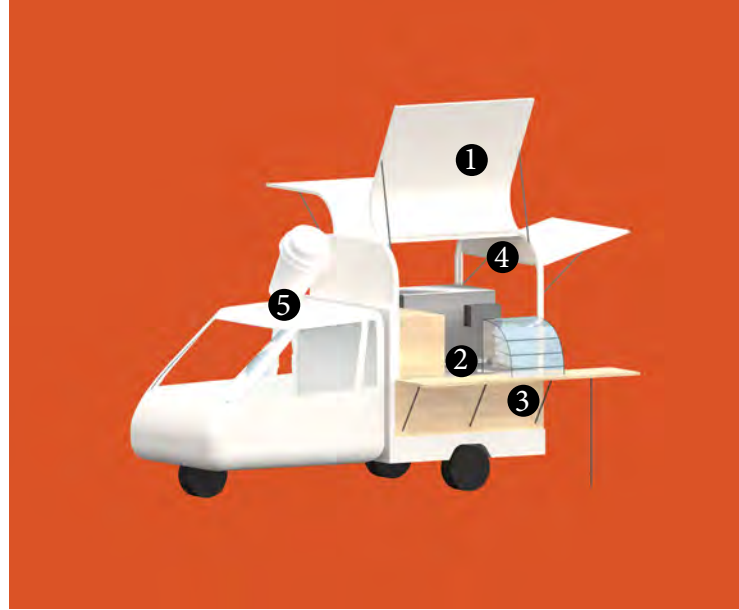
Formica decorated MR Particleboard
Soft Maple # 9718



- Durable and wear resistant
- Stain resistant
- Color and pattern consistency
- Blended with a moisture resistant resin system
- Economical option

Materials and Finishes

Interior



The fiberglass statue for display can be created as a decorative accent element. Placing the statue on the cab beautifies the simple coffee truck. The sculpture can be made out of strong and weightless fiberglass, and skillfully crafted and painted to portray the logo of the On the Grind.

The adequate natural and artificial lighting should be provided during business hours. The uniquely designed lighting system, containing three lights will be mounted on a track hiding the electrical cord in the poles.

4. Lighting

Hampton Bay White LED Track Lighting
3-Light 40 in.



- White elegant look, unifying with the appearance of white frames
- Provides energy efficient LED technology
- Includes 3 black dimmable LED bulbs

5. Installation Art

Fiberglass



- Lightweight compared to ceramics
- Durable and designed to withstand the weather.
- Skillfully crafted and balanced

Finances

Given our budget of \$100,000, it is completely feasible to construct, equip, staff, and run the coffee cart for the suggested three month time period before a new business becomes self-sustainable. Bear in mind that the items in the following tables are estimates based on averages of comparable services and products based on our research, many of which have been significantly rounded up to account for contingencies in their acquisition. Though actual costs may differ, the remaining surplus from our initial investment should be enough to address any minor issues that may arise in the construction and operation of the concessions experience. We used a similarly-sized campus vendor, Cargo Coffee, as a model for projected sales, whose general manager says, "It's a bad day if I don't break a thousand dollars." Considering that Cargo Coffee has two locations, conservative estimates account for \$500 in revenue each weekday when catering to commuters and students, and \$1000 on Saturdays and Sundays when the museum will have the highest flow of traffic. Once the cart is self-sufficient these projected sales of \$18,000 per month will be able to adequately offset the \$12,500 of monthly expenses and repay the initial investment in less than two years.

Fixed Costs

Advertising for Opening	\$1500
Basic Website	\$500
Brand Development	\$1000
Vehicle Down Payment	\$12500
Vehicle Modifications	\$15000
Business Cards/Stationery	\$100
Business Entity	\$100
Business Licenses/Permits	\$300
Decorating	\$3000
Employee Uniforms	\$500
Legal/Professional Fees	\$500
Machines and Equipment	\$15000
Working Capital	\$200
Point of Sale Hardware/Software	\$550
Prepaid Insurance	\$1200
Reserve for Contingencies	\$1000
Setup, Installation and Consulting	\$5000
Signage	\$1000
Starting Inventory	\$2000
Telephone	\$100
Tools & Supplies	\$1000

Monthly Costs

Advertising	\$50
Business Insurance	\$50
Business Vehicle Insurance	\$50
Employee Salaries	\$8000
Inventory	\$2000
Health Insurance	\$600
Internet Connection	\$50
Legal/Accounting Fees	\$50
Merchant Account Fees	\$50
Miscellaneous Expenses	\$250
Payroll Taxes	\$640
Postage/Shipping Cost	\$20
Supplies	\$500
Telephone	\$60
Maintenance	\$50
Website Hosting/Maintenance	\$20

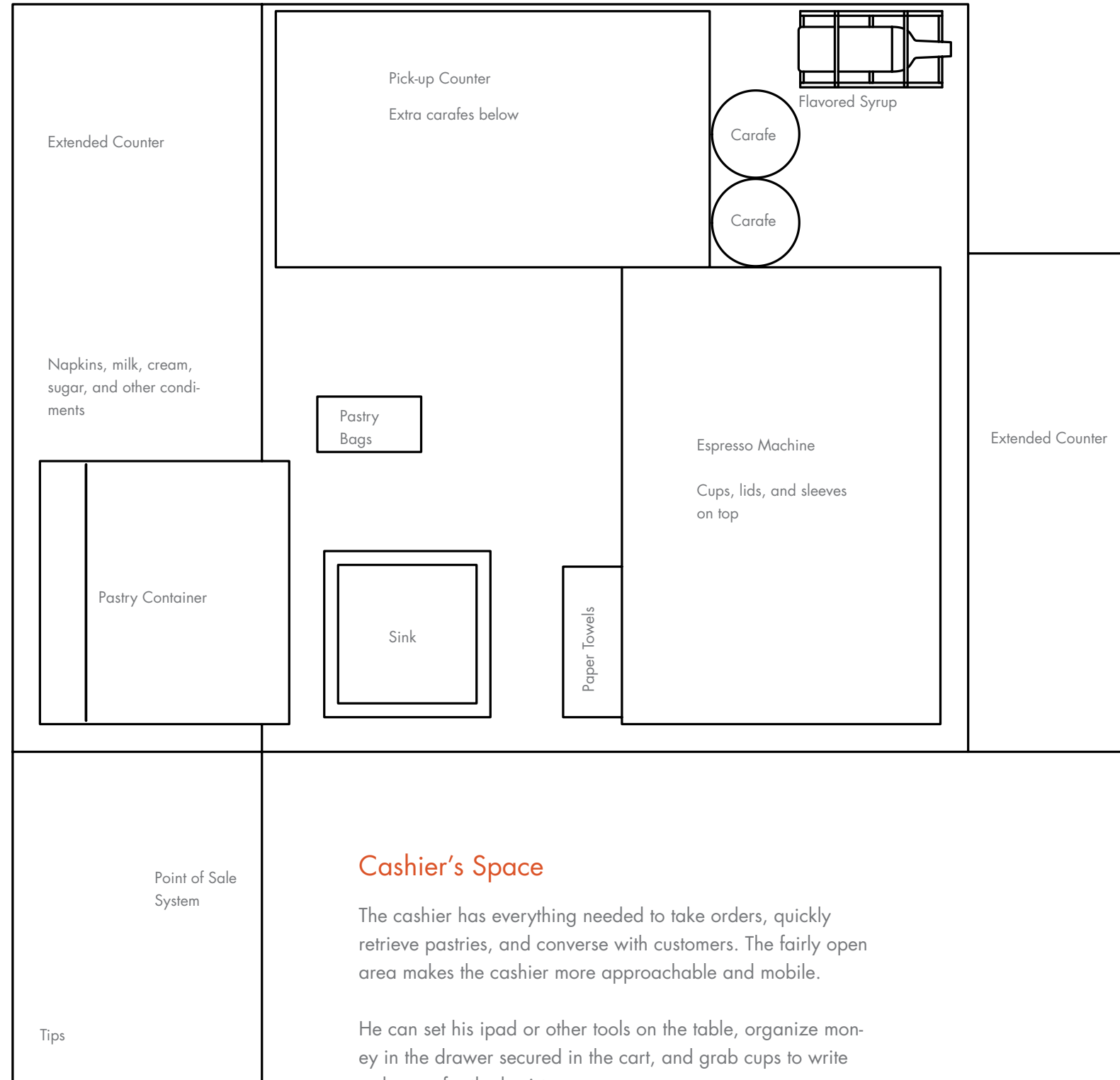
Initial Investment:	\$100000	Total Fixed Cost:	\$57050	Average Monthly Cost:	\$12440 x3	Startup Cost:	
	\$100,000		-\$62,050		-\$37,320		\$99,370 \$630 remaining

Cart Surface Plan

Customers' Space

Customers can form a line on the back side of the cart in front of the cashier's counter. This will create a fluid traffic flow from the cashier to the waiting and condiment area.

The counter extends the cart out to customers and is more accessible for those in wheel chairs hoping to make additions to their drinks.



Barista's Space

The barista has all of her tools uninhibited in front of her, as well as additional counter space to prepare orders.

Most tools needed are labeled, but other necessary items are located within drawers on this side of the cart. Whoever is preparing drinks does not have to be concerned about finding items or navigating around others to retrieve what is needed.

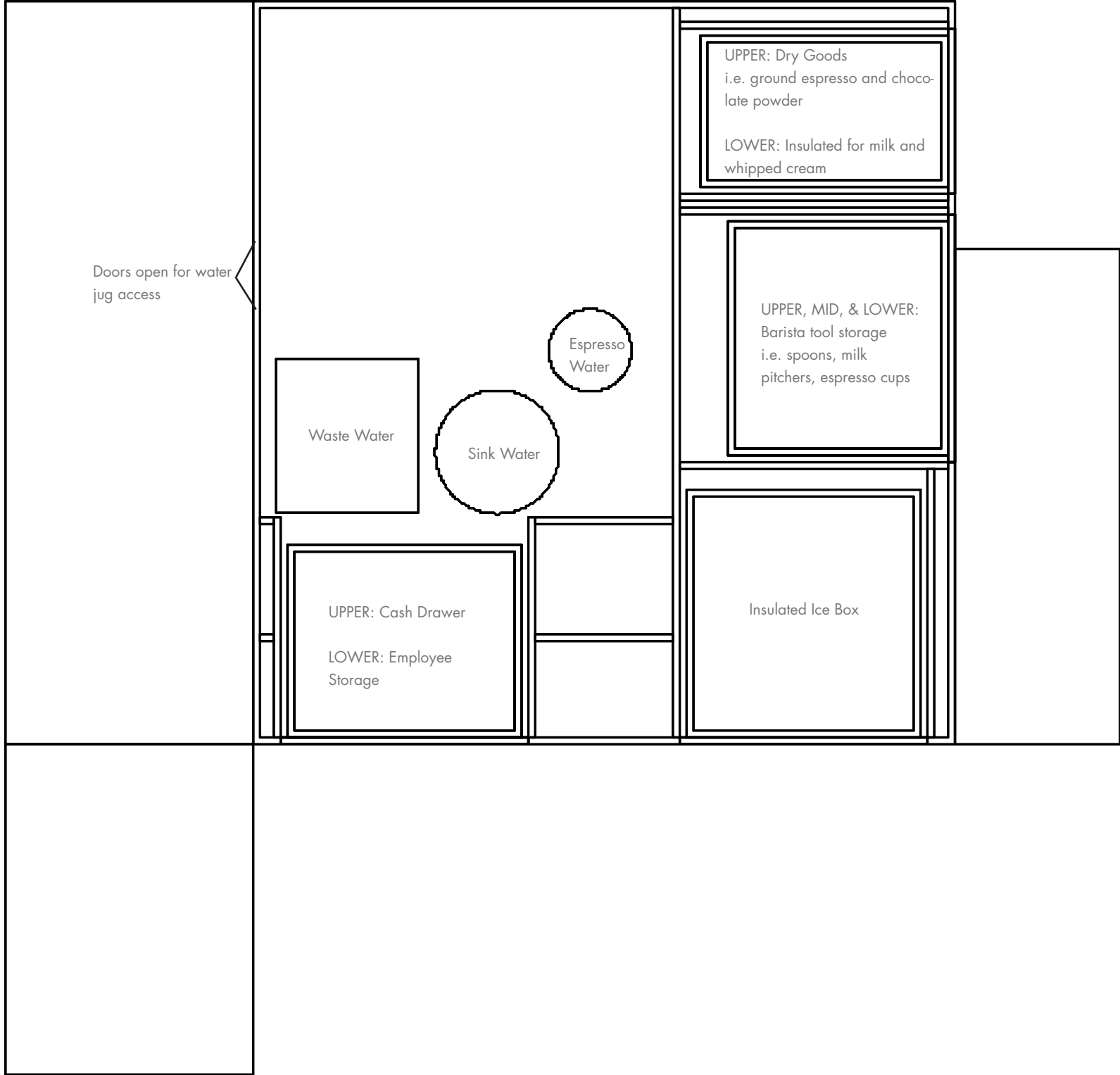
Cashier's Space

The cashier has everything needed to take orders, quickly retrieve pastries, and converse with customers. The fairly open area makes the cashier more approachable and mobile.

He can set his ipad or other tools on the table, organize money in the drawer secured in the cart, and grab cups to write orders on for the barista.

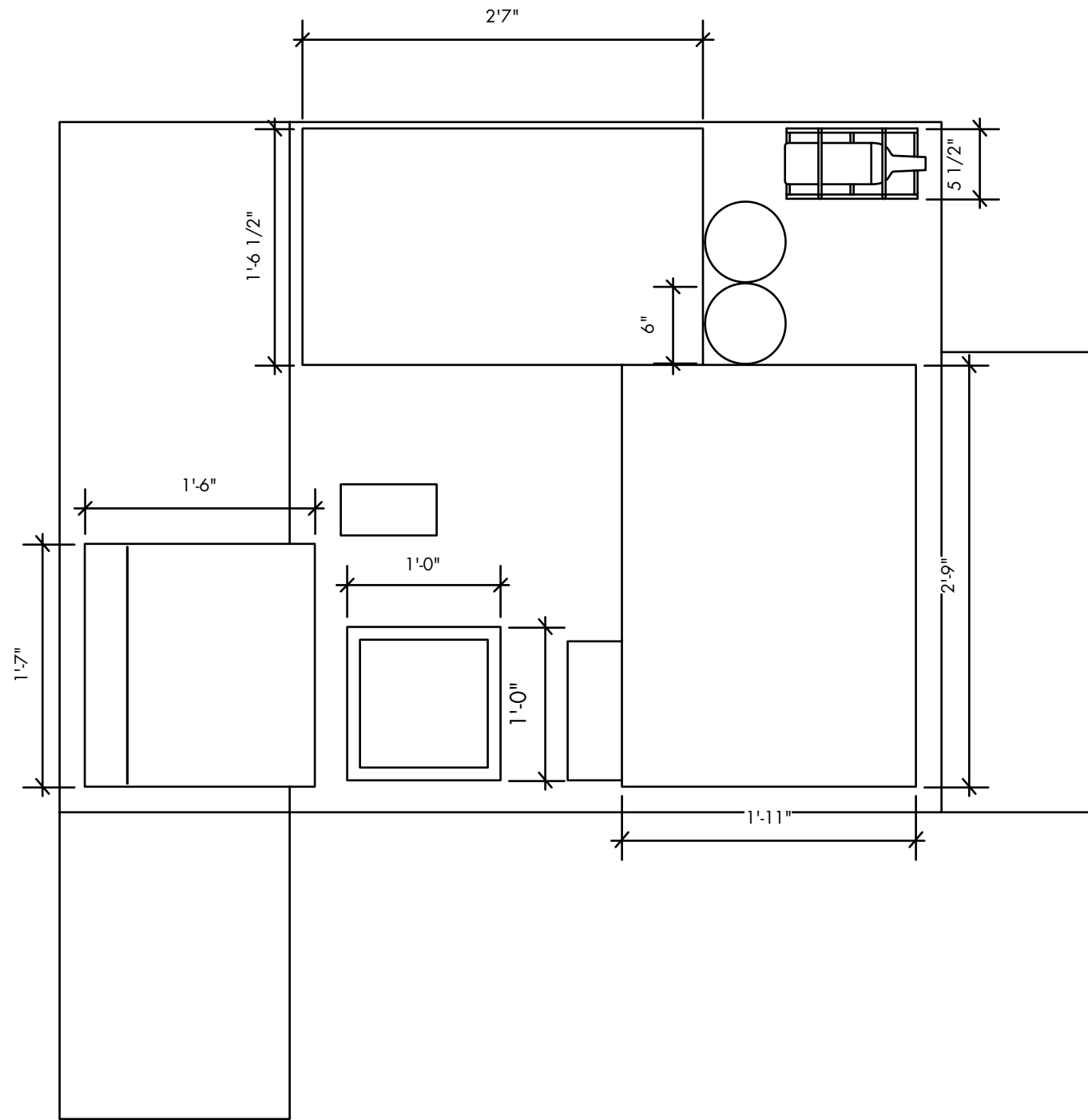
The cashier is separated enough to have is own space, but close enough to easily converse with customers at the condiments and the barista.

Cart Interior Plan

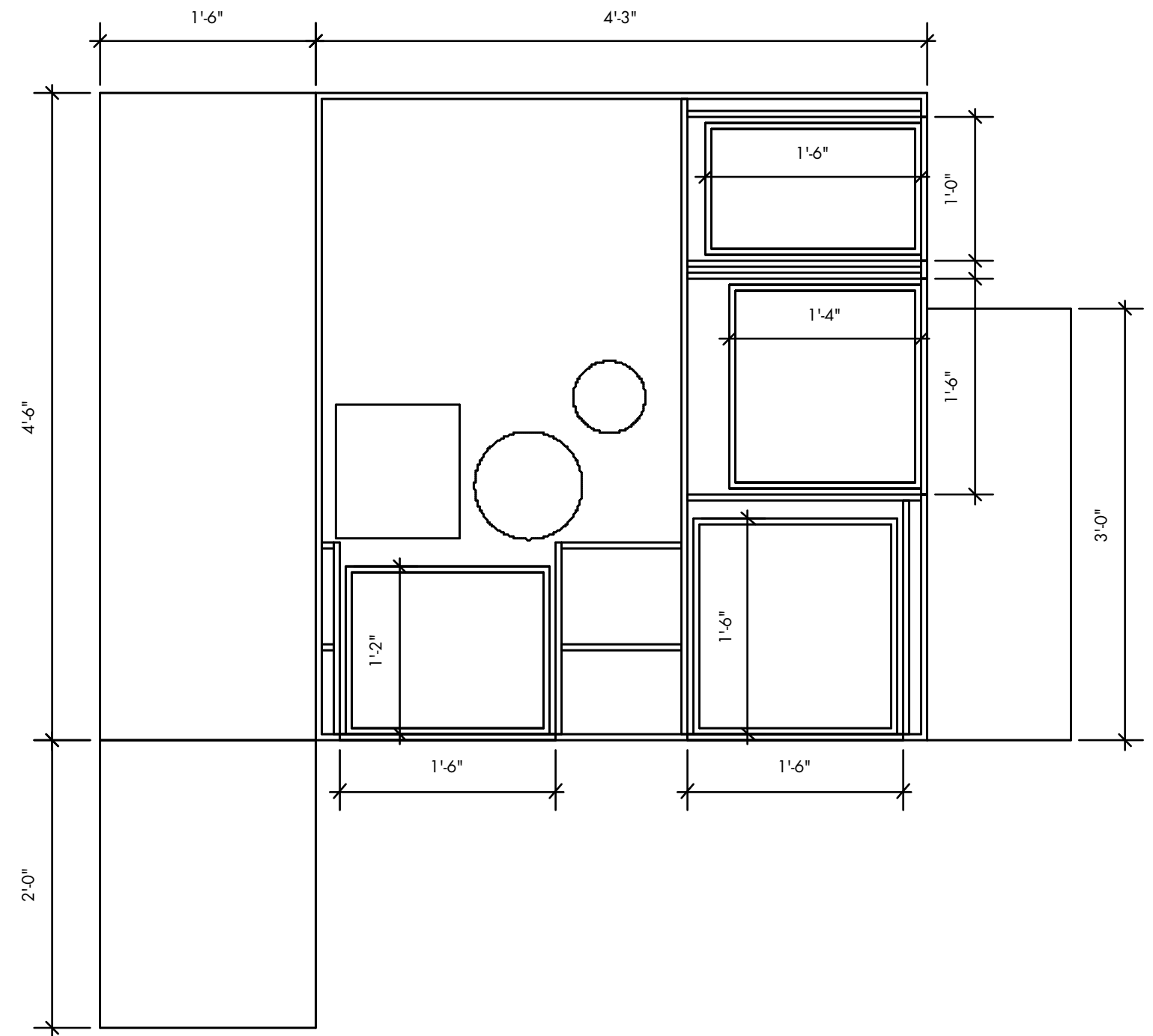


Dimensions: Plan Views

Cart Surface

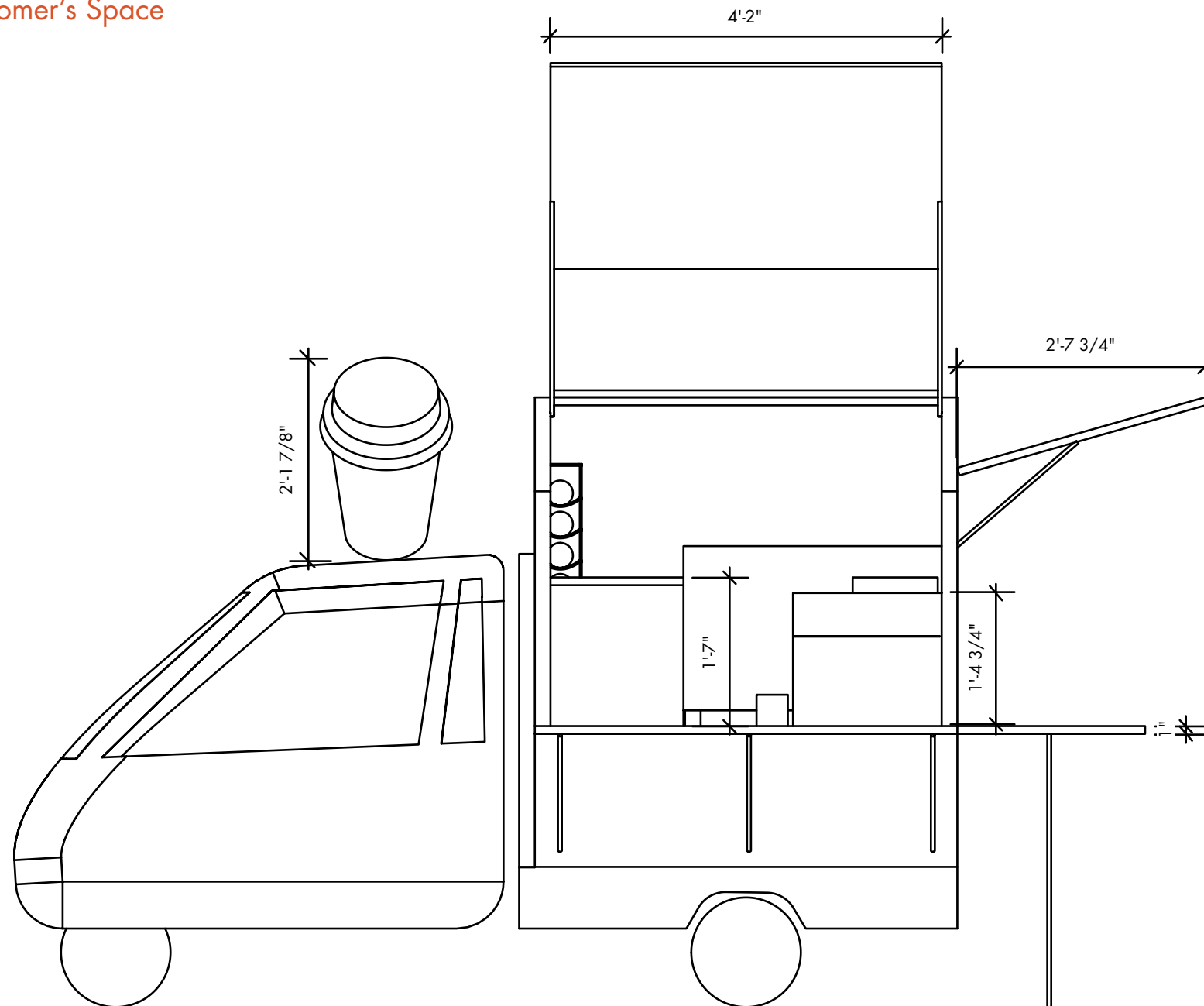


Cart Interior & Counters

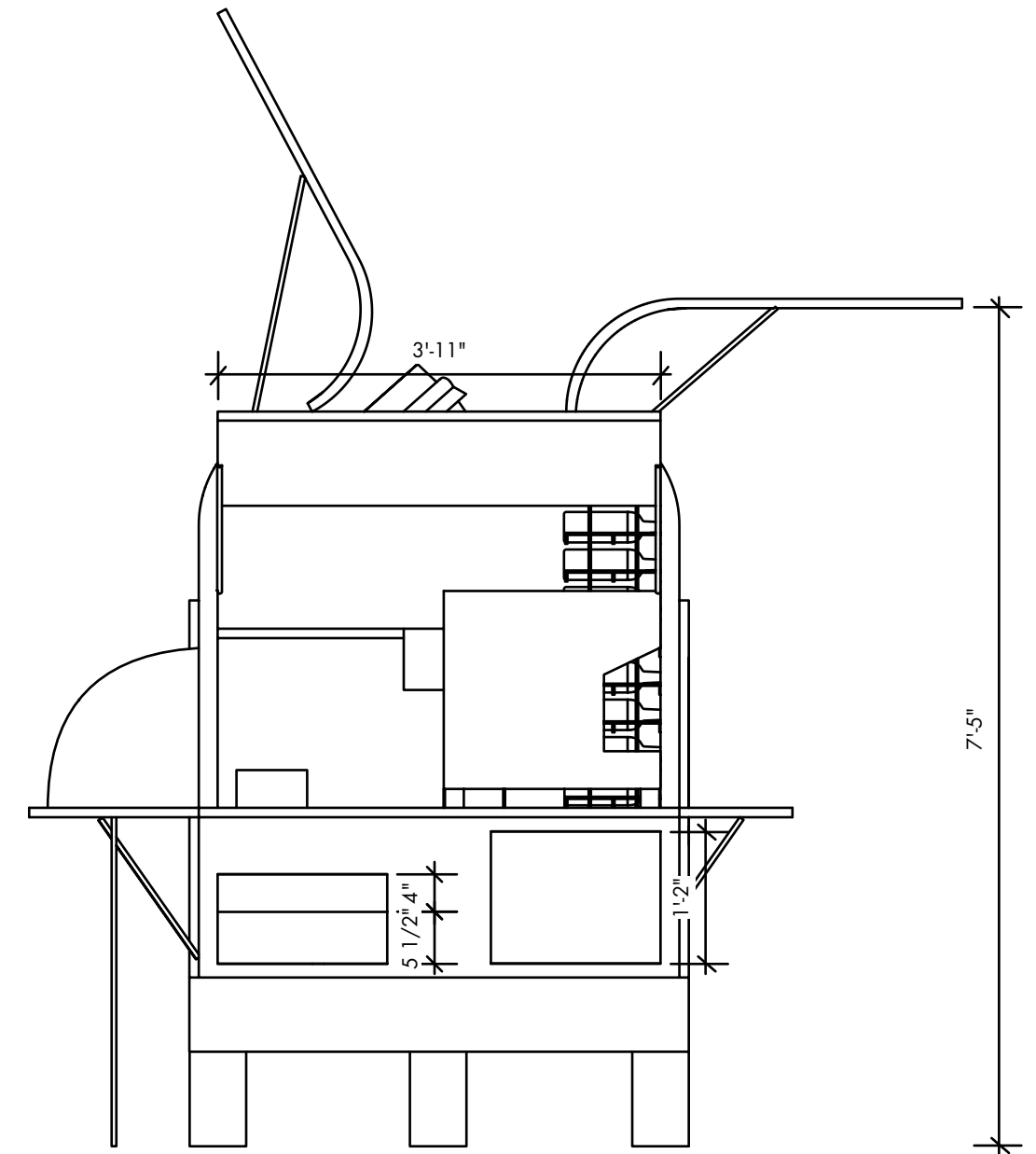


Dimensions: Elevations

Customer's Space

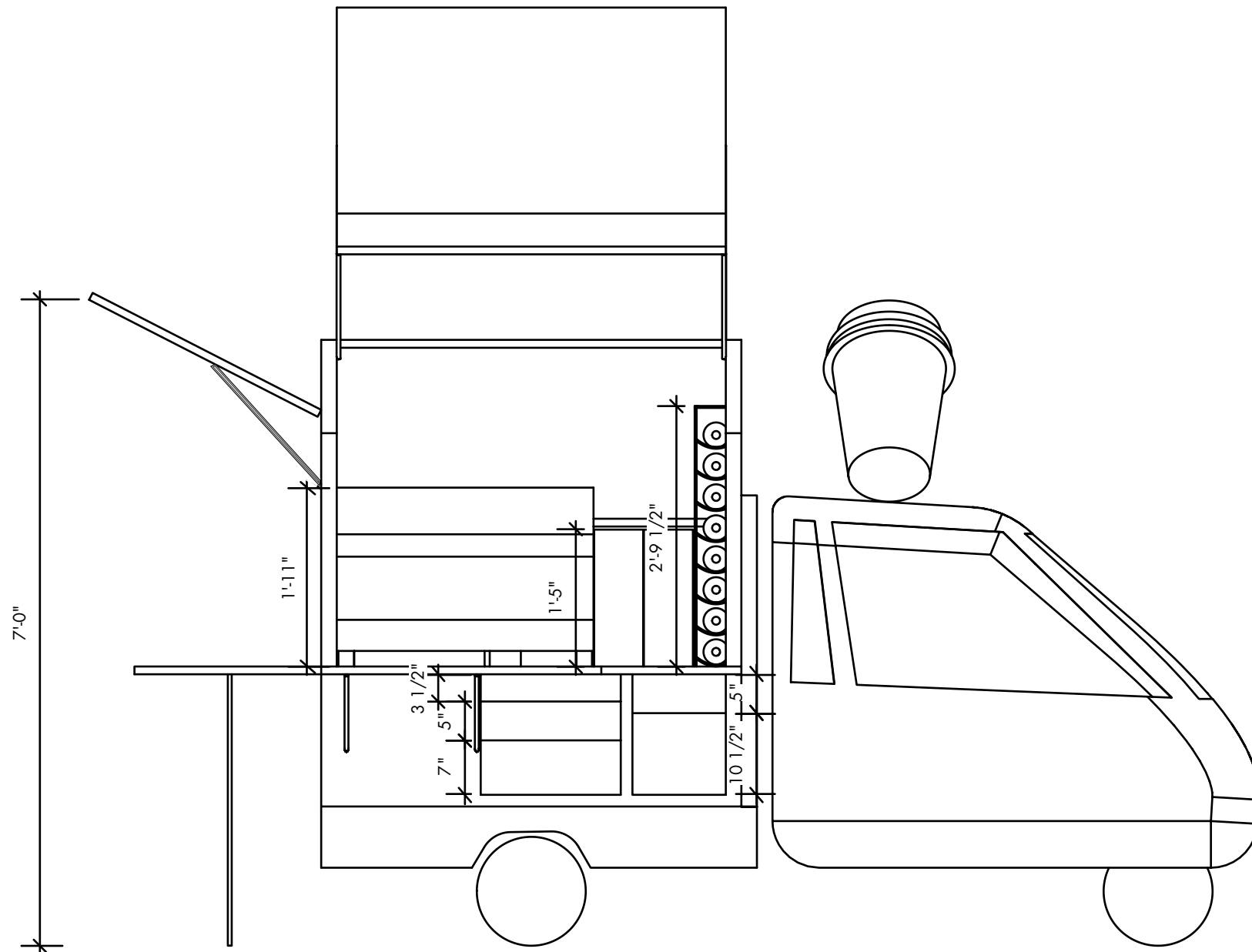


Cashier's Space

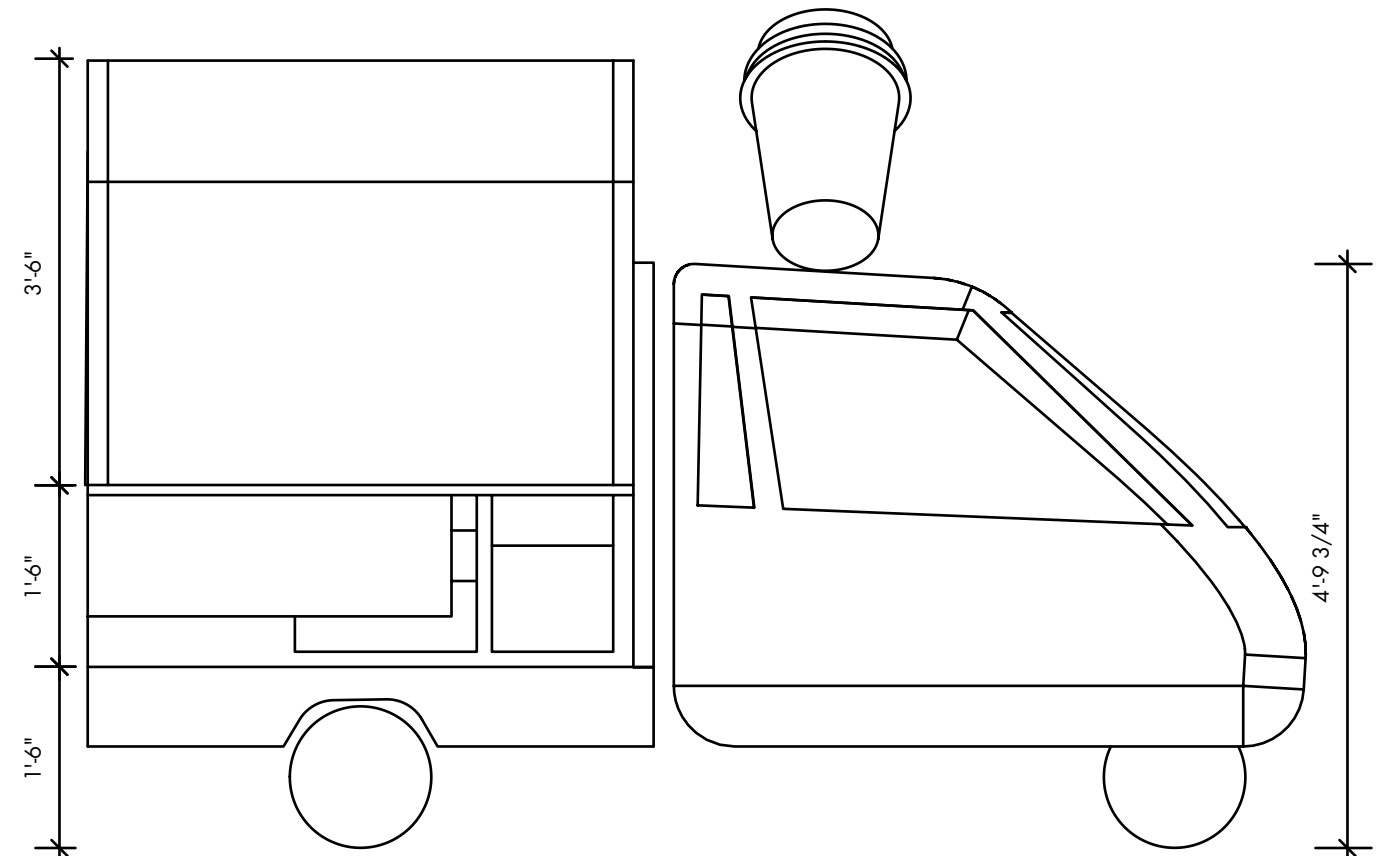


Dimensions: Elevations

Barista's Space



Cart Closed



Customer View

On the Grind connects with the Shrem with its stark, white exterior, and surprises customers with its vibrant interior that reflects Davis artists and culture.

When the cart is closed, the only hint to the interior excitement is the vibrant coffee cup sculpture above the cab, which pulls inspiration from Arneson's funky and vibrant work.

The cart is completely reconfigured as it opens, with counters popping up to reveal hidden color underneath, drawers opening in the most convenient places for employees, and the hand-drawn menu being revealed underneath one of the three doors.

While the vibrant interior greatly contrasts with the look of the museum, it represents the spirit of Davis arts and the work featured at the Shrem.



Customer Views



Barista and Cashier Views: Opening Sequence

Closed



Opening



Open



Drawers Open



Introduction

The furnishing design is the major aspects for the social experiences in the Shrem Museum. A good social experience should include a range of interpretive soft furnishings for lolling, lounging and working. The mission of our group is to design a series of furniture collection that appropriate for the Shrem Museum. There are three essential concepts of the furnishing: reconfigurability, creativity, and flexibility. Furthermore, the thinking of contrast between the furnitures and the Shrem Museum would include in this series of furniture collection. Soft furnishing seating and tabletops were designed for the interior and exterior spaces of the Shrem Museum of Fine Arts. The designs were inspired by both the architectural structure of the building, as well as the fine arts that the museum is displaying. The hard shapes of the building inspired the shapes of the seats while the geometric shapes of the surrounding structure contrast with the soft filling material. Along with inspiration from the architecture, we explored potential graphic patterns to wrap the furniture from the UC Davis funk artist legacy and formal art terminology. By studying artists' styles such as William T. Wiley, Robert Arneson, and Wayne Thiebaud, patterns of words, shapes and images were created to represent this museum. Maintaining a sustainable outlook for the materials being used was a large goal in the design of the furniture as well.



Furniture Inspiration

Inspiration

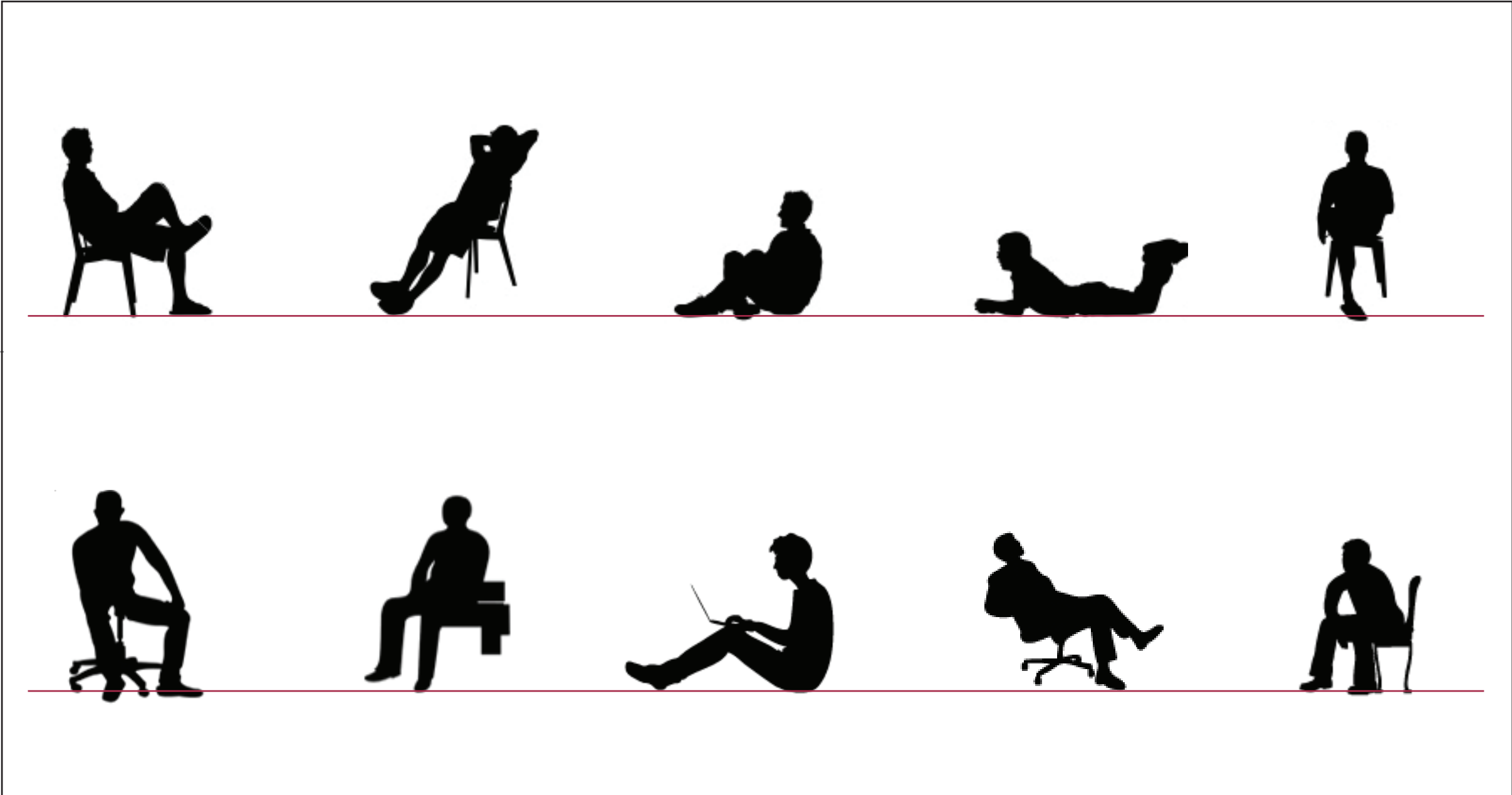
The furniture of Shrem Museum is inspired by geometry shape and tangram. It is easy to product and regroup. It also can combine into different shape and combination.



Human Sitting Exploration

Study of Human Sitting

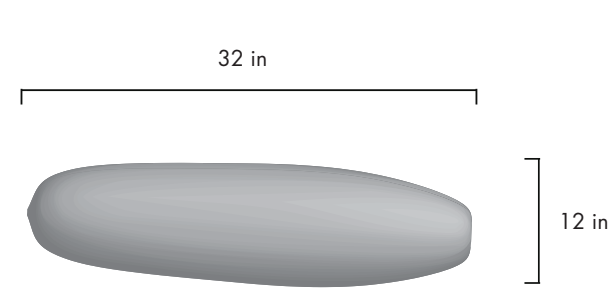
Studying human sitting is important for creating an ideal sitting platform. These vector drawings of human sitting postures help to show the mannerisms and comfortability levels of humans.



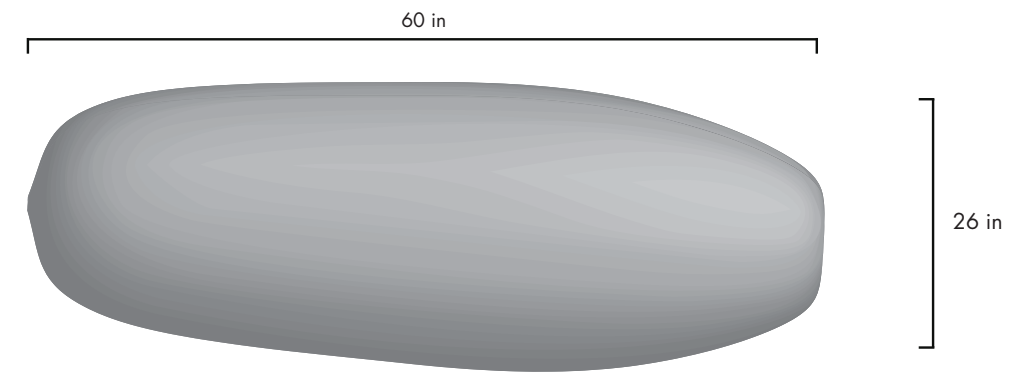
Furniture Scale

Description

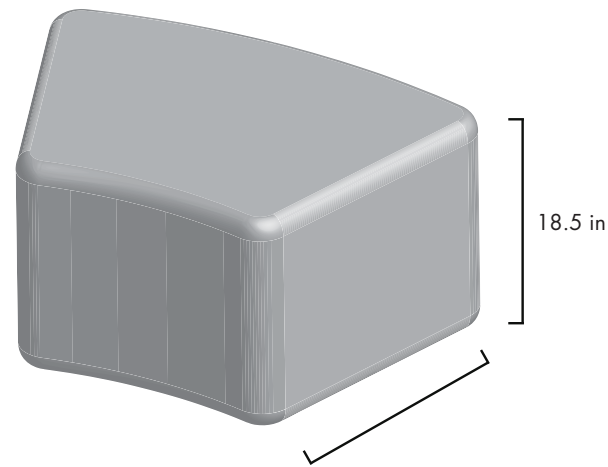
The shape of furniture are inspired by the roof of Shrem Museum. The shape of the furniture collection are divided into the Lobby Fan Shape and Roof Triangle Shapes. There are various sizes and functions for furniture based on these two shapes. The page of furniture scale provides the specific size for different furniture. The Lobby Fan Shape, Roof Triangle Shape #1, and bean bag are the size for seating; Roof Triangle Shape #2 is the size for table; and the Roof Triangle Shape #3 is the size for the backrest. Also, we create a bean bag pillow to support a foot or waist of a seating person, it can make a seating person feel more comfortable.



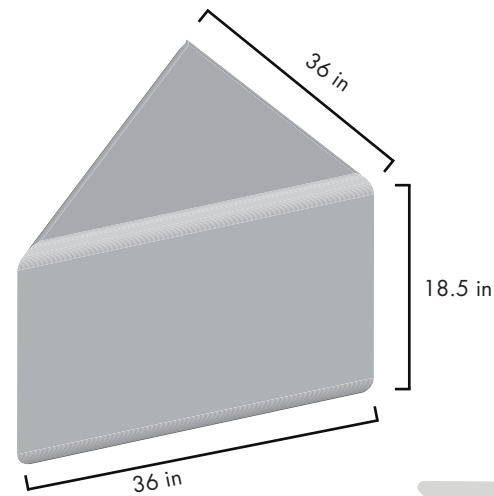
Bean Bag Pillow



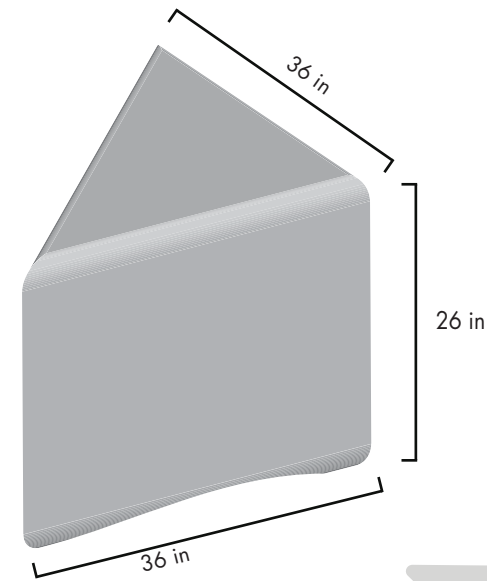
Bean Bag



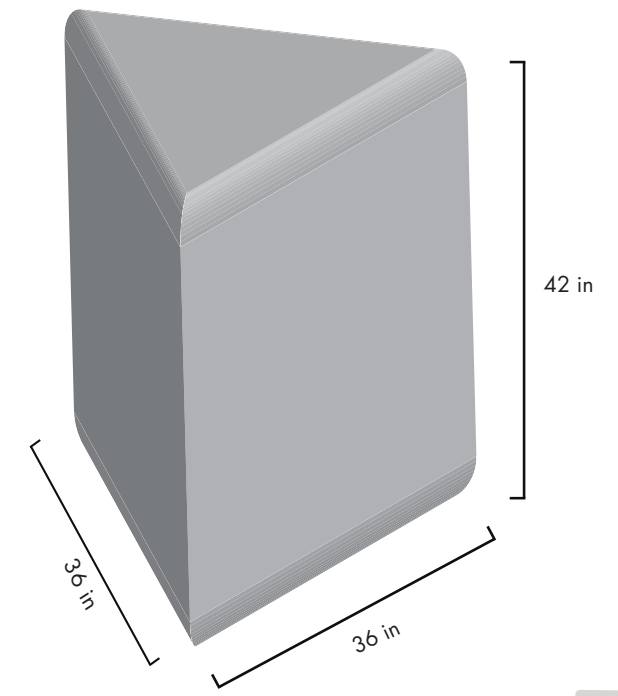
Lobby Fan Shape



Roof Triangle Shape # 1



Roof Triangle Shape # 2



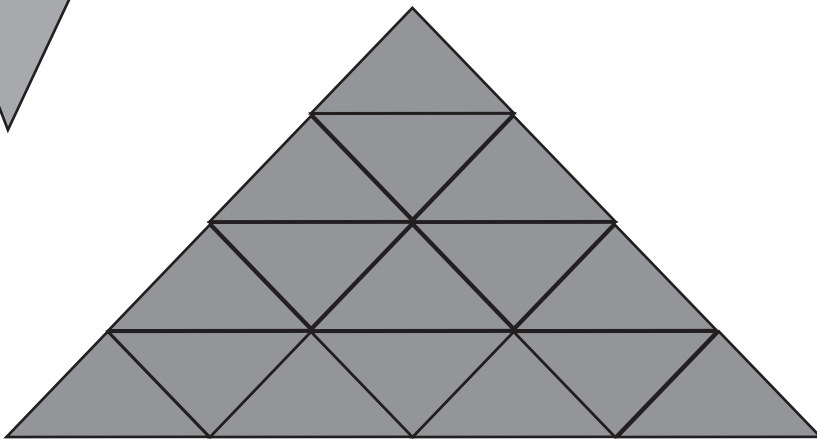
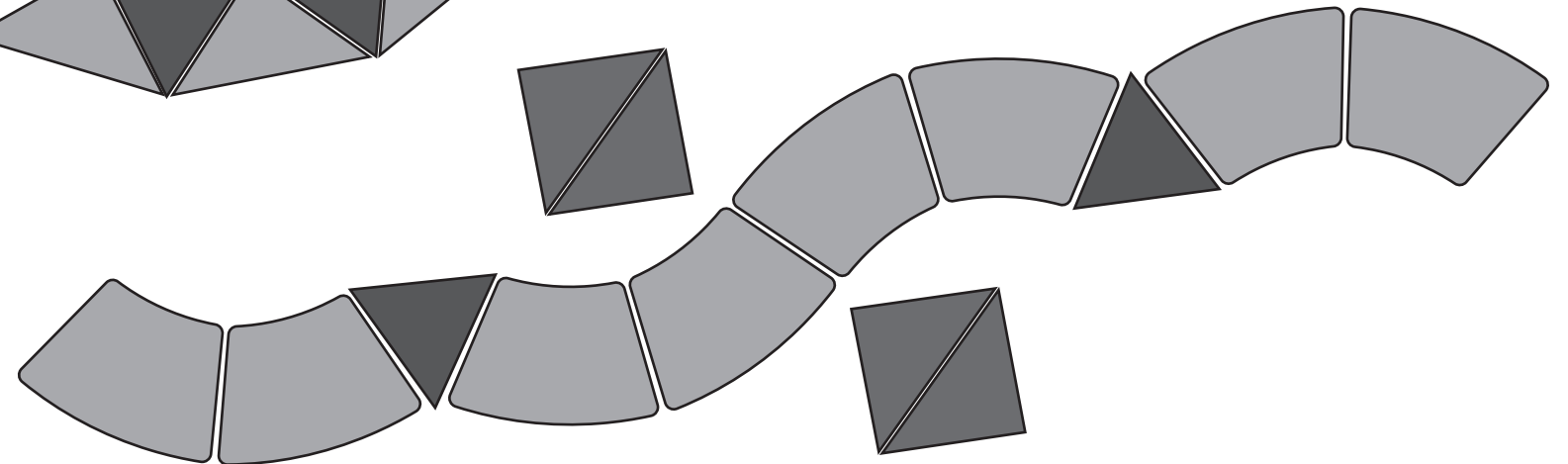
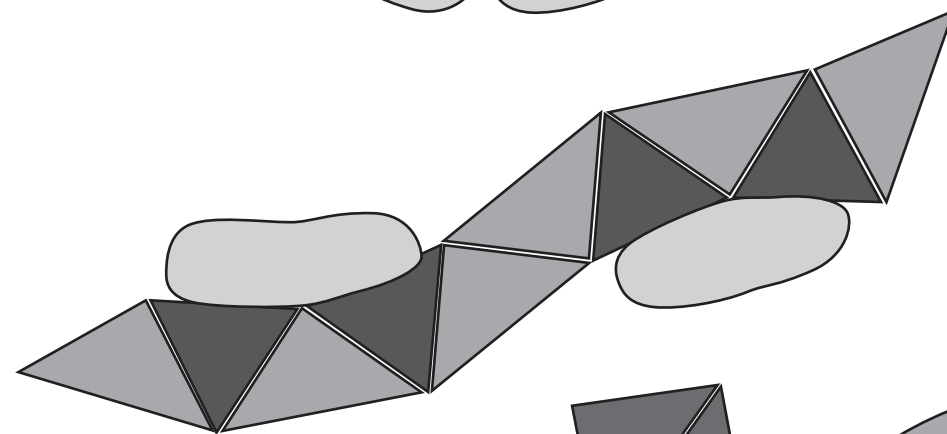
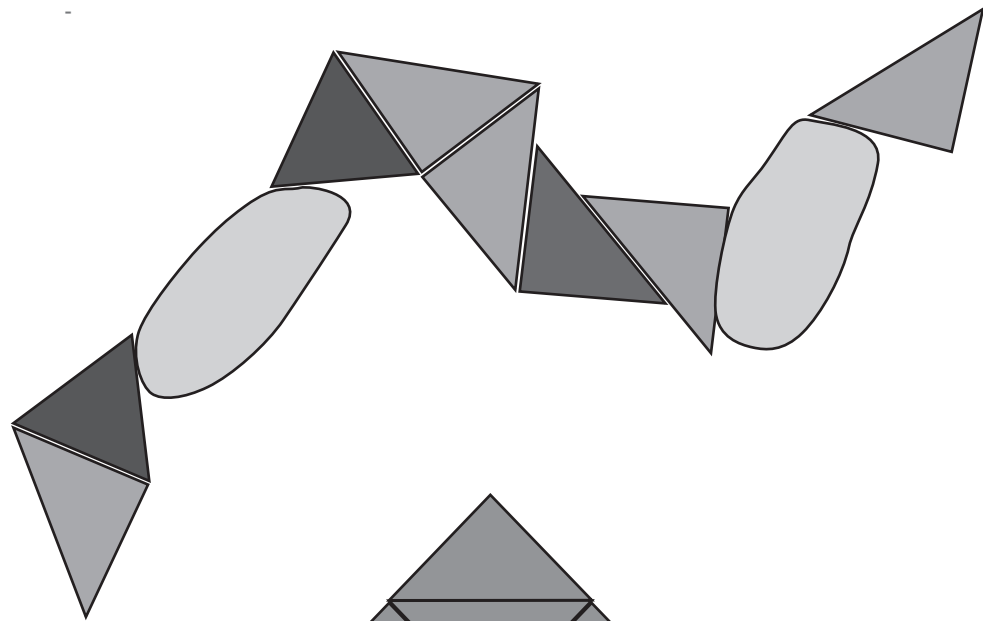
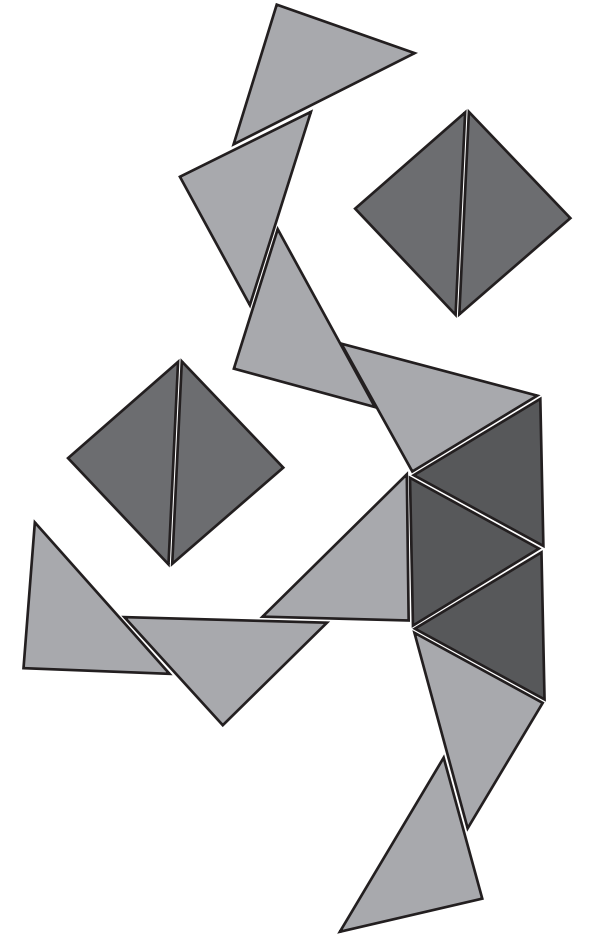
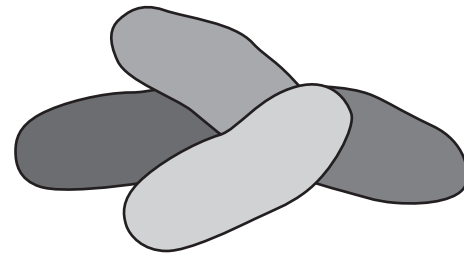
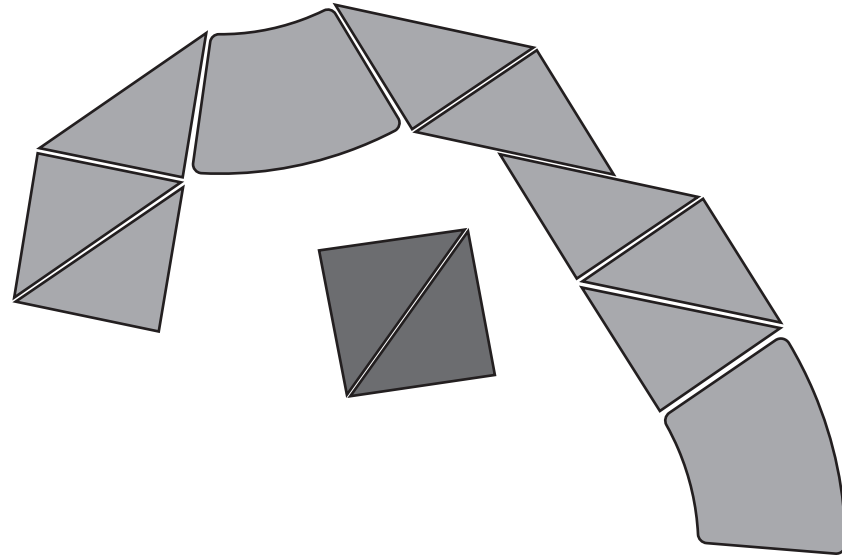
Roof Triangle Shape # 3

Planform

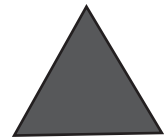
Description

With a few or more of these unique shape stools, you can get creative and combine the curved shapes together in a large circle, or snaking them through a large area like an office space or lobby.

Bean bag chair can be creative to different shapes and combine with solid furniture together. That beautifully supports you while sitting, lounging, or napping. Seats one or two people comfortably and still has room for a third.



Roof Triangle Shape table



Roof Triangle Shape Backrest



Roof Triangle Shape Seating



Bean Bag

Material

Materials Consideration

The main goal in deciding the materials used for the furniture was to make sure they were sustainable and environmentally friendly. Options for filling the bean bag included both synthetic and organic material choices. This page provides different materials options for the furniture, techniques of coating, and the replaced cover method for the furniture.

Change Cover

Bean bag cover can be change in order to coordinate with different art collections, the same method as the plasti dip.

Bean Bag

Fillers (options)

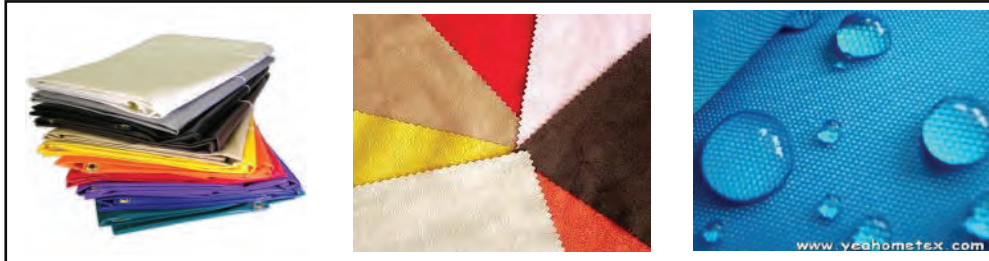


Recycle memory Foam

Buckwheat

Durafoam

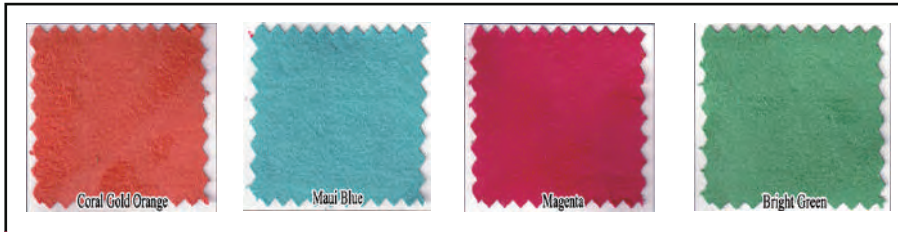
Fabrics (options)



Durable vinyl upholstery

Microsuede

100% Polyester Oxford Fabric



Faux Cotton Microfiber Suedette



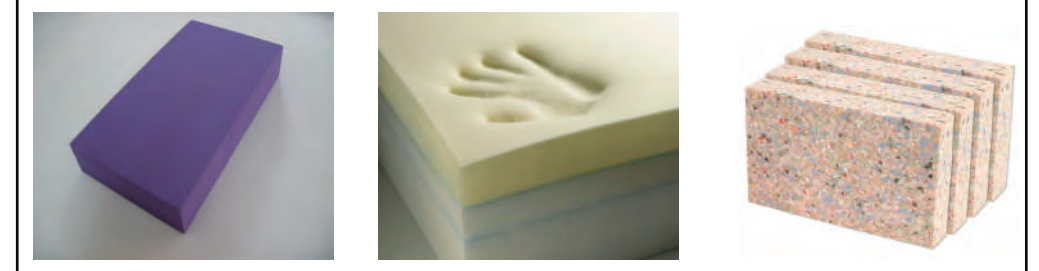
Various fabrics from Lovsac (with swatches samples)

Accessories (Use for connecting bean bags)



Solid furniture for indoor

Fillers (options)



YogaBlock Foam

foam top pad

Ridged foam block

Fabrics (options)

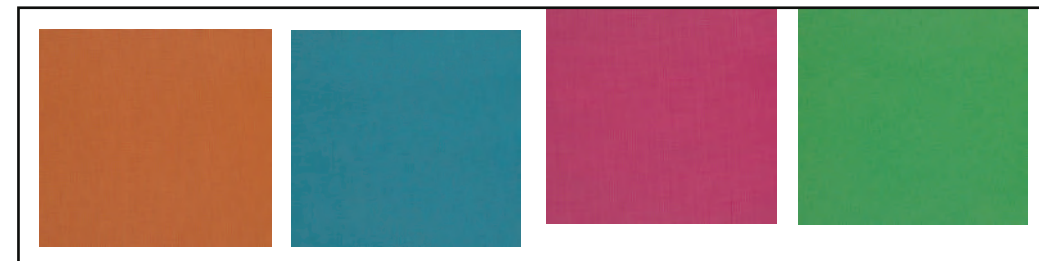


Daron Blend

Polyester Fabric

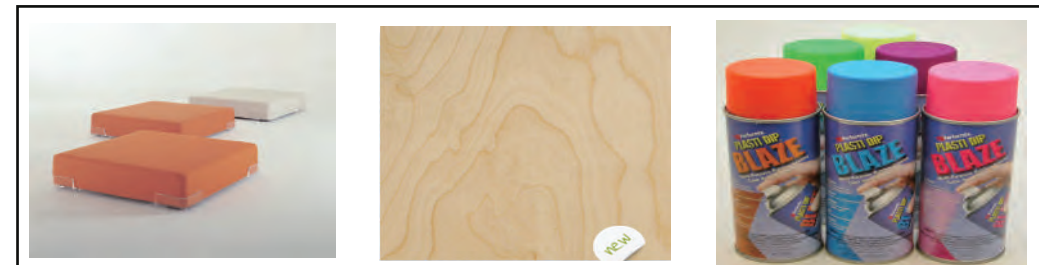
Cotton Blend

Fabrics (options)



PVC Solo Fabric

Material for outdoor



soft-touch rubberized plastic

Recycle wood

Plasti Dip coating (removable)

Color

Color Consideration

The permeable "Grand Canopy" of the Shrem Museum creating a sensory landscape of the outside space with its shadow. Moreover, the site forms under the Canopy is a continuous landscape with interwoven curved and straight sections seamlessly define inside and outside. Related to the Shrem Museum architectural character, the color consideration page provide three color groups options for the furnishing. Each option of colors including natural colors (like blue, green) and two accent colors (like orange, purple). The natural colors are used to build the connection from outside to inside space. The usage of accent colors can provide color contrast relate to the canopy and its shadow. Furthermore, the colors selection are inspired from the art collection of Nelson Gallery.

Color Inspiration



Roland Petersen



Ralph Johnson



Richard Peddicord

Group 1



C: 61
M: 0
Y: 37
K: 15



C: 72
M: 0
Y: 43
K: 25



C: 0
M: 67
Y: 87
K: 12



C: 12
M: 90
Y: 0
K: 43

Group 2



C: 67
M: 12
Y: 0
K: 8



C: 86
M: 45
Y: 0
K: 11



C: 13
M: 100
Y: 0
K: 34



C: 0
M: 90
Y: 53
K: 32

Group 3



C: 100
M: 52
Y: 0
K: 25



C: 72
M: 43
Y: 0
K: 25



C: 0
M: 44
Y: 88
K: 0



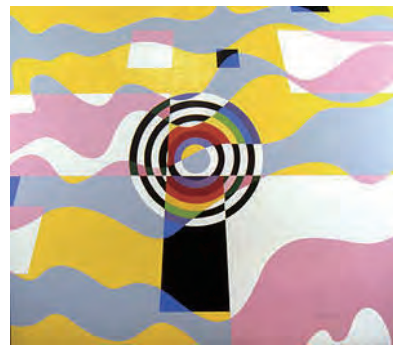
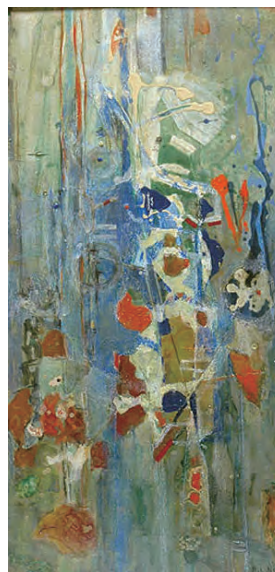
C: 0
M: 67
Y: 87
K: 12

Word Pattern Exploration

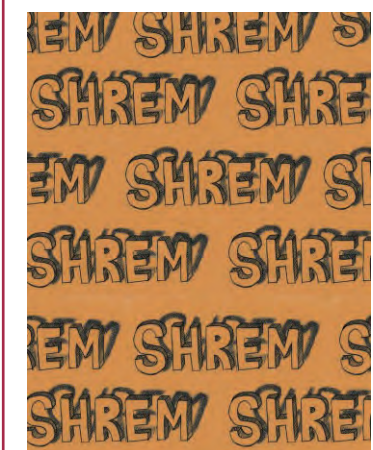
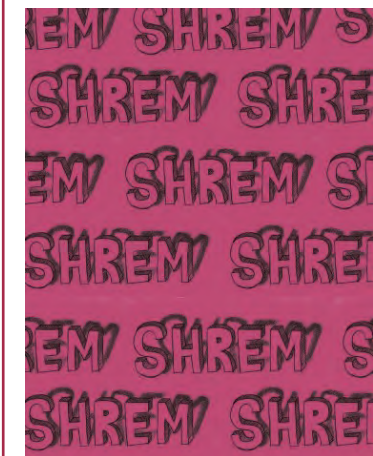
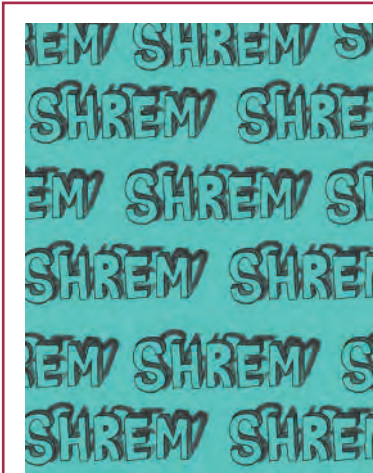
Combining Two Worlds

Textile patterns were created for the museum by using descriptive words that evoke the response to the architectural qualities of the Shrem Museum. Interesting textures were able to be created by studying the surrounding environment and the artists' styles featured in the museum. A connection between the modern structure of the building and the handmade quality of the art in the building with this incorporation of the style of funk artists and the characteristics of the building. Many more words can be extrapolated to create more patterns.

Inspiration



Shrem Pattern



Written Shrem pattern inspired by the work of Wayne Thiebaud.

Shadow Pattern



A study on the word shadow, a word representing the dramatic shadows created by the canopy, with casted shadows.

Transparent Pattern



With the large use of glass throughout the museum, the word transparent comes to mind when looking at the architecture. These patterns were created to represent the feeling of transparency.

Curve Pattern



Many of the shapes in the architecture of the museum, including the shape of the grass knolls and the courtyard, are curved. This is a playful display of the word curve in curves to represent this feature of the museum.

Artist Legacy Pattern Exploration

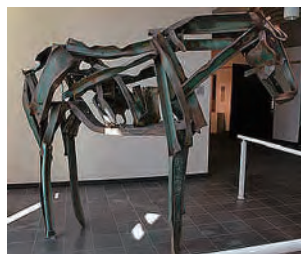
Artist Legacy Importance

Many UC Davis artists have made a big impact on the funk art movement that is special to UC Davis. Artwork from these artists will be featured in the museum as a permanent collection. Tribute can be paid towards these artists and their works by creating fabric patterns with their artworks as inspiration.

Inspiration



Robert Arneson



Deborah Butterfield



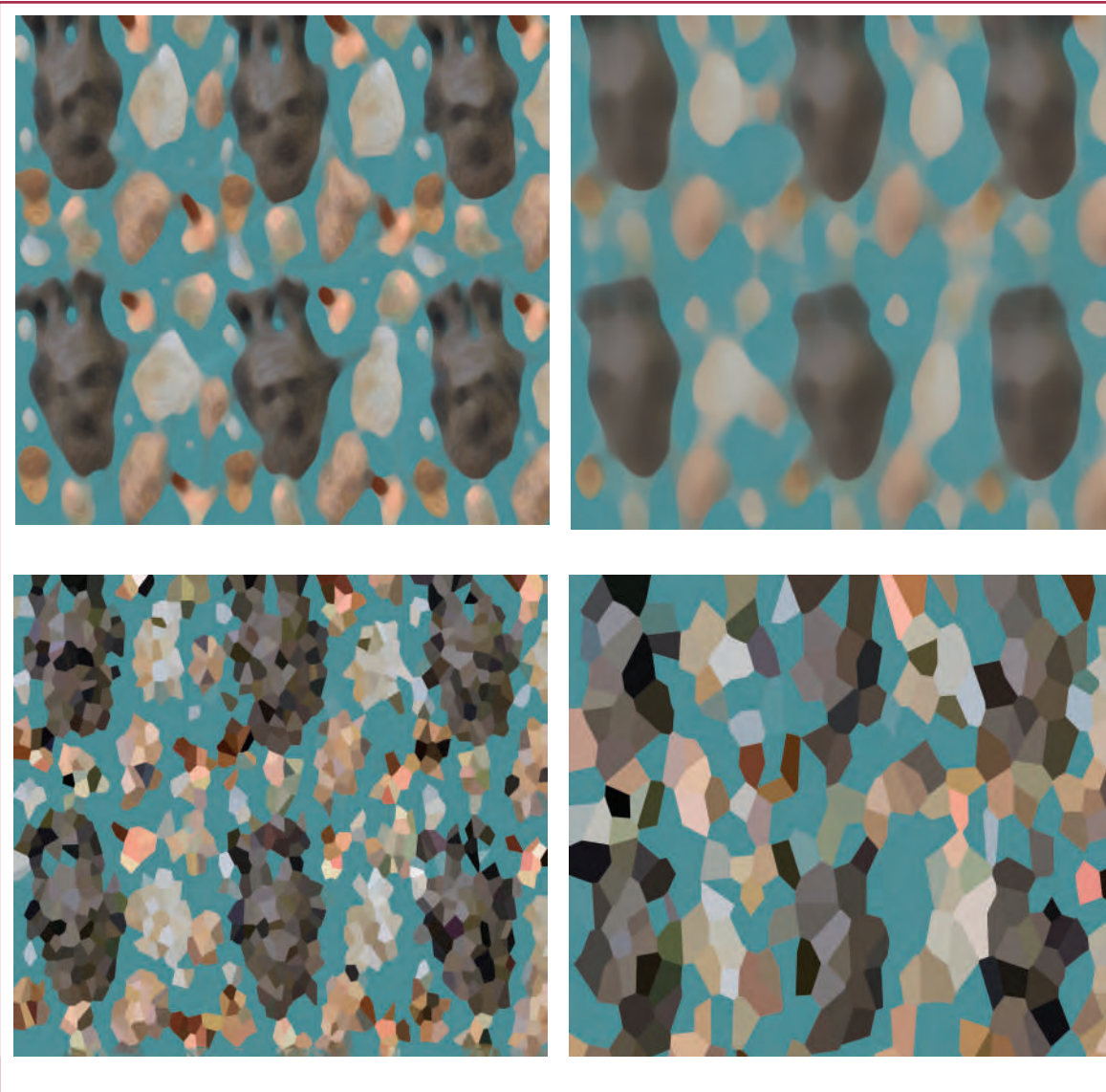
William T Wiley



Roland Peterson



Franz Kline

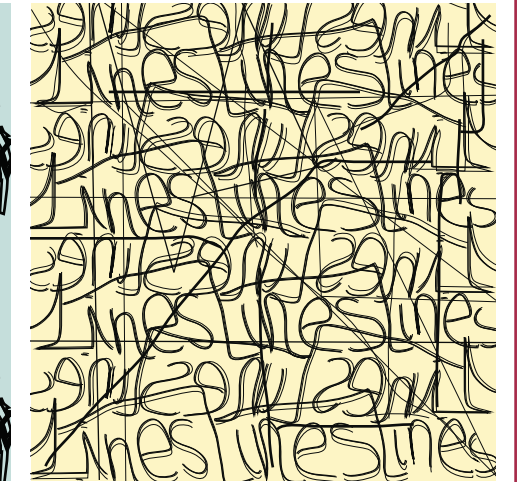


Inspiration for this pattern is taken from the environment. The Shrem museum is located in an environmentally rich setting as the arboretum is near by. The translucent leaves pattern whimsically lay on top of the background. This mimics the transparent nature of the glass walls, giving layers and dimensions. Also, to contrast the stark interior, bringing a little bit of nature inside is a pleasant juxtaposition.

Deborah Butterfield



William T Wiley



Roland Peterson



Franz Kline



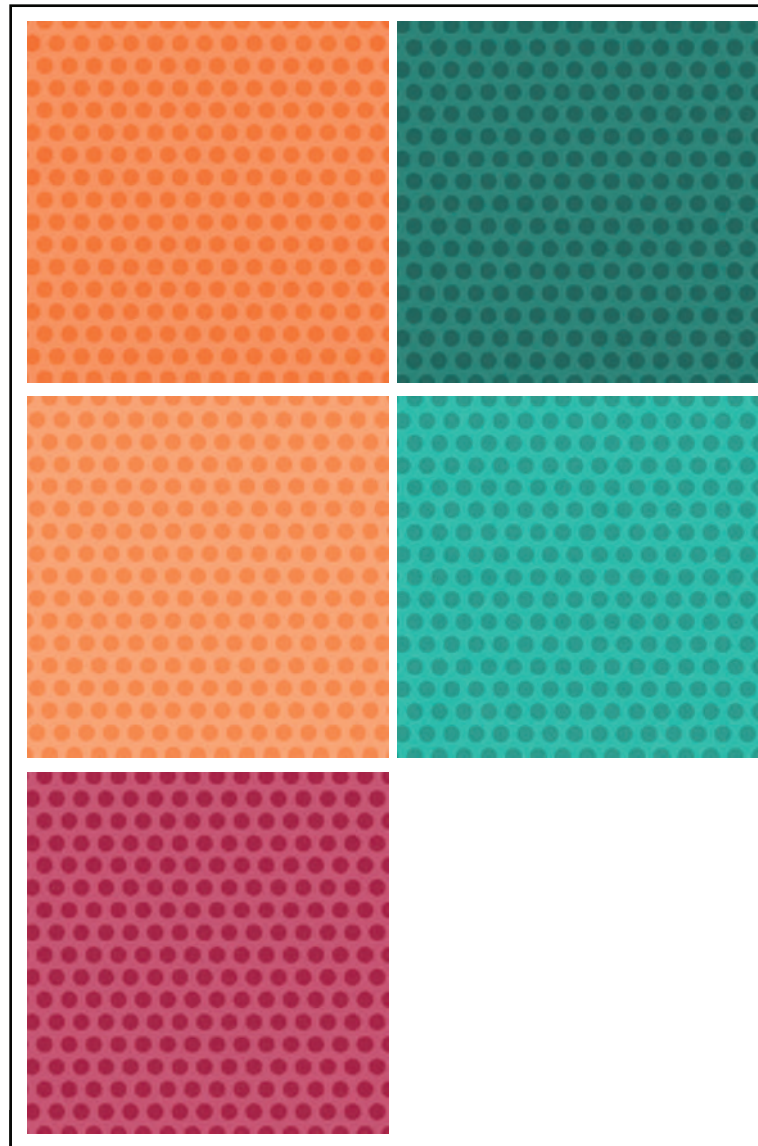
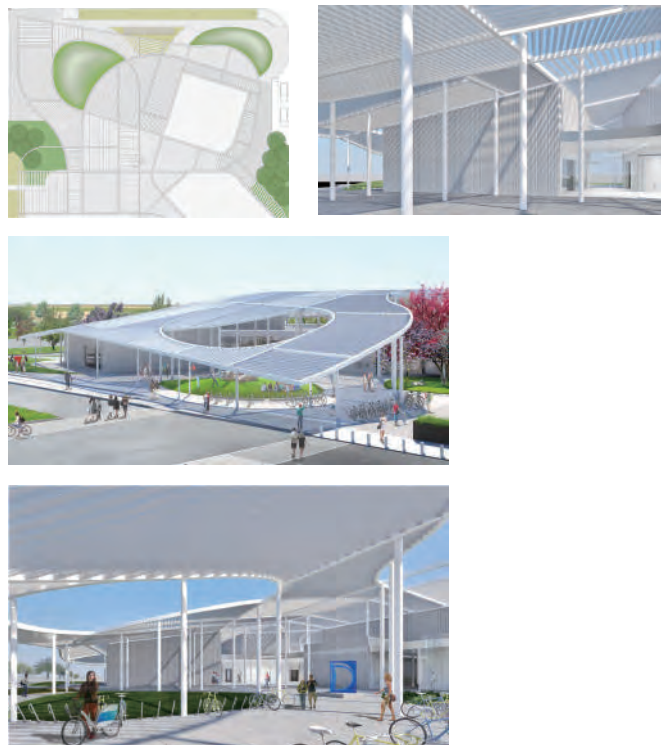
These are other examples of patterns that are derived from other UC Davis artist legacy. Some are interpretations of the artists' works while the others explore the play of words.

Fabric Pattern Exploration

Fabric Patterns

It is important for the fabric of the Shrem museum furniture to reflect or represent concepts and the essence of the Shrem museum. Inspiration is drawn from the funk art movement that is special to UC Davis during the 70's, formal artist vocabulary, and the architecture of of the museum itself. Also, it is important for the fabric to create contrast to the stark and neutral pallette of the architecture. This allows for the pattern to be playful and add to the livliness of the interior lobby and the courtyard.

Inspiration



Inspiration for this pattern is taken from the perforations in the grand canopy. The canopy is the lighter areas and the darker circles represents the shadows that are created.



Inspiration for this pattern is taken from the architecture of the building. Smooth curves and waves can be found on the grand canopy and the glass body of the building. In the pattern, there is a gradient to show depth and perspective.

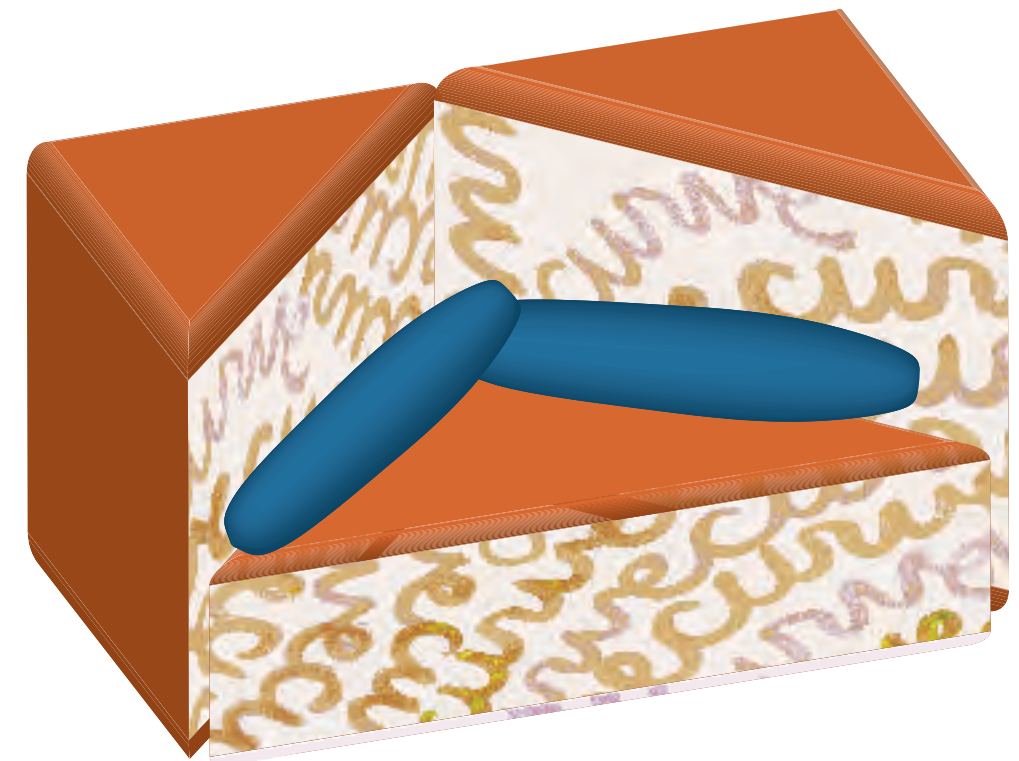


Inspiration for this pattern is taken from the environment. The Shrem museum is located in an environmentally rich setting as the arboretum is near by. The translucent leaves pattern whimsically lay on top of the background. This mimics the transparent nature of the glass walls, giving layers and dimensions. Also, to contrast the stark interior, bringing a little bit of nature inside is a pleasant juxtaposition.

Variation of Pattern on furniture

Description

The pattern on furniture is variation. We have word pattern and fabric pattern can place on surface of furniture. Also we do not want to place pattern on all side, we just decorative a few side of furniture. We encourage people to walking around the room and find out sample collection and combine each other.



Lobby Perspective



Courtyard Perspective



plaza Perspective

