

RISE OF THE SEARCH ENGINE



manetti shrem
museum

Contents

- 3 Phase 1: Exhibition Content and Development
 - Exhibition brief
 - Object list
 - Design concepts
- 11 Phase 2: Spatial Planning and Object Placement
 - Scale model ideation
 - Floor plan
- 14 Phase 3: Staging, Atmosphere and Interpretation
 - Exhibition palette and lighting
 - Furniture typology
 - Visuals and renderings
- 21 Phase 4: Visual Language and Graphic Identity
 - Graphic palette
 - Graphic identity - promotional
 - Graphic identity - exhibition
- 26 Appendix
 - Best Precedence Inspiration
 - About the Designers
 - Peer/Group review summary

Big Idea

The search engine has come to play many roles in our lives: a servant, a surveillor, and an entity of its own that both reflects and exists beyond its users.

Phase 1
Exhibition Content and Development

Exhibition Overview

Search engines have fundamentally changed the way humans hunt for and acquire knowledge. With ever changing pools of information that influence and are influenced by peoples use, search engines have become somewhat of a living entity themselves. As such, they can be personified, and in doing so can be identified using three main archetypes: the servant, the overseer, and you, the user.

VENUE: Jan Shrem and Maria Manetti Shrem Museum of Art, Davis, CA

DATE: March 22 - September 11, 2022

AUDIENCE: 18+ (Due to graphic/explicit content)

LOCATION: Temporary exhibition spaces

SIZE OF SPACE: 5,360 sq. ft./500 sq. meters

NUMBER OF OBJECTS: select 100 from on-line sources

RETAIL AREA: Small area in lobby space

INTERPRETIVE ELEMENTS:

- Theme labels
- Digital/physical object labels
- Thematic graphics

PROMOTION:

- Flyers/banners (physical and digital)
- Social media marketing
- Post on event websites
- Targeted ads
- Search engine optimized results

SECURITY: Museum security staff in each room

Exhibition Themes / Sections

The Search Engine as a Servant

In theory, the search engine is a servant. It takes requests and fulfills those requests as a service. This characterization of the search engine is simple as it assumes the users complete control over the search engine and simplifies the relationship between the two as a simple cause and effect that goes from search query to search result

The Search Engine as an Overseer

In reality, search engines are not their own entity and are developed and maintained by groups of people, all with different ideologies, values, and agendas. Since they are not always visible to the user, the promotion or redaction of information gets pinned to the personification of the search engine, thus forming the characterization of the search engine as an overseer.

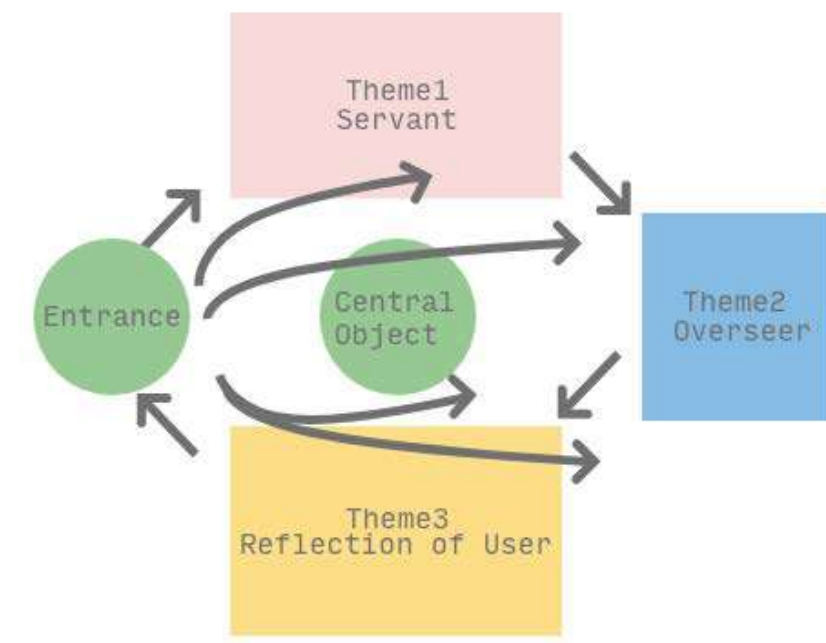
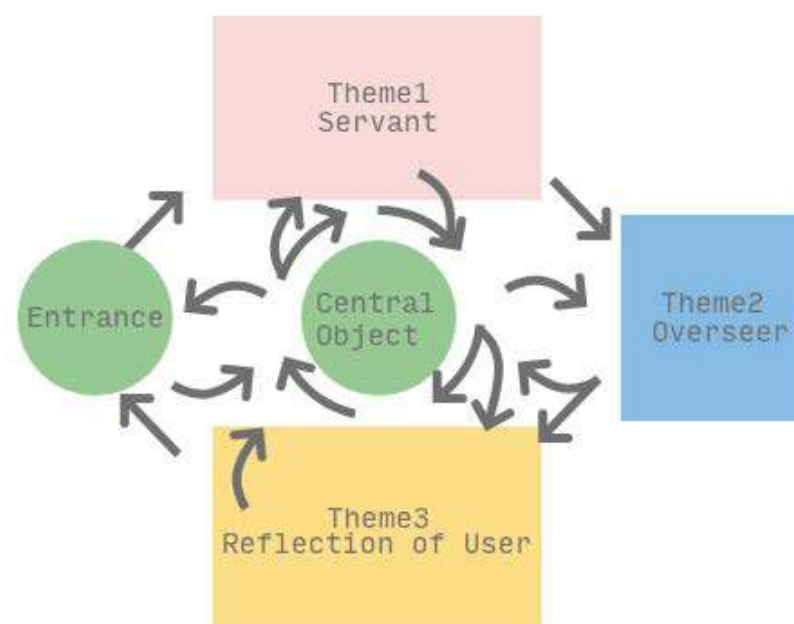
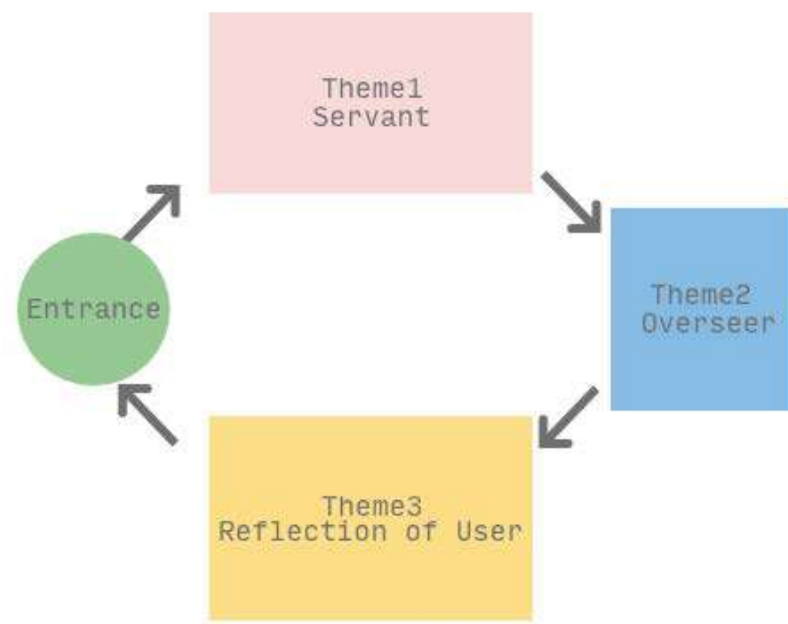
The Search Engine as a Reflection of the User

As it turns out, search engines do a lot more than offer results based on the user's query. Developers have engineered complex algorithms that log who, what, when, where, and why people are searching what they are searching. This information is highly valuable and can be used for many different purposes and is ultimately a reflection of users on an individual and global scale.

Exhibition concepts / narratives

MASSING STUDIES:

The exhibition's initial concept is focused on exploring the search engine as a personified being. Different massing studies allow the exhibition to present its three thematic categories of the search engine as a servant, overseer, and reflection of the user with different levels of scale and focus.



MASSING PLAN 1:

This study segments out the exhibition's three themes by giving each of them their own gallery. Through this grouping, the exhibition is able to have create distinct areas that explore a variety of content under one singular topic.

MASSING STUDY 2:

This study places adds once central physical object that physically and thematically unifies the three areas. With all other objects being images and projections, the exhibition are able to capture the search engine's ephemeral nature while keeping the exhibition grounded and focused.

MASSING STUDY 3:

This study does the opposite of the second study in that it breaks the exhibition down into further pieces in order to cover as many topics as possible. While it may be less unified, this study allows for a more varied exhibition that may lend itself more to a wider range of visitors.

Exhibition object list

Objects are sourced from museums, artists and their representatives, and auction sites.



001
IBM, PS/2 Model 30-286, circa 1990
IBM, Polycarbonate and other materials, 314 mm (Width), 360 mm (Depth), 320 mm (Height)



002
HP pavilion 5030, 1995
HP, Polycarbonate and other materials, 15" x 15 x 17"



003
I Mac desktop computer, 1998
Apple, Polycarbonate and other materials, 15" x 15 x 17"



004
Vaio PCV-90, 1996
Sony, Polycarbonate and other materials, 15" x 15 x 15"



005
All Watched Over by Machines...., 1967
Richard Brautigan, paper and binding, 8" x 11" x 1"



006
Firewall Cafe, 2016
Joyce Yu-Jean Lee, Laptops, firewall, 60"x36" x 36"



007
Heather Dewey-Hagborg, Software, Dimensions variable



008
Data center rack and nodes, circa 2022
Schneider Electric, Polycarbonate and other materials, 6' x 2' x 15'



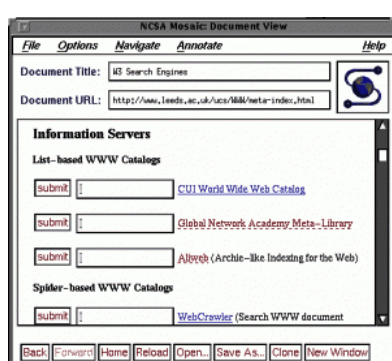
009
Archie, 1990
Alan Emtage, Software, Dimensions Variable



010
Ask Jeeves, 1996
Gary Chevsky, Software, Dimensions Variable



011
Google Search Engine, 1997
Google, Software, Dimensions Variable



012
W3Catalog, 1993
Oscar Nierstrasz, Software, Dimensions Variable



013
SeekFind, 2005
Got Questions Ministries, Software, Dimensions Variable



014
Defense 1, 2008
johannes p osterhoff, Metal, mixed media, 36" x 24" x 9"



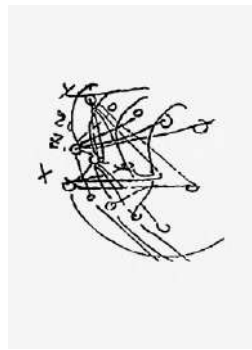
015
Defense 2, 2008
johannes p osterhoff, Metal, mixed media, 36" x 24" x 9"



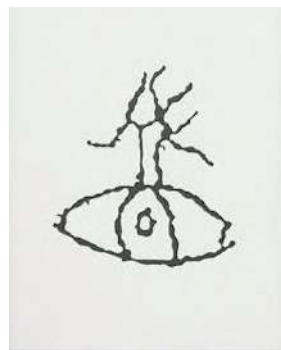
016
Today is Great 1, 2014
Julien Prévieux, India ink on paper, 22 3/5 x 16 3/10 in



017
Today is Great 2, 2014
Julien Prévieux, India ink on paper, 22 3/5 x 16 3/10 in



018
Today is Great 3, 2014
Julien Prévieux, India ink on paper, 22 3/5 x 16 3/10 in



019
Today is Great 4, 2014
Julien Prévieux, India ink on paper, 22 3/5 x 16 3/10 in



020
Blind Spot, 2007
Miao Ying, Dictionary, white-out, 10" x 9" x 4"



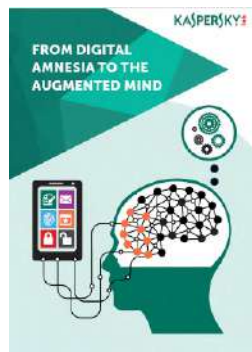
021
DATA CENTERS ON FIRE/Amazon Data Center on Fire_01, 2011
Suzanne Treister, 2011, Digital Print, Dimensions Variable



022
DATA CENTERS ON FIRE/Google Data Center on Fire_01, 2011
Suzanne Treister, 2011, Digital Print, Dimensions Variable



023
Indirect Flights, 2005
Joe Hamilton, Website, Dimensions Variable



024
From Digital Amnesia..., 2015
Kaspersky Lab, Study, Dimensions Variable



025
Agent Ruby, 2002
Lynn Hershman Leeson, Software, Dimensions Variable



026
VVEBCAM, 2007
Petra Cortright, Youtube Video, Dimensions Variable



027
Neural Mirror, 2019
Ultravioletto, Polycarbonate and other materials, 60" x 48" x 12"



028
Narciss, 2019
Polycarbonate and other materials, Christian Mio Loclair, 56" x 36" x 60"



029
Trust Boundary, 2021
Gretchen Andrew, Multimedia, Dimensions Variable



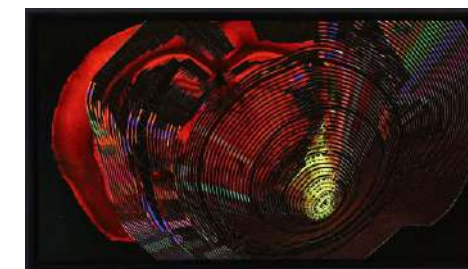
030
9 Eyes of Google Street View, 2008,
Jon Rafman
Digital Archive, Dimensions Variable



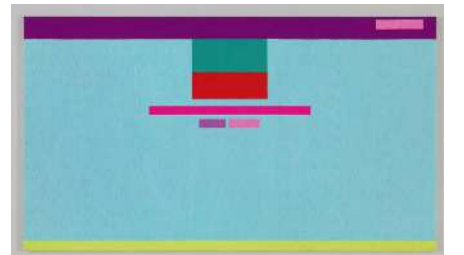
031
FindSounds, Date
Unknown FindSounds, Search Engine/Website, Dimensions Variable



032
Deletion Process, 2020,
Polycarbonate, Receipt paper, and other materials, 56" x 36" x 82"



033
Psychepit #11 (Amygdala), 2015
The Zairja Collective, Collage of wire-frame design for the geo-modeling of existing mining open pits and slice of mice brain with highlighted outreach of amygdala, 59 x 108 in.



034
Abstract Browsing 17 03 05 (Google) 2017
Rafaël Rozendaal, Weaving, output from rapier machine, 56 15/16 x 100 1/4 in.



035
Hotbot, 1997
Harshpreet Singh Bhasin,
Website, 2.3x1.7 (17 x 23 x
5 using cm)



036
Hotbot, 1999
Harshpreet Singh Bhasin,
Website, 1.4x1.8 (18 x 14 x
5 using inches)



037
Hotbot, 2009
Harshpreet Singh Bhasin,
Website, 2.32x1.75 (17 x 23
x 5 using cm)



038
Excite, 1996 Joe Kraus,
Website, 2.3x1.7
(17x23 x 5 using inches)



039
Excite, 1998
Joe Kraus, Website, 2.3x1.8 (18 x
23 x 5 using inches)



040
Excite, 2009
Joe Kraus, Media, 2.3x1.8 (18 x 23
x 5 using inches)



041
Web Crawler, 2009
Brian Pinkerton, Searching
Engine, 2.3x1.8
(18 x 23 x 5 using inches)



042
Web Crawler, 1998
Brian Pinkerton, Searching
Engine, 2.3x1.8 (18 x 23 x
5 using inches)



043
WebCrawler, 2009
Brian Pinkerton, Searching
Engine, 2.3x1.8 (23 x 18 x
5 using inches)



044
The Relaxing Sound of
Server Room, 2018 Katie
Bond, Audio File, 20 min
00 sec



045
Ask Jeeves, 2009
Garrett Gruener and David Warthen,
Searching Engine, 2.3x1.8 (18 x 23 x
5 using inches)



046
Yahoo, 1996
Jerry Yang and David Filo ,
Searching Engine, 2.3x1.8 (18 x 23
x 5 using inches)



047
Yahoo, 2009
Jerry Yang and David Filo ,
Searching Engine, 2.3x1.8 (18 x 23
x 5 using inches)



048
Yahoo, 2011
Jerry Yang and David Filo ,
Searching Engine, 2.3x1.8 (18 x 23
x 5 using inches)



049
Google, 1998
Larry Page and Sergey Grin,
Searching Engine, 2.3x1.8 (18 x 23
x 5 using inches)



050
Google, 2009
Larry Page and Sergey Grin,
Searching Engine, 2.3x1.8 (18 x 23
x 5 using inches)



051
Dogpile, 1998
Aaron Flin, Searching
Engine, 2.3x1.8 (18 x 23
x 5 using inches)



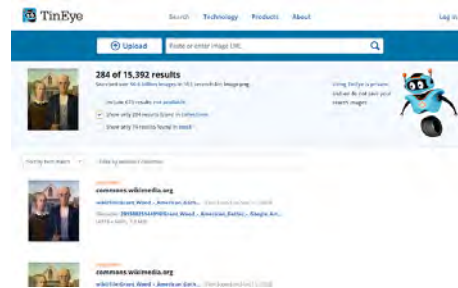
052
Dogpile, 2009
Aaron Flin, Searching
Engine, 2.3x1.8 (18 x 23
x 5 using inches)



053
Million Short(Search Blocking Search Engine), 2021 Exponential Labs., Search Engine, 23x6 (6 x 23 x 5 using cm)



054
Rocky and Bulwinkle Cartoon "Wayback Machine", 1960s Internet Archive, Digital Archive, 2.4x1.7 (17 x 24 x 5 using cmv)



055
TinEye, 2008
Idée, Image search engine, 2.4x1.4 (14 x 24 x 5 using cm)



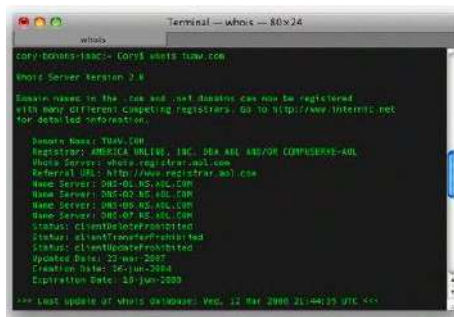
056
Ecosia, 2009
Ecosia, Eco friendly search engine, 2.3x1.3 (13 x 23 x 5 using cm)



057
Google Alert,
2003 Google, Notification, 1x1 (17 x 17 x 5 using inches)



058
Catholic Turing Test, 1993
Interactive Installation, 2.3x1.3 4' x 6' x 4'



059
Whois, 1970
Elizabeth Feinler, Query and response protocol, 325x291 (15 x 17.5 x 5 using inches)



060
Seznam, 1996
Ivo Lukačovič, Searching Engine, 750x436 (22 x 37 x D using inches)



061
Qwant, 2013
Jean-Manuel Rozan, 1000x536 (26 x 51 x D using inches)



062
Baidu, 2000
Robin Li, Searching engine, 1200x800 (30 x 20 x 5 using inches)



063
Imhalal, 2009
imhalal, Searching Engine, 1800x1445 (35 x 45 x 55 using inches)



064
Naral, 1969
Lawrence Lader, Non-profit organization, 1024x512 (13x 25 x 5 using inches)



065
Therevolvinginternet, 2010 Constant Dullaart, Webart, 1920x1080 (27x 48 x 5 using inches)



066
Year in Search, 2011 Google, Website, 1196x628 (16 x 30 x 5 using inches)



067
The Atlantic, 2021 Adam Maida, Collage, 1600x900 9 x 16 x 5 using inches)



068
searching for "three white teenagers", 2018v Kabir Ali', Tweet, 236x133 (13 x 23 x 5 using inches)



069
Quote from Seth Stephens-Davidowitz, 2017 Seth Stephens-Davidowitz, Quote, 23x11 (11 x 23 x 5 using inches)



070
Big Data, 2005
Roger Mougalas, Concept, 2.5x1.4 (14 x 25 x 5 using inches)



071
Radical Love, 2015
Heather Dewey-Hagborg, Chelsea
Manning's DNA and 3D Printed
extrusion, 36" x 12" x 9"



072
These Networks In Our Skin, 2021
Mimi Onuoha, Moving Image (looped)
Duration: 5:48:00



073
Dark Content, 2015
Evo and Franco Mattes, Video,
Screens, Tables, Dimensions Variable



074
The Search Drive, 2015
Ashiq Khondker, Video,
Dimensions Variable



075
Search by Image - Books and
Blankets 1, 2013
Sebastian Schmieg, Textiles,
48" x 36"



076
Search by Image - Books and
Blankets 2 2013
Sebastian Schmieg, Textiles, 48" x
36"



077
Search by Image - Books and
Blankets 3 2013
Sebastian Schmieg, Textiles, 48" x
36"



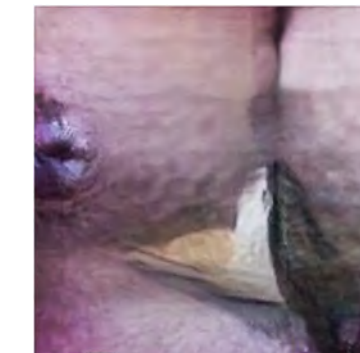
078
Man From Contact Sheet 2 (Darkroom
Manuals) 2018 Sara Cwynar,
Chromogenic print
30 x 24 in. (76.2 x 60.96 cm)



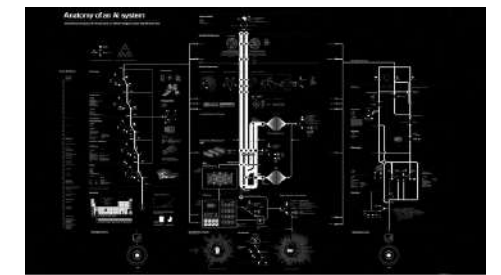
079
Walls of Fading Memory, 2012
Anouk Kruithof, Photographs, 120"
x 300" x 5"



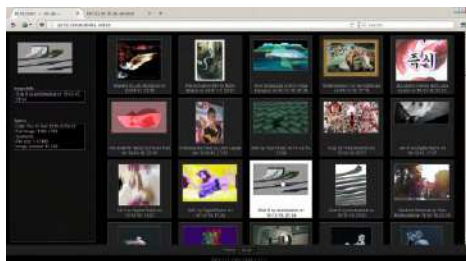
080
Google, 2012
Felix Heyes and Ben West,
Printed Book, 1200 pages



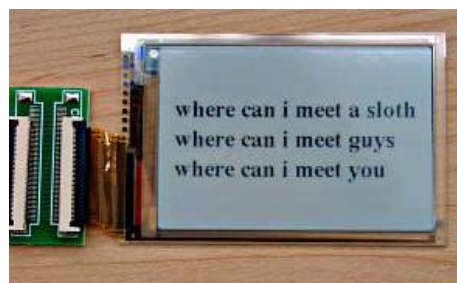
081
Machine Learning Porn, 2016, Jake
Elwes, digital video with audio, 5
minutes 23 seconds



082
Anatomy of an AI System
Map, 2018 Kate Crawford
and Vladan Joler, Digital
Print, Dimensions
Variable



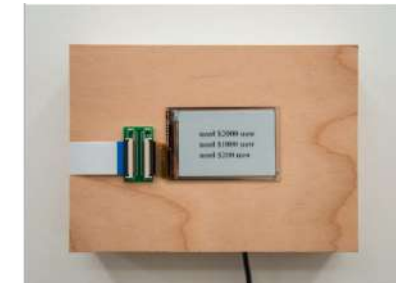
083
Pivilion, 2016
Dina Karadžić and Vedran Gligo,
Dark Web Gallery Site, Dimensions
Variable



084
"where can i meet..." (2015-16),
Zach Gage, custom wood enclosure,
raspberry pi, adafruit pervasive
visions 2.7" display kit, ribbon
cable extender, edimax



085
how to..., 2015/2016
Zach Gage, Custom wood enclosure,
raspberry pi, adafruit pervasive
visions 2.7" display kit, ribbon
cable extender, 5 x 7 x 2 in



086
need \$..., 2015/2016
Zach Gage, Custom wood enclosure,
raspberry pi, adafruit pervasive
visions 2.7" display kit, ribbon
cable extender, 5 x 7 x 2 in



087
A Room of One's Own, 1993
Lynn Hershman Leeson, moveable
periscopic viewer, mixed media, 24" x
24" x 24"



088
Random Darknet Shopper, 2014-16
Mediengruppe Bitnik, Automated
online shopping bot, dimensions
variable



088
Google Search Result Showing a deceptive abortion ad, Author Unknown, webpage, Dimensions Variable



089
Google Search Result Showing a deceptive abortion ad, 2014, NARAL, webpage, Dimensions Variable



091
Google Search Result Showing a deceptive abortion ad, 2014, NARAL, webpage, Dimensions Variable



092
IPortrait of Dorian Grey, 1943 Ivan Albright, Oil on canvas, (85 x 42 in.)



093
It Began as a Military Experiment, 2017 Trevor Paglen, inkjet print, 13 7/16 x 10 1/4"



094
It Began as a Military Experiment, 2017 Trevor Paglen, inkjet print, 13 7/16 x 10 1/4"



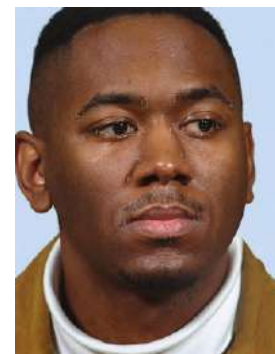
095
It Began as a Military Experiment, 2017 Trevor Paglen, inkjet print, 13 7/16 x 10 1/4"



096
It Began as a Military Experiment, 2017 Trevor Paglen, inkjet print, 13 7/16 x 10 1/4"



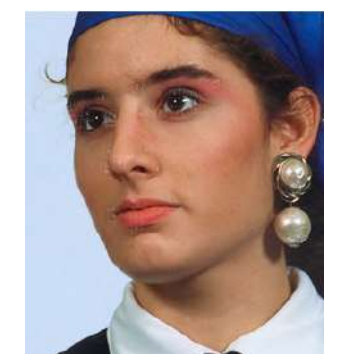
097
It Began as a Military Experiment, 2017 Trevor Paglen, inkjet print, 13 7/16 x 10 1/4"



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It Began as a Military Experiment, 2017 Trevor Paglen, inkjet print, 13 7/16 x 10 1/4"



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It Began as a Military Experiment, 2017 Trevor Paglen, inkjet print, 13 7/16 x 10 1/4"



100
It Began as a Military Experiment, 2017 Trevor Paglen, inkjet print, 13 7/16 x 10 1/4"



101
It Began as a Military Experiment, 2017 Trevor Paglen, inkjet print, 13 7/16 x 10 1/4"



102
It Began as a Military Experiment, 2017 Trevor Paglen, inkjet print, 13 7/16 x 10 1/4"



103
Archie Comic Book, 1962 Archie Series, Bound Paper, 9" x 7" x .5"

Phase 2
Spatial Planning and Object
Placement

Scale Model Documentation

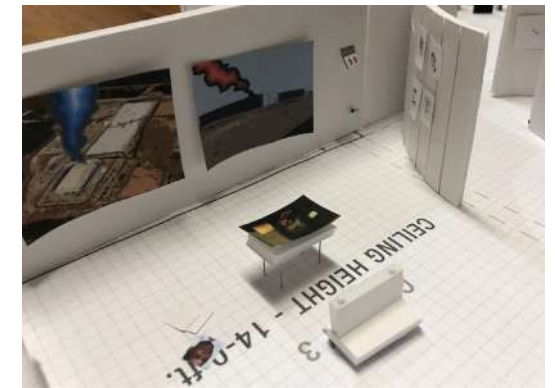
The history of the search engine and its rudimentary (servile) purpose is represented in the first section with a cramped, domestic, digital salon-style arrangement, leading into a bright, panopticon-like ephemeral second section representing surveillance, and finally a dark, obscure third section to emphasize the psychological nature of the search engine as a reflection of us.



The third section is most visible from this angle.



At the top are the narrow switchbacks of the first section, flowing into the rotating projected artworks of the second section, with physical surveillance objects to the side. On the other side of the server node room, the bright lights fade into obscurity in the third section. The visitors exit out a dark passage to the beginning of the exhibit.



Surveillance room, featuring 2d and 3d artwork, a pile of pamphlets, and seating.



The server room, emitting a roaring noise as art videos and interactive pieces rotate in projection.



Old computers line the walls in the first section, their screens (interactive) are also projected on the wall. Ethernet cables run to the server node like tributaries.

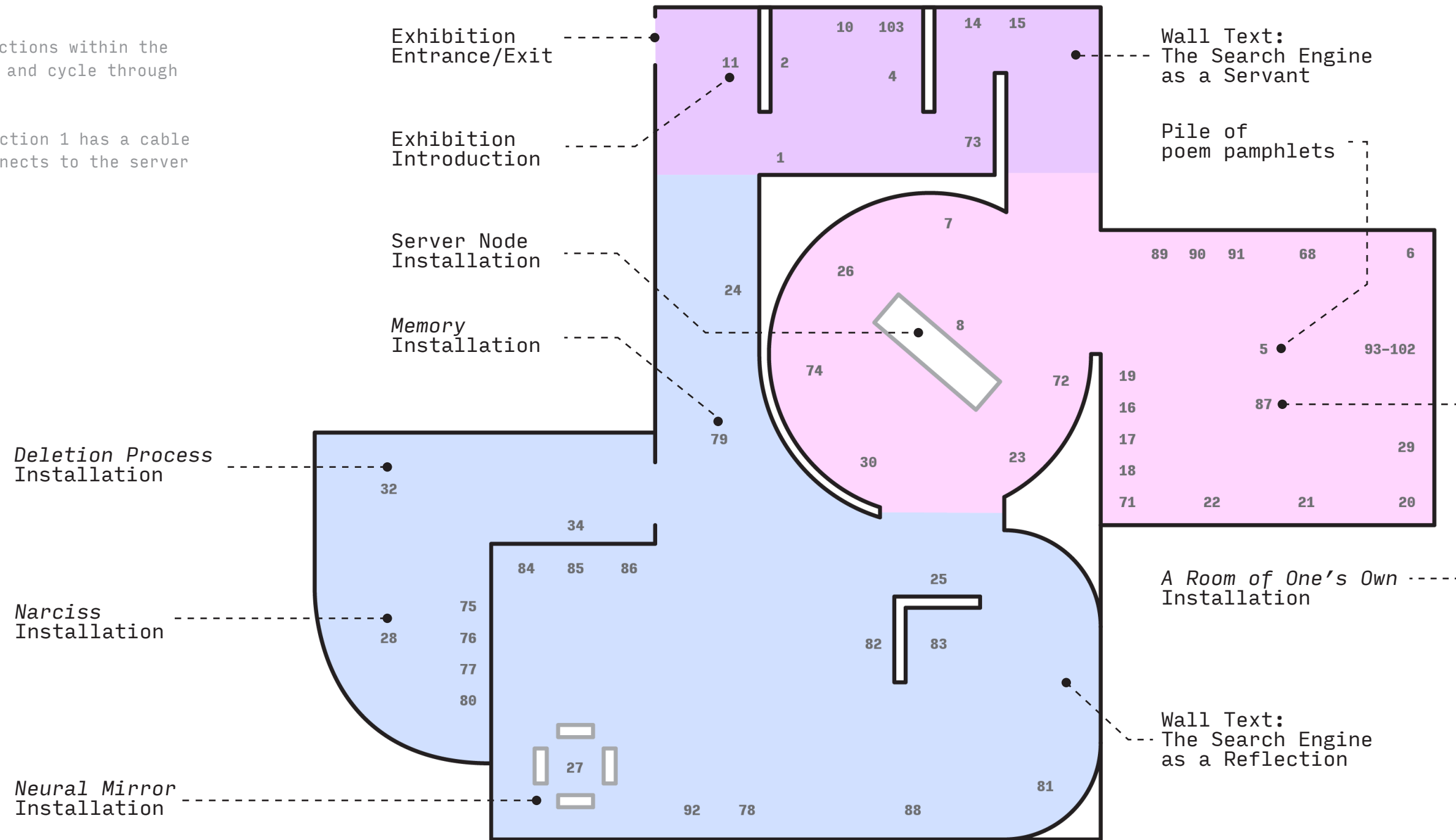
Exhibition Plan and Object Placement

The exhibition is split into 3 main sections, each with unique lighting and thematic content.

Computers and projections within the exhibitions display and cycle through digital content.

Each computer in Section 1 has a cable that leads and connects to the server node in Section 2.

- Section 1
- Section 2
- Section 3



Phase 3
Staging, Atmosphere and
Interpretation

Exhibition Materials, Color and Lighting

Section 1 includes materials that reflect a domestic setting, like floral wallpaper, thick carpet, and padded leather upholstery. The lighting in this section is dim, provided mostly by floor and ceiling lamps with tungsten lightbulbs. In this section, the yellow wallpaper and carpet present historical emulations of search engines in a representative environment.

In Section 2, the walls transition into a clinical white and the carpet transitions into polished concrete, reflecting the impersonality of surveillance.

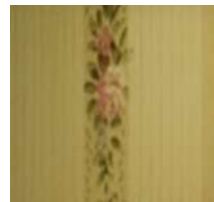
Section 3 is painted with a deep shade of grey and is lit with only a handful of spotlights on objects to enhance the visitor's experience with the neural mirror and other objects. The North Lounge utilizes a warmer white to reflect the quasi-organic quality of the search engine as a reflection.

M-1



Medium-Pile Carpet

M-2



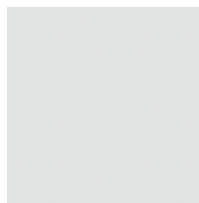
Floral Wallpaper:
 Mirage 983-49035 Signature
 V Beaulieu Yellow Chintz

M-3



Polished Concrete
 Flooring (as exists in
 Manetti-Shrem)

P-1



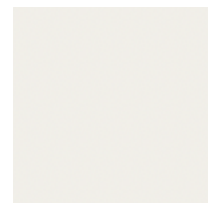
Benjamin Moore
 Tundra- 2133-70

P-2

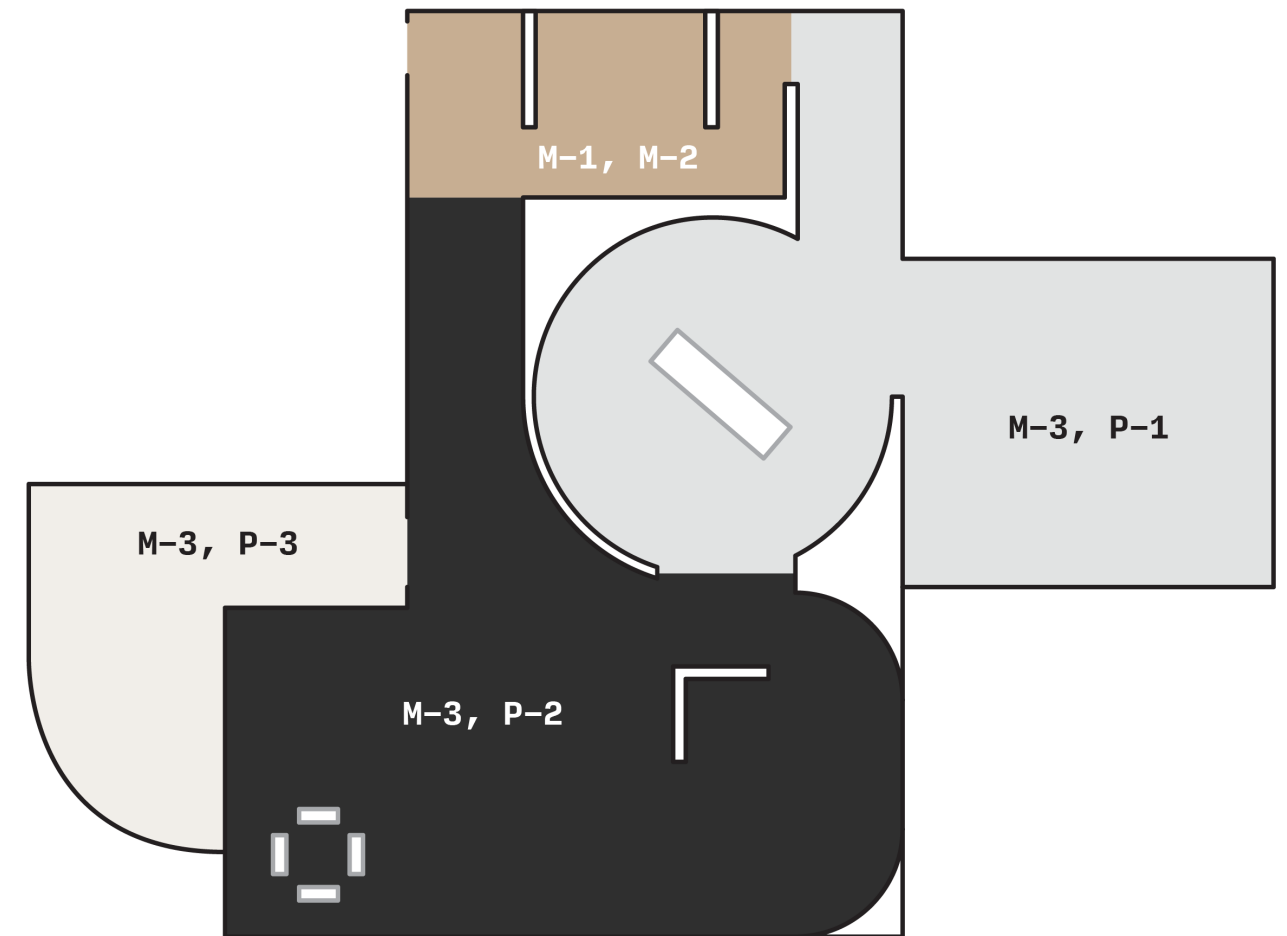


Glidden
 Onyx Black 0NN 05

P-3



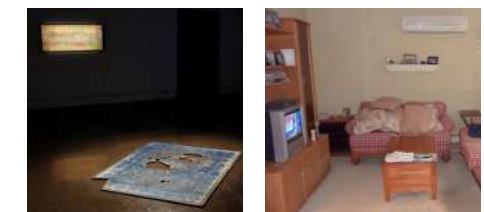
Benjamin Moore
 Alabaster OC-129



Track Light 3 ~ Numios Phase L:
 Used in Section 2 & Gallery Space 3
 for bright, diffused light



Spotlights
 Used in Section 3.



Left: Server room reference
 Above: Reflection section reference
 Right: Section 1 reference



Incandescent/Domestic Lighting:
 Thomas O'Brien Bryant 1 Light Floor Lamp and Luxo
 LS1AWT LS 23W CFL Task Light, 45"

Used in Section 1.

Exhibition Furniture

Furniture in this exhibition tends to primarily function as thematic props in each section. Apart from the viewing bench installed in Section 2, all furniture is located in Section 1. This exhibition uses furniture that is commonly found in American homes in order to indicate a domestic environment.



Viewing bench
6' wide, 2' deep, 18" tall
Steel, Painted to match P-1
Small storage compartment for relevant books
1 installed in Section 2



Briarwood Leather Chair
31" wide, x 34" deep x 40" tall
Leather, hardwood
A computer is installed on the seat of this chair.
1 installed in Section 1.
Source: Mathis Brothers



Office Chair
25" wide, 25" deep, 31" tall
Custom print on polyester
3 installed in section 1.



Bookshelf
2.5' " wide, 2' deep, 6' tall
Hardwood
Filled with books bestsellers from the 90s 1 installed in Section 1
Source: Ebay



Desk
5' wide, 3' deep, 2.25' tall
1 installed in Section 1
Source: Mathis Brothers



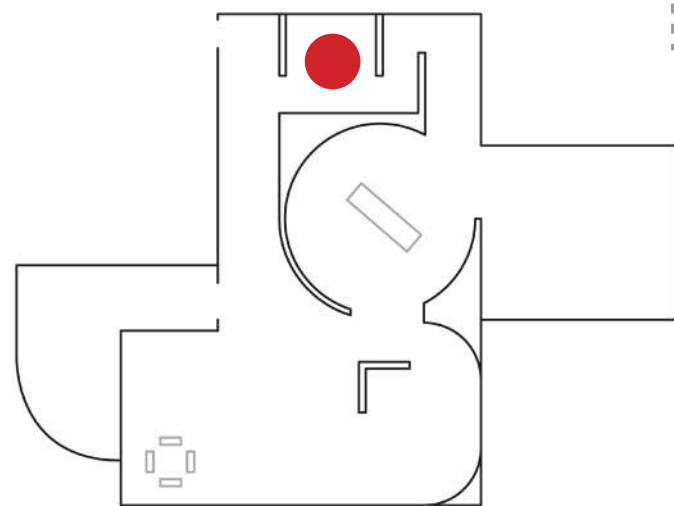
Laundry Basket
27 3/8" x Plastic, white Filled with clothing
1 installed in Section 1.
Source: Target

Typical Exhibition Views

The intent is to create a space that reflects the false sense of security that a rudimentary search engine provides, so all the details are designed specifically like a home around the time of the invention of the search engine.

Wallpaper, study table, desk lamp, book shelf in antique styles (could be acquired from Ebay) to bring out a cliché old-fashioned home feeling. Details include a laundry basket, and medium warm lighting to enhance the homely feeling.

Computers display multiple versions of each search engine, arranged chronologically



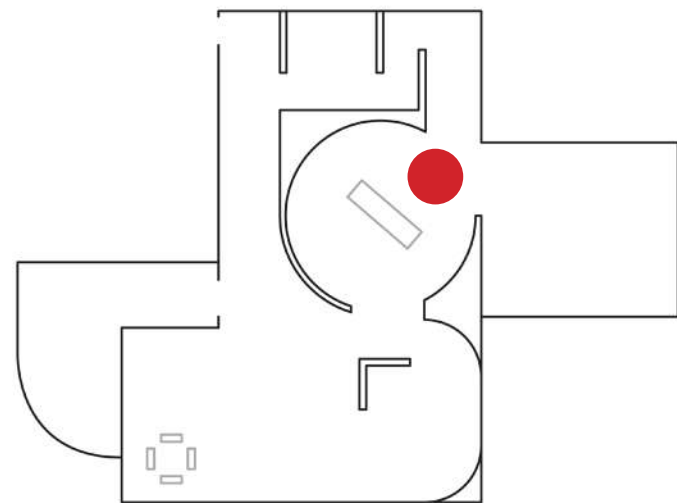
Cables connect the computers from Section 1 to the Server Node in Section 2

Gallery search history displayed at the end of Section 1

Typical Exhibition Views

The server node, the physical body behind the ephemeral beast, is lit by the glow of the screens around it. It is not given its own spotlight because it blinks with its own lights. Ethernet cables descend to it like tree branches and roots.

Digital content featured in this room rotate and scale on the screens surrounding the central Server Node



Cables from Section 1 descend from the ceiling to connect to the Server Node

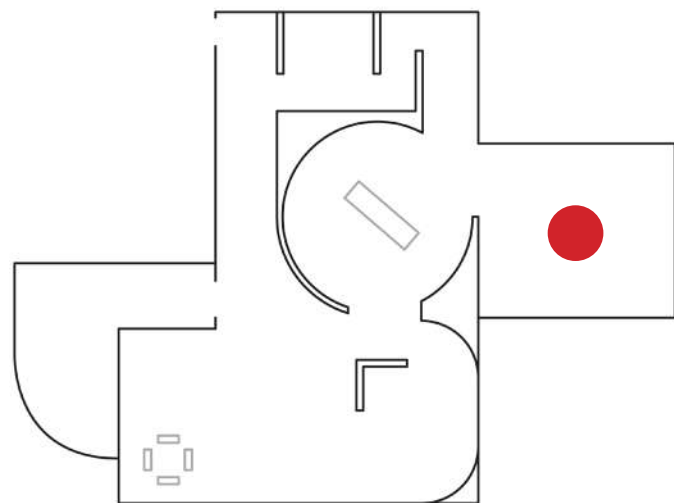
The screens serve as the room's primary source of light



Typical Exhibition Views

The walls are a cool white, the lighting is bright and diffuse to emphasize the theme of surveillance.

Stack of pamphlets:
Machines of Loving Grace
by Richard Brautigan



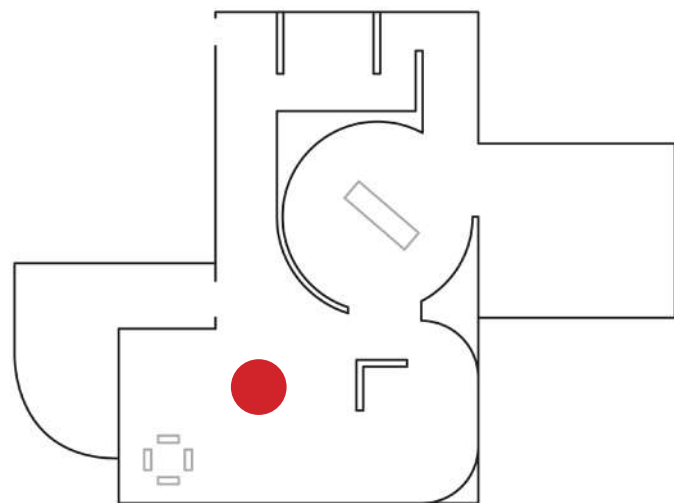
A Room of One's Own -----
by Lynn Hershman Leeson

This room continues the theme of -----
harsh white lighting seen -----
earlier in Section 2

Typical Exhibition Views

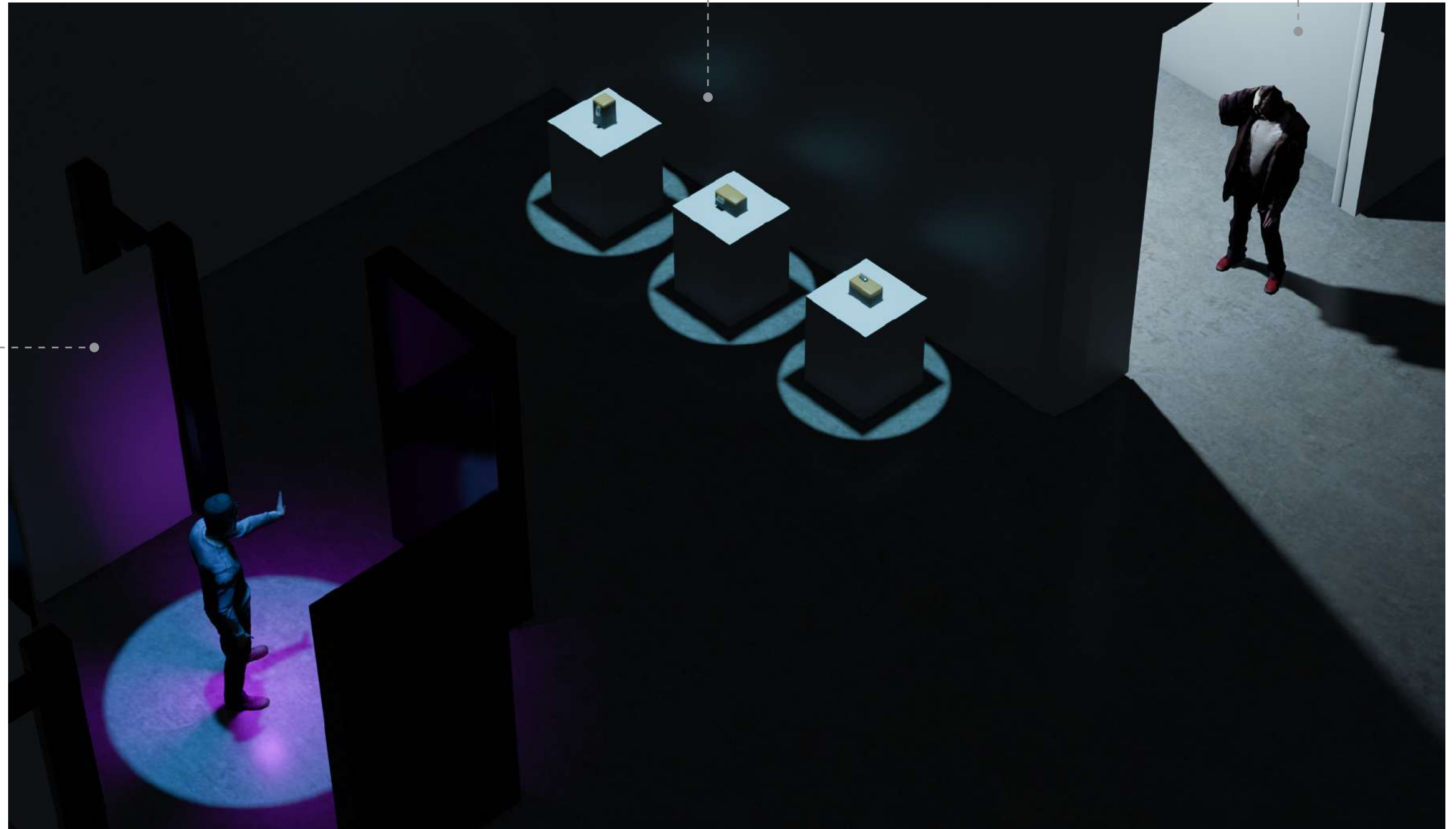
Section 3 pulls visitors to the neural mirror installation. The walls are dark and the lighting consists only of spotlights, on the objects and one in the middle of the neural mirror installation, so the visitor will be visible to the neural mirror. There is no seating in this room to avoid accidents in the dark.

Neural Mirror Installation



Search Engine Poetry

Doorway to North Lounge



Phase 4
Visual Language and Graphic
Identity

Exhibition Graphics Palette

The visual vocabulary of this exhibition is meant to intrigue and excite potential visitors while still conveying serious and dark themes. This means avoiding the use recognizable brand elements of existing search engine (like the Product plus font for the Google logo) to destabilize the concept of the search engine and indicate that it will be explored in more radical ways.

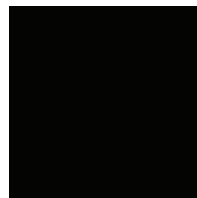
PRIMARY COLORS

G-1



#9670FB

G-2



#000000

G-3



#ffffff

SECONDARY COLORS

G-4



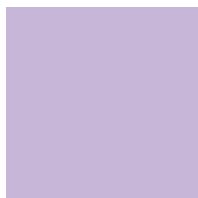
#4D3783

G-5



#808080

G-6



#CEB7FF

The exhibition uses a dark / futuristic color palette that reflects the more dire themes and atmosphere of the exhibit without being oppressively forboding. The purple tones are inspired by the dramatic lighting emitted by the *Neural Mirror*.

Existing Museum Logo

manetti shrem
museum



Object number (027)
Neural Mirror, 2019
Ultravioletto, Polycarbonate
and other materials
60" x 48" x 12"



Promotional Rendering
The Rise of the Search Engine, 2022
Print, Digital
6' x 2' x 15'

Title Treatment

RISE OF THE
SEARCH
ENGINE

The title treatment includes the Steps-Mono typeface and a 3D-Bevel effect to create a compact and multipurpose title treatment that references older technologies while also capturing contemporary qualities of the exhibition's featured artworks. Direct references to existing search engine logos have been avoided for copyright purposes.

Aa

Steps-Mono

Title

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1234567890!@#\$\$%

Aa

Input Mono Compressed Body

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1234567890!@#\$\$%

The exhibition features Steps Mono as the title font because of how it subtly references digital type; It is angular but not too blocky or pixelated. Input Mono serves as the body text due to its elegant look, high x-height for readability, and a wide variety of compressed and bold/narrow styles.

Typical Promotion Graphics / Exterior In-Situ

PROMOTIONAL BANNERS



Each section of the exhibition is represented in the banners, forshadowing what the audience might see during a visit to the exhibition.

PROMOTIONAL BANNERS IN-SITU



Repeated banners to grab attention from pedestrians

White on black text that pops during day and night

PROMOTIONAL BUS-KIOSK POSTER



Typical Exhibition Graphics / Interior In-Situ

PROMOTIONAL POSTER



INTRODUCTORY TEXT COPY:

Search engines have fundamentally changed the way humans hunt for and acquire knowledge. Even in its most rudimentary forms, the search engine was astonishing and immediately lended itself to personification.

Early search engines were often named after friendly or wise characters, like Archie and Ask Jeeves, familiar, even servile. However, our perception of the search engine has evolved since the 90's. With ever-changing pools of information that influence and are influenced by peoples' use, search engines have come to signify another arm of a surveillance apparatus, and more recently a sort of living entity themselves.

As such, despite their evolving roles, they continue to be entities that we personify, and in doing so, a historical and artistic exploration of the search engine can be developed using three main archetypes:

THE SERVANT,

THE OVERSEER,

and you, **THE USER.**

INTRODUCTORY TEXT IN-SITU RENDERING



Typical exhibition graphics / interior

The object labels would be unobtrusive, but would still contain extensive detail of the objects in order to connect the historical information with the artistic and conceptual information. Three different styles are used to respond to the sections.



EXHIBITION OBJECT LABEL, section 3



EXHIBITION OBJECT LABEL, section 1



EXHIBITION OBJECT LABEL IN-SITU

Lynn Hershman Leeson (b. 1941)

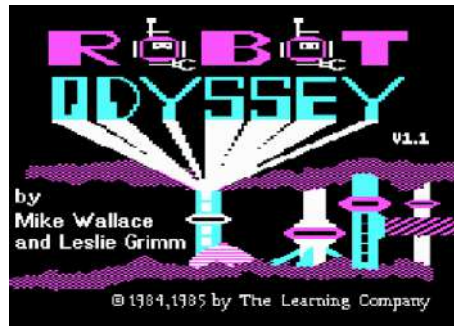
Room of One's Own
1993
Kinetograph, Mixed Media

Hershman Leeson based Room of One's Own on Thomas Edison's kinetograph, a device that displayed film loops through a peephole. In this interactive installation, the spectator can peer into a miniature bedroom housed within a specially designed structure. A moveable periscopic viewer tracks the movements of the voyeur's eyes, triggering videos of the female occupant to be projected onto the bedroom wall. As the viewer focuses on the different objects contained in the space, particular scenes from the videodisk are shown, accompanied by recorded questions, demands, or protests from the character. Close-up surveillance footage of the viewer's moving eye, in turn, is captured in real-time and appears on a small television monitor inside the room, reversing his or her gaze.

EXHIBITION OBJECT LABEL, section 2

**Appendix:
Best Precedence Inspiration
About the Designers
Peer/Group Review Summary**

Best precedence inspiration



Mike Wallace and Leslie Grimm, Robot Odyssey, 1984, <https://robotodyssey.online/>



Lynn Hershman, Diagram for Tille, 1995/1996, <https://www.lynnhershman.com/project/net-works/>



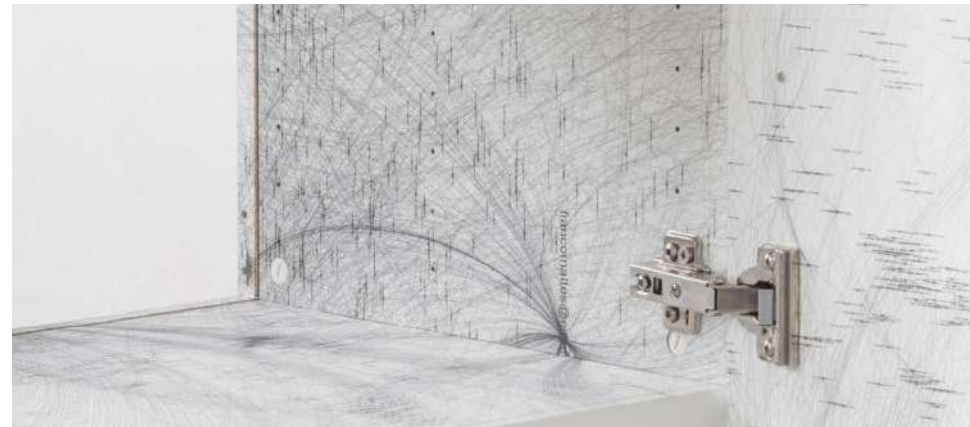
Ferruccio Laviani, Good Vibrations Storage Unit, 2013, <https://laughingsquid.com/hand-carved-glitch-furniture-by-ferruccio-laviani/>



Olia Lialina, My boyfriend came back from the war, 1996, <https://anthology.rhizome.org/my-boyfriend-came-back-from-the-war/>



A "liminal space" with hanging cables. Author, date, and location unknown. <https://sabukaru.online/articles/welcome-to-the-backrooms>



Eva and Franco Mattes, Detail of Little Big Data, 2019. <https://0100101110101101.org/my-little-big-data/>



Barbara Miller, Deepfake: Unstable Evidence on Screen, Museum of Moving Images, 2022.



Suzanne Treister, Technoshamanism Exhibit, 2021, Dortmunder U, Dortmund, Germany.



Ryoji Ikeda, Code-Verse Installation, 2018, Centre Pompidou, Paris, France.

About the designers

Xintao is an aspiring product designer pursues creating a new human life. Keep breaking personal boundaries for innovation breakthroughs, committed to the consistency of product design trends and user psychology.

Thea is a Design major at the University of California, Davis.

Kai Maurer-Mabanglo is a Davis based multimedia artist and designer completing their undergraduate degree in Design at the University of California Davis.



Xintao Huang



Thea Hudson



Kai Maurer-Mabanglo

Peer/Group review summary

In Phase 1, we realized that we were a chaotic, stay-up-late sort of group. We had a lot of interesting ideas and an ambitious concept, but our object list was received with some hesitation. Could we really present so many ephemeral and anti-aesthetic objects in a physical space? We knew moving forward that we had to put in some extra work to demonstrate our vision.

In Phase 2, we stayed up till midnight in Xintao's apartment to develop our spatial narrative, which became a strong backbone for our more abstract concepts and would direct us towards our visual treatment in the next stages.

In Phase 3, everyone was delighted with Kai's Blender skills. His initial lighting renders further solidified our vision and allowed us to expand upon our ideas further, the future looked bright (but only figuratively) from here on.

In Phase 4, we rediscovered how valuable graphic design is to unify a vision. We chose fonts with slow deliberation, and the title treatment was chosen moments after Thea discovered the bevel tool. After this phase, we felt confident that we'd delivered our message.