



FUTURE OR FANTASY

FOOTWEAR OF TOMORROW

manetti shrem
museum

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Big Idea

What is a shoe now and what will a shoe be?

Phase 1
Exhibition Content and Development

Exhibition overview

Footwear is a universal accessory for people, from anklets on bare feet, to astronaut boots; the definition of footwear from past to present is expansive. This exhibition expands on visitor's prior opinions and knowledge on footwear by showcasing the future forward designs and concepts of footwear. Through a directed narrative, visitors travel through the creation of futuristic footwear and their purposes going on a visual/haptic/auditory journey. Challenging the notion of what footwear can be, this exhibition is not solely comprised of "shoes" and invites visitors to add to the conversation of what the future of footwear will look like.

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

DATE: April 11–July 9, 2023

AUDIENCE: Adults age 18-65+, Studiers and Strollers are likely to enjoy the educational and esthetic quality of the exhibitions, but even a stalker should achieve a general overview through the directed narrative.

LOCATION: temporary exhibition spaces (Galleries 1, 2, and 3)

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

NUMBER OF OBJECTS: 86

RETAIL AREA: small area in lobby space

INTERPRETIVE ELEMENTS: exhibition texts, object labels, other media to be determined

PROMOTION: full array of promotional banners, posters and other marketing graphics

SECURITY: low risk security

Exhibition themes / sections

Material and Manufacturing Design for Footwear

This section primes the visitor of the building blocks of futuristic footwear, presenting sustainable and innovative alternative materials for footwear. Included in this section is 3d printed footwear and accessories, alternative material objects: bioplastics, mycelium, recycled plastics, etc. Visitors will be encouraged to touch, this section is supposed to be tactile/haptic, with object samples being available to touch or recreations of their texture available.

Forms of the Future

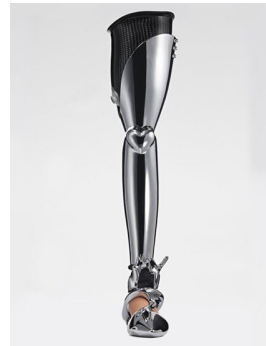
From the factory to fellow man, this section showcases concept shoes as well as commercially available footwear that shows how footwear is evolving before our eyes. Silhouette, shape and form are emphasized in this section, giving visitors a chance to interpret the visual impact of the future looking shoes. Digital concept footwear shown through augmented reality, allows for other modes of visitor experience and engagement with the form of the shoes.

Functions of Footwear

Leaving the audience with room for contemplation, the final section demonstrates the functions of some of the future footwear. Prosthetics, alternative forms of footwear, and conceptual footwear will be presented in this section leaving the audience with the question: what purpose does futuristic footwear serve, and is it the future or just a fantasy?

Exhibition object list

The exhibition will feature a wide range of objects from many different artists and designers from around the world. Innovative footwear designs and concepts will be the primary subject matter, but the show will also include some photographs, furniture, and materials. With such a large variety of objects, they will be loaned to the exhibition by the primary designers. This includes the many smaller artists and creators, as well as large cooperate entities such as Nike and Adidas.



Object #001
Heart Knee Mirror Silver Prosthesis, 2021
YVMIN Xiao Yang, Resin/nylon material, 1ft 6inches



Object #002
Silver Ripple Jewelry Prosthesis, 2021
YVMIN Xiao Yang, Resin/nylon material inlaid jewels, 1ft 6inches



Object #003
Transparent Plant Totem Prosthesis, 2021
YVMIN Xiao Yang, Resin/nylon material, 1ft 6inches



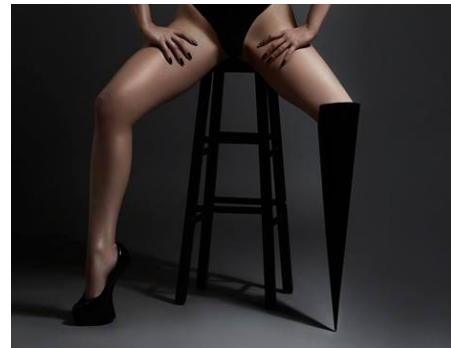
Object #004
Crystal Leg, 2012
Sophie de Oliveira Barata/Viktoria Modesta, Silicone, rhinestones, Swarovski crystals and shards of plastics, 1ft 7inches



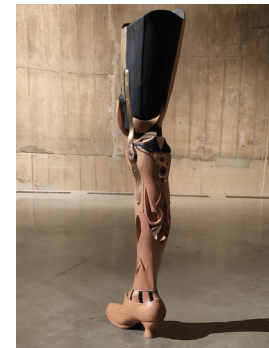
Object #005
Anatomical Leg, 2016
Sophie and Eduardo de Oliveira Barata, 3D Printed nylon, silicone lacquer in various colors, 1ft 8inches



Object #006
Mirror Shard Blade, 2015
ProActive Prosthetics Sophie de Oliveira Barata, Chrome lacquer, mirror and clear perspex shards, 1ft 2inches



Object #007
Spike, 2014
Sophie de Oliveira Barata/Viktoria Modesta, Expandable hard foam/black lacquer, 2ft



Object #008
Cuckoo, 2020
Sophie de Oliveira Barata/Sam Rudman/Chris Parsons, Cherry wood, houses electronics, clocks pendulum, bell, cuckoo, batteries, 4ft



Object #009
Electric Spark, 2019
Viktoria Modesta, Glass, Wire, Leather, 1ft



Object #010
SOLEIS Prosthetic Leg, 2012
Thomas Belhacene, Milled foam 3D printed parts, 1ft Adjustable



Object #011
Transfemoral Prosthetic Concept, 2008
Scott Summit, Leather, SLS Polyamide, nickel/copper plated, 2ft 3inches



Object #012
Transfemoral Monocone Monoaxial Study, 2009
Scott Summit, Duraform EX Black (polyamide) ceramic, 2ft 2inches



Object #013
Yanko Design Prosthesis of the Future, 2012
Jorge Rui Machado F. Silva, Active polymer, Neuro-circuit sensor, 2ft



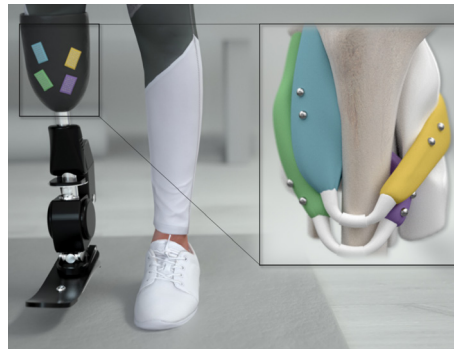
Object #014
Athletic Prosthesis Rami, 2015
University of Tokyo Touya Okuda, 3D print, 1ft 2inches



Object #015
Outfeet, 2012
Aviya Serfaty, Carbon fiber/attachments, 1ft



Object #016
Exo Prosthetic Leg, 2014
Adam Root, Titanium dust particle, 1ft 2inches



Object #017
Magnetomicrometry-Based Control Prosthetic Limb, 2021, MIT Media Lab, Magnetic beads, 1ft 3inches



Object #018
Anti-Gravity Shoes, 2019
Yukako Hihara, Magnets, clear polyurethane, 11"x4"x5"



Object #019
E-Traces Ballet Shoes, 2014
Lesia Trubat, Microcontroller board, Ballet shoes, 11"x4"x4"



Object #020
AIR, 2021
UV-Zhu, Inflated materials, springs, air, 11"x4"x8"



Object #021
"This is Grown" Shoe, 2020
Jen Keane, Microbial weaving/bacterial cellulose, 11"x3"x4"



Object #022
Vessel-Shoes, 2016
takuma1122, Thermally-treated Polyester, hard tight vinyl material, 11"x6"x3"



Object #023
Invisible Shoes, 2011
Andreia Chaves, Leather, 3D printing Technology, 10"x4"x8"



Object #024
Float Shoes, 2015
United Nudes/Rem D Koolhaas, 3D printed, 6"x4"x6"



Object #025
Remix Maison Bench, 2022
Native Shoe Remix, Reclaimed Footware, 4"x3"x6"



Object #026
DAMAGE-shoes for a post-traumatic future, 2021
Sruli Recht, 3D printed, various sizes



Object #027
Un_Balanced, 2021
Sruli Recht, 3D printed, various sizes



Object #028
Stan Smith Mylo, 2021
Adidas, Mycelium, 10"x4"x5"



Object #029
Blueview Pacific, 2022
Blueview Footware, Soleic polyurethane, 10"x4"x5"



Object #030
Algae Flip-Flops, 2017
Algenesis & University of California, San Diego, Soleic polyurethane, 10"x4"x5"



Object #031
Shoes with an Expiration Date, 2021
Laura Muth, Dandelion root, straw, sawdust, cellulose felt, woven hemp, natural dyes, 10"x4"x5"



Object #032
Sneature, 2021
Emilie Burfeind, Knitted dog hair, mycelium, 10"x4"x5"



Object #033
Howard Sugarlite, 2021
Native Footware, Injection Molded Bio-Based EVA, 10"x4"x5"



Object #034
Voronoi Runners, 2020
Ric Olthuis, Gelatine/Glycerine based foam, Plant Fibers, Wool, 10"x4"x5"



Object #035
Karst, 2022
Camper, Lyocell fabric, recycled/organic cotton, Tencel, Organix (30% bio-based sugarcane), 10"x4"x5"



Object #036
Norda 001, 2022
Satisfy Running, Bio-based Dyneema & recycled materials, 10"x4"x5"



Object #037
Gen1 Apple, 2021
MoEa, 30% apple waste, cotton, recycled PU, rubber, bamboo, polyester, 10"x4"x5"



Object #038
Gen1 Cactus, 2021
MoEa, 40% cactus skin, cotton, bioPU, rubber, bamboo, polyester, 10"x4"x5"



Object #039
Gen1 Pineapple, 2021
MoEa, 72% pineapple leaves, bioPU, PU, rubber, bamboo, polyester, 10"x4"x5"



Object #040
Gen1 Corn, 2021
MoEa, 69% corn skin and oil, PU, rubber, bamboo, polyester, 10"x4"x5"



Object #041
Gen1 Grapes, 2021
MoEa, 32% grape, bioPU, polyester, rubber, bamboo, 10"x4"x5"



Object #042
Leather Tannery Industry Toxic Threat in Bangladesh, 2013, Probal Rashid/Getty Images, Photograph, 10"x12"



Object #043
Bangladesh Battles with Pollution Along the Buriganga River, 2018, Allison Joyce/Getty Images, Photograph, 10"x12"



Object #044
This Picture Taken on December 13, 2011, 2011 STR/AFP/Getty Images, Photograph, 5"x7"



Object #045
Shoe Factory in Jinjiang, 2019
Stringer/AFP/Getty Images, Photograph, 20"x11"



Object #046
Mags "Back to the Future Shoes", 2016
Nike, Polyester, Rubber, 10"x4"x5"



Object #047
Cactus Plant Flea Market x Nike Flea 1 Sneakers, 2022
Nike x Cactus Plant Flea Market, Fabric, Rubber, 10"x4"x5"



Object #048
Adapt BB, 2019
Nike, Polyester, Rubber, Electrical Components, 10"x4"x5"



Object #049
Link, 2019
Padwa Design, Olga Kravchenko & Yehuda Azoulay, EVA, 10"x4"x5"



Object #050
3D-Printed Shoes, 2015
Francis Bitonti/ United Nude & 3D Systems, Leather, Plated Gold, 10"x4"x10"



Object #051
Mushroom Party, 2023
Monsieur Plant, Organic materials (bark, cuttings, mushrooms leaves), 10"x4"x7"



Object #052
Sneakerium, 2019
Monsieur Plant, Glass, leather, water, plastic, organic materials, 12"x6"x8"



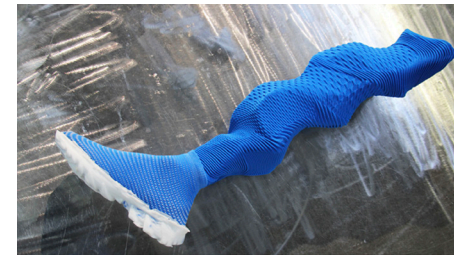
Object #053
Stela Basic', 2022
SCRY Studio (Zixiong Wei), ABS (Acrylonitrile Butadiene Styrene), 10"x4"x5"



Object #054
AC.1 orthopedic boots, 2022
MSCHF, Plastic, foam, velcro, metal, 10"x4"x5"



Object #055
Space Hippie, 2020
Nike, Recycled plastic, fabric, scrap material, 10"x4"x5"



Object #056
NDVI, 2021
Polina Krichko, CELLIANT®, dryarn, sorona, foam, 10"x4"x5"



Object #057
FlyEase, 2015
Nike, Fabric, rubber, leather, 10"x4"x5"



Object #058
Kajola collection, 2022
Yussef Agbo-Ola, Organic materials (clay, volcanic dust, cacao powder), 10"x4"x5"



Object #059
XL-Framework', 2022
XL EXTRALIGHT and RAL7000STUDIO, XL EXTRALIGHT's Organix 3.0 material, 10"x4"x5"



Object #060
TK-360, 2022
Givenchy, Rubber sole and resistant mesh, 10"x4"x5"



Object #061
Hylo Light, 2021, Hylo Athletics, EVA, PLA (Sugar & Corn Derived), Rubber, Outsole Binder, Cotton, Biodegradable Polyester, Glue, Algae Bloom, Polyester, Water-Based Ink, 10"x4"x5"



Object #062
Newbie, 2023
Woolybugs, Polyvinylalcohol (PVOH), 3.5"x1"x1"



Object #063
All-Dai (4 in 1), 2021
Munjoji, BLOOM foam, recycled materials, Spandex, 10"x4"x5"



Object #064
Originals, 2022
Rens, Recycled coffee, recycled plastic, 10"x4"x5"



Object #065
Moonwalkers, 2019
Shun Ping Pek, Lunarlon Midsole, plastic (theoretically), (Digital Concept) 12"x24"



Object #066
Index.01, 2020
Salomon, Recycled polyester, Thermoplastic polyurethane (TPU), INFINIRIDE (foam), 10"x4"x5"



Object #067
TWO/007, 2021
Safa Şahin, Digital Concept, 12"x24"



Object #068
NakeFit, 2015
Nakefit, Adhesive, Plastic, 10"x4"x0.5"



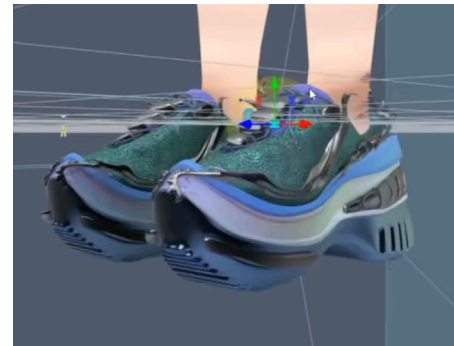
Object #069
CryptoKicks, 2022
Nike, Non-Fungible Tokens (Digital Concept), 12"x24"



Object #070
Prototype Slide (3d Printed), 2022
Miguel Pena, ABS (Acrylonitrile Butadiene Styrene), 10"x4"x5"



Object #071
Amorphous Project, 2022
Jose Monroy, Digital Concept, 12"x24"



Object #072
PLATEAU-AR, 2023
Sarah Mayer, Augmented Reality Filter (Digital Concept), 12"x24"



Object #073
Crystal Armer Boots, 2022
Mata Durikovic, Edible Bioplastic, 10"x4"x23"



Object #074
3d Footwear, 2021
Happy99online (Nathalie Nguyen), Digital Concept, 12"x24"



Object #075
Smart Sock 3, 2020
Owlet Baby Care, Fabric, proprietary sensor, 3.5"x1"x1"



Object #076
Five Finger Shoes, 2022
TAKAHIROMIYASHITATheSoloist. x Suicoke, Rubber, fabric, synthetic upper, 10"x4"x5"



Object #077
Crate 2.0, 2022
Crep Protect, UV Resistant acrylic, plastic, L: 35.5 x B: 28 x H: 18 (cm).



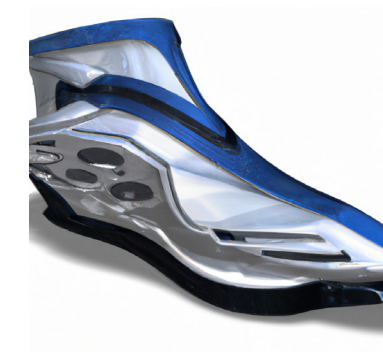
Object #078
BioCir Slides, 2022
Balena, Biodegradable Plastic, cinnamon, 10"x4"x5"



Object #079
Albert 3DFit (foot scanner), 2023
Aetrex, Plastic, metal, automotive paint, digital sensors and cameras, 30.94" x 27.56" x 11.16"



Object #080
Netina Shoes, 2020
Netha Goldberg, Plastic, fabric, rubber, 10"x4"x5"



Object #081
Prompt: Futuristic Footwear, 2023
Generated by DALL-E 2/ Open AI, Digital Image, (Digital Concept) 10"x10"



Object #082
Prompt: Futuristic Footwear, 2023
Generated by DALL-E 2/ Open AI, Digital Image, (Digital Concept) 10"x10"



Object #083
Prompt: Futuristic Footwear, 2023
Generated by DALL-E 2/ Open AI, Digital Image, (Digital Concept) 10"x10"



Object #084
Prompt: Futuristic Footwear, 2023
Generated by DALL-E 2/ Open AI, Digital Image, (Digital Concept) 10"x10"

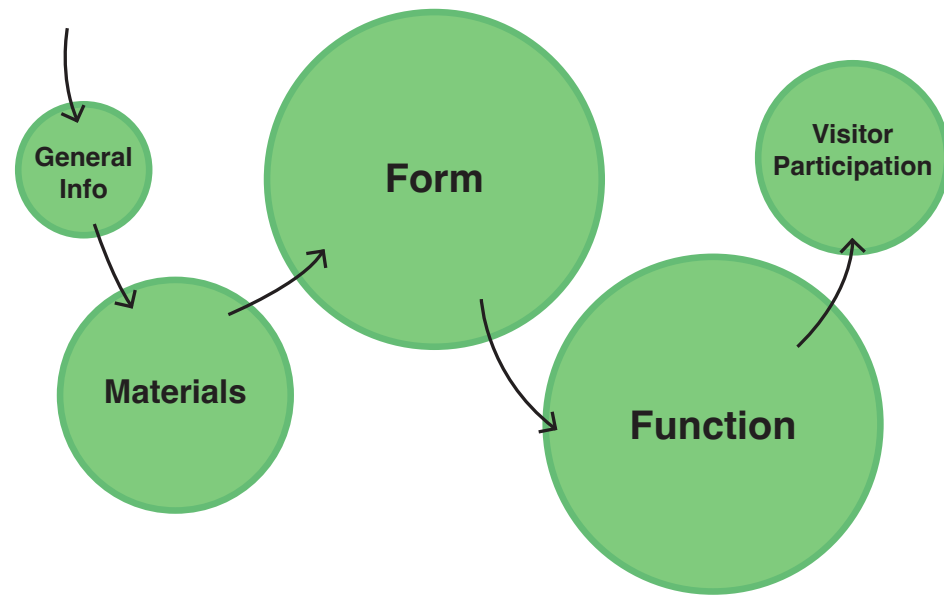


Object #085
Dorset: Durdel Door, 2022,
Georgie Gerrard, Mycelium, 12"x12"x12"



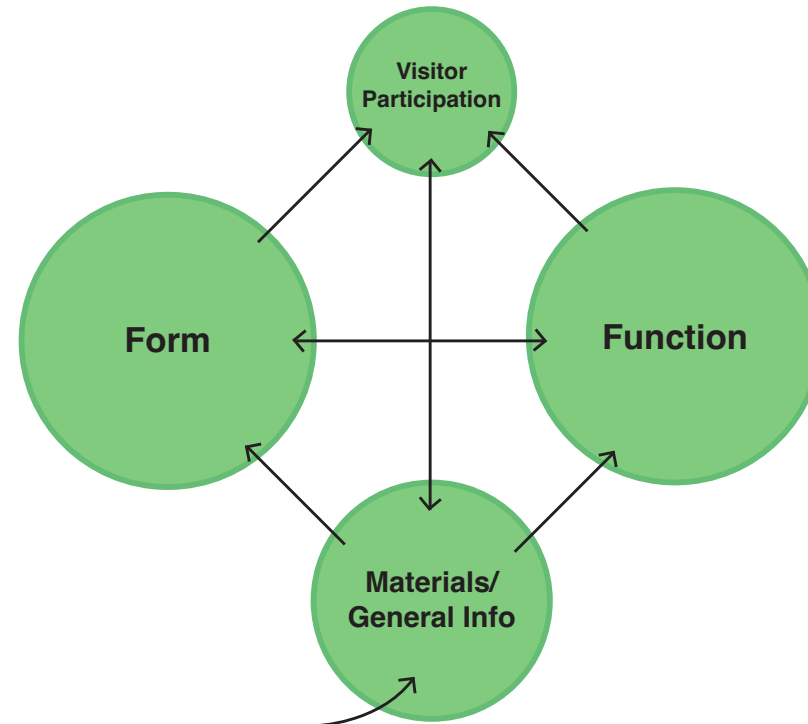
Object #086
Piñatex Samples, 2023
Piñatex/ Ananas Anam, Pineapple Leaf Fiber, 6"x5"

Exhibition concepts / narratives



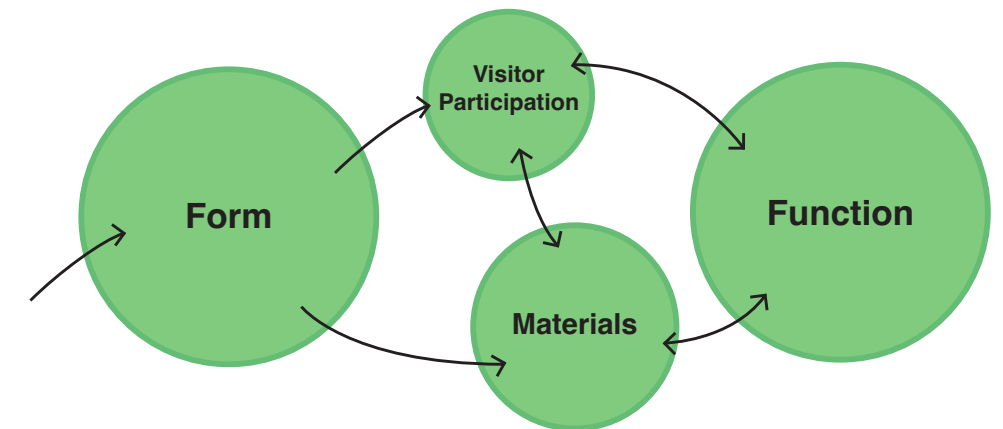
MASSING STUDY A

This layout focuses on directing guests through each major topic of the exhibition. Beginning with background information about current problems surrounding footwear, they will be guided into the materials section showcasing how new innovative mediums are being used to solve those issues. From there form and function will be the prominent displays within the exhibit, focusing on shape and use of the footwear. The final section will be visitor participation allowing the guests to question whether the shoes on display are the “future or fantasy?”



MASSING STUDY B

The narrative in this layout begins with a combined materials and background section providing the visitors with displays about how brand new materials are solving issues within the footwear industry. From this point guests will be able to choose their own path, and go to the form, function, or visitor participation sections. This layout provides a less prescribed route allowing for more interactions between each topic, and granting the visitor the ability to form their own interpretation of the overall concepts.



MASSING STUDY C

Form would open the exhibit in this layout, providing an wow factor from the very beginning. In the middle visitors would have the choice between a participation or materials section. These two areas would both encourage guests to travel through the space and also provide a nice resting point between the larger sections of the exhibit. This layout would close with a function section showcasing the features and abilities of what futuristic footwear has to offer.

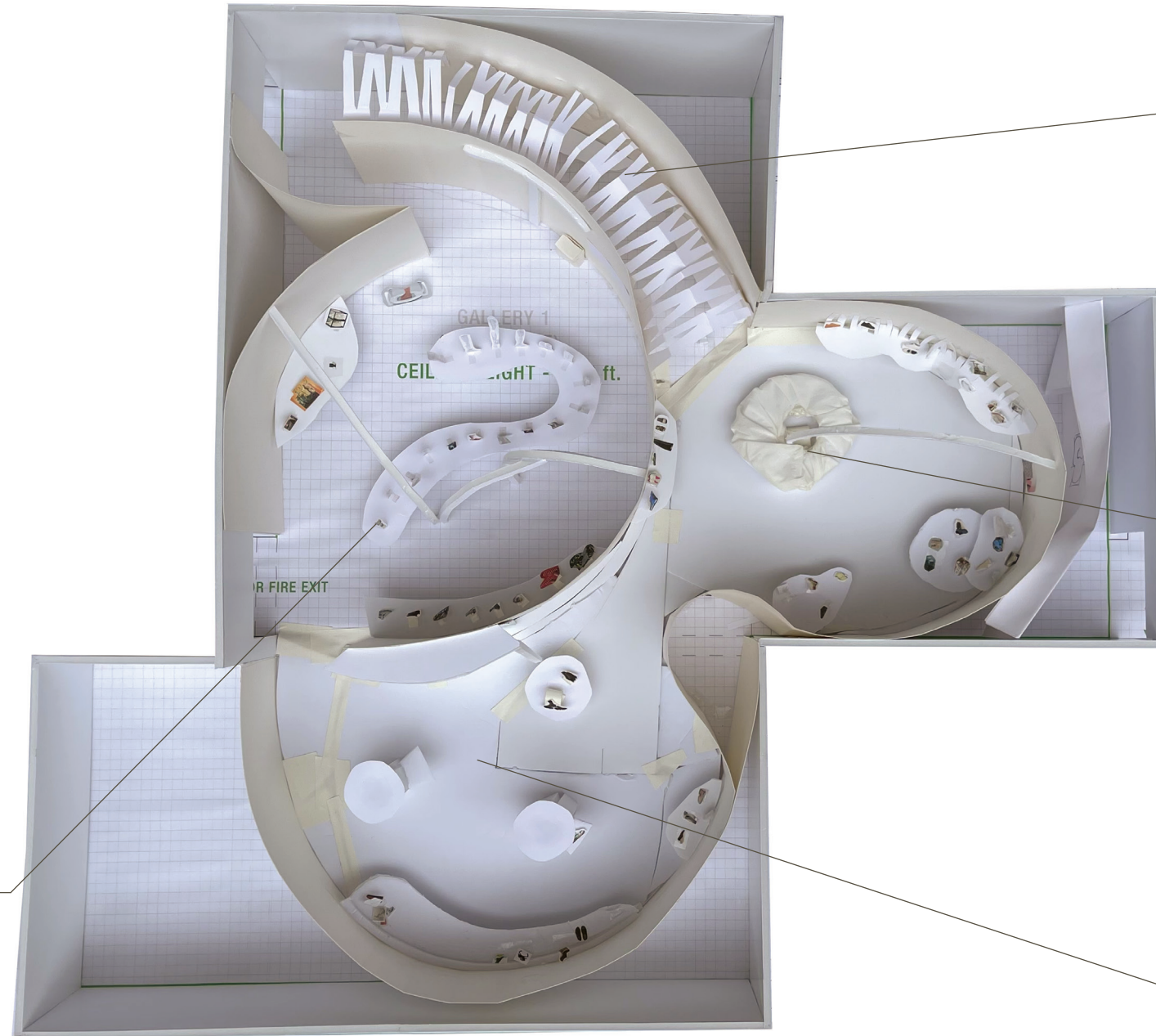
Phase 2
Spatial Planning and Object Placement

Scale model documentation

From the materials to the objects it's clear the exhibition "Future or Fantasy" is informed partly by organic materials, textures and forms. Technology is not mutually exclusive from nature in this exhibition and the exhibition layout mimics this theme presented. Curved walls create an organic path flowing through the objects; visitors experience a lightly linear journey through the exhibition where the pre-visit is anticipatory and open-ended. By the end guests are invited to contribute their own opinion to the exhibit. The smallest sections of the exhibit are also spatially the smallest, keeping the space cozy and personal when there are only a few objects, and into the larger more conceptual sections, visitors can self-direct their exploration of the objects in a physically larger space. Similar to an organic creature, the exhibition's walls contract and expand as visitors walk through the space, and possibly lighting could change and help emphasize the themes of each section. The three main topics are ordered similarly to footwear production: Moving through a narrow hallway, the audience is led into a large space showcasing current and upcoming shoes and focuses on materials and sustainability. The next area of the exhibit features functional footwear such as prosthetics and the last space will display the most "futuristic" of footwear technology like augmented reality or shoes with electrical components. Due to the 3 dimensional/sculptural quality of the objects, some will be displayed on pedestals/vitrines to allow visitors a 360 view of the displays. Carpet floors can dull the sound of footwear and allow people to focus on the exhibit instead of others' shoes. White and neon colors are often visually associated with futuristic themes and we want to draw on visitors' past experiences to inform them about this one when we incorporate them into our wall and decal designs. High ceilings give a sense of grandeur to the exhibit and can help visitors feel immersed in a more "futuristic" environment.



EXHIBITION VIEW Gallery 1 Function, looking toward exit.



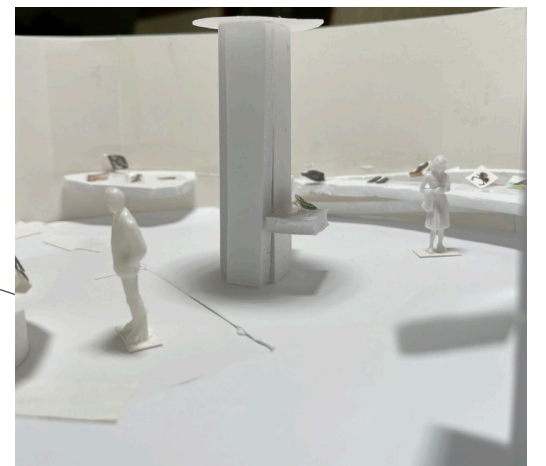
EXHIBITION ABOVE VIEW [Describe how the space is sub-divided, the way people will move through the exhibition]



EXHIBITION VIEW Entrance Hall looking toward Gallery 3.



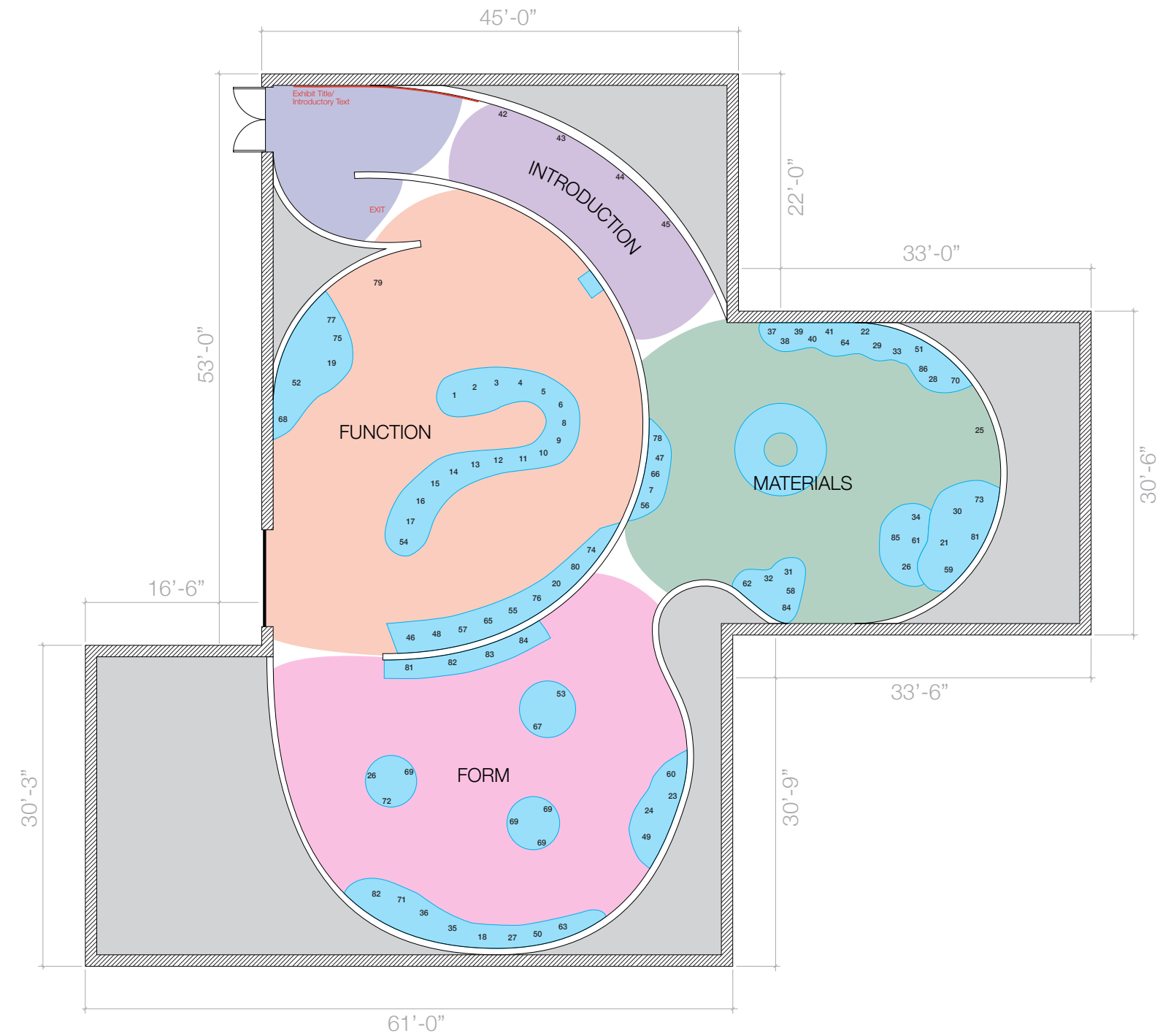
EXHIBITION VIEW Gallery 3 Materials & Sustainability



EXHIBITION VIEW Gallery 2 Form

Exhibition plan and object placement

Through a directed flow, visitors also have the option to self-directed themselves amongst the objects of each section, although the objects are usually lining the walls of each section (save for a few standout objects which require their own space) emphasizes the linear narrative and opens up the middle of the exhibition hallway for visitors to continue walking through. In the first section the tunnel prepares and provides a transitory area where the visitor goes from Manetti Shrem into the exhibit through the physical tunnel encapsulating them. The tunnel also gives context to the exhibition so visitors can focus solely on contemplating the rest of the objects seen afterwards. The exhibition is meant to be friendly to “streakers,” contemplative and participatory visitors alike. In each section there are interactive measures for interest and accessibility; because this exhibition heavily leans on the visual mode for each section, we want to incorporate touch, sound, etc. Hands-on replicas of the shoes, touch stations for the materials and the ability to engage with a few objects (the 3d foot scanner, or the AR shoe filter) are sequestered in the largest and most conceptual section of the exhibit; a mixture of the form and function themes blurring together. An analog version of the AR shoe filter will be a large mirror with shoes painted on it, guests are invited to take mirror selfies, posing themselves into the shoes in the reflection. By the end, presented with the different futuristic predictions and objects meant to signal the changing face of footwear, visitors are at last invited to place stickers of certain objects from the exhibition onto a voting wall, creating a final democratic piece of the exhibition based upon visitor opinion. Another option (inspired by teamLab) is visitors could lastly interact with a virtual/conceptual interactive space for the objects that are not yet made into reality, or some of the 2 dimensional objects as a digital catalog.



EXHIBITION PLAN [Scale: 3/32" = 1'-0"]

Phase 3
Staging, Atmosphere and Interpretation

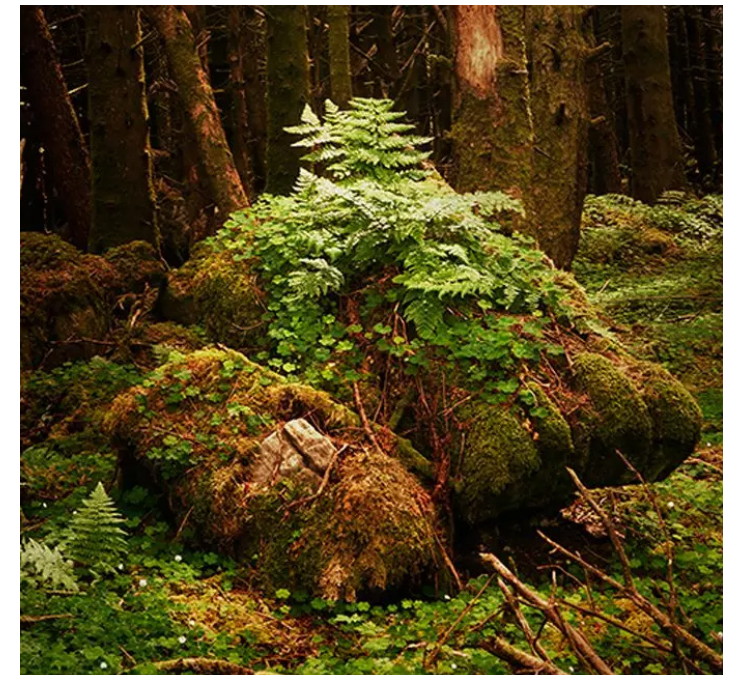
Exhibition materials, color and lighting

ATMOSPHERE PALETTE

Throughout the exhibit the materials, colors, and lighting should take inspiration from nature but with an element of modernism and futurism. This will further connect the exhibit space to the footwear featured, as the objects bring up topics of sustainability, natural or new materials, and unique forms.

REFERENCE IMAGES

Overall the exhibition space will utilize a range of textures and take inspiration from nature and organic forms. Large forms will mimic the shapes seen in the footwear and provide architectural interest. Additionally, the use of warm and cool lighting will visually differentiate different sections. Texture will also be used through the use of translucent fabrics and other natural materials.

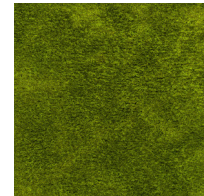


Exhibition materials, color and lighting

MATERIAL PALETTE

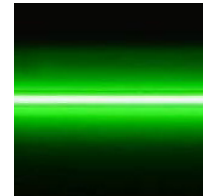
The materials will provide the audience with sensory effects such as sight, sound, and touch, as they move throughout the space. Carpet (M-1, M-5) is to be used throughout the entire exhibition, to dampen sound and make the space feel more intimate. Large scale sculptural forms will be constructed from textured polypropylene fabric (M-4) and draping from the walls onto the ceiling. This feature will connect to the organic shapes featured elsewhere in the design and allow diffused light to pass through, and softening the space through a sensory texture. Mylar sheets (M-6) will be placed on the architectural forms, reflecting light and making the space feel larger. The forms will encompass and intertwine the vertical space of the final gallery, "wrapping up" the exhibition.

M-1



Green Plush Pile Carpet Flooring

M-2



Green Neon Tubing Wall surfaces

M-3



White Textured Fiberglass Decorative Pillars

M-4



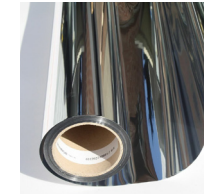
White Polypropylene Fabric Wall and ceiling surfaces

M-5



Grey Plush Pile Carpet Flooring

M-6



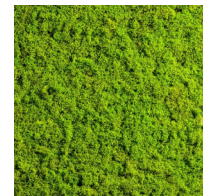
Flexible Mylar Mirror Sheets Wall surfaces

M-7



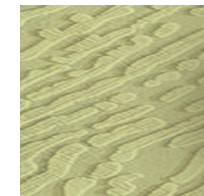
Teal Plush Pile Carpet Flooring

M-8



Moss Panels Ceiling Surface

M-9

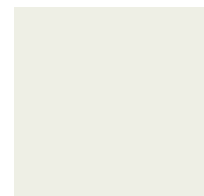


Textured Plush Pile Carpet Flooring

COLOR PALETTE

The color palette of the exhibition will primarily use earth tones, therefore not drawing attention away from the display objects. Each color should correlate with the items being showcased in that section. Cloud Nine (P-1) will be used in the form section and entry hall, and should evoke a light and airy atmosphere. Deep Green (P-2) will be used in the materials section, this emerald color alludes to the natural materials found in the footwear, and to forest motif of the space. Through the Looking Glass (P-3) will be used in the final portion of the exhibition, function. Paired with mirrors and reflective surfaces this color draws from display objects and communicates ideas of technology and futurism.

P-1



Benjamin Moore Cloud Nine (OC-119)

P-2



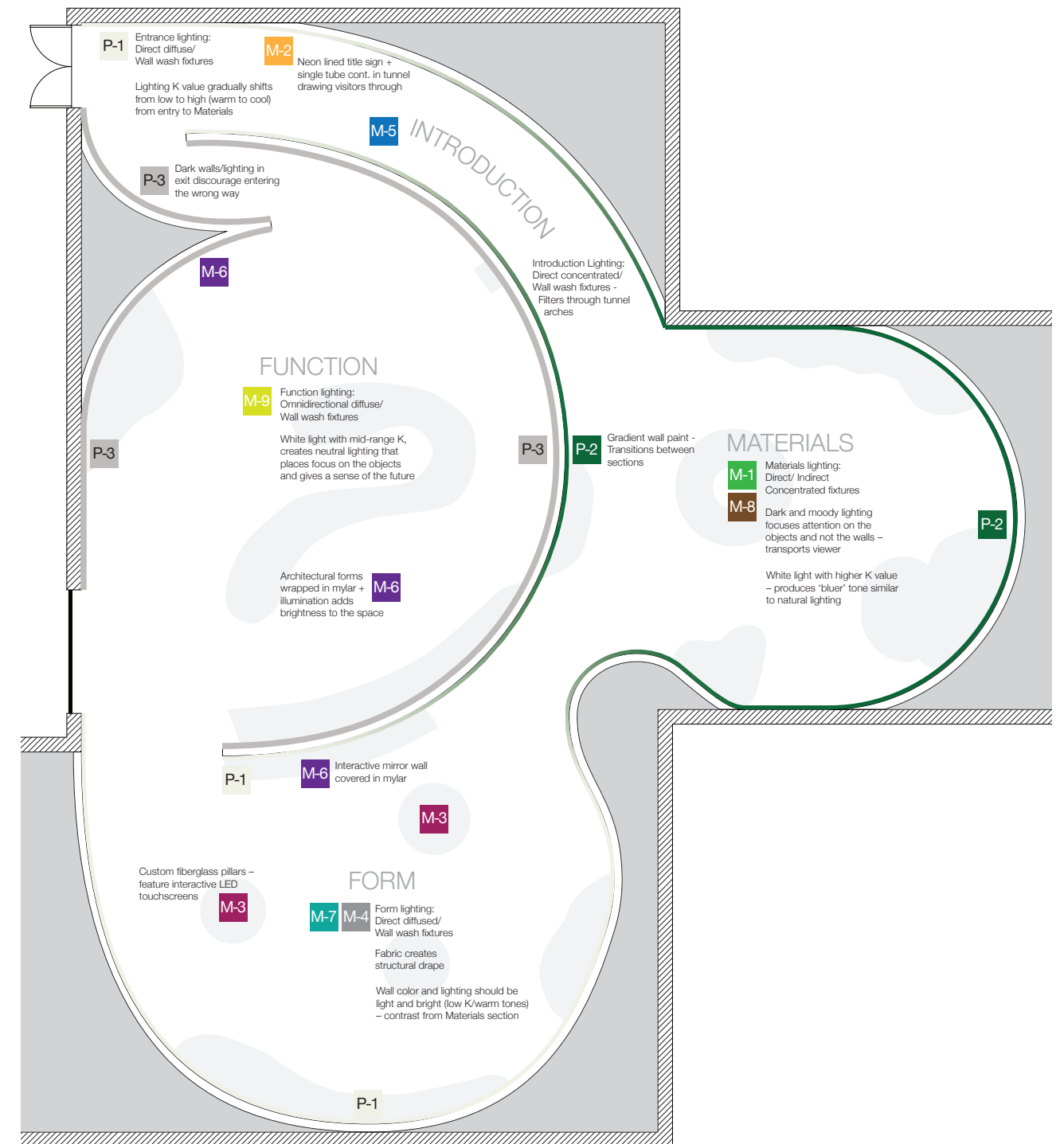
Benjamin Moore Deep Green (2039-10)

P-3



Benjamin Moore Through the Looking Glass (CSP-495)

WALL COLOR, MATERIAL AND LIGHTING PLAN



Exhibition furniture

FURNITURE TYPES

Thinking about futuristic silhouettes and organic shapes, the exhibition furniture is a mixture between the light bright future and mossy forest. The curved display table to the angular shelving provide unique and exciting shapes without obtrusive colors to act as a backdrop for the objects. Overhead tulip pedant lighting illuminates specific object whereas specialty strip lighting can help illuminate the wall shelves. The organic tables are for the forested area where we want the display furniture to blend into it's environment. Also the colors of the furniture are subject to change.



Curved squiggle table
20" x 145" x 25"
Plywood - White

Lighting affixed underneath
1 of 1
Function section

<https://www.etsy.com/listing/1276352951/childrens-party-table-squiggle-curved>



Nova Concrete Modular Outdoor Bench
17" x 50" x 123"
Fibre-glass concrete - Light Grey

Modular design
1 of 1
Materials/forest area

<https://www.allurban.co.uk/portfolio-items/nova-by-concrete-rudolph/?portfolioCats=25>



Floating Islands Table
60" x 30" x 13"
Black rock stone top with black bark base

1 of 1
Materials/Forest area

<https://gardeshop.com/products/benoit-viaene-floating-island-table-1-slab>



OPIARY 'Soy Una Roca' Sculptural Concrete Table
33" x 54" x 34"
Concrete

1 of 1
Materials/Forest area

https://www.1stdibs.com/furniture/building-garden/garden-furniture/opiary-soy-una-roca-sculptural-concrete-seat/id-f_19861992/



Foscarini Aplomb Large Suspension
133" x 17"
Silicone

1 of 12
Located throughout the Function and Form sections

https://www.1stdibs.com/furniture/lighting/chandeliers-pendant-lights/foscarini-aplomb-large-suspension-white-lucidi-pevere/id-f_13316242/



"Serif" 4 Shelf
15" x 163" x 17"
Polyurethane-lacquered polyester resin

1 of 3
Located along the walls of the Form and Function sections

<https://www.sothebys.com/en/buy/auction/2019/design/zaha-hadid-serif-4-shelf-from-the-seamless-series>

Typical exhibition views

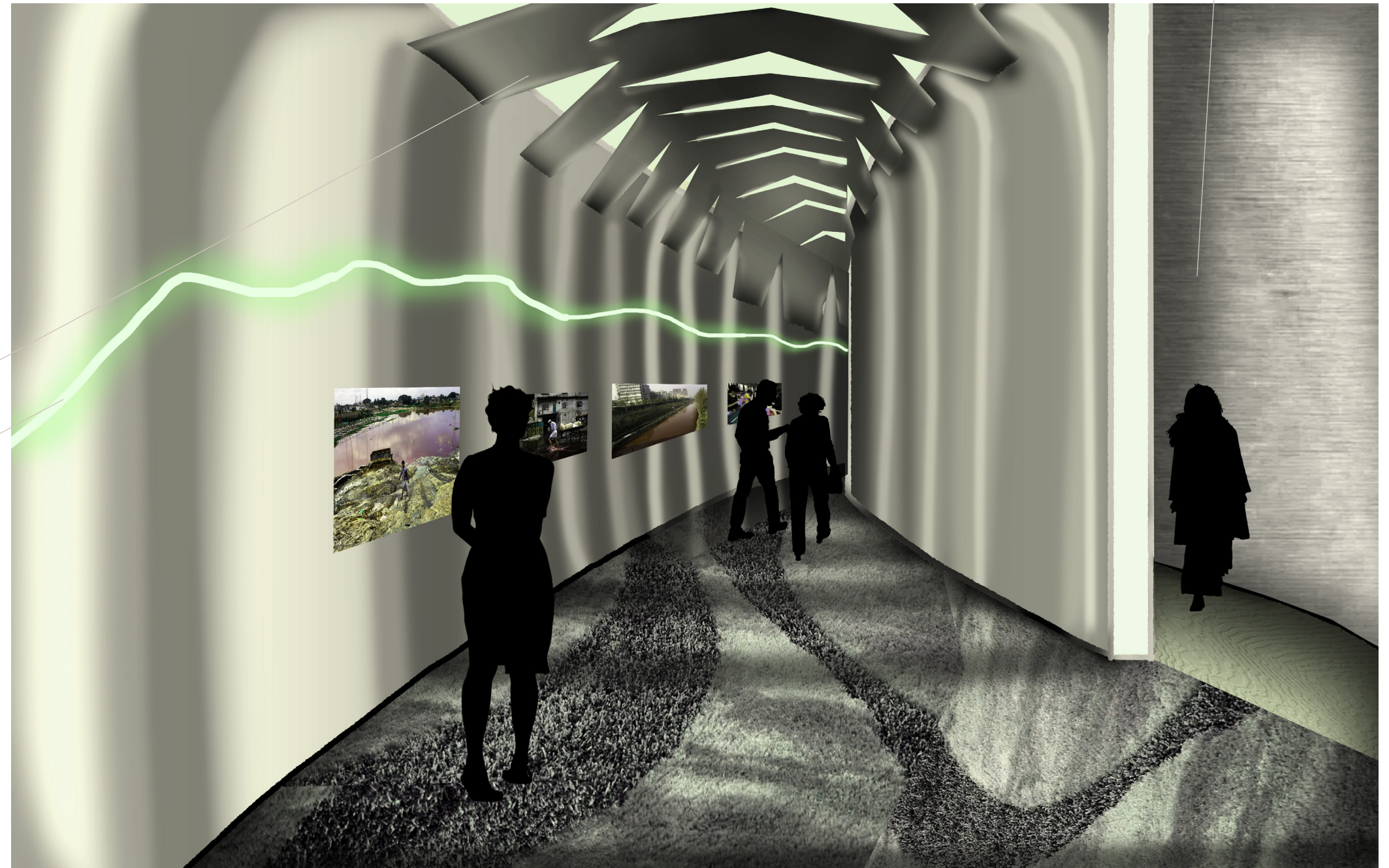
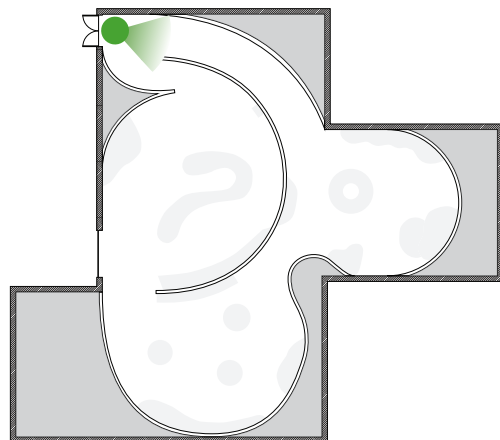
EXHIBITION VIEW

Entry/Introduction

When people first enter the exhibition, the atmosphere should feel different from the rest of the Manetti Shrem. Floor to ceiling curved walls guide the visitors through the space, and differentiates it from the existing walls of the gallery space. Neon tubing placed above photographs provides additional illumination and encourages people to continue down the hallway. Towering above them are geometric forms that slowly descend and create a tunnel effect "transporting" the audience from the Shrem and to a different place entirely. Lighting will indicate where to go, for example brighter lights on the left wall prompting people to enter and little to no lights in the exit discouraging people from going the wrong way.

Tunnel arch uses geometric forms to gradually enclose the audience and "transport" them into the exhibit. Structure will be constructed from white fiberglass.

Neon tubing guides people through the space.



Darker wall color and dim lighting discourages people from entering through the exit.

Typical exhibition views

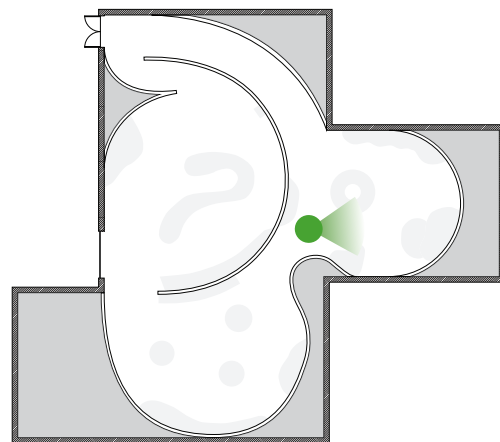
EXHIBITION VIEW

Materials

As the museum guests exit the entry tunnel the space will open up into the materials section. Dark walls, green carpeting, and moody lighting should evoke a modern interpretation of a forest space. Additionally, organic furniture adds to the forest motif. Sweeping from the center to the edge of the room, is a large architectural arch that provides for a location to hang shoes and additional visual interest. The gentle curvature of the walls help guide visitors into the next section of the exhibition.

Organically shaped seating matches the curvature of the walls.

Green plush pile carpeting mimics a forest floor and dampens sound in the room.



Architectural arch allows for shoes to be displayed overhead.



Typical exhibition views

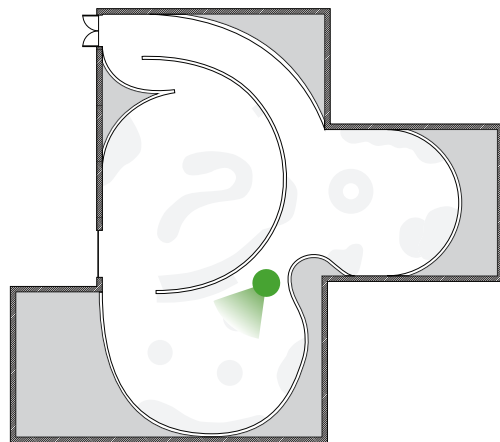
EXHIBITION VIEW

Form

This section of the exhibition should offer a distinct contrast from the previous one, and instead place the focus on the footwear. Light colors and soft lighting make the space feel comfortable and welcoming. Draping of fabric from the walls and ceiling provide architectural interest and form, matching the organic shapes found in the shoes. Interactive elements can be found throughout the room, such as tablets to view digital concept footwear, and a selfie mirror that allows the viewer to photograph themselves in futuristic shoes.

Draping fabric that is backlit creates softer diffused lighting and architectural form.

Touchscreen tablets for audience interaction with virtual footwear.



Large mirrored wall displays AI generated shoe designs, and allows the audience to photograph themselves wearing the shoes.

Typical exhibition views

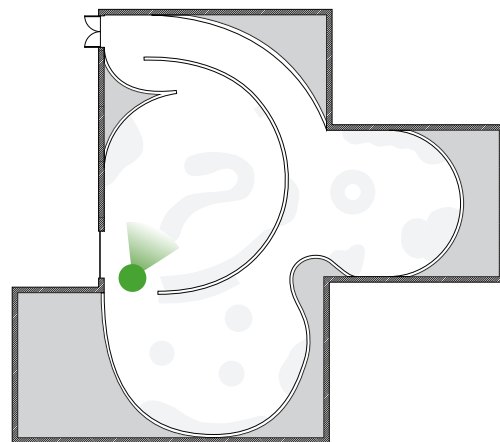
EXHIBITION VIEW

Function

The closing gallery space of the exhibition allows for the audience to “reflect” on the topic, since it utilizes mirror motifs—like the grey walls and the reflective mylar coating on the beams that intertwine the room. In the center of the space is a large curved table that will match the curving elements found throughout the entire exhibit. By having the table in the center of the room, guests can move fully around the objects and view them from all sides. By following the curvature of the walls, people will gradually be guided toward the exit, bringing them back to the entry.

Large architectural forms intertwine the room providing visual interest.

Large central display allows the audience to easily view all sides of the objects.



Phase 4
Visual Language and Graphic Identity

Exhibition graphics palette

GRAPHICS PALETTE

Graphic elements will convey a clean and modern appearance, combined with organic shapes and colors mimicking those found in the exhibition. Vivid earth tones are to be used as the primary colors for the promotional materials, connecting with topics of sustainability and organic forms. Custom graphic treatment to the typeface LTF Etica Bold will be used in the display title on all promotional products.

PRIMARY COLORS

G-1



CMYK / 79,0,85,16

G-2



CMYK / 0,0,19,100

G-3



CMYK / 0,20,77,80

G-4



CMYK / 0,11,86,18

SECONDARY COLORS

G-5



CMYK / 48,0,62,29

G-6



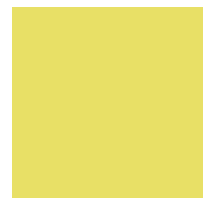
CMYK / 0,0,0,36

G-7



CMYK / 0,16,71,60

G-8

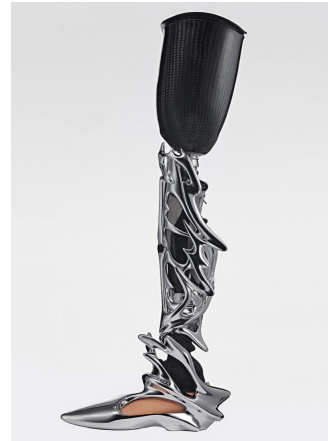


CMYK / 3,0,70,8

COLOR PALETTE

All colors used throughout the promotional materials for the exhibition will be based on earth tones and natural materials.

KEY EXHIBITION PROMOTION IMAGE



Silver Ripple Jewelry Prothesis, 2021,
YVMIN Xiao Yang, Resin/nylon material
inlaid jewels

GRAPHIC TREATMENT FOR EXHIBITION TITLE

**FUTURE OR
FANTASY**
FOOTWEAR OF TOMORROW

LTF Etica Bold

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnp
qrstuvwxyz**

manetti shrem
museum

EXISTING MUSEUM LOGO

Will appear on the street banners
and other promotional products.

LTF Etica Light

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnp
qrstuvwxyz

TYPOGRAPHIC PALETTE AND SPECIFICATIONS

LTF Etica type-family is to be used throughout the exhibit. This modern sans serif typeface, creates easy to read text, while the overall simplicity conveys futuristic ideas. The slight changes in letterform stroke width creates a sense of whimsy, connecting the type with the concept of fantasy. Exhibition title treatment will include modified LTF Etica bold letterforms, utilizing rounded negative space that eludes to the footwear on display and the rounded organic forms of the exhibit architecture. Bold and light versions of the type will be used in various applications and using stroke width to create graphic hierarchy.

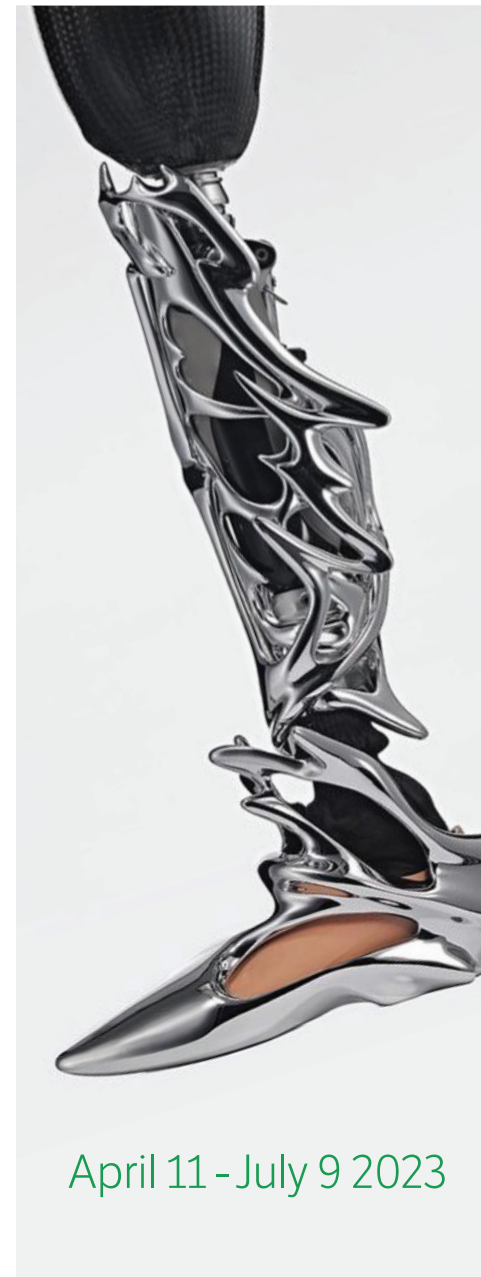
Typical promotion graphics / exterior in-situ

PROMOTIONAL GRAPHICS

Promotional graphics for Future or Fantasy will utilize bold and eye-catching graphics to capture the attention of passersbys. Typographic arrangement of the title is meant to appear futuristic and unique with its vertical arrangement. Organic forms of the hero object encapsulate the overall identity of the exhibition. The tilted arrangement of the image provides a sense of movement, and helps to draw the viewers' attention toward the banner text.



PROMOTIONAL STREET BANNERS



PROMOTIONAL STREET BANNERS IN-SITU (Green Version)



PROMOTIONAL STREET BANNERS IN-SITU (Black Version)

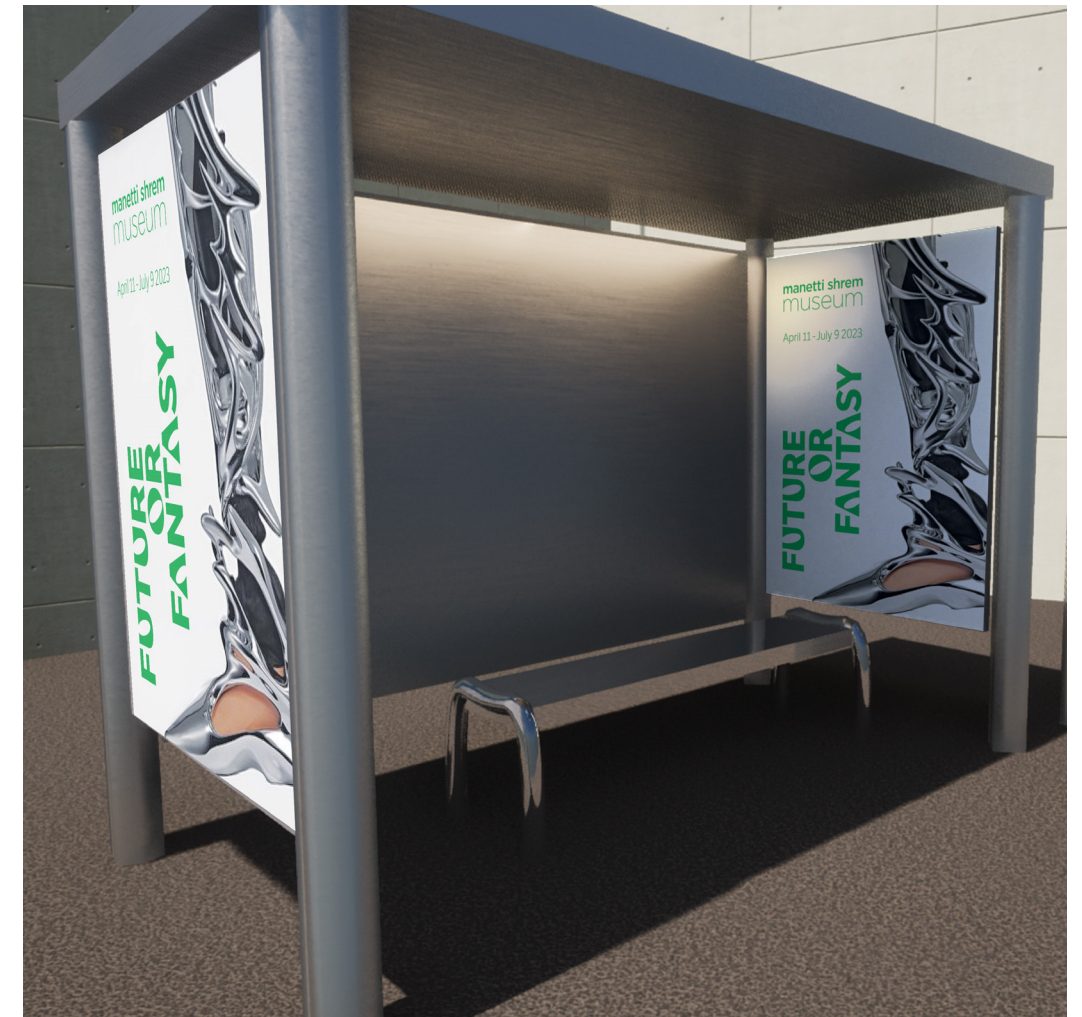
Typical promotion graphics / exterior in-situ

PROMOTIONAL GRAPHICS

Similar to the street banners, the promotional posters for the exhibition will utilize the same graphic arrangement and image. The image on the poster will be enlarged to abstract the subject and focus on the overall form of the prosthetic. By focusing the reflective patterns created by the object, it will allude to the topics of materials and form found in the exhibition.



PROMOTIONAL POSTERS



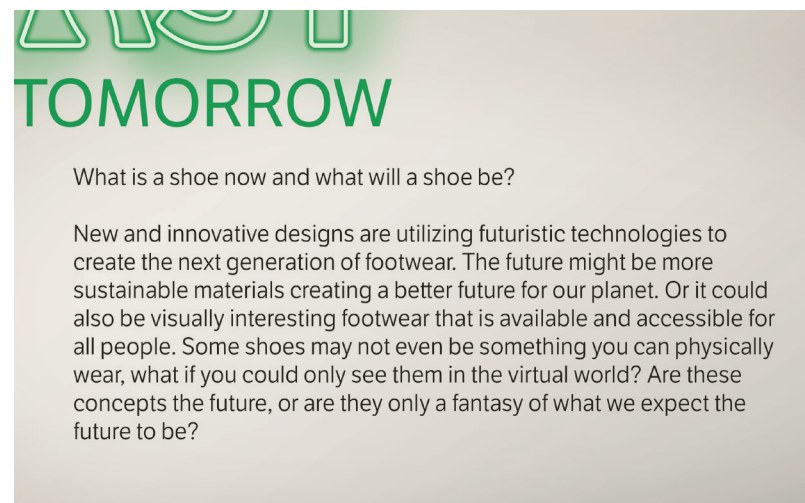
PROMOTIONAL BUS KIOSK POSTER IN-SITU

Typical exhibition graphics / interior in-situ

EXHIBITION GRAPHICS

Bright green neon signage will help transport the museum guests out of the Manetti Shrem and into the exhibit. The green glow should provide an almost alien or futuristic quality, and add ambient lighting into the space. Usage of green also further connects the viewer with the concepts of sustainability and the planet—an important aspect that can be found throughout the exhibit.

DESCRIPTION: Neon tubing from the Title sign travels down the entrance hall guiding the guests to the main exhibition spaces.



INTRODUCTORY TEXT TREATMENT [Text will be placed on the wall using vinyl decals.]



EXHIBITION TITLE TREATMENT [To be constructed from neon tubing and vinyl wall decals. Neon will continue through the exhibition space guiding the guests inward.]

Typical exhibition graphics / interior

EXHIBITION GRAPHICS

Since the exhibition is based around the future, technology based object labels will be used throughout the exhibit. These non-traditional object labels will allow users to simply point their smartphone at the object in front of them and an augmented reality information display will appear on the screen. Virtual displays like this, will accompany other fully digital aspects of the exhibit such as AR concept footwear. This technology will allow users to view as much information as they want, since they can see just the basics or click the "more info" button providing additional facts about the objects.

Float Shoes

United Nude/Rem D Koolhaas

2015

3D printed Plastic Filament

United Nude imagines a world where shoes could be printed on-demand, utilizing 3D printing technology these shoes could be printed either in a store or in someone's home. Combining technology and fashion an interactive touch screen console would be utilized for the 3D printing of the shoes, allowing the consumer the ability to fully shape the shoe to their foot size.

MORE INFO

Courtesy of United Nude

"More Info" button on the object labels allows guests to access further information on each object.

DIGITAL EXHIBITION OBJECT LABEL



Label would appear hovering over or around the object (depending on the user's viewing position—with wall hung objects having the label appear to the side).

EXHIBITION OBJECT LABEL IN-SITU [Labels will be entirely virtual utilizing augmented reality technology. Guests will be able to see information simply by pointing their smartphone (or loaned device) at the object.]

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

Best precedence inspiration

PROJECT REFERENCE Collection of images that served as inspiration for the design choices used throughout the exhibition.



"Athens Olympic Museum / KLab Architecture + MULO Creative Lab." Arch Daily, arch daily, 2004, www.archdaily.com/965187/athens-olympic-museum-klab-architecture-plus-mulo-creative-lab/60f0b1a2f91c819f0c000061-athens-olympic-museum-klab-architecture-plus-mulo-creative-lab-image?next_project=no.



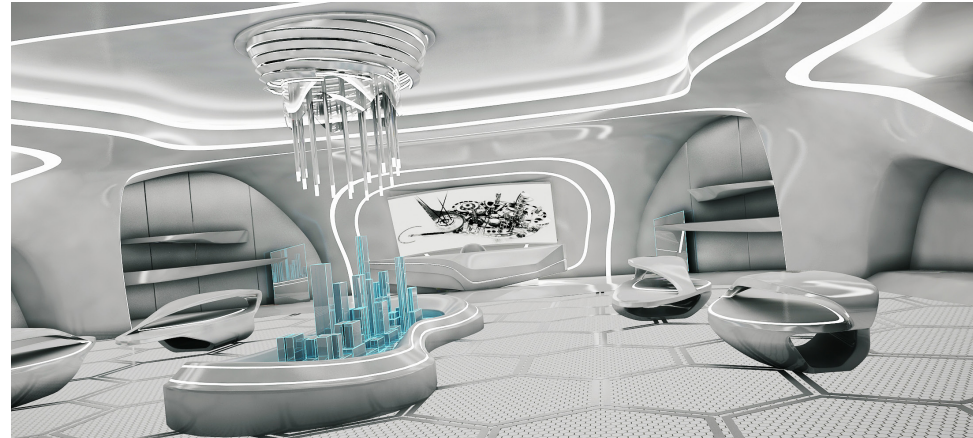
Nam June Paik, TV Garden, SFMOMA, 2021, San Francisco, CA



YVMIN Xiao Yang, YVMIN Art Project, 2021, https://www.instagram.com/yvmin_official/



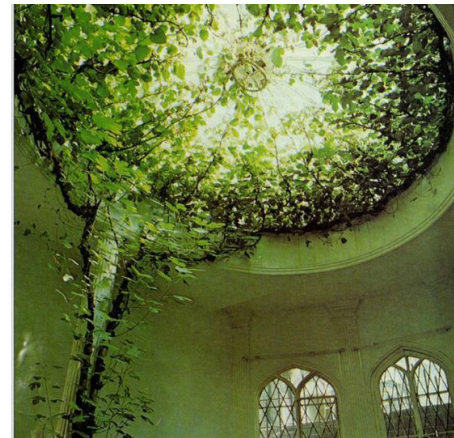
Wieden+Kennedy, Dancer, TurboTax commercial, 2023, https://www.youtube.com/watch?v=rX_jrxjUjyA



Muna3D, Futuristic Exhibition Collection, TurboSquid, 2021, <https://www.turbosquid.com/3d-models/sci-fi-futuristic-exhibition-3d-model-1706469>



Christian Holmsted Olesen, The Future is Present, Danish Design Museum, 2023, Copenhagen, Denmark



"Chapel Ceiling." Decoholic, Decoholic, 2013, decoholic.org/10-most-impressive-house-ceiling-designs/.

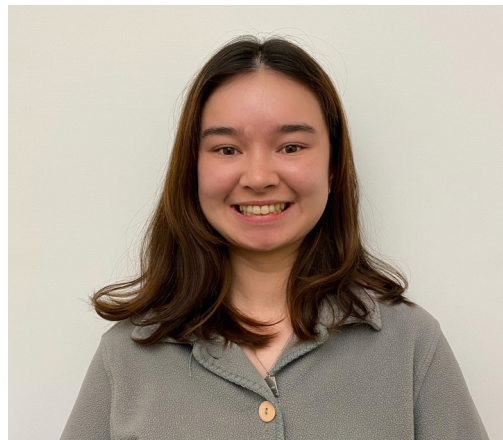


Eero Saarinen/ Warren Platner, TWA Flight Center, John F. Kennedy International Airport, 1962, New York City



"Gallery of Combatentes Educational Center." <https://www.mccray-co.com/McCray&Co,2020,mccray-co.com/image/627157038414315520>.

About the designers



Cameron Gillern

Cameron is a 4th year Design student at UC Davis with an emphasis in Interior Architecture. Her interests are focused in architecture, animation, and universal design practices. The design department has helped develop her skills in softwares and research to further her career. She has worked on projects like "Block Party" an inclusive exhibition for the disabled community that took place in the AIA museum in New York. Cameron has also worked with a Bay Area architecture firm Noll and Tam as an intern who collaborated with institutional builds. With the collaborative work and designing for people, this came in handy when working on this exhibitions.



Thuy Quevedo

Thuy is a 5th year Design senior at UC Davis, hoping to specialize in product design. She's passionate about sustainable design, the circular life cycle of products and design ethics. While at UC Davis Thuy's classes have expanded her knowledge about industrial and commercial sustainable design and changed her ideas of what kind of designer you can be after university. Before coming to UC Davis, Thuy was working as an in house graphic designer for a plant shop, which helped with her knowledge of software when designing as a student. This exhibition was special to her because of the emphasis on sustainability and environment forward thinking.



Matthew Mason

Matthew is an interdisciplinary designer working in areas of illustration, graphics, architecture, and bio-design. Through his work he attempts to bring attention to sustainability and the impacts of climate change. His creative work has been showcased at the Crocker Art Museum and the Sierra College Applied Art and Design permanent collection. Currently he is a fourth-year undergraduate student at the University of California, Davis studying design theory and practice—accompanied by sustainability in the built environment.

Peer/Group review summary

Phase 01

Our team formed around the idea of futuristic footwear and how that might become an exhibit. Each group member found a different set of objects, and we had to form a narrative that would encapsulate all of them.

Phase 02

We had a lot of fun playing with the shape of the space during this phase, since we knew from the beginning that we wanted to focus on using curved walls. Class layout activities helped guide the overall floorplan, and highlighted where improvements could be made.

Phase 03

Continuing the theme of using organic forms, we implemented modern furniture and tried to make each section of the exhibit distinct from the previous while still alluding to modernist design. Each group member presented a slightly different interpretation of what the space might look like, however the final renderings are a combination of all three concepts.

Phase 04

Taking inspiration from the key object and other forms on display, the graphic palette played into the organic shapes and natural materials that we wanted to focus on.