

SNEAKEROLGY

manetti shrem
museum



Big Idea

Sneakers serve as an emblem of youthful exuberance, fashionable sensibilities, and personal identity.

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Phase 1
Exhibition Content and Development

Exhibition overview

Humans have been wearing shoes for a long time, and the modern sense of buying sneakers - rubber soles designed to enhance athletic performance - did not emerge until the late 18th century. During the 20th century, sneakers continued to improve in performance as the industry grew. The emergence and rise of basketball has promoted it to the general public with the term "sneaker" has been born.

The exhibition will explore the human and social behaviors reflected in shoe choice from different perspectives, showing audiences the important role sneakers have played in different cultures, occasions and histories. The exhibition will feature more than one-hundred pairs of shoes from around the world, spanning from the 18th century to the present day, including the work of designers, shoes worn by world celebrities and treasured pieces from sneaker collectors.

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

DATE: April 11–July 9, 2023

AUDIENCE: general (define speciality visitors)

LOCATION: temporary exhibition spaces

SIZE OF SPACE: 5,360 sq. ft./500 sq. meters (floor plan on Canvas). The collections classroom, lobby, and North lounge are extensions of the exhibition space and can be used for specific activities if required.

NUMBER OF OBJECTS: 80

RETAIL AREA: small area in lobby space

MERCHANDISE: list possible product

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

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

SECURITY: note if high or low risk

Exhibition themes / sections

The exhibition is composed of four major themes, namely Power to Change, Symbol of Status, A Sign of the Times, and Object of Obsession.

Power to Change - Intro to Rubber Soles (1890-1950)

Sneakers go back a long way. It starts from the invention of rubber soles. They are the pioneer of modern sports shoes which give the birth of sneakers.

Symbol of Status - First Wave of Sneakers (1950-2000)

Introduce the early ages of sneaker culture, How sports shoes get popular and form the sneaker culture, the reason and the fashion trends behind sneaker collecting.

A Sign of the Times - The Pursuit of Progress and It's Popularity (2000s)

A peak of the sneaker culture, which it becomes a representative of fashion.

Object of Obsession - New Releases and Trends (Today)

The sneaker culture keep developing, the majority of Footwear Brands are focusing on designing their new sneakers continuously. The sneaker culture gets more popular among the broad masses.

Exhibition object list

EXHIBITION OBJECTS

Most of these exhibits originate from museum loans. There have been many successful sneaker culture exhibitions held, the exhibition can borrow their exhibits.



Object number (001)
Plimsolls, 1890's
Dr.Samuel Plimsoll, Shoes, 14 x 8 x 5"



Object number (002)
Keds, 1892
the U.S. Rubber Company, Shoes,
14 x 8 x 5"



Object number (003)
Converse All-Stars, 1917
Marquis Converse, Shoes, 14 x 8 x 5"



Object number (000)
Converse All-Stars, 1928
Marquis Converse, Shoes, 14 x 8 x 5"



Object number (005)
Converse All-Stars (Leather), 1934
Marquis Converse, Shoes, 14 x 8 x 5"



Object number (006)
"The Shoe Of Champions", 1950s
US Keds, Video, 1280 x 720 Pixels



Object number (007)
Unknown, 1922
McCall's Mahazine, Magazine,
18 x 24 in.



Object number (008)
The Natural Shoe for America at Play, 1938
US Keds, Poster, 24 x 36 in.



Object number (009)
"A Boy Just Has to Have Keds or - He is Less of a Boy", 1950s
US Keds, Poster, 24 x 36 in.



Object number (010)
"Aces in Every Color", 1950s
US Keds, Poster, 24 x 36 in.



Object number (011)
"Croquet Players", 1866
Winslow Homer, Oil on Canvas,
16 x 26 in.



Object number (012)
Adidas Supergrrip, 1965
Adidas, Shoes, 14 x 8 x 5"



Object number (013)
Adidas Campus, 1965
Adidas, Shoes, 14 x 8 x 5"



Object number (014)
Tretorns, 1916
US Keds, Shoes, 14 x 8 x 5"



Object number (015)
Nike Shox BB4, 2000
Nike - Eric Avar, Shoes, 14 x 8 x 5"



Object number (016)
AND1 Tai Chi, 1999
And1, Shoes, 14 x 8 x 5"



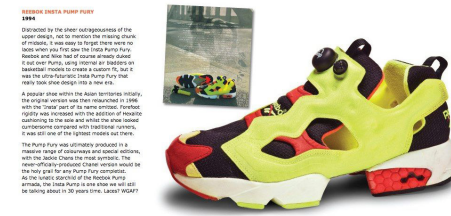
Object number (017)
Skechers GOwalk, 1992
Skechers, Shoes, 14 x 8 x 5"



Object number (018)
Nike Air Huarache, 1991
Nike - Tinker Hatfield, Shoes,
14 x 8 x 5"



Object number (019)
Adidas EQT Support 93, 1993
Adidas, Shoes, 14 x 8 x 5"



Object number (020)
Reebok Instapump Fury, 1994
Reebok, Shoes, 14 x 8 x 5"



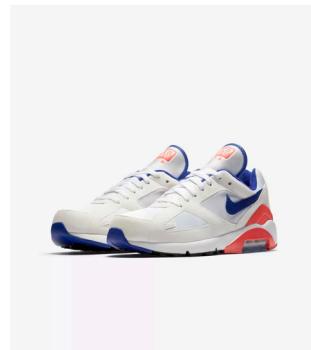
Object number (021)
Air Jordan V, 1991
Tinker Hatfield, Shoes, 14 x 8 x 5"



Object number (022)
The Fresh Prince of Bel Air, 1990
Jeff Pollack, Susan Borowitz, TV series,
1100 x 735 Pixels



Object number (023)
Nike Air Max Plus, 1998
Nike - Sean McDowell, Shoes,
14 x 8 x 5"



Object number (024)
Nike Air 180, 1991
Nike, Shoes, 14 x 8 x 5"



Object number (025)
New Balance 1500, 1993
New Balance, Shoes, 14 x 8 x 5"



Object number (026)
ASICS GEL-Lyte III, 1990
ASICS, Shoes, 14 x 8 x 5"



Object number (027)
Have You Hugged Your Foot Today, 1992
Nike, Commercial Poster, 24 x 36 in.



Object number (028)
Adidas The Kobe/Crazy 1 'Sunshine', 2001
Adidas, Shoes, 14 x 8 x 5"



Object number (029)
Nike Air Zoom Huarache 2k4, 2004
Nike, Shoes, 14 x 8 x 5"



Object number (030)
Nike Hyperdunk, 2008
Nike - Eric Avar, Shoes, 14 x 8 x 5"



Object number (031)
Sketches for Nike Air Huarache, 1991
Nike - Tinker Hatfield, Sketches, 8.5 x 11 in.



Object number (032)
Onitsuka Tiger Tai Chi LE, 2000s
Onitsuka Tiger Asics,
Movie Screen of Kill Bill Vol. 1,
2048 x 1080 Pixels



Object number (033)
Onitsuka Tiger Mexico 66, 1966
Onitsuka Tiger Asics,
Movie Screen of Game Of Death,
2048 x 1080 Pixels



Object number (034)
Vans Slip-On 'Checkerboard', 1977
Vans,
Movie Screen of Fast Times,
2048 x 1080 Pixels



Object number (035)
Nike Vandal, 1984
Nike, Movie Screen of Terminator, 2048 x 1080 Pixels



Object number (036)
Reebok Alien Stomper, 2016
Adidas, Movie Screen of Aliens (1986), 2048 x 1080 Pixels



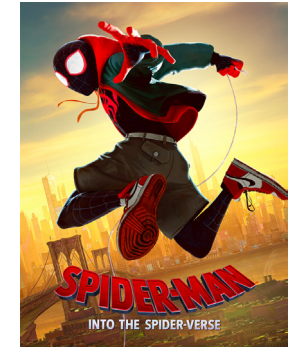
Object number (037)
Nike MAG, 2016
Nike, Movie Screen of Back To The Future II (1988), 2048 x 1080 Pixels



Object number (038)
Nike Cortez, 1972
Nike, Movie Screen of Forrest Gump, 2048 x 1080 Pixels



Object number (039)
HTM x Nike Air Woven, 2000
Nike, Movie Screen of Lost In Translation, 2048 x 1080 Pixels



Object number (040)
Air Jordan 1, 1985
Nike, Movie Screen of Spider-Man: Into The Spider-Verse, 2048 x 1080 Pixels



Object number (041)
Nike Air Force 2, 1987
Nike, Movie Screen of BIG, 2048 x 1080 Pixels



Object number (042)
Sneaker Culture in Film and Video, 2021
Charlie Kane, Video, 2048 x 1080 Pixels



Object number (043)
LeBron 12, 2014
Nike, Shoes, 14 x 8 x 5"



Object number (044)
Converse Grippers, 1940s
Converse, Shoes, 14 x 8 x 5"



Object number (045)
Air Jordan 1, 1985
Nike, Shoes, 14 x 8 x 5"



Object number (046)
Model Waitzer, 1936
Gebrüder Dassler Schuhfabrik, Shoes, 14 x 8 x 5"



Object number (047)
Running Shoes, 1860s
Thomas Dutton and Thorowgood, Shoes, 14 x 8 x 5"



Object number (048)
Waffle Trainer, 1974
Nike, Shoes, 14 x 8 x 5"



Object number (049)
Micropacer, 1984
Adidas, Shoes, 14 x 8 x 5"



Object number (050)
25th Anniversary Superstar, 2011
Adidas x Run DMC, Shoes, 14 x 8 x 5"



Object number (051)
NikeCraft Lunar Underboot Aeroply Experimentation Research Boot Prototype, 2008
Nike x Tom Sachs, Shoes, 14 x 8 x 5"



Object number (052)
Clyde Gametime Gold, 2012
Puma x Undeafated, Shoes, 14 x 8 x 5"



Object number (053)
Powerama, 2011
Pierre Hardy, Shoes, 14 x 8 x 5"



Object number (054)
Yeezy Boost 350 V2, 2017
Adidas, Shoes, 14 x 8 x 5"



Object number (055)
Nike Air Jordan 1/2, 1985
Nike, Shoes, 14 x 8 x 5"



Object number (056)
Yeezy Boost 700, 2018
Adidas, Shoes, 14 x 8 x 5"



Object number (057)
Gel Lyte III, 2022
Sneaker Politics x ASICS, Shoes, 14 x 8 x 5"



Object number (058)
3D Grid Hurricane, 2023
Bodega x Saucony, Shoes, 14 x 8 x 5"



Object number (059)
New Balance x Joe Freshgoods 9060, 2008
New Balance x Joe Freshgoods, Shoes, 14 x 8 x 5"



Object number (060)
GEL-MC PLUS, 2022
Bodega x ASICS, Shoes, 14 x 8 x 5"



Object number (061)
Kobe Bryant in the adidas Kobe 1 "Sunshine", 2001
Unknown, Photography, 2048 x 1080 Pixels



Object number (062)
Kobe Bryant in the adidas Kobe 1 "Sunshine", 2001
Andrew D. Bernstein/NBAE via Getty Images, Photography, 2048 x 1080 Pixels



Object number (063)
The Nike Hyperdunk X, A Favorite Of Nikola Jokic, 2016
Nick Kosmider, Photography, 2048 x 1080 Pixels



Object number (064)
Men's Nike Kobe 6 Protro Mambacita Sweet 16, 2011
Eric Avar, Shoes, 14 x 8 x 5"



Object number (065)
Gel Kayano 15, 2008
JJJJound x Asics, Shoes, 14 x 8 x 5"



Object number (066)
Puma MB.01 PE, 2022
Puma, Shoes, 14 x 8 x 5"



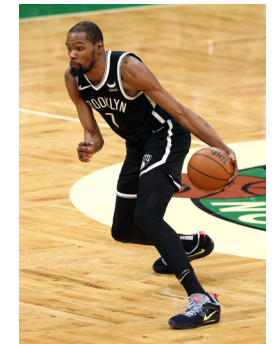
Object number (067)
LaMelo Ball with Puma MB.01 PE, 2022
Getty Images - Todd Kirkland, Photography, 2048 x 1080 Pixels



Object number (068)
Trae Young with Adidas Trae Young 1 PE, 2022
Adam Hagy, Photography, 2048 x 1080 Pixels



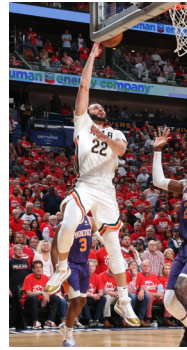
Object number (069)
Derrick Jones Jr. with Nike KD 4 "BHM", 2022
Jonathan Daniel, Photography, 2048 x 1080 Pixels



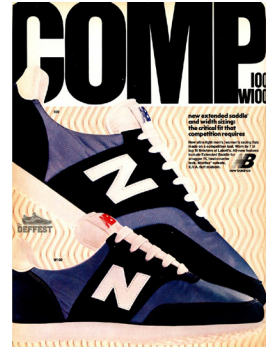
Object number (070)
Kevin Durant with Nike KD 15, 2022
Maddie Meyer, Photography, 2048 x 1080 Pixels



Object number (071)
Nikola Jokic with Nike Air Zoom GT Jump PE, 2022
Garrett Ellwood, Photography, 2048 x 1080 Pixels



Object number (072)
Jeff Haynes with Nike LeBron 7 "China Moon", 2022
Jeff Haynes, Photography, 2048 x 1080 Pixels



Object number (073)
The new balance 996 Ad., 1979
New Balance, Poster, 24 x 36 in



Object number (074)
The New Balance Trail 355 Ad., 1978
New Balance, Poster, 24 x 36 in



Object number (075)
New Balance Trail 355, 1978
New Balance, Shoes, 14 x 8 x 5"



Object number (076)
AJ Nike Poster Ad., 2022
Nike, Poster, 24 x 36 in



Object number (077)
AJ Nike Poster - Paul George, 2022
Nike, Poster, 24 x 36 in



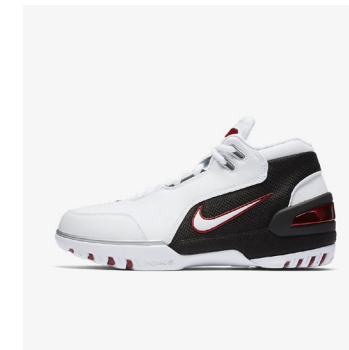
Object number (078)
Moonwalk Nike Poster Ad, 2018
Devin S., Poster, 13 x 18 in



Object number (079)
Monroe wore the Keds Champion in the film Clash By Night, 1952
Unknown, Movie Screen, 2048 x 1080 Pixels



Object number (080)
Shoe Cover, 2022
Unknown, Picture, 2048 x 1080 Pixels



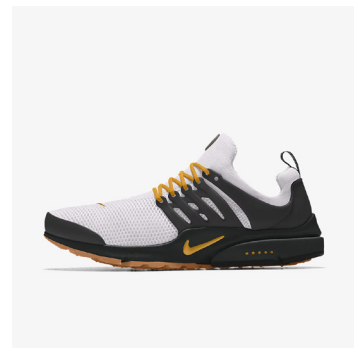
Object number (081)
Nike Air Zoom Generation, 2000
Nike, Shoes, 14 x 8 x 5"



Object number (082)
Reebok Answer LV, 2000
Reebok, Shoes, 14 x 8 x 5"



Object number (083)
Adidas Tmac, 2000
Adidas, Shoes, 14 x 8 x 5"



Object number (084)
Nike Presto, 2000
Nike, Shoes, 14 x 8 x 5"



Object number (085)
Nike Air Yeezy, 2000
Nike, Shoes, 14 x 8 x 5"



Object number (086)
Nike Kukini, 2000
Nike, Shoes, 14 x 8 x 5"



Object number (087)
Nike Pocket Knife, 2000
Nike, Shoes, 14 x 8 x 5"



Object number (088)
Super Ape Star, 2000
Bathing Ape x Adidas, Shoes, 14 x 8 x 5"



Object number (089)
Nike Woven, 2000
Nike, Shoes, 14 x 8 x 5"



Object number (090)
Nike x LV Air Force 1, 2020
Nike x LV, Shoes, 14 x 8 x 5"



Object number (091)
Project 0 Nylon Sneaker, 2020
Maison Margiela x Reebok, Shoes, 14 x 8 x 5"



Object number (092)
Nike Air Max Penny 1, 2020
Nike, Shoes, 14 x 8 x 5"



Object number (093)
Nike SB x Air Jordan 4, 2020
Nike, Shoes, 14 x 8 x 5"



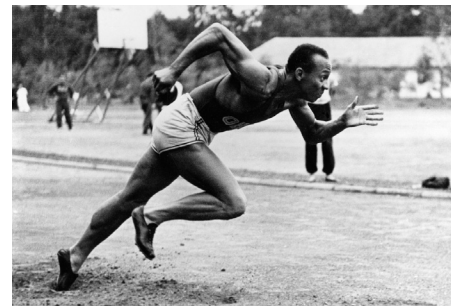
Object number (094)
Nike SB Dunk Low x Fly Streetwear, 2000
Nike, Shoes, 14 x 8 x 5"



Object number (095)
Photograph of Kobe Bryant, 2006
Unknown, Poster, 10 x 5'



Object number (096)
Photograph of Michael Jordan, 1996
Unknown, Poster, 10 x 6'

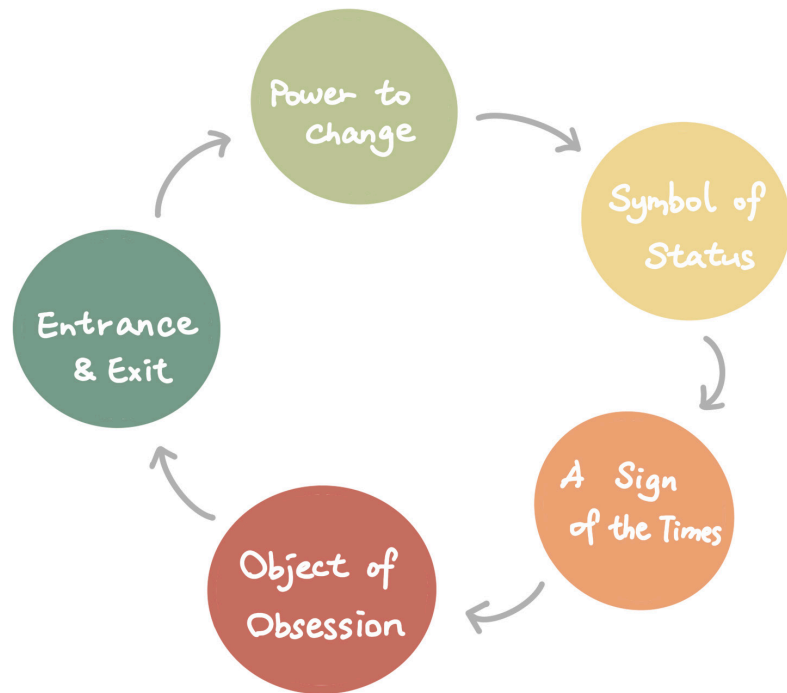


Object number (097)
Photograph of Jesse Owens, 1936
Unknown, Poster, 6 x 10'

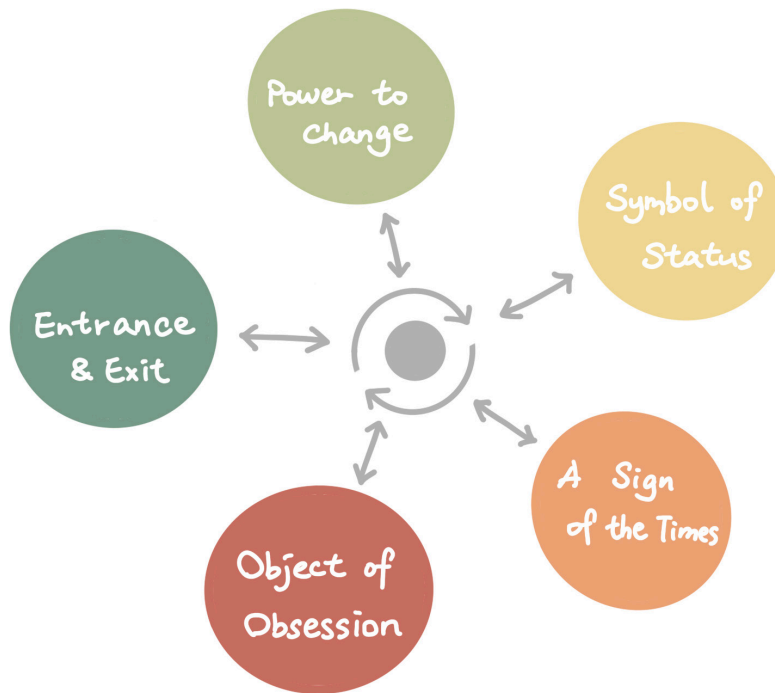
Exhibition concepts / narratives

MASSING STUDIES

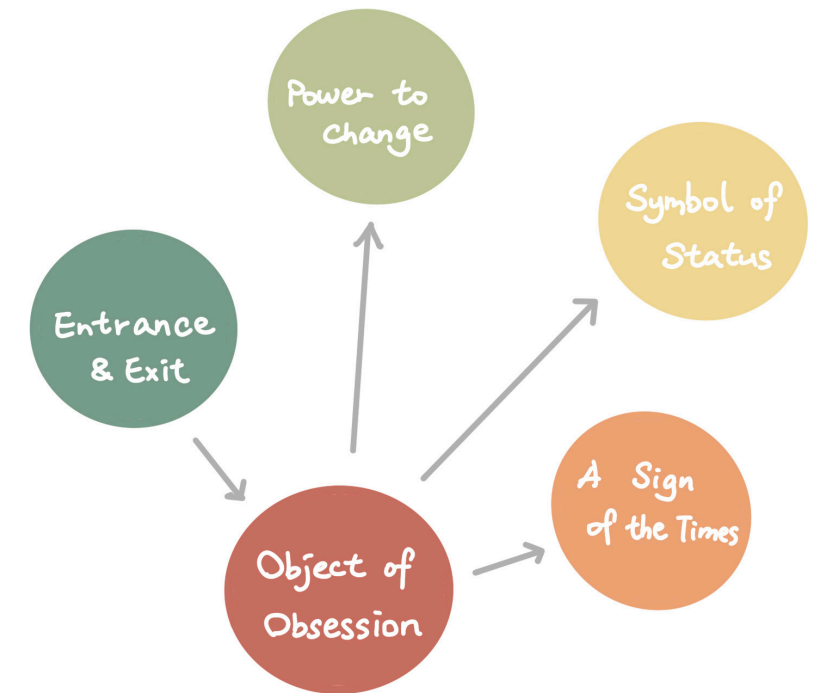
A brief overview of the exhibition design concept. Develop a narrative for the exhibition, how the story will unfold in the space, and the visitor experience.



MASSING STUDY A - The exhibition narrative design follows the timeline of the 4 sections. Audience start their journey from the first sport shoes to the newest release sneakers.



MASSING STUDY B - The exhibition narrative design has a central space that connect to each section of the exhibition. It allows the audience to make their own decision about sequence.



MASSING STUDY C - The exhibition narrative design starts from today's sneakers which people are more familiar with and interested in. Then audience can access the rest sections upon their interests.

Phase 2
Spatial Planning and Object Placement

Scale model documentation

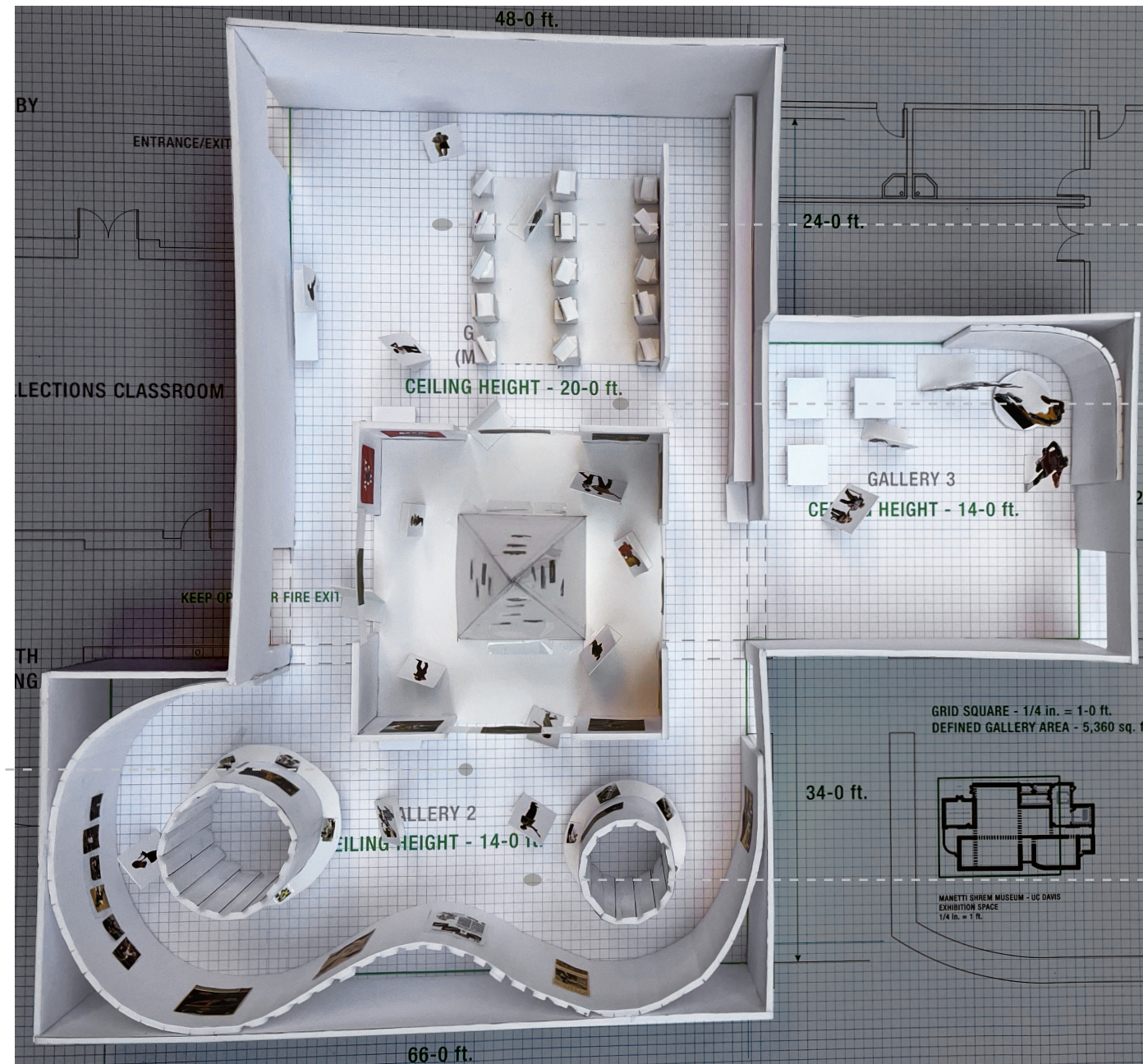
The exhibition is divided into four main sections and an interactive space, each of which provides the audience with more information about the human and social behaviors reflected in shoe selection from different perspectives over different time periods.

The exhibition opened with the "Object of Obsession" section, which caught the attention of the audience with the latest sneaker designs. This section features fifteen pairs of the latest styles of sneakers created by well-known designers. Enter the second part of the exhibition, "A Sign of the Times", which consists of giant pyramids and square partitions. Situated at the center of the show, it showcases the most famous and popular shoes of the time when the sneaker trend was just getting started.

The third section of the exhibition, "Symbol of Status," is made up of two cylinders and wavy walls, and mainly features curved walls to convey the better movement and functionality of sneakers of the era. The final section, "Power to Change", highlights the birth of the first sneakers in the '80s and themes related to their history. The audiences can pull out the display case to see the introduction and details of the shoe. The exhibition is open, yet organized in sections. It offers audiences the opportunity to design their own path and pick and choose which topics they want to explore.



EXHIBITION VIEW - Closer view of "A Sign of the Times" section, displaying a "sneaker pyramid" with The Air Jordan I at the top and advertisement posters at the time on the wall around it.



EXHIBITION ABOVE VIEW - The exhibition is divided into 5 sections, audience will visit the Object of Obsession section first to see the most recent popular sneakers, then they can decide the sequence of the rest sections in the exhibition.



EXHIBITION VIEW - Closer view of "Object of Obsession" section, view from the entrance, showing the new releases sneakers from 2022 and later.



EXHIBITION VIEW - Closer view of "Power to Change" section, sneakers displaying in the drawer, the audience can pull out the drawer to see the details.



EXHIBITION VIEW - Closer view of "Symbol of Status" section, showing the famous athletes wore new ergonomic designs, causing a rise in sneaker culture as fans purchased the same shoes.

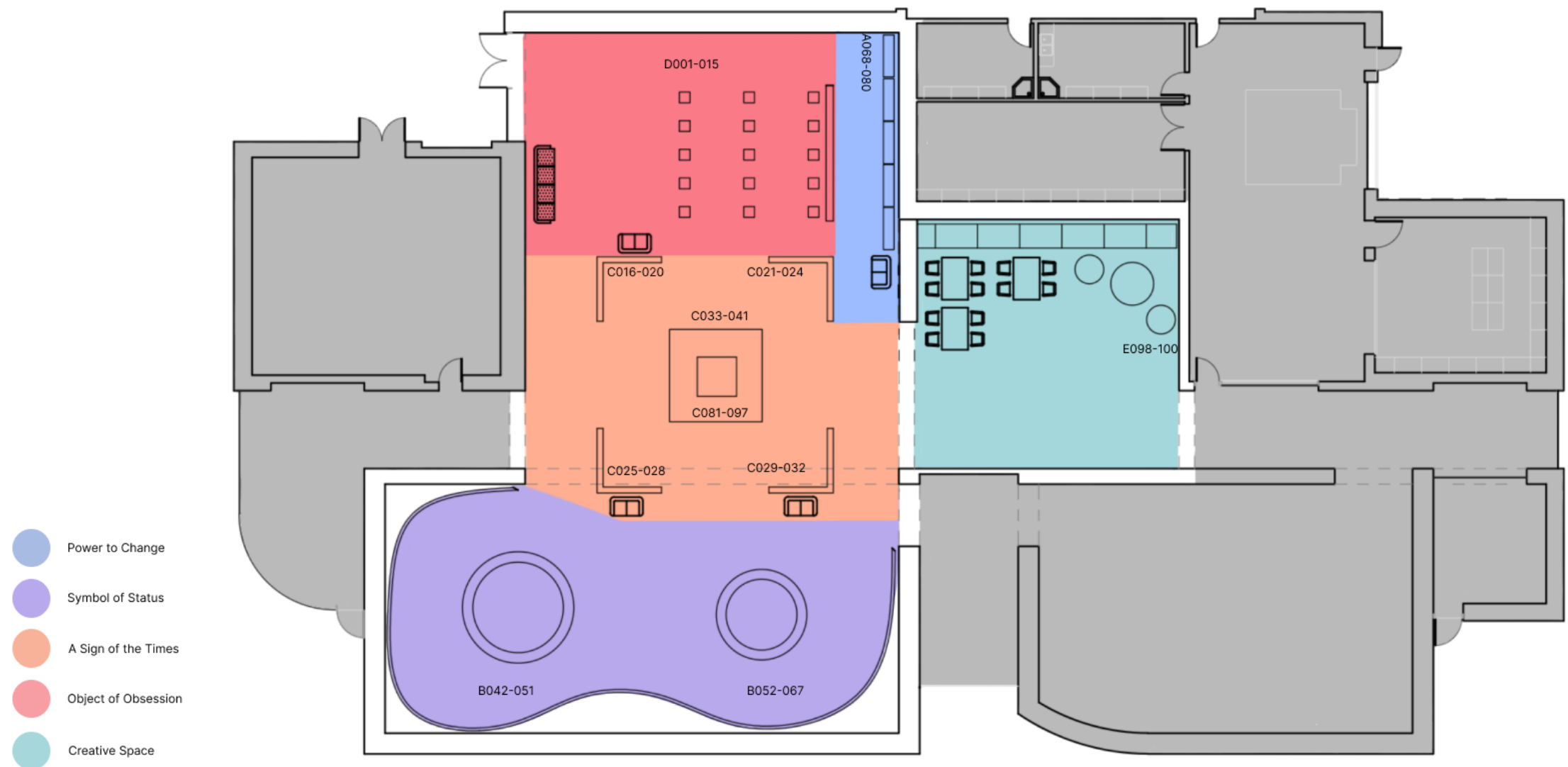
Exhibition plan and object placement

The exhibition program uses an open-ended approach while providing a more directional lead in areas with objects from a single theme. The temporary walls, which block several corners of the space, continue to reinforce the plan's orientation and guide the audience through the exhibition, while also reflecting the pyramidal shape of the central space and maintaining the angular, deeply geometric visual effect.

The starting point of the "A Sign of the Times" section is the large pyramid site in the alcove created in the central space of the exhibition. Huge pyramidal sculptures made up of countless pairs of sneakers will immediately grab the audience's attention. Placing the room in the center of the exhibition space and having the audience move around heightens their anticipation of seeing what's inside. Here, the audience is able to move more freely within this room, but is also directed along the walls of the room towards the outside. Audiences will explore from the room around the central pyramid to the north and south sections, they will enter the "Object of Obsession" section or the "Symbol of Status" section.

The "Object of Obsession" section continues inwards at the entrance of the exhibition hall, until it deviates from the central room to the right corner temporary wall. This wall marks the start of the "Power to Change" section, which occupies the northeast corner of the exhibit hall. Audiences are invited to take part in creative activities before leaving the exhibition.

Interaction space is for understanding, learning and engagement, which increases when the audience does something for itself. In this space, the audience designs their own shoes, taking pictures with the statues of the best NBA players and testing their basketball skills by trying to touch the higher point in the creativity space to increase dwell time through these experiences that provide talking points and "Instagram" moments.



EXHIBITION PLAN [1/4 Inch = 1 FT]

Phase 3
Staging, Atmosphere and Interpretation

Exhibition materials, color and lighting

ATMOSPHERE PALETTE
The exhibition is designed to create a calm and inviting environment for audiences to enjoy. The neutral materials used in the exhibition create a cohesive and understated atmosphere. The use of these neutral materials allows the content and objects on display to be the focal point of the exhibition, and creates a sense of harmony throughout the space.

MATERIAL PALETTE
The aluminum alloy material is used for the frames and structures of the displays, while the drywall is used for the walls and partitions. White painted wood is used for the display cases, and glass is used for the cabinets and display shelves. The combination of these materials creates a modern and minimalist atmosphere that complements the overall design of the exhibition.

COLOR PALETTE
The color palette used in the exhibition is carefully selected to complement the neutral materials and create a cohesive and calming atmosphere throughout the space. The light blue color is used as an accent color, adding a pop of color that is both refreshing and energizing. The use of a limited color palette helps to create a cohesive look and feel, making the exhibition easy to navigate and appreciate.

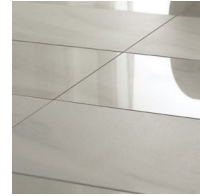
LIGHTING PALETTE
The light blue, warm white, and light grey colors complement the neutral materials and create a calming effect that is easy on the eyes. The lighting is designed to be soft and not too bright, ensuring that the large quantity of paper posters throughout the exhibition are still easily visible. The lighting in the exhibition also adds to the overall relaxing atmosphere of the space. The exhibition's focus is on showcasing the content, with the materials, colors, and lighting working together to support the overall aesthetic of the exhibition.

M-1



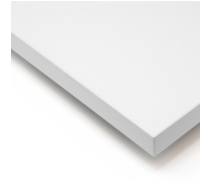
Drywall
Wall Surfaces

M-2



White Stone Tiles
Flooring

M-3



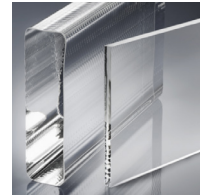
White Painted Wood
Wall Surfaces and Visualizer

M-4



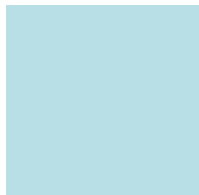
Aluminum Alloy
Balustrade

M-5



Glass
Pyramid Visualizer Stand

P-1



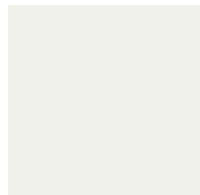
Benjamin Moore
Skyscraper - 765

P-2



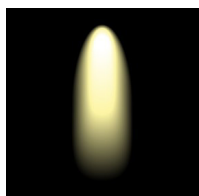
Benjamin Moore
Little Falls - 1621

P-3



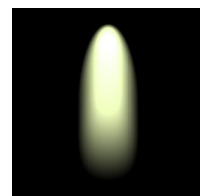
Benjamin Moore
Oxford White - 869

L-1

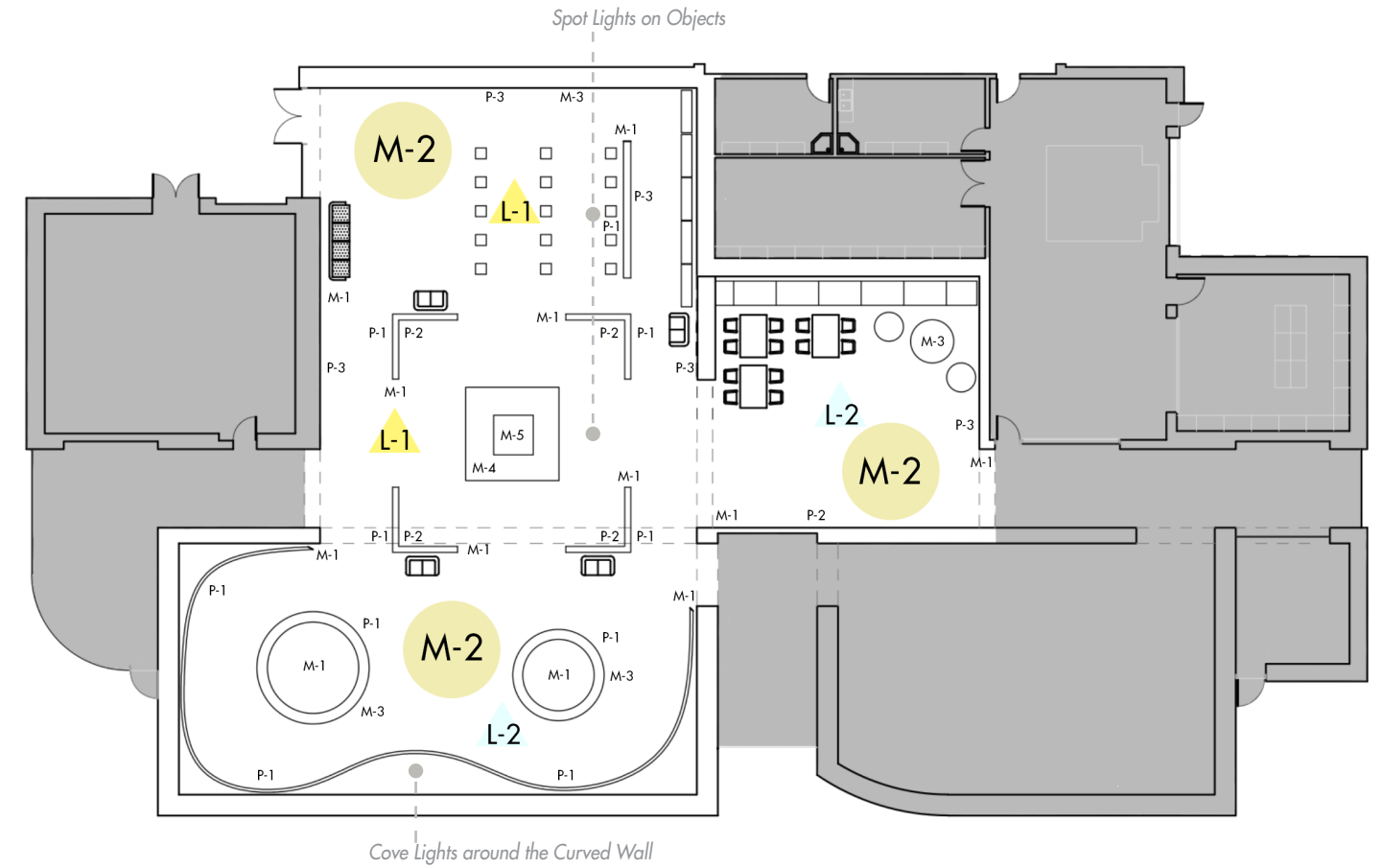


Warm White Light
Color Temperature - 3000K

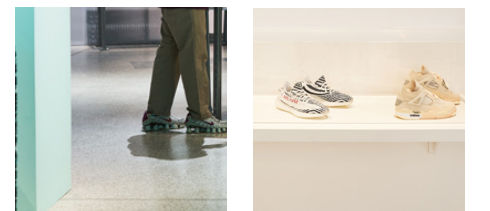
L-2



Natural White Light
Color Temperature - 4000K



WALL COLOR, MATERIAL AND LIGHTING PLAN
[The "P" "M" and "L" with numbers reference to the Color, Material and Lighting palettes.]



REFERENCE IMAGES
These three images come from another sneaker culture exhibition "Sneakers Unboxed" on the Designweek website.

Exhibition furniture

FURNITURE TYPES

The furniture for the sneaker exhibition is carefully designed to complement the displayed shoes and provide a comfortable space for audiences to relax and admire the collection. The design uses a simple and minimalistic approach, using clean lines and neutral colors to create a sleek and modern look.

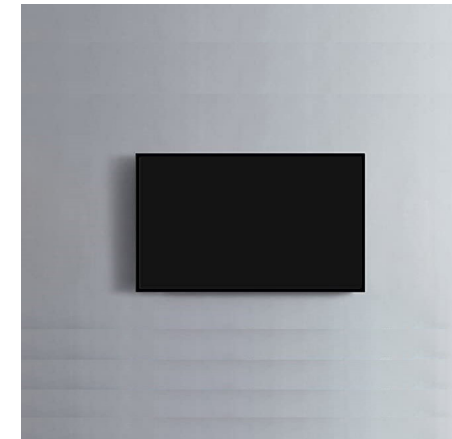
The furniture is strategically placed to enhance the audience's viewing experience, making it easy to navigate the exhibition and appreciate the various sneakers on display. With a visitor-focused mindset, we ensure that the furniture is both functional and stylish, providing a comfortable and inviting environment for guests to enjoy.



SHOES DISPLAY STAND
Dimensions: 30" / 35" / 40" x 15" x 15"
Material: Wood, Finish: White Paint
Quantity of furniture: 15
Location: Gallery 1



GLASS DISPLAY BOX
Dimensions: 15 x 15 x 15"
Material: Glass, Finish: None
Quantity of furniture: 30
Location: Gallery 1



34 INCH MONITOR
Dimensions: 1.2 x 2.65 x 0.25'
Material: Plastic, Finish: Black
Quantity of furniture: 6
Location: Gallery 1, Gallery 2



LARGE CRAFT TABLE
Dimensions: 30" x 70" x 70"
Material: Wood, Finish: None
Quantity of furniture: 3
Location: Gallery 3
www.etsy.com/listing/720685485/extra-large-6ft-square-rustic-dining



SOFA SEAT
Dimensions: 2.8 x 2 x 5'
Material: Fabric, Finish: White and Blue
Quantity of furniture: 5
Location: All Galleries



SHOES COLLECTION CABINET
Dimensions: 8 x 3 x 1.8'
Material: Wood, Finish: White
Quantity of furniture: 1
Location: Gallery 1

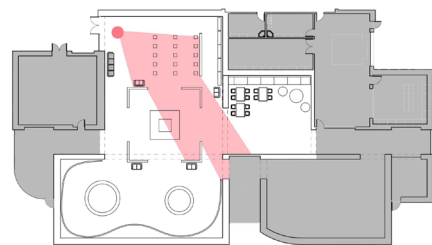
Typical exhibition views

EXHIBITION VIEW - OBJECT OF OBSESSION

The bright colors that adorn the walls and the furniture brightens the space, leaving little to no room for shadows to reside in. The high ceiling lights allow the lighting to bounce off the reflective materials which amplifies the brightness of the room. The use of reflective floors and light absorbent colors are crucial to lighting the space as the soft lighting allows for directional light to coexist with diffused lighting.

EXHIBITION VIEW RENDERING VIDEO - https://youtu.be/W_iWqgGnpU

Modern shoes of the 2020s were born from the inspiration of icon brands (Nike, Adidas, etc.) and are displayed on pillars, showcasing the diversity of sneaker culture.



EXHIBITION VIEW RENDERING VIDEO - https://youtu.be/W_iWqgGnpU



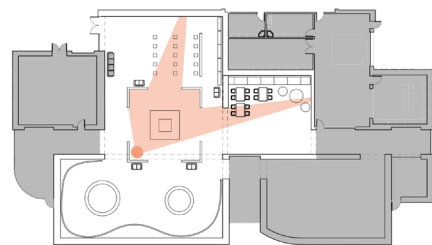
Typical exhibition views

EXHIBITION VIEW - A SIGN OF TIMES

The bright colors that adorn the walls and the furniture brightens the space, leaving little to no room for shadows to reside in. The high ceiling lights allow the lighting to bounce off the reflective materials which amplifies the brightness of the room. The use of reflective floors and light absorbent colors are crucial to lighting the space as the soft lighting allows for directional light to coexist with diffused lighting.

EXHIBITION VIEW RENDERING VIDEO - https://youtu.be/W_iWqgGnpU

A glass pyramid showcases of the most honorable sneakers that critically evolved the sneaker culture in the early 2000s.



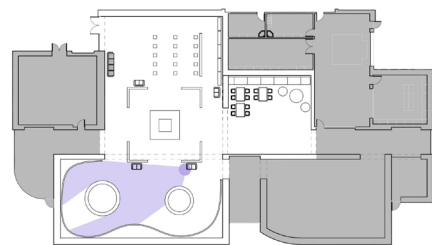
Typical exhibition views

EXHIBITION VIEW - POWER TO CHANGE

The aesthetic of the modern interior of the exhibition creates a gap between the historical artifacts and athletic genre. Because the genre is always associated with bright colors, this almost acts as a refresher or bridge to the exhibition.

EXHIBITION VIEW RENDERING VIDEO - https://youtu.be/W_iWqgGnpU

The widest section of the museum allows visitors to explore and understand the foundation of trends to forthcome in the 2000s.



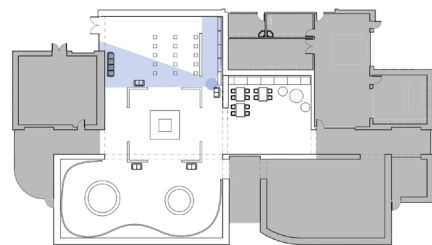
Typical exhibition views

EXHIBITION VIEW - SYMBOL OF STATUS

A balanced amount of artifacts suits each wall, complementing each other as the footwear and posters dont take attention from each other and only enhances the dedication from the museum.

EXHIBITION VIEW RENDERING VIDEO - https://youtu.be/W_iWqgGnpU

Viewing staple footwear under tight security can lead to curiosity. The screen playing the movie scene with sneaker culture leads audience from the reality to virtual.



Phase 4
Visual Language and Graphic Identity

Exhibition graphics palette

GRAPHICS PALETTE

The exhibition uses a future and modern style typeface, *Fuerte*. This typeface provides a feeling of smoothness and a future. It works really well as the title to attract people's attention. The large title with *Fuerte* font on the promotion street banners and bus kiosk posters is very attractive. They help people easily understand the theme of the exhibition.

The exhibition title has the most famous sneaker shoes Air Jordan I included. It simply indicates audience the theme of the exhibition. People would be attracted by their expectations of sneakers.

manetti shrem
museum



EXISTING MUSEUM LOGO
The original LOGO of Manetti Shrem Museum.

KEY EXHIBITION PROMOTION IMAGE
Object number (045)
Air Jordan I, 1985
Nike, Shoes, 14 x 8 x 5"

PRIMARY COLORS

G-1



Pantone (230, 122, 122, 1)
CMYK (0,47,47,10)
HEX E67A7A

G-2



Pantone (111, 159, 186, 1)
CMYK (40,15,0,27)
HEX 6F9FBA

COLOR PALETTE

This exhibition is about sneaker culture, so it is chosen two very young and energetic colors, red and blue, and these two colors are also the most common colors in sneaker shoes.



GRAPHIC TREATMENT FOR EXHIBITION TITLE

The title *Sneakerology 101* represents fashion, youth, and vitality. The footprints formed by the top and bottom of the shoes cross the title as decoration, which is a good way to show the audience the theme and style of the exhibition.

FUERTE
ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Poppins SemiBold
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Poppins Regular
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Poppins Light
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

TYPOGRAPHIC PALETTE AND SPECIFICATIONS

For the big title, the exhibition chooses to use the modern typeface, *Fuerte*. It has a feeling that the words are made up of shoelaces. For the rest interior space, the exhibition chooses to use a sans-serif typeface, *Poppins*. It provides broad thickness options and a simple atmosphere, which is best for the theme sneaker culture.

Typical promotion graphics / exterior in-situ

PROMOTIONAL GRAPHICS

The exhibition needs to promote itself on the streets. Here are three variations of street banners design. These street banners use the same theme color as the exhibition to keep consistency. The street banners have included a popular sneaker to indicate to people the theme of the exhibition. The large title and detailed information allow people to follow up.



The title of the exhibition is constructed using special modern fonts and cascading relationships.

Reconstruct the two-dimensional cartoon image of the shoes and match them with the theme colors of the exhibition. The cute and interesting composition is attractive.

A clear and detailed address and date are written at the bottom to facilitate people to visit the exhibition



PROMOTIONAL Brochure
The exhibition has designed brochures that can be used by visitors during the tour and for promotion outside the exhibition.



PROMOTIONAL STREET BANNERS

The street banners are designed to be mounted on lampposts on street. The material of the street banner is vinyl, which is a durable, water-resistant, weatherproof material. The street banners have the exhibition's title, date, location, and graphic promotion included. All the people on street can easily see the Air Jordan I graphics on the street banners. It is the best way to attract an audience.



Typical promotion graphics / exterior in-situ

PROMOTIONAL GRAPHICS

The exhibition has designed three promotional graphics in different dimensions for different uses. These designs all follow the same style as the street banners and the theme of the exhibition. The more promotions the exhibition has decided its reputation in public.



Advertised on the façade of the museum, so not much detail, but decorative.

WALL MOUNTED LIGHT BOX
This luminous light box is best to use large-area patterns to provide outstanding visual effects.

A different typography, but using almost the same elements



DISPLAY BOARD AT THE ENTRANCE
The display board at the entrance is equivalent to the entrance decoration of the exhibition. Beautiful patterns and layouts can make the audience feel happier when they enter the exhibition.

PROMOTIONAL BUS KIOSK POSTER

Advertising at the station is very necessary for museum exhibitions. The exhibition delivers its biggest visual title graphics in the bus kiosk posters. This can leave a deep impression on passers-by.



Typical exhibition graphics / interior in-situ

EXHIBITION GRAPHICS

The interior introduction and title are also important to the exhibition. The exhibition chooses to have a large title printed on white walls and the introduction texts printed in red and sealed by glasses. This title and introduction texts are located on the right wall after the audience enters the exhibition. It is large, interesting, and harmonious in the atmosphere of the exhibition.



EXHIBITION TITLE AND INTRODUCTION TEXT RENDERING SCENE

The exhibition chooses to have a large title printed on white walls and the introduction texts printed in red and sealed by glasses.



INTRODUCTORY TEXT TREATMENT

The red color background for the introduction text is a perfect combination with the blue walls in the exhibition.

The introduction text is at just the right reading height for a standing person.



EXHIBITION TITLE TREATMENT

The headline inside the exhibition also follows the same consistency, which is similar to the design of the outdoor advertisement, but the layout is slightly different and the overall size is larger.

Typical exhibition graphics / interior

EXHIBITION GRAPHICS

The object label inside the exhibition is also a very important visual design of the exhibition design.
A good label can give the audience consistency in the whole exhibition experience.

Air Jordan I

NIKE, INC. 1985

Basketball Shoes

This first edition features full-grain leather construction with sleek Swooshes, Wings branding, and a molded collar to honor the Chicago Bulls team colors. The Nike Air Jordan 1 is without a doubt the most iconic footwear design in the history of late-eighties streetwear fashion and basketball.

Courtesy of the Company

EXHIBITION OBJECT LABEL

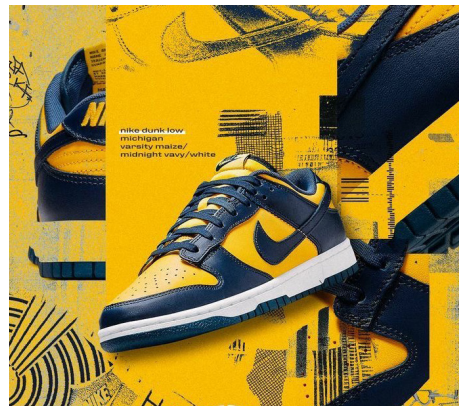
The object label is designed to be modern, simple, and clean. It has a shoelace graphic included to relate to the sneaker theme. The label should be printed and sealed with glass.

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

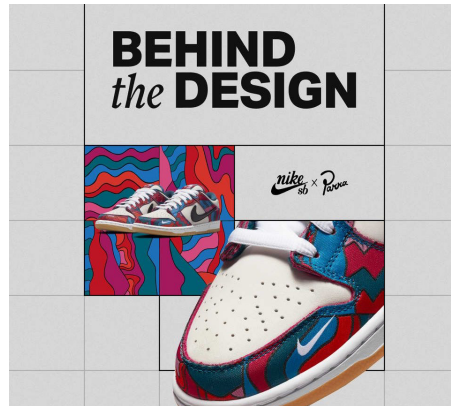
Best Precedence Inspiration

PROJECT REFERENCE

The exhibition draws lessons from many excellent design cases, absorbs and processes some of their elements, and designs this excellent exhibition experience.



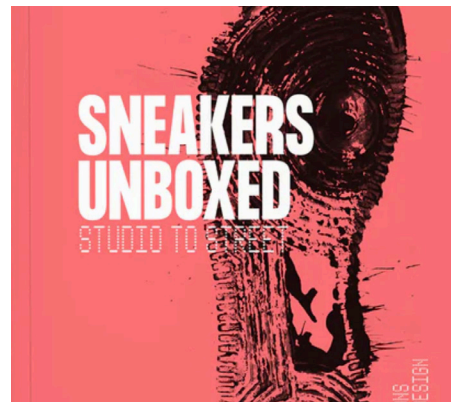
SoleSavy, graphic poster of nike, 2021, USA.
https://twitter.com/_tonyhuynh/status/1407036598852665348



Unknown, Nike Design, 2023, USA.
<https://www.nike.com/at/en/launch/t/behind-the-design-nike-sb-dunk-low-pro-x-parra-abstract-art>



Unknown, Nike Air Max 2090 Flyer, 2022, USA.
<https://www.kisshop.it/ProductDetail.aspx?iid=25936762&pr=66.88>



Jack Harper, Poster Design, Sneakers Unboxed: Studio to Street Exhibition, The Design Museum, 2021, London.
<https://designmuseum.org/exhibitions/sneakers-unboxed-studio-to-street#>



Engage Production, Kinetic structure for Melissa, Melissa's London Galeria, 2014, London.
<https://retaildesignblog.net/2014/10/17/kinetic-structure-for-melissa-by-engage-production-london-uk/>



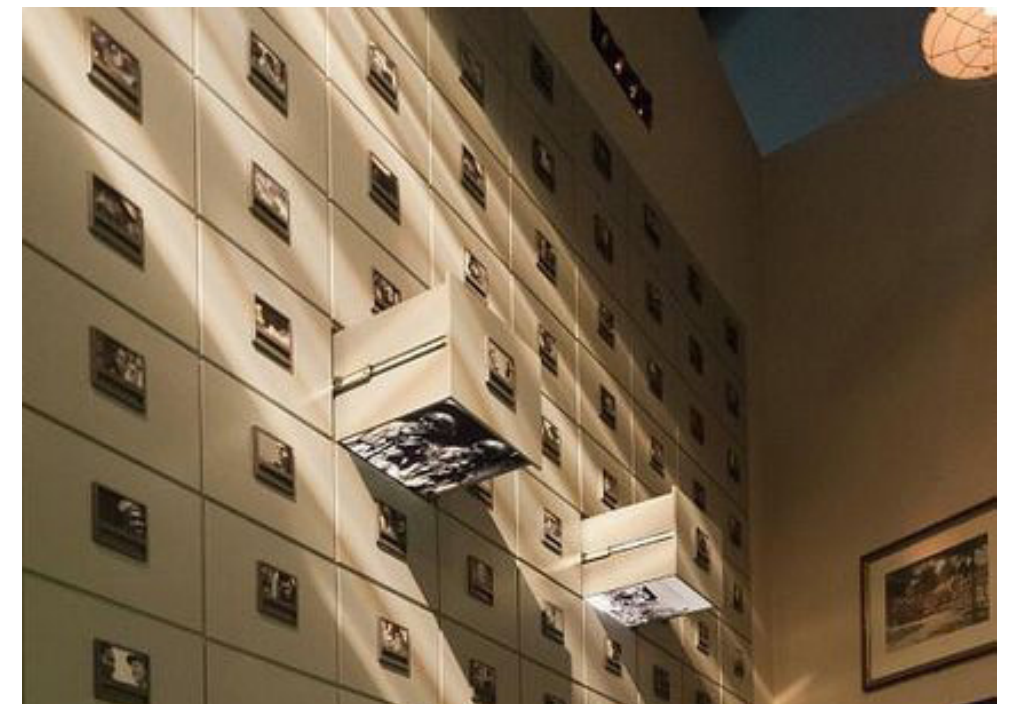
Ed Reeve and Felix Speller, Sneakers Unboxed: Studio to Street Exhibition, The Design Museum, 2021, London.
<https://designmuseum.org/exhibitions/sneakers-unboxed-studio-to-street#>



Ed Reeve and Felix Speller, Sneakers Unboxed: Studio to Street Exhibition, The Design Museum, 2021, London.
<https://designmuseum.org/exhibitions/sneakers-unboxed-studio-to-street#>



Mileseum, Building the Future, Hangeul Museum, 2021, south korea.
<https://www.pinterest.com/pin/485192559865001003/>



Jacqueline Poggi, Imperial War Museum, 2012, Manchester.
https://www.flickr.com/photos/jacqueline_poggi/8050710760/

About the Designers

Yutong (Tina) Jiang

Tina is an aspiring designer currently studying Design at UC Davis ('23). Born and raised in Beijing, China, she found her love for art after moving to Los Angeles at 15. With a passion for product and graphic design, this creative mind excels in communication, problem-solving, and organization. Tina's expertise in design software and an eye for fashion trends fuel the exhibition's captivating flair. Outside of design, she savor video games, cooking, and vintage treasure hunting. Living by the belief that "creativity is intelligence having fun," Tina is excited to grow and make her mark on the art and design world.

Maria (Nira) Galvan-Orozco

Maria is a multimedia artist studying Design and Art Studio at UC Davis. She is an aspiring Futuristic Mechanical Designer with experience developing concepts and developing visual elements. Maria's detail-oriented professional recognized by peers for her effective analytical and creative thinking skills. Under her artistic pen-name, Nira is looking forward to extend her experience in production layouts to embark on her sci-fi inspired career.

Xuming (Matthew) Zhu

Xuming is an undergraduate student in design major at UC Davis. His research interests are mainly about the human-centered design, UI/UX design and industrial design in public health related fields. With the endless learning of design theory at school and the practical work experience, he is proud of his ability and hope to challenge himself in the future design research.



YUTONG JIANG



Maria Galvan-Orozco



XUMING ZHU

Peer Review Summary

[Peer Viewers: Emily Rangsuebsin, Sally Lu, Britney Lay]

[Phase 01]

Initially, the exhibition theme encompassed various sports footwear brands across seven sports (running, football, basketball, baseball, ice hockey, ballet, and figure skating). However, the team recognized the breadth of the theme would dilute the narrative's impact. Consequently, the focus shifted to sports shoes, organized into five distinct themes: Power to Change, Symbol of Status, A Sign of the Times, and Object of Obsession.

[Phase 02]

Although curved walls facilitated the presentation of information, they constrained the available wall space. The team redistributed the sneakers among various galleries, re-categorized them, and reimagined their narratives. The Object of Obsession was relocated to the exhibition's west side, allowing more room for the Power to Change section. Accessibility was prioritized by ensuring wheelchair turning spaces throughout the exhibition. Color-coding further enhanced visualization.

[Phase 03]

To prevent vibrant colors from becoming overwhelming, more muted tones were employed. Blue and white walls with red-accented furniture replaced the initial yellow and red walls. The Object of Obsession section's height increased from 14 to 16 feet, and the pyramid area expanded to 20 feet for heightened visual impact and audience engagement.

[Phase 04]

The exhibition's title transitioned from "The Unstoppable Rise of Sneaker Culture" to "Sneakerology 101" upon finalizing the primary font, receiving positive feedback. The team adjusted the sneaker graphics' placement to add dynamism while maintaining a minimalistic style, emphasizing both the exhibition's theme and the sporty nature of sneakers.