

manetti shrem  
museum

# SOLE IDENTITY

**Slipping into the Filipino  
Flip-Flops \ *Tsinelas***

Designed by:  
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## Big Idea

Pushing the boundaries of generations, status, purpose and place with the Filipino flip-flops\tsinelas, one step at a time.





**Phase 1**

# **EXHIBITION CONTENT AND DEVELOPMENT**





# Exhibition Overview

Given that multiple cultures influence Filipinos, the question of what is distinctly Filipino arises. **Sole Identity**, an immersive and dynamic exhibition, aims to draw insights into the Filipino identity from a simple object that has been a part of every Filipino's life - the flip-flops *tsinelas*. The staple footwear of the Philippines has surpassed its practical purpose, becoming a reflection of what being a Filipino is. Guests get to step into the Filipinos' rich history, culture, and traditions but are also exposed to the persisting problems and realities in the country. The exhibit will feature various installations by local artisans from the Philippines, photographs, and multimedia displays. As a key objective, **Sole Identity** aims to bridge, educate, and celebrate the cultural heritage of the Filipino diaspora through an interactive learning experience. It is curated for UC Davis, Filipino immigrants, Filipino-Americans, and Asian American communities in Northern California.

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

**DATE:** January 8 - March 22

**AUDIENCE:** Students, educators, historians, Filipino immigrant and Filipino American families and communities, people of Asian descent, cultural anthropologists, General public (including people with disabilities)

**LOCATION:** Temporary Exhibition Spaces

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

**NUMBER OF OBJECTS:** 100 objects ranging from photographs, paintings, products, audios, literature, videos, and small and large scale installations

**RETAIL AREA:** A few stalls in the community section and a small area in the lobby

**MERCHANDISE:** Design-your-own slippers, posters, postcards, slipper magnets and keychains, clothes (shirts, sweaters and hats), tote bags, Pitong *Tsinelas* Children's Book (Bilingual)

**INTERPRETIVE ELEMENTS:** Exhibition texts, object labels, immersive and interactive installations, videos, and podcasts

**PROMOTION:** Digital and print marketing, including social media, posters, and peel & stick stickers. A pop-up event prior to exhibition opening

**SECURITY:** Low Risk



# Exhibition Sections

## *Slippers (are) In ....*

This gallery will be set in a typical Filipino living room to immerse guests as they interact with the exhibit pieces that mainly focus on domestic life, traditions, values, and comfort. These take the form of printed photographs, literature, videos, and commercial products that solidified the status of the Filipino flip flops as an omnipresent footwear in many Filipino homes.

## *... Slippers Out (& About)*

From childhood memories and gatherings to the mundane, everyday life to the marketplace that sells them, this section outlines the different paths the slippers have taken within the community space. It spotlights the slipper as an item that brings people together, no matter where they are and their status. The gallery will feature photographs, videos, small-scale installations, and interactive pieces.

## *Beyond the Practical*

The significance and celebration of *tsinelas* can be seen in different forms of representations in the arts. This section will feature photographs of local festivals, handmade products by local artisans, art pieces made from recycled slippers, as well as installations that are dedicated to celebrating the culture of flip-flops\ *tsinelas*.

## *Beyond the Purpose*

Slippers will be portrayed as a symbol of basic necessity, punishment, humility, human rights, and hope. This section will exhibit multiple types of media — an audio, a poster, an article, photographs, and videos. Context information will play a key role in explaining the multiple. Visitors will be exposed to both positive and negative connotations involving slippers in Filipino culture.



# Exhibition Object List



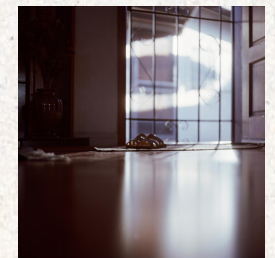
**Object 001**  
Vintage *Bakya*, N.D.  
Carved wood and woven straw,  
(3 x 4.5 x 9")



**Object 002**  
Native Indoor House Slipper, 2021  
Local makers from Bicol region,  
Abaca Woven Fabric, (0.5 x 4.5 x 9")



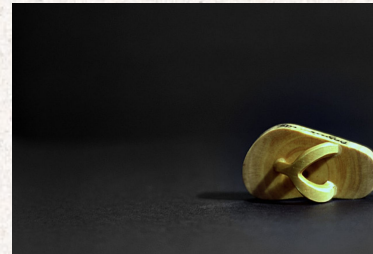
**Object 003**  
Slip On, 2009  
Mariel OP, Photo Print,  
(11 x 17")



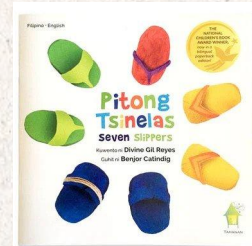
**Object 004**  
*Asians live Here*, 2009  
Diyosa Carter, Photo Print,  
(35 x 35")



**Object 005**  
*Father and Son*, 2007  
Daniel Go, Photo Print,  
(18 x 24")



**Object 006**  
*A Big Step Forward*, 2009  
*lalu*, Photo Print,  
(18 x 24")



**Object 007**  
*Seven Slippers*, 2021  
Divine Gil Reyes, Literature,  
(8 x 8 x 0.5")



**Object 008\***  
*Tsinelas ni Juan*, 2021  
Panch Borromeo, Pigment Print on  
Archival Paper, (18 x 24")



**Object 009**  
Untitled, 2019  
Hannah Reyes Morales, Photo Print,  
(14 x 20")



**Object 010**  
Untitled, 2019z  
Hannah Reyes Morales, Photo Print,  
(14 x 20")



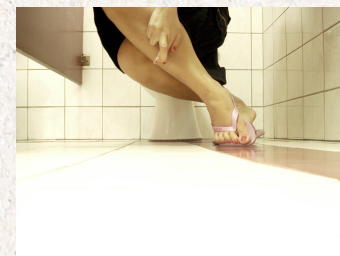
**Object 011**  
*Tsinelas Outside*, 2015  
Jasper Llanderal, Photo Print,  
(18 x 24")



**Object 012**  
*Tsinelas*, 2011  
*coricks*, Photo Print,  
(28 x 16")



**Object 013**  
*Yapak*, 2006  
Andrew Cawagas, Photo Print,  
(18 x 24")



**Object 014**  
*poop!*, 2009  
Karrie Nodalo, Photo Print,  
(11 x 17")



**Object 015**  
*piko*, 2006  
Colloid Farl, Photo Print,  
(18 x 24")



**Object 016**  
*Alicia Rubber Slippers*, N.D.  
Duralite & Rubber,  
(0.5 x 4.5 x 9")





**Object 017**  
Trekker Men's Slippers, N.D.  
Duralite, Rubber,  
(0.5 x 4.5 x 9")



**Object 018**  
Spartan "Criselda" TVC, 1988  
Minyong Ordoñez, Video,  
(00:31 seconds)



**Object 019**  
Original Spartan Slippers, 1990  
Islander Footwear, Rubber,  
(0.5 x 4.5 x 9")



**Object 020**  
Spartan Slippers, 2022  
Islander Footwear, Rubber,  
(0.5 x 4.5 x 9")



**Object 021**  
Original Rambo Slippers, N.D.  
Rambo Philippines, Rubber,  
(0.5 x 4.5 x 9")



**Object 022**  
Beach Walk TVC, 2013  
JA Tadena, Video,  
(01:33 minutes)



**Object 023**  
Beachwalk Classic, N.D.  
Beach Walk Rubber Sandals,  
Rubber, (0.5 x 4.5 x 9")



**Object 024**  
Beachwalk Multicolor, N.D.  
Beach Walk Rubber Sandals,  
Rubber, (0.5 x 4.5 x 9")



**Object 025**  
Beach Walk X-type, N.D.  
Beach Walk Rubber Sandals,  
Rubber, (0.5 x 4.5 x 9")



**Object 026**  
Navy All-Weather Flip Flops, N.D.  
Islander, Rubber,  
(0.5 x 4.5 x 9")



**Object 027**  
The New Havaianas.ph, 2020  
Havaianas Philippines, Video,  
00:15 seconds



**Object 028**  
LUZ Havaianas Filipinas, 2011  
Havaianas Philippines, Rubber,  
(0.5 x 4.5 x 9")



**Object 029**  
VIS Havaianas Filipinas, 2011  
Havaianas Philippines, Rubber,  
(0.5 x 4.5 x 9")



**Object 030**  
MIN Havaianas Filipinas, 2011  
Havaianas Philippines, Rubber,  
(0.5 x 4.5 x 9")



**Object 031**  
Rose Gold, N.D.  
Havaianas Philippines, Rubber,  
(0.5 x 4.5 x 9")



**Object 032**  
Odd One Out, 2006  
wantet, Photo Print,  
(18 x 24")



**Object 033**  
Not One DAMN Was Given, 2011  
Guian Bolisay, Photo Print,  
(18 x 24")



**Object 034**  
Sa piling ng *tsinelas*, 2008  
Reuel Mark Delez, Photo Print,  
(24 x 18")





**Object 035**  
*tsinelas*, 2010  
 Kat Boado, Photo Print,  
 (18 x 24")



**Object 036**  
 Jeepney, 2014  
 Arjunaliste, Photo Print,  
 (18 x 24")



**Object 037**  
 Filipino man at a market, 1945  
 James Kirkpatrick, Photo Print,  
 (60 x 36")



**Object 038**  
 Untitled (Documentary), N.D.  
 Geloy Concepcion, Photo Print,  
 (18 x 24")



**Object 039**  
 Everyday Life in the Philippines  
 (Collection), Various Dates  
 Menard, Photo Print, (48 x 72" ea.)



**Object 040**  
 Slipper Game/*Sipa*, 2021  
 Emily Chen, Video,  
 (06:00 minutes) (108 x 192")



**Object 041**  
 Untitled (*Mindanaon*), 2013  
 Ronald de Jong, Photo Print,  
 (22 x 14")



**Object 042**  
 Untitled (Festival Dance), 2013  
 Ronald de Jong, Photo Print,  
 (18 x 24")



**Object 043**  
*Tsinelas*, 2007  
 one the racks, Photo Print,  
 (18 x 24")



**Object 044**  
*Jeepito* (Mini Jeep), 2015  
 Tonton Tan, Commissioned Installation  
 (55 h x 91.97 l x 42" d)



**Object 045**  
*Mga tsinelas*, 2008  
 Dee, Photo Print  
 (18x 24")



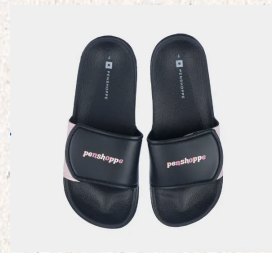
**Object 046**  
 slippers, 2008  
 Brennan Mercado, Photo Print,  
 (18 x 24")



**Object 047**  
 Adidas Adilette Aqua Slide, 1972  
 Adidas, Rubber,  
 (0.5 x 4.5 x 9")



**Object 048**  
 Sandugo Repose Slider Recovery,  
 2022  
 Slippers, Rubber, (0.5 x 4.5 x 9")



**Object 049**  
 Penshoppe Printed Velcro Sliders,  
 2022  
 Penshoppe, Rubber, (0.5 x 4.5 x 9")



**Object 050**  
 PEAK Men's ALPHA STRIDE, 2022  
 PEAK, Rubber,  
 (0.5 x 4.5 x 9")



**Object 051**  
 Beaded *Alfombra 2*, N.D.  
 Tesoros footwear collection, beads,  
 velvet fabric, (0.5 x 12 x 12")



**Object 052**  
*Abaca Fiber*, N.D.  
 Unknown, Material,  
 (3 x 12 x 12")





**Object 053**  
 Untitled, 2019  
 Hannah Reyes Morales, Photo Print,  
 (14 x 20")



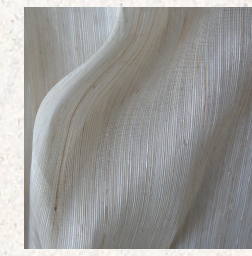
**Object 054**  
 EVA foam raw rubber material, N.D.  
 Dongguan Yongqi Plastic Co.,  
 Material, (5 x 12 x 12")



**Object 055**  
 PVC Foam Rubber Material, N.D.  
 Jieyang Airport Zone Yuhu Guzu Shoes  
 Factory, Material, (0.5 x 4.5 x 9")



**Object 056**  
 High Density EVA Foam, N.D.  
 ALPER TURKUCU AT YAPI, Material,  
 (2 x 12 x 12")



**Object 057**  
 Pineapple Fiber, N.D.  
 Local Filipino producers, Material,  
 (0.5 x 12 x 12")



**Object 058**  
 Piñatex (from Pineapple leaves),  
 1990s  
 Ananas Anam, Material,  
 (0.5 x 12 x 12")



**Object 059**  
 Untitled, 2012  
 Unknown, Photo print,  
 (16 x 20")



**Object 060**  
 Untitled, 2022  
 Unknown, Photo print,  
 (20 x 16")



**Object 061**  
 Untitled, 2017  
 Unknown, Photo print,  
 (24 x 18")



**Object 062**  
 Tsinelas Rally, 2021  
 Kabataan Alliance, Photo print,  
 (18 x 24")



**Object 063**  
 Tsinelas, 2018  
 Josh Aries, Video, (04:33 minutes)  
 (16 x 20 and 18 x 24)



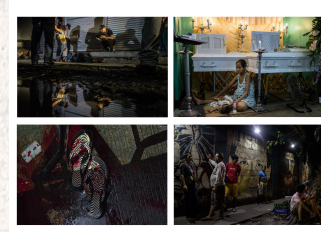
**Object 064**  
 Palo!, 2017 This Filipino American  
 Life Podcast, Podcast, (42:26  
 minutes)



**Object 065**  
 Rambo Pinoy Sandals, 2019  
 aydapadiART, Printed poster  
 (24 x 18")



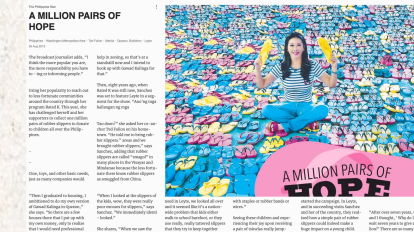
**Object 066**  
 Human Rights Act Now, 2021  
 Organizations of Philippine Human  
 Rights Act, Printed poster, (24x 18")



**Object 067**  
 The Drug War Collection, Unknown  
 Hannah Reyes Morales, Photo  
 prints, (36 x 48")



**Object 068**  
 Philippines A Day At School, 2016  
 Peter White, Video,  
 (13:10 minutes)



**Object 069**  
 A Millions Pairs of Hope, 2013  
 Ted Failon, Printed article,  
 (12 x 22.75")



**Object 070**  
 Liliw-made slippers, N.D.  
 Artisan from Laguna, Philippines,  
 abaca, fabric, beads, (0.5 x 12 x 12")





**Object 071**  
Maryknoll Sisters, 1938  
Unknown, Photo print,  
(18 x 24")



**Object 072**  
*Tsinelas*: one man's garbage, is  
another man's treasure , 2008  
Lem Estiva, Photo print, (24 x 18")



**Object 073**  
Slipper Installation 1, 2018  
Artisans from Liliw, Laguna, Fabric  
and wood, (72 x 43 x 48")



**Object 074**  
Gown made from *retaso*, 2018  
Artisans from Laguna, Fabric and  
rubber, (54 x 25 x 25")



**Object 075**  
Slipper Installation 2, 2018  
Artisans from Liliw, Laguna, Fabric  
and *abaca*, (36 x 40 x 25")



**Object 076**  
Leeroy New Installation, N.D.,  
Leeroy New, Slippers/local materials  
from the Philippines, N/A



**Object 077**  
Last Flight, 2009  
Alfredo and Isabel Aquilizan,  
Sculpture, (107.3 x 77.2")



**Object 078**  
Flight 2011 Bagasbas, Bicol  
Philippines, 2016, Alfredo and Isabel  
Aquilizan, Charcoal on Paper, (63.4 x  
48.8")



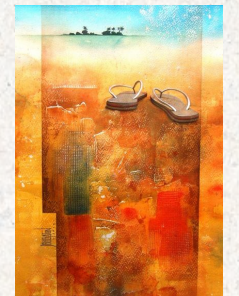
**Object 079**  
Boxers, 2017  
Alger Guevarra, Pigment on canvas,  
(30 x 40")



**Object 080**  
Replica of Alger Guevarra's Studio  
1, Set design, (60 x 60")



**Object 081**  
Alger Guevarra's Studio 2, Material  
(12 x 12")



**Object 082**  
*Tsinelas*, 2010  
Jaime Gubaton, Watercolor on  
canvas, (20.5 x 14.4")



**Object 083**  
Leni's *Tsinelas*, ~2017  
Unknown, Paint on canvas,  
(48 x 36")



**Object 084**  
*Tsinelas* Action figure, 2017  
Elmer Padilla, Recycled Slipper  
rubber, (12 x 8 x 6")



**Object 085**  
*Tsinelas* Action figures, 2017  
Elmer Padilla, Recycled Slipper  
rubber, (12 x 8 x 6")



**Object 086**  
Live Slippers 1, 2018  
Jason Quibilan and Jerel Fajardo,  
Photo Print, (30 x 40")



**Object 087**  
Live Slippers 2, 2018  
Jason Quibilan and Jerel Fajardo,  
Photo Print, (18 x 24")



**Object 088**  
Slipper Keychains, N.D.  
Tesoros, Wood, paint & metal,  
(3 x 1" ea)





**Object 089**  
Live Slippers 3, 2018  
Jason Quibilan and Jerel Fajardo,  
Photo Print, (18 x 24")



**Object 090**  
Worker from a footwear shop, 2021  
PNA photo by Joey O. Razon, Photo  
Print, (18 x 24")



**Object 091**  
Tool and materials used in *alfombra*  
making, 2018, *Alfombra* makers in  
Pateros, Manila, Tools, (12 x 24 x  
12")



**Object 092**  
*Alfombra* Making - Artist from  
Laguna, N.D., Artisan from Laguna,  
Video, (00:46 minutes) (36 x 48")



**Object 093**  
*Tsinelas* Festival 2019 Highlights,  
2019  
Mango Works Studios, Video,  
(03:29 minutes) (63.625 x 104.5")



**Object 094**  
Monument at the *Tsinelas* Festival  
in Liliw, Laguna, 2018, Unknown,  
Photo print, (17 x 11")



**Object 095**  
*Tsinelas* Festival in Liliw, Laguna,  
2018  
Unknown, Photo Print  
(18 x 24")



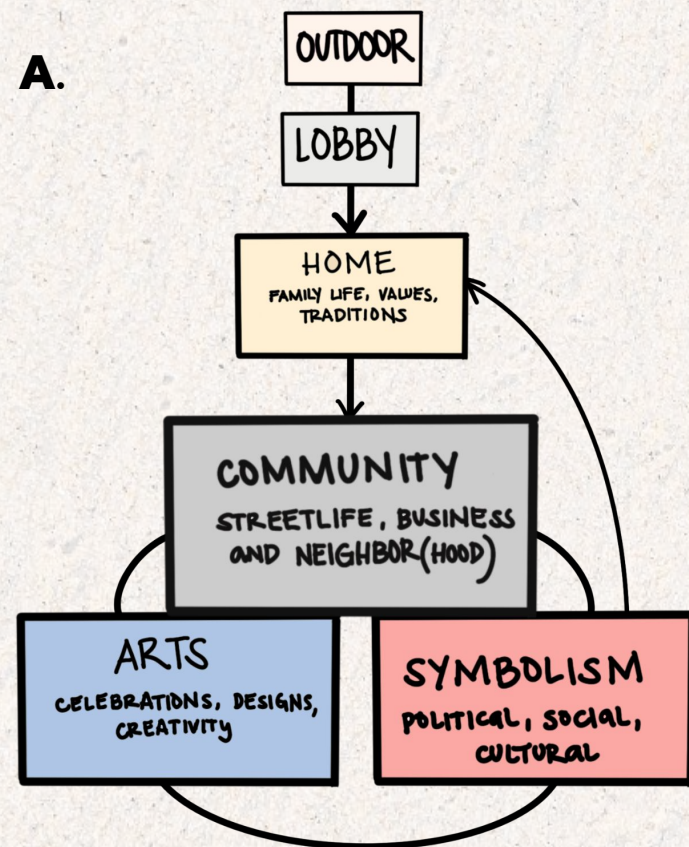
**Object 096**  
Denim Bagobo Beaded Slippers,  
N.D.  
Tesoros footwear collection, *abaca*,  
denim and beads, (0.5 x 12 x 12")



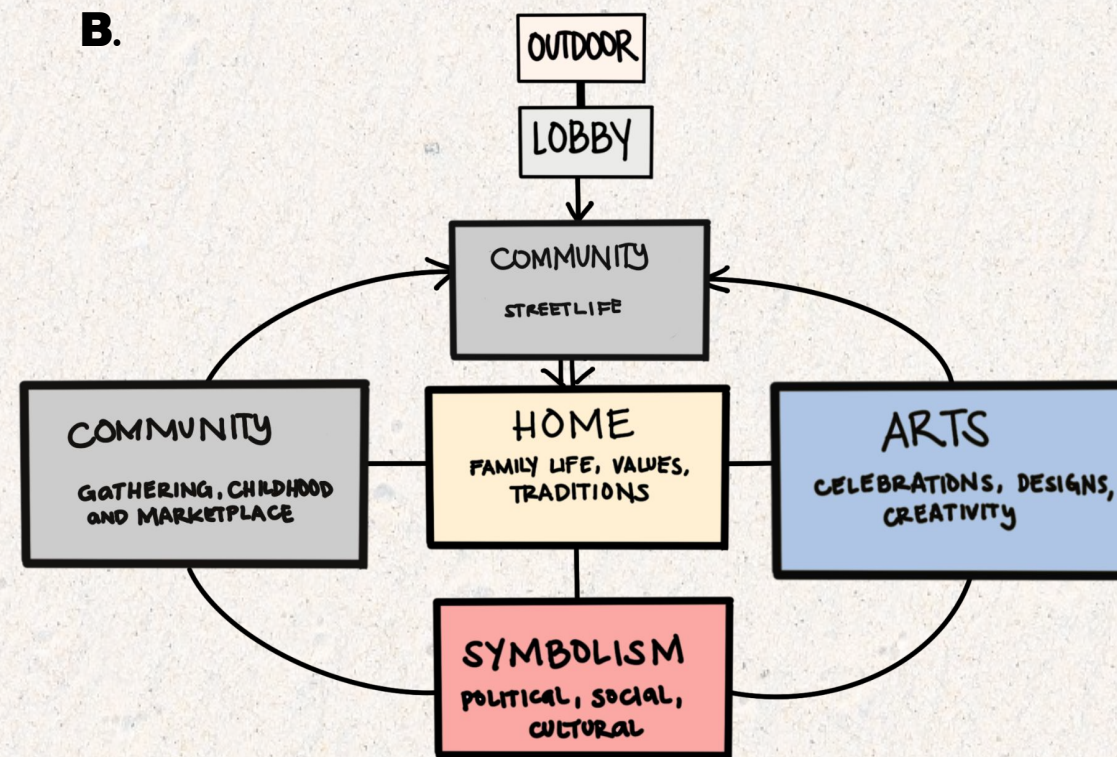
**Object 097**  
Beaded *Alfombra* 1, N.D.  
Tesoros footwear collection, beads,  
velvet fabric, (0.5 x 12 x 12")



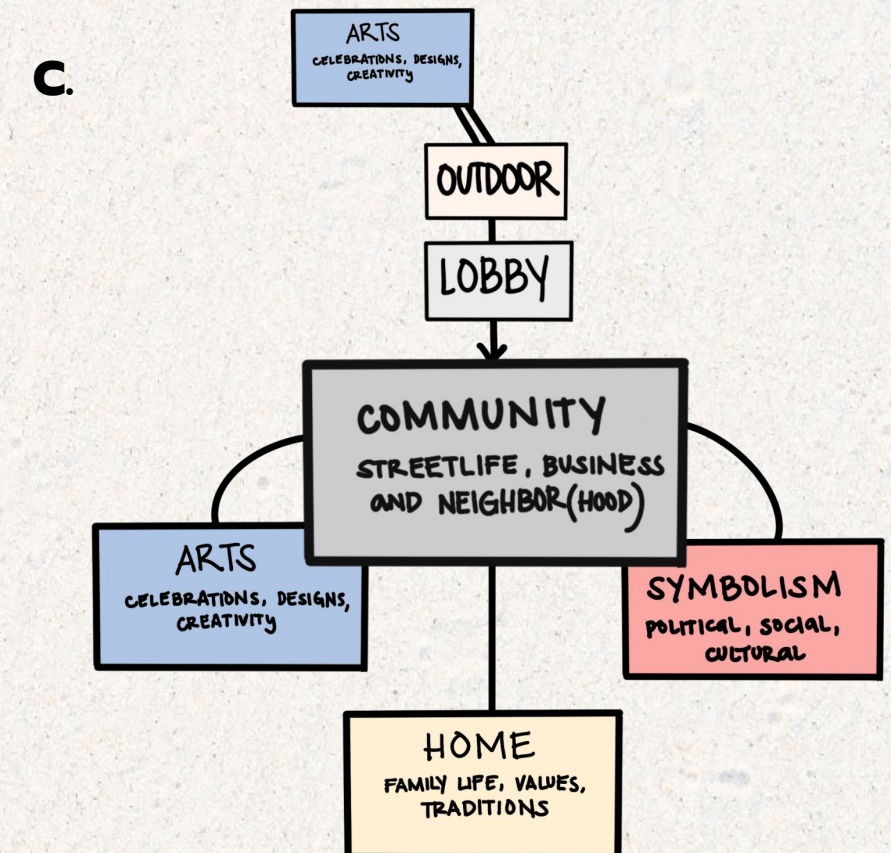
# Exhibition concepts/ narratives



The initial plan is to place the Home section directly in front of the entrance. The goal was to create an immersive and intimate space as soon as the guests arrive then slowly unveil the other sections - Community, Arts, and Symbolism, which will have a more unstructured form. Guests will have to go through Symbolism to return Home and out the exit.



The next concept is to have the Community section greet the guests with wall murals and interactive pieces. It will lead directly to the Home section, which will be the central area that allows guests to enter the Arts, Symbolism, and the continuation of the Community section. From there, guests will have free-range of where they want to go. The problem with this concept, however, is directing the flow of visitors when they enter from the initial Community section to Home.

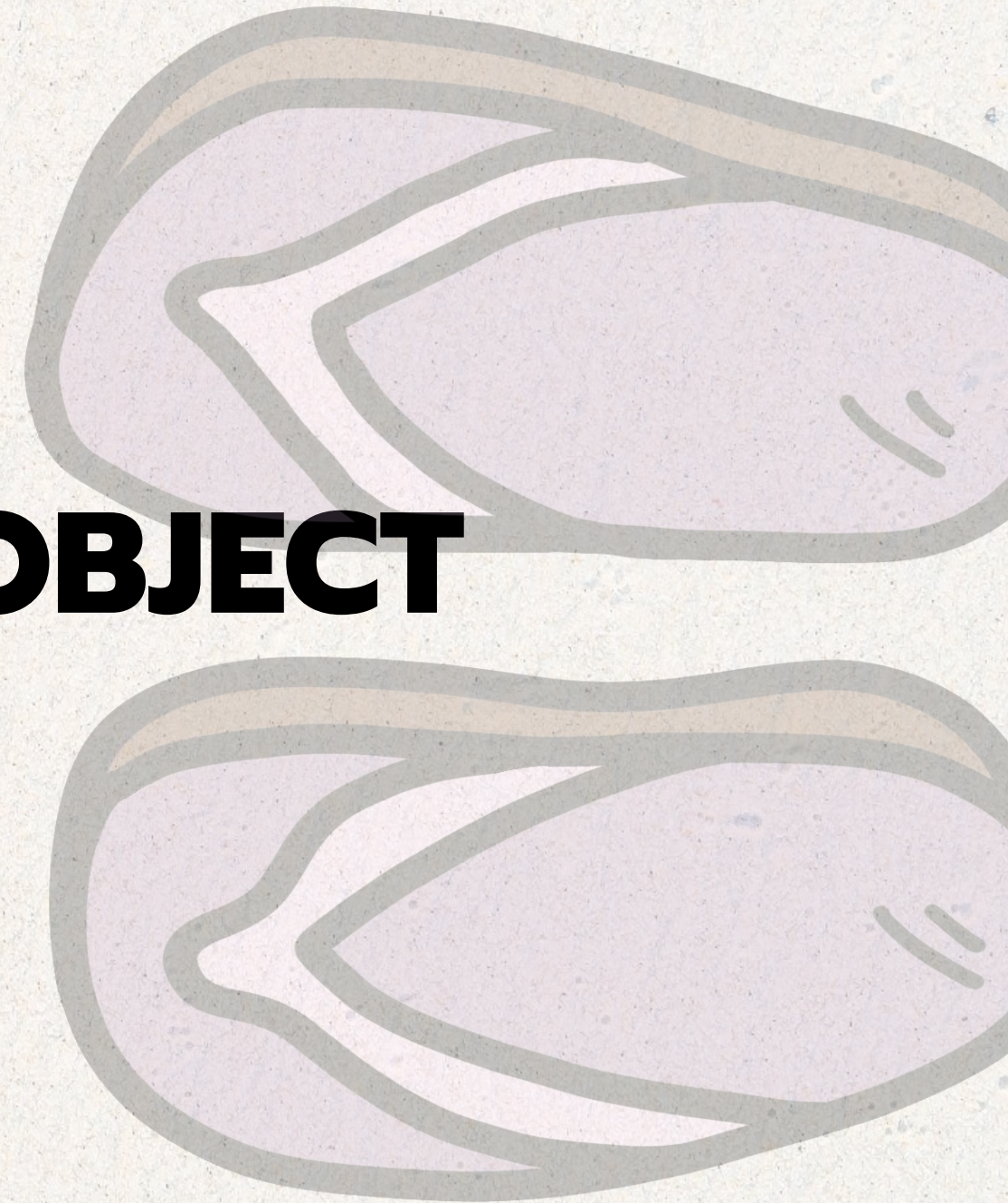


The last concept is simpler and direct in terms of form. It consists of having part of the Arts section in the outdoor patio as a glimpse of what guests can witness inside. Upon entry, Community will have the central area and leads to the Arts and Symbolism section. Meanwhile, Home will be placed farther to create a more intimate space.



**Phase 2**

# **SPATIAL PLANNING AND OBJECT PLACEMENT**

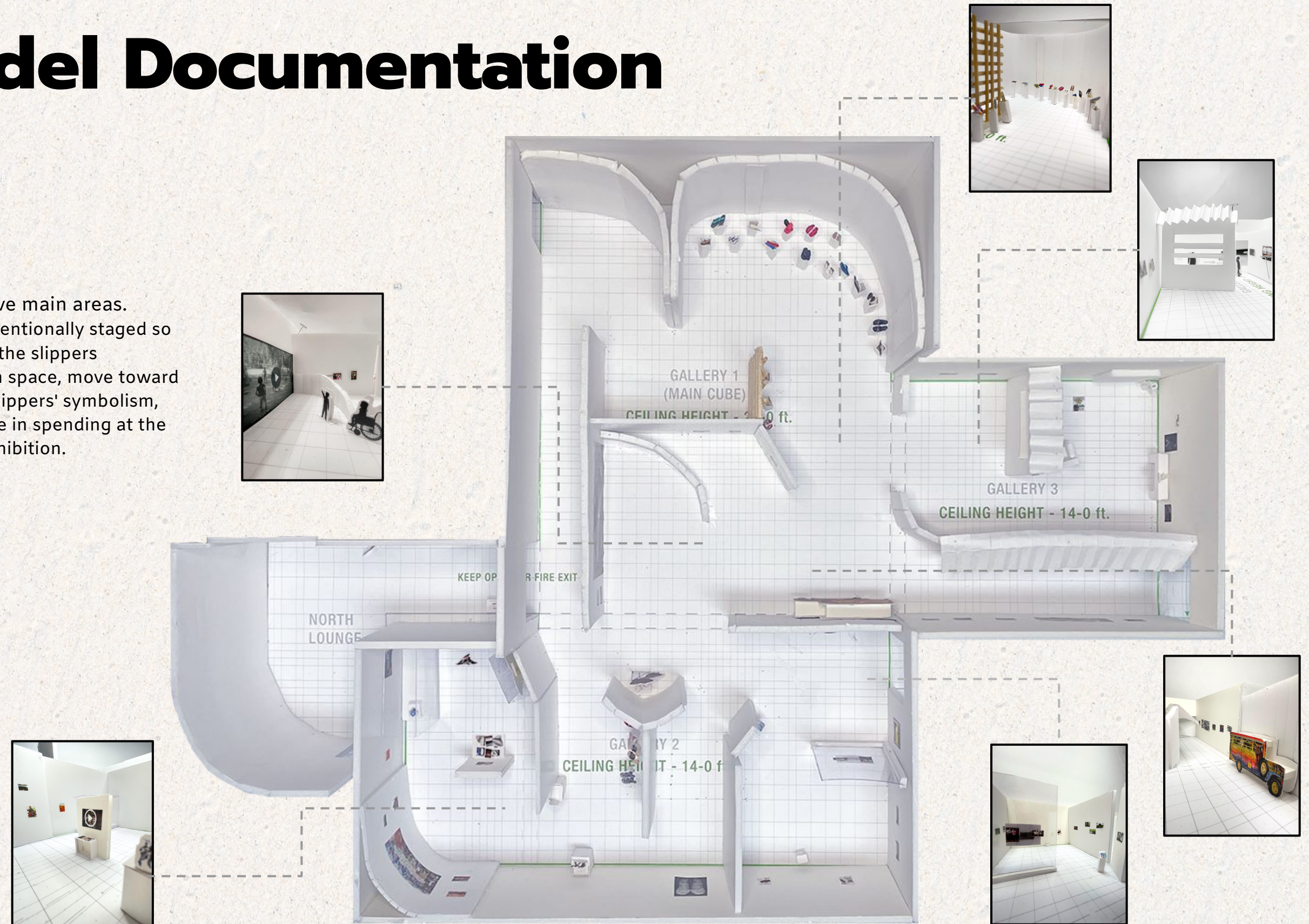




# Scale Model Documentation

## SCALE MODEL

The exhibition space is split into five main areas. The plan is still relatively open but intentionally staged so that people will naturally go through the slippers walkthrough and then the living room space, move toward the community section, explore the slippers' symbolism, and enjoy the arts. And finally, indulge in spending at the exhibition store before exiting the exhibition.

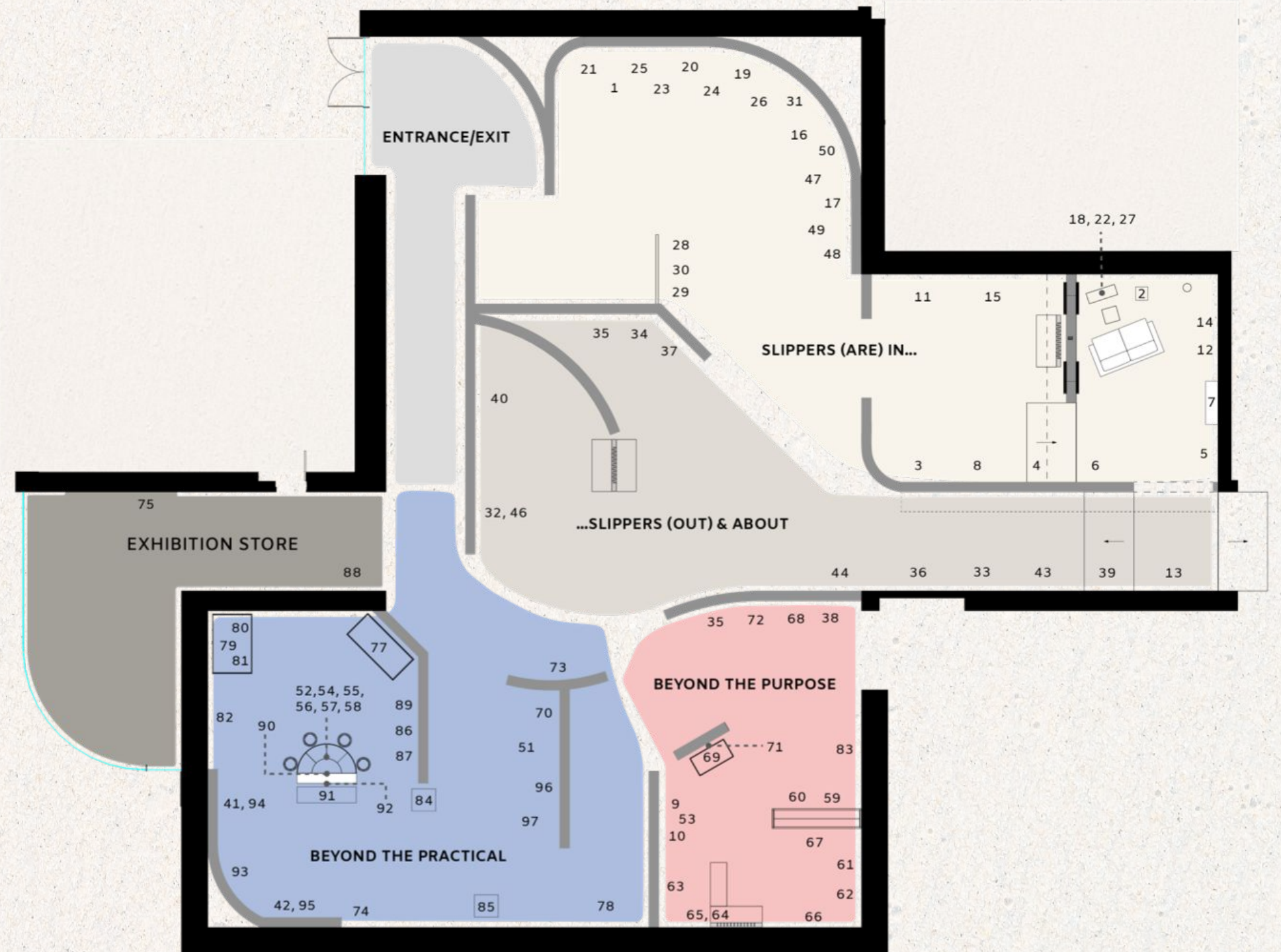




# Exhibition Plan and Object Placement

## FLOOR PLAN

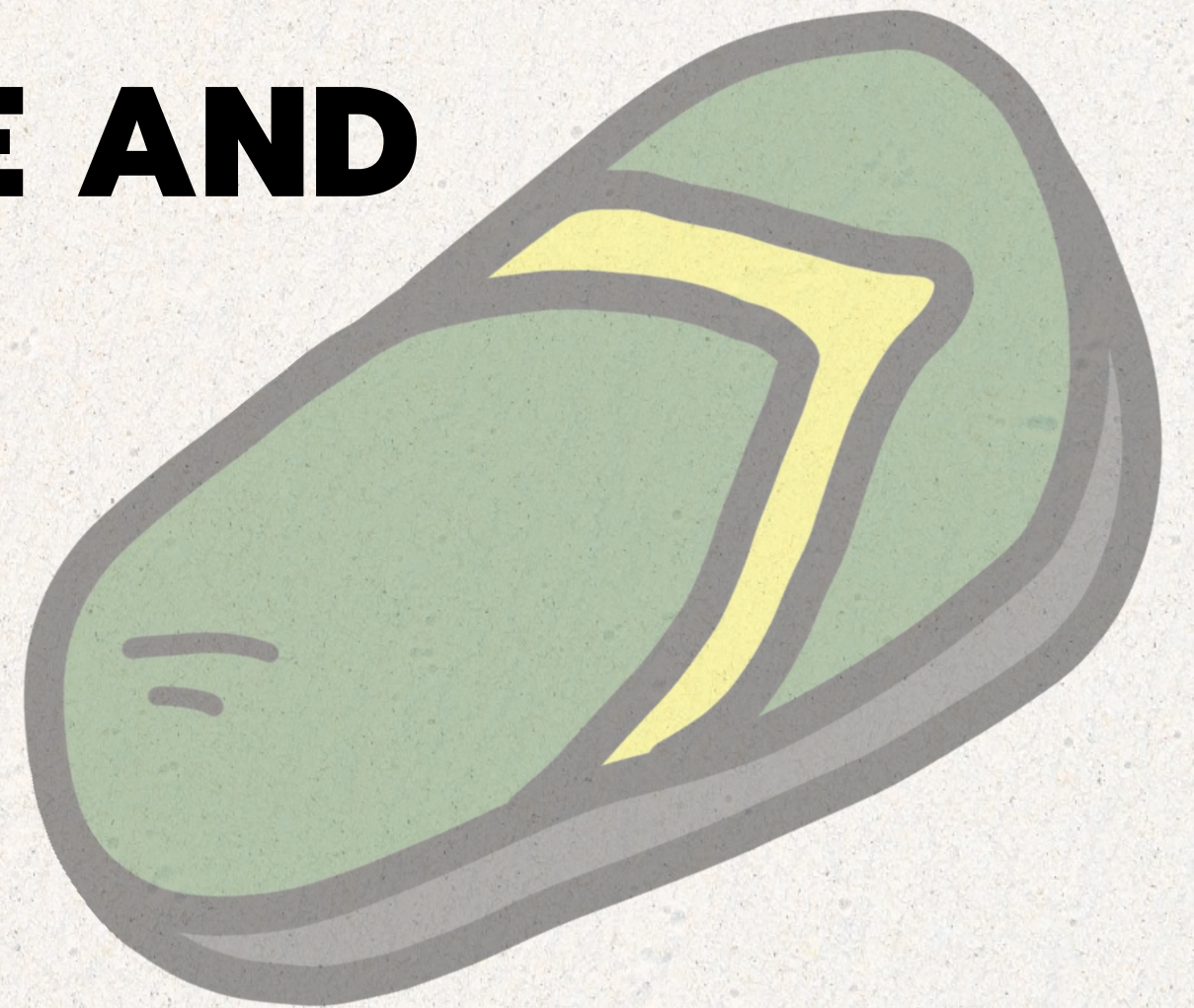
Guests enter the warm-tempered exhibition space through the first opening on the right. As they turn the corner, they are greeted by slippers on pedestals, immediately getting an introduction to the exhibition's star. After the walkthrough, guests are encouraged to continue following the path to the home gallery, *Slippers (are) In*. They will first encounter the house's exterior with capiz windows, allowing them to peek through. Inside will be a cozy living room set where guests can sit on the couch, get cooled by the fan, and watch vintage commercials on the TV. Visitors will exit the home to take a stroll outside, where the individuals come together to mingle and interact in the community gallery, *Slippers Out (& about)*. An interactive *Tumbang Preso* game is set up at the center, where guests can throw slippers to knock over cans. Guests can also hop a ride on the Philippine Jeepney installation. Once finished, they have the option of entering two passages. In the intimate corner of *Beyond the Purpose*, guests learn what slippers symbolize in Philippine society. In *Beyond the Practical*, the slippers became more than a protective vessel, transforming into a medium for artistic expression through painting, sculptures, festivals, and installations. Finally, visitors can visit the North Lounge, where a **merchandise store** is set up and features an installation piece and artisan slipper keychains that are also sold in-store.





**Phase 3**

**STAGING, ATMOSPHERE AND  
INTERPRETATION**





# Exhibition materials, color, and lighting

## ATMOSPHERIC PALETTE









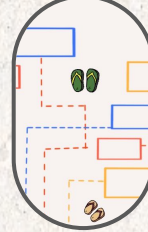

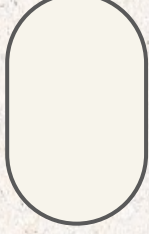
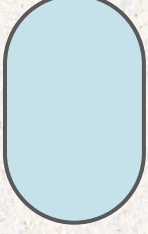




The exhibit utilizes materials that bring both the warmth of the home and the liveliness of the streets in the Philippines. The chosen colors and materials reflect the content of each section. Similarly, lighting varies according to each exhibition area; some are brighter to highlight works, and some are darker to emanate different moods dedicated to each section. The temperature in the building will also be warmer to resemble a tropical environment and create an immersive experience.

## MATERIAL PALETTE

The material palette of the exhibition references the materials seen in the streets, neighborhoods, and homes in the Philippines. For most of the exhibit, the floor will be covered with asphalt flooring to immerse the guests in the street setting. Exceptions for this include the entrance/exit, which will retain the museum's original flooring, the Home diorama, which will have wood flooring, and the Beyond the Purpose section, which will have carpet to dampen the noise. We also opted for sheet vinyl covers as faux textured walls for easier maintenance and cleaning. Lastly, we made a customized wallpaper to supplement the slippers on pedestals.

## COLOR PALETTE

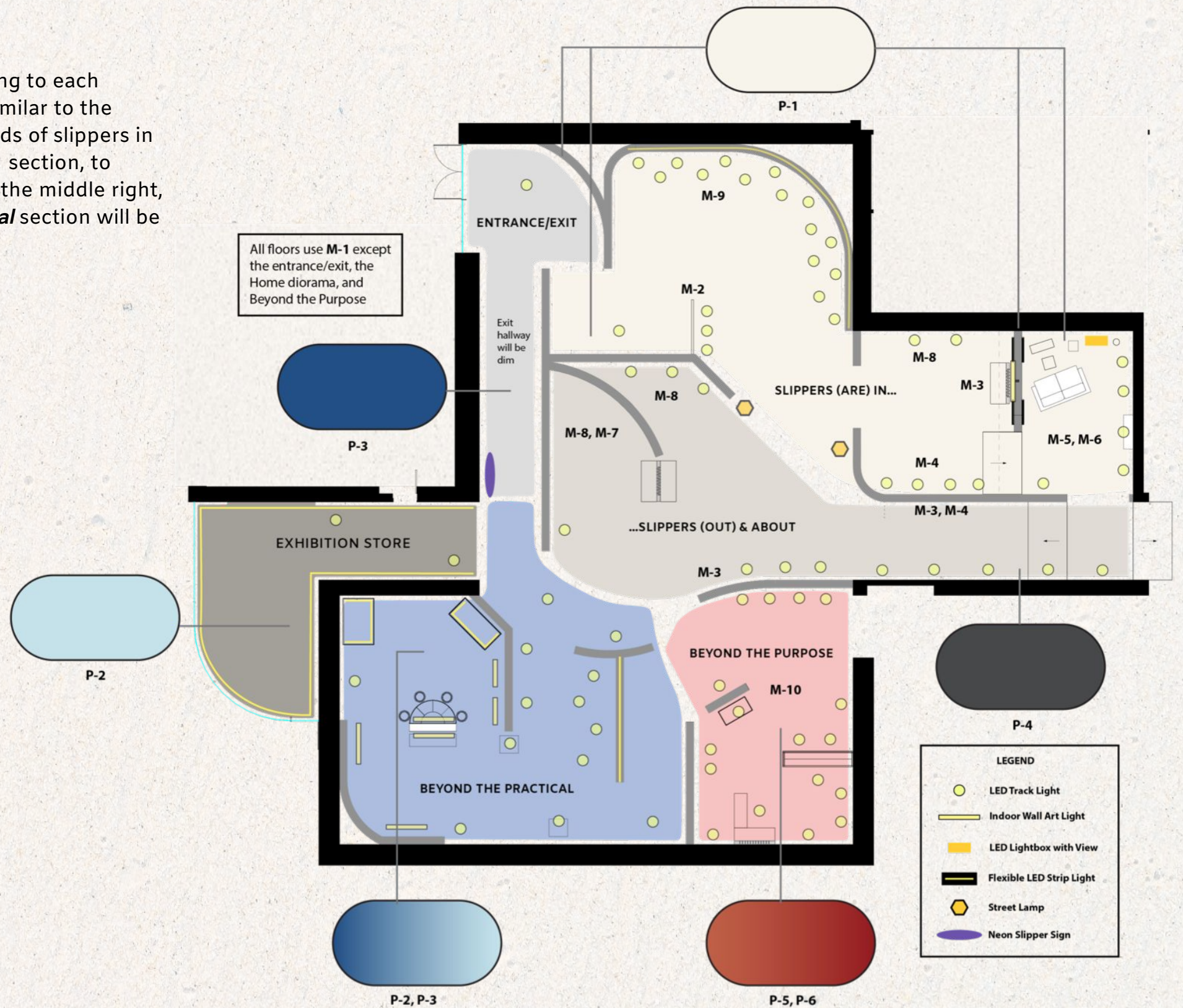
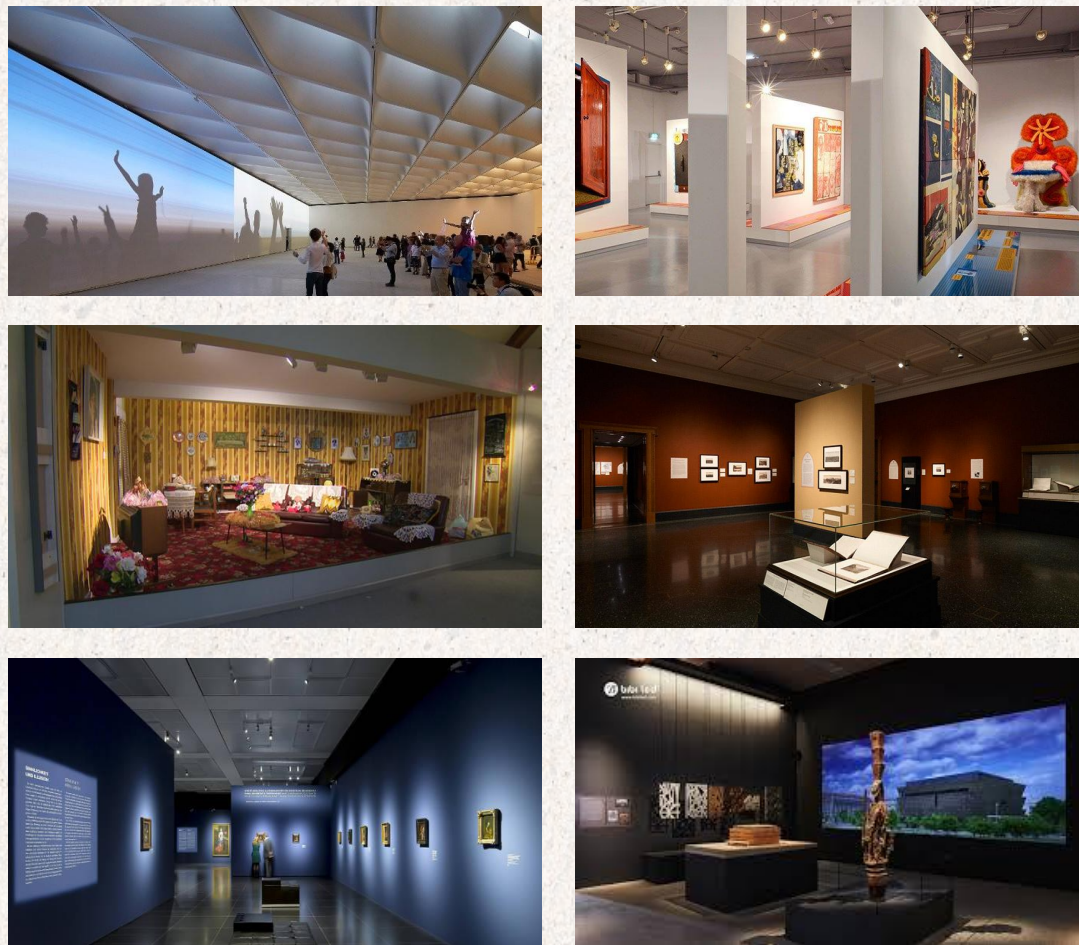
For the *Slippers (are) In...* and *...Slippers Out (& About)* sections, the painted walls will be in white to balance out the presence of the wallpaper in the first section, and the following materials and textures. The *Beyond The Purpose* section will be painted with ombre walls, going from muted orange to deep red. The switch to darker colors will set the atmosphere for the more serious content and prepare the visitor to learn more about what slippers symbolize in Filipino culture. The walls in the *Beyond The Practical* section will also be ombre walls but they will be painted from light blue to dark blue instead. The color blue is chosen to resemble the sky, create a calm atmosphere, and recreate the feeling of being outdoor.

M-1	M-2	M-3	M-4	M-5	M-6
					
Gray Rubber Mulch Tiles	Bamboo	Corrugated metal	Sheet Vinyl Wall Covering (Concrete blocks)	Vinyl Flooring (Mahogany)	Lattice Weave
M-7	M-8	M-9	M-10		
					
Sheet vinyl Covering (concrete)	Plaster	Wallpaper	Carpet		
P-1	P-2	P-3	P-4	P-5	P-6
					
Valspar Ivory Cream 8007-4A	Valspar Pinch Me, I'm Dreaming 8001-40A	Valspar Strong Will 8001-44G	Valspar Muskeg Grey 4005-2C	Valspar Fall Leaf 2009-5	Valspar Fall Leaf 2009-5



**LIGHTING**

The exhibition will use warm-tempered lighting. Lighting varies according to each exhibition area. The pedestal area is illuminated brighter than others, similar to the image on the top right, highlighting the popular styles and reliable brands of slippers in the Philippines. Some areas are darker such as the *Beyond the Purpose* section, to emanate a more contemplative mood, similar to the reference image in the middle right, allowing the visitor to look closer at each work. The *Beyond the Practical* section will be well-lit but not too bright, to help enhance the colorful pieces.





# Exhibition Furniture

The exhibit utilizes familiar museum furniture, such as pedestals and casements, and unique furnishings made of different wood types and incorporates local materials from the Philippines. The furniture exudes warmth and coziness to accommodate the guests and make them feel comfortable while exploring the exhibition space.



## GLASS CASEMENTS

1 (120 x 24 1/2 x 72)  
 1 (84 x 48 x 72)  
 1 (108 x 20 x 118)  
 Black Metal frames, Clear Plexiglass  
 Section: ... *Slippers Out (& about), Beyond the Practical, Beyond the Purpose*



## WOODEN COUCH

(33 x 62 x 22)  
 Acacia wood  
 Quantity: 1  
 Section: *Slippers (are) In...*



## DISPLAY TABLE

(30 x 24 x 60)  
 Red cedar, plexiglass  
 Quantity: 2  
 Section: *Beyond the Practical, Beyond the Purpose*



## BAMBOO BENCH (TWO-SIDED)

(35 x 24 x 42)  
 Bamboo, Olive wood slab, olive wood legs  
 Quantity: 1  
 Section: ... *Slippers Out (& about)*



## PEDESTALS

(36 x 15 x 15)  
 White Laminate, Matte Finish (M-11)  
 Quantity: 24  
 Section: *Slippers (are) In..., ... Slippers Out (& about), Beyond the Practical*



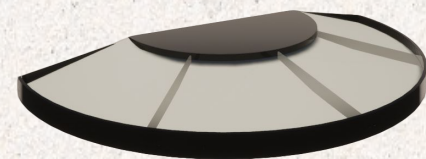
## SIDE TABLE

(20 1/2 x 10 x 22)  
 Acacia wood  
 Quantity: 1  
 Section: *Slippers (are) In...*



## BAMBOO BENCH (L-SHAPED)

(35 x 62 x 77)  
 Bamboo, Olive wood slab, olive wood legs  
 Quantity: 1  
 Section: *Beyond the Purpose*



## SEMI-CIRCLE DISPLAY TABLE

(30 x 36 x 72)  
 Metal, White paint, and glass dividers  
 Quantity: 1  
 Section: *Beyond the Practical*



## TV STAND

(22 3/8 x 58 1/8 x 18 1/4)  
 Acacia wood  
 Quantity: 1  
 Section: *Slippers (are) In...*



## STOOL

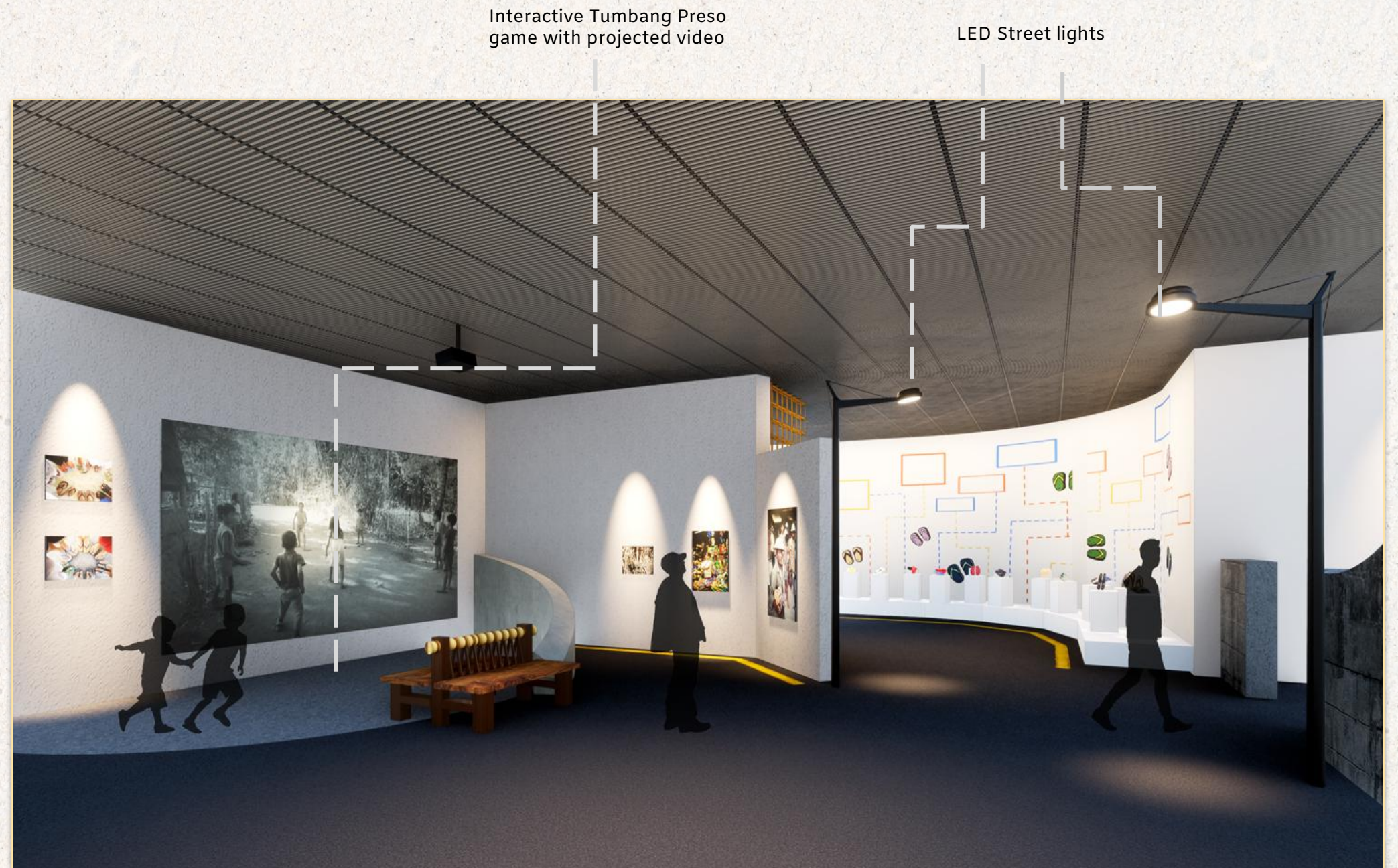
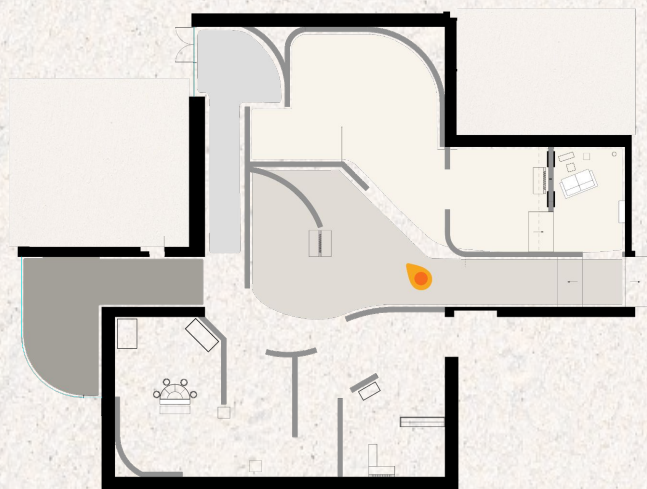
(18 x 14 x 14)  
 Rattan, Maple wood  
 Quantity: 4  
 Section: *Beyond the Practical*



# Typical Exhibition Views

## EXHIBITION VIEWS OF ...*SLIPPERS OUT (& ABOUT)* AND PEDESTAL AREA OF *SLIPPERS (ARE) IN...*

*...Slippers Out (& About)* section spotlights the slipper as an item that brings people together as a community. To compensate the overload presence of different materials in the rest of the section, the walls are painted in a neutral white. The street lights and asphalt flooring with yellow road markings are included to further immerse the visitors in a Filipino streetscape. The section will also include an interactive area where visitors can play outdoor Filipino game *Tumbang Preso*.

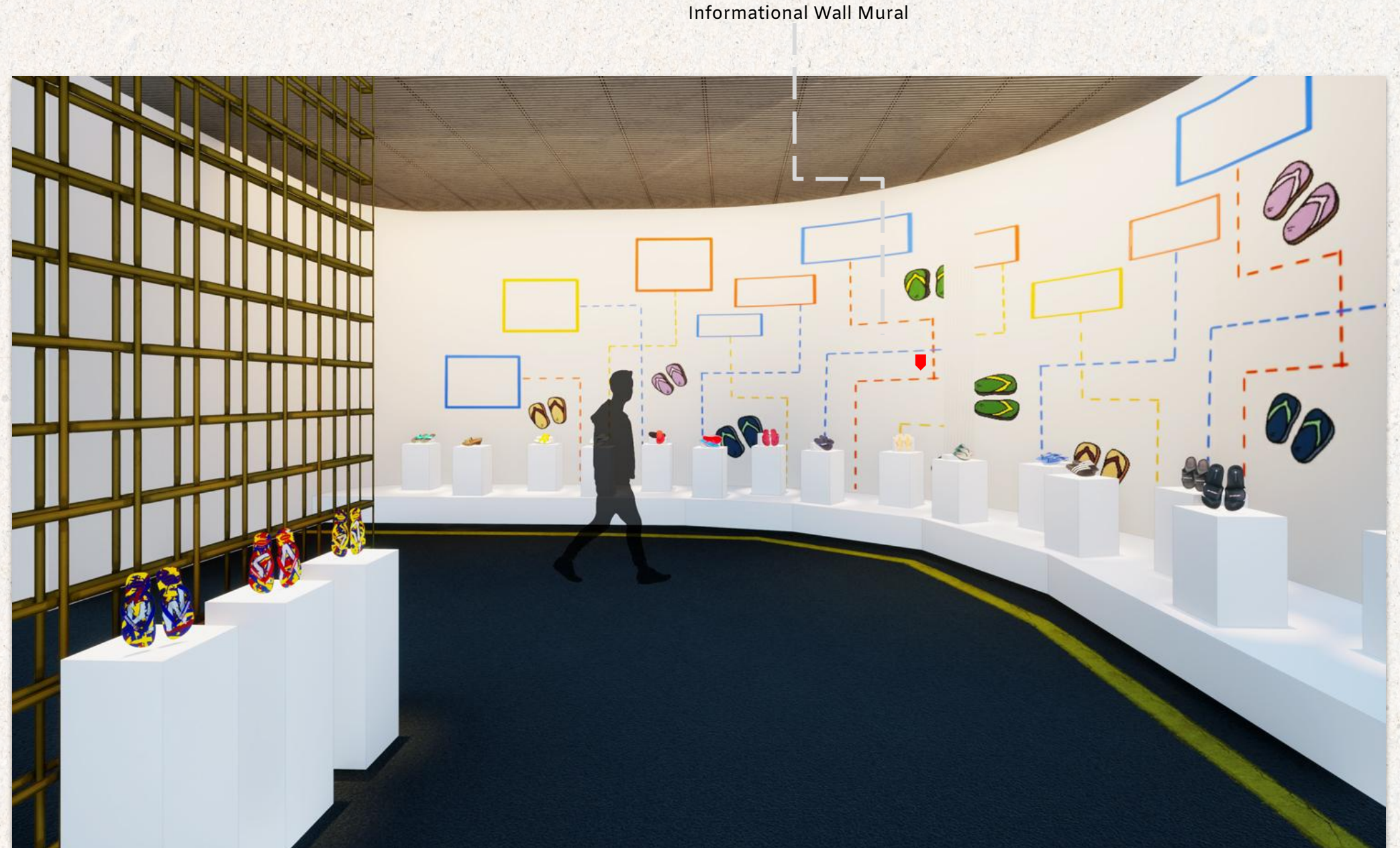




# Typical Exhibition Views

## EXHIBITION VIEWS OF PEDESTAL AREA OF *SLIPPERS (ARE) IN...*

*Slippers (Are) In...* - Pedestal Area also has asphalt flooring and is painted in white to balance out the wallpaper containing information about the slippers.





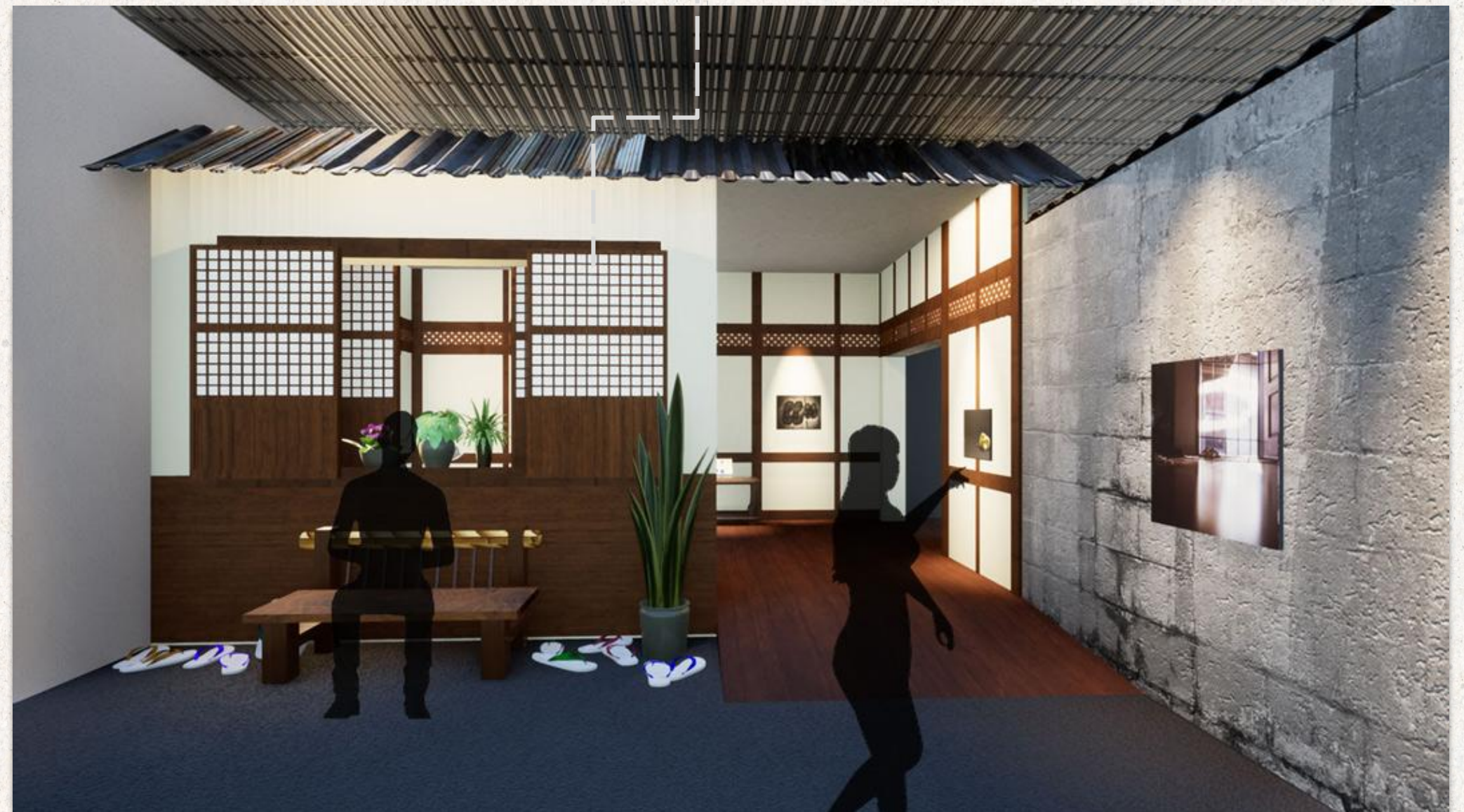
# Typical Exhibition Views

## EXHIBITION VIEWS FROM *SLIPPERS (ARE) IN...* SECTION

The *Slippers (are) in...* section is a diorama that mimics the exteriors of houses in the Philippines, with the interior emulating a traditional living room set inside a *kubo* or hut with lattice weave walls and wood floors. This section aims to give the visitors a full experience, by providing interactive pieces such as furniture to sit on while watching videos on a CRT TV and a tactile story book to read.



Sliding interior capiz windows





# Typical Exhibition Views

## EXHIBITION VIEWS FROM *SLIPPERS (ARE) IN...* SECTION



Oscillating Electric Fan

CRT TV playing old slipper commercials with subtitles



An interactive tactile version of the 'Seven Slippers' storybook



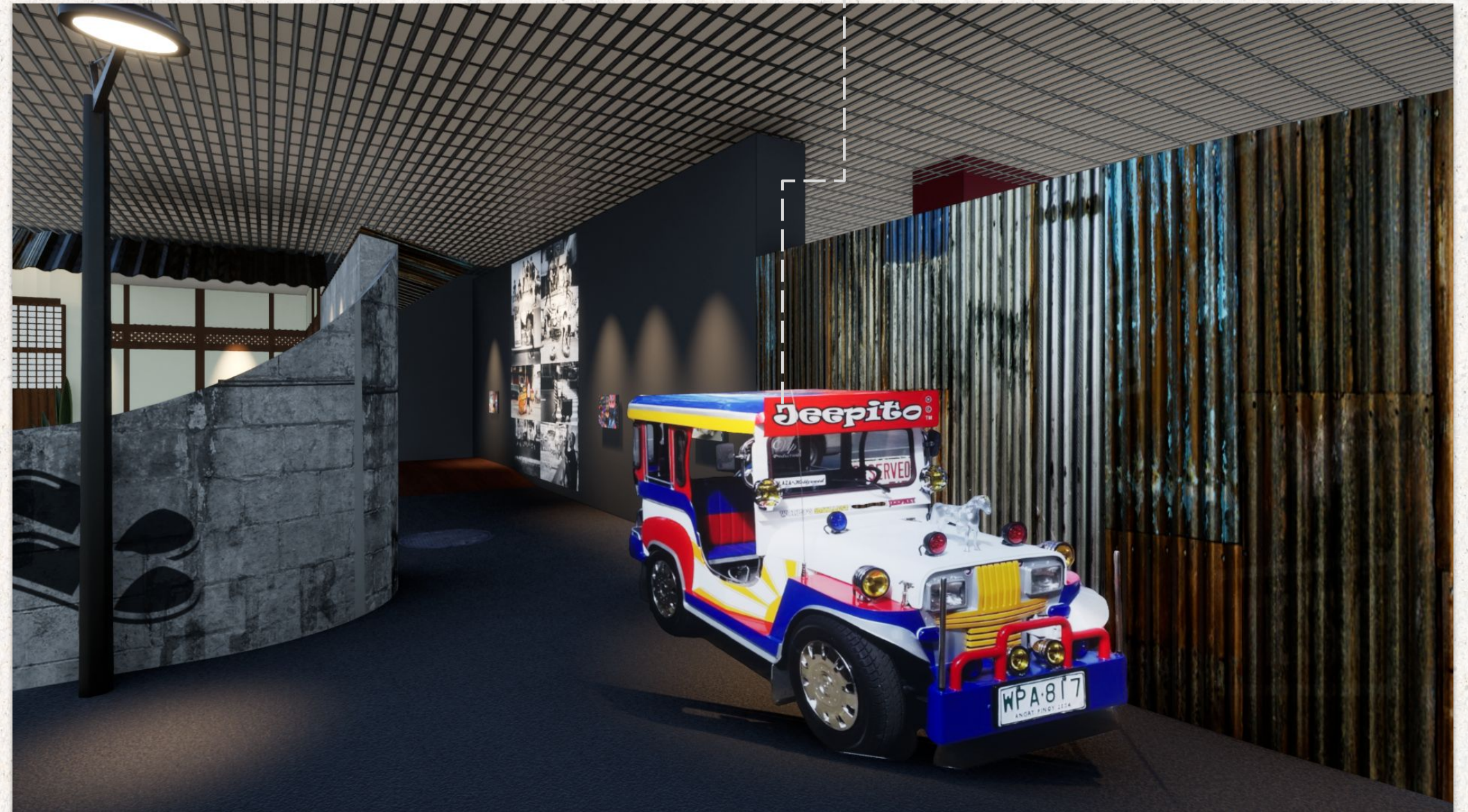
# Typical Exhibition Views

## EXHIBITION VIEWS FROM ...*SLIPPERS OUT* (& *ABOUT*) SECTION

The ...*Slippers Out (& about)* also features a mini version of the Filipino jeepney - an iconic mode of transportation in the Philippines. This interactive installation sits in the community section as another point of attraction and simultaneously represents the notion that “as long as you have *tsinelas*, you can go anywhere.”



Interactive installation of *Jeepito*, a mini version of the iconic Filipino jeepney





# Typical Exhibition Views

## EXHIBITION VIEW FROM BEYOND THE PURPOSE SECTION

*Beyond the Purpose* is a section where slippers will be portrayed as a symbol of basic necessity, punishment, humility, human rights, and hope. The gallery includes more serious and heavy content so the dimmed lighting and the red and orange ombre walls will help to set the atmosphere for the visitor to take the information in. The big glass casement teases the visitor to peek into the upcoming content. And to facilitate the video viewing and podcast listening, a bamboo and mahogany L-bench will be provided.



Video about slippers as punishment is projected on the wall

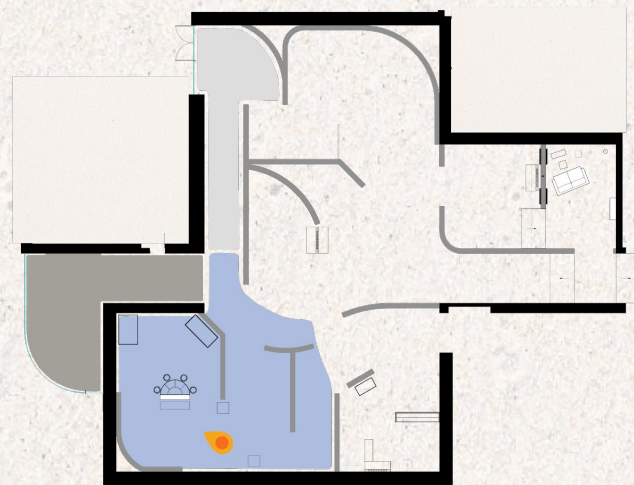




# Typical Exhibition Views

## EXHIBITION VIEW FROM BEYOND THE PRACTICAL SECTION

*Beyond the Practical* is a section dedicated to the arts. Since this gallery is towards the end of the exhibition, the goal is to mimic a festive atmosphere, to convey how the culture of slippers is celebrated in many different ways. It is decorated with colorful streamers across the room alongside hanging rattan lanterns, reminiscent of the streets during the festival season in the Philippines. The blue gradient paint color was chosen for the walls to give off the feeling of being outside and a sense of calmness amidst the colorful pieces and decoration in this section.



LED Screen, video of the slipper festival

Video of slipper makers on LED screen

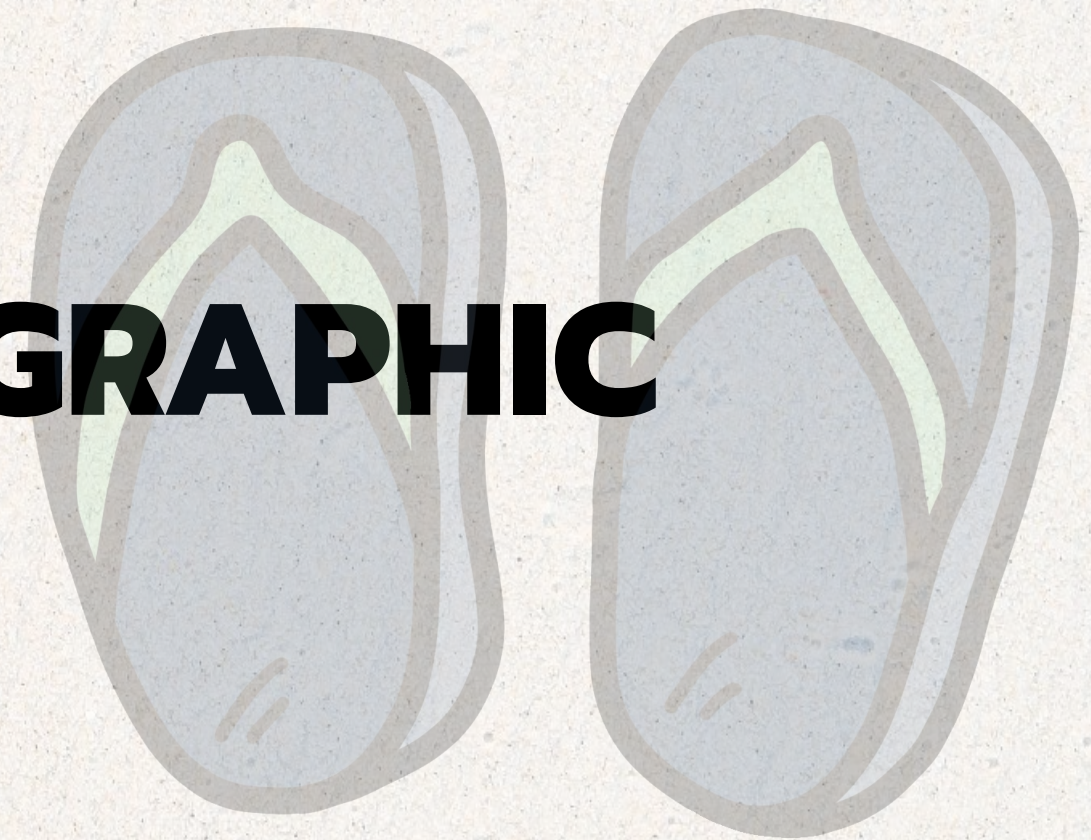
Hanging rattan lanterns and streamers similar to a Filipino fiesta





**Phase 4**

# **VISUAL LANGUAGE AND GRAPHIC IDENTITY**



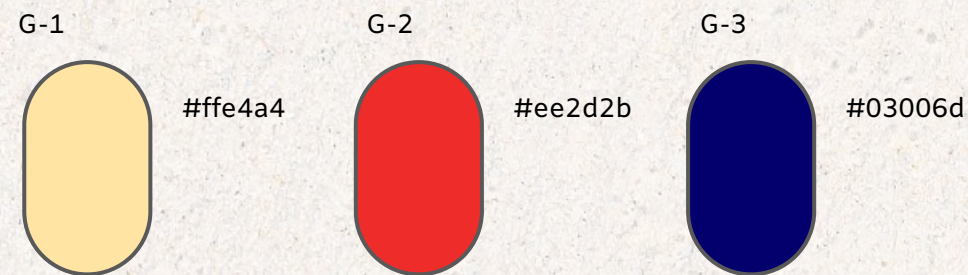


# Exhibition graphics palette

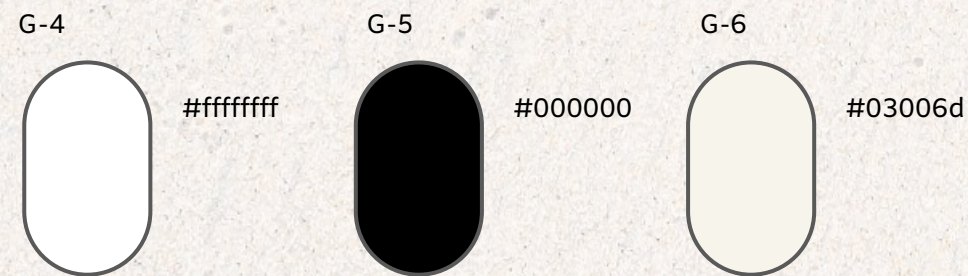
## GRAPHICS PALETTE

The graphic elements are meant to convey the energy and message of the exhibition itself — from the color palette consisting of primary colors inspired by the Filipino flag to the key exhibition promotion image representing the exhibition's community aspect. Some versions of the exhibition title treatment use similar textures to the materials in the exhibition. While the typeface palette includes both fun and funky typeface, which reflect Filipino culture, and two clean sans-serif typefaces to create contrast and ensure that the body text is legible.

### PRIMARY COLORS

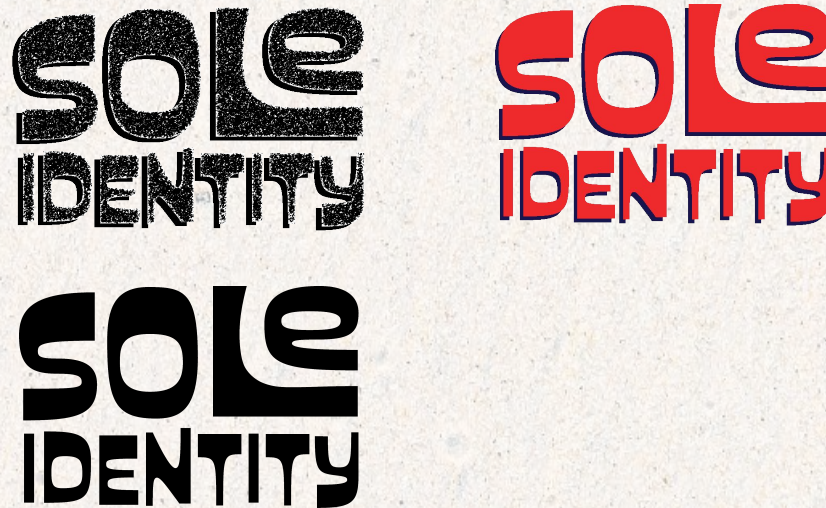


### SECONDARY COLORS



The primary colors are inspired by the colors of the Filipino flag to reflect the cultural nature of the exhibition. The secondary colors are used for when colors might look overwhelming or distracting.

## EXHIBITION TITLE TREATMENT



The exhibition title treatment uses the funky Adobe Font Custard to portray the happy-go-lucky attitude of Filipino culture. The two texturized versions mimic the asphalt texture used for the exhibition floor.

## KEY EXHIBITION PROMOTION IMAGE



**Object 077**  
Last Flight, 2009  
Alfredo and Isabel Aquilizan,  
Sculpture, (107.3 × 77.2")

The image encapsulates the exhibition's main themes of community, representation, symbolic, and the slipper itself.

## EXISTING MUSEUM LOGO

**manetti shrem**  
museum

## TYPEFACES

**Custard**

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

**Prompt**

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

**Khula**

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

The typeface used for titles is Custard, Prompt is for subheadings, and Khula for body text. Since Custard is a typeface with lots of character and curvy lines, Prompt and Khula are chosen to create contrast and make sure the visitor can easily read the content.

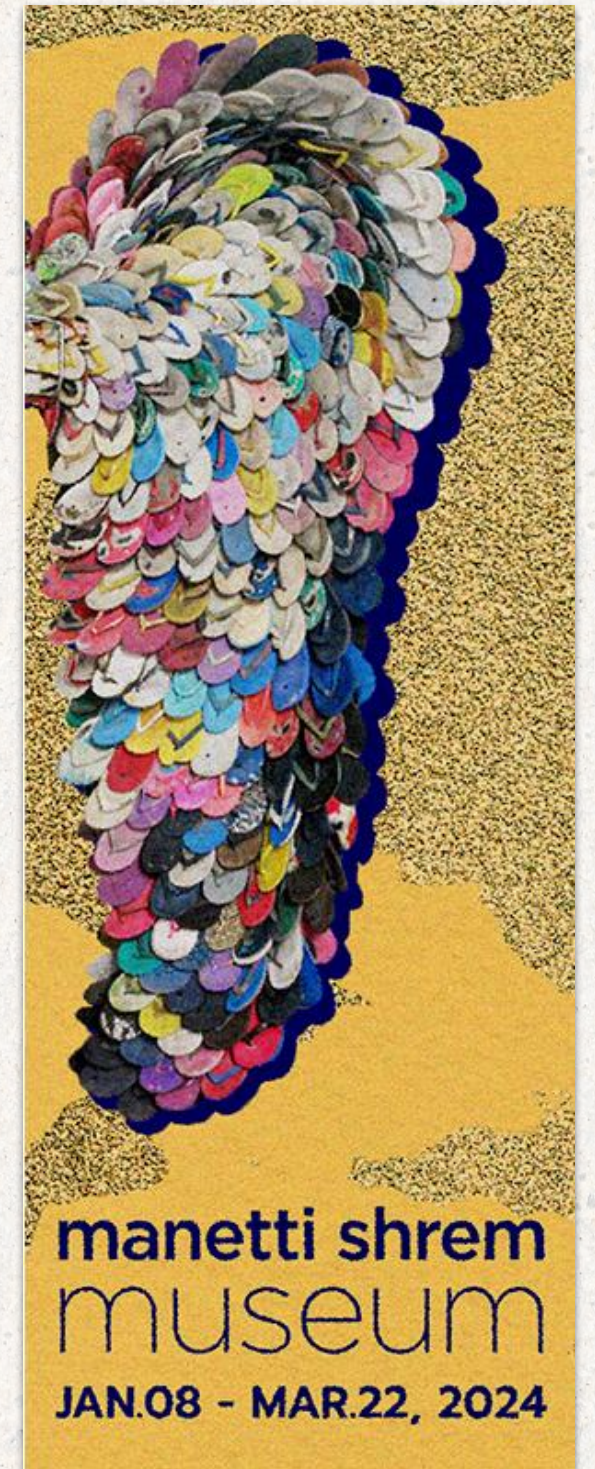


# Typical exterior promotion graphics

## PROMOTIONAL STREET BANNERS

The promotional banners for Sole Identity use a bright saturated red for the text to attract attention to the title, a pastel yellow background, and a dark blue for smaller text and the key image. As said before, the colors are inspired by the Filipino flag. Asphalt texture is used in the background to create a more appealing composition by layering elements and giving a preview of the materials found in the exhibition.

Asphalt texture to recall the use of the material in the exhibition



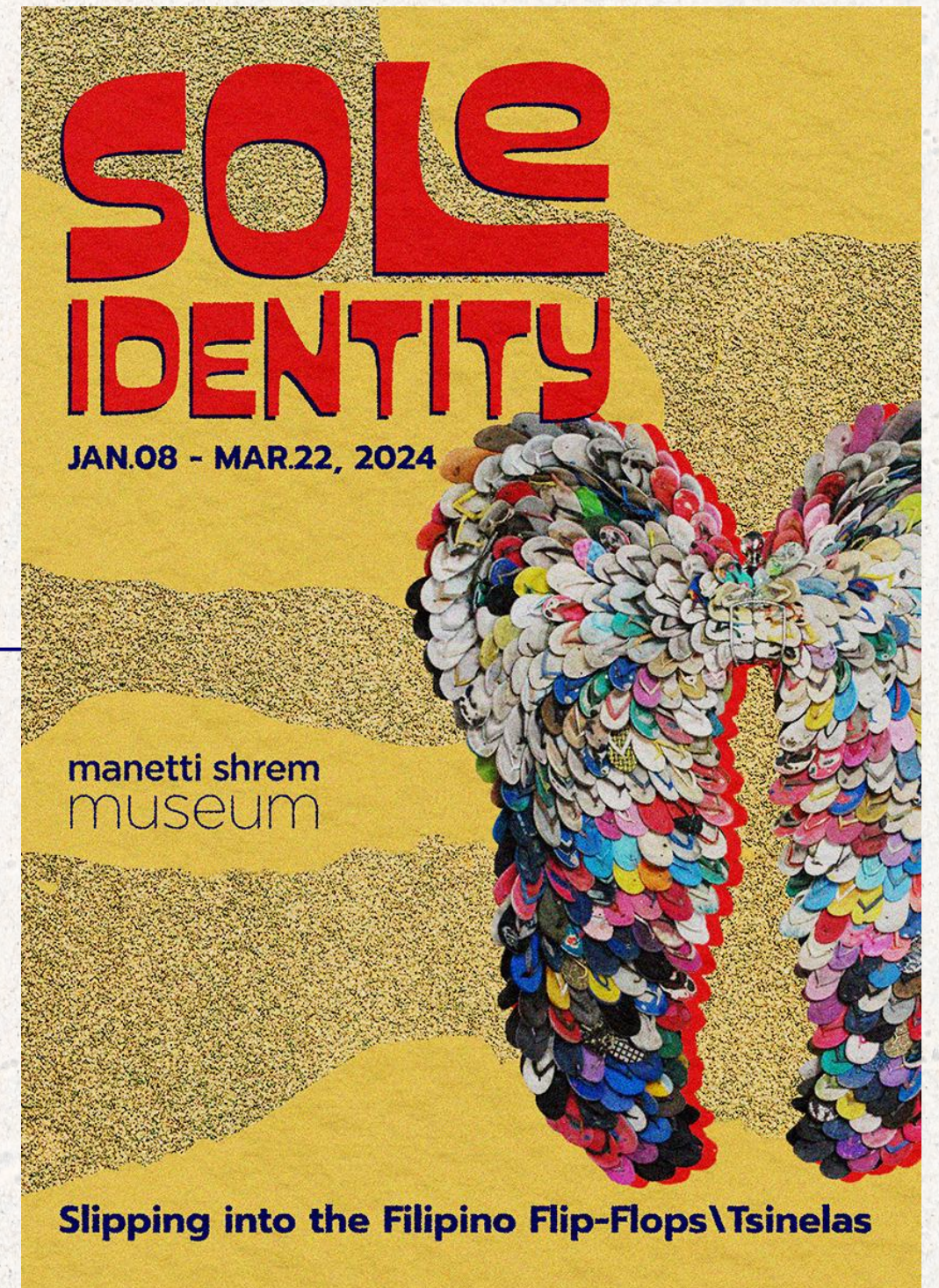
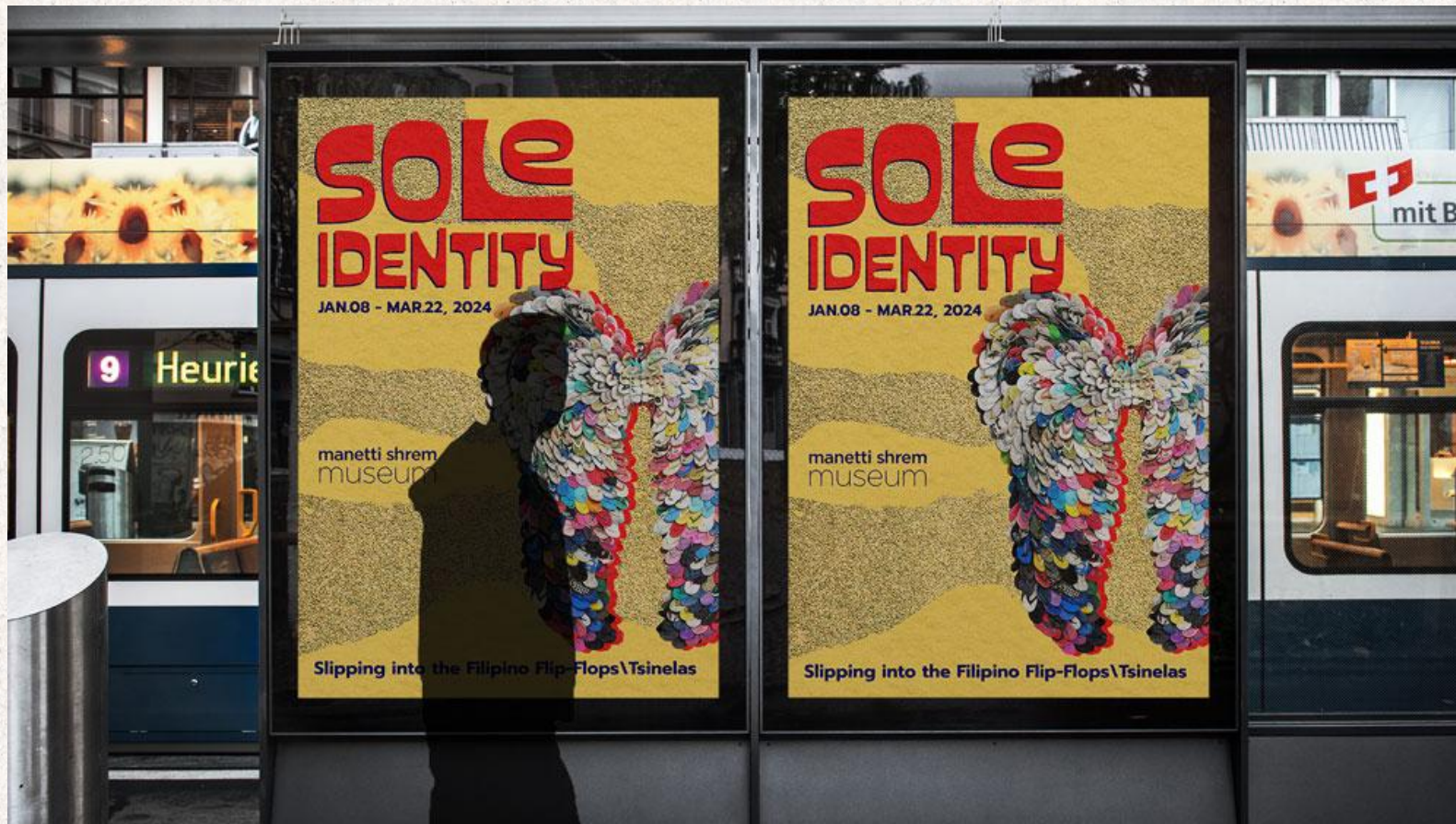


# Typical exterior promotion graphics

## PROMOTIONAL POSTERS

The promotion posters for Sole Identity uses the hero image together with a yellow background. The poster had bright saturated red for the text to attract attention to the title, while the smaller text is in dark blue to keep readability. The asphalt texture from the exhibition is used to create a more appealing composition by layering elements and giving a preview.

Asphalt texture to recall the use of the material in the exhibition





# Typical interior graphics

## EXHIBITION TITLE TREATMENT

The title wall will display the exhibition's title, made from recycled rubber, a material that is related to and seen throughout the exhibit. The overall size will be 8' x 10' and will be mounted on the wall, making it the first element that guests see to attract their attention.

The title wall will also feature colored lighting based on the three primary colors in the Philippine flag - red, blue, and yellow.



3D recycled rubber letter cutout mounted on wall

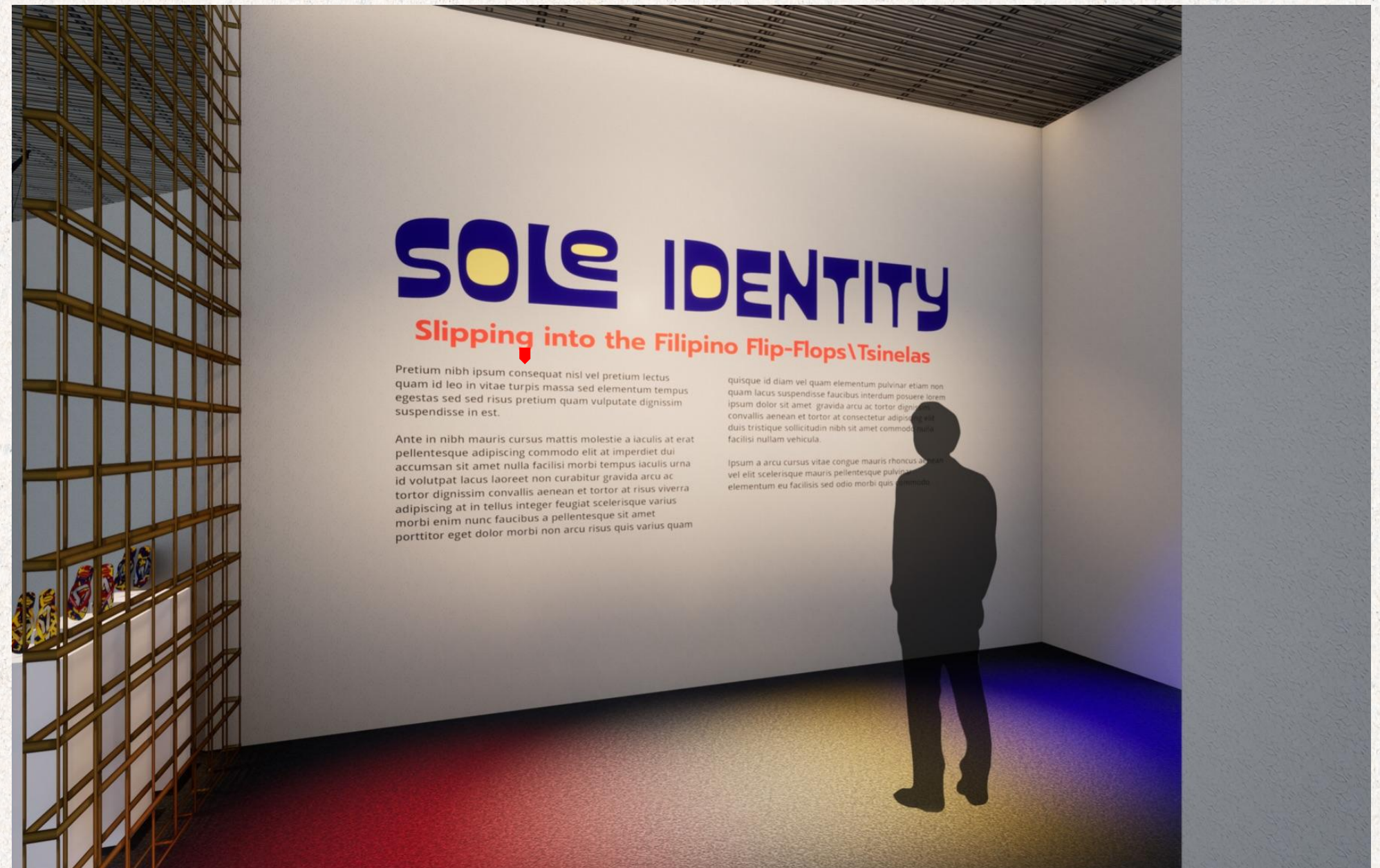
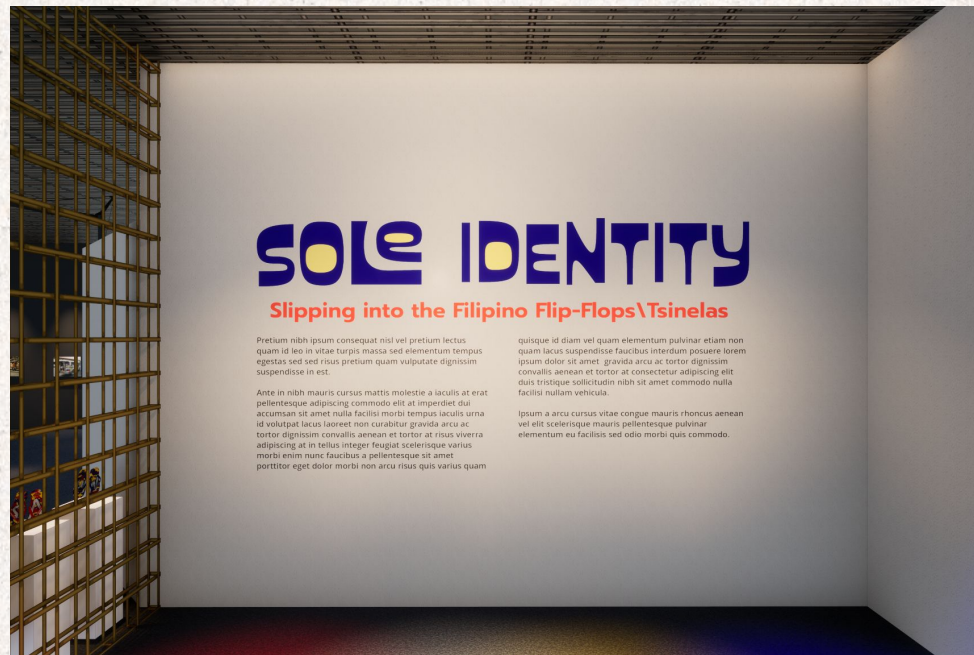




# Typical interior graphics

## INTRODUCTORY TEXT

The introductory text will be placed adjacent to the title wall. It will set up the organization and tone of the exhibition through quick, straightforward, and easy-to-comprehend information. It will also include the tagline "Slipping into the Filipino Flip-Flops\Tsinelas" to provide context and give an overview of the exhibition's contents.





# Typical interior graphics

## OBJECT LABEL

The object label will be simple and unobtrusive. It will contain a short but detailed description of the object's artistic and/or cultural significance and connection to the exhibition.

All exhibition sections will have the same style and format. Unless the information provided requires a different size, the standard label size will be 6 x 8 inches.

## Tsinelas Action Figure

Elmer Padilla  
2017  
Recycled Slipper Rubber

urna id volutpat lacus laoreet non curabitur gravida arcu ac tortor dignissim convallis aenean et tortor at risus viverra adipiscing at in tellus integer feugiat scelerisque varius morbi enim nunc faucibus a pellentesque sit amet porttitor eget dolor morbi non arcu risus quis varius quam quisque id diam vel quam

Collection of Elmer Padilla





**Phase 5**  
**APPENDIX**





# Best Precedence Inspiration

## PROJECT REFERENCES



GLASS CASEMENT [Roman and Williams, British Galleries, THE METROPOLITAN MUSEUM OF ART, 2020, <https://galeriemagazine.com/the-met-british-galleries/>]



ZAAP THAI STREET FOOD RESTAURANT [York, UK, <https://zaapthai.co.uk/locations/newcastle/>]



NEIGHBORHOODS IN MANILA [Anton Zelenov, Manila, Philippines, 2008, <https://www.dreamstime.com/royalty-free-stock-photo-poor-people-living-destroyed-buildings-near-road-mani-mani-philippines-december-slums-illegal-settlements-image35783775>]



EXHIBITION DIDACTIC [C. Patterson and R. Checchi, Researching Florentine Workshop Practice, Getty, 2009-2012, [https://www.getty.edu/conservation/our\\_projects/science/florentine/exhibition.html](https://www.getty.edu/conservation/our_projects/science/florentine/exhibition.html)]



TRADITIONAL FILIPINO HOME 3D MODEL [Jhanrell Dela Cruz, 2021, [thesmartlocal.ph/3d-kuwato-sala/](https://thesmartlocal.ph/3d-kuwato-sala/)]



JEEPNEY SIGN BOARDS [<https://www.vectorstock.com/royalty-free-vector/jeepney-sign-boards-vector-40881673>]



COLORFUL BANDERITAS [Tes Mascunana-Silerio, Pasay City, Philippines, 2022, <https://twitter.com/cnnphilippines/status/1517727647266066433/photo/1>]



STREET SCENE IN CHINATOWN [Andre Hoffmann, Manila, Philippines, 2013]



# About the Designers

Shali Bal is a fourth-year Design major with a concentration in Interior Design and a minor in Theater and Dance. Born in the Philippines and raised in Saudi Arabia, she has always had a keen eye for detail shaped by her immersion in the juxtaposition of cultural, ideological, and socioeconomic viewpoints between her culture and her host country. Her enthusiasm for the arts and design grew after moving to the U.S. as she was exposed to a myriad of disciplines. Her long-term goal is to embark on a career existing at the intersection of her three interests: experiential, interior, and scenic design. When she is not busy with assignments, Shali enjoys painting, drawing, or doing other creative endeavors.

Kim Eunice Papa is a Filipino-Italian designer and multimedia artist, based in California. She's currently majoring in Design with a minor in Museum Studies at the University of California, Davis. She specializes in editorial design, branding, coding, web design, and exhibition design. Since 2020, she has expanded her knowledge in typography, color, composition, usability, interactive experiences, and design principles. She values flexibility in her creative process — a concept or idea can flourish into its best potential when she experiments with different approaches first, then she evaluates, adapts, and selects the most fitting, impactful, and unconventional option.

Maureen Caling is a fifth-year Design major with an emphasis on interior design and minoring in Art History. She has always been inclined to the arts, and house decorating games were her absolute favorite as a child. Coming from a heavily traditioned and rich cultural background, she is interested in the blending of modern and contemporary aesthetics with more traditional designs of different cultures. She is working on finishing her Bachelor's degree at the University of California-Davis and plans to pursue earning certifications in the interior design field. Her life-long goal is to land a career as a creative where she could travel and gain first-hand learning experience of different cultures. She is also interested in astronomy and geography, and during her free time, she loves watching dramas, listening to music, and going on walks.



Shali Bal



Kim Eunice Papa



Maureen Caling



# Peer/Group Review Summary

## ***Phase 1***

As we were brainstorming ideas for the exhibition, we came up with the idea of highlighting the significance and meaning of the Filipino tsinelas in the culture and tradition of the Philippines. As we began collecting object pieces, we sorted them into subjects we could incorporate into the exhibition. Ultimately, we narrowed our themes to four main categories that would tell the narrative we wanted to convey. We split the work into finding objects for each section and worked together to develop our initial concepts and the overall goal of the exhibition.

## ***Phase 2***

One of our biggest challenges during this phase was figuring out how to divide the space. We were sure about which sections we wanted the visitors to go to first, but it was tricky deciding where to place the interior elements that would establish a coherent flow and follow our narrative. Our initial layout ideas turned out to be too open in contrast to the scale of the slippers, so we worked on making smaller and more intimate spaces.

## ***Phase 3***

It was thrilling to start seeing our visions for the exhibition come to life as we made renderings. We began with choosing our color and material palette, inspired by the streets and neighborhoods in the Philippines. We aimed to set the atmosphere effectively and reflect the country's culture through an immersive experience. We incorporated local materials from the Philippines throughout the exhibition, including the display furniture and seating areas. Shali and Maureen worked on modeling and rendering the four exhibition sections, while Kim was responsible for editing and formatting the page layouts. After the initial critique in class, more enlarged views were added to showcase the details of the exhibition.

## ***Phase 4***

We used the hero image we chose at the beginning of the project for our graphics. We took inspiration from signages in jeepneys to reflect the Philippines' colorful and lively culture. Figuring out the color palette for the graphics and promotional materials took some time, as we wanted to make it cohesive with the exhibition's overall theme.



# THANK YOU

