

# ELEVATIONS

*The Art of Animal Migration*

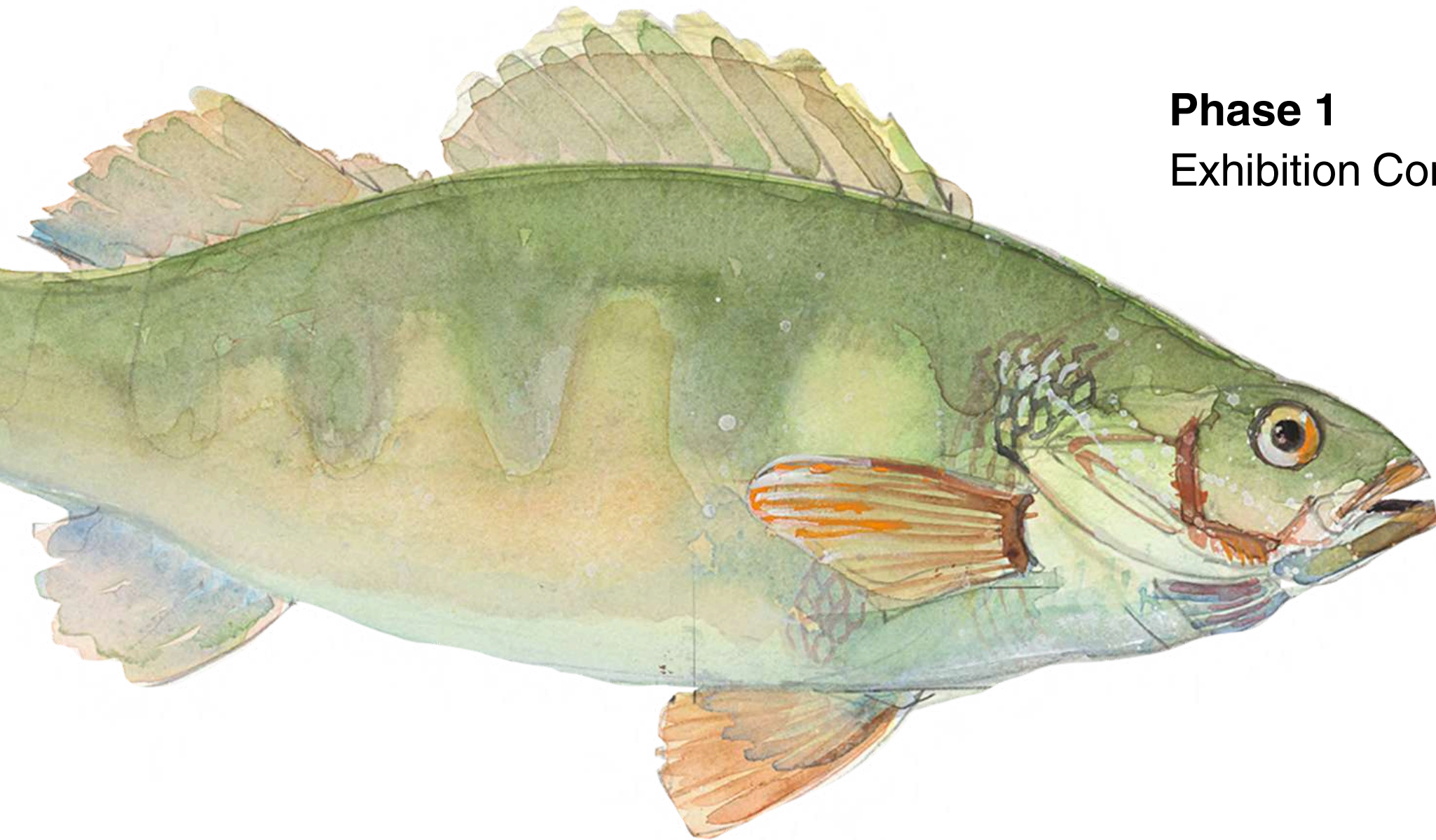
manetti shrem  
museum

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## Big Idea

Throughout the year, hundreds of animals undergo a strenuous migratory journey across the planet where they encounter significant threats to their populations, inspiring artists to illustrate their journey.



**Phase 1**  
Exhibition Content and Development

## Exhibition Overview

Elevations draws attention to the importance of animal migration through the display of artworks of various mediums and animal remains used for scientific research. Elevations hopes to bridge the gap between art and science through the universal appreciation of wildlife. It further intends to recognize the negative impact that human industrialization has on wildlife habitats to emphasize the impacts of climate change on the migratory pathways of animals. The audience will include UC Davis students, the extended Davis community, and wildlife enthusiasts eager to learn more about the wonders of migration. With a special focus on the art of Peggy Macnamara, *Elevations* celebrates the journeys wildlife undertake and the work of independent artists.

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

**DATE:** September 22 – December 30, 2025

**AUDIENCE:** General, UC Davis students, and families with children

**LOCATION:** Temporary exhibition spaces (Gallery 1, 2 & 3)

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

**NUMBER OF OBJECTS:** 114

**RETAIL AREA:** Small area in lobby space

**MERCHANDISE:** Tote bags, T-shirts

**INTERPRETIVE ELEMENTS:** exhibition texts, object labels, scavenger hunt, ceiling to floor projection of video depicting aquatic animals migrating

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

**SECURITY:** high risk

## Exhibition Themes / Sections

### Introduction

This part of the exhibition will introduce the three main migratory animal groups exhibited throughout the galleries via wall text. This part of the exhibition will also include a set of videos that provide a visualization of the journey that marine animals, aviary species, and insects go through during their migrations.

### 12,000 Feet Below: Aquatic Exploration

The Aquatic gallery will display a series of paintings, photographs, and sculptures, including controversial pieces such as Damian Hirst's Tiger Shark sculpture titled *The Physical Impossibility of Death in the Mind of Someone Living*. Some interpretive elements include the visitors being guided through the gallery by fish silhouette floor decals, discovering the stories behind the art through object labels.

### 15,000 Feet Above: A Bug's Journey

The migration of insects is often overlooked despite the popularity of the monarch butterfly migration. In this gallery, visitors will accompany the insects as they encounter threats and challenges throughout their journey, ending with a celebration of a successful journey as celebrated through Jennifer Angus's mural.

### 20,000 Feet Above: Aviary Adventures

The aviary gallery has the largest amount of work from paintings, sculptures, photography, and drawings to an over-head bird sculpture installation that depicts birds in-flight. Together the objects will create an immersive environment.

### Climate Action

To wrap up the visitor's experience, the visitors will be directed into the North Lounge where they will read about the impacts of climate change on animal migration in the hall leading up to the lounge, and see art about the intersections between the three groups explored through the exhibition. The visitors will then engage in an activity that will ask them to confront how their contributions to climate change, whether positive or negative, impact animal migration patterns. Visitors will then be provided resources on how they can support migratory animals in the future.

## Exhibition Object List

Many of these objects were found online, and as a result have varying sources. Some of them are found in private collections, and some will be loaned from museums, such as the pinned bugs from Bohart Museum of Entomology. Some of the art works will be provided by the artists themselves, such as Peggy MacNamara, who has 31 objects in the exhibition, and other artists such as Jennifer Angus. Some artworks will also be commissioned to depict featured migrating animals specifically for the exhibition.



Object #001  
*Dawn Patrol*  
Harry Skeggs, photograph, 36" x 49"



Object #002  
*Spawning Rush*  
Lucie Theroux, acrylic on gallery stretched canvas, 20" x 30"



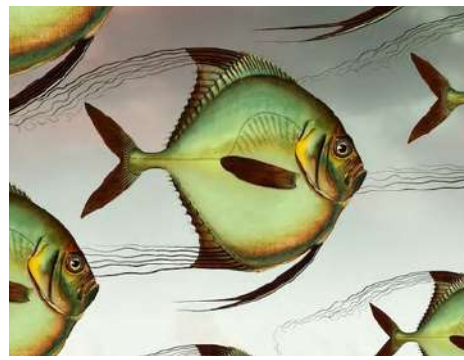
Object #003  
*Power Play*  
Gamini Ratnavira, acrylic Guache, 9" x 12"



Object #004  
*Arctic Char*  
Jingyi "Alana" Yang, acrylic on canvas, 17.5" x 13.5"



Object #005  
*Killer Whale*  
Thomas Adams (Haida), Silkscreen Print, 18" x 15"



Object #006  
*Fish Migration Art Print*  
Stephen Buckley, print, 15.5" x 22"



Object #007  
*River Fish, 2023*  
David Silverstein, acrylic on canvas, 48" x 72"



Object #008  
*Salmon Sunrise, 2014*  
Carolyn Doe, print, 54" x 27"



Object #009  
*Untitled (Florida Mullet Run), 2024*  
Jason Arnold, photograph, 24" x 18.6"



Object #010  
*Three Worlds, 1955*  
M.C. Escher, lithograph, 14.3" x 9.7"



Object #011  
*Three Anchovies*  
Giles Ward, oil & acrylic on board, 27.5" x 27.5"



Object #012  
*Sea Herring*  
Giles Ward, oil & acrylic on board, 33.8" x 26.4"



Object #013  
*Beluga Whales, Somerset Island, Canada*  
Art Wolfe, photograph, 26.5" x 20"



Object #014  
*Migrating Sockeye Salmon, Katmai National Park, Alaska*  
Art Wolfe, photograph, 19" x 14.5"



Object #015  
*Crevettes*  
Katsuhika Hokusai, ink on paper, 30.3" x 18.4"



Object #016  
*Humpback Whales Bubblenetting, Frederick Sound, Southeast Alaska*  
Art Wolfe, photograph, 26" x 20"



Object #017  
*Humpback Whale, Tava'u, Tonga*  
Art Wolfe, photograph, 20" x 15"



Object #018  
*An Iron Articulated Sculpture of a Lobster, c. 18th-19th Century, signed Miyo and Shige, iron and wood, 4" x 8" x 6.87"*



Object #019  
*Sturgeon, lobster, turbot, salmon, oysters, plaice and haddock on a stone ledge, c. 1630-1689, Isaac van Duynen, oil on canvas, 40.47" x 51.06"*



Object #020  
*Sea-trout, brown trout and a salmon rising for a dragonfly,*  
John Russell, oil on canvas, 24" x 30"



Object #021  
*The Physical Impossibility of Death in the Mind of Someone Living, 1991, Damien Hirst, Steel, Tiger Shark, 84" in x 204" in x 84" in*



Object #022 *Run River Run, 2010 Steve Kestrel, Bronze, 15" x 29" x 5" in.*



Object #023  
*Shelter Sculpture, 2020*  
Karen Akhikyan  
Metal on Iron, 21.3" x 18.1" x 10.2"



Object #024  
*Tiger Shark Painting, 2014*  
Kyra Kalageorgi  
Acrylic on canvas, 12" x 9"



Object #025  
*Run of the Salmon People*  
Jacques & Mary Regat, bronze, 22" x 33"



Object #026  
*Antrofish, 2016*  
Pilar Mehlis, plaster, encaustic medium, canvas, paper patterns, acrylic gels, feathers, fishing line, oil paint and wire mesh, 19" x 6" x 8" (each)



Object #027  
*Jellyfish sculpture*  
Chris Williams, glass, bronze, 32" L with a 5" glass cap each



Object #028  
*First Breath Humpback Whales*  
Eddie Lee, fossilized walrus jawbone, rosewood, obsidian, 7 x 4 1/2 x 15 1/2



Object #029  
*Soul Mates*  
Debbie Boon, acrylic on canvas, 50" x 50"



Object #030  
*Fugitive Ground, 2022*  
Lisa Ericson, acrylic on wood panel, 24" x 20"



Object #031  
*Untitled (Whooping Cranes), 2024*  
Kent Vaughn, Photographic art, 24" x 20"



Object #032  
*Migrating Birds, c. 1950,*  
Arthur Singer, watercolor and pencil on paper, 5 1/4" x 8 1/3"



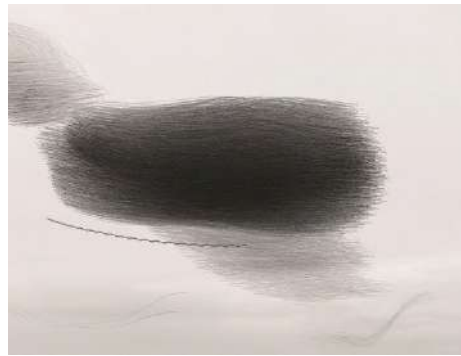
Object #033  
*Tree of Life Tapestry*  
Mary Lee (Diné (Navajo)), 27" x 37"



Object #034  
*Untitled,*  
Cristian Lourenco, photography, 13" x 8.5"



Object #035  
*Ornithography #34: Yellow-legged Gull, Barcelona, Spain*  
Xavi Bou, Photographic art, 15.5" x 8.5"



Object #036  
*Ornithography #178: Murmuration of Common Starlings with Peregrine Falcon, Spain*  
Xavi Bou, Photographic art, 16.5" x 8.5"



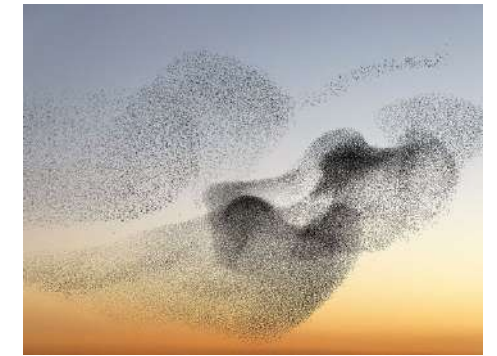
Object #037  
*Ornithography #112: Black Kite, Tarifa, Spain*  
Xavi Bou, Photographic art, 19.68" x 8.5"



Object #038  
*Ornithography #33: Griffon Vulture, Valderobles, Spain*  
Xavi Bou, Photographic art, 15.5" x 8.5"



Object #039  
*Arctic Tern*  
Unknown artist, photography, 13" x 8.5"



Object #040  
*Black Sun #147*  
Søren Solkær, photography, 13" x 8.5"



Object #041  
*Day and Night, 1938*  
M. C. Escher, woodcut, 15.39" x 26.65"



Object #042  
*Swans, 1956*  
M. C. Escher, wood engraving on thin Japanese paper, 7 7/8" x 12 5/8"



Object #043  
*Geese and Ducks, c.1660*  
Johannes Spruyt, oil on canvas, 47.05" x 61.22"



Object #044  
*Lesser Flamingos, Lake Natron, Tanzania*  
Arte Wolfe, photography, 13" x 8.5"



Object #045  
*Green Wing Teal Ducks and Hen, c.1940*  
George Browne, oil on canvas, 12" x 16"



Object #046  
*The Swan, the SUW series, group IX, 1915*  
Hilma af Klimt, painting, 59 3/10" x 59 2/5"



Object #047  
variable size  
*Under Our Wings, 2021,*  
Mary Moore, 52 suspended birds, waterless lithograph and digital print on archival paper, approximately 240" x 24'



Object #048  
*Southbound, 1956*  
Gary Lee Price, bronze, 23 x 11 x 20"



Object #049  
*Les graces naturelles, 1967*  
Rene Magritte, bronze, 40.25 x 17.25 x 37.125"



Object #050  
*Sanderlings, 1986*  
Grainger McKoy, Basswood, metal, and oil paint, 84 x 24 x 54"



Object #051  
*Migration*  
Tim Cherry, bronze, 16 x 36 x 5"



Object #052  
*Joy of Flight*  
Tim Cherry, bronze, 16 x 20 x 4"





Object #053  
*Dragonfly Swarm*  
The Waterboy, photography, variable size  
(30 x 24)



Object #054  
Commissioned insect mural  
Jennifer Angus, approx. 1 wall, - 35' x 10'



Object #055  
*Raju*  
Joos Habraken, insect parts, approx. 3 x 1 x 1"



Object #056  
*Ixtab*  
Joos Habraken, insect parts, approx. 3 x 1 x 1"



Object #057  
*Aofie*  
Joos Habraken, insect parts, approx. 3 x 1 x 1"



Object #058  
*Untitled*,  
Raku Inoue, sculpture using garden waste,  
Approx. 6 x 6"



Object #059  
*Untitled*  
Raku Inoue, sculpture using garden waste,  
approx. 7 x 10.5 x 1"



Object #060  
*Callaverta Grasshopper*  
Raku Inoue, sculpture using garden waste,  
approx. 5 x 9 x 1"



Object #061  
*Papillon*, 1933  
Pierre Roy, oil on canvas, 9 1/2" x 12 7/8"



Object #062  
Monarch migration photo  
Court Whelan, photography, 30 x 24"



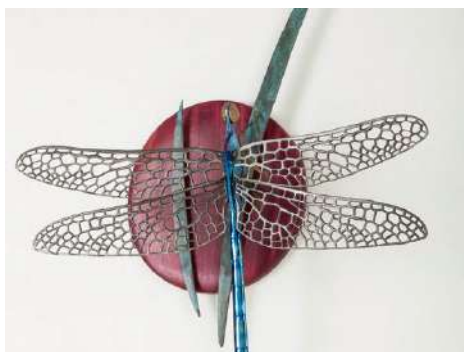
Object #063  
*Weight of the World*  
Lisa Ericson, Acrylic on wood panel, 36 x 48"



Object #064  
*Large Milkweed Bug - Signed Fine Art Print*  
Roger Hall, print, 10 x 10"



Object #065  
*The Green Grasshopper*, 2024  
Robert Munguia Garcia, oil on canvas, 28 x 20"



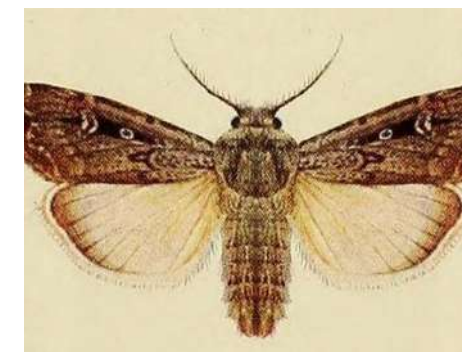
Object #066  
*Dragonfly*  
Casey Parlette, titanium, steel, bronze, purple  
heart wood, 24 x 28"



Object #067  
*Mr. Moth Sculpture*  
Veronica Oliver, fabric on other, 13 x 6 x 12"



Object #068  
African death's-head hawkmoth, *Acherontia  
atropos*  
Pinned insect, presented in display case, 3" x 4"



Object #069  
Bogong moth, *Agrotis infusa*  
Pinned insect, presented in display case, 3.5" x 4"



Object #070  
Monarch, *Danaus plexippus*  
Pinned insect, presented in display case, 4" x 4"



Object #071  
*The V-Formation*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #072  
*Routes of Some Migratory Birds and Insects*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #073  
*Untitled*, 2013  
Peggy MacNamara, Watercolor on paper, 3" x 2"



Object #074  
*Untitled*, 2013  
Peggy MacNamara, Watercolor on paper, 3" x 2"



Object #075  
*Flocking*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #076  
*February Gull Frolic*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #077  
*Ducks in Flight*, 2013  
Peggy MacNamara, watercolor on paper, 5.3" x 7.2"



Object #078  
*Spring Storm Aftermath*, 1996  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #079  
*Spring Field Insects*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #080  
*Dragonflies*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #081  
*Dragonfly Flight*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #082  
*Ruby-throated Hummingbird*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #083  
*American Goldfinch and Eastern Bluebird*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #084  
*Common Silhouettes around Chicago*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #085  
*City Raptors*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #086  
*Vireos from the Field Museum Terrace*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #087  
*Timed Travelers*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #088  
*Woodpeckers*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



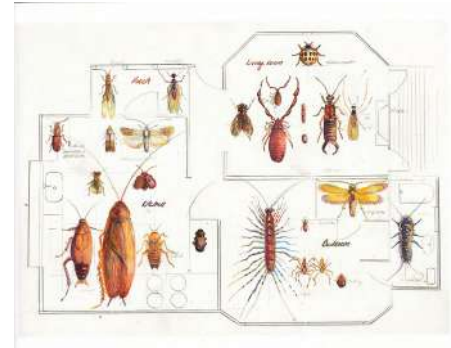
Object #089  
*Three Chicago Owls with Blue Jays*, 2013  
Peggy MacNamara, watercolor on paper, 5.3" x 7.2"



Object #090  
*Sacks, Silk, and Galls*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #091  
*Snowy Owl*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #092  
*Household Insects*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #093  
*Scenes from the Division of Birds Prep Lab, Field Museum*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #094  
*Nine Days in May*, 2009  
Peggy MacNamara, watercolor on paper, 5.3" x 7.2"



Object #095  
*Untitled*, 2013  
Peggy MacNamara, Watercolor on paper, 5.3" x 7.2"



Object #096  
*Tropical Fish*, 2022  
Peggy Macnamara, Watercolor, 13.44" x 10"



Object #097  
*Warty Octopus*, 2022  
Peggy Macnamara, Watercolor, 13.44" x 10"



Object #098  
*Untitled*, 2022  
Peggy Macnamara, Watercolor, 13.44" x 10"



Object #099  
*Coral reef with sea turtles (Family Cheloniidae) and fishes*, 2022  
Peggy Macnamara, Watercolor, 13.44" x 7"



Object #100  
*School of Blue-fin Tuna*, 2022  
Peggy Macnamara, Watercolor, 13.44" x 10"



Object number #101  
*Common green damer, *Anax junius**  
Pinned insect, presented in display case, 3" x 4"



Object #102  
*Eternal Youth*, 2019  
Ellen Jewett, mixed media sculpture, approx. 5 x 6.5"



Object #103  
*Humpback Whale with Norfolk Pines*  
Ellen Jewett, mixed media sculpture, approx. 15 x 18"



Object #104  
*When We Feast and When We Die*, 2022  
Ellen Jewett, mixed media sculpture, approx. 55 x 38 x 15"



Object #105  
Commissioned mural filled with migrating animals  
Rachel Denny, mixed media (fiber, ceramic, and resin), approx. 1 wall 23' x 14'



Object #106  
Commissioned hanging dragonflies sculpture  
David Rogers, wood, size approx. 8 x 60 x 72"



Object number #107  
Black saddlebag, *Tramea lacerata*  
Pinned insect, presented in display case, 4" x 5.5"



Object #108  
Variegated meadowhawk, *Sympetrum corruptum*  
Pinned insect, presented in display case, 3" x 4"



Object #109  
Twelve-spotted skimmer, *Libellula pulchella*  
Pinned insect, presented in display case, 3.5" x 5"



Object #110  
Painted lady, *Vanessa cardui*  
Pinned insect, presented in display case, 4" x 4"



Object #111  
Migratory grasshopper, *Melanoplus sanguinipes*  
Pinned insect, presented in display case, 1" x 2.5"



Object #112  
Pink-spotted hawkmoth, *Agrius cingulata*  
Pinned insect, presented in display case, 5" x 3"



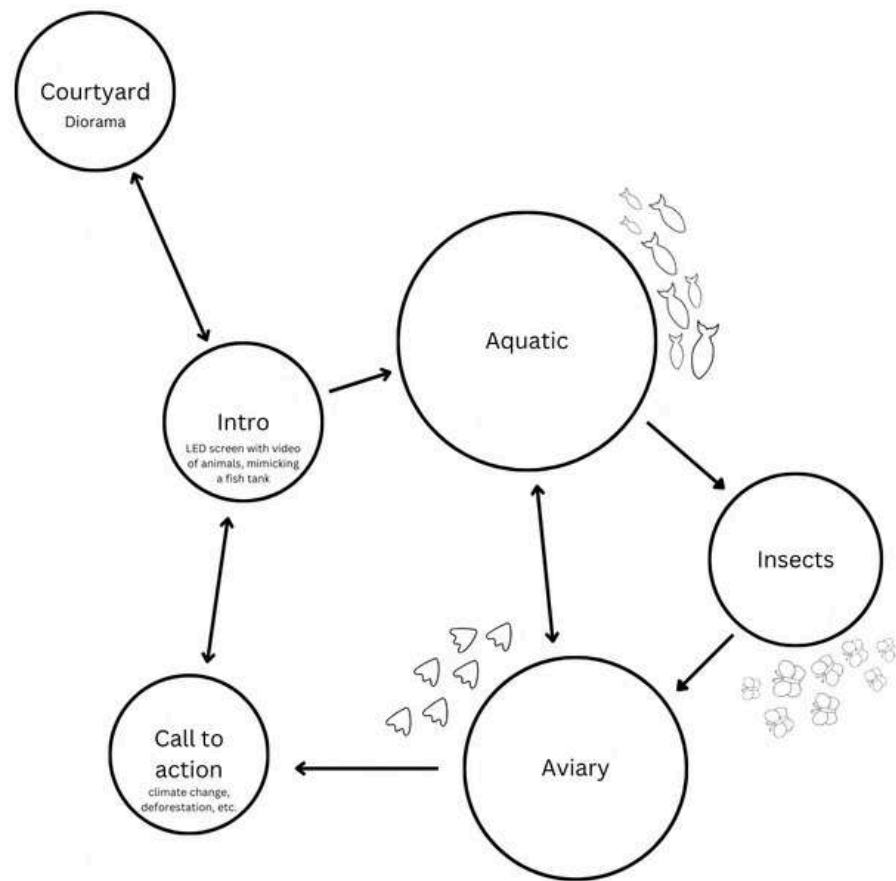
Object #113  
Common buckeye, *Junonia coenia*  
Pinned insect, presented in display case, 4" x 3"



Object #114  
Fifteen Chicago Wilderness Friends  
Peggy McNamara, Poster, 45.6" x 34.6"

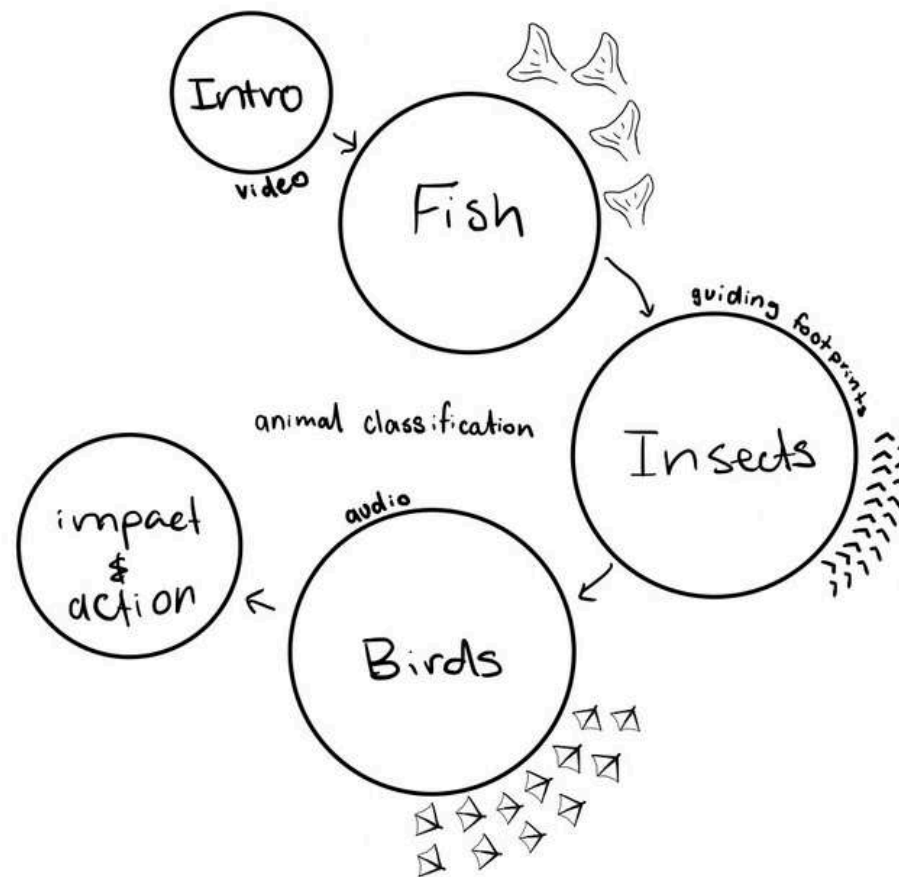
## Exhibition Concepts / Narratives

After considering the various ways to organize the exhibition, it was decided that the best way to divide the gallery spaces would be by organizing each room by species type. The galleries are split so that the aquatic animals, insects, and birds each have a designated space within galleries. Within the designated sections, artworks will similarly be arranged to group artworks of the animal species together. All related material for each animal will be grouped together to keep all information easily accessible to visitors. The exhibition will be a directed experience so that as visitors travel the galleries, they will travel from the lowest elevation (aquatic) to the higher elevations (insects and then aviary sections).



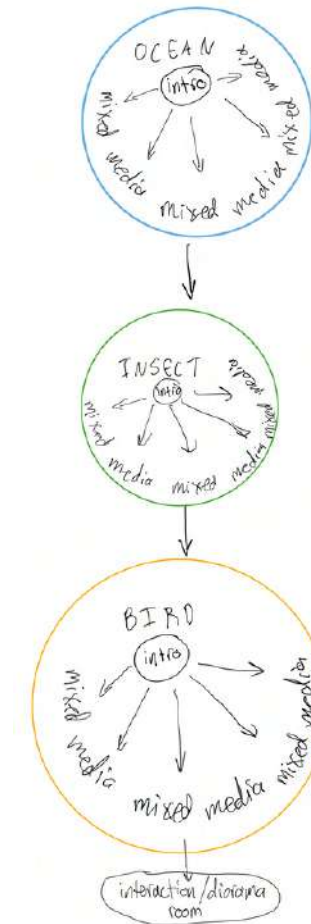
### ORGANIZATION 1

Visitors will get a pre-experience of the exhibition through their interactions with a wildlife diorama, in the MSM Courtyard, of the migrating animals that are featured in the exhibition. When entering the exhibition, visitors will enter a long corridor that will have a large scale video projection that plays a video of aquatic animals migrating to mimic the visuals of visitors being in an aquarium. As visitors travel down the corridor, they will be migrating with the animals projected on the corridor wall. Visitors will then be guided by floor decals of animals that will guide them through the gallery spaces from aquatic animals to insects and finally to the aviary gallery. Finally, visitors will be guided to the North Lounge, where there will be interpretive elements that identify how animal migration patterns are impacted by environmental and industrial factors.



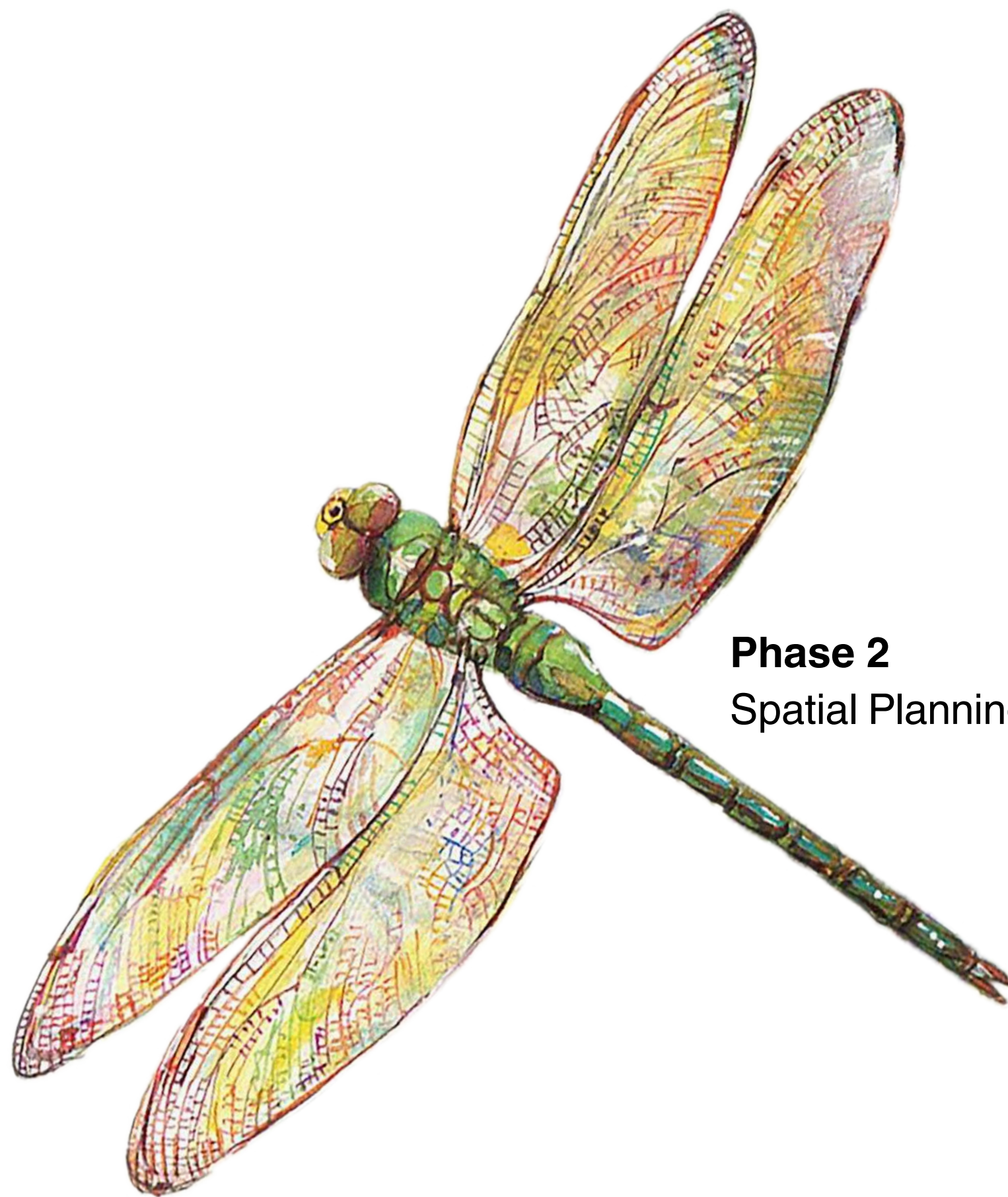
### ORGANIZATION 2

In this organization of the exhibition, visitors will first encounter an introduction to the exhibition via wall text and video. Then they will follow floor decals through the three animal galleries, which have been divided by the elevation level from lowest to highest. Ending with a reflection period, which discusses current climate issues and their effects, and asks visitors what small or big changes they can make to do their part in keeping migratory animal safe. This organization is directed using walls and guiding floor decals.



### ORGANIZATION 3

Visitors will enter the ocean room first. There will be an introduction and then they will be surrounded by a mixture of aquatic animal migration related media. This will be followed by the insect room, then the bird room, both of which will be organized a similar way. The last stop will be a room for reflection and interaction. It will feature a diorama and an opportunity for visitors to write their thoughts and ideas about the exhibition.



**Phase 2**  
Spatial Planning and Object Placement

# Scale Model Documentation

## SCALE MODEL

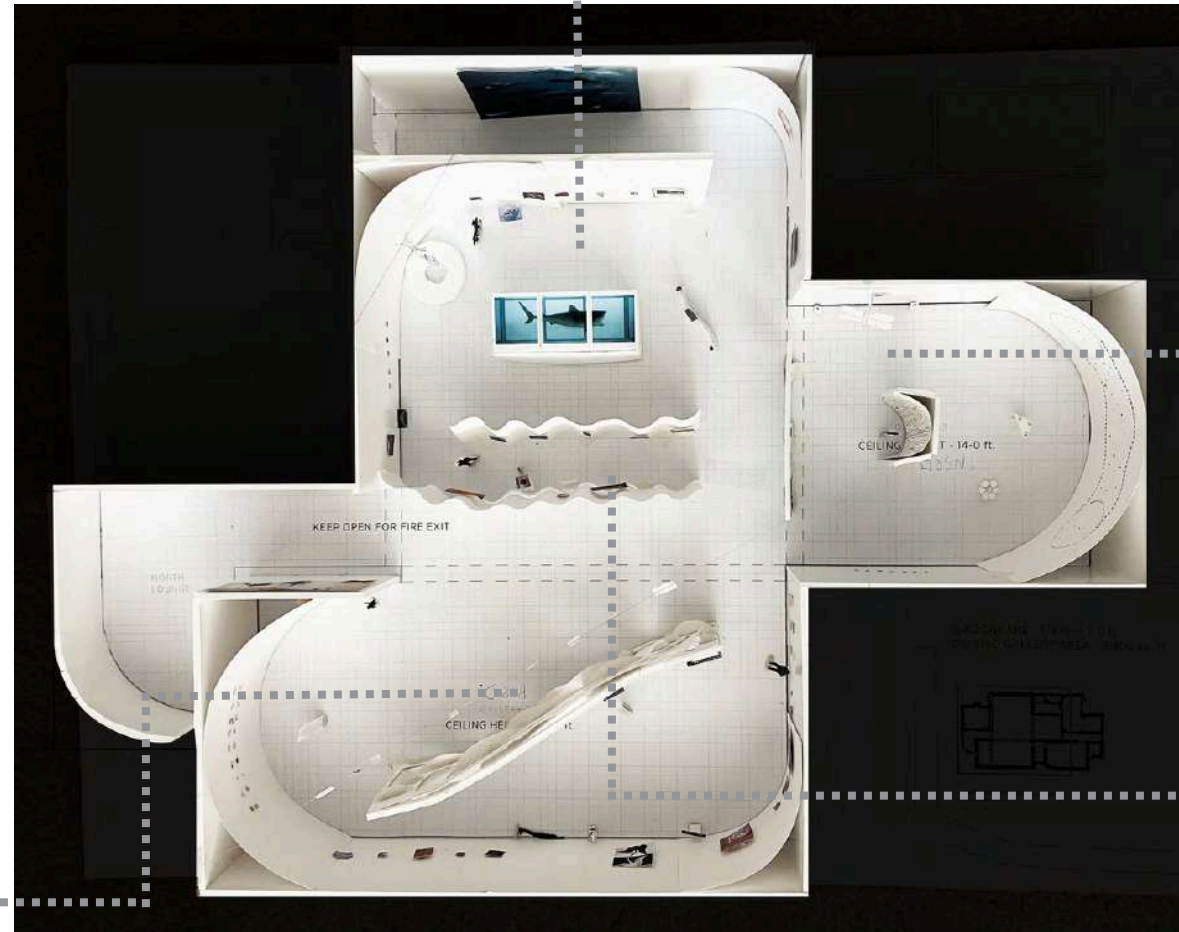
The three main subjects of the exhibition: aquatic life, aviary life, and insect life, influenced the way the gallery space is divided. There are separate rooms for aquatic migration, insect migration and bird migration. All the rooms feature curved walls to emphasize the organic movement and flow of these animals.

The aquatic room begins with a hallway to transport the visitor into an underwater experience, complete with a projection and dark blue lighting. The wavy walls in the aquatic section add interest and depth to art placed within them, allowing the visitors to traverse the space with a movement similar to that of fish swimming. The wavy walls also act as a divider between the aquatic section and the bird section.

A solid wall separates the insect room, with two entrances on either side. This makes it clear that the insect room contains different subject matter while maintaining a smooth flow of traffic. The bird section is divided diagonally by a wall which replicates the exterior of a skyscraper designed by architect Jeanne Gang to prevent fatal bird collisions while migrating. Not only does this add to the narrative of a bird's migration journey, it also divides the room while providing visibility to the other side and keeping visitors' interest peaked. This wall will have a slight s-shape, imitating the migration pattern of birds from North to South America and integrating the pattern of their journey into the flow of the room.



View of aviary gallery

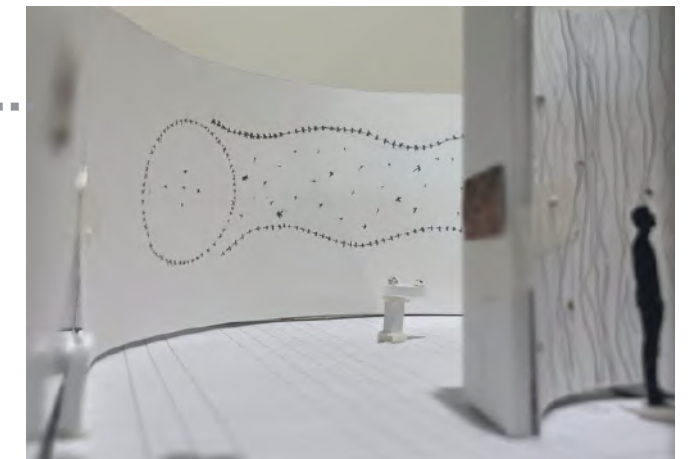


### EXHIBITION ABOVE VIEW

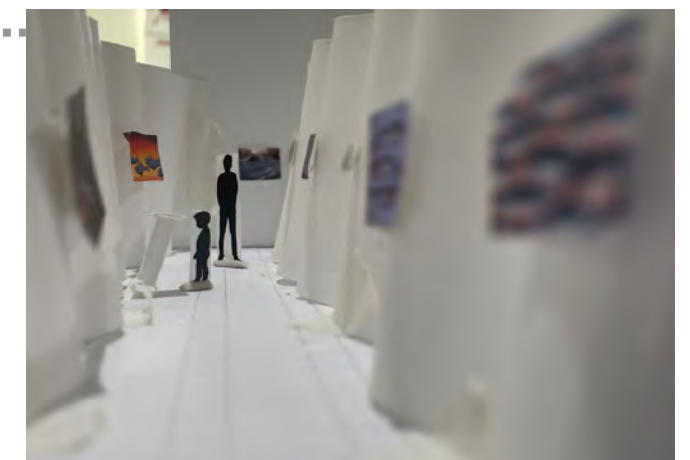
The space is divided into three main sections, aquatic, insect and aviary migratory species. People will enter into the aquatic gallery and ideally move into the insect room, but they have the choice to move to the aviary gallery, after which they will reflect on their experience in the north lounge.



View of aquatic gallery



Entrance to insect room



Hallway with waved walls in aquatic gallery

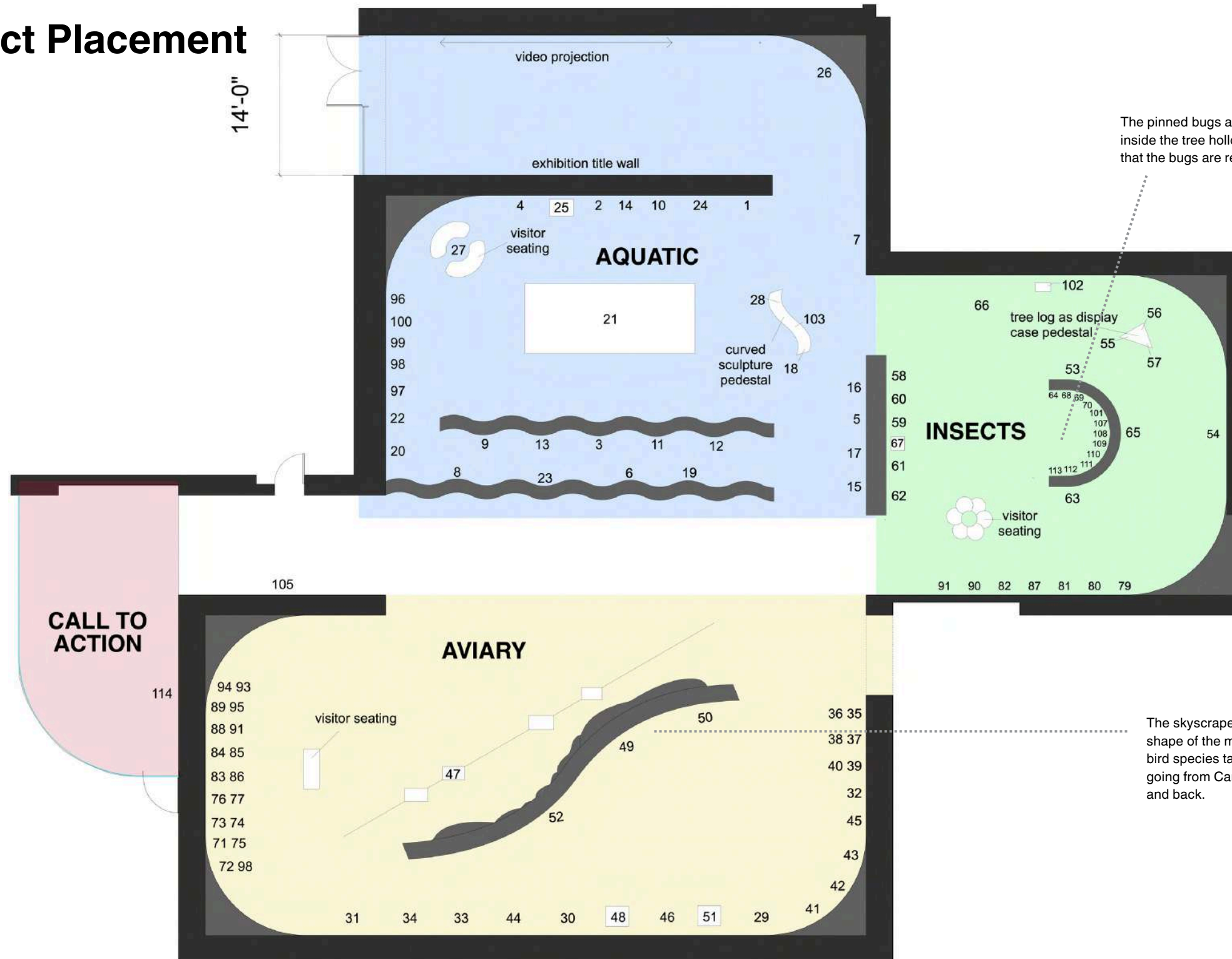
# Exhibition Plan and Object Placement

## FLOOR PLAN

Visitors will enter the exhibition through an immersive hallway that leads them to the aquatic-themed room. The rest of their journey will be somewhat directed but open enough for them to personalize their path. Hirst's shark will immediately attract visitors towards it because of its incredible scale and fear factor. Afterwards, visitors may be drawn towards the hanging jellyfish, the wave wall, or the artwork on the walls.

Depending on where they end up, visitors will either enter the insect room or bird room next. The insect room engages visitors with a large model of a tree that can be stepped into to observe the pieces inside it. There will be a chance to rest on a large flower chair or participate in a pollen dispersing activity.

The skyscraper wall with birds flying next to it will pull visitors through the next room. They can begin on either side of the wall, and either way they'll be able to see hints of what awaits on the other side. After exploring the aviary room, visitors can head to the North Lounge to reflect on their experience. A call to action will complete the exhibition in the North Lounge.

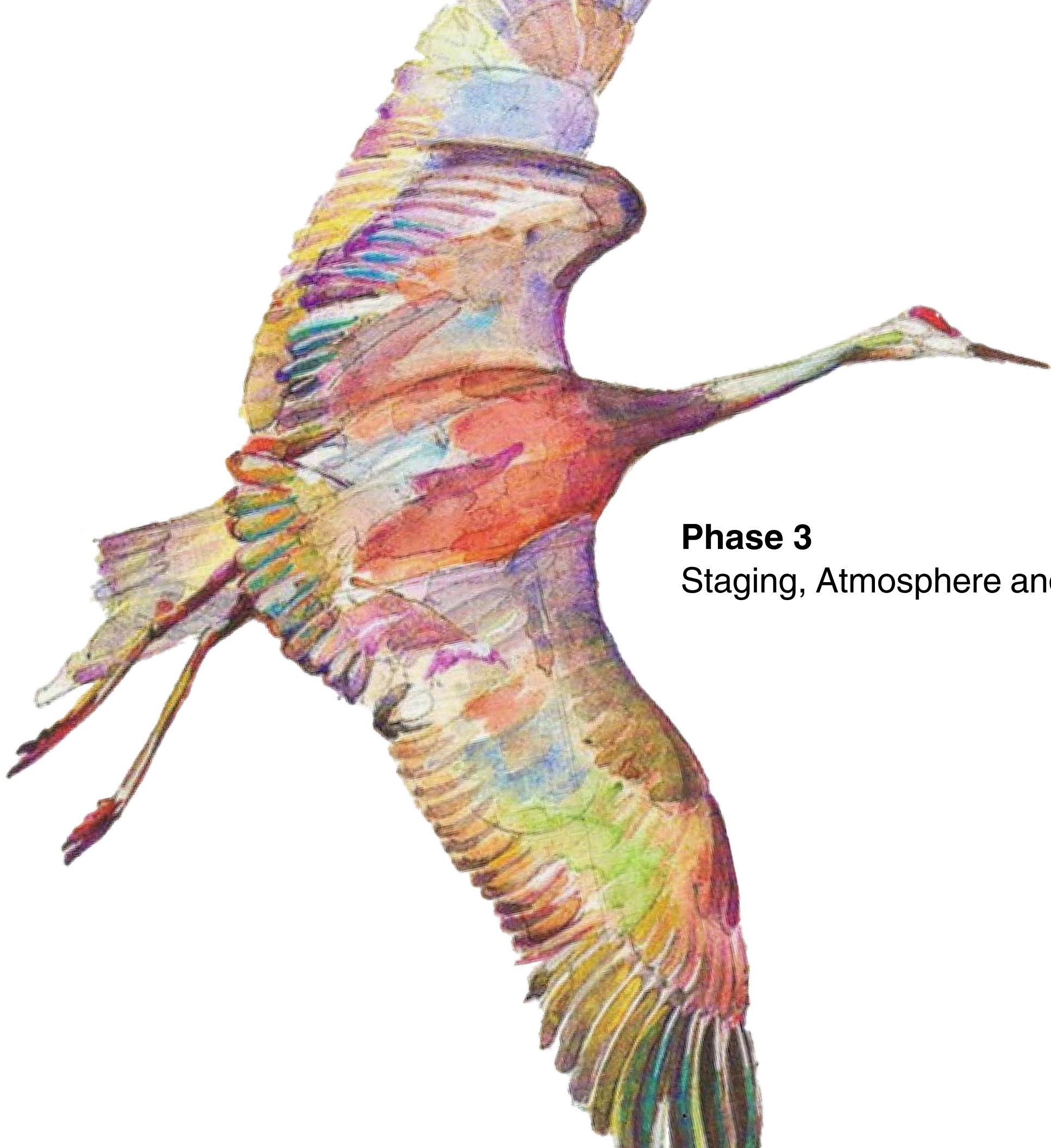


The pinned bugs are all to be display inside the tree hollow to give the effect that the bugs are resting on their journey.

The skyscraper wall is in the abstract shape of the migratory path that most bird species take in North America going from Canada to South America and back.

EXHIBITION PLAN (1 ft = 1/4 in)





### **Phase 3**

Staging, Atmosphere and Interpretation

# Exhibition Materials, Colors, and Lighting

## ATMOSPHERE PALETTE

All materials and colors selected are based on the environments of the migratory species depicted in the exhibition. There are three galleries consisting of an ocean inspired gallery (aquatic life), forest inspired gallery (insects), and a gallery inspired by flying in the air (birds).

## MATERIAL PALETTE

Materials will be used that relate to their respective gallery locations, however bamboo will be used in all rooms as a sustainable material used for artwork frames and exhibition title wall treatment.

The aquatic gallery features seating with salmon leather as couch covers to relate the subject to the environment. Salmon leather will be used as an added sensory experience because of its appearance which resembles fish scales.

In the insect gallery, a rug made of natural fiber will be used to soften the space and emulate grass. A layer cork bark will be added onto the center tree to mimic the texture of real bark.

In the bird room, bird friendly glass will be used on the building-inspired wall to bring awareness to the ways human-made objects attempt to protect wildlife during their migrations. Synthetic bird feathers will also be used in the exhibition design to allow visitors to have a touch-driven sensory experience.

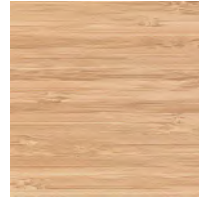
## COLOR PALETTE

The colors were derived from the themes of each sections, P-1 and P-4 are blues inspired by the ocean, P-2 is a mossy green that reflects the softness of grass and moss in the insect room. Lastly, P-3 is a yellow chosen to represent the sun, to mimic the experience of birds flying close to the sun when being high up in the sky. P-5 and P-6 are colors that will be used as references for furniture colors and fabric choices.

## LIGHTING PALETTE

L-1 will be used throughout the exhibition. Depending of the function sometimes with color gels and other times to spotlight the work.

M-1



Bamboo

M-4



Salmon Leather

P-1



Benjamin Moore Pacific Ocean Blue 2055-20

L-1



M-2



Natural fiber woven rug

M-5



Cork bark

P-2



Benjamin Moore Forest Moss 2146-20

M-3



Synthetic Bird Feathers

M-6



Bird Friendly Glass

P-3



Benjamin Moore Sparkling Sun 2020-30

P-5



Benjamin Moore Rhododendron 2079-50

P-4

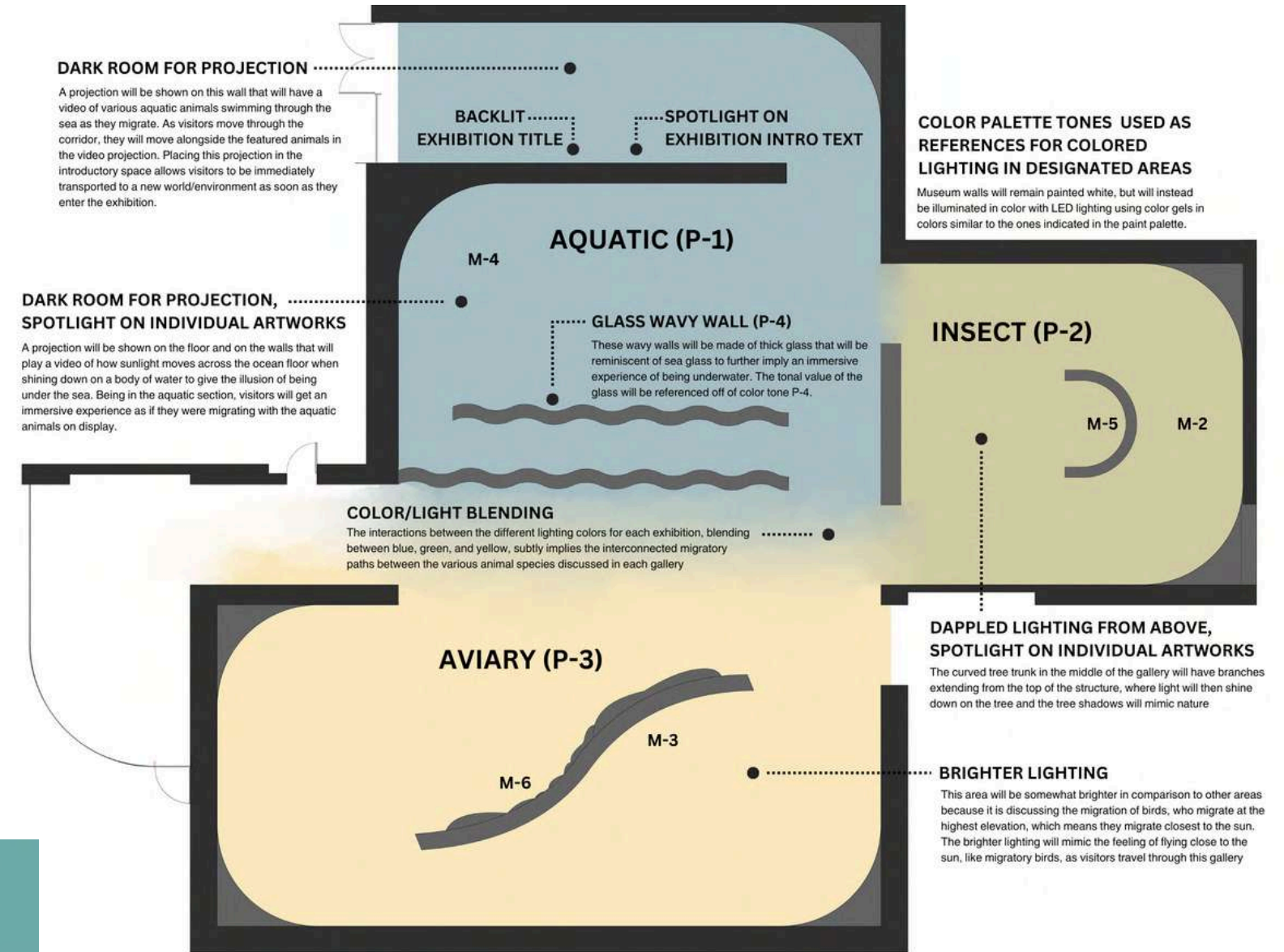


Benjamin Moore Florida Keys Blue 2050-40

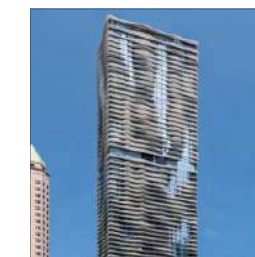
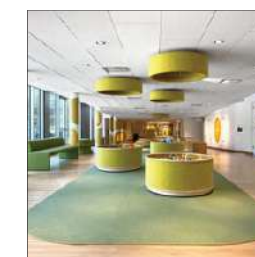
P-6



Benjamin Moore Dalilla 319



WALL COLOR, MATERIAL AND LIGHTING PLAN



## REFERENCE IMAGES

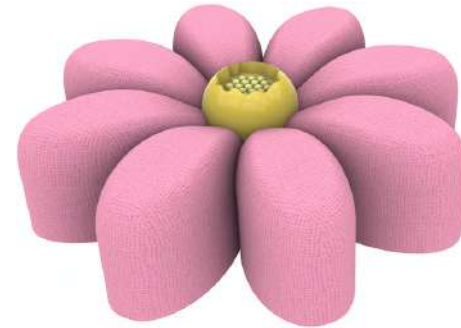
The first image shows a yellow lit hallway that inspired the lighting in the aviary gallery. The second image is an inspiration for the curved carpet used in the insect room to make the atmosphere mimic nature more effectively. The third picture is of a building in Chicago that was designed to reduce bird collisions with the building architecture. The building's bird-friendly architectural details will be used as inspiration for the design of the middle wall in the aviary gallery. The last image shows rays of light casted onto the walls, demonstrating how the lighting in the insect room will shine through the leaves of the mini tree display in the center of the insect room to mimic dappled lighting.

## Exhibition Furniture

Seating areas in each gallery are specifically designed based on the animals depicted in each section. For example, the flower couch is found in the insect gallery to simulate the experience of cross-pollination among insects such as butterflies during their migration. The seating used in the aquatic area utilizes salmon leather, a sustainable material that recycles the skin of already harvested fish. Salmon leather is specifically used for the seating in the aquatic section to mimic the scales of the migratory fish featured in the exhibition. The aviary section has a log bench to reference the shelter many birds find in trees during their migration journey, with bird feet motifs at the end of each bench leg to further relate to the gallery setting.

There are also recessed wall cases to save space in the spatial layout because of the amount of sculptures included in the exhibition. Furthermore, solid black frames will be used to emphasize the artworks and have general cohesiveness amongst display frames.

The curved case display, found in the aquatic gallery, is different from other case displays within the exhibition because it is designed to be in direct conversation with the wavy glass walls within the aquatic gallery.



### FLOWER COUCH

Seating area using floral motif. Each petal is a seat visitors can sit on. Only one version found in the insect room to simulate cross-pollination among insects during migration.

- Dimensions: 19" (Seating 18") x 60" x 60"
- Couch seating using recycled cloth for every petal, color palette tone in P-5
- Bamboo used for flower bud, painted to match the color palette tone in P-6
- Little pollen in flower bud is recycled fabric that is a lighter version of P-6
- Center of flower (pollen) is used for interactive visitor activity
- 1x in Insect gallery



### CONCRETE FAUX OAK TABLE

Concrete table that resembles a tree log will be used as a case display to match the earthy materials used in the insect gallery. Insect sculptures will be placed on this table to mimic the insects being in nature

- Dimensions: 16.5" x 14.5" x 15.3"
- Cement
- 1x in Insect gallery

[www.homedepot.com/p/MONTANA-WOODWORKS-Glacier-Country-Puritan-Pine-Bench-MWGCHLB4/300019151#overlay](http://www.homedepot.com/p/MONTANA-WOODWORKS-Glacier-Country-Puritan-Pine-Bench-MWGCHLB4/300019151#overlay)



### SALMON LEATHER BENCHES

Couch seating lined with salmon leather, referencing color palette tone P-1.

- Dimensions: 20" x 19" x 63"
- Two seats (arranged as shown) will be placed in the Aquatic section, adjacent to #21.
- A sculpture installation will be hanging from above (#27), aligning with the center space of the seating arrangement.
- 2x benches in Aquatic gallery



### CURVED CASE DISPLAY

Curved case display to match the curved walls in the aquatic section. Colored glass for the base of the display, referencing color palette tone P-4. Mimics the appearance of sea glass.

- Dimensions: 20" x 19" x 84"
- 1-inch thickness of glass
- 1x in Aquatic gallery



### LOG BENCH

- Dimensions: 18" x 19" x 48"
- Puritan pine wood, bronze for the bird feet motif
- 1x in Aviary gallery

[www.homedepot.com/p/MONTANA-WOODWORKS-Glacier-Country-Puritan-Pine-Bench-MWGCHLB4/300019151#overlay](http://www.homedepot.com/p/MONTANA-WOODWORKS-Glacier-Country-Puritan-Pine-Bench-MWGCHLB4/300019151#overlay)



### RECESSED WALL CASE

- Dimensions: 35" x 20" x 70"
- Glass case
- Built-in lighting
- 2x in Aquatic section
- Source: Case[werks]



### FRAMES

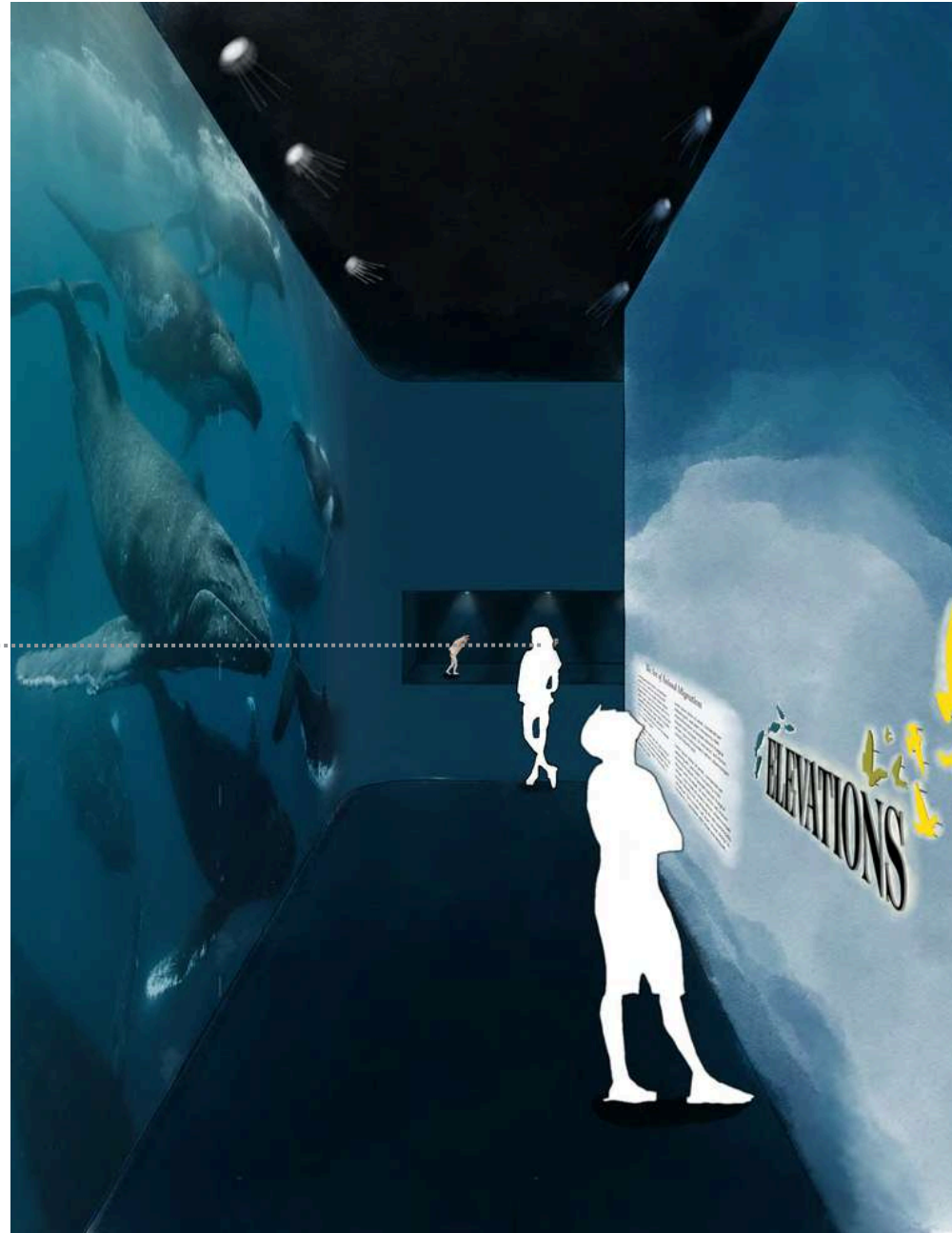
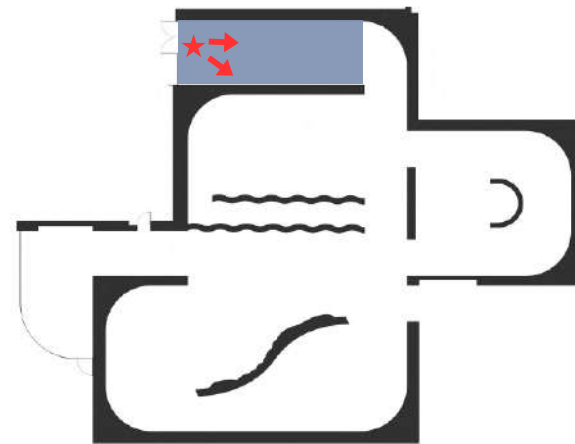
- Dimensions: 11" x 17"
  - Dimensions may vary based on the size of the artwork
- Wood frame painted black
- Used throughout the exhibition for artworks hung on the wall
- Source: ArtToFrames

# Typical Exhibition Views

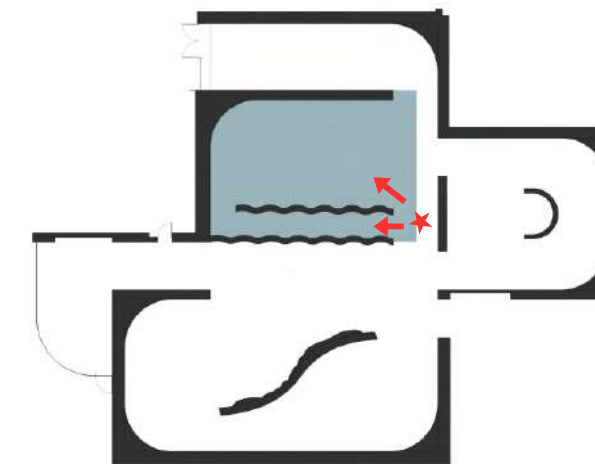
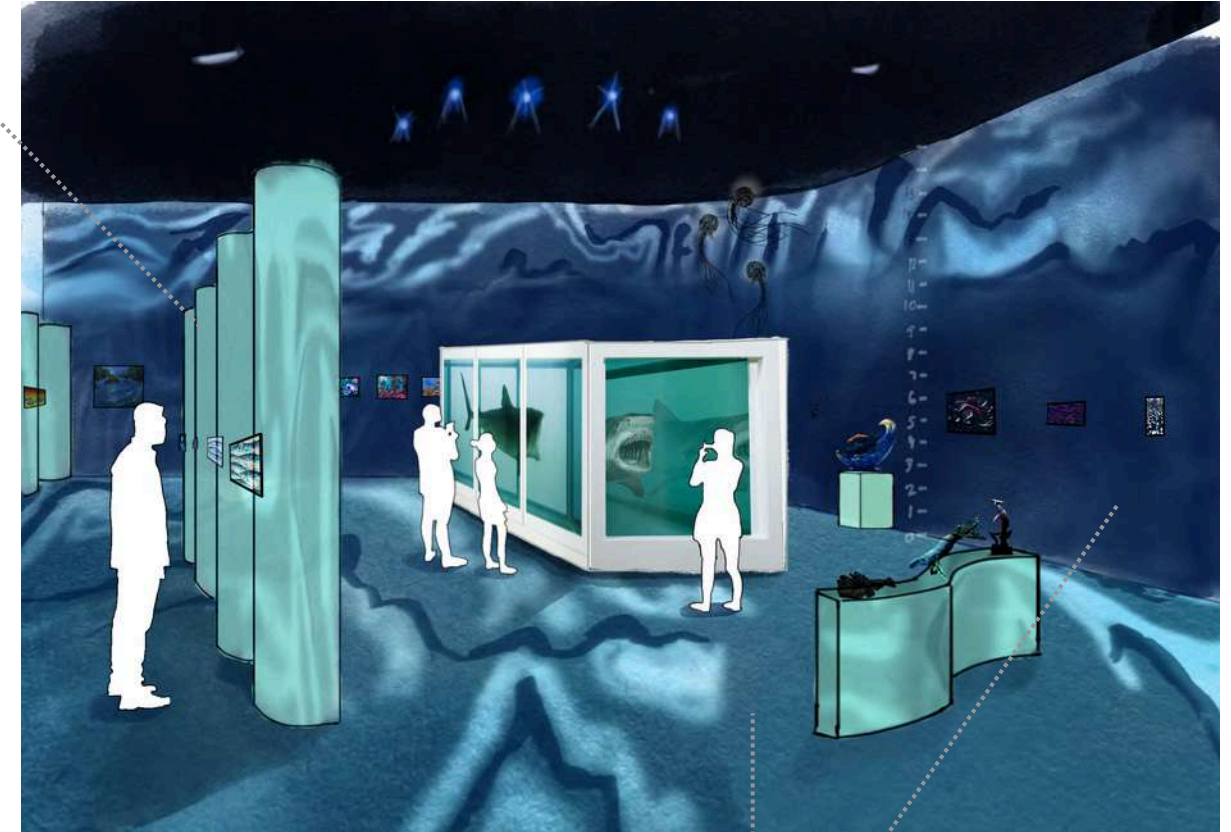
## EXHIBITION VIEW

The introductory corridor and the aquatic section of the exhibition are the first exhibits visitors experience. The introduction to the aquatic gallery shows mural projections of aquatic animals and projections of sunlight reflecting on the surface of rippling water on the top edges of the wall and the floor. Facilitated by sound, this creates the sensations that the visitor is under water. This provides the visitor with a multi-sensory, immersive experience as they travel throughout the gallery. Artwork will be spotlighted to ensure that visitors are able to see the works without the manipulation of the projections.

Case display recessed into the wall, with glass pane and built-in lighting, to make room for people to easily walk through the corridor & turn without spatial constraints



Wavy walls made of thick glass to be able to be seen through, but still remain sturdy & provide a more immersive experience



Projection onto the walls and floors that mimics sunlight hitting the water, while mid-level is more simple to place more emphasis on the artworks

## Typical Exhibition Views

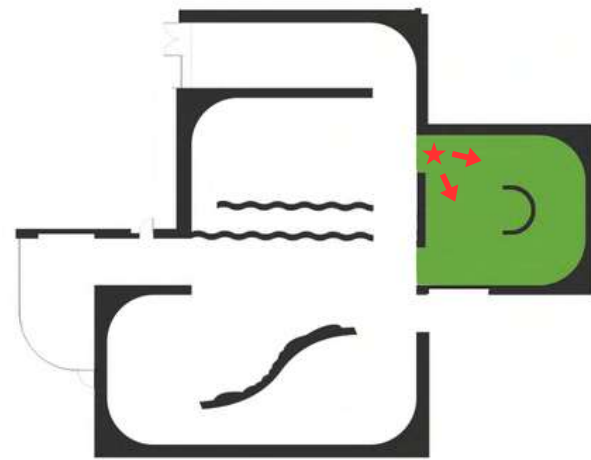
### EXHIBITION VIEW

This rendering captures the view a visitor will have as they enter the insect room. Hanging above the entrance is a large dragonfly sculpture, guiding guests into the room and hinting at its contents. This room is centered around the tree with protruding overhead branches, which visitors can step into and examine the pinned insects inside. The rest of the objects are located on the walls and pedestals around the tree. Light will shine through the leaves of the tree and create a dappled pattern on the ground, as well as cast a green hue around the entire room. This section uses scale and light to transport the visitor into what feels like an outdoor experience.



Large overhead dragonfly directs the visitors into the room

Flower seating provides both a place to rest and an interactive pollen-gathering game

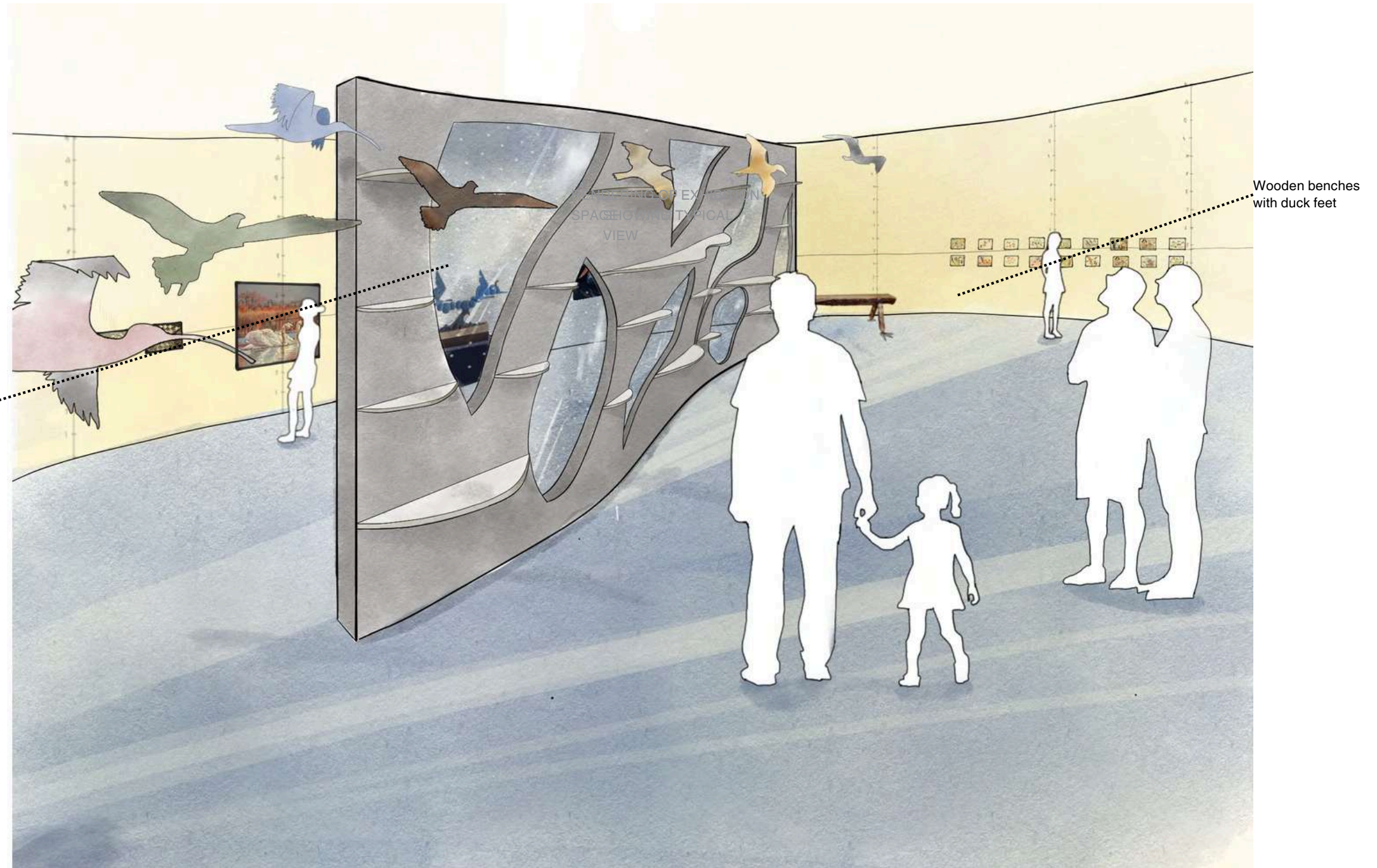
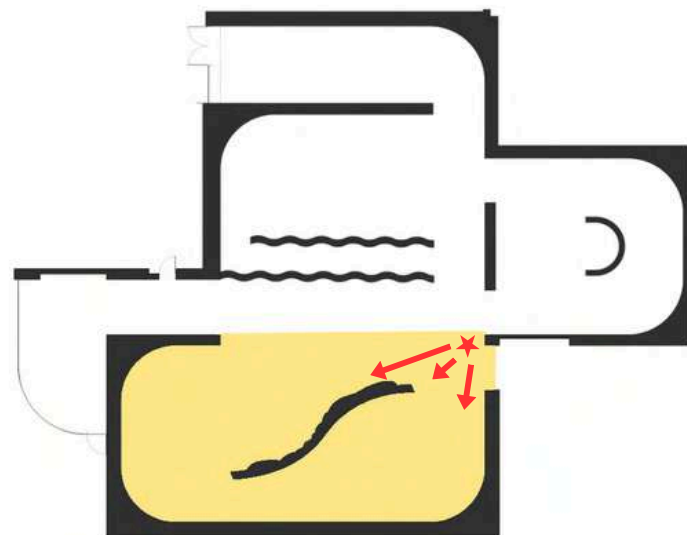


## Typical Exhibition Views

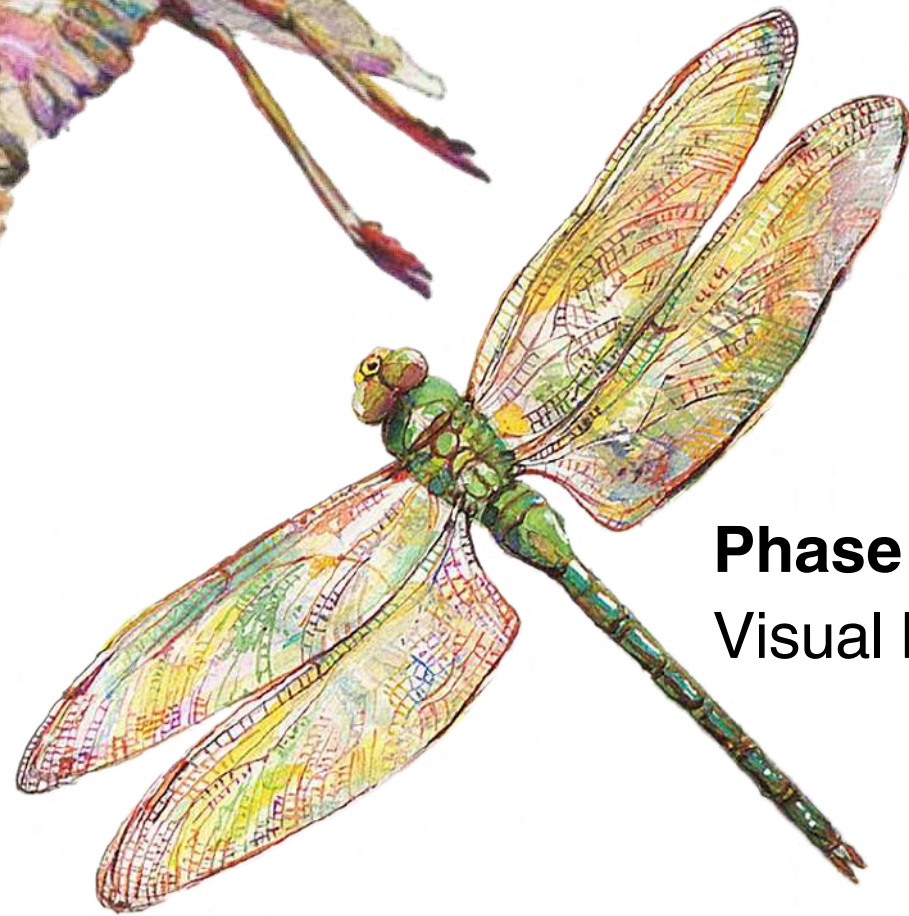
### EXHIBITION VIEW

This view is what visitors will see as they enter the aviary room. This room captures the light of the sun and the lightweight quality of birds through materials and color. Beams of yellow light stretch across a blue floor to invoke a feeling of flying through the sky. The arrangement of hanging bird sculptures imply that the birds are taking off directly above and around the visitors, furthering the feeling of flight-like immersion. This view also captures the way the transparent windows of the center wall will provide glimpses of art pieces further inside the room, generating curiosity.

Bird friendly glass to engage people in discussions of urban planning and its impacts on wildlife, further examining the ways in which we can co-exist by using safety measures to reduce environmental impact



Wooden benches with duck feet



**Phase 4**  
Visual Language and Graphic Identity



## Exhibition Graphics Palette

### GRAPHICS PALETTE

This palette was formulated to create a communication system that can clearly get information across to visitors. These graphics are used throughout the exhibition space and promotional materials to convey a cohesive design for the exhibition.

### PRIMARY COLORS

G-1



#003F5B

G-2



#85C540

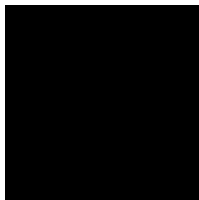
G-3



#FEE66F

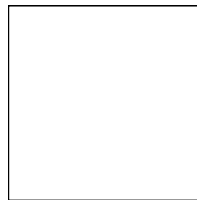
### SECONDARY COLORS

G-4



#000000

G-5



#FFFFFF

### COLOR PALETTE

The colors are similar to the colors chosen for the materials palette, to continue the theme of blue, green and yellow with the addition of black and white for text colors.

**manetti shrem**  
museum EXISTING MUSEUM LOGO



### KEY EXHIBITION PROMOTION IMAGES

Each of these images is a watercolor animal done by Peggy Macnamara, an artist highlighted throughout the exhibition. Each animal represents one of the three sections of the exhibition: aquatic, insect, and aviary.



### GRAPHIC TREATMENT FOR EXHIBITION TITLE

Silhouettes of animals resembling the animals featured in the exhibition will be on the title wall to draw a connection between the migratory patterns of the various animals featured in the exhibition. The silhouettes and the title text will be 3 dimensional, made of bamboo and painted on, with LED lights shining behind the three-dimensional objects to add dimensionality to the graphic elements.

### Tenez Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

### Tenez Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

### Tenez Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

### Avenir Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

### Avenir Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

### TYPOGRAPHIC PALETTE AND SPECIFICATIONS

The typeface chosen for the title text, Tenez Bold, resembles the style of typefaces often found in encyclopedias. Tenez was also chosen as the title typeface because its textual form clearly relates to the form of the three sections. The terminal of the letter "c" looks like the beak of a bird, while the contrast of the line weight is reminiscent of the difference between the thickness of insect's bodies and their wings, additionally the tail of the capital "Q" and the leg of the capital "R" look like waves.

Avenir was chosen for its legibility and contemporary style. Moreover, it effectively connects to the larger goal of learning through reading encyclopedic texts to learning from experiencing a museum exhibition.

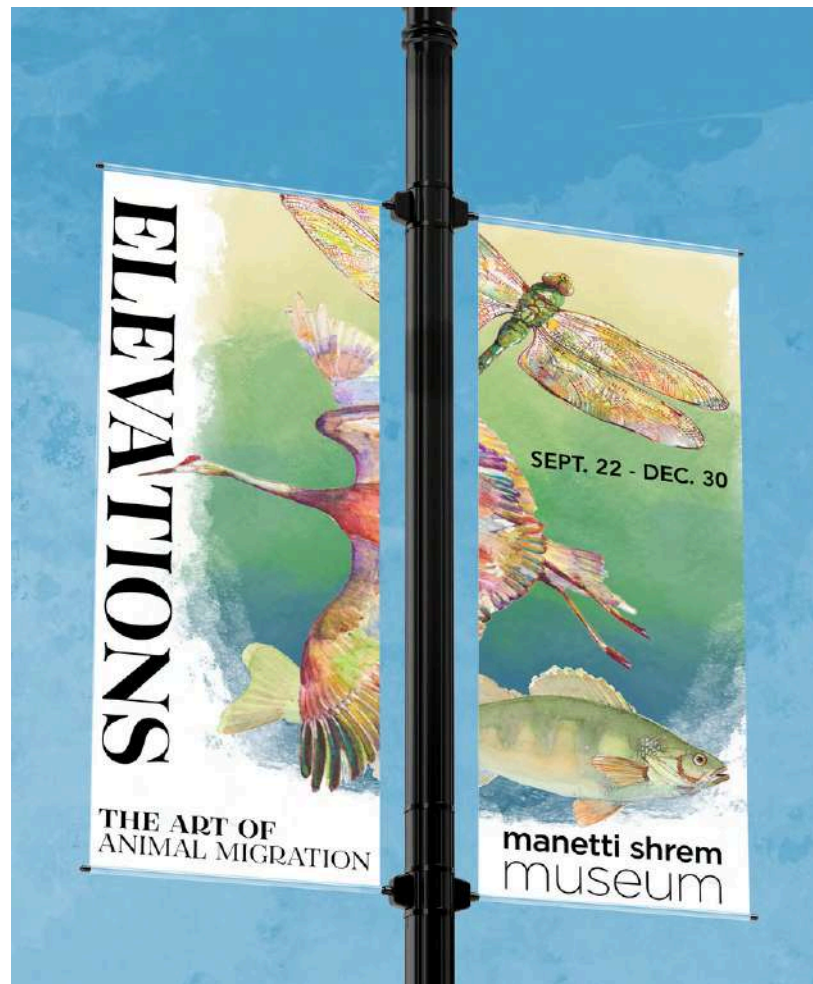
A mix of heavy, regular, and light weights of Avenir and Tenez are used within the exhibition and promotional graphics to place emphasis on specific words and establish textual hierarchy.



## Typical Promotion Graphics / Exterior In-situ

### PROMOTIONAL GRAPHICS

The promotional images aim to demonstrate the diversity in species who actively migrate throughout the year. To illustrate the diversity in migratory species and cater to audiences interested in various types of animal species, the promotional images include one aviary species, insect species, and aquatic species in the promotional graphics. A paint-textured gradient is used in the background of the posters to resemble a watercolor artwork, which directly references the watercolor artworks that are the key images for the exhibition. Furthermore, colors for the gradient directly correlate to the colors associated with the animals within the exhibition: aquatic species (blue), insect species (green), and aviary species (yellow).



### PROMOTIONAL STREET BANNERS

The placement of the three animals from the key images is done specifically to indicate movement in the animals depicted. Furthermore, it actively joins the two banners to create a whole. By extending the animals to both sides of the street signs, it indicates how they move through space when migrating. The rough blending of the color gradient mixing with the white near the border of the banner intends to further mimic the effect of watercolor on white paper.

Gradient that represents each section of the exhibition



Cut off animals

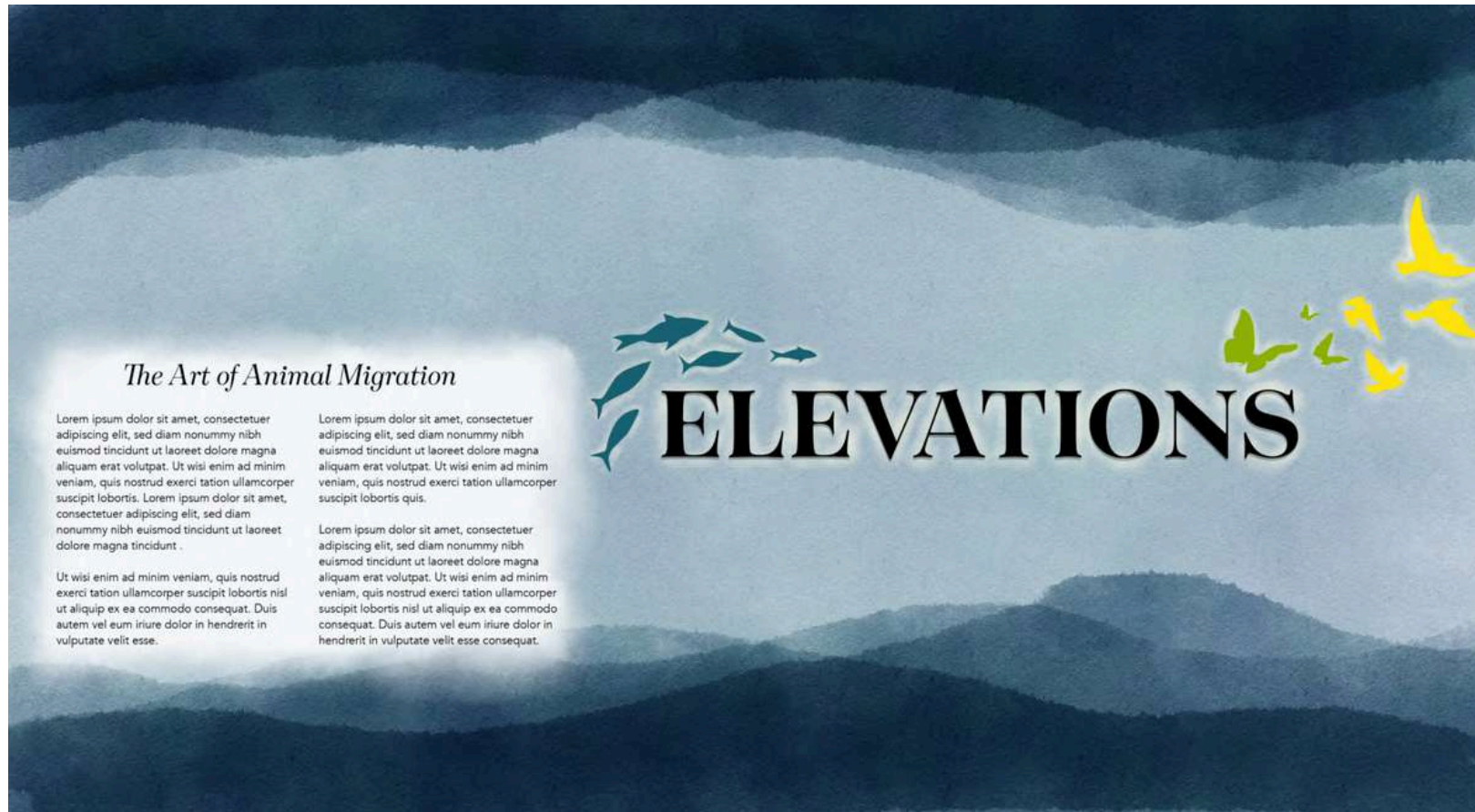
### PROMOTIONAL BUS KIOSK POSTER

The bus stop poster was made to be eye catching. The cut off animals give viewers enough detail to communicate which kind of animals will be represented in the art at the museum. It piques the curiosity of the viewers without fully revealing the art, while remaining recognizable.

## Typical Exhibition Graphics / Interior In-situ

### EXHIBITION GRAPHICS

These renderings specifically capture the title wall. This wall includes the title, subtitle, introductory text, and graphics of fish, butterflies, and birds, introducing the visitors to the three sections they will encounter during their visit. This will be placed on the wall at the entrance surrounded by rippling water lighting effects, and across from a huge projection of swimming aquatic animals to set the tone and mood for the first section.



### EXHIBITION TITLE TREATMENT

The title text "Elevations" and the animal silhouettes surrounding it will be three-dimensional. There will be lighting behind the three-dimensional silhouettes and title text that will illuminate the area.

The title wall will be made of laser cut bamboo that will be painted the displayed colors. Metal rods will be used to make the three dimensional wood cutouts lift from the wall, where LED lights will be placed behind the cutouts to create visual interest.

Corridor will be dark for video projection (on opposite wall), with an individual spotlight on the introductory text for readability purposes.



Light will shine from behind the three-dimensional title wall to create visual interest

### INTRODUCTORY TEXT TREATMENT

The introductory text will be a simple wall decal, using the Avenir typeface and placed under the exhibition title.

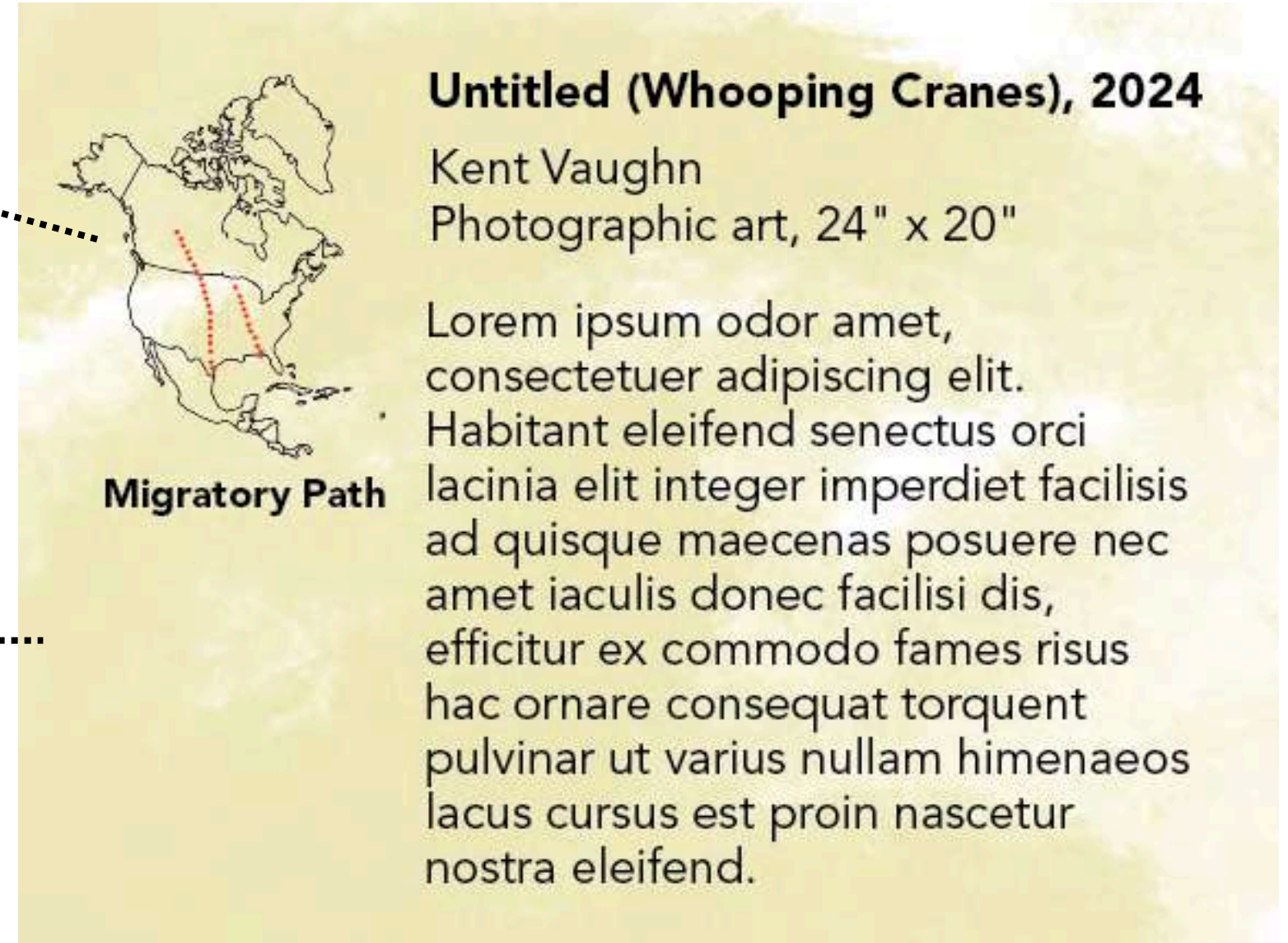
## Typical Exhibition Graphics / Interior

### EXHIBITION GRAPHICS

The object label is an interpretive element that communicates the context visitors need to understand what they are looking at.



Map to show migratory path of each represented animal



Actual Size

### EXHIBITION OBJECT LABEL

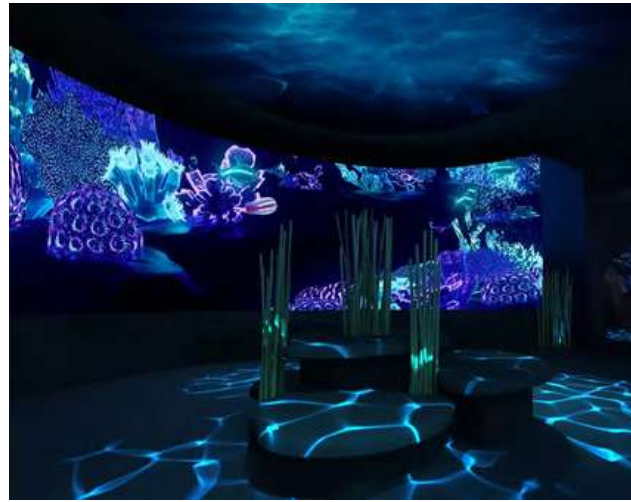
The design of the object label is inspired by the design of the promotional material. It was important to remain consistent with design, as a result a watercolor wash was used to mimic the watercolor background seen on the lamp post banners. The font used is Avenir, as it is more readable than the Tenez. Also included on the object label is a map detailing the migratory path taken by the animal present in the artwork.

An aerial photograph of ocean waves with a color gradient overlay. The top half of the image is a solid green, which transitions into a yellow at the top right. The bottom half shows white, foamy waves crashing against a dark blue sea.

**Appendix**  
Best Precedence Inspiration  
About the Designers

# Best Precedence Inspiration

Reference images that helped generate ideas for the design choices made throughout the museum. Immersive exhibitions with themes of nature and animals helped visualize the intended atmosphere of the space.



TKM9, *Submerged*, Sealife Melbourne, 2/2023-12/2023, Melbourne, Australia, <https://www.tkm9.com/sealife-submerged>



Creek Bend Nature Center, Oak Woodland Exhibit, date unknown, St. Charles, Illinois, <https://bluestoneinc.com/creek-bend-nature-center-2/>



The Tobin Collection of Theatre Arts, *Is it Real? Staging Nature*, The McNay Art Museum, 4/22/21 - 10/24/21, San Antonio, Texas, <https://www.mcnayart.org/exhibition/is-it-real-staging-nature/>



Kimmel Eshkolot Architect, Bird Exhibit, The Steinhardt Museum of Natural History, permanent exhibition, Tel Aviv, Israel, <https://www.archdaily.com/901831/the-steinhardt-museum-of-natural-history-kimmel-eshkolot-architects/5b97aac1f197ccbabb0000a0-the-steinhardt-museum-of-natural-history-kimmel-eshkolot-architects-photo>



Monterey Bay Aquarium, *Into the Deep*, 2022, Monterey, CA <https://www.montereybayaquarium.org/visit/exhibits/into-the-deep>



Monterey Bay aquarium, jellyfish tank, permanent exhibition, Monterey, CA <https://www.montereybayaquarium.org>



G&A, The National World War II Museum, permanent installation, New Orleans, Louisiana, <https://gallagherdesign.com/project/wwii/>



G&A, Bell Museum of Natural History, *Prairies & Savannas*, 2018, St. Paul, Minnesota, <https://gallagherdesign.com/project/bell/>



Fever Labs, *Immersive Van Gogh*, traveling exhibition, touring since 2017, <https://vangoghexpo.com/>



Museum of Northern California Art, *Birds, Birds and More Birds*, 1/16/25 - 3/16/25, Chico, CA, <https://monca.org/posts/show-item/birds-birds-and-more-birds-a-celebration-of-avian-art/>

## About the Designers

Madeline Furtado is a designer and art historian interested in working as a curator at a museum in the future. She intends to merge her experience in both disciplines to create experiences within museum institutions that are accessible and engaging to all. Furtado has a specialized interest in Modern and Contemporary art that engages with topics surrounding feminist and postcolonial theory. In her free time, she pursues her hobby of photographing the world around her with a special interest in photographing birds. Some of the most notable birds she has photographed include the Indian peafowl, the Malabar pied hornbill, and the kingfisher.

Manreet Randhawa is an aspiring graphic designer and art historian passionate about bringing the unheard voices of BIPOC women to both disciplines. She is currently exploring merging her two fields and learning the art of exhibition design. As a Canadian raised designer she adores nature and animals, with a particular fondness for butterflies. Having grown monarchs butterflies in her 3rd grade class room to release 13 years ago, her interest in butterfly migration never seemed to go away, hence her involvement with this exhibition was inevitable.

Jorja Lindsey is finishing up her Design B.A. at UC Davis, and specializes in graphic design and illustration. She is interested in exploring ways that visual art and design can bring attention to environmental issues, and aims to convey the beauty and importance of nature through her work. She illustrated a children's book for the *Nurse Florence* children's educational series, and wants to continue developing her skills in art and design to create work that is both visually appealing and purposeful.



Madeline Furtado



Manreet Randhawa



Jorja Lindsey