

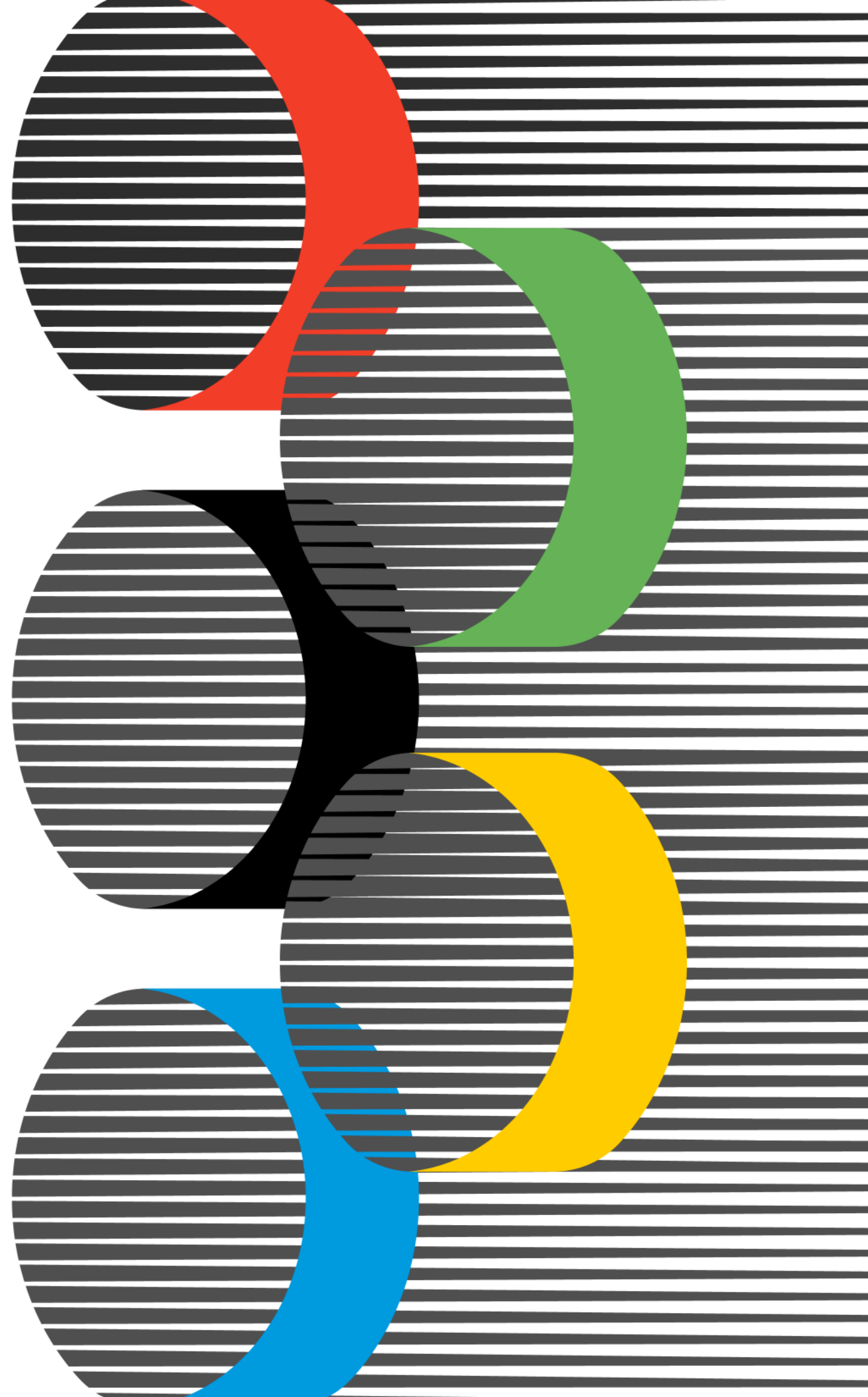
BEYOND

THE

CEREMONY

OLYMPIC DISPLACEMENT  
& RESISTANCE

manetti shrem  
museum



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## Big Idea

*The Olympics are an invigorating time for all countries around the world, with celebration, pride, and sport at the forefront. Amongst the excitement of preparing for The Games, host cities too often neglect their residents, failing to consider how planning and infrastructure developments for such worldwide events force marginalized communities out of their homes.*



**Phase 1**  
**Exhibition Content and Development**

## Exhibition overview

*Beyond the Ceremony Exhibition examines a select few communities that have been displaced due to Olympic Games interventions across the 20th-century and into the present day. Following five unique Olympic Games case studies, Berlin (1936), Sarajevo (1984), Beijing (2008), Rio de Janeiro (2016) and the future Los Angeles (2028) Olympics, the exhibition explores the realities of communities scattered in preparation for these worldwide events, the harsh realities they endured, and their resistance to The Games. Targeting audiences interested in sports, Olympic events, and issues of social justice, Beyond the Ceremony sheds light on such community displacement and the destruction of livelihoods with the overarching goal of complicating Olympic legacies and giving voice to impacted communities. Through a retrospective look at Olympic spectacle, photography, posters, infrastructure planning, community voices, and protest art, the exhibition not only scrutinizes how the Olympic Games have displaced residents, but forecasts contemporary resistance to future Olympic Games.*

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

DATE: May 14th – August 30th, 2026

AUDIENCE: fans of sports, the Olympics, and anyone interested in issues of social justice and displacement

LOCATION: temporary exhibition spaces

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

NUMBER OF OBJECTS: 103

RETAIL AREA: small area in lobby space

MERCHANDISE: Tote bags, stickers, enamel pins, keychains, patches, hats, books, activist posters, t-shirts

INTERPRETIVE ELEMENTS: exhibition texts, object labels, short films, audio recordings, maps, projection mapping, visitor feedback commentary.

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

SECURITY: Low-Medium risk

## Exhibition themes / sections

### **Opening Ceremony: An Introduction to the Olympic Games**

*In this introductory section, audiences will encounter artifacts that give context to, as well as highlight the celebration of, the Olympic Games. As audiences enter a dimly lit, curving corridor, a vintage Olympic Torch and Olympic posters from each decade of the 20th century lining the walls will establish a timeline and historical tone. This section will then open up to reveal a copper-and-wood Olympic Rings sculpture which will draw audiences in, conveying, through its scale and symbolism, a story of strength, unity, and spectacle before introducing audiences to a more nuanced, critical perspective of the Olympic Games and respective displacement.*

### **Berlin 1936: Cleared for Ideology**

*The 1936 Berlin Olympics illustrates the dark history of fascism, antisemitism, and the realities of Germany “cleaning the streets of Jews” in preparation for their infamous Olympics. Through a collection of Olympic Ceremony footage, infrastructure planning documentation, and venue scale models juxtaposed by photography of concentration camp realities, activist posters, and an audio recording from a Jewish Athlete denied from the Olympics, this section conveys a narrative link between the Games and community displacement.*

### **Sarajevo 1984: Celebration to Ruin**

*The next section highlights the extravagance of the 1984 Sarajevo Olympics through a collection of Opening Ceremony and ski jump infrastructure photography in tandem with promotional venue maps and mascot memorabilia. To contrast this grandiosity, a now-vandalized Olympic village entrance sign, pieces of graffiti-covered bobsled structures, and political posters will be staged to once more highlight the stories of displaced communities.*

**Beijing 2008: Demolition as Development**

*The following section juxtaposes the excitement of the 2008 Beijing Olympics with the brutal realities of mass displacement. While an opening ceremony video, a colorful Olympic mascot, and Olympic urban design plans and sketches evidence the thrill and innovations of the Games, anti-Olympics posters, banners, remnants and imagery of local dwellings marked for demolition, and a video featuring the voices of evicted residents all demonstrate the brutal communal impacts the Beijing Olympics induced.*

**Rio de Janeiro 2016: Progress at a Price**

*Presenting a contemporary example of Olympic displacement, this section shows through a display of Olympic impact and urban innovation maps, park development plans, models of Olympic villages, political cartoons, Olympic resistance artworks, rusted signage from evicted communities, and a brief case study on Vila Autodromo residents to highlight the impact of the Games on communities and the role of grassroots activism.*

**Closing Ceremony: The Next Host, The Same Pattern**

*The closing section encourages audiences to envision how future Olympic planning and host-city-innovations might repeat historical patterns of displacing already disadvantaged communities. Displaying venue planning maps and a brief video on the LA Memorial Coliseum renovation, this section projects how the future 2028 Olympics will impact communities. Further still, this section leaves audiences with an impactful last impression of the Olympics through a final display of activist artworks and posters.*

## Exhibition object list

Sourced through a combination of loaning from private collectors and museums, the *Beyond the Ceremony* exhibition features artifacts drawn from a broad range of sources; from public Olympic archives, activist community organizations, Official Olympic Organizations, related National Museums, and private artists and lenders eager to display their works. While Olympic remnant installations, venue models, Olympic posters, and other collectors' items will be loaned from Museums such as the Atlanta History Center and the United States Holocaust Museum, much of the displayed resistance artworks will be collected from private lenders. Combined with archival material sourced from public domains like the Robert Hunt Library, such private lenders (for instance, NOlympics and Campaign Hometeam) can offer personalized activist works.



(001)  
 Olympic Torch, 1948  
 Unknown Maker (on display at Atlanta History Center), Alluminium Alloy, (~ 17" x 6" x 5")



(002)  
 Olympic Rings Sculpture, 2020  
 Saitama Prefecture, Copper Rings & Timber Base, (70" x 118" x 10")



(003)  
 Paris 1900 Olympic Poster, 1900  
 Jean de Paleologu, Poster Print, (27" x 19")



(004)  
 Olympic Games 1912 Stockholm, 1912  
 Olle Hjortzberg, Poster Print, (42" x 30")



(005)  
 Chamonix Mont Blanc Winter Olympics  
 1924 Poster, 1924  
 Roger Soubie, Poster Print (27" x 19")



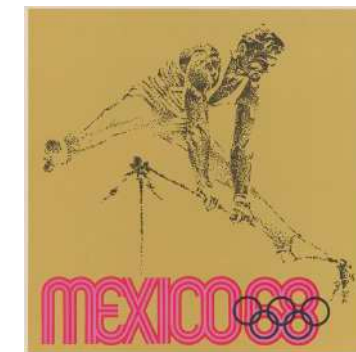
(006)  
 Olympic Games 1936 Berlin, 1936  
 Franz Würbel, Poster Print, (26" x 18")



(007)  
 Olympic Games 1948 London  
 Official Poster, 1948  
 Walter Herz, Poster Print, (19" x 15")



(008)  
 1956 Melbourne Olympic Games Souvenir  
 Programme, 1956  
 Thomas Urquhart & Son, Poster Print, (19" x 15")



(009)  
 1968 Mexico City Olympics: Gymnastics  
 Uneven Bars poster, 1968  
 Lance Wyman, Poster Print, (11" x 11")



(010)  
 Montréal 1976 Olympics Poster, 1976  
 Ernst Roch, Paper Poster Print, (33" x 23")



(011)  
 XIII Olympic Winter Games Lake Placid, 1980  
 Poster Figure Skater  
 Dennis Wheeler, Poster Print (24" x 19")



(012)  
 Olympic Games 1992 Barcelona, 1992  
 Josep Maria Trias, Poster Print, (27" x 19")



(013)  
 Echo der Heimat, Folge V ("Echo of the  
 Homeland"), 1937  
 United States Holocaust Memorial Museum (by  
 Bundesarchiv (Germany). Filmarchiv), Film



(014)  
 Construction of the stadium before the 1936  
 Olympics, 1935  
 Bettman/ Getty Image, Photograph, (~ 80" x 20")



(015)  
 Preparations for the Olympic games, 1936  
 Robert Hunt Library, Photograph, (~20" x 30")



(016)  
 The Olympic flame arrives in the stadium  
 surrounded by huge Nazi swastika flags, 1936  
 Popperfoto/PPP, Photograph, (~ 20" x 45")



(017)  
Flag, Voluntary and Recreational, German, Olympic Games, Berlin 1936, 1936  
Walter Lemcke Design, Cloth Flag, (18" x 30" x 1/4")



(018)  
Gretel Bergmann speaking about her experiences as a Jew Athlete Denied From the Olympics, 1990  
Gretel Bergmann, Audio Recording



(019)  
Summer Olympics Reichssportfeld map, 1936  
Urheber / Kartograph: Dr. Cornelius Löwe, Map, (~100" x 100")



(020)  
Roma (Gypsies) in front of their tents, 1936  
Bundesarchiv inventory number 146-2001-16-20A, Photograph, (15" x 25")



(021)  
Kinder von Gregor und Heinrich Lehmann, 1933  
Unknown Maker, Photograph, ((15" x 25"))



(022)  
Camp for Roma (Gypsies) at Marzahn, 1936  
Unknown Maker, Photograph, ((15" x 25"))



(023)  
Concentration Camps in Germany, 1936  
United States Holocaust Memorial Museum, Paper Map, (~15" x 15")



(024)  
Berlin 1936. Model of the Berlin Olympic Games Site, 1936  
Unknown Maker, Wood and Bakelite Scale Model (18.5" x 24" x 4")



(025)  
Berlin Olympic Games ticket, 1936  
United States Holocaust Memorial Museum Collection, Gift of Peter M. Victor, Paper (~2.5" X 4")



(026)  
Model of Hitler's Olympic Village, Unknown Date  
Unknown Maker, Mixed Media Model (~30" x 48" x 48")



(027)  
Abandoned Berlin Olympic Village, 2025  
Unknown Maker, Photograph (~15" x 25")



(028)  
Betar logo patch worn by an internee at a displaced persons camp, 1936  
Unknown Maker, Woven Badge, Approximate dimensions (~ 1.5" x 3" x 1/6")



(029)  
Sign, Jews Not Welcome, Germany, 1933-39  
Deutsches Historisches Museum, Berlin, Metal Signage, (~10" x 17" x 1/6")



(030)  
A 1935 political cartoon depicting Nazi sportsmen destroying the Olympic spirit, 1935  
John Henry Amshewitz, Paper Poster, (~ 14" x 11")



(031)  
Berlin 1936, boycott poster, 1936  
Amalgamated Lithographer's of America, Paper Poster Print, (20" X 13")



(032)  
The Modern Mercury Political Cartoon, 1935  
Jerry Doyle, newspaper clipping, (12" x 10")



(033)  
Sarajevo 1984, sites poster (site view of the events and installations), 1984  
Unknown maker, paper poster, multicolored ink, (23" x 33")



(034)  
Sarajevo ski jumps in 1983 just before the Olympics, 1983  
Unknown Maker, Photograph (~ 15" x 20")



(035)  
 The Official Poster of the 1984 Winter Olympics in Sarajevo, Yugoslavia, 1984  
 Sarajevo 1984 Organising Committee, Paper  
 Poster Print, (~ 19" x 11")



(036)  
 Opening ceremonies for the Sarajevo Olympics at Koševo Olympic Stadium, 1984  
 Unknown Maker, Photograph, (~30" x 55")



(037)  
 Opening ceremonies for the Sarajevo Olympics at Koševo Olympic Stadium, 1984  
 Unknown Maker, Photograph, (35" x 55")



(038)  
 Sarajevo 1984, Olympic promotional poster, 1983  
 Nisro Obslobodenje, Poster Print, (38" x 26")



(039)  
 Sarajevo 1984 Winter Olympics Mascot 'Vucko', 1983  
 Jože Trobec, Textile, Wadding, Plastic (toy animal),  
 (8.5" x 19" x 21")



(040)  
 A contemporary view of the ruins of the Igman Olympic Village, 2019  
 Credit: Barnemax@Reddit, Photograph, (~80" x 120")



(041)  
 A 1984 vintage photo of a guard at the entrance to the Mojmiljo Olympic Village in Sarajevo, 1984  
 Credit: Agence France Presse/Getty1984,  
 Photograph, (17" x 25")



(042)  
 Former entrance sign to Mojmiljo Olympic Village in Sarajevo, 1984 (recent photo)  
 Credit: Orjena Kovacevic  
 Physical metal signage, (~ 14' x 20' x 8")



(043)  
 Remains of the Olympic Rings, 2019  
 Bosnia & Herzegovina, Photograph (15" x 26")



(044)  
 A vintage 1984 view of Mojmiljo Olympic Village in Sarajevo, 1984  
 Maker, Photograph, (~ 65" x 108")



(045)  
 Igman Olympic Jumps, 2019  
 Kathmandu & Beyond, Photograph, (~80" x 120")



(046)  
 Physical Concrete Support for Sarajevo Bobsled Run, Built in 1984, Photographed in 2024  
 Gorazd Bucar, Concrete, (~ 12' x 8' x 2.5")



(047)  
 Sarajevo '84 Olympic Welcome Sign, 2022  
 Unknown Maker, Metal Signage, (10' x 10' x 5")



(048)  
 Blue Bunny (belonging of Sarajevo child), 1991  
 Unknown Maker, Wadding, colored fabric,  
 (12" x 6" x 4")



(049)  
 Original Vintage poster: Sarajevo Olympic City, 1984  
 Comite International Olympique, Poster Print,  
 (28" x 20")



(050)  
 Coat of the IOC President J.A. Samarancha, 1984  
 Unknown Maker, coat, (~ 60" x 25" x 7")



(051)  
 The logo of the 1984 Winter Olympics in Sarajevo is seen on a tower near Zetra Hall, 1984  
 Unknown Maker, metal signage, (12' x 10' x 5")



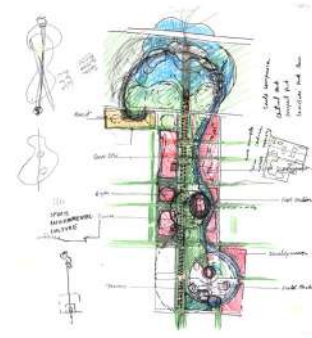
(052)  
 Sarajevo 1984 Rectangular badge with the Games emblem and the caption "Press", 1984  
 Unknown Maker, Metal Pin, (1.1" x .5" x .12")



(053)  
*The sound of 2008 people drumming to the same beat | Opening Ceremony Beijing 2008, 2008*  
Olympics Youtube, Video



(054)  
*New Beijing, Great Olympics, 2000*  
Hao Xueli, Poster Print, (40" x 24")



(055)  
*Urban Design Plans for the Olympic Green, 2002*  
Sasaki Associates, Paper (32" x 25")



(056)  
*Urban Design Plans for the Olympic Green, 2002*  
Sasaki Associates, Paper (32" x 25")



(057)  
*Performers Hold Banners During the One-year Countdown Celebrations for the 29th Olympic Games in Tiananmen Square in Beijing, 2007*  
Unknown Maker, Photograph, (14" x 25")



(058)  
*A Beijing Olympics sign stands in Tiananmen Square ahead of the Beijing 2008 Olympic Games on August 5, 2008, 2008*  
Quinn Rooney/Getty Images, Photograph (14" x 25")



(059)  
*No Torch in Tibet Anti-Olympics Poster, 2008*  
Unknown Maker, Poster Print, (11" x 14")



(060)  
*One World One Dream Free Tibet Banner, 2008*  
Unknown Maker, Banner, (48" x 12")



(061)  
*Historic Parts of Beijing are Demolished As Part of Olympic Preparations, 2003*  
Natalie Behring-Chisholm/Getty Images, Photograph (15" x 25")



(062)  
*Demolition Dissidents, 2009*  
Journeyman Pictures, Film (<https://www.youtube.com/watch?v=MfSI0mBBMY>)



(063)  
*A Cycling Even is Expected to Pass Through This Neighborhood, Where a Beijing 2008 Sign Blocks the View of Dilapidated Buildings, 2008*  
Doug Kanter, The New York Times, Photograph, (14" x 24")



(064)  
*A Beijing's Quest to "Rectify the Olympic Environment," a Brick Wall Now Hides a Clutch of Small Shops Run By Migrant Families, 2008,*  
Doug Kanter for The New York Times, Photograph, (14" x 24")



(065)  
*Sun Ruonan's Restaurant, On the Marathon Route, Behind Green Netting and the Olympic Mascot, 2008*  
Doug Kanter, The New York Times, Photograph, (11" x 14")



(066)  
*Hutong Marked for Demolition (text reads "demolish"), 2008*  
Maker Unknown, Spraypaint, (60" x 60")



(067)  
*Hutong Marked for Demolition (text reads "Welcome the Olympics, Leave early receive early benefits, Wait around lose out"), 2008*  
Unknown Maker, Spraypaint, (120" x 36")



(068)  
*Hutong Marked for Demolition, 2008*  
Unknown Maker, Spraypaint, (46" x 70")



(069)  
*Hutong Marked for Demolition (text reads "Treasure the Opportunity, Initiate a New Life"), 2008*  
Unknown Maker, Spraypaint, (96" x 12")



(070)  
*Olympics Imperil Historic Beijing Neighborhood, 2003*  
New York Times, Photograph, (14" x 24")



(071)  
Protest Sign Against Forced Relocation and Property Seizure, 2007  
Unknown Maker, banner, Approximate dimensions (36" x 12")



(072)  
Protest Banners Against the Construction of a Water Sports Venue for the 2008 Olympics on the Outskirts of Beijing, 2005  
Unknown Maker, banner, (96" x 18")



(073)  
Protest sign "No Human Rights, No Olympics", 2008  
Unknown Maker, Posterboard Sign, (36" x 12")



(074)  
Anti-Olympic Graffiti on the Streets of Milan, Italy, 2008  
Sataboy, Spraypaint, (72" x 24")



(075)  
Plaque Commemorating 2008 Beijing Olympics After Being Burnt, 2008  
Unknown Maker, Mixed Media Plaque, (20" x 24")



(076)  
Map of Olympic Impacts Including Forced Evictions, Urban Interventions, Environmental Impacts and Militarization, 2016  
Map by Rio 2016 - Jogos da Exclusão, map, (~ 30" x 60")



(077)  
Carlos Carvalho (majority shareholder of the firm Carvalho Hosken), left, and Eduardo Paes (mayor of Rio de Janeiro), second from left, in 2010 looking at a model of the Olympic Village, Physical Model, (2.5' x 6' x 2.5')



(078)  
Two Boys Look Out From a Slum Towards the Maracana Stadium that is Hosting the Rio's 2016 Olympics Opening Ceremonies., 2016  
Unknown Maker, Photograph, (15" x 25")



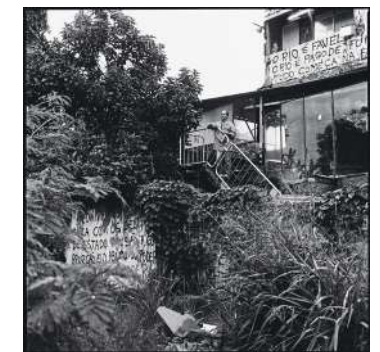
(079)  
Rio de Janeiro Olympic Park Development, 2016  
Meghan Kelly For The Washington Post, Map, (17" x 50")



(080)  
Residents of the Mangueira favela watch the Olympics' opening-ceremony fireworks at Maracanã stadium in Rio de Janeiro, Brazil, on August 5, 2016, 2016  
Tercio Teixeira, Photograph, (~ 15" x 24")



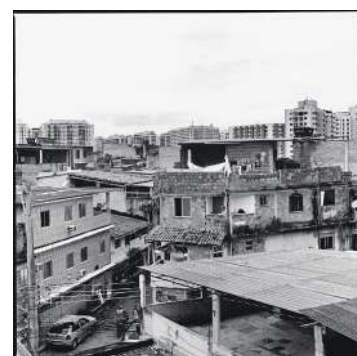
(081)  
A resident of the Asa Branca favela in Rio de Janeiro, 2020  
João Pina, Photograph, (15" x 15")



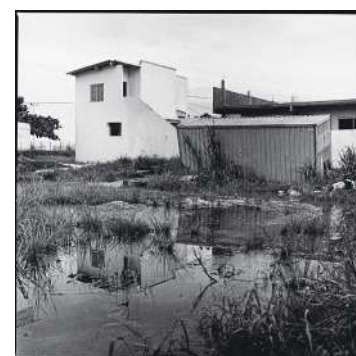
(082)  
Delmo de Oliveira, outside his house in Vila Autódromo. His home is one of the last still standing in the favela. One wall was graffitied with poetry. "Rio is favelas," the wall reads, 2020  
João Pina, Photograph, (15" x 15")



(083)  
Maria da Penha, right, with husband Luiz Claudio and daughter Nathalia at their home in the Vila Autódromo favela (improvised community) in Rio de Janeiro, 2020  
Maker, Photograph, Approximate dimensions (15" x 15")



(084)  
Rio's Asa Branca favela, which neighbors Vila Autódromo. Some residents of Vila Autódromo have relocated to Asa Branca after being forced out of their neighborhood before the 2016 Summer Games., 2020  
João Pina, Photograph, (15" x 15")



(085)  
Vila Autódromo was home to 700 families before nearly all were removed, 2020  
João Pina, Photograph, (15" x 15")



(086)  
Jacilia dos Santos with daughter Ashla, 6. Dos Santos lived in Vila Autódromo for 10 years until she was forced out. Now she and her two children live in the Asa Branca favela, 2020  
João Pina, Photograph, (15" x 15")



(087)  
The Eviction Trophy, 2013  
Unknown Maker, Cardboard, wood, paint, wire, (16" x 5" x 5")



(088)  
"The Olympics Do Not Justify Displacement." Sign at the Vila Autódromo Residents' Association, 2016  
Lawrence Vale, Photograph, (14" x 12" x .12")



(089)  
Luiz Claudio Silva observes the progress of works in Vila Autódromo (t-shirt reads "viva, A Vila Autodromo"), 2016  
Unknown maker, t-shirt, (27" x 30" x 1")



(090)  
Sign with the name of a street in Vila Autodromo slim, in rio de janeiro, Brazil where many were evicted from their homes due to the olympics, 2009  
Unknown Maker, Metal Sign, (6" x 12" x .25")



(091)  
Homemade Olympic Rings Connected with Metal Wiring Featuring a photo of Temer and the Mokier "Golpista", 2016  
Jules BoyKoff/ Jacobin, activist art, (120" x 35" x 1")



(092)  
Clearing The City for the World Cup and Olympic Games!, 2016  
Carlos Latuff, Cartoon print, (~ 70" x 90")



(093)  
Collection of Objects from Puetter's Anti-Souvenir Project (left to right): Toy car with 111 holes—one for each bullet, mug with head of police, jigsaw puzzle, stuffed armored car, stuffed bulldozer, 2016  
Rafael Rafucko, anti-souvenir toys, (5" x 17" x 4")



(094)  
"Exclusion Games" Protest Before Rio 2016 Opening Ceremony [SOCIAL VIDEO], 2016  
RioOnWatchTV, video



(095)  
"The Association is me" Sulpture in Homage to Resident's Association, 2016  
Tiago Guedes and Geisler Benevuto, Mixed Media Sculpture, (~ 24" x 35" x 16")



(096)  
"Sweet Childhood" Sculpture in Homage to the Playground, 2016  
Marcos Oliveira and Ana Angelica, Mixed Media Sculpture, (60" x 35" x 35")



(097)  
"Fair Games Poster," Dozens Gathered Outside of the LA 28 Office to Demand that Olympics Orgnizers Take Action Against ICE, 2025  
Libby Rainey/LAist, Poster Print, (25" X 15")



(098)  
NOlympicsLA, 2025  
NOlympicsLA.com, Poster Design, (43" x 72")



(099)  
Venue Plan for the 2028 LA Olympic Games, 2026  
LA28, map, (~ 20 x 50")



(100)  
LA Memorial Coliseum Renovation - 2028 Summer Olympics TFC Stadiums, 2026  
TFC Stadiums, video



(101)  
ACCE LA Participants Rally at Jesse Brewer Park in South LA near LA Memorial Coliseum to Launch "Campaign Home Team.," 2024  
Alliance of Californians for Community Empowerment, Photograph, (48" x 96")



(102)  
Declaration of Solidarity with Paris, "NOlympics Anywhere" Artwork, 2024  
Unknown maker, Graphic Print, (40" x 90")



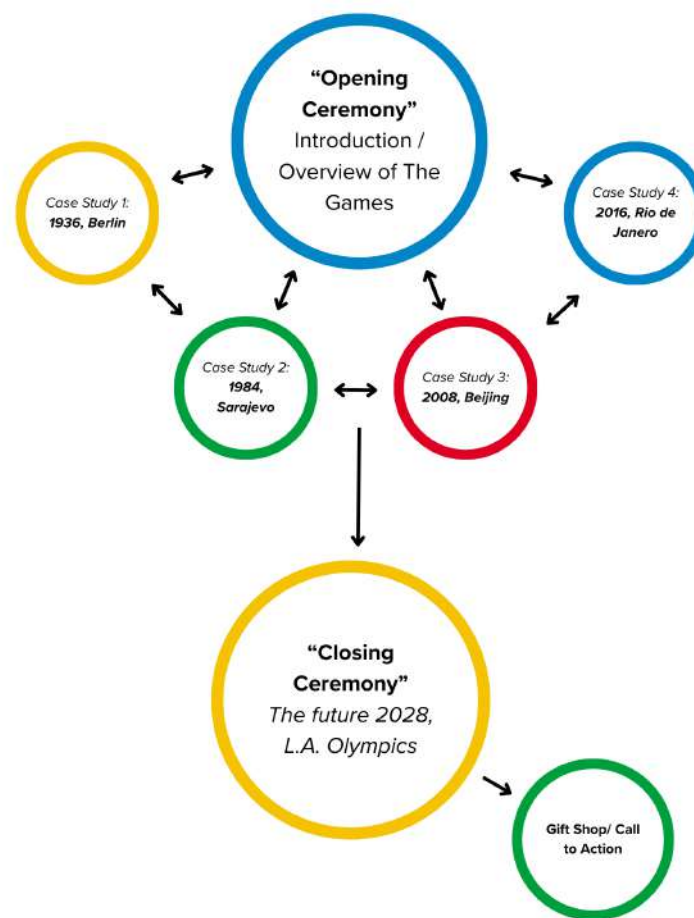
(103)  
NO OLYMPICS LA, 2025  
NOlympicsLA, Canvas Banner, (120" x 36")

## Exhibition concepts / narratives

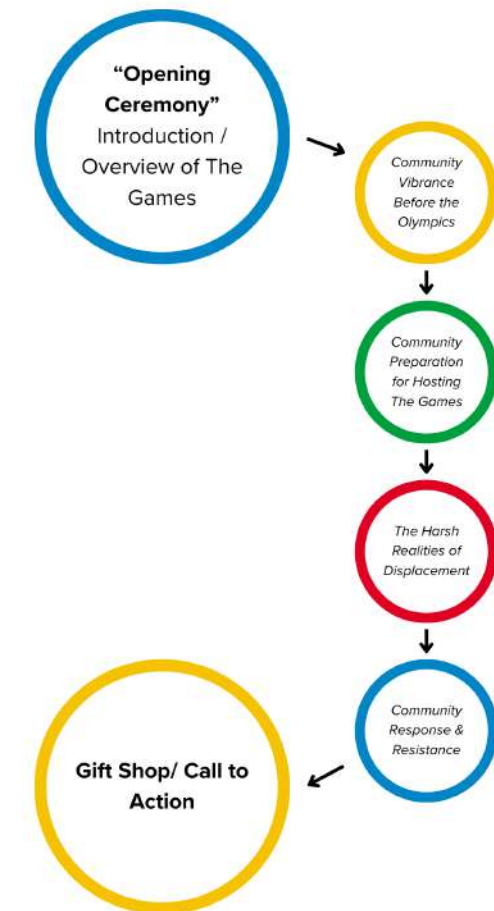
*Beyond the Ceremony* exhibition's design concept explores community displacement instigated by Olympic Games, laid out as a narrative journey that takes audiences from an opening "celebratory" and informative section about the History of Olympic Games and its spectacle, through four individual case studies that exemplify community displacement at the expense of such Olympic glamour. Moving through each zone, the exhibition is designed to tell a story of contrasted realities; moments of immense pride and Olympic celebration, to the often unseen moments of community eviction, relocation, and their resistance. Ultimately, the narrative organization of the exhibition, from Olympic excitement to confronting the hard truths of historical Olympic Games, to finally pondering future Olympic challenges and resistance, encourages audiences to reflect upon patterns of displacement and disadvantage across history and geography. At the very end of the exhibition, visitors will be directed through a gift shop where they can indulge in souvenirs, activist posters, t-shirts, pins, medallions, informational books, and similar merchandise. Below, three massing studies explore various thematic groupings of objects and visitor flows between exhibition spaces.



**MASSING STUDY A** conceptualizes the exhibition space in a linear, structured progression, where the audience follows a proscribed, chronological route beginning with the introductory "Opening Ceremony" section that introduces folks to a contextual understanding of the Olympic Games and historical tradition. From there, audiences navigate through a series of four Olympic case studies, each of which highlights community displacement and resistance, finally making their way to a "Closing Ceremony" section, where projections on the future L.A. Olympics (2028) and corresponding activism will leave folks with a lasting impression of how the Olympics will continue to impact communities going forward.



**MASSING STUDY B** conceptualizes the exhibition space in a semistructured, hub-and-spokes organization, in which audiences are free to meander through the exhibition in a less orderly fashion; exploring what piques their interest and not being bound by following a historical chronology. Audiences still begin at the introductory "Opening Ceremony" section, where they are provided with content surrounding the Olympic Games traditions and centuries-long history. From there, audiences flow to and between the four different historical case study zones that showcase various Olympic Games, related displacement, and resistance. Once audiences have navigated the case study sections, they are diverted through a "Closing Ceremony" section on the future L.A. Olympics and, finally, a gift shop.



**MASSING STUDY C** conceptualizes the exhibition space in a linear, structured progression; this time organizing exhibition content to form a sequential narrative on Olympic displacement. After passing through the "Opening Ceremony" introductory section, audiences navigate through a series of four sections, each dedicated to highlighting a particular "stage" of Olympic planning and corresponding impacts. These subdivisions begin with a grouping of content showcasing community vibrance before the Games. Second, evidence of Olympic event planning and infrastructures is highlighted. Third, the harsh realities of displacement are exposed. Finally, a section on community response and resistance leads to a final call-to-action room and gift shop area.



**Phase 2**  
**Spatial Planning and Object Placement**

## Scale model documentation

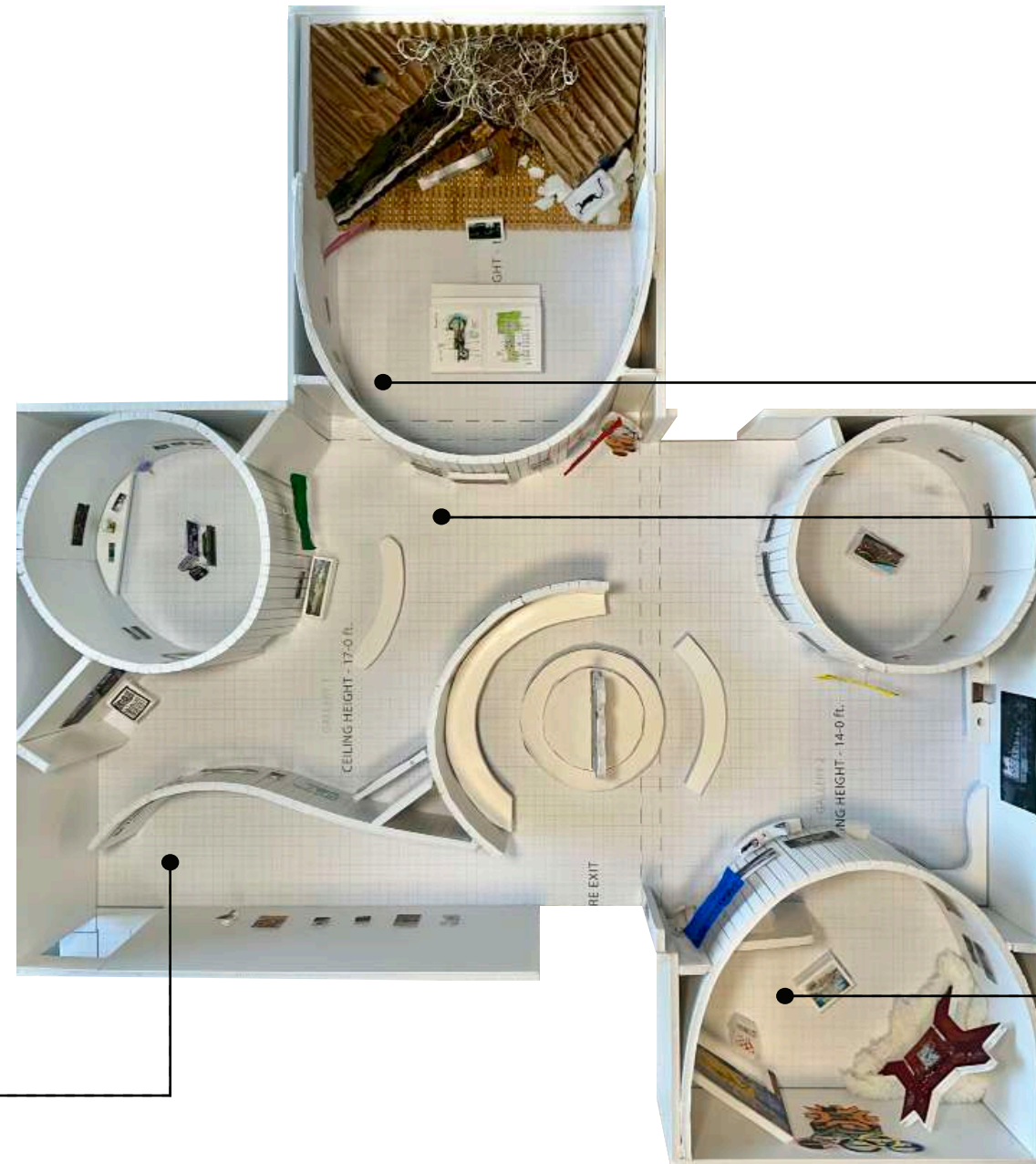
Beyond the Ceremony's theme and content—an examination of patterns of community displacement and resistance brought on by the Olympic Games—deliberately adopts widely recognized cultural vocabulary and the visual language of the Olympic Games to expose the realities of displacement obscured by Olympic spectacle. Visitors enter the “Opening Ceremony” corridor, inviting them to reflect on the glamour, global optimism, and nationalism often associated with the Olympics.

Exiting the corridor, the exhibition unfolds into a series of circular case-study rooms, each corresponding to a past Olympics host city, the devastation communities endured, and their activism in response. Similarly, the circular walls enclosing each room and their curved geometry are reminiscent of the Olympic Rings iconography; juxtaposing a layer of adverse community realities with walls that, themselves, formally echo unity. Furthermore, the whimsical wall forms exude a sense of rhythmic continuity and encourage circular visitor flows within and around each zone.

From a top-view perspective, the exhibition's circular rooms in their spatial configuration also resemble the interlocking Olympic Games emblem. Only unlike the rings, the case study rooms are distanced rather than connected; another spatial design decision aimed at subtly foreshadowing the themes of disconnect and displacement explored within each room.



**EXHIBITION VIEW:** Just past the title wall, visitors meander their way through a gently curved, 40-foot-long corridor lined with vibrant Olympic posters—one from each decade of the 20th century. This liminal space builds anticipation for the Olympic glamour that awaits.



**EXHIBITION ABOVE VIEW** The exhibition space is subdivided into seven different zones; the overall layout itself echoing the famous Olympic Rings. Beginning with the “opening Ceremony” section, visitors are guided through a curved corridor aimed to establish anticipation for the central circular space, where Olympic spectacle is achieved through a Rings statue and a central hub that visitors can depart from and come back to at any point in their journey. Each circular and semi-circular case study room organizes the exhibition space into inter-connected zones—the repeated movement of circling within, exiting, and re-entering creates a progression that dismantles the spectacle introduced at the entrance. Finally, the visitor is looped to the back of the opening curved wall, serving as the “Closing Ceremony;” a deliberate spatial metaphor that transforms the thematic “promise” and excitement of the Opening Ceremony to one of accountability and resistance.



**EXHIBITION VIEW:** The exhibition's “wow moment,” a dilapidated Beijing village set, immerses visitors in the tragic reality of community evictions and demolition.



**EXHIBITION VIEW:** Circulation space invites visitors to rest, contemplate activist posters, admire a venue scale model, and engage with a visitor's commentary screen.



**EXHIBITION VIEW:** The first Olympic case study zone (Sarajevo, 1984) is a semi-circular room; echoing the form of Olympic Rings. While the exterior showcases Olympic spectacle, the interior stages striking, now vandalized, Olympic structures and signage.

## Exhibition plan and object placement

Beginning their journey at the “Opening Ceremony” corridor, lined with Olympic posters through the decades, visitors enter the exhibition with excitement for what lies ahead and appreciation for the history and tradition of the Olympic Games. Encircled by curved seating structures, a central Olympic Rings statue is placed in the middle of the central gathering hub, symbolizing the grandeur and spectacle of Olympic Ceremonies and tradition.

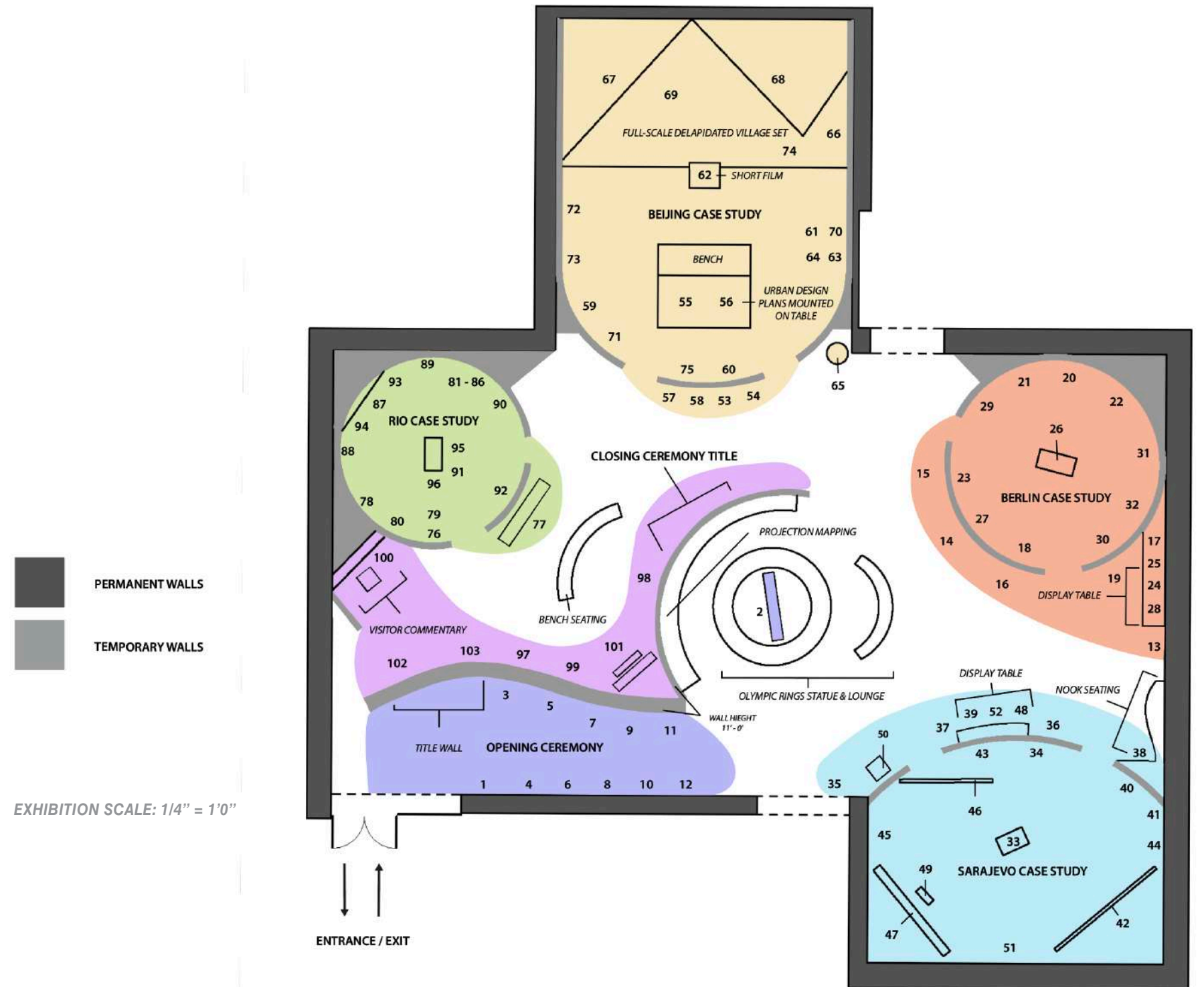
Organized as a sequential narrative, the four circular and semi-circular case study rooms, Sarajevo (1984), Berlin (1936), Beijing (2008), and Rio de Janeiro (2016), visible from the central gathering hub, each presents a popular narrative of legacy and global unity on its exterior through a display of various Olympic venue models, merchandise, photography, opening ceremony videos, and objects illustrative of host city innovations and excitement.

Upon entering the rooms, visitors encounter a starkly different reality of displacement and broken communities tied to such large-scale Olympic developments. The circular rooms utilize spatial inversion to critique the Olympics with spectacle on the exterior and consequence in the interior; an organizational consistency that remains consistent throughout the exhibition.

Whereas objects staged on the exterior of rooms highlight an image of Olympic excitement and glamour, the contents within each showcase nuanced stories of displacement. While the Sarajevo rooms’ interior features striking now-vandalized olympic structures, signage, and photography expressive of displacement and activism, the Berlin rooms’ interior, through a collection of concentration camp photography, a Jewish athlete’s recorded testament of denial from the Olympics, and a central village scale model, tells a story of displacement in the face of fascist ideology.

Halfway through the exhibition, in the Beijing room interior, in addition to protest art and demolition imagery, visitors meet the exhibition’s highlight: a full-scale Beijing village set poignantly bringing to life the realities of demolition, eviction, and community loss. This expansive set, assembled from a collection of graffiti-ed concrete blocks and corrugated metal collected from the wreckage site, engages visitors in a moment of confronting the most brutal realities of displacement through its jagged forms, rustic materiality, and ominous presence as it looms in the back, wall to wall.

In the final Rio de Janeiro case study room, visitors admire activist artworks, a short protest film, and a brief showcase of Vila Autodroma’s displaced residents through jarring photography. The exhibition culminates in a “Closing Ceremony,” framed as a call to action through featured activist banners and projecting impacts of the future Los Angeles Olympic Games. Visitors are challenged to reconsider what is celebrated, what stories have been erased, and what responsibilities lie in front of them as Los Angeles prepares to host the 2028 Olympics. Finally, an interactive visitor feedback booth invites visitors to ponder their own responses to such questions as they depart from the exhibition space.





**Phase 3**  
**Staging, Atmosphere and Interpretation**

## Exhibition materials, color and lighting

### ATMOSPHERE PALETTE

*Beyond the Ceremony's materials, colors, and lighting are curated to highlight the disparity between Olympic spectacle and innovation on the exterior, juxtaposed by the adverse realities of community displacement in the room interiors. Exterior circulation space materials (ie. birch wood, commercial carpeting, sleek black iron, and bright olympic-colored rails and metal signage) evoke the excitement of infrastructural developments and provisional Olympic venues. Muted Olympic wall colors and raw, weathered material surfaces in the interiors of the dimly lit case study rooms subvert this Olympic spectacle, emphasizing demolition and hardship. Within the dimly lit rooms—each with varied colored spot-lighting directed at frames, display furniture, and objects—lighting choices lend themselves to reflect the respective Olympic season and climate variations.*

### MATERIAL PALETTE

*The selected material palette provides a visual depth beyond the traditional white wall feel of exhibitions, aiming to complement both categories of objects displaying Olympic infrastructure and displacement realities. Materials like the birch wood paneling and iron metal detailing in the ceremonial, infrastructural spaces provide a provisional, constructivist, functional aesthetic, immersing visitors in an exciting environment of Olympic site and village innovations that echoes a tale of venue construction and installation. In contrast, unfinished materials like weathered concrete, cobblestones, and plaster floor and wall surfaces in the case study room interiors confront audiences with period, climate, and demolition details to enhance immersion.*

M-1



Birch Plywood  
Wall surfaces

M-2



Low-pile Carpet  
flooring

M-3



Concrete Pavement Stones  
Flooring

M-4



Sprayed Cellulose  
Fake Snow Decoration

M-5



Fake Shrubs & Plants  
Set Decoration

M-6



Fake dead Foliage  
Flooring Set Decoration

M-7



Black Metal Iron  
Metal Parts of Furniture

M-8



Weathered Concrete  
flooring

M-9



Textured Plaster Application  
Wall Surfaces

M-10



Weathered Metal Shingles  
Roofing Set Decoration

M-11



Crumbled Plaster Blocks  
Set Decoration

M-12



Charcoal Colored stone  
Flooring

M-13



Smooth Plaster  
Wall Surfaces

M-14



Iron Rods  
Metal Signage and Rails

M-15



Faux Tree Stump  
Set Decoration

M-16



Weathered Concrete  
Walls Surfaces

M-17



Cobblestone Bricks  
Flooring

M-18



Stucco  
Walls Surfaces



**REFERENCE IMAGES** Exposed, weathered concrete wall surfaces as shown below inspired the raw, brutalist surface texture of walls inside the case study rooms.



**REFERENCE IMAGES** Medium-toned concrete flooring as shown in David Geffin Gallery (top) inspired flooring for some of the case study interiors; while the wood paneling and metal signage combination (bottom) inspired industrial, Olympic venue feel of circulation space surfaces and materials.

# Exhibition materials, color and lighting

## COLOR PALETTE

*Beyond the Ceremony's* color palette both utilizes and rejects the iconic colors of the Olympic Rings. The brighter, saturated traditional Olympic colors are used as ceremonial accents of metal signage and railing components that introduce Olympic excitement to the circulation and Opening Ceremony and Closing Ceremony spaces. The darker versions of these Olympic colors, such as the muted red, yellow, green, and blue, convey the overlooked, often-concealed realities of the Olympics—as colors darken, so too does the subject matter and themes of community displacement and demolition. Further, an organizational consistency is upheld with color selection, as an Olympic color is designated to each room's exterior, and its muted version to its respective interior. Neutral greys and charcoals for flooring and room furnishings anchor the color palette with a subdued atmosphere.

P-1



Benjamin Moore  
Warm Comfort - 2010-20

P-2



Benjamin Moore  
Rocky Mountain Sky - 2066-40

P-3



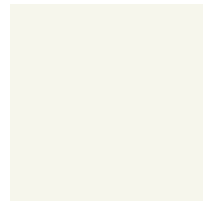
Benjamin Moore  
Traffic Light Green 2032-20

P-4



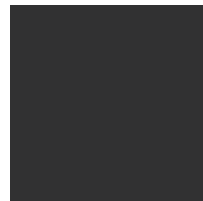
Benjamin Moore  
Sunshine - 2021-30

P-5



Benjamin Moore  
Simply White - 2143-70

P-6



Benjamin Moore  
Black 2132-10

P-7



Benjamin Moore  
Parisian Red - CSP-1170

P-8



Benjamin Moore  
Washington Blue - CW-630

P-9



Benjamin Moore  
Hunter Green - 2041-10

P-10



Benjamin Moore  
Golden Bark - 2151-10

P-11

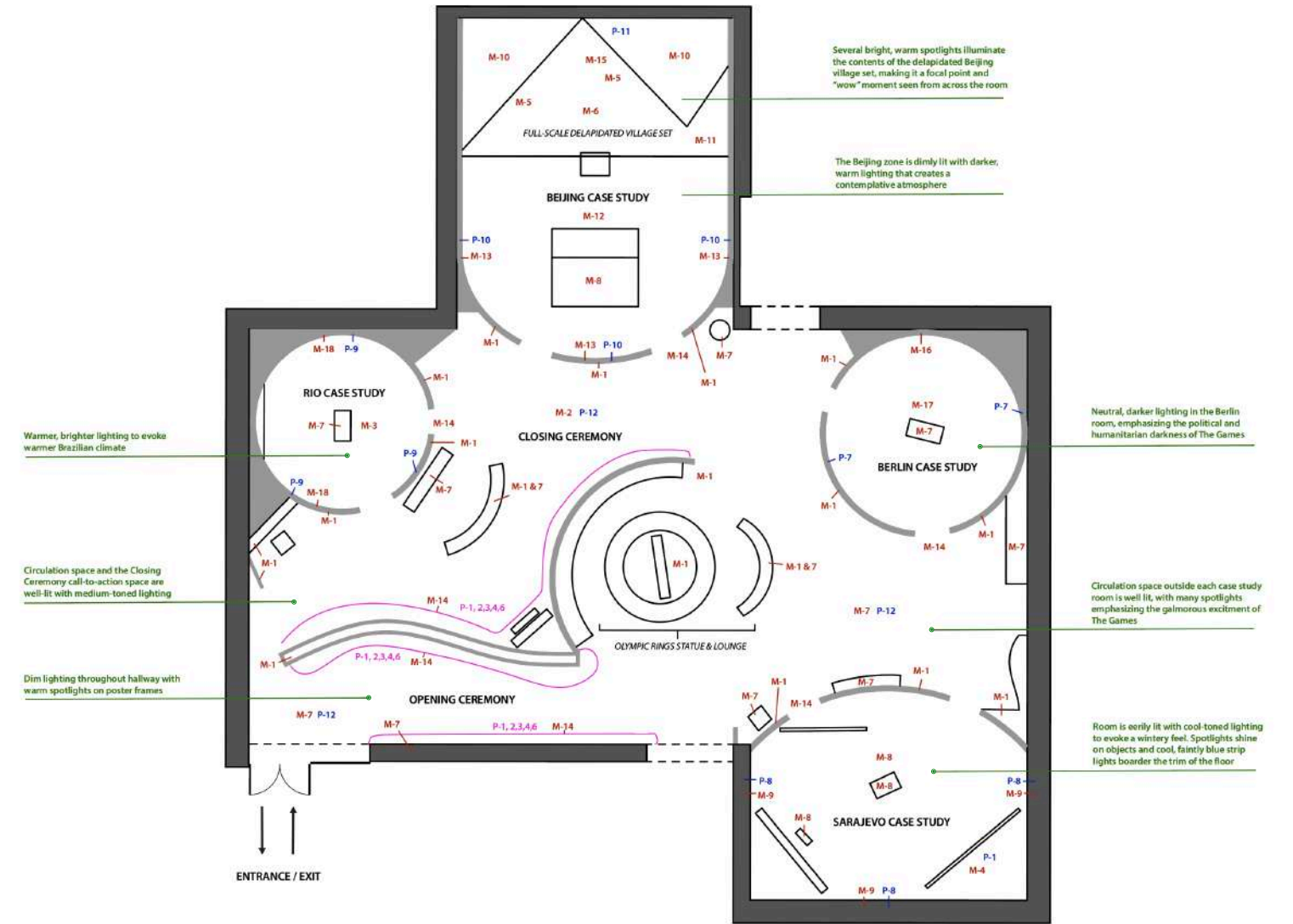


Benjamin Moore  
Windy City - CSP-150

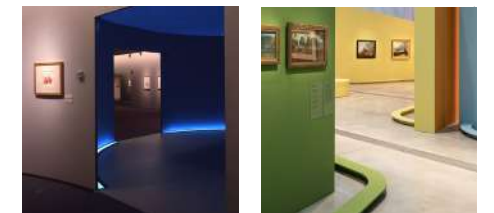
P-12



Benjamin Moore  
Steel Wool - 2121-20



WALL COLOR, MATERIAL AND LIGHTING PLAN



**REFERENCE IMAGES** A dimly lit exhibition space with warm-toned spotlights (left) inspires our Opening Ceremony atmosphere with spotlights illuminating Olympic posters. Glowing, cool-toned strip lights bordering the floor inspired the wintry, Sarajevo room lighting (top left), and functional, decorative perimeter dividers (top right) inspired the exhibition's colorful metal barriers in the circulation space.

## Exhibition furniture

**FURNITURE TYPES** Beyond the Ceremony's furniture selection divides display devices and modular seating into two distinct categories: one emphasizing the thematic urban, infrastructural, innovative feel of the ceremonial sections and objects evidencing Olympic glamour through metal and wood components, and the other selection using rigid, brutal materials such as weathered concrete blocks to enliven the harsh realities of displacement evidenced by artifacts within each circular room. Seating elements for rest and contemplation adopt the same methodology, with the interior room benches and exterior circulation space seating following the same material constraints; the former rigid and weathered, and the latter well-sanded, clean, and gently curved.



### UNIQU TABLE TOP DISPLAY CASE

40" x 26" x 52"  
Powder-coated steel, Black (P-6)  
Glass top: UV regular laminated glass  
Display deck: Aluminum, Black (P-6)  
Built-in lighting: 2 adjustable and dimmable 3500K LED spots on stems  
Quantity of furniture type: 3  
Location: Stationed against the outside walls of Rio, Sarajevo, and Berlin case study circular rooms.  
<https://zonedisplaycases.com/en/products/uniq-table-top-display-case/>



### CIRCULAR WOODEN PEDESTAL AND BENCH SEATING

36" x 166" x 166"  
Sanded and varnished birch wood (M-1);  
Quantity of furniture type: 1  
Location: located in the central lounge Olympic Rings hub.  
Designed from the ground up



### CURVED WOODEN BENCH SEATING

24" x 36" x 144"  
Sanded and light, varnished birch wood (M-1) fixed to a black iron metal base (M-7); gently curved.  
Quantity of furniture type: 3  
Location: located outside the Rio room in the Closing Ceremony circulation space, central lounge Olympic Rings hub, and outside the Sarajevo circular room.  
Designed from the ground up



### FREESTANDING PEDESTAL CASE

60" x 20" x 20"  
Metal Pedestal, charcoal black (M-7)  
Frameless 5-sided glass vitrine set within a metal rail, atop pedestal base. Clear white laminated glass (UV protecting/safety glass), standard; non-reflective  
Quantity of furniture type: 1  
Location: in the corner just outside the Beijing circular room.  
<https://www.casewerks.com/pedestal-cases>



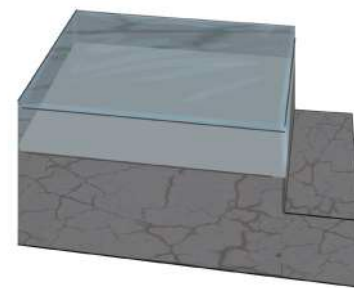
### DISPLAY PLATFORM / CASE

168" x 96" x 180"  
Metal Iron, charcoal black (M-7)  
Frameless 5-sided glass vitrine set within a metal rail, atop pedestal base. Clear white laminated glass (UV protecting/safety glass), standard; non-reflective  
Three, rotatable built-in spotlights.  
Quantity of furniture type: 1  
Location: in the corner of the Sarajevo room, floor to ceiling.  
Designed from the ground up



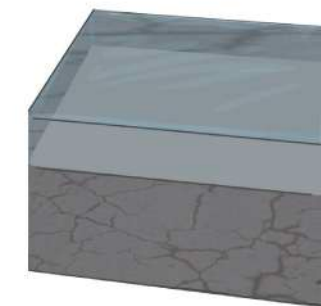
### FREE STANDING PEDESTAL CASE

50" x 20" x 20"  
Weathered Concrete Pedestal (M-8),  
Color: Steel Wool - 2121-20 (P-12)  
Frameless 5-sided glass vitrine  
Clear white laminated glass (UV protecting/safety glass), standard; non-reflective  
Quantity of furniture type: 1  
Location: inside Sarajevo circular room  
Designed from the ground up



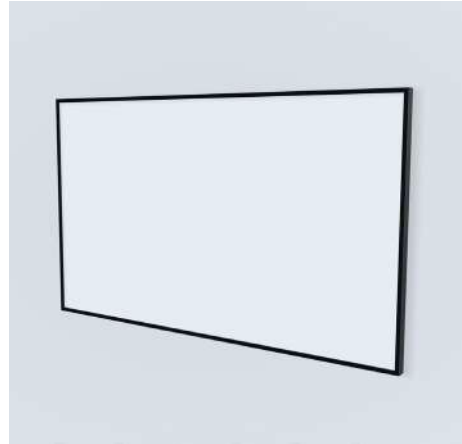
### DISPLAY CASE WITH BUILT IN SEATING

40" x 120" x 96"  
Weathered Concrete Pedestal (M-8),  
Color: Steel Wool - 2121-20 (P-12);  
Frameless 5-sided glass vitrine  
Clear white laminated glass (UV protecting/safety glass), standard; non-reflective. Built in seating ledge for movie film viewing.  
Quantity of furniture type: 1  
Location: In the center of the Beijing circular room with the seating facing the delapidated village set.  
Designed from the ground up



### FREESTANDING DISPLAY CASE

24" x 48" x 48"  
Weathered Concrete Pedestal (M-8),  
Color: Steel Wool - 2121-20 (P-12);  
Frameless 5-sided glass vitrine  
Clear white laminated glass (UV protecting/safety glass), standard; non-reflective.  
Quantity of furniture type: 2  
Location: center of Sarajevo and Berlin circular rooms.  
Designed from the ground up



**FRAME IT EASY FRAMES**

24" x 2" x 40" (size varied throughout exhibition)  
 Steel frame, satin black  
 Clear acrylic cover  
 Quantity of furniture type: 40  
 Location: circulation space, Sarajevo, Berlin, Beijing, and Rio case study rooms  
[https://www.frameiteasy.com/designer/agJrMmWup4HKZbyBc4-lc1dzilGu-KHQduKAb1zdKIR\\_gtNi?srsid=AfmBOopBT7v9bqqhuCv6wl3GaNlqlifwFUVunXXCW7Sp\\_ax2Q4VaGgf5Q](https://www.frameiteasy.com/designer/agJrMmWup4HKZbyBc4-lc1dzilGu-KHQduKAb1zdKIR_gtNi?srsid=AfmBOopBT7v9bqqhuCv6wl3GaNlqlifwFUVunXXCW7Sp_ax2Q4VaGgf5Q)



**FRAME IT EASY FRAMES**

11.5" x 2" x 9.25" (size varied throughout the exhibition)  
 Metal and glass, matte finish (p-6)  
 Quantity of furniture type: 10  
 Location: Opening Ceremony corridor  
<https://www.decorsteals.com/products/gallery-wall-picture-frame?srsid=AfmBOorucP3PrtB-rmTc0PUsMFSBeutR1Dbs0cbjXQ0id-VRdFm8Gx5sZ>



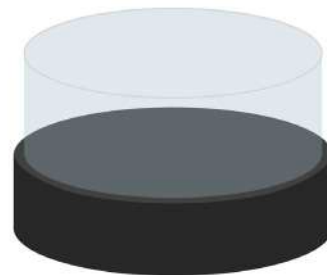
**CLASSIC MALE CONSERVATION FORM**

4'10"-6' x 8 1/2" x 21"  
 Polyester, Simply White (P-5)  
 Pinnable Ethafoam form covered in polyester stockinette; adjustable height with aluminum pole  
 Quantity of furniture type: 2  
 Location: outside Sarajevo circular case study room and inside Rio case study room  
<https://www.gaylord.com/Preservation/Textile-Preservation/Conservation-Forms-%26-Stands/Classic-Male-Conservation-Form/p/HYB09288>



**CURVED WALL DISPLAY SHELF**

8" x 30" x 120"  
 Black Metal Iron (M-7), glass casing  
 Built-in lighting illuminates the display  
 Quantity of furniture type: 1  
 Location: Rio case study room  
 Designed from the ground up



**CIRCULAR DISPLAY PEDESTAL / CASE**

50" x 60" x 60"  
 Black Metal Iron (M-7), glass casing  
 Built-in lighting illuminates the display  
 Quantity of furniture type: 1  
 Location: Rio case study room  
 Designed from the ground up



**RESPONSE IPAD PRO FLOOR STAND**

51" x 15.8" x 20"  
 Steel, Aluminum, Plastic, white finish (P-5)  
 Locking, Rotating & Tilting Enclosure  
 Quantity of furniture type: 1  
 Location: visitor feedback section designated at the end of the Closing Ceremony section and circulation space.  
<https://www.displays2go.com/P-36064/iPad-Pro-Security-Kiosk-Locking-Enclosure>



**43" LCD COMMERCIAL DIGITAL DISPLAY, ANDROID 11 OS, WALL MOUNT**

96" x 6" x 120"  
 Steel and plastic, black matte finish (P-6)  
 LCD Screen with 1080p HD Resolution  
 Features such as built-in lighting  
 Quantity of furniture type: 2  
 Location: Mounted on wall between Berlin and Sarajevo circular rooms and mounted at the edge of Beijing village set  
<https://www.displays2go.com/M-2095/Digital-Signage-Monitor-HD-Resolution-Lightweight-Design?variantId=59392>

## Typical exhibition views

This rendering captures the opening moments of the exhibition, as visitors make their way down a curved corridor lined with Olympic posters through the decades, anticipating the presumed “excitement” that lies ahead. This Opening Ceremony section fosters a celebratory atmosphere by spotlighting each framed poster to illuminate the array of colors through the dimly lit entryway. Featuring industrial metal materials, Olympic-colored ring railings, and wood paneling, this opening liminal space introduces visitors, through its formal and material language, to a provisional world—one just as easily constructed as it is left to ruin. Consistent with the rest of the exhibition’s material and lighting considerations, the corridor gives way to a well-lit central hub and circulation space just beyond the viewpoint. The gleam of the bright, warm lights and illuminated display cases ahead further fixates visitors’ attention on moving through the space to discover additional excitement. At this point, the soon-to-be-unveiled realities of displacement due to Olympic events within each room are yet to be realized.

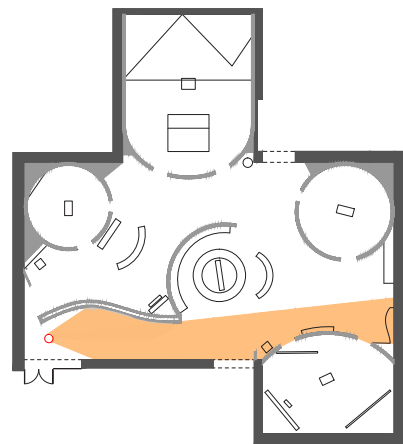
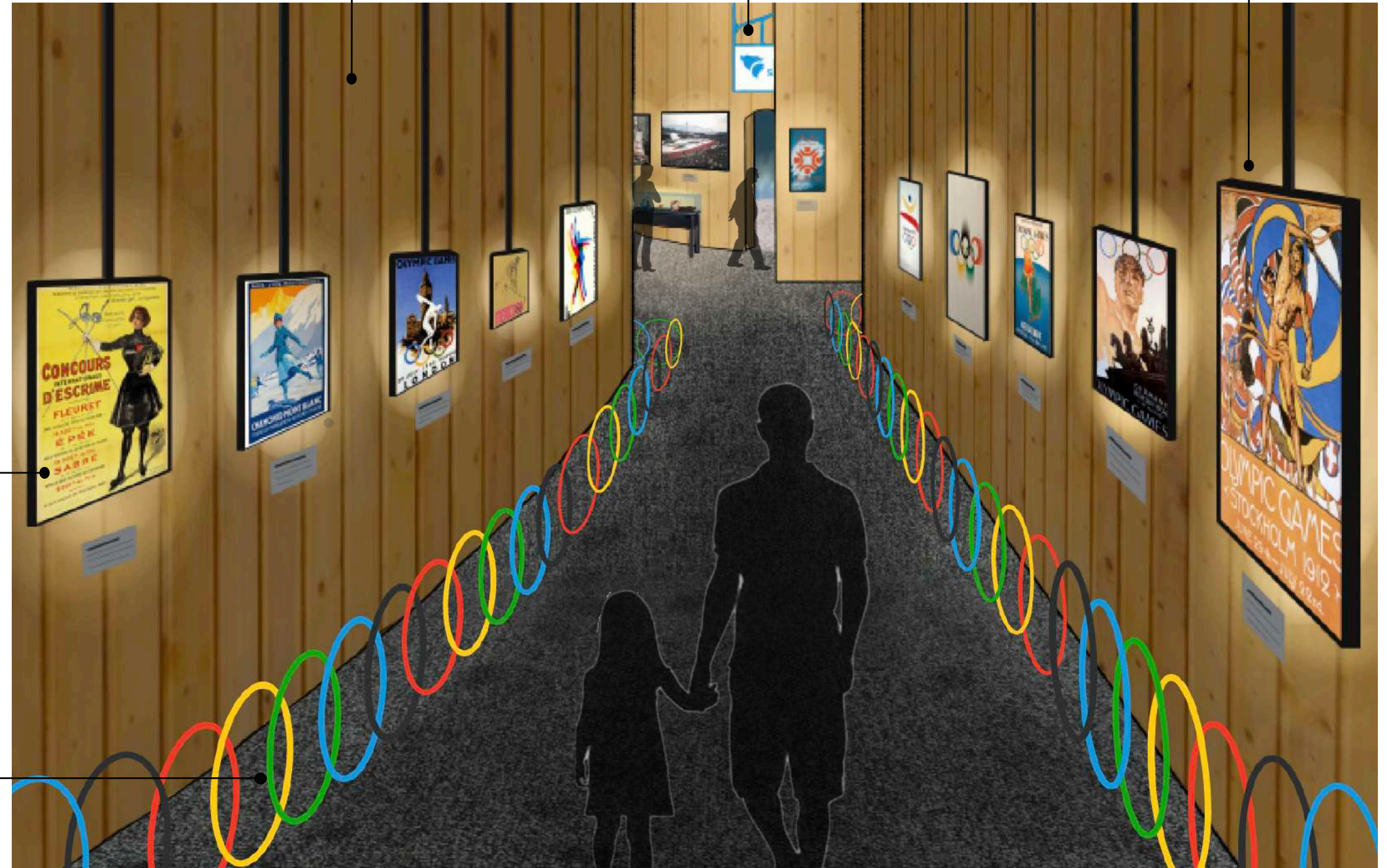
Thin, black metal frames used to display Olympic posters from each decade of the 20th century.

Iron metal Olympic ring barriers are used to guide visitor trajectories, protect artwork, and serve as a festive decorative embellishment to the Opening Ceremony corridor.

Birch plywood walls provide a provisional, constructed feel to the circulation space that evokes Olympic venue infrastructure.

Olympic-inspired metal signage, in addition to a display of mascot memorabilia, introduces the first case study room (Sarajevo: 1984)

The corridor is dimly lit, with warm spotlights directed at posters to enhance the anticipatory, exciting Olympic atmosphere.



## Typical exhibition views

Upon entering the Sarajevo 1984 Olympic case study room, visitors' expectations of encountering more Olympic glamour are immediately subverted through confrontation with now-worn and vandalized Olympic signage, remnants of a bobsled run, activist works, and a series of framed photographs contextualizing moments before Olympic interventions, during the Games, and in their wake. Furthermore, a custom-designed, weathered concrete display case, complementing the rugged concrete flooring, exhibits a map of Sarajevo 1984 Olympic venues and attractions; juxtaposing an artifact demonstrating expansive innovation with the cold, rugged objects left to ruin. Wintery, dim overhead lighting contributes to the cold atmosphere. Ultimately exemplifying this exhibition's contrast between Olympic glorification and harsh realities, this viewpoint captures one moment, of many, where visitors are invited to challenge the dominant narratives of Olympic legacy and consider the importance of the marginalized voices and acts of resistance of those most impacted.

Two photographs illustrate the construction of an Olympic village and show what the now-vandalized village sign first looked like upon installation.

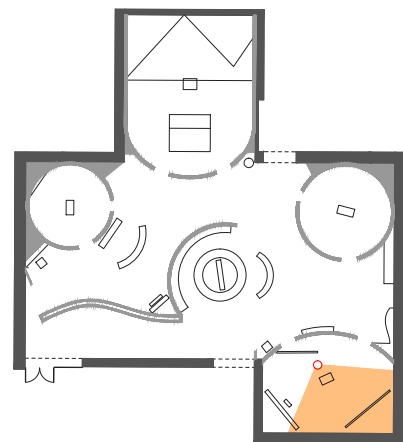
Strip-lighting borders the perimeter of the room to enhance a cold, wintery feel

A concrete display case exhibiting a Sarajevo venue map highlights Olympic interventions.

A metal display case and durable glass protect the now-vandalized Olympic Village Sign from the Sarajevo, 1984 Olympics.

Cool-toned spotlights highlight the Villange sign as a main attraction

Wall text and artifacts are illuminated with cool-toned spotlights to enhance visibility in the dimly lit room.



## Typical exhibition views

Capturing the warm, luminous circulation space outside the Beijing and Rio de Janeiro case study rooms and entering the Closing Ceremony zone, this viewpoint exhibits the inviting atmosphere of the exterior circulation space. Birch plywood panels, illuminated by the glow of bright, warm overhead lighting, low-pile natural carpeting, and Olympic-colored metal rails, all aim to give the space a comforting, Olympic-lodge-adjacent atmosphere. In keeping with the thematic and emotional organization of the exhibition and in staying consistent with the rest of the exhibition's ceremonial zones, this viewpoint features clean, dark metal display furniture showcasing venue scale models and other exciting artifacts. The industrial materiality further highlights the institutional drama of the Olympic Planning showcased, and projects an essence of large-scale innovation through material consistency.

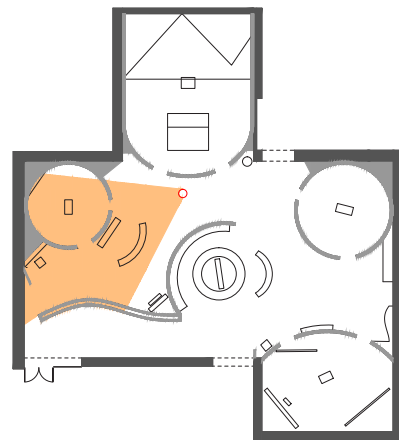
The circulation space outside the case study rooms is well-lit. Additional spotlights shine on Closing Ceremony activist works.

Low-pile carpet softens the circulation and exterior spaces of the exhibition, enhancing the contrast between exterior and interior case study zones.

An interactive feedback station, located at the end of the Closing Ceremony section, welcomes visitors' opinions of all kinds

A three-bulbed lighting fixture highlights a Rio de Janeiro Olympic venue scale model

The interior of the Rio room displays resistance artworks on a shelving unit and a circular display pedestal to enhance circular victory flows through the room.



## Typical exhibition views

This rendering captures the interior of the Beijing 2008 Olympic case study room, highlighting a narrative of eviction, demolition, and the tragic loss of personal property and possessions in the city's preparation for the Games. Displayed along the walls, poignant photography captures moments of loss, clearing of wreckage, and resistance works produced in response to the demolition and displacement. The room's use of charcoal colored stone flooring in combination with the weathered concrete display case and seating component enlivens the rugged environment and emotional atmosphere this zone works towards. The focal point of this room, and the "wow" moment of the exhibition, centers a full-scale, dilapidated village set wall-to-wall in the back. Upon entry, the sight of this glowing set brings to life the lived realities of the displaced communities and drives home the exhibition's central message of confronting the hard-to-reconcile, adverse realities behind Olympic spectacle.

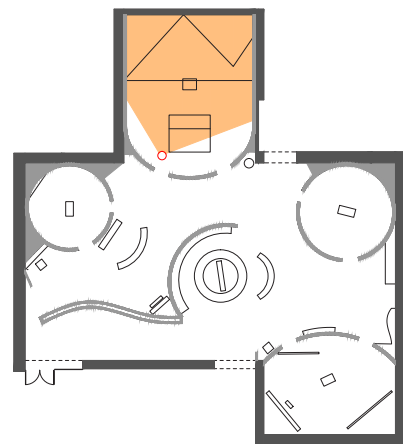
*A full-scale, dilapidated Beijing village set reconstruction, accompanied by a short film featuring an evicted resident sharing his experience, illuminates the tragic realities of displacement due to demolition in preparation for the Olympics.*

*Several warm spotlights, both above and embedded within the set, illuminate the wreckage and text that signifies "marked for demolition".*

*A light warm spotlight showcases jarring photographs of Beijing villages in ruin*

*Plaster walls painted in a muted, Golden Bark color (P-10) enhance the earthy atmosphere of the room and complement the village set scenery.*

*A hand-drawn and digital Beijing Olympic site maps are displayed, juxtaposing the planning of Olympic infrastructure with the devastating outcomes that loom in the background.*



The image features two thick, bright yellow curved lines. One starts at the top right and curves towards the center. The other starts at the bottom left and curves towards the center. They are positioned in the corners of the page, framing the central text.

**Phase 4**  
**Visual Language and Graphic Identity**

## Exhibition graphics palette

### GRAPHICS PALETTE

Beyond the Ceremony's exhibition graphics appropriate the form and color of the Olympic Rings to evoke immediate brand recognition. Their distancing reframe the narrative of "unity" about the Olympic Games as a globally recognized event and impart an intriguing unease on viewers. The Olympic Rings populate people's conscience as a 2-D flat logo, but once it has been angled and made 3-dimensional, the "pseudo-3D" look of the graphic provides an alternative perspective.

#### PRIMARY COLORS

G-1



Pantone: Black C  
CMYK: 0, 0, 0, 100  
HEX: #000000

G-2



Pantone: 7436 C (Coated)  
CMYK: 0, 0, 0, 0  
HEX: #FFFFFF

#### SECONDARY COLORS

G-3



Pantone: 2028 C  
CMYK: 0, 91, 96, 0  
HEX: #F23D28

G-4



Pantone: 2175 C  
CMYK: 75, 26, 0, 0  
HEX: #009ADF

G-6



Pantone: 116 C  
CMYK: 0, 19, 100, 0  
HEX: #FFCC00

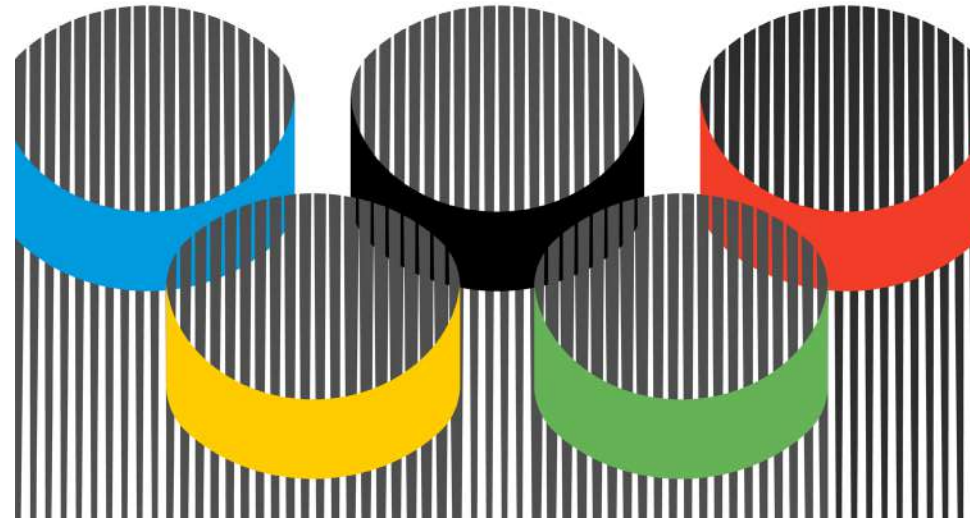
G-6



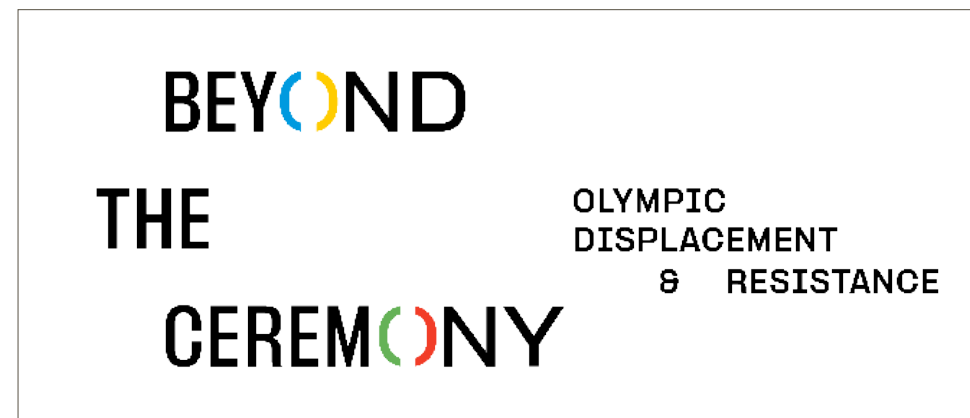
Pantone: 354 C  
CMYK: 82, 5, 100, 0  
HEX: #00A710

#### COLOR PALETTE

Beyond the Ceremony's graphics utilize the colors of the Olympic rings as a form of appropriation and reinterpretation. While these iconic colors ensure the exhibitions subject matter is recognizable, the black and white serve as a dominant background and type palettes to create a stark contrast and symbolic meaning for the disparities between ceremony and displacement.



**KEY EXHIBITION PROMOTION IMAGE:** Beyond the Ceremony exhibition re-interprets the Olympic Rings and represents them as hollow cylinders; viewed from an angle and arranged in a similar pattern. Unlike the iconic interlocking Rings, however, this graphic subtly distances each ring from each other to thematically evoke displacement. The exterior surface of each ring is colored while the interior is black, echoing the physical exhibit's circular case study rooms that expose the dark realities of displacement from the colorful, celebratory Olympic spectacle. The vertical black and white stripes extend downward beyond the canvas's boundaries to create an illusion of depth and represent the Olympic's harmful legacies on its host cities' communities.



**GRAPHIC TREATMENT FOR EXHIBITION TITLE:** Beyond the Ceremony's title graphic utilizes both condensed and extended type. The text for "beyond" and "ceremony" stretch outward at the end, visually reinforcing the meaning of "beyond" by suggesting movement past its limits. The letter "O" is split in halves to reflect the physical entering and exiting of the exhibit's circular case study rooms. These "O"s also are colored to reflect the four case studies and their designated Olympic colors. This break in form also subverts the expectation of a perfect circle associated with the Olympic Ring and visually underscores the imperfect realities of the Games.

PP Formula Narrow Semibold  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

PP Formula Semi Extended Bold  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

PP Formula Extrabold  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

Futura Medium  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

Futura Medium Italic  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

**TYPOGRAPHIC PALETTE AND SPECIFICATIONS:** PP Formula is a grotesque font that comes in flexible styles from condensed to extended and weights from thin to black. The variability of the typeface enables the stylization of the bold, impactful statement "Beyond the Ceremony" while enhancing the communication of meaning through the stretching of letters. Futura, a slightly friendlier, yet similarly legible sans-serif typeface, is used for object label texts. This typeface's minimal style ensures audiences focus remains on the objects. It also visually aligns with the display typeface PP Formula and similarly references the form of the Olympic rings with its curved geometry.

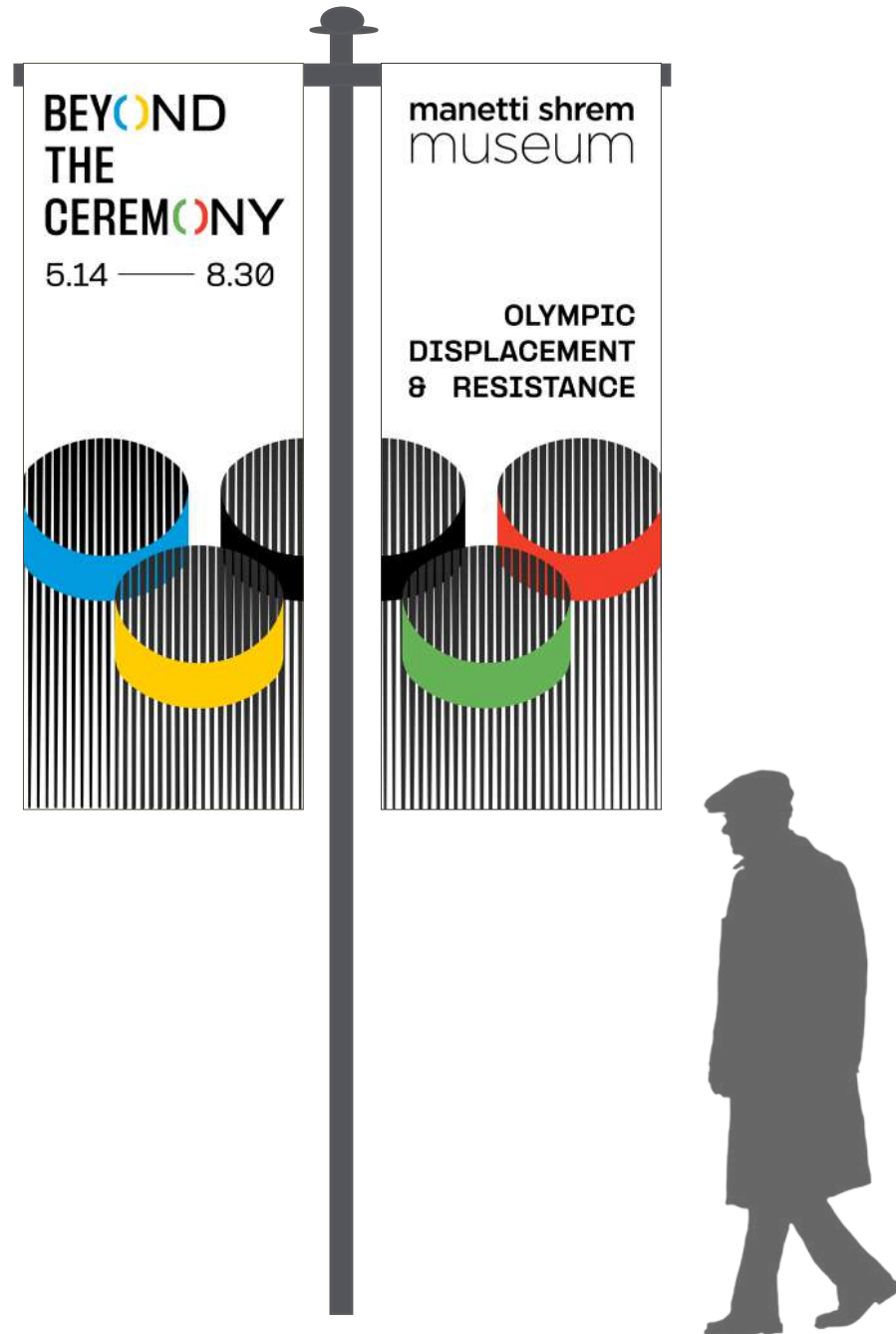
manetti shrem  
museum

EXISTING MUSEUM LOGO

## Typical promotion graphics / exterior in-situ

### PROMOTIONAL GRAPHICS

Since *Beyond the Ceremony's* promotional graphics will be viewed by people passing by at high speeds, the promotional poster utilizes high-contrast colors, bold sans-serif headings, and the recognition of the Olympic Rings to deliver their message. The darkness and depth that is illustrated beneath the rings, paired with the subheading "Olympic Displacement & Resistance," is a comprehensible symbol that reverses the Olympic image of harmony and sparks curiosity within viewers. Ultimately, through these formal abstractions of Olympic iconography, the promotional material foreshadows the exhibition's content.



To complement the Olympic signage aesthetic as employed within the exhibition, the street graphics similarly use unornamented, bold, sans-serif typography to maximize legibility and visibility in a busy urban setting.

Sleek black letterforms are used against a white background to create stark contrast and enhance legibility.

The central, physical split of the middle Olympic ring furthers the message.

Bright, saturated pops of Olympic color are both eye-catching and thematically telling.

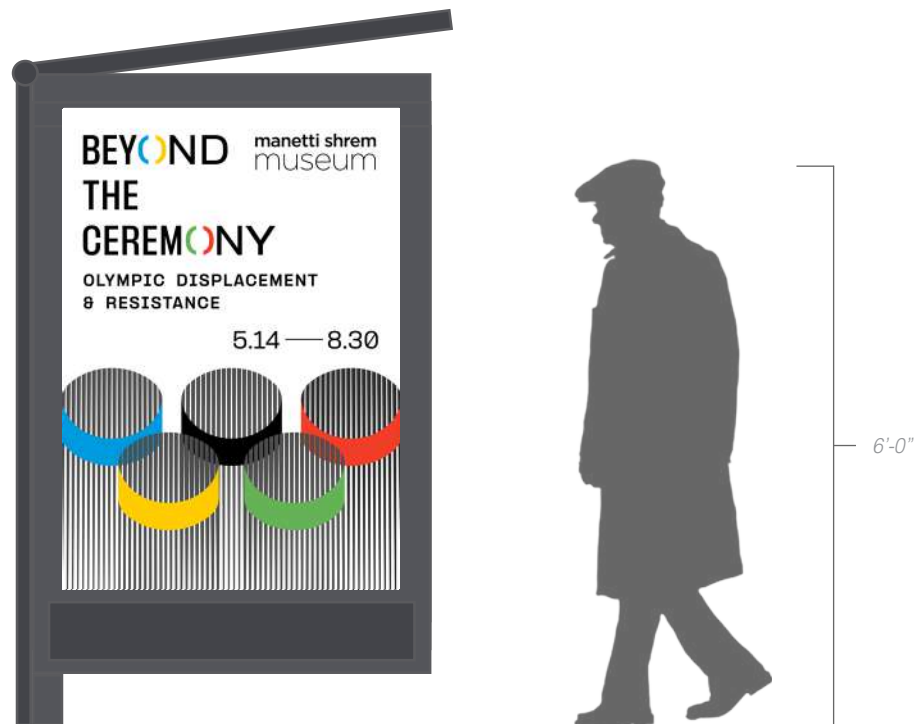
In the banner graphic, the subheading is "displaced" from its title—again echoing the exhibition's thematic discussion of displaced communities.



**PROMOTIONAL STREET BANNERS:** This set of 96" x 36" street banners will be placed along Old Davis Rd, directing visitors towards the Manetti Shrem Museum. The banners will be made of a durable vinyl.

## Typical promotion graphics / exterior in-situ

Run-dates are portrayed numerically, contributing to the exhibition's clean, Olympic signage-inspired graphic language.



Both "O's" in the "Beyond the Ceremony" title are bisected with a thin block of negative space, providing visual typographic interest and visually conveying the subversion of Olympic "unity" as is reflected in circular forms.

Thin vertical black and white stripes, streaming downward seemingly infinitely, enhance an illusion of depth, provide visual interest, and symbolize the many unheard stories of displaced communities and the legacies of Olympic host cities.



**PROMOTIONAL BUS KIOSK POSTER:** The 60" x 42" bus kiosk poster will be printed on semi-gloss paper and placed at Unitrans bus stops around campus to advertise the exhibition to local students and pedestrians.

**BEYOND**  
**THE**  
**CEREMONY**

5.14 — 8.30

manetti shrem  
museum

**OLYMPIC  
DISPLACEMENT  
& RESISTANCE**

**BEYOND** manetti shrem  
**THE** museum  
**CEREMONY**

**OLYMPIC DISPLACEMENT  
& RESISTANCE**

5.14 — 8.30

## Typical merchandise graphics



## Typical exhibition graphics / interior in-situ

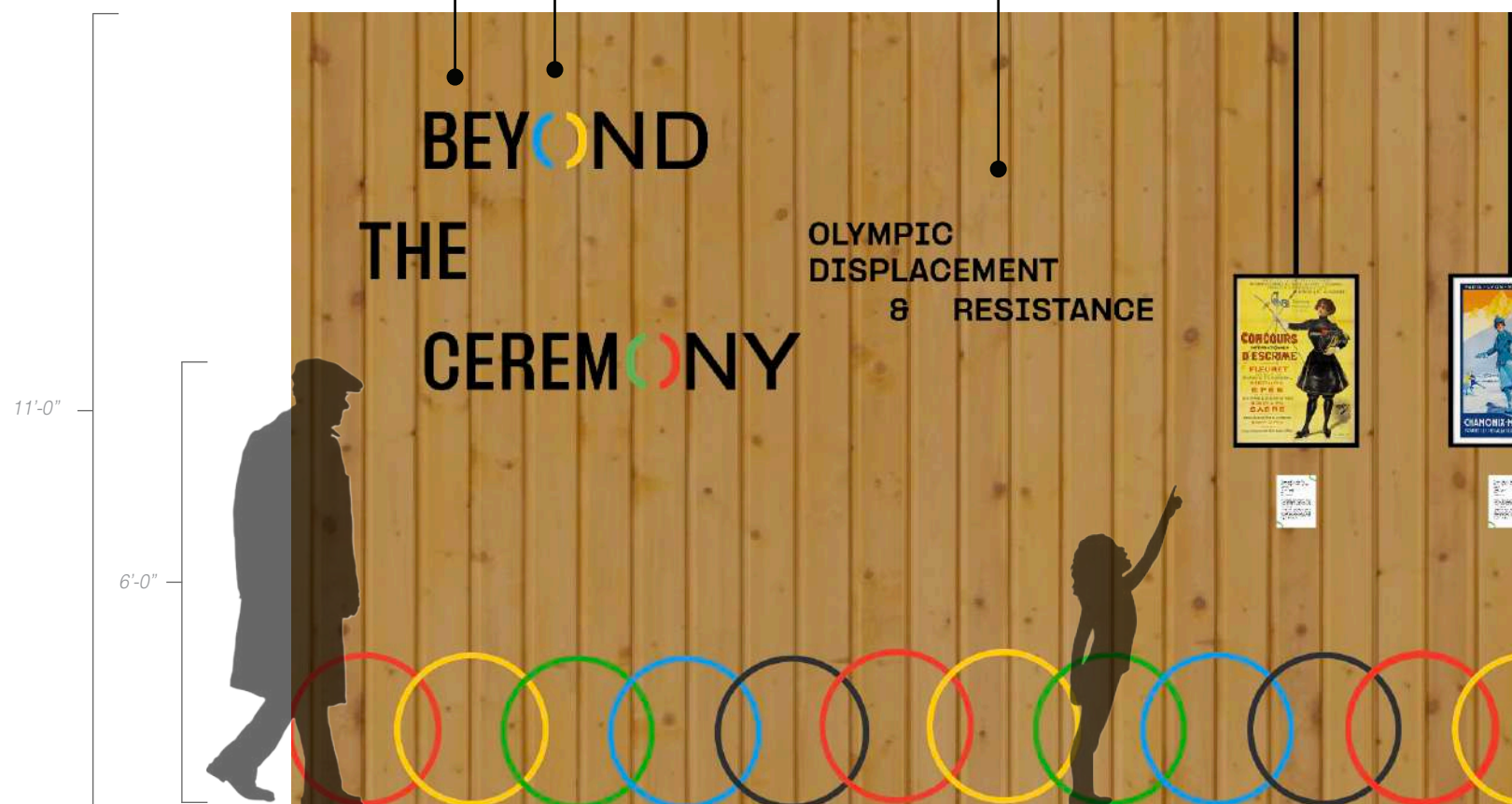
### EXHIBITION GRAPHICS

*Beyond the Ceremony's* graphic identity, as applied to interior spaces, is led by bold, unornamented, all-caps sans-serif typography that aligns with Olympic formal clarity and signage. Still, these interior applications impart, through their brutal, metal, and spray-painted materiality, a more critical stance. Furthermore, the restrained color palette and industrial finishes reinforce the exhibition's shift away from glorifying the Olympics to revealing the impact of infrastructure and built environments on communities.

Black, slightly raised steel lettering, through its materiality, introduces visitors to a more industrial, austere, infrastructural aesthetic.

Pops of color on the bisected "O"s introduces the iconic Olympic accent colors while simultaneously suggesting critique

The subtitles disconnect from the title forshadows themes of displacement soon to be revealed and is meant to feel jarring.



**EXHIBITION TITLE TREATMENT:** Positioned just before the Olympic posters spanning several decades in the Opening Ceremony corridor, the slightly raised black steel title wall lettering is positioned against a wooden plank backdrop. Together, the combination of these materials introduces visitors to the theme of built infrastructure and its consequences. The disjointed alignment of title text suggests disruption and a theme of imperfection.

stenciled, spray-painted lettering aligns with the weathered, vandalized feel of objects displayed and the room itself.

Body text is organized into two columns to aid legibility and break up larger chunks of text. This text is substantially indented relative to the introductory title and subheading, creating a clear distinction in hierarchy.

The cropped ring decorative element references a critique of the Olympics by fragmenting the Olympic Ring geometry.



**INTRODUCTORY TEXT TREATMENT:** In this Sarajevo case study room, the introductory text treatment, 36" x 48," is stenciled onto the wintry, "Washington Blue" colored, textured plaster walls with spray paint; strategically chosen to echo the spirit of graffiti the Sarajevo room's objects showcase. The bold and geometric qualities enhance legibility and the white text is perceived easily in this dimly lit zone.

## Typical exhibition graphics / interior

### EXHIBITION GRAPHICS

As captured in the below render, *Beyond the Ceremony's* object labels are arranged at eye level and positioned next to the objects on display to which they correspond. Designed to be engraved with Futura typography in a modern white metal, the labels project a sterile, industrial permanence thematic to Olympic infrastructure interventions.

Object labels are placed at eye level to be easily viewed. Their all-white coloring was both selected for its visibility in dimly lit room interiors, as well as being easily distinguished from the black metal frames displaying objects.



The angular, white metal label eerily floats from the wall's surface—formally imparting a sense that there is more to be discovered.



**EXHIBITION OBJECT LABEL TREATMENT:** The white metal object label offers a "cold" and sterile quality, yet still functions as a clean and legible means of informing visitors about objects on display. The harsh angularity of form contrasts with the curved formal language of Olympic symbolism, reinforcing the exhibition's critical stance towards the spectacle of the Games. Furthermore, suspended from the wall, the label itself echoes the exhibition's central premise: that there is more to be unveiled beneath the surface of Olympic celebration.

## Cleaning the city for the World Cup and the Olympic Games!

Carlos Latuff

2016

Political Cartoon

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

In interdum ante vel velit mollis, quis pretium nisl varius. Fusce nec varius risus. Duis sapien enim, tempus vitae lacus ac, porta pharetra elit. Praesent vel pharetra augue. Aenean aliquam eget diam nec commodo. Vestibulum faucibus et lorem quis viverra. Duis sed odio et ligula dapibus dapibus. Quisque tristique id elit id bibendum.

**EXHIBITION OBJECT LABEL:** The object label features black Futura typography and is engraved into a thin white metal sheet, reinforcing the exhibition's industrial material language. The modernist typography, paired with the clean, durable industrial material, evokes the infrastructural systems underlying Olympic development while maintaining a legibility and clarity as projected with Olympic signage.



**Appendix:  
Best Precedence Inspiration  
About the Designers**

## Best precedence inspiration

### PROJECT REFERENCE

The below references served as best precedence inspiration for Beyond the Ceremony's exhibition design; informing its use of color, lighting, materials, typography, and furniture.



"Come to Norden" Nordic poster collection, Nordiska Muskeet, 10/17/25, Stockholm, Sweden. <https://www.upthereeverywhere.com/blog/visit-a-museum-for-reflection-and-quiet-inspiration>



Laurent Pernot, Landscape: Window to nature, The Louvre-Lens, March 29 to July 24, 2023, Lens, France. <https://www.louvre-lens.fr/mon-louvre-lens/scenographie-exposition-paysage-fenetre-nature/>



Omer Arbel, Particles for the Built World, Surrey Art Gallery, June 9, 2019, Metro Vancouver. <https://www.dezeen.com/2019/06/09/omer-arbel-presents-experiments-with-concrete-at-particles-for-the-built-world-exhibition/>



Swiss Style- Internationale Grafik, ZHdK, Museum für Gestaltung Zürich, 17. April 2015 - Sunday, 26. July 2015, Zürich, Switzerland. <https://www.typographicposters.com/swiss-style/594953641abbcb141757b159>



Álvaro Luis Lima, After the End: Timing Socialism in Contemporary African Art, Wallach Art Gallery Columbia University in the city of New York, June 15-October 6, 2019, New York City, New York. <https://wallach.columbia.edu/exhibitions/after-end-timing-socialism-contemporary-african-art>



Tuux, General Exhibition Space, UNAM Museo de las Constituciones, 2017, Mexico City, Mexico. <https://www.lightchitects.com/constitution-museum/zme5te1ejanx5p0ufwgnjkde5umixb>



Paris je t'aime and the Olympic Museum in Lausanne and François Gautre, Spot 24 Café, April 3, 2024 - December 31, 2024, Paris, France. <https://www.olympics.com/ioc/news/olympic-museum-and-paris-je-t-aime-present-spot24-the-olympic-exhibition-on-sport-and-urban-cultures>



Oliver Knight and Rory McGrath, Moscow-based Strelka Institute for Media, OK-RM Studio, 2012, Moscow, Russia. <https://sgustokdesign.com/ok-rm-strelka-institute>



Lusso Collective, "Perspective and Matter," Lisbon Design Week (May 28 - Jun 1, 2025), Lisbon, Portugal. <https://www.yatzer.com/lisbon-design-week-2025>

## About the designers

**Margaret Antonia Mariani** is a third-year Design and Sociocultural Anthropology Major with a minor in Museum Studies at UC Davis. As an aspiring museum professional, she hopes to bring her skills to a history or culture-based museum, preserving and presenting cultural heritage in a curatorial, exhibition design, or collections management-based role. She is a lifelong lover (and critic) of the Olympics and has greatly enjoyed taking on a role in this exhibition, different from her usual participation in classes at UC Davis. In her free time, she loves watching movies, playing with her cat, and exploring museums.

**Cassie Ngo** is a fourth-year Design major at UC Davis. She is an aspiring graphic designer with a blossoming interest in how her designs can exist beyond a flat piece of paper, thanks to this class. When she's not crouched over her laptop on moving pixels, she enjoys curating new tinned fish combinations and spending her money on \$8 beverages.

**Renzo Raines** is a fourth-year UC Davis Design student pursuing his passions for exhibition, scenic, and architectural design. Raised in Sacramento by a family of non-profit transitional housing program providers serving unhoused families and youth, Raines gained an early awareness of the structural inequalities impacting communities. This formative exposure to the adversities marginalized groups face motivates his approach to designing for built environments and experiences as a tool for addressing social inequalities. When he's not excitedly building landscape dioramas, scale models, set-design furniture, or detailing oil paintings, Raines enjoys snowboarding, skateboarding, and exploring the outdoors with his friends and family.



MARGARET ANTONIA MARIANI



CASSIE NGO



RENZO RAINES